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plus 23 Buying Guides for Exteriors & Gardens

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On the cover: Berwyn, PA-based Peter Zimmerman Architects won a Palladio Award for a sympathetic addition to this house in Bryn Mawr, PA. A base set of 12 brick patterns was derived from the existing house and each was mirrored, bordered, rotated and tweaked to fit into each of the panels. A blend of three different bricks was used and each of the six faces of the brick was exposed in differing combinations to achieve the subtle texture and color variation of the existing surfaces.

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Editor: **Marieke Cassia Gartner**
Associate Editor: **Martha McDonald**
Assistant Editor: **Hadiya Strasberg**
Contributing Editor: **Eve M. Kahn**

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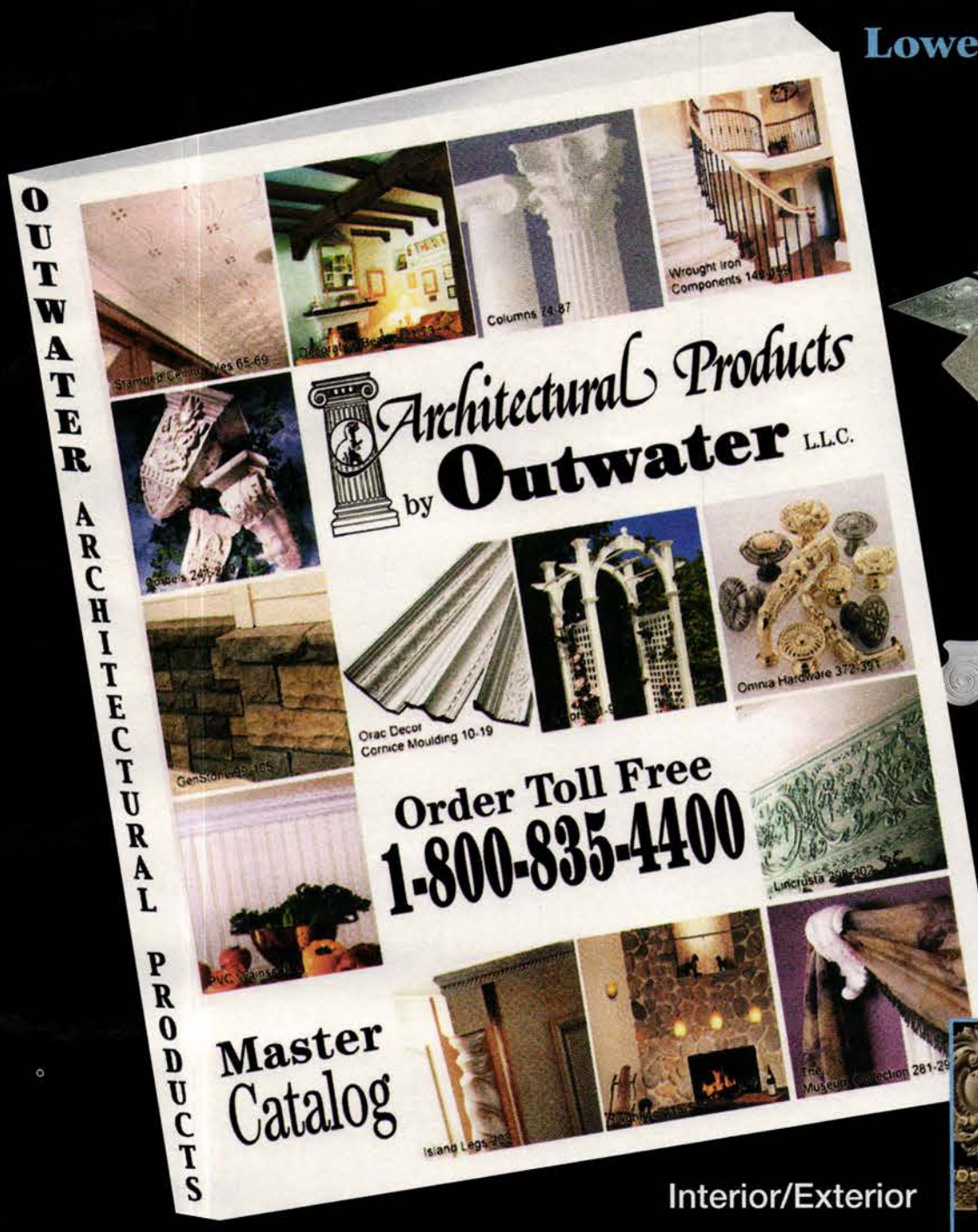
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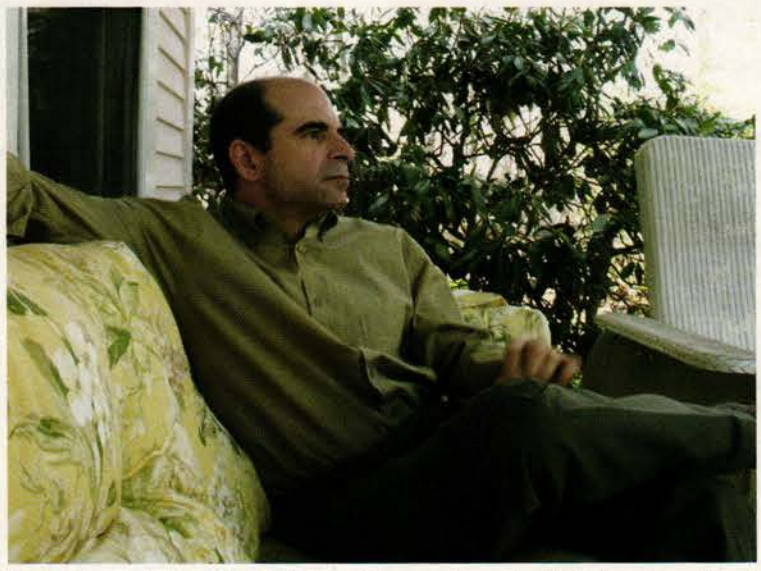
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WRITE IN NO. 111

Perfect Pitch

A versatile Connecticut developer-designer-builder, inspired by local Colonial precedents, composes houses in which every detail harmonizes. *By Eve M. Kahn*

Every 18 months or so, on a prime wooded lot in or around Westport, CT, a spec house arises that has little in common with most of its spec neighbors. The details are unusually generous in spirit. The dormer gables overhang just enough to visually balance the roof pitches. The wood shutters pivot on genuine hinges and really close over the sash. The banisters spiral into hand-carved volutes. Deep, flared brackets support the kitchen counters and even the shower-stall benches. From every interior vantage point, the floor plan is intelligible, thanks to vistas through bays, porches and porticoes.



Barry Katz, a Connecticut builder, tries to make each of his houses an object of desire. Staggered wings break down the scale of one of Katz's developments, a 10,000-sq. ft. colonial house (above), giving it the semblance of having been added to over centuries. *Unless otherwise noted, all photos © Barry Katz*

Yet hardly anyone notices when these spec houses are done, because they look as if they were always there. "My greatest satisfaction," says their builder, Barry Katz, "is when someone drives by one of my projects and says, 'Why didn't I ever notice that nice old house before?'"

Katz's clapboarded Colonials have been snapped up by celebrities, including rock stars and financiers. Surprisingly, he's largely self-educated, a former Modernist whose dream home used to be Philip Johnson's Glass House in nearby New Canaan. In Katz's spare time, he's a landscape painter, classical pianist and arts writer, and he recently curated an exhibition of Wolf Kahn's paintings for the Westport Arts Center. That is, he's a rare example among suburban builders of a Renaissance man. His houses, as befits his hobbies, are full of painterly gestures and musical syncopations. The buildings are subtly, one by one, elevating local design standards and opening observers' eyes to the best ways to build old anew.

At age 52, he's constantly expanding his own aesthetic horizons, attending traditional architecture conferences and painting seminars worldwide, and taking classes at Harvard and the Institute of Classical Architecture & Classical America. He operates a one-man firm from a one-room office at his family's 1980s Colonial house, on a Westport cul-de-sac surrounded by raised ranches. Katz's desk is usually piled with blueprint rolls, new monographs about traditionalists, back issues of *Opera News* and cds of Debussy or Mahler.

Despite the size of the projects of Barry Katz Homebuilding – up to 10,000 sq.ft. so far – the proprietor prefers to work alone (but collaborates with sympathetic architects, including Rick Moisan in Woodbury, CT, and Steven Semes in New York, NY). Katz also likes having no particular client in mind when he designs. He uses architectural archetypes, which turn out to sell well (partly thanks to the informed sales pitches of Katz's wife Susan, a highly successful broker with Westport's Coldwell Banker Riverside Shavell). Katz's houses make buyers feel comfortable, oriented and welcomed, whether or not they understand exactly why. Unconstrained by a specific client, Katz can experiment freely with the past. He can try out, say, 30-in.-tall dadoes – lower than now typical in new homes – as recommended over a century ago by Edith Wharton in *The Decoration of Houses*.

"I like the luxury of being in complete control of the process from beginning to end," he says. "I'll spend more money per square foot than most other builders, to get everything right. Most of the time that level of care pays off, it makes people fall in love with the house. But sometimes I'll go the distance for details nobody notices, just to make me happy, so I can feel good about the house. Of course there are other people out here who are building quality houses. But nobody's as obsessed as I am."



A sunny breakfast room resembles an old porch that was eventually enclosed.



To reduce the need for frequent cross-kitchen treks between sinks and main refrigerators, Katz incorporates Sub-Zero produce drawers into kitchen islands. The cabinetry was custom fabricated by Christopher Peacock Custom Cabinets, Greenwich, CT.

Dress Rehearsals

Katz has been architecture obsessed since he was a child in suburban Baltimore. His father worked for a mall developer; his mother came from a long line of musicians – her father was a Baltimore Symphony founder – but she wanted Barry to become a dentist. Instead he liked to clamber around neighborhood construction sites, and whenever the local newspaper published a floor plan of a house for sale, Katz would study its spatial flow and sightlines. At the library, he'd pore over *Progressive Architecture* while his friends were caught up in *Sports Illustrated*.

"I was something of a misfit," he confesses. "My heroes were all architects. I thought my motto should be Mies' famous 'less is more.' My two favorite houses were Fallingwater and the Glass House. My bar mitzvah was in a synagogue designed by Walter Gropius." He adds, wryly, "That experience, I think, subtly inoculated me with the True Religion of Modern Architecture."

As an undergraduate at the Maryland Institute College of Art, Katz studied painting, art history and graphic design. After moving to Connecticut (his in-law's home state) in the early 1980s, he worked as an art director for a Westport ad agency. His father-in-law, an office and housing developer named Donald Siegelaub, eventually brought Barry into the family business. By 1988, Katz had gone out on his own, specializing first in renovations and then custom homes. "I did more of those than I can count, it felt like millions!" he laughs. "I learned a lot, and it was a good testing ground for my ideas." Upon finishing a custom English country house (with New Haven architects Svigals + Partners) for a household-name rock star, Katz bought a couple of acres crisscrossed by an old stone cow path and started concentrating on his first independent spec project.

By then he'd had a chance to see the iconic Glass House, on a private tour led by the always gracious Philip Johnson. "I'd coveted that house for nearly my whole life," Katz admits. "I'd been poring through photos and imagining it as the house of the future, minimal, spare and perfect. When I got there, it seemed clear that nothing had moved since the Eisenhower administration: the Mies furniture, the potted plants, the easel with a single



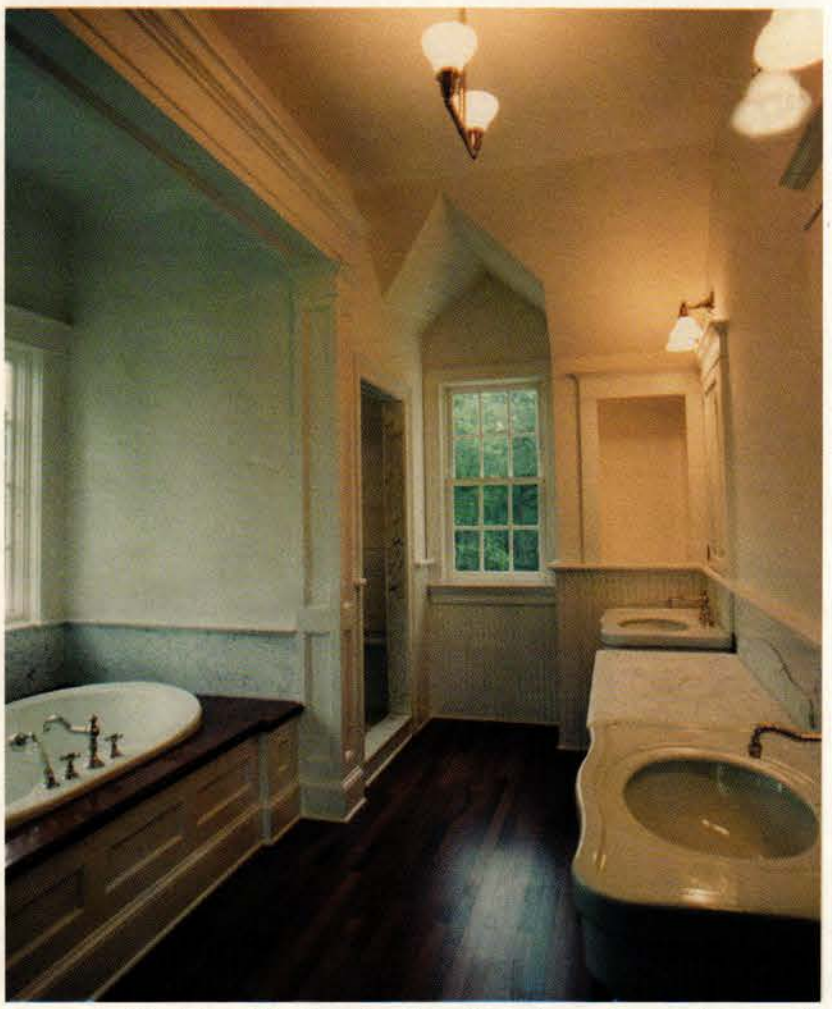
Above: A baluster's curves echo the contours of the balcony above.



Left: A living room's relatively low 30-in. dado, in keeping with Edith Wharton's recommendations for woodwork measurements, makes a 9-ft. ceiling seem higher.



This rendering is of a proposed Georgian house in Weston, CT, by Katz, with Steven W. Semes as design consultant. *Renderer: Dennis Sagiev*



Carrara marble slabs and beadboard wainscoting bring opulence and a sense of age to a master bath. *Photo: Mark Grampp*



Behind a Greek Revival-inspired house, a pergola links the pool's pavilion and a gazebo. *Photo: Barry Hyman / Granite Studios*

painting – a Poussin, surprisingly enough. The house was perfect in its own way, but I realized it was no place for anyone's real life, for magazines piled on top of the nightstands, messy desks, improvisational cooking or children." (Barry and Susan have two college-age offspring: Adam is studying literature and philosophy, while Sophie leans toward business.) After the anticlimactic Glass House visit, Katz adds, "It dawned on me that, as a practical matter, the real house of the future would look … well, old."

In Concert

While perfecting a design for his newly acquired land, Katz studied old houses along the Connecticut back roads. The more often they'd been added to, he found, the better he liked them. He also became a connoisseur of the reference material their original builders had used: the pattern books rooted in the Classical idiom, reaching as far back as ancient Egypt.

"I began educating myself in earnest," Katz says. "I realized that originality is sometimes overrated. Houses looked better before the words 'new and improved' were hardwired into the national psyche. Builders today try to reinvent the wheel. Making stuff up is what makes most builders' houses awful now. Until roughly World War II, there was still wide consensus about what constituted a good house. There'd been gradual innovations, but it would never have occurred to a 19th-century builder to put up something drastically different."

Katz conceived his own first spec house as a ca. 1800 center-hall Colonial that had been expanded by generations of (fictitious) owners. A Palladian window and half-octagonal bay at the back might have been 19th-century interventions, followed by a side porch that was later closed in. Perhaps around 1920, as car ownership became commonplace, a gambrel-roofed garage wing was added in the then-popular Dutch Colonial Revival mode. Katz based a few of the house's details, such as an entryway with hand-blown panes in its leaded fanlight, on specific 18th-century structures he'd toured. But mostly he's been channeling history, getting into a mindset, while respecting traditional proportions and scale. (He's been especially inspired, he explains, by Jonathan Hale's groundbreaking 1994 study, *The Old Way of Seeing: How Architecture Lost Its Magic, and How to Get It Back*.)

So far Katz has built half a dozen spec houses in this vein, always on the best – and hence costliest – land he can find. ("The appraisers for the financing used to cringe when they saw the numbers, but now they realize my method works.") Many of the properties have stellar provenances. One had been the summer estate of George Balanchine and his fourth wife, the prima ballerina Tanaquil Le Clercq. (She'd tragically contracted polio at the height of her career and had to use a wheelchair for the remainder of her life; Katz has written a profile of the ill-starred couple for a local magazine.) Another few acres came from Westport's most famous taste-maker, Martha Stewart. Katz convinced her to sell him a test garden next to her home – which every developer in town had long craved – by giving her a tour of his first spec project. "It reminds me of my grandmother's house!" the doyenne exclaimed, and inked the real-estate deal.



Above: A Palladian window and half-octagonal bay seem to have been added to a center-hall Colonial a few decades after the original farmstead was finished.



