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## Here Come The Classicists!

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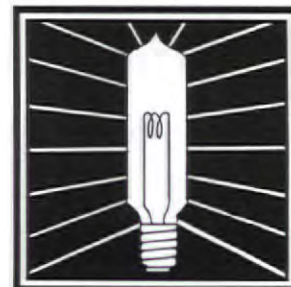
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### ON THE COVER:

Alvin Holm, modernist-turned-classicist and this month's profile subject (*see page 5*), designed this temple for the Carpenters' Company of Philadelphia to honor the Constitution's 1987 Bicentennial. It is based on verbal descriptions of a parade float for the Constitution's original signing (the missing column represents one of the two states which had not yet signed), and in 1989 it led President Bush's inaugural parade. The Architectural Woodwork Institute of Delaware Valley contributed fabrication labor and materials.

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## perspective

# The Classicists Are Coming!

It's premature to declare that a full-blown Classical Revival is under way. But there are dramatic foreshadowings.

■ BY CLEM LABINE



I'm not prepared to assert that the 1990's will see a Classical revival of the magnitude of the 1890's. After all, the great Classical epoch from 1890 to 1930 saw such heroic achievements as the White City at the Chicago Columbian Exposition and the City Beautiful Movement. But I am convinced it would

be a happy event indeed if another such revival were to be ignited in our time.

Right now, a small but growing number of professionals are embracing the values that Classicism — and Classical architecture — hold for America in the 1990's. Despite the assertions of "politically correct" activists who are seeking to minimize Western cultural values, I believe that serious study of Classical principles can only have a beneficial effect on architecture in particular and society in general.

One attractive aspect of Classicism is that it is much more than an architectural style. Classicism is not just columns and capitals (you can have a perfectly correct Classical building without a single column or pilaster). Rather, Classicism is a humane philosophy, of which architecture is merely one element — a vehicle by which Classical ideals can be made visible. For the true believers (and this writer is rapidly becoming at least a camp follower if not yet a total convert) the Classical tradition is a *system of ideas* that have universal application. The Classical concepts, originated by the Greeks and Romans, have been continually developed and refined throughout subsequent Classical eras.

Our recent exploration of developments in Classical design (Nov./Dec. 1990) elicited considerable response from professionals who have long been frustrated that Classical work has been either ignored or ridiculed by the architectural mainstream for the past 60 years.

## It Started With Classical America

Henry Hope Reed, founder of Classical America, wrote to point out how a handful of dedicated classicists kept the flame alive during the darkest hours of the modern era. In particular, Henry made us aware of the tireless way Alvin Holm, A.I.A., has labored to share his love of Classicism with other designers. The more we learned about Al's work, the more we realized he should be the subject of a Profile piece (see page opposite).

Reed also emphasized that great credit for supporting Classicism in the U.S. should go to Clement Conger, formerly of the U.S. State Dept. At a time when there were few other patrons for Classicism in the U.S., Conger was responsible for putting together architects and craftspeople to create rooms that are paradigms of Classical expression. Declared Reed: "When the present sad decades in American art are judged by a future generation,

Clem Conger is going to be singled out as the rare patron who held to the grand tradition. By transforming Diplomatic Reception Rooms of the State Department from the Modernistic to the Classical, he set a standard and announced the future. He deserves special honor for giving the nation's capital its largest government room designed for entertaining, a true banqueting hall, the Benjamin Franklin Dining Room by architect John Blatteau."

At the same time, I toured a townhouse nearing completion in New York that is being built in a simplified Corinthian order. This outstanding job became the subject of this month's Project Report (see p. 48-49).

Thomas Vaughan Noble, a co-founder of the new Classical Architecture League (see below), recently published a 28-point "Principles of Modern Classicism." In Principle II he states: "Classicism is redolent with associations of civic virtue. It was born of the Greek and Roman traditions of public responsibility and involvement . . . This makes it a fit architecture for a world where the ideals of constitutional democracy are becoming widely recognized for their supreme virtue."

And Principle XXIII declares: "Classicism is based on human and other natural forms. This makes it a meaningful architectural symbolism for a world where ecological concerns are central."

These two principles touch upon core truths that I believe are going to make Classicism and Classical architecture extremely relevant for the 1990's: We certainly need an increased awareness of civic responsibility and the ecological consequences of our actions. Classical architecture, with its humane roots and ready accessibility, is an ideal vehicle to symbolize civic and environmental issues in the coming decades. Because of its social relevance, the Classical Revival has the potential to have far greater impact on the 1990's than the Victorian Revival had on the 1890's.

When I speak of a Classical Revival, it also calls to mind the gentle chiding I received from Don Swofford of Wood, Sweet, Swofford Architects in



Charlottesville, Va. Don declared: "This is not a revival; it's a *survival*. There has been an unbroken line of architects working in the Classical style going back to Vitruvius."

While I can see a battle brewing between those who want their Classicism "pure" and those who want to interpret the Classical orders in new ways, I think such theoretical tensions will be a wonderfully healthy thing . . . indicative of a discipline where exciting creative work is taking place. Vigorous debate on the best ways to apply Classical principles to the problems of the 1990's is certainly better than having the rich field of Classical tradition lie fallow for another 60 years. ♦

## WELLSPRINGS OF CLASSICISM

**CLASSICAL AMERICA** — For over 30 years Classical America has been the principal keeper of the flame for the Classical arts in the U.S. The organization sponsors courses that have provided architects and designers with seminal education in Classical art and architecture (see below). The organization also publishes some splendid books — both reprinted classics and original volumes of analysis and commentary. Annual membership is \$25. **Classical America**, Box 821, Times Sq. Station, New York, NY 10108. (212) 753-4376

**COURSES IN DRAWING AND THE CLASSICAL ORDERS** — "Drawing The Classical Orders" is offered each Fall and Spring at The National Academy of Design in New York City. The Instructor is Martin Brandwein, A.I.A., with Alvin Holm, A.I.A., as guest lecturer. This studio course provides drawing experience in the five fundamental Classical orders from the point of view of the designer/draftsman.

"Perspective and Design" is a midweek evening course in drawing at the National Academy School of Fine Art in New York City. Taught for the past 15 years by Pierce Rice, the course deals with the essentials of space and depth: "Drawing is taught as the instrument of thought, with reflection rather than observation or inspiration held the first step in the creative process."

Both courses are sponsored by Classical America. Write to address above for more details.

**CLASSICAL ARCHITECTURE LEAGUE** — This international organization, currently in formation, is devoted to the study and advocacy of modern Classical architecture. Plans are under way for the first annual meeting, tentatively set for the Spring of 1992 in Washington, D.C. Focus of the meeting will be presentations of current work, as well as discussions about the philosophy and practice of Classicism. For more information contact: **Classical Architecture League**, c/o Thomas Vaughan Noble, 2525 North 10th St. — #522, Arlington, VA 22201.



profile

# ALVIN HOLM: An Odyssey From Curtain Walls To The Corinthian

Philadelphia-based architect Alvin Holm spent his youth worshipping modernist dogma, and then switched to classicism in the 1970's, with no small amount of angst. Now he's devoted to guiding the rest of the profession to the light.

■ BY EVE M. KAHN

"Converts are always the most zealous," he says. He likes to call modernism "largely bullshit"; he likes to call classicism "a fountain of continuous nourishment that transcends fashion." He is not embarrassed by the streamlined steel-and-glass schools, hospitals, and factories he designed before his conversion; "I was a happy modernist," he says. But he is far prouder of the offices, restaurants, mansions, and skyscrapers he has designed in the pure classical mode. And although he is soft-spoken and far from arrogant, he will not rest until a larger percentage of the profession follows his lead.

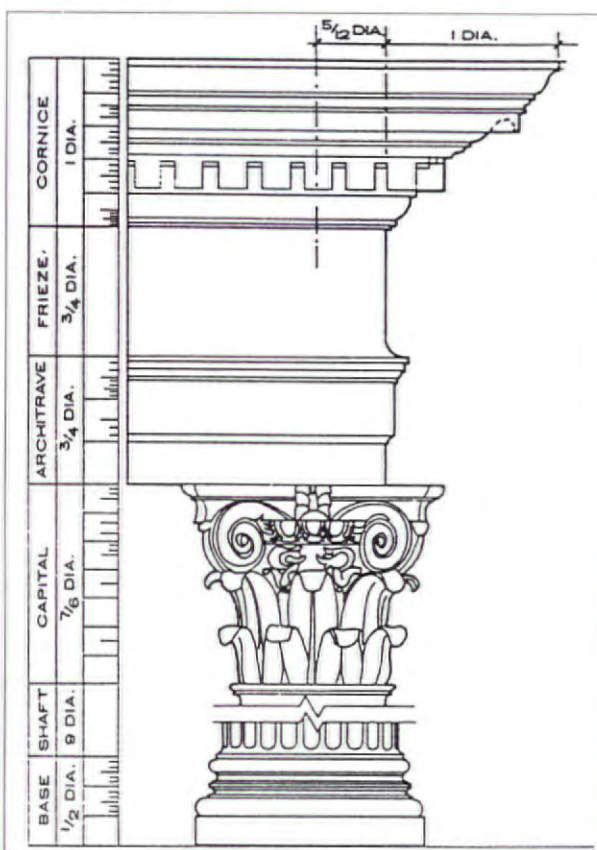
"I'm not saying all buildings should be classical, but we have to go back and look at what we've lost, and schools have to teach the classical basics first, the way the modernist masters learned them," he says. "If we can do that, whatever comes after will be all right."

Numerous other architects have taken up the classical banner (see *Traditional Building*, Nov./Dec. 1990 for more examples). What sets Holm apart is both the intensity of his devotion and the unexpected intellectual places it has led him. He studies and lectures on feng shui, geomancy

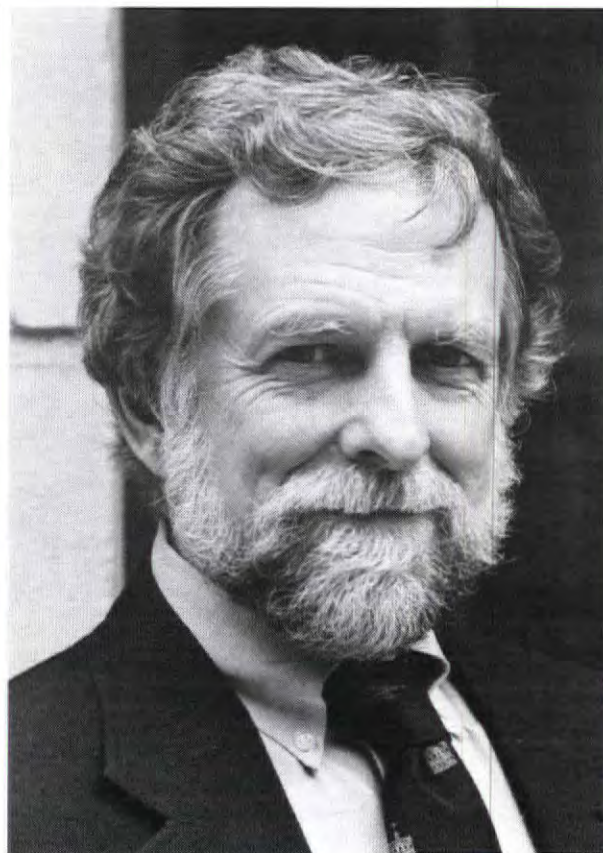
(a.k.a. dowsing), and American prehistoric architecture, from phallic stone statues in Vermont to Phoenician directional carvings on Pennsylvania boulders. While he seldom incorporates his extracurricular interests into his architecture, he does find reinforcement in them for his faith in classicism. "Menhirs, or standing-stone precursors of classical columns, exist in all cultures — Nordic, South Pacific, Oriental — and often they're placed at the intersections of energy lines in the earth, like giant acupuncture needles," he says. "They represent the gods; they are the link between the terrestrial and the spiritual."

## A Bauhausian Upbringing

His childhood in Oak Park, Illinois, sparked his interest in architecture. "I thought all towns had as many Frank Lloyd Wright buildings as mine did," he says. His older sister, an art student of Moholy-Nagy, had inculcated Holm in Bauhaus beliefs by



Holm's office put the classical orders back into *Architectural Graphic Standards*, after a 50-year absence. Drawings by David Kulick & Roy Lewis



the time he was a teenager, and during his freshman year at Yale in 1954-5 three equally powerful forces took hold: He read Ayn Rand's *The Fountainhead*; dated a steely beauty who reminded him of Dominique, the novel's heroine; and enrolled in a course taught by the legendary Vincent Scully.

"My eyes were really opened," he says (but he adds that he no longer regards Scully as "revealed truth"). "It quickly became apparent I was an architect," Holm says, "but I never thought of being anything but a modernist. I learned about the rise and fall of styles and thought we were in the middle of a rise. And classicism, I was taught, was the architecture of the enemy, of fascism and communism; we were never told how universal and flexible it could be." He followed Louis Kahn ("my idol back then") when Kahn left Yale to head the University of Pennsylvania's architecture school and earned his graduate degree there. After two years of firm-hopping, he settled at Vincent G. Kling and Partners: "Kling might not end up in the history books," says Holm, "but he built half of downtown Philadelphia — and hundreds of fine hospitals and schools elsewhere."

Doubts did not disturb Holm's contentment until 1969, when the federal government asked Kling to complete Federal Triangle in Washington, D.C., a 1920's monolith that was missing a few pieces. Kling surprised all by deciding to make his additions indistinguishable from the older portions of the structure. "It was very moving to hear Kling, who has a big ego, say he wanted to be invisible," says Holm, who spent the next two years developing Kling's plans. Holm took to the project slowly. "But once I got into the spirit of it, studying old buildings and drawings," he says, "it was delicious; it felt wonderful." Then Kling asked his estimating department to price the project three ways: in a modernist mode; in a traditional mode; and in a combination of the two. All three versions cost about the same. So Holm learned that classicism is not only friendly but also economical. "I'd been taught that traditional work was unavailable, and if it was available it was too expensive," he says. (The project was never built, and now another classical scheme for the site is underway, designed by Pei Cobb Freed & Partners, another set of modernists who have changed their tunes.)



Holm's plan for a hotel, retail, and office complex in San Antonio shows how classicism can be adapted for buildings large and small

continued on page 46



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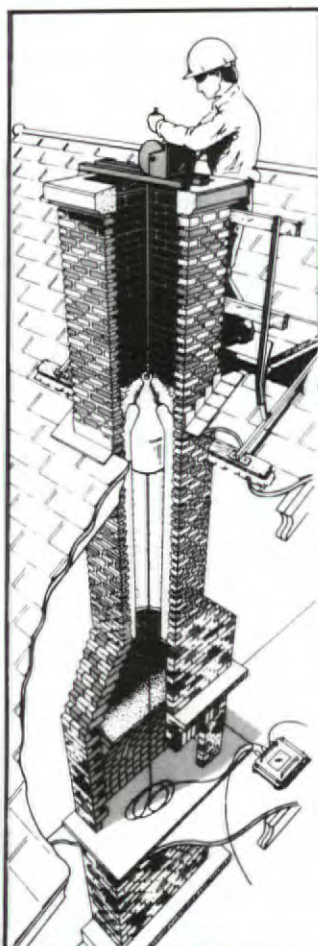
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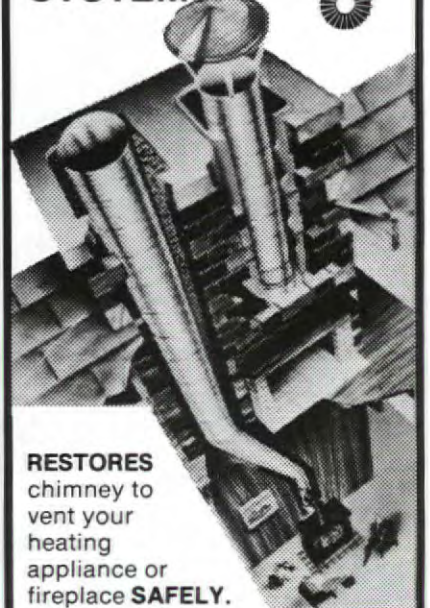
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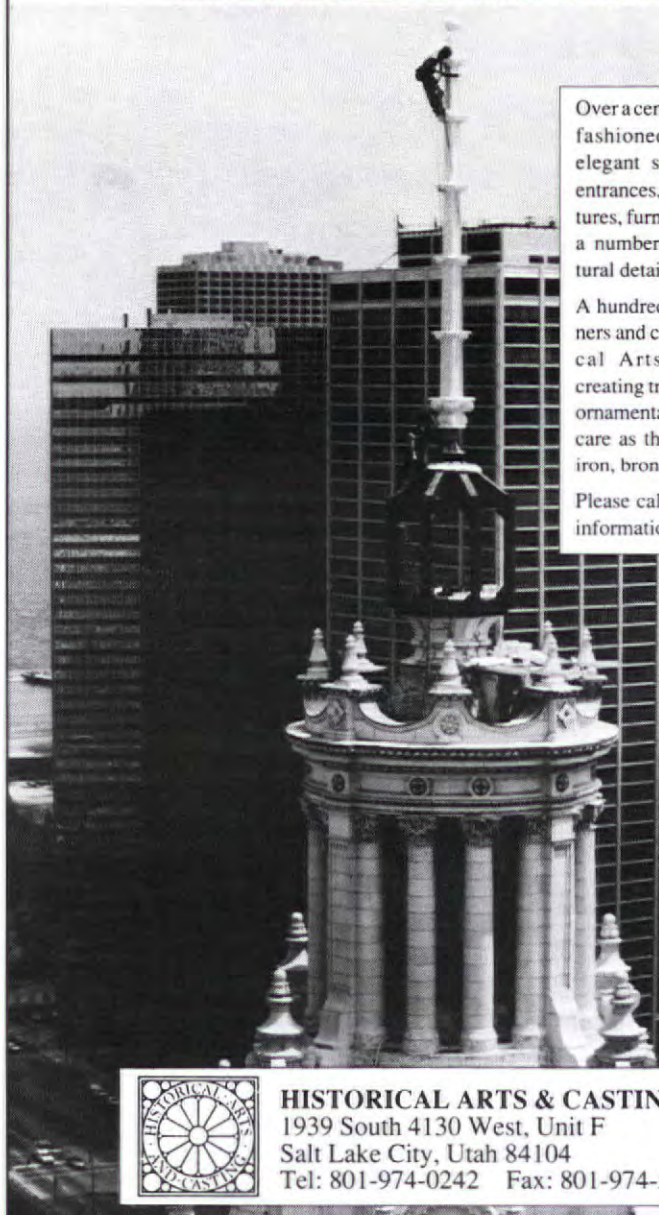
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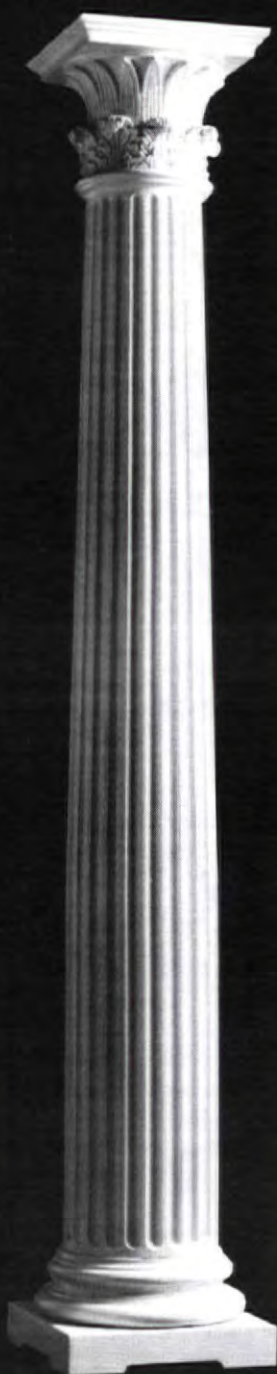
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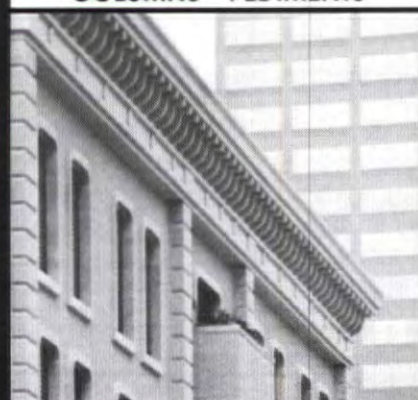


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special report

# AS THE WOOD TURNS

Many millwork shops will provide large volumes of simple turned pieces on automated lathes. But intricate custom jobs require the skills of a hand turner.

■ BY JUDITH SIEGEL LIEF

**T**urnings are more than a stock baluster in a catalog. Sure, large millwork shops have mass produced stock items and styles: Balusters, newel posts, railing systems, and more. And frequently, those will fit the bill. Large shops can sometimes even accommodate a custom request however, for shorter runs or intricate or unusual designs, smaller custom shops are better suited to replicate any turned or spiral piece.

For example, one client recently specified several dozen stair balusters, each one a stem with dozens of turned collars of varying diameters and widths stacked one on top of another. A recent project for a multi-million-dollar home involved the turning of 80 4-in. sq. solid mahogany balusters and 15-in. inlaid newel posts for a custom-designed staircase. Many of the woodturners we talked to seemed to relish these kinds of challenges.

The following may help if specifying turnings is on your agenda.

## Material

Here's where trusting your turner is essential. The kind of wood to be specified is not necessarily a question of aesthetics or even historical accuracy — location is the critical element. Interior or exterior (protected wood vs. wood exposed to weather) and high or low traffic are some of the factors to consider when opting for one species over another. Earl Suhrbier at Nelson-Johnson Wood Products in Minneapolis says succinctly: "Wood is as good as the particular place it's at." And opinions differ on exterior usage: Personal preference, habit or experience, and local availability determine recommendations.

Suhrbier uses mostly pine (to be painted) for exterior jobs; he likes the way it glues. Steve Evans, the president of Pagliacco Turning & Milling, says 80-90% of his work is redwood. San Francisco Woodturning also uses redwood on about 70% of its projects (although owner Dave Davolt will work in any species; he says he'll make "anything that has to do with wood that's round"). Ray Matteson, at Creative Woodworking, says most of the posts they do are pine, mahogany, or redwood. All the turners, however, agreed that while poplar is most frequently requested for exterior work (because it's inexpensive),



it's actually a poor choice because it rots so quickly. Note also that most turners won't work with pressure-treated woods because of potential health hazards.

## Finish

Most turners only take woodwork to a lathe-sanded finish, so find out what grit is the shop standard. For example, Pagliacco takes its turnings to 60 grit for paint grade and 120 grit for stain grade. On some fine custom jobs, you might want to specify up to 150 grit finish. The thing to be mindful of is whether the turned piece is machine sanded or hand sanded. While machine sanding is adequate for long, smooth surfaces, it may not be appropriate for very crisp and intricate profiles. Automated lathe sanding rounds and softens detail.

## Size/Volume/Price

The number of shops that can handle extra large pieces is limited. On the *SourceList* (on pp. 12, 14), we've identified maximum lathe capacities.

While automated turnings may be more cost effective for a large volume job, there is a significant setup charge that may make hand turning more reasonable on a smaller job. Steve Evans's caveat: The more hand work that goes into a piece, the higher the price. Some shops do a combination of both so there's a wide range in prices. Also, when specifying size, it's important to be specific about dimensions. Turners differentiate between "net" and "nominal" dimensions (the way a 2 x 4 actually measures 1-3/4 x 3-3/4).

