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**CLASSES BEGIN SEPTEMBER 27, 2017**
Adirondack Architecture

Albert Righter & Tittmann designs a whimsical cabin based on the Great Camps of the 19th century.

BY NANCY A. RUHLING
In the 19th century, it was the Great Camps in the Adirondack Mountains of New York State that set the style for summer.

Based principally on the architecture of Swiss chalets, these well-heeled twiggy treehouses, rustic yet refined, paid homage to the great outdoors as well as to the opulence of the era.

The Adirondacks style, which was advocated by radical Victorian tastemakers like Charles Eastlake, has never gone out of style. Indeed, so ubiquitous is it that it has become not only a synonym but also a cliché for the little log cabin in the woods.

Sally Berk, a historical preservationist based in Washington, D.C., set out to break the branches of conventional Adirondacks style while still keeping it wonderfully—and whimsically—rooted in the past.

The lakeside summer cabin she and her husband, Sandy Berk, bought was so small that they named it No Vacancy.

A fixer-upper, it was virtually uninhabitable. Several years after they renovated it with architect John Thompson of Washington, D.C., they decided to expand the space so their two children and two grandchildren could visit.

Berk, Associate AIA, collaborated with Jacob D. Albert, AIA, and J.B. Clancy, AIA, of Boston-based Albert, Righter & Tittmann Architects or ART Architects, to give the twigs a contemporary twist.

"Many of the ideas for this project, including the bright color scheme, came from her," Albert says. "We invented things that make you think of backwoods carpentry and give the feeling of being rustic
and old. We didn't copy any designs from the past, we reimagined them."

The property, which is positioned close to the lake, is set off a paved road not far from the highway.

"You can see other houses through the trees and across the lake," Albert says. "But most are shielded by trees so there's a feeling of privacy."

For her outdoors oasis, Berk emisioned a three-story tree-topping tower with a bedroom and bath-room on each floor and a separate color scheme to distinguish each.

"The fire towers of the forests in the area were the inspiration," Albert says, adding that the tower proved perfect for the property's petite footprint. "We had a height limit of 35 feet set by zoning, and we used every bit of it."

The siting of the tower was done after careful study of the surroundings.

"It is slightly angled to the cabin to get the best view of the lake from the top floor, where the master bedroom and balcony are. Cabin and tower are connected with a glass-enclosed hyphen that showcases the view of the lake from each side."

Berk also wanted to incorporate her collection of antique stained-glass windows and architectural elements and artifacts, which included a newel post and vintage bathroom fixtures, in the design.

"The windows climb upward along the tower's stairway," Albert says. "We made them operable. They open like awnings, bringing in light, air and color."

With its elaborately patterned fish-scale cedar shingles and bright colored brackets and window frames and sashes, the tower looks as though it could be a fairy-tale abode.

"We wanted to make it fun but not corny," Albert says. "It's light-hearted."

He mentions the dramatic wooden rafter tails on the roof, which look like flying lightning bolts thrown to Mother Earth by Zeus from Mount Olympus, and the red and blue primary-color scheme of the new windows.
"There was no particular great challenge to the project," he says. "Contractors, however, were scarce and came from fairly far away; some of them had to drive over an hour to get to the property. The Adirondacks have severe winters, so that slowed the building."

No Vacancy's architectural adventure starts at the yellow-brick road, which leads not to Oz but to a plain wooden front door of the same hue. Open it, and like Alice in Wonderland, you're transported to another world.

Step off the yellow path to tour the cabin, where there's a library whose books are shelved casually in the open studs of the wall. Before the renovation, it was the only bedroom.

In the dining room, wooden cutouts of the Seven Dwarfs march up the stairs. They're showing the way to the loft in the eyebrow gable where guests stay.

The living room is defined by the massive field-stone fireplace, which was original to the cabin and has a matching semicircular stone overmantel that reaches nearly to the ceiling.

The kitchen, which features pine-slab countertops and a pass-through window to the screened-in lakeside porch, is big enough—almost—for two cooks as long as they don't turn around. It's also a space for a couple to sit and sup.
LEFT: The window brackets on the connector are defined by their traditional-inspired design and bright color.

RIGHT: Each floor in the tower has its own bathroom and vintage fixtures. Arts and Crafts-style tiles add color and interest.

BELLOW: The living room, dining room and kitchen pass-through window open to the screened-in porch, which wraps around two sides of the cabin.

FAR RIGHT: The first room inside the connector is the entry, which serves as a secondary dining room and a games/entertainment space.

RESOURCES

Architect: Albert, Righter & Tittmann Architects, Boston, Massachusetts, artarchitects.com

Design Collaborator: Sally Berk, Associate AIA, Washington, D.C., 202-328-7283

Structural Engineer: Steve Siegel, Siegel Associates, Newton, Massachusetts, siegelassociates.com

Contractor: Northern Design & Building Associates, Hudson Falls, New York, northerndesign.com
The route to the tower is across the yellow-brick road and through the greenhouse-like connector, whose colorful floor-to-ceiling windows look at the lake.

The tower's first floor, also known as the red level, leads to the green level and finally the purple penthouse, where a balcony surveys the water and a coffee bar is fitted cleverly into the staircase.

"Three floors is a long walk to walk in the morning for a cup of coffee," Albert says, adding that the Berks usually drink theirs on the balcony so they can admire the scenery.

Each bedroom is heated by an old-fashioned-style gas-fired stove set atop a platform of multi-colored Arts and Crafts-style tiles. And each bathroom is appointed with vintage fixtures and Arts and Crafts-style tiles.

Each floor is decorated to suit its occupants. The grandchildren's green level, for instance, is outfitted with new bunk beds. An electric train set that belonged to Sandy chugs in circles around the top of the room.

The rooms, furnished by Berk, are a mix of antiques and new pieces. It was she, for instance, who designed the headboard in the master suite. It's made of twigs that are painted in the same colors as the windows and trim on the tower and cabin.

Since the completion of the tower, No Vacancy has more than lived up to its name: It's full all summer long. *
A Class of Its Own

Jones & Boer Architects designs a breathtaking mansion, after a fire took hold of the site's previous home, and show that craftsmanship and a sense of timelessness are still valued and achievable in today's age.

BY EMILY O'BRIEN
The developer wanted to build a new speculative house—one that would rival the magnificence and opulence of the great mansions built in the city during the 1910s and 1920s. Photos by Maxwell MacKenzie unless otherwise noted.
Posioned on a crest of the meandering historic Chain Bridge Road sits a speculative house. The road in particular connects Virginia and Washington, D.C., and existed long before the city's grid was established. Opposite the home is Battery Kemble Park, once a Civil War fort, now land administered by the National Park Service. Massive mature trees on the one-acre land provide seclusion from neighboring homes. The location's overall effect presents a sense both a balanced rural and urban environment.

