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2002
PALLADIO
AWARDS

G.P. SCHAFFER, ARCHITECT, PLLC.



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VOLUME 3 ♦ NUMBER 2 ♦ SUMMER 2002



*The Professional's Resource
for Residential Architecture*

ON THE COVER: The three 2002 Palladio Award winners for Residential Architecture: from top to bottom: G.P. Schafer, Architect, PLLC; Historical Concepts, Inc.; WESketch Architecture. The winning Palladio Award projects are published starting on page 7. All photography is courtesy of the respective firms.

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The Professional's Resource for Residential Architecture

69A Seventh Avenue, Brooklyn, NY 11217

FAX: (718) 636-0750

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PERIOD HOMES (ISSN # 1531-2100) is published quarterly by Restore Media, LLC, 69A Seventh Avenue, Brooklyn, NY 11217. Subscription rate to professionals in architecture, interior design, construction, and landscape design in the U.S. and possessions: \$19.95/yr. (4 issues). Not available outside the U.S. Postal System.

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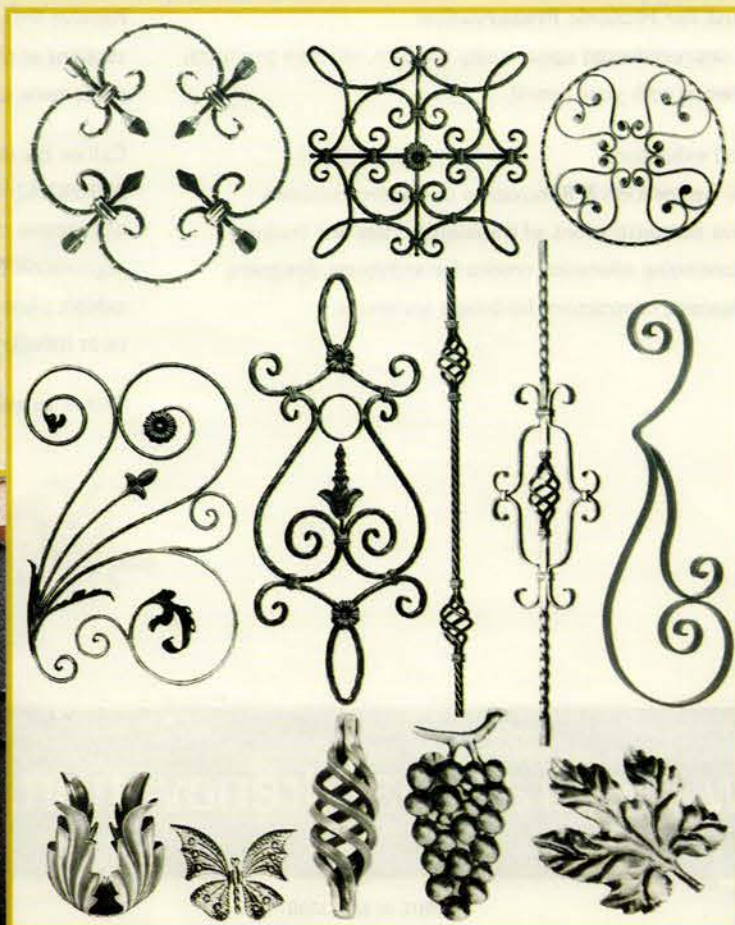
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2002 PALLADIO AWARDS

RESIDENTIAL ARCHITECTURE

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and the Restoration & Renovation Conference and Exhibition

The Palladio Awards Program was designed to honor outstanding achievement in traditional design. The goal is to recognize 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 accumulated architectural experience. The competition is intended to honor design achievement in restoration and renovation, as well as new design and construction.

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance archi-

tect who created modern architecture for his time, while using models from the past for inspiration and guidance. The jurors applied the same criteria that Palladio used in his own work: The projects met all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment.

At the annual Palladio Awards Ceremony, three prizes were presented at the Restoration & Renovation Conference and Exhibition, at the Hynes Convention Center in Boston on March 21. The prizes were awarded in each of the following three

categories: Restoration & Renovation, Sympathetic Additions, and New Design and Construction. Judging was done by a panel of five distinguished architectural designers selected by the Editors of *Traditional Building* and *Period Homes* magazines (below).

On the following six pages, you will see the three winning projects in the category of residential design. (The four winners in commercial and civic design were published in the May/June 2002 issue of *Traditional Building*.) We congratulate all of the winners, and in fact, the other firms that submitted projects for producing buildings that are both beautiful and functional.

THE PANEL OF JURORS

The editors of PERIOD HOMES and TRADITIONAL BUILDING magazines wish to extend their thanks to the following five distinguished architects who kindly donated their time to serve on the Panel of Jurors for the 2002 Palladio Awards:

Richard Hayes, PhD., AIA *American Institute of Architects*

Walker C. Johnson, FAIA, *Johnson-Laskey Architects*

David A. Kemnitzer, AIA, *Historic Preservation Consultant*

Steven W. Semes, SWS Architects, *Fellow of The Institute of Classical Architecture*

A. Russell Versaci, AIA, *Versaci Neumann & Partners*

THE PALLADIUM

The Palladium is the cast-bronze trophy awarded each year to winning firms in the Palladio Awards design competition. The trophy is based on a motif that has been in continual use as an architectural enrichment for over 2,500 years: the Greek

anthemion. The anthemion, a highly stylized version of the Greek honeysuckle or palmette plant, has been used through the centuries to decorate everything from the Parthenon to contemporary classically influenced furniture.

To create the trophy for the Palladio Awards program, the design studio at Historical Arts & Casting, Salt Lake City, took the traditional anthemion form and adapted it in their model shop to create a

new ceremonial sculptural shape. The Palladium trophies were then cast from the model in architectural bronze using the traditional lost-wax method.

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



been in continual use as an architectural enrichment for over 2,500 years: the Greek



2002 PALLADIO AWARDS

RESIDENTIAL ARCHITECTURE: RESTORATION & RENOVATION

WINNER: HISTORICAL CONCEPTS

Restoration With An Historic Twist

PROJECT: Low-Country Plantation House, near Hilton Head, S.C.

ARCHITECT: Historical Concepts, Peachtree City, Ga.; **Project Team:** Jim Strickland, the late Philip Windsor, Terry Pylant, David Bryant, Andrew Cogar, Sandra Guritz, and Michael Moss

INTERIOR DESIGN: Ruth Edwards, Ruth Edwards Antiques and Interiors, Bluffton, S.C.

LANDSCAPE ARCHITECTURE: Don Hooten, Decatur, Ga.

GENERAL CONTRACTOR/BUILDER: Willis Ponds, Ponds Construction, Lodge, S.C.

Known for their sensibility for the past, Historical Concepts of Peachtree City, Ga. — led by President James Strickland — combined vernacular styles and classical proportions with functional interior amenities for their work on a long-forgotten farmhouse.

Originally constructed in 1914, the Langford House was uninhabitable when discovered by the current owner. Practically falling down, the structure was moved from its original site to rest on a 1,000-acre coastal hunting preserve near Hilton Head, S.C. Several recently constructed ancillary buildings (also designed by Historical Concepts) — a boathouse, a cane mill, and a series of one-bedroom guesthouses — are remi-



niscant of an old village, and were designed to appear as if from the same era as the farmhouse. It was the owner's intent to add a main structure that would lend historical authenticity to the compound and serve as the "main house" for his family and guests.

Strickland says of this project that "it presented challenges and opportunities like no other. The chance to look back in time and re-create an entire farm and homestead as it would have existed a century ago was both thought-provoking and extremely gratifying." Strickland adds that "every great project starts with the client." In this particular case, the client came to His-

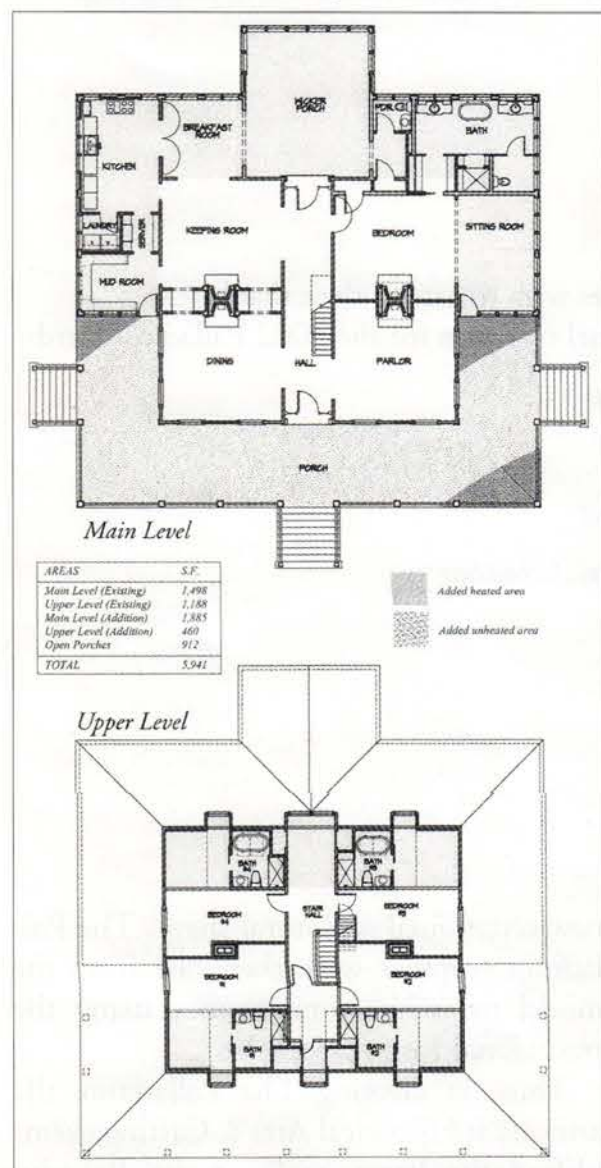
To imbue a "plantation" designed and built in the 1990s with historical accuracy, the Langford House, c.1914, was moved from its original site to a site near Hilton Head, S.C. Special engineering and five feet of fill were required to accommodate the footings of the derelict farmhouse. These images show a side elevation prior to the move (top) and the front elevation after the house landed on its new site where Historical Concepts of Peachtree City, Ga., would give the structure another life as a low-country raised plantation house. (All photographs courtesy of Historical Concepts, Inc.)



The house is well-situated thanks to sensitive landscaping by Don Hooten of Decatur, Ga. Two lines of palms indigenous to the low country form an allee that flanks either side of the garden to dramatic effect. Here, the side elevation with the open porch is visible on the left, and the enclosed "porch" of the master suite is on the right.



The completed Langford House is seen here from the front drive. The new addition of the partially enclosed wraparound porch takes its cue from what was a traditional practice in the 1920s. In sum, the old house and the new porch together make good on the driving philosophy behind the project: What was old is new again, and vice-versa. Materials were carefully chosen to reflect the period of the original farmhouse and include the seamed-metal roof and custom-milled windows and doors by Fracasso Custom Woodworking, Walterboro, S.C.



The original Langford House contained four rooms with a central stair hall on the main level and two small bedrooms upstairs. The design team enlarged the house by crafting a porch that wraps around the entire perimeter. The front portion of the porch is left open to welcome guests, while the rear is completely enclosed with windows to significantly expand the main living space without further altering the footprint. The 2,345-sq.ft. addition includes a mudroom, kitchen, breakfast area, and wicker porch. A sitting area and bath were also incorporated into the master suite.

torical Concepts with his vision and worked together with them to develop a "storyline" for how the complex might have actually evolved over the past century.

To render the Langford House both habitable and

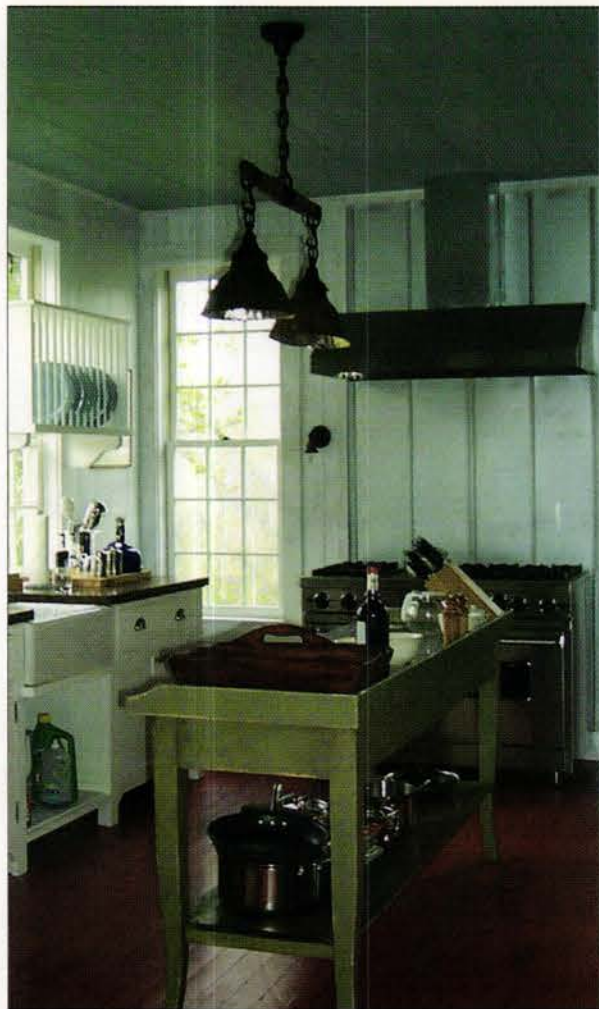
large enough to meet the needs of the owner, the design team at Historical Concepts was confronted with the task of restoring and reconfiguring the old structure, as well as designing an addition that would expand and update the farmhouse without compromising its vintage charm. The first challenge, which required special engineering considerations, was the chore of moving and re-siting the derelict, neglected house.

The next consideration was how to meet the client's design program without seriously altering the existing structural framework or the original elements. A case in point was the staircase: It was seriously rotted and needed to be completely rebuilt. Likewise, the bathroom space on the second floor needed to be expanded and this entailed altering the plan without changing the existing roofline.

The authenticity of the millwork was also of great concern, so the design team worked with custom craftsman Richard Fracasso of Fracasso Custom Woodworking (Walterboro, S.C.) to create new windows, door surrounds, and cabinets to match existing features. Finally, and perhaps most importantly, the need to add a significant amount of heated square footage led the design team to come up with a solution steeped in historical precedent: Retaining the original form of the farmhouse, the team wrapped the house with generous porches compatible with the existing

architecture. Then, as was a traditional practice in the 1920s, portions of the porches were enclosed to gain more interior space without any major additions.

Historical Concepts' approach of considering how an "old" house might have evolved with each generation is typical of their work and led the design team to create architecture with a charm and quirkiness that many new constructions lack. Designs were complemented by a mix of old and new materials in order to gain the period effect desired by the client. ♦



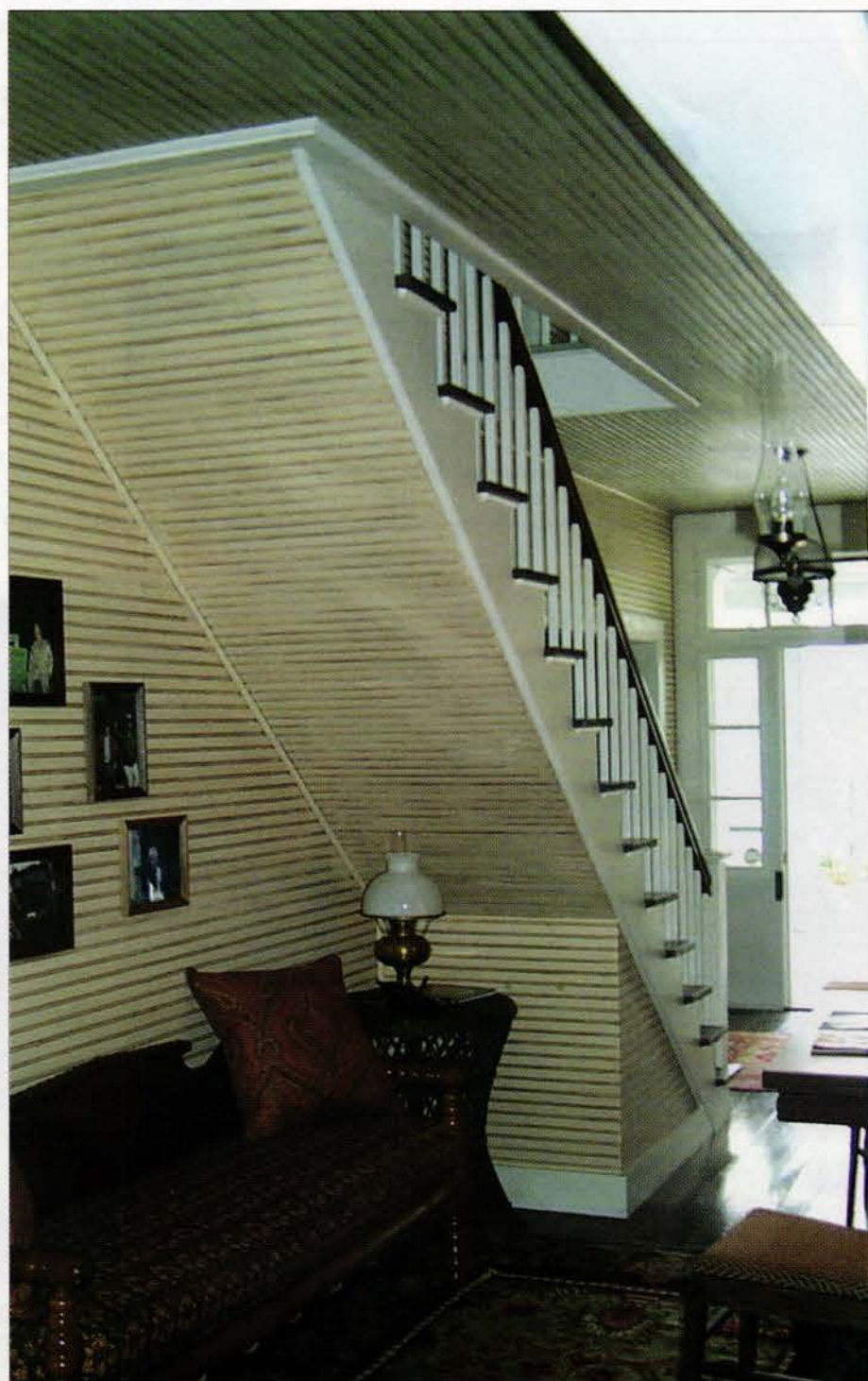
The new kitchen occupies a corner of the enclosed porch. Although it houses modern appliances, every effort was made to design a period room by use of custom cabinetry (by Fracasso Custom Woodworking, Walterboro, S.C.), dish racks above the sink area, red-painted floorboards, and traditionally styled hardware. The same metal roofing used on the exterior of the house was also used in the kitchen as a backdrop for the commercial range and hood. One of the themes for the design team, paramount to the rehabilitation of the house, was imagining what would have changed with the addition of electricity in the 1920s. How a kitchen might have been "modernized" during that period contributed to the final "look" of this new-old kitchen.



Opposite the kitchen in the enclosed porch is the new master-suite bathroom. Custom freestanding vanities and mirrors were created for the bathroom, necessitated by the window-clad exterior walls. A clawfoot tub completes the elegant look of this lace-curtained period bathroom. For Jim Strickland, President of Historical Concepts, "the success of the Langford House project lies in the dynamic synergy among client, artisans, carpenters, craftsmen, and designers."



Inside the Langford House the atmosphere is relaxed and airy. This view runs from the stairhall through the door opening and ends at the wicker porch at the rear of the house. The door surround is a mirror image of the front entrance directly opposite. Lighting fixtures throughout the house were restored by Eloise Pickard of Restoration of Antique Lighting Fixtures (Adairsville, Ga.). Other finishing details — bead board on the walls and ceilings and vintage lumber on the floors — contribute to the turn-of-the-century feel of the house.



The original steep and narrow stair was in terrible condition; it was completely rebuilt exactly like the original with special permission from the building department. The upper level was reconfigured to provide private baths for each of the four new bedrooms, without compromising the existing roofline. Previously unused eave space was ingeniously incorporated to add additional square footage. The stairhall sets the tone of an earlier era with the bead board, which continues up the stair to all the walls and ceilings of the bedrooms.



2002 PALLADIO AWARDS

RESIDENTIAL ARCHITECTURE: SYMPATHETIC ADDITIONS

WINNER: WESKETCH ARCHITECTURE

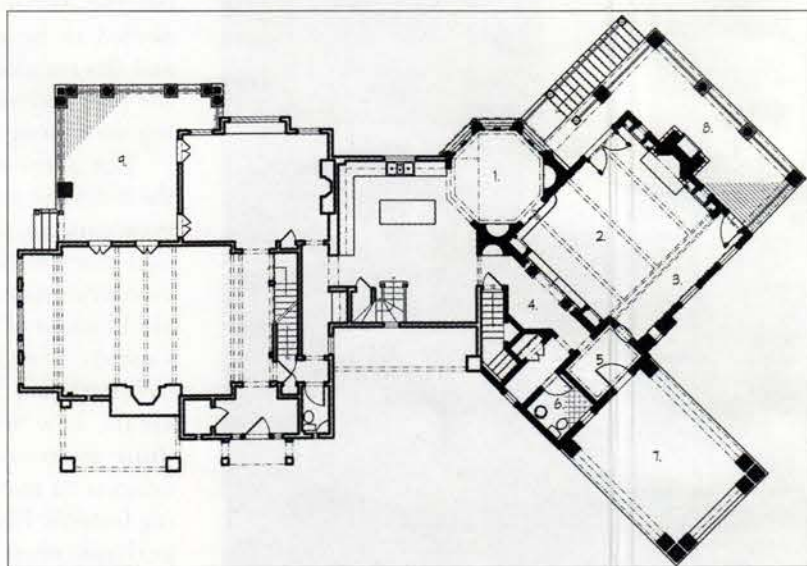
A Towering Addition

PROJECT: Residence, Bernardsville, N.J.
ARCHITECT: WESKetch Architecture, Millington, N.J.; Carmen Iuso, AIA, project architect; William E.S. Kaufman, AIA, principal
GENERAL CONTRACTOR: Brian Duffy, Duffy Construction, New Providence, N.J.
KITCHEN DESIGNER: Canterbury Design, Morristown, N.J.
STONE SUPPLIER: Gladstone Masonry and Stonework, Gladstone, N.J.
MASONRY: Mar-Mac-Mar, Inc., Newark, N.J.
ROOF, CEDAR SHINGLE, AND COPPER: Mark Sauer Contracting, Caldwell, N.J.

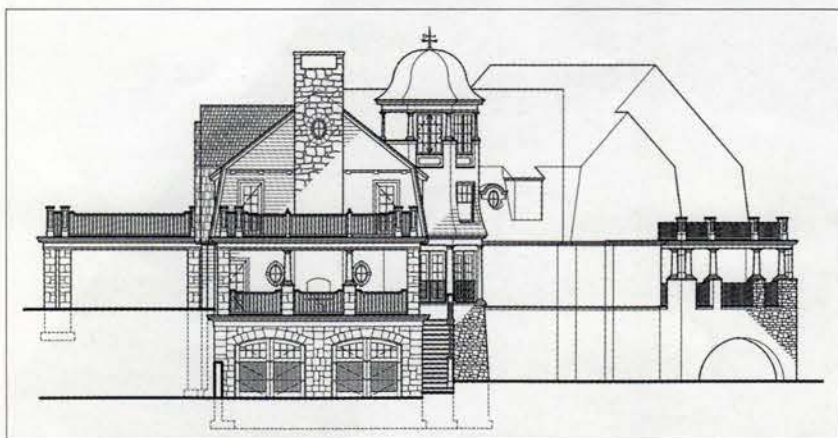
Sitting atop Bernardsville mountain in Bernardsville, N.J., this turn-of-the-century Dutch Colonial home was designed by Henry Hardenbergh, architect of New York City's Plaza Hotel and Dakota Apartments. Over the years, however, it had lost most of its original intricate detail.

When the owners decided they needed additional space as well as an updated kitchen, they turned to WESKetch Architecture of Millington, N.J., to design an addition that would fulfill those needs and also bring back the home's charm by embracing its original historic style.

The result was a three-story, 2,000-sq.ft. addition that evokes the original style of the home, blends seamlessly into the original structure, and embraces the landscape. This addition — achieved through generous use of stone, cedar roofing, and matching eave and rake details — provides a large family room, a new master-bedroom suite, and a two-car garage. The project also included an enlarged and updated kitchen, which has now become the hub of the household.



On the second floor, the addition incorporates the tower-area breakfast room (1), the large family room (2) with gallery (3) and balcony (8). The porte cochere (7) leads into the vestibule (5) and a new hallway (4). The new powder room (6) is off the hallway. The architects had the foundation of the existing porch (9) rebuilt, using stonework to coordinate with the addition.



This elevation shows the position of the tower and the rest of the addition, as well as the extensive stonework. The new porte cochere at the main entrance on the south side of the house is balanced by the existing porch with its new stone foundation on the opposite side of the residence.

"The site was incredibly challenging in terms of topography," says William E.S. Kaufman, AIA, principal at WESKetch Architecture. "It was a very steep slope, so adding to the house in any direction was difficult. Also, the style and scale of the house was a challenge. We added quite a bit of volume and wanted to be sensitive to the scale of the original house."

"The way we handled the terrain and the scale was by turning the addition on an angle," Kaufman explains. "This allowed us to take advantage of the terrain



This side of the original house, with its gambrel roof (top photo), was opened to make way for the addition, while the opposite elevation (above), with its lattice-windows, was kept intact. Designed by Henry Hardenbergh, the turn-of-the century 4,800-sq.ft. Dutch Colonial house offered expansive views but had lost almost all of its original detail over the years. The steeply sloping site was a challenge for both the design and construction of the addition. (All photographs courtesy of WESKetch Architecture)



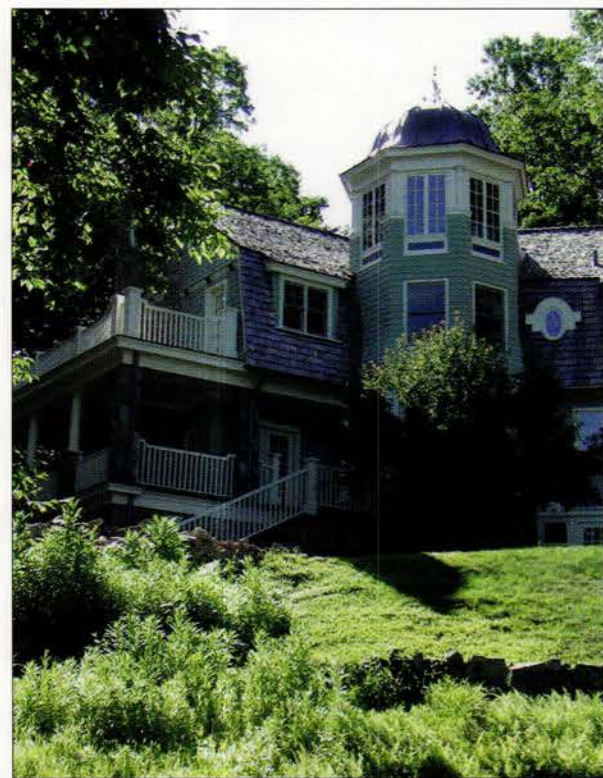
The view of the back of the house shows the new addition, starting with the four-story tower and moving left. The new addition lends considerable volume to the house, providing a new family room, two-car garage, and master-bedroom suite. The tower serves as a demarcation between the old and the new, uniting them into a singular style. The original porch (far right) was rebuilt with a stone foundation, columns, and balcony to replicate the work done on the addition.

by putting the garage under the building and capture more of the southern exposure for passive heat gain and for daylight for the interior spaces."

"The original 100-year-old structure had gotten a little shabby over the years," says Carmen Iuso, AIA, project architect, "but you could see the charm in it. We tried to add to the original charm through features such as the roof line and eave details. The hardest part was the site and the limitations of the zoning regulations," he adds. "Those two factors practically shoe-horned the addition into its location. The sloping terrain allowed us to put the garage under the house, making it almost hidden from the front of the house."

The addition juts off from the original house at a 45-degree angle and is cleverly hinged to the house by a charming octagonal four-story tower that harkens back to the turn-of-the-century Dutch Colonial style. A porte cochere at the main entrance completes the picture. The addition adds 2,000 sq.ft. of floor space, including the two-car garage and balconies, or 900 sq.ft. of heated space, according to Iuso, with the original house measuring 4,800 sq.ft.

The interior and exterior detailing remain true to the spirit of the original residence, while drama is introduced with vaulted and cathedral ceilings in the master bedroom. Dutch Colonial features, such as the



A close-up view of the addition shows the height — almost 50 ft. — of the four-story octagonal tower. It provides wine storage on the ground floor and a breakfast nook on the second floor. The third floor of the tower is a sitting room that's accessible from the master bedroom, and the top floor is a viewing room, with windows all around.



Installing the copper roof on the octagonal tower was a difficult job, not only because of the 50-ft. height of the tower, but also because of its eight-sided shape. It was installed by Mark Sauer Contracting of Caldwell, N.J.



The double-hearth fireplace opens both onto the porch, shown here, and onto the family room. The chimney and foundation are crafted of Modified Bernardsville, a local brown fieldstone supplied by Gladstone Masonry and Stonework, Gladstone, N.J. The masonry work was done by Mar-Mac-Mar, Inc., Newark, N.J.

stone foundations for the porches, the double-hearth fireplace on the porch, and the cedar-shingle roof with its copper details, add to the house's character.

WESKetch also duplicated the stone foundation and a balcony when rebuilding the original porch. "Located off the living/dining room, the old porch was the only outdoor space," Kaufman notes, "and it was decayed. We rebuilt it using the same stone, columns, railings, and balcony treatment that we used on the addition." The project adds four new outdoor balconies to the house: off the family room, the master bedroom, over the porte cochere, and over the original porch.

The window in the chimney is an unusual touch that was added because the owners wanted light in the attic. "A skylight would not have been historically appropriate and dormers wouldn't work," says Kaufman, "so we came up with the window in the chimney."

The building's original asphalt roof was removed and replaced with hand-split cedar shakes, except for the octagonal tower, which has a standing-seam copper roof. Both were installed by Mark Sauer Contracting of Caldwell, N.J. "The copper roof was especially challenging because of its octagonal shape and because it's high — 50 ft. above the ground," Kaufman explains.

The new addition's ground floor includes not only a two-car garage, but also a mud room, storage area, mechanical room, and wine-storage area. The second floor is the main living area and includes a large family room that leads onto a balcony which extends the width of the room. There's also a breakfast area in the tower, near the kitchen. The porte cochere leads into a vesti-

bule, and a powder room is tucked away off the hall.

"The kitchen was substandard," says Iuso. "The last time it had been upgraded was in the 1920s. We tripled its size, extending it into the new structure, but it remains in the same general area."

On the third floor, the master bedroom sits above the family room and has a balcony of its own above the family-room balcony. The area also includes a large master bathroom, walk-in closet, laundry room, and a new staircase. The tower section on this floor is a new sitting room, with a staircase that leads up to the top (fourth) floor of the tower, which is a viewing room.

On the exterior, WESKetch utilized a brown fieldstone known as Modified Bernardsville for the addition's foundation and for the chimney that serves both the family room and the master bedroom. An 8- to 10-in. veneer provides a more historic appearance, according to Iuso, and is thicker than the standard 4- to 6-in. veneer found in new construction. "When these houses were originally built, the stone was that thick because it was structural," he says. "With the thick veneer, you get deep shade lines at the windows and doors and at the corners, so it looks like the stone is structural."

One source of inspiration for WESKetch was *American Country Houses of the Gilded Age* by Arnold Lewis. The book provides numerous examples of Dutch Colonial and Shingle Style homes.

With its new historically correct addition, this house has been returned to its turn-of-the-century Dutch Colonial style. The sympathetic addition also provides the space and amenities the owners need for life in the 21st century. ♦



The original gambrel roof line was repeated to maintain the style of the house, as shown in this view of the front entrance, with the addition to the right. The porte cochere features a balcony above and to the far right, the family-room and master-bedroom balconies are visible. The copper roof and weathervane on the tower are also visible over the roof.



This view shows the porte cochere to the left and the family-room and master-bedroom balconies to the right with the garage hidden under the family room.



2002 PALLADIO AWARDS

RESIDENTIAL ARCHITECTURE: NEW DESIGN & CONSTRUCTION

WINNER: G.P. SCHAFFER ARCHITECT, PLLC

A New Greek Revival

PROJECT: A Country House and Garden,
Dutchess County, N.Y.

ARCHITECT: Gilbert P. Schafer III, Project
Architect; Brent Kovalchick, Jonathan Lee,
Project Team

LANDSCAPE DESIGN: G.P. Schafer Architect,
PLLC, with Deborah Nevins Associates

INTERIOR DECORATION: G.P. Schafer
Architect, PLLC, with Miles Redd, LLC

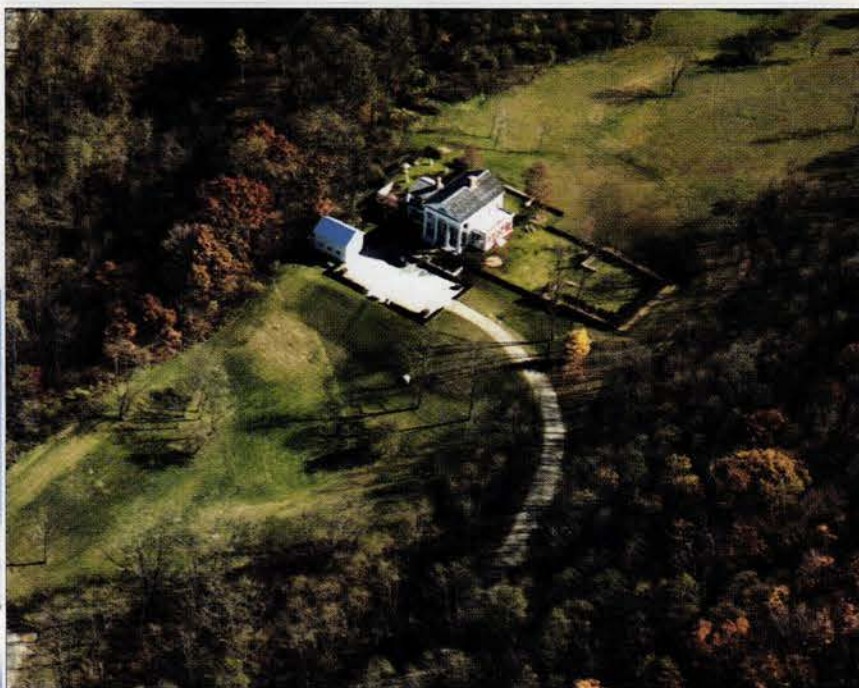
Architect Gil Schafer was in the market for a country house for years. His search took him all over New York's Dutchess County, a region filled with rolling fields, hedge rows, and dairy and horse farms, which sits between the eastern bank of the Hudson River and the western border of Connecticut. The area is also dotted with 19th-century Greek Revival structures, and Schafer hoped to discover an overlooked architectural gem that he could make his own. He'd nearly given up when he discovered a piece of property that was topographically perfect for what he had in mind: a small rise between two fields surrounded by wooded areas. The only thing missing was the Greek Revival house that looked as if it had always been there, so Schafer built the house himself.

To avoid what the architect calls the "Dorothy's-house-dropped-from-Kansas effect," Mr. Schafer sited the house in such a way as to suggest a kind

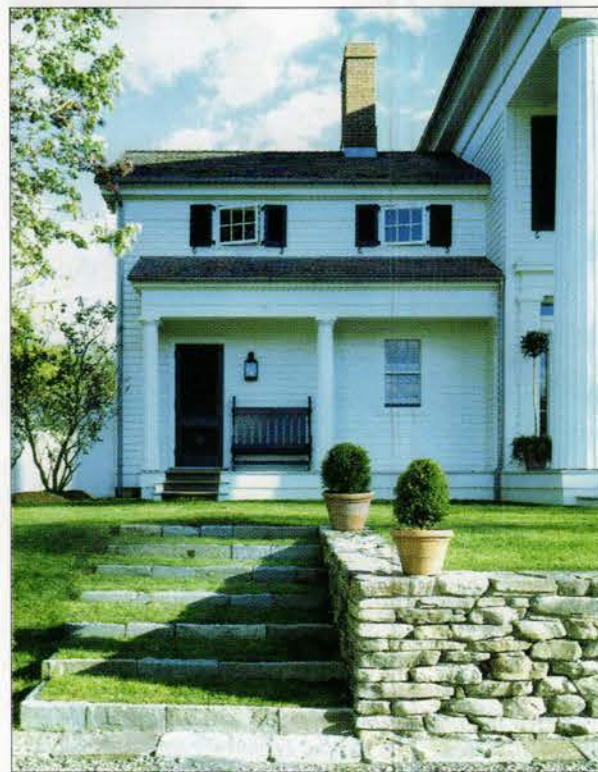
of "inevitability" — it looks as though it belongs where it is. First, the approach to the house was thoughtfully considered to give the visitor a dramatic sense of anticipation and arrival. Next, with New York landscape designer Deborah Nevins, Schafer created pre-



Achieving a certain authenticity was key to the overall design of the Dutchess County project. Schafer researched 19th-century builder pattern books, such as those by Asber Benjamin and Minard Lefever. The house also reflects how local farmhouses may have evolved — what the architect likes to call the "mythology of a house growing over time." Greek Revival farmhouses often had a double-story portico with a wing to the side, which sometimes was an older, 18th-century construction. Graceful proportions and careful planning and detailing have yielded a house that is at once simple, yet grand beyond its actual size.



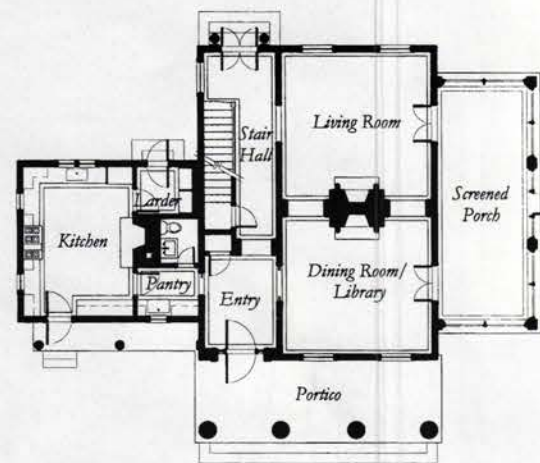
ABOVE: In the rear elevation of the house, shown from a dramatic vantage point, the structure is defined by its surrounding precincts of walled or hedged garden rooms, with the rolling meadow in the foreground. The screened porch to the left acts as a transition between the interior and exterior of the house, and welcomes breezes from three sides of the property. (All exterior photographs by Mick Hales, Green-world Pictures, unless noted otherwise) **INSET:** Schafer sited his weekend house on a rise between two fields flanked by wooded hills. Drawing from the American Greek Revival tradition, the house faithfully honors the farmhouse vernacular of the region while providing a livable, comfortable home appropriate to a contemporary lifestyle. Although a house built in the 1830s would never have been sited this far from the road, snow plows and central heating now allow for setting a house on a hill to take advantage of the views. The hilltop site allowed Schafer to manipulate how the views are experienced from the house, much in the way that the great English classical architect Edwin Lutyens did: treating the house as a threshold to the garden. (Photograph courtesy of G.P. Schafer Architect, PLLC)



The design of the kitchen wing of the new house is reminiscent of an older 18th-century structure. In this portion of the house, Schafer designed the kitchen below a guest bedroom with simpler moldings, lower ceiling heights, and a necessary step down from the second-floor main block to the "older" construction. Outside, the stone walls define the entry court, and the landscape steps of stone risers and grass treads are a subtle joining of the natural and manmade.



Second Floor Plan



First Floor Plan

Schafer's 3,000-sq.-ft. residence features a compact plan with only two major public rooms: the dining room, which also functions as the library, and the living room. The most dramatic change from 19th-century models was to reverse the direction of the stair, which would normally face the entry and allow a view directly up to the second-floor landing. Not shown is the attic story which serves as a studio space for the architect/owner. (Drawing courtesy of G.P. Schafer Architect, PLLC)

cincts around the house to give it a sense of place, what Ms. Nevins calls "definition of the territory." Exterior spaces around the house are delineated by hedges and fieldstone walls and anchored with new mature trees.

Schafer designed the house mindful of how such a structure might have evolved, beginning with a smaller, less formal structure, and growing into a more substantial house over time. Using 19th-century builder pattern books and surveys of local vernacular Greek Revival architecture as references, he created proportions and molding profiles that look indigenous.

The use of traditional and antique building components furthered the old-house feeling: salvaged antique or new restoration glass was specified for doors and interior cabinetry; new wide-board pine flooring was painted for the kitchen and the less-formal areas; and where natural stained-wood flooring was called for, 200-year-old heart-pine flooring from BABA Wood, a North Carolina antique-wood dealer, was installed and re-finished.

For door hardware, Schafer turned to E.R. Butler Co., N.Y., both for its selection of knobs and levers based on Early American precedent, and for its expertise in metal finishing and patination. Butler custom-

made new "mercury" glass knobs based on 19th-century examples — the first such knobs made since the turn of the century. All the new brass hardware for the house was antiqued by Butler, as were the nickel plumbing fittings. Light fixtures received similar attention as well, contributing to a consistent level of "patina" which suggests that everything in the house has been there for a while. Grinning, Schafer says, "The most consistent question from visitors is, 'When did you finish the renovation?'"

Creating a house that appears "old" and integral to its landscape was a challenge on a number of levels. As Schafer says, "An architect has to bring to the task an

understanding of what makes houses look old and what makes them look new. He must also be able to synthesize that sense of history with the new things that are inevitable components of residential design today."

A 1988 graduate of the Yale School of Architecture, Schafer established his own New York City-based practice in 1999 after working with several New York City offices, including Ferguson Shamamian & Rattner Architects. In addition to running his own office, Schafer currently serves as the president of The Institute of Classical Architecture, founded in 1991 to promote the fundamentals of the classical tradition. Schafer brings considerable knowledge and experience to his projects and is known for his use of design antecedents. His own weekend house is a culmination of what he does for his clients, but, as he says, "This time I got to keep the project!" ♦



The "mercury" glass knobs Schafer used were custom-made by E.R. Butler & Co., N.Y., based on patterns developed by E. & G.W. Robinson in the second half of the 19th century. Widely used in the U.S. after the 1860s, they reflected a national obsession with glass and its properties of cleanliness and purity. Their silvery finish evoked the refined elegance of real silver knobs of an earlier period. Although not the same period as the house, the silvered knobs give the house a unique period quality. (Photograph courtesy of G.P. Schafer Architect, PLLC)



To the left of the entry, through a small butlers' pantry, is the kitchen. More reflective of the 1920s than the 1830s, it appears as if it had been re-modeled during the life of the house. Bead-board wainscoting; drawer fronts in an overlay style; dark-green paper shades; antique glass in the cabinets; and old-fashioned latches and drawer pulls all contribute to a period look. The Dutch oven has a simple mantel reminiscent of a house with an older, 18th-century wing. The larder, with ample shelving for provisions and crockery, is on the left. (All interior photography by Fritz von der Schulenburg, The Interior Archive, unless otherwise noted)



The master bath features a sink vanity fashioned out of an antique piece of furniture. Custom medicine cabinets are concealed behind old mirror frames and the plumbing fixtures are by Waterworks. Polished nickel fittings by Barwill from England were aged to a satin finish by E.R. Butler & Co., N.Y.



The screened porch is furnished with antique rattan and wicker and serves as an impromptu dining room in fair weather. The interchangeable screen and storm panels and shutters are by Kingsland (Norfolk, Ct.), and the ceiling is painted pale sky blue, as was typical in farmhouses of the early-19th century.



The dining room is a flexible room that Thomas Jefferson would have approved: The table is used for reading and writing as the room also serves as a library. Interior moldings and detailing reflect the same rigorous research of precedent that Schafer applied to the design of the house's exterior millwork. Also shown are pocket doors with exposed knobs, typical in Greek Revival houses.



Well suited to entertaining as well as singular repose, the living room features windows to the floor; another set of wide French doors that lead to the screened porch; and paneled jambs that separate it from the dining room.



Visitors are greeted by an entry that leads to the stairhall, and a French door opens onto the back terrace beyond. The doors typically measure about 3-1/2 ft. wide in 19th-century models, but were widened to nearly 4-1/2 ft. to allow passage through a single leaf, and to reinforce the openness of the interior. Reclaimed 200-year-old flooring, waxed and re-finished, lends a sense that the house is old, while the interior decoration, created by Schafer with Miles Redd, LLC, N.Y., though not "period," is traditional.



A wallpapered guest bedroom is tucked under the eaves above the kitchen. The room is approached from the upper hall by two steps down, reinforcing the idea that this wing of the house is older. Views in three directions offer a connection with the surrounding landscape and a continual change of light.



The most dramatic departure from 19th-century models was to ascend the stair from the rear of the house rather than the front. The sensible design affords more privacy to the second-floor bedrooms; the reversal also helped create a more spacious entry area. The detailing of the stair retains traditional spindles, brackets, and turned newel. The painted tone-on-tone green striped glazing of the walls were painted by color and paint consultant, Eve Ashcraft Studio, N.Y.

Dream Weaver

Marc Appleton bases his architecture on a cinematic montage of sources — from Greek villages to Adirondack lodges — to express the essences of places and clients.

by Eve M. Kahn

Marc Appleton's client list reads like a seating plan for an Academy Awards ceremony: In addition to numerous household-name screen heartthrobs and comics, it includes rainmakers such as the Zanucks, Zuckers, Gershes, Kasdans, and Tisches. They all come to Appleton for his horizonless architectural imagination and his skill at realizing

dreams as diverse as a Hollywood backlot.

So far he's drawn inspiration from Greek villages, Adirondack lodges, and New England barns, among other sources seemingly incongruous for his mostly southern Californian locales. But all of his hundreds of structures throughout his 30-year career capture the spirit of places and something of the clients' souls. "We try to come to our projects without any preconceived viewpoint or aesthetic agenda," he says. "We avoid any repetitiously personal style or the self-consciousness of a 'signature' design. We embrace the past. We shamelessly borrow and steal from our forebears, so the work expresses exactly what we're trying to say for that particular client, and where we are saying it."

His patrons appreciate not only his fluency in multiple historical languages but also his discretion: He just doesn't dish about those he designs for. His ancestors on all sides are East Coast bluebloods, and although he looks and lives Californian — he smiles obligingly for paparazzi as he attends premieres with his wife, a well-known actress/director/producer; he drives BMWs; and he often compares architecture to movie-making (as in describing a finished building as "in the can") — but he's never lost his admirable patrician aversion to gossip. He keeps his own secrets well, too. You'd never know, from even the closest analysis of his passionately traditionalist designs, that a couple of decades ago he launched his career by working for the world's reigning champion of signature style (and a mentor he still admires), Frank Gehry . . .

Getting Into Character

Appleton grew up in a Cliff May-designed ranch house on six acres (populated as well by chickens, horses, ducks, and goats) at the end of a canyon in West L.A. His father Frank, a Harvard-grad real-estate broker, had ended up in California "to escape his proper Bostonian heritage," Marc says. "Maybe he was making up for not being allowed to go to college at Stanford — his father had told him, 'Stanford is a school for cowboys.'" The Appletons are Mayflower-era arrivals; one of their family farms, in Ipswich, Mass., has been tilled since the English crown granted an Appleton the

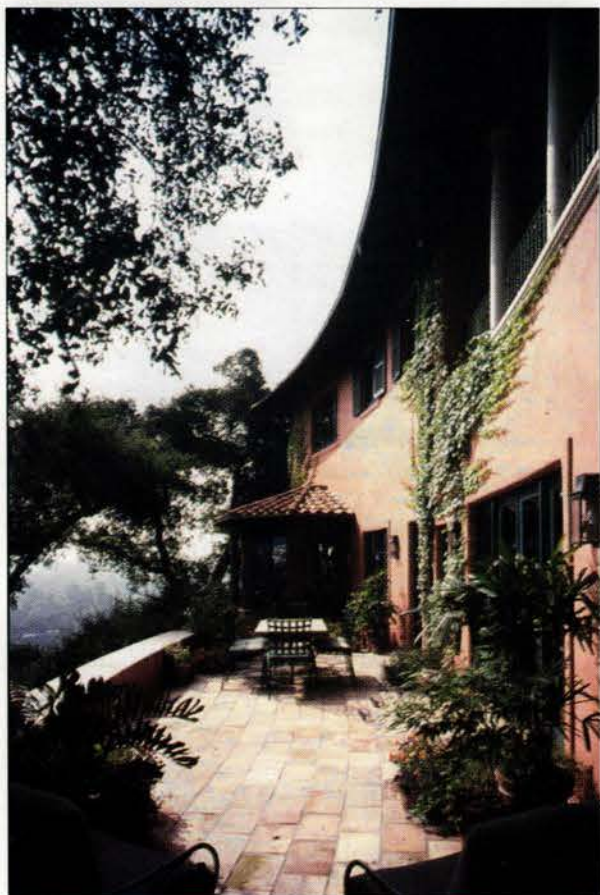


Marc Appleton is a specialist in realizing California dreams. (Photo: Jon Ragel)

land in 1650. Marc's maternal grandfather, Peter Cooper Bryce, descended from the New York philanthropist/industrialist Peter Cooper. The Bryces had honeymooned in Yosemite in 1917 and scarcely left the West Coast thereafter. Marc's mother, Ariel, spent most of her childhood at a 52-acre ranch on the Santa Barbara coast, in an Andalusian-inspired, multiple-courtyarded mansion by the area's master of Mediterranean Revival, George Washington Smith. (See page 27 for an excerpt of Appleton's writings on southern California's pioneers of Spanish and Mediterranean Revival; pp. 28-29 for a review of Appleton's publication of a Smith press-clippings scrapbook.)

