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VOLUME 2 ◆ NUMBER 2 ◆ SUMMER 2001



The Professional's Resource for Residential Architecture

ON THE COVER: Rancho Dos Vidas, designed by San Antonio architect Michael Imber, is a ranch and hunting lodge. The compound draws its forms, geometry, and details from the Spanish Colonial archetypes of South Texas and Northern Mexico. This photograph shows the house as a "fortress against the wilderness," surrounded by snake walls (two-foot-tall cliffs of adobe that rattlers can't quite climb). See the profile on Michael Imber beginning on page 6 of this issue. *(Photo: Paul Bardagjy)*

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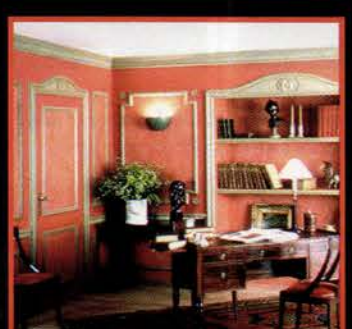
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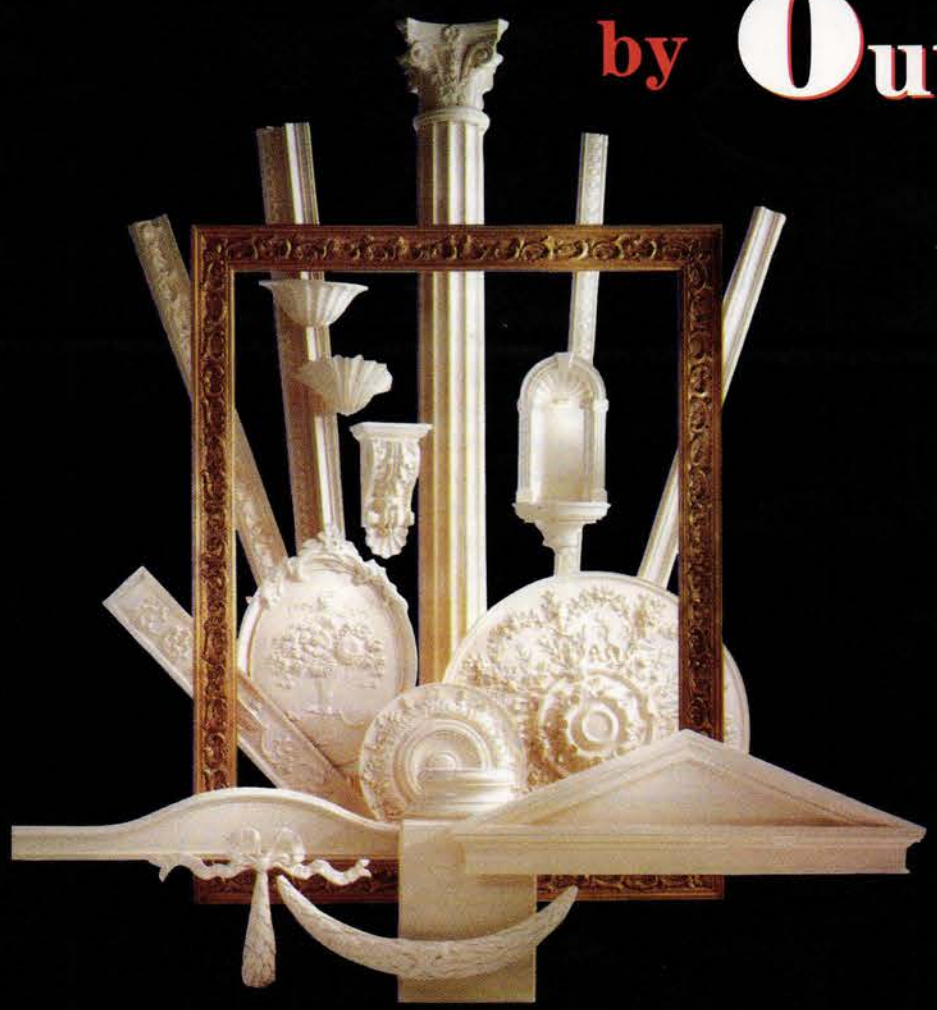




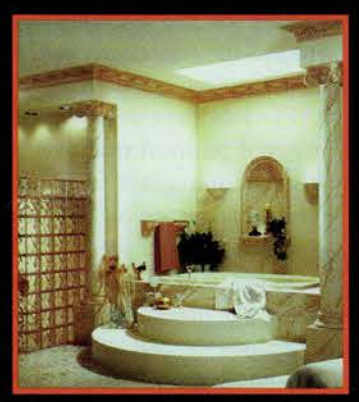


















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WRITE IN NO. 47

Architecture with Wide Horizons

Michael Imber constantly broadens his stylistic repertoire to reflect both an increasingly diverse clientele and the American Southwest's multitude of design influences over the past four centuries.

by Eve M. Kahn

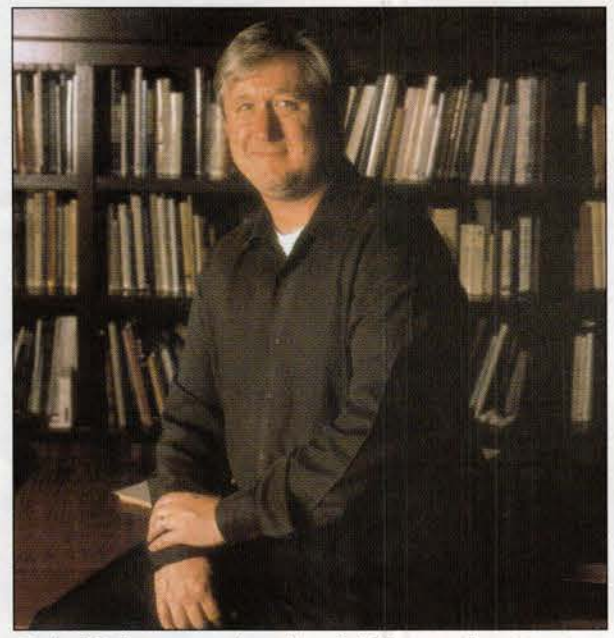
Sometimes Michael Imber must surround his job sites with snake walls: two-foot-tall cliffs of adobe that rattlers cannot climb. Sometimes he can reach his job sites only by flying there in the client's private plane, over hundreds of thousands of acres of the client's own scrubland, to the client's own skinny landing strip.

Such risky conditions do not faze this native of Texas ranch country. Nor, for that matter, is his San Antonio-based office daunted by more urban commissions, the perils there of designing amid characterless sprawl. At the age of just 40, he's built 30 houses around the American Southwest, with a portfolio that has yet to repeat itself.

He bases every ornament, every proportion, every material on local traditions — whether pioneered by Alsatian immigrant farmers or Spanish missionaries or Renaissance-mad oil barons. Imber has thus catered to clients ranging in age from 30 to 70, and in profession from dot-com executive to river-barge heir.

"Every house is an expression of the owner, every house has its own soul if you will," he explains, in his customary straightforward yet poetic-edged manner — and at his usual stately pace; you get the sense he'd be ashamed if his audience didn't grasp his every heartfelt point. "There's continuity in our houses in every detail, from the hardware to the plaster texture," he goes on. "We learn everything about the client, from how they arrange their sock drawers to how deeply they're emotionally attached to the land. We want to build something that's uniquely suited to them and enduringly beautiful. The process can take years."

To forewarn potentially impatient clients that his designs are never instant, he's derived his logo from a Baldassare Peruzzi proposal for a St. Peter's floor plan — one of scores of ideas that Roman site once inspired en route to becoming perhaps the world's most enduringly beautiful place. Imber's patrons can peruse this and innumerable other lofty precedents in the library at his office, set in a former ballet studio (complete with original pirouette-worn maple floors). His bookshelves are especially rich in monographs and manuals originally used by Mediterranean Revival architects in the office's neighborhood, a 1920s subdivision called Olmos Park. (Imber lives nearby in a cluster of 1910s bungalows called Alamo Heights.) He's also developed an extensive slide library about regional vernaculars, such as "German Sunday Houses," which the region's Alsatian farmers would build near the closest town as weekend retreats from the fields. Imber uses the books and images to determine exactly which historical precedent best suits a client's site and psyche.

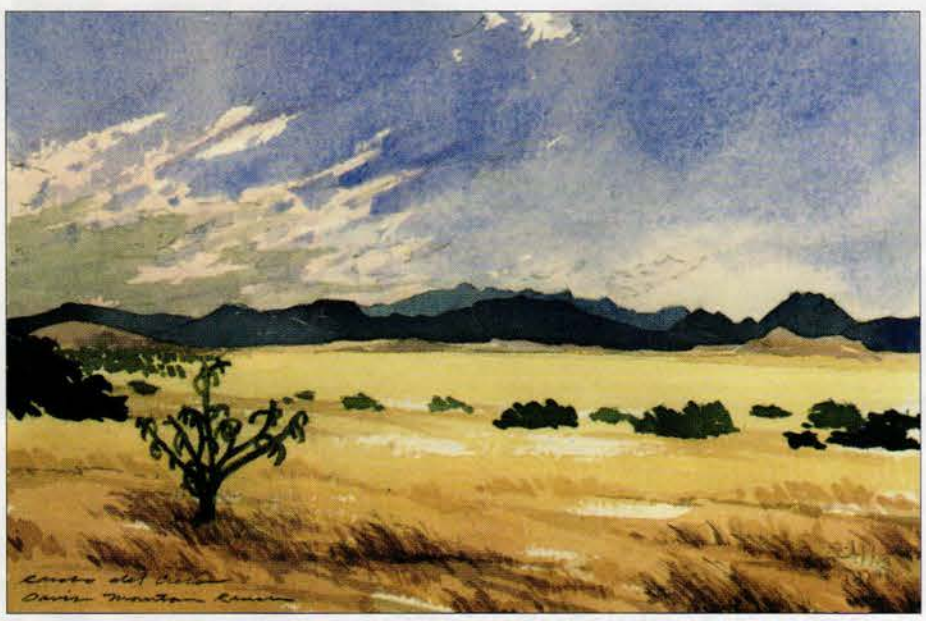


Michael Imber poses in the well-stocked library at his office, where clients learn about centuries of architectural history to determine which precedents best suit their sites and their psyches. (Photo: Matt Lankes)

"Often someone comes in here and says they're looking for a romantic house that seems old yet is amenable to modern living, but they can't quite express what it should look like," he says. "Or they say they want 'Mediterranean Revival,' and then we have to figure out why: because of their family background, a trip they just took? Because they like the way the Mediterranean terraces and pergolas so seamlessly blend the outdoors and indoors? And what kind of Mediterranean Revival do they want: the rustic Spanish, or the refined, crisper Italian? Everything about Spanish and Italian is different: the moldings, the textures, the way the corners read, the way light enters the room.



The office is located in a former ballet studio, complete with original pirouette-worn maple floors. (Photo: Gabriel Juarez)



Imber has been watercoloring since he was a child, inspired by his watercolorist godmother who kept him stocked with paints. He frequently watercolors at the job site, so he can better comprehend its essence before capturing it in architecture.



Imber is building this 7,000-sq.ft. adobe ranch to replace a California territorial-style 1940s structure that burned down two years ago. The site is so inaccessible it can be reached only via the client's private plane. The romantic style of this rendering reflects the soft edges the final building will feature.

"Our background in the Beaux Arts and knowledge of local culture leaves us as comfortable with Vasari as we are with traditional Indian adobe techniques, as comfortable with most traditional styles from California territorial to Romanesque to Italian Baroque. All require research into precedent, and an understanding of material and craft."

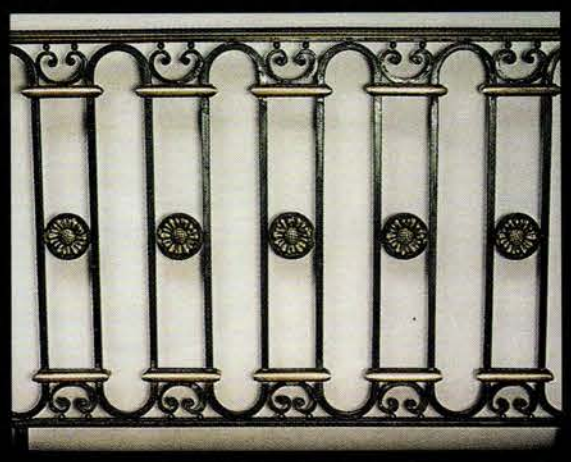
History Lessons

His own ancestors built some of the historic structures he admires: He descends from Alsatian immigrants, part of an agrarian community that imported its native whitewashed-plaster construction techniques to south Texas. He was born in Houston and grew up in Midland, where his father (like most in the neighborhood) worked for an oil company — cattle was the only other major business in town. The family spent vacations exploring Anasazi ruins; for eighth-grade history class, he molded a miniature Mesa Verde out of plaster, giving it patina with the help of shoe polish. His godmother, a prominent watercolor artist in Houston, encouraged him to paint as well and kept him stocked with art supplies, and he also came under the tutelage of Frank Welch, a Midland architect who in turn had been the protege of O'Neil Ford, one of the first architects in the state to both advocate preservation and incorporate historic forms into new construction.

"Welch invited me and a few of my friends to come dig around his library whenever we wanted," Imber recalls. He and those friends all ended up attending Texas Tech's architecture program together (a semes-

continued on page 8





CUSTOM MANUFACTURING

- Wrought Iron
- Brass
- Bronze Furniture
- Mirrors
- Lighting
- Antique Reproductions
- Railings
- Gates
- Fireplaces

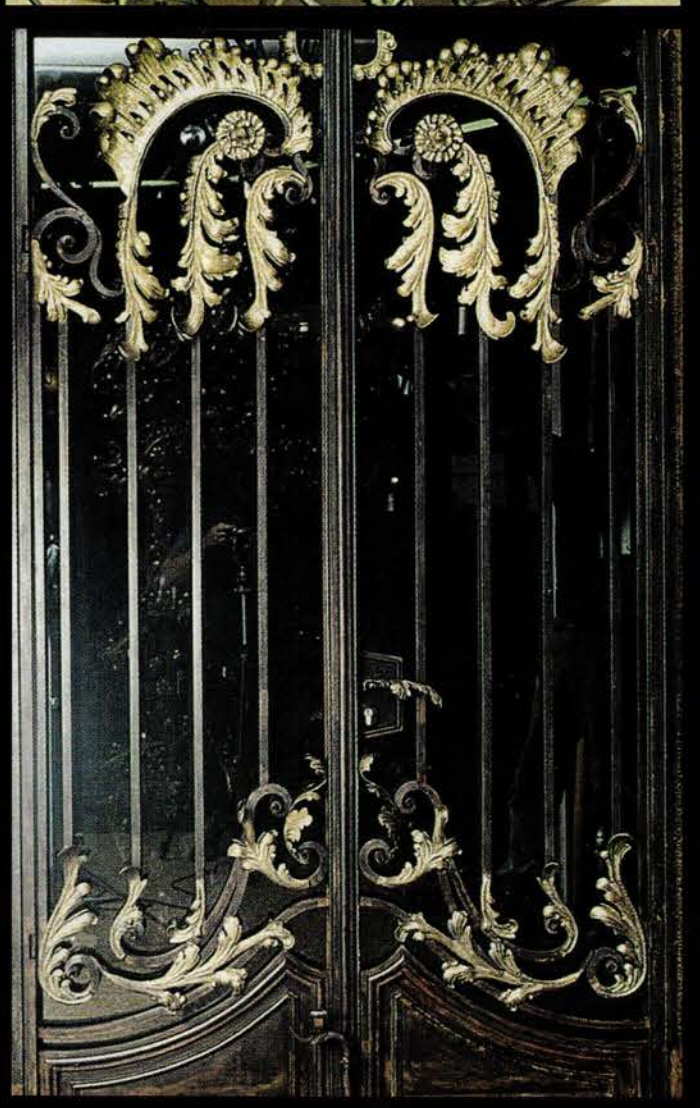
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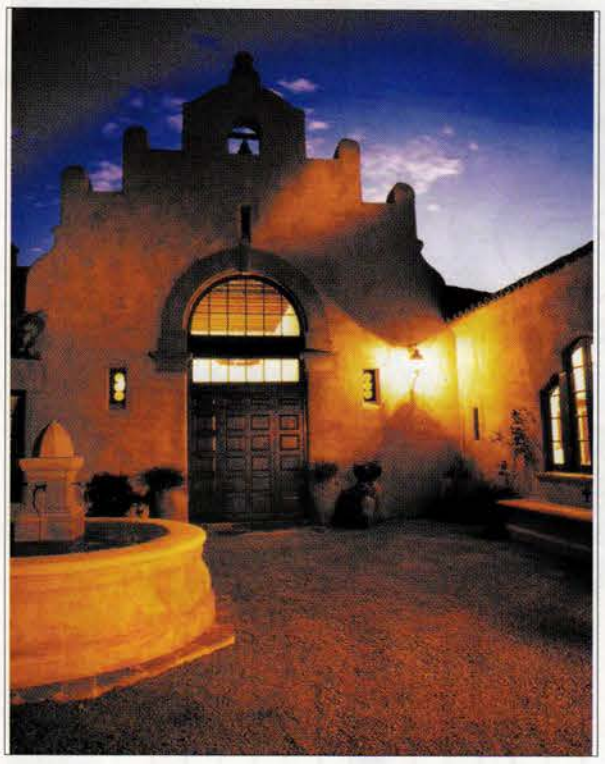


Naos Forge
Wrought Iron

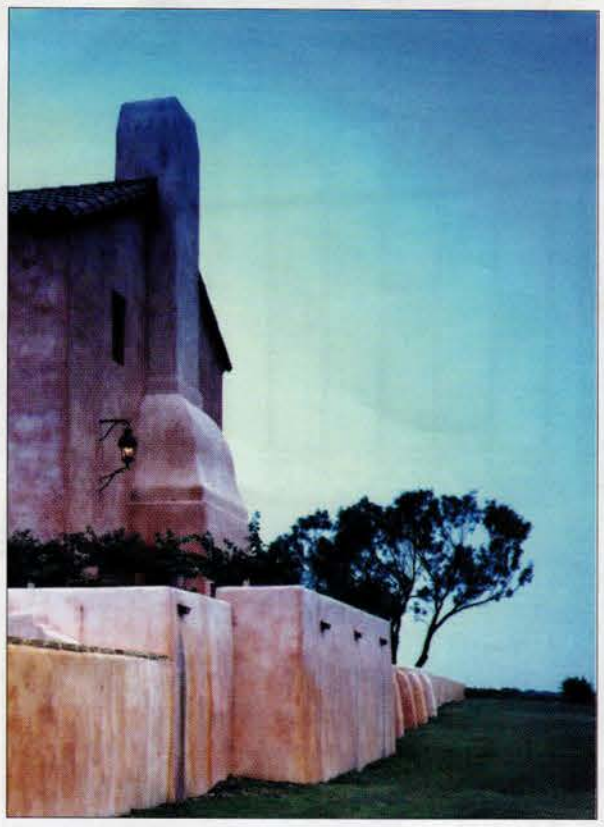
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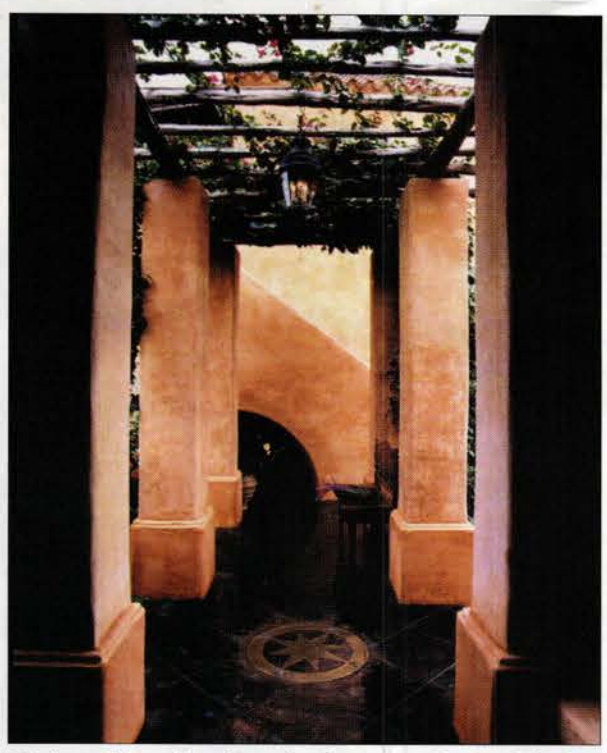
MICHAEL IMBER, continued from page 6



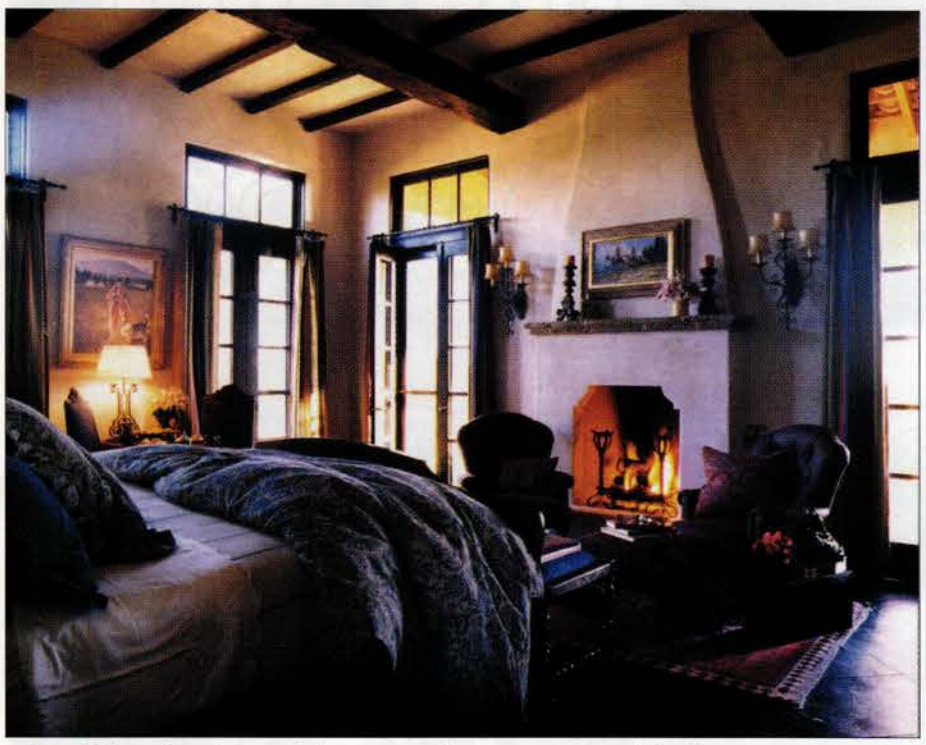
Imber's second major solo project was a courtyarded hacienda on a rather harsh site, a rock outcropping that's exposed to climate extremes year-round. (Photo: Jack Thompson)



The hacienda had to be surrounded by snake walls: two-foot-tall cliffs of adobe that rattlers can't quite climb. (Photo: Paul Bardagjy)



The hacienda's walls and pergola columns are colored with local sand, so they seem indigenous and also will weather like stone. (Photo: Jack Thompson)



Imber collaborated on the hacienda's interiors with the property owners' daughter, Renee Green. (Photo: Jack Thompson)

ter behind them was Russell Windham, now of the Houston-based classicists Curtis & Windham). Imber helped finance his tuition by designing metal structures for oil fields — "industrial temples," he calls them. Although the school's prevailing ethos was Bauhaus, he says, "I found a couple professors interested in history and preservation and stuck close to them." He was also able to comb Europe for a summer, studying buildings he'd previously known only from books and analyzing their relationship with American architecture, thanks to a travel fellowship from the Texas Society of Architects. His senior thesis, prophetically, was a canyon-front dude ranch built from locally quarried limestone, with forms based on a variety of Texas inspirations including pioneer forts. (It appeared in an Architectural Record story called "Architectural Education: Memory and the Delphic Fix.") By the time he graduated, though, he was feeling confined even by Texas's huge range of design modes, and decided to see how the rest of the world was reinterpreting history.

A stint with the Greenwich, Conn., firm of Shope Reno Wharton left him unfulfilled — "their approach to precedent was more postmodern than I prefer" — so he apprenticed to purist Allan Greenberg. At the time, Greenberg was just finishing the Secretary of State's suite, and Imber moved to Greenberg's Washington branch to help with the Deputy Secretary of State's offices. "Suddenly being asked to draw up an Ionic capital was wonderful," he says. "And since Greenberg is foremost an educator, he was always sharing his knowledge with the six or eight of us in the office, or bringing in colleagues to give seminars." (Imber has perpetuated this tradition in his own practice: He helps fund staffers' trips to architecturally significant spots, and will then shut down the office for a few hours of post-vacation debriefing.) Imber left Greenberg's fold only because he wanted to raise his family back in Texas: He'd married his college sweetheart, Mariann (she's now his office's manager); their son Maxwell, 11, is a meticulous draftsman, and daughter Sari, 8, is "the artist in the family," known for watercoloring alongside her father and for constantly rearranging her bedroom furniture — "no one quite understands how she manages to move the bed all by herself," her father says.

In resettling in Texas he knew he couldn't return to Midland — "with the oil crash, there was nothing to go back to" — and so he opted for San Antonio. "It was founded in 1681. It has the country's oldest continuously operating cathedral, the second oldest municipal park, five 17th-century Spanish missions, and communities nearby founded by Poles, Czechs, Germans, and Alsatians. The street grid dates back to King Philip II's Law of the West Indies, which itself was based on Roman models. And during modernism the city lagged behind, it never went through urban renewal, so it never lost its craftspeople — you can get incredibly complicated stained-glass patterns here for $45 a sq.ft. It's very casual, too, unlike a place like Houston: I've seen contractors rejected for wearing ties to the first meeting." His first job in town called for designing interiors at a large firm: "I was brought in as the 'in-house classicist.' I quickly learned that was just a marketing angle. I also found that my heart wasn't in the large-scale projects anyway. I wanted the intimacy of residential work, instilling meaning into every aspect of the design, always dealing with the person who has the dreams."

Expansive Plans

He went solo with virtually no work ("for a while I was sitting around shooting rubber bands across the office"), until his mother requested an interpretation of a German Sunday House near San Antonio. Another German Sunday House-style commission followed, this one for a descendant of German immigrants whose family had operated a profitable river-barge line. The structure is a whitewashed box, like its ancestors, but it's not near town: It overlooks a 700-acre ranch. The interior is unornamented — the ceiling is exposed longleaf pine, the floors are red sandstone — except over the fireplace. Sculpted into the limestone mantel there is a relief of a century-old grapevine that has endured on the property.

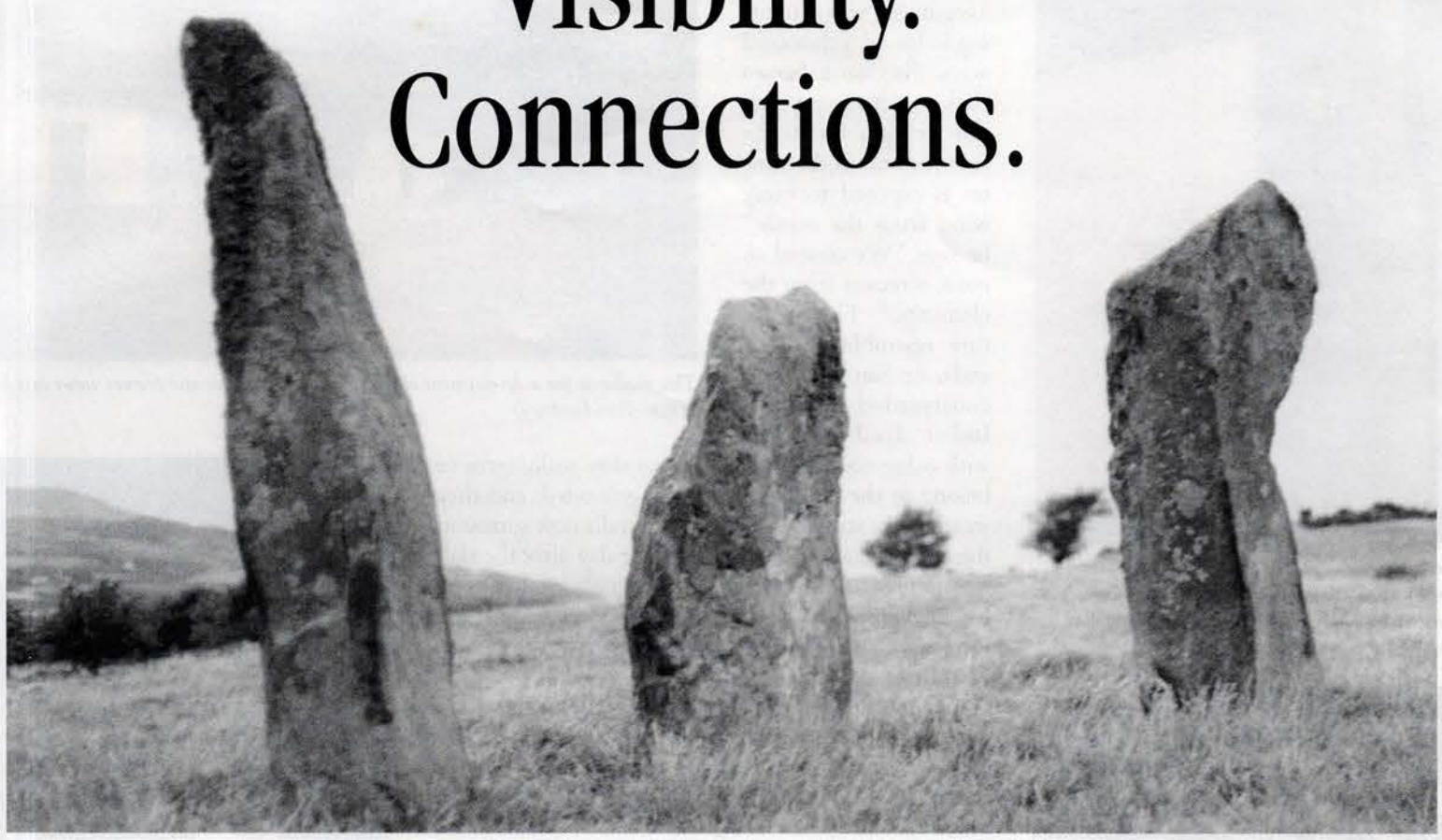
Imber intentionally kept the house plain, and not only out of respect for its antecedents. "A lot of young architects, on their first major project, don't limit themselves succinctly to what's called for," he says. "They act like that will be all they'll get to build in their career, and they cram in whatever they have pent up."

continued on page 10



For a San Antonio bachelor eager to maintain his privacy in a neighborhood of developer-Mediterraneans, Imber perched a Tuscan-inspired complex at the rear of its lot. The walls have been colored with local sand. (Photo: Paul Bardagjy)

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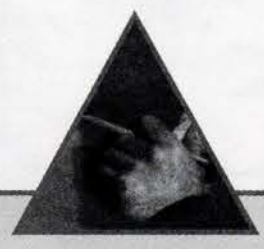
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MICHAEL IMBER, continued from page 8



One of Imber's first solo projects called for interpreting German Sunday Houses, which Alsatian immigrants in the San Antonio area had built close to towns as weekend refuges from the fields. *(Photo: Paul Bardagjy)*



The interior is relatively unornamented, with an exposed longleaf pine ceiling and red sandstone floors. San Antonio's wealth of craftspeople (the town never underwent urban renewal, so it never lost its handwork tradition) includes blacksmiths, so Imber was able to commission lavish custom ironwork such as the living-room chandelier and still keep the budget at $125 per sq.ft. Over the fireplace, stonecarvers created a relief portrait of a century-old grapevine on the property. *(Photo: Paul Bardagjy)*

His restraint paid off: The ranch won two professional association awards and was published a half-dozen times. It helped him build a reputation as a ranch specialist; his next major assignment was a hunting lodge on a thousand acres. "It's on a barren rock outcropping you can fry eggs on in the summer and in the winter is exposed to every wind from the north," he says. "We created an oasis, a retreat from the elements." The structure resembles a hacienda, or San Antonio's courtyarded missions. Imber dyed its walls with ochre-colored local sand, "so they really seem to belong to the land, they're really grounded, and they weather like stone." Two-ft. snake walls now surround the complex, and a good thing: The day after the slab was poured, a rattler was found sunning on it. The foreman killed the creature and hung the skin up at the job shack, "as a warning to everybody to be careful out there."

Just as the last wary workmen were finishing the hacienda — a project that has won two professional prizes, been published a half-dozen times, and appeared on Home and Garden Television and in an internationally traveling American Architecture Awards' exhibit — Imber hired his first staff members. His office now compromises seven people, many with roots in Texas and with extended studies in France, Italy, Spain, and Mexico. They've built throughout Texas and in Colorado and are now angling for southern California projects. In each spot they've excelled at giving internationally renowned styles a regional flavor. For instance they fashioned a Tuscan villa with local-sand-dyed walls in a San Antonio subdivision, for a 30-something bachelor who was trying to fend off views of the neighboring developer-Mediterraneans; and the office has built a Richardsonian Romanesque ranch out of soft-gray Leuders limestone, which is quarried near Abilene.



This poolhouse for a development also accommodates picnics and frames views into Hill Country. *(Photo: Paul Bardagjy)*



As a communal meeting place and as an echo of nearby fort towers, Imber crowned a development with a deep-eaved turret reminiscent of Alsatian landmarks in the San Antonio area. *(Photo: Paul Bardagjy)*



The house's rear "saddlebag" serves as a sleeping porch: two Murphy beds fold out into it, and by way of a lullaby there are the howls of coyotes. *(Photo: Paul Bardagjy)*



Imber's rendition of a German Sunday House is whitewashed, like its ancestors, but unlike them it's not close to town: it overlooks a 700-acre ranch. Two "saddlebags" protrude from its shoebox body, one sheltering a kitchen (shown) and the other a screened porch. *(Photo: Paul Bardagjy)*

Imber has even managed to blend early Texas meeting house and early Texas Greek Revival for an 1850s plantation in a town settled by East Coast Anglos: "We studied extensively the vocabulary the forefathers there used to express themselves: there's a distinctive East Coast lightness of line, a delicacy of material." Meanwhile the firm keeps getting asked for ever more adventurous hybrids: how about formal plantation and log cabin, for a Virginia-born wife and a Hill Country-native husband (including a master bath that evokes a smokehouse)? Why not a Norman-Tudor cross, for a particularly imaginative client who suggested to Imber, "Assume you're an English architect who moved to San Antonio in the 1920s and married a Frenchwoman" (the stock market's downturn unfortunately caused this engagement to be called off).

Horizons

This summer, Imber broke ground for what will be one of the state's largest homes, a Mudejar-influenced Italian villa with a crypt-like wine cellar based on the client's childhood memories of his Brooklyn brownstone's basement. The office is simultaneously constructing a 7,000-sq.ft. adobe farmhouse so remote it can only be reached by private plane; and a Mediterranean Revival ranch with straw-bale walls, for a pop star who's true to her country roots.

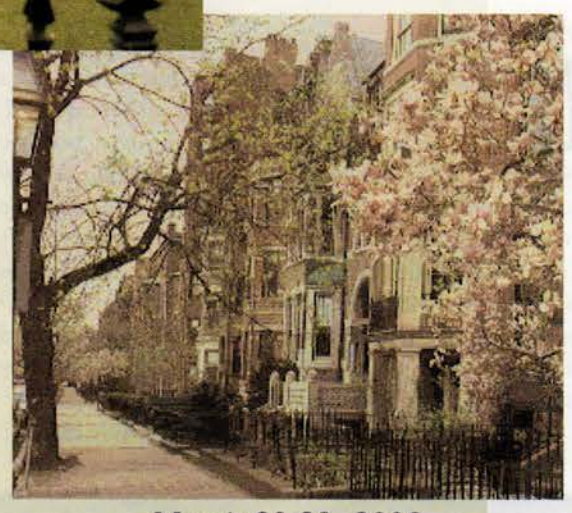
To maintain the flow of inspiration, Imber recharges by watercoloring at the job site, or just by driving back roads and photographing old barns. "I look for the region's typical geometry, the proportions, the detailing, the materials, and figure out how we can keep applying them today," he says. "We're working on so many different terrains now, for so many different kinds of people, with so many different cultural influences and construction technologies, it would be real hard for us to ever do anything twice. Every project, for us, is a whole new investigation of what architecture is about." ◆

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WRITE IN NO. 1340

Spanish- vs. Italian-Mediterranean Revival Architecture

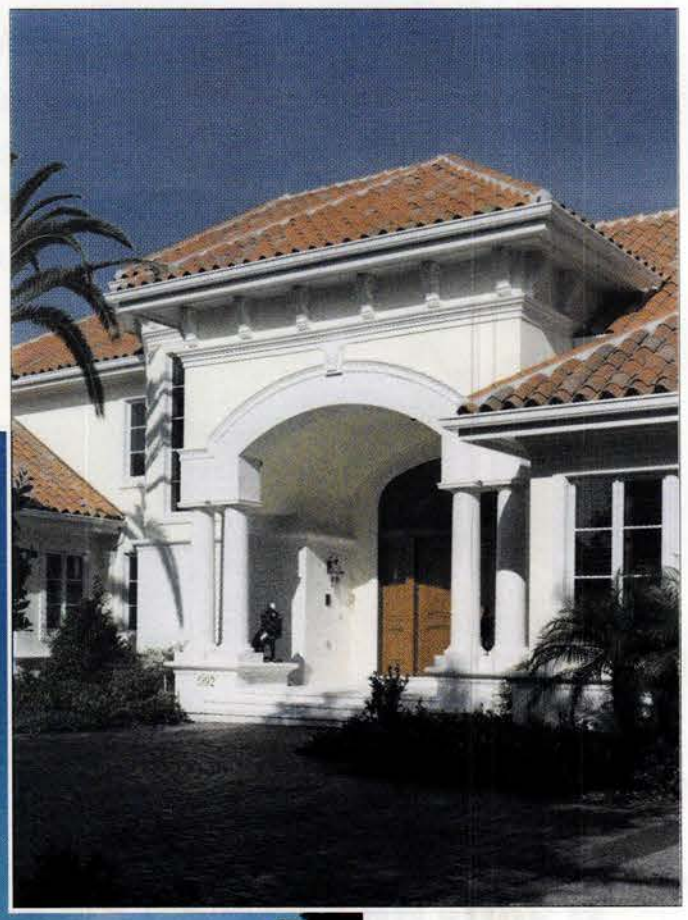
The subtle distinctions of Spanish and Italian influences can result in significant differences in the design of Mediterranean architecture. This overview explores the key principles to consider.

by Dan Cooper

Mediterranean architecture. It's become a catchall phrase like Victorian or Colonial. All three are based on long-lived historic styles that underwent many permutations but are now painted with a broad brush that reduces them to the architectural equivalent of a sound-bite. Victorian is synonymous with a plague of gingerbread visited upon any available surface. Colonial infers Ye Olde-Fashioned Homesteade with rough-sawn everything. And Mediterranean invokes images of Taco Bell replete with cement stucco walls and faux-tile roofs.

Yes, there are many ill-conceived, remotely historic renditions of these styles dotting today's landscape, but there are also outstanding contemporary interpretations of Colonial, Victorian, *and* Mediterranean homes as well. Part of creating a successful Mediterranean home is to study and understand the history of the style and the various regions and countries from where it draws its influences.

The use of architectural elements and designs indigenous to the countries surrounding the Mediterranean Sea as a fundamental trend began to take hold in the late-19th century and reached its apogee at the San Diego exhibition in 1915. There were several forces at work — most notably the Colonial Revival, which touted Classicism, and the American Arts & Crafts movement, which gave the world the Mission Style that was derived from ancient Spanish Missions in the American Southwest.







Tom Price Architects in Orlando, Fla., designed this residence for a European entrepreneur with very strict specifications: Italian Renaissance design with a floor plan of interlocking octagons. The aerial view shows the solution: octagonal rooms to the rear and rectangular rooms to the front. The owner also wanted a strong entry, so the entry porch was designed using a generous cast-stone application with a deep, stilted, elliptica entablature arch with a pronounced keystone that cannot be missed from the street. (Photos: Phil Eschbach)

The two dominant influences of Mediterranean architecture are those of Spain and Italy. To many of us, the design elements of these countries may be indistinguishable, but to the practiced eye, there are subtleties critical to each.

Sean Lackey of Thomas Price Architects, Orlando, Fla., notes the subtle variations in Mediterranean architecture: "Italian Renaissance is often referred to as being more feminine than Spanish

continued on page 14

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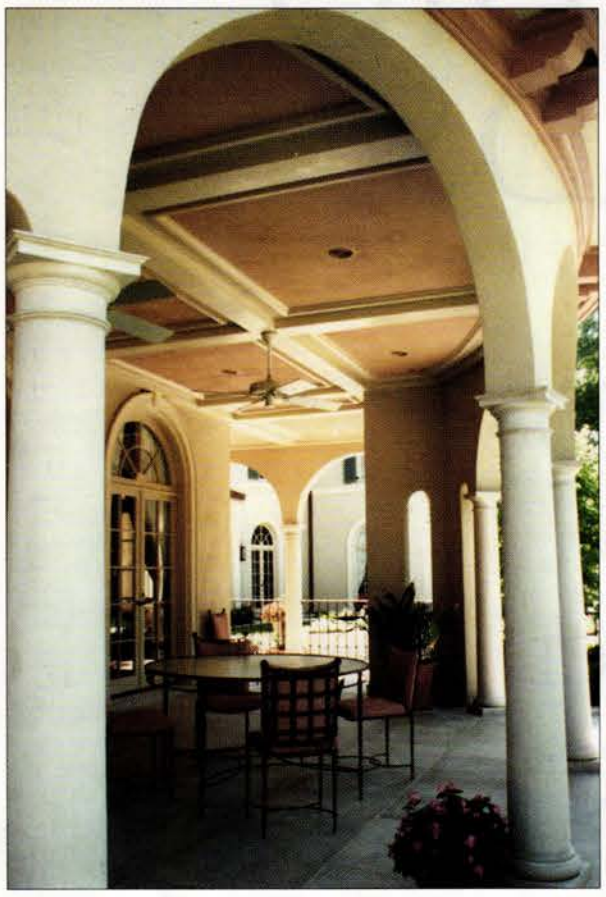
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Mediterranean. Structures tend to be more symmetrical and evoke European influences. There's a use of Classical order columns instead of Tuscan. There's more delicate detail and ornamentation on the exterior trim such as balustrades, windows, and doors. It's also common to see brackets supporting the overhang. Occasionally you'll also see brick facades. Spanish Mediterranean is less ornamental. It's crisper and more masculine. This style, also known as the Mizner style, was very popular in the 1920s when less ornamentation was in vogue. There's a lower pitch to the roofs and a heavier massing than Italian Renaissance. The Italian Renaissance has a more deliberately shaped massing, often into symmetrical expressions. The Spanish Mediterranean's massing is likely to be more haphazard and freeform."



Lackey concludes that there are always exceptions to the rule and that the lines between Spanish and Italian are often blurred by hybrids. The architecture of Venice is another influence that frequently appears in Mediterranean Revival buildings. Characteristics of this style include Moorish spiraled columns and Gothic fenestration. Interestingly enough, during the early part of the 20th century, there were several attempts to re-create this Italian city in both Florida and California.

The Colonial Revival is often melded with Mediterranean Revival, resulting in Federal/Georgian structures that are surfaced with tile and stucco. This trend appears more often than not in the Northern half of the country, where housing stock is often two stories high and two or more rooms deep to conserve rather than displace heat, as opposed to Southern dwellings, which typically conform to the more open floor plans of warmer climes.

The Mission style, so named because it was a romantic revival of the aforementioned Spanish Missions, also introduces Arts & Crafts influences uniquely American, such as tapered porch columns. Late-Victorian design elements also are known to sneak in, to further complicate matters.

So how are we, as members of the design and building trades, to create Mediterranean-influenced dwellings that don't look like fast-food joints?

Robert Wynne, an architect based in Houston, Tex., feels that the key to a successful interpretation is taking great pains to accurately replicate historic details and proportions. "Italian Renaissance is a beautiful style of architecture, and as with any period design, it's very important to do your historical research to create a convincing work. There are some good and many bad examples being built in the Houston area. The project pictured on the website (www.wynne-architects.com) has a lot of nice details, and it's a bit more elegant than many Mediterranean houses. I designed it to be fairly literal — the only compromise is that the client didn't want casement windows, so we went with double-hung."

Wynne stresses consistency in the level of workmanship throughout the home. "We tried to use the same caliber and quality of detail on the exterior as we did on the interior. The exterior door and window casings are deeply molded and not left flat. These moldings were actually cast on site and held in place with pins. We also had the luxury of a large lot and the client had a sufficient budget to do the job properly."

Thomas Bollay, an architect based in Montecito, Calif., who has an enduring passion for Spanish Mediterranean, concurs that the burden is on the architect to create a credibly historic work. "One common complaint I hear is that the craftsmen to execute this caliber of work don't exist anymore. It seems they had this problem in the 1920s as well, and one of the ways they got around it, in the case of ironwork for example, was to make full-sized drawings of the ironwork with all of the little hammered nuances and not to just rely on little squiggly scale drawings. The lost art is that our architects are no longer able to convey what they want to their craftsmen. It's up to us to specify what's needed." Bollay continues: "Mediterranean architecture has more to it than red tile and white walls. I studied the drawings of what architects of the 1920s had done and focused on the details and proportions of the period. There's a tremendous amount of subtle ornamentation in a cornice or the overhang of a roof that you don't notice the first time you look at a structure. It's critical to use these details when you're designing a building in order for it to be a success."

Bollay feels that historically sensitive Spanish Mediterranean design is easily adapted to all purses and advises those wishing to create authentic work that "a lot of [authentic] style can be created with not much more additional expense. It doesn't have to be a rich man's house as long as details and proportions are followed. There should be simple cornices and roof overhangs. Walls should be 2 ft. thick to read like masonry; the depth of the fireplace should be enclosed by the thickness of the walls to capture the imagery of the style."

As with all historic styles, the creation of accurate reproductions and additions hinges on a keen observation of past work. In a way, Mediterranean Revival begs to be simplified, as its basic construction lends itself to mass production even more than other periods. Although the quest for accuracy is always an uphill battle against compromise, if we can only focus our client's attention on the importance of proportion and detail, we can make them an ally and not an adversary. ◆





For the tony neighborhood of River Oaks in Houston, Tex., Robert Wynne Architects, also of Houston, designed this 9,914-sq.ft. Italian Renaissance residence with great attention to detail. For the rear elevation (middle and bottom photos), circular medallions were custom-made from cast plaster to the architect's detail using period Italian design motifs. Ornamental trim around the windows and doors is cast plaster fabricated in molds at the jobsite. Crown-molded window heads were installed using metal back-up rods and anchor pins. The verandah (top photo) features a coffered ceiling, limestone columns and flooring, and wood brackets on the eaves.

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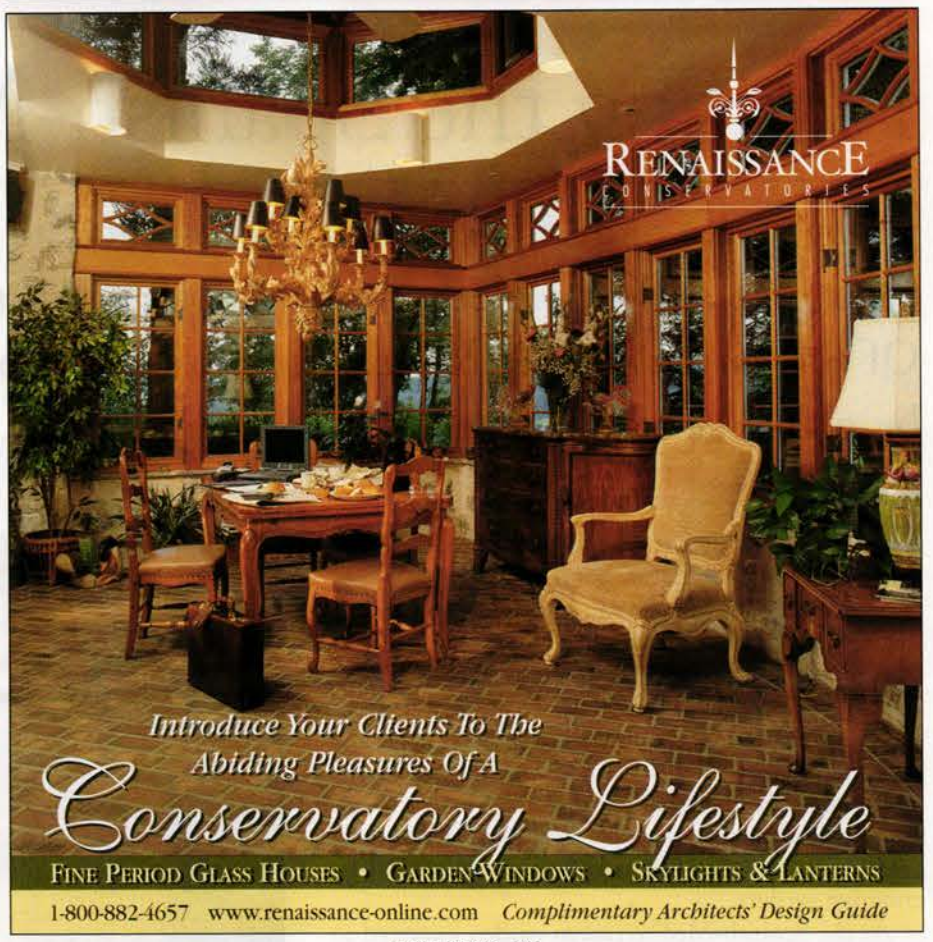


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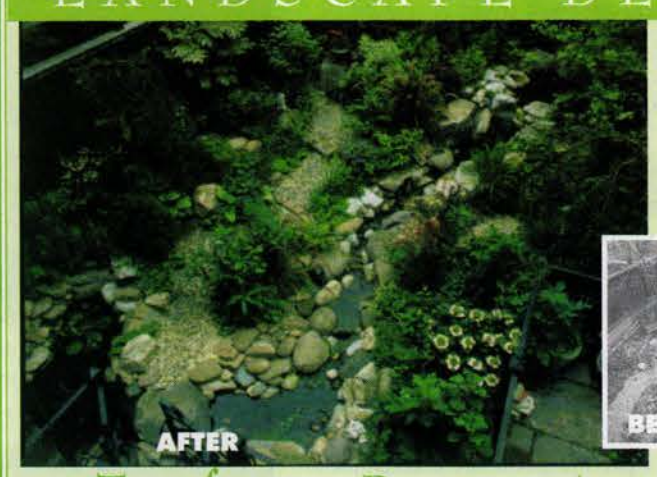
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Planting the Spanish-Mediterranean Garden

Many styles of architecture can accommodate a wide range of plant species and easily hold their own amidst a plethora of plantings, but the Spanish-Mediterranean is not among them. Of the various architectural types, none are so perceptibly enhanced or so easily derogated by plants as is the Spanish-Mediterranean.

by Keith Davitt

Traditionally, the planting scheme for the Spanish-Mediterranean garden was derived primarily from a green pallet, characterized by qualities of architectural forms and textural values. The Italian cypress, Boxwood, and Myrtle were staples of the garden, along with Palms, Holly Oaks, and sprinklings of Rosemary. They were used sparingly, and their peculiar attributes harmonized or successfully contrasted with the structure they were meant to enhance. Blossom was generally both sparse and brief with muted displays in early Spring, succeeded by enduring verdure.

As the Spanish-Mediterranean garden migrated to cooler climates and deeper soils, and as ever more plants have come into propagation, the potential planting pallet has expanded tremendously. Because a plant can grow in a place, however, does not mean it should be planted there. Just as the ornaments of a Spanish-Mediterranean structure are carefully designed to contribute to the beauty of the building as a whole, so too must the planting.

Which plants are suitable will depend on both the climate under consideration and the particular attributes of a given plant, as well as on the type of structure, the function of a particular portion of a structure and its proximity to the planting area. A heavily textured surface, for example, will be better enhanced by medium to light textured foliage and an entry may require different plants than a courtyard. If the courtyard is an extension off a living room, the planting may again vary from those chosen for a private patio off a bedroom. A garden more remote from the building can sustain a heavier planting than areas closer. Here we will look at possible planting schemes for a variety of climate zones as suited to various portions of the Spanish-Mediterranean home.

Contrast and Harmony

Before it is possible to assess in a general way what plants may contribute to the Spanish-Mediterranean look, it is necessary to understand what it is that characterizes that look and what about it pleases — what is it about the pierced, stucco walls in earthy tones and pale pastels with wrought-iron railings, the barrel-tile roofs, the peristyles and arches that has so engaged us and has so promulgated itself throughout the world, quite independently of origin and climate?

Among the first attributes one notices about the Spanish-Mediterranean home, particularly in those areas of the home which provide for or require planting, such as courtyards or entries, are the large expanses of stucco surfaces. And one of the first things to notice about these expanses is how effectively they set off the slightest ornamentation. A simple piercing or twist of iron becomes a thing of beauty upon such planes, achieving a delicacy few other surfaces can easily render. An arch, framed by simple pillars with lightly carved capitals, can be positively sublime in a Spanish-Mediterranean wall and little else is needed to achieve a maximum of beauty in a single place. Before the arch may be a wrought-iron gate and above, a tiled roof. The barrel tiles harmonize in form, texture and color with the arched walls, while the iron harmonizes in texture and contrasts in color, adding richness and strength. Both contribute to the overall composition while maintaining the simplicity and purity of the entire aesthetic.

Architecture of Simplicity and Purity

It is this simplicity and purity that so beguiles us and demands the planting scheme for the Spanish-Mediterranean be carefully chosen. Too much of anything, and any of the wrong thing, will noticeably, immediately and absolutely detract. Exactly what constitutes too much will depend on the given structure. In those in which the potentials for ornamentation have been maximized within the structure itself, less planting will be appropriate. Where the building has been designed more plainly, where the surfaces are more expansive and in those garden areas more removed from the building, more planting will be suitable. Which plants will work best will depend on the color and texture of the surfaces as well as any ancillary elements which may comprise the entire vignette.



Fig. 1. Diversity of blossom and foliage complement this large expanse of entrance wall. The fairly coarse but intricate and shiny leaf of the Live Oak contrasts well with the plain wall.



Fig. 2. This home, obscured by the large tree, would have been better served by greater delicacy and detail of planting.

The California entry shown in Fig. 1 offers a particularly large expanse of wall plainly rendered, with little ornamentation and a relatively clean, smooth surface. It can sustain an abundance of planting and a diversity of both foliage and flower. It is both balanced by and given detail through a Live Oak tree and a variety of perennials and annuals. The foliar diversity and pastel blossoms are easily absorbed by the structure and do not detract from it. The fairly coarse but intricate and shiny leaf of the Oak contrasts well with the wall and the shade patterns that vary from hour to hour add a missing ornamentation, as do the Agapantha blossoms and their strap-like leaves below.

In a less-temperate climate, such as is found in the Mid-Eastern to Northeastern United States, an Ilex (holly), Lagerstroemia (crepe myrtle) or any of a variety of Magnolias could be used in place of the oak, while many of the same annuals and perennials (e.g., the Agapanthus, the Peony, Dusty Miller, Achillea, and Nasturtium) are also available there. Notice how well the flower colors, particularly the blues and yellows and

continued on page 18

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Fig. 3. The strength of architecture is here well balanced by the rich textures and colors of foliar and flower display.

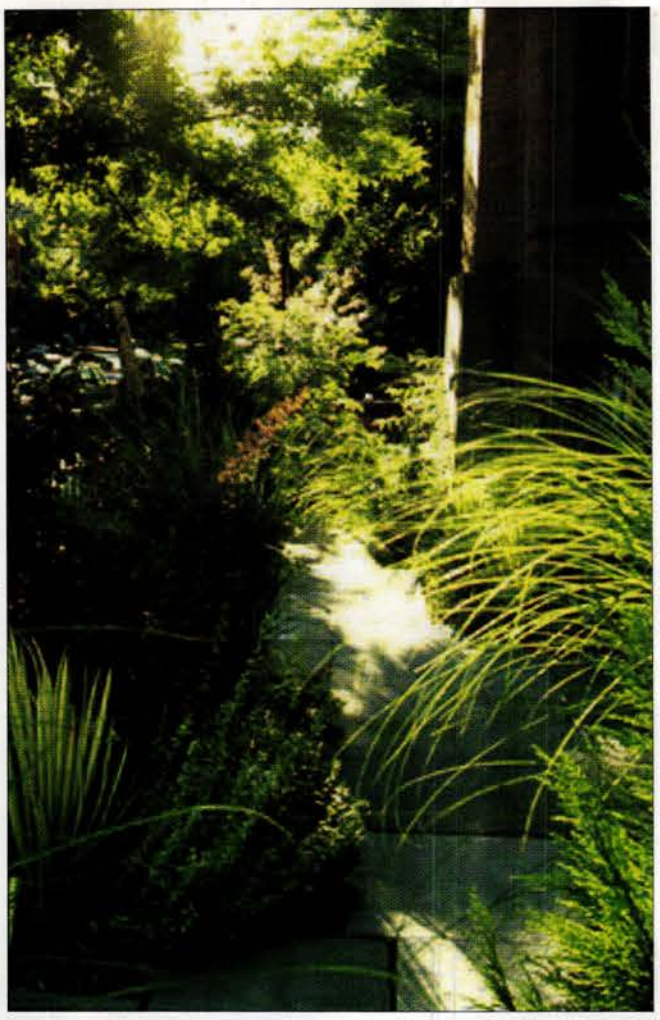


Fig. 6. This detail shows how variety of plant combinations, if well-selected and well-placed, can enhance a Spanish-Mediterranean garden.

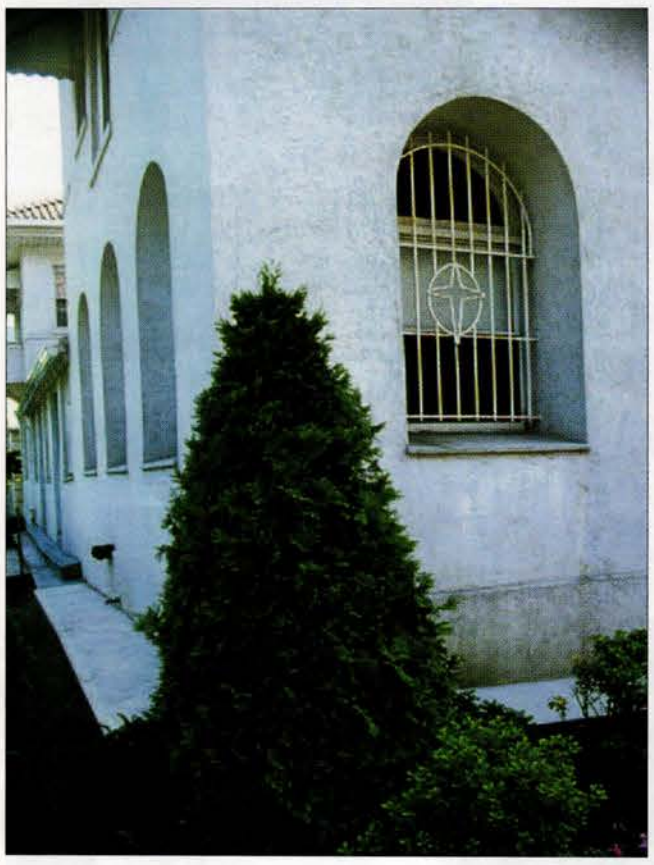


Fig. 4. An unfortunate foundation-planting scheme fails to enhance a monochromatic expanse of this Spanish-Mediterranean structure.



Fig. 7. An unhappy choice: A formal garden adjacent to this Spanish-Mediterranean home diminishes the impact of both the garden and the house.

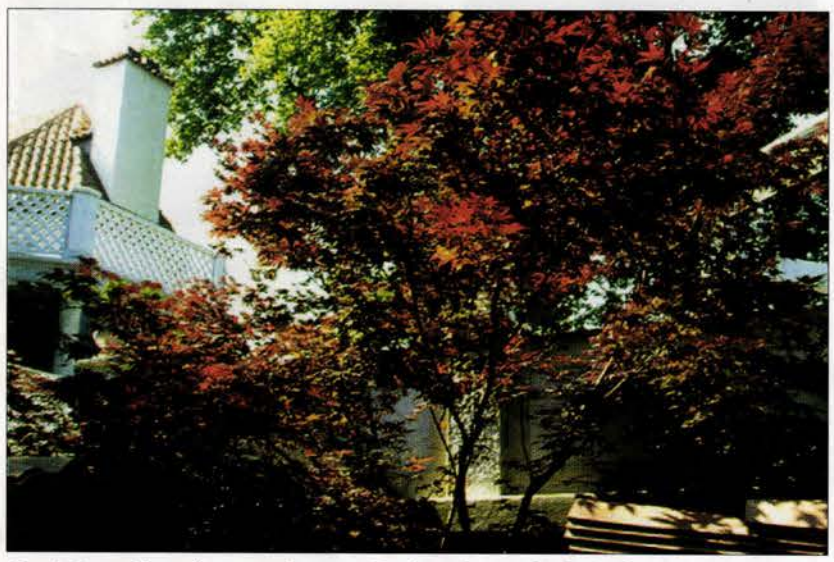


Fig. 5. In northern climates, a Japanese Maple, with its rich color and fine texture may be a suitable replacement to palms and other mild weather plants.





Figs. 8 (above) & Fig. 9 (right). Planted pots and roses are always suitable to the Spanish-Mediterranean home.

the grey of the Dusty Miller foliage, harmonize with this shade of stucco.

Though ornamented surfaces want but little planting, even a very plain structure can be over planted. In fact, the plainer the surface the more important the attention to foliar detail becomes and the greater the possibilities for ornamentation with plantings. The California home shown in Fig. 2, with no arches, piercing or iron, could have been greatly enhanced with plants bearing an intricacy of detail. The large, globular Pittosporum tree which dominates the front of the house is completely without detail and only serves to obliterate the structure rather than enhance it. Here would have been the perfect place for a climbing vine with a delicate flower and deep-green leaf, such as Trachelospermum (star jasmine) or Clematis Armandi (evergreen clematis), which would have added distinction and detail without obscuring, or a finely leaved tree such as Acacia. In cooler climates, Albizia (silk tree) would serve as a delicate tree and various Clematis or Lonicera (honeysuckle) would have made splendid vine work.

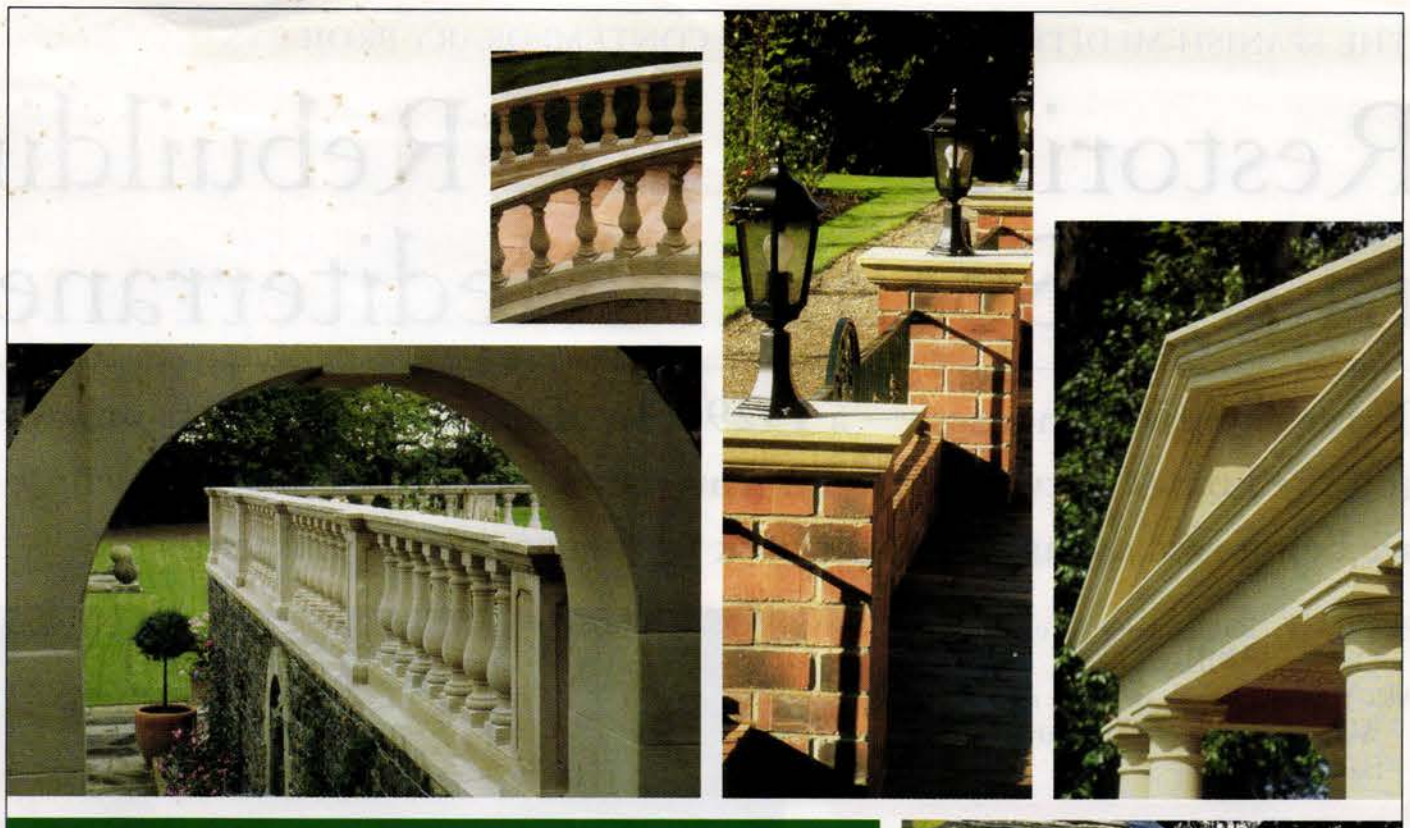
The view in Fig. 3 is an excellent example of appropriate planting for temperate regions. The stone stairs, wood doors and iron railing harmonize with the structure, adding architectural strength and detail while the fairly abundant but not ubiquitous plantings balance the whole in an interplay of harmonies and contrasts. Wisteria or trumpet creeper could play the part of the Bougainvillea vine in cold climates, the Pyracantha could stay, as could the Rosemary and Yucca below.

It is regrettably easy and more regrettably common to attempt to apply a style of planting to a garden simply because it is commonly known (Fig. 4). Here, a typical Northeastern foundation planting scheme was brought to this Spanish-Mediterranean home and utterly fails to enhance the structure. Were that Arborvitae one of the tall and slender Junipers or even a tall Taxus, reminiscent of the traditional Italian Cypress, the scene would have been greatly improved. Toward the center of the wall a Japanese Maple would have, with its arching form, delicate leaf and rich color, given the structure a needed ornamentation, despite the arched windows, and would have broken up the rather stark monochromatic look (Fig. 5). To add dimension to the planting through a variety of harmonies and contrasts, a Berberis could be placed nearby, perhaps with a companion planting of Yucca, and the same look repeated with a purple leaf Sand Cherry and ornamental grasses and daylilies (Fig. 6).

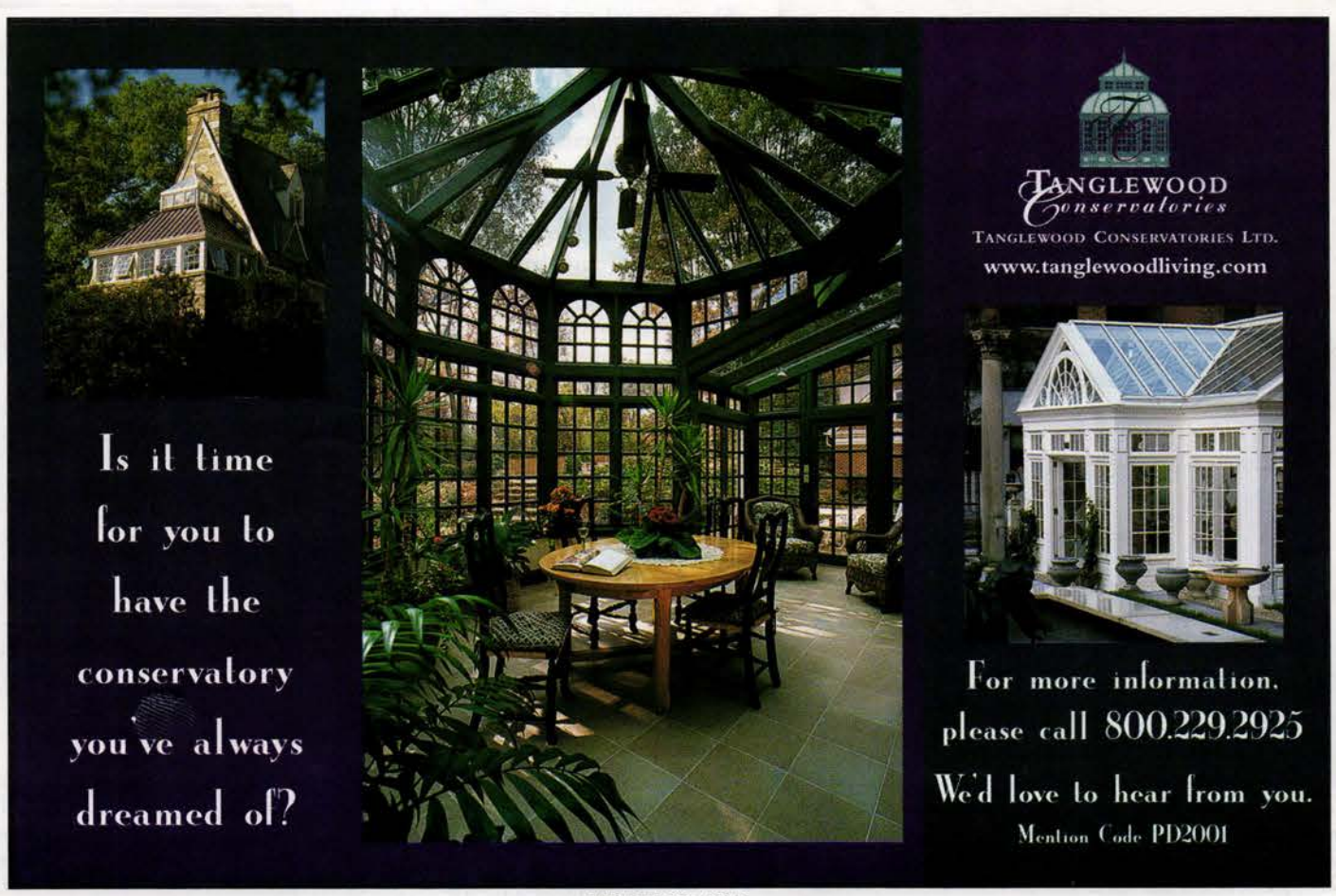
Similarly, the formal garden in front of the East Coast Spanish-Mediterranean shown in Fig. 7 clashes with the structure it was intended to embellish. The garden loses the elegance it would have conveyed in the environs of a more-classical building and the home is deprived of the delicacy and grace needed in the plantings for such an unornamented rendition of the Spanish-Mediterranean style. Other areas of the home fair better with pots of Petunias and shrub roses which do add that touch of grace, softness and delicacy this style of architecture can wear so well (Figs. 8 & 9).

In a courtyard garden off the bed room, heavier planting may be appropriate, especially if the enclosing walls are low. A weeping cedar works well against the stucco wall while adding a sense of enclosure and an element of privacy (Fig. 10). Podocarpus would

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WRITE IN NO. 4020



WRITE IN NO. 8270

Restoring — and Rebuilding — in the Spanish-Mediterranean Style

Three significant houses — a 1929 icon of Oakland Hills' African-American community, and the homes of two entertainment giants, Buster Keaton and George M. Cohan — are being rescued and brought back to their original grandeur.

PROJECT: Replicating Allen House
Oakland Hills, Calif.
ARCHITECTS: Rosa Lane and Austine Warren, Plath & Company, San Francisco

Plath & Company, a San Francisco-based general contractor known for the sensitive renovation of historically significant homes, announced the completion of the Allen House in October, 1999. Located in Oakland Hills and overlooking the San Francisco Bay, this house was designed in 1928 by California architect Albert Farr, a contemporary of Bernard Maybeck, Ernest Coxhead, Edgar Matthews, and Charles Whittelsey. Farr, perhaps best known for the design of Jack London's "Wolf House" in Sonoma also designed Beverly Hills dream houses for silent-era film stars, as well as many distinctive homes in the San Francisco area. "The Castle," as Allen House is known locally, was built in 1929 and had been owned by several Oakland families prior to the 1991 Oakland Hills firestorm that completely destroyed the house. Lucille and Boley Allen, prominent African-American business owners, purchased the house in 1959. Oakland Hills residents, their business success and beautiful home became iconographic to the African-American community. After the fire, which the Allens escaped, Mrs. Allen endeavored for seven years to ensure that her home was rebuilt exactly like the original. Mr. Allen passed away in 1994, but Mrs. Allen's keen memory of the house was indispensable for the re-creation. In 1998, two weeks before she died, Mrs. Allen gave the approval for the reconstruction plans.

The Plath & Co. team that worked with Mrs. Allen prior to her death included architects Rosa Lane and Austine Warren of Berkeley, Calif. They produced a new set of construction drawings based on the original Albert Farr designs and saw the house through completion. Some of the more-elegant features re-created for the 4200-sq.ft. house were hand-painted ceilings, decorative rosettes and plaster moldings, French doors, grand arched windows, a graceful staircase of wrought-iron grillwork, and a signature turret. The original red tile roof, which was handmade, was also reconstructed. After Mrs. Allen's death, her niece, Tonna Boyette, a contractor, served as the owner's representative to oversee completion of the house according to her aunt's wishes.





