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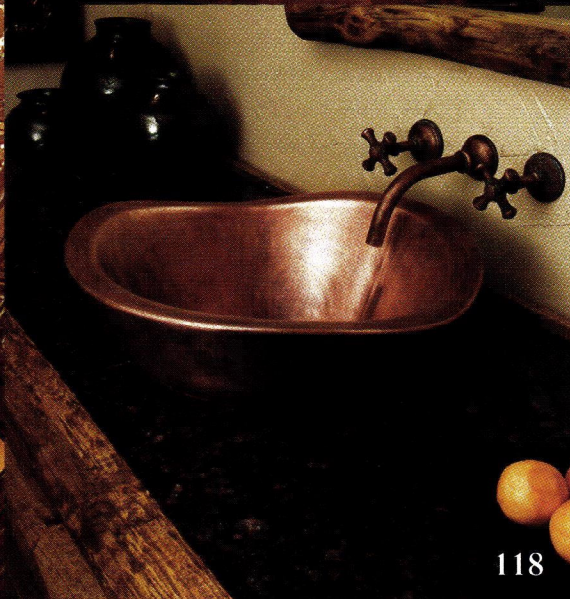
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On the cover: New Canaan, CT-based Wadia Associates, LLC, renovated a five-story, 15,000-sq.ft. Italianate mansion in Greenwich, CT. For a new informal dining room, the firm specified three-quarter wainscoting, leaded windows and a decorative paneled ceiling. Complementing those windows are the pair of doors with arched transom between the informal dining room and the family room. See page 22. Photo: ©Jonathan Wallen



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Buying Guides

In this issue you will find 19 Buying Guides on our issue theme: Interiors. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from Wallcoverings and Ornamental Ceilings to Mantels & Fireplaces and Wine Cellars. They form a most comprehensive source for professionals working in restoration, renovation and traditionally styled new construction.

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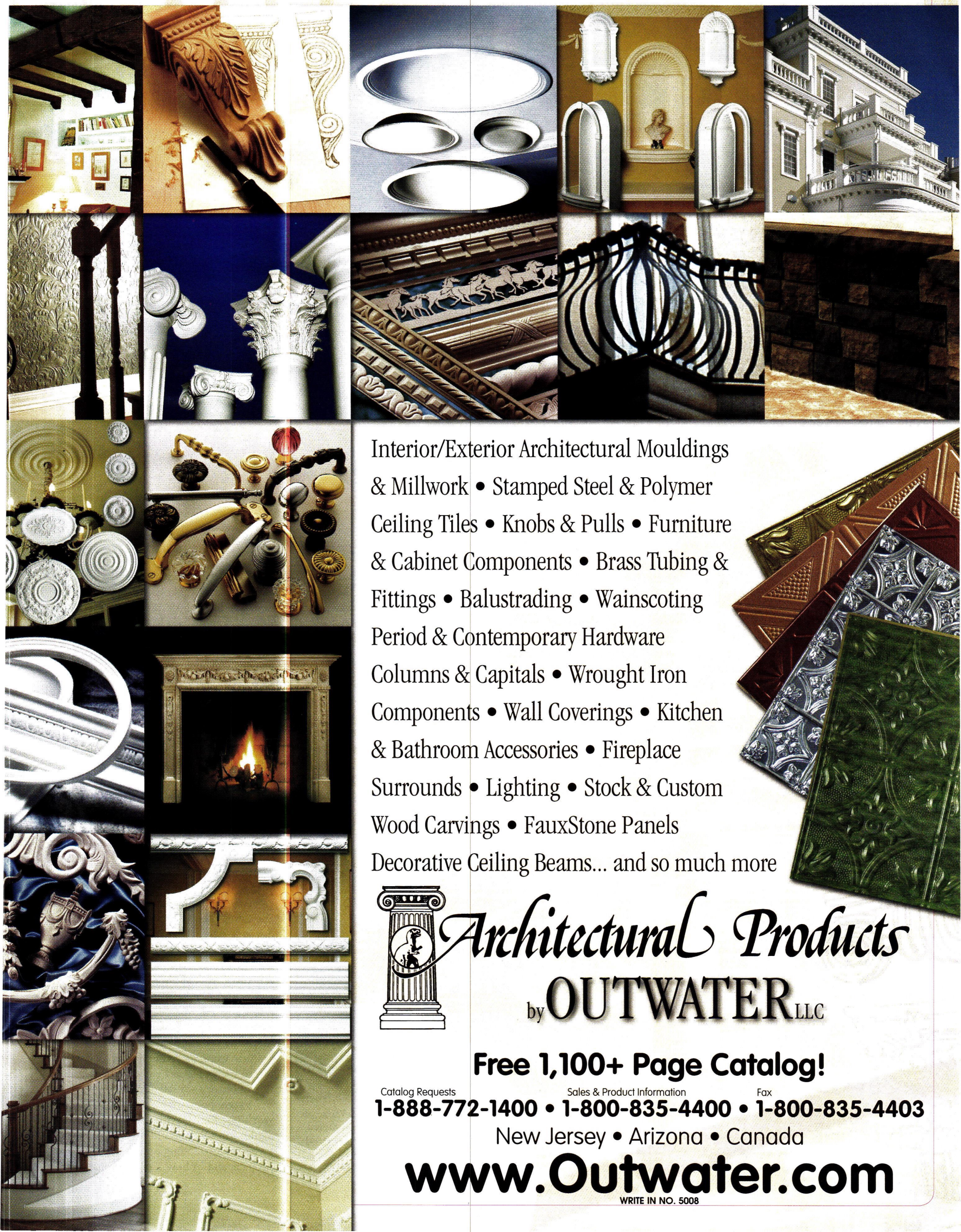
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Building Traditions

A Washington, DC, firm takes an innovative approach to the vernacular architecture of the Mid-Atlantic region. *By Will Holloway*

Fifteen years ago, Washington, DC-based Barnes Vanze Architects, Inc., designed a garage and breezeway connection for a home in McLean, VA. Twelve or so years later, the client called about a loose kitchen-cabinet door – adding that maybe all of the kitchen cabinets needed to be redone. If they were going to do that, she continued, she’d always wanted a bigger kitchen, so maybe the kitchen could be bumped out. And if they were going to bump out the kitchen, they should really do the same to the bedroom above it. As long as they were going to do that, the dining room had always been too small, so maybe they could add a dining room. While they were at it, she also wanted to make her daughters’ rooms bigger – and maybe they should add a guest room. As long as they were doing that, her husband had always wanted a two-story library. And if they were going to do that, they’d always wanted a pool, so they would need to add some pool houses. “This became a \$2-million project,” says firm partner Stephen Vanze, “all from a loose cabinet door.”

The Principals

Barnes Vanze partners Anthony S. (Ankie) Barnes, AIA, and Stephen J. Vanze, AIA, first began working together in the mid-1980s at the Washington, DC, office of Hartman-Cox Architects, notably collaborating on the 1985 addition to Monroe Hall at the University of Virginia (UVa). Vanze, originally from New York, had received his Master of Architecture from UVa in 1977 and worked at the Washington, DC, office of Skidmore, Owings and Merrill for three years before joining Hartman-Cox in 1980. Barnes had joined Hartman-Cox after receiving his Master of Architecture from Yale University in 1983. His journey there began 25 years before and 8,000 miles away.

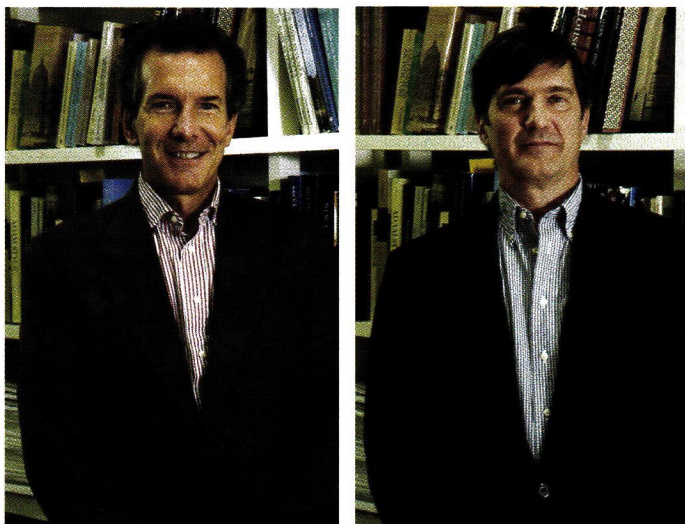
Barnes was born in South Africa, where as a young man he was introduced to the architectural legacy of European

colonialism. “From the age of eight I had a German-born stepfather who had a very Eurocentric outlook,” he says. “He took us on vacations to Mozambique, for example, where it was like a little piece of Portugal in Africa – all masonry Colonial buildings. South Africa has some of that tradition too; it’s a dry country with no trees, so it’s all masonry construction.”

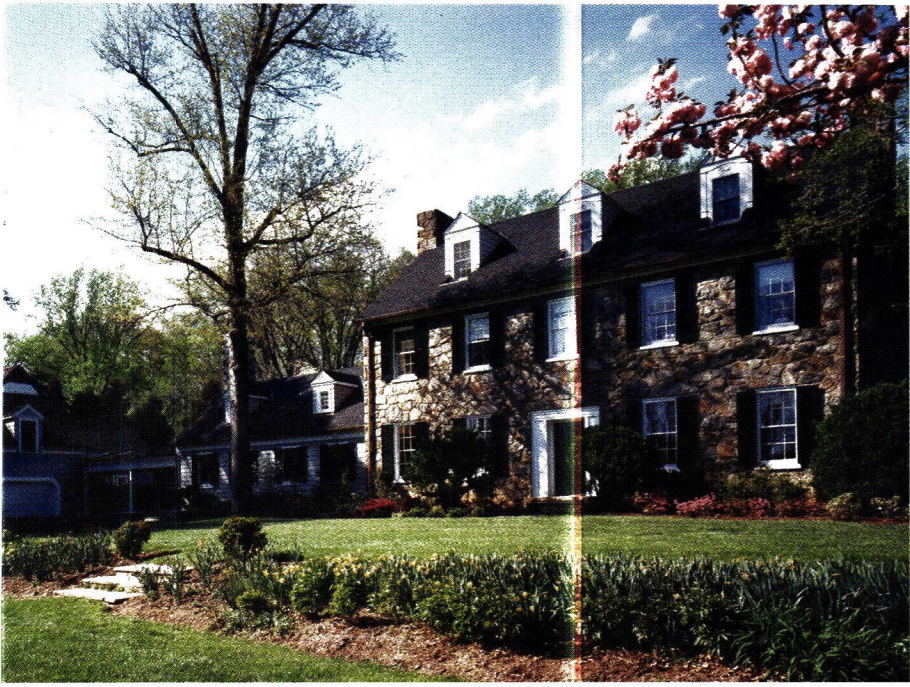
After high school and a one-year stint in the army, Barnes spent a year working as a draftsman in London. Returning to South Africa, he studied at the University of Witwatersrand in Johannesburg, receiving his Bachelor of Architecture in 1979. Although trained as a Modernist architect, Barnes points to the influence of Edwin Lutyens as central to his understanding and appreciation of architectural traditions. “For the thesis for my degree in South Africa, I designed an addition to Lutyens’s Johannesburg Art Gallery,” he says. “I pulled some sort of Postmodernist scheme out of my hat and showed it to my thesis advisor – an old guy who had studied under one of Lutyens’s classmates – and he said, ‘Stop. Go away, look up Lutyens, learn all about him, then come back in a month and talk to me.’ In the library they had the three big folios on Lutyens and the book that was written about his life – I consumed all of that and thought, ‘this stuff is pretty neat.’”

Upon graduation, Barnes worked for a year and a half in South Africa and for eight months in Guatemala, where the Spanish Colonial architecture had been devastated by a 1976 earthquake. He then came to the U.S. for the first time and traveled around, realized it might be a better place to call home and eventually ended up at Yale. “South Africa was so politically inhospitable that I realized I would not have a safe or happy future there,” he says. “It didn’t matter what your politics were, because in the end your future was going to be determined by the tide of history – a sad destiny.”

Vanze points to the experience of working for David Childs while at Skidmore, Owings and Merrill as crucial to his understanding of how to run large projects and of how a professional office



Since 1988, partners Anthony Barnes (left) and Stephen Vanze of Washington, DC-based Barnes Vanze Architects have completed over 400 projects, including a 3,800-sq.-ft. waterfront house (top) near Easton, MD, that was loosely based on McKim, Mead & White’s iconic W.G. Low House. *All photos: courtesy of Barnes Vanze Architects*



The firm's first project was an addition to and a remodeling of a stone farmhouse in McLean, VA. The clapboard addition (center), covered breezeway and new garage were designed to appear as if they'd been added over generations.

is run. At Hartman-Cox, he was most influenced by firm partner Warren Cox. "Working at Hartman-Cox, you learned a lot about what it really means to put a building together and what the beautiful parts of a building are," he says. "We did a lot of creative, yet contextual designs – you learned to be polite to your neighbors and you learned how to do things so that when you were done, in some cases, they didn't know what you had done, which I think can be a very successful approach."

"We were at Hartman-Cox when they made the switch from being Modernist – or some type of Modernist – to being contextualist," says Barnes. "When we worked on Monroe Hall at UVa, there was some press about it – people were saying 'Hartman-Cox had finally gone retro, they're doing a straight Jeffersonian building.' A lot of what they had done was not really Postmodern, but interesting Modern work that was referential in history. I don't think anything was really Postmodern, but that was the time when they did it."

Founding the Firm

After working together for a few years at Hartman-Cox, Barnes and Vanze began moonlighting, an undertaking that did not go over well with Cox and his partner, George Hartman. "They had these Christmas parties every year, and the point of these parties was always to give a little dig to Warren and George," recalls Vanze. "One year, someone made a movie called 'What it's like to work at Hartman-Cox.' While filming, they walked up to the office where we were working and someone had put a sign on the door that said 'Barnes Vanze Architects.' They walked in and asked what we were working on and I said it was a little moonlighting job we'd been working on for a while. Then, in the course of the movie, they interviewed a couple of Hartman-Cox's clients. Every one of them said, 'We really like working with Warren and George, Hartman-Cox is a wonderful place, but we hear this firm Barnes Vanze is really something.'"

"We actually told them we were going to leave, but that we didn't have the wherewithal to support ourselves. We told them that we wanted them to know that we were going to be moonlighting, but we wouldn't let it affect what we were doing for them. What finally brought it to a head was that when we were moonlighting, we would put little signs up in front of our jobs that were being built around town. George said to me one time, 'I saw one of your signs,' and I responded, 'which one?'"

It was in the late fall of 1988 when a project came along that was substantial enough for Barnes and Vanze to venture out on their own. "Although we gave them six-months notice," says Barnes, "tidied up all of the jobs we were doing and hired someone – who was later a partner – to do our jobs, they were not happy about it." (Last year, when Cox was awarded the AIA DC's highest honor, the Centennial Award, he asked Vanze to introduce him.)

That initial project was an addition to a farmhouse in McLean, the drawings for which were done on Barnes' dining-room table. "We got an office phone line and pretended we had an office," says Barnes. "I was nervous as hell. All day I lived in fear that nobody would call us – I would carry the portable phone around from seven in the morning until seven at night." Today, almost 20 years later, Barnes Vanze has completed roughly 20 new homes, 350 significant additions/remodelings and 50 commercial/institutional projects. The firm employs a staff of 28, including six associates in its Georgetown office; in 2002, a satellite office was opened in Middleburg, VA.

Along with being the firm's first project, the addition in McLean is also notable in that it illustrates a design approach that characterizes many of Barnes Vanze's later projects – the idea of creating a "narrative through time." In this case, a gable addition and a garage were added and a series of

A 1995 design in Chestertown was built for a client who had been looking for an 18th-century Chesapeake farmhouse. Designed to appear as if it had been added to over many years, the "original" off-center, center-hall Colonial manor house features a sweeping stairway in its entry hall.



For an elderly widow in Chestertown, MD, Barnes Vanze designed a simply detailed, low-maintenance townhouse with locally appropriate brick patterns that fits in with its neighbors.

alterations were made to a 1910s rectangular stone farmhouse. While the additions and alterations were done concurrently, they were designed to appear as though they had been constructed over generations. "It's not something that we sat around and chatted about as a theory," says Barnes, "but when it came time to add to this old farmhouse, we started asking, 'How do you add on to a house like this in a respectful manner?'" A clapboard addition – a kitchen/dining room/family room with a stone fireplace, rough exposed beams and dormers – was appended. In the former kitchen, a new powder room, vestibule, coat closet and butler's pantry were introduced. The attic, which had been a storage area, was redesigned with two new bedrooms, a bathroom and new dormers to allow in light. The two-car garage was connected to the addition by a covered breezeway. A two-story, screened sleeping porch was added to the rear façade.





An 11,000-sq.-ft. Arts and Crafts-inspired house overlooking the Potomac River in McLean utilizes a steep slope in maximizing views and minimizing the impression of a huge house.

"In our minds, the myth that made this work is that the addition looks like it was an early building or possibly even an original building," says Barnes. "The garage, which was styled like a carriage house with engaged dormers, looks as though it had been attached later with a breezeway — yet this work was all done at one time."

New Homes

While Barnes Vanze has designed numerous houses in New England, the Rockies and Florida — one of the firm's designs was recently completed at Windsor, the Duany Plater-Zyberk master-planned New Urbanist community near Vero Beach — the majority of its work has been in the greater Washington, DC, area. As for Washington, DC, itself, Vanze says that 90 percent of the homes are center-hall Colonials. "We've done a lot of work on these," he says. "In fact, we could probably do an addition to a center-hall Colonial without looking at it, because there are only so many ways that you can add on and make it work."

Beyond Washington, DC, Barnes points out that, because of the climate, many of the vernacular buildings in two areas where the firm has done a lot of work — the Eastern Shore of Maryland and Virginia and in and around Middleburg — are classic one-room-deep houses that can be easily ventilated all the way through. "Another factor is that the entire Delmarva Peninsula [which includes Delaware and parts of eastern Maryland and Virginia] is sand, so if there are any stone houses — and there are very few — people imported the stone," he says. "Elsewhere, stone was a humble material because you could find it for free. In early East Coast settlements, brick was a more honorable material because you had to pay to have it made. For the early structures out there from the 1600s, the English would send the brick over as ballast and build their houses out of it. Rich people would show that they were rich by building brick houses, where as the poor people would live in a frame house of some kind."

In 1999, Barnes Vanze designed a 3,800-sq.-ft. waterfront house near the Eastern Shore town of Easton, MD, that refers to that frame-house tradition as well as to Shingle-style cottages of the East Coast. Its long, rectangular plan with a single large gable extending its

length was inspired by McKim, Mead & White's W.G. Low House (1887) in Bristol, RI. "The client wanted a comfortable summer and weekend house," says Vanze. "The idea was to make a very iconic image that could be seen from the towns across the water."

The simple, one-room-deep plan allows views of the water from every room and facilitates ventilation. Nine-ft. windows provide views from the dining room. Porches extend almost the length of each gable end. "So much of the Shingle style is composed of completely manipulated forms," says Barnes. "What was so exciting about the Low House — and this house too — was that it couldn't have been simpler. There are some slight manipulations, but it's really simple."

Thirty or so miles north on the Delmarva Peninsula in Chestertown, MD, the firm has designed two homes that refer to the town's prominent brick tradition. The first, a 2,500-sq.-ft. townhouse, was designed in 1994 for an elderly widow who wanted an elegant and small house to grow old in. It presents itself to the street as a formal two-story form based on the 18th-century townhouse model; typical of expansions to urban townhouses, a one-story ell extends from the rear. "There are a few gestures that made this house, from an urban scale, historically appropriate," says Barnes. "It holds the street — it's very much at the scale of its neighbors — and then it has a tail on the back that looks like an addition. In fact, when the electrician who worked on the house walked in to the back, he said, 'This is the addition, right?'"

Breaking from traditional arrangement, the rear ell serves as the living room — a light-filled space with a high vaulted ceiling that opens upon a rear patio and garden. What would traditionally be the main parlor is a bedroom suite, which is identical to the bedroom suite on the second floor. "They are exactly the same," says Barnes, "down to the position of



To an existing 4,470-sq.-ft. farmhouse (above) in The Plains, VA, the firm added 1,845 sq.-ft., reversing substandard previous additions and renovating the home throughout. The completed project (right) was recognized with a 2005 Palladio Award.





For a 1920s bungalow in Alexandria, VA, previous additions were removed and more bungalow-appropriate additions were introduced. The new main roof line unifies the existing jumble created by 1980s additions.

the light switches and the tile work in the bathrooms. When the client first moved in, she wanted to sleep on the second floor, because she was used to sleeping on the second floor. But she wanted to be able to move downstairs when she was no longer able to use the stairs and still feel at home."

In 1995, the firm designed a 6,750-sq.-ft. home in Chestertown for a client who had been searching for an 18th-century farmhouse on the Chesapeake Bay. "They came to us and asked if we could build them a 1700s house," says Barnes. "To make the house feel as though it had been there for ages, we backed it into the edge of the mature woods – a 120-ft. canopy – because that's something that you couldn't transplant. Then we set about building a myth of the old house and what had been added onto it." The "original" manor house is a one-room-deep central-hall brick Colonial. Following the myth that its "owners" would have been able to afford a fancy addition after a few years of good harvests, an octagonal library was appended to the rear façade. More rustic framed "additions" to the rear temper the house's formality and complete the myth of how it might have been developed over time. Such additions also succeed, according to Vanze, in mitigating the impression of a huge house.

Such was the concern with an 11,000-sq.-ft. house overlooking the Potomac River in McLean. When Barnes and Vanze first visited the site, it was impossible to stand because of the slope. Five-hundred truckloads of dirt were removed in carving out space to build the house. "From the land side, you approach the house and it looks like a one-story English country Arts and Crafts house," says Vanze. "But from the front door to the other side of the house, there's a 60-ft. drop. We approached this as an upside-down house; the first floor has the master bedroom, living room, dining room and kitchen, but you go down the stairs to all of the kids' rooms. You go down to that level – it was a way of making a pretty large house not appear enormous from the outside."

Additions and Renovations

Much of the firm's focus over the years had been on additions and renovations, often involving the removal of unsympathetic additions and the re-imagining of plans and elevations. The firm's work on a 1918 stucco farmhouse in The Plains, VA – to which a barn complex was recently added – was recognized with a 2005 Palladio Award (see *Period Homes* July 2005, page 18). The 2004 expansion and renovation of a bungalow in Alexandria, VA, is a typical example – a small 1920s bungalow with an unsympathetic 1980s addition. "We tore off the roof and kept the floor and the structure of the second

floor and expanded the house," says Barnes. "In the end there was only one room that was original – everything else was changed."

The new roof includes dormers and a reworked roof line, allowing for additional bedrooms and bathrooms on the second floor. On the first floor, the mudroom, guest room, butler's pantry and music room were renovated and a back porch was added. "I'd been suspicious early on that you couldn't add onto a bungalow well, that a bungalow is, by and large, a completed form," says Barnes. "But in the end, I felt that we were bungalow faithful."

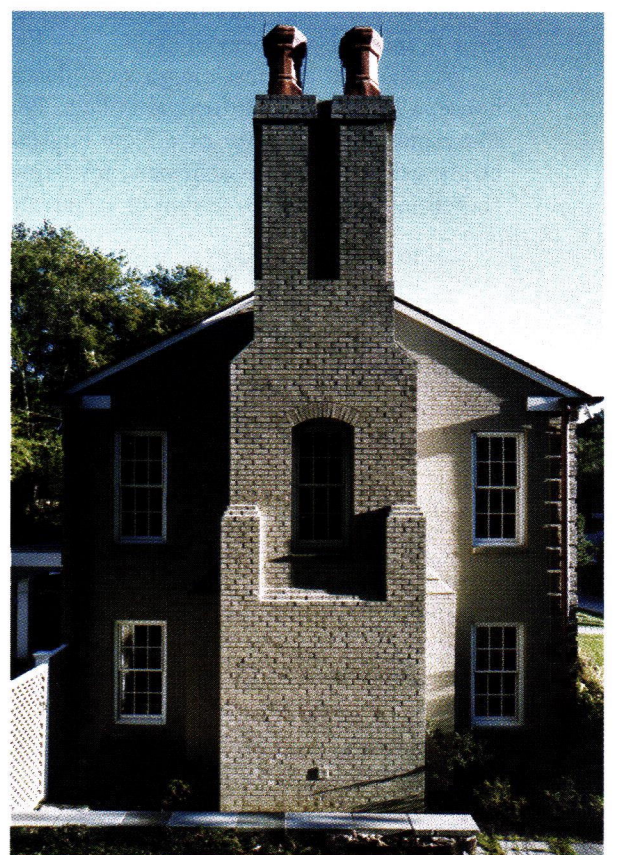
"All of these projects are very different, and that is kind of the point of what we do," says Vanze. "Our interest is in doing a style correctly, but the style doesn't have anything to do with the way we approach something. It's a matter of the appropriate way to do something in a particular style – of how to best do that style for the particular problem."

"One thing I say to clients is that with most of the best pieces of music you can follow the melody or know who the soloist is," says Barnes. "If you have two or three soloists it starts to become a mess. So when a client says, 'I went to this house and they had this beautiful walnut floor and they had this tin ceiling and they had...' I always say, 'What's the big idea? What's the soloist?' If the big idea is the fireplace, work on the fireplace and make the other things quiet. It helps subvert some of the 'lets have a piece of everything.'"

"The end result is always not just a product of what was there, but also of the people who are living there," says Vanze. "Each of these houses was specifically built for the people who are living there. You form a very close bond with someone when you work on their house, which means if you do a good job for them, they develop a loyalty and familiarity" – possibly even a level of loyal and familiarity that might lead a client to call about a loose kitchen-cabinet door. ■



Barnes says that clients are attracted to the firm's work because they will spend more money per square foot, focusing on details and utilizing high-quality materials. The two-story library addition to a home in McLean features cherry paneling throughout and a vaulted plaster ceiling.



The library, which was inspired by the libraries of English country estates, was the most recent addition for a client with which the firm has been working for 15 years.

Natural Light

The demands of contemporary lifestyles can create a tension between elevation and plan in both renovation and new construction projects. However, the need for both openness and definition can lead to delightful solutions. *By Peter Zimmerman, AIA, Peter Zimmerman Architects*

People who live in or work on old houses are acutely aware of their idiosyncrasies — crooked window sills, sloping floors, mazes of dark rooms that are visual dead ends and stairways that tend to separate spaces rather than connect them — but they are drawn to them nonetheless. This is because they are Classical in proportion and scale and honest in their construction and use of materials. Inherent within them are century-old stories, told through the architecture, about the lifestyles and needs of the generations who inhabited them. Our challenge, as designers, is to remain true to a house's architectural story while updating it and accommodating the needs of a modern family.

My firm is located in Berwyn, PA, a western suburb of Philadelphia. As was true of so many suburban areas during the 19th and early-20th centuries, it grew because urban society wanted country retreats. In the Philadelphia area, high society migrated from the City of Brotherly Love to the Main Line, where they secured their country properties and built weekend estates. These homes can be seen up and down the eastern seaboard, but the patterns of use of these houses have changed dramatically.

Of Its Time

The grand “country” house reflects the lifestyle of its time: large and rambling, it was designed to house families, guests and servants, thus creating separation between the family living spaces and the servant's quarters. Hence the desire of many of our clients, who acquire these houses to renovate and add on to, to remain sensitive to the historic fabric while creating an environment that meets their family's needs. Other clients want to design a new old house with a beautifully proportioned, traditional exterior and interior. They want to develop the historically appropriate story for their geographic area and they want the traditional elegance that lends itself to a less formal, more relaxed way of life.

Whether we are designing a reproduction Pennsylvania stone farmhouse, a Mediterranean Revival in Palm Beach, FL, an English manor in Maryland's hunt country or a New England Georgian- or Federal-style clapboard house in Massachusetts, my firm's design philosophy is deeply rooted in the historic tradition of architecture: Classical proportion and



The mirror that terminates this view acts much like a window would — expanding the space. Side light comes from French doors in the living room and a paneled door in the room beyond. All photos courtesy of Peter Zimmerman Architects

scale, the balance of shadow and light and the appropriate relationship between materials. The focus is on integration within the built and natural environment, remaining faithful to historic roots and sensitive to the cultural context. The property and its natural features play a large role in the design process. We care about the overall experience — be it subliminal, visceral, tactile, even auditory; we design properties to heighten the total experience of architecture. Good architecture should evoke memories, and create new ones.

Openness and Elegance

Our design response to the lifestyle of the modern family, whether it be designing a new old house or working with an existing structure, manifests itself in spaces that allow for less formal lifestyles without losing their traditional elegance. The interior spaces are traditional though they have an open, airy, transparent feel without forfeiting Classical proportion and scale. To achieve this, we use large, properly placed openings with plenty of axial views. Though certain phrases are critical to my way of thinking architecturally, use of light encapsulates everything we do.

We start with an assembly of rooms and look at the natural light sources in these rooms, where the windows and doors are, and then we bring everything into play. Contrary to what many believe, one does not have to lose clearly defined rooms to gain a sense of light and openness. The same can be said for the flip side; massive, open, clumsily proportioned spaces

This house pushes the envelope on window size; large openings are broken both vertically and horizontally with an assemblage of smaller units, which keeps the proportion and hierarchy consistent and appropriate. The house also incorporates a glazed porch that floods light deep into the house.





The large opening to the living room keeps the formal living spaces in this house accessible in day-to-day circulation. The door under the stair gives a visual escape, which allows the house to be more transparent and open.

don't necessarily create the desired sense of warmth, light and openness. In a new old house, we attempt to visually connect the house's interior to the outside. We try to design the majority of rooms so that they get natural light and we try to create views from a minimum of two, but, ideally, three of the four walls. The mind's eye, given enough clues that are provided by the openings, has the ability to complete the landscape behind the remaining solid wall. Although the spaces are traditional in proportion and scale, a feeling of openness and light is thus created.

Sensitivity to the level and sources of light in a space is driven by the knowledge that the eye's retina is unable to adjust instantly from darkness to light. We have all experienced walking from one room to another and squinting or closing our eyes in order to adjust to the light. Our solution is to raise the ambient light level inside to the light level of the outside, truly making the windows and glass doors transparent and removing the visual block of brightness. When explaining this concept to clients, I use the analogy of being inside a dark cave and looking toward the opening, which becomes a bright, blinding hot spot that acts like a visual barrier instead of a visual corridor, actually removing the only available view. If, however, you were to raise the light level in the cave to equal the light level of the exterior, the visual obstacle disappears.

In an old house, it is not unusual to find rooms with one small natural-light source. When these houses were built there was little concern for light, but a great need for heat retention and security. One way to open up these rooms is to cut a large opening into another room or hallway that ends



The window at the end of this view allows sunlight to penetrate the house and provides exterior views. Windows should terminate every axis in a house.

with a window. By creating more light, we are making sure that the eye never has to adjust. The connection between the two becomes seamless.