Appleton's grandparents had collaborated closely with Smith on the house's design — when the couple

continued on page 16



Although clients have never typecast Appleton & Associates, the firm often receives commissions in the stucco-sheathed Mediterranean Revival mode, with plentiful balconies and terraces that integrate indoors and out. (Photo: Alex Vertikoff)



This inner sanctum is reminiscent not only of traditional Italian loggias but also of the multiple-oases courtyards which George Washington Smith created for Appleton's grandparents. (Photo: Alex Vertikoff)



When he launched his solo career around 1980, Appleton's breakthrough project was this 7,000-sq.ft. addition to a 2,000-sq.ft., hacienda-style, 1920s ranch house by John Byers, a prolific southern Californian builder in the Spanish Colonial mode. (Photo: Richard Katz)

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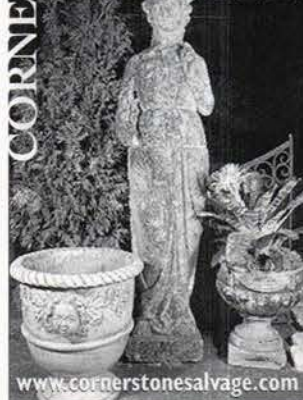


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was traveling in Spain, they purchased most of the needed tiles, wooden trim, and ironwork — and its landscaping, as they were interested in horticulture and ran a commercial flower business on the property. Ariel inherited her parents' love of both gardening and architectural patronage: In the mid-1950s, when she and her husband Frank deemed L.A. overdeveloped and moved the family to an Arizona ranch, Ariel supervised a series of renovations and new homes there. Marc, as a teenager, acquainted himself with his East Coast roots by spending a year at the tony Pomfret School in Connecticut, and then followed his father to Harvard. He was immediately, and prophetically, stagestruck: "I got involved in production and set design at theaters on campus." An English major, he took numerous Shakespeare and drama courses, and found time for art and design training. Senior year, he was accepted at five of



A Hollywood producer and his wife commissioned Appleton to restore and expand this Georgian Revival home in Beverly Hills, designed in 1932 by Paul Williams. (Photo: Alex Vertikoff)

the nation's top architecture schools: Harvard, Yale, UPenn, Berkeley, and Princeton. He opted for Yale partly because, he says, "I'd already taken the equivalent of the first-year program at Harvard and found it to be a very cold and uninviting place. The Bauhaus-Gropius-influenced faculty was seriously trying to turn art into an applied science, to explain and quantify it. Yale had just come under the leadership of Charles Moore and, from my novice point of view, they were having more fun."

Among the mentors available then at Yale, in addition to Moore, were Vincent Scully, Robert Venturi



Further proof of the versatility of Appleton & Associates: Marc modeled the firm's own office building to resemble an adaptively reused, Art Deco commercial structure. (Photo: Alex Vertikoff)



A Los Angeles Beaux-Arts civic-architecture specialist named Robert D. Farquhar built this bungalow in 1915. Appleton renovated it for a couple who collect everything from Native American antiquities to Abstract Expressionist paintings. (Photo: Marc Appleton)

and Denise Scott Brown, James Stirling, Philip Johnson, Louis Kahn, Colin Rowe, and, most importantly for Appleton, Allan Greenberg: "He connected me with architectural history. Whatever I was interested in, he could recommend five books on the subject to me. He was so informative and articulate, I credit him with opening my eyes." Greenberg, for his part, vividly remembers his first meeting with Marc: "It was in the first studio I taught there. The students were all

worried because they hadn't yet drawn an elevation; they'd had more exposure to student protest than to

continued on page 18



A fantastical exercise in wood recycling, for a real-estate executive's Colorado vacation retreat: The house is clad in salvaged barn siding and supported by hand-been antique timbers; the staircase's columns are Montana standing-dead pine trunks, the balusters are twigs, the treads are split logs, and lanterns hang from branches of California trees damaged in fires. (Photo: Alex Vertikoff)



For an artist/advertising art director with a wildflower-strewn site in Topanga, Calif., Appleton tiled the kitchen in a combination of Mexican Saltillo pavers and glazed tiles. The staircase risers' jazzy sawtooth pattern recalls the work of George Washington Smith, a renowned Santa Barbara-area Mediterranean Revivalist who designed an estate in 1925 for Appleton's grandparents. (Photo: Alex Vertikoff)

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architecture. They were worried about how little they were learning. And Marc was a wonderful student — we've been friends ever since."

California Beckons

After heading back West after graduation, Appleton at first found only short-lived jobs in San Diego and Los Angeles. (At one point he paid the bills by building dollhouses, a deck, even a birdcage.) His first long-term posting was three years with Frank Gehry. "Frank was working then on institutional and corporate projects that he probably never bothers to show anybody anymore. When the work dried up, a number of us left, and during the slowdown Frank redirected himself towards the wild stuff that's made his name. I'm a great fan of what he's achieved, and he taught me an amazing amount, especially about business — people don't realize what a good businessman he is. But for me, I can't build in a way that doesn't reflect more directly the vernacular culture of the place and time. And where Frank never seems to compromise, everything we do is a constructive compromise with our clients' needs and wishes. Like filmmaking, this is a messy art, involving many people and a lot that can go wrong, or right. A Gehry building, or a Meier, or a Gwathmey building — they look pretty much the same, whether they're in New York, L.A., Atlanta, or Berlin. When I left Gehry's office, my work took a 180-degree turn away from Art and especially signature Art."

Gehry recommended Appleton for some small jobs such as remodels and artists' studios. The office's breakthrough in 1980 was a 7,000-sq.ft. addition to a 2,000-sq.ft., 1920s, hacienda-style ranch house by John Byers, a prolific regional builder in the Spanish Colonial mode. Two more Mediterranean-esque house commissions followed within a few years, yet Appleton & Associates could not be typecast.

Designs for Living

In a portfolio that now includes interpretations of Georgian, Shingle, Bungalow, Art Deco, and Adirondack, there are a surprising number of common threads. Given Appleton's deep admiration for his predecessors, many projects are respectful renovations: For Steve and Jamie Tisch, for instance, he restored a 1932 Georgian in Beverly Hills by Paul Williams, the renowned African-American architect whose own Oscar-worthy client roster included Frank Sinatra, Anthony Quinn, Tyrone Power, and Barbara Stanwyck. Another fortuitous renovation request came from Joanna Kerns, who has starred in TV programs like "Growing Pains" and "Chicago Hope" and also directed hits such as "Ally McBeal." (Appleton undid a misguided '80s Santa Fe-esque overhaul of Kerns' West L.A. bungalow, and now lives there — the couple married in 1994.)

No matter how many square feet his clients require, he and his dedicated staff always manage to break masses down into unobtrusive compounds that seem built over time. The wings sometimes embrace courtyards, and sometimes their gable-roof ridges echo the contours of nearby mountainscapes. Their plans occasionally take sharp turns, to maximize views from every room: Appleton's patrons own properties as eye-popping as a 550-acre Marin County olive farm planted with thousands of Tuscan-imported trees.

He expresses construction techniques in ways that



This movie mogul's Georgian manse demonstrates Appleton's flair for styles seemingly far afield from southern California natives — just as early-20th-century L.A. architects like Paul Williams welcomed Hollywood's requests ranging from rustic to Palladian. (Photo: Alex Vertikoff)



On 50 cove-front acres of Martha's Vineyard, this family compound appears to have been built over decades, thanks to its local-stone foundation, a skin of weathering-prone untreated cedar shingles, and Appleton's preservation of the site's glacial boulders and mature trees. (Photo: Marc Appleton)

might have pleased even Mies: Raw-wood beams rib both cathedral ceilings and the undersides of deep porches' roofs. (In Appleton's own 20-person office in Santa Monica, exposed trusses extend the width of an airy two-story work space, behind a facade Appleton modeled to resemble "a 1940s Art Deco dry-cleaning plant.") Appleton often specs environmentally friendly materials as well: locally quarried, ochre-colored lichen-covered stone for the foundation of a log-clad vacation home in Aspen; a site's own fieldstones for the base of

a cedar-shingled retreat on Martha's Vineyard; Santa Barbara sandstone pillars at a stuccoed simulation of a Greek village on a southern California beach. He favors recycled wood, too: That Greek house is entered via a 300-year-old teak door; in Aspen, the siding came from demolished barns, and the flooring was planed from standing-dead trees. Appleton's most fantastical exercise in wood recycling to date is located in Telluride. The house is sheathed in salvaged barn siding and supported by hand-hewn antique timbers; the staircase's eight columns are made of Montana standing-dead pine trunks with patches of bark intact; balusters are twigs; treads are split logs; and lantern hooks are branches of fire-damaged California trees.

At every stage of these structures' planning, the clients became more involved than most architects would allow. At a Barragán-inspired house on a wild-flower-strewn slope in Topanga, Calif., the owners determined their own strong palette for exterior stucco (terra cotta, periwinkle, and gray); for a 1920s Mediterranean Revival in L.A., the clients designed entire archways in a domed poolhouse and lined them in Moorish tile.

Roles to Play

When asked what visions he hasn't quite had a chance to realize yet, Appleton doesn't pause before answering, "There's really not any one thing that I have a burning need to do next. We just wait for the phone to ring, and luckily it's kept ringing. We concentrate on the next client who walks in the door. What's seminal for me, my most important work, is whatever's on our plate right now." ♦



An L.A.-talent-agency powerhouse's Aspen home is sided in standing-dead logs and vintage board-and-batten, with a century-old-timber frame, a cedar-shake roof, and a foundation of ochre-colored local lichen-covered stone. (Photo: Alex Vertikoff)

An English Garden

Using one of his projects — an English garden in Carmel-by-the-Sea — as a model, this landscape designer takes us on a stroll through the uses of stone in the garden.



A planted path leads to the back corner of the property, and arching walls bring grace and spaciousness to a small, rigid yard. All photos by Keith Davitt

by Keith Davitt, *GARDENS*

The British have always exhibited a talent for making the most of small garden plots and sloping yards, the idea seeming to be to create as much space for plants as possible. That end, however, can be achieved in many ways. So when my clients told me they wanted an English garden for their retirement home in Carmel, Calif., I decided to re-invent the wheel and come up with an approach of my own (while having no doubt my solution would have been done countless times before). Apart from professional pride and ordinary vanity, the reason for this decision was that I wanted my design to be a response to this particular site, not an invocation of a well-established paradigm. In this way the resultant garden would have the best chance of being truly appropriate to the site — seeming to arise from it — within the parameters of the clients' wishes.

As the "before" photo shows, a straight brick walk leading from the road to the house cut through a drab expanse of lawn sloping down to the road. It was dissatisfying for three reasons: the rigid rectilinear aspect of the entire scene, its complete lack of grace and charm, and the slope. The new design would have to address these failings.

Very often the best way to begin the design of a garden is by conceptually removing disagreeable attributes. You may not know what you want, but if you know what bothers you, you've come a fair way towards discovering what you'd ultimately like to see in a garden. If you also know *why* you don't like some particular element, you're better off still. Here, the slope was tiresome and made the site

look smaller than necessary; the sloping walk was not practical, comfortable, or inviting; and the linear aspect was simply uninspired and contrary to the qualities of an informal English garden. Put simply: The place didn't look good or feel good. It quickly became clear that what this site needed was terracing in some graceful fashion. This treatment to eliminate the slope offered the possibility of bringing movement and dimensionality.

For the terracing, curving walls were designed with a winding brick walk leading from the driveway at the street-side up to the entry into what would become the patio area. The yard was large enough to comfortably support three planes created by two terraces. The lower terrace was curved and picked up by the beginning of the brick walk, forming an "S" curve. The upper wall possesses its own S curve, which wraps into the walkway where the walk cuts through the wall.

The curve of the walls opens the garden, inviting the viewer inward and generating a sense of expansiveness and amplitude and, with the winding brick walk, adds graceful motion — desirable attributes. The terracing also provides an abundance of planting planes and spaces which are so much a part of the English garden.

If you look at the photo of the property taken just after the walls were built but before the plantings went in, you will notice the site looks enormous compared to how big it seemed before work began. A slope almost invariably looks smaller than it actually is. Take any grade and level it and it will seem to have increased in linear feet (although in fact it will



Before redesign, the property is graceless slope with nothing to say for itself.



Terracing a sloping site can greatly increase its apparent size. Compare this photo to the "Before" image above.

continued on the following page

THE MOST PLEASANT DISTANCE BETWEEN TWO POINTS



Although a straight line gets you there quicker, a curve is more satisfying. It lets you know you are in a garden. It slows you down and very nearly insists you look around and enjoy what has been laid out for your viewing pleasure. Laid on sand with the outer courses set in cement, this walk maintains that soft, natural look while remaining durable. As brick was randomly worked into the walls (a common European practice), stone was incorporated into the walkway, further uniting these two structural components with a casual element often found in English country homes and gardens.

Note the intersection of the wall and the walkway: the flow of the lines and the physical binding of one to the other. To give a good wrap to the walls as they blend into the walkway, slightly rounded stones were selected, then the outside edge was chiseled to enhance the curve. This binding of walk to wall helps convey a sense of unity and integrity, which, if not consciously comprehended, is at least viscerally felt.

A meandering brick walk winds through the garden, uniting the three terraces.



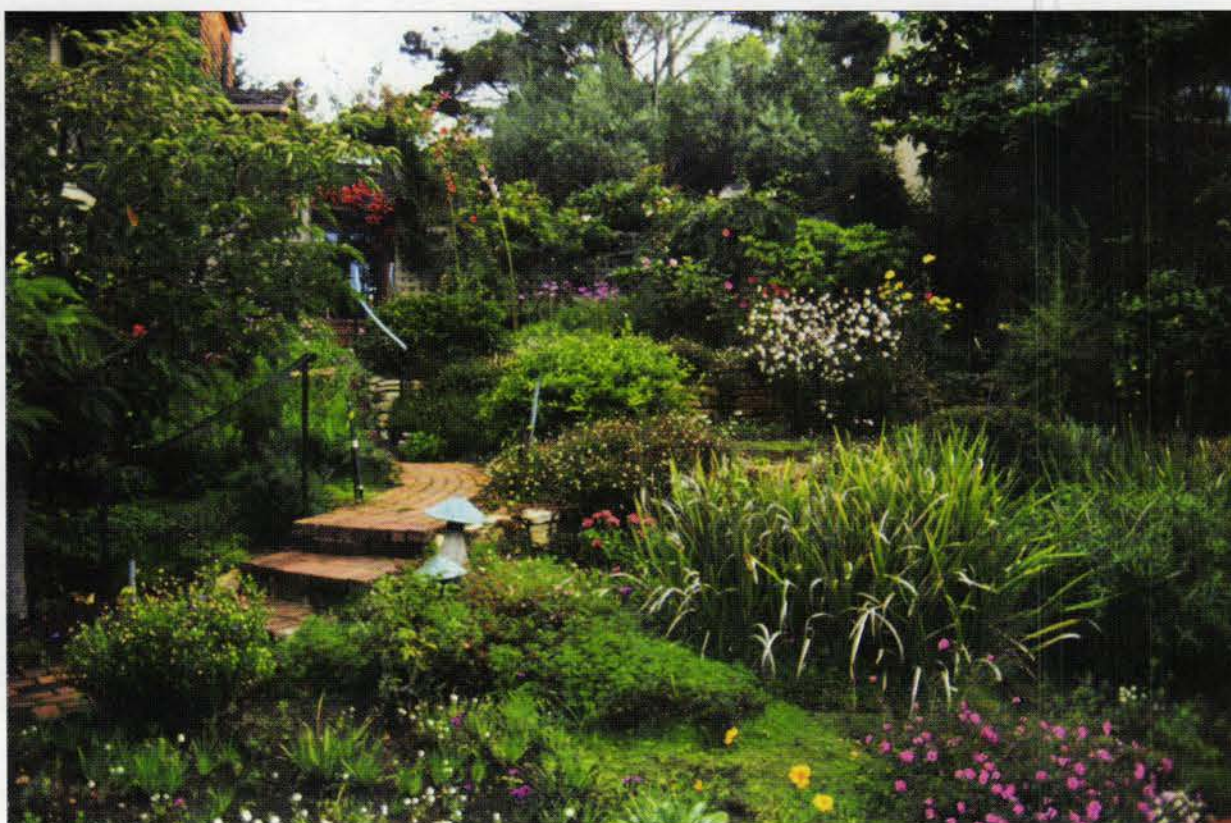
have shortened). By building two walls and thereby creating three levels, each amply large enough to invite use, the site seemed very much roomier than before terracing. In addition, the elevation changes add dimension and the walls add interest — again, contributing to a sense of expansiveness.

Relation of Size to Distance

When building retaining walls, the total height of the walls will equal the difference in elevation from the lowest to the highest points if the terrain between is level. Had one wall been used, it would have needed to be 5-1/2 ft. tall — so dominating the areas before it as to destroy any sense of spaciousness. Three walls would have chopped up the area into uninviting parcels. Two walls, however, each about 30 in. tall, were just what was needed to maximize the usable areas and create pleasing proportions between the vertical and horizontal planes.

The walls are built of a local sedimentary stone (like that found in England) and laid dry, in keeping with tradition. Tight joints and level courses give it a satisfying, well-built look. Being mortarless and full of niches, plants can grow within, which will soften and enliven the construction.

The walls bring structure and create, along with the winding walkway, a unification of “place.” A truly eclectic bounty of planting, typical of the English cottage garden, was therefore possible without generating a hodgepodge effect. A garden with less architectural impact could not sustain such sprawling abundance. Through this firmly enclosed floral luxuriance, the visitor is led to the entrance of the second portion of this landscape: the patio and courtyard garden.

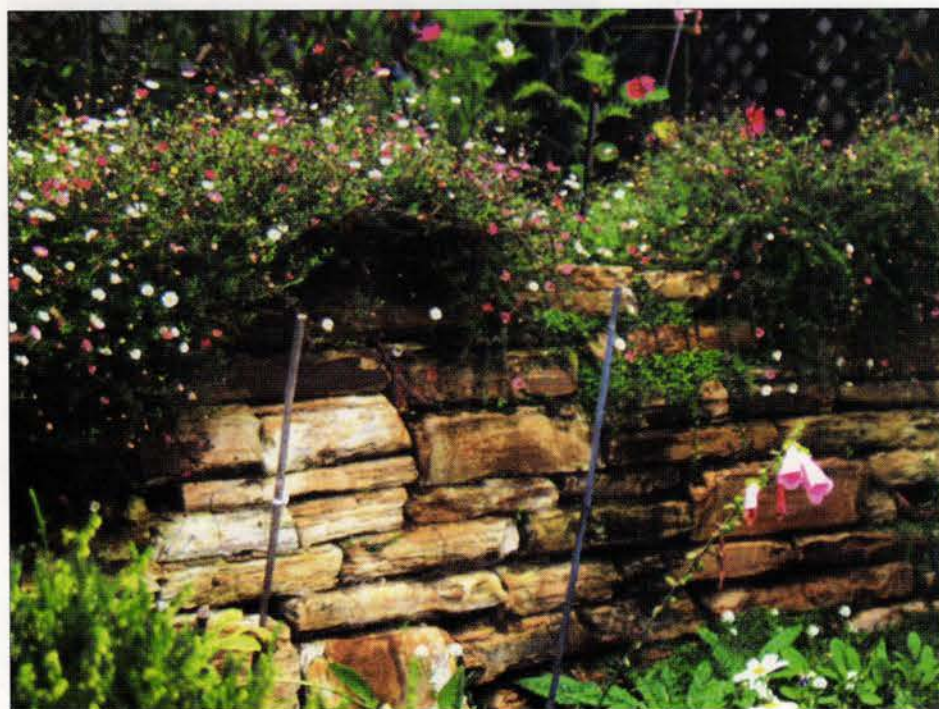


The strength created by terracing with stone permits an abundance of planting without generating a sense of confusion.

It is typical of English gardens to have an astonishing floral display for passersby, leading to a private courtyard garden for personal pleasure. The natural layout of this site and the design of the home were perfectly suited to this motif.

The brick walk leads to the Rose Arbor gate, through which one passes into the courtyard garden. The courtyard garden acts as another terrace to the

continued on page 22



A mortarless wall provides a home for plants.

WALL CONSTRUCTION DETAILS

Dry walls are relatively easy to build. Here a “Bobcat” (skid-steer hydraulic machine) was used to carve out the terraces, which were then finished by hand. A shallow trench several inches deep, made flat with a slight pitch backward, was dug to receive the footing stones. These are usually solid, large pieces with any gaps between filled with other smaller stones and soil. The stones are simply stacked in level courses with stones of the upper course overlapping the joint between stones beneath. The wall is given a slight lean into the hill, counteracting the pressure of soil and water over time. Occasional “key stones” (long, heavy pieces), are laid in to help anchor the wall into the hillside.

Rubble is used to backfill the wall during the construction, and soil is also thrown in to fill all gaps and spaces. Where there are gaps in the wall, very small pieces of stone are “chinked” in. The coping (capping) stones are large, solid pieces which won’t shift or fall from place, and are laid such that the wall has a level top. For very tight joints, a chisel can be used to trim the edges. (The walls were built in 1977 and the pictures taken in 1999.)



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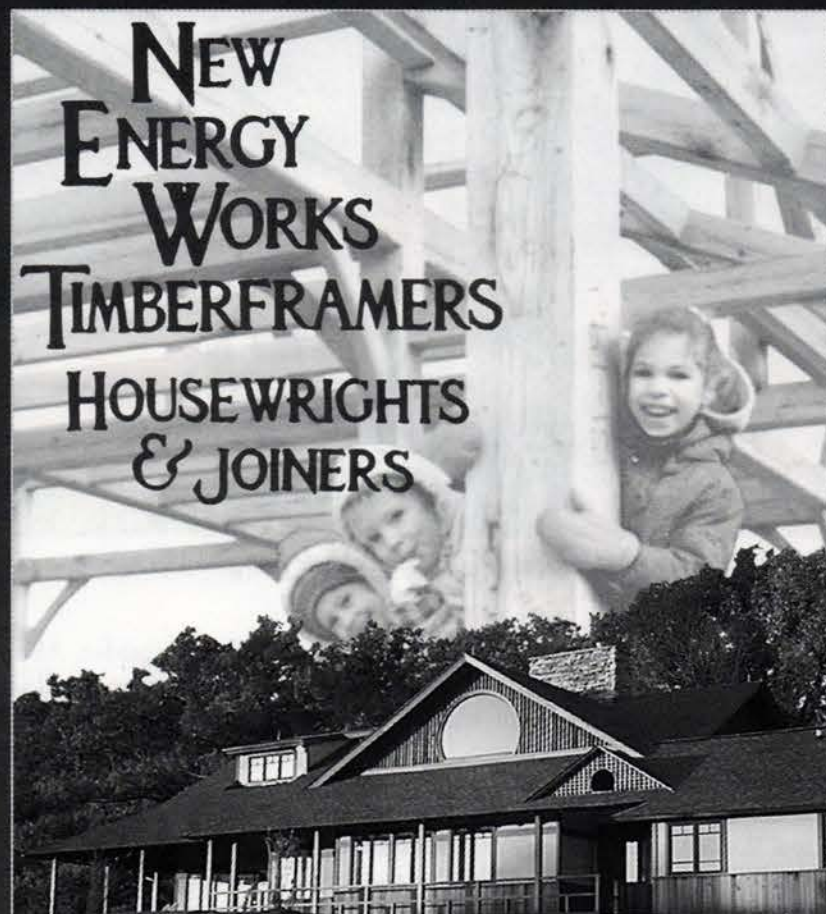
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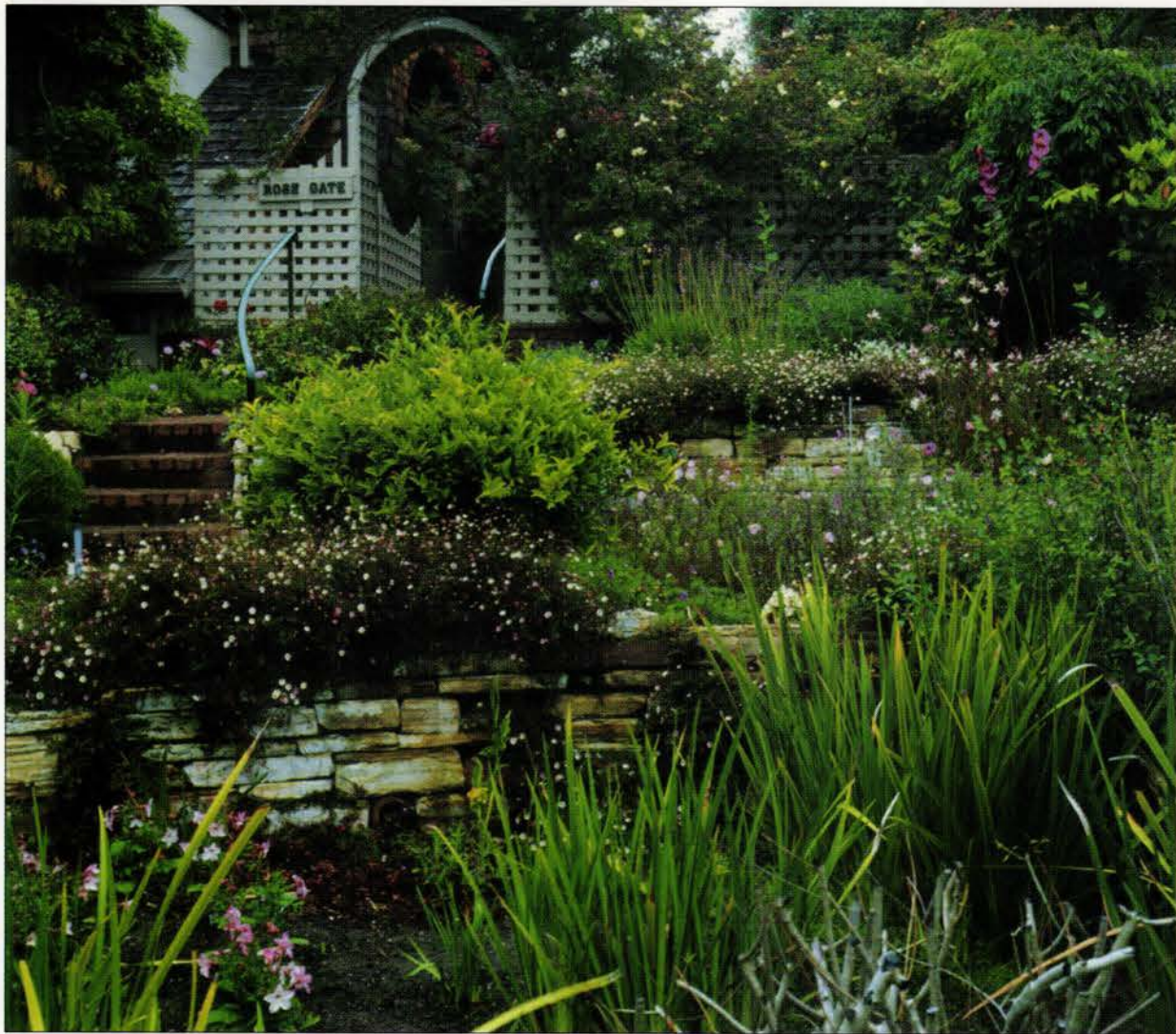
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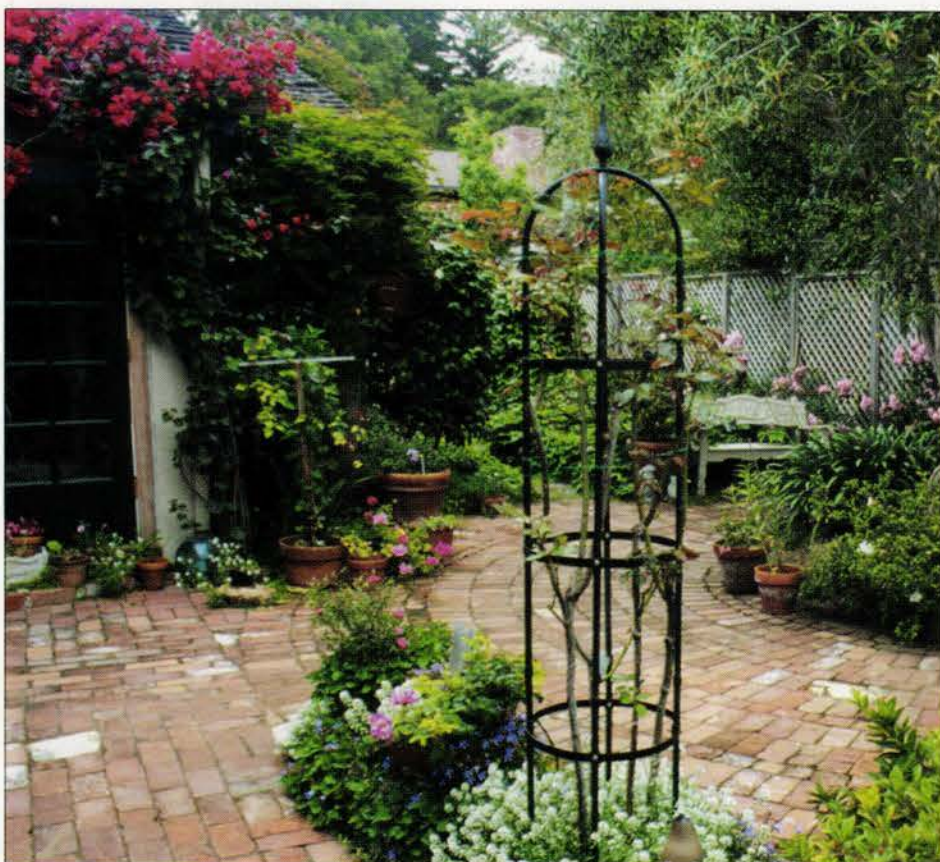
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The strength of structure harmonizes well with an abundance of planting.



A mosaic of hand-chipped brick and stone in swirling patterns provides a seating area to catch the morning sun.



The courtyard garden, for private outdoor living, is united with the front garden through the use of brick and stone.



front garden, united by the arbor and various construction details. Here one finds the main outdoor living area, adjacent to the main entrance to the house and to the dining room.

Though this is an entirely separate garden, it is desirable to create a sense of "place" throughout a landscape. We achieve that here with the continued use of brick and stone. The round brick patio, built around an ancient olive tree, also carries on the curvilinear theme; the low brick and stone steps to the front door and dining room reflect in miniature the architecture of the front garden.

Though not the primary gardening garden, it would not be English unless this area was full of foliage and flower. Traditionally, the courtyard garden has plants in every nook; where there is no soil, containers are filled with shrubs, perennials, and herbs. It is not that the British think, "Well, here is my patio so here I'll put pots." It is simply their nature to cultivate ornamental plants, and where that can be done it will.

Note, for example, the path leading to the back corner of the property. It is not only a path but also a garden, coming from a garden patio and leading to

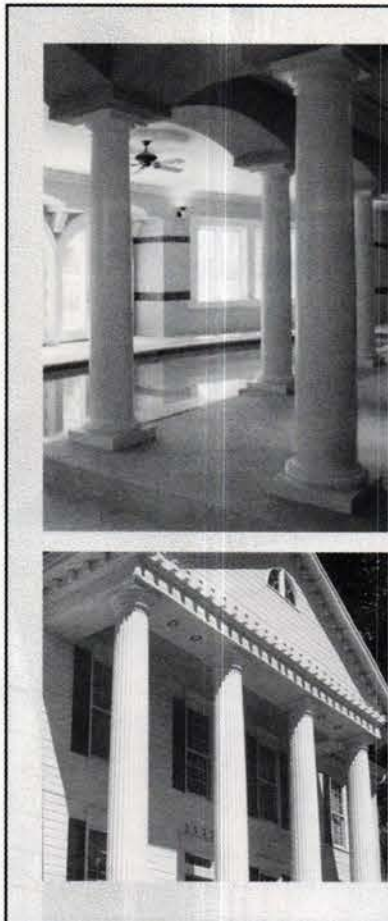
another garden. Also innate to the British soul is the appreciation of all usable space. We saw an example of this in the front garden. Here we find it again, expressed in the morning seating area to which the garden path leads.

A mosaic of brick and stone (once again) creates an ornamental environment where the owners may catch the morning sun. Each of these garden rooms — the front terraced garden, the courtyard garden, and the rear seating-area garden — are characterized by natural structure, pleasingly built and abundantly planted in the English tradition. ♦

Contact Keith Davitt via his website: www.gardenviews.com

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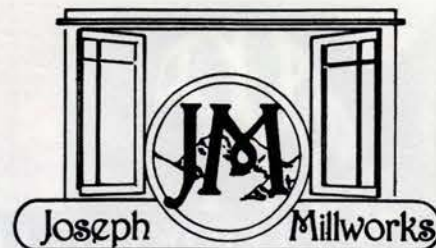
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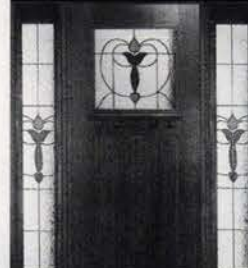


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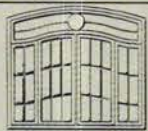
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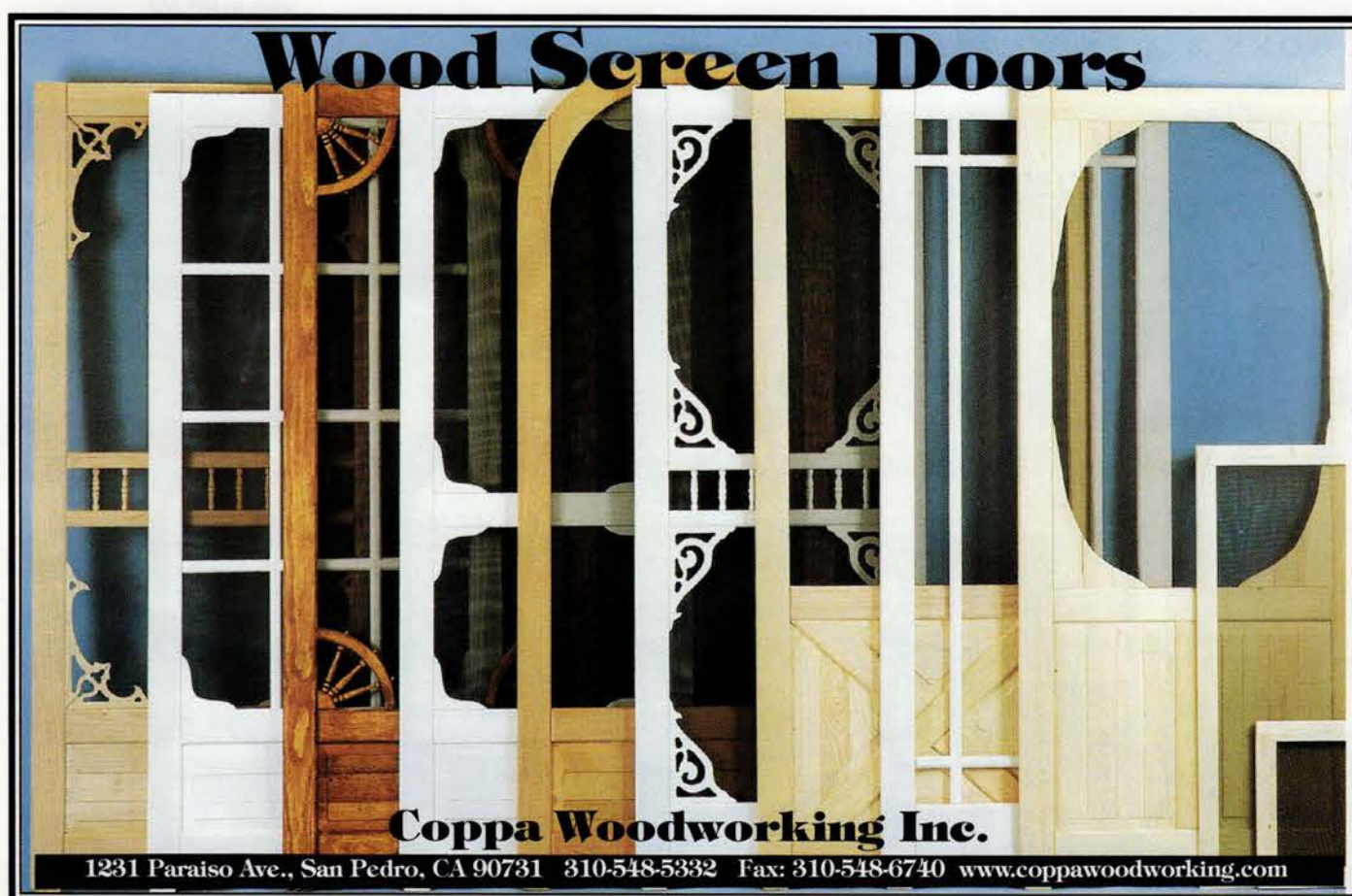


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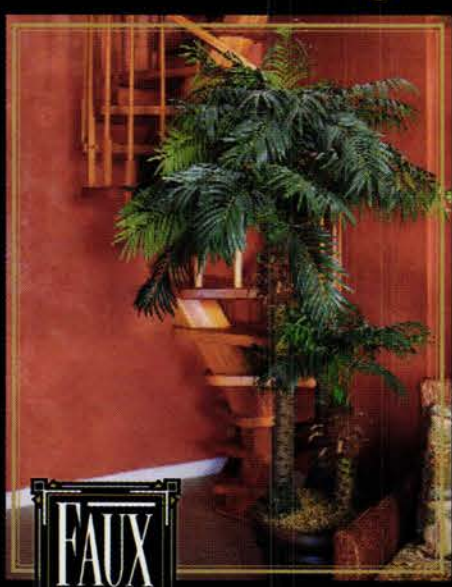
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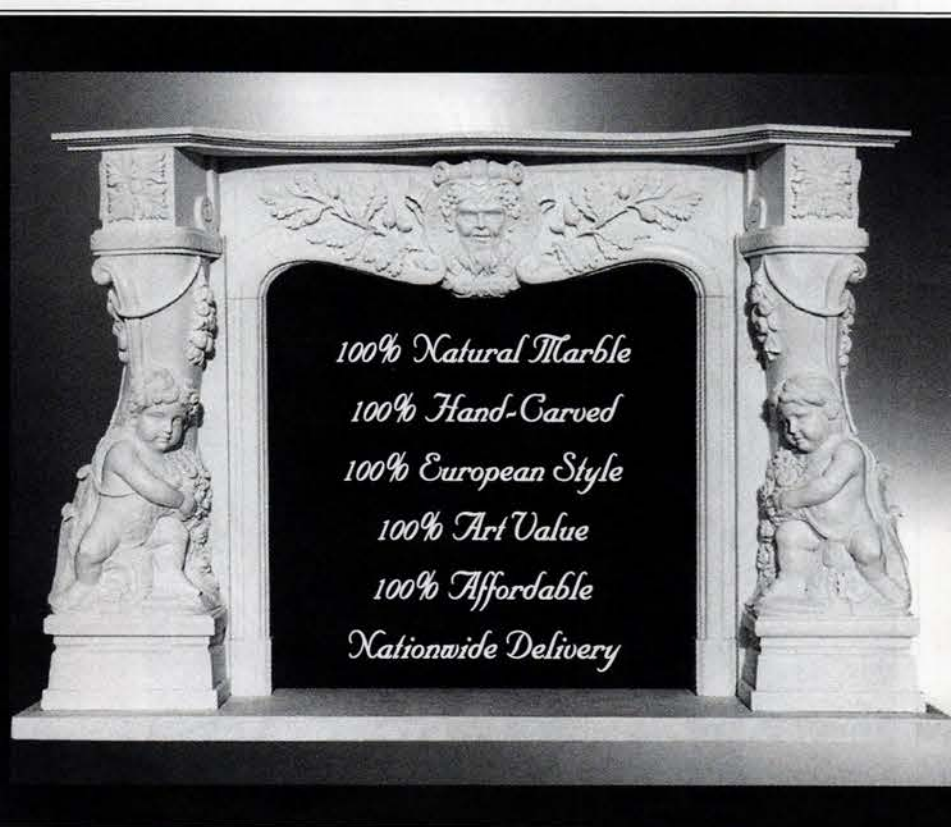
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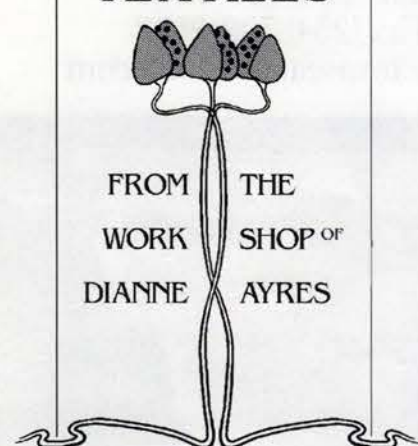
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The Spanish/Mediterranean Revival

The Mediterranean Revival that occurred in California from 1915-1930 was not based on the antecedents of the Mission Revival, which had started 20-25 years earlier, but rather was an attempt by a coterie of wealthy homeowners to create an exotic European mythology at home.

Architect Marc Appleton (profiled in this issue beginning on page 14), in his introduction to Rexford Newcomb's 1928 "Mediterranean Domestic Architecture in the United States" (reissued in 1999 by Acanthus Press; see below for ordering information) reminisces about his own grandparents abandoning their Northeastern roots to settle in Santa Barbara around 1920. They commissioned George Washington Smith (see the book review that follows: "George Washington Smith, An Architect's Scrapbook") to design and detail a house inspired by architecture they saw during their travels to Spain. (While abroad, the couple also purchased glazed ceramic and glass tiles, wooden doors and shutters, decorative iron grilles, and a number of lighting fixtures, all of which lent greater authenticity to the style of the house.) Photographs and postcards (and the strong-mindedness of his clients) provided Smith with the inspiration needed to create "Florestal" — so named after the extensive gardens and commercial flower business the couple established there. Three interior patios, which functioned both as outdoor living areas and circulation between the rooms, were also integrated into Smith's design.

What follows is an excerpt from Appleton's introduction to the Rexford Newcomb book, which describes the evolution of the architectural phenomenon known as Mediterranean Revival.

She [Appleton's grandmother] was not the only client in southern California to want a Spanish house ... and [this style was] not just the product of a number of dedicated architects practicing between 1915 and 1930 but was the realization of the shared vision and aspirations of their clients, who were generally emigrants escaping from eastern cities to the warmer climates of areas like California in search of a new Eden. To be sure, the original missions and adobes already contained traces of the earlier Spanish colonization, and the land and the sunny climate of California's southern coast provided a suitably hospitable environment. Yet it seems that the real force behind this Mediterranean revival was unencumbered by any allegiance to local history or weather and depended instead on the romantic fantasies of the early-20th-century newcomers, who looked for their models not so much to the surviving examples of local Spanish Colonial architecture but to their original European precedents.

In a 1967 article in the *Journal of the Society of Architectural Historians*, David Gebhard, who perhaps more than any other individual was responsible for preserving and publicizing California's rich architectural legacy, identified two phases of the revival of Spanish Colonial architecture in southern California: the Mission Revival and the Mediterranean Revival. The two styles were not necessarily exclusive; their chronology overlapped and both were essentially mythic re-creations, based only loosely on the original Spanish Colonial architecture of Mexico, the Southwest, and California.

During the Mission Revival phase, from the 1890s to roughly 1915, the most

notable buildings tended to be public rather than private: churches, railroad stations, banks, and hotels, rather than houses. While the Mission style seems to have proved less adaptable to residential uses, the reasons for its surrender to the Mediterranean Revival phase, roughly from 1915 to 1930, are not entirely clear. The Mission style was a local and less exotic phenomenon. Perhaps its heavier rhythms and plasticity, the very qualities one might assume would have assured its success, presented an architecture too amorphous and plain to ultimately appeal to more sophisticated clients and their architects. The Mediterranean Revival, however, which drew from a broader range and scale of influences from different European sources, proved admirably suited to residential as well as commercial applications and ultimately prevailed. It was a revival not of indigenous or local architectural traditions but one inspired by far-off Spanish and Italian examples that caught the fancy of the affluent, educated travelers who settled in California after the turn of the century.

Compatible with the importation of foreign architectural influences was the cultivation of a landscape of largely foreign plant varieties that fit a "Mediterranean" setting. The citrus, olive, cypress, eucalyptus, palm tree, and other plants we have come to associate with southern California were in fact all imported to what, by nature, is a desert environment. It has been estimated that approximately 90 percent of the vegetation prevalent today is not native but nevertheless thrives simply by the addition of an unnatural amount of irrigation. Not coincidentally, water has been imported to southern California at great expense from hundreds of miles away in order to keep this "Mediterranean" paradise alive and green.

As we have noted, the new settlers were not pioneers in the traditional American sense but relatively sophisticated tourists who decided to stay on in this paradise. They would make new lives by adopting a new lifestyle in a place that, while civilized and safe, was still foreign and exotic enough to invite the indulgence of their dreams. Most homebuilding, after all, invariably involves a paradoxical search for security stirred by adventure. To help

The Spanish/Mediterranean Style

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them in this endeavor, they hired equally sophisticated architects who were knowledgeable about European architecture or educated in the Beaux Arts tradition, many of whom had also come west from similar backgrounds and who had the same dreams. As Gebhard observed in an essay on the architect Wallace Neff, "with the majority of architects and clients of the '20s and '30s, there was an overall desire to immerse oneself in some romantically conceived episode of the distant past or to be magically transported to some exotic, faraway place." My grandparents were well-educated, cosmopolitan, upper-class New Yorkers with long-standing family roots in that part of the country. One might imagine they had no business leaving all this to move across the continent and assume a new "Spanish" identity, but they did, willingly inspired and wholeheartedly captivated by the notion that they could start over by reinventing another heritage for themselves. So complete, so sensitively understood and richly detailed was the result, that only a generation later we grandchildren easily accepted Florestal as our true ancestral home, timeworn, beautifully overgrown, and full of latent memories.

... Even though [sketches drawn by some of the most talented draftspeople of the time] were designed far from their original homeland, they became something convincingly real in the hands of the better architects. ... Until I was old enough to understand, I never questioned the legitimacy of my grandparents' and Smith's invention but grew up feeling a tangible sense of security in my family's mythical heritage, not in its actual New England past but in its Mediterranean reincarnation in this new "old" place overlooking the Pacific Ocean. ♦

About "Mediterranean Domestic Architecture in the United States"

The article above was extracted with permission from Marc Appleton's introduction to "Mediterranean Domestic Architecture in the United States," by Rexford Newcomb; Acanthus Press, 54 West 21st Street, New York, NY 10010; e-mail: books@Acanthuspress.com; ISBN# 0-926494-13-9.

The book is a reprint of a 1928 folio and illustrates 77 examples (photo and plan) of Mediterranean-style houses — elegant to middle-class — in southern California and Florida, designed by more than two dozen architects: George Washington Smith, Wallace Neff, Reginald D. Johnson, Marston, Van Pelt and Maybury, Elmer Grey, Marion Sims Wyeth, Myron Hunt, and Sumner Greene, to name a handful.

Marc Appleton, a practicing architect in southern California (see the profile in this issue on page 14), uses both his personal connection and practical experience with the Mediterranean style to put it into a historical — and contemporary — context.

