

# Clem Labine's Period Homes

Volume 18, Number 6 November 2017

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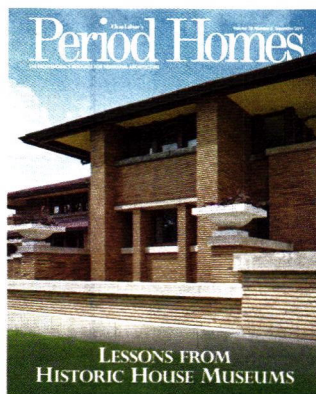
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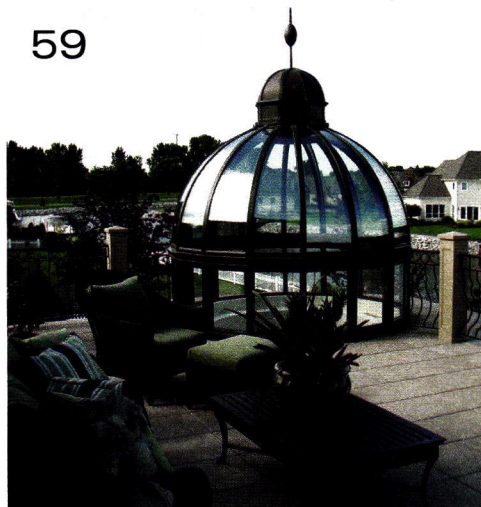
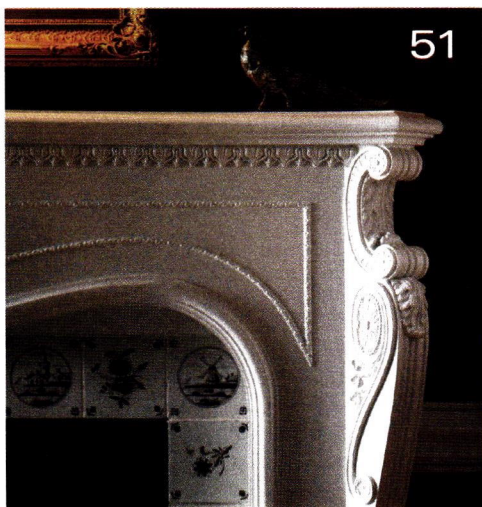
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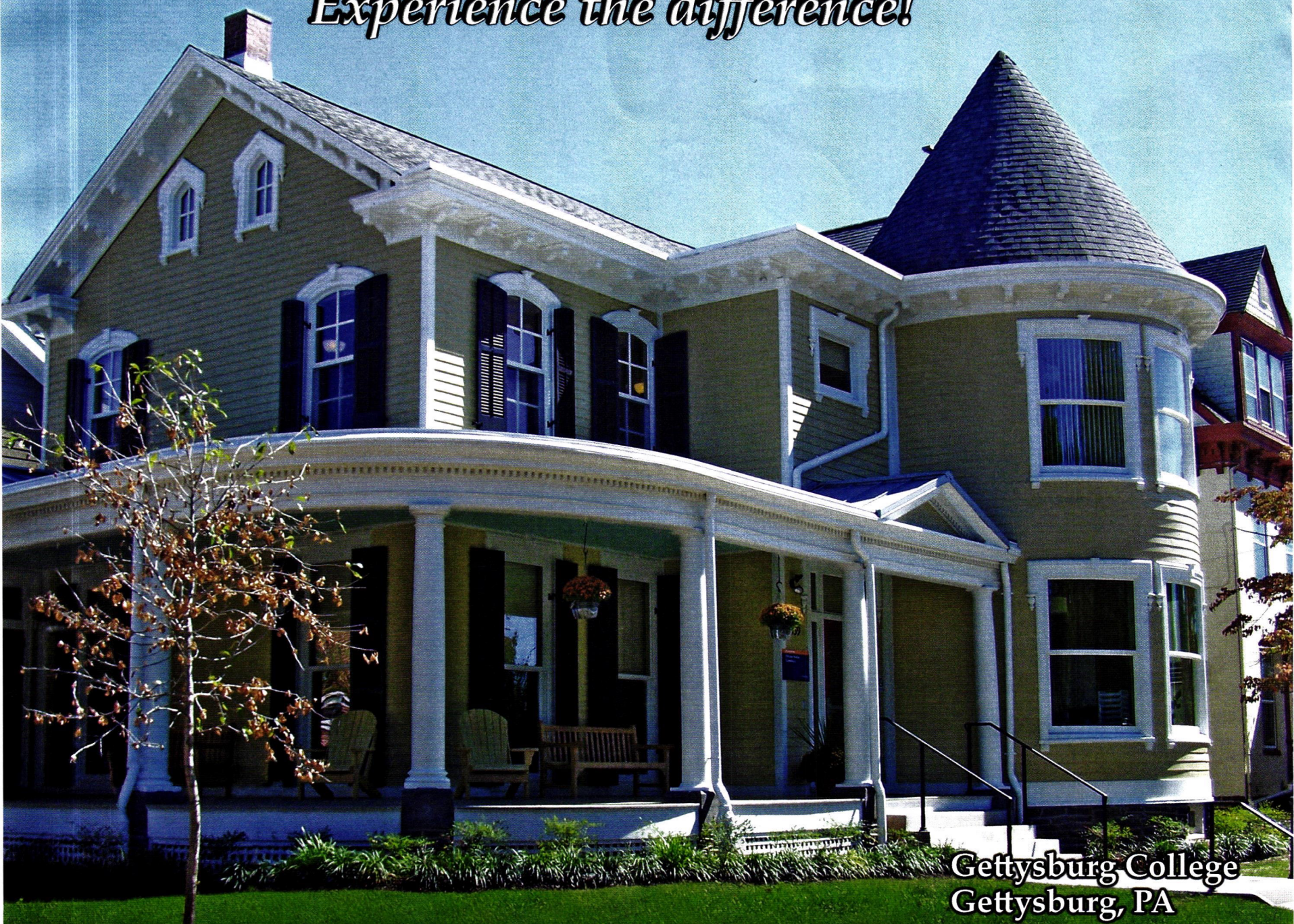


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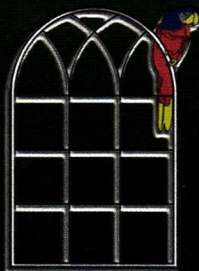
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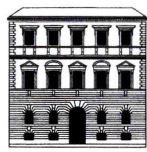
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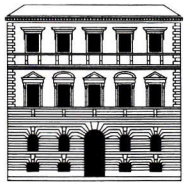
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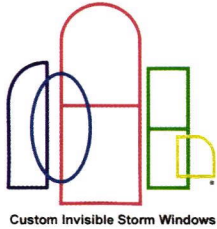




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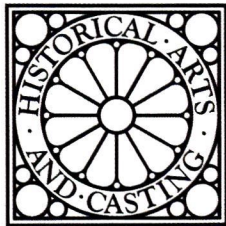
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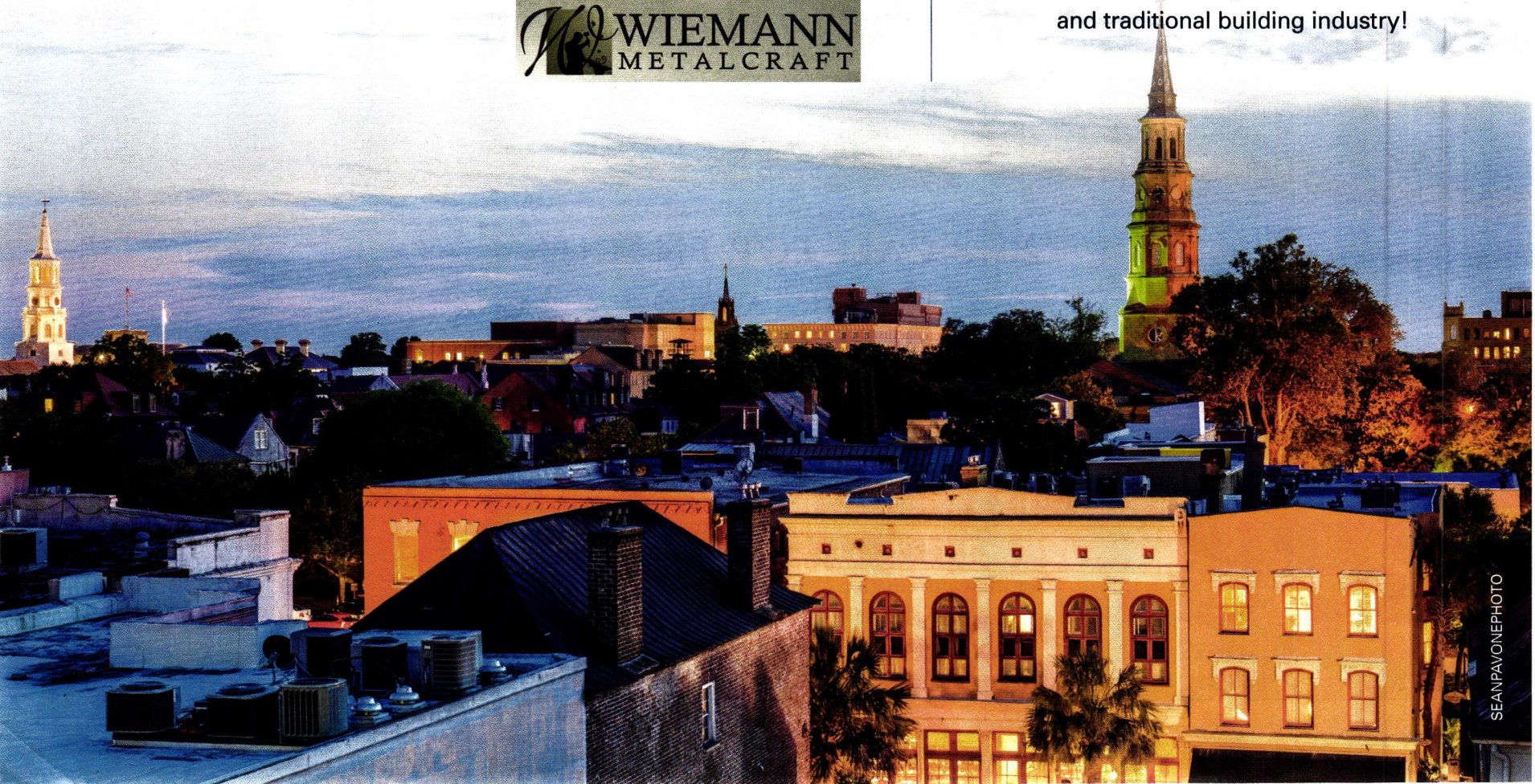
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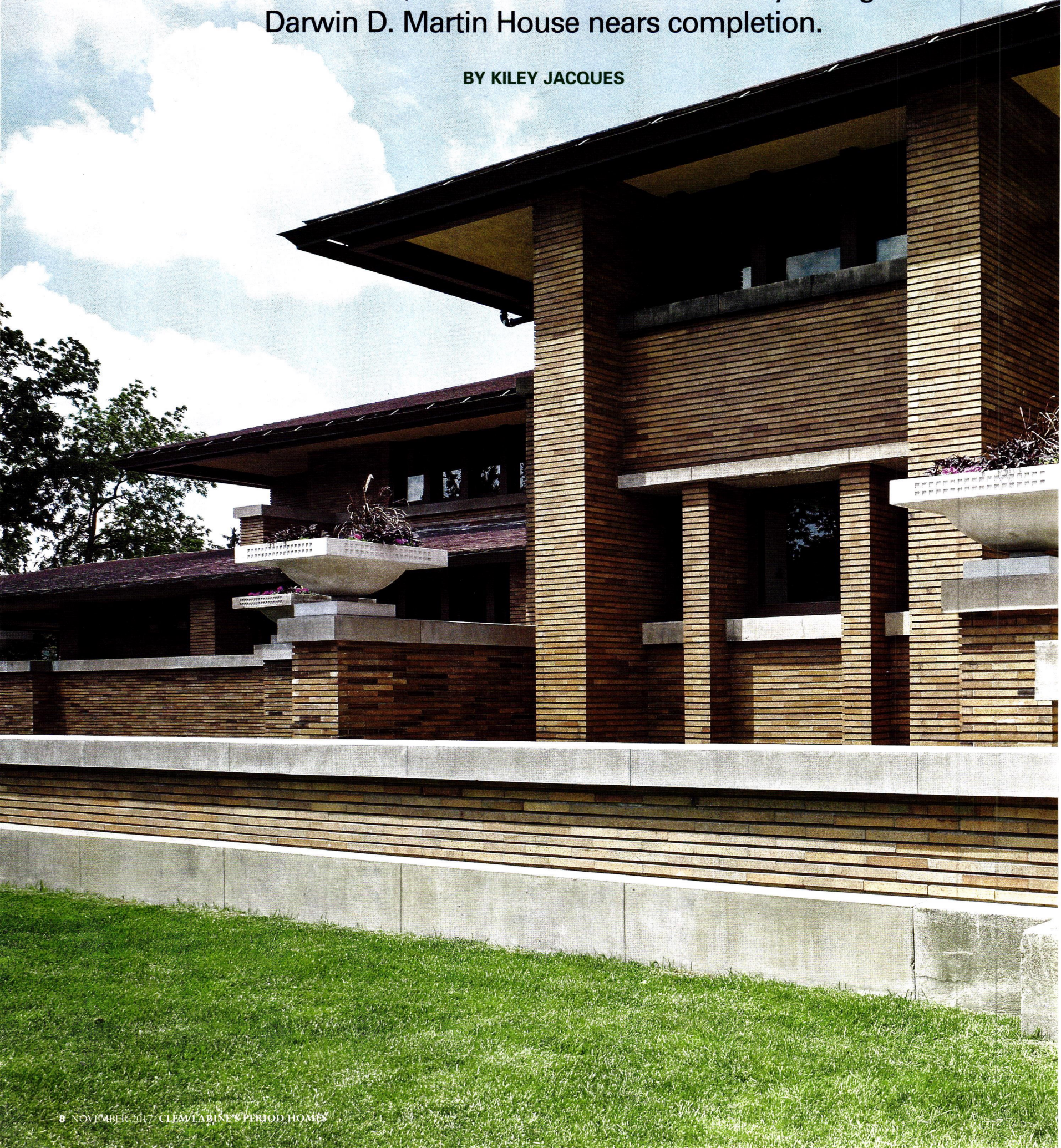
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# Doing Right by Wright

After two decades, the restoration of Frank Lloyd Wright's Darwin D. Martin House nears completion.

BY KILEY JACQUES







**LEFT: Exterior view of Martin House with restoration complete. The new reconstructed garden wall is in foreground.** Photo by Biff Henrich.

**F**rank Lloyd Wright, arguably the most influential architect of the 20th century, is distinguished for the genius ways in which he wed the built environment with its natural environs. The Darwin D. Martin House (1903–1905) is a prime example of that genius. In fact, the 1.5-acre property is considered one of Wright’s crowning Prairie-style achievements. The National Historic Landmark is located in the Parkside Historic District of Buffalo, New York, and was commissioned by 37-year-old Martin, a self-made billionaire and secretary of the Larkin Soap Company. Martin and his wife, Isabelle, lived in the home from 1905 to 1937, after which time it remained vacant for 17 years.

After decades of neglect and subsequent states of ownership resulting in partial demolition, the property found its savior. In 1992, the Martin House Restoration Corporation (MHRC) began raising the necessary funds to oversee the property’s complete restoration. Major work began in 1997, and in 2009, the Eleanor and Wilson Greatbatch Pavilion was opened to the public as a visitor center. The \$50 billion project goal is to restore the entire property to its 1907 state for use as a public museum.

The residential complex comprises six interconnected buildings: the Martin House, the George Barton House—where Martin’s sister and brother-in-law once lived—a carriage house, a conservatory, the pavilion, and a gardener’s cottage, which was added in 1908. Other significant structures include a pergola connecting the Martin House to the conservatory, and a greenhouse.

The Martin House demonstrates the strong horizontal planes, deep overhangs, cantilevered roof, grounded foundation, and central hearth for which Wright was famed. To date, its exterior reconstruction and renovations are complete. The next phase, now underway, is focused on the interiors. (It is significant to note that no other Wright site has undergone such degradation and remained standing.)

The home’s *pièce de résistance* is the wisteria mosaic fireplace. Though fireplaces feature prominently in Wright’s residential designs, few included a mosaic element. The 360-degree glass work spans all four walls of the double-sided fireplace, which provides a spatial divide between the entry and main living area. Wright’s beloved bronze, gold, and green palette colors the patterns of winding wisteria vines—a natural element found in the exterior landscape. Most of the original mosaic was lost to damage that occurred during the 17-year vacancy, though salvaged tiles were incorporated into the replicated mosaic. The restoration took two years to complete, and was the purview of Botti Studio of Architectural Arts—a family-operated business with roots that date back to the 16th century—in collaboration with HHL Architects.





**ABOVE:** Original Wright designed furniture is on display along the west wall of reception room. Photo by Biff Henrich.

**TOP:** The view of "light unit" shows the restored wood cabinetry and interior brick work with gilded mortar joints. Pairs of replica light sconces flank casement windows with Wright designed art glass. Photo by Biff Henrich.

**MIDDLE:** An axial view from restored front entry of Martin House looks north through the pergola toward the conservatory. Restoration efforts included faithful reproduction of wall finishes and furnishings, including Japanese prints given to the Martins by Wright. Photo by Sandra Kicman.

Spearheaded by founding Architect, Theodore Lownie, HHL Architects initially joined the project in the early 1990s, when the University of Buffalo owned the property. The firm was called in to assist with the reparation of a second-floor glass porch, which evolved into a project to restore the roof on the 50,000-square-foot Martin House. "It's almost a hybrid between a commercial building with concrete and steel components, and a lot of [more residential] wood framing," notes Matthew Meier, AIA. Replicating building materials, which during Wright's time would have been fairly con-

ventional and easily found, proved challenging. For the terra cotta roof shingles, for example, they used a 300-year-old company based in France that makes shingles by hand. "We couldn't re-create them using the original manufacturer because they don't make them that way anymore," Meier explains.

Project manager Jamie Robideau describes the impact the materials had on construction: "There's a learning curve . . . [today's] workforce hasn't worked with this type of terra cotta tile or plaster or style of masonry. They had to use special mortars and rake the joints in the manner needed for this project. Our





Restored veranda doors at east end of living room. Natural light filters through Wright's restored Art glass skylight above. Photo by Biff Henrich.

masons, roofers, plasterers, and woodworkers all had to get acquainted with older methods or create new methods to mimic what [the original builders] were able to achieve.”

The house includes 394 works of glass art designed by Wright—more than any of his other projects.