## Who's On The SourceList

From the 62 woodwork shops queried for this report, we selected those respondents who seemed most appropriate for the professional market. ♦

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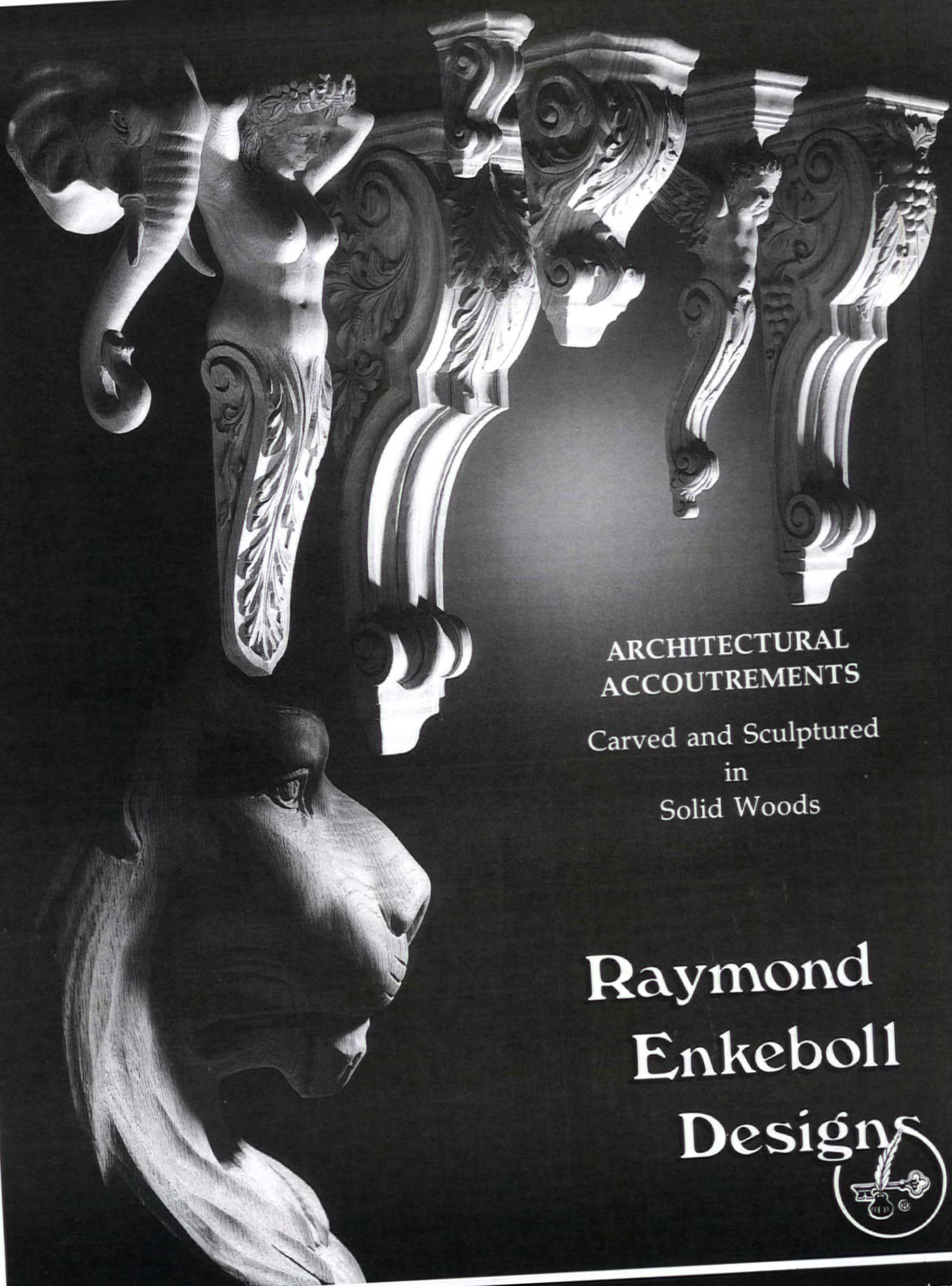
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■ BY JUDITH SIEGEL LIEF										
COMPANY	LITERATURE	T Y P E   O F   T U R N I N G						Max. Diameter	Max. Length	% Custom
		Balusters	Railings	Posts	Fluting	Rope Twists	Other			
Abaroot Mfg. Co., Inc. 21757-1/2 S. Western Ave., Dept. TB Torrance, CA 90501 (213) 320-8172	Free <i>Write in No. 805</i>	✕		✕	✕		Columns. capitals	30 in.	22 ft.	75%
Advanced Design Woodturning, Inc. 190 Highland Pl., Dept. TB Brooklyn, NY 11208 (718) 647-5017	Free <i>Write in No. 677</i>	✕	✕	✕	✕		Reeding, columns, finials	12 in.	9 ft.	100%
Architectural Lathe & Millwork 316 S. Bernadotte, Dept. TB New Orleans, LA 70119 (504) 482-0980	Free <i>Write in No. 772</i>	✕	✕	✕	✕	✕	Reeding, hol- low columns, column bases, replacement parts	30 in.	17 ft.	100%
Barewood Architectural Millwork 106 Ferris St., Dept. TB Brooklyn, NY 11231 (718) 875-9037	Free <i>Write in No. 167</i>	✕	✕	✕	✕	✕		24 in.	18 ft.	100%
Boston Turning Works 42 Plympton St., Dept. TB Boston, MA 02118 (617) 482-9085	Free	✕		✕	✕	✕	Finials	15 in.	6-1/2 ft.	85%
Bruce Post Co., Inc. PO Box 332, Dept. TB Chestertown, MD 21620 (301) 778-6181	Free			✕			Lamp posts	17 in.	8-1/2 ft.	15%
Cumberland Woodcraft Co., Inc. PO Drawer 609, 10 Stover Dr., Dept. TB Carlisle, PA 17013 (717) 243-0063	Free <i>Write in No. 131</i>	✕	✕	✕	✕	✕	Columns	16 in.	10 ft.	20%
Custom Woodturnings 4000 Telephone Rd., B-13, Dept. TB Houston, TX 77087 (713) 641-6254	Free <i>Write in No. 14</i>	✕	✕	✕	✕	✕	Hand-turned rosettes (any size), square, hexagon, oc- tagon; lampposts	10 in.	16 ft.	100%
Dugwood Turners 6 W. Cary St., Dept. TB Richmond, VA 23220 (804) 788-8037	Free <i>Write in No. 837</i>	✕		✕			Furniture, ac- cessories, com- ponents	16 in.	8 ft.	100%
Empire Woodworks PO Box 407, Dept. TB Johnson City, TX 78636 (512) 868-7520	Free <i>Write in No. 683</i>	✕	✕	✕	✕	✕		16 in.	16 ft.	10%
Fagan Design & Fabrication 44 Railroad Ave., Dept. TB West Haven, CT 06516 (203) 937-1874	Free <i>Write in No. 821</i>		✕	✕	✕	✕	Columns	12 ft.	36 ft.	100%
Mad River Woodworks PO Box 1067, Dept. TB Blue Lake, CA 95525 (707) 668-5671	Free <i>Write in No. 35</i>	✕	✕	✕			Finials	8 in.	16 ft.	90%
Mansion Industries, Inc. 14425 E. Clark Ave., Dept. TB Industry, CA 91746 (800) 423-6589	Free <i>Write in No. 361</i>	✕	✕	✕		✕	Exterior turn- ings, finials, columns, fret- work	6 in.	10 ft.	0%
Millwork Specialties 2197 Canton Rd., Dept. TB Marietta, GA 30066 (404) 425-6585 or (800) 729-2906	Free <i>Write in No. 815</i>	✕	✕		✕	✕		12 in.	4 ft. 10 in.	20%
National Decks, Inc. 6037 McHenry Valley Rd., Dept. TB Almond, NY 14804 (800) 437-8876	Free <i>Write in No. 482</i>	✕		✕	✕	✕		12 in.	8 ft. 2 in.	90%
New England Woodturners 75 Daggett St., Dept. TB New Haven, CT 06519 (203) 776-1880	Free	✕	✕	✕	✕	✕	Cork screw	18 in.	16 ft.	100%
Pagliaccio Turning & Milling PO Box 225, Dept. TB Woodacre, CA 94973 (415) 488-4333	Free <i>Write in No. 707</i>	✕	✕	✕	✕		Large face plates, columns	24 in.	21 ft.	30%
Partelow's Wood Turning PO Box 433, Dept. TB Old Lyme, CT 06371 (203) 434-2065	Free <i>Write in No. 496</i>	✕		✕	✕	✕	Columns, lamp posts, large diameter turn- ings	22 in.	12 ft.	90%
Rich Woodturning 98 N.W. 29th St., Dept. TB Miami, FL 33127 (305) 573-9142	Free	✕	✕	✕	✕	✕	Hand-carved fittings, furniture com- ponents	60 in.	20 ft.	75%
Rosander Woodturning 1001 E. Hillview Dr., Dept. TB Salt Lake City, UT 84124 (801) 266-1639	None	✕	✕	✕	✕		Columns	12 in.	12 ft.	70%
Saco Manufacturing 39 Lincoln St., Dept. TB Saco, ME 04072 (207) 284-6613	Free	✕		✕	✕		Lamp posts, columns	24 in.	18 ft.	90%



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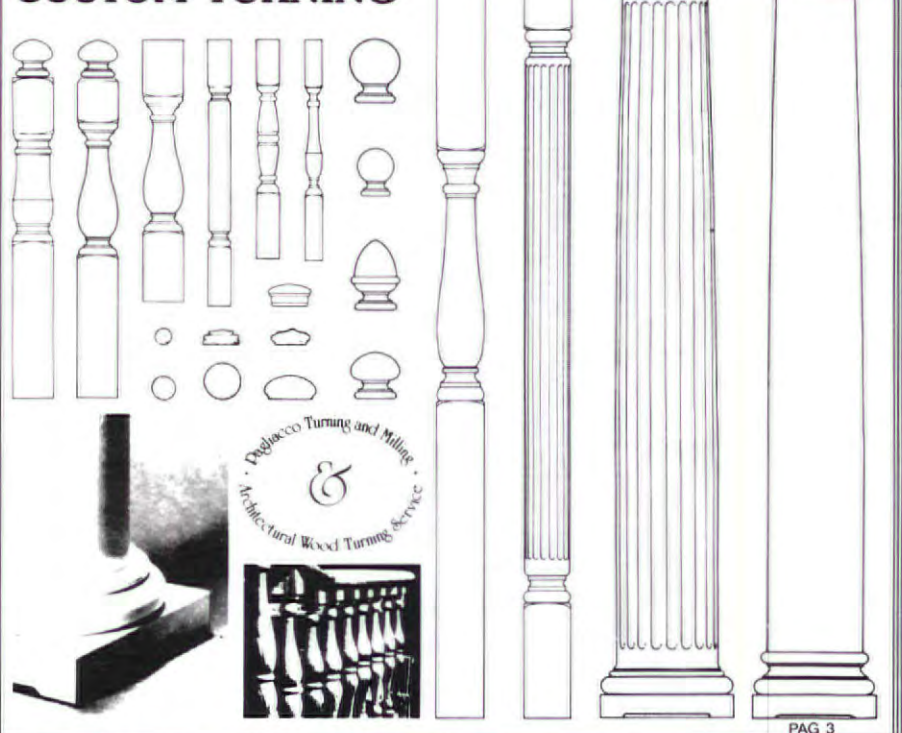
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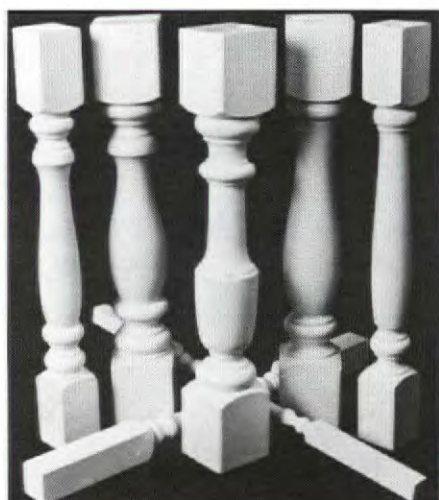
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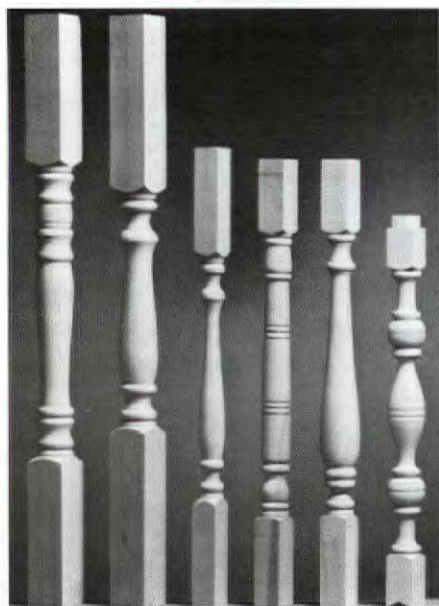
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COMPANY	LITERATURE	T Y P E O F T U R N I N G						Max. Diameter	Max. Length	% Custom
		Balusters	Railings	Posts	Fluting	Rope Twists	Other			
San Francisco Woodturning 1366 N. Carolan Ave., Dept. TB Burlingame, CA 94010 (415) 248-6905	Free	×		×	×	×	Curved molding and anything that has to do with wood that's round	7 ft.	18 ft.	100%
Sheppard Woodworks 114 Elliott Ave. W., Dept. TB Seattle, WA 98119 (206) 282-4661	Free Write in No. 832	×	×	×	×		Columns, rosettes, finials, furniture legs	28 in.	14 ft. 2 in.	100%
Silverton Victorian Millwork PO Box 2987, Dept. TB Durango, CO 81302 (800) 933-3930	Free Write in No. 45	×	×	×			Columns, stair parts	5-1/4 in.	10 ft.	10%
Turncraft PO Box 2429, Dept. TB White City, OR 97503 (503) 826-2911	Free	×	×	×			Lamp posts	6 in.	10 ft.	5%
Wood Factory 901 Harvard, Dept. TB Houston, TX 77008 (713) 863-7600	Free Write in No. 712	×	×	×			Sawn balusters	5-1/2 in.	12 ft.	50%

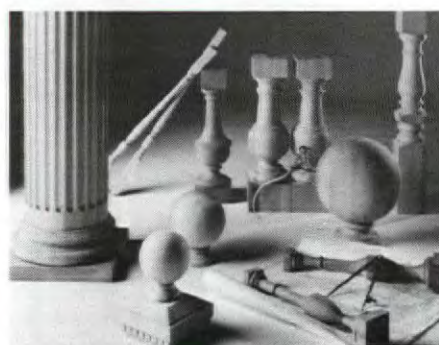
## WOOD TURNINGS PORTFOLIO



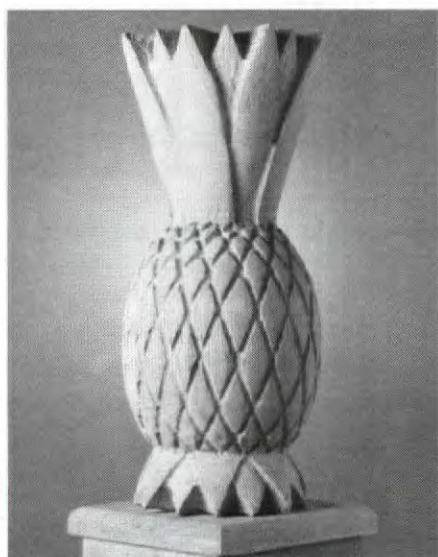
Pressure-treated Douglas fir "massive" balusters from MANSION INDUSTRIES. Write in No. 361



Turned balusters in solid hardwoods. The extreme right baluster is new; it features a bird-mouth notched bottom to fit on a bottom rail and shed water. CUMBERLAND WOODCRAFT CO., INC. Write in No. 131



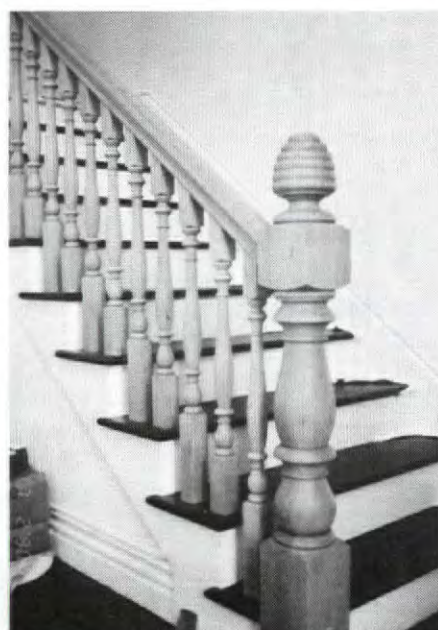
Finials, columns, newel posts and balusters in a variety of woods. BOSTON TURNING WORKS



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Columns and arch work turned for a lakefront residence in Seattle. SHEPPARD WOODWORKS. Write in No. 832



Model B-13 baluster, NP13 newel post, NC1 cap, R100 top rail, and R900 bottom rail; all shown in clear all-heart redwood. PAGLIACCO TURNING AND MILLING. Write in No. 707



Close-up of balusters recreated as part of the reconstruction of the Hamilton County Bandstand in Aurora, Nebraska. SACO MANUFACTURING & WOODWORKING



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### The Wood Turning Center

In 1986, Albert LeCoff, woodturner, along with his brother Alan, created The Wood Turning Center to "educate, preserve, and promote the art of lathe turning." Now with an international membership of 550, the non-profit organization is a combination of educational research and development foundation, museum, and living archive.

The Center is a source of information and assistance to artists, hobbyists, galleries and international exhibitions, museums, collectors, and educators. It holds workshops and symposia and houses a library of over 10,000 slides, books, papers, and publications. This wealth of documentation describes the art of wood turning and the lathe; functional, decorative and sculptural turnings; technical aspects of turning; and the personal development of individual artists.

The Center has a collection of over 300 turned objects. *Turning Points* is the Center's quarterly publication, which features articles on the turning field — past, present, and future.

For information on membership and courses, contact: Wood Turning Center, Inc., P.O. Box 25706, Philadelphia, PA 19144 (215) 844-2188.



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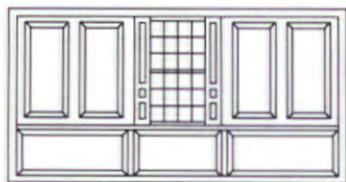
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## special report

# WOOD RESTORATION: EPOXIES FILL IN THE G·A·P·S

■ BY EVE M. KAHN

Woodwork restoration is a vast subject, encompassing everything from picking paint out of tiny crevices in oak mantels and carving delicate Dutchman patches, to re-milling yards of molding. Of all these topics, the one that causes the most misunderstandings is epoxy work. It is still a relatively young field, and confusion abounds. Some points to ponder in choosing whether to use epoxy, selecting the material, and then applying it:

- Epoxy is right for jobs when (1) keeping historical material and minimizing disruption to intact elements are important; (2) the parts in need of restoration would be difficult to replace; (3) nearly invisible repairs are desired; and (4) skilled craftspeople (or those willing to rigidly follow instructions) are available.

- Do nothing with epoxy without reading directions and experimenting first; and keep a telephone handy for asking advice of a manufacturer who has hands-on experience.

- Choose an epoxy suited to the project: Some products are meant for strictly surface work, while others can bear loads. Some products can be handled just like wood — sanded, sawn, drilled, carved, stained, painted — while others are too dense for such treatment. And know that manufacturers disagree about which kind of final result is best. Specifically, they disagree over how flexible hardened epoxy needs to be to hang on to wood during its contractions and expansion.

- Be wary of inexpensive formulas; they tend to contain a great deal of solvent, so you will

need to wait for the solvent to evaporate. And once hardened, they shrink and adhere poorly.

- Make sure the epoxy's cure time fits your needs: Short cure times (and thicker consistencies) mean quicker repairs but can be difficult to work with; long cure times (and watery consistencies) offer plenty of time to work but can try a professional's patience and sometimes never completely cure. A few companies offer custom formulations, so that cure times can be regulated.

- Epoxies that mix 1:1 are easy to handle in the field.

- Don't forget the effect of climate on epoxy: Heat speeds cure time, so mix small batches when working in strong sunlight. The benefits of working in the sun: Faster repairs, earlier curing. Do not expect swift results in the dead of winter — or below 50 degrees — unless you provide heat or use special compounds.

- A common mistake is to slather sound wood with epoxy, so as to protect it from water infiltration. Like aluminum siding, this technique causes more problems than it solves. Wood under consolidated areas can rot because of moisture but not reveal its condition until damage is serious.

- Be aware of the controversy surrounding solvents in epoxy. Some manufacturers argue that solvent-free products are best: They do not shrink, they require no waiting for evaporation, and they emit no nasty fumes. Other manufacturers state that solvents pose no great danger; solvents contribute to "wet-out" (that is, they drive moisture out of wood) and they off-gas only slightly.

- Manufacturers also disagree over the wisdom of using epoxy surface fillers which contain phenolic resin; the compound makes color integral in the filler, saving time (since no pigment need be added), but its dust is hazardous.

- Use pigments only as the manufacturers recommend; misguided quantities and types can disturb the epoxy's curing process. And, in general, use inorganic pigments such as metal oxides. Organic compounds are available and can provide strong colors, but they must be mixed into the epoxy by the manufacturer. Cement and mortar tints also work satisfactorily.

- When finishing an epoxy-treated piece that will be visible and stained, the surface can be textured to emulate wood grain. ♦

## Who's On These SourceLists:

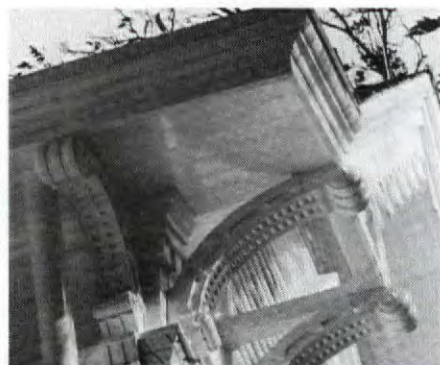
Companies listed in the "Wood Restoration Materials SourceList" (p. 22) manufacture either wood stripping products and accessories or epoxies and accessories; we limited the list to these two aspects of wood restoration to keep the list manageable. In the "Woodwork Repair, Restoration, and Refinishing SourceList" (p. 18) you'll find paint stripping and woodwork refinishing services, as well as millwork companies, who will duplicate wood elements — plus companies who perform all the above tasks. (For a more comprehensive look at millwork sources, see the March/April 1991 issue.)

## WOODWORK RESTORATION & DUPLICATION PORTFOLIO

For more information on these companies, consult the SourceList.



**SPECIALTY GLAZING & SUPPLY** rebuilt decrepit windows for Burnham & Root's Rookery in Chicago. Write in No. 757



**CENTRAL PLAINS MILLWORK** replicated gingerbread for the Harry S. Truman home in Independence, Missouri



**ARCHITECTURAL REFINISHING** removed a thick crust of white paint from this corbel at Yale University. Write in No. 724



The Beta epoxy system, available through PRG and employed by DELL CORP., restored this deteriorated beam. Write in No. 671



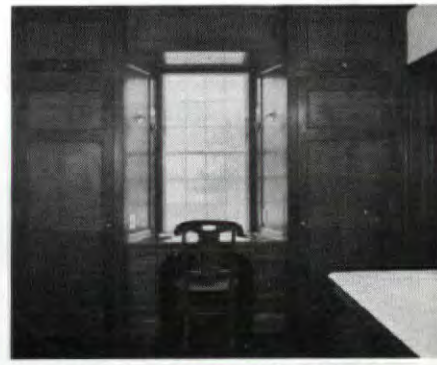
Craftsman from **CONSERVATION SERVICES** applies epoxy repairs to a badly deteriorated windowsill and frame. Write in No. 175



**DUMOND CHEMICALS' Peel Away** at work on a pair of fluted columns. Write in No. 669



The interior of the Cathedral of St. John the Baptist in Paterson, N.J., restored by **WARWICK REFINISHERS**. Write in No. 835



**DOUGLAS GEST RESTORATIONS** built a mahogany dressing room with kneehole desk. Write in No. 732

continued on page 21



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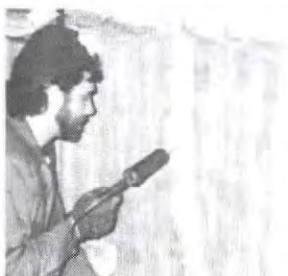
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WRITE IN NO. 822





