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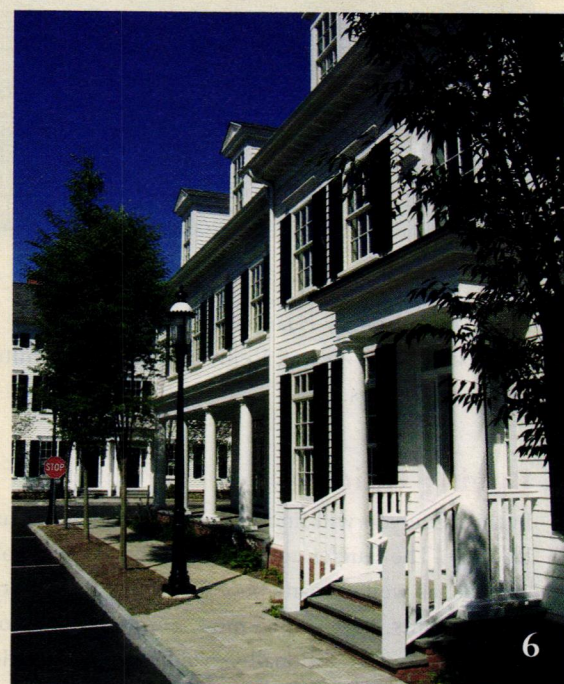
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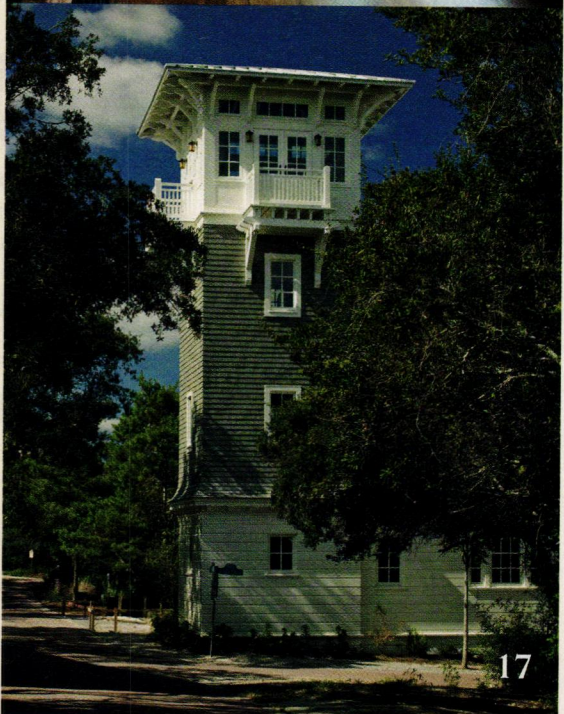
On the cover: A new residence in Westport, CT, designed by Ferguson & Shamamian Architects features an enfilade of the living room, stair hall, dining room and family room. See page 20. Photo: Scott Frances



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Buying Guides

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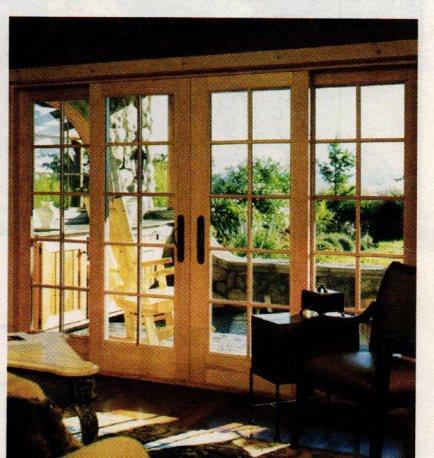
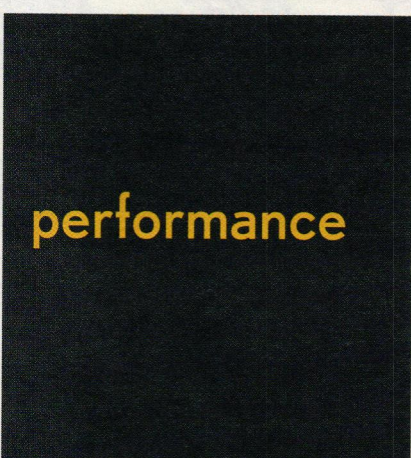
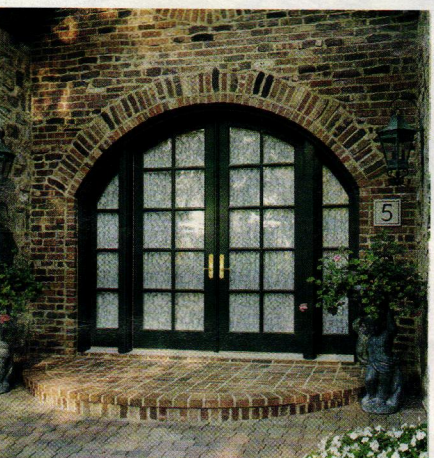
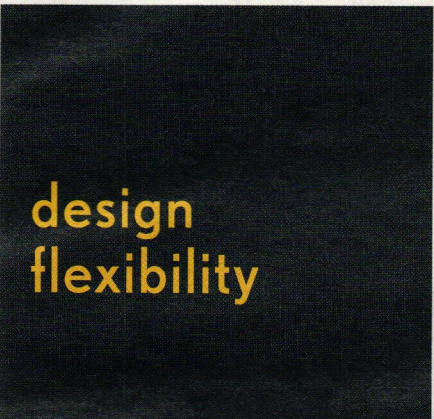
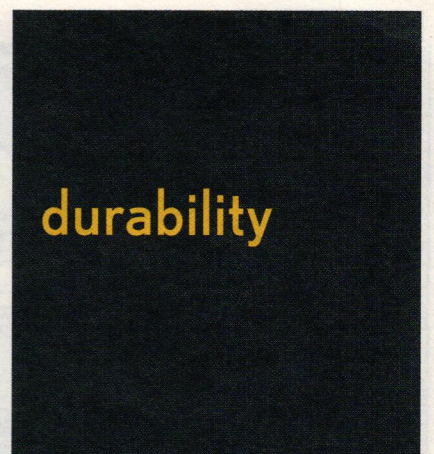
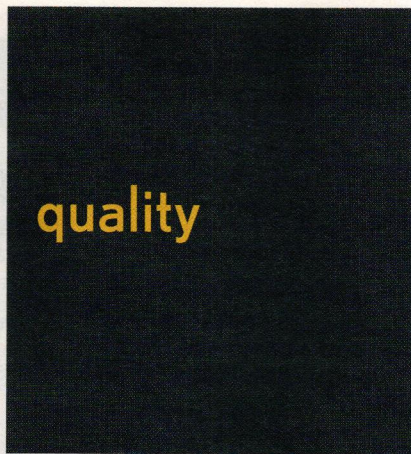
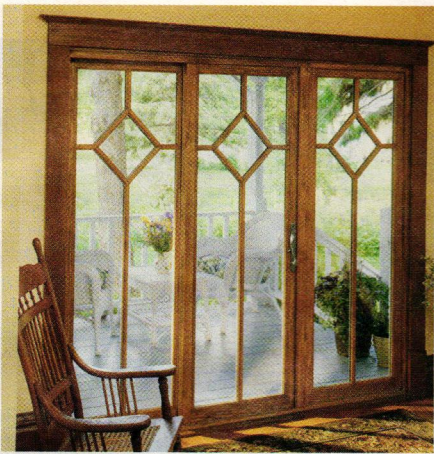
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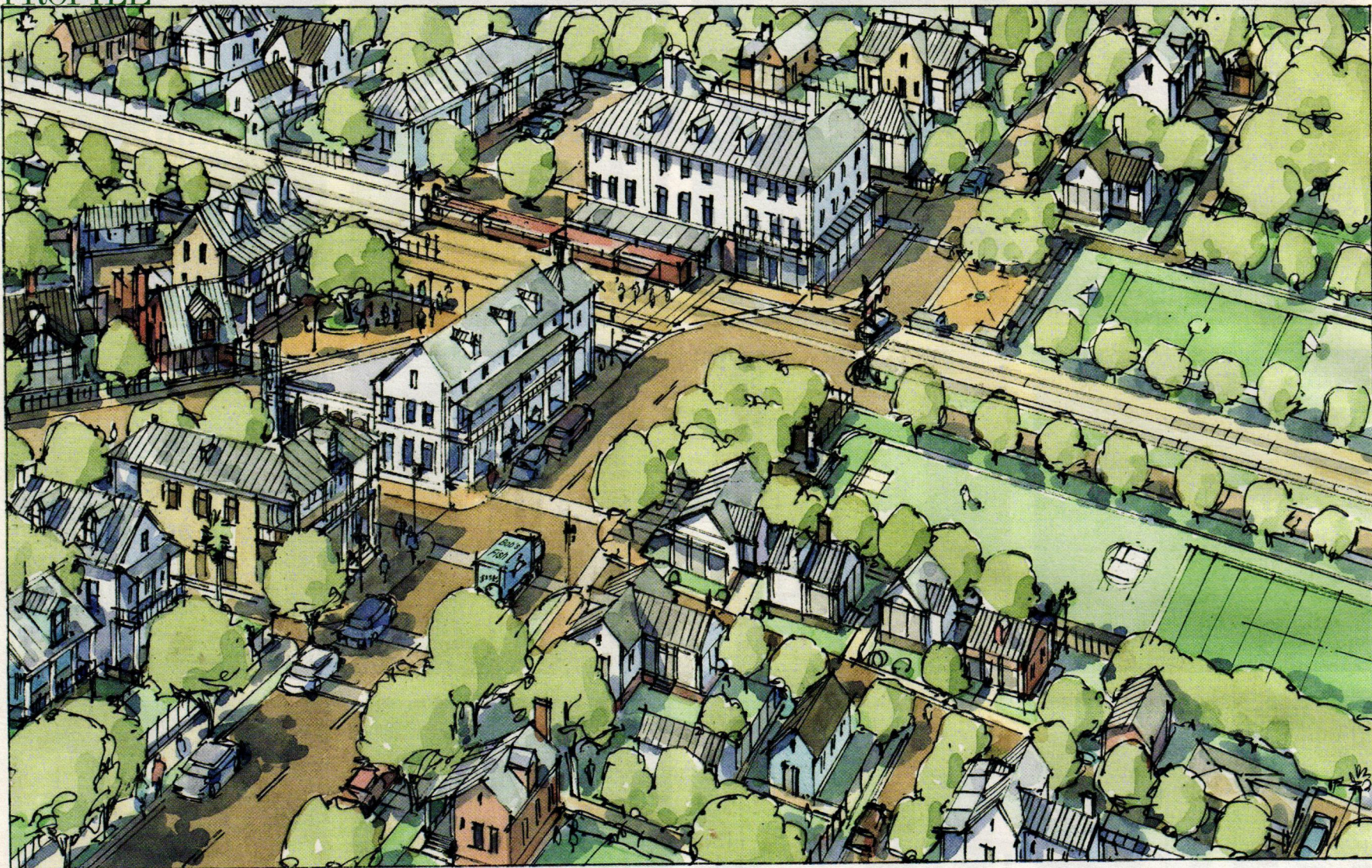


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Breadth and Depth

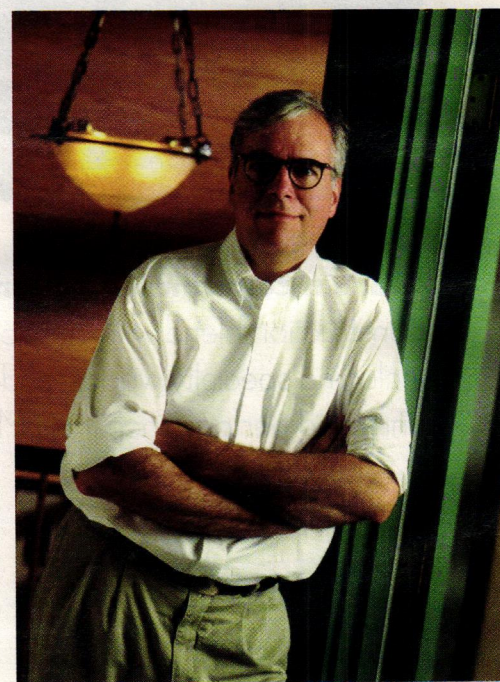
A Connecticut firm specializes in residential design and New Urbanist planning. *By Dan Cooper*

While most architects are notable for their accomplishments in a specific area of expertise, few possess the range of experience of Robert Orr, principal of Robert Orr & Associates in New Haven, CT. Present at the birth of New Urbanism and the revival of Classicism, and the historicism that followed, Orr and his firm have made their mark in each of these areas. His career, which spans 37 years, includes single- and multi-family residences of distinct styles, as well as grand projects, some of which were created under extremely pressing conditions.

Orr did not set out to be a Classicist. In fact, when he was in school, the concept didn't exist, for Modernism was still in vogue. "Classicism and historicism hadn't been discovered when I was at Yale," he says. "I was the only person interested in what could be loosely termed traditional architecture, but it wasn't historicism. I was looking at old references, looking at street vernacular, and what interested me was the repetition of elements. Go to any city or town and you'll start to see things that were copied over and over again. Charleston, with its side entrance courtyards, is one of the more obvious examples. The gables in Key West are another. I'd spend a short time in a town and figure out their architectural language, as if it were a dialect."

Orr's career began in an unusual fashion. Right after graduation, he received a commission to build a house on Martha's Vineyard, and spent the first year living onsite in a tent. After returning to New Haven, where he had his own work for a year or two, he worked for Herb Neumann; when things slowed down during the Oil Crisis, Orr moved to Florida and started designing state prisons. "This was not the most artistically rewarding job, and when I was offered a position to teach at the architecture department of the University of Miami, I jumped at the chance," he says. "In a way, I got my education there, for at the time, Yale was pretty free-form. In Florida, I had to create a much more disciplined course of studies. I wound up being the co-head of their first-year program."

After his contract expired, Orr relocated to New York and worked for Philip Johnson, just as Postmodernism was in its nascent stage. "At the time, Johnson was coming out of his doldrums," says Orr. "He only had about 20 people there, and shortly after I started, he got the AT&T Building commission and a bunch of other projects, and this was the beginning of his historicism. When historicism began, there was an irony in the use of these revived elements and forms. Now I see them without irony."



Robert Orr founded New Haven, CT-based Robert Orr & Associates in 1982. In the wake of Hurricane Katrina, Orr created a proposal (top) for the intersection of Central and Waveland avenues in Waveland, MS. All photos and drawings: courtesy of Robert Orr & Associates

In Southport, CT, Orr created a series of multi-family houses using a variety of 19th-century architectural styles.

Orr eventually left Johnson's office and returned to New Haven, where he worked with Allan Greenberg for three years. In 1982, Orr started his own practice in New Haven. "Andrés Duany and Elizabeth Plater-Zyberk had just split off from Arquitectonica, and they had just gotten this project in Florida called Seaside," says Orr. "My role was to design the community's first structures, collectively known as Rosewalk, and I've been working with them closely ever since. My firm has always done a mixture of residential and commercial work, until the late 1990s, when we branched out and began to do planning." To date, the firm has produced a variety of New Urbanist projects in the eastern part of the country.

Instant Urbanism

Most New Urbanist projects are the result of years of planning accompanied by government and community input. It's a lengthy, painstaking process, and quite daunting, as there are many voices that must be appeased. Then again, there are rare instances when a disaster strikes, and suddenly a once-vibrant city is decimated and must be immediately rebuilt.

Just such a challenge was presented to Orr and others in the wake of Hurricane Katrina. While media reports focused on the hurricane devastation in New Orleans, it appears that few outside the immediate area were aware of the damage that was wrought upon coastal Mississippi. "In Biloxi, we saw entire riverboat casinos that were picked up and hurled inland 200 ft. over power lines," says Orr. "I was assigned the city of Waveland, and it was just so depressing; here was this vibrant main street with banks, grocery stores and other mixed-use buildings, and there wasn't a splinter left. There wasn't a single beach house remaining. Waveland's buildings, some of which dated to 1802, had simply vanished – all that remained were the cement floor slabs, street and sidewalks.

"So then Andrés Duany met with the governor of Mississippi to discuss how to bring back these devastated cities. Within the space of a couple of weeks, it went from Duany working on one city to three cities, to six, to nine, then all 11. It was just way too big a project for one firm, so he enlisted the Congress for New Urbanism, knowing that this would bring in a group of talented people. What was so remarkable was that 125 of us from the CNU descended upon



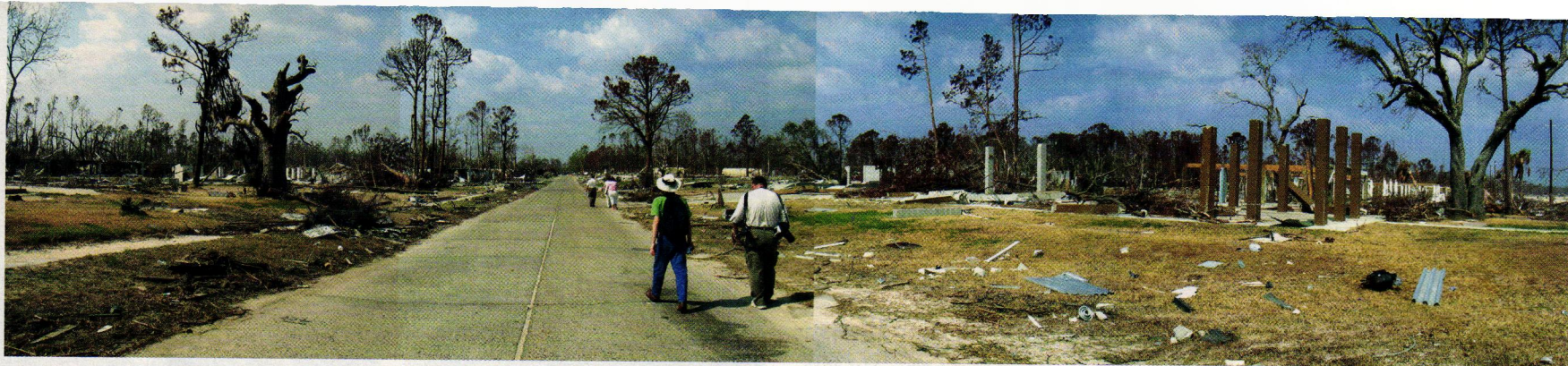
Biloxi right after the hurricane, and the 11 cities were parceled out to team leaders. My city, Waveland, was the city most destroyed. We designed all of the cities in one week, a lot of bright committed folks, and there were 12-15 architects working just on buildings alone. I logged 2,000 volunteer hours rewriting Waveland's zoning and designing whole neighborhoods, municipal buildings, and some 28 house plans using the principles of New Urbanism. The resultant effort yielded an intricate planned community that fully respected the tenets of New Urbanism and the historic past that has been destroyed."

New Urbanism in the Northeast

Having designed many New Urbanist projects, Orr observes that the prophet is not always welcome in his hometown. "Ironically, in New England, 'they' really don't like New Urbanism, as it's perceived as a green-field development that spoils farmland," says Orr. "The cities in the rest of the country are far ahead of those in New England. Look at Pasadena, Charleston or Denver – they get it, and these



Orr's Patio House in Alys Beach, FL, incorporates a trellis patio into the street-side façade, breaking up the wall and creating visual interest.



Above and right: The main street in Waveland, MS, was completely devastated by Hurricane Katrina. Over an eight-day period, Orr led a team that created a proposal to rebuild the entire city using New Urbanist principles.



Below: For a Federal-style home in Greenwich, CT, Orr created an external chimney and fireplace that begins as rustic stone at ground level and slowly transforms into finished brick at the roofline.



cities are attractive and people want to live there. We have to understand that it's not about jobs, it's about the quality of life. Portland, OR, doesn't have huge employment opportunities, but people want to live there."

In Portland, ME, Orr says people aren't quite as receptive. "We have a project that we designed for a developer there, but he is terrified that it will never be approved because of the zero setback and mixed use," he says. "This project would go up in a New York minute in Portland, OR. The developer caught the New Urbanist bug, abandoned sprawl, and went from the most loved developer there to the most hated."

When questioned as to why this might be, Orr notes that the biggest challenge is trying to get zoning to conform to reality. "The tipping point is when you reach eight units per acre, and then people will relate to their neighbors," he says. "In the borough of Stonington, CT, we got up to 10-12 units per acre you can see that it's a wonderful place. Narrow lot sizes cause problems, as they're perceived as letting in a 'bad element,' and yet look at Beacon Hill in Boston — it has 100 units per acre, and no one complains about that."

It was a keen observation by one of his students during an architectural tour that brought an interesting concept to Orr's attention. "Walk through any brownstone neighborhood, and you'll see that the entire block is in actuality one building," he says. "There's no joint in the brickwork between units; the builders articulated each residence by defining it with stoops, doors and windows."

The Single Family Address

One might assume that Orr and his firm focus entirely on multi-family and New Urbanist projects, and yet they've also produced an impressive portfolio of high-end, single-family residences. Well-versed in the various styles that have arisen over the centuries in this country, Orr has produced striking juxtapositions of these forms. In Greenwich, CT, on a Federal-style home, Orr created an external chimney and fireplace that begins as rustic stone at ground level and slowly transforms into finished brick as it clears the roofline. Additionally, it extends through a pergola, and the resultant effect is a fascinating mélange of Classicism and rusticism.



Above: Inspired by the work of H. H. Richardson, Orr designed this flat-balustered gallery and rough-stone fireplace with a bold rusticism.

Right: This proposal in Portland, ME, seeks to transform an existing parking lot into a mixed-use complex.

This eye for detail can be found in other projects as well. Orr's stairwells, for example, are studies of the graceful reinterpretation of iconic styles, be it restrained Colonial Revival railings and spindles or complex and ornate wrought-iron balustrades. For a glassed-in Neoclassical living space in Lyme, CT, Orr used cart-wheel-shaped windows in the gable to suggest Classical references in the pediment and permit additional light to enter the dwelling. In another Connecticut residence, Orr worked in the Shingle Style, designing a cedar and cobblestone house where the first floor is cobble, including the columns and the bay window.

Conversely, Orr can suddenly transform into a devotee of Richardson, such as with the Lebovitz residence in Colorado, where he designed a flat-balustered gallery and rough-stone fireplace with a bold rusticism. In his Williams residence project, Orr displayed proficiency with the Gothic Revival, designing a fireplace inglenook spanned by a broad Gothic arch that melds into the surrounding beams and library shelving.

In a departure from these more traditional, New England styles, Orr's Patio House in Alys Beach, FL, is a complex array of façades – a sort of mini-village. A trellis patio is incorporated into the street-side façade that breaks up the wall and creates visual interest.

Orr is reflective about architects and their role in the successful



reinterpretation of an historical style. "There used to be this holistic relationship between the designer and the builder of a structure," he says. "You couldn't become a carpenter or an architect until you had spent years honing your skills. Everyone went through this journeyman system, and there was a lot of correspondence back and forth between the parties. The simplest vernacular farmhouse has the same elements as the highest examples of that style. Today, many builders and developers won't have anything to do with an architect. They feel it will cost more, that we're difficult to work with, and that we need to be pampered. Because of this, the refined vocabulary is lost in a lot of current architecture." ■



2010 PALLADIO AWARDS

For Excellence in Traditional Residential Architecture

Sponsored by *Period Homes* and *Traditional Building* magazines and the Traditional Building Exhibition and Conference

The Palladio Awards program honors outstanding achievement in traditional design by recognizing project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through thousands of years of architectural tradition.

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

The 2010 Palladio Awards will be presented at a ceremony in Chicago on October 21 as part of the Traditional Building Exhibition and Conference.

The winners for residential work are:

RESTORATION & RENOVATION

James Merrell Architects, P.C., Sag Harbor, NY

SYMPATHETIC ADDITION

Michael G. Imber, Architects, San Antonio, TX

NEW DESIGN & CONSTRUCTION – LESS THAN 5,000 SQ.FT.

Braulio Casas Architects, P.A., Seaside, FL

NEW DESIGN & CONSTRUCTION – MORE THAN 5,000 SQ.FT.

Ferguson & Shamamian Architects, LLP, New York, NY

EXTERIOR SPACES: GARDENS & LANDSCAPES

Richard Anderson Landscape Architect, Atlanta, GA

MULTI-UNIT

Roman and Williams Buildings and Interiors, New York, NY

SPECIAL AWARD

David Scott Parker Architects, LLC, Southport, CT

Five awards were also given for commercial, institutional and public projects.

On the following pages, the seven winning projects for residential architecture are presented. The winning projects for traditional commercial, institutional and public design were published in the June 2010 issue of *Traditional Building*. We congratulate all of the winners, and the other firms that submitted projects, for producing buildings that are both beautiful and functional.

For more information on how to enter the 2011 Palladio Awards competition, go to www.palladioawards.com.

The Jury

A jury of distinguished design professionals was selected by the editors of *Period Homes* and *Traditional Building* magazines. The residential jurors were:

Cate Comerford, AIA, principal, Cate Comerford Architects

Christine G. H. Franck, principal, Christine G. H. Franck, Inc.

Clem Labine, editor emeritus, *Traditional Building* and *Period Homes*

Charles Warren, principal, Charles Warren Architect, New York, NY

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

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

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

Restoration & Renovation

Winner: James Merrell Architects, P.C.



Project: Maycroft, North Haven, NY

Architect: James Merrell Architects, P.C., Sag Harbor, NY; James Merrell, AIA, principal in charge

Contractor: Wright & Company Construction, Bridgehampton, NY

Landscape Architect: Edmund D. Hollander Landscape Architect Design, P.C., New York, NY

Reimagining Maycroft

What do you do with a huge old house that is so neglected and architecturally unremarkable it's dicey to restore, but that looms so large in the local history it's a shame to raze? That's the choice James Merrell Architects of Sag Harbor, NY, faced when taking on Maycroft, a rambling Victorian summer estate in nearby North Haven on Long Island's eastern tip. Finding a middle path between reconstruction and demolition not only re-energized the building for another 100 years, but it also earned the firm a 2010 Palladio Award.

When principal James Merrell, AIA, first examined the all-but-abandoned Maycroft in 2003, he found a house that sent a stylistic mixed message. Built in 1885 as a retreat for James Herman and his wife Mary Gertrude Aldrich (the source of the name Maycroft) the house was immense – some 15,000 sq.ft. of living and service space – but architecturally didn't make sense. "If you looked at it with a critical eye, it was kind of weird compositionally," says Merrell. "It didn't add up like a coherent architectural expression would."

What Merrell discovered when contractors peeled back claddings and finishes was that Maycroft was actually two houses: an unpretentious but oversized Stick Style-ish house overlaid with swankier features in a later makeover. Shortly after completion, the owners started adding turrets, a slate roof, modest interior paneling and other interior finishes that didn't exist in the earlier cottage interior.

Such costume changes are not uncommon in the history of many vintage houses, but for Maycroft the switch became the source of an architectural conundrum. Though the house had been barely modified since the 1890s renovation, it had also been run on a shoestring. Around 1917, Mary Aldrich promised the property to the Episcopal Church, and after she died in 1924, the Archdiocese of Long Island became the new owners. For many years Maycroft was home to a school run by nuns (during this time it even gained a chapel). Through the 1990s the building also housed a summer camp for kids – until finally it was put up for lease and left in disrepair. "Every architect the current owners consulted recommended demolishing Maycroft," says Merrell. "Even our local historical building consultant – the guy everyone loves to



After 80 years as a church-run school, Maycroft, which began as a Victorian mansion on a 43-acre harbor-front estate, has been returned to its original use by James Merrell Architects. Photo: Bates Photography



By 2004, Maycroft (left) was showing the effects of decades of minimal maintenance, but it still clearly exhibited a collection of widely differing roof shapes – the heritage of an architectural make-over heaped on a simpler “cottage.” To restore the once dynamic view lost to development and trees, James Merrell Architects lifted Maycroft off its original foundation, moved it 100 yards, and rotated it about 260 degrees (right). Photos: courtesy of James Merrell Architects, P.C.

hate because he doesn’t want anything to change – basically admitted there really wasn’t a great argument, structurally or architecturally, for saving the building.” But over most of the 20th century Maycroft had become a beloved landmark; people in Sag Harbor had gone to school, church and camp there for generations. “It still vibrated in the communal memory,” says Merrell, “but it was more substantial in people’s minds than in reality.”

“One of the things we care about here is context and history,” Merrell continues, “and I’m interested in ideas about regional setting, so we bring those underlying values to our work.” As examples, he points to some of his office’s recent projects in Sag Harbor. “They’re small commercial buildings, but are influenced by potato barns and farmhouses – the vernacular forms of this area. They’re not period pieces but they’re ideas about a context.” The firm is also immersed in the subtleties of the built environments of Eastern Long Island, a traditionally rural landscape of potato and onion farms with fishing ports that attracted the summer houses of the wealthy by the late-19th century. Since the 1980s, an influx of suburbanites looking to escape development, but expecting its schools, shopping centers and museums, has been added to the mix.

When built in the 1880s, Maycroft rested on the highest knoll of meadow northwest of Sag Harbor, giving it a 270-degree survey of the inner and outer harbors. It was a very prominent location, but over the last 100 years, the surrounding land was developed. “All of a sudden, the front of the house was now looking not at its 1,200-ft. harbor front and dock, but right at the closest neighbor,” says Merrell. “So it became pretty clear that Maycroft should sit where it would make sense for the next 100 years.” To make

that a reality, Merrell moved the structure about 100 yards on the same lot to a new foundation, reorienting the house about 260 degrees. That process set in motion a cascade of discoveries and the course for much ensuing work.

Lifting the building led the firm to take down the brickwork on all of the many fireplaces, which, being coal-burning, had very small flues and therefore had to be rebuilt to be usable for wood. Then asbestos was discovered in the interior plasterwork, and that had to go as well. However, in the course of pulling off the ceiling plaster and some simple false beams, the original ceiling finish of exposed stained floor joists and upper floor boards popped into view. Stepping back a bit, it also became clear that the floor plan of Maycroft was a collection of small, similarly sized rooms – many of them for servants and now-obsolete services – with no dominant “great space” or memorable major experience. Conversely, the windows were a hodgepodge of shapes and placements, with no consistency or alignment, only adding to the jumble of the façades.

As Merrell and his colleagues started to research periods that gave rise to Maycroft, and to better understand the building itself, they hit on a notion they could apply to dealing with the schizoid design and the shortcomings of so many of its features. “We realized that, prior to Modernism, interpretation – and reinterpretation – were key

The reconceptualized Maycroft presents a more coherent façade even while retaining the original roofline and quirky details of its Victorian ethos. Windows, for example, are carefully zoned by level of glass detail, from large open expanses to complex decorative muntins and leading.

Photo: Bates Photography



When completed in 2008, all interior finishes in Maycroft were new, though selected elements, such as the mantels and front door, were repurposed. *Photo: Bates Photography*

tools in architecture,” says Merrell. “Architects really were interpretive artists.” With that inspiration, they proceeded to create conceptually new aspects of the house while steering clear of pure invention. “On the floor plan,” says Merrell, “we basically merged five rooms on two stories into this double-high core, so now the house has a balcony great room and a library with bays for the views. That’s an idea in the spirit of Victorian architecture that didn’t exist in the original house.”

Once the firm had the floor plan re-conceptualized, it went back and rethought the windows. Through its research, the firm learned that Maycroft was built at a pivotal time in window technology, when newly affordable large expanses of glass were paired with sash filled with small decorative muntins – what trade literature of the day called “cottage windows.” “After we had articulated that big expanses of glass were important for views, and lots of little glass was important for contrast, we did some 50 window studies to refine a kind of a window language that would help us bring order to the house, and also opening it up to views,” says Merrell.

Reinventing the interior spaces – as well as the fact that there were little to no original interior finishes – led Merrell and his team into the realm of interior design. “The design of traditional decorative surfaces is a reach for us,” says Merrell, “because we typically think in more minimal, modern terms. But when you have a house like this with



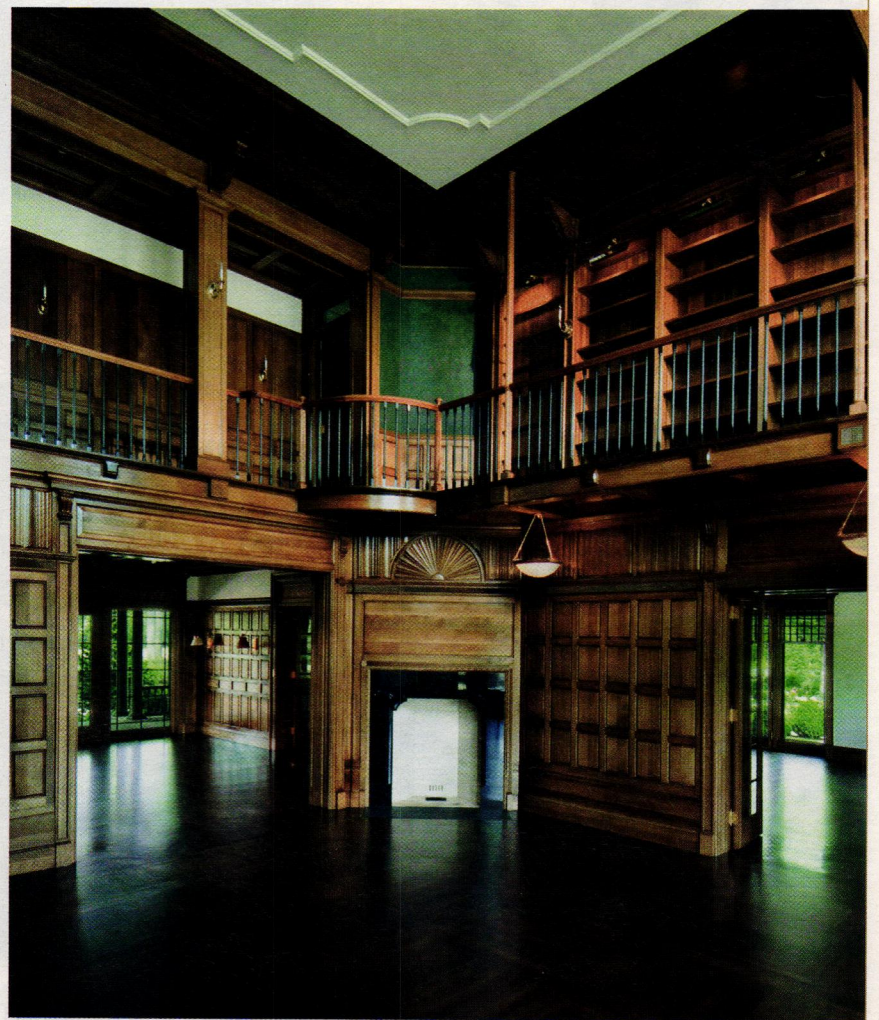
large wall surfaces, there’s a need for richness and complexity – it’s what the period was all about.”

The Maycroft of today has not only returned to its original use – it’s the weekend summer house of the new owners, who spend a lot of time there – it has also in many ways surpassed its earlier limitations. “On the one hand many things are different, but on the other, this isn’t pure invention – the silhouette is the same,” says Merrell. It’s as if the idealized Maycroft of summer memories has turned into reality, and a pastiche of a house has finally come together as the elegant retreat it was always intended to be. — *Gordon Bock*

Gordon Bock shares information about historic buildings and his upcoming lectures, classes and workshops at www.gordonbock.com.



