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Photo: Celia Pearson

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Buying Guides

In this issue you will find 16 Buying Guides on our issue theme: The New Period Home. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from Classical Specialties to Furnishings and Wood Interior. They form a most comprehensive resource for professionals working in restoration, renovation and traditionally styled new construction.

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Training Leaders of Tomorrow

Robert A. Baird’s leadership and support of historic preservation and Classical architecture education has earned him the sixth annual Clem Labine Award. By Annabel Hsin

S
ome teenagers set up their garages as workout rooms while others use them for rock band rehearsals. For Robert A. Baird and his brothers, the garage space was for restoring cast-iron architectural components for their father’s restoration projects. Baird essentially started his historic preservation career when he was 16-years old and hasn’t stopped since.

Baird’s introduction to historic preservation came even earlier when he was just a young boy. “My father, Steven T. Baird, was one of the early preservation architects in America,” he says. “He was commissioned to restore an old historic Mormon community in Illinois called Nauvoo. Our family moved there when I was 11-years old and I grew up in a preservation environment. In the summers, I worked with archeologists where I was lowered into wells to excavate and bring up artifacts for the archeology research of these historic buildings.”

Baird’s official title is vice president of operations/secretary/treasurer at Salt Lake City, UUT-based Historical Arts & Casting, Inc., one of the first companies in the country to restore cast-iron buildings.

It was founded by he and his brothers. But Baird also leads a parallel pro-bono career of tirelessly promoting historic preservation, supporting Classical architecture training and organizing humanitarian projects. Just this past February, he was the mastermind behind the wildly successful “Classical Tradition Conference” (CTC) held in Salt Lake City, UU, which was hosted under the aegis of the Utah Chapter of the Institute of Classical Architecture & Art (ICAA). It was the success of this conference that vaulted Baird to the top of the list when the editors were selecting the recipient for this year’s Clem Labine Award.

Founded in 2009, the award was named after Clem Labine, founder of Old House Journal, Traditional Building and Period Homes magazines. It recognizes a person who has devoted long-term, pro-bono personal efforts to fostering humane values in the built environment. “By ‘humane values,’ we mean the creation of civility, beauty and sustainability in our communities — the traditional values of humanism,” says Labine, adding that the winner of the award could be an architect, artist, craftsperson, community leader or some other professional. “In other words, we’re honoring someone who exemplifies ‘A Life with a Purpose.’ Robert Baird is being cited as a preservationist, educator, humanitarian and visionary leader.”

Honoring a Mentor

When Baird’s rôle model, mentor and long-time friend Margot Gayle passed away in 2008, he was disappointed at the scant recognition she received for her achievements as a preservationist. Gayle dedicated half her life to preservation, beginning in the 1950s with her mission to save the Victorian-Gothic Jefferson Market Courthouse in New York City’s Greenwich Village.

She founded the organization called Friends of Cast Iron Architecture, where Baird first met her, and the Victorian Society of America. Every year, thousands of tourists visit NYC’s historic districts including the Ladies’ Mile, the Flatiron district and the 26 blocks of about 500 cast-iron buildings known as SoHo, but few knew that Gayle was the reason these districts still exist.

“My friendship with Gayle started at a really young age,” says Baird, noting that he worked with her for 30 years. “I saw how passionate she was with regards to saving and preserving NYC, and indeed the historic preservation movement in New York wouldn’t be what it is today without her. After working with Gayle for so long, seeing the kind of efforts she made, I felt like she never got the credit she deserved.”

After her passing, Baird produced a three-minute testimonial film on Gayle that was part of a documentary of the restoration of the ZCMI department store in Salt Lake City, which his father had been commissioned to restore and preserve. He also organized a group with the mission to put a monument honoring Gayle in NYC.

Although the mission has yet to be completed, the movement has never really stopped; it’s been a slow and long process. “Earlier this year, the final project for ICAA’s Beaux-Arts Atelier was to create monument designs that would be appropriate for Gayle,” he says. “They’ve identified a location adjacent to SoHo where that monument could go. I’d love to see that project come to fruition.”

Pioneering the ICAA Utah Chapter

A major supporter and sponsor of ICAA events all over the country, Baird noticed that the organization was missing in his home city so he stepped forward and founded the ICAA Utah Chapter three years ago. He recently completed his three-year term as chapter president and is now the secretary/treasurer.

“The Mormon Church [The Church of Jesus Christ of Latter-day Saints], headquartered here in SLC, is building temples all over the world and has been very interested in the principles of Classical architecture and design,” says Baird. “One of the reasons we needed ICAA in Utah was to provide education to many of the architecture firms working on these projects that have employees and staff with no Classical training. In fact, most of the firms in Utah had no exposure to Classical architecture.”

Baird and the board members started an education program that included classes on the “Classical Orders,” which sold out immediately and necessitated a second class, “Water Color Sketch” and “Theory of Moldings.” The class on “Theory of Proportion” had 55 people in attendance, unheard of in relation to other chapter-hosted ICAA classes.
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In addition to furthering the education and training on Classical architecture for the design professionals in his community, Baird was also interested in providing them with exposure to the great names in the field from around the world. That was the impetus behind the creation of the CTC (www.ctcslc.com). What sets this conference apart was the coming together of not only Classical architects but also those who specialize in the allied building arts.

Renowned English architect Quinlan Terry traveled from London to give the keynote talk that started off the two-day conference. Subsequent presentations by award-winning architects Marc Appleton, Anne Fairfax and John B. Murray, to name a few, interwove with demonstrations by masters of the Classical arts.

Master sculptors Alexander Stoddart of Scotland and Edward J. Fraughton (winner of a 2014 Arthur Ross Award) gave sculpting demonstrations on the human form. John Canning, one of America's leading authorities on traditional decorative painting materials and techniques, as well as historic color palettes, shared his knowledge of marbleizing, graining, stenciling, gilding and glazing. Alexander Creswell, best known for his work for Queen Elizabeth II to record the fire and restoration of Windsor Castle, demonstrated his watercolor painting skills. “I’ve never been to a conference where on the last day at 5:30 on a Saturday night, every seat was full and people stayed an hour afterward just to visit and mingle,” says Baird.

As a result of the conference’s success, Baird is in the midst of planning the second annual CTC that will take place on February 6-7, 2015. “The next conference will be bigger and we anticipate around 400 to 450 people in attendance from around the world,” he says. “For the first conference, we had a venue where artists, architects and craftsmen displayed their work. It’s not the same as a trade show where people are in booths trying to sell a product, this is a place where artisans and designers could create conversations about their work. This venue will also be bigger and there will be a broader global representation. We’re also planning a series of three-day workshops that will take place before the conference.”

Beaux-Arts Atelier Rebirth

During the course of the conference, an architectural mural was created by Classical artists Domiane Forte, Steve Shriver and Matthew McNicholas for a charity auction supporting traditional studies. “I was totally blown away by how much money it raised,” says Baird. “The competing bidder approached me afterwards and said, ‘if you create another rendering for me, I’ll pay the same amount.’ We raised over $80,000.”