# TRADITIONAL BUILDING's WOODWORK REPAIR, RESTORATION & REFINISHING *SourceList*

CSI# 06400

■ BY EVE M. KAHN

COMPANY	LITERATURE	SPECIALTY	NO. EMPLOYEES
<b>Allstrip</b> 71 3rd St., Dept. TB Brooklyn, NY 11231 718-596-7823	Free <i>Write in No. 816</i>	Full-service restoration company that works mainly in the New York area and specializes in refinishing and repairing woodwork in historic buildings; has worked on Ellis Island, the Cooper-Hewitt Museum, and numerous churches and civic structures.	11
<b>American Custom Millwork</b> 3904 Newton Rd., Dept. TB Albany, GA 31706 912-888-3303	Free	Wide variety of millwork in American hardwoods, including mantels, molding, baseboards, door and window casings, cornices, cabinetry, and paneling; 50% custom. Installation and design services available.	25
<b>Anglo Inscape</b> 155 W. 20th St., Dept. TB New York, NY 10011 212-924-2883	Free <i>Write in No. 817</i>	British-trained woodwork craftsman; has restored, custom fabricated, and refinished commissions from furniture to entire interiors, mainly for historic structures in New York City area.	2-4
<b>Architectural Refinishing</b> 12 Orchard Ln., Dept. TB Old Saybrook, CT 06475 203-399-5122	Free <i>Write in No. 724</i>	Refinishing specialist with extensive experience on 18th- and 19th-c. buildings. Can work with epoxy and preserve original finishes or strip and color match to exact specifications. Building types include churches, historic theatres, and new construction.	1
<b>Kenneth Brown Custom Woodworks</b> 4 Westminster Cartway, Dept. TB Simsbury, CT 06070 203-651-9095	Free	20 years experience in making all kinds of custom woodwork, as well as stock mantels, molding, paneling, wainscoting, door and window trim, and rosettes in poplar, oak, cherry, walnut, and Honduras mahogany.	5
<b>Carpenter and Smith Restorations</b> Box 504, Dept. TB Highland Park, IL 60035 708-831-5047	Free <i>Write in No. 841</i>	All-custom woodwork repair and fabrication shop; works on interiors and exteriors, on either traditional new construction or vintage buildings; specializes in historic residential and civic structures and museums.	2 to 6
<b>Central Plains Millwork</b> Box 83679, Dept. TB Lincoln, NE 68501 402-475-6370	Free	Supplies millwork mainly for new commercial buildings; some remodeling, some restoration. Replicated gingerbread for Harry S. Truman home in Missouri. Other specialties include cabinetry, molding, casework, and doors and windows.	33
<b>Conrad Schmitt Studios</b> 2405 S. 162nd St., Dept. TB New Berlin, WI 53151 800-969-3033	Free	Major firm with over 100 years' experience restoring woodwork in theatres, hotels, churches, and large civic buildings across the country. Recent commissions: Stone Manor in Lake Geneva, Wisc., and the Milwaukee Common Council Chambers.	50
<b>Conservation Services</b> 8 Lakeside Tr., Dept. TB Kinnelon, NJ 07405 201-838-6412	Free <i>Write in No. 175</i>	Architectural conservators specializing in log, timber and frame restoration throughout the U.S. Also extensive experience with epoxy stabilization of windows, doors, columns, trim, and framing and structural elements.	3
<b>Davenport Mill</b> 131 Marine View, Dept. TB Davenport, CA 95017 408-425-8577	Free <i>Write in No. 836</i>	Small millwork shop equipped with numerous antique machines. Mainly doors and windows for high-end residences; extensive restoration experience.	10
<b>Dell Corp.</b> Box 1462, Dept. TB Rockville, MD 20849 301-279-2612	Free	Restoration contractors whose specialties include woodwork repair and refinishing; and using epoxy for structural repairs, surface work, and recreating ornament. Landmark projects range from stabilizing timbers on an 1813 brig to refinishing walnut-paneled offices at the U.S. Justice Department.	6
<b>Des Roches &amp; Co.</b> 2932 N. Webster Ave., Dept. TB Indianapolis, IN 46219 317-545-0678	None	Shop specializing in custom millwork for commercial buildings: Reception areas, paneling, and historic storefronts. Also high-end residences. Will install. Wood type as specified; also laminates and synthetics.	14
<b>DHM Cabinetmakers</b> Rte. 4, Box 173, Dept. TB Floyd, VA 24091 703-745-3825	Free <i>Write in No. 493</i>	Custom woodwork includes moldings, flooring, casing, paneling, doors, carving, and casework. Uses traditional construction techniques and finishes; will duplicate existing work.	13
<b>Dodge, Adams &amp; Roy</b> 278 Court St., Dept. TB Portsmouth, NH 03801 603-436-6424	Free	Restoration contractors with extensive woodwork experience: Have worked on residences, museums, churches, and other historic buildings mainly in New England. Unusual assignments include repairing a timber dam in New Hampshire.	10
<b>Falls Lumber and Millwork</b> 723 E. Tallmadge Ave., Dept. TB Akron, OH 44310 216-762-5333	None	Family-run millwork source: Specialties include cabinetry and molding, mainly for high-end homes, schools, and churches.	40
<b>Douglas Gest Restorations</b> Box 832, Dept. TB Norwich, VT 05055 802-649-2928	Free <i>Write in No. 732</i>	Full-service restoration firm that uses traditional methods and materials; specialties include replication of doorways, windows, mantels, paneling, and wainscoting as well as on-site woodwork restoration.	10
<b>Glenco Construction</b> Dept. TB Hudson, NY 12534 518-851-7198	Free <i>Write in No. 823</i>	Full-service restoration firm with extensive woodwork experience, mainly on historic residential and institutional buildings. Specialties include matching stains; fabricating gutters, columns, and pilasters; and milling molding, with large collection of antique profiles.	10
<b>Huggler-Wyss America</b> 541 S.W. Pacific Ave., Dept. TB Willmar, MN 56201 612-235-6020	Free <i>Write in No. 839</i>	Swiss-trained wood sculptor who carves, restores, finishes woodwork; will work on-site, and past projects range from interiors of National Trust 18th-c. English estates and Victorian bars to fine furniture.	2
<b>Johnson Woodworks</b> 1953 Airway Ct., Dept. TB New Lenox, IL 60451 815-485-4262	Free	Restores and fabricates woodwork; fabricates mainly for commercial buildings, including paneling, doors, stairs, and casework. Will strip, refinish, recondition on-site; can match colors, and minimizes disruption.	5
<b>Dimitrios Klitsas</b> 705 Union St., Dept. TB W. Springfield, MA 01089 413-732-2661	Free <i>Write in No. 738</i>	Intricate custom wood hand carvings for architectural embellishment, furniture, frames, panels, etc. Carvings in any style, any wood, any size specified.	3
<b>Kreider Brothers Inc.</b> 2220 Horseshoe Rd., Box 10065, Dept. TB Lancaster, PA 17605 717-397-3768	Free <i>Write in No. 536</i>	54-year-old, family-run millwork and cabinetry manufacturer: specialties include doors, windows, moldings, paneling, cabinets, stairs, and trim.	30



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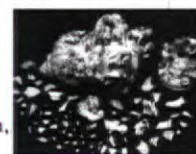
**FAX: 408-425-0906**

WRITE IN NO. 836

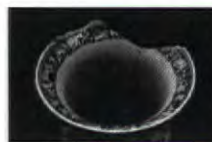
EPO-TEK 301 and 301-2 epoxies dry clear and hard to repair or restore valuable antiques and artifacts without altering the original piece.



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WRITE IN NO. 732





# TRADITIONAL BUILDING's WOODWORK REPAIR, RESTORATION & REFINISHING *SourceList*

CSI# 06400

■ BY EVE M. KAHN

COMPANY	LITERATURE	SPECIALTY	NO. EMPLOYEES
<b>Larkin Co.</b> 210 Carter Dr., Ste. 4, Dept. TB West Chester, PA 19382 215-696-9096	Free brochure; \$6 (re-fundable) for full catalog.	Woodwork shop that specializes in mantels, wainscoting, paneling, molding, pilasters, pediments, interior and exterior shutters. Will fabricate from their stock designs or work from photos or drawings.	5
<b>Magic Brush</b> 1500B Davidson Ave., Dept. TB San Francisco, CA 94124 415-641-8622	Free	Refinishing specialists, mainly for residences in the Bay area. Will restore existing surfaces, perform minor carpentry, and use epoxies on exteriors, and will strip and refinish interiors.	15
<b>Maple Grove Restorations</b> Box 9194, Dept. TB Bolton, CT 06043 203-742-5432	Free <i>Write in No. 563</i>	Small shop which concentrates on raised-panel wainscoting, paneling, and shutters; uses traditional construction methods and will restore on site; works primarily in New England.	3
<b>McBeth Millwork</b> Box 1938, Dept. TB Abilene, TX 79604 915-677-8856	None	Shop works mainly on windows, doors, and moldings for restoration projects. Primarily commercial and institutional clients, including museums, courthouses, and the infamous Texas School Book Depository.	6
<b>McDan Woodworking</b> 374 E. Broad St., Dept. TB Gibbstown, NJ 08027 609-423-5337	None <i>Write in No. 777</i>	Replication of historic woodwork: Wainscoting, paneling, pilasters, capitals, windows, frame and panel doors, and keystones and other hand-carved details. Radius work a specialty.	3
<b>Meeting House Furniture Restoration</b> 11 Waterman Hill, Dept. TB Quechee, VT 05059 802-295-1309	Free	Conserves, repairs, strips, restores, and refinishes architectural woodwork. Can replace missing pieces with handmade components (takes less time than setting up elaborate machinery). Works mainly on Colonial homes in New England.	3
<b>Matthew J. Mosca Paint Research</b> 2513 Queen Anne Rd., Dept. TB Baltimore, MD 21216 301-466-5325	Free	Will research historic finishes on woodwork, including colors and chemicals, and will mix custom finishes and consult on application.	1
<b>Nelson's Construction Co.</b> 38 Crosman Ave., Dept. TB Swampscott, MA 01907 617-598-4413	None	3rd-generation fine woodworking shop; specialties include stairs, moldings, trim, paneling, and cabinetry, for residential or commercial buildings. Can match any existing work.	5
<b>Oakwood Woodworks</b> 5 Pinehill Dr., Dept. TB Pittsford, NY 14534 716-381-6009	Free <i>Write in No. 827</i>	Millwork for restoration and new construction. Specializes in moldings, doors, window and door trim, chair rails, baseboards, cornices, rosettes, and plinth blocks. Keeps setup and knife-grinding fees low, for matching existing patterns.	5
<b>On Site Wood Restoration</b> 138 Woolper Ave., Dept. TB Cincinnati, OH 45220 513-541-4545	Free <i>Write in No. 828</i>	Paint stripping service that works mainly in the Cincinnati area; has removed paint from woodwork in hundreds of homes, and also distributes Paintbusters stripper and accessories.	5
<b>Owl Ridge Woodworking</b> RR 1, Box 362, Dept. TB Paoli, IN 47454 812-723-3461	None	Supplies custom woodwork to central and southern Ind. and northern Ky. area; specialties include doors, paneling, mantels, molding, cabinetry, flooring, and furniture. Can handle projects from small runs to million-dollar homes.	3
<b>Restorations Unlimited</b> 24 W. Main St., Dept. TB Elizabethville, PA 17023 717-362-3477	None	Full-service restoration firm with own 9000-sq.ft. millwork shop; specializes in quick setups of short runs. Fabricates moldings, paneling, sash, chair rails, and the like; has unusual native wood types in stock.	11
<b>Restoric</b> 69 Coventry Loop, Dept. TB Staten Island, NY 10312 (718) 356-0077	Free <i>Write in No. 838</i>	Specialty contracting company that does repair and restoration of architectural millwork and re-creation of architectural ornament. Experienced with epoxy repairs of woodwork.	3
<b>Specialty Glazing &amp; Supply</b> 150 N. Schuyler Ave., Dept. TB Kankakee, IL 60901 815-937-5101	Free <i>Write in No. 757</i>	11-year-old specialists in rebuilding or remilling damaged historic windows; can also rework units for insulated glass. Epoxy craftsmen rebuild original profiles in restoration shop. Major recent projects include Burnham & Root's 1888 Rookery in Chicago.	12
<b>Stahl Restorations</b> Box 1991, Dept. TB Hoboken, NJ 07030 201-659-6754	Free <i>Write in No. 833</i>	Full-service restoration firm specializes in patching, repairing, and refinishing interior and exterior woodwork; also builds and installs cabinetry and installs other forms of millwork.	5
<b>Strasser &amp; Associates</b> 35 Hillside Ave., Dept. TB Monsey, NY 10952 914-425-0650	Free	Designs, consults, fabricates, installs, and finishes high-end woodwork. Has worked on numerous period rooms in museums and homes in New York City area.	12
<b>Sunshine Architectural Woodworks</b> 2169 Sunshine Dr., Dept. TB Fayetteville, AR 72703 501-521-4329	Free	All kinds of millwork, especially mantels, panels, moldings, arches, rosettes, keystones, and shutters.	35
<b>Wayne Towle</b> 8 Thayer St., Dept. TB Boston, MA 02118 617-423-2902	Free	Refinishing specialists who can strip, refinish, restore, replace missing elements using traditional techniques; for residential buildings as well as churches, hotels, restaurants, and civic structures.	15
<b>Traditional Line</b> 143 W. 21st St., Dept. TB New York, NY 10011 212-627-3555	Free	Preservation/restoration firm specializing in fine woodworking and finishing (modern and 19th-c. techniques), museum-quality period rooms, consultations, furniture restoration. Expertise includes hardware, condition reports, reproductions, carving, coordination of mechanical and other trades, large or small projects.	22
<b>Warwick Refinishers</b> Box 35, Dept. TB Warwick, NY 10990 914-342-1200	Free <i>Write in No. 835</i>	Refinishing specialists: Has worked on hundreds of churches around the country with minimal disruption. Recent clients include New York City's Morgan Library and U.S. Courthouse, the Library of Congress, and the New Jersey Statehouse.	35
<b>West Gate Cabinet &amp; Millwork</b> 862 W. 13th Ct., Dept. TB Riviera Beach, FL 33404 407-842-1701	Free	Builds cabinetry, nonstandard windows and doors, cornices, and moldings for high-end residences and commercial buildings; often asked to duplicate existing work.	15



# WOODWORK RESTORATION & DUPLICATION PORTFOLIO

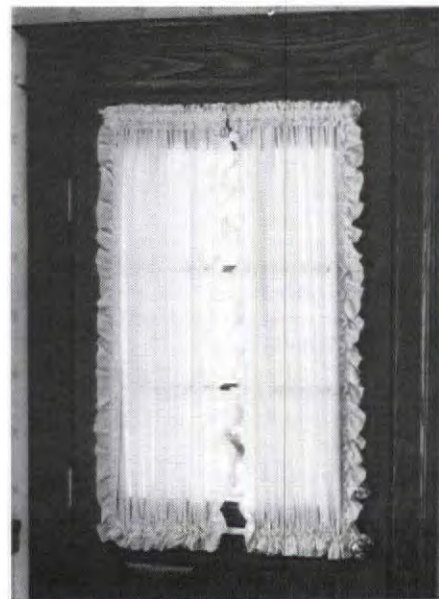
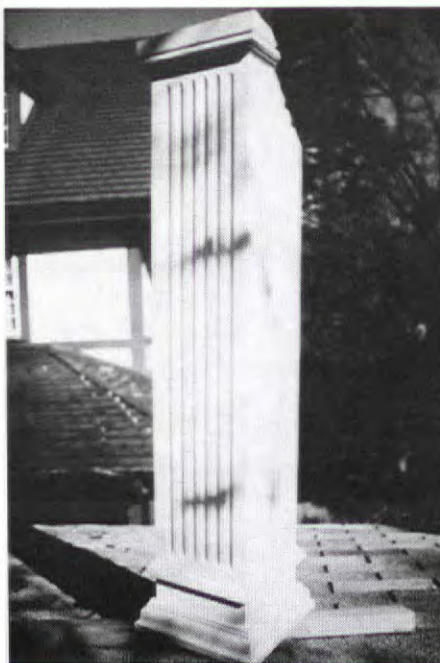
*For more information on these companies, consult the SourceList (continued from page 16).*



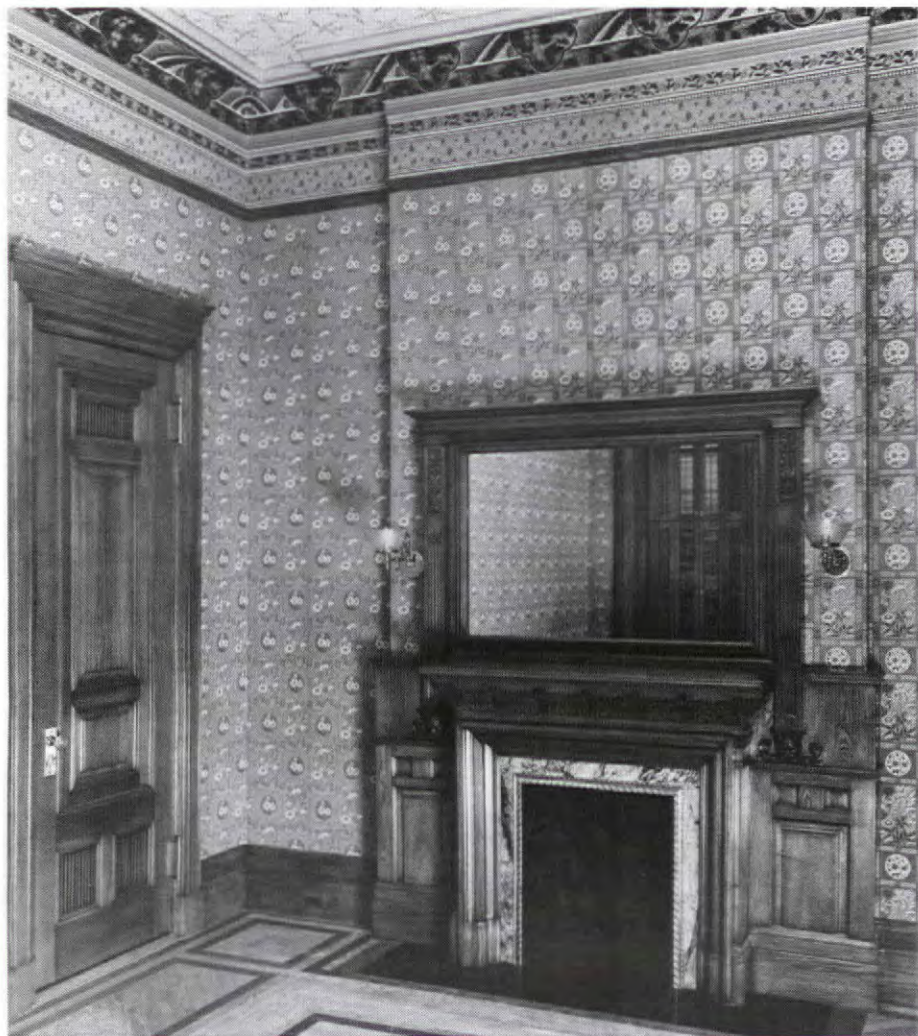
**MEETING HOUSE FURNITURE RESTORATIONS** refinished these kitchen cabinets, made of 1832 Congregational pews (photo: Charles Parker)



**MCDAN WOODWORKING** replicated this decrepit fluted column. Write in No. 777



Door trim by **OAKWOOD WOODWORKS**. Write in No. 827



**TRADITIONAL LINE** restored interior woodwork for a residence in the Dakota apartment house in Manhattan



**GLENCO** restored this room full of Georgian woodwork (photo: Carl Black) Write in No. 823



**MAPLE GROVE RESTORATIONS** specializes in raised-panel woodwork and shutters. Write in No. 563



**ANGLO INScape** has restored this Victorian mahogany woodwork in a Manhattan residence. Write in No. 817



A paneled library/office by **KREIDER BROTHERS**. Write in No. 536



**ABATRON's** WoodEpoxy rebuilt the base of this timber column. Write in No. 130



**MAGIC BRUSH** restored the redwood woodwork in Bernard Maybeck's 1909 Leon K. Roos house in San Francisco



**KENNETH BROWN CUSTOM WOODWORKS** disguised an entertainment center with oak paneling



An arched Victorian window overhauled by **STAHL RESTORATIONS**. Write in No. 833





# TRADITIONAL BUILDING's *SourceList* of WOOD RESTORATION MATERIALS

CSI# 06400

■ BY EVE M. KAHN

COMPANY	LITERATURE	SPECIALTY	MATERIALS
<b>Abatron</b> 33 Center Dr., Dept. TB Gilberts, IL 60136 708-426-2200	Free <i>Write in No. 130</i>	Largest supplier of epoxy for restoration market. Ratio of resin to hardener: 1:1, which makes measuring easy. Various cure times. Brand names: LiquidWood and WoodEpox. Also fiberglass rods, dry pigments, application tools.	Epoxy and accessories
<b>Allied Resin</b> Weymouth Industrial Park, Dept. TB East Weymouth, MA 02189 617-337-6070	Free	Distributes several types of epoxy; Arcon E-150, 151, 152, and 154 primarily for casting and bonding; for wood restoration, Arcon Seep-N-Seal soaks into wood, so rebuilds profile as well as seals out moisture. Mixing ratio: 8:1. Also two types of fairing compound.	Epoxy
<b>Conservation Services</b> 8 Lakeside Tr., Dept. TB Kinnelon, NJ 07405 201-838-6412	Free <i>Write in No. 175</i>	Distributes epoxy for stabilizing and repairing decayed wood. Epoxies developed for historic structures include consolidant, patch, adhesive, and structural repair.	Epoxy
<b>Creative Technologies</b> NCNB Plaza, Suite 300, Dept. TB Greenville, SC 29601 803-271-9194	Free	Manufactures "Woodfinisher's Pride," a paint and varnish stripper that does not damage grain or veneer and poses minimal health and environmental hazards. Works on latex or oil paint, polyurethane, varnish, or shellac; recyclable package.	Paint/clear finish stripper
<b>Dell Corp.</b> Box 1462, Dept. TB Rockville, MD 20849 301-279-2612	Free	Restoration contractors who also distribute Beta epoxy system: Structural epoxy, low-viscosity consolidant, filler, and Rottex, a two-part paste best suited for cosmetic work.	Epoxy
<b>Dumond Chemicals</b> 1501 Broadway, Dept. TB New York, NY 10036 212-869-6350	Free <i>Write in No. 669</i>	"Peel Away" paint removal system: A paste covered with fabric that soaks into paint and is then lifted away. Especially suited for intricately ornamented surfaces and for lead abatement; no fumes, no flammable solvents, and leaves residue that can be washed away. 6 formulas; use only #1, 3, or 6 on wood.	Paint stripper
<b>Epoxy Technology</b> 14 Fortune Dr., Dept. TB Billerica, MA 01821 508-667-3805	Free <i>Write in No. 797</i>	Epoxies mainly for high-tech industries that also have restoration applications; Epo-Tek 301 has been used to consolidate fine furniture as well as a totem pole at the Smithsonian Institution and a war canoe at the Fuji Museum.	Epoxy
<b>Gougeon Brothers</b> 100 Patterson Ave., Dept. TB Bay City, MI 48706 517-684-7286	Free <i>Write in No. 814</i>	Largest supplier of epoxies for marine use. Line includes resin, hardener, fillers, pigments, and strengthening agents as well as application aids: Pans, brushes, syringes, gloves, solvents, and skin creams.	Epoxy and accessories
<b>Industrial Sales Assocs.</b> 39 Henry J. Drive, Dept. TB Tewksbury, MA 01876 508-851-9494	Free	Distributes CIBA-GEIGY's Araldite AV 1253 with Hardener HV 1253, a fast-curing epoxy system whose results are mahogany in color and can be drilled, carved, or sawn. 1:1 ratio for easy mixing.	Epoxy
<b>Klean-Strip</b> Box 1879, Dept. TB Memphis, TN 38101 901-775-0100	Free	Manufactures Easy Off Paint Stripper, which does not harm veneer if properly applied and also works on most clear finishes. Also sprayable, semi-paste, and liquid paint removers and application tools.	Paint/clear finish stripper and accessories
<b>Nu-Tec Industrial Chemical Mfg.</b> 422 Harrison, Dept. TB Bay City, MI 48708 800-523-4114	Free	Manufactures paint and clear finish strippers that contain no methylene chloride or other health hazards; are reusable in some circumstances. No-Swett removes clear finishes, Paint Buster works on paint; spray system and paint-stripping training classes also available.	Paint/clear finish stripper
<b>On Site Wood Restoration</b> 138 Woolper Ave., Dept. TB Cincinnati, OH 45220 513-541-4545	Free <i>Write in No. 828</i>	Distributes Paintbusters stripper, which has a honey-like consistency; stays where it is spread, works quickly, and washes off easily. Also brushes and other application tools.	Paint stripper and accessories
<b>Poxywood</b> Box 4241, Dept. TB Martinsville, VA 24115 703-638-6284	Free	"Patented super putty wood paste": Non-shrinking, fast-setting, waterproof; can be sawn, planed, drilled, sanded; good adhesion and finishability. Can be tinted with Poxywood tinting concentrates.	Wood putty
<b>PRG, Inc.</b> Box 1768, Dept. TB Rockville, MD 20849 301-309-2222	Free <i>Write in No. 671</i>	Supplier of preservation products, instruments, and tools including Beta Epoxies. Both a Structural Epoxy System and a low-viscosity consolidant and filler that can be tooled. Also Borate Rods, made of borate fungicide and insecticide (non-toxic to animals and humans, arrests and prevents wood deterioration).	Epoxy
<b>Reliable Finishing Products</b> 2625 Greenleaf Ave., Dept. TB Elk Grove, IL 60007 708-228-7667	Free <i>Write in No. 830</i>	Offers Antique Refinishers Wood Cleaner, which is applied with fine steel wool and can serve as an alternative to stripping; removes grease, grime, wax, oil, dirt, silicone. Also full line of refinishing products, including stripper.	Wood surface cleaner, paint/clear finish stripper
<b>D.E. Stanley Industries</b> 2435 Wheeler Rd., Dept. TB Bay City, MI 48706 800-762-8184	Free <i>Write in No. 834</i>	Manufactures Take-It-Off, a liquid or semi-paste stripper with no methylene chloride. Preserves patina, needs no neutralizer, and in liquid form can be reused.	Paint/clear finish stripper
<b>Sterling-Clark-Lurton</b> 184 Commercial St., Box J, Dept. TB Malden, MA 02148 617-322-0163	Free	Manufactures nonflammable paint and clear finish remover, along with various refinishing products.	Paint/clear finish stripper

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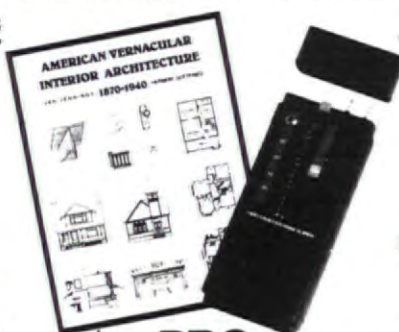
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WRITE IN NO. 669

## ■ SAVING WOOD FROM FIRE ■

Fire is a voracious destroyer of woodwork, and one way to avoid having to undo such heavy damage is to apply fire retardant paints or clear finishes. The products available in this field range from invisible resins to thickly applied paints and epoxies. And they work in two basic ways: Either they inhibit combustion of the internal gases that arise when wood is heated, or they bubble up when heated to form a protective foam layer that can later be scraped off — the latter group is called intumescent. A few things to think about when specifying fire retardants:

■ What class fire rating do you need? Most fire retardants reach A or B on wood, depending upon the wood species.

■ Where do you want to apply the coating? Manufacturers recommend treating kitchens, attics, floors, walls near heating equipment, halls, stairwells, and exits. The front of existing, finished woodwork can be coated with non-penetrating fire retardant; penetrant can be applied from the back.

■ Do you want to mix fire retardant with your own finishes, or apply a coating mixed by the manufacturer? Of the manufacturers listed below, American Fire Retardant Co., Inc., offers fire retardants in additive form.

■ How important is a historically accurate finish? Not all fire retardants can either replicate a historical look or be invisible.

■ Who will apply the retardant? Some retardants, especially paints, require no experience to apply; others, usually penetrants, must be applied by professionals, ideally those approved by the manufacturer. A common error is to apply too little retardant, which diminishes cost but also effectiveness.

■ How important are environmental and atmospheric concerns? Some fire retardants give off harmful fumes during application, while some are benign enough to apply in an occupied hospital room. And some need to be disposed of thoughtfully, while others (such as New England Fire Preventer and American Fire Retardant) are biodegradable.