Art glass pieces, which Wright referred to as “light screens,” were vital to his Prairie style. They feature in windows, doors, skylights, and laylights or “false” skylights that run horizontally and are electrically illuminated. This project is home to the

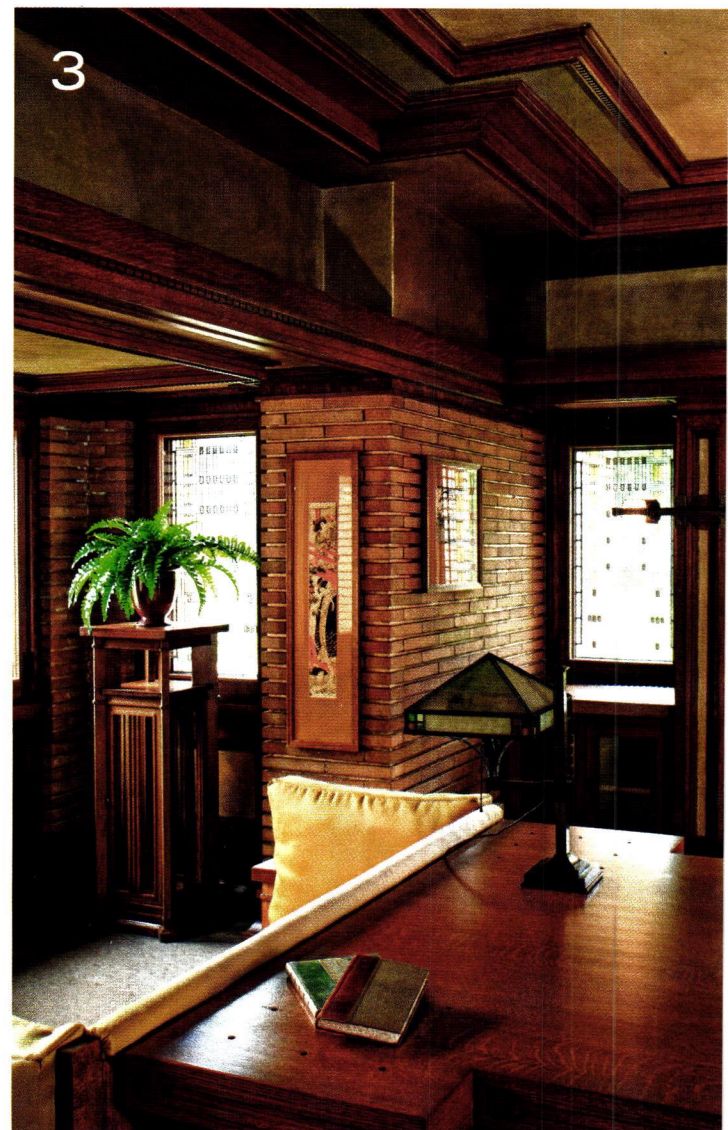
“Tree of Life” windows—Wright’s most famous glass work. Alone, it contains 750 individual panes of glass. The design intent was to connect the inside experience to the natural world beyond; Wright used casement windows because they literally open into the landscape, and invite it in.

“It’s a complicated facility,” says Meier. “Everything about the architecture and the finishes was integrated—the trim was part of the structure, and the exposed brick within the house was also part of the structure. Back then, that was a foreign [idea].” He cites the multiple built-in ele-

ments—some of which housed radiators, others books, chinaware, and kitchen cabinetry. “This was really his first signature Prairie house that integrated everything—the walls, the ceilings, the inside and outside, the furnishings. The dining room table was built no differently than the wall trim.”

Wright designed all of the furniture and selected the artwork—the team worked to both restore the pieces still on hand and to re-create all of the missing components including fabrics, color washes, and finishes, which Meier describes as an “almost archeological” process.





**1: View of restored living room complete with furniture, art glass, and lighting designed by Wright for the Martin House. This area of the home suffered significant water damage during the time the house sat vacant. Photo by KC Kratt.**

**2: View of dining room with Wright designed table and chairs. The restoration of this**

**and many other rooms required the artistic blending of new and restored wood trim. Photo by KC Kratt.**

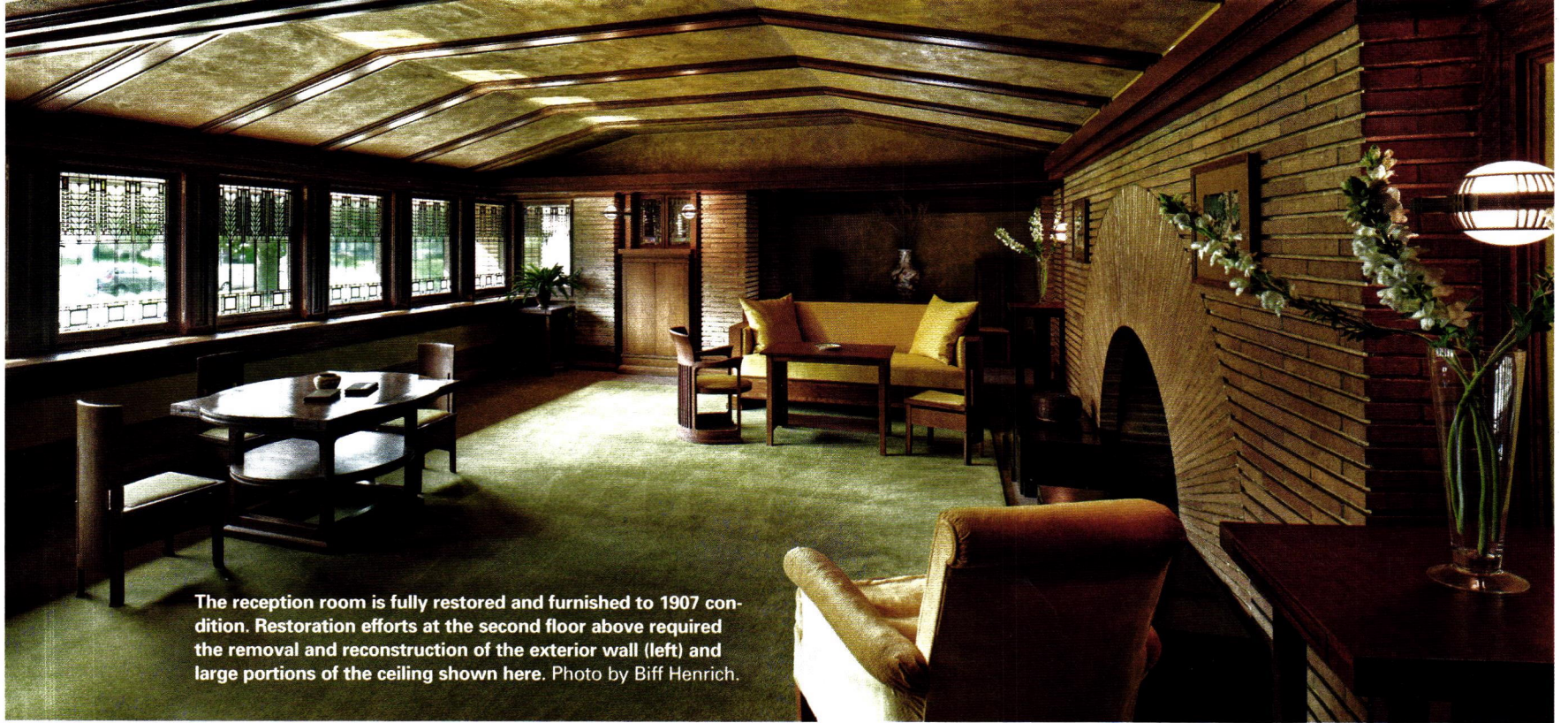
**3: View of library. As with the rest of the home, the decorative plaster finishes were faithfully recreated following laboratory analysis of original paint layers. Photo by KC Kratt.**



As the landscape is integral to all Frank Lloyd Wright designs, MHRC is currently planning for the rehabilitation of the property's historic grounds and gardens. The strategy for the preservation and management of the landscape is based on a recently published planning document, called the Cultural Landscape Report (CLR), which was produced by Bayer Landscape Architecture, PLLC, in consultation with MHRC and HHL Architects. "The CLR establishes the Martin House landscape as an important contributing attribute to the overall significance of the historic property," says MHRC Executive Director Mary F. Roberts. "An accurately documented and rehabilitated landscape is vitally important and lies at the heart of the historic restoration of one of New York State's most prominent architectural icons." ■

**LEFT: The Visitor Center. Photo by Iwan Baan.**



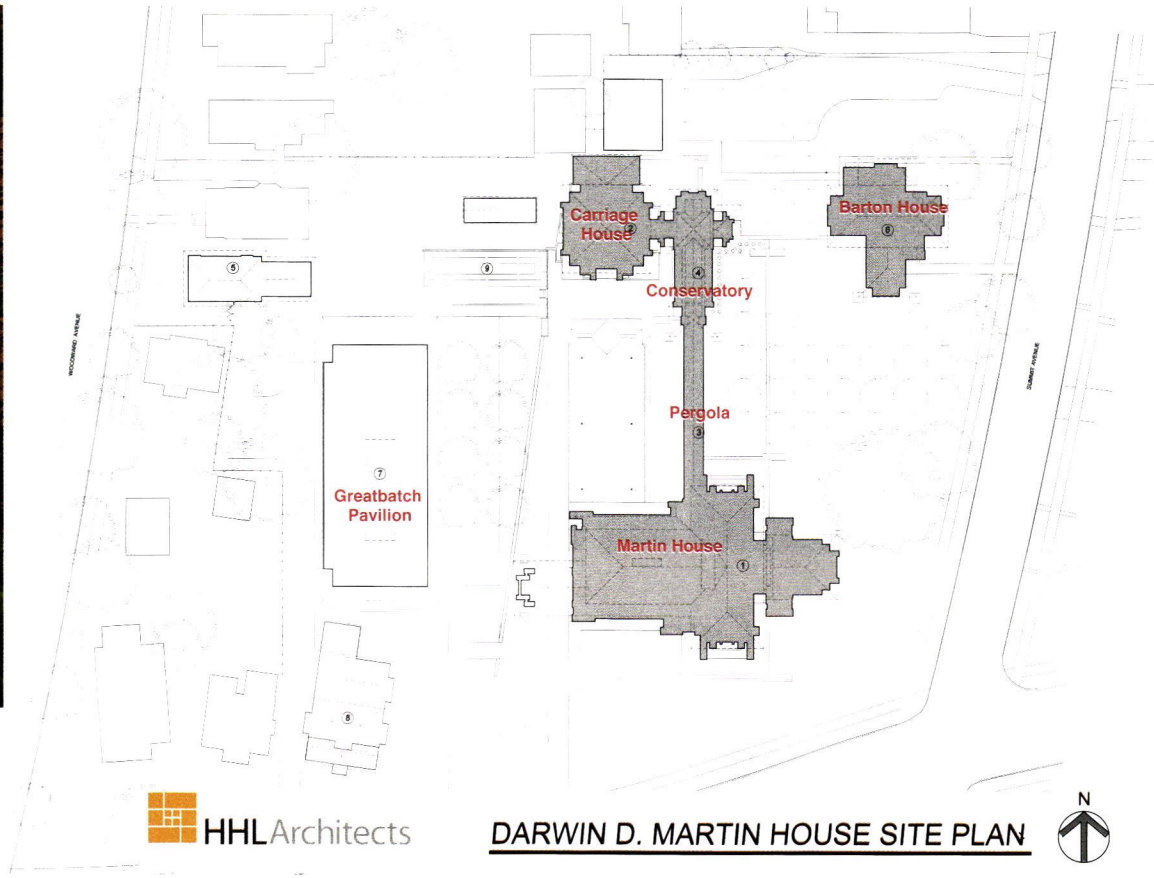


The reception room is fully restored and furnished to 1907 condition. Restoration efforts at the second floor above required the removal and reconstruction of the exterior wall (left) and large portions of the ceiling shown here. Photo by Biff Henrich.

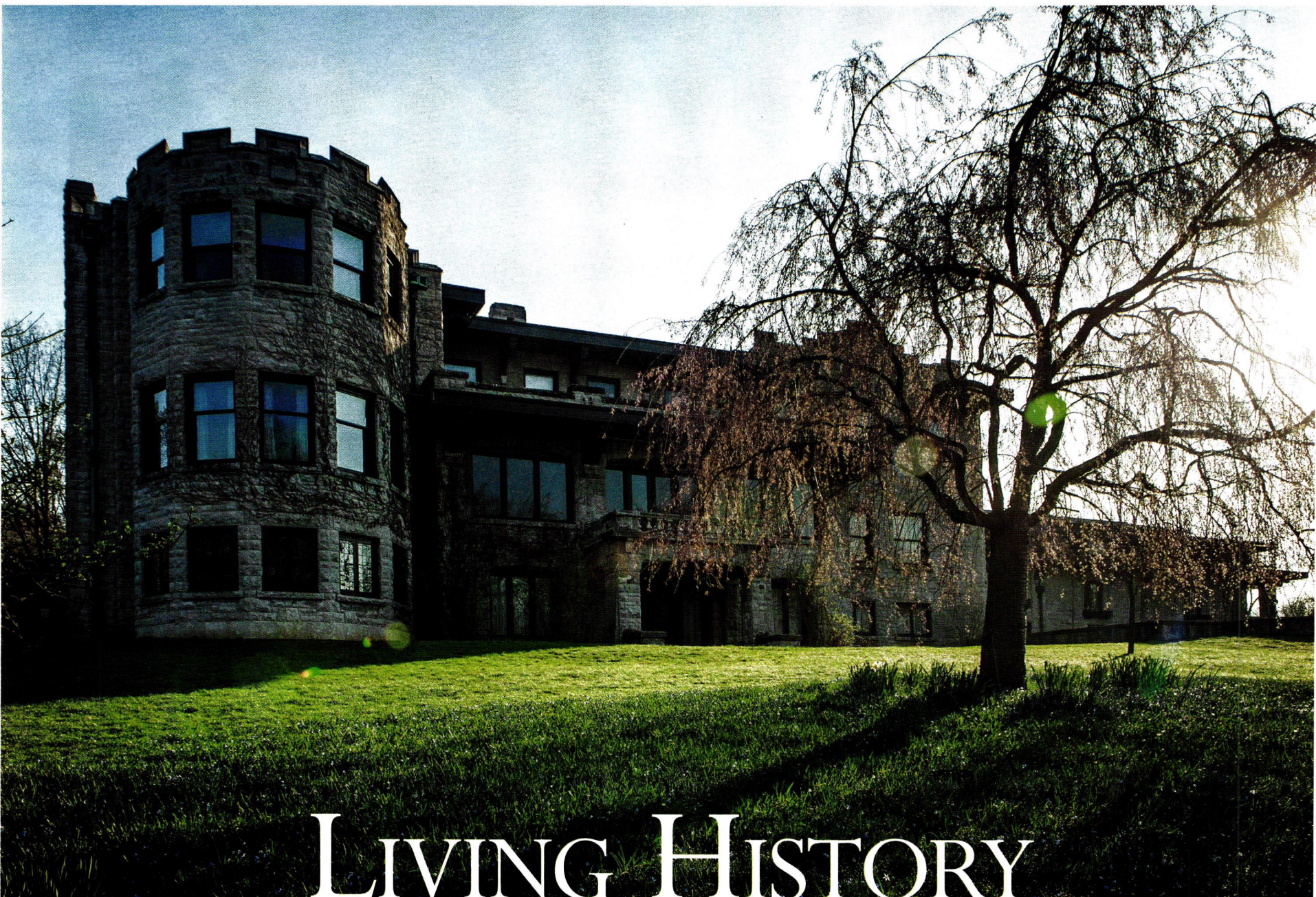


ABOVE: Interior view of reconstructed conservatory. A replica "Nike of Samothrace" statue completes the recreation. Photo by Biff Henrich.

RIGHT: Rendering of the property.







# LIVING HISTORY

Once home to Henry and Clara Ford, Fair Lane is undergoing a restoration of epic proportions.

BY KILEY JACQUES



**TOP:** Henry and Clara Ford completed their 31,000-square-foot dream house called Fair Lane in 1915. Photo by John F. Martin.

**LEFT:** Built on over 1,400 acres of farmland in Dearborn, Michigan, Fair Lane was the Fords' home for more than 30 years and is just miles from the Ford Motor Co. empire. Photo by John F. Martin.

**OPPOSITE TOP:** Conservators from Atlanta, Georgia-based Rosebud Company are working to restore the estate's more than 13,740 square feet of aged oak floors using a passive refinishing process. Photo by John F. Martin.

**OPPOSITE:** Layers of paint have hidden the beauty of Fair Lane's living room and music room walls for more than 77 years. Artisans from Historic Surfaces LLC continue to peel away those layers to reveal the original beautiful multi-toned inlaid French walnut. Photo by John F. Martin.





**T**he 1915 house that Henry and Clara Ford built on the Rouge River in Dearborn, Michigan, is an intriguing blend of Midwestern Prairie School and English country manor styles. Measuring 31,000 square feet, Fair Lane is one of the first historic sites to be designated a National Historic Landmark. And it is in the midst of a major renovation.

In the Fords' day, the 1,300-acre estate comprised a working farm, private garage and laboratory, greenhouse, indoor pool, skating house, bowling alley, pony barn, hydro-electric powerhouse and dam, and staff cottages—all surrounded by grounds designed by landscape architect Jens Jenson.

Upon Clara's death in 1950—three years after Henry's—most of the estate's furnishings were sold at auction. In 1951, the Ford Motor Co. bought the property and used it for offices and archives until 1956, whereupon the Fords' grandson, Henry Ford II, helped transfer the estate to the University of Michigan to serve as a campus. Ultimately, it was closed to the public due to its deteriorating condition and, in 2013, the University transferred ownership to the newly formed Henry Ford Estate, Inc.—the nonprofit now helping the restoration.

