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THE HAPPIEST ARCHITECT

Richard C. Frank, FAIA, has done it all: Pioneered the field of preservation planning, run a large architectural firm, and supervised over 700 historic projects. Now he's polishing Michigan's crown jewel.

Φby Clem Labine

W

hen you talk to Richard Frank, the energy radiates. It's not the nervous energy of someone who's simply had too many cups of coffee. In fact, his outward manner is calm, perhaps even courtly. But beneath the composed exterior, one senses the coiled energy of someone who knows that there's much to be done — and is anxious to get on with it.

It's understandable that Dick is eager to get on with the work... because he does, in fact, have a powerful amount to do. Dick is currently (among other things) the Capitol Preservation Architect for the State of Michigan — and has over all responsibility for restoration of the 111-year-old Michigan State Capitol.

Now, restoring any state capitol is a fairly ambitious project... a high-visibility job fraught with professional pitfalls. There's always an army of potentially vocal critics lurking in the bushes ready to launch volleys of second-guessing at any hint of a foul-up. What makes Dick's situation even more precarious is that he has taken on this massive job as a one-man shop!

What makes it possible for the sole employee of the firm of Richard C. Frank, FAIA, of Saline, Mich., to take on a project of the size and complexity of a state capitol restoration? When asked this question, Dick flashes a sly smile and refers to his "little black book" of consultants whom he can assemble into an elite task force as the occasion demands. "I don't work alone," Dick observes, "I've got the best minds in the country working with me."

Those who have worked with Dick say that one of his success secrets, in fact, is his ability to recruit top talent, and then to play the role of symphony conductor — orchestrating diverse talents in architecture, engineering, and conservation — to create a harmonious outcome.

Where's The Staff?

Dick didn't always operate as a one-man office. From 1975 to 1984, he was president and owner of Preservation/Urban Design/Incorporated (PUDI). With 28 employees, PUDI was at the time the largest firm in the country specializing in preservation.

Setting up PUDI was the fulfillment of a 10-year dream for Dick. In his previous firm (Frank and Stein Associates, Lansing, Mich.) Dick and his partner accidentally found themselves starting to do preservation work. "I was in charge of new business," Dick recalls, "and somewhat to my surprise, I found that our firm had been selected to oversee restoration work at Fort Mackinac." One thing led to another. "Pretty soon, we were one of the leading experts on fort restoration in the country."

"Bear in mind that during the 1960's there wasn't a vocal constituency for historic preservation. In the Midwest, forts were one of the few things that everyone agreed were historic and worth preserving. So if you were going to do restoration in the Midwest, you had to do forts," says Dick by way of explaining his rather exotic beginnings in preservation.

Building on that foundation, Dick was one of the first architectural practitioners to realize that preservation had to be regarded as more than saving single buildings. He saw that preserving the surrounding context was of equal — or greater — importance.

Around 1975, Dick became intrigued with the idea of establishing an architectural firm that would specialize in preservation planning and restoration. Up to that time, there was no firm of any significant size that concentrated on historic work. After much foundation work, PUDI opened its doors in 1975.

Home base for PUDI was Ann Arbor, Mich., but in 1978 the firm opened a second office in Washington, D.C., to put it closer to some of the major East Coast jobs. PUDI eventually participated in more than 600 preservation planning and restoration projects in 28 states and 65 cities around the country.

Among the firm's projects, PUDI put together the first Historic Structures Report ever commissioned by the General Services Administration — as part of the recycling of Washington's Old Post Office Building. PUDI was the restoration architect for the Smithsonian Institution's Arts & Industries Building, and served as restoration consultant to Arthur Cotton Moore/Associates for the restoration of the Library of Congress building.

A Landmark Change

In 1983, Dick's life changed dramatically. He merged his company into a large international architecture/engineering firm, believing that with greater resources, PUDI's preservation practice could spread worldwide.

Let's just say that things didn't work out that way. By the end of 1984, Dick had resigned from the merged firm. "By the time we undid the merger, I was exhausted," Dick says in tones that still resonate with weariness at the memory.

At this juncture, Dick faced a pivotal career decision: To go back into another large firm, or to try something else. He chose "something else."

"I was tired of corporate architecture," Dick states emphatically. "When you run a big firm, you spend most of your time promoting new business, supervising, and worrying about personnel, financing, and administration. You don't do much architecture."

Dick's decision: To set up a one-man shop. There was plenty of room in the Frank's 12-room, 1872 Second Empire house in Saline for an architectural office. Within a few days of hanging out his new shingle, former clients were ringing his phone off the hook. Soon he was in the happy situation of being able to pick and choose among jobs.

"Of course, some things took getting used to," Dick recalls. "One of the biggest symbols of the changed scale of operations is the daily mail. No one is there to open it and present you with neatly organized stacks. You've got to find the letter opener yourself and start slitting those envelopes!"

Capital Projects At The Capitol

Restoration of the Michigan State Capitol is the largest job that Dick has taken on since establishing the office of Richard C. Frank, FAIA. The Renaissance Revival capitol, built in 1879, was designed by Elijah E. Myers, who also designed the Texas and Colorado state capitols.

The capitol in Lansing has suffered the same fate as many other state capitols. A Landmark Change

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THE WOOD DOOR TRIUMPHANT

BY EVE M. KAHN

Out of the shelter magazines these days are full of ads for fiberglass and steel doors. The market for these materials is growing but not, as you might suspect, for high-end new construction and restoration. There, the wood door still reigns supreme.

Nothing can compare with the warmth and handsome texture of real wood. Also, wood is infinitely repairable. If you buy from a manufacturer who knows how to discourage warping with straight-grained wood and proper joints, you'll probably never have a problem with a wood door. Steel, on the other hand, can be quite problematic. It's cold to the touch, its embossed details look artificial, and it's hard to repair once it's rusted or dented. Fiberglass is durable, but it, too, appears unnatural, and there are so few companies using it that few styles are available. And fiberglass, like steel, cannot be customized; you have to accept the manufacturer's designs.

Wood doors, however, come in thousands of varieties — even in the stock models. The catalogs of the companies listed in the SourceList on pages 11-13 include examples of everything from sleek contemporary models to intricate Victorians. Some basic styles, like the ever-popular 4-panel, have been available for decades while others, like Queen Anne dentil-trimmed entries, have only reappeared in the past ten years. And as customers continue to show a preference for natural materials, the wood door promises to stay on top.

SCREEN DOORS GALORE

Willie C. Mims founded Oregon Wooden Screen Door six years ago. "We were restoring some Gothic houses and had a real problem coming up with a screen door that would look good," he recalls. Today, along with Gothic models, the company offers about 30 screen door styles, from the plain Colonial (a bestseller at $208.40) to the heavily gingerbreaded Madame Butterfly Variation ($302.95).

Many of Oregon's customers take advantage of the catalog's "design-your-own-door" offer, mingling various brackets and spandrels in new ways. Oregon often sells to creative people: according to Mims, "one guy strapped together a whole bunch of our doors and put a roof on them; he made a gazebo for his hot tub that he could gaze over in the winter."

