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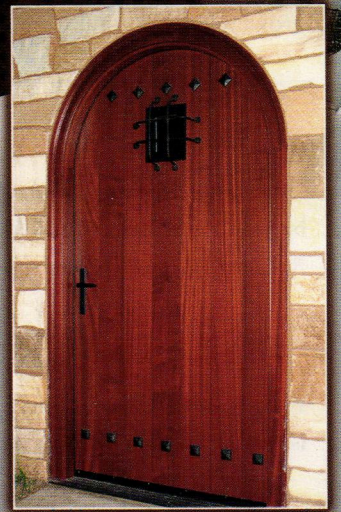
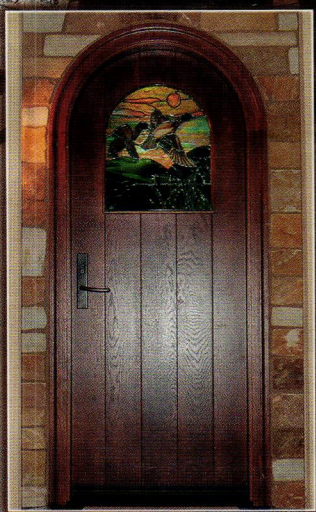
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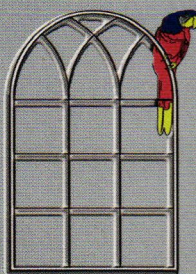
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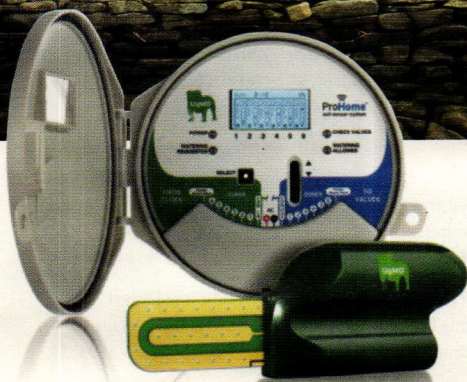
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Buying Guides

In this issue you will find 15 Buying Guides on our issue theme: Interiors. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from Furnishings to Interior Lighting and Mantels & Fireplaces. They form a most comprehensive source for professionals working in restoration, renovation and traditionally styled new construction.

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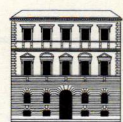
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First Conference Focuses on Historic Windows



Student begins the process of re-glazing a window in a Wooden Window Repair Methods course offered by the Preservation Education Institute in Windsor, Vt. (www.preservationworks.org). Join us for a panel discussion by members of the New England Window Restoration Alliance on Best Practices in Wooden Window Repair at the Traditional Building Conference Series Window Conference, April 28-29, 2015 in Boston. PHOTO: JUDY L. HAYWARD

The 2015 Traditional Building Conference Series kicks off April 28-29 in Boston with the third National Windows Conference. Produced in collaboration with the National Park Service, the theme is Windows: Materials, Methods, and Jobs.

"Windows are important character-defining features of buildings but when they suffer from neglect and lack of maintenance, they present significant challenges for rehabilitation including cost, detailing, and return on investment," says Judy Hayward, education director for the conference program.

"We will examine wood, steel, aluminum, and bronze as we move further into preservation of 20th-century materials," says Hayward. "Window work, from restoration of old windows to the design and installation of new windows, generates jobs and serves as an important economic engine within the construction world. The two-day conference will feature demonstrations, discussions and direction about working with windows—historic, old and new, traditional and mid-century modern."

In addition to the Boston conference, three other Traditional Building conferences are scheduled for this year: July 21-22 in Princeton, N.J.; October 6-7 in Denver; and December 1-2 in Durham, N.C. "This year's theme is Materials, Methods, and Jobs," says Hayward, "with a focus on practical, hands-on, and how-to information. The focus on jobs will address the capacity of traditional building and historic preservation to serve as generators of employment and to examine the practical aspects of managing jobs at historic sites and for traditional new construction."

This year's program also includes online webinars. The next one will be "A Sustainable Tradition: Storm Windows" and will feature speaker David Martin of Cincinnati, Ohio-based Allied Window. It will be held Tuesday, April 14, 2-3:15 ET.

For more information on the conference program and webinars, go to www.traditionalbuildingshow.com.

The following is the schedule for the April conference in Boston:

Tuesday, April 28, 2015

8:00 am - 9:00 am Registration, Networking, and Continental Breakfast

9:00 am - 9:15 am Welcome and Introductions

9:15 am - 10:15 am TB1001 How Industry Revolutionized Window Design and Construction

Speaker: Sally Fishburn, carpenter and historian, S.A. Fishburn, Inc., Danville, Vt.
1 AIA HSW Learning Unit

This lecture will cover how window construction, design, and style are the products of our industrial heritage. We will discuss the history of industrialization and how that influenced window construction. The speaker will consider materials including wood, glass, and paint, along with the finer architectural details in the window units such as single vs. double-hung units, balance systems, and hardware.

Learning Objectives for this session include the following:

- Explain the history of materials and methods in sash construction.
- Describe how technological advances changed window design in the U.S.
- Determine whether sash is original to historic structures based on architectural evidence.
- Identify historic sash by architectural period details.

10:15 am - 10:45 am Break

10:45 am - 12:30 pm TB1701 Windows: Assessments, Testing and Evaluation: The Lab, The Field, and the Job Site

Speakers: Frank Shirley and Jarod Galvin, Frank Shirley Architects, Cambridge, Mass. Anthony Cinnamon, Wiss Janney Elstner, Chicago, and others TBA

1.75 AIA HSW Learning Units

Getting good verifiable data to document the performance of windows whether new or old is an important ethical consideration when advising clients about energy efficiency, climate response, and durability. This session will provide an examination of contemporary standards, field testing, and laboratory analysis of windows.

Learning Objectives for this session include the following:

- Apply industry standards and testing protocols for windows to both historic preservation and new construction projects.
- Compare and contrast factors such as solar gain/loss; air tightness; infiltration; climate response, weather stripping, and glass selection.
- Use third party testing or self-directed field testing of windows.
- Evaluate the performance of historic and new windows.

12:30 pm - 1:30 pm Lunch

1:30 pm - 2:30 pm TB1702 Managing Change: Getting the details right in window rehabilitation and replacement

Speaker: John Sandor, architectural historian, U.S. National Park Service, Washington
1 AIA HSW Learning Unit

The Secretary of the Interior's Standards for Rehabilitation are the underpinning for decisions on how windows will be treated in many projects. Though accommodating replacement where repair is unreasonable, the Standards require match. Judging

what constitutes an adequate match requires a keen observation of a window in all its parts, an assessment of the varying significance windows can have to the overall character of a building as well as knowledge of the possibilities and limitations of the products available to use as replacements. This session will consider strategies for determining what aspects of a window are most critical for conveying an appropriate historic character and what we can expect to achieve with manufactured products.

- Identify the individual components that distinguish the various types of historic windows and discover the role each plays in the overall visual character of a window.
- Distinguish the way materials affect dimensions and profiles of typical manufactured replacement windows.
- Discover how the consequences of replacement in most cases bolster the argument for retention and repair yet understand how the language of the Standards accommodates useful flexibility.
- Balance often-competing goals of retaining historic material and achieving a good match when choosing the approach for installing needed replacements; and select replacement windows designed for that approach.

2:30 pm - 3:00 pm Break

3:00 pm - 4:30 pm TBC142 Trends in Wood Window Design and Manufacture

Speakers: Marvin Windows and Doors, Warroad, Minn.; Andrew Keefe, Green Mountain Windows, Rutland, Vt., and others TBA

1.5 AIA HSW Learning Units

This session will feature brief presentations by leading manufacturers of wood windows on design matters, hardware, energy and code requirements, regulatory issues, and commercial pressures that drive the industry today. A Q&A session will follow the presentations.

Learning Objectives for this session include the following:

- Consider and apply the challenges of wood window design and manufacture to historic and traditional projects including but not limited to energy efficiency, minimal maintenance, ease of operation, code compliance, appearance and affordability.
- Identify the advantages and disadvantages of the different approaches to installation and the products appropriate to each when working on historic buildings or historically inspired buildings.
- Improve your ability to estimate costs and production needs for historic preservation and new projects.
- Work with manufacturers' representatives to design new windows that reflect important historical features for replacement on and additions to historic buildings and traditionally inspired new construction.

4:30 pm - 5:30 pm - Networking Reception

Wednesday, April 29, 2015

8:00 am - 9:00 am Registration, Networking, and Continental Breakfast

9:00 am - 9:15 am Welcome and Introductions

9:15 am - 10:45 am TBC143 Bronze, Steel, and Aluminum Windows: History, Repair and Fabrication

Speakers: James Turner, Turner Restoration, Detroit; Kurtis Suellentrop, Winco Windows Corp, St. Louis; and others TBA

1.5 AIA HSW Learning Units

Metal windows are an important part of the history of windows, particularly when working on late 19th- and 20th-century historic preservation projects. When it comes to new, traditionally inspired work – whether residential, commercial or institutional, metal windows have many advantages. Join a team of industry leaders for their insights on repair, replacement, substitute materials, and installation and maintenance.

Learning Objectives for this session include the following:

- List several best building craft practices when repairing or replacing historic metal windows and installing new windows.
- Identify the advantages and disadvantages of the different approaches to metal window installation and the products appropriate to each when working on historic buildings or historically inspired buildings.
- Consider maintenance, ease of operation, and durability when evaluating historic and new metal windows.
- Assess energy efficiency when repairing historic metal windows or replacing metal windows on historic preservation projects.

10:45 am - 11:15 am Break

11:15 am - 12:45 pm TBC141 Wooden Window Repair Techniques -

Selected Best Practices

Speakers: Andy Roper, Winn Mountain Restorations; Alison Hardy, Window Woman of New England; Dave Bowers, Olde Window Restorers; and Jade Mortimer, Heartwood Window Restoration

1.5 AIA HSW Learning Units

After project design, planning, and production, the success or failure of any window project rests in the hands of the carpenters, glaziers, fabricators, artisans, and painters who finish the job. Join a team of America's leading tradespeople for an informative discussion of their best practices to restore, repair, and maintain historic windows. They will share their insights in brief presentations on such topics as material selection, repair methods, putty, glazing removal and installation, weather stripping, painting, and reinstallation of sash and frames.

Learning Objectives for this session include the following:

- List several trade "best practices" when repairing or replacing historic wood windows.
- Address the pros and cons of materials and methods for historic window preservation.
- Apply time-saving tips and cost conscience decision-making to any window repair or replacement project for historic buildings, additions, or new construction projects.
- Improve communications between the whole construction team when repairing historic wood windows.

12:45 pm - 1:45 pm Lunch

1:45 pm - 3:15 pm TB1702 Storm Windows: Durability, Efficiency, and Noise Reduction

Speakers: David Martin, Allied Window, Cincinnati; Jim Nelson, Mon-Ray; and Sam Pardue, Indow Windows

1.5 AIA HSW Learning Units

Storm windows have been a traditional approach to protecting primary windows and improving the ability of buildings to hold heat since the 19th century in the United States. As noise levels have risen from traffic and people in dense urban environments they have increasingly been used to aid noise reduction as well. A panel of industry experts will delve into the variety of approaches to storm window design.

- Consider the advantages storm windows offer to the protection of historic and new windows.
- List ways in which storm windows improve energy performance for historic and new buildings.
- Compare and contrast different storm window designs and systems for appearance and compatibility with historic buildings.
- Mitigate noise through the use of storm window installations for improved occupant comfort.

3:15 pm - 3:45 pm Break

3:45 pm - 4:45 pm TBC149 Window Repair and Replacement: Making the Crucial Decisions

Speakers: John Sandor, Architectural Historian, U.S. National Park Service, Washington; Judy L. Hayward, education director, Traditional Building Conference and others TBA

1 AIA HSW Learning Unit

This will be an interactive session between the audience and presenters at the conference to discuss, debate, and clarify the sessions presented. The purpose of this session is to have participants leave with some clear guidance on making decisions about repair versus replacement that are confronted in preservation projects on a regular basis.

Learning Objectives for this session include the following:

- Cite laws and regulations that impact the decision to repair or replace historic windows.
- Evaluate architectural significance, historical context and character, condition, and cost factors when deciding to repair or replace historic windows on historic preservation projects.
- Compare and contrast sustainability factors that favor repair of historic windows and factors that favor replacement of windows such as R-Values, daylighting, recycling materials, maintenance cycles, and durability.
- Discuss performance and stylistic options and technical details with craftspeople, contractors, and manufacturers' representatives for historic preservation projects that respect the integrity of historic buildings or result in compatible additions.

4:45 pm - 5:00 pm Wrap-up and Evaluations

profile: Robert S. MacNeille, AIA

life lessons

Robert S. MacNeille, AIA, developed his love of traditional design growing up in a rural Connecticut farmhouse.

BY MARY GRAUERHOLZ



Architect Rob MacNeille has a knack for reimagining old spaces and is known for the thoughtful renovation of historic properties. This cupola, originally part of an early 20th-century Peabody & Stearns carriage barn, once offered ventilation for a hayloft, but is now part of the home's master suite. The exposed beams and equestrian-style barn doors pay homage to the structural roots of the space.



1. A meeting space at the Carpenter & MacNeille office in Essex, Massachusetts, features built-in storage for myriad material and finish samples as well as a generously proportioned worktable built by Stephen Terhune Woodworking in the adjacent wood shop.

2. The open arrangement of architects, interior designers, project managers, and draftsmen in the studio space encourages strong communication and a collaborative process.

3. The striking red marble countertops used in the kitchen were hand-selected from a slab of Rojo Alicante from New England Stone in Milford, Connecticut, by lead cabinet designer Ian Mentasti of Stephen Terhune Woodworking.

4. The new front entrance at "The Cove" was part of a design that called for reversing the orientation of the house, front to back.

5. The new exterior details of "The Cove" were created by studying archival photos, patterns, and remnants of original millwork still in place on other parts of the structure.

6. At the gable end of the addition built by Carpenter & MacNeille, the chimney's exterior is made of water struck red brick with horizontal bands to reflect the adjacent shingle pattern.

When Robert S. MacNeille, AIA was a boy, his playground was the vast green farmland in rural northeastern Connecticut that surrounded his parents' farm and 1718 home, the second-oldest house in the region. Everything he could see was his personal orbit—hills and dells rolling gently into the horizon, backed by thick woods and punctuated with majestic stonewalls that seemed to go forever.

MacNeille learned early that the centuries-old walls, with cantilevered steps on either side and topped with stone slabs, were a perfect place for him to run through the rural landscape, his imagination lit by everything around him. "I could run full speed on those walls, and I did, through my whole childhood," MacNeille recalls. While his

feet were moving, his mind was mulling the people who built these stonewalls and houses, some of the oldest in Connecticut, very likely working alone.

"There I was, living in a spectacular early 18th-century house, a beautiful 19th-century timber frame barn, and among these gorgeous stonewalls," MacNeille recalls, "just marinating in an environment of authentic New England architecture. By the time I was 15, I had already decided I would be an architect."

Today MacNeille, 59, is the design principal and president of Carpenter & MacNeille Architects and Builders in Essex, Mass., working with 35 staff members to design, renovate, and restore structures that reflect the same purity of design as the iconic stonewalls and homes of his childhood. While the firm also designs and constructs institutional and commercial spaces, Carpenter

& MacNeille is often recognized for its work on private homes, embellished with interior architectural details that are astonishing in their elegant precision—often replicating centuries-old style in renovations of historic houses.

One project, the restoration and expansion of an early 1900s Peabody & Stearns carriage barn, brought Carpenter & MacNeille a prestigious Bulfinch Award by the New England Chapter of the Institute of Classical Architecture & Art. MacNeille and his team accomplished the restoration by replicating the carriage barn's original exterior detailing, some of which was of "heroic proportions," using patterns, archival photos, and remaining original millwork as a guide.

The ability to accomplish projects of this scope and complexity lies in the firm's holistic structure, instituted at its founding in 1996, which





integrates architectural and construction services under one roof. “The majority of our projects include both design and construction services,” MacNeille says. “Some of those involve custom millwork, which is also produced here, in an adjacent facility. That’s where I think our process particularly shines, in the design and execution of cabinetry and millwork as a very natural extension of the architectural work.”