Above and right: Oak with a hand-applied tung-oil finish makes up most of the interior woodwork, as seen on the balcony and in the great room. *Photos: Bates Photography*



Sympathetic Addition

Winner: Michael G. Imber Architects



Project: Medina River Ranch, Medina, TX

Architect: Michael G. Imber, Architects, San Antonio, TX; Michael Imber, principal in charge; Mac White, associate; Roland Munoz, project manager

Landscape Architect: James Keeter Landscape Architect, Boerne, TX

Ranch Expansion

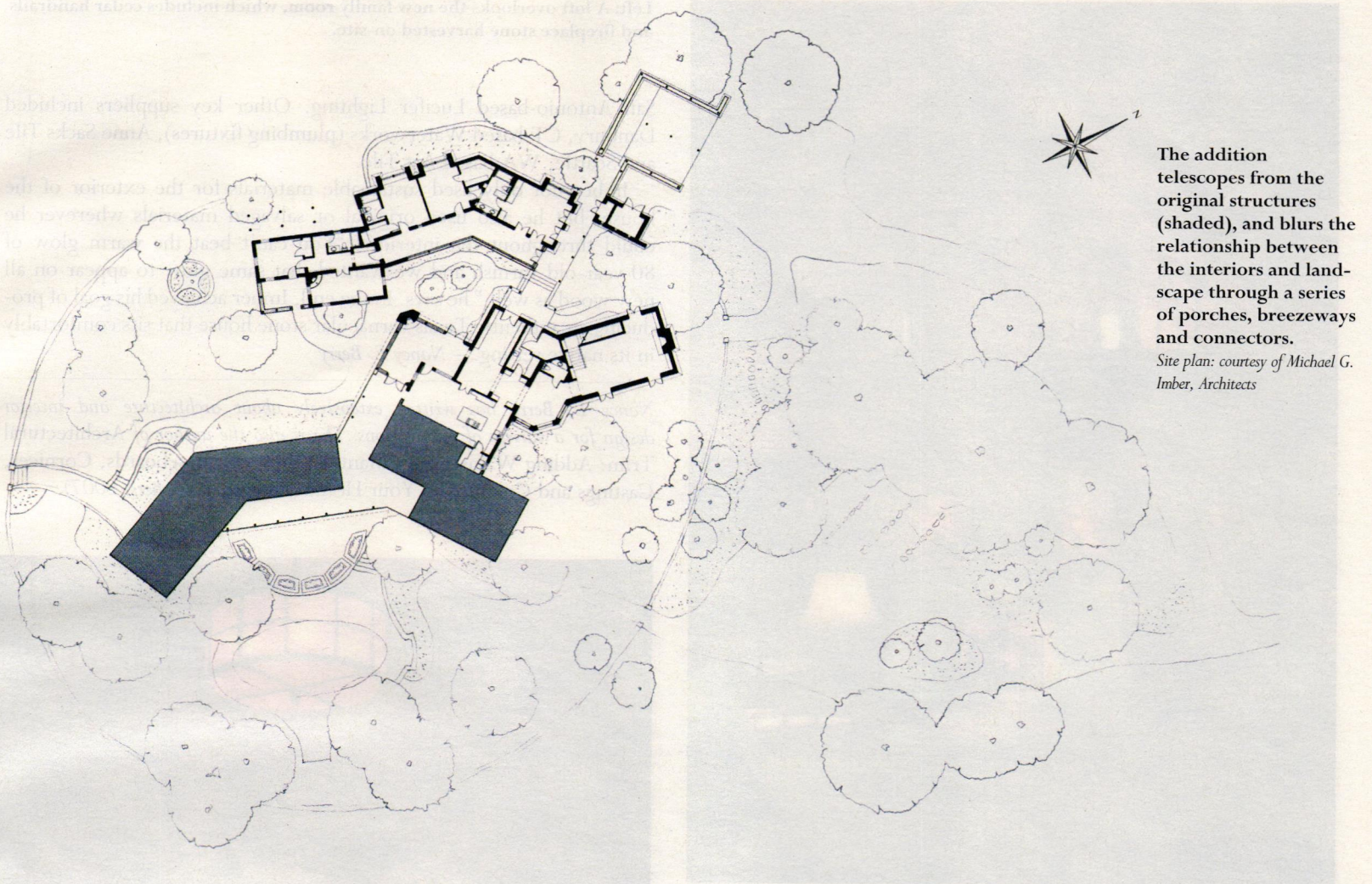
When a young family with strong ties to the Lone Star State – in particular the Medina River Valley in south-central Texas – were looking to expand an original 1940s bunkhouse, they hired San Antonio-based Michael G. Imber Architects. Known as the J. H. Autry Ranch, the house was built by a New York set designer near what was once the home of the famous Texas rancher Big Foot Wallace. “The Medina River Valley is full of dude ranches – there is a real collection of them in this area,” says Michael Imber, whose own father worked on a ranch as a young man.

In 1949, the local mason Hough Le Sturgeon built an addition to the property, the Rock Ranch house, which is known for its distinctive stonework. Imber was commissioned to create a new 4,376-sq.ft. addition, which ultimately doubled the size of the existing buildings. First and foremost, Imber’s aim was to respect the original buildings in terms of scale and placement so that any additions would appear seamless. Imber has an affinity for Texas – his father, an oilman by trade, would take him and his family on road trips to see all the ancient ruins of forts and missions that dot the dry landscape.

“The new house had to function as a home when it once was run as a ranch,” says Imber, who notes that not only did he have to create spaces that functioned for a growing family, but he also had to break down the massing of the house into smaller elements. “We were essentially doubling the size of the house, but we were able to break this massing down by adding wings connected through hallways and breezeways.” The additions were also buried in a portion of the hillside, which cut down on massing. What was once an existing office became a child’s wing that includes a playroom, children’s library, bedrooms and a bathroom. An outdoor play area – once the chicken yard – is accessed through a wisteria arbor.



Michael G. Imber Architects doubled the footprint of this 1940s bunkhouse in Medina, TX, with a new 4,376-sq.ft. addition. With careful attention paid to scale and placement, the new building transitions seamlessly from the original. All photos: Hester & Hardaway



The addition telescopes from the original structures (shaded), and blurs the relationship between the interiors and landscape through a series of porches, breezeways and connectors.

Site plan: courtesy of Michael G. Imber, Architects

A great room addition connects to the remodeled kitchen. Imber renovated the main portion of the existing house extensively; in fact much of the building is new. The original galley kitchen was gutted and today works for a growing family. Imber and his team, which included associate Mac White and project manager Roland Munoz, also modernized the spaces, bringing everything up to code. Upstairs from the kitchen is a master bedroom tucked into the roofline.

By creating a sense of arrival to the house, Imber addressed the incongruity between the structure and the surrounding property. Upon approaching the house, one is not overwhelmed by an overscaled large box. Rather, the relationship between the indoors and outdoors is blurred by a series of porches, breezeways and enclosed galleys that act as connectors for the different entities of the house.

To maintain the integrity of the existing buildings, Imber acquired the appropriate manmade materials while introducing new technologies and modern construction methods — none of which detract from the 1940s craftsmanship. Imber chose to harvest materials right from the site. “This project lends itself to real sustainability,” he says. “Original settlers did not ship in materials to build their homes; they used the indigenous materials at hand: river stone, cedar timber, clay — these were all readily available to them.” The construction crew sourced washed limestone from the river for the walls, and they also harvested

cedar for support beams and purlins. “The new stone masons understood the vision of the original mason and the subtleties of working with the stone,” says Imber, “such as the weight of each stone and how it might relate and connect to the earth. The masons were able to convey the original work beautifully.”

Roof tile was supplied by the Roof Tile Slate Company of Carrollton, TX, windows were supplied by Hope’s Windows of Jamestown, NY, and doors were supplied by Wooden Nickel Antiques of Cincinnati, OH, and lighting was supplied by Los Angeles, CA-based Rituals and



On the north side, the new family room wing (right) complements the existing structure (left).



Left: A loft overlooks the new family room, which includes cedar handrails and fireplace stone harvested on-site.

San Antonio-based Lucifer Lighting. Other key suppliers included Danbury, CT-based Waterworks (plumbing fixtures), Anne Sacks Tile and Seattle, WA-based Art Tile.

Imber not only used sustainable materials for the exterior of the house, but he also used original or salvaged materials wherever he could throughout the interiors. "You can't beat the warm glow of 80-year-old varnish and we wanted that same glow to appear on all new wood as well," he says. In the end, Imber achieved his goal of producing an authentic Texas vernacular stone house that sits comfortably in its native setting. — Nancy E. Berry

Nancy E. Berry has written extensively about architecture and interior design for a variety of publications. She is also the author of Architectural Trim: Adding Wainscoting, Mantels, Built-ins, Baseboards, Cornices, Castings and Columns to Your Home (Rockport Publishers, 2007).



The new children's playroom features site-harvested cedar purlins on the vaulted ceiling and custom-designed lighting.



The breakfast room addition, with an arched entry of stone from the nearby Medina River, features a custom-designed hallway light and encaustic floor tile.

New Design & Construction – less than 5,000 sq.ft. Winner: Braulio Casas Architects, P.A.



Project: Residence,
Seaside, FL

Architect: Braulio Casas
Architects, P.A., Seaside
FL; Braulio Casas, design
principal; Alexander Remen,
project manager

Contractor: Arkon Group,
Inc., Rosemary Beach, FL;
Hamid Joodi, principal

Gulf Tower

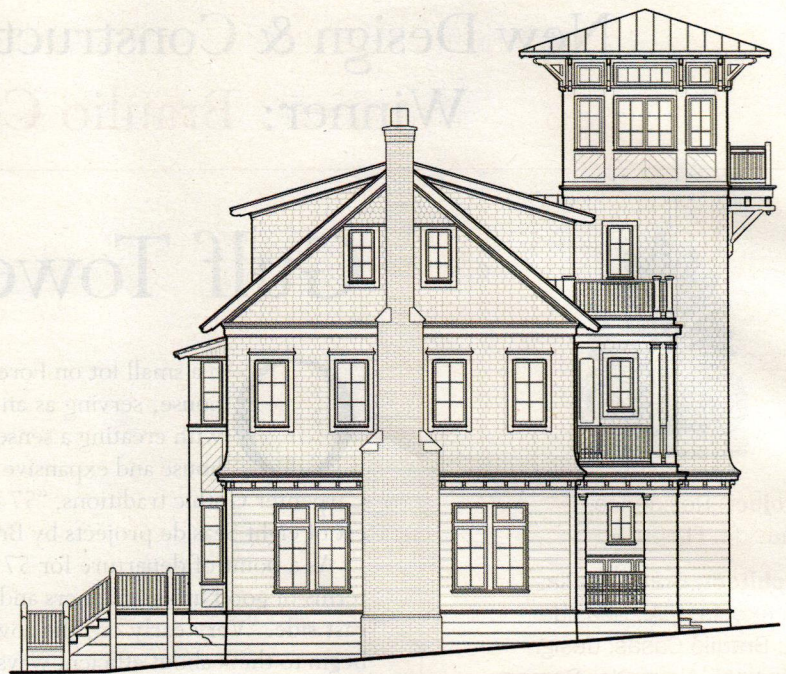
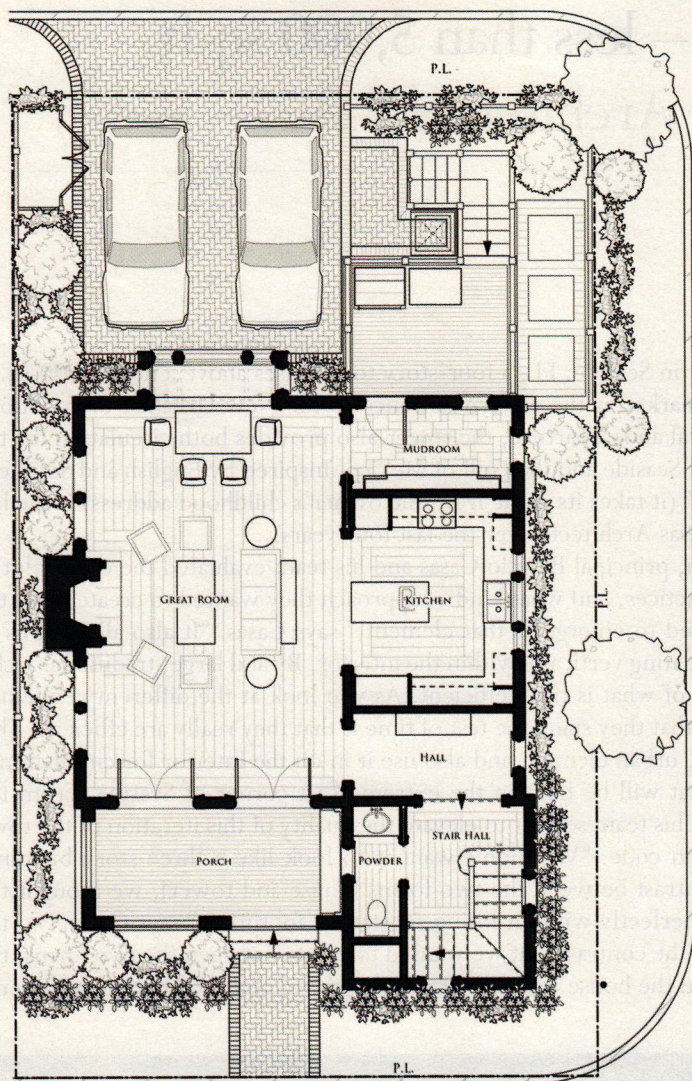
On a small lot on Forest Street in Seaside, FL, a four-story tower rises above a new 3,000-sq.ft. house, serving as an urban marker at the eastern entrance to the New Urbanist town. Along with creating a sense of arrival and departure, the tower also provides both circulation for the house and expansive views of Seaside and the Gulf of Mexico. Inspired by English and Southern Carpenter Gothic traditions, “57 Malvern” (it takes its name from the owner’s childhood address) is the latest of eight Seaside projects by Braulio Casas Architects over the last four years.

As a point of departure for 57 Malvern, principal Braulio Casas and his team evaluated the corner lot in terms of good urban manners and best practices, and what kind of approach they wanted to create from the east side. “Very early on, the tower started to emerge as that element,” says Casas. “It also allowed us to begin to think about efficient ways of circulating vertically within the interior. By and large, traditional architecture provides some wonderful models of what is truly efficient. As you look at the different residential models that we constantly see, the reason that they stand the test of time is that they really are efficient. That allowed us to take that three-dimensional, urban element and also use it in on the interior for circulation.”

The house is the sixth of 18 houses that will be built in the extreme east corner of Seaside. From the beginning of the design process, Casas and his team set out to elevate the quality of this iteration of the town by pushing the limits of the Seaside design code. “We didn’t want it to look like a three-story building, and to be able to give the appropriate contrast between the two forms [house and tower], we thought the two-and-a-half-story model would work perfectly without losing substantial footprint,” says Casas. “So the massing took shape from the standpoint of the contrast that we wanted to create between the two forms, the contrast that we wanted to create between the house and the surrounding area, and the kind of character it meant to the inside and the outside.”



The new 3,000-sq.ft. “57 Malvern” house in Seaside, FL, was designed by Braulio Casas Architects to fit into the urban context of the New Urbanist town while drawing on the owner’s English roots. All photos: Jack Gardner



On the first floor (left), which includes an entry porch, deck, mudroom, great room, open kitchen and a powder room, expansive windows maximize natural light and ventilation. The west elevation (above) reflects the house's English Arts and Crafts tradition with its wood shingle siding and reclaimed-brick chimney. Floor plan and elevation: courtesy of Braulio Casas Architects

Casas says that for a design to resonate and have a sense of harmony within Seaside, it needs to follow the code, but that it needn't be a mere regurgitation. "Not every house needs to be three stories," he says, "because then the street scene becomes very basic and mundane. So we supported the code by changing it ever so slightly. If anything, I think we reinforced certain aspects of the code, and hopefully allowed for this to stand as a model of how to improve it."

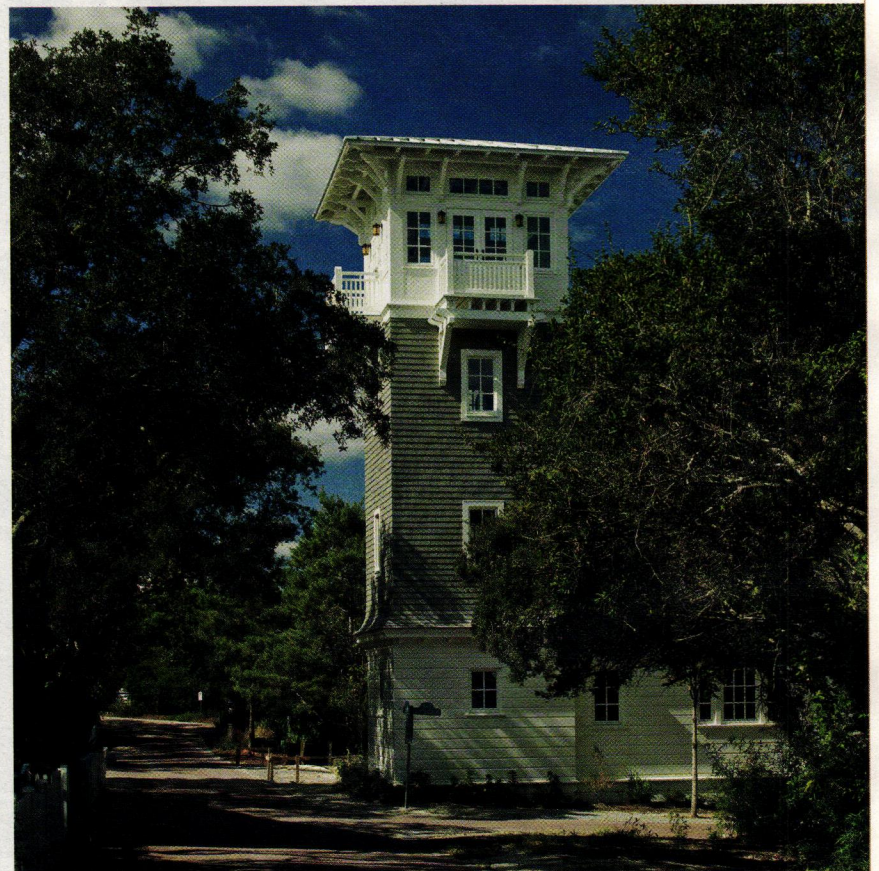
The design team also drew on precedents from further afield, resulting in a house that reflects its neighbors while also honoring the owner's English heritage. "He was very interested when we started to talk about other influences that the house might have – the Carpenter Gothic being one, and his ties to both England and New England. So we found models in the South that gave us the sense of the Carpenter Gothic, but we also looked at models from Nantucket and Martha's Vineyard. Some of those very early Colonial models gave us the sense of the English that he very much appreciated – the kick that separates the base from the main body of the house, and the modillions have a birds-beak character reminiscent of a Gothic profile."

Instead of initial cost savings, materials were chosen and measures were taken with an eye toward long-term benefits. For instance, the siding and shingles are sealed on all sides. "If any moisture gets in behind the shingle or siding, it is allowed to drain and/or evaporate and not penetrate the siding," says Casas. "This is something that you don't see often enough, but it is an old practice. We added a furring strip, which adds an airspace behind the shingle and the siding, thus allowing it to breathe. From the beginning, the client was on board with pursuing a beautifully put together house, in terms of design and the craft of the building."

While the house takes up most of the small lot, the firm took advantage of limited outdoor space with a front porch. "The tower provided us the ability to set that space back," says Casas, "and gave it a little bit more dignified entryway into the house." While most traditional houses have a foyer or vestibule, this design is a bit more casual, allowing the porch to provide the sense of transition usually conveyed by those spaces.

In the interior, the east side of the house contains the service and circulation areas – stair hall, kitchen, mudroom – while the west side features a large, open living room. "The openness of the living room, dining room and kitchen was really a reflection of what one wants to do when one is at the beach," says Casas. "Everybody is participating at one time – from playing cards in the corner to having a snack on the kitchen table to maybe watching a soccer match – as the client is a huge soccer aficionado."

The second floor features guest and master bedrooms, two bathrooms, a laundry room and a porch off the master bedroom. As the client plans on using the house as his primary residence when he retires,



The tower at the southeast corner of the house provides interior circulation and views of the Gulf of Mexico; it also functions at the urban scale, marking one of the eastern entrances to Seaside.



Drawing on a Carpenter Gothic tradition employed in many southern locales, the belt course is animated with brackets in the form of bird's beaks.

the design had to incorporate sufficient storage, closet space and an expansive feeling in a limited area. To that end, the bay window on the second-floor porch gives the master bedroom more spatial quality without increasing the overall footprint. The bay window provides a sitting area in the interior and adds an architectural element to the porch.

"It's been said that when designing houses in Seaside, we're basically designing finely tuned boats," says Casas. "You have to use every square inch that you possibly can. In terms of the tower, it seemed that it would be very interesting if this tower felt fairly nautical and maritime. The balconies on either side make it feel like you're going out on the crow's nest – it's really quite breathtaking from up there. This is the place to take in sunsets, and the third-floor deck off of the family sitting room is a nice place to take in the sunset as well. Plus, you open

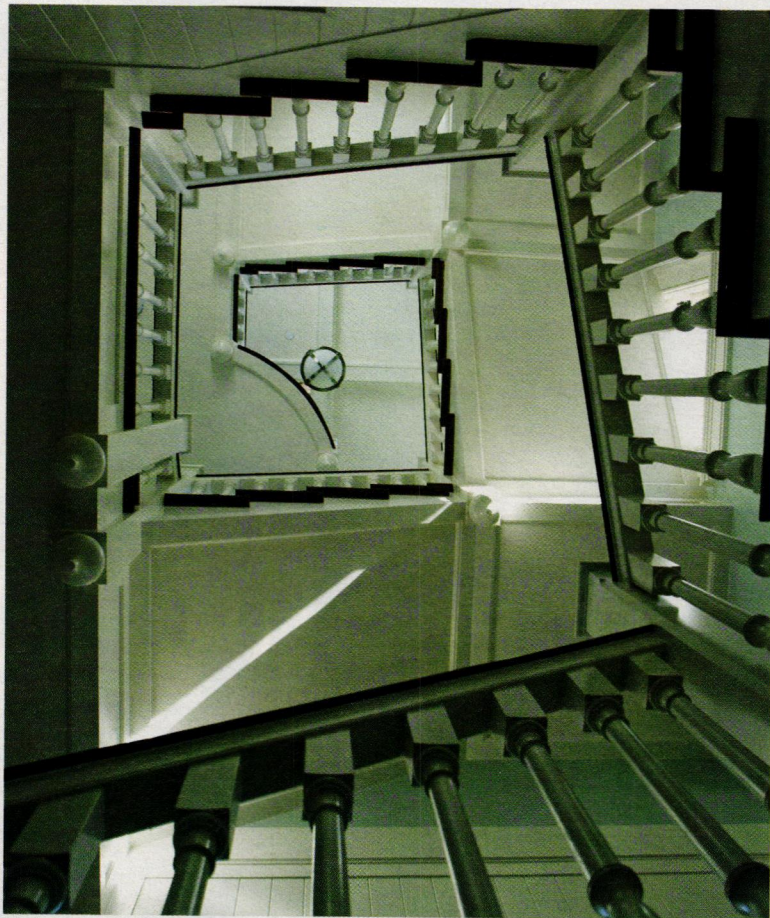


The open living room, dining room and kitchen facilitate social gatherings; the dining area is defined by a window seat and chandelier, while a reclaimed-brick fireplace anchors the spaces.

all of those doors and the windows on the opposite side and the breezes take care of any kind of ventilation needs, even in the hottest times."

Key suppliers for the project included Salisbury, NC-based Old Carolina Brick, Panama City, FL-based LaRocca Architectural Millwork and Amissville, VA-based Henselstone Windows & Doors. The lighting was supplied by Restoration Hardware and Portland, OR-based Rejuvenation; hardware was supplied by Whitechapel of Jackson, WY, Nanz of New York, NY, and Rejuvenation; and plumbing fixtures were supplied by Irvine, CA-based Perrin & Rowe and Kohler, WI-based Kohler.

"For us, it was about crafting the best house we possibly could for our client, because we knew that this would be an asset to Seaside," says Casas. "So if it was an asset to Seaside and an asset to the client, then we felt that we met all of the needs – and it just so happens that we like it too." – Will Holloway



The tower provides the primary circulation for the house (above); it also offers expansive views (left) of Seaside and the Gulf of Mexico.

New Design & Construction – more than 5,000 sq.ft. Winner: **Ferguson & Shamamian Architects, LLP**



Project: Residence,
Westport, CT

Architect: Ferguson &
Shamamian Architects,
LLP, New York, NY; Oscar
Shamamian, partner in
charge; Stephen Chrisman,
project manager; Ben
Hatherell, project architect

Contractor: Hobbs, Inc.,
New Canaan, CT

Landscape Designer:
Deborah Nevins &
Associates, New York, NY

Classical America

As the gravel and cobble driveway meanders toward Long Island Sound, it engages in a game of peek-a-boo, revealing, through leafy interludes, a dormer here, a red-brick chimney there, until it presents a stately Colonial-style home. The three-story, 18,000-sq.-ft. white-clapboard house in Westport, CT, is an architectural ode to classic American style and was designed as a summer/weekend residence for a Manhattan couple whose five children of high school to college age are avid athletes.

"We wanted something that would fit in with the architecture of the area, which has the look and feel of New England," says Oscar Shamamian, partner in charge with New York City-based Ferguson & Shamamian Architects. "We considered stone but thought it would look inappropriate in the seaside setting and that wood would be more empathetic and would give us an opportunity to open it up to the water views with larger windows."

The client wanted the house to be "absolutely" symmetrical, so Shamamian and his team created a center-hall H-plan. The firm used architectural details developed from 18th-century English pattern books that had influenced the original architecture of New England. "It's the wood that defines the house as American," says Shamamian. "It's not the red-brick Georgian of Britain."

The house was placed near the same spot as the one it was replacing, a 1920s Mediterranean-style residence that had been altered in the 1960s and '70s. "The site has three parts, and the house is sited so that two thirds of the property is in the front and one third is in the back," says Shamamian. "This allowed us to have formal gardens and a tennis court in the front, and in the rear, a clean expansive lawn that runs to the water like an infinity-edge pool filled with grass."

The mature trees surrounding the house gave it the proper scale for the placement, adds Stephen Chrisman, senior associate of the firm and manager for the project. "It felt like the right spot, far enough from the water to allow for the great lawn but close enough to appreciate the magnificent view," he says.

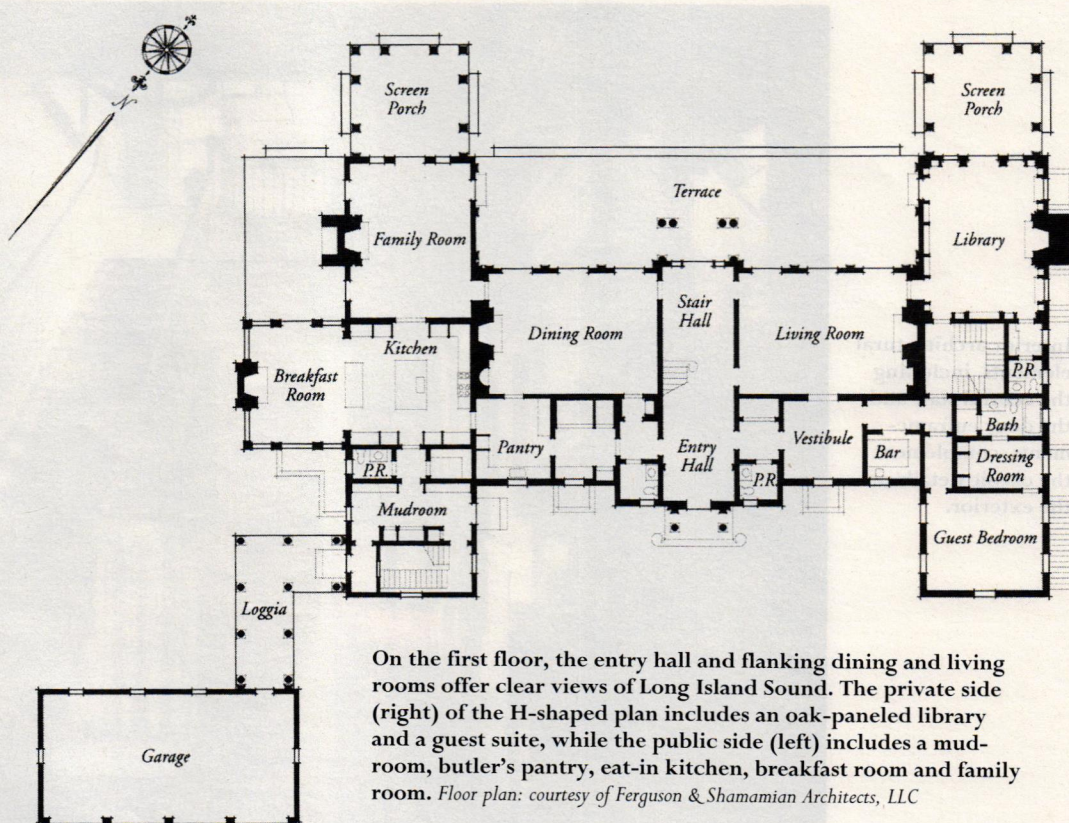


A pebble and cobble driveway leads to the front entrance of a new residence designed by Ferguson & Shamamian Architects of New York City, earning the firm its second Palladio Award. The balanced five-part façade breaks the house into architectural elements that humanize its scale. All photos: Scott Frances

During the project, the owners acquired the adjoining property, which added privacy in the suburban setting and gave them the opportunity to add a basketball court and to use the resulting open space. "The owners entertain many friends and relatives, so the house is more like a resort than an idle English country manor," says Shamamian. "It's like a dream house for kids given the variety of activities that can be accommodated by the house. The breakfast table seats up to 12 because there usually are a dozen people there. It is one of the most justifiable large houses we've ever done because it's always lively and full of people."

The large size, in fact, created its own set of challenges. The owners needed seven bedrooms – six for the family, plus a guest room. (There's also a guesthouse on the property.) And they wanted each of the five children's bedrooms to be the same size. "The bedroom size mandated the footprint of the house," says Shamamian, adding that each child's bedroom is approximately 15x20 ft. "So the second floor, where the bedrooms are, mandated the size of the first floor."

Allowing the bedrooms to set the size of the house is a convention of modern traditional house planning, Chrisman adds, and required an adjustment in thinking on this project. Rich architectural details were used to "humanize" the scale of the house. The pairing of one quoin with two clapboards gives the residence a very livable look and sets the stage for the Classical decoration that distinguishes the house. The



On the first floor, the entry hall and flanking dining and living rooms offer clear views of Long Island Sound. The private side (right) of the H-shaped plan includes an oak-paneled library and a guest suite, while the public side (left) includes a mudroom, butler's pantry, eat-in kitchen, breakfast room and family room. Floor plan: courtesy of Ferguson & Shamamian Architects, LLC



downsizing starts at the front entrance, where an Ionic columned portico, an oval window and a swan-neck pediment crowned with a pineapple break the length of the rectangular façade into smaller elements.

The waterside façade uses its embellishments to create a horizontal sculptural effect. It is divided into three manageable segments by a pair of columned porches and an elaborate central portico that serves as the entrance from the waterside terrace. "The waterside façade is one of the more complex compositions that we've done to date," says Shamamian. "The play of the segmented architecture makes it feel connected to the landscape. One of the more interesting observations we've heard is that the general massing has the appearance of a sphinx – the head is in the center at the back door, and its paws are the porches."

Even the red-brick, crenellated chimneys, designed by project architect Ben Hatherell, present a slim profile, thanks to embedded arches and short side panels. "I'm especially proud of them," says Shamamian. "They are far more detailed than the typical Colonial variety."

Getting all the elements to work together was one of the more difficult aspects of the project. Shamamian likens it to an artist creating a work out of a ball of clay. "We shaped it down, we sculpted it until we got it finely proportioned enough so that it feels approachable," he says. "It's a long essay in Classical architecture."

The symmetrical design, says Chrisman, presented its own set of limitations. "It can be more difficult to design a symmetrical house because you can't modulate the spaces," he says. "It was difficult to get all the bedrooms exactly the same size, fit them into the H-plan and then create the proper proportioned rooms on the first floor."

The advantages of the symmetrical plan present themselves at the front door, which opens to a center hall that offers an arrow-straight, clear view of Long Island Sound. The dining room and living room, which flank the center hall and open to a terrace, also offer dramatic water views. "The H-shaped plan gave us the most window exposure," says Chrisman.

The magnificent front portico features columns, a swan-neck pediment and a pineapple finial under the serliana window. Other Classical details include the oval window and quoins. The crenellated red-brick chimney is defined by an embedded arch and short side panels.

The private side of the first floor, which houses an oak-paneled library and a guest suite, is perfectly balanced by the public portion, which contains a mudroom, butler's pantry, eat-in kitchen with fireplace, breakfast room and family room. The two sides are further linked

Interior architectural elements, including the central stair and the door enframements, complement the classic details on the exterior.



by matching screened-in porches. "From the family room to the library, you can see straight across the house," says Shamamian, "so you literally can call across the space when dinner's ready. And it allows for generous circulation when entertaining large groups of people."

The second floor is reserved for the bedrooms, including a master suite with a bathroom and separate dressing rooms for the husband and wife. "Part of being symmetrical is fitting the pieces in as you go along," says Chrisman. "The wife claimed the ocean view for her dressing room and master bath. The husband was fine with having his dressing room on the side away from the water, especially since the master bedroom has three windows on three sides. And they didn't mind having another bedroom on the 'wing' because the wife often uses it as her office." As on the first floor, the two legs of the H are topped off by outdoor spaces, in this case open terraces.

The third floor, a loft-like space entered through the arches of two massive red-brick chimneys, is the entertainment hub of the house. It is divided into three sections. The central portion has a flat-screen television around which a dozen viewers can gather comfortably. One section is filled with arcade games and table tennis; the other is a billiards room. "There are tall ceilings and dormers," says Shamamian. "The zoning didn't limit use to the usual 32 to 35 ft. on roof height, so we went as high as we could to create a steep, sloping roof that is appropriate for the large size of the house. This space doesn't feel like an attic."

Interior and exterior spaces were linked with classic American motifs inspired by 18th-century pattern books. "But we didn't copy them," says Chrisman, "we continued them." The historical designs became a starting point, Shamamian adds, "to create an essay of custom Classicism. There is a set of shapes that repeat in many of the rooms, some bolder than others, depending on the hierarchy of the room." This is best exemplified in the door enframements. Those of the most important public rooms, notably the living room and dining room, are dressed in crossettes and are topped with pediments. The doors of lesser public rooms have the crossettes but no pediment. And the most private rooms, the bedrooms, are dressed down in simpler wooden frames. "These visual references help you navigate through the house," says Shamamian. "The large triangular pediments are like arrows saying, 'This way to the next important room.'"

Another major guidepost is the central stairway, which is painted white to match the rest of the woodwork and topped with a mahogany



The enfilade from the living room through the stair hall, dining room and family room illustrates the hierarchy of Classical door enframements.



Custom woodwork defines and accentuates the dining room.

banister. "It's meant to draw your eye up the stairs," says Shamamian. "There's a gooseneck at the end that points straight toward the serliana window on the landing."

The hardware for the project was supplied by The Nanz Company of New York, NY, and bath fittings and fixtures were supplied by Danbury, CT-based Waterworks and Ridgewood, NY-based Lefroy Brooks, USA. Other key suppliers included the Old Virginia Brick Company of Salem, VA, and Charleston Lighting & Manufacturing of Mobile, AL.

The rooms, which were furnished by New York City interior designer

Bunny Williams, express the casual elegance the active family requires. "The owners have a collection of art and great pieces of furniture, but this house was really built for a family in the true sense of the word," says Shamamian. "They use it as a family home to accommodate their children, extended family and their friends, and that's what a well-designed house should endeavor to do." — *Nancy A. Ruhling*

Nancy A. Ruhling is a New York City-based freelance writer and Huffington Post blogger.



The back of the house opens to a grassy lawn that borders Long Island Sound; the matching porches and the architecture at the waterside entrance give the façade a sculptural quality.

Exterior Spaces – Gardens & Landscapes

Winner: Richard Anderson Landscape Architect



Project: Landscape Design of an English Country Home, Atlanta, GA

Landscape Architect: Richard Anderson, Landscape Architect, Atlanta, GA; Richard Anderson, principal in charge

Architect: Pak Heydt & Associates, Atlanta, GA; Yong Pak and Charles Heydt, partners

Outdoor Quarters

In 1973, the Georgia General Assembly enacted the Metropolitan River Protection Act to prevent further pollution in the Chattahoochee River – Atlanta's largest river and the region's primary source of drinking water. The act required the Atlanta Regional Commission to adopt the Chattahoochee Corridor Plan when reviewing development proposals; the plan was designed to regulate use of the river and its corridor – 2,000-sq.ft. on either side for a 48-mile stretch between Buford Dam and Peachtree Creek. The act was later amended to extend another 36 miles to the downstream limits of Atlanta's Fulton and Douglas counties. Regions in the corridor are assigned to one of five vulnerability categories with restrictions ranging between a maximum of 10 to 90 percent of allowable land-disturbing activities and two to 75 percent of impervious surfaces.

In 1998, the owners of a six-acre lot within the Chattahoochee Corridor hired Pak Heydt & Associates of Atlanta, GA, to design their new home. Before any plans could be drawn, firm partner Yong Pak consulted Richard Anderson Landscape Architect (RALA), also based in Atlanta, to investigate if the client's goals were feasible given the site's development restrictions. "The goals were to have a functional landscape that related strongly to the site, complemented the architecture and at the same time appeared to have been there for decades," says Richard Anderson, landscape architect at RALA. "The clients had specific needs for reasonably large outdoor spaces for entertaining, a kitchen garden, a pool and to have enough plant variety year round for floral arrangements – it didn't matter if it was foliage or flowers as long as it was something interesting they could bring into the house."



Richard Anderson Landscape Architect of Atlanta, GA, designed a series of outdoor rooms for this English Country home, also in Atlanta, using limited hard-scape elements to comply with the site's strict development restrictions. All photos: Richard Anderson



The one-room-deep English Renaissance-styled manor, designed by Pak Heydt & Associates, also of Atlanta, features Lutyens-inspired architectural details including a loggia framed with limestone arches and covered side porches.