The money has gone directly to fund the 10 students attending ICAA’s Beaux-Arts Atelier, an intensive study program following the teaching methods of the École des Beaux-Arts. The students were flown
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from NYC to attend the conference with registration fees and accommodations paid for. Additionally, their study tour in Rome that occurs at the end of their year-long training has been extended an extra week. Some of the students who have had a hard time raising money for their tuition have also received help.

The remaining balance will fund a new program that Baird has been working on, the Beaux-Arts Academy (www.baa-utah.org). "The ICAA has decided that they no longer want to run the Beaux-Arts Atelier so the remaining balance of the auction funds are really the seed money to move that program to Utah," he says. "That school will start this fall on September 15, 2014. It will continue the dream of the program's original founder Richard Cameron."

The Beaux-Arts Academy will be headquartered in Salt Lake City, UT, and will follow a similar curriculum as the Atelier. A small body of 15 students will study with a master where they will learn drawing, wash rendering, painting, proportion and architectural history. There will be trips to NYC to gain experience in classical architecture as well as trips to Washington, DC, and San Francisco. The last term of the curriculum will be held in Italy. "The idea is that the funds raised by future CTC events will go directly to this program," says Baird.

Youth Making a Difference

Baird is also the founder and executive director of Youth Making a Difference (YMAD), a non-profit humanitarian organization with a mission to provide young people with leadership training skills to make a difference in the world. In 2005, Baird's son who was in high school at the time, approached him with the idea of organizing a humanitarian trip. Having traveled to India for business, he suggested that on his next trip he'd research some project possibilities.

Baird first visited the Dalai Lama orphanages in Dharamshala and Delhi and saw that the children lived in immaculate facilities. He was later invited to Chamba, a district in the State of Hamachel Pradesh in northern India. He paid special attention to orphanages and facilities for battered and homeless women and their children and found that they were living in extremely poor conditions with little or non-existent bathrooms, kitchens, beds, linens, clothing and kitchenware. There were no education resources or training and vocational programs for them either. He also discovered that humanitarian organizations have never come to aid these native people.

That year, Baird, his son along with 19 other high school students and five adults took with them to India a 20-ft. container filled with humanitarian supplies that were gathered by the students. "It was an incredible but exhausting experience that not only transformed my life but these students' lives as well," says Baird. "After we came home, we determined that we made a lot of mistakes and that we can do better. We organized another group of students with the promise that through this organization we would teach young people how to impact the world around them."

To date, YMAD has guided more than 650 high school students on expeditions in India. After the students are trained in leadership skills, fundraising and community service, which is a 10-month program, they spend their two-week expedition applying their skills in practical ways; such as teaching Indian children to speak English. The organization has built a school outside of Calcutta and is now responsible for 105 first-generation learners, all are girls who would have had no opportunity for an education. "English is supposedly the primary language in India but there are 450 native languages," says Baird. "We've developed a curriculum of 25 courses that is taught over a two-week period. In two weeks, we can have a school speaking English."

People have constantly asked Baird, "Why do you go to India and spend money over there when there are so many poor here?" His response, "Our mission is to build leaders. The only way we're going to make a difference is to start with young people and instill in them a desire and passion in these areas, then let them take it to the next level."

"I feel the same way about the Classical architecture movement in that it's really the education and the students who are important. This is why I do what I do with regards to these organizations. They are labors of love because they're all about the future."

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Legacy Builders

Horizon Builders unites and empowers architects, craftspersons and clients. By Nancy A. Ruhling

There's always something new — on the horizon and at Horizon Builders. That's what makes George Fritz, COO, so passionate about every project undertaken by the award-winning company he co-founded 32 years ago. "I've gotten a lot of architectural training from working with so many architects who have gone to so many different schools," he says. "This gift of experience has helped me help architects solve construction problems and come up with elegant solutions. I've learned to think outside the box. Client, architect, craftsman and builder — we all learn by interacting."

The building blocks of Fritz' education began when he was a boy at his father's ladder. The family owned several rental units, and Fritz spent his weekends doing tasks like replacing hot-water heaters. Yet when he graduated from the University of Maryland Baltimore County (with a bachelor's degree in psychology and sociology), he signed up to be a Maryland State Trooper. He kept building on the side and opened the Crofton, MD-based Horizon in 1982 with CPA Joe Bohm, who as president and CEO handles the business side of the bricks and mortar. The 65-employee company was named "2009 Builder of the Year" by Custom Home magazine and inducted into Builder Magazine's William S. Marvin Hall of Fame. The sister company of Horizon Builders, Horizon HouseWorks, is a popular maintenance-repair and renovation company managed by its president, Geary Deptula.

Through the decades, Horizon Builders has established itself as a premier builder of architect-designed legacy homes in Washington, DC, Maryland, VA, West Virginia, Delaware and New Jersey. Soon, it will open offices in Florida and New York. "I'm a perfectionist," Fritz says. "I've never built anything perfect — only God can do that — but I always aim for darn-near perfect."

Fritz relishes every construction challenge that is thrown his way because it gives him the opportunity to increase his knowledge base. "I have done extensive research on building science, and I have taken numerous courses through the years," he says. "And when I can't figure something out, I consult with the best experts in the field." He has also put his own ideas, particularly in the areas of waterproofing, insulation technology and air barriers, to the test in the company's lab and has a number of patents in process. "I've gone so far as to build walls to test materials and methods, and I've put products through various torture tests," he says.

Fritz says the ultimate measure of Horizon's expertise is in the long term. While Horizon has refined and expanded its knowledge base, it can still be proud of the houses it built decades ago. For more information, go to www.horizonbuildersinc.net.
1. Horizon Builders, award-winning builder of architect-designed legacy homes, was co-founded by George Fritz 32 years ago. Among the firm's many commissions is a two-story 10,000-sq. ft. English Country-style home in McLean, VA, designed by Russell Versaci Architecture. Beams from an old barn were hand selected to give the family room an aged look. The wood-burning fireplace is made of the same stone as the exterior. All photos: Celia Pearson unless otherwise noted.

2. Joe Bohm, left, and George Fritz, principals of Horizon Builders.

3. Designed by Hartman-Cox Architects, a three-story new construction in Bethesda, MD, features stucco exterior walls to withstand the heat of summer and the cold of winters. One of the most significant features of the house is its columned, wraparound porch.

4. The Bethesda, MD residence's main hall, which leads to the second-floor master bedroom, features Horizon-made paneling; it includes a virtually invisible laundry chute that opens with a finger pull. The illumination of the faux skylight between the two arches, enclosed with a thin onyx lay light, can be manipulated to match the sun's rays.
A Southern Accent

Stucco is designed for sunny climates. But the owners of this five-acre property in Bethesda, MD, were determined that their dream house weather the snowstorms sans bricks. The three-story, 24,000-sq. ft. house, designed by Hartman-Cox Architects of Washington, DC, features a wraparound porch, a slate roof and a foundation of hand-selected indigenous fieldstone. "The husband had grown up in a stucco house and had a particular color in mind, and it was not so easy to match what was in his memory," says Fritz. "I had to build a number of walls to get it right so it wouldn't crack during severe freeze cycles. We saved some sand product and stored it in the garage just in case, but it has been 17 years, and it is still as good as new."