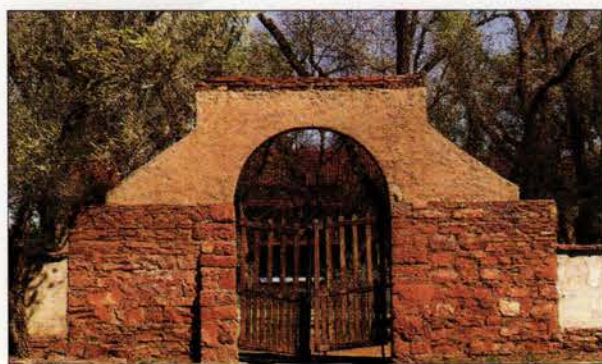
Four Spanish/Mediterranean Stylists

A quartet of under-appreciated architects, specialists all in the Spanish/Mediterranean style, receive their due in four new books.

by Eve M. Kahn

Mary Colter: Architect of the Southwest, by Arnold Berke. Princeton Architectural Press, 320 pp.; 120 color and 150 b&w illus.; \$35; ISBN# 1-56898-295-X

It must have seemed a fluke in 1902 when a scholarly young craftswoman from St. Paul named Mary Colter was hired to build a gift shop for Indian wares at an Albuquerque hotel. Only a hundred females were then practicing architecture in America, and she'd previously designed not much more than decorations for a convention at a St. Paul armory. But her rustic-timbered store became an immediate hit with tourists, delighting the hotel's powerful co-owners: the Fred Harvey hospitality chain and the Santa Fe Railway. For the next four decades this joint-venture brought on Colter to design mostly in a Spanish Colonial or Pueblo-inspired vein, often at the Grand Canyon's rim, using local motifs including sand paintings and materials such as Kaibib limestone and Coconino sandstone (and once in a while reinforcing frames with Santa Fe rails). Celebrities as diverse as Ernie Pyle, Buffalo Bill, and Simone de Beauvoir toasted Colter's work; Owen Wister, author of *The Virginian*, called one of her smaller-town New Mexico hotels "a little flower of art." But the mainstream architectural press ignored her, and by the time she died in 1958, some of her most successful projects — including that early gift shop, and the hotel Wister so admired — had been razed. This long-over-



The Fred Harvey Company and Santa Fe Railway hired Colter to build an Indian-ware museum/salesroom/craftsperson residence, near a hotel at the Grand Canyon rim. She based her design on the Hopis' circa-1100 Oraibi pueblo in northeast Arizona.

due tribute is rich in quotes from friends and colleagues who remember Colter clambering over Indian ruins to study the masonry, coping with all-male construction teams, with "a tender heart and a caustic tongue," and always "afraid of no one." ♦

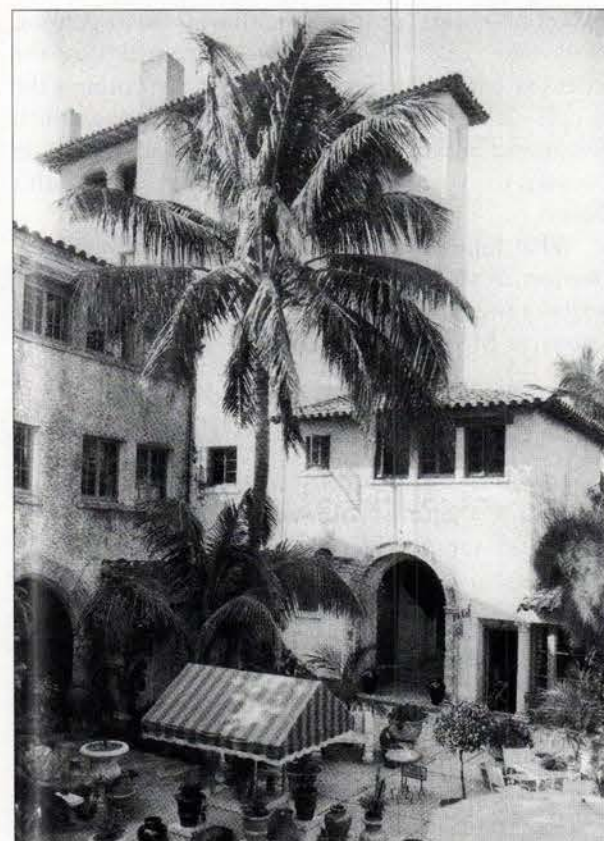
Boca Rococo: How Addison Mizner Invented Florida's Gold Coast, by Caroline Seebom. Clarkson Potter, 286 pp.; 59 b&w illus.; \$35; ISBN# 0-609-60515-1

Do the countless south Florida developers who've named sedate palmy compounds after the great Mediterranean Revival architect Addison Mizner have any idea how edgily he lived? Born into a family of California pioneers-turned-ne'er-dowells, he spent his 20s failing at a dozen careers, including fiction writing and gold mining — during the latter phase, he was trapped for months in a Yukon cabin with thuggish Swedish diggers who were plotting to kill him and steal his buckets of gold-dusted gravel. Mizner reinvented himself next as a society escort, shepherding unhappily married heiresses around European and American resorts. These connections served him well when, in his mid-30s, partly under the influence of his hostesses' Stanford White-designed homes, he at last committed himself to architecture.

He was a 6-ft. 3-in., ebullient, blond dandy who often walked around with a pet monkey on his shoulder, an opera-loving aesthete, and a chronic overeater who weighed 300 pounds by the time obesity-related maladies killed him just after his 60th birthday in 1933. He charmed clients with racy anecdotes about his lowbrow past, and concealed his homosexuality well. (Close friends knew he was usually naively, unrequitedly in love with some untalented pretty boy in his employ.) Twice in his career, old- and new-moneyed patrons commissioned a node of Mizner mansions: on Long Island Sound just before World War I, in an eclectic array of styles including Tudor and Japanesque, and for Palm Beach's 1920s boom in his signature Mediterranean Revival. Meanwhile, his coke-addicted con-man brother Listen followed him everywhere (before, improbably, becoming a successful Hollywood scriptwriter), bringing bad luck. By 1926 the brothers had become embroiled in a grandiose plan to develop Boca Raton out of scrubland — complete with a



Untrue rumors have long persisted that Mizner added this audacious open-air stair tower to a mansion's facade because he'd forgotten to incorporate stairs into the main floor plan.



Within a Mediterranean-theme proto-mini-mall in Palm Beach called *Via Mizner*, the architect built himself a five-story villa and used the courtyards to display wares from his furnishings companies.



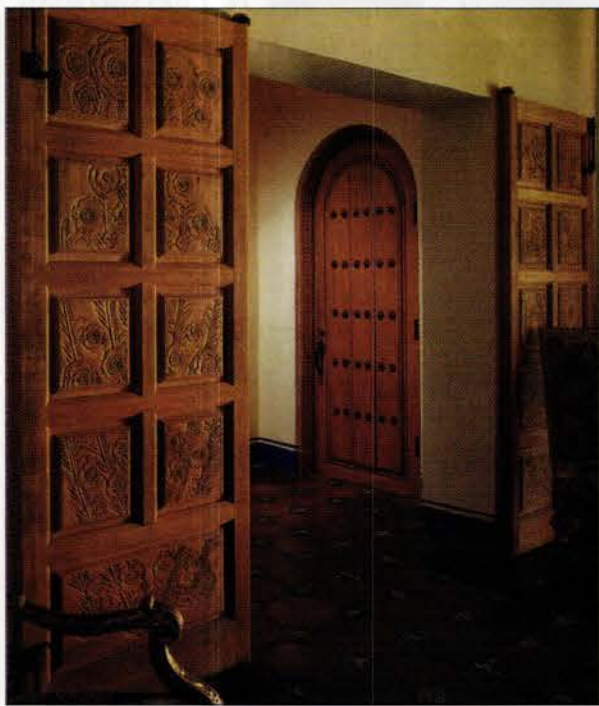
In planning this hotel in Winslow, Ariz., Colter imagined that a Spanish ranching family had cobbled together the structure over centuries: hence the varied roof heights and window sizes. The balcony timbers, roof tiles, and window grilles also reflect regional traditions, as do the poured-reinforced-concrete walls disguised in stucco.

cathedral, 20-lane highway, Ritz-Carlton Hotel, and canals plied with gondolas. The investors came to their senses only after blowing more than \$26 million and causing bank failures throughout the region. Just one piece of Mizner's vision was ever realized: a stucco hotel spire, supposed to be a Ritz.

Seebom wrote this deliciously gossipy (and woe-fully under-illustrated) tale largely because, in 1997, she learned that a friend — whose aunt had been Mizner's last secretary — owned a trove of Mizner documents hitherto unseen by scholars. Seebom quotes liberally from that archive — especially from Mizner's loving, revealing letters to family members — and thus belies his longtime reputation as a shallow, conniving climber who deserved his comeuppance. The book's title and subtitle, though, are deceptive. Seebom became so intrigued by his personality and career twists that she neglects the architecture. In her narrative, Mizner doesn't build anything in Palm Beach until page 156, and a few chapters later he's already retired. She describes his structures with litanies of room measurements, upholstery colors, and patrons' wealth sources, without evaluating the works' standing in the Mizner pantheon. But she's careful to mention the current condition of most projects — that lonely Boca tower, for example, is now the posh Boca Raton Hotel — and she vividly conveys what an evening must have been like in the company of this outsized, scandal-tinged character. ♦

Facing Southwest: The Life and Houses of John Gaw Meem, by Chris Wilson. W.W. Norton, 178 pp.; 176 color and 100 b&w illus.; \$60; ISBN# 0-393-73067-0

The status symbol among prewar New Mexicans was a house by John Gaw Meem. This half-American Brazilian had ended up in Santa Fe in 1920 for his health: He spent much of his 20s in a TB sanitarium on the outskirts of town. Among his earliest clients were his fellow patients. On their plateau sites with mountain vistas, he devised L-, H-, U-, or Y-shaped plans oriented for maximum wind sheltering and solar gain in winter, shade and cross-ventilation in summer, and of course views year-round. In style he at first concentrated on Pueblo and Spanish Mission forms: Deep portales with fireplaces and timber posts edged facades of adobe-colored stucco, and interiors were ribbed in vigas. By the 1930s he'd branched out into Territorial Revival, based on the region's mid-19th-century Greek Revival structures: He trimmed flat roofs with brick cornices, capped windows with triangular white lintels, and rested porticos on white-washed milled columns with classical capitals. After World War II he tried and failed to adapt to modernism, developing housing prototypes that resembled Mies's Barcelona pavilion but with protruding vigas, and by the 1950s he had to retire as his TB-weakened constitution faltered.



For an estate's combination pool house/guest quarters/ballroom/library/art gallery (and now part of an inn), which Meem designed in Territorial Revival style, the doors were probably carved by Santa Fe wood-block master Gustave Baumann.

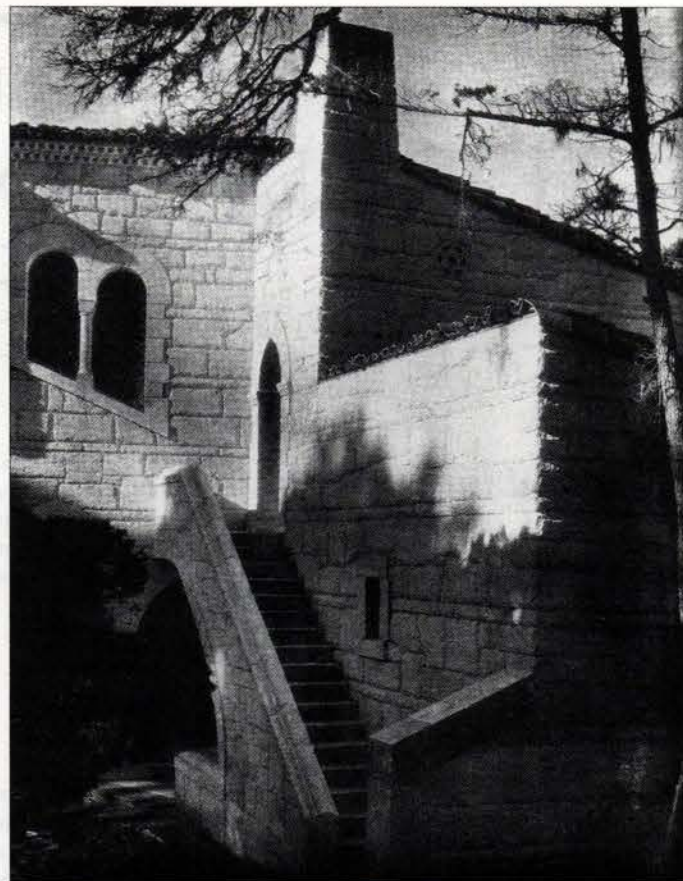


Meem aimed to simulate an asymmetrically massed pueblo with this two-story home for a Brooklynite who collected Territorial-era, Spanish Colonial, and Native American architectural antiques.

The first half of this book sums up his biography (albeit sadly without delving much into his family life). The second explores his various interpretations of favorite architectural features: Whole luscious spreads depict assortments of viga-banded portales, adobe fireplaces with parabolic openings, and entry paths leading through asymmetric beds of native plants to picturesquely massed homes. The black-and-white photos on hand are vintage, and seven of them were taken by a photographer who went on to become famous for Southwestern scenes with hardly any buildings visible: Ansel Adams. ♦

George Washington Smith: An Architect's Scrapbook, edited by Marc Appleton. Tailwater Press, 182 pp.; 292 b&w illus.; \$65; ISBN# 0-9705720-0-X

No substantial book has been published about George Washington Smith, master of Spanish-inspired architecture in Santa Barbara, because one devoted scholar — David Gebhard, of the University of California at Santa Barbara — sequestered that school's Smith archive for decades while preparing a Smith study that never materialized. (Gebhard died in 1996, leaving no manuscript.) This "architect's scrapbook" resulted from a chance find, at a Santa Barbara bookstore in 1998, of a file of periodical clippings about Smith's designs that his office had assembled between 1921 and 1932. The finder of that scrapbook, L.A.-based architect Marc Appleton (see profile in this issue), knew Smith's work from childhood: Appleton's grandparents had commissioned a Santa Barbara ranch from Smith in the early 1920s. At the time, Smith — a Pennsylvania-born former bond businessman — had just returned to the U.S. from a several-year stint as a Post-Impressionist painter in Paris. He'd built himself a Santa Barbara studio based on Andalusian farmhouses he'd admired in Europe, and was soon distracted from his painting career by clients seeking their own thick-walled tile-roofed stucco compounds. He managed to realize more than 80 projects before his death in 1930, sometimes spicing the designs with exotic motifs from Persia or Byzantium. This volume's sepia-tone clippings show the homes in their prime: staircase tiles just laid in jazzy sawtooth patterns, newly planted palms rustling beside balustraded loggias and wrought-



The servants' staircase of this Byzantium-inspired house, located on a Pebble Beach promontory, was built of Doria stone quarried near Genoa.

iron balconies, fountains bubbling down Pacific cliffs. The reproduced texts, too, capture a lost moment in time: Ah for the days when a critic writing even in a magazine dryly titled "The Architect and Engineer" could unabashedly gush about an oeuvre, "who can remain insensitive to beauty so mellow?" ♦

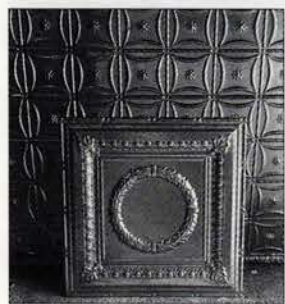


This Montecito mansion's walls were buff-colored stucco with brown roof tiles, ultramarine-blue wooden shutters, set off with cast-stone balustrades and stairs.

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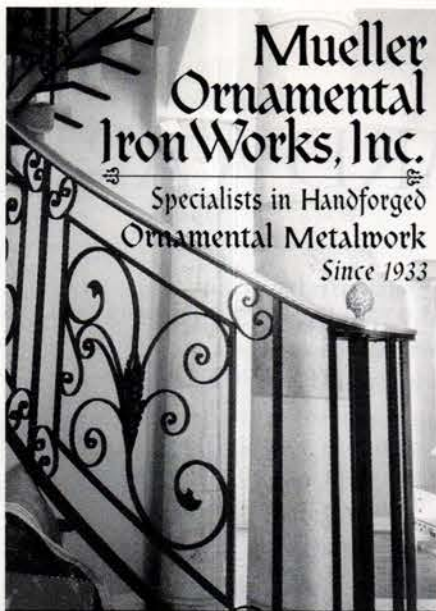


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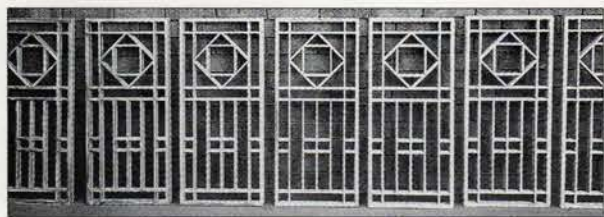


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BUYING GUIDE TO ORNAMENTAL METALWORK & HARDWARE



COLORADO WATERJET CO. creates custom panels, such as these, for use in gates, railings, and fences. Write in No. 262

Colorado Waterjet Co.
970-532-5404; Fax: 970-532-5405
www.coloradowaterjet.com
Berthoud, CO 80513

Custom panels for railings, fences, gates, grills, grates, signs & other architectural accents; all metals & materials; serving ornamental-metal fabricators since 1997. Write in No. 262



COPPER CRAFTSMAN created this copper steeply pitched roof that sits atop the decorative bell/clock tower of a pool house in Ft. Lauderdale, Fla. Write in No. 746

Copper Craftsman
646-533-4355; Fax: 954-941-2382
www.copper-craftsman.com
Pompano Beach, FL 33062

Custom fabricator of copper & sheetmetal products: roofing, domes, dormers, cornices, finials; stamped metal, specialty copper & more; brass, copper, bronze, stainless steel. Write in No. 746

Copper Sculptures
800-235-6725; Fax: 601-992-7099
www.coppersculptures.com
Brandon, MS 39042

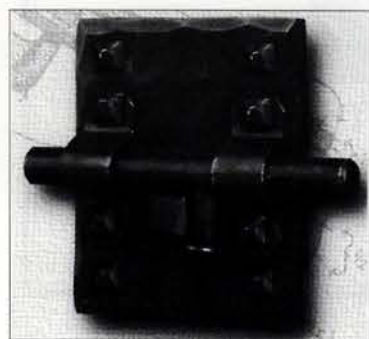
Supplier of hand-crafted copper gas lanterns, mailboxes, posts & metal furniture, fountains & street lighting; electronic ignition system for gas lighting. Write in No. 8191



This cast-bronze shield leaderhead from **COPPERWORKS OF DON MILLER** is ornamented with an attractive grape-cluster design. Write in No. 2000

Copperworks of Don Miller
877-633-9308; Fax: 909-445-0828
www.copperworks.net
Orange, CA 92869

Manufacturer of custom bronze & copper raingutter hardware for period styles; lists of other raingutter suppliers; green-patina formula for large exterior surfaces; in brass, copper, bronze; 100% custom work. Write in No. 2000



CRAFTSMEN HARDWARE's 2-in. Edge Bolt comes with either the pyramid-head nail seen here or round-head wood screws. Write in No. 6980

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

Supplier of Arts & Crafts-style hand-hammered copper, brass & bronze hardware; custom & drapery hardware; air grilles in 12 standard sizes with nominal duct sizes up to 20x20 in.; clocks in brass, bronze & copper. Write in No. 6980



The line of 3/4-in. sq. basket balusters from **CRESCENT CITY IRON SUPPLY** includes item #2032, available in lengths of 36, 42, and 48 in. Write in No. 1222

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

Supplier of gate hardware, locks, steel forgings, stampings, furniture, lamp posts, mailboxes, ornamental iron castings, planters & urns, balusters, hardware, benches, fencing & gate operators in cast aluminum, cast iron & wrought iron/steel. Write in No. 1222



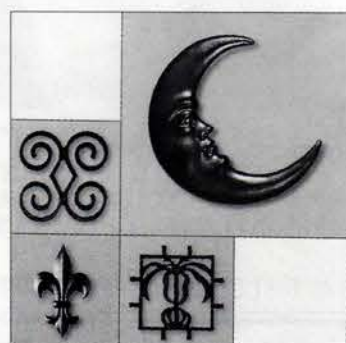
The "Doggie" set from **CROWN CITY HARDWARE** includes the canine-themed door knob #26G. Write in No. 432

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
1047 N. Allen Ave.
Pasadena, CA 91104

Supplier of residential hardware; glass knobs, bin pulls, door & window hardware; mailboxes; Victorian & Arts & Crafts; wrought iron/steel & brass. Write in No. 432

D.J.A. Imports, Ltd.
800-933-5993; Fax: 718-324-0726
www.pietrocolasons.com
Bronx, NY 10466

Nationwide distributor of architectural metal components: gate & door hardware; reproductions, custom orders; machinery for the industry; specialty items. Write in No. 264



Shown here are a few of the decorative metal pieces fabricated by **DECORATIVEIRON.COM**. Write in No. 3056

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

Supplier of decorative iron components & finishing details for metalwork; components for fabricating, repairing & decorating metalwork; railings & gates in wrought iron & steel. Write in No. 3056

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of historically accurate brass, bronze, nickel-silver & wrought-iron hardware for doors, windows & furniture; complete design selections of Early American period hardware, including 19th-century shell-shanked crystal, porcelain & wood trimmings; custom-plated & -patinated finishes; preservation & restoration services; consultation services to architects & builders. Write in No. 2260



The manufacture of custom copper chimney caps is a specialty of **EDWARD MAJEWSKI**. Write in No. 588

Edward Majewski
407-538-7911; Fax: 407-275-3928
www.ejmcopper.com
Orlando, FL 32826

Manufacturer of custom architectural sheet-metal fabrications; chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers & more; online catalog. Write in No. 588



EUGENIA'S ANTIQUE HARDWARE supplies all kinds of vintage lock sets and door knobs. Call for information

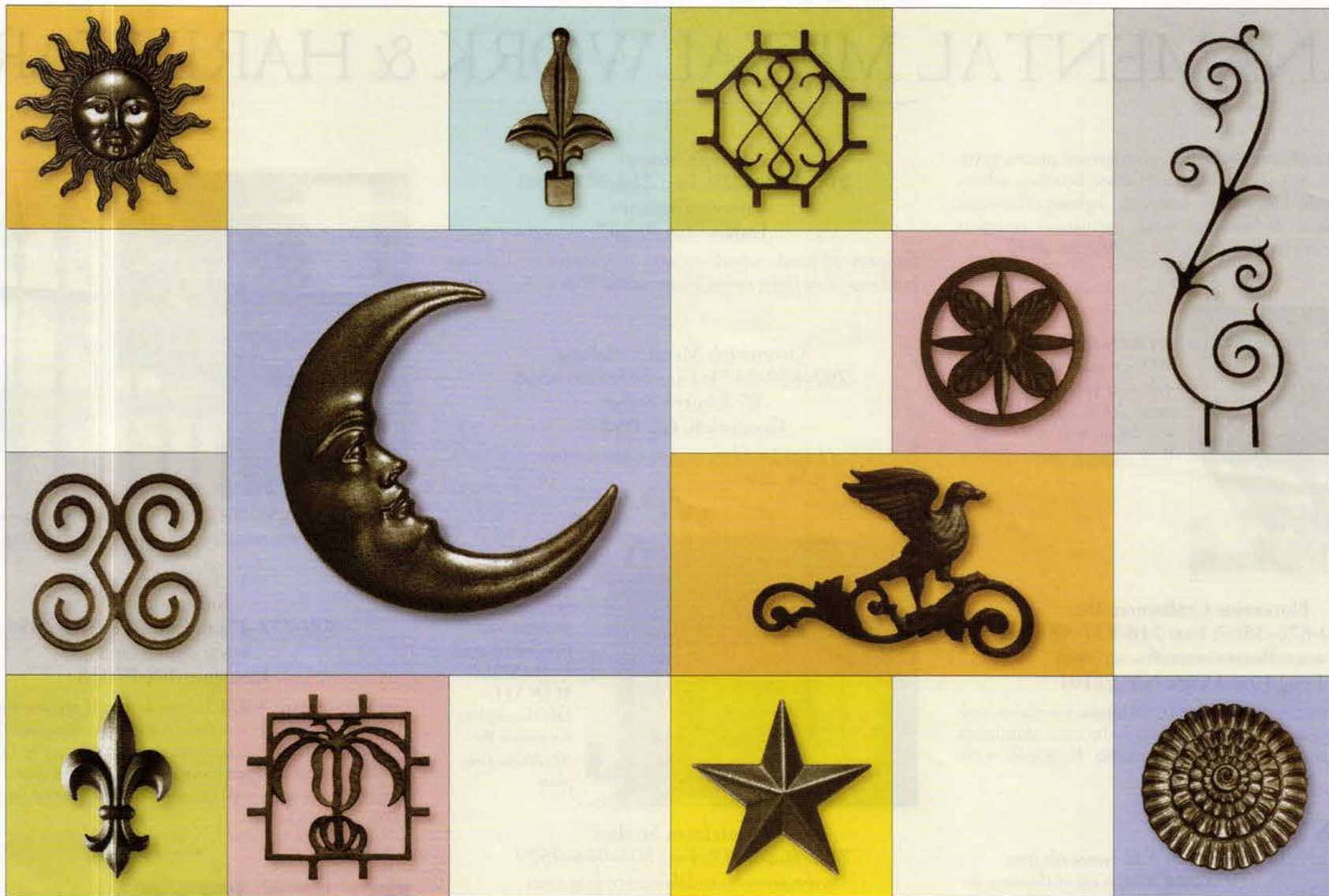
Eugenia's Antique Hardware
770-458-1677; Fax: 770-458-5966
www.eugeniaantiquehardware.com
Chamblee, GA 30341

Supplier of vintage hardware & antique bathroom accessories; 1890s to 1950s; no reproductions; door plates, door knobs, mortise locks, door bolts; glass, porcelain, steel, bronze; complete sets, interior & exterior. Call for more information



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FLORENTINE CRAFTSMEN produced this *Borghese-style eagle in lead, which stands 29 in. high and measures 24 in. wide at the wings. Write in No. 4390*

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

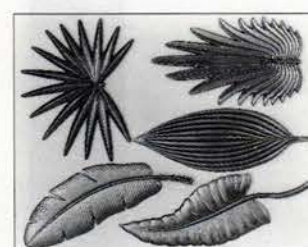
Ornamental metalwork; sculpture, furniture, fountains, trellises, weathervanes, finials & more in bronze, aluminum, wrought iron/steel; custom work available. *Write in No. 4390*



The Lotus 3x3-in. bronze tile from **FOUNDRY ART** is one of the many designs the company creates for indoor and outdoor applications.

Foundry Art / Lowitz & Co.
773-784-2628; Fax: 773-784-2656
www.beautifultiles.com
Chicago, IL 60640

Hand-carved insets, liners & knobs cast in solid bronze; designs complement natural stone; suitable for floors, walls & fireplaces; indoors & outdoors; residential & commercial.



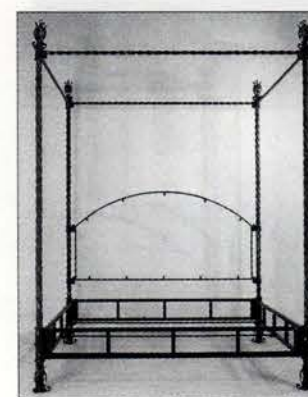
Metal leaves such as these shown here are available from **FRANK MORROW CO.** in a variety of sizes and shapes.

Frank Morrow Company
800-556-7688; Fax: 401-941-3810
www.frankmorrow.com
Providence, RI 02905

Manufacturer of a variety of decorative metal trims (embossed banding & perforated gallery), metal leaves, rosettes, tropical & acanthus leaves, ferns, stamped-metal animals, birds, vegetables & more; in brass, cast iron, wrought iron/steel, cold-rolled steel; grey-iron castings also available.

G.T. Products, Inc.
516-625-1870; Fax: 516-625-1226
www.gtechproducts.com
Mineola, NY 11501

Manufacturer & importer of metalwork including stamped- & cast-metal ornament; custom work available; snow guards; slate hammers, cutters & rippers.



The "Pompadour Collection" series from **GABY'S SHOPPE** includes this wrought-iron canopy bed with headboard, available in twin, queen, or king size. *Write in No. 2520*

Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207

Supplier of hand-crafted wrought-iron furniture, lighting, hardware & railings; twisted-iron stock. *Write in No. 2520*

Greenwich Metal Finishing
203-629-8474; Fax: 203-629-8348
67 Church Street
Greenwich, CT 06830

Supplier of forged & fabricated metalwork; decorative hardware. *Write in No. 239*



The graceful lines of this hand-forged wrought-iron firescreen created by **HANDELMAN STUDIOS** completes the picture for this ornate fireplace.

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

Manufacturer of hand-forged ornament, lighting & fire-screens; over 350 original styles, 18 finishes, 5 glass choices, 4 mounting configurations; gates, registers & grilles, furniture; in wrought iron/steel; custom work available.



Shown here are a few of the custom-cast signs and plaques created by **HEALY BROS. FOUNDRY**, a company also known for its unique door knockers.

Healy Brothers Foundry
800-626-3229; Fax: 401-765-7612
www.michaelhealy.com
Manville, RI 02838

Manufacturer of over 80 hand-crafted door knockers & doorbell ringers in brass, bronze & white bronze; standard & custom signage/plaques in brass, bronze & aluminum.



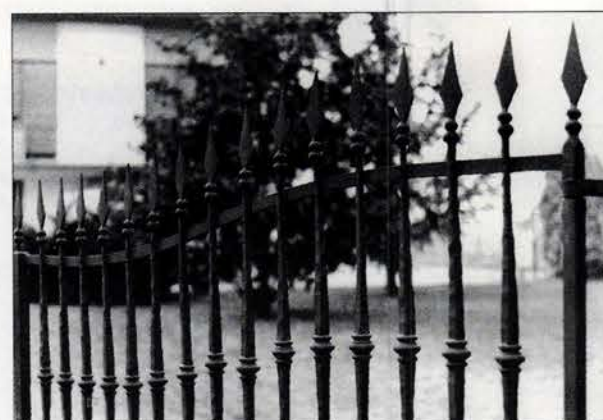
This decorative cast-metal capital ornament created by **HERWIG LIGHTING** illustrates the variety of ornamental metalwork the company creates. *Write in No. 9130*

Herwig Lighting
800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811

Manufacturer of custom & hand-crafted exterior lighting, furniture & cast-metal ornament in aluminum. *Write in No. 9130*

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

Designer & manufacturer of lighting, columns & capitals, cornices, railings, fences, newels, balusters, planters, finials, street furnishings, fountains, lattices, brackets, spandrels, custom turnings, domes & canopies in cast iron, bronze & aluminum; restoration services & custom work. *Write in No. 1210*



Metalwork from **INDITAL, USA** includes elements for iron gates, railings, ornamentation, and, as shown here, fencing. *Write in No. 6560*

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

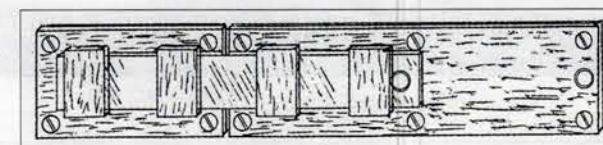
Supplier of over 8,500 Italian-designed architectural steel forgings: signature rosettes, intricately designed baroque leaves, spears & a full array of pickets that can be fabricated to create staircases, partitions, fences & more; gates, railings, balustrades, stairs; metal ornament; wrought iron/steel.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



This ornate, floral-themed gate was fabricated by the metalworking artisans of **J. GRANEY METAL DESIGN**. *Write in No. 4840*

J. Graney Metal Design
413-528-6744; Fax: 413-528-6749
1920 North Main St.
Sheffield, MA 01257

Manufacturer & custom fabricator of forged metalwork in classical & contemporary styles; gold leaf & exotic finishes; railings, gates, entryways, furniture, lighting, mailboxes; design & installation; historical restoration. *Write in No. 4840*



JAMES PETERS & SON fabricates shutter bolts in an original design as well as the traditional-design model shown here, item #707. *Write in No. 1240*

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
1936 N. Front St.
Philadelphia, PA 19122

Supplier of period-style hardware for shutters, doors & gates in wrought steel with a black finish; stable hinges, shutter dogs, pull rings, door latches & more; new reproduction hardware. *Write in No. 1240*

Kayne & Son Custom Hardware
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www.customforgedhardware.com
Candler, NC 28715

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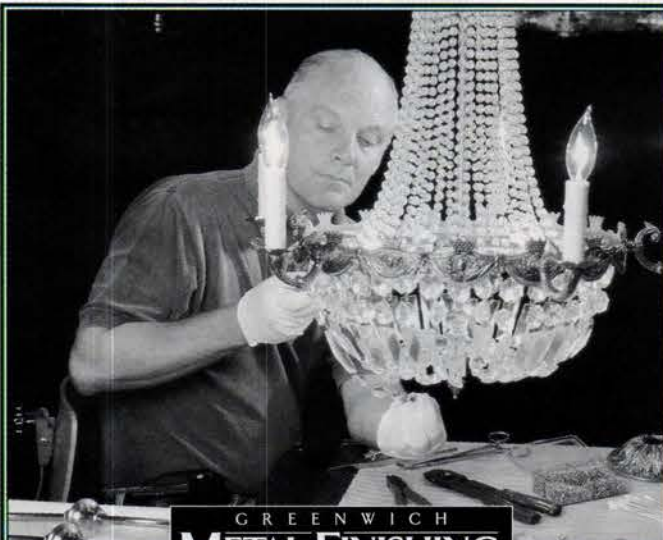
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This imaginative door ornament, fashioned by KAYNE & SON, features forged-copper apples sprouting from brass-over-steel tree branches. Call for information

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800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228



Decorative wrought-iron elements, such as the acanthus leaves and rosettes featured in this gate, are the specialty of KING ARCHITECTURAL METALS. Write in No. 270

Wholesale supplier of ornamental & architectural metal components for wrought-iron staircases, handrails, gates, fences, balustrades, furniture, mailboxes, doors, screens, awnings & fireplace screens. Write in No. 270

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www.kolson.com
Great Neck, NY 11023

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Leonard Metal Art Works
800-522-4766, Fax: 888-699-9666
www.grand-stairs.com
Lansdale, PA 19446

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iron, brass, bronze or stainless steel; Old World, Baroque, Gothic, French Provincial, Modern Art or Art Deco; Old World door hardware; door handles, lock plates, locks & hinges. Write in No. 7610

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Worcester, MA 01603

Fabricator of reproduction lighting fixtures & wrought-iron hardware: chandeliers, wall sconces, wall- & post-mounted lanterns in copper, brass & tin; gas-burning exterior lighting; hand-forged shutter dogs, hinges, door knockers & cabinet hardware; lighting styles include Colonial, Arts & Crafts, Victorian, Early American; custom work. Write in No. 5090

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www.martellmetal.com
Seekonk, MA 02771

Custom designer & manufacturer of hand-forged railings (straight, curved or spiral), furniture & architectural metalwork; brass, bronze, copper, steel, aluminum & iron. Write in No. 320

Metropolitan Artifacts
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4783 Peachtree Rd.
Atlanta, GA 30341

Supplier of European & American architectural antiques; iron & bronze artifacts, entryways, door hardware, fireplace mantels, lighting, bathtubs, sinks & garden ornament; custom designs; email: metartinc@aol.com. Write in No. 308



Decorative as well as functional, this entry gate from MUELLER ORNAMENTAL IRON WORKS transforms the doorway of this residence. Write in No. 229

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

Custom fabricator of hand-forged, highly decorative ornamental metalwork in iron, bronze, aluminum & stainless steel; interior & exterior applications; ornamental metal gates, curved & straight railings & stairs, lighting, signage/plaques, furniture, canopies, window guards & fireplace equipment & screens; custom finishing available. Write in No. 229



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Pittsburgh, PA 15213

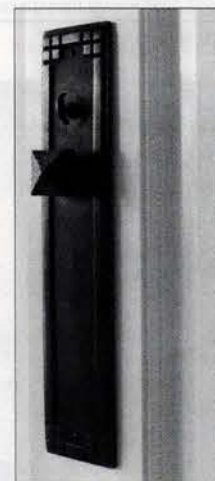
Nationwide roofing & sheetmetal contractor specializing in historic-restoration projects: custom architectural sheetmetal work; artificial patination of copper; standing-seam, slate, tile & other historic roofing; cornices, cupolas, snowguards. Write in No. 8300



PARK CITY RAIN GUTTER was able to solve this particular drainage situation with these Minoletti copper rain gutters and accessories which are imported from Italy. Write in No. 832

Park City Rain Gutter
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www.pcraingutter.com
Park City, UT 84068

Distributor & importer of Minoletti products: European 1/2-round rain gutters & accessories in copper & zinc; air registers & grilles in brass, copper & zinc. Write in No. 832



Custom metalwork from PATTEN DESIGN includes cast-bronze hardware such as this Craftsman-style set. Write in No. 1520

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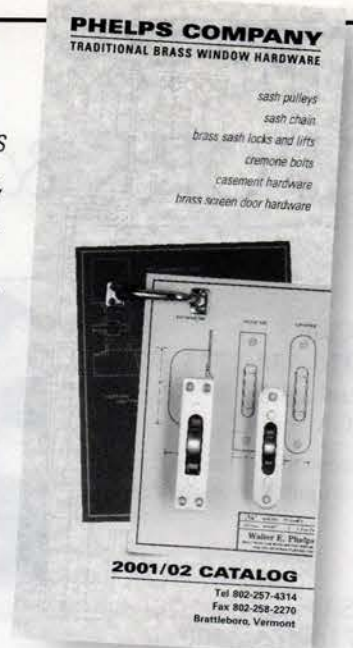
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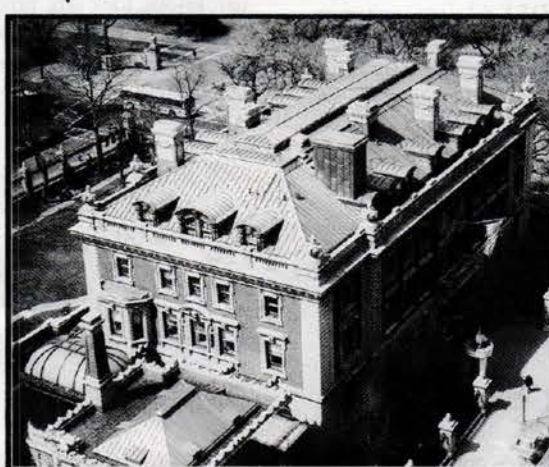
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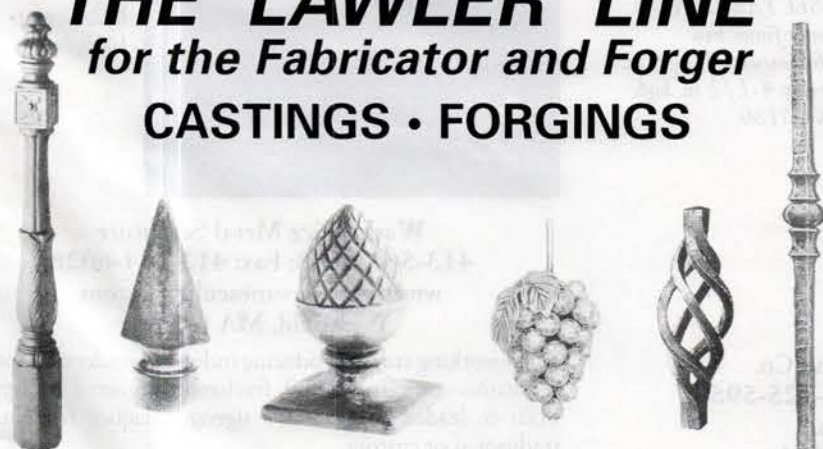


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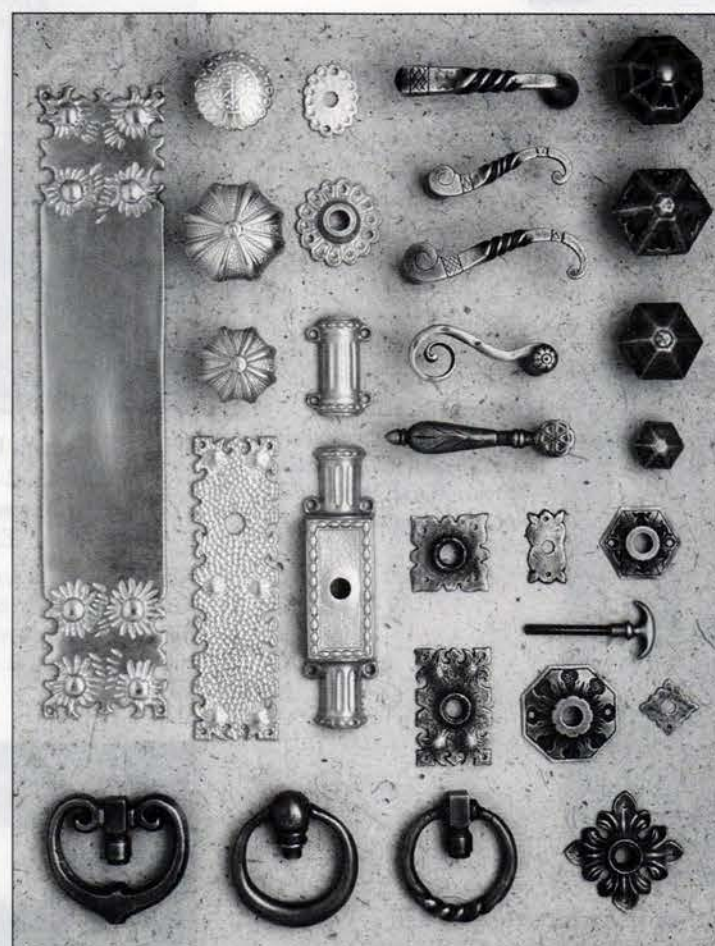


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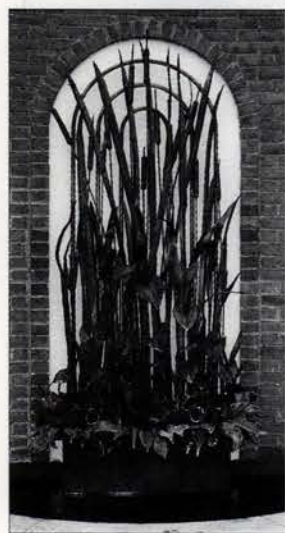
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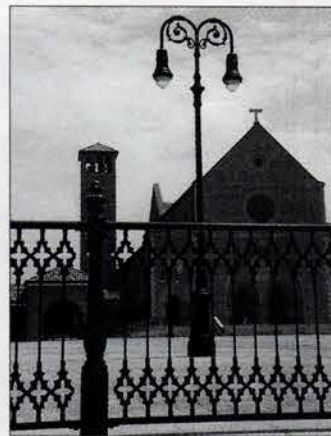
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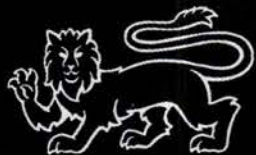
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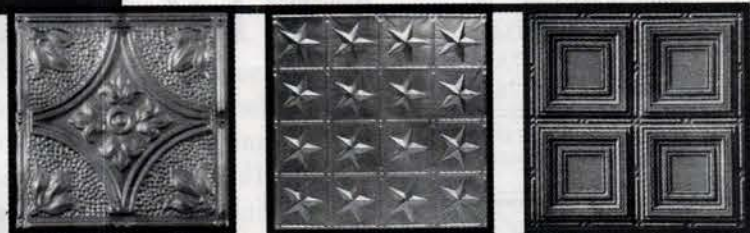
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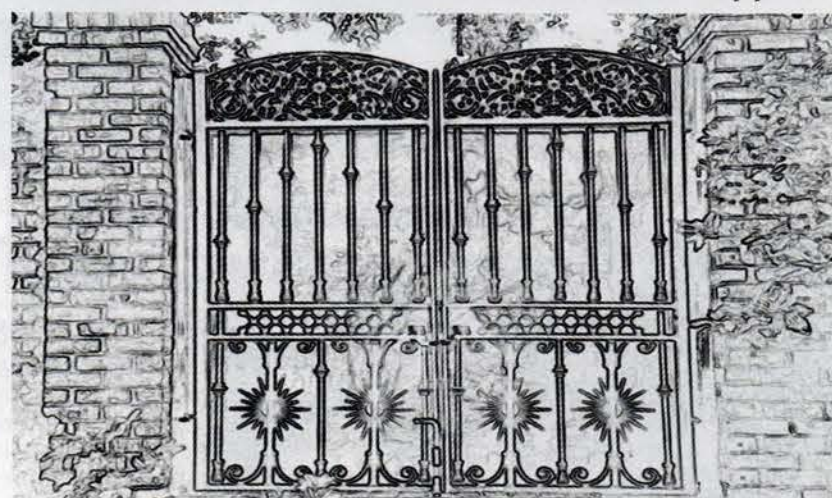
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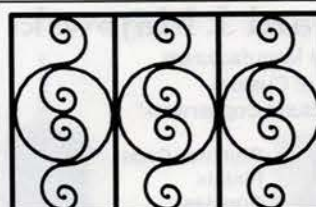
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Specifying Tile Roofs for Residential Applications

Durability, aesthetics, and versatility are making clay and concrete tiles the roofing systems of choice for many projects in the U.S.

by James R. Marshall

Tile roofs have been around since antiquity, but their durability and aesthetics make them popular for a broad range of residential applications today. Tiles still come in the traditional materials — clay or concrete — but the wide variety of available shapes, colors, and manufacturing methods means that they are suitable for many architectural styles and geographies. Tile roofs can be used in virtually any climate, given proper planning, design, and installation. Already predominant in Europe and other areas of the world, tile roofing is today becoming more widely accepted in the U.S. as well.

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

European settlers brought tile roofing with them to America, where it became well established by the 17th century — specimens were found in the ruins of the 1585 Roanoke Island settlement. The Dutch established full-scale production by 1650 in the Hudson River Valley. The French used clay tiles in New Orleans, and the Spanish Padres applied it in the construction of their settlements and missions in Florida, California, and Texas. Flat tiles were first made in Pennsylvania about 1735; machine-made clay roofing tile in this country dates from 1871. The main attribute that made clay-tile roofing so popular during the Colonial period was its resistance to fire. Devastating 17th-century fires in London and Boston led to fire codes that encouraged tile roofs in urban areas. Another factor in clay tile's popularity was its longevity: A well-made roof can last well beyond a hundred years. Nevertheless, as the 19th century progressed, clay tile lost popularity to such cheaper and lighter materials as wood shingles (in non-fire-code areas) and metal and slate (where fire was a worry). These materials could be installed at a fraction of the cost and weight of clay tile. To add insult to injury, even the aesthetics of clay tile went out of fashion, at least for a time.

However, architecture came to the rescue, with the Italianate Villa style of the mid-19th century and the Romanesque Revival style in the 1890s, giving rise to a robust clay-tile industry. There were

large factories in Ohio and Maryland, where good clay was plentiful, and the development of tile-making machines in the 1870s contributed to the boom. Clay tile fell briefly out of favor again at the turn of the 20th century, but soon rebounded, thanks to the popularity of the Romantic Revival style, which included Mission, Spanish, Mediterranean, Georgian, and Renaissance Revival.

The first concrete-tile roof debuted on a German farm in the early 1800s, and by 1900 concrete-tile roofs could be found throughout Europe. The early 1920s saw the development of the power-driven concrete roof-tile-extrusion machine, and concrete tile-roof plants began to appear in the U.S. at about the same time. Technical advances have made concrete tile the most-used roofing material in the

Andalusia, say, or even Sienna, Seville, or Oaxaca. Architects today can also work with those North American suppliers who not only deal in a range of new tiles made by U.S. and international manufacturers, but also offer reclaimed old tiles. These old tiles are ideal for restoration and renovation work and are also appealing for new construction that seeks to achieve an authentic vintage-tile look. A lot of these reclaimed tiles were made by Ludowici-Celadon, a company founded in 1890 by Carl Ludowici in Ohio, which flourished in the early decades of the 20th century, with kilns in as many as six locations. Today this manufacturer operates only in New Lexington, Ohio.