For more on Oregon Wooden Screen Door, see the pullout SourceList in this section. — EMK

Handling The Curves

About three-quarters of the business Kirby Millworks does is custom, but they also sell, adapt, and prehang doors by other manufacturers. They recently installed an entrance bearing humpback whales in its stained-glass insert. The sun is shown setting behind mother and baby whale, swimming side by side; both animals are zoologically accurate.

Specialties are true-divided-lite French doors and "anything with curves," owner Larry Kirby says. They often supply hardware for their creations and they're especially careful to reinforce against warping.

Kirby: "We tend to over-engineer."

Shown is a 2-1/4-in. thick door with triple glazing for a N.J. residence.

For more on Kirby Millworks, see the SourceList in this section. — EMK

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For more information on Kenmore Industries, see the pullout SourceList in this section. — EMK

**Estimating Doors By The Inch**

The suggested door designs in J. Zeluck's catalog range from colonial to psychedelic, and the company's custom creations are even wilder. Most recently, they built pool-house doors that sink into the ground when they're not wanted. On projects like that, for wealthy clients, 'we estimate by the inch,' says co-owner Roy Zeluck.

Among their specialties are glazed fold-away doors that appeal to gyms, restaurants, and anywhere where ordinary folding partitions would look cheesy. Zeluck also makes lower doors with PVC mechanisms that can withstand salt and moisture. The company's Beverly Hills office will be opening soon.

For more about J. Zeluck, see the SourceList in this section. — EMK

**From the Thais to the Maya**

Elegant Entries' doors feature everything from 4 to 24 panels and from simple carved stripes to Mayan bas reliefs. Manufactured in the Philippines, Thailand, the U.S., and Canada, they're all available with stained-glass inserts. Prices range from $163 for a simple 2-panel style to $1,965 for the Mayan model. Various trade discounts are available.

For more on Elegant Entries, see the SourceList in this section. — EMK

**COLONIAL GOES WEST**

Colonial Woodworks builds a lot of interior doors — the 3-panel, $370 model is their best seller — and they also offer two styles of exterior entries, both based on originals from Historic Deerfield, Massachusetts. The people who buy these doorways, however, "usually live in places like Tulsa or Phoenix," says CEO Carl Bithrow.

Stock interior doors feature between 3 and 8 panels and up to 15 lites, and they all measure 1-3/8 in. thick with 3/4-in.-thick panels. Prices range from $266 to $426 for 6 ft. 8 in. tall models; add $30 for a 7 footer, and add $26 per pane for insulated glass.

For more information on Colonial Woodworks, see the pullout SourceList in this section. — EMK
Ricketson Woodwork tackles large commercial, religious, civic, or educational buildings, old and new. Recent door projects include the Federal Court House in New Haven, Conn., on whose massive Federal-style doors, made of solid quarter-sawn oak, and Northeast Plaza, a Hartford office/retail complex, where the 2 1/2-in. thick mahogany doors feature tombstone-shaped leaded-glass panels as well as lion's head carvings.

Impressive as these surface details may be, the real advantage of using Ricketson's doors is their construction, according to engineering manager Steve Augustus. 'We use only blind mortise-and-tenon construction — no dowels — to prevent sagging,' he says. 'And we buy the straightest grained wood we can get.'

For more information on Ricketson Woodwork, see the pullout Source List in this section. — EMK

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For more information on Ricketson Woodwork, see the pullout Source List in this section. — EMK

Jack Wallis opened Jack Wallis' Doors in 1971 by hanging a sign along his road, because he'd always enjoyed carving wood and building stained-glass windows. Now he employs a half-dozen people and offers 30 stock models of ornate Victorian-style doors. Rope-like pilasters, dense carving, dentil molding, and floral trim prevail.

Prices range from $267 to $1,491 for doors without art glass. The glass panels, many of which are interchangeable, cost from $112 to $916, and include oval sheets of etched flowers, grids of beveled panes, and stained-glass depictions of grape vines, rose bushes, or fruit baskets.

The doors can be ordered carved on both sides and complete with brass hardware. Also, some of Wallis' carved ornament is available separately ($3.20 to $185), so that surrounding woodwork or furniture can complement the doors.

For more information on Jack Wallis' Doors, see the pullout Source List in this section. — EMK
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Creative Openings sells screen doors that are so ornamental, they could practically be considered stand-alone art. The screens are bronze, the hardware is brass, the spindles are hand turned, and the finishes are hand-rubbed. Beveled or stained glass is available, as are exotic woods for the spindles including ebony, coco bolo, and purpleheart. The brochure depicts about 20 styles, including Art Nouveau, Stick, Queen Anne, Craftsman, and Gothic. Prices for stock items range from $275 to $499. Various finishes—marine natural oil, marine polyurethane, and marine white gloss paint—are offered, depending upon your taste and maintenance preferences.

For more information on Creative Openings, see the pullout Source List in this section.—EMK

The 50 most beautiful Doorways in America.

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Winthrop, WA 98862
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Information package $3.00

Circle No. 202

Circle No. 390

TRADITIONAL BUILDING
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<td>Patmore Millwork</td>
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<td>✗</td>
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CS# 08200

TRADITIONAL BUILDING'S
WOOD DOORS SourceList

BY EVE M. KAHN

WOOD DOORS

TRADITIONAL BUILDING
<table>
<thead>
<tr>
<th>COMPANY</th>
<th>LITERATURE</th>
<th>Standard Wood</th>
<th>GLAZING</th>
<th>SCREEN</th>
<th>STORM</th>
<th>LOUVER</th>
<th>DUTCH</th>
<th>French/Casement</th>
<th>ENTRANCES</th>
<th>% Custom</th>
<th>Company Size</th>
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<tr>
<td>Remodelers &amp; Renovators Supplies</td>
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<tr>
<td>Box 4578, Dept. TB Boise, ID 83711 800-439-2333</td>
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<td>Pine</td>
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<tr>
<td>Branson, MO 65616 417-335-6645</td>
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<td>Box 2517, Dept. TB Santa Fe, NM 87501 505-473-0464</td>
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<td>801 Harvard, Dept. TB Houston, TX 77008 713-863-7600</td>
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<td>Box 229, Patch Rd., Dept. TB Westminster, VT 05158 802-753-9117</td>
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<td>100%</td>
<td>Large</td>
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</tr>
</tbody>
</table>
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The Colonial has a crossbuck solid panel beneath a scallop-trimmed opening. The Classic features a 2-panel lower half and a plain opening. The Ultra-VU consists of one large opening framed by either ponderosa pine or red oak. And the Easy Change doors can come with 1 or 2 lower panels and up to 12 lite (shown) — the more lites, the more traditional the look.

The door costs between $140 and $160 ($220 to $240 for the oak, Ultra-VU). The company also offers simple 4- or 6-panel interior doors for between $120 and $140.