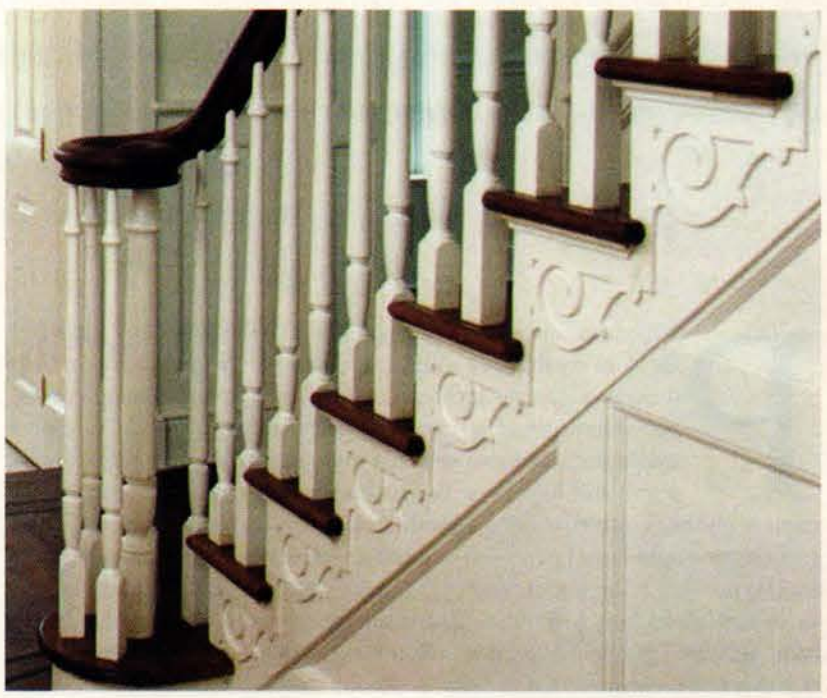
Right: A beadboard partition with a gracefully scooped-out corner conceals the toilet in a powder room.

Commodity, Firmness, Delight

"Classic Homes for the Twenty-First Century," reads the motto on Katz's business cards, rather than "less is more." His current team of subs, he says, "is the best I've ever had," and he's enjoying designing ever more details himself. His father-in-law now helps run the job sites, so Katz can concentrate on aesthetic decisions and land stalking.

Since there's no client to consult, Katz gets to choose his own favorite materials, such as split herringbone brick zigzagging across fireplace backs. He can angle sightlines for scenery he likes – and as a painter and curator, he has strong opinions about cropping and composition. Katz's musical interests inform his work, too: an S-curve on a stairwell's balcony looks much like the outline of a piano case. (The Steinway in his living room, he confesses, "is my fetish object.") Not that he doesn't make every choice with owners' eventual comfort and delight in mind. On kitchen islands he'll install a couple of Sub-Zero produce drawers, so home chefs can spend less time walking between their countertop cutting boards, sinks and main refrigerators. A sunny breakfast room by Katz doesn't just look like an old porch that's been enclosed – it's warmed by radiant heat in the stone floor, so inhabitants will feel comfortable viewing blizzards there, even while barefooted and wearing pajamas. He incorporates controls for lights, HVAC and security systems into small keypads connected to central automation systems. These high-tech features, ironically, maximize the rooms' traditional look, eliminating standard wall clutter of light-switch banks and thermostats.

"I love all the research each job requires, looking at the source materials, drawing the details, finding the right subs and watching it all come together," Katz says. "I try to make each house an object of desire." Some buyers, he adds, are so sophisticated about design that they notice the likes of slightly wavy contours on his hand-run plaster moldings, and understand that such plaster ornaments are more stable than wood. Other customers can't explain just why they feel so good when they walk into a Katz house. "They just sense," he says, "that it's someplace special, with the substance and character of a very nice old house." ■



Scrollwork riser brackets, whether inspired by specific historical precedents or developed in a traditionalist mindset, trail down Katz's staircases.



A mahogany hand rail spirals tightly into a hand-carved volute.



Katz's sun-splashed stairwells keep visitors oriented and reveal vistas to surrounding scenery. An S-curve balcony at right resembles a piano case – fitting, since Katz is an avid amateur pianist and concert-goer. *Photo: Mark Grampp*



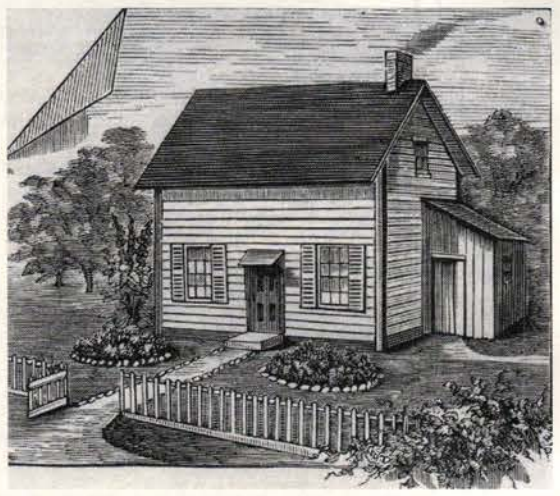
Parquet French knots grace the living room corners in a Greek Revival-flavored Colonial house.

Gardens and Architecture

Architectural style can be the key indicator to the type of landscape or garden that is appropriate for a traditional home. *By Denise Wiles Adams*

It is just as well to remember that in arranging and planting around the home, it is not necessary to imitate what someone else is doing; some of the best effects can be produced by displaying individual taste, and making the grading, leveling, etc. conform to the surroundings. Don't buy expensive plants because your neighbor does; $5 spent in annual and perennial seeds, with a few hardy plants, will make quite a show; ... don't try to do too much at once, but keep at it; allow no rubbish to accumulate in the corners and you will be surprised in what a short time there is in transformation in the looks of the home grounds.

– "How to beautify our home grounds," *American Gardening*, 1894



The Ideal. ***Vick's Monthly Magazine*****, 1880.**

People not only grew different plants in the past, they arranged them in their yards differently than we do today. This article describes garden styles associated with specific architectural types and provides several period designs for modern implementation. Differences in urban gardening practices versus rural, and high style versus vernacular, can be important. We must remember also that once a garden style was recognized in American gardens, it might have been used at any time thereafter – for any architectural type. This information comes from the pages of period garden magazines and books. You will notice that some descriptions record what really happened in a particular garden, while others promote the ideal garden that writers recommended as fashionable for the time.

Vernacular and Folk Houses, 1600-1920

The earliest vernacular homes took different shapes and forms depending on the location, but all are similar in their simplicity and in the use of local materials for construction. Medieval-style frame houses, log cabins, sod houses and dogtrot are some of these folk styles. Sometimes they would include some features reminiscent of the high style or fashion of the age, but economy and practicality defined both the houses and their gardens. Often these early houses were intended to be temporary structures, providing shelter just until the family had prospered in their new community and could move into a more elaborate, permanent residence. The original inhabitants typically contemplated little, if any, ornamental landscaping.

The selection of plants would have been limited to what the people brought with them to their new home or to what was available in the surrounding woods and meadows. However, we cannot assume that native beauties were automatically cultivated in early gardens. Throughout our gardening past, native plants often were considered so common as to be taken for granted. The emphasis in the majority of early gardens was on edible and medicinal plants: fruits, vegetables and herbs. The establishment of nurseries selling trees – at first fruit trees – typically followed the first generation of settlers to a community, influenced by feelings of stability and permanency. In the development of the nursery industry, ornamentals were the final type of plant that was offered.

Limited evidence exists that decorative plants were cultivated in the average folk landscape. When the first settlers arrived on the shores of eastern North America, making ornamental gardens was probably the furthest thing from their minds. However, some of them did bring cuttings and seeds from their former homes to make roots in their new surroundings. I find it appeals to our own contemporary desire to bring natural beauty into our lives to believe that everyone, everywhere, has had similar instincts. People of all ages and cultures surely recognized the beauty in a rose or lily. Even in the photograph below of a primitive sod house in Nebraska, the little girl appears to be gesturing to a flowering plant. As one writer explained, "As man moves about the earth, consciously and unconsciously he takes his own landscape with him" (Anderson 1952).

For the earliest of these vernacular dwellings, we can only speculate concerning the appearance of the cultivated landscape. In the absence of American garden books for the 17th and 18th centuries, we must base our

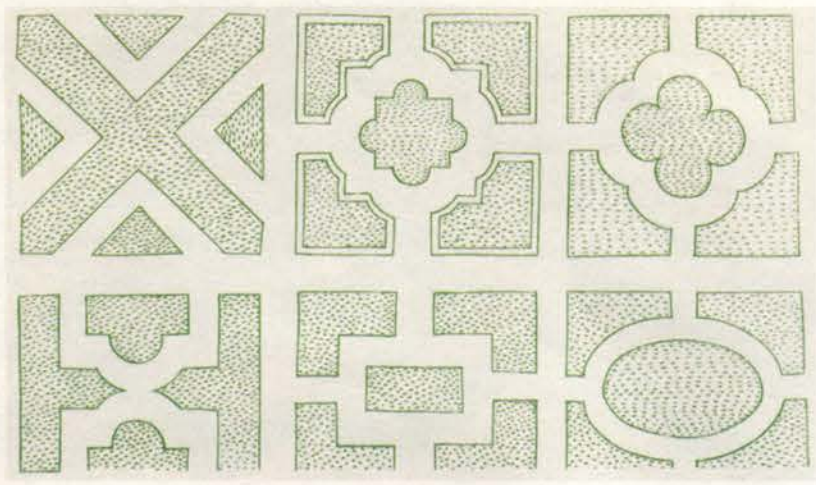


A Nebraska sod house, 1911.

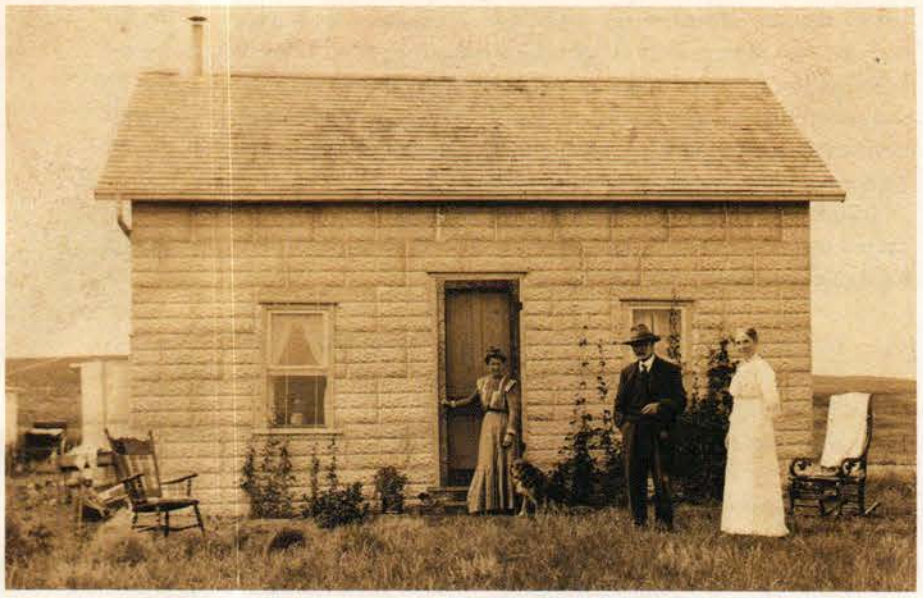
assumptions on European practices. While most ornamental plantings consisted of the simple placement of a shrub or flower next to the front door, the vegetable or kitchen garden might have taken a geometric and symmetrical form – sometimes called the "ancient style." The ancient style has been a fundamental component of American garden style from the 17th century to the present and follows design principles popular in Europe in the 16th and 17th centuries.

Gardens in the ancient style were composed of geometric components, originally relying mainly on right-angled forms like squares and rectangles. The ancient-style estate gardens in Europe encompassed many acres and included long straight walks, labyrinths and mazes, meticulously pruned hedges and topiary, water and rock features and emphasis on level ground, although terracing and sloping hills were also used. Early American gardens sometimes followed an extremely simplified version with orderly square and rectangular beds and straight walkways. The beds primarily held vegetables and herbs, with perhaps a few flowers. A flowering shrub or two and perhaps a vine would be at the gate or by the doorway or a corner of the house. More formal estates followed the European antecedent, including more garden features. The ancient style has remained in favor for kitchen and ornamental gardens to the present day.

As the path of settlement extended westward across North America, similar gardens and decorative plantings cropped up in the landscapes of the simple homes typical of the early communities. People tend to take their traditions in plants and garden styles with them as they move to new locations. The main difference in these later landscapes was not so much



Garden designs in the "ancient style." Leonard Meager, ***The English Gardener*****, 1670.** *Albert and Mary Small Special Collections Library, The University of Virginia, Charlottesville, VA.*



Prairie home with sweet peas and morning glories growing on wires on side of house, ca. 1900.

the design, but rather the plants. The number of plants available to U.S. gardeners multiplied almost exponentially throughout the 19th century due to plant explorations in all parts of the world, from western North America, to the Orient, to South Africa. So, by the time the farthest settlements were in progress, those settlers had more plants from which to choose.

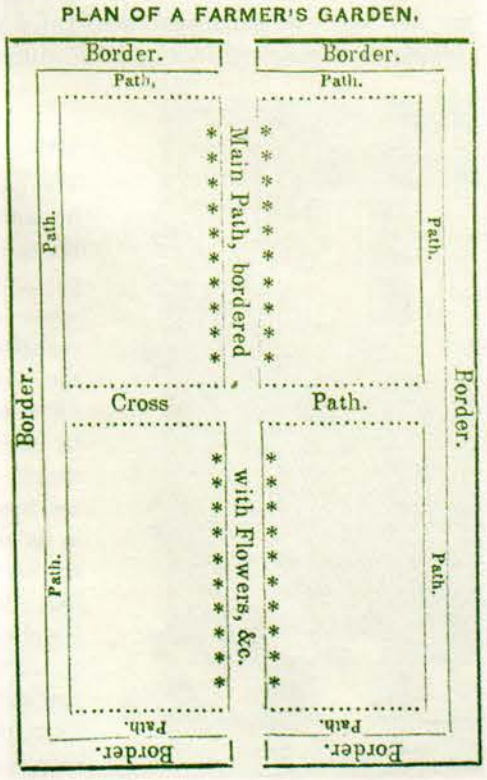
The popular gardening periodicals were not likely to describe the "correct" landscape for a log cabin or dogtrot house, but fortunately we do have a few descriptions of how things really were. These dwellings did not have elaborate landscapes. Sometimes the only ornamental planting was a single peony or rose or a couple of annual vines on the house. A vegetable garden with some herbs and small fruits was the most important landscape feature.

A few historic descriptions of log cabins can provide a flavor of the style. A correspondent to the 1885 *Vick's Monthly Magazine*, "A.C.F.", described a traditional log cabin in Michigan: "The path to it was bordered with gay flowers, and over one side clambered a Rose bush ... while fruit trees and flowering shrubbery otherwise added to its attractiveness. No elegance of architecture can ever make up for lack of nature." Solon Robinson described the adornment of a log cabin where he stayed as a guest near Coffeeville, MS, in 1845: "From that rude, block log cabin to the front gate, extended a neat arbor for the support of twining flowers, climbing vines and roses."

An excellent description of plant ornamentation of the dogtrot style in 1838 central Alabama comes to us from Philip Gosse's *Letters from Alabama*. Gosse emphasized the importance of growing vines around the doorways and on the walls of the dwelling. Some favorite climbing plants that he observed were cypress vine, native glycine, honeysuckle and climbing roses. Gosse also related that shade trees were always planted around a southern house, whether elaborate or modest. He saw oaks and sycamores used for shade in Alabama and pride of China for ornament.

William Cobbett (1821) described flower gardens as he saw them during his travels in America: "As to the spot for flowers, the smaller kinds, and even the small shrubs, such as roses, dwarf honey-suckles and the like, may be planted by the sides of the broad walks in the kitchen garden." Walter Elder described a similar landscape in 1850 as having two evergreen trees flanking the front walk. The primary garden was a fruit and vegetable garden, bordered by flowering shrubs and roses. He also advised that every house should have a "veranda" (porch) upon which to put climbing plants.

Writers throughout the 19th century decried the lack of verdant ornamentation on farmhouses. "Aunt Fanny" described a simple farmhouse garden in the 1883 *Vick's Monthly Magazine* – an old garden with pinks bordering the walks, roses by the door and a sweetbriar planted by a bedroom window. Even as late as 1925, Mrs. Francis King was concerned about the state of farmhouse landscape embellishments. She suggested that the farm wife should choose a large tree that would be the focal point of her garden and then she should make a paved walk lined with lilacs to that tree. Between the lilacs, or in front of them, should be planted alternating groups of three to five pale pink peonies and irises in pinkish lavender and dark purple. She noted that the only adornments on farmhouses of her experience had been a crimson rambler or Dorothy Perkins rose and purple Jackman's clematis. She suggested that the farm wife should exercise a little more creativity in her approach to adorning the outside of her house (King 1925).



Plan of a farmer's garden. *The Ohio Cultivator*, March 1845.

The editor of the 1857 *New England Farmer* described the attraction of a rural garden:

> If we wish to inspire our rising offspring with an enduring love of the scenes of home and an attachment to rural pursuits, our farms must not be without their flower-gardens – neat, modest and simple gardens – that do not dazzle the eyes but present hundreds of simple and beautiful objects, to be loved in youth, and remembered ever afterwards, as the souvenirs of a happy period of life. (Brown 1857)

High-Style Architecture

Georgian, Federal, 1700-1830

The owners of fancy homes built during this period were faced with competing garden design styles: the ancient or geometric style and the fashionable English naturalistic style following Capability Brown and William Kent. Urban locations were more amenable for the ancient style, while rural mansions graced plantations that could be molded easily into the more modern English landscape style.

Bernard M'Mahon (1806) described some essential design details of the modern style. The boundary of the property was planted with clumps of trees, shrubs and hardy herbaceous plants. Thickets and shrubberies were important. Well-shaped trees dotted the lawn. Natural-looking water features, grottoes, bridges and other lavish structures might have been featured along with sweeping views. Shrubs were massed in shrubberies to form a natural-looking understory beneath groupings of trees. Hedgework was sometimes important.

Flowers, both annual and perennial, were interspersed throughout shrubberies or planted in geometric flower beds lined with box or other edging material. In addition to a box-edged parterre, other elements of the ancient style were allowed for contrast, for example, a terrace or an allée of trees. Washington's Mt. Vernon in northern Virginia and the William Paca house in Annapolis, MD, display landscape features in keeping with M'Mahon's advice.