The owners wanted the house to be quiet enough that they could not hear the fall of little child feet. Horizon Builders used sound-absorbing material in the plaster walls. The floors, however, required a little more thinking. "The wood superstructure floors featured a truss-joist assembly, which is set tight like a drum kit," Fritz says. "And it vibrates. We came up with a hybrid solution that gives a soft feel without noise transference."

There was another element that the owners wished to remain silent: The air conditioner/heat- ing unit. "We didn't want lined ductwork because it gathers dust and mites," says Fritz. "So we made the ducts larger to slow down the air but still swift enough to handle demand. This was in 1993, so there were no variable-speed fans available; we had two-speed fans and one compressor." The air returns and grilles were designed to blend in with the floor and walls; some of them were worked into the fretwork of the trim.

The back of the house presented another challenge. An enclosed, brick-floored porch leads to a bluestone patio via lift and slide doors. "We built the doors ourselves and recessed and rabbeted the track into the stone so it doesn’t stick up," Fritz says. "The floor is heated, and the HVAC grilles are recessed into the brick."

On this project, Horizon had one great luxury: time. "Construction took 17 months," says Fritz. "With every project, we always have in mind to make it 1 percent better than the way it was designed. Our brains are being constantly tugged."

Old Meets New

Sometimes it is not so much what you do as how you do it. Because Horizon Builders has been constructing homes for decades, the greatest challenges are not always the ones on site. This became apparent in the renovation and addition of a ca. 1920 house in Washington, DC’s affluent Foxhall neighborhood. The new owners, who had five children, wanted more room and a more modern look for the 4,500-sq.ft. home, sited on one-and-a-half acres. Barnes Vanze Architects, which is based in Washington, DC, created a plan that tripled the size of the house by adding a two-story wing to accommodate a master bedroom suite, kitchen, family room and gym without compromising the look of the original two-story structure.

The house, which had fallen into disrepair, was gutted and its infrastructure replaced with state-of-the-art equipment. The brick exterior was covered with stucco, and the original house was underpinned. "The house was a challenge, but we also had to make sure that we minimized disruption to the neighborhood," says Fritz. "There wasn’t much parking space for big trucks, and neighbors didn’t want to hear all the construction noise, especially the back-up beeps of the equipment."

To make sure there were no ruffled feathers, Horizon Builders engaged in a major public-relations effort, and as it does on every project, handled complaints immediately. "We went door to door, which is something we always do, and gave out our cards that have our cellphone numbers and encouraged the neighbors to call us any time, day or night, if there was a problem or concern," says Fritz.

Horizon Builders also worked around the neighbors’ schedules. "We have our own trash trailers," says Fritz. "If someone was having a party and didn’t want construction stuff in sight, we rolled them out and rolled them back in the next day."

Old Style, New Ideas

Making a new-construction look old is one thing, but making it feel its age takes a lot of insight and collaborative pre-planning between the architect and the builder. The new-old house in question, a two-story 10,000-sq.ft. English Country-style stone structure, set on four acres in McLean, VA, was designed by Russell Versaci Architecture of Middleburg, VA. The property, which includes a creek, is filled with underground natural springs, and Horizon Builders
devised a secure waterproofing system so the house could be positioned on the prime part of the site. The 100-year-old ambience starts with the exterior, which is made of fieldstone hand-selected and placed in a pre-determined pattern. “We acid-washed and burned the stone to give it a weathered look,” says vice president of operations, Abe Sari. “And we used the same type of mortar popular a century ago.”

The tall chimneys, which conceal the plumbing stacks, have delightfully intricate pigeonholes that bring in and expel air from the mechanical systems. Vents are hidden in the stonework.

Inside, registers and ductwork are incorporated into the millwork and wall assembly. “At the time, we did what was a novel treatment for the attic so we could have a more authentic look,” says Sari. “We spray-foamed it with insulation so we could eliminate the modern ridge vent that would have been required had it been open to the elements.”

The overall project was so successful, says Sari, “that the house actually smells old because we used veneer plaster on the interior walls and added old timber beams in some of the rooms.”

3 Styles, 1 Timeline
Set on 100 acres by the Rappahannock River in Hume, VA, is a house that seems to define and defy time. Within its three structures, some 7,000 sq. ft. and several centuries are seamlessly spanned. The main house, in the Greek Revival style, is flanked by a red-brick Colonial addition and a ca. 1680 fieldstone smokehouse that serves as a garage and office. Designed by Russell Versaci Architecture, the new house gets its old-world style from great attention to details.

"From the brick mortar mix on the exterior to the width of the wood-plank floors, everything is historically correct,” says Sari. “The textures and finishes define the house. We spent a lot of time finding the right craftsmen to execute them.” Reclaimed brick pavers were used as flooring in the breezeway, heating and air-conditioning components were secreted, and veneered plaster was used to cover the walls. Despite the old-style treatments, the house is extremely energy efficient.

“We did such a good job that some visitors think the house was always there,” says Sari.
Beyond the Surface

By no means new, plaster meets and exceeds the demands of today’s construction market.

By Gordon Bock

The art of interior plaster has been so integral to western buildings for so many millennia that a lot of people — even those immersed in traditional architecture — have trouble seeing it without a heavy overlay of history. However the reality is, though still up to jaw-dropping ornamental feats of yore, plaster is not an arcane anachronism but right in step with — and even superior to — the needs of today’s construction market.

According to Jack Meinigast at Decorators Supply Corporation in Chicago, IL, “One of the big selling points of plaster — but what a lot of people overlook — is that it is really a natural product.” He notes that for reinforcement his company uses natural hemp fiber, not fiberglass, “so our plaster product is totally green, a fact that we strongly promote.”

Moreover, when used in commercial work, he says plaster is totally non-toxic and non-flammable, “so it meets or exceeds all building codes — even Coast Guard regulations for cruise ships.”

At Architectural Arts Group in Coatesville, PA, A. Thayer Smith III adds a commercial perspective. “Plaster has always been eco-friendly and fireproof, so it is able to compete with plastic products, which can burn. Plaster is proven, with thousands of years of history. And it is refined, in the sense that it can compete with most other building materials used to give form and shape to architectural details.”

No less enthusiastic is Foster Reeve of Foster Reeve & Associates in Brooklyn, NY. “Gypsum plaster is composed of calcium sulfate, which is one of the most abundant minerals in the crust of the earth, so it is omnipresent, super-renewable and super-green. When set, it has a pH of about 11 or 12 that is antimicrobial, and it is used all over the world.”

Plaster Pluses

Aside from its inherent benefits as a material, plaster is what you make it and here it continues to find new forms beyond the traditional applications. “I think the world of plaster is strong, as far as demand for it goes,” says Smith, “but still weak in the sense that not every architect, designer or builder is enlightened as to how we can help them even more. Plaster puts more tools in their toolbox, so to speak, to create things that are often times not what they appear.” According to Reeve, “There are only a few fundamental materials in your house: stone (for floors, bathrooms, countertops); natural wood (floors, libraries, cabinetry, staircases); and whatever provides the surfaces that receive paint. For these painted surfaces, many of them should be plaster, and almost all of them could be plaster.”