For more on The Combination Door Co., see the SourceList. — EMK

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Architectural Components has been building some unusual doors lately. Along with a whole household full of wormy-chestnut doors — "the wormholes don't go all the way through. It's a very pretty wood," says owner Chuck Bellinger — the company recently created an "Indian" exterior door. The lower half is paneled, the upper half is glazed, and there's also a movable panel that can be slid over the panes to ward off storms or intruders.

The firm specializes in more traditional items, based on 18th- and early 19th-century models and made of eastern white pine. Interior doors come with 2, 3, 4, or 6 panels and cost from $182 to $328 in 1-1/16-in. thick wood. Exter-
From 2 to 27 Panels

Boise Moulding & Lumber Co., a 30-employee millwork shop, sells everything from flooring to store counters, with a heavy emphasis on 19th-century architectural woodwork.

The door designs in their catalog range from simple 2-panel interior models to elaborate turn-of-the-century designs. Particularly unusual are the Victorian models whose upper panels are trimmed with dentil molding. And the most exciting pieces are the custom ones. Boise has manufactured these doors up to 8 ft. tall incorporating 27 raised panels of varying sizes. And on special order they have designed new doors to achieve an antique look while preserving the security that a new door provides.

For more information on Boise Moulding & Lumber Co., see the pullout SourceList in this section. — EMK

When Out-Of-Square Is A Virtue

Mad River Woodworks manufactures its screen doors to spec. "We just built four all out of square for the Dublin Historical Society in Ohio," says owner Tim Thornton. "They fit perfectly; the door frames had sagged."

That Victorian model (shown, $270), complete with corner fan brackets and a spindled push rail, has now become one of the company's stock patterns. It is an authentic replica, or as close to authentic as Thornton could achieve after examining turn-of-the-century photos of the house under a magnifying glass. Everything's made in-house except the spindles, balls, and dowels.

There are seven other standard models, starting at $110 for one decorated only with a plain push rail. Screens, but not plexiglass slabs, come with the doors.

For more on Mad River Woodworks, see the SourceList. — EMK

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**Circle No. 443**

**Reborn Heart Pine**

Coastal Millworks finds its material — southern longleaf pine — by salvaging pre-1930 buildings and by dredging rivers for long-forgotten "sinker" logs. Although 90% of their customers want flooring, Coastal also builds doors. "We can make anything, as long as we have an architect’s drawing," says sales manager Mike Pendergrass. Their typical door measures 3 ft. wide and 6 ft. 8 in. tall, with raised panels "floated" to prevent expansion or contraction cracks. It costs $600 to $800. Stained glass inserts are available from a local company called, believe it or not, A Pane in the Glass. For more about Coastal Millworks, see the Source List. — EMK

**Circle No. 448**

**Traditional Building**

**Door Secrets**

John Gibbons of Gibbons Shutter & Door knows the secrets of keeping wood doors straight. "We once built a single-lite 10-ft. door," he says. "The strength comes from getting the corner joints right and in gluing the sides to make them stable."
Orthodox Door Co. of America and Focal Architectural Millworks, both still housed in its original 30,000-sq.ft. factory, the company concentrates on custom exterior millwork. They also distribute finished millwork products from major manufacturers such as Fypon, Focal Point, Dixie-Pacific, and Bison.

For more information on Patmore Millwork, see the pullout SourceList in this section. — EMK

Horton Brasses are authentic copies of 17th, 18th, 19th and early 20th century pulls.

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The quality of the northern Wisconsin red oak that Silverton Victorian Millworks uses is so fine that "we've thrown the Architectural Woodwork Institute's standards out the window," reports research-and-development manager Erik Enriquez. The company sells eight styles of oak screen doors ($325 to $410), most with ornate gingerbread. The designs came from Victorian pattern books, and they complement Silverton's two-model line of entry doors ("Pride of America" and "Belle of the West," both with stained-glass inserts for about $1,500) and Silverton's extensive collection of porch parts.

For more on Silverton Victorian Millworks, see the SourceList. — EMK

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For more information on Patmore Millwork, see the pullout SourceList in this section. — EMK

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Traditional & Historical Door Hardware

There are numerous sources for traditional door hardware. Listed below is a sampling of hardware suppliers across the country. (For a more complete Source List, see TRADITIONAL BUILDING, Sept./Oct. 1988, p. 5.)

- Acorn Manufacturing Co., 457 School St., Dept. TB, Mansfield, MA 02048 (508) 339-4500. Manufacturer of forged iron Early American hardware. Broad assortment of moderately priced hinges, bolts, and latches for both interior and exterior doors. Residential and commercial. Circle No. 169

- Addision Hardware Co., P.O. Box 102, Dept. TB, Jackson, MS 39205 (601) 821-2750. Suppliers of high quality builders' hardware at competitive prices to the trade. Carries large stock of Baldwin and other leading brands for immediate delivery. If you know the model you want, call for a price.

- Architectural Hardware/Richard O. Byrne, P.O. Box 610, Dept. TB, Merrickville, ONT 1NO (613) 269-3676. Importer of very fine English brass hardware. Door hardware includes: Knobs, levers, numerals, hooks, knockers, letter slots, handles, pull, push, and kick-plates, and stops. Custom work accepted; historic hardware consultation. Call or write for catalog.

- Ball & Ball, 463 West Lincoln Hwy., Dept. TB, Exton, PA 19341 (215) 363-7330. The largest selection of historically authentic builders hardware in the U.S. Besides latches, knobs, and hinges, the array of door hardware includes authentic iron and brass box locks that will accept modern locks. Will do hardware repair and custom duplication. Circle No. 293

- Brian F. Leo Custom Hardware, 7532 Columbus Ave. S., Dept. TB, Richfield, MN 55423 (612) 861-1270 Custom producer of historic hardware suitable for domestic and commercial applications. Has a wide range of historic patterns that can be adapted to your needs, or will work to your sample or drawings. Can adapt historic hardware to work with modern locks and spindles. Circle No. 412

- Circletac, Inc., 380 Seventh Ave., Dept. TB, San Francisco, CA 94103 (415) 863-8312. Uses lost-wax process and meticulous machining to produce top-of-the-line bronze hardware. Has historic pattern available, or will work to samples or drawings provided by architects and designers. Circle No. 430

- Crown City Hardware, 1047 N. Allen Ave., Dept. TB, Pasadena, CA 91104 (818) 794-1188. For over 70 years, this company has specialized in supplying hard-to-find hardware for doors and every other building application. Brass, iron, and glass knobs, hinges, and pulls covering periods from the 1700's to the 1930's. Circle No. 416

- Hardware Plus, 701 E. Kingsley Road, Dept. TB, Garland, TX 75041 (214) 271-0319. Mail-order source for all types of restoration products. Selection of traditional hardware includes door knobs, hinges, and other door fittings. Quantity and trade discounts available. For catalog, write on your letterhead.