When it comes to traditional styles, nomenclature for tiles can be confusing. In the Northeast United



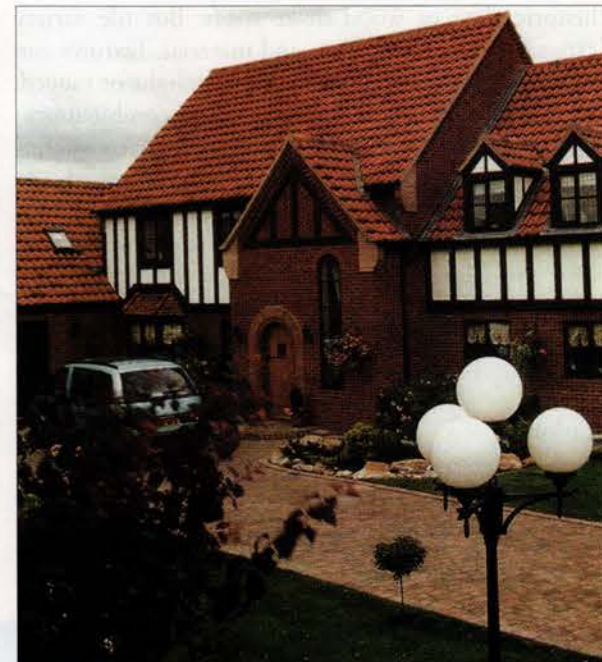
Ludowici's Mediterranean Blue Spanish clay tile is one of the numerous styles and colors available from the firm. This one-piece barrel tile is ideal for both steep and lower-pitched roofs, according to the company, and carries a 75-year warranty. Founded in 1890, Ludowici once had kilns in six locations. It continues to operate in New Lexington, Ohio.

world today: As many as 90% of homes in Europe have such roofs. While some key differences exist between clay and concrete, most of their attributes are similar — composition and manufacture differ, as do their color processes and prices — but the choice really comes down to the look the homeowner or designer wants to achieve.

Styles: Old, Modern & Faux

Aside from streamlining production, modern techniques for making both clay and concrete tiles have expanded their architectural range to include contemporary as well as traditional, or Mediterranean, designs. In fact, tile's versatility is a main reason that more and more of today's homeowners and architects prefer it for their roofing. Modern roof tiles can be flat or round, interlocking or overlapping, consisting of two pieces or one. They can also be made to mimic slate or wood-shake roofs.

For new construction, the architect, builder, and owner seeking authenticity can choose from a rich variety of tiles, supplied by European manufacturers, and the few remaining American ones, that replicate almost anything in terms of color, shape, and apparent age. You can choose tile that not only reflects a particular nation, but also recognizes subtle regional differences within a country. For the neophyte, every red-clay-tile roof may be "Spanish," but sophisticated clients can ask a designer for a very specific geographical look — Tuscany, Provence, or



Sandtoft's interlocking clay County Pantiles, imported from the United Kingdom by Northern Roof Tiles, were used on this roof. The line is available in natural red, brown, mixed russet, and antique colors. The pantile shape dates back to the ancient Romans who introduced it as a standardized roofing tile across their empire.

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

The term "Spanish tile" today has come to mean a one-piece interlocking "S" style with one convex and one almost-flat horizontal surface. This style is cheaper to install because each tile requires only one nail; Mission requires nails in both pan and cover. While the Spanish and Mission shapes are the most commonly used today, there are many others, such as Roman and Greek, as well as flat tiles. A "French" tile is a flat tile that is grooved to facilitate water runoff. Individual manufacturers also apply their own nomenclatures to their designs to evoke a region or style — examples include "Flemish," "Portuguese,"

continued on the following page



Concrete roof tiles are usually less expensive to purchase and install than clay tiles, and are available in many styles. Shown here is a roof made using Early American Slate concrete roof tiles from Vande Hey-Raleigh Architectural Roof Tile of Little Chute, Wisc. The company offers a 50-year warranty on this product.

"Villa," "Alhambra," and the like. As for architectural style, what has come to be known as Spanish/Mediterranean — a style that also includes French and Italian approaches to tiled roofs — is again highly popular for new construction throughout North America.

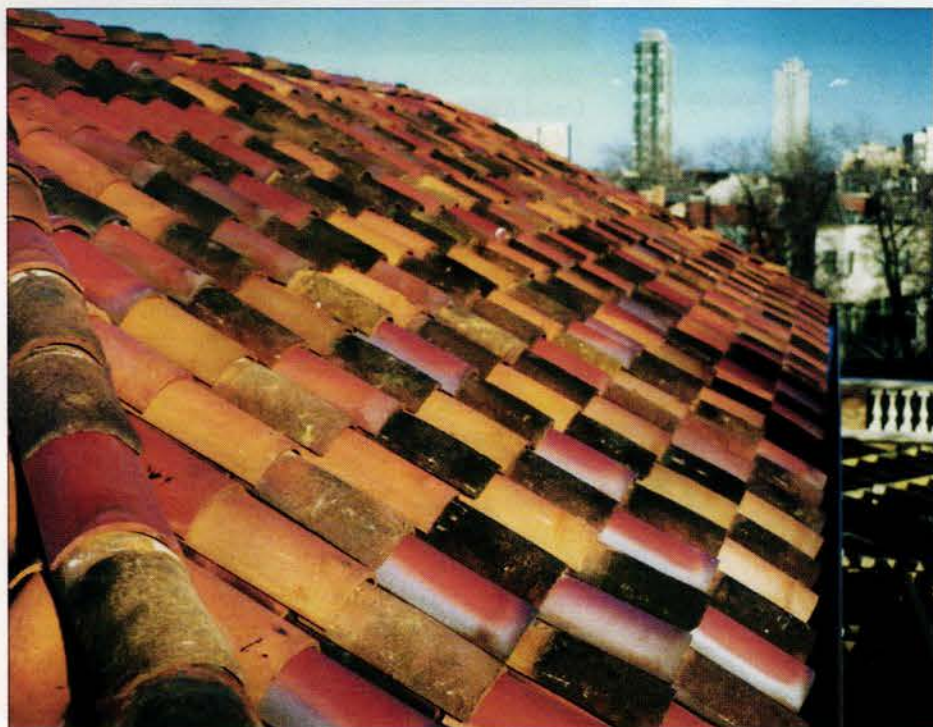
Although many architects still prefer Mission- or Spanish-style tiles, flat clay or concrete tiles are rapidly increasing in popularity throughout North America as homeowners seek to replicate the look of historic slate or wood-shake roofs. But tile variety extends beyond just shape and material. Textures can be smooth or rough, edges can be straight or ragged, and architects can select many color combinations. Both concrete and clay tiles come in a variety of finishes such as matte, glossy, hand-combed, or brushed. A slate finish means that the tile is relatively smooth, whereas a shake finish is grooved, raked into the tiles to make them look like hand-split cedar shingles. Some manufacturers use an "overspray": a surface application that creates a weathered or textured look.

Coloring

Both concrete and clay tiles today come in a wide variety of standard colors — earth tones, deep greens, chocolate browns, Colonial blues and grays, and even dramatic glazed designs that complement



"Spanish tile" has come to mean a one-piece interlocking "S" style with one convex and one almost-flat horizontal surface. The style was introduced by the Padres in California, Florida, and Texas, although it fell out of favor for a while as less expensive substitutes became available. The style has made a rebound, thanks to the popularity of Mission, Spanish, Mediterranean, and Renaissance Revival styles. Shown here is a community topped with Spanish style clay tile roofing supplied by Roof Tile and Slate Co. of Carrollton, Tex.



Tile Roofs of Chicago, Ill. specializes in salvaged clay tiles such as these. They can be used for restoration or renovation work and also for new projects where a vintage-tile appearance is the goal.

contemporary designs — as well as custom blends. For period homes, manufacturers can create an antique look or even produce replacement tiles that match existing older ones. Architects can also mix different colors in random or set patterns.

The color of old tile was the result of two main factors: the location of the kiln, and hence the composition of the clay, and the position in the kiln.

"color-through," in which iron-oxide pigments are mixed with unset concrete, which, after extrusion and curing, has a uniform color; "slurry coat," in which a coating of iron oxides is applied to an uncolored concrete tile after extrusion but before curing; and colored acrylic top spray. As a final step in all three processes, most manufacturers spray the tiles with a sealer.

Clay tile used to be fired in beehive kilns, typically 60 feet high. The higher in the kiln, the hotter it would be, and there would therefore be a range of colors. Although terra-cotta red is the typical color of clay tile, natural clay varies from pink to orange or brown, with hotter kiln temperatures producing darker colors. In modern tile manufacture, tiles are made in tunnel kilns; there is no natural variation, and so color and aging are achieved through a variety of processes. In one

Clay or Concrete?

Clay and concrete each have their proponents, and the choice for the homeowner or architect pretty much boils down to one of design issues and taste. Clay is more traditional and is extremely durable; concrete tends to be lighter weight and slightly less expensive. Good-quality imported European clay tiles can cost from \$400 to as much as \$2,500 per square (100 sq.ft., the standard tile measurement). Some suppliers are importing what are said to be good-quality clay tiles from Columbia; at \$165 per square, they're about half the cost of comparable European tiles.

It is also important to keep in mind the climate in which the new house is to be situated. For all but the warmest and driest parts of the U.S., it's essential to use a hard-fired Grade One clay tile. Mexican and Spanish tiles are often not fired to this degree, and will be damaged by exposure to repetitive freeze-thaw cycles. Concrete tiles perform well in freeze-thaw or snow-load conditions and are popular therefore in Canada and Europe.

Once you've decided on a style and color and whether to use old or new tiles, clay or concrete, what

called Engobe, for example, a colored layer is applied to an ordinary pressed tile and then fired.

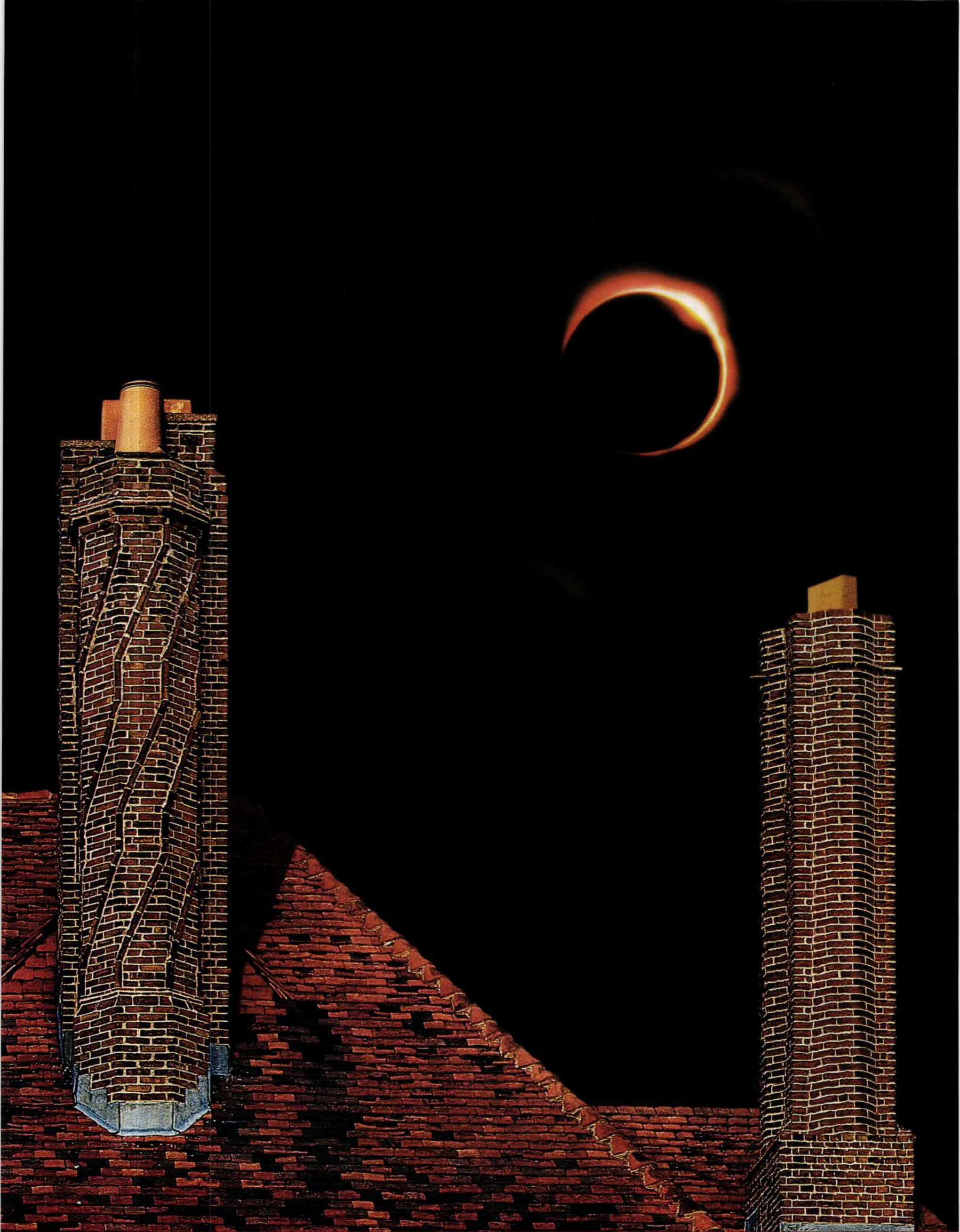
To broaden the color range of natural clay, today's manufacturers mix clay with natural metal oxides prior to firing or apply glazes in vibrant colors that are bonded in the kiln. Clay-tile colors can also be "fire-flashed": A stream of natural gas is injected into the kiln and reacts with iron oxides in the clay to produce random patterns on the tile surface.

As for concrete tiles, there are three coloring systems:

about installation? Installing a clay-tile roof is expensive (\$12 to \$15 per sq.ft.) and requires a skilled installer. Due to current high demand, the best installers are mostly booked far in advance. Concrete tiles are considerably easier and cheaper by half to install than clay tiles. For both types, proper building and roof design are essential if the owner is to receive the full benefit of tile's durability and aesthetics. Underlayment and flashing design and material are also very important. Proper shape and attention to drainage systems will minimize maintenance and such problems as snow load. Installation and subsequent inspection and maintenance are best left to experienced tile-roofing professionals.

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

In many ways, the U.S. is a bit of a new frontier for concrete and clay roof tiles, because in other parts of the world tiles are already the dominant roofing material. Americans tend to prefer cheaper materials, such as asphalt shingles. The challenge for roofing-tile proponents is to show that the durability, versatility, and superior aesthetics of clay and concrete roofing tiles make them worth the additional cost. ♦



ONLY A LUDOWICI ROOF ECLIPSES A LUDOWICI ROOF.

No clay roof tile under the sun matches Ludowici for color, style, or legendary performance. Call 1-800-917-8998.

BUYING GUIDE TO TILE ROOFS & ROOFING SPECIALTIES

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of TILE ROOFS & ROOFING SPECIALTIES 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.

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

Quarry-direct supplier of natural-slate & quartzite floor tiles; even thickness tiles to thinset; natural-slate roofing; largest color range & stocks in the U.S.; competitive prices. *Write in No. 2723*



These heart-cypress shingles were fabricated by BARBER LUMBER and installed at Mt. Vernon, George Washington's estate. Write in No. 8074

Barber Lumber
386-462-3772; Fax: 386-462-7037
P.O. Box 263
Alachua, FL 32616

Supplier of longleaf heart-pine, cypress & oak boards & timber; virgin-growth cypress heart; shingle, clapboard & novelty siding; timber to 24 in. sq., lengths to 48 ft.; special-order dimensions & lengths; shingles. *Write in No. 8074*



BIRD-X offers "Irri-Tape," an iridescent, holographic diffraction foil that keeps roofs bird-free by frightening them visually, producing a disturbing rattling sound, and physically preventing birds from landing. Write in No. 3230

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

Manufacturer of 20 different products for repelling birds: plastic & metal needle strips, sticky gels, holographic visual devices, realistic predator replicas, netting, ultrasonic & sonic programmable repellers; environmentally friendly products; free phone consultations. *Write in No. 3230*

Chimney Pot Shoppe
724-345-3601; Fax: 724-345-8243
www.chimneypot.net
Avella, PA 15312

Supplier of unique terra-cotta chimney pots; new, antique & large American styles; hand-formed pots made to order for

specific flue sizes & chimney heights; dragons, gargoyles & custom replications; cast-iron leader boxes. *Write in No. 410*



The CHIMNEY POT SHOPPE offers a wide variety of antique and new chimney pots. Write in No. 410

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

Manufacturer of oversized 5-, 6- & 8-in. seamless half-round guttering in 20-oz. copper & heavy-duty aluminum with baked-enamel finish; hidden nut-&-bolt adjustable hanger system; cast fascia brackets & decorative components in solid brass & aluminum. *Write in No. 1280*

Copper Craftsman
646-533-4355; Fax: 954-941-2382
www.copper-craftsman.com
Pompano Beach, FL 33062

Custom fabricator of copper & sheetmetal products: roofing, domes, dormers, cornices, finials; stamped metal, specialty copper & more; brass, copper, bronze, stainless steel. *Write in No. 746*

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

Manufacturer, custom fabricator & distributor of copper & brass lighting: porch fixtures, wall- & post-mounted electric lighting, chandeliers & hanging lights; Colonial, Victorian, Turn-of-the-Century & Arts & Crafts/Mission/Prairie styles; copper weathervanes, custom finials; all made of solid copper & brass. *Call for more information*

Copperworks of Don Miller
877-633-9308; Fax: 909-445-0828
www.copperworks.net
Orange, CA 92869

Manufacturer of custom bronze & copper rainwater hardware for period styles; lists of other rainwater suppliers; green-patina formula for large exterior surfaces; in brass, copper, bronze; 100% custom work. *Write in No. 2000*



The textured slate roof on this Cotswold-style mansion in Ohio was installed by the DURABLE SLATE CO. Write in No. 3720

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

Installer of metal & slate roofing in the Midwest & East; custom metalwork, standing-seam & flat-lock roofs, copper-lined box gutters & stop gutters, metal fabrication & installation; distributor of natural-slate & clay tile. *Write in No. 3720*

Edward Majewski
407-538-7911; Fax: 407-275-3928
www.ejmcopper.com
Orlando, FL 32826

Manufacturer of custom architectural sheet-metal fabrications; chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers & more; online catalog. *Write in No. 588*

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork; sculpture, furniture, fountains, trellises, weathervanes, finials & more in bronze, aluminum, wrought iron/steel; custom work available. *Write in No. 4390*

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

Designer & manufacturer of lighting, columns & capitals, cornices, railings, fences, newels, balusters, planters, finials, street furnishings, fountains, lattices, brackets, spandrels, custom turnings, domes & canopies in cast iron, bronze & aluminum; restoration services & custom work. *Write in No. 1210*

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Manufacturer of hand-forged steel & cast-brass/bronze functional & dummy straps, straight- or curved-strap hinges, HL hinges, bolts, latches, pulls, locks, hooks, knockers & sash locks; weathervanes; custom restoration & reproduction. *Call for more information*

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

Nationwide supplier offers over 1,200 ornamental metal components in cast iron & artistic steel forgings; Victorian styles; newel posts, balusters, panels, continuous designs, finials etc.; for fences, gates, railings, stairs, windows & more; fabricators will design, fabricate & install; complete catalog, \$10. *Write in No. 271*



LUDOWICI ROOF TILE supplied the 13-1/4-in. Spanish one-piece barrel tiles for this residence. Write in No. 111

Ludowici Roof Tile, Inc.
800-917-8998; Fax: 610-341-7940
www.ludowici.com
New Lexington, OH 43764

Manufacturer of clay roof tile; wide variety of standard shapes, fittings, sizes, colors; matte, gloss, weathered, fire-flashed, sanded & combed finishes. *Write in No. 111*

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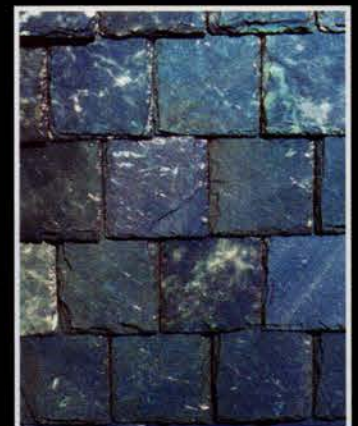
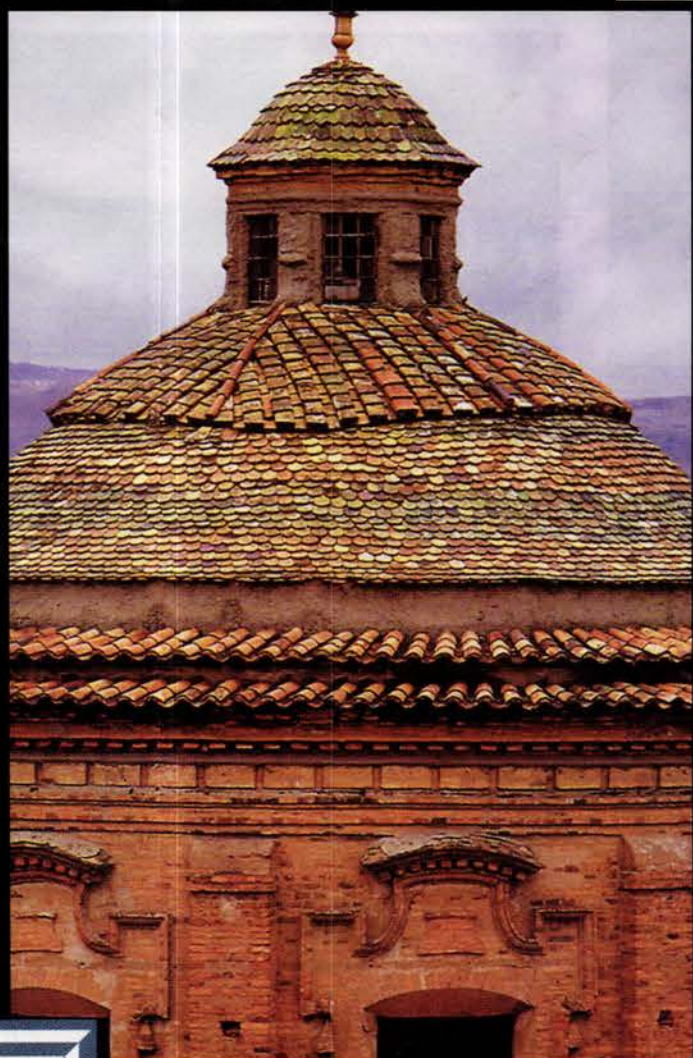
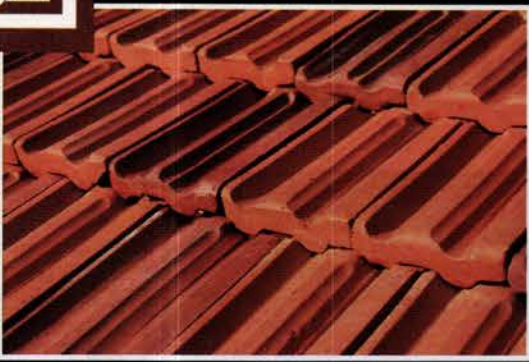
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Fax (972) 242-1923**

**1-800-446-0220
www.claytile.com**



BUYING GUIDE TO TILE ROOFING & SPECIALTIES

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www.mailboxsuperstore.com
Menomonee Falls, WI 53051

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Roofing slate supplied by MORTENSON ROOFING is available in a variety of colors.

Mortenson Roofing Co.
773-468-2900; Fax: 773-468-9509
www.mortensonroofing.com
Chicago, IL 60628

Roofing contractor; slate & tile roofing, decorative sheet metal; imitation slate & tile products & salvaged tile; installation services.

♦ ♦ ♦
NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide roofing & sheetmetal contractor specializing in historic-restoration projects: custom architectural sheetmetal work; artificial patination of copper; standing-seam, slate, tile & other historic roofing; cornices, cupolas, snowguards. *Write in No. 8300*



Imported clay roof tiles from NORTHERN ROOF TILES were used for this dramatic residence. *Write in No. 4040*

Northern Roof Tiles
888-678-6866; Fax: 905-689-7099
www.northernrooftiles.com
Dundas, ON CANADA L9H 7K6

Importer of hand-crafted clay roofing tile from a select group of the world's tile makers; traditional country French styles; design suggestions & guidance. *Write in No. 4040*



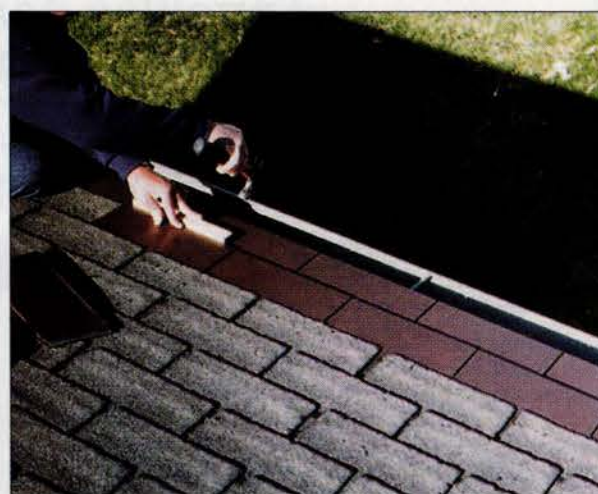
O'HAGIN'S cloaked-vent tiles are used instead of two roof tiles to provide ventilation in a clay or cement tile roof. *Write in No. 273*

O'Hagin's, Inc.
800-394-3864; Fax: 707-823-5208
www.ohaginvent.com
Sebastopol, CA 95473

Manufacturer of the O'Hagin Cloaked Vent Tile, a two-piece, all-metal passive roof vent system for clay, concrete & composition roofs. *Write in No. 273*

♦ ♦ ♦
Park City Rain Gutter
435-649-2805; Fax: 435-649-2605
www.pcraingutter.com
Park City, UT 84068

Distributor & importer of Minoletti products: European 1/2-round rain gutters & accessories in copper & zinc; air registers & grilles in brass, copper & zinc. *Write in No. 832*



REINKE SHAKES' aluminum and copper shingles can be installed over existing roofs or used in new construction. *Write in No. 1346*

Reinke Shakes, Inc.
402-365-7521; No Fax
www.reinkeshakes.com
Hebron, NE 68370

Manufacturer of roof shingles in 2 styles: Reinke Shake & Reinke 3-Tab Cover in aluminum in 7 colors & in copper; flashing & trim. *Write in No. 1346*

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

Reseller of salvage roof tile; slate, custom-blending of clay tiles & used roofing slate; Pennsylvania bluestone interior flooring; specialty trim for historic projects; paving. *Write in No. 9560*



An extensive assortment of historical clay roofing tiles, such as the Mediterranean-style tiles shown here, are available from the ROOF TILE & SLATE CO. *Write in No. 9560*

♦ ♦ ♦
Scotia Slate Products, Ltd.
902-632-2989; Fax: 902-632-2290
www.scotiaslate.com
Kennetcook, NS CANADA B0N 1P0

Supplier of natural slate for roofing, fireplaces, furniture, pavers & more; custom-cut & -polished slate for flooring & landscaping. *Write in No. 8067*

♦ ♦ ♦
Sno-Gem, Inc.
888-766-4367; Fax: 815-455-4367
www.888snogems.com
McHenry, IL 60050

Manufacturer of SNO-GEM snowguards in clear or color-matched UV-stabilized polycarbonate or metal: copper, stainless steel, galvalume & prefinished Kynar 500 for metal, slate & shingle roofs. *Write in No. 334*

♦ ♦ ♦
Talladega Foundry & Machine Co., Inc.
256-362-0056; Fax: 256-362-6880
www.talladegafoundry.com
Talladega, AL 35160

Manufacturer & custom fabricator of ornamental metal castings; planters & urns in cast iron & cast aluminum; furniture & outdoor accessories, fountains, outdoor lighting, cupolas, cresting & more. *Write in No. 201*



VANDE HEY-RALEIGH's dark-red Spanish-style concrete tiles support the look of this Spanish-style residence. *Write in No. 2840*

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

Manufacturer of lightweight composite tile designed to look like high-barrel Spanish-style tile & traditional slate; concrete & slate tile; flame retardant, mildew control; custom colors & shapes; salvaged roofing tile, including slate; installation services. *Write in No. 2840*

♦ ♦ ♦
Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad Street
Navasota, TX 77868

Manufacturer of historically accurate millwork reproductions for interior & exterior applications; doors, gingerbread, mantels, gazebo parts, finials, cresting, fancy-cut shingles, stair parts, railings & porch parts, columns; straight & curved/circular wood stairs; rails, balusters/spindles, newel posts, custom turnings; in any species. *Write in No. 7120*

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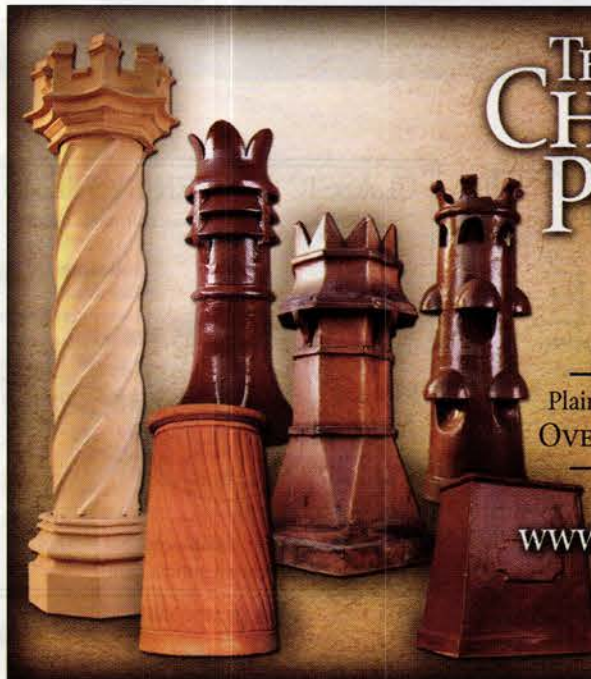
1-800-236-8453

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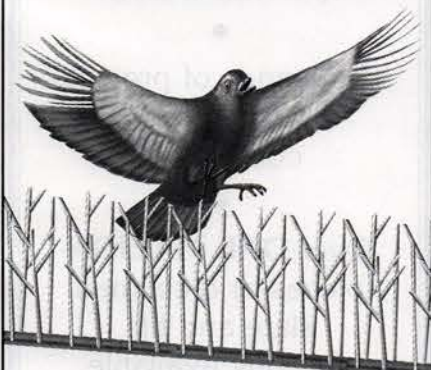
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Goxhill
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St. Foy



Tunstall
Bark

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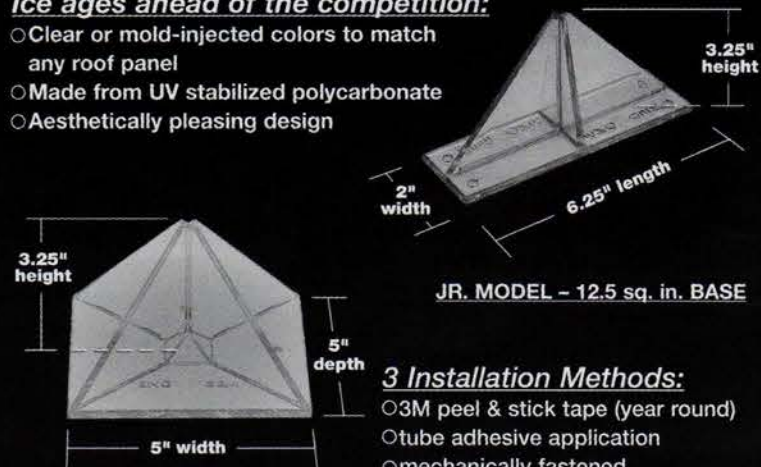
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WRITE IN NO. 273

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 below because they provide a good up-to-date cross-section of the market.

American Restoration Tile
501-570-0300; Fax: 501-570-0303
www.restorationtile.com
Little Rock, AR 72209

Manufacturer of custom historical tile for restoration & new construction; custom mosaics, subway tile, kitchen & bath tile, custom matching of glazed & unglazed tile; all sizes; for floors & walls. *Write in No. 172*

Amsterdam Corp.
860-567-1350; Fax: 860-567-1141
www.dutchtile.com
Litchfield, CT 06759

Distributor & importer of handmade, hand-painted Dutch Delft tile made as it was 300 years ago; glazed in traditional blue, sepia & polychrome; all traditional designs & borders; for walls, murals & fireplaces. *Write in No. 3158*



Hand-painted Spanish ceramic tiles supplied by CANCOS TILE were used to create this attractive kitchen backsplash and counter-top.

Cancos Tile Corp.
631-736-0770; Fax: 631-736-0371
www.cancos.com
Farmingville, NY 11738

Manufacturer, custom fabricator, distributor, importer & stocking agent of ceramic tile: wall, floor & fireplace tile, exterior paving tile, non-skid tile, pictorial mosaics, geometric mosaics, mural tile, glass, metallic, porcelain, hand-painted, commercial & pool tile.

Classic Ceramic Tile Inc.
800-394-7770; Fax: 732-238-2904
www.classicceramictile.com
East Brunswick, NJ 08816

Distributor of Minton Hollins authentic English Victorian ceramic wall & fireplace tile from H&R Johnson; hand-decorated, Victorian colors & designs.

Cornerstone
718-855-2673; Fax: 718-855-1558
www.cornerstonesalvage.com
Brooklyn, NY 11231

Importer of architectural salvage & antique furniture: 17th-, 18th- & 19th-century garden elements from Europe; cast iron, cast & natural stone, lead, zinc, ceramics & terra cotta; planters & urns, benches, stone & wood troughs. *Write in No. 770*

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

Supplier of ceramic & stone tile; antique French reclaimed terra cotta & limestone, glass tile, slate, marble, granite, mosaics & hand-painted tile & murals; importer of Spanish decorative cement tile in variety of rich colors & patterns. *Write in No. 3081*



Shown here is a sampling of some of the French country terra-cotta tiles available from COUNTRY FLAIR TILE. Write in No. 3081

Cristina Acosta Art Studio
541-388-5157; Fax: 541-317-5586
www.cristinaacosta.com
Bend, OR 97702

Manufacturer of hand-painted wall & mural tile; light-hearted, colorful designs; variety of mediums.



This sepia- and cream-colored 6x6-in. tile is one of many Victorian Gothic Revival designs available from DESIGNS IN TILE. Write in No. 250

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

Manufacturer & custom fabricator of custom historic English & American Victorian tiles & murals; Victorian transfer tiles in Anglo-Japanese, Neo-Grec, Gothic Revival styles; William Morris, DeMorgan, Victorian Foliage, Art Nouveau & more; borders & pictorial Victorian murals; cut-tile geometric (encaustic) flooring & square-edge mosaics; 3x6-in. subway tile & trim; 'Oriental rugs' in painted tile; custom work. *Write in No. 250*

Feature Tile
831-475-4602; Fax: Same as phone
www.featuretile.com
Soquel, CA 95073

Manufacturer of handmade decorative relief ceramic tile, liners & murals; gloss & stone matte glazes; wall, fireplace & mural tile; also custom hand-painting on both handmade & commercial tile.



This 36x24-in. mosaic of a pilot in the guise of Hermes was executed using FISHMAN MOSAICS' unglazed ceramic porcelains.

Fishman Mosaics
305-758-1141; Fax: Same as phone
www.georgefishmanmosaics.com
Miami, FL 33138

Custom fabricator of pictorial mosaics created with unglazed ceramics, split stone & traditional glass smalti; for floor inserts, niche panels, murals & fireplaces.

Fresh Fish Ceramic Tiles
612-824-3325; Fax: 612-824-1235
www.freshfishtiles.com
Minneapolis, MN 55409

Handmade wall & mural ceramic tile with whimsical high-relief designs taken from nature & contemporary life in America; for kitchen & bath backsplashes & accents.



Colorful hand-painted tiles from JEFFREY COURT were used to create this mural for a kitchen. Write in No. 872

Jeffrey Court, Inc.
909-340-3383; Fax: 909-340-2429
www.jeffreycourt.com
Corona, CA 92879

Supplier of Majolica hand-painted tile murals in culinary & floral motifs; hand-crafted Arts & Crafts tile, classic moldings, relief tile in culinary, sea, nature & floral motifs; field tile & trims with architectural moldings. *Write in No. 872*

M.E. Tile
219-554-1877; Fax: 219-554-1880
www.metile.com
Hammond, IN 46320

Manufacturer of ceramic art tile; producing 600 raised-relief designs in 160 colors & seven finishes; hand-painted & silkscreened; wall, floor & mural tile for kitchens, foyers, fireplaces, door frames & garden rooms.



Designed and fabricated for cat lovers by MARGARET LICHA DESIGNS, these hand-painted relief ceramic tiles are part of the company's extensive animal-tile collection.

Margaret Licha Designs
530-477-1486; Fax: Same as phone
www.margaretlichatile.com
Grass Valley, CA 95945

Custom hand-crafted flat & relief wall, fireplace & mural tile inspired by decorative arts; stylized & natural animal motifs; everything from jungle to barnyard animals to family pets.



This hand-painted kitchen backsplash incorporates MEREDITH COLLECTION's Ginkgo border, made of 2x8-in. tiles, and the corresponding 4x4-in. dot tile.

Meredith Collection
330-484-4887; Fax: 330-484-4880
www.meredithtile.com
Canton, OH 44711

Manufacturer of hand-crafted glazed decorative tile; distinctive designs in liners & inserts with detailed moldings, attractive glazes & finishes; wall, floor & fireplace tile.

BUYING GUIDE TO CERAMIC TILE



A variety of tiles from **MISSION TILE WEST** were utilized to create this attractive fountain. Write in No. 269

Mission Tile West
626-799-4595; Fax: 626-799-8769
www.missiontilewest.com
South Pasadena, CA 91030

Supplier of hand-painted decorative tile, historic reproductions, terra-cotta floor tile & handmade & commercial tile for all surfaces; Arts & Crafts reproductions; Batchelder, Catalina & Malibu styles. Write in No. 269



This hand-crafted **MOTAWI TILE WORKS** tile, measuring 6x6 in., is called "Tulips" and was created using a cuenca, or "raised line," technique. (Photo: Jerry Anthony Photography) Write in No. 284

Motawi Tileworks
734-213-0017; Fax: 734-213-2569
www.motawi.com
Ann Arbor, MI 48103

Manufacturer & custom fabricator of art tile: Arts & Crafts style; decorative tile featuring historical motifs such as Medieval animals, Celtic patterns & 19th-century architectural details. Write in No. 284



Decorative tiles from **NATIVE TILE & CERAMICS** were used on the risers to create this colorful staircase. Write in No. 570

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

Custom & restoration tile using blackline resist & relief methods; Mission, Craftsman & Deco styles; inspired by Batchelder, Malibu & Catalina tile; decorative trims, floor inserts, murals, fireplace fronts, backsplashes & trims for kitchens & baths; rug patterns for floors. Write in No. 570

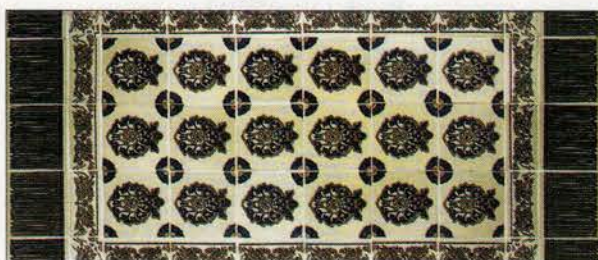
Nocera Art Tile
570-729-7946; Fax: 570-729-7317
www.art-tile.com
Milanville, PA 18443

Manufacturer of wall, floor & fireplace tile, borders, trims & decorative tile; most clay & glaze formulations can be used indoors & out; detailed relief tile; colors range from naturals to Arts & Crafts to polychrome; murals on tile, canvas or other surfaces. Write in No. 6100



NOCERA ART TILE fabricated the tile for this backsplash, including the Guilloche border and the handmade field tile set with mosaics in a lattice pattern. Write in No. 6100

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



Silk-screen rug patterns created by **NORTH PRAIRIE TILE WORKS** can be made in any color combination and sized as needed. Write in No. 793

Manufacturer of custom tile in a myriad of colors, shapes & sizes: hand-painted & -cut; custom color matching & reproductions of antique tile; wall, fireplace, pictorial mosaics, relief & geometric tile. Write in No. 793

Paradise Pottery
970-872-3461; Fax: Same as phone
www.petehalladay.com
Hotchkiss, CO 81419

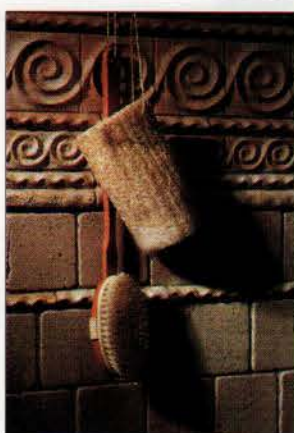
Custom fabricator of one-of-a-kind handmade functional & decorative tile murals, mosaics & reliefs for virtually any space in the home; traditional, contemporary & international designs; wall, floor & fireplace tile; pictorial & geometric mosaics, mural & relief tile.



These colorful, hand-painted terra-cotta tiles from **PAVE TILE & STONE** feature 16th-century Renaissance designs. Write in No. 275

Pave Tile & Stone, Inc.
413-247-7677; Fax: 413-247-8383
www.pavetile.com
West Hatfield, MA 01088

Importer of antiqued terra cotta, parrefeuille, antiqued marble, handmade tile from Provence, France; polished marble sinks & terra-cotta tile hand-painted with 16th-century Renaissance designs. Write in No. 275



This shower wall border was created using a number of handmade stoneware tiles from **TALISMAN TILES**, including 4x4-in. and 2x6-in. spiral-wave designs.

Talisman Tiles / Lowitz & Co.
773-784-2628; Fax: 773-784-2656
www.beautifultiles.com
Chicago, IL 60640

Rustic handmade stoneware wall & fireplace tile; for bathrooms, kitchens, wainscots, fireplaces, pools & fountains; glazes coordinate with stone; rustic to traditional.



These 1x3-in. handmade tiles from **TERRA DESIGNS TILEWORKS**, shown here in a herringbone design, are available in a variety of glossy, matte, and crackle colors. Write in No. 2790

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

Custom fabricator of tile, wall murals, picture mosaics, geometric mosaics, hand-painted murals on ceramic tile, mosaic murals on tile, glass & stone; 20 years' experience with historic replication; collections of handmade art tile: decorative pieces, field tile, moldings & trims; classical antique themes, Gothic, Victorian, Arts-&-Crafts & contemporary; crackles, mattes, glosses & special effects. Write in No. 2790



TRIKEENAN TILE WORKS' fanciful Clothes Line collection includes 12 different 4x4-in. colorful tiles. Write in No. 326

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

Supplier of hand-crafted, glazed, decorated & relief stoneware tile; mesh-mounted mosaics; wall tile, floor tile, fireplace tile, exterior paving, pictorial mosaics, custom murals, swimming-pool tile. Write in No. 326



UNICORN STUDIO created the handmade stoneware tiles for this custom shower niche. Write in No. 7

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

Supplier of handmade stoneware tile in Medieval tradition; complete line of 6x6, 4x4 tiles, trims & dot accent tiles; customizing for site-specific requirements, including bent, curved, arched & seamless corners; wall, floor, fireplace & mural tile; custom shapes & glazes. Write in No. 7



Fleur de Lys from Chapter 2

Simple Beauty



Beautiful tiles need not be expensive. Jeffrey Court offers a vast array of decorative tile to fit any taste and budget. Plain white bathroom tile will come alive when you add a band of mouldings or intricate inlays. Let your imagination run wild. In stock now for immediate delivery.



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909.340.3383 ♦ Fax 909.340.2429

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artile@voicenet.com
570-729-7946

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Persian Revival Tiles
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916/926-2629 Color Brochure \$3.

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European Vineyards

Mosaic Tesserae
Specialists



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Fax (973) 328 - 3624

WRITE IN NO. 2790

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Mission Tile West features an impressive array of distinctive tiles. Choose from a generous selection of custom-made, hand-crafted designer tiles, mosaics, tumbled marble, embossed or hand-painted designs to create stylish kitchens, bathrooms, designer floors and dramatic fountains.

- Reproductions from Batchelder, Catalina and Malibu styles.
- Imported tiles from France, Italy, Mexico, Spain and Portugal.
- In-house designers available. Appointments welcome.

www.missiontilewest.com

(626) 799-4595
853 Mission Street, South Pasadena, CA 91030

(310) 434-9697
1207 4th Street, Santa Monica, CA 90401

WRITE IN NO. 269



Unicorn Studio



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~Elegance~
~European Tradition~

Unicorn Studio

220 St. Moritz Strasse - Park City, Utah 84098
435-649-3611 Fax: 435-649-7686

WRITE IN NO. 7

North Prairie TILEWORKS

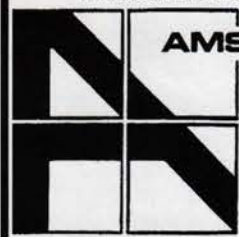
Featuring custom colors,
reliefs, reproductions,
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2845 HARRIET AVE S MINNEAPOLIS, MN 55408

WRITE IN NO. 793

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www.dutchtile.com

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CUSTOM HANDMADE DECORATIVE TILES
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Crafts
style tile
for the home

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(734) 213-0017, Fax (734) 213-2569, www.matawi.com

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603.352.4299 Fax: 603.352.9843 www.trikeenan.com

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6619 Woodson Road / Suite A / Little Rock, AR 72209
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E-mail: bebyrd@restorationtile.com

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800-265-0041
www.mailboxes.info
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Sacramento, CA 95826

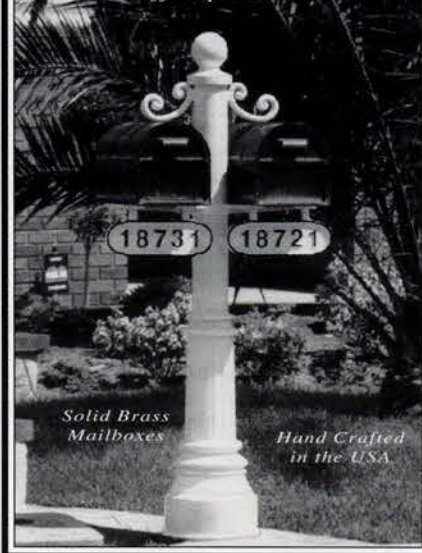
WRITE IN NO. 527

STREETSCAPE INC.

15641 PRODUCT LANE, SUITE 7
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www.streetscape.org

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STREET & STOP SIGNS
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WRITE IN NO. 268

Large Handcrafted Copper Mailboxes

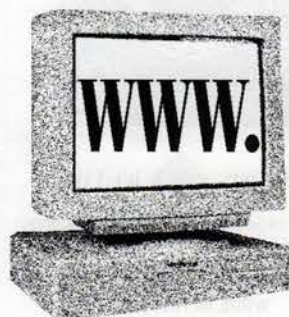
Artistically crafted in heavy-gauge copper, fusion-welded,
and hand-rubbed to a rich patina. Envelope style pictured.
Other classic styles. For wall-mounting, but also two types
of stands available with torch-cut custom numbers.



Free color brochure

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

WRITE IN NO. 1360



www.period-homes.com

BUYING GUIDE TO MAILBOXES

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of MAILBOXES 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.



AM-DIA offers a variety of period-style aluminum mailboxes. Write in No. 95

Am-Dia, Victorian Market Place
800-483-7105; Fax: 419-424-1822
www.victorianmarketplace.com
Findlay, OH 45840

Distributor of cast-aluminum planters & urns, fountains, birdbaths, Victorian-style furniture, street lighting, mailboxes, antique furnishings & patio furniture. *Write in No. 95*

American Postal Manufacturing
800-229-4500; Fax: 800-570-0007
www.americanpostalmfg.com
Milwaukee, WI 53207

Manufacturer & distributor of traditionally-styled mailboxes; polycast systems offer economical alternative to cast aluminum; includes brackets, hardware, post, burial system, boxes; many configurations, including theme mailboxes & lamp posts for developers; custom work available.