Greek Revival, 1820-1860

The Greek Revival style was so popular in its time that it was also known as the National Style (McAlester 1984). Luther Tucker wrote in *The Cultivator* of January 1848 that, "The stately and Formal Grecian ... may also suit the stiff geometric style of planting." The antebellum Greek Revival plantation homes of the southern states were often surrounded by



Residence in the Greek Revival style, ca. 1885.

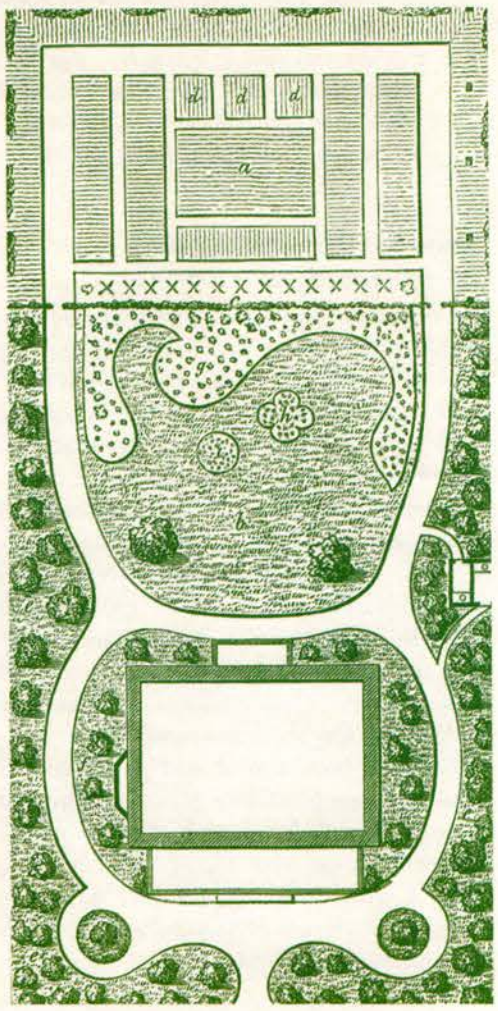
landscapes designed in the ancient style. A common garden feature of many of these homes was an elaborate boxwood garden, with beds lined with dwarf edging boxwood, constructed in intricate geometric to simple shapes. The centers of these beds were planted with flowering shrubs, lilies, bulbs such as hyacinths or annuals such as larkspur. Pathways were lined with box and flanked by crepe myrtles, southern magnolias or red cedars.

Lockwood (1934) vividly described the remnants of an old Georgia garden at the Greek Revival Mimosa Hall as it appeared in the 1930s:

> The ground and gardens were laid out and planted by Major Dunwody and his wife [about 1850] and the outlines of the original layout are easily seen at the present day. Mimosas, brought by Major Dunwoody from Darien, are planted in a row on each side of the path which leads from the front gate to the front door. A formal planting of cedars of Lebanon flanks this walk, and mimosas, cedars and Osage oranges are used at other points. To the west of the house there still survives a formal garden, charming in the simplicity of design and the planting. It consists of oval beds, edged with stone curbing and filled with lily-of-the-valley. To the east of the house is another portion of the old planting, consisting of a number of wide terraces, set with deutzia, syringa, Persian lilacs, cydonia, old roses, shading from pink to red, and varieties of narcissus. In spring they all bloom in masses, although the terraces are overgrown with a tangle of honeysuckle and vinca. Against the east side of the house there survives a pink chinquapin rose, and all the ivy on the house is of the original growth, as is the large vitex, covered with a yellow Banksia rose, which shades the front portico.

Italianate, 1840-1885

The Italianate architectural style, popular in this country between 1840 and 1885, was strongly emphasized in the books of Andrew Jackson Downing (1815-1852). Downing also designed for what we now call the Gothic Revival cottage. Downing's popular books, *A Treatise on the Theory and Practice of Landscape Gardening* (1841) and *Cottage Residences* (1842), described and illustrated his fashionable landscape ideals. Downing claimed to write both for the gentry and for the working person, although his ideas were likely too grandiose for the average worker. His general approach to the landscape began by distinguishing between "the Beautiful" and "the Picturesque" in nature. The Beautiful promoted the gentle side of nature, featuring soft and undulating outlines and harmonious composition, while the Picturesque echoed the power and violence inherent in nature, with irregular outlines and abrupt imagery.



Landscape plan. Andrew Jackson Downing, *Cottage Residences*, 1844.

The grouping of trees for a natural perspective was the challenge of the landscape gardener according to Downing. He wrote:

> Whether the landscape is small and will only afford room for three trees or if it is a large area suitable for hundreds, great care must be taken not to place them in any regular or artificial manner ... but to so dispose them as that the whole may exhibit the variety, connexion and intricacy seen in nature....
>
> Trees of medium and smaller size should be so interspersed with those of larger growth, as to break up all formal sweeps in the line produced by the tops of their summits, and occasionally, low trees should be planted on the outer edge of the mass, to connect it with the humble verdure of the surrounding sward. (1859)

Visitors to Downing's own garden in 1841 noted "arabesque beds on the lawn" for roses and greenhouse plants and circular beds for petunias and annual phlox. His flower garden was described as

> A small space laid out in seven circular beds; the center one nearly twice as large as the outer ones: these were all filled with plants: a running rose in the center of the large bed, and the outer edge planted with fine phloxes, Bourbon roses, etc., the other six beds were all filled with similar plants excepting the running rose, which would be of too vigorous growth for their smaller size. (Hovey 1841)

This design was featured in Downing's 1844 edition of *Cottage Residences*, a book that featured houses in the Gothic Revival, Italianate and Tudor Revival architectural styles. At the rear of the property is the service area as well as rectangular beds for fruits, vegetables and herbs. This area is camouflaged by a vine-covered trellis, featuring roses, honeysuckles and wisteria, immediately between the large flower bed and the kitchen garden. Driveways and walking paths are curvilinear. Two large circles, each containing a balsam fir, accent the curves in the front drive. Fragrant shrubs, including daphne, roses, sweet shrub, magnolia and Missouri currant, are positioned throughout the lawn area near the house. The back lawn was to be expansive except for two flower beds cut into the turf, one for roses and the other for mignonette and shrubs.

Downing's arabesque flower border completes the scheme. It varies in width from 4 to 14 ft. Downing explained the unusual shape: "to a person looking across the lawn from any part of the walk near the house, this variety of form in the boundary increases the apparent size of the area of turf which it encloses." It is a bed for herbaceous perennial flowers, arranged by height. Downing suggested lilies, bee larkspur, hosta, phlox, peonies, pinks, penstemon and pansies. This design could be simplified for a modern Downingesque landscape by limiting the number of trees placed in the lawn, reducing the size of the arabesque-style flower garden and eliminating the service area.

Joshua Hoopes, in his 1872 article "How to Plant a Rural Home," promoted many of Downing's ideas. The essential elements of Hoopes' design for a one-acre landscape were:

> *Trees and shrubs: Belt of low evergreens at rear of lawn*
> *Fruit trees behind the house*
> *Norway spruce on southwest corner of property*
> *Shade tree near house; other large trees positioned throughout lawn*
> *Deciduous shrubs grouped on property line*
> *Weeping beech is elegant feature for front lawn.*
> *Hemlock or arborvitae hedge to screen service area*
> *Use shrubs with ornamental flowers or fruits to accent curves in drive way, choose from forsythia, weigela, barberry, hydrangeas and coralberry.*
> *Flowers: Three circular flower beds in front lawn. Fill with coleus, bright annuals or roses.*

In the post-Downing era, garden writers were critical of landscapes that lacked such fashionable details. *The Cultivator & Country Gentleman* of 1869 published a drawing of a landscape "in poor taste" that depicted trees and flower beds planted in straight lines perpendicular to the house and the rest of the grounds relatively unadorned. Images in county atlases confirm that this planting technique was fairly common in the 1870s. The well-planted or ideal landscape, according to *The Cultivator & Country Gentleman*, was in the Downing mode and featured strategically placed trees and shrubs creating a verdant frame that surrounded the property in soft undulating lines.

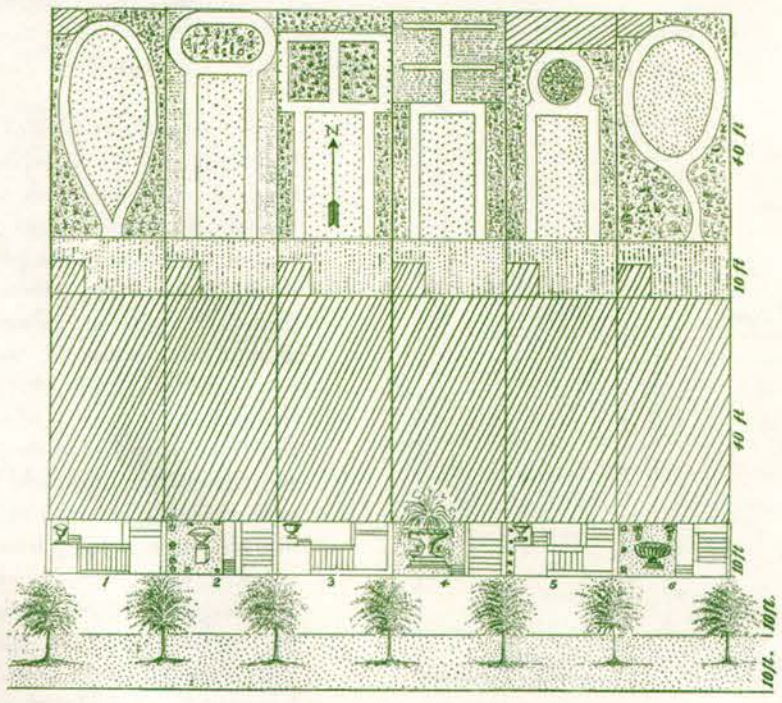
Queen Anne, 1880-1910

The Queen Anne style of house was constructed across the country, primarily between the years of 1880 and 1910. Excessive detailing in the house architecture provided a fanciful backdrop for landscape design. During this time, a plethora of published materials inspired the gardener. Of particular importance were the many horticultural periodicals such as *Gardener's Monthly, Vick's Monthly Magazine, The Ladies' Floral Cabinet, The American Garden, American Gardening* and *The Mayflower*. These and various local and agricultural sheets kept cultivators informed about the latest discoveries in the ornamental plant world and fashionable garden styles.

Vick's Monthly Magazine in 1880 described an ideal landscape treatment for a house with "towers and gables, and curious porches, and strange windows." The article began with the observation that for most people, "having obtained a good lawn, the usual practice is to spoil it as soon as possible, by making unnecessary walks and flower beds, and by excessive planting of tress and shrubs." Vick advised restraint. The front lawn was to be unbroken except for an occasional shade or ornamental tree. Clumps of shrubs were spaced periodically along the property line.

Flower beds were strategically positioned to be viewed from windows. These were planted in the popular carpet bedding or ribbon styles of brilliantly colored annuals. "The most magnificent of all" would be a circular bed of large subtropical plants, including castor bean in the center, followed by a ring of cannas, next a row of elephant ears, with an edging of coleus or dusty miller. A simple border with favorite flowers for cutting, such as China asters, zinnias, stock and sweet peas, could be located at the back of the house on the edge of the lawn.

Nearly every Queen Anne house had a porch or veranda and the perfect addition was a trellis for flowering and foliage vines. These plants not only were decorative, but also provided privacy and shade in the heat of the day. Vines of particular importance were Boston ivy and Virginia creeper, both renowned for good fall color.



Suggestions for laying out a city garden. *American Gardening*, 1894.

Urban Town House

The gardens of the early row houses in eastern cities, including New York, Boston and Philadelphia, featured particular efficiency in the use of space and plants. Six designs for embellishing city yards appeared in the *American Gardening* magazine in 1894. Each back garden space was 40 by 20 ft., and the use of one or two simple geometric figures gave form and function to the area. The first step in the ornamentation of these properties was to cover the fence with a vine like honeysuckle, Boston ivy or Dutchman's pipe. The designer suggested that annuals like marigolds, balsam and zinnias be planted in all sunny spots, preferably started from seed to keep costs down. Perennials appropriate for these smaller gardens were yuccas, tall spiky plants like foxgloves,

campanulas and gladiolus. Roses were also used. Shady sites were host to native ferns such as the maidenhair or to clumps of lily-of-the-valley. The finishing touch was an urn of flowers in each front yard (R. S. B. 1894; Bresloff 1915).



Prairie-style architecture. Stockton, California, ca. 1906.

Craftsman, Prairie, 1900-1930

The beginning of the 20th century ushered in a new appreciation for nature and outdoor spaces. Architecturally, the Craftsman and Prairie styles demonstrated simplicity of line and emphasis on craftsmanship using natural materials. Gardens followed suit. Plantings connected the house with the natural world. Gardeners cultivated exotics, but native plants became more important, particularly in areas with water conservation issues like the Far West.

The terrace or patio became significant as a center for family outdoor activities. These areas provided new settings for planting and gardening. "As a garden the patio has certain advantages.... It is near the house.... It must be fairly small and compact, and therefore can be seen as a whole ... it is possible to keep it always interesting by the use of pot plants and their rotation and change" (Mitchell 1934). Containers of pelargoniums and colorful annuals brightened terraces and pots of evergreens performed as portable hedges.

O. C. Simonds of the Chicago School set out guidelines for the landscaping of home grounds in his book *Landscape-Gardening* (1920, reissued 1931). "The front yard ... should be the most artistic part of the home grounds." A skyline should be formed by binding the sky with the outline of trees and shrubs judiciously placed in a natural manner. Preference should always be given to the existing plants. Simonds advised, "One's aim should be to introduce trees, shrubs and flowers that will give harmonious combinations of color, effective contrasts of light and shade and graceful pleasing outlines."

Ground covers were used in lawn areas and also for transitions. These might have included plants such as vinca, English ivy, spreading juniper, horizontal cotoneaster, Virginia creeper or bearberry. Plantings at the foundation of the house joined the walls of the house with the landscape. These plantings typically were not the uniform belts of evergreens that we now associate with the term "foundation planting." A combination of perennials, shrubs and vines accomplished the transition from structure to nature.

Flower gardens were placed in view of the terraces, as perimeter plantings, or to line walkways. Garden writers stressed complementary color combinations and mixed borders combining shrubs with herbaceous plants. From a maintenance perspective, the universality of the lawn mower prohibited cutting out flower beds or placing a shrub specimen in the lawn as was common in the 1800s.

Colonial Revival, 1880-1955

The foundation of the Colonial Revival styles of architecture and landscape design stems from the 1876 Centennial Exhibition in Philadelphia. Looking to the past with a sense of nostalgia for simpler years, designers once again espoused the ancient style for inspiration for garden form and incorporated old-fashioned plants in their gardens. The Colonial Revival garden emphasized straight lines, a central axis that connected the house and garden, terracing in the case of larger estates, fountains and box-lined parterres, along with the old-fashioned plants. White picket fences predominated. More relaxed gardens of bulbs and ground covers might be adjacent to these formal areas (Hitchcock 1998). These gardens were a romanticized version of early American gardens, with many of the virtues and few of the faults of their predecessors. Besides the Colonial motifs, international influence also entered these gardens, with Italian pergolas or Japanese teahouses in evidence. By the 1930s many landscapes might have featured an herb garden. The houses of the Colonial Revival, as well as other revival styles such as Tudor and Mediterranean, were also likely candidates for foundation plantings, which became popular in the second quarter of the 20th century.

> For a Colonial house, the good, old-fashioned plants should be used: box, lilacs, syringas and snowberries, as shrubs; grapes, wistaria and woodbine, as vines, or English ivy against brick. Use them not in meaningless masses so popular in modern planting, but simply, with the severity and restraint that are characteristic of the Colonial period. The planting should emphasize the dominant points of the house. Frame the entrance with clumps of lilacs, or more formally with round bushes of box. Use vines ... to soften a hard line, to accentuate the beauty of a chimney, to make a porch part of the house, to lend color and texture to a wall....
>
> Foundation planting must form a setting for the house. ... The planting may take the form of a clipped hedge of one kind of shrub ... or it may show a more informal use of shrubs of natural growth, emphasizing one or two varieties.... Either of these types, especially with evergreens, will be found useful to screen a porch or any part of the house that needs seclusion from the passer-by....
>
> It is a good rule to plant only what the house seems to require; to see not how much one can plant but how little and, above all, how few varieties. Restraint should be the watchword in foundation planting. (Greely 1922)

The early 1900s saw the inclusion of the herbaceous or mixed border as a prominent feature in landscapes, with much attention paid to color and harmonious plant combinations. Magazines like *The Garden Magazine, The House Beautiful* and *Better Homes and Gardens* featured instructions for how to compose a garden all of gray foliage or other color schemes. Judicious use of color was the sign of a savvy gardener. As a writer exclaimed in a 1922 issue of *The House Beautiful*, concerning a combination she found particularly exciting, "Rose and purple make such a lovely color scheme for a garden, so altogether distinguished, so smart and in the spirit of our times" (Perrett 1922).

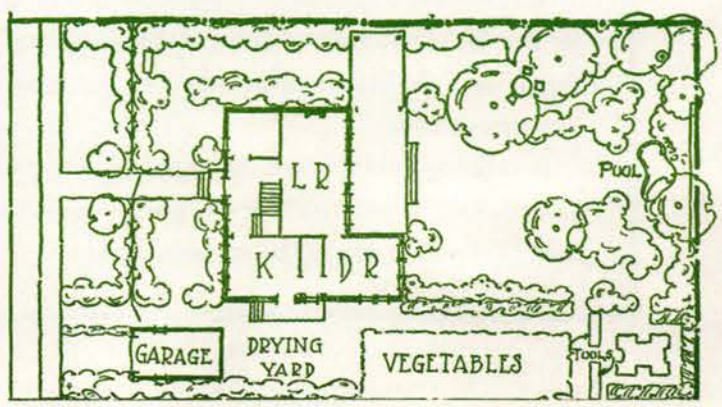
Fletcher Steele was one of many landscape designers active during this period. Steele observed that the beauty of the garden lay in its arrangement, not in the varieties of plants. Plants, according to Steele, are just part of the total of materials used, including stone, brick, wood, gravel, water and sky. Echoing the remarks of O. C. Simonds, Steele believed that the sky was used the least intelligently of all. He urged that all elements be considered carefully. "Restraint in the use of decoration must be practiced in all gardens" (Steele 1925).