- J.E. Smith Co., 621 Bank St., Dept. TB, Waterbury, CT 06720 (203) 345-5625. Wholesale supplier of quality traditional builders' hardware. Carries large inventory of (among other makers) Baldwin, Rustic and, Omnia. Prides itself on extremely competitive prices and fast shipment (often same day). Circle No. 136

- Mac The Antique Plumber, 885 57th St., Dept. TB, Sacramento, CA 95819 (916) 454-4507. Although better known for his plumbing fixtures, Mac also carries a nice selection of traditional brass door hardware: Hinges, knobs, plates, twist door bells, levers, and handles. Catalog $6, refundable on first order.

- Remodelers & Renovators, Box 45478, Dept. TB, Boise, ID 83704 (800) 456-2135. Supplier of high-quality solid brass builders hardware at competitive prices. Among the traditional door hardware: Knobs, plates, levers, hinges, numerals, mailboxes, and twist door bells. Circle No. 138

- Restoration Works, 810 Main St., Dept. TB, Buffalo, NY 14202 (716) 856-8000. Specializes in helping architects and designers locate hard-to-find traditional hardware. Has a wide selection of knobs, levers, mortise entrance sets, surface bolts, hinges, doorbells, numerals, mailboxes and letter slots. Circle No. 43

- Solid Brass Designs, P.O. Box 8568, Dept. TB, Mobile, AL 36608 (800) 448-4712. Door hardware precision-forged in England; Edwardian, Georgian, Victorian, and Art Deco styles as well as contemporary. Lacquered solid brass; chrome, bronze, gold, and silver on special order. Hardware adapts to Schlage deadbolt or Baldwin mortise lock. Circle No. 444
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Profile:
Richard C. Frank
continued from page 3

capitols: Insensitive remodeling prompted by changing usage and the need to cram more people into the building. For example, there are 40,000 sq. ft. of overfloors inserted into what were originally high-ceilinged rooms in order to create more office space.

In 1986, Dick was retained to do a Master Plan for restoration of the capitol. Working with a team of 12 consultants pulled together for the task, Dick orchestrated a massive 248-page document that covers not only restoration of the original building, but also a 200,000 sq. ft. underground addition to relieve overcrowding.

While waiting for the work to start on Phase I of the $45-million restoration, the State Senate hired Dick to renovate the 4th floor of the East Wing to expand committee rooms. The State House of Representatives, seeing how well the Senate rooms came out, then hired Dick to renovate the 4th floor of the West Wing!

The most spectacular part of the Master Plan executed so far has been the $5.4-million restoration of the Senate Chamber. It's an elegant combination of restored 1890 Victorian grandeur and concealed 1990 high-tech conveniences. The restoration includes concealed TV lights in the ceiling and small hidden loudspeakers in the chandeliers (to improve acoustics). And adjacent to each senator's antique desk is a new roll-top cabinet that hides a loudspeaker, voting buttons and a terminal for computerized voting and other special functions.

The Senate Chamber job certainly fulfilled Dick's wish to really DO architecture. From November 1988 through February 1899 he worked 16-hour days for 7 days a week producing working drawings and specifications. "I really like drafting," says Dick, "but by the end of February I'd had my fill."

The Orchestra Comes Back

One of Dick's other favorite projects is Orchestra Hall in Detroit, a 1919 building that he's been involved with for 18 years. Erected originally by the Detroit Symphony, the orchestra lost the building during the Depression. After a variety of occupants, the building stood empty for 12 years. When the building faced demolition in 1970, members of the Detroit Symphony led a successful drive to save their old home.

The newly restored Senate Chamber in the Michigan State Capitol is a skillful blend of 1879 elegance and 1990 high-tech efficiency. Modern lighting and mechanical systems are cleverly hidden, and adjacent to each senator's antique desk is a new roll-top console that conceals electronics for voice communication and a terminal for voting and other computerized functions. (Interior photo: Greg Domagalski)

The Library of Congress is considered by many to contain the most richly finished interiors in the country. For its restoration, Dick Frank's firm, Preservation/Urban Design/Incorporated, acted as consultant to Arthur Cotton Moore Associates for restoration of the historic surfaces.

Because of the superb acoustics in the auditorium asserted by some to be the finest in the country, the Detroit Symphony dreamed of moving back into Orchestra Hall. But money came slowly. As funds appeared, Dick stabilized and repaired the building. By 1974 the building was rehabilitated sufficiently so that it could host Friday night concerts. Then, a year ago, to much municipal rejoicing, the Detroit Symphony officially moved back to its ancestral home.

Much work remains to be done in Orchestra Hall: They're about to undertake a $390,000 paint restoration. And there needs to be a large addition to accommodate offices for the symphony. But the turnaround since 1970 has been so amazing that it has provided immense gratification to everyone associated with the project.

The Happiest Architect

Looking back over the last three decades, Dick Frank declares that he is an extremely happy man. "I helped develop the field of preservation planning. I helped train some fine preservation architects, and I've worked on over 700 projects," he declares with obvious satisfaction. But he seems happiest thinking about all the projects yet to come!•

The Old Post Office in Washington, D.C., adjacent to the mall, was originally slated for demolition. When sanity prevailed and it was decided to recycle the building, Dick Frank's firm did the Historic Structures Report — the first one commissioned by the General Services Administration.
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Circle No. 361
Making A Magical Mystical Pleasure Garden: Gazebos, Garden Houses, & Follies

BY CLEM LABINE

The idea of taking one's ease in a small garden summerhouse is as old as recorded history. Paintings of garden houses appear in ancient Egyptian tomb paintings. Roman villas had gazebos that looked out over Italy's rolling hills. Medieval monasteries used little garden houses as sanctuaries for rest and meditation.

The Mogul emperors of India, who imported the concept of garden houses from Persia, raised gazebo building to a high art. The Mogul gazebos were often elaborate marble constructions, inlaid with precious metals and stones, hung with fine embroidered textiles, and situated at junctions of the water channels that coursed through their gardens. The water flowing by — and sometimes through — the garden house made the hot, arid days more bearable.

In America, the heyday of the gazebo was the 19th century. The newly emerging monied classes could afford to display their wealth in lavishly appointed grounds. And the romantic landscape movement, whose first champion in this country was Andrew Jackson Downing, called for architectural embellishments in the landscape. Downing proclaimed that such embellishments would help foster a "union between the house and the grounds." Two generations later, in 1884, Elias A. Long wrote in "Ornamental Gardening For Americans":

"Whatever the size or nature of a garden, there is almost always need of some kind of architectural structure besides the main buildings, for adding to its comfort, security, and interest."

For the Victorians, the gazebo served the dual purpose of private pleasure and public display. For private enjoyment, the gazebo provided a picturesque place of refuge, solitude, and serenity. For public display, the gazebo was a symbol that the owner had made enough of a mark in the world to be able to afford the construction and upkeep of elaborate garden embellishments. Further, the architectural style selected for the gazebo was a public statement of the cultural values of the homeowner. Gothic showed a romantic attachment to the Age of Chivalry, classical symbolized a reverence for order and rationality, etc.