■ If you use a transparent retardant, how will you know when to re-apply? Some manufacturers incorporate ways to see if the coating has chipped off or faded: Northeast Fireshield's coating, for example, shines under black light; American Fire Retardant's is a faintly visible resinous layer.

• **ALBI MANUFACTURING**, 401 Berlin St., Dept. TB, East Berlin, CT 06023 (203) 828-0571. Intumescent paints.

• **AMERICAN FIRE RETARDANT CO., INC.**, 722 S.W. 23rd St., Dept. TB, Oklahoma City, OK 73109 (405) 632-1673. Penetrating, colorless fire retardants for finished or unfinished woodwork.

Biodegradable and can be applied without mask or goggles. Can also be used on textiles and as paint additives. Class A or B.

• **FIRE RESEARCH LABORATORIES**, 5364 Pan American Freeway, NE, Dept. TB, Albuquerque, NM 87109 (800) 877-3473. Intumescent paints, clear finishes, and sealers.

• **FLAME CONTROL COATINGS**, 4120 Hyde Park Blvd., Dept. TB, Niagara Falls, NY 14302 (716) 282-1399. Intumescent and penetrating fire retardants: paints, clear finishes, and mastic coatings.

• **GILMAN PAINT**, Riverfront Parkway, Box 1257, Dept. TB, Chattanooga, TN 37402 (615) 756-5185. Latex intumescent paint: Flame-Chek #130.

• **NEW ENGLAND FIRE PREVENTER**, 5 S. Main St., Box 936, Dept. TB, Putney, VT 05346 (802) 387-4226. Penetrating, colorless fire retardant for unfinished woodwork.

Environmentally innocuous: biodegradable, and can be applied without mask or goggles. Crews will install. Class B on most woods.

• **NORTHEAST FIRESHIELD**, 10 Peachtree Ct., Dept. TB, Holbrook, NY 11741 (516) 471-0322. Penetrating, colorless fire retardant that also inhibits sun fading. Crews will install. Class A or B.

• **OCEAN COATINGS**, 23 E. Charlton St., Box 1667, Dept. TB, Savannah, GA 31402 (912) 234-1236. Wide variety of fire retardant coatings and intumescent paints. Sealers, varnishes, latex paints, epoxies, solvent-based. Class A.

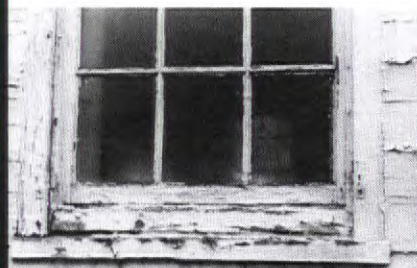
• **PPG INDUSTRIES**, 151 Colfax St., Dept. TB, Springdale, PA 15144 (800) 441-9695. White and pastel flat intumescent paint, #42-7.

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WRITE IN NO. 175



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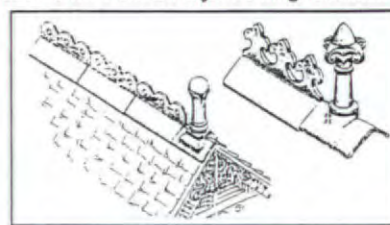
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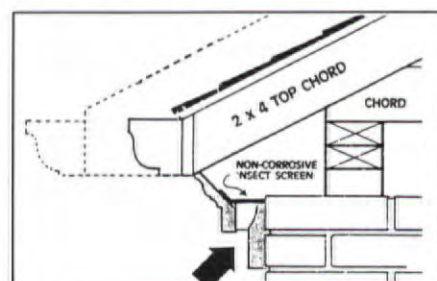
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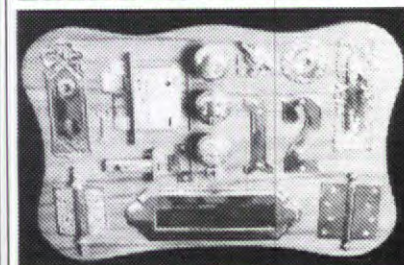
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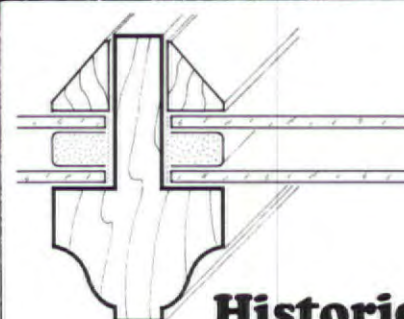
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special report

# STORM WINDOWS: Avoiding The Moisture Trap

Storm windows are an economical way to thermally upgrade while retaining the original historic windows. However, careful detailing is required to avoid creating a condensation trap.

■ BY CLEM LABINE

When you set out to improve the thermal efficiency of windows in historic buildings, some sort of double-glazing is usually called for. Among the options you have are: (1) Installing a traditional exterior storm window; (2) Installing an interior storm window; (3) Routing out the historic sash to insert a double-glazed thermal unit (not always possible for a number of technical reasons); (4) Replacing the historic sash with a double-glazed one that preserves the historic character insofar as possible; or (5) Affixing a clear plastic panel to the interior sash. For a variety of technical and economic reasons, options (1) or (2) are the usual strategies.

A second glazing panel also provides a couple of additional benefits besides lowering energy bills: (1) More uniform heating and air-conditioning — plus elimination of drafts — adds to interior comfort; (2) Noise reduction. Storm window noise reduction is significant enough that some installations have been made primarily for their sound muffling effect.

Whether the storm window goes inside or out is usually determined by a combination of aesthetic, technical, cost, and perhaps legal factors — if the property is located in a historic district with design review or is subject to Tax Act review.

In our discussion of storm windows, we are going to omit the ubiquitous triple-track aluminum storm window for a couple of reasons: (1) They are widely available and widely used, so everyone is familiar with local suppliers; (2) the bulkiness of the triple-track frame makes it unsuitable for certain historic applications.

## Exterior Storm Windows

Outside storm windows are often the best strategy when dealing with simple 1-over-1 windows. Well-designed exterior storms have a minimum impact on appearance — and have been approved by the National Park Service for use on Tax Act projects. They also protect the prime sash and paint.

Outside storms have drawbacks with multi-lite sash, however: Exterior storm panels mask the profiles and shadow lines of muntins in the prime window. When you see a flat storm panel on the exterior of a 12-over-12 sash you realize how much architectural character can be lost.

Condensation and moisture trapping is not as big a problem with exterior storms as it is with interior storms. With outside-mounting units, the cold surface is the outer storm pane. So any condensation will occur on the storm window, not the inner prime sash. However, exterior storms do need to be vented so that water vapor from the interior that leaks around the prime sash can escape.

## Interior Storm Windows

Interior storm windows can be as thermally effective as exterior storms. And they have the additional advantages of not interfering with the historic appearance of the facade, are easier to remove for cleaning, etc.

For historic prime windows that have distinctive glazing bar patterns, interior storms are often the way to go. There are a variety of interior storm systems on the market, from heavy-duty aluminum-framed models glazed with glass to

lightweight PVC frames with acrylic glazing that attach magnetically, with spring-loaded clips, or with Velcro.

However, interior storms provide an increased potential for long-term damage to historic wood sash and sills from condensation. If moist air from the building's interior can infiltrate the air space between the interior storm and the prime window, condensation will occur on the prime sash because that is the cold surface. Wetting of the prime sash will cause paint staining and peeling — and eventual rotting of the prime sash and sill.

If an installation of interior storms is contemplated, careful attention should be paid to making the seal between the interior storm and the frame vapor-tight. In addition, careful caulking should be done to ensure that moist air can't infiltrate the insulating air space through the surrounding wood window frame and casing. In addition, the potential for damage caused by condensation can be lessened by opening or removing the interior storm during warm periods and allowing the prime sash and woodwork to dry thoroughly.

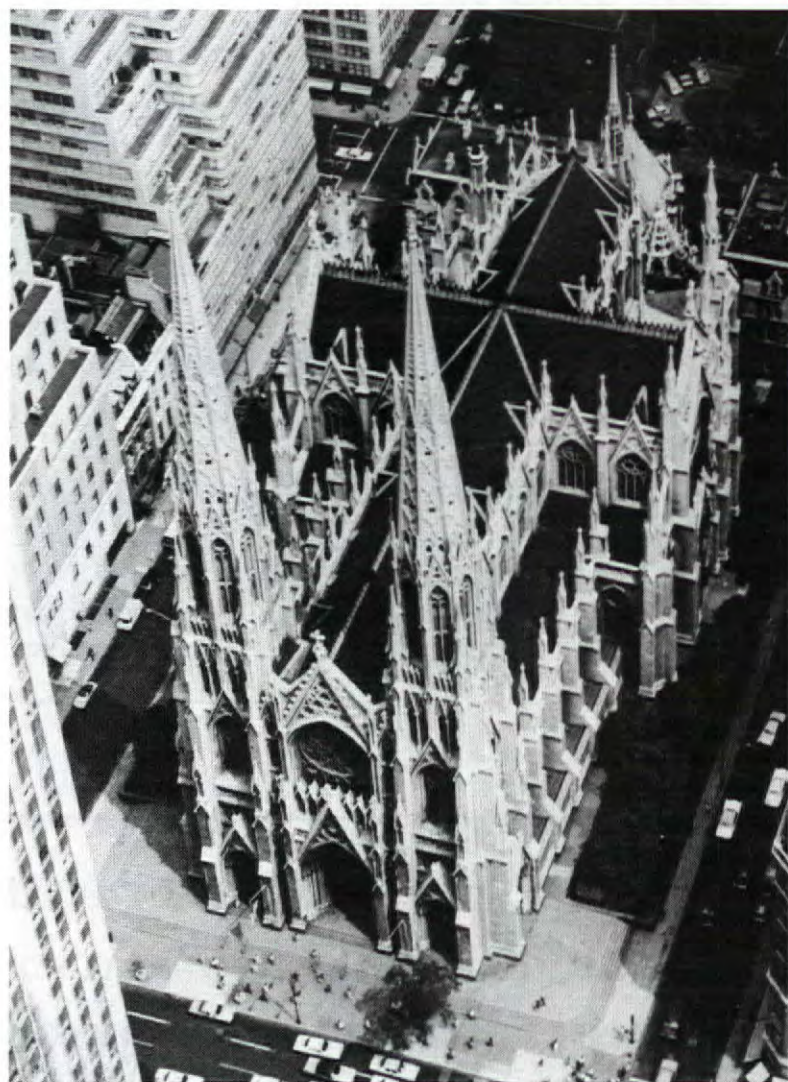
Interior storms are attracting special attention currently on conversions of factory buildings to residential space. These buildings frequently have large single-glazed steel windows, which are quite drafty. Interior aluminum storms glazed with glass have proved quite effective for these applications for several reasons: (1) They are often the most cost-effective solution; (2) Aluminum storms with glass can cover large openings; (3) They can also be made to satisfy the ventilation requirements for residential spaces.

Interior storm installations have proved an ideal application for the new low-E glass. Also, reports David Martin of Allied Window, when ordinary laminated safety glass is used on interior storm panels, it also causes about 99% reduction of the UV load — which is especially important when there are valuable textiles and papers to conserve.

## Divine Intervention

Placing protective glazing over stained glass windows in religious buildings has been a major trend during the last decade. However, the insulating air space between the protective glazing and the stained glass creates a micro-climate which, in certain cases, can cause more problems than it solves. (The *Professional Stained Glass Restoration Report* devoted an entire article in its Spring 1990 issue to the problems created by protective glazing on stained glass windows.)

A number of reasons are advanced for using protective glazing on stained glass windows, including (1) energy conservation; (2) protection from vandalism; and (3) protecting the stained glass, leading, and frames from deterioration caused by



Protective storm glazing for stained glass windows has become very popular. But this procedure can actually cause more problems than it solves if the installation is not carefully designed (Photo: J. Sussman)

weathering and pollution.

According to Ron Bovard of Bovard Studio Stained Glass, the energy conservation aspects of protective glazing have been over-sold, and the glass conservation benefits are nil. Protection from vandalism is the primary reason for considering additional glazing. However, condensation problems caused by improperly vented protective glazing can create more damage than vandal-tossed rocks.

Adding protective glazing over stained glass is far more complicated than adding storm windows to a house or office building. Among the design parameters: (1) Being aesthetically sensitive to the existing windows and building; (2) Designing proper ventilation; (3) Providing ease of removal for maintenance and repairs; (4) Determining optimum framing systems; (5) Specifying best glazing material — a wide selection of glass and plastics are available.


One often overlooked design parameter in stained glass protective glazing systems: Each independent panel should have ventilation that allows several air changes in a 24-hour period.

When installing protective glazing for stained glass, make sure your contractor is a person with lengthy experience in this specialized area — and be sure to inspect some of his or her jobs that are at least 6 years old.

## Special Thanks

Special thanks for technical assistance with this report to David Martin at Allied Window and Ron Bovard at Bovard Studio Stained Glass. ♦





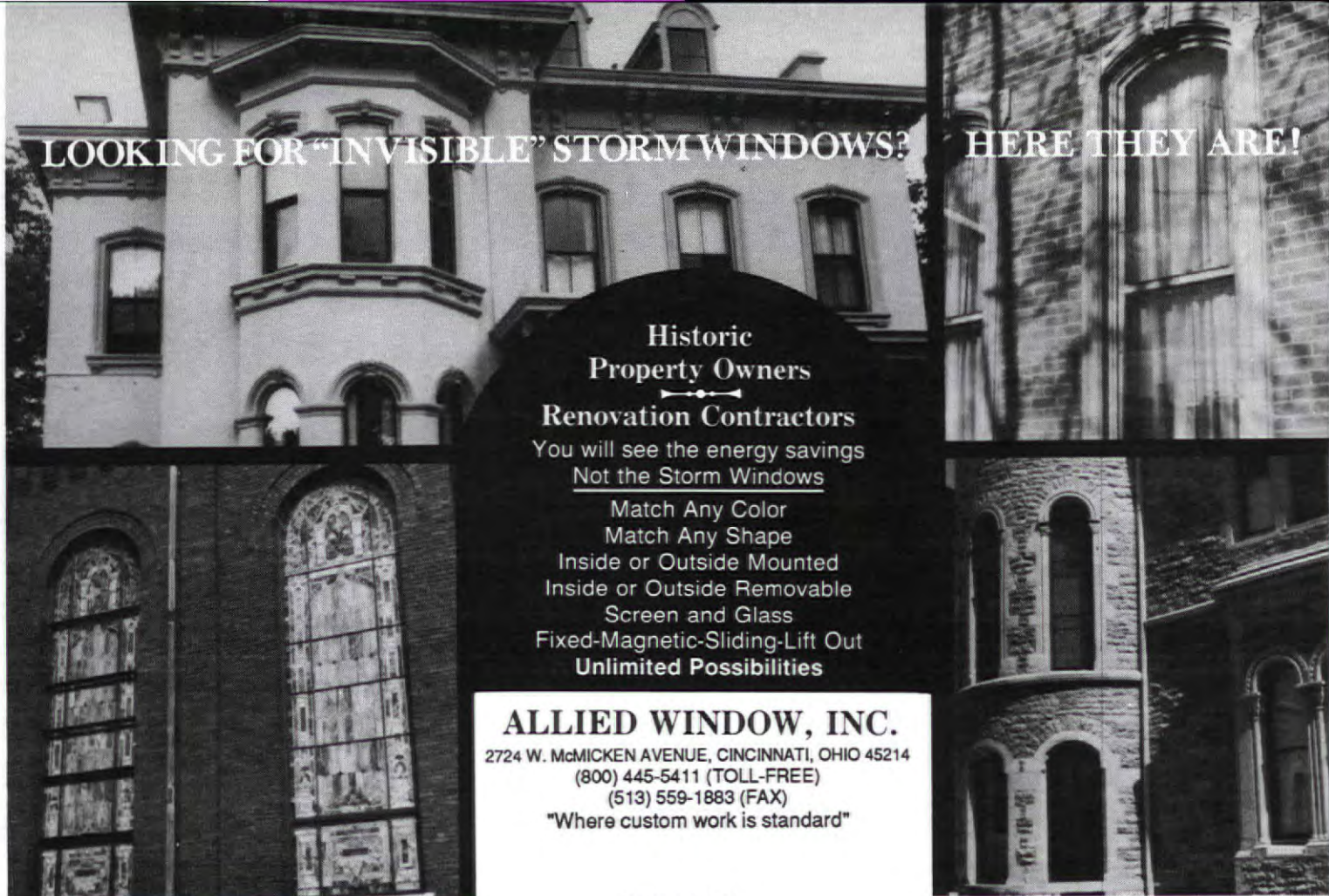
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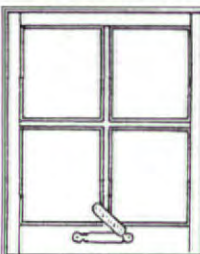
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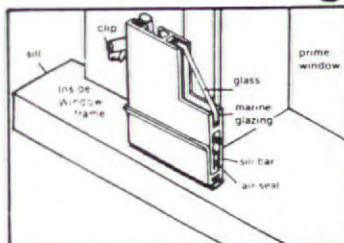
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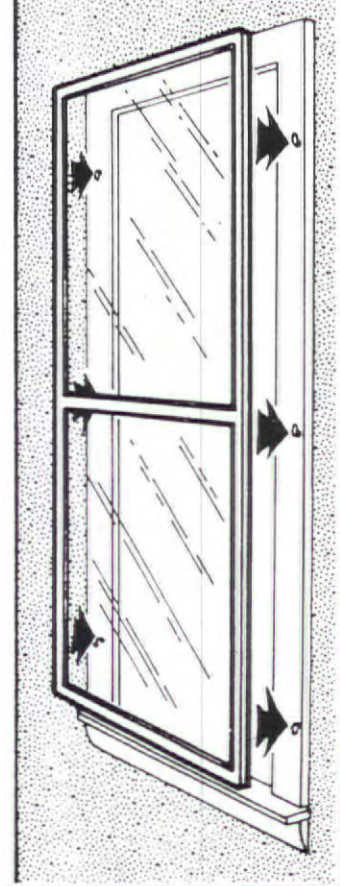
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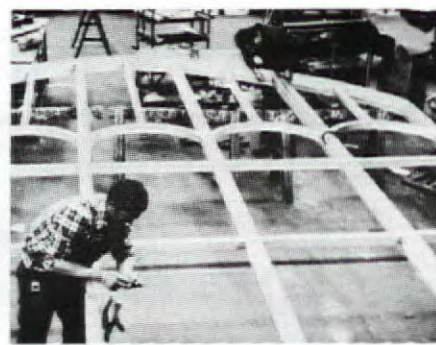
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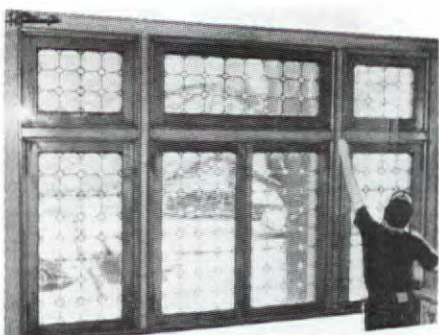
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Exterior bowed storm window from ALLIED WINDOW. The storm unit has an aluminum frame with factory-applied dark finish, and middle glazing bar that matches that of the prime window. Write in No. 69



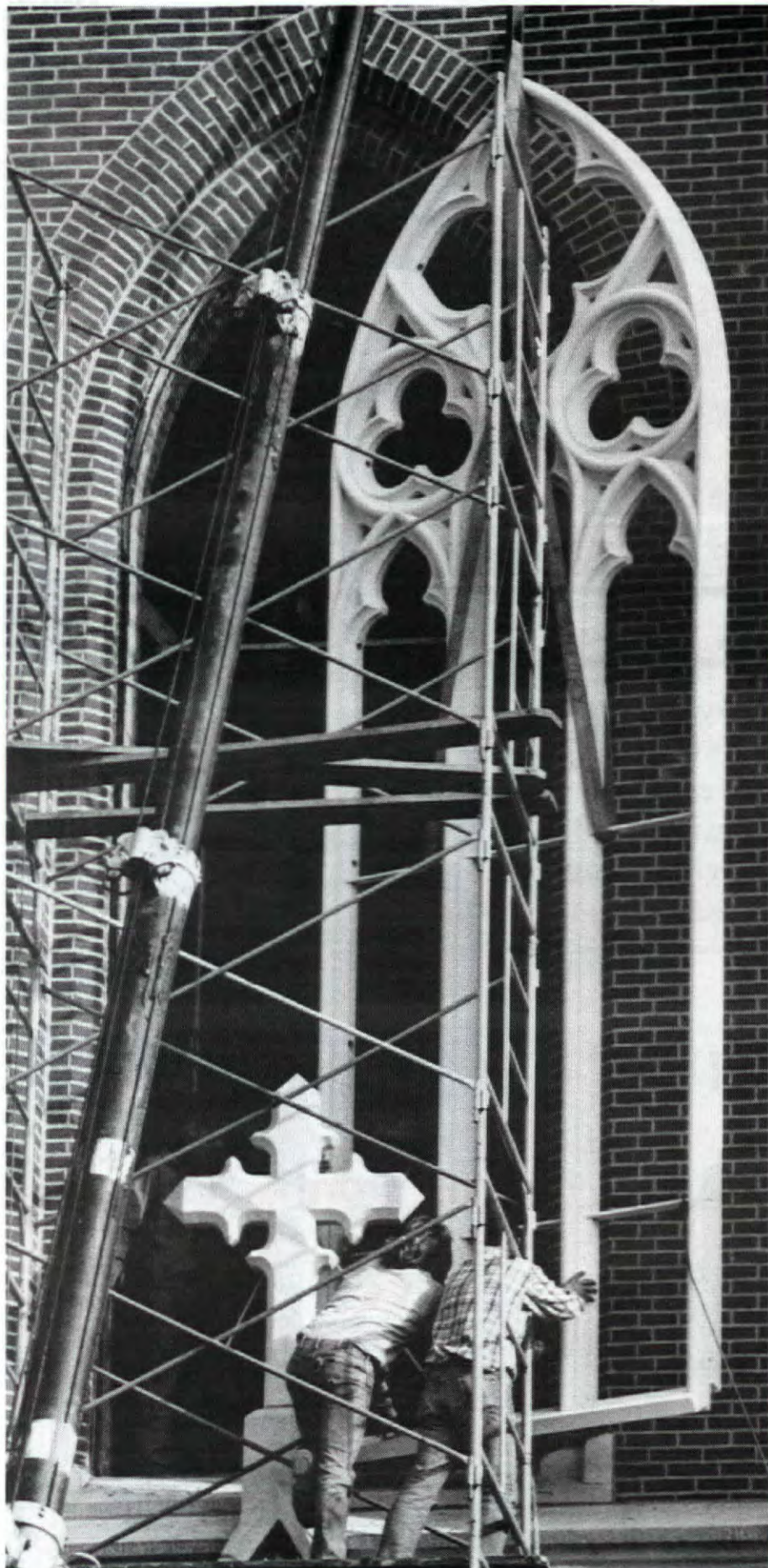
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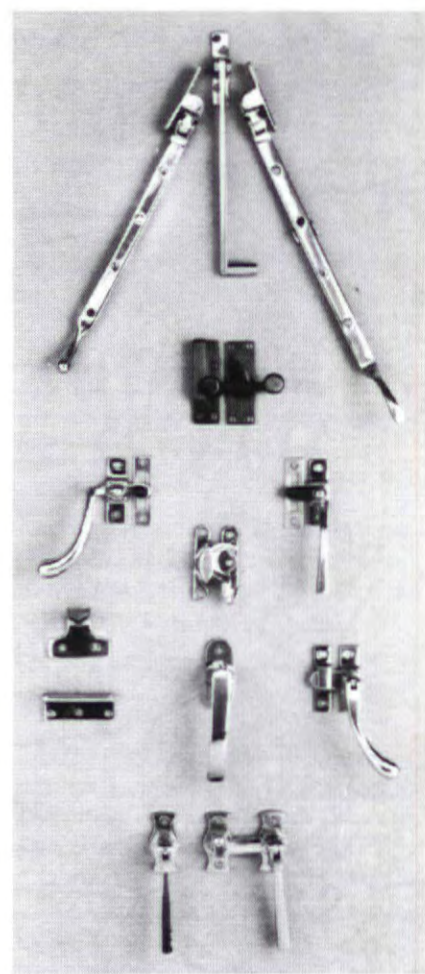
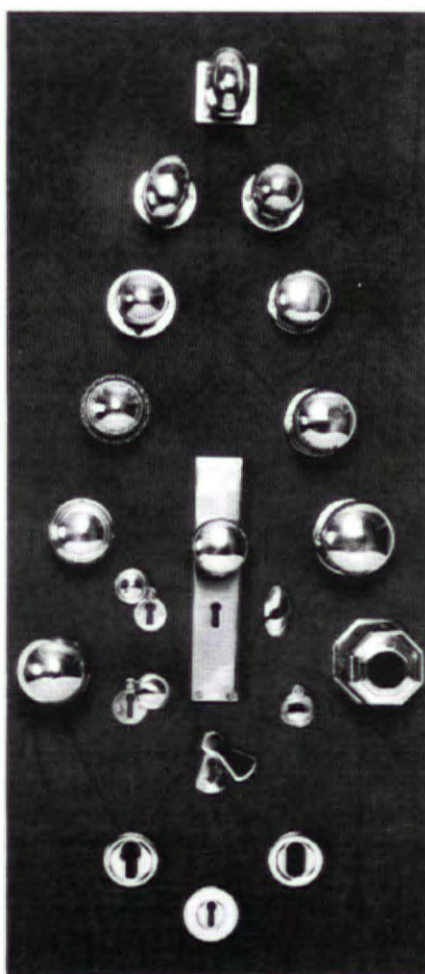
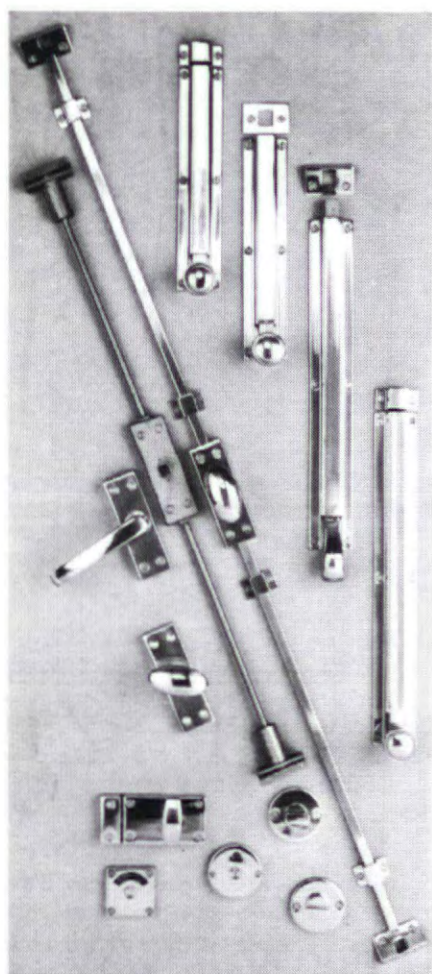
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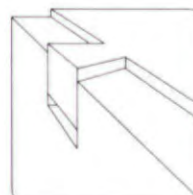