Explains Smith, “Architects tend to think of plaster in terms of moldings or drywall, but when we cast the material, you wouldn’t believe where it can end up, such as on the backside of a staircase.” Because plaster is a very malleable material, he says it can be made to look like wood or even like metal; it can be shaped, adorned, or made in all facets. “It allows the architect to think outside of the box.”

As ever, economics make a powerful argument, and here plaster can offer some surprising advantages, especially when using the latest techniques. Says Smith, “Suppose you want to do a little barrel ceiling in a hallway 6-ft. wide and 20-ft. long? With drywall, you would have to build all the framing to carry it, but using GFRG (glass fiber reinforced gypsum), you can install cast sections that are 5-ft. long, repeated down the hall, that don’t need the framing.” He notes that there are some costs in developing the castings, but there are savings in framing, “and you can get some neat looks.”

Reeve agrees, “Shaped ceilings — groin vaults for example — can be precast today very economically in GFRG. For someone to do 10 groin vaults running down a corridor in three-coat plaster — even in drywall — might be three times the cost, and it would take forever to install.” Shaped ceilings such as this, he says, are all driven by mold costs, but what makes them economical is when the vaults are all the same size.

What’s more, savings can be measured not just in upfront costs but over time. Reeve describes a project at a Texas mansion where the client was considering wood for interior details. “I turned to the owner’s rep and said, ‘I don’t know how you feel about maintenance, but it is 96 degrees outside today and 100 percent humidity. When the weather changes, plaster can withstand the fluctuations; with wood, you are going to be there with a caulk gun and touch-up paint when it moves.’”

LEFT: Foster Reeve of Brooklyn, NY, specializes in architectural and ornamental custom plaster moldings, Venetian plaster and scagliola for new construction and remodeling projects. All photos: Foster Reeve & Associates, unless otherwise noted

ABOVE: Founded in 1883, Decorators Supply Corporation of Chicago, IL, continues to adapt to new trends in crown moldings, walls and ceilings, and more. Photo: courtesy of Decorators Supply Corporation

RIGHT: Plaster by Foster Reeve complements the ironwork in this residence.

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Plus, plaster is adaptable. According to Smith, “Oftentimes, the scale that you require isn’t in a catalog, but it is found in the minds of decorative artists.”

www.period-homes.com
artisans who do plasterwork — who can build things bigger, or to a scale, that matches the space.” The industry’s need for that skill will never go away, he says, and a 3-D printer can’t supply it in the same fashion. “There’s something about being done by hand that trumps the machine.” Traditionally, however, plaster catalogs did offer scaling. Explains Reeve, “For ornate work, you want to pick your ornaments and customize your moldings, and for plain-profile moldings, you want unlimited flexibility in scale.” For example, he adds, “Our made-to-measure collection is scalable, meaning that it can grow or shrink at no charge.”

Suppose what you require is from a catalog, but no longer in production. Then Meingast offers a different solution. “We have had a lot of rehabbing going on here in Chicago, with people bringing in pieces that we made back in the 1920s and in the ‘teens. They may not be in our catalog anymore, but we are actually reproducing pieces that we made back then by researching them in, say, our 1917 book, then using good samples that they bring in as models for fabricating new pieces.” He says they have an in-house sculptor who can clean up the details on a historic piece of ornament to make it look new. However, some people don’t want it cleaned up too much, “because it’s got to match what is up there with 100 years of paint on it.”

Fear of Castings
With so much going for it, why isn’t plaster on more architectural radars? Misconceptions may be partly to blame. “One of the fallacies that surrounds plaster is that people think it is heavy,” says Meingast. “Plaster is only heavy when it’s wet; 60 percent of that weight is the moisture content, so once it is bone dry, plaster is extremely light.”

Meingast adds that at his company, a common conversation is putting people at ease about the installation of plaster ornament — people from trade accounts to homeowners. A constant question is Will it break? “No, it won’t break, because it is reinforced with fiber that gives it strength,” he says. “You can drill it and you can saw it.” Chips from sawing are another unfounded fear. “If you use a fine-tooth blade, you’re fine.”

Reeve says he spends a lot of time allaying some of the same kinds of apprehensions in the
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industry. "Contractors are sometimes fearful of plaster because they are unfamiliar with it, both as a material and as a service. They don't know enough plaster contractors to get 10 bids for a job or to call in favors." He adds that architects can be leery of plaster when they have more experience with wood. "They hate risk, and may not want to specify a material that is outside their comfort zone. Also, maybe the contractor or his brother owns a mill-work shop so they have vested interests in wood.

Patterns and Trends

Even with all the recent swings in the housing market and construction industry, plaster has maintained both its ability to suit immediate needs and its time-honored appeal. "We still get the continual orders for the single ceiling rosettes to go above light fixtures," says Meingast, "and the occasional ornamented crown to go around the perimeter of the room, but the general trend now is away from the highly ornamented to a little bit cleaner lines - not a lot of 'icing going on the cake' so to speak." For instance, he says they have noticed an increase in the popularity of just simple frameworks applied to ceilings. "We call them tracey-transitional patterns, and to serve this niche, we have actually developed two completely new designs based on our 1926 catalog, and we are working on a third."

According to Smith, where the decorative plasterer traditionally shined is in doing lovely cornice and ceiling work, even panels, and that clearly continues, albeit in different ways. "Today it seems like the more expensive the house, the more it goes back historically in design," he says. "There are certain architects that are very Classical. Others are building replicas or are maybe a little further out there. It all depends upon budget."

As Meingast sums it up, "They are still building the very nice homes, but they are going with plain material. Is it because of the economy or is it taste?" He adds, "You try to adapt to new trends yet, being in a traditional industry (and, in our case, a 131-year-old company) you still hold on to what has made you last. It is a very interesting business to be in right now."

Gordon Bock lists his 2014 seminars, keynote lectures and workshops at www.gordonbock.com, including the upcoming seminar on The Vintage House at Architecture Boston Expo in October (www.abexpo.com).
The piece of hillside land bordering the Whitehall State Park that is home to the 529-acre Whitehall Reservoir was just the spot for the parents of two young boys looking to build their dream house. Located less than 30 miles west of Boston, in Hopkinton, MA, the site was quiet, remote and its slope overlooks picture-perfect lake views.

“We’ve had on and off discussions about the kind of project my clients wanted to do before they actually found this piece of land,” says Thomas Catalano, principal of Boston, MA-based Catalano Architects. Having previously completed their ski house in the lake region of New Hampshire, the firm was well acquainted with the clients’ tastes. “One of the interesting things that they wanted to do because they were going to be in this relatively isolated location was to create their own private country club type of setting where it would be attractive for their children and friends.”
Catalano and the clients settled on the traditional New England agrarian style for the project as it provided many opportunities to minimize the massing of the 14,000-sq.ft. house. In addition to the required living spaces and bedrooms for the family, the program also included garage space for five cars, four guest suites and a lower level for entertainment amenities. "We looked at Shelburne Farm in Vermont for inspiration as we were trying to evoke the look of an old farm," says Catalano. "We broke down the massing by using separate buildings to give the impression that the structures had been built over time. Most 19th- and 20th-century New England farmhouses around the area had connecting lanes and outbuildings that eventually connected to the main barn."