Also limiting the size and number of natural-light sources are low ceilings, which are found in some period houses. There is a fine line in these old houses between maintaining the scale and proportion and opening them up, but, in order to gain the much needed light, their scale has to be greatly increased. We push the exterior window envelope – enlarging the proportions of rooms and lifting them up without making a house look like it is on steroids. This effort requires an understanding of the archetypal symmetry and balance of the stylistic approach.

Circulation

A common complaint heard from clients living in old houses is that certain rooms are never used; they become wasted spaces. The reason: they are closed off, they are more formal and they are not a part of the natural circulation within the house – out of sight, out of mind. We believe that when a space is seen and appreciated daily, it feels used and becomes integrated into one's life. So through a conscious design effort, we control the circulation path from the first to the second floors. Also, in keeping with the proportions of traditional rooms, we solve the "closed off" feeling by creating larger doorways, which create visual accessibility and views. When those rooms are opened up and reinserted into the daily circulation path, they are seen, appreciated and not only feel used, but also are often used more frequently.

The rooms in our new old houses do not bleed together; there is a sequence of rooms, and they are clearly defined. It is my role to provide clients with the feeling of Classically proportioned, well-defined rooms, while giving them something more. Rooms are traditional in that they



Enclosing a porch in glass brings the exterior inside while avoiding a wall of windows.



This grouping of traditional windows not only breaks up the massing, but also provides both a vertical and horizontal hierarchy.



Above: Interior use of windows creates a physical and auditory separation, as well as offering views and the penetration of natural light from the room beyond.

Right: Multiple sources of natural light allow ambient light levels to remain high enough to create a seamlessness between the interior and exterior.

have four corners and an opening, which is cased even though it may be large. Casing an opening visually breaks the plane of the ceiling and creates a sense of proper proportion. This is also true in our use of thresholds, which allows us to change the floor surface either by changing its direction or by changing the materials used. Now there is a clear definition of space while a feeling of openness has been maintained.

There is sophistication to this experience in that the mind's eye is broken by non-continuous ceiling and floor planes. One can see out through several spaces, which creates an appropriate layering of spaces, thus allowing for the modulation of compressions and expansions within the procession. The viewer feels deep inside the house, yet feels a connection to the outside. We call this punctuating movement; very clearly, a viewer is leaving one space and entering a new one, often without awareness. This is what we mean when we speak about the overall experience; it's not necessarily quantifiable, it just evokes visceral reaction.

Proportion and Delight

We view the house's exterior, which is primary, in a slightly different way. When we physically make a larger opening in an exterior wall, which may seem inappropriately scaled at first, we mask its size behind certain elements that give the appearance of a more traditional façade. For example, we may use either a glass porch or an archetype of an orangerie to cover a large opening in order to maintain the quality of light and return a sense of balance to the house's scale and proportion. The solution to the problem, however, must be appropriate to the particular situation. This is where the challenges lie: finding the appropriate answers.

Our firm strives for design that creates a sense of transparency inside and out. Beautifully landscaped outside spaces are really exterior rooms; they are extensions of interior rooms. There is never just an inside and an outside, though we often encourage our viewers to see outside by utilizing axial views that imply there are spaces and experiences – beyond what



one can see – that are visually and mentally important. Recession is equally as important as procession.

Good architecture is a subtle, sophisticated dance between the inside and the outside. Neither one can take command of the other. It's like a tango, or a good relationship; it requires balance, harmony of compressions and expansions and openness to trying as many approaches as necessary to find the right solution.

When we design a new old house, there is never one answer or one solution. Each situation is unique, because multiple issues are involved. Knowing when and how to break the architectural rules that create a rhythm or a sequence of spaces, removing the monotony and creating unique, individual punctuations in each space – this is what delights clients. ■

Peter Zimmerman, AIA, NCARB, is the owner and principal of Peter Zimmerman Architects in Berwyn, PA. Zimmerman's company was founded in 1982 and has received national recognition for excellence in comprehensive property design and architecture.



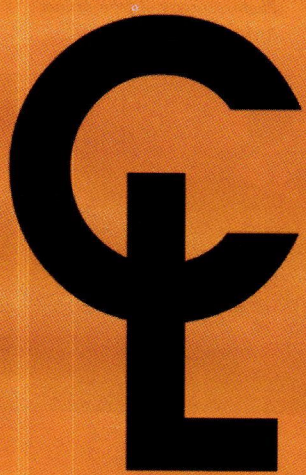
Flooding the interior space with light from four dormers and a large bay window creates an open, airy feel on the interior.



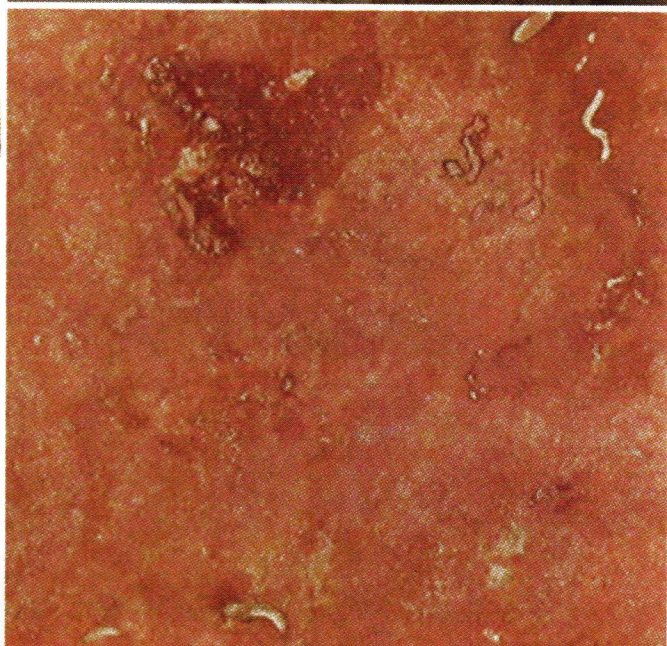
Rooms can be punctuated by changing flooring materials from room to room and introducing framed doorways to break up the ceiling.

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American English

A Delaware interior design project is inspired by English country precedents.



Left: Brockschmidt and Coleman's interior design of a Wilmington, DE, residence was inspired by the English Country aesthetic; the living room draws from Nancy Lancaster's "Butter Yellow" drawing room. All photos: Brockschmidt & Coleman unless otherwise noted

Below: The project included the decoration of a new 1,200-sq.-ft. addition designed by John Milner Architects, Inc., of Chadds Ford, PA. Photo: courtesy of John Milner Architects, Inc.



PROJECT: RESIDENCE, WILMINGTON, DE

ARCHITECT: JOHN MILNER ARCHITECTS, INC., CHADDS FORD, PA

INTERIOR DECORATOR: BROCKSCHMIDT & COLEMAN, NEW YORK, NY;
BILL BROCKSCHMIDT, PRINCIPAL; COURTNEY COLEMAN, PRINCIPAL

Interior design firm Brockschmidt & Coleman (B&C) is used to long-term commitments. Since forming B&C in New York City in 2001, principals Bill Brockschmidt and Courtney Coleman remain just a phone call away for scores of clients, quite a few of whom remain on the hunt for items on their "wish lists," personalized lists of items that can take years, even a lifetime, to track down. And while B&C's varied portfolio — Upper East Side apartments to a Texas ranch — suggests no such thing as a "typical" project, a love of the process, not merely the results, seems to characterize the B&C client. So when the owners of a Wilmington, DE, residence approached B&C in early 2004 about an open-ended decorating project, the firm was prepared for anything. The couple contacted B&C just as a 1,200-sq.-ft. extension — a new family room and kitchen designed by Chadds Ford, PA-based John Milner Architects — was nearing completion. It was their second meeting, following a brief introduction at the nearby Winterthur Museum in the fall of 2002, where the wife attended a B&C lecture. "From the very beginning, the owners told us that this was not going to be one of those projects where you come in and completely furnish every room, then they move back in and it's done," says Coleman. "Since they had embarked upon a big construction project with the addition, they weren't interested in taking on a full-scale decorating project at the same time. They prefer to take their time making decisions and to carefully consider additions to their furniture collection."

The 7,800-sq.-ft. original house, designed by Brown & Whiteside in 1928, was Georgian in style, with Federal and Colonial Revival details.

The owners were drawn to its pedimented interior doorways, original moldings and curved staircase, but the interior plan was too tight for a modern family with young children and visions of entertaining. Despite its large living room, dining room, dining porch, living porch and sleeping porch, the house lacked any kind of study or more intimate family spaces. And the small back-stair kitchen was neither comfortable nor sufficient, particularly for the wife, who is a keen gourmet cook. "It was typical of early-20th-century houses in that it had a kitchen that was designed solely for meal preparation, rather than as a space for spending time with the family," says Brockschmidt. "It was dark and not very pleasant." By enlarging the kitchen and providing much-needed family space, the extension gave B&C greater freedom to rework the rooms in the original house and distribute the clients' existing furniture. "If you look back at beloved 18th-, 19th- and early-20th-century houses, the architecture is quite flexible, and the rooms can be used in a variety of ways," says Brockschmidt. "We find traditional houses to be adaptable houses. Also, since these clients wanted to use all of the rooms, we certainly tried to incorporate furniture that was elegant, yet comfortable for the whole family to live with. We used interesting and beautiful fabrics, but none that were fragile or precious."

B&C took its cues for the living room from the English country tradition. The work of the famous tastemaker Nancy Lancaster was a strong influence, particularly on the color scheme. B&C brought down the scale and accentuated the architectural moldings by intensifying the existing pale-yellow walls with a butterscotch-toned glaze, reminiscent of Lancaster's famous "Butter Yellow" drawing room. The deeper color flatters the existing striped curtains and family portraits. "We took that room as a point of departure," says Coleman. "The owners are fond of Lancaster's taste, which we loosely tried to emulate in the living room, with the color of the walls, the mix of the furniture and the style of the pieces."

The original living-room furniture plan was built around a pair of loveseats flanking the fireplace — an arrangement that the owners preferred,



An existing wing-chair in the living room was transformed by a palampore print slipcover — inspired by 18th-century Indian prints — from Brunswick & Fils of North White Plains, NY.



B&C kept wall details to a minimum in the peacock-blue dining room to allow for future acquisitions, but hung mid-18th-century-style yellow and black curtains for impact.

but which simply didn't fit the width of the room or the location of the door. B&C opened up the plan by moving one of the loveseats to the end of the room and adding a large sofa opposite the fireplace. According to Brockschmidt, forcing a floor plan that doesn't work is a common mistake. "This is understandable because clients have experienced ideal rooms where a symmetrical furniture plan works beautifully, and they wish to have the same arrangement," he says. "However, if a room doesn't allow such a plan, it is better to address the specific nature of the space. Often, an unconventional furniture placement is more dynamic and interesting, especially with the eclecticism of the English country aesthetic."

Achieving a balanced lighting scheme for the new arrangement was a challenge, as the masonry surrounding the fireplace prevented the addition of wired sconces. But a pair of painted tole sconces by McLean Lighting Works of Greensboro, NC, placed on either side of the mantel, conceal the existing electrical outlets above the mantel shelf and flatter the surrounding velvet, silk and chintz. A mix of antique and contemporary furniture suggests that pieces have been handed down and accumulated

over time — a key aspect of the English country style. "Because of the dimensions of the living room, it was difficult to pull off a formal arrangement of furniture around the fireplace," says Coleman. "But as with Lancaster's country-house aesthetic, the furniture is arranged in a natural way without formal symmetry, but in an inviting and comfortable way. The mix of materials and furniture styles also gives the room an eclectic quality that suits the room and the clients' taste."

The creative use of fabric treatments brought cohesion to the combination of English, American and Continental pieces, including existing items the clients didn't want to part with. An old wing-chair was transformed by a slipcover made from a large-scale palampore print from Brunschwig & Fils of North White Plains, NY. However, not every existing piece could be incorporated so successfully, and some compromises had to be reached. The husband's set of neo-Biedermeier furniture, for instance, had looked appropriate in a previous New York City apartment but did not fit the new aesthetic.

Similar architecture, furniture styles and window distribution create an easy transition from the living room to the dining room, despite their quite distinct atmospheres and color schemes. The dining-room walls were painted a peacock-blue color, offset by mid-18th-century-style yellow and black curtains that were inspired by a pattern from the main parlor at the Kenmore Mansion in Fredericksburg, VA. Such bold color choices allowed B&C to keep furniture and accessories to a minimum and lead with the walls. "The dining room has several windows and not a lot of furniture, so the window treatments were highly important," says Brockschmidt. "The jaunty yellow, oyster and black-striped silk fabric adds freshness and drama, creating a room that's pretty during the daytime and striking at night. Although it is not dependent on extensive furniture or artwork, it's a bold room that will grow even richer with future acquisitions, including the clients' collection of canary-yellow lusterware and transferware." In the search for items to place in the dining room, B&C came across perhaps the most interesting, and deceptive, pieces in the house; a pair of vases on the dining-room mantel may look a million dollars against the backdrop of the walls, but they are inexpensive copies that were found on Canal Street in New York City.

While the original house could support strong color schemes, the addition's extensive millwork called for a more neutral palette. To harmonize the ceiling beams, baseboard and casing in the family room, B&C chose a putty-colored glazed finish for the walls and millwork and used an old Persian carpet that had been a favorite of the wife's. It was a popular decision, as the family had expected to throw it away. "The husband was surprised that we suggested using such a worn carpet in a newly completed room," says Coleman. "But once it was in place, we all loved the faded colors and the patina that it gave to the new room." Against this neutral backdrop, the eye is drawn to the black-painted wood fireplace mantel by John Milner, and the blue-patterned wing-chair in front, which was trimmed in white tape to emphasize the mantel's lines. According to Brockschmidt, Milner laid a strong foundation for B&C to work with. "We've enjoyed working with John Milner in the past and always appreciate how his designs and details take their cues from the original architecture. He always comes up with something that's new and creative, but appropriate, and we try to do the same with the decorating," he says.

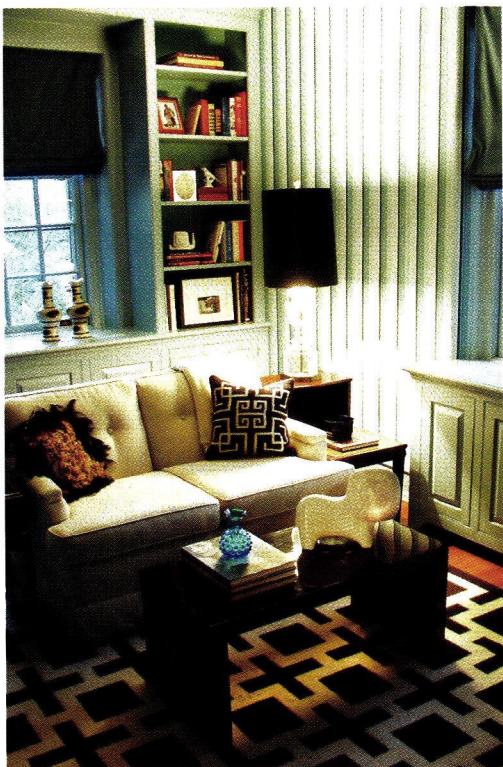
By the time B&C came on board, the client had finalized the kitchen layout with Milner and selected the cabinets. The new kitchen was a departure from the cramped previous arrangement, adding a dining bay, work and storage areas, plus a homework area for the children with stools



The family room's putty-colored finish draws attention to the painted wood mantel by John Milner and the addition's extensive millwork.



A similar floor finish and neutral color scheme blends the new kitchen with the main portion of the house and the family room.



Above: Nineteenth-century Biedermeier-style wallpaper, an old '70s Parson's table and a pair of vintage glass lamps give the husband's dressing room a more graphic aesthetic than the other rooms in the house.

Right: B&C worked on schemes for the master bathroom, after a leak in the master bedroom suite prompted the clients to redecorate it.



and a countertop. B&C worked on the original portion of the house during the kitchen's construction, and consulted on the materials, backsplash tile and paint colors. To unify the addition and the original downstairs portion of the house, a similar finish was chosen for the entire first-level floor, against cream-colored painted walls in the kitchen and dark-brown wallpaper in the butler's pantry. Above the kitchen island, B&C dressed up a bronze-finished pendant light fixture with two custom-painted paper shades. The shades' brown-and-coral-striped exteriors unified the kitchen color scheme and became a focal point of the room.

Though the clients hadn't planned on a full-scale decorating project, a leak in the master bedroom forced them to renovate upstairs before the addition was completed. The master bathroom escaped water damage but was never loved by the clients, who decided to make the best of a bad situation and redesign the room. For the husband's adjacent dressing room, B&C introduced a more contemporary aesthetic, and even atoned for the husband's rejected living-room furniture with some blue-and-white Biedermeier-style wallpaper. The 19th-century French ombre-striped pattern is a pivot point, tying the room to the traditional character of the house, but permitting a more graphic approach to the furniture and textiles. An old '70s Parson's table was retrieved from the clients' storage and spray painted black to support one of a pair of vintage glass lamps. In striking a balance between the modern and traditional vocabularies, B&C was helped by the architectural details. "The architecture is very authentic to the character of the house," says Brockschmidt. "There are built-in bookcases, traditional moldings and radiator cabinets that are subtly painted to match one of the wallpaper's blue stripes. Because the room is more private in nature, used by the husband as a dressing room and lounge, its character could be more independent."

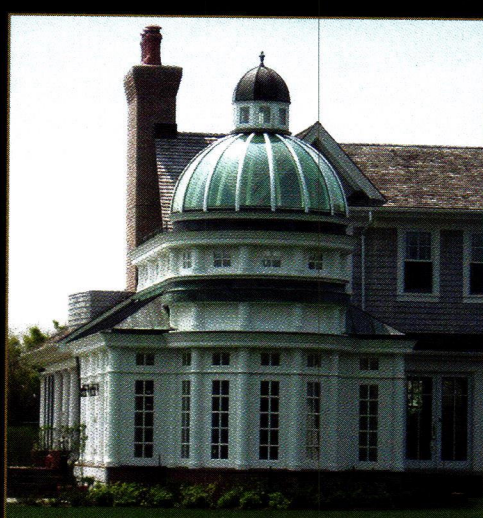
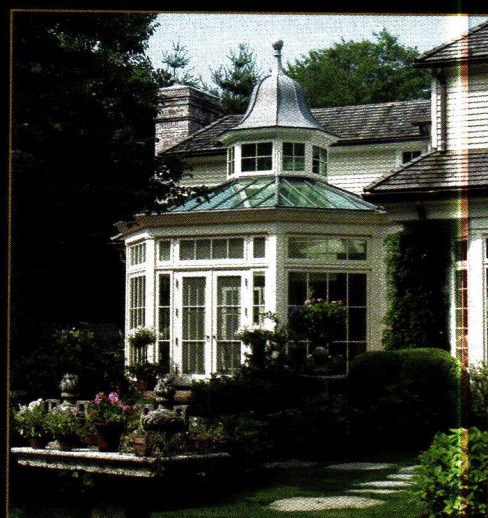
Almost three years since B&C came on board, the firm is working on schemes for the master bedroom and the wife's dressing room. But the process of furnishing the rest of the house continues, helped by the fluidity of the furniture plan. "The owners like to shop, and don't hesitate to call us when they come across an interesting piece at an auction or in their travels," says Coleman. "Right now, the house is at a stage where it feels comfortable and personal. However, we're all on the lookout for pieces that will add more layers of richness to the rooms." A corner chair, found recently at a local antiques show, led to a late adjustment of the family-room furniture plan. "There wasn't an intended spot for it, but we all thought the chair was charming, so we found a place for it next to the fireplace," says Coleman. "Even though that wasn't in the plan, everyone loved how it looked in the room. Things do move around. We are always searching." — Lynne Lavelle

The new interior scheme complements the Federal and Colonial Revival-style details found throughout the house, such as the dining room's pedimented doorway.





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The Dechter residence in Long Beach, CA, was built in the early-20th century; it was recently restored and renovated by the Long Beach firm Kelly Sutherlin McLeod Architecture, Inc. Photo: Ira Lippke

Restoring Harmony

A California Bungalow sheds the indignities of time and reemerges in a grander, historically sensitive, form.

PROJECT: DECHTER RESIDENCE, LONG BEACH, CA

ARCHITECT: KELLY SUTHERLIN MCLEOD ARCHITECTURE, INC., LONG BEACH, CA; KELLY SUTHERLIN MCLEOD, AIA, PRINCIPAL IN CHARGE

Sometimes, you can improve on an historic structure; of course, it's easier if the building was severely defaced in the mid-20th century. Such is the story behind the Dechter residence in Long Beach, CA, which was built in 1911 as a somewhat modest bungalow with a commanding ocean view.

When Sherie and Brad Dechter first entered the house in 2000, substantial historically inappropriate modifications had been made to its exterior, most notably a 1940s modernization that continued in phases well into the 1970s. Despite the alterations and neglect, the Dechters saw beyond the disrepair; enchanted by the remaining original Craftsman detailing, they decided to buy the property.

"The house had been owned by the same person during the 50 years prior to our acquisition in 2000," says Brad Dechter. "It was later turned into housing for students at California State University, Long Beach. It may have been a fraternity house, and then it was turned into a duplex and rented to individual families."

"The interior had been abused over the years. We initially thought we'd be able to paint and 'spruce up' the place. But from the foundation to the roof, everything was ruined, and what was to be a simple cleanup/re-paint in my mind turned into a major project."

Realizing that their fixer-upper was in actuality more of a basket case, the Dechters enlisted the services of Long Beach-based Kelly Sutherlin McLeod Architecture, Inc., which

was the project architect for the conservation of the Gamble House, one the preeminent Craftsman structures in the country.

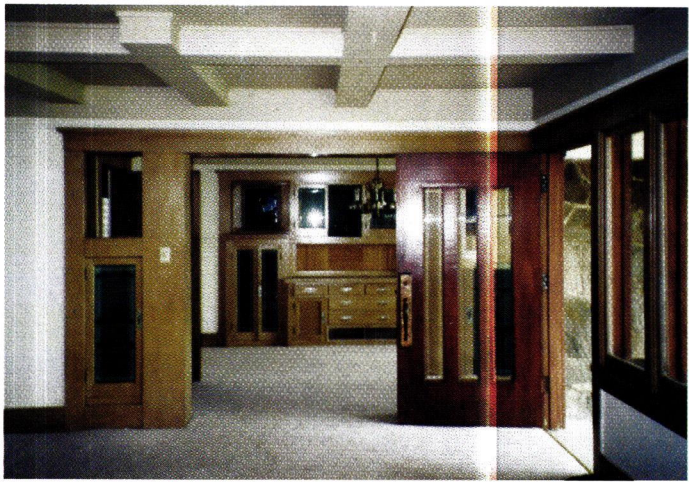
"The Dechters purchased the house 'as-is', and it turned out to be in much worse condition than it had originally appeared," notes Kelly Sutherlin McLeod, AIA. "Exploratory excavation revealed that the building did not have a foundation; stem walls merely ran into the ground on a site with a history of settling soil levels. We raised the house on cribbing, poured an all-new concrete foundation and stem walls, along with new concrete walls for the existing partial basement."

As with any project of this scope, there were surprises, which McLeod and the Dechters worked their way through with aplomb. "Restoration projects are evolutionary and require a process of exploration and evaluation," says McLeod. "The final scope of work often cannot be defined until the evaluation is complete. With the Dechter residence, layers of alterations needed to be peeled away, and original materials and finishes needed to be identified and researched. Very little of the original house



Above: When the Dechters purchased the house in 2000, it had suffered half a century's worth of historically insensitive alterations. Photo: Kelly Sutherlin McLeod Architecture, Inc.

Left: The original residence was constructed as a simple, two-story in house in 1911.



Above: Prior to the restoration, the living room included a partition wall that prevented the stained glass from being backlit; the cabinetry interiors had also been over-painted. Photo: Kelly Sutherland McLeod Architecture, Inc.

Right: In its current, restored condition, the Dechter's living room features a new fireplace surround; the original had been replaced in the mid-20th century with slate veneer. Photo: Ira Lippke



remained at all, much less intact, but what was discovered was used to set the direction for the overall building configuration as well as the exterior and interior design details."

Fortunately for all concerned, including the house, the Dechters did not abandon the project in despair. "The success of the Dechter residence project was firstly due to the commitment of the clients to a quality project and the vision developed for their needs and the property," McLeod says. "It is not an easy feat for owners during the initial phases when the discovery of substandard construction seems unending and the work scope escalates."

The exterior of the original house had been obscured by insensitive alterations and additions, and, as these were removed, remaining portions

of the original historic building came to light. The structure was built as a very simple two-story rectangular building, but, as McLeod states, "the clients wanted a more dynamic exterior form, which would capitalize on their unobstructed 120-deg. ocean view, so window openings were maximized and a sleeping porch was added off the master bedroom at the second floor."

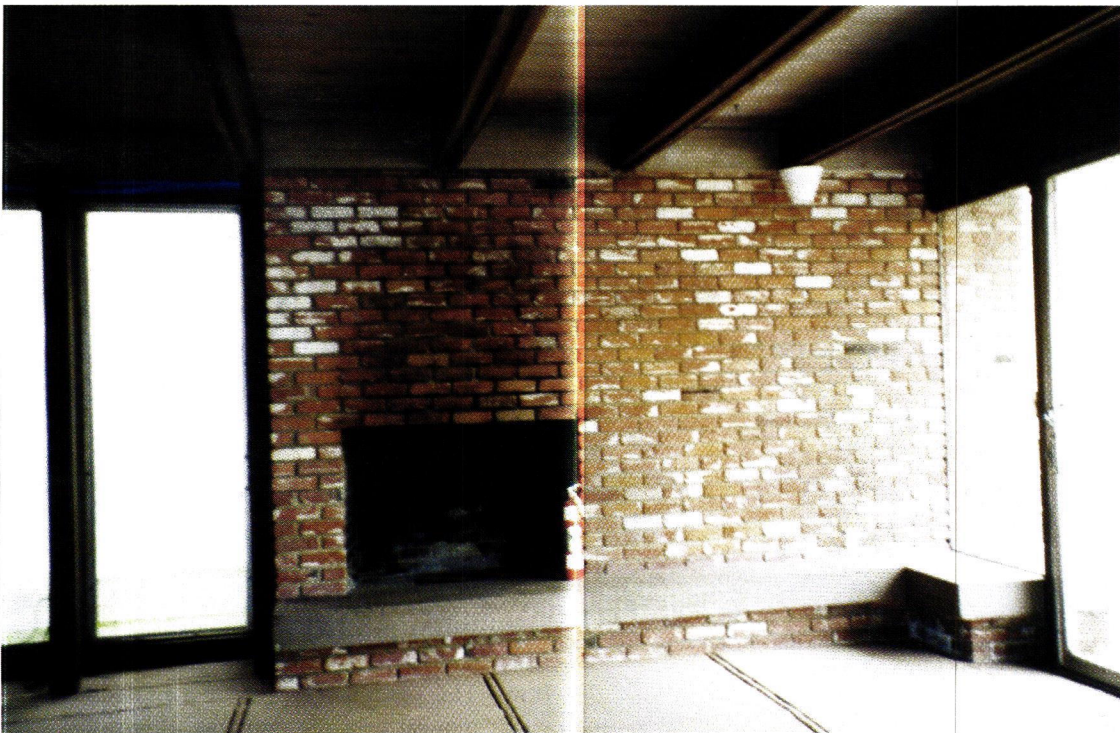
To achieve these goals while maintaining stylistic integrity, McLeod adds, "the primary orientation of the house and the roof configuration were maintained, and the design vocabulary of the building exterior is based on the original building details uncovered during the exploration phase of the project: long roof eaves with exposed rafter tails, heavy timber outriggers, continuous redwood water table and trim, exterior wood casings and attic vents at gables and cedar shingles — all new components were designed and installed to match the original."

There were many tasks to be executed in the house's interior. When the previous owner converted the house into a multi-family unit, the upper and lower floors were sealed off from each other and the original stairwell was completely covered. The second-floor alterations were removed and the stairwell was once again opened to connect the two floors. The original pocket door at the lower landing of the stairs was also restored. The Dechters retained the kitchen in its historic location, as well as the butler's pantry, which was restored back to its original function.

The highlights of the house's interior are the two grand public rooms, the dining and living rooms. "When we first saw the dining room," says Dechter, "we knew that it was a beautiful room, and that the stained glass was wonderful, even though a wall was built behind it blocking the natural light. Also, the interiors of the cabinets were painted turquoise, and the mirrors on the built-in cabinets were tarnished and old. The first thing we did was bring in a crew who were experts at refinishing old, beat-up wood. These rooms then became the vision, focus and standard for what we were trying to achieve in terms of coloring, quality and design throughout the house. Through all three years of construction, those rooms set the standard and became the beacon for what was to be done."

"The second-floor framing was reinforced to remove a large sag in the living-room ceiling," McLeod says of the living room. "The fireplace mantle was original, but the surround and hearth had been replaced with non-original slate veneer. The oak mantel was removed and restored, new Batchelder-style tile were installed at the surround and hearth and the mantle was reinstalled back in its original location."

"The second floor of the house was returned to its original configuration with the open stairwell centered within a surrounding space leading to perimeter rooms," McLeod adds. "The guardrail around the second-floor opening and stairwell no longer existed and needed to be reconstructed. Both interior and exterior rails were designed in a simple Craftsman style, complementary to the design vocabulary of the house, and all meticulously crafted by the finish carpenters. Built-in bookcases, for the owners' extensive book collection, were designed for second-floor hallway walls; wood trims and casings continued the original design." The historic beam design, found in the living and dining rooms, was replicated and continued into the kitchen and the family room. All new windows, doors, wood casings and trim were custom made to match the originals remaining in the living room and dining room as well."