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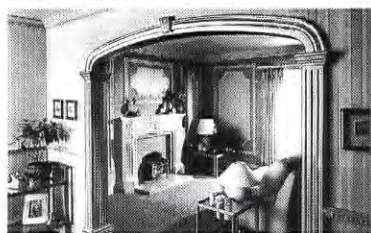
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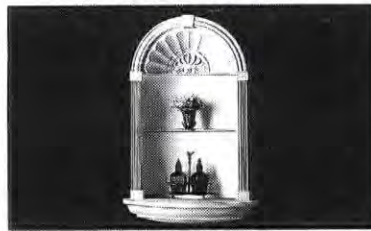
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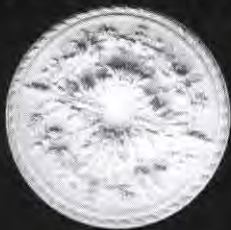
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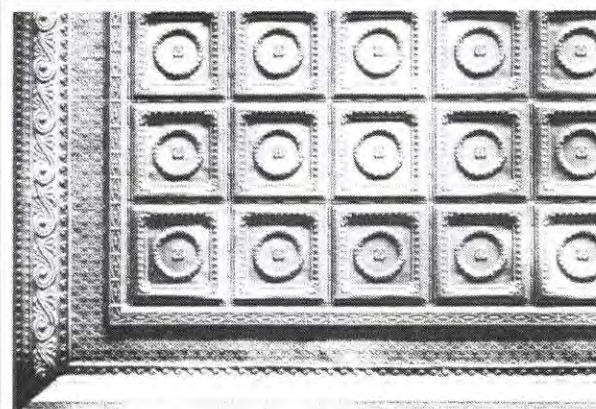
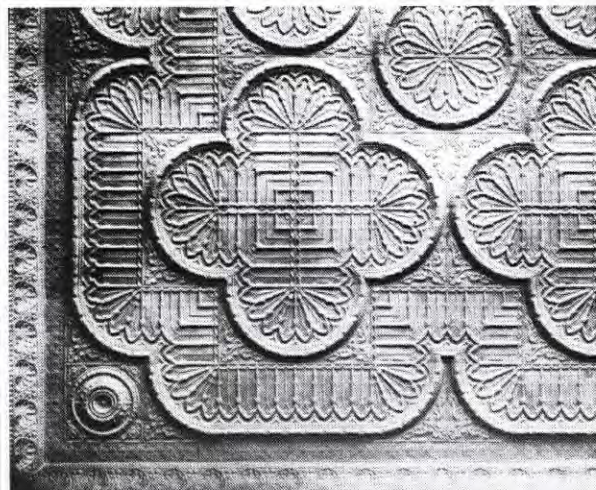
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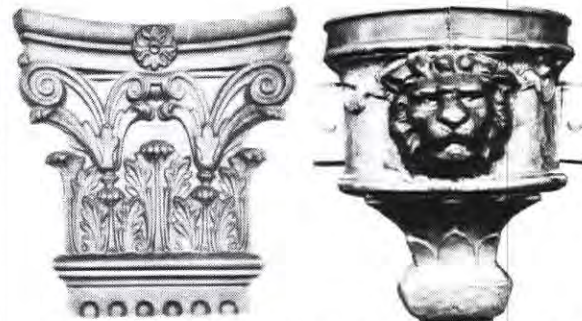
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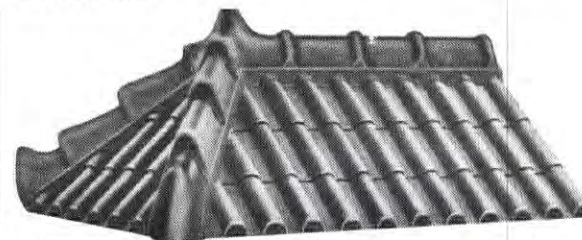
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special report

# The Rise Of The Wood Floor

Because high-quality wood floors are increasingly popular, a growing number of specialty flooring producers stand ready to meet the most unusual specifications.

■ BY CLEM LABINE

The American public, following in the footsteps of Louis XIV, is developing a taste for ornamental wood floors . . . resulting in a measurable increase in demand for high-quality wood flooring materials. For example, The Oak Flooring Manufacturers Assn. says that shipments of oak flooring in 1990 were almost 250% higher than in 1980.

Two seemingly disparate forces are driving the trend. One major factor is aesthetic: The success of the historic preservation movement has made the look of traditional wood flooring a mainstream fashion. The other factor is function: A growing interest in "healthy houses" has benefited wood flooring at the expense of wall-to-wall carpeting. For allergy sufferers, wood flooring doesn't provide a refuge for dust and dander the way carpeting does. In addition, walking on wood floors is easier on feet, legs, and backs than walking on harder surfaces such as tile, brick, and stone.

Consumers are also gravitating to wood floors because wood adapts easily to most decors, wood's natural insulating properties, its beneficial effect on resale value, and wood's long-term economy as compared with wall-to-wall carpeting.

Strip oak is, of course, far and away the biggest seller in the wood flooring market. But there are many projects in restoration, renovation, and traditionally styled new construction where strip oak doesn't have the panache or historical character the client wants. That's why, in this report, we've omitted the companies that specialize in garden-variety strip oak and focused instead on the specialty producers.

## When You Veer From Strip Oak

As soon as you and the client move away from standard 2-1/4" strip oak, it's easy to run into unexpected problems with installation, appearance, and durability. Here are some of the specification factors to consider when you depart from strip oak:

• **Hardness/Durability** — The wood species you select has long-term implications for the way a floor ages, both in appearance and surface patina. On one end of the hardness scale, sugar maple is one of the hardest, dent-resistant flooring materials you can specify. However, a few of the hardwoods are not especially hard, such as poplar and certain species of cherry.

At the other end of the hardness spectrum, eastern white pine — a traditional flooring material — has only about a third of the hardness of sugar maple. So while eastern white pine makes a wonderful floor for 18th- and early 19th-century restoration, as well as for new homes with Early American styling, it is subject to denting from things like spike heels. This does no real harm, and to some eyes adds charm and character to the surface. But if the client is a person who likes everything to look "new" forever, perhaps soft pine is not the best choice.

• **Antique vs. New Wood** — Specifying antique wood can get you wood species, figuring, and patina that you frequently can't get from new wood. For example, first-growth southern longleaf heart pine, with its characteristic color, grain, high density, and toughness is only available as antique wood. (The last of the first-growth southern longleaf heart pine trees was cut in the early 20th century.) Likewise, chestnut is only available as antique wood.

Also, with antique wood you usually get first-growth timber with a denser structure and different color and figuring than comes from new

second-growth wood. In some species, antique wood also furnishes wider boards than you can get from boards cut from smaller second-growth trees.

• **Color Variations** — Wood, being a natural material, shows variations in color and figuring from log to log. Professionals understand this; many clients do not. The color of the wood installed may look different than it did in a color brochure. That's why it's always best to get the client's OK on actual samples that are as close as possible to the material being laid down.

With heart pine, for example, colors can range from light rose to deep burgundy — warm colors. White oak tends to have green hues and be in the cool spectrum, as is maple with its yellow hues.

Two schools of thought have emerged on the role of stains in floor finishing. Some professionals insist that "you can have any color you want" through judicious use of stains. Others insist that with stains the floor never attains the patina, colors, and character that wood gets without a coloring material. The choice depends on how much of a purist the client is.

• **Coverage** — Actual coverage you get from a given number of board feet depends on a number of factors, including the grade of wood specified and the pattern in which the floor is being laid. That's why some advise ordering by specifying the sq. ft. of coverage needed. Wastage frequently can run 15-30%.

• **Straightness** — Curves and twists are a bigger issue with wide boards than with strip oak. If strip oak is twisted it's no big deal; the piece can be wedged straight during installation. It's almost impossible to straighten a 20" board with a 1/2" twist.

If a wide board gets warped during drying (a frequent occurrence) and it is then finished by sending it in a single pass through a 4-sided molder, you wind up with a smooth, twisted board. To get a perfectly straight wide board takes a 3-step operation; low-cost suppliers don't go to this additional effort and expense.

As a consequence, when specifying wide boards, make sure your expectations about straightness are clearly spelled out.

• **Grading Issues** — There is a wide variation in grading nomenclature between various wood species — and there's plenty of room for differing interpretations, even among the experts, on color, coverage, and straightness.

In the field of heart pine, for example, the Southern Pine Inspection Bureau (SPIB) has a different (and somewhat looser) set of grading rules in effect today than when heart pine was being commercially harvested. To cope with this situation, one company (Goodwin Heart Pine) uses the 1923 SPIB grading rules. They feel this policy provides a buyer with more consistent quality.

The Maple Flooring Manufacturer's Assn. and the National Oak Flooring Manufacturer's Assn. both have published grading policies that a consumer can refer to. And the National Wood Flooring Assn. helps wood consumers determine what grading guidelines are being used for the various hardwoods.

There is also a considerable regional variation in preferences in wood flooring. One heart pine flooring producer reports that people in the Northeast want only the clearest heart pine floor, while people in Colorado like lots of knots and very distressed looking wood floors.

• **Moisture Content** — Many of the flooring installation nightmares involve problems with moisture content. A floor that's laid with too much moisture will show gaps between boards as it loses water to

its environment. On the other hand, a floor that's too dry when it's laid can cause havoc as it absorbs moistures and expands. Stories abound of floors that develop 8" high bulges . . . or push out adjacent walls as a result of moisture-induced expansion.

The wider the board, the more critical the moisture content issue. With narrow strip oak flooring, the movement of the boards caused by moisture is distributed over a large number of joints. As the width of the board increases, the number of inter-board joints decreases . . . and so the amount of expansion and contraction at each joint increases correspondingly. It's not uncommon to experience up to 1/2" of movement between wide white pine boards subjected to widely fluctuating humidity conditions.

The two major principles in installing wood floors are: (1) The building should be weathertight and at the general conditions of temperature and humidity that will eventually prevail. (For example, if wet plastering is part of the program, the plastering should be complete and allowed to dry for at least a week before flooring is installed.) (2) The wood should be in moisture equilibrium with the interior conditions. Ideally, flooring is installed in spring or fall when humidity is closer to average conditions than in the winter or summer.

Moisture above and below a floor should be roughly equal. If a floor is being installed over a moist cellar or crawl space, for example, cupping of the boards can result unless a vapor barrier (such as felt paper) is first laid under the flooring.

There are a couple of ways to ensure that the flooring material is at equilibrium with the interior environment. The traditional way is to store the flooring — preferably stickered — in the room environment for a week or two. Other flooring people believe more in their moisture meters, and calculate what the optimum moisture content should be for the anticipated ambient conditions. The wood is then dried and finished to that desired moisture content — and is then installed as quickly as possible after manufacture.

The building owners also bear some responsibility for the long-term performance of wood floors. Humidity within the building ideally should remain between 40% - 60% at all times, and temperature should stay between 50-90 F. If the owner is leaving for a protracted period of time, and all heating and air-conditioning is shut down, the possible consequences to wood flooring (and other woods) should be considered.

We've heard of one homeowner who had new wood floors installed, then turned off the air conditioning and went to Europe for three months. She returned to buckled, mildewed floors caused by the high humidity in her region.

## Special Thanks

Special thanks for technical assistance to: Tom Harris of Architectural Timber & Millwork; Charles Thibau of Craftsman Lumber; Swede McBroom of DHM Cabinetmakers; George & Carol Goodwin of Goodwin Heart Pine; and Bob Duane of Center Lumber.

## Who's On The SourceList

Because of space limitations, we obviously couldn't include all of the several hundred wood flooring manufacturers in the U.S. Instead, we elected to concentrate on flooring suppliers who offer specialty products with traditional or historical character. To create the SourceList presented here, we mailed a questionnaire to 123 specialty flooring suppliers in our database. From the replies, we selected the 38 that seem most appropriate for the needs of historical architects and contractors. ♦



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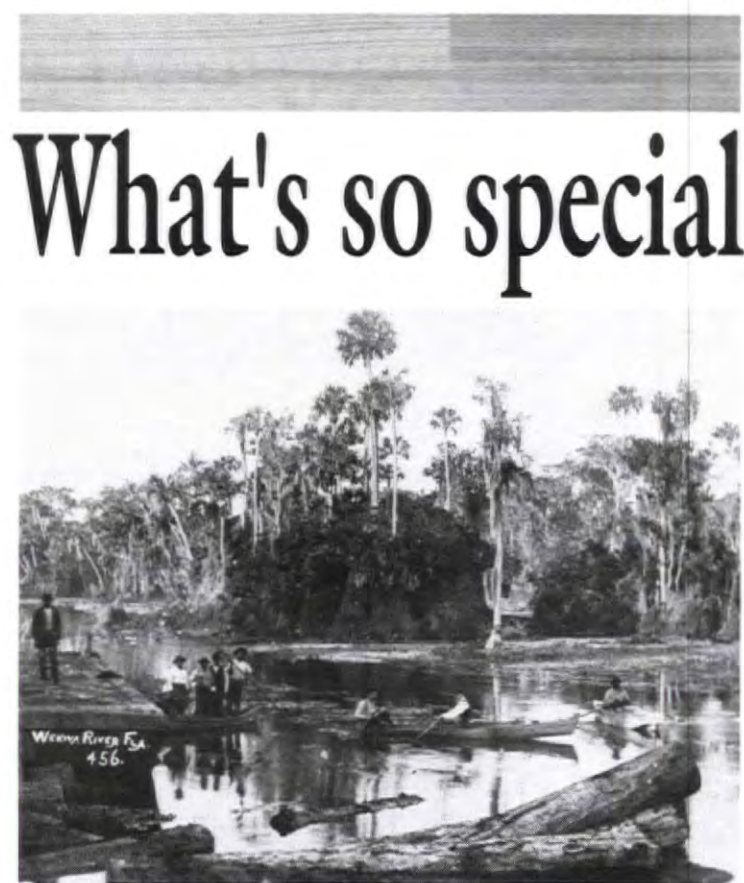
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Over 40,000 board feet ready for immediate shipment at discounted freight rates. Available through architects and builders, or by calling (404) 351-8400.

**COASTAL MILLWORKS**

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Atlanta, Georgia 30318

WRITE IN NO. 319



TRADITIONAL BUILDING's <i>SourceList</i> of SPECIALTY WOOD FLOORING						
■ BY CLEM LABINE						
COMPANY	SPECIALTY	LITERATURE	Flooring Types	Max Length/Width/Thickness/	Edges	% Custom
Aged Woods, Inc. 147 W. Philadelphia St., Dept. TB York, PA 17403 (717) 843-8104 (800) 233-9307	Authentic antique planks, stair parts, and flooring. Dimensional lumber for cabinetry and custom moldings.	Free <i>Write in No. 243</i>	Antique wood planks: Distressed yellow pine, cypress, chestnut, oak, distressed white pine, distressed oak, poplar, hemlock, distressed chestnut	L to 16' W to 16" T 5/8" to 8/4"	T&G Square Custom	100%
Albany Woodworks, Inc. P.O. Box 729, Dept. TB Albany, LA 70711 (504) 567-1155	Specialists in antique flooring and building materials, especially longleaf heart pine and virgin tidewater cypress.	Brochure Free Brochure with wood samples \$4.50 <i>Write in No. 466</i>	Antique heart pine	L to 16' W to 11" T 3/4" to 2"	T&G Shiplap Square V-edge Beaded	100%
Amherst Woodworking Hubbard Ave., Box 718, Dept. TB Northampton, MA 01061 (413) 584-3003	A broad-range architectural millwork shop that offers both stock and custom flooring in new woods.	Free	Plank, Strip, and Parquet flooring. Woods include ash, birch, cherry, maple, red & white oak, poplar.	L to 16'	T&G Shiplap Square V-Edge Beaded	75%
Anderson Hardwood Floors P.O. Box 1155, Dept. TB Clinton, SC 29325 (803) 833-6250	Offers a complete line of hardwood flooring in a wide variety of patterns and colors.	Free	Plank and Parquet flooring.	W to 7" T 3/8" to 1/2"	T&G Square Devo	0%
Architectural Timber & Millwork 35 Mt. Warner Rd., Dept. TB Hadley, MA 01035 (413) 586-3045	Millwork firm produces a wide range of custom plank wood flooring in antique heart pine, or any other species specified.	Free <i>Write in No. 329</i>	Plank Heart pine, white pine, red pine, oak, maple, ash, cherry, etc.	L to 16' W to 16" T 3/4" or custom	T&G Shiplap Square Custom	90%
Bangkok Industries 4562 Worth St., Dept. TB Philadelphia, PA 19124 (215) 537-5800	A vast selection of parquet field and border patterns. Custom ornamental borders also available.	Free	Parquet Ornamental borders Teak, karpawood		Square	20%
Boise Moulding & Lumber Co. 116 East 44th St., Dept. TB Boise, ID 83703 (208) 322-6066	Custom T&G flooring in any width in any wood. Custom wide plank, long-length plank, or one-length plank.	Free	Plank Strip Any species specified	L to 16' W to 12" T 3/4" to 1-3/4"	T&G Shiplap Square V-Edge	95%
Sylvan Brandt 653 Main St., Dept. TB Lititz, PA 17543 (717) 626-4520	Antique flooring and reworked tongue-and-groove flooring 4" to 16" wide sawn from hand-hewn logs.	Free <i>Write in No. 395</i>	All authentic antique wood planks: Southern yellow pine, white pine, chestnut, oak, poplar, hemlock	L to 16' W to 16" T to 8/4"	T&G Square Custom	100%
Carlisle Restoration Lumber HCR 32, PO Box 679, Dept. TB Stoddard, NH 03464 (603) 446-3937	Custom flooring and paneling in eastern white pine, red oak, southern yellow pine. Premium-finish grade; no waste. Installation services nationwide.	Free <i>Write in No. 145</i>	Plank: Eastern white pine, select red oak, southern yellow pine	L to 16' W to 20" T to 15/16"	T&G Square Shiplap	100%
Center Lumber Box 2242, Dept. TB Paterson, NJ 07509 (201) 742-8300	Custom T&G flooring in any width in any wood. Custom wide plank, long-length plank, or one-length plank.	Free <i>Write in No. 680</i>	Plank Strip Any species specified	L to 16' W to 12" T 3/4" to 1-3/4"	T&G Shiplap Square V-Edge	75%
Chestnut Specialists 38 Harwinton Ave., Dept. TB Plymouth, CT 06782 (203) 283-4209	Original antique flooring and remilled flooring from antique recycled lumber.	Free brochure \$5 for samples <i>Write in No. 648</i>	Plank Strip Chestnut, oak, white pine, sugar pine, yellow pine	L to 16' W to 20" T to 1"	T&G Shiplap Square V-Edge	100%
Coastal Millwork 1335 Marietta Blvd., Dept. TB Atlanta, GA 30318 (404) 351-8400	Specializes in antique longleaf heart pine flooring in Select and Prime grades, plus millwork products.	Free <i>Write in No. 319</i>	Plank Antique heart pine	L to 16' W to 12" T to 1-1/2" Any thickness specified	T&G Shiplap Square V-Edge	100%
Craftsman Lumber Co. 436 Main St., Dept. TB Groton, MA 01450 (508) 448-6336	Super wide boards; oak and pine flooring and paneling to 30" wide. Perfectly straight boards, properly graded and kiln dried. Milled to spec.	Free <i>Write in No. 432</i>	Planks of eastern white pine, Norway pine, red pine, southern yellow pine, red oak, white oak, maple, cherry, ash, teak	L to 16' W to 30" (pine) W to 16" (hardwoods) T from 5/8" to 1-1/2"	T&G Shiplap Square V-Edge	100%
DHM Cabinetmakers Route 4, Box 173, Dept. TB Floyd, VA 24091 (703) 745-3825	Hardwood flooring with any edge. Random widths up to 12"; also custom layouts to any pattern.	Free <i>Write in No. 493</i>	Plank, Strip, Parquet Cherry, walnut, mahogany, oak, ash, maple, cypress	L to 16' W to 12" T from 5/8" to 2"	T&G, Shiplap, Square, V-Edge	100%
East Mountain Hardwoods RD1, Box 31A, Dept. TB Sheffield, MA 01257 (800) 521-2019	Hardwood plank, domestic species, wide pine (king plank) in 13" and wider.	Free	Plank Oak, maple, cherry, ash, curly maple, butternut, walnut, poplar, pine	L to 16' W to 18" T up to 1"	T&G, Shiplap, Square, V-Edge	90%
Goodwin Heart Pine Company Rte. 2, Box 119-AA, Dept. TB Micanopy, FL 32667 (800) 336-3118	Manufacturer of flooring, stair parts, and paneling from river-recovered antique heart pine. Virgin heart cypress products also.	Free <i>Write in No. 253</i>	Plank Vertical select, superior select, and curly (burl) heart pine, cherry	L to 20' W to 12" T 3/4" to 1-1/2"	T&G Square V-edge Beaded	100%
Grafco Hardwood Floors, Inc. Star Route, Box 13A, Dept. TB Portsmouth, OH 45662 (614) 858-6613	Flooring manufactured from Appalachian hardwoods kiln-dried to 6-8% moisture content. T&G and end-matched.	Free <i>Write in No. 806</i>	Plank, Strip, Laminated Red oak, white oak, ash, walnut, cherry, maple, pecan, hickory, Brazilian cherry	L to 8' (can do 12') W 1-1/2" to 8" T to 3/4" (solid); 1/2" (laminated)	T&G Square V-Edge	80%
Granville Mfg. Co. Route 100, Dept. TB Granville, VT 05747 (802) 767-4747	Wide pine boards, plank flooring in wide variety of hardwoods. Quartersawn boards on special order.	Free <i>Write in No. 417</i>	Plank, Strip Eastern white pine, spruce, northern hardwoods	L to 16' W to 18" T to 7/8"	T&G Square V-Edge	30%
Green River Lumber, Inc. PO Box 329, Dept. TB Great Barrington, MA 01230 (413) 528-9000	Unfinished plank and strip in northern hardwoods; endmatched.	Free	Plank, Strip Cherry, ash, hard maple, northern red oak, red birch, walnut	L to 14' W to 5" T to 25/32"	T&G Square V-Edge	5%



## HARDWOOD FLOORING

- White & Red Oak •
- Cherry • Ash •
- Hard Maple • Birch •
- 3" to 7" Widths •
- Random Strip & Plank •
- Custom Widths •
- Custom Thicknesses •

ALSO: Stock & Custom Moldings/  
T&G Paneling/Beaded Wainscoting/  
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*Special pricing on orders of  
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20 Morse Drive, Dept. TB  
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FAX (802) 878-7215

WRITE IN NO. 779

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- Antique Remilled Flooring And Paneling.
- Original Finish Antique Flooring And Paneling.
- Available In Chestnut, Oak, White, And Yellow Pine.
- Hand Hewn Beams-Weathered Barn Siding.
- Full Installation Service.

**Dave Wasley**  
**(203) 283-4209**

WRITE IN NO. 648

## ANTIQUE HEART PINE

- Remanufactured • Kiln-Dried •
- From old Growth •
- Southern Long-Leaf Yellow Pine •

**FLOORING: NARROW  
AND WIDE  
LONG LENGTHS AVAILABLE**

**MAYSE WOODWORKING CO.**  
SEVEN FOOT BAND MILL  
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WRITE IN NO. 690



**VINTAGE PINE COMPANY, Inc.**  
established 1972

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WRITE IN NO. 812

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- Beams & Stair Parts
- All Kiln-Dried Lumber
- Twenty Years of Milling Expertise

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Atlanta, Georgia 30318  
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Fax 404-262-9880

WRITE IN NO. 807



*Rare & Beautiful  
Antique Lumber*

**Wide Plank Flooring  
Mouldings & Millwork**

Antique Heart Pine,  
Oak, White Pine, Chestnut  
Select New Hardwoods

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Brownsville, Maryland 21715  
or Call

**301-432-8419**

WRITE IN NO. 213

### The Specialist in Heart Pine Lumber

Rich and enduring antique longleaf heart pine, coupled with unsurpassed milling experience, allows Vintage Pine Company to offer the same handsome plank flooring that our Forefather placed in his manor house. Our naturally superior flooring is quartersawn, planed both sides, tongue and grooved and milled to your specifications. By specializing in the tightest grains and in widths up to 18 inches and length up to 25 feet, our flooring can be found throughout the United States in such National Historic Landmarks as: The Governor's Mansion in Austin, Texas and Thomas Jefferson's Monticello. Free brochure upon request.