Not including the pool house, porticoes, and detached garage, the home is roughly 15,000-square feet and comprised of eight bedrooms, 11 full baths, and four half baths. It's presence is moving and no surprise to why it was the 2017 John Russell Pope winner for New Construction over 5,000 square feet.

The land first became available when a fire overtook the former home, along with its valuable private art collection. It destroyed everything in its path. Operating from a blank canvas, the developer desired to build a new home that that would match the beauty, majesty and splendor of the great mansions built in the city during the 1910s and 1920s. Something strong enough to stand as a testament to the local construction industry—that in today's real estate market, beauty, craftsmanship, quality, and a sense of timeless are still valued and attainable. A seasoned real estate agent wrote a full program envisioning the house could even accommodate major DC fundraising events.

Having worked with Banks Development on new houses in the area, Jones & Boer Architects was a natural choice; they shared similar design taste and had the same project goals in mind—specifically timeless design with bold proportions. The DC-based firm specializes in custom single-family residential design with a diverse and inspiring portfolio of completed projects in Maine, Cape Cod, Delaware, Maryland, Virginia, West Virginia, and Washington, D.C. The firm's principals, David Jones and Wouter Boer, strive for beauty and ageless design. (The practice was originally established in 1990, and became known as Jones & Boer Architects in 2014.)

**AN URBAN VILLA**

With the developer's objective in mind, to utilize as much of the one acre as possible, the architects elected to fashion a sense of an urban villa and arranged the house, hardscape, pool house and other features to emulate this.

"The house is sited to take advantage of the long of street frontage, the goal was to spread the house out along the length of the street to allow for more generous garden spaces off the rear of the house," says architect Wouter Boer, who designed the 5-part Regency styled stucco home, with a lower one-story garage and service wing. Architects from the 18th through 20th centuries—who produced stunning mansions—were carefully studied in particular for their scale, proportions and intricate details, predominantly the works of John Russell Pope and John Nash. Andrea Palladio's Doric Order, as documented in Parallel of the Classical Orders of Architecture, by Mauch and Normand, was chosen as the proportioning system for the exterior details.
A CLASS OF THEIR OWN: JONES & BOER ARCHITECTS

An award-winning residential architectural firm, and widely published in leading architecture and design magazines, Jones & Boer Architects is nationally acclaimed for designing timeless traditional and contemporary residences indicative of legacy and meaning and adapted to a sense of place. "Projects are grounded in an understanding of history, and realized with a focus on functionality and comfort," says Boer.

A staff of architects collaborates with David Jones and Wouter Boer from concept to completion, gently guiding each client through the process of early decision-making, design, construction drawings, builder selection, and contract administration.

Jones' remarkable background includes undergraduate and professional degrees from Princeton University, study at King's College, Cambridge, and work with Washington's Hartman-Cox Architects. While Boer's is also impressive, he studied architecture in his native country of New Zealand, holds a professional degree from Notre Dame, and has taught in the University of Maryland's graduate program. While the firm has most recently received the John Russell Pope Award for this Chain Bridge Road home, they've accepted over 22 additional design awards in the past decade, including 4 national Palladio Awards for new traditional houses.
The exterior details, including load bearing front and rear porticoes, blind arches, sills and terrace paving.

OPPOSITE: Architectural site plan for the grand home.
A BRIGHT & AIRY INTERIOR

"Interior wood mouldings were custom designed, based on historical references, to complement the grand scale of house. A thoroughly contemporary home has been designed into this historical framework, including an energy-efficient geothermal heating and cooling system and extensive home automation systems," says Boer.

The architect meticulously designed moulding profiles throughout the space as well, taking great care to match the grand scale of the house itself. A sizeable range and bronze hood, intentionally left in its raw unfinished state, anchor the kitchen while the bespoke cabinetry is scaled to fit the 11 feet high ceiling. Designed to function as a catering kitchen for large Washington, DC gatherings, the room is grounded in tradition with its reduced color palette, symmetry, and bold proportions. Simple detailing polishes the look.

The interior is bright and airy, judiciously created through the use of whites, simple bold proportions and light stained wood floor planks. The hand carved mantel, in honed statutory marble, bodes well with the four 9-foot-tall French doors, transmitting ample natural light and offering abundant outdoor views. A mix of modern furniture cohabiting with more traditional architecture keeps the atmosphere crisp yet welcoming. Boer says it was important to keep the atmosphere comfortable enough for someone to feel relaxed despite the formal architectural setting.

A DETAILED EXTERIOR

"The exterior of the house is a careful study in proportion and scale, drawing on precedents from influential architects," says Boer.

It took 230 tons of Indiana Limestone to carve out the exterior details, including load bearing front and rear porticoes, blind arches, sills and terrace paving. Other materials include stucco, slate, paint-
ed wood windows, all of which are characteristics of the Regency style.

"A main axis in the rear is developed by connecting the main lawn area off the living/dining room with the family room terrace and steps down to the pool and lower lawn area, this main axis is terminated by the pool house which becomes a center piece of the lower lawn," notes Boer.

To welcome guests to the front entry portico, a large pea gravel oval, centered on the main block of the house, was created and defines the planting plan for the front of the lawn. Arentz Landscape Architects designed the landscaping.

"The front and rear porticos where inspired by works from Andrea Palladio and John Russell Pope. Close attention was given to detailing and proportioning the various stone pieces. Palladio Doric order was used as the bases for many of the exterior mouldings including both porticoes, the blind arches, main cornice and pool house," says Boer.
1: Colored rendering from Jones & Boer.

2: Architects from the 18th through 20th centuries were carefully studied in particular for their scale, proportions and intricate details.

3: The kitchen’s grounded in tradition with a reduced color palette, bold proportions and symmetry.

4: To design the front and rear porticoes, Jones and Boer sought inspiration from the works of Andrea Palladio and John Russell Pope.

5: Landscaping was designed by Arentz Landscape Architects.
Classic Cabinets

Experts share their knowledge of traditional details for the center of the home.

BY GORDON H. BOCK

Kitchens of all kinds are the center of a home, but in period houses, they’re even more a mélange of some intense design interests. Architects, designers, and homeowners have long tried to balance the needs of modern cooking and lifestyles with a space that looks of-a-piece with a traditional building or historical décor. Recently, a fresh batch of ingredients—some new, some familiar—have been added to the recipe with tasty results, as experts explain.

At Crown Point Cabinetry in Claremont, New Hampshire, Melissa Bean says they’re widely recognized for their inset cabinets and period styling, nationwide from Bermuda to Alaska. “Our clients look to us for all styles—Victorian, Arts & Crafts, and Modern, slab-door design,” she says, “and that can be demographic-driven.” For instance, Victorian is popular in New England, “and the West Coast has a reputation for Arts & Crafts, with that flat panel and a little more flair in some of the brackets.” She also does a lot of work with flat, veneer cabinets for apartments in Boston and New York City.

