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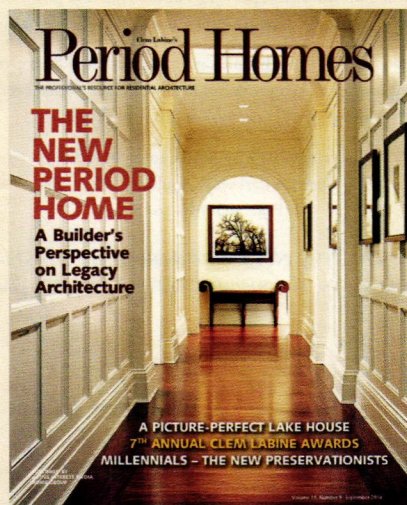
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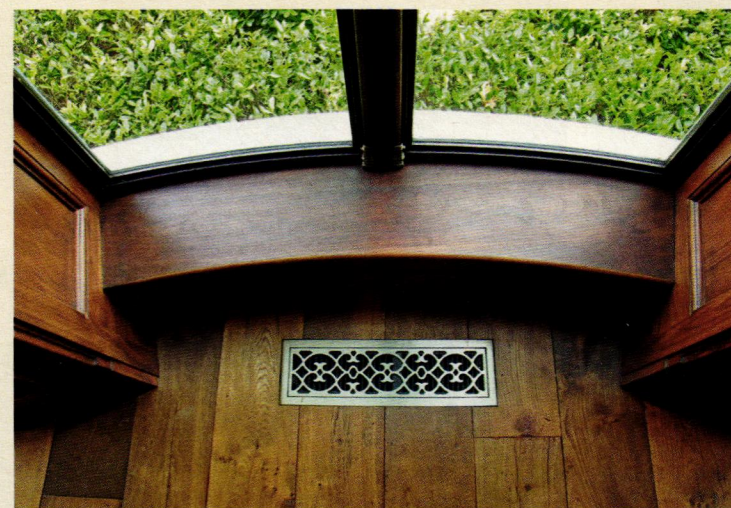
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Period Homes

The Professional's Resource for Residential Architecture

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PERIOD HOMES (ISSN # 1531-2100) is published
bi-monthly by the Home Group of Active Interest Media,
5720 Flatiron Parkway, Boulder, CO 80301; 800-826-3893

Subscription rate to professionals in architecture, interior design,
construction and landscape design in the U.S. and possessions:
\$24.95/yr. (6 issues). Not available outside the U.S. postal system.

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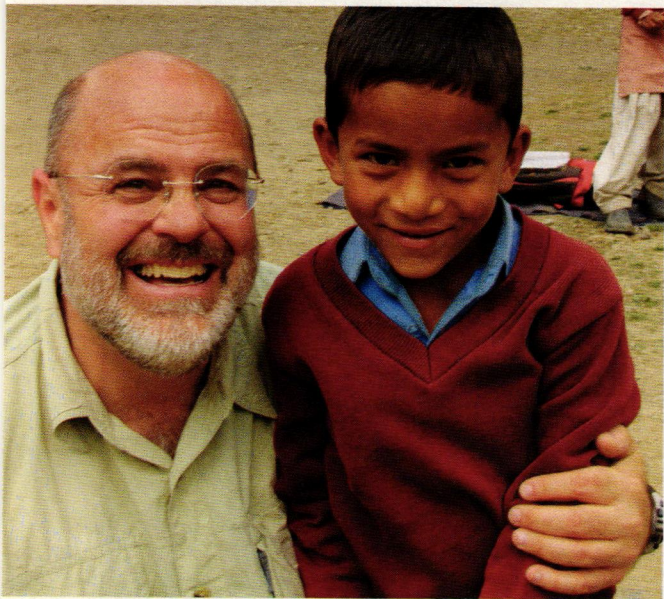
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Training Leaders of Tomorrow

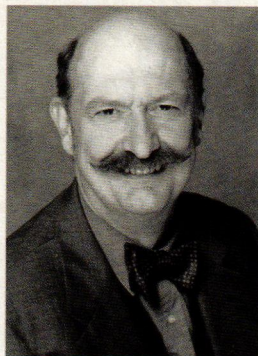
Robert A. Baird's leadership and support of historic preservation and Classical architecture education has earned him the sixth annual Clem Labine Award. **By Annabel Hsin**



Robert A. Baird (left), the recipient of the sixth annual Clem Labine Award. Baird is pictured here with Latesh, a young boy in India who received extensive cleft lip and palate surgery that was funded by the students of Youth Making a Difference, an organization founded by Baird.

Photo: courtesy of Youth Making a Difference

The award is named in honor of Clem Labine, founder of *Traditional Building*, *Period Homes* and *Old House Journal* magazines. Photo: courtesy of Period Homes magazine.



Classical artist Steve Shriver (left), Domiane Forte (center) and Matthew McNicholas (right) created two architectural murals for a charity auction supporting traditional studies held at the Classical Tradition Conference in Salt Lake City, UT, that raised over \$80,000. Photo: courtesy of Classical Tradition Conference

Some 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, UT-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, UT, 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 role 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."

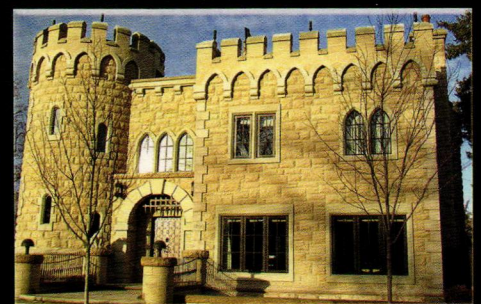
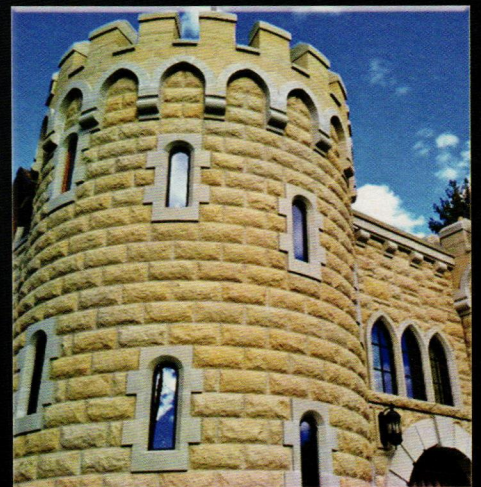
Baird and the board members started an education program that included classes on the "Classical Orders," which sold out immediately and necessitated a second class, "Water Color Sketch" and "Theory of Moldings." The class on "Theory of Proportion" had 55 people in attendance, unheard of in relation to other chapter-hosted ICAA classes.

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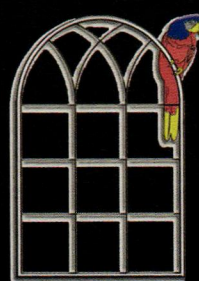
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TOP LEFT: Richard Cameron (far left) and Alexander Creswell (far right) were presenters at the 2014 Classical Tradition Conference.

Photo: courtesy of Classical Tradition Conference

TOP RIGHT: "Lincoln" by master sculptor Edward J. Fraughton (a 2014 Arthur Ross Award winner) displayed at the CTC.

Photo: courtesy of Classical Tradition Conference

ABOVE AND RIGHT: Students from the Beaux-Arts Atelier learn how to sculpt, mold and cast a Classical ornament in bronze at Historical Arts & Casting, Inc. in Salt Lake City, UT.

Photo: courtesy of Historical Arts & Casting, Inc.

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 marbling, 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 craftspeople 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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LEFT: Baird helps Jon Varner of Historical Arts & Casting, Inc. install the head of a restored light fixture for the Grand Central Terminal in New York City. *Photo: courtesy of Historical Arts & Casting, Inc.*

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 Himachal Pradesh in northern India. He paid special attention to orphanages and facilities for battered and homeless women



ABOVE: Baird working with YMAD students from the U.S. and local villagers in West Bengal, India. *Photo: courtesy of Youth Making a Difference*

TOP: YMAD funds the Main Day Boarding School that caters to 105 first-generation learners, all girls who would have had no opportunity for an education. *Photo: courtesy of Youth Making a Difference*

and their children and found that they were living in extremely poor conditions with little or non-existent bathrooms, kitchens, beds, linens, clothing and kitchens. 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 opportu-

nity 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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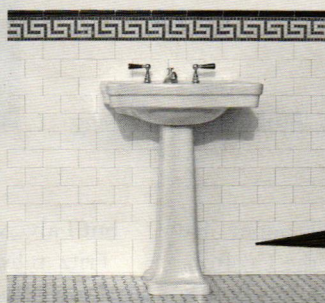
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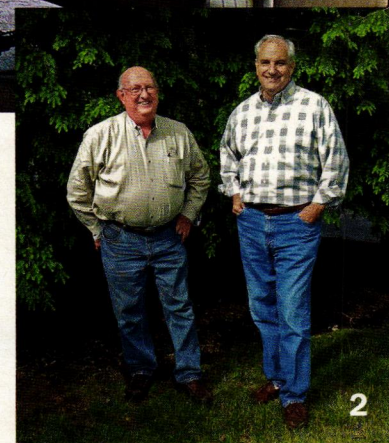
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Legacy Builders

Horizon Builders unites and empowers architects, craftspeople 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 water-proofing, 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.



3



4

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.



ABOVE: A renovation by Barnes Vanze Architects tripled the size of a residence in Washington, DC's Foxhall neighborhood. The original house, ca. 1920, was gutted, and a two-story wing was added. Its original brick tower was covered with stucco.



RIGHT: Horizon built the new grand staircase in the front entry of this renovated Washington, DC, home.

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/heating 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

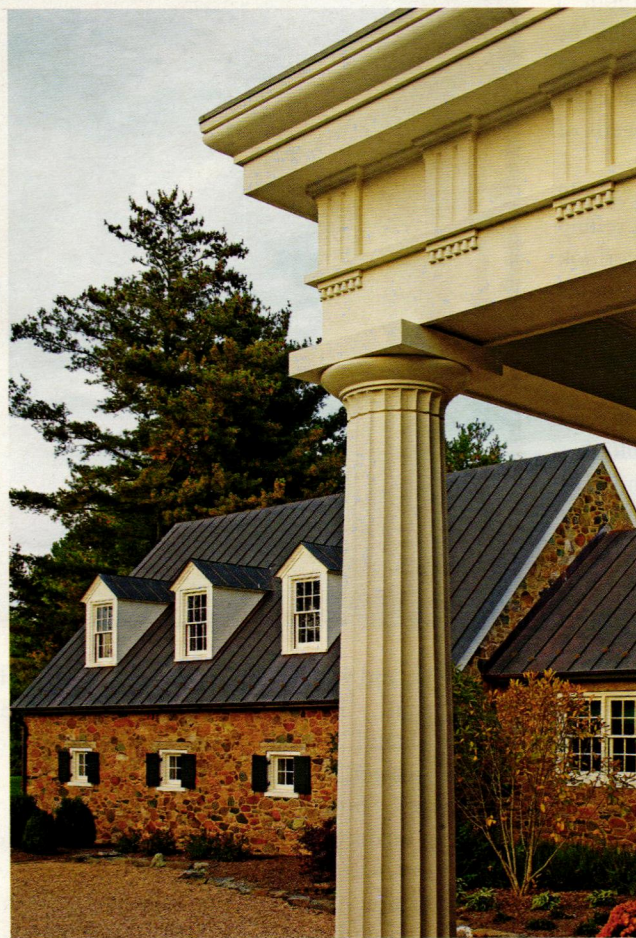
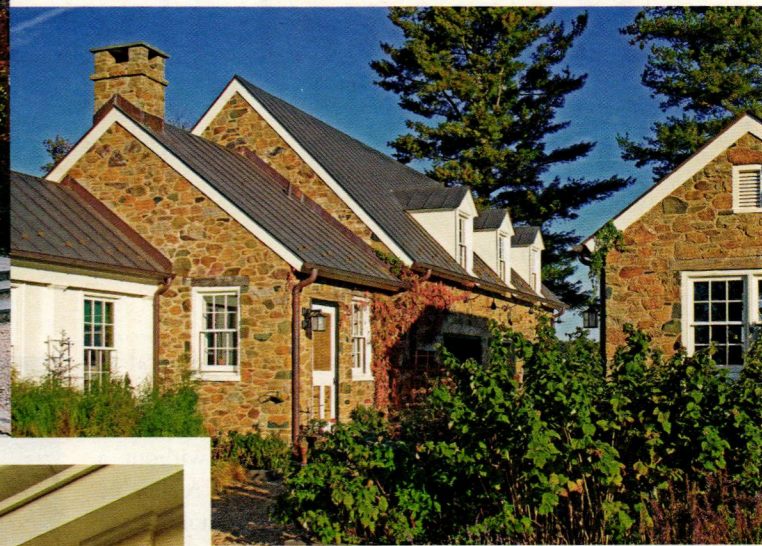
gutted and its infrastructure replaced with state-of-the-art equipment. The brick exterior was covered with stucco, and the original house was underpinned. "The house was a challenge, but we also had to make sure that we minimized disruption to the neighborhood," says Fritz. "There wasn't much parking 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



CLOCKWISE FROM TOP LEFT: In McLean, VA, a breezeway defined by beams made of old barn wood, connects the house to the detached garage.