"In our first meeting, we walked around the site to experience it and to discuss its potentials and limitations," continues Anderson. "One of the things that intrigued us was the view – a limited but interesting view to downtown Atlanta. At the high point of the site there is a ridge that was basically bald because it was the site of an abandoned house that burned at some point. The rest of the site was beautifully wooded and lovely."

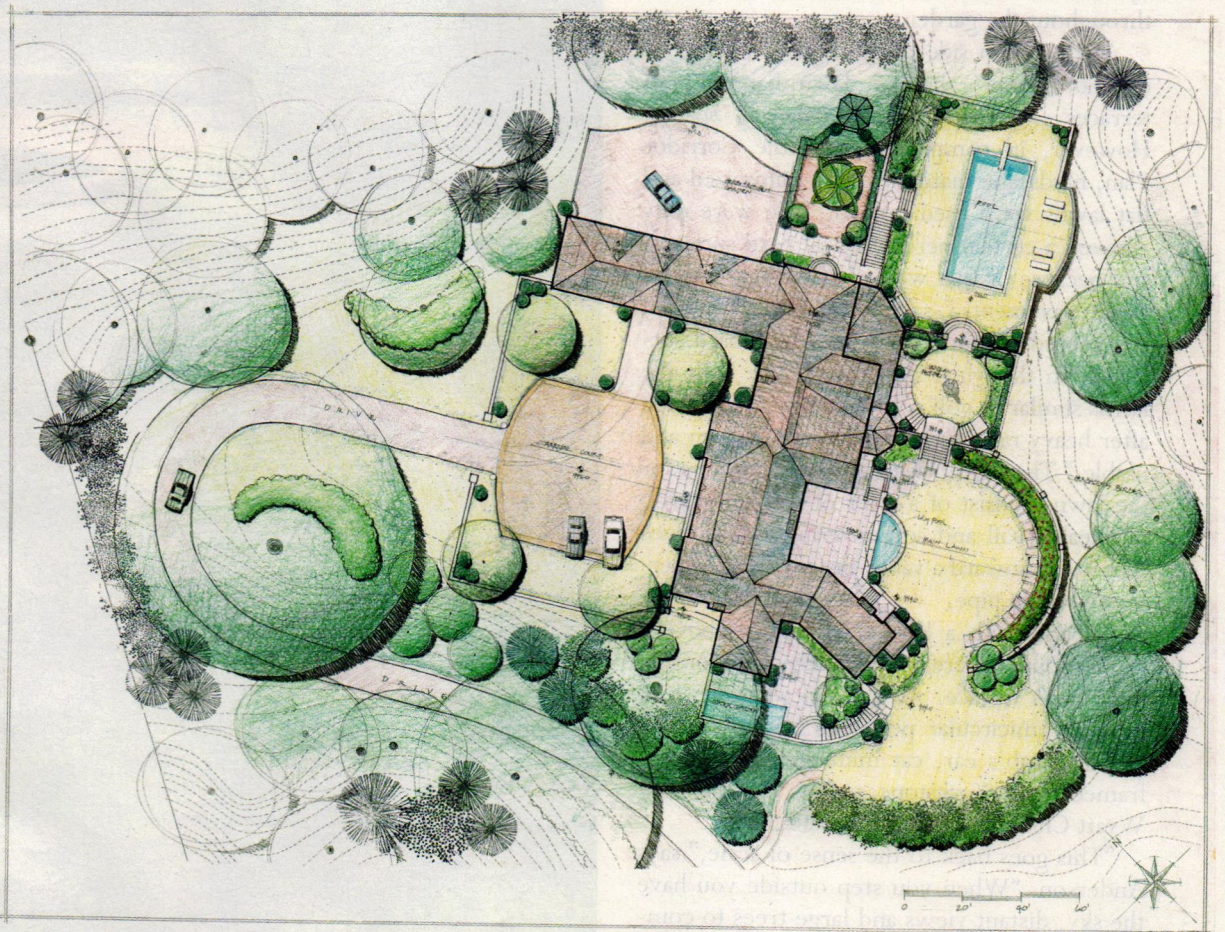
After Anderson sited the house and the driveways, the architects designed a rambling, one-room-deep manor with the rear positioned to take advantage of the city view and southerly exposure. Drawing from Edwardian precedents, the English Renaissance-style home features Lutyens-inspired details, including a loggia entry framed by rusticated limestone arches and side porches with coffered ceilings. Brick and stone façades are updated with large expanses of French doors and windows to flood interiors with natural light.

"All of the exterior spaces or outdoor rooms are related to the house and to each other axially," says Anderson. "Everything ties together that way so there's a sense of formality. We introduced asymmetry by offsetting placements of specimen plants and combined that with climbing roses and vines that lend a measure of informality."

Upon entering the property, the driveway is manipulated to allow a view of a valley towards the west while evergreens are planted on the opposite side to conceal views of the house. The drive pivots around an existing large water oak that was preserved during the construction phase to align axially with the arrival court and formal house façade. "We carefully placed

natural-looking drifts of evergreen, flowering plants, ferns and ground covers along the length of the drive so that it would feel like you were going through a natural woodland setting," says Anderson. "We used evergreens to control the views. In essence, plant materials and road alignments pinball you through the site and give you glimpses of views we wanted you to see and deny you others."

The arrival court features a pair of Chinese elms and vertical hollies that frame and anchor the corners of the house. On the southeast corner, a custom-forged iron gate with components from Baltimore,



The driveway was strategically placed to highlight features of the woodland site such as an existing water oak. Outdoor rooms relate to the house and to each other axially to create a sense of formality, while large specimen plants were placed asymmetrically to soften the landscape. Site plan: courtesy of Richard Anderson Landscape Architect



A patio with a Baroque fireplace atop a grotto fountain in the main lawn terrace was positioned to capture Atlanta's cityscape and to take advantage of the southerly exposures.

MD-based King Architectural Metals, leads to a loggia garden. The retaining walls were built using locally-quarried, weathered granite topped with brick and limestone accents. A limestone walkway echoes the material of the arches and provides a path to the main entry. Boxwoods and lawns create a neat and balanced scale in the tradition of English gardens. Through a *porte-cochère*, the adjacent motor court leads to a kitchen garden – a diamond-shaped parterre with abundant soil beds of interchangeable plantings for floral arrangements. A gazebo positioned axially to the kitchen entrance provides a shady seating area; statuary and cast-stone urns, supplied by Haddonstone of Bellmawr, NJ, are placed throughout the garden.

At the south side of the house, a series of outdoor rooms – the main lawn, bar and pool terraces – provide ample gathering spaces. However, in compliance with the Corridor Plan, hardscape materials were minimized and flat lawns were used instead. “We were only allowed a certain percentage of hard surfaces, and because of that we had to be very careful about pavements,” says Anderson. “We used engineered lawns to serve as a semi-hard surface even though it’s all green. We built the lawns similar to golf course greens so that even after heavy rains the lawns would be firm and usable.” The 12-in.-deep prepared surfaces for the lawns consist of a layer of washed gravel, permeable soil and sod covering a subsurface that slopes toward a valley installed with a perforated drain pipe.

A patio with a baroque fireplace above a grotto fountain creates a dining area for the main lawn terrace. Across a large expanse of lawn a semicircular perennial border of foxgloves, lamb’s ear, cat mint and boxwood is framed with Yorkstone pavers, supplied by Wyatt Childs, Inc., of Barnesville, GA.

“This goes back to the sense of scale,” says Anderson. “When you step outside you have the sky, distant views and large trees to compete with, so I didn’t want to use small stones. We found a source for these large slabs of Yorkstone that were massive; I believe 4x8



Abundant soil beds with interchangeable plants and boxwood form the kitchen garden.

Pavers were placed in a semicircle to frame a perennial border of foxglove, lamb's ear, catmint and boxwood.

ft. was the maximum size so we took advantage of that. We left slight gaps in between stones to keep it from looking sterile and we planted a variety of sedums, most of which are evergreens. We selected plants that would look good throughout the season; they are primarily green but some of these plants get a bronzy look."

Following the steep slopes of the land, the bar terrace – a circular lawn enclosed with retaining walls and boxwood hedges – serves as a landing between stairs leading to the pool terrace. On the north side of the pool, a mural of terra-cotta medallions is incorporated into the retaining wall. "The client inherited these medallions and wanted to use them," says Anderson. "They weren't suitable for pavement, so we set them vertically in three different locations, placed strategically throughout the site, and used them as wall art. In each location, depending if they were on a brick or stone wall, we used different materials to frame and fill the crevices of the medallions."

With such attention to detail and setting, Anderson's Palladio Award-winning landscape design has both respected the integrity of the Chattahoochee River corridor and seamlessly integrated itself with the architecture of the site to create a sense of timelessness. — Annabel Hsin



Slight gaps left between the large slabs of rustic Yorkstone pavers were planted with a variety of sedums.

Residential Multi-Unit

Winner: Roman and Williams Buildings and Interiors



Project: 211 Elizabeth Street, New York, NY

Architect: Roman and Williams Buildings and Interiors, New York, NY; Robin Standefer and Stephen Alesch, partners in charge

General Contractor: Ryder Construction, New York, NY

Weight of History

Much like its inhabitants, New York City's buildings are famed for their directness. From the skyscrapers of Manhattan to the brownstones of Brooklyn, to postcard favorites such as the Flatiron Building, the city is populated with bold residential and commercial architecture, in every conceivable style. The city was shaped by a who's who of architecture's past three centuries, and it continues, not without some controversy, to be a showcase for cutting-edge Modernism. All things considered, when given the opportunity to design a multi-unit residence in the NoLita neighborhood, New York City-based Roman and Williams Buildings and Interiors felt the weight of expectation upon them. "To be able to put a building on a site in New York City is a big honor," says Robin Standefer, a native New Yorker and partner in charge with Stephen Alesch at Roman and Williams. "I am hoping this building outlasts us."

Palladio Award-winning 211 Elizabeth Street shows every indication of doing just that. The seven-story, 70,000-sq.-ft. multi-unit complex is a rare new example of American vernacular building in the city, but that may change, given its reception. "For us, better than being nostalgic we are just carrying on a tradition that we like to think never ended," says Alesch. "It seems things took a detour for a long time into convenient construction and easy ways out. We see this as a continuation of say, prior to the Great Depression, before beefy, strong, solid American architecture lost its way. All of our projects tend to be a bit pro-American in design and construction, which we believe hold great value. It's about character, you know."

Located at the southwest corner of Elizabeth and Prince Streets, the richly detailed red-brick building — three commercial units at street level and 15 apartments above — is a complement to its historic neighbors, but not an homage. "If you really look at the neighborhood and to some of the better brick buildings



211 Elizabeth Street, a new mixed-use development in Manhattan's historic NoLita neighborhood, is a rare new example of American vernacular building in the city. Roman and Williams Buildings and Interiors hopes the 70,000-sq.-ft., seven-story building will inspire other firms to adopt traditional methods of construction. Photo: Michael Mundy



Top: Comprised of handcrafted bricks laid by a family of Irish masons, the façade is redolent of historic buildings throughout the neighborhood. Serrated window jambs, 10-in.-deep by 20-in.-wide pilasters, cornices, soldier courses and beveled corners add depth and rhythm. *Photo: Stephen Alesch*

Right: Wood double-hung windows by Bonneville Windows and Doors of Springfield, MA, are recessed 10 in. to add depth and shadows. The firm rejected flush and complex windows, so commonly used in modern construction for ease of waterproofing. *Photo: Stephen Alesch*

downtown, that was something that was very inspiring to us,” says Standefer. “And we felt that we wanted to keep that kind of language in the neighborhood and to the building, but it’s not as though it specifically relates to something that is right across the street or down the street. But it uses a lot of very traditional New York historic material and approaches to design and the building arts.”

In its pursuit of the highest quality materials and craftsmanship, the firm rejected modern construction trends, such as pre-fabricated brick veneer, in favor of a traditional approach. The façade is comprised of handcrafted bricks, laid by a family of Irish masons, and



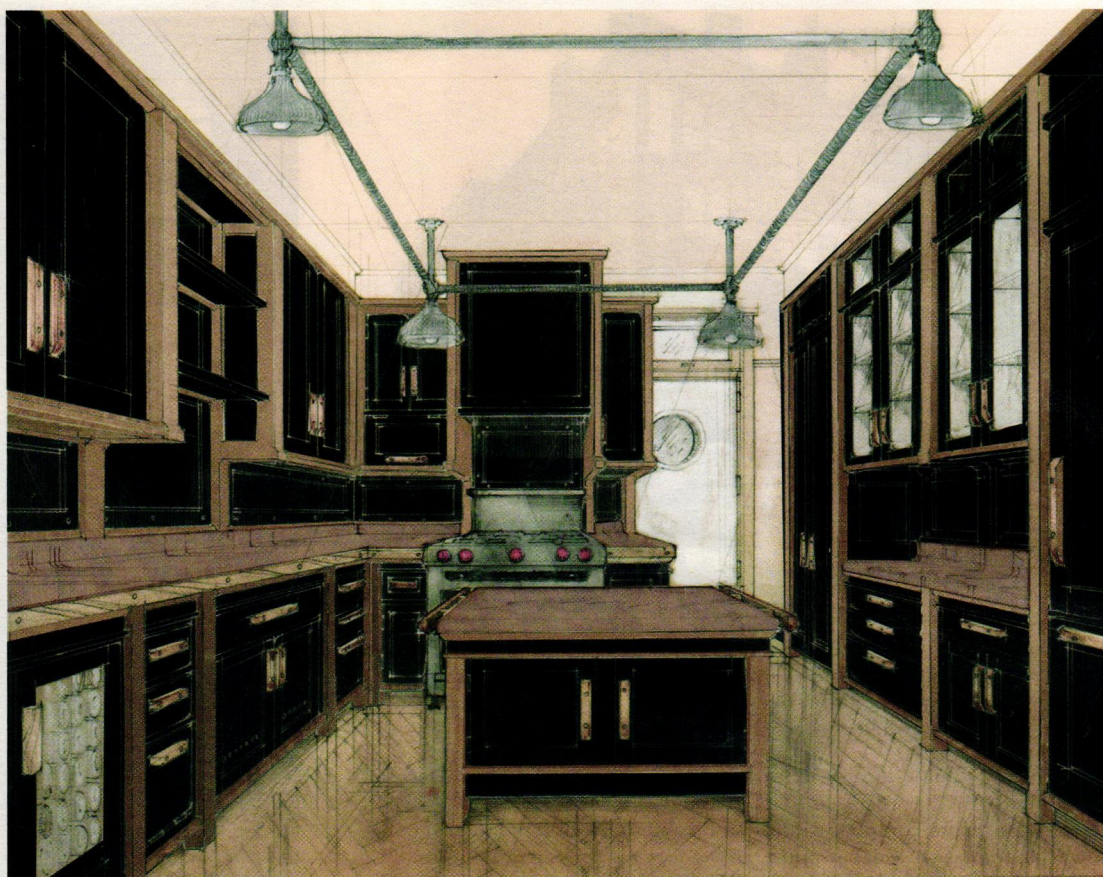
recalls the weighty proportions, texture and scale found throughout the neighborhood with serrated window jambs, 10-in.-deep by 20-in.-wide pilasters, cornices, soldier courses and beveled corners. It was one instance of many in which the firm fought for its key principles. “The most important thing we noticed out of the gate was that we had to make a good argument to developers for the amount of articulation and depth that we wanted,” says Alesch. “So many traditional buildings these days seem to be just a skin. We weren’t prepared to just build a flat façade with fake brick in a traditional language with flush windows, so we desperately made a plea for 18 inches of play back and forth to give it some character, shadows and interest, much like the Puck Building down the street – one of our favorite buildings – and a lot of great turn-of-the-century structures. That was our first argument, and we got it.” As opposed to flush and complex windows, so commonly used in modern construction for ease of waterproofing, the firm selected wood double-hung windows by Bonneville Windows and Doors of Springfield, MA. They are recessed 10 in. to add depth and shadows.

In spirit at least, the firm was inspired by the tradition of European hotels. It is much in evidence in the entry hall, where black back-painted glass and trim, slab slate floors, a walnut and slate lobby desk and custom brass sconces speak to a more elegant age. The apartments themselves – 15 one- and two-bedroom units – recall pre-war circulation, when “premium” space was worth dividing for hallways, portals and the preservation of sightlines, and each is distinct from the next. “The grandeur of center lines and sightlines give a little formality,” says Alesch. “When you come out of your bedroom door and there is a sightline from your window to your living room or dining room, it makes you stand up a little straighter, be a little upright. It’s like putting on a jacket.”

The entry hall’s black back-painted glass and trim, slab slate floors, walnut and slate lobby desk and custom brass sconces recall the European hotel tradition. *Photo: Adrian Gaut*

Roman and Williams custom designed all bathrooms and kitchens; the latter feature walnut-framed wood cabinetry brushed with high-gloss oil paint, and edge-grain, oiled walnut countertops. *Rendering: Roman and Williams Buildings and Interiors*

As on the exterior, the details are strong and deliberate: every living room features a wood-burning fireplace with surrounds by New York, NY-based Stone Source (the company also supplied the bathroom floors and counters); baseboards, casings and trims are painted with high-gloss black oil paint; herringbone walnut floors have an eight-in. border throughout; and nine-ft.-tall glass doors with transoms divide the living room from the dining room and bedrooms. Glass was supplied by Elmsford, NY-based Schott. "Because the apartments are almost loft-style, we used trim to compartmentalize them into separate rooms," says Standefer. "There is not an interest in having a warehouse vibe. The herringbone floor was a somewhat romantic, but elegant approach. And the casings, baseboards, trim



and French doors create a classic pre-war flavor, even though the windows are larger. It was an interesting hybrid." All bathrooms and kitchens were custom designed by Roman and Williams, and reflect the building's overall sense of craftsmanship. Walnut-framed wood cabinetry brushed with high-gloss oil paint references the interior trim, next to edge-grain, oiled walnut countertops.

Completed in November of 2009, 211 Elizabeth Street is flying the flag for the NoLita neighborhood and thoughtful vernacular design. "A lot of the things we did were not that difficult, they just required a lot of perseverance," says Standefer. "I think that a lot of the time, people want to build things very fast. They take the simplest approach to zoning, the simplest approach to a paneled brick material, use the simplest aluminum window. And the end result is a building that doesn't have a lot of care put into it. We were not comfortable with that much compromise." — *Lynne Lavelle*



The 15 one-and two-bedroom units feature a wood-burning fireplace, and baseboards, casings and trims painted with high-gloss black oil paint. *Photo: Michael Mundy*



Dramatic nine-ft.-tall glass doors with transoms divide the living room from the dining room and bedrooms, for a pre-war feel. Herringbone walnut floors have an eight-in. border throughout. *Photo: Michael Mundy*

Special Award

Winner: David Scott Parker Architects, LLC



Project: Georgian Revival Retreat, Western Massachusetts

Architect: David Scott Parker Architects, LLC, Southport, CT; David Parker, AIA, principal in charge

General Contractor: Allegrone Construction Co., Inc., Pittsfield, MA

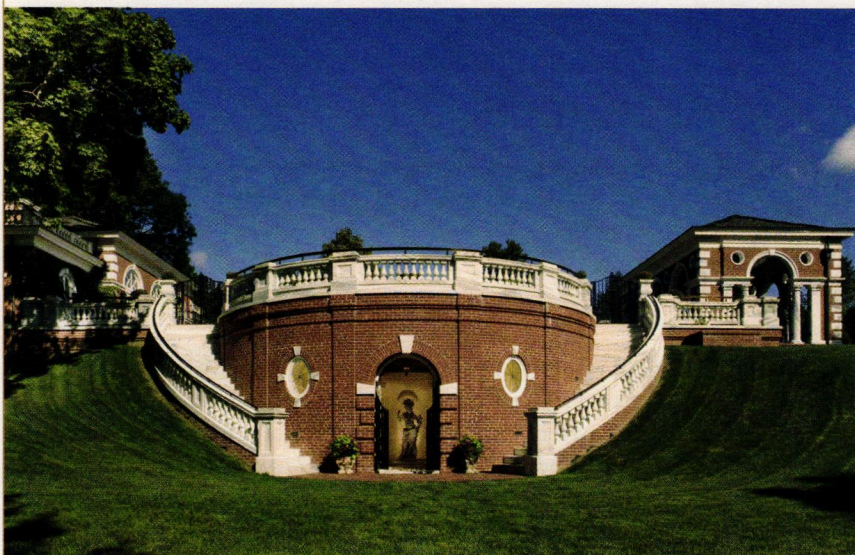
Home and Leisure

To fans of American literature, Edith Wharton's Western Massachusetts estate, The Mount, is an important historical artifact. It was here, between 1902 and 1911, that the novelist wrote *House of Mirth* and played host to contemporaries such as Henry James and her architect friend Ogden Codman, with whom she co-authored the influential book *The Decoration of Houses*. Architecture, gardens and interior design were subjects close to Wharton's heart and about which she wrote prolifically. Henry James once said of Wharton, "No one fully knows our Edith who hasn't seen her in the act of creating a habitation for herself."

Designed by Francis Hoppin, The Mount was an outlet for Wharton's tastes and spirit as surely as writing was. Her influence reached beyond the gates of her own estate, however, to that of a friend and relative, who hired Hoppin in 1908 to build a Georgian Revival residence in the hills of western Massachusetts. "The distant views to the south look over the mountains," says David Scott Parker, principal in charge with David Scott Parker Architects (DSPA). "It is really quite glorious, especially in the fall." Recently, DSPA added a new leisure complex to the 27-acre property, earning the firm its first Palladio Award. The pool, pool house, cabana, terrace, tennis court and mechanical support systems are situated downhill on the formal central axis, south of the main house's large esplanade and parterre garden. "When I first met with the clients it was clear that they wanted the complex to be a retreat," says Parker. "They didn't want it immediately adjacent to the house — they wanted it to be a place to go to. We actually did preliminary schemes placing the complex in other places. Those were not as satisfying and didn't really respect the quite dominant original architecture of the house. Also, we sited the new structures where they were able to fully enjoy and embrace the view."



David Scott Parker Architects of Southport, CT, added a new leisure retreat to a 27-acre property in western Massachusetts. The pool, pool house, cabana, terrace, tennis court and mechanical support systems are situated downhill from the Georgian Revival-style main house, capitalizing on the site's steep grade and expansive views. All photos: Durston Saylor unless otherwise noted

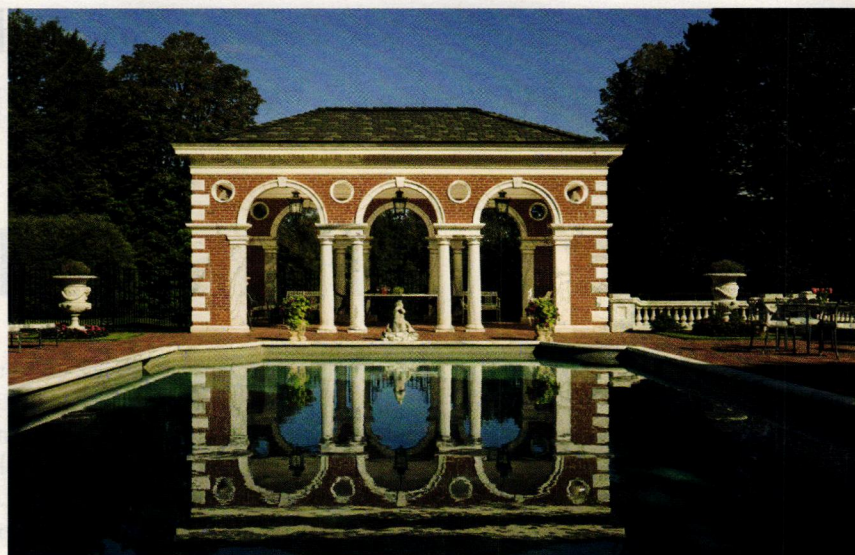


Changing rooms for the nearby tennis court are discreetly accommodated beneath the semi-circular exedra.

"As when the estate was created, fall foliage continues to be particularly beautiful and alluring in this remote corner of the state."

One of the main constraints of the site was that the property had previously been subdivided, and a more modern house built in close proximity. Additionally, the new design had to incorporate or conceal an existing, informally sited tennis court on the lower portion of the property. "As the project evolved, we saw the opportunity to accommodate changing rooms for the existing tennis court on the lower level," says Parker. "Once the decision was made to respond to and organize around the central axis, the question became how to respect the symmetry while accommodating the different functional elements of the program."

The pool house and loggia pavilions are symmetrically placed around the pool, while a balustraded semi-circular exedra conceals changing rooms for the nearby tennis court and a small gallery below. By turning its back on the modern structure to face the loggia, the pool house defines the western edge of the courtyard and screens views of the neighboring house. Its lower wings house service spaces; the main room features an 18th-century French limestone mantelpiece found by the client as well as reclaimed limestone flooring. The loggia serves as both a pool cabana and a venue for formal entertaining and dining. In the spirit of Georgian Revival, its proportions recall the main house, and it turns the swimming pool into a reflecting pond. Three matching antique lanterns provide nighttime illumination within the loggia.



The loggia serves as a pool cabana and a venue for formal entertaining and dining; its proportions recall the Georgian Revival-style main house.

Local marble from Berkshire Stone, LLC, of Winsted, CT, ties the pool house and ancillary structures together, and connects them to the main house. "The existing house had a marble water table and marble sills, quarried locally when the house was built," says Parker. "We went to the quarry from which the home's marble had originally come and were able to engage the people there to provide matching stone for this complex: the balustrades, the parapet plinths, the quoining on the pool house and the loggia, and the columns and keystones — they are from the local source."

To meet required codes, the firm enclosed the pool with wrought-iron fencing and gates by John F. Graney Metal Design of Great Barrington, MA. The effect was deliberately subtle. "It's decorative but also dark and discreet and provides the necessary enclosure around the immediate area of the pool," says Parker. "A small bronze and iron handrail above the perimeter balustrade enabled the Classical balusters to be properly proportioned."



Forged-iron gates provide code-required perimeter pool enclosure. Marble for the columns, balusters and quoining was quarried from the original local source used for the 1908 residence.



The pool house features pieces from the owner's collections of art and sculpture. Pictured is an 18th-century limestone mantelpiece.

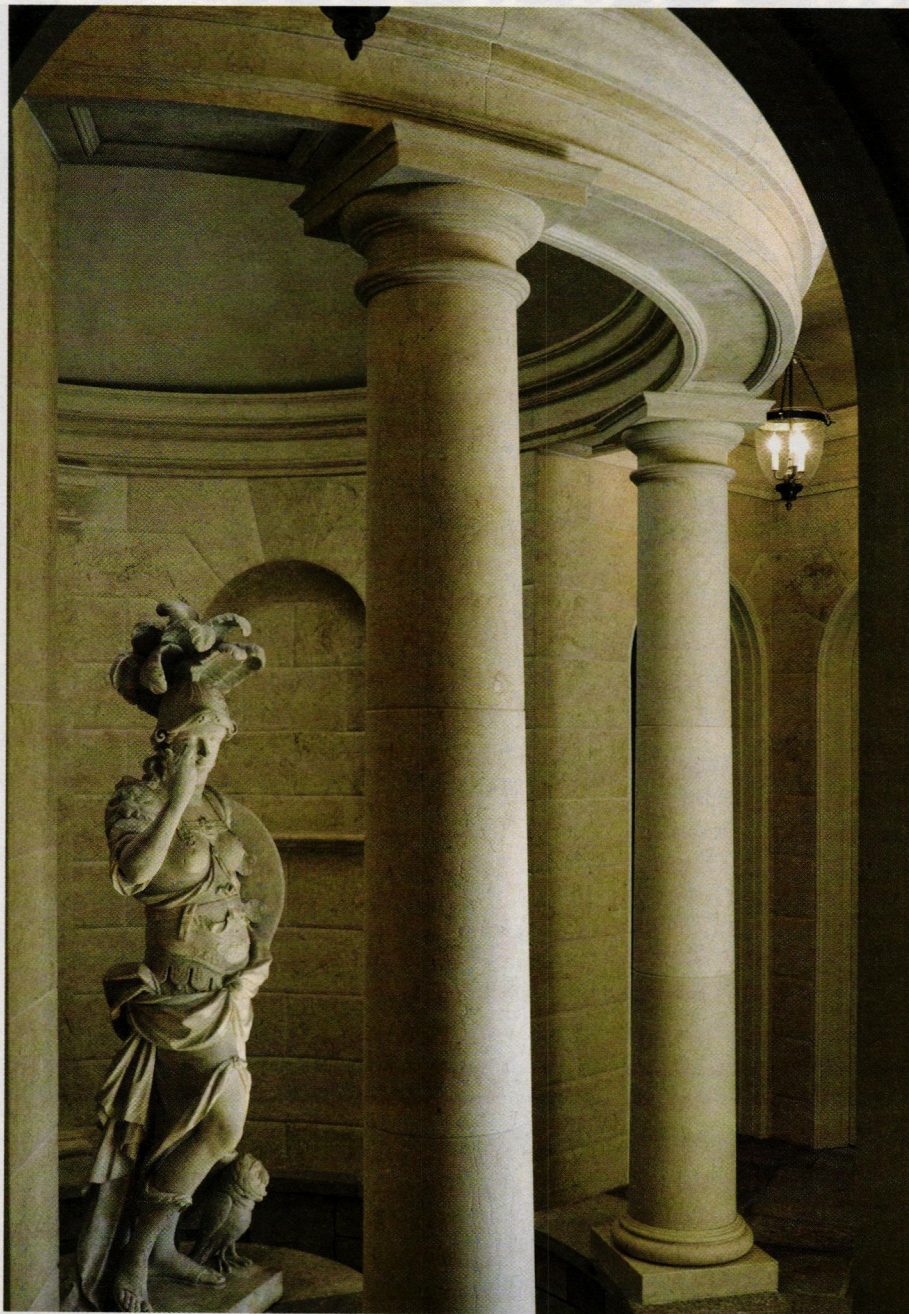
The changing room rotunda contains a discreet folly, which houses a 17th-century marble statue of Minerva. A pool surrounding the statue collects rainwater.

The masonry brick for the project was supplied by the Bridgewater, MA-based Stiles and Hart Brick Company, while the brick pavers were supplied by Iowa City, IA-based Gavin Historical Bricks. Other suppliers included C.M. Goodrich & Sons of Pittsfield, MA (cabinetry, doors and millwork); P.E. Guerin of New York, NY (hardware); Innovative Stone Surfaces of Hauppauge, NY (stone counters and trim); and Dynamic Windows and Doors of Abbotsford, Canada (windows and doors).

While the site's significant grade change appeared less than advantageous, the firm turned it into a plus. On the lower level side of the complex, the immediate drop provides added security. And overall, the grade was used to regulate scale. "The symmetry and the axial relationships organized the program, as did the change in grade," says Parker. "When you are looking down from the house, it diminishes the mass and scale of this complex, which is actually fairly large. When you are at the house, for example, you are totally unaware of the lower level under the exedra, where the changing rooms are."

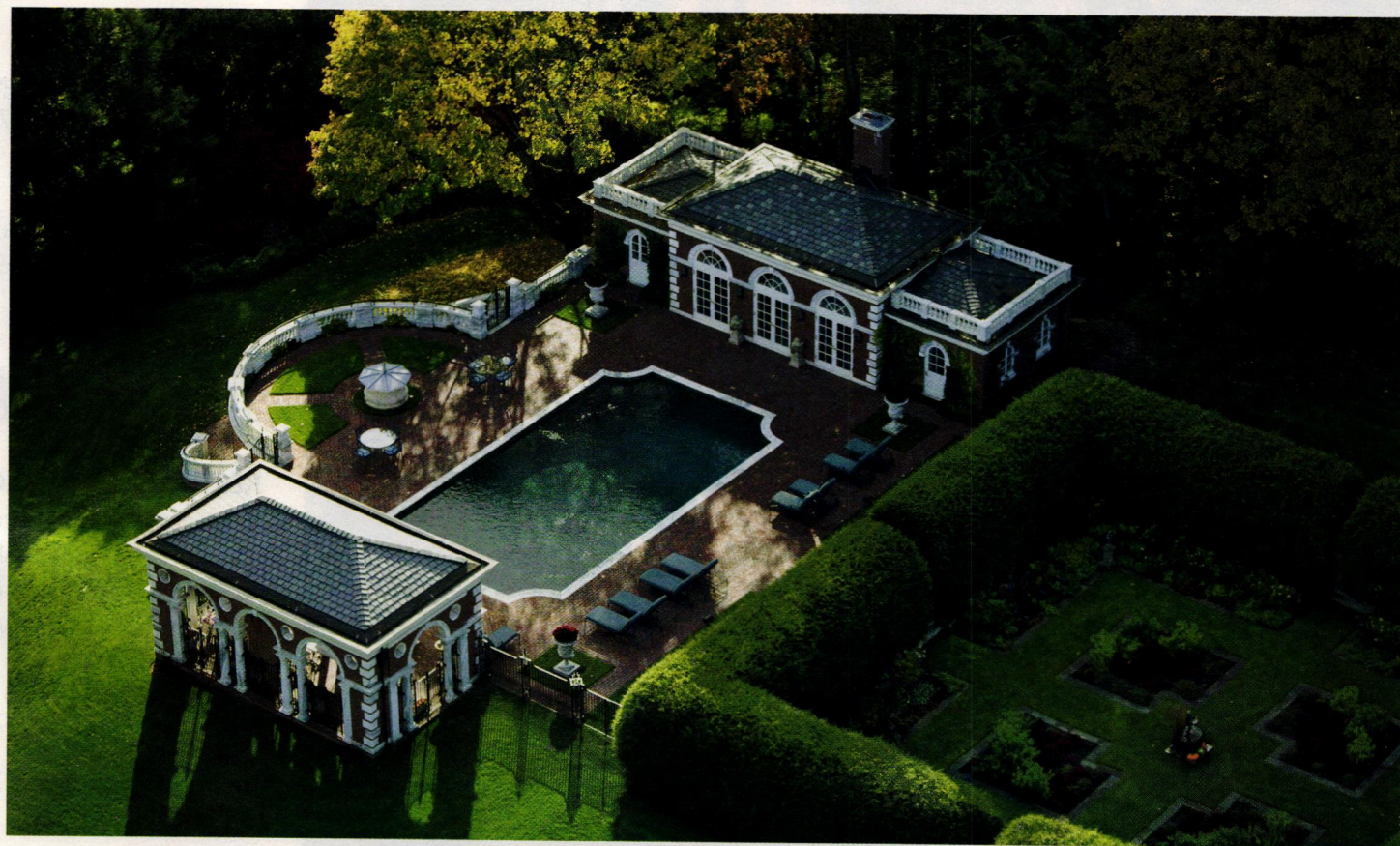
For the clients, the complex had a use beyond the architectural program as a place to display pieces from their impressive collection of antique artifacts and sculpture. Among the items integrated into the design are a monumental set of Carrara urns and a 17th-century Italian statue of Minerva in the changing rooms' lower-level rotunda. "It was not unusual at the turn of the century – quite typical in fact – for architects to incorporate antiques, especially antique sculptural elements, in their designs," says Parker. "And so the tradition of including things like wellheads or statuary is very much in the Neoclassical tradition and something that Americans at the time did frequently."

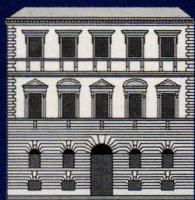
By blending the new with the old, and function with beauty, the firm has opened a new chapter for this pedigreed estate. — *Lynne Lavelle*



By utilizing the change in grade, the firm was able to regulate the mass and scale of the pool complex. The result respects the main house and its main axis, which terminates at the pool-house fireplace.

Photo: Steve Turner





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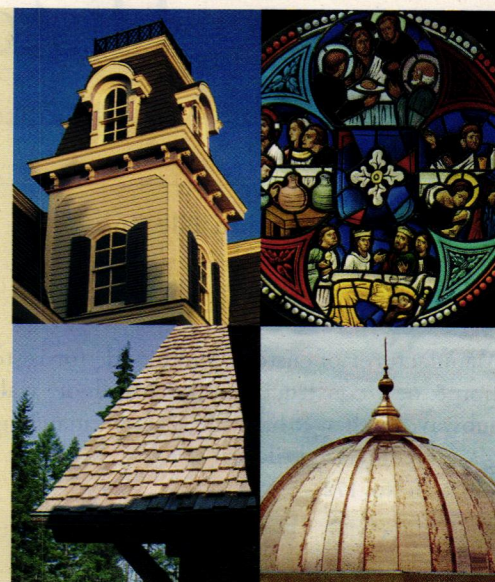
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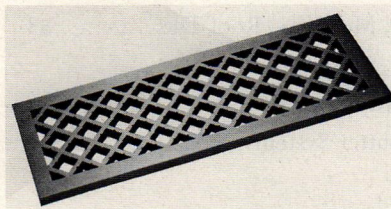
800-387-6267; Fax: 718-832-1390

www.archgrille.com

Brooklyn, NY 11215

Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.