James Stewart of The Kennebec Company in Bath, Maine, explains that their specialty is working with clients to match the architecture of their home and their lifestyle through a high level of craftsmanship. “They come to us for our approach to period architecture—making a kitchen look like it was always intended to be there—and the trend seems to be people restoring late-Victorian and Arts & Crafts style homes.” He says while the majority of their market is New England and the Mid-Atlantic states, they too work nationally with noteworthy pockets in Chicago and the West Coast.

For Rosewood Custom Cabinetry & Millwork, Inc. in Killingworth, Connecticut, Paul Carlson describes their expertise as millwork for the high-end residential market—often the whole house—as well as architectural restoration work, most frequently in the lower New England states. “We’re known for doing the kitchens and pantry areas, as well as studies, libraries and the like, for the most part in traditional styles, but we’re starting to get more into Modern, which I am enjoying.”

Crown Point Cabinetry specializes in storage inspired by the past. Photo courtesy of Crown Point Cabinetry.
COMING ON CLEAN

Indeed, one of the most surprising developments in period kitchens—the very source the face-frame cabinet revival in the 1980s—is the way frameless, European-style cabinets are now finding a seat at the traditional design table. “There are Mid-Century Modern homes here in New England,” says Stewart. “In fact, one client who owns mid-century furniture wanted to emulate it in her kitchen, so we used plain-sawn red oak, cut and finished to mimic teak in a kind of International-style look, very clean.”

Bean too sees the growing appeal of a Modern/International/Euro aesthetic: “Those bigger cities like New York and Boston go for that sleek, flat look—the frameless, overlay cabinet where the door sits on top of the box.” She says most doors are MDF (medium density fiberboard) with veneer, “clean and compact.”

Carlson adds that they still do face-frame construction and inset doors on traditional door hinges, “but what we’re seeing more of is contemporary European box construction—that is, ⅜ inch-thick boxes with full overlay doors.” The boxes are just stacked together with some embellishments top and bottom. “Panels are flat, veneer or paint-grade wood, but very clean.”

“Clean” then may be the cabinet du jour, and a seeming about-face for period kitchens but, truth be told, they’ve been headed there for a while. Carlson recalls seeing a change about five years ago. “The beaded edges started disappearing from the face-frame door openings, and panels in doors or finished-ends went from, say, ogee or quarter-round to square-edged with a flat panel—a cleaner, more ‘Shaker’ style.” About the same time, hardware shifted from traditional, exposed butt hinges to Euro-style, hidden hinges. “So, you had a traditional appearance, but you didn’t see the hinges—just the handles or pulls.”

Bean notes that Shaker kitchens themselves have long been a sort of historical minimalism. “When people ask for Shaker, they want a flat panel, a square inset, and a little cleaner and more downplayed look than an Arts & Crafts style cabinet.” She adds that even in California, the nirvana of Arts & Crafts architecture, Arts & Crafts style kitchens have been more restrained, without the big brackets and moldings seen in the past.

In his market, Stewart notes that when clients say Arts & Crafts, they’re talking about “lots of quarter-sawn oak.” His company produces the chocolatey brown of fumed furniture with a combination of stains and dyes that gives a nice, deep look and brings out the life of the wood. “It has a slight variation of color—not distressed, but not crispy new or homogenous either, like some modern finishes.”
SHOWN HERE AND OPPOSITE TOP: This cabinetry designed by Jewett Farms is finished in the latest kitchen color—gray. Photos courtesy of Jewett Farms.

OPPOSITE BOTTOM: This 18th-century styled kitchen's cabinets were designed and built by Kennebec Cabinetry. Photo courtesy of Kennebec Company.
ANY COLOR SO LONG AS IT’S GRAY

What’s unmistakable in kitchens contemporary and period alike is the conquest of a single color—or technically, lack of color. “Gray is huge right now,” reports Bean, “whether it’s a soft gray for the whole kitchen, or just an accent color in part of the room to give a bit of pop to an otherwise white, traditional kitchen.” She cites two recent kitchens with a gray island or a gray hutch. “In quarter-sawn white oak, we wipe on a gray stain so that the wood grain shows through—beautiful!” Stewart agrees. “It’s very much a trend that’s finding its way into period homes. People want gray paint where, five years ago, that would have been a historic white, or even a yellowish white. Now it’s trending gray and grayish blue.”

Quips Carlson, “If the architects had their way, kitchens would be every shade of gray.” He says the majority of his work gets painted white, or some shade thereof, but the rest is color all over the place. “They could go to a cobalt blue or lime green, but usually just one single color. I’ve seen it all.” Though Rosewood typically delivers cabinets just primed, he sees many of them finished in an all-white or near-white kitchen scheme. “It’s almost as if the owners/designers/architects want the white millwork to blend into the kitchen so that the other finishes—such as stone countertops or backsplashes—stand out.”

The other finish that seems to be surfacing everywhere is recycled woods. “Those old, rustic-looking, antique woods—antique heart pine, antique chestnut—are all coming back,” says Bean. “They’re beautiful, and they have a special character—that wormy, nail hole kind of look, for instance.

Stewart agrees. “We’ve seen a resurgence of white oak in more traditional finishes,” he says. For a classic example, he finds quarter-sawn oak being used in Victorian-style cabinets with golden-colored finishes, brass hardware, raised panels, and a little bit heavier moldings. “That being said, we’ve also seen a surge of white-washed quarter-sawn oak, which is in all the magazines right now.”

“Reclaimed white oak is huge now too,” says Carlson, who just completed a 1 1/2-inch thick white oak top for a 6-foot by 9-foot island. “Reclaimed materials are very popular at the moment, but while oak seemingly even more than say chestnut.” To that point, he adds nickel-gap. “All it is ship-lap boards, typically horizontal. It could be reclaimed oak, paint-grade solid wood material, MDF, or barn board—mostly horizontal, but with a very pronounced gap the thickness of a nickel. It’s all the rage.”

In fact, with the right place and budget, you can get nifty woods and gray all in one. “I just did a house in Alaska with Western Red Cedar,” explains Bean. “The wood starts out reddish with a little yellow, but if you don’t treat it, in time it turns gray—and that’s what these clients wanted: cabinet work that ends up looking like a weathered piece of wood.” She adds, “I’ve done quarter-sawn white oak to look like a piece of driftwood—so, it’s that gray.”