In the mid-20th century, when the romantic and ornamental traditions fell out of favor, so did the gazebo. But with the reappraisal of Victorian architecture that started in the 1970's, a new appreciation for gazebos has emerged. Besides being visually pleasing, the serenity offered by a few stolen minutes lounging in a gazebo is the perfect antidote for the pressures of modern life.

Selecting The Right Gazebos

Well-constructed gazebos aren't cheap today... and they never were. Frank J. Scott, in his 1870's book, "Beautifying Suburban Home Grounds," comments about garden constructions:

"Really tasteful and durable ornamentation of that kind is rather expensive, and therefore to be weighed well in the balance with expenditures of the same money for other modes of embellishment before ordering such work."

Prices for gazebos can vary by a factor of 8. John Rogers, proprietor of Bow House, Inc., points out that for a 12-ft. gazebo, you can spend anywhere from around $1,200 to $8,000. At the low end, as expected, you find the rickety lumberyard specials. At the high end are summerhouses from such suppliers as Vizen Hill and Dalton that are elegant examples of the builder's art.

Quality of materials is one major cost variable. For example, select clear cedar that's used in the top-of-the-line gazebos 3 times more expensive than the rough #2 grade that you find in the lumberyard models. Complexity of design, richness of detailing, elegance of the joinery, and quality of finish account for the rest of the price differential.

For $1,200, you get a pretty flimsy product: Simple stick construction, rough #2 cedar or pressure-treated pine, exposed steel or galvanized fasteners, crude joinery, and no sanding of rough surfaces.

For $8,000 you get a beautifully made small house, often of clear cedar. Besides elegant design, you'll get fine touches like stainless steel fasteners, concealed with wood plugs. When fasteners have to show, they often exhibit such niceties as bronze cap nuts. The joinery is closely fitted and cleverly hidden.

The Building Code Obstacle

In some localities, gazebos are governed by building codes as restrictive as housing. For example, Doug Jefferys, V.P. of Marketing for Vizen Hill Gazebos, says they just delivered a 15-ft. gazebo to West Palm Beach, Fla., and had to submit engineering calculations to show the gazebo would withstand winds of 140 mph.

Because of varying code requirements, Jefferys says, they have engineered their designs so that the units will meet the toughest building codes. (They have a 32-page book of engineering calculations that comes with each gazebo!) To enable Vizen Hill to provide detailed calculations on custom as well as standard gazebos, they have developed an elaborate computer program. They just crank in the critical dimensions, and the computer then sizes each member — as well as providing all the engineering calculations.

In addition to sizing members, the computer continued on page 27
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<td>Free Circle No. 407</td>
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<td>Canterbury Designs</td>
<td>Although best known for their street clocks, this company offers a wide range of benches, planters, tree grates, tree guards, and trash receptacles. Custom fabrication available.</td>
<td>Free Circle No. 414</td>
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<tr>
<td>Cumberands Woodcraft</td>
<td>Several styles of gazebos available in kit form, based on Cumberlands’s famous Victorian millwork. All gazebo products are made from poplar or oak (poplar recommended); shipped unfinished ready for staining or painting. Also: Garden seats.</td>
<td>Free Circle No. 131</td>
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<td>Dalion Pavilions, Inc.</td>
<td>Top-of-the-line gazebos in 6 basic styles and 5 basic sizes, made from high-quality Western Red Cedar. Prices range from $4,606 to $21,775. Installation services available as well as accessory benches, tables, and screening.</td>
<td>Free Circle No. 408</td>
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<tr>
<td>Green Enterprises</td>
<td>Elegant Victorian porch swings, gliders, garden and patio tables and benches, and as well as custom Victorian furniture. Solid hardwood construction in natural oak or white enamel. Prices range from $154.50 to $1,498.50</td>
<td>Free brochure. $5 for catalog Circle No. 127</td>
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<tr>
<td>Historical Arts &amp; Casting</td>
<td>Produces large cast-aluminum gazebos (up to 800 sq. ft.) and pergolas for commercial installations. Will work to your specs, or create a design from their extensive archives. Make castings in aluminum, iron, bronze, and lead. Many custom.</td>
<td>Free Circle No. 127</td>
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<tr>
<td>Kingsley-Bate</td>
<td>Handsome collection of hand-carved and traditional garden furniture in solid teak and mahogany. Tables, chairs, benches, swings, planters, and window boxes. Retail prices range from $1220 to $5500</td>
<td>Free</td>
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<tr>
<td>Kloster Farms Gazebos</td>
<td>Seven basic modular-construction gazebo designs: smaller ones can be shipped fully assembled within company’s delivery area. May be ordered with built-in contour benches and screening kits.</td>
<td>Free</td>
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<tr>
<td>COMPANY</td>
<td>SPECIALTY</td>
<td>Literature</td>
<td>Gazebo</td>
<td>Conservatories</td>
<td>Other Garden Structures</td>
<td>Benches &amp; Garden Furniture</td>
<td>Porch Furniture</td>
<td>Planters &amp; Urns</td>
<td>Statuary</td>
<td>Fountains</td>
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<tr>
<td>Live Oak Railroad Co.</td>
<td>Classic Victorian bench with cast-iron ends and durable oak slats. Also: Other Victorian outdoor cast iron fixtures.</td>
<td>Free</td>
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<tr>
<td>Machin Designs</td>
<td>Top-of-the-line aluminum-and-glass conservatories are based on traditional English designs, but incorporate latest technology for low maintenance and durability.</td>
<td>Free</td>
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<tr>
<td>Moutrie Manufacturing P.O. Drawer 1179, Dept. TB</td>
<td>Victorian-style garden furniture in cast aluminum: Tables, chairs, benches, fountains, hitching posts, sundials, and urns. Also has an aluminum gazebo. Furniture retail prices range from $100 to $570.</td>
<td>Catalog 53</td>
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<tr>
<td>Robinson Iron</td>
<td>Traditional Victorian cast-iron garden furnishings are cast from original molds: Fountains, urns, statuaries, vases, benches, planters, sundials, and hitching posts. Cast gazebos on custom design basis.</td>
<td>Free</td>
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<tr>
<td>Stickney's Garden Houses &amp; Follies One Thompson Sq., Dept. TB</td>
<td>Four unique garden houses and follies in modular construction from Philippine mahogany: The Palladian, Triangular Pediment, The Tent, and Folly Number One.</td>
<td>Free</td>
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<tr>
<td>Sun Designs</td>
<td>Publishes a 96-pg. book of 55 gazebo and 7 arbor designs. For each design, detailed plans can be ordered.</td>
<td>Book is $10.85 ppd. Brochure free</td>
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<tr>
<td>Urban Archaeology</td>
<td>Extensive collection of reproduction and antique one-of-a-kind garden furniture and fountains.</td>
<td>Free</td>
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<tr>
<td>Van Klassens 4619B Central Ave. Rd., Dept. TB</td>
<td>Classic furniture for patio and garden fabricated from Honduran mahogany. Joints are embedded with epoxy, and pieces are finished with AWGL9P enamel for long life. List prices range from $567 to $1,660.</td>
<td>Free</td>
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<tr>
<td>Vermont Iron 11730 Prince St., Dept. TB</td>
<td>Castomount line of benches, planters, and trash receptacles are designed for park and mall settings. Cast iron or aluminum with hardwood slats. Can be individualized with custom-cast medallions. Prices range from $352 to $1,040 for single benches.</td>
<td>Free</td>
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<tr>
<td>Vintage Wood Works</td>
<td>Victorian gazebo comes in pre-assembled panels for easy installation. Eight sides, 11 ft. across by 11 ft. high, bell-shaped roof. Price is $3,495.</td>
<td>Catalog 52</td>
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<tr>
<td>Vines Hill Gazebos Main St., Dept. TB</td>
<td>Top-of-the-line gazebos in many styles and sizes are constructed from select-grade Western Red Cedar. Modules are engineered for strength and ease of assembly. Structures meet all building codes. Prices start at $2,595.</td>
<td>Free</td>
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<tr>
<td>Worthington Group, Ltd. P.O. Box 51101, Dept. TB</td>
<td>Traditional wood furniture for garden, patio, and resort. Constructed of cypress or teak and designed for indoor or outdoor use. Also: Cast planters. Furniture comes painted or unpainted. Retail prices for painted benches range from $282 to $507.</td>
<td>Free</td>
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</table>
When Is A Gazebo A Folly?
The term "folly" was derived from the French folie (madness). It was first used in England to describe unfinished architectural garden ornaments and newly constructed "ruins," which were designed to evoke the romance and mystery of vanished ages. The term was soon applied to any whimsical construction. Follies can be anything from an Egyptian obelisk to a miniature Roman temple to a Gothic ruin. Occasionally (and incorrectly), the terms folly and gazebo are used interchangeably. A fanciful or whimsical gazebo could conceivably be called a folly, but a plain gazebo could not.