The initial view of the front elevation from the curved driveway is a dramatically sloped roofline to the first floor to give the appearance of a single-story structure. Once on the circular entry court the elevation rises to its full three-story height culminated by a stone-sided tower topped with a bell-curved copper roof. Stone siding is used on the lower level to relate the structure to the surrounding landscape while the upper floors are sided with milled red cedar painted in a muted green; Vermont slate was installed on the roof. From the tower, the elevation follows the slope of the site and drops back down to the three-car garage and the single-story pool. A porte cochère, constructed of natural rough red cedar, extends from the tower and connects the main house to a separate two-car garage and guesthouse.

"We used the tower as a scale element to break up the overall composition because we don't have a perfectly symmetrical elevation," says Catalano. "Another purpose for the tower is to visually anchor the approach as one makes the turn into the courtyard; it acts as an icon signifying the entry arrival."

At the base of the tower, a side entry opens to a stair hall and although it functions as the secondary stair it received a higher level of detailing than the main entry and stair. "The clients made a conscious decision to give the side-entry stairs and the mudroom more detail because those are the areas that they use all the time," says Catalano. "There is V-groove paneling with a striate painting technique that reinforces the vertical lines. The stairs go to all four floors of the house while the main stair only reaches three floors. The stairs' newel posts..."
are intricately detailed and the twisted balusters were custom made. In the mudroom, there are built-in benches and closets for storage. It's a much more highly crafted space than the formal entry."

To maximize the lake views, the interior was designed to be one-room deep with the primary living spaces facing the lake. The living and dining rooms, the breakfast room, a kitchen that opens to the great room and a screened porch are all positioned at the backside and overlook the lake. A library, private office, two powder rooms, the garage along with the two entries and mudroom all face the entry court.

Upstairs, there is the master suite, two bedrooms for the boys and two guest suites. The third level is configured with an additional guest suite and overflow space.

At the lowest level, the single-story indoor pool is the main attraction. It is built into the slope at a 45-degree angle from the house so that three sides of the pool are flooded with natural light. The two walls of French doors on either side of the long rectangular pool allow for an opened or closed environment. A clerestory above has operable windows for additional airflow. A pergola extending from the rear of the pool provides shade for a limestone terrace that leads to a series of steps and landings that ascend to the living spaces of the main house. Also on the lower level, there is a theater, a pub for the bar and pool table, a gym, sauna, mechanical storage rooms, a kitchenette and changing facilities.

At the far end of the pool, a spa features a large Craftsman-styled bay window. "We played with the muntins on that window to create different light patterns and to allow for a large piece of glass in the middle, which frames a perfect view of the lake," says Catalano.

The windows and doors for the project were manufactured by Warroad, MN-based Marvin Windows and Doors; additional manufacturers include Wyomissing, PA-based Baldwin (interior door hardware); River Falls, WI-based Designer Doors (garage doors); Warrensburg, NY-based Champlain Stone (stone siding); and Westbrook,
ME-based H.A. Stiles (custom turned "beaded" stair balusters). The general contractor was Hopkinton, MA-based E.W. Tarca Construction; the firm also custom made the stairs, millwork and interior trim, as well as installed the quarter-sawn white oak floors throughout. The interior designer was Moultonborough, NH-based Interiors by Randi.

“What was great about this project was the successful collaboration between the client, interior designer, builder and architect,” says Catalano. “Together, we created a strong design team. My client is very happy with this house. In fact, he has taken a job in San Francisco but rather than selling this house, he’d commute back and forth instead.”

— Annabel Hsin

TOP: The primary entertaining spaces on the first floor and the family’s bedrooms upstairs are all arranged along the rear to take advantage of the lake views. The single-story indoor pool was built into the slope at a 45-degree angle from the house to create three sides of French doors and windows for maximum light exposure.

ABOVE FROM LEFT: The side entry and mudroom received a higher level of detailing than the main entry because these are the spaces frequently used by the homeowners.

French doors on either side of the long rectangular pool and the clerestory above with operable windows allow for an opened or closed environment.

In addition to the indoor pool, the lower level also features a theater, gym, sauna, a kitchenette and a pub for the bar and pool table.

A pergola extending from one side of the pool provides shade for the limestone terrace.
A Room With a View

The first Crittall Prize honors a spectrum of architectural styles. By Lynne Lavelle

Of all the hallmarks of the Louis XIV or French Baroque style, its curved lines and complex shapes are perhaps the most challenging to architects and builders alike. The term baroque is derived from the Portuguese word barroco, meaning "imperfect pearl" and relates to the trends in jewelry, interiors and fine arts of early-1600s Paris. As an architectural style, it is most famously defined by the ostentation of the Palace of Versailles, but it evolved into different geographical strains, incorporating Italian, Spanish and influences, and its more subtle cousin, Rococo, which was popular throughout Eastern Europe. Constant to all, however, are curvilinear forms and freedom of shape – neither of which are easy to achieve in glass.

When Larry E. Boerder Architects of Dallas, TX, designed a Louis XIV-inspired French limestone chateau in the city’s Highland Park neighborhood, its turret backed-yard facing breakfast area was a crucial style component. To meet its specifications, the firm turned to Crittall Windows Ltd., and became a highly commended runner-up in the first Crittall Prize.

Founded in 1884, the UK- and US-based steel-window manufacturer counts the Houses of Parliament and HMS Titanic among its former clients, and founded the first steel-window factory in the U.S., in Detroit, MI, in 1907. This year, the firm recognized three projects for their applications of Crittall Steel fenestration in North America. First place was awarded to Northwest Peach Farm, a Modernist family home by Bates + Masi Architects in upstate New York, while the judges were also impressed by 1100 Architect PC’s Hudson River House and Boerder’s St. John’s Residence.

Situated in Dallas’ Highland Park neighborhood, the latter was voted one of the “10 Most Beautiful Homes in Dallas” by D magazine. Its 12,857-sq. ft. footprint is partially concealed by the property’s mature trees, which general contractor Sebastian Construction Group was careful to conserve. The turret to the rear is glazed with Crittall’s Corporate W20 window profiles; the large paneled, curved-glass lites are offset by custom fabricated crémone hardware. The result allows the homeowner to experience almost panoramic views of the rear gardens.

The Crittall Prize judging panel, which met in London to review all 36 entries, thought the project a "highly technical design" that "looked like it
had been there forever." "This was indeed both a challenging, and equally rewarding project for our designers and factory" says Darren Joyce, head of international trade for Crittall, "Even with our 165 years' experience behind us, the incredibly tight tolerances involved in curved glazing and frames means that there is absolutely no permissible margin of error when using slender mild steel profiles. However, with our designers and our established Dallas based-distributors, Grand Openings, Inc. working closely with the homeowners and architects, we ensured that the final product not only was 'mechanically' perfect, but also met the stringent aesthetic requirements of the homeowner."

Ken Harbert, RA, associate at Larry E. Boerder Architects, added, "Crittall provided solid, dependable upfront information on the delivery of the solid, dependable and detailed shop drawings that were used early on in the design development phase for the homeowner review and approval process, and a thorough scheduling delivery date commitment for the builder for the window installation."