The large photograph taken in 1999 shows the exterior of the front elevation. Original architect Albert Farr's signature turret, entrance, and stucco finish are reconstructed meticulously in the French Norman style. Finishing challenges for Plath included texturing and ornamentation detail such as determining the most effective way to apply stucco to the bracket under the front-porch balcony. The inset photo, c.1950, shows "The Castle" as it looked about nine years before the Allens bought the house. The gardens and fountains were also painstakingly restored by landscape architect Richard Clark of Patillo & Garrett, Oakland, Calif. Photographs by Robert Glendenning

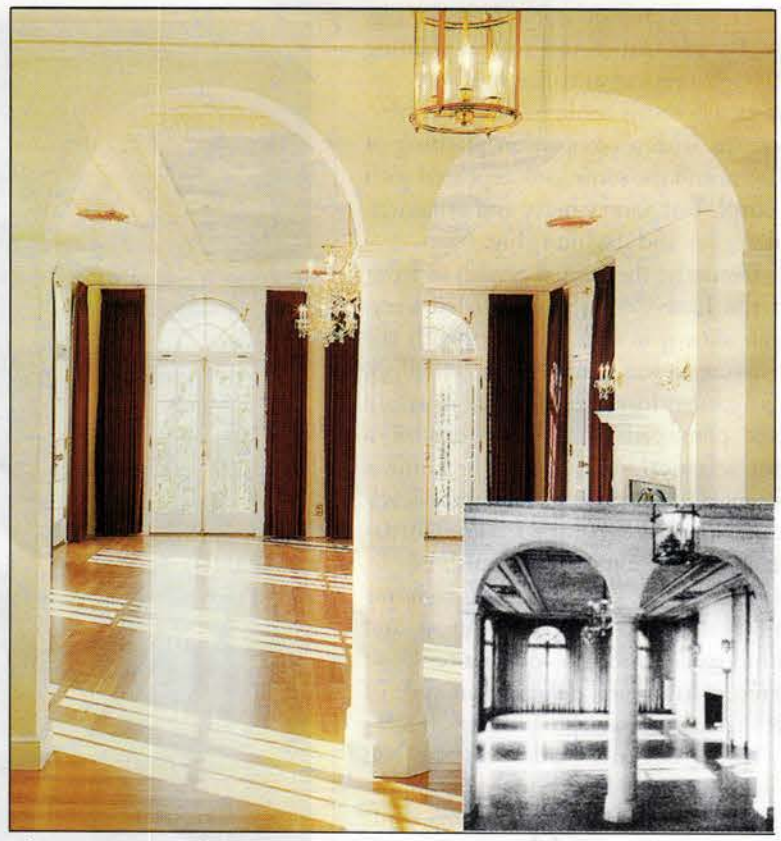




These detailed images show a sample of the decorative plasterwork on the living-room ceiling and a portion of the shell motif on the living-room fireplace surround. The mantel was built from Farr's plans, cast in concrete to meet current codes, and finished to look like carved wood. The mouldings and components were obtained from the original supplier, Decorators Supply, in Chicago.

The Allen House was a complex project that involved artisans, engineers, landscape designers, and many subcontractors. Current codes and construction standards were integrated into the 1928 design. Every detail was researched from the original drawings and culled from family photographs and the memories of those who lived in the house. When the architects met with Mrs. Allen to review the original Farr drawings, they experienced the pleasure of working with architectural drawings typical of the 1920s: drafted beautifully and efficiently with the plan, section, elevation, details, and construction notes, all on one single, elegant sheet.

All the exacting work and research has returned the Allen House and its gardens to their romantic setting. In a ceremony commemorating the eighth anniversary of the Oakland fire, the city honored Mrs. Allen for her commitment to the re-creation of an architectural landmark. This remarkable house is now once again privately owned; its history will continue and be treasured by a



This current view, when compared with the 1950 photo of the living room (inset), shows the precision of the re-creation. Ornament such as the decorative della robbia plaster work, the signature cloud murals (painted by muralist Donald Harvey), the shell motif on the mantel surround, and the moulding profiles all were reconstructed according to the original drawings by Albert Farr. Family photographs were also invaluable to the research.

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The Editors



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HOT OFF THE PRESS

Guild of Master Craftsman Publications, Ltd., has published *Carving Architectural Detail in Wood: the Classical Tradition*, by Frederick Wilbur. The first book of its kind, it is "a thorough primer for woodworkers in the vocabulary of classical ornament and the practical skills needed to carve it."

After a "Notes to the Reader" introduction, the first chapter discusses the origins and characteristics of classical architecture with an emphasis on ornamentation. Historical information is followed by a short explanation of Classical design. The following chapters are entitled: Moldings, Volutes, Rosettes, Capitals, and Applications. A final chapter illustrates several projects: picture frames, mantelpieces, gateposts, which make use of the various architectural elements the various architectural elements introduced in previous chapters.

Each chapter begins with definitions or clarification of terms inconjunction with many photographs of examples. The photographs are of artifacts, of existing buildings or of period furniture. The carving of versions of many elements are then illustrated in a step-by-step format.

The glossary and annotated bibliography support and augment the body of the text.

To order the book, call Sterling Publications, Inc., at (800) 542-7567 or fax them at (800) 367-9692. The book can also be ordered on amazon.com. ISBN# 1-86108-158-8.

Frederick Wilbur has been a professional decorative carver for over twenty years, working on commissions for millwork companies, architects, and individuals -- both original and restoration -- in buildings all over the United States. He has written extensively for woodworking magazines. This is his first book.



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WRITE IN NO. 1650

Rescuing a Slapstick Palace

The 1920s Mediterranean-style mansion built by silent-comedy genius Buster Keaton had gone through a sad decline. But today it is being restored to Keaton's vision of his home.

PROJECT: Buster Keaton's Residence, Beverly Hills, Calif.
PROJECT MANAGERS: Christopher Bedrosian and John Bercsi

by Nancy A. Ruhling

In Beverly Hills, it is known simply as Buster Keaton's Italian villa, but that name doesn't begin to tell the story of this colorful Roaring Twenties house, whose rise, fall and rebirth reads like the plot of a classic Hollywood movie.

Writer/director/silent film star Buster Keaton, his signature porkpie hat forever tilted at a rakish angle, was pretty much on the top of the world when he finished building his mansion in 1926. He had his own production company, where he would eventually make 19 short films and 10 features; his wife, Natalie, had given birth to their second son, and he had just finished "The General," which would become one of his greatest films. If Hollywood was in its golden age, Keaton was indeed one of its golden boys and his house reflected that Midas touch.

The 10,000-sq.ft. Italian villa, designed by architect Gene Verge with vast input from Keaton, had more than 20 rooms, including five bedrooms, a room-size closet for Natalie's extensive and expensive wardrobe, and six baths. It, along with a guest house, was built upon five lavishly landscaped acres that included a motorized trout stream and an aviary that encircled the property. Tom Mix lived next door, and Charlie Chaplin, Douglas Fairbanks and Mary Pickford, Rudolph Valentino, and a stable of other stars were neighbors. The house itself cost $300,000 — an outlandish fortune at the time, even by Hollywood standards.

It was a financial stretch for Keaton, and almost as soon as he moved in, his luck began to change: Natalie, who reportedly was spending $800 to $900 a week on her wardrobe, demanded a divorce; talkies started supplanting silents; the stock market crashed; and Keaton began drinking and gambling heavily. He lost his production company in 1928 and, to keep up with his mounting household bills, was forced to work for the movie mill MGM and relinquish all creative control of his work. By the early 1930s, the house had been sold to MGM dance team Fanchon and Marco. As styles changed, the house became a white elephant and fell into decline and disrepair through successive owners. It was sold to Woolworth heiress Barbara Hutton and husband Cary Grant (in Hollywood circles a.k.a. "Cash and Cary" during their 1942-45 marriage); then a millionaire glass manufacturer; and finally in 1948 to British actor James Mason and his wife, Pamela.



Parked in front of Buster Keaton's restored villa is comedian Stan Laurel's car, so staged for a party thrown this year by The International Buster Keaton Society. (Photo: Steve Friedman)

When Portland Mason, their daughter, put the house on the market, it was widely assumed that, like many others in Beverly Hills, it would be torn down and replaced by a new mega-mansion. After all, the villa is small by Hollywood standards: Next to the 20,000-40,000-sq.ft. mansions that are twinkling in Tinseltown, it looks like Nick Carraway's Long Island cottage in "The Great Gatsby." And the house itself is not particularly important architecturally. Verge is a little-known architect, and its mix of styles — 1920s Hollywood glamour, Mission, Spanish, Italian, and Moorish — began to lose its appeal about the time that Keaton was forced to move out.

But because of its association with Keaton, the house is significant from a historical standpoint. Some three decades after Keaton left, James Mason, while puttering around in the potting shed, discovered a cache of negatives and working prints of Keaton's films locked in a safe. The only other copies had been destroyed in a studio fire years before, and the discovery reintroduced the world to Keaton's films and re-ignited his career. "This is a very important piece of Hollywood history," says Patty Tobias, co-founder of The International Buster Keaton Society. "I've heard that Keaton cut 'The General' with scissors in that cutting room where Mason made his discovery."

David Weddle, a member of the society who is writing a book about Beverly Hills, says that it is important to preserve Keaton's mansion because "it is a cultural artifact. It is one of the few silent movie star houses in Beverly Hills still intact, and movies are a premier American art form. We preserve the houses of our great writers, so why not our great filmmakers?"

Portland Mason, who had lived in the house virtu-

continued on page 24



The architectural details around the front door, including the frieze, archway, scalloped grills on the windows and the roundel depicting a pair of peacocks, are made of Portland cement. Through the years, they had been covered with many layers of paint and have now been stripped to reveal their original sepia color. The sconces, which are topped by tiny gargoyles, are made of iron, bronze, and brass. The period photo on the window, placed there for a party by The International Buster Keaton Society, shows the villa as it looked in Keaton's day. (Photo: Steve Friedman)

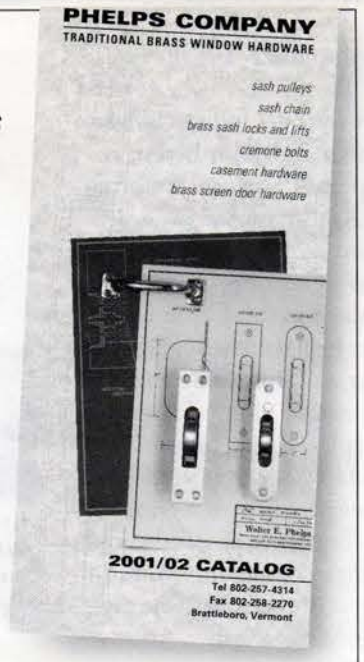


The original front door, complete with decorative wrought-iron grating and brass star insets, remains. (Photo: John Bercsi)

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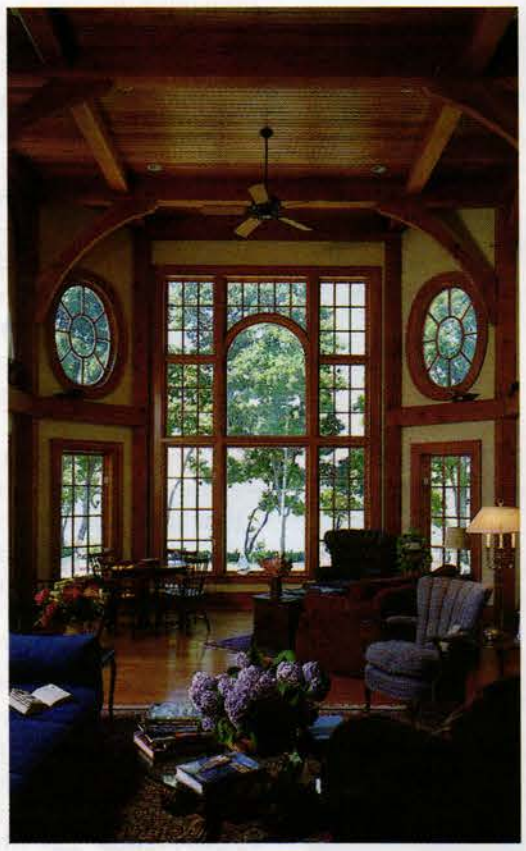
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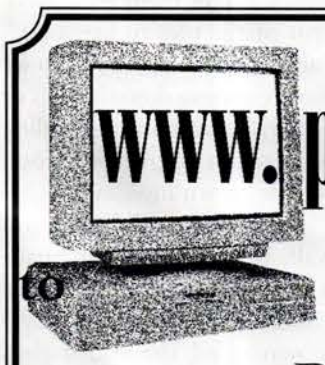
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— The Editors

KEATON HOUSE, continued from page 22



The profile of the original fountain in the vestibule is still visible. Barbara Hutton and Cary Grant added the trompe l'oeil mural, and Pamela Mason removed the fountain and replaced it with a merry-go-round for her children. The terrazzo tiles, placed in a checkerboard pattern, remain. (Photo: John Bercsi)



The stenciled beams in the dining room had been covered with a drop ceiling and French panels during the time Cary Grant and Barbara Hutton lived in the house. (Photo: John Bercsi)



The new owners, John Bercsi and Christopher Bedrosian of Beverly Hills Properties, discovered the original screen behind a nailed-shut panel in Keaton's screening room/entertaining room. By the time they bought it, the beams had been painted pink. (Photo: John Bercsi)



Buster Keaton's screening/entertaining room has been restored and is now equipped with state-of-the-art sound equipment. (Photo: Steve Friedman)

ally her entire life, also wanted to make sure the house was saved, and after turning down some higher offers from other developers, sold it for $4.7 million in May 1999 to Christopher Bedrosian and John Bercsi, co-owners of Beverly Hills Properties, who are restoring it to the way it looked when Keaton owned it.

By the time Bercsi and Bedrosian bought it, the only inhabitants (apart from a staff of servants), were some three dozen cats. The house was structurally sound, but part of the ceiling in the master bedroom had collapsed; the basement leaked; dry rot was rampant; and the windows, plumbing and electrical, and heating and cooling systems had to be replaced. There were also many cosmetic issues to be addressed, and Bercsi says, this was a case where benign neglect proved a great aid to restoration. "It's a very British idea of the old country estate that when things need fixing, you just shut the door and live in the rest of the house," he says. "That is the philosophy the Masons followed, so we had to do everything from cellar to dome. I knew about this house for years. There is no gate, and I used to drive down the driveway late at night to look at it. There was a 1956 Rolls up on blocks by the front door, and the top was all rotted and cats were living in it. James had bought it from media baron Lord Beaverbrook."

Most of the changes occurred during the Grant/Hutton and Mason years. It was Grant and Hutton, for example, who put the trompe l'oeil painting in the vestibule, covered up the stenciled beams in the dining room by lowering the ceiling and installed French-style panels, and replaced the original Portland cement fireplace with a sleek, modern one made of marble.

The Masons continued the modernization plan, selling 3-1/2 acres of the property, including the original swimming pool, which is still intact, and installing a new one along with a poolhouse. Among other things, they painted the red Spanish-tiled roof white; covered the floors with cork (including the black-and-white marble one in the living room, which Valentino requested so he could dance at Keaton's parties); installed acoustical ceiling tiles in the living room, where Pamela Mason broadcast her radio show; turned the dining room into a nightclub-like setting with red-leather booths; and replaced the fountain in the vestibule with a merry-go-round for the children.

"What's great about this house is that it has so much history," Bedrosian says, adding that the Masons brought in a whole new set of stars, including Richard Burton and Peter O'Toole, who roomed together in the guest house, where they hosted some wild parties that really knocked scandalous Hollywood on its ear.

Bercsi and Bedrosian, who plan to put the property on the market by the end of this year for about $30 million, say they have tried to stay true to the original style of the house but have incorporated modern features to make it comfortable for a 21st-century lifestyle. Because the house is photographically well documented and because the exterior is extensively featured in Keaton's 1931 film "Parlor, Bedroom and Bath," they had a clear idea of how to proceed.

On the property, which they are landscaping just as Keaton did, they have added two buildings in the same style of the main house: a four-car garage with a three-bedroom servants quarters above it and a tennis pavilion/folly that contains two guest suites and a party room. They demolished the Masons' modern pool and put in a new one, and remodeled the Masons' poolhouse to match the style of the rest of the buildings on the property. "Restoring the gardens on this smaller piece of property is a big challenge," Bercsi says. "They were in the style of the formal Italian gardens with box hedges and topiaries."

After waterproofing the basement — the Masons had placed all their possessions up on blocks due to flooding — and installing an underground drainage system, Bercsi and Bedrosian repaired the red Spanish-tile roof, which had been painted black and then white. "The original tiles had been made on site, and you can see where the wet terra cotta was bent over their knees," Bedrosian says. "I have an aerial photo from the 1950s that shows it being painted black to make it look more Asian, which was more in style."



A period photograph hanging in the main living room for the party thrown by The International Buster Keaton Society shows Buster Keaton reading a book in the same room, seated beside the original fireplace mantel. (Photo: Steve Friedman)



The Portland-cement fireplace mantel in the living room was re-created from a period photograph. Inset: The horse-shaped andirons are complete with horseshoes given to Buster Keaton by neighbor Tom Mix, the cowboy star. (Photos: Steve Friedman)

They, too, found it easier to set up a mini factory on the property. Each tile was removed and dipped and soaked in paint stripper and then scrubbed. Even then, some of the paint would not come off, so they decided to leave them mottled, which makes them look aged. "We lost about 30 percent of the tiles to breakage," Bercsi says. "We wanted all the tiles to look old, so we buy them from people who are tearing down houses or removing them from their own roofs in remodeling projects." They also replicated the original redwood gutter holders, which resemble crown molding.

The exterior of the house was sandblasted and restuccoed; the interior walls were patched with Spanish-textured plasterwork to match the original; the original hardware on the doors was restored; the original lighting fixtures were reinstalled; the leaded-glass windows were rebuilt and the other windows replicated and replaced; and the cork was removed to reveal the

continued on page 25

CALENDAR OF EVENTS

VENETIAN PLASTER WORKSHOPS. Two-day hands-on workshops demonstrating the techniques of working with Kolcaustico Venetian Plaster are being held from March through October in New York City, Orlando, FL, and Los Angeles, CA. One-day workshops are also scheduled for Chicago, Minneapolis, Dallas, and other cities. Classes are small and offer personal attention. For full details, call Sepp Leaf Products at (800) 871-7377 or log onto www.seppleaf.com.

HISTORIC PRESERVATION COURSES. The Preservation Education Institute has issued its Catalog for the 18th annual series of preservation skills workshops to be offered between **June 2001** and **February 2002** at its headquarters in Windsor, VT. Workshop topics include: "Designing With Classical Moldings;" "Repointing Brick Masonry;" Decorative Finishes: Graining & Marbling;" "Advanced Plaster Craftsmanship;" "Advanced Wood Window Repair;" plus others. For more details, call the Preservation Institute at (802) 674-6752, or e-mail at histwininc@valley.net, or log onto www.preservationworks.org.

HISTORIC STONE RESTORATION TECHNIQUES: Cleaning and restoration of exterior and historic stone requires a different approach than interior stone. A one-day workshop exploring these specialty techniques will be held **July 14, 2001** in Longwood, FL. Registration fee is $250; seminar is sponsored by the National Training Center for Stone & Masonry Trades. For more details, log onto the Center's website at www.ntc-stone.com.

RESTORATION + RENOVATION SHOW & CONFERENCE/New Orleans. Next venue for the Restoration + Renovation Show and Conference is scheduled for the Fairmont Hotel, New Orleans, **Sept. 6-8, 2001.** For full program details, call (800) 982-6247 or log onto www.restorationandrenovation.com.

ANNUAL APT CONFERENCE. The Assn. of Preservation Technology is holding its annual conference **Oct. 3-10, 2001** at the Asilomar Conference Center, Pacific Grove, Calif. In addition to the regular program and tours, there will be three intensive training courses: Adobe; Scaffolding; and Seismic. To register, call (630) 968-6400. For full program details, log onto www.apti.org/2001confer.htm.

CATHEDRALS FOR A NEW CENTURY. The School of Architecture at the University of Notre Dame, South Bend, Ind., will hold an interdisciplinary symposium on sacred architecture, **Oct. 21-23, 2001** at Notre dame. Titled "Cathedrals For A New Century: Church Architecture At The Beginning Of The Third Millennium," the symposium will deal with the nature and function of a cathedral. For more information, call (219) 631-7152.

THE PALLADIO AWARDS. Annual award competition for Excellence in Traditional Design is co-produced by TRADITIONAL BUILDING and PERIOD HOMES magazines; awards are given in the areas of Residential Architecture and Commercial/Civic/Institutional Architecture. Deadline for entries is **Nov. 15, 2001.** For complete details about the Awards and entry information, fax query (718) 636-0750, or e-mail htcstaff@traditional-building.com, or log onto www.traditional-building.com.

PRESERVATION TRADES WORKSHOPS. IPTW 2001 is scheduled for **Oct. 26-28, 2001** at Floyd Bennett Airfield, Gateway National Recreation Area, Brooklyn, NY. For the event, the Preservation Trades Network (PTN) is partnering with the National Park Service, Jamaica Bay Unit. Plans call for special one-day workshops at Ellis Island and Historic Richmond Town on Staten Island. Emphasis in all workshops is a hands-on approach that will help practicing professionals upgrade their preservation skills. For more details, log onto www.ptn.org.

HISTORIC PRESERVATION & CULTURAL RESOURCE MANAGEMENT: The National Preservation Institute is conducting a series of seminars throughout the year at various cities around the U.S. Seminars, which run from one to three days, bring distinguished faculty to highlight state-of-the-art practice in important areas of historic preservation and cultural resource management. For details, consult www.npi.org or call (703) 765-0100.

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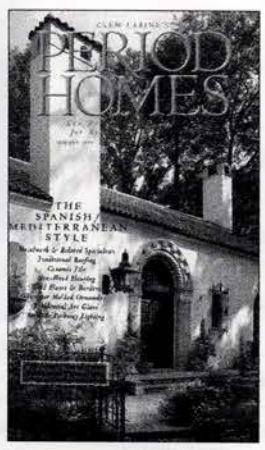
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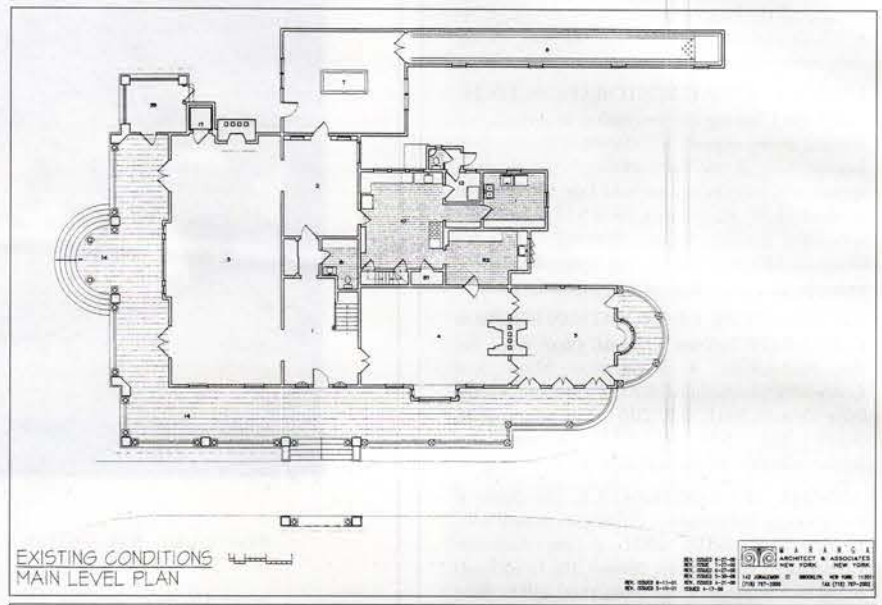
The house that once belonged to "Mr. Broadway" is one of the first landmarked structures in the village of Kings Point, N.Y. The George M. Cohan House, previously neglected, has a new outlook in the hands of Brooklyn Heights-based architect Gary Maranga.

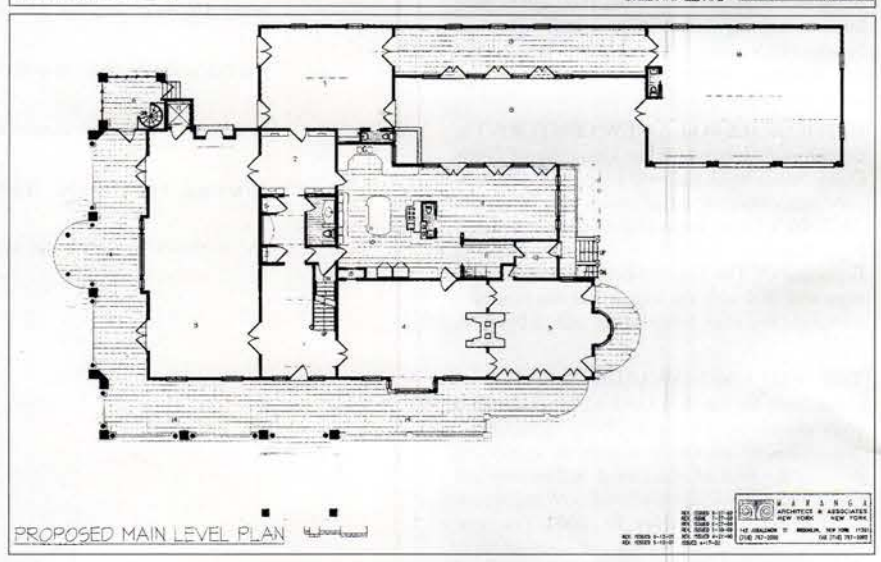
by Henrika Taylor

The mansion at Kings Point, on the peninsula of Great Neck, N.Y., was made famous by one of its previous owners, George M. Cohan. Also known as "Mr. Broadway," Cohan bought the 11,000-sq.ft. house with the royalties from a successful Broadway show in 1912. Five years later, when the United States declared war on Germany, Cohan wrote the popular song "Over There," which contributed to his receiving a Congressional Medal of Honor.

Portions of the Cohan house were originally built in 1888, with additions over the years until 1925. Since then however, the house has remained wholly unchanged. It is an amalgam of styles, but predominantly Mediterranean Villa-esque. As one can see from the photographs, the house was designed to have an imposing, theatrical presence, due in part to its specific and forced siting. From the main drive, a circular approach, the view over the 6.2-acre lot shows a grand house on the Long Island Sound. The back of the house, however, pushed back to nearly 15 ft. of the property line,

continued on page 28





For comparison, here are the plans for the main level of the house. In the proposed plan (bottom drawing) the architect has pretty much left the formal rooms alone but has streamlined the entrance foyer giving more room to the powder room and closet area (top drawing). To give the space some grandeur, the entry/stairhall ceiling will be raised. The kitchen area will be extended to the east to clean up the existing line, provide more space, and create access from the new garage wing. Note how the bowling alley is transformed into a loggia with windows facing the breakfast area, and how the new garage wing will create a courtyard.



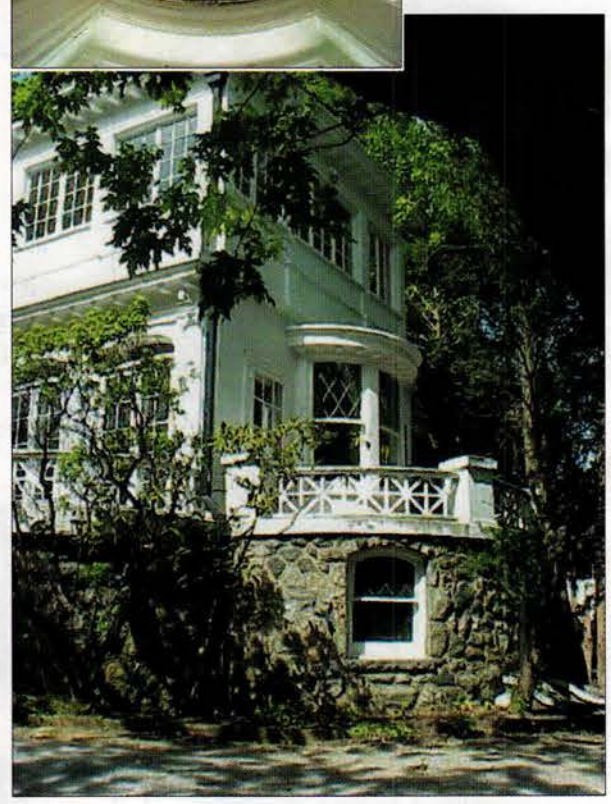
This photograph taken from the entry drive shows the south side of the Cohan house with the prominent porte cochere. Although difficult to see in this photo, the exterior has fallen into disrepair. Left vacant for a number of years, structural elements now require stabilization prior to the commencement of restoration. One of the cosmetic corrections planned for the house is unification of window type.





Here are the proposed (above) and existing (top) south elevations. In the proposed elevation the window types have been consolidated except for the large picture window in the dining room. The new garage features a repeat of the existing dormer windows and roof pitches used above the entry. The Chippendale-inspired rail used originally along the main-level porch and second-level terrace will be added to the garage and third-story roofs.



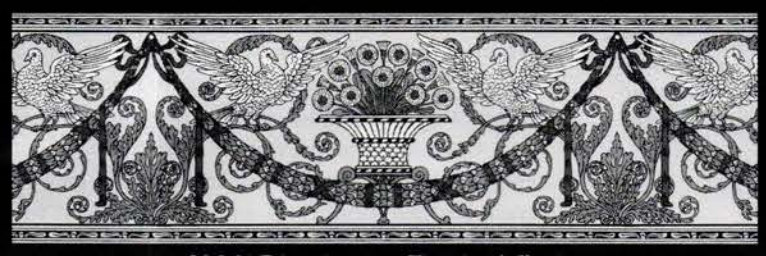


The conservatory features the bay window on the east side of the house with beautiful leaded stained glass. The room features more articulated details than most of the rooms in the house, with a mosaic fireplace surround, window seats, and a decorative plaster ceiling. Maranga's period restoration will require reproducing many discontinued materials and products to properly refurbish the building.

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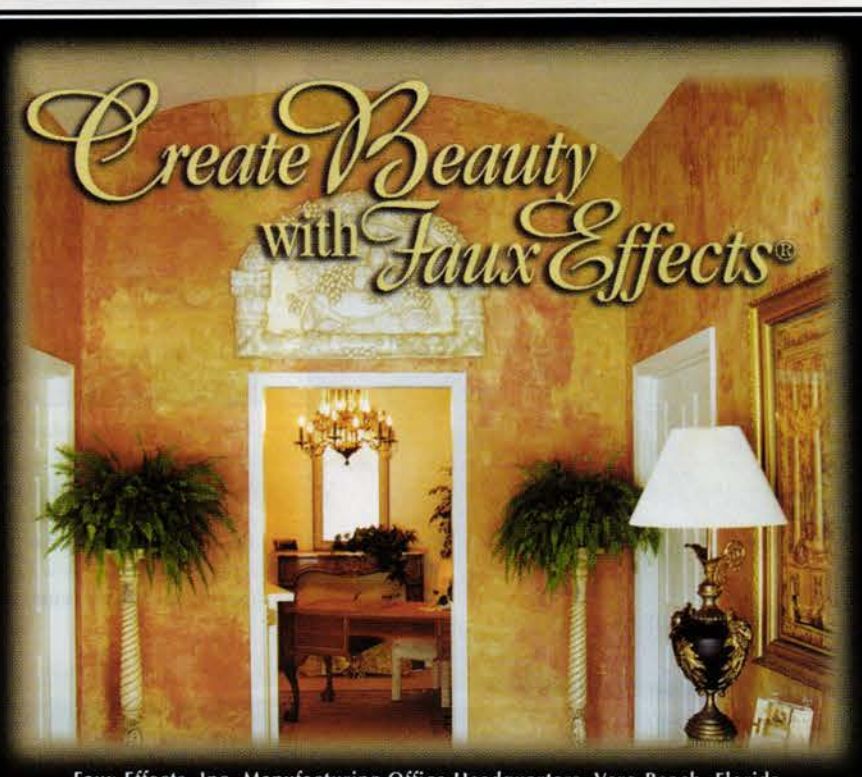
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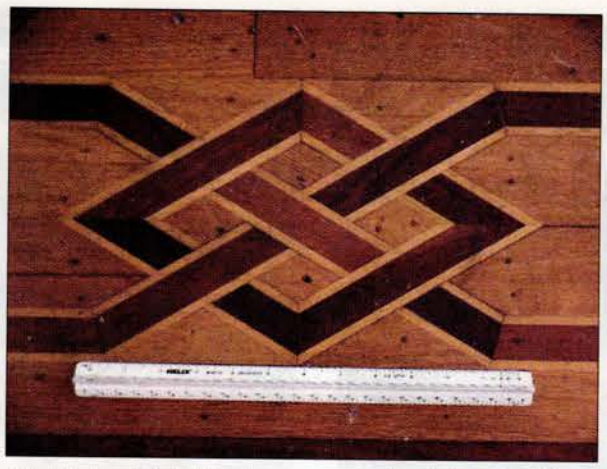
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SHOWPLACE REVIVAL, continued from page 26





The interior of the Cohan house was graced with fine, fancy-bordered parquet floors of mahogany, oak, and maple, which dated back to the 1920s. By coincidence, Gary Maranga recently completed a restoration of an 1842 Greek revival townhouse in Brooklyn Heights that had floors with the same marquetry patterns. These photos show examples of two of the dozen patterns that are used in the house.



house in the 1920s created some unusual, awkward rooms and connections, so Maranga has reconfigured portions of the facade to clarify and complete the design. One of the asymmetrical extensions constructed as a bowling alley will be transformed into a loggia connecting the main house to a new garage wing. A new two-story space within the main foyer stairhall will open up the previously low-ceilinged space to emphasize the arrival area. Additionally, new detailed compounded mouldings will be introduced to articulate existing openings and unadorned niches. The original public spaces — dining room, living room, conservatory — were grand in scale but not as embellished as one would expect in such a house. In response, Maranga has endeavored to come up with a cohesive plan that will give the rooms hierarchy within the house as well as a sense of subtle overall elegance. Currently preparing drawings for underpinning portions of the basement and foundation, Maranga's office plans to concentrate on the interior during the fall and winter. ◆

For more information about the architect, visit gmaranga.com. To find out what discoveries are made as the renovation is underway, visit cohanlandmark.com.



On the west side of the house, a gracious wraparound porch culminates in a semicircular portico which is on axis with the Long Island sound. The inset photo shows a close-up of the condition typical to the exterior of the house.

has no particular architectural interest. The exterior is stucco over a wood frame, with Ionic columns, a semi-round portico, and applied detailing of shell cartouches; it features a prominent "porte cochere," or carriage porch, created by a room bridged above the main entrance.

The current owners were in the process of bidding on the property when they were referred to architect Gary Maranga. The house had been vacant for a number of years and was in considerable disrepair inside and out. The owners were concerned about stabilizing the damage and restoring the house, and were delighted to discover that Maranga is experienced with the repair and restoration of historic buildings. In practice since 1985, the Brooklyn Heights-based Maranga Architects & Associates is known for their work in New York State as well as up and down the East Coast.

Shortly after the client purchased the property, the village of Great Neck voted to designate the exterior of the house as one of its first landmarks, in hopes of listing it on the National Register. With both the landmark requirements and the client's program in mind, Maranga and his office began their work with the typical building surveys and research of historical records. Already, emergency stabilization of structural deficiencies are underway as Maranga further develops a suitable scheme to restore and preserve the exterior as well as the view of the house from the entrance drive.

The interior of the house will also undergo some serious work. The architect's proposal for the interior will consolidate spaces and upgrade services such as heating, plumbing, and HVAC. Additions made to the



The dining room shares a double-sided fireplace with the conservatory. The conservatory side is sheathed in intricate mosaic but the dining-room side is over-the-top applied plaster, very ornate, and reaches almost to the top of the 12-ft. coffered ceiling. The showy fireplace in the dining room is in contrast with the huge living room which is currently devoid of any decoration. Curiously, the living-room ceiling height is a bizarre 8 feet that may have been lowered as the result of a previous remodeling. The owner and architect are hoping to retrieve at least a foot and a half of ceiling height and perhaps uncover some decorative elements.

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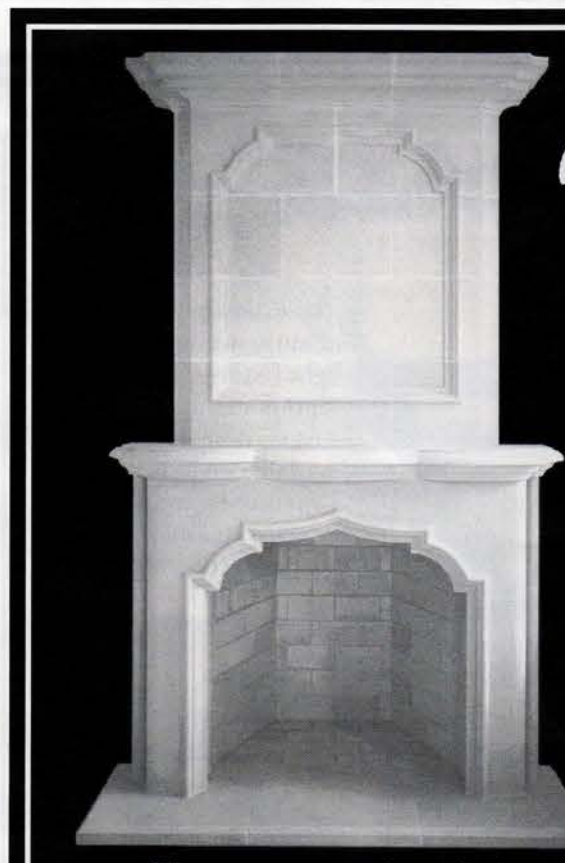
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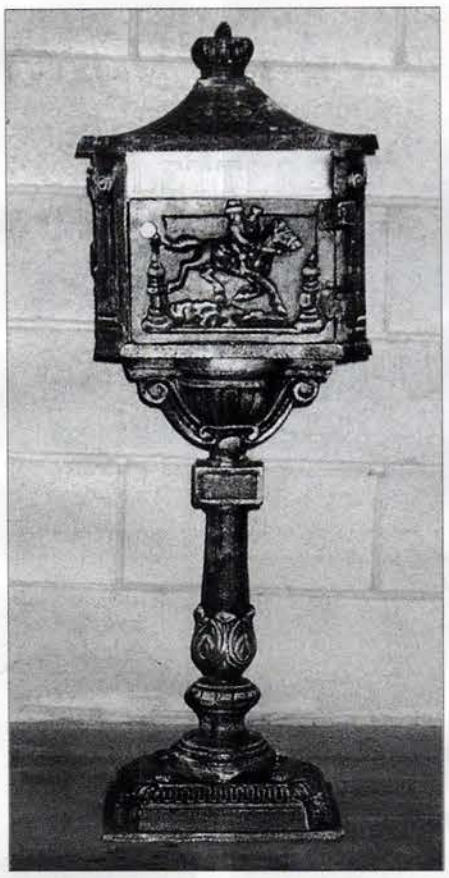
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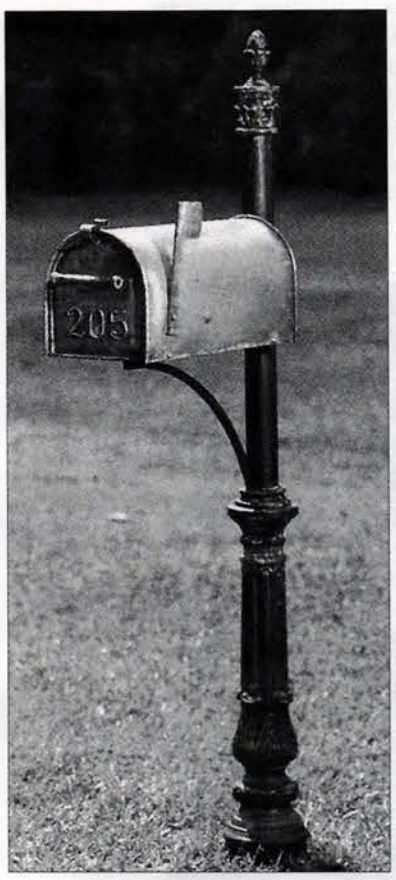
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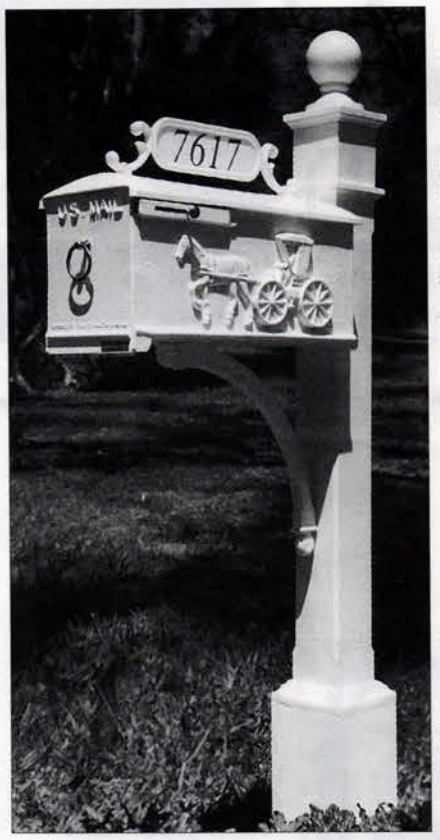
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◆ ◆ ◆

Dahlhaus Lighting, Inc.
718-599-5413; Fax: Same as phone
www.dahlhaus-lighting.com
Brooklyn, NY 11211



DAHLHAUS' catalog includes lighting, benches, and mailboxes in Turn-of-the-Century styles, such as these wall-mounted models. Write in No. 2767

Specializes in vintage lighting for residential, commercial, and civic sites. Collection includes many street lamps and lanterns, as well as bollards, fountains, ornaments, and mailbox designs from Europe's cities, towns, estates. Porch, wall- & post-mounted, electric, landscape, & garden lighting & light bollards in Turn of the Century & vintage European styles. *Write in No. 2767*

◆ ◆ ◆

Gaines Manufacturing, Inc.
858-486-7100; Fax: 858-486-7855
www.gainesmfg.com
Poway, CA 92064

Manufactures mailboxes die-cast from aluminum with optional solid-brass accents. Mailboxes to complement wide range of architectural styles.



Curb Appeal!

Get the look you're looking for:

- Residential & commercial decorative & locking mailboxes - post, wall or pilaster mounted.
- Elegant address plaques & custom bronze markers.
- Huge selection of copper weathervanes & finials.
- Custom coordinated street signs.
- In 100's of custom colors, designs & materials to enhance the value of your community.

Free color catalog:

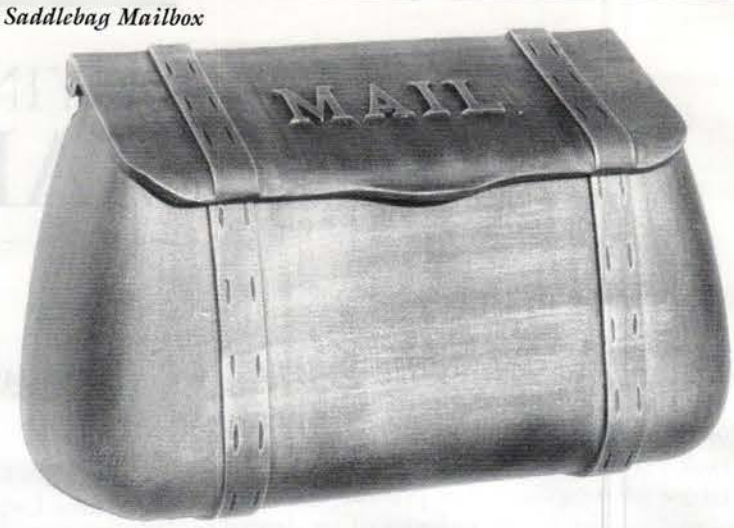
1-800-265-0041
or fax: 1-916-961-9707

Visit our web site at
www.custom-mailboxes.com

8514 Madison Ave.
Fair Oaks, CA 95628

WRITE IN NO. 527

Large Saddlebag Mailbox



Mailbox Shoppe
2566A Hempstead Tpke
East Meadow, NY 11554
(800) 330-3309

WALL MOUNT • POST MOUNT
HUGE SELECTION • LOW PRICES
www.mailboxnet.com

WRITE IN NO. 8205

BUYING GUIDE TO MAILBOXES



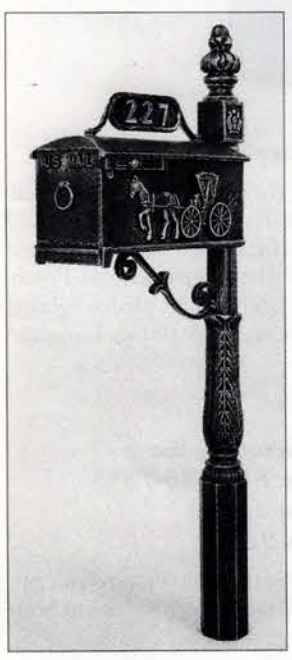
The "Classic Mailbox" by GAINES MANUFACTURING is 50-1/4 in. tall, 15 in. wide, 10 in. deep, and weighs 41 lb. The "Classic Address Plaque" can be easily installed on this box.

◆ ◆ ◆

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. Gas-lighting projects and large-scale restoration projects. Will custom-produce large cast-bronze mailboxes. *Write in No. 1210*

◆ ◆ ◆



The IMP-119K model (post 1, plate 1, box 9 with knob) in black with 2-in. solid-brass address numbers from IMPERIAL MAILBOX SYSTEMS was recently installed in the Granite Bay Hills development in Granite Bay, Calif.

Imperial Mailbox Systems
800-647-0777; Fax: 334-285-6635
www.imperialmailboxsystems.com
Millbrook, AL 36054

Manufacturer/distributor of quality 'rust-free' cast-aluminum mailboxes, street signs, and light poles for planned developments or individual use.

◆ ◆ ◆



Home products available from LIMEKILN SUPPLY COMPANY include a variety of mailboxes, such as this post-mounted design. Write in No. 61

Limekiln Supply Company
800-670-7363; Fax: 215-491-9982
566 Easton Road
Warrington, PA 18976

Provides sales and installation of mailboxes and house numbers. *Write in No. 61*

◆ ◆ ◆

Mahvelous Mailboxes!
888-675-6245; Fax: 414-255-9294
www.mahvelousmailboxes.com
Menomonee Falls, WI 53051

Cupolas in 12- to 36-in. base sizes, pagoda-style and traditional. Also, mailboxes, weathervanes, address plaques.

◆ ◆ ◆

Mailbox Shoppe
800-330-3309; Fax: 516-735-6191
2566A Hempstead Turnpike
East Meadow, NY 11554

Direct distributor for over 30 mailbox manufacturers; mailboxes and posts from Victorian to traditional to contemporary; sales for single-family homes to entire developments. *Write in No. 8205*



The Floral wall-mounted aluminum mailbox, model #SHF from MAILBOX SHOPPE, is one of the firm's most popular models. Write in No. 8205

◆ ◆ ◆

Streetscape Inc.
714-898-4842; Fax: 714-898-9394
15641 Product #7
Huntington Beach, CA 92649

Street lights, street signs, mailboxes, and mail poles. Mailboxes are solid brass and poles are cast metal. *Write in No. 65*

◆ ◆ ◆

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*

◆ ◆ ◆

Texas Metal Industries, Inc.
800-222-6033; Fax: 800-472-3807
www.txmetal.com
Crandall, TX 75114

Ornamental aluminum castings: outdoor furniture and lighting, gate and fence components, mailboxes, hardware, finials, and balustrades. Also, cast-aluminum fountains, lampposts, and urns. *Write in No. 9430*

◆ ◆ ◆

STREETSCAPE INC.
15641 PRODUCT LANE, SUITE 7
HUNTINGTON BEACH, CA 92649
714-898-4842 FAX 714-898-9394
www.streetscape.org

MAILBOXES
LIGHT STANDARDS
STREET SIGNS

Since 1988
The Leader in decorative offsite products



Solid Brass Mailboxes
Hand Crafted in the USA

WRITE IN NO. 65

Dahlhaus
Vintage European Lighting

We offer a complete line of quality outdoor lighting fixtures as well as bollards, fountains, ornaments and mailboxes, that once graced Europe's cities. To find out more, please ask for our free information package, or visit our new web page at **www.Dahlhaus-Lighting.com**



114 Bedford Ave 2R Brooklyn NY 11211 Tel/Fax 718 599-5413
www.Dahlhaus-Lighting.com info@Dahlhaus-Lighting.com

WRITE IN NO. 2767

THE PALLADIO AWARDS

FOR EXCELLENCE IN TRADITIONAL COMMERCIAL & CIVIC DESIGN

SPONSORED BY
TRADITIONAL BUILDING MAGAZINE
RESTORATION & RENOVATION
CONFERENCE & EXHIBIT

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time, while using models from the past for inspiration and guidance.

PALLADIO PRIZES FOR COMMERCIAL & CIVIC ARCHITECTURE WILL BE AWARDED IN FOUR CATEGORIES:

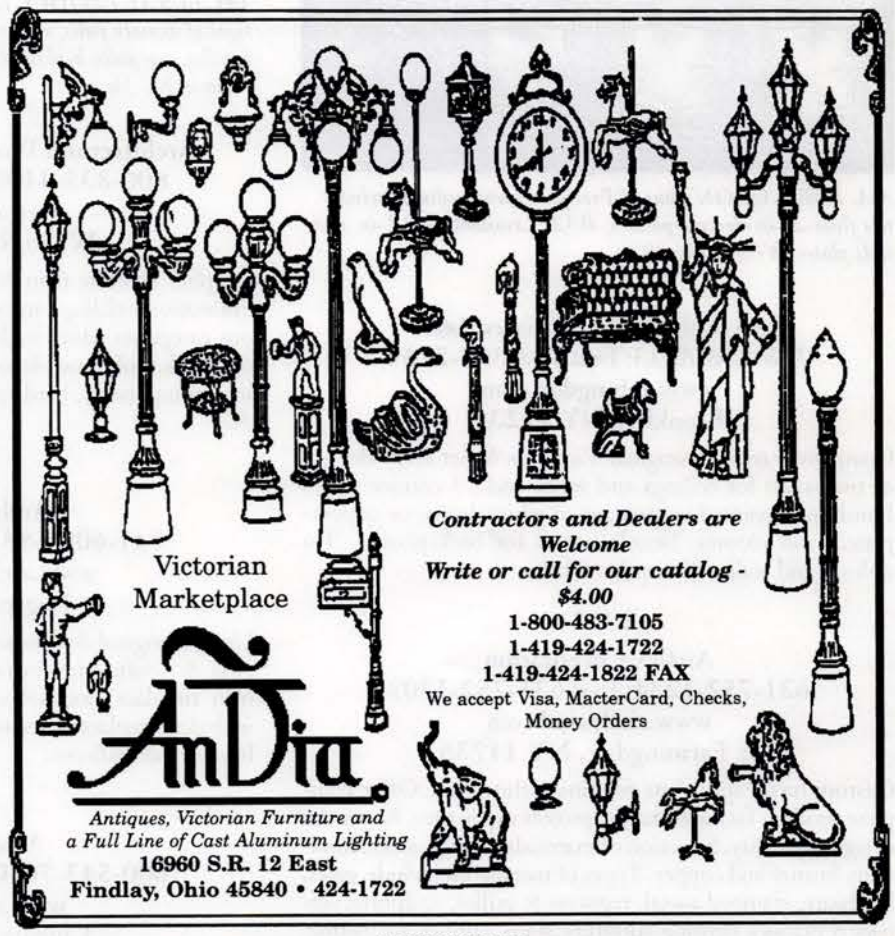
- RESTORATION & RENOVATION PROJECTS
- SYMPATHETIC ADDITIONS
- NEW CONSTRUCTION
- ADAPTIVE RE-USE

Corresponding awards will also be made for Residential projects.

JUDGING WILL BE BY A PANEL OF DISTINGUISHED ARCHITECTURAL DESIGNERS SELECTED BY THE EDITORS OF PERIOD HOMES AND TRADITIONAL BUILDING MAGAZINES.

For details on the Award Program, Judging Criteria, and Submission Requirements, see page 13 of this issue.

WRITE IN NO. 7777



WRITE IN NO. 95

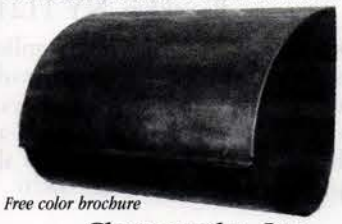
Architectural Products by Outwater

see our full page full color ads on pp. 5 & 35.

WRITE IN NO. 56

Large Handcrafted Copper Mailboxes

Artistically crafted in heavy-gauge copper, fusion-welded, and hand-rubbed to a rich patina. Teardrop style pictured. Other classic styles. For wall-mounting, but also two types of stands available with torch-cut custom numbers.



Free color brochure

Chaenomeles, Inc.
P.O. Box 7011, Dallas, TX 75209
214/249-6785 Fax: 214/826-1693

WRITE IN NO. 1360

Limekiln Supply Company carries high-quality products that add finishing touches to your home.

- **Retractable Awnings - sun when you want it & shade when you need it.**
- **Large selection of decorative & period mailboxes.**

Call today for a free estimate

Limekiln
215-343-7363
566 Easton Road Warrington, PA 18976

WRITE IN NO. 61

CUSTOM ARCHITECTURAL METALWORK & LIGHTING FROM
HISTORICAL ARTS & CASTING

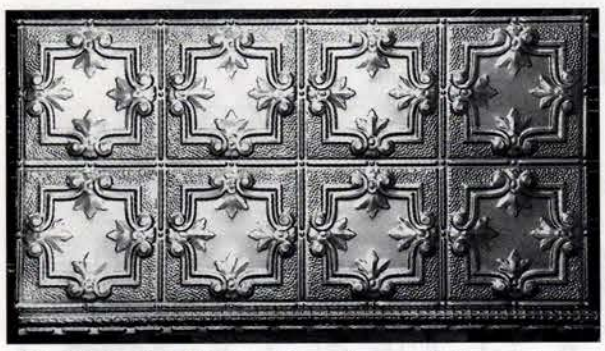
SEE OUR DISPLAY AD ON THE BACK COVER.

WRITE IN NO. 1210

BUYING GUIDE TO ORNAMENTAL METALWORK

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of products created in the Spanish/Mediterranean Style from 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 xx suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



A.A. ABBINGDON's line of Prestplate metal ceilings includes this fleur-de-lis-derived pattern, #321, available in 12-in. multiple plates. Write in No. 8920

AA-Abbingdon Affiliates, Inc.
718-258-8333; Fax: 718-338-2739
www.abbingdon.com
Brooklyn, NY 11234

Company carries 35 original Victorian & Art Deco designs of tin panels for ceilings and walls, and 13 cornice styles. Finishes: unpainted or prepainted white, brass- or copper-plated, and chrome. Stainless steel for backsplashes. Tin ceilings and walls. *Write in No. 8920*

◆ ◆ ◆

Airflex Corporation
631-752-1234; Fax: 631-752-1309
www.airflexind.com
E. Farmingdale, NY 11735

Custom metal specialists for fine architecture. Offer complete modern facilities, major project experience, & custom design capability. Selection of materials include, steel aluminum, bronze and copper. Types of metalwork include, gates, hardware, stamped metal, registers & grilles, sculpture, signage & plaques, lighting, furniture, stairs, railings, patinating, store fronts, & elevators.

◆ ◆ ◆

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. Some stock sizes available. Waterjet-cutting technology available. Manufactures perforated and linear bar grilles in a variety of material and finishes. Grilles available in wood. Custom design is also attainable using waterjet capabilities. *Write in No. 9820*

◆ ◆ ◆

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

Custom fabricator of cast-iron columns, both structural and non-load bearing. Also casts plinths, capitals, and other details. Sash weights. Victorian roof cresting.

◆ ◆ ◆

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.

◆ ◆ ◆



This series of solid-brass reproduction hardware from ARCHITECTURAL PRODUCTS BY OUTWATER includes 20 designs of drawer pulls, v-door pulls, bail handles, campaign handles, cup pulls, b-plate tear drops, and ring pull handles. Write in No. 56

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 and innovative building component product essentials in numerous categories which include interior/exterior architectural millwork, columns, decorative moldings & trim, wrought iron components, hardware, lighting and more. *Write in No. 56*

◆ ◆ ◆

Archive Designs
541-607-6581; Fax: Same as phone
www.archivedesigns.com
Eugene, OR 97402

Unique original designs and reproductions influenced by the Arts & Crafts movement; custom-hammered copper and iron fireplace hoods and accessories. Fireplace products include: fireplace screens, fire grates, fireplace and stove hoods, and andirons.

◆ ◆ ◆

Arsco Mfg. Co.
800-543-7040; Fax: 513-741-6292
www.arscomfg.com
Cincinnati, OH 45247

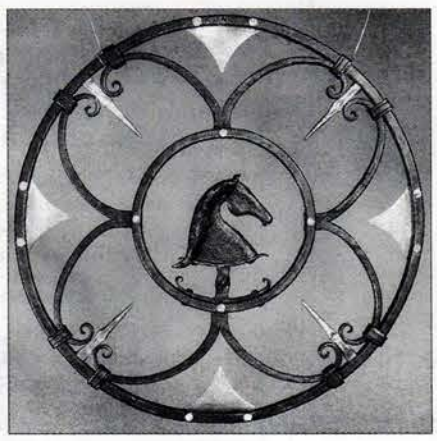
Manufactures metal radiator covers and enclosures for steam and hot-water heating systems. Made to measure for best fit. Also, new and replacement covers for baseboard, fin-tube, convectors, and fan-coil units. *Write in No. 8610*

◆ ◆ ◆

Artistic Railings, Inc.
973-772-8540; Fax: No fax
www.artisticrail.com
Garfield, NJ 07026

Custom designer and fabricator of ornamental metal products; railings, fences, gates, lamp posts, window flower boxes, work in aluminum & bronze iron. Specialty finishes from linseed oil to powder coatings. Blacksmith on staff. *Write in No. 3026*

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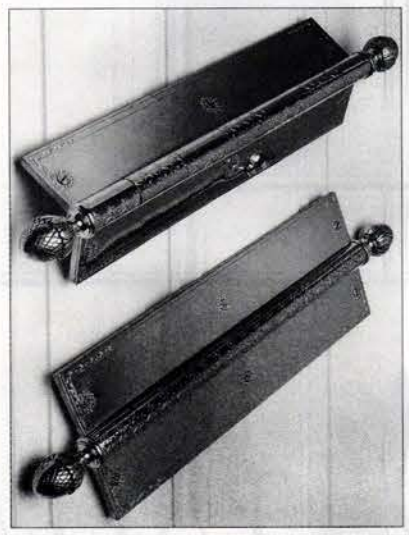


BADGER VILLAGE uses traditional blacksmithing techniques to produce unique garden highlights and accessories in steel, copper, and brass. Write in No. 3154

Badger Village Blacksmithing, Inc.
888-271-2070; Fax: 608-355-0013
www.badgervillage.com
Merrimac, WI 53561

Hand-forged ironwork using traditional, old-world blacksmithing techniques. Crafting artistic and original designs in steel, copper, and brass. Choose from a variety of home and garden accessories, or work with a blacksmith to create custom designs in fencing, gates, railings, lighting, and more. *Write in No. 3154*

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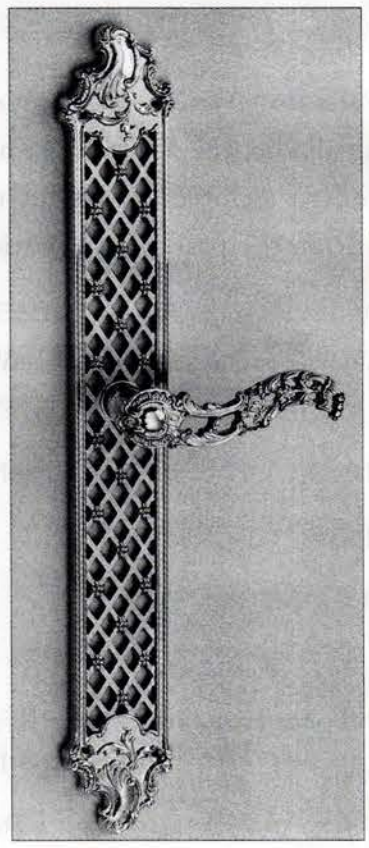


BALL & BALL expertly replicates period hardware, like these custom-made concealed-screw hinges with hand-chased details and finials. Write in No. 2930

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball-us.com
Exton, PA 19341

Manufactures historically accurate copies of 18th-, 19th-, and 20th-century builder's hardware and lighting. Broad line of furniture hardware and fireplace tools; repairs and sells antique hardware; custom reproductions. Ornamental metal lighting and hardware in wrought iron/steel, bronze, brass, copper, and cast-iron. *Write in No. 2930 for hardware and Write in No. 7660 for lighting*

◆ ◆ ◆



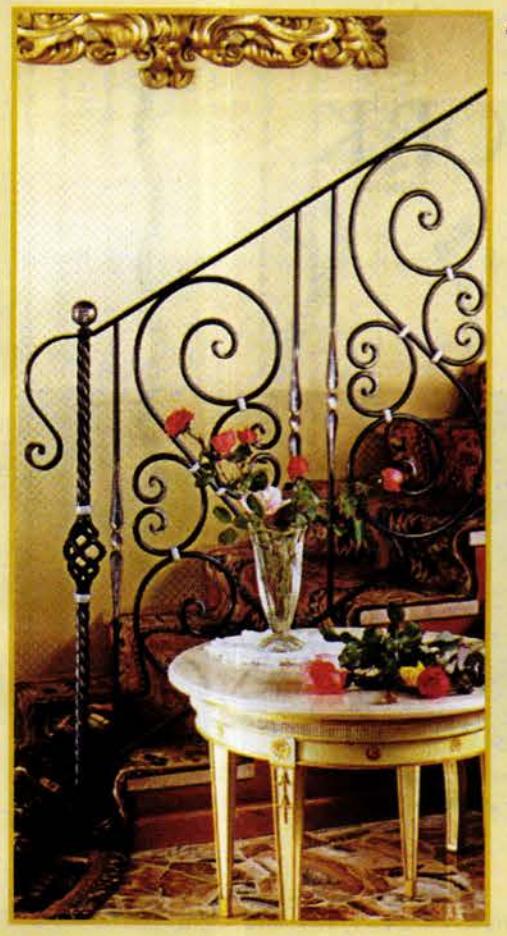
This Lattice backplate & lever in polished brass is one of the many European hand-crafted architectural fittings available in the U.S. from BALTICA. Write in No. 411

Baltica
508-763-9224; Fax: 508-763-4305
www.baltica.com
Mattapoisett, MA 02739

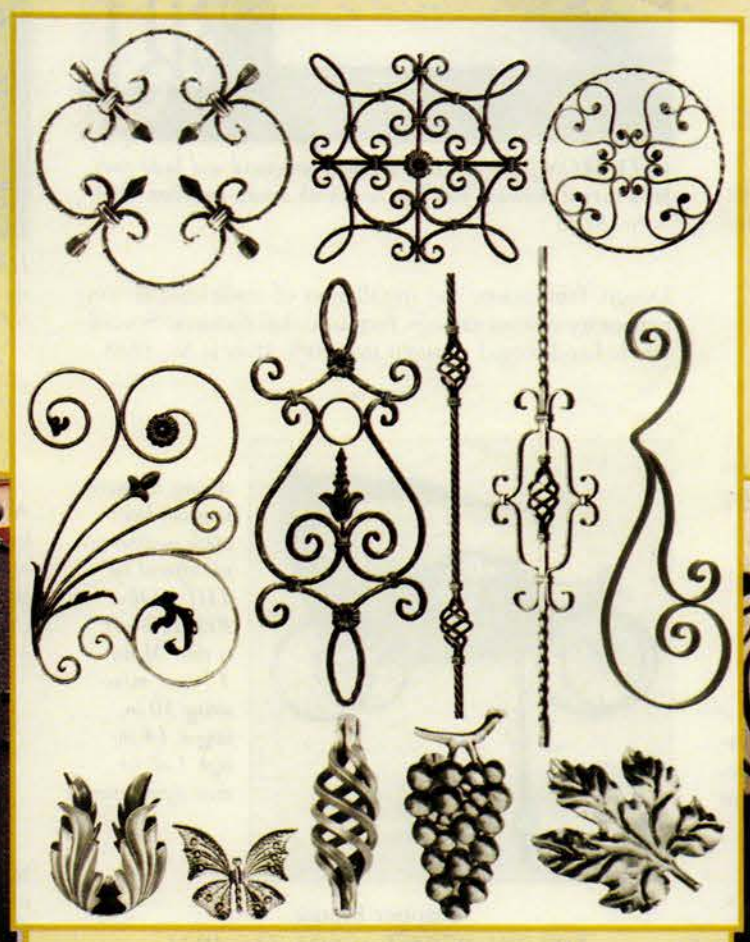
Hand-crafted, European-made architectural fittings: custom door hardware, cremones, hinge finials, switchplates, window hardware, cabinet hardware. Patented designs; authentic Gothic, Baroque, Moderne. Authorized showrooms worldwide Drapery hardware, knobs, hinges, door knockers, door bells, push plates, lever handles, cremone bolts, pocket-door hardware, custom hardware. *Write in No. 411*

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Wrought Iron Components by Outwater











Outwater's hand created, timeless patterns of fine architectural Wrought Iron Components can be used in renovations or new construction alike to create Stair Railings, Balconies, Window Coverings, Fences, Gates and so much more

Suitable for both residential and commercial, classical or contemporary design applications

Easy to weld and virtually unbreakable

Can be easily painted, powder or clear coated, treated with patinas or galvanized

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BUYING GUIDE TO
ORNAMENTAL METALWORK

Barker Metalcraft
800-397-0129; Fax: 773-929-2281
www.radiatorcover.com
Chicago, IL 60657

Custom manufacturing of wall grilles, floor grilles, radiator covers, baseboard covers, convector covers, and heating enclosures in stamped and perforated metal. Radiator covers in perforated steel. *Write in No. 7670*

◆ ◆ ◆

Berkley Machine Works & Foundry
757-545-3561; Fax: 757-543-2816
P.O. Box 4566
Norfolk, VA 23523

Cast-bronze and -aluminum plaques, architectural casting, memorials, bas reliefs, religious sculpture, custom logos, and patternmaking.

◆ ◆ ◆

Bill's Custom Metal Fabrications, Inc.
516-333-3562; Fax: 516-334-3796
www.ironcrafters.com
Westbury, NY 11590

Makers of hand-forged ornamental ironwork, railings, furniture, fireplace doors, hardware, and candelabra. Servicing the Long Island and tri-state areas; excellent references.

◆ ◆ ◆

Brian Hughes Fine Artsmithing
928-717-8247; Fax: Same as phone
www.artsmithing.com
Prescott, AZ 86304

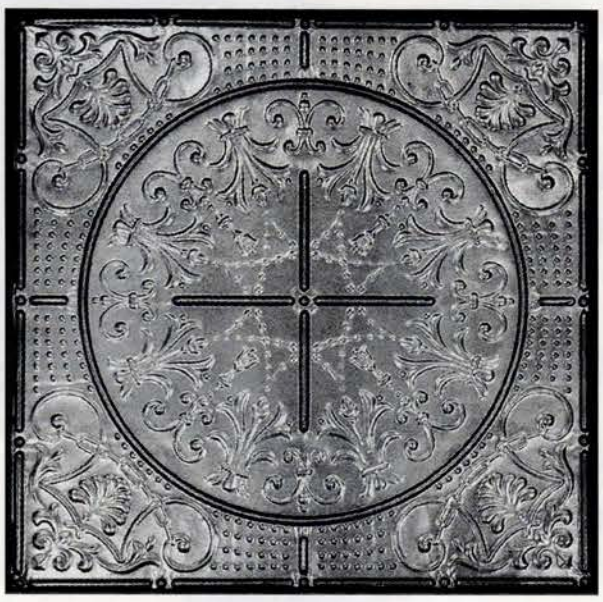
Blacksmith and sculptor specializing in custom, one-of-a-kind, hot-forged architectural and sculptural ironwork. Ornamental metal gates, railings, lighting, and sculpture in wrought iron/steel.

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Capital Cresting
800-442-4766; Fax: 570-296-4766
www.capitalcrestings.com
Milford, PA 18337

Complete line of lightweight, easy to install, economical to ship, unbreakable roof crestings and matching finials. Also, snowguards, balconettes, flower boxes & firewood boxes, custom grilles and adornments.

