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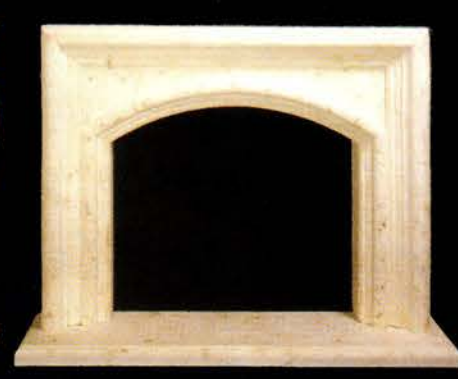
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On the Cover: *Ken Tate designed this Spanish Colonial house for a client in Jackson, Miss. For the full story of Tate's work, see the profile, beginning on page 6. Photo: Gordon Beall*

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Rebel with a Cause

From his iconoclastic college days to his recent splash-making move to New Orleans, Ken Tate has specialized in traditional architecture that stirs up healthy controversy.

by Eve M. Kahn

In many ways, the houses of Ken Tate couldn't be better citizens. Their predominantly Southern Colonial styles suit their mostly southern locales, as do their generous windows for maximum cross-breezes; and their southern-quarried stonework and southern-salvaged vintage timbers have likewise gone native. Their roof ridges rarely rise higher than the neighbors', and their foundations treat their sites gently, perhaps trailing down a hillside to end in a Tuscan-columned pergola. Even their driveway pillars, topped in garlanded urns, amount to gifts to the street. "Ken's buildings," writes Donald Rattner, co-founder of the Institute of Classical Architecture, in his introduction to a forthcoming monograph on Tate, have "the aura of having been born almost effortlessly by Nature herself."

But Tate himself just can't conform, certainly not to the profile of the typical traditional architect.

He speaks in a deceptive soft drawl, with a tendency to follow up his most provocative statements with an impish, "Don't you think?" At age 50 he's built 50 houses, from Florida's Gulf Coast to New Hampshire, and been published 50 times; yet he still sounds a little like the bad boy of Classicism.

An interview with him can range in topic from Jungian psychology to Van Morrison's music to the extremism of one well-known Classical theorist ("He thinks that Classical and God are hooked together somehow, that if you use a modern material like concrete you're going to hell."). Ask Tate about his tastes in art or music, and you'll hear more about Basquiat than Beethoven. Ask him about modern architecture, and he'll express surprisingly warm feelings: "Some Classical people would be fascist about it," he says, "but I'm building two modern houses right now, that are both regionally influenced. I'm not jumping ship, I'm just trying it out. If you have scale and proportion and talent, you can do anything." And ask him about his own working methods — about, say, what inspired him to design a farmhouse-esque weekend retreat with multi-hipped roofs covered in galvanized tin and interior walls striped diagonally with bias-laid sheathing. Unlike many of his colleagues, he won't always refer to precedents in reference books.

"It's totally out of my head," he says. "It's like method acting. I just get into the spirit of whatever style I'm working on at the moment, and go with what feels right, what would look as if it's always been there. So the houses seem familiar — but you couldn't necessarily find anything like them if you tried."



Unusual for a Classicist, Tate is willing to experiment with pared-down styles like Moderne. *All photos unless otherwise noted: Gordon Beall*



Ken Tate recently moved his office from Jackson, Miss., into this Queen Anne dowager in New Orleans. *Photo: Ven Norman Studio*

Well-Rooted

In some ways he hasn't changed much since he was a restless architecture student at Auburn University in the 1970s. He wrote a scathing senior thesis called, "Architecture in Search of a Soul," which closed with a poem: among its kinder lines are "School here is stifling ... everything adds up to the same and all lines lead to nowhere." He illustrated the paper with fantastical building proposals in the vein of German Expressionist Hermann Finsterlin. Tate was protesting both Auburn's emphasis on pre-professional training over inspiration of artistry, and the era's penchant for postmodernism.

"I was ready to drop out at the end of every semester," he recalls. "I only made it through because my wife [interior designer Charme Tate] convinced me to stick it out." During the struggle he also consid-

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Even in this Moderne work, Tate set the rooms Neoclassically around a central salon.

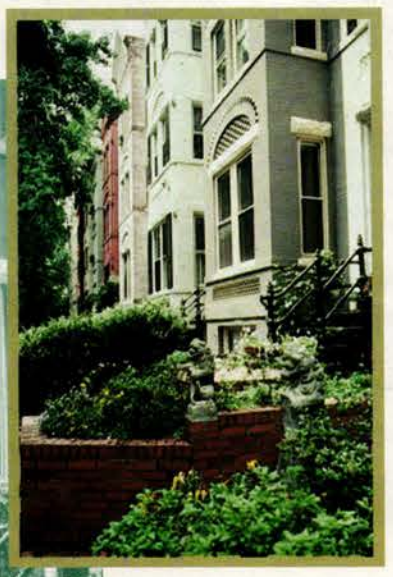
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KEN TATE, continued from page 6

ered transferring to a bigger-name school, but upon checking out the likes of Yale and Princeton, he says, "I was looking for a human architecture, but I found out that the others were doing the same bad stuff as Auburn, only better. Kahn died the day I visited Penn. I figured that was a bad omen."

A native of Columbus, Mississippi, he'd known he wanted to be an architect since his youth. "For me it was just a calling," he says, which he attributes partly to hours spent playing on the broad staircases of his friends' antebellum homes. But his practical businessman father was appalled at Tate's career plans, and indeed when Ken graduated from Auburn, his job opportunities seemed slim. Among his few options, he was told, were to work for Disneyland



Tate has made an art form of incorporating modern technology gracefully into vintage-looking features. In this case, ochre-stucco Palladian wings create a Roman forecourt out of an otherwise ordinary 20th-century driveway.



Inside the Palladian villa, Neoclassical grillwork disguises the air-return vents.

or with organicist Bruce Goff.

Tate showed up at Goff's office in Texas with a packet of drawings from Auburn, and was promptly hired. He lasted there a year: "It was good being around a genius, but I couldn't stay; it wasn't what was driving me." He bounced around several Little Rock firms until he earned his license, and then returned to Mississippi to work with fellow Auburn malcontent Sam Mockbee. Just before opening his own practice in Jackson, Miss., in 1984, Tate spent

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The husband commissioning this Federal home on a horse-farm's hilltop was seeking formality and symmetry, which Tate provided especially on the exterior.



The characteristic deep porches of Tate's houses at once reinforce a period look (in this case, on a French Colonial/French West Indies house that won *Southern Living*'s Southern Homes award in 1991) and provide natural cooling.



The wife preferred a more playful Regency style for the interior of the house above. Delicate forged-iron stair rails like this are one of Tate's trademarks.

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DECORATING MEDITERRANEAN

Certain decorative elements are germane to the Spanish/Mediterranean style: wrought iron, wide wood boards, ceramic tile, and stucco. Several projects, described below, illustrate how the style can be articulated.

by Dan Cooper

One of two images comes to mind when one invokes the words Mediterranean Style: The first concerns the interior design of the 1960s and '70s, and consists of very strange furniture, vaguely medieval in conceit, comprised of darkly stained wooden frames, often embellished with bulbous turnings and then upholstered with garish fabrics in colors that were more appropriate to muscle cars. These furnishings were augmented with flocked velvet paintings of conquistadors and their paramours and then illuminated with vaguely haremesque lamps bespangled with cascades of glass crystals and any number of dangling metallic gewgaws.

The second image involves stucco buildings with red-clay-tile roofs that became popular in the early 20th-century. Today, we are going to discuss the latter.

The indigenous architecture of the Mediterranean began to creep into America's collective design consciousness at the Colombian Exhibition in the Chicago World's Fair in 1893 and was a prominent feature of the 1915 San Diego exhibition. A romantic-revival style, it followed the ascendancy of Colonial Revival and shared influences with the later Arts & Crafts movement (which, as we know, was often referred to as "Mission Style"). Mediterranean revival was initially popular in California (the Spanish Colonial look) and Florida (where the design also utilized more Italian motifs). The style's popularity moved inland in a pincer movement from the Coasts, where it then took up residence in Texas.

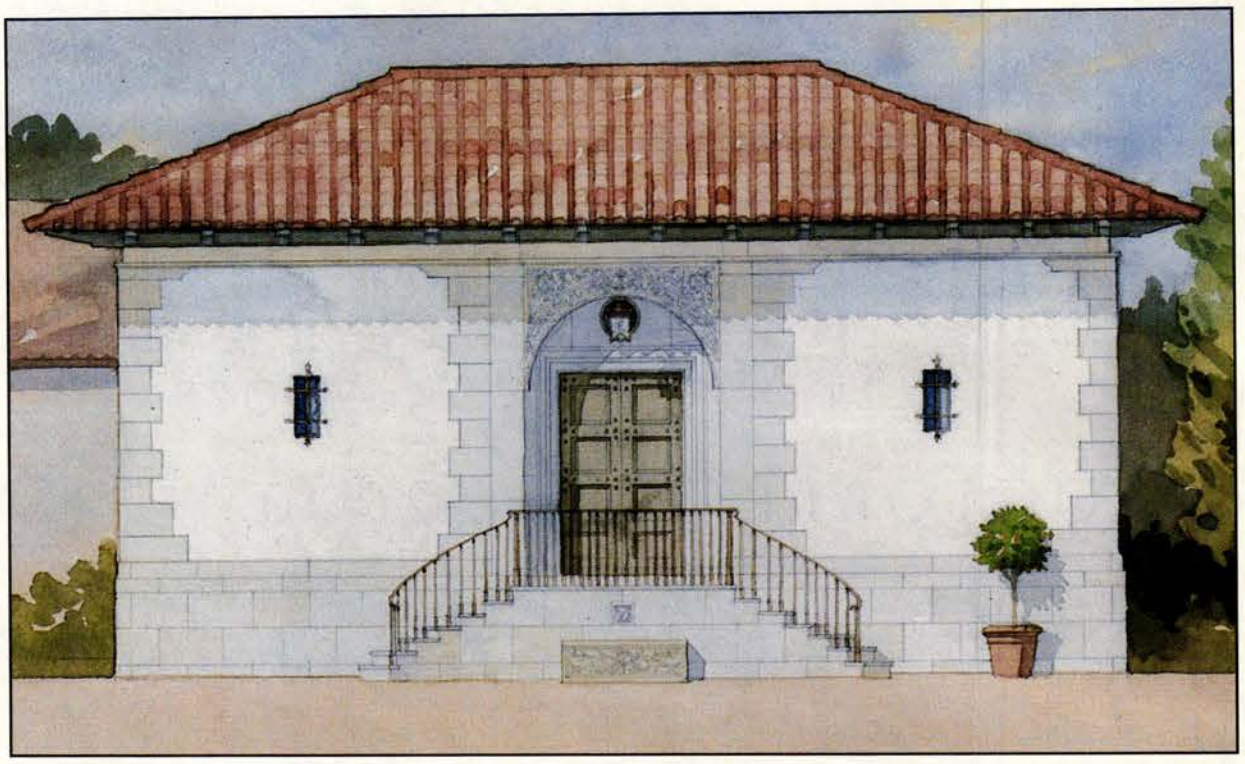
Mediterranean structures were also popular in the Northeastern United States, although they serve as the occasional accent to the streetscape and are never the prevailing architectural style. There always seems to be at least one grand home and a church built in Mediterranean Revival in any city in New England and the New York metropolitan area. Just as mansard roofs are indicative of the Second Empire and columns belie the Greek and Colonial Revival, it's those curved red roofing tiles that shout out "Mediterranean" to the passerby.

But what truly constitutes Mediterranean style? Of course, there are stucco walls and wrought-iron trim, but the biggest revelation about Mediterranean Style is its diversity of influences. Pat Ford of Rogers-Ford, an architect and design team from Dallas, Tex., put it succinctly when he said, "You've got to remember, the Mediterranean is a big sea." And big it is. While Spain is the primary source of inspiration, the Tuscan and Venetian stylings of Italy are critically important to Mediterraneanism, as are the Gothic and Moorish elements and those of Tunisia and Andalusia.

Within the United States, the interpretations vary wildly from region to region. For example, in the Northeastern part of the country, most examples of Mediterranean style tend to be applied to the basic Colonial/Georgian Revival residential massings. Strip off the tiles and stucco, and you'll find a typical 2-1/2 story structure that could have just as easily been built in the Tudor or Neo-Colonial styles (and often is on the interior).

Once one travels to the south and western areas of the U.S., subtle regional nuances appear. Architect Michael Imber of San Antonio, Tex., illuminates: "The main difference between Texas

continued on page 12



This San Antonio residence by Michael Imber combines such classical elements as quoins, brackets, and a plinth along with massive, iron-studded doors and wrought-iron window bars to create a more eclectic exterior.



A love of tile is evident in this entry/stairwell from Thomas Bollay. The use of alternating patterns artistically elevates a simple stair design, as does the basketweave flooring with decorative accent squares.

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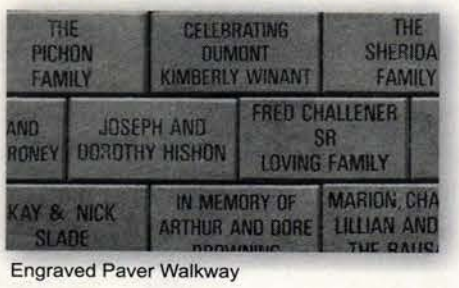
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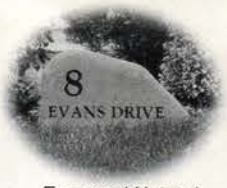
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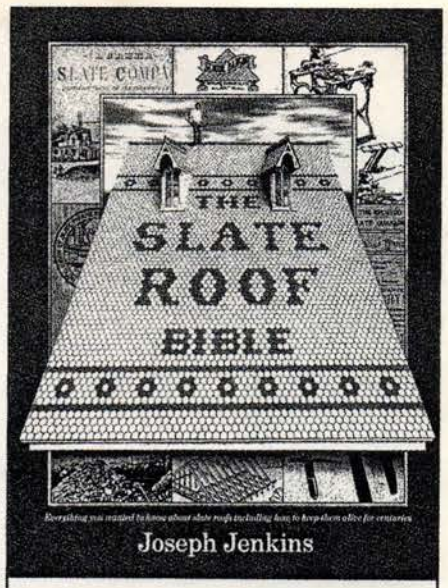
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ABOUT THE AUTHOR

Joseph Jenkins has been involved in slate and tile roof restoration since 1968. He is currently a slate roofing consultant to the US government, and is also contracted by state and local governments and historical trusts for slate roof restoration services. An international lecturer, he spoke about slate roofs at the east coast Natural Building Colloquium and at the International Preservation Trades Workshops near Wash. DC in 1998 and 1999.

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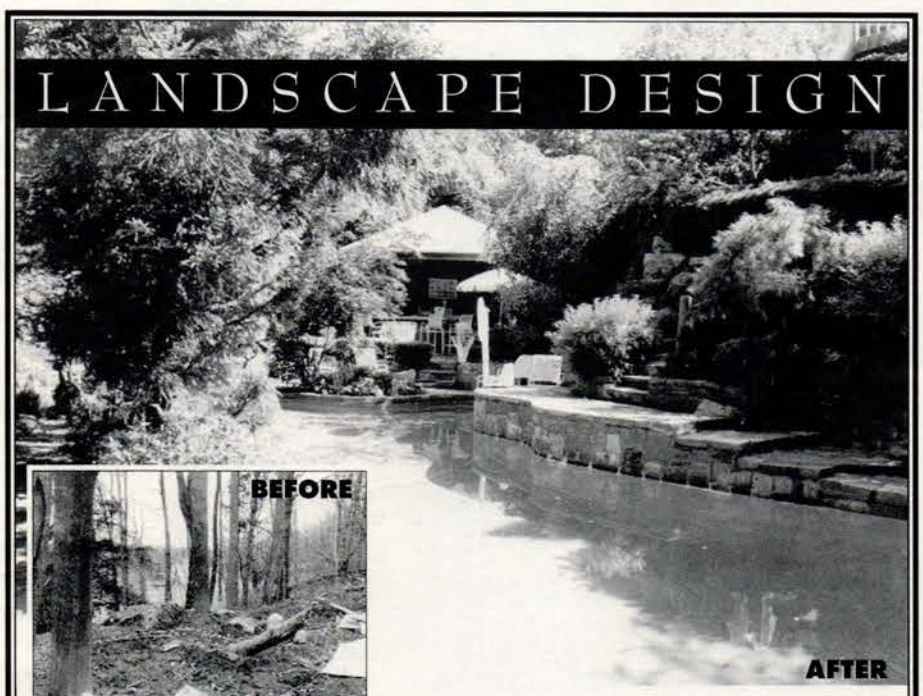
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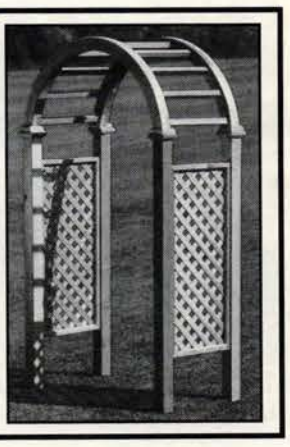
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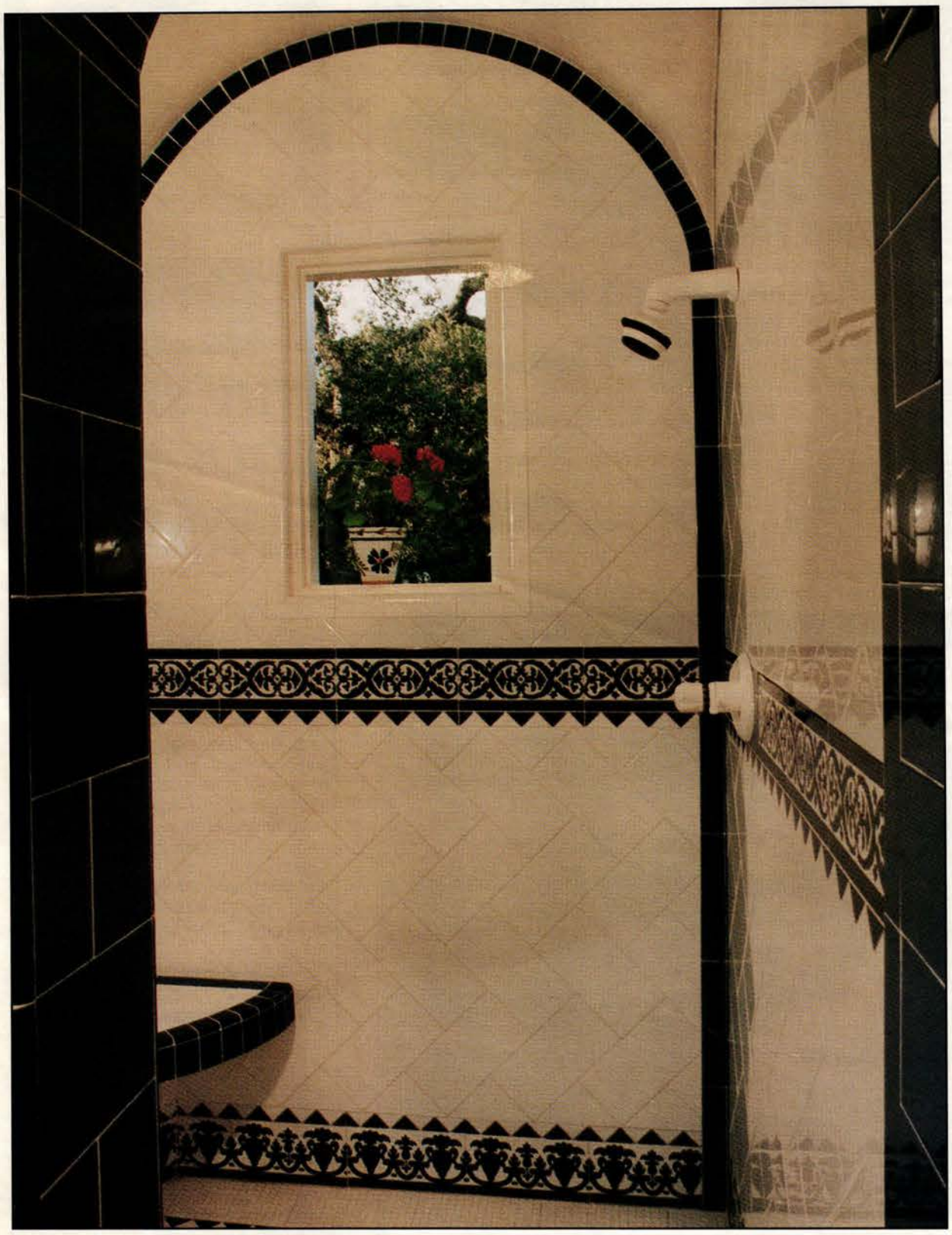
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This bathroom by architect Thomas Bollay of Montecito, Calif., utilizes decorative tilework to accentuate the arched ceiling. By varying the tile patterns and limiting the color palette to two tones, rich ornamentation is achieved without compromising the simplicity of design.



Thomas Bollay skillfully integrates a contemporary kitchen with Mediterranean styling, such as the elongated overmantel and abundance of tilework. The exposed beams complete the architect's vision.

SPANISH/MEDITERRANEAN STYLE, continued from page 10

and California is that Texas was and is closer to Spain and Mexico and therefore more high-style while California was much more remote. They used Native American labor and the buildings are more vernacular in style. They also drew from the Spanish missions."

As previously mentioned, the wing of the American Arts & Crafts movement which is referred to as Mission Style derived its name from the Spanish Missions of the American Southwest. While the Arts & Crafts movement and the Spanish Colonial styles shared this influence, they diverged radically, with the American Arts & Crafts movement morphing with the English Arts & Crafts movement and creating a distinctive style that bears little resemblance to European Mediterranean.

This writer continued his conversation with Pat Ford & Sharon Sedlacek of Rogers-Ford about a sprawling Mediterranean home that they designed in the University Park section of Dallas.

Pat Ford: "With this house, we used the Spanish Mediterranean style, focusing on the southern region, around Granada. It's somewhat appropriate to this area, as it's so hot and dry. We designed the house so that the windows are large and open to the north, and smaller and closed to the south." Ford expressed his delight at finding a large building lot with mature plantings: "It was a good sized lot; usually we have to work with a 50-ft.-x-150-ft. lot where it's tough to use as open a floor plan as you'd like." The striking facade of the home (see Project Report on p. 20), with its traces of Gothic and Tuscan touches, appears much more formal that the actual environment behind its walls. Ford says, "One of the nice things about this (Mediterranean style) is that you can design it to be as formal or as informal as you'd like. The facade is dramatic, but inside it's very livable. It's not sterile; it's a place where there are children playing and people living." Mediterranean floorplans may tend to be less structured than most residential styles. Ford adds, "We wanted the floorplan to be unorthodox and to have surprises as you walked through."

When asked about what critical guidelines were to be followed for a historically successful structure, Sharon Sedlacek responded that the firm was very attentive to the amount and type of detail and the scale of the building. Ford concurred, citing the importance of proportion and the layout of the many rambling porch and patio areas.

As with the interpretation of any historic style, Mediterranean Revival is subject to abuses. Architect Michael Imber points out a common misinterpretation of contemporary Mediterranean-inspired construction. "We do a lot of Mediterranean-styled work. Unfortunately, in this area, a lot of people think that all you have to do is put on a tile roof, add arches, and 'Voila!' you have a Mediterranean house."

And how well educated to the subtleties of Mediterraneanism are his customers? "Our clients come to us to try and find what they're looking for. Once they get the feeling for the style, and we find out what their requirements are, we then lay out spaces, select hardware, etc. In a recent project, we employed Andalusian influences; the rooms are directly related to their (adjacent) exterior spaces and that dictates the sequences of their layout."

There are subtleties to the finish treatments of exterior stucco as well. Whether the material is true stucco or a cement-type finish replicating it, the way it is treated accentuates the appearance. Imber says, "Some clients like the (older) look of whitewashing the exterior yearly. We also will specify that natural sands be added to the finish to create color and age."

Due to its origins and subsequent revival in

continued on page 14

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RESEARCHING HISTORIC BUILDING INTERIORS. Four-day course, **Aug. 9-12**, is designed to assist curatorial staff of historic houses research the history of their sites, and to begin developing a Historic Structures Report and Furnishings Plan. Special emphasis on wallpapers in use in the U.S. from Revolutionary War through the Depression. Instructors: Mary Turner and Robert Kelly. For more details, contact the Campbell Center, Mt. Carroll, Ill.; Phone (815) 244-1173; Fax (815) 244-1619.

EXHIBIT: REINVIGORATING THE CITIES. At the National Building Museum in Washington, D.C., through **September 6**: An Exhibit titled "Reinvigorating the Cities: Smart Growth and Choice for Change." For details: (202) 272-2448.

AIA NY STATE CHAPTER ANNUAL MEETING & EXPO. The New York State Assn. of Architects is holding its annual meeting and trade show at the Brooklyn Marriott, Brooklyn, NY, **Sept. 21-24, 2000**. For more information on exhibiting, or other events, Fax request to (718) 837-3219 or e-mail toswan63@pipeline.com.

ANNUAL FRANK LLOYD CONFERENCE. "Broadacre City and Beyond: Frank Lloyd Wright's Vision for Usonia" is the general theme for the next annual conference of the Frank Lloyd Wright Building Conservancy, to be held in Minneapolis, MN, **Sept. 20-24.** For more details, fax the Conservancy at (773) 784-7862, or log onto their website at www.savewright.org/FLW.

PRESERVING THE RECENT PAST – II. Conference and related exhibition is a sequel to the 1995 Conference in Chicago, a milestone in advancing efforts to preserve our modern heritage. "Preserving The Recent Past – II," to be held in Philadelphia, **Oct. 11-13, 2000**, will address new and often controversial public policy and planning issues, technical and conservation treatments, and reuse strategies. For details, log onto the website at www2.cr.nps.gov/tps/recentpast2.htm.

APT ANNUAL MEETING 2000. The next Annual Meeting of the Assn. for Preservation Technology (APT) will be held in Philadelphia, Pa.,**Oct. 11-13, 2000**. The theme: "Preserving The Recent Past," picking up on the topic first examined at the 1995 Conference in Chicago. For updated information, visit the conference website at: www2.cr.nps.gov/tps/recentpast2.htm.

ARTS & CRAFTS ARCHITECTURE CONFERENCE. The 2nd annual Arts & Crafts Conference in Perry, Iowa, focuses on "The Architecture of the Arts & Crafts Movement" and will be held **Oct. 19-22, 2000**. Speakers include Margaret Richardson, chairman of the Lutyens Trust, Wendy Hitchmough, the authority on C.F.A. Voysey, plus Richard Guy Wilson, Philip Howard, James Macaulay, and Edward Cullinan. For more details, contact Elaine Hirschl Ellis at (877) 797-6886, or via E-Mail at artconf@aol.com.

GRECIAN ARCHITECTURE IN THE U.S. A weekend Colloquium, Exhibit, Workshops, and Walking Tours sponsored by Classical America, The Merchant's House Museum, The University of Notre Dame, The Institute of Classical Architecture, and Traditional Building Magazine, **Oct. 28-29**, 2000 in New York City. The all-day Colloquium focuses on: "Minard Lafever and His Circle: The Diffusion of Grecian Architecture in The United States, 1830-1860." The Workshops are aimed at enhancing the classical design skills of practicing professionals. For more details, see p. 11, or log onto www.classicist.org.

4th ANNUAL INTL. PRESERVATION TRADES WORKSHOP. IPTW 2000 will be held **Nov. 13-15, 2000** at the Pennsylvania Farm Show Complex in Harrisburg, PA. IPTW 2000 will explore the theme "Convergence: Architecture and Craft" through demonstrations, presentations, and round-table discussions. Preservation tradespeople will demonstrate a variety of skills and traditional crafts, as well as the application of new techniques and technologies in the preservation of historic structures. For information, log onto www.iptw.org. Or contact the Preservation Trades Network at phone (703) 406-8319, or fax (703) 450-0119.

RESTORATION SHOW/2001. The Restoration & Renovation Show & Conference will move to Washington, D.C., **January 15-17, 2001**. For more information, call (800) 982-6247, or log onto the Show Website at www.egiexhib.com.

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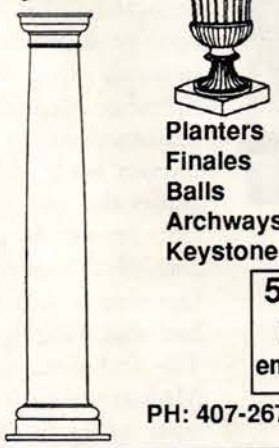
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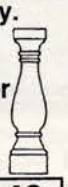
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SPANISH/MEDITERRANEAN STYLE, continued from page 12



Note the ornamentation to the collar ties that is repeated in the ductwork in this dining room by Thomas Bollay. The fireplace overmantel displays the characteristic "hooded" feel so typical of the Mediterranean style. The combination of rich woodwork, plain white wall treatments, and solid tilework is a hallmark of Spanish Colonial interiors.



Michael Imber designed heavy, solid doors with small windows and trimmed with wrought-iron hardware, all of which are typical features of the Mediterranean style. The semicircular arch is also a common motif.

warmer climes, Mediterranean structures emphasize their integration with the out of doors much more than any other historical style. The building footprints tend to sprawl and allow for as much cross-ventilation as possible. Indeed, while most Northern European architectural styles are concerned with containing heat and repelling the cold, Mediterranean architecture is obsessed with the dissipation of heat. It is imperative that each interior room have a vista and open onto an exterior "room," be it garden, lawn, or patio.

Certain other characteristics are uniform for the Mediterranean style regardless of country of origin. Walls tend to be thick (as they were originally masonry) and the fireplace openings are proportionally larger than concurrent styles. Invariably, there are vaulted ceilings and fortress-like doors.

The interiors of Mediterranean-influenced residences often appear more Spartan than other early-20th-century styles. Bear in mind that because the style originated in hot, humid countries, interior finishes of Northern European preference would quickly rot in the Southern climates. Walls and ceilings are almost invariably some sort of masonry, with stucco or plaster/cement in replication of it being the medium of choice. Tiles may be inlaid for a decorative accent. It is not unusual, especially when the building's style is a hybrid or Mediterranean and Arts & Crafts, to find patterned stucco or varied textured treatments to interior walls and ceilings. Obviously, stucco precludes the use of wallpapers. Hence, interior surfaces are usually painted, but not limited to, white and lighter shades. Color is introduced through the furnishings such as upholstery, window treatments and wall hangings such as tapestries or paintings. Tile and stone are the most popular choices for Mediterranean influenced floors, especially for areas where there is a transition from indoors to out. There are a multitude of available patterns and materials. Wood floors are not at all unheard of; they are often found in this style of home, especially in transitionally styled homes that also contain Colonial Revival and/or Arts & Crafts design elements. Unlike these two styles, the floorcovering appears exclusively to be area rugs and seldom, if ever, wall to wall. The rugs are usually the ubiquitous oriental rugs or Native American pieces, such as Navajo.

Wrought iron eclipsed the use of brass or nickel-plating as the appropriate metalwork of the Mediterranean Revival. This solid, hand-crafted material became a distinctive hallmark of the style. Iron is used architecturally as hand-hammered window bars, strap hinges, and rivets, as well as delicate and fanciful arabesques that decorate lighting and window and door hardware.

Fine-painted detail work, such as the stenciling of exposed beams as seen in Venice. is indicative of the Italian and Moorish influences, although decorative paintwork, with the exception of glazing the walls to replicate patination, is not a common element.

America's continuing fascination with exotic architectural styles, coupled with its quest to develop and appreciate its history, fueled the revival of the Mediterranean style. Under its tiled roofs we sought the promises of the West and paid homage to the finest aesthetics that Southern Europe had to offer. That, combined with its compatibility with the warmer regions of the nation, or the enticement to those who dwelt in the snow-belt and longed for the sun, ensured the lasting influence of the Mediterranean Style.

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Dan Cooper is a freelance writer and business manager of J. R. Burrows & Co., in Rockland, Mass.

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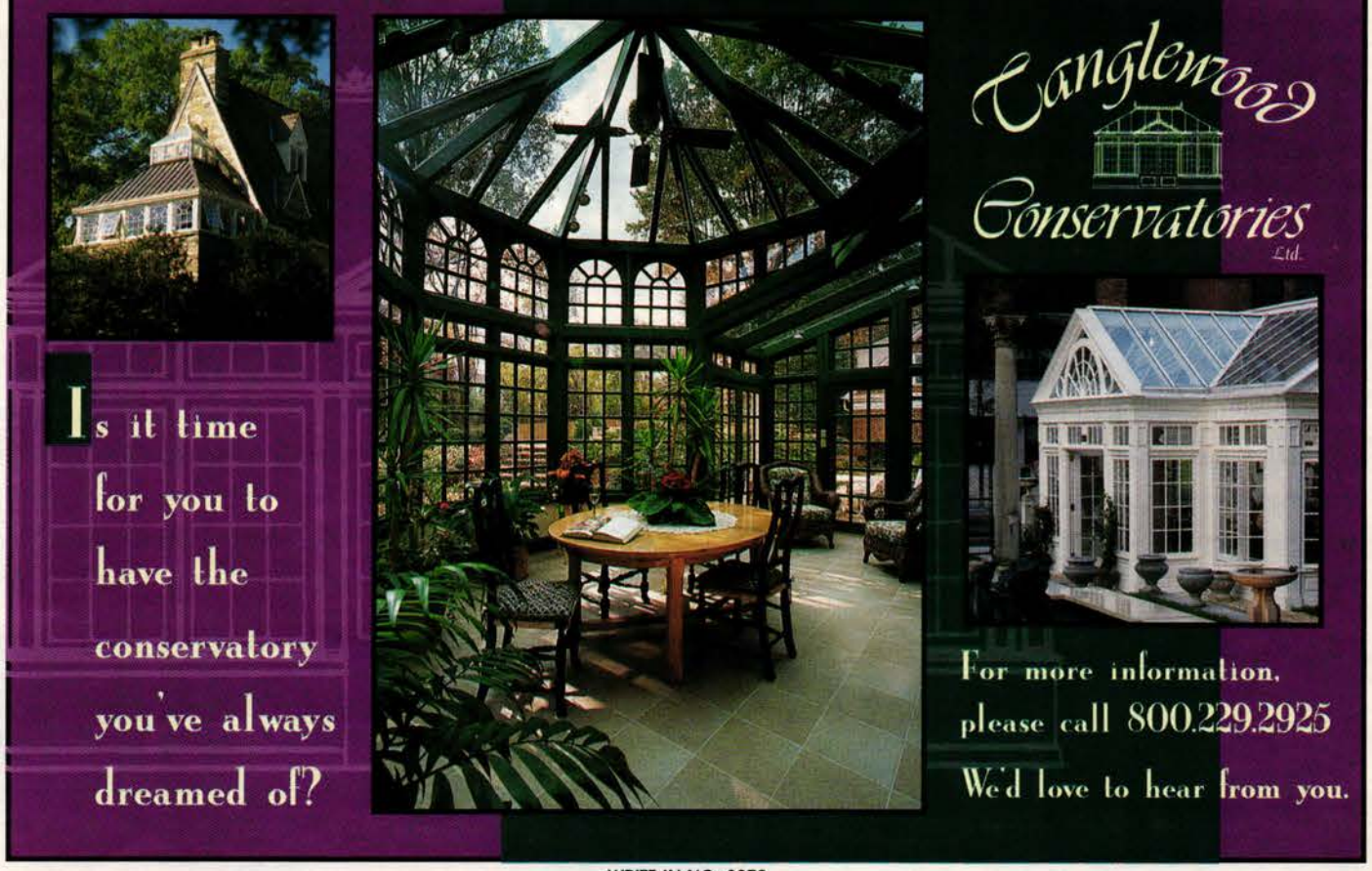
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NEW PROJECTS UNDER THE SUN

From Florida on the East Coast to California in the West, and residences all over the Southwest, the Spanish Colonial influence on architecture has been lasting and varied. From the pre-revolutionary early Mission styles and Mission architecture to the Spanish Colonial cottages of the 1920s, the style has spawned a number of hybrids. This Mediterranean style suits a range of sun-loving domestic lifestyles, with residences that can be casual, elegant, simple, or exuberant — or a mixture of them all. Common features of the style include red barrel tile or flat tile roofs; timbers, sometimes shown exposed in interior spaces; bell towers or round roofed sections; plaster, stucco, or sand-washed walls; baroque ornament and metalwork; and curved or cut-out rooflines. We've included a few new residential Spanish style projects in the following portfolio, which elegantly illustrate how the style continues to be used today.

Project: Rancho Dos Vidas, Pearsall, Texas
Architect: Michael G. Imber San Antonio, Texas

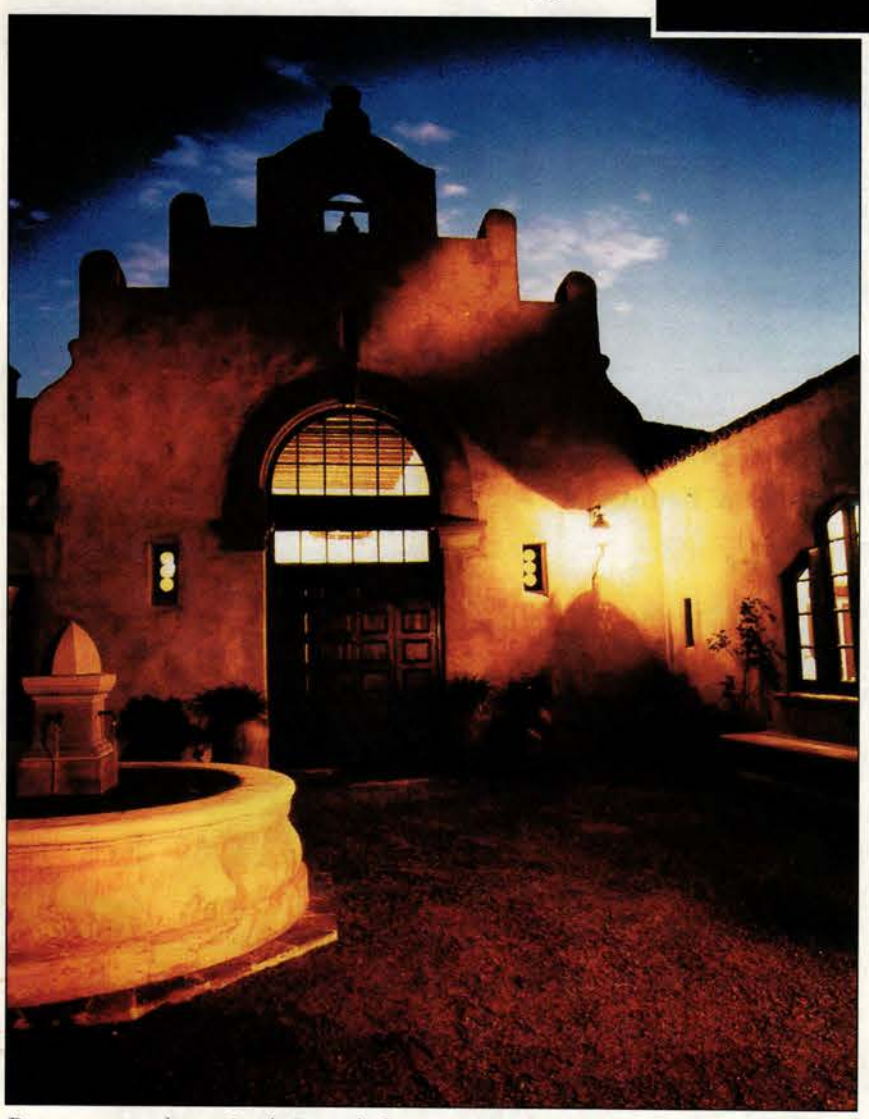
Located on the range between San Antonio and Laredo, Rancho Dos Vidas was built as a Ranch Headquarters and Hunting Lodge. The compound draws its forms, geometry, and details from the Spanish Colonial archetypes of South Texas and Northern Mexico: their missions, haciendas, presidios, and public places. The concept that drove the development of the program was the "event of the hunt," allowing the forms and their organization to directly reflect the process of the hunt and surrounding events.

The lodge is approached along the path of a Sendero, cut through the brush from the north, surmounting a small hill overlooking a small lake. The organization of the compound acts as a foil to the surrounding wilderness. Entering through timber and iron gates, guarded by protective walls and the sentinel cistern that hold the harsh Texas surrounding at bay, the main court greets one with the soothing sounds of the courtyard fountain, and one is comforted by the intimate scale of the gathering space. At both arrival and departure, this collecting space marks one of the events of the hunt, and provides a connection to the

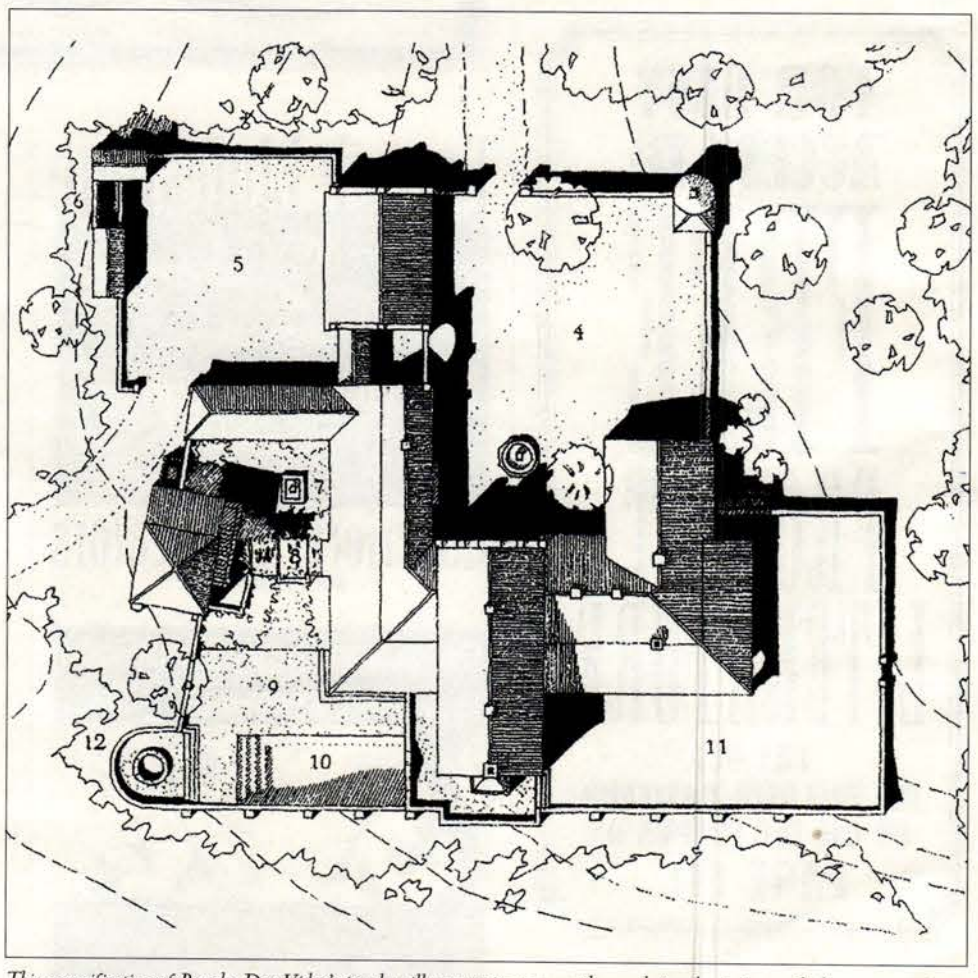
continued on page 18



Rancho Dos Vidas is covered in a plaster mix of Colorado river sand, whose color matches the earth surrounding site (thereby allowing the house to appear more "grounded" to its site). Since the client wanted the house to look as if "it had always been there," this surface material picks up a natural stain and weathering. The house sits on bluff overlooking a small lake and faces west. The portico — situated off the dining room (which is off the kitchen) — overlooks the pool, and becomes a natural extension of the dining area.



Drama is a major theme at Rancho Dos Vidas beginning with an entrance through the main gate into the courtyard. The paneled door and entryway is mesquite and massively proportioned at approximately nine ft. wide. emphasizing the fortress-like design. The arched transom, on axis with the living room and front gate, illuminates the tall central entry hall. Stained-glass lites flank the entryway and add color to the vestibule. Drama is reiterated where the silhouette of the house is matted against the Texas sky; a simple gabled roof lies behind.



This magnification of Rancho Dos Vidas' site plan illustrates its very rectilinear design, beginning with the entryway in the upper right portion with an interesting radiating wing at the guest bedroom and bath (middle left). The full plan shows an expansive site, undisturbed and unlandscaped.

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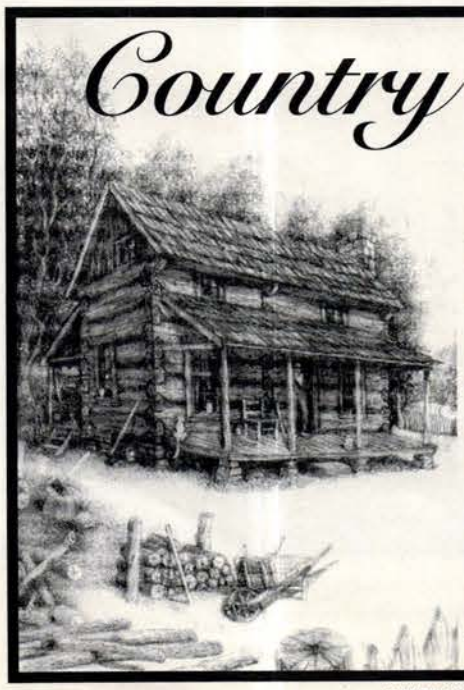
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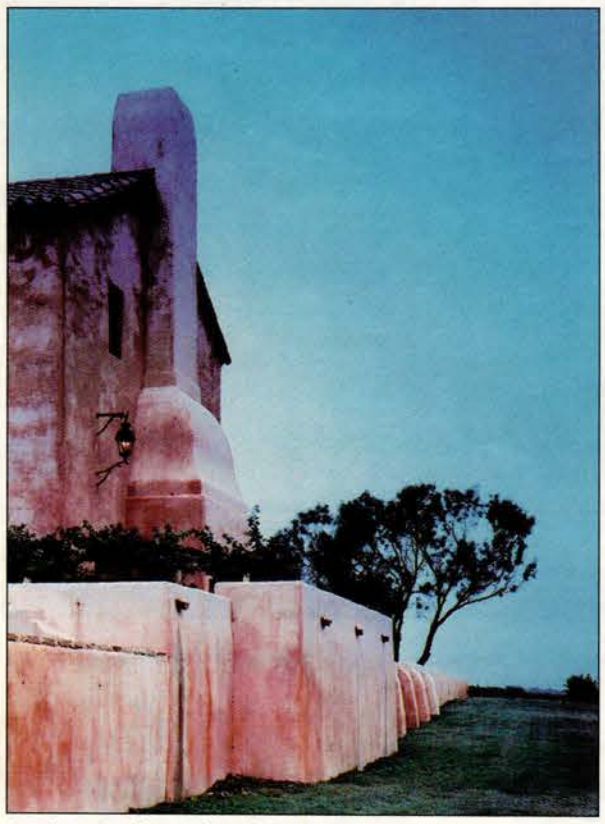
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WRITE IN NO. 440

MICHAEL G. IMBER, continued from page 16

supporting service court through a grand arch. This outdoor work space, surrounded by chicken coops and a low snake wall, allows for vehicular cleaning and storage under a timber pavilion that doubles as a banquet hall for serving large events. This space is linked to the lodge through the mud and gun rooms.

A door of mesquite, aligned with the Sendero, opens into the lofty beamed entry hall and on into the great room, an intimate gathering space and the heart of the lodge. Transecting the hall, a plaster-vaulted gallery provides the organizational cross-axis for the program. Anchored at one end by the master bedroom and the guest house tower buttressing against the wild at the other, the gallery also serves the second bedroom, powder room, and dining room. Running parallel to the gallery, the veranda is divided by the great room. The private east veranda serves the family's bedrooms, while the more public and protecting west veranda serves the dining room — offering outdoor dining with spectacular views across the pool and into the landscape. The utilitarian space of the kitchen expands into the veranda by infilling arches with large ornamental windows opening onto the flanking kitchen courtyard. This court is the center of the public aspects for the lodge: the kitchen, the service wing, and the guest quarters tower, all focused around a splashing fountain and shaded by a bouganvilla-covered loggia. Through the loggia, a raised pool terrace spreads and overlooks the fire pit — an outpost to the wilderness and a favorite gathering spot. ◆



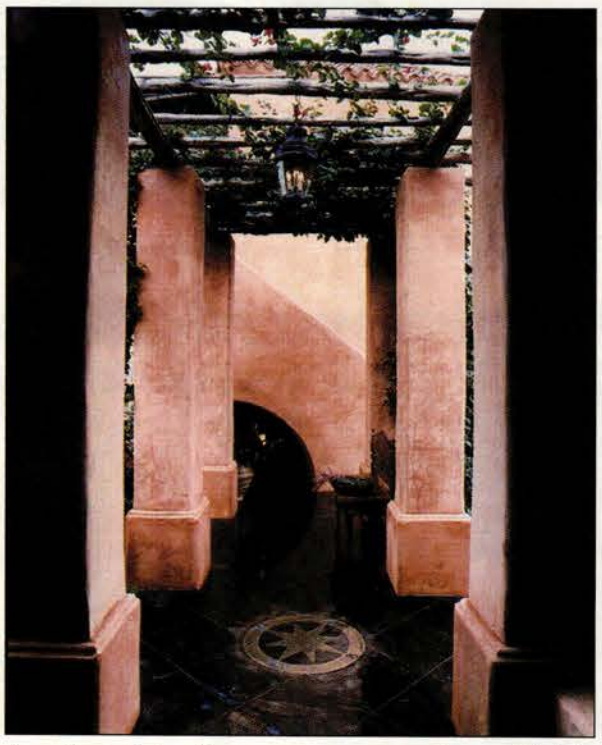
Rancho Dos Vidas was designed like a presidio where the house was built as a fortress against the wilderness. Surrounding walls necessarily make the property both more secure and refined.



The daughter's austere room is a study in proportion: Accessed by short, heavy antique Mexican doors through a thick plaster wall, it's cubed proportion is intimate and calming. Because the amount of daylight in a natural hacienda is minimal, Imber's challenge was to allow as much light as possible into the house without distracting from the architecture, hence, the many windows and doors. Longleaf pine for the doors and ceiling beams (repeated throughout the house) was salvaged from a cotton warehouse in Galveston. The interior walls, originally intended to be whitewashed, were ultimately left a natural sand like the exterior because of their warmth.



The design of the kitchen presented a conundrum: how to appoint a room with modern conveniences yet have it look like a hundred-year-old peasant kitchen in Mexico. One solution was to hide appliances in back of the island. Other design choices include eliminating upper cabinets to emphasize the "solidity" of the walls; placing a window that overlooks the courtyard to add a romantic touch; bringing the indoors out by having French doors lead to a kitchen court, where an outdoor fountain gurgles; adding color and texture with talavera tile from Mexico; and allowing for a 14-ft. ceiling, heavily distressed to add to the illusion of antiquity and utility. A modern range is tucked into a fireplace replacing the hearth where meals had traditionally been cooked.



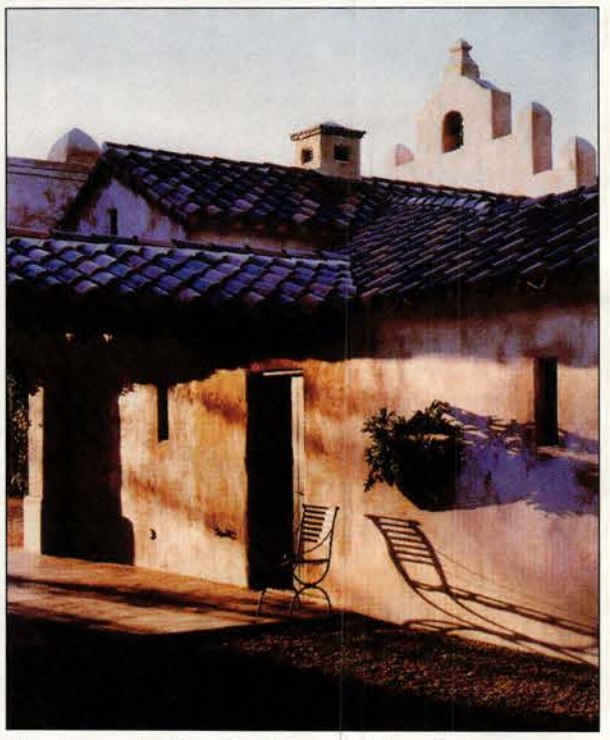
A pergola extends the gallery space to a two-story guest house, which shades the kitchen court and separates it from the pool terrace. The scored concrete floor is inlaid with a brass compass.



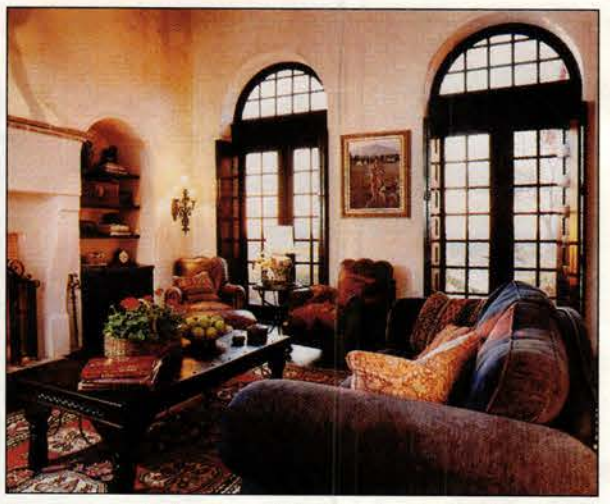
A view out of the master vanity shows the generously sized entryway: a gathering space, departure point, and a place for the hosts to entertain visitors. The archway leads to the service court and hunting vehicles. The carport doubles as a banquet pavilion.



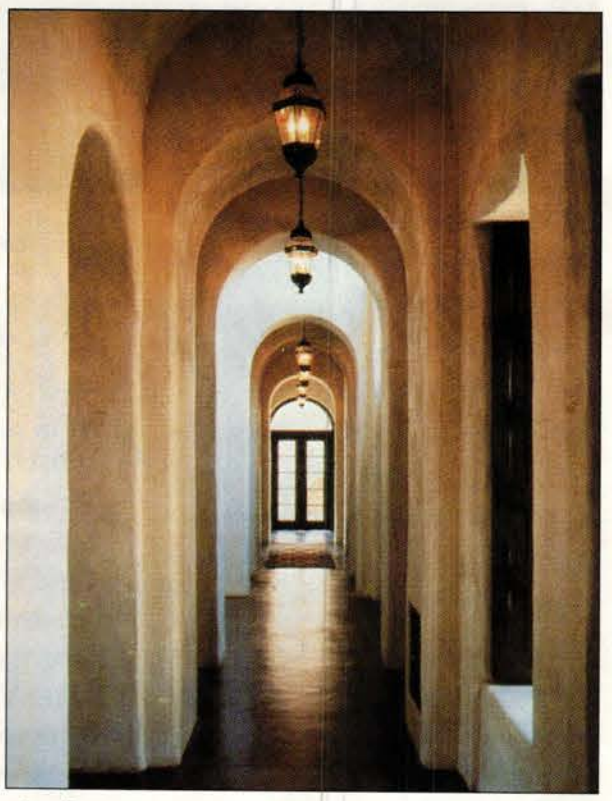
The master bedroom was situated at one end of the house as a retreat from social activity. A gallery links it to the loggia and main house. French doors and transoms allow plenty of light into the room.



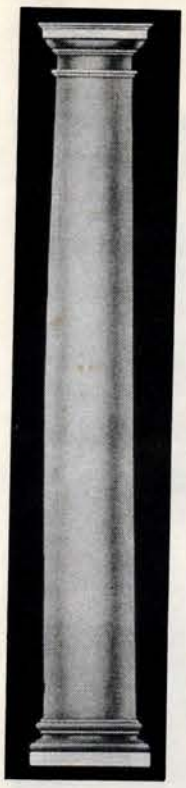
This view was taken from the service court and shows the service entry. The roof tile was manufactured locally, and colors were blended to give the roof an aged look.



The game room also boasts lots of light. While Imber's office designed all of the hardware and lighting, fabrics and furnishings were left to the expert eye of an interior designer.



This gallery space connects master bedroom and loggia. Arched doorways are on one side, facing windows on the other. The stained-concrete floor, practical for a ranch, complements plaster walls.