Entries to the Crittall Prize ranged from private residences to schools, commercial premises and hotels, and were of such high quality that the competition will become a permanent fixture in the company's calendar. The judging panel comprised Peter H. Miller, Hon. AIA, publisher and president of Home Buyer Publications; Andrew Hunter, principal, Hunter Price Architects; Mark Kelly, principal, Hassell Studio; and Chris Foges, editor, Architecture Today. For more information, visit http://www.crittall-windows.co.uk/content/3/103/the-crittall-prize.html.
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Chadsworth Columns’ Authentic Replication Roman Doric columns with Ionic fluted shafts, measuring 7 ft. 10 in. x 10 in., are made from finger-jointed wood.

For more information, please contact:

Robin Habberley
REX Sales Director
(703) 831-6588
rhabberley@rexbilt.com

Julia Hite
REX Sales Executive
(912) 201-3626
jHITE@rexbilt.com

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www.haddonstone.com
Fduke, CO 81001
U.S. & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on no. 4020

This gabled, mahogany-framed conservatory was fabricated by Glass House, LLC.

Glass House, LLC
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.

Hartley Botanic Inc.
781-933-1993; Fax: 781-933-1992
www.hartleybotanic.com
Woburn, MA 01801
Specialty manufacturer of custom greenhouses & other horticultural structures; residences & horticultural institutes; handmade in Greenfield, England for 75 years.

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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Oak Leaf Conservatories, Ltd.
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, cupolas, lantern roofs, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction; premium-grade mahogany.

This custom mahogany conservatory by Oak Leaf features leaded bevel glass in the clerestory.

Town & Country Conservatories
773-281-1212; Fax: 773-281-2234
www.townandcountryrus.com
Chicago, IL 60613
Designer & builder of high-quality custom English conservatories, orangeries, garden houses, greenhouses, roof lanterns & swimming pool enclosures; in premium hardwood or extruded aluminum; extensive photo tour; design & planning guide.
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This forged-iron canopy is part of a large gazebo fabricated by Wiemann Metalcraft and installed in Sugarland, TX.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmetalcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors & hardware, balconies & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.
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This forged-iron canopy is part of a large gazebo fabricated by Wiemann Metalcraft and installed in Sugarland, TX.
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Custom fabricator of special shape aluminum storm doors, windows & screens: round top, arch top, Cathedral & Gothic designs; tempered & low-E glass.
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Architectural Components restored the windows for the Jacob Whitemore House at the Minute Man National Historic Park in Lexington, MA.

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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.
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585-340-9085; Fax: 585-254-1760
www.heartwoodwindowsanddoors.com
Rochester, NY 14606
Manufacturer of period-accurate custom architectural wood windows & doors: made from Honduras mahogany & other species; hardware; traditional mortise- & tenon construction; standard & decorative glazing; 66-year-old company.
Click on no. 1541

HeartWood supplies many variations of traditionally styled wood doors.

This historically styled wood door with a round top is the work of HeartWood.

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731
Manufacturer of wood screen & storm doors: more than 300 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, wood window screens & storm windows.
Click on no. 960

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutter.com
New York, NY 10012
Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.
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This elaborate door knocker was fabricated by E.R. Butler in the Early American style.

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Custom manufacturer of wood doors: circular casings & moldings; restoration & period-style construction; garage doors, fences & gates.
Click on no. 3570

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800-225-1414; Fax: 801-280-2493
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West Jordan, UT 84081
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Click on no. 1210

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Portland, OR 97232
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Innerglass Window Systems
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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 Custom Hardware fabricated the historically-styled hardware for this custom door.

Kolbe & Kolbe Millwork Co.
800-955-8177; Fax: 715-843-8270
www.kolbe-kolbe.com
Wausau, WI 54401
Manufacturer of wood, aluminum-clad & vinyl energy-efficient windows & doors: custom styles; variety of colors & wood species; many products designed as historic replications.
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These windows were custom fabricated by Marvin Windows and Doors.

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www.marvin.com
Warroad, MN 56763
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Dorchester, WI 54425
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Fax: 603-336-6085
www.phelpcompany.com
Hinsdale, NH 03451
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Fixed windows with removable grilles are available from Parrett Windows & Doors with simulated divided lites (shown here) or true divided lites.

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The model LK381 sash lock from Phelps Company combine traditional styling with a locking mechanism that aligns the sash check rails; it is available in five different finishes.

This custom door set was designed and fabricated by Rocky Mountain Hardware.

Rocky Mountain Hardware
888-788-2013;
Fax: 208-788-2577
www.rockymountainhardware.com
Hailey, ID 83333
Manufacturer of handcrafted solid-bronze architectural hardware: sinks; faucets; bath & kitchen accessories; 7 different finishes; traditional, contemporary & other styles. Click on no. 7720

Shuttercraft, Inc.
203-245-2608;
Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443
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Click on no. 8300

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www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors & hardware, balconies & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.
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Click on no. 115

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: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on no. 4020

Period-style paint colors made from natural materials such as milk protein, lime, earth pigments and clay fillers are available from The Old Fashioned Milk Paint Co. for both interior and exterior applications.

The Golden Lion
310-827-6600; Fax: 310-827-6616
www.thegoldenlion.com
Venice, CA 90291
Importer of European hardware for cabinetry & residential uses: hinges, mortise locks, levers & backplates, cremone bolts & more; wrought-iron to hand-chiseled bronze; decorative grilles; period brass moldings; line of lighting; French antiques.
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www.period-homes.com

These shutters with authentic traditional moveable louvers are available from Shutterscraft in basswood and red oak.

Timberlane manufactured the shutters for this home in the Old City section of Philadelphia.

Timberlane, Inc.
215-616-0600; Fax: 215-616-0749
www.timberlane.com
Montgomeryville, PA 18936
Custom manufacturer of handcrafted custom exterior shutters: maintenance-free Endurian, Premium Wood, Advantage & Fundamentals lines; western red cedar & Honduran mahogany; selection of period-accurate exterior shutter hardware; historically-accurate standard designs.
Click on no. 1595 for Endurian; 1056 for wood

Vintage Doors
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Hammond, NY 13646
Custom manufacturer of handcrafted doors: interior & exterior doors; hardware; screen & storm doors; porch panels; glass, mahogany, white oak, cherry, Douglas fir & more; many styles.
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www.stantonwoodworks.com
waco, TX 76705
Designers & fabricators of custom woodwork: doors, frames & cabinets in walnut & other wood species as requested; commercial & residential projects.
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Designed by Enrico Cassina at The Golden Lion, this brass knob features a black nickel finish and is inset with Swarovski crystals.

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www.vnh.com
Barnard, VT 05341
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Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
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Exterior Elements, Ornament Finishes & Siding continued

This stamped sheet-metal cornice was fabricated by W.E. Norman.

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfonorman.com
Nevada, MO 64772
Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings. Click on no. 520

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 & hardware, balconies & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940. Click on no. 1223

American Restoration Tile, Inc.
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www.restorationtile.com
Mabelvale, AR 72103
Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes. Click on no. 172

This glazed tile was handmade by Carreaux du Nord.