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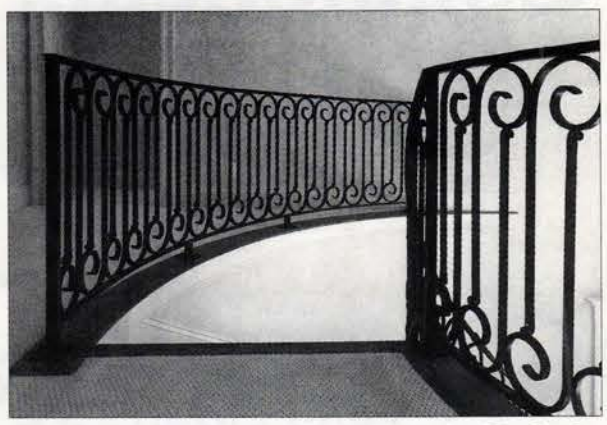
Decorative pressed-tin sheet for wall and ceiling applications, avaliable from CHELSEA DECORATIVE METAL, re-creates the elegance of the Victorian era. *Write in No. 190*

Chelsea Decorative Metal
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77096

Pressed-tin panels for ceilings and walls. Easy-to-install decorative sheets in 2-x-4-ft. sections; cornices in 4-ft. lengths. Styles from Victorian to Art Deco. Designs come in 6-, 12-, or 24-in. repeat patterns. Shipped anywhere. Stamped/pressed metal ornament. *Write in No. 190*

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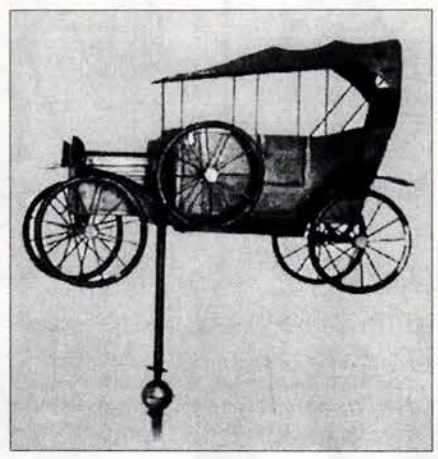
City Iron, LLC
513-721-5678; Fax: 513-721-4282
1440 W. Eighth St.
Cincinnati, OH 45203



CITY IRON fabricated these hand-forged guard and hand rails for a curved staircase, finishing them with a wax emulsion. *Write in No. 8188*

Design, fabrication, and installation of traditional & contemporary custom railings, furniture, and fixtures. Specializes in hand-forged wrought ironwork. *Write in No. 8188*

◆ ◆ ◆



Among the more unusual hand-made weathervanes offered by THE COPPER HOUSE is this "Model T" vane, measuring 30 in. long x 14 in. high. *Call for more information*

Copper House
800-281-9798; Fax: 603-736-4921
www.thecopperhouse.com
Epsom, NH 03234

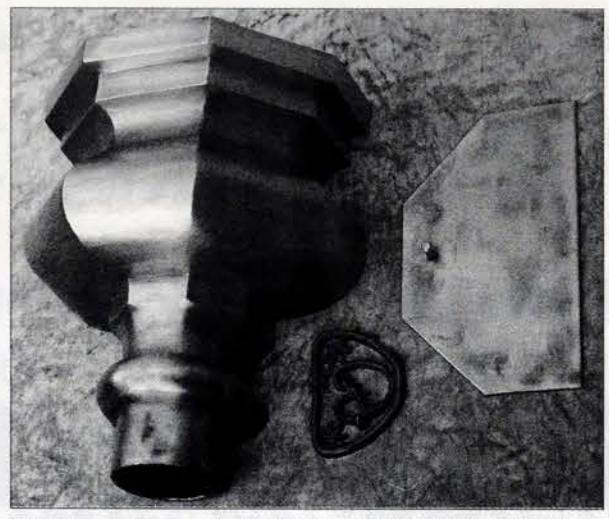
Hand-crafted copper and brass lighting, standard and custom, for interior and exterior. Also, weathervanes made of copper; finials custom-made to spec. All products made using only solid copper and brass, no plated metal. Lanterns, sconces, chandeliers, ceiling fixtures, custom fixtures, post lights; styles include Arts & Crafts, Victorian, and Early American. Catalog $4. *Call for information, 800-281-9798*

◆ ◆ ◆

Copper Sculptures
800-235-6725; Fax: 601-992-7099
5230 Hwy 25
Brandon, MS 39042

Company offers finely hand-crafted copper lanterns, mailboxes, posts, and metal furniture. *Write in No. 8191*

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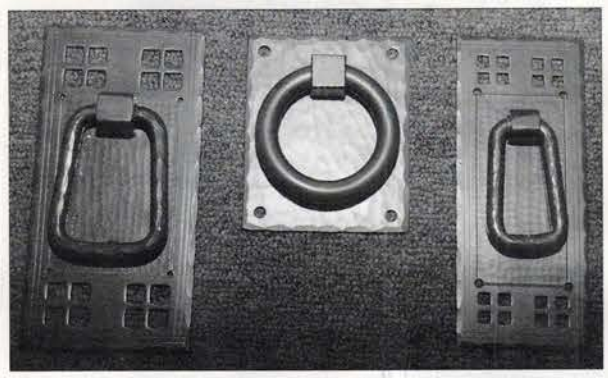


The Wagner octagonal leaderhead by COPPERWORKS OF DON MILLER is cast in bronze and features a leaf strainer in the form of the fabricator's initials. *Write in No. 2000*

Copperworks of Don Miller
877-633-9308; Fax: 909-445-0828
www.copperworks.net
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. *Write in No. 2000*

◆ ◆ ◆



Hand-hammered copper hardware in the Arts & Crafts style is the specialty of CRAFTSMEN HARDWARE. *Write in No. 6980*

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

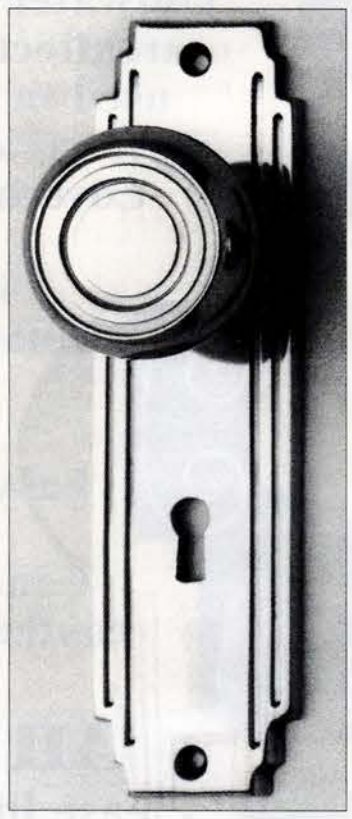
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www.decorativeiron.com
Houston, TX 77075

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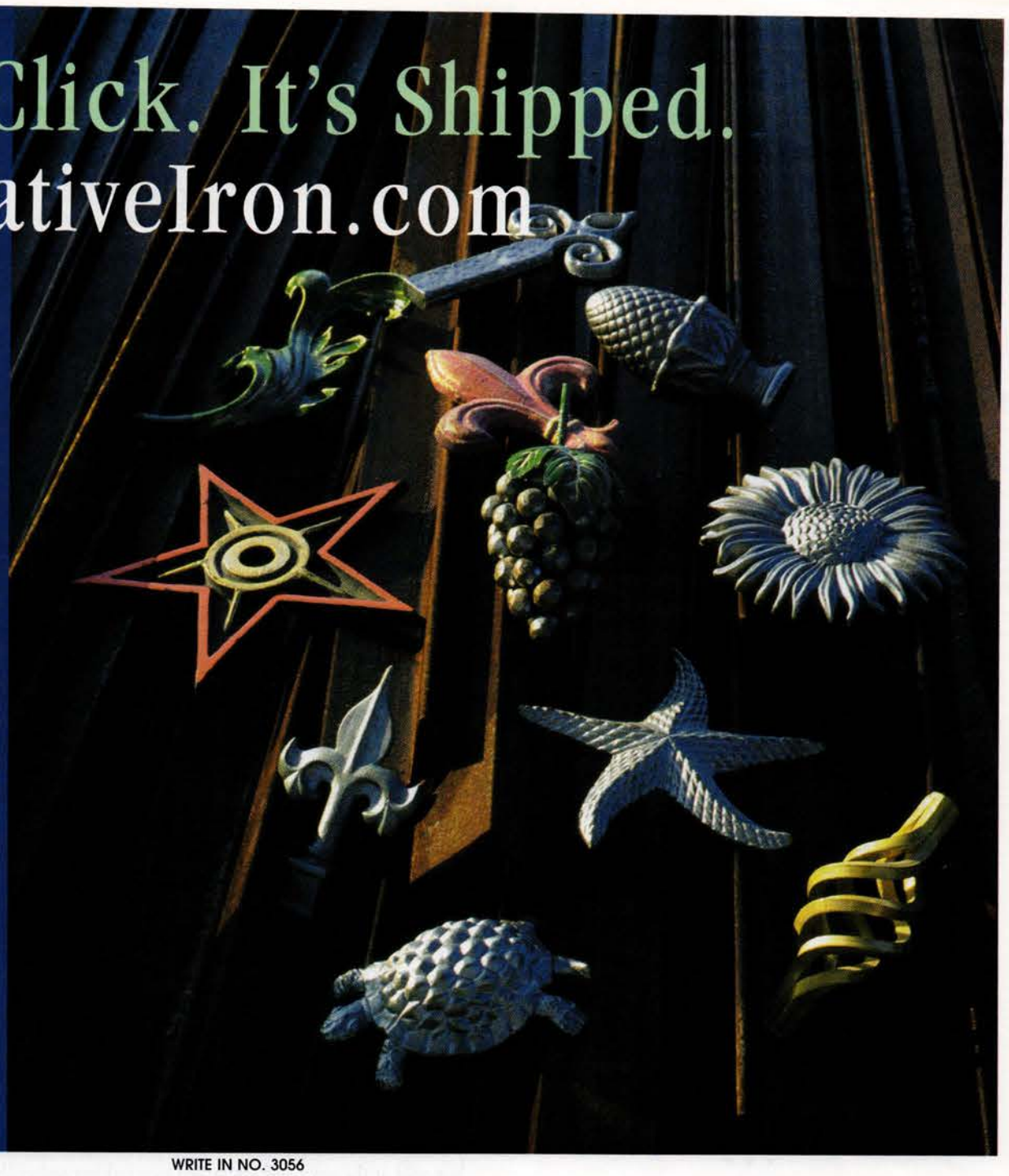
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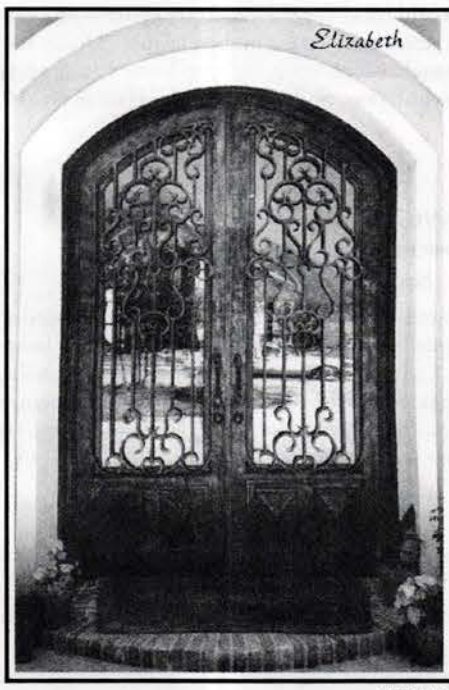


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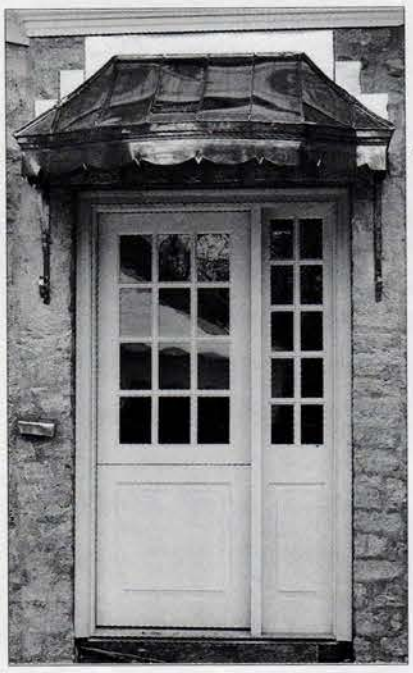
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metalwork. Railings, gates, components; wrought iron/steel. *Write in No. 3056*

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THE DURABLE SLATE COMPANY designed, fabricated, and installed this free-standing copper roof for the entry of a residence in Columbus, Ohio. Write in No. 3720

Durable Slate Co.
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EDWARD R. BUTLER distributes European door hardware, such as this streamlined design by Johannes Potente, #1020/1738/1739. Write in No. 2260

E.R. Butler & Co.
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www.erbutler.com
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The wealth of vintage hardware available from EUGENIA'S ANTIQUE HARDWARE includes items such as this ornate lock set. Call for more information

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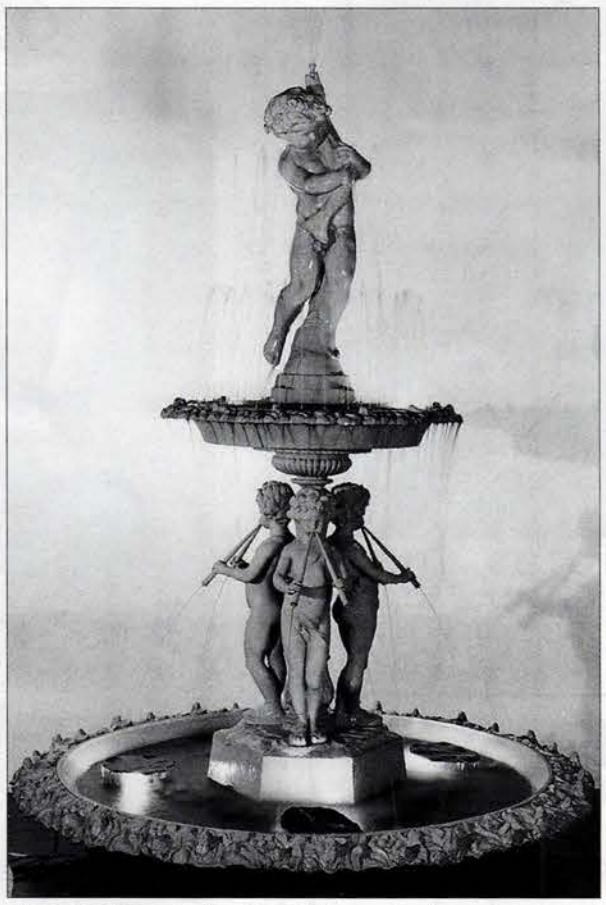


A simple arrangement of hand-hammered hot-split scrolls with authentic rivet detailing frames a medallion of gold-brushed roses in this panel from FINE ARCHITECTURAL METALSMITHS. Write in No. 2640

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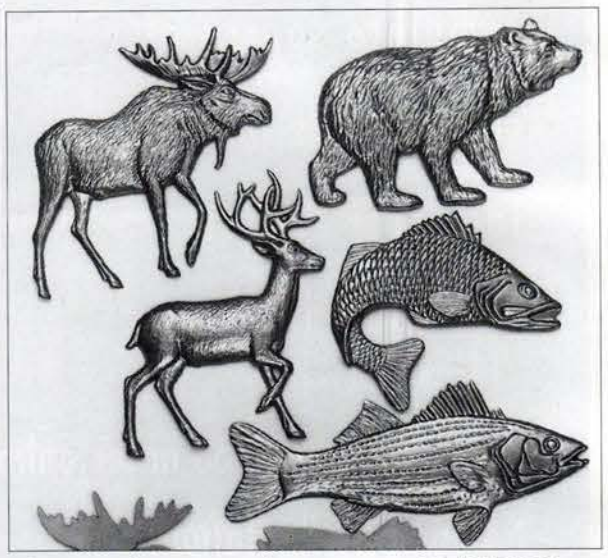
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www.frankmorrow.com
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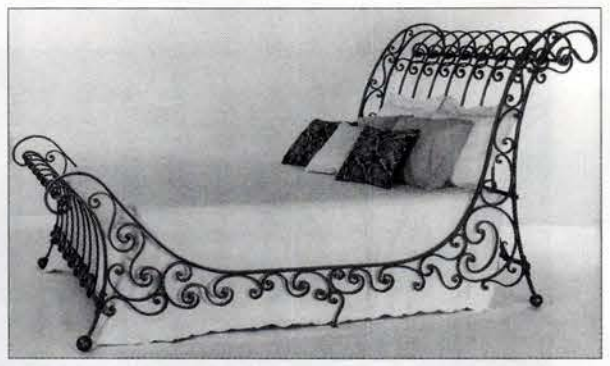


The range of decorative metal stampings from FRANK MORROW includes these animal-motif models.

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Dallas, TX 75207



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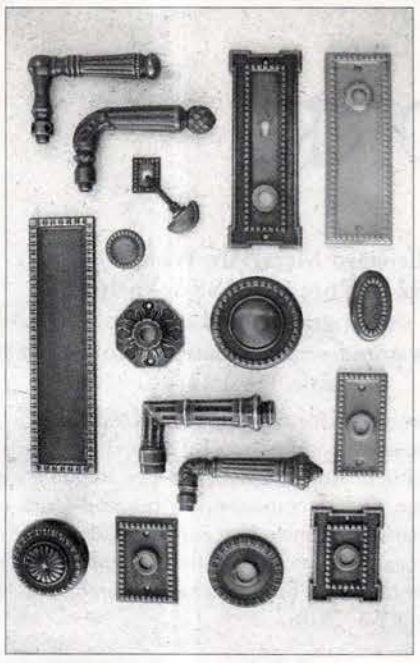
Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

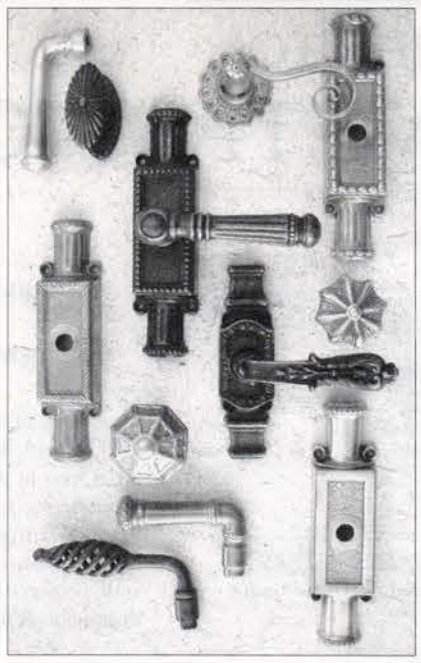
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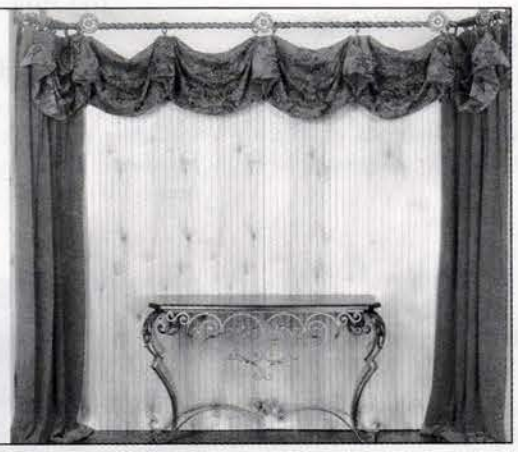
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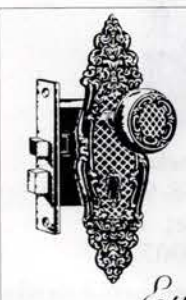


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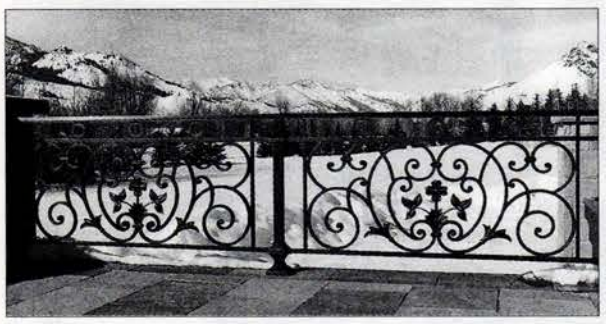
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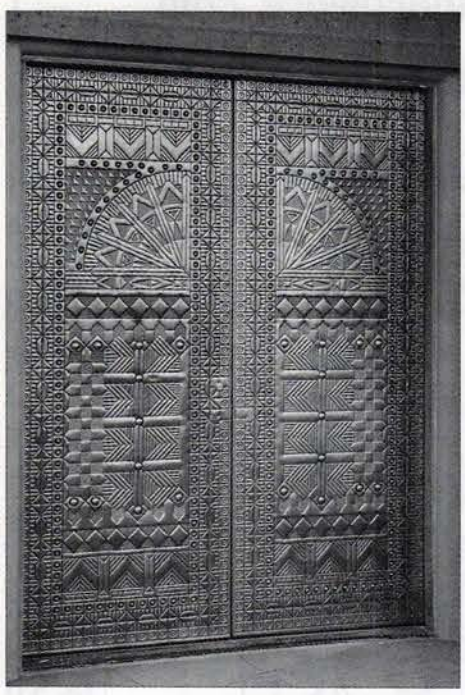
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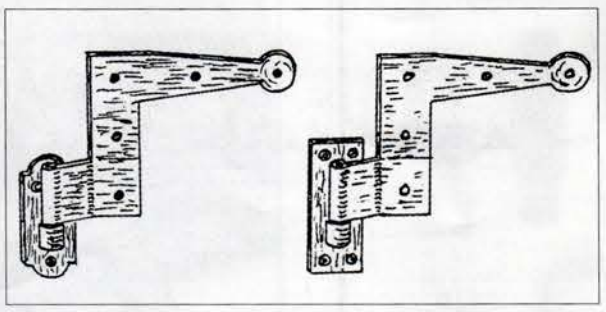
ISAAC MAXWELL fabricated this distinctive pair of copper-clad doors for a residence in Lakeway, Texas. *Write in No. 8201*

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Philadelphia, PA 19122

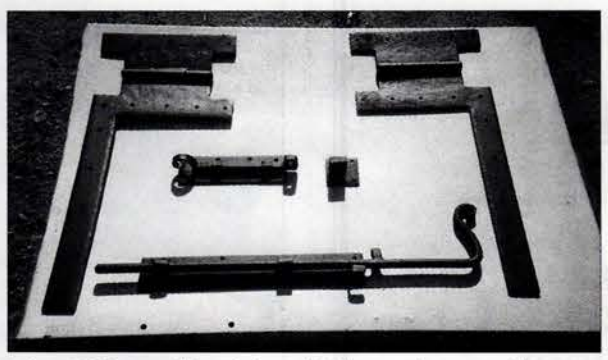


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These HL hinges, sliding bolt, and lock are indicative of the custom hand-forged gate hardware available from KAYNE & SON. *Call for more information*

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Leonard Metal Art Works
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www.grand-stairs.com
www.grand-security-entrance.com
Lansdale, PA 19446

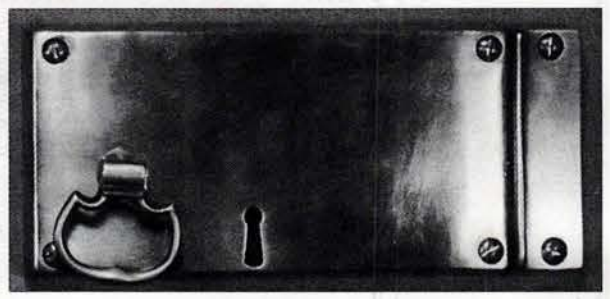
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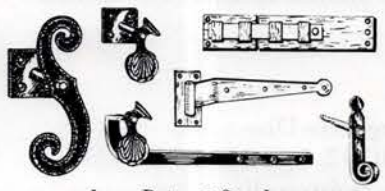
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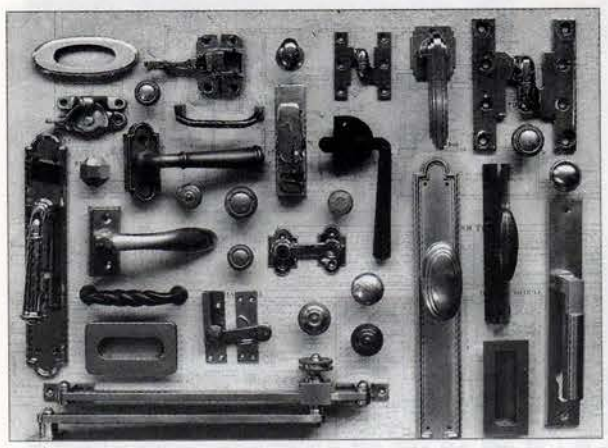
Styles
- Old World
- Classic
- Baroque
- Modern

Material
- Wrought Iron
- Bronze
- Stainless Steel
- Glass

Leonard Metal Art Works
U.S. Rep. Bavarian Iron Works Co.
Gerhard Wurster Tel: 1-800-522-4766 Fax: 1-888-699-9666
www.grand-stairs.com

WRITE IN NO. 7610

BUYING GUIDE TO
ORNAMENTAL METALWORK

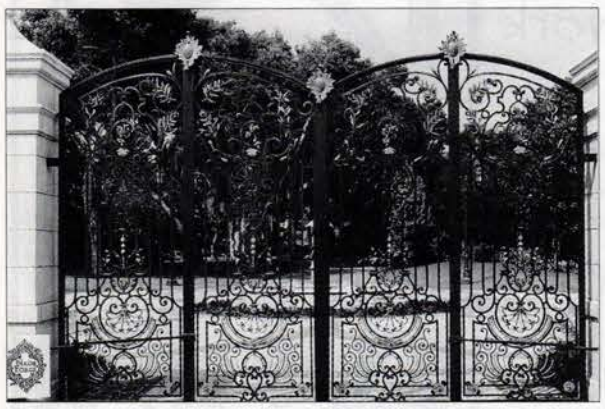


Custom and standard window hardware manufactured by NANZ includes tilt-and-turn and multipoint handles for Georgian, English, French Moderne, Arts & Crafts, and Bauhaus projects. Write in No. 1150

Nanz Custom Hardware, Inc.
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10013

Custom manufacturer of high-end period door hardware, Gothic to Moderne. Expert metal finishing; consultation, specification, and restoration services. Ornamental metal hardware in brass, bronze, & nickel-plating. *Write in No. 1150*

◆ ◆ ◆



These elaborate gates were custom-fabricated in iron by NAOS FORGE. Write in No. 2913

Naos Forge, Inc.
661-273-5851; Fax: 661-273-5852
www.ironworks-naos-forge.com
Palmdale, CA 93550

Studio produces custom hand-forged gates, railings, doors, furniture, lighting and accessories. *Write in No. 2913*

◆ ◆ ◆

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

Custom fabricates and installs metal railings for residential and commercial use. Hand forged steel, stainless steel, brass, bronze and aluminum. Wood and glass rails available. *Write in No. 3051*

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Oakley Steel Products
708-544-7970; Fax: 708-544-7986
www.oakleysteel.com
Bellwood, IL 60104

Manufacturer of custom spiral-stair stringers made from rectangular tubes, channels, or plates. *Write in No. 8208*

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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.

◆ ◆ ◆

Olin Wrought Iron
877-423-2112; Fax: 651-454-1227
www.olinwroughtiron.com
Mendota, MN 55150

U.S. manufacturer of wrought-iron components for stairs, railings, fencing, furniture, etc. Complete OWI catalog on-line. Autocad drawings available on CD-rom. Balustrades, railings, and other metalwork. *Write in No. 8209*

◆ ◆ ◆



PATINA FINISHES & COPPER COATINGS' bronze, copper, brass, and pewter coatings can be applied to many surfaces, including castings and woodwork. Write in No. 3150

Patina Finishes & Copper Coatings
800-882-7004; Fax: 619-683-7901
www.patinasfinishes.com
San Diego, CA 92110

Supplier of water-based metallic coatings (copper, brass, bronze, pewter) for all surfaces, and patina solutions (green, blue, black, burgundy), interior or exterior. *Write in No. 3150*

◆ ◆ ◆



PATTEN DESIGN fabricates hardware in cast-silicon bronze, while fine hardware is cast using the lost-wax process, and rustic or "ancient" items are sand cast. Write in No. 1520

Patten Design
714-894-0131; Fax: 714-894-0031
15561 Product Ln., #D-5
Huntington Beach, CA 92649

Fabrication of custom and reproduction door and window hardware in all metals and finishes; large and small runs, including knobs, levers, rosettes, escutcheons, cremones, pulls, hinges, medallions, and more. All periods and styles. *Write in No. 1520*

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Polymeric Systems — Metal Repair
888-376-9934; Fax: 610-935-7123
www.polymericsystems.com
Phoenixville, PA 19460

Wide range of epoxy products for metal repair.

◆ ◆ ◆

R. Walsh Gate & Railing
715-442-3102; Fax: 715-442-6002
www.robertwalsh.com
Pepin, WI 54759

Shop offers hand-forged ornamental ironwork of a classical nature. Options include: original artwork, colors, textures, dipped and baked finishes, detailing in gold leaf or bronze, repousse, and more; 20 years experience. Ornamental gates, railings, fencing; work in wrought iron/steel. *Write in No. 898*



This hand-forged gate from R. WALSH GATE & RAILING was treated with a rust-protection submersion after fabrication. Write in No. 898

◆ ◆ ◆

Registers-Direct.com
800-792-0792; Fax: 816-231-8437
www.registers-direct.com
Kansas City, MO 64127

Extensive line of standard and decorative residential grilles. Website shows their complete line of air-distribution products. *Write in No. 2*

◆ ◆ ◆



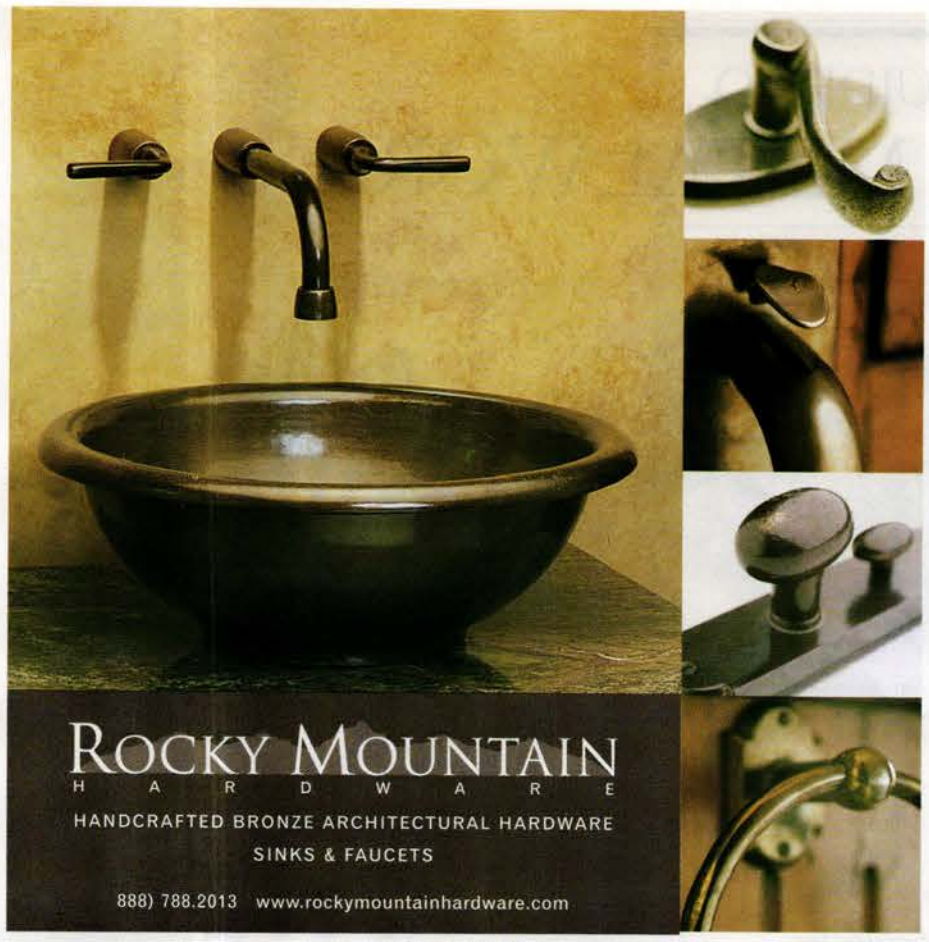
ROCKY MOUNTAIN RUSTIC HARDWARE's 7-1/2-in. front-entry grip handle is shown on a 3-1/2-in.-x-18-in. escutcheon in white bronze, with a medium patina. Write in No. 7720

Rocky Mountain Hardware
888-788-2013; Fax: 208-788-2577
www.rockymountainhardware.com
Hailey, ID 83333

Solid bronze, handcrafted architectural hardware ranging from the front entry to the bathroom sink: door, cabinet, window, bath & kitchen hardware and accessories; sinks and faucets. White or silicon bronze is available and your choice of seven patinas in a variety of styles from rustic to contemporary. Specializes in residential and corporate custom pieces. *Write in No. 7720*

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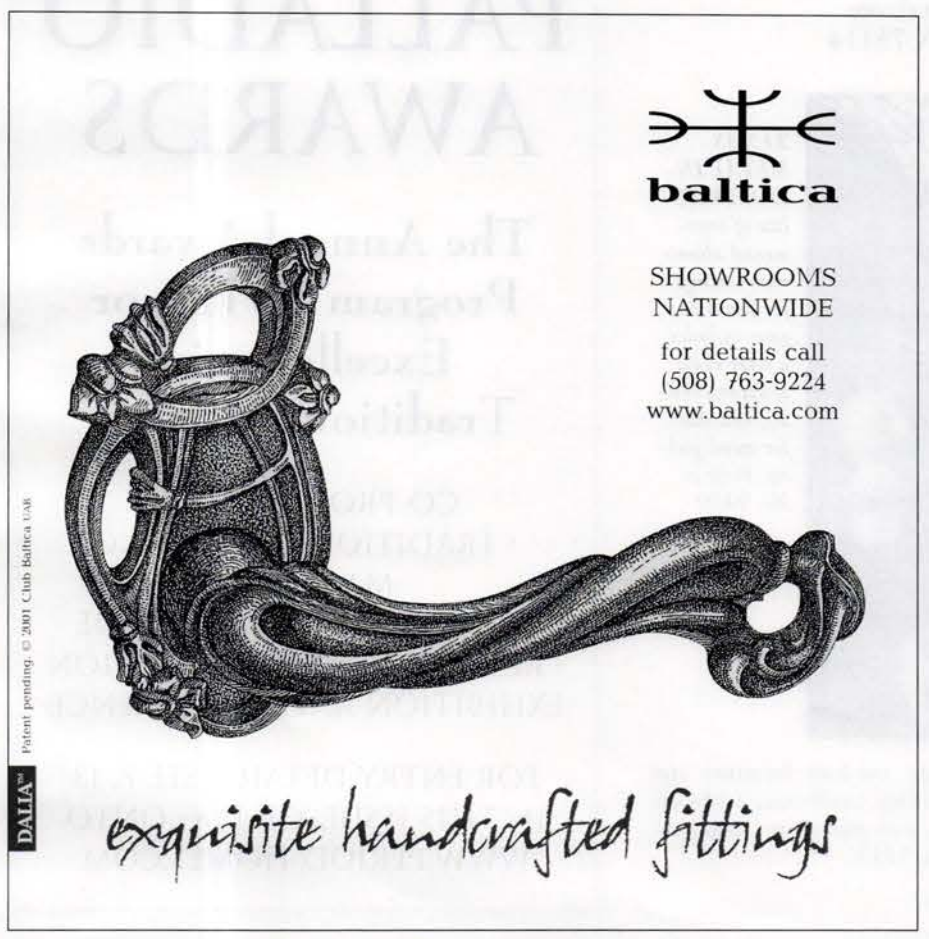
Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
P.O. Box 205, 2695 Route 315
Deansboro, NY 13328



WRITE IN NO. 7720



WRITE IN NO. 1150



WRITE IN NO. 411



WRITE IN NO. 4390



WRITE IN NO. 5180

BUYING GUIDE TO
ORNAMENTAL METALWORK

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

◆ ◆ ◆

Stairways, Inc.
800-231-0793; Fax: 713-680-2571
www.stairwaysinc.com
Houston, TX 77018

Custom-designed stairways manufactured from standard components in both wood and metal, for commercial or residential use. Also sells stair parts and kits. Straight, curved/circular, and spiral stairs; stair parts include rails, balusters/spindles, newel posts, custom turnings, kits. *Write in No. 4870*

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

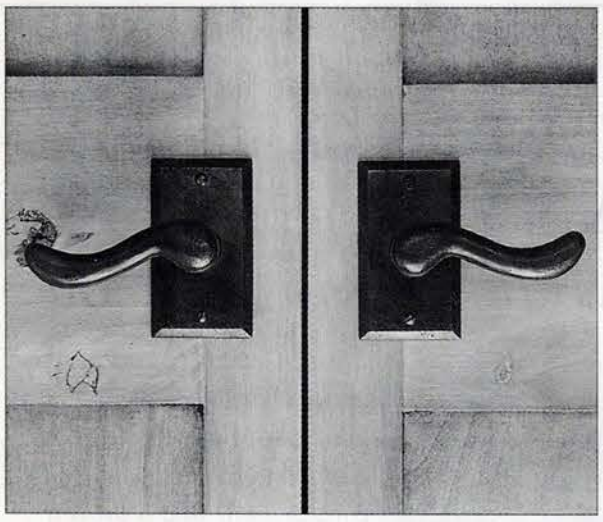
Victorian-style cast-iron spiral & straight staircases, balusters & railings; commercial/residential, interior/exterior; finials; custom & stock components; gates & railings to order; Metals include cast iron, brass, bronze, aluminum and steel. Also, drapery hardware. *Write in No. 470*

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Sun Foundry
818-841-7979; Fax: 818-955-9690
www.sunbronze.com
Burbank, CA 91502

Over 350 statues, originals and reproductions, for home, office, gardens, and clubs. Lifesize, monumental, ornamental, or body cast. Custom casting work.

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This solid-bronze "Chub Lever" door handle (#L103), with rectangular plate (#P404), is from SUN VALLEY BRONZE. Write in No. 136

Sun Valley Bronze
208-788-3631; Fax: 208-788-1306
www.svbronze.com
Hailey, ID 83333

Manufacturer of premium-quality bronze decorative hardware; specialist in door, cabinet, bathroom, and kitchen hardware, made to order. Knobs, lock sets, hinges, door knockers, door bells, push plates, lever handles, cabinet hardware, kickplates, surface bolts, pocket door hardware, and more; in silicone bronze/white bronze. Casement hardware, window locks, sash locks. *Write in No. 136*

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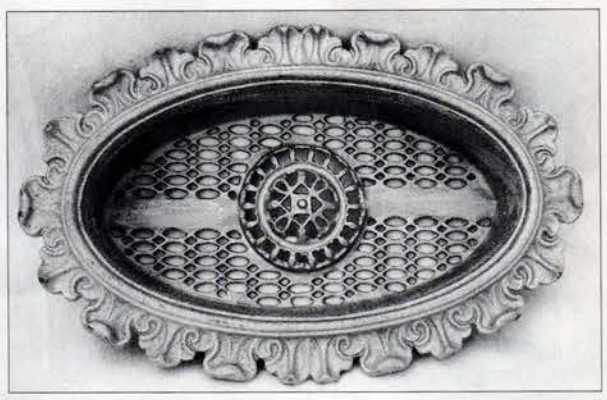
Sycamore Creek
518-398-6393; Fax: 518-398-7697
www.sycamorecreek.com
Ancram, NY 12502

Copper garden furnishings, specializing in arbors and trellises. Custom projects welcome.

◆ ◆ ◆

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

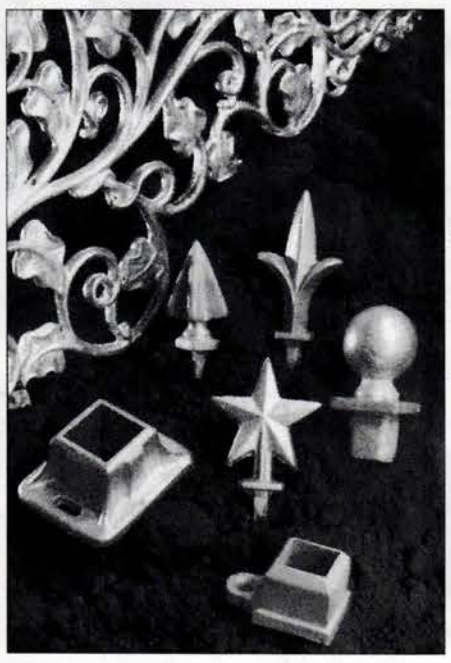
Wholesale supplier of ornamental metal castings and forgings; also, a variety of posts and finials used in the production of mailboxes. Metal stair parts; balusters & railings, newel posts; work in steel. *Write in No. 5180*



TENNESSEE FABRICATING's cast-aluminum recessed vent is available in two sizes: 22-1/2 in. x 14-1/2 in. or 17-1/2in. x 12 in. Write in No. 5180

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Texas Metal Industries, Inc.
800-222-6033; Fax: 800-472-3807
www.txmetal.com
Crandall, TX 75114



TEXAS METAL INDUSTRIES' line of ornamental aluminum castings for fences and gates includes a wide range of spears, finials, and shoes for metal pickets. Write in No. 9430

Ornamental aluminum castings: outdoor furniture and lighting, gate and fence components, mailboxes, hardware, finials, and balustrades. Also, cast-aluminum fountains, lampposts, and urns. *Write in No. 9430*

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Wemco Casting
631-563-8050; Fax: 631-563-8054
20-2 Jules Ct.
Bohemia, NY 11716

Since 1934, supplying custom castings for ornamental, architectural, and historic requirements, in aluminum, bronze, and iron; small runs a specialty.

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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 brass, bronze, aluminum, steel, and copper. *Write in No. 1223*

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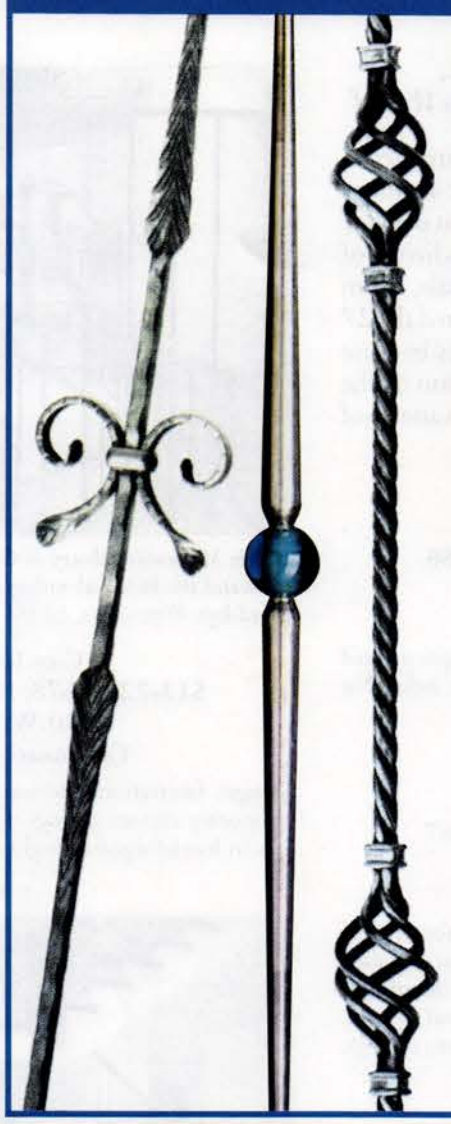
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800-850-9991

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APT 2001 TRAINING COURSES

ASILOMAR CONFERENCE CENTER
PACIFIC GROVE, CALIFORNIA

SCAFFOLDING FOR HISTORIC PRESERVATION PROJECTS
Registration Fee: $420 • Limited to 30 participants
COURSE INSTRUCTORS: George Miller, Masonry Contractors Association of America; Ron Staley, The Christman Co.; Dona File, LF Driscoll Co.; Michael Henry, Watson & Henry Architecture, Planning, Engineering; Bill Hose, Historic Preservation Training Center, NPS; Kevin O'Callaghan, Universal Builders Supply Co.; Kent Diebolt, Vertical Access LLC.
DESCRIPTION: This two-day workshop will address issues relating to scaffolding used on historic-building projects. Participants in the workshop will have an opportunity through case study lectures, and a second day of "hands-on" personal fall arrest systems training to gain knowledge and safety instruction concerning access for inspection, design, construction, and conservation of historic buildings and monuments using scaffolding and/or fall protection.

CONSERVATION OF HISTORIC ADOBE
Registration Fee: $500 • Limited to 25 participants
COURSE INSTRUCTORS: Bill Mennell, California State Parks; Mike Taylor, National Park Service; Anthony Crosby, Conservation Architect; Edna Kimbro, California State Parks; Dave Bailey, California State Parks; John Kell, California State Parks; and Andy Bashore, California State Parks.
DESCRIPTION: This three-day "hands-on" workshop will focus on historic adobe, its properties, and the structural use and care of adobe structures. Participants will have the opportunity to follow interactive lectures with hands-on practice. Lectures will feature: properties of the material; structural use; common problems and failures; repairs; associated landscaping; documentation; finishes; and maintenance.

SEISMIC RETROFIT FOR HISTORIC BUILDINGS
Registration Fee: $420 • Limited to 60 participants
Course Leaders: David W. Look, AIA, National Park Service; Mel Green, Melvyn Green & Associates, Inc.; and Sven Thomasen, Wiss, Janney, Elstner Associates
COURSE INSTRUCTORS: David Breiholz, Breiholz Qazi Engineering; Giorgio Croci, University of Rome; Ron Hamburger, EQE International Company; Charles Kircher, Charles Kircher & Associates; Randolph Langenbach, FEMA; James Malley, Degenkolb Engineers; James Miller, Degenkolb Engineers.
DESCRIPTION: This two-day technical workshop will present historic building issues related to seismic rehabilitation and the relevant codes and standards. Some of the many questions answered during the workshop include: What codes relate to existing buildings and seismic retrofit? What triggers these code requirements? How do these requirements differ in various seismic zones?

HISTORIC CONCRETE
Registration Fee: $420 • Limited to 50 participants
COURSE INSTRUCTORS: Paul Gaudette; Tony Murray, Restruction Corporation; Brad Shotwell, Wiss, Janney, Elstner Associates, Inc.; Jason Aspin, Wiss, Janney, Elstner Associates, Inc.; Lorne Simpson, Simpson Roberts Architecture Interior Design, Inc.; Keith Niles, Quality Restorations, Inc.
DESCRIPTION: This two-day technical workshop will address the physical and chemical characteristics of concrete, techniques of field and laboratory investigation, and methods of repair, restoration, and protection for historic concrete. Participants will have an opportunity to examine samples in a petrographic laboratory set up especially for the course and to participate in hands-on examples of concrete repair.

FOR REGISTRATION MATERIALS OR MORE INFORMATION CONTACT:
ASSOCIATION FOR PRESERVATION TECHNOLOGY INTERNATIONAL, APT 2001:
TEST OF TIME, 4513 LINCOLN AVE., SUITE 213, LISLE, IL 60532-1290 USA
TELEPHONE: 630.968.6400 FAX (TOLL FREE): 888.723.4242
WWW.INFORMATION@APTI.ORG

BUYING GUIDE TO METAL STAIRS & RAILINGS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Metal Stairs & Railings from 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 27 suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

American Spiral Corp.
800-231-3693; Fax: 713-635-2386
P.O. Box 21548
Houston, TX 77026

Manufacturer of metal spiral stairways with unique pressed 'Americana' steps, which eliminate 88% of visible welds. No assembly required. Installs in 10 minutes.

◆ ◆ ◆

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.

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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 and innovative building component product essentials in numerous categories which include interior/exterior architectural millwork, columns, decorative moldings & trim, wrought iron components, hardware, lighting and more. *Write in No. 56*

◆ ◆ ◆



***ARTISTIC RAILINGS** fabricated this stair railing with a 2-1/4-in. bronze top mold and bronze accessories. Write in No. 3026*

Artistic Railings, Inc.
973-772-8540; Fax: No fax
www.artisticrail.com
Garfield, NJ 07026

Custom designer and fabricator of ornamental metal products; railings, fences, gates, lamp posts, window flower boxes, work in aluminum & bronze iron. Specialty finishes from linseed oil to powder coatings. Blacksmith on staff. *Write in No. 3026*

◆ ◆ ◆

Bill's Custom Metal Fabrications, Inc.
516-333-3562; Fax: 516-334-3796
www.ironcrafters.com
Westbury, NY 11590

Makers of hand-forged ornamental ironwork, railings, furniture, fireplace doors, hardware, and candelabra. Servicing the Long Island and tri-state areas; excellent references.

◆ ◆ ◆



For the Mercantile Library in Cincinnati, Ohio, CITY IRON fabricated this historical-railing adaptation, complete with hammered logo. Write in No. 8188

City Iron, LLC
513-721-5678; Fax: 513-721-4282
1440 W. Eighth St.
Cincinnati, OH 45203

Design, fabrication, and installation of traditional & contemporary custom railings, furniture, and fixtures. Specializes in hand-forged wrought ironwork. *Write in No. 8188*

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Cast-iron railing panels and forged-steel balusters are available in many different styles from CRESCENT CITY IRON SUPPLY. Write in No. 1222

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

Supplies the ornamental-iron industry with a complete line of castings, gate hardware, locks, steel forgings, stampings, furniture & lamp posts, balusters, hardware, benches, fencing, and gate operators. In cast aluminum, cast iron, wrought iron/steel. *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
845-651-7550; Fax: 845-651-7857
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. Fire screens. Forged balusters in traditional and period motifs; collared, drawn, tapered, beveled, incised, and hot-split at the anvil and assembled into railings and grilles; specialty finishes and patinas. *Write in No. 2640*

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Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
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, balusters, 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



The handsome sculptural design of the metal railing that HISTORICAL ARTS & CASTING fabricated for this stairway is a perfect complement to the potted tree and plants which are part of the decor. Write in No. 1210

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. Gas-lighting projects and large-scale restoration projects. *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, balustrades, 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

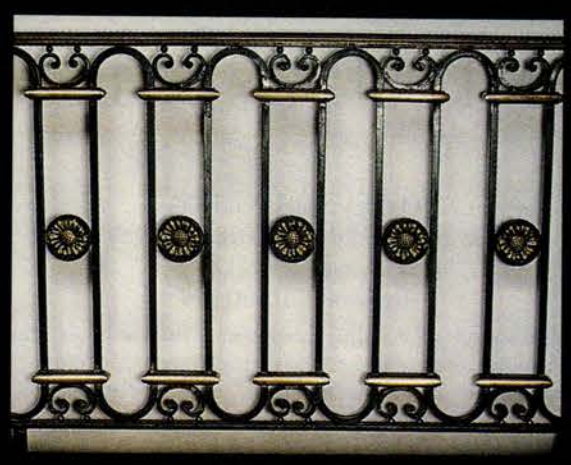
Lawler Foundry Corp.
205-595-0596; Fax: 205-595-0599
P.O. Box 320069
Birmingham, AL 35232

Nationwide supplier Offers over 1200 ornamental metal components in cast iron and artistic steel forgings. Victorian styles, newel posts, balusters, panels, continuous designs, finials, etc., 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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www.grand-stairs.com
www.grand-security-entrance.com
Lansdale, PA 19446





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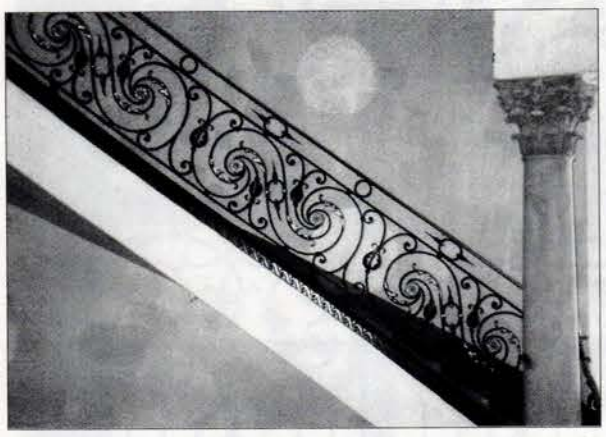
NAOS FORGE

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Wrought Iron

1817 E. Avenue Q, Suite C-15, Palmdale, CA 93550
661 273-5851 Fax 661 273-5852 www.naosforge.com
SHOWROOM: Pacific Design Center, 8687 Melrose, Ave. Suite B-465, West Hollywood, CA 90069

WRITE IN NO. 2913

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METAL STAIRS & RAILINGS



Railings and stair components hand-crafted in Bavaria are available from LEONARD METAL ARTWORKS. Write in No. 7610

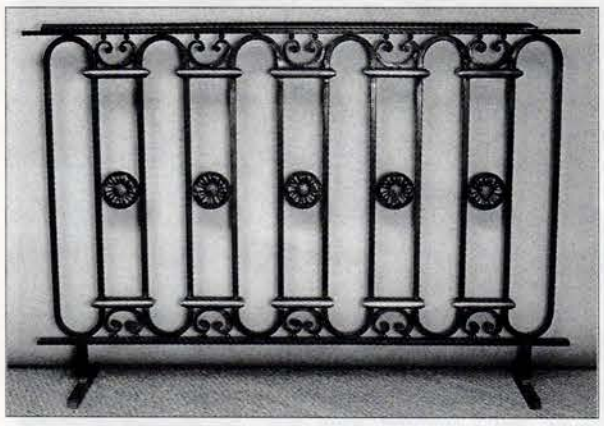
Tradition of excellence for over 50 years. Designs include: Old World, Baroque, Gothic, French Povincial, Modern or Art Deco in wrought iron, brass, bronze, or stainless steel. Designs are from private commissions to grand-stairs and grand-security-entrances, including custom made pillar lanterns. Private upscale projects nationwide and design/install projects worldwide. Free brochure to architects and designers. *Write in No. 7610*

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Mueller Ornamental Iron Works, Inc.
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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, curved and straight stairs, lighting, signage/plaques, furniture, canopies, window guards, & fireplace equipment & screens. Custom finishing available. *Write in No. 229*

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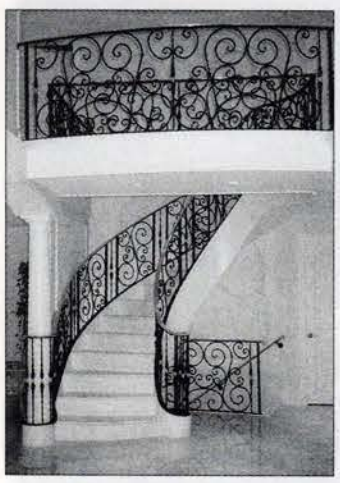


This classically styled railing is typical of the custom-forged work turned out by NAOS FORGE. Write in No. 2913

Naos Forge, Inc.
661-273-5851; Fax: 661-273-5852
www.ironworks-naos-forge.com
Palmdale, CA 93550

Studio produces custom hand-forged gates, railings, doors, furniture, lighting, and accesories. *Write in No. 2913*

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NEW STAR BRASS designs, fabricates, and installs railings and stairs in a wide variety of traditional and contemporary designs. Write in No. 3051

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

Custom fabricates and installs metal railings for residential and commercial use. Hand forged steel, stainless steel, brass, bronze and aluminum. Wood and glass rails available. *Write in No. 3051*

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Oakley Steel Products
708-544-7970; Fax: 708-544-7986
www.oakleysteel.com
Bellwood, IL 60104

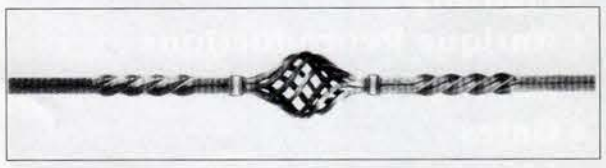
Manufacturer of custom spiral-stair stringers made from rectangular tubes, channels, or plates. *Write in No. 8208*

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

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Forged iron balusters with the highly decorative basket-twist element from OLIN WROUGHT IRON are used frequently for ornamental railings and stairways. Write in No. 8209

Olin Wrought Iron
877-423-2112; Fax: 651-454-1227
www.olinwroughtiron.com
Mendota, MN 55150

U.S. manufacturer of wrought-iron components for stairs, railings, fencing, furniture, etc. Complete OWI catalog on-line. Autocad drawings available on CD-rom. Balustrades, railings, and other metalwork. *Write in No. 8209*

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R. Walsh Gate & Railing
715-442-3102; Fax: 715-442-6002
www.robertwalsh.com
Pepin, WI 54759

Shop offers hand-forged ornamental ironwork of a classical nature. Options: original artwork, colors, textures, dipped and baked finishes, detailing in gold leaf or bronze, repousse, and more; 20 years experience. Ornamental gates, railings, fencing; work in wrought iron/steel. *Write in No. 898*

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Hand-forged, custom-designed decorative railings are a specialty of SCHWARTZ'S FORGE. 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. Also railings, stairs, lighting, hardware, sculpture, registers & grilles. Metals include wrought iron/steel, bronze, & brass. *Write in No. 1218*

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Stairways, Inc.
800-231-0793; Fax: 713-680-2571
www.staiwaysinc.com
Houston, TX 77018

Custom-designed stairways manufactured from standard components in both wood and metal, for commercial or residential use. Also sells stair parts and kits. Straight, curved/circular, and spiral stairs; stair parts include rails, balusters/spindles, newel posts, custom turnings, kits. *Write in No. 4870*



This exterior spiral staicase was custom-designed from standard componenets by STAIRWAYS, INC. Write in No. 4870

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Steptoe & Wife Antiques, Ltd.
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www.steptoewife.com
Toronto, ON CANADA M6B 1V9



STEPTOE & WIFE'S elegant 5-ft.-diameter Barclay spiral staircase complements both traditional and contemporary decor, is easy to install, and is suitable for interior or exterior use. Write in No. 470

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Tennessee Fabricating Co.
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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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Texas Metal Industries, Inc.
800-222-6033; Fax: 800-472-3807
www.txmetal.com
Crandall, TX 75114

Ornamental aluminum castings: outdoor furniture and lighting, gate and fence components, mailboxes, hardware, finials, and balustrades. Also, cast-aluminum fountains, lampposts, and urns. *Write in No. 9430*

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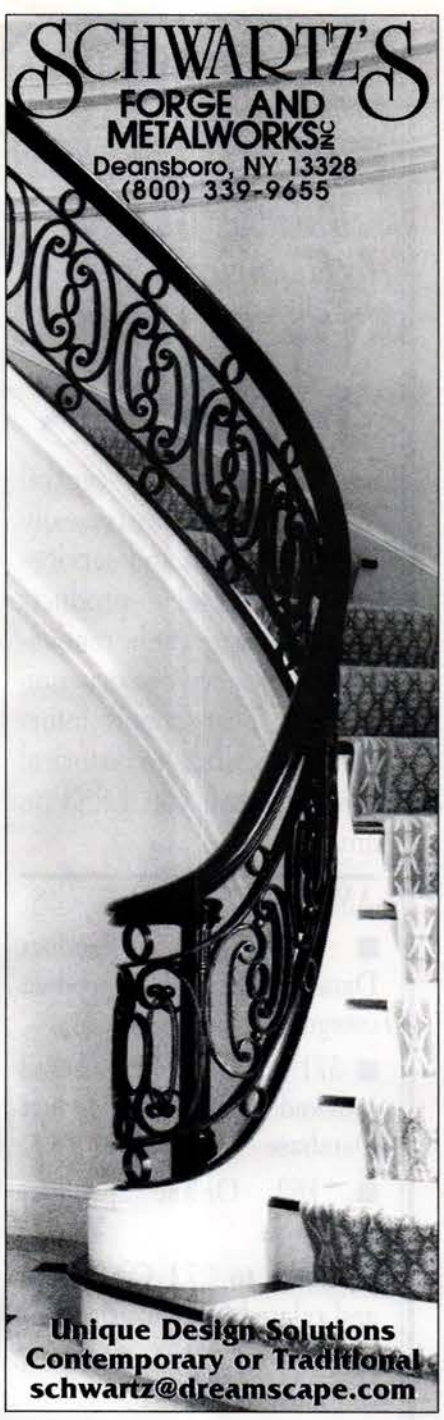
For a private residence in Arkansas, WIEMANN IRONWORKS designed, fabricated, and installed this forged-iron stair and balcony rail, which features polished-brass caprail, breaks, and shoes, and cast and gilded leaves and rosettes. Write in No. 1223

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
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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 brass, bronze, aluminum, steel, and copper. *Write in No. 1223*

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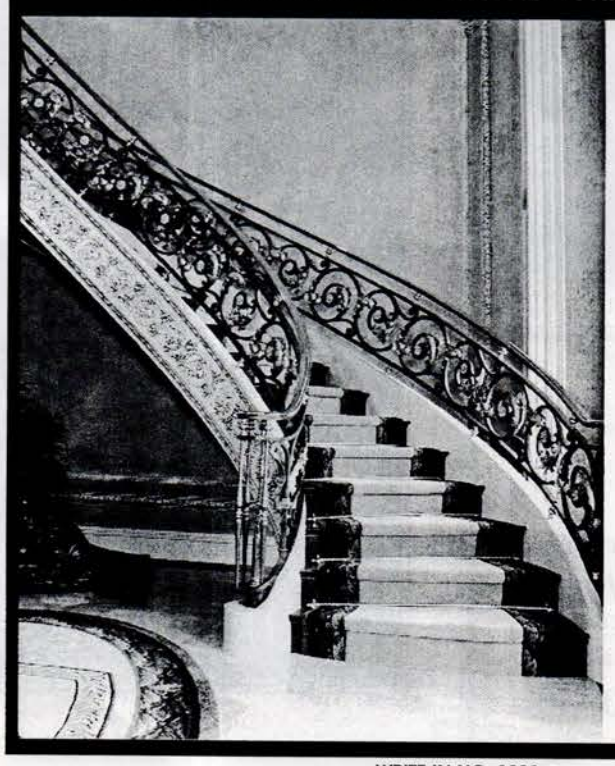
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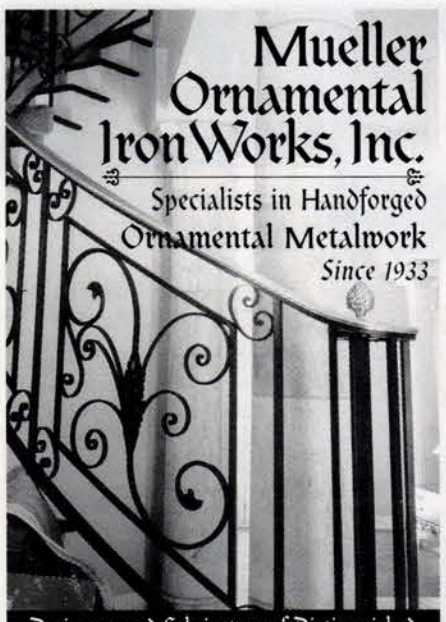
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BUYING GUIDE TO
STAIRS & STAIR PARTS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Stairs & Stair Parts from 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 40 suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Accent Millworks, Inc.
440-593-6775; Fax: 440-593-6927
285 North Amboy Road
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ACORN STAIR & WOODWORK designed, built, and installed this impressive hardwood spiral staircase.

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636-332-9499; Fax: 636-332-9518
120 Route A, #I
Wentzville, MO 63385

Manufacturers of wood stair systems and stair components available in any wood species.

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This dramatic curved staircase exemplifies the elegance and precision one can expect from ADAMS STAIR WORKS. Write in No. 8182

Adams Stair Works & Carpentry, Inc.
847-223-1177; Fax: 847-223-1188
www.adamsstair.com
Grayslake, IL 60030

Custom stair parts and turnings; custom stair kits; circular, spiral, and straight stairs. Pre-fab or K.D. available. Installation available. Also, custom libraries, mantels, wainscoting, ceiling beams, and built-ins. *Write in No. 8182*

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ARCHITECTURAL STAIRBUILDING replicated this staircase, using antique yellow pine for the stairs and solid cherry for the balustrades, from an original which had been destroyed in a fire. Write in No. 8184

Architectural Stairbuilding
607-547-5863; Fax: 607-547-5863
www.jamesrdean.com
Cooperstown, NY 13326

Solid wood curved handrail specialist; handrail fabricated for stairs built by others. Replacement handrails for old stairs. Historical reproductions. *Write in No. 8184*

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Architectural Timber & Millwork
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www.atimber.com
Hadley, MA 01035

Fabrication of cupolas, steeples, and domes; survey, design, structural, ornamental fabrication, rigging, and installation services for historic structures. Timber-framing. Also, wide-plank flooring; doors, columns, and more. Custom cabinetry, paneling, interior woodwork. *Write in No. 1323*

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Artistic Stairs, Ltd.
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www.artisticstairaz.com
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276 Ferris Ave.
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Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

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CURVOFLITE's staircase features a Colonial-style 3-1/2-ft.-diameter spiral, achieved through a combination of molded handrail (#R300) and turned balusters (#B303), with one additional baluster at the center of each tread. Write in No. 8193

Curvoflite Stairs & Millwork, Inc.
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www.curvoflite.com
Chelsea, MA 02150

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BUYING GUIDE TO
STAIRS & STAIR PARTS

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P.O. Box 338
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Manufactures custom balusters, newel posts, handrails (straight and radius), porch posts and finials; any wood species; specialize in roping and fluting; wide selection of profiles; will also make profiles from your design. Catalog $5.50. *Write in No. 8211*

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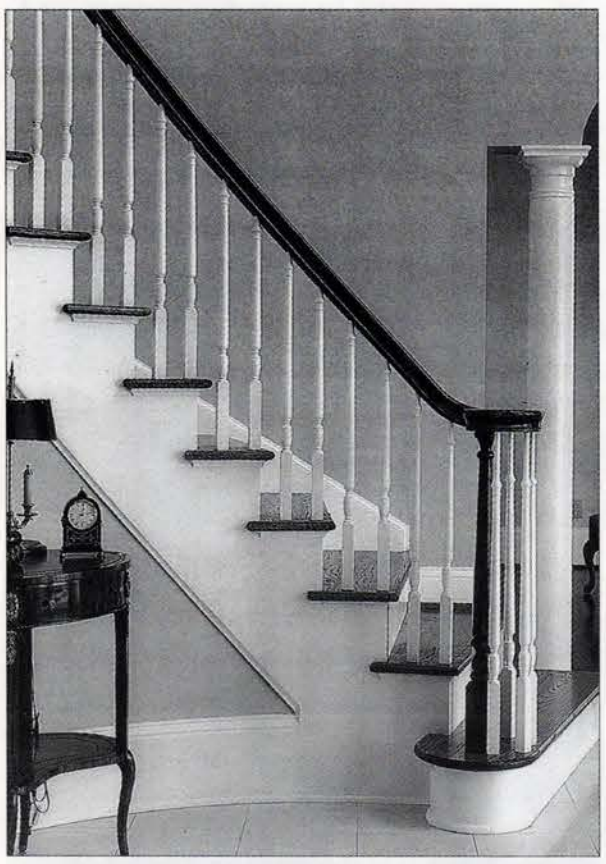


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Mohamad Wood Turning Co.
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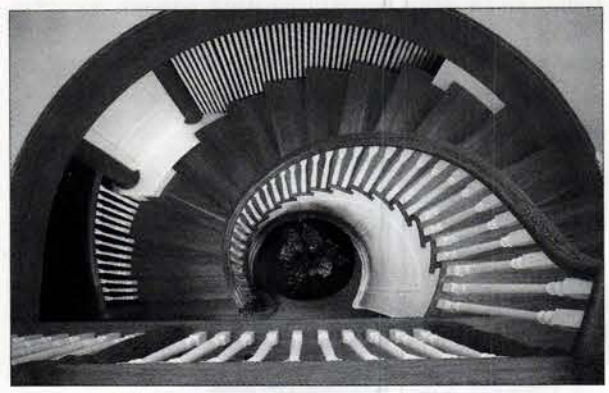
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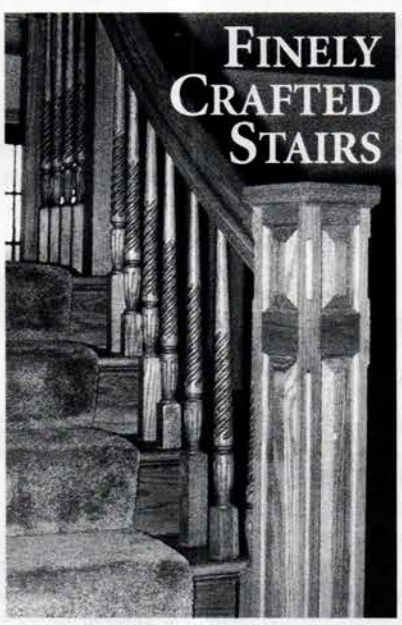
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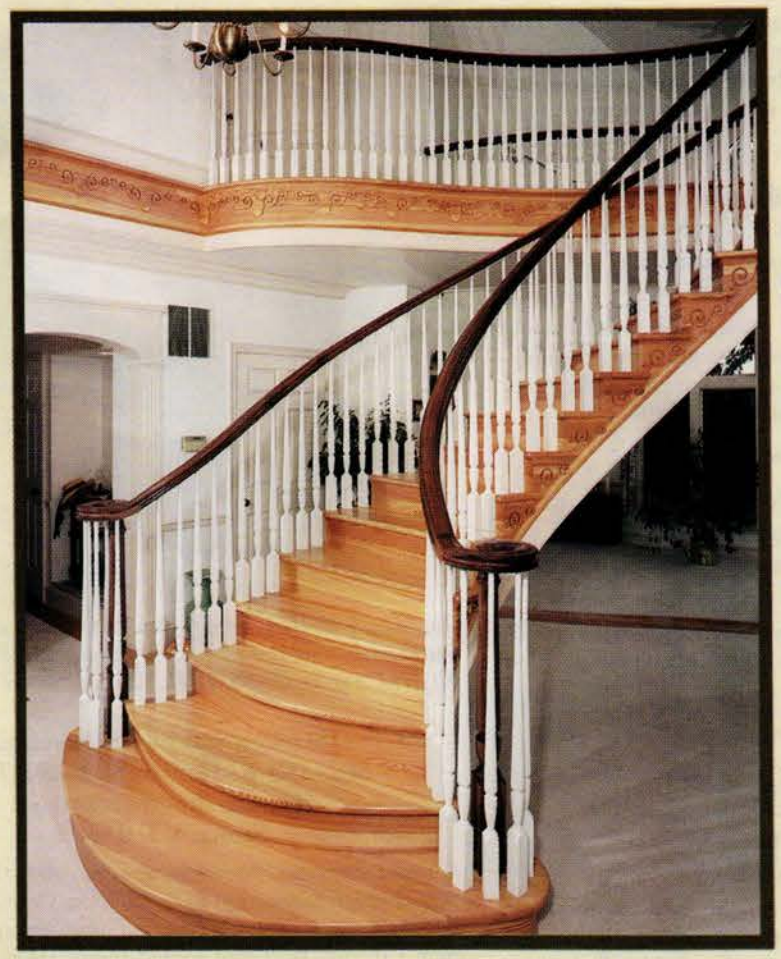
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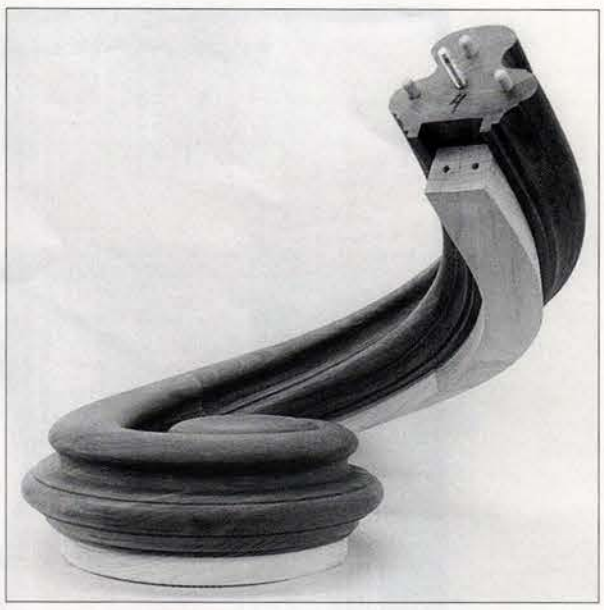


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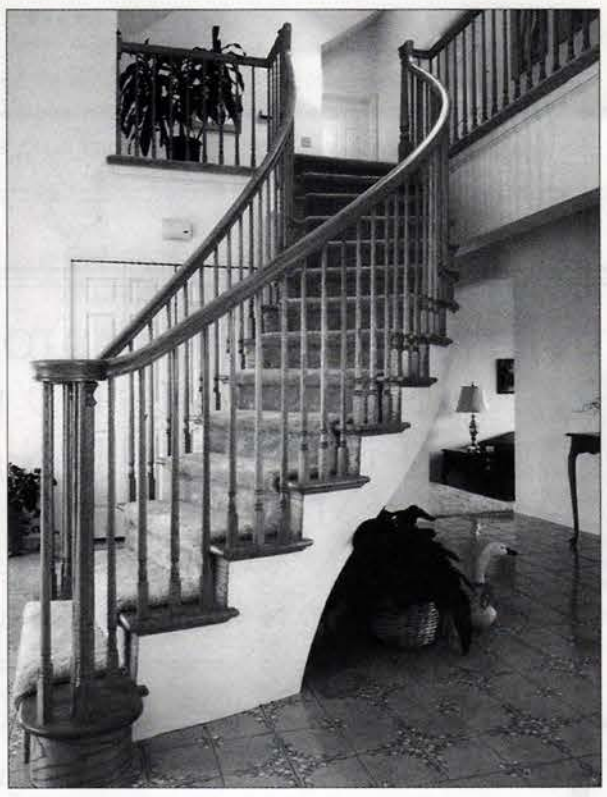
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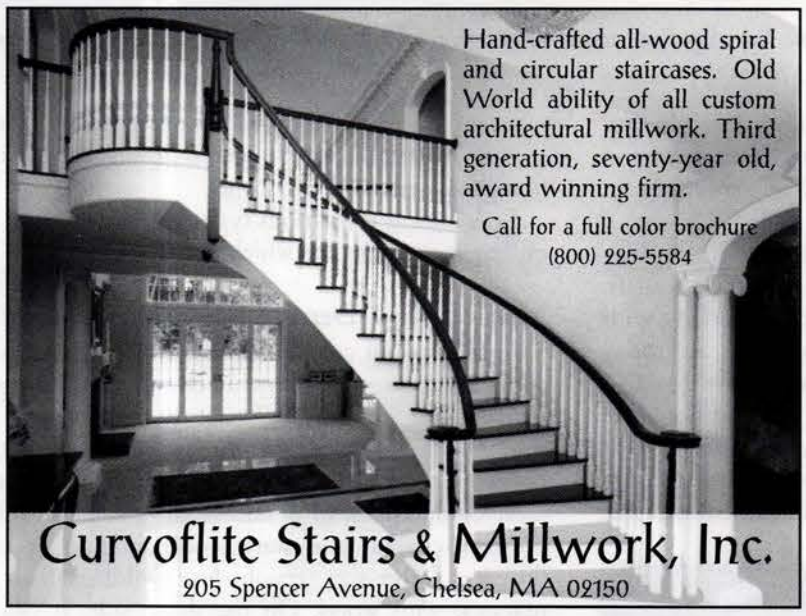


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WRITE IN NO. 35

SPECIFYING POLYMER MILLWORK FOR EXTERIOR APPLICATIONS

Versatile polymers are gaining in popularity for a host of uses on residential exteriors.

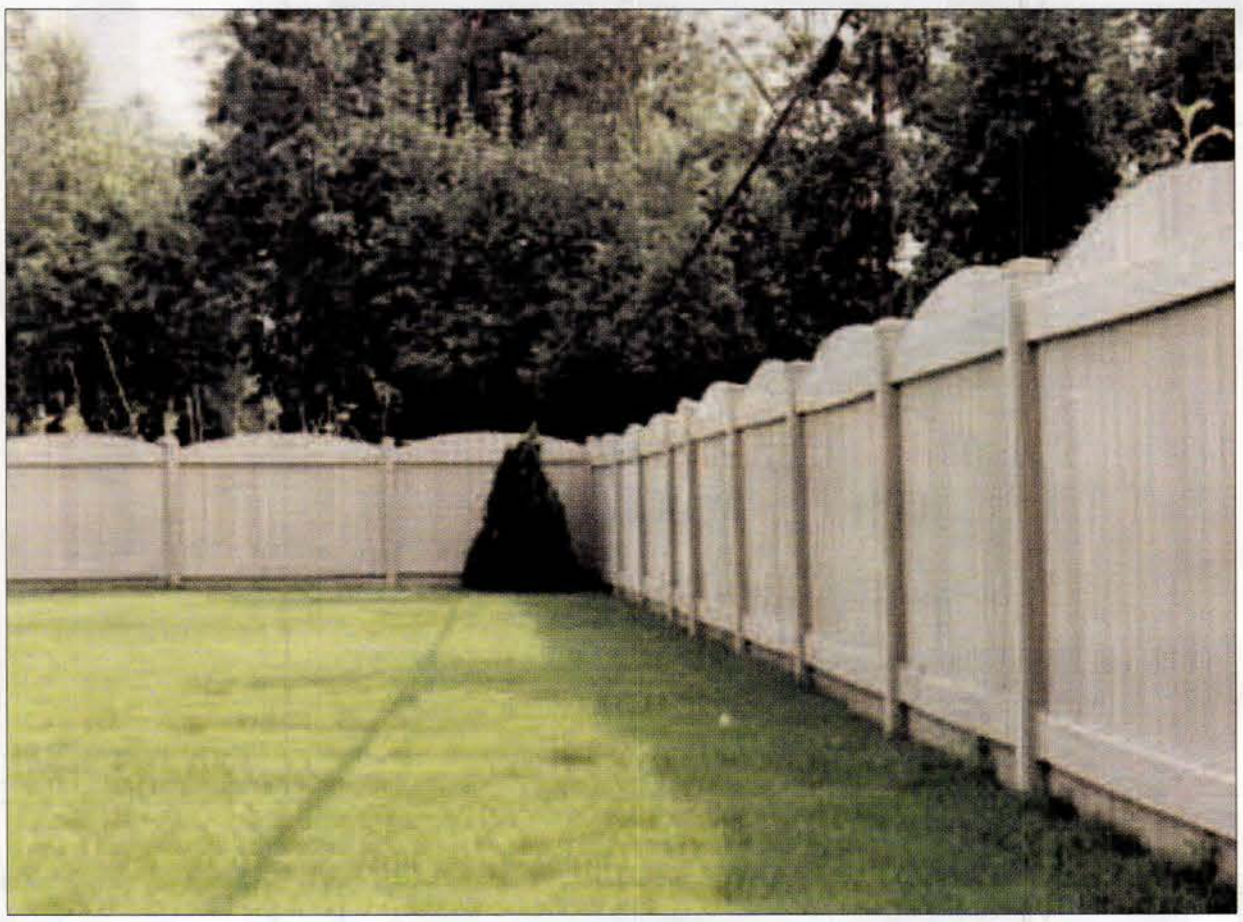
by James R. Marshall

Mother Nature probably didn't have plastics in mind when she inspired us to think of decorating the outsides of our homes — wood, stone, and other natural materials, more likely. But today we have a whole panoply of plastic, or polymer, materials at our disposal for that purpose, and they can be used with Mother's full approval. We're not talking about your father's vinyl siding either — we are looking at just about any application that used to be made from milled wood: columns, fences, balustrades, porch railings, decking, pergolas, and all manner of architectural ornament.

Growth in the use of polymer millwork has been explosive over the last decade in all architectural genres, including, most particularly, residential construction, renovation, and restoration. Take for example Wayside Fence of Bayshore, N.Y., which supplies both wood and PVC fencing and its accoutrements. Only six years ago, according to the company's Richard Pinter, the firm might supply half a dozen PVC jobs in a season. Today, to keep up with demand, Wayside operates its own PVC-fabrication facility and even sells worldwide the PVC routers it developed. Some of today's fastest-growing products didn't even exist ten years ago — polymer composite "woods" such as Trex and Nexwood, used for applications like decking and fences, first appeared only eight years ago. Today, according to Gavin Taylor, sales manager for Composite Technology Resources of Lasalle, Quebec, which manufactures Nexwood, new suppliers with new formulations pop up every day; Taylor's company recently opened a new 80,000-sq.ft. production facility and can still barely meet the burgeoning demand.

Why has this happened? How did polymers move so rapidly from the vaguely down-market image of vinyl siding to a line of products used enthusiastically in all manner of architectural applications? Conversations with a number of suppliers and manufacturers revealed a combination of factors which boils down to this fact: Polymer millwork is an idea whose time has come. According to Wayside Fence's Pinter, we've come to terms with polymers, we've seen them used more and more, first in suburbs but now in urban settings too. Technology, styles, and shapes are much better today, and the positive qualities of polymers — long life, low maintenance, reasonable cost — are better appreciated. Furthermore, Pinter points out, high-quality woods, particularly such desirable species as cedar and redwood, are harder to find today.