## PROJECT PHASES

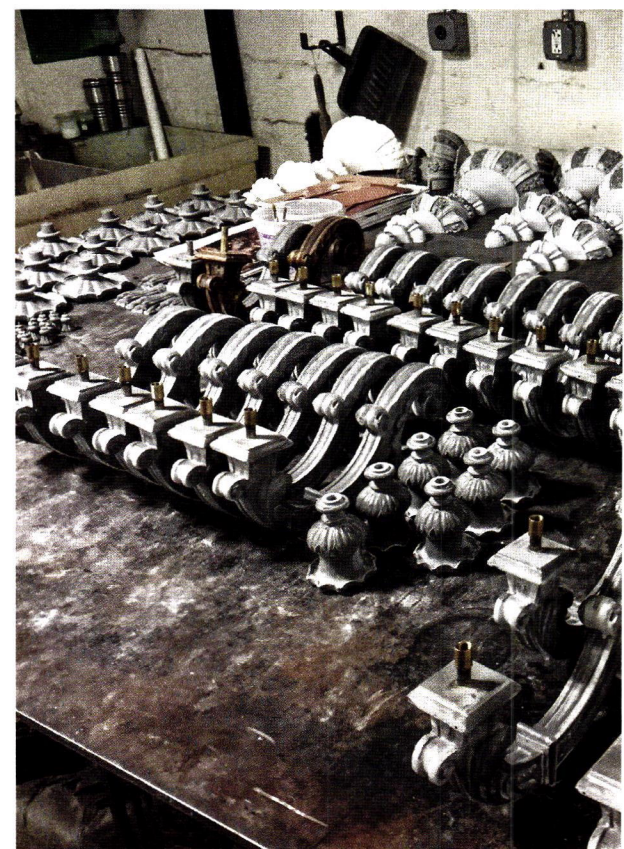
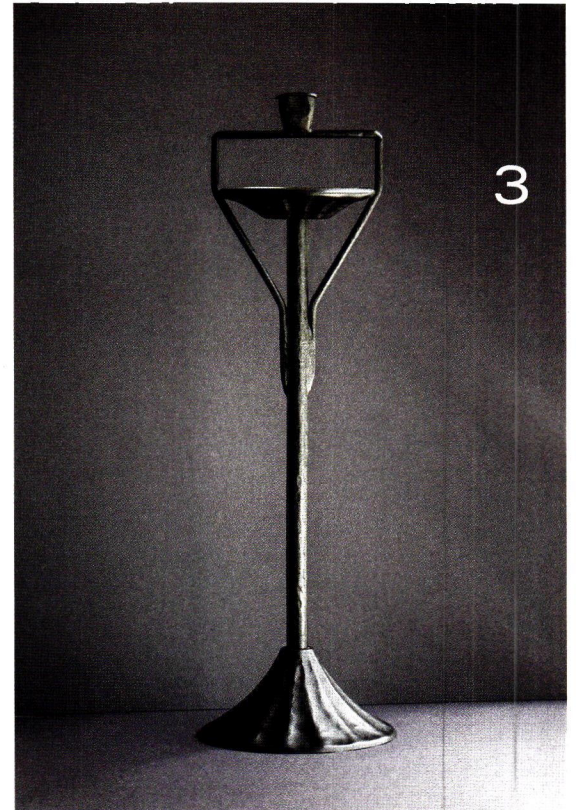
Given the scale of the project, it was broken into phases, the first of which began in 2014 and focused on urgently needed infrastructure repairs; these



included redoing the roofs and foundation of both the main house and the 9,000-square-foot powerhouse, as well as rebuilding a retaining wall along the river. Second came the meticulous restoration of the first-floor formal rooms, namely the living room, billiard room, music room, sun porch, library, dining room, and entry foyer; their restoration is set to be com-

pleted by the end of this year. Next, they will start populating those rooms with furnishings. The final phase will concentrate on the last of the 57 rooms. "We hope by the end of 2020 to have all of the rooms restored, and about 75 percent of the furnishings done," says Mark Heppner, vice president for historic resources at Historic Ford Estates.





An expert team of historians and artisans is working to remove over 70 years of wear and tear. Then, they'll create replicas of the original décor. At their disposal are original photographs of each room, receipts for purchases made in 1915, original catalogs, letters, and other correspondence. They also conduct microscopic and chemical analyses to gather as much information about the original rooms and furnishings as possible. "You'd like everything to be an exact science, but none of it is an exact science," notes Heppner. "At the end of the day, the foundation of everything we are doing is solid scholarly research . . . to paint the clearest picture of what [this home] looked like—the intent, materials, artisan[ship]. But it is never a 100 percent filled-in puzzle." It is, however, impressively close.

### PROJECT ARTISANS

One of the artisans working on the project is Matt

White, who, together with his brother Jon, owns Heritage Metalworks, the company charged with the lighting for the library, billiards room, and music room. "They have great archived photos, literature, and documentation showing us a roadmap of what we needed to make," says Matt. "They were looking to us to interpret what was there."

Part of their work required "filling in the blanks." Blurred photographs omitted the refined details that characterized lighting fixtures by Sterling Bronze Co. and Caldwell & Co.—two companies from which many of the original fixtures were purchased. The Whites looked to their archived work, held by the Smithsonian Museum, to make decisions about how to fill in those blanks. Because those photos are black and white, determining finishes was a challenge. They researched metal finishes and fabrication processes of the period, and reviewed purchase receipts from Sterling Bronze Co., which

often specified finishes. Additionally, by referencing millwork, molding, plaster work, and other key points in the library, they were able to determine the size of a missing chandelier and scones. It's this kind of sleuth work that makes the project so demanding and rewarding.

Reconstituting the cold-cast and gilded music room scones and wrought-iron smoking stands required a mix of techniques. In some cases, the team used 3-D printing to form design plans; other times, hand sculpting was used. Pieces were cast using the lost wax process, which can pick up highly refined details, and is effective for lending a feeling of age.

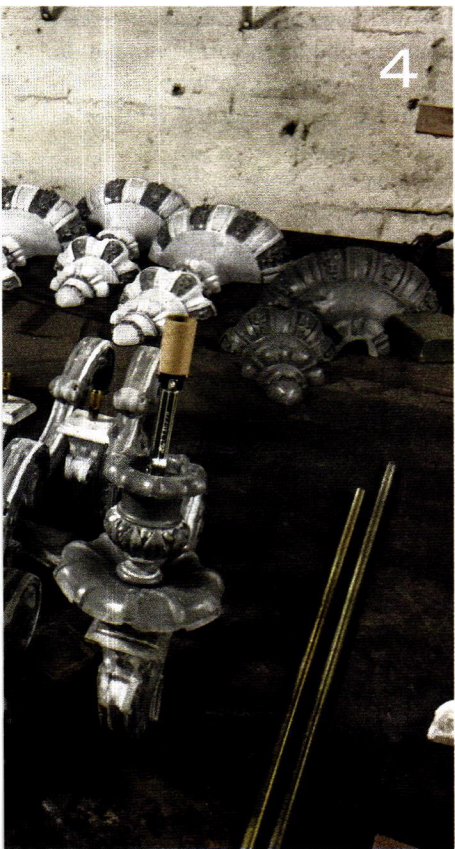
### RESTORATION PROCESS

Heppner says practicing patience is key to the painstaking restoration process. He also stresses the value of the relationships formed with the tradespeople





4



**1:** Fair Lane's music room as it appeared in 1939 after Clara Ford decided to remodel and paint the wall a putty color. Photo by John F. Martin.

**2:** Restoration and repairs to Fair Lane began in 2014. Photo by John F. Martin.

**3:** The forged iron smoke stand was reproduced by Heritage Metalworks from archive photos of Fair Lane's sun porch and lounge. Photo by John F. Martin.

**4:** Sconce arms for the music room were created by Heritage Metalworks. They were cold cast to pick up carving texture of original bobeches and bodies - after pattern work and casting but prior to adding a painted finish. Photo by John F. Martin.

**5:** Austin Eighmey of Historic Services LLC removes paint from the window frames in the music room. Photo by John F. Martin.



Pennsylvania-based Heritage Metalworks reproduced the estate's library chandelier solely from archive photos and finished it to match the actual invoice from the original maker. Photo courtesy of Heritage Metalworks.





**COUNTER-CLOCKWISE FROM ABOVE:** Artisans from Historic Surfaces LLC apply aluminum leaf to the ceiling in Fair Lane's main hall. Photo by John F. Martin.

Fair Lane's white oak floors were laid in a herringbone pattern, including staircases and closets. Photo by John F. Martin.

Conservator Mark Gervasi performs detailed repairs to Fair Lane's floors. Photo by John F. Martin.

Conservators work to repair the wood floors in between Fair Lane's living and dining rooms. Photo by John F. Martin.

Historic Surfaces LLC worked to remove layers of cream paint from the ceiling, stabilize and repair the plaster, and refinish it with a beautiful glazing to match the original that Henry and Clara commissioned to complement the rich wood walls. Photo by John F. Martin.

working on the project. "We are celebrating the arts, crafts, and trades of the past as well as those of the present and the future," he says, adding that he expects people working on the project to see themselves as invested partners willing to go to extreme lengths to get things right. "They have to be passionate about what they do."

Forging relationships with the right tradespeople also makes it possible to employ best practices. Heppner cites the example of a hardwood floor restoration expert who uses a passive refinishing technique to remove layers of stain and wax to reveal the original floors, which he then treats with oils used at the time they were laid. "The history and heritage are in the wood floors, and by sanding them you lose all that history, and you are weakening the floor," Heppner explains, adding that, were it not for that expert input, they surely would have sanded the floors.

He also references an unofficial Brunswick Balke collender billiard table expert who suspected the ornate cabinet that stood flush with the wall in the billiards room would have been recessed in Ford's time. After tapping around on the wall behind it, he was proven right. It has since been relegated to its original position in the room—adding yet another authentic detail to the house.

When renovations are complete, Fair Lane will frame the Ford family's story. Visitors will enjoy a house museum experience without boundaries—they will be free to explore all aspects of the home that once meant so much to one of America's great captains of industry. ■











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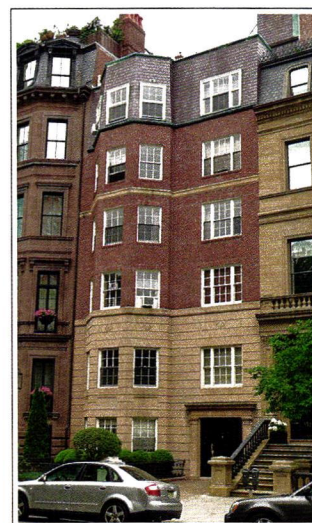




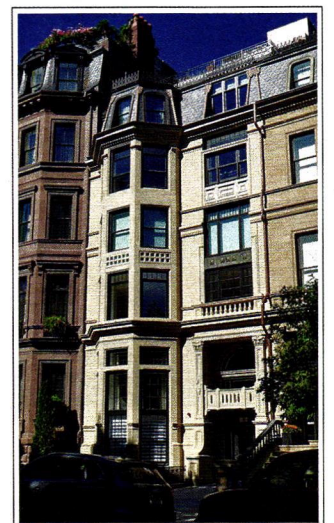
# Reviving a Back Bay Grande Dame

Meyer & Meyer recaptures the spirit of the original design on this beautiful Back Bay townhouse in Boston.

STORY BY EMILY O'BRIEN | PHOTOGRAPHY BY PETER VANDERWARKER



Before



After

ABOVE: Prior to renovation, the building lacked character.

TOP: 9 Commonwealth Avenue's entry once again engages with No. 7 Commonwealth. The new balustrade and fanlight reinforce similarities between the buildings and the pilasters flanking the balustrade are exact replicas.

OPPOSITE: Skillful details and craftsmanship on the new facade blend harmoniously with that of the original twin. The now extinct Nova Scotia limestone was replaced with a creamy buff limestone from Vermont.





**LEFT:** Elongated windows give the illusion of fewer floors. Cornices and horizontal banding combined with other architectural details from 7 Commonwealth visually connect the two buildings.

**OPPOSITE:** Balancing budget and design intent were achieved by utilizing cast resin to create the ornamental braided roping on the restored mansard roof. The buildings are further unified with a crown of intricately detailed wrought iron.

Hoping to recapture the essence of the original building, its owner reached out for help.

Principal Interior Designer of Meyer & Meyer, Inc. Architecture and Interiors Laura Brooks Meyer, says “Our firm welcomed the opportunity to show that the exterior of the Back Bay townhouse could be redesigned to sit appropriately among its historic neighbors while a gut renovation resulted in modern condominiums within.” The firm, which had been carefully selected for the project, had the full backing of the City of Boston Historic Commission.

“The challenge was keeping the additional floor the developer added years ago and designing an exterior that balanced the new exterior with the sister building. Because the floor-to-floor heights were reduced by crowding additional stories into the structure whose overall height remained primarily the same, there was a significant challenge because the later floor plates had to be retained in order to keep the project economically viable,” notes John Meyer.

To help disguise the misalignment of two additional floors, new windows were clustered to elongate their proportions. Using strategically placed enriched cornice lines, belt courses, and stone coursing, the horizontal banding of the two buildings was reconstructed. The top floors look more continuous now that the true mansard style—with scalloped slate and capped matching metalwork and crested wrought iron railing—has been revitalized.

Extensive improvements to the front façade now evoke the grandeur of the initial building, and Meyer & Meyer focused the new features to be indicative of the French Academic style. “As of result of the current renovation, the number of units was decreased from 13 to 6, and the redesign of the exterior restored the building’s symmetry by extending belt courses across the elevation and replicating other masonry details including balustrades and carved limestone panels,” says John Meyer.

A newly designed, elegant two-story entry is equipped with all the bells and whistles it should behold—ornamental detailing, two pilasters flanking the entry, all allowing the above balustrade to reconnect with its sister building. A shallow porch now safeguards the newly recessed vestibule.

The elevator head house was reduced in height and set back from the street view. A new driveway ramp with a covered entry at the rear provides access to underground parking for six cars. Two additional parking spots remained on-grade at the rear of the building. Limestone veneer now replaces the brick and stone cladding.

Meyer & Meyer designed a new rooftop deck for the penthouse unit, in addition to a private terrace along Commonwealth Avenue. Construction cost for the project stayed within the developer’s budget and took just under a year to complete.

“It gives us great satisfaction to know that the original historic aesthetic can be maintained while all new systems and interiors will benefit the owners for years to come,” says Laura Brooks Meyer. ■

**T**he exterior of a seven-story 13-unit townhouse on Commonwealth Avenue, in Boston’s historic Back Bay area, touted as one of the most unspoiled areas of 19th-century American urban design, had seen better days. The townhouse, built in 1861, was originally designed as the symmetrical twin of its neighbor, each with a bay extending through the mansard roof.

In 1870, the townhouse was sold to an importer and crockery dealer and former Mayor of Boston Otis Norcross; it remained in the Norcross family

until 1937, when it was sold to a realty company. Originally built as a single-family home, the new owners eliminated the entry and stairs to create room for two additional floors, forming a total of 13 units. All Nova Scotia limestone on the façade, which is now extinct, was interchanged with marginally detailed brick, stone, and precast concrete. The cornice lines and mansard roof were removed, and with its new under-scaled entry, unusual window proportions and mediocre materials, the building was rendered uncharacteristic of the Back Bay neighborhood.







G.P. Schafer Architect designs this Federal entry for a country house in New York. Note the brass hardware and strap hinges. Photo by Eric Roth.

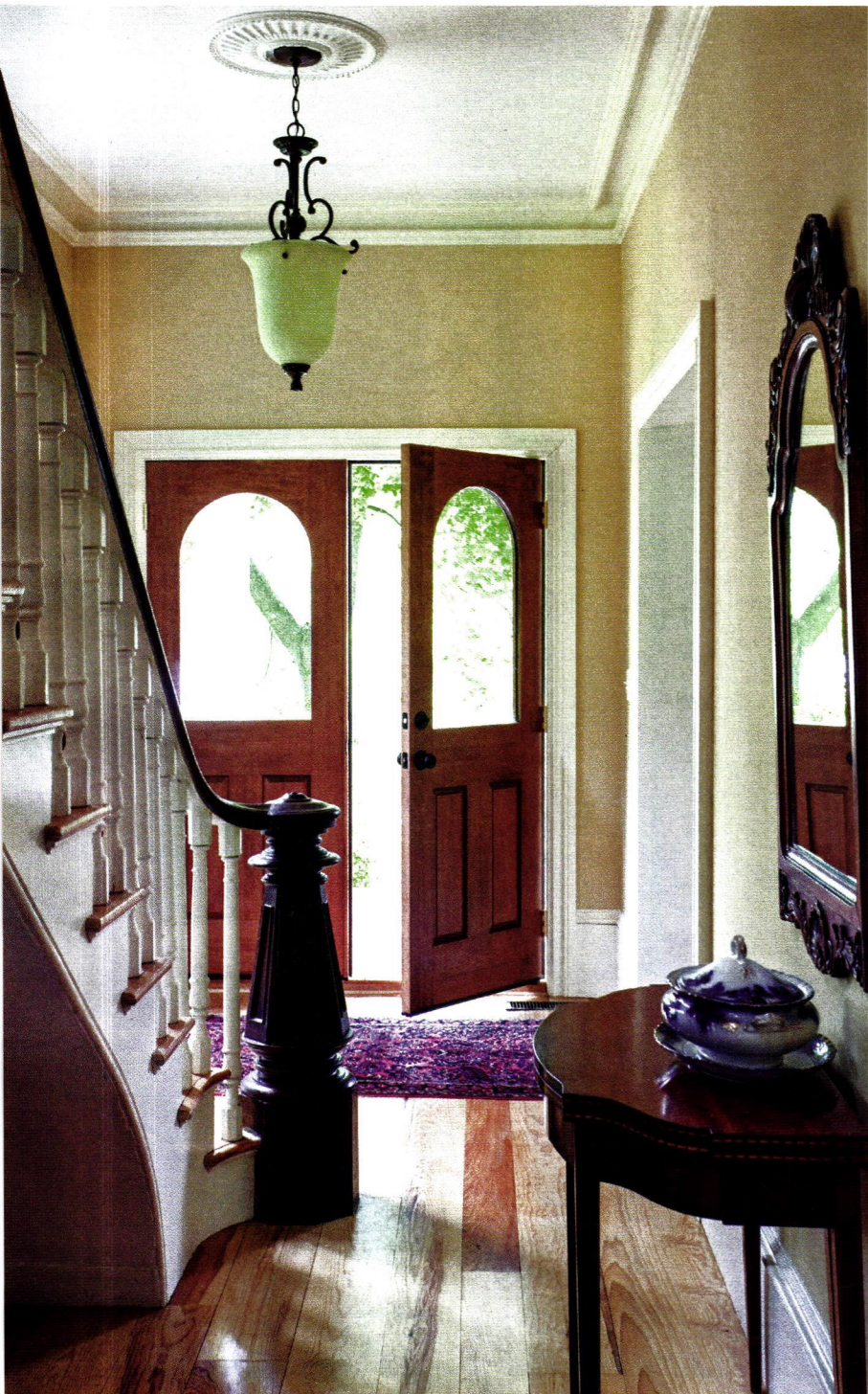
# Making an Entrance

Regardless of its traditional style, the front door, the signature of the home's architecture, is designed to make a grand entrance.

BY NANCY A. RUHLING



**BELOW:** This double door with arched glass window is a hallmark of the Victorian-era style. Photo by Eric Roth.



**ABOVE:** Architect Jim Collins incorporates French doors into this North Carolina home, which floods the interiors with natural light. Photo by Eric Roth.

**I**t is the first element that engages guests before they step inside, it sets the tone for the style of the rest of the period-style house and adds welcoming age-old character and charm.

With the addition of classical millwork and glass side panels and transoms, the front door becomes a signifier of timeless design.

In all styles of traditional architecture, there are a variety of ways to make the entry stand out, whether the door is a plain and simple Shaker or a fancy Victorian Painted Lady.

"It's important to get it right, because where you enter can enhance the entire building," says Wendy Wyncoll, special projects administrator for Historic Doors in Kempton, Pennsylvania, which designs and makes period-style custom doors. "It's a great way to make a first impression."

Shelby Vanderwilt, entry door product specialist

for Pella, agrees, adding that "the entry door should have curb appeal. It's a statement piece. More attention is being paid to front doors, and traditional homes can distinguish themselves with bold entry doors."

The choice, Wyncoll adds, is becoming even more crucial because front entries are getting wider, taller and more sophisticated in style.

Vanderwilt notes that "we're seeing 8-foot- and 9-foot-tall entry doors. Even side doors are now that tall. And we're seeing bigger hardware to match the new heights and widths."

#### **MATERIALS**

Although period-style doors are available in various materials, including aluminum cladding and steel, wood generally is the preferred choice for full-scale historic restorations and for homes where authenticity is desired.