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

Supplier of more than 40,000 ready-to-ship standard & innovative building-component product essentials including interior/exterior architectural millwork, columns, decorative moldings & trim, wrought-iron components, hardware, lighting & more; post- & exterior-surface-mounted models, posts for mailboxes. *Write in No. 5008*



The copper "Saddlebag" mailbox from CHAENOMELES measures 14 in. tall x 12 in. wide x 5 in. deep and weighs 8 lbs. Write in No. 1360

Chaenomeles, Inc.
214-249-6785; Fax: 214-826-1693
www.chaenomeles.com
Dallas, TX 75209

Manufacturer of decorative cast-bronze flagstaff holders; patented flag-display system; large hand-crafted copper mailboxes for wall or post mounting; custom mailbox stands & torch-cut custom house numbers. *Write in No. 1360*

Charleston Lighting & Mfg., Inc.
800-661-9224; Fax: 251-473-0306
www.charlestonlighting.com
Mobile, AL 36607

Manufacturer of handmade copper lanterns in natural gas, propane & electric models; finishes include natural copper, antique copper, antique black & verde; post- & wall-mounted lanterns for residential, commercial & street lighting; auto-

matic gas ignition systems. *Write in No. 772*



COPPER SCULPTURES' repertoire of ornamental metalwork includes a variety of mailboxes as well as gas lighting. Write in No. 8191

Copper Sculptures
800-235-6725; Fax: 601-992-7099
www.coppersculptures.com
Brandon, MS 39042

Supplier of hand-crafted copper gas lanterns, mailboxes, posts & metal furniture, fountains & street lighting; electronic ignition system for gas lighting. *Write in No. 8191*

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

Supplier of gate hardware, locks, steel forgings, stampings, furniture, lamp posts, mailboxes, ornamental iron castings, planters & urns, balusters, hardware, benches, fencing & gate operators in cast aluminum, cast iron & wrought iron/steel. *Write in No. 1222*

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
1047 N. Allen Ave.
Pasadena, CA 91104

Supplier of residential hardware; glass knobs, bin pulls, door & window hardware; mailboxes; Victorian & Arts & Crafts; wrought iron/steel & brass. *Write in No. 432*



The Keystone Double Deluxe mailbox from CUSTOM HOME ACCESSORIES, shown here in bronze with brass verde accents, is also available in cast aluminum or solid brass and in a variety of color combinations and accent choices. Write in No. 527

Custom Home Accessories
800-265-0041; Fax: 916-362-0410
www.mailboxes.info
Sacramento, CA 95826

Manufacturer, custom fabricator & distributor of decorative mailboxes in cast aluminum, brass & copper; including post- & exterior-surface-mounted models, interior lobby mailboxes, locking/vandal resistant models, mail slots, posts for mailboxes, commercial mailboxes; custom work available. *Write in No. 527*

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

Distributor of cast-metal vintage lighting & site furnishings; street lamps & lanterns; bollards, fountains, ornament & mailbox designs from Europe; porch, wall- & post-mounted electric, landscape & garden lighting; light bollards in Turn-of-the-Century & vintage European styles.

Garden Art, Inc.
860-829-0707; Fax: 860-828-7535
www.garden-art-inc.com
Berlin, CT 06037

Manufacturer, importer & distributor of cast-aluminum post- or wall-mounted mailboxes in a variety of styles & sizes, including novelty mailboxes; all powder-coated & guaranteed.

J. Graney Metal Design
413-528-6744; Fax: 413-528-6749
1920 North Main St.
Sheffield, MA 01257

Manufacturer & custom fabricator of forged metalwork in classical & contemporary styles; gold leaf & exotic finishes; railings, gates, entryways, furniture, lighting, mailboxes; design & installation service; historical restoration. *Write in No. 4840*

Jensen Industries
800-325-8351; Fax: 800-882-6489
1946 East 46th Street
Los Angeles, CA 90058

Manufacturer of mailboxes that conform to architectural specifications & latest U.S. Postal Service specifications; approved by Postmaster General; horizontal, vertical & pedestal styles; post-mounted, exterior-surface-mounted & recessed, interior lobby models, locking/vandal-resistant models; custom models available.



MAHVELOUS MAILBOXES! provided this stylish mailbox which features a sunflower flag and reflective white lettering. Write in No. 268

Mahvelous Mailboxes!
888-675-6245; Fax: 262-255-9294
www.mailboxsuperstore.com
Menomonee Falls, WI 53051

Supplier of post- & wall-mounted mailboxes in powder-coated aluminum, cast aluminum, copper & brass; historic, period & novelty models; cupolas, finials & weathervanes in copper, brass & Northern pine. *Write in No. 268*

Sign of the Crab
916-638-2722; Fax: 916-638-2725
www.signofthecrab.com
Rancho Cordova, CA 95742

Distributor of solid-brass door hardware & trim, mail slots, traditional copper weathervanes; antique, Victorian & modern styles. *Write in No. 323*

Streetscape Inc.
714-898-4842; Fax: 714-898-9394
www.streetscape.org
Huntington Beach, CA 92649

Supplier of street lights, street signs, mailboxes & mail poles; mailboxes are in solid brass & poles are cast metal. *Write in No. 169*

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

Wholesale supplier of ornamental metal castings & forgings; aluminum & cast iron; posts & finials for mailboxes; metal stair parts; balusters & railings, newel posts; parts for fountains & cupolas; grates, grilles & cresting; sells to fabricators only. *Write in No. 5180*

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

Supplier of ornamental cast-aluminum products; outdoor furniture, lighting, gate & fence components, mailboxes, hardware, finials & balustrades, fountains, lamp posts & urns. *Write in No. 9430*

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 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.

AJ Stairs, Inc.
800-4AJ-STAI; Fax: 732-905-8558
www.ajstairs.com
Lakewood, NJ 08701

Manufacturer of all stair types in a variety of wood species; traditional & contemporary turnings & special millwork; metal spiral stairs made to order, shipped 'finish painted'; easy to reassemble; straight, curved, spiral; rails, balusters, newel posts, kits. Write in No. 1060



This ornate, hand-forged iron stair railing with bronze accents is the work of BILL'S CUSTOM METAL FABRICATION. Write in No. 1270

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

Manufacturer of structurally-engineered frames of aluminum, steel, precast concrete & cast iron, prefabricated & preglazed with glass block, glass pavers, glass bullets or composite laminate glass; specialties include metal & glass stair treads, landings, spiral, curved & straight metal stairs, gazebos, skylights & more. Write in No. 379

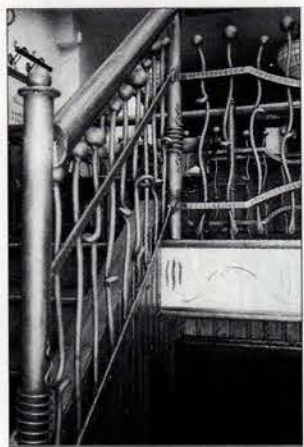
ware & railings; twisted-iron stock. Write in No. 2520



GODDARD MANUFACTURING created this custom-designed exterior spiral metal staircase to provide access to the second-floor balcony. Write in No. 4780

Goddard Spiral Stairs
800-536-4341; No Fax
www.spiral-staircases.com
Logan, KS 67646

Custom fabricator of all types of spiral stairs; steel, steel & wood combinations or all-wood spirals; custom railing & wood stair parts. Write in No. 4780



ARCHITECTURAL IRON DESIGNS supplied this forged-steel custom stair railing which features an unusual contemporary design. Write in No. 7950

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

Distributor of ornamental stair & railing components in forged & cast steel & aluminum; straight, curved, spiral; metal stair parts, balusters/railings & newel posts. Write in No. 7950

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

Supplier of more than 40,000 ready-to-ship standard & innovative building-component product: interior/exterior architectural millwork, columns, decorative moldings & trim, wrought-iron components, hardware, lighting & more; straight stairs, metal stair parts, balusters/railings, newel posts, stair panels, finials, bushings, shoes; wrought iron, brass, aluminum. Write in No. 5008



This ornamental interior stair railing was created by ARTISTIC RAILINGS. Write in No. 3026

Artistic Railings, Inc.
973-772-8540; Fax: 973-772-4395
www.artisticrail.com
Garfield, NJ 07026

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

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

Manufacturer of hand-forged ornamental ironwork; railings, furniture, fireplace doors, hardware & candelabra; servicing the Long Island & tri-state areas. Write in No. 1270

Colorado Waterjet Co.
970-532-5404; Fax: 970-532-5405
www.coloradowaterjet.com
Berthoud, CO 80513

Custom panels for railings, fences, gates, grills, grates, signs & other architectural accents; all metals & materials; serving ornamental-metal fabricators nationwide since 1997. Write in No. 262

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

Supplier of gate hardware, locks, steel forgings, stampings, furniture, lamp posts, mailboxes, ornamental iron castings, planters & urns, balusters, hardware, benches, fencing & gate operators in cast aluminum, cast iron & wrought iron/steel. Write in No. 1222

D.J.A. Imports, Ltd.
800-933-5993; Fax: 718-324-0726
www.pietrocolasons.com
Bronx, NY 10466

Nationwide distributor of architectural metal components: gate & door hardware; reproductions, custom orders; machinery for the metal industry; specialty items. Write in No. 264

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

Supplier of decorative iron components & finishing details for metalwork; components for fabricating, repairing & decorating metalwork; railings & gates in wrought iron & steel. Write in No. 3056



This detail of a fully-forged stair railing, hand-crafted by FINE ARCHITECTURAL METALSMITHS, incorporates 1-1/4-in. pickets tapered to slender octagonal faces, Gothic arches alternating with hot-split terminals, and power-hammered collars. Write in No. 2640

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Manufacturer of custom iron & non-ferrous pieces: gates, grilles, fences & railings in period styles; benches, arbors, pergolas, finials, balustrades, sculpture, lighting; electronic operators; hand- & hot-forged work; patination; complete design-through-installation service. Write in No. 2640

Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207

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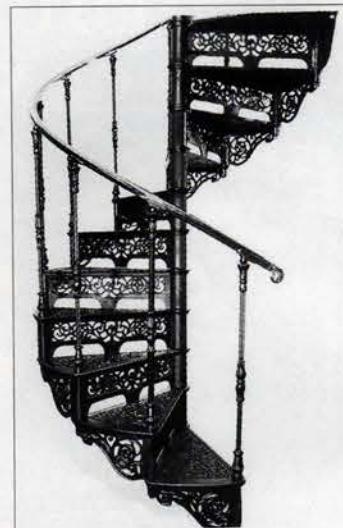


This beautiful spiral staircase made by **STAIRWAYS** features the company's model #60S oval mahogany handrail, model #326 3/4-in. steel balusters, and mahogany treads. *Write in No. 4870*

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Ornamental Victorian spiral staircases designed and fabricated by **STEP-TOE & WIFE**, such as the model shown here, add a touch of elegance to a home or deck. *Write in No. 470*

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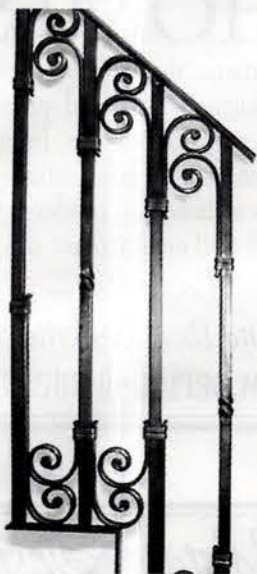
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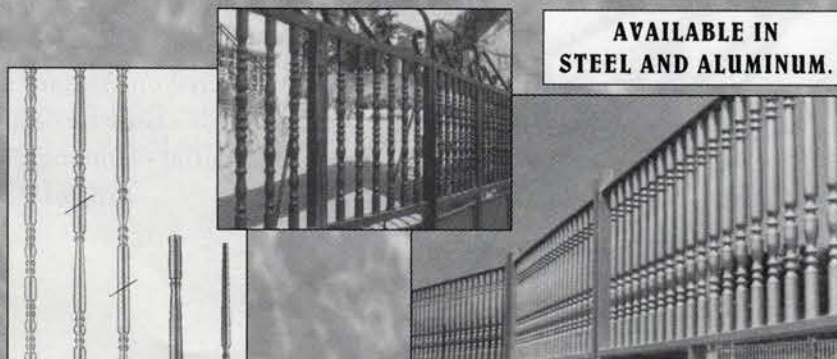
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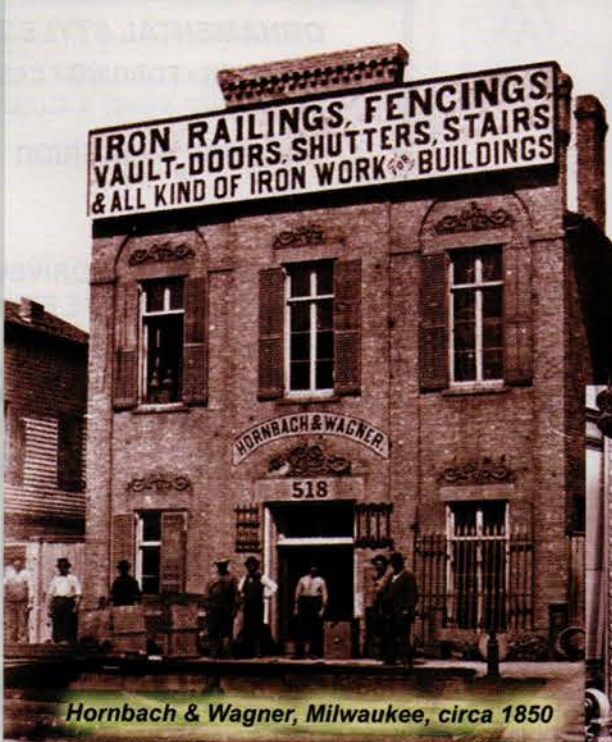
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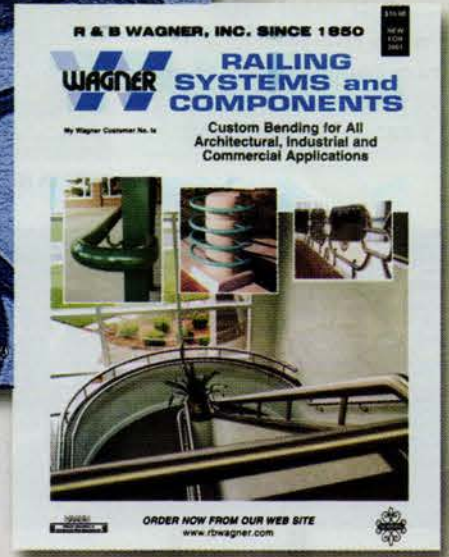
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About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of WOOD 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 responses, the Editors selected the suppliers you'll find below as they provide a good up-to-date cross-section of the market.



Created by ACORN STAIR & WOODWORK for a residence in St. Louis, this elegant staircase features cherry bandrails, treads and newel posts; the painted parts are made of poplar.

Acorn Stair & Woodwork, Inc.
636-332-9499; Fax: 636-332-9518
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8825 Shirley Ave.
Northridge, CA 91324

Supplier of rope moldings from 3/8-in. to 3-in. dia.; rope columns from 4-in. to 24-in. dia.; any length & any species; rope, fluted & twist designs can be accommodated to furniture or stairs; plinth blocks for door surrounds. Write in No. 6320

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www.klitsas.com
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Custom sculptor & carver of wood architectural elements, interior & exterior; furniture (all periods), fireplace mantels, stairs, chandeliers, capitals, moldings & specialty carvings. Write in No. 7380



L.P. STAIRS & RAILS fabricated this wood staircase using dark-stained cherry treads, handrail and newel posts, with poplar risers and balusters.

L.P. Stairs & Rails
516-785-6909; Fax: 516-785-6919
www.lpstairsandrails.com
East Meadow, NY 11554

Manufacturer, custom fabricator, distributor & installer of straight, curved/circular & spiral wood stair systems; rails, balusters/spindles, newel posts, custom turnings; featuring solid-wood treads; all wood species; custom work available.

New England Woodturners
860-742-9843; Fax: Same as phone
www.newenglandwoodturners.com
Andover, CT 06232

Manufacturer of custom wood stair components: newel posts, balusters/spindles & custom turnings; fiberglass components also available.

BUYING GUIDE TO WOOD STAIRS & STAIR PARTS

Northeast Millwork Corp.
401-624-7744; Fax: 401-624-8118
500 Eagleville Road
Tiverton, RI 02878

Supplier of antique heart pine, old-growth recycled timbers, fir, chestnut & pine; manufacturer of flooring, stair treads, handrails, cabinetry, millwork & moldings. *Write in No. 2794*



These balusters are typical of the millwork done by PAGLIACCO TURNING & MILLING. Write in No. 7070

Pagliacco Turning & Milling
415-488-4333; Fax: 415-488-9372
P.O. Box 225
Woodacre, CA 94973

Manufacturer of wood turnings & millwork: straight & curved/circular wood stairs & custom fittings; rails, balusters/spindles, newel posts, custom turnings; most wood species; custom work available. *Write in No. 7070*

Passaic Millwork
973-772-9013; Fax: 973-458-0431
www.resourcenet.com/pami.htm
Passaic, NJ 07055

Manufacturer of custom circular, elliptic, spiral, curved & straight stairs; rails & parts; columns, moldings, radius work, turnings & fluting to 12 ft.; clear & finger-joint pine moldings; poplar & oak; distributor of Marvin windows. *Write in No. 3340*

Pioneer Millworks
800-951-9663; Fax: 585-924-9962
www.pionermillworks.com
Farmington, NY 14425

Supplier of custom-sawn & -planed reclaimed timbers in heart pine, Douglas fir, oak & other species; flooring, trim, doors, stairs, paneling & more; wide-board, strip & random-width flooring in chestnut, oak, pine, maple, hickory & redwood. *Write in No. 6370*

Select Millwork Co.
616-349-7841; Fax: 616-349-5190
www.selectmillwork.com
Kalamazoo, MI 49004

Manufacturer of a wide selection of stock moldings, doors, paneling, staircasing & flooring; veneer or solid wood, all species; matching interior trim; guaranteed rigid quality control. *Write in No. 840*



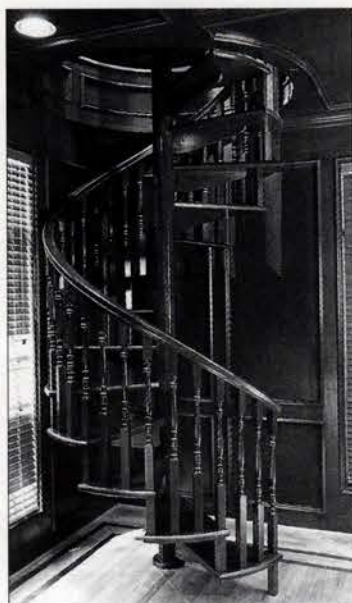
STAIR SPECIALIST designed and built this elegant, curved, splayed freestanding staircase using walnut for the railings, stair treads, newel posts, and tread brackets. Call for information

Stair Specialist, Inc.
616-964-2351; Fax: 616-964-4824
www.stairspecialistinc.com
Battle Creek, MI 49015

Manufacturer of custom circular wood stairs; straight & spiral stairs; rails, balusters/spindles, newel posts, custom turnings & kits; oak, walnut, pine, cherry, mahogany, maple & others. *Call for more information*

Staircase & Millwork Corp.
770-664-6664; Fax: 770-664-6185
www.mrstair.com
Alpharetta, GA 30004

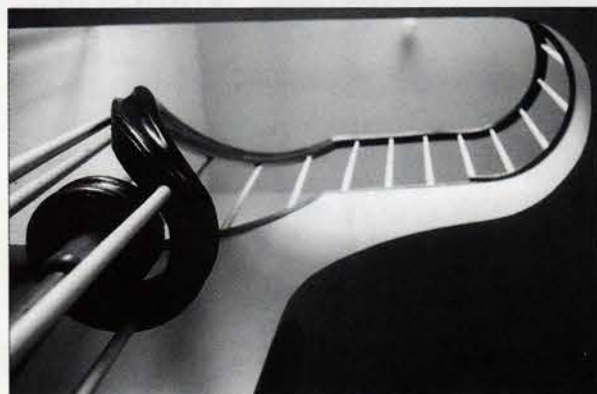
Premium curved, spiral & flared staircases; full line of staircase parts in wood & wrought iron. *Write in No. 947*



This oak spiral staircase from STAIRWAYS, INC., stands 11 ft. tall and has a 5-ft. diameter. Write in No. 4870

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

Manufacturer of metal & wood staircases; straight, curved, spiral; metal stair parts, metal stair treads, balusters/railings & newel posts; in brass, steel, bronze & aluminum; fabricated or kits; any size; ships worldwide. *Write in No. 4870*



STERLING STAIRCASE & HANDRAIL can fabricate handrails to any configuration, as shown here in this mahogany rail. Write in No. 547

Sterling Staircase & Handrail
802-253-6339; Fax: 802-253-7652
www.sterlingstaircase.com
Stowe, VT 05672

Designer, fabricator & installer of custom staircases, handrails, newels & fittings; continuous curved handrails; carvings & turnings up to 9 ft. long & 3 ft. dia.; will ship to & install anywhere; straight, curved, circular & spiral stairs; rails, balusters & custom turnings. *Write in No. 547*

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225-695-6006; Fax: Same as phone
www.antiquewood.com
Prairieville, LA 70769

Manufacturer of antique wood flooring, mainly remilled heart pine, salvaged from demolished buildings; matching stair treads, ceiling material & beams; antique heavy timbers, milled lumber, wood flooring, stair treads & ceiling planks. *Write in No. 63*



This ornate oak staircase, created by TAYLOR BROTHERS STAIR CO. for a country estate in Santa Barbara, Calif., features carvings of oak trees on the newel posts to suggest the oak trees on the property.

Taylor Brothers Stair Co.
310-324-4973; Fax: 310-527-7342
www.taylorstair.com
Gardena, CA 90247

Custom builders of wood stairs for 3 generations; straight, curved/circular & spiral wood stairs; rails, balusters/spindles, newel posts; red or white oak, mahogany, maple & others.

The Woods Company
717-263-6524; Fax: 717-263-9346
www.thewoodscompany.com
Chambersburg, PA 17201

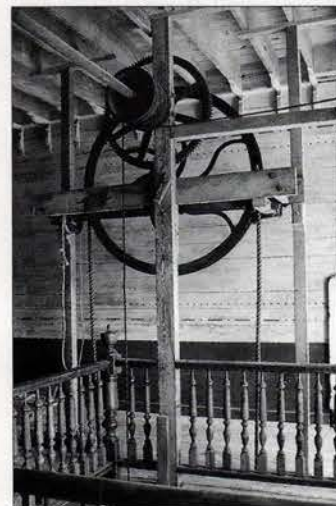
Supplier of wide-plank flooring from new woods & remilled antique woods; heart pine, oak, chestnut, white pine; brush-textured flooring; stair parts; antique beams; exposed-beam ceiling & joist systems; antique foundation stone. *Write in No. 6*

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www.turningsunlimited.com
New Carlisle, OH 45344

Manufacturer of balusters & newels; both new & exact detail reproduction of any part, picture, or design; fluted, spiral & rope designs; hand-carving & CNC routing of flat, curved, or 3-dimensional parts. *Write in No. 327*

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www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork; wood porch parts, turned posts, turned & sawn balusters, railings, brackets, corbels, custom-length spandrels; mantels, gazebos, columns & more; 224-page Master Reference catalog; 208-page Porch Design book. *Write in No. 1061*



This decorative wood railing is just one of the many custom wood moldings available from WOOD FACTORY. Write in No. 7120

Wood Factory
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This detail is available on WOODLINE wood balusters ranging from 5-1/2x5-1/2x48 in. to 1-3/4x1-3/4x40 in., in oak, poplar, and alder. Write in No. 5240

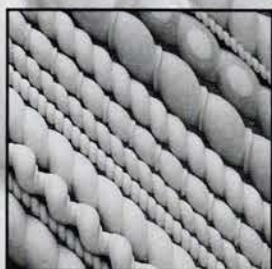
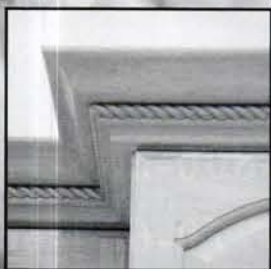
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1521 W. 14th St.
Long Beach, CA 90813

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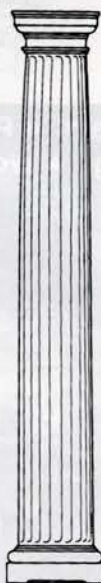
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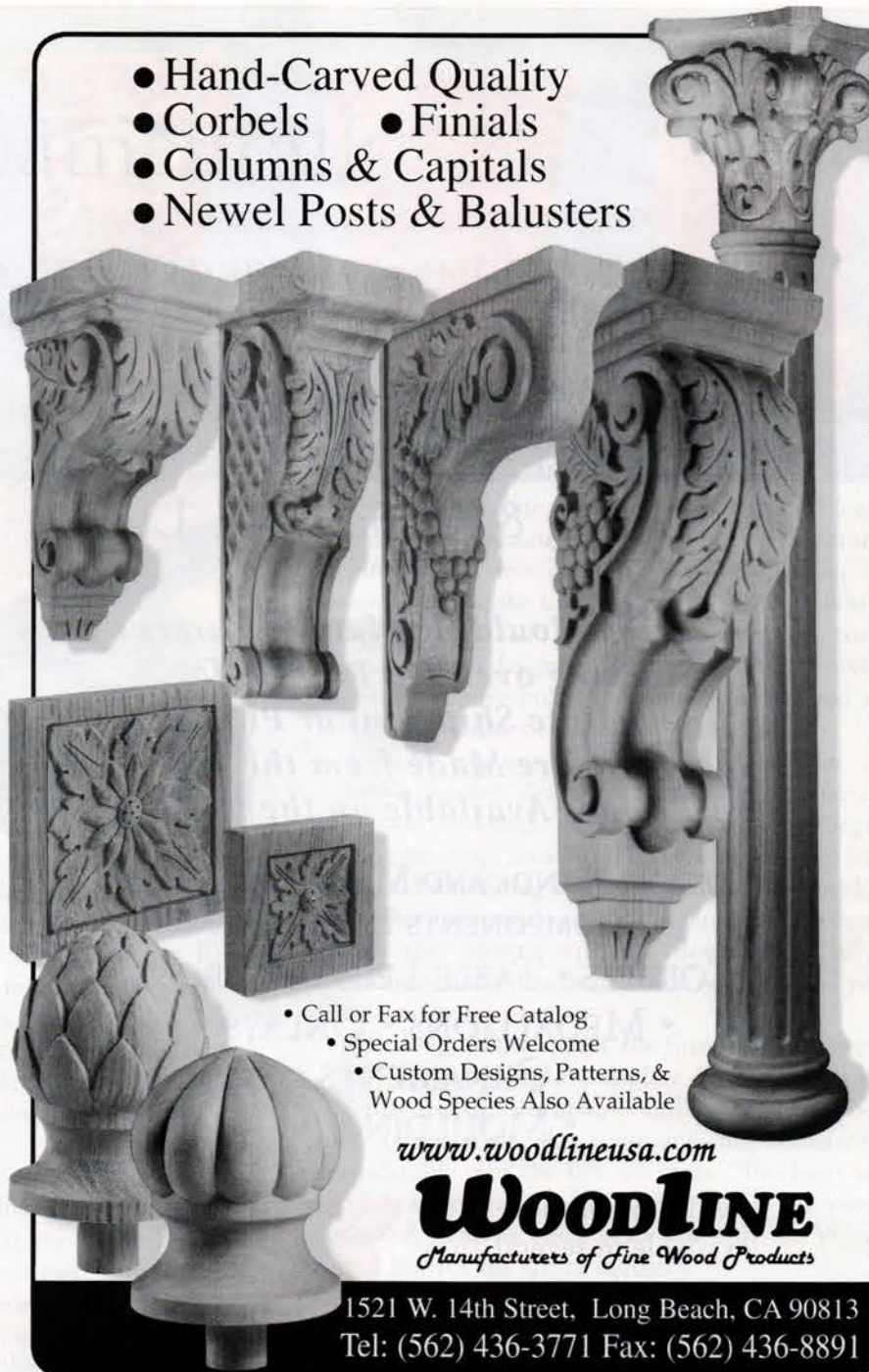
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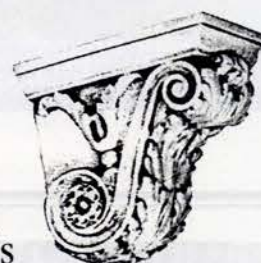
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BUYING GUIDE TO WOOD MOLDINGS

About This Buying Guide

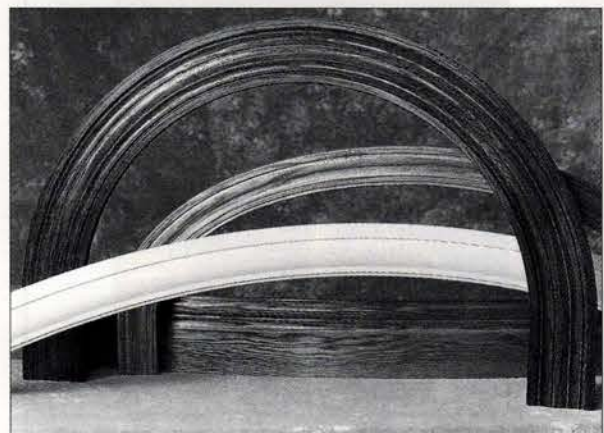
To create this Buying Guide, the Editors contacted suppliers of WOOD MOLDINGS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market.

A. National Moulding & Ornament
516-338-5200; Fax: 516-759-0430
1500 Shames Drive
Westbury, NY 11590

Manufacturer & supplier of standard & custom moldings in fine hardwoods & standard & custom hand- & machine-carved components; corbels, table legs & aprons, medallions, onlays & ornament; cherry, maple, red oak, poplar, mahogany, walnut & many other domestic & exotic species; custom mantels in any species; national distributor of imported & domestic hardwoods; distributor of Focal Point & Duraflex moldings. *Write in No. 237*

Adriatic Wood
718-922-4621; Fax: 718-922-4625
www.adriaticwood.com
Brooklyn, NY 11207

Manufacturer & supplier of standard & custom moldings in fine hardwoods & standard & custom hand- & machine-carved components; corbels, table legs & aprons, medallions, onlays & ornament; cherry, maple, red oak, poplar, mahogany, walnut & many other domestic & exotic species; custom mantels in any species; national distributor of imported & domestic hardwoods; distributor of Focal Point & Duraflex moldings.



ARCHED CASINGS manufactures architectural radius wood elements, such as these continuous-grain curved-wood products. *Write in No. 313*

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8490 Carters Mill Road
Plain City, OH 43064

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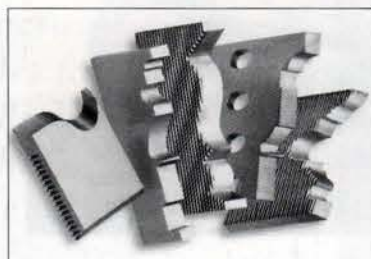
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www.drumssashanddoor.com
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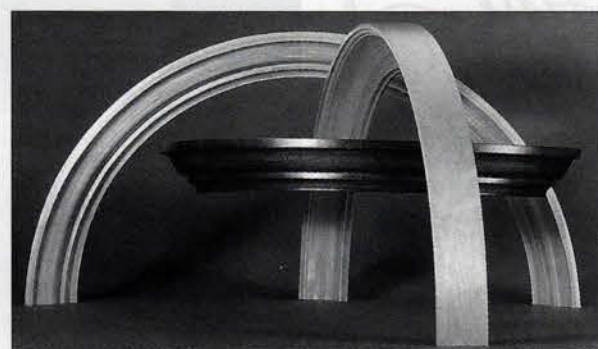
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www.hastiles.com
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www.historicdoors.com
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Van Nuys, CA 91411

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817-332-1495; Fax: 817-332-1496
www.hullhistorical.com
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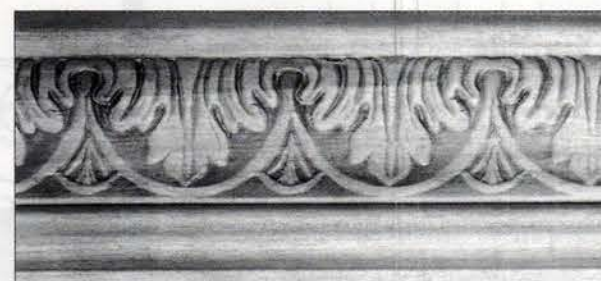
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Custom sculptor & carver of wood architectural elements, interior & exterior; furniture (all periods), fireplace mantels, stairs, chandeliers, capitals, moldings & specialty carvings. *Write in No. 7380*

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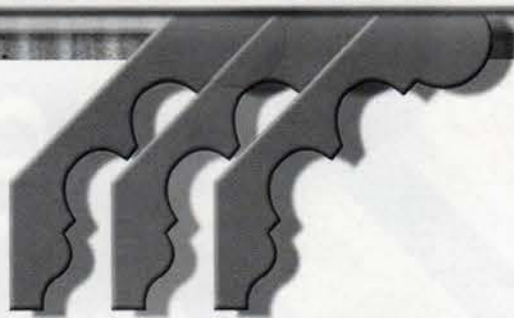
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www.resourcenet.com/pami.htm

Passaic, NJ 07055

Manufacturer of custom circular, elliptic, spiral, curved & straight stairs; rails & parts; columns, moldings, radius work, turnings & fluting to 12 ft.; clear & finger-joint pine moldings; poplar & oak; distributor of Marvin windows. *Write in No. 3340*



PRICE & VISSER MILLWORK created this elegant exterior molding to coordinate with the wood door. Write in No. 67

Price & Visser Millwork, Inc.
360-734-7700; Fax: 360-734-7941
2536 Valencia St.
Bellingham, WA 98226

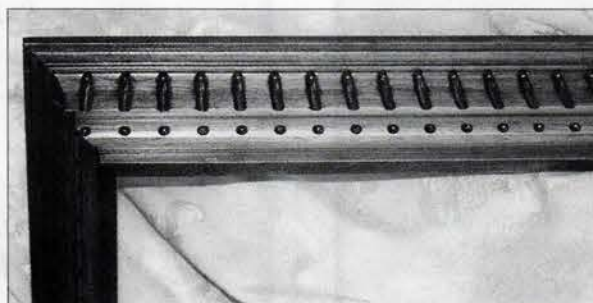
Custom manufacturer of moldings, millwork & doors; straight-end radius molds in all species & profiles; reproduction & restoration of moldings; 100% custom work. *Write in No. 67*

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www.reillywoodworks.com
Calverton, NY 11933

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

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Select Millwork Co.
616-349-7841; Fax: 616-349-5190
www.selectmillwork.com
Kalamazoo, MI 49004

Manufacturer of a wide selection of stock moldings, doors, paneling, staircasing & flooring; veneer or solid wood, all species; matching interior trim; guaranteed rigid quality control. *Write in No. 840*



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www.mouldings.com
Fayetteville, AR 72701

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THE WOOD FACTORY fabricates quality interior woodwork such as this elaborate plate rail. Write in No. 7120

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Historically accurate millwork reproductions for interiors & exteriors; doors, gingerbread, mantels, gazebo parts, finials, cresting, fancy-cut shingles, stair parts, railings & porch parts, columns; straight, curved & circular wood stairs; rails, balusters/spindles, newels, custom turnings; any species. *Write in No. 7120*

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Woodline Co.
562-436-3771; Fax: 562-436-8891
1521 W. 14th St.
Long Beach, CA 90813

Supplier of architectural wood products: wood carvings & corbels, stair parts, finials, balusters, newel posts, rosettes, columns, capitals & mantels in oak, poplar & alder; special orders in other species; wood columns up to 30-in. dia. & 22-ft. length. *Write in No. 5240*

BUYING GUIDE TO WOOD TURNINGS & COLUMNS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of WOOD TURNINGS & COLUMNS 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.

AJ Stairs, Inc.
800-4AJ-STAL; Fax: 732-905-8558
www.ajstairs.com
Lakewood, NJ 08701

Manufacturer of all stair types in a variety of wood species; traditional & contemporary turnings & special millwork; metal spiral stairs made to order, shipped 'finish painted'; easy to reassemble; straight, curved, spiral; rails, balusters, newel posts, kits. Write in No. 1060

American Wood Column Corp.
718-782-3163; Fax: 718-387-9099
913 Grand St.
Brooklyn, NY 11211

Supplier of custom wood turnings to match originals; columns & balusters in any dimension; fluted, plain & twisted; porch parts, balusters, newel posts; all size finials in any specified wood; wood & polymer composite & plaster/gypsum columns; load- & non-load-bearing columns; up to 36-in. dia. & 40-ft. length. Write in No. 1308

Architectural Facades Unlimited
408-846-5350; Fax: 408-846-2954
www.architecturalfacades.com
Gilroy, CA 95020

Supplier of precast architectural ornament: interior or exterior use; on-site, full-service drawings, patterning, moldmaking, casting of columns, balustrades, cornices, mantels & fountains in cement, plaster, GFRC, GFRG; available in 15 standard colors; gazebos, finials & more. Write in No. 1470

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

Supplier of more than 40,000 ready-to-ship standard & innovative building-component product essentials including interior/exterior architectural millwork, columns, decorative moldings & trim, wrought-iron components, hardware, lighting & more; finials, newels/balusters, spiral/rope twists, stave-work columns & solid posts; 36-in. max. dia. & 26-ft. max. height; any wood species; 10% custom. Write in No. 5008

Ashworth Design
706-692-0192; Fax: 706-692-0193
www.ashwortharchitecturalproducts.com
Jasper, GA 30143

Manufacturer, custom designer & installer of approximately 50 capitals in diameters ranging from 4 in. to 24 in.; custom design & restoration capacities. Write in No. 258



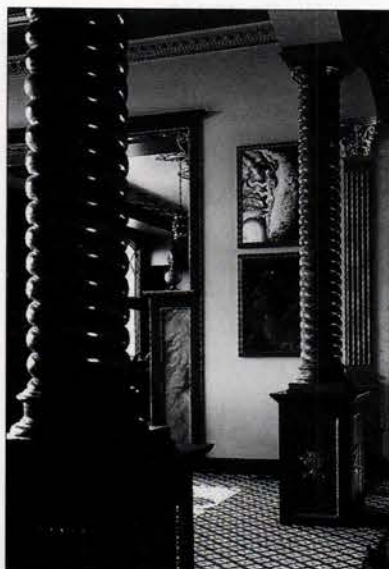
BROWN WOOD PRODUCTS specializes in small-run custom wood turnings. Write in No. 62

Brown Wood Products Co.
800-328-5858; Fax: 800-884-0423
www.brownwoodprod.com
Lincolnwood, IL 60712

Manufacturer of stock & custom wood components: cabinets, columns & bun feet trim; small-run custom work. Write in No. 62

Chadsworth's 1.800.Columns
800-265-8667; Fax: 910-763-3191
www.columns.com
Historic Wilmington, NC 28401

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CinderWhit & Co.
800-527-9064; Fax: 701-642-4204
www.cinderwhit.com
Wahpeton, ND 58075

Manufacturer of historically & architecturally correct wood turnings for restoration projects or for new commercial & residential construction; duplication of existing turnings; custom & standard designs. Write in No. 7880



CLASSIC MOULDINGS created these Doric columns, 3/4-square columns with recessed panels, and tri-glyph frieze and cornice, which combine to create a striking residential hallway.

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

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Cumberland Woodcraft Co.
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www.cumberlandwoodcraft.com
Carlisle, PA 17013

Supplier of carved ornament: hand-crafted wall-units, fireplace surrounds & paneling in select hardwoods with exotic veneers; hand-crafted porch trim; brackets, spandrels, turnings & posts; screen doors & porch swings in select hardwoods or PVC; gazebos, columns, balustrades; licensee of the Victorian Society In America for wood trim. Write in No. 1310

Custom Wood Turnings LLC
860-767-3236; Fax: 860-767-3238
www.customwoodturnings.com
Ivoryton, CT 06442

Manufacturer of custom balusters, newel posts, handrails (straight & radius), porch posts & finials; any wood species; roping & fluting; wide selection of profiles; will also make profiles from your design; catalog \$5.50. Write in No. 8211

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773-847-6300; Fax: 773-847-6357
www.decoratorsupply.com
Chicago, IL 60609

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of paris, compo & wood since 1893; set of five catalogs, \$30; cornice moldings, columns & capitals, mantels, door & window surrounds, ornamental ceilings, niches & domes, brackets & corbels. Write in No. 210

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

Manufacturer & custom fabricator of flexible moldings, cast urethane accents & custom reproductions; solid & foamed polymer; cornice moldings, columns & capitals, door & window surrounds, brackets & corbels, ceiling medallions; custom work available. Write in No. 583

Dixie-Pacific Mfg.
800-468-5993; Fax: 256-442-4794
www.dixie-pacific.com
Gadsden, AL 35901

Manufacturer of fiberglass columns & porch posts, QuickRail, architectural wood columns, decorative capitals, Classical balustrades; wood & FRP fiberglass; load-bearing & ornamental columns up to 48-in. dia. & 40-ft. length; pilasters & capitals for table bases. Write in No. 780



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Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
www.fagancolumns.com
West Haven, CT 06516

Manufacturer & custom fabricator of classical-order load-bearing & ornamental wood columns, cylinders, rope twists, large turnings, octagons & pilasters; columns also in plaster/gypsum, custom FRP fiberglass & GFRC; up to 42-in. dia. & 24-ft. length. Write in No. 8210

Federal Wood Products
800-342-1514; Fax: 845-344-5272
www.federalwoodproducts.com
Middletown, NY 10940

Manufacturer of custom and stock curved railings & balusters; historic restorations; new custom construction. Write in No. 8196

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

Supplier of historic architectural ornamental castings; design & custom services; on-site moldmaking & matching; 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

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

Manufacturer of hand-crafted architectural ornament for interior & exterior applications, using casting & PC plaster; fireplace mantels, cornice moldings, door & window surrounds, ornamental ceilings, ceiling medallions, niches & domes, brackets & corbels; ornamental columns of wood & plaster/gypsum up to 34-in. dia. & 42-1/2-in. length; pilasters, capital bases. Write in No. 1960

HB&G
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Troy, AL 36081

Manufacturer of PermaCast synthetic columns with a large range of ornamental capitals; synthetic PermaPorch railing in pre-built sections or individual pieces; PermaPorch posts; cornice moldings, entrance features & medallions; custom columns in any wood species; distributed throughout the U.S. & Canada. Write in No. 380

BUYING GUIDE TO WOOD TURNINGS & COLUMNS



HB&G manufactured these columns which are used in an outdoor patio area. Write in No. 380

Hull Historical Millwork
817-332-1495; Fax: 817-332-1496
www.hullhistorical.com
Fort Worth, TX 76104

Supplier of historically accurate doors, windows, columns, paneling & moldings; double-hung windows with weights & pulleys to match historic profiles; custom fabrication & replication; casings, moldings, paneling, doors, stairs & stair parts & windows; woods include longleaf yellow pine, cypress & others as specified. Write in No. 3016

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

Manufacturer of stock & custom ornamental plaster columns, capitals, crown moldings, friezes, coffers & exterior molded ornament; fabricated using traditional European methods. Write in No. 45



Shown here is JMS WOOD PRODUCTS' Design A rope molding, available in diameters ranging from 3/8 in. to 24 in. Write in No. 6320

JMS Wood Products
818-709-8674; Fax: 818-709-8683
8825 Shirley Ave.
Northridge, CA 91324

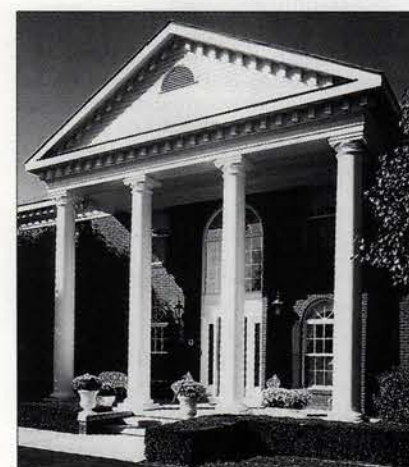
Supplier of rope moldings from 3/8-in. to 3-in. dia.; rope columns from 4-in. to 24-in. dia.; any length & any species; rope, fluted & twist designs can be accommodated to furniture or stairs; plinth blocks for door surrounds. Write in No. 6320

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www.klitsas.com
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Baltimore, MD 21207

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www.meltonclassics.com
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Passaic Millwork
973-772-9013; Fax: 973-458-0431
www.resourcenet.com/pami.htm
Passaic, NJ 07055

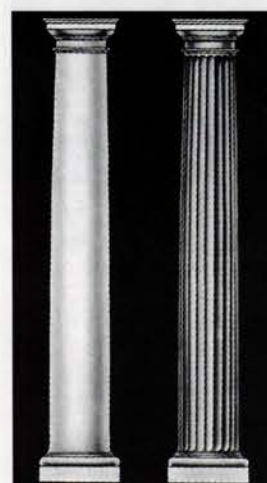
Manufacturer of custom circular, elliptic, spiral, curved & straight stairs; rails & parts; columns, moldings, radius work, turnings & fluting to 12 ft.; clear & finger-joint pine moldings; poplar & oak; distributor of Marvin windows. Write in No. 3340



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www.royalcorinthian.com
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Medford, OR 97501

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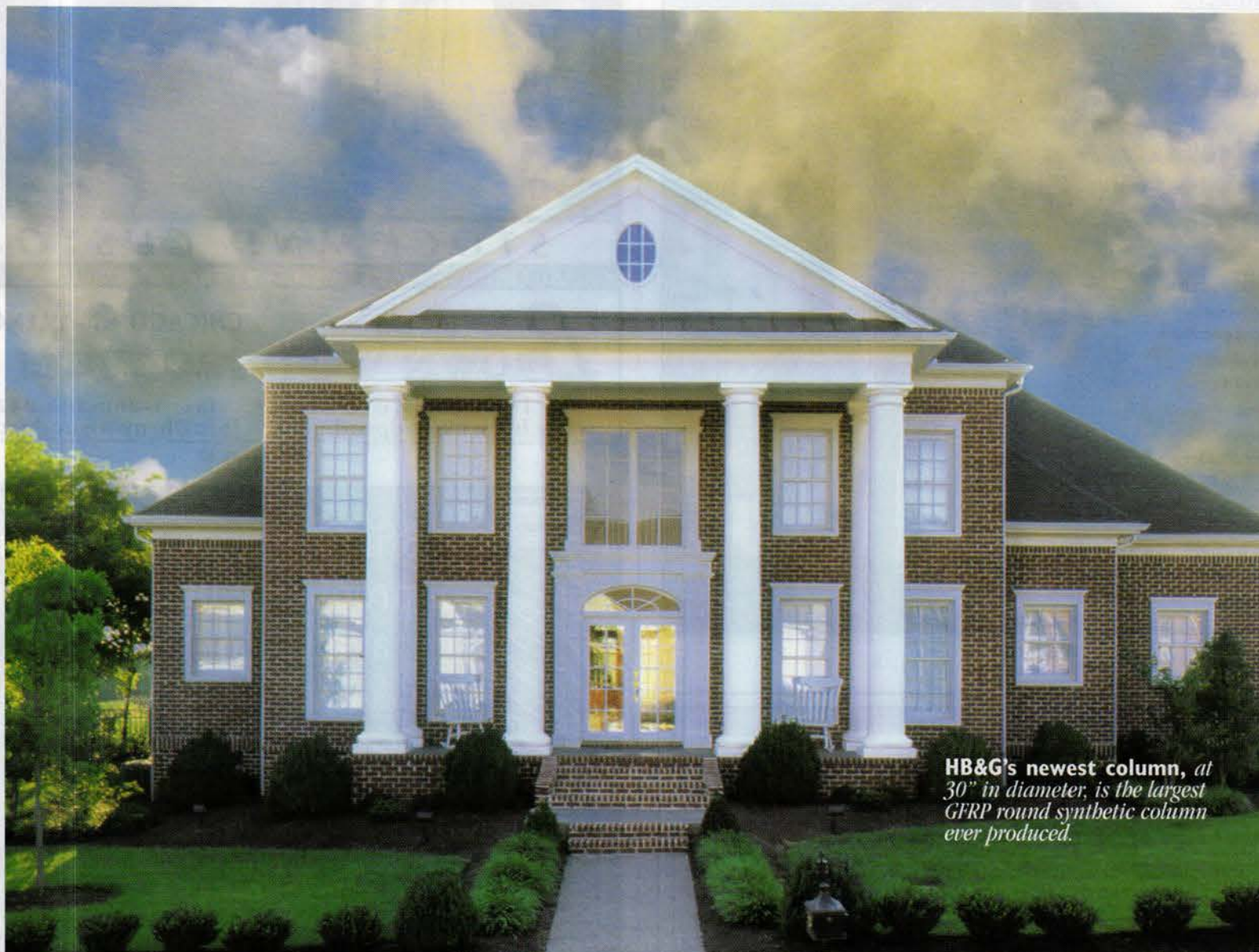
Supplier of Victorian millwork; wood porch parts, turned posts, turned & sawn balusters, railings, brackets, corbels, custom-length spandrels; mantels, gazebos, columns & more; 224-page Master Reference catalog; 208-page Porch Design book. Write in No. 1061

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Navasota, TX 77868

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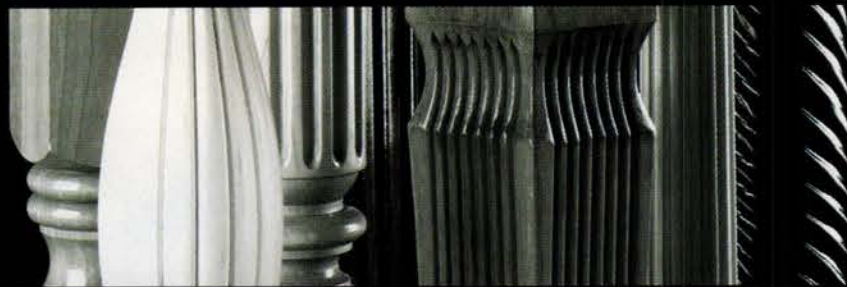
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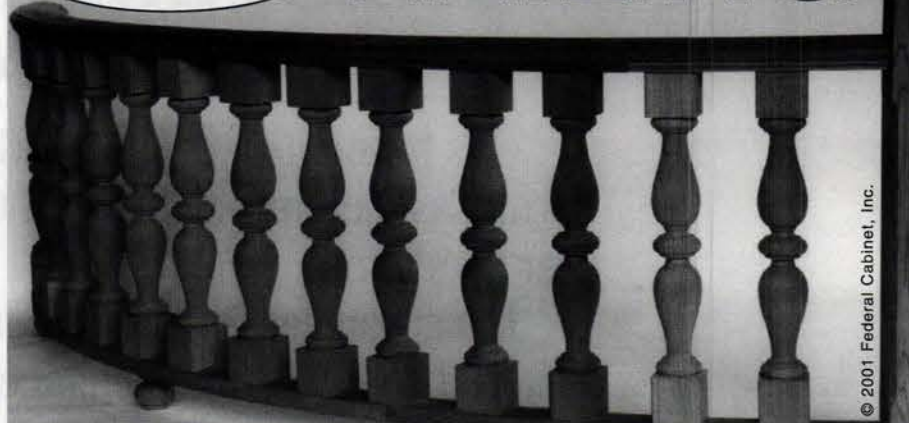
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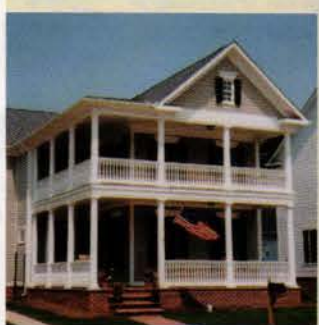
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WRITE IN NO. 780

CALENDAR OF EVENTS

AIA NATIONAL CONVENTION & EXPO. The annual meeting and exposition of the American Institute of Architects is being held in Charlotte, NC, at the Charlotte Convention Center, May 9-11, 2002. For full details, log onto www.aia.org.