A house in Hume, VA, has three timeless styles: The main house is Greek Revival, one wing is Colonial, and the other looks as though it were built in the 1680s. *Photo: Erik Kvalsvik*

The columned back porch, which faces the orchard and steps down to the garden, is right outside the kitchen. *Photo: Erik Kvalsvik*

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 field-

stone 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 Meingast 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 oftentimes 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,

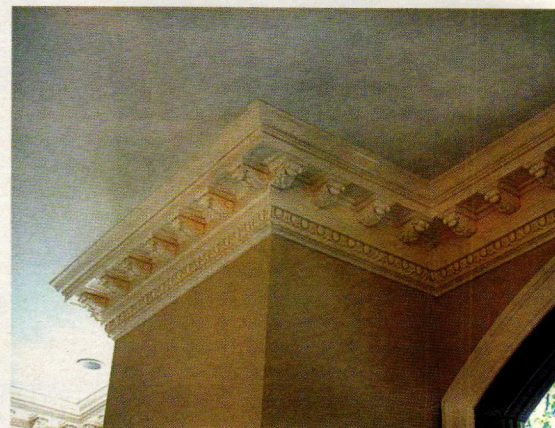


staircases); and whatever provides the surfaces that receive paint. For these painted surfaces, many of them should be plaster, and almost all of them could be plaster.”

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



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.

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 in there with a caulk gun and touch-up paint when it moves.’ I wound up with the contract for all the public spaces and a significant portion of the bedroom suites.” 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



PRODUCT REPORT Ornamental Plaster



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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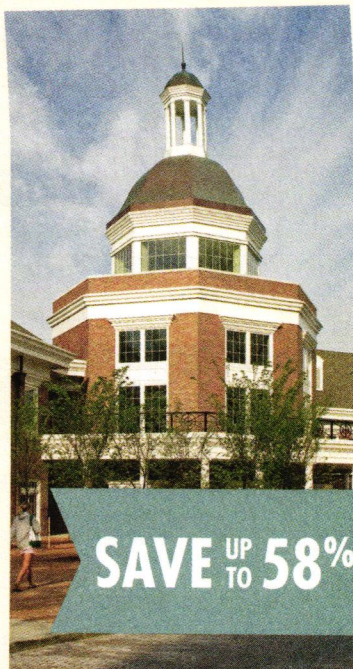
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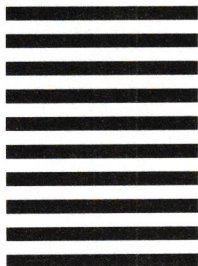
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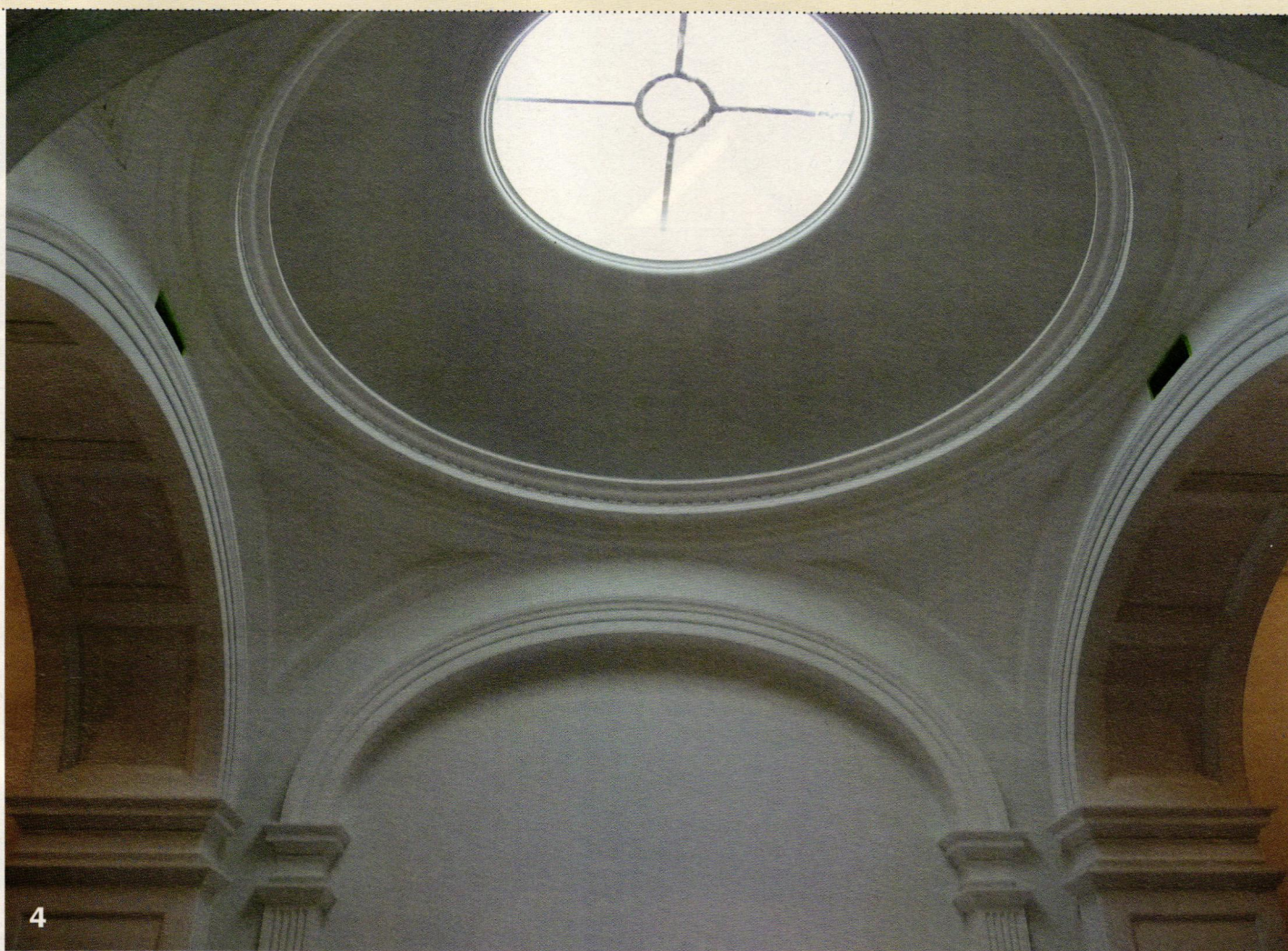
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1. Foster Reeve offers plaster finishes in a range of textures and colors, utilizing traditional materials and techniques.

2. Decorators Supply Corporation manufactured this hand-cast plaster cornice and floral decoration. *Photo: courtesy of Decorators Supply Corporation*

3. This Old English ceiling was created using hand-cast plaster panels from Decorators Supply Corporation. *Photo: courtesy of Decorators Supply Corporation*

4. From medallions and coffered ceilings to skylight surrounds and pre-cast domes, ceilings are a large component of Foster Reeve's portfolio.

5. Historically styled wall panels are a specialty of Decorators Supply Corporation. *Photo: courtesy of Decorators Supply Corporation*

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 tracery-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 plainer 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 *ArchitectureBoston Expo* in October (www.abexpo.com).*



Lakeside Getaway

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."



PROJECT: PRIVATE RESIDENCE, HOPKINTON, MA

ARCHITECT: CATALANO ARCHITECTS, BOSTON, MA; THOMAS P. CATALANO, PRINCIPAL

GENERAL CONTRACTOR: E. W. TARCA CONSTRUCTION, HOPKINTON, MA

INTERIOR DESIGNER: INTERIORS BY RANDI, MOULTONBOROUGH, NH

LEFT: A new house on the borders of the Whitehall State Park satisfies the clients' requests for lake views and multiple entertainment areas. Catalano Architects of Boston, MA, was inspired by New England's 19th- and 20th-century agrarian architecture to create multiple structures thus obscuring the large mass of the 14,000-sq.-ft. home. *All photos: Eric Roth Photography*

ABOVE: To further reduce the home's large massing, the garage was split into two structures and is connected to the main house by a porte cochère constructed of natural rough red cedar.

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."

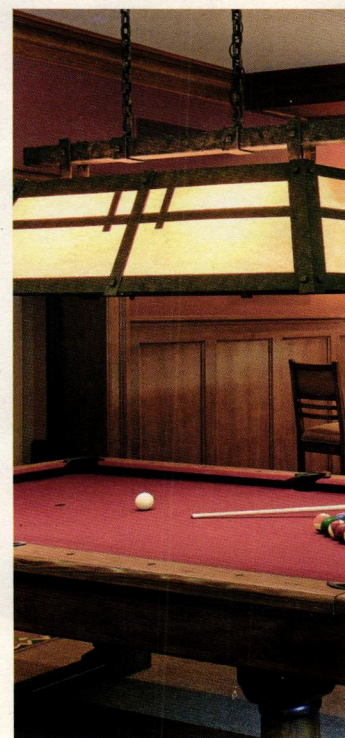
The initial view of the front elevation from the

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 goes 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.



The slender curved profiles of this project allowed for no margin of error.

All photos: courtesy of Crittall Windows

RIGHT: Larry E. Boerder's Louis XIV-inspired St. John's Residence in Dallas, TX, was a highly recommended runner up in the Crittall Prize for its use of the firm's Corporate W20 window profiles.

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 turreted backyard-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.

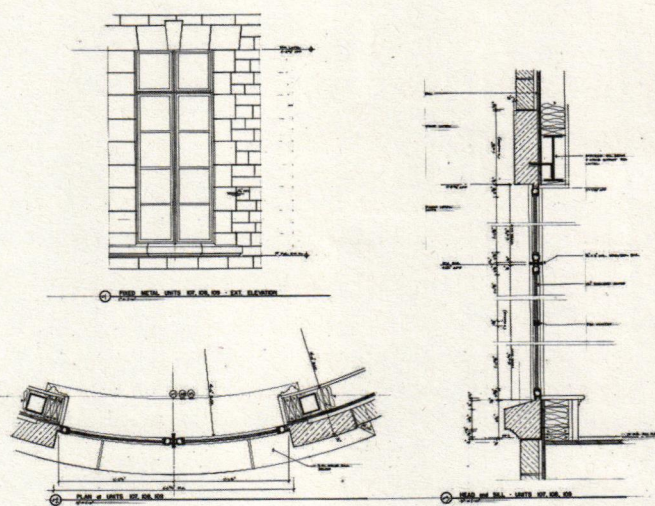
Founded in 1884, the UK- and US-based steel-window manufacturer counts the Houses of Parliament and HMS Titanic among its former clients, and founded the first steel-window factory in the U.S., in Detroit, MI, in 1907. This year, the firm recognized three projects for their applications of Crittall Steel 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 paned, 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





ABOVE: The large paned, curved-glass lights allow for almost panoramic views of the rear gardens.

FAR LEFT: Custom fabricated crémone hardware offsets the glass.

LEFT: Crittall provided detailed shop drawings during the development phase for review by the homeowners.