"Mahogany is the most popular because of its

durability," says Ron Safford, president of Parrett Windows & Doors in Dorchester, Wisconsin, which manufactures custom-crafted doors, grills and accessories. "It has a lot of character and is pleasing to the eye."

White oak, Douglas fir and pine also are top choices, according to Safford.

Wyncoll says customers choose wood because "it's natural, authentic, and a great insulator."

Pella's Architecture Series offers wood entry doors as well as high-end Fiberglas-skin doors.

"Our wood doors have custom capability, but the Fiberglas models are easier to maintain and are a little bit less expensive than wood so they are slightly more popular," Vanderwilt says. "Real wood is used to make the grain pattern on the Fiberglas doors so the graining appears natural. They are paintable and stainable just like wood or can come painted or stained straight from our factory."





**ABOVE:** The Tudor-style door echoes the trim on the entryway. Photo by Eric Roth.

## COLORS AND STAINS

The choice of paint or stain depends on the architectural style of the house and, to a lesser degree, the preference of the owner.

“With my customers, a natural finish is most popular,” Safford says. “A clear coat allows you to see the beauty and warmth of the wood. When people ask for colors, the palette is all over the place, but pure black and pure white are popular.”

Pella, which offers 27 paint colors, is expanding its seven-option factory-stain choices.

“We are adding wheat and charcoal,” says C.J. Osborn, entry door product manager. “Wheat, when paired with a medium-tone stain on the siding of a Craftsman house, creates a natural yet noticeable contrast with the front door. And charcoal is versatile in a way that makes it an excellent choice for front doors on all home styles.”

Even if the door is stained, contrasting paint colors allow the trim to become a defining feature.

“The trim should complement, not overwhelm,” Safford says. “Some people choose contrasting trim or a keystone or plinth block on the top of the radius as an accent.”

## HARDWARE

While traditional polished brass hardware is still a top choice, homeowners are starting to request different finishes.

“Recently, we are seeing a bigger request for muted or brushed,” Vanderwilt says.

At Parrett, the most popular orders are brass, bronze, oil-rubbed bronze and nickel finish (bronze finished in a silver color).



## SIDELIGHTS AND TRANSOMS

The new bigger doors are ideal bases for surrounding sidelights and transoms as well as columns and capitals and pilasters and porticos.

“We’re seeing a lot of sidelights and transoms because it’s a specialty for us,” Wyncoll says, adding that Historic Doors creates architectural doors and millwork for site-specific needs.

In most cases, Safford says, the panels have insulated glass.

Decorative glass dominates, he adds, because not only is it attractive but it also provides privacy.

“People want the glass options to be a statement piece,” Vanderwilt says, adding that this can be something as simple as a wrought-iron panel. “Frosted glass is being used as a bridge between contemporary and traditional styles for a more transitional look.”

Patterned glass, Wyncoll adds, is a subtle way to add texture.

Safford says divided light, where a grill pattern is created with separate panes of glass, is an attractive option.

“There’s an equal demand for simulated divided light, where the grill bars are sandwiched between two full panes because it’s less costly,” he says, adding that Parrett is one of the few manufacturers that still offers authentic divided light. “With complicated patterns, there can be a significant cost difference.”

## SCREEN DOORS

Screen doors are a simple way to add style or dress up an ordinary entrance at a fraction of the cost of a period-style wooden front door.

They are available not only in standard rectangular shapes but also in arch-top and round-top styles and can be painted or stained to blend in or stand out.

“The simplest screen door doesn’t take away





**LEFT:** Sidelights in the Federal style give this house a look of authenticity. Photo by Eric Roth.

**BELOW:** Pella designs doors with Arts & Crafts detailing. Photo courtesy of Pella.



from the entry door when it's made of the same wood and the same finish," says **Ciro Coppa**, founder of Coppa Woodworking in San Pedro, California, which sells 350 custom-built, hand-crafted styles. "They give ventilation and a view."

Coppa's doors are fitted with Phifer Ultravue, a screening material that's virtually invisible so as not to obscure the architecture of the front door.

"People who buy plain-Jane entry doors will buy a fancier screen door to balance and get a traditional-style look," he says. "We make custom doors with all kinds of designs — dolphins, palm trees, dogs. One customer was a retired Texas Ranger. He had us replicate his badge for the center of the door."

When Historic Doors customers request a screen door, the company creates designs that are compatible with the custom front door.

"We only do wood frames and bronze screening," Wyncoll says. ■





Beacon Hill in Boston is home to several Federal townhouses by Charles Bulfinch. All photos by Eric Roth.



# American Masterworks

The hallmarks of the Federal Style, 1780-1820

BY JOHN R. TSCHIRCH, ARCHITECTURAL HISTORIAN

**S**imple elegance, perfect proportion, classical detail. These are the essence of the Federal style in architecture, interiors, and the decorative arts in the period 1780 to 1820, when the United States was a new nation looking to establish its own cultural identity. It is a remarkable period in history when Americans mastered classical design and made it their own.

Along the eastern seaboard, maritime communities growing rich on trade were ready to display both their wealth and taste. From Portland, Maine, to Charleston, South Carolina, architects, woodworkers, plasterers, masons, paperhangers, and upholsterers produced houses and interiors of extraordinary beauty and refinement. These designers and craftsmen were inspired by the classical forms and ornament of the Greek and Roman past as well as the newly fashionable English works of Robert and James Adam. Among the leaders in this artistic flowering were the architects Charles Bulfinch, Samuel McIntire and Russell Warren, to name just a few. Each of these talented individuals had an unerring eye for clean lines, flat surfaces, the subtle use of ornament and the sublime use of oval shapes for entire rooms, staircases and door fanlights. In their hands, less was truly more.

Charles Bulfinch (1763-1844) worked in both Boston and Washington, D.C. His most prominent project in New England was the Massachusetts State House (1789) on Beacon Hill in Boston. The building's golden dome, inspired by ancient Roman temples, dominates the city's skyline and fulfilled Bulfinch's vision to make it a classical metropolis. The rich, powerful, and socially prominent then began to settle nearby. In his three houses for Harrison Gray Otis, built in 1796, 1800, and 1806 on Beacon Hill and on Beacon Street, Bulfinch's simply elegant Federal Style defined the character of Boston's most fashionable district. The first feature to capture one's attention in these houses are the fanlight doors. These are the hallmarks of the Federal style. Based on a half oval, these over-door windows contain numerous versions of delicate tracery in wood and/or metal, creating a fan-like shape. Set against plain brick walls, these fanlights served as the centerpiece of a building. Slender classical columns framed these masterful entrances, focusing attention on the fanlight. In the evening, the tracery caught the interior lighting, creating a magical web-like pattern. Today, one can still wander the streets of Beacon Hill and be thus entertained and enchanted by the discreet show put on by these doors.

Salem, Massachusetts, offers another remarkably intact Federal era neighborhood known as the McIntire District. The great mercantile families of Salem tired of houses too close to commercial



Sally DeGan principal of SpaceCraft Architecture restored this Beacon Hill Federal rowhouse. The entryway has classic sidelights and transom—hallmarks of the Federal style.





A view into the living room. Note the classical detailing throughout the rooms.



wharves and chose in the early 1800s to relocate to broad new tree lined streets. Essex, Federal, and, most distinguished of them all, Chestnut Street, comprise a Federal era time capsule. Although many accomplished builders worked in the area, the name of Samuel McIntire (1757-1811) is legendary. Born in Salem, McIntire rose to become a superlative wood-carver, architect and furniture maker. Such was his influence, and ability, that the entire Federal-era district is named in his honor. He designed several fine houses and public buildings, among them Hamilton Hall (1805), but his masterpiece in the Gardner Pingree House (1804) on Essex Street. The house is a simple three story cube in red brick with a centrally placed door featuring a fanlight with gilded metalwork, a rather grand gesture. The gilding bespoke of the position of the Gardner family who commissioned their house at the height of Salem's prosperity as a commercial seaport. McIntire also produced delicate wood carvings for the interior, notably the sheaves of wheat and garlands of flowers for the fireplace mantels.

While Bulfinch and McIntire developed a refined form of architecture and decoration in Massachusetts, something very different was afoot in Bristol, Rhode Island. George de Wolf, a general and one of the wealthiest seafarers and slave traders in the nation, engaged Rhode Island born Russell Warren (1783-1860) to build a house in the center of town. With four soaring Corinthian columns, floor to ceiling windows and elaborately patterned railings, Linden Place is one of the most opulent versions of the Federal style in the country. The front door is surmounted by a fine fanlight, which, in turn, is topped by a fanlight window on the second floor above. A series of ovals and half-ovals interlock within these windows, conjuring up the most intricate patterns. It is a tour de force.

New England's merchant oligarchs were important early patrons of Federal designers but Southern planters were also quick to produce their own versions of the style, one of the best examples being the Nathaniel Russell House in Charleston, South Carolina. The main façade is an understated affair with two windows at either side of a beautifully proportioned door. Inside, a true masterpiece awaits. Oval rooms are placed at the very center of each floor. This shape especially appealed to Federal-era designers for its elegance and adaptability. An oval form may be elongated in a way a pure circle can not. The oval was the basis for fanlight windows and, at the Nathaniel Russell house, for the elliptical staircase which rises the entire three stories of the building. No ornamental carving appears on the stair balusters or newel post. Only the smooth continuous line of the oval is seen from the first step to the last.

The Federal style was a triumph of simplicity and classically refined ornament. It suited the hopes and desires of an emerging nation. As the country progressed into the 1820s, new aspirations arose giving way, as they always do, to a new style, the Greek Revival, more massive, heroic in scale than the delicate fanlights and ovals of the Federal style. Time marches on, fashions change. What does endure is the legacy of superb design and craft. That is the gift of the Federal style to America. ■

LEFT: Interior shutters were popular in the 1800s.





The dining room in the townhouse has built-in cupboards.



The Federal-style mantel in this Beacon Hill home showcases Classical design. Note the fluted columns adorning the mantelpiece.



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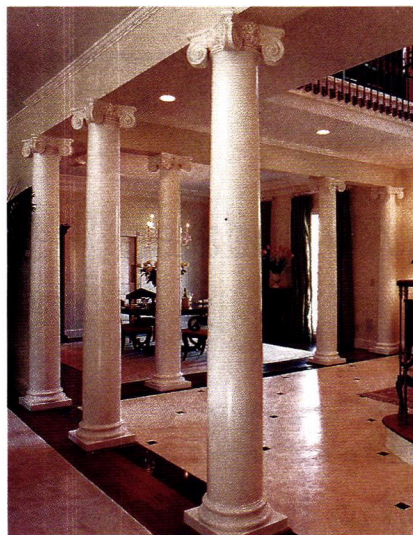
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U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.  
 Click on No. 4020

**Worthington Millwork**  
 800-872-1608; Fax: 850-640-0488  
[www.worthingtonmillwork.com](http://www.worthingtonmillwork.com)  
 Panama City Beach, FL 32413

Supplier of architecturally correct columns in wood or PermaCast: round & square; clear columns in 7 species; cornice moldings, balustrades, niches, medallions, mantels, pedestals & more.



**Worthington Millwork** makes wood columns for interior and exterior applications.

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# CONSERVATORIES, GREENHOUSES & OUTBUILDINGS



This pool house was built with a post-and-beam kit from **Country Carpenters**.

**Country Carpenters, Inc.**  
860-228-2276; Fax: 860-228-5106  
www.countrycarpenters.com  
Hebron, CT 06248

Manufacturer of New England-style post-&-beam carriage houses, garden houses, sheds & country barns: pre-cut & -engineered for assembly by either the firm or a professional carpenter.

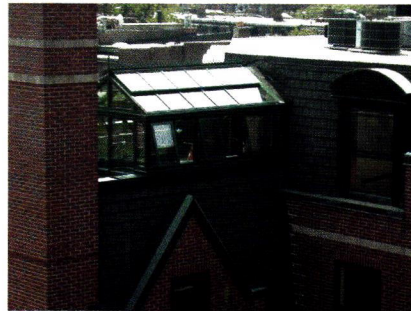
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**Glass House, LLC** reconstructed this greenhouse that has been converted into an architectural studio; it features mahogany framing, ganged roof and side vents for ventilation, refitted with the actual chain pulley operators with copper exterior roof cappings.

**Glass House, LLC**  
800-222-3065; Fax: 860-974-1173  
www.glasshouseusa.com  
Pomfret Center, CT 06259

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



This straight-eave double-pitch conservatory from **Solar Innovations** incorporates decorative elements, including radius grid, ridge cresting, molding and finials.

**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

**Hartley Botanic Inc.**  
781-933-1993; Fax: 781-933-1992  
www.hartleybotanic.com  
Woburn, MA 01801

Manufacturer of custom greenhouses, Hand made to order in England for over 75 years, supplying residences and horticultural institutes around the world.

**Limestone Trail Co., Inc.**  
905-563-8133; Fax: 905-563-7526  
www.limestonetrail.com  
Beamsville, ON L0R 1B4 Canada

Manufacturer of outbuildings: gazebos, cabins, glasshouses, cabanas & pentagons; cupolas; French provincial & Victorian styles.

**Solar Innovations, Inc.**  
570-915-1500; Fax: 570-915-6083  
www.solarinnovations.com  
Pine Grove, PA 17963

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

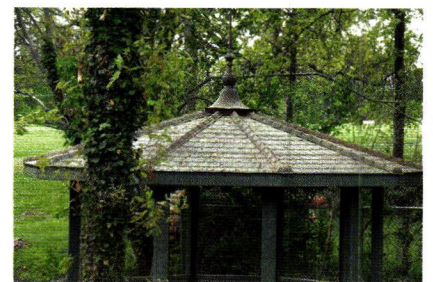
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**Tanglewood Conservatories**  
410-479-4700; Fax: 410-479-4797  
www.tanglewoodconservatories.com  
Denton, MD 21629

Designer & manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, domes, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered.



Nineteenth-century styling creates a unique ambience for this conservatory that was designed and fabricated by **Tanglewood**.



This gazebo features **W.F. Norman Corp.**'s style A shingles with its continuous hip finish and a custom-made finial on top.

**W.F. Norman Corp.**  
800-641-4038; Fax: 417-667-2708  
www.wfnorman.com  
Nevada, MO 64772

Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.

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Greenhouses



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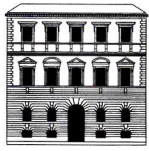
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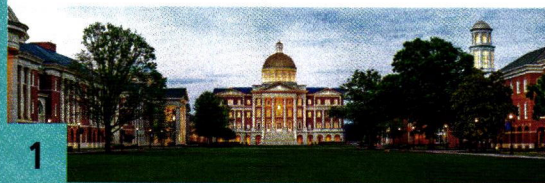
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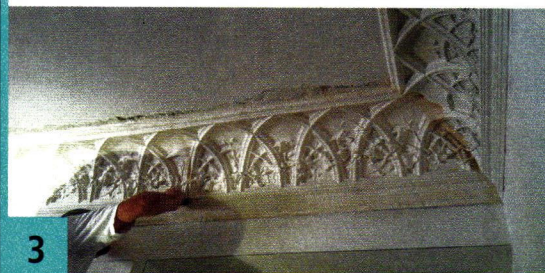
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#### Speaker:

Patrick Webb,  
The Center for Traditional Craft



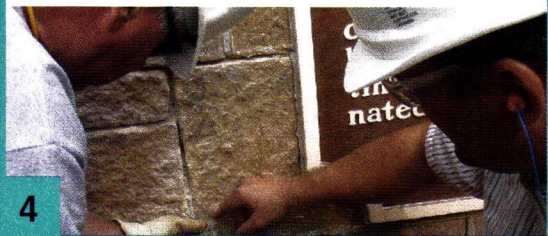
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#### Speaker:

John Speweik,  
Speweik Preservation Consultants, Inc.

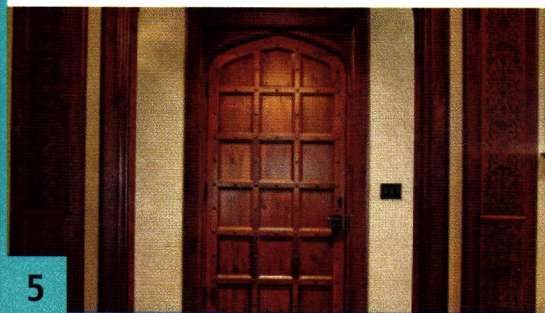


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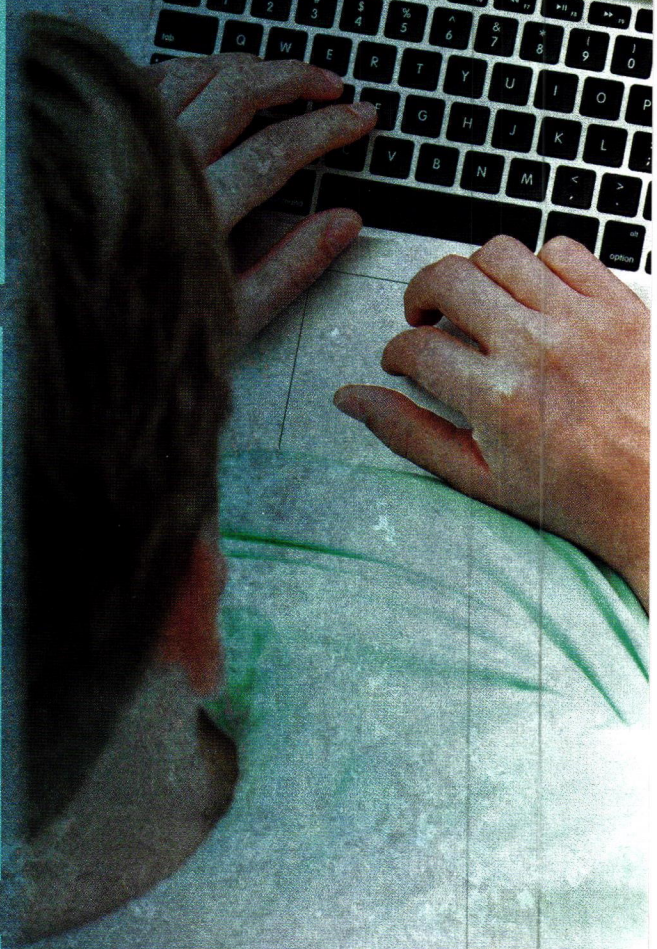
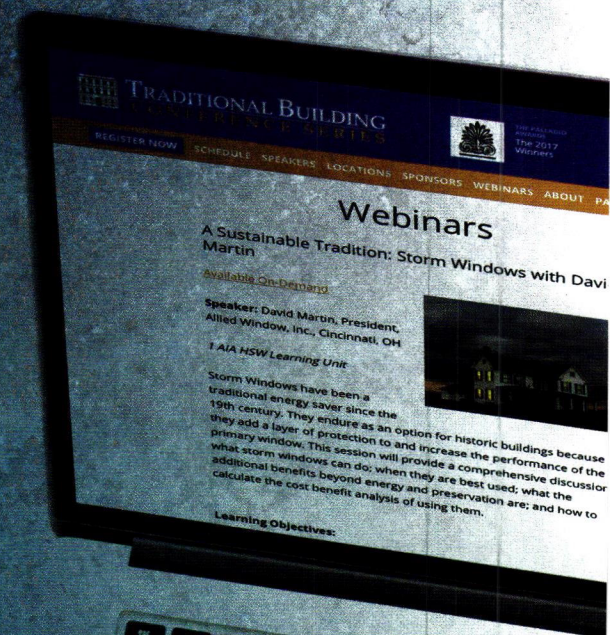
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**Allied Window** supplied the operating Magnetic One Lite (MOL) "invisible" storm windows for the Governor's Mansion in Nashville, TN.