CLEANING MASONRY STRUCTURES: CURRENT TECHNOLOGY & PRACTICE. An intensive two-day RESTORE Workshop covering all aspects of masonry cleaning will be held in Seattle, Wash., May 2-3, 2002. Aimed at design and specifying professionals, contractors, and building owners, the workshop will equip participants to understand the methodology & technology of cleaning masonry structures. Cost of the workshop is \$400, which includes all course materials, lunches, and the opening reception. For more information, call RESTORE at (212) 213-2020; Fax (212) 213-3743.

HOME STUDY COURSE IN INTERIOR STONE RESTORATION. The National Training Center (NTC) for Stone & Masonry Trades (NTC Enterprises, Inc.) has released a new home study program in Interior Stone Restoration, Maintenance, and Polishing for professionals who don't have the time for out-of-town seminars. The entire program costs \$399 plus \$10 S/H for orders in the US. For further information contact NTC at 407-834-4800, ext. 12, or visit their website at www.ntc-stone.com.

RESTORATION & RENOVATION/ CLEVELAND. The Cleveland Convention Center, Cleveland, OH will be the site of the fall edition of the Restoration & Renovation Exhibition & Conference, Oct. 10-12, 2002. The event is the co-locating with the Annual Conference of The National Trust for Historic Preservation. Contact the Show Management at (800) 982-6247, e-mail to info@restoremmedia.com, or log onto their website at www.restorationandrenovation.com.

NATIONAL TRUST FOR HISTORIC PRESERVATION. Annual Conference will be held in Cleveland, OH, Oct. 8-13, 2002 in partnership with the Cleveland Restoration Society. The focus of the Conference will be on ways to revitalize our cities, preserve our suburbs, and protect our countryside by promoting smart growth initiatives and conserving open space. For more details, log onto www.nationaltrust.org.

THE PALLADIO AWARDS. Annual award competition for Excellence in Traditional Design is co-produced by PERIOD HOMES and TRADITIONAL BUILDING magazines; awards are given in the areas of Residential Architecture and Commercial/Civic/ Institutional Architecture. For complete details about the 2002 Awards and entry information log onto

www.traditional-building.com or www.period-homes.com.

CLASSICAL ARCHITECTURE COURSES, TOURS, PROGRAMS. To celebrate its 10th Anniversary, The Institute of Classical Architecture has developed an extensive national and international program of Lectures, Study Tours, Courses, Salons, and Programs. Continuing-education courses, eligible for AIA continuing-education credits, in many of the design areas of classical architecture are offered year-round by the Institute at their classroom facilities in New York City. For a full list of events and programs, log onto the Institute website at www.classicist.org.

VICTORIAN SOCIETY EVENTS. The Victorian Society in America has published its schedule of events for the 2nd half of 2002, including a wonderful-sounding tour through England's remarkable Victorian heritage in September. For the full schedule, log onto the Society's website at www.victoriansociety.org.

WOOD CARVING WORKSHOPS. Classically trained master woodcarver conducts classes in wood carving for novices as well as professionals looking to take skills to the highest level. Classes available for both groups and individual instruction. For more details, log onto www.klitsas.com.

RESTORATION & RENOVATION SHOW & CONFERENCE. The Baltimore, MD, Convention Center will be the site of the Spring edition of the Restoration & Renovation Exhibition & Conference, on March 20-23, 2003. The event is the largest in North America dealing with preservation and historically informed new construction. Contact the Show Management at (800) 982-6247, e-mail to info@restoremmedia.com, or log onto their website at www.restorationandrenovation.com.

HISTORIC PRESERVATION STUDIES. The Campbell Center in Mount Carroll, IL, offers a wide range of courses in historic preservation, care of collections, and cultural conservation through October 2002. Courses typically run 3-4 days. For full course program and registration information, log onto www.campbellcenter.org.

SEMINARS IN HISTORIC PRESERVATION. The National Preservation Institute recently published its schedule of 65 seminars in historic preservation and cultural resource management that run through December 2002, and which are being held in cities across the U.S. For full schedule details, log onto www.npi.org.

Colorful Masterworks from a Master Carver

A firm of master woodcarvers has turned to an unusual design source for their new line of panels, giving them a unique and striking treatment.

by Michael Carey

Agrell and Thorpe, Ltd., has a well-deserved reputation as one of the finest architectural-carving companies in the USA. Founded by Ian Agrell in 1978, the firm specializes in high-end custom projects, with an impressive job list that includes work at Kensington Palace, London; The Governor's Mansion, Salt Lake City; and the Getty residence, San Francisco.

Ian Agrell learned his trade in his native England where he trained and worked with the finest classical craftsmen. In 1981 he earned the title Master Carver, signifying not only his talent and skill but also his ability to teach, as well as supervise the largest and most complex of projects. Master Carvers, who are elected to that position, are qualified to design and undertake a wide range of demanding projects and are versed in a variety of carving styles.

Ian directs all projects at Agrell and Thorpe, from shop drawings through to the finished product, and he supervises more than 15 carvers with the capacity to produce over 30,000 hours of custom carving per



When designing his firm's new line of panels, British Master Carver Ian Agrell (now based in San Francisco) turned for inspiration to M.P. Verneuil's "L'animal dans la decoration," first published in 1897 and reprinted by Dover Publications. This pheasant motif, subtly colored and rubbed back, forms a continuous pattern ideal for long runs.

year. With such a capacity for carving work, it comes as no surprise to learn that the firm has recently expanded into the production of a limited stock range of continuous panels. The real surprise is in the style of the carvings.



An unfinished detail shows the delightful effect that can be achieved with even a relatively low-relief carving. A busy pattern, this sunflower design relies on the careful sculpting of the petals, set against the flatter leaves, for its rhythm and flow.

Design Inspirations

Agrell's inspiration for this new line is M.P. Verneuil's lithographed portfolio *L'animal dans la decoration*, first published in 1897. One of the most important documents of the Art Nouveau movement in ornamentation and decoration, it features patterns that could be used in any number of design applications, from textiles to ceramics and stencils. The forms displayed in the book's 60 plates include borders, corners, vignettes, and all-over patterns that utilize, not surprisingly given the title, motifs taken from nature. "They are just brilliant designs," says Agrell, "and they are repeating patterns that allow a run of any length to be produced."

While the patterns were not originally intended for three-dimensional applications, Agrell chose designs



This curving floral design is also a repeating pattern, and the casein-paint finish tends to bring out, rather than mask, the fine details of Agrell and Thorpe's hand-carving.

with an inherently "sculptural quality" and kept the carving for each design to a low relief of about 1/4 in. "They tend to be simpler than typical classical designs," he says, "so the cost is more accessible to clients."

Finishing with Flair

Perhaps the most striking thing about Agrell's Art Nouveau-inspired panels is their painted finish. Painted finishes on carved wood are fairly rare nowadays, but have a venerable history in the decorative and ornamental arts. "We decided to paint some of these because of the stunning colors of the Verneuil originals," says Agrell, "and to show that carved wood can be painted to great effect."

The firm uses a casein paint that is based on a milk protein and has characteristics similar to those of egg tempera. The finish dries matte with a velvety look, and Agrell rubs this back to show a little of the grain. The effect is unique: light and airy with well-defined details and a subtle color sense. "We have already started taking orders for fire surrounds, cornices, friezes, and casework," Agrell reports. ♦

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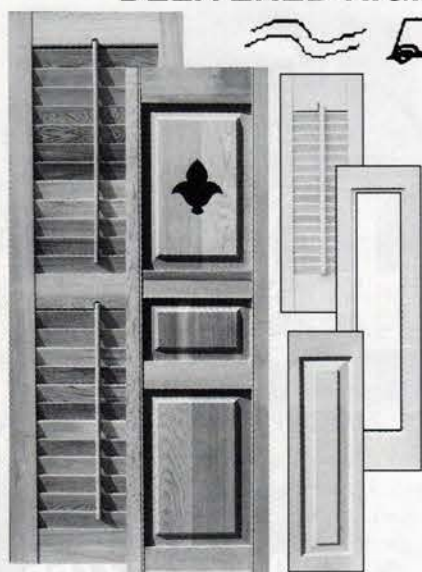


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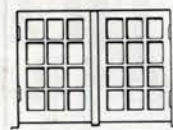
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To create this Buying Guide, the Editors contacted suppliers of POLYMER MILLWORK from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses,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

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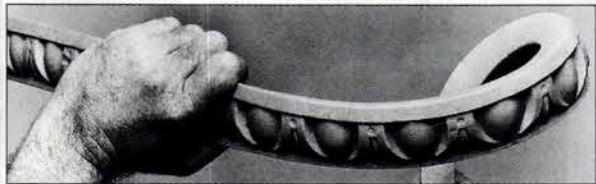
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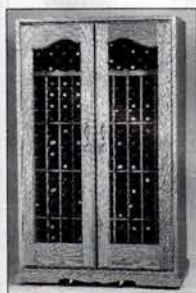
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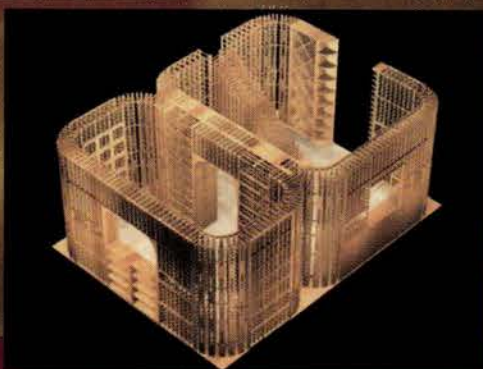
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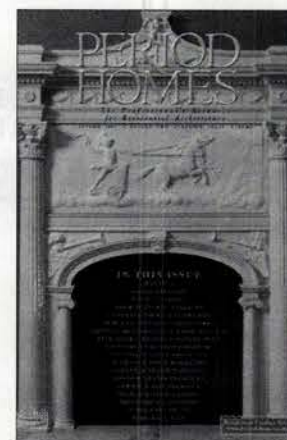
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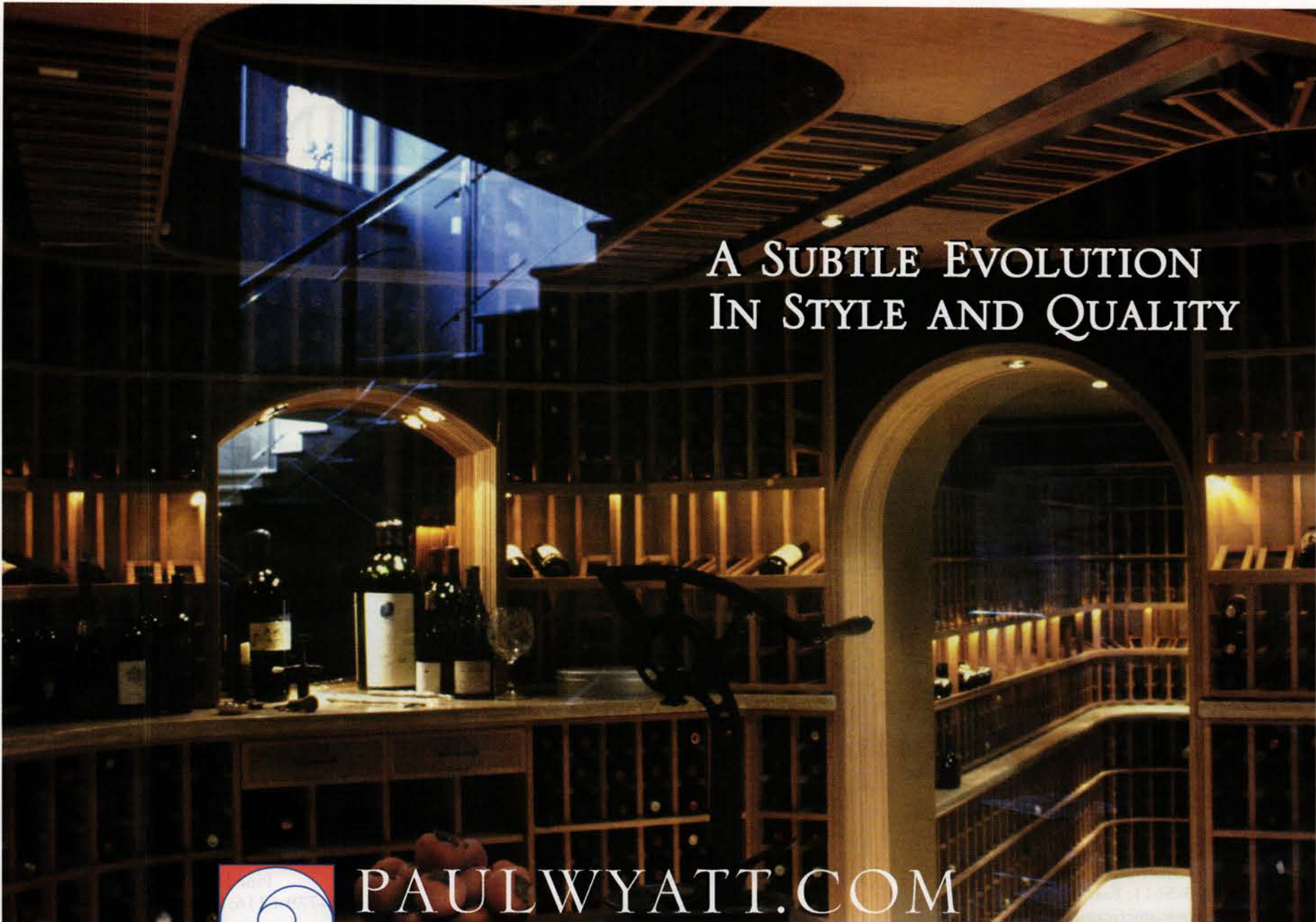
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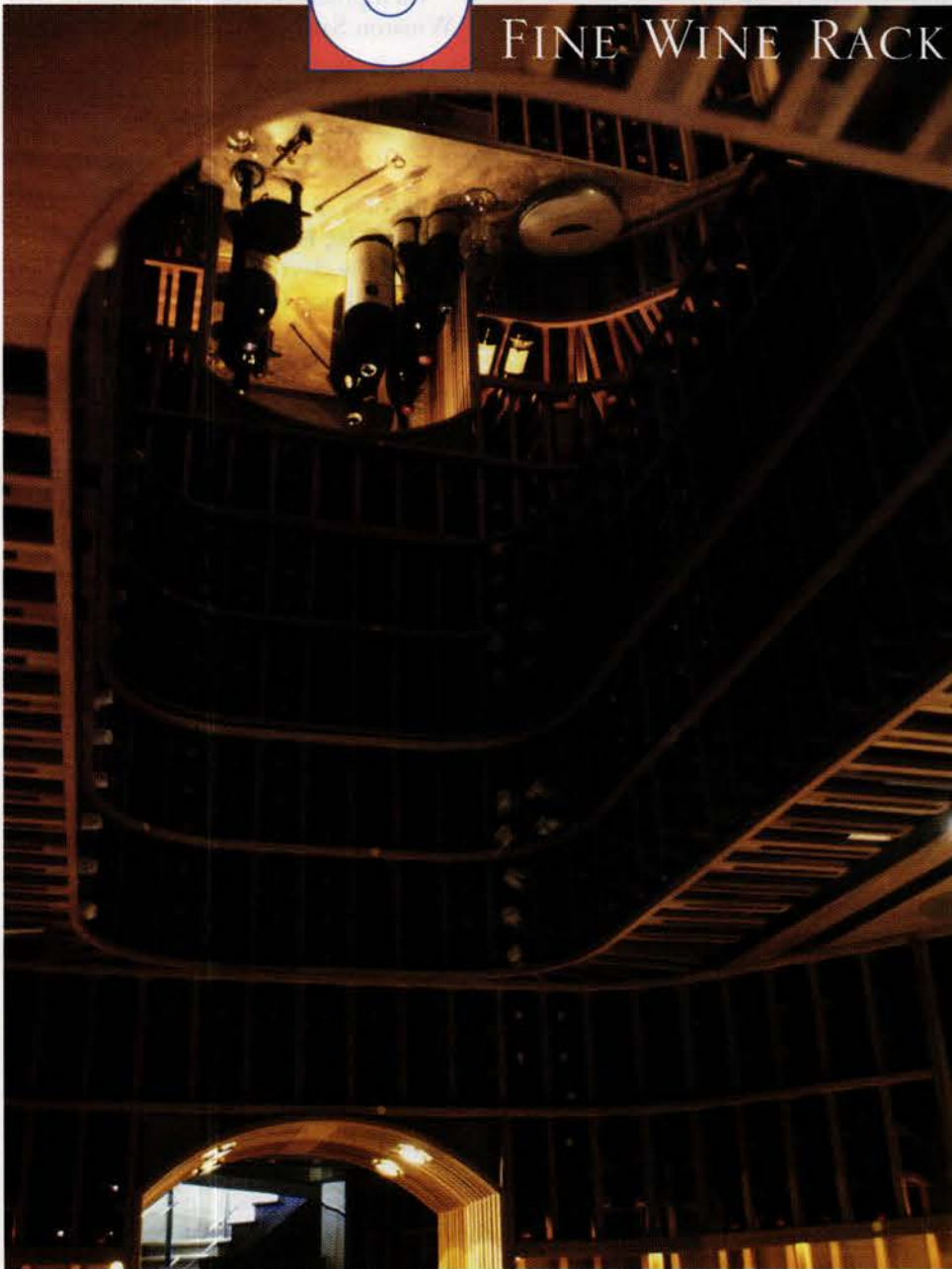


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Manufacturer of parquet & decorative floor borders; geometric & laser-cut solid-wood medallions; ceramic inlays; stock & custom designs; easy to install; all wood species. Write in No. 9140



In addition to mantels, fountains, and balustrades, LIMESTONE CONCEPT also offers French antique limestone and terra-cotta tiles. 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, planters & urns, benches, ornament, garden statuary, sculpture; French-limestone slabs & tile; antique terra cotta; natural-stone flooring; quarry tile. Write in No. 5390



Hand-made pavers from OLD CAROLINA BRICK CO. can be used not only for patios, but also for applications such as conservatories and sunrooms. Write in No. 3130

Old Carolina Brick Co.
256-237-2890; Fax: 256-237-0667
www.handmadebrick.com
Salisbury, NC 28147

Supplier of handmade brick, pavers, special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration services; handmade brick fireplace fronts. Write in No. 3130

Pave Tile & Stone, Inc.
413-247-7677; Fax: 413-247-8383
www.pavetile.com
West Hatfield, MA 01088

Importer of antiqued terra cotta, parrefeuille, antiqued marble, handmade tile from Provence, France; polished marble sinks & terra-cotta tile hand-painted with 16th-century Renaissance designs. Write in No. 275



PINE HALL BRICK manufactures a wide variety of brick pavers that are ideal for paths as well as porches. Write in No. 5130

Pine Hall Brick
336-779-6116; Fax: 336-721-7517
www.pinehallbrick.com
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Supplier of face brick, special shapes, pavers; 21 face-brick styles; 16 clay-paver styles; stock & custom shapes; arches; antique & other finishes. Write in No. 5130

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800-446-0220; Fax: 972-242-1923
www.claytile.com
Carrollton, TX 75006

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French limestone quarried and fabricated by ROSSI USA is used for numerous architectural purposes, including flooring. Write in No. 392

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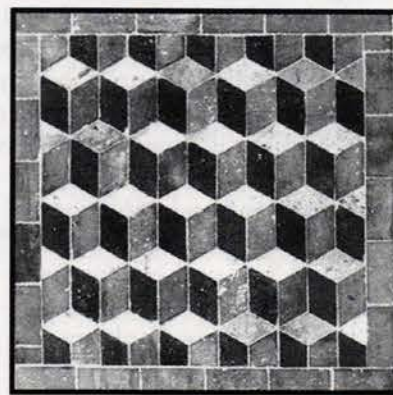
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The Floor Show: Selecting and Caring for Decorative Wood Flooring

by Leslie Jay

The possibilities for decorative wood flooring may floor many builders, too. Today's suppliers can replicate almost any old-fashioned motif, in almost any kind of wood. In the market for something unique? Top artisans can create one-of-a-kind patterns, particularly if the project budget has no ceiling.

To lay the groundwork, determine which wood is required. When you're restoring old floors, the trick is to identify the vintage material, and then match its color and cut. "Figuring out what's there isn't easy," notes Thomas Osborn, a Holyoke, Mass.-based craftsman who custom-designs marquet and inlaid floors. "Old-growth wood has a different grain pattern. You have to sand down a piece of the existing flooring, which may have been oiled or varnished, and probably waxed, and bring it to an arborist." The thickness of floor boards — now a standard 3/4 in. — varied widely, so you may need to get the replacement lumber custom-milled.

For new installations, many people prefer the tried and true. Cordts Flooring, a company that creates handmade reproductions of ornate 16th-, 17th- and 18th-century parquets, "predominately uses white oak and walnut, in quarter-sawn and plain-sawn cuts," reports Thomas Cordts, proprietor of the Fishkill, N.Y., company. Prices for his products start in the upper-\$20-range per square foot. Historic Floors of Oshkosh, Inc., a Winneconne, Wisc., firm that manufactures borders, medallions, and parquetry, has a similar experience. "We still do an awful lot of parquet in quartered red oak," says Dick Norton, director of marketing. "People don't seem to know what's available besides oak, cherry, and walnut." Historic Floors' parquet patterns begin at \$14.65 per square foot in oak or ash, exclusive of installation.

If you're striving for traditional effects, consider expanding the palette, which usually increases costs. Cordts carries most North American species and can procure exotics. Historic Floors stocks 35 types of wood, "and can get anything that anyone wants," promises Norton. Osborn works in 100 woods. "What's available today was available in Victorian times," he explains. Nonetheless, he issues caveats, depending on where the floor will be put in. Cherry is soft, so it isn't an ideal choice for high-traffic areas. Maple moves around, a tendency that's exacerbated by moisture. For the best results, describe the room to your suppliers.

Assuming the subfloor is structurally sound, its composition doesn't matter; quality flooring can be put on top of nearly anything, although certain manufacturers stipulate that the substrate has to be level. If the subfloor is made of planking, pay attention to how it is laid, because the floor boards

should run in a different direction.

The only other guideline is that the pattern should reflect the overall setting. Keep designs proportioned to the rooms in which they'll appear. "Our average panel is about 3 ft. on a side, suitable for grand, Normandy-style homes," notes Cordts. In a more modest house, where such dimensions might prove overwhelming, individual parquet is a better bet. Some companies stock borders and medallions in a range of sizes. For an additional fee, existing patterns can usually be scaled up or down.

Think you're ready to put down the floor? Not so fast. "Installation should take place toward the end, after all the wet work — the plastering and painting — has been finished, but before the shoe moldings are in," says Cordts. "With real plaster, wait a minimum of two weeks," adds Osborn. "Concrete also takes a long while to cure." The time won't be wasted if you arrange for the flooring to be delivered during that period, so the wood can acclimatize.

To avoid mistakes and get optimum alignment, do a practice run: Put the pieces in place without nails, screws, or glue. For an overall pattern, begin on one side and work to the other. It's usually easier to insert medallions after the fact, by cutting an opening in the

completed floor, but in some cases it's feasible to put down a single ornament first and build around it. Installation methods have evolved greatly over time. In earlier centuries, the floor was a structural element; boards were toenailed to the subfloor and joists. (To duplicate that effect, pre-drill nail holes at the ends of each piece.) The nailing often followed a pattern. If the property is old enough, the nails themselves may be distinctive. Today's floors are simply secured to the material below by a variety of methods, depending on the product and who makes it.

Osborn, who handles his own installations, relies heavily on tongue-and-grooved boards that can be side-nailed. Small pieces of wood are pre-drilled and tacked down with a galvanized finish nail. Then the floor is ready for either several coats of polyurethane or a traditional paste-wax finish. Cordts' floors, which are hand-scraped and wax-finished in the factory for an antique look, are delivered to the work site in customized, prenumbered kits. If the house has radiant heat, the panels have to be laid with adhesive. Otherwise, the contractor can choose between gluing the wood directly to the substrate, or putting down a layer of cork and screwing the wood on top. "You can undo a blind screw," Cordts observes. "A nail is a one-way item."

Historic Floors' products are designed to be glued, followed by the installer's choice of finish. On request, the company will prefinish borders and medallions to match existing flooring.

While a decorative floor is a luxury, its care is relatively low-key. All wood flooring should be kept dry and free of grit. To prevent stains, wipe up spills as soon as possible. For general cleaning, wipe the floor according to the manufacturer's directions using a barely damp mop. Low-water cleansers and pH-neutral solutions are generally recommended; oil-based soaps are not. Beyond that, different finishes call for different protocols. Floors finished with hard paste waxes need to be rewaxed no more than two or three times a year. "Set up a service contract for buffing and/or stripping," suggests Osborn. Floors treated with polyurethane should get buffed and recoated whenever high-traffic areas begin to look foggy. ♦



"Bordeau," executed in white oak, is an example of the historic European floor styles reproduced by the Cordts Flooring Company.

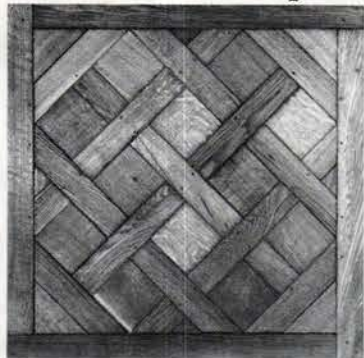


A wooden rug by Historic Floors of Oshkosh features parquet squares framed by a delicate floral border.



Thomas Osborn's wood mosaic floor patterns range from the contemporary to the traditional, such as this elegant parquet.

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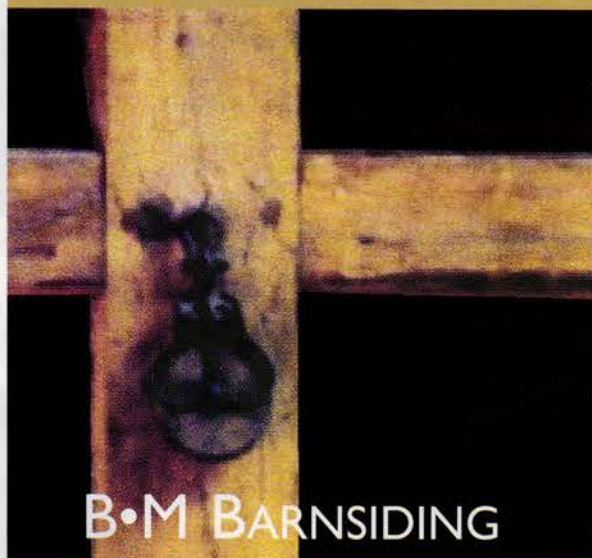
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WRITE IN NO. 6

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. From the responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market.



ACE HARDWOOD FLOORING created this map of Texas in mesquite, a wood that's native to the state. Write in No. 309

Ace Hardwood Flooring, Inc.
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Austin, TX 78753

Manufacturer & distributor of character-grade flooring: mesquite in 2-1/4-, 3-1/4- & 5-in. widths; antique flooring in heart pine, chestnut & oak; wide-board & strip flooring; new wood flooring in mesquite, American cherry, Brazilian cherry, Brazilian walnut, hard & coastal maple, red oak, white oak & American black walnut; mesquite butcher-block countertops, endgrain blocks & herringbone flooring. Write in No. 309

Barber Lumber Sales
386-462-3772; Fax: 386-462-7037
P.O. Box 263
Alachua, FL 32616

Supplier of longleaf heart-pine, cypress & oak boards & timber; virgin-growth cypress heart; shingle, clapboard & novelty siding; timber up to 24 in.sq., lengths to 48 ft.; special-order dimensions & lengths; shingles. Write in No. 8074



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www.bearcreeklumber.com
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New random-width strip flooring; Douglas fir, yellow cedar & pine; specialty products; ipe hardwood flooring; white oak, red oak, cherry, walnut & maple; ships worldwide. Write in No. 521



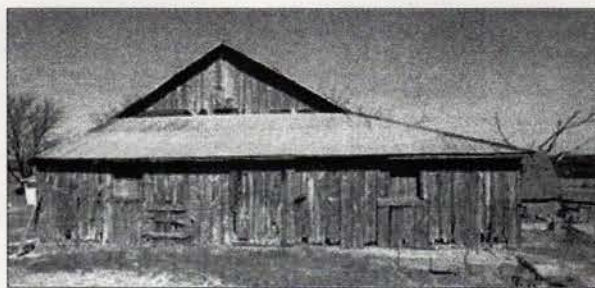
Antique wide-plank flooring, shown here, is one of **BM BARNSIDING's** specialties. Write in No. 929

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309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

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www.igateway.com/mall/homeimp/wood/index.htm
Aspers, PA 17304



The facial lines and wrinkles (not dimples) in this antique timeworn-stressed oak from **CENTRE MILLS ANTIQUE FLOORS** reflects years of use. Write in No. 1740

Manufacturer & distributor of wood flooring; all salvageable woods from the Northeast; Southern heart pine, chestnut, cypress, pine, maple, oak, walnut, hickory, hemlock & fir; wide board, strip, random-width & herringbone designs; new flooring in walnut, oak, cherry, poplar, white pine & sassafras. Write in No. 1740



"Doc" Wasley of **CHESTNUT SPECIALISTS** displays reclaimed wide antique boards which are available in chestnut, oak, and pine. Write in No. 8780

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860-283-4209; Fax: Same as phone
www.chestnutspec.com
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Supplier of original planks & remilled flooring from antique salvaged lumber; chestnut, oak & pine; random-width, -length; planed, t&g or square-edged; kiln-dried; antique barn beams & rough wide-board planks. Write in No. 8780



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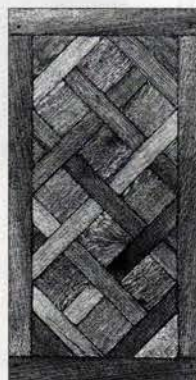
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www.cordtsco.com
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These 19th-century barnwoods from **COUNTRY ROAD ASSOCIATES** — (left to right) white pine, hemlock, heart pine, chestnut, white oak, cherry and barn siding — can be used to create unique floors. Write in No. 7480

Country Road Associates, Ltd.
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www.countryroadassociates.com
Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring material: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random-width; hand-hewn beams & siding. Write in No. 7480



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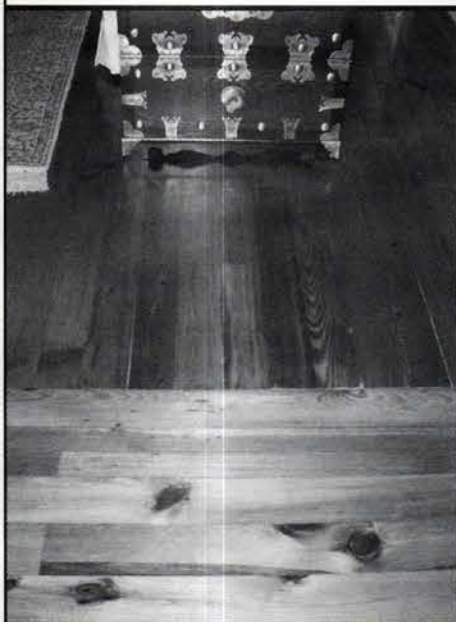
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WRITE IN NO. 8780

Planters Properly Identified

In the Spring 2002 issue of *Period Homes*, we incorrectly identified two of the photos in the story, "Planters for the Classical Garden" on page 44. All three of the photos were actually from Siebert & Rice while photos from Haddonstone and Lynch & Sons were inadvertently omitted.

The photos shown here provide the correct information, both for the photos that ran in the Spring issue and for the additional photos from Lynch & Son and Haddonstone.



Siebert & Rice's Cachepot Romano terra cotta pot comes in three sizes. Small has a 12-in. exterior diameter and is 12-in. tall x 16-in. wide; medium has an 18.5-in. exterior diameter and is 16-in. tall x 26-in. wide; large has a 24.5-in. exterior diameter and is 20-in. tall x 35-in. wide.



Below: These rolled-rim vases from Siebert & Rice feature decorative banding, with single bands on shorter pieces and two bands on the models measuring 19-in. and taller. The vase in the rear is standing on a pedestal, sold separately. Left: The embellished vase from the firm's lemon group shows the contrasting textures that can be achieved with terra cotta.



Lynch & Sons supplies both cast-stone and lead planters and urns. Lead starts out a dark gray, and ages to an ashen gray with streaks, according to the firm which recommends liners to prevent traces of lead from leaching into the plant roots. The lead trough shown here measures 69-in. long x 18-in. wide x 16-in. tall.



The Waterloo, model #A750 from Haddonstone, is a large classical urn with deep gadrooning that weighs 452 pounds. It stands 30-in. tall, measures 21-in. wide at the base and 31-in. wide at the top. Haddonstone is a form of cast limestone with a surface texture resembling Portland stone. It is offered in four finishes: Portland, Bath (shown here), Cotswold, and Terracotta.

BUYING GUIDE TO WOOD FLOORING



DULUTH TIMBER used recycled mountain ash from Victoria, Australia, to mill the wood for this striking floor. Write in No. 112

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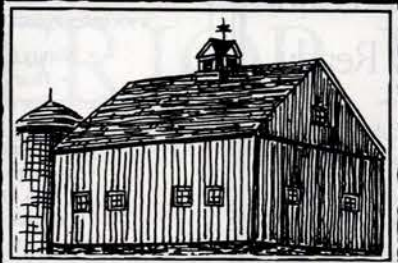
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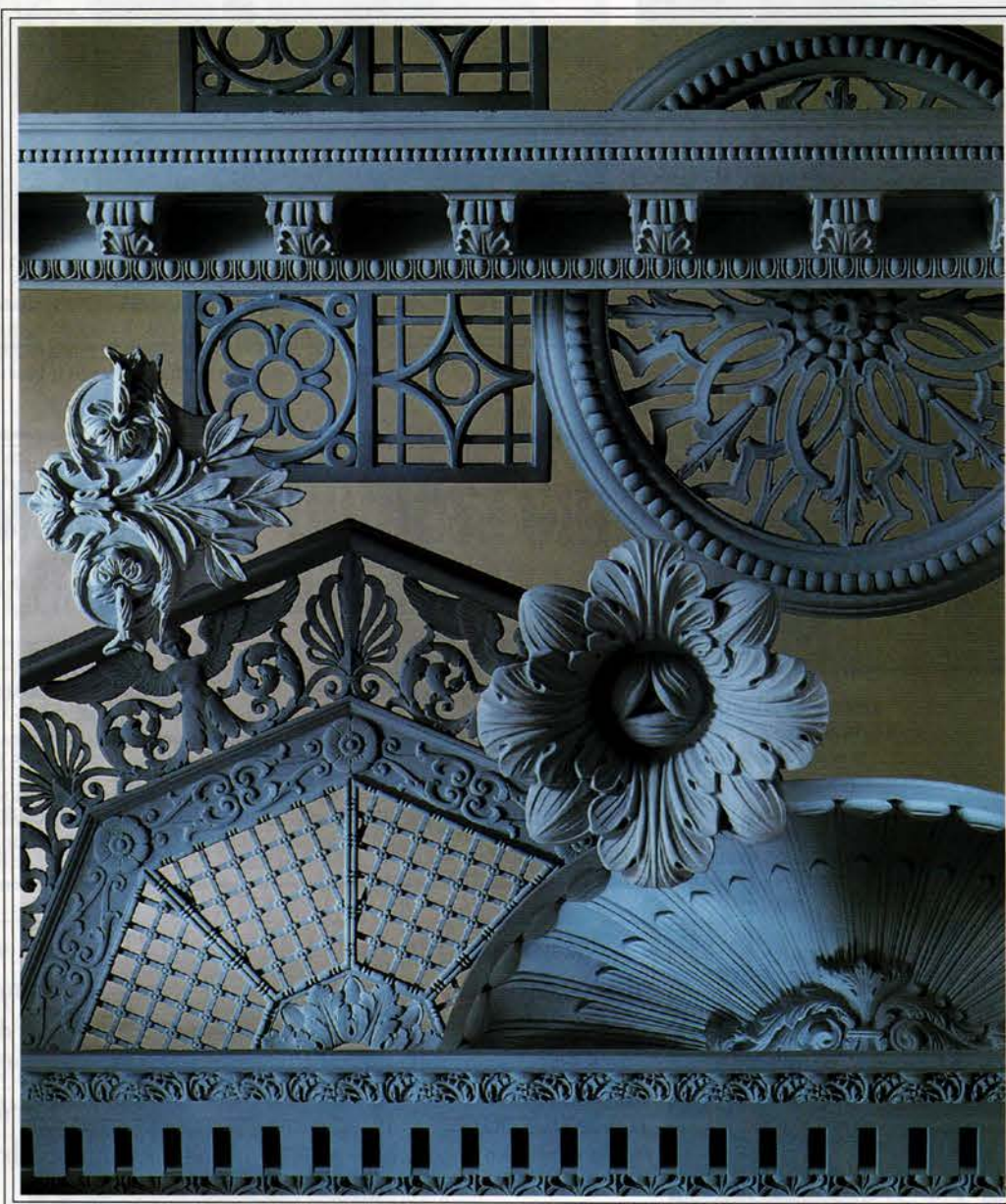
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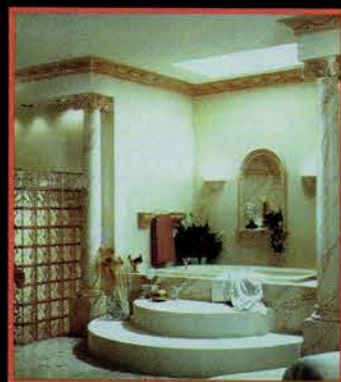
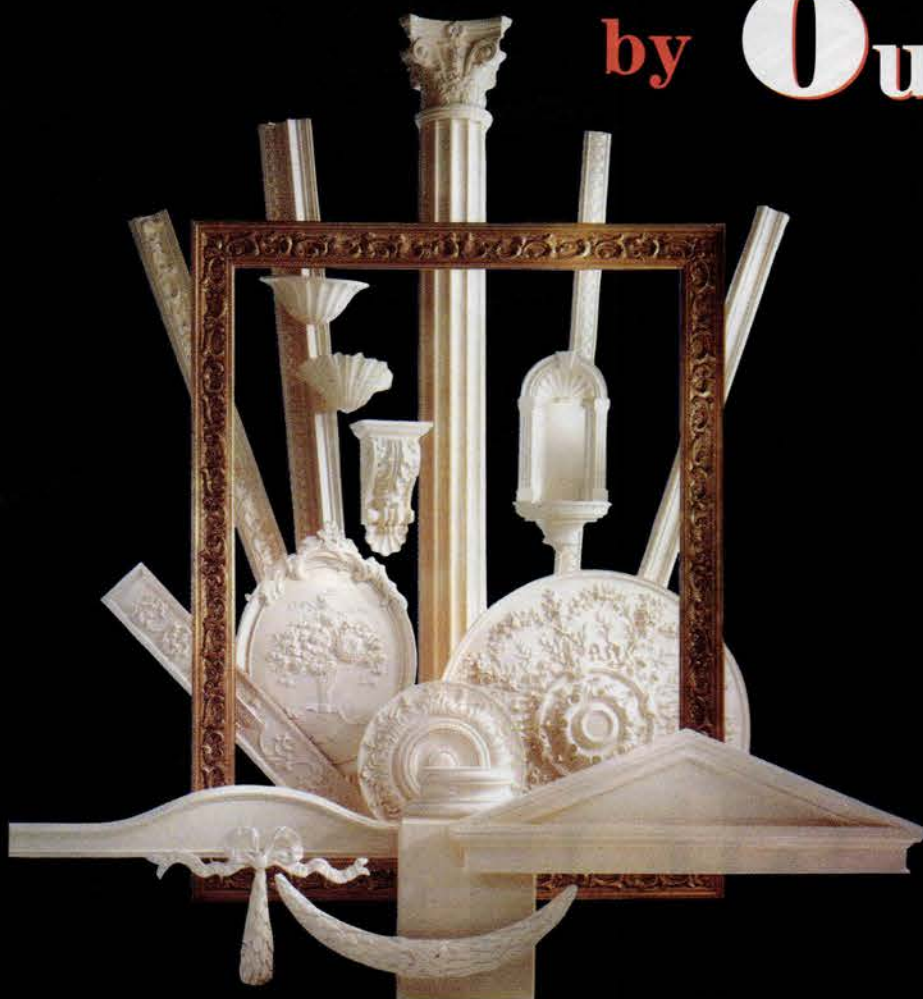
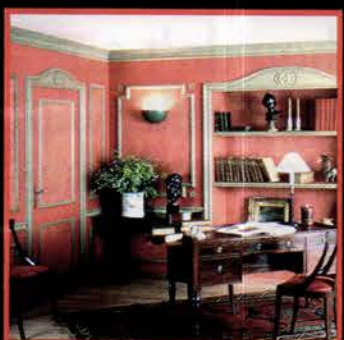
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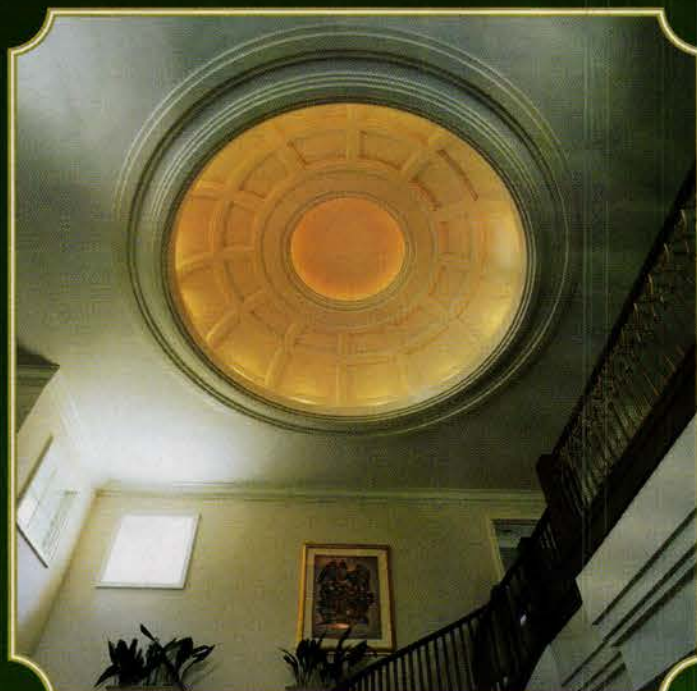
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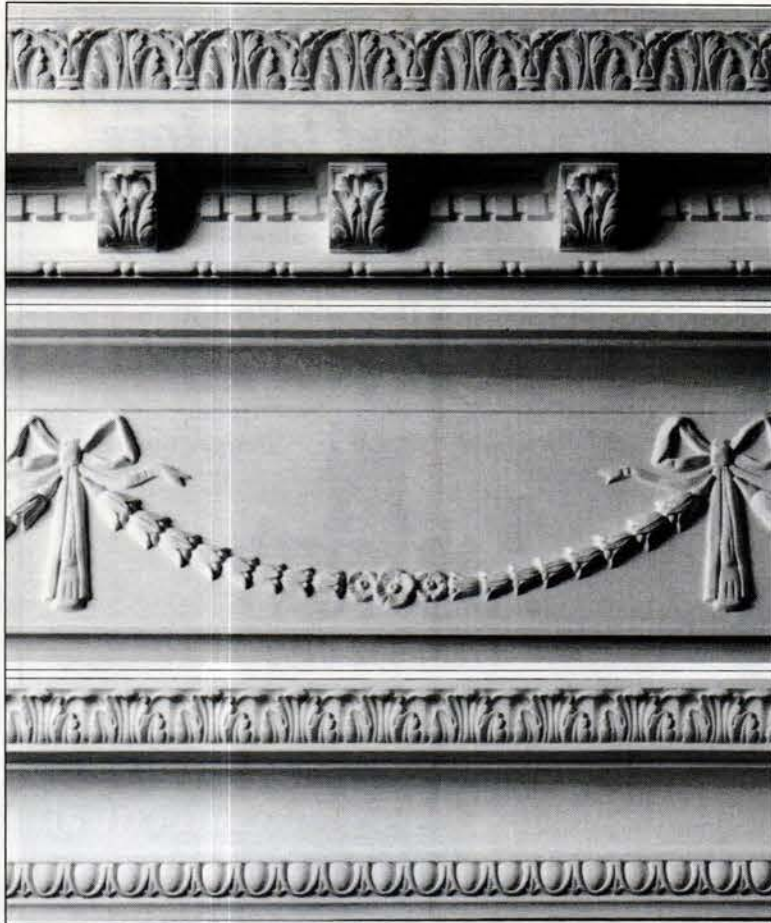


