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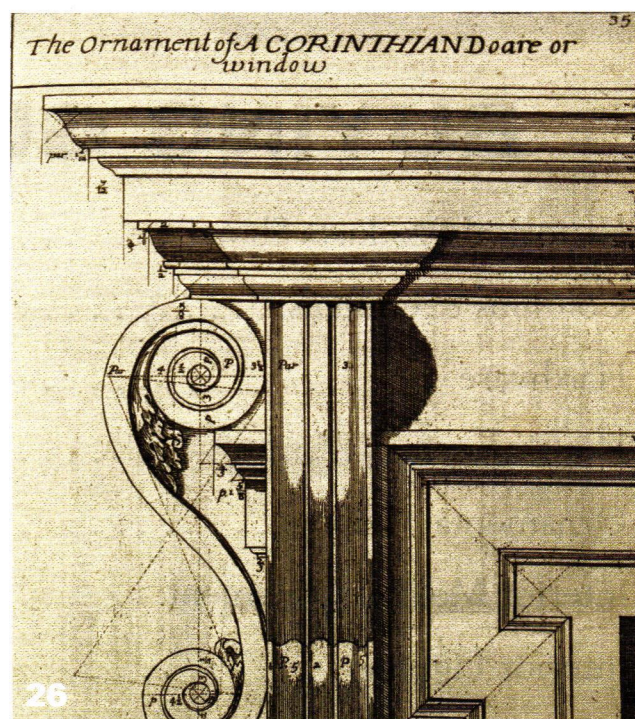
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Photo by Emily Followill.



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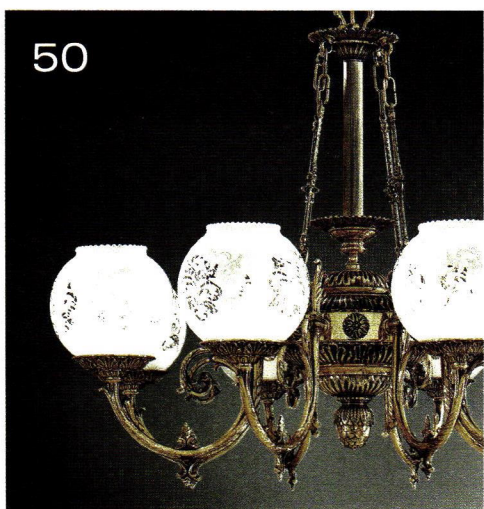




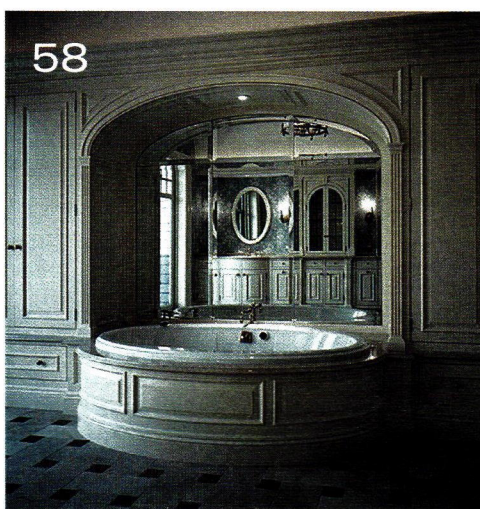
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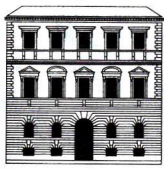
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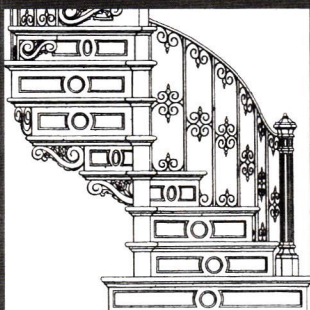
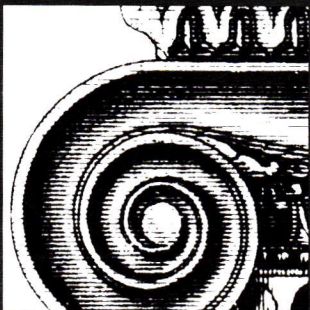
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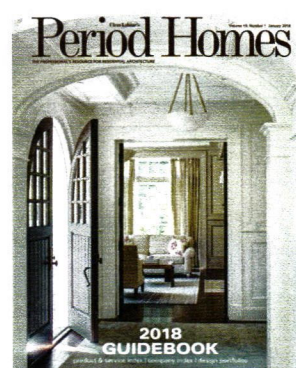
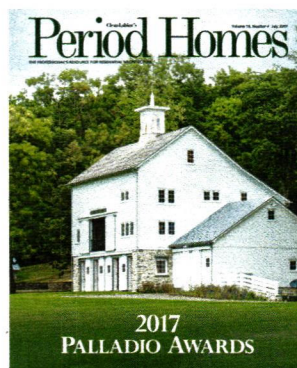
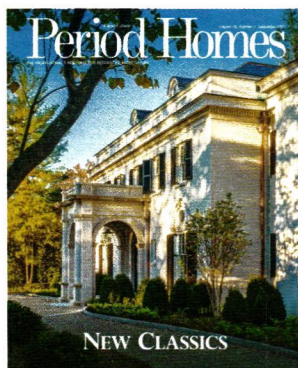
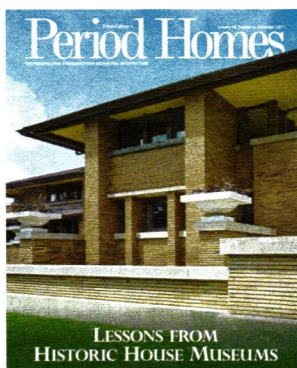


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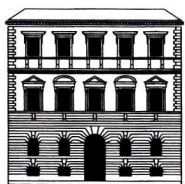
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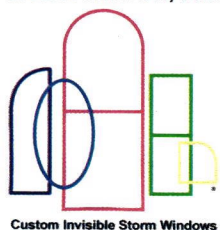




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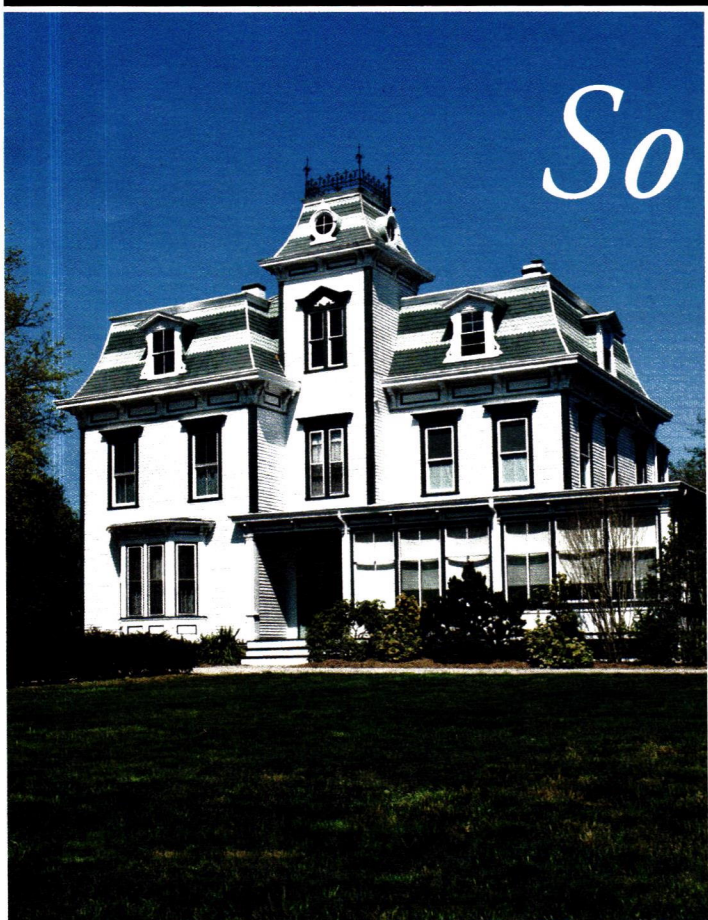
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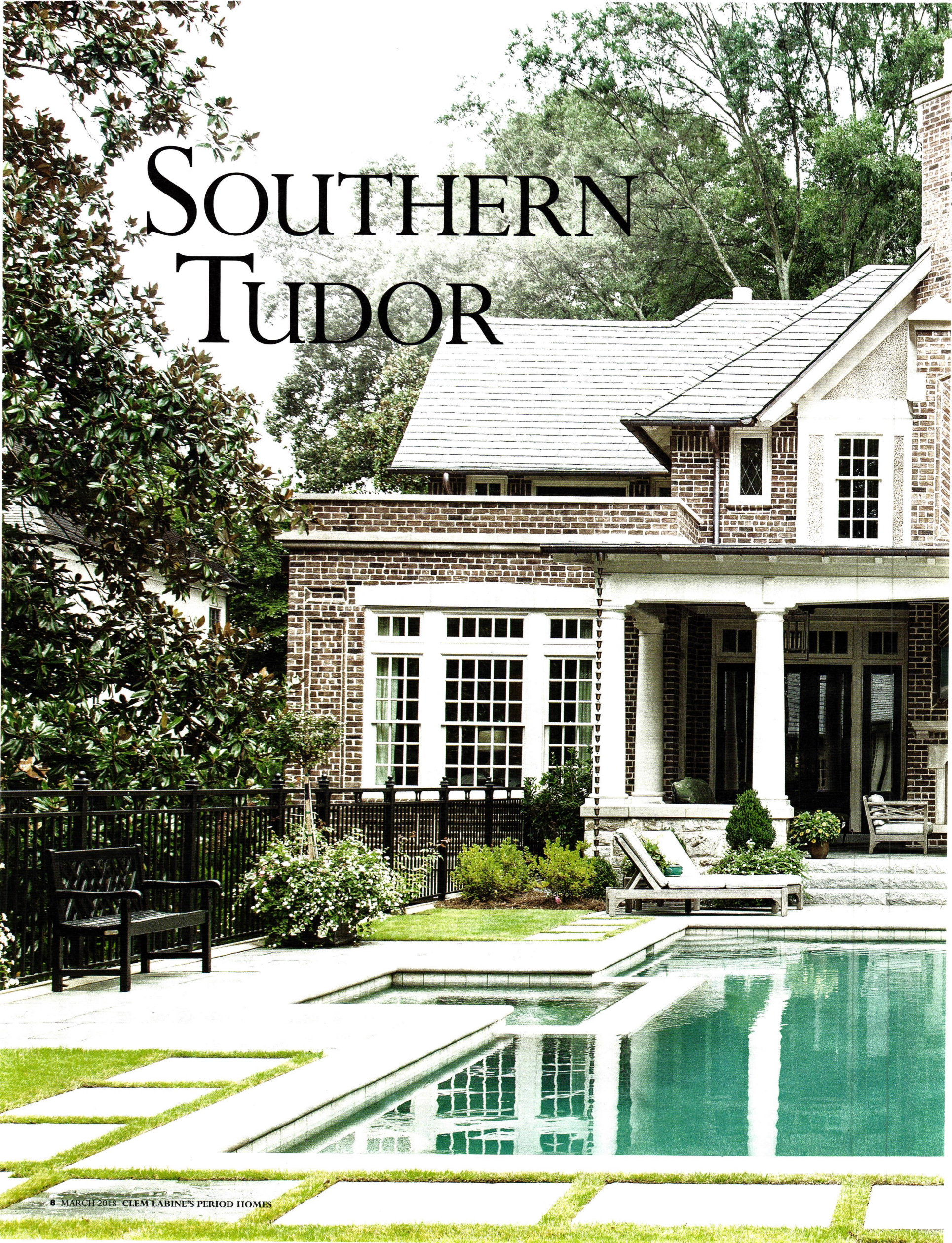
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# SOUTHERN TUDOR







Architect  
Frank Neely designs a  
new timeless Tudor in Atlanta.

BY NANCY A. RUHLING | PHOTOS BY EMILY FOLLOWS





Period-style details, including an iron band that links the two clay-pot chimneys in the front, are the Tudor's defining features.

OPPOSITE: Copper gutters, handmade bricks and hand-carved limestone take the Tudor back in time.

**T**he grand English Tudor-style house, a jewel in Atlanta's architecturally eclectic Buckhead neighborhood, possesses a commanding presence.

From its clay chimney pots and limestone columns to its mullioned windows and porte-cochère, the three-level red-brick and limestone residence with the slate roof and half-round

glittering copper gutters is a real old-world charmer.

Storied houses that look like this come wrapped in history that can be peeled away layer by layer like the skin of an onion.

This one, too, has a fascinating tale to tell, but it begins only a decade ago.

That's when Atlanta-based architectural designer Frank Neely was commissioned to create it. His

clients, a couple with three growing children, originally asked him to expand their small, single-story 1940s wooden Colonial. But they changed course and decided to build a new, larger house in a timeless traditional style.

"We decided on English Tudor style, which is one of my favorites, because there were some 1920s examples in the neighborhood, which is a mix of









The kitchen's central island, which is made of oak, features Gothic Revival motifs.





**ARCHITECTURAL DESIGNER:** Frank G. Neely Design Associates, Frank Neely and Senior Associate Christian Reed, Atlanta, Georgia, [neelydesign.com](http://neelydesign.com)

**BUILDER:** Mike Hammersmith, Mike Hammersmith Inc., Atlanta, Georgia, [hammersmithatlanta.com](http://hammersmithatlanta.com)

**LANDSCAPE ARCHITECT:** Graham Pittman, E. Graham Pittman & Associates Inc., Atlanta, Georgia

historic styles that start in the 1900s," Neely says.