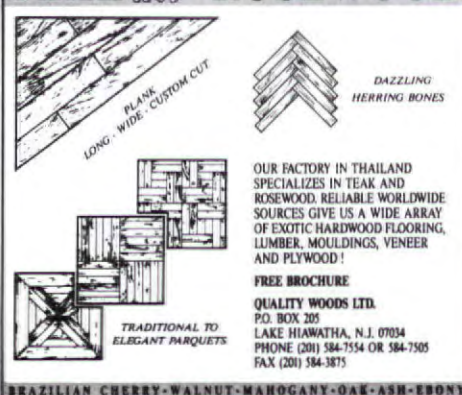
## From the Heart of the South... ANTIQUE PINE FLOORING

Antique Heart Pine and Cypress  
Newly Milled from Antique Beams  
Cabinetry Beams  
Stairtreads Paneling

**Albany Woodworks**  
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WRITE IN NO. 466

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SPECIALIZES IN TEAK AND  
ROSEWOOD. RELIABLE WORLDWIDE  
SOURCES GIVE US A WIDE ARRAY  
OF EXOTIC HARDWOOD FLOORING,  
LUMBER, MOULDINGS, VENEER  
AND PLYWOOD!

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LAKE HIWATHA, N.J. 07034  
PHONE (201) 584-7554 OR 584-7505  
FAX (201) 584-3875

WRITE IN NO. 327

# ANTIQUE FLOORING

North Fields Restorations is the largest supplier of antique flooring in the Northeast. We specialize in authentic old flooring taken from buildings we have dismantled. Our antique pine and southern yellow pine come in widths up to 24" wide. We also stock oak and chestnut flooring up to 20" wide.

*Many other restoration materials are in stock, such as hand-hewn beams, barn siding, mantels, doors, brick, and granite. We also have complete dismantled houses from \$25,000 to \$60,000. Videos of the houses are available for \$10.*

**Please direct inquiries to Mark Phillips at (508) 948-2722.**  
**North Fields Restorations, Box 741, Rowley, MA 01969**



WRITE IN NO. 326

## WIDE PINE FLOORING

**Manufacturers of Plank  
Flooring in pine and  
selected hardwoods.**

All wood kiln-dried for dimensional stability. Custom milling available.

### Quartersawn Clapboard

A true vertical-grain clapboard

- Twists and warps less
- Wears more evenly
- Bonds paint and stain better

Also featuring . . .

**Olympic's Machinecoat® Exterior  
Pre-Finish for all types of siding.**  
allows finishing prior to installation  
with 10-year warranty:

- Crack, Peel, and Flake Resistant
- Washable without damaging finish
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## Granville Manufacturing

Company, Inc. • Established 1857  
Granville, Vermont 05747

**802-767-4747**

**Call or write for free brochure**

WRITE IN NO. 417





# TRADITIONAL BUILDING's *SourceList* of SPECIALTY WOOD FLOORING

CSI# 09550

■ BY CLEM LABINE

COMPANY	SPECIALTY	LITERATURE	Flooring Types	Max Length/Width/Thickness/	Edges	% Custom
<b>Gregory Lumber Company</b> 322 Ethan Allen Hwy, Dept. TB Ridgefield, CT 06877 (203) 431-3332	Stock strip flooring to custom wide plank flooring in various thickness and patterns.	Free <i>Write in No. 824</i>	Plank, Strip, Parquet, Figured, Quartered, Rift All domestic hardwoods, southern and eastern pines, mahogany, teak	L to 16' W to 24" T from 1/2" to 3"	T&G Shiplap Square V-Edge	80%
<b>The Hardwood Group Ltd.</b> 641 Tenth St. N.W., Dept. TB Atlanta, GA 30318 (404) 240-0073	Specialize in select, rustic, and prime longleaf heart pine flooring.	Free <i>Write in No. 807</i>	Longleaf heart pine	L to 23' W to 14" T from 3/4" to 2-1/2"	T&G Shiplap Square V-Edge	80%
<b>Harmony Exchange, Inc.</b> Rte. 2, Box 843, Dept. TB Boone, NC 28607 (704) 264-2314	Wholesale supplier of flooring and specialty wood products for construction. Unfinished flooring and paneling in many wood types.	Free <i>Write in No. 323</i>	Plank, Strip, Parquet, Prefinished, Floating, Laminated Oak, walnut, cherry, maple, ash, locust, pine, other hard and soft woods	L to 16' W to 12" T from 3/8" to 1-1/2"	T&G Shiplap Square V-Edge	40%
<b>Harris-Tarkett, Inc.</b> 2225 Eddie Williams Rd. Johnson City, TN 37601 (615) 928-3122	Prefinished plank and parquet; unfinished plank and parquet; unfinished specialty parquets and borders.	Free	Plank, Strip, Parquet, Longstrip Red oak, white oak, maple, ash, walnut, angelique, merbau	L to 8' W to 8" T from 5/16 to 3/4"	T&G Square V-Edge Micro-bevel	5%
<b>Hull Forest Products, Inc.</b> 101 Hampton Rd., Dept. TB Pomfret Center, CT 06259 (203) 974-0127	Kiln-dried eastern white pine flooring and paneling.	Free	Plank Eastern white pine	L to 14' W to 30" T from 3/4" to 1-3/4"	T&G Shiplap Square V-Edge	100%
<b>Juell Floors, Inc.</b> 13161 Merchandise Mart Chicago, IL 60654 (312) 527-9663	Will do any custom work from drawings including intricate geometric designs.	Free	Plank, Parquet Any custom design Woods as specified	L to 16' W to 12" Any thickness	T&G Shiplap Square	100%
<b>Livermore Wood Floors</b> P.O. Box 146, Dept. TB Livermore, ME 04228 207-897-5211	Plank floors from Appalachian hardwoods and other species. Three basic patterns: Random, Decorative, and Traditional.	Free	Plank: Appalachian hardwoods, eastern white pine, heart pine, or any wood specified.	L to 8' W to 7" T to 3/4" custom sizes	T&G (with 4 edge styles)	20%
<b>Mayse Woodworking Co.</b> 319 Richardson Rd., Dept. TB Lansdale, PA 19446 (215) 822-8307	Flooring and custom millwork manufactured from recycled old-growth longleaf pine timbers. Custom widths and thicknesses.	Free <i>Write in No. 690</i>	Plank, strip, and true quarter-sawn antique longleaf yellow pine. Kiln dried.	L 3' to 20' W 2-1/2" to 14" T 7/8" (custom milling available)	T&G Shiplap Square V-Edge	50%
<b>Morse Lumber and Millwork, Co.</b> 20 Morse Dr., Dept. TB Essex Junction, VT 05452 (802) 878-2061	Random plank flooring in native New England species.	Send \$3 for catalog <i>Write in No. 779</i>	Plank, Strip Ash, yellow birch, butternut, cherry, hard maple, red oak, white oak, yellow poplar, walnut.	L to 12' W to 8" T to 1" finish	T&G Shiplap Square V-Edge	80%
<b>Mountain Lumber Company</b> PO Box 289, Rte. 606, Dept. TB Ruckersville, VA 22968 (800) 445-2671	Specializes in antique longleaf heart pine in a variety of grades.	Free <i>Write in No. 826</i>	Plank, Strip, Parquet Antique longleaf yellow pine, new heart longleaf yellow pine, antique oak, antique chestnut	L to 16' W to 10" T are 3/4"	T&G Shiplap Square V-Edge	20%
<b>Northfield Restorations</b> P.O. Box 741, Dept. TB Rowley, MA 01969 (508) 948-2722	Antique pine and southern yellow pine in widths up to 24"; oak and chestnut flooring to 20" wide.	Free <i>Write in No. 326</i>	All authentic antique wood planks: Southern yellow pine, white pine, chestnut, oak, poplar, hemlock	L to 16' W to 24" T 5/8" to 8/4"	T&G Square Custom	100%
<b>PermaGrain Products, Inc.</b> 13 West Third St., Dept. TB Media, PA 19063 (215) 565-1575	Durable acrylic-impregnated low-profile laminated plank with micro-bevel edge. Available in 4 species.	Free	Plank, Parquet Oak, ash, cherry, maple, tupelo, lindenwood	L to 4' W to 3" T 5/16" to 9/16"	T&G Square V-Edge	8%
<b>Sandy Pond Hardwoods</b> 921-A Lancaster Pike, Dept. TB Quarryville, PA 17566 (717) 284-5030	Specialist in tiger and birdseye maple flooring and lumber — as well as other varieties of maple, birch, cherry, ash, and oak.	Free <i>Write in No. 809</i>	Plank, Strip Birdseye maple, cherry, tiger maple, oak, flame yellow birch, walnut, red birch, exotic ash	L to 14' W to 8" T 3/4"	T&G Square	10%
<b>Mark Potvin Lumber</b> Box 878, Dept. TB Stamford, VT 05352 (800) 325-3470	Flooring. Also: 2-1/2"-3-1/2" Colonial casing, 2-1/4"-3-1/2" crowns; door casing and baseboards.	Free <i>Write in No. 810</i>	Plank, Strip Red and white oak (plain, rift, quartered), cherry, birch, ash, walnut, maple	L to 12' W to 11-1/4" T are 25/32"	T&G	30%
<b>Quality Woods, Ltd.</b> 63 Flanders Bartley Rd., Dept. TB Flanders, NJ 07836 (201) 584-7554	A wide range of strip flooring, parquet, and ornamental borders in 10 hardwoods.	Free <i>Write in No. 327</i>	Plank, Strip, Parquet Teak, Asian rosewood, royal oak, cherry, oak, walnut, beech, ash, Brazilian cherry, mahogany	L to 12' W to 12" T 5/16" to 1-3/4"	T&G Shiplap Square V-Edge	50%
<b>A.E. Sampson &amp; Son</b> PO Box 1010, Rte. 90, Dept. TB Warren, ME 04864 (207) 273-4000	Custom wood flooring; hardwoods and softwoods. Also: Stair parts, moldings, millwork, doors, cabinetwork.	Free <i>Write in No. 811</i>	Plank, Strip, Parquet, Borders, Floating Floors Birch, maple, oak, ash, cherry, mahogany, walnut, pine, teak, fir	L to 16' W from 2-1/4" to 19-1/4" T from 3/8" to 3"	T&G Shiplap Square V-Edge Micro-bevel	85%
<b>Specialty Wood Co.</b> 100 West Main St., Dept. TB Plantsville, CT 06479 (203) 621-6787	Specializes in long lengths of select-grade hardwood plank flooring. Stock flooring and custom jobs.	Free <i>Write in No. 709</i>	Plank: White & red oak, ash, rock maple, black cherry, elm, black willow, butternut, many other species.	L to 16' W to 17" T to 7/8"	T&G Square Shiplap V-Edge	25%
<b>Vintage Pine Co., Inc.</b> PO Box 85, Dept. TB Prospect, VA 23960 (804) 574-6531	Specializes in heart pine plank flooring.	Free <i>Write in No. 812</i>	Plank Heart pine	L to 25' W from 3" to 12" T as specified	T&G Square	100%
<b>The Woods Company</b> 2357 Boteler Rd., Dept. TB Brownsville, MD 21715 (301) 432-8419	Custom wood products such as plank flooring, paneling, period moldings, beams, and staircase parts in new and antique woods.	Free <i>Write in No. 213</i>	Plank, Strip Antique: heart pine, white pine, yellow pine, oak, chestnut, hemlock; New: oak, cherry, maple, ash, walnut, white & yellow pine	L to 16' W to 16" T from 3/4" to 1-1/2"	T&G Square V-Edge	100%



## CAUTION!

### All Wide Boards Are Not Created Equal

Here are seven different factors you should be aware of:

1. Proper moisture content. Does your supplier dry the boards to your specifications?
2. Are all boards jointed straight and true so they line up with no gaps?
3. Are all boards planed to the same thickness, eliminating the need for excess sanding?
4. Do all boards meet trade grading specifications?
5. Is the entire order usable when received, or is some percentage of it junk?
6. Does your supplier offer knowledgeable assistance and information on ordering, specifying, and installation?
7. Does your supplier offer a warranty?

Wide boards from *The Craftsman Lumber Company* have been satisfying architects, builders and homeowners nationwide since 1974. All our boards are created exactly to your specifications. Send \$2.00 for literature and grading photos, or phone Charles Thibau at (508) 448-6336.

**The Craftsman Lumber Company**  
Box 222T, 436 Main St., Groton, MA 01450

WRITE IN NO. 432

## WIDE PINE FLOORING & Paneling (12" to 21" wide)



Eastern White Pine  
Southern Yellow Pine  
Wide Oak  
Ship-lapped Pine  
Installation Nation Wide

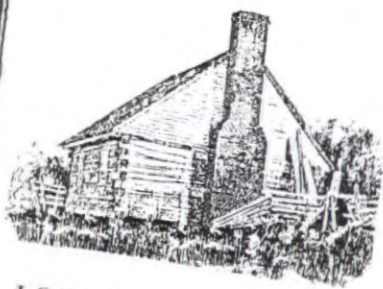
**Carlisle Restoration Lumber**

HCR 32 Box 679, Dept. TB  
Stoddard, N.H. 03464-9712

**603-446-3937**

Quality Materials Since 1969  
Members of the National Trust for Historic Preservation

WRITE IN NO. 145



LOG HOUSES... and other  
18th & 19th century build-  
ing materials salvaged from  
old houses, grist mills, and  
barns:

- hand hewn logs •
- flooring •
- windows •
- doors •
- hardware •

**Sylvan Brandt**

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(717) 626-4520

WRITE IN NO. 395

# DHM CUSTOM FLOORING

As a custom woodwork shop, we can translate your concept into a floor of lasting beauty. All thicknesses of oak, cherry, walnut, maple, ash, cypress, mahogany, and cedar decking. We can produce any edge, random widths up to 12", and custom layups in any pattern. Among our millwork capabilities:

**Flooring, Moldings, Panelling, Carving, Turning  
Cabinets, Furniture, Casings, Doors.**

Serving the East Coast.

**DHM CABINETMAKERS, INC.**

Rt. 4, Box 173, Dept. TB, Floyd, VA 24091

**703-745-3825**

**FAX: 703-745-3875**

WRITE IN NO. 493



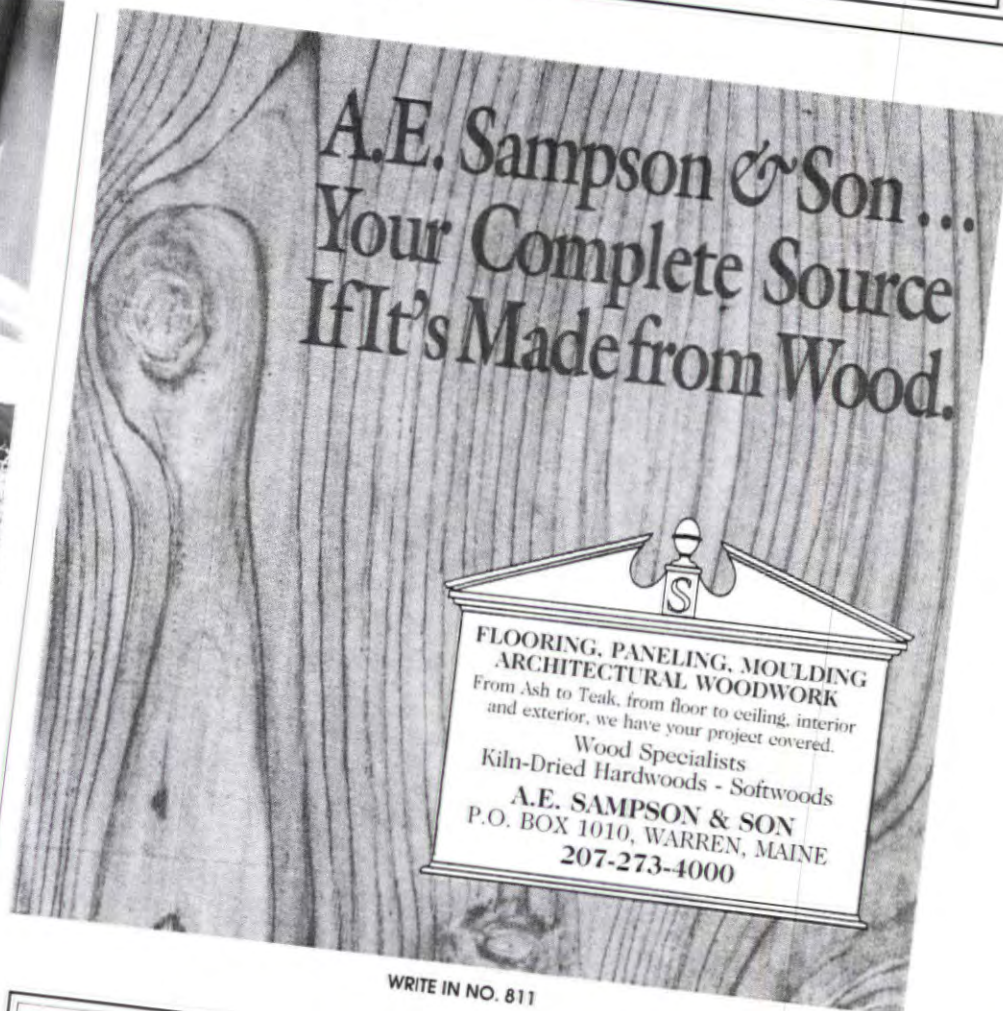
## Age and Beauty

Antique heart pine flooring from Mountain Lumber boasts both age and beauty. Carefully retrieved from pre-1900 structures around the country slated for demolition, there is limited supply of this majestic lumber available. Prized for lasting hardness and stunning beauty, antique heart pine is perfect for new and restoration projects. Mountain Lumber is known for superior service and custom mill work. Call for a free brochure.

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1-804-985-3646  
FAX: 1-804-985-4105

**MOUNTAIN LUMBER**

WRITE IN NO. 826



**A.E. Sampson & Son...**  
**Your Complete Source**  
**If It's Made from Wood.**

FLOORING, PANELING, MOULDING  
ARCHITECTURAL WOODWORK

From Ash to Teak, from floor to ceiling, interior and exterior, we have your project covered.

Wood Specialists  
Kiln-Dried Hardwoods - Softwoods

**A.E. SAMPSON & SON**  
P.O. BOX 1010, WARREN, MAINE  
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WRITE IN NO. 811

## RIFT/QUARTER SAWN

APPALACHIAN RED & WHITE OAK  
PLANK FLOORING

**Distinctive Grain Pattern**  
**Incomparable Durability**  
**Exquisite Flooring**

Plain Sawn Red & White Oak,  
Ash, Walnut, American Cherry,  
Maple, Hickory  
are also available.

Distributed nationwide.  
Call or write today for information  
and the nearest location.

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DISTRIBUTOR INQUIRIES WELCOME

WRITE IN NO. 806

**GRAFCO**

Hardwood Floors, Inc.

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Portsmouth, Ohio 45862  
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FAX (614) 858-6376

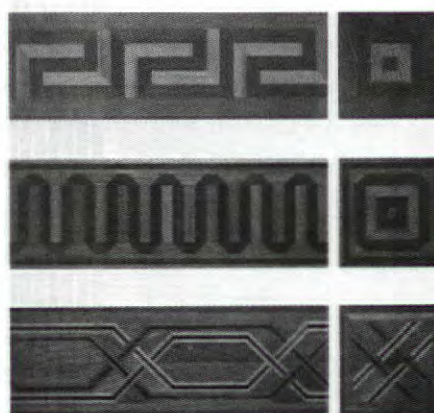


# SPECIALTY WOOD FLOORING PORTFOLIO

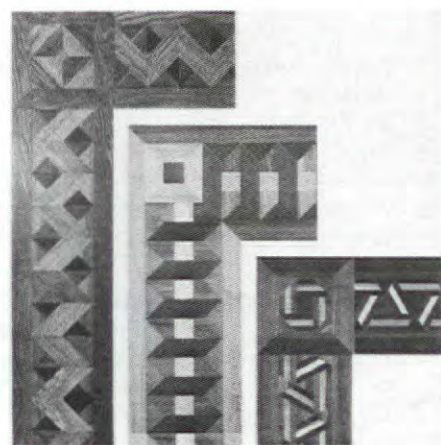
*For more information on these companies, please consult the SourceList.*



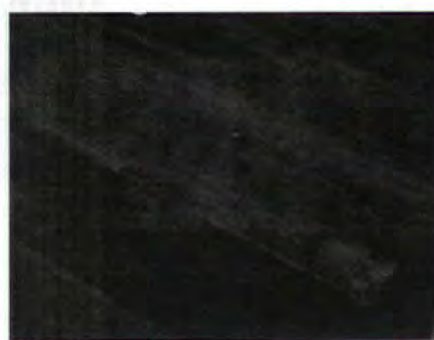
Prime grade flooring and rough steel-brushed beams were milled from antique first-growth longleaf heart pine for this lake house interior by the THE HARDWOOD GROUP, LTD. Write in No. 807



JUELL FLOORS specializes in antique and contemporary floors with inlaid borders and accent blocks that turn the pattern around corners. Shown are just three of their many designs: Greek Key, Paragon, and Gentry



Ornamental parquet borders in 9 standard patterns using 11 hardwood species are available from BANGKOK INDUSTRIES. The firm will also create custom borders to your designs



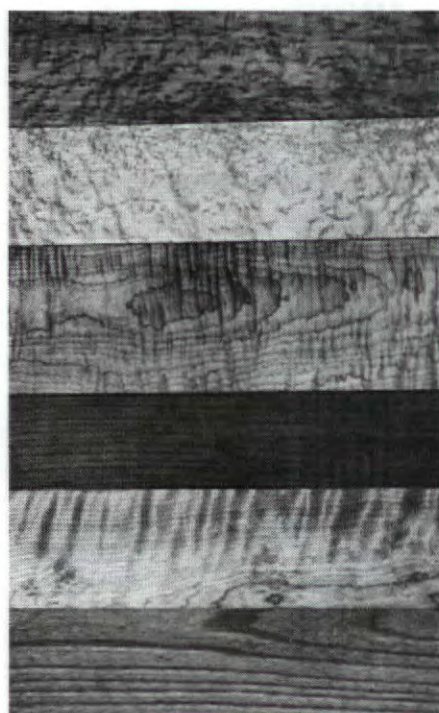
Plank floor of antique distressed yellow pine supplied by AGED WOODS. The tongue-and-groove boards were remilled from antique timbers and range from 5 to 7 in. wide with an eased edge. Write in No. 243



Chestnut, which makes a durable and unusually figured floor, is a commercially extinct wood species. One of the few antique wood dealers who can still provide chestnut flooring is CHESTNUT SPECIALISTS. Write in No. 648



GOODWIN HEART PINE COMPANY specializes in flooring and other beautifully figured heart pine millwork products created from virgin first-growth "sinker" logs recovered from the bottoms of southern lakes and rivers. Because they start with original logs, unmarked by saws and nails, the mill can provide unusually long lengths and broad widths. Write in No. 253



A sampling of some of the specialty flooring woods available from SANDY POND HARDWOODS. From the top: Birdseye maple heartwood, birdseye maple sapwood, tiger maple, cherry, flame birch, oak. Write in No. 809



MOUNTAIN LUMBER takes antique longleaf heart pine timbers reclaimed from pre-1900 structures and mills them into flooring with exceptional figuring. This first-growth timber was originally valued for its strength and resistance to decay and insects. Today, it's equally prized for its color, grain, and hardness. Write in No. 826



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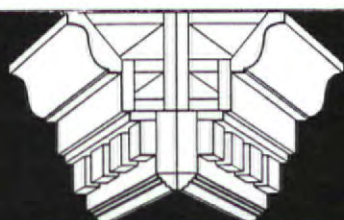
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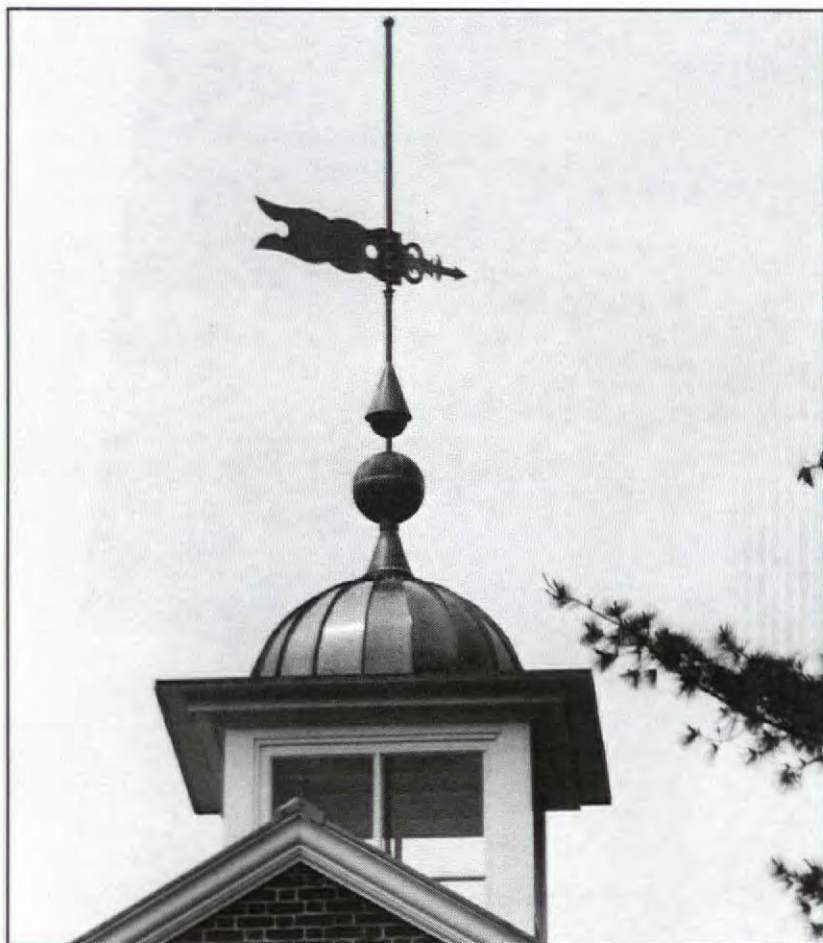
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Division 10: SPECIALTIES