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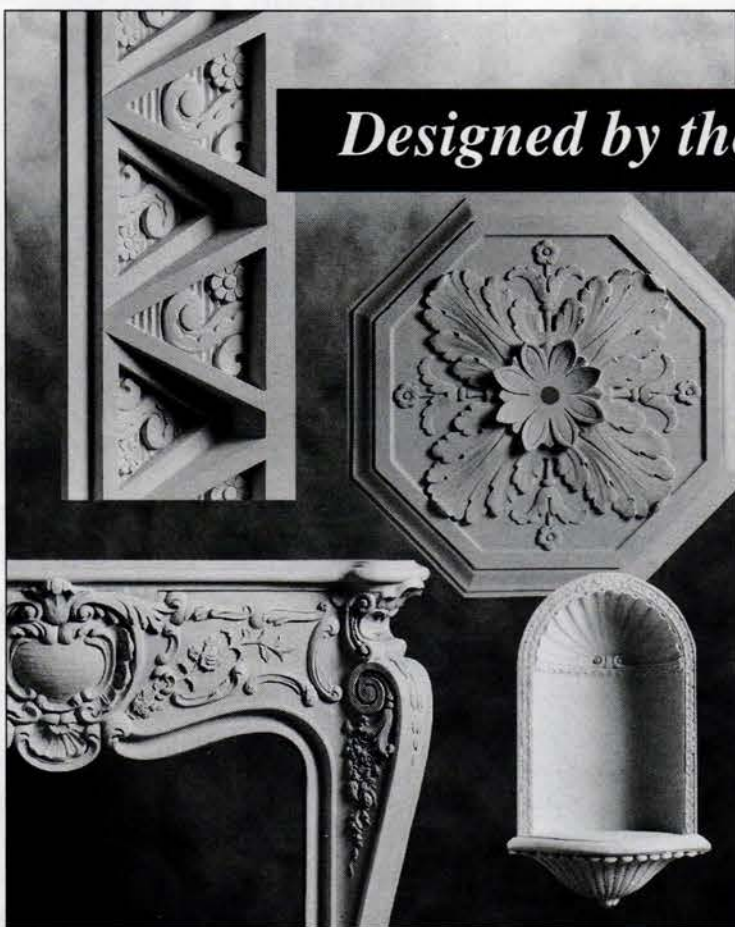
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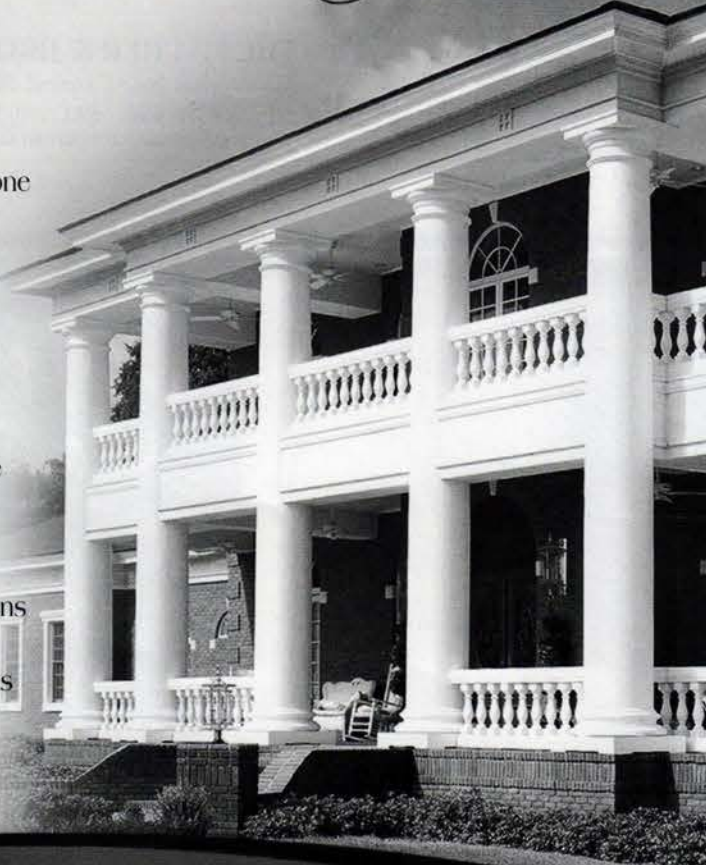
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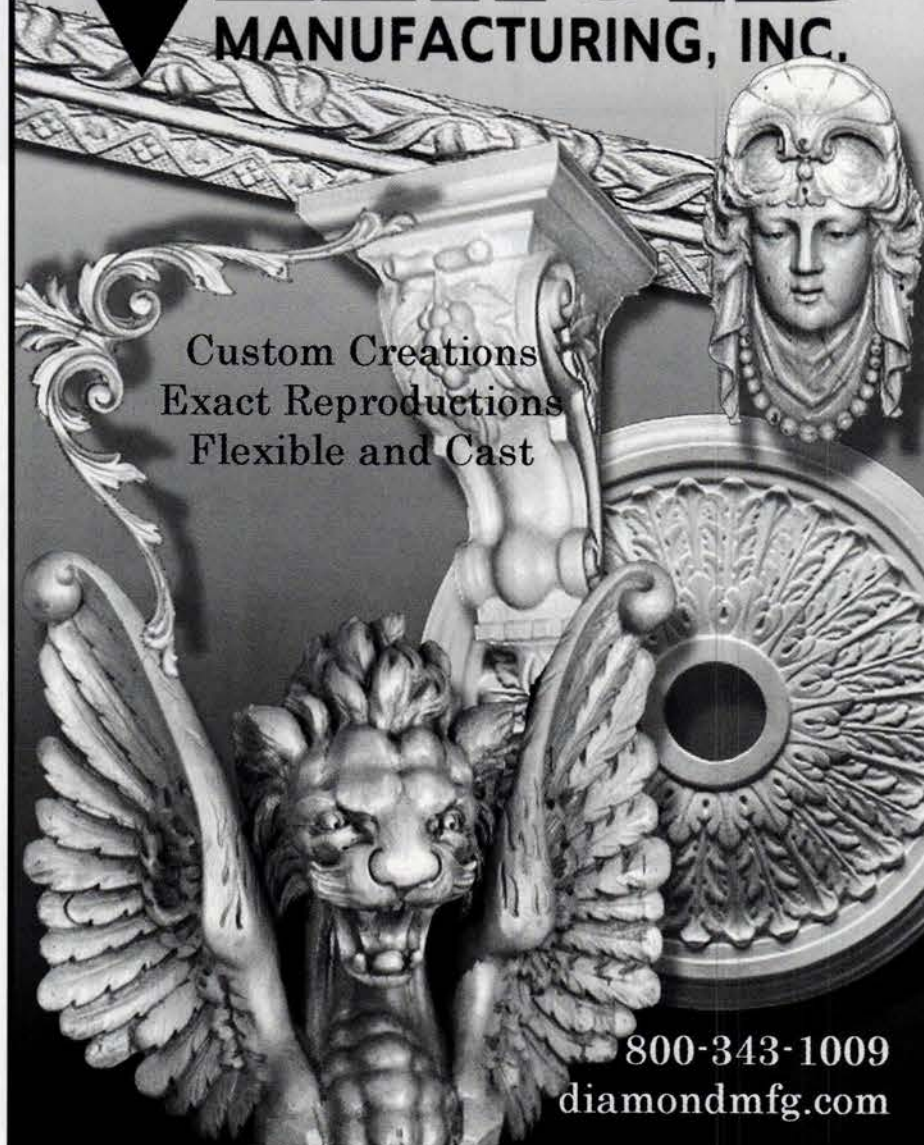
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DAVID KUCERA supplies detailed architectural ornament in GFRG. Write in No. 310

David Kucera, Inc.
845-255-1044; Fax: 845-255-1597
39 Steves Lane
Gardiner, NY 12525

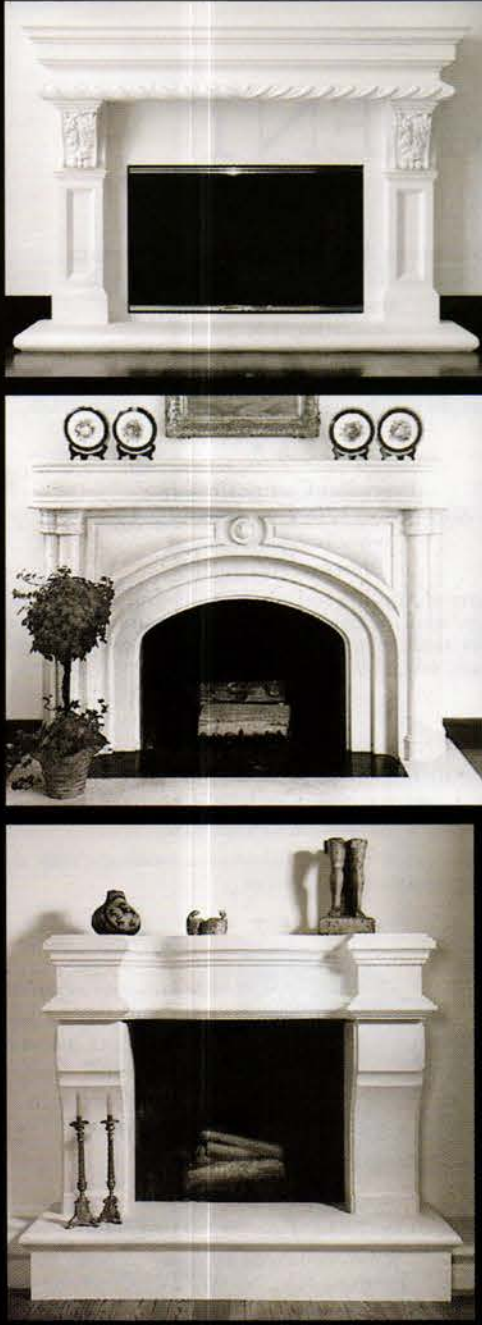
Architectural-sculpture service with expertise in historic-landmark restoration, new construction (commercial & residential), color matching & fine detail work; site surveys, drafting & engineering services, field support available. Write in No. 310

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

Supplier of 14,000 patterns for period architectural elements & molded ornament, from ceiling medallions to mantels, in plaster of paris, compo & wood since 1893; set of five catalogs, \$30; cornice moldings, columns & capitals, mantels, door & window surrounds, ornamental ceilings, niches & domes, brackets & corbels. Write in No. 210

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

Supplier of historic architectural ornamental castings; design & custom services; on-site moldmaking & matching; cornice mold-



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BUYING GUIDE TO EXTERIOR MOLDED ORNAMENT

ings, 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

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

Manufacturer of hand-crafted architectural ornament for interior & exterior applications, using casting & PC plaster; fireplace mantels, cornice moldings, door & window surrounds, ornamental ceilings, ceiling medallions, niches & domes, brackets & corbels; ornamental columns of wood & plaster/gypsum up to 34-in. dia. & 42-1/2-in. length; pilasters, capital bases. Write in No. 1960

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201-487-8080; Fax: 201-487-6637
www.flexiblemoulding.com
Hackensack, NJ 07601

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GOODWIN ASSOCIATES specializes in the production of columns in fiberglass as well as polyurethane. Write in No. 806

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Custom fabricator & distributor of interior & exterior millwork; fiberglass, polyurethane, Forton MG, GRG & foamed polymer;

ornamental ceilings, cornice moldings, columns & capitals, door & window surrounds, brackets & corbels, ceiling medallions, niches & domes, crowns & frieze moldings; custom. Write in No. 806

◆ ◆ ◆
Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British-based manufacturer of landscape ornament & architectural cast stonework: balustrading, columns & capitals, porticos, cornices, molding/trim, molded panels, cupolas, statuary, pier-caps, copings, landscape ornament & custom components; in cast stone.

◆ ◆ ◆
HB&G
800-264-4424; Fax: 334-566-4629
www.hbgcolumns.com
Troy, AL 36081

PermaCast synthetic columns with a large range of ornamental capitals; synthetic PermaPorch railing in pre-built sections or individual pieces; PermaPorch posts; cornice moldings, entrance features & medallions; custom columns in any wood species; all distributed throughout the U.S. & Canada. Write in No. 380

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

Stock & custom ornamental plaster columns, capitals, crown moldings, friezes, coffers & exterior molded ornament; fabricated using traditional European methods. Write in No. 45

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

Architectural columns, balustrades, cornice, moldings, door & window features & a wide array of other architectural elements in fiberglass, cast stone, poly/marble composite, GFRC & polyurethane; large inventory of standard molds. Write in No. 4100

Milestone Architectural Ornamentation
888-851-3381; Fax: 806-381-6996
www.milestoneltd.com
Amarillo, TX 79107

Custom fabricator of columns & capitals, cornices, balustrades, moldings/trim, molded panels, domes, fireplaces, garden temples, ruins & obelisks in lightweight, hand-cast, natural limestone.

◆ ◆ ◆
Precision Composites, Inc.
866-899-3320; Fax: 602-272-4242
www.royal-wood.com
Phoenix, AZ 85009

Manufacturer of Royal Wood exterior trim: cornices, balustrades & moldings/trim in molded polymer; guaranteed not to rot, absorb water, swell, split, delaminate or promote insect infestation; in trimboards, tongue-&-groove & moldings.

◆ ◆ ◆
Savannah Classics
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www.stonemantelonline.com
Savannah, GA 31410

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◆ ◆ ◆
The cast-stone experts at STONEX produce window heads and sills as well as cornices, copings, balustrades, and more. Write in No. 507

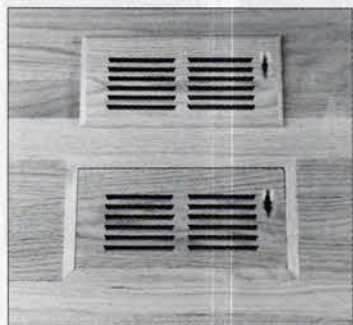
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www.stonexonline.com
Farmingdale, NJ 07727

Supplier of cast-stone baluster & rail systems, quoins, window sills & surrounds, wall copings, splash blocks, pier caps, planters & more; seven styles of balusters; curved railings. Write in No. 507

BUYING GUIDE TO REGISTERS & GRILLES

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of REGISTERS & GRILLES from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market.

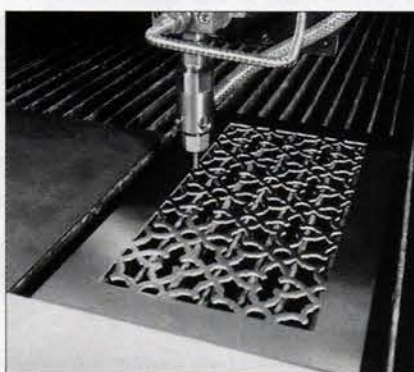


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All American Wood Register Co.
815-728-8888; Fax: 815-728-9663
www.allamericanwood.com
Wonder Lake, IL 60097

Manufacturer of solid-wood one-piece registers, grilles & baseboards; standard & custom sizes; in cast brass, wood & copper; also stair treads, risers & moldings. Write in No. 12

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



The waterjet-cutting system used by **ARCHITECTURAL GRILLE** provides custom grille designs with accuracy and precision. Write in No. 9820

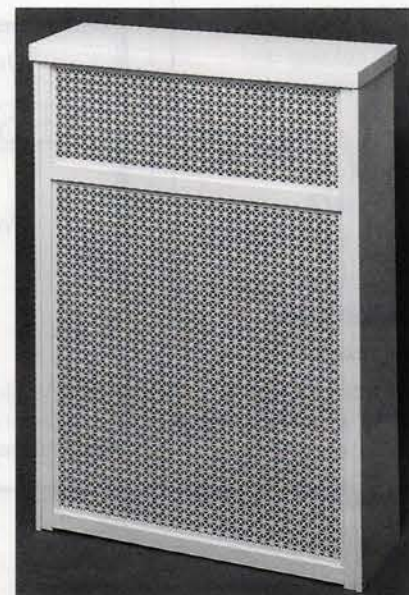
Supplier of custom-perforated & linear bar grilles, manufactured to any size or shape; some stock sizes available; waterjet-cutting technology available; custom design using waterjet capabilities. Write in No. 9820

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

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

Manufacturer of metal radiator covers & enclosures for steam & hot-water heating systems; made to measure for best fit; new & replacement covers for baseboard, fin-tube, convectors & fan-coil units. Write in No. 8610



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produces radiator enclosures in 14 standard colors as well as custom hues. Write in No. 8610

Barker Metalcraft, Inc.
773-248-1115 Fax: 773-929-2281
www.radiatorcover.com
Chicago, IL 60657

Manufacturer of grilles, registers & radiator covers in stamped & perforated metal: flat grilles, flat grilles with borders, D-I wall & heavy-duty decorative floor grilles; 10 grille designs; several color choices can be plated in brass, copper or chrome. Write in No. 7670

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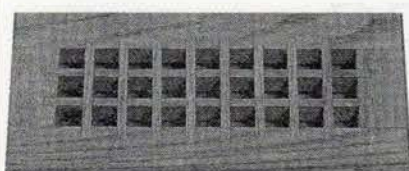
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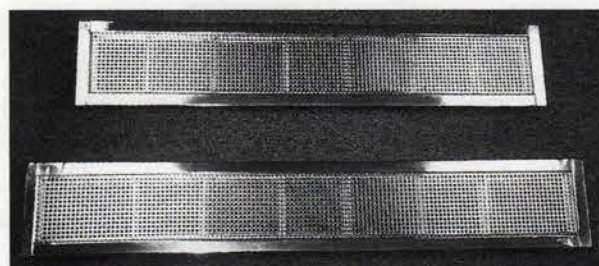
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BUYING GUIDE TO REGISTERS & GRILLES



Shown here is one of the 10 decorative-metal-grille choices offered by BARKER METALCRAFT. Write in No. 7670

ClassicAire Woodvents, Inc.
800-545-8368; Fax: 503-855-2029
www.classicaire.com
Wilsonville, OR 97070



This 4x10-in. flush-frame-style red-oak grille, fabricated by CLASSICAIRE WOODVENTS, blends in with the wood floor which is also red oak.

Manufacturer of registers, grilles, baseboards & custom designs in solid wood; complete selection of wood species & pre-finished colors; standard or custom sizes.

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

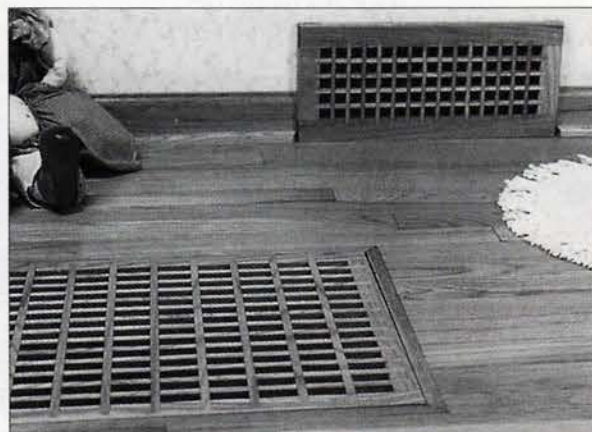
Supplier of Arts & Crafts-style hand-hammered copper, brass & bronze hardware; custom & drapery hardware; air grilles in 12 standard sizes with nominal duct sizes up to 20x20 in.; clocks in brass, bronze & copper. Write in No. 6980

Custom Grilles, Inc.
847-564-2266; Fax: 847-564-2277
www.customgrilles.com
Northbrook, IL 60062

Custom fabricator of linear bar grilles manufactured from extruded aluminum components; variety of anodized & painted finishes.

Grate Vents
815-459-4306; Fax: 815-459-4267
www.gratevents.com
Crystal Lake, IL 60039

Manufacturer & distributor of wood floor, wall & baseboard grates; from 2x10 in. to 20x32 in.; egg-crate or louvered design; registers, grilles, baseboards, radiator covers & custom designs; many wood species available. Write in No. 5040



These two vents, a 16x18-in. flush-mount model B and an 8x18-in. model D2 non-tapered baseboard unit, were fabricated in red oak by GRATE VENTS, to coordinate with the red-oak floor. Write in No. 5040

Homewood, Inc.
800-531-1556; Fax: 916-371-0160
www.homewood@homewoodinc.com
West Sacramento, CA 95691

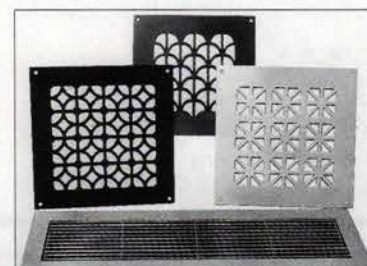


Samples of wood air vents made by HOMEWOOD show that the company offers a variety of sizes and wood species.

Manufacturer of standard & custom wood air vents: registers & grilles; flush-mount with frame; unique closure system; variety of wood species.

Kees Architectural Grilles
800-889-7215; Fax: 920-876-3065
www.kees.com
Elkhart Lake, WI 53020

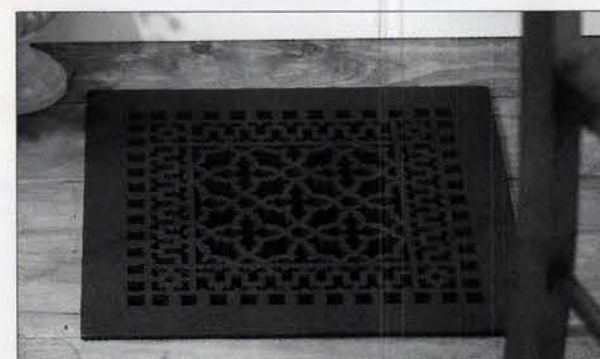
Manufacturer & custom fabricator of architectural stamped, waterjet-cut or bar grilles & registers; also baseboards, radiator covers & custom designs in stamped & perforated metal; wide variety of patterns & thicknesses; numerous options.



Architectural stamped and bar grilles made by KEES are offered in a variety of designs, such as the Egyptian, half-shell and Perfex, shown here (standing, left to right).

Park City Rain Gutter
435-649-2805; Fax: 435-649-2605
www.pcraingutter.com
Park City, UT 84068

Distributor & importer of Minoletti products: European 1/2-round rain gutters & accessories in copper & zinc; air registers & grilles in brass, copper & zinc. Write in No. 832



This cast-iron metal grille with historic design is offered by REGGIO REGISTER CO. in several sizes. Write in No. 5810

Reggio Register Co.
978-772-3493; Fax: 978-772-5513
www.reggioregister.com
Ayer, MA 01432

Manufacturer of a complete line of decorative & functional cast-iron, -brass, -aluminum & solid-wood registers & grilles for forced-air heating/air-conditioning & high-velocity systems; more than 500 styles & sizes; many historically sensitive designs. Write in No. 5810

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

Wholesale supplier of ornamental metal castings & forgings; aluminum & cast iron; posts & finials for mailboxes; metal stair parts; balusters & railings, newel posts; parts for fountains & cupolas; grates, grilles & cresting; sells to fabricators only. Write in No. 5180

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 because they provide a good up-to-date cross-section of the market.

Adams Morgan Stained Glass
202-232-8391; No Fax
3216 Walbridge Pl. NW
Washington, DC 20010

Custom fabricator of antique stained glass; restoration, including epoxy glass conservation; museum-quality reproductions; Arts & Crafts period; restored & framed antique windows; design of contemporary, expressive free-form abstract stained-glass walls; leaded & colored glass patterns, leaded & painted/fired glass patterns.

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

Supplier of more than 40,000 ready-to-ship standard & innovative building-component product essentials including interior/exterior architectural millwork, columns, decorative moldings & trim, wrought-iron components, hardware, lighting & more; decorative lead tape, decorative glass film overlay. *Write in No. 5008*



The custom-designed and -fabricated leaded-glass door and surrounding windows created by ART GLASS OF THE SOUTH provides an impressive entrance to this residence. Write in No. 2510

Art Glass of the South, Inc.
251-479-3392; Fax: 251-476-7292
www.artglassofthesouth.com
Mobile, AL 36606

Custom-glass studio; new designs & replications; hand-beveling & restoration of Victorian, Art Deco & modern designs; beveled, antique stained, leaded & colored glass patterns, leaded & painted/fired glass patterns, etched/sandblasted glass. *Write in No. 2510*

Art Glass Studios of Westchester
845-528-1634; Fax: 845-528-1586
www.castlemall.com/artglass
Putnam Valley, NY 10579

Custom fabricator & manufacturer of leaded-glass windows, antique stained glass, leaded & painted/fired glass patterns, protective & storm glazing, etched/sandblasted, & carved/cut art glass; new designs & historic replication; custom art-glass designs & stained-glass repair/restoration.



Carved and etched on black glass by DUBOWSKI DESIGN, this Calla Lily design measures 31x52 in.

Dubowski Design Inc.
913-661-1026; Fax: 913-451-4546
7300 W. 110 St., Ste 800
Shawnee Mission, KS 66210

Custom fabricator of glass art using traditional printmaking & sculpture techniques; etched/sandblasted & carved/cut glass; new designs; custom work.

Godward Glass Studio II, Inc.
317-823-4071; Fax: 317-823-4452
6458 Oaklandon Road
Indianapolis, IN 46236

Custom fabricator & manufacturer of art glass: leaded & colored glass patterns, antique stained glass, leaded & painted/fired glass

patterns; beveled, etched/sandblasted, carved/cut & fused/slumped glass; new designs & replication of historic patterns; custom designs & stained-glass repair/restoration.



GODWARD GLASS STUDIO
fabricated this custom-designed stained-glass window for the Old Governor's Mansion in Indianapolis, Ind.

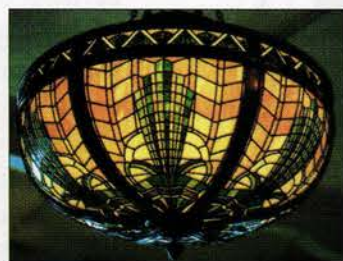
terns; custom designs & stained-glass repair/restoration.

Jurs Architectural Glass
800-679-9772; Fax: 510-531-6173
www.art-glass-doors.com
Oakland, CA 94602



"The New Millennium, 2000," a glass window, was created by JUR'S ARCHITECTURAL GLASS using hand-cut and polished faceted jewels, pyramids and round lenses. Write in No. 9

Custom designer & fabricator of architectural art glass: Craftsman-style doors to enormous, artistically designed window walls & skylights in contemporary leaded glass; since 1978. *Write in No. 9*



Art-glass artist LARRY ETZEN created this striking lighting fixture. Write in No. 1267

Larry Etzen Studio
816-523-3978; Fax: 816-523-5782
P.O. Box 22341
Kansas City, MO 64113

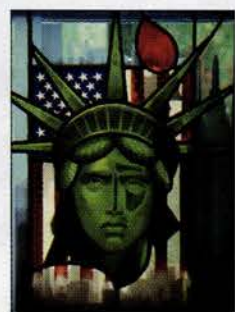
Custom fabricator for over 20 years of inventive & colorful, traditional art-glass dome ceilings & matching, large, leaded-glass architectural light fixtures; leaded & colored glass patterns in new designs & replication of historic patterns; custom art-glass designs. *Write in No. 1267*



THE LEADED GLASS STUDIO
fabricated this beveled leaded entryway with jewels and multiple textures for a private residence in Parkville, Mo.

Leaded Glass Studio
816-461-7895; Fax: Same as phone
www.leadedglassstudio.com
Independence, MO 64055

Custom fabricator of art glass: design, fabrication & installation; leaded & painted/fired glass patterns, protective & storm glazing; beveled, stained, etched/sandblasted, carved/cut & fused/slumped glass; new designs & replication of historic patterns; stained-glass repair/restoration & custom art-glass designs.



This stained-glass "Liberty," created by RICHARD MILLARD, measures 17x22 in. Write in No. 286

Richard Millard
603-588-2378; Fax: 603-588-2378*51
160 Concord St.
Antrim, NH 03440

Custom fabricator of traditional & contemporary stained glass. *Write in No. 286*



This striking glass wall, created by ROHLF'S STUDIO for a residence in Brooklyn, N.Y., adds beauty and light to the area. Write in No. 6240

Rohlf's Studio, Inc.
914-699-4848; Fax: 914-699-7091
www.rohlfstudio.com
Mount Vernon, NY 10550

Manufacturer & custom fabricator of art glass: leaded & colored glass patterns, antique stained glass, leaded & painted/fired glass patterns, protective & storm glazing; beveled, etched/sandblasted & fused/slumped glass; new designs & replication of historic patterns; custom designs & stained-glass repair/restoration. *Write in No. 6240*

Sheppard Doors & Glass
281-812-1998; Fax: 281-540-5552
www.beveldoor.com
Humble, TX 77346

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This window which measures 58x28-1/4 in. was designed and executed by John Van Koningsveld of SYBARITIC STUDIOS. Write in No. 324

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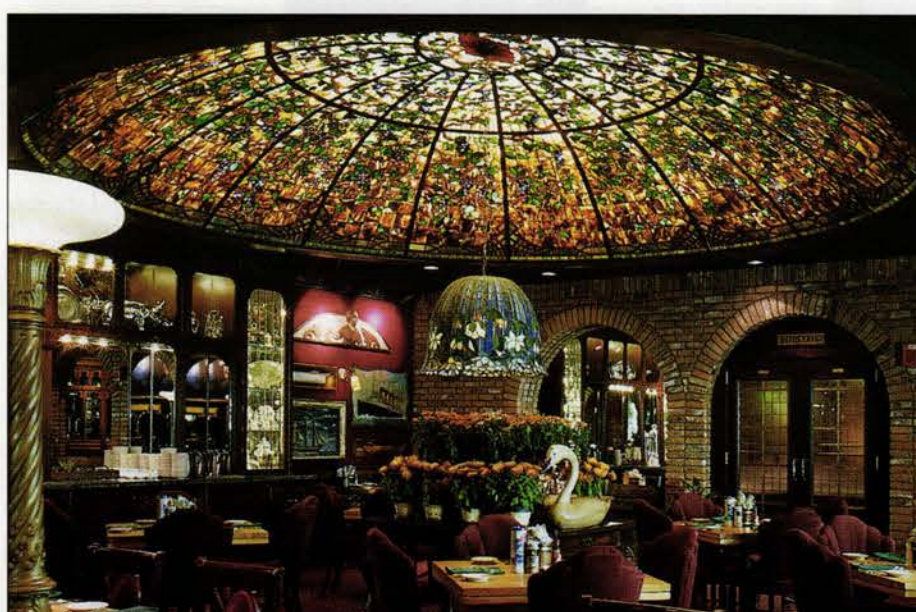
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WRITE IN NO. 286

There's More to Tubs than Meets the Claw

The authentically historic bathroom is often too primitive for homeowners' needs. Here are some ideas for modern bathrooms that still look historic.

by Dan Cooper

We're all involved with historic homes, be it in the restoration of an existing structure or in the creation of an interior in a style from a previous period. In most rooms, this process is fairly straightforward: Look to the past and replicate it, while modifying finish treatments to suit the owner's taste. The common areas of a home haven't changed much in the past century and a half, except that we now need hulking cabinets to hide very large televisions.

But when it comes to building an historic bathroom, exacting authenticity must frequently be pushed aside, and the art of interpretation comes into play. With the exception of a few Luddites, no one wants to trudge through a snowy backyard to an out-house, nor do they wish to keep a chamber pot under their bed. The reality is that the authentically historic bath is often either too primitive or too spartan for today's homeowners.

Thus, we in the field are left with this challenge: How do we produce a modern bathroom with all of the features required by our clients and yet make it look convincingly historic? The solution involves much more than high-tank toilets.

Our first decision often has to be made whether to simulate an exact reproduction of a specific historic bathroom or to conceive of an interpretation that conjures up the design elements of a particular period while including modern amenities. Reproductions tend to be easier to execute: The concept is to remain true to a specific period, be it the late-19th-century Clawfoot era or the Pre-War Sanitary Tile period. One should avoid the "kitchen-sink" pitfall



Classic Restorations of Watertown, Mass., created this bathroom in a Greek Revival house in Concord, Mass. The fixtures are a mix of new and salvaged pieces, as are the linen-closet door and the medicine cabinet. Many of today's clients also desire a separate shower stall, and Classic Restoration's solution was to build an "almost invisible" glass enclosure that has a minimal visual impact on the room.

whereupon one of everything is thrown into the mix, resulting in not so much a convincing historic bathroom as a plumbing-fixture showroom. Your client may be enchanted with a copper tub rimmed with oak, but it's going to look rather crude when placed on marble flooring and illuminated with Art Deco sconces. If this news deflates him, let him know that his project is being guided by the past as opposed to being limited by it.

The historically interpretive bathroom is not only more challenging but also liberating from the exactitudes of history. Often the historic style of choice in a period bathroom has little to do with the architecture of the structure that houses it; the period bath is a microcosm unto itself, a fantasy or folly in the 19th-century sense of the term. How many of us in North America actually live in French Provincial or Greco-Egyptian houses? Very few, indeed, but our fascination with these styles doesn't prevent us from creating a powder room furnished with those influences in mind.

As with all rooms, thoughtful choices in finishing touches are often what create a convincing interior. The selection of shelving, mirrors, and medicine cabinets is just as important as the plumbing fixtures, and they must reflect the overall concept of the bathroom. The same holds true for even the most seemingly mundane items, such as robe-hooks and toilet-paper holders. It is essential to be as stylistically pure with every aspect of the design, lest one wind up with one of those early Preservation Movement "eclectic" bathrooms that look as if one had gone to the salvage yard and grabbed a bunch of neat stuff, resulting in more of an ablative tag-sale than a cohesive bathroom design.

This being said, architectural salvage often provides a ready source of unique fittings that will make your client's bathroom stand out from those with less imagination. Once again, the carefully researched choice of purchases will ensure success. As much as we love our antiques, the obvious drawbacks of refinishing porcelain and replating metals is often necessary. The building code also rears its ugly head by rendering illegal faucet-drain combos that might create a siphon or toilets that use too much water. Obviously, if you have questions about plumbing code, find out before you purchase some beautiful but now obsolete fixture.

Toilets have always been a bit of a problem; yes, they're manufactured en suite with sinks and tubs, but as their function is decidedly less glamorous than a tub or sink, it's often tempting to park them off in a corner behind a tiled partition. Or one can gleefully embrace the past: Thomas Crapper (www.thomas-crapper.com) of Stratford-upon-Avon offers an extensive line of high-quality reproduction toilets and sinks constructed of gleaming porcelain and cast iron, which possess a late-19th-century utilitarianism.

One way to transcend the limitations of mundane plumbing fixtures is the use of cleverly designed cabinetry. The conversion of antique case-pieces into sinks or storage cabinets always lends an historic air to an otherwise plain bath. For those who do not wish to mutilate antiques, the obvious solution is



By combining two smaller bathrooms, Classic Restorations was able to produce this grand master bathroom in a 1907 Federal/Georgian Revival house in Chestnut Hill, Mass. All the fixtures are new, and the Neo-classical vanities reveal how the proper cabinetry can evoke a specific period and yet conform to contemporary needs.

continued on the following page



In dealing with the severe spatial limitations of an 1880s Back Bay row house, Classic Restorations employed subway tile inset with a stripe and historically inspired lighting to create this bathroom.



Peter Labau of Classic Restorations was inspired by a railway-car bathroom he had once seen, and he persuaded a client to let him replicate it. The dark polished woodwork with its beveled mirrors, marble counter, and brass fittings lend an elegant Edwardian air. This design is an excellent example of how a historic style can be the inspiration for a period bathroom.

reproduction or custom cabinetry. When designing, do bear in mind that you are creating a bathroom and not a library. As is often the case with kitchens, excessive ornamentation more befitting a foyer is often crammed into the humble lavatory.

Color palette is another aspect that must be considered when creating a period bathroom. Being party to a client's color selection is a maddening process, but it is their home after all — even if seeing all of your meticulous historic design paired with wallpaper that belongs in a budget hotel chain makes you consider a career change. While clients might shy away from the authentic single-color shiny enamels as too plain, many prefer historic wallpapers,

deep tubs are the hallmark of the style, but restraint in ornamentation must be observed (lest one succumb to a syndrome known as lavatorium mafioso).

This same restraint holds true for the use of ceramic tile. Tile has been de rigueur in North American bathrooms since the late-19th century. Here again one must draw on history: While it is tempting to be bold and experimental, the use of time-proven patterns, shapes, and colors will eliminate most unfortunate decisions.

It should come as no surprise that, as residential housing from the First World War through the 1950s has gained recognition as a vintage style, many people are restoring or re-creating the bathrooms from this period. Instead of clawfoot tubs, they seek the iron tub with a solid face that nestles into a nook along with a wall-mounted sink and matching toilet. While white had always been the predominant color for porcelain, we start to see a myriad of hues such as soft pinks, robin's-egg blue, apple green, and sunny yellows. There's a ceramic-wonderland of tile accessories as well, such as built-in soap-caves, toilet-paper holders, and toothbrush racks. It may be the bathroom from your childhood, but someone out there wants it in his or her home.

Any design plan should also take lighting into account, much the same as one would with any period room. Today's clients demand a much higher lighting level in their bathrooms, but the industry has



This powder room in a 1907 Massachusetts house is a classic historic bathroom. The original art-glass window creates privacy and a stunning focal point. Note Classic Restoration's appropriate use of hardware and fittings. The sconces and pedestal sink complete the scenario.

which is certainly acceptable. You must stress to them that they should avoid the use of contemporary color schemes and patterns, for these negate or minimize the intended historic aura.

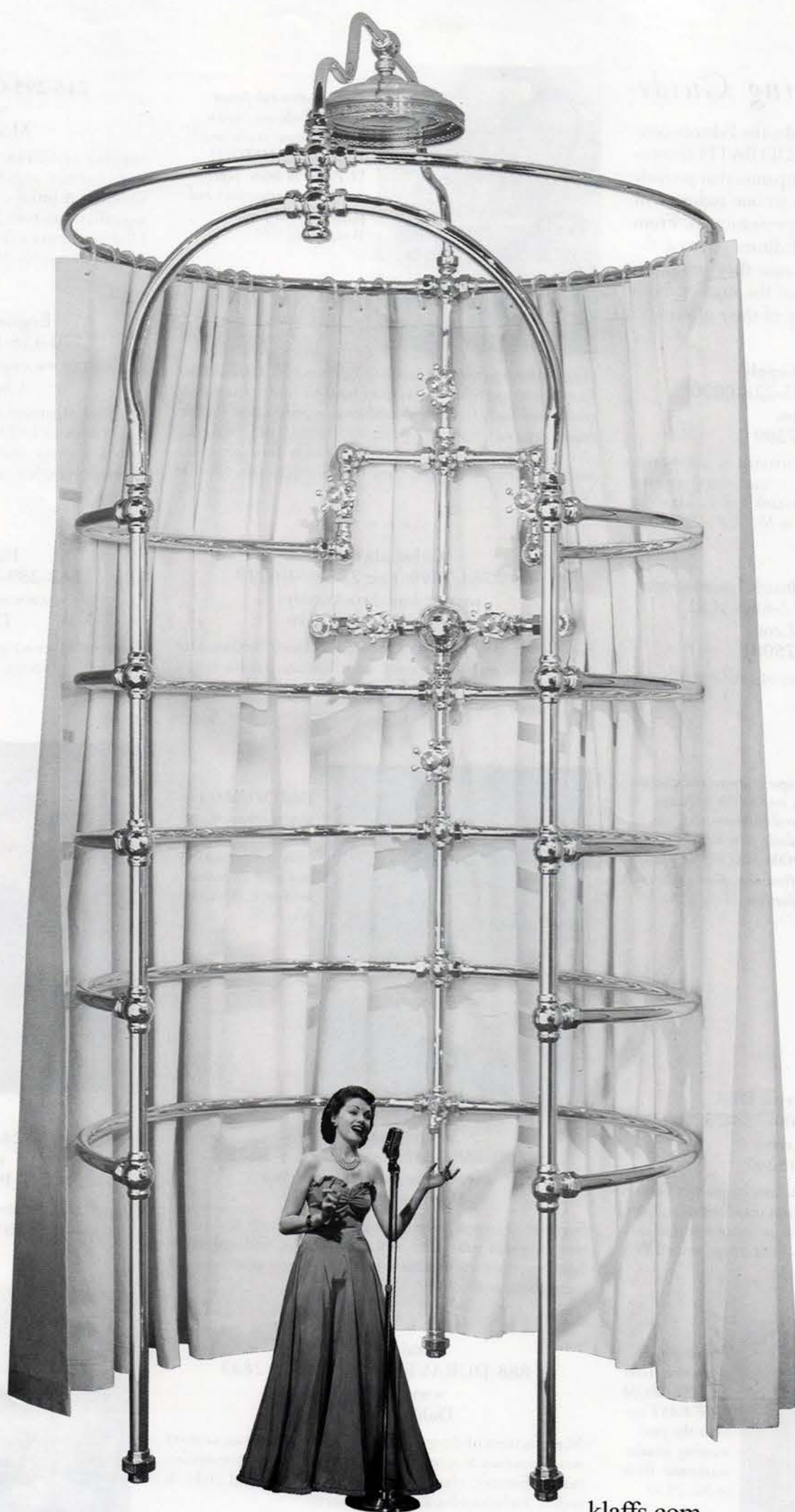
Currently, the Roman Bath is a very popular period style, although in truth it has little to do with ancient Rome except for some motifs and inspirations. Marble walls and floors, columns, and

responded with easily concealed task lighting to augment decorative historic pieces. Seeing a potential growing demand for mid-20th-century lighting fixtures, companies such as Rejuvenation of Portland, Ore., have displayed the foresight to offer many reproductions of this period.

This fascination with historic styles is a harbinger of an eventual 1970s revival. No doubt we will be scrambling through salvage yards and decaying ranch houses in search of dark brown or black plumbing fixtures and beseeching wallpaper manufacturers for foil wall treatments adorned with op-art prints. We may scoff at this now, but realize that is what our parents did the first time Baby Boomers came home with a rusty pedestal sink. ♦

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WRITE IN NO. 266

SUMMER 2002 ♦ I09 ♦ PERIOD HOMES

BUYING GUIDE TO THE PERIOD BATH

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of PERIOD BATH fixtures 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.

A-Ball Plumbing Supply
800-228-0134; Fax: 503-228-0030
www.a-ball.com
Portland, OR 97209

Mail-order supplier of bathroom fixtures & accessories: porcelain-resurfacing kits, showers, corner sinks, pedestal sinks, kitchen faucets, high- & low-tank toilets, clawfoot tubs, shower curtains & more. *Write in No. 303*

Banner Faucets, Div. of Woodmark International
800-346-8435; Fax: 972-680-3132
www.woodmarkI.com
Richardson, TX 75081

Manufacturer, distributor & importer of solid-brass faucets & bath accessories.



Antique fixtures and accessories, such as this fully appointed bathroom sink, are available from BATHROOM MACHINERIES; the firm also offers quality reproductions. Write in No. 1725

Bathroom Machineries, DEA
209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories; antique & reproduction clawfoot tubs, high-tank toilets, pedestal sinks, original light fixtures & medicine cabinets, mirrors & many one-of-a-kind items; since 1976. *Write in No. 1725*



Period-style reproductions from BATHS FROM THE PAST include this free-standing wooden washstand. Write in No. 2430

Baths From The Past/Besco Plumbing
781-871-8530; Fax: 781-871-8533
www.bathsfromthepast.com
Rockland, MA 02370

Manufacturer of reproduction period & Victorian faucets, shower systems & pedestal sinks; tubs, custom-made faucets & high-tank toilets. *Write in No. 2430*

Clawfoot Supply
859-581-1373; Fax: 859-431-4012
www.clawfootsupply.com
Covington, KY 41011



This clawfoot-tub faucet with hand-shower, shown here in chrome, is also available from CLAWFOOT SUPPLY in brass, super-coat-brass, matte-nickel and polished-nickel finishes. Write in No. 576

Distributor, importer & retailer of cast-iron & acrylic clawfoot & soaking tubs; selection of hard-to-find Victorian & traditional bath fixtures & hardware; reproduction (newly manufactured) fixtures, antique/original (old) fixtures, clawfoot & period tubs, faucets, showers & fittings, period sinks & toilets, bathroom hardware & accessories. *Write in No. 576*

Colonialworks
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www.colonialworks.com
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800-288-3346; Fax: 207-775-3038
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888-DURAVIT; Fax: 888-387-2843
www.duravit.com
Duluth, GA 30096

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ENERJEE offers the handsomely decorated Floreal "Old Style" cast-iron radiator. Write in No. 248

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www.enerjee.com
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www.eugeniantiquehardware.com
Chamblee, GA 30341

Supplier of vintage hardware & antique bathroom accessories; 1890s to 1950s; no reproductions; door plates, door-knobs, mortise locks, door bolts; glass, porcelain, steel, bronze; complete sets, interior & exterior. *Call for more information*

European Reflections
863-289-7341; Fax: 863-421-2256
www.europeanreflections.com
Dundee, FL 33838

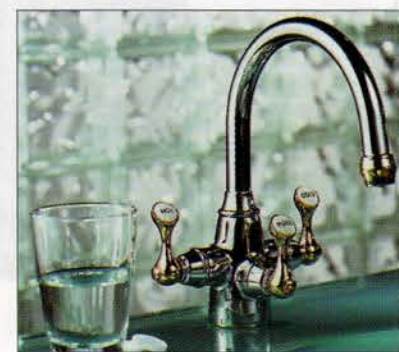
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Luxury bath vanities are a specialty of the fine-furniture artisans at EUROPEAN REFLECTIONS. Write in No. 805

EuroStyle, Inc.
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www.eurostyles.com
Princeton, NJ 08540

Importer & distributor of European home products: French cast-iron radiators by Chappee.



FRANKE's Tri-flow bath faucet is designed to blend with various styles and comes in several different finishes.

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www.frankeksd.com
Hatfield, PA 19440

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BUYING GUIDE TO THE PERIOD BATH

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GINGER's Circa line of chrome bathroom accessories with turn-of-the-century styling includes items such as the porcelain tumbler and soap-dish combination, towel bar with hook, and lighting shown here. *Write in No. 59*

♦ ♦ ♦

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www.klaffs.com
Norwalk, CT 06856

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www.kolson.com
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www.lacavadesign.com
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LACAVA's Old England vanity, model #3094, consists of a white vitreous-china washbasin set in a natural poplar base with a dark-walnut finish and matching mirror.

♦ ♦ ♦

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www.lebijoucollection.net
Miami, FL 33166

Supplier of reproduction tubs, sinks, toilets & other bathroom accessories; hand-painted sinks & tubs. *Write in No. 317*

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Atlanta, GA 30341

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The 1000 series lavatory faucet with cross handles from NEWPORT BRASS is shown here in a weathered-copper finish.

Newport Brass, div. of BRASSTECH, Inc.
949-417-5207; Fax: 949-417-5208
www.brasstech.com
Santa Ana, CA 92705

Manufacturer of designer bathroom faucets in wide variety of styles; 31 different finishes & colors: antique brass, weathered copper, satin nickel, polished silver, European white & flat black; P.V.D. finishes available in brass & stainless steel.

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ROCKY MOUNTAIN HARDWARE's Cirque self-rimming bathroom sink, shown here in a silicon-bronze medium patina, is 6-1/8 in. deep and has an 18-3/8-in. diameter. *Write in No. 7720*

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

Manufacturer of bronze plumbing fixtures; sinks, faucets, bath accessories & door & window hardware; seven hand-applied finishes. *Write in No. 7720*

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www.rohlhome.com
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Soho Corp.
800-969-SOHO; Fax: 888-SOHOFAX
www.sohocorp.com
Southampton, NY 11968

Manufacturer & importer of traditional & contemporary English decorative plumbing fittings, accessories & bath furnishings; faucets, period sinks, towel bars & accessories.

♦ ♦ ♦



STONE FOREST provides custom carved-stone items, such as this oval lavatory with stone pedestal. *Write in No. 1108*

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505-986-8883; Fax: 505-982-2712
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www.signofthecrab.com
Rancho Cordova, CA 95742

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Seattle, WA 98104

Importer of traditionally-styled solid-brass showerheads from Australia; deluge showerheads in 8-in., 10-in. & 12-in. diameters & two-headed shower systems; all architectural finishes; installation with custom-arm brackets or off-the-shelf plumbing fittings; reproduction fixtures, showers & fittings, bath accessories. *Write in No. 2940*



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www.lustrebath.co.uk
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www.ultrabaths.com
St. Nicholas, PQ CANADA G7A 2N1

Manufacturer of extensive line of bathtubs: clawfoot & period styles; Thermo-masseur models that provide water massage & others; accessories.



VINTAGE PLUMBING created this 1930s standard console sink, which measures 36x21 in., in Ionian black china with gold-plated brass hardware and legs. Write in No. 779

Vintage Plumbing Bathroom Antiques
818-772-1721; No Fax
www.vintageplumbing.com
Northridge, CA 91324

Supplier of Victorian-era American bath fixtures: Roman-style tubs, unusual toilets, pedestal sinks, rib-cage showers, unique accessories, foot baths & sitz baths; repair & replacement of broken or missing parts. *Write in No. 779*



Antique and reproduction clawfoot tubs are a specialty of VINTAGE TUB & BATH. Write in No. 8

Vintage Tub & Bath
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www.vintagetub.com
Hazleton, PA 18201

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Designed to provide the charm of an English bath, the Stratford series faucet from WATERMARK DESIGNS, shown here in polished chrome, is part an extensive line of matching bath accessories.