And woods do not have to actually be antique to appear from another age. Says Stewart, “In Georgian-style homes all over New England we’re putting in a lot of our hand-planed pine kitchens, both stained and painted. Even in newer homes, people like the texture of hand-planed wood and the appeal of craftsmanship in pegged door construction and finished ends that are either hand-planed paneling or beadboard.”
CABINET CONCEITS

In the past—like the 1990s—period house owners obsessed over any modern intrusion on their traditional kitchen confection by hiding refrigerators, dishwashers, and trash mashers behind clever site-made cabinetry. “People have loosened up a bit on that,” says Stewart, “because manufacturers are making more beautiful appliances that really integrate with the cabinets—even if the appliances look modern.” This is especially true with refrigerators, he feels, but dishwashers are a slightly different story. “Because of their prominence right next to the sink—the focal point in the kitchen—I think a panel is very important on a dishwasher.” The reason, he says, is to not upset the cabinet symmetry at the sink—cabinets at either side—by looking at an appliance front. “At the very least, we convince our clients to go with a panel front.”

Bean agrees—about major appliances at least. “It’s the toaster, the blender, the microwave they’re hiding, in a drawer or a bread garage.” Clients are okay with having the dishwasher or refrigerator show, she says, but they want their countertops empty. “They choose a cabinet that comes down to the countertop, which either lifts up, or opens up with doors, so they can pull out the toaster, blender, or mixer, then hide them behind closed doors that look like a full cabinet when they’re done.”

Sometimes the reverse is true. “If people have collectibles they want to show off—bowls, say, or pitchers—they do a lot of glass in their upper cabinet doors.” Otherwise, she says, it would be a wood panel with a glass piece at the top. “We do a lot of doors where there’s a flat wood panel with a glass over to provide a little bit of glass, then put some lighting in the cabinet to accent a piece up there.”

The fitted approach, so much a part of the country kitchen look of the 1990s, is another counter-intuitive, but still useful, concept. As Stewart explains, a lot of people want to enlarge their kitchen “not over-the-top large, but so multiple people can work without stepping on each other.” How to...
retain the feel of the original space? “Instead of wall-to-wall cabinetry in a big space, which would look abnormal, you can use furniture pieces and the fitted look, where you change counter heights, cabinet heights, and cabinet depths—mix it up.”

Drawers are becoming even more important than doors of late, regardless of cabinet style. “People don’t want to lift plates up over their heads into an upper cabinet,” says Bean, “so we’re doing a lot of plate holders in drawers.” Even the microwave gets its own drawer these days. “This is just a drawer underneath the counter where you push a button, it opens up, and you place things down into it; gets it off the counter and avoids lifting.”

Carlson too sees drawers on the move. He notes that not long ago, the pattern for Eurostyle cabinets was mostly doors above and below the counter, with a short row of drawers above the lower doors. “Then it became doors/lift-ups above and doors below, with pullout drawers behind the lower doors. Now they’re starting to get rid of the lower doors altogether, and I would say in 75 percent of these cabinets, the lowers are all drawers and the doors are gone, except for under a sink.”

Hardware can help make it happen. Eurostyle hardware is hidden, so there’s no mortising. Plus, there are new breeds of drawer inserts designed for storing silverware, cups, and measuring equipment in top drawers, and stacking plates and dishes in lower drawers. Says Carlson, “With the evolution in new hardware, you can even build a kitchen that looks traditional, but with many of the modern conveniences available, so you can have the best of both worlds.”

Gordon Bock is an architectural historian, instructor with the National Preservation Institute (www.npi.org), and in-demand speaker through www.gordonbock.com.
The replication Greek Erechtheum columns at Chadsworth Cottage, near Wilmington, NC, were manufactured by Chadsworth Columns.

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Manufacturer of authentically correct architectural columns: complete line of columns, piers, plasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork; shutters. Click on No. 1580 for PolyStone; 180 for wood.

Decorators Supply Corp.
800-791-2930; Fax: 713-947-6377
www.decoratorssupply.com
Chicago, IL 60609
Manufacturer of classic architectural elements: plaster crowns, ceiling medallions, ceilings, niches & swags; 13,000 appliqués for woodwork/furniture; 900 sizes of column capitals, pilaster capitals, corbels & columns; 15 styles of traditional wood mantels; classically inspired grilles; since 1883. Click on No. 210

This Plaster Capital in the Italian Renaissance style is available from Decorators Supply in stain and paint grade versions. Many sizes to choose from.

Felber Ornamental Plastering Corp.
800-392-4896; 610-275-4713; Fax: 610-275-6636
www.felber.net
Parkesburg, PA 19365
Creators and manufacturers of interior and exterior molded ornament: capitals, cornices, friezes, niches, keystones, rosettes, coffers, domes & medallions; custom mantels; plaster, gypsum & GRG; GPRC signage, plaques, sculptors, model makers & casters on staff; stock & custom. Click on No. 2890

This plaster capital from Felber Ornamental Plastering Corp. measures 6 1/2 in. tall x 6 3/8 in. wide and projects 5/8 in.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components. Click on No. 4020

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

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Renaissance Conservatories
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www.renaissanceconservatories.com
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Solar Innovations, Inc.
570-915-1500; Fax: 570-915-6063
www.solarinnovations.com
Pine Grove, PA 17963
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Architectural Components restored the double-hung windows to match the brick molding detail for the Customs House Maritime Museum in Newburyport, MA.

Antique Drapery Rod Co.’s British collection is inspired by Great English Estates visited in Windsor, Surrey, and Rambling throughout the Grand Isle.

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Arch Angle provided the storm windows and doors for this residence.

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Custom fabricator of special shape aluminum storm doors, windows & screens: round top, arch top, Cathedral & Gothic designs; tempered & low-E glass.
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The solid-hardwood windows for this historic residence were constructed by Artistic Doors & Windows.

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Custom fabricator of hardwood doors & windows: all fenestration styles & types; IBC 2000 impact-approved entry doors & windows; stile & rail interior doors with fire ratings to 90 min. positive pressure; multiple hardwood species.
Click on No. 363

Architectural Components restored the double-hung windows to match the brick molding detail for the Customs House Maritime Museum in Newburyport, MA.

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These steel windows were manufactured by Crittall Windows.

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This historically styled casement handle is one of many styles available from Phelps Company.

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Hinsdale, NH 03451
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Click on No. 6001

This vintage steel window was completely refurbished by SeeKircher Steel Window.

SeeKircher Steel Window Corp.
914-734-8004; Fax: 914-734-8009
www.seekirchersteelwindow.com
Peekskill, NY 10566
Repairer of steel casement windows: performed on location; more than 7,000 windows repaired annually in 26 states; large collection of vintage steel casement windows, doors & hardware; family-owned business established in 1977.

Shuttercraft, Inc.
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www.shuttercraft.com
Madison, CT 06443
Manufacturer of mortise- & tenon wood shutters: cedar & mahogany exterior movable & fixed louver, board & batten & raised panel, cutouts, capping, arches & more; authentic mounting hardware; interior louver, Colonial panels & open frame; full painting services; shutters all made in the U.S.; family owned & operated; shipped nationwide since 1986.
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Carlson’s Barnwood supplied the walnut flooring for this room.