From the outset, designer and client agreed that every detail of the new house should look as though it had aged gracefully through a century of use.

The 6,265-square-foot house, which also has a 3,400-square-foot partially above-ground basement, was carefully sited on its long,  $\frac{3}{4}$ -acre plot to blend in with the houses on the block without calling attention to its imposing facade.

"For a year or more, we just drew and worked on details," he says, "because we wanted to take it to the Nth degree and make it perfect. A lot changed along the way. The first design for the front porch, for instance, had it much smaller with only two columns."

To make impeccable age-old statements, Neely relied not only upon design but also upon materials. The red brick for the facade, for instance, was handmade.

"We spent six months looking at samples and playing with color before we got it right," he says.

"We even redid the elevation to draw in each brick."

The limestone elements, as well as the mahogany window frames and doors, were hand carved. "We detailed every shape," Neely says. "And the chimney pots are made of white clay to match the limestone."

Neely revels in the "quirky details" of the house, pointing to the iron band that binds the two front chimney stacks and the pebbledash treatment of the porte-cochère's timbered frame.

"We looked to McKim, Mead & White for the pebbledashing," he says. "They made mosaics and patterns. To do it, the mason pressed the pebbles into the natural stucco as quickly as he could before it dried."

Because Neely and his team designed all the elements, they were able to create a seamless, historically accurate flow between interior and exterior spaces.

"The beauty of drawing windows and doors is that there's no limit to shapes," he says. The placement of the back porch, which is centered on the backyard swimming pool and opens to the kitchen, master bedroom suite, family room and breakfast room, allowed Neely's team to repeat its oak-beamed ceiling in the family room for continuity.

And in the kitchen, they wrapped the custom cabinetry around a small arch-shaped window like a blanket and created a central island in oak that features Gothic Revival motifs.





Custom cabinets in the kitchen were designed to wrap around the dainty arched window, another custom feature.





**LEFT:** Mullioned custom windows and timbered framework accentuate the home's Tudor style.



**BELOW:** The house features pebble-dashing, a traditional technique used by McKim, Mead & White.

**BOTTOM:** The expansive back porch opens to the swimming pool, which fills most of the yard space.











In the library, leather chairs, built-in bookshelves and expansive windows create a clubby, old-world atmosphere.





It is the details of the house that turn back time. The walls of the master bathroom, for example, are paneled in solid sheets of ¾-inch white marble punctuated by oak timbers to emulate early 20th-century wainscoting.

And the massive 4-foot-wide and 8-foot-tall front door, made of mahogany and encased by hand-carved limestone, is a marvel of utter authenticity. "I don't know how heavy it is," Neely says. "We used Da Vinci hinges that allow it to swing naturally, and everything from the hardware to the flashing is in a historic style."

Traditional finishes, including ebonying and fuming on the oak woodwork and wide-plank oak floors, also helped take the house back to

its Roaring Twenties roots gracefully. To give the central stairway's newel post and pickets a darker fuming color quickly, the team applied diluted ammonia to the wood instead of merely exposing it to the chemical's fumes as they did for the rest of the woodwork.

Landscaping, too, was used to create the illusion of an age-old estate. The house was planned around the large, old hardwood trees that were on the property, and the sculpted plantings in the front create a formal English-style evergreen garden suitable for English Tudor-style architecture.

The swimming pool takes up most of the backyard space, which also includes a pool house/garage that has an upstairs study. The rambling five-bedroom

house, which includes a living room, dining room, family room, kitchen, breakfast room, butler's pantry and library, also has some more fanciful spaces.

There's a spectacular round-cornered stair hall upstairs as well as a playroom whose sky-high vaulted ceiling is accented with wooden trusses.

Neely loves the way all the rooms of the house play together. "There are so many little wonderful spots," he says. "We wanted the details to be all around you and subtle and for the rooms to open to the vistas of other rooms. From one sculpted space to another, it's just 'wow!'"

He isn't the only one who continues to be enchanted. "The clients still call and say they just noticed something new," he says. ■





**ABOVE:** The beamed ceiling in the family room, which is at the back of the house, matches that of the back porch.



**RIGHT, MIDDLE:** A window seat with a trio of mullioned casement windows creates a cozy corner.

**RIGHT:** The master suite, on the main floor, opens to the back porch and swimming pool.



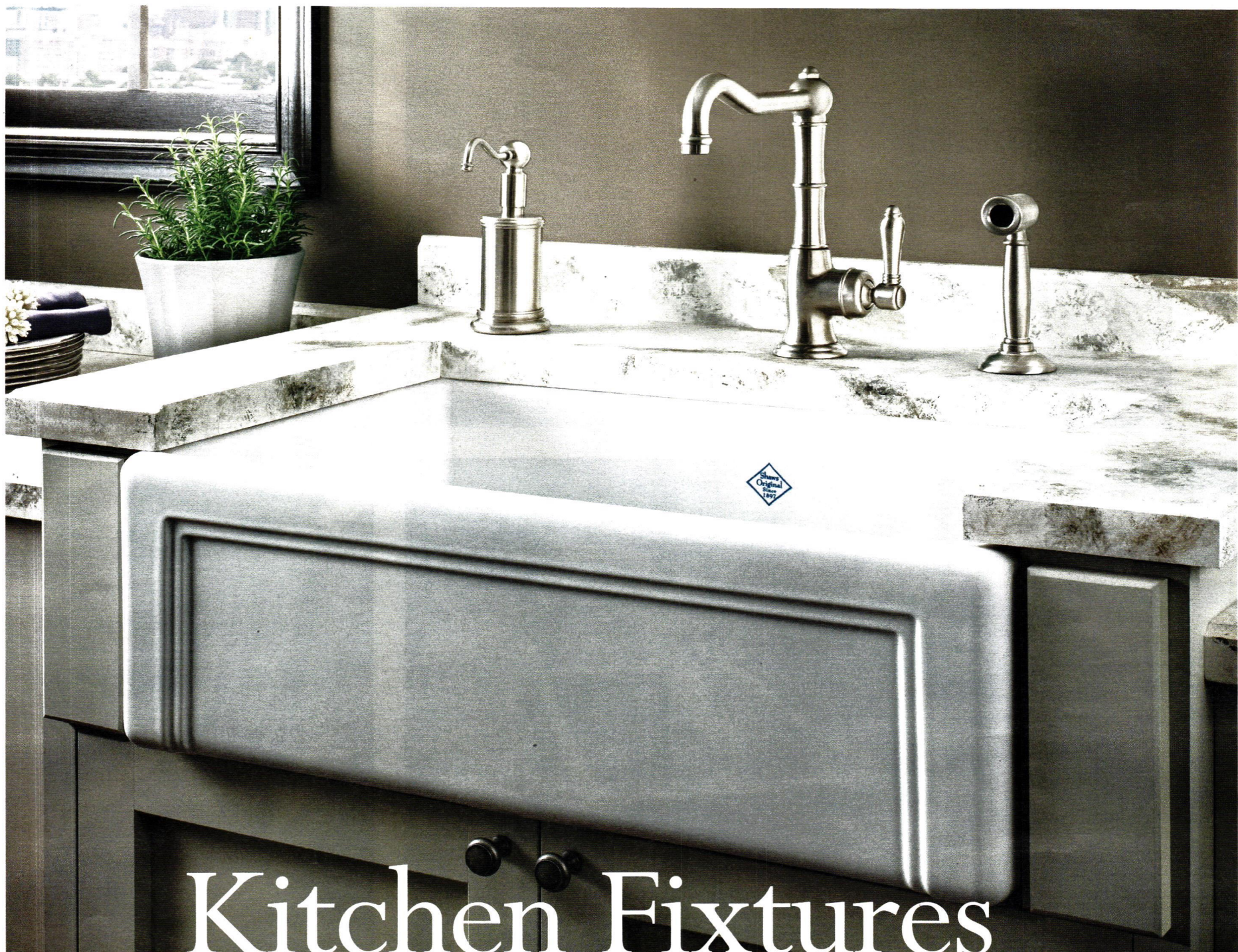




Solid ceramics, the *ne plus ultra* in sinks and lavatories a century ago, are still made for utility and beauty in period kitchens and baths. All photos courtesy of ROHL.

OPPOSITE: Casting solid fireclay makes possible a variety of seamless designs, such as this Shaws Egerton Casement Edge Front sink.





# Kitchen Fixtures

Creating a period inspired look with these fixtures and fittings.

BY GORDON H. BOCK

**K**itchen and bath fixtures for most people mean the shine and splash of faucets, spouts, and shower heads, but in period-style houses the creativity and beauty doesn't stop there. Generations of practical experience have shaped traditional forms and materials into an inventive variety of sinks, lavatories, and hardware, especially when spec'd for the house at hand by longtime suppliers.

Sinks in early kitchens, for example, were site-made as simple wood or metal-lined basins, but once real plumbing trickled in they faced leaks and corrosion. Thick slabs of soapstone or slate, neither porous nor staining, performed better so in the 1890s plumbing purveyors offered pages of boxy stone sinks showing high backs and broad fronts not unlike their wooden kin. By the 1910s, however,

hard-to-clean inside corners and joints reduced stone use to laundry tubs as homeowners sought seamless sinks with rounded corners and edges in solid ceramics, such as porcelain or earthenware.

Solid ceramic kitchen sinks were all but washed away by cheaper porcelain-enameled cast-iron in the 1930s, but they resurfaced in the 1990s as a canny complement with period-style kitchens, especially from some original manufacturers "Founded in 1897, Shaws of Darwen, England is the originator of the farmhouse sink," explains Greg Rohl, VP of marketing at Rohl LLC in Irvine, California, which introduced all-ceramic, fireclay sinks to the U.S. in 1997. "When these sinks were first designed, they were functional (for hospitals and health care institutions, due to the sanitary nature of the smooth glazes), but then became popular in the back-of-the-house butler's areas and kitchens of fine, stately

homes around the UK and America." Rohl points to TVs *Downton Abbey* as an illustration, and says there's a beautiful Shaws sink still in use in the 1914 Pittock Mansion in Portland, Oregon.

Unlike porcelain-coated sinks that expose underlying cast-iron when chipped, all Shaws Farmhouse Sinks are made from fireclay, which is heavy ball clay and glaze heated to extremely high temperatures until they fuse into a new material. "It takes time to hand-make Shaws sinks," says Rohl, "between three and four weeks in total." Known as slip-casting, the process begins by pouring a mixture of locally sourced clay and water into porous molds. When the newly formed sinks are dry enough, they are removed, then hand-finished to a smooth surface though sponging and *fettling* to clean up mold marks. After applying two coats of glaze, the sinks are fired in specially designed kilns





FROM TOP LEFT: Once a newly slip-cast fireclay sink is dry enough, it is unmolded and hand-finished. Fettling removes mold marks.

Hand-sponging is another finishing step necessary before the sink will be ready for the two glaze coats that produce its feel and durability.

After hand-finishing, the craftsperson imprints their name on the base, then leaves the sink to dry for 40 hours before firing.

OPPOSITE: Double-bowl sinks like this Shaws Rutherford 1-1/2 bowl are a traditional design to conserve water when washing and rinsing.





at over 1200 degrees Celsius, transforming the clay into fireclay, which resists cracking, chipping, and staining.

Since each Shaws sink is made individually by hand, no two sinks are precisely alike and need to be inspected upon delivery as well as installed properly. "The sides and top of the sink should be square within the 2 percent tolerance," says Rohl, "and the installation should be for new construction only to hold a 190-lb. sink and water, with the support frame or base designed to support the sink on the sides and the back." The sinks are made in one- and two-bowl versions, as well as a selection of traditional front styles, such as apron and bow, for applications from kitchens to pantries and more.

Bathrooms too are not the same without sinks—or more properly lavatories—and here ceramics have always held their own for beauty as well as utility. Whether called wash basins or simply bowls, porcelain versions in round or oval styles were

common in plumbing fixture catalogs by the 1880s, and often adorned with artistic embossing on the outside or colorful bands on the inside. "We have over 20 different designs in our catalog," reports Martin Gruber, manager at P.E. Guerin in New York, which has been making decorative hardware and plumbing parts since 1857, "but customers can also get their own designs made into the bowl." He says the process starts with a sample tile made up for color that, when approved by the client, they send out to a ceramicist who does glazes for the company.

Metal basins—often copper—have been in baths since the beginning too, as P.E. Guerin can attest. "We have both porcelain and metal bowls," says Gruber, "and the metals generally come either plain or hammered." A century ago, round or square metal basins were recommended for pantries—square being easier on stacked dishes—and that specialization still continues. "Porcelain basins

are typically always in bathrooms," says Gruber, "while metal basins sometimes appear in bathrooms or powder rooms, but very often in bars as well." The choice he says depends upon the style that the designer or architect is seeking, but space is a factor too. "Generally, a really small space needs a really small bowl, and a larger space permits the largest bowl, but we offer a number of other shapes and styles of porcelain that are not in the catalog."

Wash basins do not exist in vacuum, so to speak, and it follows naturally that the company has long offered supporting hardware—quite literally. "We have a couple of legs online that can be used for vanities," says Gruber, referring to metal legs made specifically for attaching to, say, a marble slab to assemble a vanity, "and others in the back of the catalog that you can put on tables—some stock and some made-to-order." The turnaround on stock legs, he says, is comparatively fast. "We make them up each time to the height the customer needs for





their bathroom vanity, and they can be ordered, within reason, to pretty much any height desired—either by cutting down or extending the foot at the bottom.”