The origin of the term "gazebo" is less certain. It is often explained as derived from the verb "to gaze." But that derivation is far from certain. Usage in some 18th-century English writings suggests that "gazebo" may well be the corruption of an oriental word.

That Vixen Hill can ship the parts to the job site without ever test-assembling the pieces in the shop.

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Las Angeles: George Wallach / 8823 Beverly Boulevard / (213) 279-5755
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President Tall House Carpet c. 1878
Burrows & Co. offers the restoration community an extraordinary collection of Wilton and Brussels carpets, in nineteenth century patterns. Period pattern papers in the mill’s archives are the source for a diverse range of designs from 1800 - the 1910s. Custom woven to order on antique looms in 100 tuft per inch worsted Wilton quality.

P.O. Box 1779, Jamaica Plain, Boston, MA 02130
Catalog $4.00

Circle No. 439
HISTORIC PAINT COLORS

BY JOHN CROSBY FREEMAN

HISTORIC COLORS

COLOR didn’t become an important factor in the marketing of paint until the late 19th century. Prior to the first patent for ready-mixed paint in 1867, all American paint was manufactured at the job site and tinted with pigments bought from suppliers like Devos (founded 1754) or the local drug store. Large and reputable Victorian ready-mixed paint companies positioned themselves in the marketplace with color cards and architectural books illustrated with innovative color schemes. A century later, this product literature became the documentation for a Victorian Revival of Queen Anne color schemes.

After the color card was established as a standard marketing device for ready-mixed paint, there was no major development of “historic” or “authentic” colors until the restoration of Colonial Williamsburg in the late 1920’s. But not until the resurgence of the Colonial Revival in the 1950’s and the marketing efforts of a new licensee, Martin-Senour, did “Williamsburg Colors” become a national phenomenon.

PRATT & LAMBERT has captured the spirit that pioneered America’s greatness with authentic Early American Colours from Greenfield Village, a special 36-color line of interior and exterior paints, produced in cooperation with the famous Henry Ford Museum/Greenfield Village in Dearborn, Michigan. Available at Pratt & Lambert dealers.

The Spirit of America

In Color from Pratt & Lambert's Greenfield Village Collection

PRATT & LAMBERT

Our pledge... your ultimate satisfaction

MILK PAINT:...

- Eight colors available — blend your own shades.
- Flat, textured finish — beautiful appearance.
- Sizes available: ounce, pint, quart, gallon.

Send SASE for brochure/price list to:

Homestead Paint & Finishes
P.O. Box 1668 Dept. TB
Lunenburg, Massachusetts 01462

Circle No. 399

HISTORIC PAINT MADE TO ORDER

For museum-quality restorations, not only is the color of paint important, but also physical factors, such as pigment size, chemical composition, and spread characteristics. Case in point: A recent restoration at Andrew Jackson’s home — The Hermitage — near Nashville, Tenn. Historic Paint Consultant Matthew Mosca was called in to do a complete paint study. The specifications called for Mosca to replicate not only the original colors, but also the look and feel of the 1850 painted surfaces. “I usually make historical paints myself,” says Mosca, “grinding the pigments and blending by hand. But there was so much paint needed for this job that I searched for another option.

Fortunately, The Stulb Company agreed to custom-make the needed paints according to my specifications.”

Mosca made a sample board for each color, and sent these to Stulb — along with the basic chemical formula for each paint blend. In the Andrew Jackson dining room, for example, the walls were originally painted a Prussian Blue. Stulb custom-ground Prussian Blue pigment, then mixed it with a white base, linseed oil, and turpentine — similar to the original formula. Says Laney Stulb Loughridge of The Stulb Company: “We paid special attention to making the paint ‘ropy’ so it would show brush marks — just a hand-mixed 1830 paint would have.”

In all, Stulb prepared 12 different colors for this job (not including primers) in quantities ranging from 1 to 6 gallons. While The Stulb Company’s main business is their stock line of historically authenticated paints (see the chart on p. 30), Laney says the company is willing to blend custom historic paints for professionals in special cases like this one. — CL.