The heart of the millwork process is Stephen Terhune Woodworking (STW), a custom cabinetry and millwork shop located in a former trolley barn, a historic site that housed the Cape Ann trolley works at the turn of the 20th century.

Carpenter & MacNeille’s offices and design space are in the smaller brick structure next door, which originally housed the trolley generators.

MacNeille founded the firm, turning 20 years old next year, with William T. Carpenter (known as Terry). They met in fortuitous fashion, at their children’s preschool, MacNeille recalls. Carpenter, a builder, owned Timber Design; MacNeille was a sole practicing architect. Both men worked out of their houses. “We realized we shared a lot of the same goals,” MacNeille says. “We decided to join forces.”

The firm was ramping up—“growing dramatically”—as MacNeille says, when Carpenter sud-

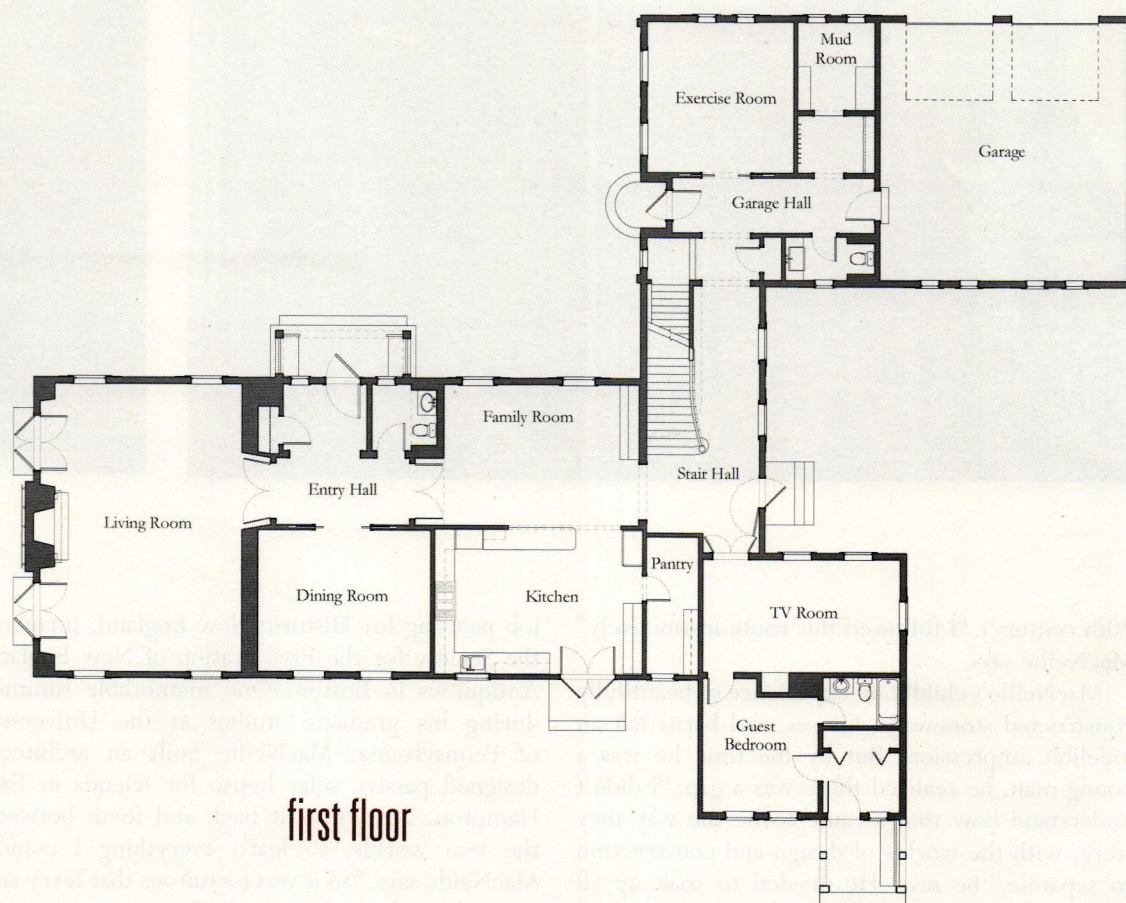
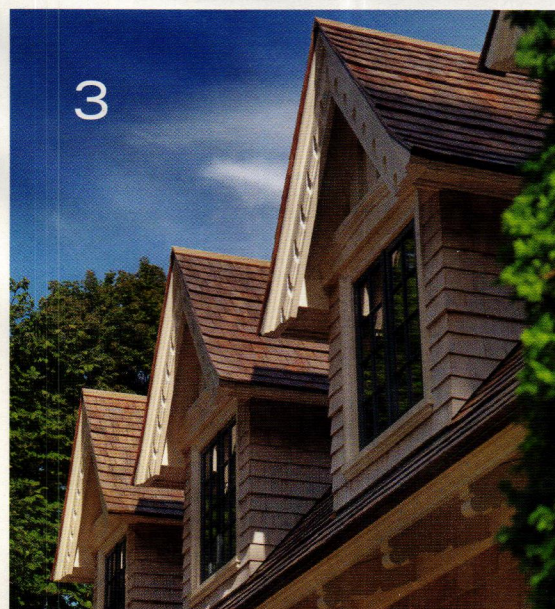
denly passed away in 2007 of a heart attack, at age 46. “Obviously, it was a big blow,” MacNeille says, “but we were fortunate enough to have assembled a terrific staff of carpenters, site supervisors, architects, and interior designers.”

Crucially, STW had already begun operating next door. The mill shop, with five staff members, is the origin of much of the interior detailing for which Carpenter & MacNeille is known.

The firm’s exquisite work is based on the philosophy of the “master builder model,” which signifies a professional who is skilled in both design and construction (especially before the modern profession of architecture was created in the



the cove



1. Rob MacNeille and his team of architects and builders received the Bulfinch Award for Residential Restoration for their work on "The Cove" from the New England chapter of the Institute of Classical Architecture and Art in 2013.

2. The master bathroom is housed in what was once part of the cupola and steeple of the original carriage house structure. Large wood beams and timber roof trusses were exposed throughout what is now the master suite, requiring great care to create an intimate space while preserving the more rough-hewn elements of the past.

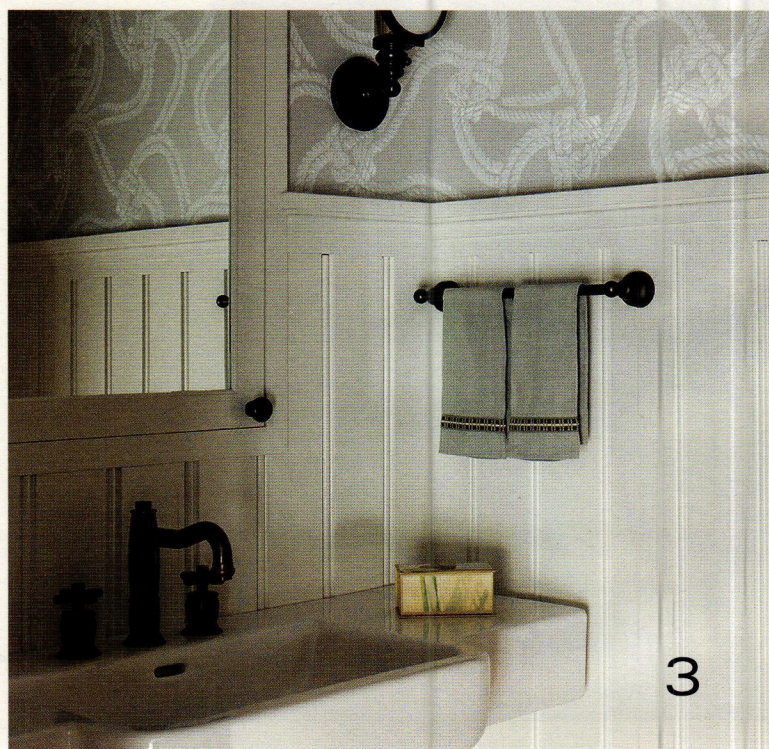
3. The deep set eaves and intricate exterior details the gables above the new garage were designed using variations on the original millwork patterns of the Peabody & Stearns barn and built on site by C&M's craftsmen.

1. The gracious front hall of “Breezing Up,” another Carpenter & MacNeille project where the detailed interior architecture and custom millwork play an essential role in the creation of new spaces.

2. A bright new back hall connects the kitchen, living and dining spaces from the original footprint of the house to the spacious new game room dubbed “The Boathouse,” and screened-in porch overlooking the water.

3. Although part of the new addition, a custom beadboard wainscot in the powder room with a classic rope pattern wallpaper recall the home’s original seaside cottage style.

4. “Breezing Up” has been recognized by multiple awards and publications. While more than doubling the footprint of the original house, MacNeille developed plans to make the old and new indistinguishable, both inside and out. The old part of the house began as a small shingled cottage from the 1880s, the addition includes a new kitchen, the boathouse, and a master suite.



20th century). “I followed this route instinctively,” MacNeille says.

MacNeille’s childhood experience of beautifully constructed stonewalls, houses, and barns left an indelible impression. But by the time he was a young man, he realized there was a gap: “I didn’t understand how things came to be the way they were, with the worlds of design and construction so separate,” he says. He needed to soak up all aspects of creating a beautiful structure from initial concept to design and construction.

So, prior to starting the firm with Carpenter, he spent 25 years learning how to build and design. There was “grunt work” on construction sites and summers painting houses, including a summer

job painting for Historic New England, formerly the Society for the Preservation of New England Antiquities in Boston. One memorable summer during his graduate studies at the University of Pennsylvania, MacNeille built an architect-designed passive solar house for friends in East Hampton, N.Y. “I went back and forth between the two worlds, to learn everything I could,” MacNeille says. “So it was fortuitous that Terry and I met and talked when we did.”

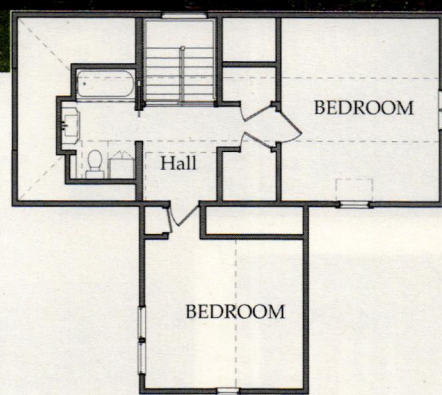
Today MacNeille encourages his staff to be broadminded and collaborative. One of his construction managers, for instance, holds a master’s degree in architecture. Most of the designers and architects have had hands-on construction experi-

ence. This is the best way, he believes, for the firm to produce such finely wrought details, whether it is to replicate a bracket to match an original Peabody and Stearns detail, or to create custom cabinetry for a new addition to a historic property.

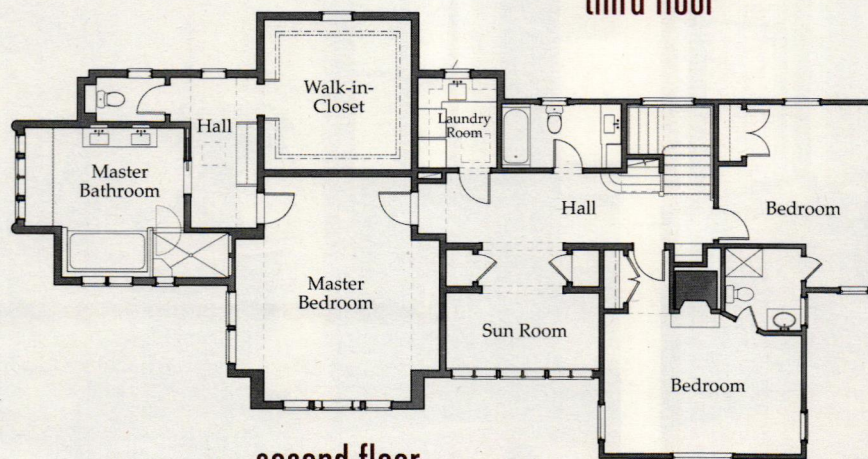
Breezing Up, an 1800s Shingle-style summer home in Magnolia—a historic seaside area of Gloucester, Mass.—was in worn condition when its owner approached MacNeille several years ago. The homeowner was dreaming—literally—of a total restoration and addition. “She had been thinking and imagining this over many years,” MacNeille says. “She had a vision of a very traditional, very New England summer house kind of place. There were a lot of details in her head, somewhere



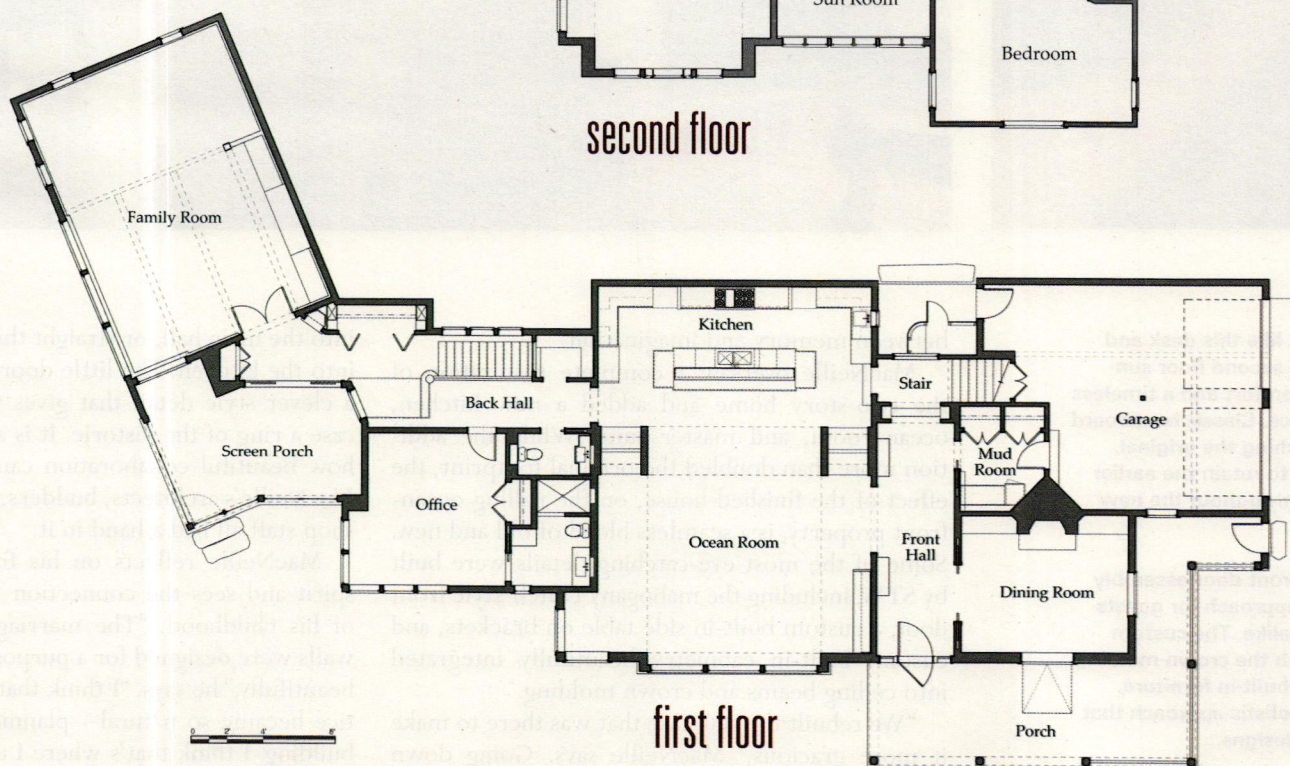
breezing up



third floor



second floor



first floor

1. The master bathroom features custom cabinetry and paneling from Stephen Terhune Woodworking with inset panels and drawer fronts, furniture-like details, and a classic subway tile surround.



2. C&M interior designers focused on the kitchen design and layout which, was then built next door at STW and installed onsite by C&M builders. A massive double-sided island topped with Lagos Blue Caesarstone and a Silver Travertine backsplash defines the cook prep area from the seating area of the room.



3. Built-in furniture, like this desk and window seat in the second floor sunroom, add utility, comfort and a timeless feel to the new space. Classic beadboard wall paneling, matching the original, supports the effort to retain the earlier cottage aesthetic throughout the new spaces.

