# 2014 PALLADIO AWARDS Clem Labine's THE PROFESSIONAL'S RESOURCE FOR RESIDENTIAL ARCHITECTURE 18 AND REPORTED TO THE PARTY OF THE BE RESOURCE ARC! rchitects 720 Flatiron Parlov Boulder, CO 8030 ARCHITECTURAL ANTIQUES categories PUBLISHED BY ACTIVE INTEREST MEDIA HOME GROUP olume 15, Number 4 July 2014

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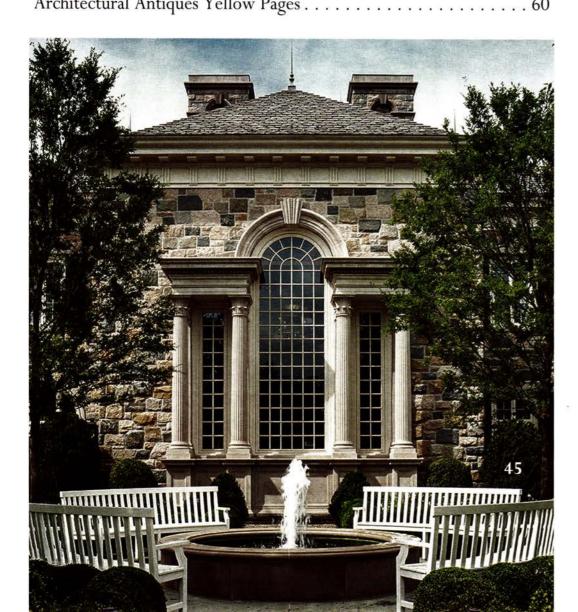
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ON THE COVER: John B. Murray's Palladio Award-winning restoration and renovation of the Park Avenue Apartment in New York City incorporates a sweeping bronze-and-iron balustrade in the double-height gallery. *Photo: H. Durston Saylor* 

# **Buying Guides**

In this issue you will find 15 Buying Guides on our issue theme: Doors, Windows, Hardware & Roofing. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from Doors & Entryways to Wood Windows and Tile Roofing. They form a most comprehensive source for professionals working in restoration, renovation and traditionally styled new construction.

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Lynne Lavelle
Annabel Hsin
Contributing Editor
Clem Labine

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PERIOD HOMES (ISSN # 1531-2100) is published bi-monthly by the Home Group of Active Interest Media, 5720 Flatiron Parkway, Boulder, CO 80301; 800-826-3893

Subscription rate to professionals in architecture, interior design, construction and landscape design in the U.S. and possessions: \$24.95/yr. (6 issues). Not available outside the U.S. postal system.

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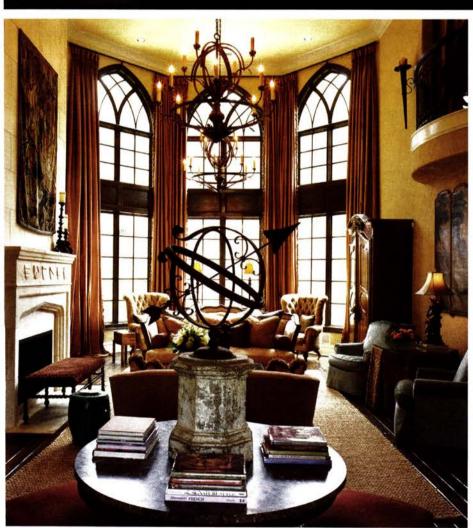
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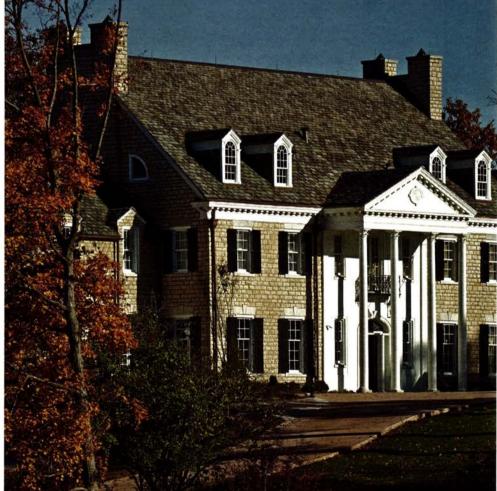




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# 2014 PALLADIO AWARDS

# Honoring Creators of Humane Architecture

By Clem Labine

ith this issue, we are announcing the winners of the 2014 Palladio Awards for excellence in traditional design in the residential architecture categories. On this 13th anniversary of the awards program, it is worth noting that the Palladio Awards were the first architectural honors to focus exclusively on traditional design. In addition, the Palladio Awards continue to be the only national honors for traditionally rendered projects.

Prior to introduction of the Palladio Awards in 2002, architectural design competitions were won almost exclusively by projects in the Modernist vein. Even though most of the competitions were theoretically style-neutral, jurors were carefully selected from among professionals imbued with Modernist orthodoxy. So it was no surprise that the winners were invariably architects who totally avoided any Classical or traditional references. (The sole exceptions were projects involving historic preservation.) As a result, the Palladio Awards were inaugurated specifically to counteract irrational prejudice against humane, context-sensitive design.

It is unfortunate that the bifurcation of the architectural profession made parallel award systems necessary. But the plain fact is that the architectural establishment is controlled by professionals who have drunk deeply from the cup of Modernist Kool-Aid. They ardently believe that design which rejects historical reference is intellectually superior to architecture that builds on tradition—preferring the "shock of the new" over the emotional resonance of the true.

Modernism's claim to exclusive contempo-

rary relevance was thoroughly debunked a year ago by Dr. Mark Gelernter, dean and professor of architecture in the College of Architecture and Planning, University of Colorado Denver (*Traditional Building*, February 2013, page 12). Gelernter showed that Modernist design is by now nothing more than another historical mode with no more claim to intellectual superiority than Classicism or Arts & Crafts or any of the other tradition-based styles.

Still the taste-making elite continues to ignore the growing number of architects – and members of the general public – who desire contemporary architecture that creates pleasing human environments through legible connections to previous generations. The abstract geometric fundamentalism that dominates international architecture today glorifies technology rather than the history of humankind. No wonder that the geometrical solids – ranging from the bland to the bizarre – that litter the world's cities are perceived as cold and soulless.

It is ironic that Andrea Palladio, who has been gone from the architectural scene for nearly 500 years, still provides a valid model for producing contemporary architecture that is both humane and functional. Palladio created revolutionary new architecture in his own time – but did so in an evolutionary way. Through careful study of the remains of the ancient world, he built upon Classical and vernacular traditions to bring forth beautiful, appropriate, comfortable, durable and functional buildings. Rather than rejecting historical precedent and tradition — as do so many of today's practitioners — he embraced and adapted tradition to create innovative contemporary design.

Palladio's principles are timeless; he had a

design method — not a design style. Most of his compositions do not incorporate the temple-front portico that has come to be thought of as "the Palladian Style." Rather, he showed a fluid design hand that blended modernity and human scale with dramatic exterior motifs. Harmony and balance, combined with strong tectonics, can be more accurately said to be the "Palladian Style."

He absorbed the best ideas from the past, and applied them in new ways to solve the problems of his era. The majority of Palladio's villas achieved their sense of majesty not through expensive materials (most are made of stucco-covered brick) but through the clarity, simplicity and originality of the design. His buildings exhibit fine craftsmanship, cultural identity and clear rules of proportion, scale and composition.

Equally important, Palladio displayed great site-sensitivity and incorporated many energy-conserving features centuries before the idea of "green architecture" was invented. So in naming our awards program after Andrea Palladio we commemorate the master teacher and the architect whose principles are perpetually modern. Paradoxically, even today's taste-making establishment concedes that Palladio was a great architect, but in the next breath they will vilify tradition-based design – the very process that Palladio used to attain his niche in architecture's pantheon.

We are proud to salute these winners of the 2014 Palladio Awards. They are worthy heirs of Palladio's legacy.

Editor Emeritus Clem Labine is the founder of Period Homes, Traditional Building and Old House Journal magazines. He also launched the Palladio Awards program in 2002.

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# 2014 PALLADIO AWARDS

## For Excellence in Traditional Residential Architecture

ponsored by Active Interest Media, publisher of *Period Homes* and *Traditional Building* magazines, and organizers of the Traditional Building Conference Series.

The 13th annual Palladio Awards competition has recognized 10 architecture firms for outstanding work in traditional design for commercial, institutional, public and residential projects. The goal of the program is to recognize the project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through thousands of years of architectural tradition.

The awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The program applies the same criteria that Palladio used in his own work. Projects should meet all of the functional needs of contemporary usage while applying lessons learned from previous generations to create enduring beauty.

The Palladio Awards will be presented at a dinner ceremony during the Traditional Building Conference in July in Boston, MA.

### THE JURY

A jury of distinguished design professionals was selected by the editors of *Period Homes* and *Traditional Building* magazines for the 2014 program. The jurors for the residential projects were:

THOMAS V. NOBLE, RA, Senior Design Associate, Allan Greenberg Architect

JAMES W. MARTIN, Senior Associate, Franck & Lohsen Architects

**DAVID JONES**, AIA, Principal, David Jones Architects

**DAVID E. NEUMANN**, FAIA, Partner, Neumann Lewis Buchanan Architects

### THE PALLADIUM

The Palladium is the cast-bronze trophy awarded each year to the winning firms in the Palladio Awards design competition. The trophy is based on a motif that has been in continual use as an architectural enrichment for more than 2,500 years: the Greek anthemion. The anthemion, a highly stylized version of the Greek honeysuckle or palmette plant, has been used through the centuries to decorate everything from the Parthenon to contemporary Classically influenced furniture.

The trophies for the Palladio Awards program are created by Historical Arts & Casting, Inc., of West Jordan, UT. The firm's design studio took the traditional anthemion form and adapted it to create a new ceremonial sculptural shape. The Palladium trophies were then cast from the model in architectural bronze using the traditional lost-wax method.

In creating the Palladium, the artisans at Historical Arts & Casting have exemplified the basic goals of the Palladio Awards program. They've given us a dramatic example of how historic forms can be adapted and used to create beauty in the modern world.



The winners for residential work are:

ADAPTIVE REUSE &/OR SYMPATHETIC ADDITION Michael Burch Architects, La Cañada Flintridge, CA, for the Alta Cañada Residence, La Cañada Flintridge, CA.

NEW DESIGN & CONSTRUCTION – LESS THAN 5,000 SQ.FT. Curtis & Windham Architects, Houston, TX, for the Seaside Avenue Residence, Seaside, FL.

NEW DESIGN & CONSTRUCTION – MORE THAN 5,000 SQ.FT. Michael G. Imber, Architects, San Antonio, TX, for Rancho Del Cielo, Jeff Davis County, TX.

RESTORATION & RENOVATION

John B. Murray Architect, New York, NY, for

Park Avenue Apartment, New York, NY.

EXTERIOR SPACES:
GARDENS & LANDSCAPES
Virginia Burt Designs, Burlington,
ON, Canada, for A Tale of Two Houses,
Cleveland, OH.

Five awards were also made for commercial, institutional and public projects.

The five winning residential projects are presented on the following pages. The winners in commercial, institutional and public design were published in the June 2014 issue of *Traditional Building* magazine. We congratulate all of the winners. For more information on how to enter the 14th annual Palladio awards program in 2015, go to www.palladioawards.com.



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# Adaptive Reuse &/or Sympathetic Addition MICHAEL BURCH ARCHITECTS



PROJECT: Alta Canyada Residence, La Cañada Flintridge, CA

ARCHITECT: MICHAEL BURCH ARCHITECTS, LA CAÑADA FLINTRIDGE, CA; MICHAEL BURCH, AIA, DIANE WILK, AIA, PRINCIPALS

BELOW: Michael Burch and Diane
Wilk, principals of Michael Burch
Architects, renovated their Arthur
Kelly-designed Alta Canyada residence in La Cañada Flintridge, CA. A
library, right, was added to the front
of the house, which retains its original door. The porch, which used to
circle the tower, was modified to
accommodate a powder room, and
the living room window was recentered. The chimney, too, is new.

Photo: Hester + Hardaway

# Spanish Translation

uring the last three decades, architect Michael Burch, AIA, has made a name for himself by devoting his practice exclusively to the Spanish Colonial and Mediterranean Revival styles that were the shining stars of the California landscape of the 1920s and 1930s. He and his wife, Diane Wilk, AIA, have been internationally recognized for their restorations and renovations of high-end residential projects by the likes of George Washington Smith, Wallace Neff, Paul Williams and Arthur Kelly, as well as for new construction in these iconic styles.

When it came to their own home, the California duo, who are based in La Cañada Flintridge, Indian Wells and Lake Arrowhead, chose a special one: Not only was it designed by Kelly, but it was also was the one he built for himself. Kelly, as they well knew, had designed and built more than 500 Tudor Revival and Spanish Colonial Revival houses in the Los Angeles area. His most famous projects are the Arthur Letts Jr. estate in Holmby Hills, now known as the Playboy Mansion, the Westlake School for Girls, which became the Harvard-Westlake School in Bel-Air, and the Wilshire Country Club in Hancock Park.

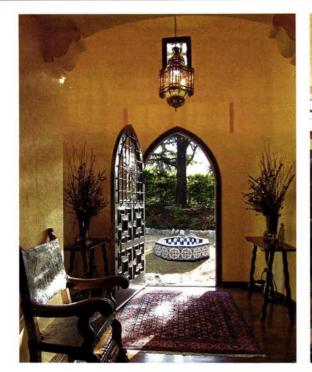
What they did not know was that they had a personal connection to Kelly. "Kelly's grandson contacted us and asked to see our home," says Burch. "He had been going through files and realized that Kelly had also designed the house my grandfather built for himself. My grandfather was a builder who I knew had constructed Kelly's Westlake School, but I had no idea that Kelly had designed the beautiful Spanish Colonial Revival house next to the Wilshire Country Club that my father had been so proud to grow up in. The house was sold before my time, so I never got to go in it, but

my father used to point it out to me when we drove by."

Burch and Wilk originally had simple plans for Kelly's own 1925 house, set in the mountain foothills of Los Angeles overlooking downtown to the sea. Their plans, however, soon changed radically when Wilk found out she was having triplets, so they went back to the drawing board and came up with a design that doubled the size of the three-bedroom, two-bath, 2,300-sq. ft. house without compromising Kelly's original ideas. "We restored the house to its original condition where possible, renovated it as needed and added on in a seamless manner, maintaining or enhancing the details of its Spanish Colonial Revival style," says Burch. "It became a three-phase, 13-year project."

Burch and Wilk added an office with a private entry and bathroom; a powder room; a second master bedroom, bath and dressing area; a library; a study and family







FAR LEFT: The entry hall's key-hole archway, a major design element, was added when the narrow bedroom hall-way was doubled in width. Photo:
Hester + Hardaway

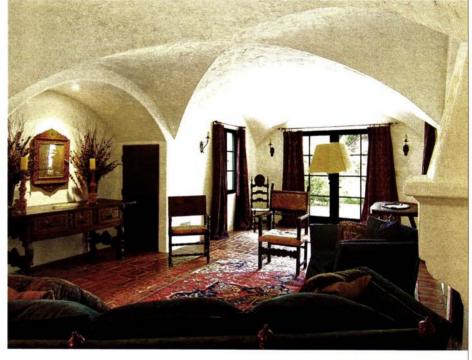
LEFT: Aside from the addition of one window, the living room was left virtually unchanged; it retains its original beams and light fixture. Photo: Michael Burch

RIGHT: The stair hall, which leads downstairs to the family room, features new arches and tilework. Its width was doubled by removing a closet in the bedroom, which was turned into the study.

Photo: Michael Burch

FAR RIGHT: In the basement, a larger space that serves as a family room and laundry was excavated. Its floor was dropped to bring height to the ceiling, which features groin vaults. Photo: Michael Burch





room that each have fireplaces; a pool, spa and fountains; and a third garage bay. They upgraded the master bedroom, reworked the entry, upgraded and enlarged the kitchen and remodeled the bathrooms.

As far as landscaping, they developed the back-yard slope, creating meandering stone-lined pathways that lead to a meadow on the half-acre property – sited so that it is virtually hidden from neighboring houses. The front yard was designed as a Mudéjar garden complete with fountain. The heavily overgrown canopy of trees was trimmed back so that the framed view down the canyon of downtown Los Angeles and Catalina Island in the distance was again visible, as it must have been back when the house was built.

Despite the addition of two floors on the back, from the street, the onestory house looks largely unchanged and the same size as when Kelly moved in just before Hollywood's Golden Age. The front façade of the stucco house is still anchored by a central tower. But this centerpiece is now flanked by a new chimney, library addition and the powder room, whose construction required the removal of a small section of an iron-railed porch.

"We built above and below the original house without disturbing Kelly's footprint," says Burch. "We were restricted by side-yard setbacks and rear-building pad limitations. We minimized the overall square footage of the project by constructing rooms en-suite. By doing all of these things, we were able to incorporate three full floors in a 27-ft. height limit."

The family room, carved out from under the existing house to expand a cramped subterranean 8-ft. by 12-ft. laundry room, is a prime example of their creative floor plan. In addition, natural light was important; more than half the rooms

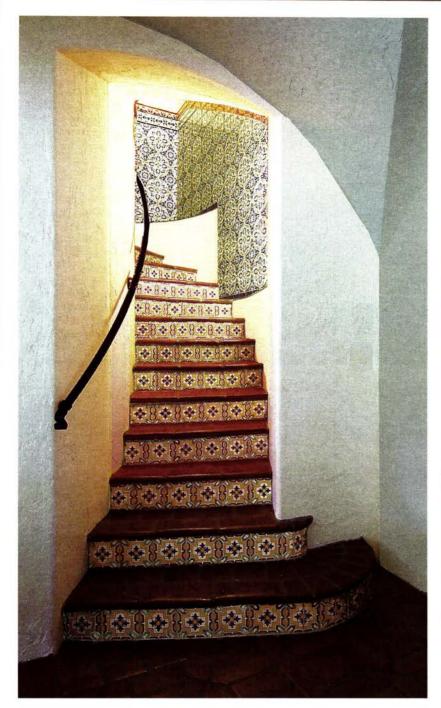
in the house have windows on three sides.