Admiring their handiwork in the newly painted Prussian Blue dining room of The Hermitage, near Nash- ville, Tenn. (left, to r: George Anderson, Heritage Curator; Bill Muzdock, Master Painter; Matthew Mosca, Historic Paint Consultant; and Laney Stulb Loughridge of The Stulb Co.)
<table>
<thead>
<tr>
<th>COMPANY</th>
<th>COLOR LINE &amp; DESCRIPTION</th>
<th>Historically Based?</th>
<th>No. of Colors</th>
<th>Interior/Exterior</th>
<th>Acrylic/Latex</th>
<th>Card Available</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Seal</td>
<td>Saratoga Colors (&quot;Guide to Historic Paint Colors, 1970-1997&quot;). Catalogued in 5 styles from Federal to Bungalow. The colors are authentic, certified by Saratoga Springs Preservation Foundation. Some are the result of &quot;careful scraping and particle analysis of Saratoga Spring's buildings.&quot;</td>
<td>Yes</td>
<td>61 two-, three-, and four-color schemes</td>
<td>E</td>
<td>I/A</td>
<td>Card is free</td>
</tr>
<tr>
<td>Benjamin Moore Company</td>
<td>An Exterior Historical Color Collection (Significant colors from the 18th and 19th centuries)</td>
<td>No</td>
<td>29 colors in three color schemes</td>
<td>E</td>
<td>I/A</td>
<td>Card is free</td>
</tr>
<tr>
<td>M.A. Bruder &amp; Sons</td>
<td>An Interior Historical Color Collection (Significant colors from the 18th &amp; 19th centuries)</td>
<td>No</td>
<td>60 colors</td>
<td>I</td>
<td>I/A</td>
<td>Card is free</td>
</tr>
<tr>
<td>California Products</td>
<td>Colors of the Towne of Historic Smithville, Smithville is a recreated 19th-century village north of Atlantic City, N.J.</td>
<td>Yes</td>
<td>30 of each</td>
<td>I/E</td>
<td>L</td>
<td>Card is free</td>
</tr>
<tr>
<td>Cook &amp; Dunn Paint</td>
<td>Sea Shore Exterior Colors. Selected by the Interior Designer Staff of MB to be categorized as Colonial, Victorian, or Traditional.</td>
<td>No</td>
<td>39 colors in 4-color schemes.</td>
<td>E</td>
<td>I/A</td>
<td>Card is free</td>
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<tr>
<td>Devore &amp; Raynor Co.</td>
<td>Historic Newport Colors (&quot;Historic Newport Reproduction&quot;). Marketed as &quot;California paints in New England and Ox-Line Paints in PA/NJ/NY and New England. Colors are authentic to 17th and 18th century Newport, R.I.&quot;</td>
<td>Yes</td>
<td>30 colors</td>
<td>E</td>
<td>I/A</td>
<td>Card is free</td>
</tr>
<tr>
<td>Finnaren &amp; Haley</td>
<td>Historic colors promoted as 'authentic colors found in restorations dating as far back as the 18th century.'</td>
<td>Yes</td>
<td>36 colors</td>
<td>I/E</td>
<td>L</td>
<td>Card is free</td>
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<tr>
<td>Fuller O'Brien Paints</td>
<td>Historic Color Collection (&quot;Early American and Victorian Eras Colors&quot;). Divided between Early American Colors, 1800-1850, and Victorian Era Colors, 1875-1900.</td>
<td>No</td>
<td>72 colors</td>
<td>I</td>
<td>Card is free</td>
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<tr>
<td>Homestead Paint and Finishes</td>
<td>Old-Fashioned Milk Paint. They distribute the only genuine milk paint made the traditional way (in powdered form).</td>
<td>Yes</td>
<td>8 colors</td>
<td>I</td>
<td>Card is free</td>
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<tr>
<td>Kyanize Paints</td>
<td>Historical Color Collection (&quot;Early American and Victorian Eras Colors&quot;). Divided between Early American Colors, 1800-1850, and Victorian Era Colors, 1875-1900.</td>
<td>No</td>
<td>72 colors</td>
<td>I</td>
<td>Card is free</td>
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<tr>
<td>Liberty Paint</td>
<td>Liberty Golden Spike Railroad Colors (&quot;Interior-Exterior Hard (Snook Oil Paint). It produces a brilliant oil finish similar to the old railroad glasses seen in the promotional railroad lithographs of the late 19th century. Also have catalog of other products including tools, stencils, and books.</td>
<td>Yes</td>
<td>18 colors</td>
<td>I</td>
<td>Card is free</td>
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<tr>
<td>The Martin-Senour Company</td>
<td>The Palette of Cape May Victorian Colors. For color schemes which have received endorsement and full support of the Cape May Historic District Commission.</td>
<td>Yes</td>
<td>70 colors</td>
<td>I</td>
<td>Card is free</td>
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<tr>
<td>The Mural Company</td>
<td>Exterior/Interior Historic Restoration Colors</td>
<td>Yes</td>
<td>30 colors</td>
<td>I</td>
<td>Card is free</td>
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<tr>
<td>Old-Fashioned Milk Paint Co.</td>
<td>The Genuine Old-Fashioned Home-Made Milk Paint. This is the only authentic milk paint made the traditional way. It is available in powdered form.</td>
<td>Yes</td>
<td>8 colors</td>
<td>I</td>
<td>Color Circle No. 33</td>
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<tr>
<td>Pratt &amp; Lambert</td>
<td>Early Americana Colors from Henry Ford Museum &amp; Greenfield Village capture the shades of the 18th and 19th centuries. Many of the colors duplicate or are adapted from village structures or collection items. The Greenfield Village Colors are available only through Pratt &amp; Lambert dealers.</td>
<td>Yes</td>
<td>35 colors</td>
<td>I</td>
<td>Card is free</td>
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<tr>
<td>Roycroft Associates</td>
<td>Heritage Colors (&quot;Authentic Exterior Colors for American Buildings, 1760-1920&quot;). These colors are largely inspired by the Victorian and Edwardian product literature. This card, which has been called the finest color card of the 20th century, is enriched by an illustrated glossary of 14 architectural terms located on buildings in the Taos and Great Basque styles.</td>
<td>Yes</td>
<td>40 colors</td>
<td>E</td>
<td>Card is free</td>
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<tr>
<td>The Sherwin-Williams Co.</td>
<td>Heritage Colors (&quot;Collection II for Exterior Use&quot;)</td>
<td>No</td>
<td>48 colors</td>
<td>E</td>
<td>Cards are free</td>
<td></td>
</tr>
<tr>
<td>The Sherwin-Williams Co.</td>
<td>Heritage Colors (&quot;Collection II for Interior Use&quot;)</td>
<td>No</td>
<td>60 colors</td>
<td>I</td>
<td>Card is free</td>
<td></td>
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<tr>
<td>The Stubb Company</td>
<td>Old Village Paint Colors (&quot;A collection of authentic 18th- and 19th-century colors&quot;)</td>
<td>Yes</td>
<td>16 colors</td>
<td>I/E</td>
<td>Oil</td>
<td>Card is free</td>
</tr>
<tr>
<td>Williamburg Paint Colors</td>
<td>Old Sturbridge Paint Colours (&quot;Authentically Reproduced&quot;)</td>
<td>Yes</td>
<td>12 colors</td>
<td>E</td>
<td>Oil</td>
<td>Card is free</td>
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<tr>
<td></td>
<td>Old Village Buttermilk Paint</td>
<td>Yes</td>
<td>6 colors</td>
<td>I</td>
<td>Card is free</td>
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<tr>
<td></td>
<td>Old Village Buttermilk Paint Reproduction Colors</td>
<td>Yes</td>
<td>14 colors</td>
<td>I</td>
<td>Card is free</td>
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</table>

**TRADITIONAL BUILDING**

**HISTORIC PAINT COLORS**

**CSI# 09900**

- **COMPANY**
- **COLOR LINE & DESCRIPTION**
- **Historically Based?**
- **No. of Colors**
- **Interior/Exterior**
- **Acrylic/Latex**
- **Card Available**
tional standard. It has almost become generic, with "Williamsburg Green" or "Williamsburg Blue" common parlance.