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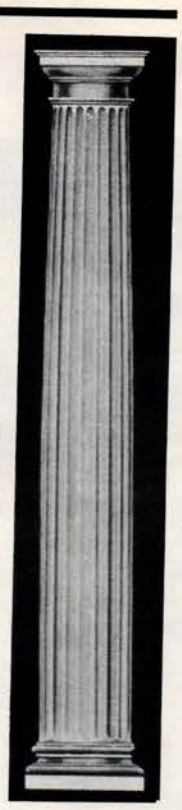

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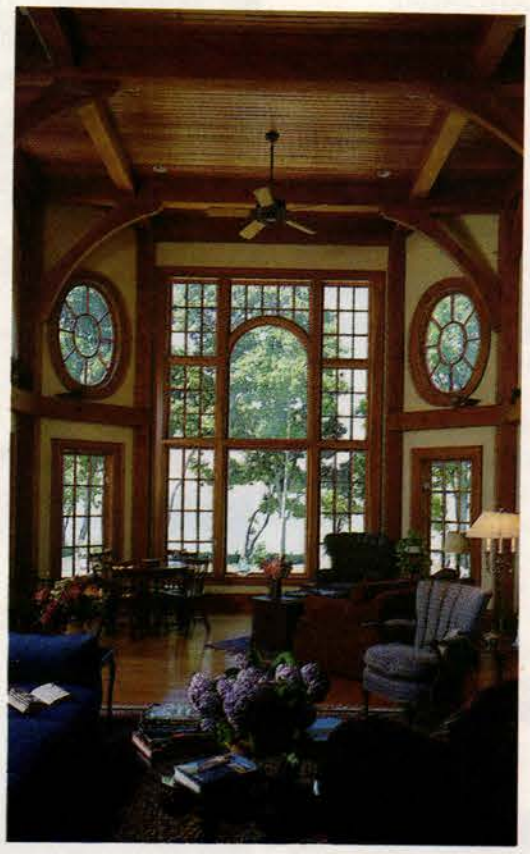


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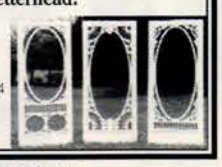
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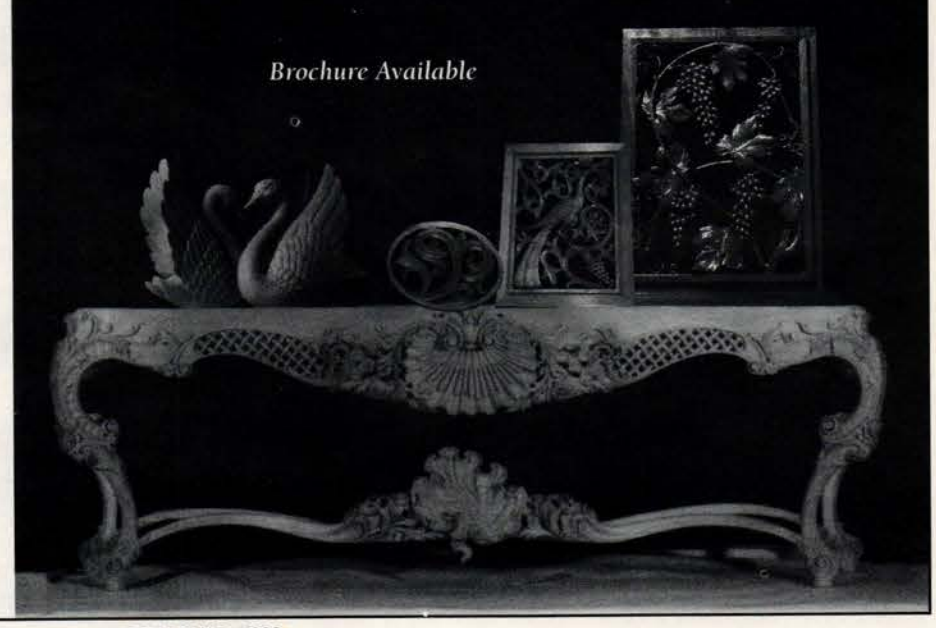
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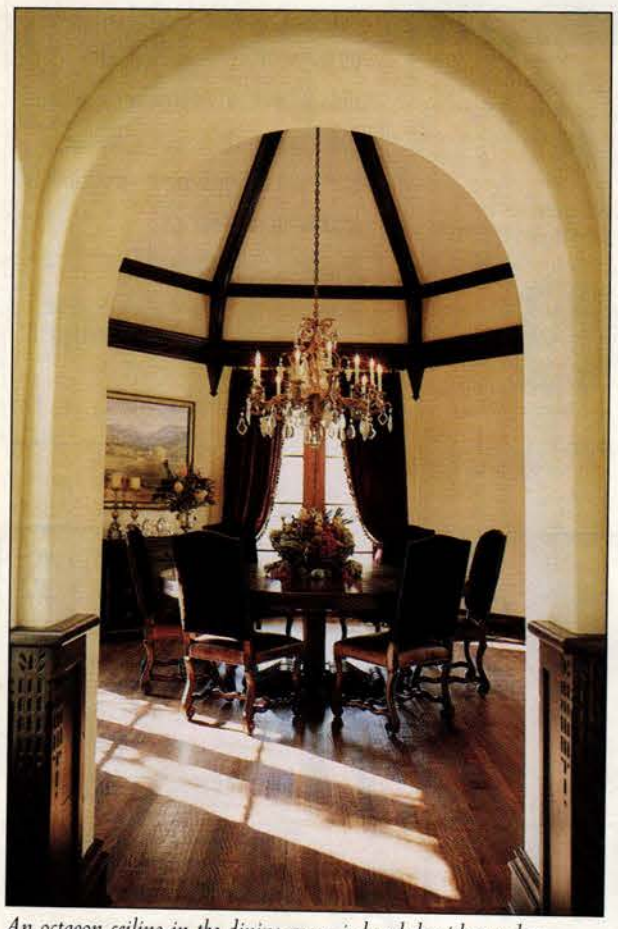
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Project: New Mediterranean-Style Residence Built In Texas Rogers-Ford, L.C., Dallas, Tex.

Architectural firm Rogers-Ford designed this Mediterranean-style house to work around several mature trees on the lot.

The Mediterranean influence is carried throughout the interior design with the use of limestone, mosaics, and rustic decorative tiles. The exterior design features stone trim, a barrel-tile roof, and stucco walls. Projecting eaves run along the red tile roof. A row of French doors lead to a shaded brick courtyard.

Romantic influences at the entrance include Gothic arches along the main entry, decorative ironwork, and molded copings. On the interior, decorative dark wood beams and carved wood trim are used through several rooms. Rogers-Ford incorporated antique corbels, salvaged from several Dallas mansions that were being demolished. Interior floors include limestone, rustic wood, and terra-cotta tile materials. ◆



An octagon ceiling in the dining room is banded with wooden Gothic rib beams. French doors let in light along the sides of the room.

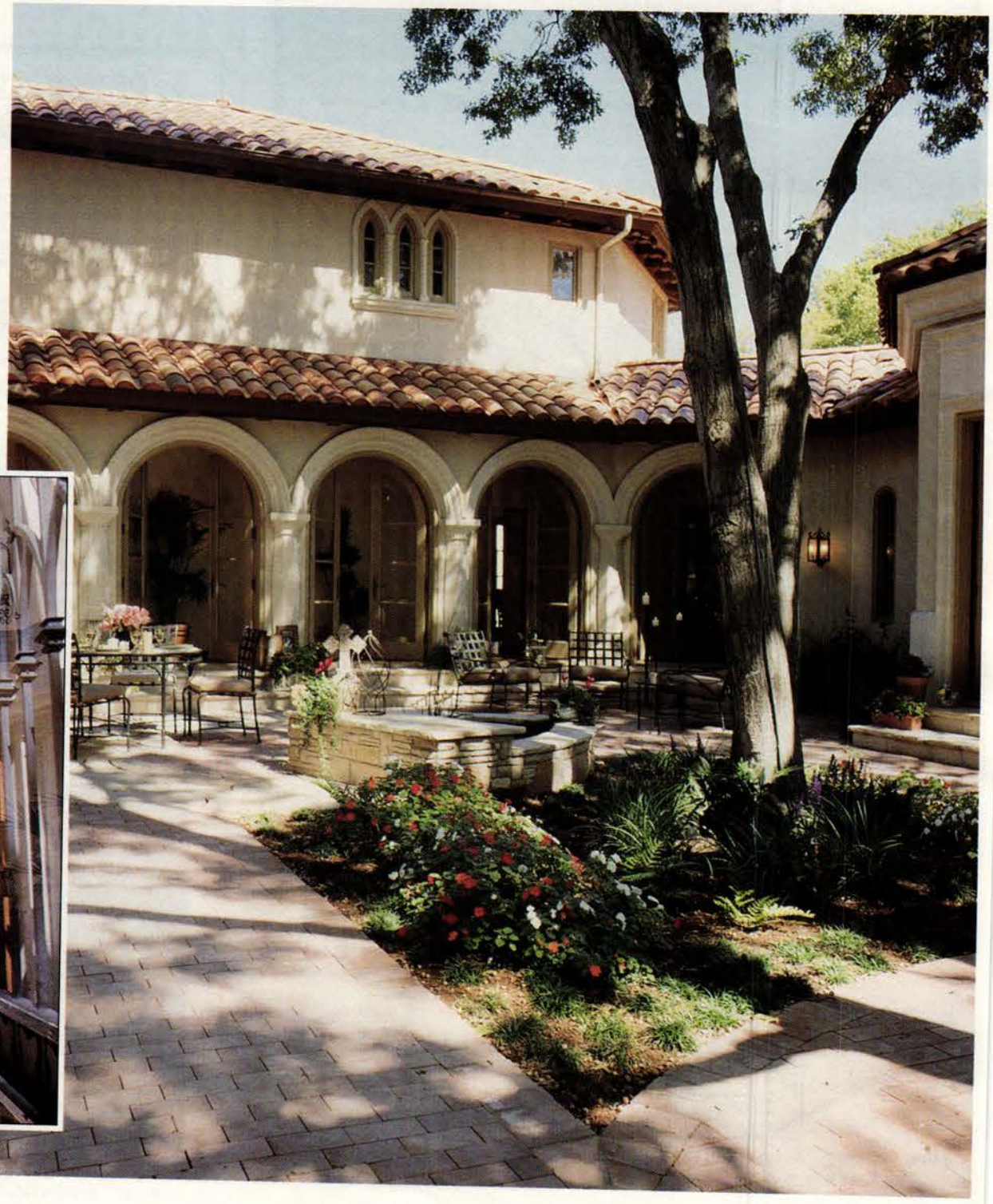


A cupola adds airiness and light to the main hall, which features an ornate antique iron lantern.



The main entry is illuminated by large iron lanterns, and wrought-iron balconies run along the second floor. Lancet arches surround the main entry hall.

The courtyard is nicely shaded by several mature trees. Decorative arches surround a row of French doors. Decorative iron lanterns are used on key areas of the exterior. The courtyard is situated between the living room and dining room, and can be used as an extension of these areas when the owners entertain.





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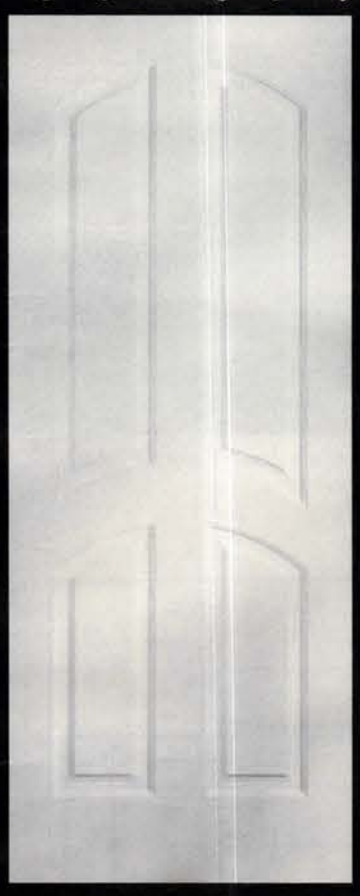
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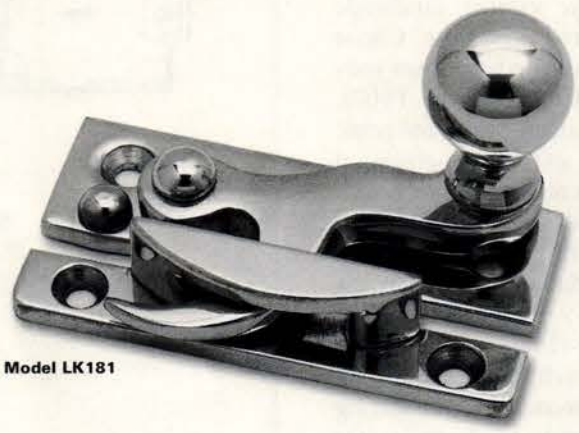
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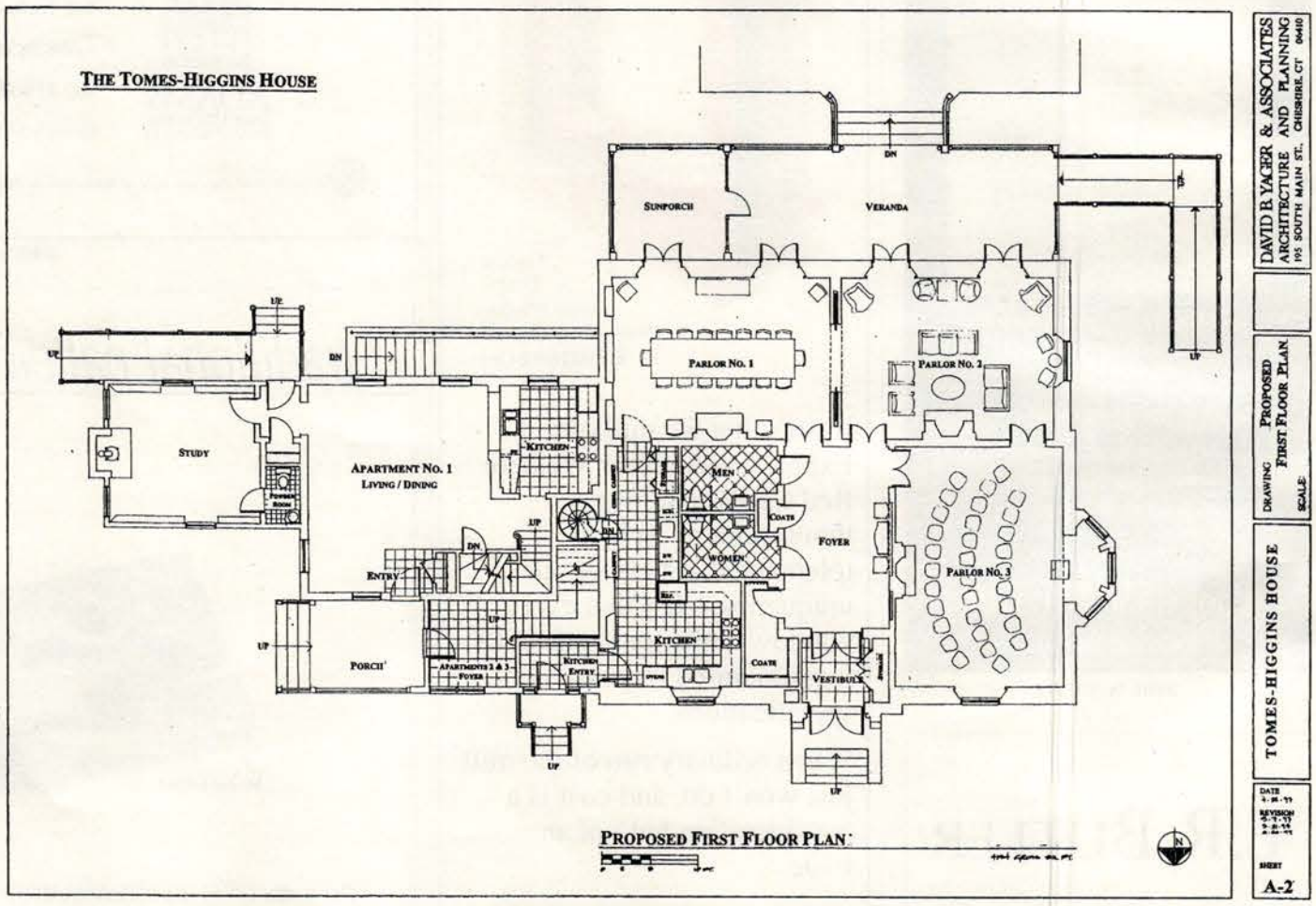
This front view of the mansion shows the fully restored house, with its new slate roof, new copper flashings, and restored exterior woodwork. A bluestone entry court provides a drop-off area for guests.

Tomes-Higgins House Adaptive Reuse Of An 1861 House in Connecticut David B. Yager & Associates Cheshire, Conn.

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Three first-floor parlors were retained for church functions; a small library was converted into a catering kitchen to provide food service for them. The upper two floors and the two-story servants' wing were converted into three apartments for church clergy. In each apartment, the lower floor consists of the entry, kitchen, powder room, living room, and dining room; the upper floor has two bedrooms and a bath. A newly

continued on page 24



Drawing of the first-floor plan shows public spaces, restrooms, kitchen, coatroom, and the living areas for one of the apartments.

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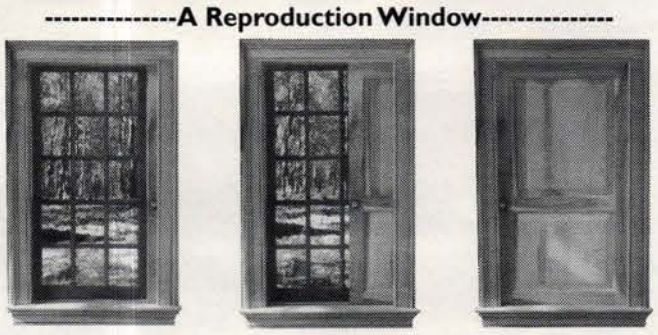
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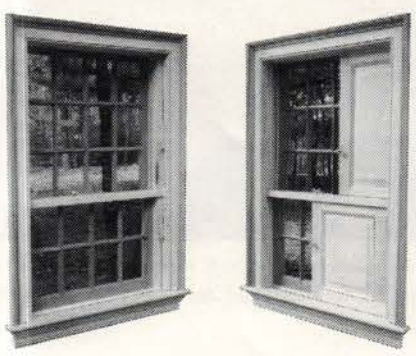
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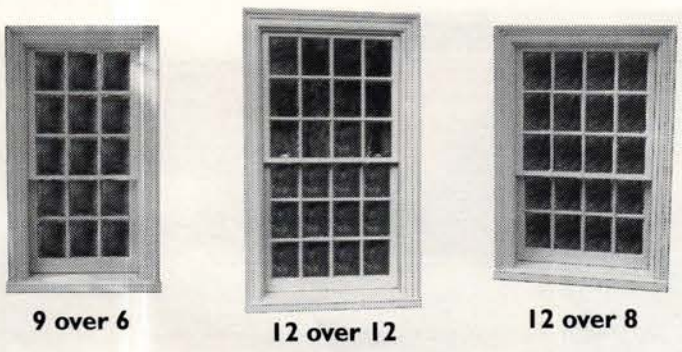
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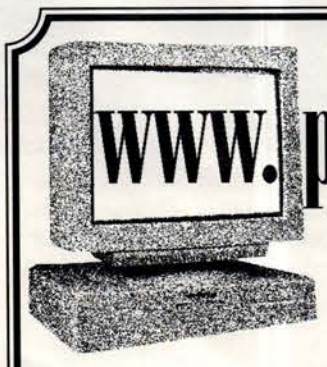
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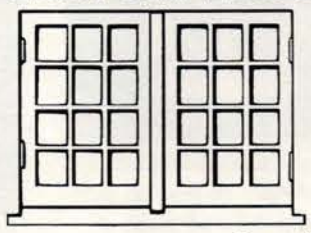
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DAVID B. YAGER, continued from page 22

created stairway connects the two floors. These new stairs leading to the bedroom floor were inserted into spaces that were once closets.

Custom-made aluminum-clad windows were inserted into the original openings, allowing the original interior and exterior window moldings and casings to remain. The HVAC ductwork was installed in the space between the mansard roof and the third-floor wall; although the space is interrupted by ten dormers, the ductwork is kept hidden inside newly built window seats at each dormer.

Design challenges included inserting new stairways into the house, creating fire-protection assemblies, and making the first-floor areas ADA-compliant.

Preserving the original coal-burning fireplaces and chimneys presented another dilemma. The local historic district commission requested that the northeast chimney, one of four chimneys, not be removed from the roofline of the house. The solution was to remove a portion of the chimney on the first floor, creating needed space for the catering kitchen. A system of small steel I-beams was needled into the masonry, supported by two steel cross beams on steel posts set on new footings below the basement slab. All of the structural support was then hidden by the new soffit in the kitchen.

The Tomes-Higgins house received an Award of Commendation for the exterior renovations from the Victorian Society in America. ◆



Rear view of the mansion showing the restored verandah. New railings and stairs have been added for safety reasons. The handicapped-access ramp is hidden behind the lattice-top fence at the lower left of the photo.



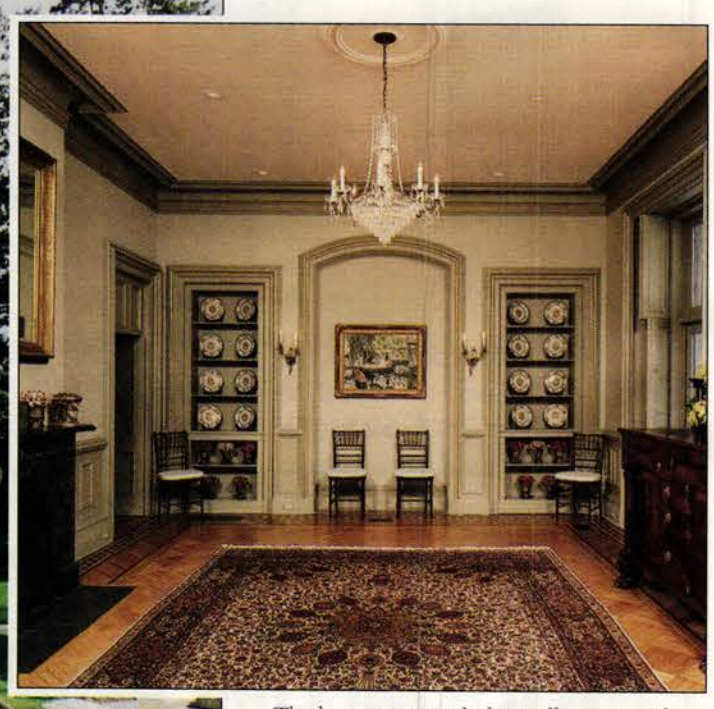
The Tomes-Higgins House before its new color scheme. David Yager, the principal architect, has a background in researching historic paint schemes, and picked a soft palette of colors which would be historically accurate to the Victorian era of the house, but not so severe as the dark mustards originally used. (All photos, David Sloan Photography)



This construction photo reveals the steel needling and beam supports needed to remove the first-floor portion of the northeast chimney. The existing staircase, seen in the background, has not yet been removed.



In this view from the verandah, the new mahogany decking has a warm glow in the sunshine. The entire verandah floor framing had to be reinforced to accommodate the new loading of a public space. The paint scheme is easily seen in this photo, with different colors used to highlight the original woodwork and moldings.



The door opening in the left wall is new, and leads to the catering kitchen. The door and the panel above were relocated from their original location, which was where the left bank of shelves now resides.

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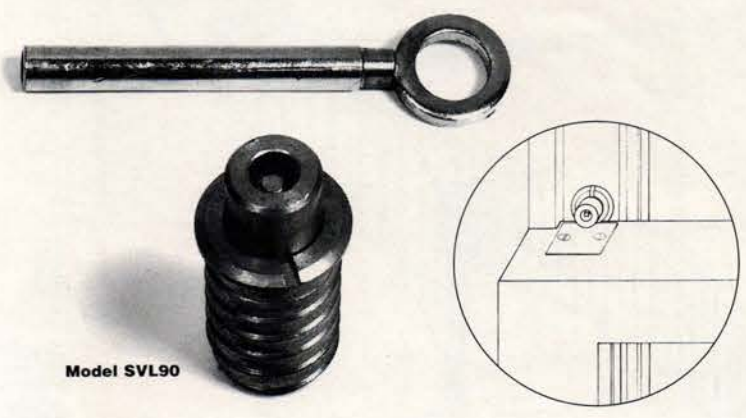
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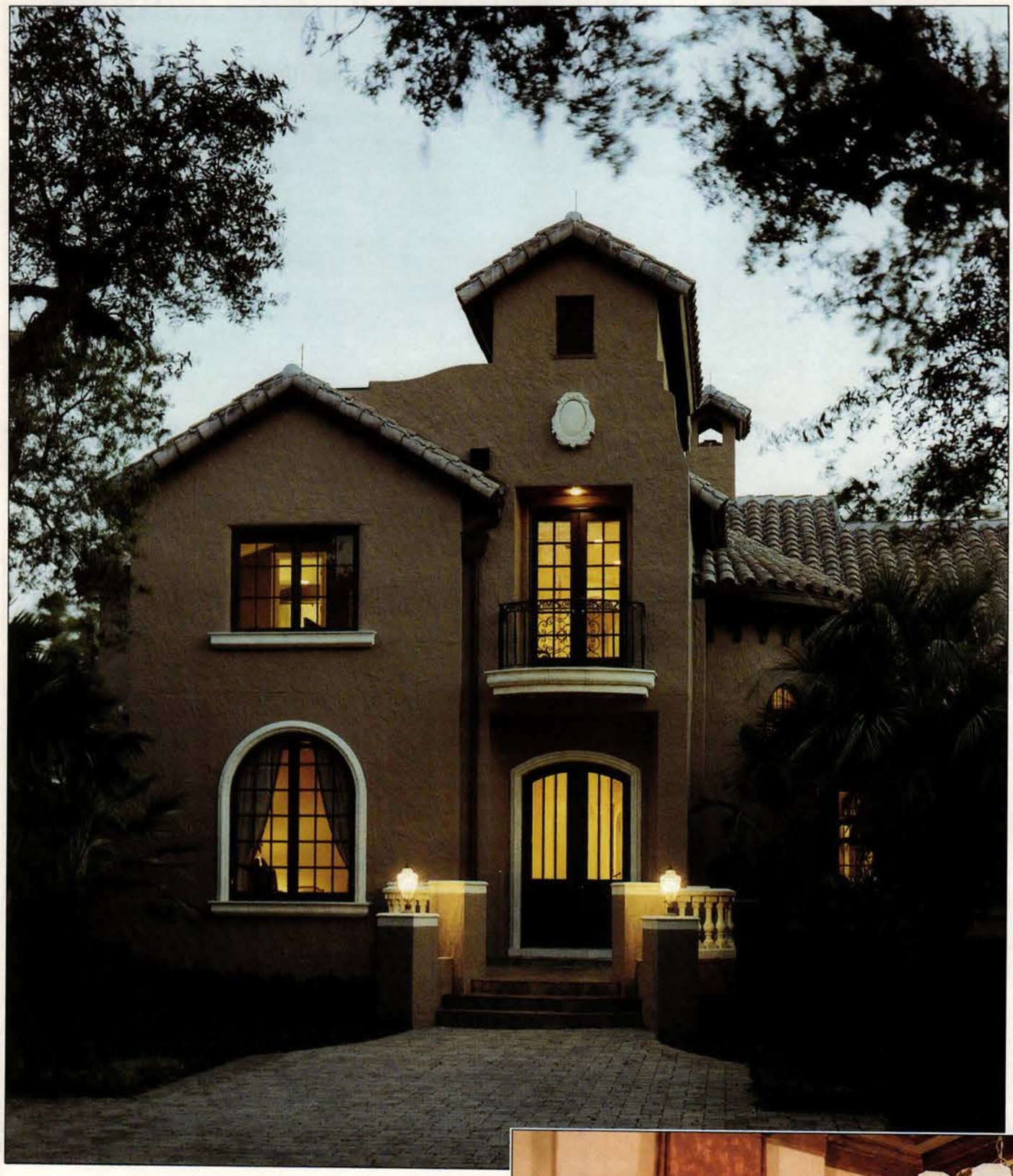


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This residence, completed in 1998, re-creates the character of a 1920s Mediterranean-style villa, with period detailing of roof tiles, textured stucco, stone trim, and wood windows and brackets. The house is the Builder's first spec residence in an upscale community where the previous homes were large, but not historically styled.

To create a traditional, period-scaled front entry, the architects projected the foyer and stair features while leaving the major mass of the house recessed behind the landscaping, and under projecting eaves. A curved balustrade creates a forecourt. Other period-style details include decorative cartouche, copper downspouts, and decorative vent near the entrance.

The traditionally sized study, living room, and dining room are isolated from the contemporary-proportioned master bedroom, kitchen, and family room. Arched doorways run throughout the house, as do elegant stone floors. ◆

The entry recalls 1920s-era Mediterranean villas in Florida. An ornamental metal balcony sits over the entryway.



This period-scaled dining room features rich architectural detailing, including shellstone moldings and a carved limestone fireplace.



The wood and wrought-iron circular stair leads down one-half level into a recessed, open wine cellar. The hallway features limestone tile flooring. Shellstone covers the far wall.



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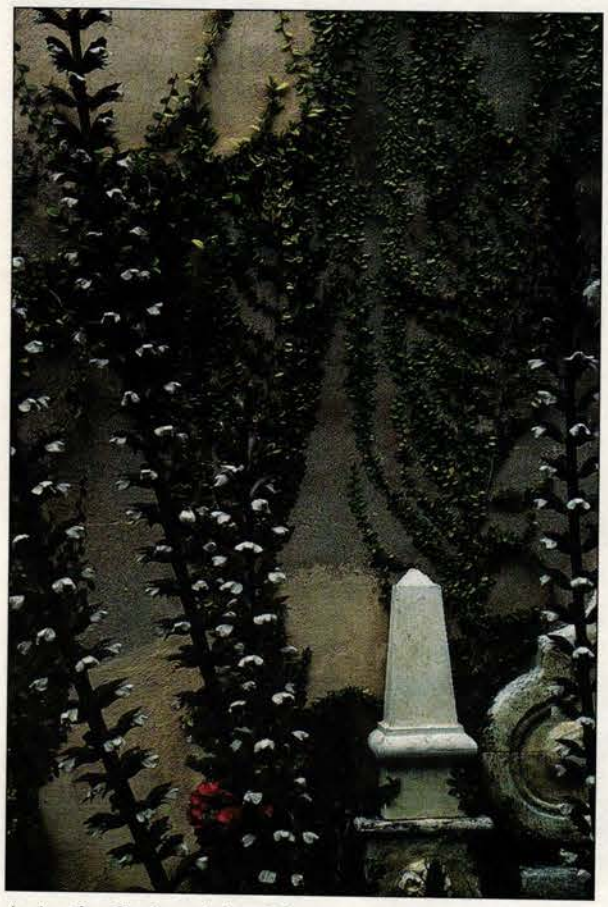
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THE SPANISH/MEDITERRANEAN GARDEN

Is there a Spanish/Mediterranean style of garden? Certainly there are a variety of attributes which when combined evoke that label. And were it not for the coalescing and enduring of these specific characteristics into the style known as Spanish/Mediterranean, it would be difficult to distinguish a garden of Spanish origin, so diverse have been the influences over the centuries.

by Keith Davitt

As a wealthy province of Rome, countless villas with enclosed courtyard gardens, or peristyles, flourished in the Spanish countryside. These and the ruins of these the Arabs inherited and adapted to their own nature. Particularly significant among their modifications was their use of water and their ingenious devices for keeping water moving (as commanded by Mohammed), and the element of ornate tile work not found in the Roman gardens. They also elaborated on the concept of the garden as an outdoor room, expanding it into a series of rooms with views out into the surrounding country. This is most notably evident in Alhambra and the Generalife at Granada — Moorish gardens of extraordinary beauty and one of the last strongholds of the Arab Caliphates before completion of Christian conquest.



A simple plinth and the rich texture of Acanthus blossoms and climbing vines are all the adornment this wall requires.



Although it is difficult not to enjoy this flowery abundance, it does little to enhance the architecture and threatens to overwhelm the structure. Because of the plainness of the architecture, however (no arches, for example), and the fact that the garden is not totally enclosed, it works. (*All photos: Keith Davitt*)



Verdure with a minimum of blossom characterize the traditional Spanish/Mediterranean courtyard.

The Christians, however thorough in their conquest, brought no apparent improvements to garden design in Spain. They either maintained the gardens as they found them or let them decay. When they did begin making changes, it was to eradicate the fundamental nature of all that had gone before by transplanting foreign design styles and imposing them upon a landscape not capable of supporting them. Thus gardens fashioned in the style of Versailles, of the Italian and Dutch Renaissance and vast and lavish theatrical parks which could only have originated on a softer, more forgiving terrain, were tried and in time, mostly abandoned. What remained are gardens referring to that which is fundamentally Spanish — landscapes which arise out of the land, endure within the climate, and have reference to the people who inhabit them. Their most salient characteristic is the fact and nature of their enclosure. I quote here from *A History of Garden Design*: "The temptation to a walled seclusion is greater in Spain because shade and

continued on page 30

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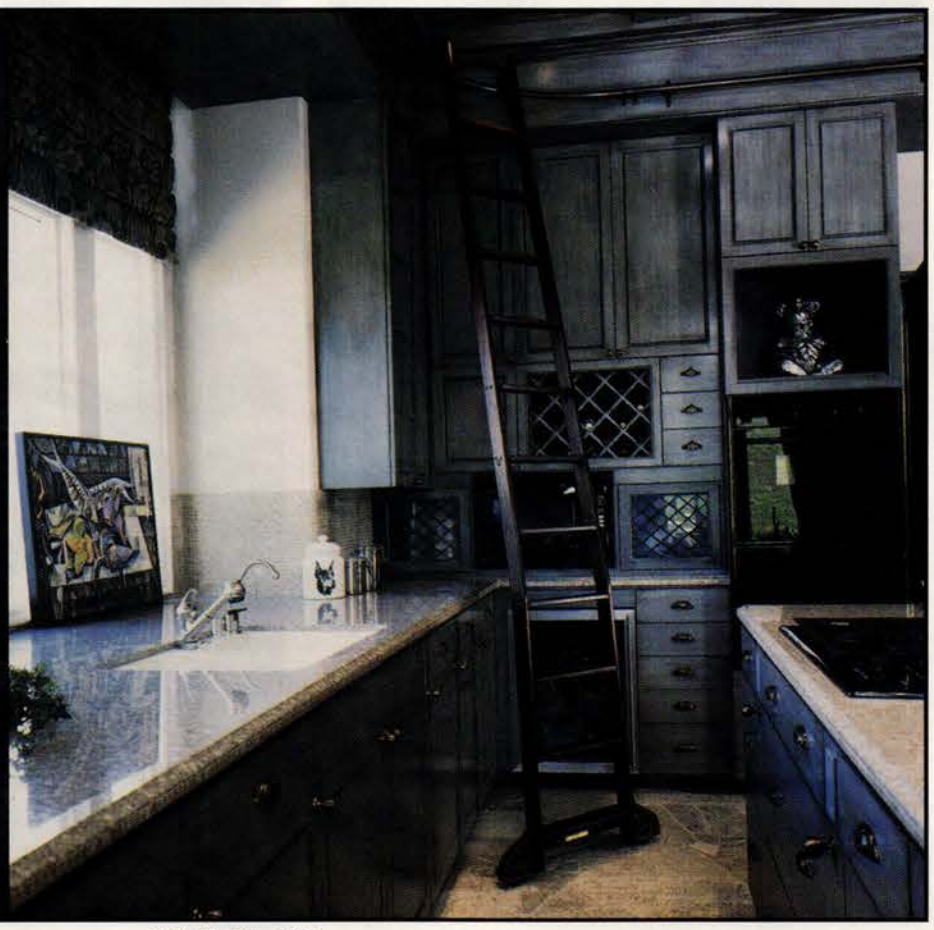
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THE SPANISH/MEDITERRANEAN GARDEN,
continued from page 28

coolness and greenery are less easy to come by there. For physical reasons, even had there been no Moorish example, it is probable that Spain would have evolved and been content with an inward-looking patio garden. . ."

I would add to this the likelihood that, as the Romans built enclosed gardens which the Arabs improved upon, anyone inhabiting that land would have done the same. Enclosed, roofless rooms are cooler, separating the inhabitant from the scorched, surrounding world. As an extension of the architecture, they help cool the interiors as well, especially with the addition of water, and they provide a sanctuary for peaceful contemplation against the backdrop of a potentially inimical surrounding.

And so, the quintessentially Spanish garden is an enclosed garden, the bones of which are made of the earth from which they come. It is largely paved with some earth material and as the soil is thin, planting tends to be in pots with a minimum of blossom. There is a cloister like quality of atmosphere lending a time-stood-still effect. Add to this the finer influences of a developed culture (the Moors) and the amenities made possible by modern times, and you have the fundamental garden of the Spanish/Mediterranean — one with perhaps views into the larger world, possibly with moving water and colored tiles and wrought iron.

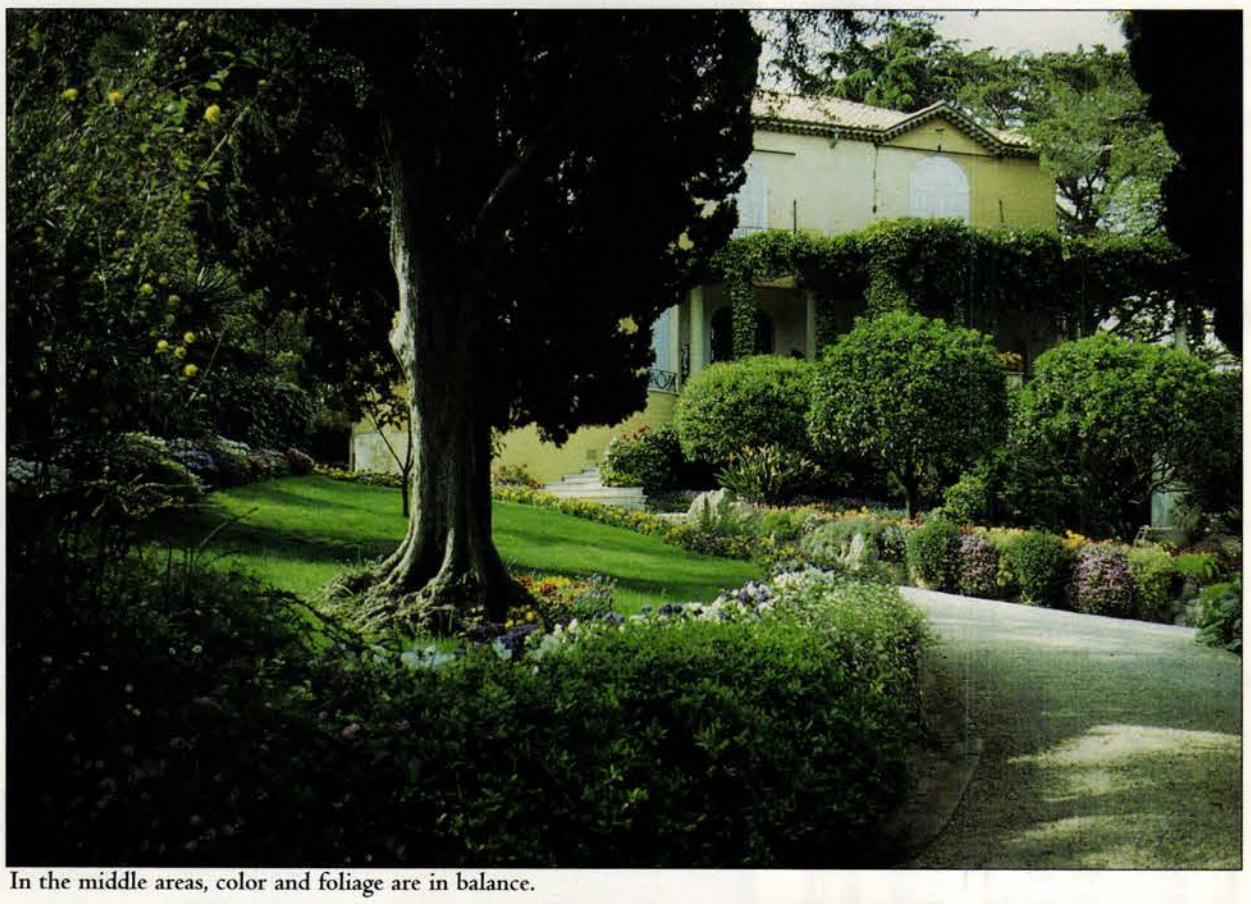
One of the most relevant attributes to note about the Spanish Mediterranean courtyard garden is how simple it is, even after two thousand years of heritage, and herein lies a key to understanding this style



Close to the house foliage plants predominate.



The larger the surface area, the more abundantly foliage and flower can be used to effect.



In the middle areas, color and foliage are in balance.

of design in the gardens and in the architecture as well.

The large expanses of stucco surfaces which characterize the style lend themselves wonderfully to ornamentation, which they set off and highlight to great effect. Arches and other piercing, stone door and window frames, carved wood, wrought iron, bas relief tiles or murals and — on the exterior, plants — all take on a special loveliness against the plain stucco surfaces. And it doesn't take much of this to transform a nondescript wall into something truly beautiful.

On the other hand, how bleakly functional these large stucco surfaces seem without some form of ornamentation.

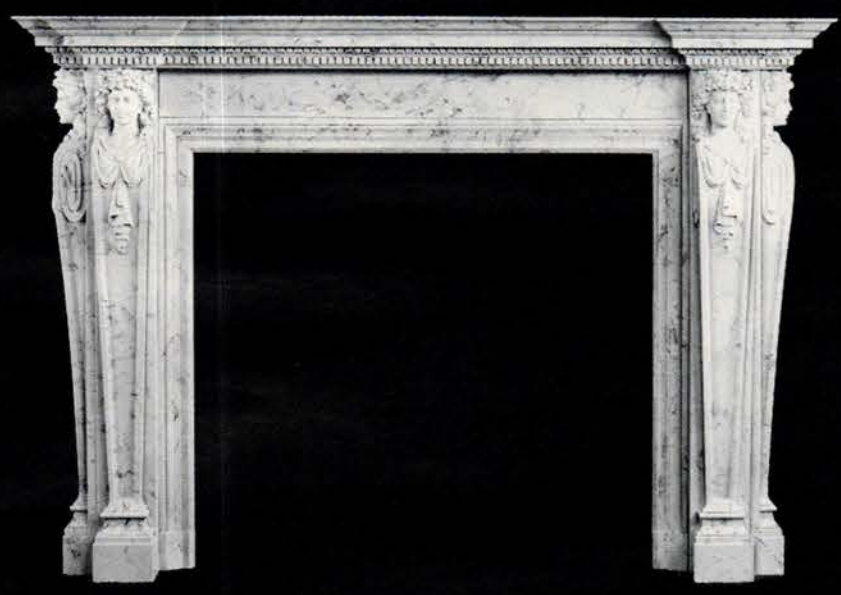
Notice, by way of example, the photo of Mizner's Singer Building, at right. Cover the top half and look at the bottom section, then cover the bottom. They appear to be two entirely different structures with dramatically different effects. The upper floors seem entirely functional, almost prisonlike, while the arch-

continued on page 32



Photo: Florida Architecture of Addison Mizner, Dover Publications, Inc., N.Y.





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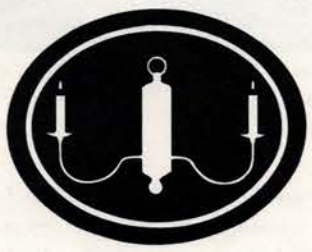
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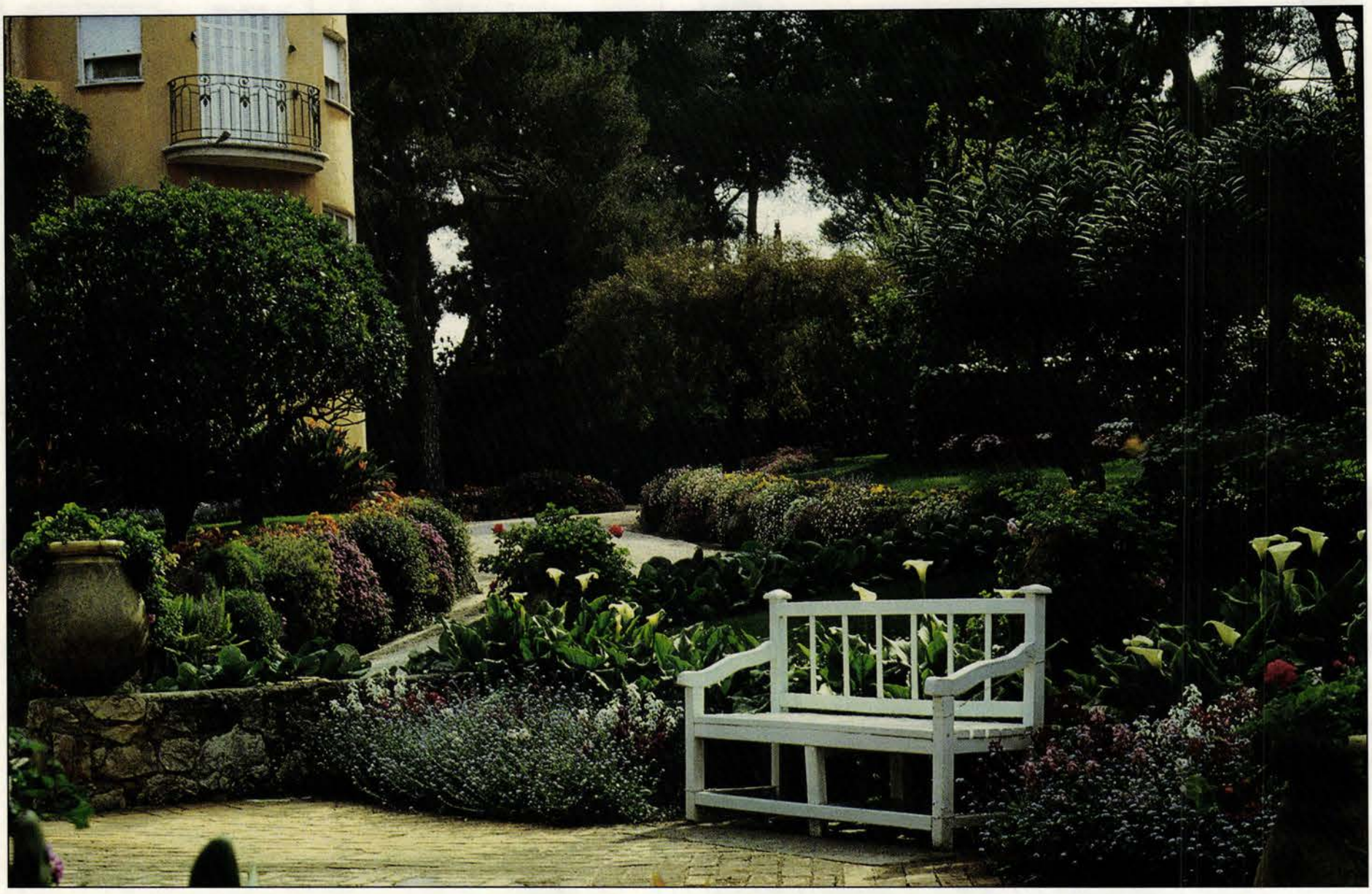
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THE SPANISH/MEDITERRANEAN GARDEN,
continued from page 30



Moving away from the influence of the architecture, a luxuriance of flowering plants becomes appropriate, providing a dazzling foreground to the structure.

es and details on the frieze of the lower portion give it an elegance and refinement utterly wanting in the upper. These same principles apply in the garden.

This, it may be surmised, is largely why the Spanish/Mediterranean garden remains so simple as long as it stays within the enclosing walls of the structure. Too much ornamentation of any kind truly is too much and runs the risk of becoming gaudy, garish and uncomfortably lavish: a little of the right sort goes a long way. A single ornamental planting pot containing foliage of a fine texture against the backdrop of a stucco wall does a lot to an enclosed court. A tiled fountain, well formed and prominently placed, is about the height of embellishment that can be or has been successfully brought to these generally uniformly paved and totally enclosed spaces. In the classically Spanish/Mediterranean style the plantings will be primarily of foliage with a minimum of blossom, and those will be in the pastels running into red and magenta.

Where the climate is mild and water plentiful, you will find this garden putting on finery and stepping outside the walls to become something barely recognizable as Spanish/Mediterranean, but still of that heritage and harkening back to those same influences which created the style originally. When these gardens escape the confinement of their enclosure — and consequently loose their backdrop and support — they begin to behave like other gardens of other places and times. This is especially the case in more-temperate environs blessed with an abundance of moisture — as indeed, these images of a Spanish/Mediterranean home and garden in the South of France so abundantly demonstrate.

The areas immediately surrounding the structure are classically planted in evergreen trees and shrubs, creating an enclosure of pure verdure. But where the plantings slip beyond the influence of the architecture, out into more-remote areas of the property the need for controlled, contained ornamentation is lost and the land bursts into blossom — to tremendous effect — and here seems altogether appropriate. All this flora within an enclosed court would sicken, but here in the expansive world is delightful.



In the most remote areas of the property, Spanish/Mediterranean style gives way to the expansive atmosphere of the south of France, and colors predominate.

As is true of all great gardens and garden styles, when they arise out of the larger paradigm of their environment and are an expression of it — and they are tastefully done — they succeed and they endure. Where the sun scorches and rainfall is slight and earth is the material of construction, the classically Spanish/Mediterranean garden is a natural outcome — an inevitable consequence — a creation from man's need for a garden adapted to the realities, and the structures of his life within an environment which dictates the elements of its composition. In the South of France or the central coast of California, the soft, gentle atmosphere bathes the land and draws the gardens out of the courtyard — creating a Spanish/Mediterranean metamorphosis. And this is no doubt why there exist so many looks to the Spanish/Mediterranean garden. It evolves from that style of architecture but as it moves from place to place, it will and should take on qualities of the environment in which it is found. ◆

Keith Davitt is the owner of and chief designer for GARDENS, a landscape-design and project-management team located in Park Slope, Brooklyn, N.Y., which handles projects nationwide. Davitt can be reached by phone at 718-857-1787; visit his website at www.gardenviews.com

Limewash Returns

It seems the rage in construction now is to restore or build homes that look like they have been there 100 years. One decorative finish that gives this 100-year-old look is a traditional European limewash. Many paint manufacturers have come up with lookalike versions of the traditional material, but nothing replaces the real thing — not only for the look but also for the health of the home. In this article, a collaboration between a historic-limewash manufacturer and a historic-masonry specialist, reveals the chemistry and application of limewash.

by Bob Bennett & John Speweik

While the romantic magic of limewashed homes amazes many of it admirers today, limewashing was a common method of protecting walls and has been used for at least ten thousand years. Essentially, limewash is a mixture of slaked lime putty (calcium hydroxide) in water, which sets slowly by absorbing carbon dioxide from the air. The chemical reaction that occurs produces crystals of calcite. These crystals are unusual because they have a double reflective index; light entering each crystal is reflected back in duplicate. This results in the wonderful surface glow that is characteristic of limewashed surfaces and is not found in modern lookalike paint products or imitation coatings.

Limewash was the early predecessor to modern paint products. But in its true application and effect on a wall it really acts more like an absorptive stain. It has different characteristics than modern paints. Limewash is not a coating that lays on the surface of the wall; rather, it penetrates into the surface of brick, stone, and wood to create a peel-free surface. After hardening, limewash remains vapor-permeable and will not trap moisture in the wall.

One of the attractive things about the traditional material is that it gradually wears off the surface of the wall, leaving a very pleasant, uneven, worn look. Many architects and designers have desired this look and have had some challenges creating it for their clients because they have been using the wrong products (paint, for example) to achieve the look.

If a traditional look is what you want, it's best to go back to the traditional materials that have been delivering that look for thousands of years. Limewash develops a unique patina which is unrivalled by other coatings. It is a traditional shelter coat, which gives protection, beauty, and durability to stucco, stonework, plasterwork, and brickwork.

When limewash was discovered, man was not looking for a decorative finish to impress his neighbors. He had actually discovered a sacrificial treatment that protected his home against the worst weather. Early mud structures and adobe and wattle-and-daub walls were very vulnerable to climate, and limewash helped to protect these surfaces from rapid deterioration. (Lime would also help prevent the spread of disease, and farmers would regularly limewash pen walls between livestock.)

Spring Traditions

In Europe, the tradition in the spring was to cut back the hedges and limewash the house. Usually white, the material would be mixed up into a creamy consistency and applied with longhaired horse-bristle brushes over the entire house. The material would be very translucent and very thin, being worked into the surface by rubbing in circular strokes. Year after year, this tradition was practiced, and the very thin layers of limewash would become a thick protective finish with the ability to breathe.

In America very few authentic limewash homes exist today. Many have been since painted with white paints or some formulation of white Portland cement and sand coating.

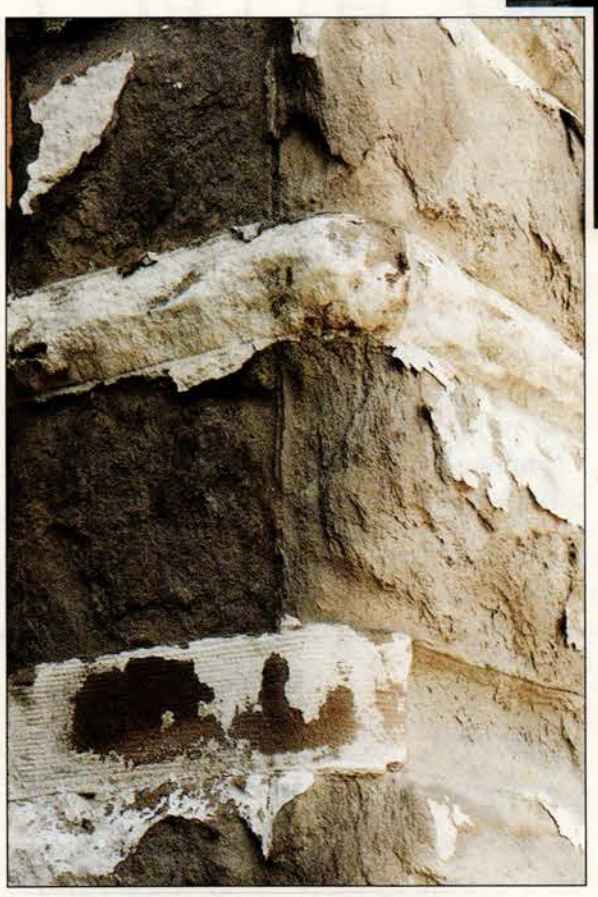
The evidence of this change in materials has become increasingly apparent, as many older homes have begun to show signs of rapid deterioration due to moisture being trapped in the walls. Prior to the development of modern paints and Portland cement, most homes were constructed of solid, porous materials, which keep the moisture out by their sheer thickness and high porosity or vapor permeability. Thus, a wall had the ability to dry out faster than the moisture could penetrate its thickness.

The use of open fires (particularly in the kitchen), which remained alight throughout the year, aided rapid drying while providing both heating and ventilation. Some idea of the rate of this ventilation can be gained by watching the rate at which smoke pours out of the chimney, because air is drawn into the home at exactly the same rate. This marvelous ventilation ensured that any moisture present in the home was expelled through the chimney in a very short time.

A traditional limewash finish allows a home to breathe, as limewash is one of the most breathable decorative finishes known. Tests show that limewash has a vapor permeability rating of 350 units, while many masonry paints are well below a rating of 75 units. If a home is prevented from breathing, water can become trapped in the external walls, which often leads to rapid deterioration. Peeling paint can be evidence that a high concentration of moisture is making its escape by taking the modern paint right off the wall.



On this c.1910 three-flat in Chicago, the sandstone deterioration was accelerated by modern paints applied to the surface. The paint trapped the moisture in the stone, causing delamination of the face. *Photo: John Machnicki*



In this close-up of the Chicago building, it's clear that the sandstone has suffered extensive damage due to water being trapped under the paint. The permeability was reduced, and as a result, the stone failed. *Photo: John Machnicki*

The Material Used

As late as World War II limewash was still being used in the United States. Its use started to decline when modern paints and acrylic coatings became

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LIMEWASH RETURNS, continued from page 33

popular. Limewash is made by burning limestone to produce quicklime, which is then mixed with water to form lime putty. The lime putty is mixed with water and other ingredients to produce a limewash.

Tallow was often added to limewash to make it water-droplet resistant while retaining most of its qualities of water permeability. A type of animal fat, tallow was primarily used with beeswax for candlemaking and therefore widely available in the 19th century. The butcher, the baker, and the candlestick maker, as the nursery rhyme suggests, were sources of tallow. More recently, raw linseed oil has been added for the same purpose. Other alternatives used today include casein, which resists dusting and can be used as an adhesive for difficult surfaces that may not absorb the limewash as readily as brick or wood.

For colored limewashes, care should be taken to select pigments that will not be affected by ultra-violet light or react with the lime. Earth pigments are recommended because they are least likely to fade from the sunlight or a chemical reaction with the lime.

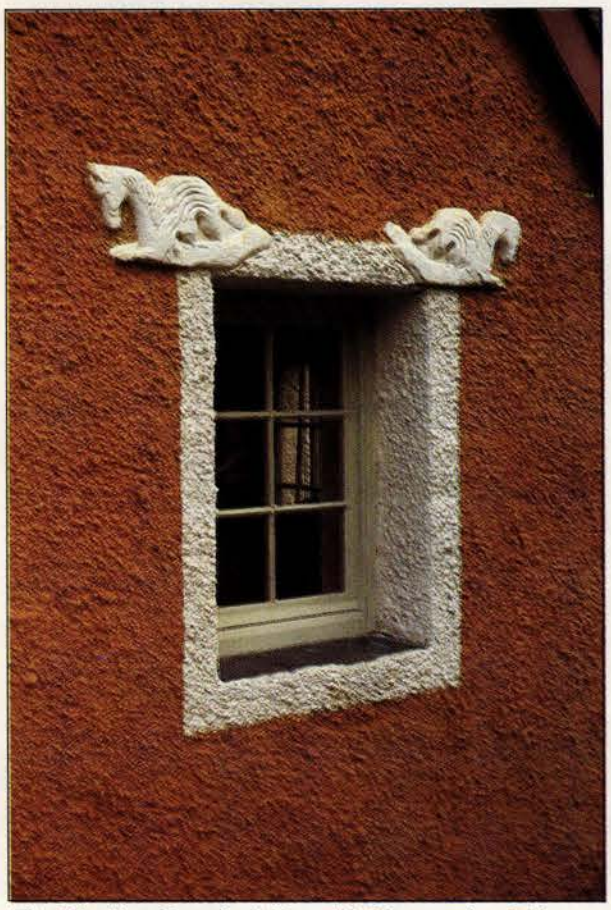
Colors need to be dry-tested to ensure the correct hue has been achieved. A mock-up sample should be included as part of the decision process on any project. The material will dry many shades lighter than what appears in the wet container. A limewash may take several days to show its final color as it cures.



This recently limewashed cottage in Scotland used a white limewash to accent the windows, giving the quaint residence a unique look. Limewash has been returning in a big way in Scotland, as local craftsmen have become reacquainted to its benefits as an exterior finish. *Photo: Mario Machnicki*

Application

When applying limewash, safety goggles and gloves must always be worn: Lime is irritating to the skin and eyes. A water-based product, limewash is most suitable for application onto an absorbent background, and traditionally was applied to earth walls, brick, plasterwork, stucco, wood, and stone. Concrete also takes limewash well because it is absorbent.



The Weald & Downland Open Air Museum is a 16th-century limewashed home in South Downs, England. *Photo: Mario Machnicki*

Limewash should not be applied over existing painted surfaces or drywall. Old paint should be removed, but if a paint stripper is used, make sure that the pH of the surface has not been radically changed: An acid-based stripper may leave the surface of the wall with an acidic residue, and the limewash will fail to adhere. All surfaces should be washed down with clean cold water and left until the surface is damp but not dripping wet.