In most of the projects Wilk and Burch design, the old and the new fit together so well that it is nearly impossible to tell where one begins and the other ends. In this case, however, they deliberately delineated the 20th-century and 21st-century spaces. "This is a locally registered landmark house," says Burch. "To be eligible for property tax abatements given to historic properties, we had to follow the guidelines of the Congrès Internationaux d'Architecture Modern, which was founded in 1928 and is biased toward the Modernist movement. I have a lot of arguments with this, but it required us to clearly differentiate the alternations."

One way they did this was to make the additions a foot lower, a decision that allowed for higher ceilings. They also used tile as a floor covering to contrast with the home's original oak floors. In addition, there were modern engineering considerations that could very well have undermined the Classical integrity of the new spaces. The house is only 200 ft. from a major earthquake fault, so it required the addition of three steel moment frames. What's more, it is in the state's highest-rated urban fire zone, which called for fire-resistant construction on the exterior.

Nevertheless, they skillfully tied together the two centuries through the use of historically accurate detailing. The lower-level family room, for instance, features a groin-vaulted ceiling. "This house did not have any, but it was common to the style," says Burch.

Several of the new rooms, notably the master bedroom and children's bedroom, have beamed and paneled



ABOVE: The risers on the basement stair are trimmed with Tunisian tile from the same factory that the original architect used. The floor was covered with terracotta clay tile to distinguish it from the old sections of the house, where floors are wood. Photo: Diane Wilk

ceilings that pay homage to the Spanish Colonial Revival. Panels on new doors feature stencils that match the originals. "This was an inexpensive and easy treatment," says Wilk. "It is a great detail that adds richness."

New cabinets in the library and office have recessed painted panels that are similar to those in the original dining room, which, like the living room, Burch and Wilk left untouched. In some cases, they let history speak in a subtle manner, referencing the past in such a way as to please connoisseurs and laymen alike. "The master bedroom, whose ceiling panels are trimmed in ochre, green, red and blue, was inspired by George Washington Smith's legendary Casa del Herrero in Montecito, CA," says Burch.

The added ornamentation that has the biggest impact is the decorative Tunisian tile, which Burch and Wilk sourced from the same factory Kelly and his contemporaries used; it looks as though it has always been there. "We got a call from a noted collector who had seen a photo of one of the stairways, where we used it on the risers, and it looked so authentic that he thought it was antique," says Wilk.

In addition to the stairways, Burch and Wilk decorated the lower portion of the hallway walls with tile, creating a warm and colorful mural-like effect that reflects the golden sun. "We were able to do this because we opened up the hall by doubling its width when we removed a closet," says Burch.

The architects are particularly proud

BELOW: The main-floor study used to be a bedroom. Burch and Wilk added the prefab metal fireplace, made to look as though it were there in 1925 when the house was built. Photo: Michael Burch

BOTTOM: The master bedroom, which was inspired by George Washington Smith's Casa del Herrero in Montecito, CA, is a showcase for period antiques and ceiling panels that are trimmed in different colors of paint: ochre, green, red and blue. The bed headboard is from 16th-century Spain. Photo: Michael Burch





of the tile work that defines the sink in the top-floor powder room. Because the space was small, they created a long, narrow and shallow niche for the round sink, covering it with period-style highly patterned Tunisian and cobalt tiles that call attention to the home's Spanish Colonial heritage.

To further the historic theme, Burch and Wilk furnished the house with a variety of Spanish Colonial antiques that range from the 16th-century Spanish headboard in the master bedroom to Spanish Colonial Revival sofas from the 1920s.

Burch and Wilk found that renovating their own house was particularly rewarding. "The client was great," jokes Burch. "I'd be happy to work with him again." — Nancy A. Ruhling



### **WEB EXTRAS**

For additional photos and other content, see the web version of this article by visiting "The Magazine" on Period Homes' home page – www.period-homes.com.

# New Design & Construction — less than 5,000 sq. ft. **CURTIS & WINDHAM ARCHITECTS, INC.**



PROJECT: SEASIDE AVENUE RESIDENCE, SEASIDE, FL

ARCHITECT: CURTIS & WINDHAM ARCHITECTS, Inc., HOUSTON, TX; WILLIAM CURTIS AND RUSSELL WINDHAM, PRINCIPALS

ABOVE: Curtis & Windham Architects, Inc. of Houston, TX, designed a Palladio Awardwinning vacation home on the last un-built lot of Seaside Avenue, the most prominent street in Seaside, FL. An elliptical form was incorporated at the center of the continuous double-height porch on the street-facing elevation. All photos: Paul Hester (Hester + Hardaway Photographers)

# Seaside Retreat

he master plan of Seaside, FL, one of the country's first New Urbanist towns, designates Seaside Avenue as its most prominent street. As part of its design code, each house on the avenue is required to build a continuous double-height porch that faces the street. Throughout the years, this has rendered a homogeneous effect of similar buildings and porch treatments on undifferentiated façades. While the code was put in place to maintain a certain standard and sense of continuity in Seaside, it also encourages range and expression as each home is required to be stylistically different from the next.

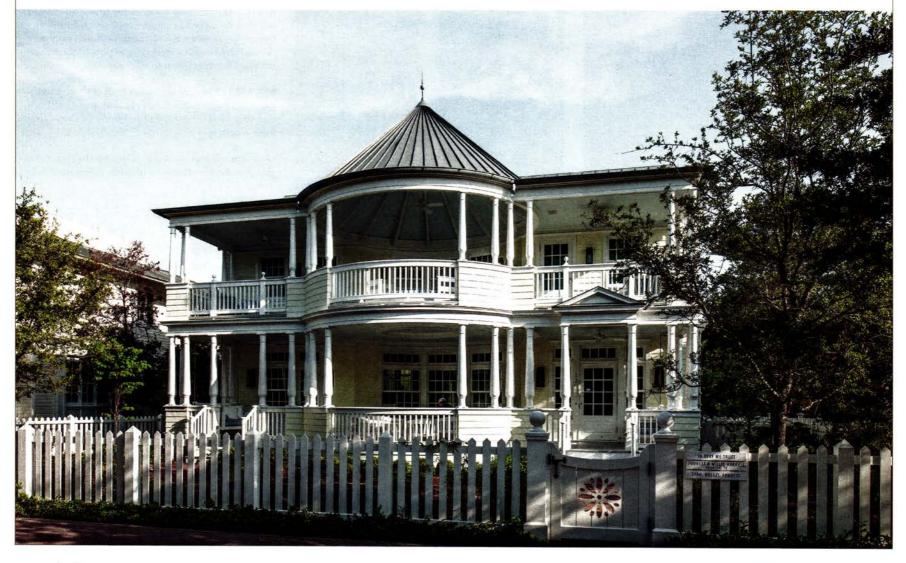
In 2010, when the clients of Curtis & Windham Architects of Houston, TX, asked them to design a vacation home on the last un-built lot on Seaside Avenue, they saw the porch stipulation as an opportunity to explore a different approach. The

firm had previously designed a house for the clients in the Houston suburbs and was given pretty much carte blanche for this project.

"We looked back at 19th-century architecture that was built up and down the East Coast for Victorian-esque forms," says principal William Curtis. "We looked particularly at a house in Newport, RI, called the Isaac Bell House for inspiration in curvilinear forms. We didn't want a big long rectangular porch so we incorporated an elliptical form in the middle that we thought harkened back to the era we studied. Our design extended 5 ft. beyond the building line and we were given the variance to build it. That is the town's way of saying, 'we think this is a neat idea and it is worth doing."

A white picket fence at the property line encloses a small front yard and in-ground bubbler fountain where brick pavers lead to the double-level porch. Both levels feature an elliptical outdoor room set between two rectangular spaces. The lower level room functions as a living room and is furnished as such complete with a built-in bench. Gas lanterns, fabricated by New Orleans, LA-based Bevolo Gas & Electric Lights, and swinging benches create a welcoming atmosphere in the rectangular spaces for the entries into the house. A pediment frontispiece differentiates the main entry and provides some asymmetry on the front elevation.

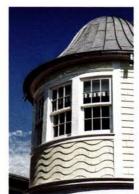
The upper level is relatively private with a 12-ft.-dia. daybed at the center of the room and is flanked by seating areas on either side. Above, exposed ceiling joists draw attention to the cone-shaped gable covered with a lead-coated copper roof supplied by Morrell Architectural Systems, Inc. of Tampa, FL. The Doric entablature on both levels is complemented by solid wood turned columns designed by the











ABOVE: The outdoor room of the lower level front porch is furnished as a living room with a built-in bench. Every other wood-turned column on the porch is built with a steel tube as part of the structural anchoring system to withstand hurricanes.

FAR LEFT: The rear elevation features two towerlike structures capped with bell-shapes that bookend the recessed gable-roofed body of the house to form a porch.

LEFT: Waved and curved patterns on the cedar shingles elevate this otherwise humble siding material.

firm and custom manufactured by E. F. San Juan of Youngstown, FL; the company also fabricated all of the intricate curved and bent wood detailing for the project.

"In the center of every other porch column is a steel tube that is part of the structural anchoring system that will keep the house intact during a hurricane," says Curtis. "We designed the columns to be narrow at the top with a more abstract but traditional capital form. They are long and bulbous toward the bottom to imply load but they taper and land on a small base. They are expressive of the loads they carry like someone hauling a heavy load on his back who can't stand vertically.

"Less obvious, is that the structure behind the porch is essentially a simple box," continues Curtis. "The intention was to have the house make a statement with its porch from the get-go, with finer details where necessary. We tried to temper the fanciness of the columns and entry frontispiece with cedar shingles, which makes for a simple and humble wall surface that gives texture, but we used them in a refined way by creating patterns and curved forms."

The first floor of the interior is a loft-like space with an L-shaped wall positioned to create a foyer for the entry and to section off the kitchen. "The clients had a desire to build a beach house, meaning a simple, wood-

en construction and they just had no need for separate rooms," says Curtis. "They entertained a lot so a large entertaining room with the kitchen tucked away for privacy suited them."

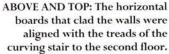
The large room is separated into three main spaces – the living room, bar and dining room – by four columns with simple Classical detailing. Dramatic focal points elevate the otherwise simple white interior of exposed ceiling joists and horizontal board-clad walls; white oak floors throughout provide added cohesion. The living room features large curved windows (manufactured by Steward Brannen Millworks of Regent, GA) that bow into the space and are on axis with windows over-

looking the back porch and pool in the yard. Inspired by vintage boats, the bar is built of mahogany and is finished with 18 coats of clear lacquer. The dining area is adjacent to one of two towers on the rear elevation that houses the nautical-themed curved stairs to the second floor; a powder room is tucked underneath the stairs.

"We wanted the horizontal boards that go from the ground floor all the way up to the ceiling of the second floor to line up in a certain way," says Curtis. "And we thought it would be interesting if the boards evolved off the wall and became the risers on the stair treads. It gave the sense that the stairs were rendered from the wall into a curved form as opposed to







RIGHT: The loft-like entertaining room is separated into three distinct areas: the living room, bar and dining room.





something that was added on."

Adjoining the living room, the kitchen features open shelving, simple cabinetry, a paneled sub-zero fridge, a porcelain-chrome stove and a butcherblock island at the center, the latter of which was supplied by O. B. Laurent Construction of Santa Rosa Beach, FL. The highlight of the room is the glazed lava stone countertop imported from France and supplied by Pyrolave USA of Raleigh, NC. A French door opens to the outdoor dining porch located on the bottom level of the second tower.

"The curvilinear forms on the front elevation become two solid, tower-like structures at the rear to render a different composition," says Curtis. "We topped them with bell shapes because we wanted them to be more dynamic. In a lot of ways, the rear elevation is stronger than the front."

Most of the plots on Seaside Avenue were sited asymmetrically to prevent homogeneity and this property was no exception. While this allowed for an outbuilding at the rear, which functions as a guest house and pool storage, the team had to find a way to reconcile the structure with the main house — and an elliptical pool was the solution. The outbuilding's small scale and whimsical maritime details, such as the oval window reminiscent of ship portholes and the nautical insignia, defers to the main house even though both were built of

the same materials.

Inside, a sitting room above the rear porch leads to the master suite, which is styled similarly to the rest of the home. In contrast, the walls in the guest bedroom suite are paneled with fir in a clear finish. Both bedrooms have access to the upstairs front porch and daybed.

"There were some great architects working in Seaside during the early days who really explored what these houses could be like," says Curtis. "Fast forward 25 years, a lot of simple and unexpressive fabric houses have been built. We came along and decided that we would pick up the mantle by those great architects and design an outstanding house with a lot of spirit and energy

because we are beneficiaries of their good work." Thus far, the house has garnered plenty of community interest as people are constantly knocking on the homeowners' front door asking for a tour. — *Annabel Hsin* 



#### **WEB EXTRAS**

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## New Design & Construction — more than 5,000 sq. ft. MICHAEL G. IMBER, ARCHITECTS



PROJECT: RANCHO DEL CIELO, JEFF DAVIS COUNTY, TX

ARCHITECT: MICHAEL G. IMBER, ARCHITECTS, SAN ANTONIO, TX: MICHAEL G. IMBER, FAIA, PRINCIPAL AND LEAD DESIGN ARCHITECT; BRANDON MOSS, PROJECT MANAGER

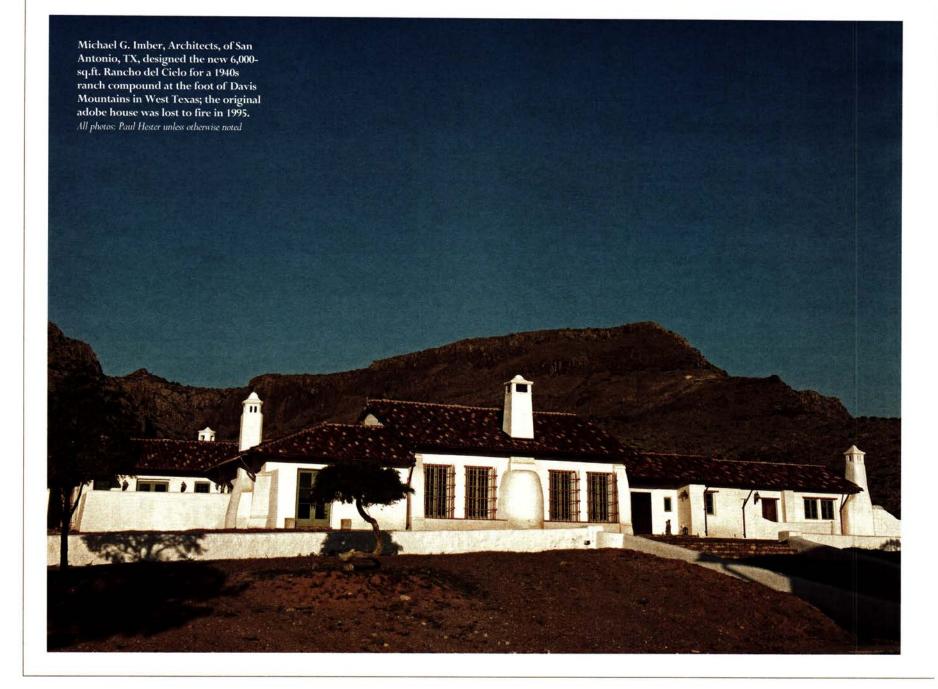
# Range Life

estled at the base of Davis Mountains in West Texas, where miles of undeveloped land still remain, is Rancho Del Cielo or Sky Ranch. It overlooks vast prairies, mountain ranges, the open sky, as declared by its moniker, and is situated right at the mouth of Rough Canyon. The homeowners, an international couple, fell in love with the 1940s ranch compound, designed by an unknown Los Angeles architect as a ranching outpost for a Texas railroad baron hundreds of miles from the nearest town.

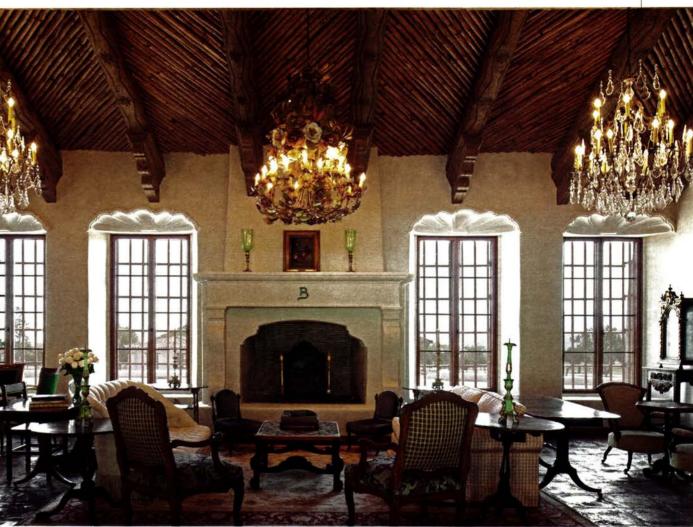
In 1995, after the couple had moved

their furniture, antiques and artwork into what had been the ranch headquarters, the ranch manager awoke to find that the house had burned down overnight when a fog sparked the antique wiring. As the original house was adobe, it acted like an oven, incinerating everything to the point where there were puddles of steel on the floor; only the basement and structural foundation were left after the disaster.