This antique river-recovered heart pine floor with a wild black cherry border and a medallion was re-created by Goodwin Company from an 1881 map of Florida’s forests.

Goodwin Company
800-336-3119; 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 and moldings; building-reclaimed wood; custom orders; 15 grades.

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

Heritage Wide Plank Flooring
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Native Tile’s custom decorative work is shown in this mural. (Photo by Brica Wilcox)

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Click on No. 570

Pacific Register offers a selection of historically styled laser-cut wood panels for ceilings and floors.

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www.pacificregisterco.com
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Manufacturer of registers: metal, wood & stone; many historic styles; accessories.
Click on No. 1743

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

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King Architectural Metals fabricated this gate with scroll components and spear points.

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A Haddonstone balustrade topped with Trafalgar urns is a Classical way to divide landscape areas.

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pigottstudio.com

Portrait Sculpture

BY

PATRICK PIGOTT

(518) 541-2008

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Pigott Studio created this family bas-relief portrait sculpted in clay and cast in tinted Hydrostone.

Pigott Studio
518-541-2908
www.pigottstudio.com
Mechanicsville, NY 12118
Specialist in sculpting the human form in freestanding or bas-relief formats; from small interior pieces to monumental works. Trained in classical architecture and sculpture design.
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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; serves a national market with stairs & railings, fencing, gates, lighting, grilles, entry doors, gazebos, balconies, site furnishings & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

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This ornamental gate was forged and fabricated by Wiemann Metalcraft.

This table lamp from Arroyo Craftsman model Pasadena #PTL-16 is shown with oak tree filigree gold white iridescent glass and antique brass metal finish.

Arroyo Craftsman
888-237-7696; Fax: 826-960-9521
www.arroyo-craftsmen.com
Baldwin Park, CA 91706
Manufacturer of solid brass post- & column-mount, wall-mount & hanging garden lights: brass chandeliers, sconces, table lamps & flush ceiling mounts; Arts & Crafts tradition; custom work; lanterns, pendants, chandeliers.
Click on No. 733

This two-light lantern was manufactured by Authentic Designs.

Authentic Designs
800-844-9416; Fax: 802-284-2422
www.authenticdesigns.com
West Rupert, VT 05776
Manufacturer of Early American & Colonial lighting fixtures: brass, copper, terne metal & Vermont maple; interior & exterior mountings; CUL/UL listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.
Click on No. 60

Deep Landing Workshop's one-light model L-CLD003 measures 25-in. tall by 10-1/2 in. wide; it projects 12 in.

Deep Landing Workshop
877-778-4070; 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

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

Grand Light
800-522-1482; Fax: 203-828-6307
www.grandlight.com
Seymour, CT 06483
Restorer of historic lighting fixtures & manufacturer of custom lighting fixtures: metal fabrication, glass fabrication, metal finishing, polishing, painting, welding, abrasive blasting; historical replication & reproduction.
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The Annapolis Ceiling Light, #LL-630-CE from Lanternland, shown here in an Antique Brass finish with Clear Glass, is handcrafted in America from high quality copper or brass. Available in two standard sizes, seven all-natural hand applied finishes and four glass options, this classic colonial style works well in traditional, Colonial and Colonial Revival style homes, lake homes and cabins.

Lanternland
855-454-5200; Fax: 480-962-1997
www.lanternland.com
Mesa, AZ 85210
Full line of rustic handmade copper and brass outdoor and indoor lighting. Styles include Colonial, Colonial Revival, New-Classic, Greek Revival, Cape Cod, Bungalow, Mission, Arts & Crafts and more. Custom orders and reproductions a specialty. Popular custom options: custom sizes including large and oversize fixtures, custom back plates and mounting solutions, custom sockets, gas lights, low voltage wiring and modification to meet 'dark sky' regulations.

Click on No. 1748

This traditionally styled chandelier was fabricated by the artisans at Period Lighting Fixtures.

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

Lantern Masters, Inc.
818-706-1990; Fax: 818-706-1988
www.lanternmasters.com
Westlake Village, CA 91362
Custom designer & manufacturer of lighting: chandeliers, sconces, pendants & lanterns; bath & electric available; French, Tuscan, Spanish Revival, Tudor, contemporary, antique reproduction & more.

Click on No. 267

This English Gas Lantern shown with a bronzed copper finish and standard pendant cluster reflects the craftsmanship of the Scofield collection by Heritage Metalworks (photo by Jody Doyle).

Heritage Metalworks
610-518-3999; Fax: 610-518-7294
www.heritage-metalworks.com
Downingtown, PA 19335
Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.

Click on No. 1742

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232
Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.

Click on No. 339

Scoffield Lighting
610-518-3999; Fax: 610-518-7264
www.scoffieldighting.com
Downingtown, PA 19335
Creator of fine, hand-crafted historic lighting: 17th through 19th-century inspired lanterns, sconces, ceiling lights & chandeliers; finished in natural, bronzed, or oxidized copper, leaded & aged tin; customizable to specific project needs; made in the USA.

World Class Lighting
727-524-7661; Fax: 727-524-7663
www.worldclasslighting.com
Clearwater, FL 33760
Manufacturer of interior lighting: crystal & wrought-iron chandeliers; sconces; table & floor lamps; Neoclassical & other styles; custom sizes.

Click on No. 60

This traditionally styled chandelier was fabricated by the artisans at Period Lighting Fixtures.

Period Lighting Fixtures, Inc.
800-828-6990; 413-664-7141; Fax: 413-664-0312
www.periodlighting.com
Clarksburg, MA 01247
Manufacturer & custom fabricator of handmade 18th- & early-19th-century lighting fixtures: original designs from museums such as Historic Deerfield, Old Sturbridge Village & Colonial Williamsburg.

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www.decoratorssupply.com
Chicago, IL 60609
Manufacturer of classic architectural elements: plaster cornices, 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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**ChimneyPot.com**
724-345-3601
www.chimneypot.com
ChimneyPot.com is the three octagonal chimney pots that sit atop this stone chimney.