The best results occur when the limewash is worked into the surface of the wall by almost scrubbing it in with a brush that is stiffer than a paint brush but softer than a scrubbing brush. The application should be in a circular motion, working it into the surface and spreading as far as possible. The work should be finished with vertical strokes.

Limewash cures by absorbing carbon dioxide from the air. High humidity and low temperatures during application may prevent the material from curing and delay the carbonation process. Limewash must also be applied as thinly as possible to facilitate carbonation and to prevent crazing and cracking. Successive coats may be applied and are recommended after 6 hours drying between applications. Lightly dampen the surface before applying the next coat. Care must also be taken to make sure the limewash does not dry out too quickly from direct sunlight. A slow moist cure is ideal, which means the applicators may need to apply the material during the late afternoon or evening hours.

The best materials to use in restoring and preserving historic buildings are the original materials themselves. Limewash is now becoming commercially available and can be purchased ready to use. Limewash can provide years of beauty and protection with the authentic look because it is authentic. ◆

Bob Bennett is an international working advisor for U.S. Heritage Group based in England. He is the director of The Lime Centre in Winchester and has custom-produced limewashes and historic lime mortars for the past 25 years in Great Britain. John Speweik is a historic-masonry specialist for U.S. Heritage Group in Chicago, which custom-produces traditional limewashes and historic lime mortars; call 773-286-2100 or e-mail to speweik@usheritage.com.



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Ironwork in the Spanish/Mediterranean Style

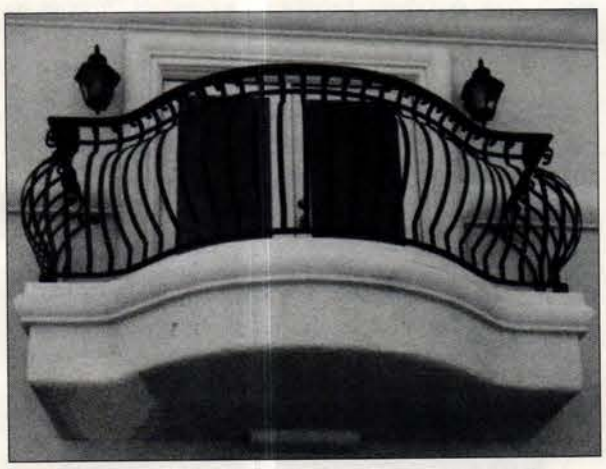
The term "Mediterranean" is notoriously broad. The sea, itself, has shores on the coasts of countries as diverse as Spain, Tunisia, Italy, Libya, and Greece, so anything that is given the name is sure to reflect this diversity. Such is certainly the case with ironwork in the Spanish/Mediterranean style, which combines Spanish design elements with Moorish, Baroque, and more classical elements. Add to this the influences from Central and South America seen in the Spanish Colonial Revival, and the eclecticism of the style would seem boundless.

However, the fundamental principle that unifies the diversity of influences in this style is ironwork's function as ornament. The use of plain, and often quite stark, structural and interior surfaces, usually whitewashed or stucco, offers a perfect contrast for the heavy and ornate ironwork used in architectural elements such as gates, window bars and grilles, stair railings, balustrades, and hardware for doors and windows.

The characteristic linking, in Spanish/Mediterranean architecture, of exterior and interior spaces, often in the form of a loggia or a courtyard, also allows for the use of iron ornament around entryways, particularly in grillework and gates which leave spaces connected and open.

A balcony or balconette is another characteristic feature of the style likely to incorporate decorative wrought iron. Generally set against a plain exterior surface, balconies tend to be the locus of ornament and often the entire structure will be made from wrought iron utilizing foliate and scrolled decorative elements, while in other cases a decorative balustrade will sit atop a tiled platform. As with other features, the range of decorative styles is wide and tends towards the eclectic: from Classical foliates and acanthus to florid styles of scrollwork, Moorish arabesques, Andalusian elements, and Gothic spears.

Decorative ironwork is often incorporated, too, in window frames, surrounds, bars, and grilles. The size and disposition of windows often varies greatly, even on the same level, with expanses of bare wall between, so window elements tend to add a sense of unity with a repeated decorative pattern. ◆ *Michael Carey*

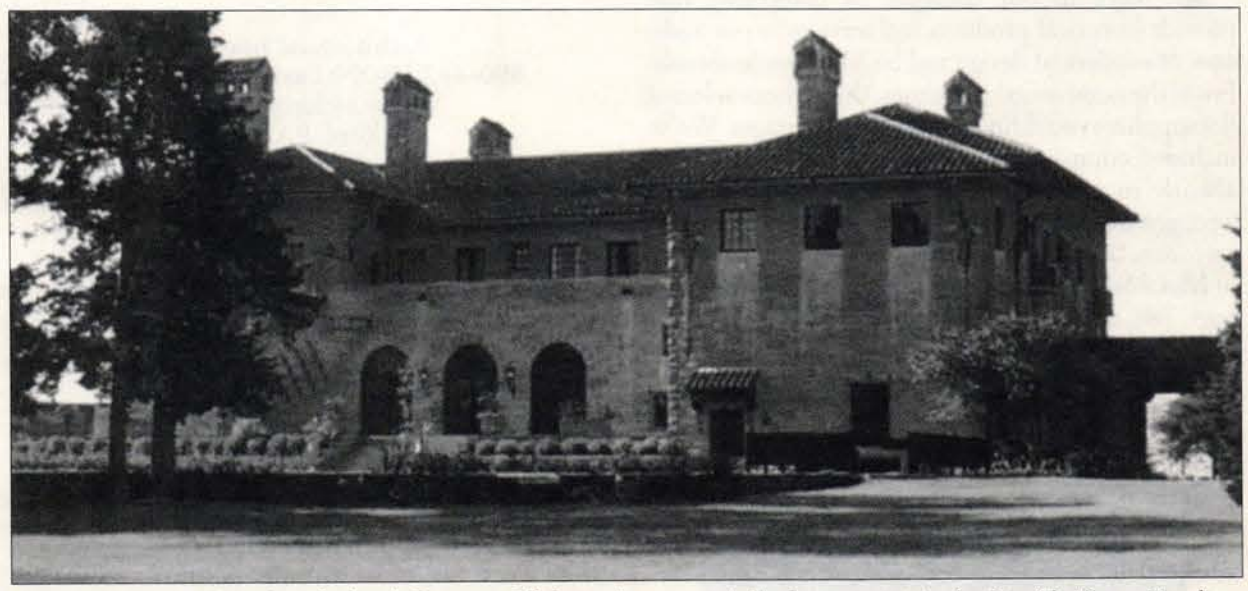


This balcony, forged by Old World Iron, has the heavy lines usually associated with the Spanish/Mediterranean style, achieved here with wide, flat iron balusters. The balusters are curved to give a sense of depth and end in a simple scroll. While not, by any means, as ornate as some of the more Baroque ironwork of the Spanish Colonial Revival, this balcony is true to the principles of the style.



This forged acanthus railing was fabricated for a residential foyer staircase by Fine Architectural Metalsmiths. It has scroll panels forged with traditional buttonhead finials. The pickets were forged from a 15-in. steel billet, a center collar was hammer-formed, and the picket was drawn into a delicately tapered line. While classically inspired, rather than Plateresque or Churrigueresque, the railing is typical of the high end of the Mediterranean style, with heavy lines, foliates, and a combination of penny- and pear-nibbed scrolls.

The Marland Mansion



In the 1920s, Ernest Whitworth Marland, tenth Governor of Oklahoma, oil magnate, and philanthropist, commissioned architect John Duncan Forsyth to build a mansion in Ponca City, Okla. It was to be styled after the Palazzo Davanzati in Florence, one of the most famous of Tuscan palaces, which Marland had visited on a trip to Europe. Construction began in 1925 and was completed in 1928. Marland, however, resigned from his company that same year, after J.P. Morgan & Co. had gained control of the board of directors, and by 1930 could no longer afford to live in the "Palace of the Plains," as his home had come to be known. He eventually sold the $5.5 million mansion to the Discalced Carmelite Fathers, for a trifling $66,000, who, in turn, sold it in 1948 to the Sisters of St. Felix for even less. In 1975 the Sisters announced plans to sell the property and, with the aid of Marland's widow and Conoco, the City of Ponca City became its new owner. The building has since been remodelled to accommodate a 35-room hotel, conference center, and meeting rooms, as well as a museum. The building is an amalgam of Italianate, Spanish, and Mediterranean styles, featuring a low-pitched, hipped tile roof, a loggia, and, of course, a variety of wrought exterior and interior ornamental ironwork.



To meet code requirements before the building was opened to the public, the west-entrance foyer (see right) required a central interior stair rail, which was designed, built, and installed by Wiemann Ironworks. Wiemann faithfully reproduced elements of the existing ironwork, such as the dragon heads and floral elements, while also introducing heavy twisted "rope" balusters with cages (see two inset photos). This rope design, indicative of the Spanish Colonial Revival style, matches the existing wall-mounted handrails. Wiemann was also commissioned to reproduce the interior and exterior door levers, refinish all exterior grilles, and restore and repair the main entry gates.





BUYING GUIDE TO
ORNAMENTAL METALWORK

About This Buying Guide

To create this Buying Guide, the Editors contacted 275 suppliers of Ornamental Metalwork in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find on these 5-1/2 pages. We've included companies who supply Ornamental Metalwork in a wide range of materials including wrought iron, aluminum, bronze, brass, copper, and cast iron. Separate sections are devoted to suppliers of Metal Stairs (on page 73), Registers & Grilles (on page 78), and Metal Roofing (on page 66). In the following Guide you'll find a good up-to-date cross-section of the market, both geographically and in the variety of offerings.

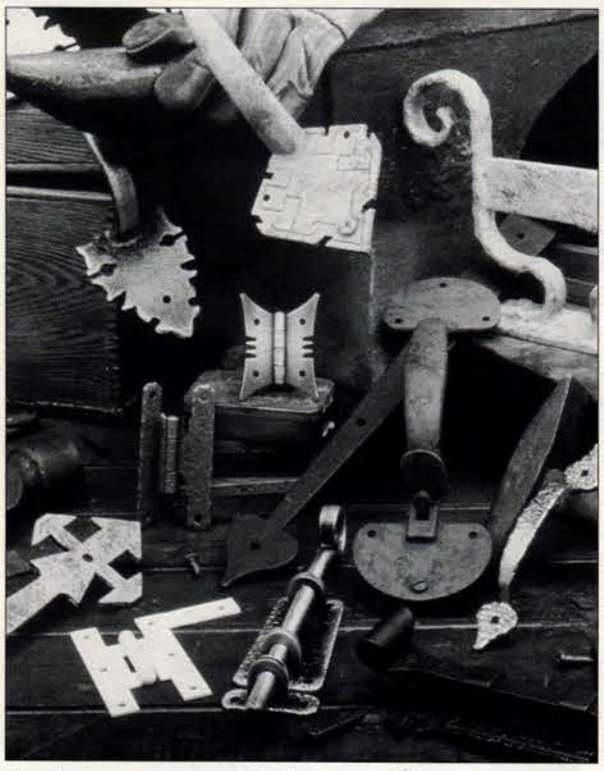


This is a sample of a 6-in. multiple plate, No. 209, from AA-ABBINGDON AFFILIATES. This Prestplate is available in steel, copper, brass, chrome, and pre-painted white finishes. Write in No. 8290

AA-Abbingdon Affiliates, Inc.
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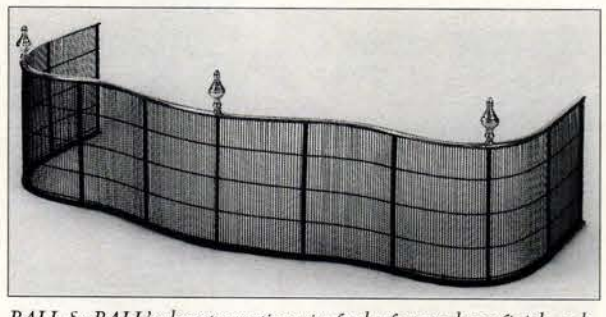


BADGER VILLAGE BLACKSMITHING custom-crafted this chandelier for a private residence. At its widest, it has a 6-ft. diameter.

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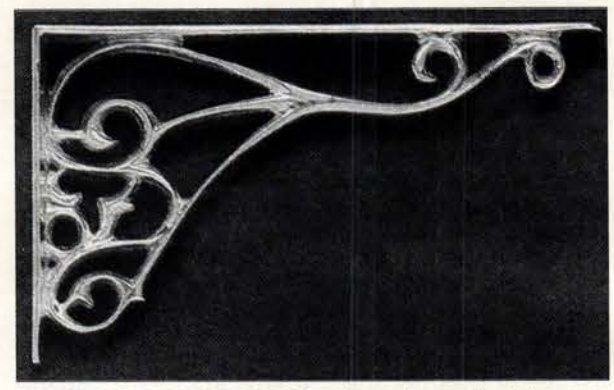


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BATHROOM MACHINERIES supplies much more than bathroom equipment and accessories, and their decorative hardware catalog includes this Victorian style cast and pierced shelf bracket, #M-15. Write in No. 1725

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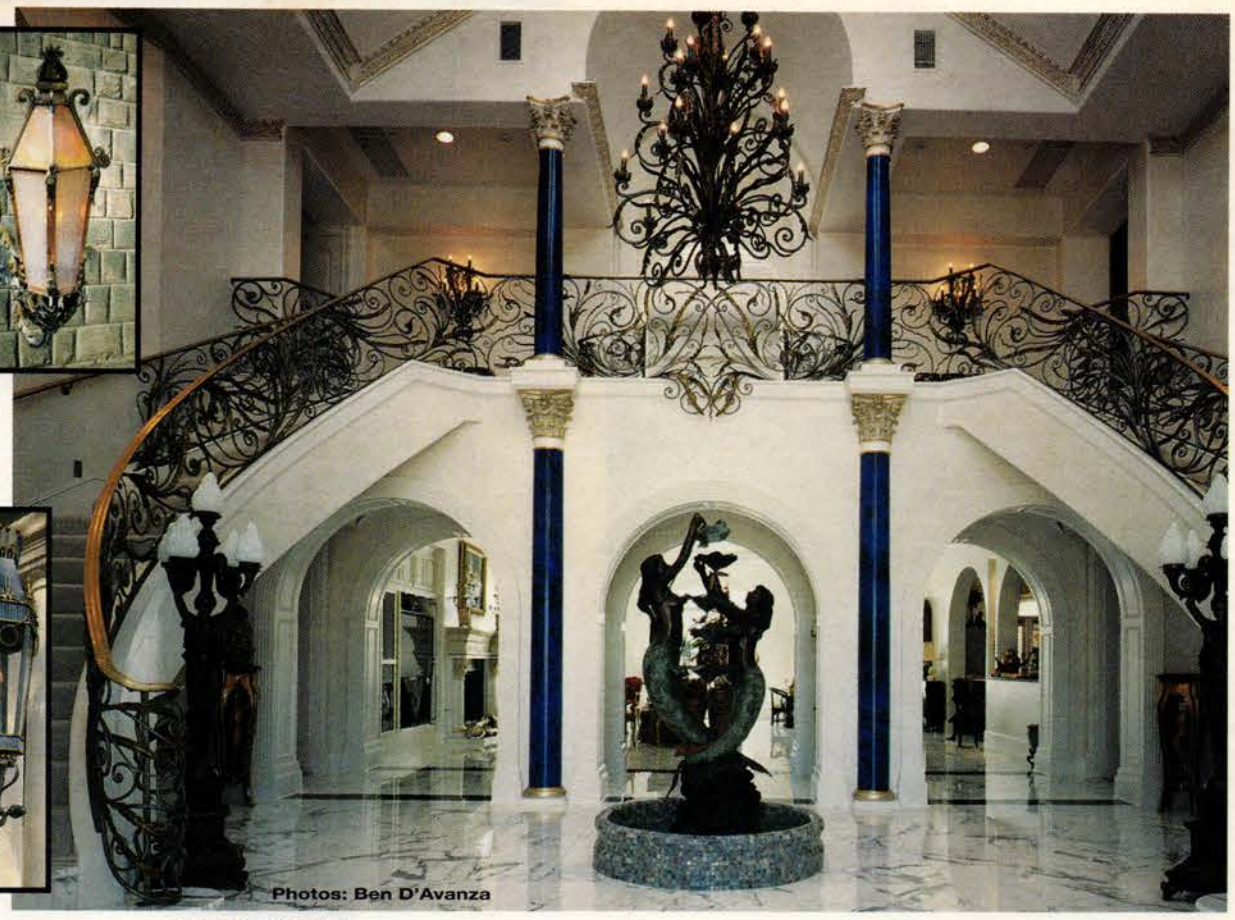


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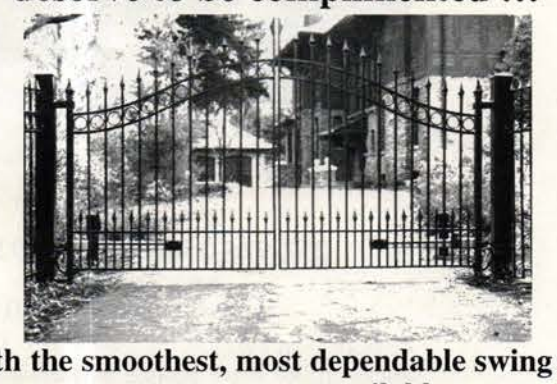


Photos: Ben D'Avanza

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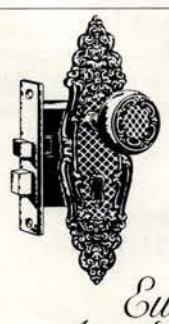
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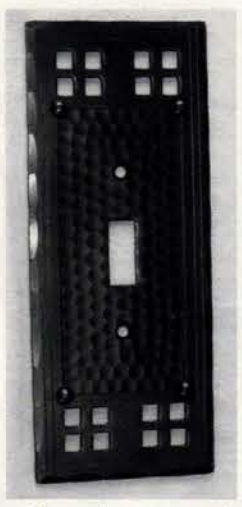


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Crown City Hardware Co.
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Pasadena, CA 91104

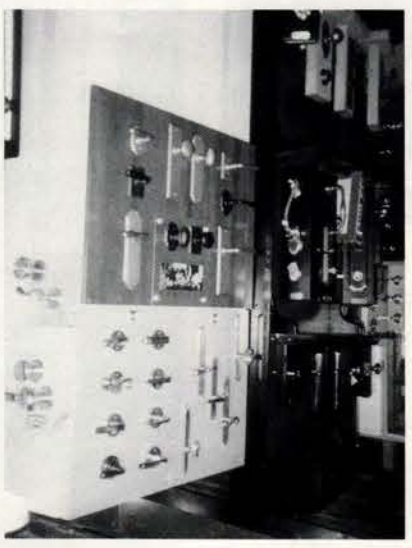
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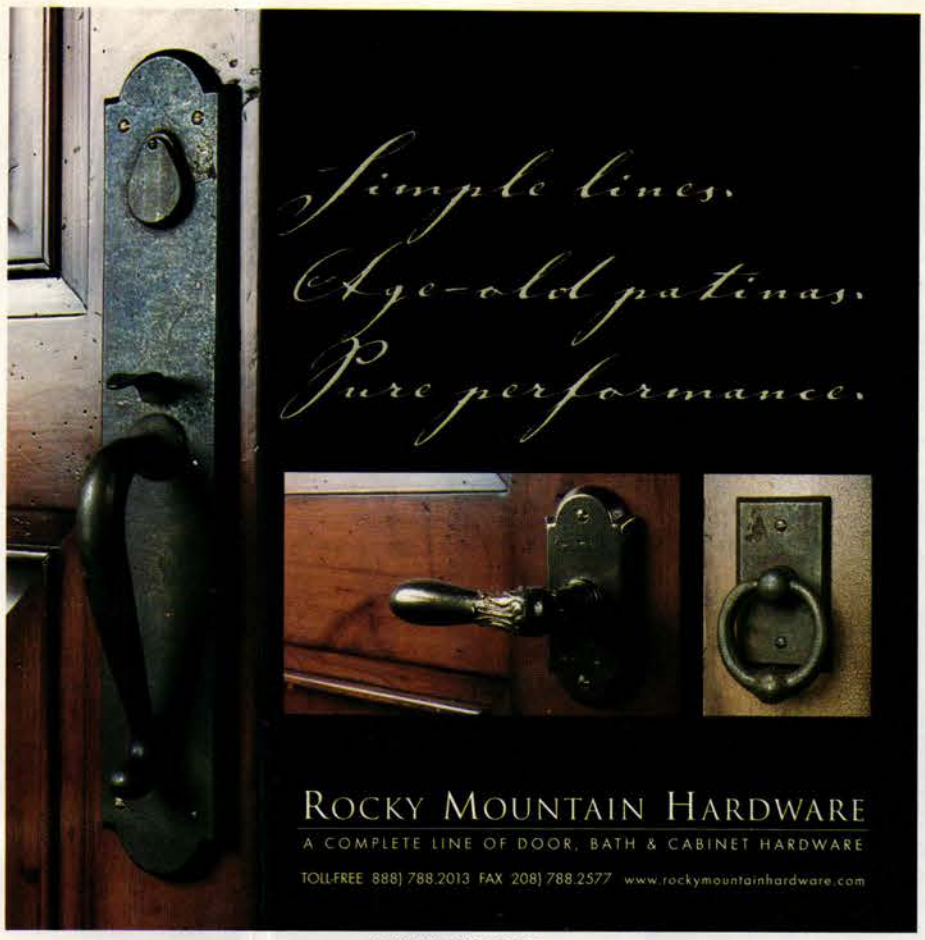
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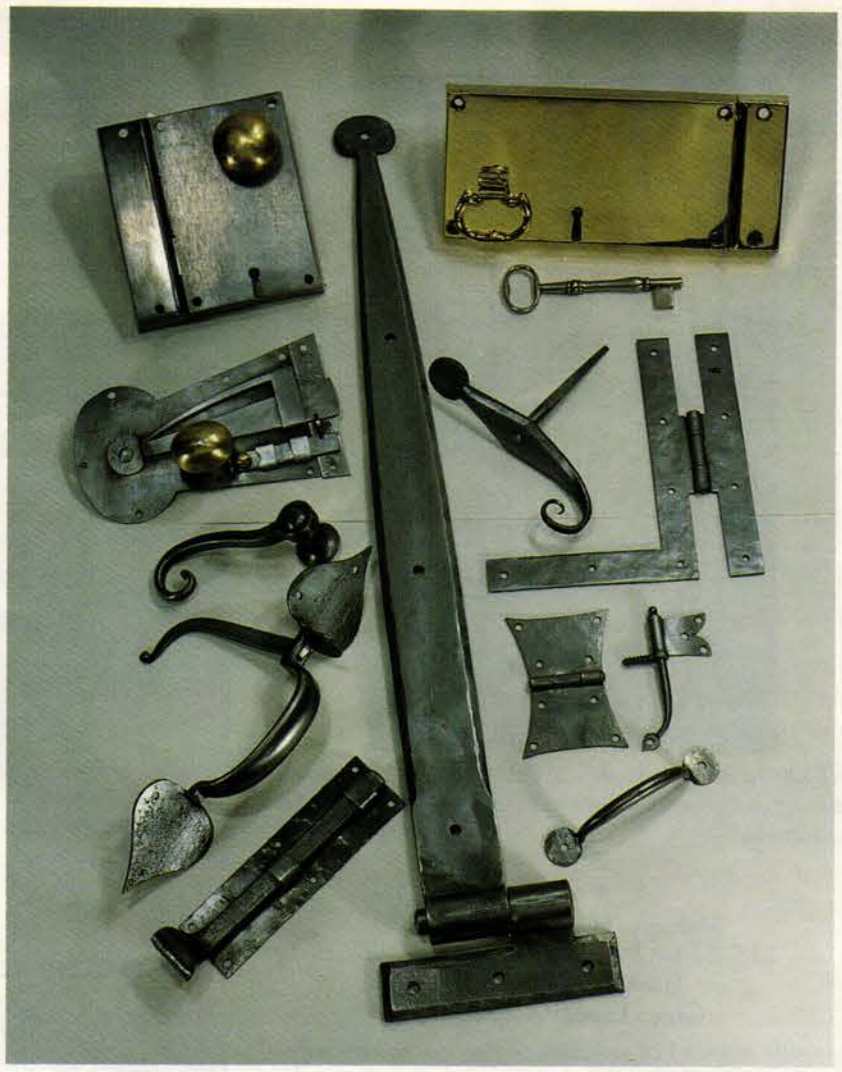
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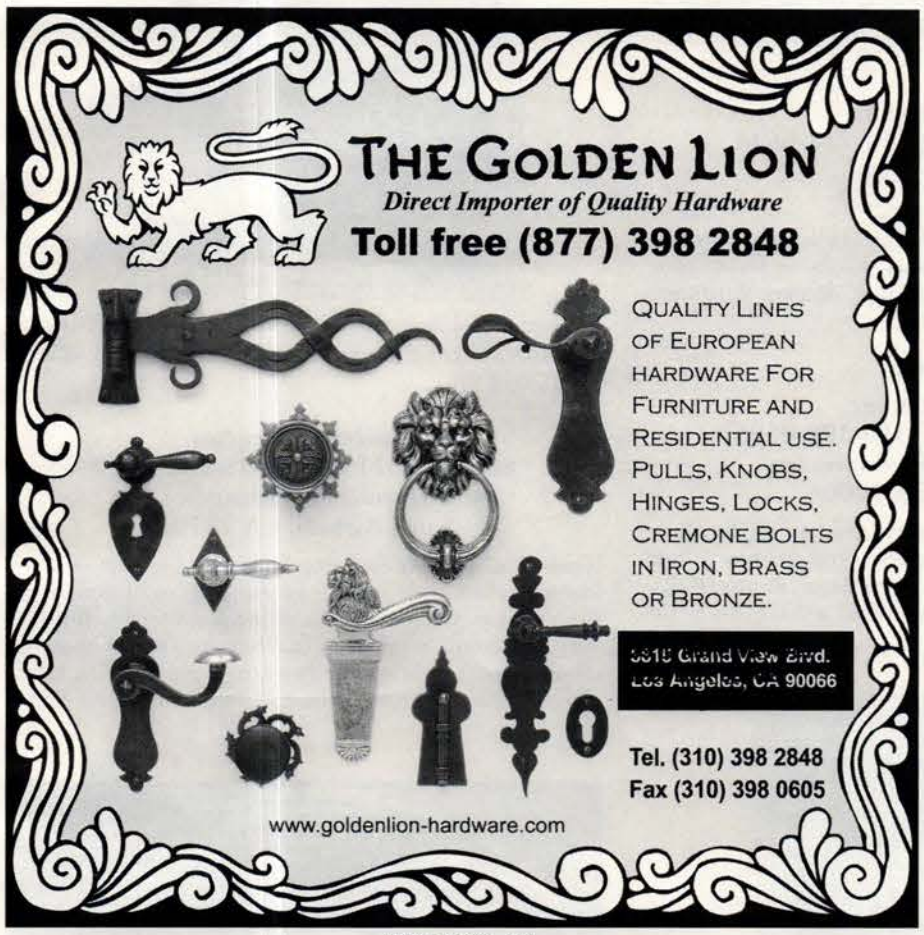


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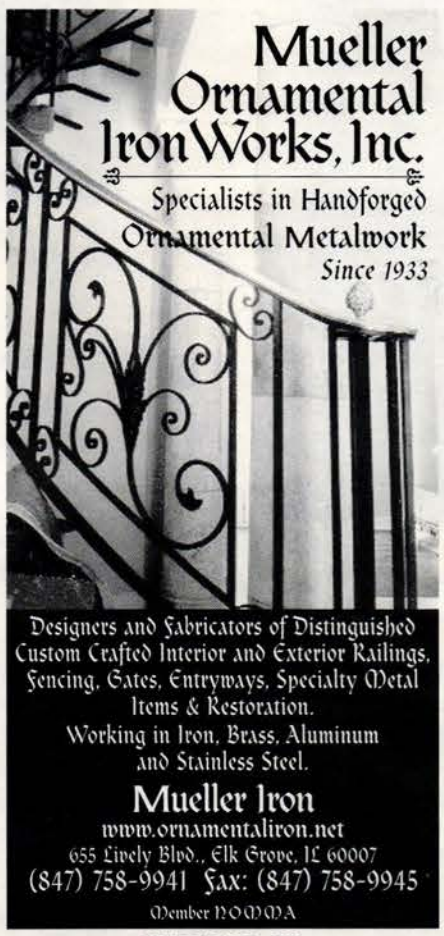
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BUYING GUIDE TO
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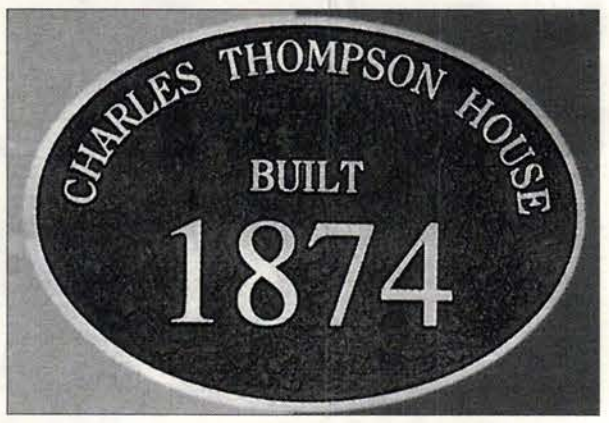


This hand-finished, single-shade sconce is available from STEVEN HANDELMAN STUDIOS, which also crafts custom metalwork. Write in No. 483

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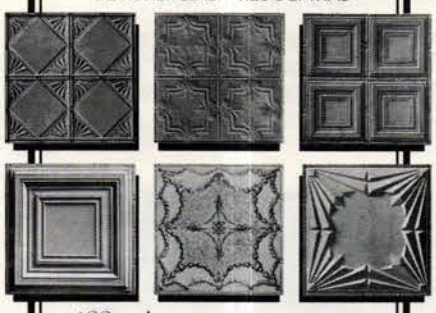
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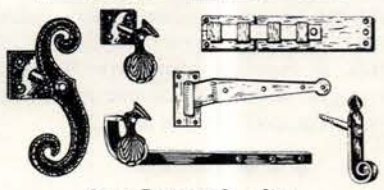
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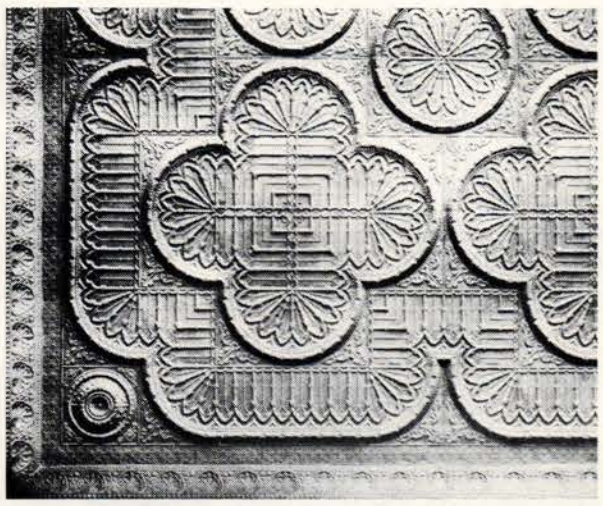
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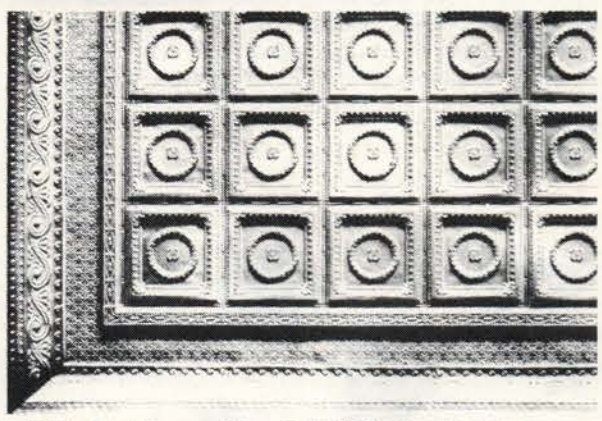
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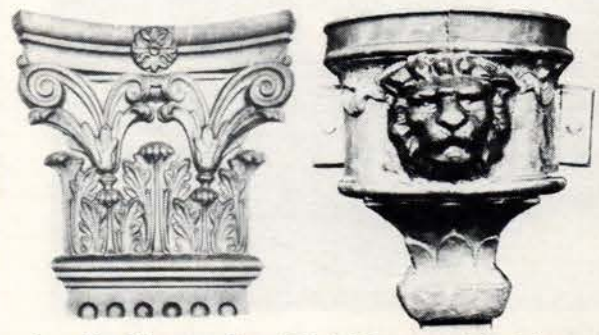
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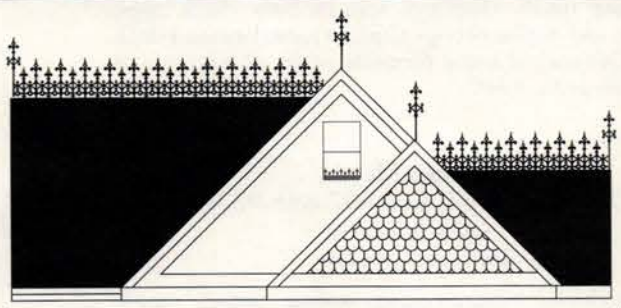
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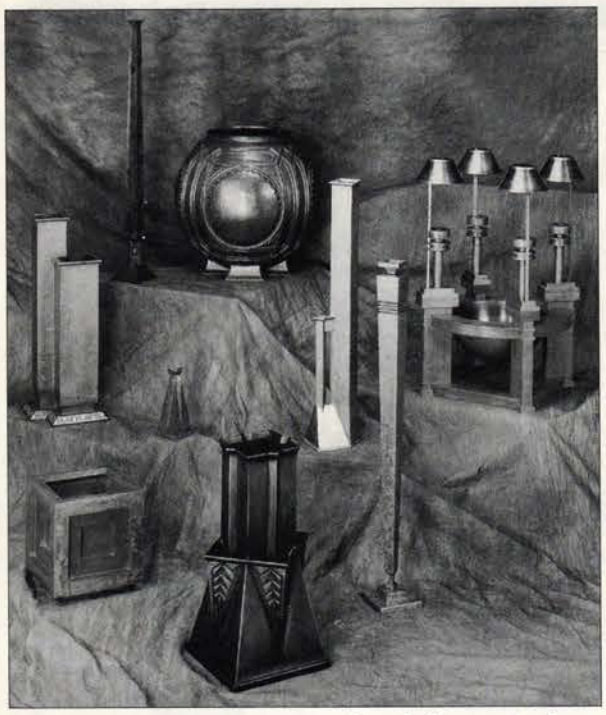
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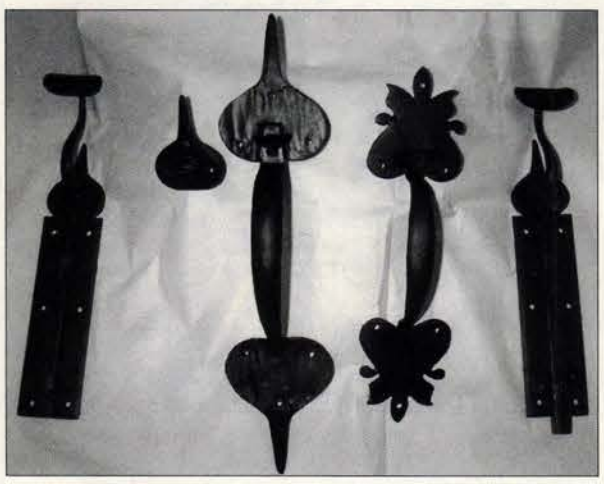
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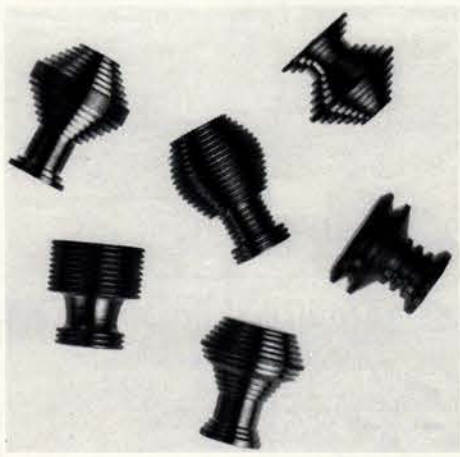
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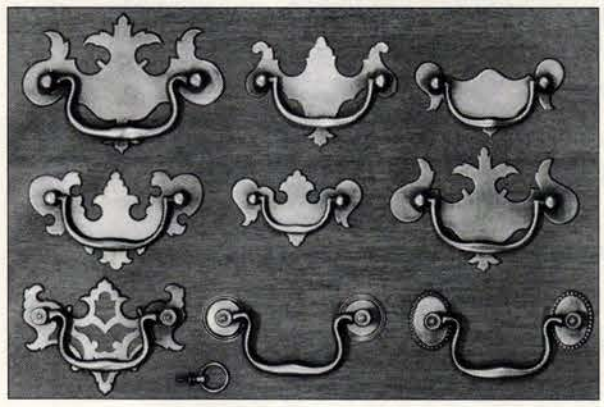
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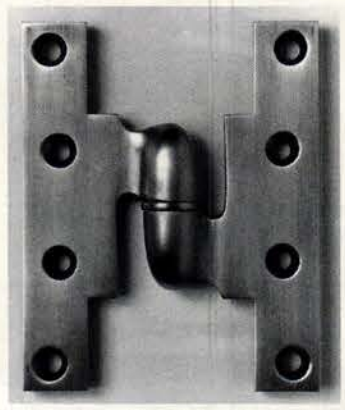


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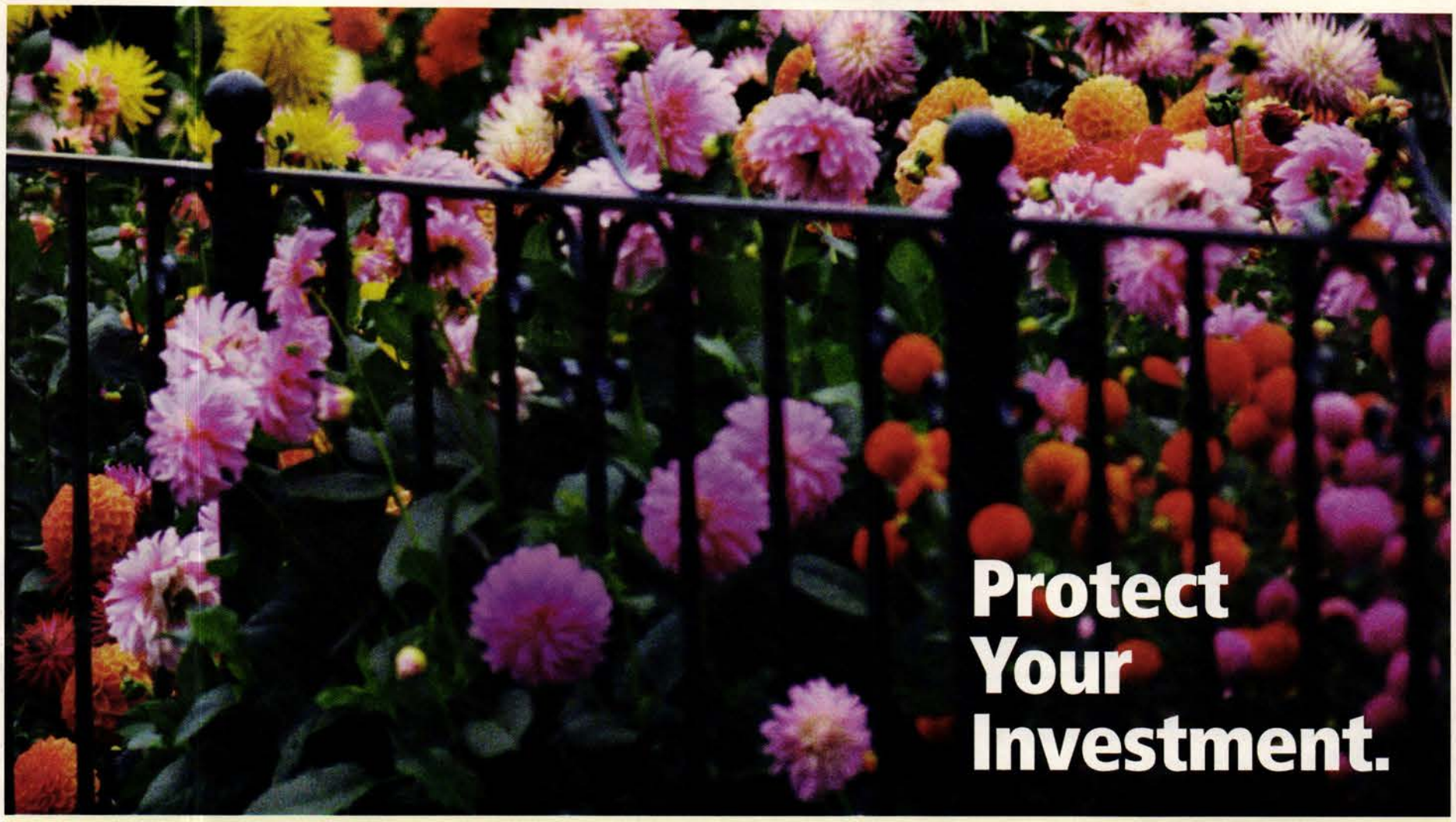
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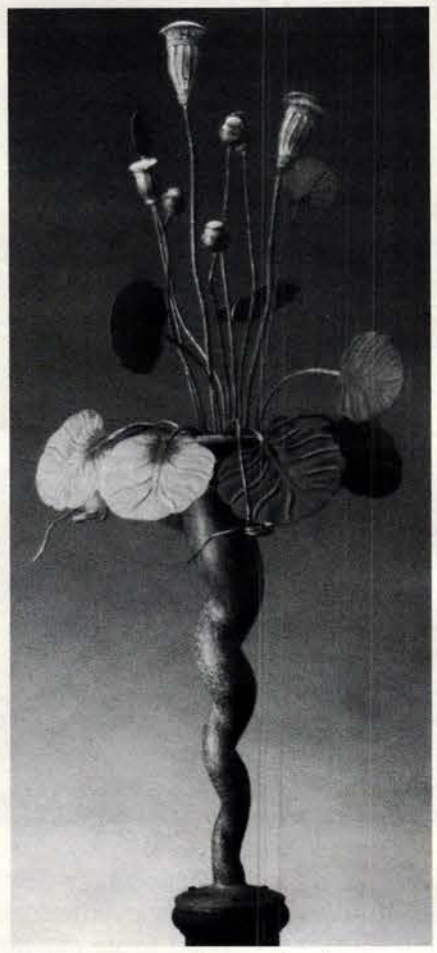
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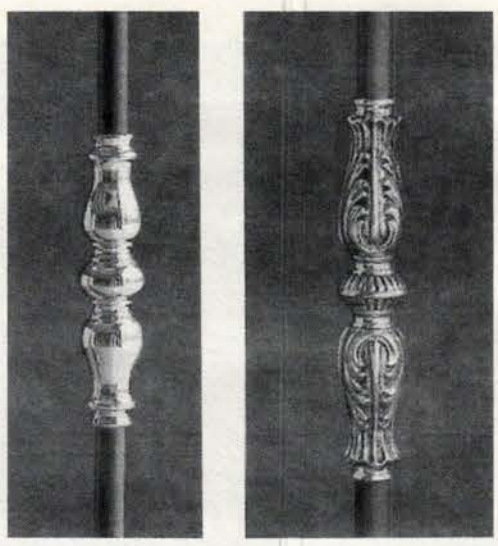
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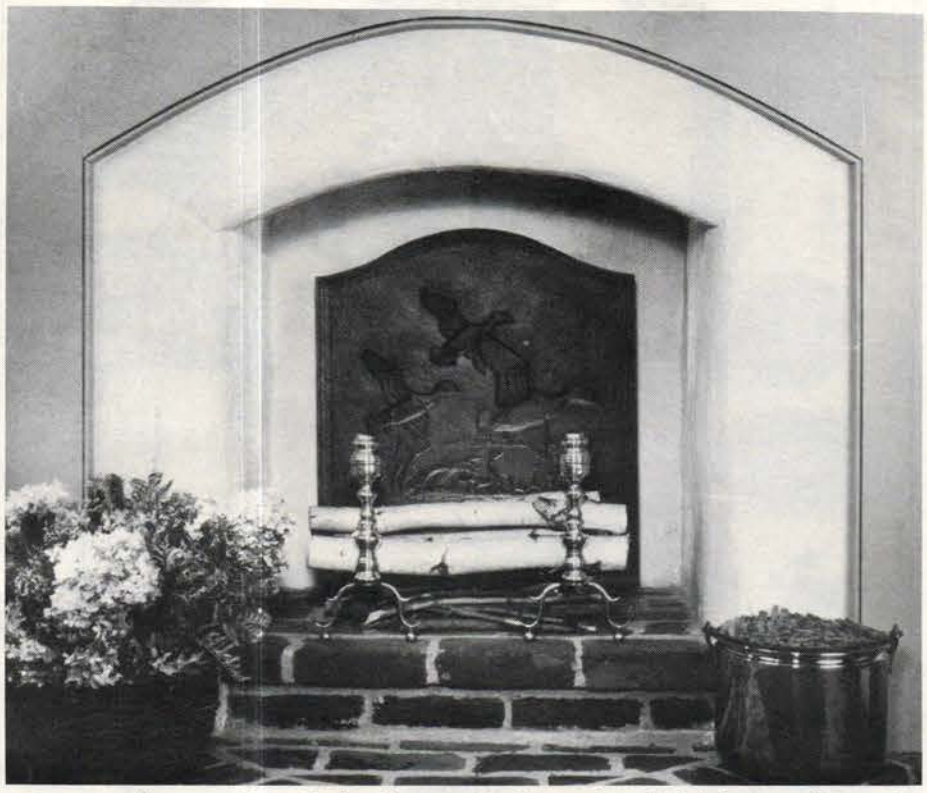
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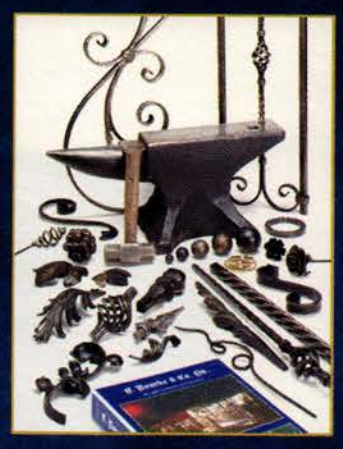
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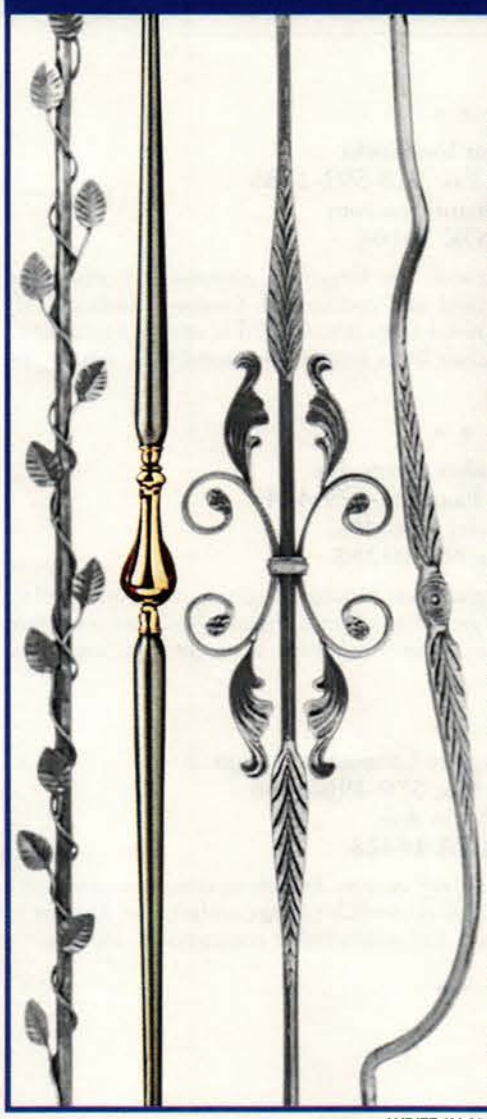
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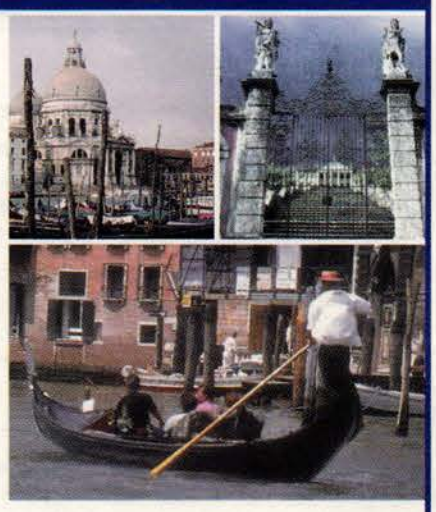
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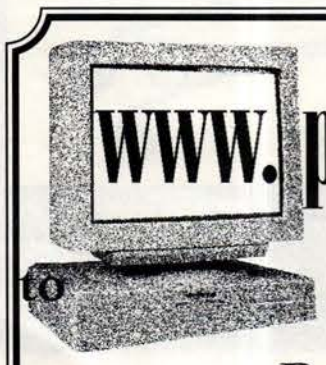
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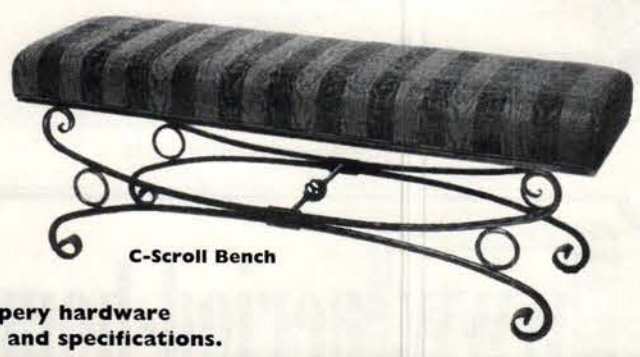


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Hispano-Moresque Tile: Jewels from Moorish Spain

The tiny 700-sq.ft. Spanish-style stuccoed motor-court bungalow in California and Addison Mizner's grand mansions in Florida alike share the use of Hispano-Moresque-styled tile, sparkling like jewels adorning a box. Below, a tile historian and artisan discusses the origins of tile in the Spanish/Mediterranean style, and how it is applicable in residential projects today.

by **Selene Seltzer,** *Designs in Tile*

From ancient times, tile has physically embodied the spiritual side of all four elements: earth, water, fire, and air. We are visually drawn to the color, pattern, and depth of glaze of decorated tile, and instinctively our hand moves to touch it. Pick up a piece of decorative tile and immediately everyone strokes the surface, feeling for the nuances of texture and, as if it could directly speak to us, color. Or maybe we feel the thousands of other hands that have touched the same piece over centuries. It is a sensuous surface, yet tile reassures us with a sense of durability and permanence. As a testament to tile's strength and durability, complete installations and their colors — blues, greens, and yellows — from the beginnings of tile and pottery-making still remain vibrant today.

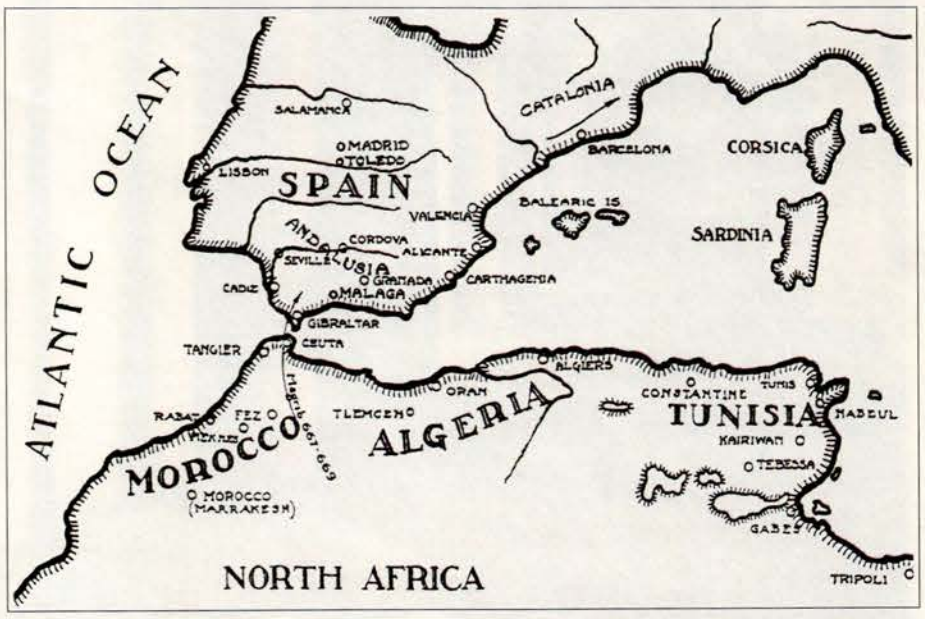
We are entranced by tile. When seen from a distance, a wall of Spanish, multi-colored geometric tiles, reads as a single color; as we move closer, it reveals the intricate detail of pattern. Tiles in a courtyard, glimpsed through an open or iron-gated doorway, draw us in.

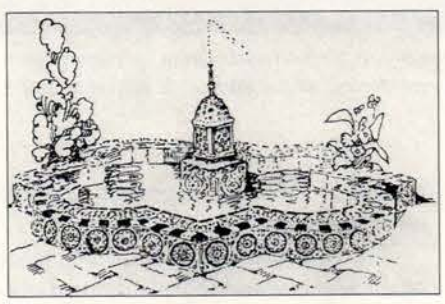
In hot arid countries, tile, along with fountains they envelop, becomes the landscape and plantscape and creates a visual refuge from the heat. In the Muslim tradition, the garden is the nearest place to heaven, and homes designed around a central courtyard and fountain provided a refuge for contemplation. Often historic fountains were tiled in softer colorways of pale moss greens, purples, creams, blues, and yellows.

In California and Florida, interest in Hispano-Moresque architecture was evidenced in the Spanish Colonial Revival Style, from the early 1900s to late 1930s, and inspired the beginning of many Art Tile potteries and studios in the U.S., especially in California. Many of the designs and patterns are directly adapted from the medieval Moorish installation at the Alhambra in Spain.

A Brief History

Spain is the meeting ground of two cultures. The Moorish conquest of Spain began in 711 A.D., and as the Moors moved across North Africa into Spain, they brought new artistic motifs and techniques. By the late 10th century, Cordoba was established as the capital of the new Islamic empire. During this time Jews and Christians were known as "Mozarabs." They lived under tolerance and retained their respective religions. As Christians moved south and reconquered Cordoba in 1236, and Seville in 1248, the Moors were now under Christian rule. One can assume that the assimilation of the Moorish craftsmen occurred around the 15th century, as blue and white tin-glazed ware included many figurative motifs despite the cultural and religious taboos against representational icons. Motifs included animals, foliage, and human figures, as well as traditional arabesques, ornamental swirls, and geometrics.





This 1920s Hispano-Moresque Gothic star fountain combines cuenca and solid-colored tile. This fountain was produced in either brilliant majolica glazes or soft, dull matte glazes.

The Moors formed a majority of the artisan class. From this merging of influences, a blend of the Christian and the Moorish architectural styles was created and is known as the "mudejar style," which lasted until the 15th century. One of the most famous buildings of this era is the Alhambra Palace at Granada.

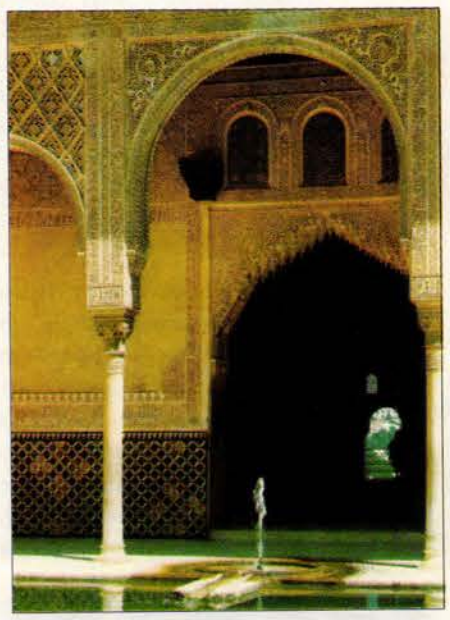
The Alhambra was built in the 14th century and appears very plain from the exterior. It is the courtyard and the chambers off the courtyards that are decorated with examples of the best work of the Mudejar. Although most of the tile work is mosaic, some hand-painted tiles were used — mostly blue and white tin-glazed designs; some details were over-painted and fired with lusters. Mosaic-tiled archways supported by mosaic-tiled columns linking tall, tiled dados (wainscots) together with many fountains and pools create a feast for the eye.

Another of the most spectacular tile installations in the world is the Alcazar at Seville, also built during the 14th century. A palace hardly differing from the Alhambra of the Moorish king at Granada, it was renovated in the 15th century under the rule of Ferdinand and Isabella.

Regional tastes affected tile use and placement. In Andalusia preferences were toward the Eastern/Moorish practice of facing all inner and outer surfaces of the walls with tile, whereas in Valencia and Catalonia the European practice of laying tiles on floors prevailed. Everywhere, tile adorned indoor ceilings, columns, archways, seats, steps, and fountains in gardens and terraces. Regional difference also affected color choices. Softer colorings of similar designs were produced in Valencia or the Catalan region.



This Moorish star fountain features cuenca geometric tiles and borders.