Michael G. Imber, Architects of San Antonio, TX, was called upon to design a new house that retained the spirit of the original. "There were other buildings on the compound that were left intact," says G. Imber, FAIA. "Our design needed to relate to them both in terms of scale and character, which was fine until we went over the clients' program. We quickly realized that the house would be at least double the size of the original. Given that the existing structures were laid out like pearls on a string, we had to nestle this house in between them so scale was critically important for this design to work with everything else. It was a real challenge for us to build a new home that captured the spirit of the original house but in no way reflected the same program or floor plan."







CLOCKWISE FROM ABOVE: The plaster conches above the windows are contrasted with the rustic ceiling treatment.

A pecho de paloma (breast of a dove) plaster hearth is the focal point in the living room and is complemented by the plaster conches above the windows and handcrafted Panderosa pine corbels and beams.

This hand-wrought iron and brass door hardware was custom designed by the firm for an antique 16th-century Spanish door on the office pavilion.

Aspen latias above the carved Panderosa pine beams in the dining room, and those in the living room, were harvested from the Sangre de Cristo Mountains of northern New Mexico.

> Imber studied renderings by architects famous for the California Territorial style. He emulated their technique of rendering for the conceptualization and that served as the basis to keep the integrity of the design on track throughout the project. The team also relied on stories about the house for the details throughout. For instance, they heard that the window grilles were made of old cypress water well sinker rods but had to reinvent a way of lashing them together by using leather straps. The simple white plaster walls, chimneys and red clay roof tile, the latter of which was supplied by Carrollton, TX-based Roof Tile & Slate Co., were cues picked up from the existing buildings.

For the interior, the team relied on videotape that had been made for an insurance company, as there were no photos left after the fire. "It was interesting because we could never get stills out of the video," says Imber. "We had to watch it in running motion to be able to see the details. We noticed that the ceiling beams were carved and there were certain levels of detail throughout the house yet we were unable to freeze the video to emulate them exactly."

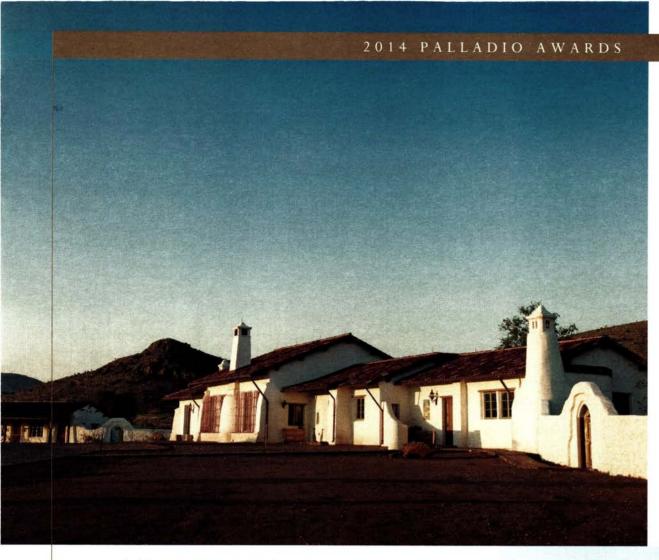
An antique door imported from Spain for the main entry exudes a sense of age and timelessness and informs of what is to come. It opens to an intimate foyer and a direct view of Rough Canyon. The southeast wing is the service portion of the home housing the kitchen and pantry, a powder room, storage closets and the dining room.

As per the clients' request to have several dining areas, a niche extends off the dining room with three sides of windows and French doors, manufactured by Wausau, WI-based Kolbe Windows & Doors, for a more private dining experience. The dining room itself is adjacent to a courtyard and fountain that was built over the roof of the basement. It features white plaster walls, a conch alcove for the buffet and rustic floor tile. On the ceiling, there are carved Ponderosa pine beams and aspen latias; both were supplied by Las Cruces, NM-based, Trails End Woodworks and the latter was harvested



Existing structures on the compound included two guesthouses, an old chicken coop, a large adobe barn and a perimeter wall, all of which are situated around a ring road. The new house is sited adjacent to one of the guesthouses and reconnects with the perimeter wall. It is built on top of the surviving basement and structural foundation for cost-effectiveness and the former concealed some of the program. Respecting the scale of existing buildings, the façade facing the drive was minimized by offsetting the peak of the roofline to create a lower ridge. The two side wings were layered back further from the drive to form a crenulated façade that obscures the large mass of the house.

To understand the landscape and site,





CLOCKWISE FROM ABOVE: The new house respects the scale of existing buildings and reconnects with a perimeter wall.

Cypress water well sinker rods lashed together with leather straps for the window grilles were re-created based on stories about the original adobe house.

Rancho del Cielo is sited at the mouth of Rough Canyon and overlooks vast prairies and mountain ranges. Photo: Michael G. Imber

from the Sangre de Cristo Mountains of northern New Mexico.

In the northwest wing, the formal living room is focused around a redefined pecho de paloma (breast of a dove) plaster hearth and is complemented by plaster conches above the windows. The ceiling treatment in the dining room is reinterpreted here in the form of handcrafted Panderosa pine corbels and beams. Antique chandeliers complete the space.

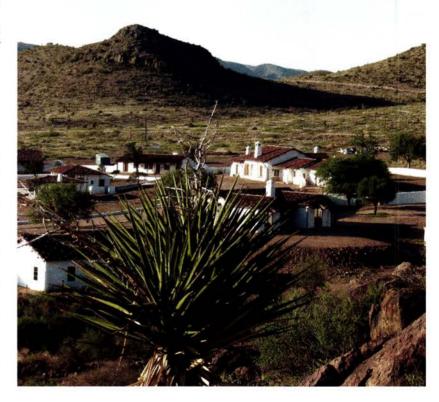
The connecting family room is flooded with natural light via the French doors that open to the terrace and courtyard. The adjacent guest and master bedroom suites are separated by a third dining area. Tucked in the corner between the master bath and walk-in closet is a private office; a separate side entry leads back to the main drive.

Across the road from the main house, the team designed an office pavilion for conference meetings. It contains a bathroom, a full kitchen and the meeting room features three walls of French doors for the option of an open or closed environment. The highlight of the pavilion is an antique 16th-century Spanish door with custom hardware designed by

the firm. Robb Gunter of Architectural Metals in Tijeras, NM, crafted the handwrought iron and brass door hardware.

"Due to its remoteness, the main challenge of this project was construction," says Imber. "The property is in the middle of far West Texas on 40,000 acres. We had to bring in subcontractors and building crews from three hours away and set up camps to maintain a reliable work schedule." In addition to the great distance, a tenhour drive from San Antonio and over three-hours from the nearest airport in El Paso, the crew also had to withstand the extreme weather of the region, such as severe heat, dust storms, snowstorms and the occasional "mud storm" where dust storms would occur in tandem with rain or snow.

"In trying to create a house that satisfies modern lifestyles, we really tried to capture the spirit and character of the house that had been so that it maintains the same sort of relationship with the dramatic landscape of the original compound," says Imber. After a 10-year design and construction process, Rancho del Cielo's success has earned the firm its fourth Palladio Award. – Annabel Hsin





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# Restoration & Renovation JOHN B. MURRAY ARCHITECT, LLC



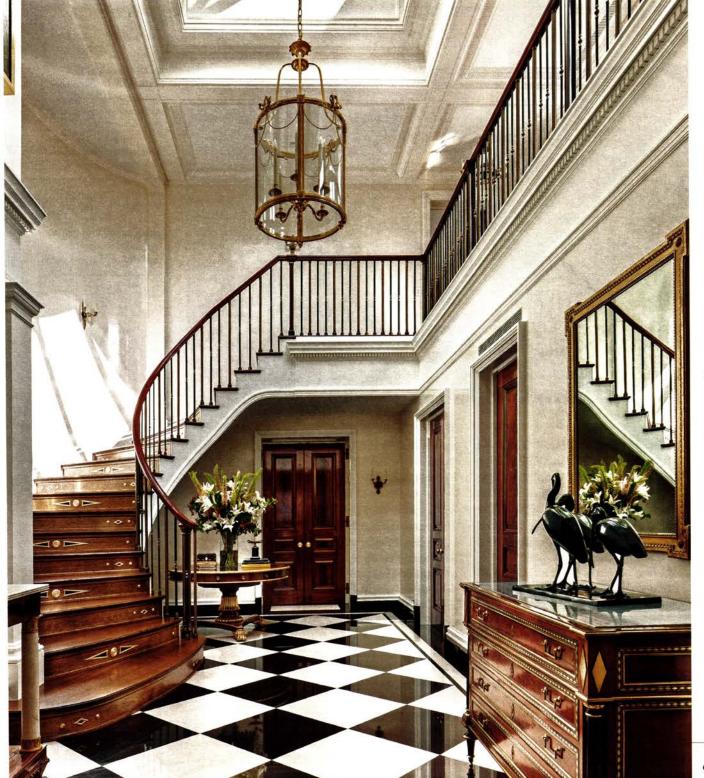
PROJECT: PARK AVENUE
APARTMENT, NEW YORK, NY
ARCHITECT: JOHN B. MURRAY
ARCHITECT, LLC; JOHN B. MURRAY,

# Classic Original

rom glass skyscrapers and Modernist condos to painstakingly restored or reinvented brownstones and brick townhouses, New York City's housing stock runs the gamut of eras and tastes – often within the span of one block. But arguably, the most widely coveted addresses are early-20th-century apartment buildings to the east and west

of Central Park. Designed by some of the most esteemed architects of the age, during a period of rapid expansion in the city, many retain the bare bones of their original incarnations to this day, despite decades of redesign and reoccupation. Among them is a recently renovated 5,800-sq.ft. penthouse duplex on the Upper East Side, which earned John B. Murray Architect its second Palladio Award.

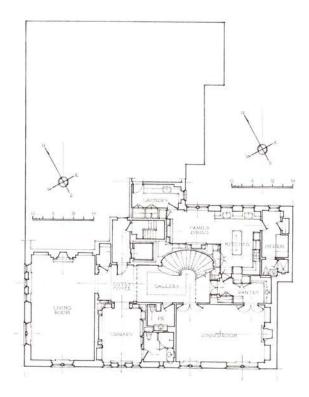
The Park Avenue apartment tops a 15-story Schwartz & Gross-designed building, completed by the Bricken Construction Company in 1925. "This apartment was somewhat special in the sense that it had been originally designed for the developer," says John B. Murray, founding principal. "It had always been conceived of as a duplex, and had some remarkable original features, among

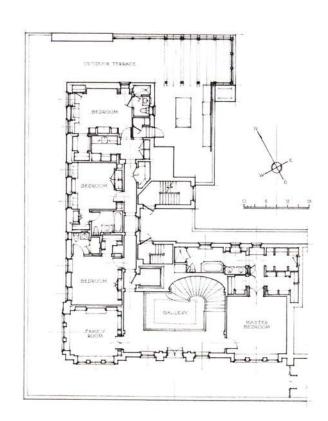


John B. Murray's Palladio Awardwinning renovation of a 1925 penthouse apartment in New York City peeled back a number of renovations to reintroduce the Classical sensibility and meet 21st-century needs. All photos: H. Durston Saylor

RIGHT: The first-floor plan shows the living room, library with private bath, powder room, dining room, butler's pantry, kitchen, breakfast area, laundry and staff area – consistent with its predecessor in many respects. Drawing delineation: Stephen Piersanti

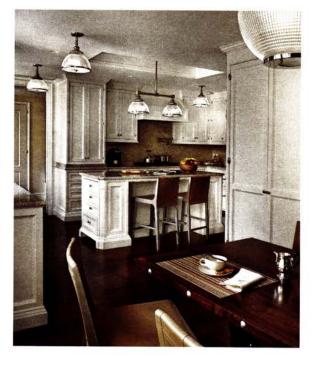
FAR RIGHT: The second floor houses the duplex's private areas – a master suite, three children's bedrooms with baths en suite, a family room that opens to the upper gallery and a kitchenette/bar that serves the outdoor terrace. Drawing delineation: Stephen Piersanti











FROM FAR LEFT: Natural light from the double-height gallery diffuses into the dining room.

The living room's footprint lined up perfectly with its predecessor, allowing the original floors to be retained.

The kitchen and breakfast room's raised ceilings define distinct areas over the island and family dining table.

them a terrace that rings its upper level and a stunning skylight-topped, doubleheight entry gallery."

Like many of its contemporaries, the apartment had undergone a series of renovations that had obscured the original floor plan and muddled its circulation. The clients requested a re-imagined interior that would restore the apartment's earlier grace and refinement while serving the family's 21st-century needs. "The challenge was to bring in the Classical sensibility and detailing to make it come together and feel unified in every way," says Murray.

The gut renovation placed public areas on the lower level and private areas upstairs, with the type, number and adjacencies of rooms determined by

the floor plan's strong axial orientation. Throughout, the firm maximized ceiling heights and corrected the apartment's often illogical beam configuration. Where room footprints lined up perfectly with their predecessors, such was the case in the living room, original floors were retained. Consistent with modern needs, the firm weaved in new central air conditioning and humidification systems, and updated plumbing fixtures and fittings and electrical and lighting systems.

On the lower level, the program began with alterations to the existing elevator vestibule and continued to newly defined and finished spaces, comprising the entry foyer, gallery/stair hall, coat closet, powder room, living room, wood-paneled library and adjacent bath, dining room, butler's pantry, kitchen, family dining, staff room with closet and bath, laundry area, utility closets and A/V equipment closet.

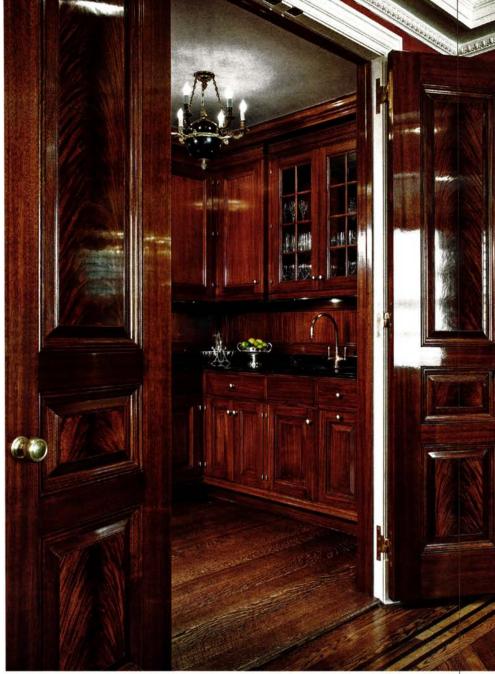
The one-story entry foyer is set off by a French-polished mahogany door with inset crotch veneer, and a coffered plaster ceiling — the grid pattern of which aligns perfectly with the entry door, library door and windows. But the real welcome lies just beyond. "The dominant space, to me, is the gallery," says Murray. "It is a double-height space, for which we redesigned and replaced the skylight. We also brought to this space an intricate plaster coffered ceiling, and concealed lighting into the skylight well with a central hanging lantern."

Historical Arts & Casting of West Jordan, UT, fabricated Murray's design of the sweeping bronze-and-iron balustrade, which travels the full distance from base to top and continues around the upper gallery. A custom designed stone floor pattern provides added drama. "The balustrade is both refined and dramatic — a truly exciting thing," says Murray. "For the floor, we were initially leaning towards a dramatic black and white checkerboard pattern, but in the end developed a more subtle elegant combination of Belgian black and Botticino as the marble materials."

As the clients decided against a stair runner on the very broad staircase design, Murray designed ornamenta-







CLOCKWISE FROM TOP LEFT: The gallery's sweeping bronze-and-iron balustrade travels the full distance from base to top. Below, a custom-designed Belgian black and Botticino floor provides added drama.

The butler's pantry is lined in mahogany, which was French polished on site.

In the master bathroom, a double vanity is set across a built-in dressing table and opens to the tub and shower beyond.

tion to be inset on the step risers. "The staircase needed to have some design that would hold its own against the volume of the space," he says. "So we devised a pattern of diamonds and rosettes, which alternate rhythmically. It was a first for us."

The equally extensive upper level program includes a newly conceived and finished balcony/gallery and skylight; a family room; a master bedroom, dressing rooms and bath; three children's bedrooms with separate baths and closets; linen and utility closets; a service kitchenette and terrace improvements. "We took the opportunity to develop

the terraces, which wrap around on the penthouse level," says Murray, "with a pergola, and outdoor kitchen and seating area. It is truly beautiful."

The renovation afforded the opportunity to benefit the building as a whole by revising the pattern of the fenestration, which had been altered over the years. Designed in the style of the original building standard, not only do the new windows add character and increased natural light to the apartment, but they also create consistency with the façade's lower levels. "When an architect can affect change on an existing building

façade in New York," says Murray, "he has — and sometimes creates — a window into history. To do so while reinventing one of the city's more storied and residential spaces, that's historic."

Murray's "dream team" for the project comprised interior designer Ellie Cullman of Cullman & Kravis, landscape architect Edmund D. Hollander and general contractor Peter Cosola — all of New York. "Cullman & Kravis did a wonderful job collaborating with us to fill the canvas," says Murray. "They sweat the details, just as we do, but in their own discipline." — Lynne Lavelle

## 

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## Exterior Spaces: Gardens & Landscapes

## WINNER: VIRGINIA BURT DESIGNS INC



PROJECT: A Tale of Two Houses, Cleveland, OH

ARCHITECT: VIRGINIA BURT DESIGNS, INC., TORONTO, CANADA

# Back to the Land

or two wood-framed houses that stood side by side in Cleveland, OH, late 2008 was the best of times and the worst of times. Built in 1897, these "grand old dames" exhibited quite different levels of upkeep; one had fallen into such disrepair that it was considered a fire hazard, while the other's lack of clear visual clues and circulation were a much easier fix. The owners of the latter house saw potential, however, and purchased the former with hopes to renovate. When structural and technical reviews revealed that the house was too

far gone, serendipity stepped in.