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 archi-

itects, 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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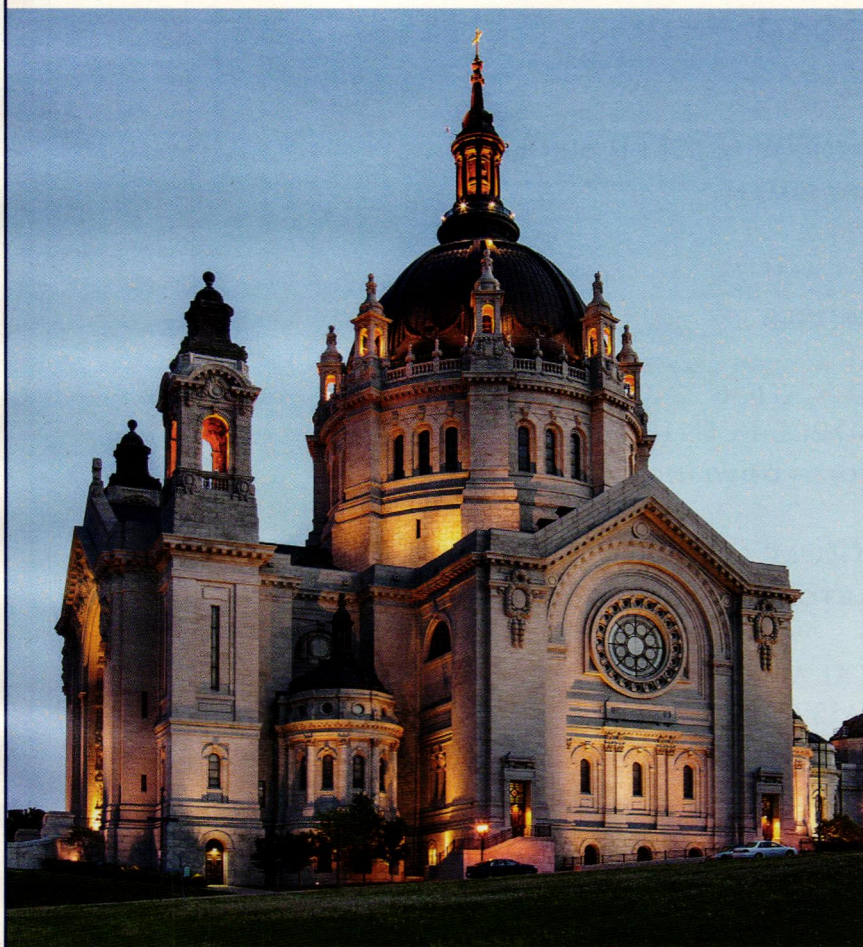


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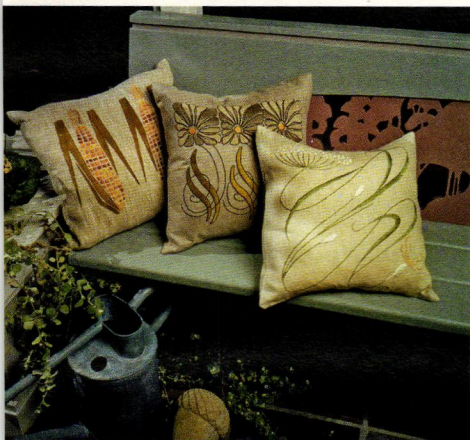
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Ann Wallace & Friends custom crafted, from left to right, the Corn Stencil Pillow, Mocha Aster Pillow and Allium Pillow, all of which measure 18x18 in.



The "Frozen Music" stair landing window was fabricated by Arthur Stern Studios with hand-blown and plate glass, inset with beveled glass prisms; it measures 10x6 ft.

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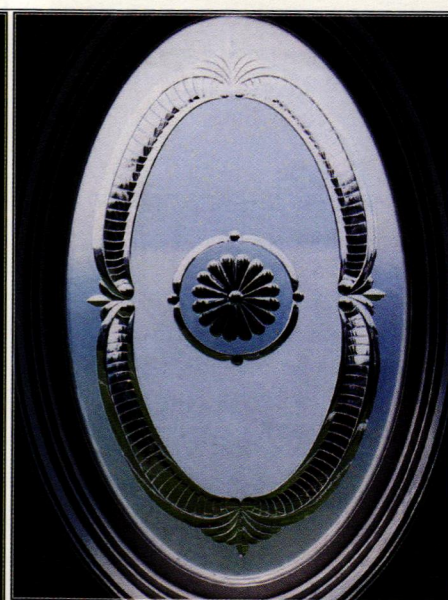
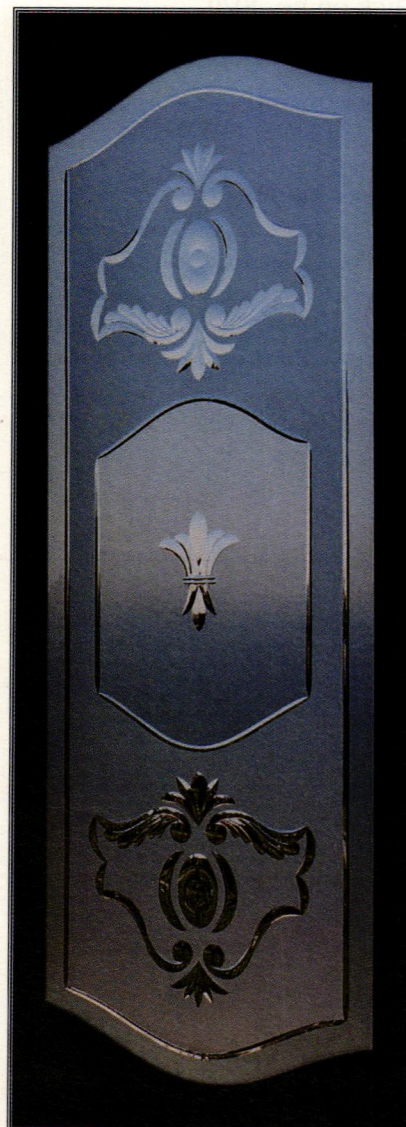
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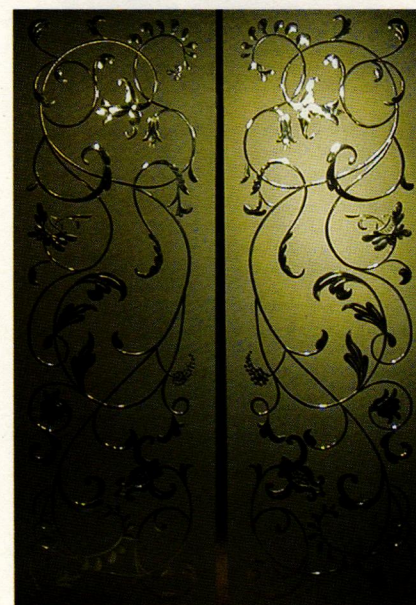
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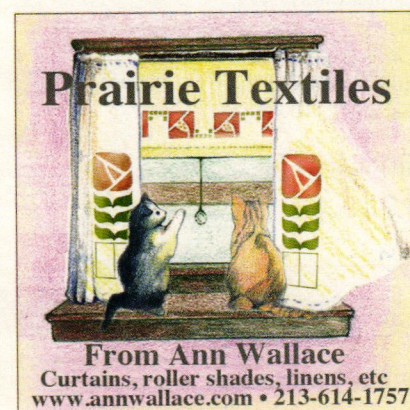
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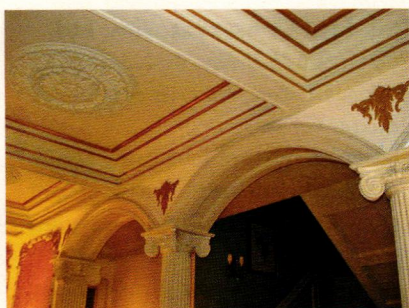
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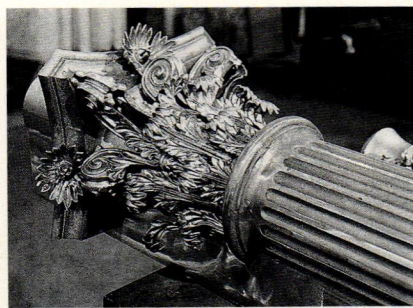
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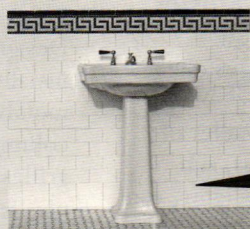
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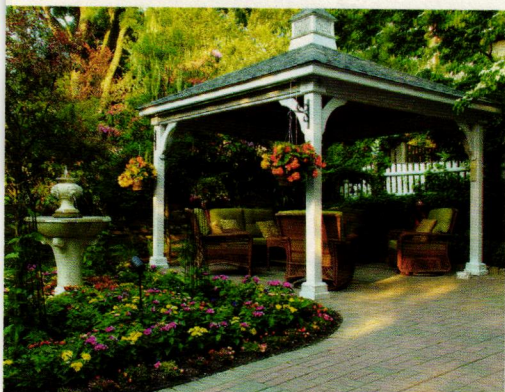
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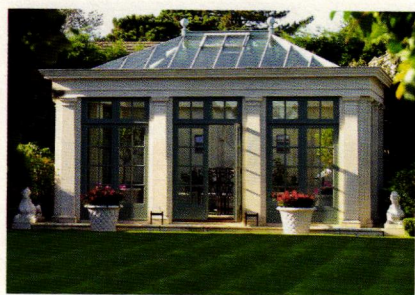
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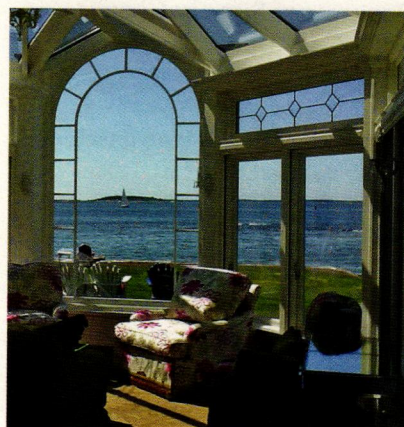
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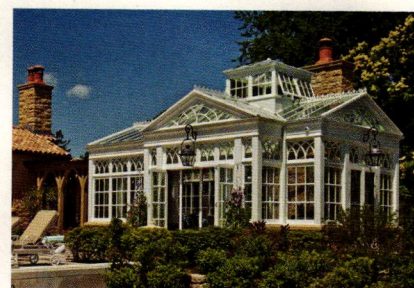
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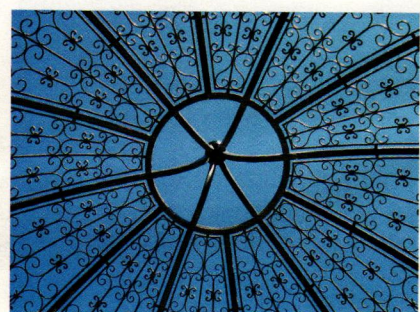
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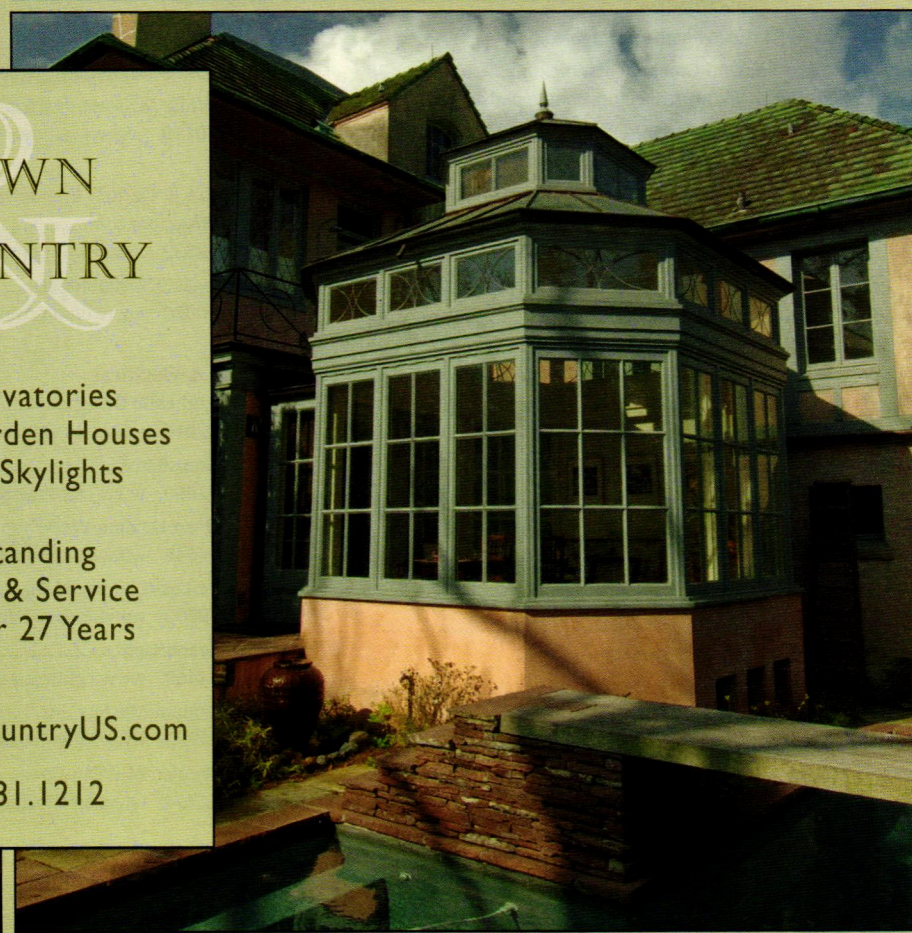
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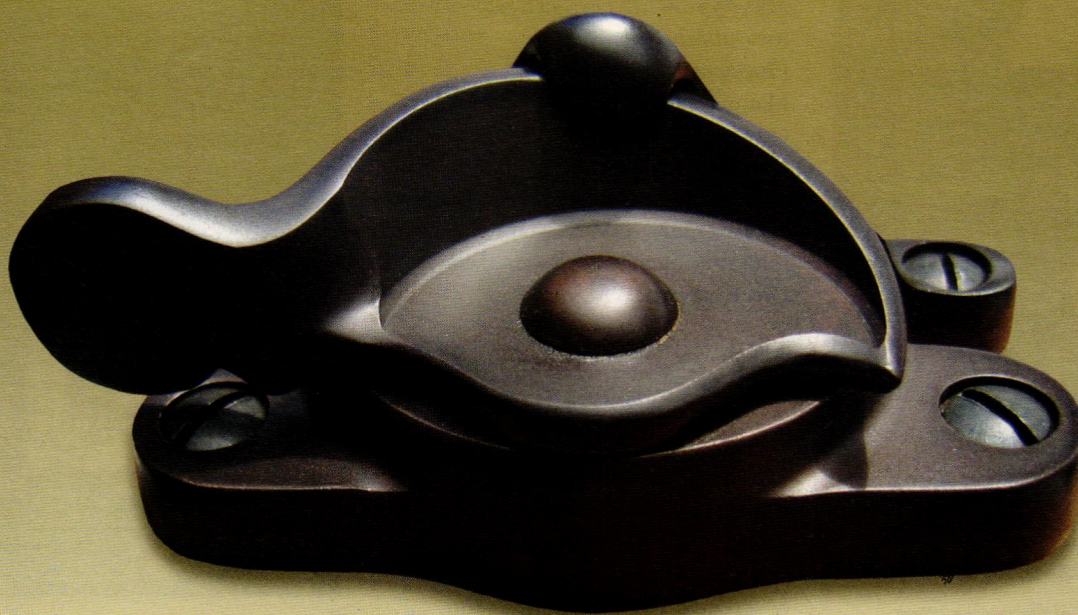
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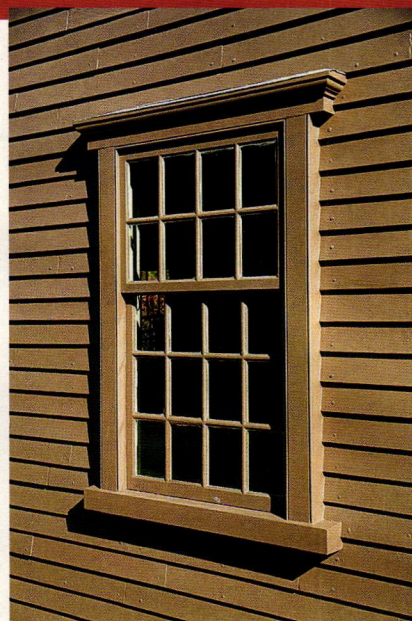
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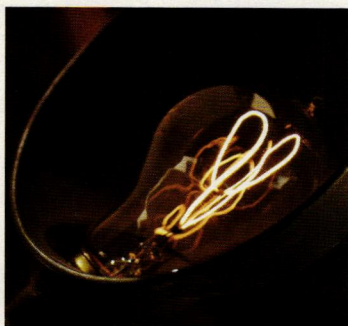
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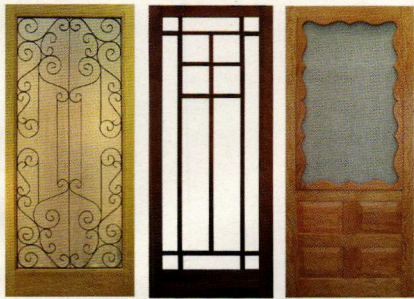