**Allied Window, Inc.**  
800-445-5411; Fax: 513-559-1883  
[www.alliedwindow.com](http://www.alliedwindow.com)  
Cincinnati, OH 45241

Manufacturer of "invisible" interior/exterior aluminum storm windows: all custom shapes & colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E, tempered, acrylic & lexan glazing.

Click on No. 690



**Antique Drapery Rod Co.** provides these wrought iron hooks and rods; they have been used to hang heavy textiles over castle windows keeping out the cold, to hang beautiful hand woven tapestries or drape luxurious fabrics around a bed.

**Antique Drapery Rod Co. Inc**  
214-653-1733; Fax: 214-653-1776  
[www.antiquedraperyrod.com](http://www.antiquedraperyrod.com)  
Dallas, TX 75207

U.S. made drapery hardware, many styles and options available, in stock items are able to ship next day. Eco-responsible methods are used in the manufacture; recycled materials are used in many of the components.

Click on No. 1769

**Arch Angle Window & Door**  
330-723-2551; Fax: 330-722-4389  
[www.archangleohio.com](http://www.archangleohio.com)  
Medina, OH 44256

Custom fabricator of special shape aluminum storm doors, windows & screens: round top, arch top, Cathedral & Gothic designs; tempered & low-E glass.

Click on No. 52



**Arch Angle Window & Door** manufactured this traditionally styled storm door.



This double-hung window unit with a fixed-arch fan was constructed by **Artistic Doors & Windows** with mortise-and-tenon joinery.

**Artistic Doors & Windows**  
800-278-3667; Fax: 732-726-9494  
[www.artisticdoorsandwindows.com](http://www.artisticdoorsandwindows.com)  
Avenel, NJ 07001

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

**Chadsworth Columns**  
800-486-2118; Fax: 910-763-3191  
[www.chadsworth.com](http://www.chadsworth.com)  
Wilmington, NC 28402

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & 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



This decorative entryway showcases **Chadsworth's** architectural 10 in. by 8 ft. Roman Corinthian fluted wood columns and custom entablature with a walkout balcony.



This Victorian-style screen door was custom manufactured by **Coppa Woodworking**.

**Coppa Woodworking**  
310-548-4142; Fax: 310-548-6740  
[www.coppawoodworking.com](http://www.coppawoodworking.com)  
San Pedro, CA 90731

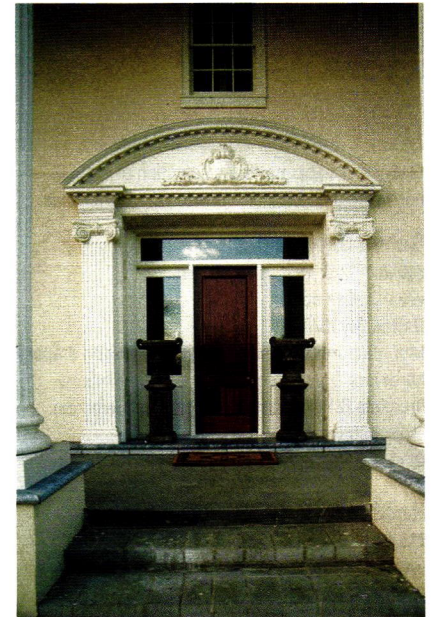
Manufacturer of wood screen & storm doors: more than 300 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, wood window screens & storm windows.

Click on No. 9600

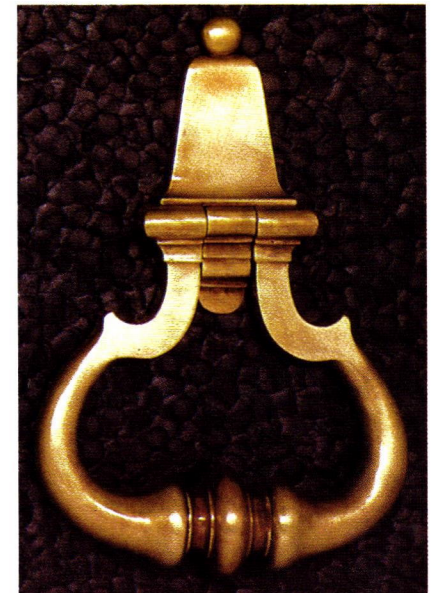
**Driwood Moulding Company**  
888-245-9663; Fax: 843-669-4874  
[www.driwood.com](http://www.driwood.com)  
Florence, SC 29503

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Click on No. 1756



This elegant exterior entry was fabricated by **Driwood**.



**E.R. Butler** offers Early American door hardware in a variety of finishes.

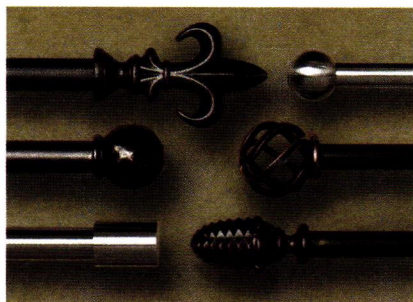
**E.R. Butler & Co.**  
212-925-3565; Fax: 212-925-3305  
[www.erbutler.com](http://www.erbutler.com)  
New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.

Click on No. 2260

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

**Gaby's Shoppe**

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

www.gabys.com

Dallas, TX 75207

Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; handcrafted & hand finished.

Click on No. 2520

**Haddonstone (USA), Ltd.**

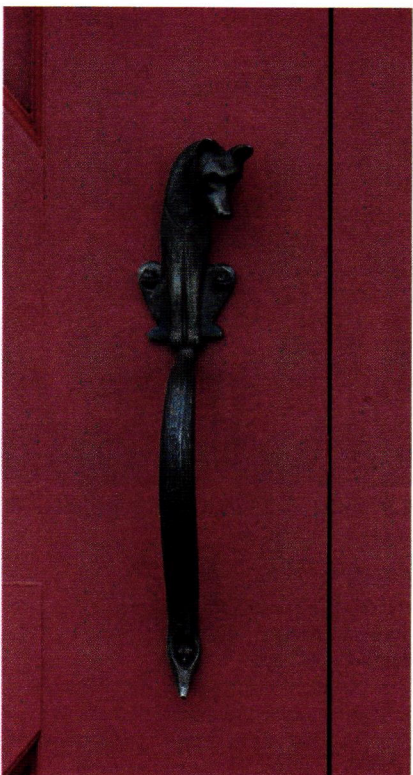
719-948-4554; Fax: 719-948-4285

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.

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This hand-forged, iron Fox Door Pull (also available in thumb latch), from **Heritage Metalworks**, shows off exquisite detail.

**Heritage Metalworks**

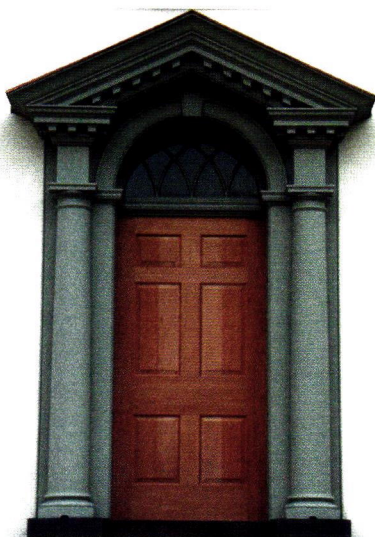
610-518-3999; Fax: 610-518-7264

www.heritage-metalworks.com

Downingtown, PA 19335

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Click on No. 1742



**Historic Doors** designs and fabricates custom doors and entryways for historic restoration and new construction projects.

**Historic Doors**

610-756-6187; Fax: 610-756-6171

www.historicdoors.com

Kempton, PA 19529

Custom manufacturer of wood doors: circular casings & moldings; restoration & period-style construction; garage doors, fences & gates.

Click on No. 3570



**House of Antique Hardware** offers a wide selection of antique-reproduction entry hardware, as well as hardware for interior doors, cabinets, furniture and windows.

**House of Antique Hardware**

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

www.houseofantiquehardware.com

Portland, OR 97232

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**Indow**

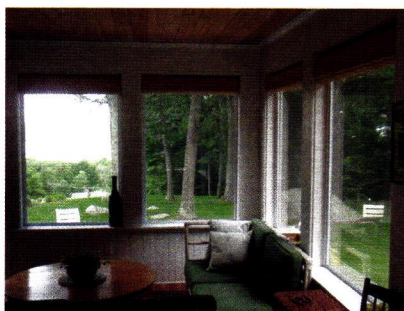
503-284-2260; Fax: 503-284-2261

www.indowwindows.com

Portland, OR 97227

Manufacturer of handcrafted acrylic interior storms: edged in Compression Tube that press into place without a track or magnetic system to preserve historic windows while creating comfort, energy efficiency, savings & noise reduction; laser-measured for out-of-square openings; for residential & commercial projects.

Click on No. 1746



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

**Innerglass Window Systems**

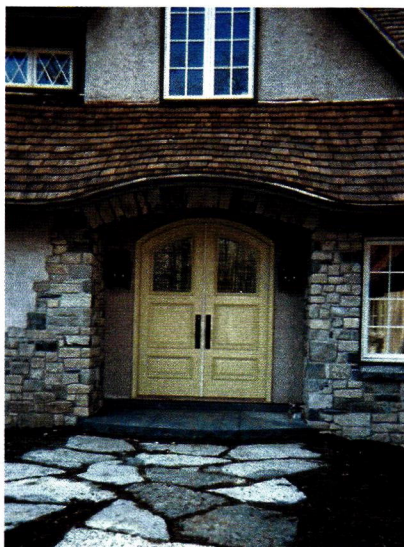
800-743-6207; Fax: 860-651-4789

www.stormwindows.com

Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: maintains the integrity of historic windows; conforms to opening; do-it-yourself installation.

Click on No. 909



**Illingworth Millwork** built this custom mahogany radius arch-top double entryway door unit; it incorporates double-pane insulated glass with a bevel edge.

**Jim Illingworth Millwork, LLC**

315-232-3433

www.jimillingworthmillwork.com

Adams, NY 13605

Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork.

Click on No. 2063

**King Architectural Metals**

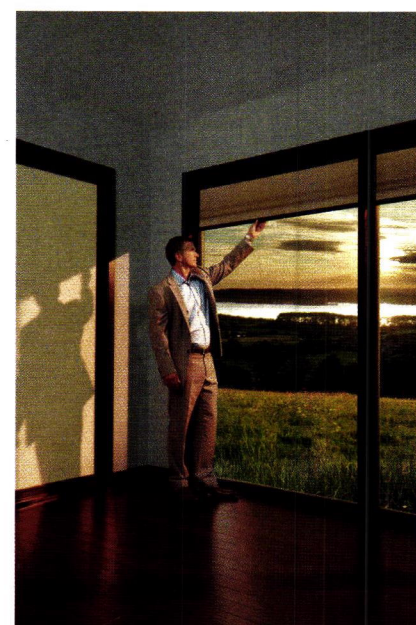
800-542-2379; Fax: 800-948-5558

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



**Marvin Windows** offers interior shades that can be opened from the top or bottom.

**Marvin Windows and Doors**

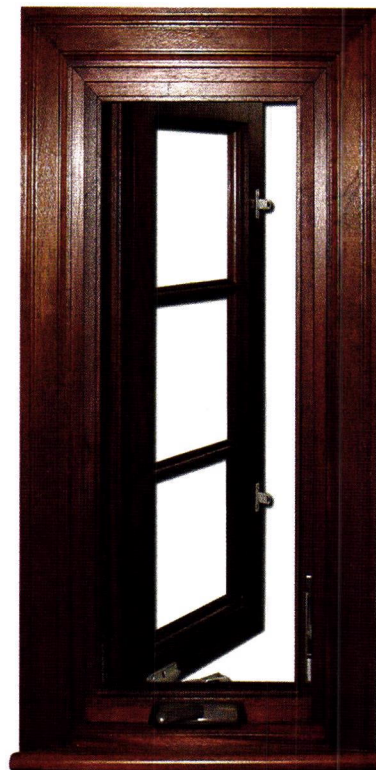
888-537-7828; Fax: 651-452-3074

www.marvin.com

Warroad, MN 56763

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

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**Parrett Windows & Doors** offers a variety of historical wood windows.

**Parrett Windows & Doors**

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

www.parrettwindows.com

Dorchester, WI 54425

Nationwide manufacturer of custom wood & aluminum-clad windows & doors: durable products built to specification; period specific, historic replication or standard profiles & designs. any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.

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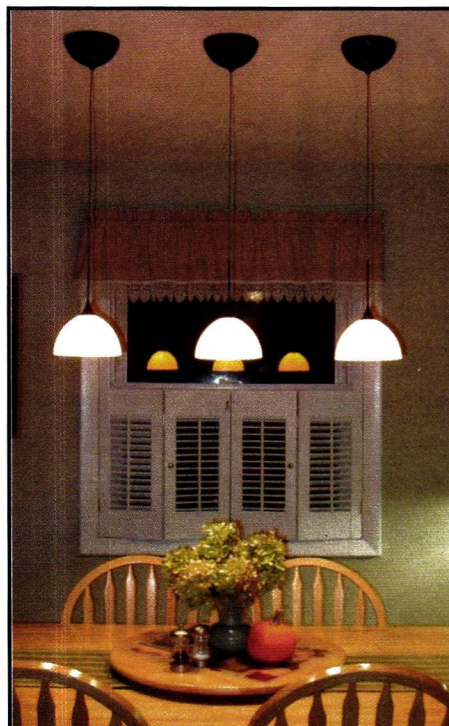
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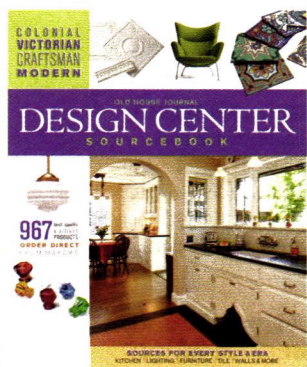
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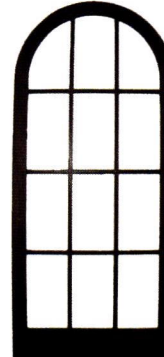
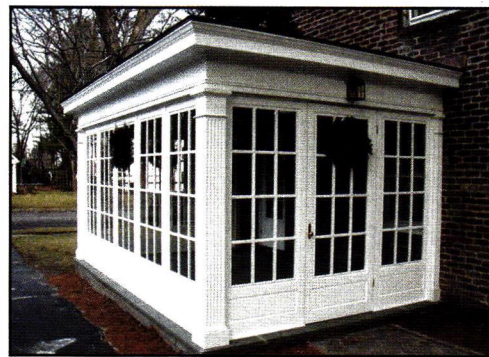


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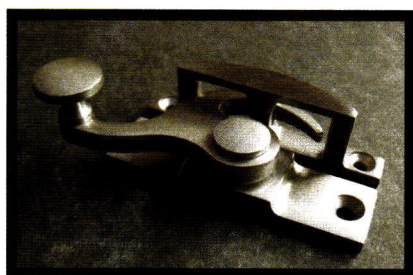
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This historically styled sash lock is available from **Phelps Company**.

**Phelps Company**

603-336-6213; Fax: 603-336-6085  
[www.phelpscompany.com](http://www.phelpscompany.com)  
Hinsdale, NH 03451

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, case-ment stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.

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The Artisan Series of limited-edition decorative hardware is available from **SA Baxter**.

**SA Baxter Architectural Hardware**

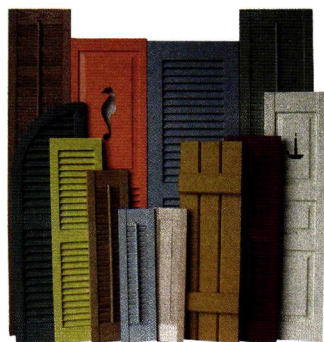
800-407-4295; Fax: 888-713-6042  
[www.sabaxter.com](http://www.sabaxter.com)  
New York, NY 10016

Designer & manufacturer of architectural hardware: handles, levers, latches, hinges, doorknobs & more; computer-aided modeling, prototyping & manufacturing; custom & semi-custom designs.

**Seekircher Steel Window Corp.**

914-734-8004; Fax: 914-734-8009  
[www.seekirchersteelwindow.com](http://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.



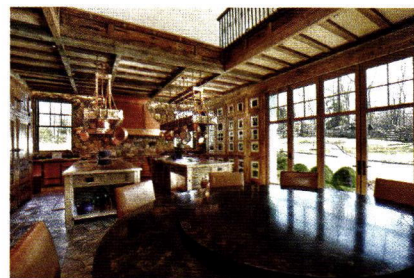
Western red cedar shutters are available from **Shuttercraft** in traditional exterior styles and all sizes.

**Shuttercraft, Inc.**

203-245-2608; Fax: 203-245-5969  
[www.shuttercraft.com](http://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 louvers, 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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**Solar Innovations** has a large selection of door types to accommodate any requirement.

**Solar Innovations, Inc.**

570-915-1500; Fax: 570-915-6083  
[www.solarinnovations.com](http://www.solarinnovations.com)  
Pine Grove, PA 17963

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

Click on No. 391



The round-top C416RT entrance door with matching "Manhattan" screen and storm door was fabricated in solid mahogany by **Vintage Doors**.

**Vintage Doors**

800-787-2001; Fax: 315-324-6531  
[www.vintagedoors.com](http://www.vintagedoors.com)  
Hammond, NY 13646

Custom manufacturer of authentic solid wood doors: handcrafted by expert craftsmen in any design, size & shape; entrance doors; interior doors; Dutch doors; screen & storm doors; three-season porch panels; pet doors & gates; garden gates & much more; proudly made in USA; nationwide delivery.

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**Vintage Hardware & Lighting**

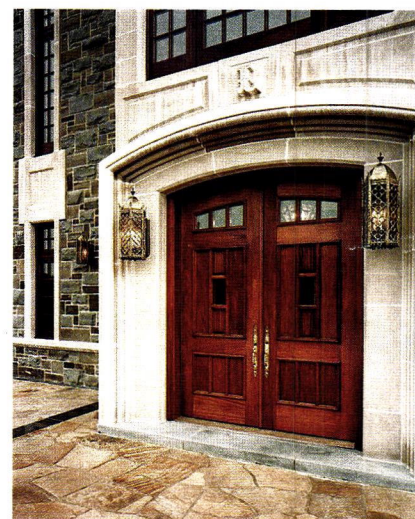
360-379-9030; Fax: 360-379-9029  
[www.vintagehardware.com](http://www.vintagehardware.com)  
Port Townsend, WA 98368

Supplier of door hardware, window hardware: window locks & sash lifts; drapery hardware; bathroom accessories; reproduction lighting; weathervanes.