The family room (above, top) was originally an exterior patio that was crudely enclosed and had a modern brick fireplace constructed. The room was sub-code and completely reconstructed, including the addition of a foundation. The Dechters had a Craftsman-styled stone fireplace created in the new family room (above, bottom) and selected mahogany for the trim in this room to match a cherished bookcase. Before photo: Kelly Sutherland McLeod Architecture Inc.; after photo: Ira Lippke

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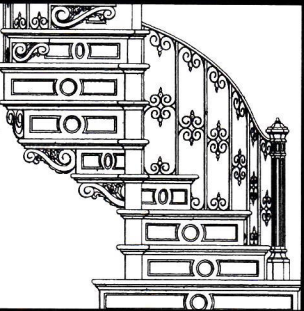
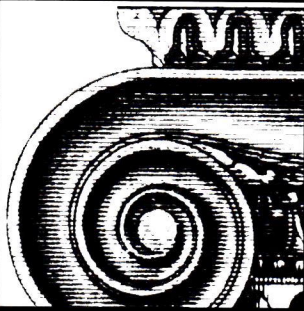
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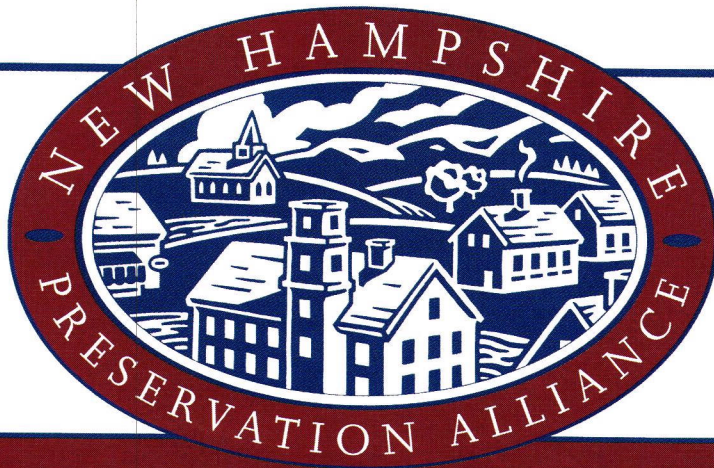
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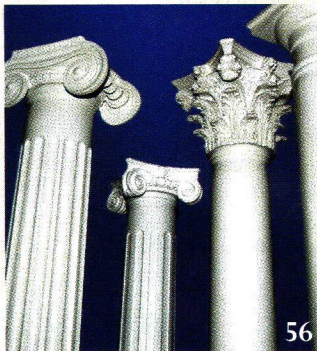
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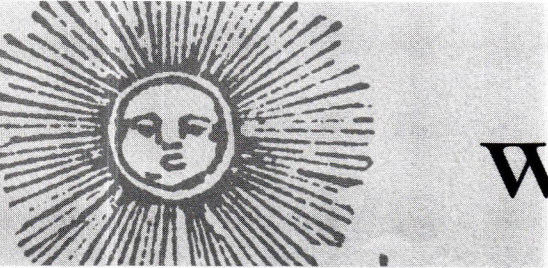
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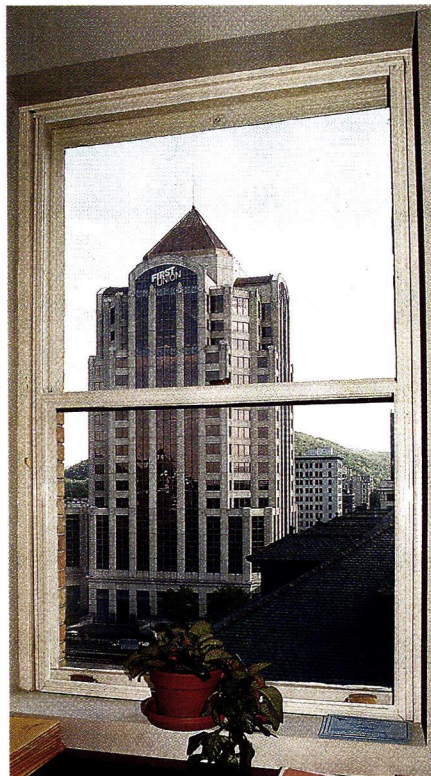
360-276-4122; Fax: 360-276-4290

P.O. Box 208

Moclips, WA 98562

Manufacturer of western red cedar roofing & siding; historically accurate shakes & shingles; more than 30 years of experience.

Write in No. 1449



The Magnetic-One-Lite-Operating Window, or MOL-OP, is available from Allied Window.

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

Atlantic Shutter Systems

888-786-4846; Fax: 843-399-1111

www.atlanticshuttersystems.com

Latta, SC 29565

Manufacturer of custom exterior shutters: solid-panel & fixed-slat; lifetime structural warranty & 15-year finish warranty; restoration grade; handcrafted.

Write in No. 1534



The Raleigh combo (left) is an example of Atlantic Shutter Systems' extensive range.



Bevolo manufactured this six-sided gas lantern.

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: Colonial, Victorian, Turn of the Century & Mediterranean styles; restoration.

Write in No. 166

Bolection Door

336-851-5208; Fax: 888-511-5209

www.bolectiondoor.com

Greensboro, NC 27406

Custom fabricator of solid, 1-piece doors: paneled, carved, louvered, French & pocket in MDF; any design or size.

Write in No. 519



Custom-made one-piece wood-paneled doors are the specialty of Bolection Door.

Carriage House Door Company

866-890-1776; Fax: 916-446-7783

www.carriagedoor.com

West Sacramento, CA 95691

Custom fabricator of wood & steel garage doors in traditional styles; decorative garage-door hardware.

Write in No. 1543

Classic Gutter Systems, LLC

269-665-2700; Fax: 269-665-1234

www.classicgutters.com

Kalamazoo, MI 49003

Manufacturer of oversized 5-, 6- & 8-in. half-round gutters in heavy-duty copper, aluminum & galvalume; hidden nut-&-bolt adjustable hanger system; several styles of cast fascia & downspout brackets & decorative components.

Write in No. 1280



This ornate gutter, fabricated by Classic Gutter Systems, incorporates a hidden adjustable hanger system.

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 historic color scheme for this home was specified by The Color People.

Coppa Woodworking

310-548-4142; Fax: 310-548-6740

www.coppawoodworking.com

San Pedro, CA 90731

Manufacturer of wood screen & storm doors: more than 200 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, window screens, storm windows & dressing screens.

Write in No. 9600



Many styles of wood screen doors manufactured by Coppa Woodworking are available painted or stained.



212.243.5270

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PEGUERIN.COM

Custom Home Accessories, Inc.

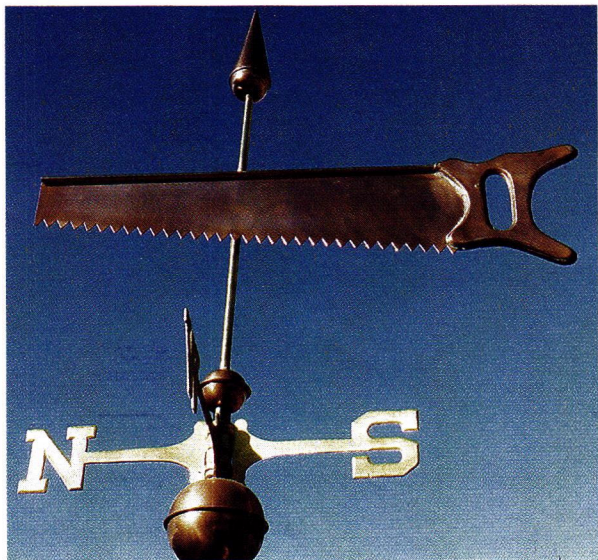
800-265-0041; Fax: 916-635-0228

www.mailboxes.info

Rancho Cordova, CA 95742

Manufacturer & distributor of decorative mailboxes & classic architectural accents: lampposts & standards, address plaques, weathervanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.

Write in No. 527



Custom Home Accessories manufactures weathervanes in cast aluminum, bronze, brass and copper.

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



Dahlhaus provides old-fashioned drinking fountains with ornamental designs.

Durable Slate Co., The

800-666-7445; Fax: 614-299-7100

www.durableslate.com

Columbus, OH 43201

Contractor: historic restoration services; plaster restoration, ornamental plaster work, replication of original plaster ornament & custom designs; in the Midwest, East and South; since 1986.

Write in No. 3720



The Durable Slate Co. restored the water-damaged flat plaster, crown molding and ceiling medallions in this historic New Orleans, LA, residence.

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

Glass House, LLC

800-222-3065; Fax: 860-974-1173

www.glasshouseusa.com

Pomfret Center, CT 06259

Custom fabricator & supplier of traditional conservatories, greenhouses, sunrooms, pool enclosures, garden houses, roof lanterns, specialty skylights & glass roof systems: wood & aluminum; true-divided-lite windows & doors.

Write in No. 1870



Glass House, LLC, crafted this timber-frame structure, which features a delicate copper-cladded, molded-wood skylight.

Grabill Windows & Doors

810-798-2817; Fax: 810-798-2809

www.grabillwindow.com

Almont, MI 48003

Custom manufacturer of solid-wood & bronze-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; hardware finishes, profiles, glass & stained glass.

Write in No. 1910



Grabill fabricates custom doors in pine, cherry, mahogany, teak, oak, Douglas fir and cypress.

James Peters & Son, Inc.

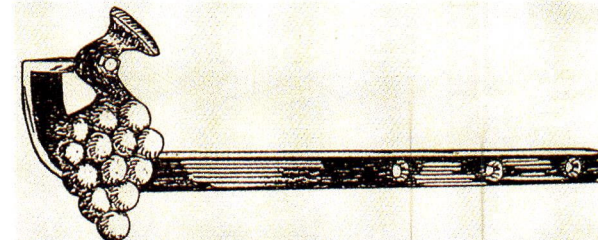
215-739-9500; Fax: 215-739-9779

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



The cast-iron grape-pattern shutter dog from James Peters & Son is 15 3/4 in. wide.

Kayne & Son Custom Hardware, Inc.

828-667-8868; Fax: 828-665-8303

www.customforgedhardware.com

Candler, NC 28715

Custom fabricator of door, window, gate, garage, cabinet & shutter hardware: hand-forged steel, copper & bronze or cast bronze; repairs, restorations & reproductions; standard & custom weathervanes; catalog \$5.

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The D1 shutter dog from Kayne & Son is hand-forged in steel and has a butterfly backplate.

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AND A REINFORCED COMPOSITE BODY.

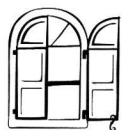


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American Restoration Tile, Inc.

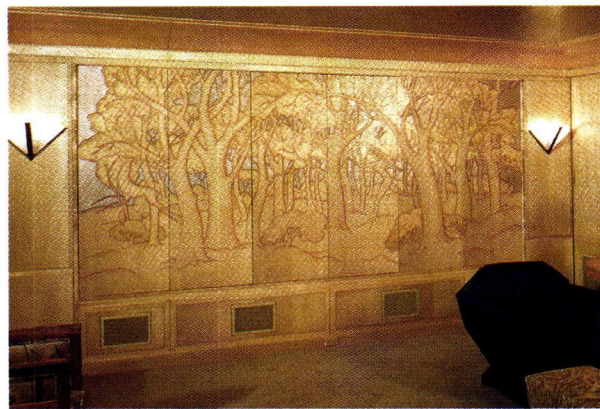
501-455-1000; Fax: 501-455-1004

www.restorationtile.com

Mabelvale, AR 72103

Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.

Write in No. 172



This mural was hand painted by EverGreene Painting Studios directly onto the English sycamore folding doors of a media cabinet.

EverGreene Painting Studios

212-244-2800; Fax: 212-244-6204

www.evergreene.com

New York, 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

Fishman Mosaics

305-758-1141; Fax: Same as phone

www.georgefishmanmosaics.com

Miami Shores, FL 33138

Designer & creator of mosaics in period styles: traditional materials & techniques; vitreous & glass smalti, split & polished stone, ceramic & unglazed porcelain; pictorial images; interior & exterior; plaques & signage.

Write in No. 183



This 30x30-in. mosaic, 'Fishing Boats', was created by George Fishman in traditional glass smalti.



The "Sunflower Urn in Niche," a trompe l'oeil mural painted by Guided Imagery, is on the porch wall of a Mediterranean home in Palo Alto, CA.

Guided Imagery Design & Productions

650-324-0323; Fax: 650-324-9962

www.guided-imagery.com

Woodside, CA 94062

Decorative-painting studio: wall & ceiling murals & trompe l'oeil; interior & exterior; large photo enhancement of Patriotism @ Home collection; hospitality art.

Write in No. 1548

KTS Art

609-726-1085; Fax: Same as phone

20 Pemberton St.

Pemberton, NJ 08068

Designer & painter of murals, trompe l'oeil, decorative paintings & faux finishes: graining, stenciling & glazing; wall & ceiling murals, frescoes & indoor murals; travels internationally; work done on site or on canvas & shipped.

No 9 Studio UK

011-44-1769-540-471; Fax: 011-44-1769-540-864

www.no9uk.com

Umberleigh, Devon, England, UK EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.

Write in No. 1321

Patricia's Palette

651-785-6746; No fax

www.patricias-palette.com

Eagan, MN 55122

Fabricator of interior murals: decorative painting, faux finishes & fine art tapestries.

Write in No. 1569

Peck Studios

202-331-1966; Fax: Same as phone

www.peckstudios.com

Washington, DC 20010

Decorative painting studio: large-scale interior & exterior murals & architectural trompe l'oeil; mosaics, faux finishes, keim mineral systems & gilding.

Write in No. 208



Peck Studios painted this aquatic mural in a house in South Beach, Miami, FL.

RDG Objects

515-284-1675; Fax: 515-246-0459

www.rdgobjects.com

Des Moines, IA 50309

Manufacturer of architectural ceramics & ceramic tile: murals, mosaics & relief tile; glazed ceramic-tile leaf pavers; site-specific public art; urns; garden lighting.

Write in No. 348

Tile Source Inc.

843-689-9151; Fax: 843-689-9161

www.tile-source.com

Hilton Head Island, SC 29926

Supplier of genuine encaustic & geometric tile, simulated reproductions & Victorian-style wall & fireplace tile; advice on economical restoration of 19th-century ceramic floors; mosaics.

Write in No. 2846



Supplied by Tile Source, this reproduction of Monet's "Argenteuil" measures 14¾x17¼ in.

TileArt, LLC

608-255-8453; Fax: 608-233-8453

www.tileartdesign.com

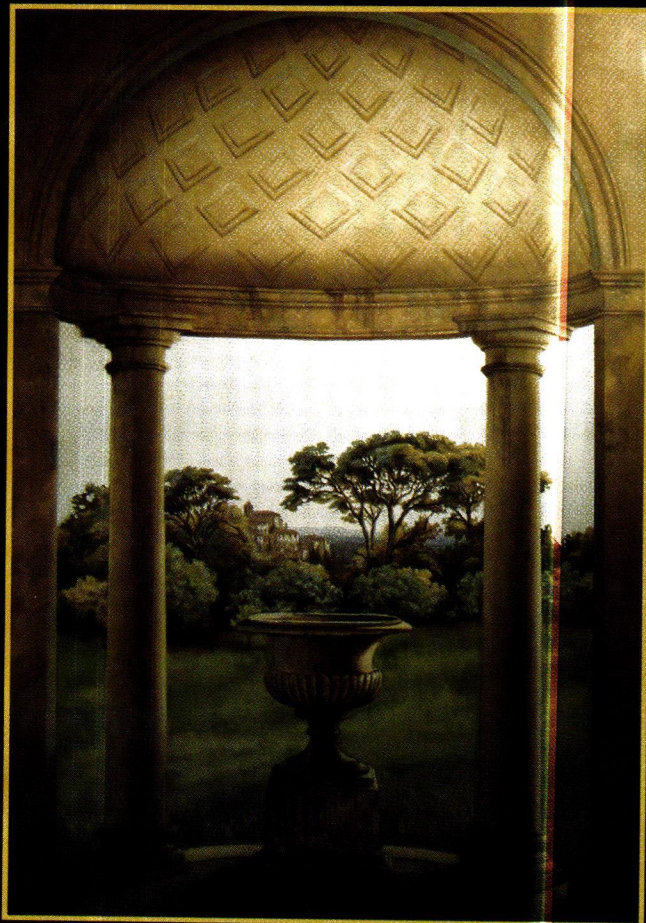
Madison, WI 53711

Supplier of handcrafted ceramic tile: subway tile; for kitchens, bathrooms, foyers, fireplaces, door & window frames & other applications; murals & mosaics.

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Patricia's Palette Mural Studios

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www.Patricias-Palette.com



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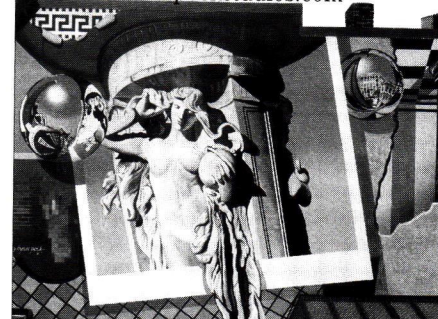
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Tel/Fax 202-331-1966

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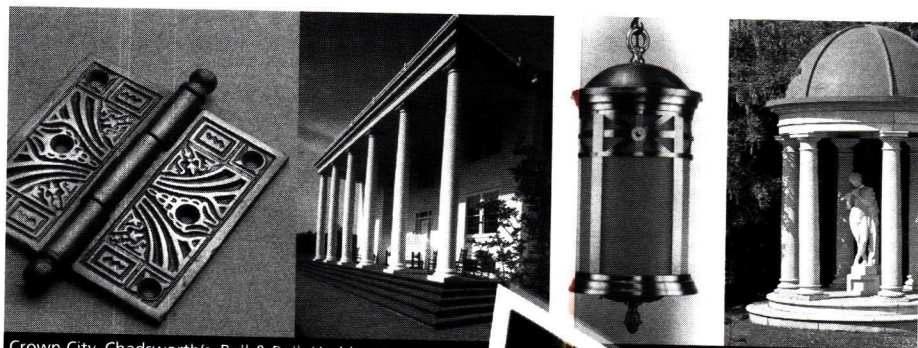
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- 162 online product brochures
- Links to 272 companies and related organizations
- In-depth Product Report of the Month
- E-mail order form for Product Literature

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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. 9871.

Al Bar-Wilmette Platers

866-819-7324; Fax: 847-251-0281

www.albarwilmette.com

Wilmette, IL 60091

Custom fabricator & restorer of door, window & furniture hardware & lighting; cleans, polishes, plates, repairs & lacquers; all finishes; salvaged hardware; duplication services.

Write in No. 97

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.



Ann Wallace & Friends custom crafted, from left to right, the Corn Stencil Pillow, Mocha Aster Pillow and Allium Pillow, all of which measure 18x18in.

Ball & Ball Hardware

610-363-7330; Fax: 610-363-7639

www.ballandball.com

Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.

Write in No. 2930

Cardine Studios

540-439-6460; Fax: 540-439-6462

www.cardinestudios.com

Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; iron, bronze, copper, aluminum & stainless; national market.

Write in No. 1474

Classic Designs by Matthew Burak

800-843-7405; Fax: 802-748-4350

www.tablelegs.com

St. Johnsbury, VT 05819

Manufacturer & mail-order supplier of furniture-style base kits for kitchen & bath vanities: ready to finish; mortise-&-tenon joinery; more than 100 styles of cabinet & table legs, columns & bun feet; cherry, pine, maple & oak.



Both the Essex columns and the footed Farmhouse legs, crafted for use as table and kitchen island legs, are available from Classic Designs in 36- and 42-in. lengths.

Country Road Associates, Ltd.

845-677-6041; Fax: 845-677-6532

www.countryroadassociates.com

Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry.

Write in No. 7480



Along with wide-board and random-width flooring, Country Road Associates supplies antique wood for cabinetry, furniture and paneling.

Craftsmen Hardware Co.

660-376-2481; Fax: 660-376-4076

www.craftsmenhardware.com

Marceline, MO 64658

Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, levers & drapery hardware; grilles.

Write in No. 6980



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

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

D.C. Nauman, Chairmaker & Cabinetmaker

570-223-1955; No fax

www.dcnchair.com

East Stroudsburg, PA 18301

Custom fabricator of woodwork: furniture, doors, mantels, carvings, millwork, moldings, paneling, turnings & more; reproduction chairs & furniture.



This Pennsylvania ladderback rocking chair with woven reed seat and green milk paint and oil finish was crafted by D.C. Nauman.

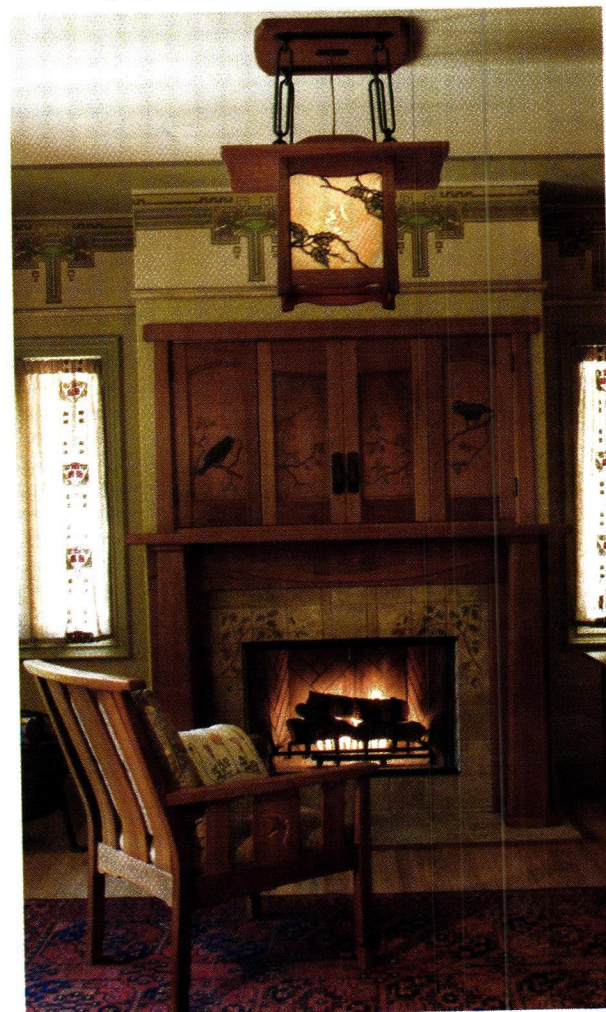
Debey Zito Fine Furniture

415-648-6861; Fax: Same as phone

www.artisticlicense.org

San Francisco, CA 94110

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



Debey Zito crafted this chair to complement the English Arts and Crafts-style lighting fixture and fireplace, which were also fabricated by the firm.

WHAT'S NEW?

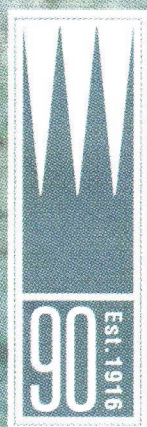


DID YOU GUESS WHICH PIECES ARE ANTIQUES? FROM THE TOP, LEFT TO RIGHT: PHOTOS 2, 6, 7 & 11.

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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.

Call for more information.

Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403

www.outwater.com

Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

Write in No. 5008



Outwater stocks a vast assortment of plain and fluted columns in a variety of styles.

Architectural Reproductions by Timeless

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.

Write in No. 1246

Bendix Architectural Products Inc.

800-526-0240; Fax: 800-423-6349

www.bendixarchitectural.com

Englewood, NJ 07631

Manufacturer of machine-carved decorative wood moldings & ornaments & hand-carved elements: corbels, onlays, drops, stair parts, capitals, legs & corner posts; maple, cherry & red oak; carving in many woods per client specifications.

Write in No. 1362

Brandt, Sylvan

717-626-4520; Fax: 717-626-5867

www.sylvanbrandt.com

Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring;

antique heart pine, ancient oak, chestnut, white pine & hemlock; since 1960.

Write in No. 3950

Camcraft 3-D, Inc.

713-550-8544; Fax: 713-550-8559

www.wooddesigner.com

Sugar Land, TX 77479

Custom wood carver: computer-controlled design & manufacturing; deep-sculpt moldings, panels & curved & carved casing; machine carvings, architectural ornament, sculpture, mantels, capitals, carved doors & signage; all wood species.

Write in No. 435

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.

Write in No. 31

Canterland of Mexico

800-567-8608; Fax: 818-907-0343

www.canterlandmex.com

Pacific Palisades, CA 90272

Custom fabricator of architectural stone carvings: mantels, fountains, columns, capitals, door & window frames, countertops & more; Crema Maya, Ticul & Coquina stone; manufactured in the Yucatan Peninsula.

Write in No. 1527

Chadsworth's 1.800.Columns

800-265-8667; Fax: 910-763-3191

www.columns.com

Wilmington, NC 28401

Manufacturer of authentic interior & exterior molded ornament: columns & capitals, pergolas, pillars, pilasters & balustrade systems; plain or fluted shafts; molded polymers, polymer/stone composites & wood.

Write in No. 1580 for PolyStone; 180 for wood



This Greek Corinthian capital from Chadsworth's was inspired by the Octagonal Tower of Andronikos Kyrrhestes.

Cuellar Architectural Stone by Cosentino

310-430-4154; Fax: 310-374-8066

www.cuellarstone.com

Redondo Beach, CA 90278

Manufacturer of stone products: columns, capitals, balustrades, exterior cornices, flooring, fountains, landscape stone, pavers, mantels & antique original bathroom sinks; marble, limestone & sandstone.

Write in No. 1539

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: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.

Write in No. 210

DJ Studios

770-798-9075; Fax: Same as phone

www.djstudios.net

Norcross, GA 30071

Custom fabricator of molded ornament: ceilings, columns, mantels, lighting & more; Forton, GFRC, plaster & polystyrene foam; bonded metals & metallic finishes.

Write in No. 1473

Fagan Design & Fabrication, Inc.

203-937-1874; Fax: 203-937-7321

www.fagancolumns.net

West Haven, CT 06516

Manufacturer of custom wood columns, cylinders, rope twists, large turnings, octagons & pilasters: Classical order; load bearing & ornamental; replication for restoration; stain grade in any species.

Write in No. 8210



These fluted Roman Doric columns and matching pilasters are the work of Fagan Design.

Felber Ornamental Plastering Corp.

800-392-6896; Fax: 610-275-6636

www.felber.net

Norristown, PA 19404

Supplier of historical ornamental castings: cornice moldings, columns, capitals, mantels, ceiling medallions, domes, brackets, corbels, coffers & panel doors; plaster, GRG & polymer-modified gypsum; design services.

Write in No. 2890



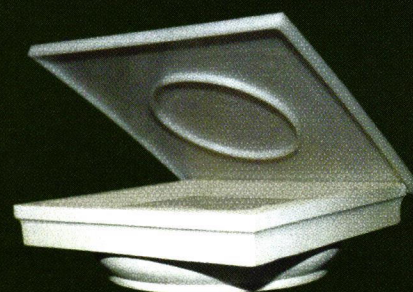
This plaster capital, model #431B from Felber Ornamental, measures 6 1/2 in. tall x 6 3/8 in. wide and projects 3/8 in.

It's a way of life...
and it's only getting better



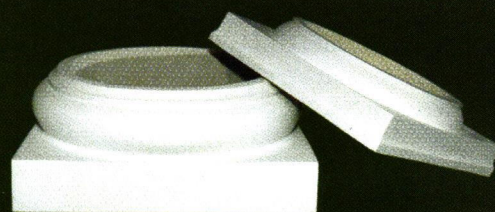
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PermaFlashing & Installation



HB&G built its reputation by listening to the installer & providing innovative solutions. PermaCast® Flashing & Installation kit, enhances our PermaCast® Column line of products. PermaCast® Flashing secures the column from lateral movement as well as protects the column from infiltration of the elements.

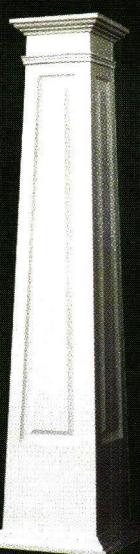
PermaPrimed Caps & Bases



In an effort to greatly reduce the amount of time required for sanding and priming, HB&G is now offering "PermaPrimed" Tuscan Cap and Base Sets at no additional charge. This new, innovative priming provides you with Cap and Base Sets that are ready to paint with little to no preparation.

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If you can dream it we can make it. HB&G has expanded its offering of Square columns by providing custom PermaWrap® column designs. The columns range from 5" to 24" in width and from 2' to 20' in height. Raised or recessed panel, custom flute length...Dare to dream.



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www.hbgcolumns.com

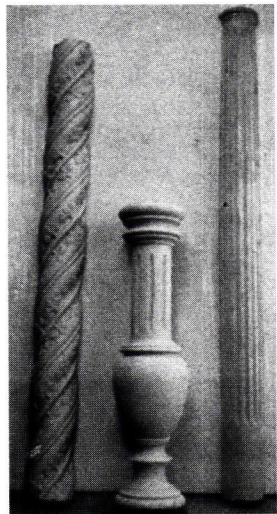
1-800-264-4HBG

Flex Moulding, Inc.

201-487-8080; Fax: 201-487-6637
www.flexiblemoulding.com
 Hackensack, NJ 07601

Supplier of more than 3,000 flexible & rigid moldings, spot decorations, simulated wood carvings & more: polymer window trim, ceiling medallions, columns & more; custom casting & mold-making capabilities; restoration casting.

Write in No. 4900



Full-round and half-round columns are manufactured by Flex Moulding for various applications.

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.

Foster Reeve & Associates, Inc.

718-609-0090; Fax: 718-609-0061
www.fraplaster.com
 Brooklyn, NY 11222

Custom fabricator of fine ornamental & architectural plaster details: columns & mantels; specialty plaster wall finish applications & stock moldings; design development (CAD), engineering & plaster program-management services.

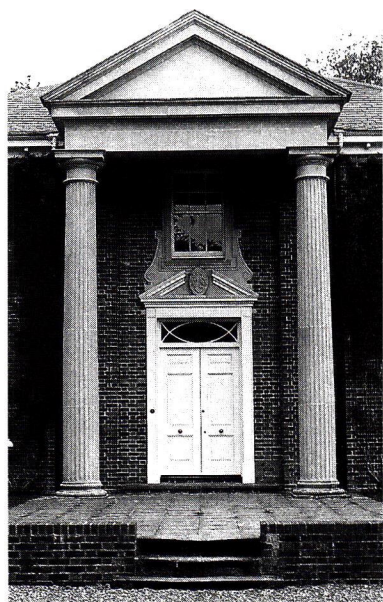
Write in No. 1326

Goodwin Associates

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

Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, fireplace surrounds, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.

Write in No. 806



The large M1 columns, Doric capitals, pediment, sill and copings for this building were fabricated by Haddonstone.

Haddonstone (USA), Ltd.

856-931-7011; Fax: 856-931-0040
www.haddonstone.com
 Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: fountains, balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; custom components; 200-p. catalog.

Write in No. 4020

Hartmann Sanders Columns

800-241-4303; Fax: 256-413-3648
www.hartmannsanders.com
 Gadsden, AL 35903

Manufacturer of architectural columns & capitals: Classically correct & durable; wide range of designs; wood & fiberglass; interior & exterior.

HB&G

800-264-4424; Fax: 334-566-4629
www.hbgcolumns.com
 Troy, AL 36081

Manufacturer of PermaPorch system: load-bearing PermaCast columns, PermaWrap columns, grand balustrade systems, PermaPorch & deck railings, load-bearing PermaPost porch posts, PermaCeiling & medallions.

Write in No. 380



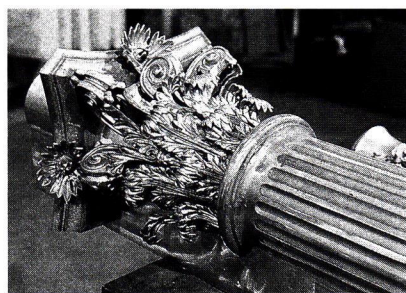
HB&G's Corinthian capital is fabricated from the company's PermaCast material.

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



Historical Arts & Casting designed and fabricated the Corinthian capital for this fluted column.

Jacob Froehlich Cabinet Works, Inc.