Joey Shimm of Architectural Products by Outwater, Wood Ridge, N.J., also notes the appearance of new designs and new concepts in polymers, but stresses their basis in classical forbears. There are a much greater number of players today than ten years ago, he adds, offering more profiles for more applications, not only for new construction, but also for duplicating classical elements in restoration and renovation projects. He sees this as "theme and variations": Classical design elements available in many different variations and many different materials from many different suppliers. Polymers used to have a pejorative connotation, Shimm says, but no more. Today we appreciate their advantages over other materials: imperviousness to climate, dimensional stability, light weight, ease of installation, and resistance to moisture, insects, UV light, and solvents. Shimm's firm offers a wide range of architectural components, including millwork, columns, molding, and trim, in wood, polyurethane, aluminum and structural fiberglass, as well as wrought-iron components.



Polymer/composite "woods" from Composite Technology Resources are increasingly popular for decks and fences, like this one fabricated in Nexwood.

Mel Fuller of Melton Classics, Lawrenceville, Ga., adds that we've gone through a learning curve with builders, who are now accustomed to working with polymer millwork, and that homeowners are today more knowledgeable about these materials. He also notes that, while initial material costs for polymers may be higher than wood alternates, their ease of installation, low maintenance and long life make up for it. Melton Classics offers columns, balustrades, pilasters, caps and bases, and architectural details in several materials: wood, marble/resin composites, fiberglass, and synthetic stone.



Wayside Fence Co.'s extruded virgin PVC can be molded into the graceful curves of this arbor.

Let's look at the various types of polymers and the millwork products for which they can be employed.

Molded High-Density Polyurethane

This lightweight coated material is popular in such applications as molded architectural ornament, particularly for restoration/renovation, according to Tom McDowell of Classic Architectural Specialties, Forney, Tex., which offers a wide range of architectural components in a variety of materials. When properly coated, it is waterproof and can be produced in larger-size straight-line moldings than are practical with wood. On the down side, it can be pricey in more-complex forms, compared with other plastics, and it must be applied with good construction adhesives, not nailed. Chemcrest Architectural Products of Winnipeg, Manitoba, supplies high-density polyurethane moldings for restoration projects, which are said to be cheaper than wood, easier to install, and low maintenance. Melton Classics supplies a full range of balustrades, moldings, entry systems, and architectural detailing in this material. They are pre-primed, can be in long lengths, are easy to install, and require little maintenance, according to Mr. Fuller. You would never have to paint them unless you wanted to change their color, he adds.

Polyester Resins

These materials are cast into architectural ornament and are best where sharp detail is desired, according to Tom McDowell of Classic Architectural Specialties. Polyester-resin elements travel well, breakage is easy to repair (unlike plaster), and they can be worked with carpentry tools. Polyester resin is a closed-cell material, unlike polyurethane, which is

continued on page 59

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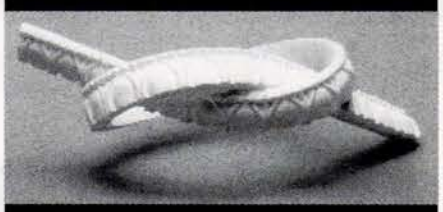
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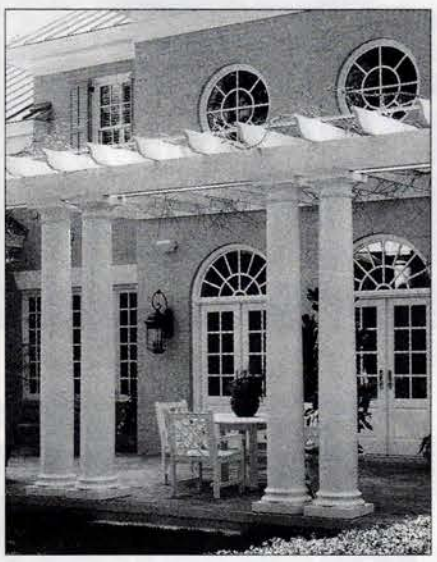
WRITE IN NO. 1580 FOR POLYSTONE; 180 FOR WOOD

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About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Polymer Millwork from 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 below because they provide a good up-to-date cross-section of the market.

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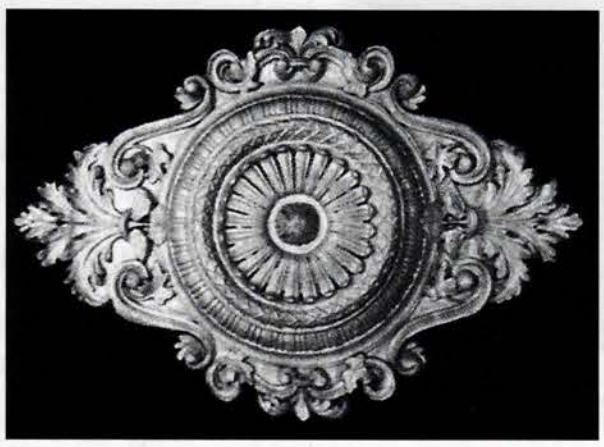
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Composite Technology Resources
514-595-9393; Fax: 514-365-0101
www.nexwood.com
Lasalle, PQ CANADA H8N 1X7

NEXWOOD is a recycled material used for decking and railing. Carries a 20-year warranty. No maintenance.

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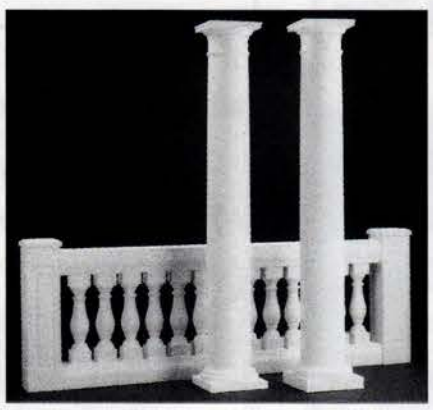


DIAMOND MANUFACTURING'S line of polyurethane ceiling medallions includes this ornate model, #DCM3, which measures 19 in. x 27 in. x 2-1/4 in. Write in No. 583

Diamond Manufacturing, Inc.
800-343-1009; Fax: 816-421-4735
www.diamondmfg.com
Kansas City, MO 64116

Manufacturer of flexible millwork, both standard and custom profiles. Ceiling medallions, capitals, brackets, and other ornament. Custom finishes in brass, bronze, copper, and nickel silver. Cast-granite ornament in many colors. Standard and custom medallions and crown moldings available in paint-grade, stain-grade, or metal-coated. *Write in No. 583*

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MELTON CLASSICS stocks a huge range of polyurethane millwork, which includes balustrade systems and columns. Write in No. 4100

Melton Classics, Inc.
800-963-3060; Fax: 770-962-6988
www.meltonclassics.com
Lawrenceville, GA 30042

Columns, moldings, balustrades, door and window features, cornice and a wide variety of other architectural elements manufactured from fiberglass, polyurethane, marble/resin composite, cast stone, synthetic stone, or polyvinyl. Authentic classical & custom designs. Competitive prices. Free Literature. Job site delivery. *Write in No. 4100*

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Passaic Millwork
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www.resourcenet.com/pami.htm
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Custom circular, elliptic, spiral, curved, and straight stairs, rails, and parts; columns, moldings, radius work, turnings, and fluting to 12 ft.; clear and finger-joint pine moldings in stock; also, poplar and oak. *Write in No. 3340*

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Manufacturer and distributor of plastic lumber for all outdoor needs. Porch flooring, railings, and custom millwork. Eight standard colors, plus custom colors for a nominal change.

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Royal Corinthian
888-265-8661; Fax: 630-876-3098
www.royalcorinthian.com
Wheaton, IL 60189

Manufactures columns, balusters, and rails in synthetic polymer/stone materials. *Write in No. 76*

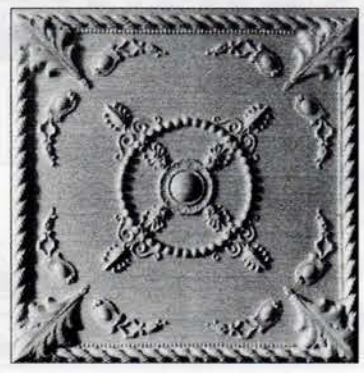
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ROYAL CORINTHIAN's cultured-marble balustrade systems and columns are available in a wide range of historical styles. Write in No. 76

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Snelling's Thermo-Vac, Inc.
318-929-7398; Fax: 318-929-3923
www.ceilings-plus.com
Blanchard, LA 71009



The "Alexander" is one of many stock, period-style, decorative ceiling tiles made of lightweight, high-impact polymer by SNELLING'S THERMO-VAC. Write in No. 8450

Polymer-sheet ceiling tiles resemble tin ceilings. Tiles fit into a 2-x-2-ft. suspended-grid system; decorative strip covers grid. Nail-up systems, fire-rated materials, range of patterns and colors available. *Write in No. 8450*

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Tele-Flow, Inc.
281-485-7437; Fax: 281-485-7044
www.deflecto.com
Pearland, TX 77584

Manufacturer of Hi-impact Plastic registers and grilles. Registers may be painted with enamel or latex paint. The plastic nature provides a sanitary product that is dishwasher safe when dirty. Plastic acts as an insulator, therefore the registers do not condensate or sweat from humidity. The patented design provides good air direction without unsightly ductwork or insulation behind it. *Write in No. 4*

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WAYSIDE FENCE's PVC arbor is a durable and maintenance-free alternative to wood. Write in No. 4260

Wayside Fence Co.
631-968-6828; Fax: 631-968-6928
www.waysidefence.com
Bay Shore, NY 11706

Manufacturer of custom PVC fencing. Now offering heavy PVC arbors in 4-in. and 5-in. thickness & various opening sizes. Gates and transition bends/scallop rail/radius' sections also available. Offers a look of classic cedar fencing in maintenance-free PVC. *Write in No. 4260*

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open-cell. The resins can be formulated to provide some degree of flexibility, depending on the flatness and complexity of the design, although McDowell believes you still cannot do a close-radius bend in the field. He is skeptical of so-called "flexible moldings." Classic Architectural has developed a resin recipe that can be installed using a nail gun, he notes, cautioning that some mixtures can experience crazing with a nail gun. Without a base coat, the product can be stained, he adds.

Fiberglass-Reinforced Polyester Resin (FRP)

Columns and moldings are the main applications for this composite material. There is little size limitation in smooth-finish designs, although there is a limitation on fluted designs. The column shapes are spun cast; today's best work is being done in China, according to Tom McDowell. Melton Classics offers both load-bearing and non-load-bearing column designs in FRP. The load-bearing columns are made using the same technology as missile casings, Mr. Fuller maintains — that is, they are filament wound. A fiberglass monofilament is wound through resin around a mandrel. This material produces columns that have classic entasis, are lightweight and of reasonable cost, and are strong enough to bear significant load, he adds. A 30-in.-diameter column can bear a dead weight of 24,000 lbs., the company claims. The company's most popular column is its DuraClassic line: classic-order designs cast from resin-marble composite.

Material	Applications	Advantages	Limitations
High-Density Polyurethane	Ornamental architectural elements; straight-line moldings; brackets; finials; window and door hoods; balustrades	Low maintenance; light weight; ease of installation; large straight moldings are cheaper than wood	Can't be nailed; must be glued; complex designs are more expensive
Polyester Resin	Finely detailed architectural elements	Can be cast in sharp detail; can alter "recipe" for greater flexibility; durable; easily repaired	Raw materials cost more than wood
FRP	Columns; balustrade systems	Light weight; durable; can be spun into load-bearing configurations; doesn't need ventilation like wood	Not always practical in smaller sizes for residential applications
Polymer/Stone	Columns; balustrade systems	Appearance of stone, but lighter in weight	Not good for sharp detail; heavy
PVC	Decks; fencing; arbors; lattice	Can be extruded and bent into many shapes and sizes; recyclable	Can cost more than some woods; requires concrete base for posts
Polymer/Composite "Woods"	Fencing; arbors; railing; lattice; decks	Durable; low maintenance; can be extruded in color	Not strong enough for deck columns



Classic Architectural Specialties' molded polyester resin produces sharp detail in this corbel.

Polymer/Stone Mixes

In this case, polymer resin is mixed with a crushed-stone filler to produce a material that appears stone-like for such uses as columns and balustrade systems. The crushed stone can be marble, as in Melton Classic's DuraClassic line, discussed above. A competitive product is cast stone, which is popular in the U.S. Southwest, according to Tom McDowell. The material is dry cast and there is a limitation on the sharpness of detail. These items are heavy and costly to install, he notes, and require the skills of a mason.

Polyvinyl Chloride (PVC)

PVC has become even more attractive for fences, arbors and latticework, according to Richard Pinter of Wayside Fence, not only because PVC-forming technology has improved, but the quality of the alternative cedar also isn't what it used to be. Most old-growth cedar is used up, he notes, and today's supply is mostly farmed and therefore has a more-open grain: that is, a lower quality. The cost of high-quality cedar has increased 50-300 percent, he adds. A 6-x-8-ft. fence panel in #1 white cedar would be about $99 (plus sanding cost); in clear red (old growth) cedar it would be $380, and in PVC it would be $114. PVC installation is a bit more complicated: Longer postholes and a concrete base are needed, unlike cedar. But manufacturing technology has improved to the point where 4x4 and 5x5 PVC extrusions can be bent into arches for arbors and pergolas; cedar would have to be cut out. However, Mr. Pinter stresses, his company still uses cedar for its custom jobs. The company uses only virgin PVC for its polymer products.

Polymer Composite "Woods"

Many manufacturers today are trying their best to keep up with an explosive worldwide demand for these products, which are offered as a replacement for wood (notably pine boards), in decks, railings, and fences. They're made according to a variety of recipes, according to Chris Rubin, sales manager for Composite Technology Resources. His company's Nexwood is made of 40 percent recycled high-density polyethylene mixed with 60 percent rice shells, Rubin notes, but his competitors use a wide variety of plastics: high- and low-density PE, polyurethane, or styrofoam mixed with such things as sawdust or peanut shells. The Nexwood mixture is extruded into various profiles; colors are mixed in. The product has a brushed woodlike surface texture and is offered in three colors: brown, gray or redwood. The color doesn't fade, according to Rubin, and needs no maintenance except occasional cleaning. While Nexwood is strong enough to support normal deck-planking traffic, Rubin notes that it isn't strong enough to be used for the deck's supporting columns; standard pressure-treated wood lumber is used for this function.

How About Cost?

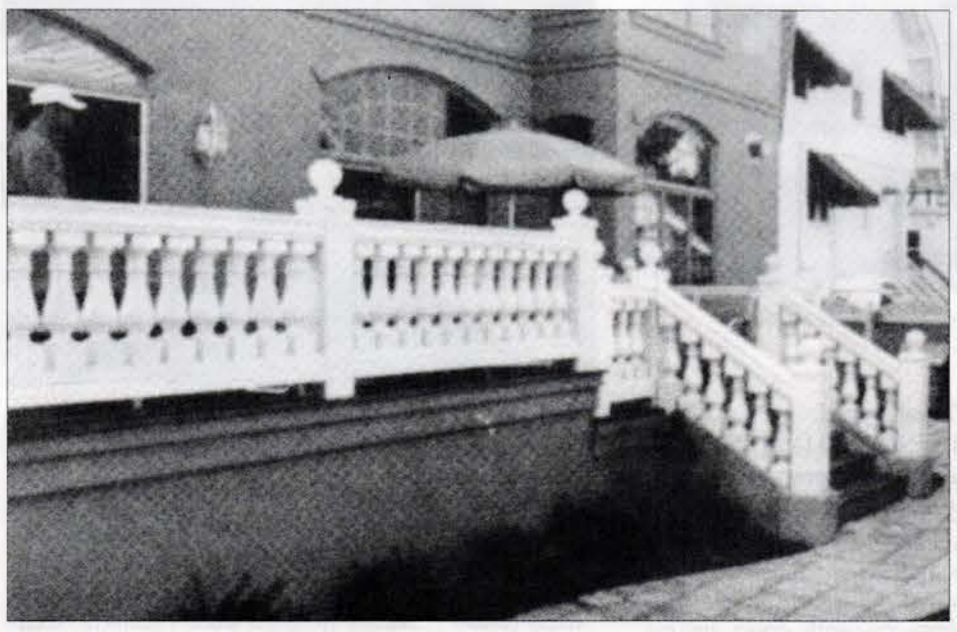
It's difficult to compare costs of these polymers — there are too many shapes, sizes, recipes, and other variables. For example, wood components tend to be cheaper in the Southwest; high-density polyurethane costs more than wood until you get into larger-size components; raw materials for polyester resins cost more than wood.

By and large, the raw-material costs of the polymers tend to be a bit more than comparable wood. But installation costs can be more or less than wood. In general, the polymers' long life, durability, imperviousness to weather and vermin, and over-all low maintenance costs tend to cancel out any cost advantage of wood components.

But Are They Green?

The assessment is never cut and dried when one gets into the issue of "green architecture." When it comes to the polymers, on the one hand, they prevent the destruction of forests, require no toxic wood preservatives, often don't require paints and stains, are durable enough that they rarely need replacement, and can incorporate recycled plastics. On the other hand, they are made from non-renewable fossil fuels, require energy for their manufacture, can produce toxic pollutants during manufacture, and are non-biodegradable should they end up in the landfill. Polyurethane, however, has left behind the bad old days when it emitted formaldehyde after installation.

However, it is not difficult to recognize that polymer millwork is here to stay in a big way. As Joey Shimm puts it, "The car replaced the horse, and polymer millwork has virtually replaced wood. Some will go on riding horses, and some will always use wood millwork. But most everybody now concedes that polymers are the way to go." ◆



Classic Architectural Specialties' high-density polyurethane foam molded over steel pipe produces an impressive balustrade system.

BUYING GUIDE TO
WOOD MOLDINGS

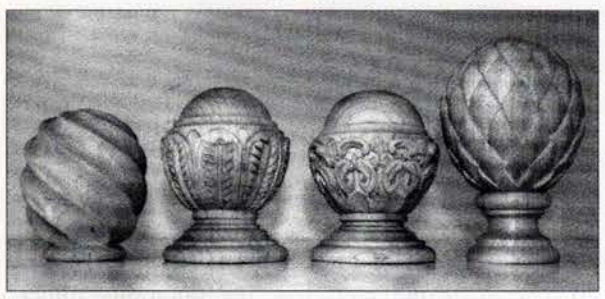
About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Wood Moldings from 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 below and on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Acme Millwork & Joinery
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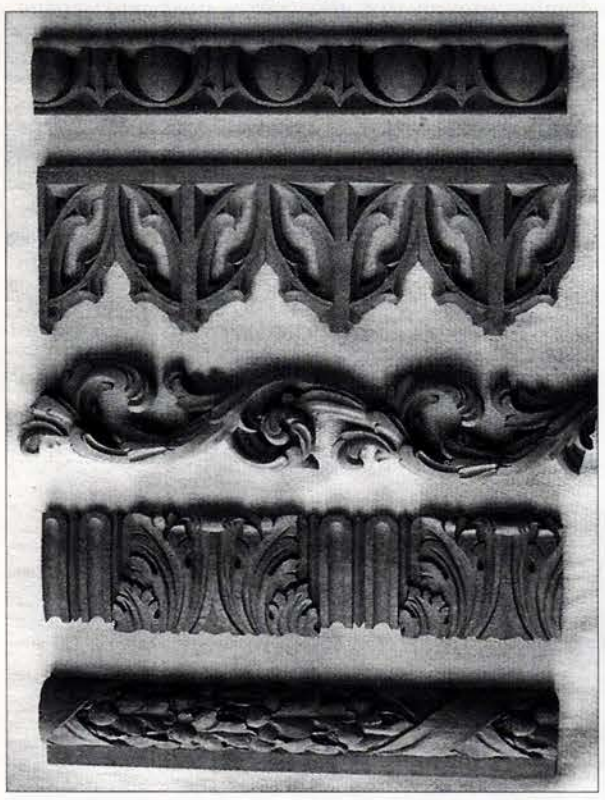


Among the wood ornaments available from ADRIATIC WOOD are these turned & carved ball finials. *Write in No. 8183*

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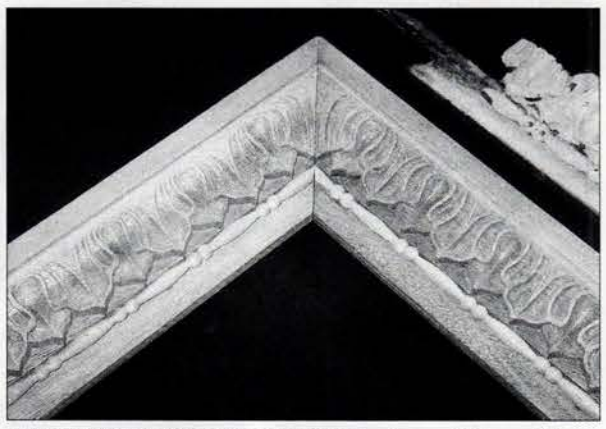
Supplier of more than 35,000 ready-to-ship standard and innovative building component product essentials in numerous categories which include interior/exterior architectural millwork, columns, decorative moldings & trim, wrought iron components, hardware, lighting and more. *Write in No. 47*

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BALQUIST CARVING STUDIO hand-carved this molding to replicate the deteriorated original seen at the top right corner.

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Classic Builder's Resource
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www.cme4wood.com
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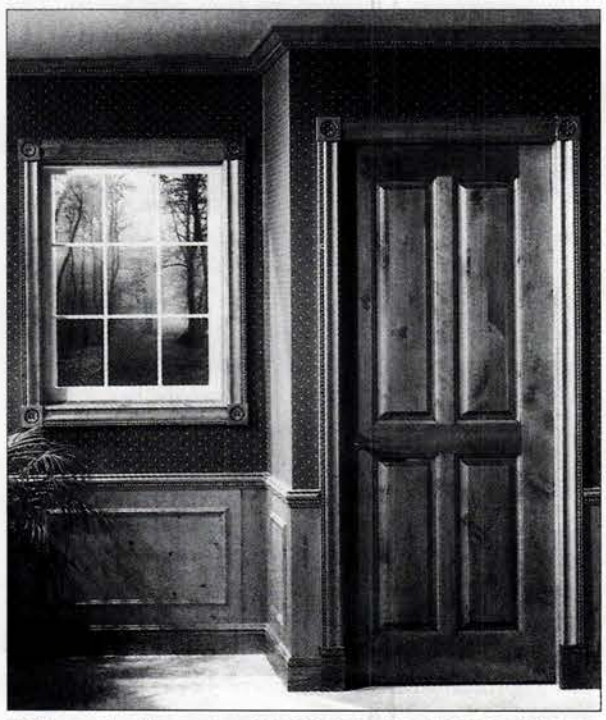
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James Lohmann of LOHMANN WOODCARVING created this delicate screen for a pipe organ at Kwassui Womens College in Nagasaki, Japan. *Write in No. 103*

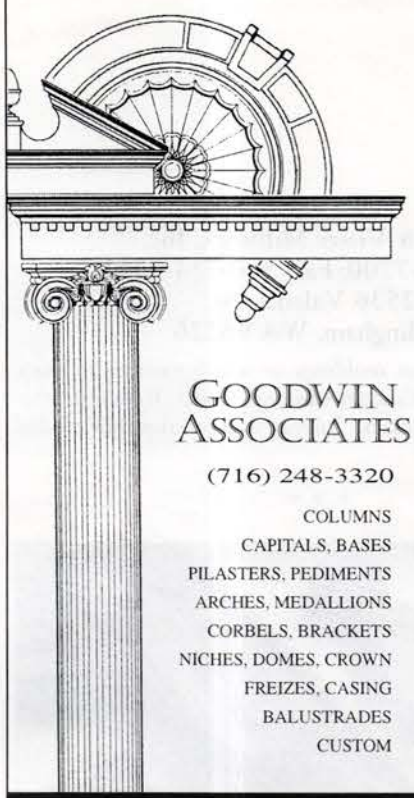
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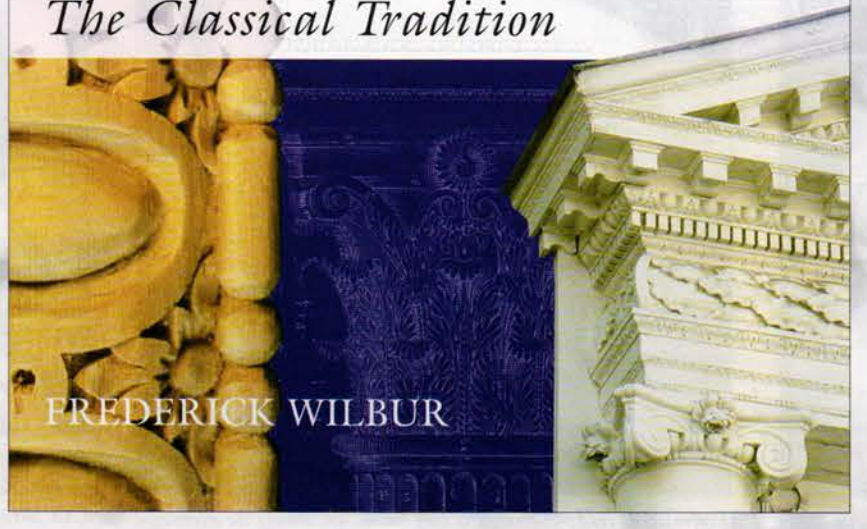
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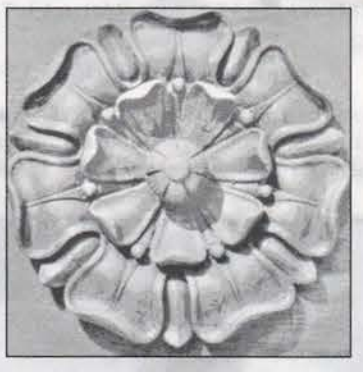
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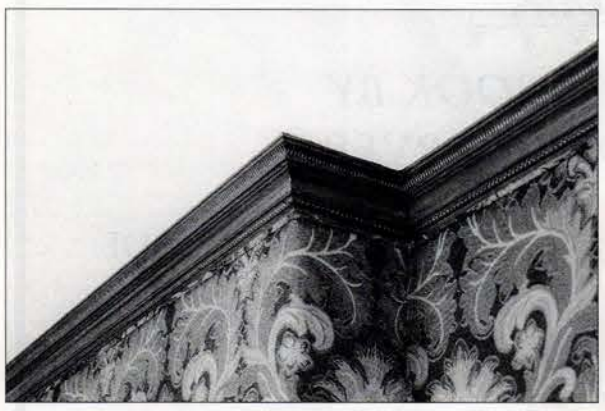
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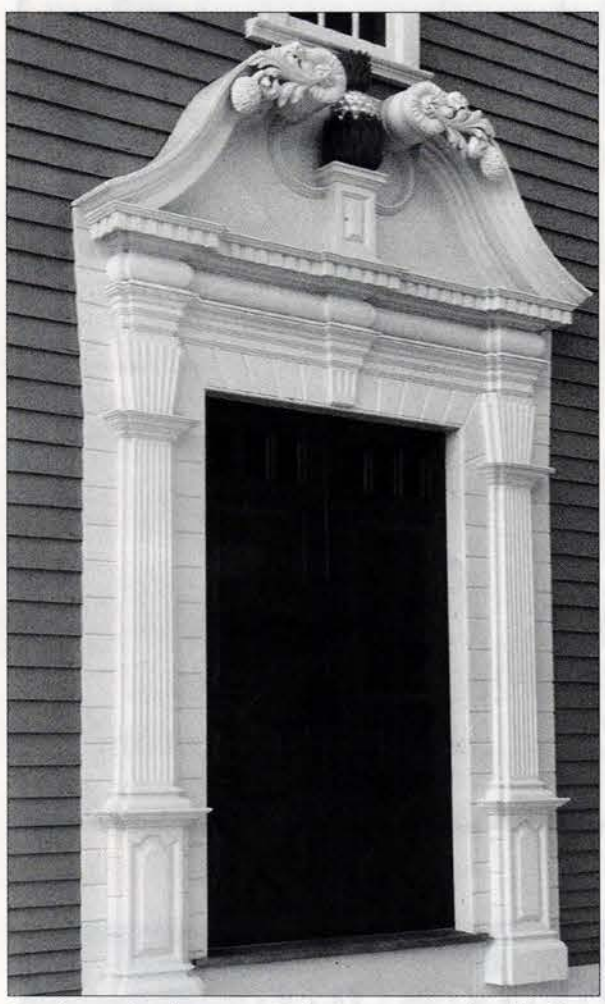


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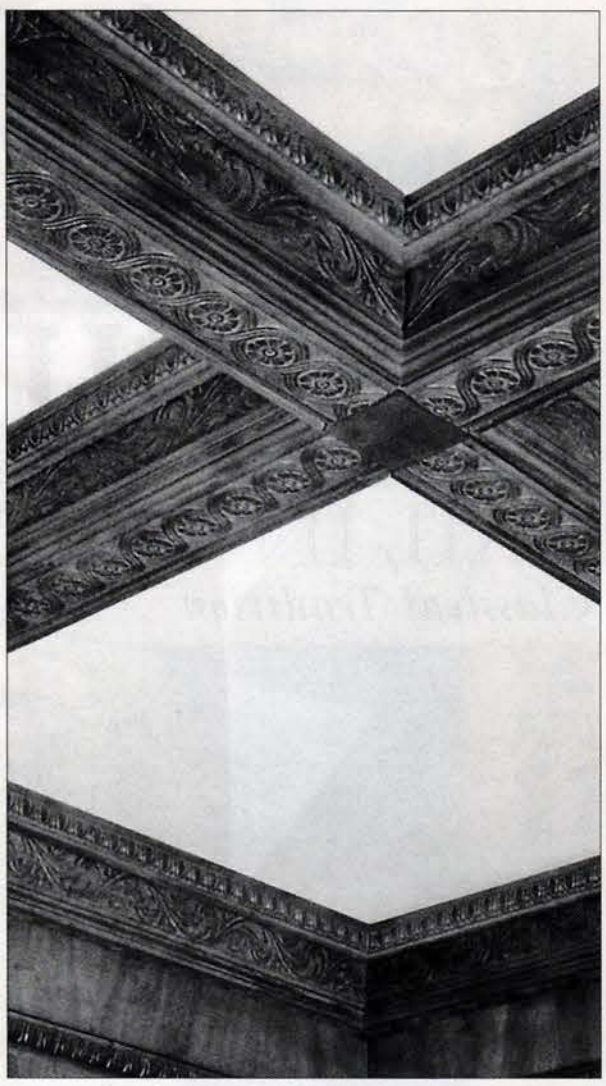
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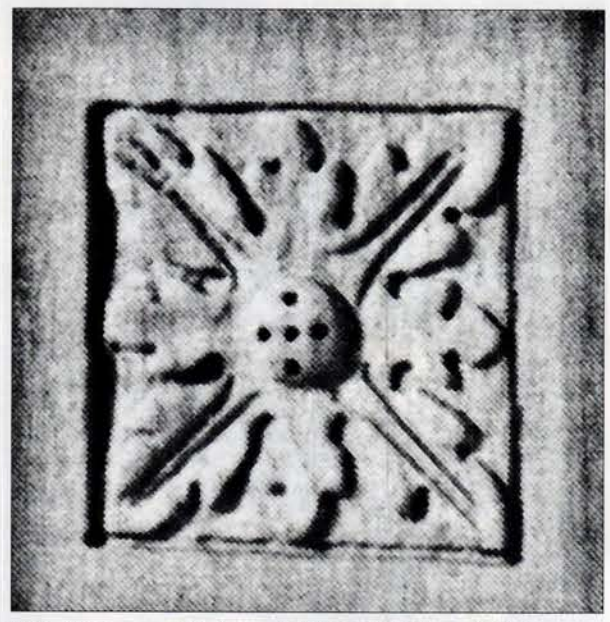
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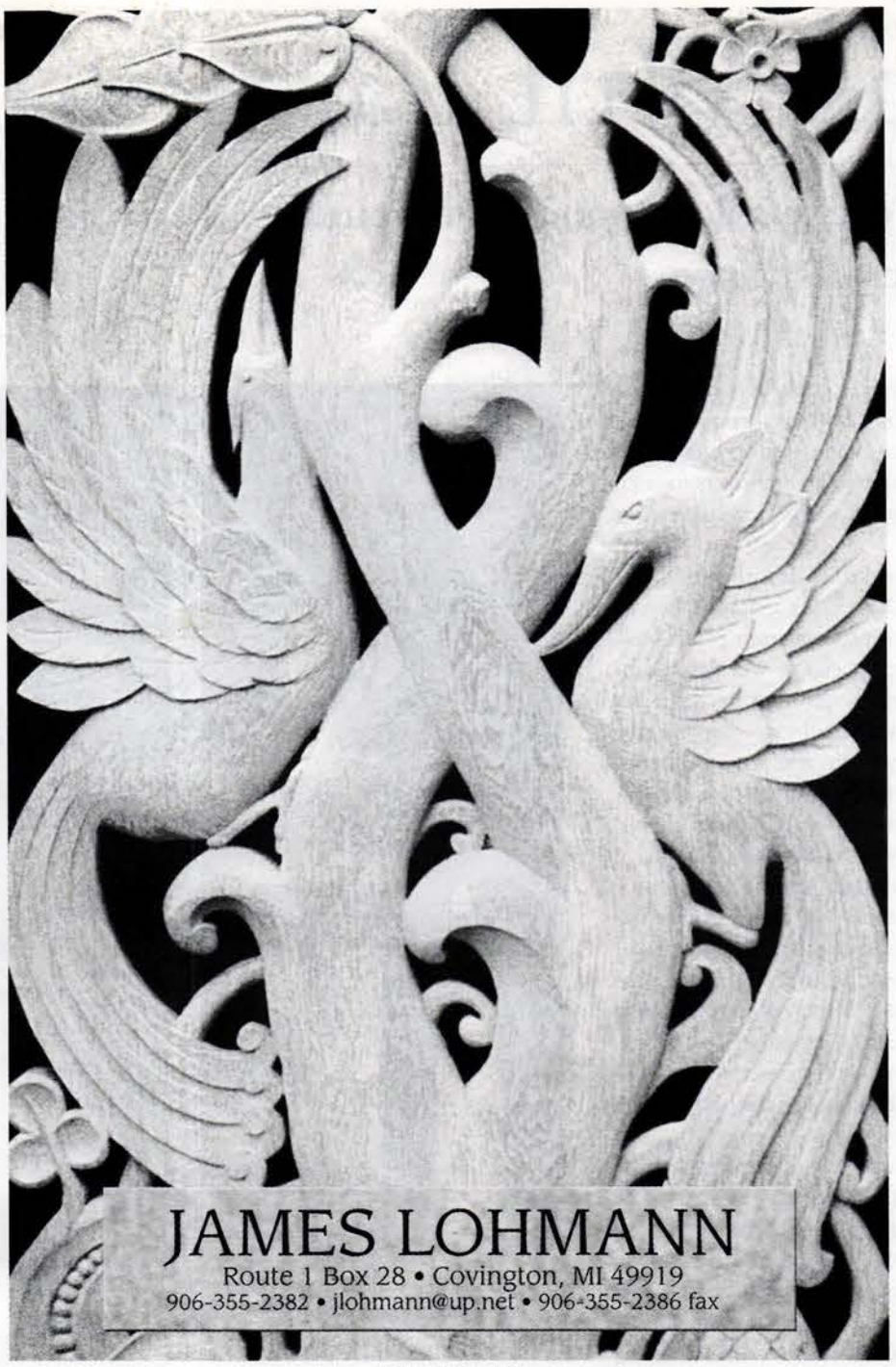
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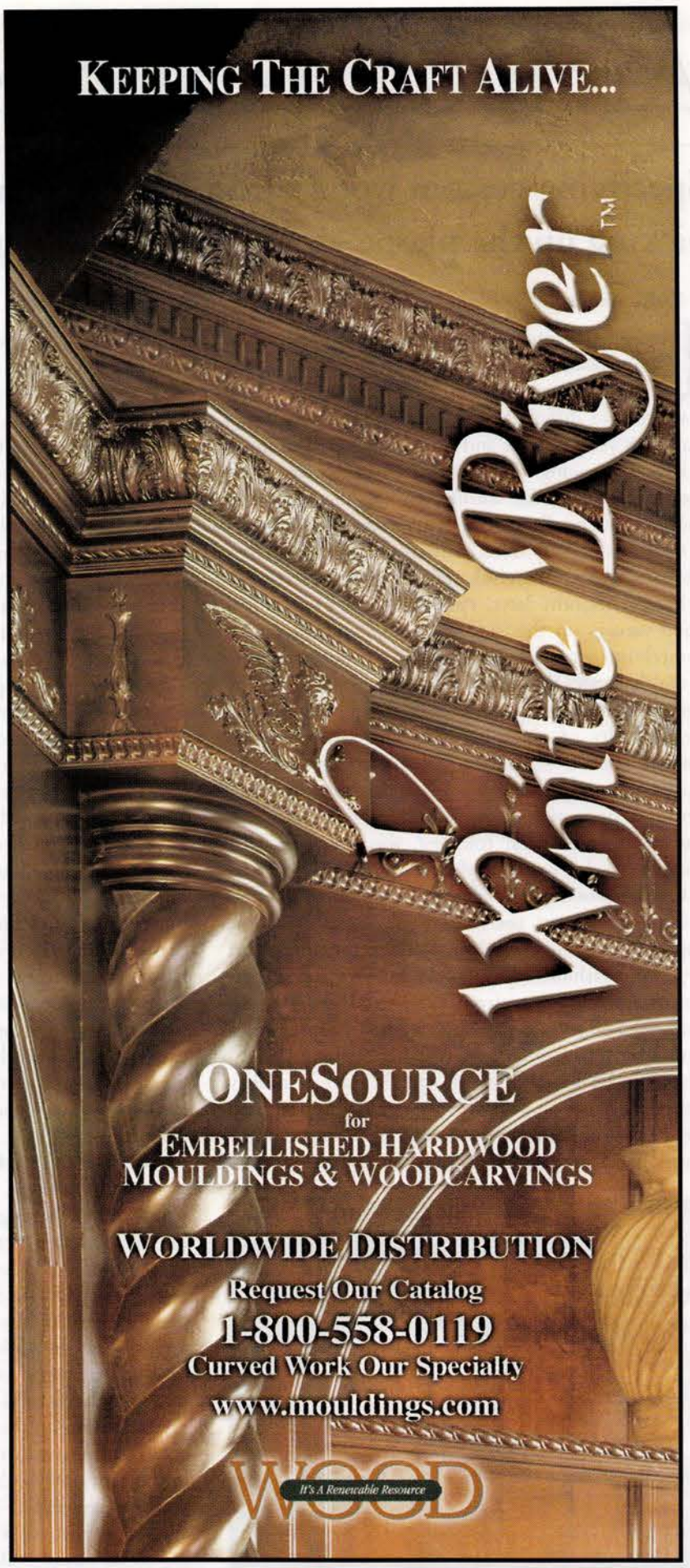
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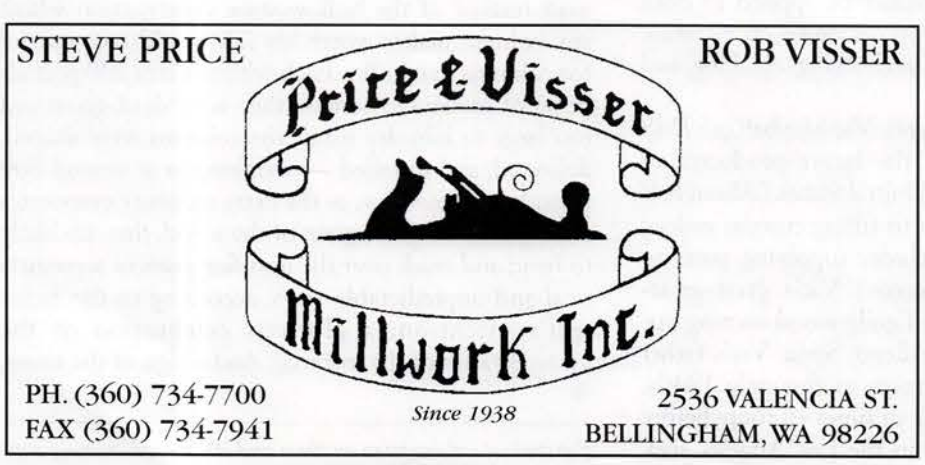
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Architectural Detail Writ Large

Specifying custom wood turnings, particularly oversized or monumental ones, is as easy as picking up the phone — and calling the right craftsperson.

by Barbara Ensor

I recently revisited the house in which I grew up in Hampstead, England: a neo-Georgian brick. I noticed right away that something about the whole space seemed different. The current owner explained that a few years ago she and her architect had arranged to have the existing oak staircase lengthened, and given another twist. I was thrilled to see the staircase's knobby oak spindles attenuated, dramatically arriving in the front hallway from a different angle. The intricate carvings were matched and no join was discernible.

Several months later, speaking with professional wood turners on this side of the Atlantic Ocean to research this article, I was struck by the size and scope of the challenges this kind of work entails: not only the level of craftsmanship and expertise required, but also the difficulty of obtaining and transporting certain kinds of timber — and the fact that a single mistake can be so costly. These Paul Bunyan-ish feats never seemed to be cause for complaint. However, what does frustrate them, several told me, was the sense that "people just don't realize what we are capable of!"

Custom woodturners cater to clients who don't find what they want at the local lumberyard or Home Depot. When New England Woodturners' Richard Swartwout fashions a porch post, he estimates it costs the customer anywhere from $250 to $400 — several times the $80 price tag an "off the shelf" item filling a similar function would cost. When Swartwout established his business 25 years ago, he says it mostly catered to clients who were restoring houses and needed custom woodwork to come up with sizes and shapes that simply weren't available on a ready-made basis. Swartwout, who recently moved his one-man Connecticut workshop from Old Saybrook to Andover, says his client base has changed somewhat. Now his work is usually commissioned by architects for new construction where the custom work represents more of an aesthetic choice.

People have used various kinds of lathes to shape felled trees since at least 300 B.C.E., around when an Egyptian artist pictured the process on a tomb wall. Then as now, just about any species of wood could be shaped with sharp tools while spinning between between two fixed points, each particular species bringing with it its own roster of aesthetic and structural considerations. The crispest details can be achieved working in the harder denser woods, such as hard maple. Every individual piece of wood is different though.

Wood turning in a custom shop tends to combine hand-turning with tracer lathes. This combination offers the advantages of the quick set-up time of the tracer lathe, as well as crisp detail of hand-turning. High-production machines used more often in factories, like backknife and rotary head lathes, are easier to operate, but entail a much longer and more costly set-up process. To coax wood into various shapes, wood turners have a number of different ways of preparing the turning blank. A *stacked lamination* describes boards matched for moisture content, density, and in some cases color, before being glued together under high pressure. *Stave* or *barrel-like construction* is another sturdy combination of wood pieces often used to make large columns.

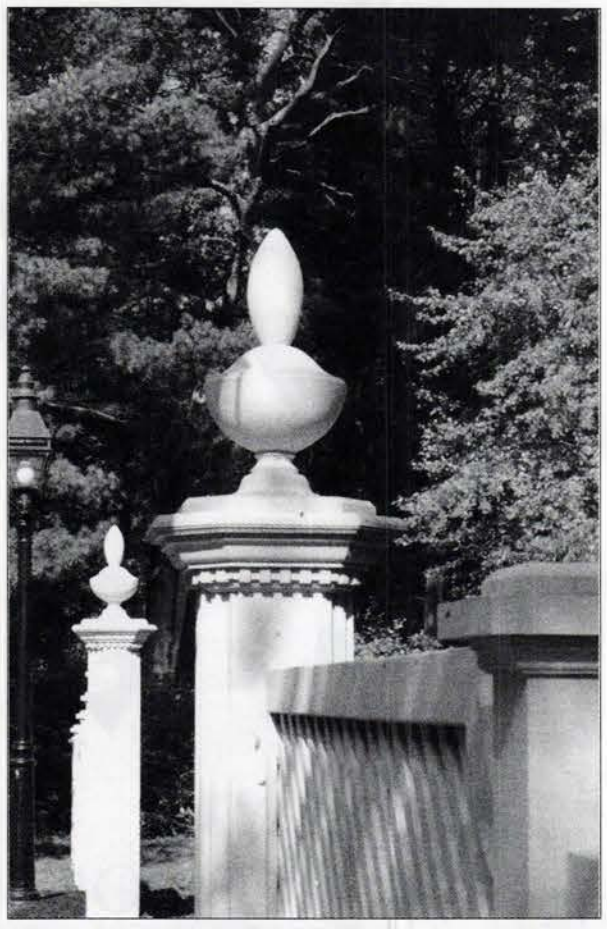
On a recent weekday, in the East Williamsburg section of Brooklyn, N.Y., five employees in the Mohamad Woodturning Corporation turn pieces of wood on electric lathes, set up around the large warehouse space. Unfinished wooden spindles hang at intervals around the room, and a Spanish-language radio station plays quietly in the background as the men focus intently on their work. A steady stream of curly sawdust brushes up against one worker's digital watch before falling to the floor. The poplar finial he is shaping will eventually mount the staircase of a house in Connecticut. The firm, which relocated from Beirut, Lebanon, in the early 1980s, can produce custom work as large as 16 ft. long and 25 in. dia. Very large pieces make up a small proportion of the firm's output though, according to its owner Mike Fayad. A website and a glossy color catalog allow clients an opportunity to see the level of craftsmanship, and to pick and choose among styles.

Boston Turning Works' main calling card is a collection of classic finials. The eight finials (available in standard sizes ranging from 4- to 8-in. dia.) were developed in the course of a fruitful two-day collaborative design process between the firm's owner, Peter Maguire, at the drawing board, and his master turner at the time, Andrew Buist, turning prototypes on the lathe. Maguire feels the success of his Watertown, Mass.-based company is partly due to a growing appreciation for historic architecture in general, noting that in the last 15 years the firm's customers have become "even more sensitive to accurate architectural detail." Before exterior wood turnings are installed, Maguire recommends an oil-based primer be applied to both ends of the turning in order to cut down on moisture absorption, which can result in checking, cracking, and decay.

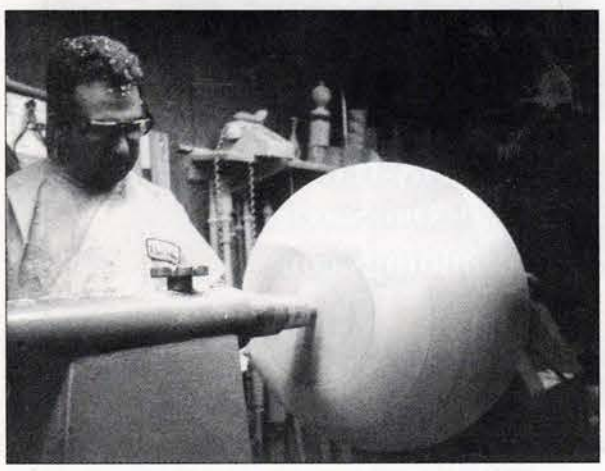
With 20 full-time employees, Vic Maybalian's JMS Wood Products is one of the larger producers of custom wood turning in the United States. (About half of the company's work goes to filling custom orders; other company business includes supplying parts to several furniture manufacturers.) Vic's great-great-grandfather Dickran got the family wood turning operation started in 1790, in Allepo, Syria. Vic's father John pulled up the family roots in the early 1940s, moving the business a couple of times en route before eventually re-establishing it in the Los Angeles area. The company has been located in Northridge, Calif., under its current name since 1980. Several hundred pieces of ornate custom woodwork (each about 5 ft. long and 5-1/2 in. dia.) are installed in Disney stores across the country in the intricate rope-pattern designs that have become a company specialty. Despite the size and complexity of the organization he now runs, fifth-generation woodturner Vic Maybalian says that "matching intricate old wood carving" is still the challenge that intrigues him the most.

Often simply reproducing an earlier craftsman's work — before carpenter ants arrived or layers of paint were added, difficult though that may be — does not answer a client's need. That has been the experience of Jay Fagan's company, Fagan Design & Fabrication, Inc., which derives some 30 percent of its livelihood from restoration work. Newly turned columns (the firm's specialty) may end up standing next to older ones and ought to blend in with, not stand out from, their companions. The subtleties of matching new with old is something his company has successfully achieved thus far, according to Fagan, "without actually dragging these things around the parking lot, to get them to crack and split."

The challenging, sometimes maddening qualities of wood seem to be becoming more beguiling to clients, precisely at a time when plastic and resin detailing become more widely available. A few years ago, an architect commissioned a set of Tuscan-style columns to go on the front of a stone house in Greenwich, Conn. The architect insisted that solid white-oak blanks be used instead of the hollow-stave construction which any column-maker worth his salt would recommend for columns that bulky. Each with an extra 200 pounds or so of moisture (because they were dead green and too large to kiln-dry solid) the columns were shaped, delivered, and installed — weighing in at around 800 pounds a piece. Now, as the extra moisture evaporates through the irregular grain of the wood, they are likely to bend and crack over the next few years in asymmetrical and unpredictable ways, according to the architect's intention: a glorious celebration of the idiosyncrasies of the material. And a sign of the times. ◆



This gateway at a south shore Massachusetts Country Club is adorned with standard finials (F100) by Boston Turning Works, made to a custom size (12 in. dia. and 23-1/2 in. tall).



Mohamad Turning Works' owner Mike Fayad is turning a poplar table base, approximately 30 in. in diameter, in the company's Brooklyn, N.Y., workshop.



Four Roman Doric columns with attic bases and newel posts (on the second-floor level) were reproduced in mahogany from artifacts provided by the client, by Fagan Design & Fabrication, Inc. The Victorian home is located in New Haven, Conn.

For contact information on these and other wood-turning suppliers, consult the Buying Guide on pp. 70-72.

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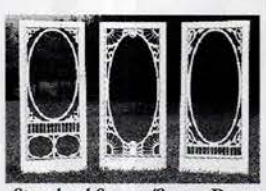
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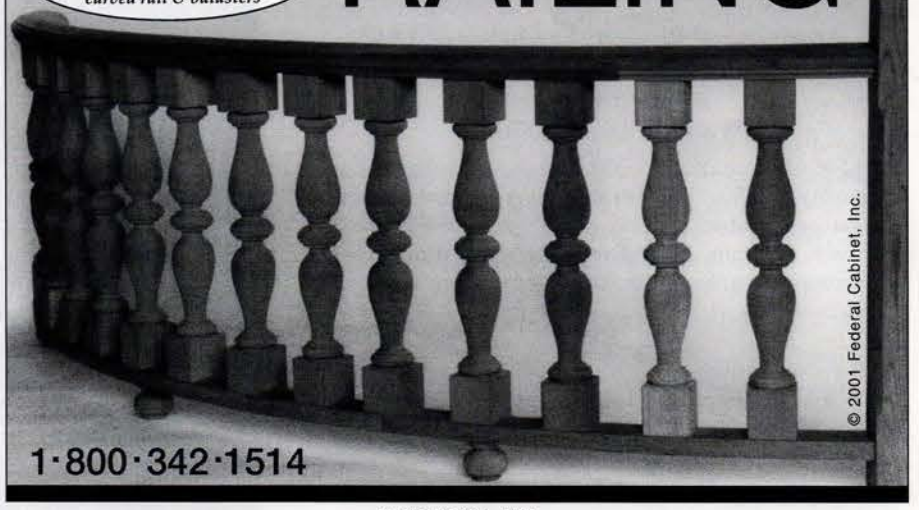
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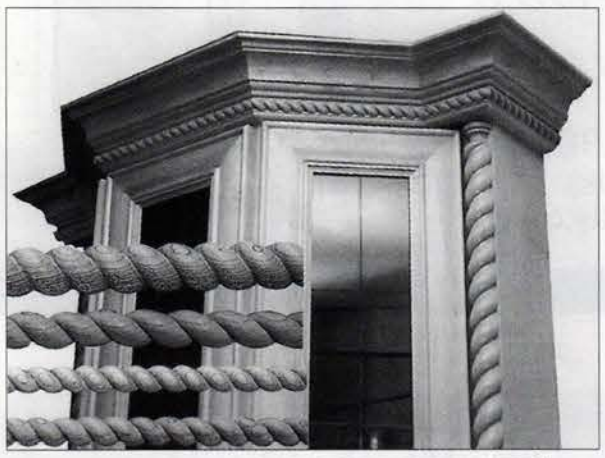
About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Wood Turnings from 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 below and on page 72 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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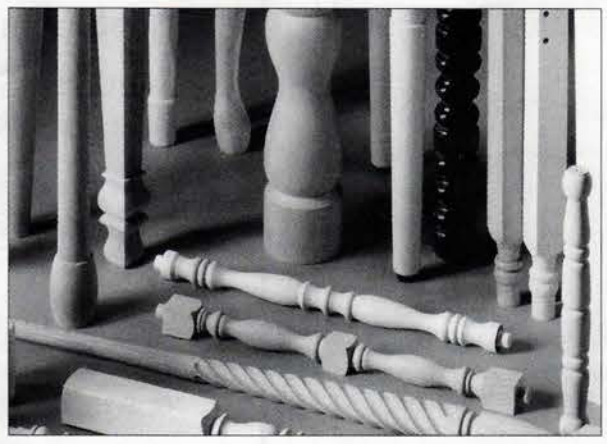


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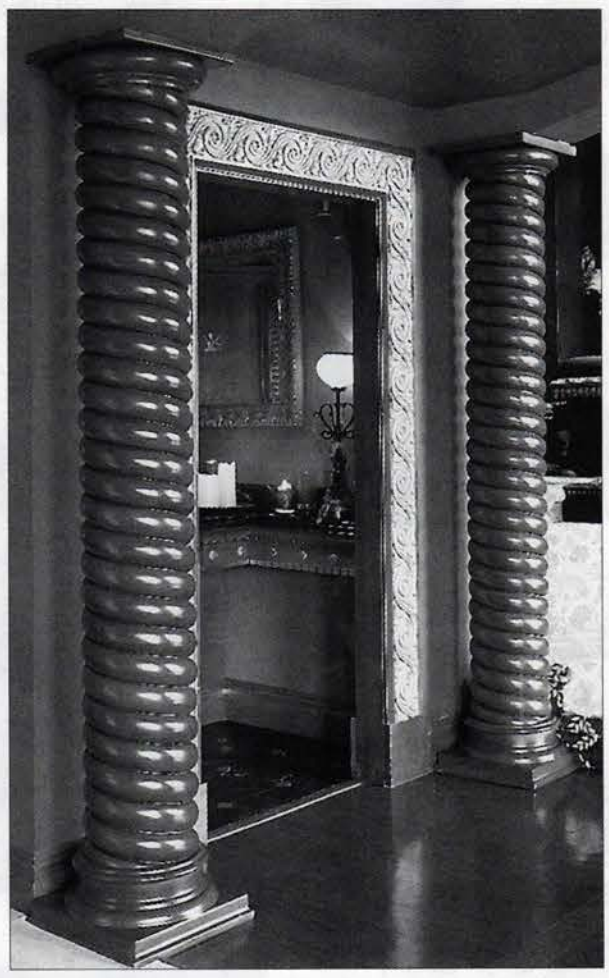


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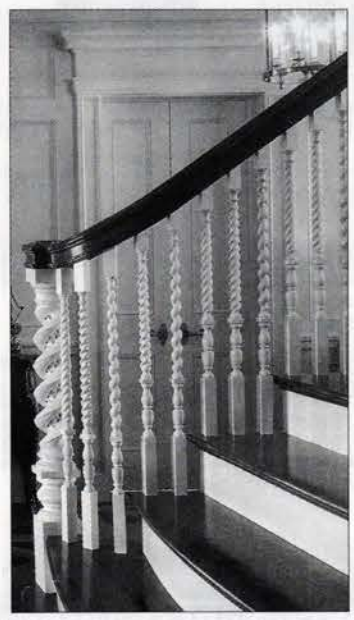
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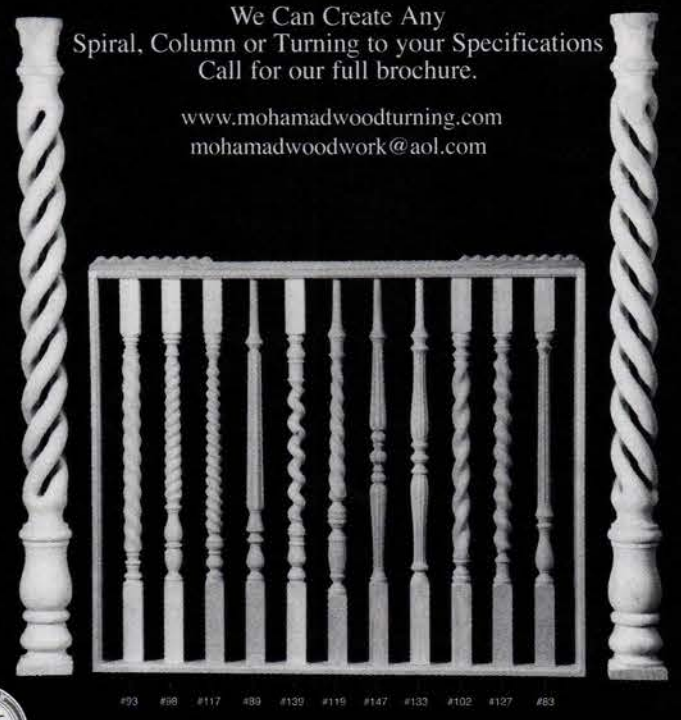
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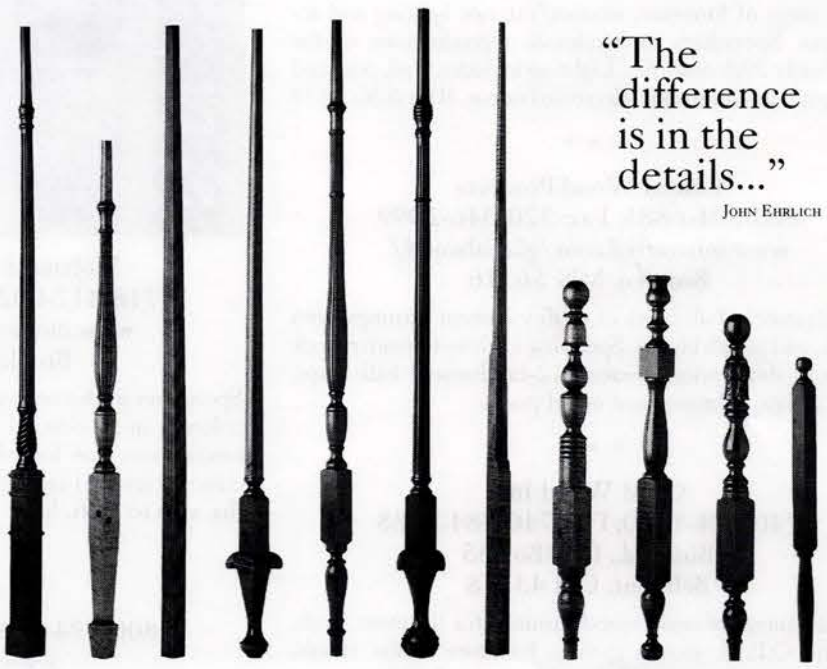
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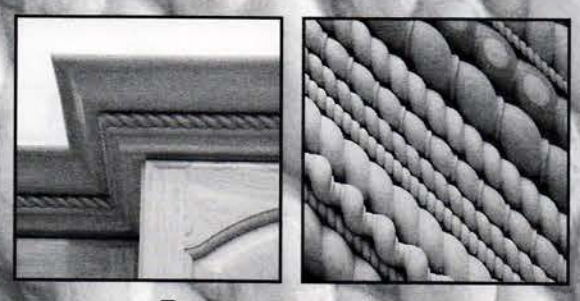
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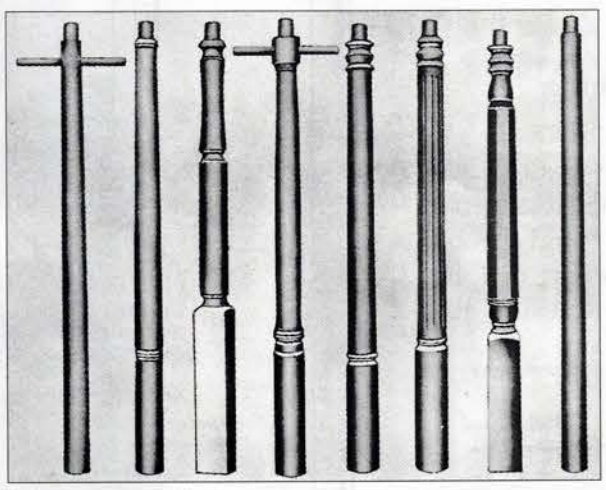
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Hollywood At Home

Imagine a trip to the cinema without the ticket lines, the uncomfortable seats, and the amateur James Agee two rows back giving you a running review of the film. A growing number of people are turning their clients' imaginations into reality by creating cinemas in their homes. *Period Homes* spoke to leading lights in the home-theater world and found that a house need not be a San Simeon to have a piece of Hollywood built in.

by Michael Carey

Home theater has come to be something of a blanket term covering home entertainment systems of all kinds, from souped-up sound systems linked to a VCR or DVD to automated whole-home audio/visual systems, to complete rooms that re-create, and often outdo, the atmosphere, sound, and visual quality of commercial cinemas.

Architecture and design play relatively insignificant roles in the low end of home theater, where the objective is usually to hide an A/V system, but when it comes to a dedicated home theater, typically a room or several rooms devoted entirely to a home-cinema experience, they are just as important to the success of the project as electronic hardware. Design can be even more important when the home involved is built in a traditional style. We spoke to a number of period-sensitive firms specializing in the architectural and design aspects of home theater, as well as a number who provide turnkey services, to discover the state of the home-theater art.

The Market for Home Theaters

According to the Custom Electronic Design & Installation Association (CEDIA), an international trade association of approximately 1,500 member companies specializing in planning and installing electronic systems for the home, the general high-end audio and video custom-installation market has grown from $1.651 billion in 1999 to an estimated $2.675 billion in 2001.

CEDIA, unfortunately, does not supply specific figures for dedicated home theaters as part of this general market and it is difficult, if not impossible, to make an estimate. This is largely due to the fact that a home-theater project typically involves a multitude of products and services from a multitude of people: architects, designers, installers, audio and video consultants, and acoustic technicians, among other specialists (see "Who Does What in Home Theaters" on page 74). It seems safe to say, however, that these kinds of projects are being undertaken in unprecedented numbers. All of the firms we spoke to reported that there has been a great increase in the number of dedicated home-theater projects over the last couple of years, and they also reported that the market was pretty evenly split between retrofit and new-construction projects.

A good illustration of the trends in the home-theater industry over the last decade or so can be seen in the career of Theo Kalomirakis, considered by many to be the preeminent home-theater designer in the U.S. A native of Athens, Kalomirakis studied film before establishing a cinema magazine and a career as a filmmaker in Greece. He then came to the U.S. as a student at New York University's School of Film and Television before beginning a career in publishing, first as a writer and then as art director.

Kalomirakis' first theater project was in his own home: He converted the basement of his Brooklyn, N.Y., home into a small cinema, where he screened films for his friends. Kalomirakis' home theater was featured in the Home section of *The New York Times* and in *USA Today*. When Kalomirakis moved into another home, one with a larger basement, he began work on his first serious theater: "The Roxy," named after the renowned New York theater that was demolished some 40 years ago. This project received a lot of media attention and Kalomirakis began to get requests for similar theaters, which he eventually decided to take on. In the twelve years that followed, Kalomirakis built over 300 private theaters for clients around the world, in the process launching Theo Kalomirakis Theaters, his dedicated home-theater design firm.

Originally a custom-only operation, Theo Kalomirakis Theaters has expanded and currently offers three lines of standardized theaters, the "Signature Series," theater seating, and acoustic room systems, as well as their original custom theaters. The firm's specialization covers architectural design, lighting, acoustics, sightlines, seating, and various other related areas in theater design. The firm does not specify or install equipment, but collaborates with custom electronic installers and others on the integration of the various functional and aesthetic elements in a home theater.

The Complete Package

The development of Theo Kalomirakis Theaters is indicative of a major trend in the industry: the move from creating home theaters as completely custom projects involving innumerable and disparate products and services, to offering home-theater packages. Theo Kalomirakis' Signature Series offers three standardized designs that incorporate elements that have proved popular and successful in the firm's custom projects. The firm also now offers several seating lines that can be coordinated with the Signature Series.

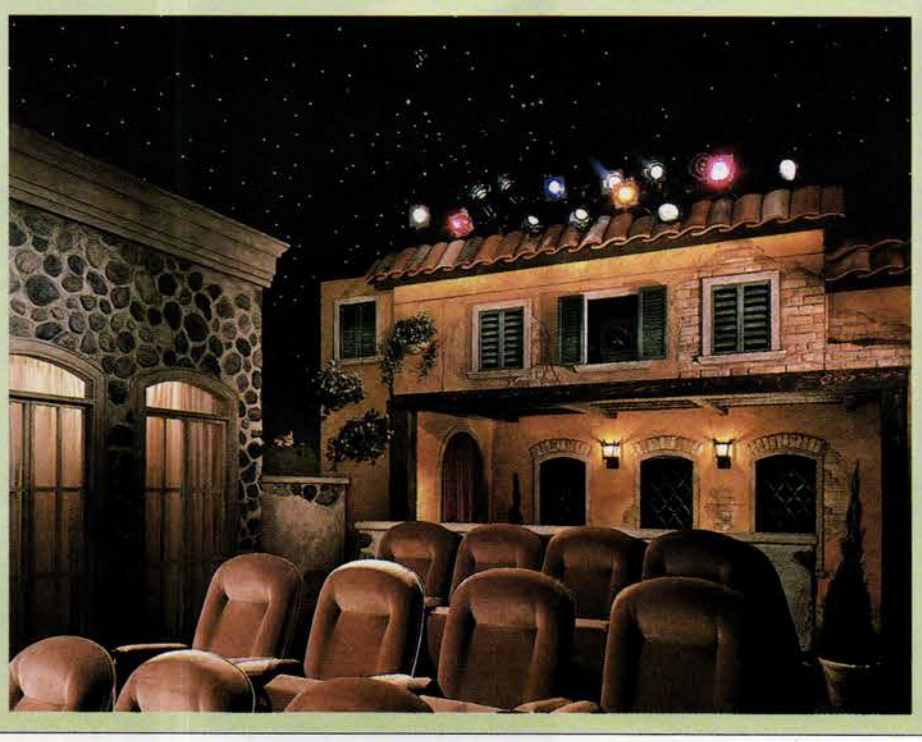
Other firms have taken this trend even further, offering standardized design, equipment, and installation packages. Still other firms now offer completely modular systems, accessories, and seating. Chicago-based Theatre Design Associates, for instance, offers a complete package, from architecture, to design, to A/V installation. They have a manufacturing plant in Chicago where they fabricate cinema furniture, such as their "DreamLounger" and other lines of seating, as well as sound panels and decorative architectural elements. The firm works worldwide and has established a network of dealers offering their packages and custom theaters.

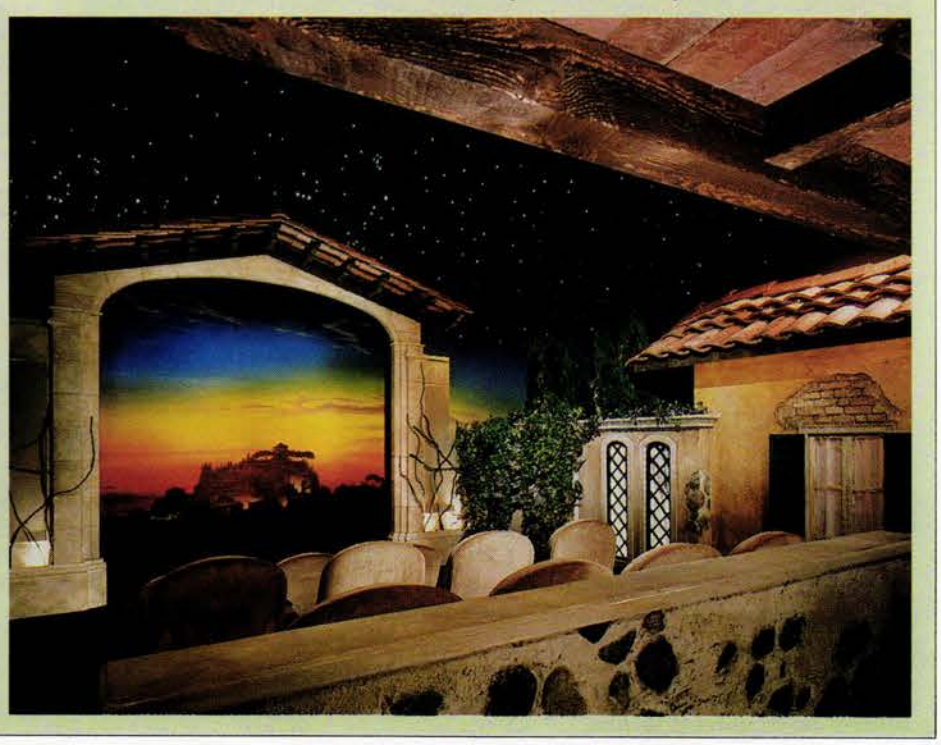
This move to streamlining and standardizing potentially sprawling and complex projects is also a factor behind the general increase in the volume of the home-theater market. Once the domain of the wealthy few, home-theater packages comprised of standard and easily-installed modular elements have brought the home-cinema experience within the reach of the many. John Caldwell, media representative for Acoustic Innovations, a Florida-based specialist acoustics and home-theater firm, notes that one of the biggest trends in new residential construction is the dedicated media room, and many of these rooms "are being designed to accommodate a home theater."

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OVER THE TOP

Theo Kalomirakis collaborated with home-theater design and installation firm, Atlanta Home Theater, to create this atmospheric theater in a residence on an island off the coast of Georgia. Kalomirakis used the architectural theme of a Tuscan village, complete with facades, a courtyard overgrown with ivy, antique doorways, and wrought-iron street lamps. Rather than using a traditional curtain to cover the screen, Kalomirakis commissioned a photorealistic painting of a sunset behind a medieval village for the project. The image blends seamlessly into the fiber-optic ceiling that creates the illusion of a night sky. The theater is equipped with the very latest and most powerful A/V components in accord with the client's wish to have "the best that money can buy, the most unique design imaginable, and the absolute best sound and picture that is available today." This theater won CEDIA's "Best Dedicated Home Theater Architectural Design" award last year.





HOME THEATERS, continued from page 73

Picture Palaces

While the broadening of the home-theater industry and the standardization of architectural and design products seems to have grown exponentially over the last few years, there is still a solid core of custom home theaters being built at the high end of the market. For those who desire a unique cinema, and for those who can afford it, a one-off custom design is irresistible.

Who Does What in Home Theaters

The home-theater industry can be a real maze for those who are unfamiliar with this kind of project. A home theater typically involves elements of architecture, interior design, acoustic design, and the technical specification of audio and video equipment, while products that are essential to a home theater include theater accessories, acoustic panels, and so on. So who does what?

The architect: In both retrofit and new-construction projects, the role of the architect is crucial. He or she will be responsible for providing the basic theater space, which is best done in collaboration with the designer, as well as assuring the acoustic integrity of the space. With care and foresight on the part of the architect, the elements of a home-theater project should come together smoothly.

The designer: A designer should be involved in the project from the outset. Working with the architect, the designer will be responsible for articulating the basic volumes and spatial relationships of the theater. He or she will also be responsible for layouts, circulation patterns into, out of, and within the space, sightlines, elevations, seating placement, and so on.

The other area of responsibility of the designer is aesthetic; surfaces, fabrics, decoration, ornamentation, and the like. Often a designer will also manage or coordinate the entire project.

The Audio/Visual consultant: The specification of equipment is essential to the success of any home-theater project, and this is best done by an experienced A/V consultant. A good consultant will not necessarily find the most powerful and up-to-date technology, but the most suitable. An A/V system will ideally be integrated into the overall design of the theater; it will not overwhelm the space, nor underwhelm it.

A growing number of firms are now offering complete packages, from design to specification to installation. These turnkey operations are ideal for those working within a strict budget and those who have a relatively uncomplicated space to work with. For a truly unique theater, or in the case of an unusual existing space in a retrofit project, custom design is essential.

continued on page 76

HOME-THEATER FIRMS

Acoustic Innovations 1141 Holland Drive, Boca Raton, FL 33487 Tel: (800) 983-6233 Fax: (561) 995-0290 Email: info@acousticinnovations.com Website: http://www.acousticinnovations.com

Designers, manufacturers, and installers of "theaters in the home." Products and services include: complete room-acoustic design, acoustical panels, fiber-optic ceilings, theatrical-style draperies, theater seating, poster frames, vintage movie posters, prosceniums, columns, illuminated marquees, and more.

Design Cinema Privee, Inc. Tel: (678) 777-9560 Fax: (770) 476-9460 Email: info@designcinema.com Website: http://www.designcinema.com

Home-theater plans include fabric selections, correct speaker, seating, and projector placement, proper electrical plans, lighting-fixture specifications, room acoustics, lighting and other elements to increase the value of your investment in family entertainment. The firm works closely with architects, interior designers, and lighting consultants.

First Impressions Design & Management, Inc. 12564 N.E. 14th Avenue, North Miami, FL 33161 Tel: (800) 305-7545 Fax: (305) 891-7103 Email: info@cineloungers.com Website: www.cineloungers.com

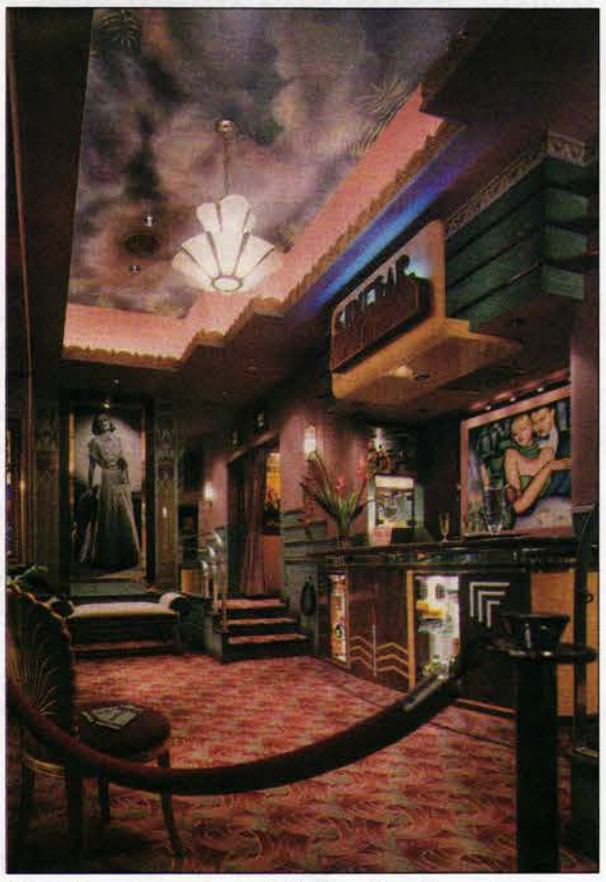
Designers of high-performance personalized dedicated home theaters and custom-created multimedia viewing rooms engineered by specialists. Also the "CineLounger" line of recliner/incliner and rocker cinema seating.