**Driwood**
Provided the wood mantel for this old South Carolina vernacular farmhouse outside of Darlington, SC.

**Driwood Moulding Company**
888-215-8623; Fax: 943-669-4674
www.driwood.com
Florence, SC 29503
Stock and custom room interiors for residential and commercial projects. Embossed moldings, raised-panel doors, mantels, bookcases, exterior and interior door surrounds, pre-fabricated raised-panel wall sections.
Click on No. 1756

**Earthecore Industries/Isokern**
800-642-2520; 904-363-3417; Fax: 904-363-3408
www.isokern.net
Jacksonville, FL 32256
Manufacturer & supplier of lightweight, modular refractory fireplaces & chimney systems made from volcanic pumice: interior & exterior; custom finishes; standard, magnum, vent-free & b-vent gas units; UL127, TB381 for wood & gas; residential & commercial.
Click on No. 1197

**Felber Ornamental Plastering Corp.**
800-392-2686; 610-275-4713; Fax: 610-275-6636
www.felber.net
Parke'sburg, PA 19365
Creators and manufacturers of interior and exterior molded ornament: capitals, cornices, friezes, niches, keystones, rosettes, columns & panel moldings; custom mantels; plaster, gypsum & GFRC; sign, plaques, sculptors, model makers & casters on staff; stock & custom.
Click on No. 2993

**Fires of Tradition**
519-778-0063; Fax: 519-778-1295
www.firesoftradition.com
Brantford, ON N3T 5L6 Canada
Supplier of English period-fireplace products: tube-lined & transfer fireplace tile, gas grates, cast-iron inserts & mantels for wood; gas & electric applications; electric fireplaces.

**Forshaw**
One of the models in the Estate Series from Forshaw of St. Louis, the Wilson II, features classical styling. Key in no. 8174

**Forshaw of St. Louis, Inc.**
314-874-4316; Fax: 314-874-4339
www.forshaw.com
St. Louis, MO 63164
Custom fabricator of mantels: cast stone & plaster; pine, oak, poplar, cherry & other hardwoods; precast mantels for 33-", 36-", 42-" & 43-" openings; wood mantels fit any size fireplace; stone mantels fit 30" to 42" fireplaces.

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

This custom Felstone mantel from Felber Ornamental Plastering Corp. was built using stock components.
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Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.
Click on No. 2220

These grilles for the kitchen and dining room were designed and fabricated by *Artistry in Architectural Grilles.*

**Artistry in Architectural Grilles**
516-488-0628; Fax: 516-488-5728
www.sagirriles.com
New Hyde Park, NY 11040
Custom designer & manufacturer of extensive line of linear bar & perforated grilles including the exclusive J-Beam frame®. More than 75 years experience supporting the architectural, interior design, building, construction, engineering & HVAC industries; affiliate members of the American Institute of Architects NY, Long Island, & Chicago chapters & member of the U.S. Green Building Council (USGBC). *Patent Pending*
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**Bill's Custom Metal** designed and fabricated this ornate bracket with a leaf motif.

**Bill's Custom Metal Fabrications**
516-333-3562; Fax: Same as phone
www.lroncraters.com
Westbury, NY 11590
Manufacturer of hand-forged ornamental ironwork: garden furniture, gazebos, gates, railings, furniture, fireplace doors & candelabras; servicing the Long Island & tri-state areas.

Grilles from *Coco* enhance this room.

**CoCo Architectural Grilles & Metalcraft**
631-482-9449; Fax: 631-482-9490
www.coconetalmetalcraft.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, stationary bronze, antiqued, blackened bronze, anodized-color & baked-enamel finishing options.

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

**Fine Architectural Metalsmiths**
945-651-7502; Fax: 945-651-7507
www.iceregister.com
Chester, NY 10918
Custom fabricator of metalwork: gates, fencing, railings, lanterns, chandeliers, sconces, grilles, fire screens, kitchen equipment & more; forged iron, bronze, copper & stainless steel; specialty finishes; design through installation services.

**Heritage Metalworks**
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www.heritage-metalworks.com
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**Historical Arts & Casting, Inc.** fabricated this traditionally styled, cast-bronze railing.

**Historical Arts & Casting, Inc.**
800-225-1414; Fax: 800-280-2933
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, fireplaces & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

**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; finals; decorative elements.
Click on No. 270

The intricately forged garden gate was recreated from a 70-year-old photo by the skilled artisans at Heritage Metalworks.

**Metalsmith**
440-226-0728
www.metalsmithinc.com
Cleveland, OH 44128
Manufacturer of decorative iron railings: aluminum; hand-forged ornamental ironwork: gates, fences, mailboxes, doors, screens, awnings & fireplace screens; finals; decorative elements.
Click on No. 8300

**Niko Contracting Co., Inc.**
412-687-1517; Fax: 412-687-7969
www.nikoccontracting.com
Pittsburgh, PA 15213
Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finals, cornices, cupolas, domes, steeples & snowguards.
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www.sfmetalworks.com
San Francisco, CA 94124
A high-end metal design and fabrication shop specializing in bespoke architectural metalwork (steel, brass, bronze, stainless, aluminum, pewter). Projects include custom furniture, decorative kitchen hoods, ornamental stairs and railings, and unique hardware.

Wiemann Metalcraft
918-552-1700; Fax: 918-552-2385
www.wiemann.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: serves a national market with stairs & railings, fencing, gates, lighting, grilles, entry doors, gazebos, balconies, site furnishings & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Designed by Curtis and Windham Architects, this forged-bronze grille was fabricated by Wiemann Metalcraft.
Perforated grilles from Artistry in Architectural Grilles are available in many patterns, materials and finishes.

Artistry in Architectural Grilles
516-488-6228; Fax: 516-488-5728
www.aagrilles.com
New Hyde Park, NY 11040
Custom designer & manufacturer of extensive line of linear bar & perforated grilles including the exclusive JBead frame™. More than 75 years' experience supporting the architectural, interior design, building, construction, engineering & HVAC industries; affiliate members of the American Institute of Architects NY, Long Island, & Chicago chapters & member of the U.S. Green Building Council (USGBC). *Patent Pending
Call for more information

This kitchen features Shaker-style cabinetry handcrafted by Crown Point Cabinetry.

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.
Click on No. 477

The Richard Holman house in Massachusetts was restored using cabinetry from Kennebec Co. Every cabinet was handcrafted with hand-planed select New England pine and carefully fitted into the antique structure.

Kennebec Co.
207-443-2131; Fax: 207-442-5844
One Front Street
Bath, ME 04530
Custom fabricator of period cabinetry; designed, crafted & finished in true period detail: Georgian, Federal, Shaker, Greek Revival, Victorian, Colonial Revival & Arts & Crafts styles.
Click on No. 1359

M. Teixeira Soapstone was used for kitchen countertops.

M. Teixeira Soapstone
877-478-8170
www.soapstones.com
Glen Rock, NJ 07452
Supplier of soapstone for kitchen countertops, fireplaces, bathrooms, tile flooring and more. Many applications; multiple warehouses and showrooms.
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PEWTER by DESIGN

This custom pewter range hood was created by Pewter By Design.

CONTACT Ron Moore 650-773-9999 ron@pewterbydesign.com

Pewter by Design
415-206-9100
www.pewterbydesign.com
San Francisco, CA 94124
Designer & Fabricator of custom pewter counter-tops, range hoods, bars, tables, mantel shelves and more. Expertise includes: ornamental metal fabrication, high end furniture, sculpting, patination, fine finishing, engineering, and other highly specialized skills. Residential & commercial projects.