718-893-1300; Fax: 212-991-3103
www.jfroehlich.com
 Bronx, NY 10474

Custom fabricator of architectural millwork: doors, moldings, raised paneling, cornices, mantels, columns, pilasters, cabinetry & furniture; exotic & domestic hardwoods & veneers; est. 1865.

Write in No. 1564

JMS Wood Products

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

Supplier of rope moldings from 3/8 to 3 in. in dia. & rope columns from 4 to 24 in. in dia.: rope, fluted & twisted designs for stairs; plinth blocks for door surrounds; porch parts; mantels; any wood species.

Write in No. 6320

Klitsas, Dimitrios – Fine Wood Sculptor

413-566-5301; Fax: 413-566-5307
www.klitsas.com
 Hampden, MA 01036

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

Write in No. 7380

Manor Style, Inc.

800-325-2188; Fax: 443-200-0010
 6741 Whitestone Rd.
 Baltimore, MD 21207

Nationwide supplier of architectural elements: custom fabricator of components in DuraStyl & PVC; ceiling medallions, domes, balustrades, cornices, mantels, molding & trim; load-bearing fiberglass columns & capitals.

Write in No. 703



Manor Style's fiberglass columns with Corinthian capitals separate the hallway from the seating area in this residence.

Pacific Columns

800-294-1098; Fax: 714-630-4549
www.pacificcolumns.com
 Atwood, CA 92821

Supplier of interior & exterior columns: roped, belly, carved, high relief, embossed & octagonal; up to 36-in. dia. & 36-ft. lengths; capitals, pilasters, balustrades & porch posts; wood, FRP fiberglass & polymer millwork.

Write in No. 195

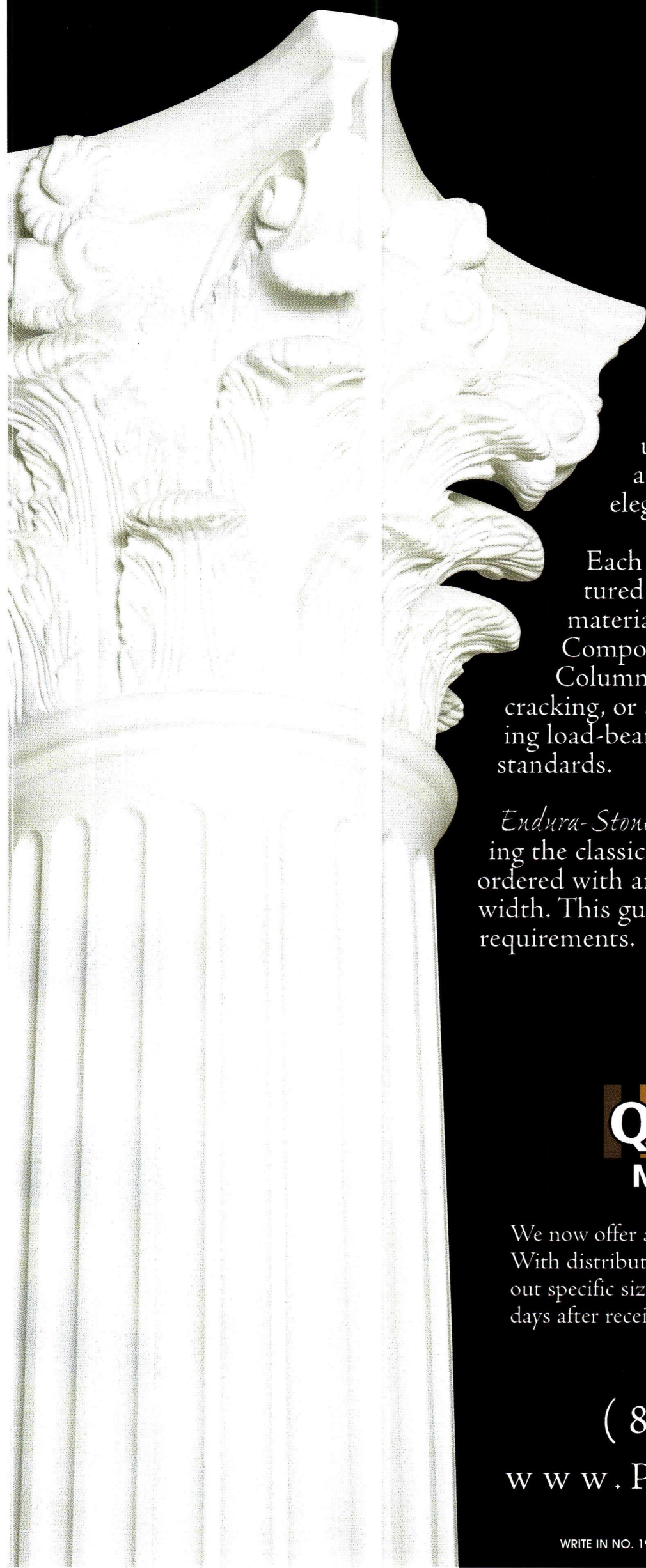


This cherry column with Roman Corinthian capital was supplied by Pacific Columns.

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800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, furniture legs, windows, doors, stair parts, hardwood flooring & more.
Write in No. 138

Texas Carved Stone, L.P.

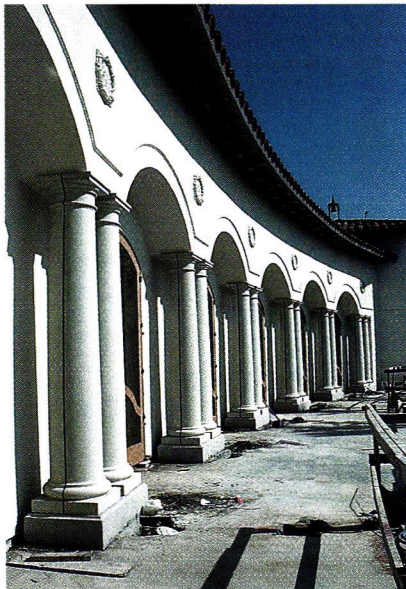
254-793-2384; Fax: 254-793-2693
www.texascarvedstone.com
Florence, TX 76527

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

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.
Write in No. 1061



The medallions that punctuate this colonnade in Laguna Beach, CA, were manufactured by Warner Bros. Studio.

Warner Bros. Studio Facilities

818-954-3000; Fax: 818-954-2677
www.wbsf.com
Burbank, CA 91522

Manufacturer & custom fabricator of architectural ornament for interior & exterior applications: collection of thousands of historical molds; cornices, columns, capitals, mantels, door & window surrounds, ceiling medallions & brackets.
Write in No. 1157

Woodline Co.

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

Manufacturer of hand- & machine-carved architectural wood elements: brackets, corbels, capitals, columns, balusters, newel posts, rosettes, mantels & more; many species; stock & custom designs.
Write in No. 5240



This capital, model #CP-104 from Woodline, measures 9 1/4 x 8 x 4 in.

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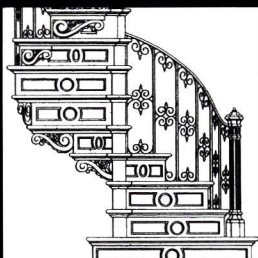
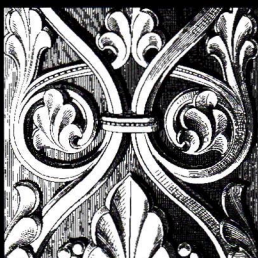
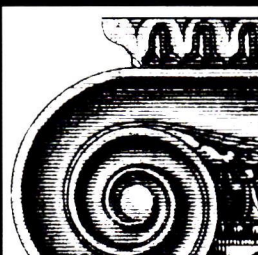
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e. duribe@cuellarstone.com
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“When we build,
let us think that we
build for ever.”

John Ruskin 1819-1900



Inspire

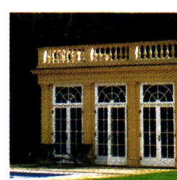
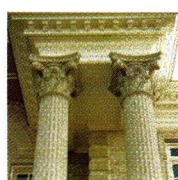
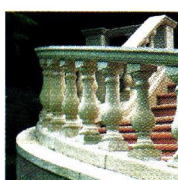
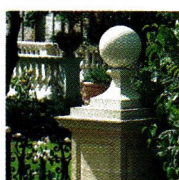
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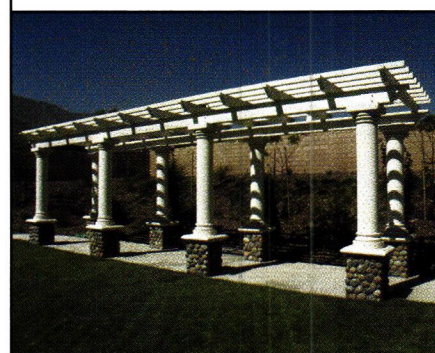
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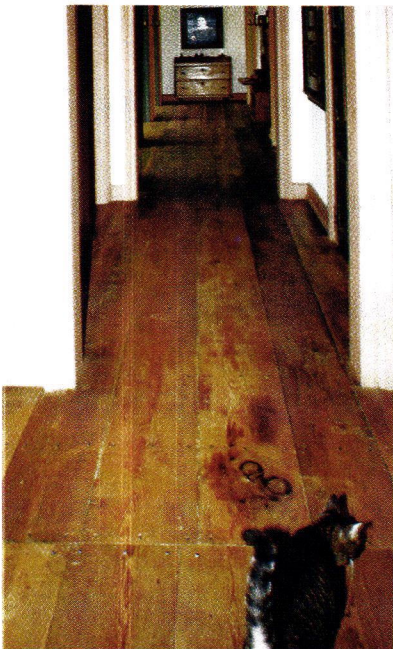


The clear- and select-grade flooring for this living/dining room was supplied by Bear Creek Lumber.

Bear Creek Lumber

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

Supplier of wood flooring, paneling, roofing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & lap & novelty siding.
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Antique flooring, beams, barn-wood trim and wainscoting were supplied by Carlson's Barnwood for this new home in Arizona.

Carlson's Barnwood Co.

309-522-5550; Fax: 309-522-5123
www.carlsonsbarwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.

Write in No. 2744

Chestnut Specialists, Inc.

860-283-4209; Fax: Same as phone
www.chestnutspec.com
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Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.

Write in No. 8780



This random-width plank chestnut flooring was supplied by Chestnut Specialists and finished with oil and wax.

Country Road Associates, Ltd.

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

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry.

Write in No. 7480



Authentic 19th-century barn wood and hand-hewn beams are available from Country Road Associates in pine, hemlock, chestnut and other species.

Craftsman Lumber Co.

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

Custom manufacturer of wood flooring & paneling: 6-26 in. wide; antique heart pine, antique chestnut, eastern white pine, red pine, northern red oak, white oak, cherry, walnut & ash; all material dried & machined on premises.

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This wood floor was created using Craftsman Lumber's eastern white pine, which comes in 12- to 14-in. widths.

East Teak Fine Hardwoods, Inc.

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www.eastteak.com
Donalds, SC 29638

Manufacturer of hardwood flooring, decking, moldings & millwork.

Foster Wood Products Inc.

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Shiloh, GA 31826

Supplier of flooring, paneling, siding & decking: heart & longleaf yellow pine; large timbers; custom woodwork.

Write in No. 124

Lignomat USA, Ltd.

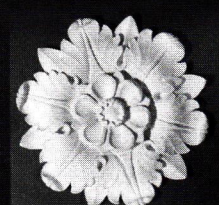
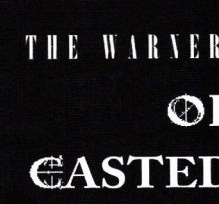
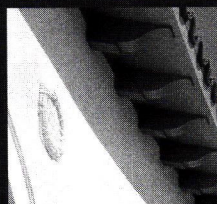
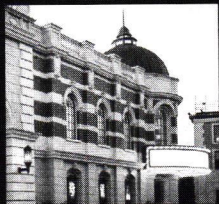
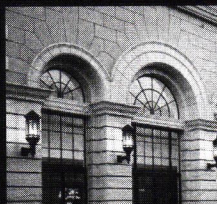
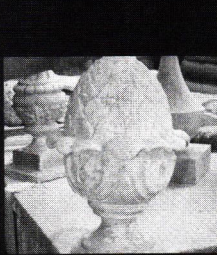
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www.lignomat.com
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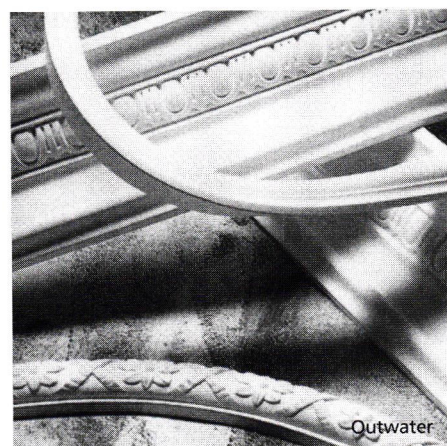
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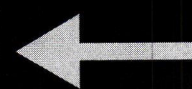
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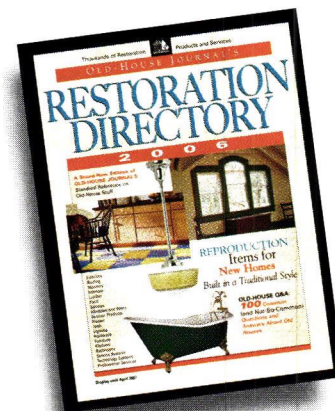
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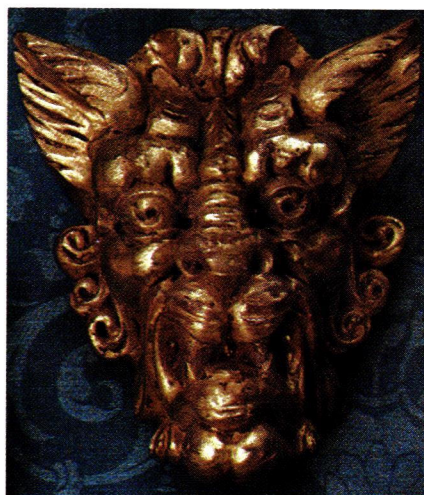
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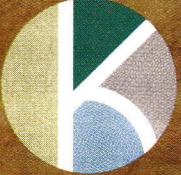
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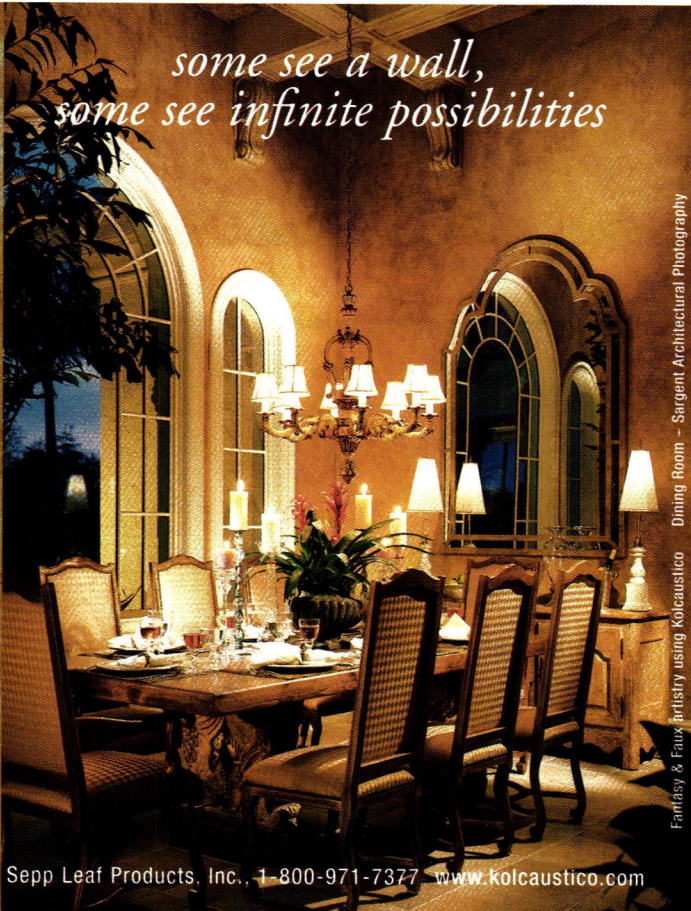
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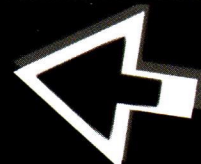


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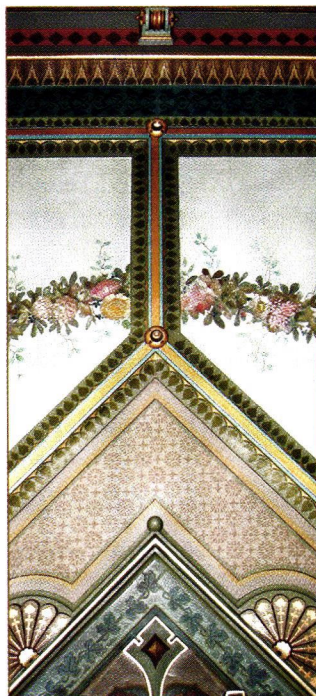
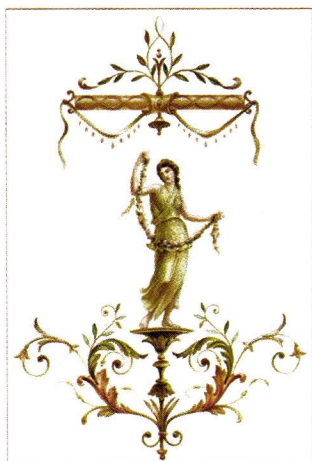
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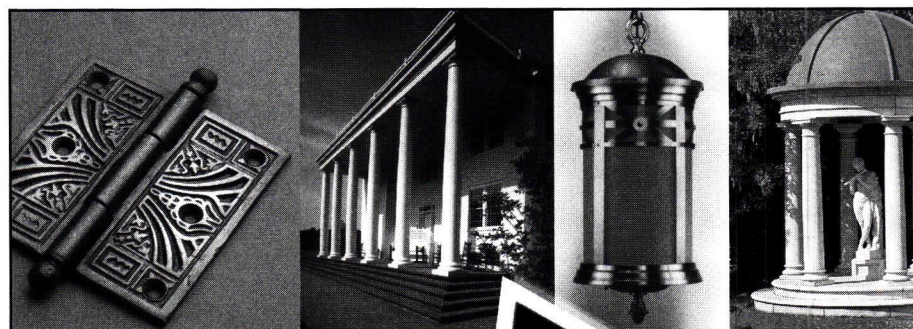
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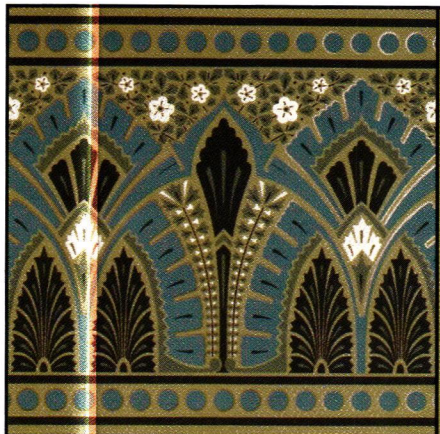
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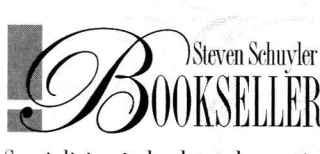
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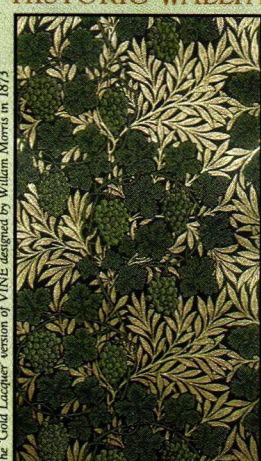
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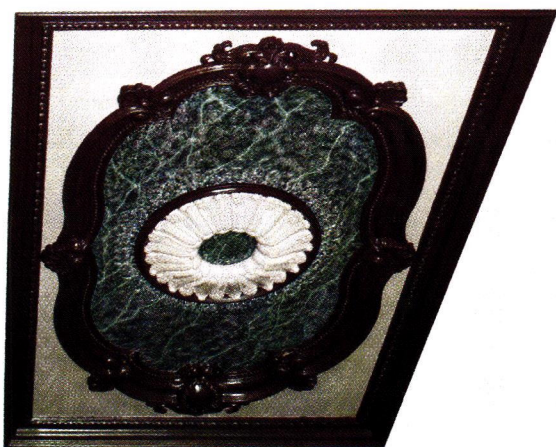
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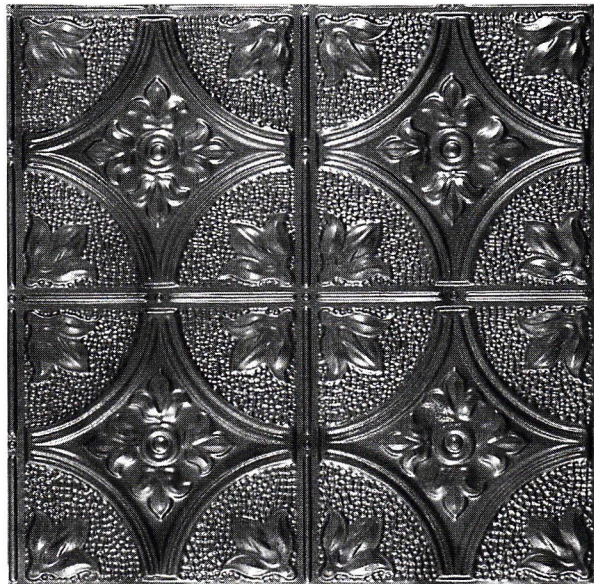
Ceiling panels with historical patterns, such as this model #36, are the specialty of Brian Greer's.

Chelsea Decorative Metal

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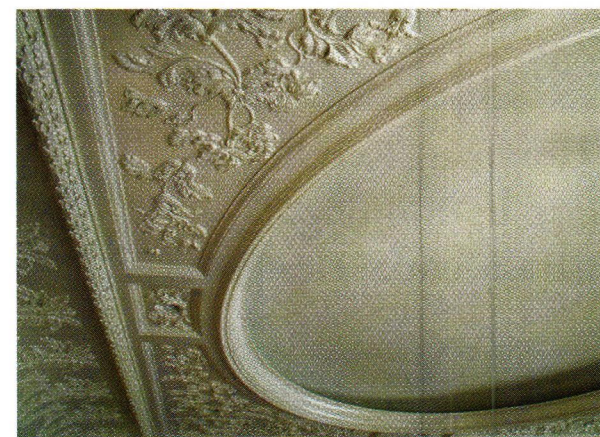
Felber Ornamental created this medallion, model #CM-009, using model #GD-001 garlands with #FO-001 and #FO-002 ornament around it.

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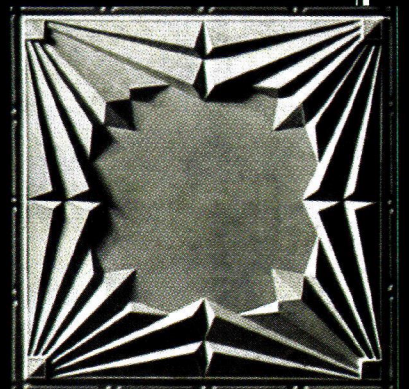
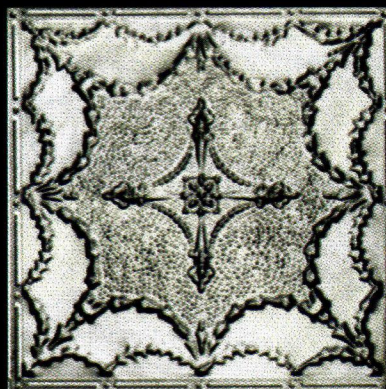
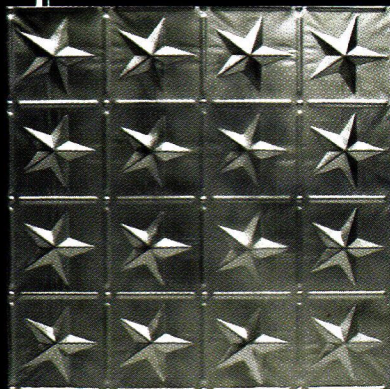
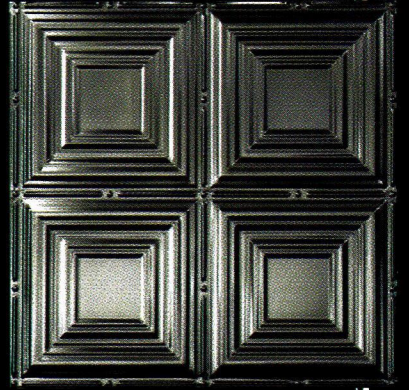
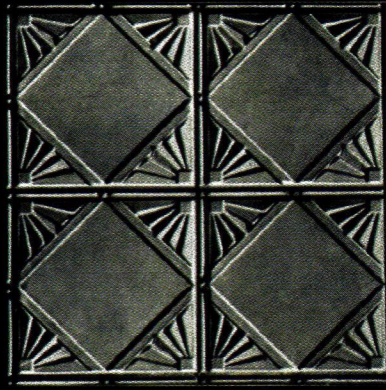
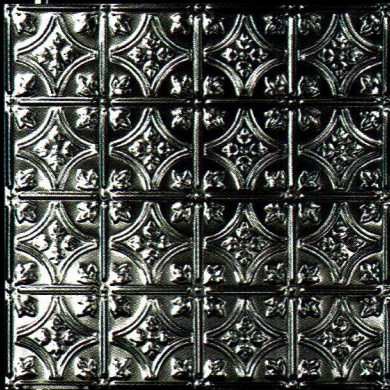
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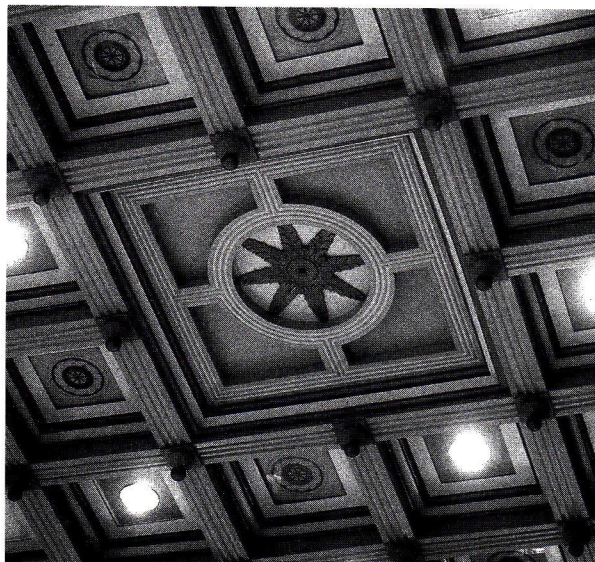
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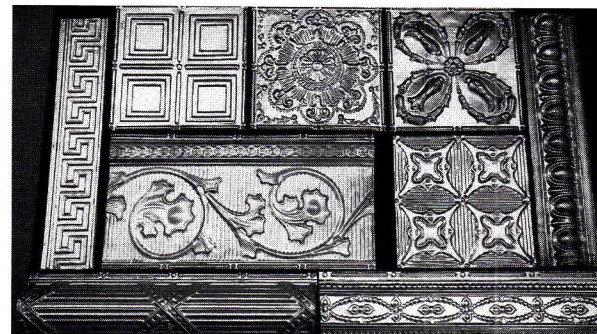
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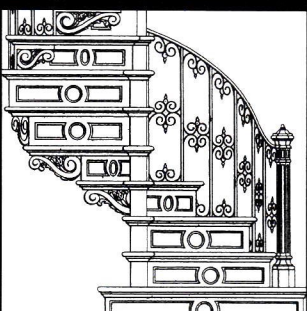
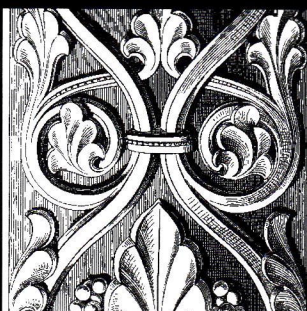
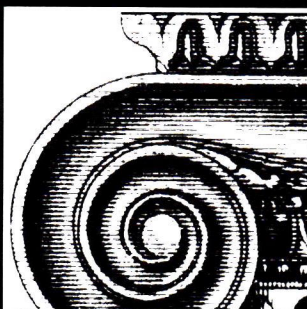
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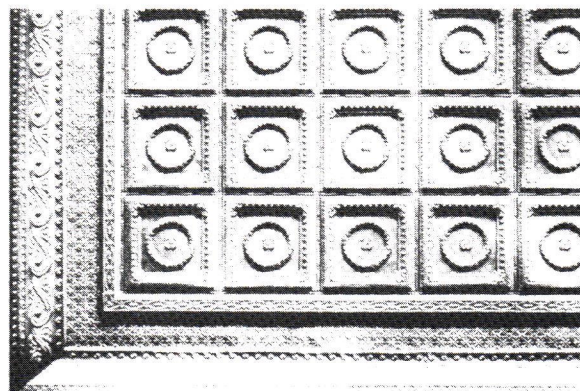
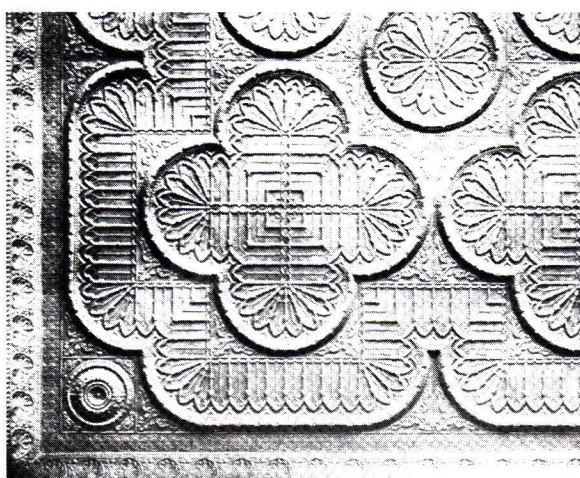
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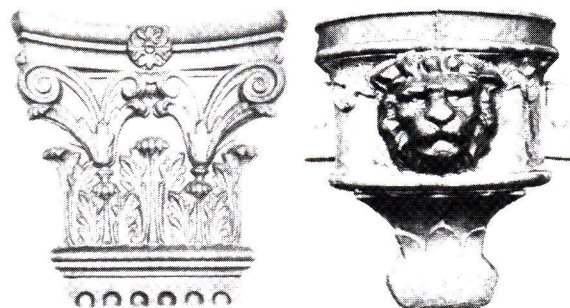
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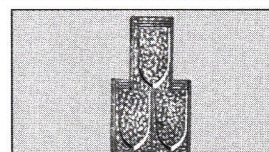
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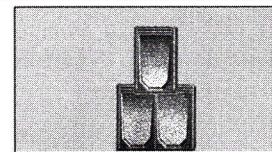
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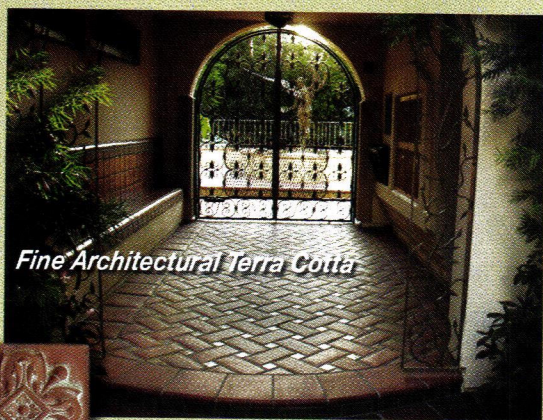
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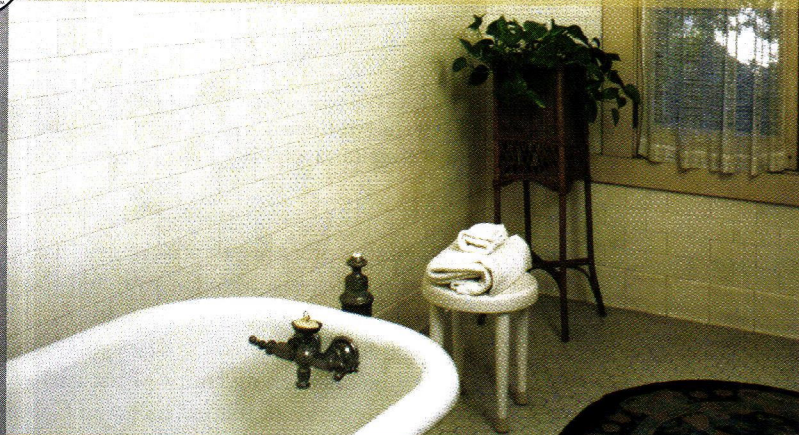
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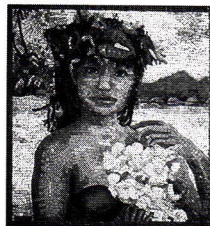
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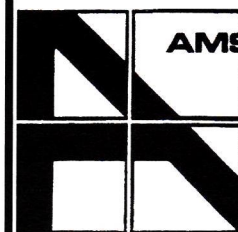
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Rejuvenated

REJUVENATION, INC., TURNS 30 this year and in many ways the company's history mirrors that of the period-home market: from salvage to restoration to replication and new design in traditional styles. In celebration of the anniversary, *Period Homes* asked the firm's senior designer and historian for a brief but definitive history of lighting styles and spoke with the founder to get his perspective on the last 30 years.