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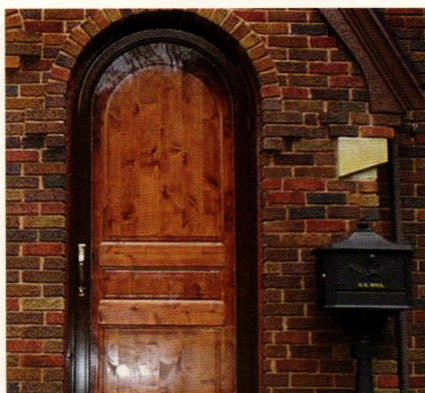
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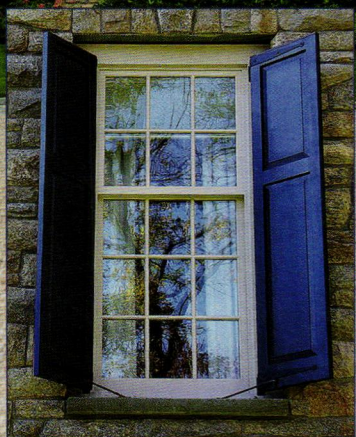


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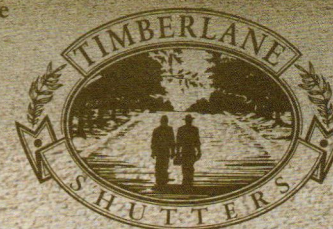
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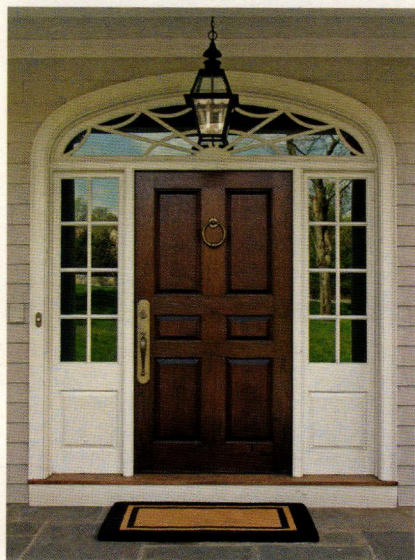


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Interior glass storm windows from Innerglass Window Systems were used in this room.

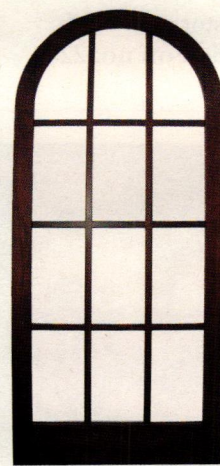
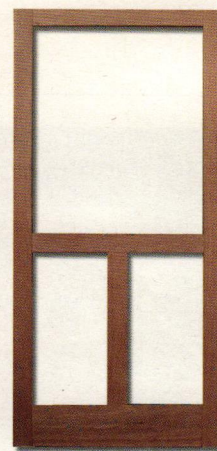
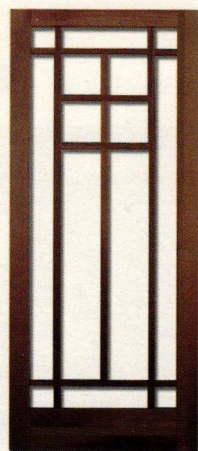
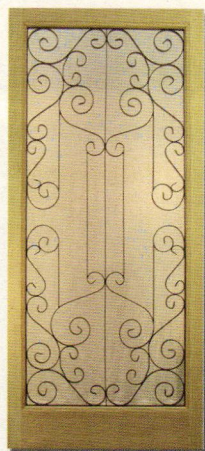
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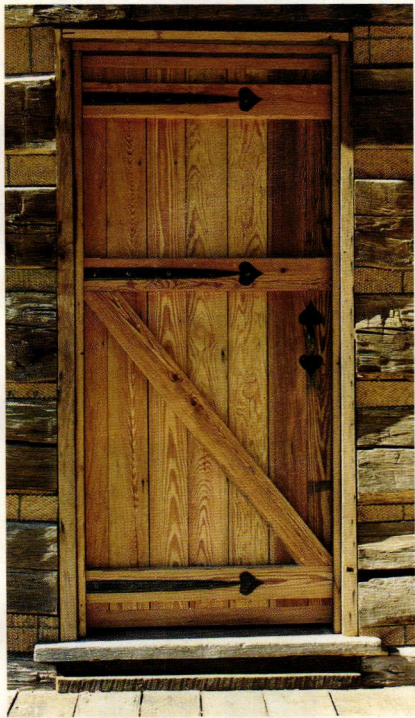
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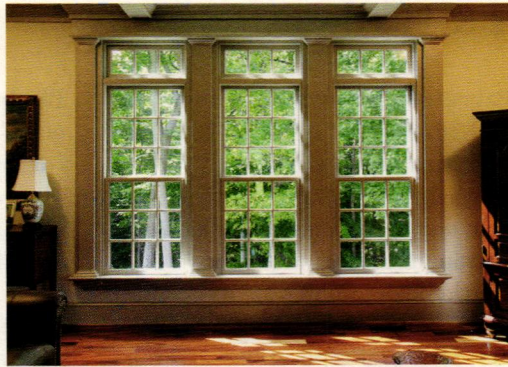
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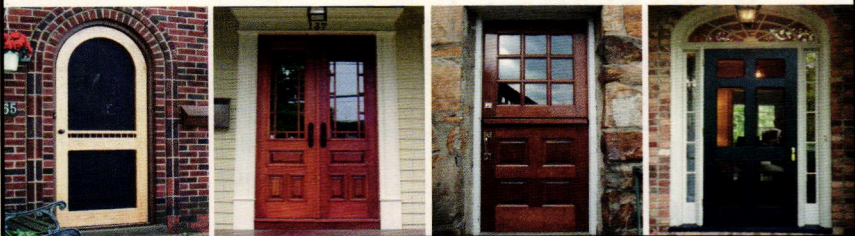
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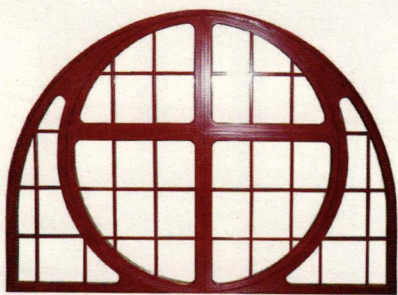


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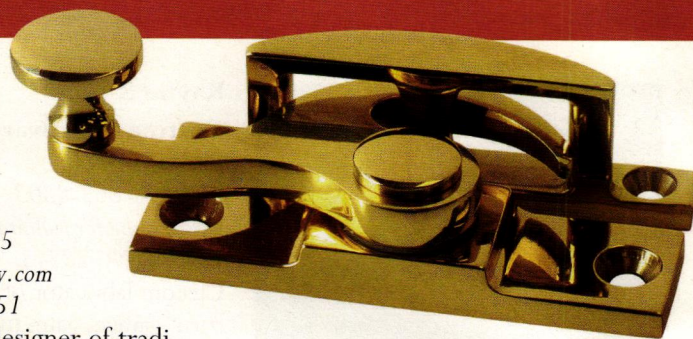
Doors, Windows, Shutters & Hardware continued