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Zepsa fabricated the custom interior woodwork for this bathroom.

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This North Carolina residence features Ludowici
Roof Tile’s Graduated Norman Tile.

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www.ludowici.com
New Lexington, OH 43764
Manufacturer of clay roof tile: wide variety of stan-
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es; ceramic slate replicas & slate color matching; custom colors & shapes.

This gable copper skylight was specially engi-
nereed with an aluminum frame with heavy gauge
copper exterior fittings fabricated and installed
with custom roof turbine vents on a 1925 building
restoration project by Glass House, LLC.

Glass House, LLC
800-222-3006; Fax: 800-974-1172
www.glasshouseusa.com
Pomfret Center, CT 06259
Fabricator of traditional conservatories, green-
houses, sunrooms, pool enclosures, roof lanterns, specialty skylights & glass roof systems; mahogany or aluminum frame & copper; custom fabrication.

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NIKO Contracting installed the copper stand-
ing-seam roof on this carriage house.

NIKO Contracting Co., Inc.
412-687-1917; Fax: 412-687-7969
www.nikcontracting.com
Pittsburgh, PA 15213
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STONE, BRICK & MASONRY

This image was created using brick from The Belden Brick Co.

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330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702
Manufacturer of brick: variety of colors, textures, sizes; stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.

Antique salt-and-pepper pavers from Gavin Historical Bricks were used to create this walkway.

Gavin Historical Bricks, Inc.
319-354-5251; Fax: 319-488-3088
www.historicalbricks.com
Iowa City, IA 52245
Supplier of authentic antique brick pavers, granite cobblestones, cinder & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.

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Architectural components from Haddonstone, including window surrounds, quoins and cladding, were used on this façade.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4295
www.haddonstone.com
Pueblo, CO 81001
U.S. based manufacturer of landscape ornament & architectural cast stone: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

Click on No. 4020

Old Carolina Brick Co. supplies handmade, coal-fired brick that can be used for both paving and wall facing.

Old Carolina Brick Co.
704-636-8850; Fax: 704-636-0000
www.handmadebrick.com
Salisbury, NC 28144
Manufacturer of handmade brick, pavers & fireplace fronts: 12 styles of pavers; special shapes, glazed headers & arches; fired with coal to provide basques & unique colors; custom sizes in any quantity; restoration.

Click on No. 4020

Old Hampton is one of the many styles in Pine Hall Brick’s Tidewater Series of oversized tumbled brick.

Pine Hall Brick Co.
800-334-8669; Fax: 336-721-7517
www.pinehallbrick.com
Winston Salem, NC 27106
Manufacturer of pavers, face brick, thin brick & special shapes: 40+ face-brick styles; 60+ clay-paver styles including Rumbled, Cobble, permeable RainPave & StormPave; since 1922.

Click on No. 1756

Ornaments from Decorators Supply can be used to enhance furniture.

Decorators Supply Corp.
773-782-2993; Fax: 773-647-6357
www.decoratorssupply.com
Chicago, IL 60609
Manufacturer of classic architectural elements: plaster crowns, ceiling medallions, ceilings, niches & swags; 13,000 appliques for woodwork/furniture, 900 sizes of column capitals, pilaster capitals, corbels & columns; 15 styles of traditional wood mantels; classically inspired grilles; since 1883.

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CLICK ON NO. 191

4 5/8" x 9 1/16" Colonial era moulding piece with scroll or wave pattern over reed is one of many patterns available from Driwood.

Driwood Moulding Company
888-245-9663; Fax: 843-969-4874
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The New Shingled House

Ike Kligerman Barkley takes an in-depth look at this popular American house style.

THE NEW SHINGLED HOUSE: Ike Kligerman Barkley
By John Ike, Thomas A. Kligerman, Joel Barkley, Marc Kristal
Principal Photography by William Waldron
Published by The Monacelli Press, 2015
Hardcover; 256 pages, 4 color; ISBN 9781580934435

Reviewed by Peter Miller

I often travel in a blue suit. It weathered well on the road. It doesn’t show a coffee stain or an ink mark. Any color shirt or tie goes with it, an advantage, when you’re getting dressed in the pre-dawn darkness of your hotel room. Depending on how I accessorize, the blue suit can be formal or hipster casual. A navy blue suit is never out of style.

After reading The New Shingled House, it occurred to me; shingles are the “blue suit” of exterior building materials. “The wood shingle, seemingly so quotidian a material, is in fact, infinitely flexible: traditional or modern, additive or subtractive, and for all its simplicity, capable of striking beauty.” Shingles and the shingle house, invented nearly 150 years ago, are never out of style.

This point is proven in fourteen examples of Ike Kligerman Barkley’s work, featured in The New Shingled House. With coffee table caché, thick glossy paper, vivid photography and prose as fluid as the architecture itself, this book shows how traditional inform modern and how the Shingle style “reconciles unusual or conflicting concepts.”

The book begins with eight historic photographs of iconic Shingle houses from the Jethro Coffin House on Nantucket (1868) to McKim, Mead, White’s William Lowe House in Rhode Island (1887) to John Russel Pope’s Tenacre in South Hampton, New York (1920). This introductory section explains America’s romance with the Shingle style: “In its understated way, it’s the best of everything. A Shingle style house can suggest the beach, the countryside, the mountains, even the city.”

This versatile style, per architects Ike Kligerman Barkley, is “liberating.” The Shingle unites the asymmetrical massing of forms into a comprehensive whole. “Shingle architecture is a spur to creativity, to unorthodox speculation, to finding new answers to old questions.”

I found new answers in three houses shown, one by each of the architects featured.

IKE

I like Ike’s Arts and Crafts Retreat on pages 30-53 for its twelve-over-twelve divided light windows and the sumptuous reclined chestnut interior millwork. The special oiled and waxed woodwork glows right off the pages of this book. John Ike’s Arts and Crafts retreat restores an existing 1906 Adirondack-style lodge, then adds a new wing off the side with a kitchen, family room and guest quarters on the first level and a master suite and children’s bedrooms upstairs. Ike explains, “essential to creating an undetectable connection between old and new was the selection of materials. The existing house featured field-built board and batten carpentry that, though the joints weren’t drum tight, had a soulfulness and charm. And I wanted to preserve that.”

Other exquisitely crafted details set this house apart, like brown leather panels decorated with brass nail heads, in the hallway... and book cabinets with leaded glass doors set between bluestone stone piers in the library. A cozy sleeping porch with small square windows and white painted horizontal boards combines warm materials with cool shapes. The project harmonizes English, Swedish, and pan-European Arts and Crafts elements in a way that both soothes and surprises John Ike’s client, as well as the reader.