Essential points from Steele's informal design for a middle class residence, 11 Maple Cove Street, would be appropriate for urban or suburban homes of the 1920s and 1930s.

> The north-facing front yard contains rhododendrons and Japanese yew.
>
> "A narrow bed around the area could be filled with ferns, wild wood-flowers and spring bulbs,... with a few shade-enduring shrubs."
>
> Where grass will not grow in shade, Steele advised using Vinca minor or Pachysandra terminalis. The garage is constructed near the street so land is not wasted in a long drive. A hawthorn hedge and fence separate the property from the street.
>
> The total lawn area is reduced, with many plantings including a rose bed in the corner with four standards, a small pool and a bench in the front yard hedge, hidden from the view of the street. In the border planting, the shrubs are scattered in an irregular fashion and "the lawn is fitted to the shrubs after the planting is done."
>
> On the east side of the house is a shady terrace with shrubs on each corner.
>
> "The main axis of the garden, prolonged on the living room door and terrace steps, is almost disguised by unsymmetrical planting.... At the terminus, a small irregular pool (made to look like a natural spring) is built as part of a rock garden screen at the back."

Architectural style can be the key indicator to the type of landscape or garden that is appropriate for a house. Readers are urged to study the period garden literature and to look at examples of how other historic gardens are interpreted in their own region for additional details to apply to their own heirloom garden. ■

This excerpt, from Restoring American Gardens: An Encyclopedia of Heirloom Ornamental Plants, 1640-1940, *by Denise Wiles Adams, is reprinted with permission from Timber Press, Inc., © 2004.*



Design for 11 Maple Cove Avenue. Fletcher Steele, *Design in the Little Garden*, 1924.

For Excellence in Traditional Residential Architecture

Sponsored by *Period Homes*, *Traditional Building* and the Restoration & Renovation Conference and Exhibition

The Palladio Awards program honors outstanding achievement in traditional design. The program's 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 thousands of years of architectural tradition.

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

Palladio prizes for residential architecture were awarded at the Restoration & Renovation Conference and Exhibition at the Hynes Convention Center in Boston, MA, on April 23. Awards were given in four categories:

RESTORATION & RENOVATION

ADAPTIVE RE-USE & SYMPATHETIC ADDITION

NEW DESIGN & CONSTRUCTION (LESS THAN 5,000 SQ.FT.)

NEW DESIGN & CONSTRUCTION (MORE THAN 5,000 SQ.FT.)

Four corresponding awards were also made for commercial and civic projects.

THE JURY

A jury of distinguished design professionals was selected by the editors of *Period Homes* and *Traditional Building* magazines. They were:

MARK FERGUSON, founding Partner, Ferguson & Shamamian Architects, LLP

PAUL GUNTHER, President, Institute of Classical Architecture & Classical America

PAMELA W. HAWKES, Principal, Ann Beha Architects

ROLANDO RIVAS-CAMP, Director of the Center for Historic Buildings, U.S. General Services Administration

FRANK SANCHIS III, Executive Director, Municipal Art Society

STEVEN W. SEMES, Principal, SWS Architects

CARROLL WILLIAM WESTFALL, Frank Montana Professor at the School of Architecture, University of Notre Dame

On the following 14 pages, you will see the four winning projects in the category of residential architecture. (The four winners in commercial and civic design were published in the May/June 2004 issue of *Traditional Building*.) We congratulate all the winners and the other firms that submitted projects for producing buildings that are both beautiful and functional.

For information on how to enter the 2005 Palladio Awards competition, click on the Palladio icon at www.period-homes.com.

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 more than 2,500 years: the Greek anthemion. The anthemion, a highly stylized version of the Greek honeysuckle or palmette plant, has been used through the centuries to decorate everything from the Parthenon to contemporary Classically influenced furniture.

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

In creating the Palladium, the artisans at Historical Arts & Casting 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.

2004 PALLADIO AWARDS

Residential Architecture: New Design & Construction – less than 5,000 sq.ft.

Winner: Historical Concepts, LLC

Greek Revival Meets Low Country

PROJECT: THE FOLTS-WARRICK RESIDENCE, SPRING ISLAND, SC

ARCHITECT: HISTORICAL CONCEPTS, LLC, PEACHTREE CITY, GA; JIM STRICKLAND, TERRY PYLANT, ZHI FENG, SANDRA GURITZ, SUZANNE STERN AND DAN LEMBERG

GENERAL CONTRACTOR: PINCKNEY BROTHERS CONSTRUCTION, HILTON HEAD, SC



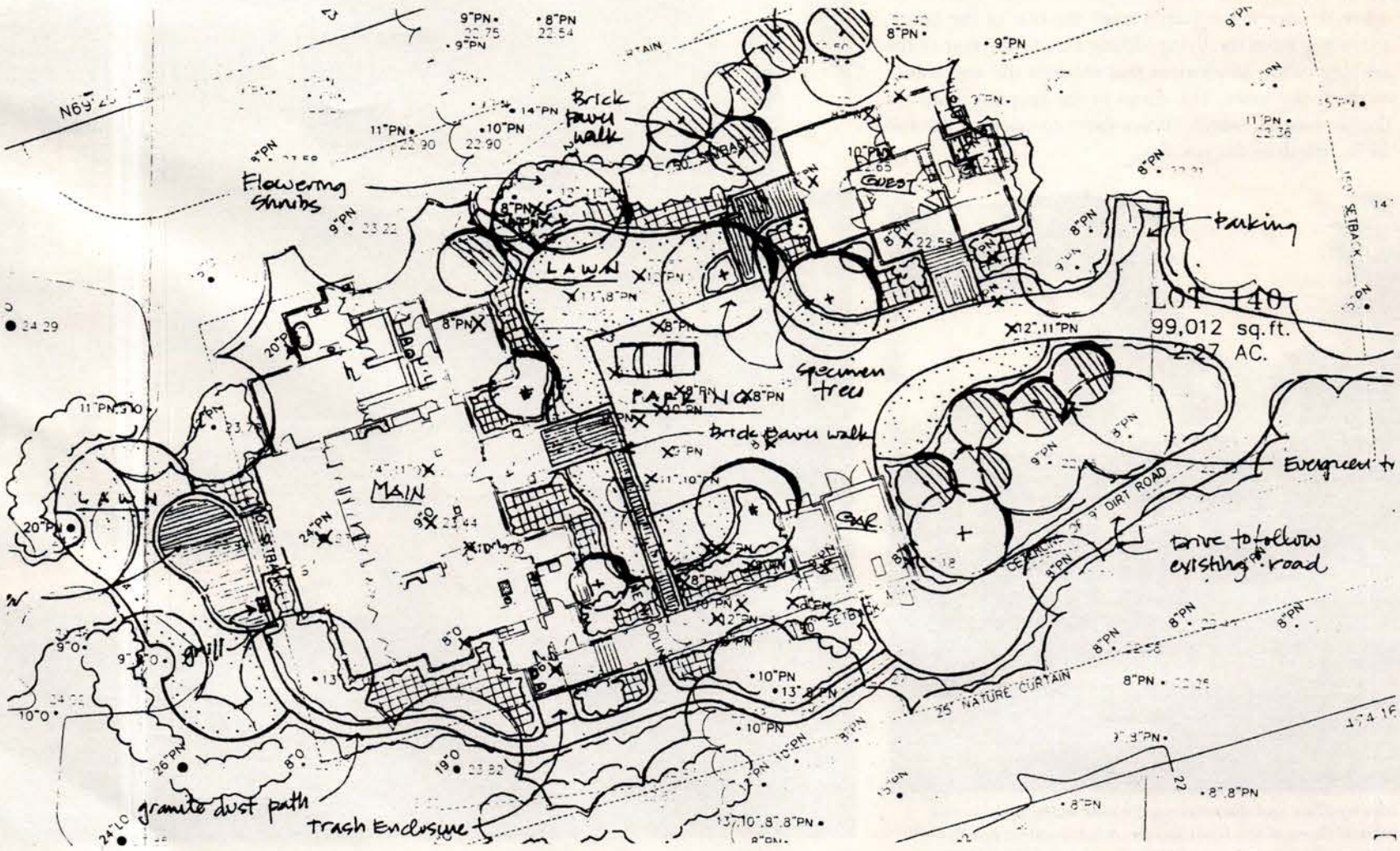
The Folts-Warrick home in Spring Island, SC, designed by Historical Concepts, LLC, of Peachtree City, GA, consists of a central gabled mass with two flanking wings. The Greek Revival-inspired style of the home is evident in its symmetry and the use of Greek Doric columns. Also notable are the heart pine entry door, the metal roof and triple dormers, the latter two of which are typical of the other traditional homes in the area.

John Folts and Cynthia Warrick had a formal, yet relaxed, home in mind when they purchased a lot on Spring Island, SC. In order to achieve this goal, they approached Historical Concepts, LLC, of Peachtree City, GA, for the design. A 25-person architectural firm, Historical Concepts has a reputation for crafting designs that combine vernacular styles with Classical proportions. Presented with a very specific design program that included interior materials, multi-purposed rooms and flexible space to accommodate guests, the design team's creativity was put to the test.

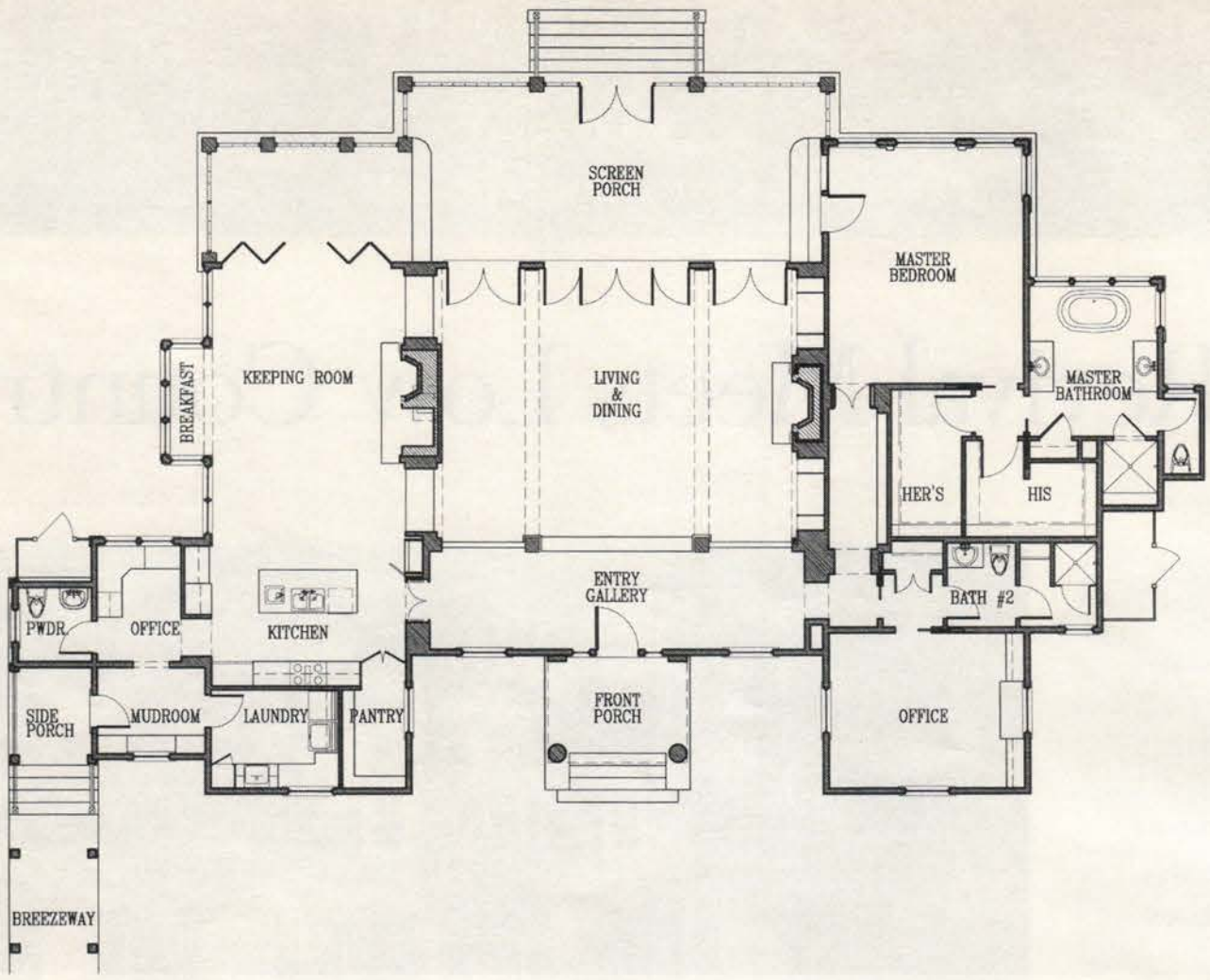
Low Country is the predominant vernacular style in the immediate area. It is typically very casual with wide overhangs and raised pier foundations. The clients, however, wanted a departure from this style and, in consultation with the design team, settled on the Greek Revival style. This also fit in the context of the region, with many fine examples found in the area from Savannah to Beaufort.

The overall design was influenced by various Greek Revival examples found throughout the southeast, and particularly by the works of Edward Vason Jones of Albany, GA. Though the style is found both in the northeast and southeast, the design team researched the latter almost exclusively, as the team knew that the southern climate would affect the design. They found that the local climate dictated the use of covered porches, for example, as refuge from the heat of the sun. They also found that a rear porch was vital not just for aesthetics, but also to expand the living space, particularly for entertaining and large gatherings.

The first challenge presented by this project regarded the placement of the various buildings on the site. The design included a main house, garage and guest house, with abundant porches and breezeways. Where, typically for the region, the guest house and garage would be located at the front of the lot opposite each other, this couldn't be done because of the lot's narrow arrangement. The design team also didn't want to destroy any of the



The residence makes optimum use of its narrow lot. The one-story main house is set furthest from the access road for privacy and optimal views of the adjacent golf course. The guest house and garage are sited toward the middle of the lot and frame the main house, bringing it the attention it deserves.

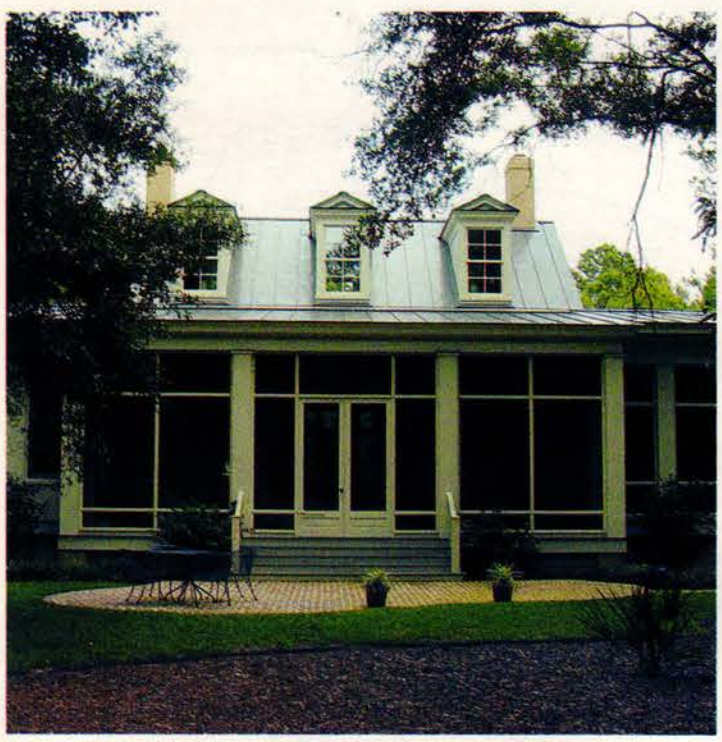


Historical Concepts designed the one-story home with living spaces centered around the living/dining room. The keeping room and kitchen make up the south wing and the master bedroom suite is situated in the north wing.

trees on the site. As a solution, they moved the guest house closer to the front of the lot. "The single-car garage was sited just south of the guest house and about 25 feet closer to the main house," explains Terry Pylant of Historical Concepts. "The two structures frame the main house even though they're not directly opposite one another. It's an illusion of symmetry." With landscape architect Don Hooten, the design team curved the drive to skirt the guest house, directing visual attention to the main house.

The one-story residence is spacious at 3,269 sq.ft., with a vaulted ceiling measuring 20 ft. tall at the peak of the central room. "The ceilings vary in height throughout the house," Pylant says. "We wanted to open up the interiors with tall ceilings, but it doesn't work in every room. We typically lowered the ceilings in the smaller rooms to prevent a shaft-like feel." In keeping with the local vernacular, oversized double-hung windows, French doors and dormers at both the front and rear of the building combine to allow abundant light.

A sunken living and dining space are at the heart of the main house, flanked by a keeping room and island kitchen to one side and a master bedroom suite to the other. A screened-in porch spans the rear of the home, extending from the living/dining area to the rear of the keeping room, an element that enlarges the appearance of the living space. The doors in the keeping room are double-hinged, which allows them to open to the full 12 ft. length of the porch.



The roofline and dormers on the rear of the main house mirror those of the front façade. A screened-in porch and terrace of Savannah gray brick give the residents ample space for casual conversation and dining.



The living/dining area in the center of the main house is sunken below the gallery. This, along with the vaulted ceiling and six dormers, allows much light into the room, creating an open, airy environment.