Click on No. 2220



Custom-perforated and linear-bar grilles from Architectural Grille are available in thicknesses ranging from 1/4 to 1 in.

Authentic Designs

800-844-9416; Fax: 802-394-2422

www.authenticdesigns.com

West Rupert, VT 05776

Manufacturer of Early American & Colonial lighting fixtures: brass, copper, terne metal & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.

Click on No. 60



Authentic Designs manufactured this three-candle electric light fixture.

Bevolo Gas & Electric Lights

504-522-9485; Fax: 504-522-5563

www.bevolo.com

New Orleans, LA 70130

Fabricator of hand-riveted, antique-copper propane, electric & natural-gas fixtures: Colonial, Victorian, Turn of the Century & Mediterranean styles; restoration.

Click on No. 166



The Napoleon House gas light fixture is available from Bevolo.

Brusso Incorporated

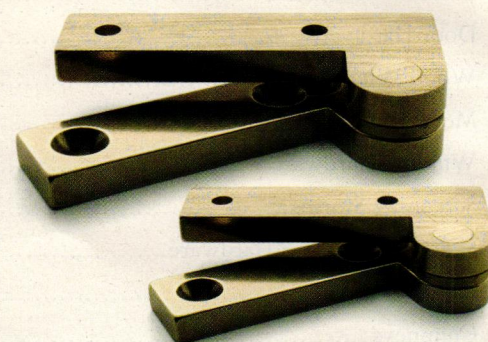
212-337-8510; Fax: 212-337-9840

www.brusso.com

New York, NY 10013

Designer & manufacturer of precision cabinet hardware suitable for commercial & residential use; available for immediate shipment; furniture hardware.

Click on No. 1603



Brusso manufactures solid-brass and stainless-steel cabinetry hardware, including pivot hinges L-93 and L-97.

Color People, The

303-308-0220; Fax: 303-308-0123

www.colorpeople.com

Denver, CO 80204

Designer of custom exterior color schemes for houses, businesses, main streets & townscapes: Victorian specialist; consultation through photos, via mail & on-site.

Click on No. 5470



The Color People offers consulting on exterior color schemes for traditional houses and buildings.

Coppersmythe, Josiah R.

508-432-8590; Fax: 508-432-8587

www.jrcoppersmythe.com

Harwich, MA 02645

Manufacturer of handcrafted lighting: sconces, chandeliers & lanterns; Turn of the Century, Colonial & Arts & Crafts styles; custom.

Call for more information.



This wall-mounted lantern from Josiah R. Coppersmythe is finished in copper verde and measures 10 1/2 in. wide x 9 1/2 in. deep x 22 in. tall.



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Click on No. 477



Crown Point Cabinetry offers various styles, including Shaker, Arts & Crafts, Early American, Victorian, Transitional and Contemporary; the cabinetry shown here is painted with White Tie eco-friendly Estate Eggshell paint from Farrow & Ball.

Custom Service Hardware, Inc.

414-375-7960; No fax

www.cshardware.com

Cedarburg, WI 53012

Wholesale supplier of kitchen cabinet builders hardware: hinges, fasteners, abrasives, drawer slides, storage units & more; kitchen & bathroom accessories; lighting & electrical products; furniture & rolling ladder hardware; tools.

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Rolling ladder hardware kits are available from Custom Service Hardware.

Decorators Supply Corp.

800-792-2093; Fax: 773-847-6357

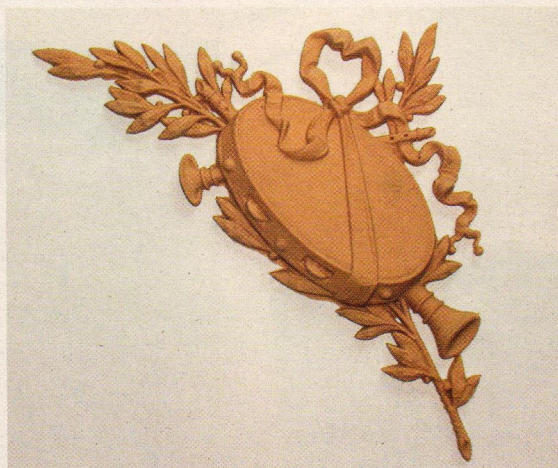
www.decoratorsupply.com

Chicago, IL 60609

Manufacturer of classic architectural elements: plaster crowns, ceiling medallions, ceilings,

niches & swags; 13,000 appliques for woodwork/furniture; 900 sizes of column capitals, pilaster capitals, corbels & columns; 15 styles of traditional wood mantels; classically inspired grilles; since 1883.

Click on No. 210



One of more than 13,000 components available from Decorators Supply, this compo applique ornament can be used in many applications.

Deep Landing Workshop

877-778-4042; Fax: 410-778-4070

www.deelandingworkshop.com

Chestertown, MD 21620

Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial style.

Click on No. 809



This wall-mounted electric lantern was handcrafted by Deep Landing Workshop.

Enkeboll Designs

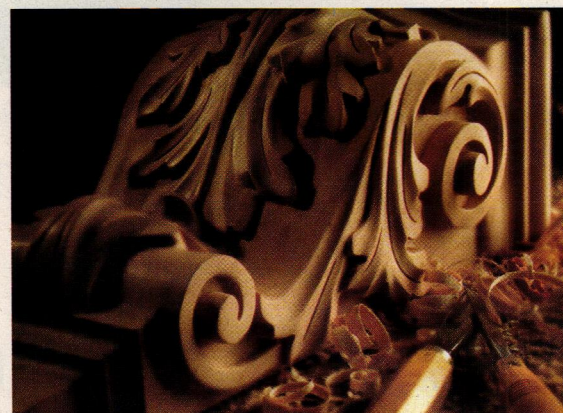
800-745-5507; Fax: 310-532-2042

www.enkeboll.com

Carson, CA 90746

Manufacturer of architectural woodcarvings: moldings, corbels, columns, capitals, moldings, arches, panels, mantels, onlays & more; over 1,000 items produced from North American hardwoods; \$50 catalog refundable upon first order; since 1956.

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This corbel is one of more than 1,000 woodcarvings available from Enkeboll Designs.

Gaby's Shoppe

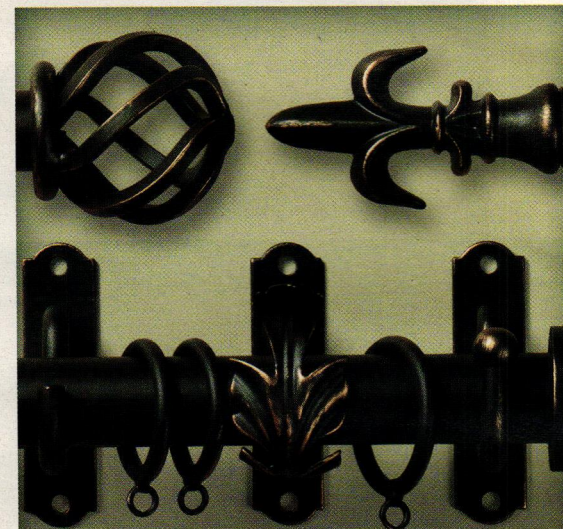
800-299-4229; Fax: 214-748-7701

www.gabys.com

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Gaby's Shoppe offers a selection of drapery hardware designs in six powder-coated finishes.

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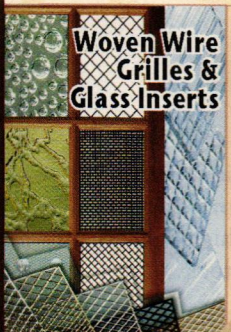
These reclaimed bricks were supplied by Gavin Historical Bricks.

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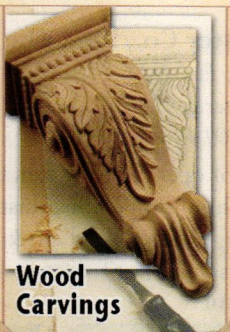
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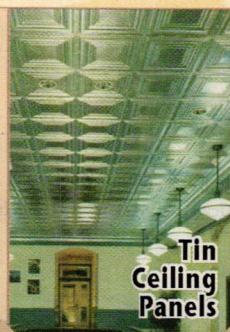
Woven Wire
Grilles &
Glass Inserts



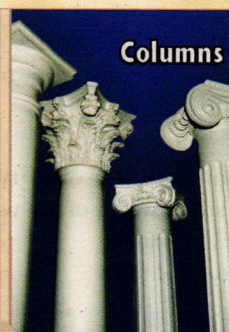
Wood
Carvings



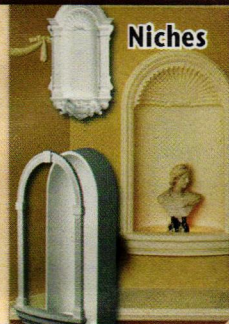
LED Lighting



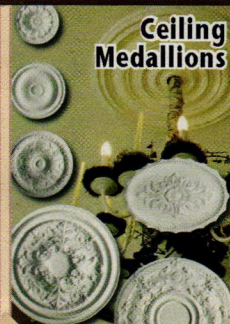
Tin
Ceiling
Panels



Columns



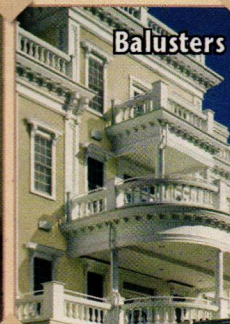
Niches



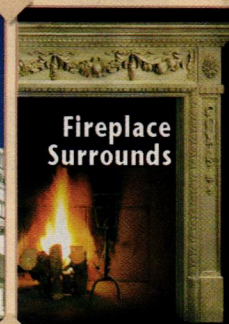
Ceiling
Medallions



Wrought Iron
Components



Balusters



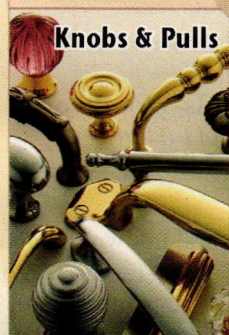
Fireplace
Surrounds



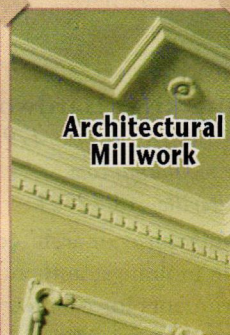
Panel Mouldings
& Corners



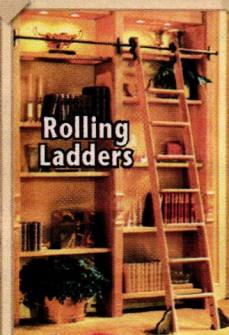
Interlocking
Stone Tiles



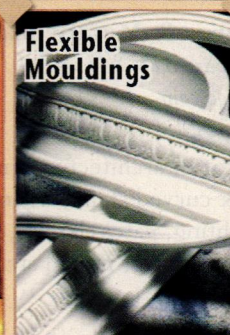
Knobs & Pulls



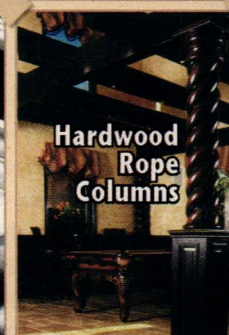
Architectural
Millwork



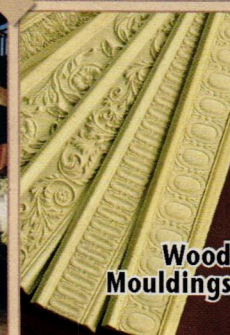
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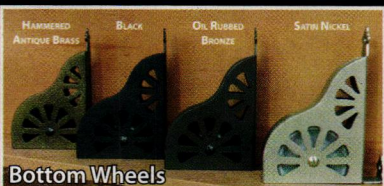
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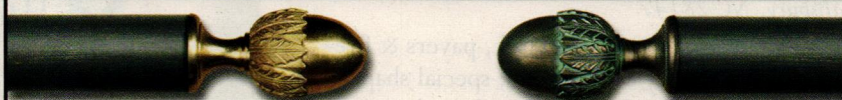


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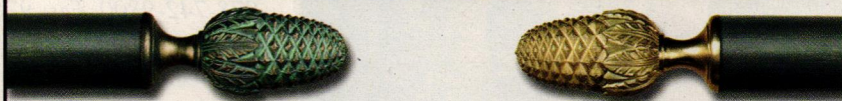


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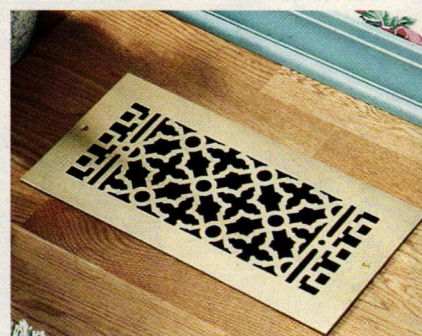
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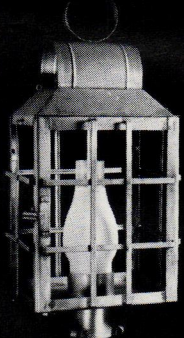
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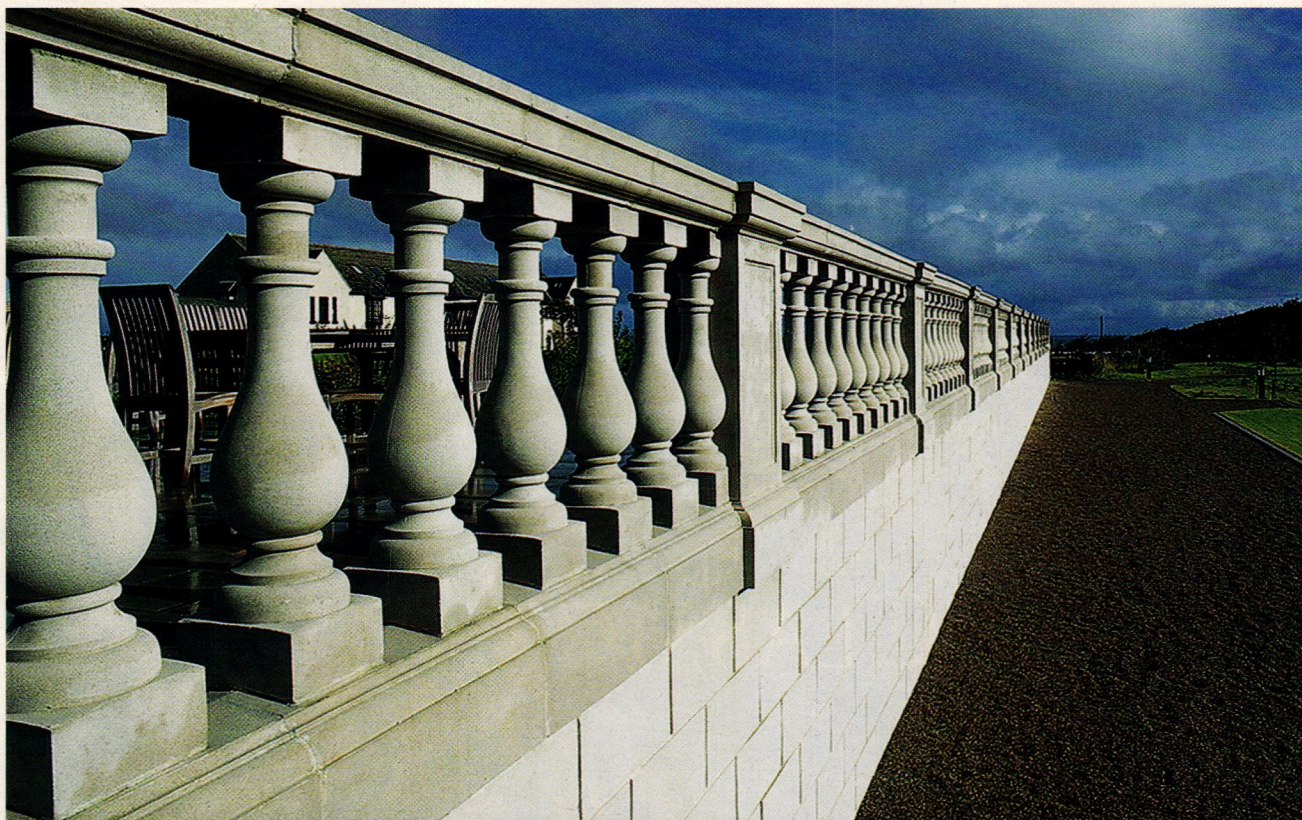
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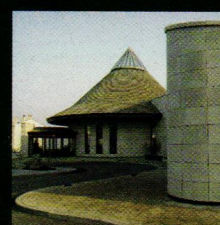
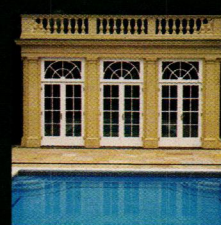
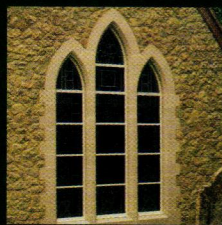
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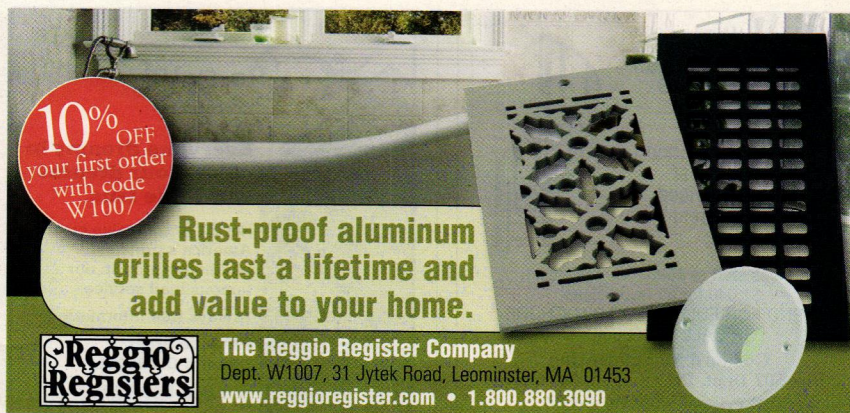
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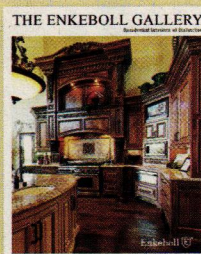
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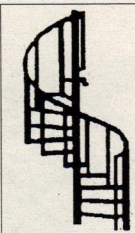


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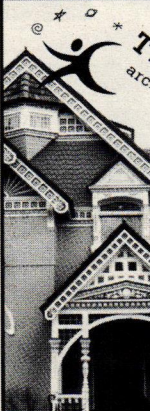
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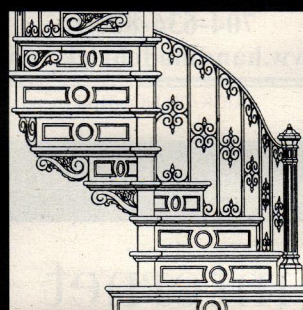
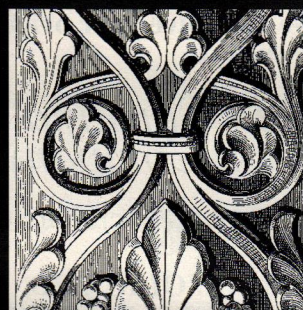
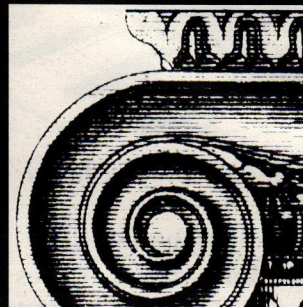
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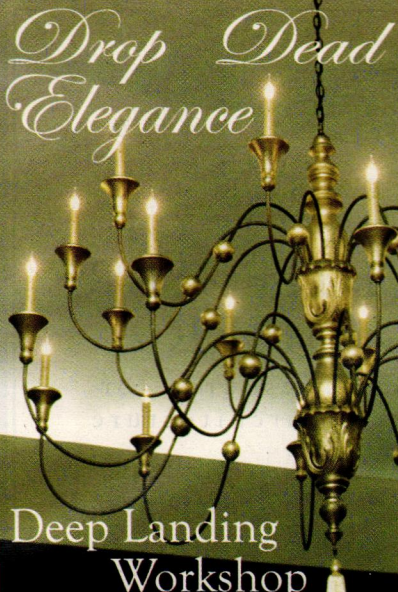


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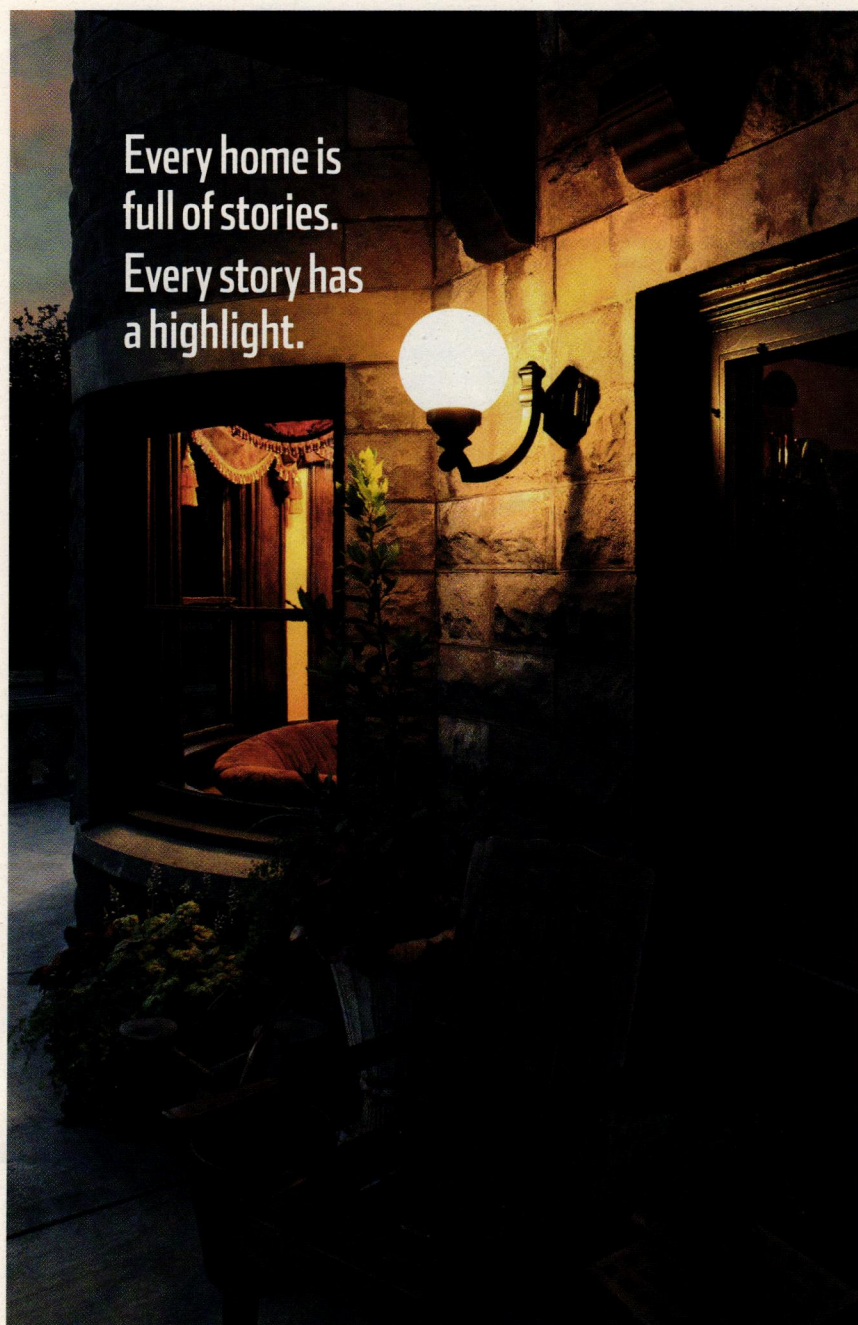
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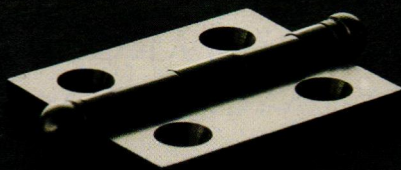
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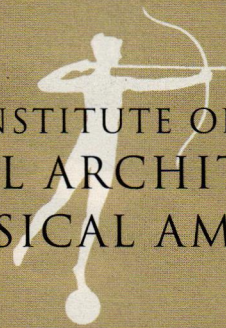
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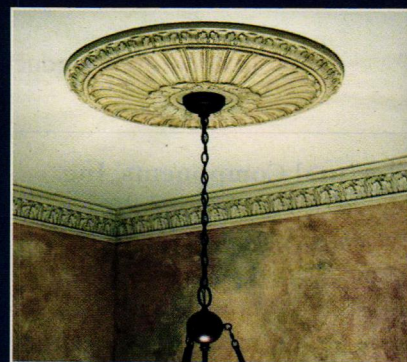
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from the book *Edwin Howland Blashfield: Master American Muralist*, recipient of a 2009 Publication Award in the category of
"Fine and Decorative Arts Monograph" from the Metropolitan Chapter of the Victorian Society in America. Purchase now through the ICA&CA BookShop.

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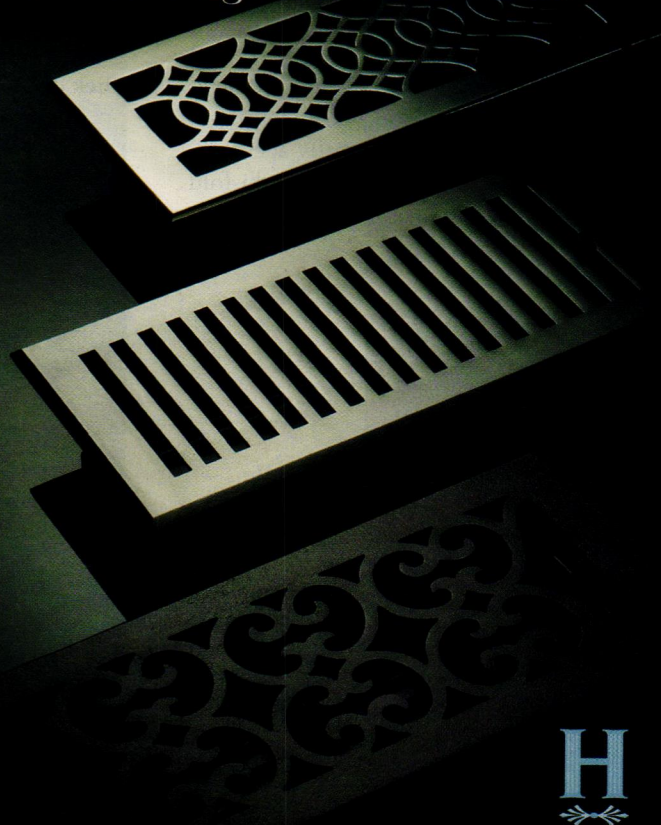
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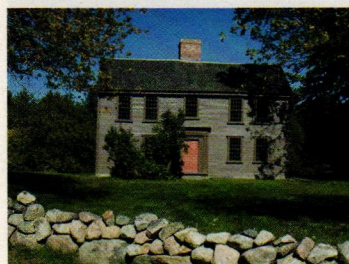
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413-367-9441; Fax: 413-367-9461

www.architecturalcomponentsinc.com

Montague, MA 01351

Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications. Call for more information.



Architectural Components restored the windows and doors for the Jacob Whittemore House at the Minuteman National Historic Park in Lexington, MA.

Belisle Ancestral Doors and Windows

866-851-5113; Fax: 418-963-2200

www.belislewindows.com

St.-Jean-De-Dieu, QC, Canada G0L 3M0

Custom fabricator of solid-wood windows & doors: pine, western red cedar & alder; all styles. Click on No. 1209

Grabill Windows & Doors

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

www.grabillwindow.com

Almont, MI 48003

Custom manufacturer of all-wood, bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows; lift-slide, pivot & bi-fold doors; Grabill Green sustainability initiatives. Click on No. 1910



This full-panel mahogany door was manufactured by Grabill.

HeartWood Fine Windows & Doors

585-254-8191; Fax: 585-254-1760

www.heartwoodwindowsanddoors.com

Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: made from Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; 60-year-old company.

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Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493

www.historicalarts.com

West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

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Marvin Windows and Doors

888-537-7828; Fax: 651-452-3074

www.marvin.com

Warroad, MN 56763

Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weather stripping; storm windows; numerous design choices & glazing options.

Click on No. 1611



These arch-top French doors from Marvin Windows and Doors were designed to complement the wood interior of this room.

Parrett Windows & Doors

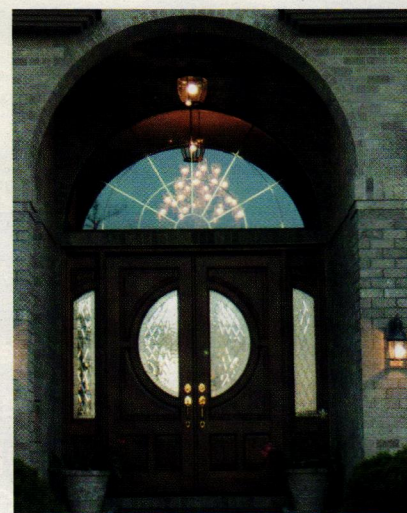
800-541-9527; Fax: 877-238-2452

www.parrettwindows.com

Dorchester, WI 54425

Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.

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Parrett Windows & Doors offers custom doors for any application.

Reilly Windows & Doors

631-891-6945; Fax: 631-208-0711

www.reillywd.com

Calverton, NY 11933

Manufacturer & installer of custom wood windows, doors & shutters: can be designed to meet any ASTM impact requirement; wide selection of wood, finish & hardware options.

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Weston Millwork Co.

816-640-5555; Fax: 816-386-5555

www.westonmillwork.com

Weston, MO 64098

Custom fabricator of wood doors, door frames & complete entryways: paneled, louvered, French, pocket & art-glass doors; wood windows; framed-ledge, screen & storm doors; moldings, millwork & art-glass lites.

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Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcraft.com

Tulsa, OK 74107

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors, balconies & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

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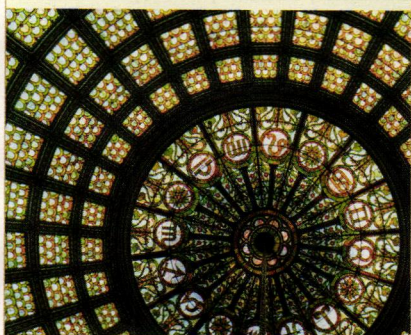


Wiemann Metalcraft fabricated these Art Deco door panels in bronze.

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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 \$40.

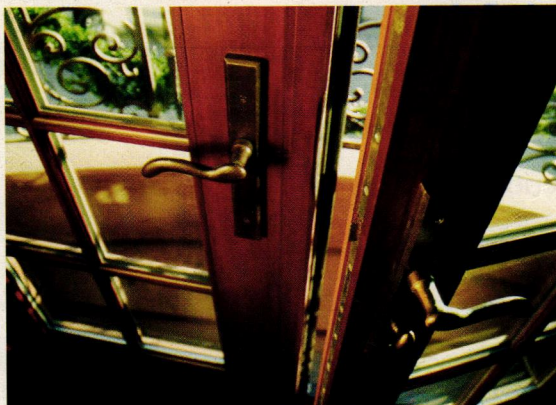


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Hamilton Sinkler

212-760-3377; No fax
www.hamiltonsinkler.com
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Manufacturer of decorative registers & vents, door & window hardware, cabinet hardware & other accessories: brass, bronze & nickel; custom work.
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The cast-bronze Jefferson lever is handcrafted by Hamilton Sinkler.

HeartWood Fine Windows & Doors

585-254-8191; Fax: 585-254-1760
www.heartwoodwindowsanddoors.com
Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: made from Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; 60-year-old company.
Click on No. 1541

House of Antique Hardware

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

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This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine finishes.

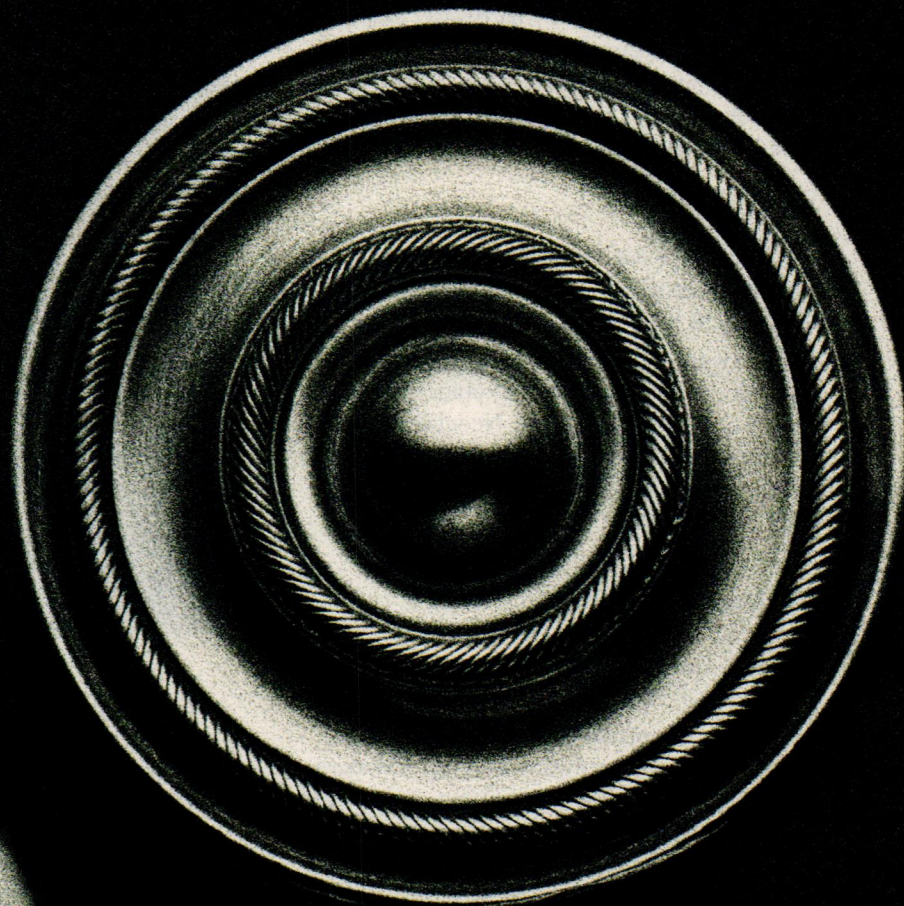
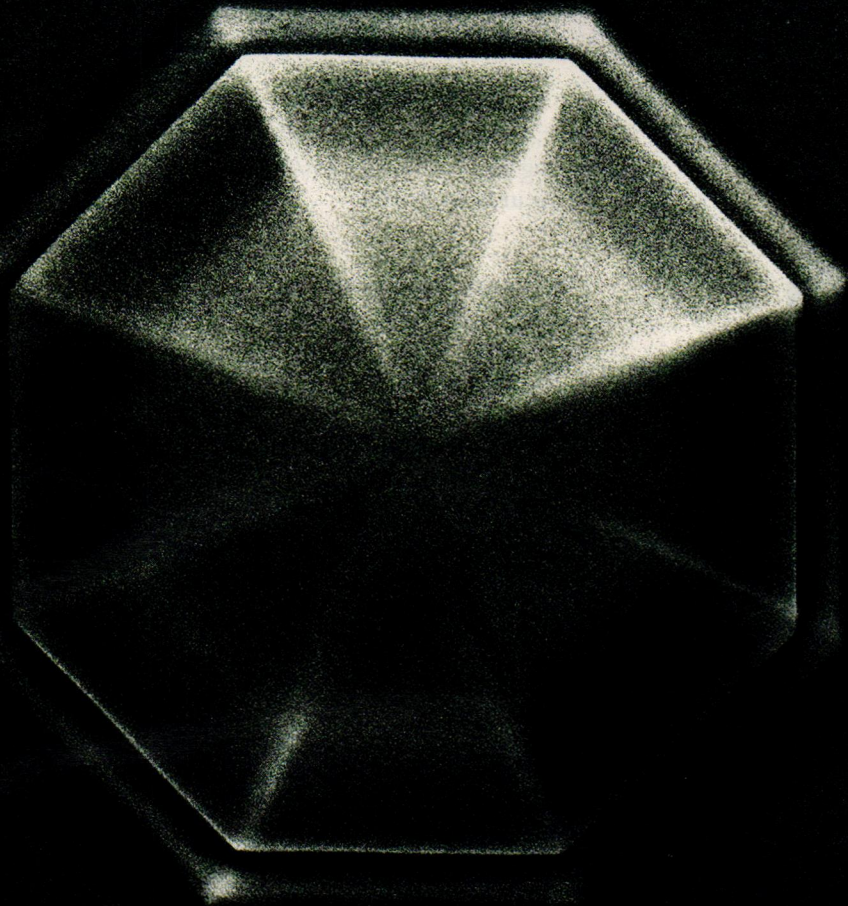
Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.
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Kayne & Son fabricated the historically styled hardware seen on these doors.