Theatre Design Associates 2224 West Fulton, Chicago, IL 60612 Tel: (800) 786-6832 Fax: (312) 829-1308 Email: sales@theatredesign.com Website: http://www.theaterdesign.com

TDA offer the "Acousti-Max" and "Dreampalaces" home-theater lines as well as custom theaters, lobby-design packages, and seating.

Theo Kalomirakis Theaters 31 West 21st Street New York, NY 10010 Tel: (877) 858-4328 Fax: (212) 239-7374 Website: http://www.tktheaters.com

Theo Kalomirakis Theaters is an interior architecture firm and home-theater-products manufacturer specializing in the design of residential theaters. They offer custom services, several lines of standardized theater designs, and a line of theater seating. The firm also manufactures home-theater products and accessories.



Home-theater accessories available from First Impressions include neon-clad mini marquees, box offices, poster frames, illuminated poster cases, current and classic movie posters, and a multitude of props to complete the in-home theater experience. Pictured here is one of the firm's line of "CineBar" lobby refreshment counters. This example features period memorabilia and Art Deco styling.





Acoustic Innovations' "Renaissance" theater design, seen here in the firm's virtual rendition, evokes the picture palaces of the 1920s and 1930s with its use of classical architectural elements. The design features ceiling panels and medallions and a four-column proscenium with pediment as well as arched recesses for movie posters, separated by coupled columns. The Renaissance is one of 12 richly-detailed standard designs offered by the firm.



Above: Theo Kalomirakis Theaters' Savoy, from their "Signature Series" of standard home-theater designs, is a coolly sophisticated theater showcasing a series of unique architectural features, all inspired from specific 1930s Art Deco design elements.

Right: Sculpted and cast exclusively for this series of theaters, these columns, pilasters, grilles, proscenium ornaments, and frieze medallions are bronzed and set against elegant, upholstered wall panels, which add color and balance acoustics.



THE PALLADIO AWARDS

—THE— ANNUAL AWARDS PROGRAM

TO HONOR EXCELLENCE IN TRADITIONAL RESIDENTIAL DESIGN

CO-PRODUCED BY
PERIOD HOMES MAGAZINE AND
RESTORATION & RENOVATION EXHIBITION & CONFERENCE

The annual Palladio Awards for 2001 will be presented in a ceremony at the Restoration & Renovation Exhibition & Conference, March 21-23, 2002 at the Hynes Convention Center, Boston, Massachusetts

THE PALLADIO AWARDS PROGRAM is designed to honor outstanding achievement in traditional design. The goal is to recognize individuals and project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through 2,500 years of human architectural experience.

PALLADIO AWARD CATEGORIES

Palladio Awards for Residential Architecture will be awarded in four categories:

- Restoration & Renovation Projects
- Adaptive Re-Use
- Sympathetic Additions
- New Construction

(Four corresponding awards, co-produced by Traditional Building Magazine, will also be made for Commercial, Civic, & Institutional projects.)

PANEL OF JUDGES Judging will be by a Panel of distinguished architectural designers selected by the Editors of PERIOD HOMES and TRADITIONAL BUILDING Magazines.

JUDGING CRITERIA The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time, while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: The projects should meet all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment. The 8 Winners will be notified on February 1, 2002.

IF YOU ARE ONE OF THE 8 WINNERS Winners of the Palladio Awards for 2001 will be announced during an Awards Ceremony at the Restoration & Renovation Exhibition & Conference, March 21-23, 2002 at the Hynes Convention Center, Boston, Mass. Attracting an average of 6-8,000 registrants, this Conference is the largest event in North America focused on traditional architecture and restoration. Winners will have the opportunity to give an illustrated presentation of their winning projects during a General Session at the Conference. Winners will also be honored at a special VIP dinner held during the Conference. Winning projects for Residential Architecture will receive full-color editorial coverage in the Summer 2002 issue of Period Homes Magazine. Winning projects will also be highlighted for 12 months in the Palladio Awards section of the Period Homes website.

DEADLINES & ENTRY REQUIREMENTS Deadline for receipt of the completed Entry Package is November 15, 2001. For complete details on the Awards Program, Judging Criteria, and Submission Requirements, fax queries to (718) 636-0750, or Write in No. 7777 on the Information Card in this issue, or log onto www.period-homes.com. For more about the Restoration & Renovation Exhibition & Conference, call 800-982-6247.

HOME THEATERS, continued from page 74

The Elements of Home Theater

The design of a home theater, be it custom or standard, new construction or retrofit, involves three basic elements:

(1) Acoustics and visuals. A home theater must, of course, accommodate the comfortable viewing of the screen. This seems obvious, but it can become a design problem with a difficult or unusual existing space, or a low ceiling.

A home-theater designer should first look at the suitability of an existing space, or be consulted at the planning stage of a new construction. The earlier a designer becomes involved in a project, the less problems it will have.

The importance of acoustics seems obvious also, yet the creation of a suitable environment in which to hear true cinema sound is only one aspect of acoustic design. Just as important is the suppression of exterior sound, the containment of sound in the theater, and the silence of equipment such as DVDs, VCRs, and air-conditioning systems. The aim of the designer is generally to create an impenetrable acoustic skin in the theater, and, through careful placement of equipment and acoustic panels, to provide the best possible environment for listening. Once again, the early involvement of the designer in any project is essential to its success.

(2) The integration of equipment. In terms of an audio/visual experience, a home theater is only as good as its equipment. It is, therefore, essential that an experienced consultant be involved in the specification of equipment that will best suit a particular space. One other thing to keep in mind is the accommodation of equipment within the theater space. This is all the more important when the pace of technological change is considered. Equipment housing should, therefore, have a certain amount of built-in versatility to be able to accommodate updates in technology.

(3) Aesthetics. Once an acoustic skin is in place, the aesthetic design of the theater takes precedence and within the strictures of acoustic correctness, almost anything is possible.

A survey of available standard designs and completed custom projects reveals a vast array of architectural, decorative, and ornamental styles. The nature of home theater, as a deliberately fantastic space where one is transported away from the everyday, is such that designs will exaggerate architectural styles and elements, creating fantasy hybrids and re-creating the already-fantastic designs of the theaters of the 1920s, '30s, '40s, and '50s.

In most cases, but particularly in a period or traditional residence, a theater design will echo or adapt the overall design of the building, often incorporating and heightening particular elements. Another trend in custom theaters is the theme or atmospheric theater. In these projects, a specific, and not necessarily architectural, theme or atmosphere is created, often using modeling, decorative and faux-painting techniques, as well as decorative and ornamental elements (see "Over the Top," page 73).

Regardless of its size or scope, a home theater should be a perfect blend of space, aesthetics, and equipment. ◆

SPECIAL EDITORIAL FEATURE: WINE CELLARS

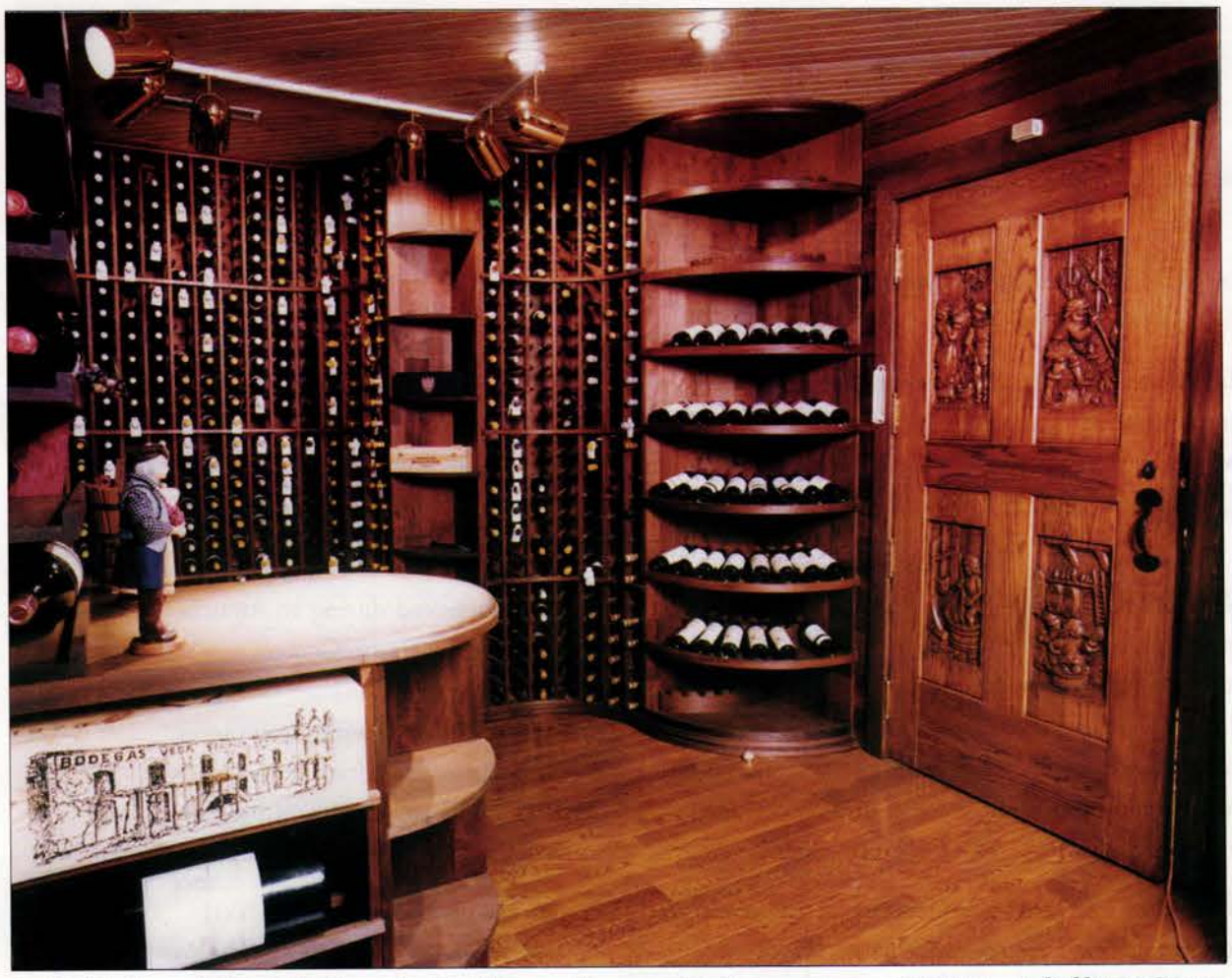
Making Room for Wine

Our love affair with the grape has meant that wine cellars, once the province of the wealthy few with space to spare, are becoming a more-common feature in new homes. So what are the options for the budding oenophile with a traditional or period home? Here we cover the basics of cellar design and wine storage and look at some examples of the work of leaders in the field.

by Michael Carey

This country's romance with wine may have begun when Thomas Jefferson was appointed the Continental Congress' minister plenipotentiary in Europe in 1784 and then minister to the Court of Louis XVI, succeeding Benjamin Franklin. Aside from gaining commercial concessions from the French and negotiating trade treaties, Jefferson collected more than 300 European wines that he shipped back to Monticello.

Over the years, wine's popularity has increased to the extent that in 1999 consumers in the U.S. drank around 550 million gallons. While the vast majority of this wine is from the low end of the market, typically young and cheap, collection and consumption of high-end vintages is also at an all-time high. Simply put, there are now more people buying more, and more-expensive, wine. The question for many of these wine lovers is the same as it was for Thomas Jefferson: how and where to store this often-valuable liquid?



Jim Deckebach started Wine Cellar Innovations in 1988 out of his garage. The firm now occupies a 354,000-sq.ft. building in Cincinnati, stocks over 35 standard designs, and builds around 2,000 cellars a year. Wine Cellar Innovations offers easily installed kits as well as custom-design capabilities and a full range of accessories. Their racking is available in a wide variety of wood species, including redwood, red oak, mahogany, and other exotics, as well as pine for their economy lines.

This custom cellar shows a good variety of the racking options available from the firm. Individual bottles are racked against the back wall and in the elegantly-curved corners, while fan racks are used at the outsides of the curves and oversized racks store magnums beneath the countertop. Wine Cellar Innovations is also known for fine decorative detailing, including murals, tiling, and, as seen in the panelled door, hand-carvings.

Ideal Conditions

Jefferson's solution, of course, was to design his own cellar, complete with a dumbwaiter that transported bottles up to the dining room. Not all, however, share Jefferson's genius for design, nor do they have the space of a Monticello.

Also, while Jefferson's cellar provided close to ideal conditions for the storage of wine, being dark, cool, airy, and still, the typical basement of a contemporary residence will house hot-water systems, heating systems, and the like, and will have very little air flow. Likewise, living areas typically have environments suited more to wine's destruction than its preservation. Creating ideal or even adequate conditions under these circumstances can be difficult and requires a good understanding of the nature of wine.

The Nature of Wine

Organic and biochemical compounds give each individual wine its taste, odor, and color. Over the years these compounds change and new compounds are formed, and this process constitutes the "aging" of the wine. Wine will also generally have between 11% and 13% ethyl alcohol. Experts recommend that wine be protected from three principal elements: light, heat, and air.

Light tends to age wine prematurely through photochemical reactions that speed or distort the normal aging processes. For this reason, colored glass is used for most bottles. Light also usually means heat, and because heat accelerates virtually every kind of chemical reaction, it can be a most destructive force on wine.

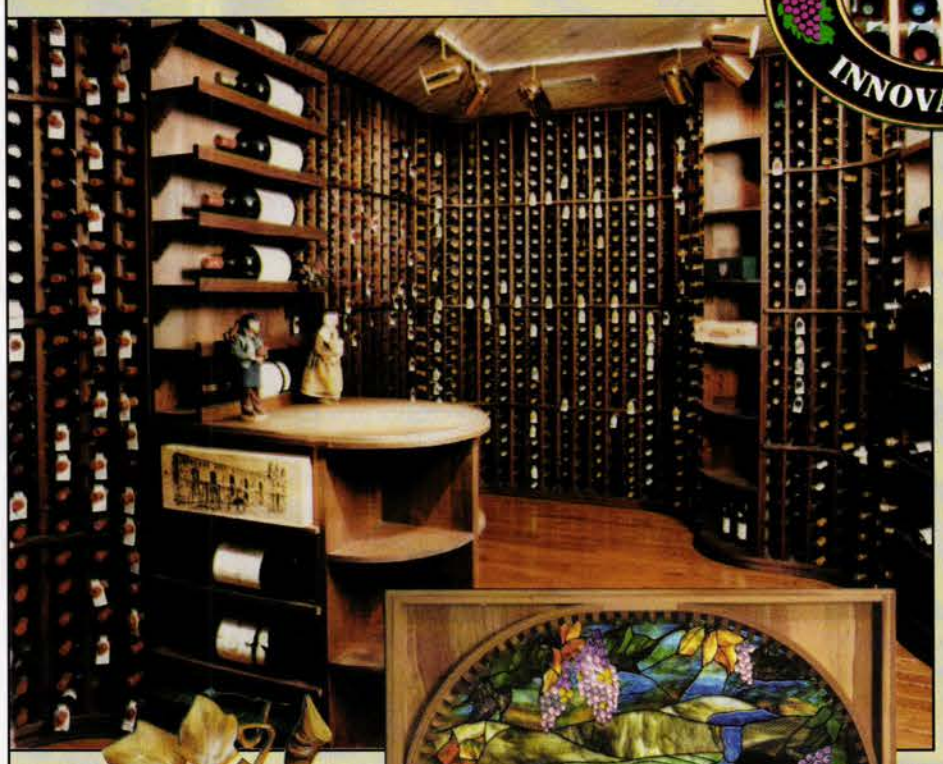
Any liquid that comes in contact with the atmosphere can absorb oxygen, nitrogen, carbon dioxide, etc., and dramatically change its chemical make up. When wine comes in contact with air, generally the oxygen oxidizes the ethyl alcohol, creating acetic acid, a.k.a. vinegar. Wine should therefore be protected against air at all costs (aside, of course, from when it's being drunk). Thus, bottles are usually stored on their sides, in order to keep the cork wet and tight in the neck. If

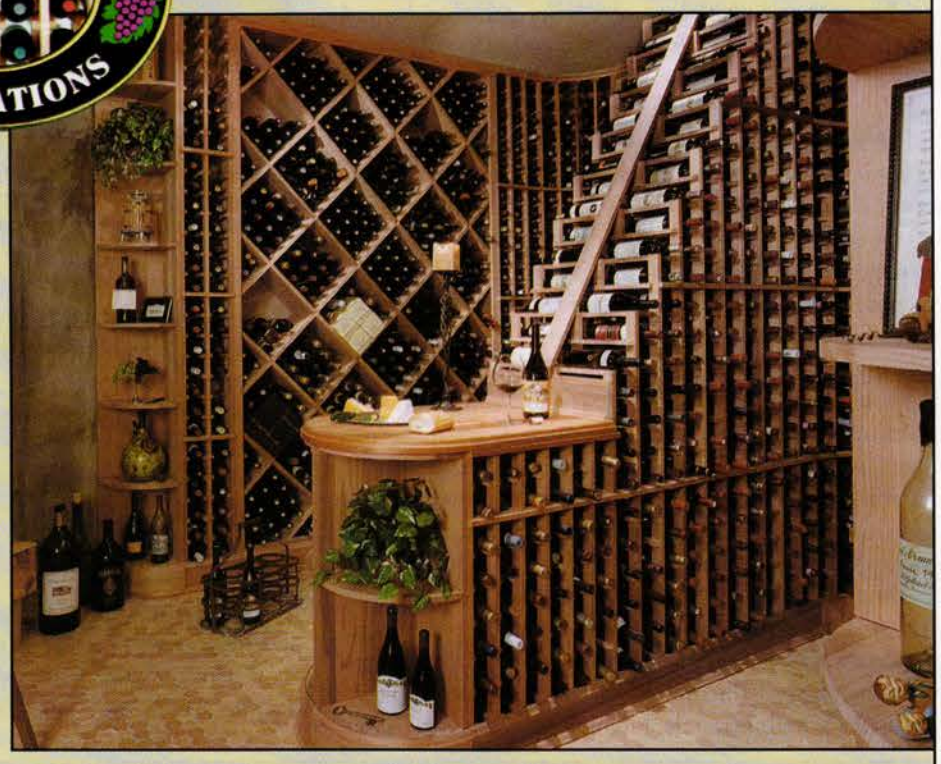
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Absolutely Stunning Custom Wine Cellars









WINE CELLAR INNOVATIONS

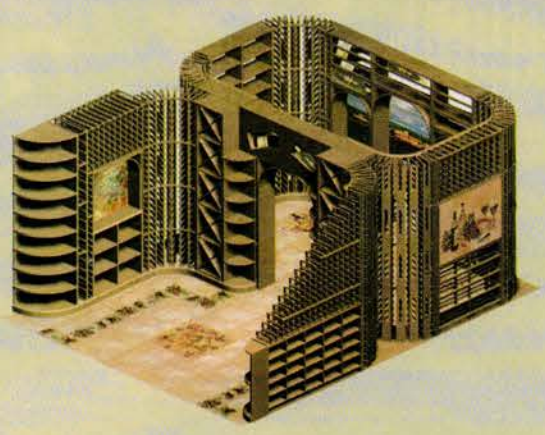


Cellar Art



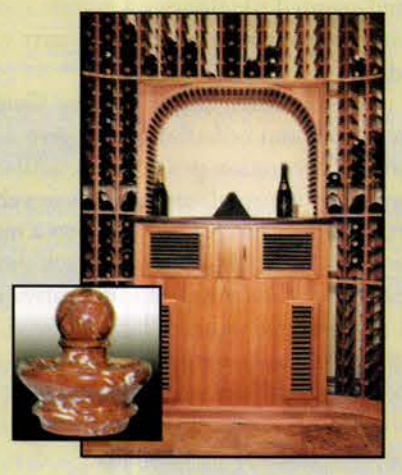
Custom

These attractive high-end custom cellars are one-of-a-kind, designed to your taste. Made of the finest all-heart redwood, our cellars are built to last. Use a small space or fill up a large area - create the perfect environment for your wine collection. We offer design packages in 2D, 3D and virtual reality color.



Art

Artistic accoutrements complement your style, elevating your cellar to an aesthetically higher level. All artwork revolves around the related themes of wine. In addition, you can specify your own design to be reproduced.

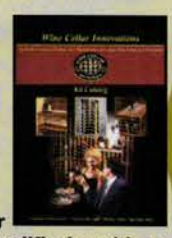


Refrigeration



Cool

Climate solutions are available, offering a variety of refrigeration systems. We offer accessories such as the waterfall system which maintains temperature along with the soothing sound of cascading water.



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WRITE IN NO. 2910

WINE CELLARS, continued from page 76

the atmosphere is kept humid, however, the cork will not dry, shrink, or become more porous. The most commonly suggested level of relative humidity for wine storage is around 70%.

Although wine must be protected from heat, a wine cellar should not be kept too cold. A balanced environment that allows wine to mature at a steady pace is required, and temperatures, once set, should not be allowed to fluctuate too much. Most specialists suggest temperatures in the 50- to 60-degree range, with 55 degrees as a good benchmark.

Another consideration is physical disturbance. While some people go to great lengths to eliminate vibrations of any kind from their cellars, others feel that this factor is minor compared with heat, light, and humidity. Certainly movement will accelerate chemical reactions in wine, as it will in any liquid, but the range of acceptable movement is wide. Vibration from cooling motors, for instance, should not effect the wine much, if at all.

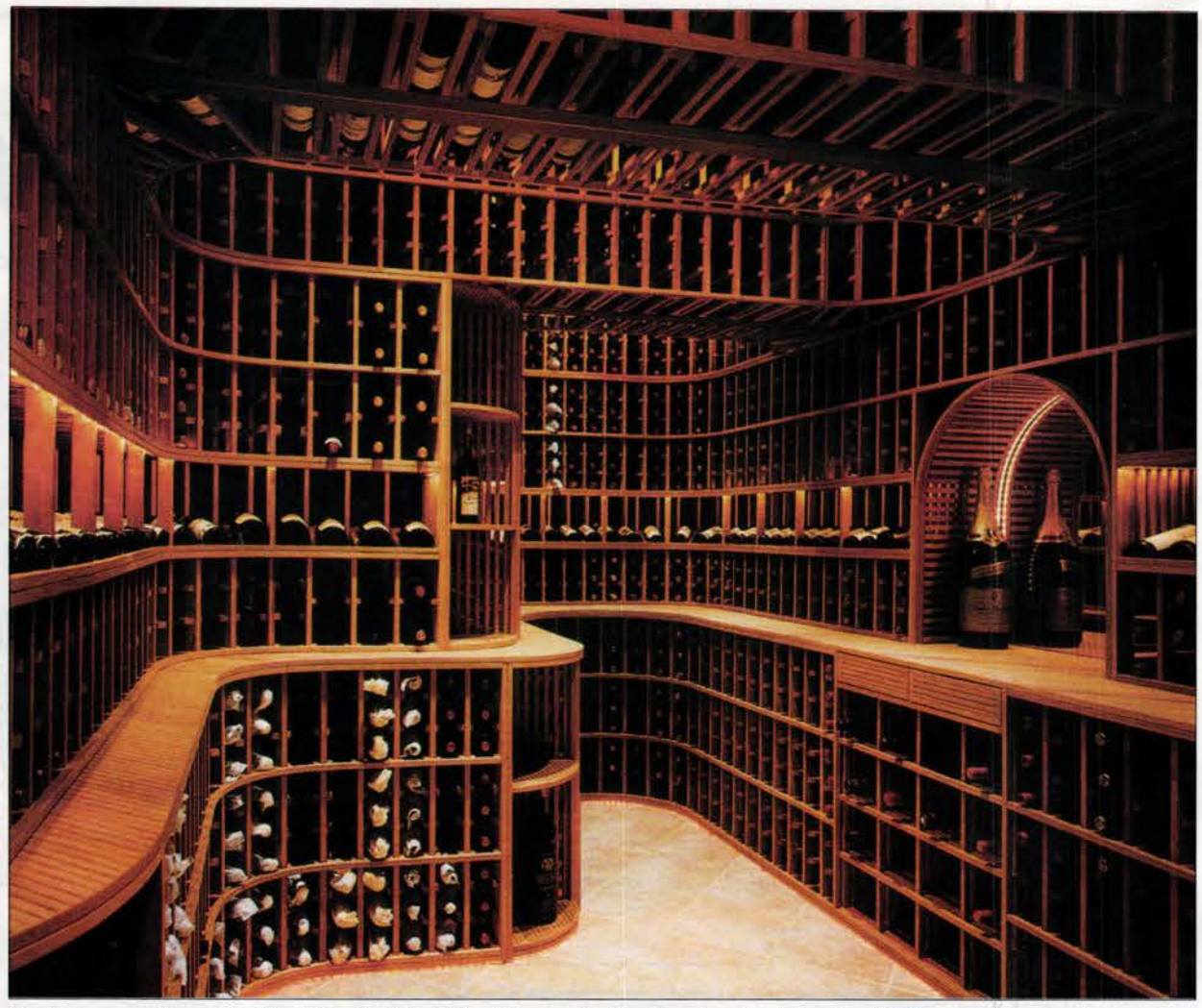
The Design of an Ideal Solution

Creating and maintaining the ideal conditions for wine storage depends, in large part, on how many bottles there are in a collection. Wine-storage cabinets, which allow accurate temperature and humidity control, are a relatively space-efficient option for small collections of up to 400 bottles; for larger collections, a cellar is still the ideal solution.

The size and placement of a cellar will also depend on the size, or prospective size, of a collection. Discussing the estimation of size, one specialist quips that the collector should estimate a final number and "double it." While this approach may be a little extreme, growth is something that must be kept in mind at the design phase of creating a cellar.

Once the size of the collection is determined, a storage solution can begin to be found. It is important to note that, while basements are the traditional locations for cellars, storage technology is such that virtually any space can be converted into a wine-storage area. Also, depending on available space and collection size, creating a cellar may mean anything from installing standard racking systems in an atmospherically suitable basement to incorporating atmospheric-control systems to creating a completely custom-designed, hermetically sealed cellar.

One thing to remember when deciding on location is that stable temperature and humidity are paramount concerns, and that the two areas that typically experience the greatest fluctuations are also two of the most attractive possibilities: the kitchen and the garage. That said, with appropriate climate-control systems a cellar can be located almost anywhere within a traditional residence.



Paul Wyatt, president of the Fine Wine Rack & Cellar Company in San Francisco, has designed and built wine cellars in private residences, hotels, restaurants, wineries, and retail stores for 20 years. Wyatt's firm manufactures racking and architectural features in their Napa Valley facility from clear-heart redwood, as well as an array of exotic hardwoods such as mahogany from Guatemala, Peruvian walnut, and West Australian jarrah.

Wyatt's signature, seen here, is a free-flowing design style. Well-designed and constructed racking is twisted and turned in unusual and striking configurations, and set off by subtle lighting and the use of arches and curved corner shelving. Fine Wine Rack & Cellar offers high-quality kits, ready for installation, as well as turnkey design, construction, and installation services.

The golden rule, however, in the design of a cellar is the same for virtually all specialized residential spaces, be it a kitchen, home theater, or library: Consult a specialist, and do it early in the process.

Cellar Options

Once cellar size and placement have been decided, there is a huge range of options available.

Racking is the backbone of any wine cellar, and racking styles and materials vary widely. The most common rack design for custom cellars, as well as for racking sold in kit form, is one that stores each bottle individually and allows good air circulation, thus cutting down the chance of mildew forming and damaging labels. Other styles include diamond-shaped bins and oversized racks for magnums and the like.

Some steer clear of diamond designs, arguing that bins which are closed on five or even four sides do not allow adequate ventilation. Another concern with diamond bins, especially on the seismically sensitive West Coast, is that the bottles simply lay on top of one another, increasing the chance of breakage.

Redwood is by far the most common wood used for high-end racks, chiefly because its high level of tannin protects the wood from mildew and rot. Other species also used include mahogany, walnut, and West Australian jarrah, a very hard eucalyptus. Quite a number of woods fit the bill for use in a cellar, so species choice is often based on aesthetics.

Rack layout is another important feature of the overall cellar design. While most racks are designed to sit against a wall and follow a conventional "bookcase" layout, innovative lines and curves can also be achieved. Paul Wyatt, President and designer at Fine Wine Rack & Cellar Company in San Francisco, specializes in such designs, utilizing laminations and other techniques to achieve dramatic and unusual results (see photo on this page).

The variety of architectural features currently employed in high-end cellars is astonishing. From tasting tables topped with marble or exotic hardwood, to rack arches, to hand-painted tile floors, to murals and faux effects, to completely themed cellars, decorative variety is almost endless.

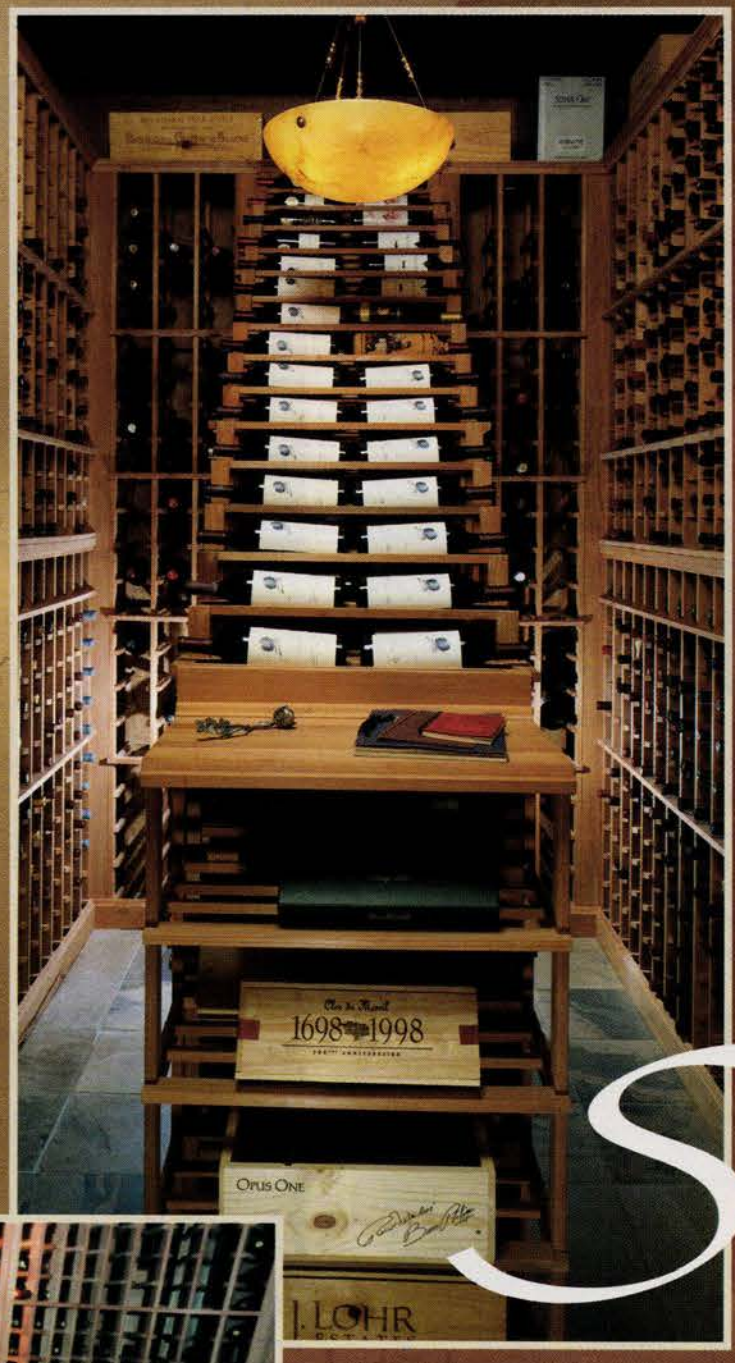
Many of the firms listed in our Buying Guide on page 80 have showroom cellars that will give a good idea of design and decoration possibilities, while some have showrooms of the virtual variety on their websites. Valentini's Fine Wine Line, for instance, has a marvelous showroom in Scottsdale, Ariz., which features many of the firm's architectural and decorative offerings as well as an active wine cellar. Likewise, Fine Wine Rack & Cellar has an extensive and extraordinary showroom cellar in San Francisco.

Perhaps the most important thing to remember in considering a wine cellar is its function — it is, after all, a storage area in much the same way as a pantry. Of course, once the basic environmental elements of the cellar are achieved, it can become far more than simple storage. With the basics in place, virtually anything is possible. ◆



Valentini's Fine Wine Line showroom in Scottsdale, Ariz., is a showcase not only for extensive lines of standard racking and climate-controlled cabinets, but also for the firm's custom-design capabilities. The striking faux-stone arches, built up from standard drywall and hand-painted, add a Tuscan feel, while the counter top was crafted from granite. The firm's showroom cellar, seen at the left, features a huge range of racking styles. A portion of the 1,600-sq.ft. showroom is also given over to rented private wine lockers.

Fine Wine Line owner Kathleen Valentini Bonner has a background in architecture and construction, as well as the wine industry, and wanted her showroom to be a "one-stop design and build shop" for those who are serious about their wine storage. Bonner has a long history of designing and constructing high-quality cellars for 600 to 6,000 bottles.



Storing Fine Wine with Style

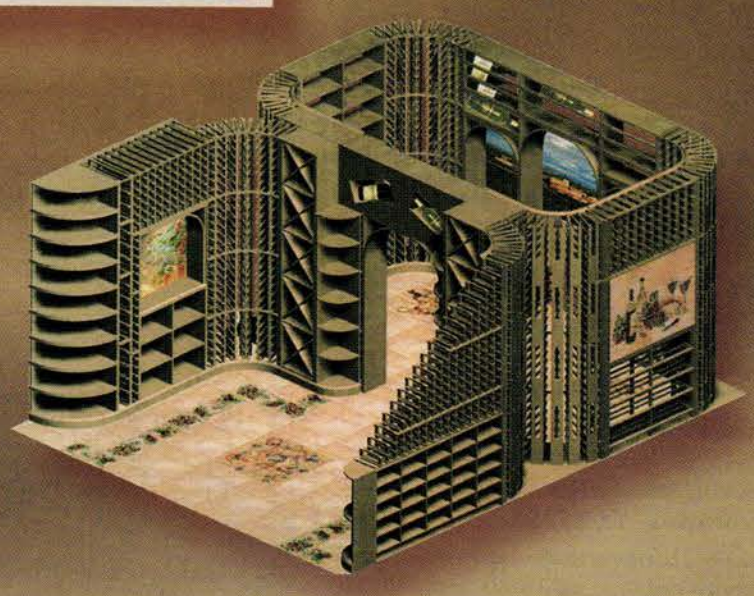


"Wine is a living organism. Like all living things it must be nurtured in an environment that will allow it to achieve at it's fullest potential."

Kathleen Valentini-Bonner
Owner • Designer

Valentini's designers and craftsmen work closely with builders, architects, interior designers and clients to create stunning and unique custom wine cellars.

- Technical assistance on cellar construction
- CAD design in 2-D. 3-D and color 3-D available
- Design & engineering of climate control & refrigeration
- Complete project management
- Superior installation by quality licensed craftsmen
- Installation available nationally
- Racks made from the finest clear all heart or premium redwood featuring curved corners & full bottle depth
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888.330.6371 • www.thefinewineline.com

The Shops at Gainey Ranch • 7704 E. Doubletree Ranch Road • Scottsdale, Arizona 85258

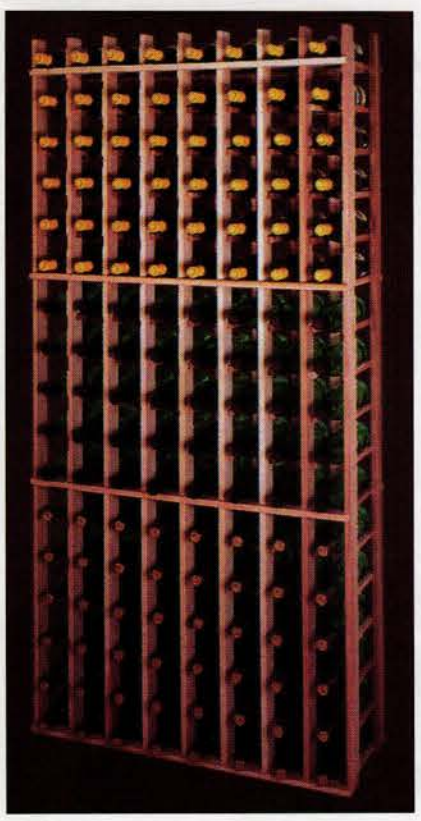
WRITE IN NO. 8197

BUYING GUIDE TO WINE CELLARS

About This Buying Guide

To create this Buying Guide, the Editors contacted designers and fabricators of Wine Cellars, culled from 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 below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

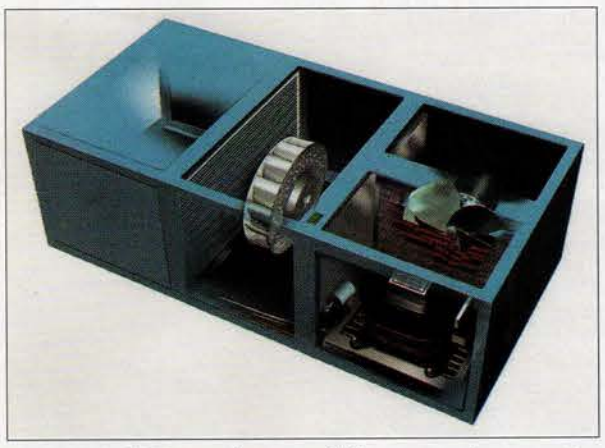
Baltic Leisure Co.
800-441-7147; Fax: 888-422-5842
www.balticleisure.com
Oxford, PA 19363



This freestanding 136-bottle unit was designed for limited-storage areas by BALTIC LEISURE.

Provides uniquely designed wine storage systems for any size residential or commericial collection. Rack systems allow for any size or shape bottle or case from modular storage areas & freestanding units to full-sized rooms with assorted bottle capacities.

◆ ◆ ◆



CELLAR MATE is a self-contained climate-control system suitable for virtually all dedicated residential cellars. Write in No. 8187

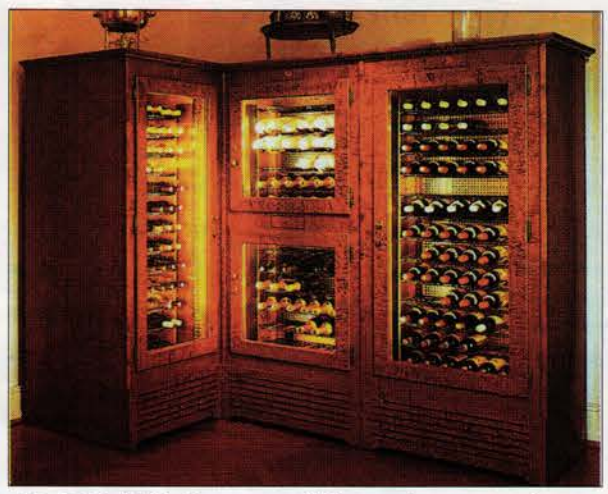
Cellar Mate
1-888-564-2932; Fax: 860-672-6347
www.cellarmate.com
West Cornwall, CT 06796

Sophisticated and reliable wine cellar climate control system featuring simplified installation. The only UL listed cooling system on the market. *Write in No. 8187*

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Chambrair USA, Inc.
305-573-5120; Fax: 305-573-5121
www.chambrairusa.com
Miami, FL 33137

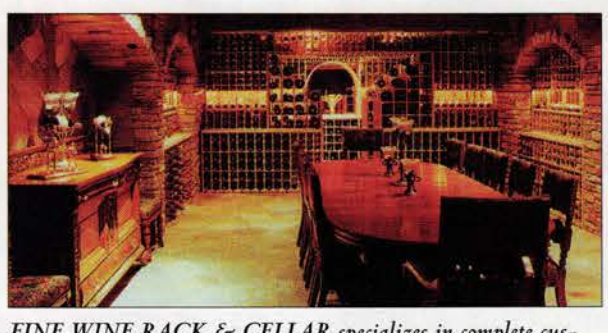
High-end German custom cabinetry & computer controlled climatization recreate ideal conditions for the wine cellar. Residential and commercial. Fully independent temperature zones behind each door.



CHAMBRAIR'S climate-controlled wine cabinets are in beautifully finished pearwood.

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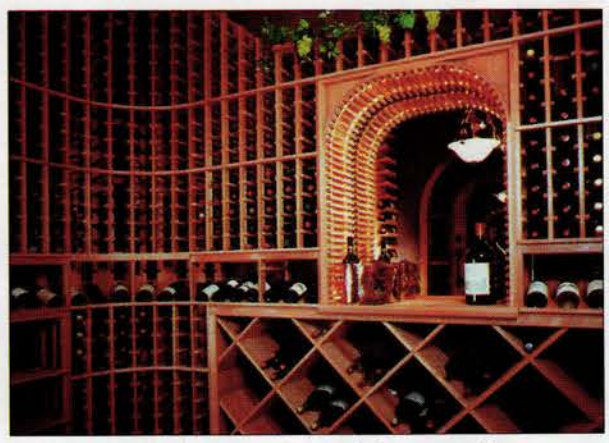
Fine Wine Rack & Cellar Co.
415-626-9463; Fax: 415-626-3453
www.paulwyatt.com
San Francisco, CA 94103



FINE WINE RACK & CELLAR specializes in complete custom cellars, utilizing fine materials such as Australian jarrah. Write in No. 150

Complete custom wine- and cigar-cellar design, specification, and assembly worldwide. Lifetime warranty. *Write in No. 150*

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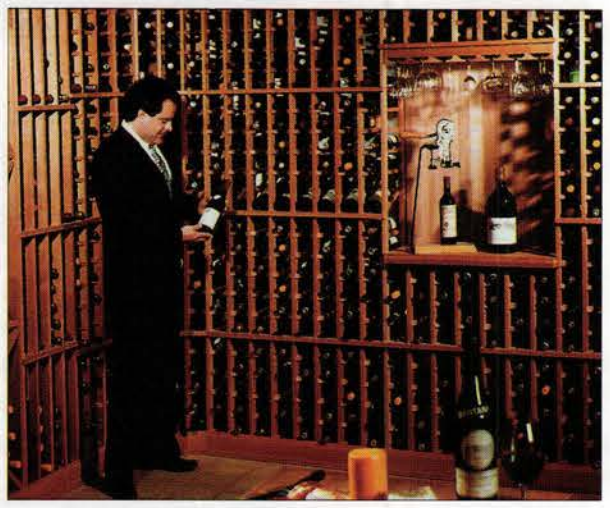
VALENTINI'S FINE WINE LINE's showroom cellar features many of the design elements typical of their custom cellars. Write in No. 8197

Valentini's Fine Wine Line, Inc.
480-991-1980; Fax: 480-991-2729
www.worldclasscellars.com/
Scottsdale, AZ 85258

Valentini's designers & craftsmen work closely with builders, architects, interior designers, and clients nationally to create stunning and unique custom wine cellars. Specifies all aspects including climate control, lighting, tile, faux finishes, and complete job management. *Write in No. 8197*

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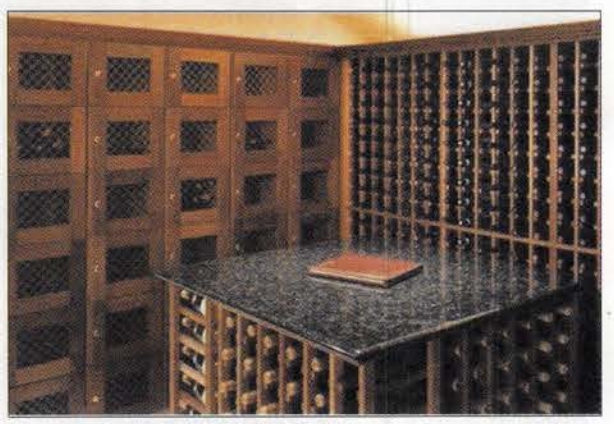
Wine Cellar Innovations
800-229-9813; Fax: 513-979-5280
www.winecellarinnovations.com
Cincinnati, OH 45226



A complete line of cellar kits, as well as custom designs and accessories, is available from WINE CELLAR INNOVATIONS. Write in No. 2910

Designer and manufacturer of custom wine cellars and wine racks for homeowners, wine stores, grocery stores, wine wholesalers, and vineyards; four color virtual reality design service. *Write in No. 2910*

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Designers from WINERACKS.COM create fine custom cellars which utilize Western red cedar, oak, and mahogany in a wide variety of racking styles. Write in No. 3096

WineRacks.com
845-658-7181; Fax: 845-658-5309
www.wineracks.com
High Falls, NY 12440

Wine storage designer, manufacturer and retailer. Offers complete wine cellar and retain store design services as well as wine racking kits, retail wine displays, and wine related accessories. Complete product catalog on website. *Write in No. 3096*

◆ ◆ ◆

For FREE PRODUCT LITERATURE from leading suppliers of historical products for Residential Projects, use the Postcard inside the front cover of this issue or the coupon on page 143. Or, log onto www.period-homes.com

CELLAR MATE
Reliable Wine Cellar Climate Control

Innovative wine cellar cooling designed by Fred Tregaskis, internationally recognized for custom wine cellar construction.

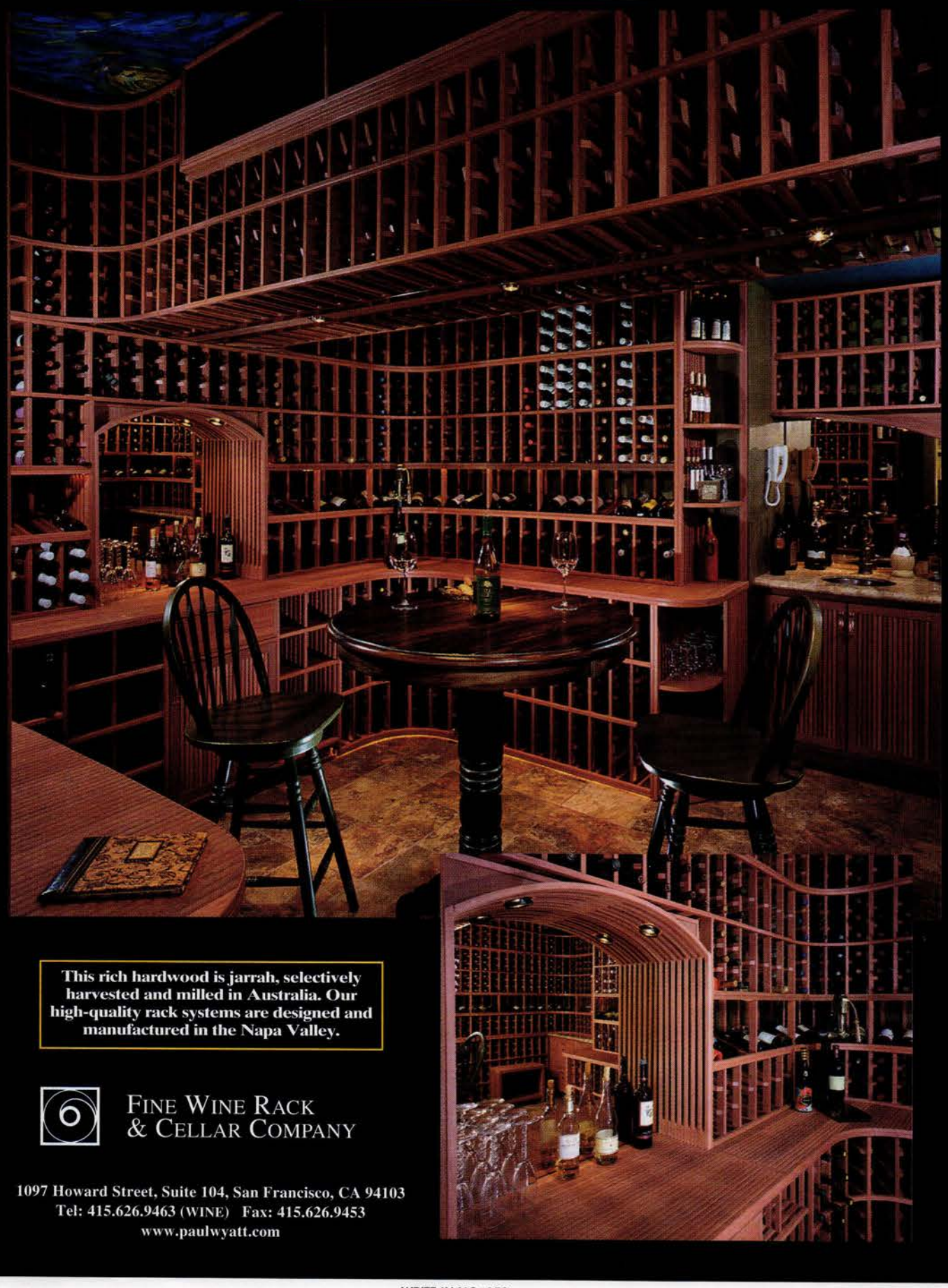
- *Easy installation & maintenance*
- *Residential & commercial*
- *Ceiling, wall or floor mounted*
- *UL and CSA listed*
- *Humidification & heating options*
- *Available throughout the U.S.*

For more information, contact us at:
P.O. Box 257, West Cornwall, CT 06796
Call 888-564-2932 or visit our website at:
www.cellarmate.com

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PAUL WYATT DESIGNS



This rich hardwood is jarrah, selectively harvested and milled in Australia. Our high-quality rack systems are designed and manufactured in the Napa Valley.

FINE WINE RACK & CELLAR COMPANY

1097 Howard Street, Suite 104, San Francisco, CA 94103
Tel: 415.626.9463 (WINE) Fax: 415.626.9453
www.paulwyatt.com

WRITE IN NO. 150

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The Ultimate Source for every wine enthusiast!

Manufacturers and retailers of quality wine racking and wine accessories.

Custom Wine Cellars
Retail Display Fixtures
Wine Rack Kits
Wine Accessories
Stemware & More!

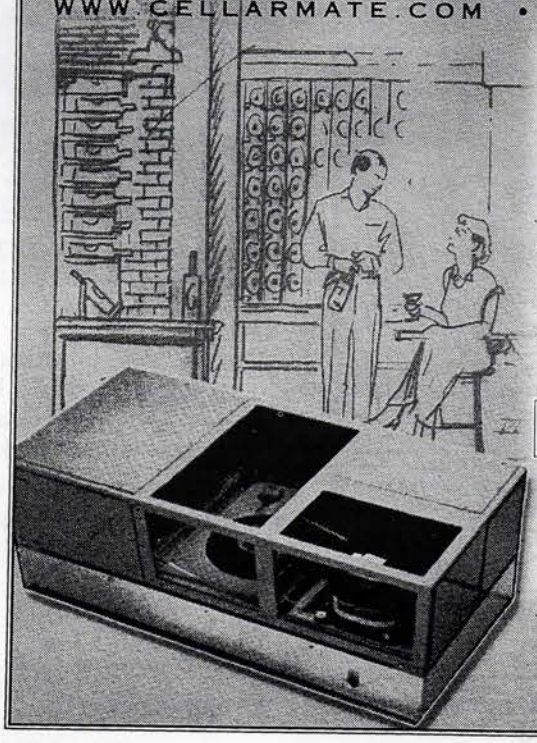
Free Wine Cellar & Store Design Consultation Services

Visit us Online at:
www.WineRacks.com
to view our complete product catalog

Call toll-free: 888-687-2517

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CELLAR MATE
THE KEY TO WINE CELLAR CLIMATE CONTROL
WWW.CELLARMATE.COM • 1-800-863-4851



Those who appreciate and value fine wine understand the importance of climate controlled storage.

Fred Tregaskis, known worldwide for custom wine cellar construction, designed Cellar Mate with this in mind.

By combining unrivaled quality and reliability, he has made Cellar Mate the premier climate control unit for discriminating wine lovers.

Call 1-888-564-2932 today for information.

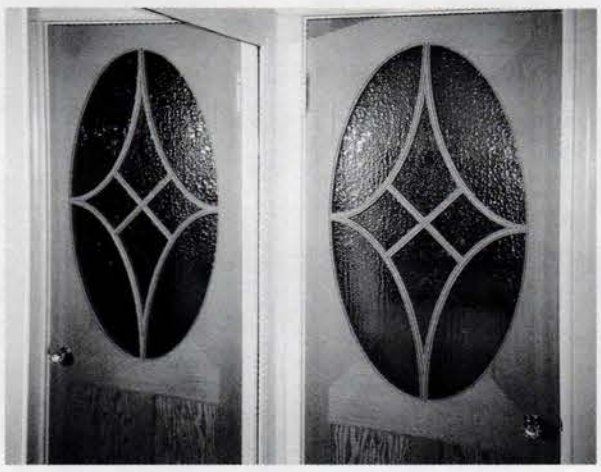
CELLAR MATE
THE KEY TO WINE CELLAR CLIMATE CONTROL

WRITE IN NO. 8187

BUYING GUIDE TO
DOORS, PANELING & SHUTTERS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Doors, Paneling & Shutters from our database of companies that provide historical products and services. From the companies' responses, the Editors selected the suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market.



ACME MILLWORK & JOINERY fabricated this wood entry door with textured-glass insert. Write in No. 2614

Acme Millwork & Joinery
206-241-4802; Fax: 206-243-3510
206 S. 108th Place
Seattle, WA 98168

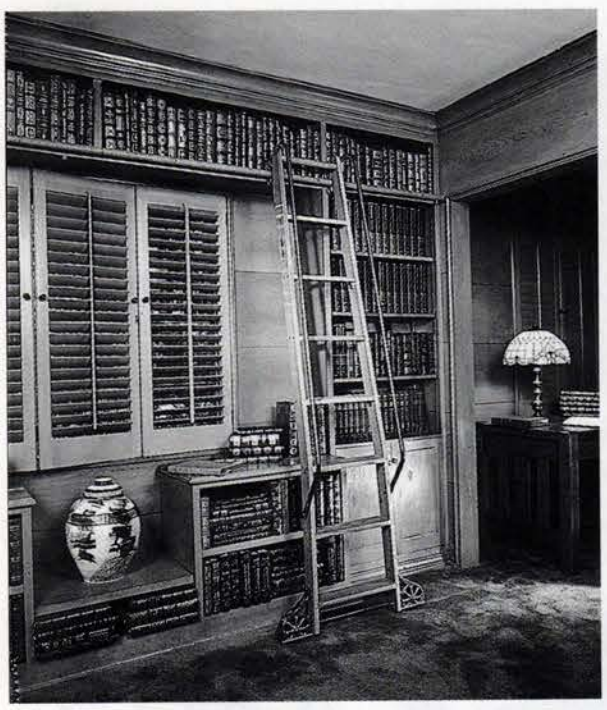
Historically accurate reproductions of period millwork: Craftsman, Colonial, Victorian. Curved and arched windows, mortise and tenon construction, casings/moldings; in fir, cherry, walnut, or species as specified. Doors include paneled, French, pocket, art glass, insulated glass, and custom work. *Write in No. 2614*

◆ ◆ ◆

Adams Architectural Wood Products
888-285-8120; Fax: 563-285-8003
www.adamsarch.com
Eldridge, IA 52748

Custom windows and doors with a special emphasis on historic-restoration projects. AWI premium-grade construction, with a wide variety of glazing and wood-species options. Replacement and storm and screen sash a specialty. *Write in No. 1265*

◆ ◆ ◆



Rolling library ladders from ALACO LADDER are usually constructed in oak, but are also available in other wood species. Write in No. 1282

Alaco Ladder Co.
888-310-7040; Fax: 909-591-7565
www.alacoladder.com
Chino, CA 91710

Custom manufacturer of oak rolling-track library ladders. Other hardwoods, hardware options, and finishes also available. Custom wood library ladders. *Write in No. 1282*

◆ ◆ ◆



ANDY THORNTON recently acquired a complete oak boardroom, dating back to the 1930s, from an office building in the centre of Harrogate, U.K. The firm specializes in sourcing and refurbishing complete interiors.

Andy Thornton, Ltd.
+44-1422-375595; Fax: +44-1422-377455
www.andythorntonltd.co.uk
Elland, W. Yorkshire, UK HX5 9JP

Design and manufacture of complete rooms; full-height dado paneling incorporating inglenook fireplaces, mantels, bookcases, recesses, alcoves, and even secret doors. Also, antique paneling and features. Leaded & colored glass patterns, leaded & painted/fired glass designs, beveled, etched/sandblasted, carved/cut, & fused/slumped art glass in new designs, replication of historic patterns, antique stained glass, & UV bonding.

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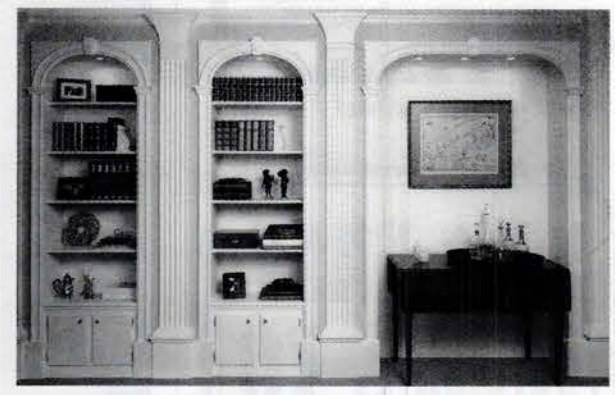
ARCHITECTURAL PANELING specializes in milling, carving, and creating custom wood interiors, such as this gracious library. Write in No. 6490

Architectural Paneling, Inc.
212-371-9632; Fax: 212-759-0276
www.apaneling.com
New York, NY 10022

High-end French and English reproduction paneling, hand-carved, deep-sculpt moldings, and cabinetry; furniture, and other finished architectural elements; video available. *Write in No. 6490*

◆ ◆ ◆

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



The Orac Decor library system from ARCHITECTURAL PRODUCTS BY OUTWATER features a range of classical design elements. Write in No. 47

Supplier of more than 35,000 ready-to-ship standard and innovative building component product essentials in numerous categories which include interior/exterior architectural millwork, columns, decorative moldings & trim, wrought iron components, hardware, lighting and more. *Write in No. 47*

◆ ◆ ◆

Architectural Timber & Millwork
800-430-5473; Fax: 413-586-3046
www.atimber.com
Hadley, MA 01035

Fabrication of cupolas, steeples, and domes; survey, design, structural, ornamental fabrication, rigging, and installation services for historic structures. Timber-framing. Also, wide-plank flooring; doors, columns, and more. Custom cabinetry, paneling, interior woodwork. *Write in No. 1323*

◆ ◆ ◆

Architectural Windows & Entries, Inc.
800-747-6840; Fax: 727-823-4823
www.architecturalwindows.com
Saint Petersburg, FL 33712

Designer/manufacturer of all types of windows, doors, patio & entry systems for residential & commercial projects and historic restorations. All products solid timber, designed and made to order.

◆ ◆ ◆

Art Glass Environments, Inc.
561-391-7310; Fax: 561-391-8447
www.artglassage.com
Boca Raton, FL 33432

Company specializes in custom entryways (including the woodwork and protective glazing), privacy windows, and domed stained glass ceilings. Etched/carved glass, beveled and stained glass are available in all period or contemporary styles. Residential, commercial, corporate and religious commissions are accepted and produced to meet scheduling demands and include many of today's state of the art techniques as well as hand painted kiln fired works. Company will personally install, pack, ship, and insure for worldwide delivery. *Write in No. 8185*

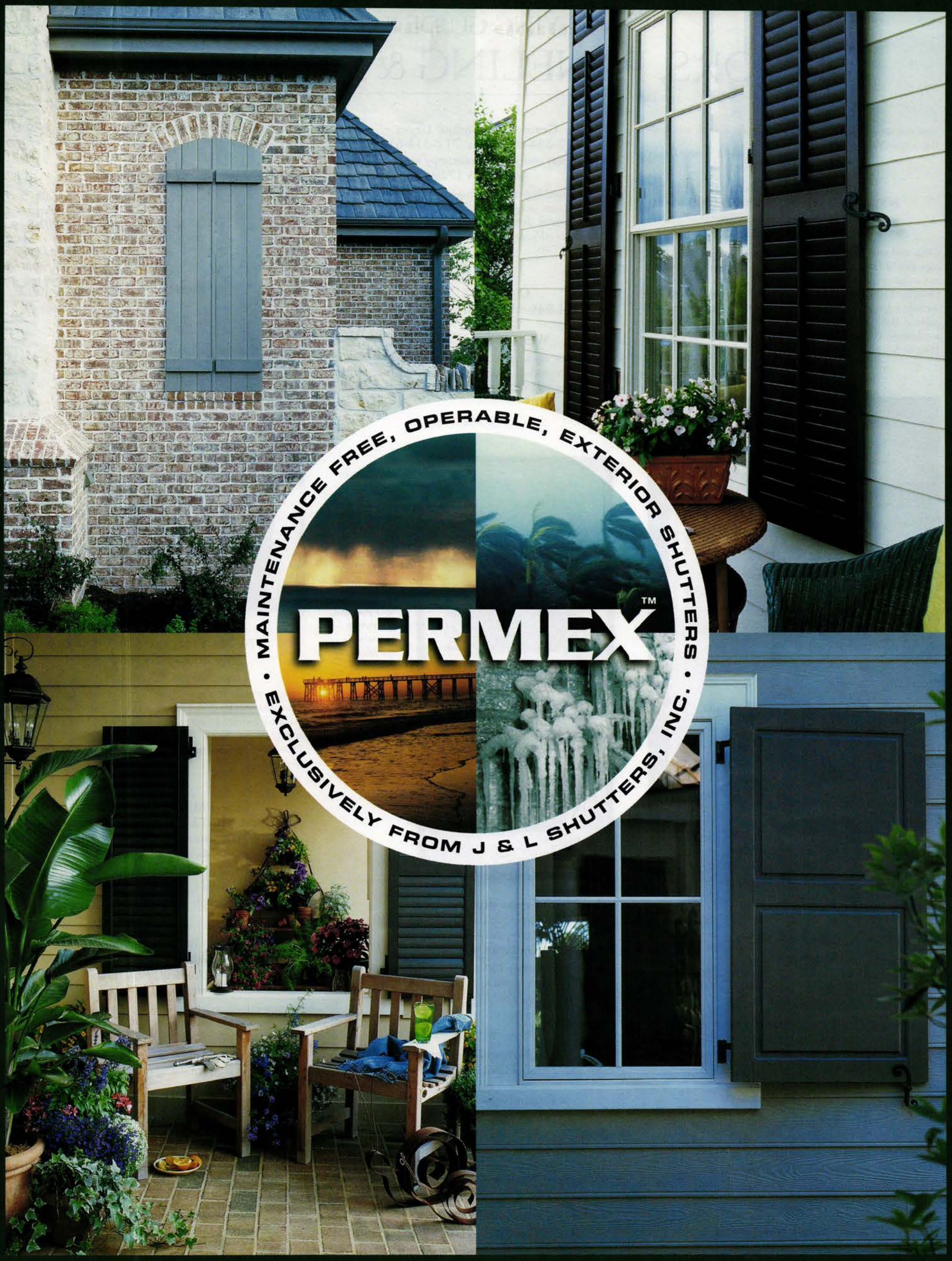
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ASSELIN SA created the paneling for this room in rich French oak.

Asselin SA
207-541-3626 (USA); Fax: 207-253-5359
www.asselin.fr
79102 Thouars, FRANCE

French firm specializes in traditional joinery work. Authentically styled paneling, doors, parquet flooring, and mold-



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Dade County tested hurricane shutters

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BUYING GUIDE TO
DOORS, PANELING & SHUTTERS

ings; custom crafted in solid French oak. French windows also a specialty. Wood doors.

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

Clear and select knotty grades of tongue and groove panelings available in many North American species, including red cedar, yellow cedar, incense cedar, Port Orford cedar, Douglas fir, knotty pine, spruce and redwood. Patterns include edge and center bead, V2E, V4E, flush joint and pattern 106. Matching clear trim also in stock. Will ship worldwide. Custom milling available to match any pattern. *Write in No. 521*

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These traditional panel doors were fabricated in MDF by BOLECTION DOOR. Write in No. 519

Bolection Door
336-851-5208; Fax: 888-511-5209
www.bolectiondoor.com
Greensboro, NC 27420

Solid, one-piece MDF doors in any design or size, with or without raised moldings. Can receive CAD drawings to create custom doors: radius-top, custom heights and widths, stile & rail, panel, all to custom specification. *Write in No. 519*

◆ ◆ ◆

Cabinet Studio
800-761-6424; Fax: 713-461-0614
www.cabinetstudio.net
Houston, TX 77024

Custom cabinets and cabinet doors made to order.

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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. Wideboard & 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*

◆ ◆ ◆

Centre Mills Antique Floors
717-334-0249; Fax: 717-334-6223
www.igateway.com/mall/homeimp/wood/index.htm
Aspers, PA 17304

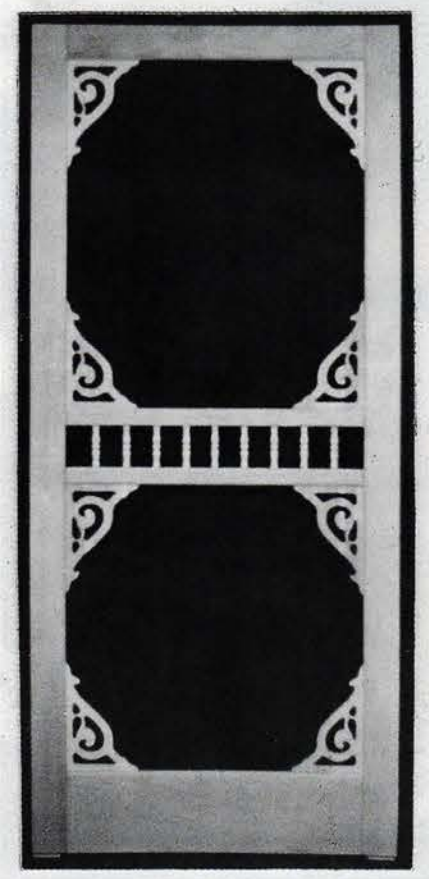
Original period log cabins; antique flooring; hewn logs for rafters and joists (structural and decorative); doors; decorative architectural elements; porch posts; wavy glass; more. Company has relocated and restored a number of log cabins. *Write in No. 1740*

◆ ◆ ◆

Condon Co., M. L.
914-946-4111; Fax: 914-946-3779
276 Ferris Ave.
White Plains, NY 10603

From its huge stock of domestic and imported hardwoods, company can produce moldings, turnings, corbels, capitals, column bases, and all manner of architectural trim. *Write in No. 8189*

◆ ◆ ◆



Among the numerous stock screen doors available from COPPA WOODWORKING is #360DF-1; the frame is unfinished sugar pine and the screen is charcoal-colored fiberglass. Write in No. 9600

Coppa Woodworking
310-548-5332; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Wood screen doors in 120 styles; any size; also, arch-top doors and window screens. Species include Douglas fir, mahogany, and oak. Also, Adirondack furniture kits. *Write in No. 9600*

◆ ◆ ◆

Cumberland Woodcraft Co.
800-367-1884; 717-243-0063; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Complete line of turnings and posts, several gable treatments, extensive line of decorative brackets, balustrades, and rails. Also, Victorian-style screen and screen/storm door combinations. Custom work available. Also, spandrels, custom turnings, in polymer or wood. *Write in No. 1310*

◆ ◆ ◆

Curvoflite Stairs & Millwork, Inc.
877-STAIRS1; Fax: 617-889-6339
www.curvoflite.com
Chelsea, MA 02150

Hand-crafted architectural millwork fabricated to detailed specs in the Old World tradition. Products include curved stairs, raised paneling, doors, windows, conference tables, bookcases, and moldings. *Write in No. 8193*

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Davis Cabinets
541-998-8778; Fax: 541-998-3804
150 East 10th St., P.O. Box 545
Junction City, OR 97448

Custom cabinetry and casework available in all wood species.

◆ ◆ ◆



These six-lite paneled doors from DRUMS SASH & DOOR CO. are ready for finishing and shipping to the site. Call for more information

Drums Sash & Door Co.
570-788-1145; Fax: 570-788-3007
www.drumssashanddoor.com
Drums, PA 18222

Custom wood shop specializes in replacement sash, all sizes & layouts (circle, oval, Gothic, cottage); entryways & doors (paneled, louvered, French); moldings; raised-panel shutters; storm/screen doors. Your choice of profile, wood. *Call 570-788-1145 or e-mail: woodworking@intergrafix.net for more information*

◆ ◆ ◆

Excel Millwork & Moulding
850-576-7228; Fax: 850-574-0249
excelmillwork@excelmillwork.com
Midway, FL 32343

Fine architectural woodwork, including millwork, molding and casework. Enable to undertake large and comprehensive projects. *Write in No. 8195*

◆ ◆ ◆

H.I.C. Window & Door Co.
615-371-8080; Fax: 615-377-3385
www.homeideacenter.com
Franklin, TN 37067

Wood windows and doors with any glazing, wood, size, and shape. Historical, residential, commercial; also offers prefinished, any color, any wood; 10-year warranty. *Write in No. 1067*

◆ ◆ ◆



HAHN'S WOODWORKING manufactures wooden garage doors — which sometimes feature specialty custom windows. Shown is model #HW64 with top section #7-TDL-DRSB. Write in No. 6640

Hahn's Woodworking Co.
908-241-8825; Fax: 908-241-9293
www.hahnswoodworking.com
Roselle, NJ 07203

Custom manufacturer of traditional swing-out and sliding doors for carriage houses. Also specializes in overhead mo-

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Traditional Storms, Screens and Sash; Mortise and Tenon—no finger jointing.

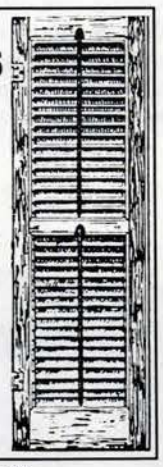
Individually handcrafted to your specifications. Quick turnaround. Cost? Less than you think.

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Formerly Midwest Architectural Wood Products LTD.

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706-672-1214
www.shutterdepot.com

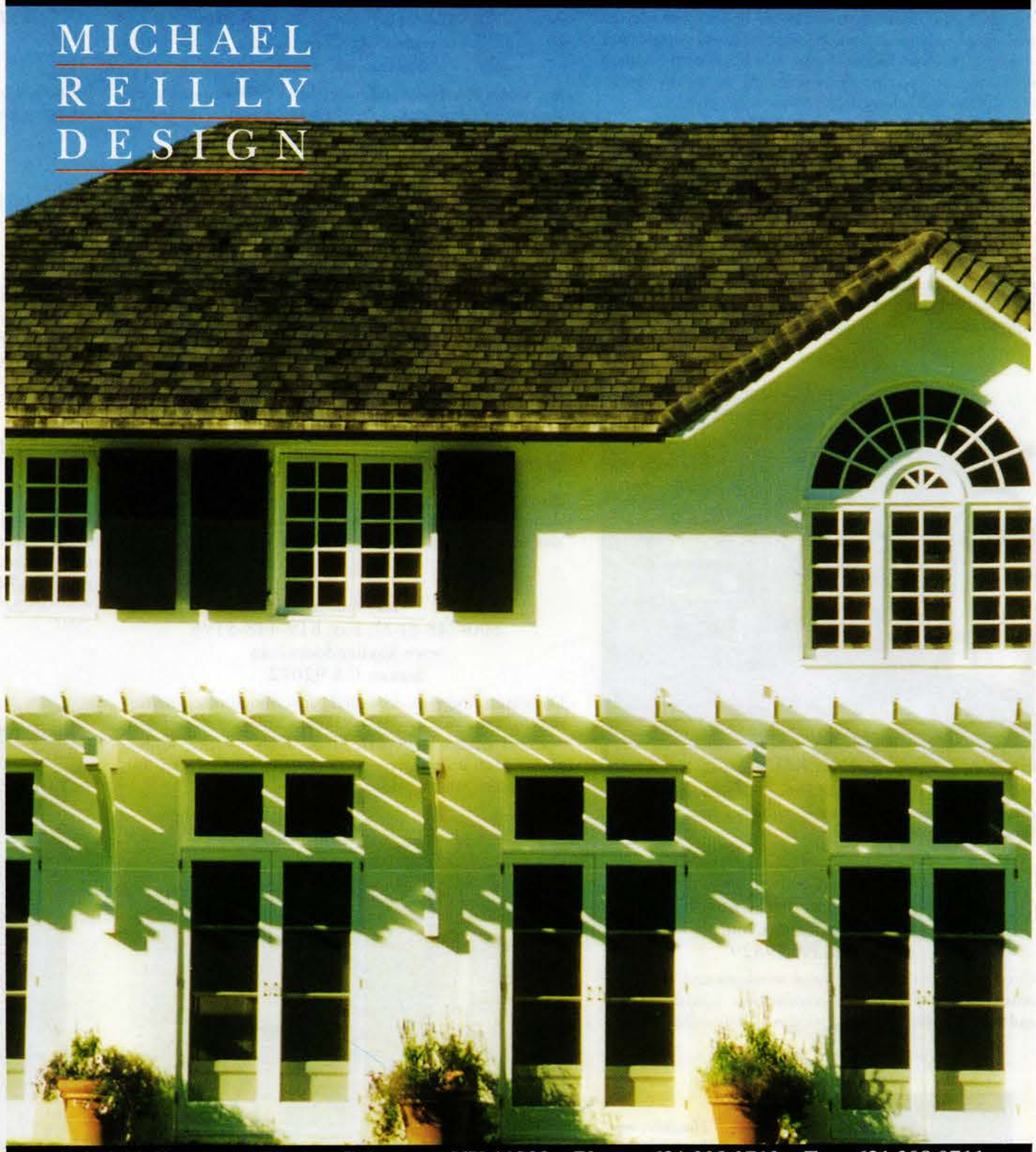
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Architectural Products by Outwater
see our full page full color ads on pp. 5 & 35.