Illuminating the Past

By Bo Sullivan

Period-appropriate lighting plays a key role in bringing wholeness and character to older homes. Yet many homeowners — even those who seek to respect the style and era of their house — seem to select lighting more from their heart than from history. Can old-house lovers have their period-appropriate cake and their personal taste too?

Most of us relate to our homes by their historical style — Queen Anne, Craftsman, Tudor. Since few period homes were pure expressions of a particular style, most inherently embody the qualities of one or more. That's why style is a great place to start when working to restore the "soul" of an old house. However, the restoration process is often less about following the rules of a style than it is about being sympathetic to the emotional spirit (or romance) that makes any style more than a laundry list of dispassionate details.

Each of the period-style summaries that follow include a handful of those dispassionate details; but each also includes a little historical context and a little romance, supplemented by a short list of qualities that try to capture the spirit or personality of that style. Focusing on the romantic spirit and key qualities of a style is a way to sidestep the "period perfection" trap while still creating meaningful (and personal) connections that bring wholeness and "soulness" to a home.

VICTORIAN LIGHTING, 1880-1910: The Romance of the Fanciful and Exotic

STYLE QUALITIES: Graceful, Picturesque, Artistic, Elaborate, Ornamental

Few Americans during the last decades of the 19th century considered themselves "Victorian" as we use the term today. Most imagined themselves liberal, forward-thinking and quintessentially "modern." Eager to pursue the most current technologies and styles, Victorian-era homeowners embraced a free-wheeling eclecticism that gave their architectural and decorative efforts an individuality, richness and material opulence that has rarely been seen since.

Victorian lighting was defined by the two leading trends of the day — technology and a taste for ornamentation. As the primary light sources were dim gas burners and carbon-filament bulbs, fixtures were often multi-arm affairs with numerous sockets or jets to maximize light output. Until about 1910, electricity was expensive and poorly distributed, so "combination" fixtures that used both gas and electricity were common. Most fixtures were turned on or off directly at the fixture and hung quite low relative to today's standards.

Like the houses in which they hung, Victorian fixtures tended toward elaborate and graceful designs that aspired to be "artistic and beautiful" — the highest compliment of the day. Most utilized finely detailed decorative-glass shades that enhanced the light without obscuring it. Fixtures were constructed of polished brass or bronze, often finished in gilt, silver-plate or rich antiqued treatments. At the high end, the entire history of civilization served as design inspiration and

exotic influences appeared and disappeared rapidly. In more humble homes, fixtures were decorative without being overly ornate.

Lighting styles of this era included Renaissance Revival, Romanesque (Medieval), Aesthetic/Anglo-Japanese, Empire, Exotic, Art Nouveau and Victorian Vernacular.

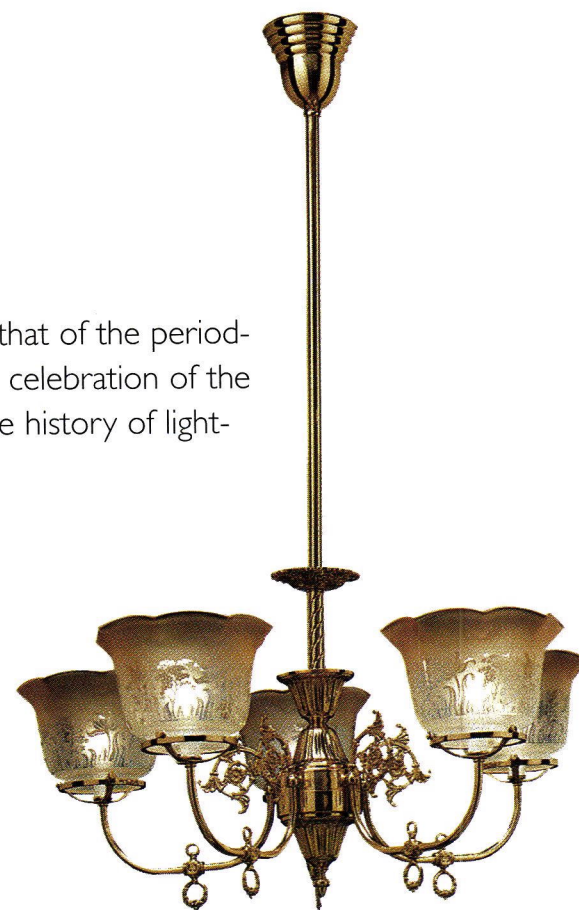
COLONIAL LIGHTING, 1905-1940: The Romance of Colonial America

STYLE QUALITIES: Conservative, Refined, Elegant, Formal, Traditional

It wasn't until after America's 100th birthday in 1876 that the country gave its humble origins much thought — but once folks began looking back at their Revolutionary-era heritage with respect (rather than indifference), there followed a rediscovery known as the Colonial Revival.

Inspired by a romantic view of honest heroes and simpler times, early-20th-century Americans enthusiastically brought the best of Colonial-era architecture and design into their homes. While Colonial-inspired trends and décor have come and gone in the years since, the appeal of the era's basic qualities — tradition, restraint and quiet charm — has not.

Fixtures (as well as houses) in the Colonial Revival style reflect the same admirable traits idealized in the character of the Founding Fathers: formal but not stuffy, elegant but not ostentatious and refined but not boring. Colonial Revival lighting also has a bit of a split personality. On one hand we find the elegant and sophisticated polished-brass or silver-plated fixtures enhanced by sparkling crystals and wheel-cut shades,



This Late-Victorian-style chandelier, the Macleay Park, has period-authentic gas-style fittings, ornate castings and a fluted brass body. All photos: courtesy of Rejuvenation, Inc.

while on the other are the rustic and "hand-forged" designs that celebrate wrought iron and the blacksmith's hammer. Either way, frequent features include chain, dangling finials and sockets that evoke the memory of candles or oil-burning lamps of the earlier period.

Lighting styles of this era included Colonial Revival, Sheffield, Georgian/Adam and Late Colonial Revival.

ARTS AND CRAFTS LIGHTING, 1900-1925: The Romance of Handcraft

STYLE QUALITIES: Natural, Bold, Rustic, Warm, Square

Passionate champions of noble endeavor, Arts and Crafts reformers in late-19th-century England reacted against the Industrial Revolution and Victorian-era excess with a new vision of beautiful and useful objects crafted with pride, simplicity and integrity.

Boosted by a little Yankee entrepreneurship, this vision blossomed in America around 1900. Here, the marriage of traditional handcraft with our love of nature and laborsaving devices resulted in powerful new forms — such as Mission furniture and the Craftsman bungalow — that uniquely represented our country's character.



The John Day wall bracket, from Rejuvenation, features 1920s Colonial Revival detailing in its cast-brass arm, oval backplate and bell-shaped shade holder.



The Sherwood, a ca. 1915 Arts and Crafts wall bracket with a hand-blown art-glass shade, measures 6 in. wide x 9 in. tall and has a 7-in. projection.

Key Technological Developments in Lighting, 1880-1940

An important part of selecting period-appropriate lighting is understanding when crucial changes in lighting technology took place and the impact these changes had on fixture design.

Ca. 1880: The Carbon-Filament Lamp

Edison introduced the incandescent carbon-filament lamp (or light bulb) on New Year's Eve, 1879. As the first safe and clean-burning artificial light source, his invention not only rang in a new decade, it also rang in a new chapter in human history. However, despite its bright future, it was actually many years before electricity was affordable and reliable enough to be practical for most homeowners. Early electric fixtures, besides taking advantage of the light bulb's unique ability to point down, were generally variations on existing gas and kerosene themes. Not until after 1900 would electric lighting truly come into its own with fixture designs that stood wholly apart from competing technologies.

Ca. 1890 and 1900: The Welsbach Burner and the Inverted Welsbach Burner

While it would take some time before electricity became a real threat to gas, the writing was on the wall. Two related developments kept gas competitive in the race for hearts, minds and pocketbooks. The Welsbach burner, introduced around 1890, combined a rare-earth mantle with Bunsen-burner technology to create an incandescent gas burner that was significantly brighter

than a standard open-flame burner or electric lamp (similar to a Coleman lantern today). A second development around 1900 was the Welsbach inverted burner, gas's answer to the electric lamp's uncontested ability to direct its light straight down without shadow. These burners were retrofitted onto many older fixtures, and kept gas viable for another 10 to 20 years.

Ca. 1910: The Tungsten-Filament Lamp

The tungsten-filament light bulb revolutionized the lighting industry. Several times brighter than the Edison carbon-filament bulb – and initially viewed by many as a danger to the human eye – it opened the door for new fixture designs and new ways of lighting interiors. For the first time, a light source was strong enough that it could effectively be bounced indirectly off of walls and ceilings, creating soft ambient-lit interiors. Two results of this powerful advance in light output were more opaque shade materials and the indirect or semi-indirect bowl fixture. The tungsten bulb signaled the death knell for gas as a viable alternative to electricity. By the 1920s, not only were gas fixtures all but obsolete, but older electric fixtures from the carbon-filament era were also quickly replaced as well (resulting in many pre-1910 homes with deceptively old – but not original – lighting).

The primary legacy of the Arts and Crafts movement in lighting is that it brought together two rich and romantic materials – brass and opalescent art glass – in fresh and original ways. Opalescent art glass radiated the glowing warmth of hearth and home, while brass was easy to work and took finishes readily (popular ones included brushed, sanded and mottled brass or copper).

Best known of the Arts and Crafts lighting styles was Mission, which emerged about 1905 to become lighting's equivalent of the bungalow – simple, honest, accessible and unpretentious. Defined by square forms and lack of ornamentation, Mission fixtures were found in homes of many different styles. More elaborate Arts and Crafts designs might include leaded mosaic glass work, unusual square-link chain or hand-hammered brass lanterns. Even the most basic and straightforward fixtures possessed a progressive and modern sensibility that challenged the Victorian and Colonial Revival status quo.

Lighting styles of this era included Arts and Crafts/Old English, Mission and Craftsman.

CLASSICAL REVIVAL LIGHTING, 1895-1935: The Romance of Classical Antiquity

STYLE QUALITIES: Classical, Substantial, Historical, Architectural, Idealistic

The 1893 World's Columbian Exposition in Chicago, IL, introduced many things to the American public, including Cracker Jack candy and the Ferris wheel – but perhaps it's most lasting influence, literally, was on architecture. Constructed almost entirely in the Classical Revival (or Beaux Arts) style, the "White City" signaled the end of colorful and exotic buildings. Within just a few years, the artful, picturesque, asymmetrical designs of the Victorian era were being replaced by columns, capitals, coffers and pediments inspired by Greek and Roman architecture.

Classical Revival fixtures were heavy and substantial-looking, projecting an aura of permanence and power. These fixtures, as well as the shades that adorn them, can usually be distinguished by boldly detailed Classical motifs such as egg and dart, ribbon and bay, acanthus

leaf and Greek key. In addition, the introduction of the tungsten-filament light bulb around 1910 made more opaque forms of glass viable, and large indirect and semi-indirect bowl fixtures become popular in dining rooms and other large spaces. The brass and bronze parts found in Classical Revival fixtures are often solidly cast and meticulously detailed. Common finishes included polished and brushed brass, as well as the blue-green patina known as *verde gris* or *verde antique*.

Lighting styles of this era included Classical Revival, Beaux Arts, Baroque/Rococo and French/Italian Renaissance.

ROMANCE REVIVAL LIGHTING, 1920-1940: The Romance of the Storied Past

STYLE QUALITIES: Semi-historical, European, Romantic, Wrought, Decorative

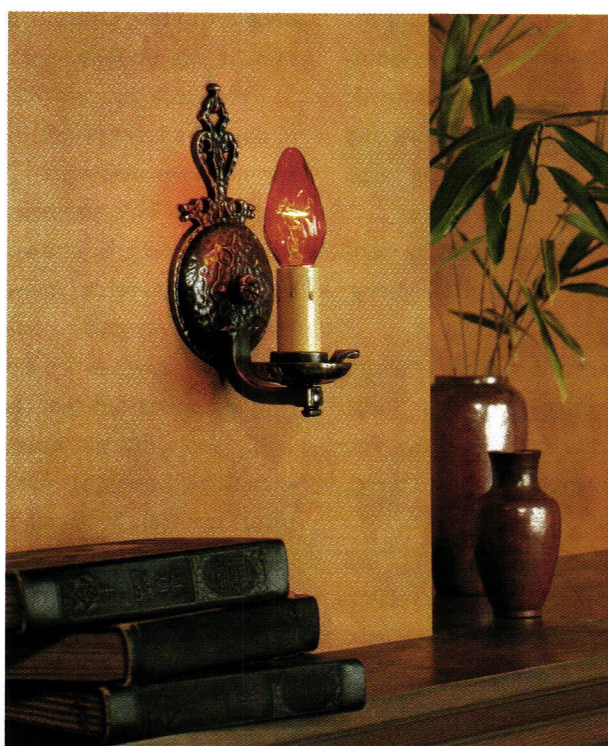
World War I created both shocking horrors and powerful fascinations for an America just emerging as a global leader. Spurred on by the tales of returning soldiers, the profound influence of Hollywood movies and a new speed and ease of travel, American became freshly engaged with Europe and its storied history and culture. Fascination soon evolved into full-blown craze as the romance and novelty of the past spawned a rush of revivals across the country's rapidly expanding urban and suburban landscapes.

In lighting as in architecture, this was a designer's dream-come-true. Manufacturers sought to capitalize on 1,000 years of European history with rustic, ornamental and often fantastical fixtures that evoked Mediterranean villas, Norman castles, English cottages and Spanish haciendas. Materials were as diverse as historical inspiration, and fixtures in bronze, cast iron, wrought iron and white (or pot) metal strove to capture all the detail and drama they could. Fixtures were typically painted for artistic effect, often colorful polychrome treatments that featured green, blue and red highlights over a metallic lacquer base coat. New materials also characterized shades, which explored the warmth and beauty of mica, parchment, silk and exotic glass treatments like decalomania or amber crackle.

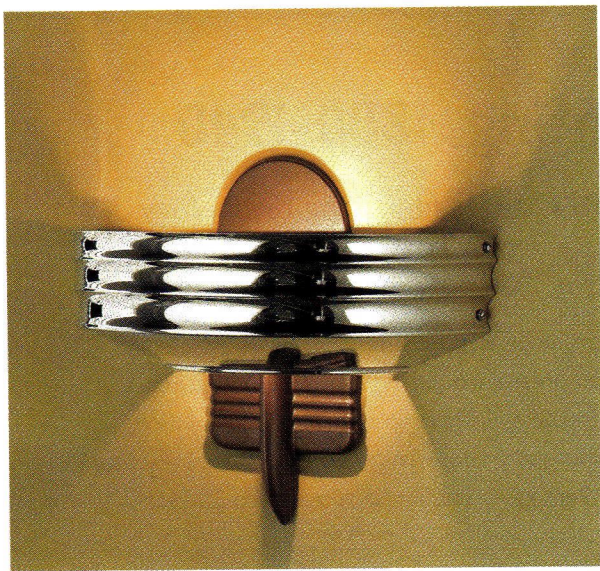
Lighting styles of this era included Old English/Tudor, Spanish/Mediterranean, European Revival and Storybook.



Rejuvenation's Ladd's Addition is a Classical Revival-style bowl chandelier. The ca. 1922 fixture features elegant acanthus-leaf and garland accents.



Inspired by an original sold by Sears, Roebuck and Co. in the 1930s, the Glenwood Old English candle bracket is suited to Mediterranean-, English/Tudor- and Spanish-style homes.



A popular Streamline fixture, the Dorena is a ca. 1941 "wall pocket" light. Light dramatically washes the upper wall while diffusing softly downward through a frosted-glass accent panel.

MODERN LIGHTING, 1925-1960: The Romance of the Future

STYLE QUALITIES: Clean, Sleek, Futuristic, Abstract, Angular

Introduced to the world at the influential 1925 *Exposition des Arts Décoratifs et Industriels Modernes*, the style known as Modernistic ("Art Deco" would not be coined until 1966) was a groundbreaking artistic movement that rejected historical precedent as a basis for art and design. Shocking and liberating, the style embraced a completely new forward-looking aesthetic that was angular, flat, clean and organic. Inspired by industry and emblems of its power and advance – factories, skyscrapers, airplanes, steamships – Modernistic design swept the United States in the late 1920s and '30s, gradually evolving into trends like Streamline Moderne, Machine Age and Mid-Century Modern.

At the vanguard of this artistic advance, lighting carried the torch. "Modern" materials like glass,

porcelain, aluminum and Bakelite were molded into bold lines energized by speed or elaborate Art Deco motifs. Around 1930, a new tarnish-free finish known as chromium entered the market, along with a French-inspired type of lighting that featured distinctive "slip" or "slipper" shades that fit exclusively in a specific companion fixture. Another new fixture form emerged around 1935 utilizing a saucer-like shade that rested in a cup-like socket. During World War II, materials shortages resulted in fixtures made almost entirely of glass. The 1950s saw a move into space-inspired fixtures that evoked rockets, satellites, star fields and UFOs.

Lighting styles of this era included: Art Deco, Late Deco, Streamline/Moderne, Postwar and Mid-Century Modern. ■

Bo Sullivan is Senior Designer and Historian at Rejuvenation, Inc., a leading manufacturer and retailer of period-authentic lighting and house parts in Portland, OR.

30 Years of Rejuvenation

THE FIRST STORE OPENED in Portland, OR, in 1977, but the story really began in 1975 when Jim Kelly bought a condemned storefront building for \$1,000 and started renovating it. He quickly realized that it was difficult to find appropriate historical products. "In those days, it was a completely different world in terms of people restoring old houses," says Kelly. "And the few resources that existed were very expensive."

This led him to borrow \$2,500 so he could open a business selling architectural salvage, including antique lighting that he refurbished. "It was a specialized junk store," Kelly says. First-year sales for the two-person operation were \$35,000.

"Rejuvenation's growth was an organic process," explains Kelly. "Around 1979 there was very little period-style lighting available, so we started manufacturing our own. Manufacturing is a big word for what we did; it was more like putting parts together in the basement." By 1982, strong demand encouraged Kelly to add a mail-order catalog and, by 1985, mail-order represented 75 percent of total sales.

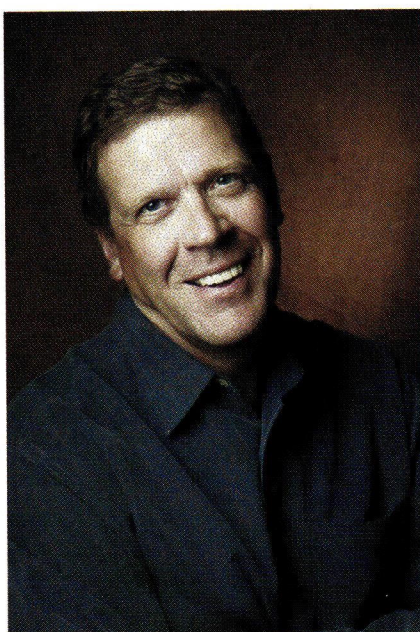
Rejuvenation has grown from that original 900-sq.ft. store to its current facility, an 87,000-sq.ft. factory where 180 of its 230 employees work. Purchased and restored by Rejuvenation in 1998, this is the fifth factory location for the company. The other employees work in the company's two retail stores in Portland and Seattle, WA.

Restoring old buildings continues to be part of the company's philosophy. For example, when Kelly decided to open a retail store in Portland, the company bought and restored the historic Neustadter Building. Rejuvenation now occupies 38,000 sq.ft. on the first and second floors, where it offers period-authentic reproduction lighting, furniture, hardware, plumbing, accessories, millwork and architectural salvage, accounting for 70 percent of the company's retail sales. The building also houses 15 other renovation-related tenants and a café.

The second store opened in Seattle in 2004 in a building that originally manufactured railcars in the early-20th century. It offers a full selection of lighting, as well as hardware, select furniture and housewares.

Sales, meanwhile, have grown to \$35 million a year, with most of that – about 70 percent – coming from manufactured, rather than vintage, products. "Most of our business is our own branded lighting and hardware," says Kelly. The company's website describes it as "America's leading manufacturer and direct marketer of period-authentic lighting and house parts."

One thing that hasn't changed is that all sales are direct. "We decided to sell direct, primarily because it works better with our value system," Kelly explains. "We were very focused on trying to provide affordable, good-quality products. If you sell through the distribution system, retailers add big mark-ups and it's very hard to keep products affordable. We have had lots of stores who wanted to sell our products, but we would have had to charge a lot more, so we only sell direct."



Jim Kelly founded Rejuvenation in 1977.

A strong value system directs all of the activities at Rejuvenation. For example, its commitment to the environment led to the development of an employee-run sustainability committee and practices that ensure sustainability throughout all operations. This ranges from overall manufacturing procedures such as clear-coating in manufacturing that significantly lowers the VOC output to details such as eliminating paper-wasting salt and pepper packets in the lunchroom. In addition, the company subsidizes car-pooling and public transportation and keeps a pool of bicycles at the factory for use during the day, for errands or for just taking a break. It also uses recycled packaging materials and paper in catalogs. On the product side, Rejuvenation's historically accurate light fixtures incorporate energy-efficient compact fluorescent technology.

The company is now taking this a step further. "We are celebrating our 30th anniversary by making a commitment to going carbon neutral," says Kelly. "Every business has a

carbon footprint that shows how much energy it uses and how it affects the environment. We are committed to spending a certain amount of money per year – last year it was \$13,000 – to fund projects that improve the environment."

Kelly also encourages public service. "We have days of service in which employees work in the community and we also give five percent of our pretax profits to charitable projects," he explains. Usually these charitable projects are in Portland, but this year Rejuvenation sent a group of employees to New Orleans, LA, to help restore hurricane-damaged homes. "We sent a group of 12 people to New Orleans for a week to work on Katrina-damaged houses," he says. "It was a phenomenal experience. We are planning to go again next year."

When asked about what has changed over the years, Kelly says that the definition of an old house has changed. "When we started in 1977, we would serve houses that were 50 years old or older," he says. "That meant we were looking at 1930s-and-before houses. In recent years, we have realized that a lot of first-time buyers are buying mid-century houses. It's exactly the same pattern we were dealing with in the 1970s and '80s but the houses are different. When we started our business we were disdainful of mid-century ranch houses, so now we are laughing at ourselves for that."

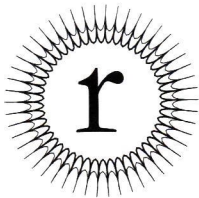
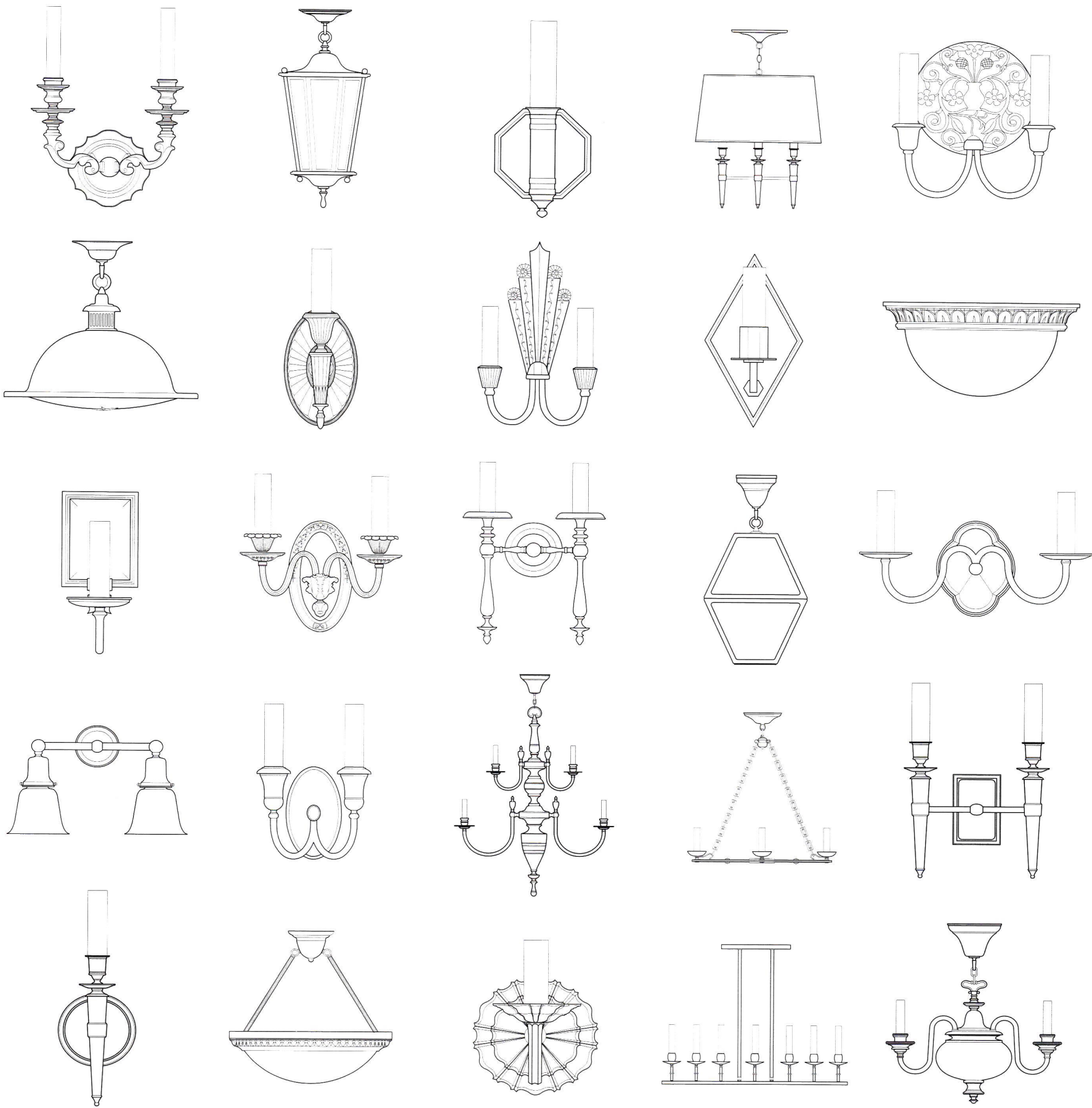
Kelly points out that the market has changed in other ways as well. "In the '70s, people thought old-house restoration was just a blip in the market," he says. "They would ask me what was going to happen to my business when this fad of restoring Victorian homes was over. I would say that it wasn't a fad, that we were going to see a change in attitudes in our culture, and I was hoping it would be true."

It has, of course, turned out to be true. When Rejuvenation started in 1977, it was difficult to find traditionally styled products. "Now a lot more companies are serving old-house owners," says Kelly. "It's a completely different landscape. And the quality of home restoration is much better. There has been tremendous growth in the knowledge and quality of work." – *Martha McDonald*

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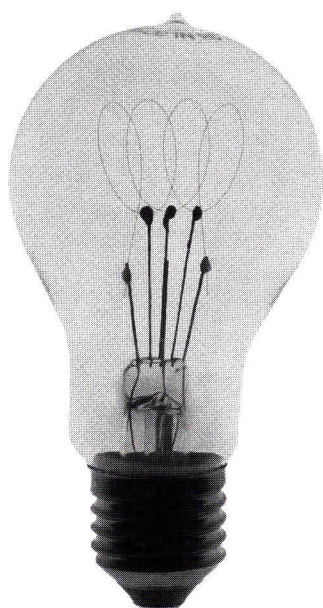
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This replica 16-candle-power, carbon-filament bulb, one of the first models produced by Gerald Philips and manufactured for the Electra company in Amsterdam, is distributed by AAMSCO.

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This chandelier, model #SM-CH-902 from Authentic Designs, is available in both round and oval shapes with 6, 8 or 10 lights.

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This brass candle stand from Ball & Ball is based on Colonial designs.

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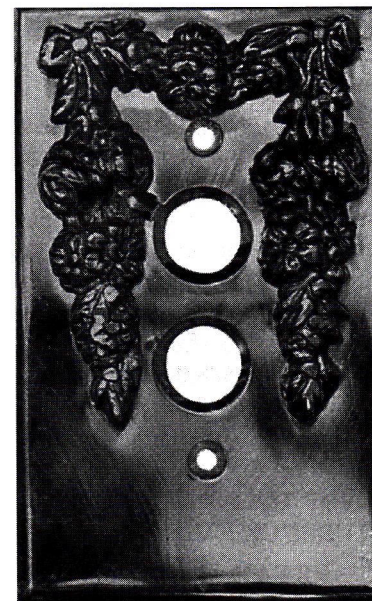
Cardine Studios fabricated this period-style lantern.