Carreaux du Nord
920-553-5303; No fax
www.carreauxdunord.com
Two Rivers, WI 54241
Manufacturer of handmade art tile for fireplaces, kitchen & bathroom walls & backsplashes & floor accent: many designs, including Arts & Crafts; since 1995. Click on no. 8780

Chestnut Specialists, Inc.
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Fax: 601-323-1280
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Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling. Click on no. 8780

This historically accurate floor was created using 1-in. hexagon unglazed porcelain tile and 1/4-in. square border tile from American Restoration Tile.

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Carreaux du Nord
920-553-5303; No fax
www.carreauxdunord.com
Two Rivers, WI 54241
Manufacturer of handmade art tile for fireplaces, kitchen & bathroom walls & backsplashes & floor accent: many designs, including Arts & Crafts; since 1995.

Chestnut Specialists, Inc. manufactured this flooring, which is a combination of re-milled chestnut, and red and white oak.

American Restoration Tile
www.restorationtile.com

Chestnut Specialists
www.chestnutspec.com

Wiemann Metalcraft
www.wmcraft.com

This glazed tile was handmade by Carreaux du Nord.
Heritage Wide Plank Flooring
877-777-4200;
Fax: 631-996-5022
www.hwpf.com
Riverhead, NY 11901
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Click on no. 1682

The wide-plank flooring for this house was supplied by Heritage Wide Plank Flooring.

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552 State Route 95
Loudonville, OH 44842
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Click on no. 259

Subway Ceramics
888-387-3280; No fax
www.subwaytile.com
Verona, WI 53593
Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; mosaics; Victorian style.

Click on no. 1687

Monarch Stone International
949-498-0971; Fax: 949-498-0941
www.historic europ eancobblestone.com
San Clemente, CA 92673
Supplier of Historic European Cobblestone: genuine antique, reclaimed cobblestone; 100- to 400-year-old granite & sandstone cobbles & curbing; large selection of sizes; nationwide shipping.

WidePineFlooring.com
800-471-8715; 401-783-4415
www.widepineflooring.com
West Kingston, RI 02892
Supplier of eastern white pine & southern long leaf heart-pine flooring.

Chestnut Specialists, Inc.
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501-455-1000; Fax: 501-455-1004
www.restorationtile.com
Mabelvale, AR 72103
Manufacturer of custom ceramic tile for restoration & new construction: mosaics, floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes. Click on no. 172

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713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074
Manufacturer of custom pressed-tin ceilings, walls & backsplashes; stamped metal sheets in 2x4-ft. sections; cornices in 4-ft. lengths, 2.9-in. widths; 6-, 12- & 24-in. repeat patterns; Victorian, Art Deco & other styles; shipped anywhere.

Decorators Supply Corp.
800-992-8700; Fax: 773-847-6357
www.decoratorsupply.com
Chicago, IL 60609
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U.S.- & British-based manufacturer of landscape ornament & architectural cast stone: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components. Click on no. 4020

Heritage Wide Plank Flooring
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www.hwrf.com
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NIKO fabricated and installed these pressed-metal eaves.

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*Empire Center, model 98706 from W.F. Norman, is composed of eight ceiling plates, each measuring 24 x 48 in.*

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www.historicalbricks.com  
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*Reclaimed bricks from Gavin Historical Bricks Inc. were used in this driveway near Chicago, IL.*

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*The 1749 ft. Rough Cut Oasis pergola is available from Fifthroom.com*
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www.customforgedhardware.com
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Custom fabricator of iron, 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.

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484-690-0570; no fax
www.ugmo.com
King of Prussia, PA 19406
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www.wncraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors & hardware, balconies & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940. Click on no. 1223

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This ornamental gate was forged and fabricated by Wiemann Metalcraft.

The Artisan Drum/Off Pendant Bowl from Crenshaw Lighting features a solid-brass bowl and red banding, heavy-gauge quarterfoil appliqués, individually custom-dimpled glass bowl; lamp, panels, and custom-machined stem break beads arranged in the Fibonacci sequence.

Crenshaw Lighting
540-745-3900; fax: 540-745-3911
www.crenshawlighting.com
Floyd, VA 24091
Manufacturer of custom lighting fixtures in all styles: design services; historic restoration & reproduction; on-site services. Click on no. 1128

This two-light lantern was manufactured by Authentic Designs.

This bronze octagonal lantern with multiple light and divided light is available from Fine Architectural Metalsmiths; it hangs from a forged hook that also functions as the wiring raceway.

Fine Architectural Metalsmiths
845-651-7550; fax: 845-651-7857
www.icfForge.com
Chester, NY 10918
Custom fabricator of metalwork: gates, fencing, railings, lanterns, chandeliers, sconces, grilles, fire screens, kitchen equipment & more; forged iron, bronze, copper & stainless steel; specialty finishes; design through installation services. Click on no. 2640
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Grand Light restored this historic lighting fixture.

Grand Light
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Lantern Masters, Inc.
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www.architecturalfans.com
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Woolen Mill Fan Co. manufactures decorative ceiling fans with cast-bronze, -iron or -aluminum fittings.

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Benson Energy
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www.bensonenergy.com
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Benson Energy's All Season Control Cover was installed in the chimney flue of this building in Michigan; installation took 30 minutes.

Fine Architectural Metalsmiths
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Custom fabricator of metalwork: gates, fencing, railings, lanterns, chandeliers, sconces, grilles, fire screens, kitchen equipment & more; forged iron, bronze, copper & stainless steel; specialty finishes; design through installation services.
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Brantford, ON, Canada N3S 4B5
Supplier of English period-fireplace products: tube-lined & transfer fireplace tile, gas grates, cast-iron inserts & mantels for wood; gas & electric applications; electric fireplaces.

This fireplace screen from Fine Architectural Metalsmiths features a bronze aneple.

Kayne & Son hand forged these fireplace implements.

Haydenstone's Adam chimney piece is shown here with slips & a hearth.

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: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
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This fireplace mantel is one of many styles available from Decorators Supply.

Kayne & Son hand forged these fireplace implements.

This mantel was created by White River Hardwoods-Woodworks.

White River Hardwoods-Woodworks
800-358-0119; Fax: 479-444-0406
www.whiteriver.com
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Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved line of adornments for cabinetry & furniture in linden, cherry & maple; lincals, mantels & range hoods in stock.
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Wiemann Metalcraft
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This cabinet detail from a custom interior shows the skill of the artisans at Zepsa.

Zepsa Industries, Inc.
704-583-9220; Fax: 704-583-9674
www.zepsa.com
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Compass Ironworks created this wrought-iron railing.

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www.ironworkclassics.com
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This wrought-iron gate was fabricated by Gaby's Shoppe.

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W.F. Norman Corporation

Historical Arts & Casting, Inc. fabricated this traditionally styled, cast-bronze railing.

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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Designed by Curtis and Windham Architects, this forged-bronze grille was fabricated by Wrmann Metalcraft.

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Custom kitchen cabinets are a specialty of Crown Point Cabinetry.

This rustic copper kitchen hood was designed and fabricated by 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.
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This repousse copper range hood by Fine Architectural Metalsmiths features a William Morris-inspired oak pattern.