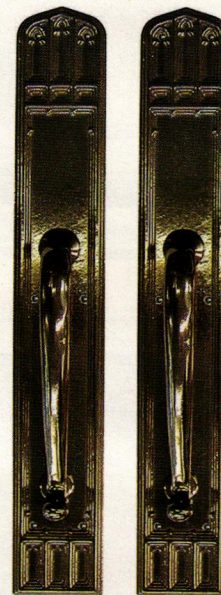
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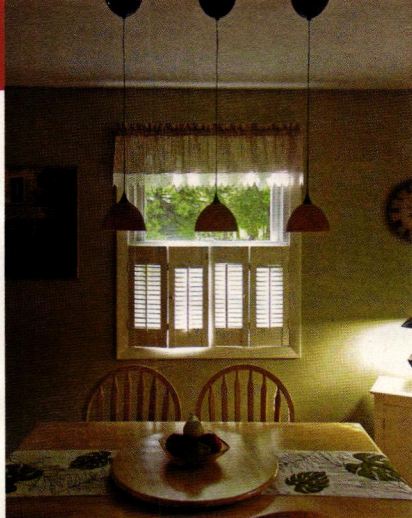
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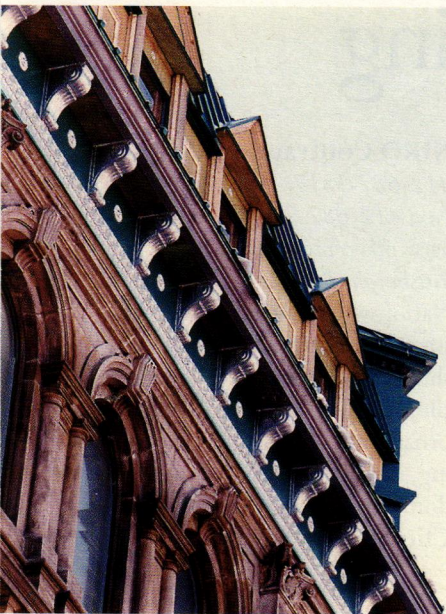
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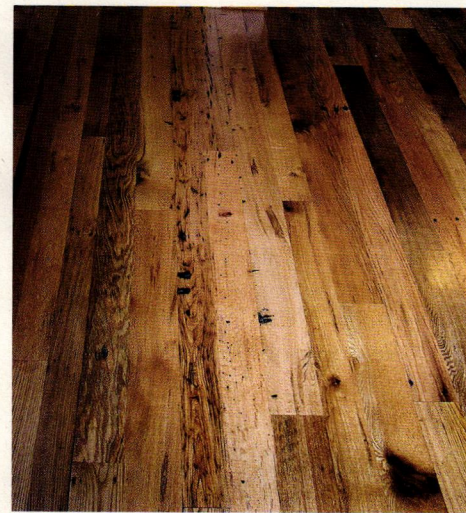
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Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.

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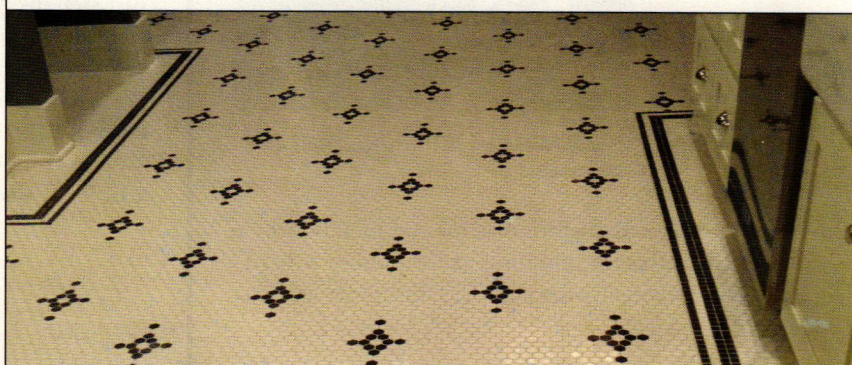
Chestnut Specialists, Inc. manufactured this flooring, which is a combination of re-milled chestnut, and red and white oak.

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Flooring**

877-777-4200;

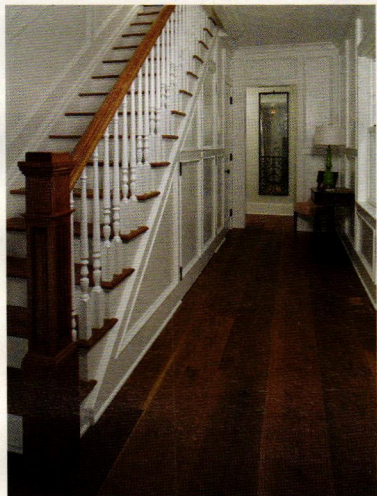
Fax: 631-996-5022

www.hwpf.com

Riverhead, NY 11901

Supplier of wide-plank flooring:
old-growth eastern white pine,
heart pine, red pine, birch, cher-
ry, walnut, hickory, white oak &
maple; custom wood paneling;
mantels; mills reclaimed lumber
from old structures.

Click on no. 1682



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

Hochstetler Milling, Ltd.

419-368-0008; Fax: 419-368-6080

552 State Route 95

Loudonville, OH 44842

Supplier of new barn timbers: oak
up to 40-ft. long; planed & rough
sawn; 2x6 & 1x6 tongue-&-groove
knotty pine.

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.historiceuropeancobblestone.com

San Clemente, CA 92673

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Interior Elements, Ornament & Finishes

American Restoration Tile, Inc.
501-455-1000; Fax: 501-455-1004

www.restorationtile.com

Mabelvale, AR 72103

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

Click on no. 172



Classic Ceilings supplied these embossed-metal ceiling panels.

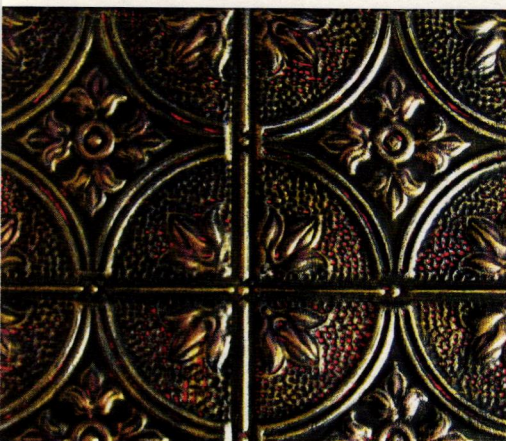
Classic Ceilings

800-992-8700; Fax: 714-870-5972

www.classiceilings.com

Fullerton, CA 92831

Supplier of decorative wall & ceiling architectural ornaments: pressed-metal wall & ceiling tile, tin ceiling panels, cornices & backsplashes; decorative stampings; perforated-tin ceiling panels & tin ceiling imitations & more.



Many traditionally styled tin-ceiling patterns from Chelsea Decorative Metal feature hand-painted finishes.

Chelsea Decorative Metal Co.

713-721-9200; Fax: 713-776-8661

www.thetinman.com

Houston, TX 77074

Manufacturer of 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.



A plaster niche shell and composition ornaments from Decorators Supply create a wall niche.

Haddonstone (USA), Ltd.

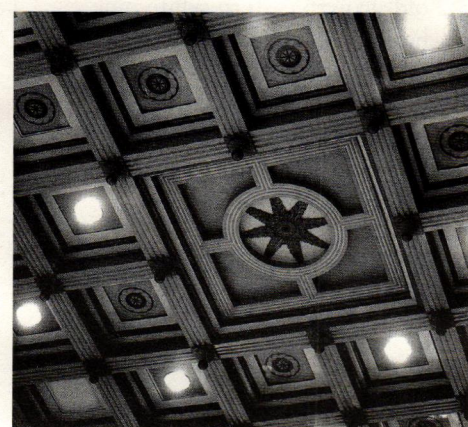
719-948-4554; Fax: 719-948-4285

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



NIKO fabricated and installed these pressed-metal coffers.

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

Decorators Supply Corp.

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

www.decoratorssupply.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.

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Heritage Wide Plank Flooring

877-777-4200; Fax: 631-996-5022

www.hwpf.com

Riverhead, NY 11901

Supplier of wide-plank flooring: old-growth eastern white pine, heart pine, red pine, birch, cherry, walnut, hickory, white oak & maple; custom wood paneling; mantels; mills reclaimed lumber from old structures.

Click on no. 1682

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.

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W.F. Norman Corp.

800-641-4038; Fax: 417-667-2708

www.wfnorman.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



White River Hardwoods-Woodworks custom manufactures coffered ceilings.

White River Hardwoods-Woodworks

800-558-0119; Fax: 479-444-0406

www.whiteriver.com

Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved line of adornments for cabinetry & furniture in linden, cherry & maple; lineals, mantels & range hoods in stock.

Click on no. 1099

Landscape & Garden Specialties

Belden Brick Co., The

330-456-0031;

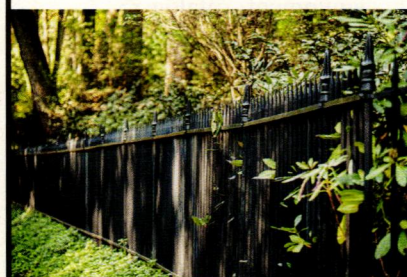
Fax: 330-456-2694

www.beldenbrick.com

Canton, OH 44702

Manufacturer of brick: variety of colors, textures, sizes; stock & custom shapes; color matching; jack arches, water tables, bull-noses, coping caps, pavers, face brick, brick sculpture & more.

Click on no. 1500



Wrought-iron traditionally styled fences are available from Compass Ironworks.

Compass Ironworks

717-442-4544;

Fax: 717-442-1948

www.ironworkclassics.com

Gap, PA 17527

Fabricator of wrought-iron metalwork: gates, fences, railings & décor; historical styles; recycled content.

Click on no. 1719



The 17x9-ft. Rough Cut Oasis pergola is available from Fifthroom.com

Fifthroom.com

888-293-2339;

Fax: 724-444-5301

www.fifthroom.com

Gibsonia, PA 15044

Supplier of indoor & outdoor furniture, landscape structures & garden specialties: arbors, gazebos, pergolas, cabanas, pool houses, patio furniture, planters & more.

Click on no. 1713



A landmark masonry element was re-cast and bronzed by Fine Architectural Metalsmiths to create these dramatic medallions for a monumental driveway gate.

Fine Architectural Metalsmiths

845-651-7550; Fax: 845-651-7857

www.iceforge.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



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

Gavin Historical Bricks Inc.

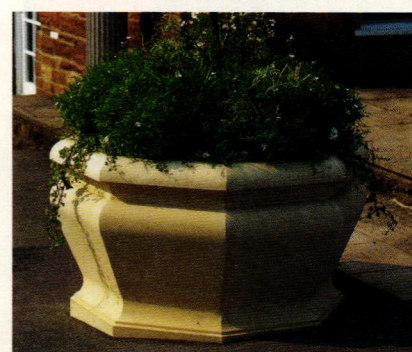
319-354-5251; Fax: 319-688-3086

www.historicalbricks.com

Iowa City, IA 52245

Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.

Click on no. 191



The Large Octagonal Jardiniere from Haddonstone is designed without a base to allow shrub roots to reach underlying soil.

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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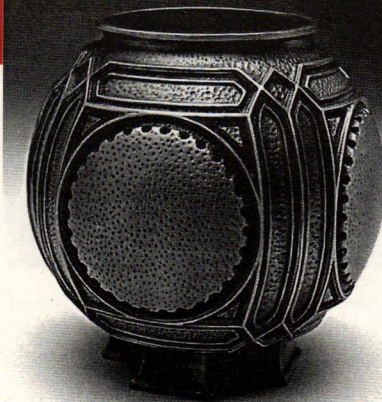
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WWW.HERITAGETILE.COM

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Landscape & Garden Specialties

continued

This 18-in. urn, based on a Frank Lloyd Wright design, is manufactured by Historical Arts & Casting.