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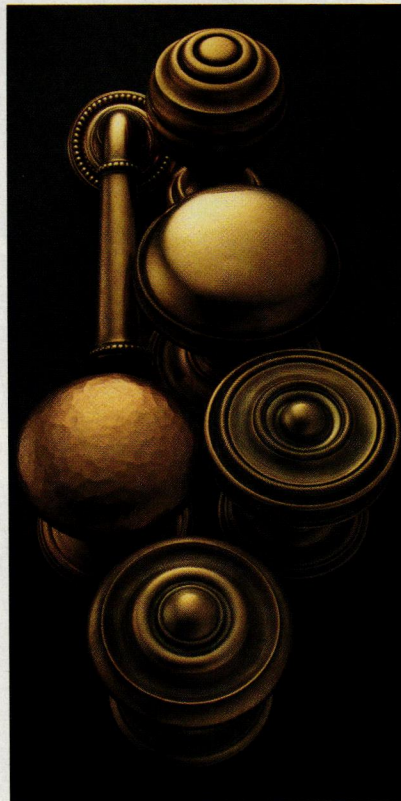
The Nanz Company

212-367-7000; Fax: 212-367-7375

www.nanz.com

New York, NY 10013

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services. **Click on No. 1150**



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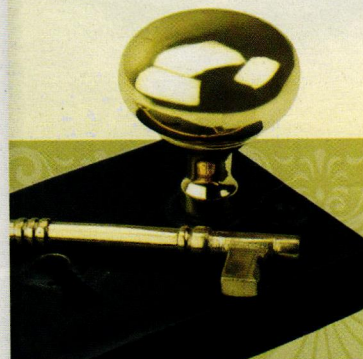
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www.adamsarch.com

Dubuque, IA 52001

Manufacturer of traditional custom wood doors, window sash & units, screens, storms & combinations: all shapes, sizes & wood species; glazing, restoration glass, mortise-&-tenon construction, true-divided lites & more.

Architectural Components, Inc.

413-367-9441; Fax: 413-367-9461

www.architecturalcomponentsinc.com

Montague, MA 01351

Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications. Call for more information.



This reproduction 12/12 window with fan was fabricated by Architectural Components.

Belisle Ancestral Doors and Windows

866-851-5113; Fax: 418-963-2200

www.belislewindows.com

St.-Jean-De-Dieu, QC, Canada G0L 3M0

Custom fabricator of solid-wood windows & doors: pine, western red cedar & alder; all styles. Click on No. 1209

Grabill Windows & Doors

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

www.grabillwindow.com

Almont, MI 48003

Custom manufacturer of all-wood, bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows; lift-slide, pivot & bi-fold doors; Grabill Green sustainability initiatives. Click on No. 1910



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Green Mountain Window

800-797-8502; Fax: 802-747-7864

92 Park St.

Rutland, VT 05701

Manufacturer and distributor of wood windows & entryways: custom & standard designs; historical replicas.

HeartWood Fine Windows & Doors

585-254-8191; Fax: 585-254-1760

www.heartwoodwindowsanddoors.com

Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: made from Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; 60-year-old company.

Click on No. 1541



This Palladian window was crafted by HeartWood Fine Windows & Doors in Honduras mahogany.

Marvin Windows and Doors

888-537-7828; Fax: 651-452-3074

www.marvin.com

Warroad, MN 56763

Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weather stripping; storm windows; numerous design choices & glazing options.

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800-541-9527; Fax: 877-238-2452

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Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.

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Reilly Windows & Doors manufactured and installed these windows.

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Calverton, NY 11933

Manufacturer & installer of custom wood windows, doors & shutters: can be designed to meet any ASTM impact requirement; wide selection of wood, finish & hardware options.
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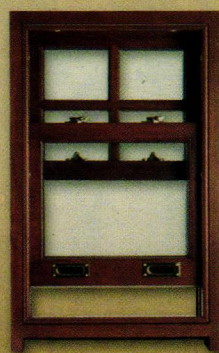
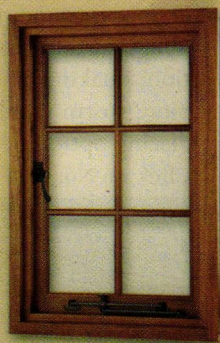
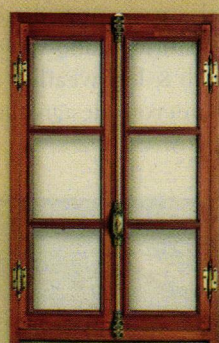
Weston Millwork Co.
816-640-5555; Fax: 816-386-5555
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Weston, MO 64098

Custom fabricator of wood doors, door frames & complete entryways: paneled, louvered, French, pocket & art-glass doors; wood windows; framed-ledge, screen & storm doors; moldings, millwork & art-glass lites.
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Weston Millwork uses mortise-and-tenon joinery for sash construction.

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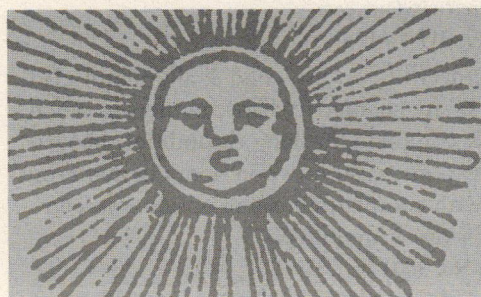


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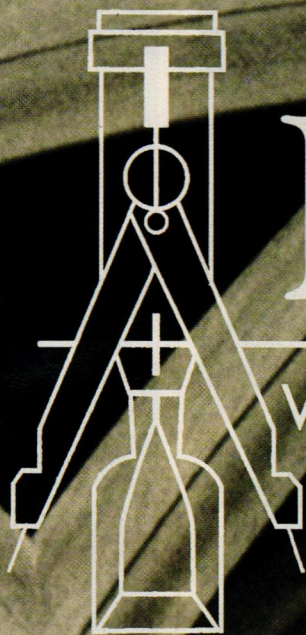
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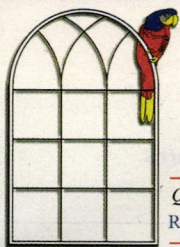
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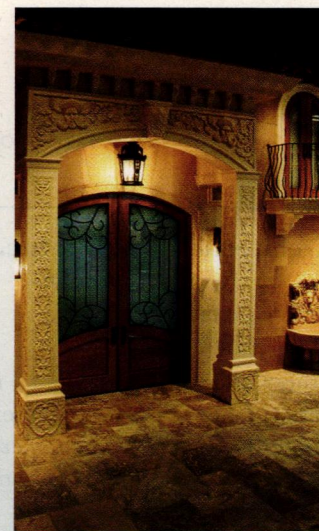
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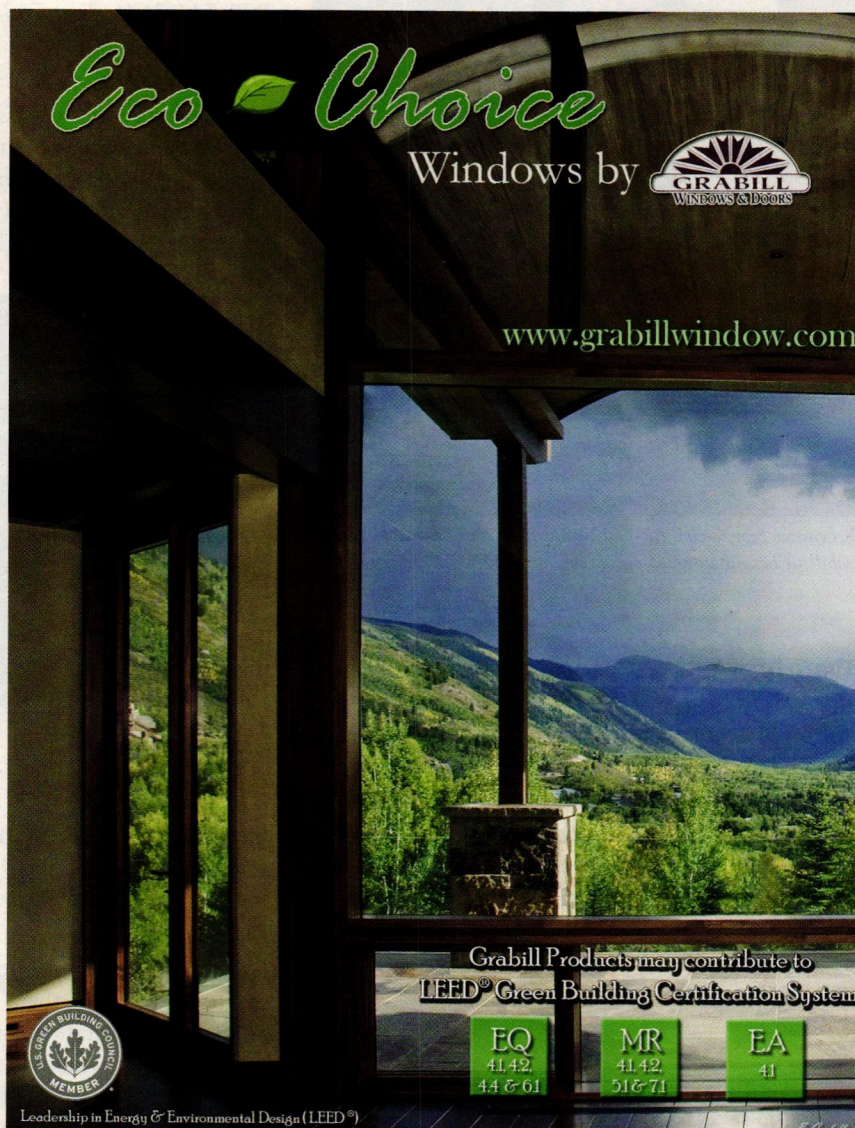
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800-204-3858; Fax: 256-761-1967

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Talladega, AL 35161

Manufacturer of custom ornamental metal castings: capitals, fences, lighting, planters, gazebos, doors, windows, grilles, skylights, cresting, fountains & porch parts; iron, aluminum, bronze, brass, stainless steel & ductile iron.

Grabill Windows & Doors

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

www.grabillwindow.com

Almont, MI 48003

Custom manufacturer of all-wood, bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows; lift-slide, pivot & bi-fold doors; Grabill Green sustainability initiatives.

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This custom bronze-clad tilt-and-turn window was fabricated by Grabill; it has an antiqued patina and an aged-wood interior.

Historical Arts & Casting, Inc.

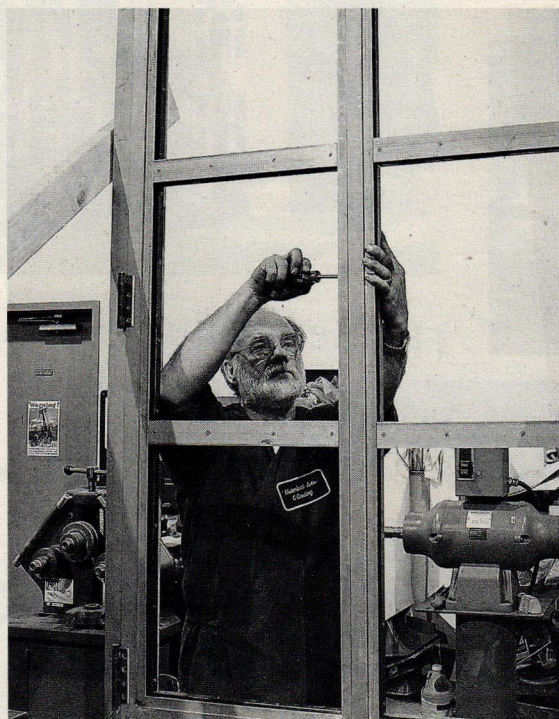
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www.historicalarts.com

West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Click on No. 1210



A craftsman assembles a 3x5-ft. bronze window in the Historical Arts & Casting studio.

Mon-Ray, Inc.

800-544-3646; Fax: 763-546-8977

www.monray.com

Minneapolis, MN 55427

Manufacturer of DeVAC aluminum windows: replacement or secondary systems; operating double-hung, slider & fixed openings; custom radius shapes matched (round top, arch, Gothic & more); 1/8- to 1/2-in. glazing thickness.

Click on No. 1288



Mon-Ray's aluminum and storm windows can be used in restoration and new construction projects.

Seekircher Steel Window Repair Corp.

914-734-8004; Fax: 914-734-8009

www.seekirchersteelwindow.com

Peekskill, NY 10566

Reparer of steel casement windows: performed on location; more than 7,000 windows repaired annually in 26 states; large collection of vintage steel casement windows, doors & hardware; family-owned business established in 1977.



Seekircher, a specialist in steel casement-window adjustment and restoration, rebuilt this window after it was damaged in a storm.

Solar Innovations, Inc.

800-618-0669; Fax: 800-618-0743

www.solarinnovations.com

Pine Grove, PA 17963

Designer, fabricator & installer of aluminum & wood glazed structures: skylights, sunrooms, greenhouses, conservatories & pool & spa enclosures; folding, tilting, sliding & stacking doors, walls, windows & screens; walkways, canopies, gutters, finials & more; HIC #: PA051151.

Steel Windows & Doors USA

203-579-5157; Fax: 203-579-5158

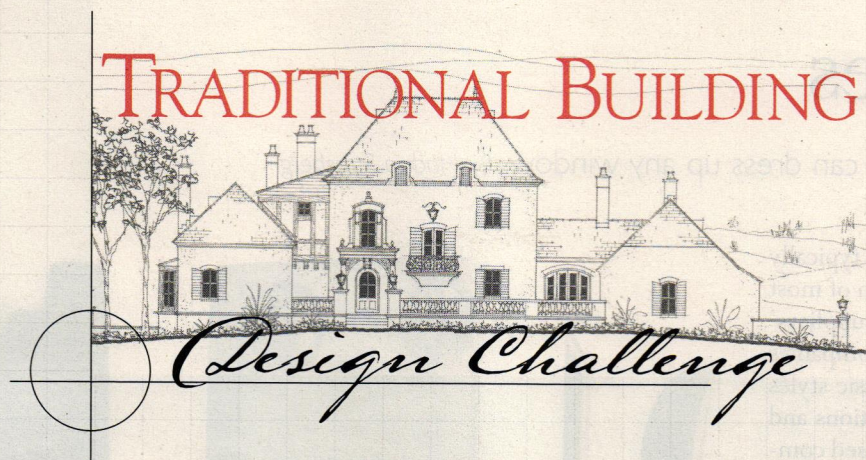
www.steelwindowsanddoors.com

Bridgeport, CT 06607

Supplier of steel, bronze & stainless steel windows & doors: hot rolled, cold formed, thermally broken; custom colors; variety of finishes available.



Hot rolled steel windows and doors are the specialty of Steel Windows & Doors.



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Traditional Building Design Challenge

October 22-23, 2010

Historic Chicago Navy Pier, Chicago, IL

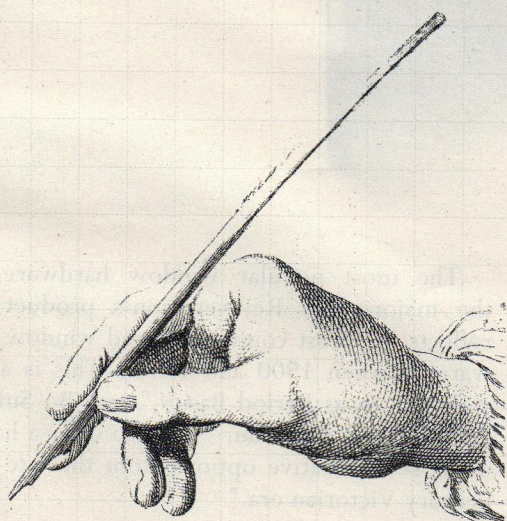
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This year's Design Challenge will be a team competition. Each firm or design team will consist of up to three participants working together for two days to design and draw a new "old" house for an historic Chicago neighborhood. The winning design will get a contract to sell the design plans through *New Old House* for one year. Design teams may comprise members of the same or different architectural or building design firms or teams from colleges, technical colleges and universities.

To qualify for the Traditional Building Design Challenge you must submit an application, \$100 entry fee and up to three examples of your firm's or company's work. Portfolio submissions should include renderings, images or photos of specific projects that reflect your experience and knowledge of the traditionally inspired movement. During the LIVE Design Challenge all contestants are expected to design and draw a presentation plan of each floor, an exterior elevation of the front and side facades and a site plan. As a participant in the Design Challenge you will be busily working at locations where conference attendees can observe and interact with you and your team. It is a great way to get your firm or company noticed at the Traditional Building Exhibition and Conference! Apply today!

To download a Traditional Building Design Challenge application, please visit www.traditionalbuildingshow.com or call 1-866-566-7840 ext 0 to receive it by fax or mail.

Presentations and judging will take place at 2:30 p.m. on Saturday, Oct. 23, 2010, in the Exhibit Hall at the Traditional Building Exhibition and Conference in Chicago.

Entries Due: October 4, 2010

Final Touches

Appropriate traditional hardware can dress up any window. *By Hadiya Strasberg*

While window hardware typically represents a small portion of most architectural hardware suppliers' product lines, many companies offer window hardware in numerous classic styles as well as hard-to-find traditional replications and distinctive custom designs. Three U.S.-based companies – The Nanz Company, Rejuvenation and Hamilton Sinkler – offer a wide range of window hardware, from casement stays and sash lifts to turn buttons and pivots.

Custom Elegance

Nanz, an international architectural hardware company based in New York City, was founded 20 years ago by Carl Sorenson and Steve Nanz. "The owners first began working on Park Avenue restoration projects," says Alyson Dicks, sales director. "Today Nanz is involved with both residential and commercial projects around the world, providing custom bath, door, window and cabinet hardware in brass."

Window hardware accounts for about 25 percent of Nanz's residential projects. Hardware is available for any type of window – double- and triple-hung, casement, sash, transom and European-style tilt-&-turn windows. "The company also manufactures hardware for special applications, including low-profile hardware, pivot hinges for awning-type windows and casement stays for both in-swing and out-swing windows," says Dicks. "Hardware for screens, storm windows and shutters is also available."

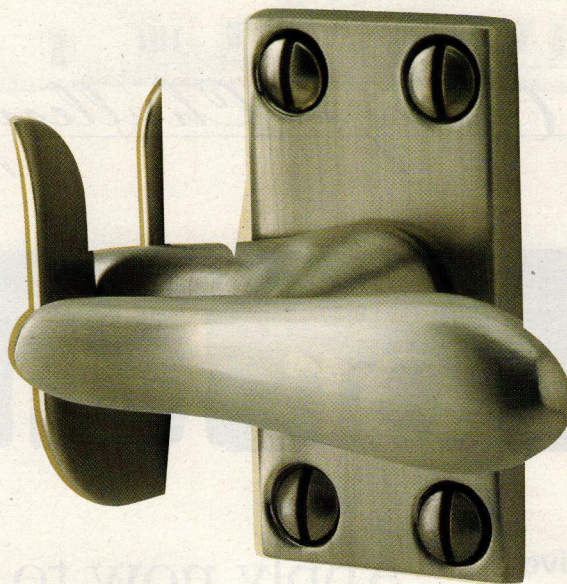
The best-selling items from Nanz are the offset and center pivots. "We are also seeing more interest in the interior mechanisms, such as those for tilt-&-turn windows especially," says Dicks.

Nanz works exclusively in brass and provides a range of plated and patinated finishes. "All of our products are hand-finished using 400-year-old techniques," says Dicks. "We are able to accommodate almost any finish." Some of the most popular finishes are polished nickel, satin nickel, dark oxidized bronze, pewter and antique brass.

The company can also supply almost any style of window hardware, as it has an in-house design department. Nanz works closely with its clientele, the majority of which are involved in the architectural trade, to create hardware stylistically suitable for each residence. "We are constantly adding new products to our line," says Dicks. These can be viewed at one of their showrooms in New York City, Los Angeles, Chicago, Greenwich, CT, and London, and at www.nanz.com.

Vintage Reproductions

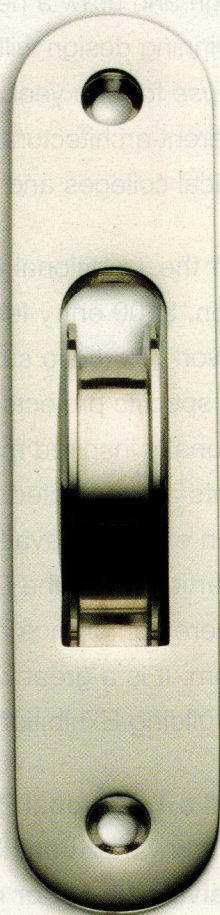
Established in 1977 as an architectural salvage company, Rejuvenation has since expanded to include reproduction lighting, vintage lighting and hardware. Lighting is the core of the business, with window hardware accounting for a fairly small percentage, but the line has established itself among homeowners and tradespeople as period-authentic.



This casement fastener with rim strike, model #EB 7052 from Rejuvenation, is available in six standard finishes, including brushed nickel. *Photo: courtesy of Rejuvenation*



Hamilton Sinkler specializes in bronze hardware, such as sash lock model #SL-105, with bronze patina and brass brushed nickel finishes. *Photo: courtesy of Hamilton Sinkler*



The brass sash pulley, model #9336 from Nanz, can accommodate any size double-hung window. The face measures 5 7/8 x 1 1/4 in. *Photo: courtesy of The Nanz Company*

Casement adjusters and fasteners, sash hardware – such as locks, lifts, cords, pulleys and turn buttons – and drapery rod sets are the core of the stock window hardware line. All the hardware designs are reproductions of originals drawn from an archive of about 2,000 catalogs, which date back to the 1800s. Rejuvenation also reverse-engineers original antique pieces.

The most popular window hardware, and the majority of Rejuvenation's product line, reflects the most commonly used window hardware between 1900 and 1940. "This is a style we refer to as Period Basics," says Bo Sullivan, Rejuvenation historian. "We also offer a handful of more decorative options from the late-19th-century Victorian era."

One-of-a-kind restored antique window hardware can be acquired through the salvage department. "The salvage hardware is really fun to dig through," says Nicole Curcio, public relations manager. "We have some wonderful finds, though there may not be enough original pieces to accommodate an entire house, or they may not be the exact match to existing hardware."

Among the salvage window hardware currently available is a set of seven ca. 1900 cast Yale & Towne "Largo" sash lifts; a ca. 1910 cast casement window crank adjuster; ca. 1870 "gigantic" sash locks; and a set of ca. 1870 primitive shutter dogs. Since the antique items are often one-of-a-kind, the inventory is always changing, so it is best to check Rejuvenation's website frequently.

The majority of Rejuvenation's line is solid brass to stay true to original designs. A small percentage, including the Eastlake sash lock, is made in cast iron. Exclusive hardware is available in six standard finishes – burnished antique, brushed nickel, lacquered brass, oil-rubbed bronze, polished nickel and unlacquered brass. The finish choices make it easy to match existing hardware. "The standard finishes match those of Rejuvenation's other hardware and lighting collections, so the house can be unified in its design," says Curcio.

Rejuvenation has retail stores in Portland, OR, and Seattle, WA, but all of the window hardware can be found with online at www.rejuvenation.com.

Rustic Finishes

For those searching for a more rustic, European style, Hamilton Sinkler has a selection of window hardware in a bronze patina finish. Primarily a door hardware and plumbing manufacturer, Hamilton Sinkler also creates vents, registers, bathroom accessories, shelf brackets and electrical hardware. Window hardware makes up about 10 percent of its business.

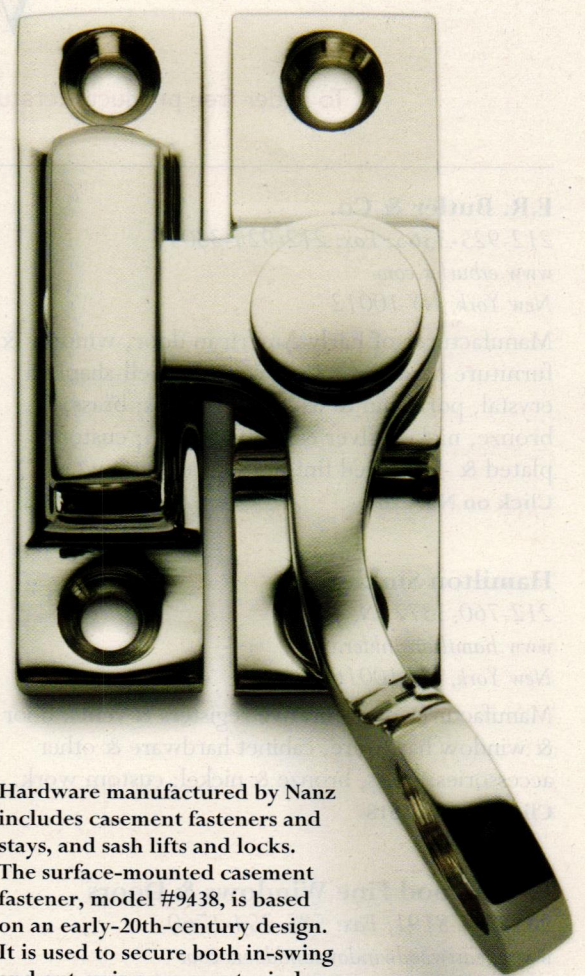
The solid-bronze hardware is manufactured in India in a traditional sand-casting process. The hardware is then finished in rustic bronze, bronze patina or brass brushed nickel. "The bronze patina finish is our trademark," says Marianthi Theodossiou, sales and marketing executive. "It is designed to weather naturally and change over time, a so-called 'living finish.' We want the hardware to take on a rustic, textured look."

Hamilton Sinkler has an ever-evolving collection of lever catches, as well as sash lifts and locks. The company offers traditional designs as well as items that have been slightly elaborated upon to differentiate them from other hardware on the market. One such piece is the sash lock model #SL-105 – a reproduction that dates to ca. 1900 – to which designers added a swirl pattern at the top.

Custom design and manufacturing is offered for those who want to replicate existing hardware or hardware designs from a pattern catalog. "We are pleased to be able to create custom designs for homeowners and architects," says Theodossiou. "One recent project was for an estate in Bernardsville, NJ, where we restored the

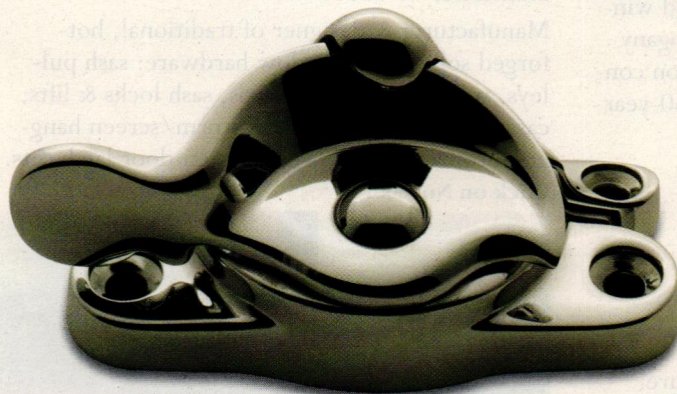


Hamilton Sinkler's lever catch model #SL-110, its most popular window hardware piece, is 2 in. wide with a 4¼-in. maneuverable arm. Photo: courtesy of Hamilton Sinkler



Hardware manufactured by Nanz includes casement fasteners and stays, and sash lifts and locks. The surface-mounted casement fastener, model #9438, is based on an early-20th-century design. It is used to secure both in-swing and out-swing casement windows.

Photo: courtesy of The Nanz Company



Nanz model #9495 sash lock in fixed brass dates to the early-20th century.

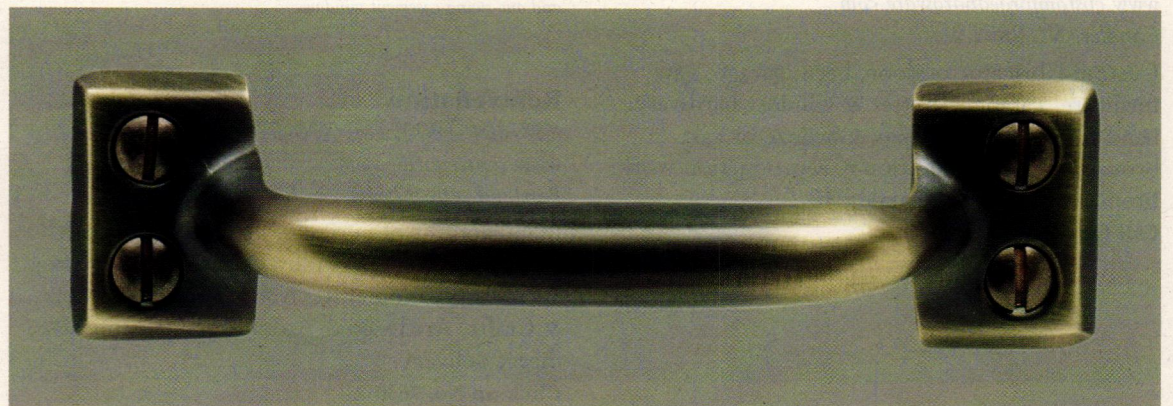
Photo: courtesy of The Nanz Company

original mid-20th-century hardware throughout the home, from the window hardware to the door hardware. For pieces that were too dilapidated, we created replicas."

Whether one is in the market for stock or custom, or replicated or restored window hardware, Hamilton Sinkler can manufacture it. The company

retails at independently owned high-end showrooms across the U.S., and its product line can also be viewed at www.hamiltonsinkler.com. ■

Hadiya Strasberg is an M.Arch. candidate at Massachusetts College of Art & Design and a contributor to *Period Homes* and *Traditional Building*.



Rejuvenation supplies bar, hook and flush sash lifts. A burnished-antique finish was applied to the 4-in. bar sash lift, model #EB 1957. Photo: courtesy of Rejuvenation

Window Hardware

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Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.
Click on No. 2260

Hamilton Sinkler

212-760-3377; No fax
www.hamiltonsinkler.com
 New York, NY 10016

Manufacturer of decorative registers & vents, door & window hardware, cabinet hardware & other accessories: brass, bronze & nickel; custom work.
Click on No. 1618

HeartWood Fine Windows & Doors

585-254-8191; Fax: 585-254-1760
www.heartwoodwindowsanddoors.com
 Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: made from Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; 60-year-old company.
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House of Antique Hardware

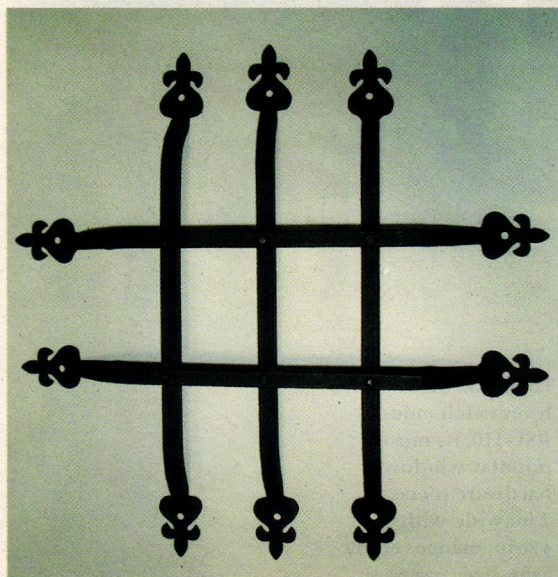
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
 Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
Click on No. 339

Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
 Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.
Call for more information.

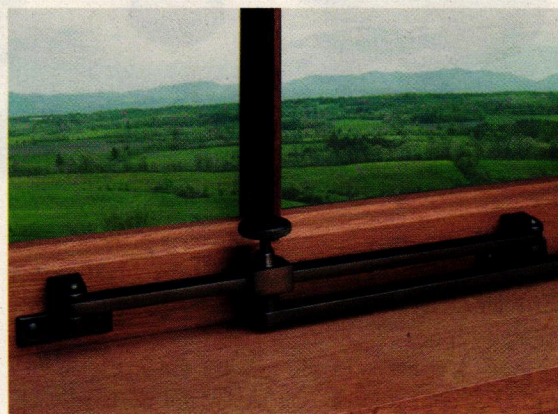


This hand-forged fleur-de-lis window grill was fabricated by Kayne & Son.

Phelps Co.

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

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.
Click on No. 6001



The model #CSB34 casement stay from Phelps Company, shown here with an oil-rubbed bronze finish, can be used on both in-swing and out-swing casement windows.

Rejuvenation

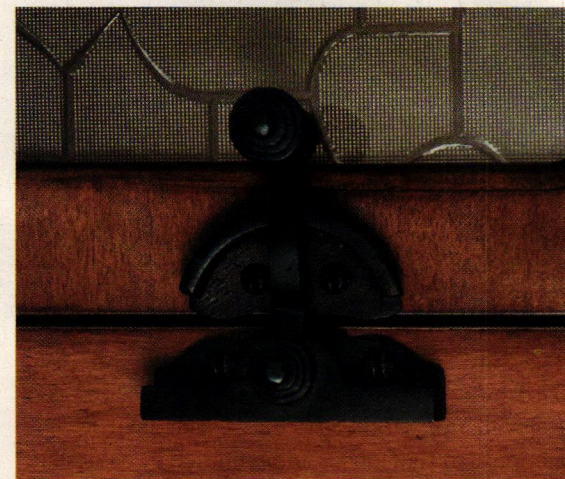
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
 Portland, OR 97210

Manufacturer of period-style lighting & hardware: door, bath, window & cabinet hardware; Victorian, Colonial Revival, Neoclassical, Arts & Crafts, Art Deco & Atomic Age; 12 finishes; direct delivery.
Click on No. 7630

Signature Hardware

866-855-2284; Fax: 800-682-6826
www.signaturehardware.com
 Erlanger, KY 41017

Direct distributor of traditional cast-iron & acrylic kitchen & bath items: bathtubs, porcelain sinks, brass faucets, shower rods & rings; mailboxes; floor registers & air returns; decorative door & window hardware; electric & gas lighting.

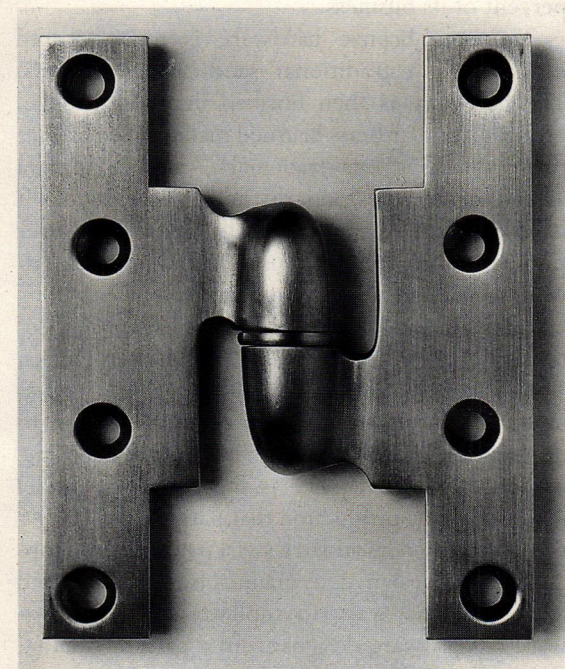


This solid-bronze sash lock is available from Signature Hardware.