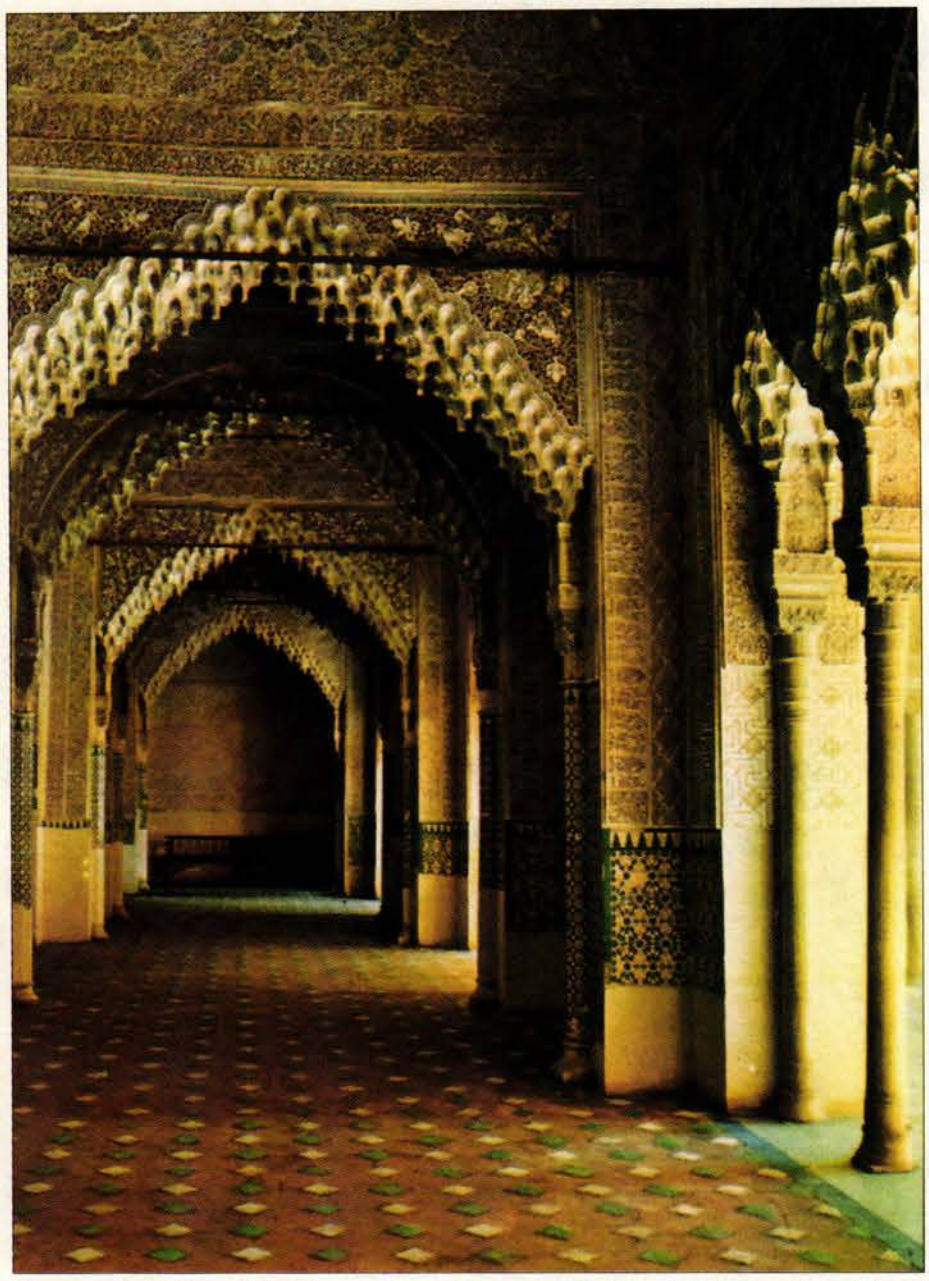


Alhambra: Scrolled plasterwork is set off by colorful geometric mosaic dados and topped by "battlement" borders.

In Spain, tiles were so valued that a proverbial expression for poverty was "to have a house without tiles." Indoors on floors, dadoed walls, and ceilings, tiles helped keep the rooms cool, while on the steps, seats, and fountains in the garden, their bright colors provided the botanical interest impossible under the long, hot summers.

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HISPANO-MORESQUE TILE, continued from previous page



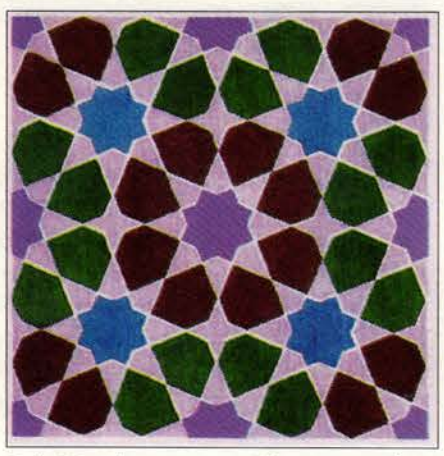
Alhambra - Hall of Kings: Richness is created by use of the wainscots, tile floors, tiled columns, and carved plaster. Note: Tiled wainscots (dados) were full height to the "battlement" borders, not just bands of tile. Missing areas of tile are due to vandalism through the ages.

Spanish tiles and designs were well appreciated abroad; they are found in Portugal, Italy, and even England. By the end of the 15th century, Italian potters had adopted many technical and design influences from Spain and made their own color adaptations.

As with the more-current tile makers, tile makers in Moorish Spain openly borrowed designs and adapted them to other techniques. Designs were copied and adapted from tapestries, brocades, and carpets. The Renaissance and mudejar designs continued in use throughout the 16th and 17th centuries and were naturally adopted in the revival of the tile industry to the present day.

Tile Mosaics

Moorish tile mosaic, during the 13th-15th centuries, was used mostly on walls. The color range in Southern Spain included blue, orange, green, purple/brown, black, and white. The 14th century brought tile mosaic to full development in Southern Spain; at the Alhambra and the Seville churches of St. Gil and Ommium Sanctorum, there is a tiled dado about 5 ft. high around all the inner walls.



Early Moorish mosaic pattern: The mosaic is made up of cut tile pieces and tight grout joints.

Tile mosaics relied on the brilliance of thick glazes and sharply defined outlines of the patterns. At the Alhambra, geometric designs of Spanish and North African tile mosaics are composed of straight-sided geometric forms, not because cutting curvilinear plant motifs was too complicated, but rather because the upper parts of the walls were covered in swirling arabesques in stucco relief, and for these the austere geometric designs of the tile dado provided the perfect foil.

The patterns are built up from small, brightly glazed pieces of tile that are cut into various polygonal shapes, generally radiating out from a central star with borders of stepped battlement motifs along the upper border of the dado. Cutting previously glazed and fired material allowed for more-exact fitting and closer grout joints. The color scheme of green, purple, white, and ocher was most often followed.

Luster Tiles

Made as a sideline of Hispano-Moresque pottery, luster tiles were first produced at Malaga, but by the end of the 14th century a branch factory was established at Granada. Early examples are found at the Alhambra. Later in the 14th century, the centers for making luster ware moved to Manises and near Valencia.

Because the luster pigment was easily worn off, pavements were created by setting hand-painted tiles with small touches of luster among fields of plain, unglazed tile.

As the 15th century advanced, the Moorish tile motifs and luster ware began to include motifs of foliage and heraldic figures of Gothic art. Pious or proverbial inscriptions appear in Latin, Castilian, or Catalan.

Cuerda Seca Tiles



Historic (15th-century) cuerda seca adaptation of Moorish geometric mosaic (14th-century) star design with interlocking and battlement borders.

In the second half of the 15th century, "cuerda seca" (dry cord), a technique long known to Moorish potters, was first seen in Spain. The cuerda seca line, a mixture of manganese and grease, was drawn onto the tile to prevent the glazes from flowing together during firing. Geometric designs (usually star motifs) were hand-copied from mosaics. The designs drawn with quill, pen, and ruler showed the greatest refinement.

Cuenca Tiles



Four-tile rosete pattern in the cuenca technique: This pattern also shows floral Rennaisance influences. This four-tile pattern was used to create a repeating field design.

Early in the 16th century, in Seville and Toledo, cuenca designs became abundant and were generally preferred over the earlier cuerda seca designs. The patterns were impressed into the soft surface of the clay, leaving raised lines that kept the glazes apart. A mold was made to reproduce identical patterns, and thus, production increased as tiles could be stamped rather than individually drawn.

There were three different types of cuenca patterns: (1) imitations of tile mosaic and other geometric or interlaced motifs of purely Moresque style; (2) new Italianate designs of the Renaissance showing heraldry, bulls, skulls, monsters, vases, and candelabra; (3) adaptations of Renaissance design taking foliate motifs over a four- or nine-tile rosette form.

Ceiling Tiles

In the late-15th and early-16th centuries, tiles with bold, rustic art appeared on ceilings. The tiles are created with a rougher style and looser art as they are viewed from greater distances. Designs of foliage, animals, birds, fish, and humans were painted in red or red and black on an unglazed surface prepared with a wash of lime and fired without receiving a coat of glaze.

Maiolica [1] Tiles

In Italy, maiolica ware flourished in the late-15th century, as evidenced in the style known as "Gothic floral." Motifs included caricatures, stylized foliage, animals, and heraldic emblems, all surrounded by borders in which combinations of classically inspired Renaissance motifs and Moorish designs are brought together.

In Spain, the tile makers were allowed a far greater share of architectural decoration than in Italy. In about 1500, Francisco Niculosa, an Italian from Pisa, began producing tile in Spain and seized the opportunity of working on a greater scale. He developed the idea of the tile picture mural: Smooth, flat, decorated tile, using the maiolica technique of colorful, painted motifs on a flat tin-glazed surface, created a scene painted continuously over a number of tiles. It remained a favorite art form in Spain, spread to Portugal and the Netherlands, and even back to Italy. It is easy to see the Spanish influence in a series of 16th-century tile paintings around Genoa. Early examples are found at the Church of Santa Ana at Triana and at the Alcazar.



This historic maiolica tile has a Moorish design — smooth tile bisque — handpainted design over shite tin glaze.

Throughout the 16th and 17th centuries, tiles were painted with bright floral patterns, leaves, and heraldic motifs. Their thin surface painting on a white ground lacked the richness and depth of color of the cuenca, cuerda seca, and mosaic tiles; they also suffered from a susceptibility to wear, so the painted maiolica tiles are usually found on wall surfaces. Later, floor tiles featuring animals or human caricatures were produced in Seville in the 18th century.

20th-Century Resurgence

The first American buildings to express "Spanish Renaissance" imagery were Carrere and Hastings' Ponce de Leon and Alcazar Hotels (1885-88) in St. Augustine, Fla. A young Bernard Maybeck worked as a draftsman on the designs for these hotels. Although he exhibited an inventive use of materials and attention to detail, his devotion to medievalism may have been at odds with the classical leanings of Carrere and



This 1920s Hispano-Mosesque design — sketch of nine-tile rosette pattern in documentary colors — is made up of corner, border, and center patterns.

continued on following page

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Early-20th-Century Art Tile Companies Using Hispano-Moresque-Style Designs & Techniques

It is not my intention to review the history of American Art Tile companies that produced Hispano-Moresque-style tile, as this was done exceedingly well in Norm Karlson's *American Art Tile*. The following provides only a partial list of those companies that produced tiles in the Hispano-Moresque, Spanish, and Renaissance styles, as well as those companies that further adapted the romantic ideal into other hand-crafted and hand-molded designs. (I regret any possible omissions.)

- Grueby
- Volkmar Kilns
- Mueller Mosaic
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- Kraftile
- Gladding McBean (Tropico Potteries)
- Malibu Potteries
- Catalina Potteries
- California China Products
- Hispano-Moresque Tile Co.
- West Coast Tile
- California Clay Products (Calco Tile)
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Hastings; from there he moved west, first to Kansas and then to California in 1890.

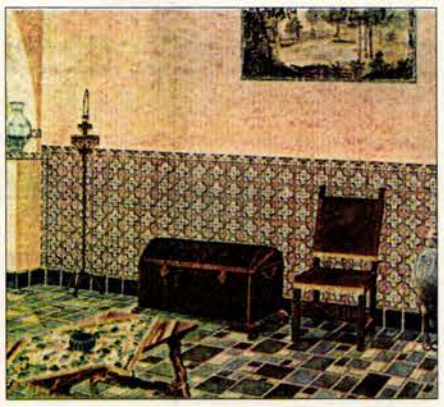
Early in the 20th century, East Coast tile makers adapted European and Moorish styles and techniques to more individualized expressions. There was a move to abandon "dust pressing" (the Victorian production method of choice) and begin working in wet clay, which allowed the artisan/designer opportunity for modelling and carving designs in a different style. Consequently, tiles became more handmade in appearance. Due to the rejection of industrialized production by the founders of the Arts & Crafts Movement, these tiles became a vehicle for integrating "head, hand, and heart," as they were handmade, hand-molded, and hand-painted. Variation of size and color were desirable, and due to the use of heavier, more-opaque glazes, designs also became more stylized, more abstracted ... "conventionalized."

With the adoption of William Morris' maxim, "Have nothing in your house that you do not know to be useful or believe to be beautiful," the lines blurred between "fine," "applied," and "decorative" arts. The Arts & Crafts ideal that the designer and maker be one and the same motivated the beginning of many Art Tile Studios in California.

California was seen as the "land of opportunity"; land was cheap and there was a promise of affordable housing and economic opportunity. Architects made elaborate trips to Spain and other Mediterranean countries and returned filled with enthusiasm for architectural styles and decorative tile. In 1913, Willis Polk made a trip to Spain and Italy and then requested Gladding McBean develop a palette of russet browns, tans, purples, and rose shades for their roofing tiles, to satisfy the San Francisco Bay Area's regional interest in Mission Revival and Renaissance architecture.

Professor of History of Architecture, Rexford Newcomb, was selected by the Association of Tile Manufacturers to write a series of monographs elaborating on tiles around the world and throughout the ages. He traveled extensively, and after writing a number of the monographs, he reportedly disseminated designs copied from many of the historic sites to the manufacturers for reproduction in their plants. The individual manufacturers used many of the same designs, adapting them to their own chosen technique and color palette. Regional differences occurred, as did expressions of the personal taste of the plants' art and design directors.

Architects and developers were inspired by California and Florida's architectural traditions, Mediterranean climate, and landscape. The mild climate encouraged outdoor living in all seasons. Flowers all year round, orchards filled with blossoms and fruit, tall majestic pines, and fields filled with poppies, all inspired design motifs and colors. Hispanic traditions were strong in Southern California, where there were many missions and old adobe houses with enclosed patio gardens. While the common bungalow was identified with rural idyll, the Spanish Colonial Revival (stucco) bungalow was identified with an idealized, romantic time of the Moors. Richard Guy Wilson in Kenneth Trapp's "Arts & Crafts Movement in California" attributes the Spanish Colonial Revival's idealism to "a cloying, sweet-faced romanticism, a total fiction that, at its best, could be remarkably convincing, as in the 'newly created' town of Santa Barbara" that had been destroyed in the 1925 earthquake. Other references also attribute the spread of Spanish Colonial Revivalism to Hollywood hype — the fantasy of California as the proverbial blank page, upon which one could bring anything to life.



This 1920s Hispano-Moresque-styled entry features cuerda seca wainscot (dado) topped with cuerda seca border. The contrasting baseboard sets off the random pattern, faience floor.

Despite any surrounding hype, the reality was that burgeoning growth and continued demands for tile spurred California to become a center for Art Tile studios; partly due to abundant clay resources, inexpensive fuel, and labor force, and partly due to the resurgence of building as a result of San Francisco's 1906 earthquake. Tile-making reached its pinnacle during the 1920s, after the 1915 Panama-Pacific Exposition in San Francisco and the 1915 Panama-California Exposition in San Diego exposed throngs of visitors to idealized presentations of California's Hispanic past. Both expositions featured a plethora of Spanish/Moorish tile designs and architecture. This interest developed into two of the era's most popular architectural styles: Spanish Colonial Revival and Mediterranean — both used large amounts of plain and decorated tile. Plan books offered "New Spanish Bungalows"; Spanish Colonial-styled "motor courts" (individual, small bungalows grouped around a common green area) sprang up around Southern California as an alternative to apartment living. True to California's melting pot, the Spanish Colonial Revival style combined with Moorish, Gothic, Italian, and Mediterranean influence to create a truly inventive, novel effect.

The end of interest in the Arts & Crafts aesthetic, and concomitantly, Spanish Mediterranean architecture, began in 1925 at the Exposition Internationale des Arts Decoratifs in Paris. Contemporary industrial designers — the style setters of the 1930s — found the highly decorative style "old fashioned," and consequently, favored machine-based modernism. Although Spanish Colonial Revival houses continued to be built into the late 1930s, the changing taste in architectural styles and the Great Depression brought about the near demise of the decorative- and architectural-terra-cotta industries by the time of the Second World War.

As many East Coast tile companies absorbed and consolidated factories in California, teams of designers were influenced to produce brightly colored geometric designs in the Moorish style. Early-20th-century California Art Tile companies reproduced many patterns authentic to Hispano-Moresque roots, but often reflected the colors of the California flowers and landscapes. Colors ranged from bright primaries to more-subtle pastels. Through the advent of increased technology, the ranges of colors, especially red and oranges, became easier to produce. (In the times of Iznik and Moorish potters, red was difficult to produce; it was therefore limited to use only as an accent color.)

Some notable Art Tile Studios built their whole repertoire on historic Hispano-Moresque designs, while others produced Hispano-Moresque-styled tile as only a small portion of their full line. Grueby, for example, produced many Hispano-Moresque geometric designs, but in their own preferred colorways of matte greens, melon, soft blue, ocher, and soft yellow. They also produced heraldic motifs and many other cuenca designs. Some Art Tile Studios produced molded designs that evolved into quasi-historic styles based on idealized California landscapes and romantic Medieval imagery (e.g., knights riding horseback through California redwood forests with Medieval castles in the background). And many companies, during the 1920s, also sold imported tile from Seville, Persia, and Tunisia.

Many Art Tile Studios used traditional Hispano-Moresque designs in traditional techniques (cuenca and cuerda seca) and colors, while others used traditional designs in their own preferred colorways, including pastels or monochromatics. Some preferred techniques are hand-molding and incising, as opposed to cuenca and cuerda seca. Other companies used the inspiration of traditional Hispano-Moresque designs as a starting point in the creation of truly original, stylized florals, geometrics, and large murals in the

continued on following page





Top: This reproduction Hispano-Moresque tile — Gothic star motif — is in the cuerda seca technique. Note the California "brights" glazes.
Bottom: This reproduction Hispano-Moresque design — Moorish star — uses a cuerda seca technique in California pastel colorway. © *Designs in Tile*

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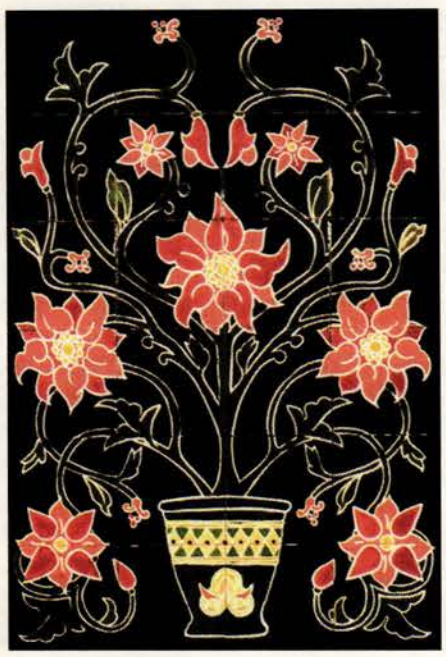


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cuerda seca style. As acceptance of the Spanish Colonial Revival style increased, heraldic, geometric, and stylized floral motifs were very popular.

How Hispano-Moresque/ Spanish Colonial Revival Tile Was Used[3]

Tile helped establish a unified aesthetic for the Spanish Colonial Revival home, connecting many details throughout the home with its patterns and colors. Decorative tiles for some homes often used similar colorways but mixed multiple patterns and sizes. Other designers, architects, or homeowners chose to use similar patterns throughout the interior in one colorway, while on the exterior, the same patterns were used but in a color variation.

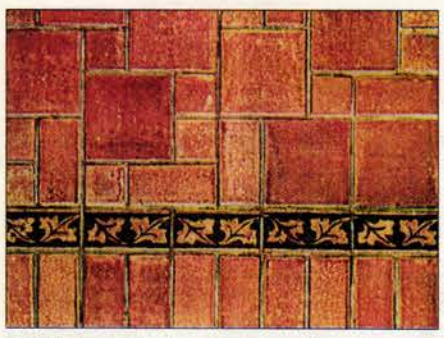


This 1920s-style Hispano-Moresque panel was executed in the cuerda seca technique using California Arts & Crafts colors. © Designs in Tile

Besides the commonly tiled kitchen backsplashes, bath and shower surrounds, floors of sunrooms and verandas, wainscots, and fireplaces, decorative tiles lined shelves, niches, window sills and frames, door frames, stair risers, stove hoods, baseboards, chair rails/wainscots, topped walls at ceiling height (as a quasi-crown mold), and appeared as inserts in light fixtures. Decorative Hispano-Moresque tile was also used for accents in exterior stucco walls, phone niches, fountains, and patio floors.

For the Spanish Colonial Revival home, hand-crafted tile (not "dust pressed," machine-made, or talc-bodied) is most often specified, although either hand-crafted or "subway" tile and unglazed porcelain mosaics were installed in "sanitary" areas of the kitchen and bath. As also seen today, specification of materials was often driven by budget.

Floors



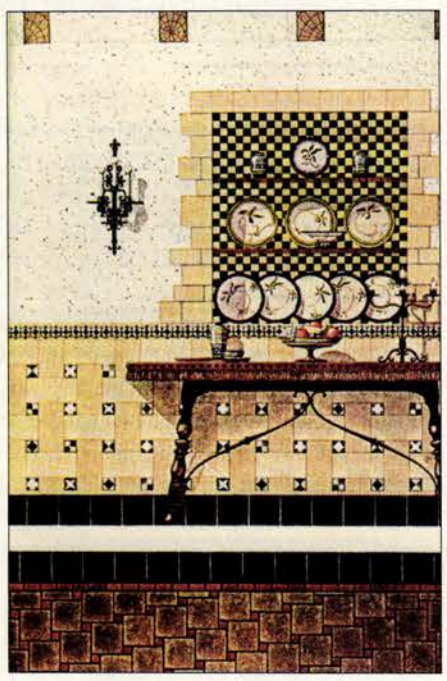
1920s floor of hand-crafted faience tile — "random" block pattern — is composed of nominal 6x6, 3x6, and 3x3 with a 3x6 border and molded leaf border. This monochromatic treatment is favored for floors of porches, entries, and rooms.

Historically, multiple patterns, colors, and sizes were used to express individuality. Fields of plain terra-cotta tile were inset with decorative cuerda seca or cuenca inserts to keep a simple tile installation from being predictable. Either cuerda seca or cuenca tiles were often incorporated into floor borders or baseboards.

Fields of shaped and multi-sized unglazed tile with colored inserts were often seen. Historically, in Mediterranean regions, intricately designed and patterned "rugs" were created from tile. They were cooler and easier to maintain; neither sun nor saltwater would affect the brilliant colors and patterns. Malibu Potteries greatly advanced this idea in the Adamson House, where multiple Oriental (Persian) styled rugs were created and detailed down to the tasseled fringe.

Kitchens

Tiled kitchens of Mediterranean houses brought indoors the joy and color of the outdoor tiled courtyards and patios. Often, by mixing multiple patterns with brightly colored, solid-field tiles, checkerboards or more-open patterns were created.



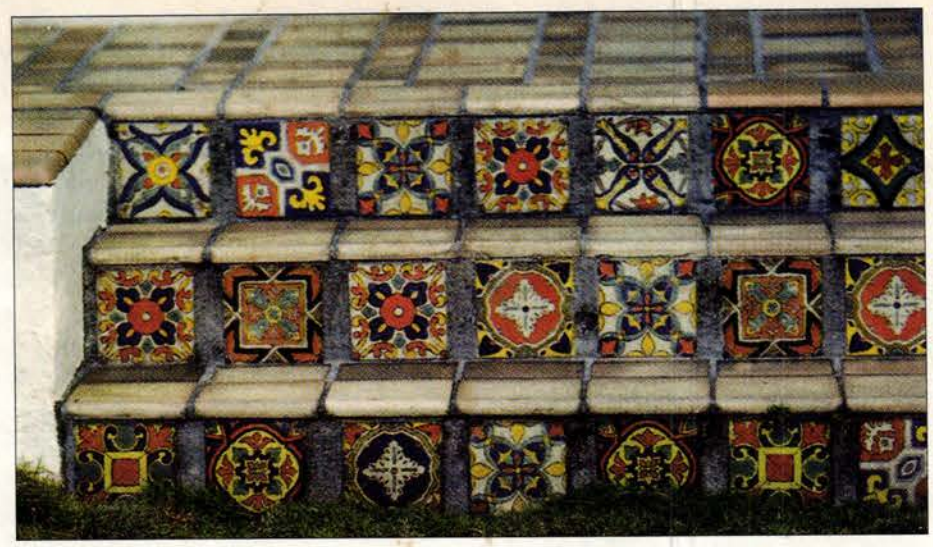
1920s Hispano-Moresque dining area: Floor is red-brown 6x6-in. tiles with 2x2-in. terra-cotta dots with a border of terra cotta and dark brown. Waincot is a basketweave of 4x8-in. buff tiles with custom 2x2-in. cuerda seca tiles in black and white, tipped by a custom, hand-painted cuerda seca border. The back of the cupboard is custom hand-painted checkerboard tiles.



Kitchen in Scotty's Castle, Death Valley, Calif., features cuenca, cuerda seca, and maiolica painted tiles with plain, solid-color field tiles. Over the sink is a panel made up of individual maiolica tile surrounding a single larger maiolica tile. The floor is 6x12-in. pavers in a basketweave pattern with decorative cuenca inserts.

Baths

The use of tile in the bath is based on its durability and decoration. Tile provides a surface that is sanitary, easy to clean, and water-resistant. In the high-end Spanish Colonial Revival home, baths were often encrusted with tile. Walls, floors, ceilings, counters, vanities, window ledges and sills, seats, tubs, and showers with recessed niches were all tiled with mixtures of size, pattern, and color.



1920s California Hispano-Moresque tiles face the risers on exterior stairs.

Other Spaces

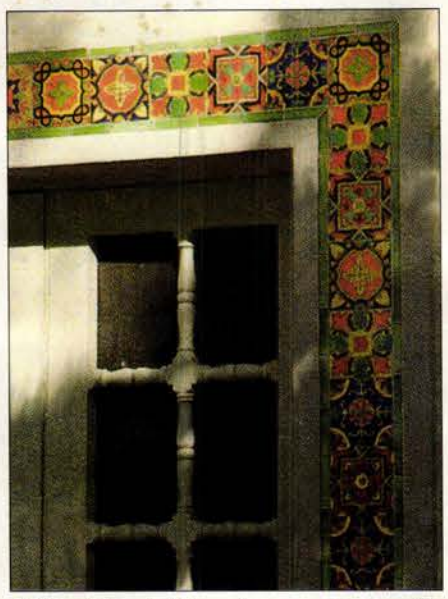
Key architectural features of stuccoed Spanish-style houses were accented with plain, brightly colored, or decorative tiles. Tiles were applied to the scratch-coat of stucco to sit flush with the finished surface. The arched pediments were a favorite spot for a decorative-tile element.

Exterior stair risers up to the front door were also a favorite place to display decorative tile. Plain, unglazed tile ran on the porches with terra-cotta stair nosing finishing the horizontal surface of the stair. The stair risers were treated with different styles, ranging from multiple patterns adorning each riser to each riser consisting of its own unique repeating design.

Tiles were also inset, flush, in stucco walls as a decorative accent, or under a gable or pediment. In enclosed patios, they were often installed at intervals in the stucco, leading to a larger fountain created from a colorful tile mural.

Today

Throughout time, the cycle of taste and style changes in response to economic and psychological factors. Tastes evolve from pared-down ultra-modern to the highly decorated, and back to the spare and unadorned. Today, we react to the surrounding "Age of Technology" as did those who founded the Aesthetic/Arts & Crafts Movement. With people spending more hours on freeways and in front of computers, the desire to connect with what is handmade moves us still. Perhaps the resurgence of interest in beautiful hand-crafted work lies in our nostalgia for bygone days of a seemingly more tranquil time; or it may be just a desire to throw off the mantle of today's cynicism. But we are drawn to fine hand-crafted work and appreciate the variation inherent in it.



1920s California Hispano-Moresque tiles in cuerda seca technique frame a door. These tiles are bordered with solid-colored "liners" and are installed to be flush with surrounding stucco.

Hispano-Moresque tile left a legacy of timeless design as the historic motifs continue their appeal. Techniques that were developed in the 14th-16th centuries are still in use and valued today. Doubtless these ancient techniques and designs will be appreciated and hold a place with us in times to come. ◆

Selene Seltzer is a historic-tile design consultant and principal of Designs In Tile, an art-tile studio specializing in custom-historic-tile installations. Designs In Tile's stated purpose is "to create a unique synthesis of art, ornament & architecture in every installation."

FOOTNOTES:

[1] In Italy, the term "maiolica" refers to hand-painted decoration on raw (unfired), tin-glazed (white) earthenware, while "majolica" refers to earthenware usually directly glazed with colorful, translucent, or semi-translucent, high-gloss glazes. Often low-relief and English made, majolica ware's glazes flowed from high to low and allowed the detail of the molded design to show through.

[2] Henry Mercer, one of the leading figures in the Arts & Crafts movement, was the founder and owner of the Moravian Pottery and Tileworks. Mercer was widely influenced by Spanish/Mediterranean/Renaissance tile and even adopted Charles V's "Plus Ultra" motto.

[3] Proper specification is key to a lasting and durable installation. Check with the manufacturer or an experienced salesperson. "Wall" tiles should be used only on the wall, while "floor" tiles may be used either on walls or floors. Be aware that in dealing with historically styled tiles, it is often found that floor tiles are adapted from actual floor patterns and might be inappropriate for use on the wall. For bath floors, be sure to find tiles with slip resistance — usually unglazed, honed-finish, matte, or satin-matte glazes. All tiles used outdoors should be freeze-thaw resistant.

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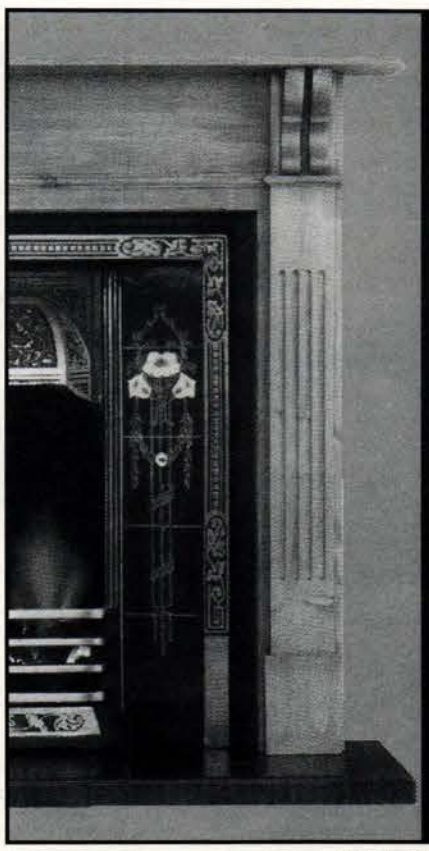


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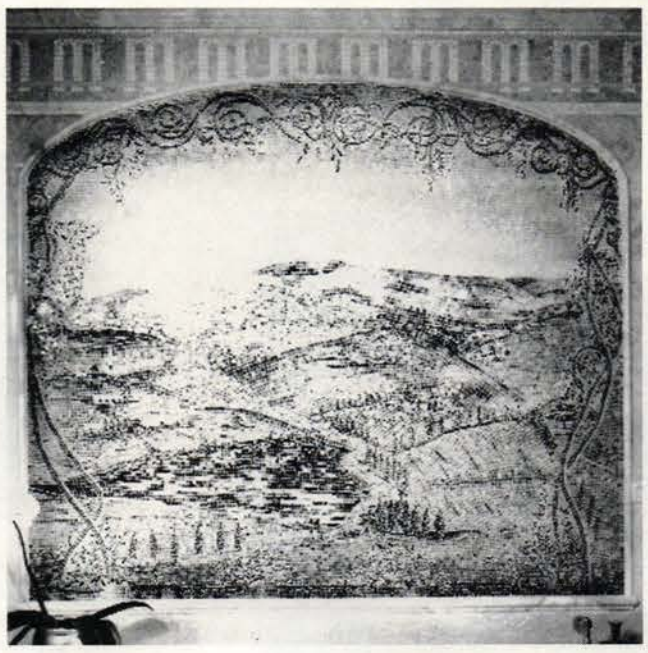


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About This Buying Guide

To create this Buying Guide, the Editors contacted 280 suppliers of Ceramic Tile in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 29 suppliers you'll find on these three next pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

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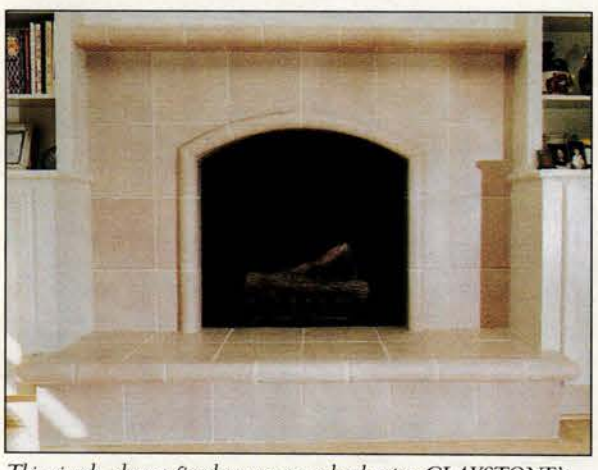
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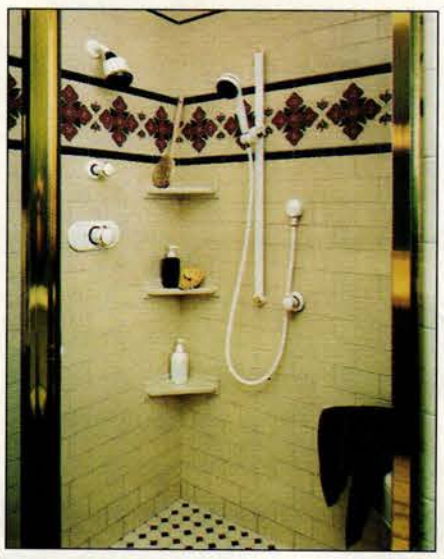


This simple, elegant fireplace was completed using CLAYSTONE's Contempo III "Whitewash" tile and a standard 12x12-in. terra-cotta field paver. Radius tiles were used at the top of the firebox. Write in No. 7940

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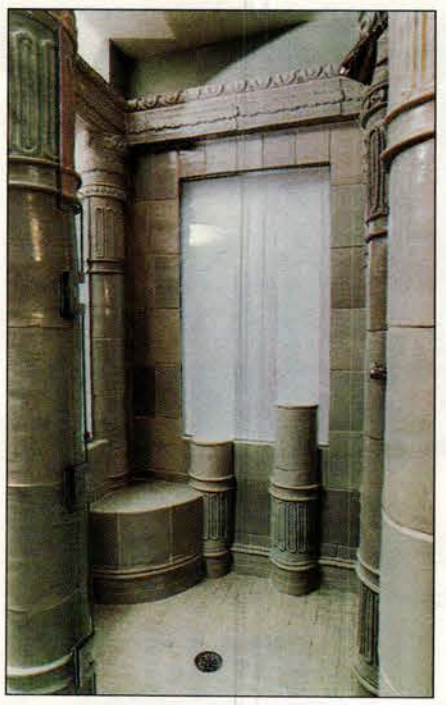


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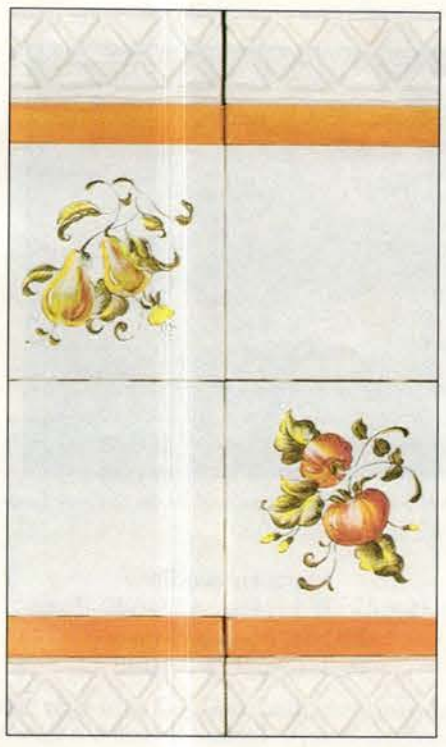
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Source of Majolica hand-painted tile murals in culinary and floral motifs. Wall, floor tile; pictorial mosaics, mural tiles. *Write in No. 872*

◆ ◆ ◆

Lay Tuiles
480-951-3689; Fax: 480-951-3247
P.O. Box 13101
Scottsdale, AZ 85267

Maker of decorative tile, handmade, hand-glazed, or silk-screened, in any style or period. Wall, fireplace, pictorial mosaic, geometric mosaic, and mural tile; also extruded, relief, encaustic, and silkscreened tile.

◆ ◆ ◆

London Tile Co.
419-929-1551; Fax: 419-929-1552
65 Walnut St.
New London, OH 44851

Glazed and unglazed floor, wall, and counter tiles. Tiles 3/8 in. thick, shipped in 10-sq.ft. packages with 3/8-in. mortar joint. Pavers manufactured in 3/8- up to 1-1/2-in. thickness. Ceramic pavers. *Write in No. 500*

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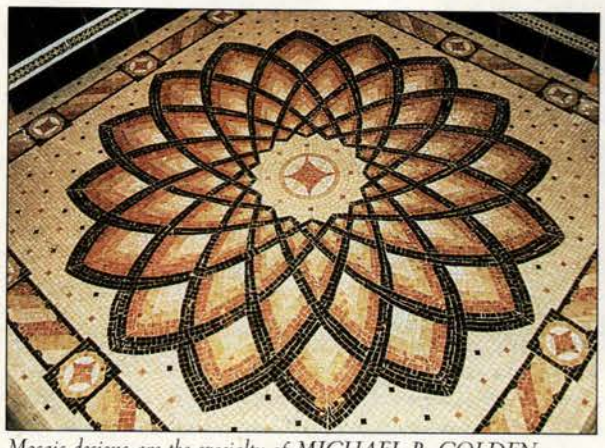


METRO INTER's colorful, hand-painted, traditionally designed tiles are made in Tunisia. Write in No. 2821

Metro Inter Co.
215-753-1904; Fax: 215-753-1906
8113 Germantown Ave.
Philadelphia, PA 19118

Reproduction of Roman mosaic panels, borders, and inserts. Also, custom work made with natural stones for walls and floors. All work is handmade. Pictorial mosaics, geometric mosaics, murals; hand painted. *Write in No. 2821*

◆ ◆ ◆



Mosaic designs are the specialty of MICHAEL R. GOLDEN DESIGN. Golden designed this stunning floor medallion. Write in No. 3500

Michael R. Golden Design
212-645-3001; Fax: 212-645-3003
37 West 20 St., #303
New York, NY 10011

Full architectural resource for very decorative stone, mosaic, Venetian terrazzo, pebble and ceramic tile mosaics. Develops and defines your concept, renders for approval, produces shop drawings, integrates and procures all materials, fabrication, and installation. *Write in No. 3500*

◆ ◆ ◆



The Guilloche border from NOCERA ART TILE frames this backsplash with a handmade field tile set with mosaic in a lattice pattern. Write in No. 6100

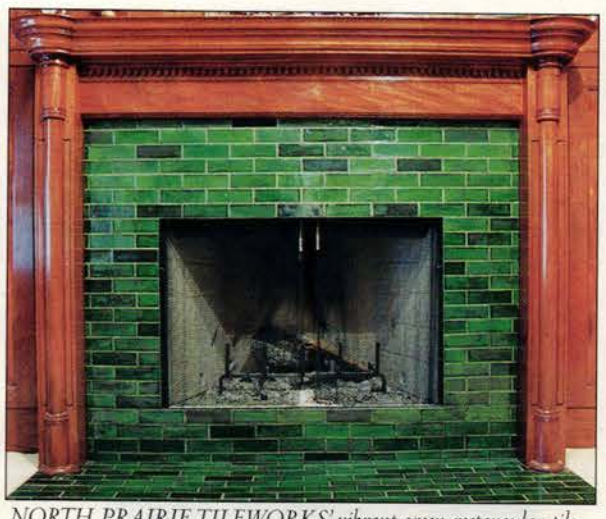
Nocera Art Tile Co.
570-729-7946; Fax: 570-729-7317
www.art-tile.com
Milanville, PA 18443

Makes wall, floor and fireplace tile, borders, trims & decoratives. Most clay and glaze formulations can be used indoors and out. Relief tiles are rich with detail; colors range from naturals to Arts & Crafts to polychrome. Also executes murals on tile, canvas, or other surfaces. *Write in No. 6100*

◆ ◆ ◆

North Prairie Tileworks
612-871-3421; Fax: 612-871-2923
www.handmadetile.com
Minneapolis, MN 55408

Specialist in creating custom tile in a myriad of colors, shapes, and sizes, hand-painted and -cut. Custom color matching and reproductions of antique tiles. Wall, fireplace, pictorial mosaics, relief, and geometric tiles. *Write in No. 793*



NORTH PRAIRIE TILEWORKS' vibrant green rectangular tile enlivens this wood mantel. Write in No. 793

◆ ◆ ◆

Renaissance Tiles/Enzo Lanzadoro Designs
800-436-6766; Fax: 503-265-2179
1106 SE Taylor
Portland, OR 97214

Manufacturer of Italian-Mediterranean tile. Exclusive line of decorative tile for walls, floors, borders, fireplaces. Murals, Craftsman-style tile, liners, relief and field tile. Available in ceramic and terra cotta.

◆ ◆ ◆



SITE-ARTS STUDIO created this impressive niche in interlocking cobalt-blue tiles, fired with 23k gold. Unattached, the Falcon "flies" in free space.

Site-Arts Studio
410-366-6929; Fax: 410-662-9345
2000 Clipper Park Rd., #A
Baltimore, MD 21211

Architectural site-specific designs, realistic or abstract; hand-fabricated mosaics of clay, glass, and stone. Interlocking mosaic tiles and tile paintings. Specialties for exterior-interior spaces requiring challenging solutions.

◆ ◆ ◆

Solomon, Judith B.
212-932-9001; Fax: 212-932-9003
404 Riverside Drive, #IN
New York, NY 10025

Custom tile panels and individual tiles to use as inserts or surrounds. Fireplace tile; custom panels and inserts.

◆ ◆ ◆



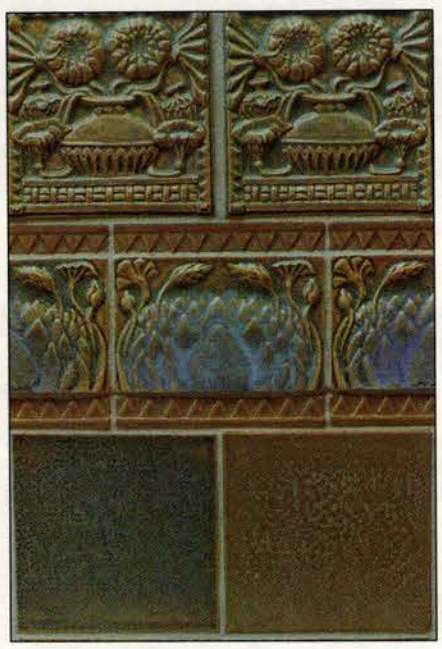
TERRA DESIGNS TILEWORKS makes a beveled-edge 3x6-in. tile, which adds an interesting dimension to the face of the tile. Shown here is a glaze from their Craftsman glazes collection. The complementary trim is also manufactured by the company. Write in No. 2790

BUYING GUIDE TO CERAMIC TILE

Terra Designs Tileworks
973-328-1135; Fax: 973-328-3624
P.O. Box 913
Dover, NJ 07802

Firm designs, replicates, and/or fabricates ceramic specialty projects such as custom tile, mosaic work, or murals in terra cotta, stoneware, or porcelain. Wall, floor, fireplace, exterior paving, pictorial mosaics, geometric mosaics, murals. *Write in No. 2790*

◆ ◆ ◆



TERRA FIRMA glaze colors include a semi-precious stone palette. The decorative relief "Stupa Flowers," and "Lotus and Sawtooth" tiles shown here are glazed in "Moonstone" and "Riverstone." Write in No. 2847

Terra Firma
803-643-9399; Fax: 803-643-9164
16 Lotus Lane
Aiken, SC 29801

Handmade stoneware tile, relief and field tile with a unique glaze palette to capture the complexity and colors of semiprecious stones or convey a timeless patinated look. Wall, floor, fireplace, and mural tile; relief tile, trim tile. *Write in No. 2847*

◆ ◆ ◆

Tile Source, Inc.
770-993-6602; Fax: 770-993-0124
203 Mill Pond Rd.
Roswell, GA 30076

Victorian-style decorative tiles, including true encaustic tiles & less-costly silk-screened simulations; mural & scenic tiles; kitchen tiles; London's famous "Blue Plaques," 20-in. diameter, in frostproof Staffordshire porcelain. Encaustic tiles, ceramic pavers, tile murals. *Write in No. 2846*



This handsome backsplash of imported tile by TILE SOURCE includes: Woodbine, Orchis, & Camellia field tiles; Woodbine triangular half tiles; Periwinkle moldings; and various hand-painted and -molded Coupe de fruits on Camellia. Write in No. 2846

◆ ◆ ◆



TIMOK INTERNATIONAL imports tile hand-crafted in the centuries-old "Iznik" Turkish tradition

Timok Intl. - Tiles of Iznik
858-677-0740; Fax: 858-677-0250
P.O. Box 13161
La Jolla, CA 92039

Hand-painted ceramic and stoneware tiles decorated with traditional "Iznik" designs and colors. Wall and mural tile, border and trim tiles; murals from 2 to 70 pieces. Website at www.tilesofiznik.com.

◆ ◆ ◆

Trikeenan Tileworks
603-352-4299; Fax: 603-352-9843
www.trikeenan.com
Keene, NH 03431

Hand-crafted, glazed, decorated, and relief stoneware tile; custom murals and mosaic. Wall tile, floor tile, fireplace tile, exterior paving, pictorial mosaics, mural tile, swimming-pool tile.

◆ ◆ ◆



UNICORN STUDIO hand-crafts tile in the medieval European tradition, such as this Fleur de Lys.

Unicorn Studio
435-649-3611; Fax: 435-649-7686
220 St. Moritz Strasse
Park City, UT 84098

Handmade stoneware tiles, trims, and corners in the tradition of medieval Europe. Typical tile size is 6 in. x 6 in. x 5/8 in.; trim, 6 in. x 2 in. x 1 in. Wall, floor, fireplace tile; mural tiles; custom shapes and glazes.

◆ ◆ ◆

Wirth-Salander Studios
203-852-9449; Fax: 203-866-5390
132 Washington St.
South Norwalk, CT 06854

Art studio specializes in hand-painted ceramic tile for customized tile-installations in numerous applications, including kitchens, bathrooms, and fireplaces. Wall tile, fireplace tile, pictorial mosaics, mural tile; hand-painted. *Write in No. 2551*

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In a recent issue of Traditional Building, comparison was made between the "True Encaustic Tile" and faux encaustics used on floors. Similarly, such advances have been made in the production of wall tile, that now almost any design previously made by hand can be reproduced by mechanical or semi-mechanical means. Some years ago, a trend was started to revive Victorian designs for tile. Over 100 years ago, the 19th-century tile makers set great store by employing great designers of the age. Minton made use of the design genius of Sir Edwin Poynter. He worked at the Minton art pottery in Kensington Gore, London, which produced all the tiles for the Grill Room at the Victoria & Albert Museum. Maws employed Walter Crane, who produced many craft revival designs which became very popular. Leading the craft movement were William Morris and William de Morgan, who both made tiles on their own account — all by hand. In fact, it was de Morgan who is reputed to have said that "no one can produce by machine what I can make by hand." He had not foreseen the tremendous technical advances made in the following 130 years. Original Style of England has produced a complete catalog called "Inspirations" which illustrates a wide variety of 19th-century designs — and more. It is now possible to enjoy a Botticelli in the bathroom, or a Monet in the shower. At very reasonable prices, too. Reproductions of William de Morgan and Alphonse Mucha can complement the range of practical colors and contemporary fittings now available. Bathrooms and kitchens can now be updated with the latest in 19th-century fashion, swept by technical achievement into the 21st century. ◆



Shown: A ceramic tile reproduction of Sir Lawrence Alma-Tadema's painting, "A Coign of Vantage."

To receive a full color catalog, contact Tile Source, Inc. Their listing is above.

SPECIFYING SPANISH ROOF TILES

You may think you know what you're talking about when you consider building a house with a "Spanish" tile roof. But "Spanish" in fact conjures up a wide range of visions, depending on where you live or where you travel.

by James R. Marshall

Clay-tile roofing can be traced back as far as Neolithic China. From there and ancient Egypt, it spread through Asia and Europe; the ancient Romans, Greeks, and Babylonians all had clay tile roofs. In Egypt, the tiles were shaped "on the thighs of slaves," and strengthened with their hair. These ancient styles are still being adapted in Europe today. The Romans introduced a standardized roofing tile across their empire; the shape survives in the Mediterranean- or Spanish-style pantile, a one-piece interlocking tile that in ancient times was made by hand-pressing and is today made by machine.

European settlers brought tile roofing with them to America, where it became well-established by the 17th century — specimens were found in the ruins of the 1585 Roanoke Island settlement. The Dutch established full-scale production by 1650 in the Hudson River Valley. The French used clay tiles in New Orleans, and the Spanish padres applied it in the construction of their settlements and missions in Florida, California, and Texas. Flat tiles were first made in Pennsylvania about 1735; machine-made clay roofing tile in this country dates from 1871.

The main attribute that made clay-tile roofing so popular during the Colonial period was its resistance to fire. Devastating 17th-century fires in London and Boston led to fire codes that encourage tiled roofs in urban areas. Another factor in clay tile's popularity was its longevity: A well-made roof can last well beyond a hundred years.

Nevertheless, as the 19th century progressed, clay tile lost popularity to such cheaper and lighter materials as wood shingles (in non-fire-code areas) and metal and slate where fire was a worry. These materials could be installed at a fraction of the cost and weight of clay tile. To add insult to injury, even the aesthetics of clay tile went out of fashion, at least for a time.

However, architecture came to the rescue, with the Italianate Villa style of the mid-19th century and the Romanesque Revival style in the 1890s giving rise to a robust clay-tile industry — there were large factories in Ohio and Maryland, where good clay was plentiful, and the development of tile-making machines in the 1870s contributed to the boom. Clay tile fell briefly out of favor again at the turn of the 20th century, but soon rebounded, thanks to the popularity of the Romantic Revival styles, which included Mission, Spanish, Mediterranean, Georgian, and Renaissance Revival.

However, style nomenclature for tiles can be confusing. In the Northeast United States and the Midwest, for example, "Spanish" came to denote a popular style that was built from the turn of the 20th century up to the 1930s. It became the vernacular version, featuring an elegant white stucco structure with a red tile roof that reflects what a North American pictured as a Spanish tile roof. These roofs employed a two-piece, pan-and-cover overlapping configuration clay tile, now known as "Mission" or "Barrel" style. In the American Southwest and southern California, "Spanish" meant Mexican Spanish — a rustic, rough style using two-piece tiles and double or triple eaving. In the South, particularly Florida, "Spanish"was applied to a wildly varied range of styles.

The term "Spanish tile" today has come to mean a one-piece interlocking "S"style with one convex and one almost flat horizontal surface. This style is cheaper to install because each tile requires only one nail; Mission requires nails in both pan and cover.

While the Spanish and Mission shapes are the most commonly used today, there are many others, such as Roman and Greek, as well as flat tiles. A "French" tile is a flat tile that is grooved to facilitate water run-off. Individual manufacturers also apply their own nomenclatures to their designs to evoke a region or style; examples include "Flemish," "Portuguese," "Villa," "Alhambra," and the like. As for architectural style, what has come to be known as "Spanish/Mediterranean" — a style that also includes French and Italian approaches to tiled roofs — is again highly popular for new construction throughout North America.



This large residence in Paradise Valley, Ariz., has an extremely complex roof system covered in a two-piece Redlands mission tile. The light color indicates the tile is not hot-fired and therefore not suitable for northern climates. (*Photo: Roof Tile and Slate Co.*)



Spanish or "S" — Interlocking

Tapered or Straight Mission, Barrel, or Barrel Mission — Overlapping

Roman, Pan and Roll, or Pan and Cover — Interlocking and Overlapping

Greek — Interlocking and Overlapping

English Shingle or Closed Shingle — Interlocking

English Flat or Slab Shingle — Overlapping

French — Interlocking

Traditional clay roofing-tile shapes (*From Preservation Brief #30: "The Preservation & Repair of Historic Clay Tile Roofs" by Anne E. Grimmer and Paul K. Williams, National Park Service*)

For new construction, the architect, builder, and owner seeking authenticity can choose from a rich variety of tiles, supplied by European manufacturers, and the remaining American ones, that replicate almost anything in terms of color, shape, and apparent age. You can choose tile that not only reflects a particular nation, but which also recognizes subtle regional differences within a country. For the neophyte, every red-clay tile roof may be "Spanish," but sophisticated clients can ask a designer for a very specific geographical look — Tuscany, Provence, or Andalusia, say, — or even Sienna, Seville, or Oaxaca. Architects today can also work with those North American suppliers who not only deal in a range of new tiles made by U.S. and international manufacturers, but also offer reclaimed old tiles. These old tiles are ideal for restoration and renovation work and are also appealing for new construction that seeks to achieve an authentic vintage-tile look.

One such supplier is TileSearch, Inc., of Roanoke, Tex., which draws from all the major existing U.S. kilns, as well as six in Europe. TileSearch's Melvin Mann notes that his company is now also having success with South American manufacturers. The company has just supplied the tile for what Mann describes as the largest single-residence project ever, now under construction on the East Coast. Here the tiles are "Villa" style, a two-piece pan-and-cover design made in France, meant to convey the rough and rustic appearance of a Mediterranean villa. TileSearch's business is about 80% new tile and 20% salvaged, or "vintage," tile. Prices for good-quality tiles range from about $400 per square (100 sq. ft., the standard tile measurement) to as much as $2500, Mann notes.

Another tile supplier is The Roof Tile and Slate Company of Carrollton, Tex., whose reclaimed old tiles account for 35% of its business. The company's Mickey Miller says that there is a strong demand today for that Old World look, a demand that for his company was mainly in the South until about five years ago and is today nationwide. The look is achieved by custom-blending different-colored old tiles to produce a variegated look. Salvaged tiles come via brokers from demolition or restoration projects, Miller notes, and a high proportion were made by Ludowici-Celadon. This company was founded in 1890 by Carl Ludowici in Ohio and flourished in the early decades of the 20th century, with kilns in as many as six locations. Today this manufacturer operates only in New Lexington, Ohio. As for new tiles, Miller says his company supplies not only American-made tiles, but also tiles from France, Portugal, and England. Lately, he adds, they have started importing good-quality tiles from Colombia that, at $165 per square, are about half the cost of European tiles.

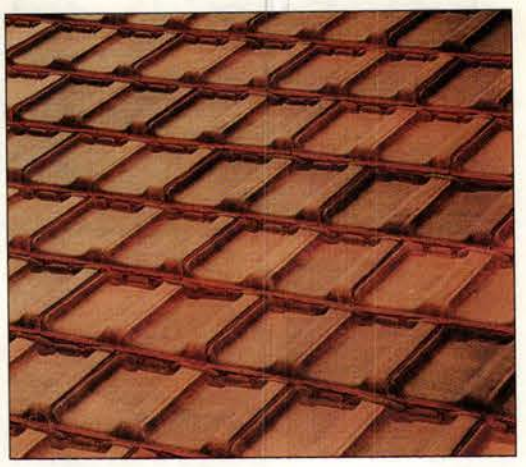
The Tile Man in Lewisburg, N.C., is the baby of Ken McGee, who formed it seven years ago after retiring from a 40-year career at Ludowici. McGee also supplies both vintage and new tiles, as well as concrete tiles, a less-expensive and lighter-weight alternative to clay. Ken McGee sees a revival in the clay-tile business after some down years. Today,

continued on page 56

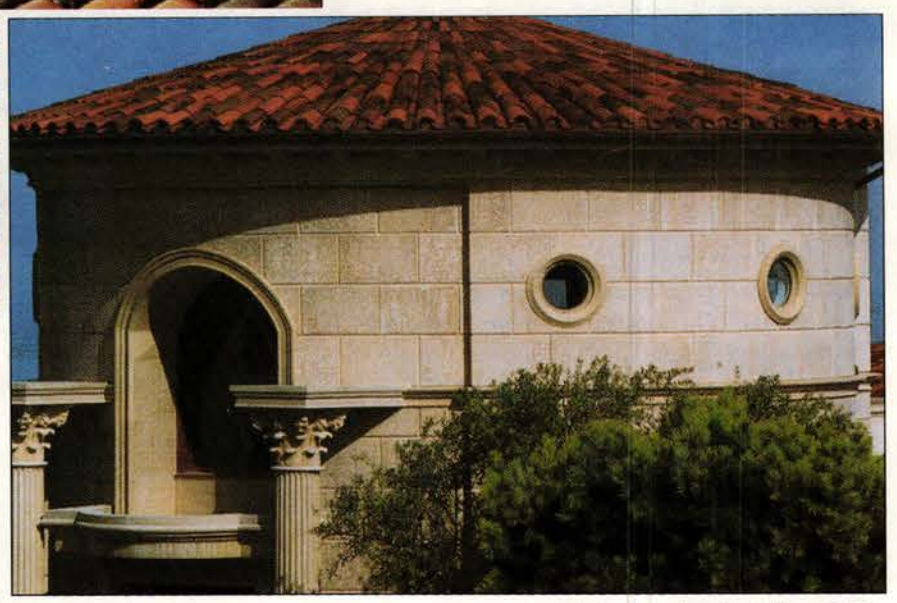
SPECIFYING SPANISH ROOF TILES, continued from page 55



These new two-piece Redlands tapered Mission tiles are installed by the "rough lay" method on a residence in Rancho Santa Fe, Calif. (*Photo: Roof Tile and Slate Co.*)



Specialty tiles can create a rich pattern of texture and shadow on the top of a building. (*Photo: Northern Roof Tile Sales*)



This turret in the Pelican Hill development in Newport Beach, Calif., has a new two-piece pan-and-cover Redlands tile. (*Photo: Roof Tile and Slate Co.*)

there's lots of money available for really big houses, he maintains. A big house today will call for 100 to 150 squares of tile (10,000 to 150,000 sq.ft.).