Bath and kitchen hardware means more than fittings for water however. “We have an extremely large selection of bath accessories,” says Gruber, “everything from towel bars to robe hooks to shelves to soap dishes.” As an example, their catalog shows an ornate Acanthus pull-out garment hanger with matching shower rod and wall-mount grab bar. “We have a stock line of material, and we have made-to-order line,” he notes. “We plate the material to order, so the lead time on the stock line is from four to eight weeks; since made-to-order material is all custom by hand, it takes longer.”

Gruber explains that P.E. Guerin retains all of their casting patterns (the positives for molds)

going back generations. “Sometimes people come in with a picture, or they will have gone to some old house on a tour, and they’ll ask ‘Do you have this?’” Inventory is not the issue then, because with the patterns, they can make a mold in sand and then pour it in metal. “Everything and anything that we ever made, we have a selection of it—and if the client doesn’t see something they like, we’ll make it.”

What’s more, the value of a venerable manufacturer is not only in the decades-long expanse of their historic designs but even more so the depth of their experience. “We sell a lot of cabinet and vanity hardware, and parts for mirrors and the like,” says Rhett Butler, principal at E.R. Butler in New York, “but we also do regular custom work because many architects like to have something special.” He says the process often starts with a concept that the client wants to see, but they then have to bring into

reality. “I can’t stress enough how important it is to take into account the actual functionality of the hardware that you design or use for a kitchen or bath.”

The first thing to remember, he says, is that kitchens and baths are wet environments. “You really have to be careful about what finishes to consider. Certainly, any brass- or copper-type finishes don’t usually do well in a kitchen or bath because they tend to oxidize far more quickly than, say, a stainless or a nickel finish.” He adds that chrome, once very popular, is problematic in today’s world. “It’s a heavy metal and lot more people are aware that it’s quite toxic.”

Butler explains he also encourages staying away from pulls with sharp corners. “For example, sometimes people want to have pulls that look like twigs.” That’s not such a great idea he says because,



OPPOSITE: In the UK, apron-front Shaws sinks are at work in mansions and medicine alike. The term "Farmhouse" is an Americanism.

RIGHT: This elegant bathroom lavatory is, in reality, a bowed-front fireclay sink, proof positive of the sensual beauty of solid ceramics.

in a kitchen, you're constantly working up against the counter, moving back and forth while cooking or preparing. "If you have something sharp or protruding, that's going to catch your apron or pants pocket and rip it." This is less of a concern in other parts of the house, but in a kitchen there's almost never-ending contact with the hardware. "You'd be surprised at how many people say, 'Oh, but that piece is pretty,' yet they're looking at the hardware completely out of context.

Butler says they get calls for a lot of towel bars, bin pulls, cabinet pulls, and flush pulls too. "Flush is always great but, again, your hands are going to be wet, so you want something that's going to be functional in a way that is more than just the aesthetics." Bin pulls appear in a lot of period house projects, but he says they're not the majority of what he sells for kitchens. "I think that has to do with the fact that, while they're very soft on the outside, if your hands are inside and underneath this cup often, and they've got cooking ingredients on them, now you're pushing that material up inside."

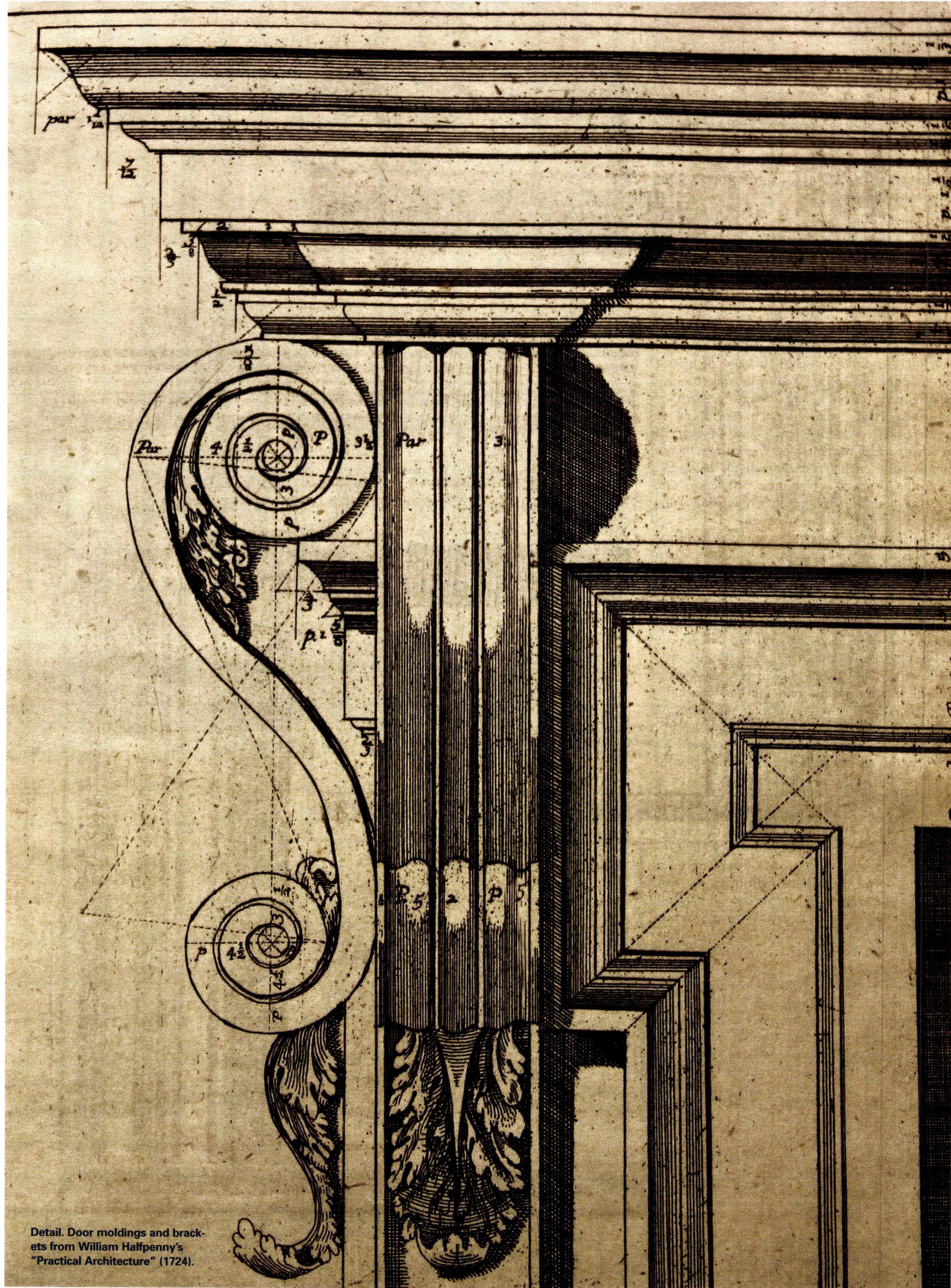
He says they also do a lot of custom pieces for kitchens that are like pulls that get extended for the width or the length of a feature. "Imagine you've got a whole kitchen full of drawers all over the place. We make the pulls so they're long enough to be the full width of the drawer, and then as you go to the drawer next to that, the bar continues—except that it's a separate bar at this point. So as you look across the entire length of the kitchen, basically you've got this railing that is the bar pull, but in multiple custom lengths that makes it all sort of run together." The effect is almost like a railing. The pull becomes multipurpose: a place to hang a towel as well as to grasp.

Butler reports edge pulls are popular as well. "They work almost the same way as the bar pull that I just described. They're very low profile, very simple and easy to use, and highly functional. An edge pull is grasped in same sense as a cup or bin pull, but it's extruded over a counter length so it provides more accessibility to open things—not just at a single point." When practical design is boiled down to its essence, however, it leads to some familiar solutions. "Because it's easy to grab, but also kind of smooth, there's nothing more basic and functional for drawers and overhead doors than just having a rather plain cabinet knob—something round, something simple." ■

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







Detail. Door moldings and brackets from William Halfpenny's "Practical Architecture" (1724).



# Classic Proportions: A History of Moldings

BY JOHN R. TSCHIRCH,  
ARCHITECTURAL HISTORIAN

Moldings frame the spaces in which we live. Ceiling cornices, window frames, door lintels, wainscot, and baseboards have all traditionally relied on the elegant shapes and ornamental details of moldings to be made richer in scale with a more vibrant visual effect. They have done so since humans first created buildings for shelter and then turned them into a form of high art.

The ancient Greeks perfected the use of moldings in the adornment of their temples. High atop the Acropolis of Athens, the Parthenon (438 BC) sits in all of its majesty as one of the finest examples of classical architecture in western civilization. Its soaring columns are topped by an entablature precisely marked by a series of moldings. These beautifully delineated devices draw the eye upwards to the triangular pediment of the roof that encased fine sculptures. While columns and statuary were the stars of the show, the simple moldings can aptly be called the humble servants. They have the critical task of framing the main features of the building. The two types of molding developed by the Greeks, and still in use today, are the cyma recta, with an outward S shaped curve, and the cyma reversa, with an inward S curve. These were used primarily under the main gables of a temple roofline while rounded moldings, such as the astragal, appeared on the flat surfaces. While not intended to detract from other aspects of the building, moldings did receive their fair share of decoration. A system of ornament appropriate to the shape of each molding provided a methodical way to embellish buildings. For example, tooth-like details called “dentils” were used on flat surfaces. Oval shaped of “egg and dart” motifs were suitable to rounded ovolo moldings while the horizontal emphasis of bead and reel decoration sat comfortably on thin, narrow moldings. Armed with these techniques, the Greeks perfected their version of an ideal architecture.

The ancient Romans inherited Greek moldings but they used them in more innovative ways. On the Altar of Peace (13 BC), commissioned by Augustus Caesar, the moldings are layered along the top of the structure in an exaggerated manner to create visual drama. Even with the fall of Rome, the use of moldings would survive and thrive through the ages. Medieval builders accentuated the sweeping vaults of their Gothic cathedrals with rounded “ribs” that focused attention upwards to the ceiling and heaven itself.

Greco-Roman moldings were revived during the Italian Renaissance of the 1400s and subjected to intense scrutiny as pattern books were illustrated



Classical Greek molding and ornament in cast and glazed terra cotta. Bead and reel appear on the lower part of the arch, egg and dart on the upper part of the arch. Bead and reel adorn the moldings of the cornice (top of photo). Rosecliff (1902). Newport, RI. Photo: John Tschirch



Italianate House, Salem, Ma. circa 1870. The invention of the steam powered saw revolutionized the production of architectural details in the mid 19th century. The exuberantly shaped moldings along the window lintel and roofline in this photograph illustrate the elaborate ornament created by new industrial technologies.  
Photo: John Tschirch



to provide exact measurements of these features. Understanding that classical design was based on harmonious proportions, Renaissance architects began with the use of moldings as basic units of proportion. This practice continued through the centuries as the foundation of traditional building.

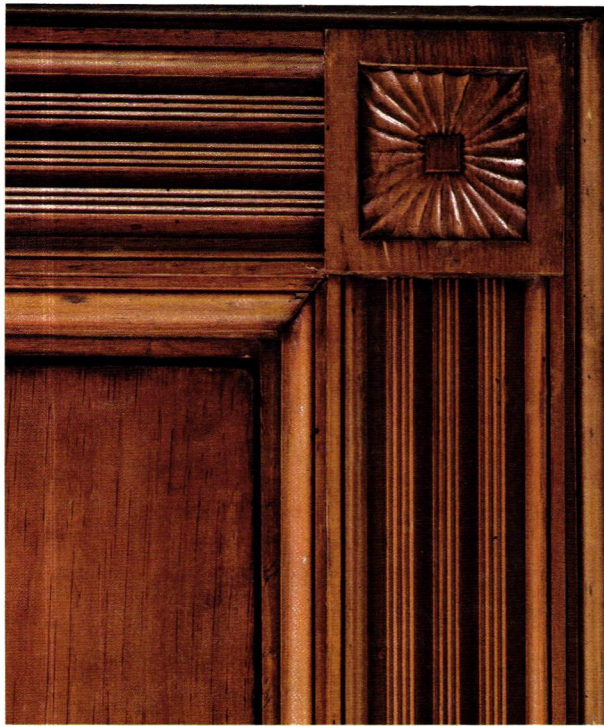
Although originating in temples, the classical molding influenced domestic interiors as well. During the 17th and 18th centuries, the creation of bolection molding by English craftsman revolutionized the look of rooms at home and in the colonies. These raised moldings, based on the classical S shaped cyma reversa and recta types, were used to frame large rectangular wooden panels. Richly carved moldings also enhanced the door frames,

window lintels, fireplace mantels and staircases. In addition to wood, the primary material used in British and American houses, the French perfected the use of cast plaster moldings to enhance exquisitely carved woodwork, known as "boiseries." An entire industry arose with studios specializing in interior paneling and its ornamentation. The renowned woodworker Andre-Jacob Roubo published *The Art of Joinery* (1769) featuring elegantly rendered moldings with mathematical formulae for their precise construction.

The refinement of 18th-century moldings gave way to an exaggerated exuberance in the Victorian Age. Cove moldings with deeply curved insets, or comprised of floral sprays and acanthus vines,

usually in cast plaster, lent opulence to rooms now focused on the cluttered look of layered decor and complex patterns. With new industrial processes at their fingertips, designers could create many types of moldings with great speed and at relatively low cost. This led to a tendency for excess which eventually prompted early 20th-century Modernists to reject the richness of Victorian interiors. Moldings were considered unnecessary in the new shining white boxes of modernity. The molding, however, did not fade away. Traditional design still relies on these time tested features of architecture now produced in wood, plaster and a variety of synthetic materials. As long as humans create shelter, the molding will remain at their service. ■





**TOP:** Door molding. Isaac Bell House (1883). Newport, RI. Thin strips of wood molding reflect the influence of Japanese architecture on Arts and Crafts designers of the late 19th century. Courtesy of the Preservation Society of Newport County. Photo: Gavin Ashworth.