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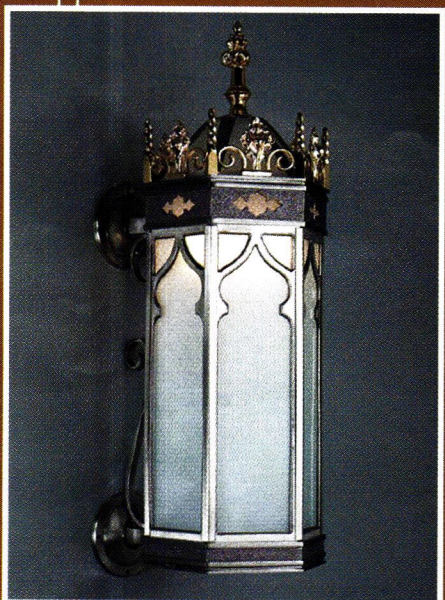
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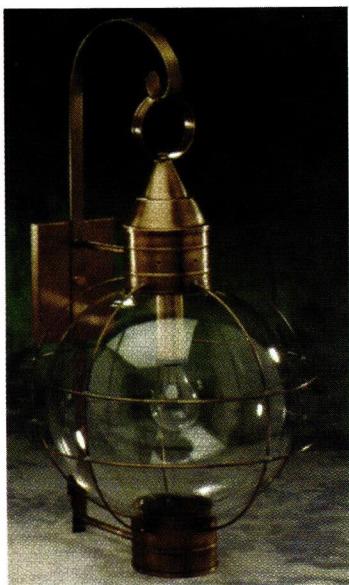
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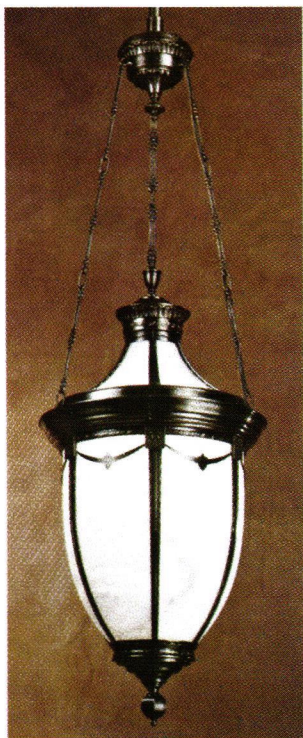
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Manufacturer of custom lighting fixtures in all styles: design services; historic restoration & reproduction; on-site services.

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This Classical fixture from Crenshaw Lighting has a brass frame finished with an antique bronze patina.

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www.thefederalistonline.com
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This sconce, fabricated by The Federalist, is approximately 17 in. tall x 12 3/4 in. wide.

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Custom fabricator of ironwork: restoration & refitting; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge

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This wall torchiere, available with a hand-rubbed blackened finish of patinas, was custom fabricated by Fine Architectural Metalsmiths.

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www.peguerin.com
New York, NY 10014

Manufacturer of handmade period hardware: furniture, door, window & builders hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog \$25.

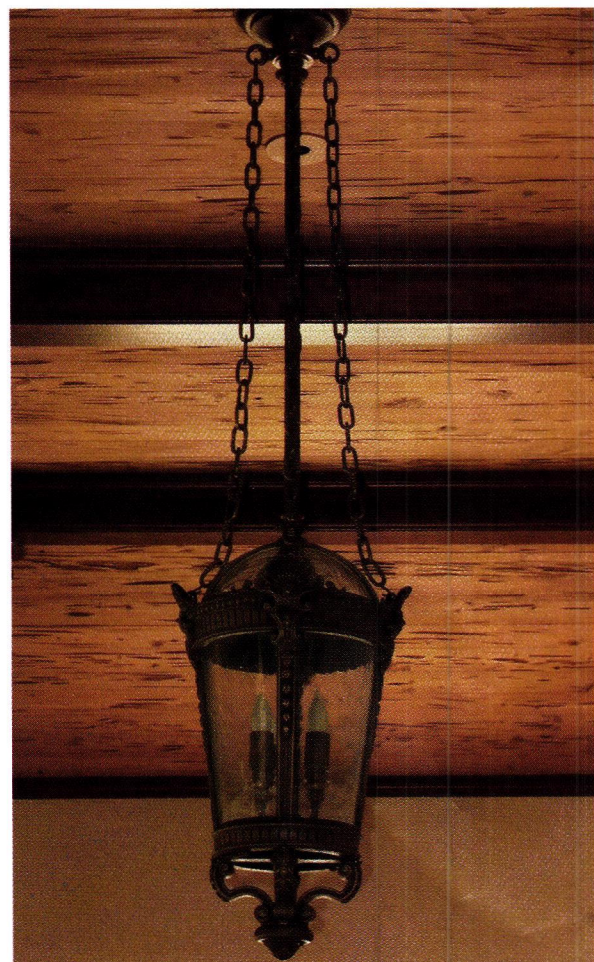
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www.gregorstudios.com
Dallas, TX 75207

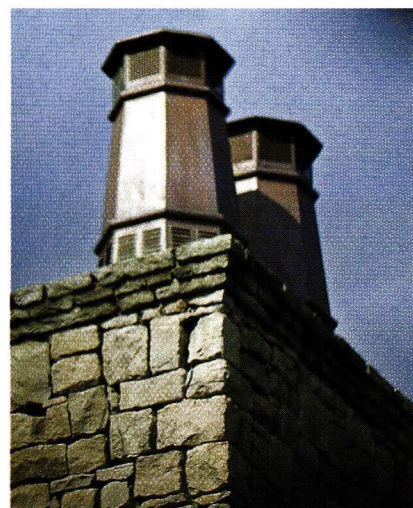
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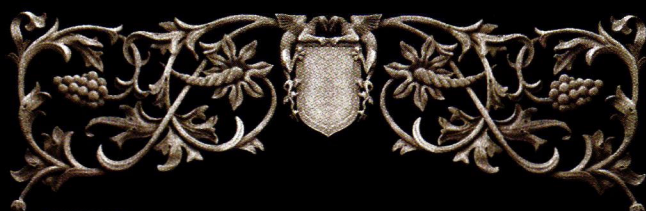
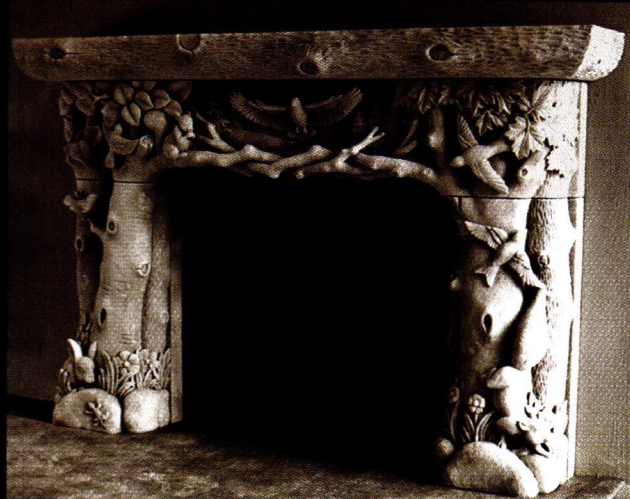
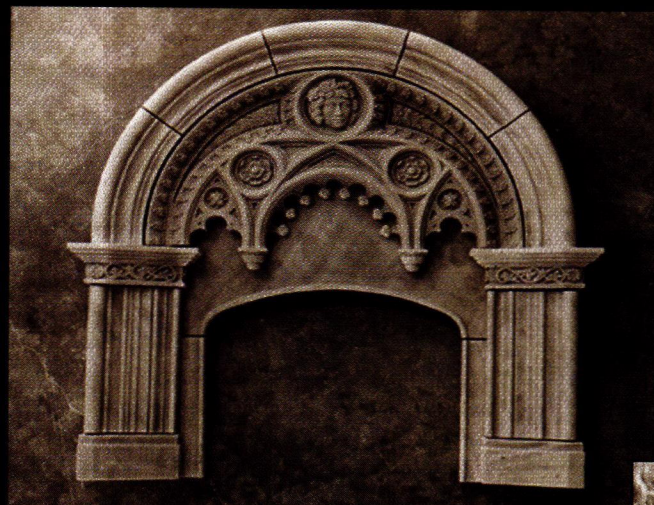


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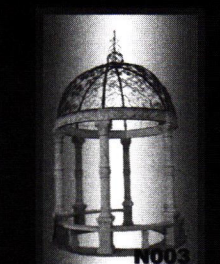
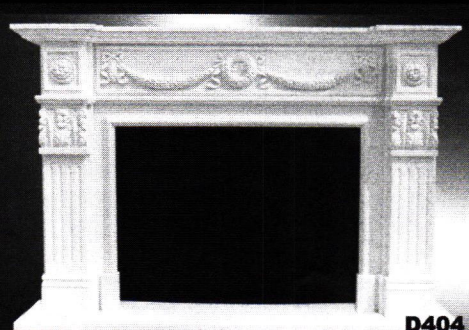
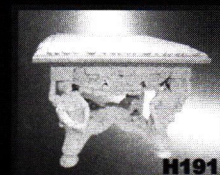
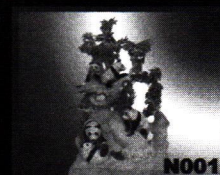
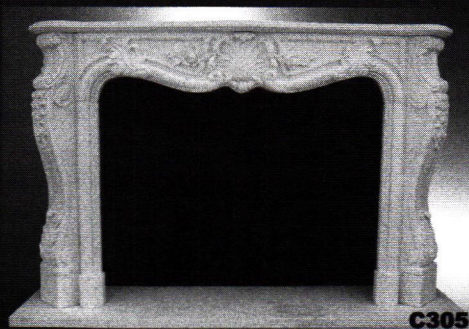
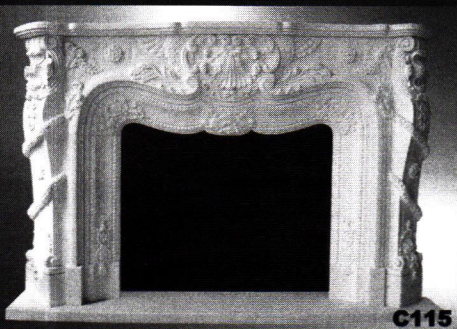
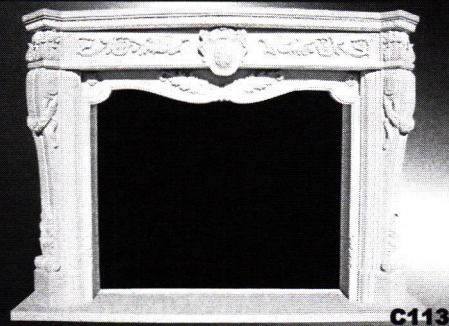
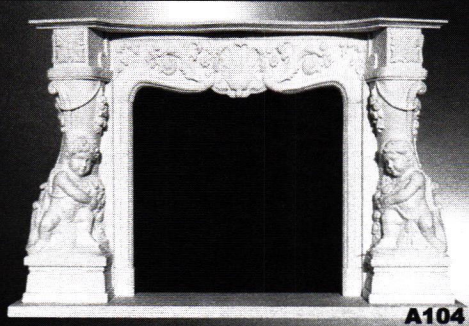
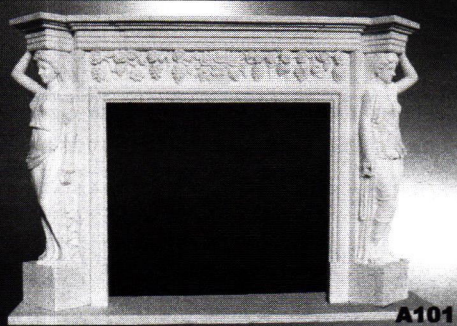
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Curved railings are hand wrought in iron by Schwartz's Forge.



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Manufacturer of metal & wood staircases: straight, curved & spiral; metal stair parts & treads, balusters, railings & newel posts; brass, steel, bronze & aluminum; custom fabricated or kits; any size; ships worldwide.
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www.steptoewife.com
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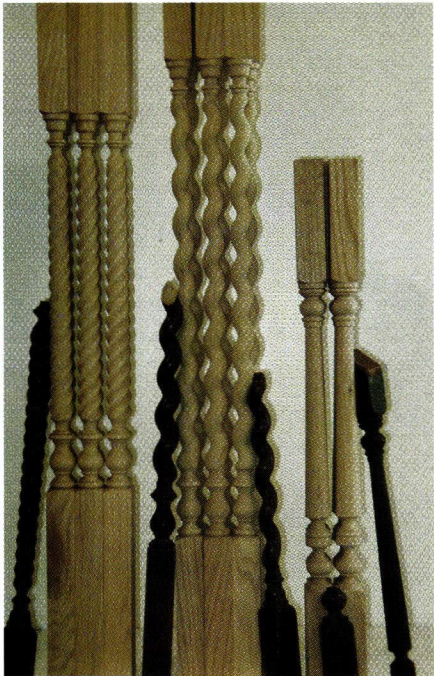
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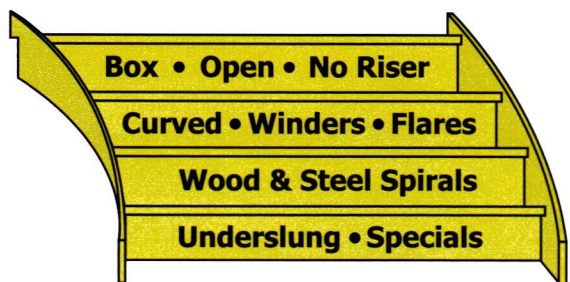
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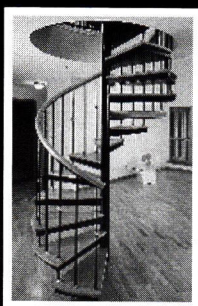
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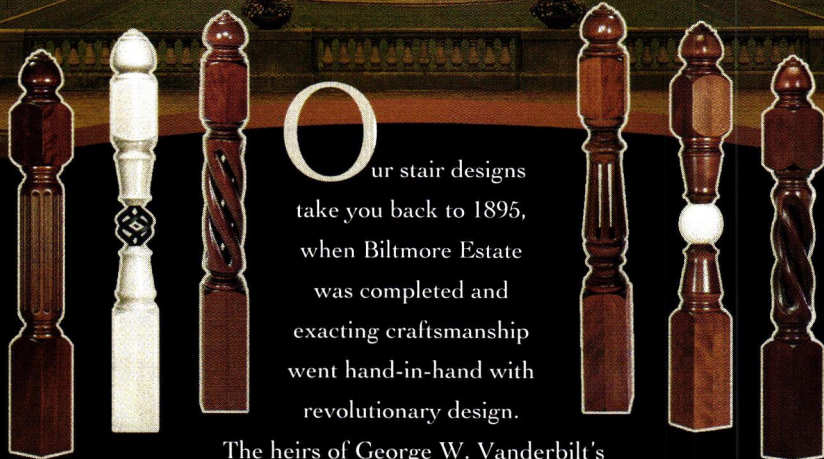
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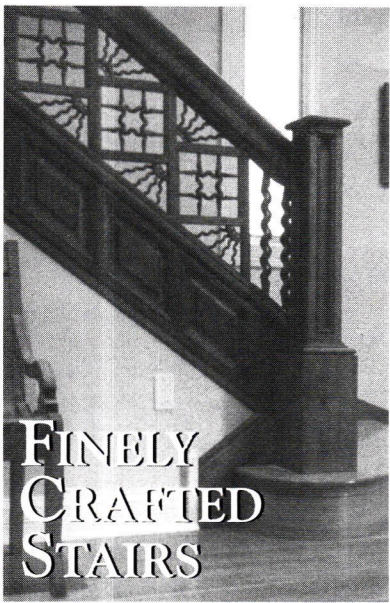
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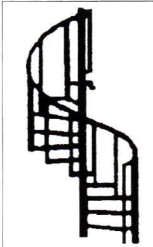


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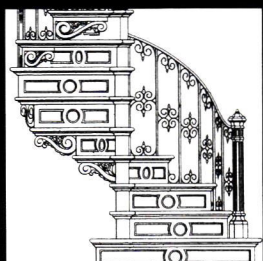
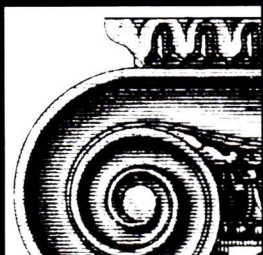
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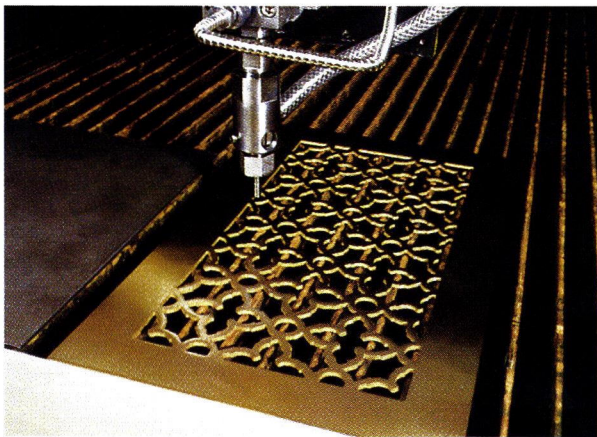
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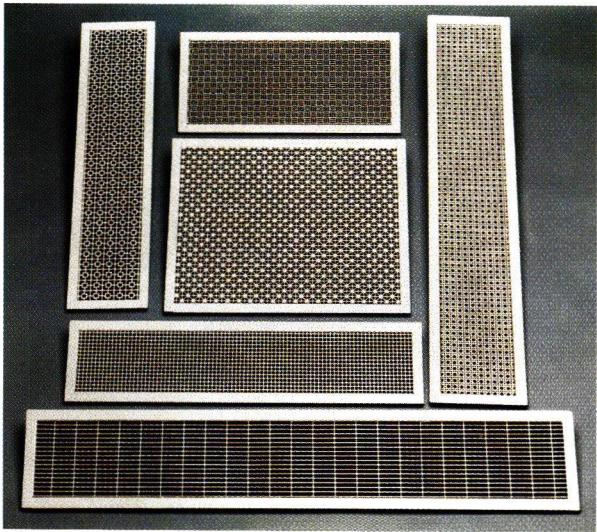


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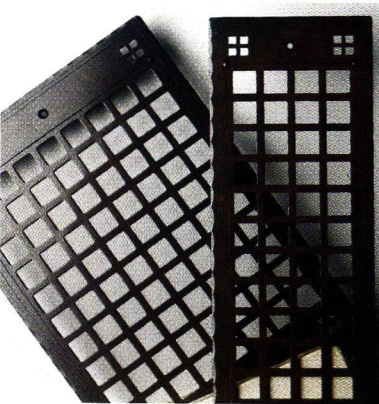


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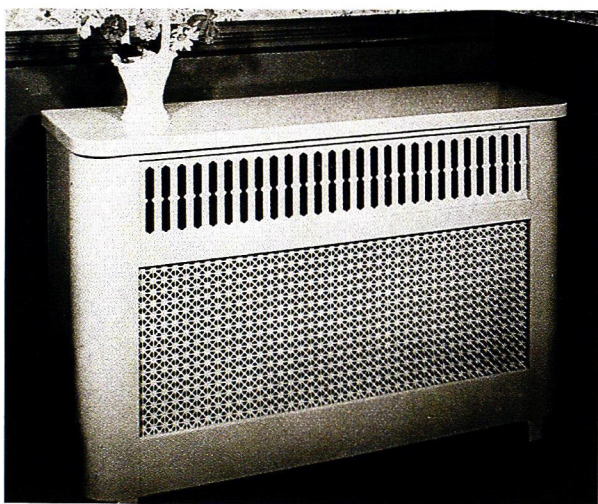
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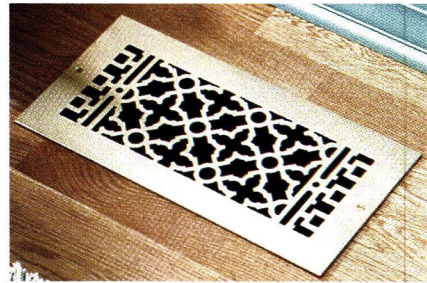
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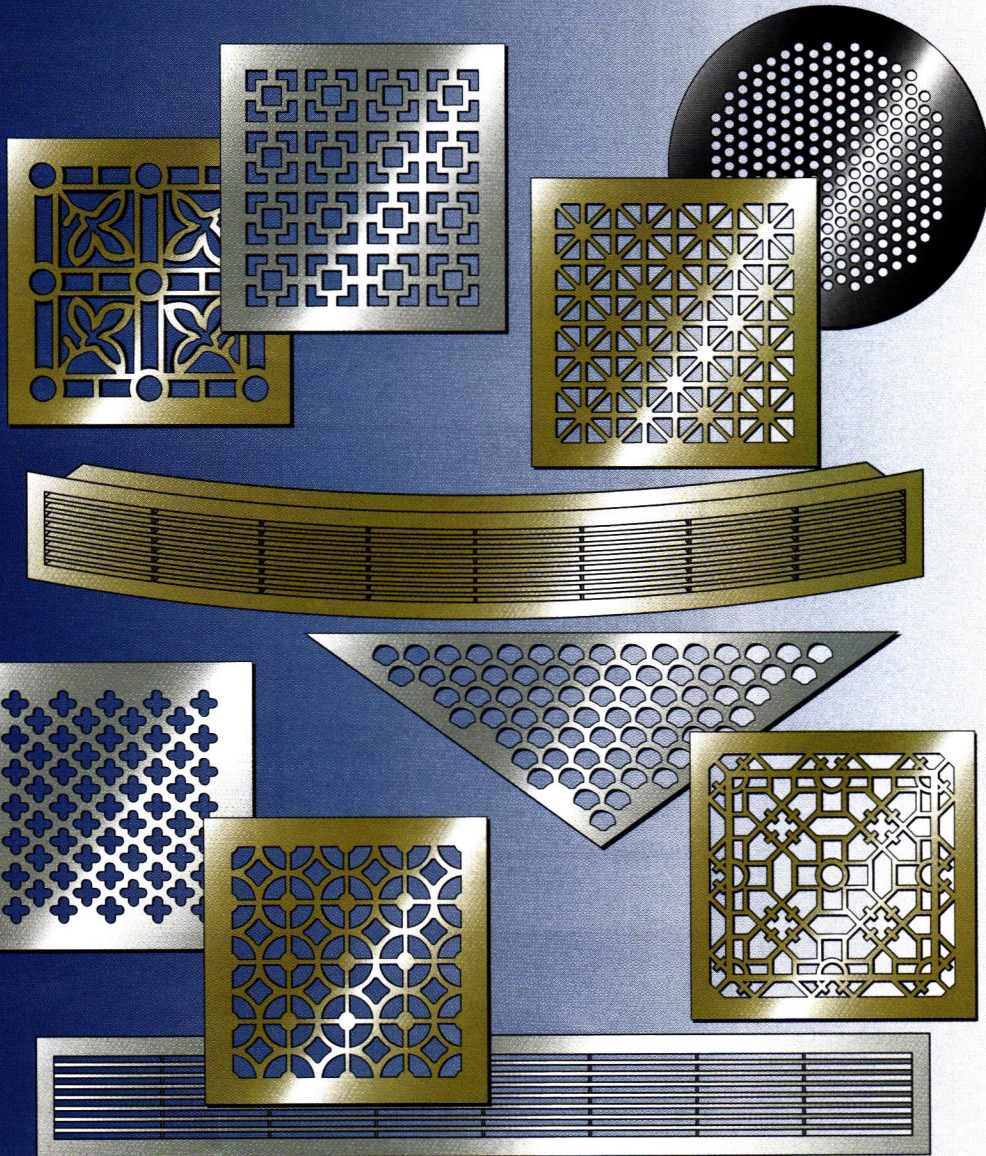
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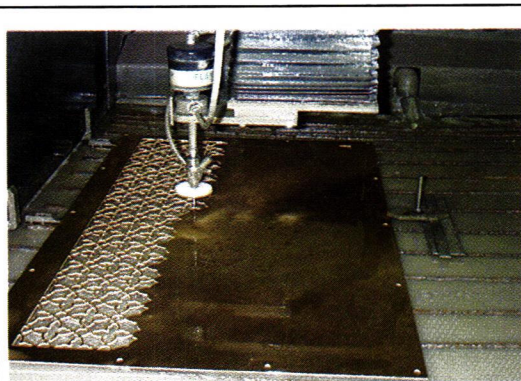
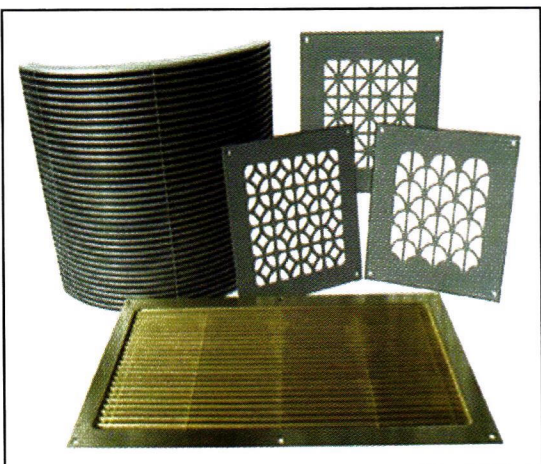
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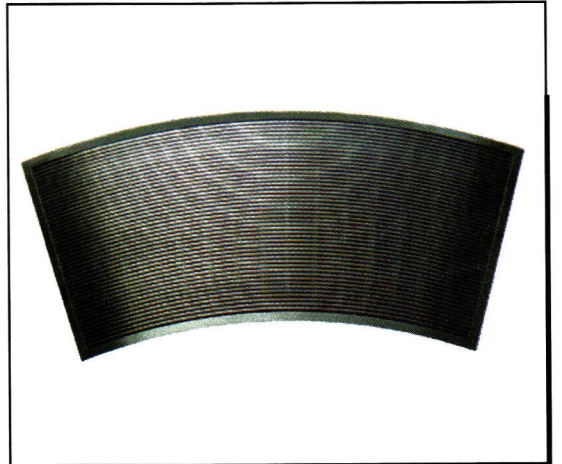
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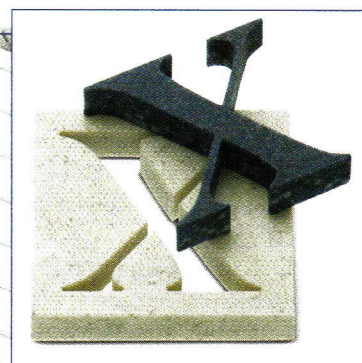
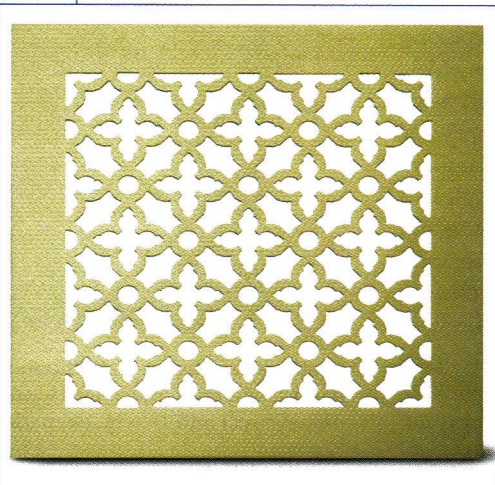
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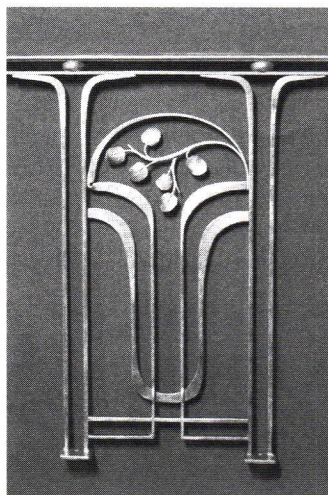
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Heart of the House

Both old and new old houses benefit from period-appropriate appliances and fixtures. *By Nicole V. Gagné*

Granted, homeowners sleep in their bedrooms, play in their playrooms and live in their living rooms, but the kitchen and the bathroom inevitably become the heart of a house, whether it's period or newly built in a period style. These essential arenas of home life are too often stunted or ignored when it comes to interior design — sacrifices to the altar of technological convenience. Yet there are numerous sources of old-style kitchen and bath appliances and fixtures — restored antique items as well as expert reproductions — that offer designers period beauty and charm along with contemporary efficiency.

Range in the Home

The major kitchen appliance that has proven especially desirable in its period incarnations is the cooking range. Good Time Stove Company of Goshen, MA, has specialized in restoring vintage cooking and heating stoves since its founding in 1973. Proprietor Richard M. “Stove Black” Richardson has seen important shifts in his customer base over the decades. “I started by strictly selling kitchen ranges that could burn wood or coal,” he says, “but the market for solid fuel began drying up in the '80s. So I started converting stoves to gas and electric — converting the body of a vintage stove to gas on top and an electric oven underneath — which most people prefer. We can offer customers from four to six burners, we can offer them a griddle and we can put in a convection oven. I get some very serious cooks, but I also get people who say, ‘I don't cook. I'm buying the stove because I'm restoring my home and this would have been in my home, so this is what I want.’”

Another important source of restored period stoves is the Antique Stove Hospital in Little Compton, RI. Company President Emery Pineo has witnessed what he calls “massive changes” in the market during the 30 years he's been in business. “We used to deal almost entirely with wood and coal ranges — people wanted a wood-burning kitchen range because they had grandma's stove and they were nostalgic,” he says. “But now they're calling because they're afraid they're not going to have oil next winter. I just did a stove for a woman in Vermont whose husband is handicapped. She called me after she got her wood-burning kitchen range set up and she said, ‘He's warm for the first time in a year.’”

The trend of new-house construction in period styles has played a significant role in the expansion of the vintage-stove market for both businesses. Richardson estimates the split between owners of old houses and owners of new old houses to be “about fifty-fifty. We cater to customers who are either restoring their home or putting the stove in a high-end new home that is a reproduction of a Victorian. But they're also going into ranches, new timber-frame houses, log homes — it's a pretty large spectrum. It's not just an old house or a new Victorian house.”

In this regard, Pineo's experience echoes Richardson's. “One part of my business,” he explains, “is people who buy a vintage house that has an old stove down in the cellar, and they're bringing the stove in for a rebuild — they want it restored and put in their kitchen for heat. But there are also a lot of people who are building a second home or a cottage, and they design the kitchen for the stove. I get lots of calls from these people who buy a range and then design a kitchen for it. They're very big on 1920s-style kitchen ranges. Stove construction was perfected by about 1928, so a lot of the earlier kitchen ranges have no insulation or thermostat. We put in an insulated, stainless-steel electric oven and broiler, and add four gas burners and a thermostat. There's a fellow in New Hampshire who specializes in converting ranges; I sell people the range, deliver it to him and he does the conversion.”