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Chester, NY 10918
Custom fabricator of metalwork: gates, fencing, railings, lanterns, chandeliers, sconces, grilles, fire screens, kitchen equipment & more; forged iron, bronze, copper & stainless steel; specialty finishes; design through installation services.
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9 SEPTEMBER 2014 CLEM LABINE'S PERIOD HOMES www.period-homes.com
Marketers are obsessed with Millennials. And why not? Millennials outnumber baby boomers, are entering their acquisitive years and when finished paying off their student-loan debt, promise to ignite another housing boom.

I have two millennial children. My eldest complained to me recently, “Dad, I’m sick of reading about what my ‘consumer behavior’ is supposed to be.” Millennials are the most analyzed subset since their baby boomer parents. And preservationists are downright giddy about Millennials, hopeful and expectant that twenty-somethings will take up our cause to create demand for historic restoration and renovation, including adaptive use, contextual infill and neighborhood revitalization.

In older cities across the country, young professionals inhabit historic buildings with micro-lofts and new business start-ups, some of which are called “pop-ups” because of their virtual mobility. When we can be anywhere we are drawn to that “somewhere” that has history, community and meaning. It also helps when a place is affordable.

Such is the case in Detroit, a bankrupt and dilapidated city that is making a comeback, in part because of its Millennials, its good architectural bones and its bargain-basement real estate. Entrepreneur and founder of Quicken Loans, Dan Gilbert, has assembled a real-estate portfolio of nine-million square feet in downtown Detroit, some for only $8 per square foot, including five buildings surrounding Capitol Park, the seat of government when Michigan became a state in 1837.

“My goal is not just to build but to preserve,” Gilbert wrote. “I want to preserve this community.”

In the story continues, “of Detroit’s 380,000 properties, 114 have been razed. Since 2000, Wayne County, MI, has held one of the world’s largest real estate auctions, offering 20,000 properties a year that were acquired through foreclosure, five percent of Detroit’s housing stock. In 2013, 2,300 bidders took possession of 10,500 of these properties with a dozen buyers each scooping up more than 100 houses.”

Who is buying or renting these houses from these speculators? You guessed it: Millennials, one of the fastest growing groups in Detroit. For Millennials, price matters. But so does historic architecture...and good food. This was the conclusion of a new survey called “The State of the City Experience,” conducted by Sasaki, an architecture, urban planning and landscape architecture firm in Watertown, MA. Sasaki partnered with Equation Research to poll 1,000 city dwellers in six different big cities. The survey asks what people like and don’t like about their built environment in four key areas: architecture; activities; parks and open space; and transportation.

“Two primary characteristics attract people to historic buildings,” according to the Sasaki research:

- When people identify a building as historic, it is well made and full of interesting details.
- It often has a story behind it. Who wouldn’t be captivated by the building, however humble, in which Thoreau wrote Walden?

Thirty-six percent of this survey’s respondents think a building’s history makes it iconic and thirty percent think “great architecture” makes a building important. Fifty-four percent say they would be more likely to invest in renovating existing historic buildings to retain character while making them more useable. Thirty percent want their city to invest in more flexible uses that support pop-ups and community events. Fifty-seven percent stop to admire historic buildings.

My own kids assure me that good architectural bones rank closely behind good barbecue as their city’s best asset. This Millennial priority is confirmed by the research: eighty-two percent want their built environment to offer good food. “Recognizing the powerful draw of food, cities should plan and design accordingly,” says Sasaki. “There are myriad ways in which we can incorporate food into our cities, from traditional restaurants and waterfront patios to food trucks and carts. We can activate streets by accommodating the mobile food scene.”

This is true in Detroit where historic building corridors are becoming new retail destinations with trendy coffee shops; farm-to-table restaurants, bars and outdoor spaces with public art. After all, shopping and eating are America’s favorite outdoor activities.

If we can’t get people to stop and admire our historic buildings, at least we can entice them to stop and eat in our historic buildings. This is especially true with Millennials, who are as interested in the making and delivery of food as they are in eating it. Many of the innovative start-ups in historic neighborhoods are microbreweries, organic bakeries and farmers markets. With a penchant for collaboration and snappy mobile devices, these twenty-somethings know how to reach out, touch somebody and make a market.

Business incubators are popping up in once blighted city neighborhoods, often housed in once vacant historic warehouses, outmoded department stores and industrial buildings. In Detroit’s Corktown, Phillip Cooley’s Ponyride offers workspace to 25 small companies, including a nonprofit that makes jackets for homeless people. The jackets transform into sleeping bags. This business, started by a 21-year-old graduate of the College for Creative Studies is Ponyride’s anchor tenant. She is sewing adaptive use jackets in an adaptive use warehouse.

Like food, waterfronts are a popular destination for urbanites. According to the Sasaki research, forty-seven percent of respondents say,
"waterfronts are my favorite open space." My kids and I can vouch for this too: the recent completion of a waterfront park near where we live in Georgetown, Washington, DC, has spiked tourism and pedestrian activity along the Potomac River in plain view of former tobacco warehouses and flour mills, which are now offices, condos and retail spaces.

Adjacent to many of the historic industrial buildings adapted for new uses are infill buildings. These two building types, adaptive use and infill, can keep preservationists busy well into the next century. Because people want to live in cities and nearby in neighborhoods, these vacant lots and buildings are, increasingly, economically viable. The trick is to do it right.

A bad infill building in a historic neighborhood is like wearing a yellow Nehru suit at a black tie party. Abstract architectural concepts often result in ugly buildings that don't respect their surroundings or uplift their users. The research cited here suggests that young people, even those with limited knowledge of architecture, want beautiful buildings that have meaning or a "story." They can't always articulate what they like, or don't like, about architecture, but they stop to admire well-made buildings with interesting details. They shake their heads at the bad buildings, which, like the guy in the ugly yellow suit, shout, "Look at me, I'm different." Different, but not polite and probably not understood.

The comeback of cities has been well documented in this magazine, in our sibling magazine Traditional Building, and in other periodicals that cover architecture and urbanism. Our company's Traditional Building Conference Series theme, "Creative Crossroads: Makers, Innovators and Tradition," speaks to what is happening in Detroit and older cities across the country. Our response to this market demand should be our continued advocacy for sensitive, adaptive use and contextual infill.

There are those who claim historic preservation is not in fashion with Millennials, that modernity is trending and that traditional building guidelines impinge on our individualism. I don't think their reading list extends beyond the modern furniture catalogs. And in an effort to woo younger generations, the preservation movement fixates on mid-century Modernism, very important, but not the whole city skyline.

There is a conservation ethic expressed in cities like Detroit by young people who like things with adaptive uses, multiple uses and unused vacant lots. There is a financial incentive for people and start-up businesses to revitalize affordable places. There is a human need for community and among Millennials, multi-cultural communities. People are sick of their cars, the high price of gas and lack of parking. Most of all, people, including those under 50-years old, like 50- to 150-year-old buildings.

We have an encouraging future, if we get it right, for urbanism, traditional building and period architecture. Millennials, the next big market, will want to live and work in historic buildings because of where they are, in older cities and in neighborhoods with good food.

Peter H. Miller, Hon. AIA, is vice president and publisher of Active Interest Media's Traditional Building, Period Homes, Old House Journal and New Old House magazines and producer of the Traditional Building Conference Series.
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