"The clients were contemplating the next step when an article on 'deconstruction' appeared in the *New York Times*," says Virginia Burt, CSLA, ASLA of Toronto, ON-based Virginia Burt Designs. "The clients are very much about an environmental response to sustainability and reconstruction, rather than demolition. It is ideal to have clients who are willing to do that. To salvage, reuse and recycle breathes new life into the property and the surrounding community — which is then inspired to do the same."

Piece by piece, the clients began to

dismantle the house and hired Burt to design a garden on its footprint, reusing as much original material as possible. Upon reviewing the remaining house and salvaged stone foundations, woodwork, windows, trees and sandstone paving materials from its neighbor, Burt devised a sunken garden, summer house and arbor to unite old and new. The solution required just ten trips to the landfill. "We saved more than 200 trips," says Burt. "We were able to salvage the foundation stone and timbers for the exterior garden construction, and the rest for steps and railings. The remainder



OPPOSITE: Virginia Burt Designs recycled and reused an 1897 property to create new context for the clients' remaining, neighboring home. The stepping stone path is constructed of reclaimed and salvaged sandstone sidewalk from the deconstructed house. All photos: John Nestor unless otherwise noted

CLOCKWISE FROM RIGHT: The house next door was deconstructed timber by timber, brick by brick, stone by stone, slowly exposing the north elevation of the clients' home. Photo: Brad Feinkn

At the base of the front steps, the stone wall is inscribed in Gaelic. The translation is "100,000 welcomes." Photo: Brad Feinkn

An antique hitching stone post marks the entry walk
- of clay brick inlay within a bluestone band.

Photo: Brad Feinkn

Large specimen evergreens, latticework, arbor and sheds screen views of the apartment blocks beyond.

\*Photo: Virginia Burt\*









#### 2014 PALLADIO AWARDS



was taken to local furniture makers and restoration and recycling places, where it was repurposed."

The project allowed the clients to address long-standing circulation issues and visually integrate a contemporary renovation and garage addition from 2005. Prior to the garden renovation, visitors regularly confused the front and side doors. "The house that remained had entry on the side and we realized that there was an original carriageway that came off on the west side of the house, where entrances used to be," says Burt. "Carriageways were abandoned in this area in the 1920s, and a street was added so that the house became inverted - the back became front and vice versa, hence the entry became the front on the side."

In place of the existing Cedar hedge and old porch, Burt created a new circular drive and entry walk, and denoted transitions between garden rooms with clay brick inlays, supplied by the Belden Brick Company of Canton, OH. A shed and arbor structure to the north blends the property with the surrounding neighborhood. "Views back towards the house finally made sense," she says. "Suddenly the north elevation and its gambrel roof can be seen for the first time since the 1920s. This is one of the wonderful aspects that are so unusual about this property."

Excavations of the property revealed several surprises, from foundations, footings and utilities to a balloon frame comprised of single pine timbers 30-ft. high. The original foundation stones became new freestanding garden walls, while the old sidewalk was repurposed for stepping stone paths and flooring for the new arbor. All sound timbers were preserved and reused as brackets for the porch roof and studs for a matching pair of garden sheds, where the clients store more than 200 Italian clay pots. An original sink

became integrated into a potting bench, while specially selected mature trees and large specimen plants were installed to create a sense of longevity.

The tale of two houses, one standing and one deconstructed, garnered Virginia Burt Designs its first Palladio Award. It is, however, just the beginning. "The more words that are printed," says Burt, "the more exposure projects like this receive, the greater the impact." — Lynne Lavelle

TOP: A freestanding reclaimed masonry wall frames the kitchen garden (left) while providing structure and direction for the front entry walk. Mature trees and specimen evergreens to the left and right of the walkway soften the house volume. Photo: Virginia Burt

ABOVE: The clients' daylily collection enlivens the stepping stone path.

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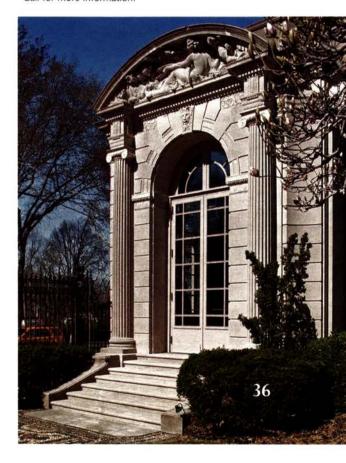
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# The Ins and Outs of Driveway Gates

BELOW: Historical Arts & Casting manufactured this custom gate for a residence in Naples, FL. Photo: courtesy of Historical Arts & Casting, Inc.

By Gordon Bock

As in working carpentry, where drawers, doors and windows take woodsmithing to another level, the art of ornamental ironwork reaches new and ingenious dimensions of skill and expertise when it is called on to move — the most illustrious example being the driveway gate.

Contrary to what you might expect, a driveway gate ideally starts not with its aesthetics or construction but with defining the mechanics, or operating system, that allow it to open and close. Explains Robert Baird of Historical Arts and Casting, Inc. of West Jordan, UT, "Typically this is determined by 1) how far the gate has to span; and 2) what the client is trying to do. Some gates you can swing on hinges but others you can't because there is too much deflection over the span." He notes that many of his massive gate commissions are built on a stainless-steel structure and then clad with aluminum - or even bronze - making them very heavy to move. "That is always our biggest challenge," he says, "devising ways to engineer a gate so that it will remain stable and be able to withstand operation, moving thousands and thousands of times without sagging."

The process has its chicken-and-egg aspect, however. Amos Glick of Compass Ironworks in Gap, PA, observes that there are benefits to at least preliminarily spec-ing the gate design. "It will give you a feel for the weight and size," he says, "and that dictates the opener." Along the same lines, he adds that in some cases gate fabricators are not involved nearly enough in the project. "The architect may feel that they need to 'get moving' with site work and masonry first, and that they can always hang the gates later — and, in fact, they can, but that approach can open up other issues down the road."

Moreover, metalwork and mechanics are only part of what is typically a much larger project. As Doug Bracken at Wiemann Metalcraft in Tulsa, OK, points out. "Many of our clients start with the idea of a pretty gate to control access or for added security, but in most cases that is just a small part of the project." He notes that the spectrum of disciplines can include security contractors, landscape contractors, electrical contractors, footing and masonry contractors and, finally, the gate fabricator. "Many clients, especially first-time buyers, are shocked by the costs associated with the gate peripherals — the operator(s), telephone entry systems, emergency access box, reversing loops in the driveway, conduit



underneath the driveway, tie-in to the security system — and have blown their original budget before they have even purchased a gate!"

#### Making the Most of Metals

Wood is still used for driveway gates, but metal remains the material of choice. "You can build a gate out of any metal you want," says Baird, "but each has its limitations." He notes that steel is probably the most common gate metal. "Aluminum is substantially lighter, so it lends itself to doing certain things, such as spanning large distances that you can't do with big steel gates," he adds. "A challenge with cast iron is that you are typically building the gate out of steel, and then maybe applying cladding to it with cast components. And then bronze is among the most ornate with the longest lifespan, so it probably has the best value over time."

Bracken agrees about choosing the right metal for the project. "If you are up against the ocean, you may want to select aluminum or stainless steel as the base material. For a fabricated or wrought-iron gate, a duplex coating of galvanizing and urethane paint or powder coatings will give the longest-lasting

results." Glick notes that about 60 percent of his company's work is in solid, aircraft-grade aluminum. Next is iron, but they also get the call for stainless steel, bronze, and even Cor-Ten steel.

James O'Neil at O.K. Foundry in Richmond, VA, makes the point that architects and clients have an often-overlooked opportunity in custom reproducing historic cast-iron elements. "When somebody comes to us with a beautiful, existing example of, say, a post, and says, 'I want to copy this exactly,' that is actually a low-cost approach because the design is well-defined, it has been made before, and you have a benchmark for whether you are hitting the client's expectations." Furthermore, it presents the chance to get design qualities otherwise un-obtainable in our age. "Whoever did the original modeling for that piece was a real artisan - almost a sculptor," he says. "It is very rare today to see custom-designed cast iron; if somebody can't pull it off the shelf, it is not going to happen."

#### Openers and Hinges

If mechanics can drive gate design, what drives the design of mechanics? "Gate operators themselves

FROM TOP: This traditionally styled monumental wrought-iron gate was designed and fabricated by Compass Ironworks. All three photos: courtesy of Compass Ironworks

This gate by Compass Ironworks features leaves that weigh 800 lbs each, and is mounted with special frictionless hinges for less actuator strain.

Manufactured by Compass Ironworks, these 20-ft. gates are suspended with a mechanism that allows for micro on-site adjustments to be made as freeze/thaw cycles alter the gates' alignment.

are very powerful," says Bracken. "For example, many models can push gates that are 700 to 1000 lbs. per leaf." With those demands in mind, there is no economy in cutting corners."

"The conversation we have all the time is about cost versus value," says Baird. "People don't understand that just because you pay less for something in the beginning does not mean you are buying value." He cites a gate his company built 30 years ago for an ocean-side installation in New Jersey. "The gates operate beautifully, but the client put in the cheapest opener they could find, and it failed and failed until finally they gave up and open the gates manually."

Climate has an impact on operator selection too. "It pays to rely on local gate operator installation firms for knowledge about what is working successfully in your area," says Bracken. "An operator that works well in Phoenix may not work as successfully in Boston." He adds, "Suppose your installation is limited to a solar-powered gate operator? These have limits on the weight of the gate they can push – something less than 300 lbs. – so perhaps aluminum is the best choice for this circumstance."

As for hinges, "They really depend upon the type of operating system," says Baird. He notes that for the massive gates he builds, where the gate rests on and is rotated by the hydraulic operator in the ground, there is a bearing system in the head of the gate. "There may also be some bearing points or hinges off the piers to support the gate. We build all those kinds of hinges; custom knuckle hinges; ball-bearing pintel hinges."

Bracken adds that hinge selection is often the fabricators job. "There are a wide range of driveway gate hinges available in the ornamental metal market-place," he says. "Cantilevered sliding gates are increasingly popular, and a lot of really good European suppliers offer off-the-shelf systems that did not exist five years ago." With specialty installations, or gates powered by an in-ground operator (which typically carries the weight of the gate), the upper hinge will often be custom-fabricated. "Marrying the hinge to a post and gate — which may all be different materials — is a crucial part of the operation and requires experience for proper sizing," he says.

When stock won't do, the experienced metalwork company can provide the unique solution. Baird describes a commission for a wide ranch gate. "The pivot is a huge, heavy-walled steel tube that rides over another piece of tube on the inside. It is like a huge barrel hinge, with Teflon spacers inside and packed with grease, where the gate becomes the hinge."







## PRODUCT REPORT Ornamental Ironwork







CLOCKWISE FROM LEFT: This iron gate for a 12-ft. opening was cast in one piece by Wiemann Metalcraft; it was installed on in-ground hydraulic operators. Photo: courtesy of Wiemann Metalcraft

Compass Ironworks manufactured these aircraft-grade structural-aluminum-frame gates for a waterfront property. Corrosion-resistant castings withstand the elements. Photo: courtesy of Compass Ironworks

This gate was fabricated in wrought iron by Wiemann Metalcraft. Photo: courtesy of Wiemann Metalcraft

## For more from the suppliers mentioned in this article:

Historical Arts and Casting, Inc. www.historicalarts.com

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In fact, Glick makes the case that hinges should get more attention than they do. "People worry about what the gate is going to look like," he says, "but hinges perform an all-important job. If the architect or client chooses a poorly designed or constructed hinge, it can sentence their project to a lot of operator breakdowns and other hassles."

Baird says that what people don't understand is that a gate has to be not only operable but also serviceable. "If you want a 14-ft.-wide gate to meet with perfect margins, when you build the hinging system, you have to look at how it will accommodate adjustment." He notes that, particularly if the gate is "incredibly heavy," it will have a tendency to want to shift or sag or lean in certain directions, and the hinges have to be able to adjust to allow for that.

Glick adds that adjustment also has to account for the shifting and heaving of freeze-thaw cycles, but it is not just the forces of nature that can take their toll. "We have had clients back into their gates, doing just enough damage to push them out of alignment." With adjusters, such as the mechanism he uses, correction can be a matter of five minutes on-site. "Had it been a pintel hinge, most likely it would have been a couple of days' project," he adds.

Nonetheless, the decorative design of a gate

directly relates to its structural integrity. "If you are going to build a massive gate with spindly infill," says Baird, "you are going to have a much harder time trying to keep that gate from sagging." O'Neil offers that custom-cast historic iron posts or ornament need not monopolize a project, but can be combined with simple, commodity rails and still look great. "And if the cast iron is sourced directly from the foundry, there are no mark-ups for distribution and other overhead," he says.

#### **Designing for Safety**

Regardless of whether the design of a driveway gate is traditional or contemporary, there are safety features that should apply to its construction. According to Bracken, these are for the benefit of pedestrians, not vehicles, and are outlined in the gate operator section of Underwriters Laboratories standard 325, which began in 1973 with an edition focused on garage door openers.

For example, for swinging gates one area of concern is protecting against an area of "entrapment," which is defined as "the condition when an object is caught or held in a position that increases the risk of injury." As Bracken describes the concern in brief, "When the gate swings open to allow a vehicle to pass, you have to have at least 18 inches of space behind the gate before you have a wall or

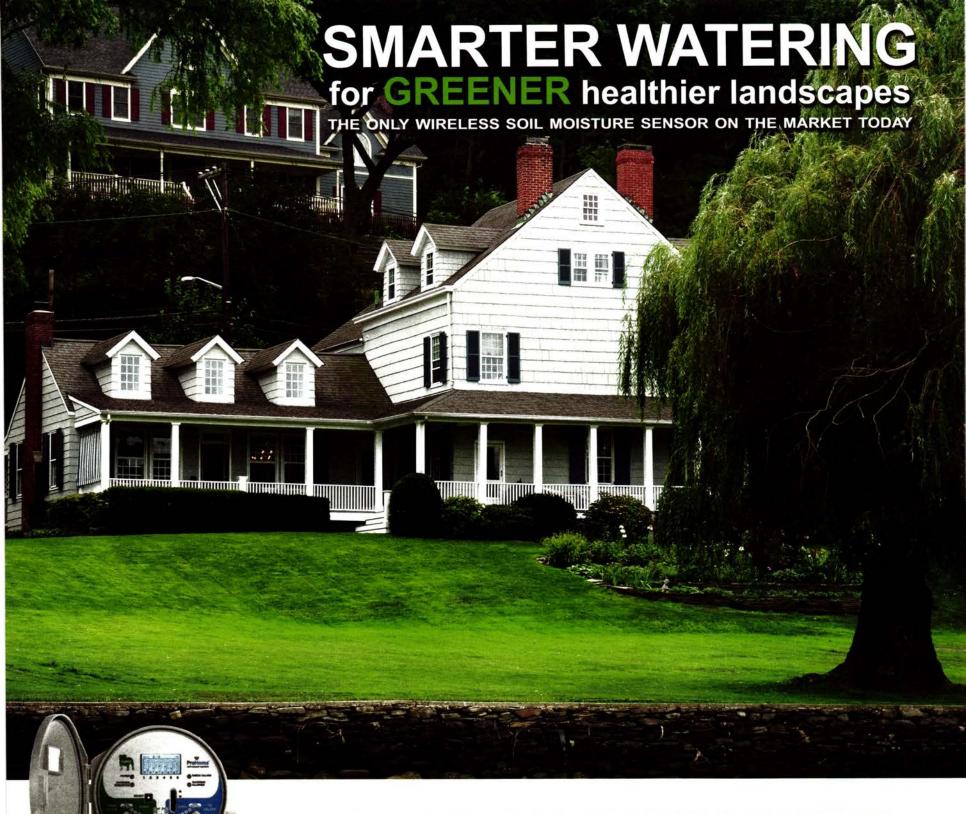
other immovable surface so that if something is caught behind the gate, there is room before the gate comes to a stop."

On sliding gates, a major concern is preventing "reach through" accidents and injuries. "Here the standard requires a mesh panel with openings that block passage of a 2.5-in. dia. sphere from the bottom of the gate to 48-in. high," says Bracken, "so that no one can pass a hand or body through the gate. The standard also calls for safety edges and closures around rollers."

The threat of course is that clothing or hands will get caught while the gate is activated and the individual will be injured. "Children especially will try to ride on an operating gate," Bracken adds, "and, you would not believe how many people are hurt because, presumably to save money on the installation, they have to reach through the gate to activate the key pad on the other side."

With this in mind, Bracken says that he always encourages architects to consider a pedestrian gate. "It solves a lot of problems because then pedestrians do not have to operate the driveway gate," adding that, "pedestrians and vehicular traffic just do not mix very well."

For more on automated gate safety and design, see: www.dasma.com/PDF/Publications/Tech DataSheets/OperatorElectronics/TDS353.pdf and www.nomma.org.