**Wood Window Workshop**

800-724-3081; Fax: 315-733-0933  
[www.woodwindowworkshop.com](http://www.woodwindowworkshop.com)  
Utica, NY 13501

Manufacturer of custom wood windows & doors: any size, shape & species; traditional mortise-&-tenon construction with true-divided lites; historic reproduction of double-hung, casement, arched & bent units.



**Zepa Industries** designed and built these historically styled wood doors.

**Zepa Industries, Inc.**

704-583-9220; Fax: 704-583-9674  
[www.zepa.com](http://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

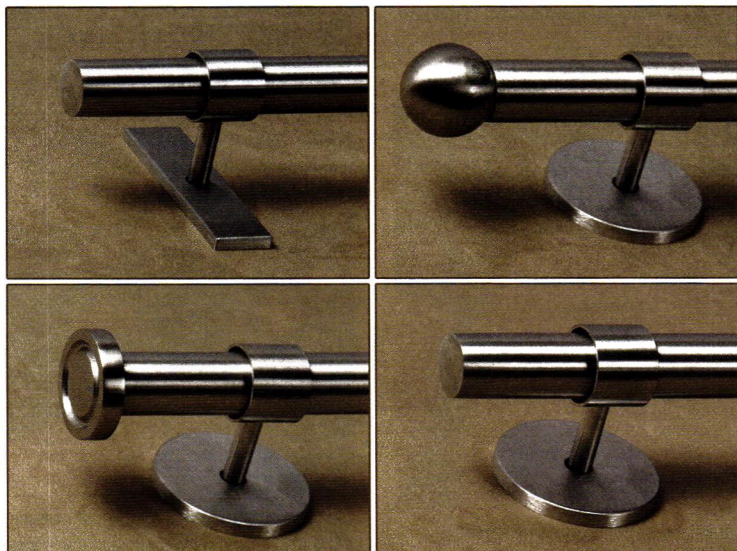
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Gaby's Shoppe

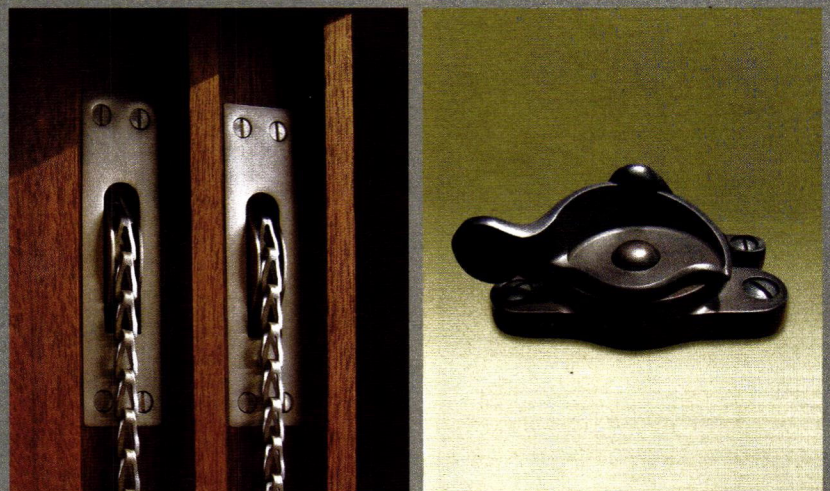
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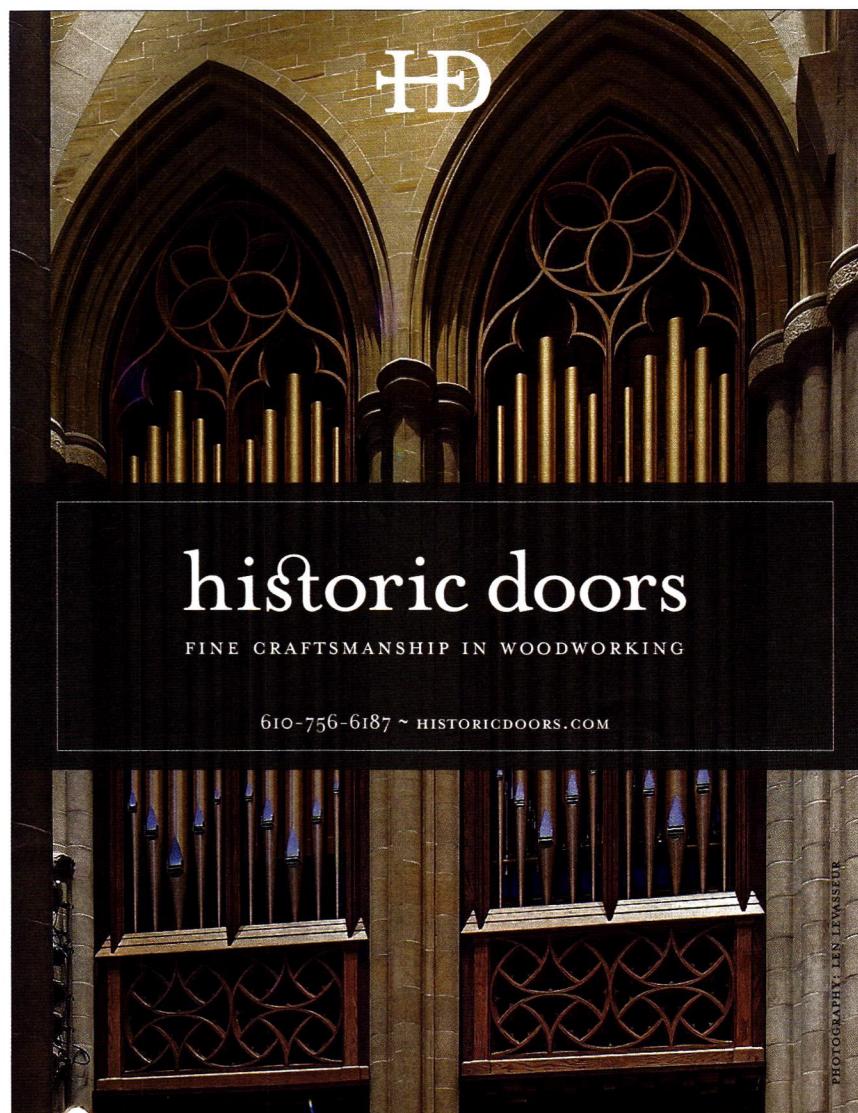
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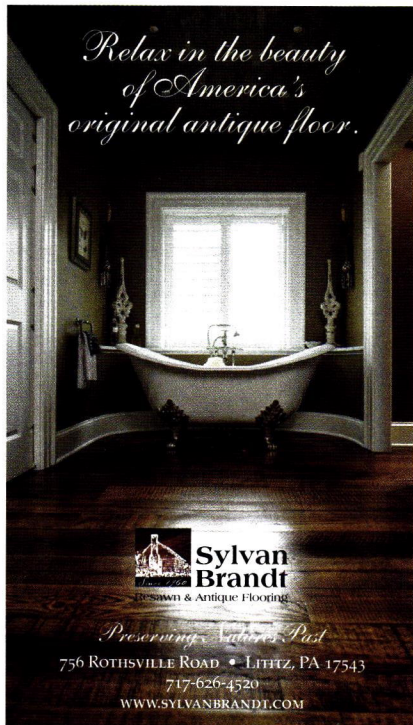
610-756-6187 ~ [HISTORICDOORS.COM](http://HISTORICDOORS.COM)

PHOTOGRAPHY: LEN LEVASSEUR

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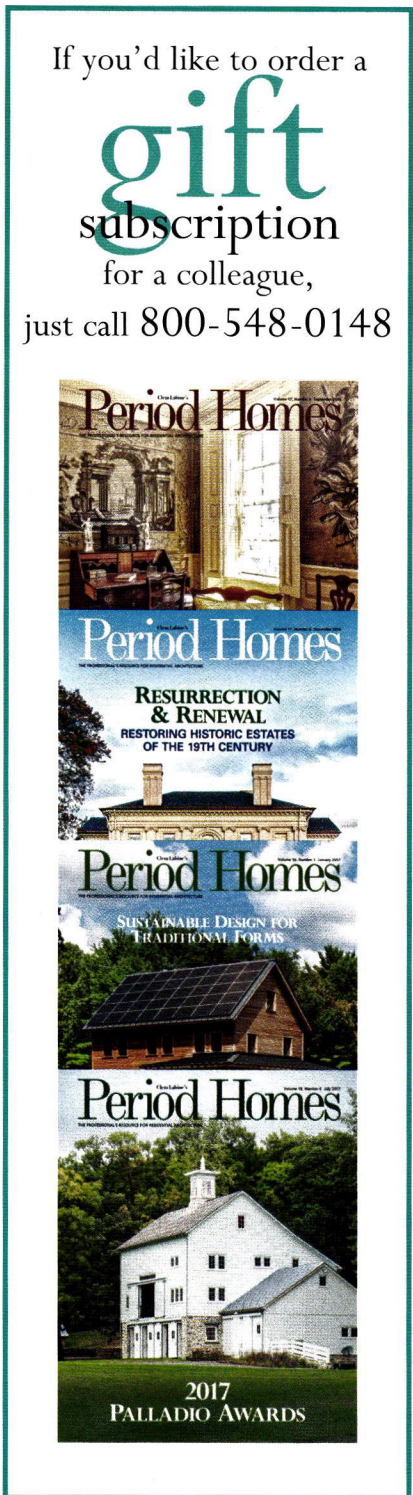
**Sylvan Brandt**  
Restoration & Antique Flooring

*Preserving Nature's Past*

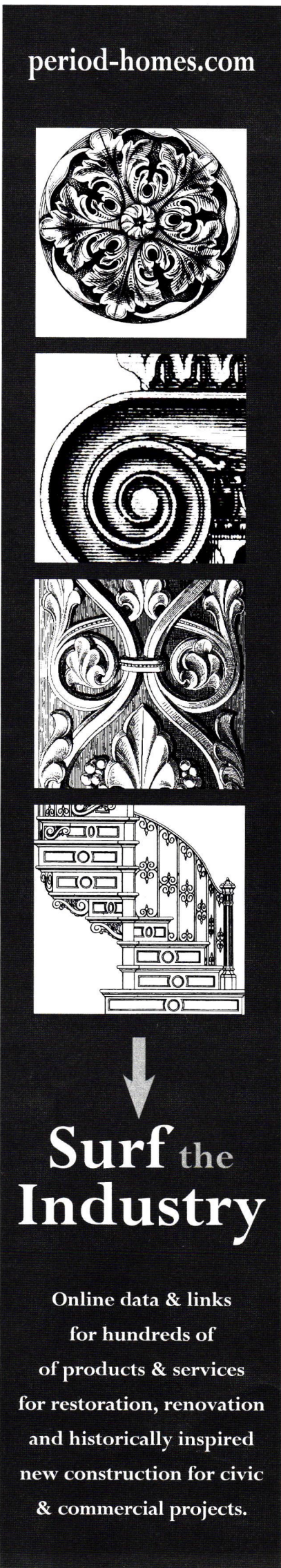
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WWW.SYLVANBRANDT.COM

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

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



Foster Wood Products supplies select new and reclaimed flooring.



Resawn oak flooring from Sylvan Brandt is available in 3- to 11-in. widths.



Goodwin Company's antique heart-pine flooring is milled from reclaimed logs and timbers.

**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.

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**Carlson's Barnwood Co.**  
309-522-5550; Fax: 309-522-5123  
www.carlsonsbarnwood.com  
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.

**Craftsman Lumber Co.**  
978-448-5621; Fax: 978-448-2754  
www.craftsmanlumber.com  
Groton, MA 01450

Custom manufacturer of wood flooring & paneling: 6-26 in. wide; antique heart pine, antique chestnut, eastern white pine, red pine, northern red oak, white oak, cherry, walnut & ash; all material dried & machined on premises.

**Foster Wood Products**  
800-682-9418; Fax: 706-846-3487  
www.fostervood.com  
Shiloh, GA 31826

Supplier of specialty wood products: reclaimed heart pine & hardwood flooring & paneling; longleaf & new heart pine; old-growth white pine; treated porch flooring; hand-hewn & hard-to-find beams.

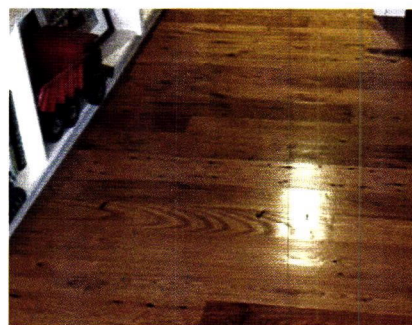
**Goodwin Company**  
800-336-3118; Fax: 352-466-0608  
www.heartpine.com  
Micanopy, FL 32667

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.

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**Hochstetler Milling, Ltd.**  
419-368-0008; Fax: 419-368-6080  
552 State Route 95  
Loudonville, OH 44842

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



Chestnut flooring is available from Housatonic Hardwoods.

**Housatonic Hardwoods, Inc.**  
800-924-5684; Fax: 860-927-3911  
www.hhardwoods.com  
Kent, CT 06757

Supplier of wide-plank flooring: oak, ash, cherry, maple, walnut, southern yellow pine & eastern white pine.

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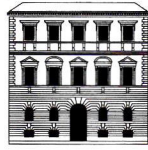
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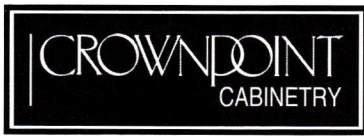
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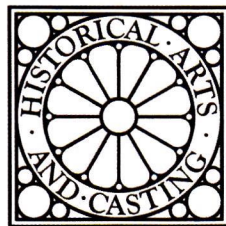
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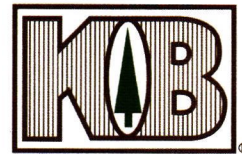
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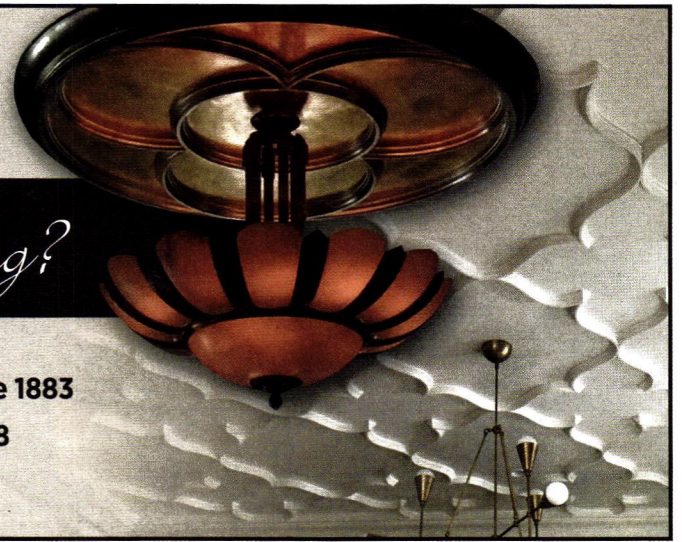


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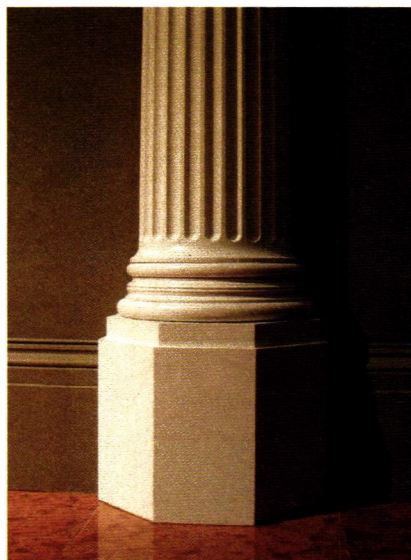
Many of the textiles provided by **Belfry Consultants** are made on this turn of the century Hattersley jacquard loom still in use at the Gainsborough Silk Weaving Company, England.

**Belfry Historic Consultants**  
 845-275-4235  
[www.belfryhistoric.com](http://www.belfryhistoric.com)  
 Beacon, NY 12508

Purveyors of historically accurate textiles, horse-hair fabric, trimmings, wallcoverings, and carpeting since 1986. Belfry Historic employs authentic period techniques to create reproductions in exacting detail. Document patterns are available ranging from the 17th to 20th centuries.

**Chadsworth Columns**  
 800-486-2118; Fax: 910-763-3191  
[www.chadsworth.com](http://www.chadsworth.com)  
 Wilmington, NC 28402

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork; shutters.  
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This specialty interior column base is one of many offered by **Chadsworth Columns**.

**Classic Ceilings**  
 800-992-8700; Fax: 714-870-5972  
[www.classicceilings.com](http://www.classicceilings.com)  
 Fullerton, CA 92831

Supplier of decorative wall & ceiling architectural ornaments: pressed-metal wall & ceiling tile, tin ceiling panels, cornices & backsplashes; decorative stampings; perforated-tin ceiling panels & tin ceiling imitations & more.  
 Click on No. 1320



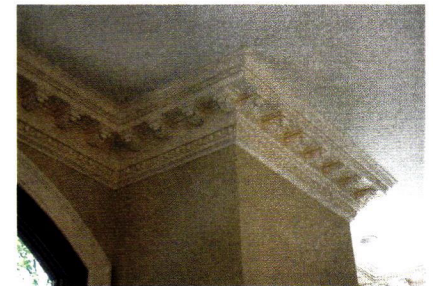
**Classic Ceilings** supplies tin ceilings from original molds that date back to 1896.