**ABOVE:** Numbered measurement for egg and dart motif moldings. 18th century. Paris. Private Collection. Photo: John Tschirch

**RIGHT:** Bolection moldings framing a cabinet (left) and paneling (right). Nichols-Wanton-Hunter House (c. 1747). Courtesy of the Preservation Society of Newport County. Photo: Gavin Ashworth.







A cross gable with Palladian window above a large bay window anchors the rambling façade facing the entry courtyard. A long porch ties together the wings of the house and provides welcoming, gracious entry points into two ends of the house.





# With the Lake in View

To mitigate the formality of a house on Lake Placid, G.P. Schafer Architect turns to classical design and vernacular forms for inspiration. The result is a comfortable, casual, and gracious house on the shore.

BY KILEY JACQUES | PHOTOGRAPHS BY ERIC PIASECKI

Architect Gil Schafer is renowned for his contemporary examples of Classical architecture. A penchant for traditional crown moldings, door and window casings, baseboards, staircases, and hardware is regularly evidenced in his work. Yet, he remains flexible in order to accommodate a structure's sense of place. This Lake Placid home in the Adirondacks is a fine example of that vernacular sensitivity.

The homeowners grew up vacationing on the


lake—a place with special meaning for the couple whose families had spent time on its banks for multiple generations. “They had [a feel for] the history of the place, and they wanted their new house to [be reminiscent] of the older houses they had known growing up,” explains Schafer. “That was always part of our design thinking from the get-go.”

To gain that same appreciation, Schafer began by driving (and boating) around the region, looking at houses to study vernacular materials and forms. “In the Adirondacks, there’s the kind of log house that

everyone is familiar with,” he says, “but there is also another tradition, which is a bit more tailored, of brown clapboard or shingled cottages with green shingled roofs and simple, tailored trim work.” That is what appealed to the clients. That was the starting point.

Secondly, the program considered how they wanted to live in the house. Schafer took inspiration from a previous home the clients had owned and loved; it featured a generous living room used for both dining and socializing. That room became central to the plans.





Large glass sliding pocket doors provide easy flow from the kitchen out to this dining alcove at the western end of the long lakeside porch. Square columns and clapboard-clad piers frame the view of the lake and Whiteface Mountain and integrate the porch into the architecture of the façade. All of the seating furniture for the porch was made in Adirondack Style wicker and painted white to play off the dark color of the walls.

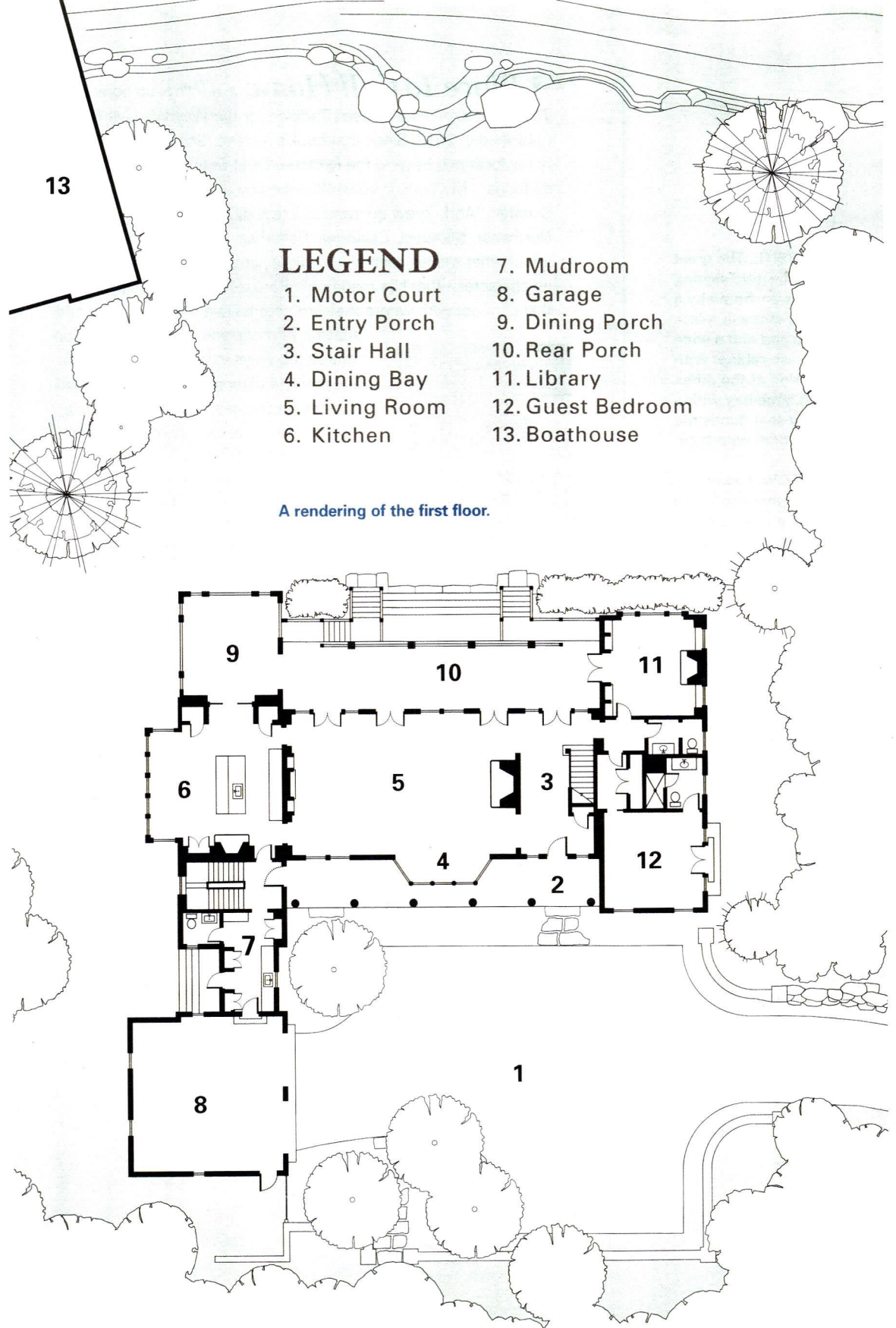
Also influencing the design was the clients' fondness for formality, which was slightly at odds with the vernacular traditions. Striking a balance became an integral (and constant) part of the design process. Blending formal elements into a summer cottage-inspired program proved challenging, but may very well be the reason for the home's success. "They were always looking for a certain formality, and I was always nervous it was going to be too formal for a relaxed summer house setting," notes Schafer, adding that the end result is a house that can best be described as "Lake Placid vernacular with the picturesque quality of the Adirondack

camps and some of the more tailored Classical characteristics of the Colonial Revival period."

Built into a hillside, the house has two principal façades. The motor court entry side presents as a two-story structure, and features a long porch with Greek Doric columns and a Serlian window in the cross gable, which is meant to anchor the center of the composition. "The combination of the long porch that ties together the front and side entrances, and the Serlian window . . . is a Classical kind of gesture," explains Schafer, noting that the off-center entry is also in keeping with that tradition.

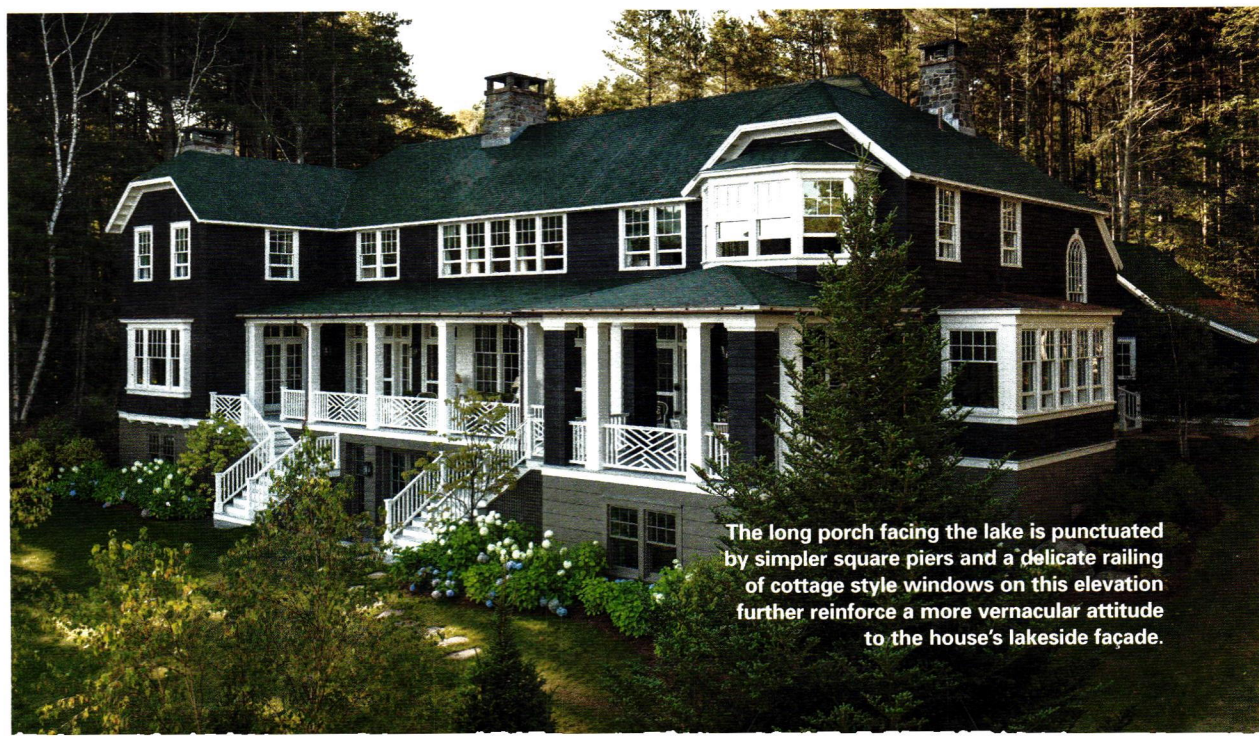
Out back, where all three stories are in evidence, a second porch with clap-dressed corner piers runs the length of the house and overlooks the lake. "We wanted that projecting porch to have a certain heft to it," says Schafer. "That's why the corners are made out of the same clapboard [as the house]; the piers are almost L-shape, and . . . it gets architecturally lighter in between those corners but [they] have the same solidity and strength as the rest of the house." The mushroom gray, wide-wood horizontal planks comprising the bottom walls create a kind of plinth





for the porch, and are meant to give the impression of a stone base.

Inside, the inset paneled entry foyer demonstrates, once again, Schafer's ability to harmonize seemingly conflicting styles. The panels are made up of boards whose seams will become more visible as the wood ages—something seen in late 19th- to early 20th-century houses. Adding to the allure is the staircase with simple spindle balusters of mahogany and detailed brackets. "We love to give those [brackets] different shapes and articulation depending on how dressed up or dressed down the house is. This one has an elegant shape that's not



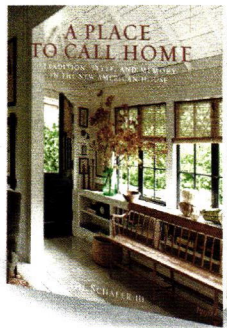
The long porch facing the lake is punctuated by simpler square piers and a delicate railing of cottage style windows on this elevation further reinforce a more vernacular attitude to the house's lakeside façade.



***A Place To Call Home*** is a follow-up book to *The Great American House: Tradition for the Way We Live Now*, published in 2012. Since that book's release, Schafer has worked in many locations beyond the Northeast and Southeast, which were its focus. "My work is very influenced by the way I grew up," says Schafer. "And I grew up living in a few different places—in the Northeast, Midwest, California, Bahamas ... I've grown up thinking about what makes each place unique, and what gives each place its character—that has made me interested in ... designing houses that connect with where they are, that have a sense of place and

are true to that place." The book demonstrates the ways in which geographical and lifestyle diversity affect architecture and design choices. The reader takes a journey that traverses the country in all four cardinal directions. "I try to listen to what each place and each house has to say and to design accordingly."

***A PLACE TO CALL HOME: Tradition, Style, and Memory in the New American House***  
Published by Rizzoli. Hardcover \$55.



**OPPOSITE:** The great room has two seating groups anchored by a large stone fireplace at one end and a wide bookcase cabinet with television at the other.

A large bay with a window seat floods the room with light.

**BELOW:** Full height inset paneling in the hall is given a more vernacular character by butt-jointed vertical boards in the panels.



overly ornate," says Schafer, who harbors an affection for staircases, believing they tell the story of a house in terms of the period to which it points.

The lofty living room takes center stage and measures nearly 40 feet long. At its heart is a fireplace with Lake Placid granite stone surround—the same stone used for the chimneys. "I always try to use a stone that is indigenous because when you don't, it looks out of place," notes Schafer. The mantel, with its simple brackets and molding, is yet another example of Schafer's balancing act. It's large enough to hold its own without being overly dressy.