The Nanz Company

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

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.
Click on No. 1150



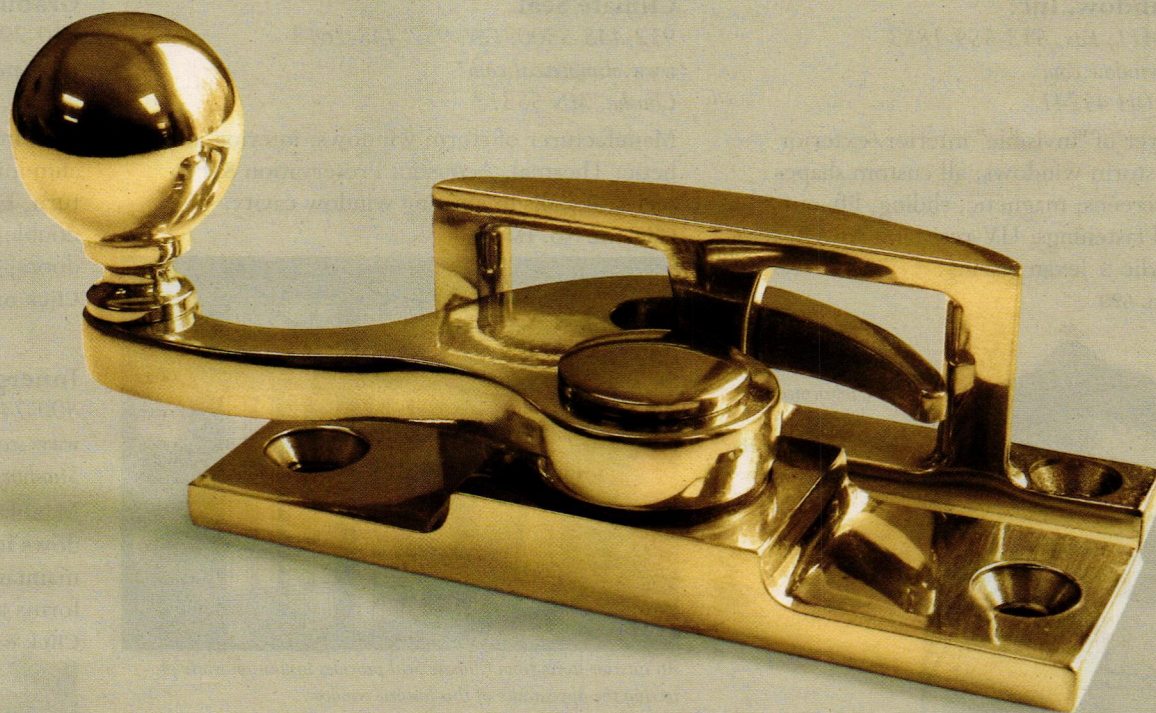
The olive knuckle hinge, model #3003 from Nanz, is fashioned after a design manufactured in Connecticut during the early-20th century and is sand cast in brass.

Sash locks

www.phelpscompany.com

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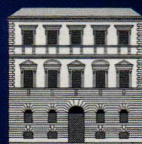
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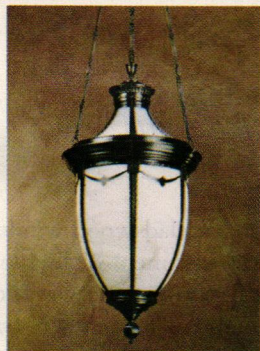
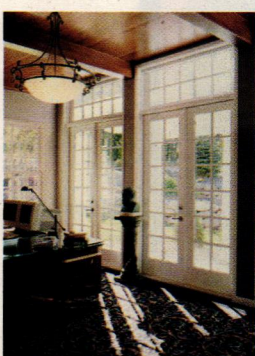
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Manufacturer of "invisible" interior/exterior aluminum storm windows: all custom shapes & colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E, tempered, acrylic & lexan glazing.
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Allied Window designed and fabricated the bowed storm windows for this historic home.

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www.architecturalcomponentsinc.com
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952-448-5300; Fax: 952-448-2613
www.climate seal.com
 Chaska, MN 55318

Manufacturer of storm windows: interior, magnetic; Thermal, Acoustic, Preservation & Pro series; installs in existing window cavity.
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An interior storm from Climate Seal provides insulation while protecting the appearance of this historic window.

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www.coppawoodworking.com
 San Pedro, CA 90731

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

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www.grabillwindow.com
 Almont, MI 48003

Custom manufacturer of all-wood, bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows; lift-slide, pivot & bi-fold doors; Grabill Green sustainability initiatives.
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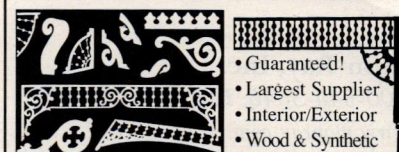
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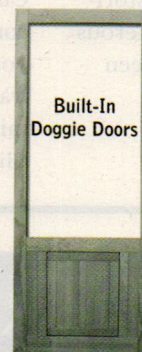
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Mon-Ray manufactures high-performance storm windows and doors for both exterior and interior historical applications.

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www.parrettwindows.com

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Vintage Woodworks

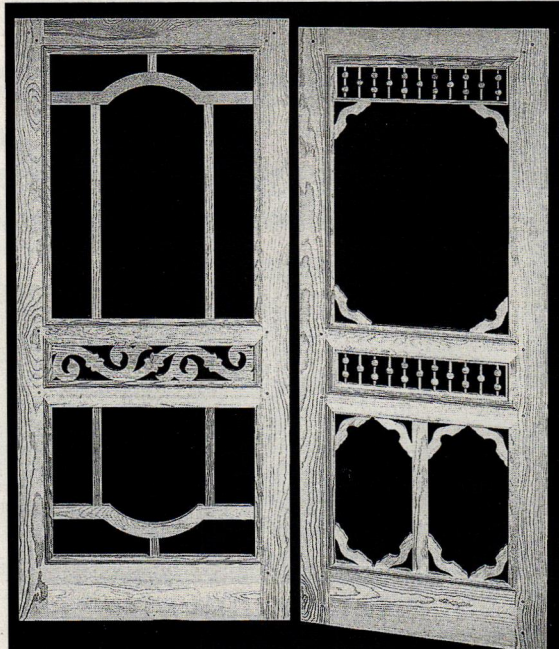
903-356-2158; Fax: 903-356-3023

www.vintagewoodworks.com

Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.

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This pine window screen by was fabricated by Weston Millwork.

Wiemann Metalcraft

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www.wmcrafter.com

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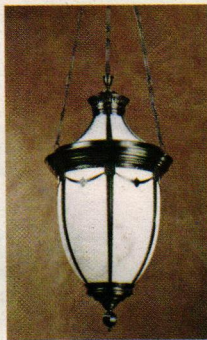
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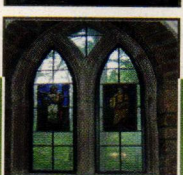
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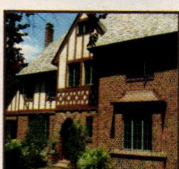
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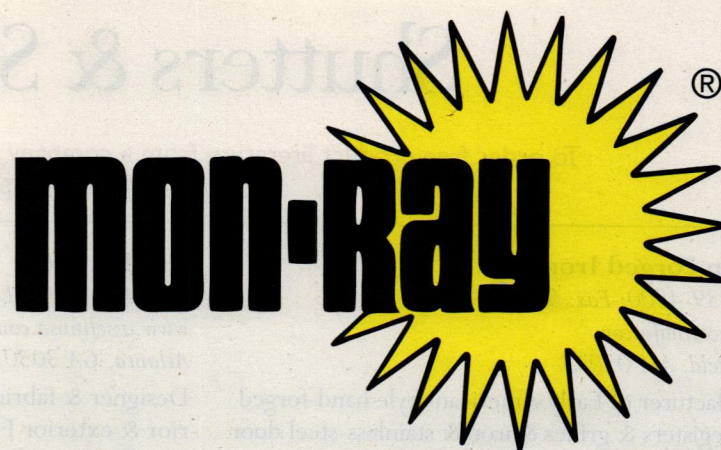
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www.intbau.org

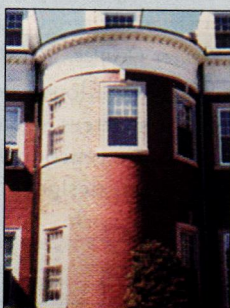
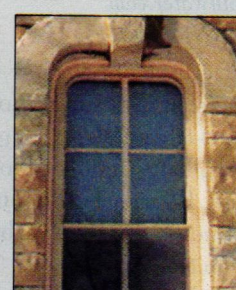
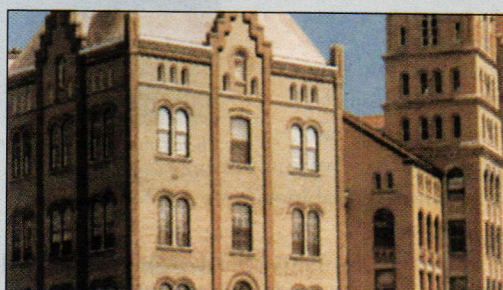
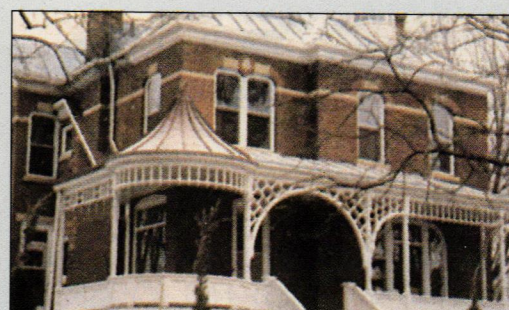
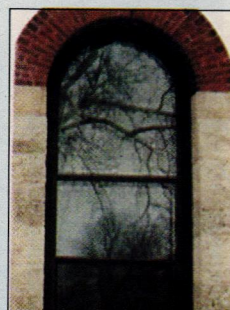
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www.monray.com

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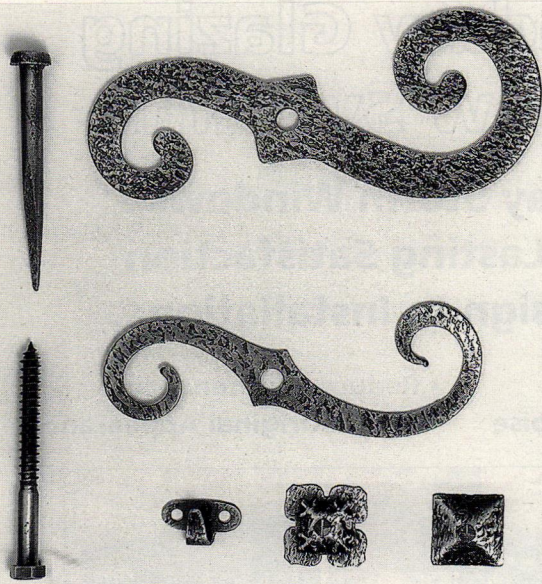
Acorn Forged Iron

508-339-4500; Fax: 508-339-0104

www.acornmfg.com

Mansfield, MA 02048

Manufacturer of Early American-style hand-forged iron registers & grilles & iron & stainless-steel door & window hardware: latches, knockers & pulls; garage, shutter, furniture & wood-gate hardware; Tremont steel-cut nails for restoration projects.



Acorn hand forged these 6 3/4- and 8-in. shutter holdbacks.

Architectural Products by Outwater, LLC

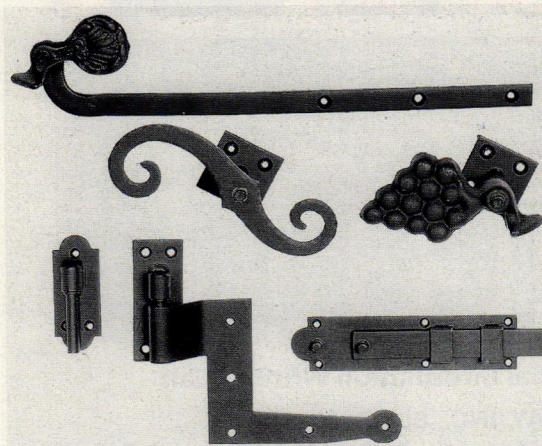
800-835-4400; Fax: 800-835-4403

www.outwater.com

Bogota, NJ 07603

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

Click on No. 5008



This collection of shutter hardware is available from Outwater in wrought iron.

Asselin, Inc.

404-419-6114; Fax: 404-419-6116

www.asselinusa.com

Atlanta, GA 30305

Designer & fabricator of custom handcrafted interior & exterior French windows, doors & shutters in solid French oak or Moabi, parquet flooring, roof trusses & interior wood paneling: traditional joinery & carpentry.

Atlantic Premium Shutters

866-288-2726; Fax: 800-709-9109

www.atlanticpremiumshutters.com

Wixom, MI 48393

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

Click on No. 1534



These Louvered Colonial shutters from Atlantic Premium Shutters are paired with historically accurate hardware.

Beech River Mill

603-539-2636; Fax: 603-539-1384

www.beechrivermill.com

Center Ossipee, NH 03814

Supplier of louvered doors, exterior Spanish cedar shutters & shutter hardware: duplication & authentic reproduction in any size & period; consultation, design, site visit & installation services; custom work.



These Spanish cedar shutters were supplied by Beech River Mill.

Kayne & Son Custom Hardware

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

www.customforgedhardware.com

Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.

Call for more information.



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

Reilly Windows & Doors

631-891-6945; Fax: 631-208-0711

www.reillywd.com

Calverton, NY 11933

Manufacturer & installer of custom wood windows, doors & shutters: can be designed to meet any ASTM impact requirement; wide selection of wood, finish & hardware options.

Click on No. 9210

Shuttercraft, Inc.

203-245-2608; Fax: 203-245-5969

www.shuttercraft.com

Madison, CT 06443

Manufacturer of mortise-&-tenon wood shutters: cedar & mahogany exterior movable & fixed louver, board and batten & raised panel; cutouts, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; full painting services; family owned for 20 years; shutters all made in the U.S.; shipped nationwide.

Click on No. 5005



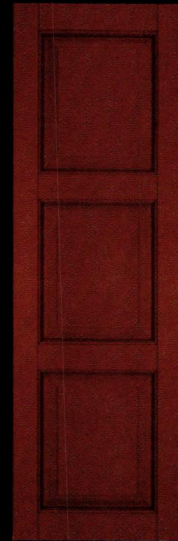
Shuttercraft supplied and installed these shutters with a sailboat cutout.



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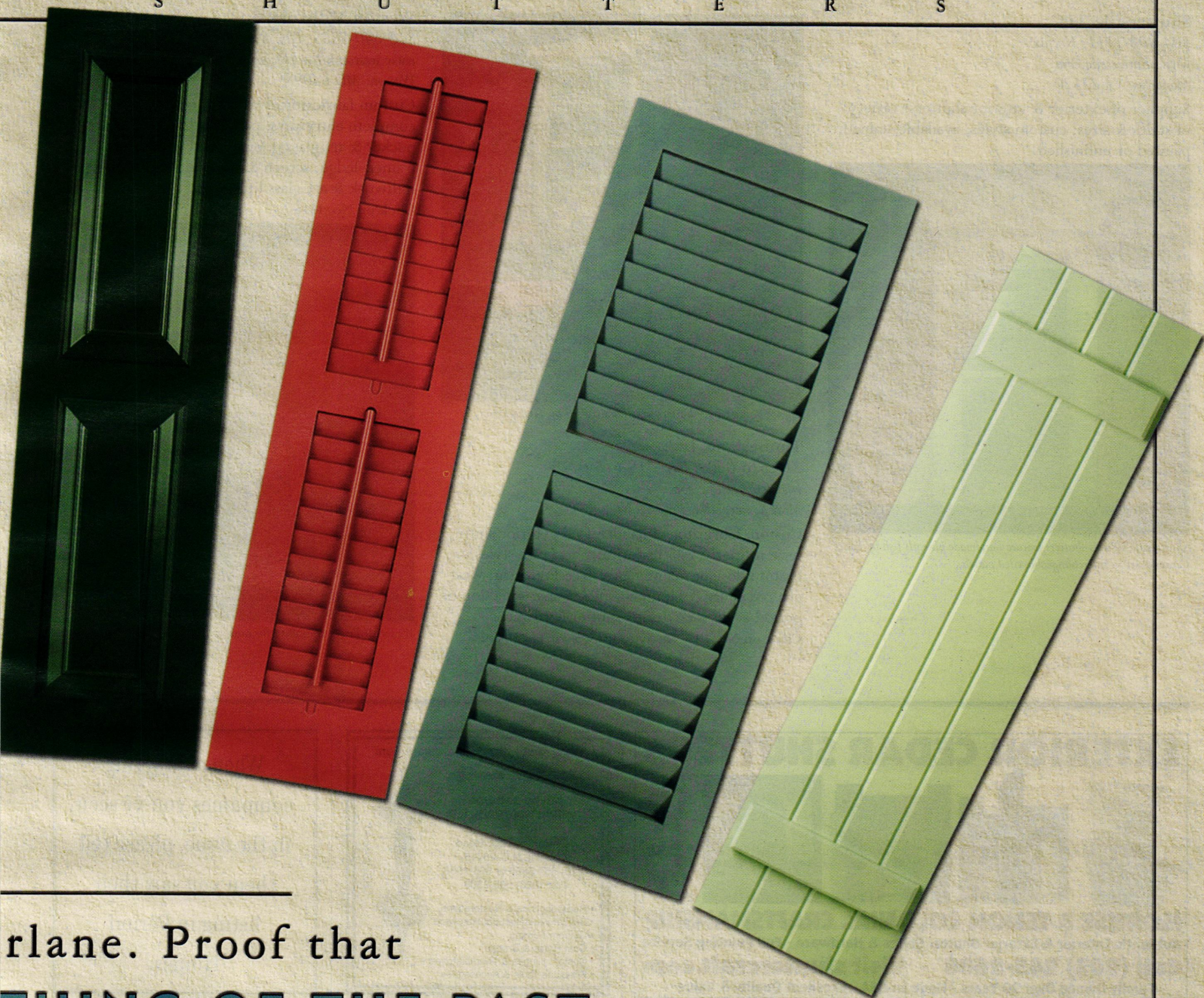
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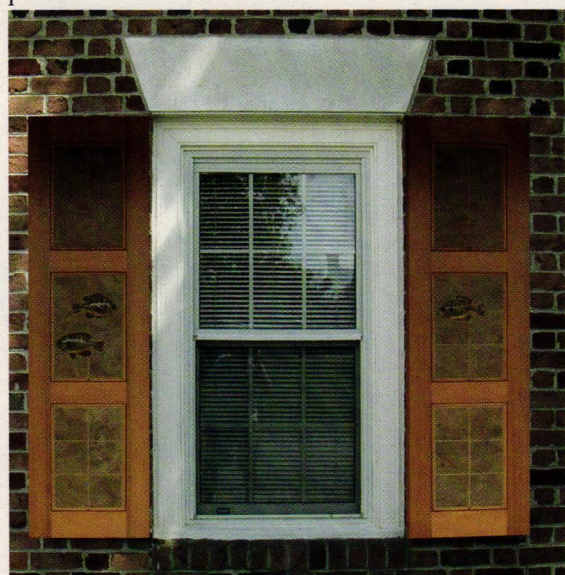
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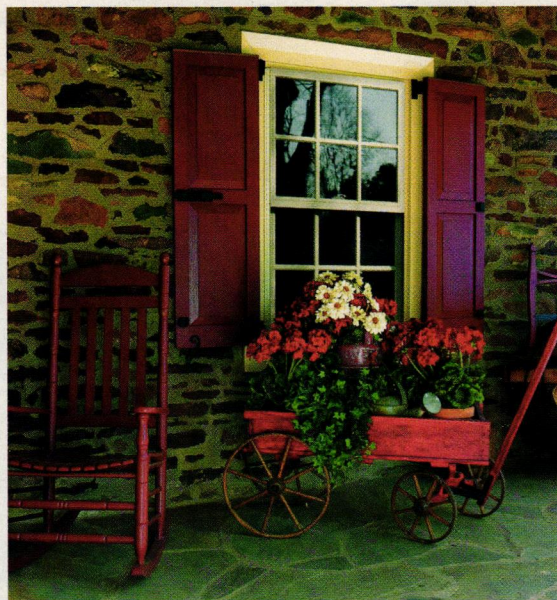
CLICK ON NO. 1056 FOR WOOD & 1595 FOR ENDURIAN

Shutterstile, LLC
804-493-1111; No fax
www.shutterstile.com
Montross, VA 22520

Supplier of exterior & interior shutters: variety of styles & sizes; custom styles; available stained, painted or unfinished.



Shutterstile's Pisces shutters feature handmade bluegill fish by Pisces Ceramics set in interchangeable tiled panels.



These Shaker panel shutters were handcrafted by Timberlane.

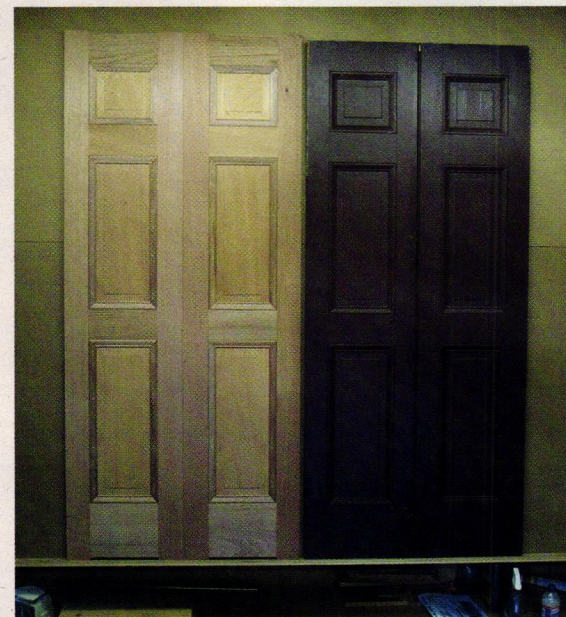
Timberlane, Inc.
215-616-0600; Fax: 215-616-0749
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Custom fabricator of handcrafted exterior shutters: more than 25 historically accurate styles or custom design; maintenance-free Endurian, western red cedar & Honduras mahogany; selection of period-accurate exterior shutter hardware.
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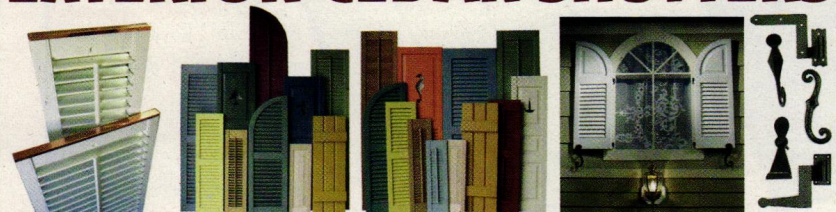
Custom fabricator of wood doors, door frames & complete entryways: paneled, louvered, French, pocket & art-glass doors; wood windows; framed-ledge, screen & storm doors; moldings, millwork & art-glass lites.

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Weston Millwork replicated this raised-panel shutter in Spanish cedar.

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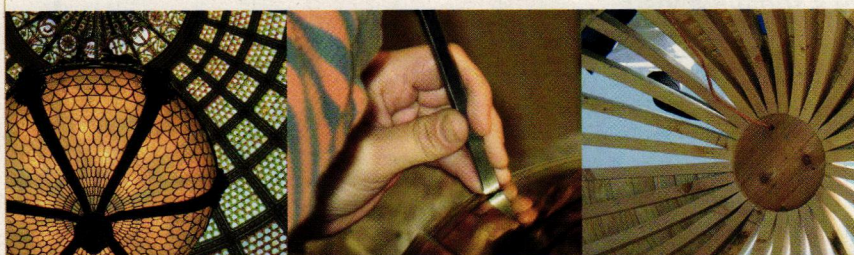


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www.bendheim.com

Passaic, NJ 07055

Importer & distributor of specialty glass: Restoration Glass(R), handmade clear window glass; architectural, stained & mouth-blown glass. Click on No. 1487



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Flickinger Glassworks, Inc.

718-875-1531; Fax: 718-875-4264

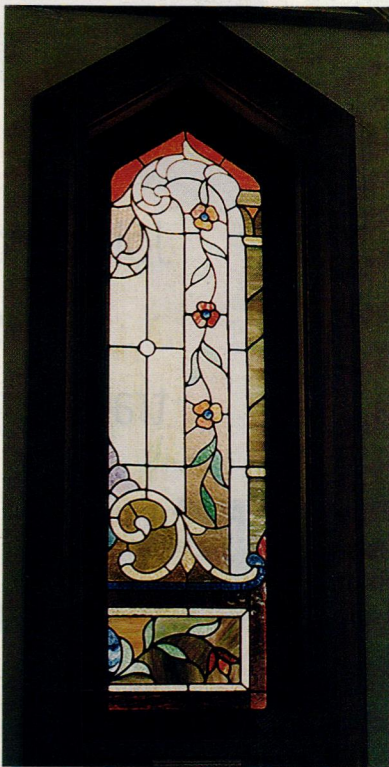
www.fgw-ny.com

Brooklyn, NY 11231

Art glass studio: custom glass bending for curved brownstone windows; one-of-a-kind reproductions, complex shapes & custom molds; glass lighting fixtures & restoration.



Flickinger Glassworks has 6,000 steel molds for producing bent glass.



Grabill restored the top panel of this stained-glass window and fabricated the lower panel to match.

Grabill Windows & Doors

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

www.grabillwindow.com

Almont, MI 48003

Custom manufacturer of all-wood, bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows; lift-slide, pivot & bi-fold doors; Grabill Green sustainability initiatives. Click on No. 1910



This solid-mahogany entry door with leaded and beveled glass was manufactured by Jack Wallis.

Jack Wallis Doors & Stained Glass

270-489-2613; Fax: 270-489-2187

www.jackwallisdoors.com

Murray, KY 42071

Supplier of solid-wood doors, sidelites, transoms & turnkey entryways: Victorian carved & stained-glass doors made with blind mortise-& tenon construction; stained, beveled & leaded glass; stock & custom; shipped anywhere.

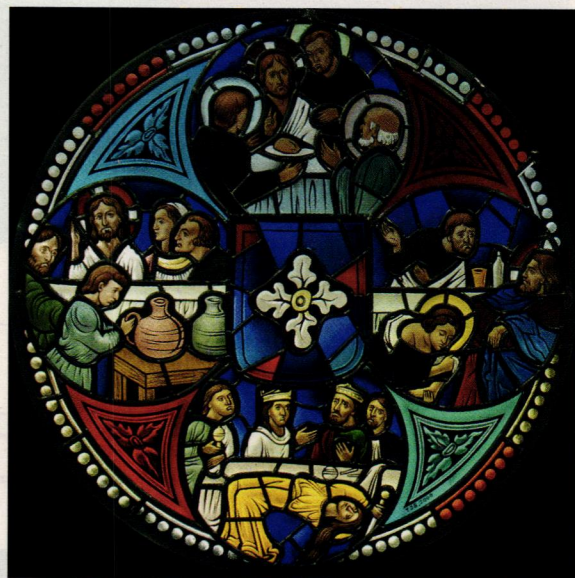
Judson Studios

800-445-8376; Fax: 323-255-8529

www.judsonstudios.com

Los Angeles, CA 90042

Custom fabricator of stained glass: restoration & new pieces; mosaic, carved & etched glass, fine art & other specialty items.



This stained-glass detail was created by Judson Studios.

Kina Custom Glass

800-492-5780; No fax

www.kinaglass.com

Clinton, WA 98236

Custom fabricator of art glass: beveled, leaded & stained & painted; window treatments, room dividers, skylights & wood doors; antique original & historical replicas.

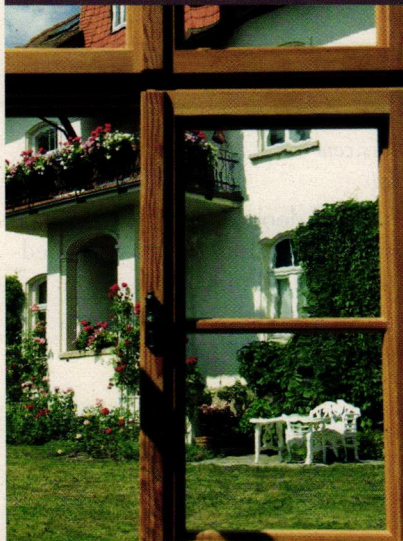
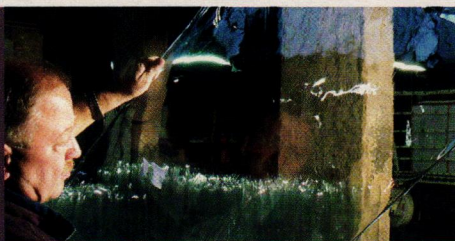
Michael Davis Stained Glass

718-383-3712; Fax: Same as phone

www.michaeldavisglass.com

Long Island City, NY 11101

Art-glass studio: vases, stained-glass windows & lighting; blown commissions & replications; cast- & stained-glass restoration; architectural installations & consultations.



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ChimneyPot.com

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www.chimneypot.com
 Avella, PA 15312

Supplier of terra-cotta chimney pots & antique cast-iron leader boxes: new, antique & custom American chimney pot styles; more than 1,200 chimney pots in stock from around the world.

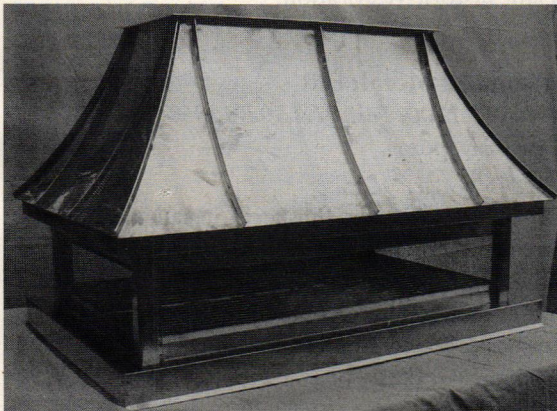


ChimneyPot.com supplies chimney pots in a variety of sizes, shapes and finishes.

Copper-Inc.com

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

Manufacturer & distributor of handcrafted copper ridge caps, cupolas, finials, vents, gutter systems, chimney caps & pots, weathervanes, copper finishing products & more: custom; copper & lead-coated copper; online catalog.



This French curved chimney cap was handcrafted in copper by the artisans at Copper-Inc.com.

CopperCraft, Inc.

800-486-2723; Fax: 817-490-9661
www.coppercraft.com
 Grapevine, TX 76051

Fabricator of architectural sheet metal using traditional metalworking skills & modern technology: spires, weathervanes, dormers, cupolas, cornices, gutters, metal roofing, cladding, chimney caps & more; copper & lead-coated copper.

www.period-homes.com

EJMcopper Inc.

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

Manufacturer of custom architectural copper products: chimney caps, range hoods, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.



EJMcopper fabricated this chimney cap, which includes a bug screen.

Exhausto, Inc.

800-255-2923; 770-587-3238
www.chimneyfans.com
 Roswell, GA 30076

Manufacturer of chimney-top-mounted cast-aluminum fans: solves smoke problems in wood or gas fireplaces, stoves, furnaces & pizza ovens; can be mounted on any chimney; variable-speed motors.

Gladding, McBean, Div. of Pacific Coast Bldg.

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

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, cornices, balustrades, piazza floor tile & garden pottery: CAD drawings; color matching. Click on No. 6010

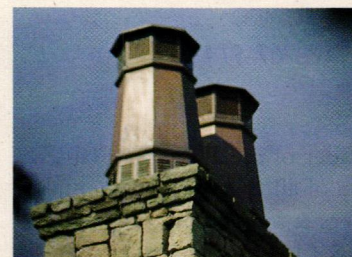


Chimney caps are available from Gladding, McBean in a wide variety of styles.

Jack Arnold - European Copper

800-391-0014; Fax: 918-494-0884
www.jackarnold.com
 Tulsa, OK 74133

Manufacturer of custom copper chimney pots: 3 styles & 7 sizes; patina finish; UL listed; for masonry & pre-engineered fireplace systems.



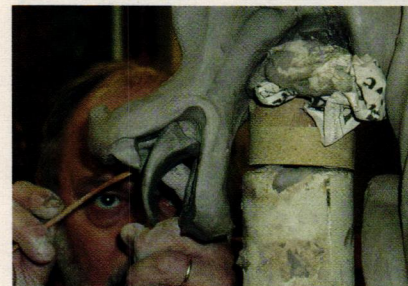
Chimney pots with patina finishes are part of the European Copper line manufactured by Jack Arnold - European Copper.

No 9 Studio UK

011-44-1769-540-471; Fax: 011-44-1769-540-864
www.no9uk.com
 Chittlehamholt, Devon, 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; finials.

Click on No. 1321



The final touches are being applied to this terra-cotta dragon chimney pot by Marek Drzazga of No 9 Studio UK.

ProTech Systems, Inc.

800-766-3473; Fax: 518-463-5271
www.protechinfo.com
 Albany, NY 12202

Supplier of Ventinox chimney-liner system: continuous-weld construction; one-piece seamless flue; highly flexible; impervious to exhaust gases & condensation; stainless steel; venting for gas, oil & wood; since 1982.



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Baschnagel Brothers

718-767-1919; Fax: 718-767-5141
www.baschnagel.com
 Whitestone, NY 11357

Manufacturer & installer of metal roofing: fabrication & installation of all types of ornamental copper gutters, leaders & more; metal repairs & restorations; slate & tile roofing; works with New York Landmarks Conservancy.

Conklin Metal Industries

404-688-4510; Fax: 404-522-7439
www.metalshingle.com
 Atlanta, GA 30312

Manufacturer of metal roofing shingles, gutters, downspouts & conductor heads.

Click on No. 1830



Conklin Metal Industries offers metal shingles in its 10x14-in. Diamond Stamped Pattern in six types of metal.

Follansbee Steel

800-624-6906; Fax: 304-527-1269
www.follansbeeroofing.com
 Follansbee, WV 26037

Manufacturer of metal roofing products: Terne II, a zinc/tin-coated carbon steel; Klassic Kolors, a prepainted Terne II; TCS II, a zinc/tin-coated stainless steel; snowguards.

Click on No. 1289

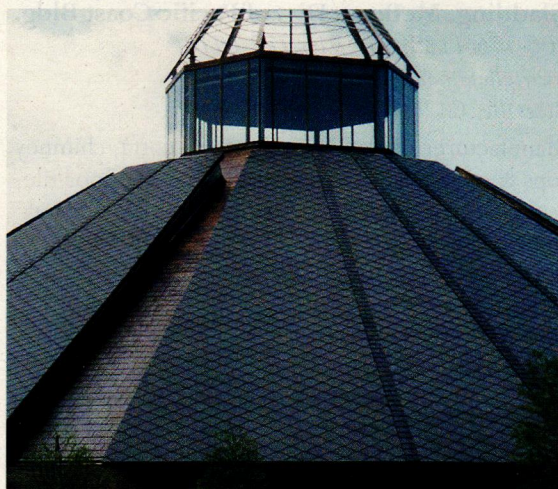


This stamped diamond-pattern metal shingle is manufactured by Follansbee Steel.

GAF Materials Corp.

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

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



These charcoal-gray hexagonal Slateline shingles are available from GAF Materials.

NIKO Contracting Co., Inc.

412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
 Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.

Click on No. 8300



NIKO installed this batten-seam and flat-lock copper roof for an historic building.

Pfister Roofing

973-569-9330; Fax: 973-569-9333
www.pfisterroofing.com
 Paterson, NJ 07524

Custom fabricator of copper work: installation of slate & tile roofing (new & salvaged); standing seam; historic restoration.

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385
www.wmcraft.com
 Tulsa, OK 74107

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors, balconies & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

Click on No. 1223

Traditional Product Reports

Traditional Product Reports is a micro site containing in-depth information on traditional building products and materials, including checklists, directories, buying guides, case studies, stories, articles, primers, installation tips, and other information, along with thousands of links to companies serving the field.

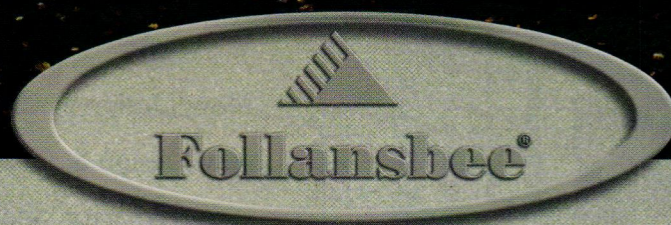


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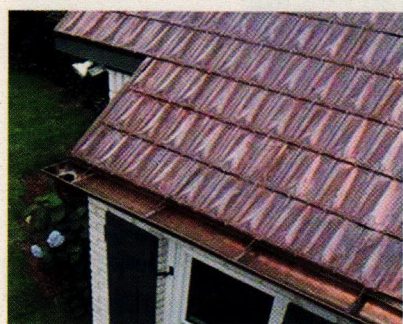
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and/or installation contact:
Phone (412) 687-1517
3434 Parkview Ave., Pittsburgh, PA 15213



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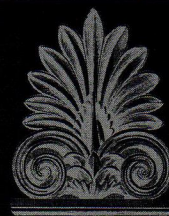


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Honoring Excellence in
Traditional Residential Design

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The Palladio Awards are named in honor of Andrea Palladio,
the Renaissance architect who created modern
architecture for his time while using models from the
past for inspiration and guidance.

Palladio Awards for Residential Architecture will be
considered in six categories:

Restoration & Renovation

Adaptive Reuse &/or Sympathetic Addition

New Design & Construction – less than 5,000 sq.ft.

New Design & Construction – more than 5,000 sq.ft.

Exterior Spaces: Gardens & Landscapes

Multi-Unit

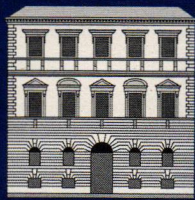
Corresponding awards will also be made
for commercial, institutional and public projects.

Judging will be by a panel of distinguished
architectural designers selected by the editors of
Period Homes and *Traditional Building*.

The deadline for entries is November 19, 2010.