4. The dutch-style front door assembly allows an inviting approach for guests and ocean breezes alike. The custom door, combined with the crown molding, paneled walls, and built-in furniture, are all part of the holistic approach that C&M brings to its designs.



between memory and imagination.”

MacNeille oversaw a complete restoration of the two-story home and added a new kitchen, ocean room, and master suite. While the addition more than doubled the original footprint, the effect of the finished house, on the rolling ocean-front property, is a seamless blend of old and new. Some of the most eye-catching details were built by STW, including the mahogany Dutch-style front door, a custom built-in side table on brackets, and custom built-in cabinetry beautifully integrated into ceiling beams and crown molding.

“We rebuilt the staircase that was there to make it more gracious,” MacNeille says. Going down stairs, the wide landing allows a turn left to go

into the main hall, or straight through a small door into the kitchen. The little door, almost hidden, is a clever style detail that gives the restored staircase a ring of the historic. It is also emblematic of how beautiful collaboration can be: Carpenter & MacNeille’s architects, builders, and the STW mill shop staff all had a hand in it.

MacNeille reflects on his firm’s collaborative spirit and sees the connection to the stone walls of his childhood. “The marriage of the way the walls were designed for a purpose and executed so beautifully,” he says. “I think that’s where the practice became so natural—planning, designing, and building. I think that’s where I came to think of it as a holistic process.”

a classic partnership



Carpenter & MacNeille's home restoration develops in Stephen Terhune Woodworking, an independent mill shop adjacent to the firm's design quarters. The building's historic identity is not the only timeless aspect of the firm's work. Here in the mill shop, plans for creating Carpenter & MacNeille custom millwork often begin with a hand sketch from Robert MacNeille, the firm's design principal and president—an increasingly unusual process in today's computer-generated design world.

"I can almost measure his hand sketch and build a piece from it," says Chris Roe, 59, wood shop manager. "Rob's process is to sketch as he designs." Roe, an artisan as much as he is skilled woodworker, began his career repairing and restoring summer houses that dot the creeks and rivers feeding into Maryland's Chesapeake Bay. Prior to joining STW in 2004, Roe had been a lead carpenter with Carpenter & MacNeille for five years, reflecting a career longevity that is common with both companies.

Under 8-ft.-high windows that let in sheaves of sunlight, the five wood shop staff members are working one afternoon amid the buzz of milling machines. A jointer and planer are underway, with craftsmen at the helm, to process rough lumber into

finished boards for cabinetry, columns, and other pieces of custom millwork. The boards are then run through table saws and shapers to create the finished piece.

The renovation and expansion of Breezing Up, the Shingle-style home in the Magnolia section of Gloucester, Mass., brought STW fully into production. Roe recalls building the stately front Dutch-style door, fashioning it from thick pieces of mahogany.

"For the longest time, they tried to salvage the original Dutch door," Roe says of the carpenters and craftsmen working on the house itself. "It was in too much disrepair; it became apparent it wouldn't be workable."

Just behind the new front door, the entry way's interior features—such as the built-in side tables set on brackets, the stairway's newel post, and the bookcases tucked into the stair landing—are the results of the integrated process between Carpenter & MacNeille's design and construction process and STW's custom millwork.

The same thoughtful details are evident throughout the house. "With Breezing Up," MacNeille says, "our team conceived and built a beautiful home that truly reflects the owner's vision."



Carefully Edited Tradition

Anne Decker Architects designs a classic house with a Bauhaus twist.

BY NANCY E. BERRY

PROJECT: Residence, Bethesda, Maryland

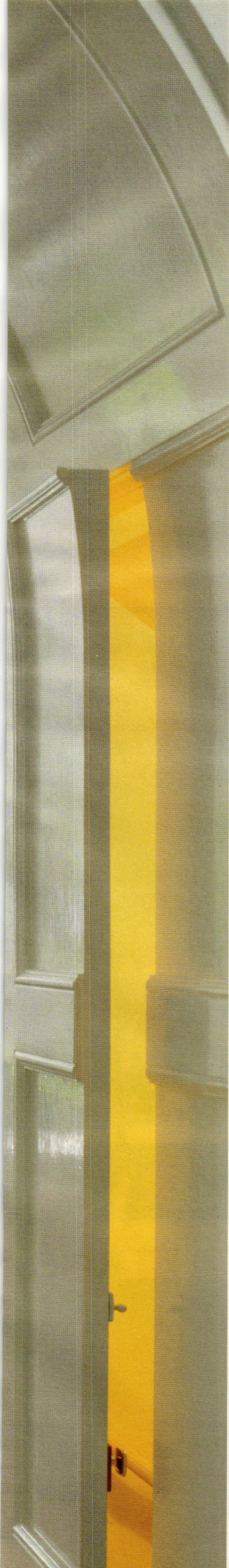
ARCHITECT: Anne Decker Architects, Bethesda, Maryland; Anne Decker, AIA, principal; Joshua Mohr, AIA, project manager

INTERIOR DESIGNER: LMS Interiors; Linda Mann

The homeowner reupholstered existing furnishings for the living room. Walls are kept a crisp white to create a lightness to the space.







OPPOSITE: An arched barrel-vaulted entry into the living space has two hidden doors on either side of the arch—one a coat closet and one a powder room.

ABOVE: The informal dining space adjacent to the kitchen offers views of the gardens through large floor-to-ceiling metal windows.

The client wanted under-counter cabinetry to keep wall space for casement windows. A built-in hutch was also incorporated into the space for additional storage.







The references to classical design are restrained throughout the house. The staircase is elegant and graceful with simple tapered balustrades and newel post. The floors are hand-scraped limed oak.

It's not too often you hear the statement "We designed the house around a table." But this is precisely what Anne Decker, principal of Anne Decker Architects, did for a client in Bethesda, Maryland. Decker was hired to design a new house that would accommodate the client's eclectic mix of furnishings, including a 19th-century walnut library table. Decker worked closely with interior designer Linda Mann to achieve the right balance of floor space for the furnishings. "The table has a 46-in. depth and I wanted the piece to be prominently displayed in the home," says Mann.

Decker with more than 20 years in the residential design business, crafts thoughtful houses with restrained classical forms. Decker is also a master at designing homes that are informed by their surroundings. Her projects have sensitivity to

scale, simplicity of form, and attention to detail—which all characterize the quality of her work. She explains that an open collaboration with each client makes a project successful.

The Edgemoor neighborhood of Bethesda, Maryland, was established in the early 1920s and contains a plethora of diverse architectural styles—from original Colonial homes to sprawling contemporary mansions. "The siting of this particular house was established to blend in to the existing fabric of the neighborhood without calling attention to itself, hovering, or overwhelming the other houses on the street," notes Decker. "While acknowledging the strong architectural history of Edgemoor, this house takes traditional forms and interjects modern twists creating a tension that carries throughout the design."

The story-and-a-half stucco design has a

restrained and refined elegance. At first glance, the home resembles classic forms from the 1920s and '30s, complete with gable rooflines, dormers, a formal arched entry, and forecourt. But a walk around the structure reveals surprises. Although the front entry of the house exudes tradition with simple ordered elevations, the back of the house references the Bauhaus style with flat roofs at varying levels, which create a box-like effect. Another element that offers a modern sensibility is the use of the steel windows and doors. The modern black 9-ft. tall doors with oversized glass panes create an industrial feel to the design. "The metal door frames are 1½ in. thick, as opposed to a wood window which would be 4½-in. thick," notes Decker. "The thinner width offers a more modern look." Although the two façades are strikingly different, Decker holds the design together with materials.





The front of the house (opposite) offers the appearance of a classic 1920s in town residence. While the back (above) references the Bauhaus style with flat roofs. The exterior terrace offers a fireplace, which the homeowner can enjoy from her kitchen window.

The house is sheathed in a true three-coat stucco and all windows have stone sills.

Once inside the house, a restrained order with minimal detailing continues. Trim is kept simple to celebrate the paneled barrel-vaulted entryway into the living room. The deep entryway conceals a door to the basement and one to a coat closet. The entryway also perfectly frames three floor-to-ceiling windows with views to the rear yard garden. The living room's ceiling has simple painted white oak beams, which break the expanse of white. The baseboard is also kept minimal—it is an unadorned squared mold. The floors are hand-scraped lime oak throughout and lend an ultra clean look to the space.

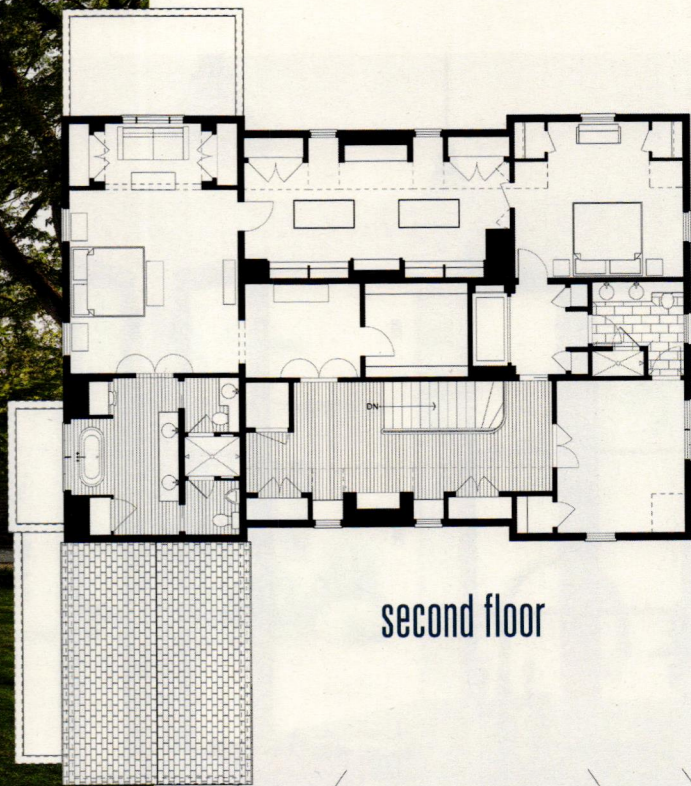
The clients were downsizing to a 4,100 sq.ft. house and as Decker carefully edited the architectural details of the house, so too did the interior designer. The client chose to reuse their furnish-

ings that were in the larger house, but pieces were reupholstered and refinished in fresh neutral fabrics and paints. The floor plan was not only planned around the library table but also the furnishings for each room. "We measured and planned the layout for each piece before signing off on the final floor plan," notes Mann.

Without a formal dining room, the kitchen becomes the true heart of the house with a dining area included in the space. The client wanted a more casual setting for dining and an alcove with large windows on three sides makes a space that feels like one is dining alfresco. Decker custom designed the kitchen cabinets and dish hutch in the space, which resembles freestanding furniture. The cabinet doors have a simple boxed molding and the countertops are a clean white marble. The windows above the sink offer views of a terrace with an outdoor fireplace. The client can enjoy the

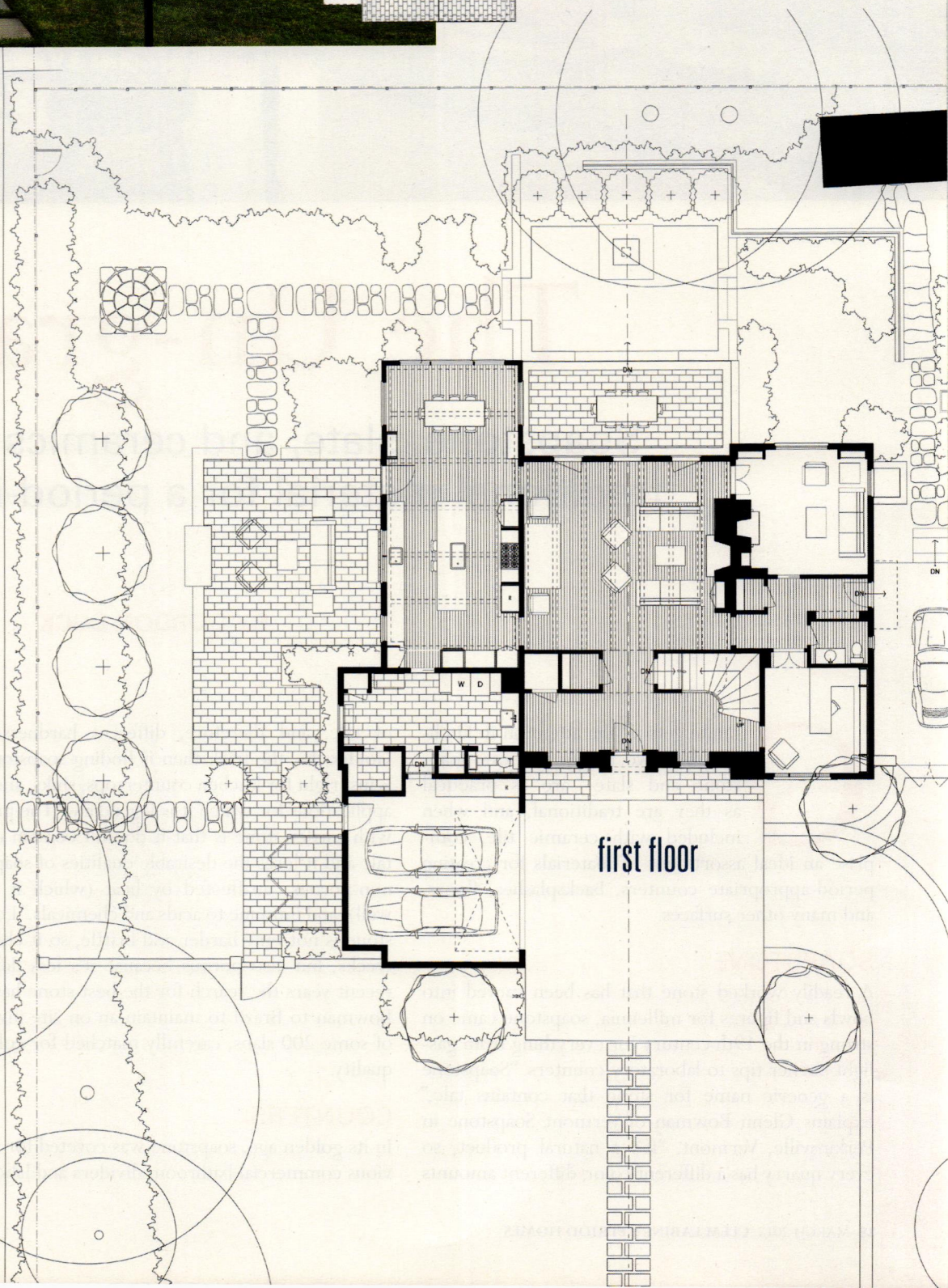
fire while prepping food or rinsing dishes notes Decker. The room is drenched in sunlight most of the day.

"The house was designed and distilled to its fundamental essence creating a purity of space and form that is reflected continuously throughout the house," says Decker. "Traditional materials of stucco, limestone, and copper, speak to traditional ways of building while large steel and glass windows and doors bring fresh angles. Hand-scraped limed oak floors, celebrated hardware, and door openings dissolve in the white hall blurring the boundary between interior and exterior." The house recently won a John Russell Pope Award from the Institute of Classical Architecture and Art's mid-Atlantic chapter due to its carefully edited vocabulary that combines the best of the past with modern day.



second floor

floor plan



first floor



The Un-granites

Soapstone, slate, and ceramics offer the perfect traditional material for a period-inspired kitchen.

BY GORDON BOCK

Granite gets all the attention in kitchens, but two unique stones—soapstone and slate—are as practical as they are traditional, and when included with ceramic tile, comprise an ideal assortment of materials for creating period-appropriate counters, backsplashes, floors, and many other surfaces.

SOAPSTONE

A readily worked stone that has been carved into bowls and figures for millennia, soapstone came on strong in the 19th century for everything from gas-light burner tips to laboratory counters. “Soapstone is a generic name for stone that contains talc,” explains Glenn Bowman of Vermont Soapstone in Perkinsville, Vermont. “It’s a natural product, so every quarry has a different color, different amounts

of talc, and therefore, different hardness.” Like Goldilocks, the trick then is finding soapstone that is just right for kitchen countertops, sinks, and other applications for which it is legendary. “The problem with harder stone is that it doesn’t contain enough talc and it loses the desirable qualities of soapstone: non-porous, unaffected by heat (which it retains well), and immune to acids and chemicals.” Low-talc stone is not only harder and brittle, so it chips and cracks, but also porous because it’s less dense. In recent years the search for the best stone has taken Bowman to Brazil to maintain an on-site inventory of some 200 slabs, carefully matched for color and quality.