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Custom Windows & Doors
large scale projects are our specialty

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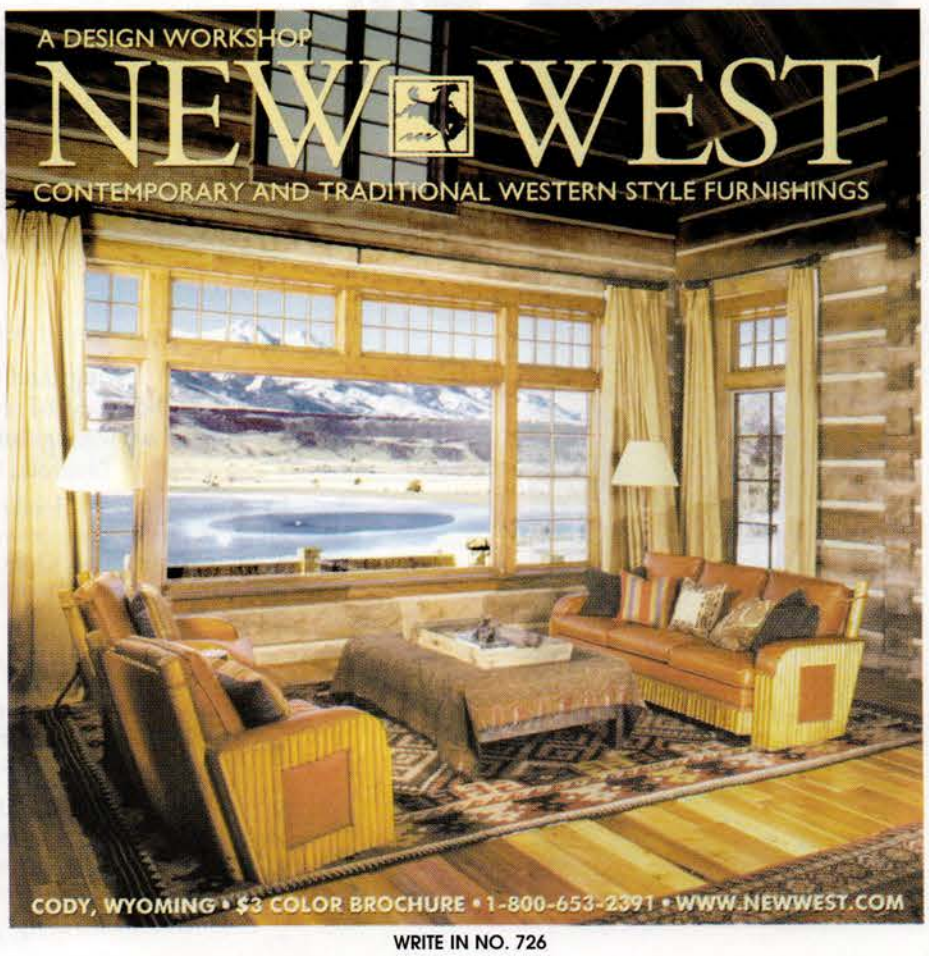
www.kingsland-shutters.com

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Architectural Millwork

7 COLEBROOK ROAD
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(860) 542-6981
FAX: (860) 542-1752

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BUYING GUIDE TO
DOORS, PANELING & SHUTTERS

torized operating doors with the appearance of swing-out carriage-house doors. Carriage house doors (with electric motorized overhead operation) and traditional swing-out or sliding barn doors. Garage doors include sectional overhead operating, one-piece overhead operating, swing-out operating, sliding, and folding doors. *Write in No. 6640*

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Harvey Millwork, Inc.
410-822-7689; Fax: 410-745-9926
www.harveymillwork.com
Bozman, MD 21612

Specialist in longleaf heart pine, three species available, native and imported. Custom flooring, doors, molding, paneling, vents/registers, mantels, trim, and stair parts; shipping worldwide. *Write in No. 3460*

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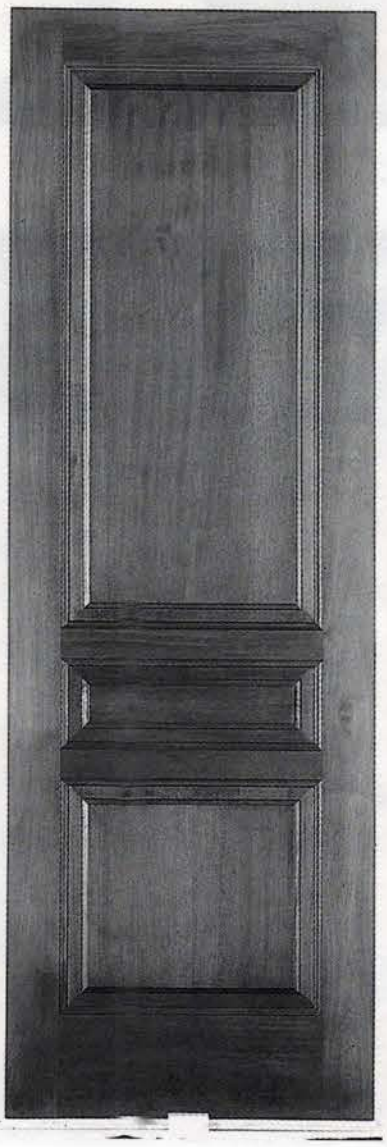


***HENDRICKS WOODWORKING** can provide arched-face frames as components for cabinet designs in any wood species. Write in No. 3570*

Hendricks Woodworking
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom manufacturer of wood windows and doors for restoration or period-style construction. Circular casings and moldings for doors and windows. *Write in No. 3570*

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Honduras mahogany doors from HERITAGE DOOR are available in heights of up to 8 ft.

Heritage Door, LLC
734-414-7100; Fax: 734-414-7103
www.heritagedoorusa.com
Canton, MI 48187

Specializes in standard and custom interior and exterior door systems in Honduras mahogany. Jambs, astragals, brickmold, and exotic hardwood flooring.

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J&L Shutters, Inc.
901-452-7054; Fax: 901-452-7067
www.jlshutters.com
Memphis, TN 38116

Completely synthetic, functional and custom-made interior and exterior hurricane shutters. *Write in No. 8054*

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JD's Glassworks
770-517-9537; Fax: 770-517-2326
www.jdglass.com
Woodstock, GA 30188

Custom turnkey delivery of decorative art-glass windows, doors, and millwork for commercial, residential, and ecclesiastical applications; true-insulated custom designs available; leaded, beveled, stained glass a specialty. *Write in No. 15*

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Kaylien, Inc.
800-748-5627; Fax: 619-448-5196
www.kayliendoors.com
Santee, CA 92072

Decorative fiberglass doors and gates. Wood tone, and for the first time ever, elegant traditional polished metal faces, optional patina highlights, black wipes, beveled/leaded glass. Also available, commercial water resistant and fire rated (up to 90 min.) doors. *Write in No. 8203*

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Louvered, paneled, and cut-out silhouette shutters are some of the options available from KINGSLAND CO. Write in No. 196

Kingsland Co. Doors
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 true divided lites; leaded glass, sidelites & transoms, special shapes. Also, screen doors. *Write in No. 4574*

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Kingsland Co. Shutters
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

Exterior shutters in Honduras mahogany. Custom styles: louvered, raised-panel, cutouts, reproduction. All mortise-&-tenon construction. Options: copper caps, fixed control rods, hardware. Arched tops available in paneled & louvered. *Write in No. 196*

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Maurer & Shepherd, Joyners
860-633-2383; Fax: 860-633-7231
122 Naubuc Avenue
Glastonbury, CT 06033

Shop specializes in historic reproduction architectural millwork in pine and mahogany: windows, doors, entryways, and raised paneling. *Call for information 860-633-2383*

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Michael Reilly Design
631-208-0710; Fax: 631-208-0711
www.michaelreilly.com
Calverton, NY 11933

Fabricator of high-end custom wood windows and doors, cabinetry, and architectural woodwork. *Write in No. 9210*

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MAI
800-394-6680; Fax: 972-487-6584
www.maidoors.com
Wylie, TX 75098

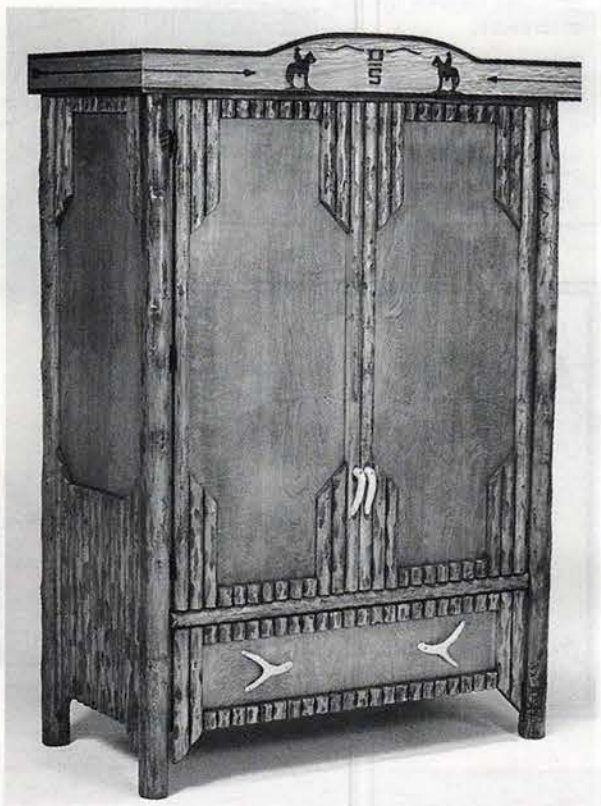
Entry doors in mahogany and solid oak; extensive design range includes art glass with patina, brass or sterling zinc caming, hand-carved wood panels, beveled glass French doors, and unique European beech stair balusters and grand newels. *Write in No. 8206*

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Muller Construction, Inc.
201-707-2446; Fax: 845-733-0829
Box 73, #2 Oak Hill Road
Westtown, NY 10998

Custom woodworking firm offers on-site construction of millwork, including entranceways, and passageways. Custom finishes available. Casings, moldings, paneling, casework, kitchen cabinetry, custom-built furniture, libraries, wine tasting rooms, custom theaters, and more. *Write in No. 5001*

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NEW WEST's applied-pole armoire features a carved top molding and antler pulls. Write in No. 726

New West Furniture
800-653-2391; Fax: 307-527-7409
www.newwest.com
Cody, WY 82414

A design workshop handcrafting all manner of high-end custom western furniture, casework, lighting, and accessories for the residential, commercial and contract sectors. Styles include traditional and contemporary western, rustic, Arts & Crafts, and adirondack. Designer Portfolio available. *Write in No. 726*

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Old World Mouldings, Inc.
631-563-8660; Fax: 631-563-8815
www.oldworldmouldings.com
Bohemia, NY 11716

Manufacturer of quality hardwood moldings and millwork. Specialist in ornamentally embossed hardwood moldings and custom-carved or molding reproductions. Over 400 profiles in stock. Casings and moldings; work in all hardwood and softwood species. *Write in No. 274*

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RESTORATION & RENOVATION

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- NEW CONSTRUCTION
- ADAPTIVE RE-USE

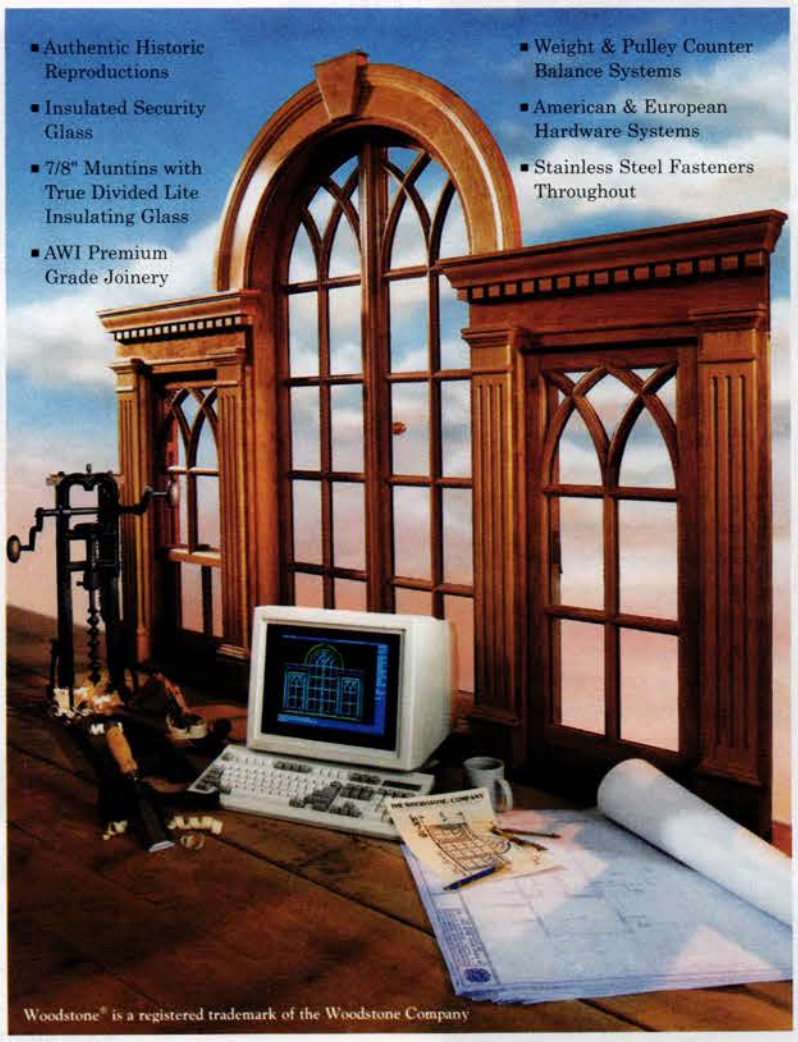
Corresponding awards will also be made for Residential projects.

JUDGING WILL BE BY A PANEL OF DISTINGUISHED ARCHITECTURAL DESIGNERS SELECTED BY THE EDITORS OF PERIOD HOMES AND TRADITIONAL BUILDING MAGAZINES.

For details on the Award Program, Judging Criteria, and Submission Requirements, see page 13 of this issue.

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BUYING GUIDE TO
DOORS, PANELING & SHUTTERS

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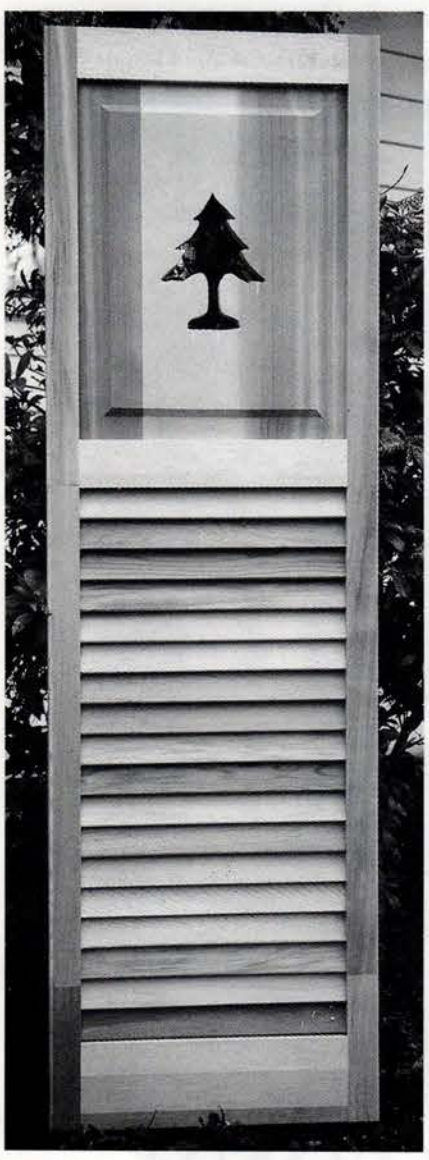
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SHUTTERCRAFT'S combination cut-out and louver shutters are available in more than a dozen stock patterns, as well as custom patterns. *Write in No. 5005*

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Sun-Dor-Co
800-835-0190; Fax: 316-284-0066
901 South Spencer Road
Newton, KS 67114

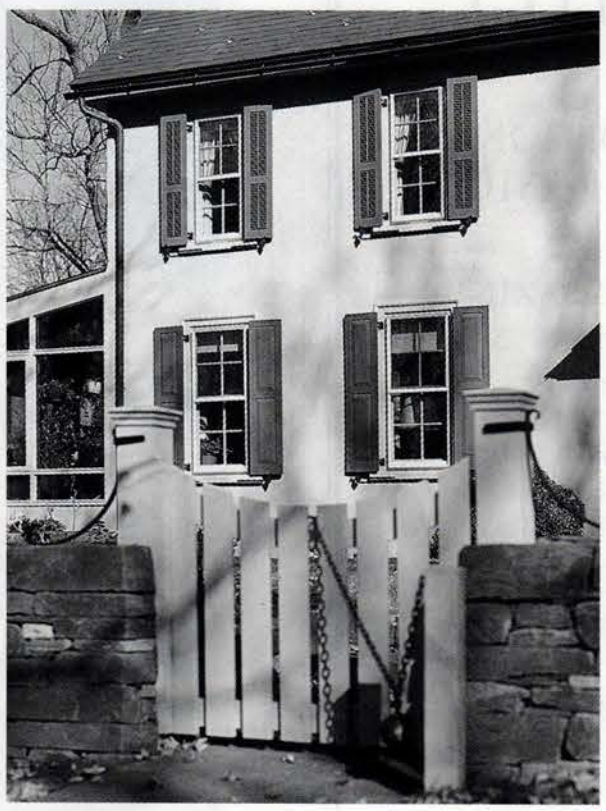
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The Woods Company
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This residence has louvered shutters upstairs and paneled shutters down below, all by TIMBERLANE WOODCRAFTERS. *Write in No. 1056*

Timberlane Woodcrafters
800-250-2221; Fax: 215-616-0753
www.timberlanewoodcrafters.com
North Wales, PA 19454

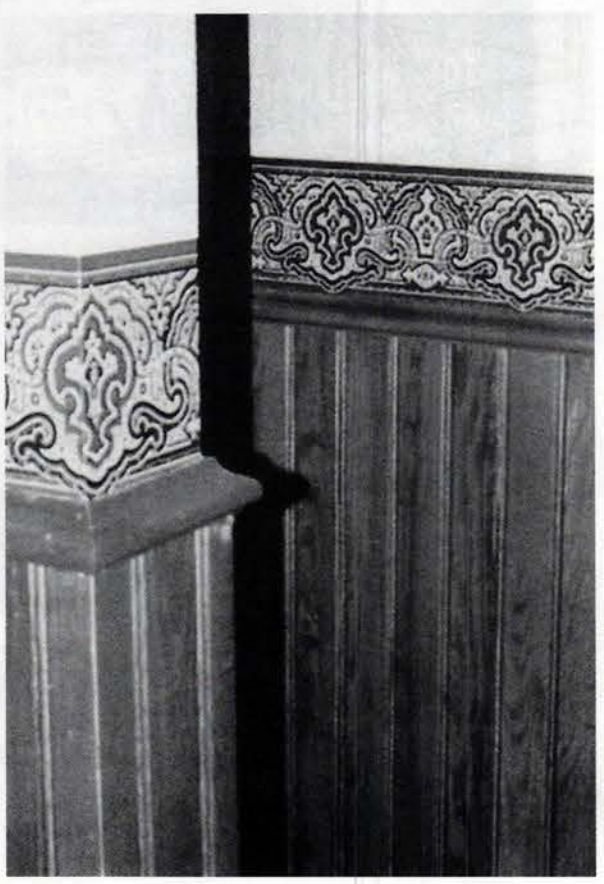
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THE PALLADIO AWARDS

SEE PAGE 13 FOR COMPLETE DETAILS



Maple wood Rolling Ladder with custom stain.

Reaching New Heights



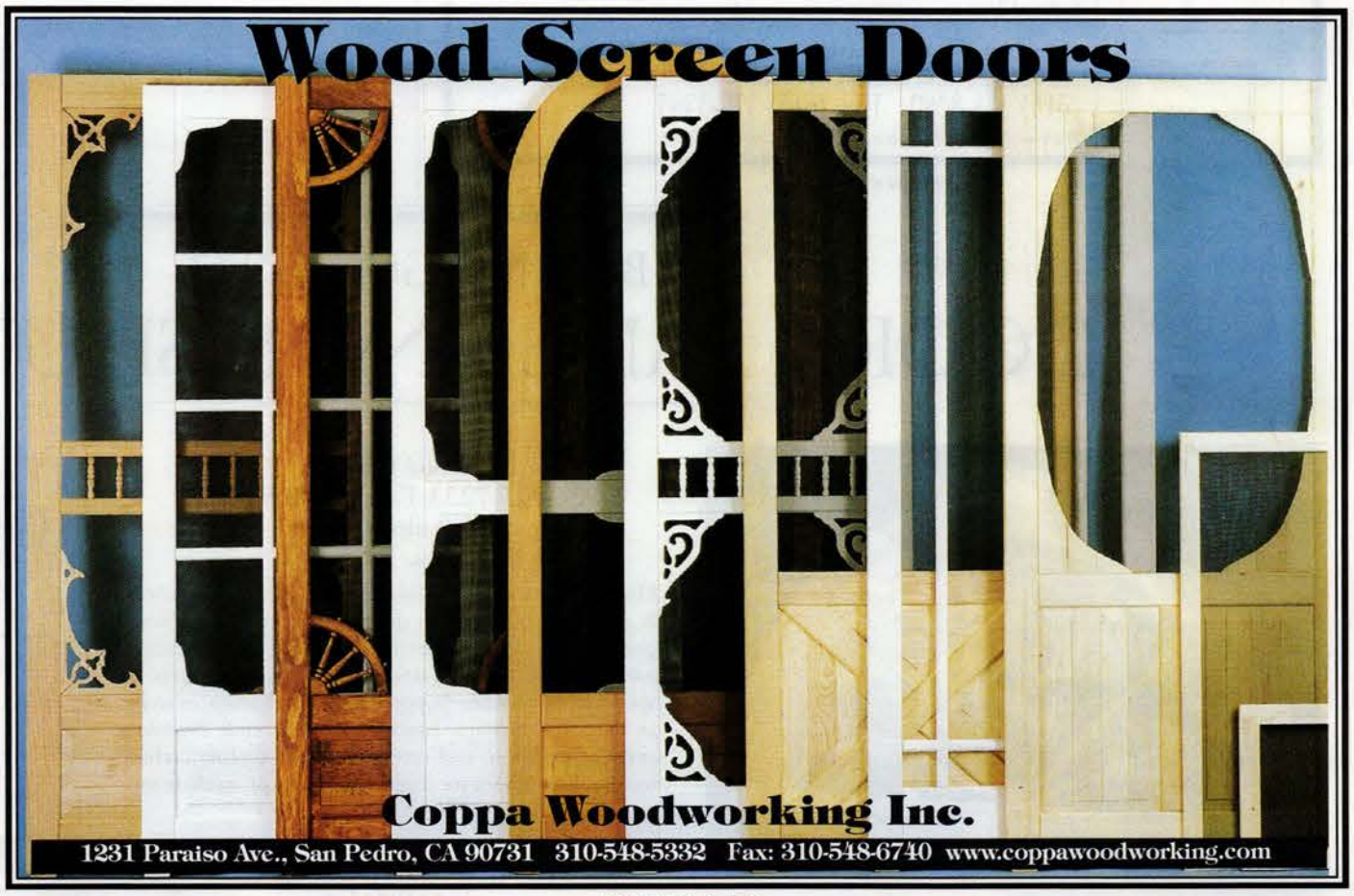
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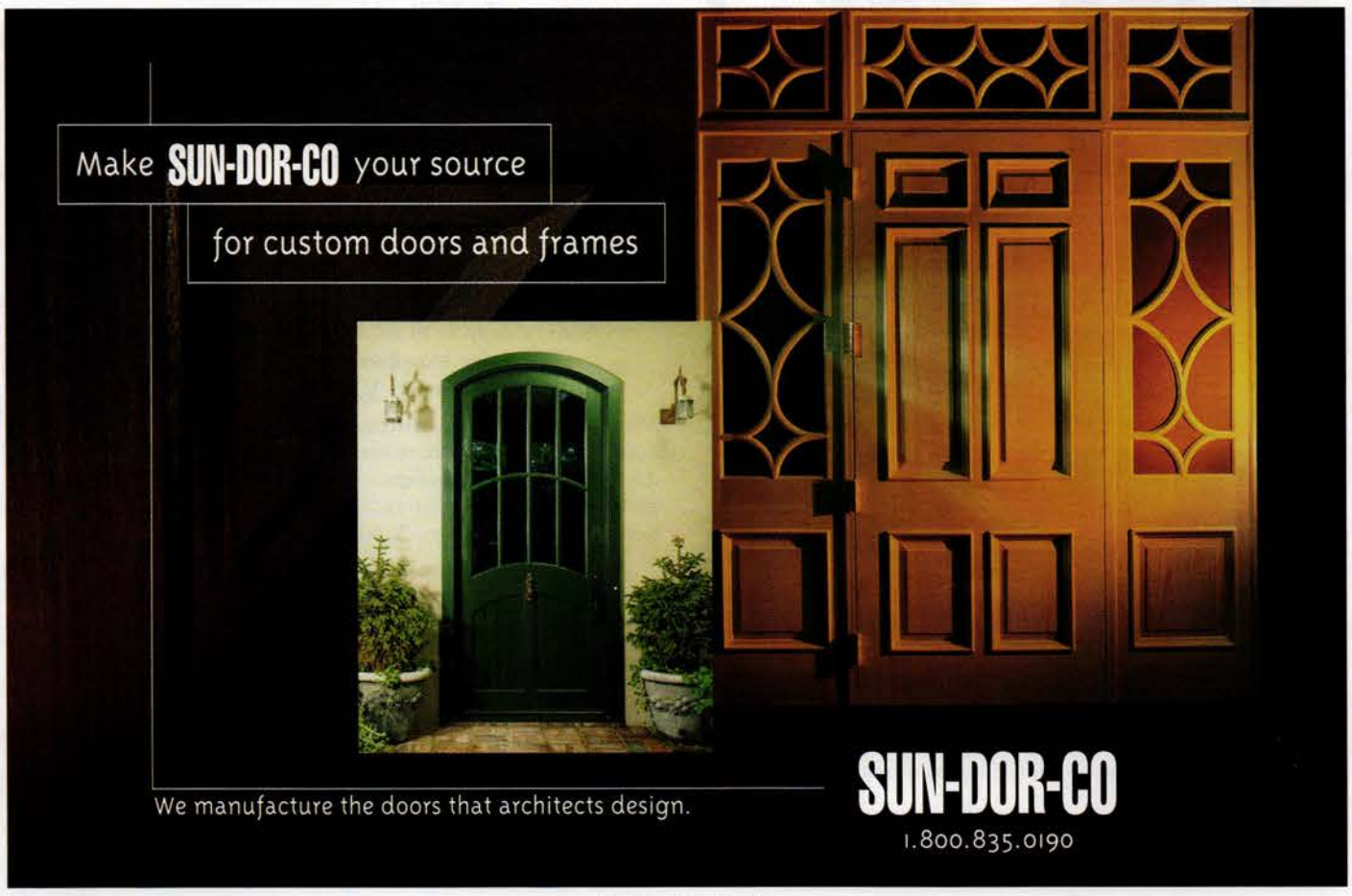
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WOOD WINDOWS & DOORS

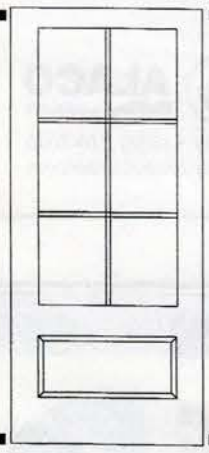


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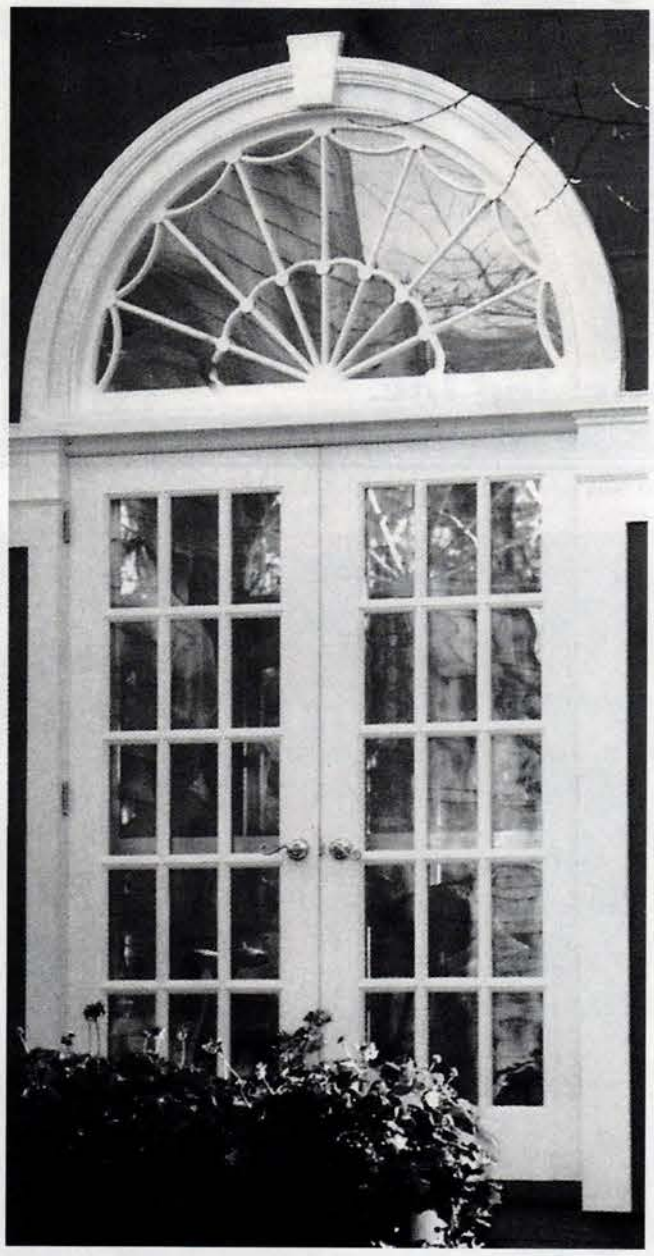
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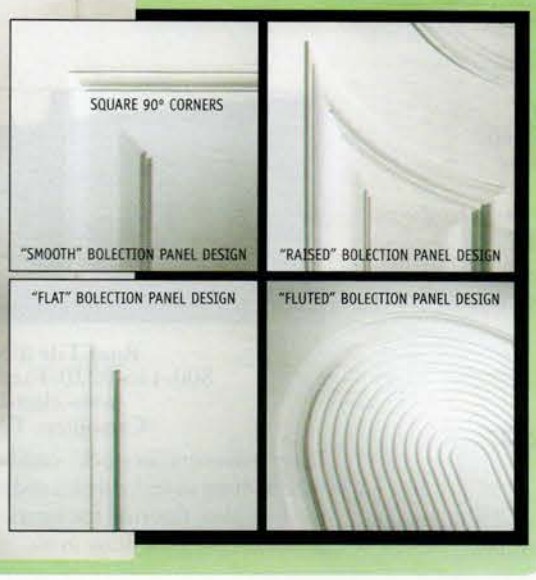
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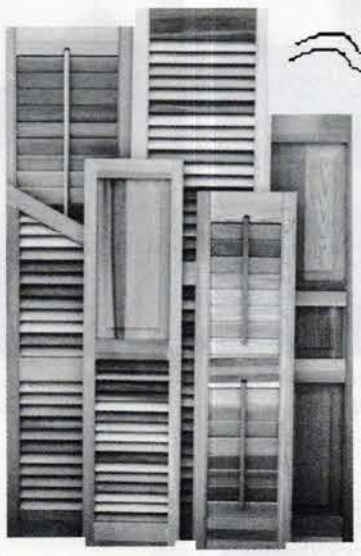
Carriage house doors, electric motorized overhead operation. Traditional swing out and sliding barn doors. Clear kiln dried Western Red Cedar, Redwood, or Honduras Mahogany, other species available. True divided-lite windows with restoration glass, insulated glass, or to spec. Cabinet-grade joinery. Radius-top doors to match arched openings. Custom entry doors fabricated to match garage doors. Featured on This Old House's Dream House in Milton, MA.

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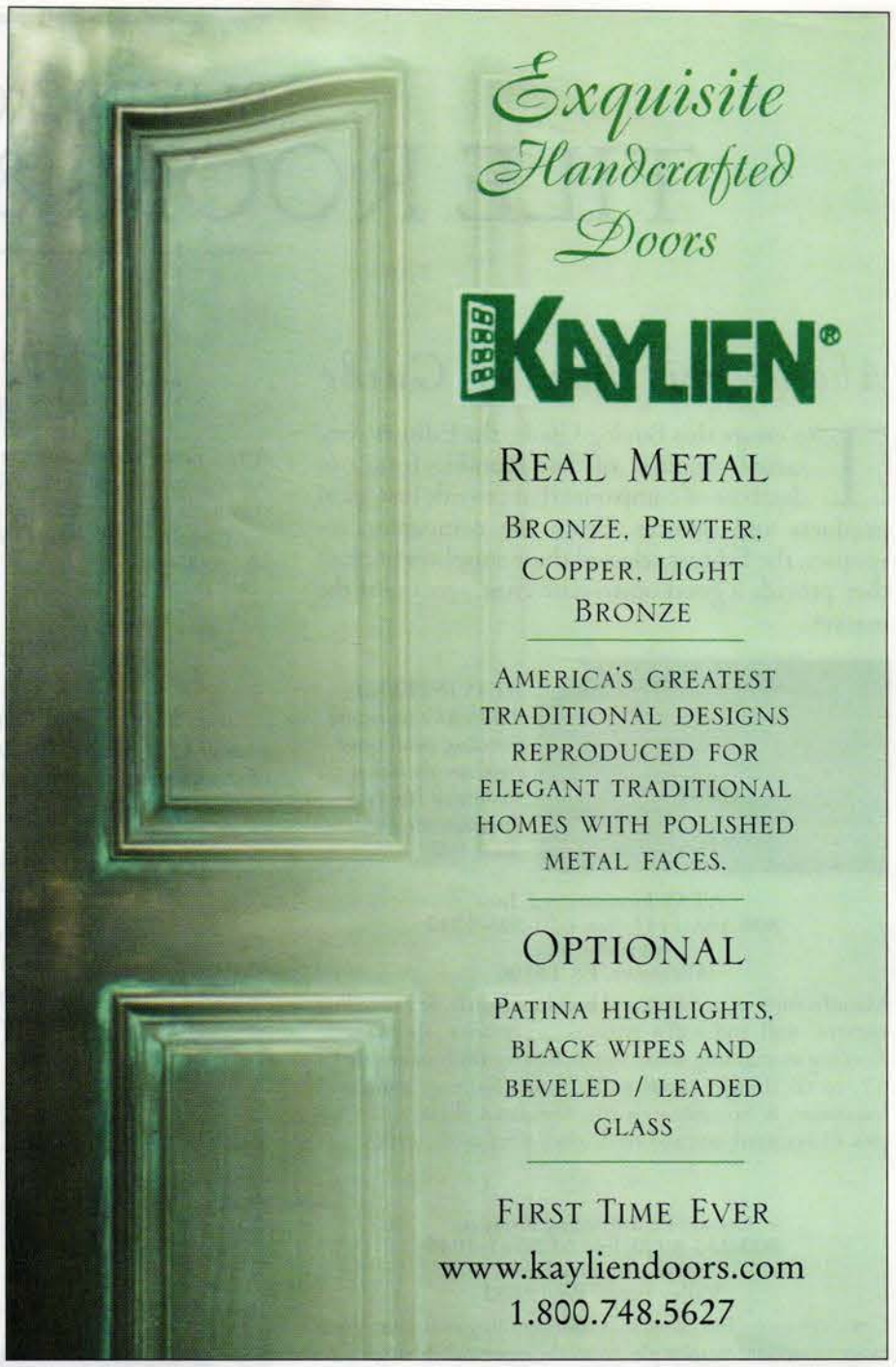
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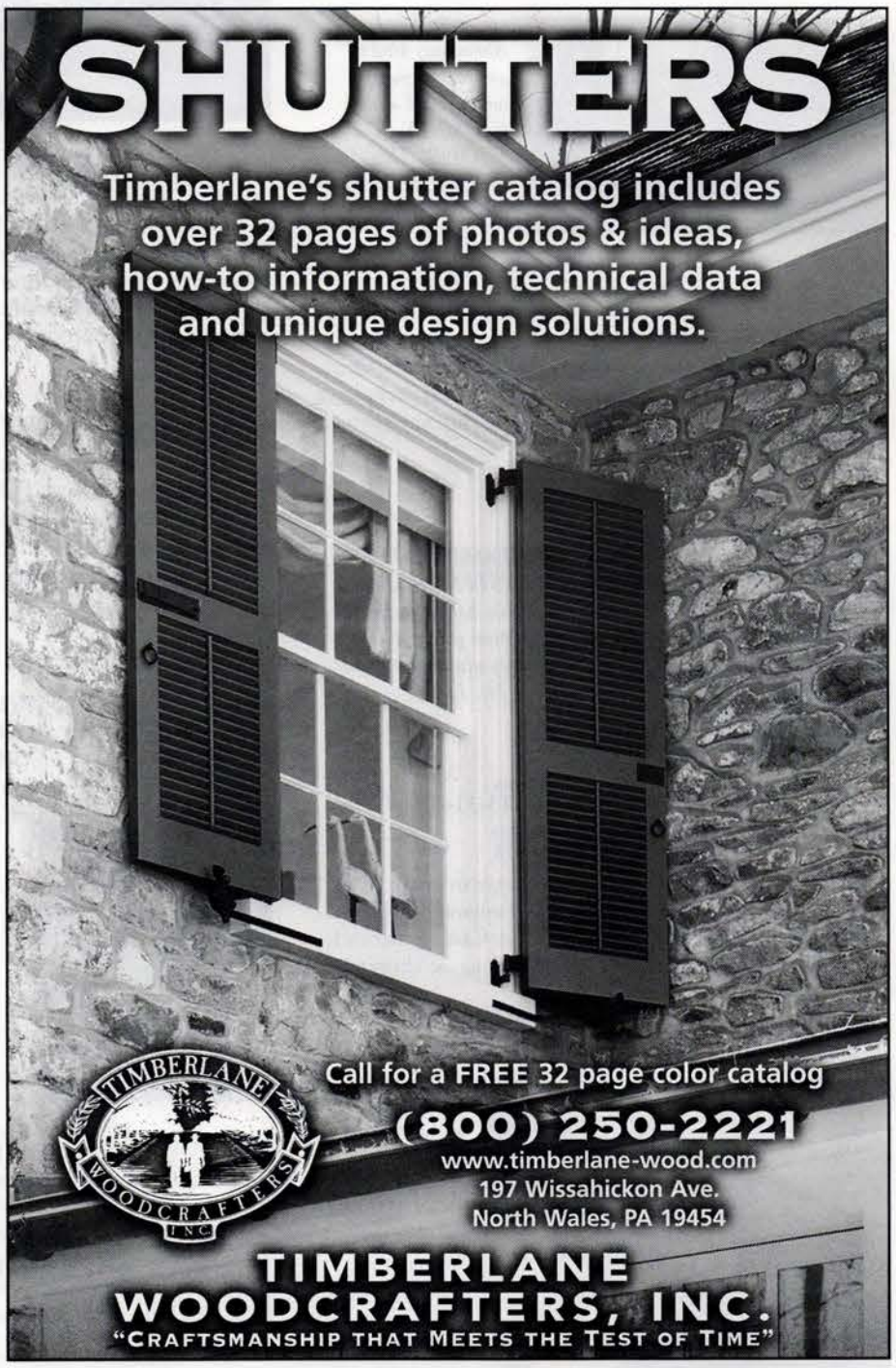
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WRITE IN NO. 5005



WRITE IN NO. 8203



WRITE IN NO. 1056

BUYING GUIDE TO
TILE ROOFS & SPECIALTIES

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Tile Roofing from our database of companies that provide historical products and services. From the companies' responses, the Editors selected these suppliers because they provide a good up-to-date cross-section of the market.



ATAS INTERNATIONAL's innovative ScanRoof metal panel simulates the look of traditional Northen European tile. *Write in No. 1450*

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Chimney Pot Shoppe
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www.chimneypot.net
Avella, PA 15312

Extensive inventory of new and antique chimney pots. Quality, hand-crafted stock imported from England includes a wide array of colors, sizes, and styles. Will ship anywhere in U.S. *Write in No. 410*

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CLASSIC GUTTER SYSTEMS produces a 6-in. half-round ornamental gutter in heavy-duty aluminum. Write in No. 1280

Classic Gutter Systems
616-382-2700; Fax: 616-343-3141
www.classicgutters.com
Kalamazoo, MI 49003

Authentic 6-in. seamless half-round gutter in heavy 20-oz. copper & heavy-duty aluminum; baked-enamel finish; hidden nut-&-bolt adjustable hanger system. Cast fascia brackets & decorative components in solid brass & aluminum. *Write in No. 1280*

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Ornate raingutter hardware by COPPERWORKS OF DON MILLER complements traditional tile roofs perfectly. Write in No. 2000

Copperworks of Don Miller
877-633-9308; Fax: 909-445-0828
www.copperworks.net
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. *Write in No. 2000*

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Deleo Clay Tile
909-674-1578; Fax: 909-245-2427
600 Chaney
Lake Esinore, CA 92330

Handmade roofing tile made of fine American clay in a range of shapes and a spectrum of hues. Custom colors.

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

International distributors of roofing tile and slate. Over one million pieces in stock. Also installs and restores tile and slate roofing in the Midwest and East. *Write in No. 3720*

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Leeland's Slate Roof Repair
888-927-5283; Fax: 717-721-3511
www.leelands.com
Lititz, PA 17543

Painting, repair, and/or restoration of steeples and bell towers. Repair of slate roofing. *Write in No. 3171*

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A roof of LUDOWICI ROOF TILE's French Tile is the crowning glory for this 90-yr.-old Arts & Crafts house in Scranton, PA. Write in No. 111

Ludowici Roof Tile
800-917-8998; Fax: 614-342-5229
www.ludowici.com
New Lexington, OH 43764

Wide range of clay roofing tile for restoration and new work. Wide array of patterns, finishes & colors. Custom manufacturing; excellent freeze/thaw properties. 75-year limited warranty on most products. *Write in No. 111*

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Normandy Imports, Ltd.
803-328-9232; Fax: Same as phone
www.normandyimports.com
Rock Hill, SC 29730

Reclaimed antique French building materials, architectural and garden elements: both antique and old style reproduction French terra-cotta slab shingles. *Write in No. 568*

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The Patrimony Range tiles from NORTHERN ROOF TILE SALES was used to give a traditional look to this roof. Write in No. 4040

Northern Roof Tile Sales Co.
905-627-4035; Fax: 905-627-9648
www.northernrooftiles.com
Dundas, ON CANADA L9H 7K6

Importers of French and English style clay-roofing tiles in all shapes, sizes & colors. Specializing in new "old world" shingle style tiles with manufacture's warranty. Tiles only look old. *Write in No. 3490 for chimney pots; No. 4040 for roof tiles*

◆ ◆ ◆



ROOF TILE & SLATE CO.'s huge inventory of salvaged roof tiles includes the Ludowici and Heinz shingle tiles used to repair this roof after severe hail damage. Write in No. 9560

Roof Tile & Slate Co.
800-446-0220; Fax: 972-242-1923
www.claytile.com
Carrollton, TX 75006

Large inventory 'in stock'; custom blending of clay tiles and used roofing slate; field tiles and trim are palletized and ready to ship; also, flooring for interior spaces, specialty trim for historical projects. *Write in No. 9560*

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TILE ROOFS, INC., offers one of the largest inventories of salvaged clay roofing tile in the country. Write in No. 4570

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

One of the largest stocks of salvaged clay roofing tiles & slate roofing in the U.S. Specialists in the supply & installation of tiles to match existing roofing for additions or restorations. Also, salvaged tile; tile-roof repair. *Write in No. 4570*

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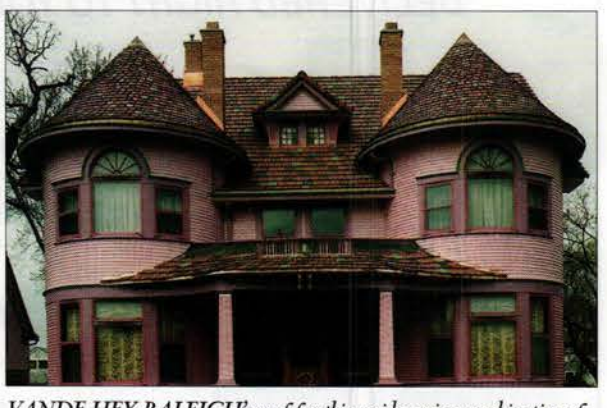


When the roof tile on this 1911 building in Fort Worth, Tex., was destroyed by a hail storm in 1995, TILESEARCH was able to replicate it in both profile and color. Write in No. 6960

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. Special fasteners, slater's tools, technical advice & documents; tile roofing, custom colors, custom shapes, handmade roofing tile, salvaged tile, tile fasteners. *Write in No. 6960*

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VANDE HEY RALEIGH's roof for this residence is a combination of 75% terra-cotta slate tiles, 20% dark-brown slate, and 5% forest-green slate. Write in No. 2840

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

'Cold-climate tile experts' offer extruded-concrete roofing tile in 9 styles & 20 standard colors. Custom colors, shapes & surfaces for restoration & new construction. Recycled slate. Tile roofing, clay, concrete, handmade roofing tile, salvaged tile; installation; tile-roof repair. *Write in No. 2840*

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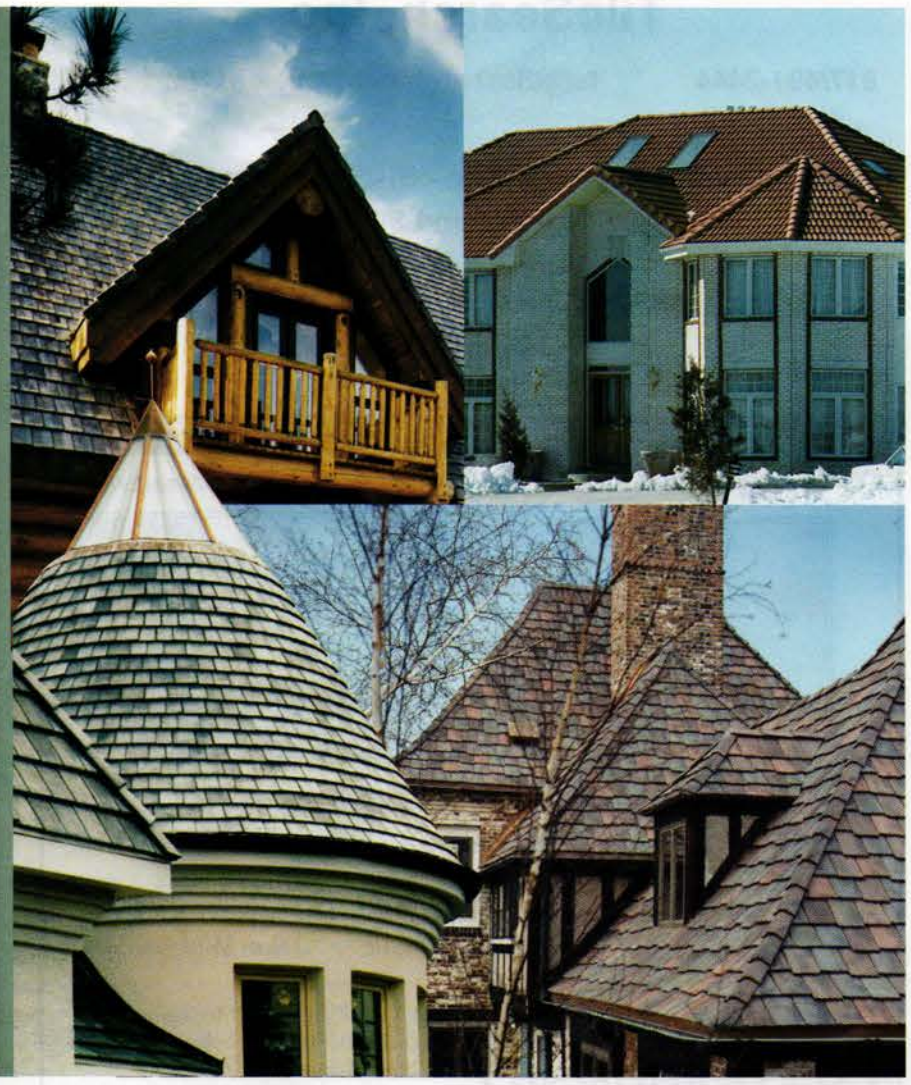
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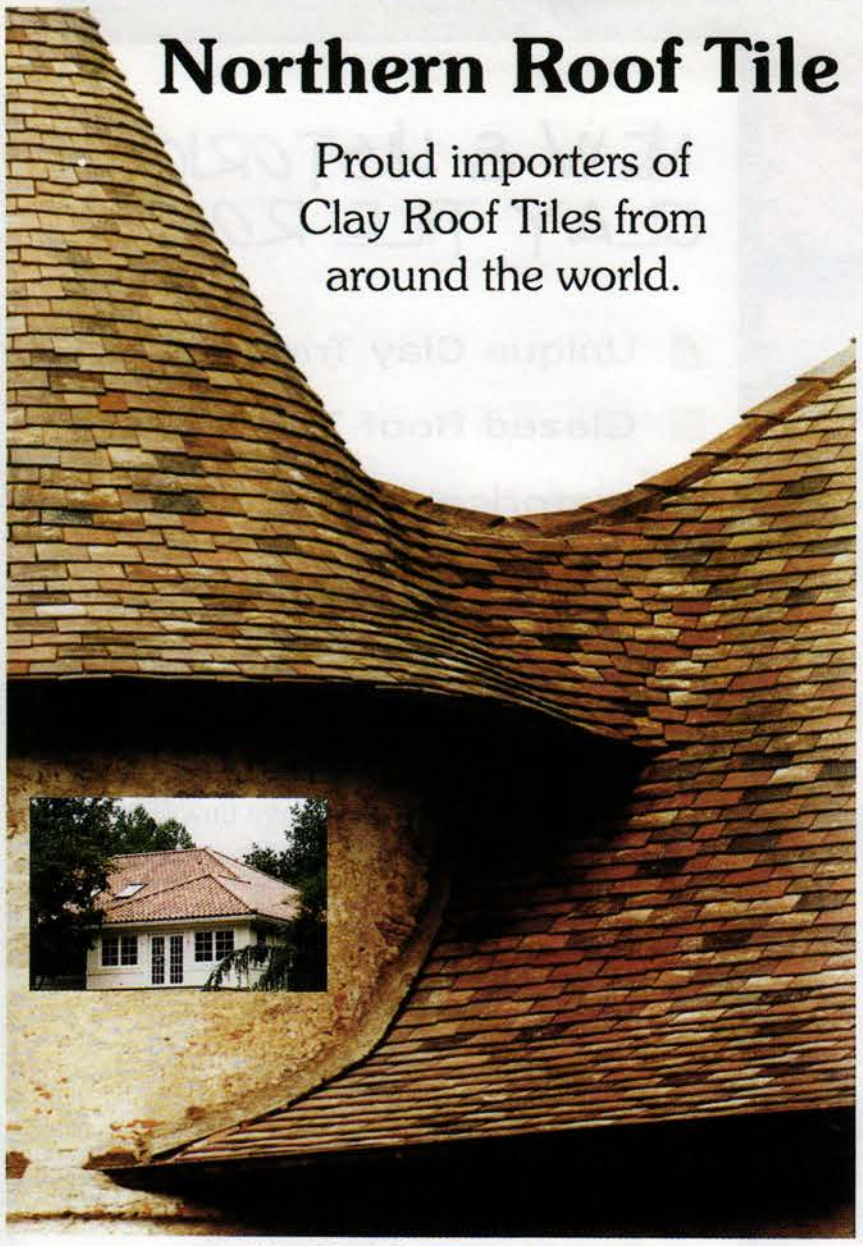
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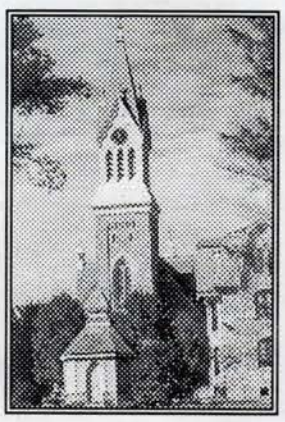
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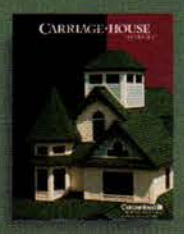
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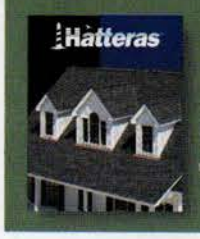




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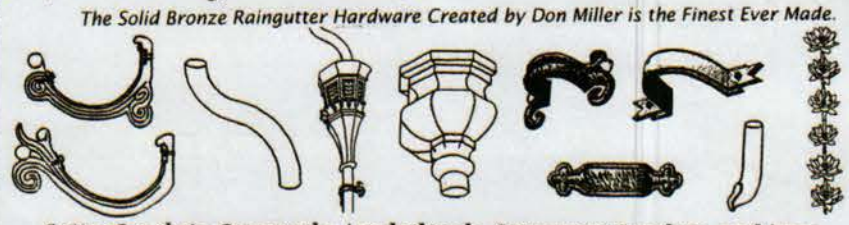
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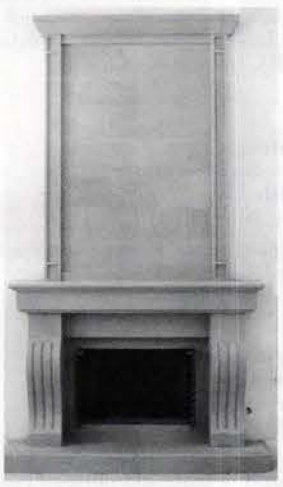


WRITE IN NO. 1450

BUYING GUIDE TO INTERIOR MOLDED ORNAMENT

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Interior Molded Ornament from our database of companies that provide historical products and services. From the companies' responses, the Editors selected the suppliers you'll find below and on page 96.



This elegant cast-stone fireplace and surround was produced by A&M VICTORIAN. The firm also creates ornament in GFRC.

A&M Victorian Decorations, Inc.
626-575-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufactures many architectural elements in either gypsum or precast concrete: columns, molding, mantels, balustrades, wall caps, pavers, quoins, stair treads, planters, fountains, and gazebos; custom designs and finishes.

◆ ◆ ◆



ADVANCED REPAIR TECHNOLOGY provides the latest epoxy technology for the repair of interior and exterior architectural elements and ornament. Write in No. 1002

Advanced Repair Technology
607-264-9040; Fax: 607-264-8307
www.advancedrepair.com
Cherry Valley, NY 13320

Provides flexible epoxy repair materials specially engineered for the movement of wood. 'Glaze-Ease' is a newly formulated window glazing compound designed for superior long-term performance and ease of use. Also, barbed nylon-pile weather-stripping for retrofit. Nationally recognized on-site contractor training and certification program. Wood epoxy & repair materials, window-restoration systems, re-glazing systems, and consulting services. *Write in No. 1002*

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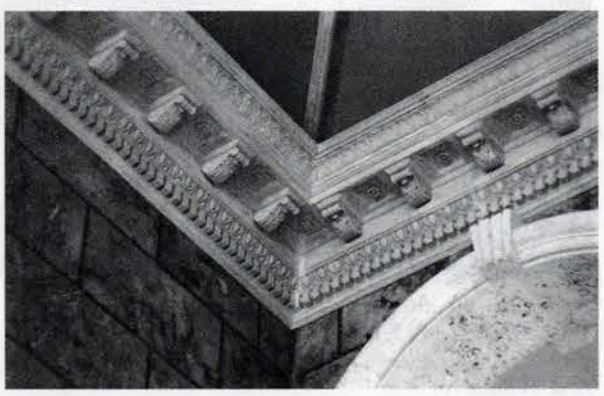


Ceiling medallions from ARCHITECTURAL PRODUCTS BY OUTWATER can be used as stand-alone ornament or, as in this case, with a light fixture. Write in No. 47

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 and innovative building component product essentials in numerous categories which include interior/exterior architectural millwork, columns, decorative moldings & trim, wrought iron components, hardware, lighting and more. *Write in No. 47*

◆ ◆ ◆



Cast decorative elements, such as this elaborate cornice, are the specialty of ARCHITECTURAL SCULPTURE & RESTORATION. The company has a large inventory of plaster molds in classical styles. Write in No. 4590

Architectural Sculpture & Restorations, Ltd.
212-431-5873; Fax: 212-334-4230
www.architecturalplaster.com
New York, NY 10012

This shop specializes in casting architectural elements in plaster; custom work available. Also, cast-plaster sculpture. Cornice moldings, columns & capitals, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, brackets & corbels & statuary in plaster, FGR95, Quickcast, & Gardencast. *Write in No. 4590*

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Classic Architectural Specialties
800-662-1221; Fax: 972-552-9054
www.casdesign.com
Forney, TX 75126

Supplier of architectural components; complete packages for exteriors, from millwork to street lights. Interior/exterior columns & capitals in all the Classical orders; mantel & novelty columns in urethane, resin, wood, fiberglass. Cornice moldings, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, & brackets & corbels in polymer. *Write in No. 4200*

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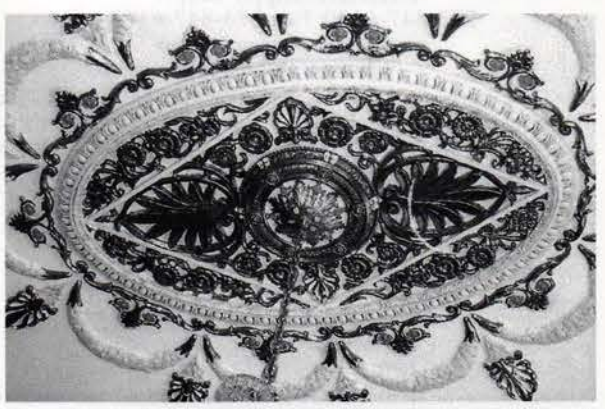


The Doric columns, both round and squared, and tri-glyph frieze in this hallway were cast in plaster by CLASSIC MOULDINGS.

Classic Mouldings, Inc.
866-745-5560; Fax: 416-745-5566
www.classicmouldings.com
Toronto, ON CANADA M9L 1Y1

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This ceiling medallion was designed, manufactured, installed, and finished in gold by the artisans at CLASSIC PLASTER STUDIOS. Write in No. 2522

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

BUYING GUIDE TO
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CONCRETE DESIGNS' standard profiles trim the dining room windows in this Arizona home. Assorted colors and textures are available in both precast concrete and GFRC.

Concrete Designs Inc.
800-279-2278; Fax: 520-624-3420
3650 S. Broadmont Dr.
Tucson, AZ 85713

Manufactures over 1600 precast concrete & GFRC items, including moldings, door & window surrounds, balustrades, columns, mantels, site furnishings. Custom work available; standard line of columns; capitals & bases in various colors. Precast concrete and glassfiber-reinforced concrete mantels. Stock and custom.

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

Complete line of turnings and posts, several gable treatments, extensive line of decorative brackets, balustrades, and rails. Also, Victorian-style screen and screen/storm door combinations. Custom work available. Also, spandrels, custom turnings, in polymer or wood. *Write in No. 1310*

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The capitals and fluted columns adorning this interior in Alpharetta, Ga., were manufactured by DECORATORS SUPPLY CO. 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*

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Diamond Manufacturing, Inc.
800-343-1009; Fax: 816-421-4735
www.diamondmfg.com
Kansas City, MO 64116

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www.entol.com
Homestead, FL 33030

Large selection of stock and custom architectural ornament and other elements in polymer, wood, gypsum, GRG, FRP, etc.; primed or prefinished; interior or exterior.

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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 mold-making and matching a specialty. Materials include 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*

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This ceiling medallion is just one of over 1,500 plaster ornaments hand-crafted by FISCHER & JIROUCH. Designs cover a variety of periods and may be custom reproduced. Write in No. 1960

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

Wide selection of hand-crafted architectural ornament for interior and exterior applications, using casting & PC plaster reinforced with hemp sprayed with boiled linseed oil. Columns & capitals, fireplace mantels, cornice moldings, door & window surrounds, ornamental ceilings, ceiling medallions, niches & domes, & brackets & corbels in plaster. *Write in No. 1960*

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Believe it or not, that column capital, custom-made by GOODWIN ASSOCIATES, is for an interior application: a 4-ft.-diameter column in the office of a South Carolina architectural firm. Write in No. 806

Goodwin Associates
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www.hayles-and-howe.com
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HAYLES & HOWE's ornament for this drawing room won the firm a Plasterer's Trophy.

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Hyde Park Fine Art of Mouldings
718-706-0504; Fax: 718-706-0507
www.hyde-park.com
Long Island City, NY 11101



The columns and ornament adorning this domed entry foyer were created by HYDE PARK FINE ART OF MOULDINGS. Write in No. 45

Stock and custom plaster mouldings fabricated using traditional methods and materials. Cornice moldings, columns & capitals, mantels, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, & brackets & corbels in plaster, GRG, polymer-modified gypsum, & GFRC. *Write in No. 45*

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Custom designs, replacement elements in a variety of molded materials, for interior and exterior applications.

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Tele-Flow, Inc.
281-485-7437; Fax: 281-485-7044
www.deflecto.com
Pearland, TX 77584

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Burbank, CA 91522

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FINE ART OF MOULDINGS

STUDIO:

29-16 40th Avenue

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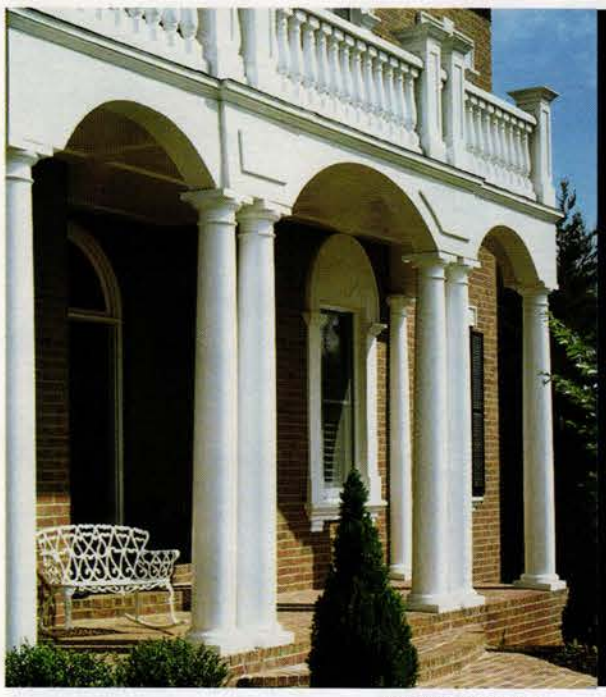
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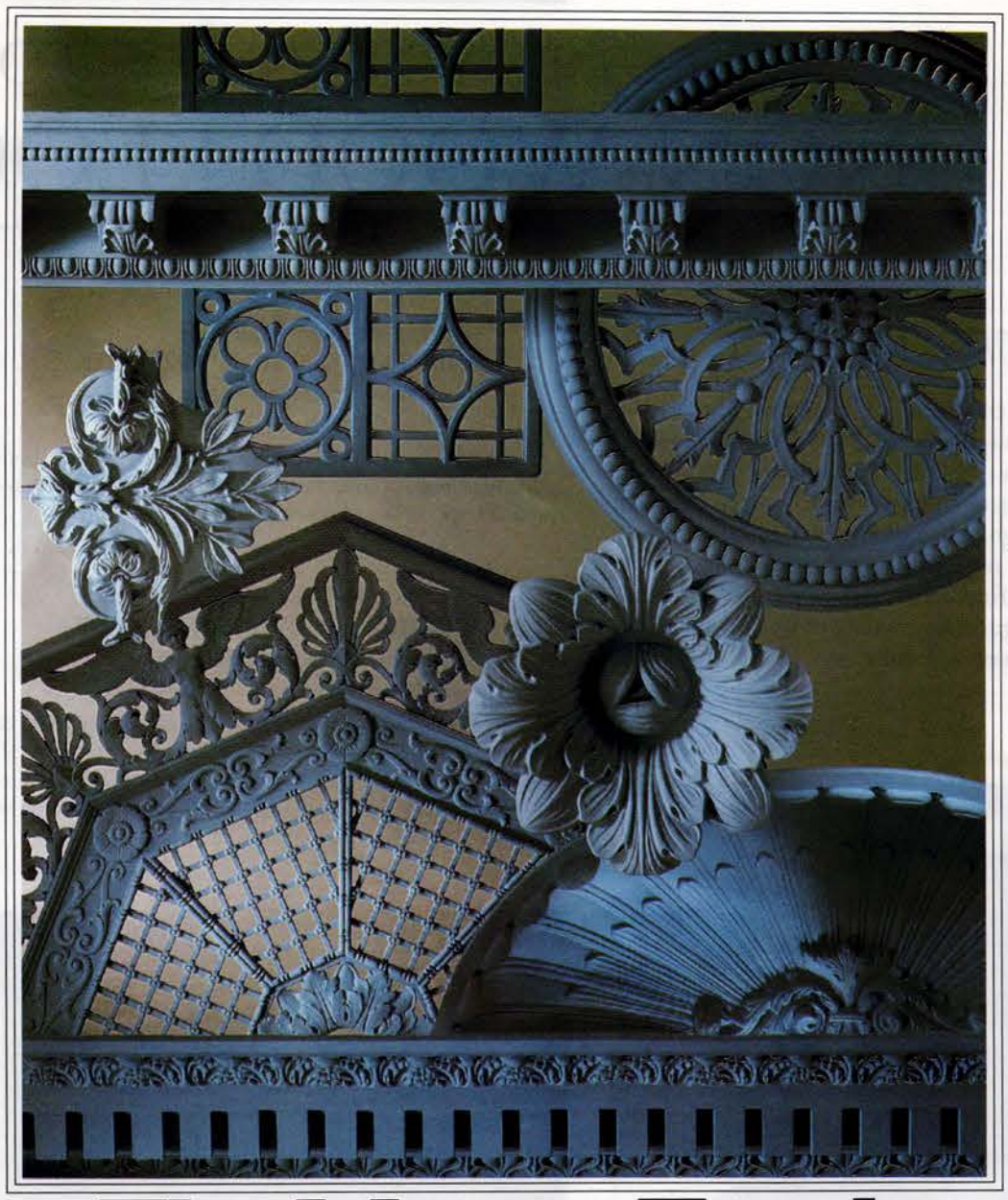
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WRITE IN NO. 1960

BUYING GUIDE TO NON-WOOD FLOORING

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Non-Wood Flooring from 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 below and on page 102 because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



This floor is a combination of AMERICAN MARAZZI TILE's Red Rock and White River tile.

American Marazzi Tile
972-226-0110; Fax: 972-226-2263
www.am-marazzi.com
Sunnyvale, TX 75182

Glazed ceramic floor and wall tile: rustic, marbleized, fumee, and limestone finishes. 8x8, 12x12, 16x16 floor tile; wall tile in 6x8 and 8x10; borders available to complement floor tile.

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American Slate Co.
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*

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Champlain Stone, Ltd.
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www.champlainstone.com
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Cordts Flooring Co.
914-737-8201; Fax: Same as phone
www.cordtsco.com
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Manufacturers of Sof-Floor cork flooring. Our cork tiles and planks are sized to fit the spaces such as kitchens, bathroom, studies and bedrooms. The nine standard colors will complement most decors and can be mixed to produce many different patterns. *Write in No. 2552*

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Country Flair Tile
860-927-3178; Fax: 860-927-4978
www.homeandgardendecor.com
Kent, CT 06757

Ceramic tiles with an informal country style, for both residential and commercial applications. Also, French reclaimed terra cotta and limestone. *Write in No. 3081*

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

Custom tile including Victorian 'cut-tile geometrics' & historically styled mosaics- 1 in. square edge 'hex & spiral' patterns 3x6 in. subway tile & handcrafted faience tile. Victorian mosaic storefront entries. Custom work. *Write in No. 250*

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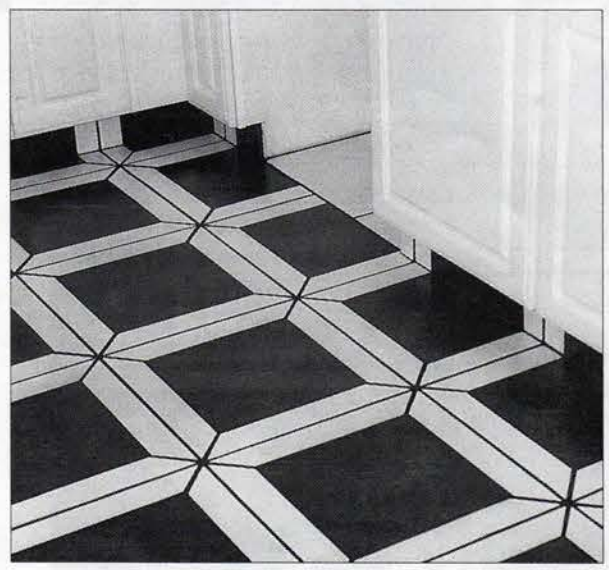


The flooring of this entryway, made of naturally-weathered reclaimed roofing slate, was supplied by THE DURABLE SLATE COMPANY. Write in No. 3720

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

Provides naturally weathered, antique flooring slate reclaimed from buildings throughout the country. Available in a variety of colors. Other applications: hearths, countertops, walls, and stair treads. Worldwide shipping. *Write in No. 3720*

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Unusual designs in high-quality ceramic tile are a specialty of EUROPAMERICAN TILE. Write in No. 8194

Europamerican Tile and Marble
937-439-1485; Fax: 937-439-6671
www.europamericantile.com
Dayton, OH 45459

Representing over 210 tile brands from 40+ different distributors. Sells retail, wholesale and via their website. Design, installation, and counselling services available. *Write in No. 8194*

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LIMESTONE CONCEPT offers antique French limestone for flooring applications as well as terra-cotta tile, both glazed, as in this case, or unglazed. Write in No. 5390

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*

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LONDON TILE uses time-honored methods to create distinctive glazed and unglazed tile. Write in No. 500

London Tile Co.
419-929-1551; Fax: 419-929-1552
www.londontile.com
New London, OH 44851

Manufacturer of distinctive, handmade tiles for any residential or commercial application. Also, custom tile work. Wall, floor, fireplace, and countertop, exterior-paving, and non-skid tile. *Write in No. 500*

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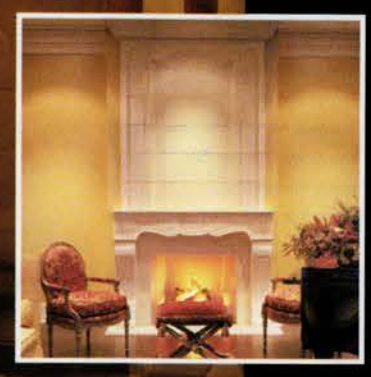
Metro Inter Co.
215-753-1904; Fax: 215-753-1906
8113 Germantown Ave.
Philadelphia, PA 19118

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*

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New London, Ohio

44851

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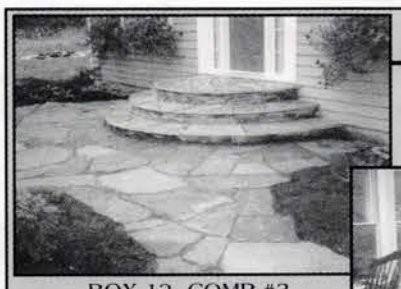
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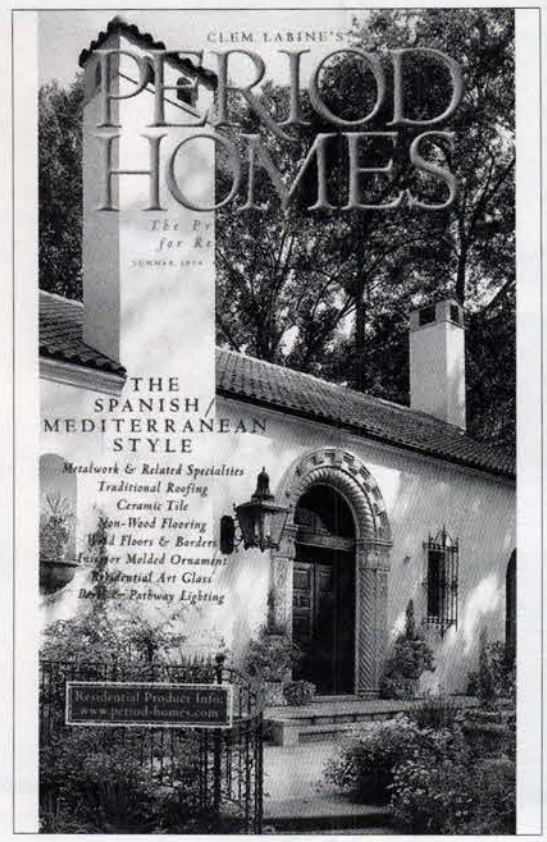
1102 FALLS ROAD, ROCK HILL, SC 29730
PHONE/FAX 803.328.9232
E-MAIL YANDLE@RHTC.Net

WRITE IN NO. 568

French Limestone
Rossi S.A.
Paris, France
(Stock in U.S.A.)
Rossi U.S.A. Corp.
Tel: 708-386-0183 Fax: 708-386-0186
Email: rossiusa@worldnet.att.net
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BUYING GUIDE TO NON-WOOD FLOORING

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Native Tile and Ceramics
310-533-8684; Fax: 310-533-8453
2317 Border Ave.
Torrance, CA 90501

Custom and restoration tiles using blackline resist and relief methods. Mission, Craftsman, and Deco styles a specialty; inspired by Batchelder, Malibu, and Catalina tiles. Decorative trims, floor inserts, murals, fireplace fronts. Elaborately patterned backsplashes and trims for kitchens and baths, as well as rug patterns for floors. *Write in No. 570*

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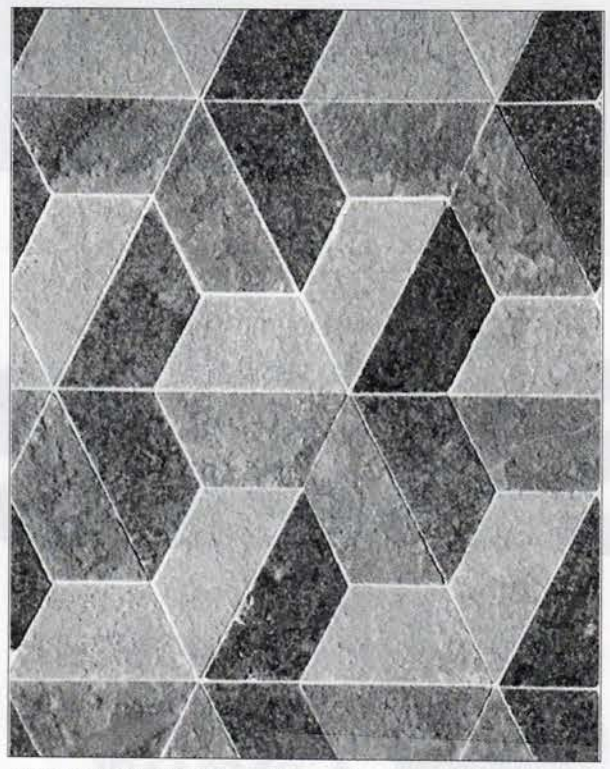


Antique French building materials available from NORMANDY IMPORTS include these vintage hexagonal terra-cotta clay pavers. Write in No. 568

Normandy Imports, Ltd.
803-328-9232; Fax: Same as phone
www.normandyimports.com
Rock Hill, SC 29730

Reclaimed antique French building materials, architectural and garden elements including exquisite terra cotta flooring from Normandy, Burgundy, and the Loire, Pareteville tiles from Provence, and large Bordeaux style square tiles from Spain. *Write in No. 568*

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ROSSI U.S.A. CORP. supplies a wide variety of French limestone for pavers, flagstones, tile, and, as shown here, flooring. Write in No. 392

Rossi USA Corporation
708-386-0183; Fax: 708-386-0186
1750 S. Des Plaines Ave.
Forest Park, IL 60130

U.S. division of French company; quarriers and fabricators of more than 26 types of French limestone. Dimensional, cut, paving tiles, Old Castle stones, and slabs. *Write in No. 392*

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www.scotiaslate.com
Kennetcook, NS CANADA B0N 1P0

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www.splitbrick.com
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Hand-crafted cemetitious tile; through colors; in 19 colors and four textures.