KLAGERMAN

A project named “Watch Hill Aerie,” presented on pages 230-251, is Tom Kligerman’s design. It is a house on the waterfront of his youth. He grew up spending summers nearby and admits to having been strongly influenced by the simple beachfront Shingle cottages there. “Despite the passage of time, these cottages have never lost their place in my imagination, and my love of shingle style has never wavered.”

Kligerman’s personal attachment to this place gave him the conviction to talk this client out of a flat roof house, and into a Shingle house... with a twist. “on a site this prominent, in a community that prized historic architecture, an overtly contemporary residence might not be welcome.” Drawing on “the crisp geometry of origami,” Watch Hill Aerie has elongated dormers and extended overhangs which are “recognizably traditional” yet light of hand and modern. This transitional solution pleased both the client and the neighbors.

Here again, the details make a difference. The curvature of roof overhangs, shingles flush to the window sash and invisible balconies give this design contemporary flair. Thin-sash, triple hung windows flush with the floor, bring the ocean in and make the whole house feel like a comfortable screened porch. In the den and study, high gloss green and black walls provide contrast to the white walls in adjoining rooms. Architectural juxtaposition abounds in this new, old house.

September 2017, Clem Labine’s Period Homes
BARKLEY

The Joel Barkley design that made me stop and read it twice is "Bay Area Library," on pages 136-153. It’s an outbuilding, which I call out. A rich man’s folly, indeed, but so cleverly eclectic, it seduces me. It is a wonderful example of how formal and casual co-exist. Barkley writes, “The owners wanted this diminutive garden structure to combine the English Cotswold style with the West Coast version of Shingle-meets Craftsman architecture as interpreted by the great California practitioner, Bernard Maybeck.”

The "unexpected elements" of this project are delightful. The interplay of compatible styles is very creative. Barkley gives much of the credit to the project’s interior designer, Paul Wiseman and to his client who encouraged the project team to seek ideas from abroad. The hamstone and yorkstone exterior elements used, were inspired by a visit to Luyten’s garden, Hestercombe. I often hear clients articulate their tastes to guide their designers. Their taste can be a menagerie of contradictions, which if incorporated in a house design, might resemble a three-year old’s Potato Head. Barkley’s Bay Area Library is a well-orchestrated harmony of several styles, in a shingle sheath. Barkley explains, “The cumulative application of craft and detail conveys an unusual depth and richness of spirit, a suitable accompaniment to a building dedicated to books.”

Full disclosure: my bias for Arts and Crafts is revealed by the fact that Period Homes has a sibling magazine called Arts and Crafts Homes. Two out of three of the projects I’ve talked about are shingle mixed with arts and crafts. Notwithstanding, the arts and crafts details shown on page 143 of the Bay Area Library project are stunning.

ike Kligerman Barkley’s obsessive attention to detail, accompanied by their overarching application of Shingle style, is expressed in all the fourteen projects featured in The New Shingled House. Shingle Style gives these designers a theme on which to hang their plot, a plot full of twists, turns, drama, surprises and happy endings.

As the introduction to this book proclaims, “the Shingle style grew originally out of various precedents, including the country seat, colonial architecture, the Queen Anne and stick styles.... there was a freedom to be found in this responsive, unself-conscious way of building that might be transformed, with imagination, into a new architectural style.” In this book, the shingle, one of the oldest building materials made in America, demonstrates its timeless versatility, as do the architects who use it.
Confused about what makes an Arts & Crafts interior? You're not alone. This early 20th-century design reform movement can be elusive because it is not a style with a vocabulary of stock details, but a point of view, an ethos—like "cozy" or "green building." The Arts & Crafts was modern before there was Modern, promoting holistic design that integrated building architecture, interiors, and furnishings, with healthful, efficient, and simple living. Though it appears in many ways, and varies with locale, if you find any of these ideas or features winking at you, start thinking Art & Crafts interior.

A HISTORICAL DETAILS
At its peak, the Arts & Crafts movement was hell bent to be totally new. Designers rejected anything that smacked of history or European revivals. Greco-Roman antiquities like classical mouldings or temple columns were verboten; instead, they used plain, square-edged boards with no curves for window and door trim or cabinetwork; slats or square sticks, not turnings, for stair balusters. The effect was radically innovative, if a bit austere and abstract.

OPEN PLAN
Forget about today's trendy "open concept," Arts & Crafts designers invented it a century ago as the "general assembly plan." Their layouts jettisoned Victorian halls, leaving living rooms to flow freely into dining rooms and libraries without walls. Colonnades, pairs of waist-high bookcases topped by pyramidal piers, might signal a change in room use.

NATURAL MATERIALS
Arts & Crafts designers broke new ground with woods and paneling, often local species, minimally finished in stains or wax to highlight grain, or left bare. Sometimes they charred, then wire-brushed the grain to expose it. Fireplace stone ideally came from the building's site. Japanese grass cloths, heavy burlaps, and hessian fabrics were de rigeur wall coverings.

TRIMWORK
Simple-looking trim layouts belie advanced design ideas. Picture rails circling the room connect window and door headers so these openings are integrated into the space. In dining rooms, skeleton wainscots (panels of fabric composed with thin battens) organize walls into specific proportions, topped by a stencil frize. False beams visually lower ceilings for increased intimacy.

COLORS
New science led Arts & Crafts designers to a sophisticated palette of tertiary colors—that is, colors between primaries (red, blue, yellow) and their intermediates. Mossy, olive green is the poster child, but eggplant is close behind. Also, deep vermilion reds for leatherwork, gray and green washes on wood and copper.

BUILT-INS
Efficiency and sanitation, prime drivers of Arts & Crafts interiors, came together in built-in sideboards, bookcases, and bench seats. Literally built into walls, built-ins eliminated legs and undersides that hid nasty, germ-laden dust. Inglenooks, pairs of facing benches flanking the fireplace, are iconic examples.

FURNISHINGS
Of course, rectilinear oak furniture goes hand-in-glove with an Arts & Crafts interior—but not exclusively. Tastemakers of the 1910s also blessed doses of Victorian overstuffed chairs, handmade tables, or favorite hand-me downs. Ceramics were a passion, especially tiles and vases in mossy green (complementing brown oak), as were Native American baskets and Navajo rugs.

FIREPLACES
Though central heating had made fireplaces obsolete, they roared back in popularity as the psychic center of the Arts & Crafts house. Whether built of rubble stones or more commonly brick, the classic Arts & Crafts fireplace has a copper hood and/or a few scenic tiles set in the masonry, or a motto carved in the mantelshelf. Bookcases at each side were all but mandatory. Just as a bungalow is not really a bungalow without a porch, it's hard to have an Arts & Crafts interior without a fireplace.

Gordon Bock is an architectural historian, instructor with the National Preservation Institute (www.npi.org), and in-demand speaker through www.gordonbock.com.
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