The Northern Roof Tile Sales Company in Mississauga, Ontario, also offers an extensive line of European and American clay tiles. Stuart Matthews, "self-declared roof-tile junkie," makes a strong pitch for authenticity in tile selection. Why put a red Spanish-style roof on a Country French house, he asks. In Spain, he notes, the typical tile is an extruded, almost half-round barrel shape; in France, the tile is tapered, with a less pronounced barrel, and is made by pressing. There is also variation from south to north, with barrels more prominent in the south, but decreasing toward a ridged-tile look in the north of France to accommodate the snow load.

In addition to shape, regional variation arises most commonly from the different clays and colors that occur in different locations. Other factors that define national and regional styles include the accessories, such as eave closures, ridge tiles, and other fittings. In certain regions of France, for example, Matthews says you find eave closures with a fleur-de-lis design that is locally known as a "pig's nose."

The color of old tile was the result of two main factors: the location of the kiln, and hence the composition of the clay; and the position in the kiln. Clay tile used to be fired in beehive kilns, typically 60 feet high. The higher in the kiln, the hotter it would be, and thus there would be a range of colors. In modern tile manufacture, tiles are made in tunnel kilns and there is no natural variation. This means that color and "aging" are achieved through a variety of processes. In one called Engobe, for example, a colored layer is applied to an ordinary pressed tile and then fired.

It is also important to keep in mind the climate in which the new house is to be situated. For all but the warmest and driest parts of the U.S., it's essential to use a hard-fired Grade One tile. Mexican and Spanish tiles are often not fired to this degree, and will be damaged by exposure to repetitive freeze-thaw cycles. (All of the suppliers cited in this article offer only Grade One, except in special circumstances.)

Once you've decided on a style and color and whether to use old or new tiles, what about installation? All of our suppliers warn that installing a clay-tile roof is expensive ($12 to $15 per sq.ft.) and requires a skilled installer. They also warn that, due to current high demand, the best installers are mostly booked far in advance. "Be sure to ask them about their last five jobs," suggests Ken McGee. He also notes that concrete tiles are considerably easier and cheaper by half to install than clay ones.



The Ridgelea Greenway condominium in Fort Worth, Tex., has a two-piece Mission-tile roof. (*Photo: Tile Search, Inc.*)



This Dallas, Tex., residence has salvaged Ludowici Spanish one-piece tile installed in a multi-color blend. (*Photo: Roof Tile and Slate Co.*)



The handmade two-piece Mission-tile roof system on the Casa Romantica restaurant in San Clemente, Calif., is an essential component in establishing the mood. (*Photo: Tile Search, Inc.*)

Another factor in installation price is the roof design — the more complicated, the more expensive to install, naturally enough. Trim components raise prices, notes Mickey Miller. Raked-edge trim costs $7 to $15 per foot; hip and ridge tiles are typically about $4 per foot. One cheaper alternative, he notes, is to use a T-shaped copper-sheeting edge treatment instead of raked tile. ◆

Additional Sources of Information:

- U.S. Department of the Interior, Preservation Brief 30, "The Preservation and Repair of Historic Clay Tile Roofs," 1992.
- Web sites: All of the tile suppliers mentioned in the article have informative web sites: www.tile-search.net; www.Claytile.com for the Roof Tile and Slate Co.; www.thetileman.com; and www.northern-rooftiles.com.

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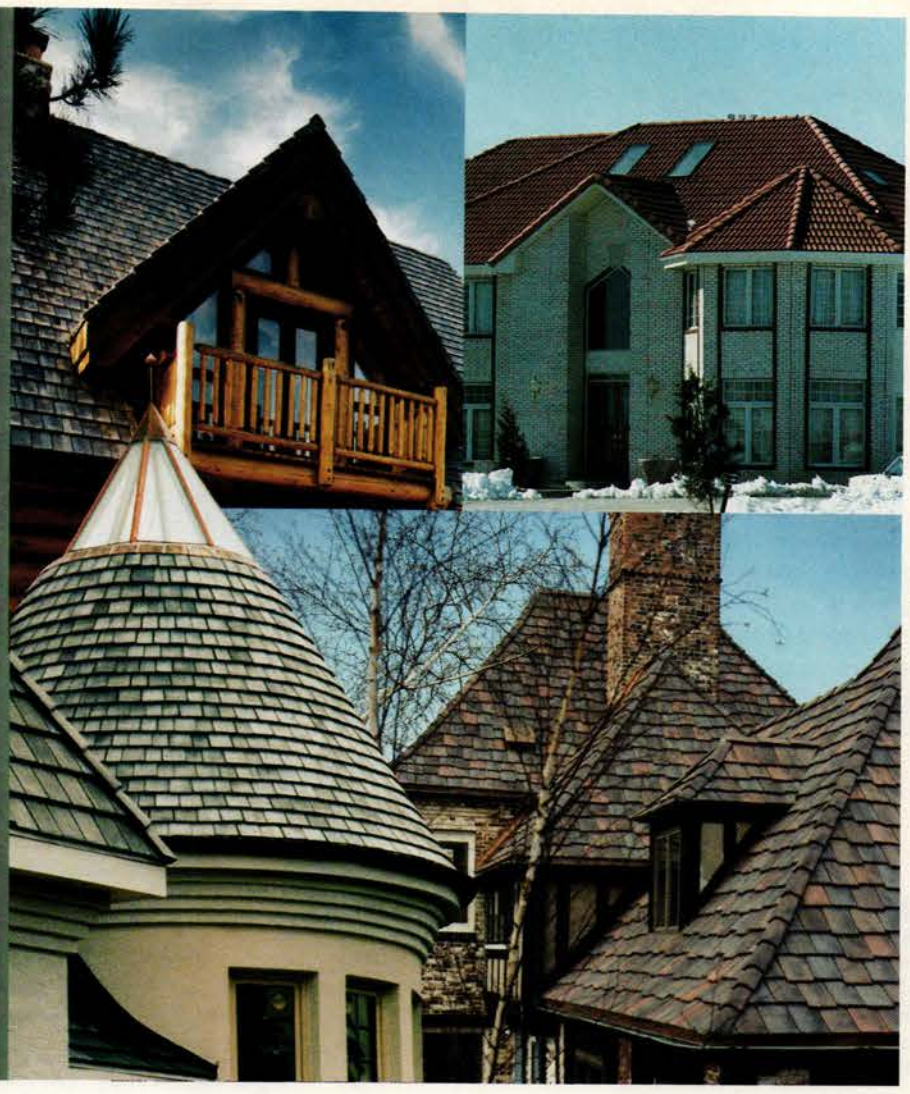
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— The Editors



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BUYING GUIDE TO TILE ROOFING

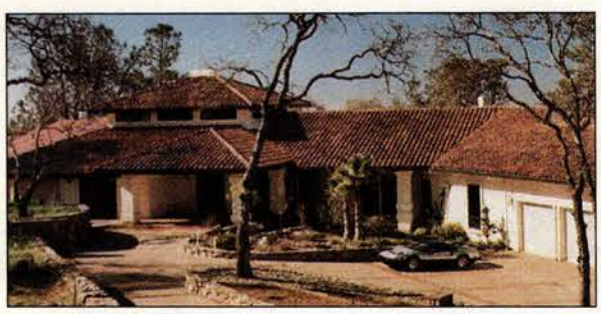
About This Buying Guide

To create this Buying Guide, the Editors contacted 50 suppliers of Tile Roofing in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the ten suppliers you'll find on this page because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

ATAS International, Inc.
800-468-1441; Fax: 610-395-9342
www.atas.com
Allentown, PA 18106

Manufacturer of architectural building panels, linear ceiling systems, metal roofs, wall and soffit systems, accessories, sheet stock. Roofing in standing seam, simulated European- & Spanish-style tile, simulated shake and shingles. Metal tile, metal shingle, metal soffit panel roofing; materials include aluminum, galvanized steel, zinc, and copper. *Write in No. 1450*

◆ ◆ ◆



GLADDING MCBEAN's Lincoln "S" one-piece Mission tile in #8 blend are available in a variegated salt glaze blend, shown here on a California residence. Write in No. 6010

Gladding McBean, a Div. of Pacific Coast Bldg.
800-776-1133; Fax: 916-645-0738
www.gladdingmcbean.com
Lincoln, CA 95648

Traditional producer of terra-cotta roof tile, chimney tops and caps, flue liners; glazed pottery and wall coping, in standard or custom designs. CAD drawings and glaze-color matching. Clay and/or terra-cotta roofing tile; custom designs. *Write in No. 6010*

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Ludowici Roof Tile, Inc.
800-917-8998; Fax: 740-342-5175
www.ludowici.com
New Lexington, OH 43764

Clay tile in many styles, sizes, textures, finishes, and colors, along with an array of hand-crafted decorative accessories.

◆ ◆ ◆



The TBF Canalaverou 50 clay tile, available from NORTHERN ROOF TILE, comes in 20 finishes. Shown here is a mixed-tone finish. Write in No. 4040

Northern Roof Tile Sales Co.
905-627-4035; Fax: 905-627-9648
www.northernrooftile.com
Mississauga, Ont. CANADA L4T 1G1

One-stop roof-tile shop; hand-crafted English chimney pots, custom made; all types of roof tiles, slates, and related accessories in a range of shapes, sizes, colors, and finishes; custom tiles; terra-cotta finials, and cresting. Clay tiles, handmade roofing tile; terra-cotta finials, pots. *Write in No. 4040 for roof tiles*



Custom-tapered turret tiles were just one element in this roofing restoration, completed by RENAISSANCE ROOFING for a Highland Park, Ill., residence. Write in 3710

Renaissance Roofing, Inc.
800-699-5695; Fax: 815-874-2957
www.claytileroof.com
Belvidere, IL 61008

Source for salvaged clay tile and concrete tile; new and salvaged slate-roofing materials; database with over 25,000 sq.ft. of materials available. Experienced in all phases of roof restoration; also buys salvaged materials. Clay, concrete, and salvaged roofing tile. *Write in No. 3710*

◆ ◆ ◆



STEEL TILE manufactures steel-tile panels which give the look of traditional tile but provide the advantages of steel roofing. Shown here is their Katech Elite design.

Steel Tile Co.
705-436-1723; Fax: 705-436-6329
www.steeltile.com
Thornton, Ont., CANADA L0L 2N0

Manufacturer of steel roofing that recreates the look of clay or slate tiles, but in custom-cut long panels. Website: www.steeltile.com. Tile roofing; metal-tile systems, custom colors, 'Snowloks'; installation services, roofing tools, tile-roof repair contracting, tile fasteners.

◆ ◆ ◆



THE TILE MAN recently provided vintage Mission tile for an addition to a historic estate in Orlando, Fla. Write in No. 4420

The Tile Man
919-853-6923; Fax: 919-853-6634
www.thetileman.com
Louisburg, NC 27549

Supplier of Vintage Tile (including trim) to match any existing clay-tile rooftop. New Product Div. offers clay roofing tile, concrete roofing tile, and slate. Consultation, installation advice, and identification are free services. Clay roofing tiles, slate roofing. *Write in No. 4420*

◆ ◆ ◆

Tile Roofs, Inc.
888-708-TILE; Fax: 708-479-7865
www.tileroofs.com
Chicago, IL 60628



Salvaged clay tiles are available from TILE ROOFS. The company supplies materials for many kinds of slate and tile roofing projects. Write in No. 4570

One of the largest stocks of salvaged clay roofing tiles and slate roofing in the U.S. Specialists in the supply and installation of tiles to match existing roofing for additions and restorations of historic properties. Tile roofing; clay, concrete, salvaged tile; installation services, tile-roof repair contracting. *Write in No. 4570*

◆ ◆ ◆



The original roof on this Fort Worth, Tex., building was lost to a hailstorm in 1995. The glazed-green replacement tiles were supplied by TILESEARCH. Write in No. 6960

TileSearch, Inc.
817-491-2444; Fax: 817-491-2457
www.tilesearch.net
Roanoke, TX 76262

Listing, selling, and identification service for new and used clay-tile and slate roofing. Exact matches or new substitutes, as well as custom productions. Special fasteners, slater's tools, technical advice, and documents available. Tile roofing, custom colors, custom shapes, handmade roofing tile, salvaged tile; roofing tools, tile fasteners. *Write in No. 6960*

◆ ◆ ◆



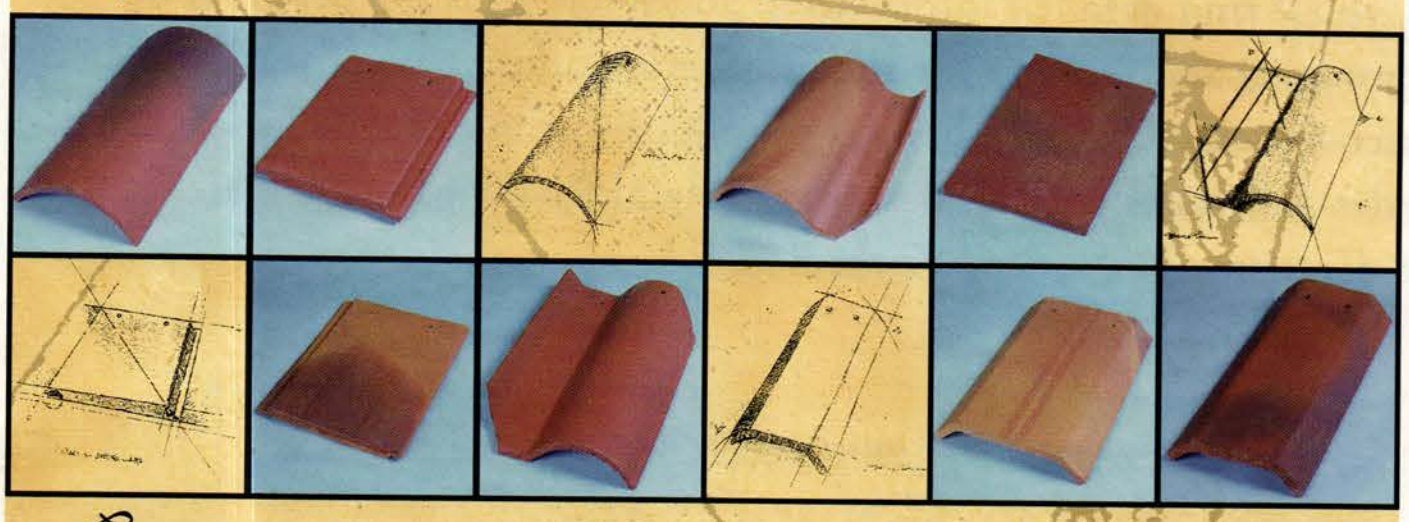
VANDE HEY-RALEIGH ARCHITECTURAL ROOF TILES' Steel Tan sequence, here sprayed #2 Dark Brown Cotswold Stone, complements the stonework of this residence. Write in No. 2840

Vande Hey-Raleigh Mfg.
800-236-8453; Fax: 920-766-0776
www.vhr-roof-tile.com
Little Chute, WI 54140

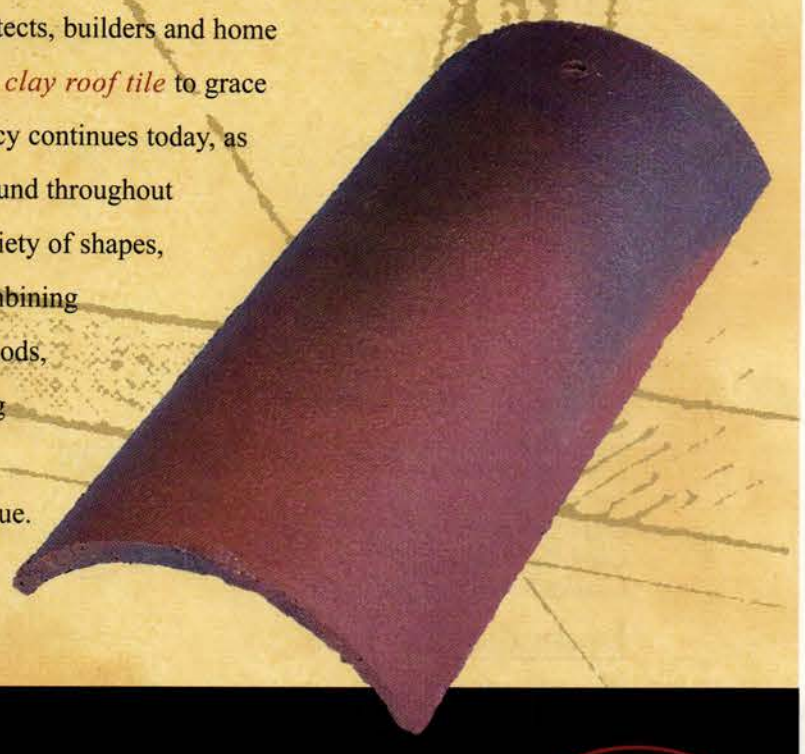
Known as "cold-climate tile expert": Offers a line of extruded-concrete roofing tile in nine styles and 20 standard colors. Custom colors and surfaces for restoration and new construction. Also, recycled slate, concrete, and clay. Tile roofing, clay, concrete, custom colors, custom shapes, handmade roofing tile, salvaged tile; installation services; tile-roof repair contracting. *Write in No. 2840*

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www.gladdingmcbean.com

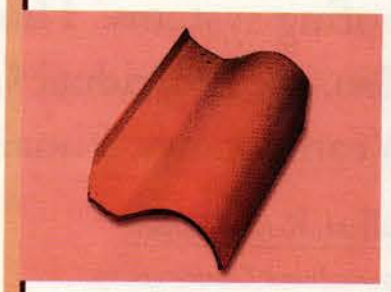
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www.thetileman.com

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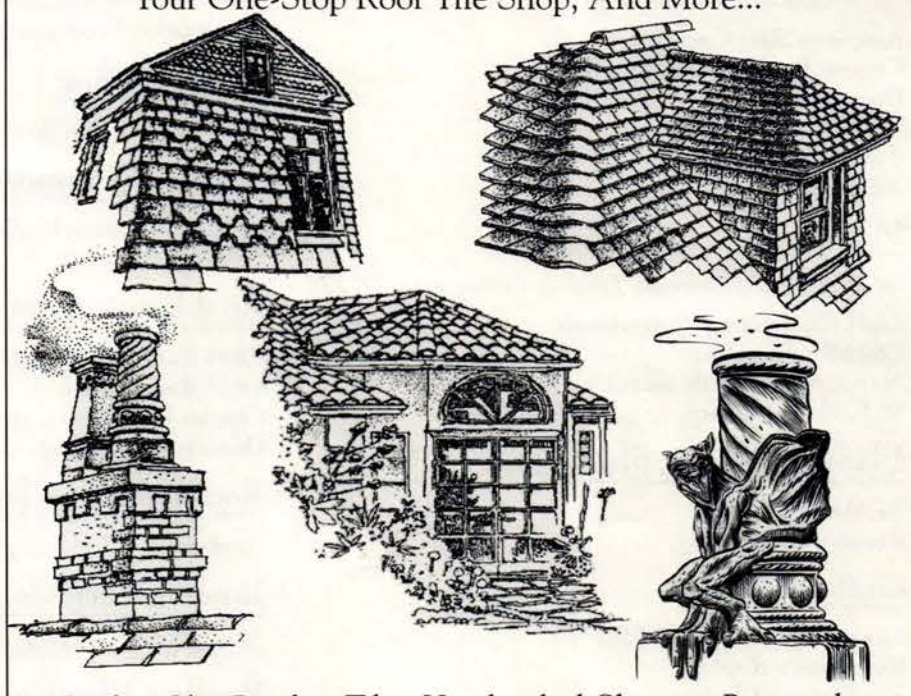
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Alphabetical Product Index for Roofing & Specialties

On the following pages, you'll find detailed information and photos from more than 65 companies that supply products and services for the installation and repair of residential roofing systems. This user-friendly Guide to Roofing Products includes related specialties. Also, see individual Guides as follows: Roof Tiles, p. 58; Metal Roofing, p. 66; Slate, p. 68; Weathervanes, Finials & Cresting, p. 71, Bird Control, p. 63.

Ballast, Roof & Deck

Cement Board Fabricators, Inc.
Preservation Products
Vande-Hey Raleigh Mfg.

Birdproofing

(see the Buying Guide to Bird & Pest Control on pp. 63)

Books

Jenkins Publishing

Chimney Pots

Chimney Pot Shoppe
Gladding McBean
Normandy Imports, Ltd.
Northern Roof Tile Chimney Pots

Coatings, Roof Repair

Duncan Galvanizing
GAF Materials Corp.
Preservation Products, Inc.

Cornices, Sheetmetal

C&H Contracting Professionals
C&H Roofing, Inc.
Renaissance Roofing, Inc.
W.F. Norman Corp.

Cresting

(see the Guide to Weathervanes, Finials & Cresting on pp. 71-72)

Capital Cresting
Historical Arts & Casting, Inc.
Northern Roof Tile Sales Co.
Renaissance Roofing
The Tile Man
W.F. Norman Corp.

Fasteners

(see the Guide to Slate Roofing on pp. 68)

American Slate Company
Cement Board Fabricators, Inc.
Evergreen Slate Co.
GAF Materials Corp.
Tile Roofs, Inc.
TileSearch, Inc.

Finials

(see the Guide to Weathervanes, Finials & Cresting on pp. 71-72)

C&H Contracting Professionals
C&H Roofing, Inc.
Northern Roof Tile Sales Co.
W.F. Norman Corp.

Flashing & Trim, Sheetmetal

Reinke Shakes, Inc.
Renaissance Roofing

Gutter Hangers

Copperworks of Don Miller
Renaissance Roofing
Tradesman's Choice

Gutters, Built-In

Copperworks of Don Miller
Tradesman's Choice

Gutters, Half-Round

Classic Gutter Systems
Copperworks of Don Miller
Rapold Gmbh
Tradesman's Choice

Installation Services, Ornamental Metal

(see the Guide to Metal Roofing on pps. 66)

C&H Contracting Professionals
C&H Roofing, Inc.
Masterchem Industries Inc.
Renaissance Roofing

Installation Services, Specialty Roofing

C&H Contracting Professionals
C&H Roofing, Inc.
Charles River Restoration Co.
McGhee Custom Roof Thatching
Renaissance Roofing, Inc.
The Tile Man
Tile Roofs, Inc.
Vande Hey-Raleigh Mfg.

Installation Services, Specialty Sheetmetal

(see the Guide to Metal Roofing on pps. 66)
C&H Contracting Professionals
C&H Roofing, Inc.
Charles River Restoration Co.

Leader Boxes

Classic Gutter Systems
Copperworks of Don Miller
Rapold Gmbh
Tradesman's Choice
W.F. Norman Corp.

Lightning Protection Products

(see the Guide to Weathervanes, Finials & Cresting on pp.71-72)

Loehr Lightning Protection
New Old Products, Inc.

Membrane Systems

Preservation Products, Inc.

Metal Roofing

(see the Guide to Metal Roofing on pp. 66)

Patinas & Copper Coatings

C&H Contracting Professionals
C&H Roofing, Inc.

Roof Repair Contracting

C&H Contracting Professionals
C&H Roofing, Inc.
Charles River Restoration Co.
Duncan Galvanizing

Roofing Tiles, Clay

(see the Guide to Tile Roofing on pp. 58)

Roofing Tiles, Concrete

(see the Guide to Tile Roofing on pp. 58)

Roofing Tiles, Custom Colors & Shapes

(see the Guide to Tile Roofing on pp. 58)

Roofing Tiles, Fiber-Cement

(see the Guide to Tile Roofing on pp. 58)

Cement Board Fabricators, Inc.
Eternit, Inc.

Roofing Tiles, Metal

(see the Guide to Metal Roofing on pps. 66)

Roofing Tiles, Salvage

(see the Guide to Tile Roofing on pp. 58)

Shingles, Non-Wood

Atas International, Inc.
CertainTeed Roofing Products

Shingles, Fancy-Cut Wood

C&H Contracting Professionals
C&H Roofing, Inc.

Shingles & Shakes, Custom Wood

Bear Creek Lumber
C&H Contracting Professionals
C&H Roofing, Inc.
Rapold Gmbh

Shingles & Shakes - Red Cedar

Bear Creek Lumber
C&H Contracting Professionals
C&H Roofing, Inc.
Teal Cedar Products

Skylights

Charles River Restoration
Glass House

Slate, New

(see the Guide to Slate Roofing on pp. 68)

Slate, Salvage

(see the Guide to Slate Roofing on pp. 68)

Slate Replicas, Fiber-Cement

(see the Guide to Slate Roofing on pp. 68)

Thatch, Natural

C&H Contracting Professionals
C&H Roofing, Inc.
McGhee Custom Roof Thatching

Thatch, Wood Shingle Simulation

C&H Contracting Professionals
C&H Roofing, Inc.

Tools & Books, Roofing

Evergreen Slate Co.
Jenkins Publishing
Renaissance Roofing, Inc.
TileSearch, Inc.

Vents & Louvers

Charles River Restoration Co.
New Concept Louvers

Waterproofing

Preservation Products, Inc.

Weathervanes

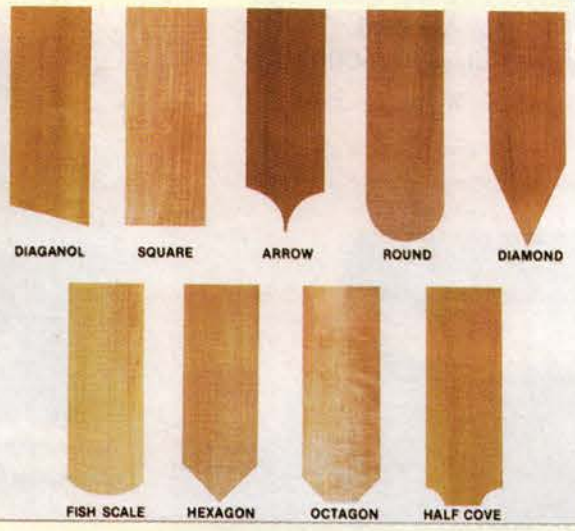
(see the Guide to Weathervanes, Finials & Cresting on pp.71-72)

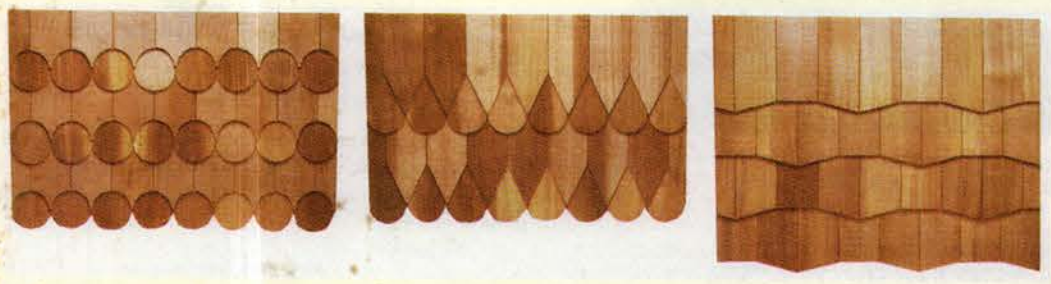
Historical Arts & Casting, Inc.
Loehr Lightning Protection
New Concept Louvers
New Old Products, Inc.

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- Carton contents: 50 square feet at 7" exposure on sidewall.
- Class "C," Class "B," and CCA treated also available (unstained).
- Application information available on each carton.









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- Manufactured from Western Red Cedar shingles (nominal dimensions 4-15/16" x 18" and 3" x 18").
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- Application information is available in each carton.
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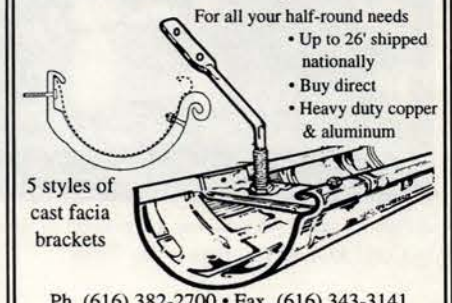


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BUYING GUIDE TO
ROOFING & SPECIALTIES

About This Buying Guide

To create this Buying Guide, the Editors contacted 120 suppliers of Traditional Roofing & Specialties in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 37 suppliers you'll find on these three pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

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www.americanslate.com
Walnut Creek, CA 94596

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www.atas.com
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Elk Grove Village, IL 60007

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Cement Board Fabricators, Inc.
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www.certainteed.com
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This copper-frame hip-style skylight is from CHARLES RIVER RESTORATION, which specializes in skylights. Write in No. 1348

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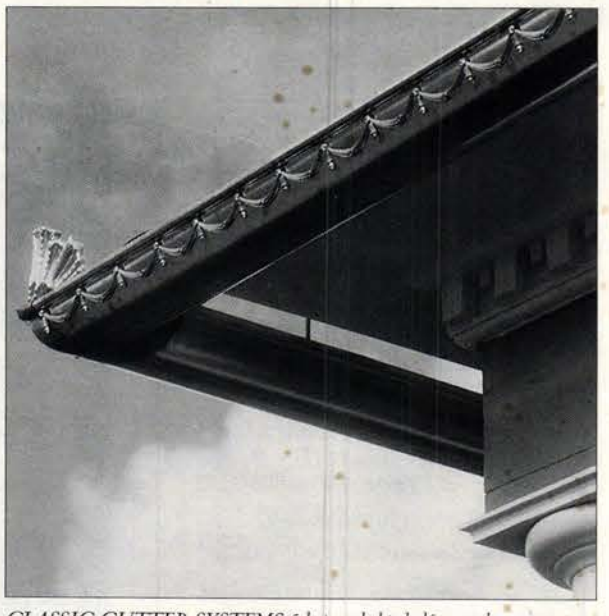


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Elegant copper brackets shore up the gutters and secure the downspouts of the rain-gutter hardware elements shown on this residence, all created by COPPERWORKS OF DON MILLER. Write in No. 2000

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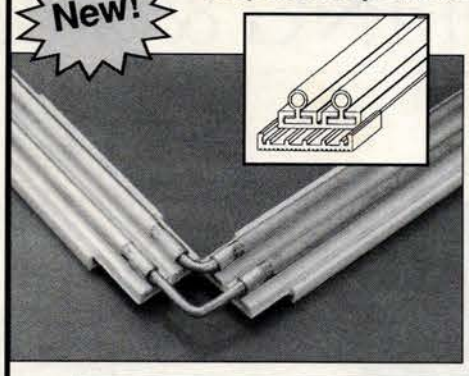
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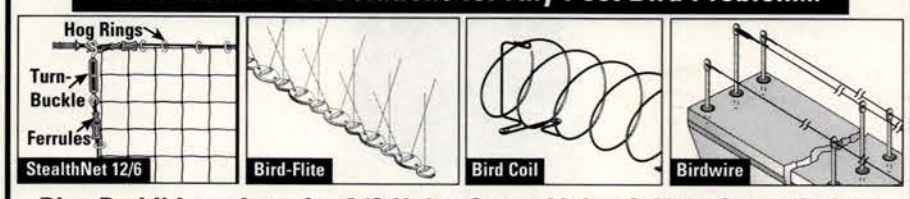
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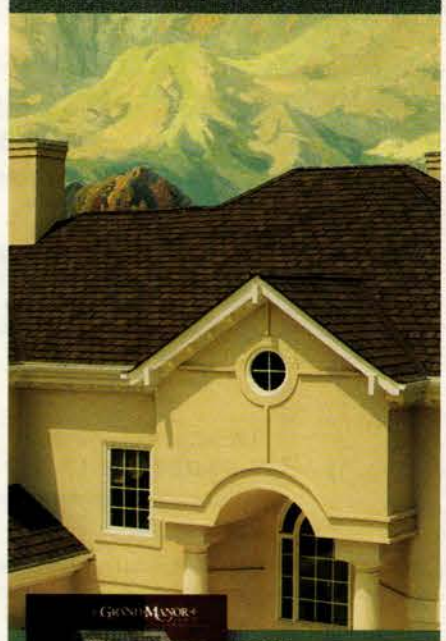
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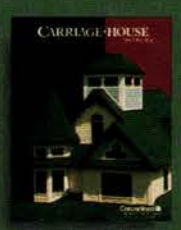
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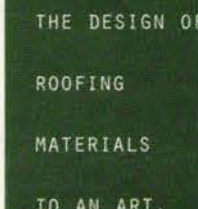




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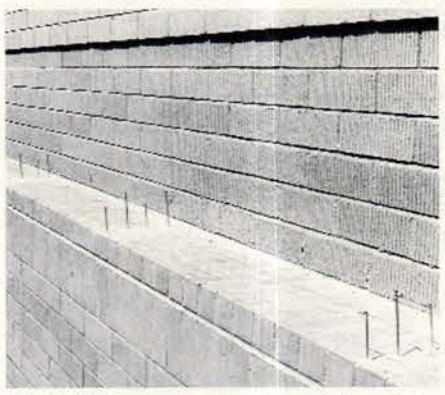
BUYING GUIDE TO BIRD & PEST CONTROL

About This Buying Guide

To create this Buying Guide, the Editors contacted 15 suppliers of Bird & Pest Control in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find on this page because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



BIRD-X's Prowler Owl is modeled after the Great Horned Owl, a predator of other birds and small rodents. Write in No. 3230



This brick ledge is fully protected from birds with four rows of BIRD BARRIER's barely visible Birdwire. Write in No. 8190

Bird Barrier America
800-503-5444; Fax: 310-527-8005
www.birdbarrier.com
Carson, CA 90746

Effective, comprehensive line of architecturally discreet bird-control products including: spikes, netting, electric/electronic systems, metal post & wire or coil systems, visual/taste/sonic repellents, repellent decoys, bird site cleaners & disinfectants and specialty and custom-designed products and installers. *Write in No. 8190*

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Bird-X, Inc.
800-662-5021; Fax: 312-226-2480
www.bird-x.com
Chicago, IL 60607

Complete line of products for repelling birds & other pests: SPIKES Needle Strips, sticky gels, net, ultrasonics, visual devices. Projects include schools, hospitals, museums, industrial, commercial, & residential properties. Metal-coil systems, electric/electronic systems, netting, repellent decoys, sonic systems, disinfectants. Write in No. 3230

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NIXALITE's 316 stainless-steel bird-control strips can be used on almost any surface, including eaves and narrow beams. Write in No.370

Nixalite of America, Inc.
800-624-1189; Fax: 800-624-1196
www.nixalite.com
East Moline, IL 61244

Stainless-steel needle strips that provide a simple, effective, and humane solution for pest-bird problems. Easy-to-install Nixalite strips are long-lasting, versatile and inconspicuous; available in standard or custom colors. Needle-strip systems, bactericides; paste, liquid & granular repellents. *Write in No. 370*

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CHIMNEY POTS
ANTIQUE & NEW
OVER 400 IN STOCK
PLAIN ORNATE COLORS
GLAZED UNGLAZED

THE CHIMNEY POT SHOPPE
PHONE 724/345-3601
FAX 724/345-8243
www.chimneypot.net

WRITE IN NO. 410

Birds Take Flight From NIXALITE®



Protect your period perfect home from pest birds and the ugly mess they make with Nixalite Stainless Steel Needle Strips. Nixalite has been installed internationally to safeguard historic properties. These strips are easily installed, inconspicuous and affordable. Nixalite works, and works, and works!

Nixalite offers additional barriers and repellents to provide effective control for a wide variety of nuisance wildlife. Call, fax or e-mail to get your free literature.

Ph: 800-624-1189 **Fax:** 800-624-1196
Web:www.nixalite.com **E-mail:**nixalite@qconline.com

Nixalite® of America Inc
1025 16th Avenue PH, East Moline, IL. 61244
309-755-8771 Fax: 309-755-0077

NIXALITE®
- Proven Effective
- Humane Control
- 316 Stainless Steel
- Easy To Install
- For All Birds
- Colors Available
- No brittle plastics
- No messy chemicals
- No electricity

WRITE IN NO. 370

BUYING GUIDE TO

TRADITIONAL ROOFING & SPECIALTIES

Copperworks of Don Miller
877-633-9308; Fax: 909-445-0828
members.aol.com/gutterarts
Orange, CA 92869

Artist Don Miller's bronze & copper raingutter hardware has a historic look for period styles, but exceeds historic standards of strength. Also, lists of other raingutter suppliers; green patina formula for large exterior surfaces. Gutters. *Write in No. 2000*

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Duncan Galvanizing
617-389-8440; Fax: 617-389-2831
www.duncangalvanizing.com
Everett, MA 02149

Corrosion-protection for roofing. Metal roofing refurbishing and corrosion protection. *Write in No. 2547*

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Durable Slate Co.
800-666-7445; Fax: 614-299-7100
www.durableslate.com
Columbus, OH 43201

Installers of metal and slate roofing in the Midwest and East, specializing in custom architectural sheetmetal work; standing-seam or flat-lock roofs and drainage systems of copper or steel. Also, natural slate and ceramic tile. Over one million pieces in stock. *Write in No. 3720*

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Eternit, Inc.
800-233-3155; Fax: 610-926-9232
www.eternitusa.com
Reading, PA 19605

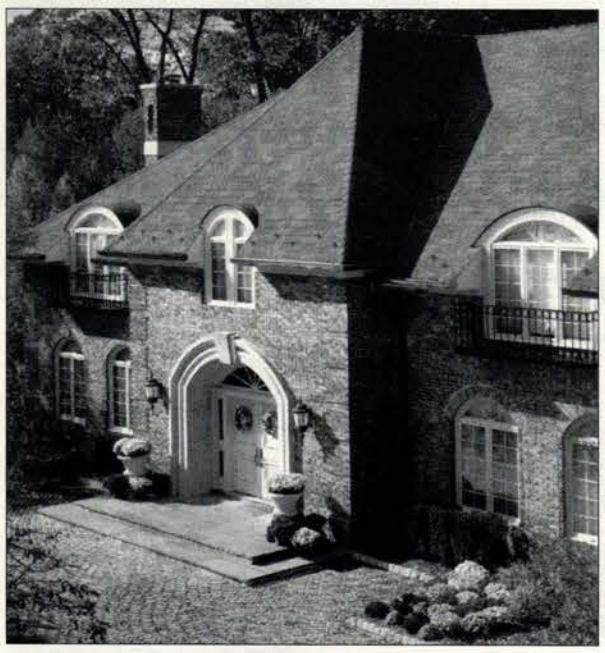
Fiber-cement slates from Belgium and Ireland, with a textured-slate look or a smooth surface. Large and small rectangular sizes; various edge shapes and colors. Also, hexagonal smooth shape; natural slate; clay tiles. Slate replicas; fiber-cement; new natural slate; clay tiles. *Write in No. 601*

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Evergreen Slate Co.
518-642-2530; Fax: 518-642-9313
www.evergreenslate.com
Granville, NY 12832

Natural Vermont roofing slate in wide range of sizes, colors, & thicknesses. Experts in replacement slate; from close-up of a 35mm photo, can match any roof slate ever applied. Can blend or create contrasts for new installations. New natural slate, slate-color matching, roofing tools, slate fasteners & attachment systems. *Write in No. 605*

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GAF's "Country Mansion" shingles are designed to resemble natural slate but are a high-end laminate shingle with a lifetime limited warranty. Write in No. 9270

GAF Materials Corp.
973-628-3000; Fax: 973-628-3865
www.gaf.com
Wayne, NJ 07470

America's largest roofing manufacturer supplies Timberline fiberglass asphalt shingle with wood look; Slateline imitation-slate shingles; Country Mansion and Country Estates shingles with natural-stone or slate look; Grand Sequoia and Grand Canyon shingles with hand-split shake look. *Write in No. 9270*

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Spiral chimney tops from GLADDING-MCBEAN are available in four sizes. Write in No. 6010

Gladding McBean, a Div. of Pacific Coast Bldg.
800-776-1133; Fax: 916-645-0738
www.gladdingmcbean.com
Lincoln, CA 95648

Traditional producer of terra-cotta roof tile, chimney tops and caps, flue liners; glazed pottery and wall coping, in standard or custom designs. CAD drawings and glaze-color matching. Clay and/or terra-cotta roofing tile; custom designs. *Write in No. 6010*

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Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer and manufacturer of lighting, columns and capitals, cornices, railings, fences, newels, planters, finials, street furnishings, and fountains cast in bronze, aluminum, or iron. Restoration and custom work. Cast-aluminum, bronze, cast-iron; load- and non-load-bearing. *Write in No. 1210*

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Jenkins Publishing
800-689-3233; Fax: 814-786-8209
www.jenkinspublishing.com
Grove City, PA 16127

Publishes 'The Slate Roof Bible,' a repair & restoration manual with illustrated step-by-step roof installation, repair, flashing, chimney-work, safety, & slate-recycling instructions, plus sources of tools, slate, & accessories. 'Slate Roof Bible' book. *Write in No. 644*

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Lawler Foundry Corp.
205-595-0596; Fax: 205-595-0599
P.O. Box 320069
Birmingham, AL 35232

Offers over 1200 ornamental metal components: fences and gates mainly in Victorian styles, newel posts; continuous designs and artistic steel forgings. Fabricator will design, fabricate, install. Complete Catalog, $10. Ornamental castings, gates, railings, stairs, window guards, fountains; iron and aluminum. *Write in No. 271*

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This Victorian-period home in Bon Air, Va., was recently outfitted with copper chimney caps and a lightning-protection system by LOEHR LIGHTNING PROTECTION.

Loehr Lightning Protection
804-272-1627; Fax: 804-359-9084
www.loehrlightning.com
Richmond, VA 23220

UL-listed installer and member of ULPA, LPI, NFPA, The National Trust for Historic Preservation, and the VA Historical Society; lightning-protection-system design, installation, and consultation. Brochure $3.00

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Available in several finishes, MASTER CHEM's Hammerite Rust Cap is an enamel which can be sprayed directly over rust without priming.

Masterchem Industries Inc.
314-942-2510; Fax: 314-942-3663
www.rustcap.com
Barnhart, MO 63012

'Hammerlite' rust cap, a one-step enamel that can be applied over rust without requiring priming; smooth or original hammered finishes.

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MCGHEE ROOFING specializes in English reed-thatching, like the traditional thatchwork done on this Bethlehem, Pa., residence.

McGhee Custom Roof Thatching
888-842-8241; Fax: 804-823-1218
977 Seminole Trail
Charlottesville, VA 22901

Master roofing thatcher.

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New Concept Louvers
800-635-6448; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

Maker of PVC-coated, aluminum or vinyl cupolas, stock or customized. Also, finials, spires, and weathervanes in a variety of shapes and sizes. Swell-bodied weathervanes; cupolas, louvers. *Write in No. 1264*

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New Old Products, Inc.
765-868-3092; Fax: Same as phone
www.newoldproducts.com
Kokomo, IN 46903

Specialist in antique-style lightning protection. Large selection of lightning-rod weathervanes and many sizes, colors, and shapes of new glass balls. Also, repair and restoration parts for antique lightning rods and systems. *Write in No. 643*

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Normandy Imports, Ltd.
803-328-9232; Fax: Same as phone
1102 Falls Rd.
Rock Hill, SC 29730

Direct importer of antique French building materials, architectural & garden elements; 18th- and 19th-century terra-cotta slab shingles, machine-made vintage slab shingles, and reclaimed antique canal tile from Southern France. Antique oak beams, timbers, and roof trusses. *Write in No. 568*

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BUYING GUIDE TO
TRADITIONAL ROOFING & SPECIALTIES



The ring-necked dragon finial is available through NORTHERN ROOF TILE SALES, which also supplies roof cresting and chimney pots. Write in No. 3490 for chimney pots & No. 4040 for roof tiles

Northern Roof Tile Sales — Chimney Pots
905-627-4035; Fax: 905-627-9648
www.northernrooftilesales.com
Mississauga, Ont., CANADA L4T 1G1

Hand-formed terra-cotta chimney pots made in England. Standard or custom designs made to order to suit specific flue size and shape, and any chimney height. Custom replications a specialty. *Write in No. 3490*

◆ ◆ ◆

Northern Roof Tile Sales Co.
905-627-4035; Fax: 905-627-9648
www.northernrooftile.com
Mississauga, Ont., CANADA L4T 1G1

One-stop roof-tile shop; hand-crafted English chimney pots, custom made; all types of roof tiles, slates, and related accessories in a range of shapes, sizes, colors, and finishes; custom tiles; terra-cotta finials, and cresting. Clay tiles, handmade roofing tile; terra-cotta finials, pots. *Write in No. 4040*

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Preservation Products, Inc.
800-553-0523; Fax: 610-891-0834
www.preservationproducts.com
Media, PA 19063

Supplies Acry-Max restoration and preservation systems for historic metal roofs; durable weatherproof membrane can be used as complete roof system or for repair; can also be used on asphalt, wood, masonry, and other substrates. Plaster/gypsum capitals.

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Rapold Gmbh
011-49-8651-1250; Fax: 004986516II-19
www.holzschindeln.com
Bad Reichenhall, GERMANY

Producer of wood gutters and oak handsplit shakes. Make both traditional hand-cut and machine-cut gutters.

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Reinke Shakes, Inc.
402-365-7521; Fax: 402-768-6180
www.reinkeshakes.com
Hebron, NE 68370

Manufactures two aluminum roof coverings: Reinke Shake, which can be installed on new or existing construction; Reinke 3-Tab Cover, installed over the standard 3-tab asphalt shingle. Available in seven colors and copper. Metal shingle roofing; materials include aluminum and copper; also, flashing and trim. *Write in No. 1346*

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Renaissance Roofing, Inc.
800-699-5695; Fax: 815-547-1425
www.claytileroof.com
Belvedere, IL 61008

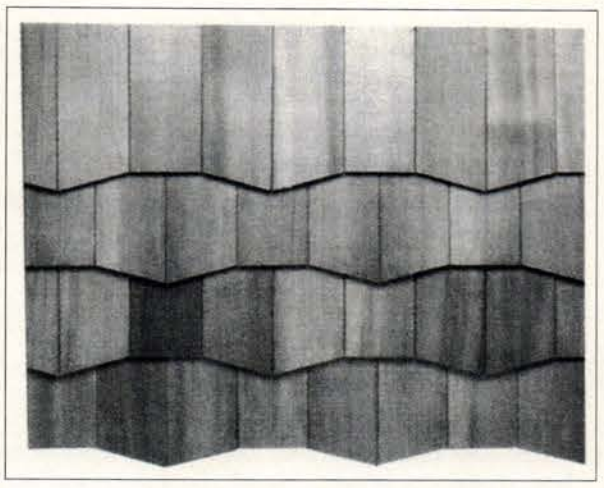
Source for salvaged clay tile and concrete tile; new and salvaged slate-roofing materials; database with over 25,000 sq.ft. of materials available. Experienced in all phases of roof restoration; also buys salvaged materials. *Write in No. 3710*

◆ ◆ ◆

Sylva Designs LLC
608-643-2032; Fax: 608-643-3016
8167 Lueth Road
Sauk City, WI 53583

Firm designs and manufactures garden furniture and other garden-site furnishings. Each piece is hand-cast in solid bronze, hand-finished and -patinated. Custom work available. *Write in No. 711*

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TEAL CEDAR has a wide range of designs for their kiln-dried Western red cedar shingles. Shown here is a pattern combining diagonal and square Classic Butt decorative shingles. Write in No. 546

Teal Cedar Products
604-581-6161; Fax: 604-581-4104
www.tealcedar.com
Blaine, WA 98231

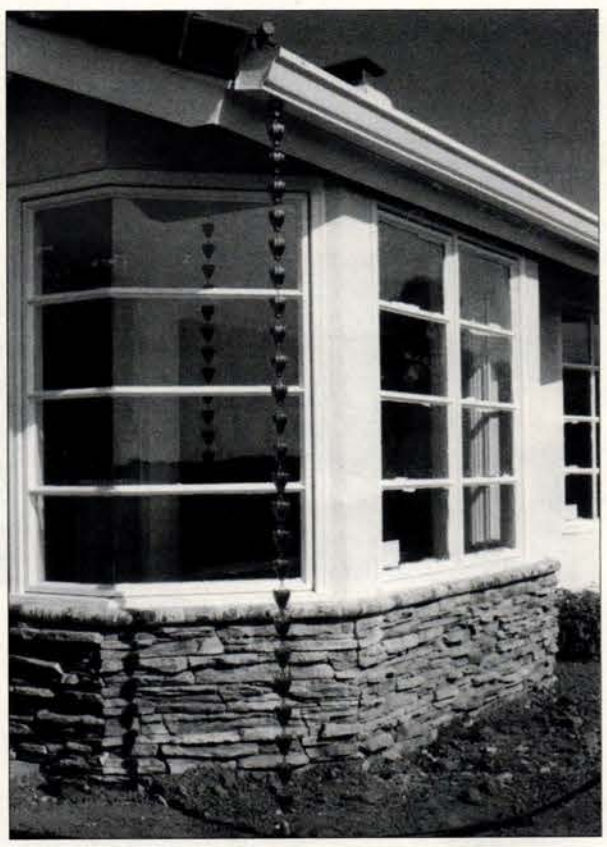
Manufacturer of Western red cedar shakes and shingles, both modern and heritage products, for roofing and siding. Also, remanufactured shingles, classic-butt shingles. *Write in No. 546*

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The Tile Man
919-853-6923; Fax: 919-853-6634
www.thetileman.com
Louisburg, NC 27549

Supplier of Vintage Tile (including trim) to match any existing clay-tile rooftop. New Product Div. offers clay roofing tile, concrete roofing tile, and slate. Consultation, installation advice, and identification are free services. *Write in No. 4420*

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A copper-chain waterway from TRADESMAN'S CHOICE is an imaginative alternative to the familiar rain gutter and downspout.

Tradesman's Choice
714-378-0334; Fax: 714-378-3580
10661 Ellis Ave., Unit B
Fountain Valley, CA 92708

Manufactures rain gutters in copper, steel. Also, supplies special gutter hangers designed to be the strongest of its kind on the market, and a face cap for 5-in. ogee-style rain gutters.

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Vande Hey-Raleigh Mfg.
800-236-8453; Fax: 920-766-0776
www.vhr-roof-tile.com
Little Chute, WI 54140

Known as 'cold-climate tile expert': Offers a line of extruded-concrete roofing tile in nine styles and 20 standard colors. Custom colors and surfaces for restoration and new construction. Also, recycled slate, concrete, and clay. Tile roofing, clay, concrete, custom colors, custom shapes, handmade roofing tile, salvaged tile; installation services; tile-roof repair contracting. *Write in No. 2840*

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W.F. Norman Corp.



This dormer is made up of elements from W.F. NORMAN's sheetmetal catalog. Write in No. 520

800-641-4038; Fax: 417-667-2708
P.O. Box 323
Nevada, MO 64772

Major fabricator of sheetmetal ornament; hundreds of stock designs of cornices, moldings, brackets, pressed-metal ceilings, etc.; duplication from samples or drawings. *Write in No. 520*

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To receive FREE product literature from advertisers in this issue, fill out the enclosed postcard or use the coupon on page 111.

Don't forget to visit our website www.period-homes.com — the largest online database of historically styled products for the residential market.

BUYING GUIDE TO METAL ROOFING

About This Buying Guide

To create this Buying Guide, the Editors contacted 75 suppliers of Metal Roofing Products & Services in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 11 suppliers you'll find on this page because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Architectural Building Components
281-931-3986; Fax: 281-931-3989
11625 N. Houston Rosslyn Rd.
Houston, TX 77086

Manufacturer of standing-seam metal roofing and trim for residential and commercial applications. Standing seam, flush-panel, and metal-soffit panel roofing; materials include galvanized, painted steel; also, fasteners, flashing, patinas & copper coatings.

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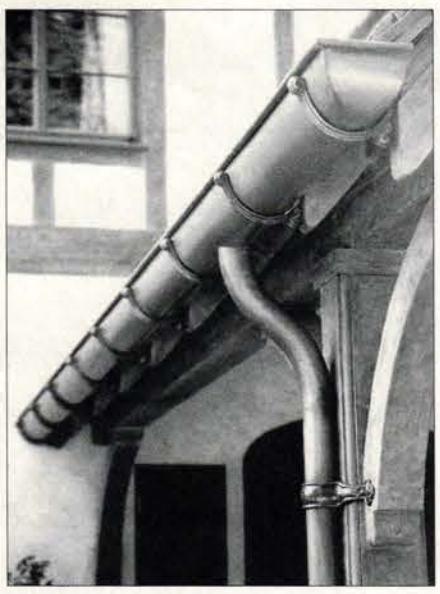


This residence on Kiawah Island, S.C., is roofed with ATAS INTERNATIONAL's 15-in.-wide PC standing-seam panel, which was tapered for the cupolas. Write in No. 1450

ATAS International, Inc.
800-468-1441; Fax: 610-395-9342
www.atas.com
Allentown, PA 18106

Manufacturer of architectural building panels, linear ceiling systems, metal roofs, wall and soffit systems, accessories, sheet stock. Roofing in standing seam, simulated European- & Spanish-style tile, simulated shake and shingles. Standing seam, square batten, flush panel, metal tile, metal shingle, metal soffit panel; materials include aluminum, galvanized steel, zinc, and copper. *Write in No. 1450*

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This 6-in. half-round gutter with curled gutter brackets was fabricated by THE COPPERWORKS OF DON MILLER. Write in No. 2000

Copperworks of Don Miller
877-633-9308; Fax: 909-445-0828
members.aol.com/gutterarts
Orange, CA 92869

Artist Don Miller's bronze & copper raingutter hardware has a historic look for period styles, but exceeds historic standards of strength. Also, lists of other raingutter suppliers; green-patina formula for large exterior surfaces. Gutters. *Write in No. 2000*

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Duncan Galvanizing
617-389-8440; Fax: 617-389-2831
www.duncangalvanizing.com
Everett, MA 02149

Corrosion-protection for roofing. Metal roofing refurbishing and corrosion protection. *Write in No. 2547*

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Durable Slate Co.
800-666-7445; Fax: 614-299-7100
www.durableslate.com
Columbus, OH 43201

Install metal roofing and slate roofing in the Midwest and East, specializing in custom architectural sheetmetal work, including standing-seam or flat-rock roofs and drainage systems in copper or steel. Also distributes natural slate and ceramic tile. Over one million pieces in stock. *Write in No. 3720*

◆ ◆ ◆



FABRAL's metal roofing panels are available in a wide range of colors, including the dark green used on this residence. Write in No. 2515

Fabral, Inc.
800-477-2741; Fax: 717-397-2810
www.fabral.com
Lancaster, PA 17601

Manufacturers of residential metal roofing panels. Nine plants produce an array of profiles and accessories in galvanized steel and aluminum, in a wide variety of paint finishes and colors. Metal roofing panels in ribbed steel, standing seam, and shake/shingle forms. *Write in No. 2515*

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For this house in Beverly Hills, Calif., M-5 STEEL installed 16-oz. copper panels, measuring 16-in.-x-10-ft. with 1-in. standing seams, as well as matching gutters and downspouts.

M-5 Steel Mfg.
323-263-9383; Fax: 323-263-9942
www.m5steel.com
Los Angeles, CA 90023

Manufacturer of sheetmetal products; metal roofing, gutters, flashing, finials, ornamental sheetmetal, vents, waterproofing, and more. Aluminum, copper, lead-coated copper, terne, and other metal roofing; flashing and trim; patinas & copper coats.

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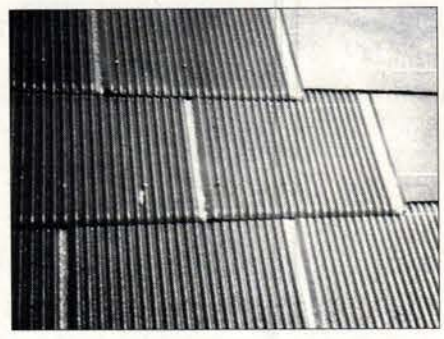
Metal Sales Mfg. Corp.
800-944-3786; Fax: 812-246-0829
www.mtlsales.com
Sellersburg, IN 47172

Manufactures a wide range of traditional metal roofing products for the building industry, including metal tiles and Pro-Loc architectural metal roofing. All accessories and trims offered. Standing seam, square batten, metal-tile, and metal soffit panel roofing; materials include galvanized, painted steel, and acrylic-coated galvalume; fasteners, flashing, metal tile panels.



METAL SALES' Classic Rib panel gives the timeless look of board and batten.

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REINKE SHAKES' aluminum shingles are lightweight and durable, will not rust, and come in a wide variety of colors. The company also makes 12-oz. copper shingles. Write in No. 1346

Reinke Shakes, Inc.
402-365-7521; Fax: 402-768-6180
www.reinkeshakes.com
Hebron, NE 68370

Manufactures two aluminum roof coverings: Reinke Shake, which can be installed on new or existing construction; Reinke 3-Tab Cover, installed over the standard 3-tab asphalt shingle. Available in seven colors and copper. Metal shingle roofing; materials include aluminum and copper; also, flashing and trim. *Write in No. 1346*

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For this residence in Decatur, Ala., RHEINZINK CANADA installed approximately 5,000 sq.ft. of their Preweathered panels.

Rheinzink Canada, Ltd.
604-291-8171; Fax: 604-291-1343
www.rheinzink.com
Burnaby, BC, CANADA V5J 3J9

Supplies a high-purity solid zinc for architectural roofing and wall cladding in pre-weathered and bright rolled finishes, which weathers to a natural blue-gray color; durable, corrosion resistant, and low maintenance. Standing seam, square-batten, flush panel, metal tile, metal shingle, metal fascia, and metal-soffit panel roofing; available in zinc; also, cornices, flashing, metal tile panels, sheetmetal ornament, gutters and leaders.

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W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
P.O. Box 323
Nevada, MO 64772

Major fabricator of sheetmetal ornament; hundreds of stock designs of cornices, moldings, brackets, pressed-metal ceilings, etc.; duplication from samples or drawings. Sheetmetal cornices, limited number of patterns of metal shingle roofing, metal roof cresting. *Write in No. 520*

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Shingle for the last time!

Reinke Shakes

Since 1976. Endure large hail and hurricanes without damage. 50 year, 120 wind & 1 1/2/ hail, limited warranty.