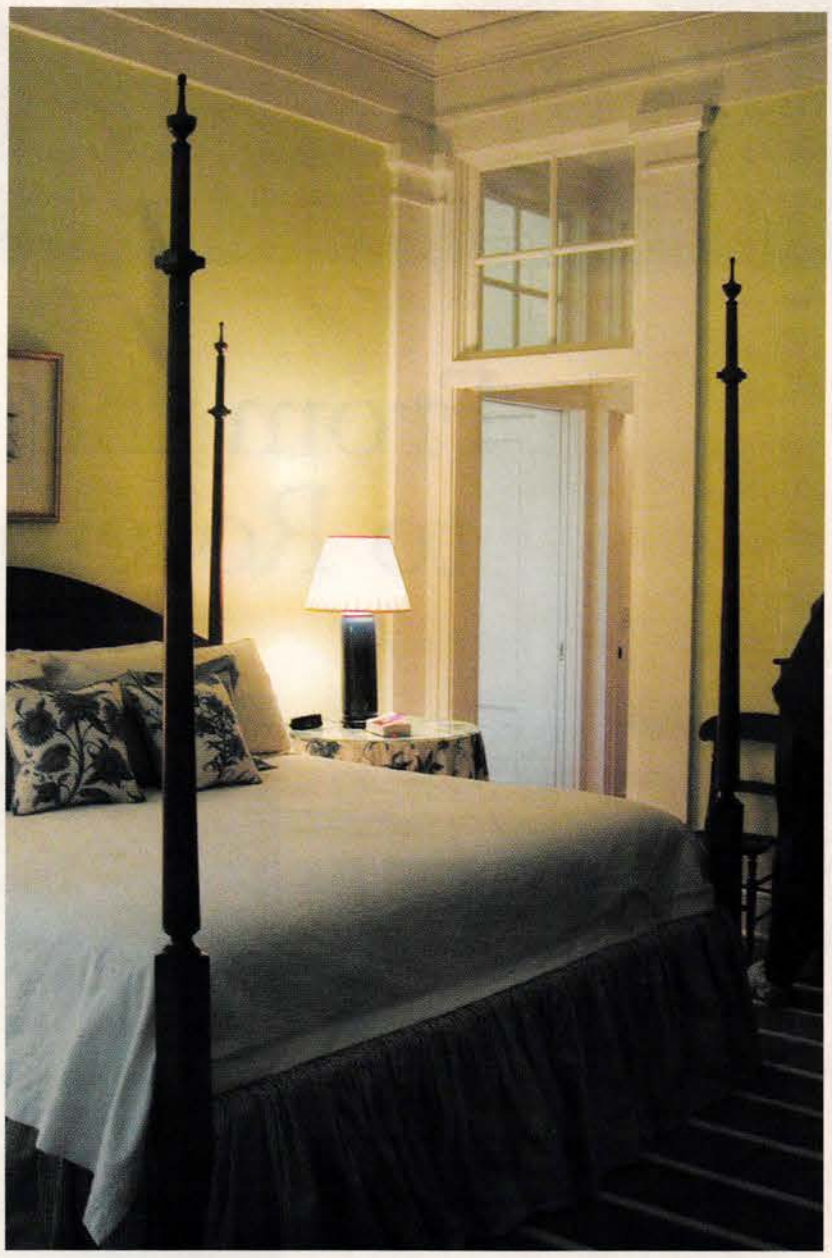
The kitchen features custom millwork and cabinetry fabricated by Pinckney Brothers Construction of Hilton Head, SC. The butler's pantry, far left, is treated with a false cabinet door, which, when closed, mimics the look of the refrigerator at the opposite end of the kitchen. The kitchen space itself is without windows, but transom windows were constructed between the kitchen and adjacent office, which allow light to be shared by both.

The details incorporated into the home demonstrate the importance of the formal symmetry of the elevation and layout. The front façade is the main mass with flanking wings, and the front and rear façades are similar in their matching rooflines and dormers. Greek Doric columns were constructed on either side of the front entrance steps. Similarly, in the kitchen, custom-crafted panels disguise the refrigerator, mimicking the pantry door on the opposite side of the room. "This false cabinetry provides an additional element of symmetry and maintains a fluid appearance," explains Pylant.

Custom cabinetry is featured in the many rooms throughout the home. "The design team chose built-ins for a couple of reasons," Pylant says. "Not only did we want to screen the televisions and stereo equipment, but the cabinetry and shelving provide texture to the design, making the space more interesting. In so many rooms, the depth of the shelving brings cohesion to the design." Fabricated by Claus Williams of Burton, SC, the custom cabinetry includes a hidden entertainment compartment in the keeping room and built-in display space in the living/dining room. Built-in bookshelves line the hall outside the master bedroom and adorn the walls of the office off the kitchen.

The interior also features lightly painted wood walls. Originally rejected by the clients as too informal, the wood boards "complement the traditional ambience of the home," says Pylant. "The clients had thought the wood might detract from the Classical style, but the design team was able to convince them that the finish would be in keeping with the style of the home. The boards themselves actually aren't that pronounced."

The finishing touches in the living/dining room are provided by the extensive trim carpentry provided by master carpenters Heyward Pinckney Jr. and Elias Pinckney Jr. of Hilton Head, SC. Details such as transoms over the interior doorways, cornice moldings and pilasters are echoed in the



The master bedroom suite is located in the north wing of the main residence, but the rooms reflect many of the design elements featured throughout the rest of the house. The master bedroom has extensive trim and pilasters, and the transoms above the interior doorways are similar to those in the kitchen, keeping room and living/dining area.

master bedroom. Also in the master bedroom suite are a bathroom with a white marble floor, lightly washed wood paneling and a freestanding pedestal tub. His and hers closets are accessible from this room.

While there is a 766-sq.ft. guest house on the property, complete with two bedrooms, a sitting area, kitchen and screened-in porch, the clients wanted to be able to accommodate additional visitors in the main house when necessary. In order to accomplish this goal, the team designed an "office chamber," a room in the master bedroom wing that was outfitted with a desk and a daybed. The bathroom, one of three in the home, is located just outside the office and was designed as a powder room with a sliding door at the rear that discreetly houses a shower.

Completed in October 2002, the Folts-Warrick residence wholly meets the client's request for a traditional home. "The scale of the home, the relationships between many structures on the site and the proportions of the windows, doorways and detailing were scrutinized so that our work could be not only precise but something we and the clients could be proud of," says Pylant. "The Greek Revival style is smoothly carried from the exterior to the interior." He credits the successful execution of the client's desires to the collaborative effort between his design team at Historical Concepts and general contractor Pinckney Brothers Construction. "This project was the ultimate example of the designers and craftspeople coming together," Pylant proudly points out, "with the shared goal of providing the highest level of quality to the client." – *Hadiya Strasberg*



The large windows and transoms above the rear doors allow abundant light into the keeping room, a space for informal gatherings. The rear doors are double hinged, allowing them to open the full 12 ft. length of the porch beyond.

Historical Concepts, LLC, draws from the long-standing traditions of Classical architecture in its own residential and commercial projects of varying styles and sizes. The Peachtree City, GA-based firm, made up of 25 people, was founded in the early 1970s and became a partnership in 2001. The firm has participated in nationally recognized projects, including many at the following locations: Newpoint (Beaufort, SC), Spring Island (South Carolina), North Cove (Peachtree City, GA), Celebration (Orlando, FL) and Watercolor (northwest Florida coast). Through award-winning projects, Historical Concepts has demonstrated the benefits of adhering to traditional methods of architecture, planning and design.

2004 PALLADIO AWARDS

Residential Architecture: New Design & Construction – more than 5,000 sq.ft.

Winner: Eric Watson Architect, P.A.

From the Caribbean to Rosemary Beach

PROJECT: MALUGEN HOUSE, ROSEMARY BEACH, FL

ARCHITECT: ERIC WATSON ARCHITECT, P.A., TAMPA, FL; ERIC WATSON, AIA

GENERAL CONTRACTOR: NEW CREATION BUILDERS, INC., PANAMA CITY BEACH, FL



The Malugen House, in Rosemary Beach, FL, was influenced by a trip to Barbados where architect Eric Watson toured the island's grand plantation houses.

Overlooking the Gulf of Mexico, a residence influenced by the grand plantation houses of the Caribbean sits in the New Urbanist resort town of Rosemary Beach, FL. Minimally ornamented on the exterior, the Malugen House fits perfectly with its neighbors, while making a unique statement through a subtle mix of color and texture from its white stucco walls and dark stained timberwork.

The $1.2 million, 5,976-sq.ft. house, completed in January 2002, was constructed "to withstand the ferocious Gulf Coast hurricanes with concrete-reinforced masonry block walls and wood truss roof and floor framing," explains architect Eric Watson. The house features four formed-concrete gable parapets crowned with spherical cast-concrete finials, timber porches, tall wood sash windows and mahogany French doors and shutters.

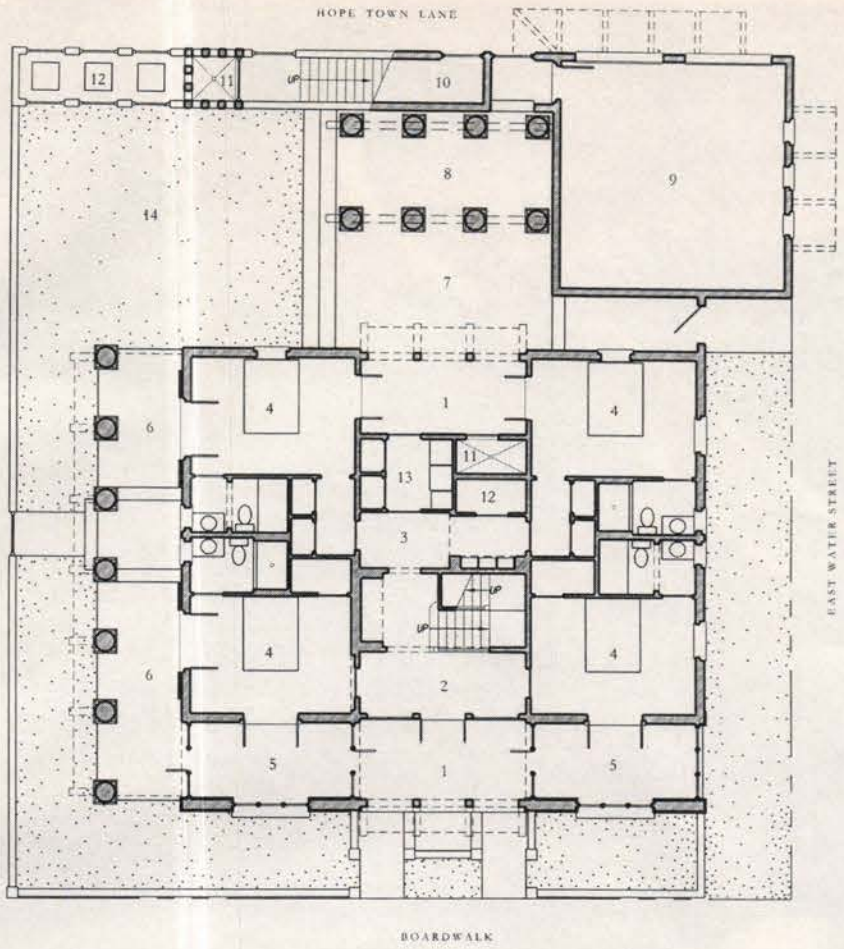
The interior has tall pine timber ceilings, black-iron chandeliers, beadboard paneled walls and custom-made three-panel interior doors painted black. The foyer floor is composed of black granite and travertine tile arranged in a geometric pattern that recalls the three divisions of the entry porch. There is a double living room, a dining room, five bedrooms, five-and-a-half bathrooms, nine covered porches and a courtyard garden with a circle terrace paved in a checkerboard pattern of handmade Cuban tile. A detached garage with guest quarters above is constructed with concrete block on the first floor and a wood frame clad with western red cedar siding on the second. The change of materials on the garage/guesthouse contrasts with the main house, reinforcing its "reading as a secondary structure," explains Watson. The guesthouse has a living/dining room, bedroom, bathroom and two covered balconies.

The design for this house survived through three clients. "The initial client requested a large, gracious home, but didn't have a strong idea of what it should look like or what materials should be used. That client sold the lot with the plans, which were sold once more. The property became more and more valuable and the design remained intact," says Watson. In designing this house, the architect was interested in achieving the feel of a Barbadian sugar plantation house he had visited a few years before: "That house used simple yet durable materials, clearly defined architectural massing and spacious interior volumes." Watson arranged the plan of the house in a clear "bookend" diagram that resulted in bold massing and a simple roof shape. "The bookend diagram was chosen because it fit with the owner's program requirements of four first-floor guest bedrooms with the principal living rooms and the master bedroom on the second floor," he says. The space was divided into thirds, arranging the primary rooms with maximum frontal exposure and locating the secondary rooms such as the foyer, stair hall and kitchen within the center. The dining room is given special emphasis, located above the entry, where the room captures a view of the Gulf of Mexico from its projecting bay window.



The house is in a New Urbanist resort town designed by Andrés Duany and Elizabeth Plater-Zyberk, and conforms to the standards set by them, for instance using authentic construction materials like concrete stucco walls, and the cedar siding, provided by Panama City Beach, FL-based South Bay Lumber, on the guest house.

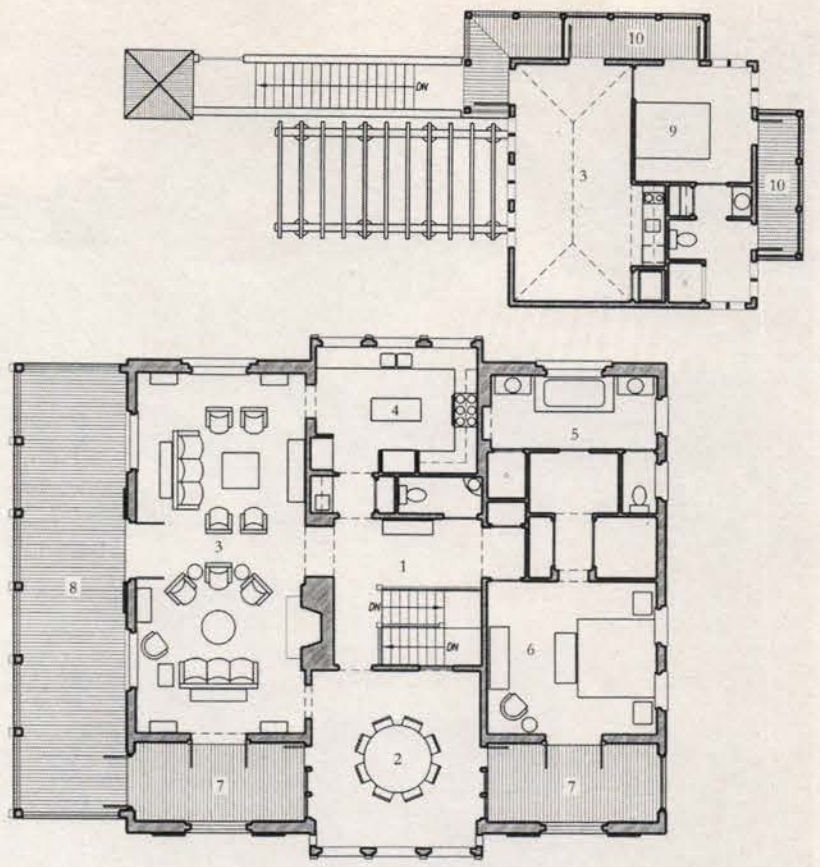
Another provision of the design involved the town in which it was sited. Andrés Duany and Elizabeth Plater-Zyberk, the town planners of Rosemary Beach, created an architectural



The plan for the ground floor reveals the "bookend" design. Divided into thirds, the plan located the primary rooms at the ends for maximum exposure and the foyer, stair hall and other less important rooms within the center.

Ground Floor Plan

1 ENTRY PORCH	8 PERGOLA
2 FOYER	9 GARAGE
3 BACK HALL	10 GARBAGE
4 GUEST BEDROOM	11 SHOWER PAVILION
5 LOUVERED PORCH	12 MECHANICAL
6 COVERED PORCH	13 LAUNDRY
7 TERRACE	14 GARDEN



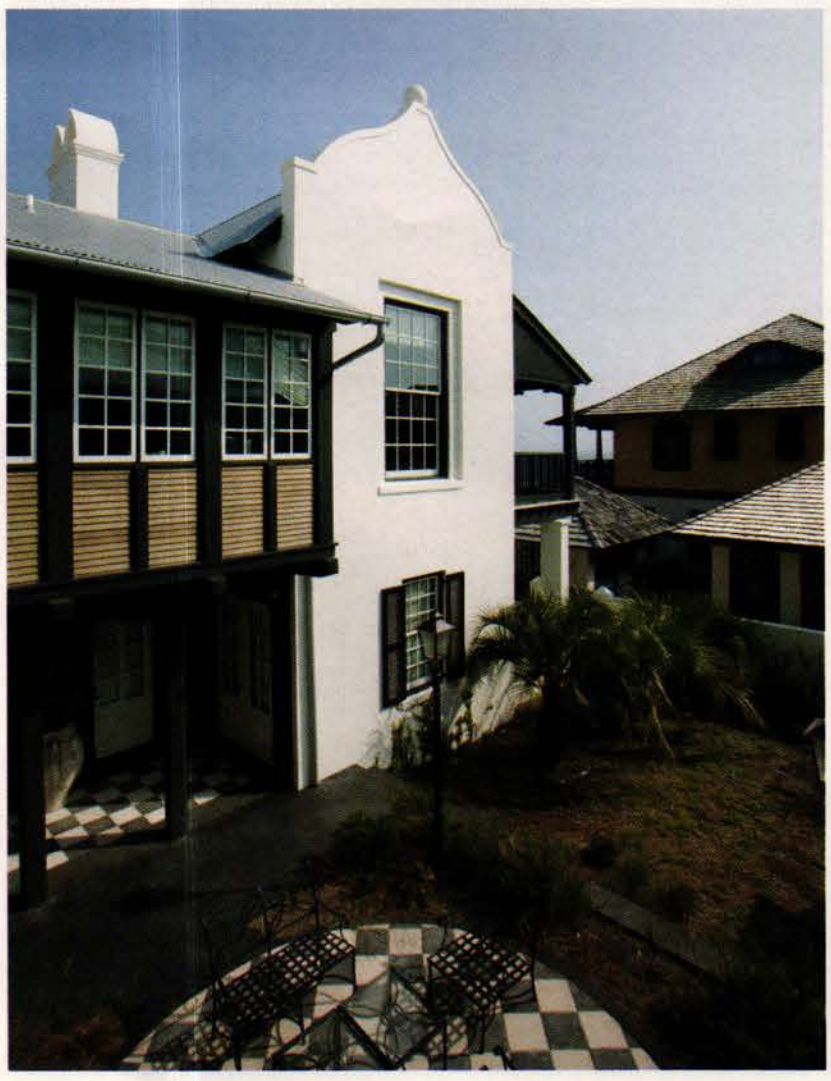
The bookend design suited the owner's program requirements of four first-floor guest bedrooms with the principal living rooms and the master bedroom on the second floor. The detached garage has guest quarters above it, with a living/dining room, bedroom, bathroom and two covered balconies.