COUNTERS

In its golden age, soapstone was coveted for imperious commercial bathroom dividers and laboratory

surfaces, but today its cachet comes from kitchen countertops, also a longtime use. “Our counters are typically a full 1¼-in. thick,” says Bowman, “not laminated or hollow in the back, and generally we start with a slab that is 30 in. by 84 in.” If a client wants a seamless island over 7 ft. long, he can get bigger pieces, but at 1,000 lbs. or more that’s a lot to move. “It’s rare that you ever have a run over 7 ft. Eventually there’s a sink or a stove, and, typically, every time you turn a corner, you’ll need a seam.” Even when unavoidable, soapstone seams are nearly imperceptible. “In granite, generally you grout a ¼-in. wide joint, so the seam jumps out at you, but soapstone pieces are butted right up tight, epoxied together, and sanded off so all you see is what looks like a pencil line.”

Edge treatments are an important part of period appearance according to Bowman. “Back in the



ALL PHOTOS: ERIC ROTH



FAR LEFT: Soapstone becomes the centerpiece of this traditional kitchen topping an island work surface.

MIDDLE: Jewett Farms Co. uses soapstone in many of its projects due to its dense and impermeable properties.

ABOVE: For an antique Cape Cod house, the homeowners introduced a deep farmhouse soapstone sink to the kitchen.

LEFT: Soapstone, tile and a ceramic farmhouse sink all play a role in this country kitchen.



LEFT & RIGHT: JOHN GRUEN PHOTOS

1800s, they didn't have the tooling to do much beyond a square-cut with an eased- or pencil-edge, so, the more you do to an edge, the more modern it looks." A full bullnose, for example, evokes a 1950s kitchen, but edges are not just aesthetics. "Soapstone is soft, so while any edge profile is possible, the stone itself can't hold a lot of the detail," he says. "We stay away from fancy milled edges like ogees because, in six months or a year, the sharpness is going to wear or chip away."

SINKS

Installing under-mount sinks in soapstone counters is straightforward but with a twist. "Soapstone doesn't hold screws well, so generally, we try not to put clamps or other hardware into the stone. Instead we request that an under-mount sink be supported by the cabinetry." First a piece of plywood is installed inside the cabinet so that the sink flanges will be flush with the top of the cabinet. Next, the plywood is cut out for the sink, then the sink is dropped into the hole. "This way, you sandwich the sink between the plywood and the bottom of the stone and the sink is supported 100 percent."

A century ago, soapstone was actually best known for sinks themselves. "I build 500 to 600 traditional,

glued-up, five-panel sinks a year in seven or eight sizes," says Bowman. "All of my standard sinks have straight sides, but we can custom-manufacture sloped fronts or whatever the client likes within the parameters of five or six pieces that have square corners." Variations include one to three bowls as well as different depths for different bowls. "The old sinks were actually mechanically held together," says Bowman, "but on ours, all the intersections of the stone are rabbeted or tongue-and-grooved, then epoxied together, so we're interlocking the whole thing."

Being so versatile, soapstone is whatever you make of it. "We stock 12 in. and 16 in. soapstone tiles, 1/2-in. thick that people use for backsplashes as well as flooring," he says. "A soapstone tile countertop is less expensive than a 1 1/4-in. slab, though it still looks like a tiled countertop," he says. Bowman notes that tiles are also popular for baseboards and lining walls in a shower with a soapstone base. "A few years back we supplied soapstone pavers for a new handicap ramp at Independence Hall, and when The City of New York remodels a school, code still calls for soapstone so we do the labs and storage rooms." He also stocks thick material for lining hearths and pizza ovens because soapstone is a heat sink. "There's a lot of uses for the material."

SLATE

Slate of course is a fine-grained metamorphic rock with a centuries-old reputation for longevity as roofing. "By nature it does well in the kitchen," explains John Tatko of Sheldon Slate in Middle Granville, Vermont, with quarries in New York, Vermont, and Maine. "The slate from New England is some of the best for traditional roofing—and, for the last 100 years, sinks, countertops, and products of that type."

COUNTERS

Explains Tatko, "For counters, our standard thickness is 1 in. We ship all over the world, and 1 1/4 in. is 25 percent heavier, so 1 in. is practical and looks good." He notes that 1 1/4 in. has become common for granite because it is an igneous stone. "Granite doesn't have the tensile strength that slate does, so counters gain their strength by thickness."

One of the beauties of slate for countertops is its range of natural hues. "You'll see the traditional slate colors—greens, grays, blacks, reds, purples—as well as variations like dark green, dark gray, gray-green, and mottled purple." Yet, once again, there's more to making counters than aesthetics. "Because of the way different slates lay



LEFT: Rafe Churchill designed a net zero farmhouse in Connecticut. Cheerful yellow paint and gray soapstone create harmony within the space.

ABOVE: Sheldon Slate offers a variety of slate products in various colors. Note the red hue of the slate island top.

in the ground, color can dictate whether or not we can get them in longer lengths. Red is a short color and black is a short color, while the greys, dark grey, grey-green, dark green, and mottled purples are longer colors." Tatko says he can get counters that are 12 ft., 13 ft., and sometimes even 14-ft. long. However, he, too, makes the point that big stone is not without its costs—and is rarely even necessary. As an example, Tatko describes a counter that runs for 10 ft., then makes a 90-degree turn into a short, 4-ft. el. "If you're not cutting the counter out of a single 10 ft. x 4 ft. slab—which would be very expensive and in limited supply—you're going to have to have a seam. So it's logical to do the 4-ft. el in one piece. Therefore, you've reduced the 10 ft. section to 8 ft., and you've got the whole kitchen with one seam."

With counter edges, again, less is more. "A lot of people like slate counters for their simplicity," says Tatko. "We can do machine edges, but machining drives up the cost. Far and away our most called-for treatment is an arrised or pencil edge where we soften those two sharp edges on top and bottom, typically by hand. It's kind of a cross between a little radius and a little bevel."

SINKS

Like soapstone, slate was deemed an ideal sink material a century ago, and plumbing supply catalogs often offered the same sink tops and sinks in either stone. The most common sink installation today, as at the turn of the 20th century, is a bowl under-mounted to a slate slab or counter. "Some people still make the cut-out by hand, but most decent-sized shops cut them with CNC equipment." According to Tatko, the normal routine is to attach the sink's flange with one of the many types of mechanical fasteners. "Slate's kind of unique because we can actually drill and tap a thread in the stone as if it were cast iron," he says, "but we also use a system of clips that basically anchor into a ¼ in. blind hole without the need for tapping or epoxy."

A ubiquitous material for kitchen sinks a century ago, slate still has an appeal that is traditional, individual, and refined all at once. "We've been making sinks here since 1906," says Tatko, "and when a client wants wall-mounted faucets, they're doing a slate sink so we build an integral backsplash. For example, if you've got an 8-in. deep sink, and a 12-in. high backsplash, the back of the sink will be 20 in. Not surprising for a company that has been a center of the slate sink market for generations, Tatko also services earlier products. "We like old things, so

we repair or refinish 30 or 40 antique sinks a year for people within about a 300-mile range."

Though best known for roofing, historically slate has served many purposes in buildings, and this extends to kitchens. "Anything you do with other stones we typically do with our slate," says Tatko, "all the different structural slate and architectural applications—window sills, thresholds, stair treads." Flooring he says is a big part of his business. "Slate really excels in high traffic areas. It's very low-maintenance, and it holds up for decades, so we do a lot of bathrooms, kitchens, and entryways."

Slate can be split into relatively smooth pieces such as those used for roofing, which raises the question of finishes in kitchens. "The two basic finishes we do for countertops are a honed finish, which is satiny-smooth, and occasionally we do some sandblast finish," says Tatko. "All of our flooring is cleft-face, and roofing is cleft face, but typically everything else is sawed to a thickness as in a sawmill." The reason why, he explains, is that making cleft-face can be very wasteful. The split wants to run on a taper, so if you're trying to split a 6-ft.-long slab, and hold it at a 1-in. thickness, it might be 3 in. at one end and razor thin at the other. "So you waste a lot of stone, and since it comes to us hard, we don't like to waste it."

Easy to clean and hygienic, ceramic tiles are used for backsplashes and other kitchen surfaces.



ERIC ROTH

TILE

Though ancient in origins, glazed ceramic tile came to kitchens later than soapstone and slate — especially regarding counters and sinks — but the way it became essential for cleaning and sanitation in the war against microbes after 1900 quickly led tile to all but take over kitchen surfaces.

All-white, glazed-tiled wainscots were considered the first line of germ defense, especially around sooty coal cookstoves, but also behind sinks and counters where water and dirt were deemed to create insidious septic breeding grounds. “Kitchens were functional spaces,” explains Keith Bieneman of Heritage Tile in Oak Park, Illinois, “so tile surfaces were intended to perform in a functional way: perfectly flat with pencil-thin grout lines that made them easy to maintain.” Unlike today’s pillow-edge tiles that are designed to make tile-setting less demanding, the kitchen and bath tiles of the 1910s and ’20s had to be perfectly flat and square-edged to achieve these minimal, sanitary joints. “The old installation manuals specified spacing of $\frac{3}{64}$ in. — that’s the thickness of a mason’s line, and what was often used to space the tiles.”

The same sanitary rationale was applied to

changes in tile direction, intersections with other materials, and terminations: eliminating any corner that might collect dirt or be hard to clean. “Part of the beauty of early glazed tile is that there are no mitered edges,” says Nicole Spicer, also of Heritage Tile. “The moulding pieces—bullnoses, p-caps, and especially corner-, shoulder-, and base-coves—all link together like a puzzle to create corners that cove around in a seamless transition.” In fact, some tile companies published details for making entire kitchen drainboards and backsplashes with 3 in. x 6 in. or $4\frac{1}{4}$ in. x $4\frac{1}{4}$ in. wall tiles, basket weave tiles, and myriad trim pieces. “Not having today’s under-mount sinks,” Bieneman notes, “they might under-mount a sink bowl with a very intricate combination of quarter-round tiles, where you could wash your dishes right on the counter and they would drain into the sink.”

After World War I, the septic obsession with the hospital-like kitchen began to loosen up. “The manufacture of tile didn’t change,” says Bieneman, “but it did shift in style from the 3 in. x 6 in. tiles of the 1910s in a running bond—that is, with offset joints—to $4\frac{1}{4}$ in. x $4\frac{1}{4}$ in. tiles in a grid that became more the norm in the mid-1920s.” Today

it may be hard for us to see the whiteness of early kitchens and baths. “The original tiles were a neutral white glossy ceramic glaze, but over 100 years a subtle ambering tends to take place, so if you put a new white tile next to an original, you see the difference.” In response to clients, his company has developed products to help with this problem.

While there were concessions to a little color as early as 1905, when critics noted a narrow blue rule line at the top of wainscots was permissible, it took longer for field tiles to follow suit. “Early to mid-1920s is when alternatives to the white kitchen really opened up,” says Bieneman. “They went from just gloss white to more satiny glazes, with colors like sea-foam green and even early bold Art Deco colors.” He adds that by then art-tile makers like Ernest Batchelder were advocating more range, texture, and earthiness to tiles. “He wanted to make people aware that they could do something else in their kitchens and bathrooms than just the standard white — something a little more harmonious.”

Gordon Bock is the co-author of The Vintage House (www.vintagehousebook.com) and lists his 2015 keynotes, lectures, and workshops at www.gordonbock.com.

NATIONAL PRESERVATION INSTITUTE: HISTORIC PRESERVATION SEMINARS, March-May 2015.

The National Preservation Institute will conduct a series of training seminars for professionals in management, development and historic, cultural and environmental preservation in many cities across the country. Seminars, case studies, and small group exercises will highlight state-of-the-art practices in historic preservation. For more information, visit www.npi.org or email info@npi.org.

SOCIETY OF ARCHITECTURAL HISTORIANS ANNUAL CONFERENCE, April 15-19, 2015.

The Society of Architectural Historians will hold its 68th annual conference at the Holiday Inn Chicago Mart Plaza in Chicago. The conference theme, "Chicago at the Global Crossroads," will celebrate the 75th anniversary of SAH's founding. For more information, visit www.sah.org.



New wood can be joined with old to repair missing or badly damaged elements of historic windows. Learn more at the Traditional Building Conference, which focuses on the theme "Windows: Materials and Methods," April 28-29 in Boston.

PHOTO: JUDY L. HAYWARD

TRADITIONAL BUILDING CONFERENCE, April 28-29, 2015. Sponsored by *Period Homes* and *Traditional Building* magazines, the first conference in the 2015 series will be held in Boston. The focus this year is "Materials, Methods and Jobs." For more information, go to www.traditionalbuildingshow.com, contact Judy Hayward, jhayward@aimmedia.com or 802-356-4348.

CNU 23 CONFERENCE, April 29 – May 2, 2015. The Congress for the New Urbanism will host its 23rd annual conference at the Adolphus Hotel in Dallas. This event for designers, developers, planners, architects, and advocates of walkable, mixed-use neighborhoods will focus on the theme, "Meeting the Demand for Walkable Places," which looks at the forces driving the desire for more urban lifestyles. For more information, visit www.cnu.org.

ICAA'S PALLADIANISM, FOUR CENTURIES OF STYLE, May 7, 2015.

This year marks the 300th anniversary of Andrea Palladio's *Quattro Libri dell'Architettura* and Colen Campbell's *Vitruvius Britannicus*. In celebration, ICAA will host a lecture in New York City to examine the development of Palladianism in Britain using drawings, photographs, and models from the Royal Institute of British Architecture collections. For more information, visit www.classicist.org.

METHODS FOR STRUCTURAL EVALUATION OF TIMBER FRAMES, May 12-15, 2015.

The Preservation Education Institute, Historic Windsor, Inc. will conduct a workshop on timber frames in Canterbury Shaker Village, Canterbury, N.H. For more information, email histwininc@valley.net or call 802-674-6752.

AIA 2015 NATIONAL CONVENTION AND DESIGN EXPOSITION, May 14-16, 2015.

The AIA 2014 National Convention & Design Exposition will be held at the McCormick Place in Atlanta. Participants will have a chance to earn learning units through education sessions and location tours. Additionally, this year's event features a keynote address by President Bill Clinton. For more information, visit www.aia.org.

PRESERVATION TRADES NETWORK, INTERNATIONAL TRADES EDUCATION SYMPOSIUM, ITES, May 14-16, 2015.

This year's event will be held at Savannah Technical College in Savannah, Georgia. The theme of the conference is "Building Foundations – Building a New Culture for Building Craft Education and Industry." For more information, go to www.iptw.org.

SGAA ANNUAL SUMMER CONFERENCE, June 10-12, 2015.

The Stained Glass Association of America will host its summer conference in Portland, Ore. This year's theme is "Expanding Horizons," and the event will feature classes on traditional painting, technical lectures, and a stained-glass tour. For registration and conference updates, visit www.stainedglass.org/html/SGAAconference.htm.

JEWELS OF LIGHT, June 19-20, 2015. Focusing on the creation, preservation, and appreciation of stained glass, this symposium will be held at the Washington National Cathedral in Washington. It is sponsored by APTI, the National Cathedral, APT DC Chapter, and the American Glass Guild. Abstracts are due January 30. For more information, call 217-529-9039.

TRADITIONAL BUILDING CONFERENCE, July 21-22, 2015. Sponsored by *Period Homes* and *Traditional Building* magazines, the second conference in the 2015 series will be held in Princeton, N.J. The focus this year is "Materials, Methods and Jobs." For more information, go to www.traditionalbuildingshow.com, contact Judy Hayward, jhayward@aimmedia.com or 802-356-4348.

IPTW 2015, July 22-24, 2015.

The 19th annual International Preservation Trades Workshop will take place at the Shelburne Farms' Coach Barn in Burlington, Vermont. Preservation trade practitioners and other professionals will have the chance to share the skills and knowledge employed in conserving the built environment. For more information, visit www.iptw.org.

SAH SOUTH AMERICA FIELD SEMINAR, September 1-12, 2015.

The Society of Architectural Historians will lead a field seminar to explore the architecture of the Rio de la Plata Basin in the South American nations, Uruguay and Argentina. The itinerary includes visits to Montevideo, Colonia del Sacramento, Buenos Aires, and Córdoba. Participants will have the chance to earn 45 LU/HSW AIA continuing-education credits. For more information, visit www.sah.org.