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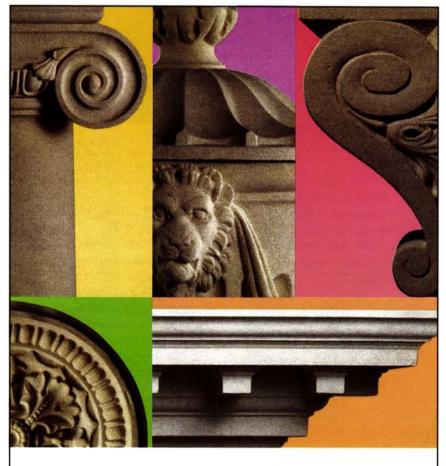
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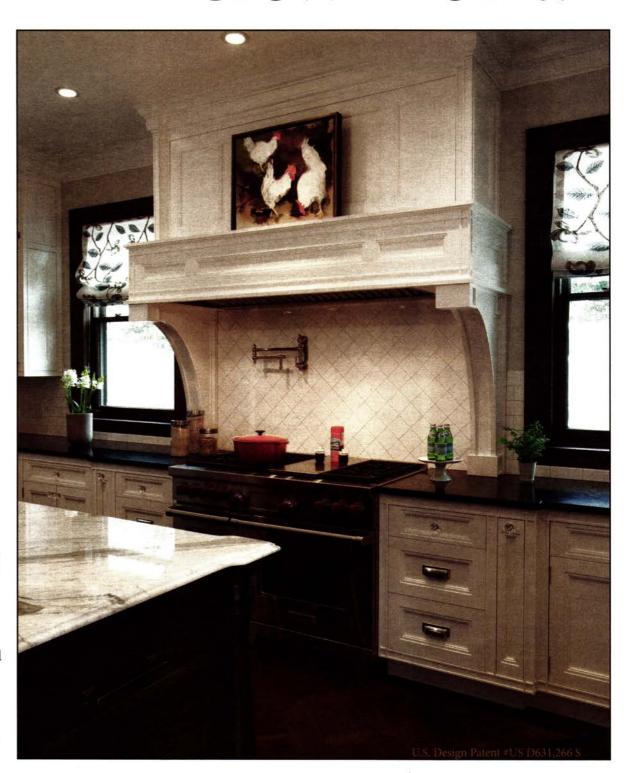
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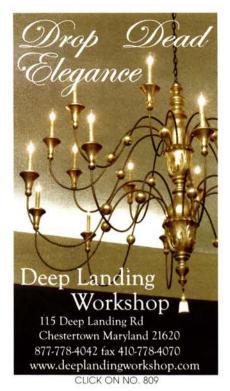








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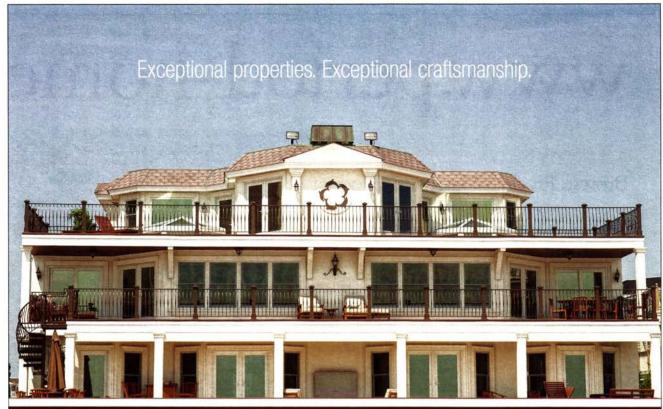


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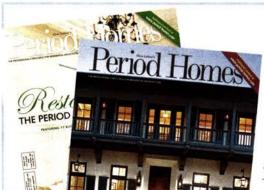
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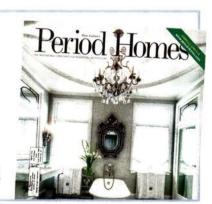
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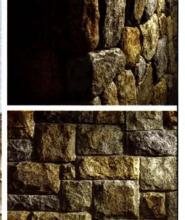
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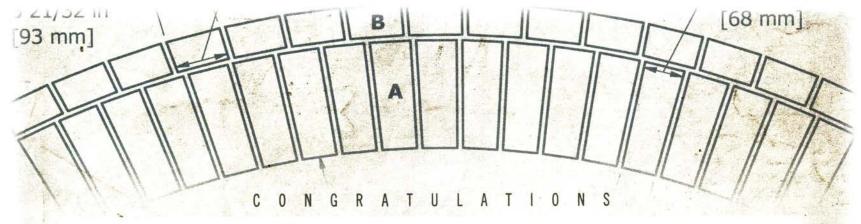


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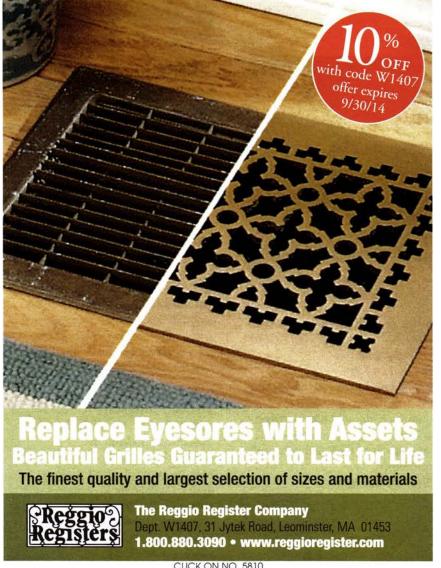
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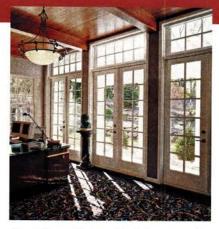
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Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options;

screen doors, casings & moldings. Click on no. 3003

#### Tischler und Sohn

800-282-9911; Fax: 203-674-0601 www.tischlerwindows.com Greenwich, CT 06830 Manufacturer of wood windows & doors: available in in-swing or out-

swing; double hung; curtain walls; lift-rolling, folding & retractable doors; units are customizable.

Click on no. 1735



This exterior door is one of many custom styles by Vintage Doors.

### **Vintage Doors**

800-787-2001; Fax: 315-324-6531 www.vintagedoors.com
Hammond, NY 13646
Custom manufacturer of hand-crafted doors: interior & exterior doors; hardware; screen & storm doors; porch panels; glass, mahogany, white oak, cherry, Douglas fir & more; many styles.
Click on no. 1727



To build this raised-panel door and entryway, Weston Millwork used 2-in.thick, solid-edge grain sugar pine.

### Weston Millwork Co.

816-640-5555;
Fax: 816-386-5555
www.westonmillwork.com
Weston, MO 64098
Custom fabricator of wood doors,
door frames & complete entryways:
paneled, louvered, French, pocket
& art-glass doors; wood windows;
framed-ledge, screen & storm doors;
moldings, millwork & art-glass lites.
Click on no. 1316



Wood Window Workshop manufactured these pocket doors in cherry.

### Wood Window Workshop

800-724-3081; Fax: 315-733-0933 www.woodwindowworkshop.com
Utica, NY 13501
Manufacturer of custom wood windows & doors: any size, shape & species; traditional mortise-&-tenon construction with true-divided lites; historic reproduction of double-hung, casement, arched & bent units.

### Woodstone Co.

Click on no. 9640

802-722-9217; Fax: 802-722-9528
www.woodstone.com
Westminster,VT 05158
Manufacturer of custom wood windows &
doors: wide array of wood species; coped
mortise-&-tenon joinery; all shapes, sizes &
configurations; screen doors & storm windows; historical & landmark specifications.
Click on no. 8430



Handmade by our crafstmen in any size, design and wood!

Screen & Storm Doors - Entrance Units - Interior Doors Dutch - French - Louver - Three Season Porches & More...

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CLICK ON NO. 1727

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Any Size | Over 300 Styles Various Woods | Arch Tops Doggie Doors | Window Screens Wrought Iron Inserts And More!!

COPPA WOODWORKING, INC.
WWW.COPPAWOODWORKING.COM
(310) 548-4142

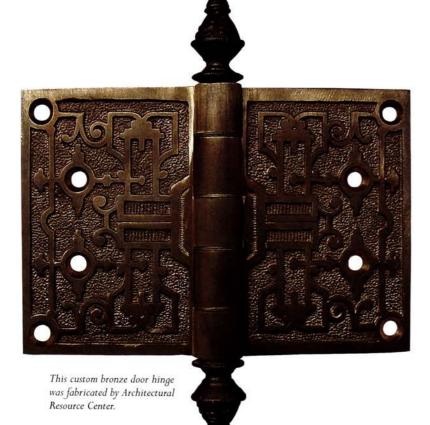








### Door Hardware



### **Architectural Resource Center**

800-370-8808; Fax: 603-942-7465 www.aresource.com Northwood, NH 03261 Supplier of door, window & cabinet hardware: pulleys, weights, chains, lifts, locks, levers, hinges, escutcheon plates, door stops & more. Click on no. 1670

### E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305

www.erbutler.com

NewYork, NY 10012

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

Click on no. 2260



This decorative brass dragon door pull, model # 131, is one of many traditional styles available from E.R. Butler.

### HeartWood Fine Windows & Doors

585-340-9085; Fax: 585-254-1760 www.heartwoodwindowsanddoors.com Rochester, NY 14606
Manufacturer of period-accurate custom architectural wood windows & doors: made from Honduras mahogany & other species; hardware; traditional mortise-&-tenon construction; standard & decorative glazing; 66-year-old company.

Click on no. 1541



The model SCL82 screen door latch set is manufactured by Phelps Company from solid-brass forgings; it is available from stock in five finishes.

### Phelps Co.

603-336-6213;
Fax: 603-336-6085
www.phelpscompany.com
Hinsdale, NH 03451
Manufacturer & designer of
traditional, hot-forged solidbrass window & screen-door
hardware: sash pulleys, weights,
chains & cords, sash locks &
lifts, casement stays & fasteners,
storm/screen hangers, bronze
screen wire & screen-door
latch sets.

Click on no. 6001



This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine finishes.

### House of Antique Hardware

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

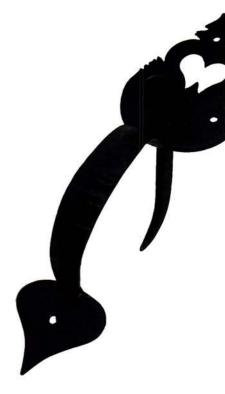
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### **Kayne & Son Custom Hardware**

828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715
Custom fabricator of door, barn,
garage, gate, furniture, cabinet, shutter & window hardware: hand-forged
steel, copper & bronze or cast bronze;
repair, restoration & reproduction
work; fireplace equipment; catalog \$5.

Call for more information.

This cast-brass thumb latch was fabricated by Kayne & Son.



# E.R. BUTLER & CO. MANUFACTURERS See Our Ad On the Inside Back Cover WWW.ERBUTLER.COM

CLICK ON NO. 2260

Lift and Slide doors have grown in popularity amongst sophisticated architects and builders. Until now home owners have been required to operate these versatile doors with hardware which has been mercilessly inadequate.

### INTRODUCING THE NEW STANDARD IN **LIFT & SLIDE HANDLES,** THE NANZ Nº 9500.

Rather than be dependent on bulky handles which project into the room, the new standard is recessed into the door so as to remove all limitations regarding blinds, curtains or other window treatments. Cleaver engineering and easy operation, impress all who try the No 9500.

Able to be finished to match either the door material or the room's surrounding metal work, the handles can be understated or become a feature. Spring-loaded and push-button activated, the No 9500 remains recessed when the door is either open or closed and in both the locked and unlocked positions. It is also equipped with a motion dampener so as to "pop-out" slowly. The Nanz product works with all lift and slide mechanisms and may be retrofitted to existing doors. Modifications may be incorporated to accomodate any special requirements. A matching recessed pull is provided for the exterior side.

ontact any of our showrooms to discuss your project requirements. Patent application filed.



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NANZ



### Door Hardware continued



### **Rocky Mountain Hardware**

888-788-2013;
Fax: 208-788-2577
www.rockymountainhardware.com
Hailey, ID 83333
Manufacturer of handcrafted
solid-bronze architectural hardware: sinks; faucets, bath &
kitchen accessories; 7 different
finishes; traditional, contemporary & other styles.
Click on no. 7720

This custom door set was designed and fabricated by Rocky Mountain Hardware.



This faceted elliptical knob is available from The Brass Center in both door and cabinet sizes, and in a variety of finishes.



Nanz offers a wide selection of historically styled hardware.

### The Brass Center

212-421-0090;
Fax: 212-371-7088
www.thebrasscenter.com
NewYork, NY 10022
Distributor of architectural
hardware, plumbing, kitchen &
bath accessories: residential &
commercial projects; traditional
& contemporary styles.
Click on no. 1733

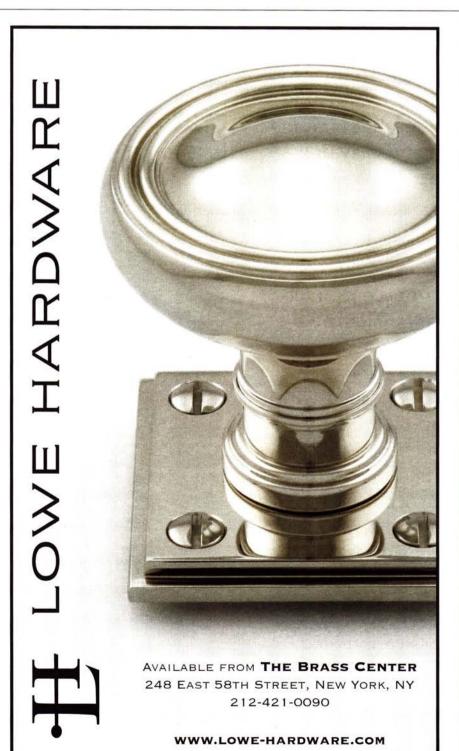
### The Nanz Company

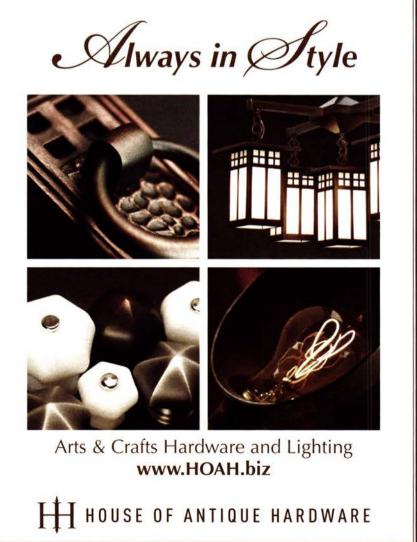
212-367-7000; Fax: 212-367-7375 www.nanz.com

NewYork, NY 10025

Designer & manufacturer of periodstyle door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.

Click on no. 1150









This traditionally styled window is typical of the historic work done by Architectural Components.

# Architectural Components, Inc. 413-367-9441; Fax: 413-367-9461 www.architecturalcomponentsinc.com Montague, MA 01351 Custom fabricator of wood windows & doors: traditional details,

materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications. Call for more information.

### Wood Windows



Artistic Doors & Windows fabricated the hardwood windows for this residence.

### **Artistic Doors & Windows**

800-278-3667; Fax: 732-726-9494 www.artisticdoorsandwindows.com Avenel, NJ 07001

Custom fabricator of hardwood doors & windows: all fenestration styles & types; IBC 2000 impactapproved entry doors & windows; stile-&-rail interior doors with fire ratings to 90-min. positive pressure; multiple hardwood species.

Click on no. 363

### Coppa Woodworking

310-548-4142; Fax: 310-548-6740 www.coppawoodworking.com
San Pedro, CA 90731
Manufacturer of wood screen & storm doors: more than 300 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, wood window screens & storm windows.

Click on no. 9600



This Palladian window was crafted by HeartWood Fine Windows & Doors in Honduras mahogany.

### HeartWood Fine Windows & Doors

585-340-9085;

Fax: 585-254-1760

www.heartwoodwindowsanddoors.com

Rochester, NY 14606

Manufacturer of period-accurate custom architectural wood windows & doors: made from Honduras mahogany & other species; hardware; traditional mortise-&-tenon construction; standard & decorative glazing; 66-year-old company.

Click on no. 1541





### Kolbe & Kolbe Millwork Co.

800-955-8177; Fax: 715-845-8270 www.kolbe-kolbe.com
Wausau, WI 54401
Manufacturer of wood, aluminumclad & vinyl energy-efficient windows
& doors: custom styles; variety of
colors & wood species; many products
designed as historic replications.

Click on no. 1608



The wood window in this room was fabricated by Marvin Windows and Doors.

### Marvin Windows and Doors

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

www.marvin.com

Warroad, MN 56763
Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weather stripping; storm windows; numerous design choices & glazing options.

Click on no. 1611

Parrett Windows & Doors offers a wide selection of historical windows and screens.

Traditional joinery and period accurate detail.