The sense of light was a key consideration in the main living space, hence the transoms above the French doors opening to the porch. In the doorways between the front hall and the living room, Schafer wanted the openings to be as tall as possible to create an open, relaxed feel while also bringing down their height so as not to feel too grand. Typically, when designing a living room, Schafer orients the house to capture views and southern light. In this case, the lake view is on the north side, which cuts the light, as does the back porch. To compensate, he added a large bay window to collect sunlight from

the edge of the south-facing porch. And, on the north side, he used as much glass as possible.

The kitchen is appreciated for its granite fireplace, full-height bead board walls, beamed ceiling, large island, built-in china hutch, 10-foot-long farm table, bay window with banquette, and antique oak flooring, which is found throughout the house. Simple surface-mounted milk-glass lighting fixtures are found in each of the beam coffers, and six-foot-wide pocket French doors open to a dining porch, where occupants enjoy a view of Whiteface Mountain.

Upstairs, all the floors are painted—a vernacular gesture toward a summer house—to make it “a little less serious.” And, Schafer ran the hallway that connects one end of the house to the other on the uphill side, away from the view, thereby locating the bedrooms on the view side. There are seven bedrooms in total, two of which are on the lower level, which also houses a gym, laundry, and large playroom with built-in bed alcoves meant to accommodate the family’s three teenage girls and their friends.

Schafer is careful to note the back stair, with its





**ABOVE:** The large eat-in kitchen opens directly onto the lakeside porch but also draws light and views from a long west-facing bay window that is fitted with banquette seating and a large rustic farm table. Glass-fronted cabinets and a granite-faced fireplace give the kitchen a charming and cozy character.

tall arched window and polychromatic cascading runner. “I knew that it would be the staircase that the husband and wife would use to go upstairs every day, so I didn’t want it to feel like a narrow service stair,” he explains. “We gave it that big window to lend a little more elegance. . . . [Today], back stairs become as important as front stairs, and are used just as much. So we try to make them into some-

thing special. There’s still a hierarchy, but they are not forgotten . . .”

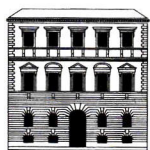
Though the homeowners appreciate formal architecture, they are very light-hearted and cheerful people—a quality that informed many of the color and fabric choices. “A house should be a reflection of its owners and the life they live,” says Schafer. “This house was designed in that spirit.” ■





The entry hall encloses the house's main staircase and opens into its central public room, the great room.





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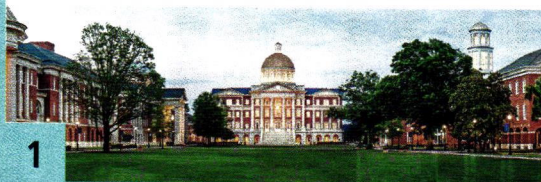
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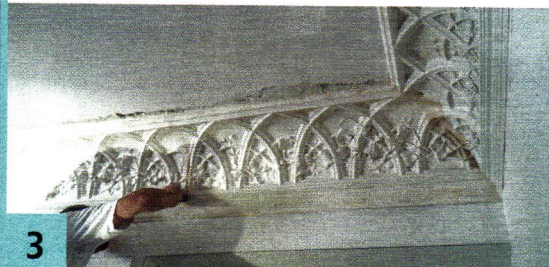
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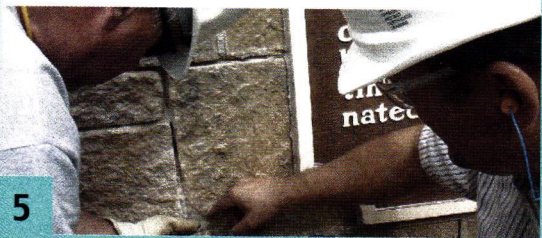
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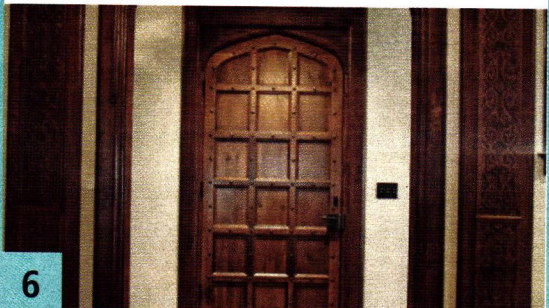
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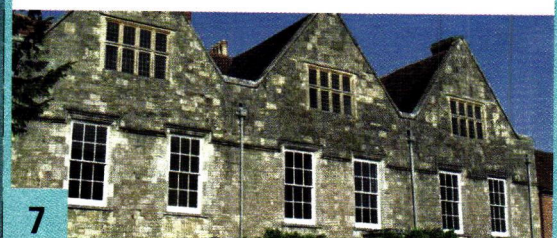
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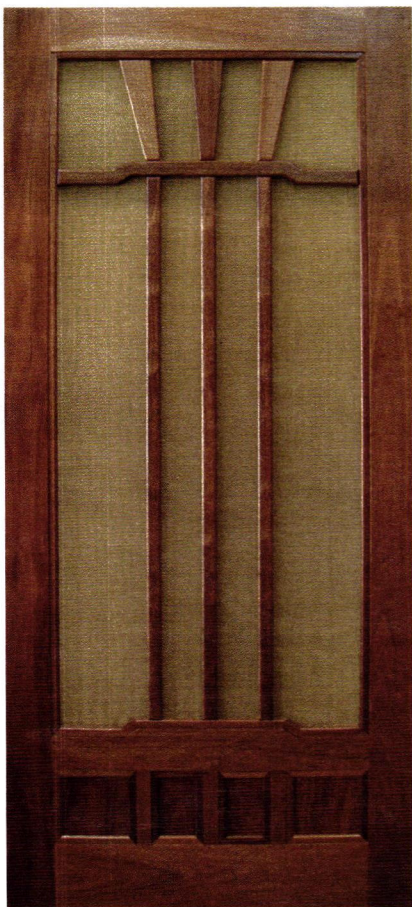


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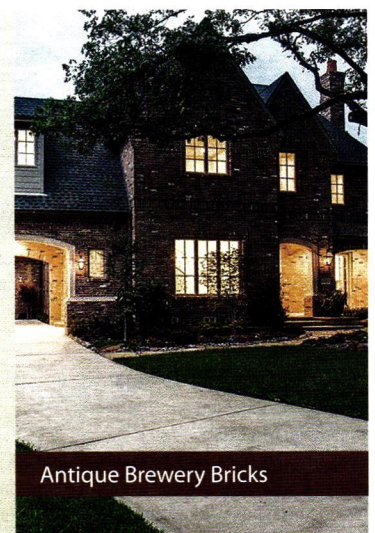
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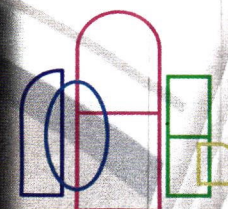
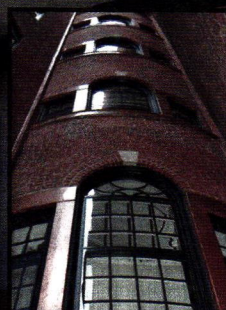
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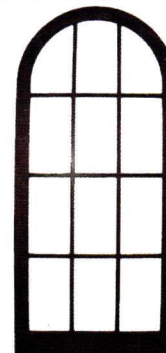
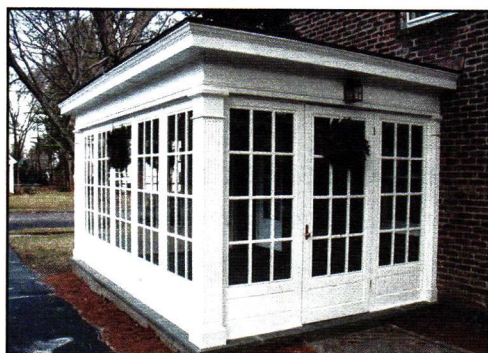
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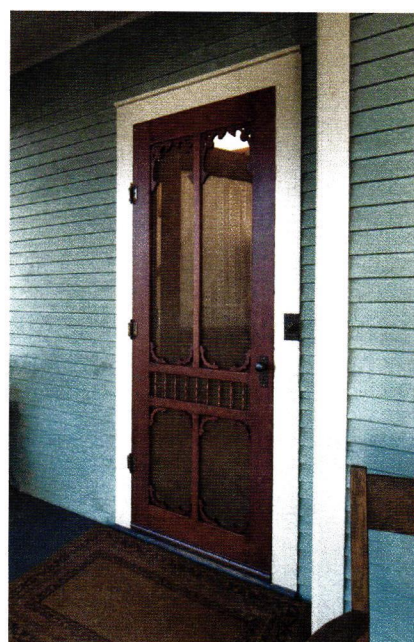
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This Victorian-style solid mahogany "Primrose" screen/storm door from **Vintage Doors**, features oil-rubbed bronze hardware.

### Vintage Doors

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

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

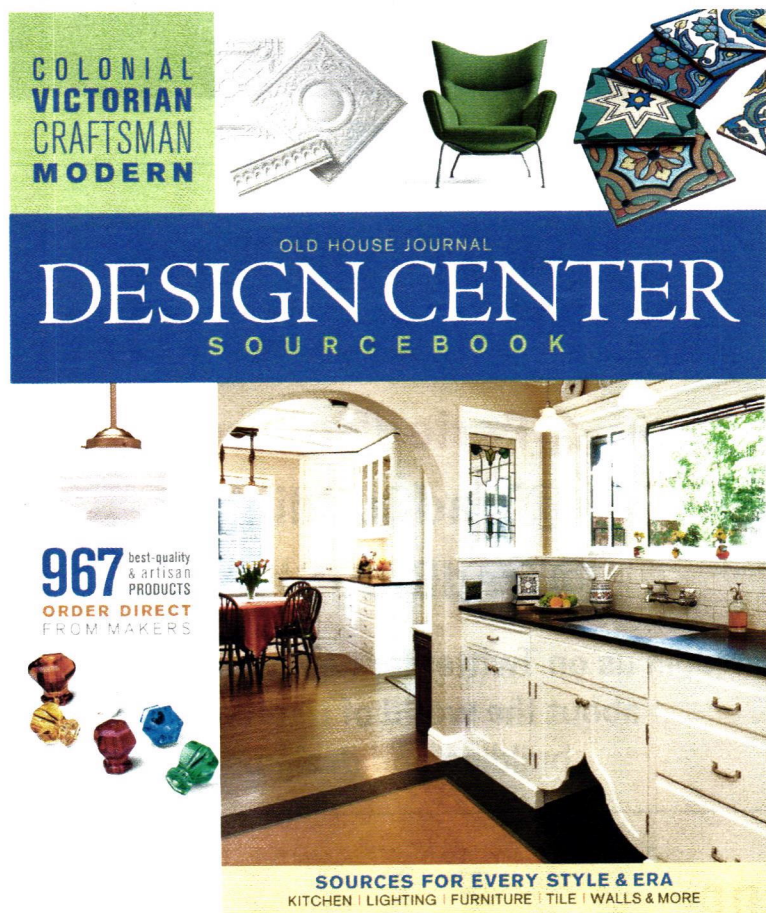
Hammond, NY 13646

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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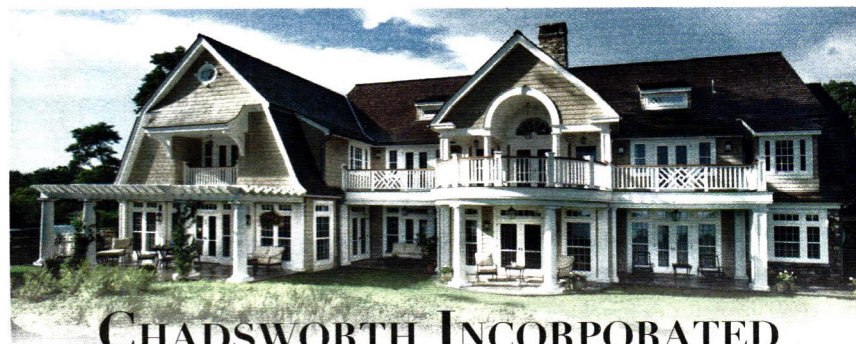


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Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork; shutters.

Call for more information



Columns, capitals and spandrels such as these are available from Decorators Supply Corp.

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

Manufacturer of classic architectural elements: plaster crowns, ceiling medallions, ceilings, niches & swags; 13,000 appliques for woodwork/furniture; 900 sizes of column capitals, pilaster capitals, corbels & columns; 15 styles of traditional wood mantels; classically inspired grilles; since 1883.

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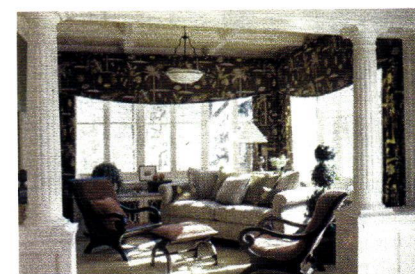
Custom manufacturer of architectural & ornamental plaster for interiors & exteriors: in-house sculptors; design development (CAD) engineering & full project management services; residential & commercial.