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Tartaruga Design, Inc.
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www.tartarugadesign.com
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Terra Designs Tileworks
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P.O. Box 913
Dover, NJ 07802

Huge array of tile in made-to-order sizes, shapes, colors, and designs. Palette of 50 matte Craftsman glazes for tiles, moldings, and mosaics inspired by Grueby, Rookwood, and William Morris colors. Historic-replication a specialty. Wall, fireplace, pictorial-mosaic, geometric-mosaic, and mural tile. *Write in No. 2790*

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Tile Source, Inc.
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BUYING GUIDE TO WOOD FLOORING

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Wood Flooring from 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 below and on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

All American Wood Register Co.
815-728-8888; Fax: 815-728-9663
www.allamericanwood.com
Wonder Lake, IL 60097

Manufactures solid-wood floor, wall, and ceiling registers, and cold-air returns. Same-day shipping on all standard-size registers; custom sizes shipped within 48 hrs. 15- and 18-in. baseboards are also ready to ship. *Write in No. 12*

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Antique heart pine flooring from AMERICA HEART PINE is reclaimed from 19th-century commercial and residential buildings. Write in No. 4060

America Heart Pine
800-554-5765; 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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APPALACHIAN WOODS specializes in antique heart pine flooring for residential projects. Write in No. 72

Appalachian Woods
800-333-7610; Fax: 540-337-1030
www.appalachianwoods.com
Stuarts Draft, VA 24477

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Hadley, MA 01035

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Wellsville, NY 14895

Custom milled, aged flooring; milled to spec; kiln-dried plank flooring crafted from barn siding and timbers; wholesale manufacturer. Wide-board, random-width, & plank flooring in antique chestnut, oak, pine, beech, hickory, & hemlock. *Write in No. 2618*

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BEAR CREEK LUMBER created this floor in Alaskan yellow cedar. Many other species are also available. Write in No. 521

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Resawn narrow heart pine flooring from SYLVAN BRANDT comes in widths of 3 to 5 in. and lengths of 5 to 16 ft. 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, random-width flooring with added tongue-and-groove in antique heart pine, chestnut, oak, and pine. Brochures and samples can be obtained online. *Write in No. 3950*

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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.



This kitchen in a California Victorian residence displays two of the many patterns offered by CR PARQUET FLOORS: the #F-1 in quartersawn white oak and maple, and the border #B-1 in quartersawn white oak, maple, and walnut.

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



CARLISLE RESTORATION LUMBER offers premium-grade, old-growth, eastern white pine flooring, available in widths from 3 to 20 in. and lengths from 6 to 16 ft. Write in No. 5580

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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Wide-plank antique flooring, harvested from historic barns, houses, and outbuildings in Pennsylvania, is a specialty of CENTRE MILLS. Write in No. 1740

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www.igateway.com/mall/homeimp/wood/index.htm
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Original period log cabins; antique flooring; hewn logs for rafters and joists (structural and decorative); doors; decorative architectural elements; porch posts; wavy glass; more. Company has relocated and restored a number of log cabins. *Write in No. 1740*

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Chestnut Woodworking & Antique Flooring
860-672-4300; Fax: 860-672-2441
www.chestnutwoodworking.com
West Cornwall, CT 06796

BUYING GUIDE TO
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CHRISTOPHER D. HESS's "Element Enhanced" hemlock was used for this floor. *Write in No. 1275*

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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Recycled antique oak from CONKLIN'S AUTHENTIC BARNWOOD finds a new life in flooring, bookcases, and wainscotting with chestnut inserts in this sitting room. *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. Wide-board, strip, & random-width flooring in antique heart pine, chestnut, oak, & pine. *Write in No. 578*

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CORDTS FLOORING supplies reproduction antique flooring panels with a hand-crafted contoured surface. *Write in No. 322*

Cordts Flooring Co.
914-737-8201; Fax: Same as phone
www.cordtsco.com
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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*

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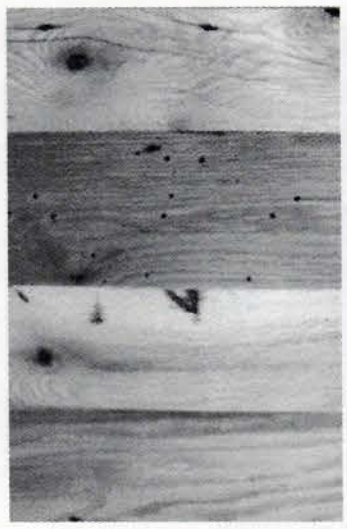


Both the flooring and table in this living room were made from antique wood milled by COUNTRY ROAD ASSOCIATES. *Write in No. 7480*

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, white oak, white pine, hemlock, & cherry. *Write in No. 7480*

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CountryPlank.com
410-489-2526; Fax: same as phone
www.countryplank.com
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Kiln-dried and custom-milled pine flooring from CRAFTSMAN LUMBER graces this kitchen. *Write in No. 4320*

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

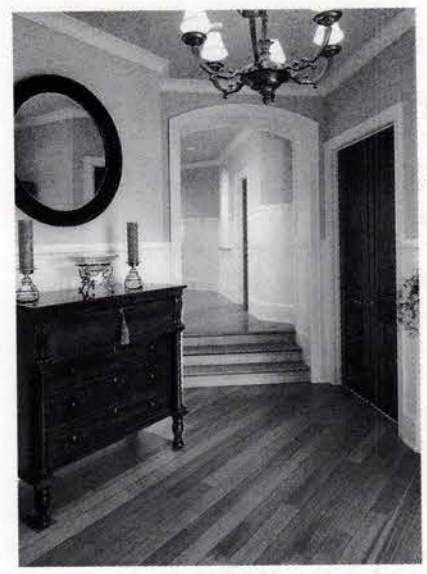
Custom wide flooring: Eastern white pine to 24 in. wide; red pine to 12 in. wide; and hardwoods to 16 in. wide. Also, paneling and custom millwork. Wide-board & random-width flooring in new oak, pine, maple, red pine, and native hardwoods. *Write in No. 4320*

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www.cumberlandwoodcraft.com
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Reclaimed mountain ash from Victoria, Australia, is milled into flooring by DULUTH TIMBER. *Write in No. 112*

Duluth Timber Co.
218-727-2145; Fax: 218-727-0393
www.duluthtimber.com
Duluth, MN 55816

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North Stonington, CT 06359

Antique pine flooring recycled from old boards. *Write in No. 2768*

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GOODWIN HEART PINE's "Signature" heart pine was the choice for the owners of this corporate headquarters. *Write in No. 1330*

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

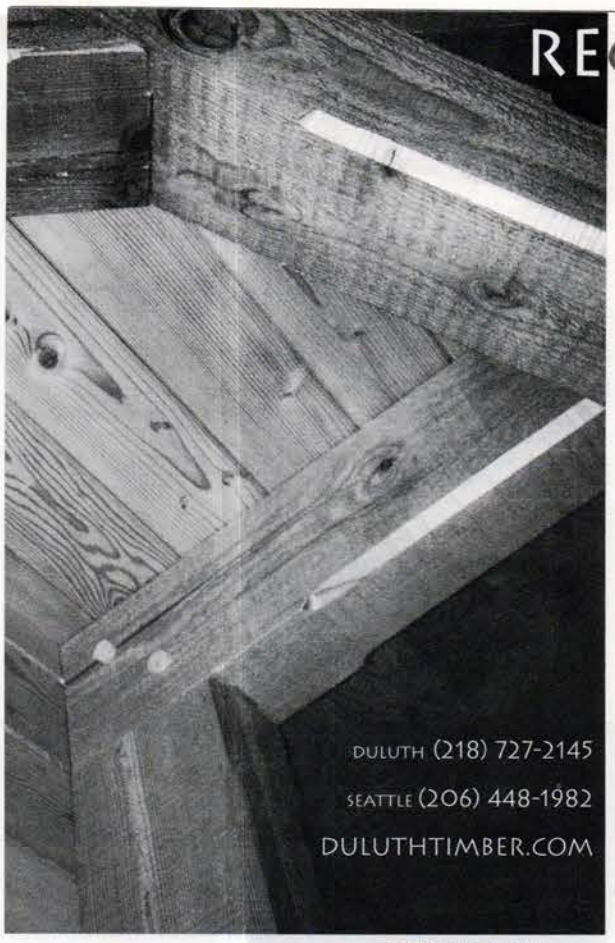
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Black walnut flooring from HARVEY MILLWORK perfectly suits the period decor of this interior. *Write in No. 3460*

Harvey Millwork, Inc.
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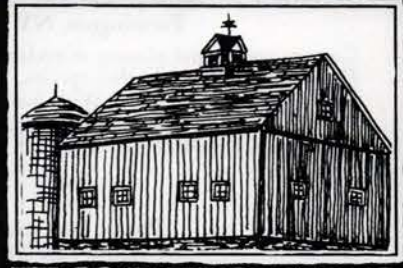
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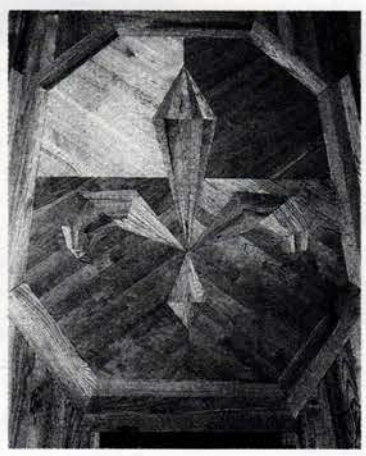
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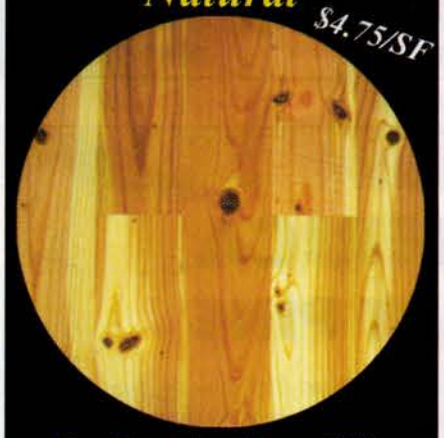
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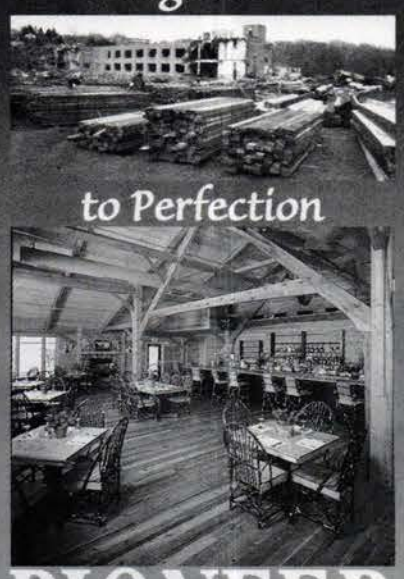


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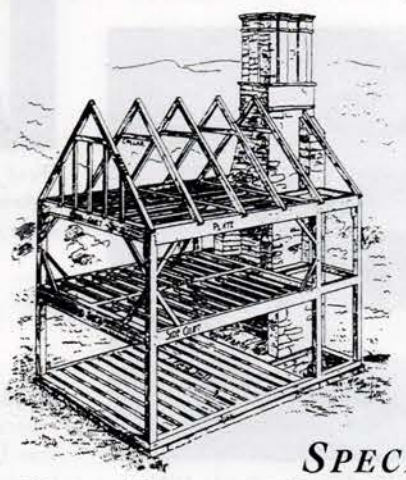
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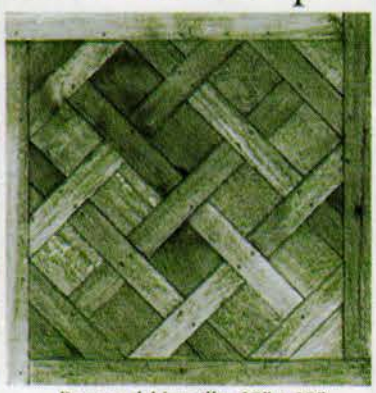
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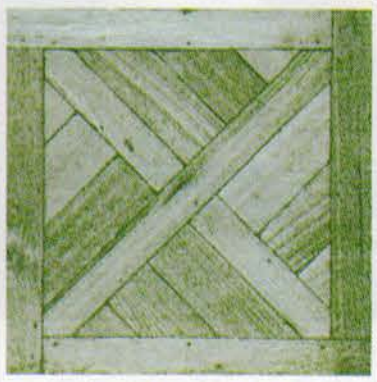
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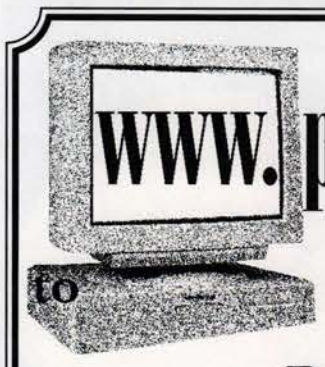
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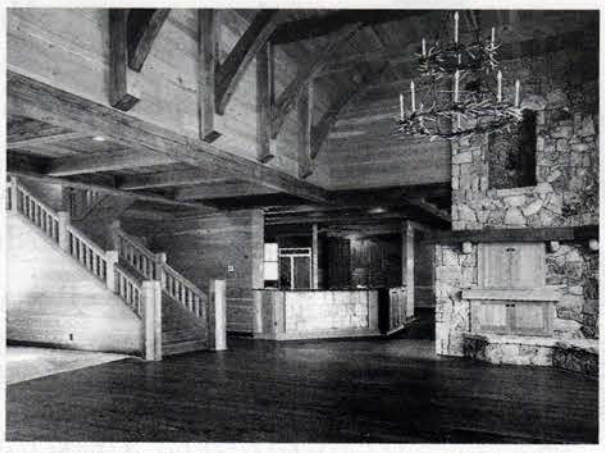
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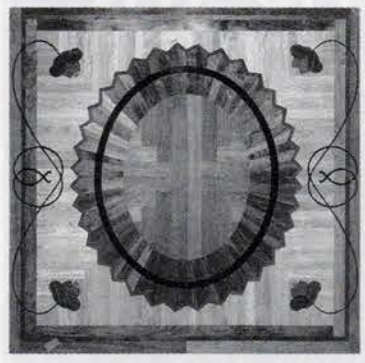
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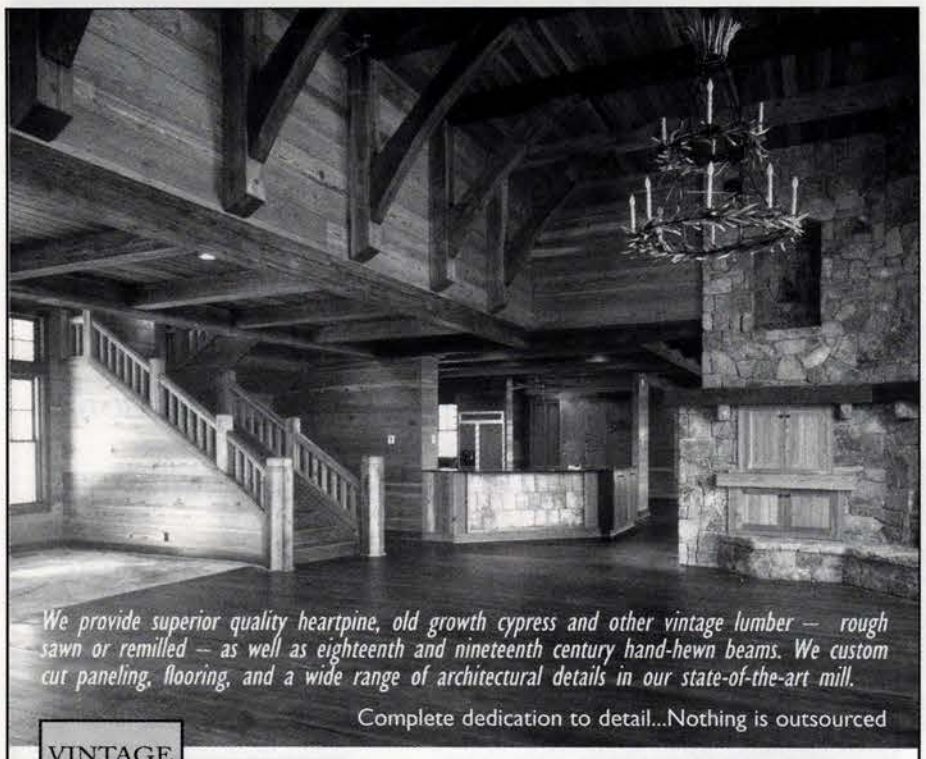




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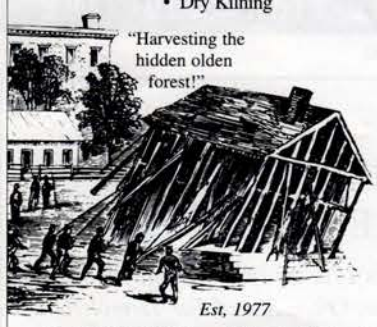
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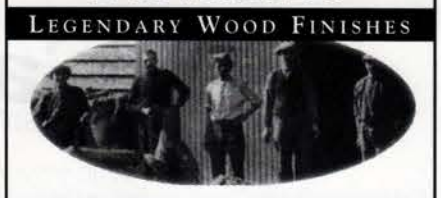
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For details on the Award Program, Judging Criteria, and Submission Requirements, see page 13 of this issue.

WRITE IN NO. 7777

Encaustics Endangered Again

Three times the science of creating encaustic tiles needed to be invented. With luck — and an educated market — perhaps this technology will remain within our reach.

by David Malkin, *Tile Source, Inc.*

In the 12th and 13th centuries, an art form developed around the monasteries of Northern Europe, and in Britain. To decorate their floors and fireplace surrounds, the monks made tiles with simple inlaid ecclesiastic designs. These were molded by hand, pressed into wooden molds in which a relief design had been carved. When the tile was removed from the mold, the design appeared, incised into the clay tile. Most tiles were made of red clays, but to create a contrast, a lighter-colored slip, usually buff in color, was pressed or poured into the incisement of the tile. After drying, the excess clay was scraped from the surface of the tile until it was perfectly flat, leaving the design inlaid into the surface of the tile to a depth of about 1/16 in., thus ensuring a long life to the tile. The tiles were fired in a simple kiln heated by wood. This art form was called "encaustic" or "inlaid" tiling, from a Greek word meaning "burned in." After the dissolution of the monasteries in the mid-16th century by King Henry VIII, the art of making this type of tile all but died out in Britain. (Floors that have survived include the chapter house at Westminster Abbey.)

It was not for another 300 years that these tiles were made again, all through the efforts of one man: Herbert Minton. Minton was the son of Thomas Minton, famous potter and founder of the Minton China Manufacturing concern in Stoke on Trent, Staffordshire, still in existence today. Herbert had decided that if he were able to perfect the making of encaustic tiles, he would probably have a ready-made market in supplying tiles to monasteries, cathedrals, and churches for restoration purposes. He was not wrong. Between 1828 and 1840 he carried out many experiments. In 1836 he sold his first tiles at a price of 6 pence each (about $1 at today's prices). By 1843, he was confident enough to give demonstrations of this revived art form. He had been able to introduce several more colors into the inlay process, thus widening the design applications, but basically his process was an updated version of the way the monks had made tiles. That same year he was invited to show his tiles at a soiree given by the Marquess of Northampton, in London, at which were present Prince Albert, The Duke of Wellington, Sir Robert Peel, a number of bishops, and about 30 foreign princes. From this came commissions to tile the Italianate Osborne House in the Isle of Wight, and the floors of the Palace of Westminster, under reconstruction after the fire of 1835. Sir Charles Barry was the architect, and A.W.N. Pugin, the interior designer who personally designed the tiles made by Minton. The original book containing the designs on parchment still exists. All this activity in the tile industry led to other manufacturers joining in, and taking advantage of "the fashion for tiles." Minton established agencies for his products around the world. In the 1850s extensions were being planned for the U.S. Capitol in Washington, D.C. Minton's U.S. agents in New York, Miller Coates and Youle, obtained a letter of commendation for Minton Tiles from Sir Charles Barry, who stated "that although 1,500,000 persons have walked on the tiles at the New Palace at Westminster, I cannot perceive the slightest abrasion to detract from the original surface and beauty of the tile." This letter was forwarded to Capt. M.C. Meigs of the U.S. Corps of Engineers, who was supervising the work, and an order to the value of $87,000 was placed with Minton. The floors were laid by 1862. Just a little earlier, in 1857, Litchfield Villa was built in Brooklyn, N.Y.'s Prospect Park, in the Italiante style (like a much-smaller version of Osborne House). It was designed by Andrew Jackson Davis for owner Edwin Clark Litchfield. After several styles were submitted, the design in the Italian mode was selected. The floors of the great hall were tiled with Minton tiles, chosen from the design books available in New York. These are identical to some of the floors in the U.S. Capitol. Similar tiles can also be found at the Crocker Art Gallery in Sacramento, various private houses, and in the Museum of Scotland in Edinburgh. Never before had tiles with such ornate colorings been used to such an extent. Litchfield Villa is now the property of the New York City Parks Dept. Replacement tiles today cost up to $100 each. By the end of the 19th century the use of ceramic tiles had become so widespread that "no household, institution, or public building was complete without them." But times were changing. To impress customers, manufacturers were producing more and more designs, and the cost of encaustic tiles was rising. By the first decade of the 20th century, there was a marked change to more-simple floors with plain tiles and some geometric shapes.

Second Revival

In fact, until the 1970s, virtually no encaustic tiles had been made in the 20th century. It was a remarkable series of coincidences that rekindled interest in the old art form. Through a series of contacts, H&R Johnson, then England's — and one of the world's — largest

continued on page 115

Elements of tile create the space.

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BUYING GUIDE TO CERAMIC TILE

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Ceramic Tile from 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 the next few 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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BUYING GUIDE TO CERAMIC TILE

Source of Majolica hand-painted tile murals in culinary and floral motifs. Hand-crafted 'Arts & Crafts' tiles, classic moldings, relief tiles; all items stocked. *Write in No. 872*



One of the finest examples of JEFFREY COURT'S Majolica Traditional hand-painted tiles is this fruit and vegetable panel which features a falling-leaf border. Write in No. 872

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L'esperance Tile Works
518-884-2814; Fax: 518-885-4859
1118 Rock City Road
Rock City Falls, NY 12863



L'ESPERANCE TILE WORKS produced this decorative wall panel with angel and griffin as centerpiece, surrounded by dot strips and mottled tile, and lined above with column & ivy tiles. Write in No. 8204

Tile makers conveying the spirit of the Victorian era through a fine line of hand-pressed porcelain tile suitable for kitchens, bathrooms & fireplaces. Many designs are reproductions originally commissioned by historic sites from around the country. Carving designs, matching glazes & custom work. New line of arts & crafts tiles. *Write in No. 8204*

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Laria-Edimax
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150 Bedford Rd., Apt. 8D
Chappaqua, NY 10514

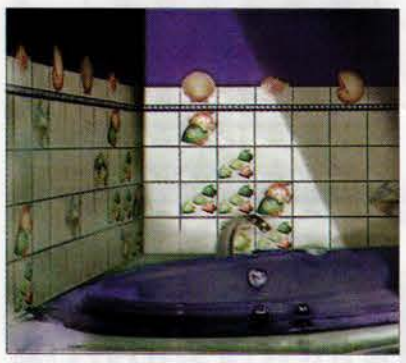
Porcelain tile for renovation and new construction; frostproof, stain- and chemical-resistant; excellent for high-traffic areas. Interior and exterior tile.

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London Tile Co.
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www.londontile.com
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The whimsical appeal of a cut-out seashore border, combined with painted inserts, enlivens this suite of relief tile by M.E. TILE. Write in No. 38

M.E. Tile
219-554-1877; Fax: 219-554-1880
www.metile.com
Hammond, IN 46320

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Celebrating the bloom of the dogwood tree, the "Dogwood Border" from MEREDITH COLLECTION measures 4-1/2 in. x 6 in. and is painted with antique oxide glazes.

Meredith Collection
330-484-1656; Fax: 330-484-4880
www.meredithtile.com
Canton, OH 44711

Beautifully crafted tile suitable for fine residential and commercial applications. Company combines craftsmanship and style from the past with today's design inspiration.

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This 16x16-in. Roman peacock mosaic panel is just one example of the various traditionally-styled mosaics created by METRO INTER. 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*

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Motawi Tileworks
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www.motawi.com
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Art tile studio specializes in Arts & Crafts style tile. Decorative tiles feature historical motifs such as medieval animals, Celtic patterns, 19th-century architectural details, and Art Nouveau traditions.



MOTAWI TILEWORKS used field tiles in a glossy black glaze with small triangles in varied matte glazes to create this alluring fireplace surround.

◆ ◆ ◆

Native Tile and Ceramics
310-533-8684; Fax: 310-533-8453
2317 Border Ave.
Torrance, CA 90501



NATIVE TILE & CERAMICS can transform a floor with one of its tile "rugs," such as this Persian-inspired design. Write in No. 570

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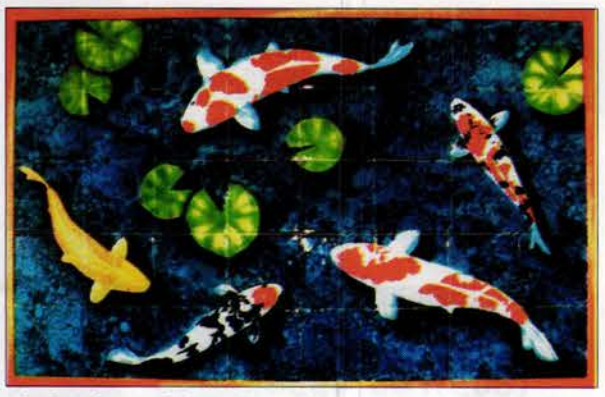


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Exmore, VA 23350

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This hand-painted koi-and-waterlilies mural from NOCERA ART TILE was incorporated into a garden table top. Write in No. 6100

continued from page 111

and most-successful tile manufacturers, were approached by the Smithsonian Institution in Washington, D.C., to find out whether they could re-make the tiles made by Maw and Company of Ironbridge in the U.K. for the Arts and Industries Building. All the tiles had been removed in the 1950s and replaced with thermoplastic tiles. Maws and Minton Tiles, together with Campbell Tiles, T&R Boote, and Malkin Edge, all became part of H&R Johnson in 1968.

We had to look up all references to encaustic tile-making and eventually were successful in making these designs. As the building had to be open for the bicentennial celebrations in 1976, all the tiles were flown to Washington. We held a reception in the building in October that year, to which we invited the British Ambassador, some of his staff, and many top architects and designers to see the result of the second revival of encaustic tile-making. At lunch at the National Press Club, the then-chairman of H&R Johnson, the late Derek Johnson, sat next to George White, Architect of the U.S. Capitol. He explained that he wanted to restore the tiles in the Capitol, which were showing signs of wear in some parts, after over 120 years of use. We spent the afternoon examining these floors, after which Mr. White asked Mr. Johnson whether he could make the tiles. His reply was that if anyone could make them, H&R Johnson could, but he asked Mr. White to contact the American manufacturers to find out whether they were interested; they all said "no." Before he died just a year later, he had set up a small production unit to make encaustic tiles. Commissions to start restoration of the floors at the Palace of Westminster were received, and I was sent on several world tours to determine the possible size of the restoration market for tiles. It was clear that cathedrals, City Halls, and Parliament Buildings in many parts of the world were looking for a maker of these tiles, so that restoration could take place. Congress allocated $2 million for the first stage of the floor refurbishment program at the Capitol. We started supplying the tiles in 1982, and continue with an extended program to this day. A list of important buildings in the U.S. retiled in the last few years includes The Pennsylvania Academy of the Fine Arts; N.J. State Capitol; N.Y. State Capitol; and many courthouses, churches, and private homes. Elsewhere, the revived Minton Company has re-tiled the Parlia- ment Buildings in Quebec City; Government House in Melbourne; Parliament Buildings in Wellington, New Zealand; and countless other buildings of note worldwide. This has been an extraordinary chapter in restoration.

The Future

The next few years will decide whether the market will remain strong enough for a small production unit to survive. Prospective restorers are advised to contact the writer as soon as possible with any information about encaustic floors that might be considered for restoration. After a lifetime in the tile industry, my son and I started Tile Source, Inc., in 1997, with the main purpose of advising prospective clients in the most economical ways of restoring tiled floors, and supplying the most suitable tiles for a particular project. It is important to ensure that all 19th-century tiled floors are restored to good condition, while facilities and skills for making these exotic tiles are still available. ◆

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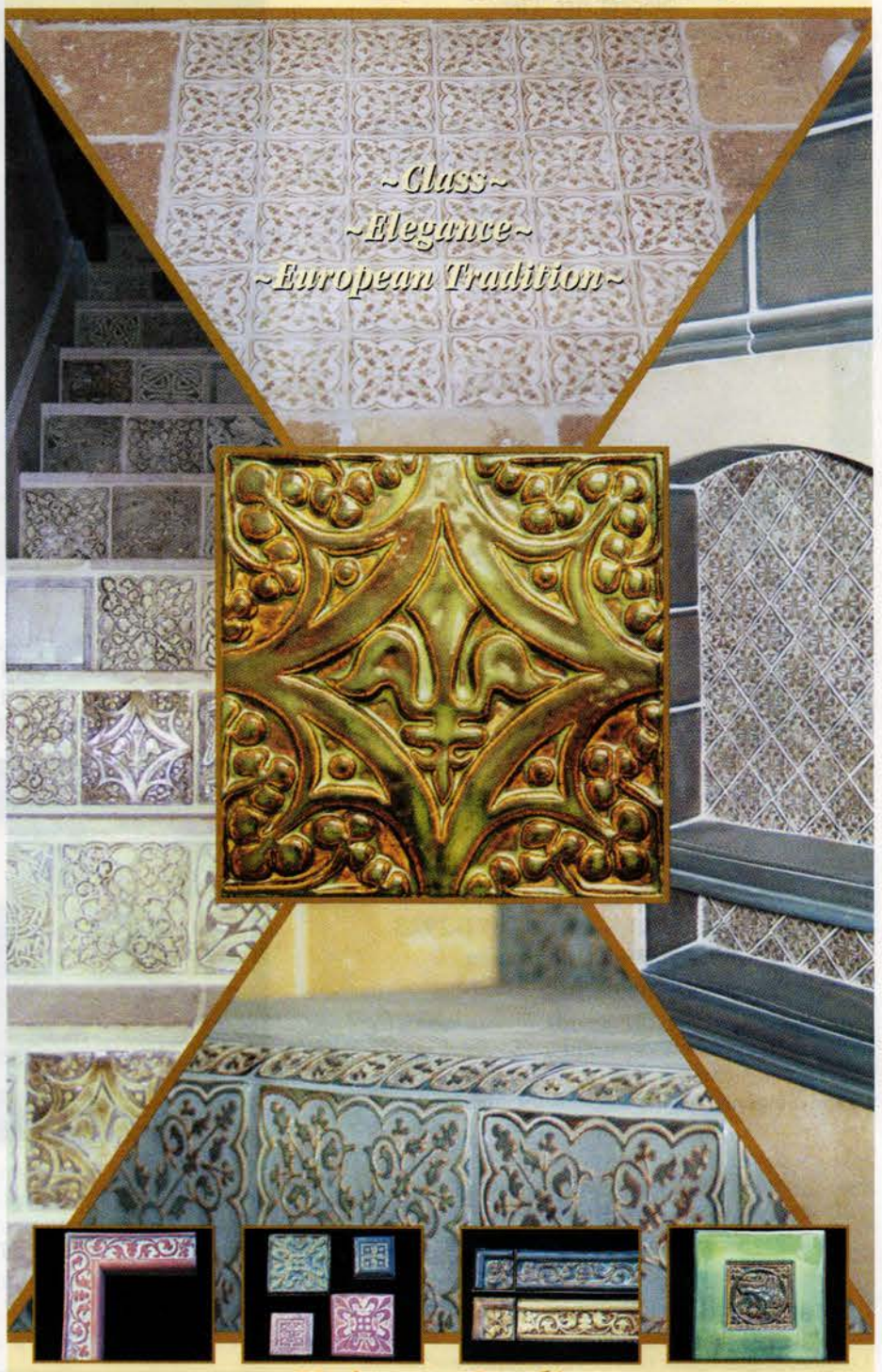
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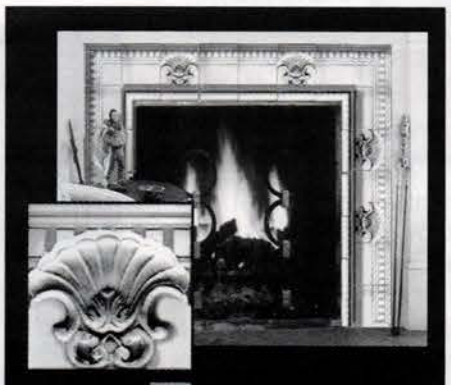
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The simple yet dazzling branch design in these fireplace tiles is the handiwork of PRATT & LARSON. Write in No. 1

Pratt & Larson Ceramics
503-231-9464; Fax: 503-231-4139
www.prattandlarson.com
Portland, OR 97214

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Surving Studios
800-768-4954; Fax: 845-355-1517
www.surving.com
Middletown, NY 10940

High-quality decorative tile with nature images in high relief, including fish, lizards, frogs, and insects. *Write in No. 3*



Nature themes, such as this 18x30-in. "Iguana Mural," are a favorite subject of SURVING STUDIOS. Write in No. 3

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



Deeply crackled glazes enhances the depth of these whimsical blue decorative tiles by TERRA DESIGN TILEWORKS. Shown are 2x2-in., 4x4-in., and 4x8-in. borders. Write in No. 2790

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These "faux" encaustic tiles, by Original Style of UK, are supplied by TILE SOURCE, INC. Write in No. 2846

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

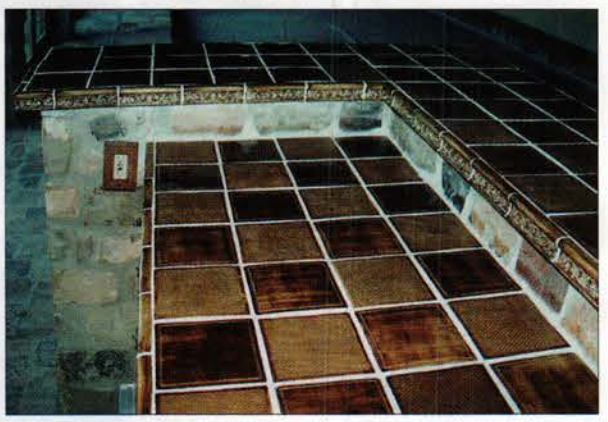
Victorian-style decorative tiles, including true encaustic tiles & less-costly silk-screened simulations; mural & scenic tiles; kitchen tiles; London's famous 'Blue Plaques,' 20-in. diameter, in frostproof Staffordshire porcelain. Encaustic tiles, ceramic pavers, tile murals. *Write in No. 2846*

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www.tilesofiznik.com
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UNICORN STUDIO created these decorative 6x6-in. dragonskin tiles; plain bordered, and 6x2-in. trim tiles are featured on this wet-bar countertop. Write in No. 7

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

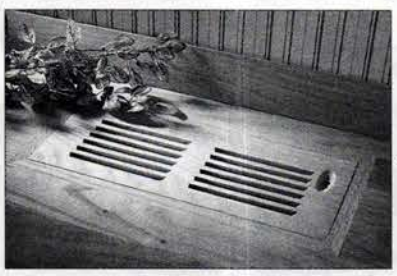
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BUYING GUIDE TO
REGISTERS & GRILLES

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Registers & Grilles from our database. From the companies' responses, the Editors selected the suppliers you'll find below and on page 118 because they provide a good up-to-date cross-section of the market.

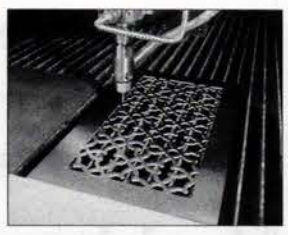


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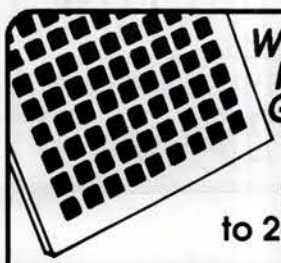
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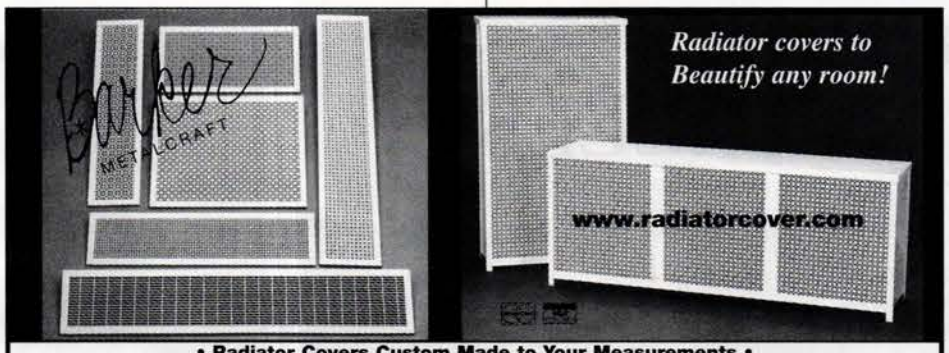
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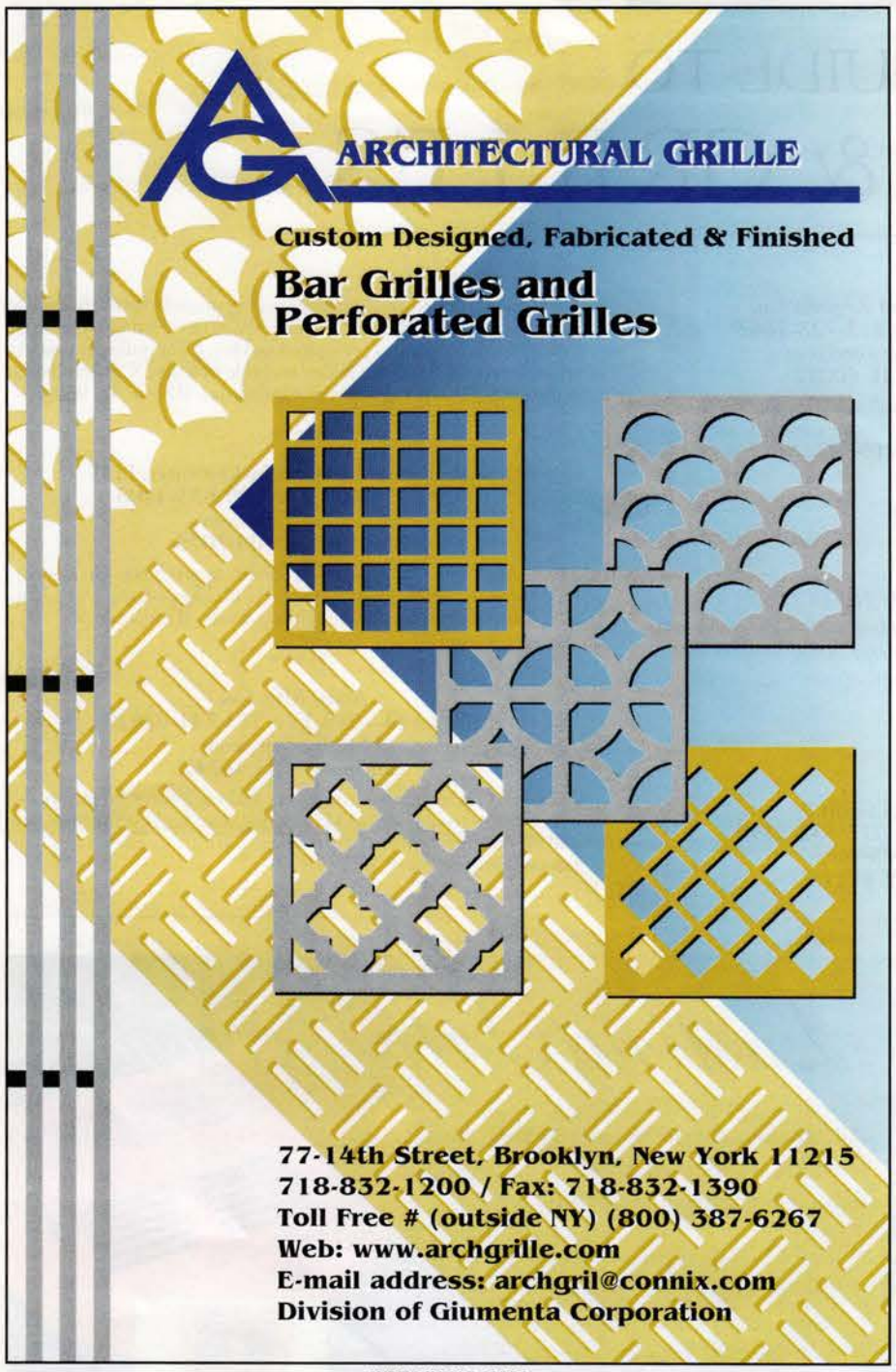


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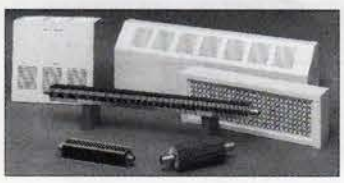
WRITE IN NO. 56

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BUYING GUIDE TO REGISTERS & GRILLES



Steel radiator covers from ARSCO MFG. include the FT90 Square Top (left), FT45 Sloped Top (center), and FTPT Perforated Type. Write in No. 8610

◆ ◆ ◆

Barker Metalcraft
800-397-0129; Fax: 773-929-2281
www.radiatorcover.com
Chicago, IL 60657

Custom manufacturing of wall grilles, floor grilles, radiator covers,



The custom Prairie-style radiator cover from BARKER METAL-CRAFT brings a touch of Frank Lloyd Wright to this interior. Write in No. 7670

baseboard covers, convector covers, and heating enclosures in stamped and perforated metal. Radiator covers in perforated steel. *Write in No. 7670*

◆ ◆ ◆

EuroStyle, Inc.
609-924-6292; Fax: 609-924-6163
www.eurostyles.com
Princeton, NJ 08540

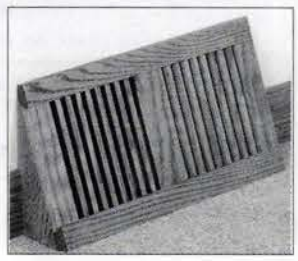
Large & exclusive lines of French cast-iron radiators by Chappee. The 'Floreal' line features Victorian styling for renovation and restoration of period homes and buildings.

◆ ◆ ◆

Grate Vents
815-459-4306; Fax: 815-459-4267
www.gratevents.com
Crystal Lake, IL 60039

Wooden floor & wall grates, 2 in. x 10 in. to 20 in. x 32 in. Many wood species. Egg-crate or louvered design. Custom sizes & designs. Wood baseboards, radiator covers. *Write in No. 5040*

◆ ◆ ◆



This 16-in.-x-7-in. tapered baseboard register, manufactured by GRATE VENTS, angles out from the wall while covering the opening in the floor. Write in No. 5040

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

Standard and custom hardwood registers and grilles for floors, walls, and ceilings. Available in 4 louver configurations (including a patented design) in 5 different models.

◆ ◆ ◆

Kees Architectural Grilles
800-889-7215; Fax: 920-876-3065
www.kees.com
Elkhart Lake, WI 53020

Custom perforated & linear bar grilles manufactured to any size or shape. Full line of stamped, bar grilles & registers in a wide variety of materials, patterns, finishes & thicknesses.

◆ ◆ ◆

Milcor Inc.
888-861-6452; Fax: 419-861-4653
www.milcorinc.com
Holland, OH 43528

Complete line of grilles & registers: steel, aluminum, plastic & broad line of decorative products. Masterpiece Collection includes cast brass & chrome, stamped brass, wood & a variety of colors.

◆ ◆ ◆

R. Walsh Gate & Railing
715-442-3102; Fax: 715-442-6002
www.robertwalsh.com
Pepin, WI 54759

Classically styled hand-forged ornamental ironwork for 20 years. Options: original artwork, colors, textures, dipped & baked finishes, detailing in gold leaf or bronze, repousse. Ornamental gates, railings, fencing in wrought iron/steel. *Write in No. 898*

◆ ◆ ◆

Registers-Direct.com
800-792-0792; Fax: 816-231-8437
www.registers-direct.com
Kansas City, MO 64127

Extensive line of standard and decorative residential grilles. See website for complete line of air-distribution products. *Write in No. 2*

◆ ◆ ◆

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 & fences. Also, lighting, hardware, sculpture, registers & grilles. Wrought iron/steel, bronze & brass. *Write in No. 1218*

◆ ◆ ◆

Tele-Flow, Inc.
281-485-7437; Fax: 281-485-7044
www.deflecto.com
Pearland, TX 77584

Manufacturer of Hi-impact Plastic registers and grilles. Registers may be painted with enamel or latex paint. Dishwasher safe. Plastic prevents condensation & sweat from humidity. Good air direction without unsightly ductwork or insulation. *Write in No. 4*

◆ ◆ ◆

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

Wholesale supplier of ornamental metal castings and forgings; variety of grilles, posts & finials. Metal stair parts; balusters & railings, newel posts; steel. *Write in No. 5180*

◆ ◆ ◆

Wainlands Mark II
212-243-7717; Fax: 212-243-7722
www.wainlands.com
New York, NY 10011

Custom metal fabricators: registers & grilles; punched & linear; standard & custom designs. Drapery, handrails, light fixtures, door & bath hardware, radiator covers, cladding, gates, fireplaces, etageres & canopies.

◆ ◆ ◆

BUYING GUIDE TO ART GLASS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Art Glass from 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 below and on page 120 because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Adams Morgan Stained Glass
202-232-8391; Fax: Same as phone
3216 Walbridge Pl. NW
Washington, DC 20010



This 5x5-ft. 1887 skylight had totally disintegrated and was missing pieces. It was completely re-leaded by ADAMS MORGAN STAINED GLASS, using old salvaged glass and double layers to make matches.

Studio offers finest quality antique stained glass restoration including epoxy glass conservation and sells fine restored and framed antique windows. Fabricates museum quality historically accurate antique reproductions, specializing in the Arts & Crafts period. Artist, Daniel Wolkoff, designs free form original expressive abstract stained glass architectural commissions.

◆ ◆ ◆



This bespoke art-glass dome, showing scenes from the Roman Empire, was supplied by ANDY THORTON'S decorative-glass team.

Andy Thornton, Ltd.
+44-1422-375595; Fax: +44-1422-377455
www.andythorntonltd.co.uk
Elland, W. Yorkshire,, UK HX5 9JP

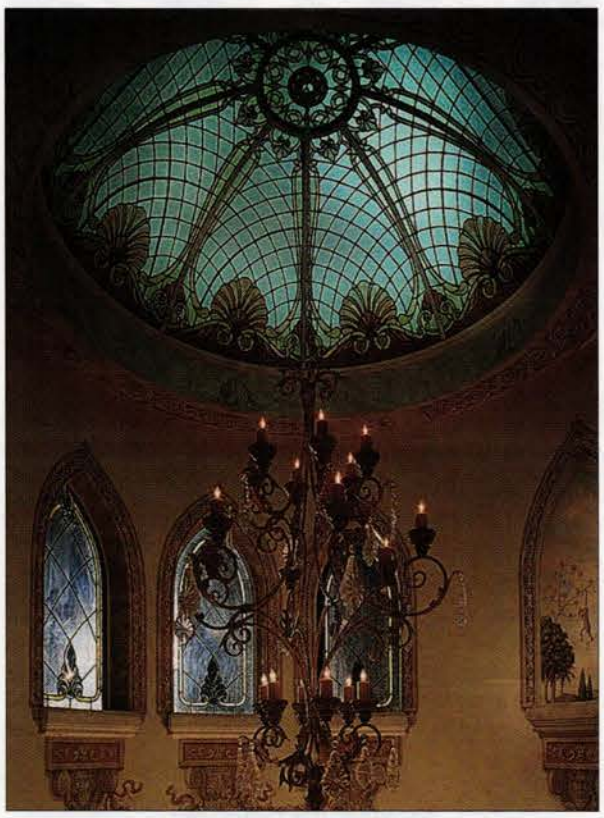
Design and manufacture of complete rooms; full-height dado paneling incorporating inglenook fireplaces, mantels, bookcases, recesses, alcoves, and even secret doors. Also, antique paneling and features. Leaded & colored glass patterns, leaded & painted/fired glass designs, beveled, etched/sandblasted, carved/cut, & fused/slumped art glass in new designs, replication of historic patterns, antique stained glass, & UV bonding.

◆ ◆ ◆

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 and innovative building component product essentials in numerous categories which include interior/exterior architectural millwork, columns, decorative moldings & trim, wrought iron components, hardware, lighting and more. *Write in No. 47*

◆ ◆ ◆



ART GLASS ENVIRONMENTS specializes in the fabrication of custom art-glass domes, such as this spectacular example. Write in No. 8185

Art Glass Environments, Inc.
561-391-7310; Fax: 561-391-8447
www.artglassage.com
Boca Raton, FL 33432

Company specializes in custom entryways (including the woodwork and protective glazing), privacy windows, and domed stained glass ceilings. Etched/carved glass, beveled and stained glass are available in all period or contemporary styles. Residential, commercial, corporate and religious commissions are accepted and produced to meet scheduling demands and include many of today's state of the art techniques as well as hand painted kiln fired works. Company will personally install, pack, ship, and insure for worldwide delivery. *Write in No. 8185*

◆ ◆ ◆



ART GLASS OF THE SOUTH created this colorful glass dome for a doctor's office. Write in No. 2510

Art Glass of the South, Inc.
334-479-3392; Fax: 334-476-7292
2401 Government Street
Mobile, AL 36606

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*

◆ ◆ ◆

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.

◆ ◆ ◆

Bovard Studio, Inc., Stained Glass
800-452-7796; Fax: 515-472-0974
www.bovardstudio.com
Fairfield, IA 52556

Doors and entries; studio has new work and extensive restoration experience with stained-glass windows. Hand-painted glass and faceted glass; all complete with wood, aluminum, or steel frames. Also, protective coverings.

◆ ◆ ◆

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.

◆ ◆ ◆



PICKEL STUDIOS designed and installed the "E Pluribus Unum" stained-glass window, depicting a spectrum of American ethnicities, faiths, and lifestyles. Write in No. 813

Conrad Pickel Studio, Inc.
561-567-1710; Fax: 561-569-1485
www.pickelstudio.com
Vero Beach, FL 32966

Studio produces custom-designed stained glass, statuary, wood carvings, and more. *Write in No. 813*

◆ ◆ ◆

Glass Illuminations, Inc.
818-768-4977; Fax: 818-768-4988
www.glassilluminations.com
Sun Valley, CA 91352

Illuminated etched and slumped glass designs or art panels for corporate, commercial, residential spaces. Any size, style. White or colored illuminations.

◆ ◆ ◆

J. Sussman, Inc.
718-297-0228; Fax: 718-297-3090
www.jsussmaninc.com
Jamaica, NY 11433

BUYING GUIDE TO ART GLASS

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.

◆ ◆ ◆



Decorative art-glass windows, such as this subtly colored design, are a specialty of JD'S GLASSWORKS. Write in No. 15

JD's Glassworks
770-517-9537; Fax: 770-517-2326
www.jdglass.com
Woodstock, GA 30188

Custom turnkey delivery of decorative art-glass windows, doors, and millwork for commercial, residential, and ecclesiastical applications; true-insulated custom designs available; leaded, beveled, stained glass a specialty. *Write in No. 15*

◆ ◆ ◆



This 6-x-8-ft. double-door entry, consisting of 24 sq.ft. of custom-designed glass, was designed by Shelley Jurs and fabricated by JURS ARCHITECTURAL GLASS. Hand-blown glass and hand-cast glass jewels from Germany were used in the design. Write in No. 9

Jurs Architectural Glass
800-679-9772; Fax: 510-531-6173
www.art-glass-doors.com
Oakland, CA 94602

Architectural art glass pieces range from stunning craftsman style doors to enormous, artistically designed window walls and skylights that break out the border of symmetry. Since 1978 Shelley Jurs has worked closely with clients and their design teams to provide finished works of contemporary art glass for private, corporate, public and religious environments. *Write in No. 9*

◆ ◆ ◆

Kaleidoscope Stained Glass, Inc.
765-423-1951; Fax: Same as phone
1214 North Street
Lafayette, IN 47904

Since 1974, studio has specialized in custom-designed windows and lamps, glass painting, slumping, sandblasting, and church-window restoration.

◆ ◆ ◆

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*



A craftsman prepares to install a light fixture below an art-glass domed ceiling created by LARRY ETZEN STUDIO. Write in No. 1267

◆ ◆ ◆

Lyn 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, ancient and modern. While focusing on architectural commissions and historic restorations, studio also creates an original line of stained-glass lighting. Leaded & colored glass patterns in new designs & replication of historic patterns. Custom art-glass designs & stained-glass repair/restoration.

◆ ◆ ◆

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.

◆ ◆ ◆

Neoglassic Studio
800-283-0593; Fax: 541-772-3732
www.neoglassic.com
Medford, OR 97501

Custom glass art studio specializing in residential and commercial design & fabrication. Entryways, windows, skylights and more.

◆ ◆ ◆

Reflection Studios, Inc.
510-652-4884; Fax: 510-658-6138
1418 62nd Street
Emeryville, CA 94608

For over 25 years, this studio has produced exceptional work in stained glass, both original pieces & museum-quality restoration. A licensed glazing contractor; many large commercial and government projects.

◆ ◆ ◆

Richard Millard
603-588-2378; Fax: 603-588-2378*51
160 Concord St.
Antrim, NH 03440

Customized traditional and contemporary stained glass.

◆ ◆ ◆

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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ROHLF'S STUDIO will conserve or restore vintage art glass, as well as create new, period-style glass panels. Write in No. 6240

Sattler's Stained Glass Studio
902-688-1156; Fax: 902-688-1475
www.sattlerglas.com
Pleasantville, NS CANADA B0R 1G0

Manufacturer of traditional and innovative applications of art glass.

◆ ◆ ◆

Stained Glass Assn. of America
800-888-7422; Fax: 248-887-2165
4450 Fenton Road
Hartland, MI 48353

Trade association for the stained glass industry. Professional & educational support to promote the use of decorative art glass, through a 4-color magazine, reference/technical manual, & list of qualified practitioners & studios. Visit www.stainedglass.org

◆ ◆ ◆



STATE OF THE ART manufactures stained, leaded, and beveled glass, and produced the transom and sidelites for this entryway.

State Of The Art, Inc.
888-539-0415; Fax: 865-539-0416
8705 Unicorn Dr., Unit B-310
Knoxville, TN 37923

Manufacturer of stained, leaded, and beveled glass. Also, custom millwork, aluminum frames, & protective glazing. Offers complete installation of all products.

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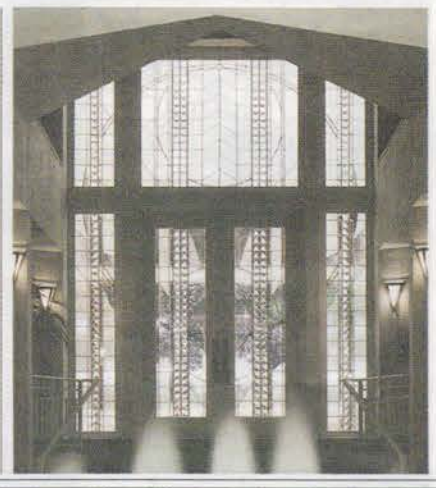


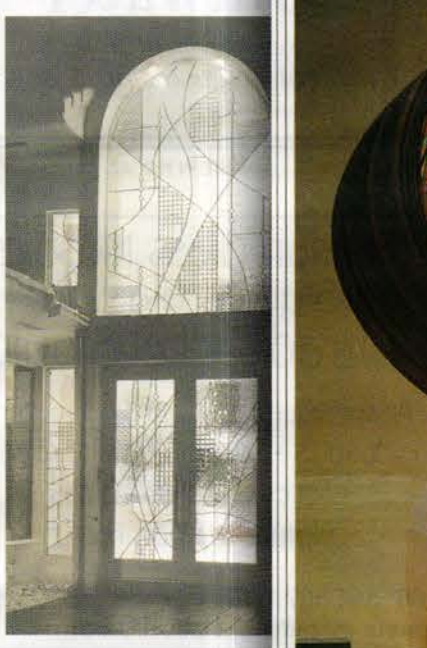
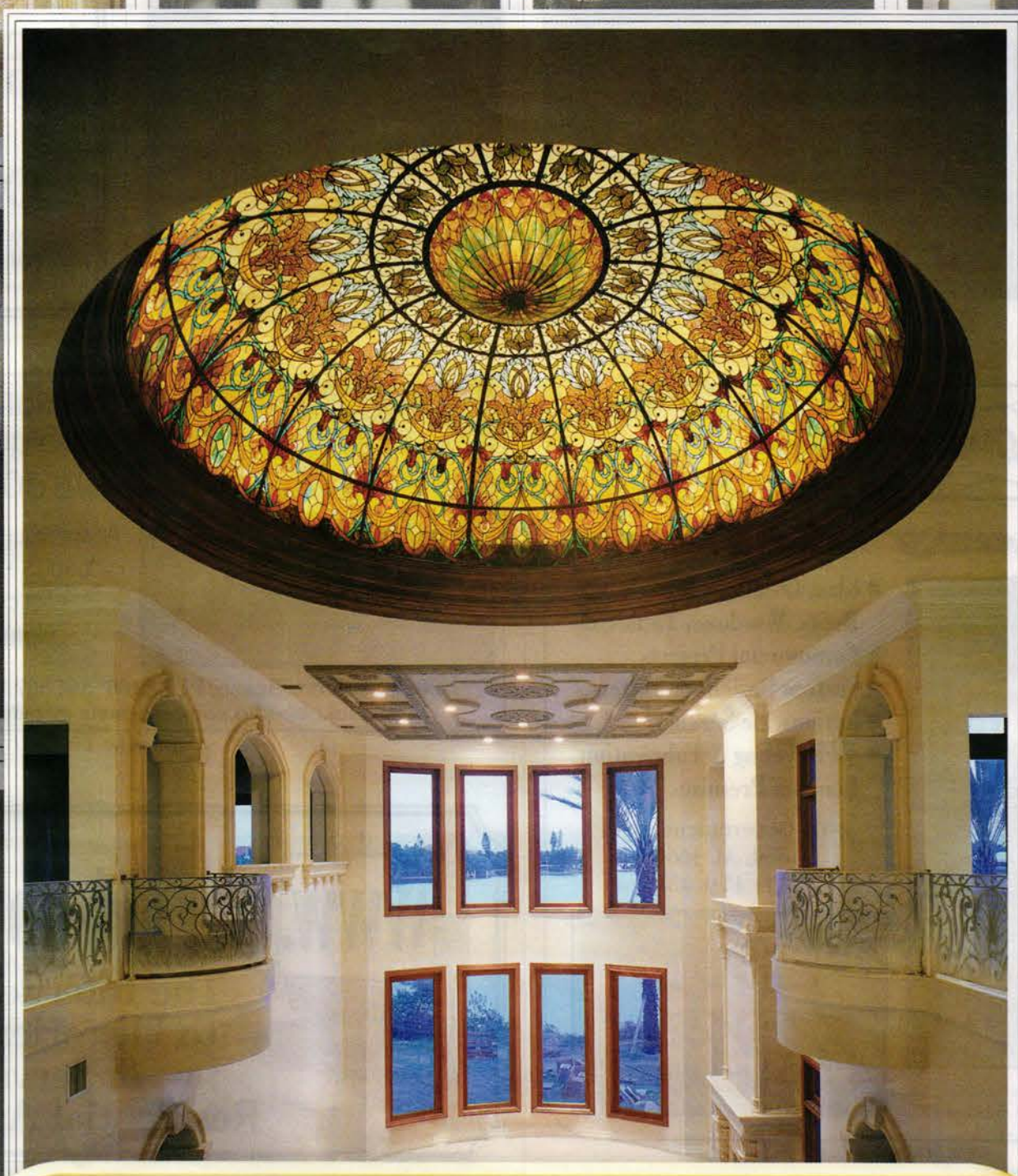
UNIQUE ART GLASS certainly lives up to is name with these handsome, tree-motif art-glass panels.

Unique Art Glass Co. Inc.
425-481-6046; Fax: 425-806-9957
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Bothell, WA 98012

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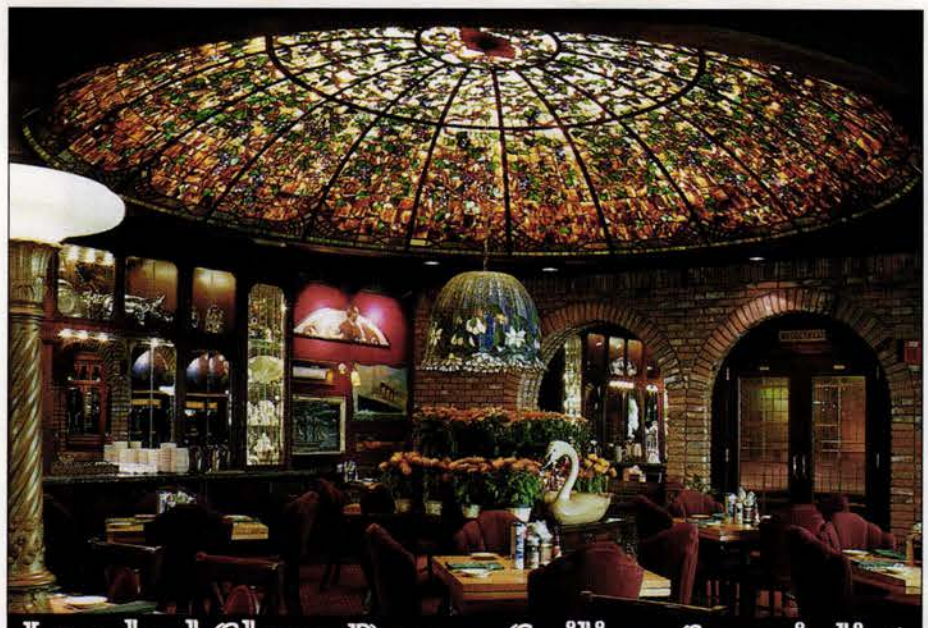
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Photography by Jonathan Rachline

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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

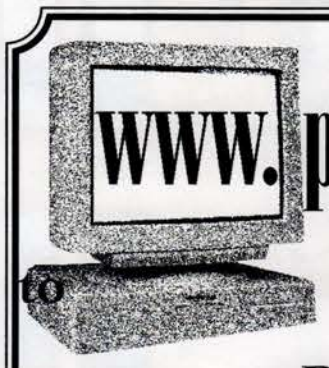


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The Editors

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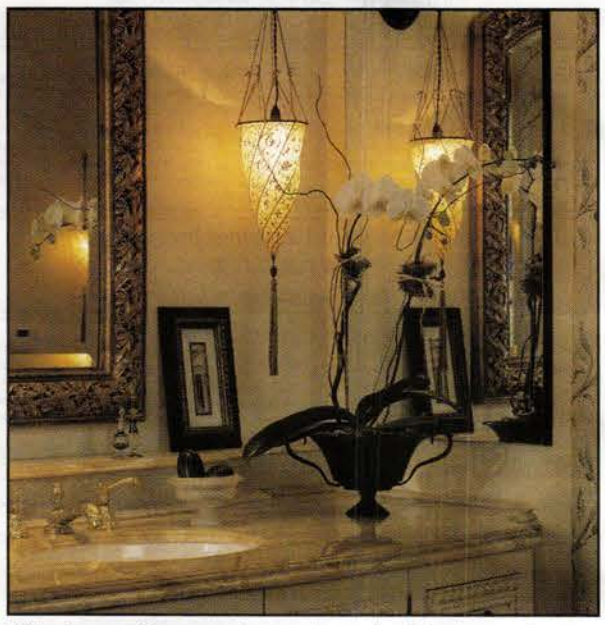
A DREAM OF VENICE

A home renovation in Florida enables a couple to live out their passion for the beauty, elegance, and sensual atmosphere of Venice.

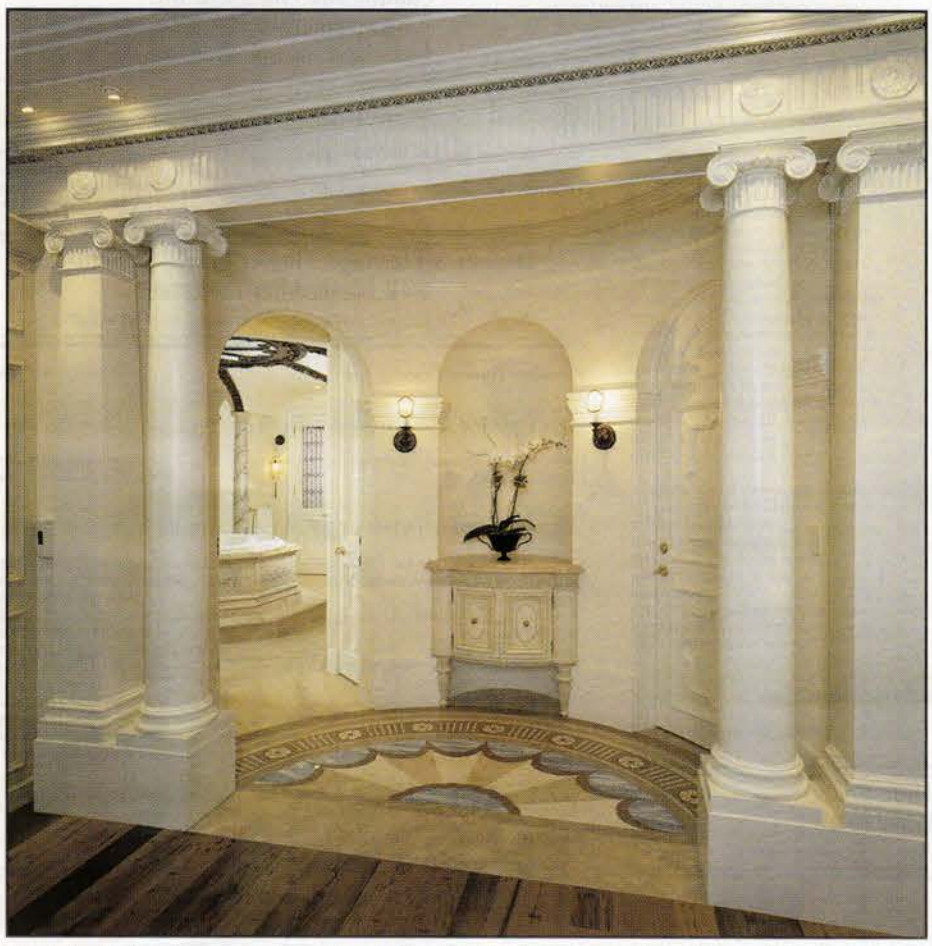
PROJECT: Azzous Residence Guest Suite Master Bath, Windemere, Fla.
DESIGNER: David Pearson Design, Orlando, Fla.
CONTRACTOR: Glenn Davis, Orlando, Fla.

Every year designer David Pearson travels to Italy, where he seeks design inspiration, draws sketches, and researches materials. Three years ago, he went with friends who became serious clients. In 1998 these clients, a couple, purchased a unique lakefront house that sits in the middle of the largest tract of undeveloped property in the area near Windemere, Fla. The entire house will eventually undergo complete renovation and will be one of many houses to be designed for the property by David Pearson's office. For now, the original house, which is 20,000 sq.ft., is being renovated in phases while the family occupies portions of the house. Architecturally, the Guest Suite is finished and will be occupied by the couple during the rest of the renovation. The master bath is also complete and embodies the subtle theatricality and beauty for which David Pearson has become known.

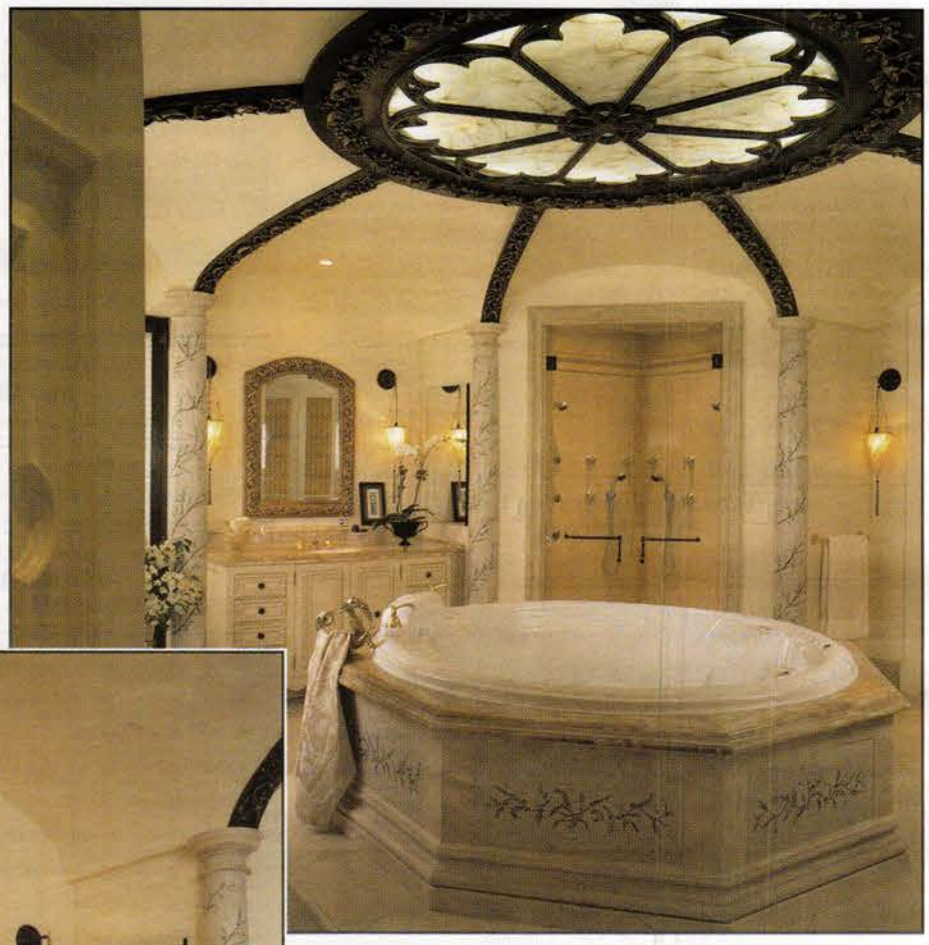
The house is just one component of this ambitious project. The clients plan to develop the property with homes that reflect a Venetian sensibility and elegance. David Pearson Design will be in charge of the architecture, landscaping, and furnishings, as well as the decoration. ◆



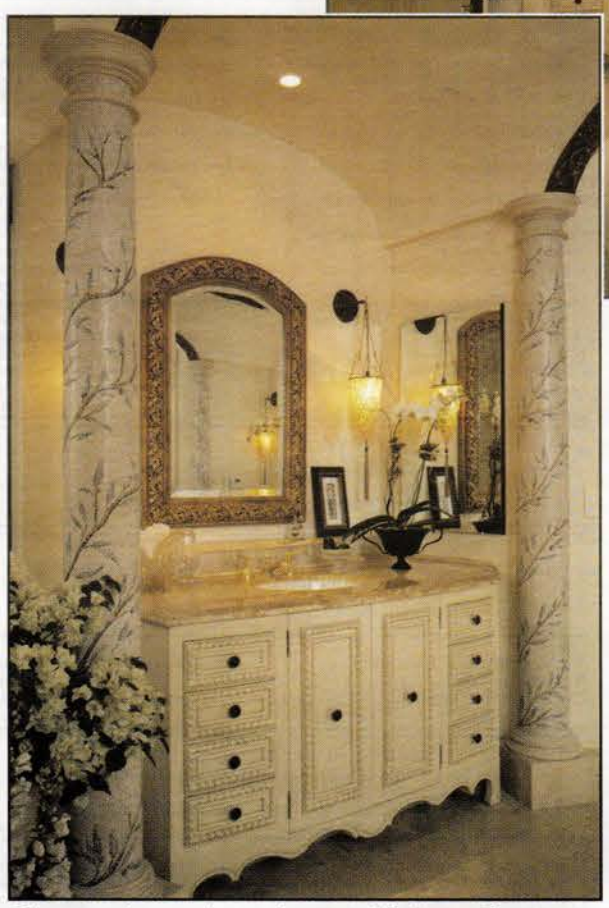
This close-up illustrates the attention to detail in the mosaic work on the columns, designed after a detail seen in Ravenna. The cabinetry was custom built in Orlando by Millwork International and topped with onyx. The medicine cabinet installed to the right is by Kohler and features electrical outlets and a safety lock.