800-321-8199 | heartwoodwindowsanddoors.com

CLICK ON NO. 1541

### Authentic Wood Storm Windows



Weston Millwork Co. woodenstormwindows.net • 816-640-5555

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### Parrett Windows & Doors

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

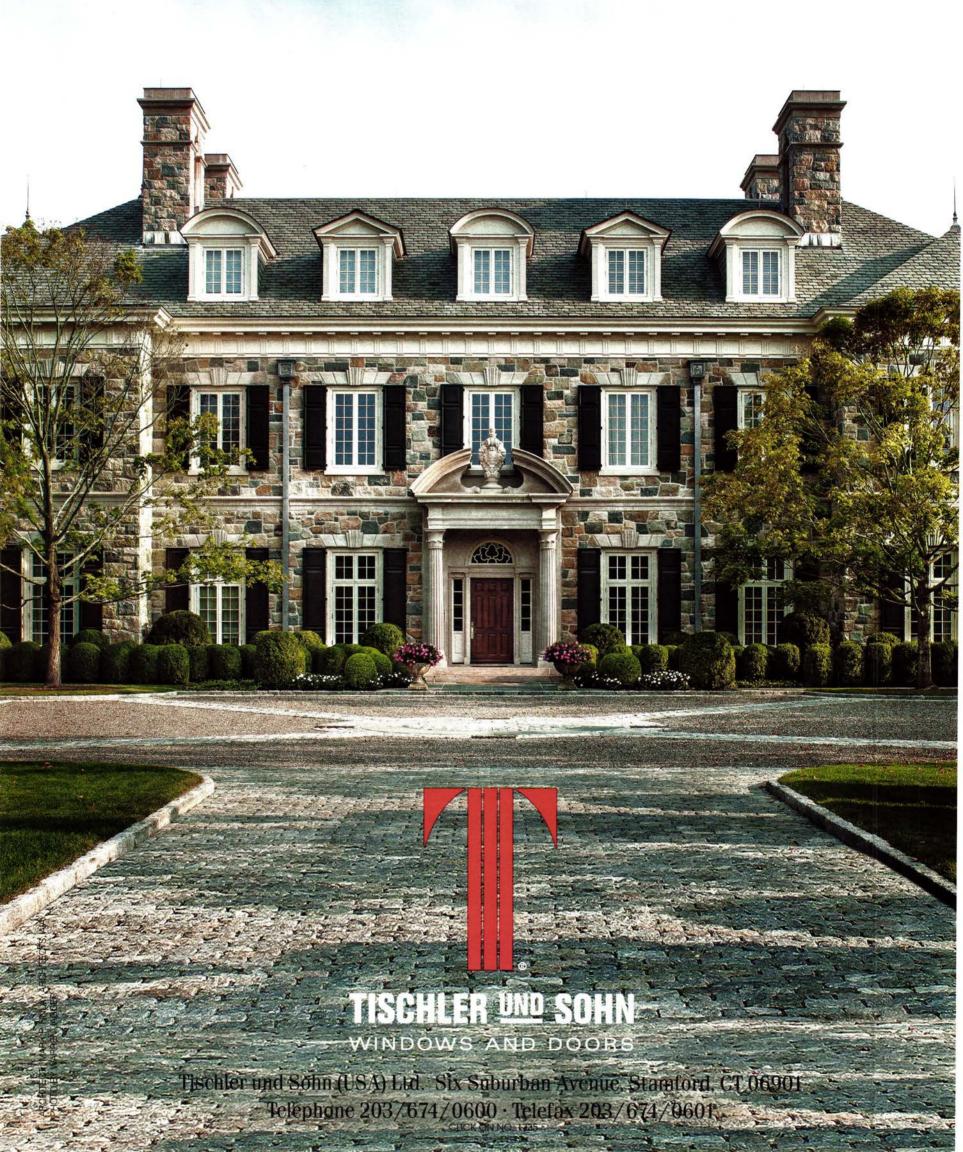
www.parrettwindows.com Dorchester, WI 54425

Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.

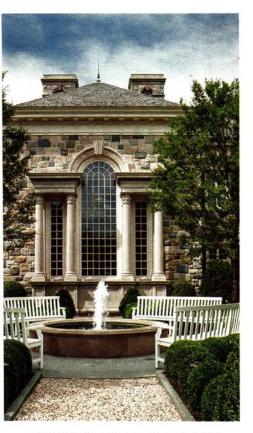
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### TISCHLER WINDOWS AND DOORS. UNCOMMON. UNCOMPROMISING.



### Wood Windows continued



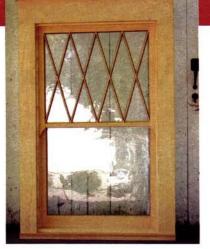
Tischler und Sohn supplied the wood windows for this residence.

### Tischler und Sohn

800-282-9911; Fax: 203-674-0601 www.tischlerwindows.com Greenwich, CT 06830

Manufacturer of wood windows & doors: available in in-swing or out-swing; double hung; curtain walls; lift-rolling, folding & retractable doors; units are customizable.

Click on no. 1735



Weston Millwork replicated this Diamond Light double-hung window for the 1909 Jake Callen House in Junction City, KS.

#### Weston Millwork Co.

Click on no. 1316

816-640-5555; Fax: 816-386-5555 www.westonmillwork.com Weston, MO 64098 Custom fabricator of wood doors, door frames & complete entryways: paneled, louvered, French, pocket & art-glass doors; wood windows; framed-ledge, screen & storm doors; moldings, millwork & art-glass lites.





These mulled, bowed, double-hung, mahogany windows were fabricated by Woodstone Co.

#### Woodstone Co.

802-722-9217;
Fax: 802-722-9528
www.woodstone.com
Westminster, VT 05158
Manufacturer of custom wood windows & doors: wide array of wood species; coped mortise-&-tenon joinery; all shapes, sizes & configurations; screen doors & storm windows; historical & landmark specifications.

### Wood Window Workshop

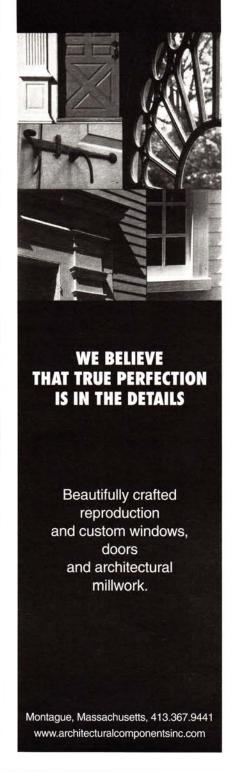
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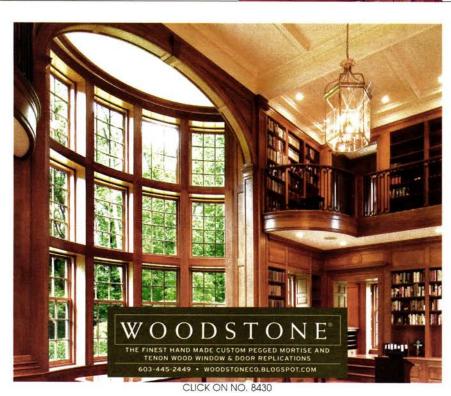
800-724-3081; Fax: 315-733-0933 www.woodwindowworkshop.com Utica, NY 13501

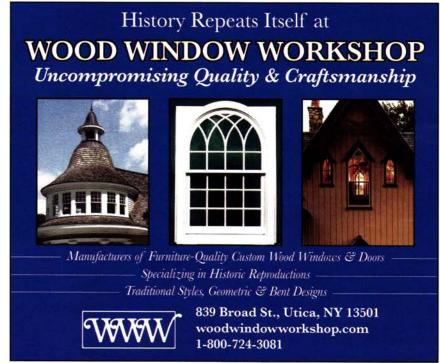
Manufacturer of custom wood windows & doors: any size, shape & species; traditional mortise-&-tenon construction with true-divided lites; historic reproduction of double-hung, casement, arched & bent units.

Click on no. 9640

This wood window and sash was custom fabricated by Wood Window Workshop.







### Metal Windows

### Allied Window, Inc.

800-445-5411; Fax: 513-559-1883 www.alliedwindow.com
Cincinnati, OH 45241
Manufacturer of "invisible" interior/exterior aluminum storm windows: all custom shapes & colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E, tempered, acrylic & lexan glazing.
Click on no. 690

**Cityproof Windows** 

718-786-1600; Fax: 718-786-2713 www.cityproof.com
Long Island City, NY 11101
Custom manufacturer of interior window systems in aluminum: noise reducing & draft/dirt eliminating; thermal control; storm/screen combos, round top & custom shapes; mechanical fastenings; acrylic, lexan, UV-resistant, low-E & more.
Click on no. 2390



# Historical Arts & Casting, Inc. 800-225-1414; Fax: 801-280-2493 www.historicalarts.com West Jordan, UT 84081 Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many

Arch Angle Window & Door

330-723-2551; Fax: 330-722-4389 www.archangleohio.com
Medina, OH 44256
Custom fabricator of special shape aluminum storm doors, windows & screens: round top, arch top, Cathedral & Gothic designs; tempered & low-E glass.
Click on no. 52



This vintage steel window was completely refurbished by Seekircher Steel Window Corp.

### Seekircher Steel Window Corp.

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

### Window Hardware



This sash window lock is one of many traditional styles available from Architectural Resource Center.

### **Architectural Resource Center**

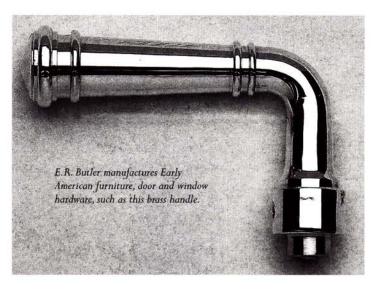
800-370-8808; Fax: 603-942-7465

www.aresource.com

Northwood, NH 03261

Supplier of door, window & cabinet hardware: pulleys, weights, chains, lifts, locks, levers, hinges, escutcheon plates, door stops & more.

Click on no. 1670



### E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305

www.erbutler.com

New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickelsilver & wrought iron; custom-plated & -patinated finishes; restoration work. Click on no. 2260

### HeartWood Fine Windows & Doors

585-340-9085; Fax: 585-254-1760

www.heartwoodwindowsanddoors.com

Rochester, NY 14606

Manufacturer of period-accurate custom architectural wood windows & doors: made from Honduras mahogany & other species; hardware; traditional mortise-&-tenon construction; standard & decorative glazing; 66-year-old company.

Click on no. 1541

### House of Antique Hardware

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

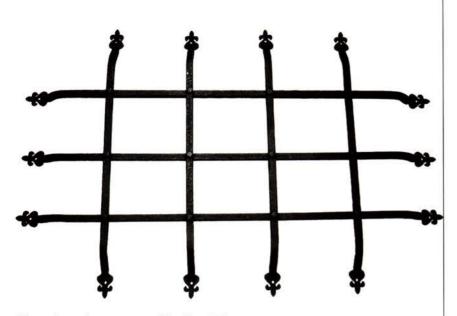
www.hoah.us

Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.

Click on no. 339

styles; restoration services.



This window grille was custom made by Kayne & Son.

### Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303 www.customforgedhardware.com

Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5. Call for more information.



CLICK ON NO. 1670



### PHELPS COMPANY

TRADITIONAL BRASS WINDOW HARDWARE





CLICK ON NO. 6001

### Window Hardware continued



The model LKF18 sash lock from Phelps Company is hot-forged from solid brass and CNC machined; it features a double stainless-steel spring mechanism for smooth operation.

Phelps Co.

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

www.phelpscompany.com

Hinsdale, NH 03451

Manufacturer & designer of traditional, hot-forged solid-brass window & screen-door hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets. Click on no. 6001

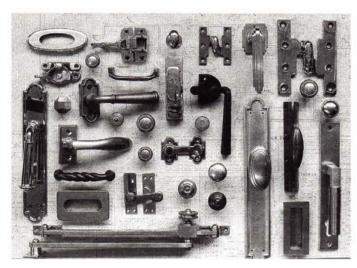
### **Rocky Mountain Hardware**

888-788-2013; Fax: 208-788-2577 www.rockymountainhardware.com

Hailey, ID 83333

Manufacturer of handcrafted solid-bronze architectural hardware: sinks; faucets, bath & kitchen accessories; 7 different finishes; traditional, contemporary & other styles.

Click on no. 7720



This sampling of authentic period-style hardware from The Nanz Co. includes window and door hardware.

The Nanz Company

212-367-7000; Fax: 212-367-7375

www.nanz.com

New York, NY 10025

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.

Click on no. 1150

### Screens & Storms



Allied Window manufactured a storn window for this round-top window.

### Allied Window, Inc.

800-445-5411; Fax: 513-559-1883 www.alliedwindow.com Cincinnati, OH 45241 Manufacturer of "invisible" interior/exterior aluminum storm windows: all custom shapes

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

Click on no. 690



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

### Arch Angle Window & Door

330-723-2551; Fax: 330-722-4389 www.archangleohio.com Medina, OH 44256

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

Click on no. 52

### Architectural Components, Inc.

413-367-9441; Fax: 413-367-9461 www.architecturalcomponentsinc.com Montague, MA 01351

Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.

Call for more information.



Cityproof Windows enhances existing windows to reduce outside noise, eliminate dirt infiltration and drafts and provide maximum thermal control.

### Cityproof Windows

Click on no. 2390

718-786-1600; Fax: 718-786-2713
www.cityproof.com
Long Island City, NY 11101
Custom manufacturer of interior window
systems in aluminum: noise reducing &
draft/dirt eliminating; thermal control;
storm/screen combos, round top & custom
shapes; mechanical fastenings; acrylic, lexan,
UV-resistant, low-E & more.



Wood screen doors manufactured by Coppa Woodworking are available painted or stained.

Coppa Woodworking

310-548-4142; Fax: 310-548-6740 www.coppawoodworking.com San Pedro, CA 90731 Manufacturer of wood screen & storm doors: more than 300 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, wood window screens & storm windows.

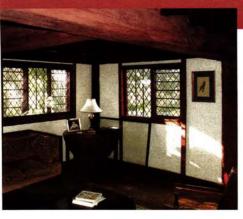
Innerglass Window Systems

Click on no. 9600

800-743-6207; Fax: 860-651-4789 www.stormwindows.com Simsbury, CT 06070 Manufacturer of custom glass interior

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

Click on no. 909



Vinyl-framed, glass interior storm windows from Innerglass were installed in this room and contain concealed stainless-steel spring sytems to seal tightly, and eliminate drafts, condensation and noise problems.

### Marvin Windows and Doors

888-537-7828; Fax: 651-452-3074 www.marvin.com

www.marvm.com

Warroad, MN 56763

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

Click on no. 1611



Parrett Windows & Doors offers a wide selection of historical windows and screens.

### Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452 www.parrettwindows.com

Dorchester, WI 54425

Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings. Click on no. 3003



This mahogany entrance door unit, model G1-46, was fabricated by Vintage Door with a painted Victorian screen and storm door.

### **Vintage Doors**

800-787-2001; Fax: 315-324-6531 www.vintagedoors.com Hammond, NY 13646 Custom manufacturer of handcrafted doors: interior & exterior doors

ed doors: interior & exterior doors; hardware; screen & storm doors; porch panels; glass, mahogany, white oak, cherry, Douglas fir & more; many styles. Click on no. 1727

Click on no. 1316

Weston Millwork Co.

www.westonmillwork.com Weston, MO 64098

816-640-5555; Fax: 816-386-5555

Custom fabricator of wood doors, door frames & complete entryways: paneled, louvered, French, pocket & art-glass doors; wood windows; framed-ledge, screen & storm doors; moldings, millwork & art-glass lites.

#### Woodstone Co.

802-722-9217; Fax: 802-722-9528 www.woodstone.com

Westminster, VT 05158

Manufacturer of custom wood windows & doors: wide array of wood species; coped mortise-&-tenon joinery; all shapes, sizes & configurations; screen doors & storm windows; historical & landmark specifications.

Click on no. 8430

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- · Up to 95% noise reduction
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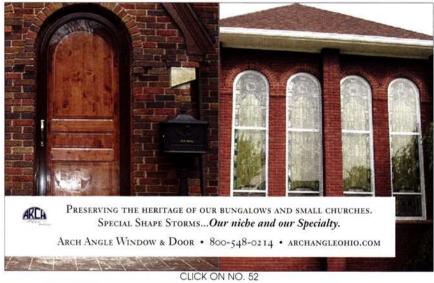


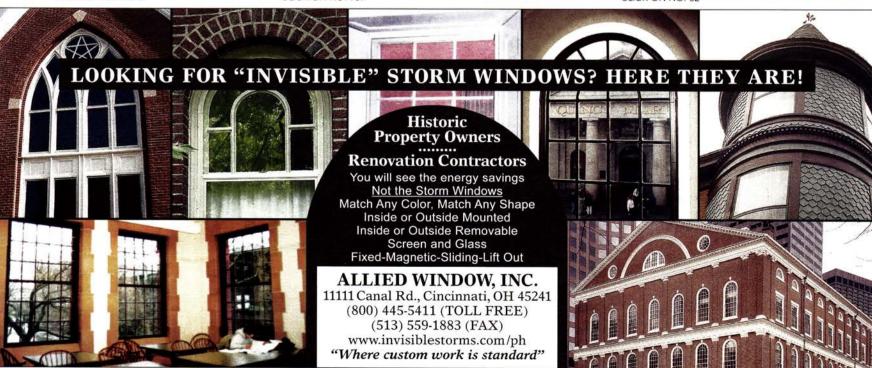
Tel: (718) 786-1600 • e-mail: info@cityproof.com

WWW.cityproof.com

CLICK ON NO. 2390







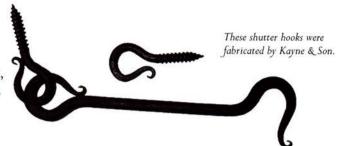
### Shutters & Shutter Hardware

### Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303 www.customforgedhardware.com Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.

Call for more information.





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Call for Entries

The New England Chapter of the Institute of Classical Architecture & Art is pleased to announce its fifth annual Bulfinch Awards. The awards program annually recognizes the best work of individuals and firms to preserve and advance the classical tradition in New England. The program honors Boston's own Charles Bulfinch, America's first native-born architect and the designer of the Massachusetts State House.

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- Residential (Restoration, Renovation or Addition)
- Residential (New Construction over 5,000 SF)
- Residential (New Construction under 5,000 SF)
- Interior Design
- · Commercial
- · Institutional

- · Civic/Ecclesiastic
- Landscape Architecture
- · Craftsmanship/Artisanship
- · Sketch
- · Student Portfolio

### **SUBMISSION DEADLINE JUNE 30, 2014**

For submission requirements and more information, please visit: http://www.classicist-ne.org/BulfinchAwards

### **Awards Presentation**

The winners of the Bulfinch Awards will be recognized at an evening ceremony and reception at the Grand Staircase of the Massachusetts State House in Boston on November 12, 2014.