**Decorators Supply Corp.**  
 800-792-2093; Fax: 773-847-6357  
[www.decoratorsupply.com](http://www.decoratorsupply.com)  
 Chicago, IL 60609

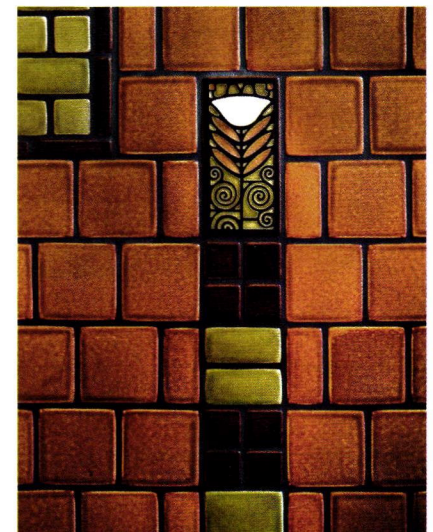
Manufacturer of classic architectural elements: plaster crowns, ceiling medallions, ceilings, niches & swags; 13,000 appliques for woodwork/furniture; 900 sizes of column capitals, pilaster capitals, corbels & columns; 15 styles of traditional wood mantels; classically inspired grilles; since 1883.  
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**Driwood Moulding Company**  
 888-245-9663; Fax: 843-669-4874  
[www.driwood.com](http://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



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

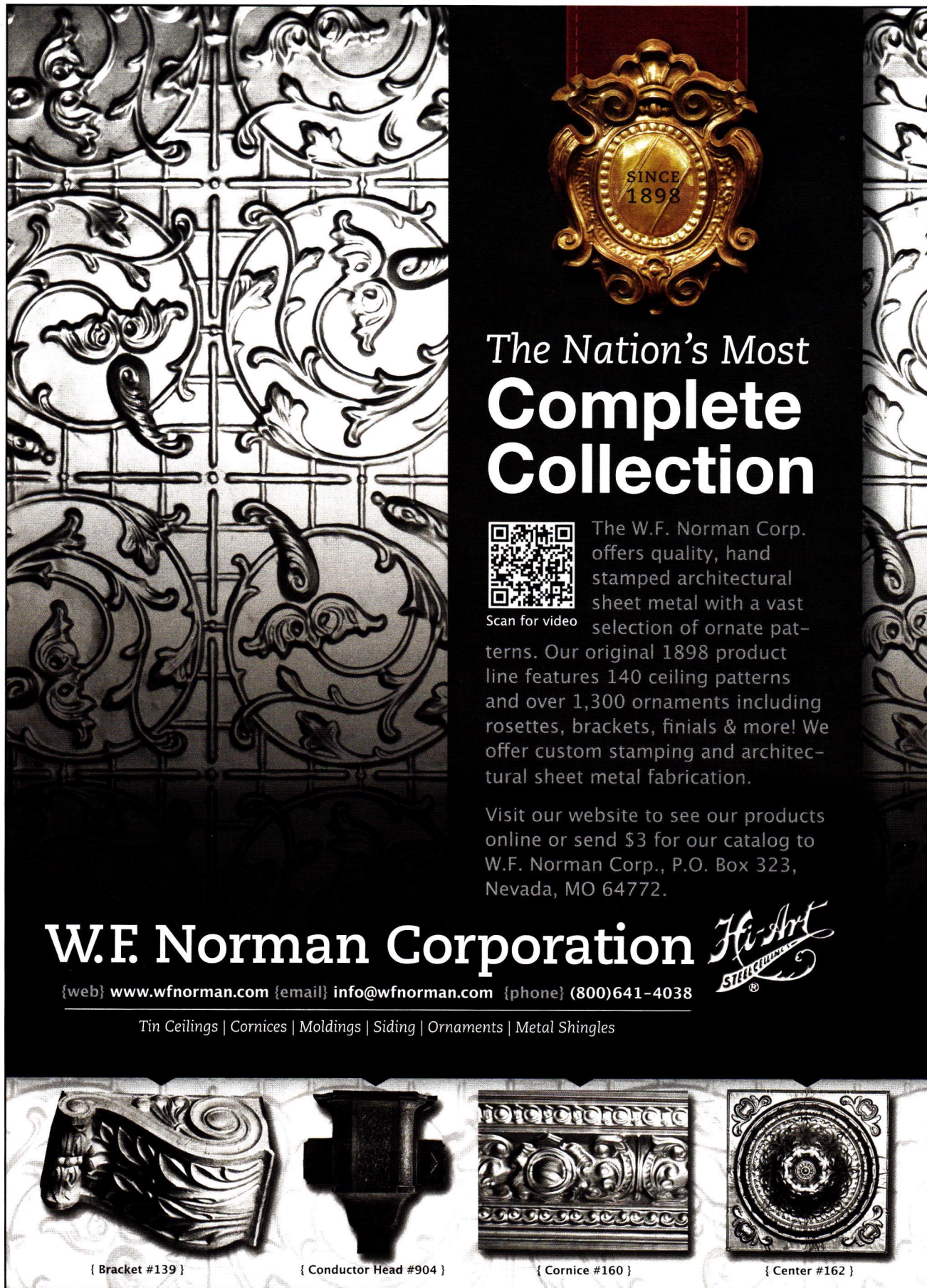


**Motawi Tileworks** offers a large array of patterns and designs to match the interior of any home.

**Motawi Tileworks**  
 734-213-0017; Fax: 734-213-2569  
[www.motawi.com](http://www.motawi.com)  
 Ann Arbor, MI 48103

Manufacturer of handcrafted embossed/relief & glazed art tile: Arts & Crafts style; decorative tile featuring historical motifs such as Medieval animals, Celtic patterns & 19th-century architectural details.





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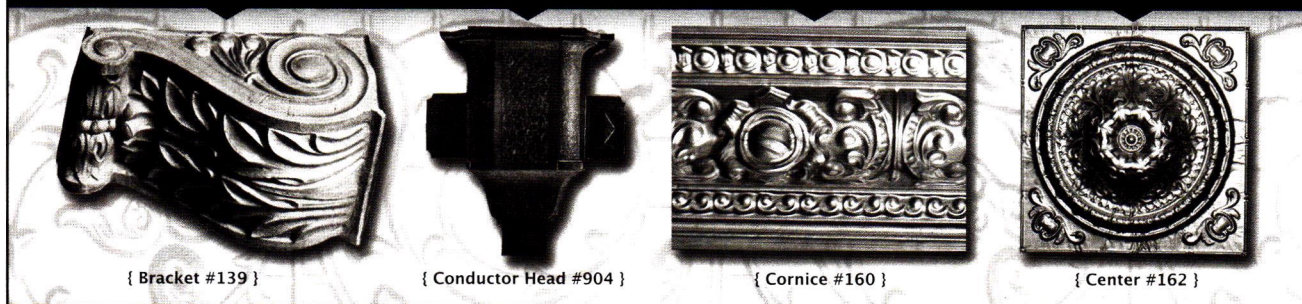
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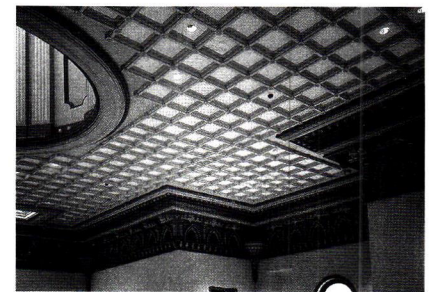
**Native Tile and Ceramics**

310-533-8684; Fax: 310-533-8453

[www.nativetile.com](http://www.nativetile.com)

Torrance, CA 90501

Manufacturer of handmade decorative tile: tile "rugs," floor inserts, trim, fireplace fronts & murals; Spanish Mission & Craftsman; custom designs & glazes.



NIKO fabricated and installed the decorative ceiling and ornate cornice moldings for this building.

**NIKO Contracting Co., Inc.**

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

[www.nikocontracting.com](http://www.nikocontracting.com)

Pittsburgh, PA 15213

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

Click on No. 8300

**Subway Ceramics**

888.387.3280; Fax: No fax

[subwayceramics.com](http://subwayceramics.com)

Oak Park, IL 60301

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



W.F. Norman Corp. manufactured these stamped sheet-metal ornaments.

**W.F. Norman Corp.**

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

[www.wfnorman.com](http://www.wfnorman.com)

Nevada, MO 64772

Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.

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# LIGHTING & ELECTRICAL



**Authentic Designs** manufactured this three-candle electric light fixture.

**Authentic Designs**  
800-844-9416; Fax: 802-394-2422  
www.authenticdesigns.com  
West Rupert, VT 05776

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

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This lantern from **Deep Landing Workshop** was handcrafted using antiqued lead-coated copper and fitted with handmade glass.

**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.

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This five-arm chandelier is one of many historic lighting fixtures offered by **Ball & Ball**.

**Ball & Ball Lighting**  
610-363-7330; Fax: 610-363-7639  
www.ballandball.com  
Exton, PA 19341

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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**Grand Light** restored this historic lighting fixture.

**Grand Light**  
800-922-1469; 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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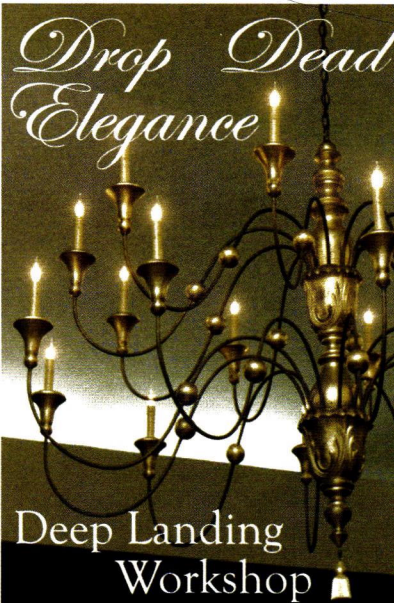
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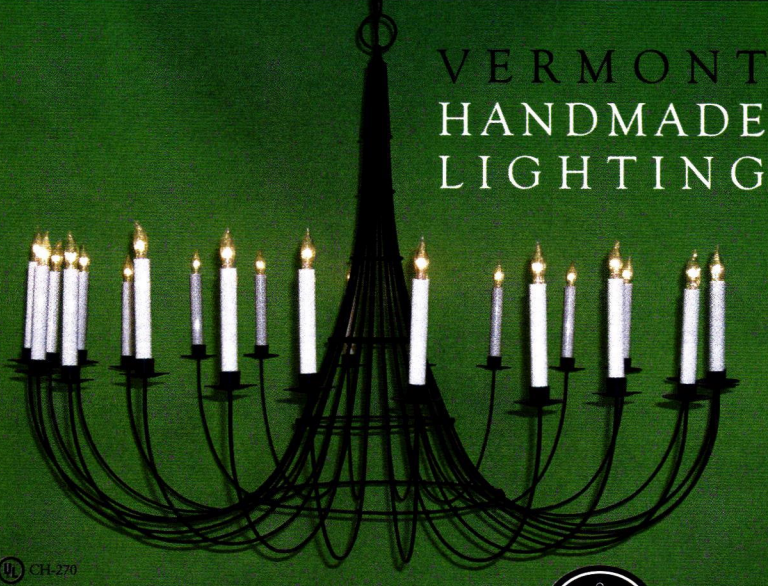
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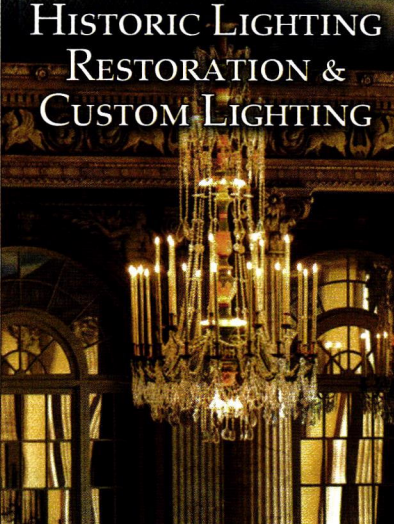


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 800 844-9416  
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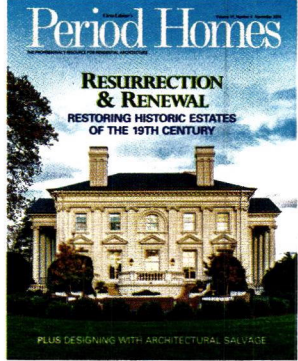
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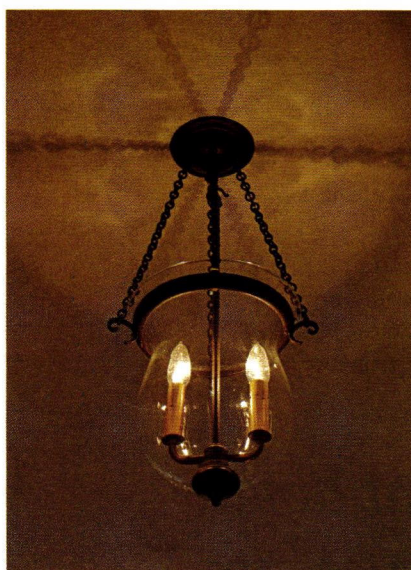
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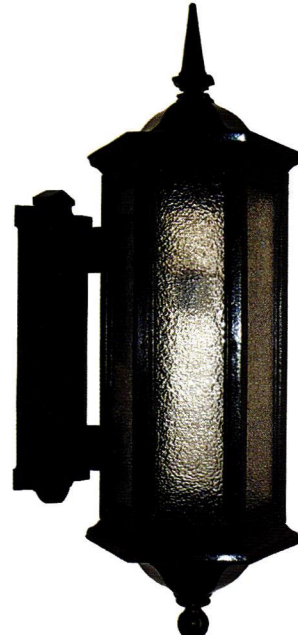
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The Coterie Hanging Lantern, part of the Heritage Traditions Lighting Collection by **Heritage Metalworks**, features an elegant bell jar combined with hand-blown glass, fine lost wax castings, subtle details, and perfect imperfections in its hand-made custom chain.

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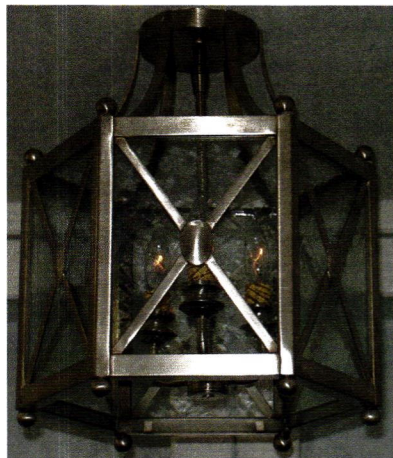
This cast-aluminum sconce from **Herwig**, model #P-490, features the firm's #42 statuary bronze finish and crystal moss glass.



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

**House of Antique Hardware**  
 888-223-2545; Fax: 503-233-1312  
 www.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.  
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Lantern Masters fabricates replica historical fixtures using traditional techniques.

**Lantern Masters, Inc.**  
818-706-1990; Fax: 818-706-1988  
www.lanternmasters.com  
Westlake Village, CA 91362

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



Early American lighting, including chandeliers such as the one shown here, is the specialty of 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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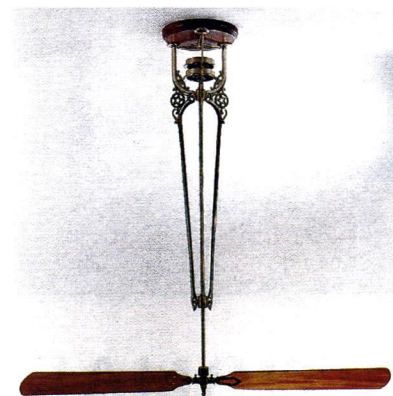


The Hampton Copper Lantern Wall Light with Bracket, shown here; from Lanternland; is in a traditional Antique Copper finish with Seedy Glass.

**Lanternland**  
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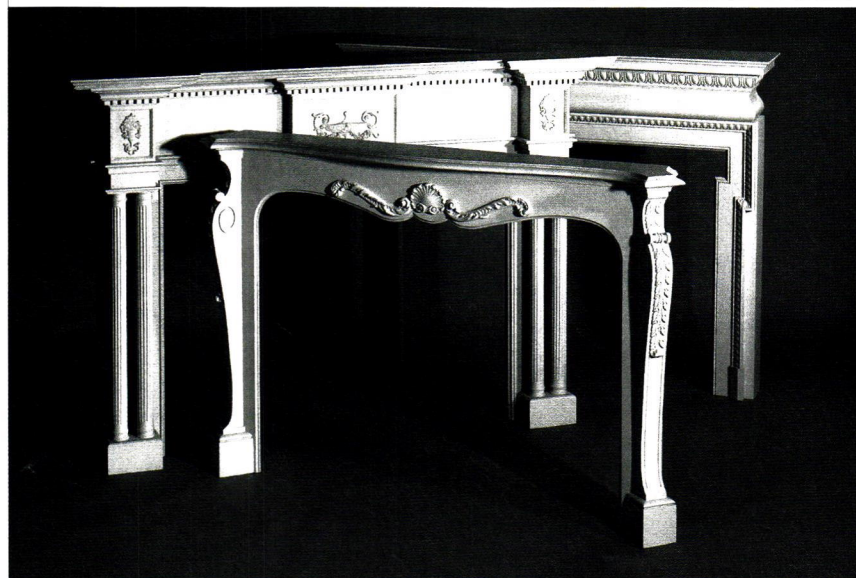
The Moa belt-and-pulley fan, available in solid bronze from Woolen Mill Fan Co., has hand-made solid-mahogany blades.

**Woolen Mill Fan Co.**  
717-382-4754; Fax: 717-382-4275  
www.architecturalfans.com  
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Drivood provided the wood mantel for this old South Carolina vernacular farmhouse outside of Darlington, SC.

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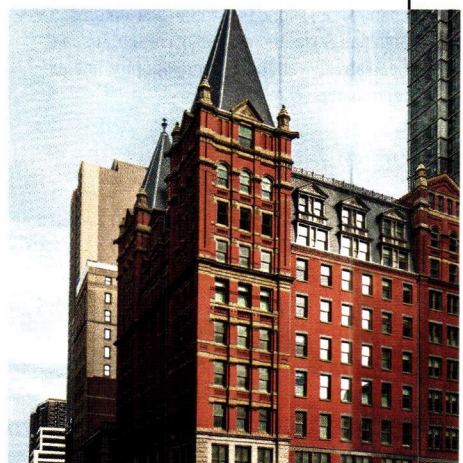


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PROJECTS MUST HAVE BEEN COMPLETED BETWEEN NOVEMBER 2012 AND NOVEMBER 2017.

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- Public Spaces: Parks, Plazas, Streetscapes, Gardens

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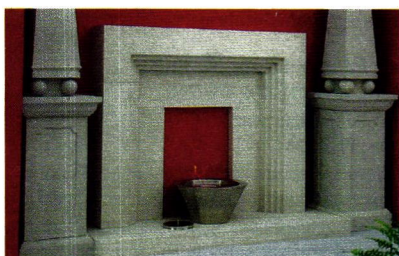


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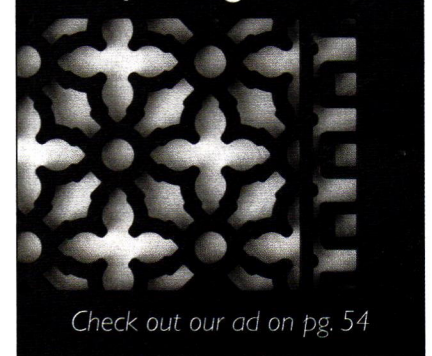
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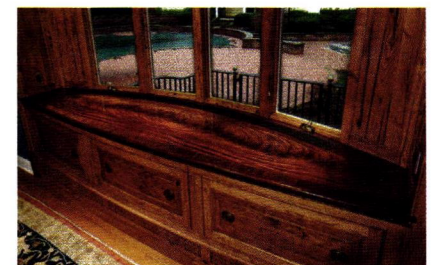


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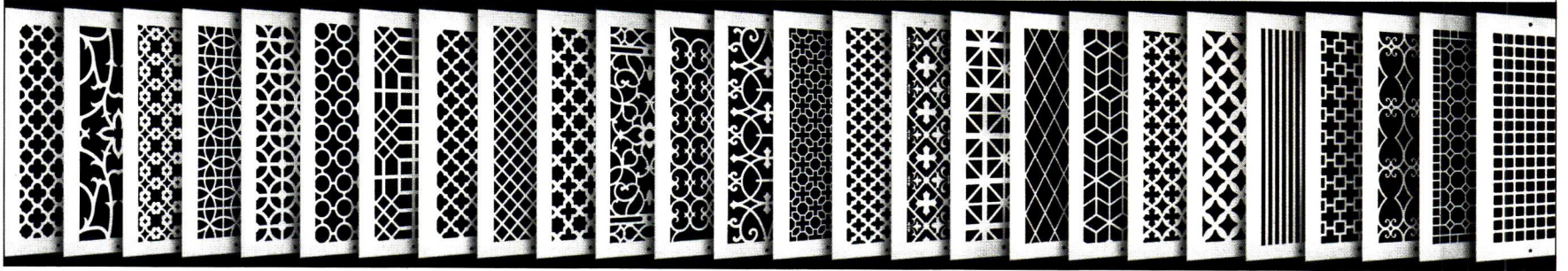


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**Bill's Custom Metal** fabricated this ornate railing with a leaf motif.