DESIGNDC 2015, September 23-25, 2015.

DesignDC 2015 will be held at the Walter E. Washington Convention Center in Washington. This three-day conference is designed to connect attendees to cutting-edge technology and projects, as well as provide opportunities to mingle with AIA members of the Washington, Northern Virginia, and Potomac Valley areas. For more information, visit aiadc.com/design-dc-2015.

TRADITIONAL BUILDING CONFERENCE, October 6-7, 2015.

Sponsored by *Period Homes* and *Traditional Building* magazines, the third conference in the 2015 series will be held in Denver. The focus this year is "Materials, Methods and Jobs." For more information, go to www.traditionalbuildingshow.com, contact Judy Hayward, jhayward@aimmedia.com or 802-356-4348.

2016 PALLADIO AWARDS DEADLINE FOR SUBMISSIONS, November 2015.

The annual Palladio Awards, honoring the excellence in traditional architecture, are sponsored by *Period Homes* and *Traditional Building* magazine and the Traditional Building Conference Series. For more information, go to www.palladioawards.com.

APT KANSAS CITY 2014 CONFERENCE, November 1-5, 2015.

The Association for Preservation Technology International will host its annual conference in Kansas City, Kan. The theme this year, "Convergence of People and Place," will explore the interface of diverse technologies and its effects on the modern practice of heritage conservation. For conference updates, visit www.apti.org.

ASLA ANNUAL MEETING & EXPO, November 6-9, 2015.

The American Society of Landscape Architects will hold its annual meeting and expo at Chicago's McCormick Place. The event includes education sessions, field sessions, tours, workshops, and the opportunity to earn professional development hours. For more information, visit www.asla.org.

GREENBUILD 2015, November 18-20, 2015.

Greenbuild's international conference and expo will be held in Washington. It is dedicated to green building products and services and will feature three days of educational sessions, green building tours and seminars. For more information, visit www.greenbuildexpo.org.

TRADITIONAL BUILDING CONFERENCE, December 1-2, 2015.

Sponsored by *Period Homes* and *Traditional Building* magazines, the fourth and final conference in the 2015 series will be held in Denver. The focus this year is "Materials, Methods and Jobs." For more information, go to www.traditionalbuildingshow.com, contact Judy Hayward, jhayward@aimmedia.com or 802-356-4348.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS.

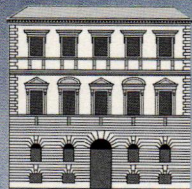
The National Building Museum in Washington offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

PRESERVATION EDUCATION PROGRAMS.

Throughout the year, the Preservation Education Institute, a program of Vermont-based Historic Windsor, Inc., offers workshops on various preservation skills, technologies and practices for building and design professionals, property owners and others. For a complete listing of current programs, go to www.preservationworks.org or contact Judy Hayward at 802-674-6752.

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

WOODWORKING CLASSES. The North Bennet Street School holds full-time wood-working courses – including fine carpentry and preservation carpentry – in Boston. Class size is limited to 13 people. The school provides bench space, materials, and shop supplies for most workshops. To register and pay online, visit www.nbss.edu.



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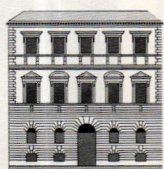
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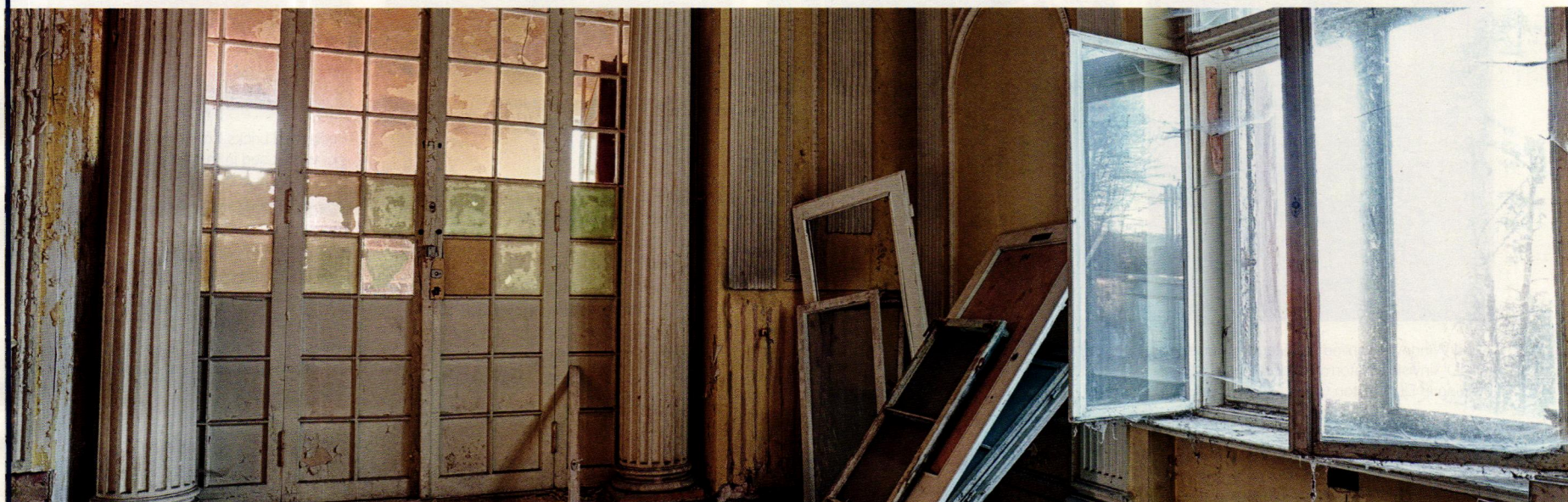
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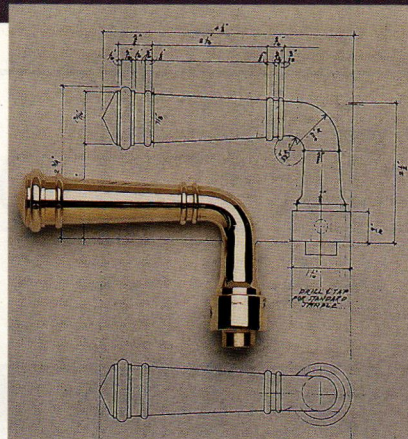
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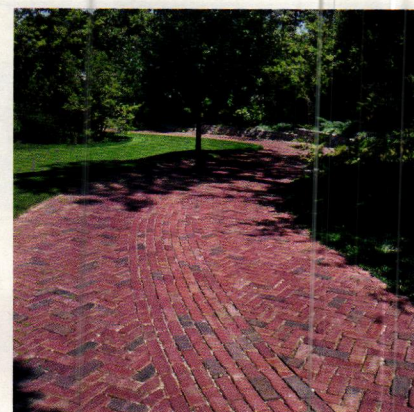
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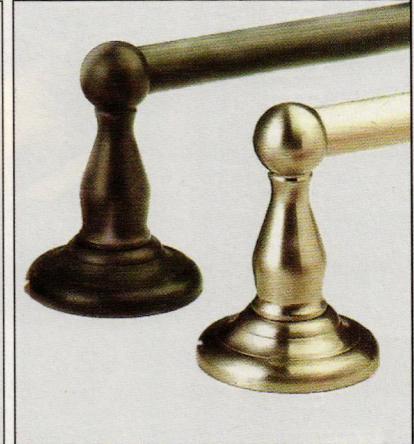
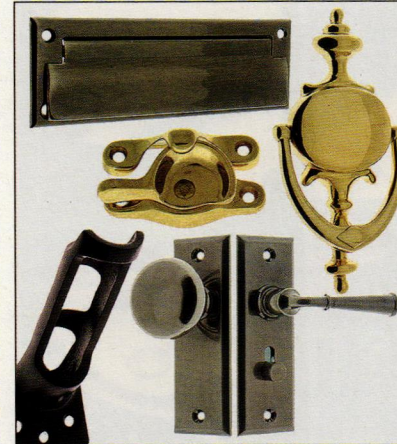
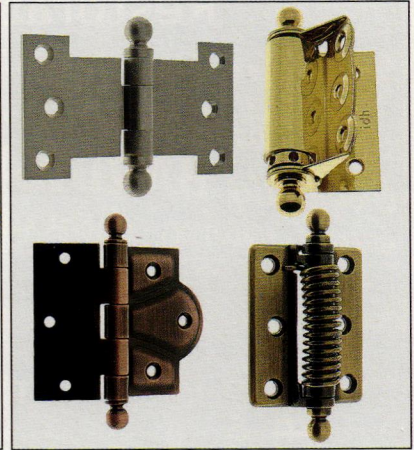
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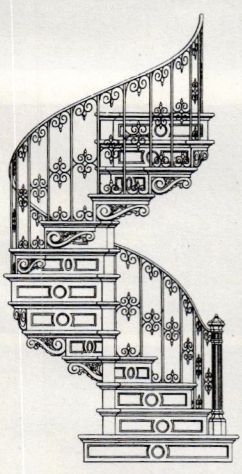
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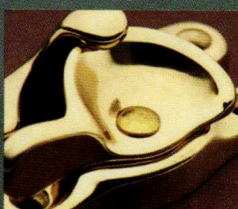
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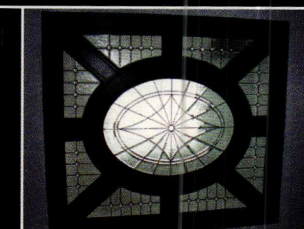
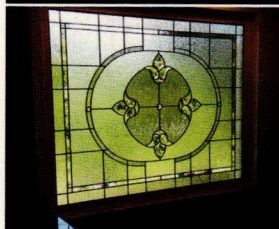
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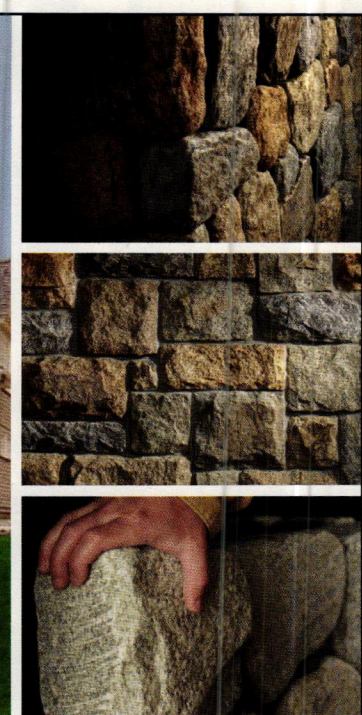
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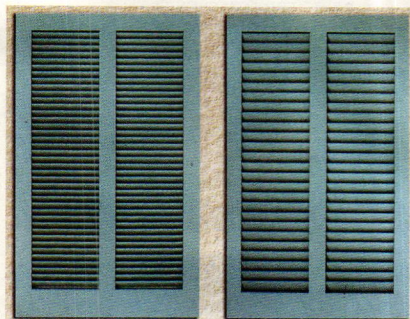
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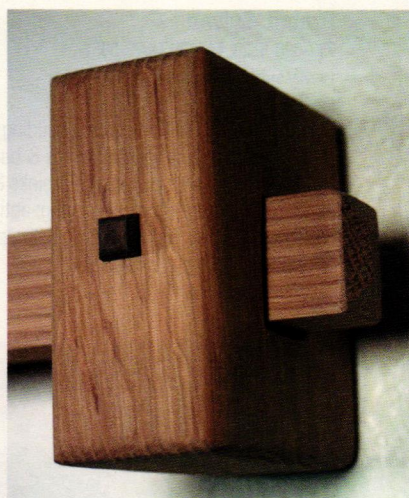
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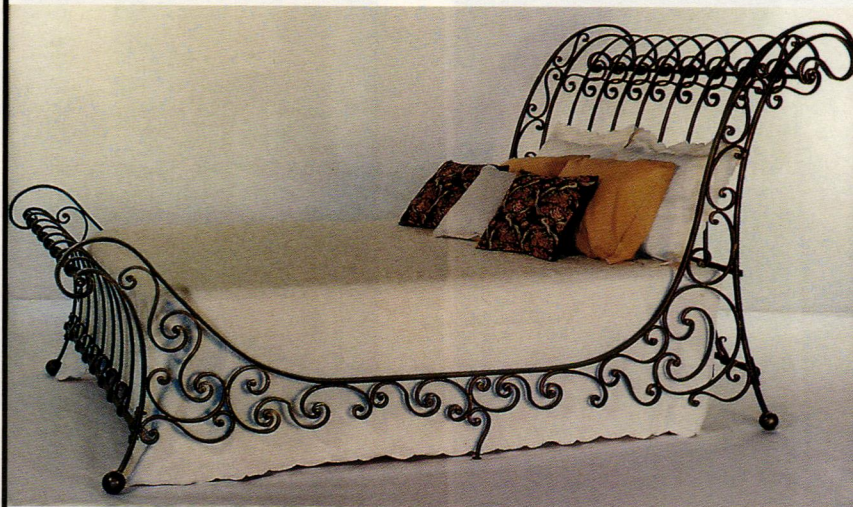
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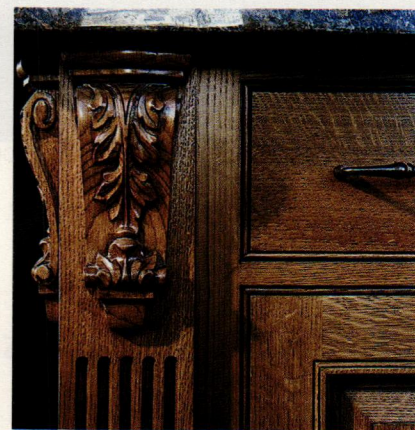
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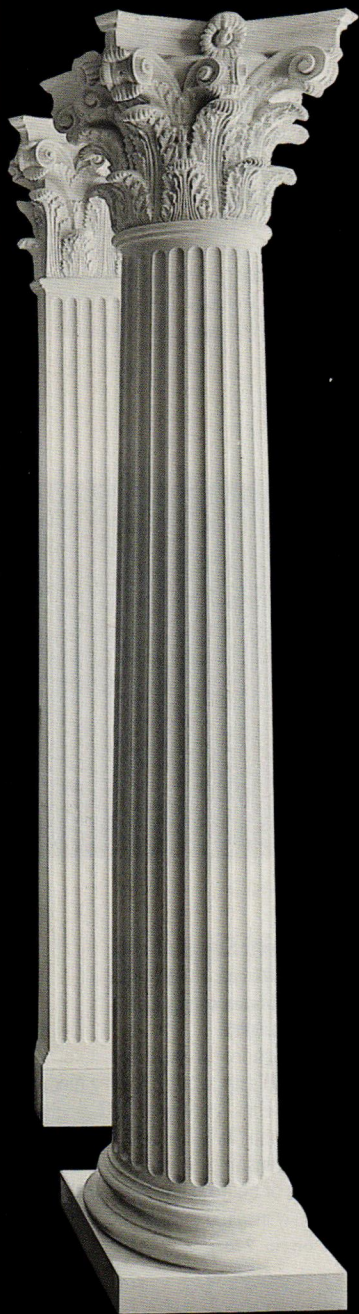
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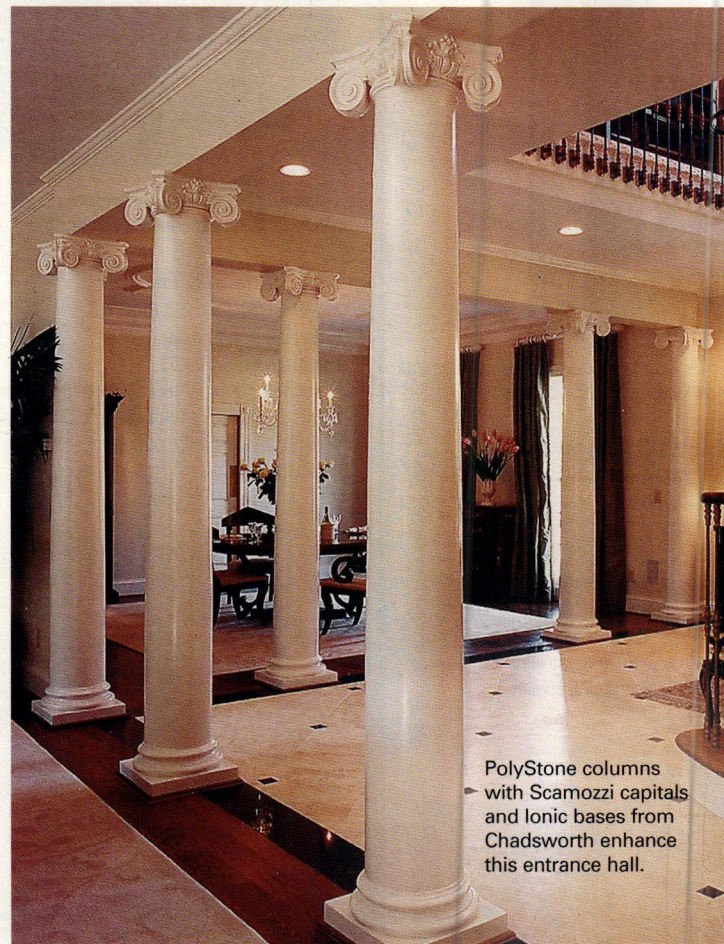
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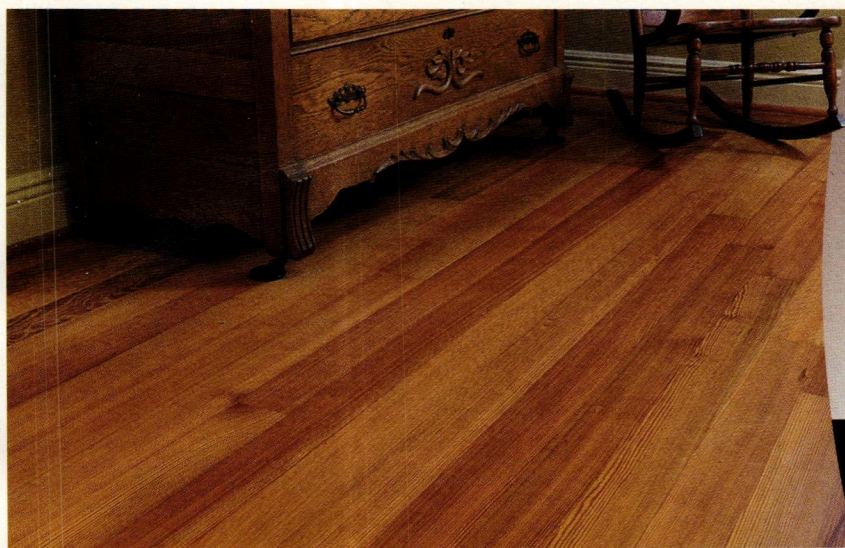
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PolyStone columns with Scamozzi capitals and Ionic bases from Chadsworth enhance this entrance hall.