### JURY

Our esteemed judges for the 2014 Bulfinch Awards are:

Gary L. Brewer, AIA, Board of Directors of the National ICAA, partner at Robert A.M. Stern Architects, New York, New York

Michael G. Imber, FAIA, principal Michael G. Imber, Architects,
San Antonio, Texas, and winner of ICAA's 2010 and 2011
Palladio Award "Outstanding National Achievement in Traditional Design,"
ICAA's Texas 2012 and 2013 John Staub Awards

Russell Versaci, AIA, principal Russell Versaci Architecture, Middleburg, Virginia, Author, and a champion for traditional architecture.

### **Rocky Mountain Hardware**

888-788-2013;
Fax: 208-788-2577
www.rockymountainhardware.com
Hailey, ID 83333
Manufacturer of handcrafted
solid-bronze architectural hardware: sinks; faucets, bath &
kitchen accessories; 7 different
finishes; traditional, contemporary & other styles.

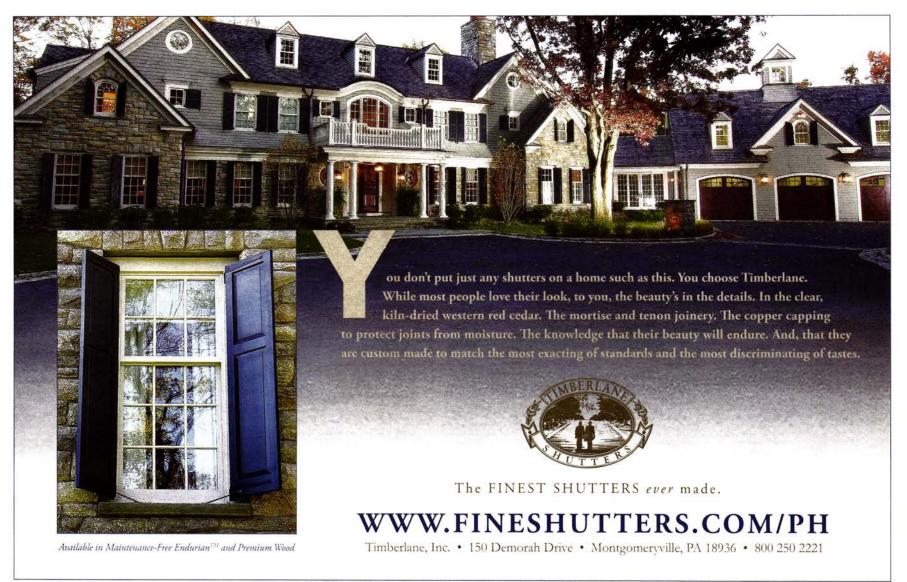
Click on no. 7720



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

#### Shuttercraft, Inc.

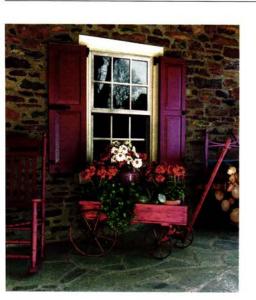
203-245-2608; Fax: 203-245-5969 www.shuttercraft.com Madison, CT 06443 Manufacturer of mortise-&tenon wood shutters: cedar & mahogany exterior movable & fixed louver, board and batten & raised panel; cutouts, capping, arches & more; authentic mounting hardware; interior louvers, Colonial panels & open frame; full painting services; shutters all made in the U.S.; family owned & operated; shipped nationwide since 1986. Click on no. 5005



CLICK ON NO. 1595 FOR ENDURIAN; CLICK ON 1056 FOR WOOD

To order product
information from
a company in this Buying
Guide, go to www.
period-homes/rs and
click on the appropriate
reader service number.





These traditional Shaker shutters were handcrafted by Timberlane.

### Timberlane, Inc.

215-616-0600;

Fax: 215-616-0749

www.timberlane.com Montgomeryville, PA 18936

Custom manufacturer of handcrafted custom exterior shutters: maintenance-free Endurian, Premium Wood, Advantage & Fundamentals lines; western red cedar & Honduras mahogany; selection of period-accurate exterior shutter hardware; historically accurate standard designs.

Click on no. 1595 for Endurian; 1056 for wood



CLICK ON NO. 5005

### Weston Millwork Co.

816-640-5555; Fax: 816-386-5555

www.westonmillwork.com

Weston, MO 64098

Custom fabricator of wood doors, door frames & complete entryways: paneled, louvered, French, pocket & art-glass doors; wood windows; framed-ledge, screen & storm doors; moldings, millwork & art-glass lites. Click on no. 1316



# Creative Crossroads: Makers, Innovators & Tradition

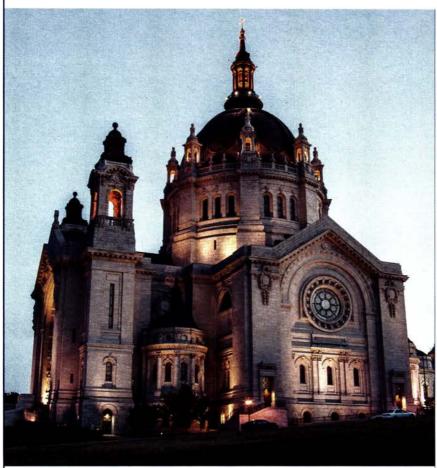


PHOTO: fotolia.com/rruntsch

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Produced in collaboration with the Institute of Classical Architecture & Art



### Chimneys

### **Architectural Accents**

404-266-8700; Fax: 404-266-0074 www.architecturalaccents.com Atlanta, GA 30305 National supplier of architectural antiques: mantels, doors, hardware, tile, columns, furnishings, mirrors, statuary, fountains, iron railings, gates, chandeliers, sconces & exterior lighting; antique heart pine flooring.



Benson Energy manufactured this All Season Control Cover chimney-top fireplace damper.

### **Benson Energy**

801-273-1800; No fax www.bensonenergy.com; www.control-Holladay, UT 84124

Manufacturer of All Season Control Cover chimney-top fireplace dampers: standard & custom sizes; saves energy & prolongs chimney life; seals out moisture, pests & biochemical agents.

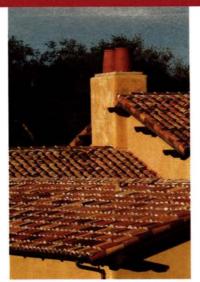
Click on no. 174



EJMcopper Inc. fabricated this chimney cap, which includes a bug screen.

### EJMcopper Inc.

407-447-0074; Fax: 407-447-0075 www.ejmcopper.com Orlando, FL 32804 Manufacturer of custom architectural copper products: chimney caps, range hoods, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.



Custom chimney caps from Gladding, McBean fit a wide variety of flue linings.

### Gladding, McBean, Div. of Pacific Coast Bldg.

800-776-1133; Fax: 916-772-6718 www.gladdingmcbean.com Roseville, CA 95747 Manufacturer of clay roof tile, terra cotta, chimney tops & caps, cornices, balustrades, piazza floor tile & garden pottery: CAD drawings; color matching.



Marek Drzazga of No 9 Studio UK applies the final touches to this terra-cotta dragon chimney pot.

### No 9 Studio UK

011-44-1769-540-471; Fax: 011-44-1769-540-864 www.no9uk.com Chittlehamholt, Devon, UK EX37 9HF Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick; finials.

### ALL SEASON CONTROL COVER **Chimney Top Fireplace Damper Systems**

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BENSON ENERGY (801) 273-1800 rolCover@juno.com visit us: controlcover.com

CLICK ON NO. 174

### Metal Roofing



Heather & Little restored the ornate sheetmetal historical roof of this building.

### Heather & Little Limited

800-450-0659: Fax: 905-475-9764 www.heatherandlittle.com Markham, ON, Canada L3R OH1 Custom fabricator & supplier of sheet-metal roofing & specialty architectural sheet metal: finials, cornices, capitals, cresting, canopies, shingles, siding, cupolas, steeples, domes & snowguards; reproductions; custom bronze



NIKO installed this batten-seam and flat-lock copper roof for an historic building.

### NIKO Contracting Co., Inc.

412-687-1517; Fax: 412-687-7969 www.nikocontracting.com Pittsburgh, PA 15213 Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.

Click on no. 8300



Ornametals supplied the standing-seam gray zinc (VMZINC) roofing and rainwater system for the historic antebellum Cooper House in Huntsville, AL.

### Ornametals, LLC

256-255-0190; Fax: 256-255-0195 www ornametals com Cullman, AL 35058 Manufacturer of decorative architectural products in copper & zinc: finials, weathervanes, radius gutters, waterspouts, medallions, mansards & roofing ornament.

### Solar Innovations, Inc.

570-915-1500; Fax: 570-915-6083 www.solarinnovations.com Pine Grove, PA 17963 Designer, fabricator & installer of aluminum & wood glazed structures: skylights, sunrooms, greenhouses, conservatories & pool & spa enclosures; folding, tilting, sliding & stacking doors, walls, windows & screens; walkways, canopies, gutters, finials & more; HIC # PA051151.

### Quality Craftsmanship Nationwide Since 1974 ROOFING

Slate • Tile • Metal ARCHITECTURAL SHEET METAL WORK and ORNAMENTATION **CUSTOM FABRICATION** HISTORIC RESTORATION PRESSED METAL

> For information on custom fabrication and/or installation contact: ONTRACTING CO. Phone (412) 687-1517 3434 Parkview Ave., Pittsburgh, PA 15213

### Slate Roofing

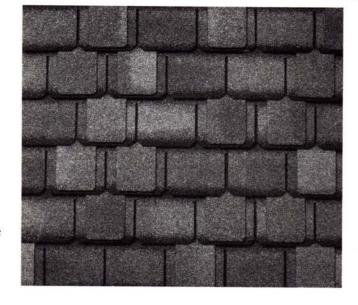
### Auburn Tile Inc.

909-984-2841; Fax: 909-984-1517 www.auburntile.com Ontario, CA 91762 Manufacturer of concrete roof tile: slate or shake appearance.

Click on no. 1518

#### GAF

973-628-3000; Fax: 973-628-3865 www.gaf.com Wayne, NJ 07470 Manufacturer of roofing: Timberline fiberglass asphalt shingle with wood look; TruSlate real slate roofing tiles; Designer Shingle collection with variety of styles replicating wood shakes, slate or tile.



GAF offers a wide variety of roofing products, including these heavyweight Camelot slate-look shingles measuring 17x341/2 in.

NIKO Contracting Co., Inc. 412-687-1517; Fax: 412-687-7969

www.nikocontracting.com

Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards. Click on no. 8300



Ludowici Roof Tile, Inc.'s lightweight ceramic shake tile is designed to look like wood and carries a 75-year warranty.

### Ludowici RoofTile, Inc.

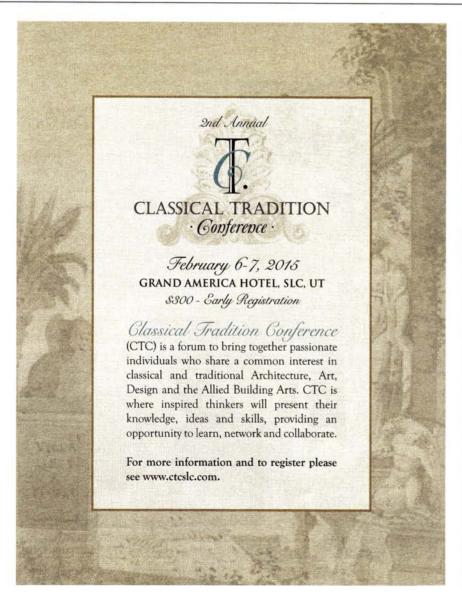
800-945-8453; Fax: 740-342-0025

www.ludowici.com

New Lexington, OH 43764

Manufacturer of clay roof tile: wide variety of standard shapes, fittings, sizes & colors; matte, gloss, weathered, fire-flashed, sanded & combed finishes; ceramic slate replicas & slate color matching; custom colors & shapes.

Click on no. 111



### Picture This!







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### Tile Roofing



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909-984-2841; Fax: 909-984-1517 www.auburntile.com Ontario, CA 91762 Manufacturer of concrete roof tile: slate or shake appearance. Click on no. 1518

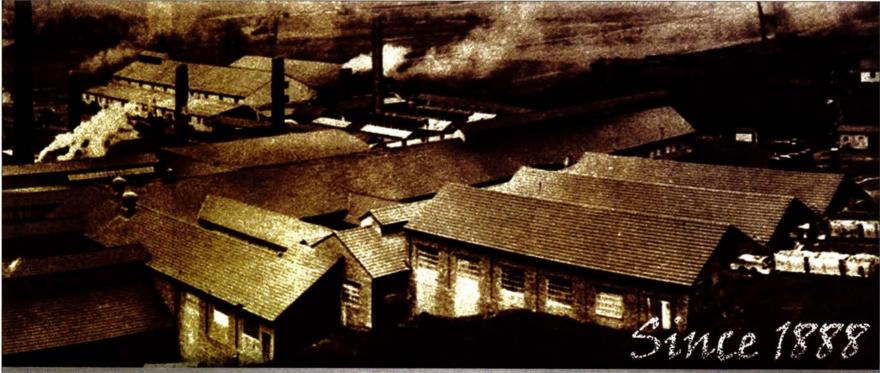
Auburn Tile manufactures cement tile with a slate appearance.

### Ludowici RoofTile, Inc.

800-945-8453; Fax: 740-342-0025
www.ludowici.com
New Lexington, OH 43764
Manufacturer of clay roof tile: wide
variety of standard shapes, fittings, sizes
& colors; matte, gloss, weathered,
fire-flashed, sanded & combed finishes;
ceramic slate replicas & slate color
matching; custom colors & shapes.
Click on no. 111



Ludowici's black-mist Colonial Tile and bonnet hip plates were used on this roof.



### Committed to serving the past as well as the future

Ludowici has made a lot of tile since 1888 and all of it can still be made today. Whether you need additional tile to supplement the installation of your existing tile or you want an entirely new roof, Ludowici has the capability and expertise to create a historically-accurate product recreating a Ludowici historic tile or tile made by other manufacturers no longer in business, such as B. Mifflin Hood, National Tile Company (NATCO) and Heinz Roof Tile.



4757 Tile Plant Road P.O. Box 69 New Lexington, Ohio 43764 800.945.8453 www.ludowici.com

### Tile Roofing continued



Tile Roofs, Inc. supplied these hand-finished Rustic Mission tiles for this new residence in Missouri.

### Vande Hey Raleigh Architectural RoofTile

800-236-8453; Fax: 920-766-0776

www.vrmtile.com

Little Chute, WI 54140

Manufacturer of roof tile: standard & custom colors & surfaces; 9 styles; lightweight line; cold-climate tile expertise; installation services; 50-year warranty.

Vande Hey Raleigh installed the French-clay Spanish roof tile on this building.

### Tile Roofs, Inc.

888-708-8453; Fax: 708-479-7865

www.tileroofs.com

Frankfort, IL 60423

Custom manufacturer, importer & distributor of handfinished roof tile & fittings: European clay, concrete & natural slate; new & salvaged; repairs & additions.





### Weathervanes, Finials & Cresting

### Architectural Timber & Millwork

800-430-5473; Fax: 413-586-3046 www.atimber.com

Hadley, MA 01035

Custom fabricator of cupolas, steeples & domes: surveying, design, structural & ornamental work & rigging & installation services for historic structures; timber framing, flooring, doors & columns; cabinetry, paneling & woodwork.

### Custom Home Accessories, Inc.

800-265-0041; Fax: 916-635-0228 www.mailboxes.info
Rancho Cordova, CA 95742
Manufacturer & distributor of decorative mailboxes & classic architectural accents: lampposts & standards, address plaques, signage, weathervanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.



This Jefferson louvered cupola from Custom Home Accessories features a copper top and rooster weathervane

NIKO Contracting Co., Inc. 412-687-1517; Fax: 412-687-7969 www.nikocontracting.com Pittsburgh, PA 15213
Nationwide contractor, fabricator & installer of architectural sheet

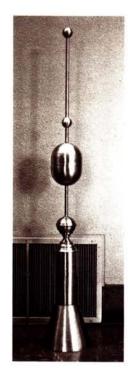
% installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards. Click on no. 8300

This custom copper finial was fabricated

by NIKO

Contracting.

Steptoe & Wife Antiques, Ltd. 416-780-1707; Fax: 416-780-1814 www.steptoewife.com
Toronto, ON, Canada M6G 2G1
Supplier of cast-iron architectural elements: spiral & straight stairs, staircase kits, railings, gates, grilles, fireplace grilles, arbors & cresting; cast iron, aluminum, bronze & wrought iron/steel.



W.F. Norman Corp. 800-641-4038; Fax: 417-667-2708 www.wfnorman.com Nevada, MO 64772 Fabricator of sheetmetal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more;

W.F. Norman offers a variety of metal finials.

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### Cupolas

Cape Cod Cupola Co.

508-994-2119; Fax: 508-997-2511 www.capecodcupola.com North Dartmouth, MA 02747 Designer & manufacturer of cupolas in wood & PVC: window & louvered cupolas in square, hexagonal & octagonal models; copper weathervanes & finials.

This cupola from Cape Cod Cupola is shown with the firm's Marconi Rigged Sailboat weathervane



### NIKO Contracting Co., Inc.

412-687-1517; Fax: 412-687-7969 www.nikocontracting.com Pittsburgh, PA 15213 Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards. Click on no. 8300

NIKO Contracting crafted this 37-in.-tall copper cupola, available with or without a weathervane.