For details on the Awards program, judging criteria and
submission requirements, go to

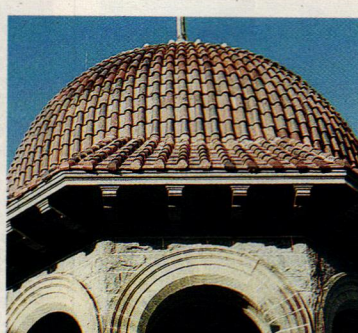
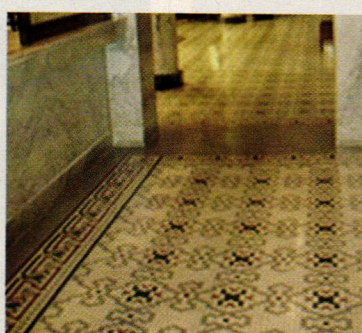
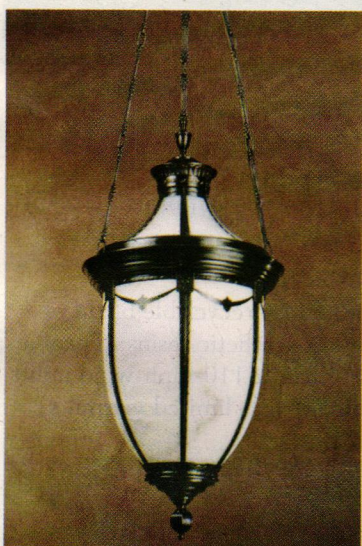
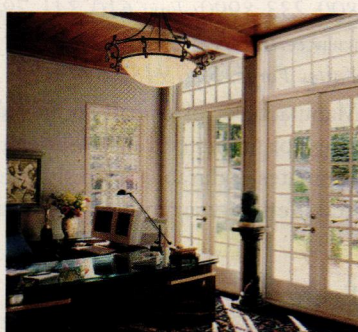
www.palladioawards.com



TRADITIONAL BUILDING EXHIBITION AND CONFERENCE

October 20-23, 2010

Chicago



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Speaker inquiries:

jhayward@restoremedia.com
or call Judy Hayward 802.674.6752

Restore Media LLC

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www.traditionalbuildingshow.com

Slate Roofing

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American Slate supplies standard and rough-textured slate roofing.

American Slate Co.

800-553-5611; Fax: 925-977-4885

www.americanslate.com

Walnut Creek, CA 94596

Supplier of natural-slate roofing tile: 16- to 24-in.; other sizes & graduate roofing available on request; greys, greens, black, purple & multicolors; thicknesses up to 1-1/4 in. in some colors.



Model #392 Ruffcut Swirl Brushed Slate from Bartile Roofs was used on this roof.

Bartile Roofs, Inc.

800-933-5038; Fax: 801-295-3485

www.bartile.com

Centerville, UT 84014

Custom fabricator of color-blended lightweight concrete roof tile: interlocking turret tile; slate- & wood shingle-replica tile; more than 300 colors & 9 profiles.

CertainTeed Roofing Products

800-233-8990; Fax: 610-341-7940

www.certainteed.com

Valley Forge, PA 19482

Manufacturer of asphalt roofing shingles: any price range or architectural style; patented Shingles, laminates & durable 3-tab shingles; 20-year to limited lifetime warranties; slate & shingle replicas.

Evergreen Slate Co.

518-642-2530; Fax: 518-642-9372

www.evergreenslate.com

Granville, NY 12832

Manufacturer of natural Vermont roofing slate: wide range of sizes, colors & thicknesses; replacement slate; matches any roof slate from a close-up 35mm photo; new natural slate, slate color matching, roofing tools & slate fasteners.



Natural Vermont slate is available from Evergreen Slate in a variety of colors and sizes.

GAF Materials Corp.

973-628-3000; Fax: 973-628-3865

www.gaf.com

Wayne, NJ 07470

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



GAF Materials supplies a variety of thick-profile shingles designed to look like slate.

InSpire Roofing Products

866-288-2726; Fax: 800-709-9109

www.inspireroofing.com

Wixom, MI 48393

Supplier of roofing: 100% recyclable blend of dolomitic limestone & synthetic resins; 6 profiles; Class-A fire, Class-4 hail & 110-mph-wind uplift ratings; transferable 50-year limited warranty. Click on No. 1606



InSpire Roofing offers seven standard, seven blended and 11 premium slate colors.

Reclaimed Roofs, Inc.

302-369-9187; Fax: 302-397-2742

www.reclaimedroofs.com

Greenville, DE 19807

Supplier of hard-to-find roofing slate & tile: reclaimed; clay & concrete tile; rigid mineral fiber shingles; matching services.



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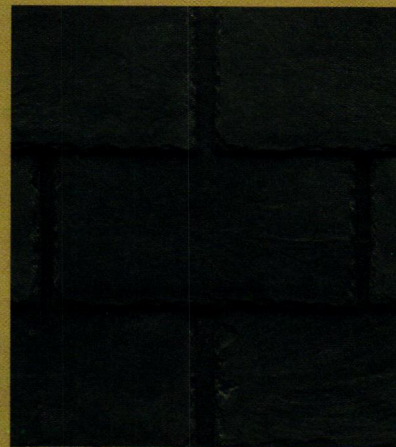
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CLICK ON NO. 1315 FOR CAMELOT; NO. 9270 FOR SLATLINE; NO. 1179 FOR COUNTRY ESTATES; NO. 1181 FOR COUNTRY MANSION & NO. 1178 FOR GRAND SLATE



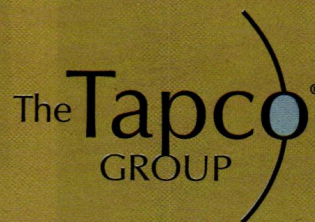
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Tile Roofing

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Artezanos Inc.

877-426-6233; Fax: 305-274-1992

www.artezanos.com

Miami, FL 33173

Manufacturer, distributor & importer of hand-made clay roof tile, pavers & natural terra-cotta floor tile; salvaged tile; custom.

Boston Valley Terra Cotta

716-649-7490; Fax: 716-649-7688

www.bostonvalley.com

Orchard Park, NY 14127

Supplier of architectural terra-cotta products: roof tile & Terraclad; columns, capitals, cornices, balustrades, garden sculpture, chimneys & chimney pots; standard & custom shapes & colors; replacements & new designs.



When replacing the terra-cotta roof of the Breakers mansion in Newport, RI, Boston Valley Terra Cotta used 35,000 field tile and approximately 4,000 special-shaped fittings.

Gladding, McBean, Div. of Pacific Coast Bldg.

800-776-1133; Fax: 916-772-6718

www.gladdingmcbean.com

Roseville, CA 95747

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, cornices, balustrades, piazza floor tile & garden pottery; CAD drawings; color matching. Click on No. 1453



Gladding, McBean's 18-in. Cordova Presidio Blend roof tile adds the finishing touch to this building.

Hendricks Tile/Hammerstone

804-231-0100; Fax: 866-727-1519

www.hendrickstile.com

Ashland, VA 23005

Manufacturer of flat concrete-shingle roof tile: various colors & textures; can be customized to resemble wood, slate & other materials; stone veneer.



This flat concrete roof tile is available from Hendricks.

Ludowici Roof Tile, Inc.

800-945-8453; Fax: 740-342-0025

www.ludowici.com

New Lexington, OH 43764

Manufacturer of clay roof tile: wide variety of standard shapes, fittings, sizes & colors; matte, gloss, weathered, fire-flashed, sanded & combed finishes; ceramic slate replicas & slate color matching; custom colors & shapes.



Ludowici's black-mist Colonial Tile and bonnet hip plates were used on this roof.

Northern Roof Tiles

905-563-1753; Fax: 905-563-9668

www.northernrooftiles.com

Beamsville, ON, Canada LOR 1B1

Importer of fine European-style clay roofing tile: authentic English, French Country & Mediterranean styles; suitable for use throughout the northern U.S. & Canada; since 1991.



The Frontier clay roofing tile is available from Northern Roof Tiles in several colors.

Roof Tile & Slate Co.

800-446-0220; Fax: 972-242-1923

www.claytile.com

Carrollton, TX 75006

Reseller of salvaged roof tile: slate & custom blending of clay tile & used roofing slate; Pennsylvania bluestone interior flooring; specialty trim for historic projects; paving.



Roof Tile & Slate offers vintage and new clay tile for roofing.

Santafe Tile Corp.

888-305-8453; Fax: 305-888-0050

www.santafetile.com

Miami, FL 33178

Manufacturer of clay brick pavers, clay roof tile & roof tile accessories: matte & gloss finishes; variety of shapes; more than 50 different colors plus custom colors.

Vande Hey Raleigh Architectural Roof Tile

800-236-8453; Fax: 920-766-0776

www.vrmtile.com

Little Chute, WI 54140

Manufacturer of roof tile: standard & custom colors & surfaces; 9 styles; lightweight line; cold-climate tile expertise; installation services; 50-year warranty.



Call for Entries 2011 PALLADIO AWARDS

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Categories:

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New Design & Construction – more than 5,000 sq.ft.
Exterior Spaces: Gardens & Landscapes
Multi-Unit

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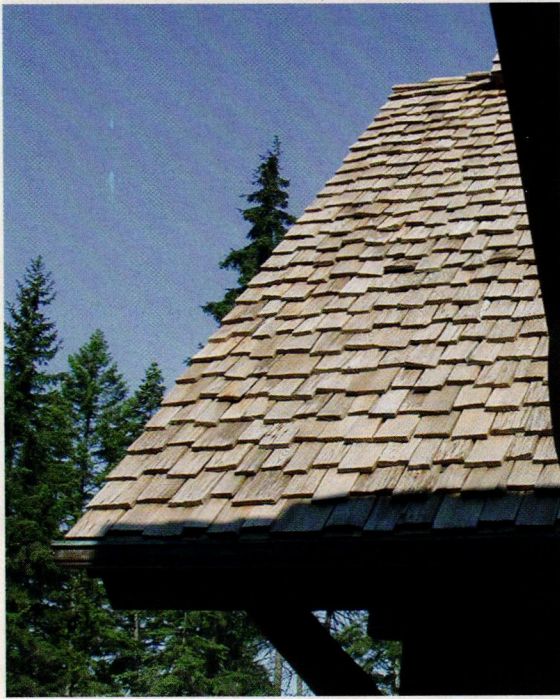
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support of traditional building, the maintenance of local character and the creation of better places to live. www.intbau.org

Wood Roofing & Thatch

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208 Shake & Shingle, Inc.
800-276-4122; Fax: 360-276-4290
www.208shakeandshingle.com
Moclips, WA 98562

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



Fire-treated western red cedar roof shakes from Bear Creek Lumber were installed on this roof.

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

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quarter-sawn clapboard & siding; post & beam.

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

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

Liberty Cedar
800-882-3327; Fax: 401-789-0320
www.libertycedar.com
W. Kingston, RI 02892

Supplier of decay-resistant wood roofing & siding: tapersawn, hand-split & resawn shakes; many patterns; custom runs; western red & Alaska yellow cedar, redwood, Douglas fir & mahogany; historical projects.



Wood roofing and siding supplied by Liberty Cedar are available in many wood species including western red cedar, Alaska yellow cedar, Douglas fir and mahogany.

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

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.

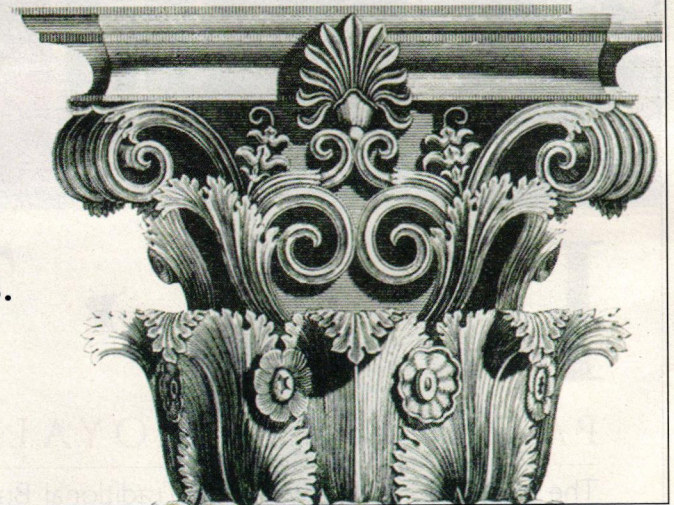
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Weather vanes, Finials & Cresting

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Annapolis Weather vanes and Cupolas

888-899-8493; Fax: 610-668-2472

www.weatherwaneandcupola.com

Annapolis, MD 21401

Manufacturer of weather vanes, finials, banners & cupolas: vinyl or wood; wildlife sculpture; builder's discount.

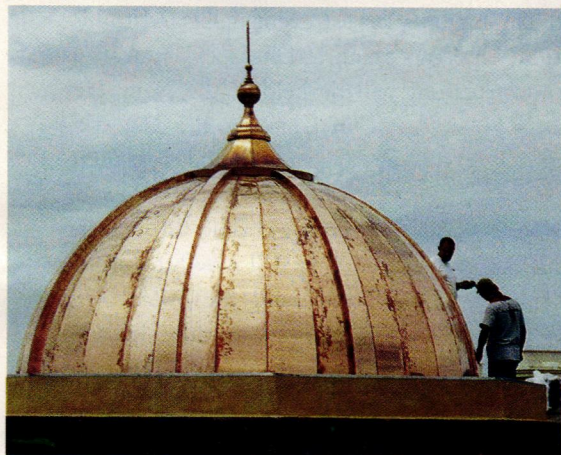
C&J Metal Products

800-500-8660; Fax: 562-634-8823

www.cjmetals.com

Long Beach, CA 90805

Fabricator of custom architectural sheet-metal products: dormers & dormer vents, finials, spires, canopies, leader heads & chimney tops; restoration & duplication of sheet-metal elements.



This 16-ft.-dia. copper dome and finial were designed and fabricated by C&J Metal for a building in Newport Beach, CA.

Cape Cod Cupola Co.

508-994-2119; Fax: 508-997-2511

www.capecodcupola.com

North Dartmouth, MA 02747

Designer & manufacturer of cupolas in wood & PVC: window & louvered cupolas in square, hexagonal & octagonal models; copper weather vanes & finials.

Click on No. 1441



The model #3CC-G windowed cupola, shown here with a #GE-MVD30 weather vane, is one of many styles available from Cape Cod Cupola.

Custom Home Accessories, Inc.

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

www.customhomex.com

Rancho Cordova, CA 95742

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



This eagle weather vane was manufactured by Custom Home Accessories in copper.

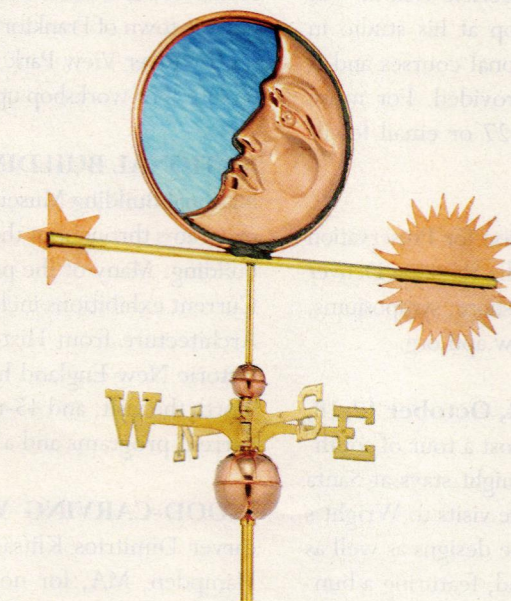
Directions for Home & Garden

866-428-7652; Fax: 203-748-4875

www.directionshg.com

Danbury, CT 06810

Manufacturer of handcrafted weather vanes & cupolas: full-bodied weather vanes in copper; wood & vinyl windowed & louvered cupolas; finials, leader heads & gazebos; sundials & mailboxes; installations.



The Blue Moon/Sun/Star weather vane, model #678P from Directions for Home & Garden, is made of stained glass and metal.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285

www.haddonstone.com

Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, planters, balustrades, sculpture, columns, capitals, porticos, cornices, weather vanes, molding, trim, molded panels & more; custom components.

Click on No. 4020

Historical Arts & Casting, Inc.

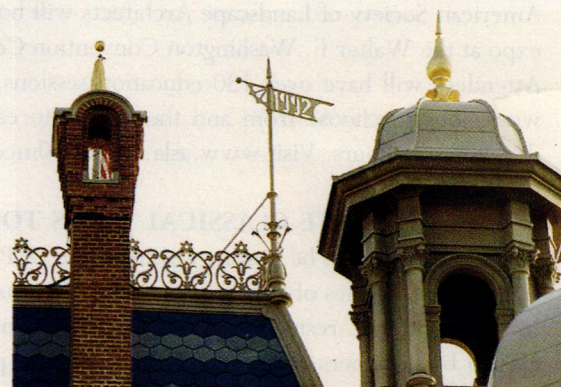
800-225-1414; Fax: 801-280-2493

www.historicalarts.com

West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Click on No. 1210



Historical Arts & Casting supplied this 13 ft. 10½-in. finial.

NIKO Contracting Co., Inc.

412-687-1517; Fax: 412-687-7969

www.nikocontracting.com

Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.

Click on No. 8300



This custom copper finial was fabricated by NIKO Contracting.

No 9 Studio UK

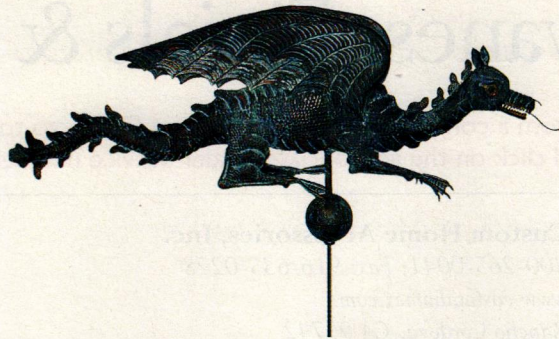
011-44-1769-540-471; Fax: 011-44-1769-540-864

www.no9uk.com

Chittlehamholt, Devon, 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; finials.

Click on No. 1321



Wiemann Metalcraft created this 68x29-in. dragon weathervane based on a 17th-century Christopher Wren design.

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcraft.com

Tulsa, OK 74107

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors, balconies & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

Click on No. 1223

Calendar of Events

10TH ANNUAL SAX STONECARVING WORKSHOPS, August 7-13, 2010. Sax Stonecarving will conduct seven-day intensive stone carving workshops in Rinconada, NM. Featured guest instructors will include Joseph Kincannon, a professional carver with 30 years of experience, and Kazutaka Uchida, an artist from Tokyo, Japan. For more information, visit www.saxstonecarving.com.

ASLA ANNUAL MEETING & EXPO, September 10-13, 2010. The American Society of Landscape Architects will hold its annual meeting and expo at the Walter E. Washington Convention Center in Washington, DC. Attendees will have over 130 education sessions, field sessions, tours and workshops to choose from and the chance to earn up to 21 professional development hours. Visit www.asla.org/2010meeting for details.

ICA&CA PRIVATE CLASSICAL PARIS TOUR, September 12-18, 2010. ICA&CA will be hosting a guided tour of Paris. Participants will visit significant examples of French Classical architecture and have private access to ambassadorial residences, French institutions and private residences owned by members of the French nobility and private art collectors. For more information, visit www.classicist.org.

TRADITIONAL WOODCARVING INTRODUCTORY WORKSHOP, September 20-22, 2010. Decorative wood-carver Frederick Wilbur will instruct a three-day introductory woodcarving workshop at his studio in Lovington, VA. This course is a prerequisite for additional courses and is designed for beginners – tools and materials will be provided. For more information on this and other sessions, call 434-263-4827 or email fcwilbur@verizon.net.

APT CONFERENCE, October 6-9, 2010. The Association for Preservation Technology International will host its annual conference at the Sheraton Denver Downtown Hotel in Denver, CO. The event features workshops, symposiums, exhibits and field sessions. For conference updates, visit www.apti.org.

WRIGHT WAY SOUTHERN CALIFORNIA TOUR, October 12-18, 2010. The Frank Lloyd Wright Preservation Trust will host a tour of southern California's scenery, art and architecture with overnight stays at Santa Monica, Santa Barbara and Pasadena. Private tours include visits to Wright's Hollyhock and Freeman Houses, four Greene and Greene designs as well as a trip to Pasadena Heritage's Annual Craftsman Weekend, featuring a bungalow walk. For more information, visit www.gowright.org.

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, OCTOBER 20-23, 2009. The nation's largest event dedicated to historic restoration, renovation, landscapes and streetscapes, as well as historically inspired new construction, will be held at the Navy Pier in Chicago, IL. The conference includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. Also featured are the Palladio Award presentations and the Clem Labine Award ceremony. For details on programs and exhibiting, go to www.traditional-buildingshow.com.



Photo: Chicago Convention & Tourism Bureau

ANNUAL INTERNATIONAL PRESERVATION TRADES WORKSHOP, October 21-23, 2010. IPTN will partner with Frankfort Parks, Recreation and Historic Sites and others to host its 14th annual workshop in the historic town of Frankfort, KY. Attendees will be within walking distance of the nearby River View Park and downtown Frankfort's historic and modern architecture. For workshop updates, visit www.iptw.org.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Current exhibitions include "Drawing Toward Home: Designs for Domestic Architecture from Historic New England," a drawing collection featuring historic New England homes spanning two centuries. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

WOOD-CARVING WORKSHOPS. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the next level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com or call 413-566-5301.

Gutters & Leader Boxes

To order free product literature from a company listed in this Buying Guide, go to www.period-homes.com/rs and click on the appropriate reader service number.

A.B. Raingutters

800-322-1245; Fax: 714-630-0812

www.abraingutters.com

Ontario, CA 91761

Manufacturer of gutter & downspout products: bronze, aluminum, steel & copper; specialty chemicals & fasteners; installation services.



The Wagner leader head, cast-bronze fleur-de-lis downspout bracket, French-curved Gooseneck and cast-bronze Lily gutter bracket on this house were designed by Sumo Cobre and produced by A.B. Raingutters.

hidden nut-&-bolt adjustable hanger system; several styles of cast fascia & downspout brackets & other components; snowguards.

Click on No. 1280



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

Conklin Metal Industries

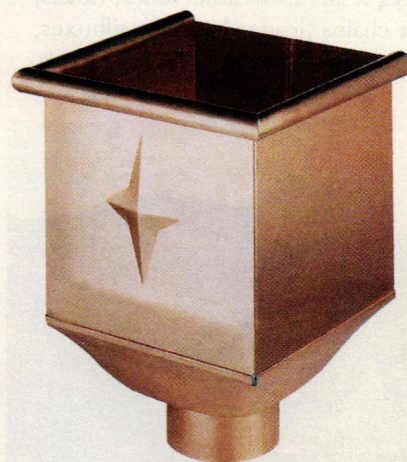
404-688-4510; Fax: 404-522-7439

www.metalshingle.com

Atlanta, GA 30312

Manufacturer of metal roofing shingles, gutters, downspouts & conductor heads.

Click on No. 1830



This square leader head is available from Park City Rain Gutter in copper or zinc.

Park City Rain Gutter

435-649-2805; Fax: 435-649-2605

www.pcraingutter.com

Park City, UT 84060

U.S. distributor of Minoletti half-round gutter products: gutter & downspout brackets, spherical

end caps, miter corners, smooth downspout elbows, yoke-style outlets, leader heads, grille vents & rain chains; copper & zinc.

RainTrade Corp.

888-909-RAIN; Fax: 847-283-0007

www.gutterupply.com

Lake Bluff, IL 60044

Manufacturer & supplier of gutters & related equipment: gutters, flashing, conductor heads, downspouts, coils, cupolas, snowguards, sheet-metal roofing, architectural sheet metal, hangers, strainers, fasteners & more.

Rutland Gutter Supply

407-859-1119; Fax: 407-859-1123

www.rutlandgutterupply.com

Orlando, FL 32824

Supplier of architectural copper: continuous half-round gutters in 5, 6 & 7 in. sizes; cast-copper scroll hangers; finials, cupolas & chimney caps; architectural sheet metal & ornament.



The traditionally styled Royal conductor, available from RainTrade, is made of 16-oz. copper with a cast-brass rosette; it is available in two sizes.

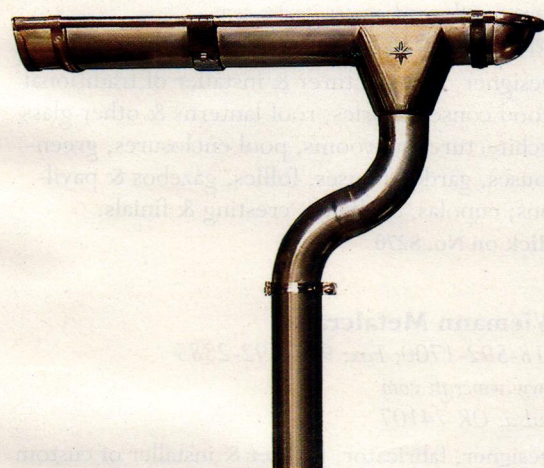
B&B Sheetmetal

718-433-2501; Fax: 718-433-2709

www.bbsheetmetal.com

Long Island City, NY 11101

Supplier of copper gutter systems & other roof specialties: leader heads, cupolas, snowguards, gutter hangers, metal roofs, end caps & seamless downspouts, elbows & miters; historical replicas; solid-copper half-round gutter systems



B&B Sheetmetal supplies a copper gutter system that doesn't require soldering.

Classic Gutter Systems, LLC

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

www.classicgutters.com

Kalamazoo, MI 49003

Manufacturer of 5-, 6- & 8-in. half-round gutters in heavy-duty copper, aluminum & galvalume:

www.period-homes.com

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gift subscription

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CLASSIC GUTTER SYSTEMS, LLC

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Samples available

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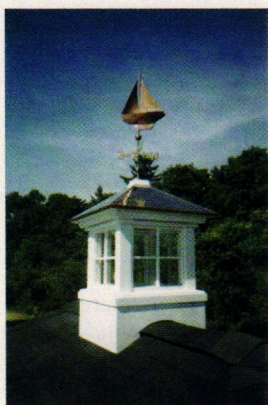
PH. (269) 665-2700 FAX (269) 665-1234

For complete product and pricing visit www.classicgutters.com

CLICK ON NO. 1280

Cupolas

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The model # 3CC-G-PV cupola from Cape Cod Cupola is shown here with the firm's Marconi Rigged Sailboat weathervane.

Cape Cod Cupola Co.
508-994-2119; Fax: 508-997-2511
www.capecodcupola.com
North Dartmouth, MA 02747

Designer & manufacturer of cupolas in wood & PVC: window & louvered cupolas in square, hexagonal & octagonal models; copper weathervanes & finials.

Click on No. 1441



This copper-clad cupola, measuring approximately 10 ft. tall, was custom fabricated by Hans Liebscher for a residence in Nevada.

Hans Liebscher Custom Copper Works & Sheet Metal, Inc.

760-471-5114; No fax
www.hanscopper.com
San Marcos, CA 92069
Fabricator of copper sheet-metal roofing & ornament: horizontal-radius curved gutters, gutter hardware, stampings, gargoyles, leader heads, weathervanes, finials, cupolas, smooth down-spout elbows, patented copper shingles & more.

Limestone Trail Co., Ltd.

905-563-8133; Fax: 905-563-7526
www.limestonetrail.com
Beamsville, ON, Canada L0R 1B4
Manufacturer of outbuildings: gazebos, cabins, glasshouses, cabanas & pentagons; cupolas; French provincial & Victorian styles.

New Concept Louvers Inc.

801-489-0614; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663
Manufacturer of virtually maintenance-free, coated aluminum & copper cupolas & louvers in stock & custom shapes & sizes: weathervanes, finials, flashing, gutter chains, leader heads, mailboxes, address plaques, dormer vents, chimney caps & door wraps.



New Concept Louvers created this traditionally styled cupola.

NIKO Contracting Co., Inc.

412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213
Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.
Click on No. 8300



NIKO Contracting crafted this 37-in.-tall copper cupola, available with or without a weathervane.

Tanglewood Conservatories

410-479-4700; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629
Designer, manufacturer & installer of traditional wood conservatories, roof lanterns & other glass architecture: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; cupolas, skylights, cresting & finials.
Click on No. 8270

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors, balconies & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.
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North Dartmouth, Massachusetts 02747
www.capecodcupola.com

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What Will You Learn?

Course 1: Hot Stuff: Energy Performance in Historic Buildings

March 30, 2010, 2:00 p.m. ET, 90 minutes, 1.5 HSW/SD **On-demand version available**

Learning Objectives After the session, participants will be able to:

- Assess a building's existing energy performance.
- Develop a strategy that allows for informed decisions about alterations.
- Make changes that improve energy performance, while keeping impacts on the historic fabric in mind.
- Examine the important role that windows play in energy performance.

Presenters: Mark Thaler, AIA, principal and director, Einhorn Yaffee Prescott, Architecture & Engineering, P.C., Albany, N.Y.

Robert A. Kennedy, PE, CEM, LEED AP, director, Einhorn Yaffee Prescott, Architecture & Engineering, P.C., Albany, N.Y.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC, Washington, D.C.

Course 2: An Open-and-Shut Case: the History and Performance of Classic Window Hardware

May 25, 2010, 2:00 p.m. ET, 90 minutes, 1.5 HSW/SD **On-demand version available**

Learning Objectives After the sessions, participants will be able to:

- Rely on historic catalogs and related publications to design current projects.
- Evaluate the function of traditional locks, sash pulleys, and other window hardware.
- Use appropriate window hardware in period restorations or new old construction.
- Work with hardware suppliers to get the right performance and appearance for period window hardware.

Presenter: Michael F. Lynch, PE, AIA, FAPT, partner, Kaese & Lynch Architecture and Engineering, LLP, New York, N.Y.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC, Washington, D.C.

Course 3: It All Adds Up: The Role of Fenestration in Creating Energy-Efficient Sympathetic Additions to Historic Commercial Buildings

September 28, 2010, 2:00 p.m. ET, 90 minutes, 1.5 HSW/SD

Learning Objectives After the sessions, participants will be able to:

- Apply effective approaches to designing sympathetic additions for historic buildings.
- Design additions that support improved energy performance in old buildings.
- Learn how energy-efficient fenestration creates new opportunities for using old structures.
- Balance technical, regulatory, aesthetic, and contextual considerations when designing additions to historic buildings.

Presenters: Jeffrey M. Hoover, AIA, principal, Tappe Associates, Inc., Boston, Mass.

Chick McBrien, architectural sales representative, Marvin Windows and Doors.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC, Washington, D.C.

Course 4: New Old Magic—Window Replication in Historic Buildings: Two Compelling Case Studies

November 23, 2010, 2:00 p.m. ET, 90 minutes, 1.5 HSW/SD

Learning Objectives After the sessions, participants will be able to:

- Conduct historical research that enables them to design replicated windows when the originals are missing.
- Keep energy efficiency in mind when using window replications in historic settings.
- Design and schedule a window replication for medium-size and large commercial projects.
- Take adaptive reuse into account when designing new windows for old buildings.

Presenters: Anath Ranon, AIA, senior associate, Cho Benn Holback + Associates, Baltimore, Md., and commissioner, Baltimore Commission on Historic and Architectural Preservation.

William Mincey, AIA, John B. Murray Architect, New York, N.Y.

Scott Fox, territory sales manager, Marvin Windows and Doors.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC, Washington, D.C.

Register now for these free 90-minute events.

Snowguards

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Alpine SnowGuards

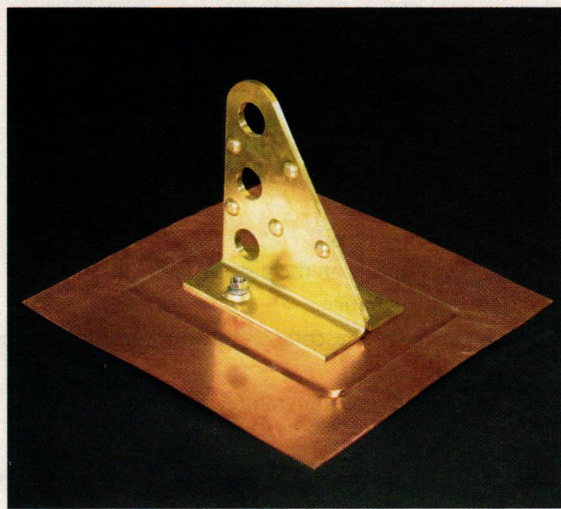
888-766-4273; Fax: 888-766-9994

www.alpinesnowguards.com

Morrisville, VT 05661

Manufacturer & distributor of pad- & pipe-style snowguards: free recommended layouts.

Click on No. 758



The model # 117 snowguard from Alpine is available in two- or three-pipe versions; it is offered with either brass or stainless base plates.

Classic Gutter Systems, LLC

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

www.classicgutters.com

Kalamazoo, MI 49003

Manufacturer of 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 & other components; snowguards.

Click on No. 1280

East Coast Roof Specialties

860-379-9072; Fax: 860-379-2046

www.icebrakes.com

Winsted, CT 06098

Manufacturer of IceBrakes cast-aluminum pad-style snowguards for metal roofs: 2 sizes; bare aluminum finish & dozens of powder-coated colors; product selection, layout assistance & installation advice; made in the U.S.

NIKO Contracting Co., Inc.

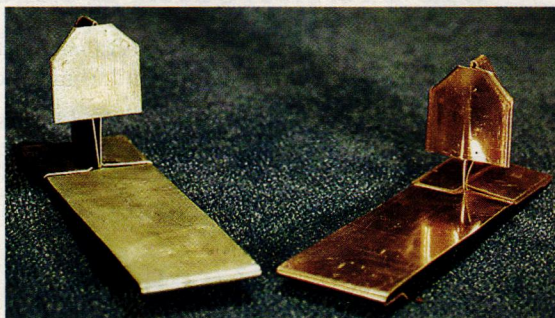
412-687-1517; Fax: 412-687-7969

www.nikocontracting.com

Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.

Click on No. 8300



Ornamental Copper and lead-coated copper snowguards are available from NIKO Contracting.

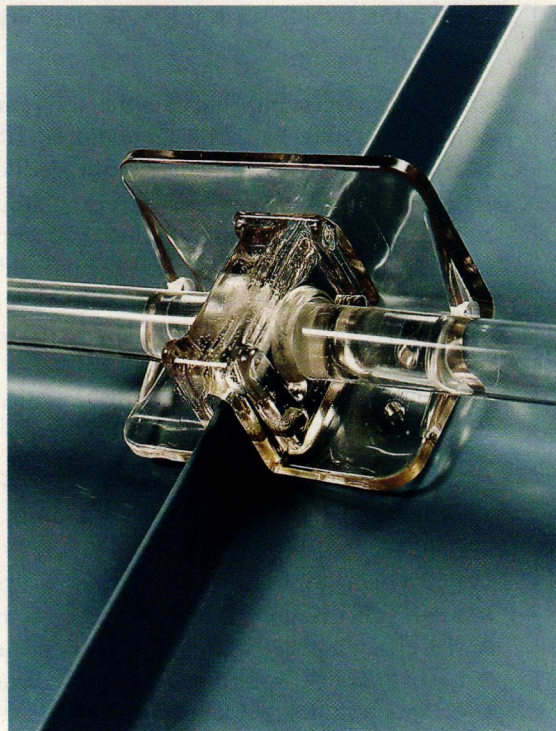
Polar Blox, Inc.

800-298-4328; Fax: 814-629-9090

www.polarblox.com

Hollsopple, PA 15935

Manufacturer of UV-stabilized polycarbonate snowguards: adhesive- or screw-mount; clear or standard or custom colors.



Polar Blox offers a variety of snowguards, including this polycarbonate model for standing-seam roofs.

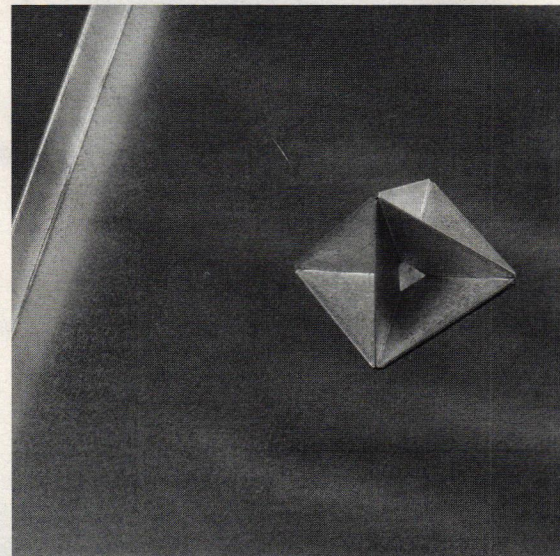
Sno-Gem, Inc.