Watermark Designs
718-257-2800; Fax: 718-257-2144
www.watermark-designs.com
Spring Creek, NY 11208

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Heated towel warmers in WESAUNARD's Victorian line are available in various sizes and styles with either ingot-gold, shown here, or chrome finishes. Write in No. 855

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Coppersmythe, Josiah R.
800-426-8249; No Fax
www.jrcoppersmythe.com
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660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

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Shown here are two versions of the Mission lantern made by CUSTOMLIGHTSTYLES.COM, the wall-mounted model #WB370 with patina finish and the post-mounted version, model #WB360, with a bronze finish. Call for information

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www.customlightstyles.com
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718-599-5413; Fax: Same as phone
www.dahlhaus-lighting.com
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FAUBOURG LIGHTING offers this gas-burning fixture in sizes of 18, 21, 24, and 27 in. *Write in No. 424*

Faubourg Lighting, Inc.
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www.faubourglighting.com
Hazlehurst, MS 39083

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Exterior lighting fixtures are hand-forged by the artisans of HANS DUUS BLACKSMITH. Write in No. 8041

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This three-light, cast-aluminum-alloy pier lantern, #P-223 from HERWIG LIGHTING, features clear-glass panels sealed in silicone. Write in No. 9130

Herwig Lighting
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www.herwig.com
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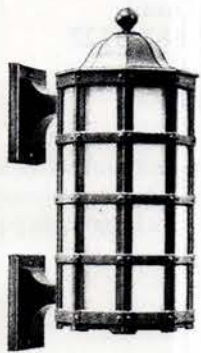
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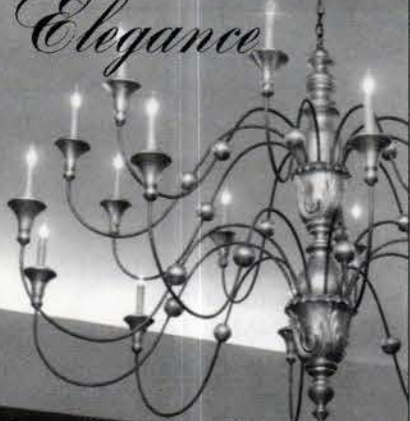
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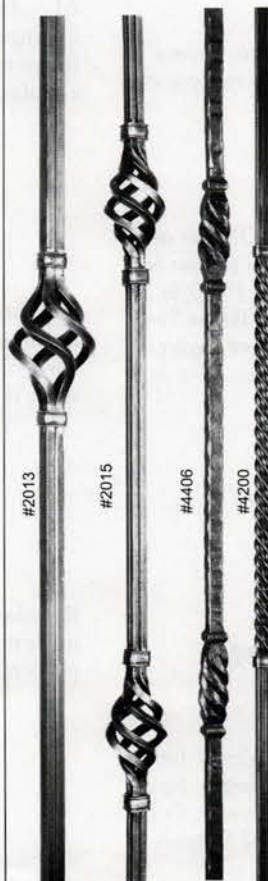
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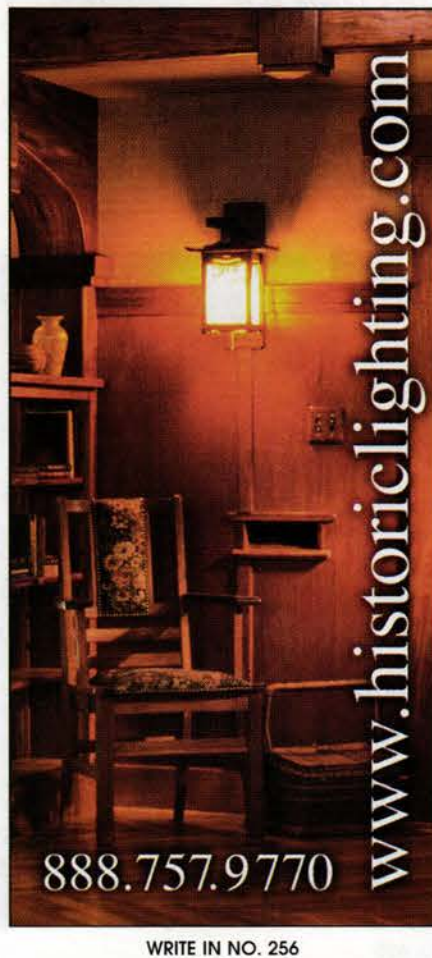
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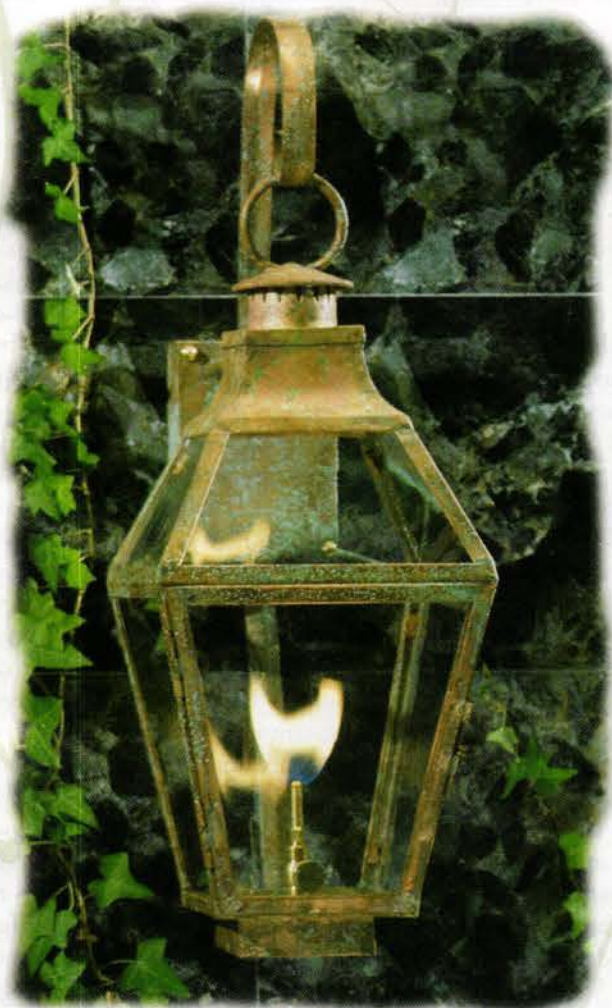
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WRITE IN NO. 680



Matching Millwork to Historic Buildings

Through a rigorous study of the standard wood molding catalogs issued from 1870 through 1940, Brent Hull of Hull Historical Millwork is providing restoration architects and contractors with a tool for specifying period-appropriate molding profiles.

by John M. Corbett, *RestorationTrades.com*

Millwork for the great majority of the historic buildings in existence today, those built between the Civil War and WWII, was produced under a nationwide distribution system more uniform and comprehensive than any in existence today. Thus, your historic molding was most likely distributed nationwide by one of a very few companies who all shared the same molding profiles and sent out the same catalog. This understanding can help you identify and date historic millwork. Conversely, if original millwork is missing, this knowledge can give you a better idea about where to find affordable, appropriate reproductions.

The standardized millwork system came into being rather abruptly after the Civil War. Proprietary millwork catalogs were first issued in the 1870s. In the 1880s several large Midwestern manufacturers banded together as the Sash, Door and Blind Assn. of the Northwest (so called at that time) to establish grading rules for the then-dominant species, Eastern white pine. In 1890, they commissioned publisher Rand McNally to issue a single comprehensive molding and millwork catalog.

New Source For Dating and Identifying Period Moldings

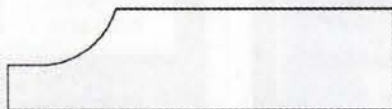
In March of 2002 Hull Historical Millwork published the "Historical Moldings Catalog," a catalog that not only makes available 650 of the most popular moldings in the Victorian, Arts & Crafts and Colonial Revival styles, but also is itself a research tool for the field, enabling designers, builders and preservationists to identify moldings and properly place them in their historical and stylistic context. This catalog is an outgrowth of research that Brent Hull has been doing for a book on historic millwork. In working on the book, he assembled what is believed to be the largest archive of original period millwork catalogs in the country: over 70 catalogs printed from 1870 to 1940 — an era Hull refers to as the "Golden Age" of historical millwork. It occurred to him that the most practical and immediate means for presenting the subject was as a working catalog that furnished historical background for each molding, including a description of its stylistic elements, the time period during which it was originally available and an original period illustration. This catalog will continue to serve the needs of the industry in future editions by making available additional moldings from the period as interest arises and by placing them in their historical context. The Catalog is available from Hull Historical Millwork, Inc., of Fort Worth, Tex. More information on the catalog and ordering moldings can be found on the company's web site at www.hullhistorical.com. Hull's book on historic millwork will be published in October of 2002 by John Wiley and Sons.

HHBM001

Base

1890-1920
Classical

3/4 x 5-1/2 or 7-1/2



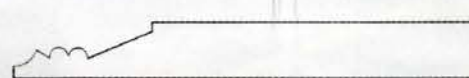
A classic molding that is ready to accept a base cap. Available in the Victorian era and up to the 20's, it is versatile in style and can work without a base cap in an Arts & Crafts style home.

HHBM002

Base

1890-1915
Victorian

3/4 x 7-1/2



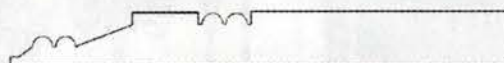
A Victorian base mold that was a popular treatment. It is a simpler base mold because it would not accept a base cap. The top detail is meant to mimic the cap that might appear on a more ornate base.

HHBM003

Base

1890-1915
Victorian

3/4 x 7-1/2



Another Victorian base similar to HHBM002 but with a beaded detail two-thirds of the way up. This detail looks great painted or stained and is typical of the ornate Victorian moldings at the time.

HHBM004

Base

1890's
Victorian

3/4 x 7-1/2



A short-lived Victorian base ready to accept a base cap. The heavy beaded detail showed up in the first *Universal Molding Catalog* but was cut after the first addition.

SOME VICTORIAN BASE MOLDINGS. Hull's research turned up only 15 base moldings that were offered in the "universal" catalogs between 1870 and 1940, all of which are reproduced in the new Hull historical millwork catalog. Shown above are four of the typical Victorian base moldings that Hull has replicated.

These catalogs were hardbound with different covers for each manufacturer and distributed to local lumber yards across North America. Soon after, the Association established the "8000" series numbering system to identify each item. Vestiges of this scheme (four digits beginning with "8") can still be seen in millwork catalogs today, even though the system itself no longer has any meaning or coherence. Through changes in taste, struggles for dominance in the industry, and through the migration of the centers of lumber production to the south and west, these "Universal Standard Molding Catalogs" were reissued every few years. As long as they stayed popular enough to enjoy steady sales, moldings remained in the catalog and were distributed across the country without variation.

These "Standard" molding catalogs tell a bigger story about the development of architectural decoration in America. Before the Civil War, catalogs were little known. Taste was guided by "pattern books," which were illustrated essays on the principles of design produced by celebrated master builders such as Asher Benjamin and his successors. These were intended to teach design skills, not to furnish building elements, and they rarely presented full profiles of millwork. Certainly anyone who has worked with "antebellum" structures can attest that moldings from the period don't always match up from builder to builder, never mind across any significant geographic area. With the rise of industrialization after the Civil War, however, and the resulting concentration of millwork production within a few companies, manufacturers found it necessary to standardize production and to take control of the public's taste, hence the creation of the "Catalogs."

Revival of the "Universal Standard"

After WWII, the role of wood in architecture diminished, and most of the "Universal Standard" molding profiles went out of production. But now with the growing interest in building renovation and restoration,

there is a parallel growth of interest in historic molding profiles.

For many years, restoration projects that involved reproduction of "Standard" moldings has required the grinding of a new molding knife: a steep initial investment with limited return. After the molding was run, the knife in question would most likely lie forgotten in the millworker's archive, identified only by the name of the contractor or project, too expensive to throw out and too useless to sell. In effect, what has transpired over several decades is the steady but piecemeal and poorly documented restoration of "The Universal Standard Molding Catalog" in custom-millwork shops dispersed across the original area of distribution. Some shops have in this way accumulated thousands of profiles and now, in the information age, they are circulating these archives on CD-Rom and on the Internet. Other shops have issued lines of "Victorian" and other period moldings. While some are undersized reinterpretations meant to appeal to modern nostalgia for the period, others are authentic reproductions. Hull Historical Millwork has published its own "Historic Molding Catalog," including the most popular moldings from all the "Universal Standard Molding Catalogs" (see sidebar) and is itself a resource for researching and procuring historic moldings. These are all faithful "Standard" moldings, replicated from historic samples and from the original catalog illustrations. With the research tools being assembled by Hull Historical Millwork, you can trim a room with off-the-shelf authentic period millwork. ♦

John M. Corbett is Publisher of The Restoration Trades Exchange, a web-based network of the leading artisans and contractors in the traditional-crafts fields. John is a former steeplejack and rigger, but now spends most of his time cataloging and chronicling the exploits of fellow tradespeople. John contributes "Building Arts Notebook" to every issue of Period Homes and Traditional Building; he can be reached at john@restorationtrades.com or at (888) 852-8202.

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4040. Clay Roofing Products — One-stop shopping for all clay roofing tiles and related architectural clay products. All profiles, colors, finishes. Handmade cresting and chimney pots. Free brochure. **Northern Roof Tile Sales**

273. Passive Roof Vent — Manufactures two-piece, all-metal passive-roof-vent system for clay, concrete, and composition roofs. **O'Hagin's, Inc.**

832. Gutter Systems — Manufacturer of gutter systems and U.S. distributor of Minoletti copper rain gutter products and accessories. **Park City Rain Gutter**

1346. Aluminum Roofing — Manufacturer of two aluminum roof coverings: Reinke Shake and the Reinke 3-Tab Cover. Available in seven colors and copper. **Reinke Shakes, Inc.**

9560. Authentic Slate — Roofing and flooring products. Also offers largest inventory of new & used Ludowici inventory. Free brochure. **Roof Tile and Slate**

8067. Slate Roofing — Supplier of natural slate for roofing. Also, custom-cut and polished slate for flooring and landscaping. **Scotia Slate**

334. Snowguards — Snowguards in UV-stabilized polycarbonate. Prismatic designs in clear and color-matched models. **Sno-Gem Inc.**

2840. Roofing Tile — 50-year warranty on lightweight concrete roofing tile. Rough shake, Spanish Mission, Riviera, and slate styles. Custom colors & shapes. Free details. **Vande Hey Roofing**

Doors, Windows & Hardware

690. Invisible Storm Windows — Match any window shape or color; removable storm windows available inside- or outside-mounted; screen and glass panels. Fixed, magnetic, sliding, or lift-out styles. Free brochure. **Allied Window**

3025. Windows & Entry Systems — Manufacturer of all types of windows, doors, and entry systems for residential and commercial projects. All products are solid timber, made to order. **Architectural Windows & Entries**

2930. Authentic Restoration Hardware — Largest selection of authentic 18th- and 19th-century hardware: hinges, latches, pulls, shutter hardware, and much more. Also, custom work and repairs. Free mini-catalog. **Ball & Ball**

411. Hand-Crafted Hardware — Made in Europe; unique door & cabinet hardware, cremones, hinge finials, switchplates. Specialist in custom work. **Baltica**

519. MDF Doors — Solid, one-piece MDF doors available in any design or size, with or without raised moldings. Free literature. **Bolection Door**

567. Wood Windows & Doors — Manufacturer of custom wood windows & doors; historical, traditional & modern; all styles & types; large selection of wood, glass & hardware options; large projects. **Brothers' Custom Windows & Doors**

379. Skylights & Glass Enclosures — Specialty glass products include window walls and skylights. Glass-bullet and cast-iron panel system, glass block, and glass pavers, also. **Circle Redmont, Inc.**

1292. Decorative Hardware — Wrought-iron and rustic hardware, such as door handles, kitchen and cabinet knobs. Also, weathervanes and Colonial home elements. **Colonial-works**

9600. Wood Screen Doors — Available in many styles and

any size. Choices of woods includes pine, Douglas fir, oak, and mahogany, stained or painted. Free brochure. **Coppa Woodworking**

6980. Arts & Crafts-Style Hardware — Hand-hammered hardware; copper, bronze, and brass sash lifts; door knobs, handles, and more. Free brochure. **Craftsmen Hardware Co.**

432. Historic Hardware — Door, window, cabinet, transom, and specialty hardware in period styles including Victorian, Arts & Crafts, Colonial, and Art Deco. **Crown City Hardware**

Replacement Sash — Any size or layout: circle, oval, round-top, Gothic. Sash or complete window unit. Custom moldings, doors, and millwork to specs. Call: 570-788-1145. **Drums Sash & Door**

2260. Fine Architectural Hardware — Door hardware, bath fittings, cabinet & furniture mounts, lighting, etc. All metals and all periods. Free brochure. **E.R. Butler & Co.**

1910. Custom & Historic Reproduction Windows — Styles include Prairie and leaded-glass windows. Commercial and residential work. **Grabill Fine Wood Windows and Doors**

6640. Traditional Garage Doors — Specialists in custom wood garage doors. Free brochure. **Hahn's Woodworking Co., Inc.**

3570. Custom Doors & Entryways — Circular moldings for interior or exterior applications. Also, historic restoration work. Free brochure. **Historic Doors By Hendricks Woodworking**

1240. Shutter Hardware — Specialist in shutter hinges, shutter dogs (holdbacks), shutter bolts, and shutter ring pulls. Free literature. **James Peters & Son**

488. Windows & Doors — Custom windows and doors; true divided-lite, mortise-and-tenon construction. Free brochure. **Joseph Millworks**

9. Architectural Glass — Custom art glass created primarily for the residential and commercial building market. **Jurs Architectural Glass**

Custom-Forged Hardware — Full-service blacksmithing shop custom-produces hardware, fireplace tools, etc. Repair and restoration specialists. For catalog or details, call 828-667-8868. **Kayne & Son**

4574. Screen Porch System — Fabricated from Honduras Mahogany. Removable panel screen porch enclosure with an option for glass. Custom designed for all applications. **Kingsland Co.**

820. Custom Wood Doors — Custom wood doors are manufactured in traditional Southwest and other antique styles. **La Compania Antigua**

1150. High-End Period Hardware — Manufacturers and suppliers of door hardware from 19th-c. European to Moderne and Deco styles. Free brochure. **Nanz Custom Hardware**

1520. Hardware Maker & Metal Fabricator — Specialists in cast-bronze hardware and hot-forged, hand-wrought iron. Fabrications include doors, gates, staircases, and lighting. Free brochure. **Patten Design**

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Screen Door Hardware — Premium-quality traditionally styled screen door knobs and latches along with solid bronze screening. Call 802-257-4314. **Phelps Co./Architectural Specialties**

9210. Custom Windows & Doors — Architectural millwork shop specializes in custom windows and doors for restoration and new construction. **Reilly WoodWorks**

7720. Solid Bronze & Brass Hardware — Door, bath, and cabinet hardware; some with hand-applied patinas. Free brochure. **Rocky Mountain Hardware**

857. Victorian Doors — Supplier of Victorian reproduction doors, sidelites, transoms, and assemblies; Victorian lighting. **Sheppard Doors & Glass**

115. Imported Hardware — Iron, brass, and bronze hardware; many rustic styles. **The Golden Lion**

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8920. Tin Ceilings — 26 Victorian and Art Deco tin-ceiling patterns. 2x8-, 2x4-, and 2x2-ft. panels for nail-up or lay-in. 13 cornices; pre-cut miters. 2x2-ft. center medallions. Free literature. **A.A. Abbingdon**

309. Hardwood Flooring — Source of hardwood flooring in various wood species. **Ace Hardwood Flooring, Inc.**

12. Solid Wood Floor Registers — Manufacturer of wall and ceiling registers, and cold air returns. Same day shipping on all standard-size registers; custom sizes shipped within 48 hours. **All American Wood Register**

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8230. Arts & Crafts Fabrics — Reproduction or custom-designed textiles: yardage, curtains, pillows, bedspreads, table linens, and scarves. Free brochure. **Arts & Crafts Period Textiles**

258. Plaster Ornament — Manufactures, designs, and installs approximately 50 capitals; custom-design and restoration capacities. **Ashworth Design**

1740. Antique Strip & Plank Flooring — Seven species; milled, manufactured, or salvaged. Free brochure. **Centre Mills Wrecking & Salvage**

190. Tin Ceilings — 18 patterns of tin ceilings for Victorian homes and commercial interiors. Designs from Victorian to Art Deco. Several exclusive patterns; cornices in 4-ft. lengths. Free brochure. **Chelsea Decorative Metal Co.**

Antique-Flooring Source — Wide boards in woods including chestnut, oak, pine, and hemlock; flooring, paneling, and more. Call 860-672-4300. **Chestnut Woodworking**

2552. Cork Flooring — Pre-finished cork for flooring. **Cordts Flooring Co.**

322. Flooring — Plank, parquet, inlaid, and antique flooring; also, prefinished cork flooring. **Cordts Flooring Co.**

3081. Tile & Carved Stone — Antiqued limestone & marble, exotic slates, hand painted ceramics, stone countertops, and more. **Country Flair Tiles**

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250. Historic Tiles — For fireplaces, kitchens, or bath: coordinated borders and patterns in any size. Victorian, Neoclassic, De Morgan, Art Nouveau, Arts & Crafts, and more. Period pavers. Colorful catalog. **Designs In Tile**

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2890. Molded Ornament — Fine period & custom ornament: cornices, medallions, sculpture, niches, capitals, brackets, domes. 2,300 antique molds available. Routinely handles large jobs. Free catalog. **Felber Ornamental Plastering**

1960. Plaster Ornament — Hundreds of ornaments in fiber-reinforced plaster from Turn-of-the-Century molds. Also, custom duplication of ornament from your sample. Free flyer. **Fischer & Jirouch Co.**

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5040. Large Wood Floor Grates — Wood registers, grilles, and grates; unfinished or prefinished. Free brochure. **Grate Vents**

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45. Plaster Moldings — Stock & custom plaster mouldings fabricated using traditional methods & materials. Cornices, mantels, medallions, much more. **Hyde Park Fine Art of Mouldings**

872. Hand-Painted Tiles — Studio produces a range of tile, including majolica, embossed, silkscreened, hand-painted, and tile murals. **Jeffrey Court, Inc.**

4910. Historic Pigments — Recreate the exact look of historic finishes through the use of authentic earth pigments and colors. **Kremer Pigments**

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703. Exterior Elements — Cornices, balustrades, columns, capitals, brackets, and more in polymers and cast stone. **Manor Style, Inc.**

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284. Art Tile — Celtic, Renaissance, Art Nouveau & Arts & Crafts tile. Decorative tiles feature historical motifs such as medieval animals, and 19th century architectural details. **Motawi Tileworks**

570. Tile & Ceramics — Custom tile & glazes. Also Batchelder and Malibu tile reproductions. 10 years' experience. Free brochure. **Native Tile and Ceramics**

6100. Ceramic Tile — Hand-painted and custom relief tile, friezes, and murals; reproductions and glaze matching. Also, terra-cotta tile. Free literature. **Nocera Art Tiles**

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7. Ceramic Tile — Handmade stoneware tiles, trims, & corners in the tradition of medieval Europe. Also, wall, floor, fireplace & mural tiles. **Unicorn Studio**

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9067. Cast-Stone Mantels — High-quality cast mantels have the look and feel of natural cut limestone. Free brochure. **Stone Magic Mfg.**

37. Architectural Mantels — Meticulously hand-carved mantels in European styles, made of natural marble. **Unique**

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Art Glass, Mosaics, Murals, Sculpture, Furnishings

2510. Custom Art Glass — Hand-beveled-, stained-, and etched-glass windows, screens, and tables for residential and commercial installations. Free literature. **Art Glass of the South**

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1267. Glass Dome Ceilings — Specialists in making art glass dome ceilings with top-quality steel frames. **Larry Etzen Studio**

286. Stained-Glass Studio — Custom fabrication of traditional and contemporary stained glass. **Richard Millard**

6240. Stained Glass — Designs, fabricates, and restores stained and leaded, faceted, beveled, and etched glass panels. Free brochure. **Rohlf's Stained Glass Studio**

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667. Full Service Design/Build — Timberframers provide design, engineering, insulating, and interior/exterior millwork for houses, barns, and commercial projects. **New Energy Works Timber Framers**

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303. Bathroom Fixtures — Period style bathroom fixtures, including showers, corner & pedestal sinks, high- & low-tank toilets, clawfoot tubs, shower curtains, and more. **A-Ball Plumbing Supply**

1725. Victorian Bathroom Fixtures — Antique and reproduction clawfoot tubs, high-tank toilets, pedestal sinks, and brass fixtures. Free catalog. **Bathroom Machineries**

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59. Bathroom Fixtures — Solid-brass bathroom accessories in numerous finishes. Also, period sconce lighting and mirrors. **Ginger**

266. Decorative Hardware — Supplier of bathroom, kitchen, and decorative hardware. **Klauff's**

3760. Hardware & Bath Accessories — Tubs, toilets, bidets, faucets, and other reproduction period hardware and plumbing accessories. Free brochure. **Kolson, Inc.**

317. Bathroom Fixtures — Supplies reproduction tubs, sinks, toilets, and other bathroom accessories; also, hand-painted sinks and tubs. **Le Bijou Collection**

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2940. Victorian Showerhead — Features 169 holes on an 8-in.-dia. face. Shower-arm bracket available or installs with 1/2-in. standard fittings. **Sunflower Shower Co.**

288. Bathroom Fixtures — Supplies Victorian-style bathroom fixtures: clawfoot tubs, oak tank toilets, shower fittings, and water closets. **Sunrise Specialty Co.**

779. Hard-to-Find Plumbing — Roman-style tubs, ribcage showers, fancy pedestal sinks, and other period bath accessories. **Vintage Plumbing**

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855. Towel Warmers — Electric and hydronic towel

warmers hand-crafted in England. Custom sizes available. **We-saunard, Inc.**

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60. Reproduction Lighting — Hand-crafted 18th- and 19th-century lighting fixtures: chandeliers, sconces, and table lamps — all of solid brass. Free catalog. **Authentic Designs**

260. Embossed Brass Tubing — Manufactures and distributes plain and ornamental brass tubing, mainly for interior lighting; custom work available. **Automatic Tubing Corp.**

7660. Historic Lighting — Vast selection of highest quality lighting reproductions, from 18th through early-20th century: residential, commercial, and institutional. Standard and custom designs. Free catalog. **Ball & Ball**

166. Outdoor Gas Lighting — Gas-burning and electric lighting in solid copper and brass. **Bevolo Gas & Electric Lights**

772. Copper Lanterns — Handmade gas and electric lanterns in historical styles. Free brochure. **Charleston Lighting & Mfg., Inc.**

620. Ceiling Fixtures — Solid brass ceiling fixture with hemispherical frosted glass globe looks like period Art Deco light. Also in polished chrome. Custom work. **Conant Custom Brass Lighting**

Lighting & Weathervanes — Lighting for interior & exterior, including sconces in Leadtex for the tin look in old designs. Copper weathervanes and cupolas also available. Call 800-281-9798. **Copper House**

247. Arts & Crafts Lighting — Hand-crafted interior & exterior Arts & Crafts style lighting. **Craftsmen Lighting**

Lighting Catalog Online — Scones, chandeliers, outdoor lighting, and more available via online catalog. **www.custom-lightstyles.com**

809. Custom Lighting — Hand-crafted fixtures in wood, tin, brass, or copper. Styles include Colonial, traditional, and transitional lighting. **Deep Landing Workshop**

424. Electric & Gas Lighting — Elegant historically-styled lighting for interiors and exteriors. Original designs and historic reproductions. **Faubourg Lighting**

8041. Forged Lighting — Blacksmith supplies a variety of forged lighting: chandeliers, wall scones, pendants, and exterior lighting. **Hans Duus Blacksmith**

9130. Lighting Fixtures & Accessories — Manufacturer of cast light fixtures, posts, bollards, street furniture, antique fence posts, and street clocks. Custom sand casting. Free brochure. **Herwig Lighting**

680. Lighting Fixtures — Interior and exterior fixtures including post lights, lanterns, and garden lighting in cast aluminum, wrought iron, and brass. Free brochure. **Hinkley Lighting**

256. Arts & Crafts Lighting — Fine quality period-inspired Arts & Crafts lighting designs. **Historic Lighting**

1210. Custom Casting & Lighting — Custom-cast architectural ornament in iron, aluminum, and bronze. Works from your specs or will create designs for your approval. Free brochure. **Historical Arts & Casting**

2853. Early American Lighting — Early American lighting in solid copper and solid brass. Also, log cabin-style lighting. **Hutton Metalcrafts**

2594. Exterior Lighting — Supplier of exterior lighting fixtures for commercial and residential applications. **Johnson Art Studio**

267. Custom Exterior Lighting — Custom design and fabrication of exterior lighting in traditional, Tudor, French, Asian, and contemporary styles. **Lantern Masters**

5090. Reproduction Lighting — Colonial reproduction light fixtures in copper, brass, tin, and iron. Post lanterns, wall lanterns, chandeliers, and candlestands. Custom work. Free brochure. **Lighting by Hammerworks**

5030. Arts & Crafts Fixtures — Custom-designed scones, lamps, and chandeliers in hammered copper and mica. Residential and commercial. Free brochure. **Michael Ashford Evergreen Studios**

5380. Historic Lighting — Interior and exterior lighting in solid brass and bronze, in all traditional styles. Free brochure. **New York Gas Lighting Co.**

1045. Glass Lighting Shades — Wide range of shapes and styles of glass shades imported from France. Also works on custom projects. **Otteson Co.**

7630. Authentic Reproduction Lighting — Reproduction chandeliers & scones appropriate for residential, commercial, or government interiors. Historically accurate; solid brass or cast iron. Free brochure. **Rejuvenation Lamp & Fixture**

65. Custom Lighting — Authentic historical lanterns available in many styles. Also reproduce Colonial style lighting. **Shelburne Lighting & Metal Crafts**

316. Belt-Driven Ceiling Fans — Hand-cast ceiling fan designs with wooden blades; designs include a belt-driven model and classic two-blade design. **Woolen Mill Fan Co.**

Architectural Antiques & Salvaged Building Materials

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2744. Recycled Barn Wood — Salvaged materials include windows, doors, columns, shutters. Wholesale prices. Ever-changing inventory. **Carlson's Barnwood Co.**

8780. Antique Wood Flooring — Original antique and remilled flooring from antique recycled lumber: chestnut, oak, white pine, yellow pine, and sugar pine. **Chestnut Specialists**

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770. Architectural Salvage — Source of architectural salvage and antique furniture, including planters and urns, fences and gates, fountains, and sculpture. **Cornerstone**

7480. Antique Wide-Board Flooring — Flooring, barnwood, and beams. Also, furniture made from 19th-century barnwood. Free brochure. **Country Road Associates, Ltd.**

112. Resawn Planks & Beams — Flooring, paneling, and custom millwork from recycled timbers, shipped nationwide. **Duluth Timber Co.**

Antique Hardware — Supplies original antique door knockers, door hardware, furniture hardware, and twist bells. **www.eugeniaantiquehardware.com Eugenia's Antique Hardware**

308. Architectural Antiques — American and European architectural antiques, including entryways, door hardware, mantels, lighting, bathubs, sinks, and garden ornament. **Metro-politan Artifacts**

63. Antique Wood Flooring — Manufacturer of antique wood flooring, mainly remilled heart pine, salvaged from demolished buildings. **T.P. Higgins**

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Restoration & Renovation Show www.restorationandrenovation.com

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AmazingGates.com www.amazinggates.com
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Limestone Concept www.limestoneconcept.com
Signon USA www.signonus.com
Stone Forest www.stoneforest.com
Streetscape Inc. www.streetscape.org
Wayside Fence Co. www.waysidefence.com

STONE, BRICK & MASONRY RESTORATION

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Pine Hall Brick www.pinehallbrick.com
Stonex Cast Products www.stonexonline.com
Texas Carved Stone, L.P. www.texascarvedstone.com

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Steptoe & Wife Antiques, Ltd. www.steptoewife.com
Superior Aluminum Products www.superioraluminum.com
Talladega Foundry & Machine Co. www.talladegafoundry.com
Tennessee Fabricating Co. www.tnfab.com
Texas Metal Industries www.txmetal.com
The Wagner Companies www.rbwagner.com

MILLWORK, COLUMNS, SHUTTERS & STAIRS

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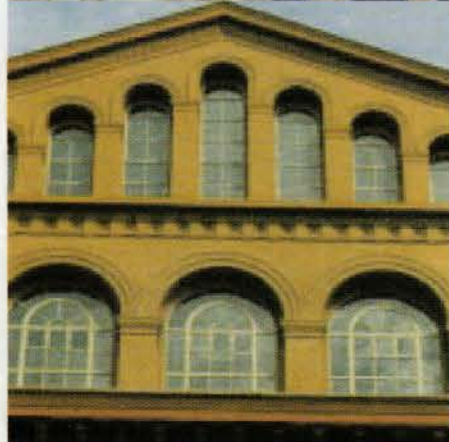
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WRITE IN NO. 3380

The Hijacking of "Modern"

Midway in the 20th century, the term "modern" became attached to the International School of architecture. Even though time and taste have relegated this style to the history books, the Miesians still cling tenaciously to their "modern" adjective. It's time we took it away!

By Clem Labine

I recently heard a highly successful neo-traditional architect use the term "modern architecture" when referring to a building rendered some years ago in the International Style. It was at that moment that the irony struck me: The traditionalist architect with whom I was conversing is the one actually creating *modern architecture* because he is designing in the predominant style of today. Neo-traditionalism is the style that characterizes our age — and thus is truly deserving of the adjective "modern." Yet my architect friend, along with just about all of his colleagues and architectural commentators, continues to allow the Miesians to retain possession of "modern," even though they lost the right to the term at least a decade ago.

The adjective "modern" is totally style-neutral; it merely refers to traits that characterize our present time. Applying the term "modern architecture" to highly geometrical, machine-oriented constructions in the manner of Mies or Gropius is an insult both to logic and the English language. The International Style has become an historical style fully as much as the Colonial

ers were far more entitled to call their architecture "modern" than retardaire Miesians are in 2002 when they continue to call their style "modern architecture."

More Than Mere Nostalgia

The growing success of neo-traditionalism is not based merely on romantic yearnings for a long-ago golden age. Proponents of the International School threw out 2,500 years of accumulated experience of the classical, humanist tradition and declared that they would build a better world by worshipping at the altar of technology. But the mistake of regarding architecture as merely "machines for living" is becoming clearer each day.

People want architecture and the built environment to convey more than technical content. People want symbols and emotional connections; we want buildings that tell us who we are as a people and as human beings. We want buildings that are visually interesting and entertaining. And, most important of all, when it gets down to where we live, we want a residence that says something very personal about us and our values.

It wasn't an intellectual revolution at the schools of architecture that revealed the Miesians were peddling defective theories; it was the phenomenal success of the historic-preservation movement. Historic preservation took off in this country when it became clear to everyone who hadn't been brainwashed by Miesian polemics that great old buildings were being destroyed to make room for structures that were far less satisfying. When paying clients began to demand that good old buildings be restored — and that new buildings have some of the same visually pleasing characteristics that pre-1940 buildings had — it was then that the design profession began to realize that the International School had become a dead end.

Teaching institutions like the schools of architecture at the University of Notre Dame and the

University of Miami have been among the leaders in recognizing that a rediscovery of traditional principles is required for preparing "Modern architects" for the realities of the 21st century. And organizations like the Institute of Classical Architecture have been teaching a whole new generation of designers how the principles of classicism can be used as a modern design tool. (See the Spring 2002 issue of *Period Homes* for a profile of the teaching programs of the Institute.)

They Can Have "Modernist"

Because the term "modern architecture" has been applied for so long to the works of the International School, we are left with the dilemma of what to call this body of work, now that it is clear that the term "modern" should be transferred to the neo-traditionalists. This writer has settled on the compromise term "modernist."

But from now on, I shall reserve the term "modern architect" for those designers like our Palladio Award winners. Architects such as Gil Schafer (see photo below) are the ones who are really doing the trend-setting work that is "characteristic of the present." They are the modern architects of our time. ♦

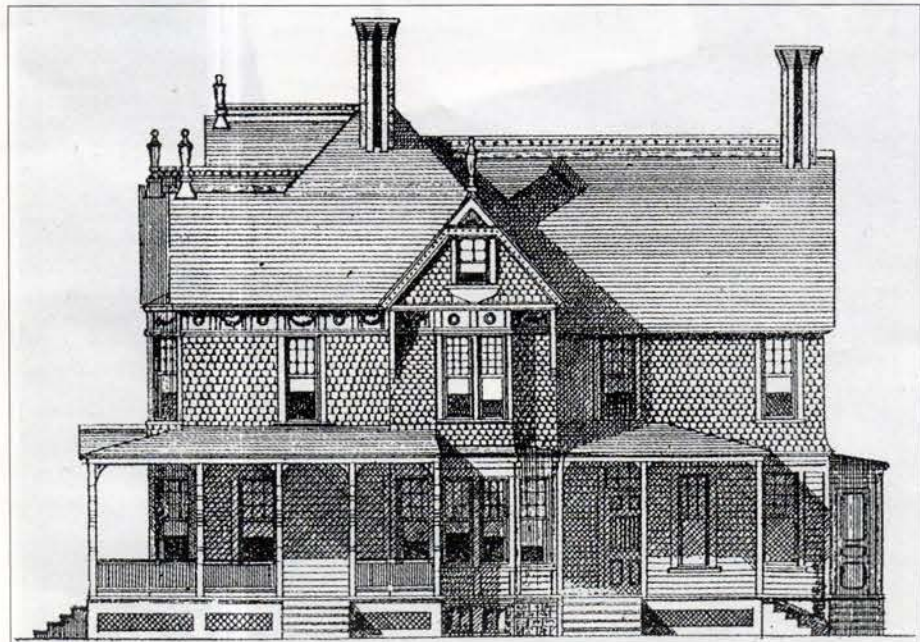
"MODERN (adj.): Of, relating to, or characteristic of the present."

Revival or the Arts & Crafts movement. Yet the Miesians and most architectural critics hold on to the "modern" adjective, perhaps hoping that it can still confer some legitimacy on their theories and rationalizations that have been largely discredited over the course of the last two decades.

In the field of architecture, there are two predominant themes that can be said to be characteristic of our time. On one hand, especially in the realm of institutional architecture, is Frank Gehry and his deconstructivist, sculptural approach to design. His work is modern (contemporary), but certainly not Miesian.

Opposed to the deconstructivist school, and far more widespread — especially in residential architecture — is neo-traditional design. Because it truly reflects the predominant taste and trend of our times, neo-traditionalism is surely our *Modern Architecture*.

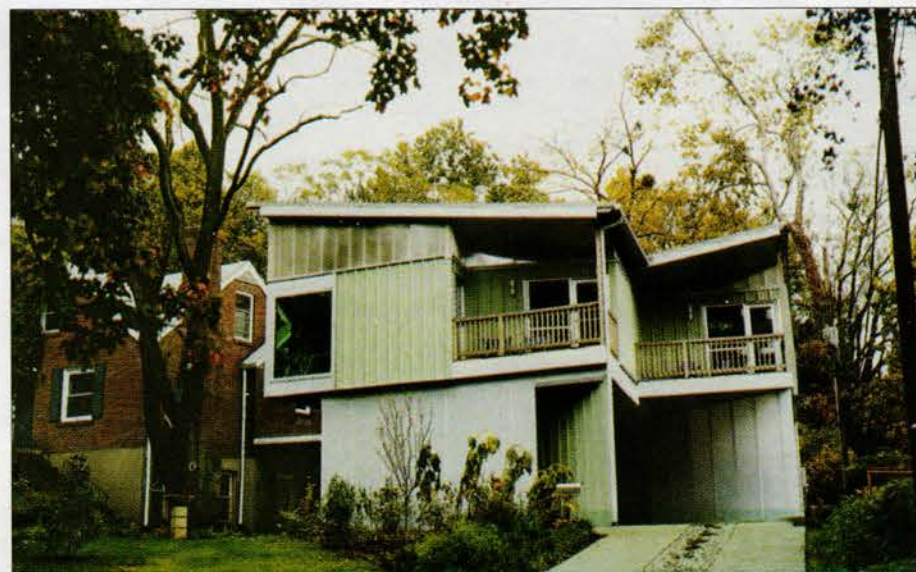
When George and Charles Palliser called their designs "modern" in 1887 (see illustration), they were being quite correct and accurate in their use of the word in the context of the late-Victorian era. And the Pallis-



"MODERN" IS TIME-DEPENDENT: "... New & Original Designs in all the Modern Popular Styles" was the description for this house — and 250 others like it — in a residential pattern book published in 1887. The authors, brothers George and Charles Palliser, architects practicing in Bridgeport, Conn., were quite accurate in describing their architecture as "modern"; their designs were characteristic of the late-Victorian era in which they lived.



MODERN ARCHITECTURE: Built two years ago by architect Gilbert P. Schafer III, this residence perfectly expresses the prevalent traditionalist taste of our time. Schafer originally was looking for an old Greek Revival house to restore. When he couldn't find one that suited his requirements, he decided to design and build one from scratch. The jurors in the Palladio Awards competition chose this house as the winner in the New Design & Construction category, citing Schafer's sense of proportion and exquisite attention to detail. (See p. 12 for more on this project.) Photo courtesy of G.P. Schafer Architect PLLC



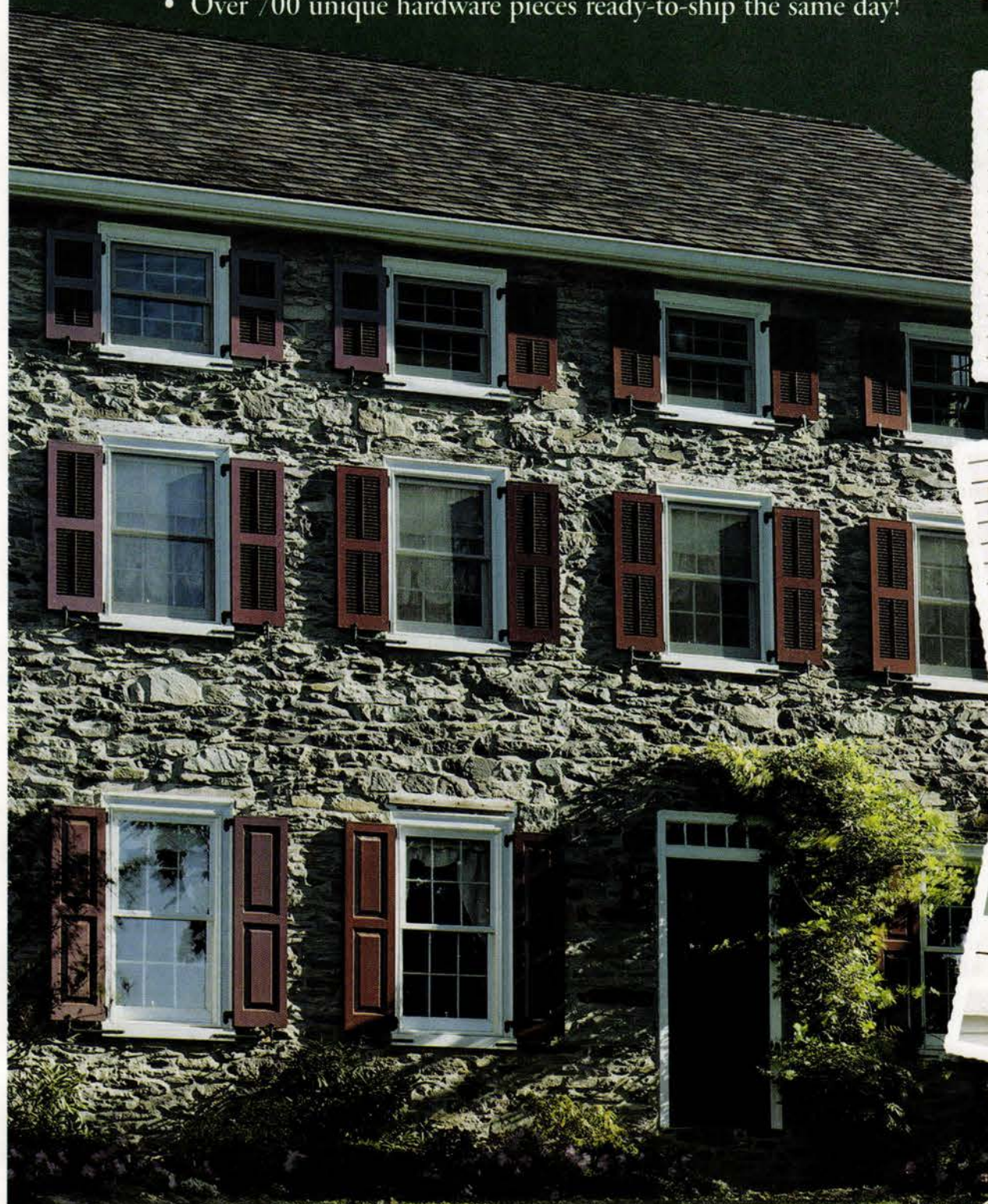
HISTORICAL ARCHITECTURE: The April 2002 issue of *DWELL* Magazine published this newly constructed residence in Louisville, KY, calling it "a modern house" (and seeming to be surprised that the neighbors were quite upset about it). In fact, this residence is quite retro, being a nostalgic reference to the technocentric International Style of the mid-20th century. Photo by Michael Wilson.

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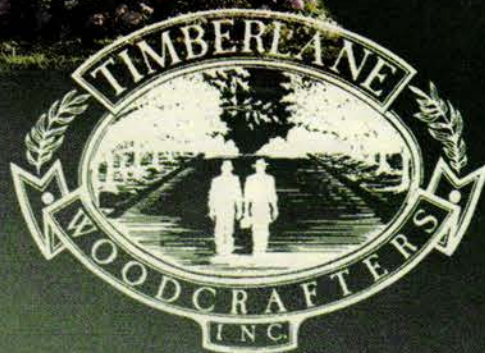
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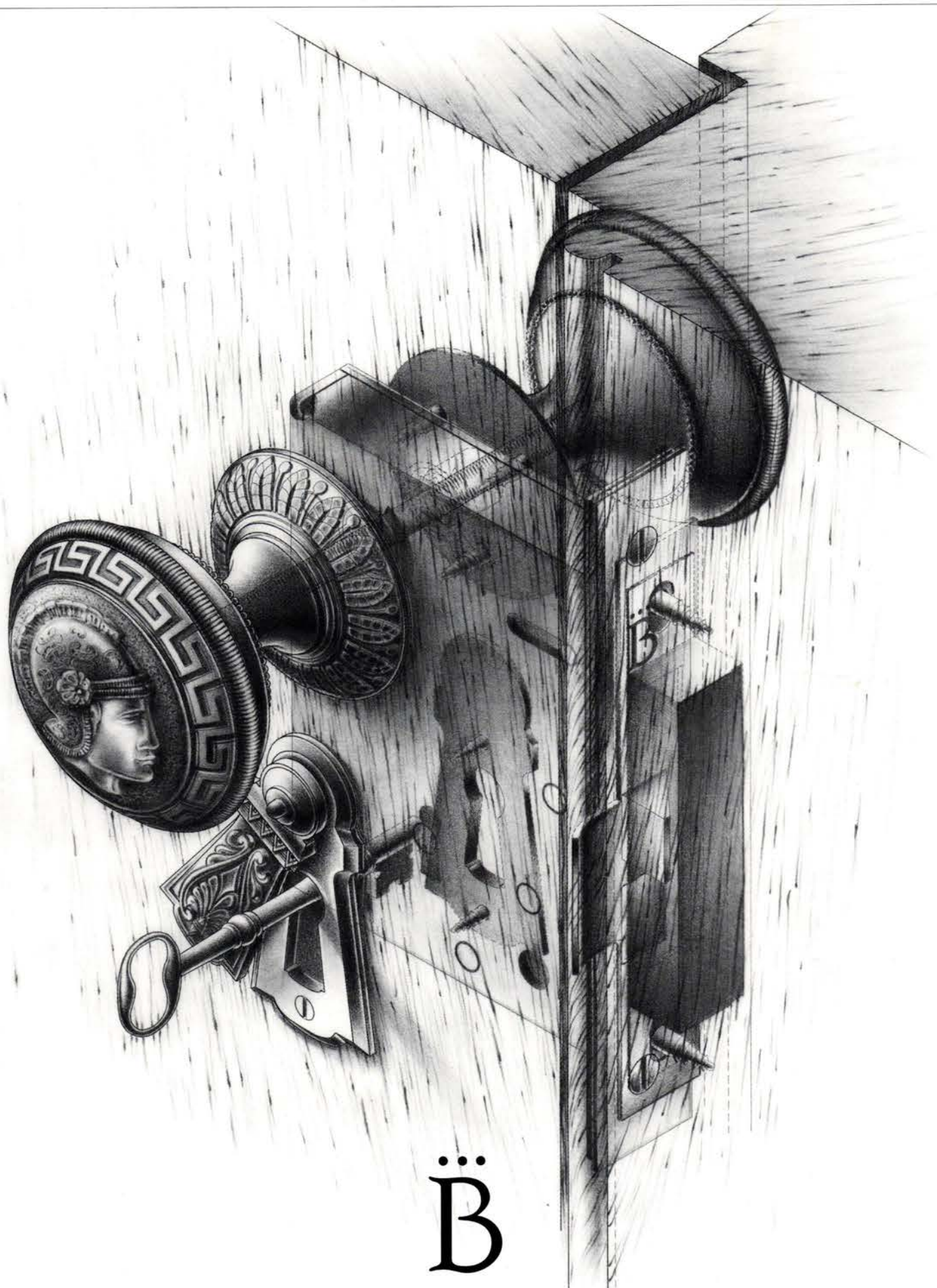


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