Oak Leaf Conservatories specializes in custom-designed double-pane glass domes with cupolas; custom features include the size, the curvature of the glass and the number of segments.



### Oak Leaf Conservatories, Ltd. 800-360-6283; Fax: 404-250-6283 www.oakleafconservatories.com Atlanta, GA 30327 Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, roof lan-

terns, cupolas, lantern roofs, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon con-

struction; premium-grade mahogany.

### **Tanglewood Conservatories**

410-479-4700; Fax: 410-479-4797 www.tanglewoodconservatories.com

Denton, MD 21629

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

### Snowguards



This three-pipe snowguard is one of many models available from Alpine SnowGuards.

#### Alpine SnowGuards

888-766-4273; Fax: 888-766-9994 www.alpinesnowguards.com Morrisville, VT 05661 Manufacturer & distributor of snowguards: pad-style, pipe-style, standing-seam & wire-loop systems; stainless steel, brass, aluminum & polycarbonate; free recommended layouts.

Click on no. 758

### Joseph Jenkins Inc.

814-786-9085; Fax: 814-786-8209 www.slateroofwarehouse.com Grove City, PA 16127 Publisher of The Slate Roof Bible, a repair & restoration manual: illustrated step-by-step roof installation, repair, flashing, chimney work, safety & slate-recycling instructions; slate roofing tools, supplies & accessories; snowguards, finials & more.

### NIKO Contracting Co., Inc.

412-687-1517; Fax: 412-687-7969 www.nikocontracting.com

Pittsburgh, PA 15213 Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.

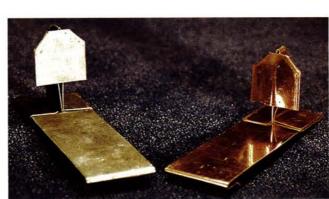
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### SnoBlox-SnoJax

800-766-5291; Fax: 717-697-2452 www.snoblox-snojax.com Mechanicsburg, PA 17055 Inventor & supplier of clear polycarbonate snow blockers that prevent snow & ice avalanches on sloped roofing: authorized reseller of Snobar, ColorBar, Windbar, Ventsaver Surebond & MemoryClosure.

Click on no. 1493





Designed for metal roofs, the Ice Jax II clear polycarbonate snowguard from Snoblox holds 6,388 lbs. of snow when screw mounted.

Ornamental copper and lead-coated copper snowguards are available from NIKO Contracting.



### Take Our Free AIA Course at www.SnowRetention101.com



SnoBlox-Snojax.com

671 Willow Street Lemoyne, PA 17043

Ph: (717)737-4398 Ph: (800) 766-5291

Fax: (717) 697-2452

www.snoblox.com www.snojax.com

### **Stop Snow Slides on Metal Roofs**





### Day Shipping On Most Items!



5.22" W x 3.25" H The first polycarbonate, adhesive mounted snow guard, invented in 1985. Features an interchangeable mounting base. Adhesive tested: 700 lbs. SNO AX Screw tested: 3750 lbs.



The first patented polycarbonate snow guard introduced in 1976 for mechanically fastened applications only. Screw tested: 1800 lbs.





Face: 5" W x 3" H Base: 3" W x 5" L Waffled base increases bonding power. "V" shape fits most panels and does not trap water. Adhesive tested: 1449 lbs.



Face: 3" W x 2.5" H Base: 1.5" W x 4" L Fits most common 36" panels with 9" flats. Sits in . flat area between minor ribs. No rib straddling. Adhesive tested: 1379 lbs SNOBLOX Screw tested: 3456 lbs.



**SnowBreaker** 

Safely break up sliding snow and ice! Cutting edge design reduces the dangers of sliding snow and ice by breaking it up into smaller pieces. Available with "Peel & Stick" 3M tape option.

SAKOW BREAKER



5" W x 3" H Based on the proven SnoJax II design. Features an interchangeable mounting base. Embossed logo enhances bonding power. Adhesive tested: 1561 lbs Screw tested: 6388 lbs.



3" W x 2.5" H Based on the proven SnoJax II design. Interchangeable mounting base. Fits most panel brands. Never undersold! Adhesive tested: 500 lbs. Screw tested: 4200 lbs.



This ingenious product protects vents, chimneys and masts from snow and ice avalanche! Made from non-corrosive, powder coated, aircraft grade aluminum and stainless steel cable or strap.



Attach Accessories To Metal Roofs



Stainless Steel, 82 durable powder coat colors.



New "Slate", "Shingle" and "Membrane" mounts for SnoBar, ColorBar, and ColorRail systems. Available in mill and powder-coated finishes to match your roof.

Marketed by SnoBlox-Snojax As manufactured by Action Manufacturing LLC



Available in Powder Coated and Mill Galvanized or Stainless Steel finishes. No penetrations! Attach year round! Ice Stoppers prevent snow and ice from sliding under the bar.

SnoBar By Action Manufacturing LLC



Features a Kynar™painted 💆 'No Paint - No Wait" slide in, 2 inch metal strip. No seam penetrations! Attach year round! IceStoppers Prevent snow and ice from sliding under the bar.



Our new "Double-Bar" mount can be used with SnoBar or ColorBar. Available in mill or powder -coated finishes to match your roof. Mounts with our Patented RoofClamps.

Marketed by SnoBlox-Snoia

discount. Visit www.SNOBLOX-SNOJAX.com to view snow guards price breaks

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ADKINS ARCHITECTURAL ANTIQUES 713-522-6547; Fax: 713-529-8253 info@adkinsantiques.com www.adkinsantiques.com Houston, TX 77004	Since 1972, Adkins has specialized in American & European elements. Stained glass windows, doors & door hardware, fireplace mantels, lighting, leg tubs, pedestal sinks & an extensive collection of old & new garden décor.	GAVIN HISTORICAL BRICKS INC. 319-354-5251; Fax: 319-688-3086 info@historicalbricks.com www.historicalbricks.com lowa City, IA 52245	Supplier of authentic antique reclaimed brick & stone for new construction and restorations, shipped nationwide direct: building brick, paving brick, fire brick, clinker brick, cobblestone & curbing. Brick-matching service also available.
ARCHITECTURAL ANTIQUES 724-656-8488; Fax: 724-656-8488 dave@antiquemantels.com www.antiquemantels.com New Castle, PA 16101	Specializing in the best quality architectural antique products for over 30 years. Full jamb, custom built entrances using antique beveled glass; retrofitted fireplace mantels & more. All restored & ready to install. Design services available.	GOODWIN COMPANY 800-336-3118; Fax: 352-466-0608 goodwin@heartpine.com www.heartpine.com Micanopy, FL 32667	Goodwin has produced award-winning, river-recovered & reclaimed luxury wood flooring, stair parts & millwork since 1976: solid & engineered; prefinished & unfinished; available in multiple species, including 200-year-old heart pine & heart cypress. Designed & preserved by nature, carefully recovered & expertly refined.
ARCHITECTURAL ANTIQUES OF INDIANAPOLIS 317-873-2727; Fax: 317-873-2156 www.antiquearchitectural.com Indianapolis, IN 46268	Supplier for over 30 years of fine architectural items: lighting, mantels, hardware, stained glass doors & huge selection of antique wall sconces & chandeliers. Open Monday through Saturday, 10:00-5:00 pm, or by appointment.	HISTORIC HOUSEPARTS, INC. 585-325-2329; Fax: 585-325-3613 info@historichouseparts.com www.historichouseparts.com Rochester, NY 14620	Salvaging nostalgia since 1980. Offers extensive collection of antique & reproduction door, cabinet & furniture hardware, bath fixtures, woodwork, stained glass, restored antique lighting, decorative accessories, antiques & much more.
ARCHITECTURAL SALVAGE, INC. 303-321-0200; Fax: Same as phone betsy@salvagelady.com www.salvagelady.com Denver, CO 80216-4657	Antique building salvage from ca. 1880s-1930s.  Denver's only all-indoor, cleaned, measured, priced  & ready-to-use local salvage store. Open Monday through Saturday, 10:00-5:00 pm, evening hours by appointment.	OLD HOUSE PARTS COMPANY 207-985-1999; Fax: 207-985-1911 parts@oldhouseparts.com www.oldhouseparts.com Kennebunk, ME 04043.	Focused on 18th-, 19th-& early-20th-century restora- tion & home improvement architectural salvage & antiques like French doors, antique windows, doors, hardware & other architectural salvage for exterior or interior design.
AUBURN TILE INC. 909-984-2841; Fax: 909-984-1517 sales@auburntile.com www.auburntile.com	Do you need a replacement Monier 90 Degree Radius Rakes, Monier Big Barrel Mission Trim, Staco, Rhotile or Suncrete roof tile? We have them! Give us a call at Auburn Tile 909-984-2841.	OLD WOOD WORKSHOP, LLC 860-655-5259; No fax info@oldwoodworkshop.com www.oldwoodworkshop.com Pomfret Center, CT 06259	We offer salvaged antique flooring, wide board flooring & vintage reclaimed building materials in chestnut, oak & pine. Our inventory of architectural antiques includes antique iron hardware, antique doors, antique stone, fire- place mantels & more.
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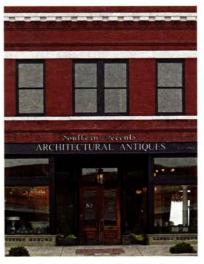
### YOUR COMPREHENSIVE GUIDE TO COMPANIES SPECIALIZING IN HARD TO FIND ARCHITECTURAL ANTIQUES



Adkins Architectural Antiques has an extensive range of old and new garden décor.



The "Lydia" is an exact reproduction Pacific-style toilet set by **Bathroom Machineries**; it features a modern reverse-trap bowl design and flushes with 1.28 gallons.



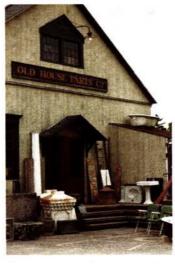
**Southern Accents Architectural Antiques** offers a wide selection of antique building materials salvaged from around the world at their location in Cullman, AL.



**Old Wood Workshop** supplies antique wood flooring in a variety of widths and species.



This casement window is one of thousands repaired annually by **Seekircher Steel Window Corp.** 



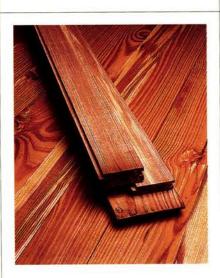
**Old House Parts Company** carries a large selection of 18th-, 19th- and early-20th-century architectural salvage.



Wm. J. Rigby Co. offers a wide selection of original hardware, all cleaned and researched, such as these door locks and knobs.



This 18th-century French limestone fountain figure of a river god is available at **Eron Johnson Antiques.** 



Resawn longleaf yellow heart pine from **Sylvan Brandt** comes in widths of 3 to 5 in. and lengths of 5 to 16 ft.



The Brass Knob Architectural
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Auburn Tile specializes in four lines of tile in a variety of colors finished in either a brushed or smooth finish.



This Victorian terracotta chimney pot was supplied by ChimneyPot.com.



This Mission style doorknocker fabricated in hammered bronze is available from **Aurora Mills Architectural Salvage.** 

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This new home in Glencoe, IL, features 8,000 sq. ft. of new fire-flashed shingle tiles supplied by **Tile Roofs.** 



**Pinch of the Past** salvages and restores a variety of architectural components.



The St. Lyon bathtub is available from **The Bath Works** with or without a solid-wood plinth and in a range of hand-polished finishes.



**Architectural Antiques of Indianapolis** buys and sells antiques such as mantels, lighting and furnishings.



**Historic Houseparts** supplies antique and reproduction hardware, such as these locks.



**Carlson's Barnwood** supplied the siding for this house in Colorado.



**Gavin Historical Bricks** supplied its reclaimed Old English Cobblestones for this driveway in Montecito, CA.



The antique reclaimed wood paneling in this room was supplied by **Goodwin Company.** 



This antique stained-glass panel was restored by **Architectural Antiques** and is ready to install.



**Restoration Resources'** 7,000-sq.ft. showroom displays an extensive collection of antique architectural salvage and vintage artifacts.



**Wooden Nickel Antiques** buys and sells architectural antiques, such as saloon bars, chandeliers and furnishings.



**Foster Wood Products** supplies select new and reclaimed flooring.

# Paradise Planned: The Garden Suburb and the Modern City By Robert A. M. Stern David Fishman and Jacob Tiles. By Robert A. M. Stern David Fishman and Jacob Tiles.

By Robert A. M. Stern, David Fishman and Jacob Tilove The Monacelli Press, New York, NY; 2013 1,072 pp; hardcover; over 3,000 color and b&w images; \$95

ICDN: 079 1 50002 236 1

ISBN: 978-1-58093-326-1

Reviewed by Clem Labine

o you believe suburban sprawl is deadly to both the environment and social cohesion? Well, possible cures are contained in a pioneering new work by Robert A.M. Stern and co-authors David Fishman and Jacob Tilove. Their massive volume (1,072 densely packed pages) constitutes the first comprehensive review of nearly two centuries of the garden suburb movement in Europe and the U.S. — a time in which innovative planners found ways to reconcile cultural benefits of urban life with the solitary pleasures of nature. Even though the successes of those early garden suburbs were forgotten during the second half of the 20th century, the authors contend that those models hold lessons for creating more people-friendly and earth-friendly developments today.

Lest potential readers be daunted at the prospect of plowing through 1,072 pages of text, we should point out that the bulk of the volume – illustrations and descriptions of hundreds of garden suburb developments – is mainly reference material, to be dipped into as needs dictate. The balance of the book is primarily historical background on various strands of the garden suburb movement, such as the garden city, the resort garden suburb, the industrial garden village, the streetcar suburb, etc.

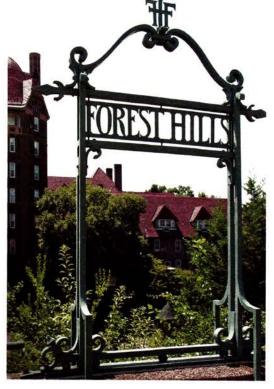
Taking pains to distinguish the garden suburb typology from today's suburban subdivision, the authors define the garden suburb as a carefully planned community existing in relationship to a nearby city. The garden suburb is built around strong planning aesthetics and social principles, with clear borders and a defined center. Any analysis of a garden suburb plan has to take into account sociology, infrastructure, architecture and landscaping.

For each of the hundreds of garden suburb developments delineated, three types of information are given: street maps and plans, photos of architecture and landscaping (both historic and contemporary), and descriptive text outlining history and prominent features of the village. (One might wish for larger images – but then the book would have been 2,000 pages!) Space devoted to each suburb can range from a paragraph to several pages, depending on the importance of the development to the authors' narrative.

For example, there is a particularly detailed section devoted to Forest Hills Gardens in New York City's borough of Queens because the authors consider it to be the pre-eminent American expression of the garden suburb ideal. Forest Hills is a semi-self-sufficient suburban village embedded in the largely unplanned matrix of surrounding Queens. A station of the Long Island Railroad, which connects Forest Hills to the center of Manhattan, forms the nucleus of the village. Started in 1909, its sophisticated plan (by Frederick Law Olmsted Jr.), diversity of architecturally refined buildings, railroad station, hotel, apartments, shops, grouped townhouses, plus semi-detached and single-family residences combine to keep Forest Hills Gardens one of New York City's most desirable residential neighborhoods.

### Paradise Lost and Regained

The building boom after 1945 marks the demise of the garden suburb. By that time, Modernist ideology, with its anti-historical rejection of traditional forms, had captured the imagination of planners. The "towers in a park" theory of Le Corbusier and the Broadacre City scheme of Frank Lloyd Wright became the hot ideas. Wright's spread-out Broadacre City was automobile-centric — the polar opposite of transit-oriented communities of the garden



Forest Hills Gardens in New York City's borough of Queens is one of America's most successful urban garden villages. Begun in 1907 to a plan by Frederick Law Olmsted, Jr., with architecture by Grosvenor Atterbury, the center of the community is built around its Station Square connection to the Long Island Railroad - shown here with the tower of the Forest Hills Inn in the background.

Photo: Robert A.M. Stern Architects, 2012

suburb  ${\rm era}$  — and provided the philosophical underpinnings for frenzied construction of rambling subdivisions that have consumed so much of our countryside.

The book's Epilogue provides a concise reprise of the troubles visited upon the U.S. as a result of higgledy-piggledy growth. The unlikely hero singled out as a prime mover in putting rational thinking back into urban planning is Walt Disney! Disney's personal vision for Main Street in the original Disneyland (1955) was the first development to draw attention to the enduring emotional power of traditional urbanism.

A far more developed version of that vision sprang up as the town of Celebration, FL, in the 1990s, which the book describes in some detail since Stern's firm was involved with the town's master plan. The book also recounts capsule histories of other developments in the traditional town movement including Seaside, FL, Poundbury in the UK, and the founding of the Congress for the New Urbanism. Many aspects of these new urbanist projects, e.g., transit-oriented development, borrow ideas that originally blossomed in the garden suburb movement.

In the book's concluding section, the authors assert some intriguing possibilities of the garden suburb and traditional town planning for the modern city. Many older cities, especially in the Northeast and Midwest, contain empty urban wastelands between urban cores and surrounding suburbs. These depopulated areas, which the authors call "Middle City," still possess their street grids and buried utilities, making them logical candidates for transit-oriented redevelopment with pedestrian-friendly streets, town centers, small yards and expansive public areas — all characteristics found in earlier garden suburb models. For planners and developers attracted to this option, the research compiled by Robert Stern and his associates provides an impressive array of time-tested templates for building better communities.

Clem Labine is the founder and editor emeritus of Period Homes. He is also the founder of Traditional Building and The Old-House Journal magazines. He is currently an independent consultant.

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