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

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.

UgMO Technologies

484-690-0570; No fax

www.ugmo.com

King of Prussia, PA 19406

Supplier of UgMO ProHome soil-sensor system: underground sensors monitor soil & maintain soil moisture at root level.

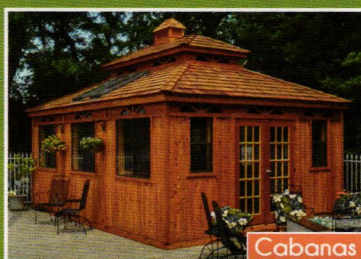
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This ornamental gate was forged and fabricated by Wiemann Metalcraft.

Wiemann Metalcraft

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

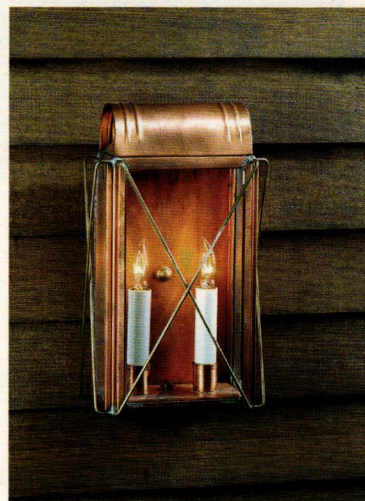
www.wmcraft.com

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

Lighting & Electrical



This two-light lantern was manufactured by Authentic Designs.

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



Deep Landing Workshop's one-light model L-CLD0203 measures 25-in.-tall by 10½ in. wide; it projects 12 in.

Deep Landing Workshop

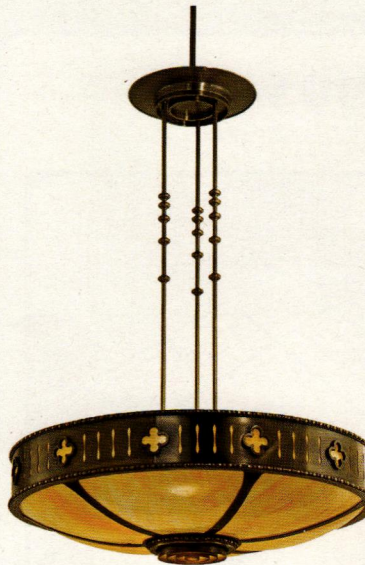
877-778-4042; Fax: 410-778-4070

www.deeplandingworkshop.com

Chestertown, MD 21620

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

Click on no. 809



The Artisan Drumcliff Pendant Bowl from Crenshaw Lighting features a solid-brass bead and reel banding, heavy gauge quatrefoil appliques, individually custom-slumped glass bowl lens 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 bronze octagonal lantern with multiple molding and divided lights 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.iceforge.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.

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Lighting & Electrical continued



The Invisible Lightswitch from Forbes & Lomax has an acrylic plate and can be supplied with toggle switches and rotary or push-button dimmers.

Forbes & Lomax LLC

212-486-9700; No fax

www.forbesandlomax.com

New York, NY 10018

Manufacturer, supplier & retailer of authentic period electrical accessories: switches, dimmers & outlets; nickel, antique bronze, stainless steel, unlacquered brass & "invisible;" historic reproductions.

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Grand Light restored this historic lighting fixture.

Grand Light

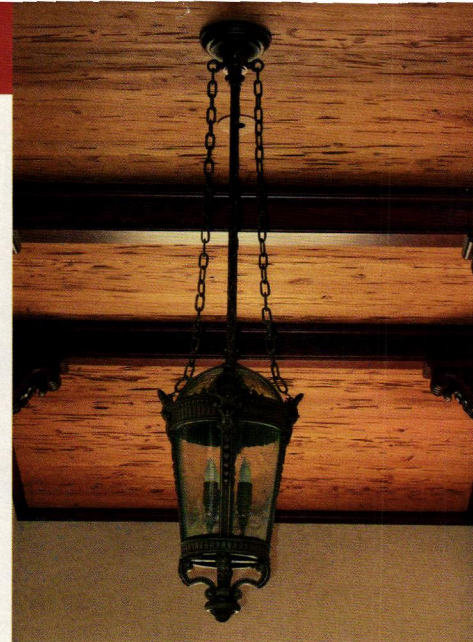
800-922-1469; Fax: 203-785-1184

www.lightrestoration.com

Seymour, CT 06483

Manufacturer & restorer of custom lighting fixtures: interior & exterior lighting, ceiling fans, gas lighting & more.

Click on no. 1736



Historical Arts & Casting fabricated this hand-finished bronze pendant lamp.

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.

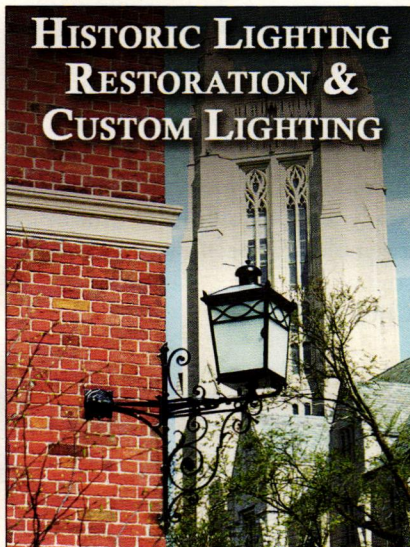
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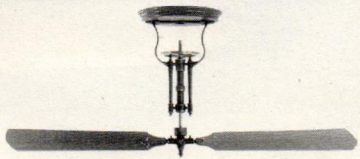
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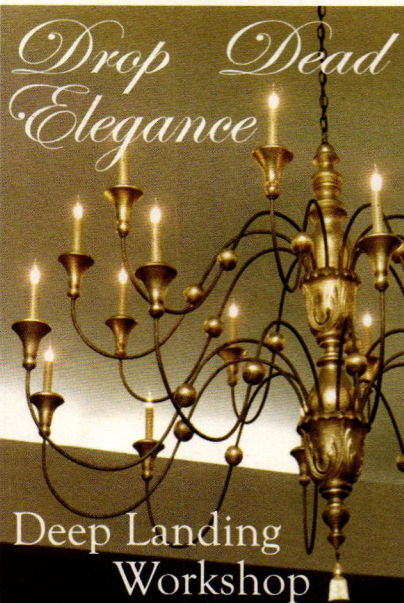
WOOLEN MILL FAN COMPANY

290 WOOLEN MILL ROAD
NEW PARK, PA 17352

PHONE: 717-382-4754 FAX: 717-382-4275

e-mail: woolenmill@earthlink.net
www.architecturalfans.com

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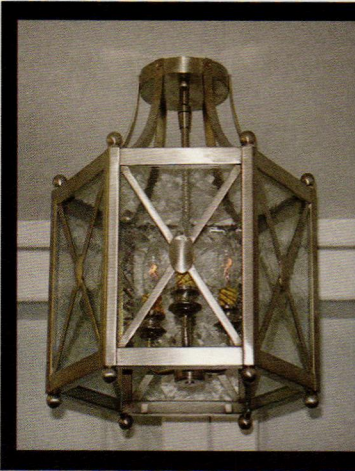
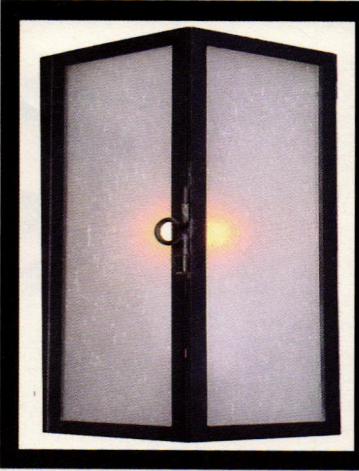
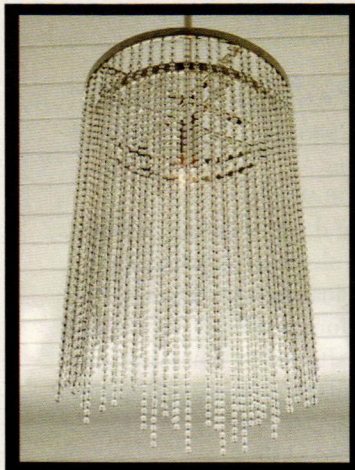
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Lighting & Electrical continued



House of Antique Hardware manufactured this English Victorian chandelier with etched-glass shades.

House of Antique Hardware

888-223-2545; Fax: 503-233-1312

www.hoah.us

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.

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The forged-brass and -bronze lantern from Lantern Masters, the Kelian Lantern on Sylvia's Arm, combines age-old forging techniques with 21st-century technology.

Lantern Masters, Inc.

818-706-1990; Fax: 818-706-1988

www.lanternmasters.com

Westlake Village, CA 91362

Custom designer & manufacturer of lighting: chandeliers, sconces, pendants & lanterns; both gas and electric available; French, Tuscan, Spanish Revival, Tudor, contemporary, antique reproduction & more.

Click on no. 267

Wiemann Metalcraft

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

www.wmcrafter.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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Woolen Mill Fan Co.

717-382-4754; Fax: 717-382-4275

www.architecturalfans.com

New Park, PA 17352

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

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Woolen Mill Fan Co. manufactures decorative ceiling fans with cast-bronze, -iron or -aluminum fittings.



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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.

Call for more information.



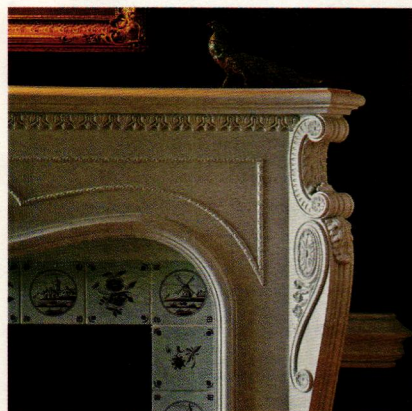
Benson Energy's All Season Control Cover was installed in the chimney flue of this building in Michigan; installation was 30 minutes.

Benson Energy

801-273-1800; No fax
www.bensonenergy.com;
www.controlcover.com
Holladay, UT 84124

Manufacturer of All Season Control Cover chimney-top fireplace dampers: standard & custom sizes; saves energy & prolongs chimney life; seals out moisture, pests & bio-chemical agents.

Click on no. 174



This fireplace mantel is one of many styles available from Decorators Supply.

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



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

Fine Architectural Metalsmiths

845-651-7550; Fax: 845-651-7857
www.iceforge.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.

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Fires of Tradition

800-325-7988; Fax: 519-770-1295
www.firesoftradition.com

Brandtford, 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.



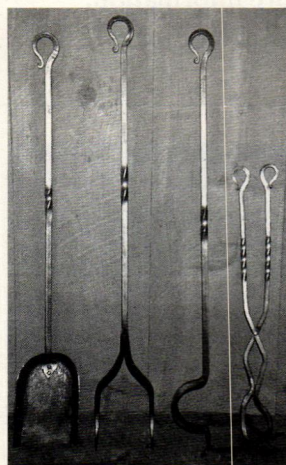
Haddonstone's Adam chimney piece is shown here with slips and a hearth.

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.

Click on no. 4020



Kayne & Son hand forged these fireplace implements.

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.

New World Stoneworks

508-278-7060; Fax: 508-278-7014
www.newworldstoneworks.com
King of Prussia, PA 19406

Supplier of natural stone: matches historic stone; photographs existing stonework, extracts pattern & delivers complete hand-chiseled job.

Click on no. 1699



This mantel was created by White River Hardwoods-Woodworks.

White River Hardwoods-Woodworks

800-558-0119; Fax: 479-444-0406
www.whiteriver.com
Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved line of adornments for cabinetry & furniture in linden, cherry & maple; lineals, mantels & range hoods in stock.