Specially fabricated custom columns by Chadworth's 1.800.Columns frame the vestibule for the master bath to the left and the bedroom to the right. The floor is cut stone by Intarsia, and the hardwood flooring of the sitting room in the foreground is antique chestnut. The latticework in the entablature and the decorative Greek acanthus leaf hide vents and ductwork.

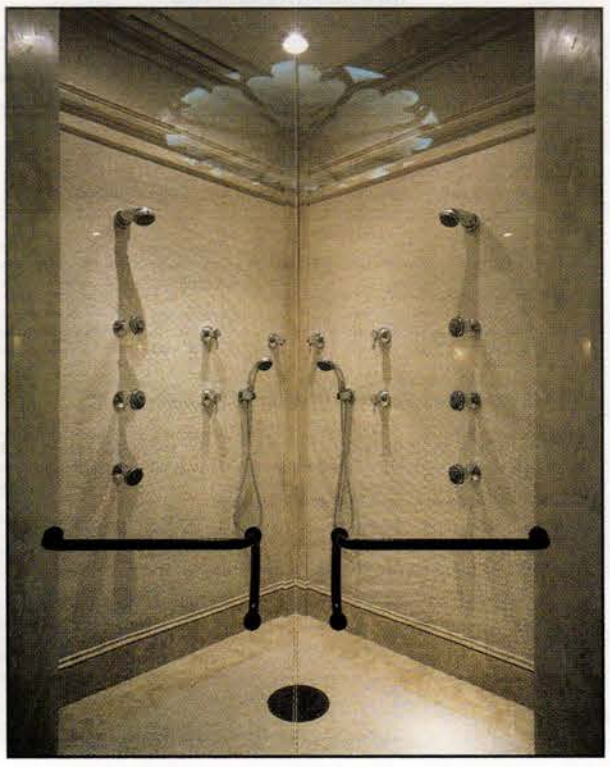


The base of the bath is mosaic, done by Italian craftsmen from Pietrasanta in Tuscany. The floor is travertine and the skylight above is inspired by a skylight from a Venetian pallazzo. Thin sheets of onyx are held by a faux-bronze ring. The onyx is illuminated by fiber optics from William Schaffer Electric, which are hidden in the reveal of the ring. The ribs that extend out from the skylight to the columns are fabricated of lightweight polyform and painted to look like bronze. Also cleverly hidden under the false skylight is HVAC ductwork.



This image shows one bay of the octagonal bathroom. The vanity is flanked by two of the mosaic columns which were done on site by Italian workmen who came to Florida especially for this installation. The Venetian plaster walls were created by Alberto Rivas, a full-time artist in residence at the site, who also does murals and decorative painting. (Photos: Everett and Soule, Photographers)

The shower enclosure features a mosaic wall with travertine details. The fixtures are from Kohler and the drain and door handles are bronze.





The leaded glass with the shadowy image of the Fortuny-inspired sconce epitomizes the effect that the clients were looking for: The old glass and the light beyond evokes the memory of their discoveries in Venice.

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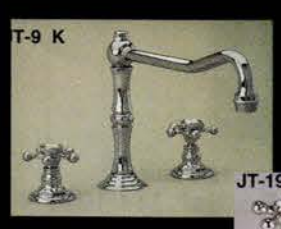
















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BUYING GUIDE TO
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About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of products for The Period Bath from 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 the next few 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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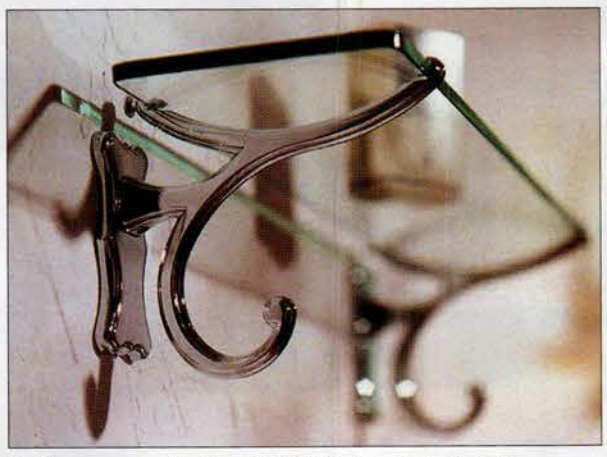


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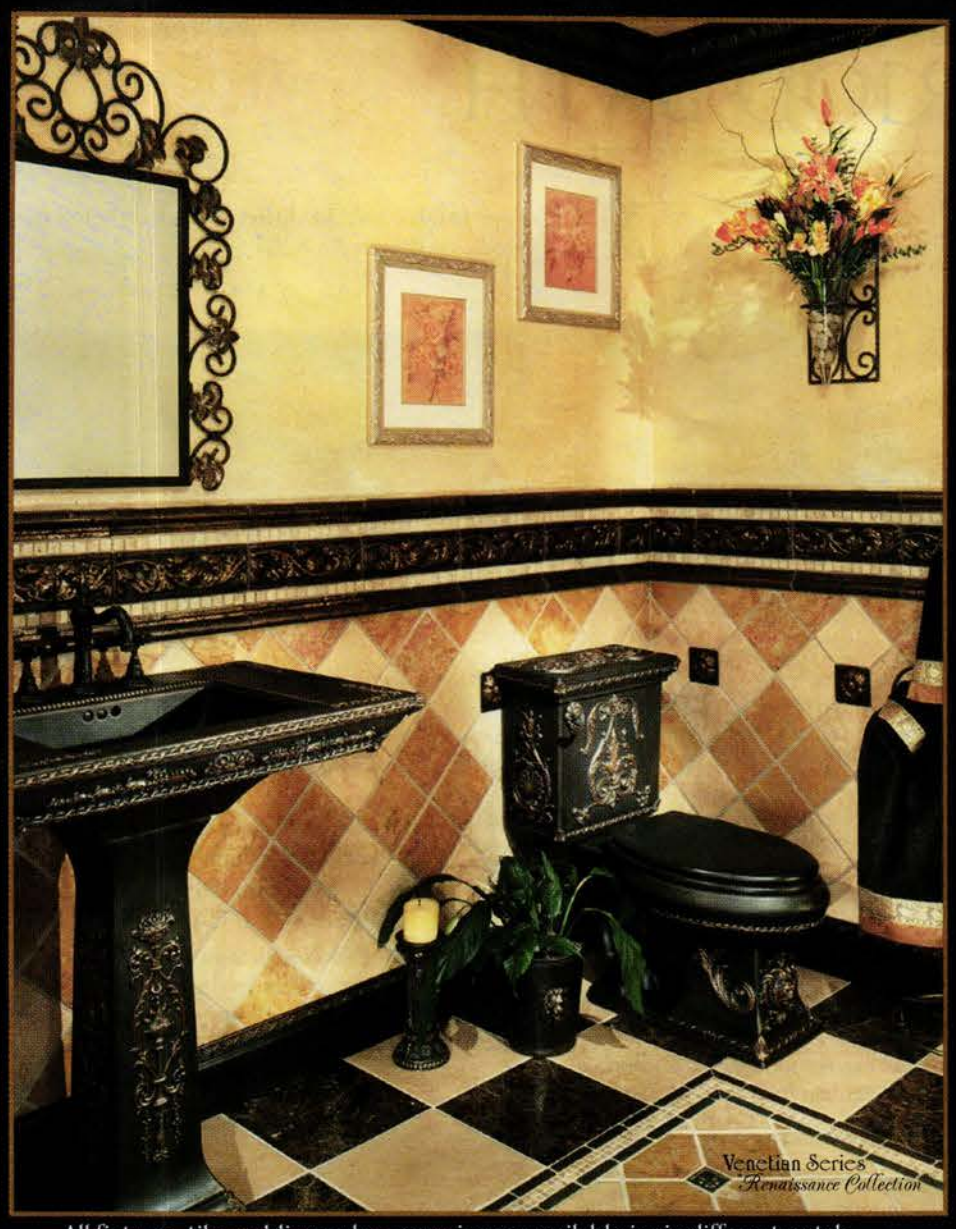
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Porcelain basins, fountains, accessories and white china architectural shapes from France are available. Ceramic molds and hand-painted designs, developed in France and Holland, date back to 1794 and earlier.

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Bathroom accessories from GINGER include the Belle Epoque Circa Glass Toiletry Shelf with hooks, shown here in polished chrome. Write in No. 59



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www.landmarkmetalcoat.com

WRITE IN NO. 1328

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WRITE IN NO. 59

BUYING GUIDE TO
THE PERIOD BATH

Ginger
800-842-GUSA; Fax: 800-252-4872
www.gingerco.com
Fort Mill, SC 29715

Solid-brass bathroom accessories in numerous finishes. Also, period sconce lighting and mirrors. *Write in No. 59*

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Distinctive sinks and faucet sets for the bath are a specialty of HASTINGS TILE & BATH.

Hastings Tile & Bath
516-379-3500; Fax: 516-379-3187
www.hastingstilebath.com
Freeport, NY 11520

Specialists in executing any design in marble or glass mosaics. Complete line of ceramics, glass tile, porcelain tile, metallics, and stone. Wide selection of faucets, basins, furniture mirrors and accessories. Products are styles for traditional or contemporary tastes.

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Traditionally-styled bathroom fixtures available from KOLSON include the "Mayfair," shown here, a Roman tub set with hand shower, Model #3340214. Write in No. 3760

Kolson, Inc.
516-487-1224; Fax: 516-487-1231
www.kolson.com
Great Neck, NY 11023

Extensive selection of tubs, toilets, bidets, sinks, faucets, medicine cabinets, and bath accessories. Also, cremone bolts, window hardware, transom hardware, decorative door and cabinet hardware. *Write in No. 3760*

◆ ◆ ◆



LACAVA offers bath products in contemporary and, as shown here, traditional designs.

Lacava Design, LLC
312-666-4873; Fax: 312-666-4877
1100 W. Cermak Rd.
Chicago, IL 60608

Tile and bath products in contemporary and classic styles. Products include faucets, period sinks, bath accessories vanities and reproduction features. Catalog $10

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Landmark Metalcoat
909-695-4522; Fax: 909-695-4520
www.landmarkmetalcoat.com
Temecula, CA 92590



The newly patented "LuminOre" process from LANDMARK METALCOAT can apply a seamless coat of 95% metal to virtually any surface. Write in No. 1328

Bathroom fixtures with metal coating for a luxurious look. *Write in No. 1328*

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Lefroy Brooks, Inc.
212-226-2242; Fax: 212-226-3003
10 Leonard St., 2nd Flr.
New York, NY 10013

Full line of traditional British faucets, Godolphin traditional themostatic showers, and Edwardian bathroom accessories.

◆ ◆ ◆



MADRONA STUDIOS supplies hand-decorated and hand-painted bathroom fixtures, such as this polychrome sink.

Madrona Studios
250-727-7789; Fax: 250-727-7771
www.madrona-studios.com
Victoria, BC CANADA V8X 4M6

Supplier of hand-decorated and hand-painted bathroom fixtures, ceramic tiles, and accessories.

◆ ◆ ◆

Miller Studio
800-332-0050; Fax: 330-339-4379
www.miller-studio.com
New Philadelphia, OH 44663

Offers a line of bathroom wall decor. Magic Mounts removable and permanent hooks, hangers, and metalware.

◆ ◆ ◆

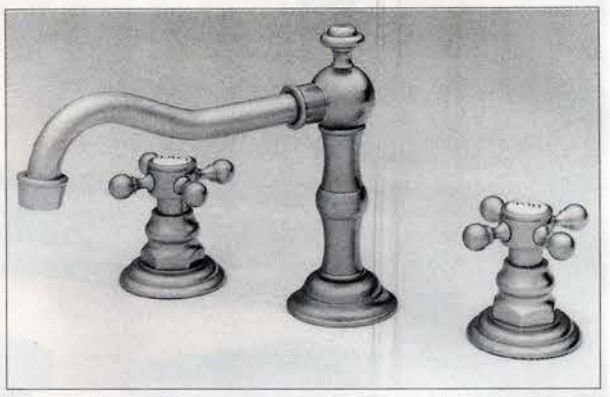


MYSON'S electric Aloha towel warmer has an ultra-curve design and is available in 12 sizes, a multitude of finishes, or a palette of 1,200 custom or standard colors. Write in No. 8207

Myson, Inc.
800-698-9690; Fax: 802-654-7022
www.mysoninc.com
Colchester, VT 05446

Four heights and 34 different sizes of hot water heating products. *Write in No. 8207*

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This period-style lavatory faucet, #930 from NEWPORT BRASS, also comes with matching bath and shower sets.

Newport Brass, div. of BRASSTECH, Inc.
714-436-0805; Fax: 714-436-0806
www.brasstech.com
Santa Ana, CA 92705

Manufacturer of 21 complete styles of bathroom fittings in 34 different finishes. Manufacturer of designer faucets. Cast own spouts, and plate all products. Offer 31 different finishes including P.V.D.

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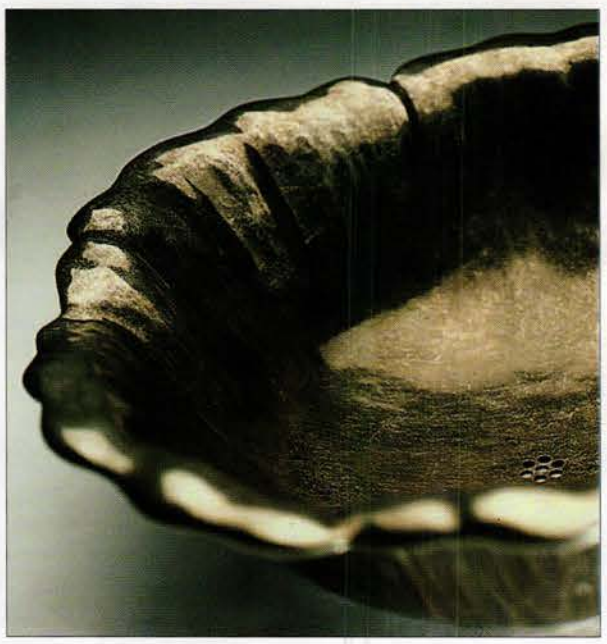


All the restoration bath work by PREMIUM REGLAZING is custom-tailored to the client's needs. The firm also supplies a full line of quality fixtures, including ball-&-claw-footed tubs up to six luxurious feet in length. Write in No. 2330

Premium Reglazing
718-488-7275; Fax: 718-488-7269
www.premiumreglazing.com
Brooklyn, NY 11201

Company supplies & restores clawfoot tubs & sinks to like-new finish. Distributors of traditional bathroom fixtures, British faucets, goosenecks, enclosures, etc. All bathroom accessories, towel bars. Visit showroom or on-line store. *Write in No. 2330*

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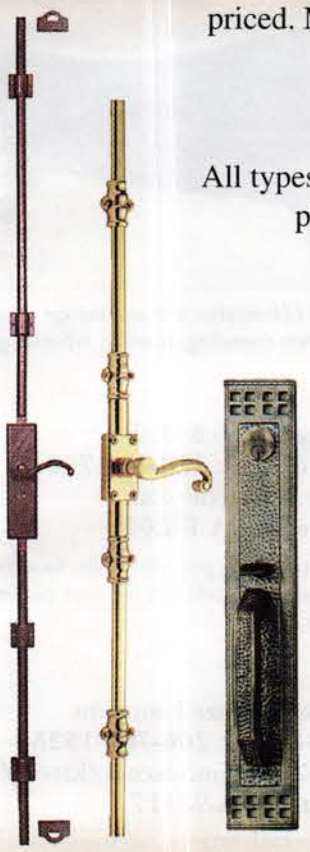


ROCKY MOUNTAIN HARDWARE'S 53-lb. Flora basin is one of the company's first additions in their new line of solid-bronze plumbing fixtures. Write in No. 7720

Rocky Mountain Hardware
888-788-2013; Fax: 208-788-2577
www.rockymountainhardware.com
Hailey, ID 83333

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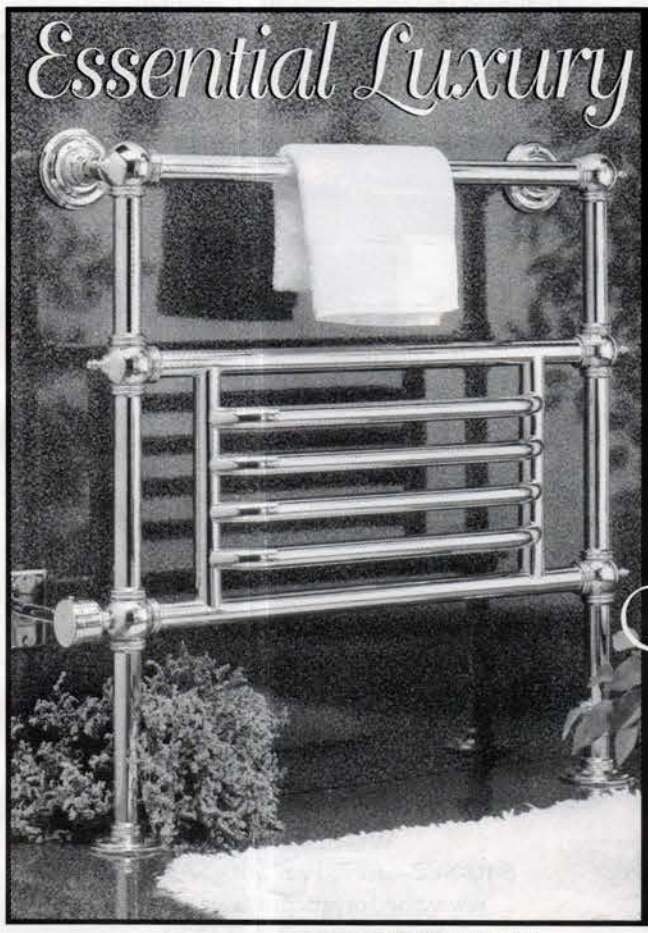




KOLSON INC.

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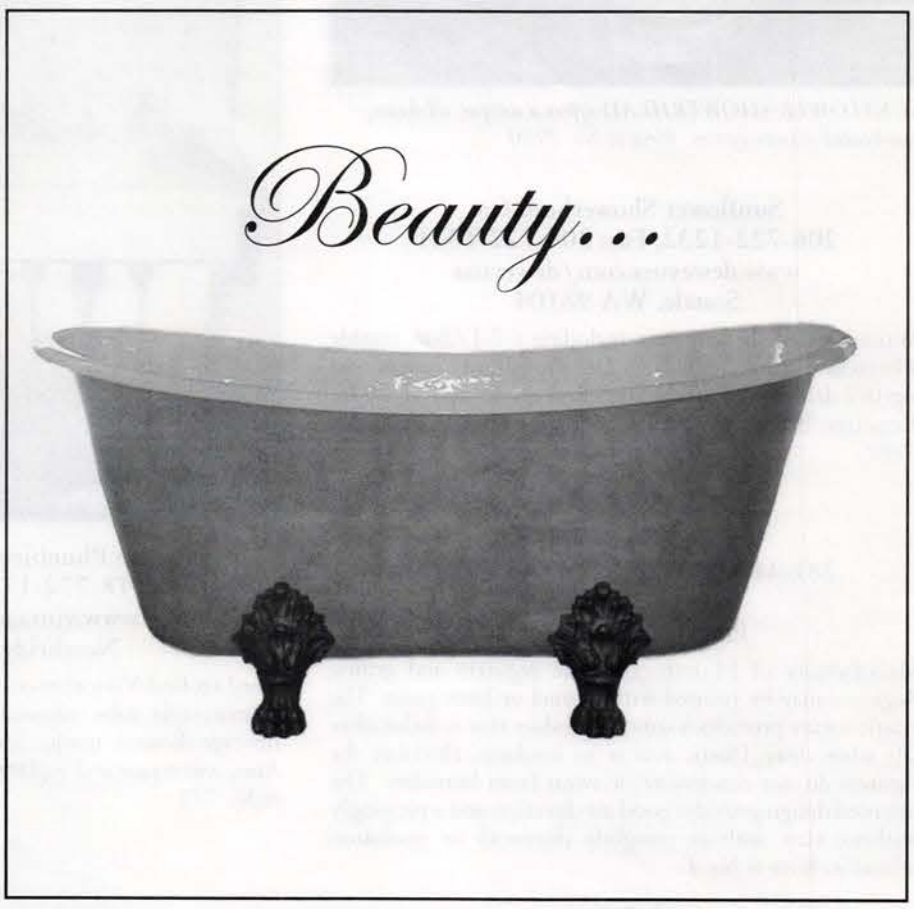
For literature and pricing:
WESAUNARD INC.
9429 Courthouse Rd.
P.O. Box 1364
Spotsylvania, VA 22553
FAX 540 582 5233
PH 540 582 6677

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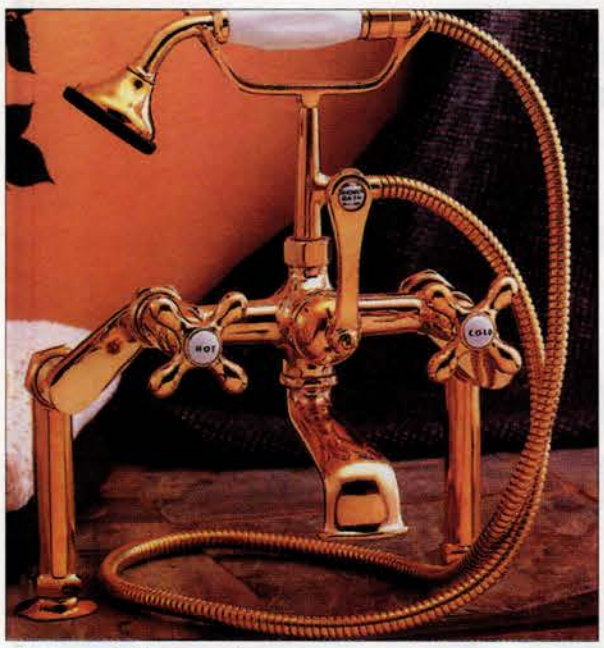


WRITE IN NO. 2940

BUYING GUIDE TO
THE PERIOD BATH

Solid bronze plumbing fixtures available in either silicon or white bronze and seven different patinas. Sinks range in style from under mount to self-rimming or vessel, and faucets are available in either deck or wall-mount functions. Specializes in residential and corporate custom pieces. *Write in No. 7720*

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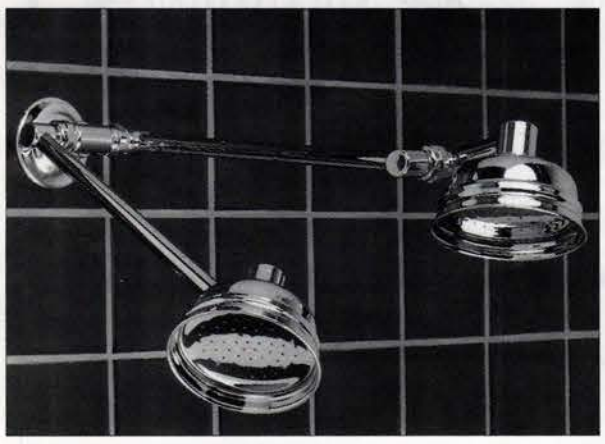


The line of deck-mount tub faucets from STROM PLUMBING BY SIGN OF THE CRAB includes item #P0626, with solid-brass faucets. Write in No. 153

Strom Plumbing by Sign of the Crab
916-638-2722; Fax: 916-638-2725
www.signofthecrab.com
Rancho Cordova, CA 95742

Building & renovation source offers solid-brass plumbing fixtures, bath accessories, & door hardware with the look & feel of another era. Distributes a wide range of complete enclosure units, supply lines, & drains for clawfoot tubs *Write in No. 153*

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SUNFLOWER SHOWERHEAD offers a unique, all-brass, two-headed shower system. Write in No. 2940

Sunflower Showerhead Co.
206-722-1232; Fax: 206-722-1321
www.deweyusa.com/deweyusa
Seattle, WA 98104

Antique-styled showerheads, including a 7-1/2-in. marble & brass unit, a unique all-brass 2-headed shower system, and big-face deluge-type solid-brass showerheads in 8- or 10-in. diameters. Bathroom fixtures and accessories. *Write in No. 2940*

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Tele-Flow, Inc.
281-485-7437; Fax: 281-485-7044
www.deflecto.com
Pearland, TX 77584

Manufacturer of Hi-impact Plastic registers and grilles. Registers may be painted with enamel or latex paint. The plastic nature provides a sanitary product that is dishwasher safe when dirty. Plastic acts as an insulator, therefore the registers do not condensate or sweat from humidity. The patented design provides good air direction and a pleasingly aesthetic view without unsightly ductwork or insulation behind it. *Write in No. 4*

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THE BATH WORKS is an established source of renovated antique bath tubs. Write in No. 64

The Bath Works
615-847-8621; Fax: 615-847-8981
www.lustrebath.co.uk
Old Hickory, TN 37138

Suppliers and restorers of the finest antique English, French, and American bath tubs. An international company providing unsurpassed quality of workmanship. Each tub is restored by hand by their own design team. Specializing in restoration custom work and the supply of rare original and unique tubs. Also supplies British and American quality faucets, shower rails, basins and bathroom accessories. *Write in No. 64*

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SINKWORK'S custom copper sinks are as at home in an Arts & Crafts or period home as in a contemporary one.

The SinkWorks
610-759-4950; Fax: 610-759-9096
www.sinkworks.com
Nazareth, PA 18064

Manufacturer of custom-made copper sinks for the kitchen, bath, and bar.

◆ ◆ ◆



VINTAGE PLUMBING more than lives up to its name by offering gems such as this marble sink, complete with backsplash, legs, and base. Write in No. 779

Vintage Plumbing Bathroom Antiques
818-772-1721; Fax: No fax
www.vintageplumbing.com
Northridge, CA 91324

Hard-to-find Victorian-era American bath fixtures, such as Roman-style tubs, unusual toilets, fancy pedestal sinks, rib-cage showers, unique accessories, foot baths, sitz baths. Also, will repair and replace broken or missing parts. *Write in No. 779*

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VINTAGE TUB & BATH supplies new and vintage clawfoot tubs, and can provide custom enameling, painting, refinishing, and plating. Write in No. 8

Vintage Tub & Bath
877-868-1369; Fax: 570-450-7926
www.vintagetub.com
Hazleton, PA 18201

New and vintage clawfoot tubs, pedestal sinks, faucets, and accessories. Custom painting, refinishing, and plating expertly done. *Write in No. 8*

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Watermark Bronze Fountains
206-706-9646; Fax: 206-706-1528
www.watermarkfountains.wa.com/katem/
Seattle, WA 98117

Fabricators of decorative bath fittings, accessories, and lighting hardware.

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Watermark Designs
718-257-2800; Fax: 718-257-2144
491 Wortman Ave.
Spring Creek, Brooklyn, NY 11208

Fabricators of decorative bath fittings hardware, accessories, and lighting.

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"Heatrail" heated towel rails from WESAUNARD are available in several finishes, including chrome and nickel plate. Write in No. 855

Wesaunard, Inc.
540-582-6677; Fax: 540-582-5233
www.the-forest.com/wesaunard
Spotsylvania, VA 22553

Towel warmers hand-crafted in England; electric and hydronic; available in gold, chrome, or brass; custom sizes. *Write in No. 855*

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WRITE IN NO. 64

BUYING GUIDE TO
EXTERIOR LIGHTING

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Exterior Lighting from our database of companies. From the companies' responses, the Editors selected the suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market.

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. *Write in No. 95*

◆ ◆ ◆

Architectural Accents
540-943-5888; Fax: Same as phone
www.cupolaconstruction.com
Waynesboro, VA 22980

Solid-redwood, predrilled lamp posts with handmade copper lanterns. Also, weathervanes, finials, and cresting in copper; retailer of cupolas.

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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 and innovative building component product essentials in numerous categories which include interior/exterior architectural millwork, columns, decorative moldings & trim, wrought iron components, hardware, lighting and more. *Write in No. 56*

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Arroyo Craftsman
888-227-7696; Fax: 626-960-9521
4509 Little John St.
Baldwin Park, CA 91706

Manufactures solid-brass post- and column-mount, wall-mount, and hanging garden lights. Also, brass chandeliers, sconces, table lamps, and flush ceiling mounts in the Arts & Crafts tradition. Custom work a specialty. Lanterns, sconces, table lamps, chandeliers, and pendants. Low-voltage landscape lighting.

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Model #SMLT-71-P is one of approximately 150 reproduction lighting fixtures AUTHENTIC DESIGNS hand-crafts in copper, brass, and other metals. 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, post-mounted lighting, and electrically-lit lanterns in Colonial and Early American styles. *Write in No. 60*

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BALL & BALL'S cast-bronze fixture #1009 is 15 x 44 in. with a bronze scroll bracket. Write in No. 7660

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 for lighting, Write in No. 2930 for hardware*

◆ ◆ ◆



BEVOLO GAS & ELECTRIC LIGHTS specializes in classic New Orleans gas lamps and lanterns. Write in No. 166

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130

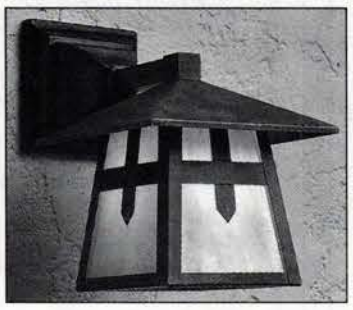
Hand-riveted, antique-copper, natural-gas, propane, and electric fixtures for homes, commercial landscapes, and streetscapes; custom scaling and style proposal of your project available. Post-mounted lighting; electrically lit and gas-burning lanterns. Styles include Colonial, Victorian, Turn-of-the-century, Mediterranean. *Write in No. 166*

◆ ◆ ◆

Boulevard Decorative Lighting, LLC
770-963-6221; Fax: 770-963-6225
182 Hildebrand Dr., #102
Atlanta, GA 30328

Manufacturer of high-end brass outdoor lanterns offered in 17 finishes and 2 glass selections: clear seedy and clear bevel. Firm also manufactures iron chandeliers with crystals and imports a specially designed line of alabaster fixtures.

◆ ◆ ◆



Arts & Crafts-style lighting from BRASS LIGHT GALLERY includes the "Stamford Lantern," #764-7-SAW in the firm's catalog. Write in No. 8890

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. *Write in No. 8890*

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Charleston Lanterns
843-577-5686; Fax: 843-577-7994
44 Romney St.
Charleston, SC 29403

Manufacturer of outdoor lighting fixtures, gas and electric, in copper or brass lanterns. Stock and custom work, interior and exterior.

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"The Vineyards of Charleston" line of hand-crafted copper lanterns from CHARLESTON LIGHTING & MANUFACTURING includes the "Vallejo" series, available in heights of 29-3/4 in., 35-3/4 in., and 46-1/2 in. Write in No. 772

Charleston Lighting & Mfg., Inc.
800-661-9224; Fax: 334-473-0306
www.charlestonlighting.com
Mobile, AL 36607

In addition to handmade copper lanterns, company also offers a broad selection of uniquely designed cast aluminum mailbox bases and companion lighting standards. *Write in No. 772*

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Christopher Thomson Ironworks
505-421-2645; Fax: 505-421-2618
www.christhomsoniron.com
Ribera, NM 87560

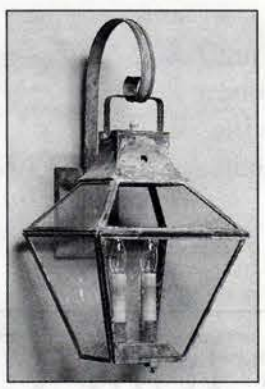
High-end, hand-forged furniture and furnishings for corporate offices, hotel rooms, and lobbies: lamps, interior and exterior lanterns, desks, tables, fireplace accessories, drapery rods, beds, chairs, wall sconces, door hardware. Ornamental gates, railings, gate hardware; in wrought iron/steel.

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Forney, TX 75126

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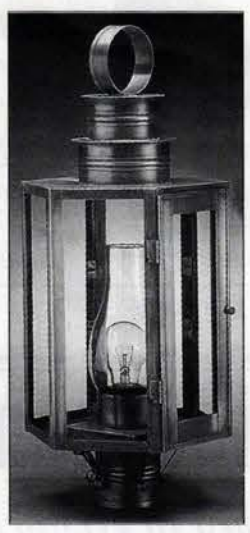


CLASSIC LIGHTING DEVICES hand-crafted this oxidized copper wall-bracket lantern, "The Salem Lantern," model L30. It measures 23-1/2 x 12 x 12-1/2 in. Write in No. 1331

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-bracket, or hanging styles; chandeliers; wall sconces; natural & period finishes. Alterations, replications, repairs, and custom designs. Table/floor lamps, wall lamps, custom-designed lighting, restoration & refitting; 17th- to early-19th-century American/European. *Write in No. 1331*

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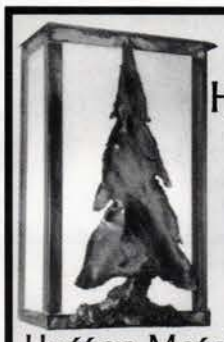


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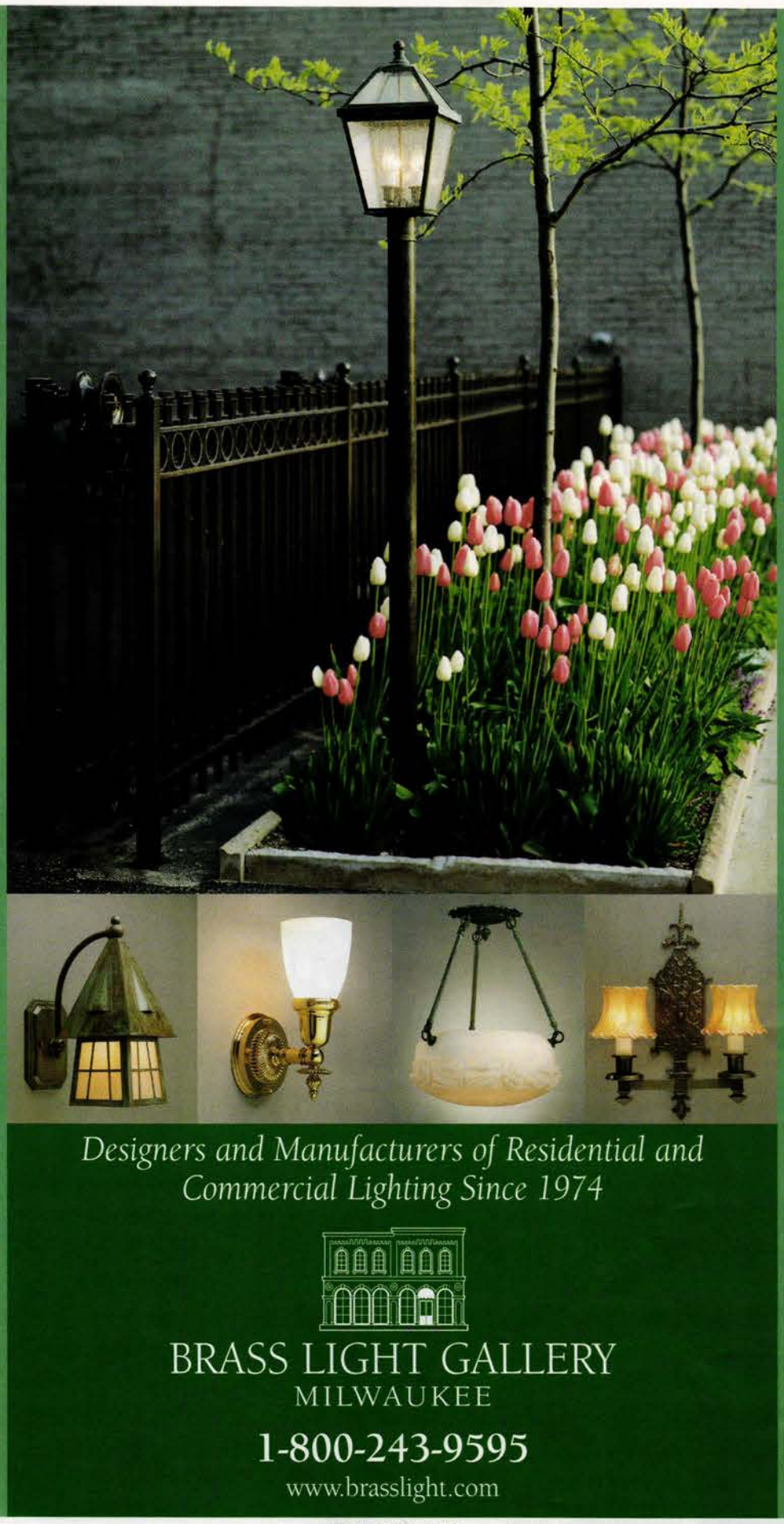
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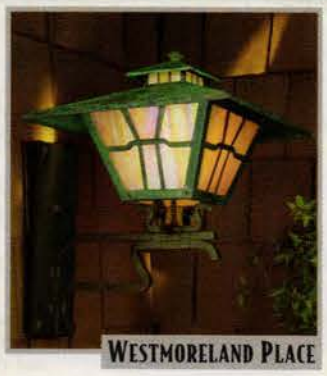


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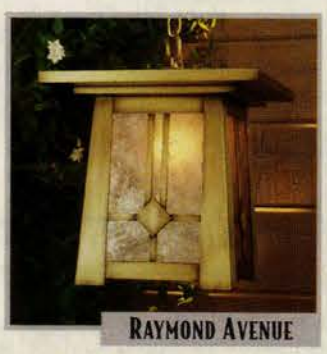
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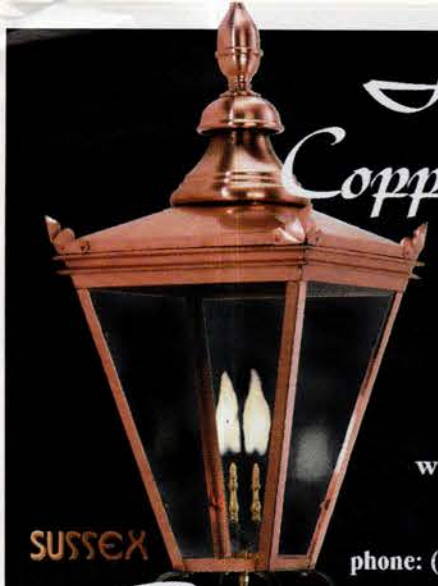
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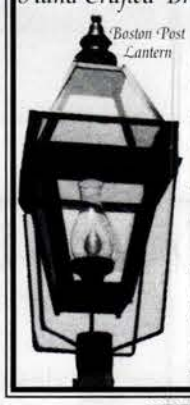
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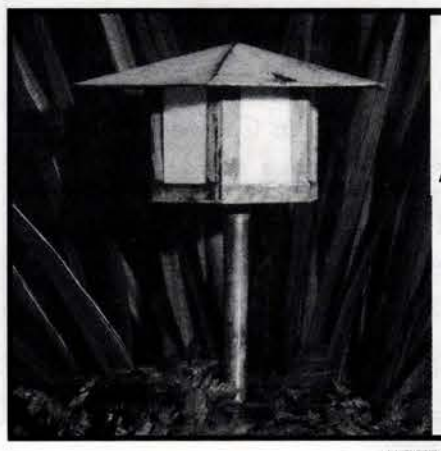
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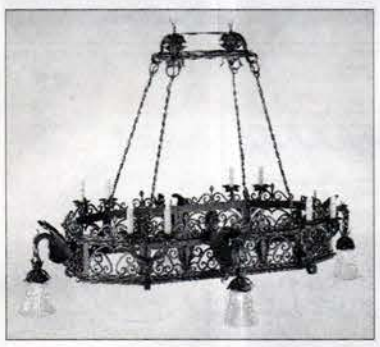
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BUYING GUIDE TO
SPANISH/MEDITTERANEAN STYLE

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of products created in the Spanish/Mediterranean Style from our database of companies that provide historical products and services. From the companies' responses, we selected the suppliers you'll find below as they provide a good up-to-date cross-section of the market.



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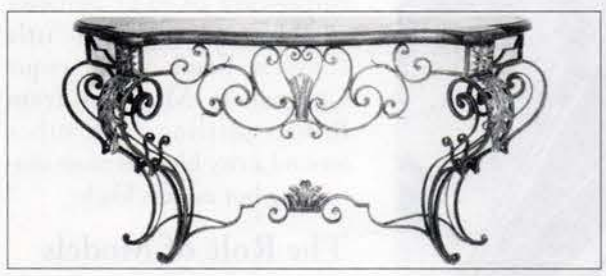


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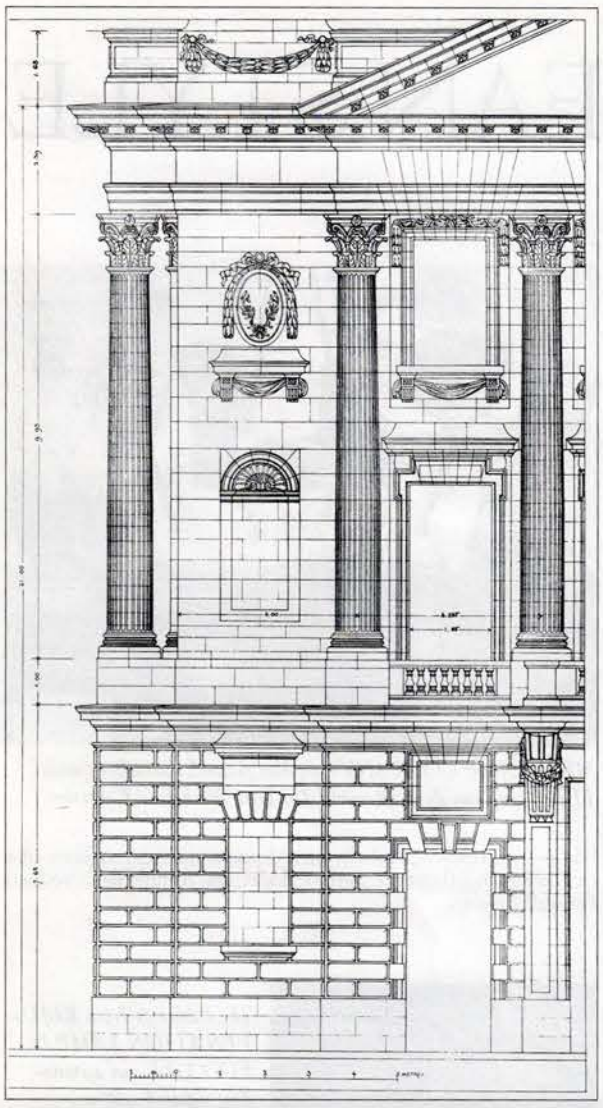
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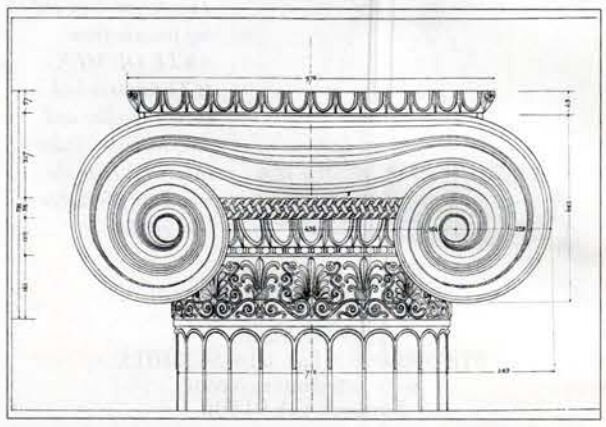
Handmade mission barrel tile and floor tiles.

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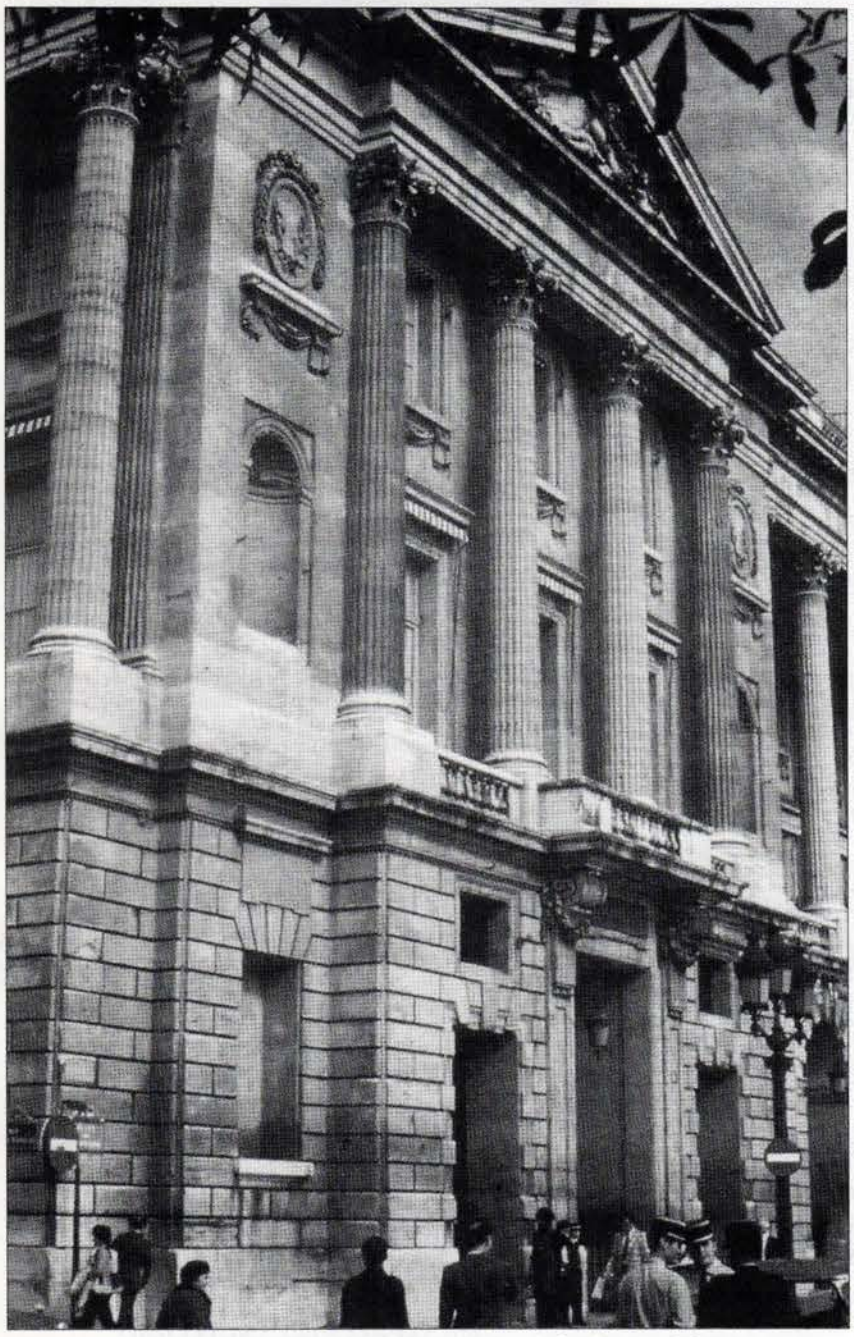






Temple of Athena Nike on the Acropolis. In this plate Gromort shows us one of the most familiar monuments of Athens, the small temple just to the right of the Propylaea, through which one enters the Acropolis. In his remarks about this building, Gromort speculates that the Ionic columns of this little building are made slightly bulkier than in other contemporary examples so that they would not look overly delicate when viewed, as they are most often are, silhouetted against the sky. He also shows us details of the corner columns, in which the volutes of the capital come together on the diagonal at the outside corners of the building. Oddly, he omits from the drawing the sculptural decoration of the frieze, which is visible in the accompanying photograph. The photographs throughout the book have the benefit of showing, in cases where Gromort does not, the role of ornament as well as shade and shadow in virtually all these buildings.

Here we have, I believe, a variant of Immanuel Kant's categorical imperative in morals. Kant's formula said: Act only in such a way that, were your action to be followed universally by everyone, you would not be self-contradictory. You shouldn't steal because if everyone stole, your loot might be stolen away from you. Each action should "give the rule" to be followed by everyone else. It is also a variation on the biblical Golden Rule: Do unto others as you would have others do unto you. For the architect, design things that are not diminished by imitation. Make only buildings that, if joined by other works like them, would compose a beautiful city. Esteem most highly those works that over long periods of time continue to inspire imitation without regret. The idea is not to be taken literally: No one should design a string of little identical Parthenons marching down a city street (this would get tiresome fast and defeat the purpose of the rule), although buildings inspired by Greek temples line many streets in New England or Midwestern towns with charming effect. Whatever the aesthetic merit of Mies van der Rohe and Philip Johnson's Seagram Building in New York may be, it is surely compromised when the value it placed on contrast with surrounding buildings is replaced by the embarrassment of badly imitative neighbors. A series of little copy-cat Frank Gehry-esque Guggenhein Museums from Bilbao jostling each other around a city block is more disturbing but no less likely.



Facade on the Place de la Concorde. This plate, together with the photograph that accompanies it, illustrates an example of truly urban architecture, with its rusticated base, monumental Corinthian order, and pedimented pavilions. In particular, the drawing and photo show the use of ornament to create different scales, so that the building will reward the viewer whether it is seen from a distance across the square (where the Corinthian order will be the predominant element) or at close range from across the street (from which vantage point the delicate shell above the niche or the oval medallion and garland are visible). The architect, Ange-Jacques Gabriel, certainly the leading architect of 18th century France and undoubtedly a favorite of Gromort's, was also the French designer who most influenced American architects around the turn of the twentieth century, including Whitney Warren (designer of Grand Central Terminal), Carrere and Hastings (of the New York Public Library), and Arthur Brown, Jr. (best known for the San Francisco City Hall). The Terminal and City Hall are shown in new plates included in Part III of the book for comparison. The Gabriel plate is also a detailed drawing illustrating at a good scale part of a much larger faade, making it a most useful document for the student or designer.

The Role of Models

We misunderstand the use of the models Gromort is presenting if we think we are simply to reproduce them blindly (although this would not be the worst thing that could happen, would it?). Indeed, the models are there as guideposts to mark out the possibilities and warn us of dangers on our journey. We still have to think for ourselves. The models, if we use them correctly, help us to do that by allowing us to look critically at buildings that have successfully made that journey ahead of us. In Gromort we have documentation of those works most exemplary for classical practice together with a recognition of the ways the skilled designer must adapt and modify the conventional models in response to particular conditions. Form and design may be generalities, but a building's details and construction necessarily respond to specific geographical or climatic conditions. For example, he notes that the proportions of the Temple of Athena Nike at the Acropolis are somewhat stocky. This relatively small building was designed to be seen silhouetted against the sky and if the columns were not made a bit thicker than usual the building would look weak. Throughout the classical tradition, visual problems are given visual solutions.

In the third part of the book, "The American Contribution," we can see the adaptation of the model to particular circumstances most clearly. In the dome of the San Francisco City Hall, the same city's Palace of Fine Arts, McKim, Mead, and White's Municipal Building (prototype of the classical skyscraper) and the villa facade of Swan House we see adaptation and adjustment of classical models to new climates, uses, purposes, building types, and materials.

Temptations and Pitfalls

Classical architecture presents us with a continual dialogue between two poles: inheritance and innovation. These two poles also represent two temptations for architects who seem to fall into two corresponding temperaments: On one hand there is a temptation to look for a dependable recipe for success, some rule or proportional relationship that will guarantee good design without really having to think the problem through for ourselves. On the other hand, there is the search for highly individualized forms of expression, the desire to make one's design uniquely one's own and somehow unmistakably stamped with one's personality or point of view. Both temptations originate in basic human motivations and both get us into trouble.

The formula-seekers sooner or later must confront the actual variation in practice that prompted the first *Parallel* of Freart de Chambray in the 17th century. Classical architecture does not begin and end with any one treatise, or any one architect, or any one proportional device. In truth, there is no magic formula. The free-expressionists, on the other hand, cannot escape the fact that however varied individual cases might be, we keep coming back to the familiar Tuscan, Doric, Ionic, Corinthian, and Composite, like fixed points in a swirling array of possibilities. Beyond a certain point, attempts at individualizing the classical begin to look rather childish, or simply incompetent. All this brings us back to Gromort's "centerline" and the way that architecture as practiced falls variously one side or the other of this centerline at varying degrees of closeness or distance from it, depending on the character of the building and the nature of the problem posed. The

models Gromort shows continually attract our attention, like the "strange attractors" that are described by scientists associated with Chaos Theory in contemporary physics. A mass of variations in the performance of some iterated pattern tend to organize themselves around fixed reference points that are not themselves easy to pin down. The classical likewise shows a degree of variation in practice but always returns to a few fixed points that, at the same time, cannot be defined as rules.

The Value of Orders in Context

Gromort has done architecture a great service. While there are many volumes now available showing some particular view of the orders and how to draw them, I believe this is the only one that shows the orders and their variants in context — in the composition of facades and interiors — and this is the source of the book's great value to us today. While we see more and more evidence of incipient classical motifs, it is still rare to see whole buildings or facades, even rooms, in which the classical infuses the whole rather than remaining at the stage of superficially applied detail. We are like the French or English in the 15th and 16th centuries, when classical detail began appearing on essentially Gothic buildings. Today magazines and books are full of classical details applied to essentially Modernist buildings. It is our hope that this book will accelerate the process of maturing the return to the classical.

In addition to the added plates of "The American Contribution," the editors have added photographs illustrating nearly all of the buildings depicted in the plates. The photos add depth to our reading of the measured drawings. In fact, the combination of picture and drawing is unbeatable for understanding the architectural qualities of a building. Where one shows us the elements in their true size and relation to each other and to the whole, the other shows us texture, shade and shadow, and the importance of ornament, which is terribly difficult to render in drawing. Gromort compensates somewhat for this difficulty with ornament by providing a few plates expressly dedicated to ornaments characteristic of the Florentine, Roman, and Venetian schools. We take particular pride in being able to conclude the book with ten plates, a number drawn expressly for this volume, showing American examples in the tradition of Georges Gromort. From the Corinthian order at the United States Capitol, to Grand Central Terminal in New York, Swan House in Atlanta, and other American masterpieces, the vigor and variety of American classical design is well illustrated. Where else have so many fine buildings, both monumental and modest, been erected in such a short time? We know Gromort would have approved of our selection, and in at least one case, he had a personal connection. Gromort and Arthur Brown, Jr., who with his partner John Bakewell designed the magnificent San Francisco City Hall, were acquainted from Brown's days at the Ecole and remained lifelong friends. Brown's personal library included Gromort's books. John Blatteau, architect of the Benjamin Franklin Dining Room at the State Department in Washington, D.C., whose Corinthian order closes the book, likewise frequently draws inspiration from the plates of Gromort in his library. We hope that this new edition of Gromort, with its American late entries, will be a frequently-consulted item in the libraries of architects and designers, builders, craftspeople, and, most importantly, patrons.

Acknowledgments

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Fig. 10. This weeping cedar is a little overwhelming but provides enclosure and privacy to a Spanish-Mediterranean courtyard.

also serve here well in temperate climates, as would a weeping cherry in many growing zones. Mature Yucca can also offer a sense of enclosure while providing a rich textural contrast to the plain surfaces of a Spanish-Mediterranean home or courtyard wall (Fig. 11).

A courtyard will also want shade, and, as a roofless room open to the sky, can sustain taller plants. Nevertheless, the tree should not be so dense and overpowering as to overwhelm the structure. Traditionally, Palms would play this role. In Fig. 12, a Northeastern garden, a Locust tree provides dappled shade to the court below.



Fig. 11. The Yucca also provides screening and adds a strong textural contrast to stucco and plaster walls.



Fig. 12. Traditionally, palms provide shade and pattern but in northern climates a Locust may be used for this purpose.

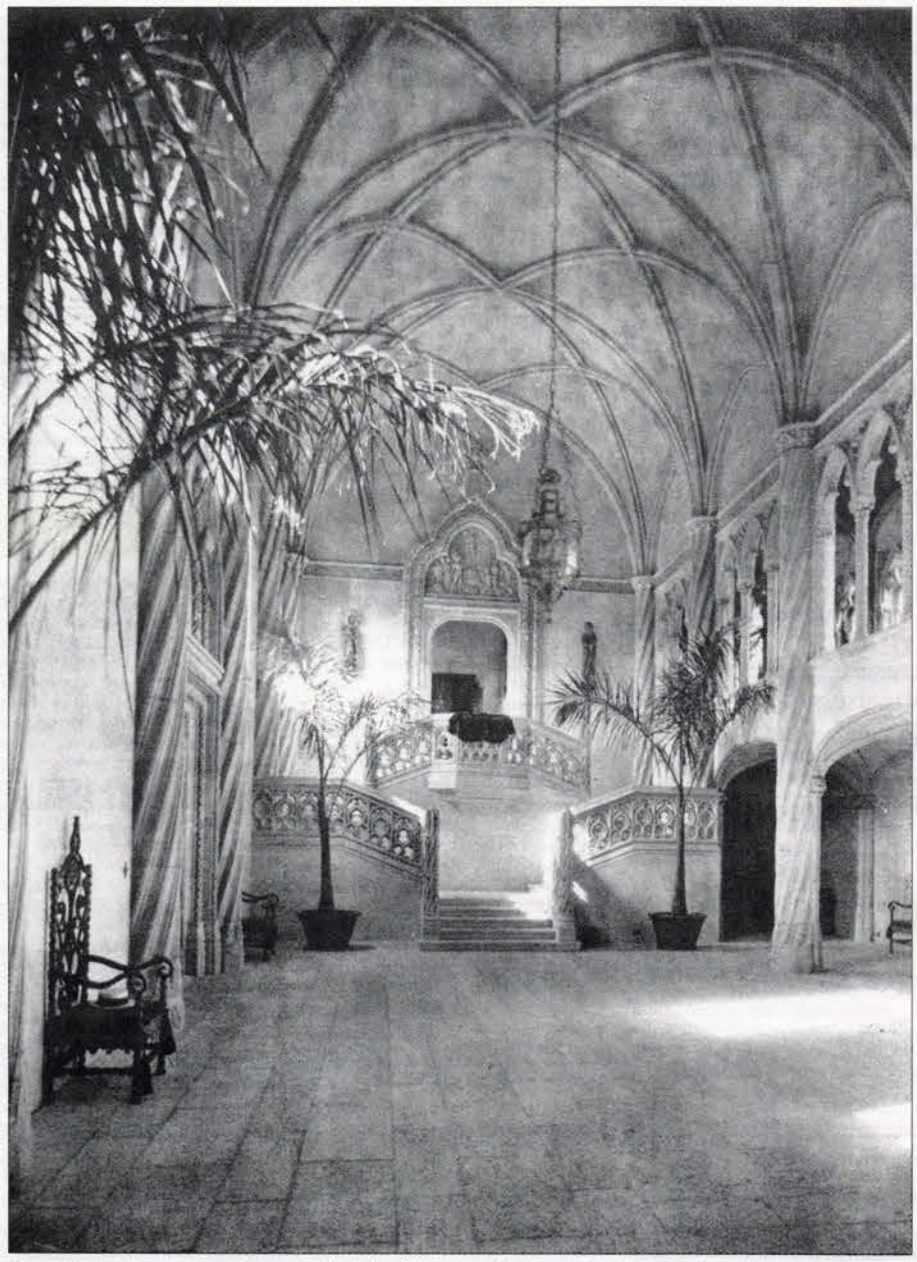


Fig. 13. A perfection of ornament through planting is shown in this historic photo of an Addison Mizner interior. Note how the rich texture of the palms accents the plain plaster surfaces and the forms of the trunks and branches echo the columns and ceiling ribs.

Clearly, the keynote through all plant selection for the Spanish-Mediterranean home is the subordination of planting to the enhancement of the architecture — the right quality of texture and hue, the appropriate architectural form and the proper quantity of planting to highlight, underscore and enhance the architectural qualities of the structure. The interior court designed by Addison Mizner (Fig. 13) is a perfect example of a planting arrangement perfectly suited to the architecture. The coarse texture of these palms balances perfectly with the expanses of smooth surfaces, their form echoes the many arches and their sparsity of numbers is perfect for highlighting without dominating the sublime ornamentation so tastefully arranged throughout this interior. ◆

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

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2000. Leader Boxes and Rain Gutters — Copper rain gutters, custom gutter profiles. Also, leader heads, bronze brackets, and patinas. Free brochure. **Copperworks of Don Miller**

3720. Slate & Copper Work — Specialist in restoration. Also offers wood-gutter restoration and sheetmetal roofing. Free brochure. **Durable Slate Co.**

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111. Roof Tiles — Complete line of clay roof tiles for restoration & new work; wide array of patterns, finishes & colors. Custom manufactured. **Ludowici**

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8067. Slate Roofing — Supplier of natural slate for roofing. Also custom cut and polished slate for flooring and landscaping. **Scotia Slate**

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by Steven W. Semes

The Elements of Classical Architecture, the book just published by W.W. Norton & Co., is both old and new. The old part is a republication of two volumes originally published in the first quarter of the 20th century in Paris by Georges Gromort, professor of architectural history at the Ecole des Beaux-Arts in Paris. Gromort was both a scholar and a patron of an atelier (one of the studios where students learned drawing and design), and had a lasting influence on generations of students, both French and — importantly — American.

Of the dozen or so books Gromort published, the two volumes included in this edition are his *Parallele des ordres* (Parallel of the Orders), modeled after the important 17th-century book of the same name by Freart de Chambray, and a portfolio of measured drawings of prototypical classical buildings entitled *Choix d'elements emprutes a l'architecture classique. These two books represent the types of textbooks one might use to study a foreign language: a grammar and a reader.*

The *Parallel* presents the classical orders as the grammar of design, in which the basic building blocks of the classical language of architecture are defined and their relations established. Different examples of each order are presented side by side to facilitate comparison and detailed study. There is no substitute for learning to draw the orders — all of them — and understanding their canonic forms as well as their many historical variations. The *Parallel* is an excellent textbook for such a study of the orders, which should be the foundation for every course of architectural training, whether or not the student intends to use the classical language explicitly in future work. Drawing the orders is the best possible training for the hand-eye coordination that an architect must have to do anything beautiful in shaping materials to human intentions. It trains the eye in shape, proportion, and ornament, and will improve any designer's productions, regardless of style.

A Classical Reader

The *Elements* follows as an anthology or reader, presenting examples of the application of the orders to whole facades and interiors, with an emphasis on the composition of all the elements (including the orders) into building designs. Gromort's plates include whole elevations and plans, and also vignettes — a study of just a single bay of a facade, for example — facilitating study of the application of columns, arches, moldings, and ornaments at various scales and for various purposes. The student will also learn a lot about proportion by studying these plates with proportional dividers in hand. Taken together, Gromort's two volumes are an invaluable textbook for anyone learning the classical language, but they are also extremely useful to more-advanced students for the wealth of documentation they contain. The plates are arranged in historical sequence, beginning with the Doric order of the Parthenon at Athens and continuing through Greek and Roman architecture, into the Italian Renaissance, then ending at the close of the 18th century in France. Along the way, he presents a selection of built examples of varying sizes and scales, uses, materials, styles and historical periods. The selection is not exhaustive, to be sure, but it does seem to hit most of the highlights and underscores the variety and richness that we find in the classical tradition as it has unfolded over two millennia or more. The editors have added for this edition a third section of the book presenting plates of American buildings continuing the tradition outlined by Gromort right up to the present day. This is perhaps the most important feature of the book, emphasizing that the classical is not a historical category but a living phenomenon.

Commentaries on the Classical

In addition to reproducing Gromort's original plates, the editors have translated his text: relatively brief comments in the *Elements*, but longer commentaries in the *Parallel*. There are some gems in these paragraphs. His descriptions of the great refinement and beauty of Greek architecture show a heartfelt love of these buildings, perhaps stronger than his regard for the works that follow. He is particularly eloquent in commenting about the elegance and delicacy of the Chroragic Monument of Lysicrates, where he notes that the extremely delicate detail would have been pointless "in a light less beautiful than that of Attica." Among the French masters, he plainly admires Gabriel most highly, and it seems safe to say that Gromort's taste is rooted in the serene and centered classicism defined by these two epochs.

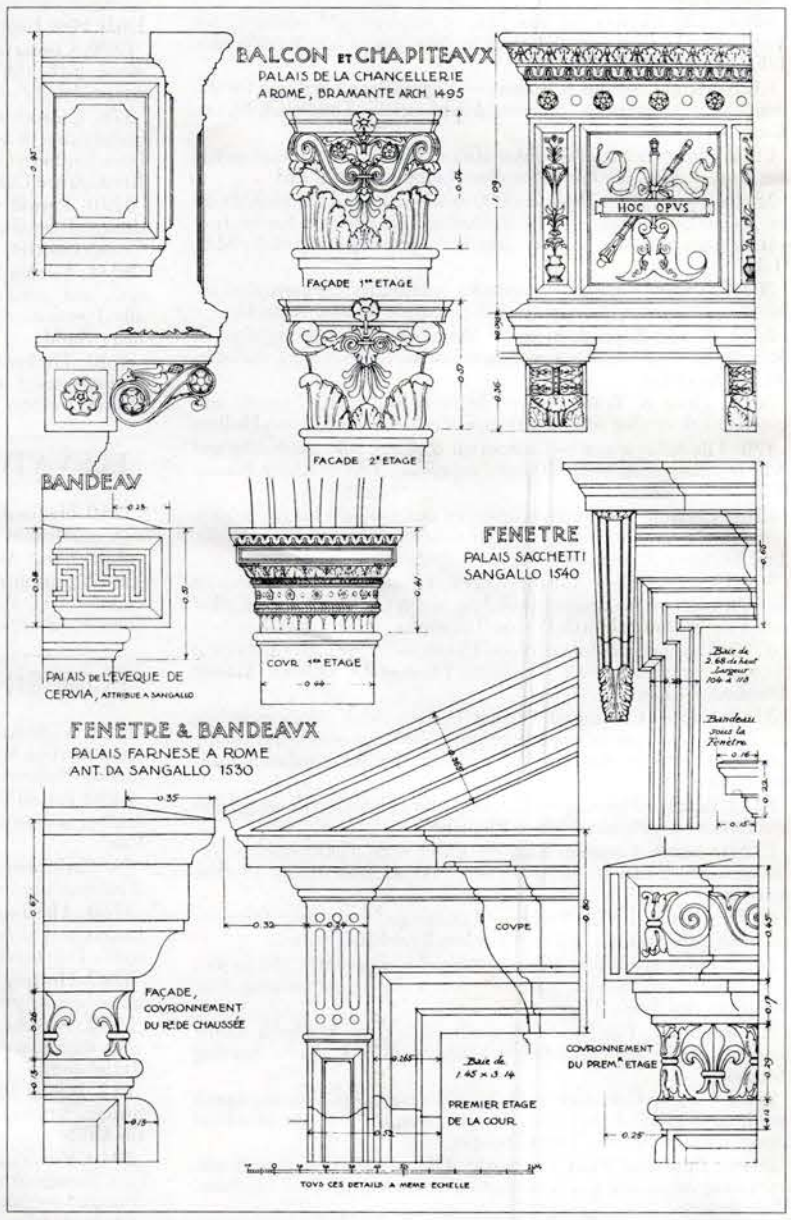
Gromort's words could only have been written by someone who both loves this material "passionately," as he would say, and who is also unaware, or just barely aware, that these very lineaments of architectural civility would pass out of use within just a decade or two. There is a suggestion in his text that he recognized that even for classical practitioners in the early-20th century, ornament was disappearing and a penchant for unadorned, abstract form was emerging. (Think of the contemporary designs of John Russell Pope or Paul Cret). Perhaps this is why he includes at the end of the *Elements* De Wailly and Peyre's neoclassical Odeon Theater in Paris, with its severe Doric colonnade reminiscent of Ledoux. This is where architecture seemed to be heading again in the 1920s, and where, incidentally, many of its new practitioners seem to be trapped today. The wealth of design and ornament represented on the pages preceding this plate need to be looked at more closely if today's new classicism is ever to get beyond the severe and abstract Doric of the French Revolution.

Gromort's selection also reflects a pedagogical purpose. As a teacher himself, he wanted to provide for his students a guide to the classical, which they could depend on, at a time when the tradition itself was undergoing changes that were — then as now — a source of confusion. It is especially important during such times, when the confidence of practitioners of a tradition is waning, to get one's bearings, so to speak, by looking for some sort of anchor, or firm foundation. Not that one needs always to cling to this foundation for support; just knowing it is there gives us the fixed points we need to measure ourselves against, so we can see where we're going. The examples included by Gromort represent a reliable selection of what I call the centerline of the classical tradition. These are works to which we can turn again and again when we want the opposite of eccentric, quirky, or edgy, in other words, when we want the classical.

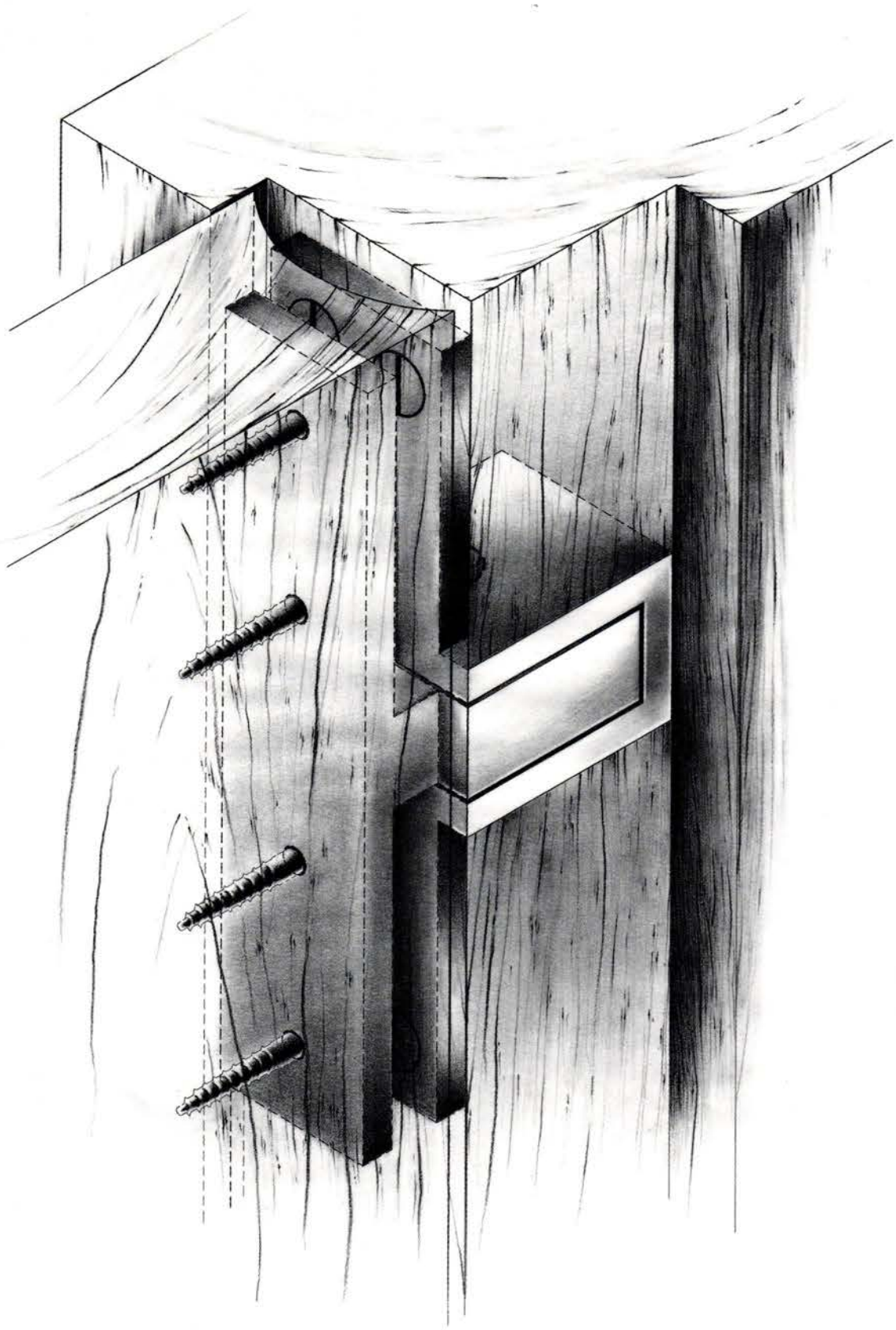
Tradition and Invention

Let's consider what that word "classical" meant to Georges Gromort. There's a curious passage in his commentary on Michelangelo's facades on the Campidoglio in Rome. He is describing the strange variant of the Ionic capital that the architect uses on the small columns on the ground floor between the colossal Corinthian pilasters (Plate 28 of Part I and Plate 40 of Part II). He says of this highly sculptural and idiosyncratic capital, "it remains a brilliant creation which is, at the same time, difficult to call altogether 'classical.'" Now what does he mean by saying that Michelangelo's work is not really fully classical? He doesn't mean classical in the sense of a style, since this work is clearly in what any of us would call a classical style. Nor does he mean a historical period, as in the classical of the Renaissance. But, as much as he admires the achievement of the capital, he is reluctant to pronounce it exemplary, something that should be considered worthy of emulation and repetition. He has misgivings about this particular capital being held up as a model for universal imitation. That is the key to Gromort's position: The truly classical is that which may always be held up as a model for us to follow without hesitation.

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Ornament of the Roman School. This is one of three plates dedicated to ornamental details characteristic of the Florentine, Roman, or Venetian "schools" of design. Gromort also includes a plate of details taken from Palladio's buildings, since this architect's work almost constitutes a "school" in itself. These ornamental details are included to reinforce the role of ornament, along with proportion, in lending character and style to buildings. The examples shown here are drawn from three key monuments of the Renaissance in Rome: the Palazzo della Cancelleria, the Palazzo Farnese, and the Palazzo Sacchetti, the last two being the work of Antonio da Sangallo the Younger (1483-1546). The details are arranged to show at different scales such typical features as column capitals, a balcony and its supporting brackets, window surrounds, and cornices, together with their associated moldings and ornamental motifs. The context for these details is shown in the measured drawings of the facades in other plates in the book, allowing the reader to see how they fit into the design of the whole.



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