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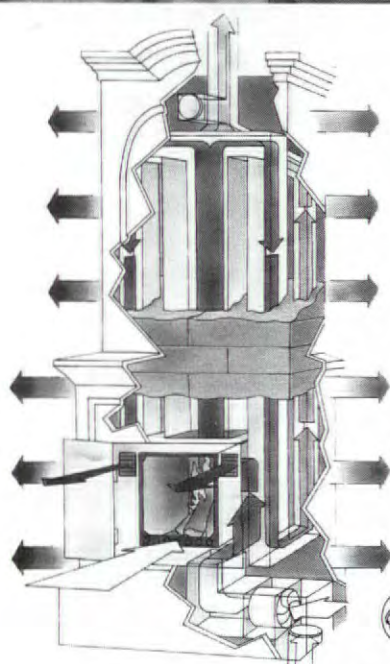
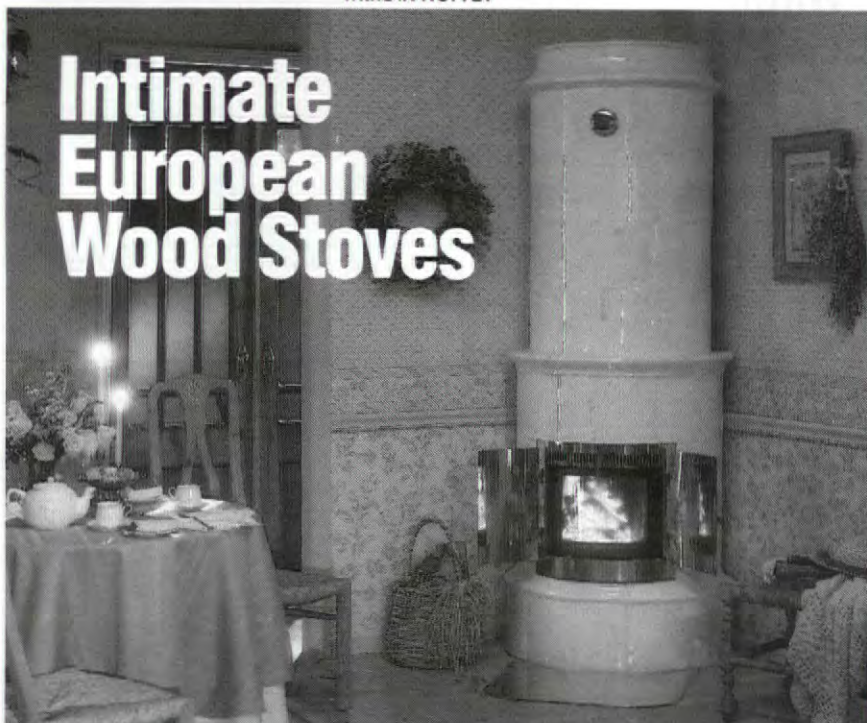
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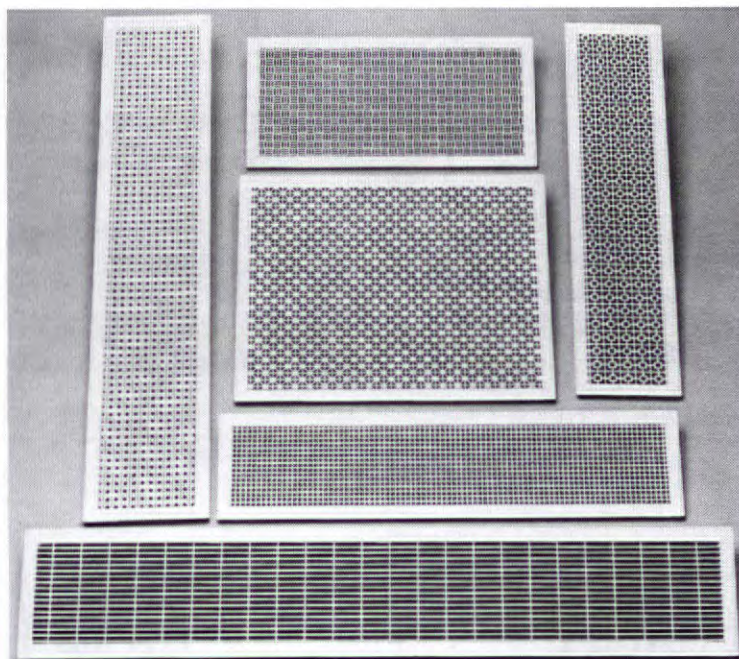


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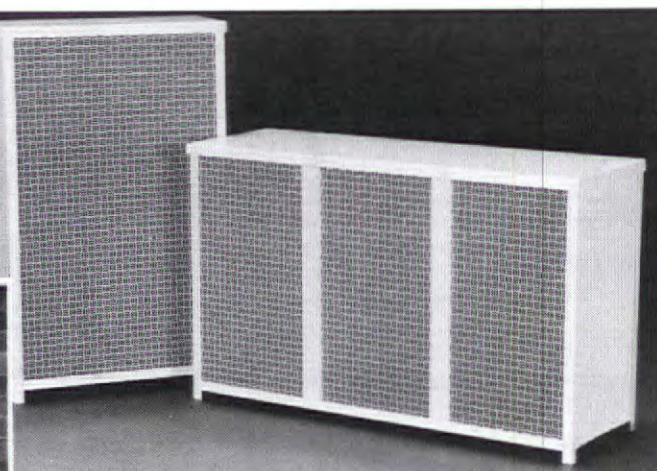
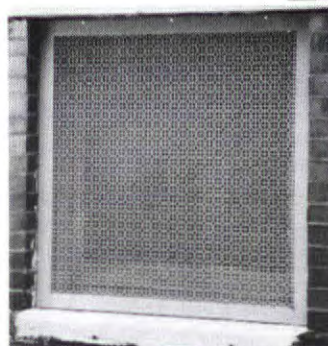
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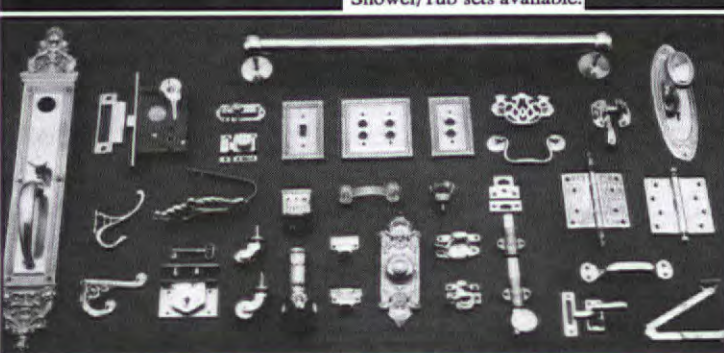
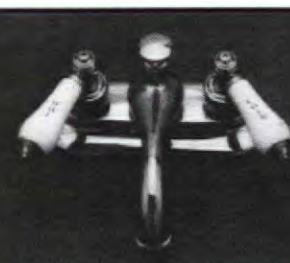
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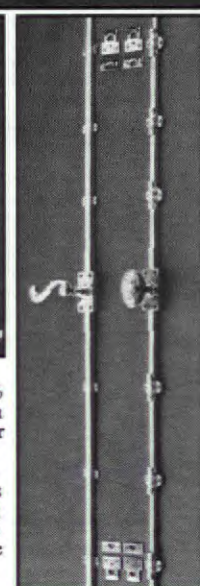


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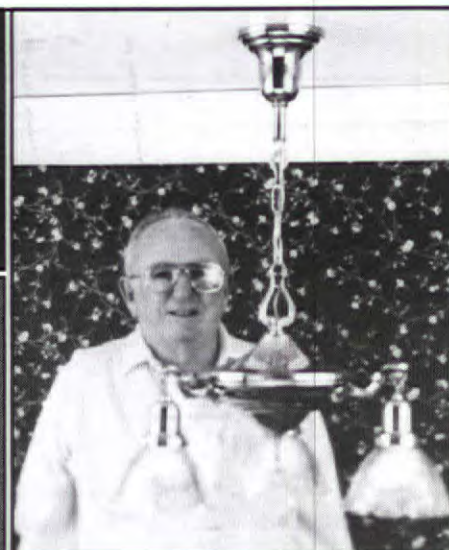


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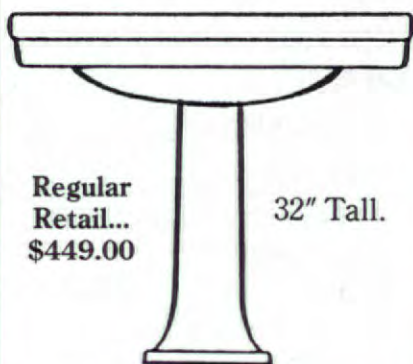
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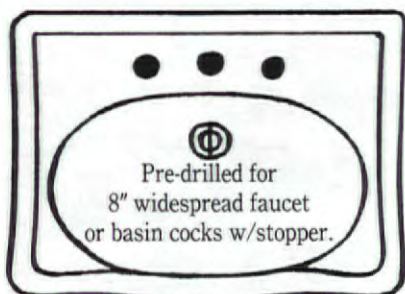


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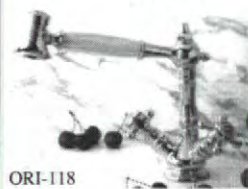
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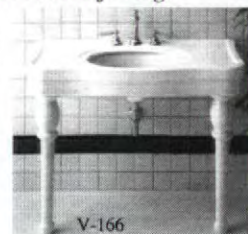
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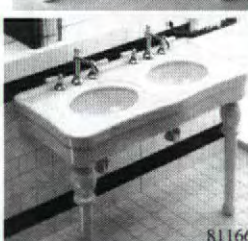
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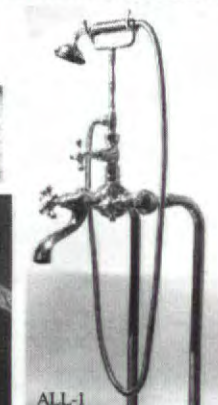


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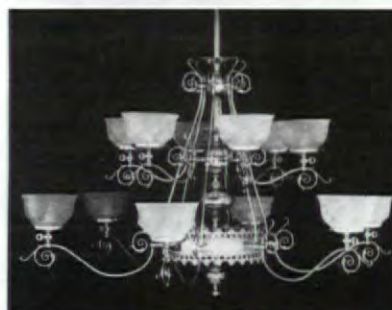
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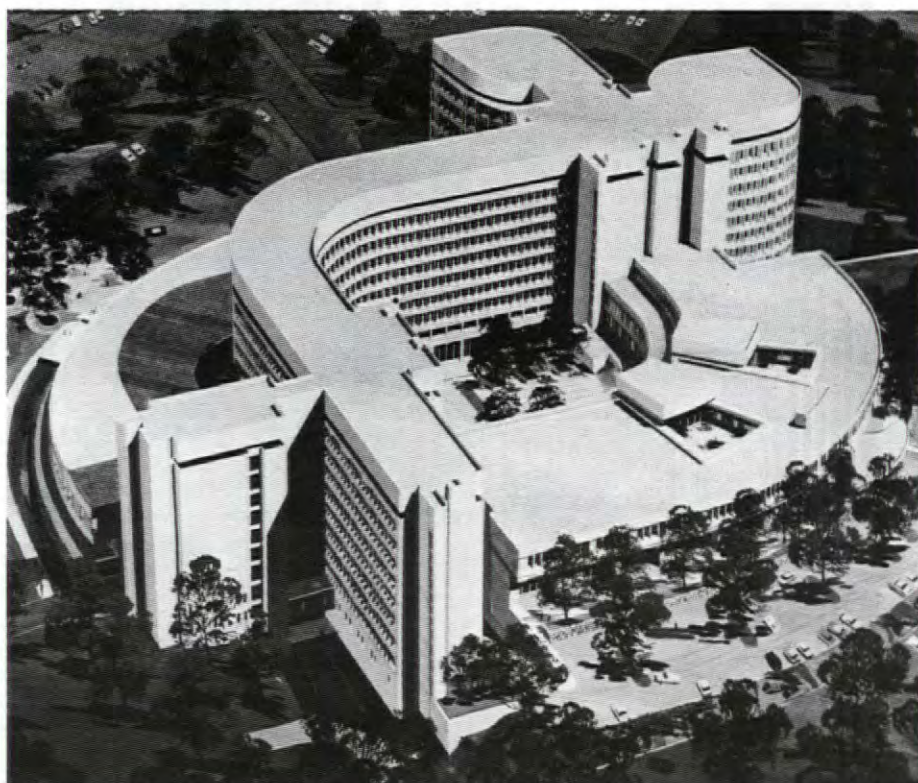
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WRITE IN NO. 604



# **PROFILE: ALVIN HOLM** continued from page 5



In his preclassical days with Vincent G. Kling & Partners, Holm designed a health center for the University of Connecticut

## **Retreating From Modernism**

After a recession struck in the early '70s, Holm discovered more gaps in his schooling. He began hunting restoration jobs for Kling, since no more schools or office towers were needed, and realized that no one would entrust vintage structures to the firm. "The work went to the older guys with small firms who'd been languishing, and who'd been trained before the war and who understood traditional construction techniques," says Holm. By the mid '70s, with "Roots" and the Bicentennial inspiring widespread interest in heritage, Holm's already shaky commitment to modernism collapsed.

"I decided we had created a world that was not as nice as the one we had replaced," he says. "And all

that honesty nonsense about a building expressing its structure or its mechanics — the average person passing by couldn't care less. I realized all old buildings are lovable and new buildings, except for a very few products of individual genius, are just so much lifeless, joyless junk."

He left Kling in 1976 and undertook two c.-1800 house-museum restorations: The George Read II House and Eleutherian Mills, a complex that includes the E. I. DuPont residence and nearby gunpowder mills, all in Delaware. The former had changed little since its construction, and Holm spent months minutely examining its components. The latter, which stood near gunpowder mills, had been blown to bits six times in its lifetime and rebuilt each time in the neoclassical style of the day, al-

lowing Holm to view the many possible incarnations of his soon-to-be-favorite style.

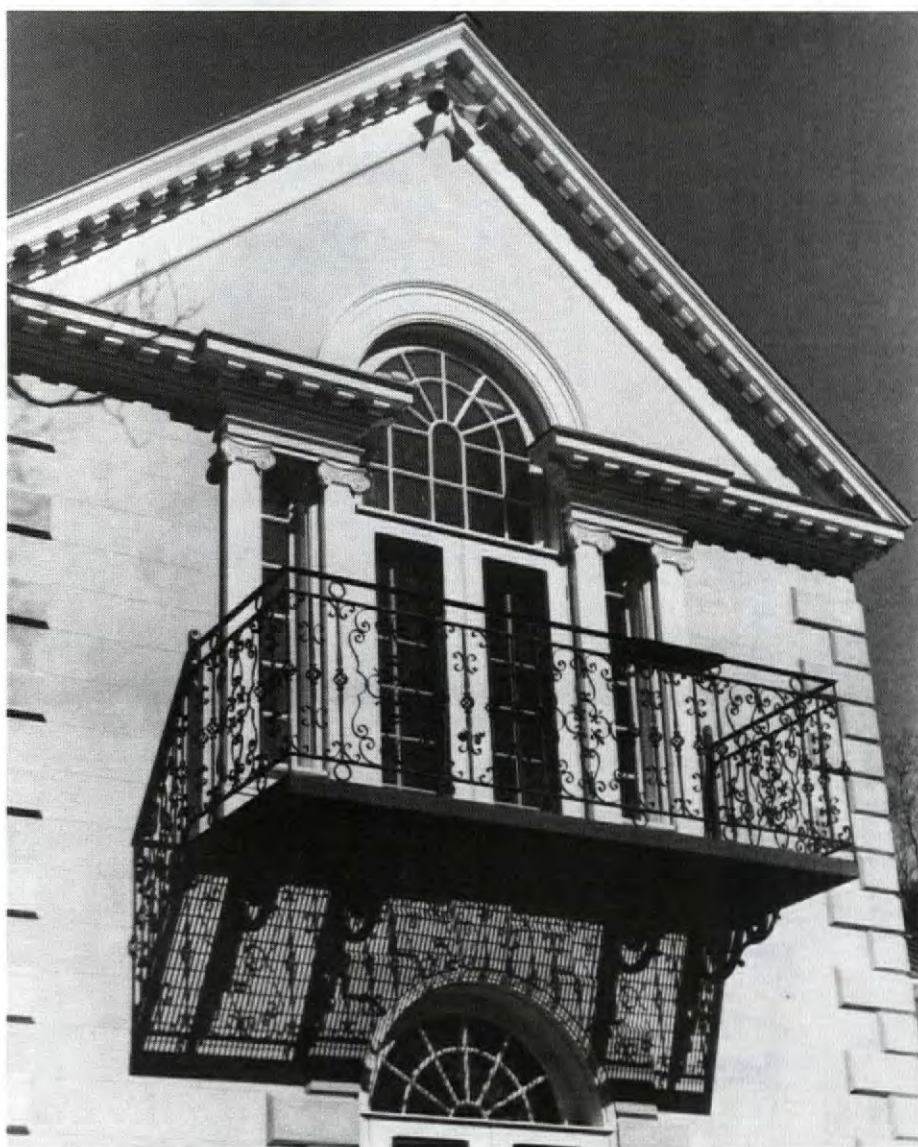
When he began teaching architectural history at the Art Institute of Philadelphia in 1978, his new direction crystallized. "As I read up to prepare for the course," he says, "classicism kept recurring, both chronologically and geographically. I realized that it is politically neutral, and it can go anywhere, in any material, with any local labor. The Romans built the same temples and villas and baths in the desert that they built in the English countryside. It truly is the International Style." That same year he re-read *The Golden City* by Henry Hope Reed, founder of Classical America. He contacted Reed and adopted him as his mentor, and at Reed's suggestion he enrolled in a drawing course taught by Pierce Rice, a director of Classical America. Holm took the course five times in a row: "It permanently altered my ap-

proach not only to drawing but to design in general."

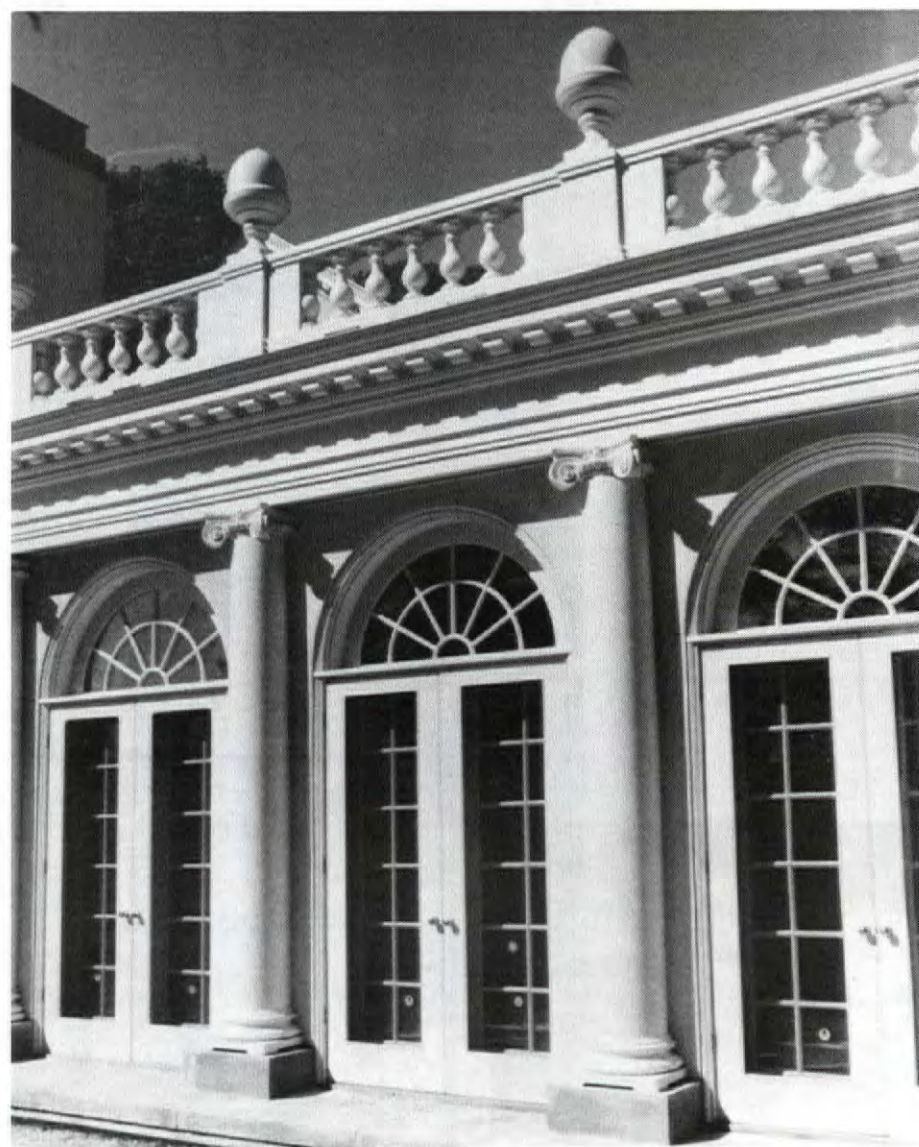
So far his classical projects include a Palladian garage and car wash, several rich woodwork-lined restaurants, a dozen residential and commercial renovations, and a handful of from-the-ground-up homes, the most recent being a Palladian country house for H. C. Frick II. Holm has found that classicism makes life easier on the job site: "Even for workmen who've never done anything in the style before, it makes sense, it seems like something that comes from a higher authority rather than a whim." Among his prize designs are a plan (as yet unbuilt) for a four-tower office/retail/hotel complex in San Antonio and a domed float which led Bush's inaugural parade and is based on verbal descriptions of a parade structure that celebrated the 1787 signing of the Constitution. Not that the style's witty side has escaped him; he has



A classical country house under construction. Associates Ann Sutphin AIA and Tami Siegal ASID were in charge



A Palladian window and ornate iron balcony grace the facade of the house

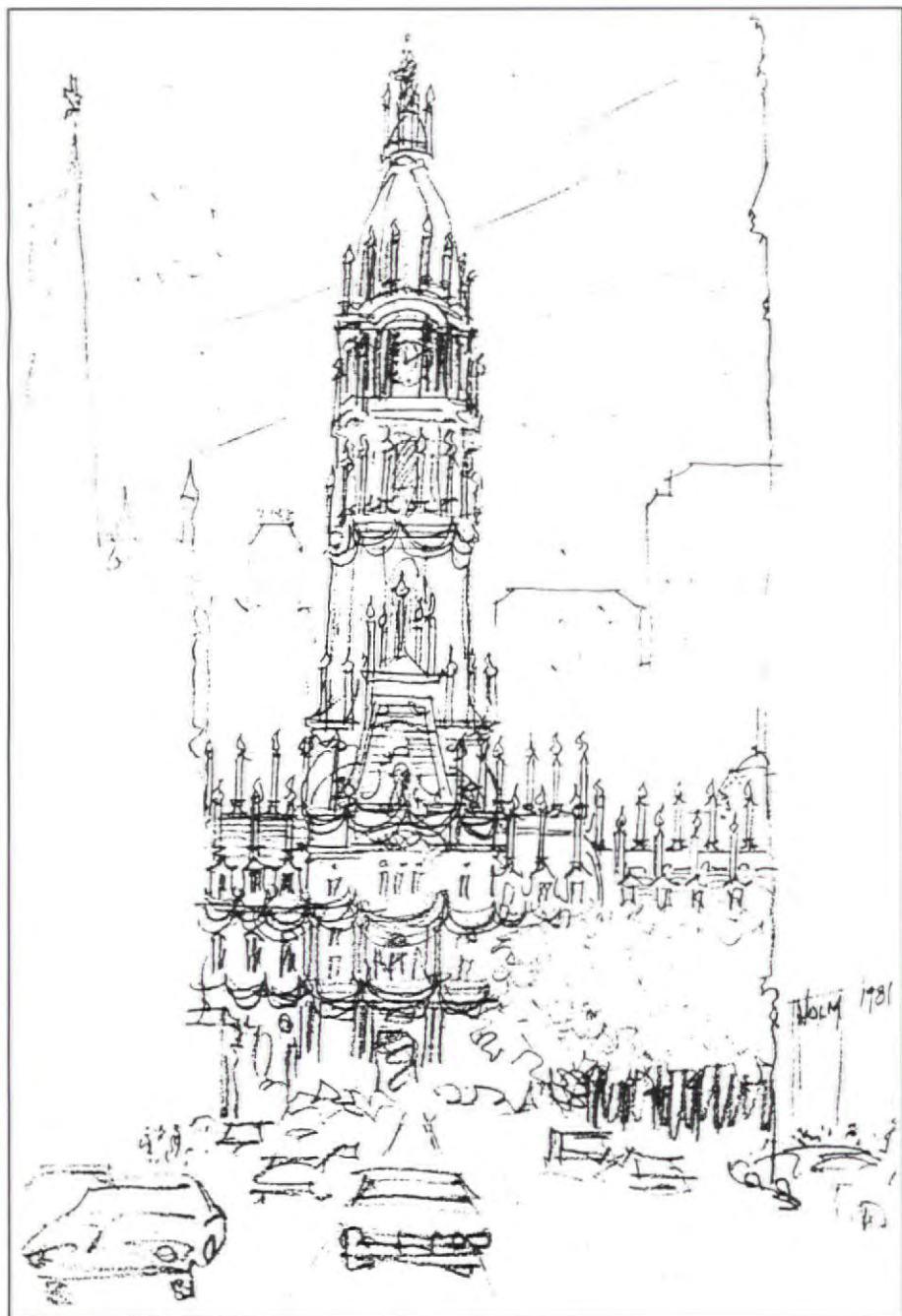


Stone acorns cap the roof balustrade





Holm added a classical colonnade to a Pennsylvania residence



Delving into classicism's lighter side, Holm has a tongue-in-cheek proposal to transform Philadelphia's City Hall into a monumental birthday cake

proposed to transform Philadelphia's City Hall into a giant birthday cake (with candles on every cornice) and to plant an eighty-foot statue of Bacchus with drink in hand in Manhattan's Times Square.