Copper shingles **3-tab covers**

www.RienkeShakes.com

Reinke Shakes Inc.
210 S 4th Hebron NE 68370
402-365-7521 Fax 402-768-6180

WRITE IN NO. 1346

WWW.
period-homes.com

The Internet Gateway to Historical Products & Services for Residential Architecture

PERIOD HOMES

maintains the central Website for historically styled products and services on the Internet. There's more information and links to historical products than you'll find on any other site.

Log onto — and then Bookmark

www.period-homes.com

ATAS

ATAS INTERNATIONAL INC.
6612 Snowdrift Road
Allentown, PA 18106

Ph: (610) 395-8445
Fax: (610) 395-9342

IS IT METAL OR IS IT TILE?

If you said both, you're absolutely correct!

This is a simulated tile metal roof panel.

The SCANROOF from ATAS



WRITE IN NO. 1450

The COPPERWORKS of Don Miller
(877) 633-9308
Ornate Raingutter Hardware Catalog
http://members.aol.com/gutterarts

WRITE IN NO. 2000

Residential Metal Roofing

FABRAL - *the finest name in metal roofing since 1967.*



Fabral Offers a Wide Variety of Aluminum and Steel Roofing Profiles.

Call for more information or visit our web site.

FABRAL

3449 Hempland Rd.
Lancaster, PA 17601
Phone: (800) 477-2741

E-mail: fabinfo@fabral.com *World Wide Web: www.fabral.com*

WRITE IN NO. 2515

Beauty. Value. Durability. Quality.

Is Metal Roofing Noisy? NO.

Can it be used for Re-Roof Projects? YES.

Very Energy Efficient!

☞ ***FOR EASY ACCESS TO*** ☜

FREE PRODUCT LITERATURE

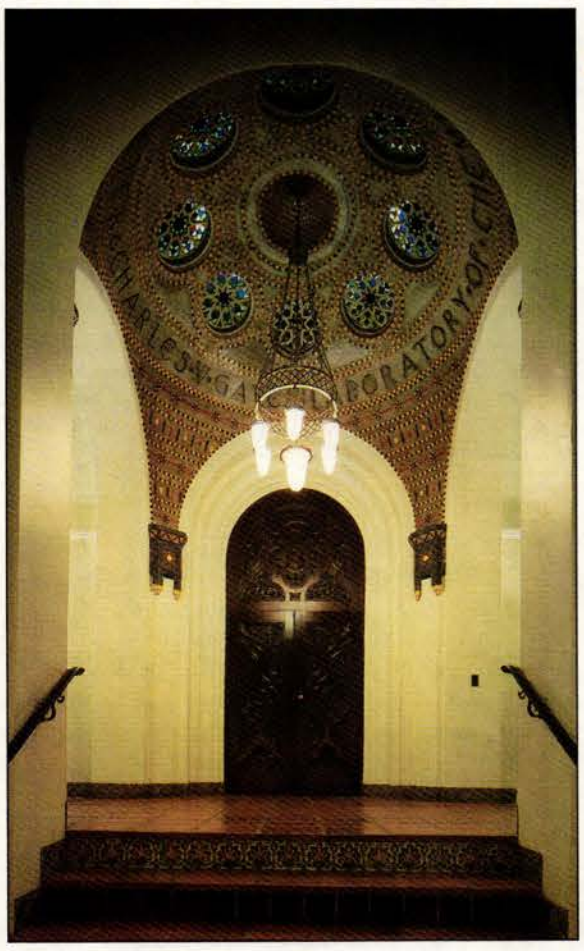
FILL OUT THE ENCLOSED POSTCARD OR USE THE COUPON ON PAGE 111.

Book Review

Celebrating A School Of Spanish Architecture

CALTECH'S ARCHITECTURAL HISTORY
by Romy Wyllie
Balcony Press/Chronicle Books
85 Second Street, Sixth Floor
San Francisco, CA 94105
Phone 415-537-4257; FAX 415-537-4470
288 pp.; hardcover; $39.95
ISBN 1-890449-05-9

The celebrated academic institution that has come to be affectionately known as Caltech began life in 1891 as the modest-sized Throop University. Astronomer George Ellery Hale helped reshape the university's focus to engineering in the late 1900s, and in 1910 the lumber magnate Arthur Fleming donated land in Pasadena for the university's expansion. After several intervening name changes, it became the California Institute of Technology in 1920; five years later, Fleming reminded one of the architects working on the campus development, "Dr. Hale says "get some charm into it, some of the Spanish features that make that architecture so interesting."



Completed in 1927, the university's Gates Annex library is graced by a lavishly ornate, Byzantine-inspired dome, ringed in gold tile and displaying the names of donors Peter and Charles Gates. Snowflake designs characterize the eight round stained-glass skylight windows of the dome; the ornate double doors lead to the library itself.

Architect Bertram Grosvenor Goodhue, chosen by Hale precisely because of his feeling for the Spanish style, spent over eight years working on Caltech, until 1924 and his untimely death of a heart attack at age 55. His associates and followers maintained the faith for many years after, and although recent times have seen other architectural styles erected on the university's campus (with varying degrees of success), during this formative era Caltech was Spanish with a vengeance. It is this celebration of Spanish-influenced architecture which makes Romy Wyllie's book, Caltech's Architectural History, so fascinating and useful, even to the residential-architecture audience which reads *Period Homes* magazine: You don't have to be designing or decorating a university building in order to benefit from the Spanish-style inspirations which flourished at Caltech.

Wyllie's book includes over 300 photos, some of which document buildings long since razed or remodeled. A perusal of this informative survey is certain spark ideas for a plethora of Spanish stylings. Ornamental tile patterns, decorative painting, art glass, door and window surrounds, roofing tile, iron gates and railings and grilles the Iberian approach to these and other design features, as documented by Wyllie, makes *Caltech's Architectural History* an essential part of anyone's architecture library. ◆

BUYING GUIDE TO SLATE ROOFING

About This Buying Guide

To create this Buying Guide, the Editors contacted 50 suppliers of Slate Roofing in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 14 suppliers you'll find on this page because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



AMERICAN SLATE's Strata Grey line of roofing slate, #RHC 107, was used on this building. Write in No. 2723

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Repair and restoration of the roof of this historic mansion in Cincinnati, Ohio, involved THE DURABLE SLATE CO. matching and replacing sections of the existing 1-in., multi-colored Vermont slate. Write in No. 3720

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ETERNIT's fiber-cement slates, an alternative to traditional slates, are here seen on a residence in Tiburon, Calif. Write in No. 601

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Jenkins Publishing
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www.jenkinspublishing.com
Grove City, PA 16127

Publishes "The Slate Roof Bible," a repair & restoration manual with illustrated step-by-step roof installation, repair, flashing, chimney-work, safety, & slate-recycling instructions, plus sources of tools, slate, & accessories. "Slate Roof Bible" book. *Write in No. 644*

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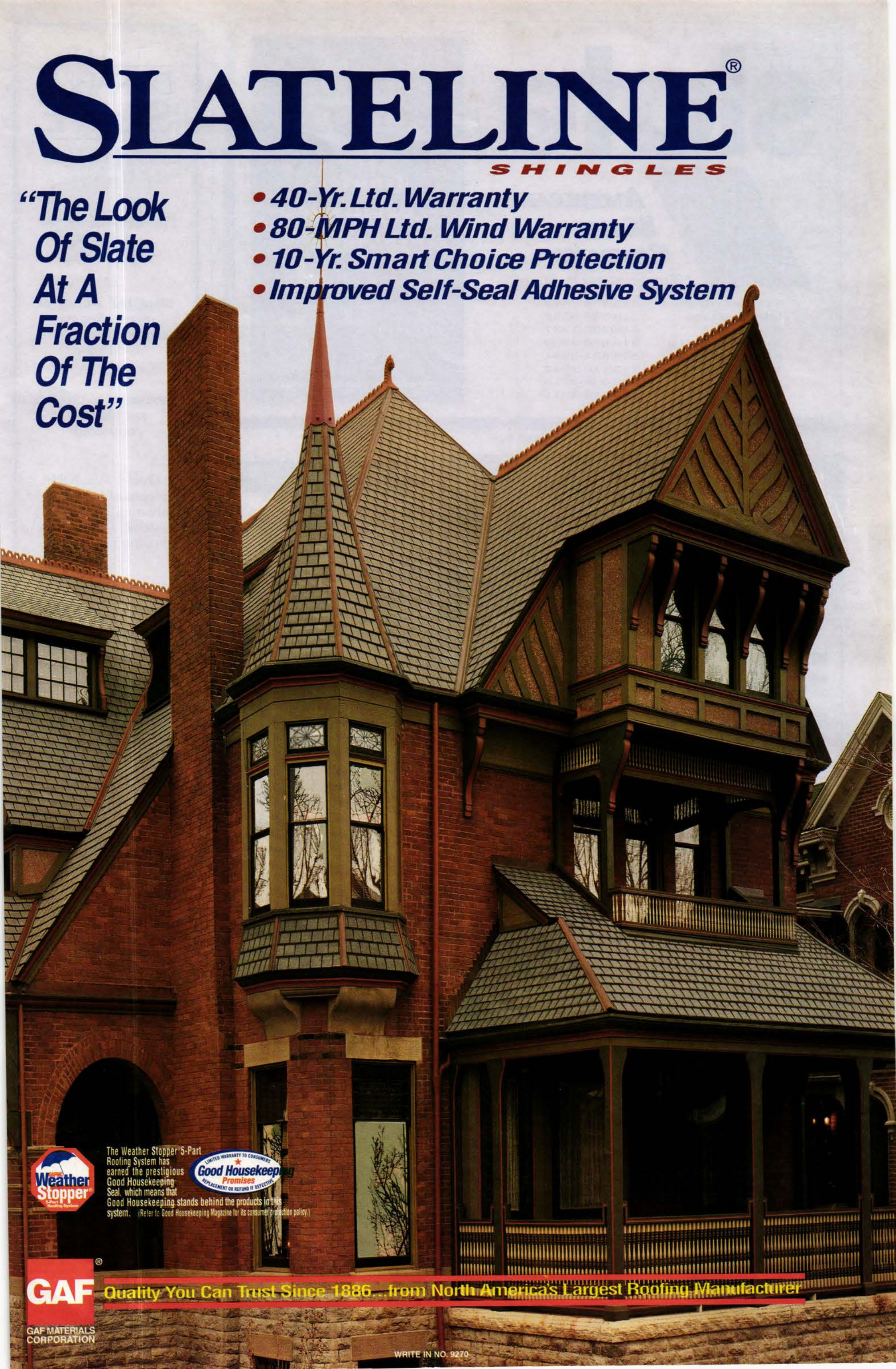
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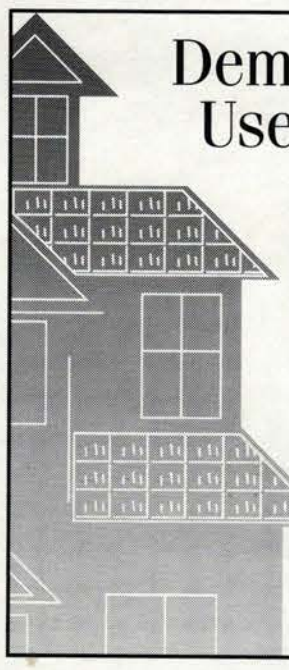
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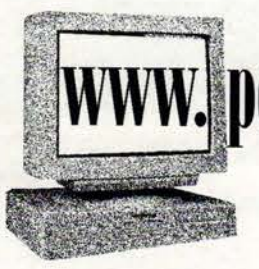
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BUYING GUIDE TO
WEATHERVANES, FINIALS & CRESTING

About This Buying Guide

To create this Buying Guide, the Editors contacted 80 suppliers of Weathervanes, Finials & Cresting in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 16 suppliers you'll find on these two pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

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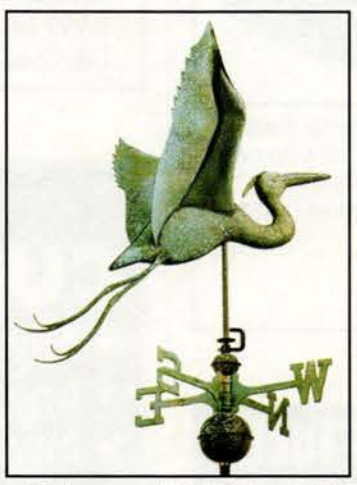
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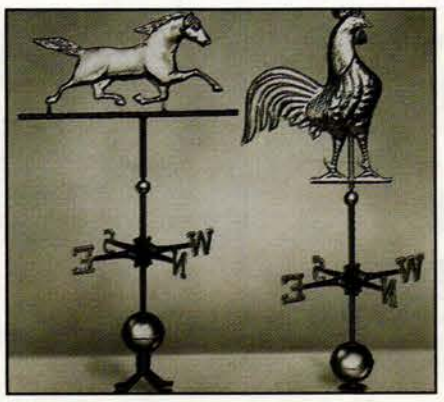


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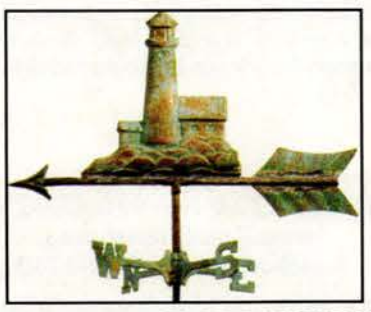


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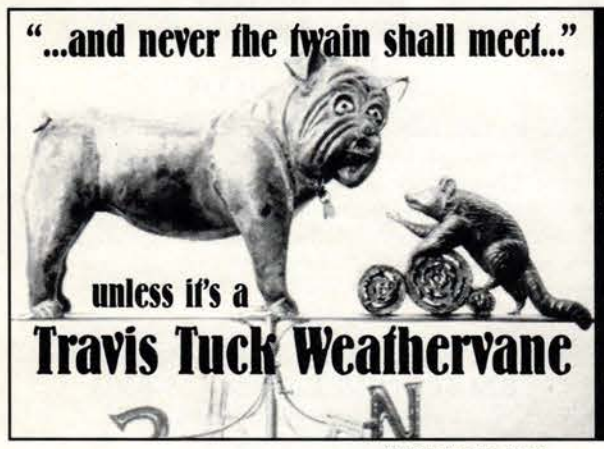
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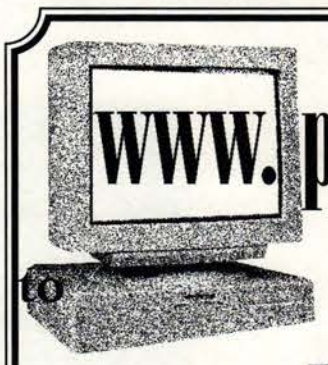
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Distributes a wide range of high-quality solid-brass door hardware and trim, plumbing fittings, faucets, and bath and shower accessories. Also, traditional copper weathervanes. Antique, Victorian and modern styles. Weathervanes. Work in copper.

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"Windyhill" now greets visitors with a cheerful wind cherub, made of repousse copperwork by TRAVIS TUCK. Write in No. 3940

Travis Tuck, Metal Sculptor
888-693-3914; Fax: 508-693-3914
www.TravisTuck.com
Martha's Vinyard, MA 02568

Specializes in one-of-a-kind, full- and 3/4-bodied copper weathervanes of any design. All work done without molds, using the repousse method; 23k-gold leaf. Full-bodied and swell-bodied weathervanes; repousse copperwork. *Write in No. 3940*

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BUYING GUIDE TO
METAL STAIRS & RAILINGS

About This Buying Guide

To create this Buying Guide, the Editors contacted 100 suppliers of Metal Stairs & Railings in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected those suppliers you'll find on the next two pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Architectural Iron Co.
800-442-IRON; Fax: 570-296-IRON
www.archironco.com
Milford, PA 18337

Full-service restoration and custom-casting company with foundry and blacksmithing capabilities for new and restoration work. Field removal and installation services. Gates, railings, stairs, fences, cresting; wrought & cast iron. *Write in No. 3085*

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This spiral staircase utilizes forged and textured bar-metal components manufactured by ARCHITECTURAL IRON DESIGNS. Write in No. 7950

Architectural Iron Designs, Inc.
800-784-7444; Fax: 201-222-7767
www.archirondesign.com
Jersey City, NJ 07306

Distributes a large selection of high-quality, hot-forged steel components for gates, fences, railings, balconies, grilles, furniture, and decorative accessories. Exclusive distributor for B. Rourke & Co. Metal stairs, spiral, curved, and straight, metal stair parts, metal & glass stair treads, balusters, railings, and newel posts. All work done in steel. *Write in No. 7950*

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Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 35,000 ready-to-ship standard & innovative building-component product essentials that include int./ext. architectural millwork, columns, decorative moldings & trim, wrought-iron components, hardware & lighting. Straight metal stairs, metal stair parts, balusters and railings, newel posts, stair panels, finials, bushings, and shoes. Metals include wrought iron, brass, and aluminum.

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Circle Redmont, Inc.
800-358-3888; Fax: 321-259-7237
www.circleredmont.com
Melbourne, FL 32940

Structurally engineered frames of aluminum, steel, precast concrete, & cast iron, prefabricated & preglazed with glass block, glass pavers, glass bullets, or composite laminate glass. Specialties include glass stair treads, landings. Metal stairs, spiral, curved, and straight, metal & glass stair treads. Metals include cast-iron, aluminum, and steel.

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Crescent City Iron Supply, Inc.
800-535-9842; Fax: 708-345-6664
www.crescentcityiron.com
Westchester, IL 60154

Supplies the ornamental iron industry with a complete line of castings, gate hardware, locks, steel forgings, stampings, furniture & lamposts. Ornamental iron castings, balusters, hardware, benches, fencing, lighting. *Write in No. 1222*

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DecorativeIron.com
888-380-9278; Fax: 713-991-6493
www.decorativeiron.com
Houston, TX 77075

Source of decorative iron components, finishing details for metalwork; components to fabricate, repair, and decorate metalwork. Railings, gates, components; wrought iron/steel. *Write in No. 3056*

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FINE ARCHITECTURAL METALSMITHS used scroll panels which were forged with traditional buttonhead finials in the acanthus-leaf style for this Italianate staircase.

Fine Architectural Metalsmiths
914-651-7550; Fax: 914-651-7857
www.iceforge.com
Chester, NY 10918

Hand-built signature lighting: entry lanterns, foyer chandeliers, and sconces from award-winning studio. Period or fine custom styling in forged iron, coppers, and bronzes. Exotic patinations. Metal stairs, spiral, curved, and straight, metal stair parts, balusters, railings, newel posts, and water-jet cut panels. Metals: cast-iron, brass, bronze, aluminum, and steel.

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Decorative floral and fleur-de-lis ornament this hand-crafted stairway from FLAHARTY IRON WORKS. Write in No. 1241

Flaherty Iron Works Inc.
703-971-7653; Fax: 703-971-8040
5416 Vine St.
Alexandria, VA 22310

Specialist in hot hand-forged metalwork, including sculpture, gates, railings, and furniture. Gates, railings, stairs, lighting, sculpture, signage; wrought iron & steel; restoration work. *Write in No. 1241*

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Gaby's Shoppe
800-299-4229; Fax: 214-748-6644
www.gabys.com
Dallas, TX 75207

Hand-crafted wrought-iron furniture, tables, chairs, chandeliers, floor and table lamps, drapery hardware, and balcony railing. Furniture, lighting, railings, drapery hardware; wrought iron. *Write in No. 2520*

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Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer and manufacturer of lighting, columns and capitals, cornices, railings, fences, newels, planters, finials, street furnishings, and fountains cast in bronze, aluminum, or iron. Restoration and custom work. Lighting, gates, railings, stairs, signage, registers & grilles. Cast-aluminum, bronze, cast-iron. *Write in No. 1210*

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INDITAL supplies components for metal-stair fabrication, including balusters, twists, and rails. Write in No. 6560

Indital, USA
800-772-4706; Fax: 713-694-2055
www.indital.com
Houston, TX 77018

Over 8,500 Italian-designed architectural steel forgings: signature rosettes, intricately designed baroque leaves, spears, and a full array of pickets that can be fabricated to create staircases, partitions, fences, etc. Gates, railings, stairs; metal ornament; wrought iron/steel. *Write in No. 6560*

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LAWLER manufactures ornamental metal components for use in stairs, railings, and other residential metal projects. Write in No. 271

Lawler Foundry Corp.
205-595-0596; Fax: 205-595-0599
P.O. Box 320069
Birmingham, AL 35232

Offers over 1200 ornamental metal components in cast iron and steel. Victorian styles, newel posts, balusters, panels, continuous designs, finials, and more for fences, gates, railings, stairs, windows, and more. Fabricator will design, fabricate, and install. Complete catalog $10. *Write in No. 271*

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LEONARD METAL/TRIEBENBACHER BAVARIAN has a catalog full of stock stair, rail, and balustrade parts, but will also custom-fabricate ornamental stairs and railings for high-end projects. Write in No. 7610

Leonard Metal Art Works
800-522-4766; Fax: 888-699-9666
619 Pennbrook Ave.
Lansdale, PA 19446

Ornamental ironwork for high-end residential and commercial projects. Custom grand stairs and railings fabricated by European craftsmen. Styles include Old World forged, classic, Baroque, French provincial, and modern. Materials:

BUYING GUIDE TO
METAL STAIRS & RAILINGS

forged wrought iron, bronze, stainless steel, and glass. Also, custom grand entrance doors and gates. *Write in No. 7610*

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L.J. SMITH has a broad offering of ornamental iron balusters designed for use with wood railings and newel posts. The balusters are manufactured from 1/2-in. stock and feature 1-in. turned tops for a neat installation under the rail.

L.J. Smith, Inc.
740-269-2221; Fax: 740-269-9047
www.ljsmithstairs.com
Bowerston, OH 44695

Comprehensive line of interior stair parts; 25 different wood baluster styles, 39 newel styles, 24 handrail profiles. Also, 32 styles of ornamental iron balusters for wood rail and newel posts. Patented line of handrail fittings.

◆ ◆ ◆

Mueller Ornamental Iron Works, Inc.
847-758-9941; Fax: 847-758-9945
www.ornamentaliron.net
Elk Grove Village, IL 60007

Custom, hand-forged, highly decorative ornamental metalwork in iron, bronze, aluminum, and stainless steel; interior and exterior applications. Ornamental metal gates, railings, stairs, lighting, signage/plaques, furniture, patinating, canopies, window guards, & fireplace equipment & screens. Metals include wrought iron/steel, aluminum, bronze, brass, cast-iron, & stainless steel. *Write in No. 229*

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NEW STAR BRASS & BRONZE fabricated this elegant custom stair rail for a new custom home. Write in No. 3051

New Star Brass & Bronze Works
718-443-0800; Fax: 718-443-0918
www.railingsbynewstar.com
Brooklyn, NY 11237

Custom fabricators of fine stair and balcony railing work. Stainless steel and brass in various finishes, aluminum in anodized or powder paint. Hand-forged steel with bronze or wood top rail for curved or straight stairs. *Write in No. 3051*

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This detail of a hand-forged wrought-iron stair railing by OLD WORLD IRON illustrates the firm's stair and balcony capabilities. Write in No. 332

Old World Iron, Inc.
972-484-9926; Fax: 972-484-9758
www.oldworldiron.com
Dallas, TX 75229

Custom hand-forged wrought-iron stair railings, balconies, doors, and gates. Firm will pre-measure, deliver, install, or ship FOB Dallas. Metal stairs, railings, and balusters in wrought iron. *Write in No. 332*

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This Art Nouveau stair rail was hand-forged by POTTER ART METAL. Write in No. 2525

Potter Art Metal Studios, Inc.
214-821-1419; Fax: 214-821-1442
4500 North Central Expressway
Dallas, TX 75206

Firm has designed and wrought art metal products in iron, bronze, brass, and aluminum. Wide range of products, materials, and finishes. Products include stair rails, doors, chandeliers, and lanterns. Stair types include spiral, curved, straight, metal/glass stair treads, balusters/rails, newel posts, custom designs. *Write in No. 2525*

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For a Greewich, Conn., residence, SCHWARTZ'S FORGE AND METALWORKS topped this stair railing with mahogany. Write in No. 1218

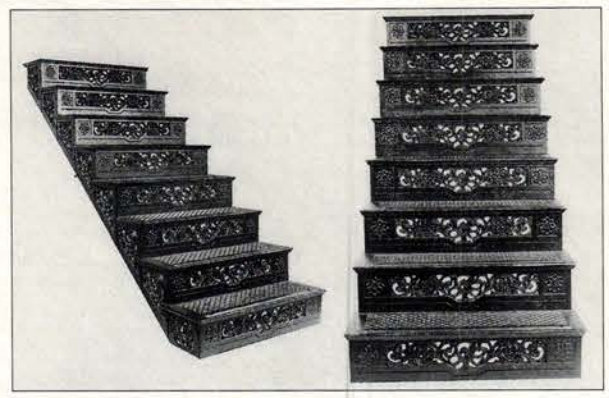
Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
P.O. Box 205, 2695 Route 315
Deansboro, NY 13328

For 22 years, this architectural-metal company has designed and produced stair railings/balustrades, gates, doors, and fences with careful attention to detail. Custom ornamental metal gates, railings, stairs, lighting, hardware, sculpture, registers & grilles, doors, & fences. Metals include wrought iron/steel, bronze, & brass. *Write in No. 1218*

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Steptoe & Wife Antiques, Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, Ont., CANADA M6B 1V9

Victorian-style cast-iron spiral and straight staircases, balusters, and railings; commercial/residential, interior/exterior; finials; custom & stock components; gates & railings to order. Metals include cast iron, brass, bronze, aluminum, and steel. Also, drapery hardware. *Write in No. 470*



The Kensington cast-iron staircase from STEPTOE & WIFE is constructed from modular components, but may also include custom-fabricated cast landings and optional railing systems. Write in No. 470

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Tennessee Fabricating Co.
901-725-1548; Fax: 901-725-5954
www.tnfab.com
Memphis, TN 38104

Wholesale supplier of ornamental metal castings and forgings; also, a variety of posts and finials used in the production of mailboxes. Metal stair parts; balusters & railings, newel posts; work in steel. *Write in No. 5180*

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A custom stair and balcony railing in Tulsa, Okla., is just one example of WIEMANN IRONWORKS' elegant work. Write in No. 1223

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Since 1940, firm designs, fabricates, and installs fine forged architectural and ornamental metalwork for a national market. Residential and commercial. Custom finishes. CAD services. NOMMA's most award-winning metal fabricator. Curved & straight metal stairs, balusters, railings, & newel posts. Metals include cast iron, brass, bronze, aluminum, steel, and copper. *Write in No. 1223*

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Chris Hughes of ZIMMERMANN & HUGHES LANDMARK DESIGN designed and fabricated this curved stair railing with a Mediterranean feeling. The two balcony designs include woven baskets stuffed with bearded irises and butterflies gilded in German gold leaf.

Zimmermann & Hughes Landmark Design
570-296-8354; Fax: 570-296-4555
301 Main Ave.
Hawley, PA 18428

Small forge that restores or fabricates fences and gates in any style 'from very modern to French Provincial.' Specialists in complicated forge work for high-end residential or commercial buildings.

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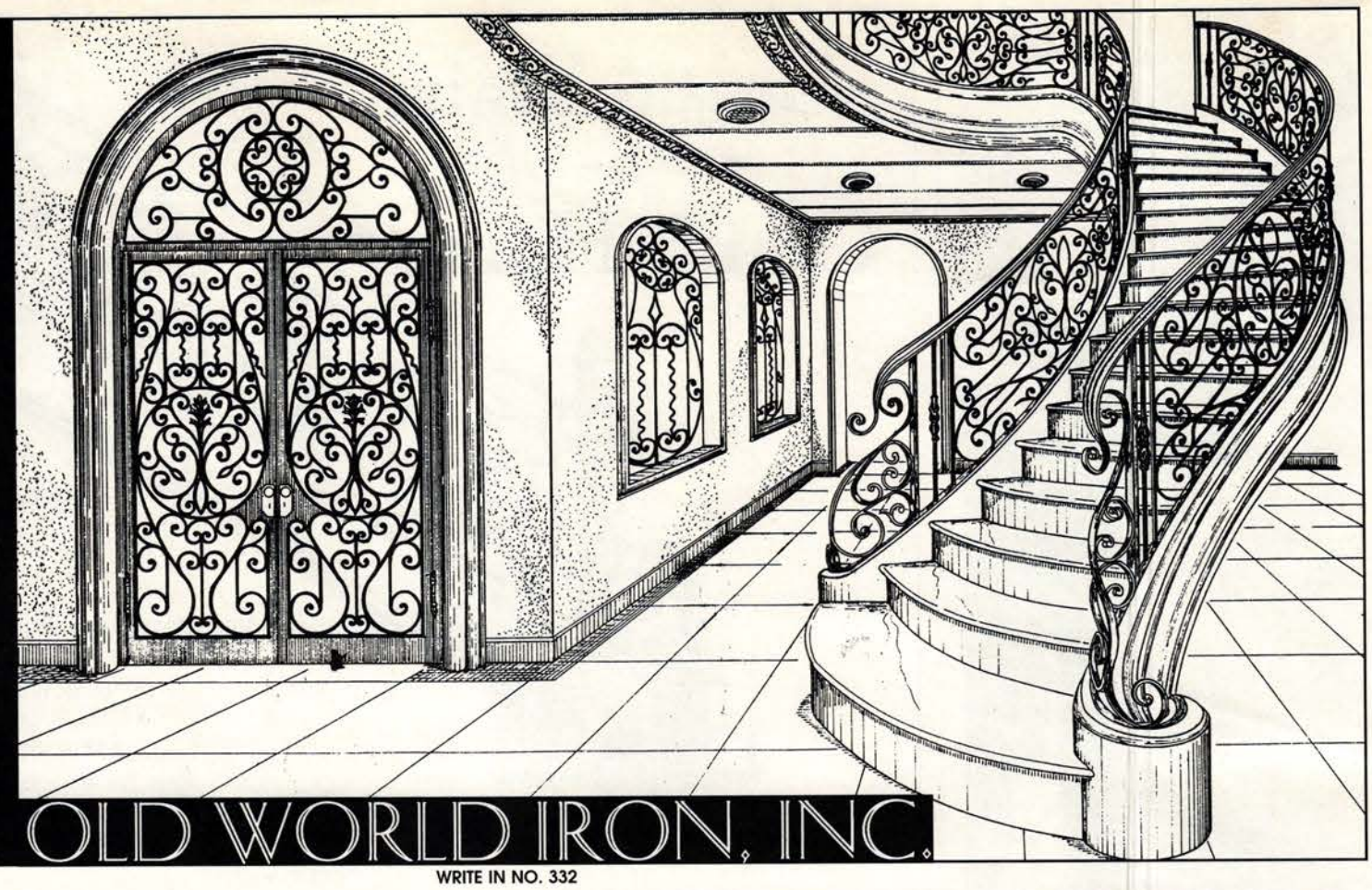
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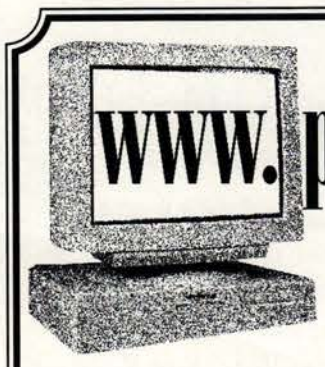
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Hiding Ductwork

While Turn-of-the-Century and pre-war houses have their charm, the lack of central-cooling and -heating systems in many of these houses is a common complaint among owners today. Now there's technology that allows these systems to be installed without injuring the aesthetics (and decorative-plaster surfaces) of a period interior.

Georgetown Rowhouse HVAC System
General Contractor: Jim Hunter,
HIC, Inc., Arlington, VA
SpacePak Installer: Reed Heating
& Air Conditioning, Forestville, MD

A serious fire in a historic Victorian row house in the Georgetown area of Washington, D.C., in April 1999 led to its restoration and the installation of a new, state-of-the-art heating and cooling system in the building. The fire destroyed the home's original windows, a three-story antique staircase, and the central-air-conditioning system. It also caused serious damage to the kitchen, dining room, upstairs bedrooms, and other areas in the house. Despite the damage, the fire gave the homeowners a chance to start over with a new HVAC system.

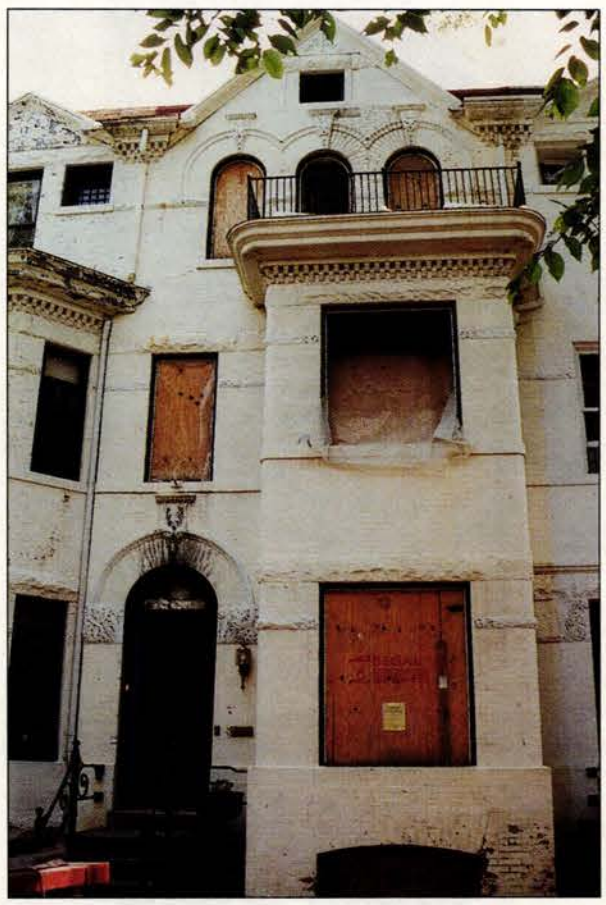
"A previous renovation of the house in 1973 had included the installation of a central-air-conditioning system. At the time, the big sheetmetal ductwork had to be hidden inside closets, and special enclosures had to be built to conceal the ductwork," said Don Crockett, the owner of the house. After the fire, the walls and ceilings were open for the restoration, and presented the opportunity to regain living space without compromising historic details of the house.

SpacePak, a central-air-conditioning system using narrow, flexible ductwork, can be easily snaked through the walls like electrical wiring. The system was installed along with a new radiant heating system. Old radiators were replaced with concealed piping under the floors. The boiler was relocated to the roof. Coupled with the radiant floor-heating system, the SpacePak system will rectify the extreme temperature variances from floor to ceiling and the house drafts that were common with the old system.

The SpacePak system uses pre-insulated 2-in. tubing (inner dia.). The round air outlets are about the size of a CD, and the blower unit is small enough to fit in a crawlspace or attic. The deep coil design is also designed to remove more humidity than conventional central-air systems. It can also be used with a hot-water pump, electric coil, or heat pump to provide heating.

Some of the renovations to the house required the approval of the Commission on Fine Arts for Washington, D.C., and the Historic Preservation Review Board of the District of Columbia. All the original windows were destroyed, and are being replaced with reproductions that conform to the home's historic-preservation requirements. The three-story open staircase will also be re-created. ◆

For more information, contact SpacePak, 260 N. Elm St., Westfield, MA 01085; 413-564-5530, phone; 413-568-9613, fax; or log onto their website, www.spacepak.com Write in No. 518



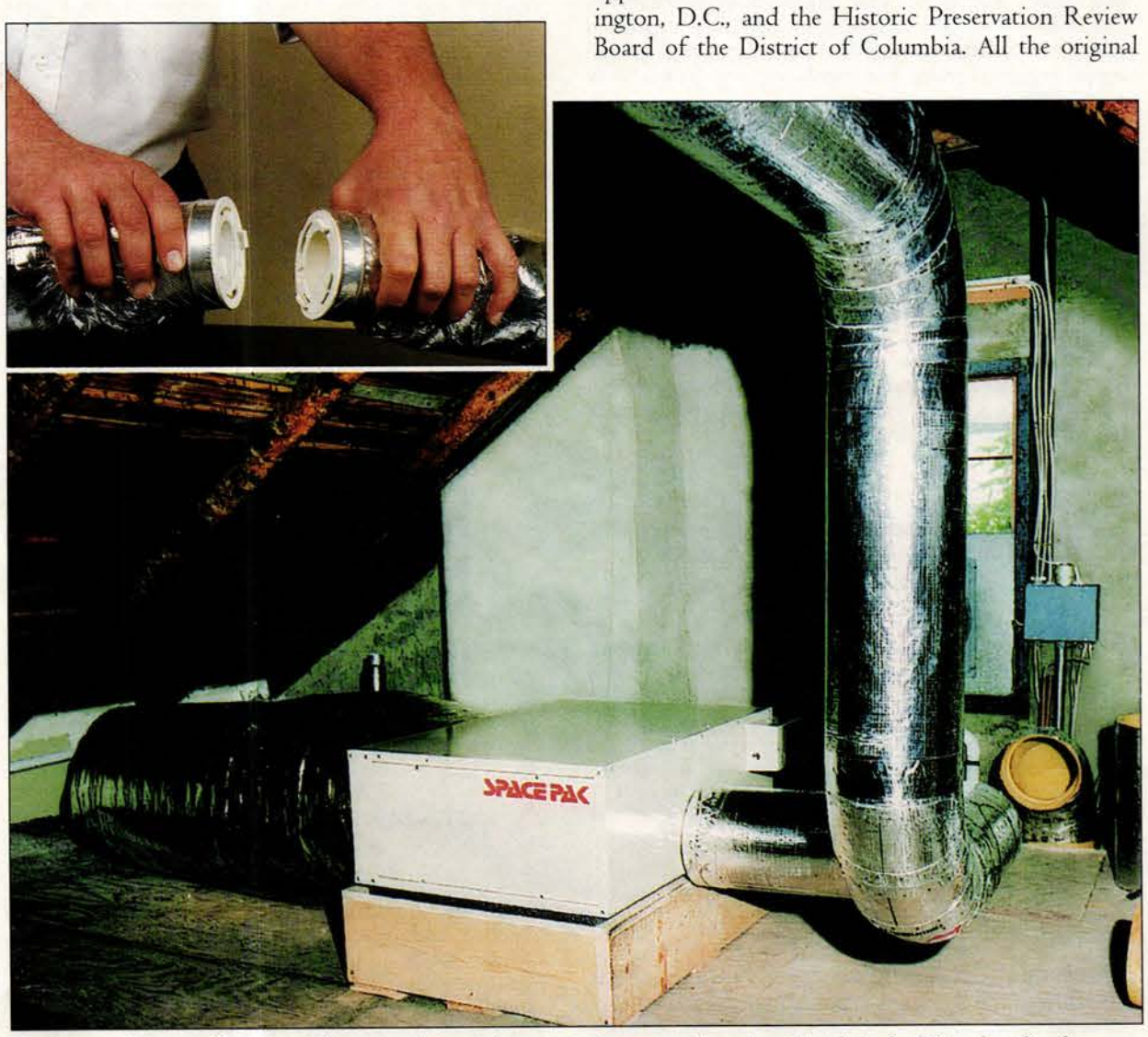
A fire gutted much of this Georgetown-area townhouse, which was later fitted with a SpacePak "high-velocity comfort" system.



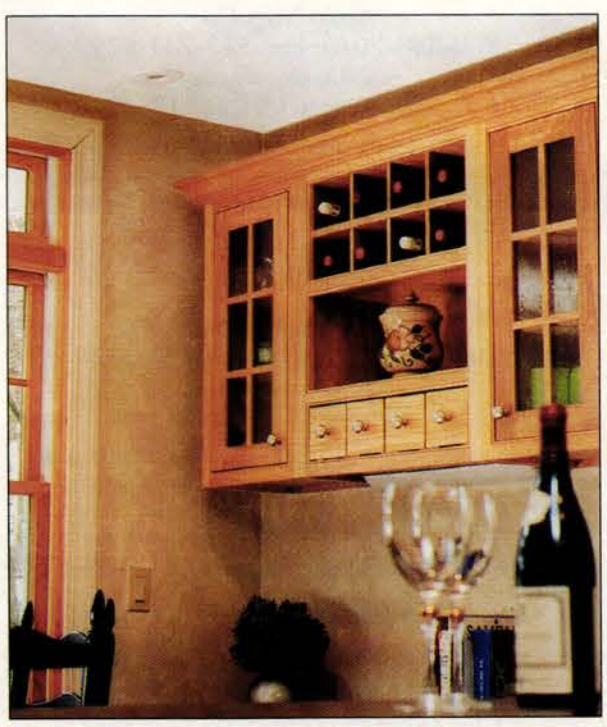
Inconspicuous outlets about the size of a CD are barely noticeable and can be installed in ceilings, walls, or floors. They can be painted or wallpapered to blend in with the room.



The system can supply central heating and cooling to historic properties without disturbing the historic details of the space.



Above: SpacePak's compact blower fits neatly into a small space such as an attic, closet, or crawlspace. Inset: Flexible, insulated 2-in.-dia. tubing disperses conditioned air from the blower to the rooms. The tubing is hidden between wall studs or ceiling joists like electrical wiring.

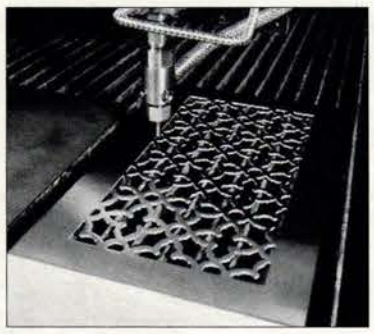


The SpacePak outlet virtually disappears in this traditionally styled kitchen in another residence.

BUYING GUIDE TO REGISTERS & GRILLS

About This Buying Guide

To create this Buying Guide, the Editors contacted 47 suppliers of Registers & Grilles in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 13 suppliers you'll find on this page because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings, including wood and metal Registers & Grilles.



ARCHITECTURAL GRILLE's waterjet system employs computer software to ensure precise duplication of designs. Write in No. 9820

Architectural Grille
800-387-6267; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215

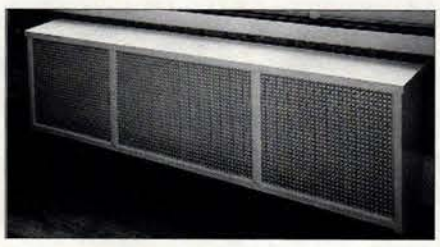
Custom-perforated and linear bar grilles, manufactured to any size or shape. Materials include aluminum, brass, bronze, steel, stainless steel, and copper. Company carries some stock sizes in aluminum. Waterjet cutting technology available. *Write in No. 9820*

◆ ◆ ◆

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

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◆ ◆ ◆



ARSCO offers custom-fitting of ornamental steel radiator enclosures of all sizes. Write in No. 8610

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www.arscomfg.com
Cincinnati, OH 45247

Manufactures steel radiator enclosures and baseboard covers for steam and hot-water heating systems. Steel, perforated metal. Radiator enclosures, baseboard covers, grilles. *Write in No. 8610*

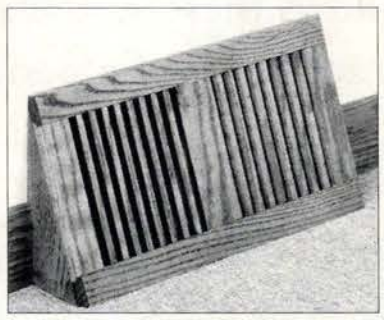
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Bathroom Machineries, DEA
209-728-2031; Fax: 209-728-2320
www.deabath.com
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9502 Linder Ave.
Crystal Lake, IL 60039



This 16-in.-x-7-in. tapered baseboard register from GRATE VENTS, like all of the company's vents, is made from select hardwoods. Write in No. 5040

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www.grillworksinc.com
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Historical Arts & Casting, Inc.
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www.historicalarts.com
West Jordan, UT 84088

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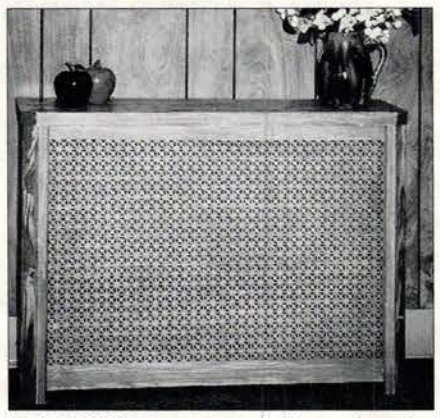
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Ayer, MA 01432



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315-841-4477; Fax: 315-841-4694
P.O. Box 205, 2695 Route 315
Deansboro, NY 13328

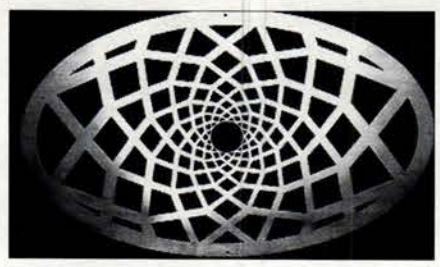
For 22 years, this architectural-metal company has designed and produced custom ornamental metal gates, railings, stairs, lighting, hardware, sculpture, registers & grilles, doors, & fences. Metals include wrought iron/steel, bronze, & brass. *Write in No. 1218*

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Tennessee Fabricating Co.
901-725-1548; Fax: 901-725-5954
www.tnfab.com
Memphis, TN 38104

Wholesale supplier of ornamental metal castings and forgings; also, a variety of posts and finials used in the production of mailboxes. Metal stair parts; balusters & railings, newel posts; work in steel. *Write in No. 5180*

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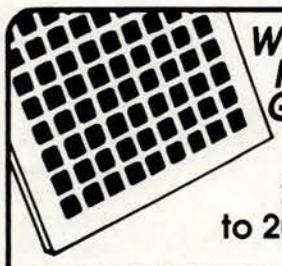
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BUYING GUIDE TO
WOOD STAIRS & COMPONENTS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Wood Stairs & Stair Components in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 16 suppliers you'll find on the next 1-1/2 pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

AJ Stairs, Inc.
800-4AJ-STAI; Fax: 732-905-8558
www.ajstairs.com
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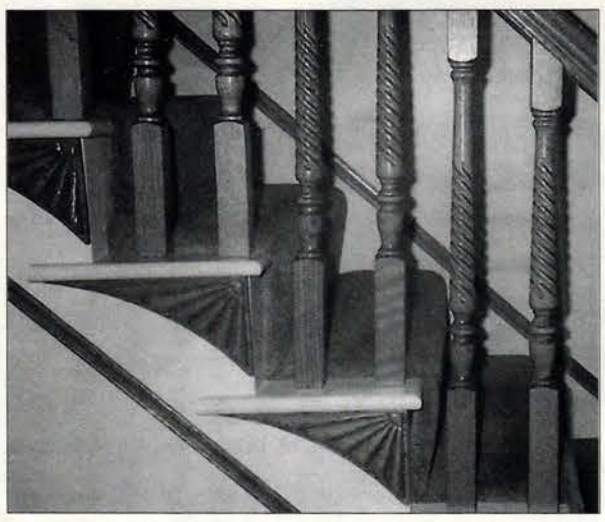


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Battle Creek, MI 49015

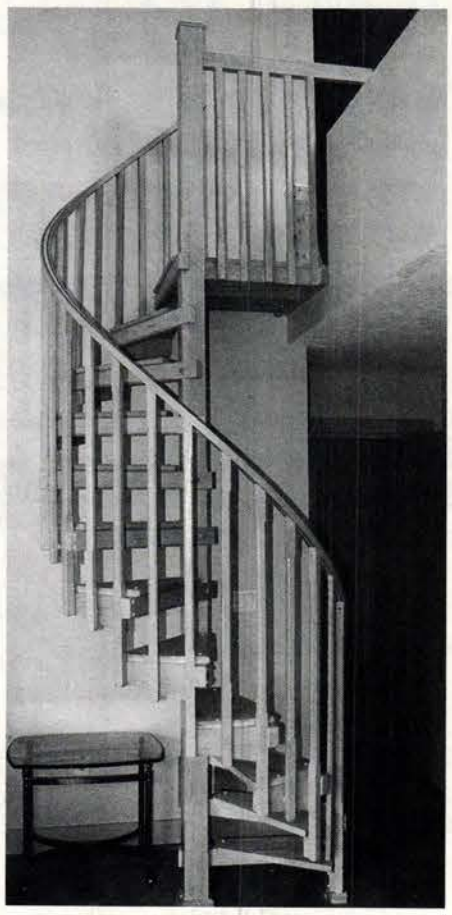
Specializes in custom-built wood curved stairs, including rails, balusters, and brackets. Curved/circular stairs, spiral stairs; rails, balusters, custom turnings. *Write in No. 1109*

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◆ ◆ ◆



The Appalachian red oak used in this spiral stairway from SAFEWAY STAIR is the wood used in all of the company's stairways, standard and custom.

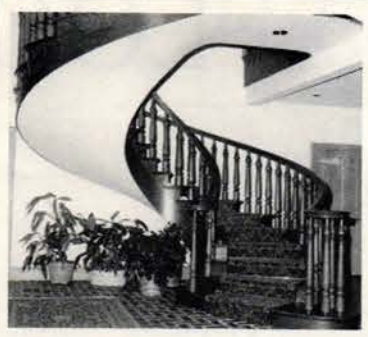


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BUYING GUIDE TO WOOD STAIRS & COMPONENTS

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STERLING STAIRCASE manufactured and installed the complete balustrade system on an existing contractor-built stair. The newel and handrail are mahogany, and the balusters are painted poplar. The stairway takes a raked quarter-circle turn at the top. Write in No. 547

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West Baldwin, ME 04091
Custom design and fabrication of architectural millwork, doors and entrances, paneled walls, stairs, and windows for residences. Specializing in custom windows and sash, producing an historic 18th-century double-hung window. Wood stairs; straight, spiral. *Write in No. 619*

◆ ◆ ◆


Examples of custom newel posts line the workshop of THE WOOD FACTORY, where the company can replicate components from samples, photographs, or drawings. Write in No. 7120

Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868
Historically accurate millwork reproductions, interior & exterior: doors, screen doors, gingerbread, benches, gazebo parts, finials, cresting, fancy-cut shingles, stair parts, railings, porch parts, more. Custom mantels a specialty. Straight stairs; parts include rails, balusters, spindles, newel posts, custom turnings. *Write in No. 7120*

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To recive FREE Product Literature from advertisers in this issue, use the enclosed postcard or the coupon on page 111.

For website addresses of advertisers in this issue, see the Web Address Book on page 112.

BUYING GUIDE TO
NON-WOOD FLOORS

About This Buying Guide

To create this Buying Guide, the Editors contacted 175 suppliers of Non-Wood Flooring in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 25 suppliers you'll find on the next two pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

American Slate Company
800-553-5611; Fax: 925-977-4885
www.americanslate.com
Walnut Creek, CA 94596

Source of a comprehensive range of quarry-direct slate for roofing and flooring-tile applications. Nationwide shipping. New natural slate; slate-color matching for repairs and restoration. *Write in No. 2723*

◆ ◆ ◆



ANCIENT VENETIAN FLOOR COMPANY's striking hand-crafted marble mosaic flooring employs unique designs and unusual coloring.

Ancient Venetian Floor Co.
214-741-4555; Fax: 214-741-4147
1516 Edison St.
Dallas, TX 75207

Hand-crafted floor-center designs & table tops recreating ancient works of art from churches in Rome & Venice, using small pieces of rare & unusually colored marble & semi-precious stones, then applying an antique-textured finish. Mosaic floors; marble and hand-cut stone mosaics.

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Champlain Stone, Ltd.
518-623-2902; Fax: 518-623-3088
P.O. Box 650
Warrensburg, NY 12885

Guillotined and hand-split granite, quartzitic sandstone, and limestone for building veneer, wall stone, flagging, step slabs, and landscape boulders. Natural stone pavers and flooring. *Write in No. 4270*

◆ ◆ ◆

Claystone Architectural Ceramics
805-388-5248; Fax: 805-388-7298
www.claystone.com
Camarillo, CA 93012

Manufacturer of large terra-cotta & brick red trim tiles with architectural relief. Various sizes & styles. Most tiles in 1-ft. lengths, unfinished, colorstained (8 colors) or glazed. For casings, liners, fireplaces, wall trim, etc. Floor, wall, fireplace tile; exterior pavers, non-skid; trim tiles. *Write in No. 7940*

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Cordts Flooring Co.
914-737-8201; Fax: Same as phone
www.cordtsco.com
Peekskill, NY 10566

Natural cork tiles for any room. Available in 9 colors, coated with a water-resistant resin. Custom colors and sizes available. *Write in No. 2552*

◆ ◆ ◆

Designs in Tile
530-926-2629; Fax: 530-926-6467
www.designsintile.com
Mt. Shasta, CA 96067

Custom historic-styled tiles, including cut-tile geometric flooring and historically styled mosaics. Arts & Crafts-style murals a specialty. Also, square-edged 3x6-in. 'subway' tile & molded trim; hand-crafted 'faience' stoneware tile & trim. Wall, floor, fireplace, non-skid, pictorial mosaic, geometric mosaics, and mural tile. *Write in No. 250*

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This floor was constructed with recycled Vermont black and Vermont unfading red slates from DURABLE SLATE's inventory. Write in No. 3720

Durable Slate Co.
800-666-7445; Fax: 614-299-7100
www.durableslate.com
Columbus, OH 43201

Naturally weathered, antique flooring slate. Salvaged from buildings throughout the country, this slate is available in a variety of colors. Long-lasting, low-maintenance, suitable for interior or exterior use. Worldwide shipping available. *Write in No. 3720*

◆ ◆ ◆



ENDLESS MOUNTAIN STONE supplies a full range of slate colors.

Endless Mountain Stone Co.
570-465-7200; Fax: 800-672-3524
P.O. Box 273, Brushville Rd.
Susquehanna, PA 18847

Natural bluestone for paving, curbs, sills, hearths, mantels, treads, coping, facing; eight quarries in Pennsylvania and New York. Also, decorative Pennsylvania boulders. Natural stone for flooring; bluestone.

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This mosaic, "Turtles" by George F. Fishman of FISHMAN MOSAICS, uses both ceramics and glass to create its extraordinary effect.

Fishman Mosaics
305-758-1141; Fax: 305-751-1770
www.netrox.net/~mosaics
Miami, FL 33138

Custom hand-cut mosaics in stone, vitreous glass, or glass smalti. Artist specializes in pictorial images for installation as floor inserts, niche panels, murals. Designs developed through conversation/collaboration with homeowners. Mosaic floors.

◆ ◆ ◆

Gooseneck Designs
410-848-5663; Fax: 410-751-6313
2020 Hughes Shop Rd.
Westminster, MD 21158

Designer and manufacturer of site-specific architectural ceramics and custom tile for interior and exterior, residential and commercial applications. Also, sculptural relief functional works of art. Wall, floor, fireplace, mural tile; exterior fountains. *Write in No. 1297*

◆ ◆ ◆

Jeffrey Court, Inc.
909-340-3383; Fax: 909-340-2429
www.jeffreycourt.com
Corona, CA 91719

Source of Majolica hand-painted tile murals in culinary and floral motifs. Arts & Crafts tiles, over 4,000 different tiles in stock. *Write in No. 872*

◆ ◆ ◆

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Hand-carved limestone fireplaces, fountains, columns, balustrades, capitals, mantels, benches, ornament, garden statuary, sculptures, French limestone slabs & tiles, antique terra cotta. Natural stone flooring; quarry tile; limestone. *Write in No. 5390*

◆ ◆ ◆



LONDON TILE's Cobblers Tan flooring tiles lend warmth and subtle color to this kitchen. Write in No. 500

London Tile Co.
888-757-1551; Fax: 419-929-1552
65 Walnut St.
New London, OH 44851

Glazed and unglazed floor, wall, and counter tiles. Tiles 3/8 in. thick, shipped in 10-sq.ft. packages with 3/8-in. mortar joint. Pavers manufactured in 3/8- up to 1-1/2-in. thickness. Ceramic pavers. *Write in No. 500*

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Metro Inter Co.
215-753-1904; Fax: 215-753-1906
8113 Germantown Ave.
Philadelphia, PA 19118

Reproduction of Roman mosaic panels, borders, and inserts. Also, custom work made with natural stones for walls and floors. All work is handmade. Pictorial mosaics, geometric mosaics, murals; hand painted. *Write in No. 2821*

◆ ◆ ◆

MFA / Peter Ladochy
805-995-3579; Fax: Same as phone
17 Ocean Front Ave.
Cayucos, CA 93430

A Grand Entrance.
A Grand Stone.



A rustic entrance to Camp Topridge, New York • Architect: Richard Giegengack, A.I.A.; Washington, D.C.
A beautiful blend of primarily American Granite™ and Corinthian Granite™ wall stone.



CHAMPLAIN STONE, LTD.™

Natural Stone, It's a Natural Choice.

Quarriers of natural building and landscaping stone, Champlain Stone, Ltd. offers a variety of stone products for commercial, residential, institutional and landscape architecture. If your specifications require color, texture, and quality, Champlain Stone is the natural choice.

P.O. BOX 650 • WARRENSBURG, NY 12885 • (518) 623-2902 • FAX (518) 623-3088

WRITE IN NO. 4270



Sof-floor Cork

The Comfortable Cork Floor
Cork tiles for use in
any area of your home
Available in
Nine colors, Three sizes
with Water Resistant Sealer
Custom colors and sizes
available



For more information call
Cordts Flooring Company
914-737-8201
www.cordtsco.com

WRITE IN NO. 2552

Claystone
Architectural Ceramics

Raw & stained terra cotta & red brick trim tile mouldings for exterior / interior walls, fireplaces, casings & more.



547-B Constitution Ave., Camarillo, CA 93012
Tel: 805-388-5248 Fax: 805-388-7298
http:www.claystone.com

WRITE IN NO. 7940

"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."
— The Editors

FOR EASY ACCESS TO
FREE PRODUCT LITERATURE
FILL OUT THE ENCLOSED POSTCARD OR USE THE COUPON ON PAGE 111.

WWW.
period-homes.com

The Internet Gateway to Historical Products & Services for Residential Architecture

PERIOD HOMES

maintains the central Website for historically styled products and services on the Internet. There's more information and links to historical products than you'll find on any other site.

Log onto — and then Bookmark

www.period-homes.com

LONDON TILE CO.

Wall Tile
Floor Tile

65 Walnut St.
New London, Ohio
44851
419/929-1551
1-888-757-1551
FAX 419/929-1552

Warmth, Elegance & Beauty Tough Enough to Take It.