COLOR REVIVAL


The Bicentennial of 1976 was probably the last hurrah of the Colonial Revival in the 20th century, and in celebration several paint companies brought out Colonial color cards. The success of Devoe's and Sherwin-Williams' Victorian color lines and Painted Ladies (1978), by Elizabeth Pomada and Michael Larsen, encouraged other companies to create special Victorian color cards or add a section of Victorian colors to their Colonial cards.

The most recent developments in historic colors have taken place in Early American and Craftsman interior colors. The Stulb Company has a new line of documented Williamsburg Buttermilk Paint Colors taken from painted objects in The Abby Aldrich Rockefeller Folk Art Center. They are the first commercially offered palette of colors that are not the normally perceived, grey-dark 'Colonial' colors. The Roycroft Associates collaborated with Patricia Eldredge, archivist and color coordinator of The Sherwin-Williams Company, in the selection of Roycroft Arts & Crafts Interior Palette.

The latest development in the literature of historic colors is the publication late this year of The American Life Foundation's 'Joy of Color: Interior and Exterior Painting of American Romantic Homes, 1900-

1940," a documentary survey by Patricia S. Eldredge and John Crosby Freeman with colors keyed to the color system of Sherwin-Williams. Eventually this will be followed by a survey of the 1940-1960 period.

John Crosby Freeman is a professional designer and color consultant, author, lecturer, and publisher. He can be contacted at (215) 539-3010.
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WHAT'S HOT IN
TURN-OF-THE-CENTURY LIGHTING

A FRIENDLY LIGHTING MANUFACTURER
(ALSO A GOOD STORY TELLER) RELATED THE FOLLOWING ANECDOTE...

An architect came into my shop the other day with a client on her mind just purchased a classic Art Deco building in midtown Manhattan. The two of them sit upon a set of six Victorian hanging light fixtures and calculated the cost for the transaction. What a dilemma! I debated with myself. Should I make an offer or hold out for a decent markup but know in my heart that they were absolutely the wrong fixtures for that space? or, (b) Tell them that the fixtures were historically inappropriate, lose the sale, embarrass the architect in front of his client (and probably lose all future business from him).

I stalled the sale for a couple of days and did some research on the building. I found some drawings that included the original light fixtures and made an appointment for dinner with my architect friend. I made my case politely and vowed to help him get the proper lighting. He was thrilled. Several months later, the fixtures were installed — the result of parts fabricated, salvaged, and acquired from other manufacturers.

This story is a vivid reminder that many people don't realize there was "life after Victoria." Victorian lighting fixtures abound and are often what people think of when they think "Period Lighting." There is, in fact, a substantial demand developing for Post-Victorian, Craftsman, and Art Deco lighting.

We did a quick survey to find out what was "hot" in Turn-Of-The-Century lighting. Listed below are seven specialty manufacturers who provide well-crafted, historically accurate Turn-Of-The-Century lighting fixtures. — JL; CSH# 16500

ARROYO CRAFTSMAN

ART DIRECTIONS
6120 Delmar Blvd., Dept. TB, St. Louis, MO 63112 (314) 865-1895. Proprietor: Neil Shapiro. Art Deco cast yellow brass hanging fixtures (can be customized) with acrylic shades that look like opal glass but are shatter resistant. HOT: Calypso 1, a reproduction of a 20's style, this fixture is cast yellow brass or copper-plated over brass (rings are hand spun), 18 in. (shown and priced), 24 in., or 30 in. diameter. Acrylic globe included. $495 Circle No. 436

BRASSLIGHT GALLERY
121 S. 1st St., Dept. TB, Milwaukee, WI 53204 (414) 277-8300. Proprietor: Steve Kaniewske. Reproduction Arts & Crafts sconces and ceiling fixtures called The Goldenrod Collection. Solid brass available in a variety of finishes including Verdigris, very hot, polished brass or nickel. HOT: No. 554-1 Three-Light Santa Barbara Island light with 10 in. prismatic cone shades. 47 in. wide, height variable. Shown in polished and lacquered solid brass. Other finishes available. $398. Circle No. 404

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ROY ELECTRIC CO., INC.

HOT: The MSI & MSZ Victorian "round Mission" brass or nickel-plated sconces c. 1905-1915. Silver soldered and lacquered, pewter finished, antiqued, or unlacquered (brass only). Three shade styles recommended: FES21 Bell (shown) FES14 Dome, or FES9 Holophane Dome; each is $26. Double light is $161; single is $81. Shades not included. Volume doesn't scare these guys. Circle No. 45

CONANT CUSTOM BRASS

URBAN ARCHAEOLOGY

HOT: Bronze Flush Mounts. Bronze ring in 9 in., 11 in. (hot-test), or 17 in. diameter. Flat or domed globe in opal, clear or frosted. From $200 to $330, wired. Circle No. 299

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Sternberg is a company known for its custom lanterns, bollards, and related products, designed to enhance historic or modern urban environments. They offer a variety of materials and styles to suit different aesthetic and functional needs, including heavy-duty cast aluminum, which is used for their lanterns and other fixtures. Sternberg's products are designed to be both functional and visually appealing, with a focus on quality and durability. The company is committed to providing products that are compatible with historic preservation efforts and can be customized to meet the specific needs of each project.

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NEW VICTORIAN DESIGNS

Chelsea Decorative Metal Co. is a company that specializes in the production of ornamental ironwork, including historic reproductions and custom designs. They offer a wide range of products, including ironwork for doors, windows, and fences, as well as decorative elements for interiors. Chelsea Decorative Metal Co. is known for their attention to detail and commitment to creating authentic reproductions of historic ironwork.

BRING BACK THE LOOK OF THE 1890's IN THE 1990's

Sentry Electric Corporation is a company that specializes in the production of outdoor lighting fixtures and accessories. They offer a wide range of products, including traditional and contemporary styles, to fit the needs of a variety of projects. Sentry Electric is committed to providing high-quality products that are energy-efficient and durable, offering a range of options for both residential and commercial applications.

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Epoxy is a versatile material that is used in a variety of applications, including construction, repair, and restoration. It is known for its strength and durability, and is often used in situations where a strong bond is required. Epoxy is available in a range of forms, including paste, liquid, and resin, and can be mixed to create a variety of uses.

CONSERVATION SERVICES

Conservation Services is a company that specializes in the preservation and restoration of historic buildings and structures. They offer a range of services, including cleaning, conservation, and restoration, to help preserve the integrity of historic buildings. Conservation Services is committed to using environmentally friendly techniques and products to ensure the long-term sustainability of the buildings they work on.
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