888-766-4367; Fax: 815-455-4367

www.snogem.com

McHenry, IL 60050

Manufacturer of snowguards in clear & color-matched UV-stabilized polycarbonate & metal: copper, stainless steel, galvalume & prefinished Kynar 500 for metal, slate & shingle roofs.



This metal snowguard from Sno-Gem is 2½ in. tall, 3½ in. deep and 3½ in. wide and can be used with slate, asphalt or metal roofing.

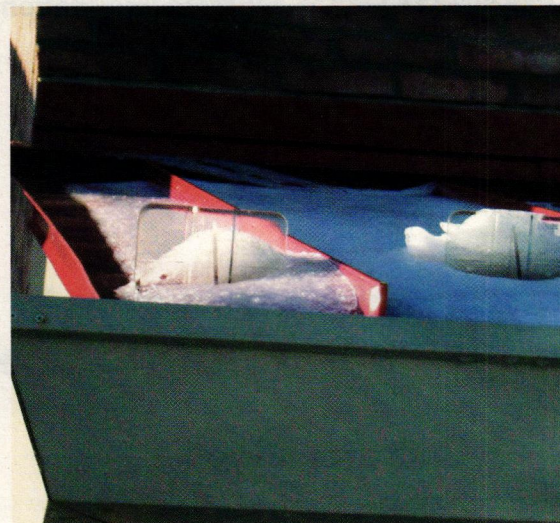
SnoBlox-Snojax

717-697-1900; Fax: 717-697-2452

www.snoblox-snojax.com

Mechanicsburg, PA 17055

Inventor & supplier of clear polycarbonate snow blockers that prevent snow & ice avalanches on sloped roofing: authorized reseller of Snobar, ColorBar, Windbar, Ventsaver Surebond & MemoryClosure.



Polycarbonate snowguards from SnoBlox-SnoJax feature large, forward-mounted faces that help prevent the dangerous movement of snow and ice on metal roofs.

Snow Management Systems

802-888-7100; Fax: 802-888-7021

www.snowmanagement.com

Morrisville, VT 05661

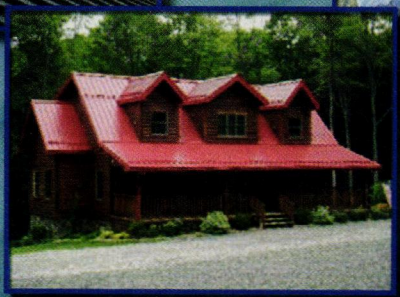
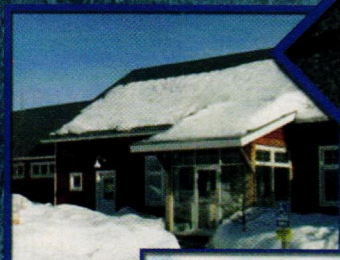
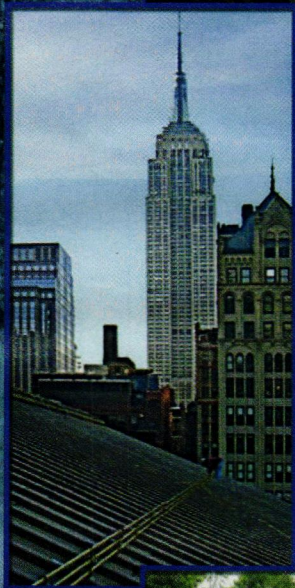
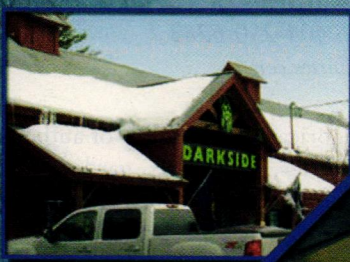
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Skylights

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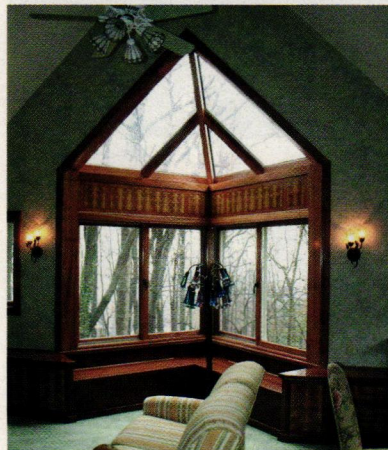
800-222-3065; Fax: 860-974-1173

www.glasshouseusa.com

Pomfret Center, CT 06259

Fabricator of traditional conservatories, greenhouses, sunrooms, pool enclosures, roof lanterns, specialty skylights & glass roof systems: mahogany or aluminum frame & copper; custom fabrication.

Click on No. 1870



Glass House custom fabricated this mahogany hip-corner skylight with matching windows to create a library window seat.

Historical Arts & Casting, Inc.

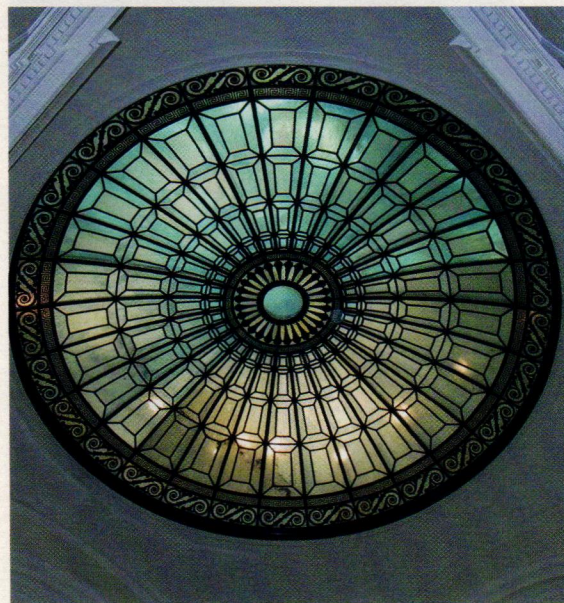
800-225-1414; Fax: 801-280-2493

www.historicalarts.com

West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Click on No. 1210



Historical Arts & Casting fabricated this 11-ft.-dia. skylight.

New England Skylights

774-278-1098; Fax: 617-972-5052

www.newenglandskylights.com

Watertown, MA 02472

Custom designer & fabricator of traditional skylights for flat & sloped roofs: flat-panel, lean-to or single-slope; double & wire-reinforced glazing; copper, lead-coated copper, terne-stainless & other specialty metal framing.

Oak Leaf Conservatories of York

800-360-6283; Fax: 404-250-6283

www.oakleafconservatories.com

Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, roof lanterns, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction; premium-grade mahogany.



Renaissance Conservatories fabricates skylights and conservatories.

Renaissance Conservatories

800-882-4657; Fax: 717-661-7727

www.renaissanceconservatories.com

Leola, PA 17540

Custom fabricator & installer of traditional conservatories, sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: handcrafted mahogany & cedar components.

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Tanglewood Conservatories

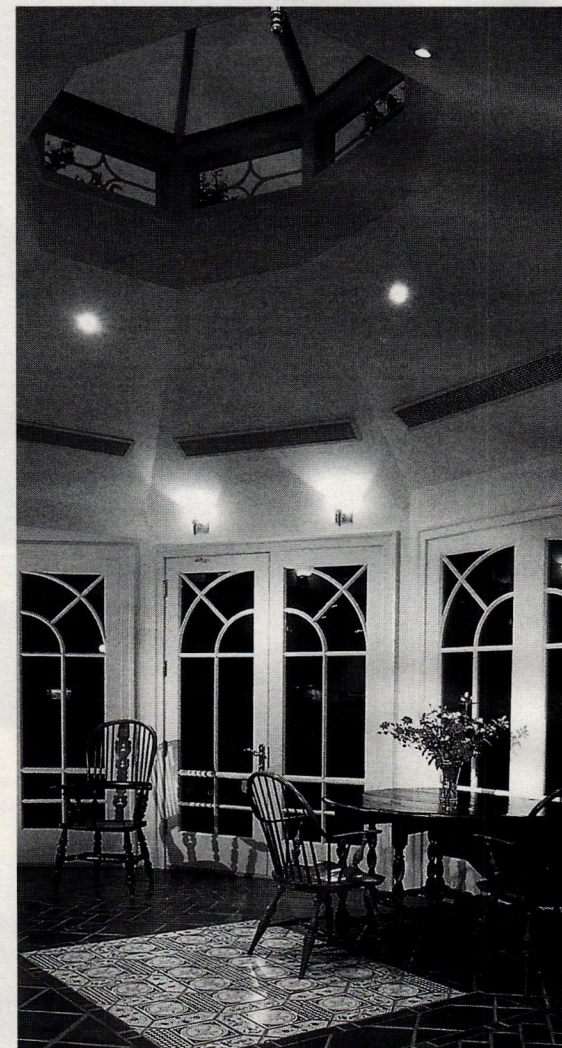
410-479-4700; Fax: 410-479-4797

www.tanglewoodconservatories.com

Denton, MD 21629

Designer, manufacturer & installer of traditional wood conservatories, roof lanterns & other glass architecture: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; cupolas, skylights, cresting & finials.

Click on No. 8270



Tanglewood pre-assembles conservatories, some of which feature skylights, in their Maryland workshop.

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Glass House

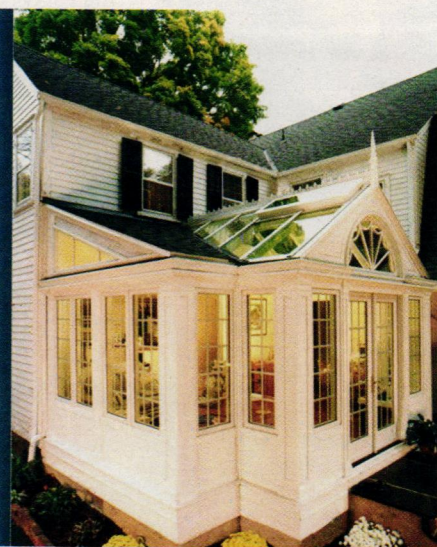
50 Swedetown Rd., Pomfret, CT 06259

800-222-3065

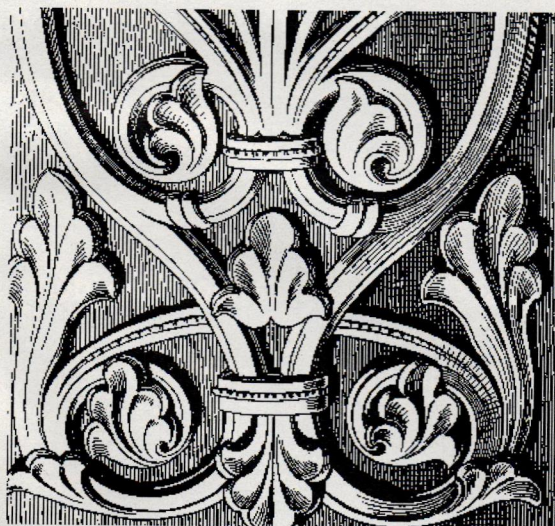
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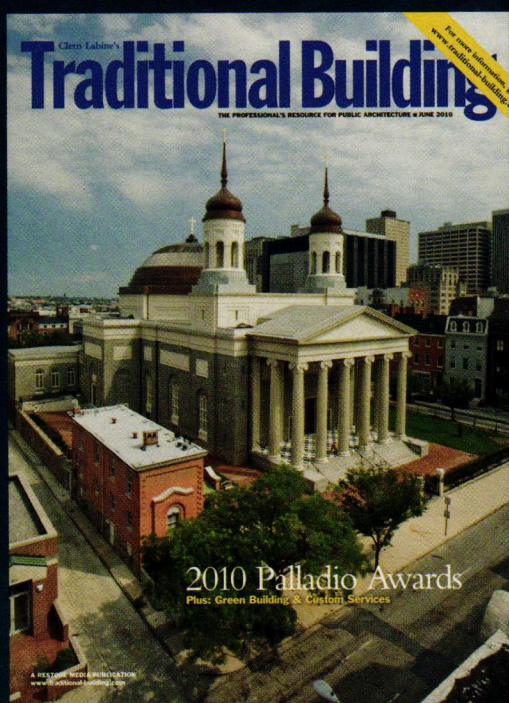
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& services for restoration, renovation and historically
inspired new construction for residential projects.

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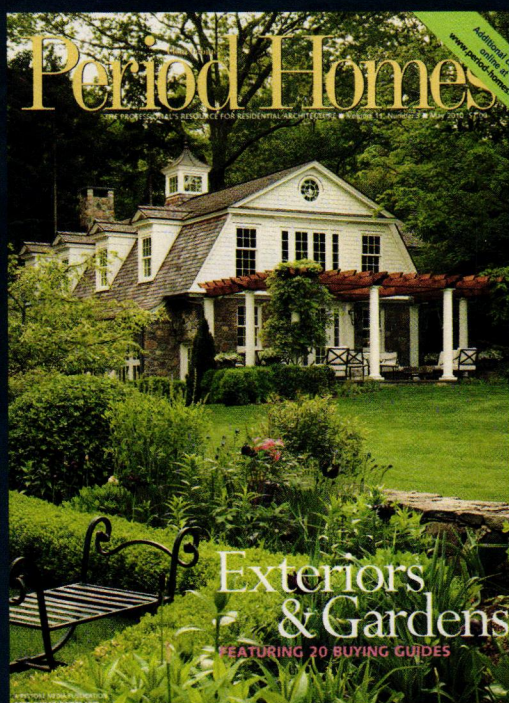
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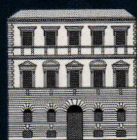
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Twists on the Box

Julius Shulman: Chicago Mid-Century Modernism

by Gary Gand

Rizzoli International Publications, Inc., New York, NY; 2010

208 pages; hardcover; 127 color and 29 b&w illustrations; \$60

ISBN 978-0-8478-3287-3

Reviewed by Eve M. Kahn

The second generation of Modernists, the successors to the hardcore humorless dogmatists like Mies van der Rohe and Walter Gropius, has lived into their 90s and beyond. They kept steadily creating and giving interviews: think of Charlotte Perriand (1903-1999), Viktor Schreckengost (1906-2008) and Eva Zeisel, who's still designing at age 103. (Personal note: I've known Eva for two decades, and whenever I visit her Manhattan apartment, I leaf through her datebook to marvel at how many visits she's had from journalists and manufacturers checking out her latest prototypes for housewares and furniture; "The Playful Search for Beauty" was the title of one of several recent traveling retrospectives of her work.)

The photographer Julius Shulman (1910-2009) likewise spent his career looking for Modernism's liveliest sides. He promoted the warmer materials and looser forms, and played up how well glass-walled buildings flow into the landscape by day and glow enticingly at night. Based in Los Angeles, he was hired to flatter architecture by 20th-century powerhouses including Frank Lloyd Wright, Eero Saarinen and John Lautner. In the 21st century, book publishers have mined his archive again and again and commissioned new photography. For *Julius Shulman: Chicago Mid-Century Modernism*, Shulman and an entourage spent two weeks trolling the suburbs from 9 a.m. until dusk. They were accompanied by author Gary Gand, a musician, Modernist homeowner and activist who helped found the preservation group Chicago Bauhaus & Beyond.

During the photo shoots, Gand writes, "Much of our time was spent lighting the homes to achieve the explosive interior views from outdoors that are a Shulman trademark. I can't say enough about trimming trees, tying back branches, and waiting for the sun to come around to the exact spot where Julius envisioned it."

Despite the book's sweeping title, perhaps meant to appeal to collectors in the still-thriving market for mid-century furniture, it only covers suburban houses. Its 15 case histories, built between 1937 and 1968, come with half-a-dozen images apiece and are organized by architect. The names are as bold-face as Bertrand Goldberg, known for Chicago's corn-cob Marina City towers, and Harry Weese. Six of the houses profiled are the architects' work for their own families.

Shulman's photos, as Gand puts it, excel at "removing the cold, hard technical side of architecture" and making viewers think, "I could live there." The photographer's angles and lighting and Gand's text also reveal how well the houses suit Chicago's climate extremes. Brick and stone nooks maintain steady temperatures year-round, and vertical louver bands between wide windowpanes can vent summer heat. Even traditionalist diehards may find themselves admiring the best of Chicago's Modernism. Unpainted redwood siding has mellowed gracefully, exposed wood beams and rivets gleam on peaked ceilings, and concrete cantilevers on pipe columns form shady porches. The staircase ideas alone are worth studying. Architect Edward Dart ran walnut handrails along a whitewashed helical spiral, and Ralph Rapson punctured porthole-inspired round holes into the risers at a house with a nautical theme extending to sailcloth balcony railings and a submarine engine in the basement powering the HVAC.

Industrial-strength engineering like that submarine engine recurs throughout the houses. Gand points out reinforced concrete columns, steel lintels and cylindrical smokestacks. These specs, however, have sometimes turned out less practical and durable than they must have seemed on the drafting boards. Gand describes owners tearing out pipes embedded in concrete floors, struggling to



Prairie Style precedents inspired long horizontal circulation routes at a 1968 house by Edward Humrich.

find replacements for Rapson's windowpanes over 10 ft. wide, and dealing with leaks in Goldberg's "shallow rooftop pools for evaporative cooling." The homeowners, like office workers required to coordinate window treatments in glassy Modernist skyscrapers, also have to worry about public appearances. "There's no place to be messy," report the owners of a 1964 glass-and-gravel box that H. P. Davis Rockwell designed for himself.

Although Gand does supply much fascinating detail about technology and user-friendliness, he too often lapses into realtor-speak about houses' "very nice features" or opportunities for "an easy cosmopolitan lifestyle." Gand also lets owners and architects ramble about their "great place to live" or "abundant storage and elegant spaces in which to display cherished interior décor."

The editing seems to have been so rushed that typos crept into the proper names: John Johansen becomes Johannson, Marianne Willis becomes Maryanne, and László Moholy-Nagy becomes Lázló. Worse, entire passages repeat in descriptions of designs and architects' careers. Not to belabor the point, but this exact sentence about the firm Keck and Keck appears on pages 89 and 100: "While some modernists focused on their own personal vision, the Kecks focused on modern solutions that best served their clients' needs."

Gand is one of the homeowners profiled in the book; while helping run Chicago Bauhaus, he and his wife Joan have devoted two decades to restoring a 1955 Keck glass-and-brick box deep in woodlands. Shulman's photos pay deserved tribute to the couple's period furnishings by the Eameses, George Nelson, Isamu Noguchi and Alvar Aalto, among other luminaries, and bright-colored Italian glass vases displayed on glass shelves along glass walls.

Gand and his fellow activists have made laudable efforts and investments in keeping alive the legacies of creative, underappreciated architects. They have let the public tour their homes and defended endangered landmarks in other towns. Gand clearly knows his material, and knows people who know more. With a little more gestating and scholarly input, the book's prose would have lived up to Shulman's rhapsodic, late-in-life photographs. ■

Enduring Legacy

Newport Shingle Style

by Cheryl Hackett

Frances Lincoln Publishers, London, U.K.; 2010

112 pages; hardcover; 120 color photographs; \$24.95

ISBN 978-0-7112-2937

Reviewed by Nancy E. Berry

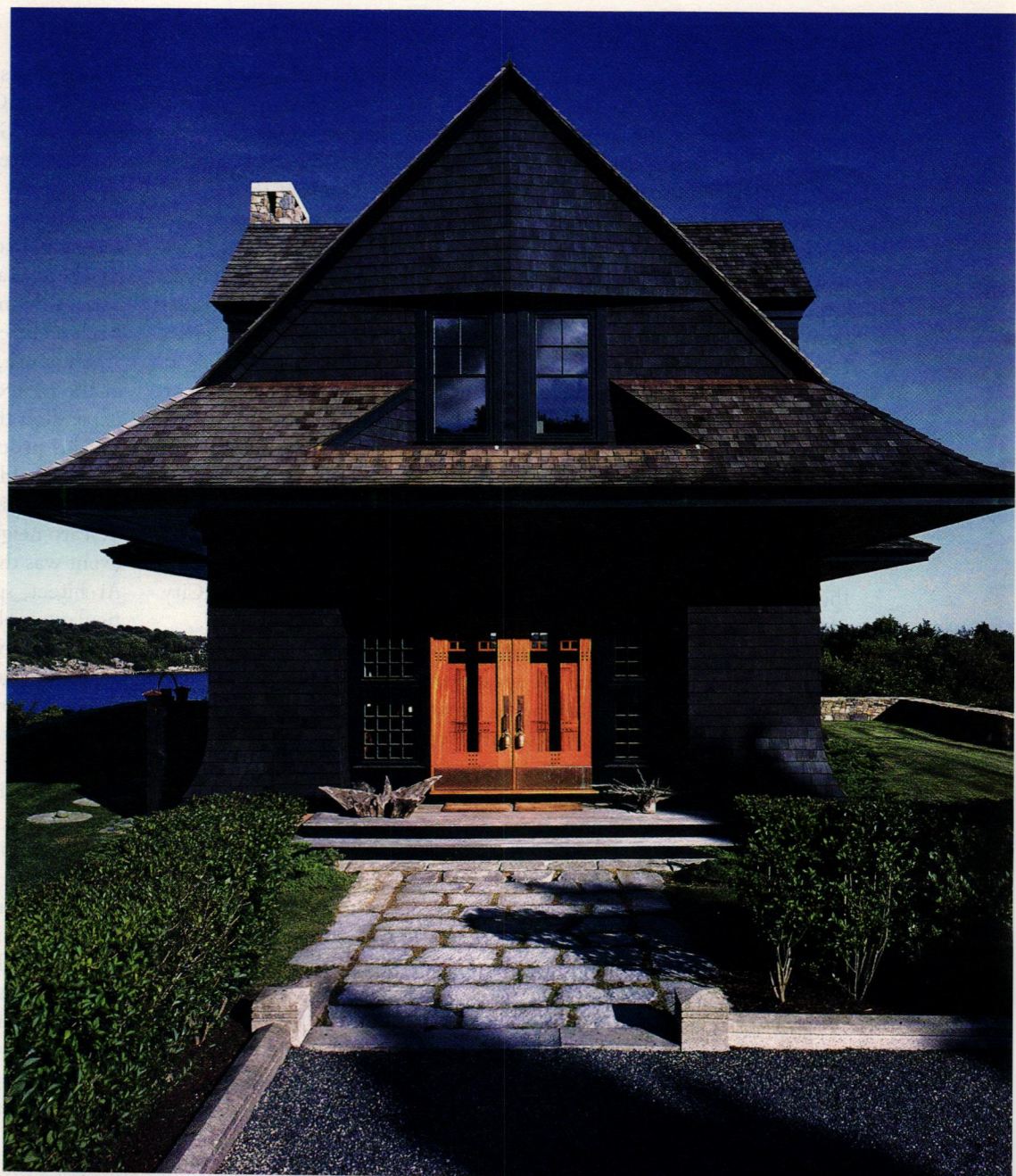
In *Newport Shingle Style*, author Cheryl Hackett explores the history, influences and evolution of the Shingle Style in Newport, RI, through 15 houses – both old and new. In the 1880s Newport gained momentum as the holiday hot spot for the country's well-heeled, and today, some of the best examples of this uniquely American style continue to pop up there. Beginning with the earliest influence of the style, Hackett focuses her first chapter on Whitehall, a 1728 Georgian built for Bishop George Berkley in nearby Middletown. Although the house is a striking example of the Classical building type, Hackett explains that it was not the symmetrical front that captured the attention of late-19th-century architects, but rather its long sloping gable. Architect Charles Follen McKim is credited with publishing the side view showing the sloping gable in the *New York Sketchbook of Architecture* in 1874 – and in doing so gave a renewed interest to the country's Colonial building styles. As the U.S. was celebrating its centennial, Stanford White, William Mead and William Bigelow began documenting these early shingled structures to create a new American architectural style based on the country's built past. It would come to be known as the Shingle Style.

Hackett goes on to research another great influence on the Shingle Style in Newport – the Stick Style, which “emphasized interior structure through exterior detailing consisting of vertical, horizontal, and diagonal members found of the exterior.” Richard Morris Hunt, considered the “dean of American architecture,” designed several Stick Style houses in Newport. Hackett focuses on one of Hunt's lesser-known commissions, the stables at the Chalet Estate. Although the structure was bastardized over the years by a series of renovations, preservationist John Grosvenor discovered Hunt's original drawings and restored the façade to its original form.

The Queen Anne Style was also a significant influence on the Shingle Style. The William Watts House, built by Henry Hobson Richardson, features half-timber designs, large living halls and bay windows. Hackett explains that the vertical structure features an impressive central gable cut with a horizontal band of windows accented by an elaborate shingled upper story with undercut porches and balconies. Richardson pushes the architectural envelope to a new art form; although based on English designs, the house is distinctly American.

In Chapter Four, Hackett reveals the Shingle Style in its earliest inception. The Samuel Tilton House, designed by McKim Mead and White, is an informal, rambling cottage that retains much of its unique detailing to this day. The firm incorporated an array of ornamentation on the house in the way of stucco panels embellished with a shield and a sunburst mosaic. The façade also features rough-cut granite, half timbers and patterned shingles. For the interiors, the firm drew from several cultural sources, including Japanese, Indian and British precedents. Newport's Isaac Bell House, also designed by McKim, Mead and White, is considered the finest example of the Shingle Style in the U.S. Hackett explains that it was the innovative combination of historic features that impressed architectural critics. The firm combined Colonial American, Medieval European and Far Eastern influences under one roof. Pattern shingles in fish scales and wave motifs reflect the seacoast just beyond its doors.

After exploring the style's origins and influences, Hackett showcases examples



Located in Jamestown, RI, architect Bernard Wharton's getaway home Blackwatch is a modern take on the Shingle Style.

from the 20th century, such as Irving Gil's 1901 Wildacre, a sprawling Shingle Style home built for Fredrick Law Olmsted, Jr., where “a variety of angular shapes, gables dormers, and cobblestone chimney work in tandem to echo the Shingle style.” Another 20th-century masterpiece is Seabright, designed by architect William Burgin in 1987. The home's dramatic sweeping gable, circular porch and stone chimneys draw their inspiration from the Isaac Bell House, designed a century earlier.

Interest in the Shingle Style has been renewed in the current century with such firms as Shope Reno Wharton Architects continuing the tradition in new and inspired forms. Architect Bernard Wharton has cultivated his interpretation of the style in his own getaway home called Blackwatch, where black shingles, Japanese rooflines and fieldstone chimneys create a captivating design on the coast. With many more examples of the 21st century's take on the Shingle Style, Hackett has captured the spectrum in this elegant coffee-table book, shot beautifully by photographer Kindra Clineff. It is a must have for the architect's library. ■

Nancy E. Berry has written extensively about architecture and interior design for a variety of publications. She is also the author of *Architectural Trim: Adding Wainscoting, Mantels, Built-ins, Baseboards, Cornices, Castings and Columns to Your Home* (Rockport Publishers, 2007).

Western Classicism

By Thomas P. Matthews, Jr.

This past spring, when New York architect Gil Schafer III mentioned to friends that he was coming out West to speak at the new Rocky Mountain chapter of the Institute of Classical Architecture & Classical America, the response was typically akin to, "they have Classical architecture out there?"

Let's face it, many still think of Denver as a "cow town in the Rockies." But, fellow traditionalists, *au contraire!* Thanks in large part to the World's Columbian Exposition of 1893 in Chicago, Denver has inherited an abundance of architecture rich in the Classical tradition. Greatly influenced by the ideas of Daniel Burnham and Frederick Law Olmsted that he had seen at the Exposition, Robert Speer began implementing many of the principles of the City Beautiful movement upon being elected mayor in 1904. Mayor Speer's success in organizing and beautifying Denver with planned boulevards, parks, and new buildings is still being enjoyed today. The Marean and Norton's Cheesman Pavilion (1907) and Greek Theater (1919) and Frederick J. Sterner's Daniels & Fisher Tower (1909) are but a few examples of Classical buildings that grew out of the City Beautiful movement, thereby anchoring Denver and helping her become the "Queen City of the Plains."

Fast forward to the 1970s. Urban renewal had not been kind to parts of historic Denver, and the preservation movement was just getting under way. Tall buildings were rising on recently cleared blocks downtown and suburban business parks were taking shape. It was during this time that I moved out to Denver from South Carolina. Just out of college, I was hoping to rent a carriage house apartment in the historic Denver Country Club district. During my first day I spent hours knocking on handsome doors along those quiet streets. Finally, a kind woman explained that the area was zoned R-0, which meant "no renters." Later that afternoon I found a room up on Colfax Avenue, but the beauty of the established neighborhood I had just visited reminded me of similar neighborhoods of my younger years that had prompted my interest in architecture in the first place.

This interest in traditional architecture had not been nurtured in college. I recall my initial interview with the assistant dean at Clemson's School of Architecture. Eager to make a good impression, I proudly rolled out a curled set of blueprints that my father had

Askins, Russell Versaci, Ken Tate, Jim Strickland, Dinyar Wadia and other New Classicists. Reading an article from *The Charlotte Observer* on Milton Grenfell led to the discovery of The Institute of Classical Architecture & Classical America. This was just the impetus I needed to start my own residential practice, which has allowed me the opportunity to apply the architectural principles I had learned years ago in an exciting new way that I now truly enjoy.

There is a re-awakening of Denver's Classical tradition, thanks in part to the new Rocky Mountain chapter of the Institute of Classical Architecture & Classical America. Denver enjoys a wealth of Classical architecture, both commercial and residential, and one of the tasks of the new chapter will be to bring these examples to the fore and expand on this rich heritage.

This process of education began in earnest on May 19, when the chapter held its inaugural Spring Party event at the Phipps Mansion, an outstanding example of late Georgian Revival in the heart of the Belcaro neighborhood in Denver. The guest speaker for the ICA&CA event was the aforementioned Gil Schafer, whose firm, G. P. Schafer Architect, specializes in Classical residential architecture with a particular emphasis on traditional design and craftsmanship, rigorous detail and livability.

Mr. Schafer became better acquainted with the abundance of Classical homes in Denver on a driving tour through the historic Denver Country Club neighborhood. Among the 10 period homes selected for the tour was an early Tudor design by Denver architect Jacques B. Benedict with leaded glass and a mahogany ceiling with piano finish, and a beautiful Spanish Colonial house with Baroque cast ornamentation designed by Fisher & Fisher in 1924. The tour concluded with a stroll around a rather impressive English Manor house with towering brick chimneys designed by Henry James Manning and completed in 1931.

The Rocky Mountain ICA&CA has been buoyed by the success of the spring party. It is becoming apparent that many people are drawn to Classical architecture, have an interest in touring beautiful houses like the Phipps Mansion, and enjoy lectures by accomplished professionals like Mr. Schafer. The chapter will continue to reach out to a cross-section of the community including architects, designers, planners and other consultants who share common traditional interests, along with owners and general contractors who might lend support and even offer their houses and projects for tours. Realtors, suppliers, teachers, artisans, craftspeople, authors and renovators can all help the chapter to become a forum for like minds and a means of creating awareness through highlighting fine local examples of the vocabulary of Classical design.

There are many ways to get involved with the Classical movement. Earlier this year, for example, I was invited to give a presentation entitled "What Makes a House Beautiful?" which was well received by a group of lay persons. You may visit the ICA&CA website (www.classicist.org) to learn more about local chapters and discover periodicals, books and related websites. Plan to attend the Traditional Building Conference on October 20-23, 2010, in Chicago, hosted by Restore Media. Through classes, lectures and tours, many will come to understand that design and planning in the Classical tradition is a worthy pursuit...even out West. ■

Let's face it, many still think of Denver as a "cow town in the Rockies." But, fellow traditionalists, au contraire! Thanks in large part to the World's Columbian Exposition of 1893 in Chicago, Denver has inherited an abundance of architecture rich in the Classical tradition.

drawn for the Jeffersonian house in which I grew up. "What's this?" he asked. I explained that I wanted to study architecture. "Oh," he said, gesturing at the prints covering his desk, "you can roll those up now." And for the next four years I toed the line and worked on nothing but modern design.

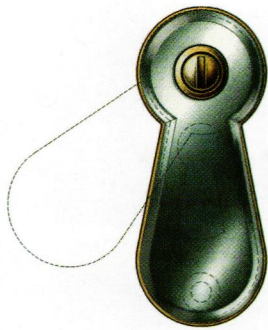
Even with a decidedly Modernist bent, the school employed the vestiges of a L'Ecole des Beaux-Arts teaching method of design and problem solving that provided sound training. My schooling put me on a commercial career path but my passion for traditional architecture remained steady. Even while traveling as a project architect to various cities I would get up early to admire houses in the older neighborhoods. Then, in 2002, I read an article in *Southern Accents* magazine called "Masters of the New Old House," which was about a group of like-minded architects who were rediscovering the beauty and harmony of traditional residential design. I was enthralled and began researching everything I could find about the work of Norman

A practicing architect in Denver, Tom Matthews greatly admires Classical architecture and strives to use time-tested principles in designing traditional houses for modern living. He serves on the board of the Rocky Mountain chapter of the Institute of Classical Architecture & Classical America.

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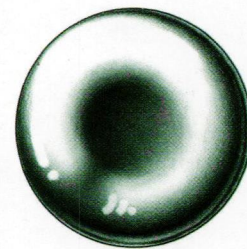
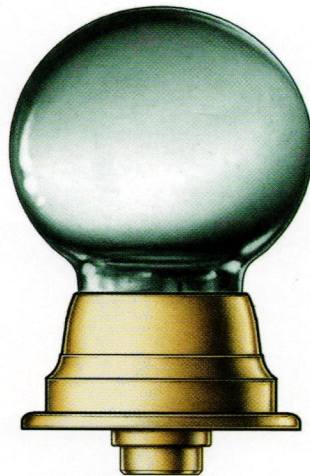
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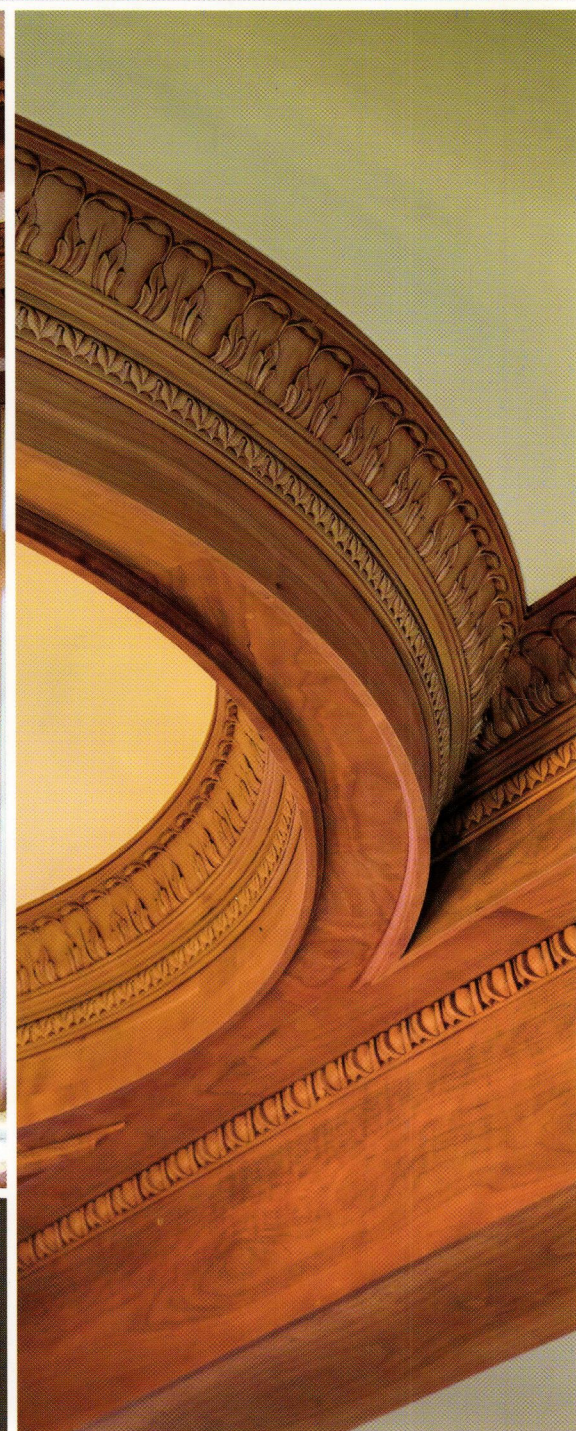
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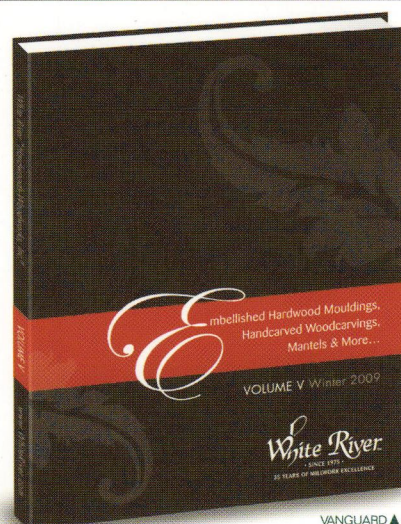
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