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

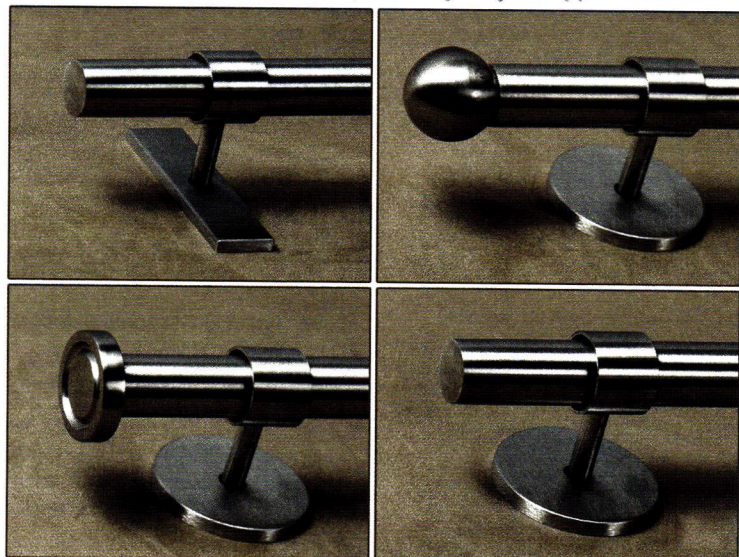
Supplier of architecturally correct columns in wood or PermaCast: round & square; clear columns in 7 species; cornice moldings, balustrades, niches, medallions, mantels, pedestals & more.



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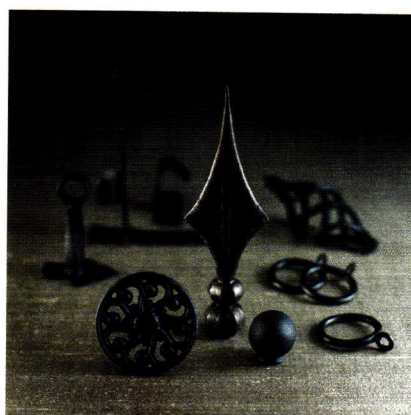
607-547-1900; Fax: No fax  
[www.ahhardware.com](http://www.ahhardware.com)  
Cooperstown, NY 13326

Supplier of unused, original builders' hardware: 1860s to 1940s; knobs, escutcheons, locksets, hinges, door knockers, doorbells, push plates & more; shutter & window hardware; brass, bronze, steel & nickel; restored antique hardware.

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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.



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.

### Ball & Ball Hardware

610-363-7330; Fax: 610-363-7639  
[www.ballandball.com](http://www.ballandball.com)  
Exton, PA 19341

Custom manufacturer & supplier of ornamental metalwork & hardware: door, window, shutter, gate & furniture hardware; fireplace tools; wrought iron, steel, aluminum, bronze, brass, copper & cast iron; custom reproductions.

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This decorative floral-patterned door hardware system was restored by Ball & Ball Hardware.



These GC Series cabinet knobs from E.R. Butler come in Clear, Etched, Silvered, Opalescent, Milk, Amber, Amethyst, Cobalt, Ruby, Ox Blood, Emerald or Black Crystal.

### E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305  
[www.erbutter.com](http://www.erbutter.com)  
New York, NY 10012

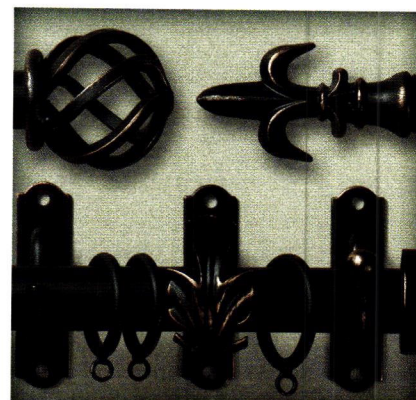
Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.

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[www.fabbri creations.com](http://www.fabbri creations.com)  
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Manufacturer of custom & standard decorative hardware for doors & entryways, gates, garages: straps, hinges, pulls, handles; wine racks & cabinets.



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

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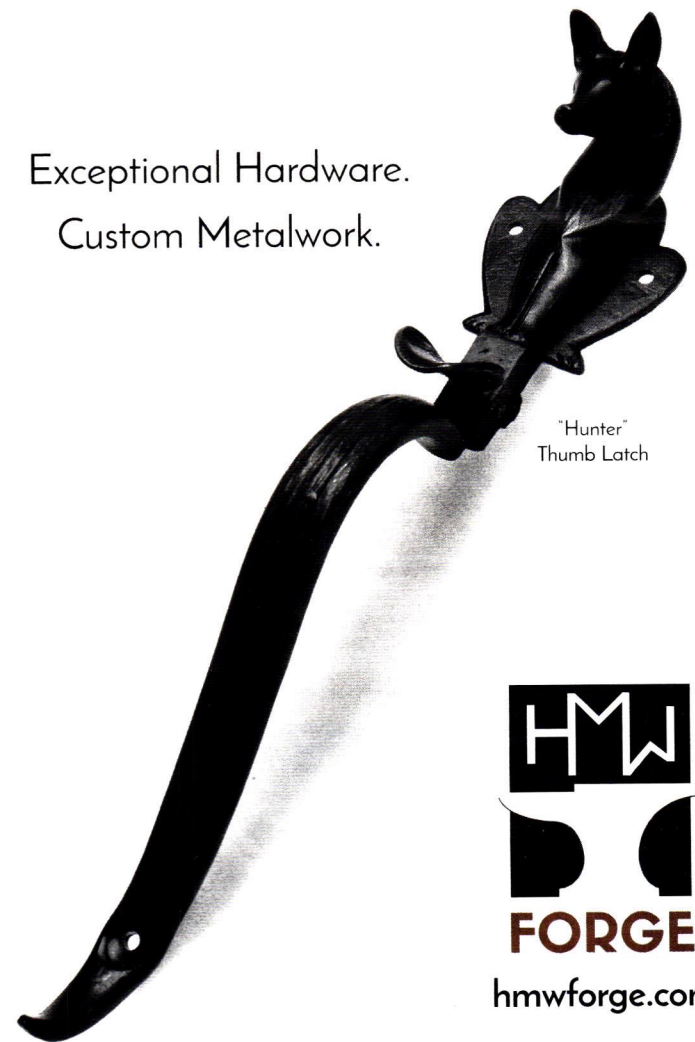
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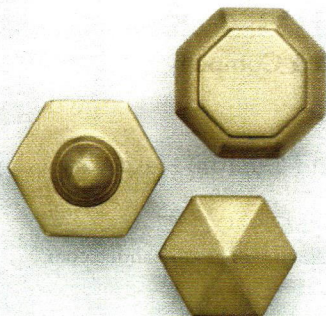
## Gruppo Romi

866-777-8315; Fax: 866-375-4298

www.grupporomi.com

Parlin, NJ 08859

Manufacturer of artistic and hand carved period hardware. Designs include a vast array of architectural and decorative products such as cabinet knobs, latch pulls, levers, finials and more in a variety of finishes including verdé bronze, cobalt, oil-rubbed bronze, satin brass, satin nickel and many other options.



These cabinet knobs are from **P.E. Guerin**, style 70181, 73300 and 74250, shown here in an antique gold finish.

## Guerin, P.E.

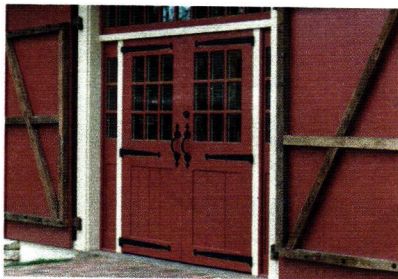
212-243-5270; Fax: 212-727-2290

www.peguerin.com

New York, NY 10014

Manufacturer of handmade period hardware: furniture, door, window & builders' hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog \$40.

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The Hand-forged Bean Tip Strap Hinges and Folk Lady Door Pulls adorn the barn doors of this wedding reception hall were created by **Heritage Metalworks**.

## Heritage Metalworks

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www.heritage-metalworks.com

Downingtown, PA 19335

Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.

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## Phelps Company

603-336-6213; Fax: 603-336-6085

www.phelpscompany.com

Hinsdale, NH 03451

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

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

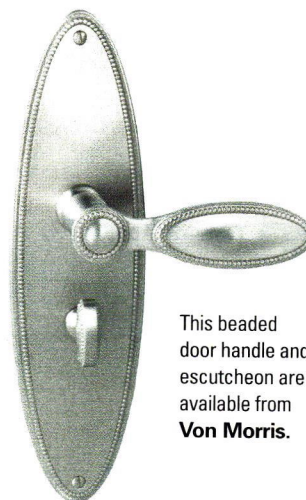
## SRS Hardware

401-954-9431; Fax: No fax

www.srshardware.com

Dallas, TX 75219

Manufacturer and distributor of traditional hardware for wooden windows. Full line from weights to pulleys, lifts and locks.



This beaded door handle and escutcheon are available from **Von Morris**.

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www.ericmorrisandco.com

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## Brandt, Sylvan

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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** provided the wood for the beams as well as the flooring and seating area.

## 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.

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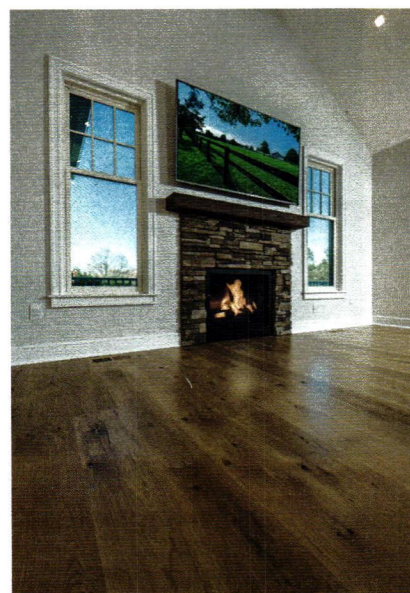
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The wood flooring for this room was supplied by  
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1-800-378-3650; Fax: (631) 727-4180  
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American Tin Ceiling's pattern #22 in silver washed pewter, bordered by F1 filler and C2 crown molding, was used for this parlor ceiling.

**American Tin Ceiling Co.**  
888-231-7500; Fax: 941-359-8776  
www.americantinceilings.com  
Bradenton, FL 34203

Manufacturer of tin panels: for ceilings, back-splashes, wainscoting & walls; multiple installation methods for any ceiling substrate including SnapLock™ tiles that screw directly into drywall; 35+ patterns in 50+ colors.

**Brian Greer's Tin Ceilings**  
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www.tinceiling.com  
Petersburg, ON N0J1B0 Canada

Manufacturer of stamped-metal ceilings: tin, copper, brass & pewter; 2x2-ft. panels for easy installation; backsplashes, moldings, fillers & cornices, all with safety hems; medallions & rosettes; custom metalwork.

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www.tinman.com  
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The ornamental tin panels for this ceiling were supplied by **Classic Ceilings**.

**Classic Ceilings**  
800-992-8700; Fax: 714-870-5972  
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.

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Decorative ceilings are one of the specialties of **Decorators Supply**.

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Manufacturer of classic architectural elements: plaster crowns, ceiling medallions, ceilings, niches & swags; 13,000 appliques for woodwork/furniture; 900 sizes of column capitals, pilaster capitals, corbels & columns; 15 styles of traditional wood mantels; classically inspired grilles; since 1883.

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JP Weaver created this ornate ceiling dome.

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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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Composition lineal scroll work and plaster ornamental grille work from **Decorators Supply Corp.** was applied to these walls.

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800-792-2093; Fax: 773-847-6357  
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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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**Felber Ornamental Plastering Corp.**  
designed and fabricated the ceiling molding and medallion for this grand room.

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Creators and manufacturers of interior and exterior molded ornament: capitals, cornices, friezes, niches, keystones, rosettes, coffers, domes & medallions; custom mantels; plaster, gypsum & GRG; GFRC, signage, plaques, sculptors, model makers & casters on staff; stock & custom



This plaster Acanthus Rosette from **JP Weaver**, #826 measures 43 3/8 in. diameter and weighs 60 lbs.

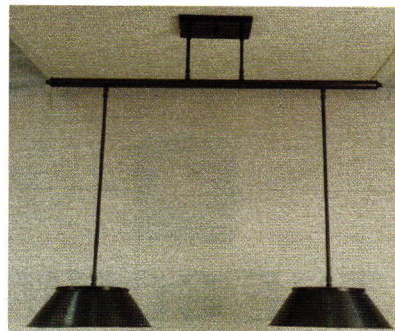
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Manufacturer of Early American & Colonial lighting fixtures: brass, copper, vermeil metal & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.

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**Ball and Ball Lighting** restored this historic silver chandelier.

**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.

Call for more information

**Country Traditions Lighting**  
800-828-6990; 413-664-7141; Fax: 413-664-0312  
www.countrytraditionlighting.com  
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**Country Traditions Lighting** sells a variety of wood chandeliers such as the model 415-6 shown here.

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540-745-3900; Fax: 540-745-3911  
www.crenshawlighting.com  
Floyd, VA 24091

Designer and manufacturer of fine lighting since 1957: custom designs; historic restoration & replication; contemporary; residential; government; university; worship; theatre; museum. Interior & Exterior. Handmade in the USA.



This double-cone chandelier was created by **Deep Landing Workshop**.

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877-778-4042; Fax: 410-778-4070  
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**Grand Light** has been restoring, replicating and manufacturing custom lighting fixtures since 1929.