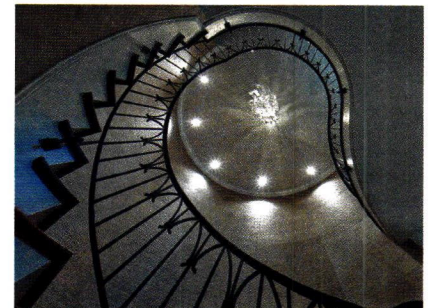
**Bill's Custom Metal Fabrications**

516-333-3562; Fax: Same as phone

www.ironcrafters.com

Westbury, NY 11590

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



**Heritage Metalworks** executed this project, with Gothic arches and a hammered finish, this custom designed, and-forged wrought iron staircase railing wraps around an eight-foot long vintage Murano glass chandelier, fusing Cottage Gothic and Modern Glamour inspirations. (Designed by Eric Rymshaw of Fury Design; Photo by Don Pearce Photography, Inc.)



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This decorated sheet-metal canopy was fabricated by W.F. Norman.



Wiemann Metalcraft designed and fabricated this traditionally styled gate.

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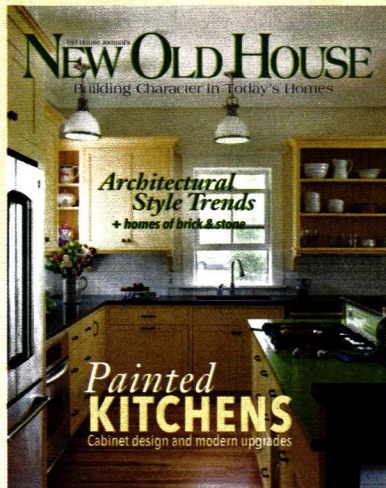
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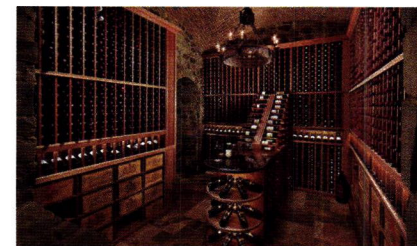
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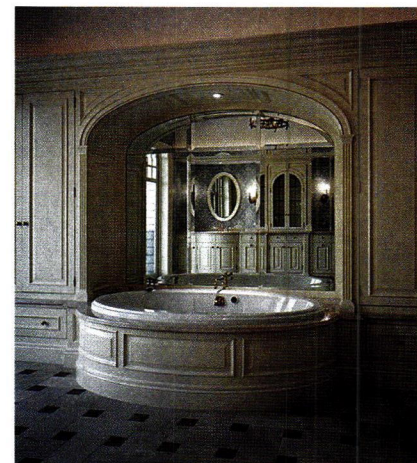
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Manufacturer & retailer of wine-storage products, contemporary metal racking systems & wine-related accessories: designer of custom wine cellars; residential racking systems made of pine, mahogany & oak.

**Wooden Radiator Cabinet Co.**

800-817-9110; Fax: No fax  
www.woodenradiatorcabinet.com  
Chicago, IL 60614

Manufacturer & distributor of wood radiator cabinets & baseboard covers: Prairie & Shaker styles; handcrafted.



**Zepsa** did the custom woodworking for this residential estate, including the work in the master bath.

**Zepsa Industries, Inc.**

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

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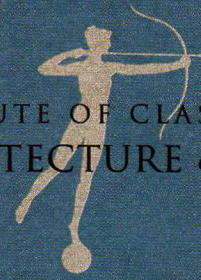
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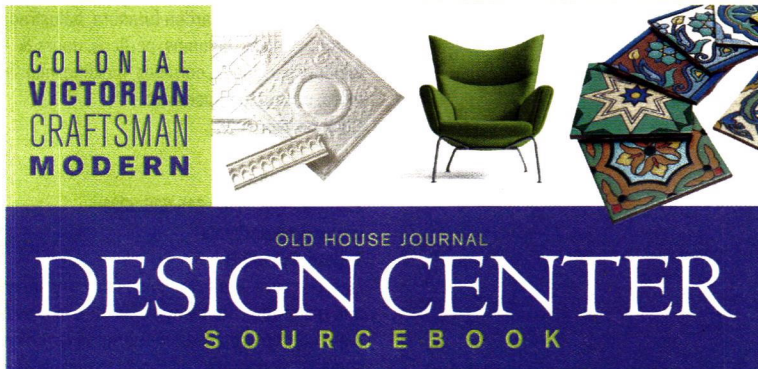
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provided elements for this custom facade.

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[www.haddonstone.com](http://www.haddonstone.com)  
Pueblo, CO 81001

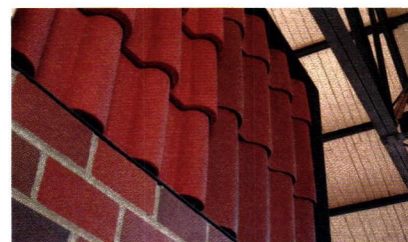
U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

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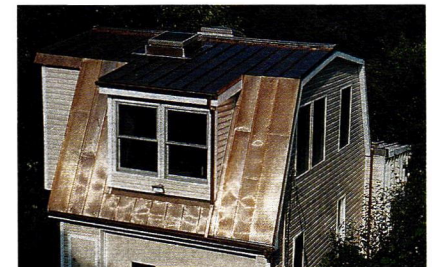
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Ludowici's Factory of Ideas showcases a multitude of design choices for clay tile roofs.

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[www.ludowici.com](http://www.ludowici.com)  
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Manufacturer of clay roof tile: wide variety of standard shapes, fittings, sizes & colors; matte, gloss, weathered, fire-flashed, sanded & combed finishes; ceramic slate replicas & slate color matching; custom colors & shapes.



**NIKO Contracting** installed the copper standing-seam roof on this carriage house.

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This dome skylight from **Solar Innovations** utilizes 1-in. insulated glass and solid copper and bronze panels.

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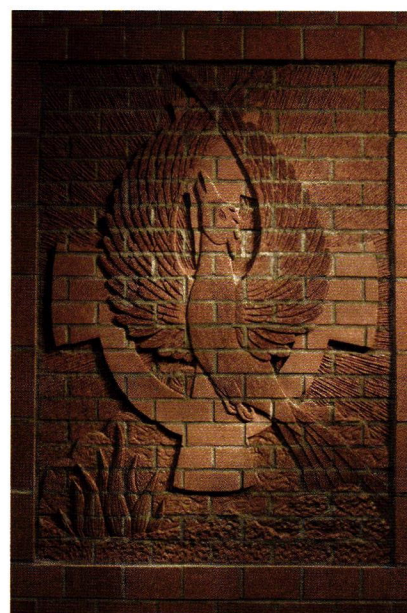


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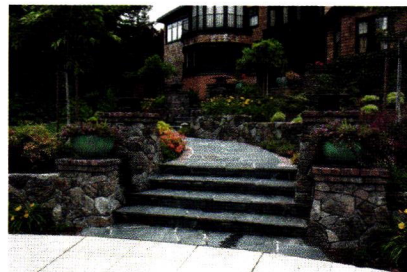
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This image was created on a building facade using brick from **The Belden Brick Co.**

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Canton, OH 44702

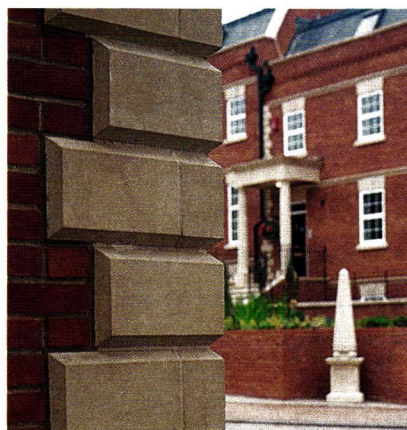
Manufacturer of brick: variety of colors, textures, sizes; stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.



Reclaimed clinker bricks supplied by **Gavin Historical Bricks** were used to create these steps and walkway.

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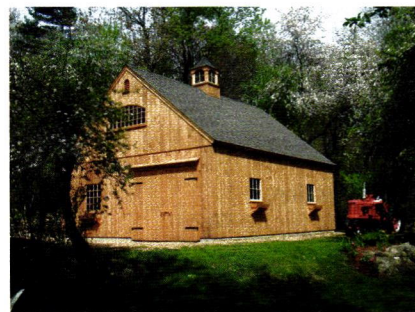
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**Architectural Timber and Millwork** provided the antique white oak beams and distressed pillow-edge white oak flooring for this room.

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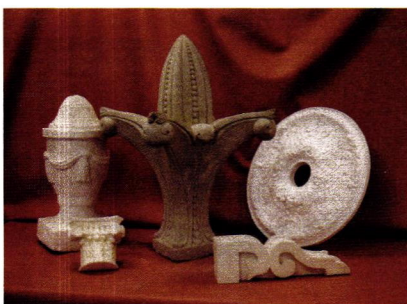
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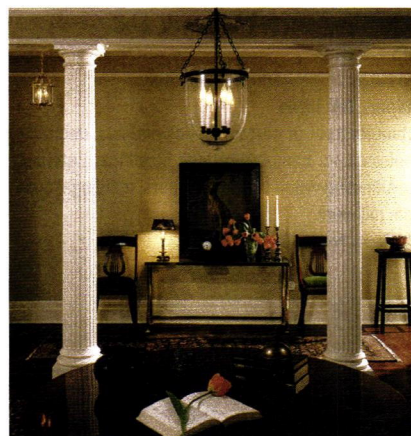
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**Abatron** provides moldmaking and custom casting services for both exterior and interior architectural elements.

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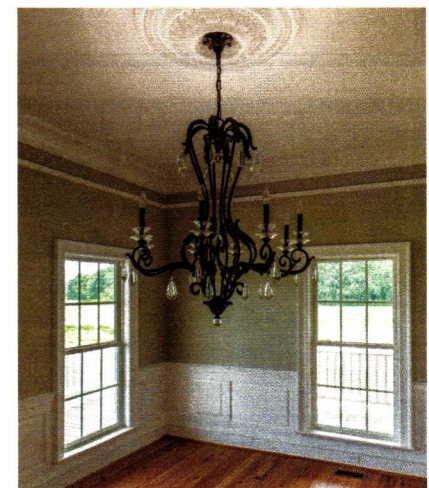
This woodwork ornament is the work of **Decorators Supply**.

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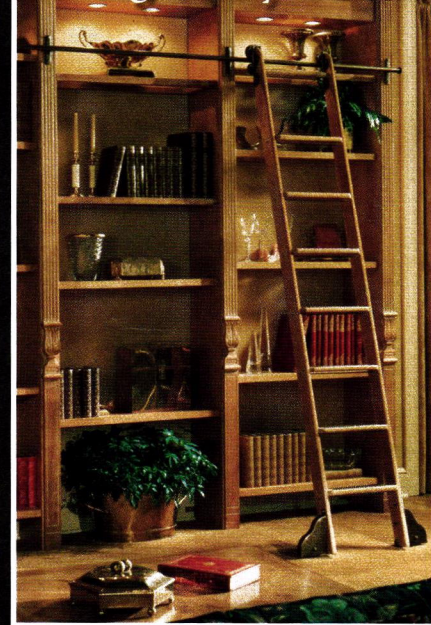
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|  <p><b>2139</b> 3 3/16" x 2 15/16"<br/>Colonial era crown moulding with an acanthus leaf pattern and rope detail.</p>                  |  <p><b>2160</b> 2 15/16" x 7/8"<br/>Casing moulding with a rope detail and triple bead and barrel pattern with simple plain faced and milled details.</p>                       |
|  <p><b>2148</b> 3 1/2" x 15/16"<br/>Colonial era casing moulding with a pineapple patterned egg and dart detailed bolection.</p>       |  <p><b>3067</b> 2 15/16" x 3/4"<br/>Chair rail moulding with an inverted acanthus leaf pattern and a rope detail.</p>   |

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

**Goodwin Company**  
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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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**Jim Illingworth Millwork** created this wood custom milled red oak casing door trim molding, replication of existing, project in NJ.

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Adams, NY 13605

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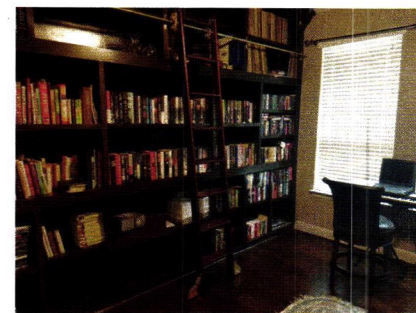
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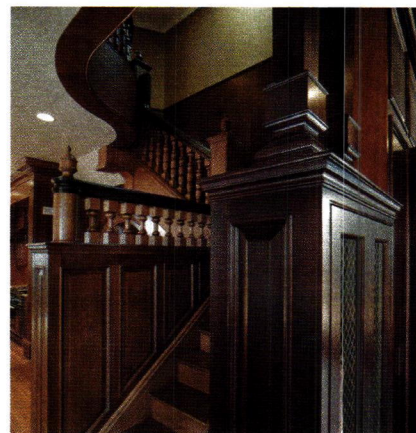
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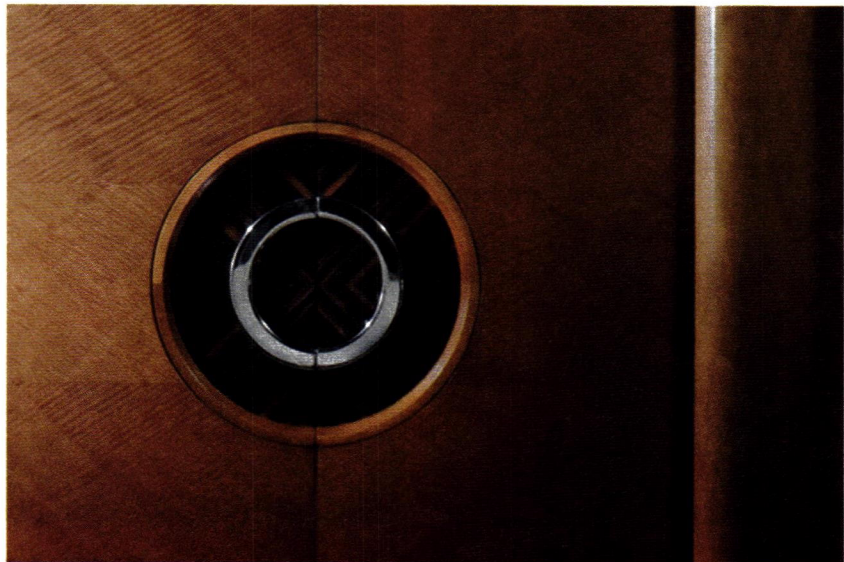


Zepa Industries

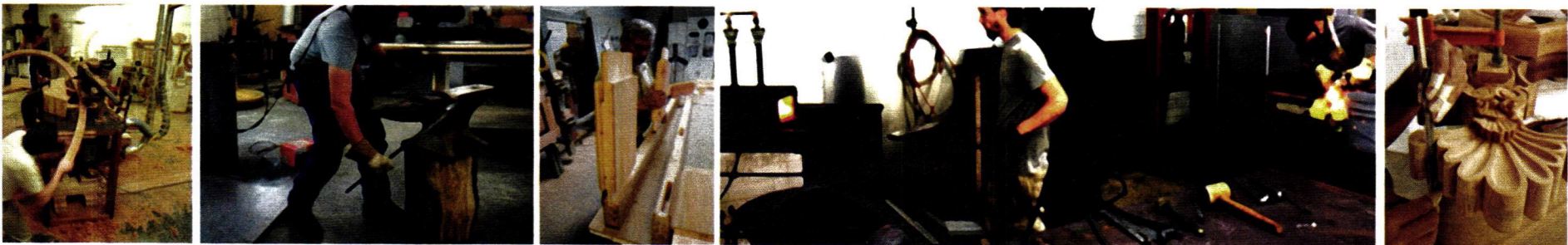
Zepa Doors



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# Federal Houses

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1: The house was designed by architect Russell Warren in 1807. Warren lived in the house from 1814 until 1823. Warren's use of such stylistic features as angulated quoins, an elliptical arched fanlight, and the elaborately designed recessed portal gives the structure a notable style of its own.

2: Built in 1810 for General George DeWolf, the house is an example of the in-town estates built by the merchant elite in the early 19th century. The mansion, in the heart of Bristol, Rhode Island, was designed by noted regional architect Russell Warren.

3: The Nathaniel Russell House in Charleston, South Carolina, dates to 1811.

4: The Nathaniel Russell House entryway.

5: The interior staircase at the Nathaniel Russell House.

6: Architect Samuel McIntire designed the Gardner-White-Pingree House in Salem in 1804.

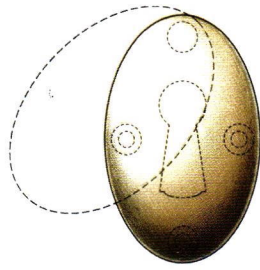




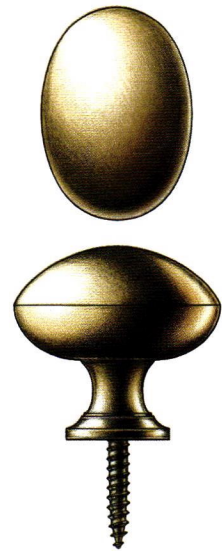
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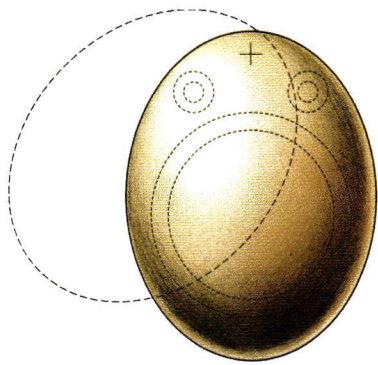
*Thumb Turn & Rose*



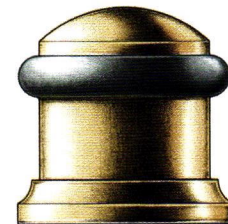
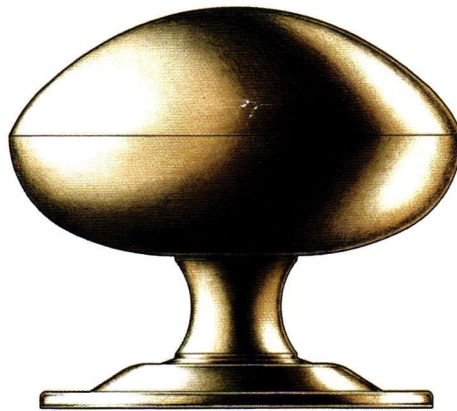
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with Swinging Cover*



*Shutter Knob*



*Cylinder Ring  
with Swinging Cover*



*Cylindrical Floor Stop  
with Trim Ring*

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