Second Floor Plan

1 STAIR HALL	6 MASTER BEDROOM
2 DINING ROOM	7 LOUVERED PORCH
3 LIVING ROOM	8 COVERED PORCH
4 KITCHEN	9 GUEST BEDROOM
5 MASTER BATHROOM	10 LOUVERED BALCONY

design code to encourage the use and application of elements found in the traditional architecture of the Caribbean to Florida's Gulf Coast. The code encourages the use of authentic materials and elements like cantilevered balconies, smooth stucco exterior walls, wood sash windows, metal roofs, cedar shingles and decorative brackets. "These materials and elements," explains Watson, "offer an authentic patina over time. For instance, the concrete stucco on the Malugen house will eventually develop small cracks."

The new construction was influenced by Rosemary Beach's design code in other ways as well. "The principal design challenge of the Malugen House," says Watson, "was the translation of the traditional architectural style of the Caribbean to the Neotraditional style of Rosemary Beach." Privacy is an issue in the town since lot sizes are relatively small and public spaces are emphasized. "My strategy was to arrange the rooms, porches and garden areas to maximize the best views possible, while providing a measure of privacy from the neighbors." Each bedroom, for instance, has its own porch, which functions as a transition space between the public and the private. The porches of front-facing bedrooms, facing the public boardwalk, are enclosed with louvered panels that can be opened.



The south façade showcases the projecting bay of the kitchen and the tall decorative parapet. The gas lighting, specially requested by the client, was provided by New Orleans, LA-based Bevolo Gas & Electric Lights.



The recessed main entry is punctuated by load-bearing timber posts topped with decorative scroll brackets. The tomato-red entry doors, custom fabricated by Santa Rosa Beach, FL-based Specialty Wood Products, are color matched to the kitchen cabinets. The two large urns flanking the entry are 19th-century French olive jars.

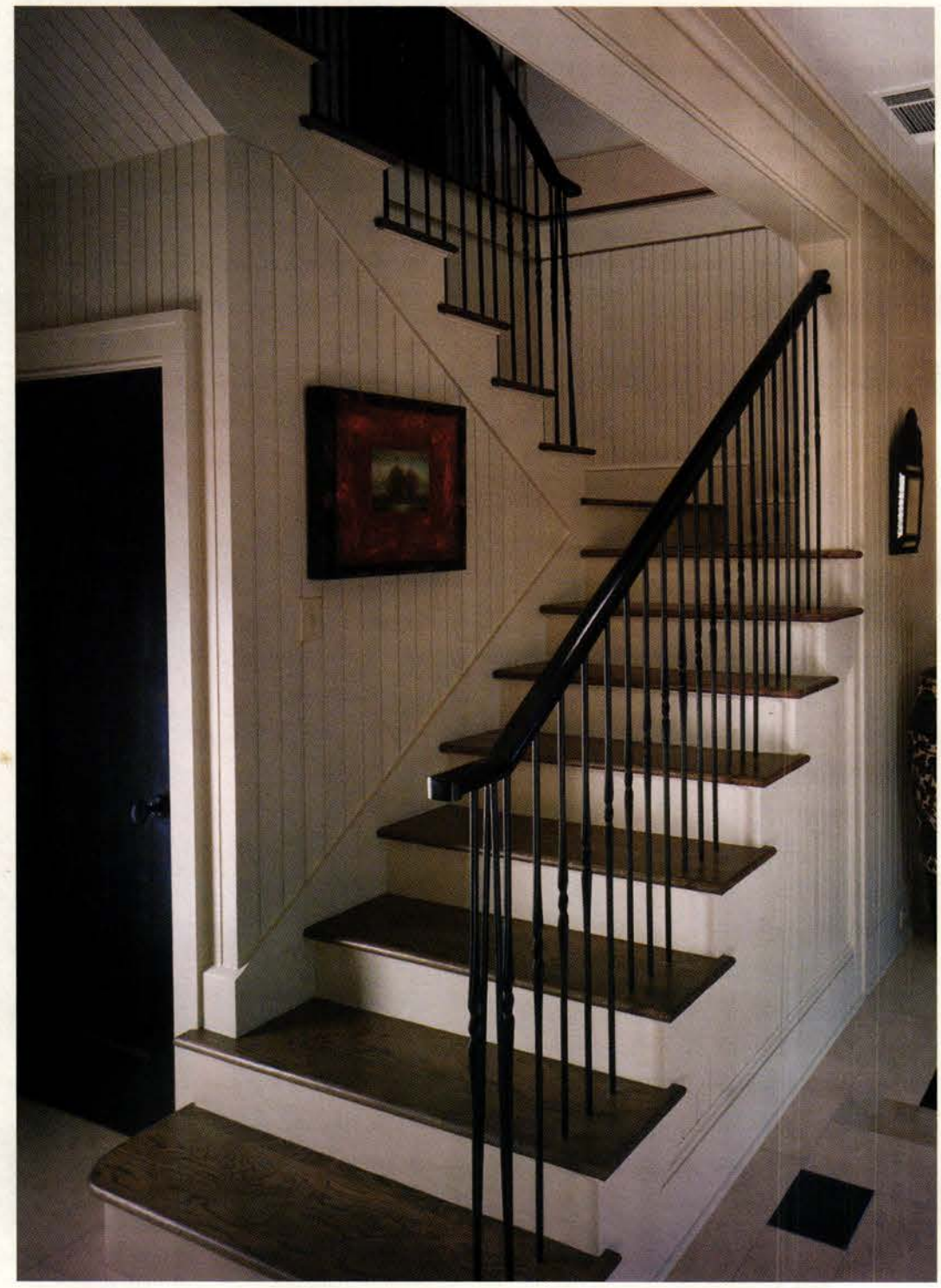


The shower pavilion, an appropriate amenity for a beach house, anchors the base of the exterior stairway to the courtyard and functions as the third and smallest building element within the overall site plan. The exterior stairway is contained within a thickened wall, defining the boundary separating the courtyard from the vehicular lane at the back of the property.

Materials were chosen that were consistent with the Caribbean architectural style. The smooth stucco exterior is painted white, contrasting with the dark-green-stained porch timbers and other exterior woodwork. "The exterior ornamentation was minimized in favor of expressing the inherent visual qualities, textures and characteristics of the durable and authentic materials chosen," says Watson. The shaped gable parapets, on the front and rear façades, are crowned with spherical finials, "recalling the decorative parapets found in much Caribbean architecture," he adds. The roof is clad with corrugated metal.

The south façade showcases the house's decorative timber-framed porches and timber rafter tails. Masonry piers are used on the lower porches to emphasize a heavier "base" reading for the house, with lighter timber posts topped with decorative carved brackets on the porches above. "Because the house has little masonry ornament or detail, the exterior wood elements introduce detail and texture – for instance, the shaped ends of the porch beams and the sawtooth ends of the vertical siding on the porch gable ends. The dark-stained wood contrasts with the white stucco walls," says Watson. Both the shutters and the garden gates were fabricated in mahogany, tying these features to the finer detailing of the French doors. The masonry garden walls are accented with rough-sawn cedar slats. Twin gas lanterns, fabricated by New Orleans, LA-based Bevolo Gas & Electric Lights, adorn the courtyard terrace. "The exterior lighting was inspired by New Orleans' French Quarter, which is another source the town planners looked to for its spectacular courtyard gardens," says Watson. At the lane at the rear, a shower pavilion anchors the base of an exterior stairway leading to the guesthouse. On the north façade, the "symmetrical window arrangement is reflective of the floor plan."

On the first floor, four identical guest bedrooms, each with its own porch, bookend the center circulation and entry zone. On the lower porches, 1-ft. square handmade black and white Cuban tile is laid in a checkerboard pattern, "a hint of Caribbean atmosphere and materials," explains Watson. Thickened property walls along the lane enclose the exterior stairway, shower pavilion and mechanical areas, while defining the courtyard garden between the house and the garage. "The walls are a secondary sculptural element reflective of the shaped gable



The entrance foyer features a travertine and black-granite-tile floor arranged in a pinwheel pattern. The black iron spindles forming the stairway balustrade match the black-painted wood handrail and the black-painted custom three-panel interior doors. The walls are painted 1x6-in. double-bead-board paneling.



The living room features a pine timbered 13-ft.-tall ceiling and 4-in. dark-stained quartersawn white oak flooring, provided by Seashore Flooring, Inc., of Santa Rosa Beach, FL. The black iron chandelier and sconce match the black slate fireplace surround and mantel. Painted custom mahogany French doors and transoms complement the Caribbean style.

parapets. The walls anchor and provide mass to the exterior stair," he says. Painted 1x6-in. double-bead-board walls accent the foyer, along with its unique flooring. Custom black-painted three-panel interior doors complement the black iron spindles and black-painted wood handrail on the staircase.

Most of the colors of the interior walls are monolithic to highlight the beamed ceilings and the owner's eclectic collection of art and antiques. "The walls are off-white, the trim a khaki color. The interior designer, Susan Massey, did a great job," says Watson. The primary rooms on the second floor include the living room, dining room and master bedroom, all of which feature dynamic ceiling treatments and open onto wide, covered porches. The living room and master bedroom, whose entrances are emphasized by thick-walled grand archways that flank the upper stair hall, feature 13-ft.-tall ceilings, with 4-in. dark-stained quartersawn white oak flooring. Ponderosa pine double-hung sash windows are painted off-white, while custom mahogany French doors and transoms are black. "Black was used to emphasize the tall doors," says Watson. Black is again used for the fireplace mantel and slate surround, the door hardware, iron chandeliers and sconces.

A kitchen and dining room, each with projecting bays that allow a long view of the beach, are positioned in the center of the house. Because of their positioning, these rooms were given vaulted ceilings emphasized with bold colors. The dining room ceiling is painted apple green and features an antique ivory chandelier. French doors link the room to the outdoors, as do the double-hung sash windows in the projecting bay. The walls of both the kitchen and dining room are 1x6-in. double-bead-board paneling painted a neutral off-white, echoing the foyer and giving an informal texture to the rooms. In the kitchen, black-granite countertops and high-gloss, tomato-red-painted, custom-designed cabinetry with bracketed glass upper compartments, color matched to the ceiling, highlight the stainless-steel appliances. Cabinet knobs were fabricated from black glass, and the ceiling is similarly colored to the cabinets.

Prominently located in the town, the Malugen house is appropriately reflective of some of the fine Caribbean houses after which the community was planned. Eric Watson built an exemplary house with the details, materials and forms of traditional Caribbean architecture and the feel of Rosemary Beach. – *Marieke Cassia Gartner*

Eric Watson received his Master of Architecture degree from Yale University and is a registered architect in Florida and New York. He established and opened his office in 1992 in Seaside, FL. Now located in Tampa, the firm is a two-time recipient of the Southern Home Award sponsored by Southern Living *magazine.* Florida Trend *magazine has listed Watson as one of the state's top designers. Watson is a member of The Institute of Classical Architecture & Classical America, the American Institute of Architects and is NCARB certified. His work has been featured in* Architectural Digest, Southern Accents, Southern Living *and The Institute of Classical Architecture's* The Classicist *and* A Decade of Art & Architecture, 1992-2002.



The master bedroom, like the other rooms on the second floor, has its own porch. A palm-leaf fan cools the room, while electric-candle sconces provide soft light.



The kitchen cabinetry is painted high-gloss red and provides a dramatic backdrop for the black-granite countertops and stainless-steel appliances. Like the dining room, the kitchen features a projecting bay with casement windows overlooking the courtyard below. Cabinet knobs are black glass. The flooring and walls echo those of the living and dining rooms, respectively.

2004 PALLADIO AWARDS

Residential Architecture: Sympathetic Addition

Winner: Peter Zimmerman Architects

Pennsylvania Tudor

PROJECT: RESIDENCE, BRYN MAWR, PA

ARCHITECT: PETER ZIMMERMAN ARCHITECTS, BERWYN, PA; PETER ZIMMERMAN, AIA, PRINCIPAL; JOHN TOATES, AIA, PRINCIPAL/PROJECT ARCHITECT

LANDSCAPE ARCHITECT: CARTER VAN DYKE ASSOCIATES, DOYLESTOWN, PA

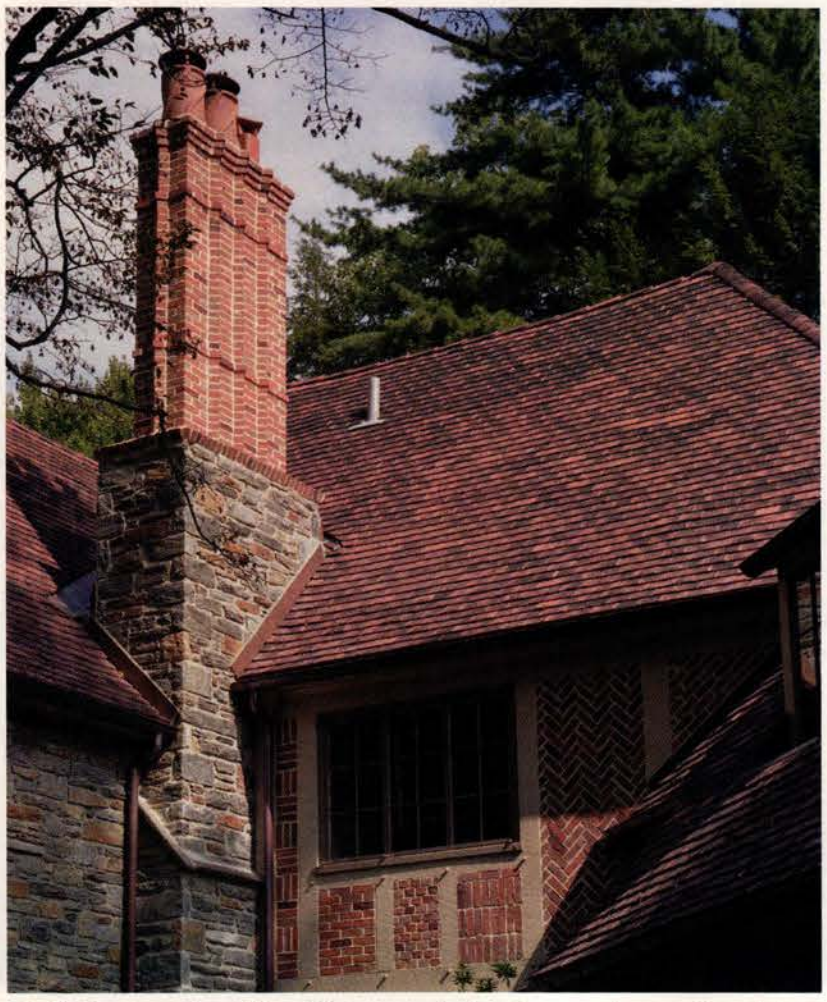
GENERAL CONTRACTOR: CHEROKEE CONSTRUCTION, PHILADELPHIA, PA



Peter Zimmerman Architects added 3,000 sq.ft. to a ca. 1935 Tudor-influenced residence in Bryn Mawr, PA, in order to accommodate a growing family. The addition comprised a family entry, three-car garage, family dining room and three new bedrooms and baths.

In the 1920s and '30s, the suburban Philadelphia area commonly referred to as the "Main Line" was developing in eclectic architectural styles. The region embraced a variety of European influences but balanced these with historical materials and also regional architecture that was shaped by the growing number of people moving out of the city and building country estates. As a result, individual houses in the area are often distinct. Around 1935, a house was built in Bryn Mawr, PA, in this vein: Tudor-influenced and constructed of stone, brick and wood.

In late 1996, a growing family purchased the 4,000-sq.ft. house. Needing to enlarge and reconfigure it, while wishing to keep faith with its original design, the owners hired Berwyn, PA-based Peter Zimmerman Architects. The goal was to incorporate the client's modern family needs without sacrificing any of the scale, proportion, detail or plan relationships found in the original house.



The brick patterning of the chimney was designed to complement the existing chimneys. (Glen-Gery and Boral Bricks, Inc., provided the brick.) The composition of rooflines was configured to provide a constantly changing play of light and shade on the exterior materials of the house. The custom Ludowici roof tile has yet to gain the mossy patina found on the existing roof.

The first phase of the project was completed in 1998 with the interior renovation and redesign of the master suite. A second phase, completed in late 2001, increased the client's living space by nearly 3,000 sq.ft., and also created a new entrance courtyard.

The addition's structure mimics that of the original, with mortise-and-tenoned half timbering in Douglas fir above natural stone. "Tudor houses traditionally have exposed timbers as the physical structure, along with infill for closure. The timbers are not a decorative feature," says John Toates, AIA, principal and project architect with Peter Zimmerman Architects. The addition comprises a family entry, three-car garage, family dining room and three new bedrooms and baths. A complete kitchen renovation was also part of this project. The garage, family entry, powder room and service and storage areas were sited half a level lower than the rest of the house, while the new bedrooms and bathrooms located over the garage are either half a level up or down from the main levels of the house. These variations in level provide a sense of separation and hierarchy, while still allowing accessibility.

The siting of the house on a 1½-acre parcel of land created significant constraints in the design of the approach and also the expansion of the house. In addition, according to the Federal Emergency Management Agency maps for the area, the house was located entirely within a flood plain. "We were prohibited from doing work until we had a full engineering analysis of the property so we could accurately delineate where the flood plain was. This problem fell under local, state and federal government jurisdictions, so various organizations had to review the problem, such as the Corps of Engineers, the Department of Environmental Protection and others," explains Toates. "It took nearly six months just to prepare the detailed hydrological study. Ultimately, the re-delineation of the 100-year flood plain was accepted, allowing the project to proceed."