Earth and fire are wedded in old-fashioned kilns to create a product with natural subtleties of shade, shape and color; and grace and beauty of classic architectural character.

Their natural, kiln-fired charm can stand up to the most demanding commercial, institutional or residential traffic areas.

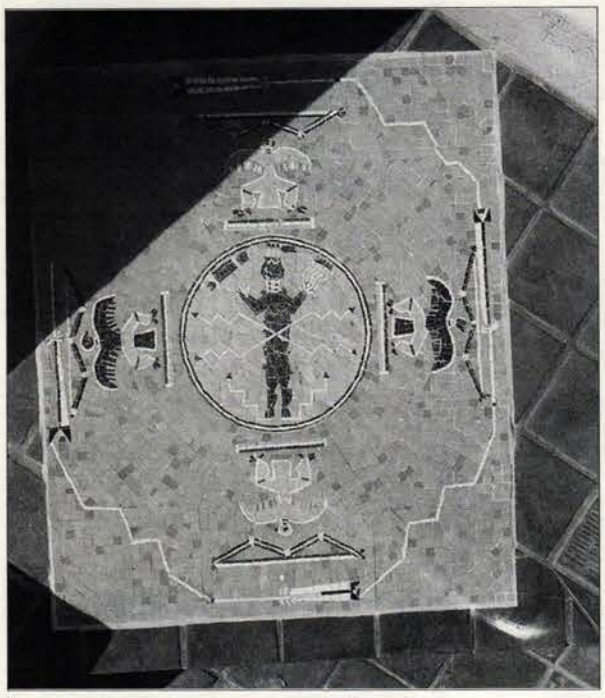
WRITE IN NO. 500

TILE SOURCE INC.

presents their
ENGLISH TILE COLLECTION
including Encaustic & Geometric Floor Tiles
Victorian Wall Tiles
Floor Tiles for Religious Buildings
Write or phone for descriptive literature
to TILE SOURCE INC.
203 Mill Pond Road
Roswell, Georgia 30076
Phone 770 993 6602 Fax 770 993 0124
e-mail djmalk@mciworld.com
These tiles are suitable for restorations and modern building applications.

WRITE IN NO. 2846

BUYING GUIDE TO NON-WOOD FLOORS



A 3-ft.-x-4-ft. Navajo rug design is made from inlaid mosaic glass and 4-in. ceramic tile by MFA.

Unique mosaic murals, reliefs, and sculptures-in-the-round; plus architectural details to co-ordinate thematic elements. Italian glass mosaic, stone and ceramic tile, hardwoods. Public spaces, liturgical, & commercial applications. Mosaic flooring; marble mosaics.

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MICHAEL R. GOLDEN DESIGN has a line of stanard mosaic elements that can be incorporated into hallway, bathroom, and residential floors. Write in No. 3500

Michael R. Golden Design
212-645-3001; Fax: 212-645-3003
37 West 20 St., #303
New York, NY 10011

Full architectural resource for very decorative stone, mosaic, and ceramic tile. Develops and defines your concept, renders for approval, produces shop drawings, integrates and procures all materials, and installs. Mosaic floors. *Write in No. 3500*

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Nocera Art Tile Co.
570-729-7946; Fax: 570-729-7317
www.art-tile.com
Milanville, PA 18443

Makes wall, floor and fireplace tile, borders, trims & decoratives. Most clay and glaze formulations can be used indoors and out. Relief tiles are rich with detail; colors range from naturals to Arts & Crafts to polychrome. Also executes murals on tile, canvas, or other surfaces. *Write in No. 6100*

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Normandy Imports, Ltd.
803-328-9232; Fax: Same as phone
1102 Falls Rd.
Rock Hill, SC 29730

Direct importer of antique French building materials, architectural, and garden elements; specializing in reclaimed 18th- and 19th-century terra-cotta floors from France, including Parefeuille tiles from Provence, antique stone and terra-cotta pavers, split brick pavers, antique cement tile, and reclaimed limestone flooring. *Write in No. 568*

◆ ◆ ◆

Quarry Resources
805-962-6131; Fax: 805-962-9850
www.invisionnet.com/qrhome.htm
Santa Barbara, CA 93103

Imports extremely durable cross-cut travertine from Mexico in beige and yellow hues. Natural stone flooring; travertine.



QUARRY RESOURCES imports cross-cut travertine in Clano (beige) and, as pictured, Crema (yellow).

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RICHEL, Inc.
330-633-7698; Fax: 330-633-7670
www.richel.com
Tallmadge, OH 44278



Made of 3/4-in. granite, the Cygnet Explorer logo was inlaid, while the lettered circle was sand-blasted and gold-leafed by RICHEL.

Supplies waterjet contract cutting for all types of stone used in floors, walls, signs, exterior and interior design work. Custom waterjet-cutting of quarry tile, natural stone, mosaics; stones include marble, granite, slate, bluestone, limestone, and sandstone.

◆ ◆ ◆

Stamp Store
888-848-0059; Fax: 405-525-3367
www.thestampstore.com
Oklahoma City, OK 73105

Source of supplies for decorative concrete, including overlay materials, stains, stencils, sealers, and colors. Cast-concrete supplies; poured-in-place flooring supplies.

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Terra Designs Tileworks
973-328-1135; Fax: 973-328-3624
P.O. Box 913
Dover, NJ 07802

Firm designs, replicates, and/or fabricates ceramic specialty projects such as custom tile, mosaic work, or murals in terra cotta, stoneware, or porcelain. Wall, floor, fireplace, exterior paving, pictorial mosaics, geometric mosaics, murals. *Write in No. 2790*

◆ ◆ ◆



TERRA FIRMA specializes in decorative relief and field tile with a glaze palette that, as with #45 pictured here, complements stone especially well. Write in No. 2847

Terra Firma
803-643-9399; Fax: 803-643-9164
16 Lotus Lane
Aiken, SC 29801

Handmade stoneware tile: Original designs inspired by ancient and Old World art and architecture, with unique glazes formulated to capture the complexity and striations of semi-precious stones or to convey a timeless patinated look. Wall, floor, fireplace, and mural tile; relief tile, trim tile. *Write in No. 2847*



A passageway with encaustic and geometric tiles supplied by TILE SOURCE is just one of the variety of Victorian and other period tiles from England. Write in No. 2846

◆ ◆ ◆

Tile Source, Inc.
770-993-6602; Fax: 770-993-0124
203 Mill Pond Rd.
Roswell, GA 30076

Victorian-style decorative tiles, including true encaustic tiles & less-costly silk-screened simulations; mural & scenic tiles; kitchen tiles; London's famous 'Blue Plaques,' 20-in. diameter, in frostproof Staffordshire porcelain. Encaustic tiles, ceramic pavers, tile murals. *Write in No. 2846*



WORLD WIDE STONE produces "Truly Tumbled" tiles and mosaics, resin-filled slabs, and large-format tiles, as well as quarrying and honing limestone and, as pictured, marble.

◆ ◆ ◆

World Wide Stone Corp.
602-438-1001; Fax: 602-438-6888
www.durangostone.com
Phoenix, AZ 85040

Quarrier and producer of Durango Stone(TM). Marble, limestones, and travertines. Honed, polished, ancient and antique finishes. From 4 x 4 in. up to 24 x 24 in. Accents, trim, and deco strips, along with custom production. Quarry tile, natural stone, and mosaics; stone planking in 5-, 7-, and 9-in. segments, honed with straight or beveled edge; marble, limestone, tumbled stones.

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BUYING GUIDE TO
WOOD FLOORS & BORDERS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Wood Floors & Borders in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 34 suppliers you'll find on these three pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



The Cabin blend of knots and sapwood from AMERICA HEART PINE is 40 to 80% heartwood and is milled with offset tongue-and-groove for a thicker, longer-wearing surface. Write in No. 4060

America Heart Pine, Inc.
901-381-8694; Fax: 901-382-0577
www.americaheartpine.com
Arlington, TN 38002

Specialist in antique heart pine. Oak, pine, heart pine, chestnut, maple, cypress, and Douglas fir in new cut or vintage stock; other species available. Flooring, cabinets, door stock, molding, stair parts, air vents, beams. Wide-board & random-width flooring in antique heart pine, cypress, & oak, as well as new oak & pine. *Write in No. 4060*

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AUTHENTIC WOOD FLOORS mills recycled flooring from timbers, specializing in unusual widths (from 5 to 16 in.) and lengths (from 5 to 16 ft.). The flooring shown here is custom-milled oak. Write in No. 8000

Authentic Wood Floors, Inc.
800-765-3966; Fax: 717-428-0464
P.O. Box 153
Glen Rock, PA 17327

Lumber reclaimed from barns and warehouses and recycled into flooring, beams, paneling, molding, wainscoting, etc. Company mills and kiln-dries product. Wide-board, strip, & random-width flooring in antique heart pine, chestnut, oak, & pine. *Write in No. 8000*

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BARN SHADOW ENTERPRISES specializes mainly in reclaimed and resawn beech and oak, as pictured here.

Barn Shadow Enterprises
716-593-5075; Fax: Same as phone
www.barnshadow.com
Wellsville, NY 14895

Custom milled, aged flooring; milled to spec; plank flooring from barn siding and timbers; wholesale manufacturer. Wide-board, random-width, & plank flooring in antique chestnut, oak, pine, beech, hickory, & hemlock.

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

Full line of flooring products including red or yellow cedar, Douglas fir, knotty pine, and many hardwoods. Also, cedar siding, decking, shakes, shingles, and t&g paneling. Custom milling available. Jobsite delivery anywhere in the world. *Write in No. 521*

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Resawn wide-oak flooring is available from SYLVAN BRANDT in widths from 7 to 12 in. Write in No. 3950

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

18th- and 19th-century building materials salvaged from old houses and barns. Specialist in antique and resawn flooring. Roof rafters, floor joists, and antique glass also available. Webpage: www.sylvanbrandt.com Wide-board & random-width flooring in antique heart pine, chestnut, oak, & pine. *Write in No. 3950*

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This wideboard antique flooring with tung-oil finish is typical of CARLISLE RESTORATION LUMBER's work. Write in No. 5580

Carlisle Restoration Lumber
800-595-9663; Fax: 603-446-3540
www.wideplankflooring.com
Stoddard, NH 03464

Custom-crafted wide-plank floors in widths up to 20 in. and lengths up to 16 ft., in both antique/reclaimed planking or newly sawn old-growth material. Every floor is graded and dried to re-create the look of hand-crafted floors. Wide-board & random-width flooring in antique heart pine, chestnut, oak, & pine as well as new oak, pine, maple, cherry, hickory, birch, & walnut. *Write in No. 5580*

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Subtle variations in color, patterns, and markings give flooring from CHARLESTON HEART PINE a distinctive character.

Charleston Heart Pine Co.
888-207-7070; Fax: 843-257-2116
www.charlestonheartpine.com
Jamestown, SC 29453

Hand-crafted heart pine flooring, paneling, and beams from high-quality old-growth timber. Wide-plank pine also available. All material is kiln-dried. Wide-board, strip, & random-width flooring in new heart pine.

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Chestnut Specialists, Inc.
860-283-4209; Fax: Same as phone
www.chestnutspecialists.com
Plymouth, CT 06782

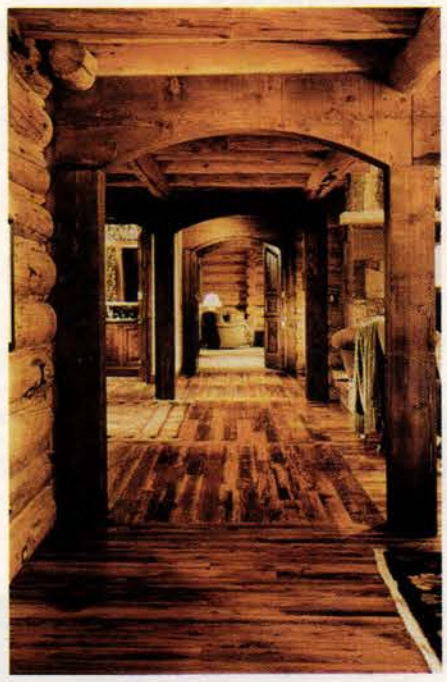
Original planks and remilled flooring from antique salvaged lumber in chestnut, oak, and pine. Random-width, -length; planed t&g or square-edged, kiln-dried. Antique barn beams and rough wideboard planks also available. Wide-board, strip, & random-width flooring in antique chestnut, oak, and pine.

◆ ◆ ◆

Christopher D. Hess, Inc.
610-760-9533; Fax: Same as phone
3931 Cedar Dr.
Walnutport, PA 18088

'Age & Element Enhanced' reclaimed barn lumber for rustic and contemporary uses, casual to elegant. Beams & other structural materials milled to custom widths and lengths, graded & kiln-dried; chestnut, oak, white pine, hemlock. Wide board, random width flooring; reclaimed barn lumber in chestnut, oak, hemlock, white pine. *Write in No. 1275*

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CONKLIN'S AUTHENTIC BARNWOOD offers the warmth of an authentic antique barnwood floor. Write in No. 578

Conklin's Authentic Barnwood
570-465-3832; Fax: 570-465-3835
www.conklinsbarnwood.com
Susquehanna, PA 18847

Wholesale distributor of antique barnwood and hand-hewn beams, including flooring in white pine, chestnut, heart pine, antique oak, hemlock. Also available: hewn rafters, pole rafters, and half-rounds. *Write in No. 578*

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Hand-crafted, contoured floor panels are a specialty of CORDTS FLOORING. The panels are available unfinished or, as pictured, with a hand-rubbed antique finish. Write in No. 322

BUYING GUIDE TO
WOOD FLOORS & BORDERS

Cordts Flooring Co.
914-737-8201; Fax: Same as phone
www.cordtsco.com
Peekskill, NY 10566

Reproduction antique flooring panels with a hand-crafted contoured surface. Available unfinished or with an antiqued hand-rubbed finish. Wide-board & parquet flooring in new oak, maple, & walnut. *Write in No. 322*

◆ ◆ ◆

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Supplier of 19th-century reclaimed wood from barns and homes, for reuse as flooring, cabinetry, or panelling. Wide-board & random-width flooring in antique heart pine, chestnut, oak, pine, hemlock, & spruce. *Write in No. 7480*

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CR PARQUET FLOORS offers both custom designs and, as pictured here, a selection of standard field patterns for their 5/16-in. parquet flooring.

C R Parquet Floors
530-378-2020; Fax: 530-378-1919
www.crfloors.com
Anderson, CA 96007

Manufactures solid unfinished hardwood parquet flooring; 61 border patterns & 24 field patterns; custom geometric designs available. Also, EZ Entries & Instant Floors, with field & borders glued to substrate, installed in one piece. Wide-board, strip, random-width, & parquet flooring & ornamental borders & medallions in new oak, maple, & most hardwoods.

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CRAFTSMAN LUMBER offers many species of custom-milled new wide-board flooring, such as this pine. Write in No. 4320

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

Custom wide flooring; Eastern white pine to 24 in. wide; red pine to 12 in. wide; and hardwoods to 16 in. wide. Also, paneling and custom millwork. Wide-board & random-width flooring in new oak, pine, maple, red pine, and native hardwoods. *Write in No. 4320*

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GOODWIN HEART PINE's river-recovered timbers are turned into beautiful flooring, such as this 10-in.-plank heart-pine floor for a residence in Tampa, Fla. Write in No. 1330

Goodwin Heart Pine Co.
800-336-3118; Fax: 352-466-0608
www.heartpine.com
Micanopy, FL 32667

Antique heart-pine & heart-cypress flooring, stair parts, & architectural millwork. River Recovered(TM) is the premium brand; Legacy(TM), a more rustic look, includes nail holes. Variety of grades & grain patterns for any design. Wide-board, strip, & random-width flooring, ornamental borders, & custom matching for restoration in antique heart pine & cypress. *Write in No. 1330*

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Grate Vents
815-459-4306; Fax: 815-459-4267
9502 Linder Ave.
Crystal Lake, IL 60039

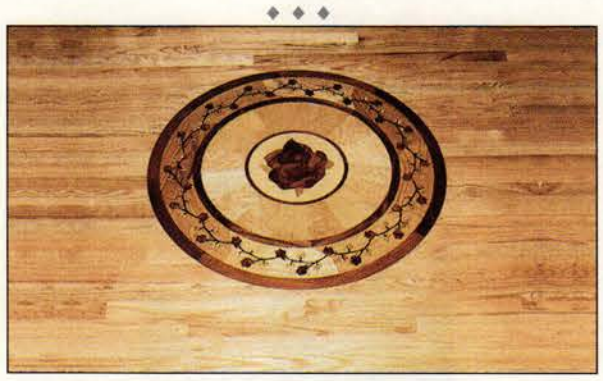
Manufacturer of wooden floor and wall grates, from 2 in. x 10 in. to 20 in. x 32 in. Many wood species available. Egg-crate or louvered design. Custom sizes and applications a specialty. Baseboard registers available. Wood registers & grilles; supply registers, grilles, baseboards, radiator covers, and custom designs. *Write in No. 5040*

◆ ◆ ◆

Grill Works, Inc.
800-347-4745; Fax: 507-532-3526
www.grillworksinc.com
Marshall, MN 56258

Manufactures standard and custom hardwood registers and grilles for floor, wall, and ceiling applications. Available in 4 louver configurations (including a patented design) in 5 different models. Website: www.grillworksinc.com. Wood registers & grilles; supply registers, grilles, baseboards, custom designs. *Write in No. 7920*

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HISTORIC FLOORS OF OSHKOSH used maple and Brazilian cherry for this rose medallion. The rose leaves are green poplar and the stems are walnut. Write in No. 9140

Historic Floors of Oshkosh
920-582-9977; Fax: 920-582-9971
911 East Main St.
Winneconne, WI 54986

Manufacturer of parquetry, decorative floor borders; geometric and laser-cut, solid-wood medallions; stock and custom designs; easy to install. Parquet flooring, ornamental borders, medallions & custom logos in all wood species. *Write in No. 9140*

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LIGNOMAT's "Professional Package" determines the moisture content in wood flooring before installation. This complete moisture-detection kit has a pin-type wood-moisture meter, long-pin electrode, probes, and a thermo-hygrometer to measure ambient temperature and relative humidity. Write in No. 1120

Lignomat USA, Ltd.
800-227-2105; Fax: 503-256-3844
www.lignomat.com
Portland, OR 97230

Instruments to measure moisture in wood and soft and hard building materials, such as drywall or concrete. Also supply thermo-hygrometers, dataloggers, and other automatic recording devices for monitoring moisture. Moisture meters for wood floors. *Write in No. 1120*

◆ ◆ ◆



This residential interior uses LONGLEAF LUMBER's rustic-grade tongue-&-groove heart pine for the floors and their weathered barn boards for the ceiling. Write in No. 272

Longleaf Lumber
617-625-3659; Fax: 617-625-3615
www.longleaflumber.com
Somerville, MA 02143

Antique lumber mill specializes in longleaf heart pine, chestnut, Eastern antique white pine, and other woods; flooring and custom milling; wide-plank and random-width boards. Also, barn boards. Wide board, random width, antique flooring; species include heart pine, chestnut, white pine, and more. *Write in No. 272*

◆ ◆ ◆



The Signature Heart Pine line from MAYSE WOODWORKING is used to advantage in this renovation.

Mayse Woodworking Co.
888-LONGLEAF; Fax: 215-822-8307
319 Richardson Rd.
Lansdale, PA 19446

Specializes in 7/8-in. tongue-and-groove flooring (2-1/2 in. to 15 in.) from recycled, old-growth heart-pine antique timbers. Also provides stair parts and custom milling. Wide-board, strip, & random-width flooring in antique heart pine.

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Antique American Chestnut is one of many reclaimed species available from MOUNTAIN LUMBER.

Mountain Lumber Co.
800-445-2671; Fax: 804-985-4105
www.mountainlumber.com
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Antique wide-plank wood flooring, beams, millwork, and architectural accents reclaimed from mid-1800s and earlier buildings, barns, and piers. Milled in 6 grades of heart pine, American oak & chestnut, Russian and French oak, yellow pine, and "Tidewater Collection" of heart pine and cypress. Available in 3/4 in., 1/2 in., and 3/8 in. thicknesses, in random widths and lengths.

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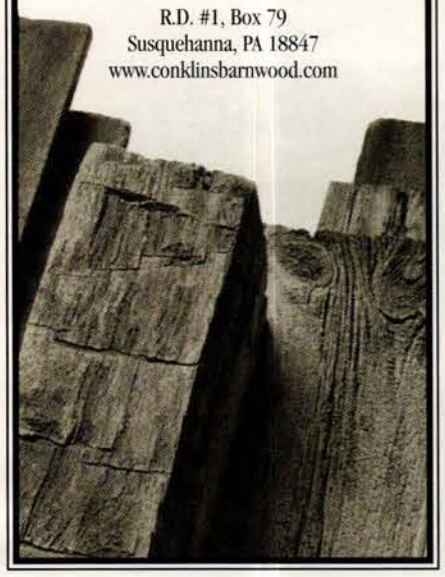
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The Valencia pattern from NATIONAL HARDWOOD FLOORING is available in custom sizes and species. This example features red-oak background, walnut pickets, and maple squares. Write in No. 4210

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www.nationalhardwood.com
Van Nuys, CA 91411

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NORTH FIELDS RESTORATIONS mills wood flooring from antique beams and boards, like the wide boards shown here. Write in No. 3260

North Fields Restorations, Inc.
603-926-5383; Fax: Same as phone
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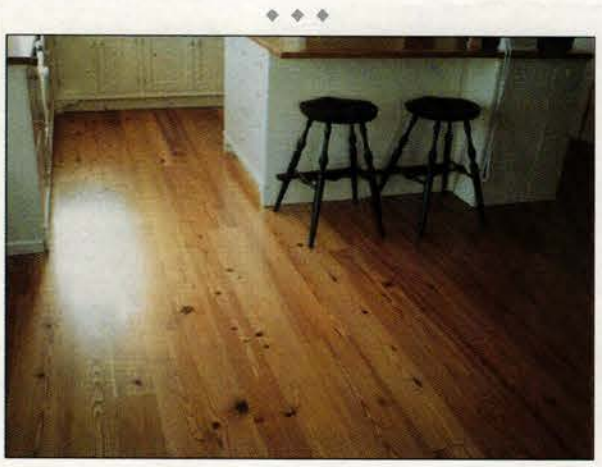
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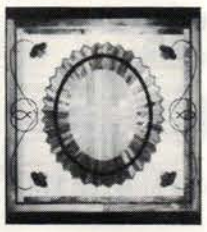


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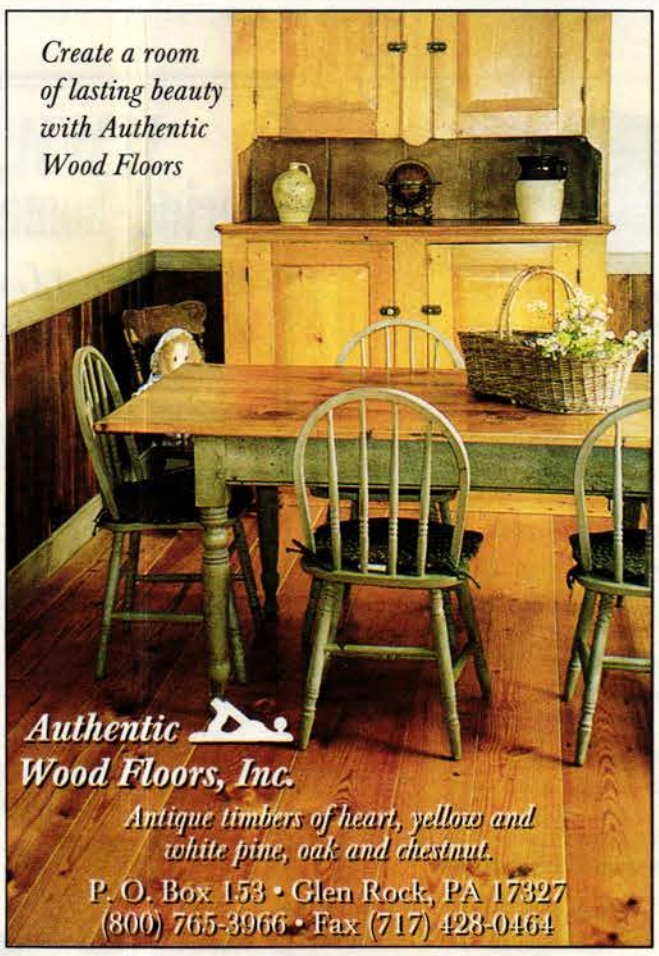
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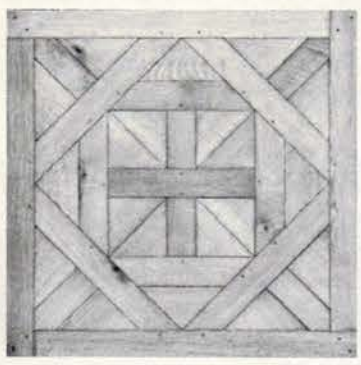
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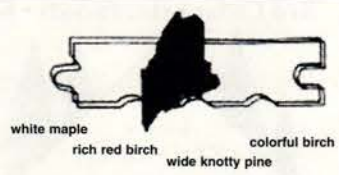
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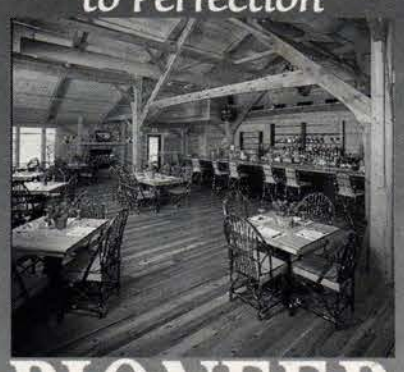
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To create this Buying Guide, the Editors contacted 67 suppliers of Interior Molded Ornament in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 31 suppliers you'll find on these next three pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

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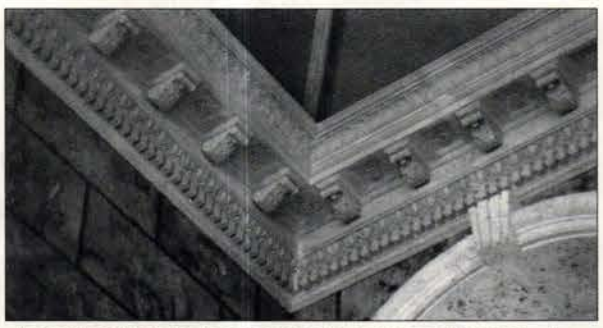
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www.classicmouldings.com
Toronto, Ont., CANADA M9L 1Y1

Over 2,000 architectural decorative elements appropriate for interior use, including pilasters, cupolas, cartouches, cornice moulding, niches, capitals, columns, decorative ceiling panels, and fireplace mantels. Custom or stock. Cornice moldings, columns & capitals, mantels, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, brackets & corbels, overdoor ornament, & pilasters in plaster & FGR. *Write in No. 998*

◆ ◆ ◆



This beautifully finished ceiling medallion is the work of CLASSIC PLASTER STUDIOS.

Classic Plaster Studios
800-633-9553; Fax: 407-935-0848
www.clasplas.com
Kissimmee, FL 34744

Manufactures, installs, and finishes products; full-service architectural-molded-ornament company; cornices, mantels, surrounds, cartouches, mirror surrounds, and more. Cornice moldings, columns & capitals, mantels, door & window surrounds, ceiling medallions, ornamental ceilings, brackets & corbels, statuary, plaques & friezes, & cartouches in plaster & polymer-modified gypsum.

◆ ◆ ◆

Colonial Columns Mfg. Inc.
713-681-0044; Fax: 713-681-3745
2102 Pasket Lane
Houston, TX 77092

Supplies columns to the building community; can furnish projects from an entire complex to an entryway; wood, metal, and polymer-composite columns. Specialists in hollow columns and stavework. Columns & capitals; polymer composites. *Write in No. 33*

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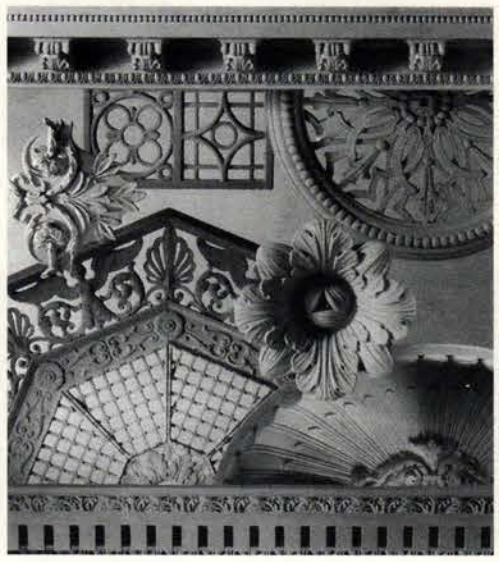


A wide selection of pre-primed, polyurethane reproductions of classic plaster ornament are available from CUMBERLAND WOODCRAFT. Write in No. 1310

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Architectural & period millwork, fixtures, & decorative treatments. Also, carvings, carved signs, appliques, fretwork, grilles, wood ceilings, screen doors. Hand-carved hardwood capitals & columns, ideal for back bars or colonnades. Cornice moldings, columns & capitals, mantels, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, & brackets & corbels in foamed polymer. *Write in No. 1310*

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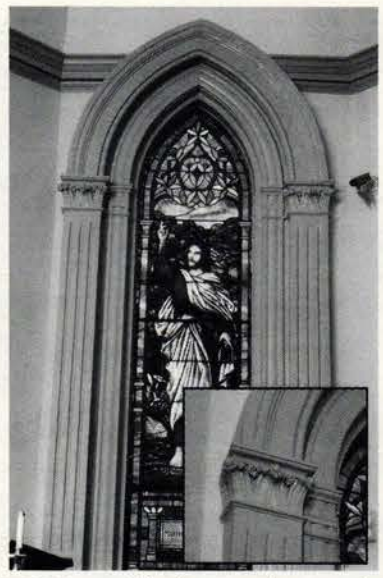


This is a small sample of the huge range of plaster ornament available from DECORATORS SUPPLY. Write in No. 210

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

14,000 patterns for period architectural elements and molded ornament, from ceiling medallions to mantels, in plaster of paris, compo, and wood since 1893. Set of 5 catalogs, $30. Cornice moldings, columns & capitals, mantels, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, & brackets & corbels in plaster. *Write in No. 210*

◆ ◆ ◆



DILEO STUDIOS restored the plaster capitals, outer arch, and pilasters on this window surround, including making a mold of the capitals.

DiLeo Studio
843-395-9453; Fax: Same as phone
504 E. Hampton St.
Darlington, SC 29532

Relief and fully three-dimensional carving in limestone and marble. Other services include wood carving, rubber mold-making, and casting of plaster and resin ornament. Ornamental plaster work.

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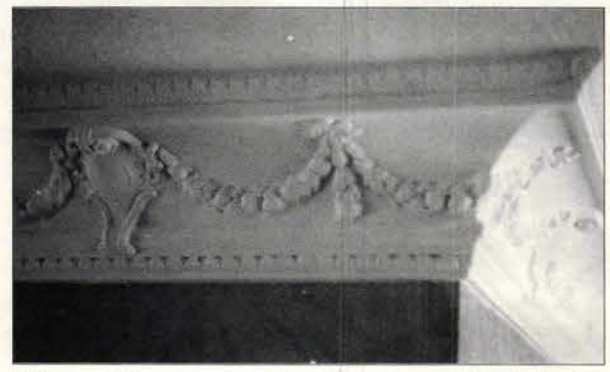


An artisan from FELBER ORNAMENTAL PLASTERING adds some finishing touches to the medallion of this period ceiling. Write in No. 2890

Felber Ornamental Plastering Corp.
800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404

Company provides castings from its collection of historic architectural ornament; also, design and custom services. On-site moldmaking and matching a specialty. Materials: plaster, polymerized exterior plaster, and plastics. Cornice moldings, columns & capitals, mantels, ceiling medallions, ornamental ceilings, niches & domes, brackets & corbels, coffers, cartouches, overdoors, & panel moldings in plaster, GRG, & polymer-modified gypsum. *Write in No. 2890*

◆ ◆ ◆



Architectural plaster ornament, stock and reproduction, is the specialty of FISCHER & JIROUCH. Write in No. 1960

Fischer & Jirouch
216-361-3840; Fax: 216-361-0650
www.fischerandjirouch.com
Cleveland, OH 44103

Wide selection of hand-crafted plaster architectural ornament for interior and exterior applications, including columns, capitals, ceiling medallions, and fireplace mantels, cornice moldings, door & window surrounds, ornamental ceilings, niches & domes, brackets & corbels in plaster. *Write in No. 1960*

◆ ◆ ◆

Flaharty, David - Sculptor
215-234-8242; Fax: Same as phone
1064 Magazine Rd.
Green Lane, PA 18054

Classically trained, Flaharty does carving, cast metals, architectural conservation, replication, restoration, and consultation. Works in all traditional and modern materials. Recent additions to Victorian medallion collection. Cornice moldings, capitals, ceiling medallions, ornamental ceilings, niches & domes, brackets & corbels, & statuary in plaster, GRG, polymer-modified gypsum, & solid polymer.

◆ ◆ ◆



GOODWIN ASSOCIATES provided the complete fireplace surround, complementary dentil crown molding, chair rail, and arched and straight casings in this interior. Write in No. 806

Goodwin Associates
716-248-3320; Fax: 716-387-0153
P.O. Box 18605
Rochester, NY 14618

Large selection of interior & exterior millwork in a variety of materials. Specialist in architectural details: columns (load-bearing and decorative), capitals, balustrade systems, crown & cornice moldings, pilasters, corbels, mantels, door & window surrounds, medallions, ornamental ceilings, niches, domes, & brackets in plaster, GRG, polymer-modified gypsum, solid polymer & Forton MG. *Write in No. 806*

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Hyde Park Fine Art of Mouldings
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www.hyde-park.com
Long Island City, NY 11101

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Examples of some of our popular products by category:

Wood Restoration

WoodEpox: structural adhesive paste and wood substitute, used in any thickness to fill, add or modify. It can be sawed, carved, machined, nailed, sanded, stained, painted.

LiquidWood: liquid, penetrating consolidant for restoring strength and function to rotted or spongy wood.

Both **LiquidWood** and **WoodEpox** permanently restore structures, windows, furniture, columns, frames, statuary, boats and most rigid surfaces, and impart water and insect resistance.

Stone, Concrete, Masonry Restoration

AboCrete: to permanently repair, resurface fill and bond driveways, floors, decks, swimming pools, most damaged rigid surfaces, concrete, wood, metal and other surfaces.

AboWeld 55-1: structural thixotropic paste to permanently repair or reshape stairs, statuary and vertical surfaces without forms.

AboWeld 8005-6: to bond new poured concrete to old concrete and other surfaces.

AboCoat and Abothane Series: protective coatings for floors, walls, tanks, tubs, boats. Water dispersions, solvent systems or 100% solids.

AboJet Series: for structural crack-injection, in a wide range of viscosities and other properties.

Mold Making and Casting Compounds

MasterMold 12-3: non-toxic polyurethane paste for flexible, large and small molds. Best for architectural components, columns, capitals, statuary, moldings, decorative and structural elements. Excellent elasticity, form retention and number of castings.

MasterMold 12-8: liquid 12-3 to pour flexible molds.

AboCast 4-4: pourable compound for rigid large and small molds and castings, from machinable tooling and patterns to castings of any size, meeting most chemical/thermal/mechanical specifications.

Structural Adhesives, Sealants and Caulks

meeting all kinds of specifications for composites, structural and decorative components, indoors and outdoors.

WoodCast: light-weight, impact resistant pourable compound for interior and exterior castings.

AboCast 8 Series: versatile, clear epoxy casting compounds in a wide range of viscosities, reactivities and other properties.

AboSeal Series: rigid or flexible sealants for most environments.

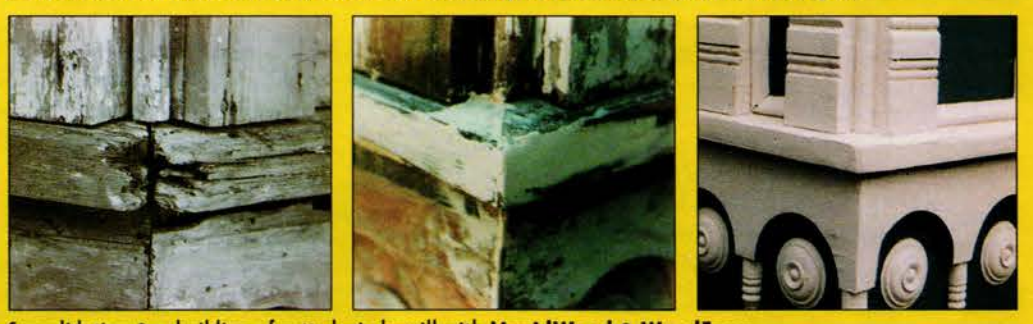
Many other products are also available. Their number increases continuously to meet any new requirement or preference.



Rotted & infested base of a loadbearing column is completely sawed off & replaced with **WoodEpox.**



Antique window sash is salvaged, consolidated with **LiquidWood** & rebuilt with **WoodEpox.**



Consolidation & rebuilding of rotted windowsill with **LiquidWood** & **WoodEpox.**



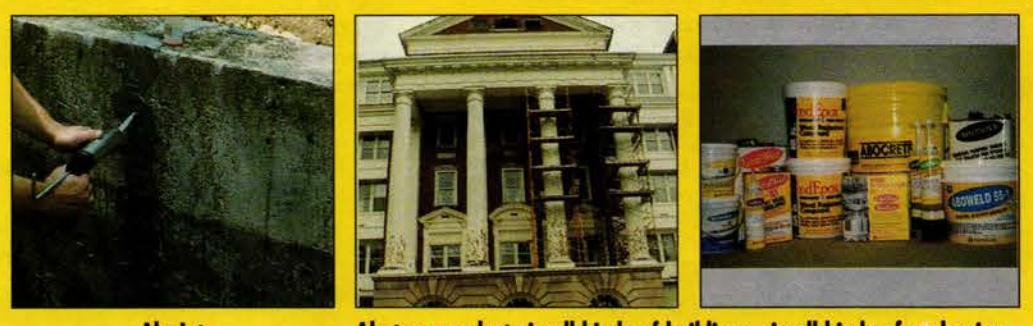
AboCrete, is much stronger than concrete, bonds permanently & does much more, quickly & for much less money.



AboWeld 55-1, is much stronger than concrete & shapes without forms on steps & difficult surfaces.



MasterMold can reproduce capitals, structural & decorative components, statuary & other patterns quickly & cost effectively.



AboJet series for structural crack-injection

Abatron products in all kinds of buildings...in all kinds of packaging.

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Website http://www.abatron.com

Describing over 200 of our products. We recommend it for more detailed information any time, without delay.

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BUYING GUIDE TO
INTERIOR MOLDED ORNAMENT

capitals, mantels, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, & brackets & corbels in plaster, GRG, polymer-modified gypsum, & GFRC.



The wall and ceiling moldings of this New York City residence are the work of the artisans at HYDE PARK FINE ART OF MOULDINGS.

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Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

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Architectural polymer moldings, such as this medallion, are the speciality of MANOR STYLE. Write in No. 703

Manor Style, Ltd.
800-325-2188; Fax: 410-298-0848
6741 Whitestone Rd.
Baltimore, MD 21207

Custom cornices and decorative elements produced in lightweight, preformed polymer or GRG. Also, fiberglass and polymer columns and balustrades. National Focal Point distributor. Cornice moldings, columns & capitals, door & window surrounds, ceiling medallions, & brackets & corbels in polymer. *Write in No. 703*

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Michael H. Casey Designs, Inc.
415-282-3238; Fax: 415-282-9121
www.michaelhcasey.com
San Francisco, CA 94107

Specialist in ornamental cast plaster and architectural cast stone. Cornice moldings, columns & capitals, ornamental ceilings, custom projects; plaster, cast stone. *Write in No. 2544*



MICHAEL H. CASEY DESIGNS, INC., provides architectural-restoration services in a variety of interior materials, including cast plaster and GFRG, used on this large-scale proscenium arch. Write in No. 2544

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Monumental Construction & Moulding Co.
202-745-0658; Fax: 202-745-5802
www.mcmcinc.com
Washington, DC 20005



The intricate cornice and mantel in this dining room add a delicate touch. The work was done by MCMC.

Full-service organization with expertise in all phases of design, manufacturing, installation, and reproduction of ornamental plaster. Architectural plaster moulding a specialty. Cornice moldings, columns & capitals, mantels, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, brackets, & corbels in plaster & GRG.

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Nesco Mfg. Inc.
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1510 W. Drake
Tempe, AZ 85283

Southwestern-style moldings and ornamentation designed in a polyurethane material; finishes include a simulated rough-sawn wood, veneer stone. Cornice moldings, columns & capitals, mantels, door & window surrounds, brackets & corbels in foamed polymer.

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Old World Stoneworks
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www.oldworldstoneworks.com
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New line of cast-stone fireplace mantels. Styles created by one of the leading mantel designers. Prices range from $1000 to $5200. Perfect for masonry or metal insert fireboxes. Technical support for all types of installations. Mantels; cast stone. *Write in No. 282*

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www.silicones.us.rhodia.com
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Spectis Moulders, Inc.
800-685-9981; Fax: 204-388-6710
www.spectis.com
Pembina, ND 58271



Surface-mount niches from SPECTIS MOULDERS are available with a flat-white finish or with the stained wood-grain finish shown here. Write in No. 69

Standard and custom polyurethane moldings, niches, medallions, and other millwork products, manufactured for the building and construction industry. Cornice moldings, columns & capitals, mantels, door & window surrounds, ceiling medallions, & brackets & corbels in polymer. *Write in No. 69*

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These niches exemplify the classic design style of the urethane ornament manufactured by STYLE-MARK.

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www.style-mark.com
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Large- to small-scale, low-maintenance, cast-urethane balustrade systems, from curved top & bottom rails to newel posts and installation hardware. All components are reinforced to meet stuctural building-code requirements. Cornice moldings, mantels, door & window surrounds, ceiling medallions, niches & domes, & brackets & corbels in foamed polymer.

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Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1314
5953 Sepulveda Blvd.
Van Nuys, CA 91411

Array of standard and non-standard moldings and related finish materials in any size, style, shape, and species; short turnaround times. Cornice moldings, columns & capitals, mantel accessories, carvings, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, & brackets & corbels in foamed polymer & vacuum-formed polymer.

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Warner Bros. Studio Facilities
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Burbank, CA 91522

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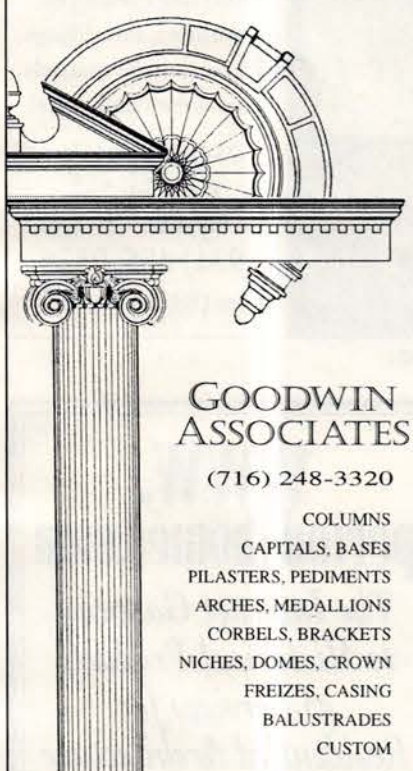
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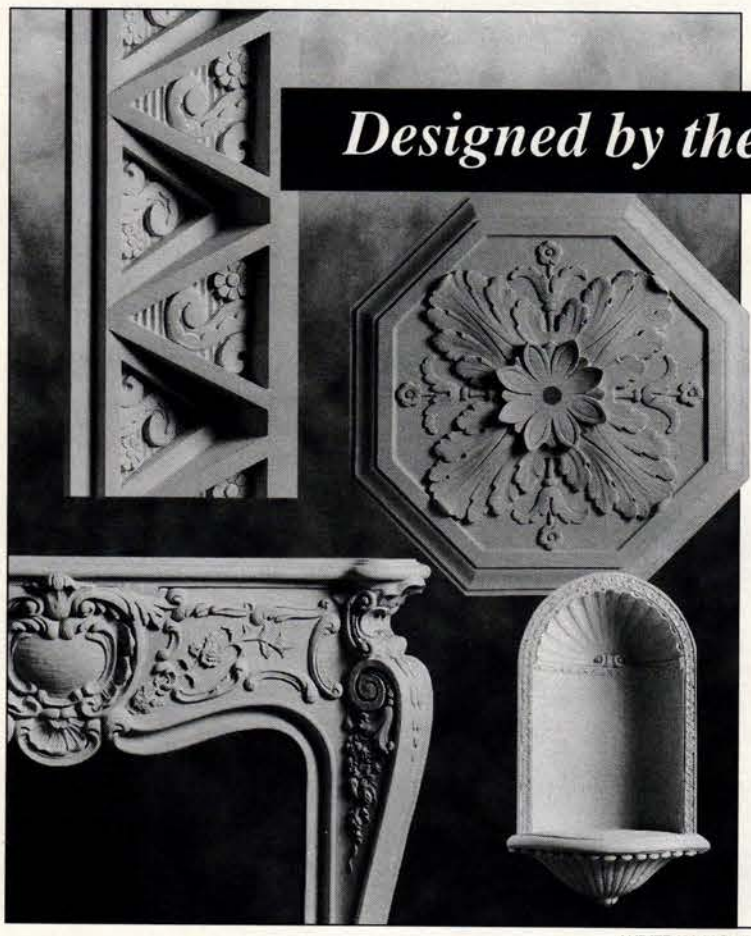
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BUYING GUIDE TO RESIDENTIAL ART GLASS

About This Buying Guide

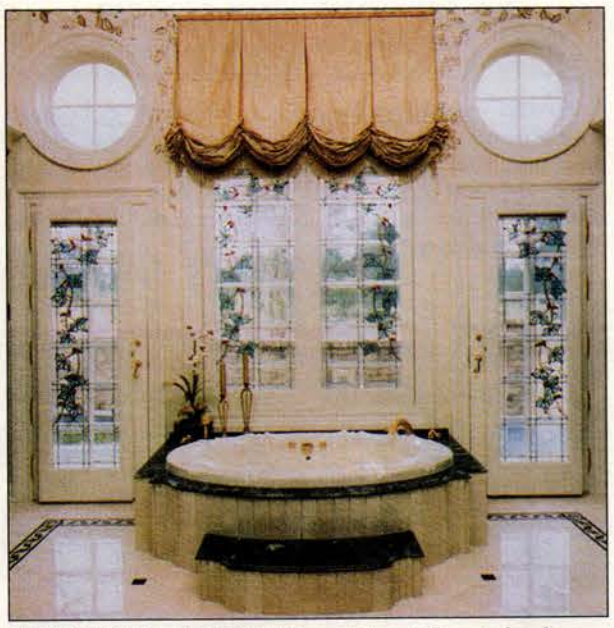
To create this Buying Guide, the Editors contacted suppliers of Residential Art Glass in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 18 suppliers you'll find on these next two pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



ANDY THORNTON has a huge inventory of stained-glass windows.

◆ ◆ ◆

Art Glass of the South, Inc.
334-479-3392; Fax: 334-476-7292
2401 Government St.
Mobile, AL 36606



ART GLASS OF THE SOUTH created the matching art-glass doors and windows for this luxury bath. Write in No. 2510

Custom-glass studio: design, fabrication, hand-beveling, and restoration done on premises. Products include doors, windows, tables; sandblasting and deep etching in any style, including Art Deco and Victorian. Leaded & colored glass patterns, leaded & painted/fired glass designs, beveled, etched/sandblasted, & carved/cut art glass in new designs, replication of historic patterns, & antique stained glass. Custom art-glass designs. *Write in No. 2510*

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Art Glass Studios of Westchester
914-528-1634; Fax: 914-528-1586
www.castlemall.com/artglass
Putnam Valley, NY 10579

Custom design and construction of leaded-glass windows. Also, repairs and restoration; etched and sandblasted panels. Commercial and residential on-site repairs. Leaded & colored glass patterns, leaded & painted/fired glass designs, beveled, etched/sandblasted, & carved/cut art glass in replication of historic patterns. Custom art-glass designs & stained-glass repair/restoration.

◆ ◆ ◆

Art Glass Works
201-358-0358; Fax: 201-358-9064
www.artglassworks.com
River Vale, NJ 07675

Works with architects, contractors, decorators, and homeowners on art glass projects; design, fabrication, and installation; view the portfolio on the website. Leaded & colored glass patterns, beveled, etched/sandblasted, carved/cut, & fused/slumped art glass in new designs & replication of historic patterns. Antique stained glass. Custom art-glass designs & stained-glass repair/restoration.

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Beveled Glass Designs
800-428-5746; Fax: 317-547-1926
www.beveledglassdesigns.com
Indianapolis, IN 46226

Full beveled, leaded, insulating glass panels. Doors, sidelites, transoms, or completely assembled entry systems in mahogany, oak, poplar, steel, or fiberglass. Custom art glass designs in stained or clear glass. Carved doors.

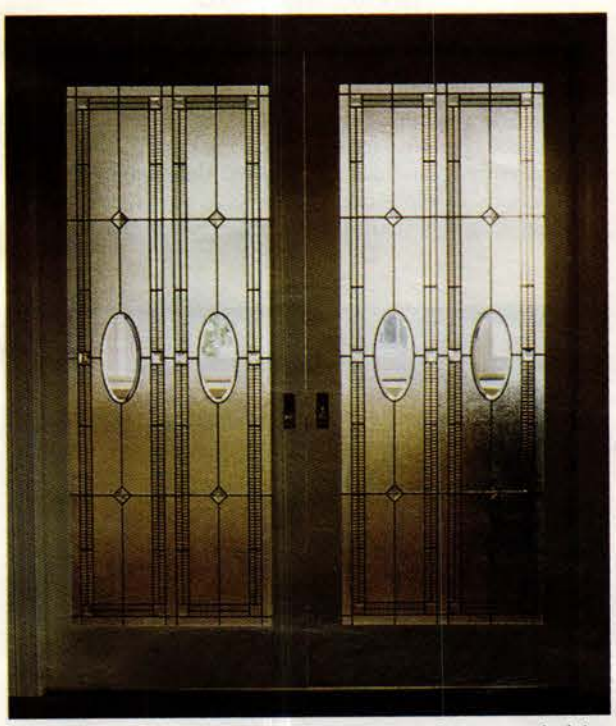
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Opaque leaded-glass panels from BEVELED GLASS WORKS ornament this French door. Write in No. 480

Beveled Glass Works, Inc.
800-421-0518; Fax: 310-457-5591
www.beveledglassworks.com
Malibu, CA 90265

Beveled-, leaded-, stained-, and sandblasted-glass panels, custom or from inventory of over 100 designs, sizes; doors, windows, entryways; mahogany, oak, maple, rustic alder, and



ADAMS MORGAN STAINED GLASS fashioned this pair of leaded pocket doors with clear textured obscuring glass and custom bevels.

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3216 Walbridge Pl. NW
Washington, DC 20010

Design and fabrication of leaded abstract color "collage"; uses handblown glass, hand-broken dalle de verre, jewels, and unusual techniques. Panels designed for windows, transoms, and pocket doors. Also specializes in 1900s period reproductions, restoration, and lamp repair. Offers restored antique stained glass to designers and collectors.

◆ ◆ ◆

Andy Thornton Architectural Antiques, Ltd.
+44-1422-377314; Fax: +44-1422-310372
www.ataa.co.uk
Halifax, W. Yorkshire, UK HX4 8AD

Europe's largest supplier of decorative glass structures. Glass studios design and manufacture decorative glass. Windows, decorative mirrors, panels, ceilings, and more. Also antique stained glass, including leaded & colored glass, leaded & painted glass designs; beveled, etched, and carved glass.

BUYING GUIDE TO
RESIDENTIAL ART GLASS

other species. Leaded & colored glass patterns, beveled, etched/sandblasted, & carved/cut art glass in new designs. Protective & storm glazing. Custom art-glass designs. *Write in No. 480*

◆ ◆ ◆



This etched- and leaded-glass tree window from CAIN INC. was built with old-school craftsmanship using a 1915 Henry Lang machine.

Cain Architectural Art Glass
804-842-3984; Fax: 804-842-1021
www.waynecain.com
Bremo Bluff, VA 23022

Artist and craftsmen specializing in designing and building fine beveled-glass windows, using 1915 Henry Lang machinery. Contemporary, historical, or restoration. Beveled art glass. Custom art-glass designs.

◆ ◆ ◆

DAB Studio, L.L.C.
973-616-7676; Fax: 973-616-7632
P.O. Box 57, 11 Kent Place
Pompton Plains, NJ 07444

Studio has 25 years' experience designing and fabricating stained-glass windows. Portfolio includes abstract and figurative windows, backlit panels, and screens. Installations include windows, doors, kitchen cabinetry, etc. Leaded & colored glass patterns, leaded & painted/fired glass designs, beveled, & etched/sandblasted art glass in new designs. Custom art-glass designs. *Write in No. 2812*

◆ ◆ ◆



This lovely lead-glass detail is from a sidelight by HAMM GLASS.

Hamm Glass
562-696-3364; Fax: 562-698-5122
6310 Washington Ave.
Whittier, CA 90601

Art-glass studio offers custom designs as well as reproduction work. Art glass in a range of styles, including Arts & Crafts, Tiffany, Frank Lloyd Wright, and contemporary. Leaded & colored glass patterns & beveled art glass in new designs & replication of historic patterns. Antique stained glass. Protective & storm glazing. Custom art-glass designs & stained-glass repair/restoration.

◆ ◆ ◆



The central panel in this stained-glass window is new, fabricated by HOVEY STUDIOS to complement the existing Victorian designs surrounding it. Write in No. 2873

Hovey Studio, Inc.
617-261-9897; Fax: 617-261-9871
www.lynhoveystudio.com
Boston, MA 02210

Studio offers a complete range of stained-glass techniques. Focuses on architectural commissions and historic restorations. Studio also creates an original line of stained-glass lighting. Painting, firing, and acid-etching techniques. Illustrative and figurative works. *Write in No. 2873*

◆ ◆ ◆

J. Sussman, Inc.
718-297-0228; Fax: 718-297-3090
www.jsussmaninc.com
Jamaica, NY 11433

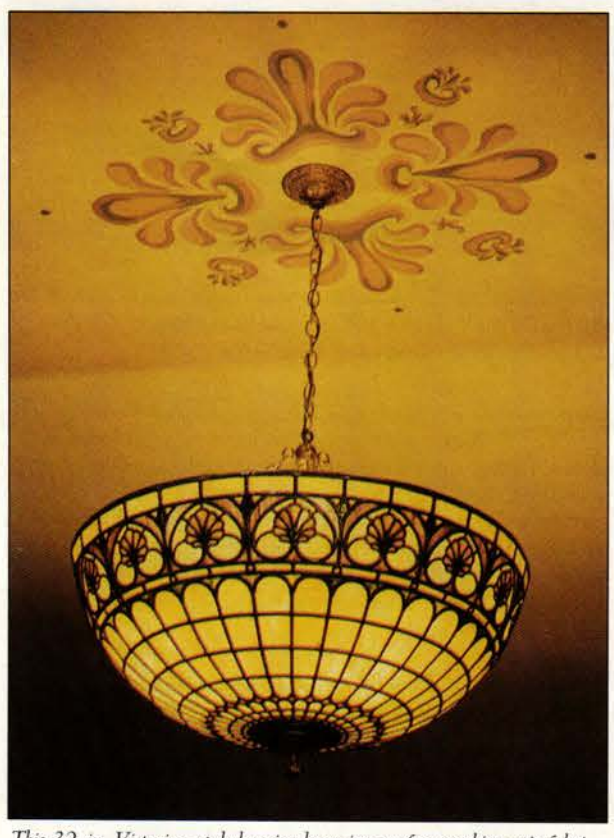
Manufactures custom aluminum windows for churches, chapels, mausoleums, synagogues, and memorial buildings. Round, rose, Gothic arch, and segmented for stained glass. Double- & triple-glazed frames for art-glass installation & protection.

◆ ◆ ◆

Kingsland Co. Doors & Windows
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

Entryways are custom-designed in Honduras mahogany; doors, jambs, thresholds. Glazing options include: single glass, insulated glass with simulated divided lites, leaded glass; sidelites & transoms; special shapes. Also screen doors. Doors & entries fitted with custom art glass. *Write in No. 4573 for wood doors*

◆ ◆ ◆



This 32-in. Victorian-style hanging lamp is one of a matching pair fabricated by LARRY ETZEN STUDIO. Write in No. 1267

Larry Etzen Studio
816-523-3978; Fax: 816-523-5782
P.O. Box 22341
Kansas City, MO 64113

For over 20 years, studio has specialized in creating inventive and colorful, traditional art-glass dome ceilings and matching, large, leaded-glass architectural light fixtures. Leaded & colored glass patterns in new designs & replication of historic patterns. Custom art-glass designs. Domed ceilings. *Write in No. 1267*

◆ ◆ ◆

McMow Art Glass, Inc.
561-585-9011; Fax: 561-586-2292
www.mcmow.com
Lake Worth, FL 33460

Stained and beveled art glass; carved, etched, and faceted glass; work with builders, architects, and designers worldwide; full production staff; residential, commercial, or ecclesiastical projects. Leaded & colored glass patterns, leaded & painted/fired glass designs, beveled, etched/sandblasted, & fused/slumped art glass in new designs & replication of historic patterns. Antique stained glass. Custom art-glass designs & stained-glass repair.

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Meredith Glass Studios
800-966-6667; Fax: 301-650-8572
www.meredithglass.com
Silver Spring, MD 20910

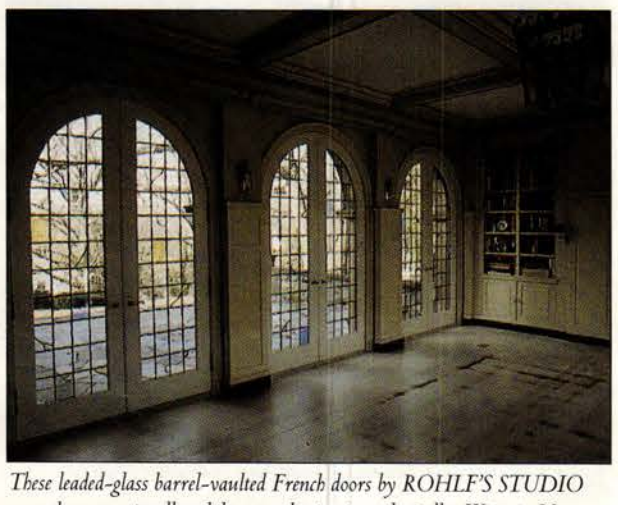
Glasswork containing organic shapes and elements; commissioned glass studio; leaded and carved glass; other techniques include laminating, airbrushing, and carved glass for screens, lighting, furnishings, doors, and more. Leaded & colored glass patterns, beveled, etched/sandblasted, carved/cut, & fused/slumped art glass in new designs & replication of historic patterns. Custom art-glass designs & stained-glass repair/restoration. Lamination.