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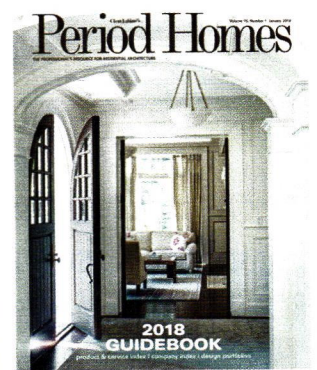
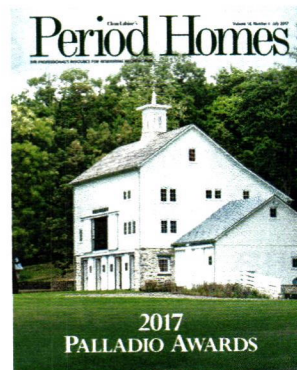
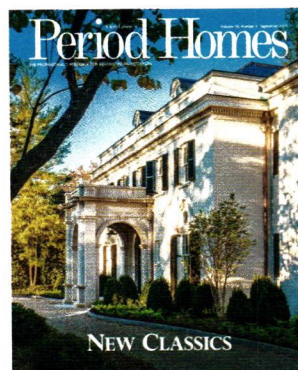
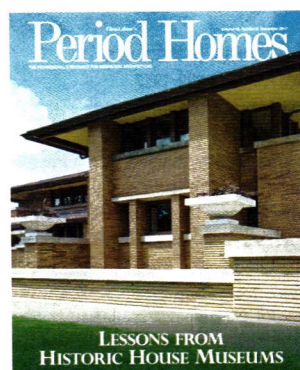
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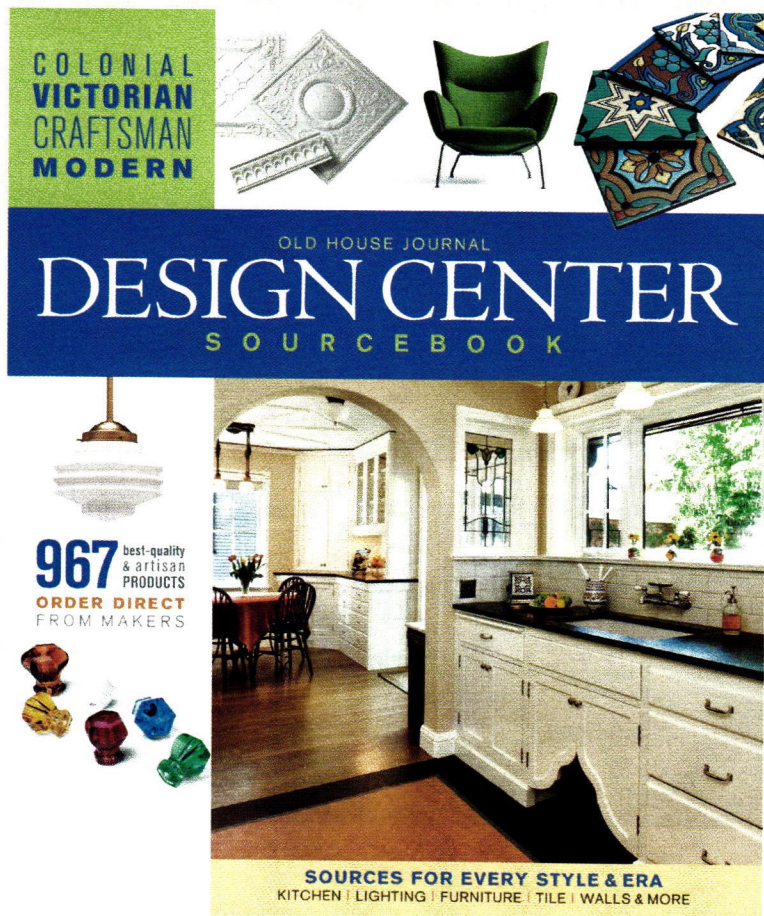
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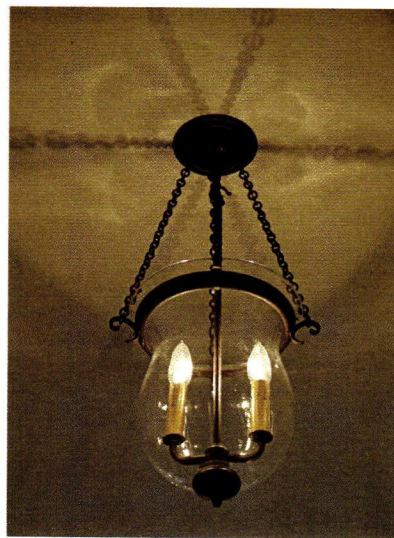
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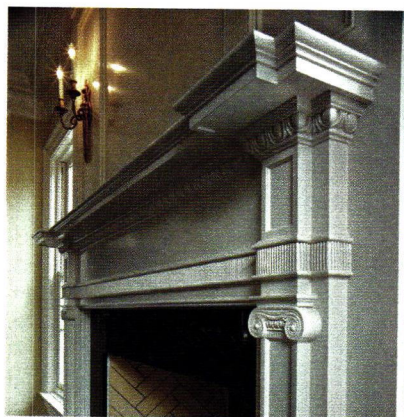
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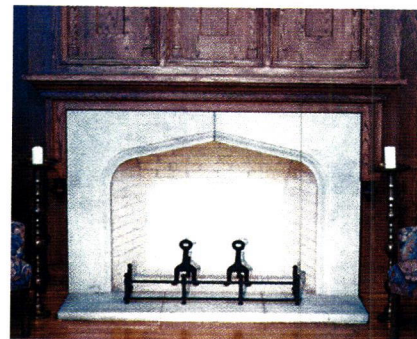
**Driwood** provided the wood mantel for this old South Carolina vernacular farmhouse outside of Darlington, SC.

### Driwood Moulding Company

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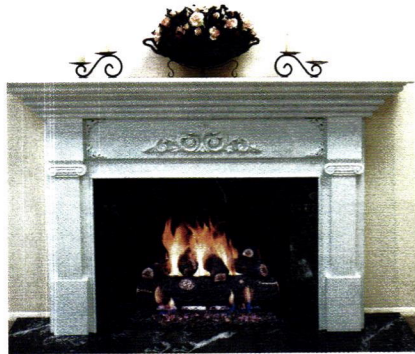


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Manufacturer & supplier of lightweight, modular refractory fireplaces & chimney systems made from volcanic pumice: interior & exterior; custom finishes; standard, magnum, vent-free & b-vent gas units; UL127, 103HT for wood & gas; residential & commercial.  
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Brantford, ON N3T 5L6 Canada

Supplier of English period-fireplace products: tube-lined & transfer fireplace tile, gas grates, cast-iron inserts & mantels for wood; gas & electric applications; electric fireplaces.



**Forshaw of St. Louis'** hand-carved Ithaca mantel has a classic plinth block and corbel design.

**Forshaw of St. Louis, Inc.**  
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[www.forshawmantels.com](http://www.forshawmantels.com)  
St. Louis, MO 63044

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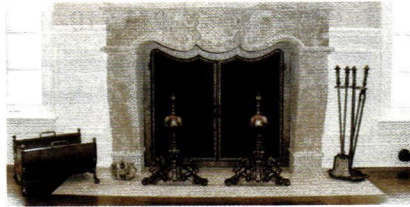
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**JP Weaver** created this stately Georgian inspired fireplace for a private residence.

**JP Weaver Company**  
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Manufactures coordinated fireplace-accessory line; contemporary, traditional, and antique recreations; hand-finished wrought iron and brass. Fire screens, fire tools, andirons, rail & club fenders, gas keys, Victorian grates, etc.  
**Call for more information**



**Zepa** fabricated the custom interior woodwork for this mantel.

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**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 Pearse Photography, Inc.)

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This traditionally styled railing was fabricated by **King Architectural Metals**.

### King Architectural Metals

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[www.kingmetals.com](http://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.

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Hand carvings and turnings are offered by **MWT Custom Wood Working** in a variety of designs and styles.

### MWT Custom Wood Working, LLC

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

Hickory, NC 28603

Supplier of custom wood turnings: roped, twisted, fluted & spiral stairs & stair parts; balusters & columns; Classical styles; exterior & interior.

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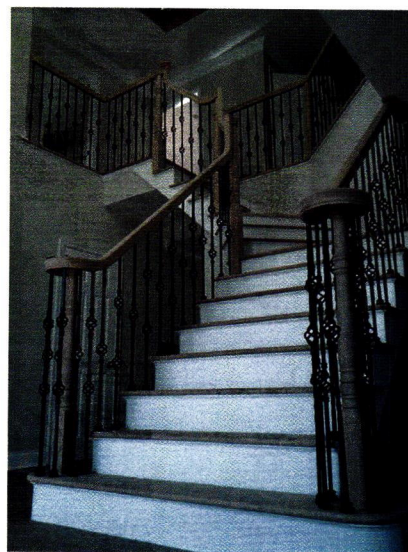
973-210-1862; Fax: 973-458-0431

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

Haledon, NJ 07508

Manufacturer of circular, elliptic, spiral, curved & straight stairways: rails & parts; columns, moldings, radius work, turnings & fluting to 12 ft.; clear & finger-joint pine moldings; poplar & oak.

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This ornamental stairway was fabricated by **Passaic Millwork**.

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[www.saiennistairs.net](http://www.saiennistairs.net)

Newark, DE 19713

Manufacturer of wood stairs, architectural millwork & wood turnings: circular & spiral stairs; custom rail parts; design.

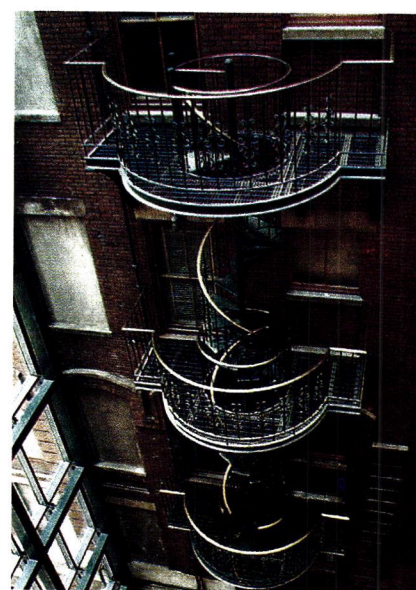
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800-231-0793; Fax: 713-680-2517

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

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



**Stairways** designed and manufactured this 55-ft.-tall spiral metal staircase with a bronze handrail.

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

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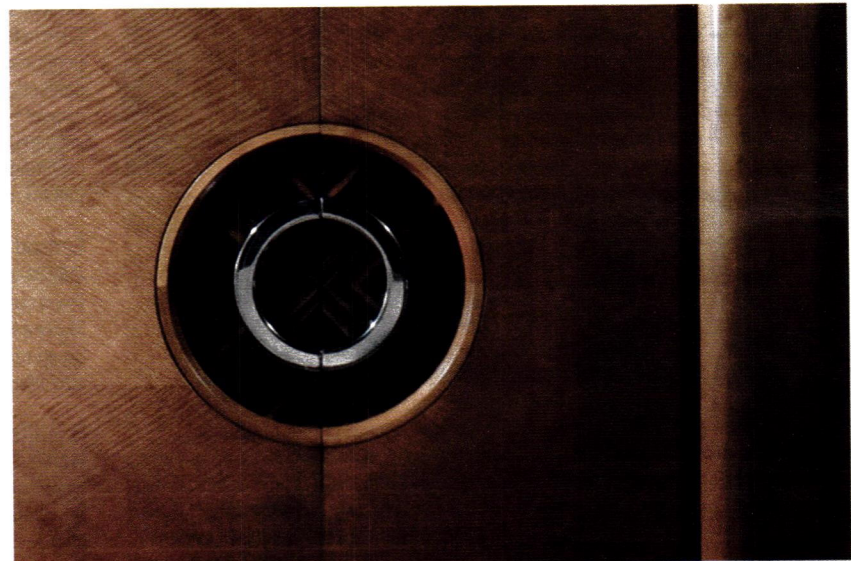


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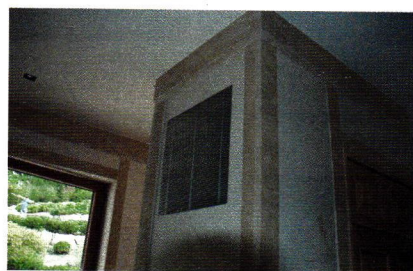


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**Artistry in Architectural Grilles** created these AAG100 satin aluminum grilles; they were precision cut to fit marble openings.