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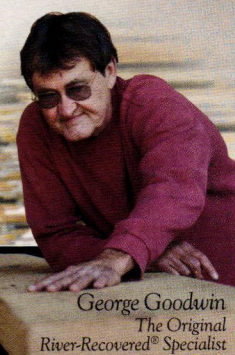


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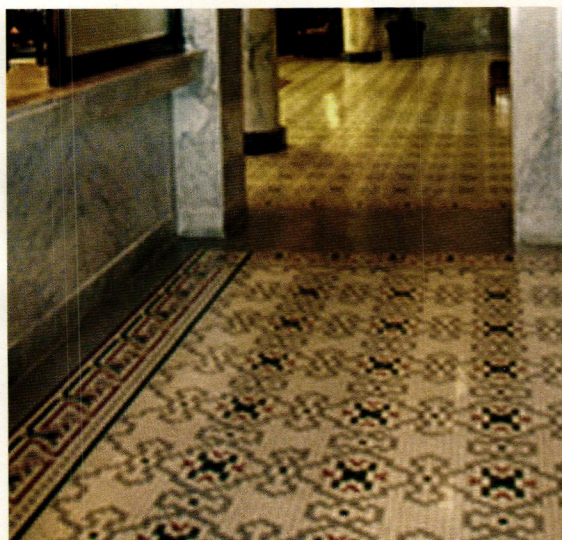
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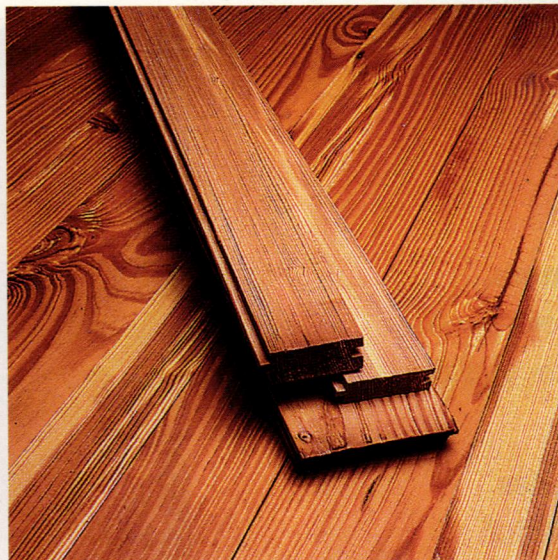
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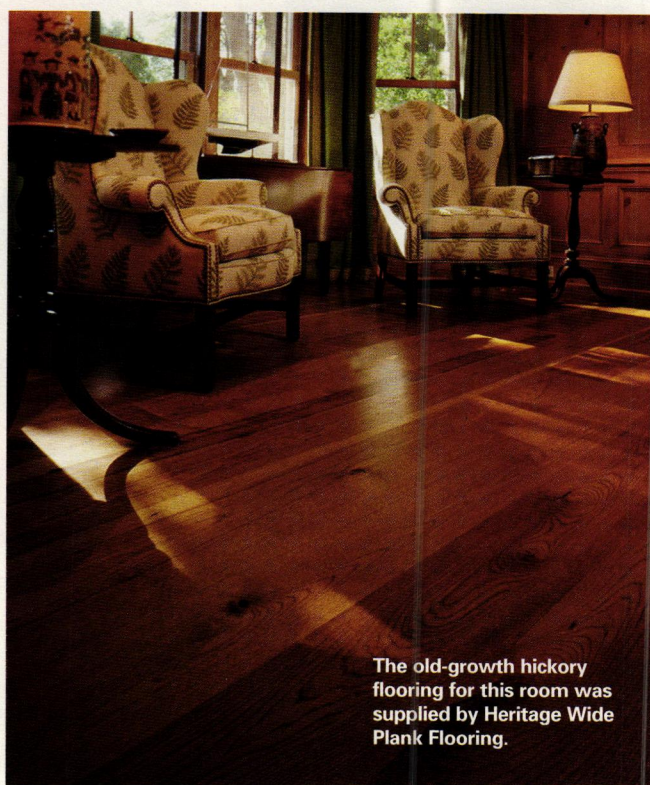
800-336-3118; Fax: 352-466-0608

www.heartpine.com

Micanopy, FL 32667

Manufacturer of antique river-recovered heart pine & heart cypress reclaimed from Southern rivers: for flooring, stair parts, furniture & moldings; building-reclaimed wood; custom orders; 15 grades.

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The old-growth hickory flooring for this room was supplied by Heritage Wide Plank Flooring.

Heritage Wide Plank Flooring

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

www.hwpf.com

Riverhead, NY 11901

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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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305-247-1111; Fax: 305-247-6211

www.entol.com

Homestead, FL 33030

Manufacturer & custom fabricator of molded ornament: plaster, GRG, solid polymer, polymer-modified gypsum & foamed polymer; ornamental ceilings, cornice moldings, brackets & corbels, ceiling medallions, niches, domes & columns.

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EverGreene Architectural Arts hand-painted this mural directly onto the English sycamore folding doors of a media cabinet.

EverGreene Architectural Arts, Inc.

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

www.evergreene.com

New York, NY 10001

Decorative-arts studio, conservator & restorer: architectural ornament & color schemes; paint analysis & fine arts conservation; Studio E., Inc., hand-painted wallpaper.



This Art Deco-style room features custom chinoiserie wall panels and three levels of silver-gilt moldings hand painted by Lynne Rutter Murals & Decorative Painting.

Lynne Rutter Murals & Decorative Painting

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www.lynnerrutter.com

San Francisco, CA 94107

Custom fabricator of fine-art wall & ceiling murals: on-site or on canvas to be installed; trompe l'oeil, stenciling & decorative & faux finishes; variety of media & techniques; restoration & re-creation; travels internationally.

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

www.whiteriver.com

Fayetteville, AR 72701

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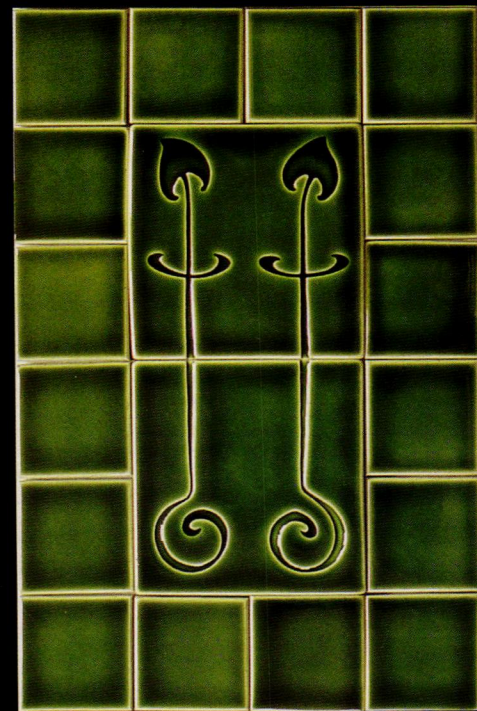


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Designs in Tile's Arts & Crafts collection is based on sketches by William De Morgan; the tile is individually hand decorated and fired.

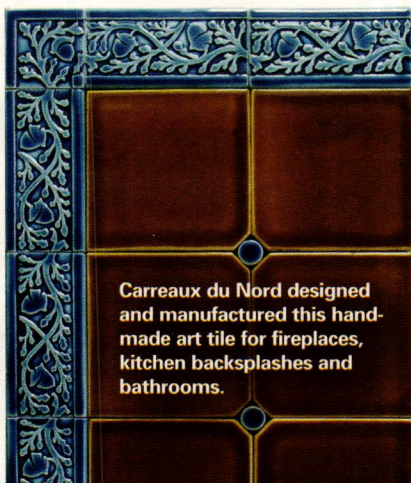
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541-821-0341; No fax

www.designsintile.com

Ashland, OR 97520

Supplier of custom historic tile & murals: specialists in Victorian & English/American Arts & Crafts tile & murals; coordinated borders & field patterns; plain, 3x6-in. subway tile & molded trim; historic mosaic flooring.



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Carreaux du Nord

920-553-5303; No fax

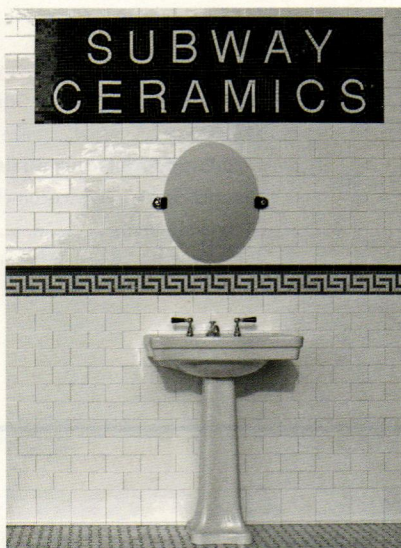
www.carreauxdunord.com

Two Rivers, WI 54241

Manufacturer of handmade art tile for fireplaces, kitchen & bathroom walls & backsplashes & floor accent: many designs, including Arts & Crafts; since 1995.

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Subway Ceramics

888-387-3280; No fax

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Verona, WI 53593

Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; mosaics; Victorian style.

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The Disraeli panel from Tile Source measures 18x18 in.

Tile Source, Inc.

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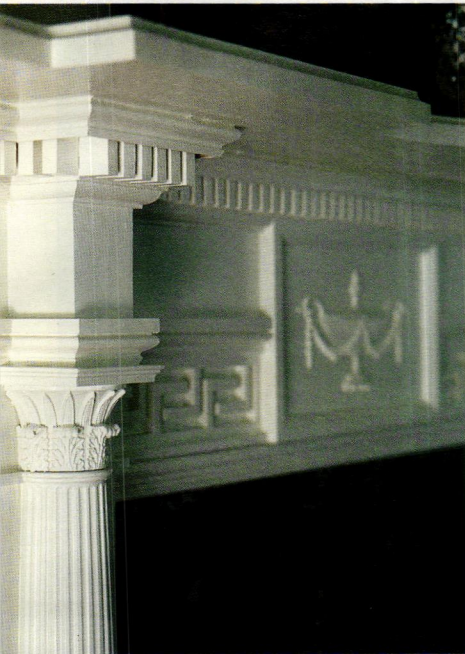
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Click on no. 1580 for PolyStone; 180 for wood



Crown molding is available from Decorators Supply in many traditional styles.

Decorators Supply Corp.

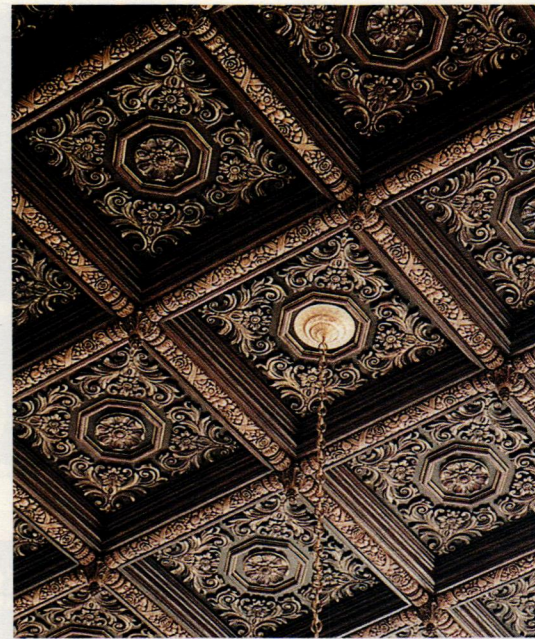
800-792-2093; Fax: 773-847-6357

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.

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Entol Industries fabricated this Classically inspired molded-GRG ceiling, which was installed on a standard metal suspension system.

Entol Industries, Inc.

305-247-1111; Fax: 305-247-6211

www.entol.com

Homestead, FL 33030

Manufacturer & custom fabricator of molded ornament: plaster, GRG, solid polymer, polymer-modified gypsum & foamed polymer; ornamental ceilings, cornice moldings, brackets & corbels, ceiling medallions, niches, domes & columns.

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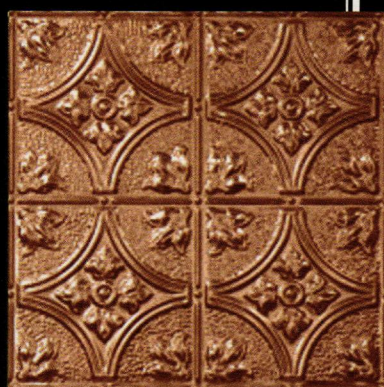
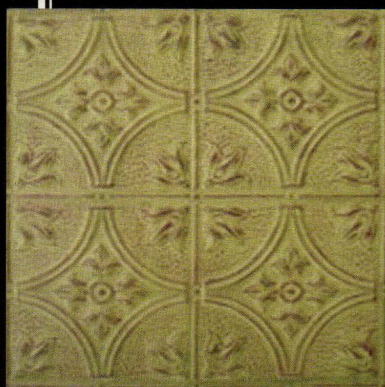
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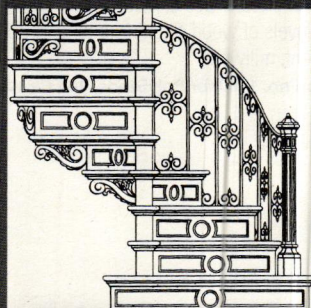
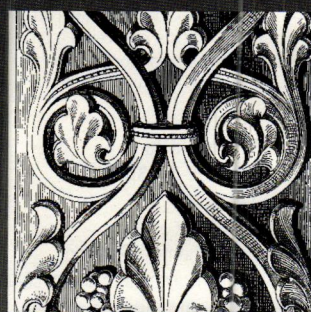


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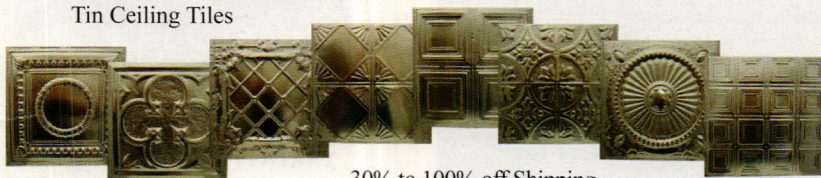


Entol's 30x30-in. Biscaya System, shown in custom hand-rubbed butternut wood-grain finish with gold highlights, is one of the 11 ornamental ceiling systems comprising the company's Beaux Arts collection.