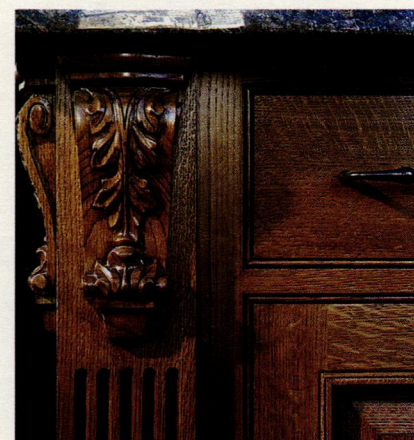
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Wiemann Metalcraft

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 & hardware, balconies & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

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This cabinet detail from a custom interior shows the skill of the artisans at Zepa.

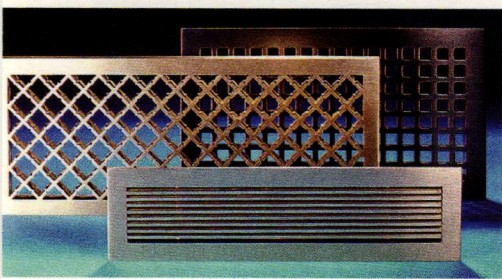
Zepa Industries, Inc.

704-583-9220; Fax: 704-583-9674
www.zepa.com
Charlotte, NC 28273

Engineer, custom manufacturer & installer of Classical & contemporary architectural woodwork: railings, stairs, wine cellars, mantels, paneling, furniture & more; for estate-level residences, yacht interiors & select commercial commissions.

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www.archgrille.com

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Artistry in

Architectural Grilles

516-488-0628; Fax: 516-488-0728

www.aagrilles.com

New Hyde Park, NY 11040

Custom designer & manufacturer of extensive line of linear bar & perforated grilles: more than 70 years' experience supporting the architectural, interior design, building, construction, engineering & HVAC industries; affiliate members of the American Institute of Architects NY and Chicago chapters and member of the U.S. Green Building Council (USGBC).

Call for more information.



Bill's Custom Metal designed and fabricated this ornate bracket with a leaf motif.

Bill's Custom Metal Fabrications

516-333-3562; Fax: Same as phone

www.ironcrafters.com

Westbury, NY 11590

Manufacturer of hand-forged ornamental ironwork: garden furniture, gates, railings, furniture, fireplace doors & candelabras; servicing the Long Island & tri-state areas.



Compass Ironworks created this wrought-iron railing.

Compass Ironworks

717-442-4544; Fax: 717-442-1948

www.ironworkclassics.com

Gap, PA 17527

Fabricator of wrought-iron metalwork: gates, fences, railings & décor; historical styles; recycled content.

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custom manufacturers of fine architectural grilles and metalwork



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www.aagrilles.com

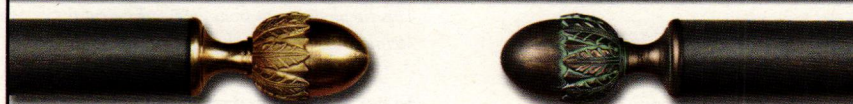
sales@aagrilles.com

P: 516.488.0628

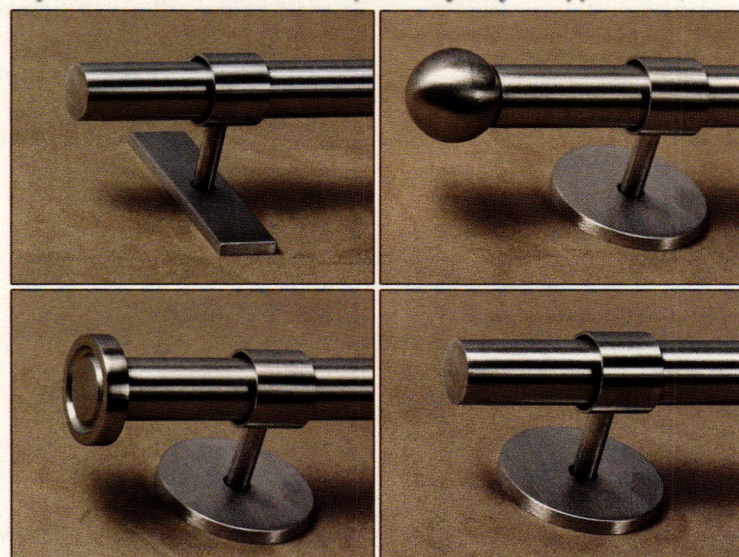
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Metalwork continued

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www.iceforge.com

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Click on no. 2640



This forged scrollwork panel is one of 26 that Fine Architectural Metalsmiths fabricated as part of a monumental gate; it is made of pure iron and features repousse rosettes.

Gaby's Shoppe

800-299-4229;

Fax: 214-748-7701

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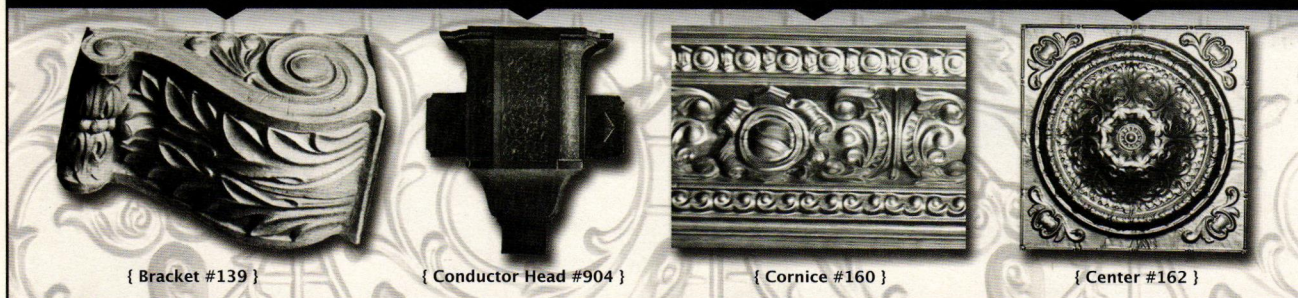
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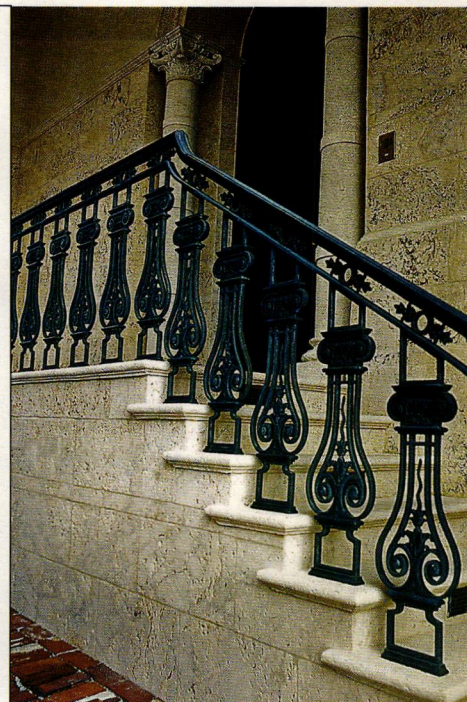
{ Bracket #139 }

{ Conductor Head #904 }

{ Cornice #160 }

{ Center #162 }

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

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& Casting, Inc.

800-225-1414;

Fax: 801-280-2493

www.historicalarts.com

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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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Kayne & Son Custom Hardware

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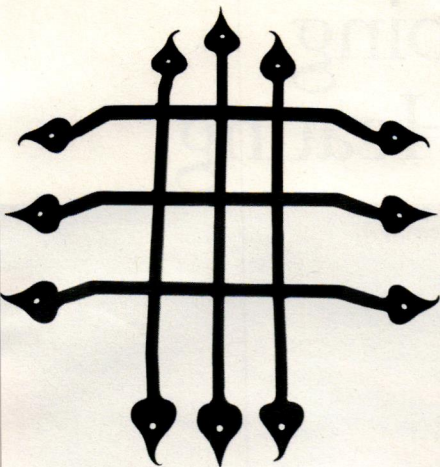
Fax: 828-665-8303

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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The model ST 8 speakeasy grille from Kayne & Son features a weeping heart motif.

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The model G1426ABNH from The Reggio Register Co. features traditional styling.

Reggio Register Co., Inc.,

The

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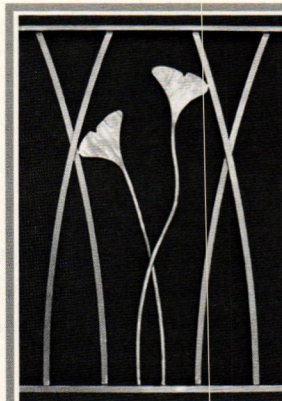
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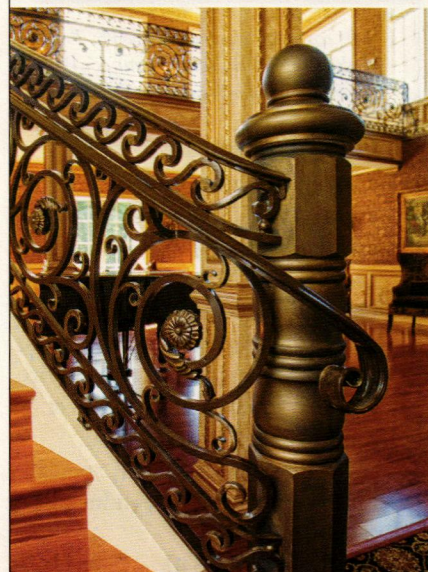
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Designed by Curtis and Windham Architects, this forged-bronze grille was fabricated by Wiemann Metalcraft.

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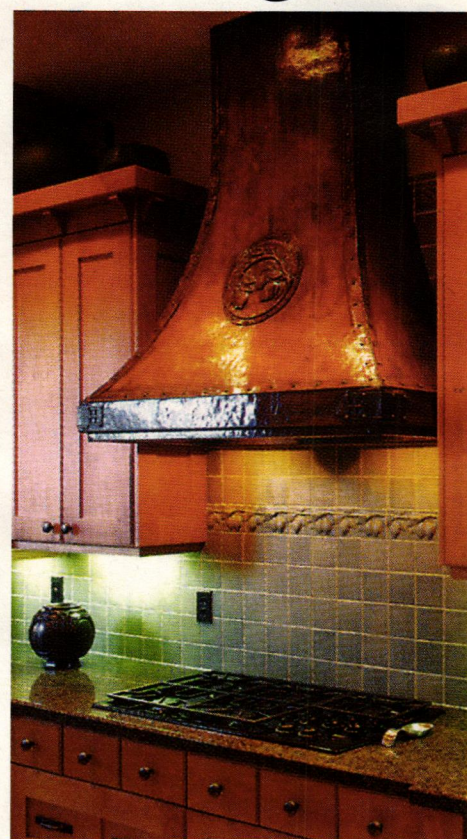
800-999-4994;
Fax: 603-370-1218

www.crown-point.com

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Custom fabricator of handcrafted, period-style cabinetry for kitchens, baths & other rooms: Arts & Crafts, Shaker, Victorian, Early American & contemporary styles; available nationwide.

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

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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This repousse copper range hood by Fine Architectural Metalsmiths features a William Morris-inspired oak pattern.

Fine Architectural Metalsmiths

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www.iceforge.com

Chester, NY 10918

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Zepa fabricated the custom interior woodwork for this bathroom.