Another challenge was that the stream that crosses the site isolated the house on a very narrow strip of land along the rear of the property and restricted the driveway location to the extreme edge of one side of the property. While all of the major rooms in the existing house looked out over the stream, the garage doors dominated the visual impression of the house's approaches. The front door was squeezed between the rear property line and the front of the house. Creating a more dramatic entry and approach to the house, while leaving the driveway, was not simple. To address these issues, the architects created a new entrance courtyard, while the addition was angled away from the main house to follow the path of the stream, creating a more expansive approach. "We had to





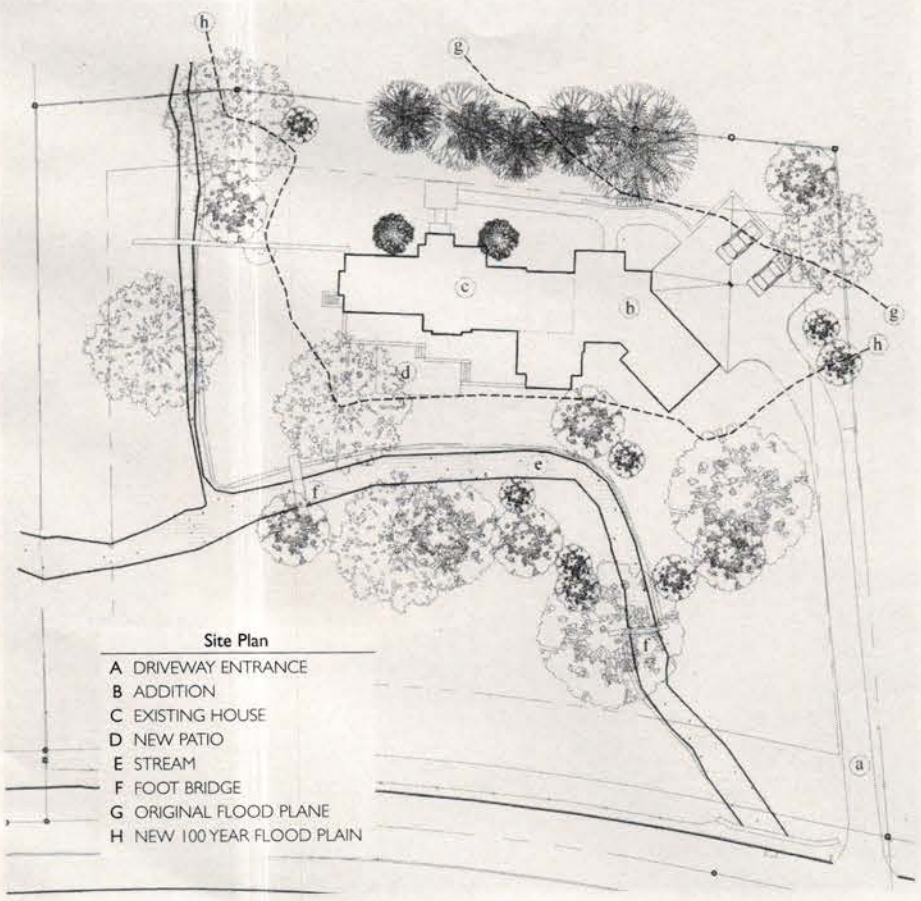
The goal of the addition (right) was to incorporate the client's modern family needs without sacrificing any of the scale, proportion, detail or plan relationships found in the original house (above).

lengthen the house and expand the perception of space along the front of the house to get a suitable approach," says Toates. "Moving the approach away from the house allowed the rhythms of the rooflines of the original and addition to become apparent and appreciated." Work continues on the property to "retrieve" the island of land isolated from the house by the stream. As the first phase of this project, two arched timber footbridges have been installed over the stream and the area is being re-landscaped.

On the exterior, the decorative brickwork, half-timbering, moldings and stone work were all designed and constructed to exactly reproduce the existing work. "The unique and creative accents that were introduced by the original craftspeople in the existing house were surveyed and recorded digitally to allow the faithful replication in the addition," explains Toates. "Through the active participation of highly skilled modern craftspeople, the details of the project were permitted to grow beyond the limitations of each individual trade, and exhibit the subtle variations that make the details so expressive." Peter Zimmerman, principal with the firm, adds, "In the Tudor tradition, there was less of a separation between artisan and architects, so that details done for the brickwork, for instance, would have been thought up by the mason – staying faithful to the original patterns therefore takes on another dimension."

The design of the multitude of brick patterns within the half-timbering were a significant challenge, says Toates, with "every single infill panel assigned a specific and different pattern." A base set of 12 patterns was derived from the existing house and each was "mirrored, bordered, rotated and tweaked" to fit into each of the panels. A blend of three different bricks was used and each of the six faces of the brick was exposed in differing combinations to get the subtle texture and color variation already on the house. "The detailed construction drawings and extensive dialogue and communications that were held with the mason gave a very clear directive as to the importance of the design intent while allowing flexibility for adjustment in the field," says Toates. "This allowed the craft and creative skills of the masons to emerge and blend seamlessly with that of their predecessors."

The half-timbering was a combination of full-thickness structural Douglas fir members and 1-in.-thick boards fastened to concealed pressure-treated members in order to accommodate the full-thickness brick veneer. "The timbers were specially resawn to match the radial saw marks that were found on the original house," explains Toates, "and special attention was paid to articulating accurate joints, connections and flashing details between the timbers and other materials."

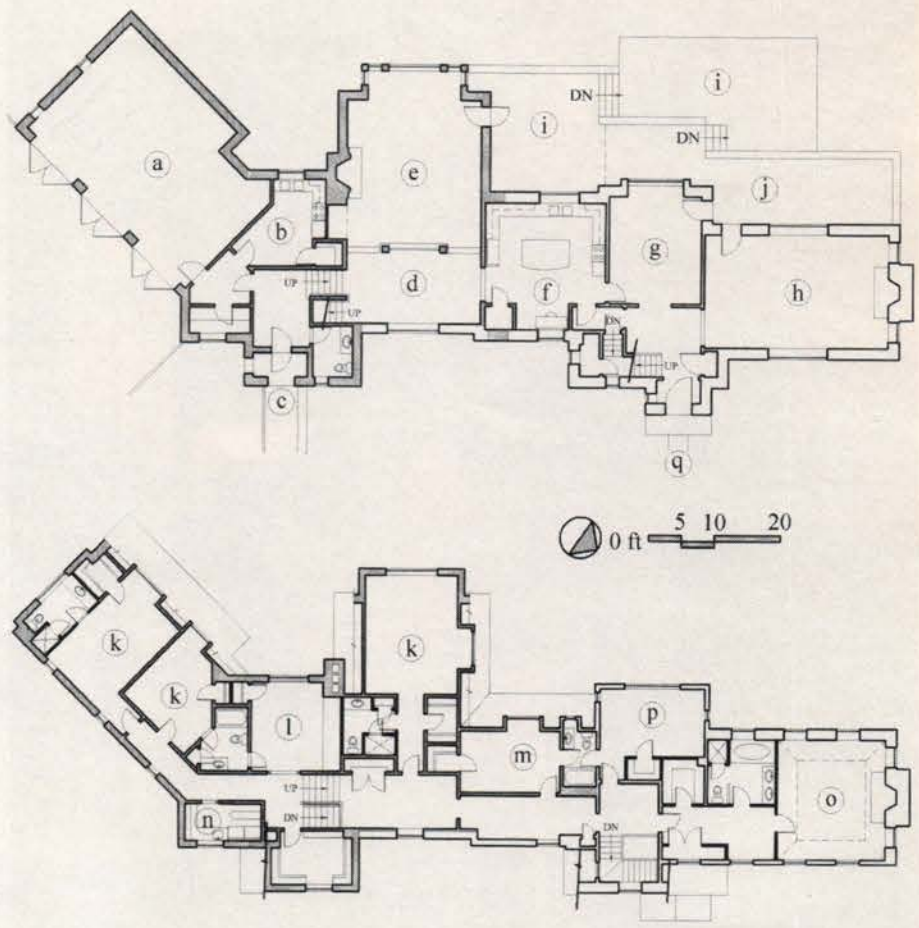


The site plan illustrates how the angled addition responds to the stream and flood plain. New footbridges link the grounds of the main house to the wooded landscape opposite the stream.

The stone veneer was hand selected from a local quarry that was still harvesting the regionally specific Wissahickon schist from which the original house was made. Oversized stones were obtained and shaped by hand on-site to match window header and eave details. A complicated blend of sands, aggregates and cements was needed to achieve a matching mortar color and surface texture. "Many samples, application techniques and aging techniques were required before an acceptable blend was reached," says Toates. The approved mortar sample was then left to age for an additional six months to ensure the proper development of the patina before the stonework was pointed.

The new clay roof tile was custom made by New Lexington, OH-based Ludowici Roof Tile, the same company that manufactured the original tile, to match its size, coloration and surface texture. "The humps and flares that were originally built into the roof surface with the use of shims and wedges under the narrow-board roof sheathing were translated to work with the use of plywood sheathing," says Toates. "This saved a significant amount of money versus the use of narrow boards, and the end result is indistinguishable from the original." The custom overhead garage doors were designed and fabricated to emulate out-swing-style carriage doors with hand-forged decorative iron strap hinges that complete the appearance. A customized low-clearance overhead track assembly was required in order to achieve the proper door proportions. "We were looking to have carriage out-swing garage doors for authenticity," explains Toates. "We had to switch to overhead, but we designed them to look as close to out-swing as we could."

The exterior lighting features handmade iron fixtures with mica shades. Above the garage the fixtures are round, while the ones on the path are square. "The lights were designed to look like lights that were hung on hooks," says Zimmerman.



The addition includes a family entry, three-car garage, family dining room and three new bedrooms and baths.

Room Key

A GARAGE	J EXISTING TERRACE
B CATERING KITCHEN	K NEW BEDROOM
C FAMILY ENTRY	L PLAYROOM/FUTURE BEDROOM
D FAMILY DINING ROOM	M OFFICE/EXISTING EXISTING BEDROOM
E FAMILY ROOM	N LAUNDRY ROOM
F KITCHEN	O MASTER SUITE
G EXISTING DINING ROOM	P EXISTING BEDROOM
H EXISTING LIVING ROOM	Q EXISTING FORMAL ENTRY
I NEW TERRACE	









The addition drew from the original design but also had its own unique touches, so that the new chimney (second from left) is larger, while the new dormer (far right) is simpler. The steel windows are from Glendale, NY-based A&S Windows.

The original steel casement windows were retained and restored in the first phase of the project, and new custom matching units were installed for the addition. The windows were "a challenge to fabricate and install," says Toates, "but the end result is a seamless transition from the new portions of the house to the old. In critical areas, original windows that were removed as part of the demolition process were reinstalled in the new locations."

For the interior, the client originally wanted rooms close together around the center of the house. "Instead, we had to lengthen the house to fit with the architectural style and proportions of the original house and the site constraints. The client was willing to sacrifice this portion of their programmatic needs in order to achieve a better and more responsive design," says Toates. The family dining space links the new back stairs and family entry area with the renovated kitchen, while providing an elevated view into the adjacent family room. "The interrelationship and shared use of the spaces permit the family to experience all of the different areas of the house on a daily basis and still maintain a level of privacy," explains Toates.

The kitchen remained in its original location, but was enlarged by incorporating the adjacent original pantry spaces into a single room. The kitchen was designed to be the "heart of the home," says Toates, and was made easily accessible for this purpose. However, it is buffered from a direct view of the family entry, front door and formal living room. "The kitchen was meant to be a little more unfitted in style," explains Toates. "We didn't wrap every surface with cabinetry, and we wanted to use a fair amount of handmade plaster molding, which appears on the tops of the cabinets." The stove hood is reminiscent of the limestone and wood detailing in the family room and the existing living room, "providing consistency within the house."

On the second level, a hallway "links the entire house together like a spine," says Toates, with bedrooms running along the side – the master suite is at the far end. Linen closets and laundry are also on this level. The flooring on the second level, keeping consistent with what was existing, is made from 4-in. white oak boards.

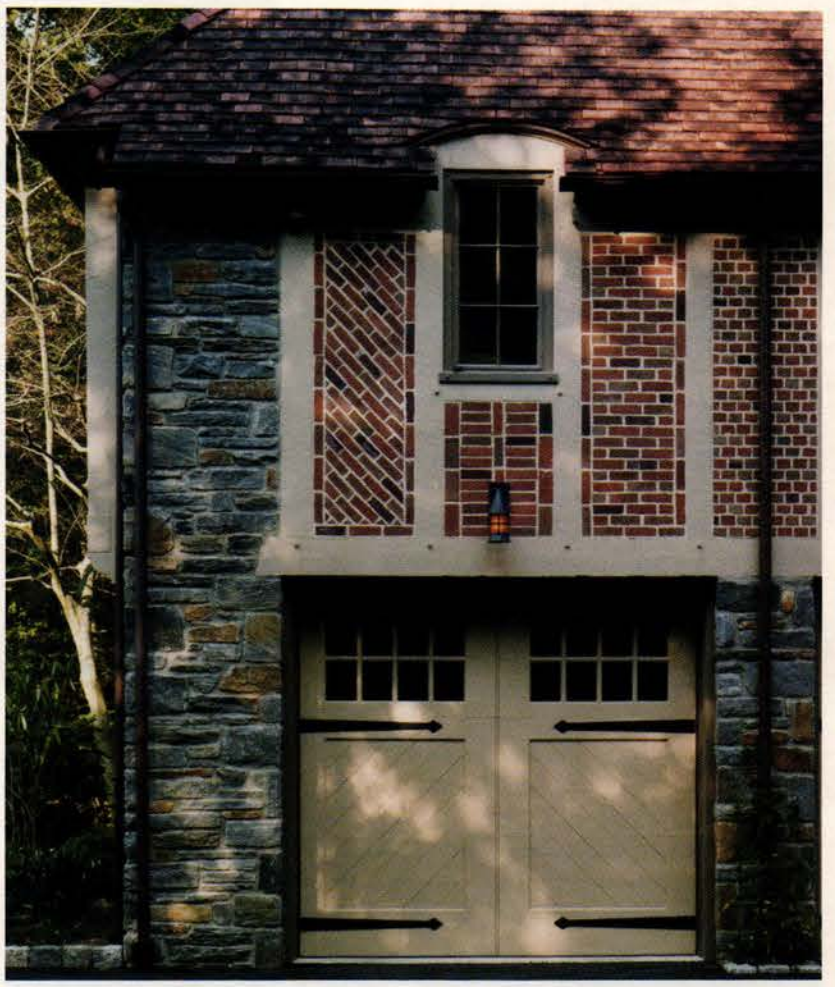
Exact copies of existing white oak moldings and millwork were hand crafted and carved with traditional decorations. The beams and columns that separate the new family room from the family dining area were hand carved and textured to be exact copies of the beams found in the original living room. "The hand-hewn white oak timbers of these elements carry on the idea and sense that there is a timber structure," says Toates. Zimmerman adds, "The same timbers from the structure are some of those seen on the interior." The centerpiece of the new family room is a custom hand-carved limestone fireplace surround that anchors the room "without overwhelming the space," says Toates. "The fireplace features Roman fire brick in the back in a herringbone pattern, not stacked, which is reminiscent of the Tudor period. These simple construction materials, through their expression in the construction, became decorative in their own right," says Zimmerman. The hand-carved Gothic rose in the mantelpiece echoes details found in other areas in the existing house. "The rose is a repetitive design element influenced by other decorations in the house and also what would have been appropriate for a house in terms of the period," says Zimmerman. The hand-pegged, wide-plank, random-width white oak floor was carefully selected and patinated to match the flooring



The oblique siting of the new garage hides the garage doors – by Artisan Custom Doorworks of Bristol, PA – from immediate view and opens the approach into the new entrance courtyard. The ironwood trees at the corner of the garage were protected during construction and give a sense of scale to the landscape; the azaleas were removed and replanted after construction.



Above: The garage elevation reveals the individual brick nogging panels between half timbers.

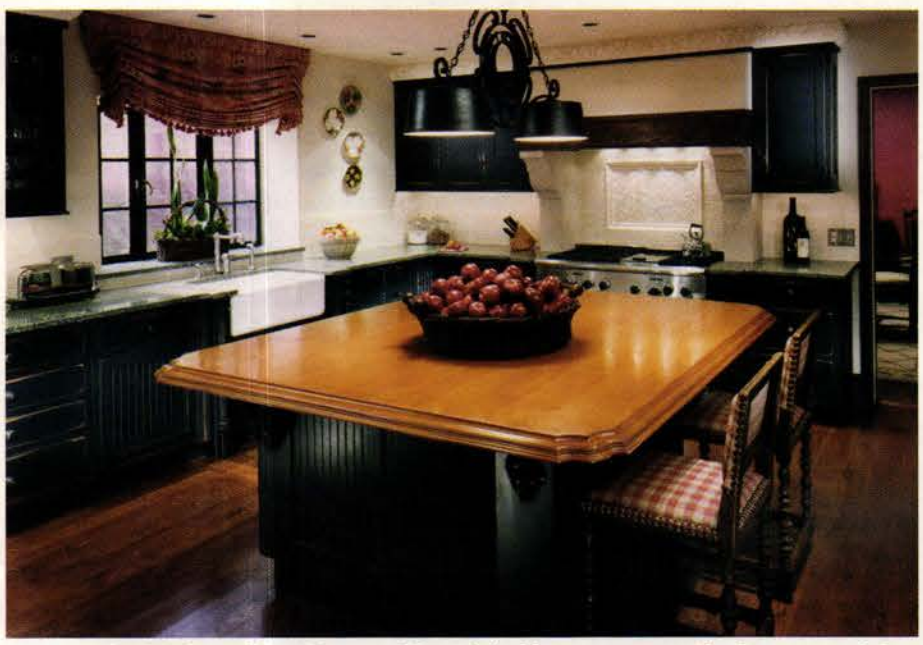


Right: The forged-iron strap hinges by Michael Coldren of North East Maryland were applied to the surface of the custom overhead garage doors to emulate authentic out-swing carriage-style doors. Steven Handleman Studios of Santa Barbara, CA, fabricated the handmade iron and mica wall sconces. The subtle copper work of Keller, TX-based CopperCraft's gutters and the dormer roof blend with the palette of exterior materials.

on the rest of the first floor. Door designs, hardware and plaster surface finishes were all matched as well.