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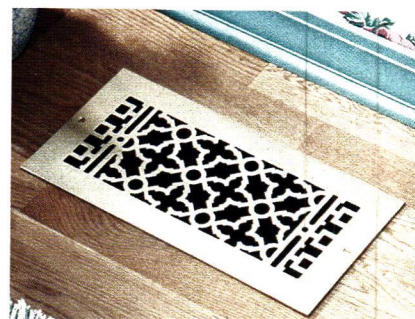
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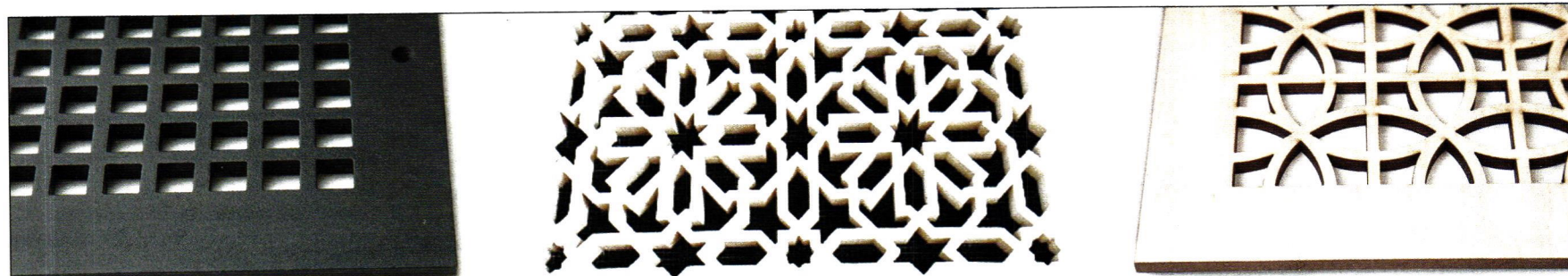


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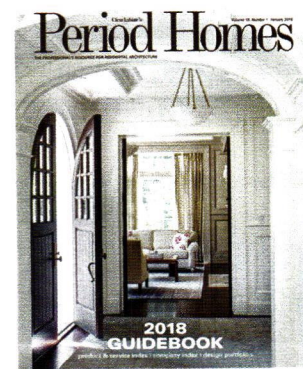
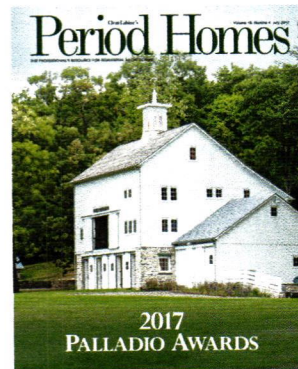
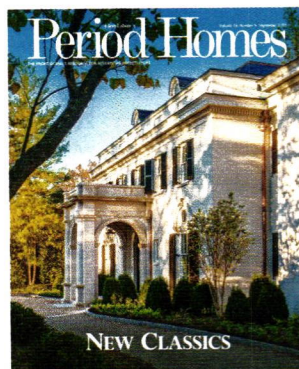
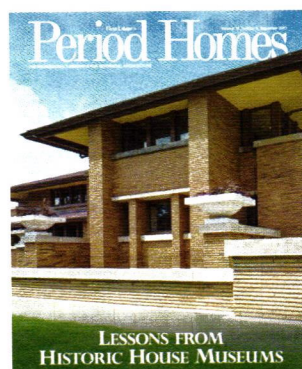
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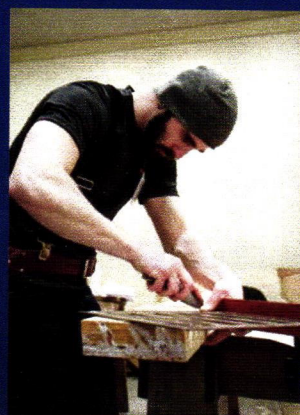
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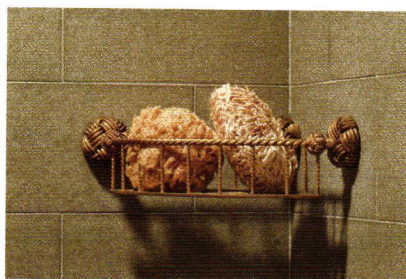


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[www.crown-point.com](http://www.crown-point.com)  
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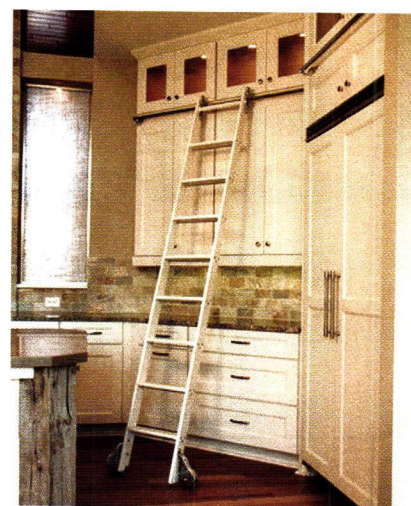
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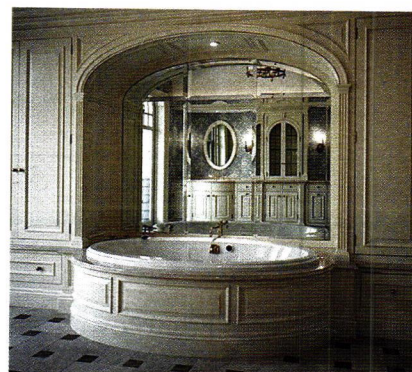


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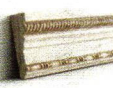
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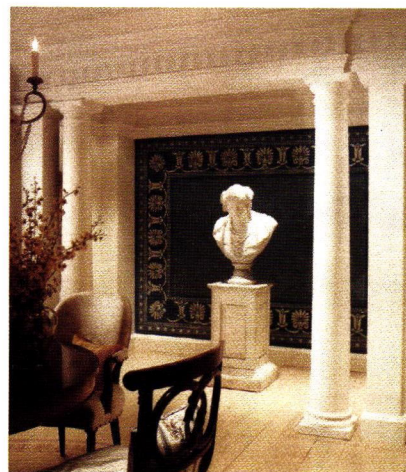
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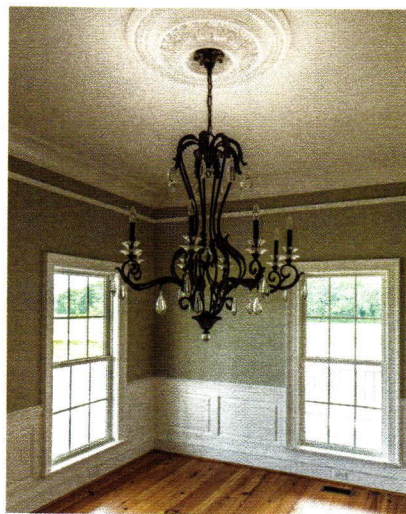
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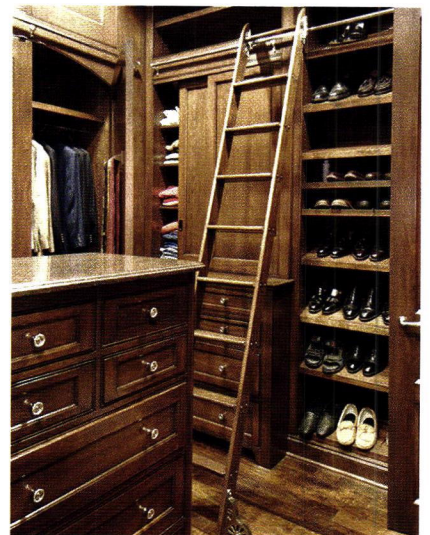
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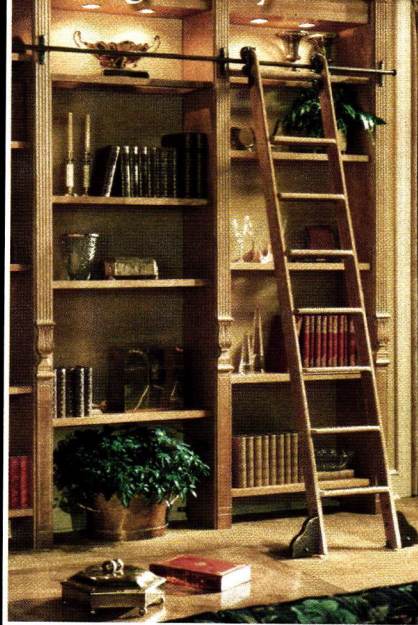
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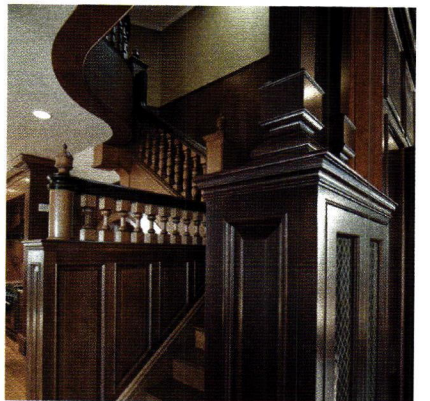
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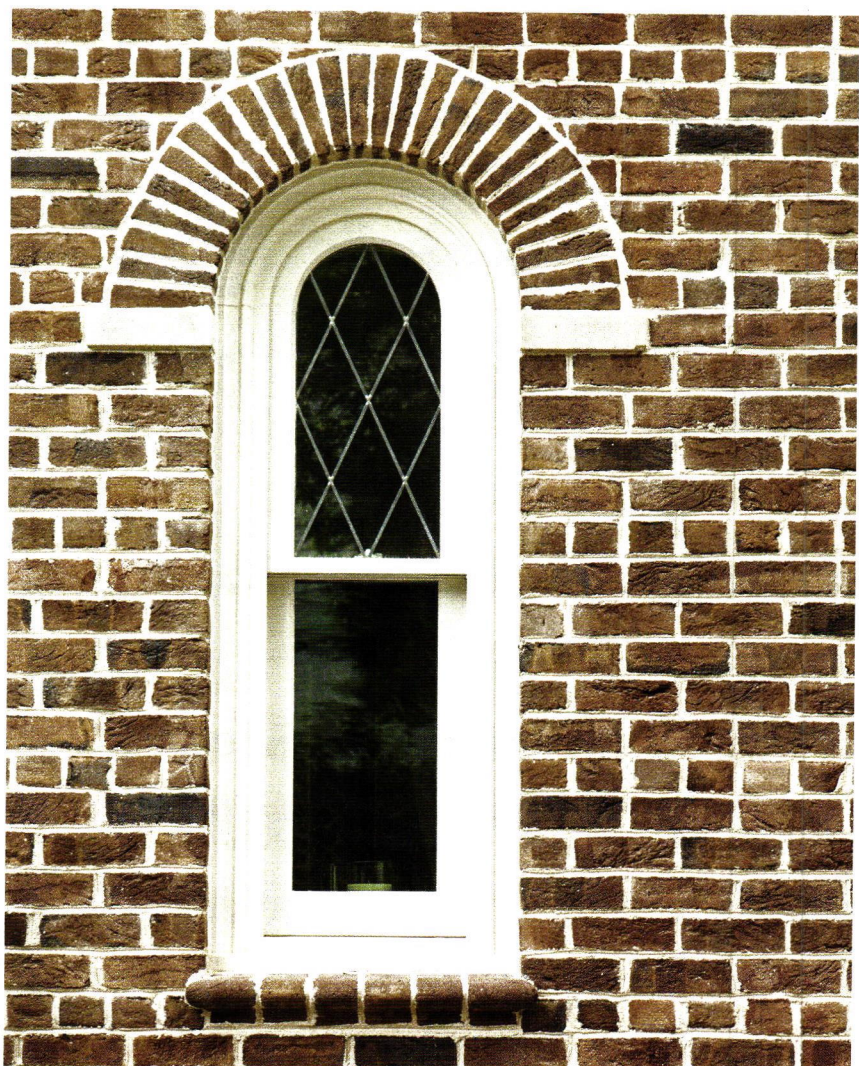
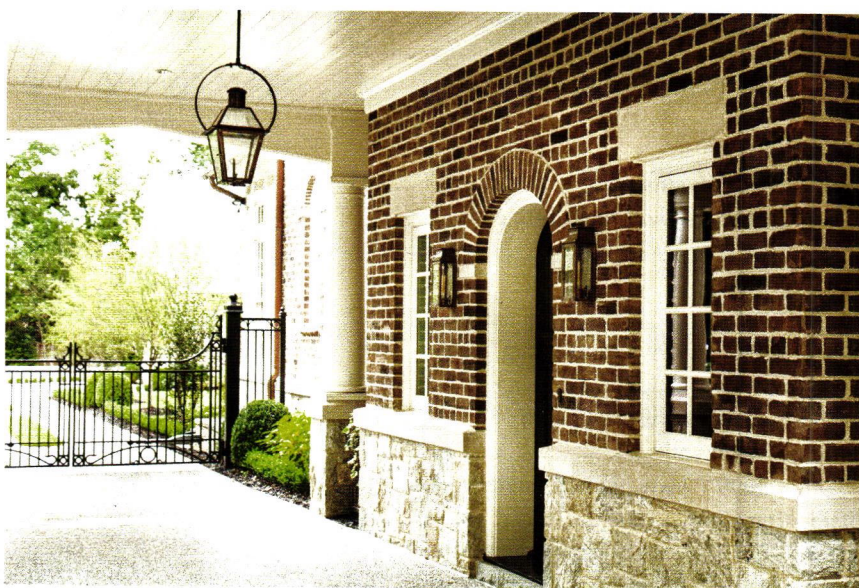
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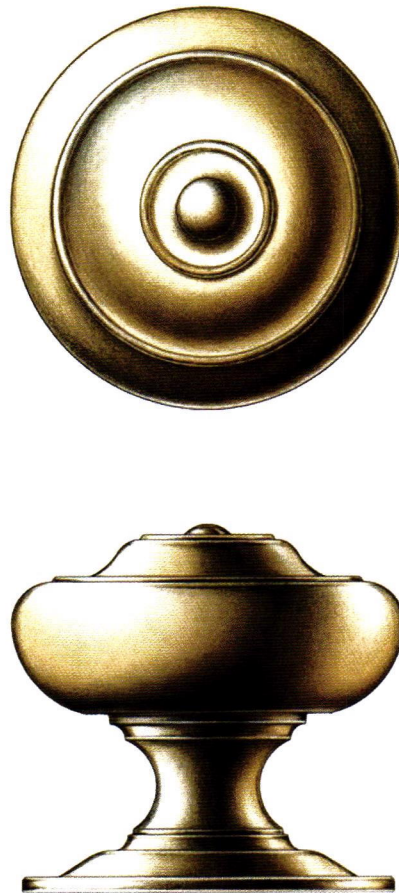
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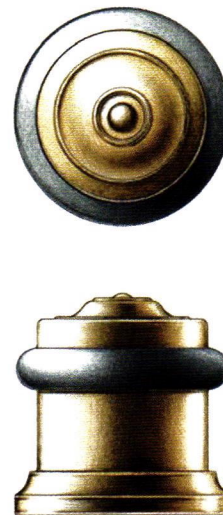
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