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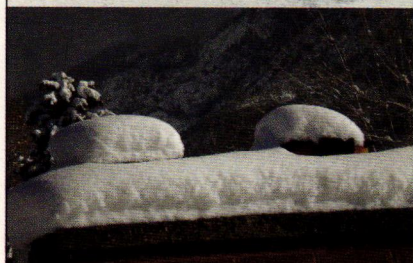
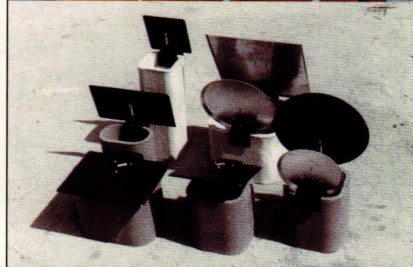


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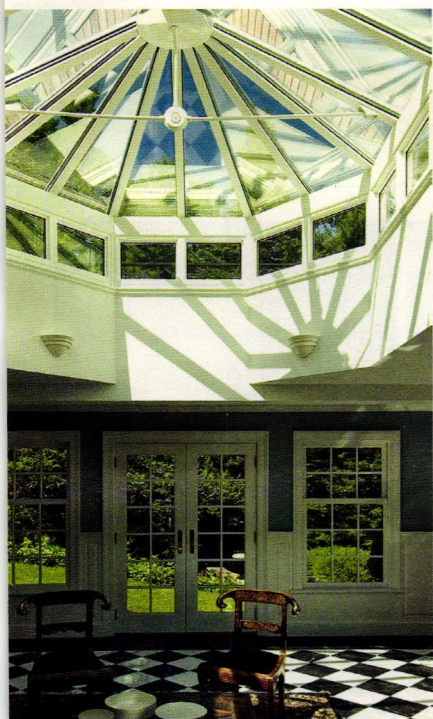
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Dallas, TX 75228
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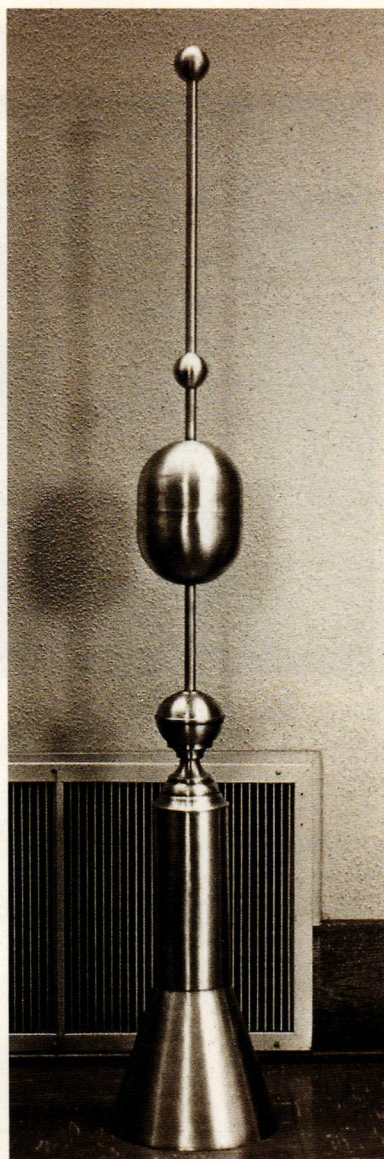
NIKO Contracting Co., Inc. installed this batten-seam and flat-lock copper roof.

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Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
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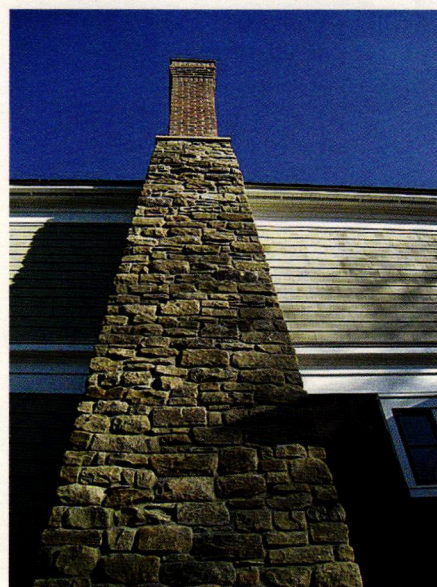
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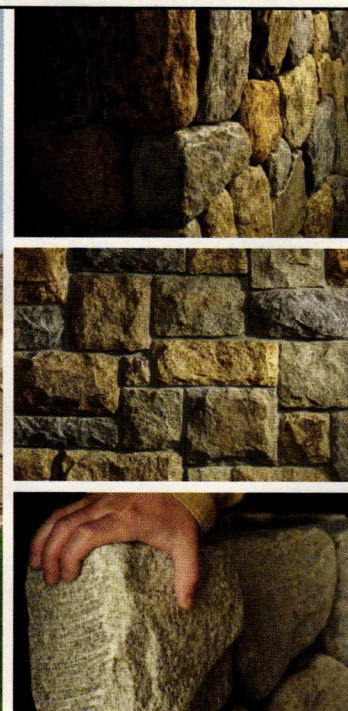
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Architect: Patrick Ahern, AIA
Builder: Denali Construction



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www.haddonstone.com

Pueblo, CO 81001

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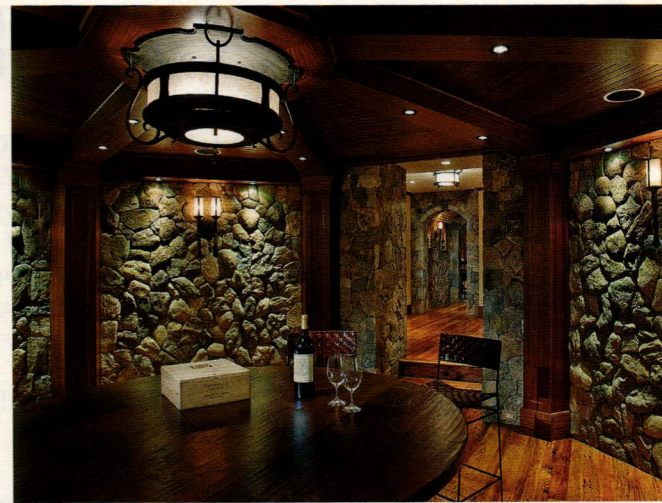
Old Carolina Brick Co.

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www.handmadebrick.com

Salisbury, NC 28147

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This timber-frame residence in Kennett Square, PA, was built by Hugh Lofting Timber Framing.

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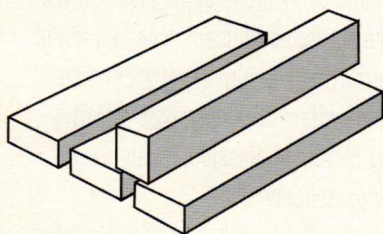
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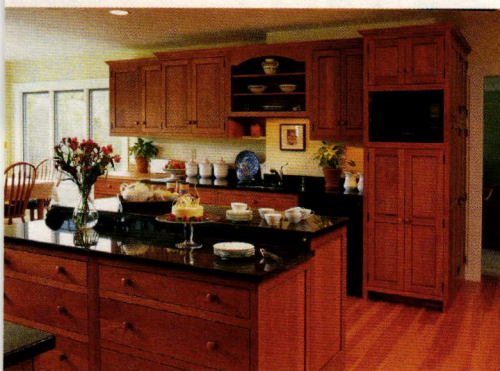
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The New Preservationists

By Peter H. Miller

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.

"Many of Gilbert's purchases are 20th-century architectural treasures built when Detroit served as a hub of world industry," according to the *New York Times* story, "Detroit, Through Rose Colored Glasses."

Gilbert and other Detroit investors following his lead believe that there is no place to go but up. "The Motor City has become the testing ground for an updated American dream: privateers finding raw material for new enterprise in the wreckage of the Rust Belt," the *New York Times* writes. Interesting thought, historic buildings as raw material. Think of the job growth sparked by the availability of this raw material, like logs to lumbermen.

Even so, 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 dif-

ferent 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 want their city 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.

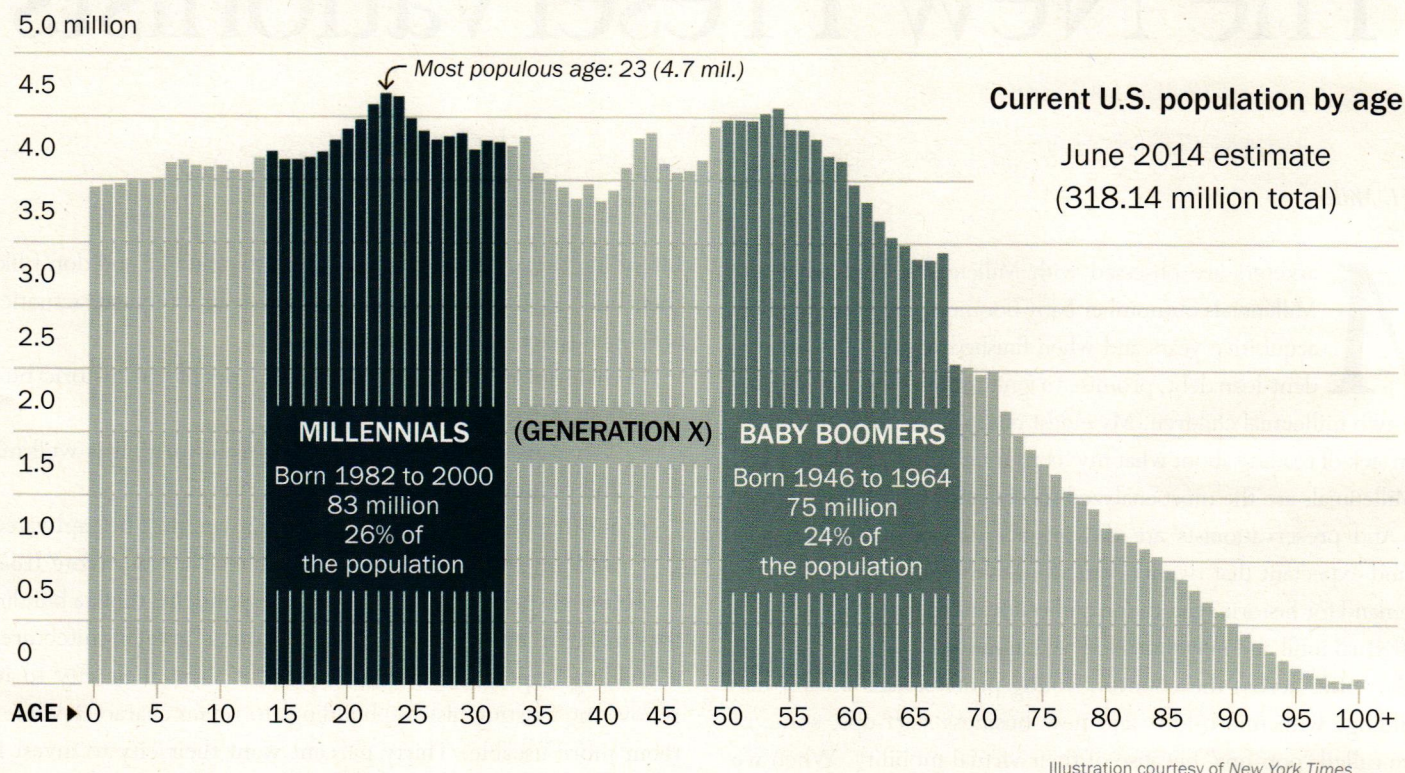
My own kids assure me that good architectural bones rank closely behind good barbecue as their city's best asset. This Millennial priority is confirmed by the research: eighty-two percent want their built environment to offer good food. "Recognizing the powerful draw of food, cities should plan and design 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 in befuddlement about 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.

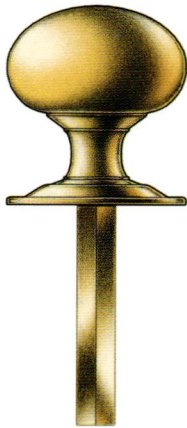
There are those who claim historic preservation is not in fashion with Millennials, that modernity is trending and that traditional building guidelines impinge on our individualism. I don’t think their reading list extends beyond the modern furniture catalogs. And in an effort to woo younger generations, 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.

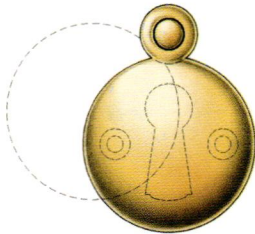
We have an encouraging future, if we get it right, for urbanism, traditional building and period architecture. Millennials, the next big market, will want to live and work in historic buildings because of where they are, in older cities and in neighborhoods with good food.

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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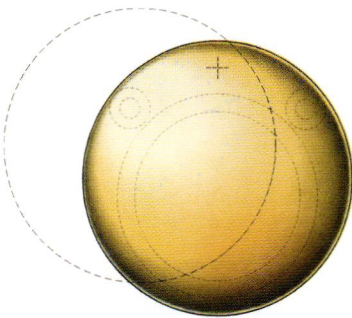
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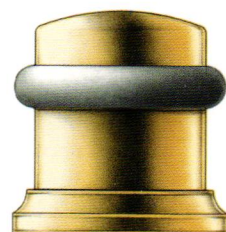
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