### Sharing His Knowledge

He also takes great pride in the many ways his office has enabled other practitioners to enjoy classicism. For example, the office produced the drawings for reinstating classical or-

ders into *Architectural Graphic Standards* after a 50-year absence. Holm has also taught the style to hundreds of eager acolytes: Since 1981 he has offered a course in classical fundamentals at Manhattan's National Academy of Design, under the auspices of Classical America (and he attributes much of what he now teaches to Reed and Rice). Several of Holm's former students (including Donald Rattner, *Traditional Building's* Nov./Dec. 1990 profile) offer versions of his course around the country; and Martin Brandwine, another former student, is now taking over Holm's National Academy course. Although pleased with classicism's reawakening, Holm is not yet complacent; he regrets that not every structure he sees meets Palladian or Vignolan standards, and he remains modest about his own contribution to the movement.

"It's the perennial philosophy bubbling up," he says. You see, he considers classicism one of humankind's more sophisticated efforts to reach the essence of Platonic

truth; and he believes that while the style may wander in and out of the mainstream, it will never vanish. He worries that he sounds a little New Age when expounding these theories, but he is nonetheless driven by them. "Look at this Corinthian capital," he says, pulling a stone one off a shelf in his office. "The same number of leaves, the same volutes, the same rosettes appear hundreds of thousands of times, in dozens of diverse materials over several thousand years, but it's not as if it's easy to make one. That gives credibility to the legend of the Athenian sculptor, Callimachus, who created the Corinthian capital as a memorial to a maiden in a form that would never change. Like Athena, it sprang from the head of a man, full-blown and ready to live forever."

He puts the capital back on the shelf and gazes fondly at it. "I'm not interested in self-expression at all," he says. "I just want to be part of classicism's massive integrity, and I want to help spread the word." ♦

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project report

# A Townhouse In The Corinthian Order

Working within the frustrating constraints of a 20-ft.-wide New York City building lot, Buttrick White & Burtis reached out to the French countryside for inspiration and created an elegant new Classical townhouse.

**T**echnically, the job is a remodelling. But in its broad scope, the creation of this Classically styled townhouse is more like new construction.

At the start, architects Buttrick White & Burtis were handed an 1884 Italianate building that had undergone a major, low-quality remodelling in 1930. The structure was distinctly run down. For example, one key feature of the 1930's remodelling — a stucco facade — was badly deteriorated and, in places, falling off.

The clients also gave the architects a major design imperative: Go Classical. The client had a strong liking for Classical architecture, and wanted a building to complement their collection of French furniture and pictures. On the other hand, they did

not want a building that would be too somber or pedantic.

The directive to create a Classical house was quite welcome to BWB, since several of the firm's architects had interests in Classical architecture. The firm had already executed a number of Classical projects, including the recent restoration of the Pulitzer Fountain at 59th Street and Fifth Avenue.

Initially, BWB faced the challenge of getting the project through the Landmarks Commission. Harold Buttrick, Partner-In-Charge, recalled, "The house was immediately adjacent to two high-style French Renaissance limestone houses. My thought was to replace the stucco and create a new limestone house in order to allow it to slip right in and look like it had always been there." The Landmarks Commission agreed and voted overwhelmingly to permit the alteration.

"I'd made several trips to France in recent years," continued Buttrick, "and a house I had greatly admired was Cheverny in the Loire Valley. It was built in the early 17th century and has a great simplicity and elegance which is appropriate for houses today. So when I got the call to do this house, Cheverny came right to mind."

At this point, Buttrick's associate, Mike Dwyer, began to prepare facade studies. His chal-

## PROJECT REPORT

**PROJECT SCOPE:** Complete interior and exterior redesign and reconstruction of a five-story townhouse built in 1884 and remodeled in 1930. The new design had to accommodate the client's preference for classical architecture and be approved by the New York City Landmarks Commission.

**LOCATION:** Metropolitan Museum Historic District, New York City

**ARCHITECT:** Buttrick White & Burtis Architects, New York, N.Y. *Partner-in-Charge:* Harold Buttrick, AIA; *Design Associate:* Michael Middleton Dwyer, AIA; *Project Team:* William A. Halsey, AIA; Gary Brewer; Timothy J. Costello; Kung Ko; Ju-Meng Tan

lenge: Extract from a full-blown French château the key elements to make a harmonious 20-ft.-wide New York City facade. From Cheverny, Buttrick and Dwyer derived a three-story rusticated facade with pedimented windows, culminating in a simplified, but carefully proportioned, Corinthian cornice and balustrade. After much experimentation, they decided on a two-bay composition for the facade. Using two bays allowed the architects to give the windows generous proportions that fit in nicely with the adjacent houses.

The new front is actually a veneer, made up of elements 4" to 6" thick, cut from Indiana limestone. The limestone elements rest on each other in a thin mortar bed — and are fastened to the previously existing load-bearing wall with stainless steel anchors. BWB specified a "hard" mortar joint rather than a flexible sealant between the limestone elements because they wanted a traditional look to the stonework.

Dwyer said the translation of the facade from working drawings to assembled masonry went quite smoothly. "The cutting and assembly of the stone came off without a hitch," recalled Dwyer. "All the elements we designed were geometric, and the stone shop did an excellent job with the cutting. If we had wanted floral or figural carving, it probably would have been more difficult — and expensive — to get someone to handle that."

## The Saga Of The Stairs

The dominant feature of the interior is a dramatic elliptical stair rising four stories, with an elliptical skylight at the top of the stairwell that floods the interior with light.

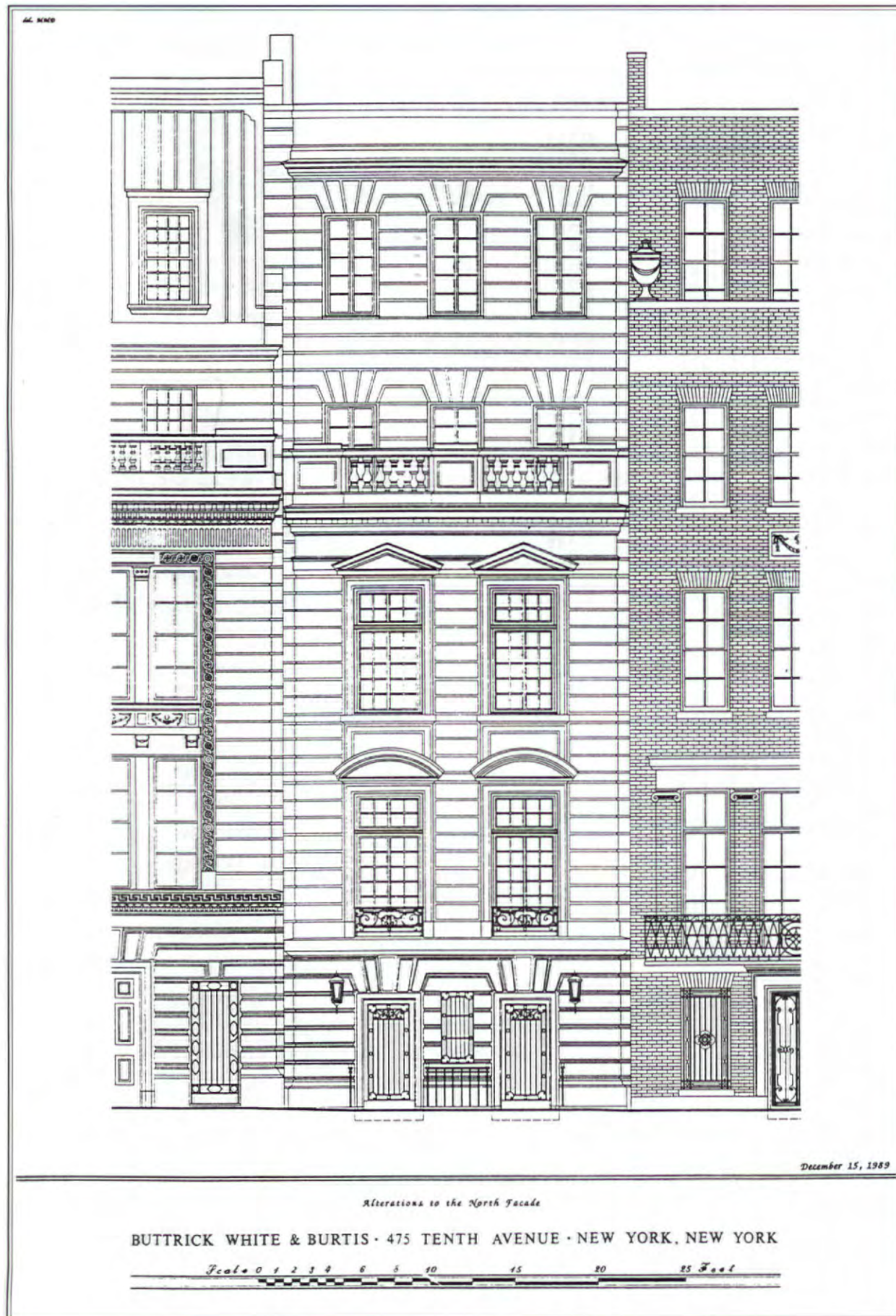
Constructing such a geometrically complex stair is quite a challenge. "The traditional way to build a stair like this," said Harold Buttrick, "is to find a wizened old craftsman who understands the geometry, and have him stick-build the stair in place. However, I had done that on a previous job, and it was a nightmare. The wizened old craftsman took six months to finish... and he held up the other trades while he was working on the stair."

Instead, the architects opted for a shop-built stair. They called in Challis Stairways, who came to the site and took meticulous measurements. The Challis team returned to their shop in Sandy, Utah, and turned the detailed design over to their CAD system. After the architects approved working drawings, the stairs were shop-built and trucked to New York City. The skylight was then removed, and a crane dropped the four sections of stair through the roof. "The stairs were installed in a day, with virtually no disruption in the pace of the job," Buttrick stated with evident satisfaction.

The Classical motifs are carried throughout the interior, mainly with wood moldings and panels that were custom-designed for the job. In addition, there are several major plaster medallions and a plaster Corinthian cornice.

## Ready For The Classical

Being asked to design in the Classical style didn't faze Buttrick White & Burtis. Design Associate Mike Dwyer, 38, is one of a small — but growing — number of architects who have received Classical



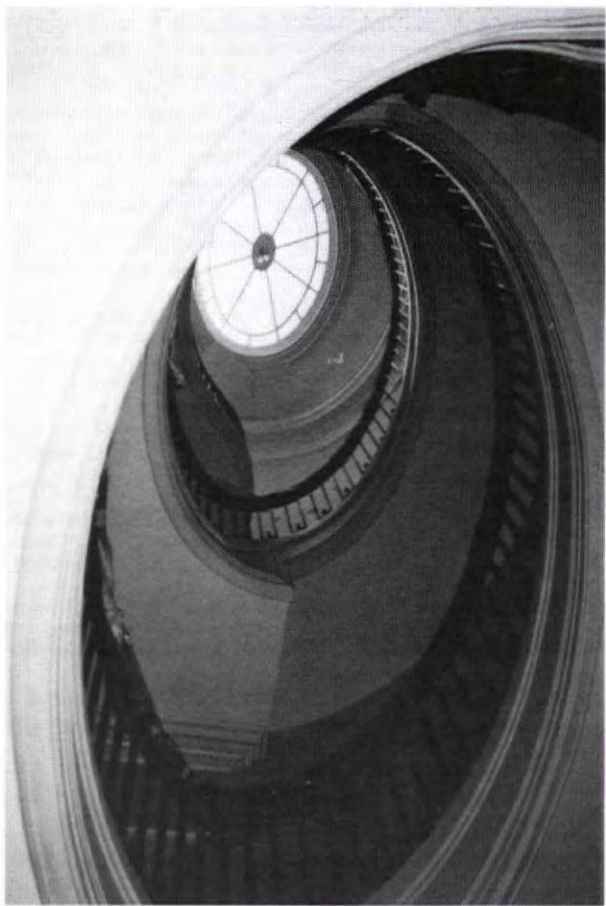


training. "At the University of Pennsylvania School of Architecture, I studied with Allan Greenberg, who is a director of Classical America. Allan taught me that it was intellectually OK to design in traditional styles; one doesn't necessarily have to create 'a bold personal statement' with every job. It's enough to design buildings that are elegant, well resolved, and intelligible to the average person." Harold Buttrick concludes: "We don't have a polemic. We design buildings that contribute something to the city and make our clients happy."

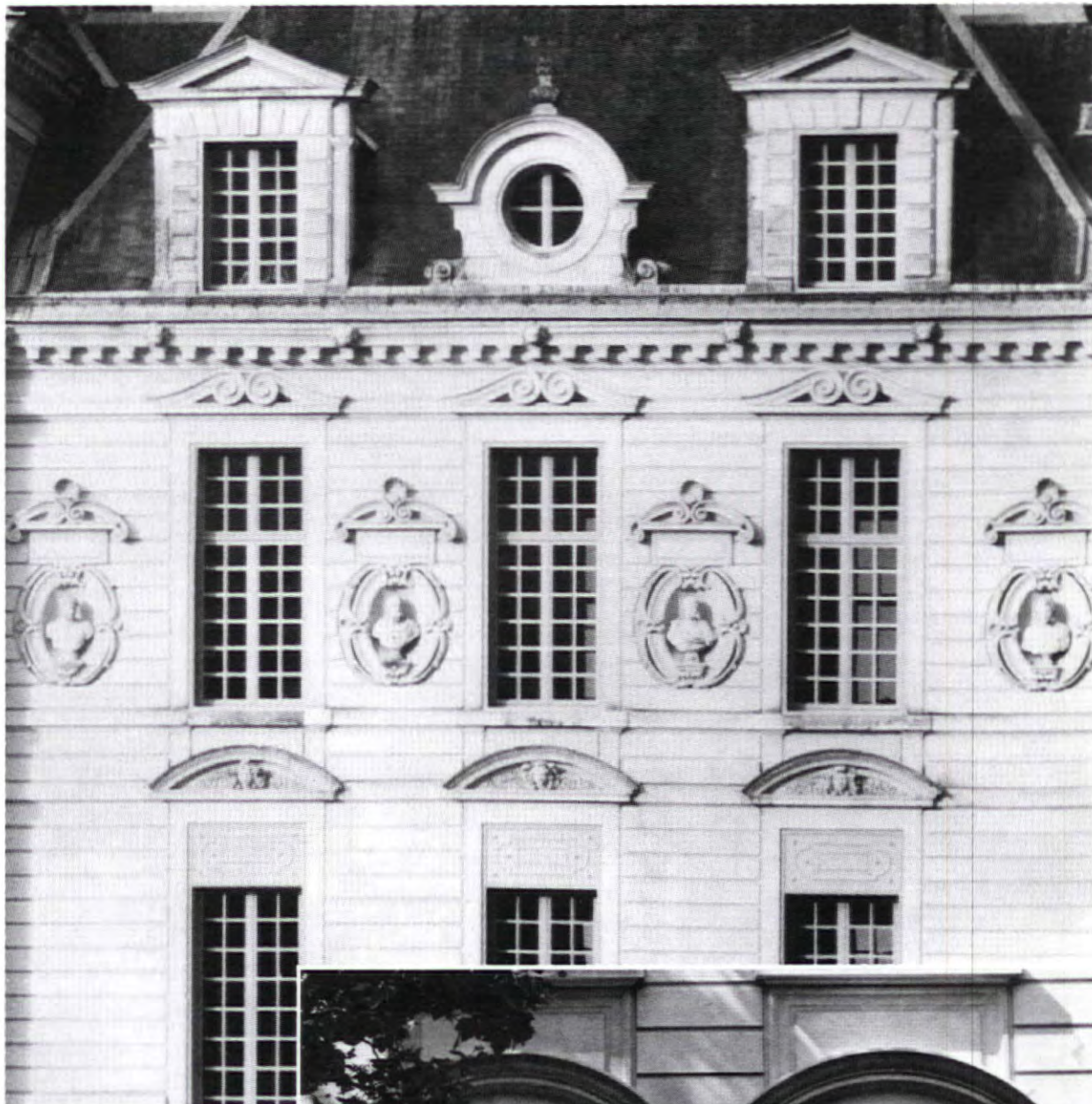
And that is precisely what Buttrick White & Burtis has done on this 20-ft. lot. It's a very avant garde building. ♦ — CL



The new Indiana limestone facade as construction is being completed. Carved stone elements are set in a thin mortar bed — and held to the front wall with stainless steel anchors



The grand four-story elliptical wood stair was shop-built and delivered to the job site via a crane that lowered the four individual sections through the skylight



Cheverny (above), a grand 17th-century house in the Loire valley, provided design references for the new townhouse facade (right)



Development of the plan for the back garden was predicated on use of traditional materials like brick and limestone



Detail of the new carved limestone balustrade that crowns the facade in front of the set-back which starts at the fourth-story level



The rear elevation, which overlooks the back garden, uses carved limestone elements to punctuate the red brick. A copper-sheathed bay window provides additional space and light for the ground floor



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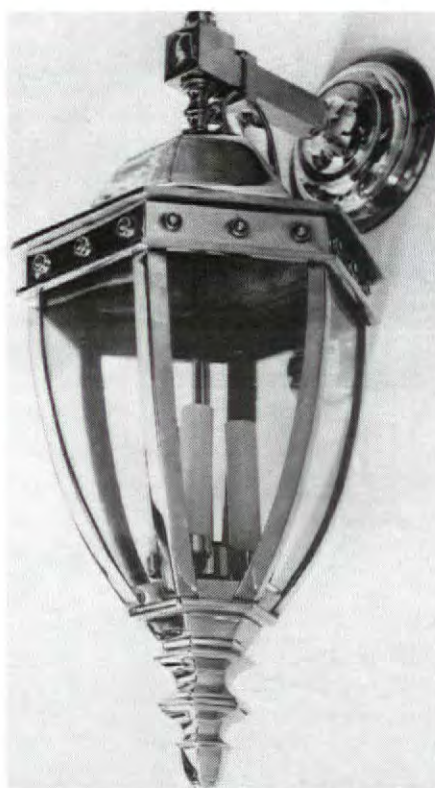
In 1989, we purchased the drawings and tooling of The Steinmetz Company — producers of unusually fine detailed commercial-sized lighting fixtures in the early 20th century. This was a natural expansion for our craftsmen and expertise. All fixtures shown here were produced in our own plant. We welcome the opportunity to quote standard or special designs.



■ Frank Lloyd Wright designed this cast iron fixture for his 1905 renovation of The Rookery Building in Chicago. Ball & Ball was asked to renovate the 10 original units — and supply 6 new ones to match. The pattern in the fixture matches the rest of the iron lace in the building. A 19" square cast iron, brass-plated canopy trails 8 cast brass chains, 6 ft. long, supporting a 30" square main body, which in turn holds 4 corner globes and a central globe over and under the main body.



■ Early 20th century hallway lighting by The Steinmetz Co. for the U.S. Capitol, Washington, D.C. Ball & Ball had all the original drawings on hand to produce two additional lights to match the originals. (This fixture is just one of many that Steinmetz produced for government buildings in Washington.) Main body is spun brass, 32" dia., fitted to cast brass border supporting lost-wax-cast lion heads that hold 6 electrified arms. Overall dia. 5 ft. Exact copies, larger, or smaller versions of this lamp are available on special order.



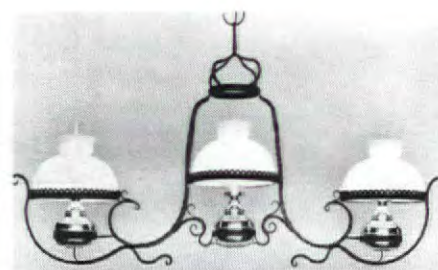
■ Wall-mounted exterior light, 20" high and 13" across, produced from original Steinmetz Co. drawings. Hex-shaped cap, body, and base are made from cast brass. Glazing can be bent, hand-blown glass, or shatter-resistant plastic. In addition to exterior lighting, applications for this light include accent lighting for showrooms and passage lighting for corporate offices.



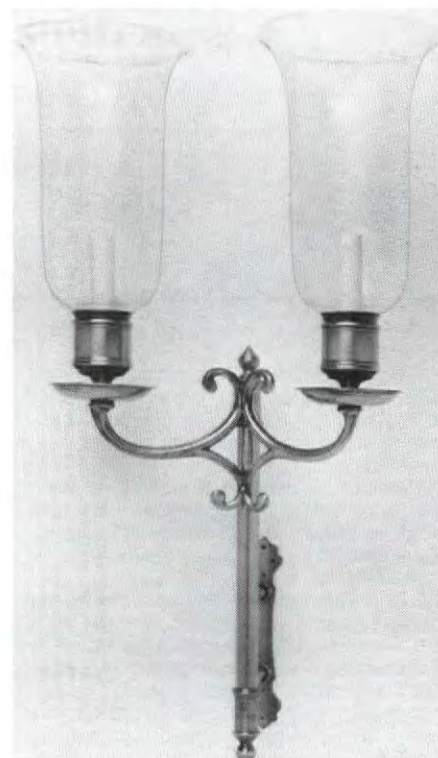
■ Lighting fixture made by The Steinmetz Co. to hang in a lower level hall of the U.S. Capitol. Made of cast brass, spun brass, and fluted brass tubing, it features etched glass on all 6 sides and bottom. It is 22" high to the column top, 19" across. Center of the bottom is hinged for bulb changing.



■ Argand Lamp, c. 1800, reproduced for a restoration in Barbados. The fixture, 20" in diameter and 40" high, is cast, sheet, and spun brass with hand-blown glass. As pictured, the fixture has been adapted to accommodate 2 electric candles.



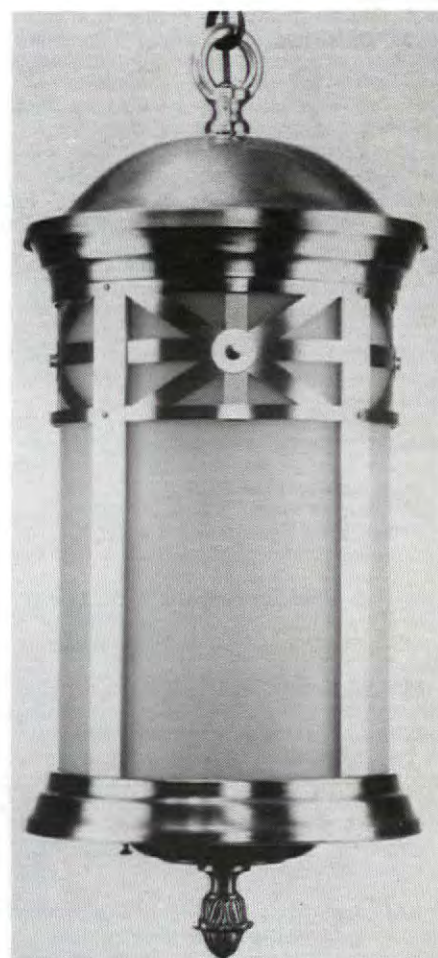
■ Custom lighting fixture made to client specifications with hand-forged iron body (rather than the brass tubing seen on most 19th-century reproductions). Fixture is 5 ft. wide, 3 ft. high, with 3 12" white glass shades and spun brass fonts.



■ Wall sconce, c. 1835, cast brass with hand-blown glass. Fixture is 28" high and 14" wide.



■ Two-tier chandelier, custom-made to complement an original 18th-century 3-tier fixture in a Pennsylvania church. The unit as shown is 48" high, 56" wide, and has 12 arms with hand-blown shades.



■ Early 20th century turned, spun, and sheet brass lantern with shatterproof plastic. The "Union Jack" decoration can be changed, duplicated at the bottom, or made with three bands. Sizes: Large — 28" O.D., 52" high; Medium — 16" O.D., 28" high; Small — 9" O.D., 19" high. Small unit could use glass for residential installations.

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