Rehabilitated antique stoves are not cheap, and the investment made in these products is often part of their commitment to a total period kitchen design, as Pineo described. Sometimes these kitchens are styled



Available through A-Ball Plumbing Supply, this twin-bowl, apron-front, “Farmhouse Duet” kitchen sink is made of hand-hammered, recycled 16-gauge copper. The basin is offered in Antique Finish and measures 22x33 in. (outside dimensions) and 10½ in. deep; the large bowl is 18x16½x10 in. and the small bowl is 16x11½x8 in. *Photo: courtesy of A-Ball Plumbing Supply*

by an architect, but in Richardson's experience, the homeowner's vision tends to lead. “Usually it's the homeowner going to the architect and saying, ‘This is the style that I'm looking for. I don't want something new,’” he says. “My customers are really sticklers, they love their homes with a passion, and they're willing to commit time, energy and money to create a little piece of the past. I sold a beautiful Dellinger range to a woman who wrote me an e-mail and said, ‘I just wanted to let you know what a beautiful piece of art I purchased from you.’ That says it all!”

Sink or Swim

Another essential component of the old-fashioned kitchen is the sink. A-Ball Plumbing Supply of Portland, OR, has been a vital source of reproduction plumbing parts for both the kitchen and the bath since the late 1970s. Owner Jan Frutiger recalls those

do-it-yourself days when “a lot of the decorative restoration plumbing was hand-thrown pottery basins and un-lacquered brass faucets and so on. Now manufacturers go back to their own libraries and are making faucets that are fairly reminiscent of what they produced 80 years ago. Also, in the early '80s you almost couldn't get your hands on fired-clay farmhouse sinks for the kitchen; now a number of them have come to market, and their price has come down somewhat — they're not inexpensive but they're not the break-the-bank item they were.”

Signature Hardware of Erlanger, KY, which has been operating since 1999, has also become an important supplier of reproduction plumbing appliances. Spokeswoman Rachel Turner has been particularly impressed by the enthusiasm for the firm's line of copper kitchen sinks. “People really like them,” she says. “They're beautiful pieces but also functional — you can use them



Left: This Gold Medal Glenwood range was purchased by Emery Pineo, president of the Antique Stove Hospital, from the daughter of the man who actually built it in the early 1930s. “We have restored it with new wood grate/liner, rebuilt the gas side and installed electronic ignition so that we could save the broiler,” he says. “Usually, the broiler cannot be saved if we use standing pilots in the oven.” *Photo: courtesy of the Antique Stove Hospital*



Right: This ornate cooking range, manufactured in the 1890s by the Standard Stove Company of New Haven, CT, has been invisibly converted by the experts at Good Time Stove Company, and now includes electric burners, a broiler and an oven. “The fancier they are, the rarer they are,” remarks proprietor Richard Richardson of period stoves — an indication of just how rare this Victorian gem is. *Photo: courtesy of Good Time Stove Company*



Above: Tom Scheller of Bathroom Machineries, DEA, describes the reproduction Lydia toilet as “a copy of a 1910 John Douglas toilet – more like a Pacific-style toilet.” The Lydia boasts a rolled rim tank, keyhole base and classic-style branded bowl; its modern reverse-trap design flushes with 1.6 gal. of water. It is available with all the required hardware and also comes in a high-tank version. *Photo: courtesy of Bathroom Machineries, DEA*

Left: Much research and effort went into the making of this reproduction Pillbox Toilet, available from Mac the Antique Plumber. The Victorian-style toilet features a distinctive round tank that measures 19 in. in dia., handsome beaded accent ornamentation on both bowl and tank and hardware offered in a range of finishes. *Photo: courtesy of Mac the Antique Plumber*

for everyday things. And they’re available in many styles – you can get a plain one, something more rustic for a cabin-type setting or one that’s very ornate and detailed.”

Although Frutiger has seen a growing sophistication in architects who design period-style kitchens, she still regards the profession as playing catch-up with the goals of homeowners. “Some in the architectural community are very much on board,” she says, “but with others, it’s like they have a formula for grabbing the plain vanilla stuff off the shelf and specing that. They’ll put a lot of energy into specifying wood-working and windows and hardware, but plumbing can sometimes be the stepchild in the process.” This mixed bag is most apparent when her customers own new houses built in period styles: “Only the ones that are truly done well get the appropriate fixtures; the rest get the stuff off the shelves. Our products go predominantly into old homes that are being restored.”

How Period is Period?

Mac the Antique Plumber in Sacramento, CA, has been a respected supplier of antique and reproduction plumbing items for nearly 30 years, and owner Bryan McIntire has seen the market change in matters of taste. “Years ago, the more Victorian and ornate the item, the more desirable it was,” he says. “Now tastes have changed to simpler styles: Art Deco and Arts and Crafts are very popular.” During this time, his customer base has shifted to about a 50-50 division between owners of old houses and new old houses, but, unlike Frutiger, McIntire has seen a greater expertise among architects. “I don’t get conflicting architectural approaches with customers,” he says. “We do get people who come in with plans, but a lot of them have really studied and made decisions about what they want in the bathrooms and kitchens. They’ve decided ahead of time what luxuries and appliances they want.”

Instead, he has observed homeowners drawing the line as to just how period their period kitchen should be. “If they own an older house, many times they ask questions to try to keep it in the old-style look,” he says. “But people want the luxuries. They don’t want to keep the old sink if they can’t put the garbage disposal in it. They want a more modern kitchen faucet, like the ceramic-disc faucet that we sell, which is modern internally but has a very authentic look. Most people don’t want to live like they’re in the 1920s. In many cases they’re not into exact authenticity – with kitchens especially. I sell way more bathroom sinks than kitchen sinks. In my experience, there’s more frequency in bathroom remodeling. Kitchen remodeling is often

just little dress-ups – changing the knobs, refinishing the cabinets and putting new linoleum on the floor. If there is a full remodel – changing the kitchen sink and appliances and everything – it’s done once in the person’s lifetime stay in the house. But bathroom remodels can happen every six to 10 years.”

The bathroom has in fact proven an eager market for reproduction fixtures. Turner notes that the best sellers at Signature Hardware have been “clawfoot tubs and the clawfoot-tub faucets. A lot of people who restore an old home like the look of a clawfoot tub, and their plumbing was already set up for one, but the tub they have is damaged. They want to keep that vintage look, and they don’t want to have to redo all of their plumbing, so they get a new tub from us in that authentic style. Our target customer is usually someone who’s looking for the conveniences of the new – thermostatic technology with temperature and pressure-balance control – but they’re also looking for the vintage

style.” Although she has no data on hand regarding the percentage of customers with vintage houses as opposed to new construction, she has seen buyers set out to improve upon the designs of their architects. “Sometimes people will share with us that they love the way their house is built but they really hate the faucets that were put in, and they want to rehab all the bathrooms,” she says. “And people will look for something for six months and just not find it, and then they come across us and say, ‘Wow! I never thought that finding a toilet seat would be the momentous event of the year!’”

DEA Bathroom Machineries of Murphys, CA, has been selling antique and reproduction plumbing parts, fixtures and accessories since 1976. “In the last couple of years,” owner Tom Scheller notes, “antique accessories – soap dishes, towel bars, lighting fixtures, all the antique items that would go in the bathroom, or even in the rest of the house – have fallen off considerably. A lot of small antique stores are now selling their hardware items so cheaply on the internet that the stores can’t keep up.” As a result, only about 20 or 30 percent of the firm’s total sales are antique items. “Our antique sinks and toilet bowls are still going well,” he says, “but our reproduction Lydia toilet, a copy of a 1910 toilet, is also quite popular. We offer it as a low-tank or as a high-tank, although the latter have slowed down some. The bread and butter of the business is still the standard reproduction items – shower rings, tub faucets. But the Crane parts have also been a big item for us, both reproduction and restored. Crane is a manufacturer that’s still in business, but they’ve stopped making parts for their faucets. So we’ve taken on the re-manufacturing of their parts for faucets made before 1940.”

Like Turner, Scheller cannot reliably trace the extent to which his customers’ homes are vintage as opposed to newly built; but regardless of the type of home, he too, like Frutiger, has seen the mixed effectiveness of architects. “We don’t deal with a whole lot of architects,” he comments. “Usually, if the homeowner is really adamant about building an historic home, the architect is going to be on the same page, and they’ll work with them on that. But sometimes they can’t find an architect that’s knowledgeable. We’ve seen historic preservations where they do a beautiful job on the common areas, but the bathroom just has Home Depot stuff.”

That fate need not befall bathrooms or kitchens, thanks to the dedicated suppliers of vintage and reproduction appliances and fixtures. Knowledgeable and reliable sources of high-quality, period-appropriate stoves, sinks, tubs and toilets have arisen to meet the needs of a passionate and growing market. The rest is up to the homeowner. ■



Signature Hardware’s Victoria & Albert acrylic rolled-rim clawfoot tubs feature ball-and-claw feet in a variety of finishes. These reproduction Victorian tubs are offered in 60- and 64-in. lengths, holding 53 and 55 gal. of water, respectively; they can be obtained with or without faucet-hole drillings in the tub. Photo: courtesy of Signature Hardware

The Period Bath

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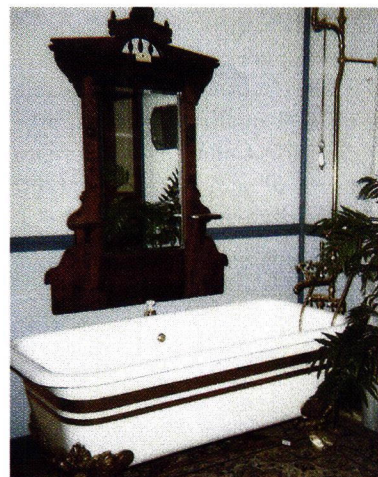
This vitreous-china reproduction pedestal sink from A-Ball Plumbing features a polished-nickel faucet.

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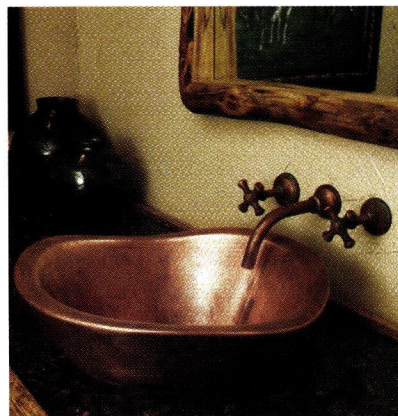
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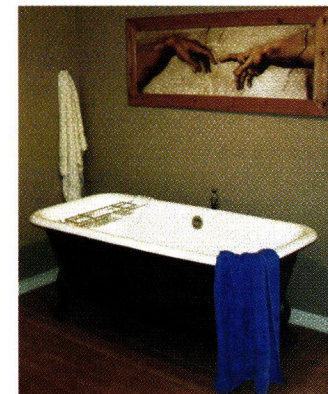


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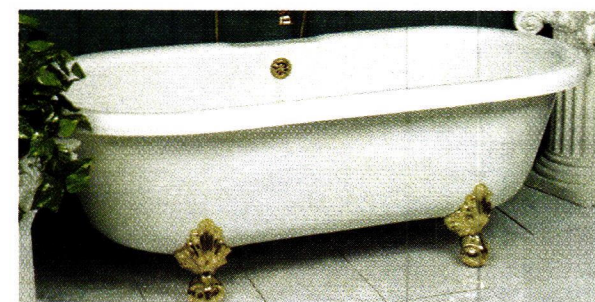
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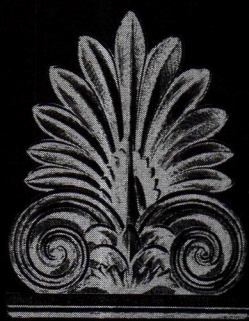
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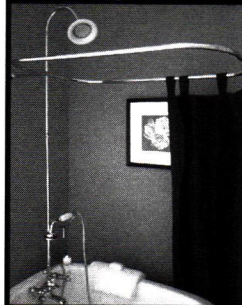
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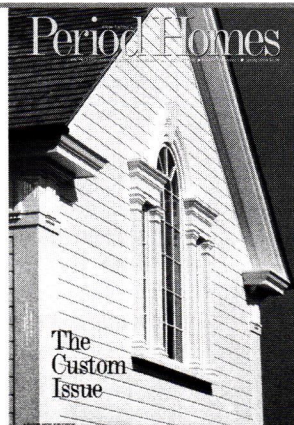
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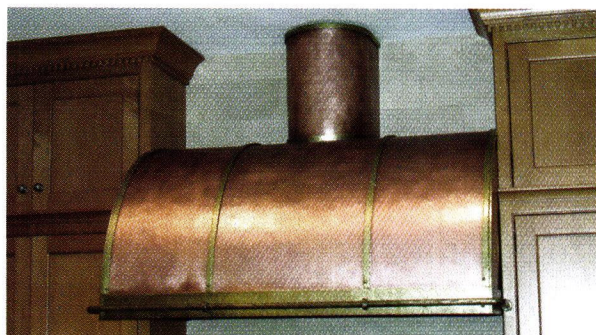
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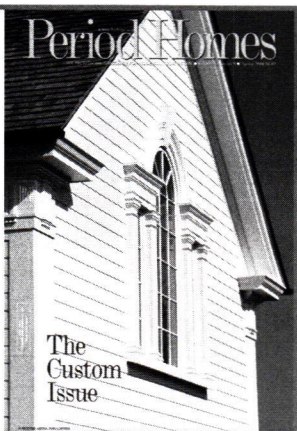
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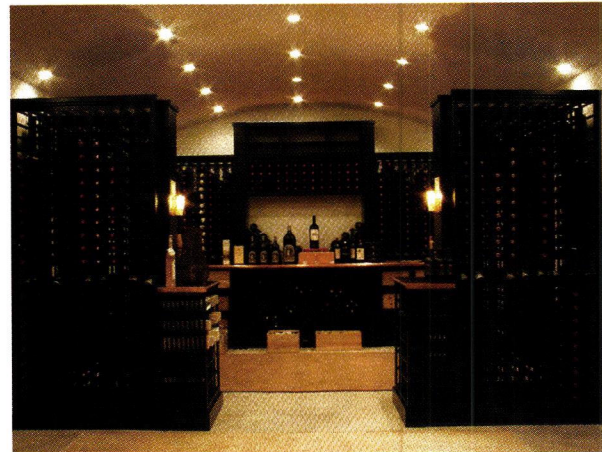
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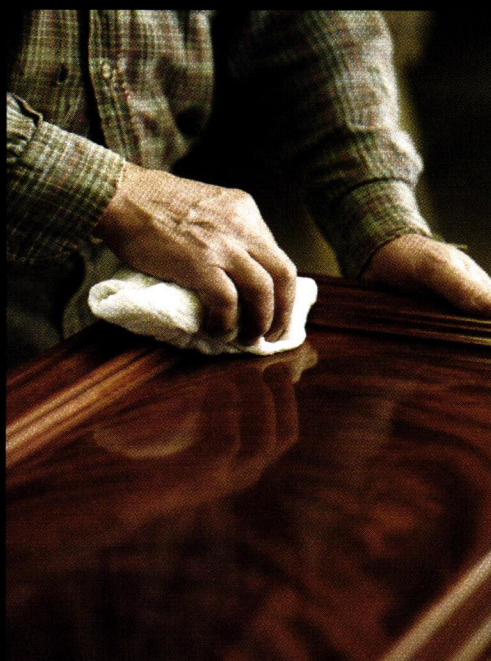
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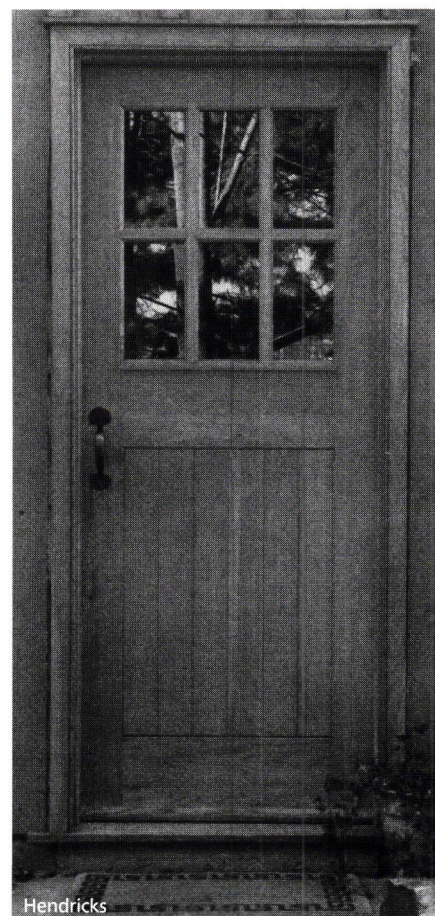
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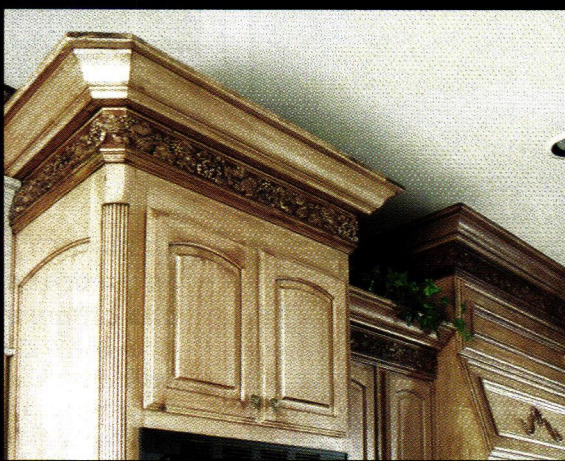
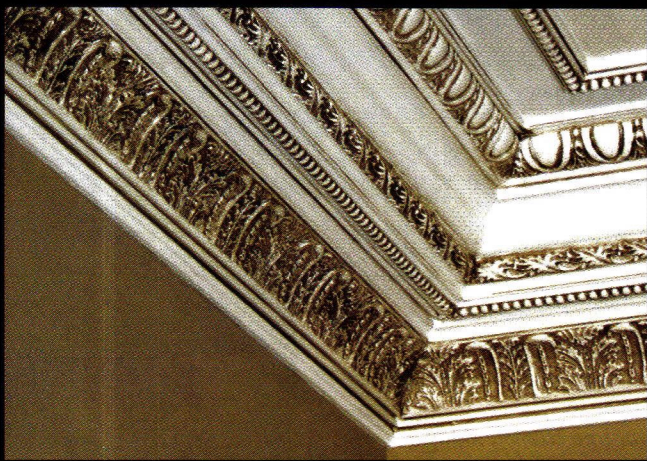
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Residential Splendor

On a side street in New York City's Greenwich Village, Anne Fairfax and Richard Sammons live in a former stables/sculpture studio. They glazed the rear wall overlooking a new garden, added a staircase to a mezzanine and modeled a limestone fireplace after a Lutyens precedent.

All photos: Durston Saylor



Jessica Parker, Matthew Broderick, Liv Tyler), culturati (the American Academy in Rome's Adele Chatfield-Taylor, playwright John Guare), law and media powerhouses (Steve Brill, Kimba Wood) and a duty-free-shopping tycoon (Robert Miller). Some clients commission apartments first and then country houses, returning devotedly for phase after phase.

This survey of the practice's first 14 years covers 14 from-scratch freestanding homes or major additions (either near New York or in Florida), six Manhattan apartments, an assortment of Greenwich Village townhouses, a block of spec rowhouses at Poundbury (the Prince of Wales' New Urbanist community in Dorset) and a proposed redesign of Marion Square in Charleston, SC. The "stylistic palette," as Chatfield-Taylor writes in the introduction, spans "Jacobean, Arts and Crafts (English and American), Colonial Revival, Palladian, Greek Revival, Rustic Mediterranean, British Colonial, Anglo-Italianate, and Anglo-Caribbean, to name a few."

Mary Miers, a British architectural historian, adeptly describes and analyzes each building — program, existing structures onsite and precedents — whether Rome's famed Palazzo Massimo or the more obscure interior of Kildowie in Maidenhead, England. She carefully lists materials, such as lime-mortared rubble stone or salvaged French-boxcar siding, and points out rarefied Classical ornament including pulvinated and strigillated friezes and stretched mutules. Most of the photographs were taken by Durston Saylor, a keen-eyed and dependable contributor to *Architectural Digest*. Working drawings appear alongside their realized versions.

All the ingredients, then, were in place for an appealing tome that would, if not exactly fly off bookstore shelves, then at least stand out amid the market's glut of oversize paeans to Richard Meier and Santiago Calatrava. So why did this product turn out so tepid?

The answer, in part, is that Miers devotes too much space to repeating information that is already clear from floor plans: "There is a guest-bedroom suite on the east side and the kitchen and breakfast room on the west, with bedrooms on the floor above." Saylor, for his

American Houses: The Architecture of Fairfax & Sammons

by Mary Miers

Rizzoli, New York, NY; 2006

254 pp.; hardcover; 200 color illus.; \$60

ISBN 0-8478-2857-3

Reviewed by Eve M. Kahn

Traditionalist architects are at last catching on to the sales power of weighty monographs. Competing with Modernist serial monographers like Rem Koolhaas and Steven Holl, the traditionalists who have won over publishers so far include prolific southerners (William T. Baker, Ken Tate, Harrison Design Associates), institutional specialists (Robert A.M. Stern, David M. Schwarz), urban planners (Duany Plater-Zyberk), *haut* Classicists (Thomas Gordon Smith) and assorted Brits (John Simpson, Quinlan Terry, Demetri Porphyrios, Léon Krier). Many of these studies have been published by little-known houses, and at least a few are partially architect-financed. So what a surprising delight to see Rizzoli present this lavish volume about the New York City firm of Fairfax & Sammons.

Anne Fairfax and Richard Sammons are eloquent, enthusiastic advocates for Classicism and preservation. They're tireless volunteers for good causes like The Institute of Classical Architecture & Classical America, Merchant's House Museum and Sir John Soane's Museum Foundation. They've attracted a roster of prominent patrons including actors (Sarah



Austere millwork and boldly mortared masonry meet in the breakfast room of a brewery magnate's mansion in upstate New York.



At a Palladian estate in Connecticut, multi-colored Virginia bricks mingle with blue-glazed headers and cast-stone ornament.

part, too often lets bland furniture – what Miers calls “good old family antiques” – dominate the images. Not every client, of course, could be expected to own and display exotic, captivating collections. But the canopied beds and hunting trophies in this book blur together, and similar-looking overstuffed armchairs and upholstered ottomans are all pulled close to cozy fires blazing in bracketed chimneypieces.

Fairfax & Sammons’ innovative details, meanwhile, get short shrift; only a handful of close-ups appear in the book. The text tantalizingly mentions design achievements that are only shown in low-resolution shots, or don’t appear at all. Readers may find themselves squinting and scouring in vain for glimpses of “new moldings based on Minard Lafever’s designs published in *The Modern Builders Guide* of 1833,” or a Connecticut garage’s “birdhouse (designed by Seth Weine) over a keystone formed of slates laid on their sides at the apex of the gable.” The architects’ fans will also lament the almost total lack of biographical insights. How has the practice and its aesthetic and scope of projects evolved? How do the partners collaborate? How does the work relate to that of other traditionalists past and present? How do the buildings typically grow from the seeds of preliminary meetings?

This volume will well serve prospective clients and the houses’ current owners and future real estate brokers. But so much more could have been accomplished for the cause, so much more could have been illuminated about this important office and its role in traditionalism’s rebirth. ■

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The deadline for entries is November 15, 2007.

For details on the awards program, judging criteria and submission requirements, go to **www.palladioawards.com**

Two Trendsetters

Elsie de Wolfe: The Birth of Modern Interior Decoration

by Penny Sparke

Acanthus Press, New York, NY; 2005

374 pp.; hardcover; nearly 300 duotone illus.; \$85

ISBN 0-926494-27-9

Jansen

by James Archer Abbott

Acanthus Press, New York, NY; 2006

324 pages; hardcover; more than 300 color and duotone illus.; \$90

ISBN 0-926494-33-3

Reviewed by Nicole V. Gagné

Acanthus Press has released two captivating books as part of its “20th Century Decorators Series.” *Elsie de Wolfe: The Birth of Modern Interior Decoration*, by design historian Penny Sparke, is an insightful account of one of the most influential and respected decorators the United States has ever produced. *Jansen*, by museum curator James Archer Abbott, is a comprehensive history of the worldwide impact of the French interior-design firm Maison Jansen. Together, the two books provide a fascinating survey of the global influence of 18th-century French Classicism in interior decoration, which served as both a reaction to the high-style Victorian idiom and a gateway to international Modernism.

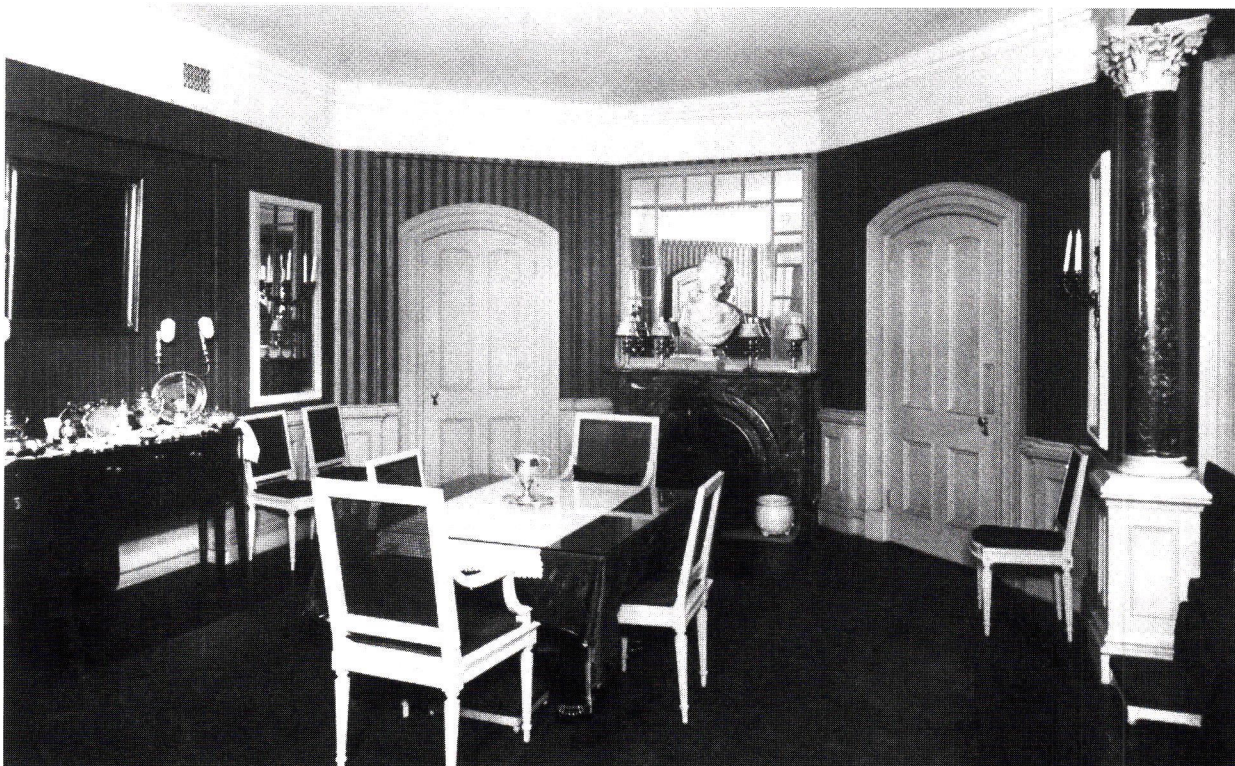
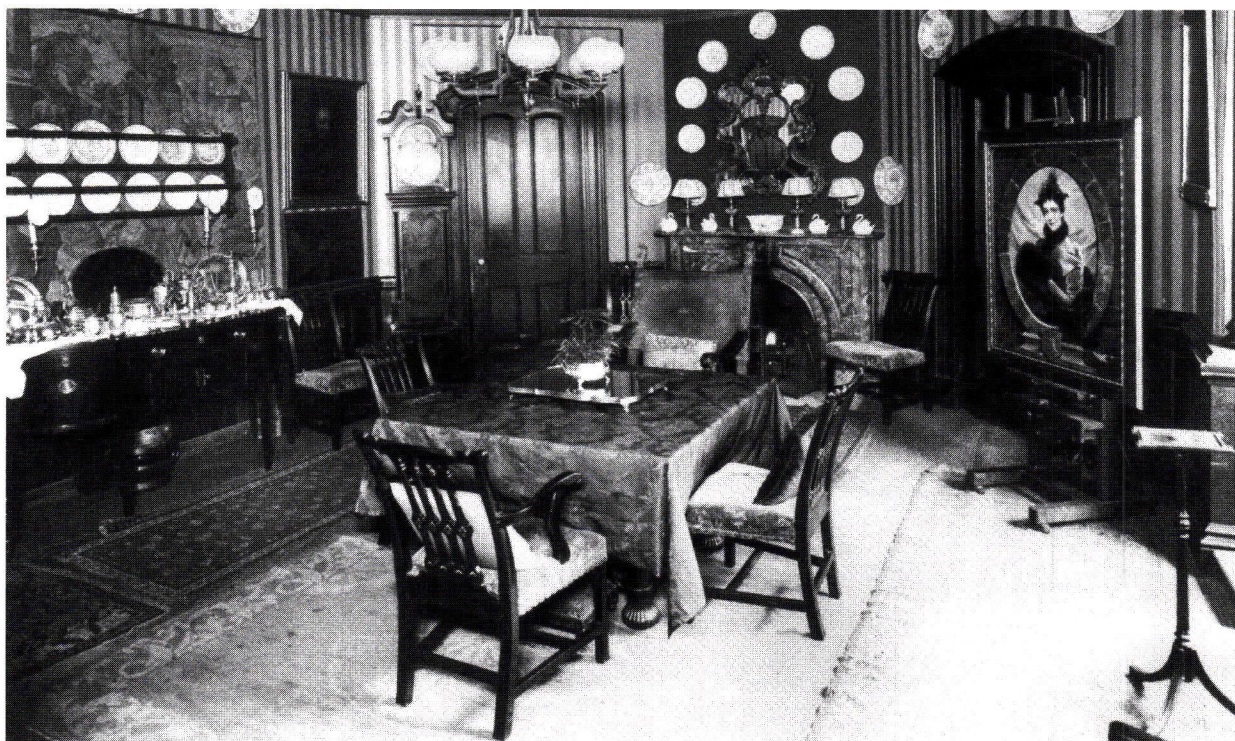
The New York City-born Ella Anderson de Wolfe (1865-1950) was a quintessential American go-getter who had herself presented to the court of Queen Victoria at age 19, despite her humble middle-class origin. A successful actress of the late-19th and early-20th centuries, de Wolfe left the stage to focus her energies on her talent for design. She quickly established herself as the premier American interior designer of her era; her decors gave her nouveau-riche clients – including author Henry Adams, actress Ethel Barrymore, composer John Philip Sousa, actor Gary Cooper and magazine publisher Condé Nast – their own chance, according to Sparke, “to climb the social ladder and proclaim their entry into the fashionable world.” Sparke is also alert to describe how de Wolfe achieved success not only through the excellence of her work, but also from her persuasive championing of her ideals to the average person, through her efforts as an author of books (*The House In Good Taste* [1913], *After All* [1935]), magazine articles and even radio broadcasts.