◆ ◆ ◆

Pearl River Glass Studio
800-771-3639; Fax: 601-969-9315
www.prgs.com
Jackson, MS 39202

Produces art glass; residential, corporate, and ecclesiastical spaces; techniques include traditional leaded glass, acid- and abrasive-etched glass, kiln-fired, and gold-leafed glass; traditional and contemporary windows and doors. Leaded & colored glass patterns, leaded & painted/fired glass designs, beveled, etched/sandblasted, & fused/slumped art glass in new designs & replication of historic patterns. Custom art-glass designs & stained-glass repair/restoration.

◆ ◆ ◆



These leaded-glass barrel-vaulted French doors by ROHLF'S STUDIO open the room visually while strengthening it aesthetically. Write in No. 6240

Rohlf's Studio, Inc.
800-969-4106; Fax: 914-699-7091
www.rohlfstudio.com
Mount Vernon, NY 10550

Creating and conserving America's stained and leaded glass for over 80 years. Specialist in traditional, ornamental, and contemporary designs; historic preservation, replication, epoxy consolidation, steel-casement retrofitting. Leaded & colored glass patterns, leaded & painted/fired glass designs, beveled, & etched/sandblasted art glass in new designs & replication of historic patterns. Antique stained glass. Custom art-glass designs & stained-glass repair. *Write in No. 6240*

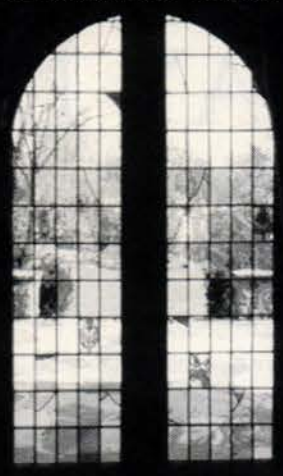
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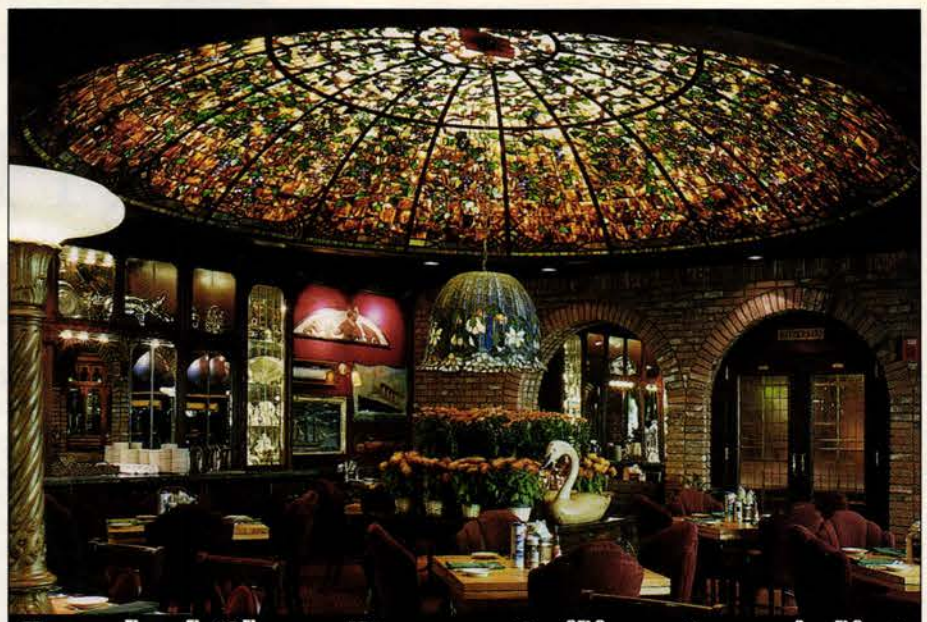
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www.Rohlfstudio.com

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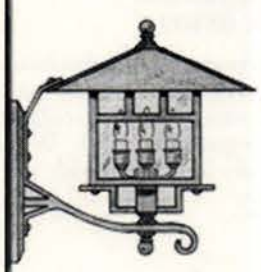
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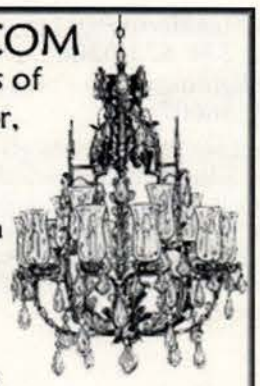
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The door above is all hand-cut & hand-bevelled glass. The bath window (right) is in a home in Jackson, MS.

WRITE IN NO. 2510

BUYING GUIDE TO
PORCH & PATHWAY LIGHTING

About This Buying Guide

To create this Buying Guide, the Editors contacted 130 suppliers of Porch & Pathway Lighting in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 31 suppliers you'll find on these three pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Am-Dia, Inc.
800-483-7105; Fax: 419-424-1822
www.victorianmarketplace.com
Findlay, OH 45840

Specialist in decorative residential post- and wall-mount mailboxes that are 'U.S. Postmaster' approved. Also, cast-aluminum fountains, birdbaths, Victorian-style furniture, street lighting, antique furnishings, and patio furniture. Porch, wall- & post-mounted lighting in Victorian style.

◆ ◆ ◆



AUTHENTIC DESIGNS model #SM-LT-59 is a single-light Mansard lantern available for exterior or interior use, in wall-mounted, post-mounted, or hanging fixtures. Write in No. 60

Authentic Designs
802-394-7713; Fax: 802-394-2422
www.authentic-designs.com
West Rupert, VT 05776

Hand-crafted Early American and Colonial lighting fixtures in brass, copper, and Vermont maple; interior and exterior. Over 250 standard designs; custom sizes available. Porch lighting, hanging and wall-mounted; post-mounted lighting, and electrically-lit lanterns in Colonial and Early American styles. *Write in No. 60*

◆ ◆ ◆

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

Large line of authentic historic lighting and lanterns, both interior and exterior; 18th, 19th, and early-20th centuries. Custom lighting a specialty. Porch lighting, wall-mounted lighting, post-mounted lighting, pillar-mounted lighting. Styles include Colonial, Turn of the Century, and custom designs. *Write in No. 7660*

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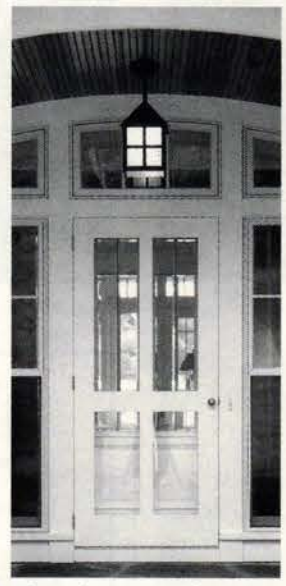


BEVOLO's traditional gas fixtures would be appropriate fronting a European-style villa or Colonial residence. Write in No. 166

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130

Hand-riveted, antique-copper, natural-gas, propane, and electric fixtures for homes, commercial landscapes, and streetscapes; custom scaling and style proposal of your project available. Post-mounted lighting; electrically lit and gas-burning lanterns. Styles include Colonial, Victorian, Turn of the century, Mediterranean. *Write in No. 166*

◆ ◆ ◆



The cottage lantern with window-pane overlay is from the Classic Exteriors collection at BRASS LIGHT GALLERY.

Brass Light Gallery, Inc.
800-243-9595; Fax: 800-505-9404
www.brasslight.com
Milwaukee, WI 53204

Designer and manufacturer of interior and exterior lighting for residential and commercial spaces. Vintage-lighting restoration services available. Porch, wall- & post-mounted, electric, & landscape lighting in Colonial, Victorian, Turn of the Century, Art Deco/Moderne, Arts & Crafts/Mission/Prairie, Tudor, Shingle, & Georgian styles.

◆ ◆ ◆



CHARLESTON LIGHTING's Vallejo series of copper lanterns, available in both gas and electric configurations, comes in hanging, wall, and pier-mount designs. Write in No. 772

Charleston Lighting & Manufacturing, Inc.
800-661-9224; Fax: 334-473-0306
www.charlestonlighting.com
Mobile, AL 36607

Handmade copper lanterns available in a variety of gas or electric sources. Comprehensive selection of designs makes an appropriate choice for virtually all settings, including residences, street lighting, & commercial applications. Porch, wall- & post-mounted, electric, & landscape lighting in Colonial, Turn of the Century, & Victorian styles. *Write in No. 772*

◆ ◆ ◆

Classic Lighting Devices
860-267-8814; Fax: 860-365-0254
www.classiclightingdevices.com
East Hampton, CT 06424

Handmade reproductions of period lighting; interior & exterior lanterns; post, wall brackets, or hanging styles; chandeliers, wall sconces; natural & period finishes. Alterations, replications, repairs, & custom designs welcome. Porch, wall- & post-mounted, & electric lighting in Turn of the Century & Early American styles. *Write in No. 1331*



This handmade reproduction, model L19 from CLASSIC LIGHTING DEVICES, measures 29 in. x 13 in. and has a copper/bronze finish. Write in No. 1331

◆ ◆ ◆

Crosswinds International
919-489-6183; Fax: Same as phone
www.crosswindsintl.com
Durham, NC 27717

Importer of cast-aluminum streetlamps, lanterns, garden accessories, and solid-cast-brass chandeliers from Holland. Post-mounted lighting; electrically lit lanterns, landscape lighting; Colonial, Turn of the Century styles. *Write in No. 173*

◆ ◆ ◆

Custom Home Accessories
800-265-0041; Fax: 916-961-9707
www.custom-mailboxes.com
Fair Oaks, CA 95628

Source for mailboxes (home and commercial); weathervanes of copper, brass, or cast aluminum in standard and custom styles. Street lighting for residential applications. *Write in No. 527*

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The inventory at CUSTOMLIGHTSTYLES.COM includes this traditional post lantern, made of solid brass and copper and available in 15 different finishes. Custom sizes are also available. Call 707-547-9909 for information

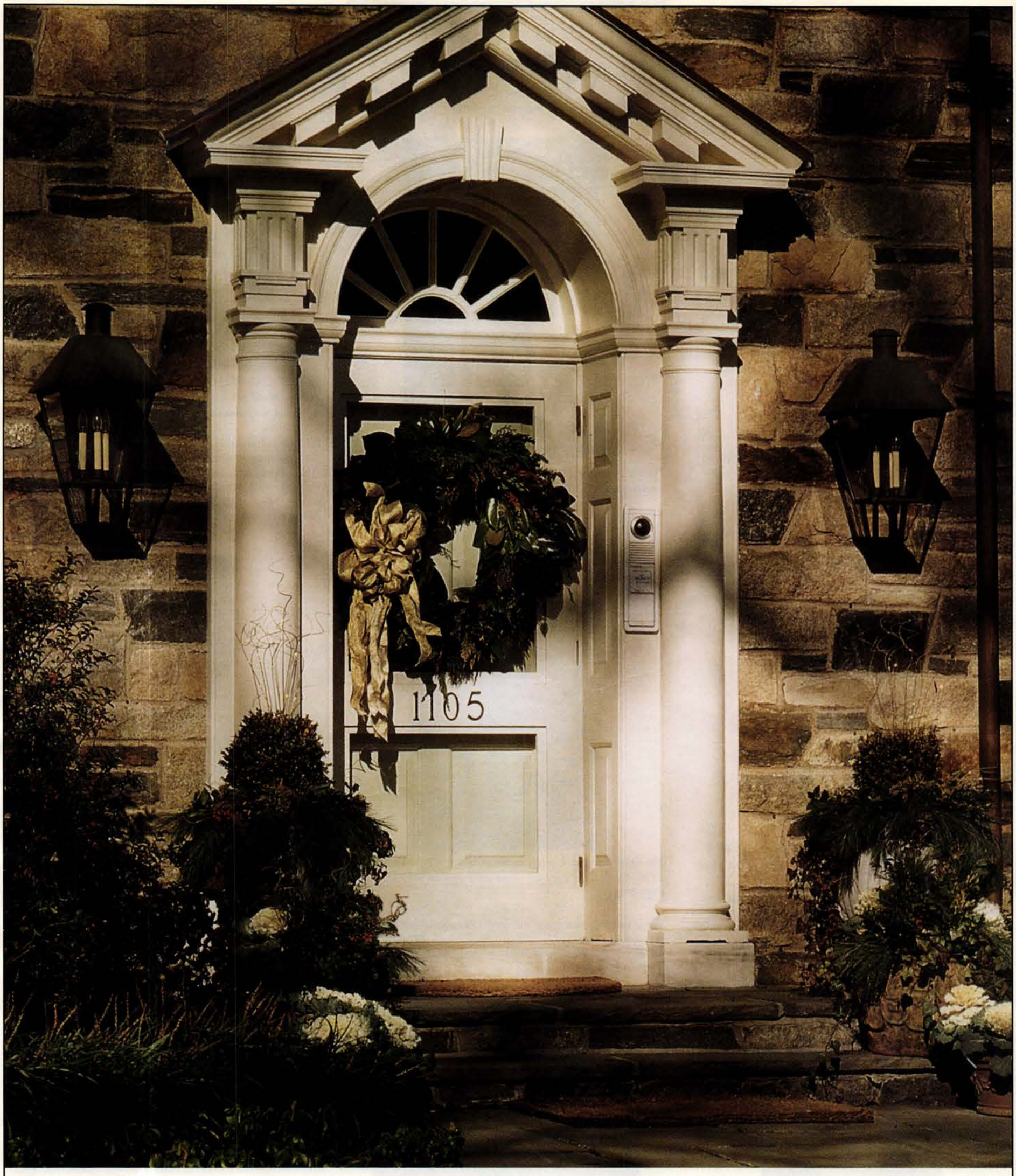
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707-547-9909; Fax: 707-538-5543
www.customlightstyles.com
Santa Rosa, CA 95409

Manufacturer of hand-crafted interior, exterior, & landscape lighting. Chandeliers, sconces, lanterns. Made of iron, brass, & copper. 70 painted colors, 12 natural finishes available. Rapid turnaround. Custom requests invited. Wall-mounted, post-mounted, electrically lit lighting; wide variety of styles. *Call for more information*

◆ ◆ ◆

Dahlhaus Lighting Inc.
718-599-5413; Fax: Same as phone
www.dahlhaus-leuchten.de
Brooklyn, NY 11211

Distributor of cast-metal site furnishings, including fountains, benches, bollards, & signs. Specialist in lighting for residential, commercial, & civic sites; collection includes street lamps & lanterns, ornaments, & mailboxes. Porch, wall- & post-mounted, electric, landscape, & garden lighting & light bollards in Turn of the Century & vintage European styles. *Write in No. 2767*



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DAHLHAUS LIGHTING's vintage European terrace lamp is 46 in. tall and made of solid aluminum or iron casting. Write in No. 2767

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410-778-4042; Fax: 410-778-4070
140 Bright Meadow Lane
Chestertown, MD 21620



DEEP LANDING WORKSHOP's #L-1260 lantern with #LB-10 bracket is 25 in. high x 14 in. wide, with an overall height of 31 in.

Hand-crafted custom lighting fixtures in wood, tin, brass, or copper. Also, a line of Colonial-based designs. Finishes from gold leaf to faux rust. Porch, wall- & post-mounted, & electric lighting in Colonial, Arts & Crafts/Mission/Prairie, & custom styles.

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The "Aspen Leaf" wall sconce from DEREK MARSHALL SCULPTURAL LIGHTING is a collaboration with blacksmith David Little, which features hand-forged steel boughs and formed aspen leaves surrounding a kiln-formed white opal glass lens. Write in No. 2546

Derek Marshall Lamps
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www.derekmarshall.com
Center Sandwich, NH 03227

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Design Works
559-268-1446; Fax: 559-268-5507
www.designworks-ca.com
Fresno, CA 93703

Over 70 styles of rust-free aluminum street lighting. Offers 13 custom finishes. Can ship worldwide. Lamps are perfect for homes, restaurants, historic sites, and more. Post-mounted lighting, garden lighting; Victorian-style lighting.



This cast-aluminum 11-ft. triple French lace pole and lamp fixture was manufactured by DESIGN WORKS.

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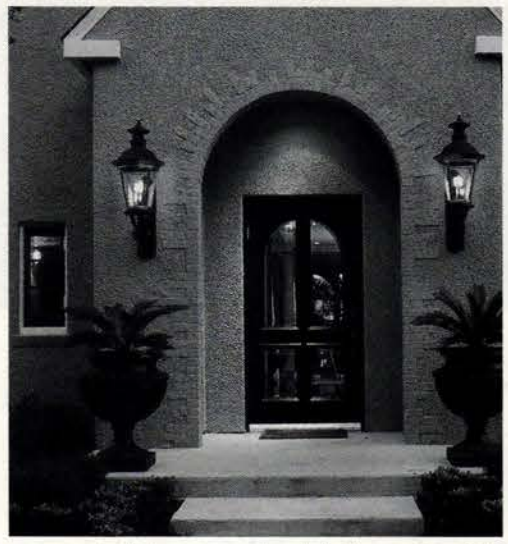
Federalist, The
203-625-4727; Fax: 203-629-8775
365 Greenwich Ave.
Greenwich, CT 06830



This Federal high-style two-light lantern in the style of New York, circa 1790-1830, has a "Longterne" finish and is available from THE FEDERALIST.

Wide range of furniture and interior/exterior lighting; specialist in handmade reproductions of 18th- and early-19th-century originals. Porch, wall- & post-mounted, & electric lighting in Colonial style.

◆ ◆ ◆



The entrance to this Mediterranean villa is lit by lanterns from GAS & ELECTRIC CO. Write in No. 3116

Gas & Electric Architectural Lighting
713-464-9319; Fax: 713-464-6495
1756 Blalock Dr.
Houston, TX 77080

Gas-burning and electric lighting. Post-mounted lighting, electrically lit lanterns, gas-burning lanterns, landscape lighting; styles include Colonial, Victorian, Turn of the Century. *Write in No. 3116*

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Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Traditional hand-crafted iron and brass lighting: outdoor



STEVEN HANDELMAN STUDIOS' outdoor collection features elegant ornamental iron lanterns with beveled, etched, and stained glass, or, shown here, hand-blown lantern glass. Write in No. 483

lanterns, chandeliers, wall sconces, table and floor lamps, flush mounts. Custom designs, sizing, hand-applied finishes. Also, firescreens, entry gates, furniture, hardware. Porch lighting, wall-mounted lighting; electrically lit lanterns; Victorian, Turn of the Century, Arts & Crafts, Mission, rustic, Mediterranean styles. *Write in No. 483*

◆ ◆ ◆



The Lucerne series #2314 from HINKLEY LIGHTING features solid-brass construction, clear bent-glass panels, and a finish of either copper/bronze or, as in this picture, Olde Iron.

Hinkley Lighting
216-671-3300; Fax: 216-671-4537
www.hinkleylighting.com
Cleveland, OH 44111

Manufacturer and supplier of exterior lighting fixtures for over 75 years, offering an extensive selection of landscape lighting, lanterns, site lighting, and posts. Porch, wall- & post-mounted, electric, landscape, garden, & architectural site lighting in Colonial, Victorian, Turn of the Century, Arts & Crafts/Mission/Prairie and Traditional styles.

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Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer and manufacturer of lighting, columns and capitals, cornices, railings, fences, newels, planters, finials, street furnishings, and fountains cast in bronze, aluminum, or iron. Restoration and custom work. Lighting, gates, railings, stairs, signage, registers & grilles. Cast-aluminum, bronze, cast-iron. *Write in No. 1210*

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HURRICANE CREEK STAINED GLASS specializes in interior or exterior lighting in the Arts & Crafts and Mission styles.

Hurricane Creek Stained Glass
707-884-4693; Fax: Same as phone
www.hclampworks.com
Gualala, CA 95445

Hand-crafted copper and glass lamps in Arts & Crafts and Mission styles; interior, exterior, and garden applications.

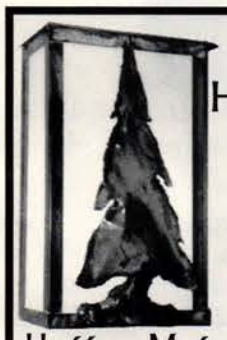


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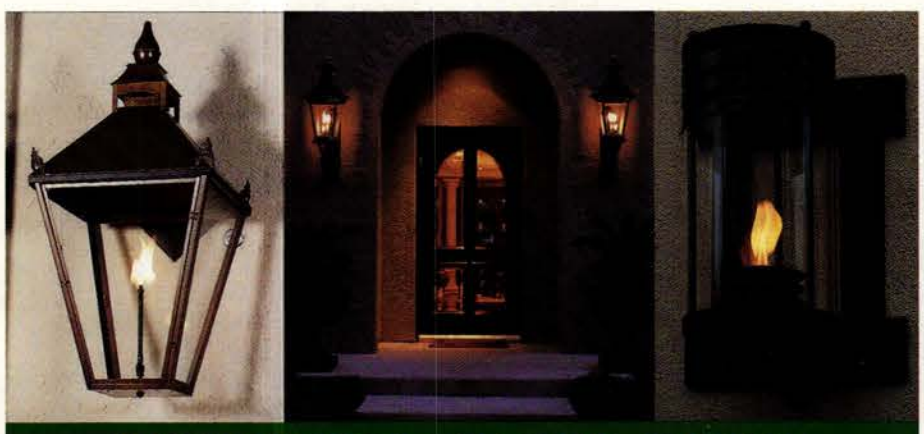


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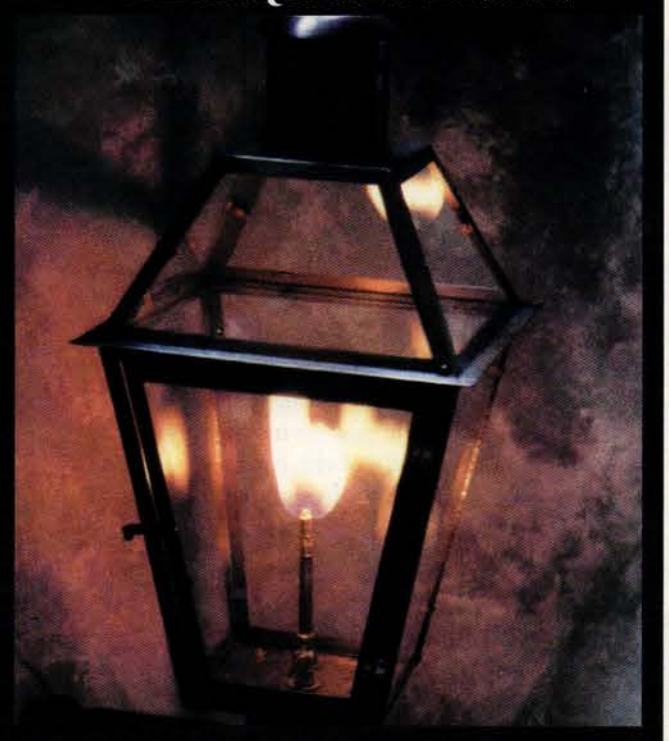
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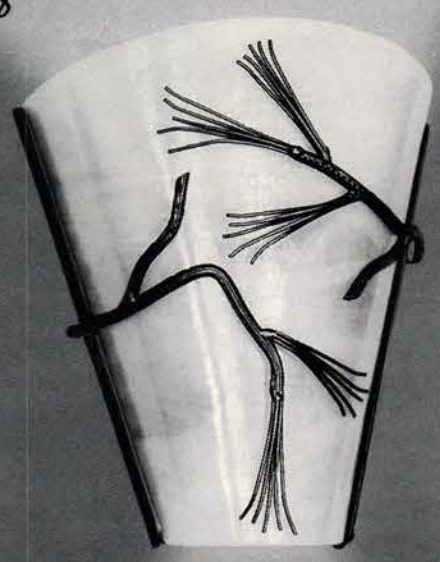
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WRITE IN NO. 5380

KEN TATE, continued from page 8

a year with a Dallas firm that specialized in residential designs for the posh neighborhood of Highland Park. Early- to mid-20th-century architects there had incorporated every technological convenience then available into well-crafted houses of every style then in vogue.

Without realizing it, Tate says, he was learning about the South's riches of 20th-century traditional architecture. As Rattner points out in the monograph's introduction, history-minded masters like A. Hays Town in Baton Rouge and Philip Trammell Shutze in Atlanta kept thriving right through modernism's rise and fall. "For better or for worse, in the South the presence of the past seems to weigh more heavily than in other parts of the country," Rattner writes. So the South is endowed, he adds, with "perhaps the largest corpus of post-War classicism to be found anywhere."

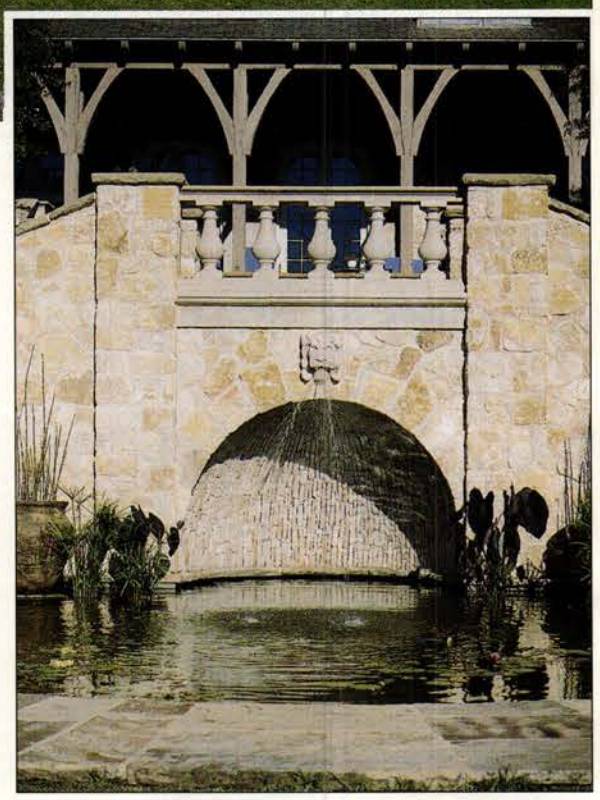
Self-Realization

Tate's own professional breakthrough was called Canebrake: A friend of his wife's uncle asked him to design a clubhouse and other infrastructure for a lakefront subdivision bearing that name. Tate developed some of his signature forms on the project, including steep hip roofs that gather up hot air and deep wraparound porches with curvy exposed rafter tips. Canebrake received *Southern Living*'s first Southern Home award in 1989 (and Tate's gone on to win two more times — the only hat trick in the prize's history; he's stopped even entering the contest).

Since then he's built a number of houses that scholars of the future will be able to recognize instantly as "Tate" or "School of Tate." Among his hallmarks are formal facades that belie relaxed rear elevations, with porches and balconies overlooking patios and pools. In overall form his houses are never massive, but rather broken down into multiple wings that seem to have been added over centuries. The wings often look like Colonial farm structures such as pigeonniers, complete with faux openings where doves would roost. The interiors of Tate's houses similarly flaunt their vernacular origins, from their forged-iron stair rails to their hand-hewn ceiling beams. (His projects also have in common fairly large budgets; his clients, he estimates, spend from $250 to over $1,000 per sq.ft.)



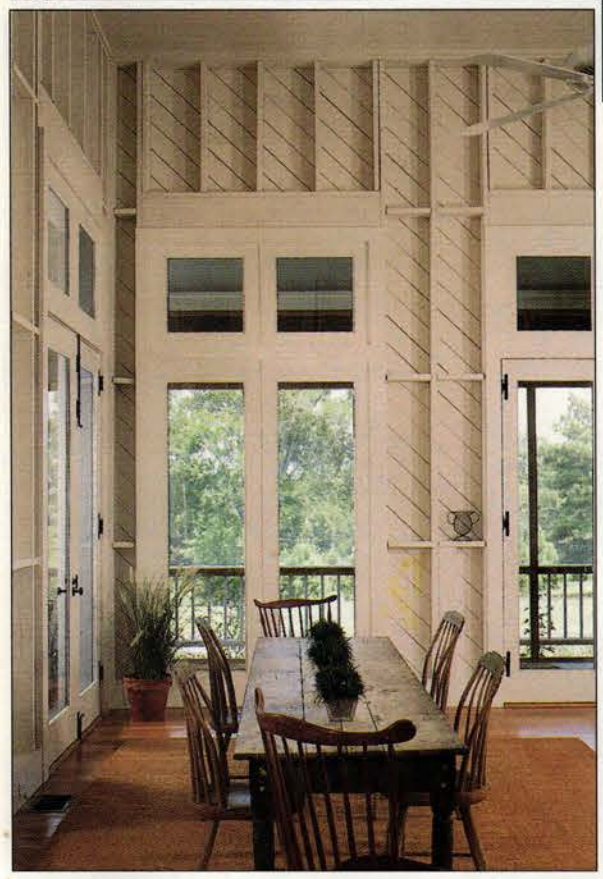
One of Tate's most lavish projects to date is this 12,000-sq.ft. compound with rubble-stone walls and an antique Vermont slate roof.



The house's loggia rests on an antique heart-pine timber frame.



For this weekend retreat, Tate divided the massing into multiple hips roofed in galvanized tin. The project won *Southern Living*'s Southern Homes award in 1998.



Tate added a jazzy touch to the weekend retreat's interiors with bias-laid sheathing.

Yet another Tate trademark is stylistic virtuosity. "I'm a pluralist," he says. "I like whatever style I'm working on at that moment; I'm not judgmental, that's how you do good work." Hence he's adapted Tuscan for Texas hill country, and blended High Gothic and Breton vernacular into a New Hampshire manse. His largest project to date is an $18-million compound in Norman-farmhouse style with rubble-stone walls and vintage beams outside and paneled rooms inside imported whole from England — with workmen imported from England, too, just to lime the rooms' walls.

These designs have emerged only after long empathetic listening sessions, helping clients articulate what they want and often letting husband and wife define different spheres of influence — Tate's been known, for instance, to wrap a formal Federal-brick shell that pleased the husband around a more playful Regency interior that better suited the wife. He sketches on napkins or paper bags, and then keeps refining his designs right up to the punchlist, to make sure every detail appears to belong in its place.

continued on page 107



Tate's formal facades tend to belie relaxed rear elevations that segue into terraces; this one trails right down to the waterfront, culminating in a Tuscan-columned pavilion.

KEN TATE, continued from page 106

Now building in five states, Tate is based in a Queen Anne house in New Orleans. A staff of 10 backs him there, including longtime collaborators John Gaudet and Graves Nelson, and two more employees man an outpost in Charlottesville, Va. Tate explains that he moved the main office out of Jackson last year because he felt a little stale in his home state, and resettled in New Orleans because "it's the closest big city where I'm still known, and it has a love affair with architecture — there's no better city in the country for documenting existing buildings, and there are a lot of Old World restoration craftsmen to work with."

Radical Range

His first project in town is sure to turn heads: an ochre-colored Palladian villa in an eclectic neighborhood much like Highland Park. "There's every early-20th-century style you can imagine there: Edwardian, French Beaux Arts, even a '70s postmodern across the street," Tate says. "I wanted to add to the parade of styles, not compete with it. So I went much further back into the past, to Palladio. The house will be more geometric, less ornamented than the others on the street; it's different, but in the same family of forms.

"I'm cut out for this size firm, these kinds of projects," he goes on. "I'll never be a great PR person running a large office. I have zero social connections, zero — although that could always change tomorrow, actually. I'm not afraid of taking chances at this point in my career. I'm doing 10 different styles right now, everything from Georgian to modern, including a strange Mississippi-farmhouse/Japanese-house hybrid outside New Orleans. And one of these days I still want to build load-bearing walls right from what's pulled out of the site, the way they do in Bermuda, building with what they dug out for the foundation. Someday I may get to do that. It would be thrilling." ◆



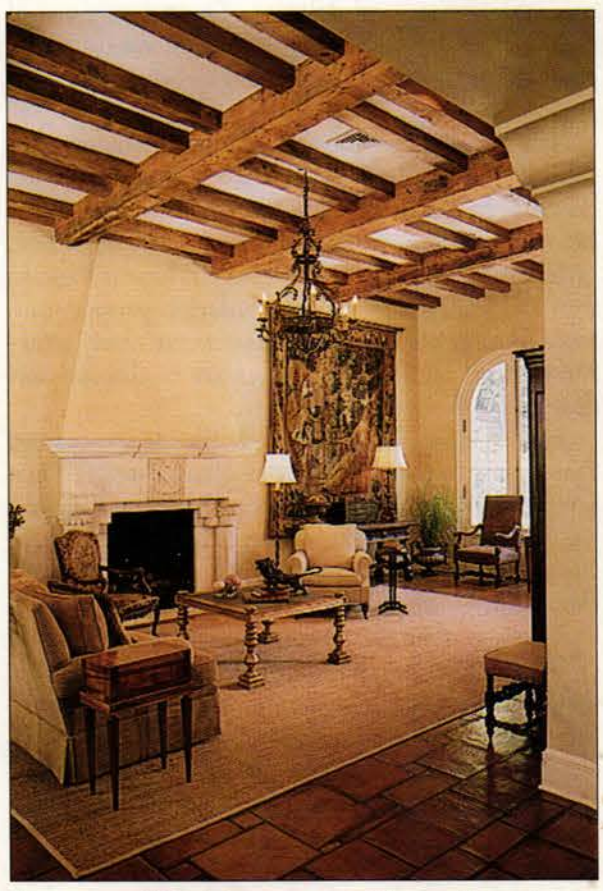
This French Colonial house was influenced by A. Hays Town, who at age 98 is the eminence grise of Louisiana Regionalism.



To create this Spanish Colonial, Tate mostly riffed on the style from his imagination, with a few details based on historical precedents.



Eagles top the arched doorway's pilasters, carved from Mexican fossilstone.



As in many of Tate's houses, exposed beams flaunt their marks of hand-hewing.

PARDON MY FAUX PAS, continued from page 114

order's appearance) be consistent with its nature and function. A lowly shed is not properly adorned with Corinthian columns, and, with rare exceptions, a majestic palace is not suitably articulated with the Tuscan. The ancient Romans themselves reserved the full orders for important public and religious structures. To all aspiring Classicists we must first urge that most Classical of all virtues: ***restraint.***

Defiance of structural logic.

When they do appear in residential work, the orders are often used decoratively and do not support any actual structural load. Still, they must look as though they could. Structural logic further insists that the load, real or fictional, rest upon the column in a way that satisfies the eye as to its stability. For example, the architrave or beam resting on top of the column must be seated directly above the part of the column intended to support it; that is to say, over the upper diameter of the shaft. The edge of the capital should always extend beyond the face of the element being supported above and the upper shaft of the column must align with the frieze of any entablature mounted over it. All too often we see cases where the capital is supporting a flat soffit that projects beyond it, creating visual confusion. Such confusion is the enemy of beauty.

While Classical design often employs illusion to achieve its aims, the best design always maintains a symbolic or analogous relationship to the facts of construction, even if those facts are purely visual. However ornamented or elaborate a Classical design may be, and regardless of what materials or methods are being used, one should always be able to distinguish the supporting and supported parts. Here then is the second remedial virtue: ***clarity.***

Using exterior proportions and forms in interior settings.

Those whose knowledge of Classical architecture is limited to drawing textbooks, such as Ware's *The American Vignola,* often miss an important distinction between the design of Classical elements for interiors and those proper for the exteriors of buildings. We sometimes see examples where someone has placed in the entrance hall of a house a pair of bulky, squat Tuscan columns, ordered from the lumber yard, featuring cast-aluminum plinths with ventilation slots resting on the polished wood floor. Such columns intended for exterior use are never appropriate indoors.

The design of interior architecture is all about lightness and slenderness, not heaviness and weight. For example, the ancient Romans decorated their interiors with painted architecture — murals featuring whimsical structures or wall treatments of remarkable variety and delicacy. The proportions of these fantasy temples and grottoes are almost comically attenuated, like Victorian gazebos of wrought ironwork.

The proportions of architectural elements employed in furniture design are likewise thinned down. The pilasters embellishing a bookcase, for example, if proportioned according to the textbook, orders would be impossibly bulky. There is logic to this "slenderization" of the interior proportions, since interior columns and pilasters are rarely structural in fact and are, therefore, free to display candidly their decorative character.

Furthermore, we instinctively like to see ceilings that appear to rise above our heads, not weigh down upon us, and walls that seem capable of holding up the ceiling. Designs that lighten as they rise reinforce this welcome feeling and contribute to a sense of expansion — the antidote to claustrophobia.

There is a further nuance to interior detailing: compensation for the viewing angle and for the different ways light plays across interior surfaces. In the first case, we see interior architecture at relatively close range and at an acute angle. For this reason, the horizontal projections of interior moldings and cornices are often slightly exaggerated. And because light tends to be diffused indoors, the play of light and shadow needs to be handled differently than when the surfaces are uniformly washed by the sun from above.

The best designers often canted the vertical faces of their moldings, the better to catch the light bouncing around the room. Knowing how to adjust the proportions and treatment of the architectural elements depending on their location, their use, and how they will be seen suggests a third virtue: ***suitability.***

Compositional chaos.

Anyone who thinks that Classical design is easy has never attempted it. The hardest thing to do is to make something look simple. Take a small house, for example: In the 1920s one could order a house from a catalog offered by Sears & Roebuck, Morgan, or any number of other suppliers. (Some of these catalogs have been reprinted in recent years.) A look at the catalogs and at the built results reveals that nearly all such houses were well-designed and comfortable, as well as affordable.

The typical suburban tract house today is chaotic, over-complicated, composed of too many unrelated volumes. Why can't builders offer simple, classic house designs like those of the 1920s? Frankly, it's because a house with symmetry and balance is much harder to design than one without these characteristics. But as the song says, "the fundamental rules apply . . . as time goes by." People still prefer a composed whole to a jumble of undigested parts, and Classical virtues like symmetry, balance, and clarity continue to distinguish the best design without necessarily adding to cost.

Among the most common errors seen today is a proliferation of shapes and volumes, or composition by accretion. Often done in the misguided belief that multiple divisions and elements will "break down the scale," what often breaks down instead is visual order. The proliferation of disparate forms often results from the desire to incorporate marketable "features" or, more vulgarly, to "accessorize" the building. While bay windows, towers, domes, and widow's walks might all be charming in themselves, simply piling them up on a single-family house without regard to compositional design is not.

What we miss is a simple set of balanced and related parts revealing a clear hierarchy of importance among them. For example, one hardly ever sees a house designed for the mid-market today which does not have twice as many separate roofs as it needs, and one rarely sees a house built over fifty years ago with more than the minimum number of roof planes that will cover the house. The simpler the roofline, the more likely the overall composition will be successful.

The complicated roof is a consequence of a floor plan designed without regard to how the exterior volumes are composed. The plan and elevation must be designed together in order to arrive at a harmonious whole. The slopes of the roof must be chosen with care, too, so that the roof sits comfortably upon the house and is consistent with the style of the building and other factors like climate. The handling of the roof is one of the most important indicators of style in any building.

Another essential contributor to a building's style is the handling of windows. Often today, windows are placed and sized without regard to exterior composition. There must be a balance in the proportion of solids and voids in exterior walls. Too much glass area dissolves the wall, making such balance impossible. Similarly, one can have too many different window shapes and types. A house should have a small number of typical window shapes and special shapes should be used sparingly. If every window is special (as in the houses illustrated in some window manufacturers' catalogs) then one's house will look like a manufacturer's catalog illustration. When one wants to have larger glass areas in order to let in more light or afford a broader view, there are architectural elements intended to provide greater openness without sacrificing the balance of solid and void, including bay windows, oriel windows, winter gardens, conservatories, and the like.

Good design involves finding the right elements from the tradition and adapting them to present-day needs. The virtue to be learned here is ***judgment,*** a gentle sense of the appropriate. By the way, perhaps the best definition of appropriateness comes from the philosopher Alfred North Whitehead, who claimed that aesthetics is rooted in logic and that appropriateness is a matter of consistency and inconsistency, or what goes with what. Also, judgment involves knowing when to stop, when enough is enough. Apparently, good judgment, like common sense, cannot be taught: It must develop as an instinctive reaction to a long time spent looking at good buildings. It takes time to develop good habits of the eye.

Unfortunate materials selections.

Choosing materials unwisely is a criticism that applies to both ends of the economic spectrum. One can spoil a design by rendering it in materials of obvious flimsiness and cheapness; similarly, one can ruin a design by executing it in materials of pretentious and gaudy character chosen because of their conspicuous expense. Materials should be selected for their appropriateness to their use, their durability, and their capacity to reinforce the overall design concept and style.

Materials that call attention to themselves, rather than to the larger element or object that they compose, must be handled with great care or avoided altogether. Highly polished stone or metal finishes can be problematic for this reason. More sophisticated palettes tend to include honed or satin finishes whose soft luster is a more flattering background for fabrics, objects, and people, and less conspicuous than more reflective surfaces.

Materials can also masquerade as other materials, for better or worse. Such beautiful techniques as scagliola (a type of faux-marble made of tinted plaster) are time-honored and should not be considered "fakery"; painted wood graining or marbleizing should be considered an artistic finish with value for its own sake, not an attempt to deceive or cheapen. There are also new synthetic materials that can be used successfully as substitutes for traditional materials. In these cases, it is important to choose carefully with respect to the intended use of the substitute material and how it will be seen.

A good rule of thumb is to weigh the perceived cost of the original material against the skill required to represent it artistically in another material. There should be a balance between the two. According to this yardstick, a painted wood graining may be of greater interest than the wood it seeks to imitate; vinyl siding, by contrast, represents a reduction in value in comparison to wood clapboards or shingles. Despite the special values applied in the connoisseurship of antiques and artworks, and not neglecting considerations of craftsmanship and durability, the design of an object is almost always more important from an aesthetic point of view than what it is made of, which is why reproduction or painted furniture has become so widely used.

The virtue at stake here is ***economy*** — not so much a desire to cheapen but rather to impart a sense of fitness, of choosing the material and finish that will best fulfill the aesthetic as well as practical intentions underlying the design. Ultimately, the quality of new traditional design will be improved by looking at — and not being afraid to imitate — good models of design. Often the most egregious errors are caused by the designer's insistence on figuring it out for himself. Modern art and architecture encouraged us to be creative and original, whether we knew anything or not. Traditional styles demand that we be students first before we try to be innovators.

The best antidote to the errors that have been described here is to see how similar problems were solved by designers of previous generations. The final virtue to be cultivated is, therefore, ***humility*** — characterized by openness to learning and respect for those who long ago already figured out almost everything we need to know. The parts we need to invent are almost all related to technology, not style. But that's a subject for another article. ◆

Steven W. Semes is an architect practicing in New York City and East Hampton, N.Y. He is a Fellow of the Institute of Classical Architecture and a former Director of Classical America. He is co-editor of the forthcoming book The Elements of Classical Architecture, to be published this year by W. W. Norton and Company.

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180. Classic Wood Columns — Full line of architectural wood columns: authentic replication to stock in variety of sizes, designs, and wood species. Interior & exterior; round, square, octagonal. Custom work. **Chadsworth's 1.800.Columns**

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1310. Victorian Millwork — 19th-century designs in solid oak and poplar: fretwork, brackets, corbels, grilles, turnings, and gingerbread. Also, molded-polymer architectural elements. Free brochure. **Cumberland Woodcraft**

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7380. Hand-carved Wood Ornament — Custom-designed hand-carved wood. Carvings of any size, in any style, for furniture or architectural ornament. Free brochure. **Dimitrios Klitsas**

1109. Custom Curved Stairs — Elegant, wood, custom-curved stairways. **Mulder Custom-Built Stairs**

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605. Vermont Roofing Slate — Natural roofing slate in a wide range of colors, sizes, and weights. Can match slates for additions and restoration projects. **Evergreen Slate Co.**

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Pardon My Faux Pas: Identifying and Correcting the Most Common Design Errors in New Traditional Houses

Designing in traditional styles demands that we be students before we try to be innovators. By far the most common error seen today is mis-application of the Classical orders.

by Steven W. Semes

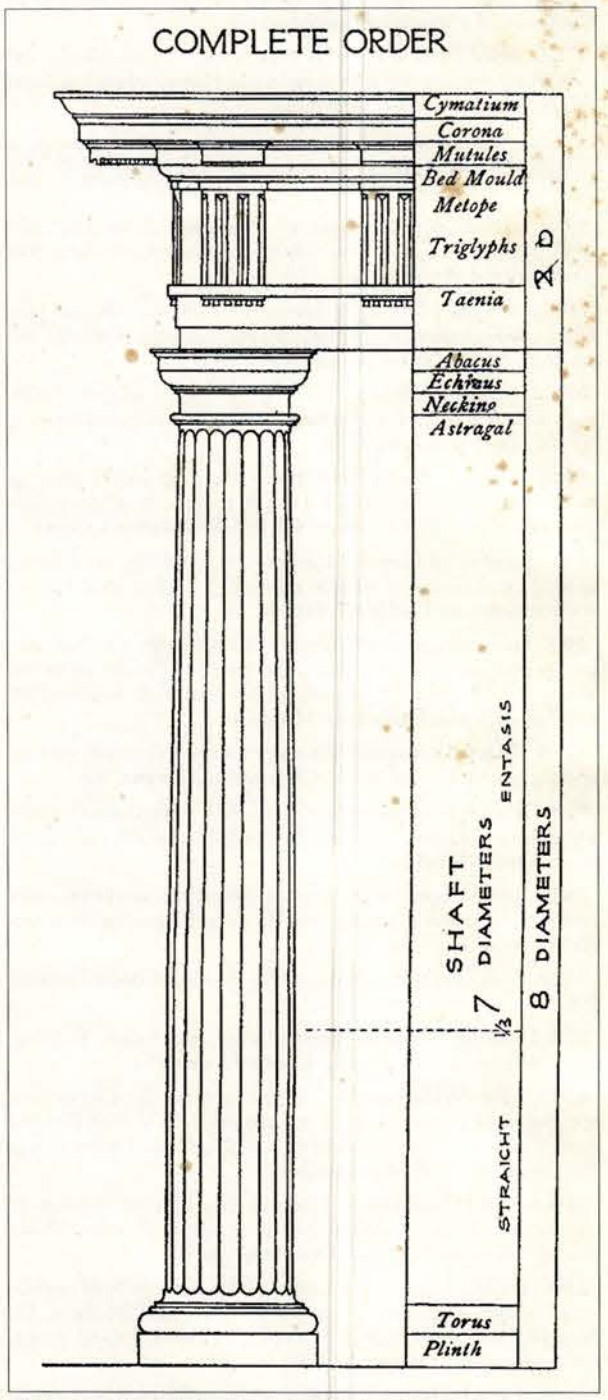
The reawakening of traditional architectural styles is a cultural development of great importance. It is also very new and brings with it the inevitable reality of designers having to educate themselves with little more than the aid of a few books and the molding-profile catalog from the neighborhood lumber yard. It isn't surprising that our stabs at Classical detailing should sometimes miss the mark. Because very few people practicing the Classical today were trained in it during those long-ago years before Modernism closed the books of traditional design, there are few teachers who were not self-taught in the discipline. With few models available for our study except the buildings and rooms that have survived from sixty or more years ago, we are all students whatever our ages.

If the quality of work done today is to improve, we must help each other along as best we can. In this spirit, I will be so bold as to suggest a few areas where improvement might be needed and, at the same time, point out where the remedies are to be found. Because the columns and other elements of the Classical orders are so essential to traditional and Classical design, let's begin with them.

By far, the most common errors to be found in new period work today are errors in the application of the orders. Those coming to Classical design without the benefit of proper training often do not sufficiently appreciate the extent to which the Classical column and its associated proportions, moldings, and ornaments (in any of the five styles or orders which have come down to us from Antiquity and the Renaissance) are embedded in a system of visual logic. The worst abuses occur precisely because the elements are used out of context, perhaps solely for their decorative or associative value, without understanding the networks of relationships linking them to each other. (One occasionally sees Classical columns that have been installed upside-down!) We must not think of Classical columns as ready-made for any occasion: Instead, they need to be designed with care for each use.

Too many columns.

Classical architecture should not be confused with the orders themselves. While they are the building blocks, so to speak, they are not everything. If we examine historical buildings from the time prior to World War II, we notice that the full order appears infrequently in residential design. Only in the most important rooms, and only in the grandest houses, does one commonly see a complete freestanding column with a full entablature. In particular, one almost never sees columns in rooms with relatively low ceilings (meaning under about 12-1/2 ft. high).

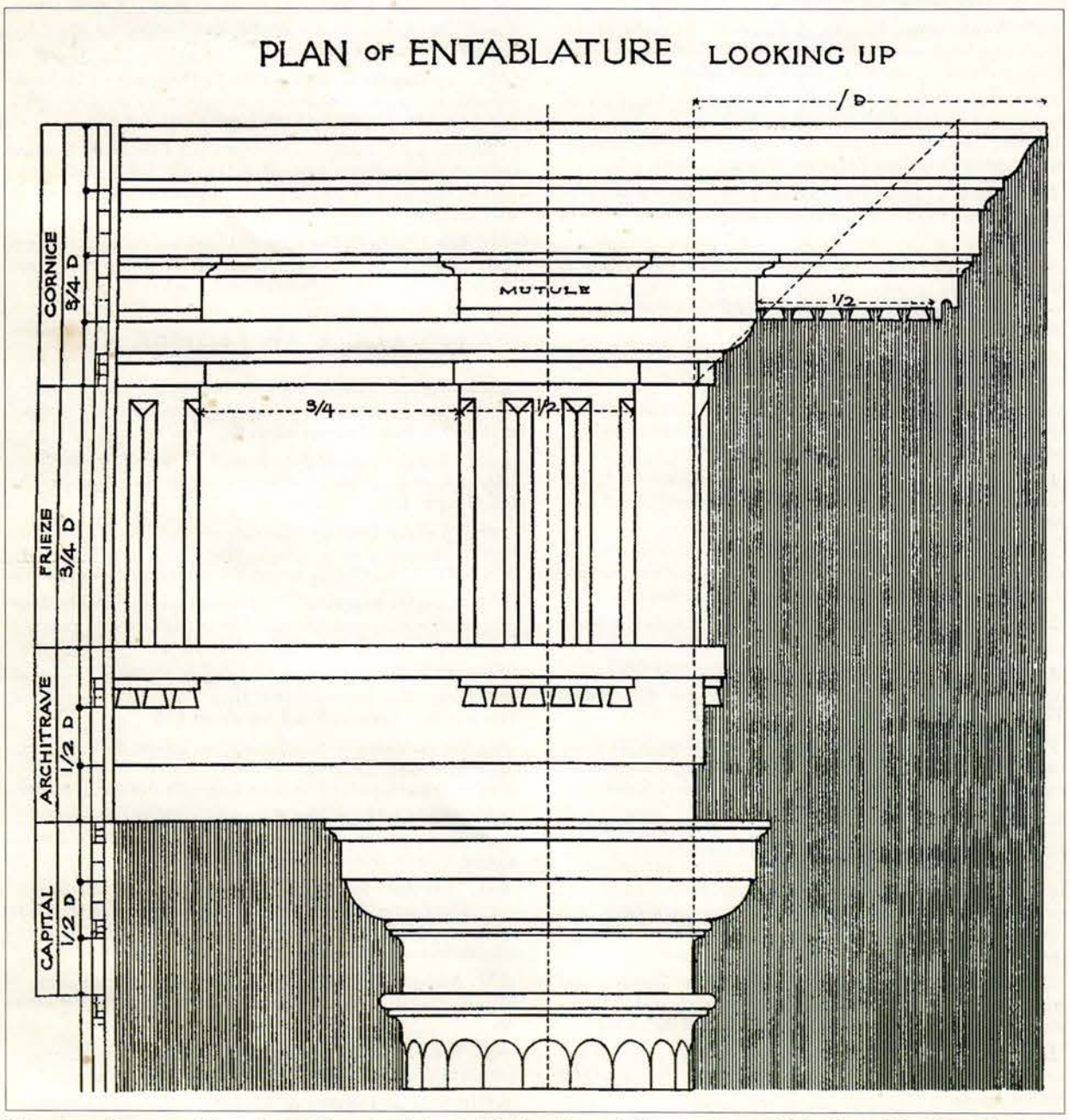


This elevation of the Complete Order shows the correct proportions for a Doric column and entablature. *"The American Vignola," William R. Ware*

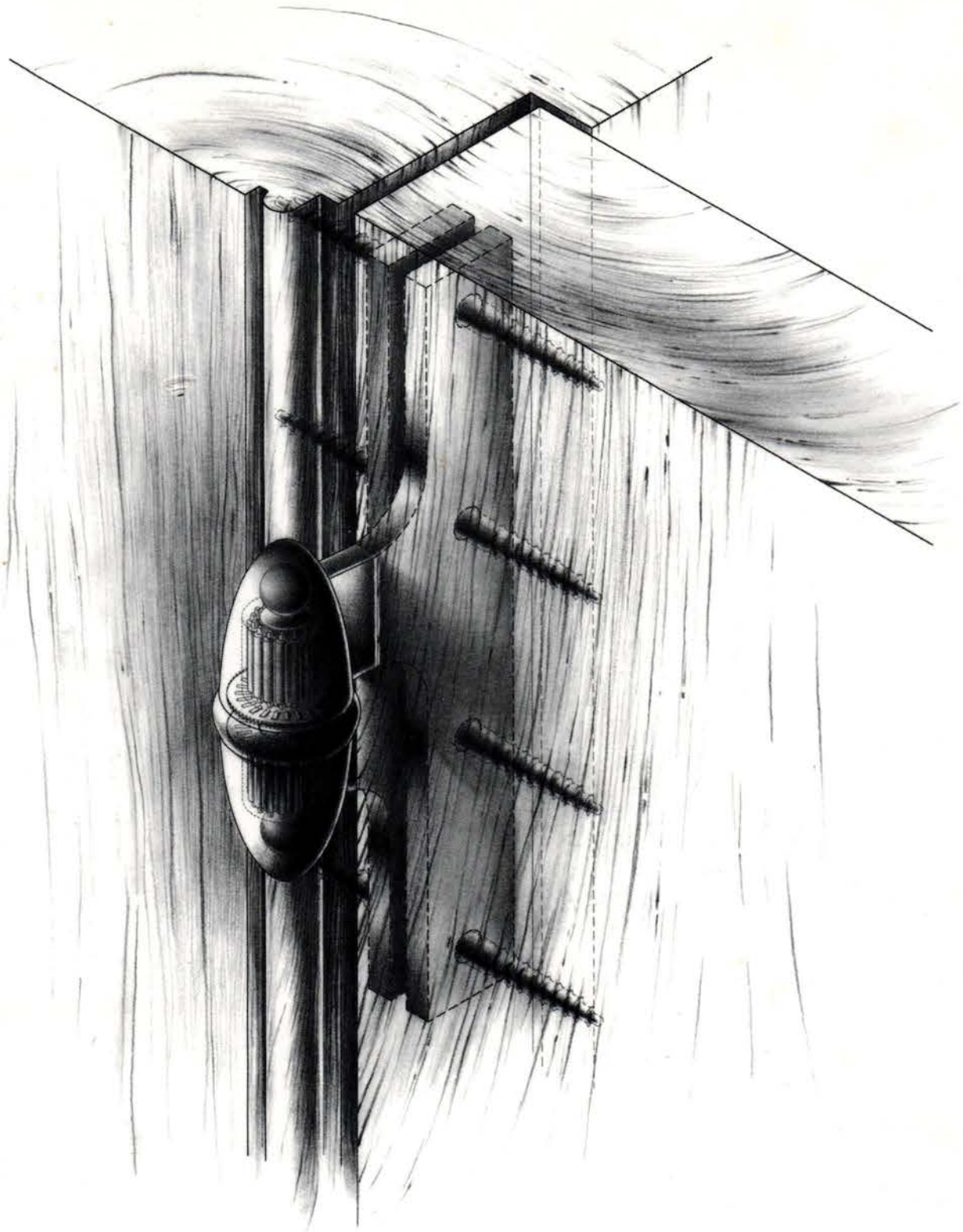
The order is to be considered honorific: It bestows importance, like the crown upon a monarch's head. If there are columns everywhere, their importance is diminished. In many fine Classical buildings, the orders never appear at all. Of course, they are implied, and the proportions and ornaments of such buildings are thoroughly regulated by one or more of the orders, even when the order does not appear in its entirety. It is the regulation, and the role of proportion and ornament within the composition that make the design Classical, not merely the presence of columns.

The ancient Roman concept of decorum requires that the character and detail of a building or a room (beginning with its order and the nature of the

continued on page 108



The upper diameter of the column (the part of the shaft below the capital) must align with the face of the frieze above, as shown in this illustration. *"The American Vignola," William R. Ware*



E. R. Butler & Co.

American Olive Knuckle Hinge

PATENT NO. 5,930,868

THE AMERICAN OLIVE KNUCKLE HINGE is a Paumelle-type hinge with an oval-shaped knuckle. Olive Knuckle hinges have been manufactured for over 200 years without much change in design. Conventional Olive Knuckle hinges rely on a pivot shaft inserted into a bore in a knuckle wth a bearing ring between knuckles. Because the weight of the door is not in line with the pivot, the bores and the bearing ring wear quickly and unevenly. This uneven wear causes a loose fit and prevents smooth and easy movement, and over time may cause the door to bind. As a result, Olive Knuckle hinges of conventional design are best suited for little used, light-weight doors. In contrast, our design features a patented triple bearing assembly: the pivot shaft is supported by ball bearings in the bores and shaft bearings along its length. This system reduces friction and wear, increases load capacity, and removes the primary load from the bearing ring, which may become decorative. Our standard hinges provide for 1 ⅜ through 2 ¼ inch thick doors, and cabinet hinges for ¾ through 1 ½ inch thick doors. Olive Knuckle hinges are available in all standard, custom plated and patinated finishes with a wide variey of decorative trim rings.

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