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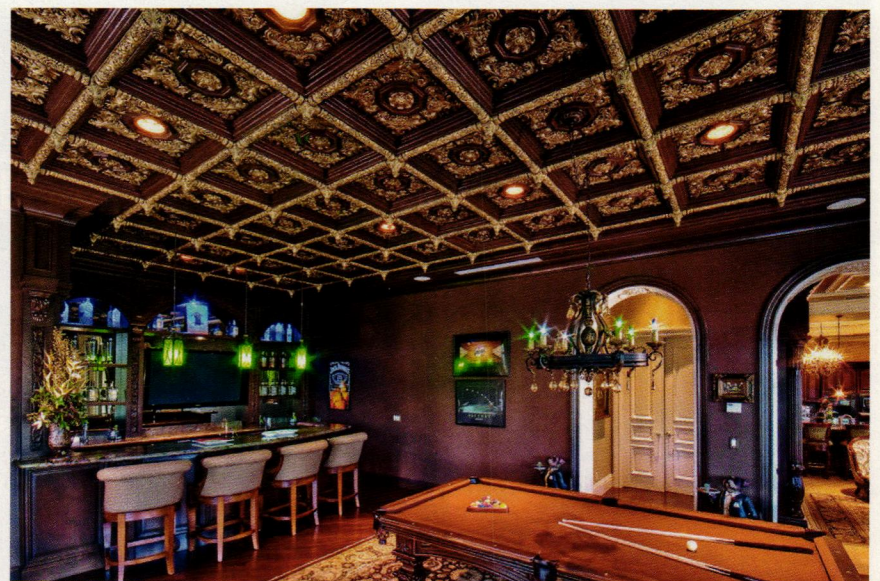
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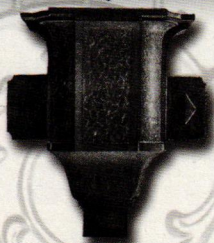


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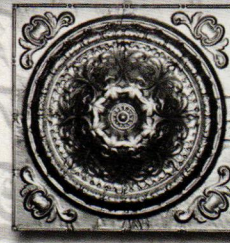
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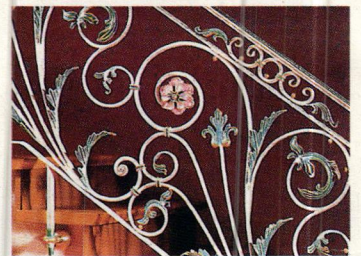
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Pittsburgh, PA 15213

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



This Oriental-style ceiling was created using pressed-tin panels from W.F. Norman Corp.

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Nevada, MO 64772

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Authentic Designs

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

www.authenticdesigns.com

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



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Ball & Ball Lighting

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

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Manufacturer of historical lighting fixtures: lanterns, sconces, chandeliers & pendants; porch & gas lighting; brass, tin, copper, pewter, iron & bronze; restoration & refitting; stock & custom.

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This lead-coated-copper hanging lantern, model #L-1251 from Deep Landing Workshop, is 10 1/2 in. wide and 21 in. tall.

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



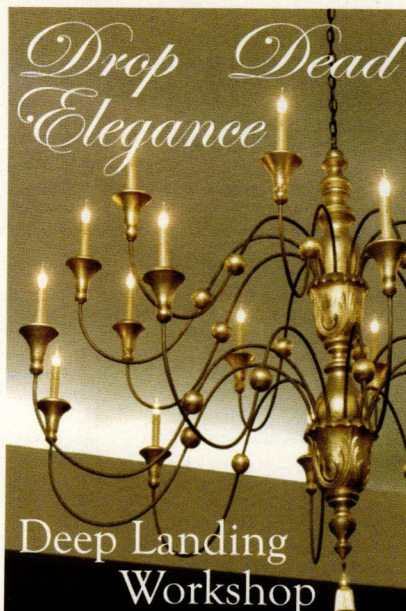
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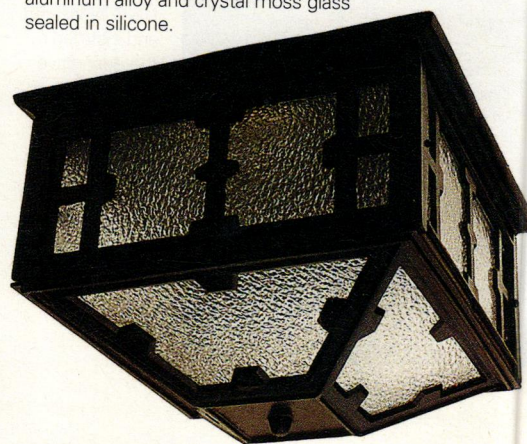


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Chestertown Maryland 21620
877-778-4042 fax 410-778-4070
www.deeplandingworkshop.com

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This ceiling lantern, model #173 from Herwig Lighting is made of cast aluminum alloy and crystal moss glass sealed in silicone.



Herwig Lighting

800-643-9523; Fax: 479-968-6422

www.herwig.com

Russellville, AR 72811

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

Click on no. 9130



CLICK ON NO. 9130



The toggle switch by Forbes & Lomax is available in many plate finished including antique bronze.

Forbes & Lomax Ltd.

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.

Click on no. 1728



Grand Light has been restoring, replicating and manufacturing custom lighting fixtures since 1929.

Grand Light

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

www.lightrestoration.com

Seymour, CT 06483

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

Scofield Historic Lighting

860-767-7032; Fax: 610.518.7264

www.scofieldlighting.com

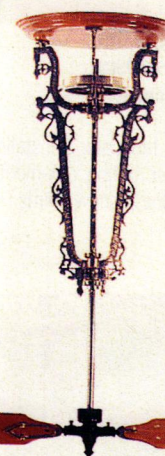
Downingtown, PA 19335

Fabricator of handmade, new production antique & custom lighting: chandeliers, sconces & lanterns; copper, tin, steel & wood; 22k gold leaf, aged tin, bronze, vertigree & leaded-copper patinas; inspired by 17th- to 19th-century American & European designs.

Click on no. 1566



This lantern was custom designed by Scofield Historic Lighting.



This ornate ceiling fan, the Peacock from Woolen Mill Fan Co., features solid-mahogany blades.

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.

Click on no. 316



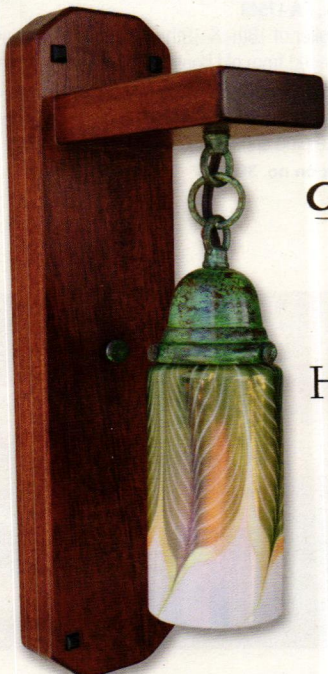
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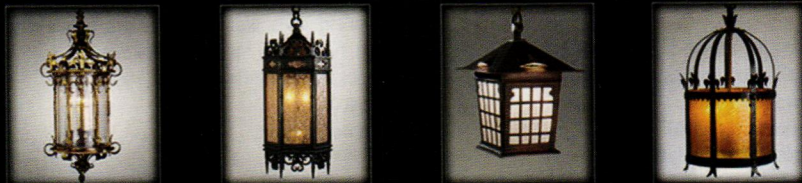
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Click on no. 3950



These custom-built bookcases and mantel were created by White River.

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



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

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.

Click on no. 210

Goodwin Company

800-336-3118; Fax: 352-466-0608

www.heartpine.com

Micanopy, FL 32667

Manufacturer of antique river-recovered heart pine & heart cypress reclaimed from Southern rivers: for flooring, stair parts, furniture & moldings; building-reclaimed wood; custom orders; 15 grades.

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



Zepa Industries designed and built this mantel and overmantel.

Zepa Industries, Inc.

704-583-9220; Fax: 704-583-9674

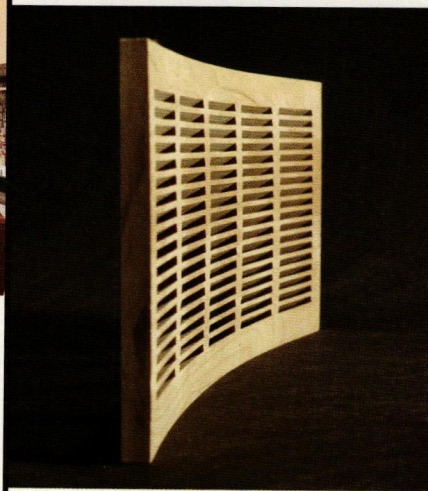
www.zepa.com

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.

Click on no. 1675

REGISTERS, GRILLES & RADIATORS



This custom curved wood register is available from All American Wood Register in many species.

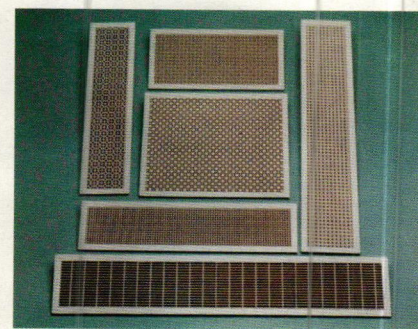
All American Wood Register Co.

815-728-8888; Fax: 815-728-9663

www.allamericanwood.com

Crystal Lake, IL 60014

Manufacturer of solid-wood one-piece registers, grilles & baseboards: standard & custom sizes; cast brass, wood & copper; stair treads, risers & moldings.



Barker Metalcraft offers custom radiator covers and grilles.

Barker Metalcraft

800-397-0129; Fax: 773-588-9309

www.radiatorcover.com

Chicago, IL 60618

Manufacturer of grilles, registers & radiator covers in stamped & perforated metal: flat grilles; wall & heavy-duty decorative floor grilles; 10 designs; several color choices; brass, copper or chrome plating.

Brandt, Sylvan

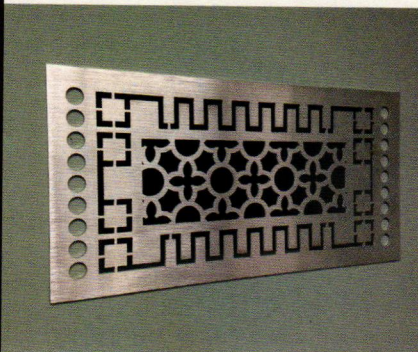
717-626-4520; Fax: 717-626-5867

www.sylvanbrandt.com

Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, shutters, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.

Click on no. 3950



Artistry in Architectural Grilles custom fabricated this perforated metal grille.

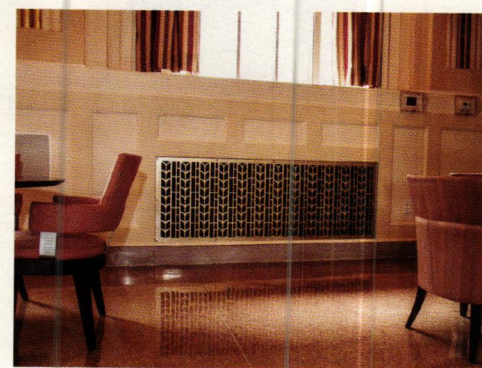
Artistry in Architectural Grilles

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 & Chicago chapters & member of the U.S. Green Building Council (USGBC). Call for more information.



Coco Architectural Grilles & Metalcraft custom fabricated the perforated metal grille for this Art & Deco interior.

CoCo Architectural Grilles & Metalcraft

631-482-9449; Fax: 631-482-9450

www.cocometalcraft.com

Farmingdale, NY 11735

Custom fabricator of metalwork: linear bar grilles, perforated sheet-metal grilles & custom metal products; stainless steel, brass, bronze & aluminum; satin, mirror-polished, statuary bronze, antiqued, blackened bronze, anodized-color & baked-enamel finishing options.

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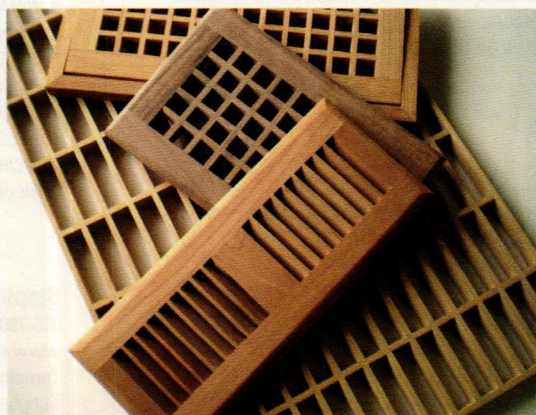
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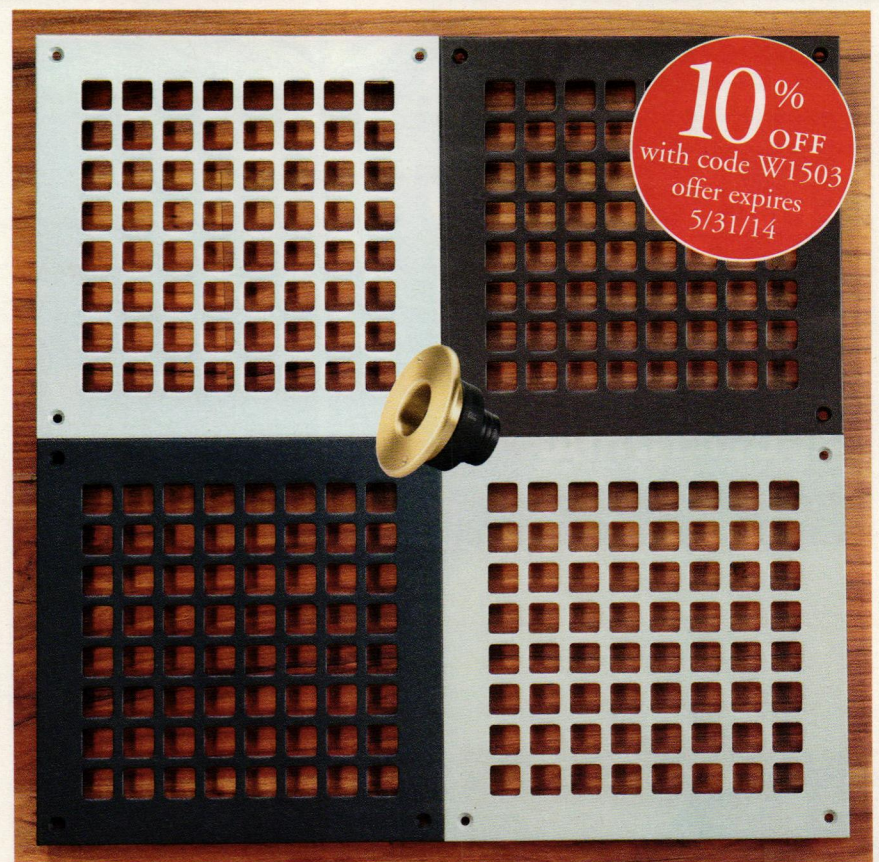
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These assorted egg crate and louvered registers and grilles are available from Grate Vents.

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STAIRS & RAILINGS



This traditionally styled wrought-iron staircase was handcrafted by 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.

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800-787-2001; Fax: 315-324-6531

www.vintagedoors.com

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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.



This stair was manufactured by Goodwin Company in river-recovered select heart pine.