De Wolfe’s approach relied heavily on the principles outlined by Edith Wharton and Ogden Codman in their 1897 book *The Decoration of Houses*. Like them, she renounced Victorian excess in favor of European Neoclassicism, and promoted what Sparke calls

“their belief in the principles of suitability, simplicity, and proportion.” Unlike them, however, de Wolfe looked to a wider audience than the social elite of her day: “It is difficult to imagine Wharton promulgating her decorating ideas in popular ladies’ magazines like *The Delineator*, *Good Housekeeping* and *McCall’s*, but de Wolfe understood the importance of these mass-market publications to the average woman, who was not rich but who appreciated beautiful things and wanted a comfortable, appropriate home.”

That emphasis on gender in design taste is one of the most fascinating aspects of this book. De Wolfe instinctively grasped what Sparke calls “a fundamentally modern belief in the intersection of the domestic interior with personal expression and individual identity.” The feminist implications of this belief are profound, as the activities of women were then most often confined to maintaining their homes. Indeed, throughout her career, de Wolfe inevitably found herself dealing almost exclusively with the wives of her wealthy clients. Sparke justly praises de Wolfe’s insight into “the special social and psychological needs of women to develop aesthetic relationships with the environments in which they lived. She recognized the important links between a woman’s understanding of her own identity, of her body, her dress, and her domestic interiors. ‘It is the personality of the mistress that the home expresses,’ de Wolfe maintained. [...] It was her mission to create a world in which femininity was celebrated in the material environment of everyday life – likely as an antidote to the male-dominated world she inhabited.”

The result was a series of pre-World War I interiors characterized by paneled walls painted gray, white and ivory; simple furnishings that intermingled antiques and reproductions; marble fireplaces; big mirrors; and an abundance of plain or flowered glazed chintz. The 1920s saw additional enthusiasm on de Wolfe’s part for murals and animal skins (real or faux),



These two photographs typify the redefinition of sensibility in interior decoration championed by Elsie de Wolfe. In 1896, the octagonal dining room (above) of de Wolfe’s own New York City home was a high-Victorian showcase, with multiple complex textures and designs, stuffed ornate furnishings and a dense collection of decorative knickknacks. Before the turn of the century, however, de Wolfe had transformed her domicile into her vision of the high-class interior (below), and brought more light and air into the space through her tasteful use of simpler furniture, such as the painted cane-backed French chairs, along with numerous mirrors and wall sconces, within an overall white, gray and ivory color scheme.



This library at Champ Soleil, the Newport, RI, estate of Roberta and Robert Goelet, was designed by Maison Jansen in the late 1940s and includes the firm's signature Louis XV-period paneling, imported from Paris. The selection of gold- and brown-pigmented waxes for the paneling increases the room's sense of warmth. Mirrored alcoves are set opposite the windows in a symmetrical scheme that also increases the feeling of space in the library. This oppositional arrangement is further echoed by having the mantelpiece, which is framed by bookcases, oppose the room's only door.

while the late 1930s and early '40s incorporated Modern Regency stylings with dark-green walls and numerous objets d'art. All of these developments are carefully documented by Sparke, yet, sad to say, they aren't always well served by the book's illustrations. The great disappointment of this volume is its plethora of mediocre art. Many of its photographs are taken directly from de Wolfe's books or from magazines of the era, and the quality of these reprints almost never rises above barely adequate. Had Acanthus Press chosen to remove all the photos that are muddy, blurry, flat, texture-less and under- or over-exposed, this book would have been published as a monograph. Instead it's a heavy, oversized, high-priced volume with aspirations for the coffee table despite its dearth of good illustrations. For this reason, it is hard to believe that Sparke's *Elsie de Wolfe* will find much of an audience beyond interior decorators and design historians – a result that does a real disservice to its subject, whose lifelong effort was “to convince women of modest means that they also had the power to remodel their homes and, in so doing, embrace modernity.”

Happily, the quality of art in James Archer Abbott's equally massive *Jansen* is far superior, and the book is a joy whether one merely browses its contents or gives it the thorough perusal Abbott's intelligent and authoritatively researched text deserves. Like Sparke, he organizes his study into a detailed introductory history followed by a series of in-depth examinations of numerous exemplary projects that span the full career of his subject. With Maison Jansen, that survey covers over a century, from the firm's founding by Jean-Henri Jansen in 1880 to its demise in the 1980s. Although Maison Jansen's design philosophy mirrored de Wolfe in its devotion to 18th-century French Classicism (and Jean-Henri was also as adept a self-promoter as Elsie), the firm aimed, from the very beginning, at a higher and more refined clientele – among its royal clients in the 1880s were William III of the Netherlands and Alfonso XII of Spain. After Gaston Schwartz and Stéphane Boudin became partners in the 1920s, “Jansen added the early-19th-century imperialistic design vocabulary created for Napoleon Bonaparte, a resurrection that appealed to modern ‘emperors’ (kings, shahs and presidents) who sought the firm's guidance throughout the 20th century,” Abbott explains.

Upon becoming president after Jansen's death in 1928, Schwartz incorporated more contemporary design features – mirrored glass, molded crystal and low lacquer tables – into the firm's projects, while Boudin focused on traditional 18th-century paneling and furniture. But the reason Maison Jansen became what Abbott calls “the most famous and influential

interior-decorating firm of the 20th century,” is because of its range of services, which encompassed not just design but also the restoration and reproduction of antique furnishings. As Abbott notes, “The definition of *antique* during the early decades of the 20th century differed from the very specific meaning now accepted by decorators, art dealers, and collectors. Antique was as much a style for emulation, if not exact reproduction, as it was a qualifier of age. Jansen promoted an appreciation for the exquisite craftsmanship of the 18th century while developing the skills necessary to replicate period pieces.” The ateliers of Maison Jansen employed hundreds of craftsmen at the firm's peak, who generated a steady flow of superb metalwork, woodwork, art objects and furniture – the last including such

signature Jansen items as occasional tables in gilt bronze, which were topped with mirrors, and oblong dining tables that were mounted on castors and featured gunmetal legs with brass rings that mimicked bamboo.

Maison Jansen's rapid success resulted in a series of satellite offices worldwide; between 1905 and 1922, subsidiaries opened their doors in Buenos Aires, Havana, Cairo, Alexandria and London. A New York City gallery was launched in 1915, which expanded by 1934 into Jansen, Inc., combining a new gallery of antique furniture with a design studio and offices. Boudin succeeded Schwartz as Jansen's president in 1936 and went on to oversee all the firm's projects until his retirement in the early 1960s. He successfully strengthened Jansen's ties to society's elite until Europe plunged into World War II, after which, according to Abbott, “the great country houses of England and France disappeared, and decorative tastes entered a more democratic sphere.”

Boudin sought to expand Jansen's post-war clientele by cultivating wealthy Americans, but he succeeded only in slowing the firm's decline, not reversing it, and, by the late 1950s Jansen's only remaining satellite offices were in New York and London. Boudin's last years with Jansen saw many of his greatest achievements, most notably his work on the Kennedy White House, his final project. But Boudin's successors moved steadily away from the period designs that had defined the firm, and by the 1970s Jansen focused mostly on modern design – “a much more competitive and unfamiliar field,” as Abbott sadly comments. “[Jansen's] closing became inevitable when its overseers dismissed what it did best for the opportunity to compete in what others did better.” The firm divested itself of its underused ateliers, was sold off in the early 1980s and finally closed its doors in 1989. But the legacy of Maison Jansen, as this beautiful book proudly demonstrates, has only grown in esteem and importance ever since. ■



The salon of the New York City apartment of Mildred and Charles Allen, Jr., a 1959 Jansen project, defines the firm's approach in the late 1950s and early '60s. The 18th-century French paneling is combined with new moldings, and the walls have been painted a soft water green (a color especially dear to Stéphane Boudin). A rock-crystal chandelier illuminates the salon's careful arrangement of Louis XV chairs, which transform the room into various discrete seating areas. Note another familiar Jansen touch – silk draperies with elaborate passementerie and tab-edged valances.

A Little Light on the Prairie

Purcell and Elmslie: Prairie Progressive Architects

by David Gebhard

Gibbs Smith, Publisher, Layton, UT; 2006

192 pp.; hardcover; b&w and color illus.; \$30

ISBN 1-4236-0005-3

Reviewed by Paul Muller

Louis Sullivan and Frank Lloyd Wright are correctly celebrated as the founders of the Prairie School movement. Their genius and force of personality, which was critical to the creation of the movement, had the unfortunate consequence of overshadowing significant contributions of other architects. A new book by David Gebhard fills this gap by presenting the first comprehensive work on the architecture of William Gray Purcell and George Grant Elmslie.

Gebhard brings to life the sense of possibility that existed within the Chicago architectural community at the turn of the 20th century. This was a group that believed they were creating new architectural forms in support of a better society. They spoke of honesty in architecture and sought a new expression of the relationship between society and nature. They viewed their architecture as a social force that could be an essential, life-sustaining aspect of a new democratic culture. Going to work must have been fun.

William Purcell and George Elmslie were at the center of this unique burst of American creative thought and were deeply committed to the emerging principles of organic architecture. Throughout their careers, they were working out how to directly apply them in their architecture. The book makes a valuable contribution to the history of the Prairie School by providing both a window to the working methods of the partners and by publishing so many of the firm's lesser-known projects.

Along with portraying the extensive range of the firm's work, Gebhard also presents Purcell and Elmslie as highly committed, independent thinkers, working from the same "first principles" that inspired Wright and Sullivan. This is not surprising considering that they worked under Sullivan and alongside Wright. They were living within the same cultural milieu of progressive social ideals, with its optimism and sense of possibility. These architects shared many of the same beliefs and were engaged in the ongoing debates about art, nature and democracy that fueled the Chicago-based Prairie School movement.

There is an excellent discussion on the role of ornament in the architecture of Sullivan and Elmslie not found in other writings on the period. Indeed, Sullivan's adage that "form follows function" may qualify as the most misinterpreted statement in modern architectural theory. While it was cited by Modernists in their successful efforts to banish ornament, Sullivan's concept of the function of architecture included much more than the structural and programmatic aspects of a building. He believed the function of architecture was to promote "democracy" and foster an organic culture. The ornament on his buildings was



George Grant Elmslie adorned the living room of the Purcell-Cutts House (1915) in Minneapolis, MN, with metal pendant lights he designed.

The working relationship between Purcell & Elmslie is thoroughly described and provides some of the most interesting reading in the book.

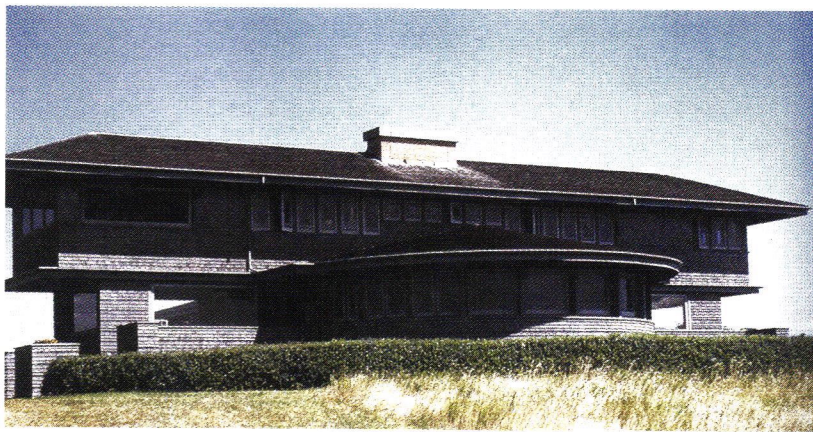
created to fulfill this function. Purcell and Elmslie worked within this context and not only agreed with the master but also drew much of Sullivan's terra cotta while working in his office. Elmslie later published a well-reasoned essay on the integral role of ornament in response to criticism by Lewis Mumford.

As this book richly demonstrates, Purcell and Elmslie continued to develop their architectural concepts throughout their careers with both public and private buildings. Their commitment to progressive architecture was at the core of their approach. Gebhard points out how they lost a number of major commissions when their "advanced designs" were too

extreme for conservative clients. Several church designs illustrated in the book would have been important landmarks had the congregations been open to the creative approach of Purcell and Elmslie.

The book has sections on the background of each partner, tracing the origins of their education and early work experience. Elmslie, for example, was exposed to a progressive form of intellectual freedom in his early education in Scotland. He came to Chicago at an early age and entered the office of Louis Sullivan where he shared an office with Wright. Within the firm of Purcell and Elmslie, Architects, he was responsible for much of the architectural design work and all of the ornamental designs. Purcell's Midwestern roots are traced from progressive schools in Oak Park, IL, to academic architectural education at Cornell University.

As the firm of Purcell and Elmslie, the partners propelled Prairie-style design into public buildings more effectively than most of their peers. Gebhard includes a number of excellent photographs of Woodbury County Courthouse in Sioux City, IA. While this is the best known of their civic designs, it is nice to see the full range of their civic work. The drawings of unbuilt civic and commercial projects are very interesting and provide a fresh set of designs from the period. The public projects also apparently paid the bills and allowed them to pursue their primary interest: residential design. They continually sought to design inexpensive houses that incorporated new technology.



These two structures on the same Woods Hole, MA, property show distinct approaches to context. One (above) commands an expanse of the sea and successfully introduces a progressive design into the setting. The cottage (left), while also a studied, taut composition, was designed to coexist within a row of vernacular cottages.

Perhaps their best known residential design is the Bradley house in Woods Hole, MA. The house commands its site on a peninsula with a dramatic and innovative form. A gardener's cottage designed for the same property shows the firm's understanding of context. Because the cottage is on a less independent site, the firm created a design in what would now be labeled a contextual vernacular style. I have admired the Bradley House in Woods Hole and often wondered about the house with its distinctive, striking form. I learned from the book that this cottage is part of the Purcell and Elmslie-designed estate. Their understanding that the context of the cottage required a different approach than the main house shows an aesthetic sophistication that runs throughout their work.

The working relationship between Purcell and Elmslie is thoroughly described and provides some of the most interesting reading in the book. Gebhard had access to extensive archival material and had conversations with Purcell between 1951 and 1964. By drawing on these sources, the author is able to present a nuanced view of the way these strong-willed men worked together for so many decades. It is interesting to learn that

the Purcell house in Portland, OR, was a collaborative effort and occurred years after they had dissolved Purcell and Elmslie.

Gebhard does an excellent job of presenting the case for the significance of the firm by using extensive archival research, the buildings and personal interviews. His succinct overview of the origins of the Prairie movement in the introduction is excellent. He covers an enormous amount of background without oversimplifying the complex themes at the core of the movement.

The one area where the book overreaches is in its attempt to evaluate the impact of Purcell and Elmslie on the history of architecture. While they unquestionably produced an important body of work, Gebhard's claim that "[...] Wright was never able to achieve as complete a synthesis during his Prairie period as did Purcell and Elmslie" is not only unsupported by arguments in the book, but also seems unlikely.

A catalog of major projects is included in the back of the book. While there is not a great deal of detail about the projects in this list, the book's notes include website references to the Northwest Architectural Archives at the University of Minnesota, which provides access to the complete catalog, and an organization called Organica (www.organica.org), a resource that purports to facilitate research into the philosophy and works of organic understanding.

Gebhard, an architectural historian who taught at the University of California Santa Barbara, notes in his introduction that "Several of their works are monuments to be included in the great works of American architecture while the majority of their buildings are noteworthy for their essential aesthetic quality." The book makes his point beautifully and is relevant for anyone interested in the architecture of the Prairie School movement.

Wright's respect for the men was demonstrated when he asked them to manage his firm in 1909 during his retreat to Europe. Gebhard includes a telling note from Elmslie to Purcell in which he reminds his partner of how difficult Wright could be in business matters. They were also concerned about being too closely identified with Wright at a time when they were developing their own architectural direction and reputation. Their concern about being overshadowed by Wright was on target. It is fortunate that David Gebhard has cast a little light upon their excellent work. ■

Paul Muller is a principal with Muller Architects, Inc., of Cincinnati, OH. Much of the firm's residential work is within the Prairie and Arts and Crafts styles. Currently the firm is designing seaside houses in Maine and on the island of Martha's Vineyard.

The Woodbury County Courthouse, built in Sioux City, IA, between 1915 and 1917, shows the firm's comprehensive approach to architecture, ornament and art.



Living Compactly

The Katrina Cottages teach us the value of scaling down and carefully allocating resources. *By Maricé Chael*

As newlyweds, my husband and I settled on a block of tiny 1920s-vintage English-style cottages. Ours fronts a quiet canal lined with pine trees and coconut palms set within the metropolis of greater Miami, FL. Having foraged through a list of 300 or so houses, we finally found a small house we could not only afford on our modest salaries, but also one with the character that comes from good building proportions and the patina of use. Along the way, as our family expanded to include a son, daughter and dachshund, the cottage has disciplined us to limit our possessions to mostly things that seem essential (or at least delightfully quirky enough to justify the space they take up). “Petite-fixer-upper-in-historic-neighborhood” was the deal we, and some peers, had made.

Since decades beforehand, however, the common trend in the U.S. building industry has been to gradually increase the square footage of new residences each year. Pulte Homes reports that its average new home is growing by 150 to 200 sq.ft. every few years. According to the *Journal of Industrial Ecology* and the National Association of Home Builders (NAHB), single-family houses in the 1950s were built with about 290 sq.ft. of living area per family member, whereas, on average, new houses in 2006 provided 944 sq.ft. per family member — an increase of more than 200 percent.

Having lived in old houses in traditional urban neighborhoods all my life, I’m of the opinion that it is possible, and even desirable, to live compactly. My childhood home in Havana, Cuba, with its soaring ceilings and rose windows between rooms, had spacious communal areas while the bedrooms were relatively small. In my family’s Turn of the Century Manhattan apartment, the dining area and kitchen were combined. Space is at such a premium in such quarters that one has to carefully select the few special objects that fit. Of course, it also helps that once you step outside the front door, the city beckons with life. By contrast, the typical new 3,000-sq.ft. suburban house seems to provide rooms and rooms of limitless sheetrock and sprayed-on popcorn ceilings matched to an equally banal world outside — the Land of Endless Garage Doors.

Certainly there must be more to our suburban-housing menu than big houses on large lots. The more-is-more mentality, it turns out, is amazingly costly; each square foot is expensive to build, and too many

housing after Hurricane Katrina in August 2005. In October of the same year, my colleagues and I participated in the Mississippi Renewal Forum, a 200-person effort under the leadership of Mississippi Governor Haley Barbour and architect/urbanist Andrés Duany to rebuild and renew the municipalities of the Mississippi Gulf Coast. One of the many good ideas to come from the forum was the Katrina Cottage, which was proposed as a dignified alternative to the dismal FEMA trailer. The Katrina Cottages, which vary in size from 170 to 1,200 sq.ft., were designed as prefabricated homes that integrate nicely with the local vernacular. But they’re not just small designs. They are also spectacularly cool and practical. They are popular, too; the first one, designed by New York City-based architect Marianne Cusato, won the 2006 People’s Design Award in the Cooper-Hewitt National Design Museum’s annual competition.

Touring Cusato’s prototype structure at the February 2006 NAHB

Expo, I found it refreshingly spacious and comfortable despite its mere 308 sq.ft. Its dimensions are tall and its windows are generous. The living area and kitchen are compact, yet seem roomy due to the open-plan layout and the clever use of every cubic inch of space. Once on location, the traditional design, with its locally appropriate front porch, will respect all of its neighbors. It will feel as natural as a new neighbor among more standard-sized houses or as an accessory building to a main house.

In Ocean Springs, one of the oldest towns along the Mississippi coast, Mayor Connie Moran quickly identified a neighborhood that could benefit from thoughtful in-fill with Katrina Cottage designs. There, a settlement featuring these

small but dignified houses is currently under construction, among them Cusato’s vernacular Katrina Cottage. A reinvigorated neighborhood is now rising with this architecture, but the think-small/think-livable approach is visible in the urbanism, too; overly long blocks are being cut down to walkable size and oversized lots are being reshaped to allow elegant, but efficient, use of the land. This is a case study that is transferable to many situations around the country. Katrina may have brought about a demonstration of what the U.S. housing industry needs.

These reflections are offered as we are building a careful addition to our family’s cottage — which was recently designated historic — that matches the traditional architecture of the original. At 2,000 sq.ft.

for our family of four, the final house will still be about 47 percent per person below the new national average, yet our kids will each have a bedroom, we’ll have some more space for books and my husband and I will share a closet a bit larger than before. The addition/remodeling will also allow for putting in some solar equipment, reclaiming

our rainwater for irrigating the garden and making the original parts of the cottage healthier and more energy-efficient. But yes, with this house we’ll still be keeping a lid on our stuff. Sometimes less is just about right. ■

Maricé Chael, AIA, is a principal with Chael, Cooper & Associates of Coral Gables, FL. The firm received a Palladio Award in 2006 for the McKean Gateway and Marshall and Vera Lea Rinker Building at Rollins College in Winter Park, FL.

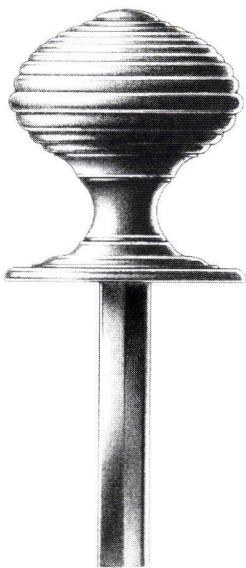
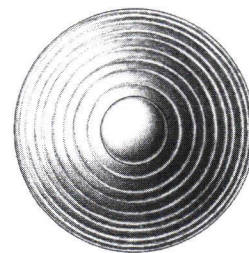
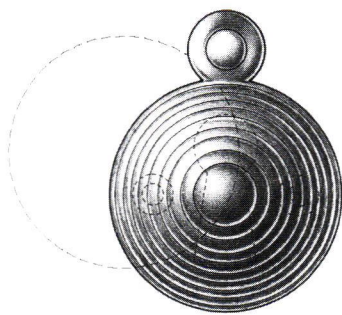
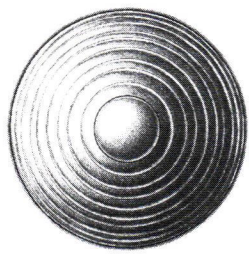


The Katrina Cottage I, designed by Marianne Cusato, provides an alternative to FEMA trailers and manufactured homes for residents of the Gulf Coast provided by the U.S. government after Hurricane Katrina hit in 2005. At 308 sq.ft., the cottage is small but fits four to a bedroom and features a comfortable shared living and dining room. Photo: Sandy Sorlien

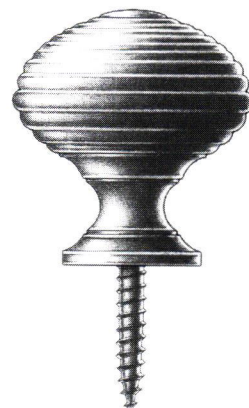
I’m of the opinion that it is possible, and even desirable, to live compactly.

of the oversized houses are on super-sized lots spread out across the land, exacerbating environmental problems and fueling the upward spiral of transportation costs. Our metropolitan areas are simultaneously struggling with shortages of affordable housing and the problem of runaway sprawl, so it is time to rediscover techniques for designing small but livable homes in land-efficient, sustainable neighborhoods.

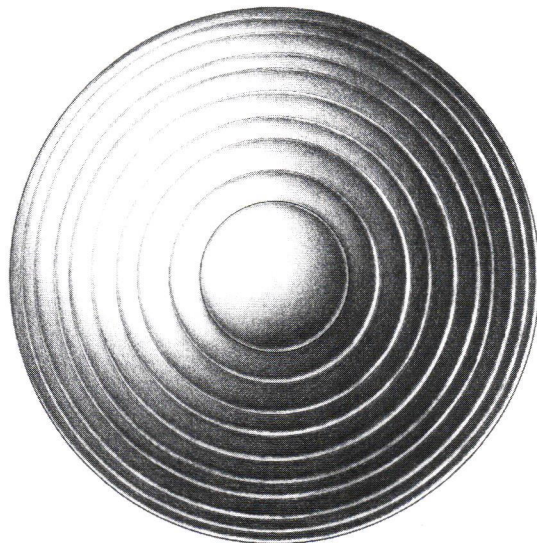
The *Not So Big House* author Sarah Susanka has been bringing attention to the big possibilities of thinking small for years, but the idea received a boost recently in the Gulf Coast states needing emergency



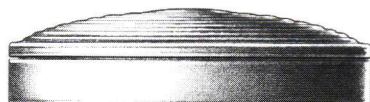
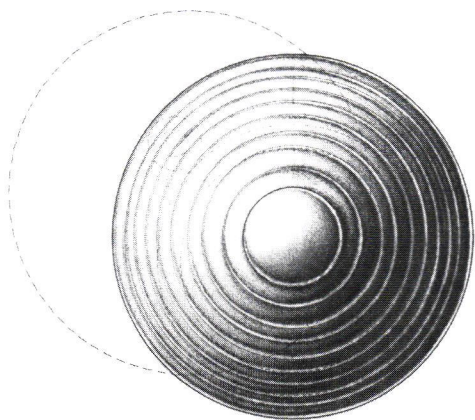
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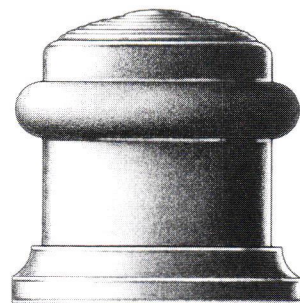
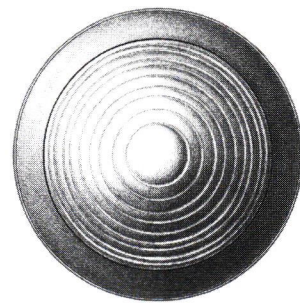
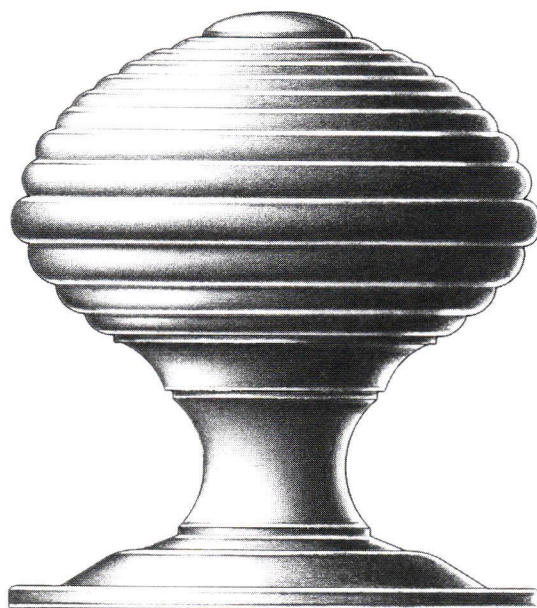
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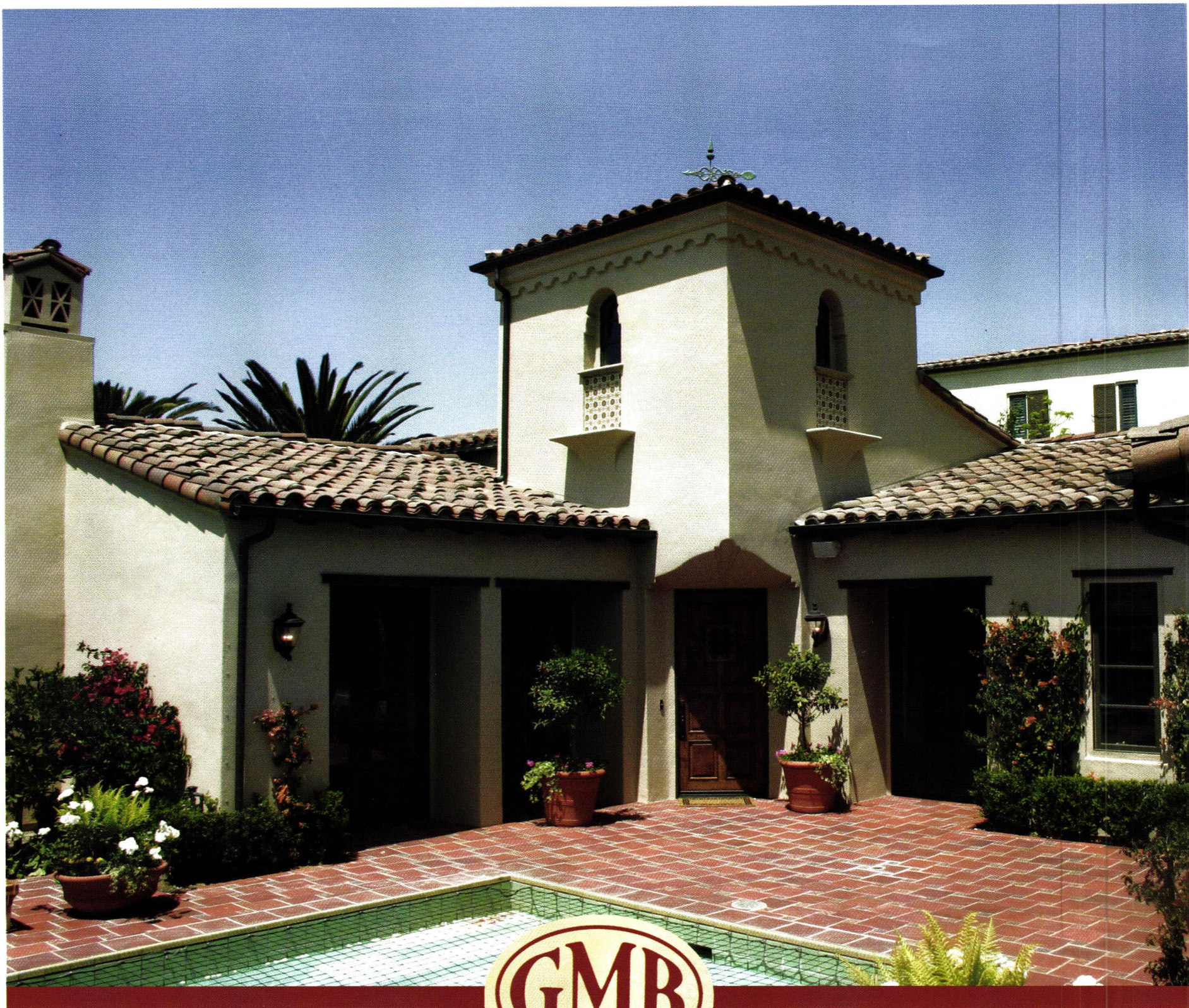
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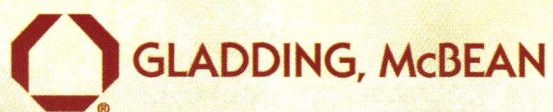
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