Goodwin Company

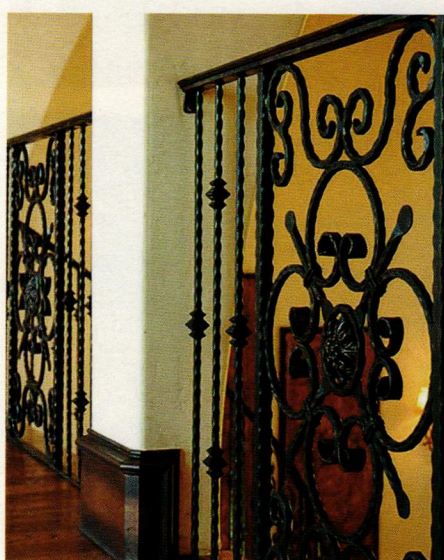
800-336-3118; Fax: 352-466-0608

www.heartpine.com

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Manufacturer of antique river-recovered heart pine & heart cypress reclaimed from Southern rivers: for flooring, stair parts, furniture & moldings; building-reclaimed wood; custom orders; 15 grades.

Click on no. 1330



This traditionally styled railing was fabricated by King Architectural Metals.

King Architectural Metals

800-542-2379; Fax: 800-948-5558

www.kingmetals.com

Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, mailboxes, doors, screens, awnings & fireplace screens; finials; decorative elements.

Click on no. 270



This custom 6 1/2-ft.-dia. stair with oak treads and open risers was manufactured by Stairways.

Stairways, Inc.

800-231-0793; Fax: 713-680-2571

www.stairwaysinc.com

Houston, TX 77433

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

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Zepa Industries, Inc.

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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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This monumental staircase was designed and built by Zepa Industries.

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www.steptoewife.com

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www.deabath.com

Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting.

Elmira Stove Works

519-669-1281; Fax: 519-669-1774

elmirastoveworks.com

Elmira, ON, Canada N3B 3P1

Manufacturer of vintage-style stoves & kitchen appliances: range hoods, ovens, refrigerators & more.

Brandt, Sylvan

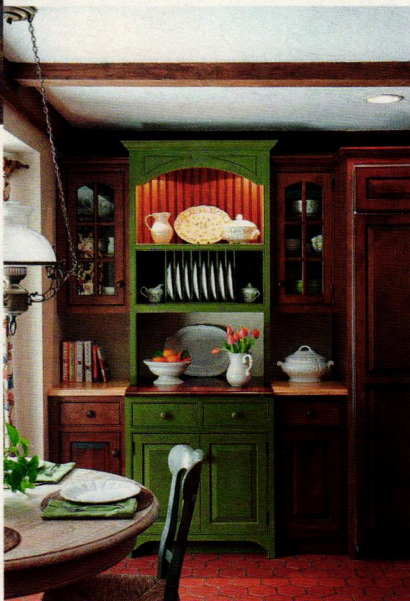
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Crown Point Cabinetry manufactured this cabinet, finished in Bayberry Old Fashioned Milk Paint, for this period kitchen.

Crown Point Cabinetry

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

www.crown-point.com

Claremont, NH 03743

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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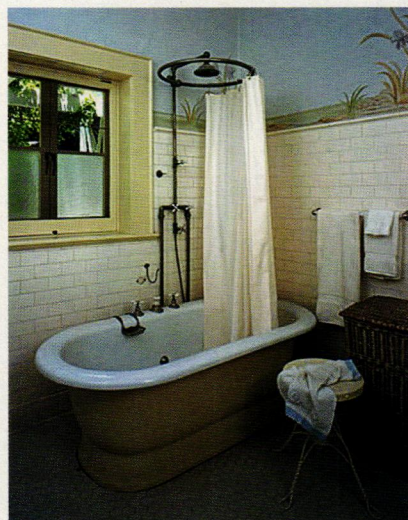
Stanton Woodworks

254-829-1151; Fax: 254-744-4337

www.stantonglass.com/stantonwoodworks

Waco, TX 76705

Designers & fabricators of custom woodwork: doors, frames & cabinets in walnut & other wood species as requested; commercial & residential projects.



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www.wfnorman.com

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Zepa did the custom woodwork for this residential estate, including the work in the master bath.

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www.zepa.com

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"I absolutely love how everything turned out and want to tell you all again how much I appreciate everything you and Crown Point did to make this come together. I hope to work with you again soon on other house projects we have coming up this year."

-Remodeler; Delmar, CA



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This program is made possible by the Richard H. Driehaus Charitable Lead Trust Foundation

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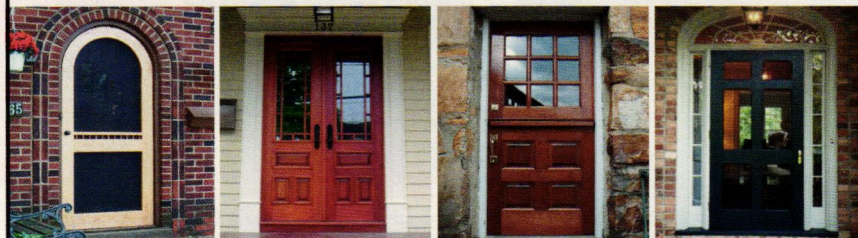
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THE WOOD INTERIOR



Agrell hand carved this French panel based on a design from Versailles.

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The antique hand-hewn beams for this room were supplied by Heritage Wide Plank Flooring.



The woodwork and built-ins in this North Carolina residence was fabricated by Zepa Industries.

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Americans at the École

Americans in Paris: Foundations of America's Architectural Gilded Age

By Jean Paul Carlhian and Margot M. Ellis

Rizzoli, New York, NY

240pp; hardcover; 200 color and b&w illustrations; \$85

ISBN: 978-0-8478-4340-4

Reviewed by Annabel Hsin

The research for *Americans in Paris: Foundations of America's Architectural Gilded Age* by Jean Paul Carlhian and Margot M. Ellis began in 1976 when Carlhian decided to work on a sequel to Edmond-Augustin Delaire's *Les Architectes Élèves de l'École des Beaux-Arts*, a book chronicling students who studied at the École from 1793 to 1907. Carlhian's particular interest was in documenting American students at the École beginning with Richard Morris Hunt, the first one admitted through the *concours d'admission* and concludes with William Richard Potter Delano, the last true student accepted through the entrance competition in 1933.

Indeed, Carlhian is well suited to write such a book, which is the first English language account of the architectural program, as he was born, raised, and educated in France as well as a graduate of the École who received the best thesis prize. For decades, he worked at the renowned Boston firm Shepley, Bulfinch, Richardson & Abbott, and was most noted for designing the National Museum of African Art and the Sackler Gallery of Asian Art, both Smithsonian Institutions in Washington. He has also taught at Harvard University's Graduate School of Design and was an American citizen. He was more than equipped to comment critically on the structures designed by the former American École students and has the educational expertise to evaluate whether the students applied the lessons learned from the prestigious French institution.

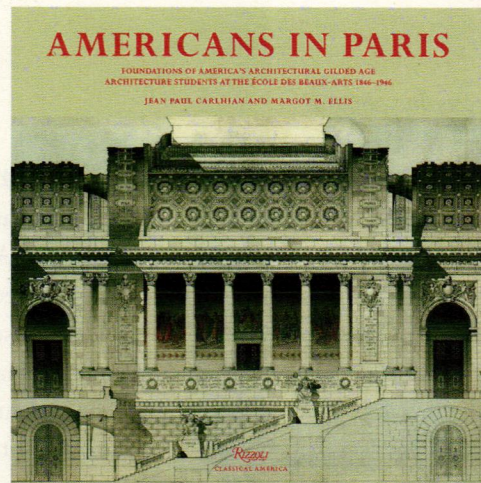
Americans in Paris is presented as a large format book (12x12 in.) with large illustrations, generous two-page spreads and with enough text to whet the appetite of the serious reader. Although the scant captions providing the most basic information—the name or content of the illustration, its creator and year it was created—leave something to be desired.

In the introduction, Carlhian explains, "This work does not pretend to be a complete survey of all the American architects who were admitted to the École des Beaux-Arts. There are too many of them.... I have concentrated on buildings designed by EDBA-trained architects—those that are still standing, used as originally intended, and visited by me."

A listing of all 503 students, both alphabetical and chronological, can be found in the appendices. The list is separated with those who earned the EDBA title (*Élève de l'École des Beaux-Arts*) and those who won admittance through the Paris Prize Competition in New York. A third list consists of the 144 students who have earned the *Diplôme*, "the ultimate challenge of an École education."

The book is loosely organized in two halves with the first detailing the journeys of the American students and the latter devoted to individuals, firms, projects, and competitions. The first two chapters, "Teachings at the École" and "The Paris Prize," takes up more than a quarter of the book and provide vivid explanations of what it means to be an École student, from the rigorous entrance competition that only admitted 40 students at a time to the six *concours* or exercises required after a student achieves first class status as well as the difference between earning admittance via the Paris Prize when compared to the conventional method.

With chapters entitled "The Very First," "Those Who Died Too Young," and "Firms," the latter part of the book shares interesting facts about the students and their work. For instance, the architectural firm is an American invention unheard of in the European countries. Having studied under the atelier system of École, it was a natural move for EDBA-trained colleagues to come together and tackle projects as a team, and during the Gilded Age there was an abundance of complex commissions. Carlhian has identified



This blue line rendering of Casa Grande was by Julia Morgan with William R. Hearst holographic notes (date unknown). Morgan was the first woman to hold the EDBA title and the only one admitted in the school's history.

200 or so firms or partnerships with EDBA-trained members versus less than two dozen single practices headed by an individual. McKim, Mead & White; Carrère and Hastings (the EDBA duo); and Warren & Wetmore were the firms featured.

Julia Morgan, listed under the chapter "Individuals," was not only the first American woman to hold the EDBA title but the first woman ever admitted in the École's history. The school never expected women to take part in the entrance examination so had no restrictions against them. It was made clear to Morgan that she shouldn't expect to receive a diploma nor actually practice architecture. After returning to the U.S., however, she went on to design William Randolph Hearst's beloved San Simeon ranch, now a National and California Historical Landmark.

It is these back stories of the school's noted students that make *Americans in Paris* a pleasurable and entertaining read. Carlhian lends a unique perspective into the curriculum of the École, not only was he a former student of the prestigious school but he was also a teacher, practicing architect and an immigrant, albeit migrating in reverse and under much less difficult circumstances. This book is the perfect addition to the library of any reader interested in American architecture, history and the Gilded Age.

Progressive Classicism

By Aaron M. Helfand, AIA

Albert, Righter & Tittmann Architects, Inc., Boston

In November, I spoke at a ceremony in Boston celebrating the 2014 winners of the Bulfinch Awards, given annually to architects and craftsmen by the New England Chapter of the Institute of Classical Architecture & Art. This year, as in previous years, the winning projects included not only pedimented Neo-Georgian and Greek Revival houses, but also several examples of the informal Shingle style, and even a collegiate Gothic design. Eclecticism is a hallmark of this publication, but the perennial appearance of such a wide stylistic range in an awards program dedicated explicitly to “classical architecture” has raised more than a few eyebrows.

I would argue, however, that such buildings are unquestionably relevant to the ICAA’s mission, the promotion of the classical tradition.

The use of the term “tradition” here is important, because it explains how an idea as disciplined as Classicism can remain flexible enough to connect projects as diverse as those celebrated by the Bulfinch Awards. To state that classical architecture is capable of evolution is not a radical thought. The Parthenon and Pantheon may lay equal claim to the “Classical” label, yet no *Period Homes* subscribers would confuse a Greek temple with a Roman one! The connection between the two is not a matter of precise replication, but rather of Roman admiration for Greek architectural traditions, and their enthusiasm for engaging with and expanding those traditions in an artful way. As an example, the Romans did not abandon the Greek columnar orders just because their engineers were able to span greater distances using the arch. Rather, as in the Colosseum and other theaters, they fused the two forms, creating a motif at once traditional and novel.



THEATER OF
MARCELLUS

That spirit of evolving tradition did not end with the fall of the Roman Empire. During the following centuries, elements of classical architecture were kept alive by generations of masons and craftsmen. In many Romanesque churches, Corinthian columns are still instantly recognizable, though interspersed with more novel variants, and stretched as needed to support lofty ribbed barrel vaults. As the Romanesque transformed into the Gothic over the course of the 12th and 13th centuries, the use of classical elements and proportions remained an essential part of its stylistic DNA.

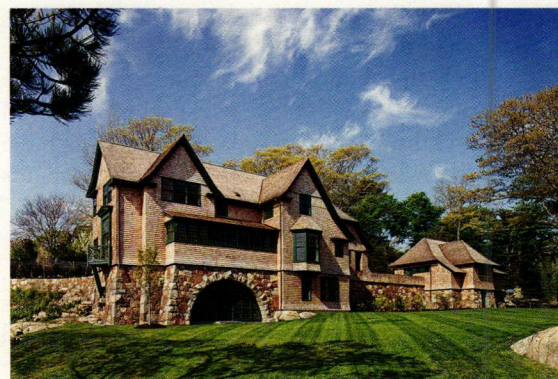
We cannot know how the Gothic tradition might have developed beyond the Middle Ages, were it not for the young Florentine artist, Filippo Brunelleschi, who, at the dawn of the 15th century, travelled to Rome to measure the imperial ruins and bring a renewed attention to classical detailing back to his native city. The rebirth of this more rigorous classicism was

not, however, identical to ancient Roman architecture; it was heavily influenced by intervening medieval traditions. Take, for example, Brunelleschi’s prototypical Renaissance churches, which retained the conventional medieval layout, only substituting round arches for pointed ones, and articulating the volumes with the ancient Roman grammar of the orders.

The story from here is perhaps more familiar: how the classicism of the Renaissance grew into the 17th century’s exuberant Baroque, was then reformed by archeological propriety in the 18th century, and ultimately injected with industrial strength in the 19th. Today, the place where we can most clearly see the synergy between these successive reinterpretations is in Rome, where the layers of classical traditions are literally superimposed on each other, like the accretions of a coral reef. The result is an ensemble both complex and harmonious.

But what of the classical tradition here in America? In the early 17th century, while the Baroque approached its zenith in Rome, the Renaissance was only beginning to take hold in England, and those pilgrims and planters who had already left to colonize North America clung to a tenuous existence at the very edge of the known world. Their hardy little houses were at first just barely clad in split cedar shakes. Yet as soon as colonial life outgrew mere subsistence, builders began to dress those wood boxes, decade by decade, in a series of hand-me-down suits from Europe. Each passing style (Georgian, Federal, Greek Revival, Italianate, Second Empire) was, of course, a variation on the classical theme, which was then translated into American materials and interpreted by American craftsmen.

American residential architecture retained its perception of inferiority to Europe until the late 19th century, when architects decided to combine the sophistication of European classicism with the rugged materials of the earliest colonial shacks. This so-called Shingle style is a prime example of classicism’s ability, as a language of design, to evolve and expand by adopting a local vocabulary of forms and materials. It is this ability, which has allowed the style to adapt itself to contemporary life, such that it remains popular today.



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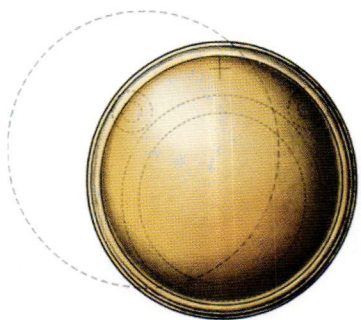
By tracing the full arc of an architectural tradition, my intent is to point out the common thread that ties together a great diversity of stylistic movements over many centuries. In this context, the question of whether a given building is “Classical” or not becomes unimportant, compared with the question of how classicism informs and is informed by other related architectural traditions.

This is not to say that canonical Classicism itself is unimportant. It is, however, an assertion that the canon defines the center, rather than the edge, of the classical tradition. The center will always be the center, and it is right to celebrate it. But there is more room for growth at the edges.

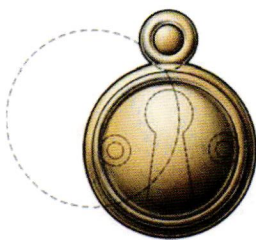
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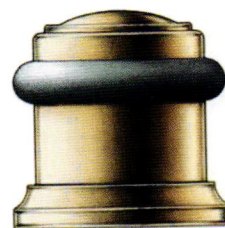
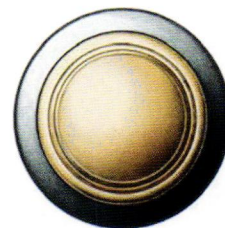
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