"The house was made to look like nothing was machine produced. The plaster is not absolutely perfectly smooth, the brickwork is not perfectly laid, the timbers have texture to them," says Toates. The result is a casual, but at the same time formal, house, with an addition to match. "The overlapping of the new work with the original helps to blur the transition line of old to new both inside and outside, resulting in a seamless overall composition." – *Marieke Cassia Gartner*

Founded in 1982, Peter Zimmerman Architects is devoted exclusively to comprehensive residential architectural design and site/landscaping planning services. Many of the firm's projects are on sensitive sites, constrained by conservation easements, historic review boards, historic façade easements and sensitive wildlife habitats. Whether the final style is a Pennsylvania stone farmhouse, a Palm Beach estate or a Nantucket "cottage," each project is committed to the excellence of architecture that is integrated with its built and natural environment, faithful to its historic roots and sensitive to its contemporary cultural context.



The kitchen, although part of the original house, was completely renovated. It remained in its original location, but was enlarged by incorporating the adjacent original pantry spaces. Custom limestone brackets by Havertown, PA-based Vickery Stone support a hand-carved oak beam and overmantel, which disguise the exhaust hood for the commercial range. Other appliances are concealed behind the cabinet panels, which were made by Coventry Kitchens of Frazer, PA.



Hand-carved oak columns, beam and railing by Parkesburg, PA-based Summerbeam Woodworking separate the family room from the dining area. The hand-carved limestone mantel and hearth create a focal center along the wall.

2004 PALLADIO AWARDS

Residential Architecture: Restoration & Renovation

Winner: G.P. Schafer Architect

Renovating a Townhouse Apartment

PROJECT: TOWNHOUSE APARTMENT, GREENWICH VILLAGE, NEW YORK, NY

ARCHITECT: G.P. SCHAFER ARCHITECT, PLLC, NEW YORK, NY; GILBERT P. SCHAFER III, AIA, PROJECT ARCHITECT

GENERAL CONTRACTOR: PETER COSOLA, LONG ISLAND CITY, NY

When Gil Schafer, AIA, bought his parlor-floor townhouse apartment in the historic Greenwich Village section of New York City in the fall of 2000, he acquired a small, but potentially elegant home. The 900-sq.ft. apartment had 13-ft. ceilings, 12-ft. windows and a few original Italianate/Victorian elements remaining from its original form: three adjacent parlors in an 1850-60s townhouse. The previous owner had renovated and overlaid Modernist elements on the historic interior.

This was all to change as Schafer "sought to restore period detail to a much-altered fabric while exploring several architectural themes." After 18 months of design and construction, completed in May 2002, the apartment now resembles a "Minard Lefever interior of the 1830s with the glamour and mischief of a David Adler/Frances Elkins interior of the late 1920s and 30s." Where plain, pallid walls had existed previously, a rich terra-cotta finish now furnishes a backdrop for Ionic columns, custom moldings, a scagliola mantel and other details.

"One of the challenges was the high ceilings," says Schafer. "There is actually more square footage on the walls than on the floor, and this enormous height was a daunting problem. It was a challenge just trying to proportion things to the scale of the space. The doors are taller, for example, and I had some new furniture built to accommodate the ceiling height. The volume of the space makes lighting a challenge, too." Schafer's solution was to use numerous lamps throughout the apartment, combined with strategic uplighting, following the examples of David Hicks, a decorator he admires.



The living room in the 900-sq.ft. apartment renovated by New York City-based G.P. Schafer Architect in New York City's Greenwich Village features 12-ft. French windows that overlook the street. The windows were rebuilt and the integral jamb-panel folding shutters were re-created to match the ones that would have been there originally. The dining table doubles as a desk. *Unless otherwise noted, all photos © Paul Costello*

Schafer originally planned to keep the triple-parlor floor plan, using the front room as the living room and the center room for dining, with the two separated by a new screen of columns. He found, however, that this didn't really suit a contemporary lifestyle, so he changed the floor plan to incorporate a large living/dining room (14x22 ft.) in the front with a small wainscoted gallery in the center of the apartment. The column screen of custom plaster Ionic columns was pushed back to separate the main living room from this gallery, which opens into the kitchen and leads to the bedroom in the back of the apartment.

When the two parlors were opened into one larger room, the mantel in the former front parlor (facing the double entry doors) became off center. To balance it, Schafer designed a new large mahogany bookcase that he added to the same wall to form a focal point for the main seating area.

The new custom-made scagliola chimneypiece, meanwhile, was modeled after one in an Asher Benjamin pattern book for the period. Fabricated by Ahmad Suleiman of Doylestown, PA, it resembles black marble with white veining.

To reinforce the look of the 1830s, the architectural elements were custom designed for the apartment, including the cornice, base and



The large living room is separated from the wainscoted gallery with a screen of Ionic columns. Inspired by Minard Lefever townhouse interiors of the 1830s, the columns echo the scale of the French windows on the opposite wall. The columns also define the gallery, which provides access to the kitchen and to the rear of the apartment. The main seating area is grouped around a new mahogany bookcase built to balance the fireplace on the same wall.

architrave moldings, plaster ceiling roses, doors and replacement French windows with integral folding jamb shutters. All were inspired by Minard Lefever patterns. The plaster architectural ornament (cornice, moldings & ceiling roses) was the work of Fred Martin of New York City. Peter Colosa of Long Island City was responsible for the construction in the apartment and for all of the millwork and cabinetry, including the doors, paneling, kitchen cabinets and running trim.

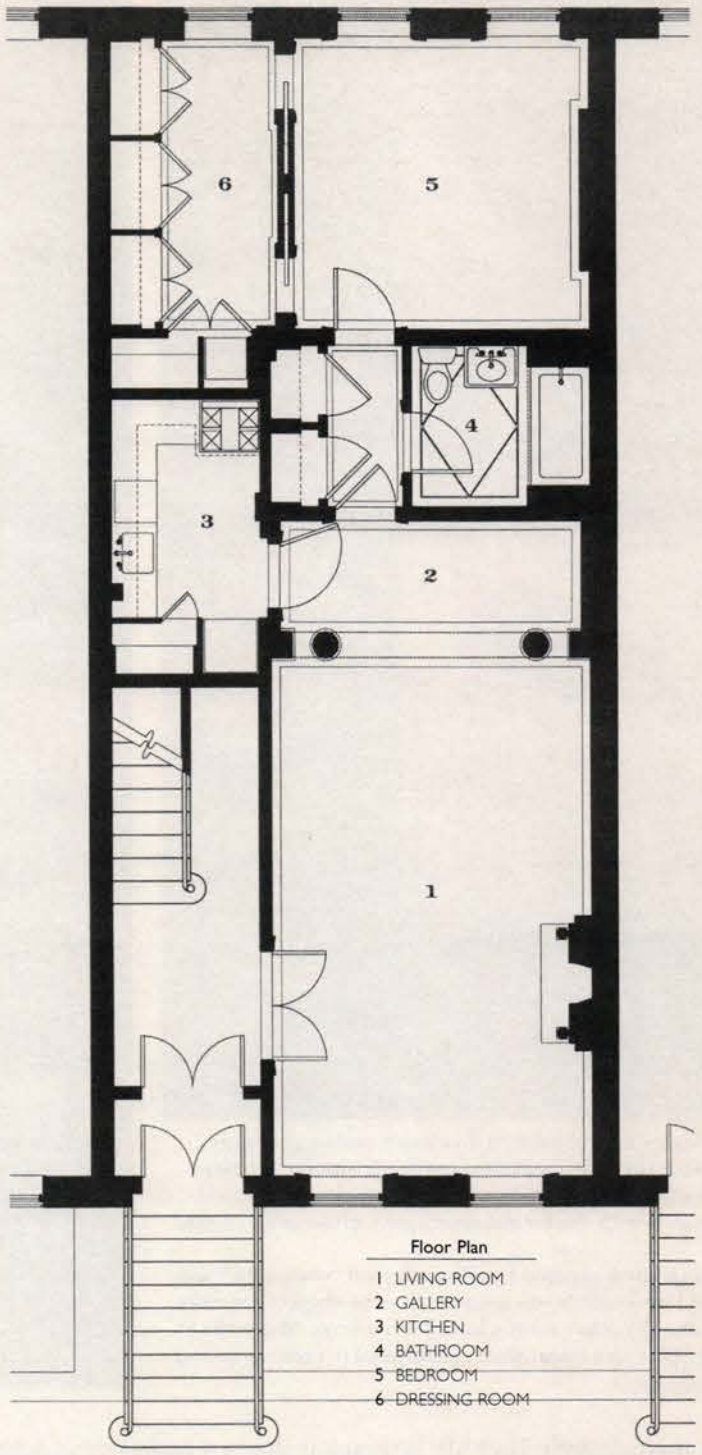


This view of the living room shows the appearance of the apartment before G. P. Schafer Architect gutted and renovated it. Everything was painted white and the living area included two parlors. *Photo: G.P. Schafer Architect, PLLC*

Schafer turned to Rhett Butler of New York City-based E.R. Butler Co. to create historical hardware for the interior, including hinges, doorknobs, cabinet hardware, custom concealed door pivot hinges and cabinet hinges for concealed panel doors. Cobalt crystal knobs from one of E.R. Butler's 19th-century reproduction lines were used for the doors, combined with custom brass hardware. These are paired with custom key tassels created from an abandoned 19th-century pattern. E.R. Butler fitted the entry doors with double brass rim-locks and a large nickel silver key thumb turn. "I share Rhett Butler's obsession with hardware," says Schafer. "He made the cobalt crystal knobs for this apartment, as well as custom escutcheons that are copies from a 19th-century model." The finish on the hardware is not the usual light satin antiqued finish, but is instead a custom finish designed to make the hardware look like it had aged with time. "It turned out that this was an incredibly difficult patinating process," says Schafer, "because it doesn't have the typical etched quality of a satin finish."

The 8-ft. doors throughout the apartment were painted to resemble mahogany rails and stiles surrounding inset panels of crotch mahogany with ebonized panel molds. This faux wood graining was the work of decorative painter Jean Carrau of New York City.

Accessed through the galley at the rear of the living room, the kitchen has simple painted rail and stile cabinetry with glass upper cabinets with ribbed glass and portero marble countertops. Satin nickel hardware with a pewter wash was used to give the cabinetry a time-worn quality and to distinguish it from the more formal brass hardware in the main rooms. The kitchen also features the dark-stained quartersawn oak flooring used throughout the apartment.



Schafer took the former triple-parlor layout of the apartment and changed it to feature a large living room (1) in the front, a central gallery (2), small galley kitchen (3), bathroom (4), bedroom (5) and dressing room (6).



This custom-made scagliola chimneypiece was made to resemble black marble with white veining to contrast against the terra-cotta glazing on the walls, a color scheme drawn from ancient Greek vases. The black marble theme is carried throughout the apartment with black marble in the kitchen and bathroom.



An additional frieze above the cornice over the entry doors complements the typical architrave molding with croisettes used throughout the apartment. The faux-wood-grained doors are painted to resemble mahogany rails and stiles surrounding inset panels of crotch mahogany with ebonized panel molds.



Above: Eight-ft. faux-painted doors and moldings appear throughout the apartment. This one leads into the kitchen where painted rail and stile cabinetry and glass upper cabinets contrast with the formal appearance of the main rooms.

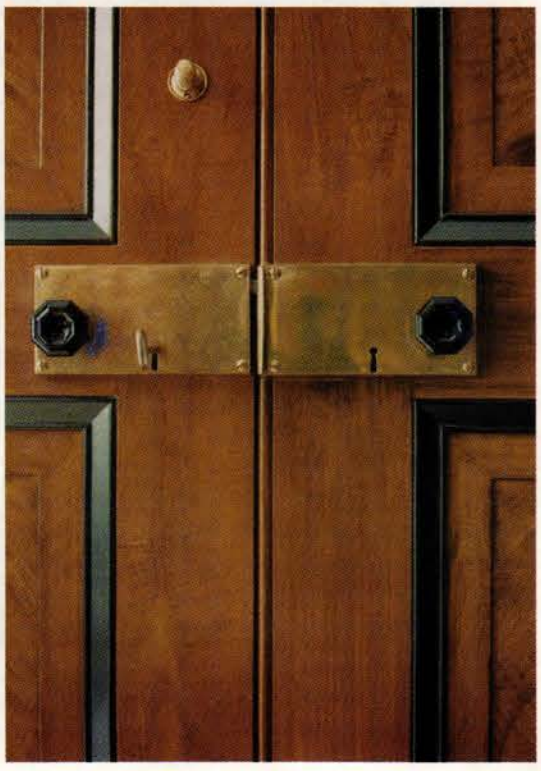


Right: A tall bed inspired by a French steel "campaign" bed from the 19th-century was used in the cube-shaped bedroom, which, like the other rooms, has 13-ft. ceilings. The walls in the rear of the apartment were upholstered to create a quieter environment.

The approximately 12x12-ft. bedroom is almost a perfect cube, Schafer notes. He felt that the high ceiling called for a tall bed to anchor it. The solution was a steel bed frame, inspired by French steel "campaign" beds from the 19th century, crafted by metal artisans Les Metalliers Champenois of Paterson, NJ. Because the townhouse is in a wood building where sound transmission is a factor, "I upholstered a lot of the walls to help make the apartment quiet," says Schafer. "It has a very tailored, flat look so that it doesn't look like typical wall upholstery. The back room features silk and others are felt or brown velvet."

Schafer carried the black marble with white veining theme from the mantel into the bathroom, using negro marquina marble. The slab marble floor is inlaid with 1-in. strips of polished nickel created by E. R. Butler, recalling the interiors of David Adler. Paneling in this room provides a contrast to the marble and allowed Schafer to integrate grilles for exhaust fans and stereo speakers. It also provided a way of hiding cabinets.

Nine hundred square feet may not be much space, but this apartment provided a number of challenges. Schafer's careful use of detail and space planning has turned this once-plain apartment into a showpiece. "This was an opportunity to have control over every facet of the project, from the architecture to designing the furnishings and decoration," says Schafer, "and to have a complete tabula rasa. We designed every inch of the apartment. It was also an opportunity to work with all of the different craftspeople, from those who did the faux graining, scagliola and plaster columns and capitals to people who made the French campaign bed, to make it all come together." – *Martha McDonald*



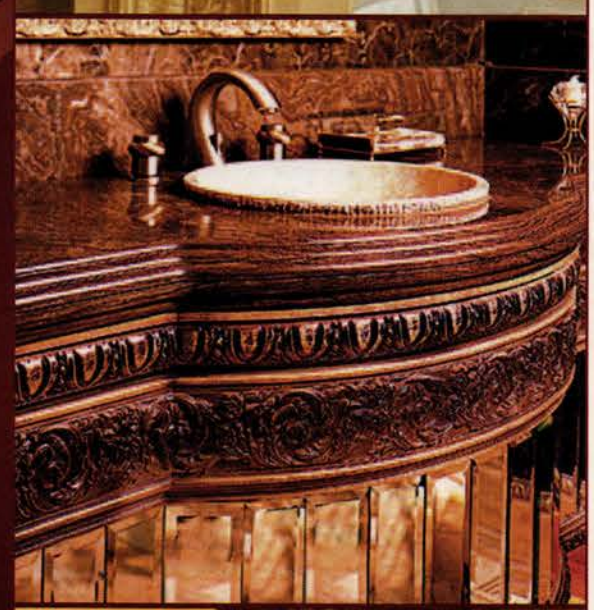
E. R. Butler created custom hardware for the residence, including these cobalt blue crystal doorknobs that were used throughout the apartment. They are from one of Butler's 19th-century reproduction lines. The entry doors were fitted with double brass rim-locks and a large nickel silver key thumb turn.

G.P. Schafer Architect, PLLC, is a small, full-service architectural firm specializing in traditional residential architecture. Based in New York City, it is directed by Gil Schafer III, who won a Palladio Award for a Greek Revival home in upstate New York in 2002. (Period Homes, *Summer 2002, p. 12) A graduate of the Yale School of Architecture with a masters degree in 1988, Schafer has been involved in residential projects in locations around the country and has been published in a number of magazines, such as* Architecture, Japan Architect, Country Life, Departures *and* House & Garden. *He also serves as chairman of The Institute of Classical Architecture & Classical America.*

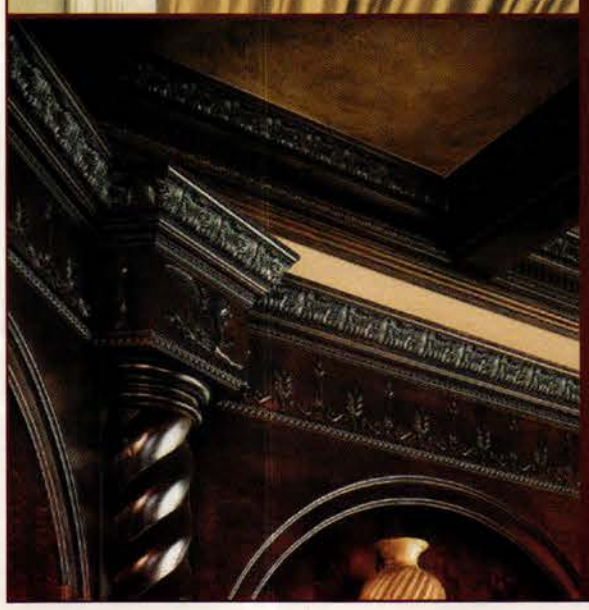


The proportions and detailing of the columns, anta pilasters and entablature of the Ionic column screen were derived from Minard Lefever pattern books from the 1830s as well as from other period archaeological survey drawings from the Greek temple at Illisus. Three different craftspeople were involved in these columns: Visions in Plaster in New York City produced the drawn plaster moldings, Ahmad Suleiman made the anta and column capitals and Toronto, Ontario-based Balmer Architectural Mouldings custom made the turned plaster column shafts and bases.






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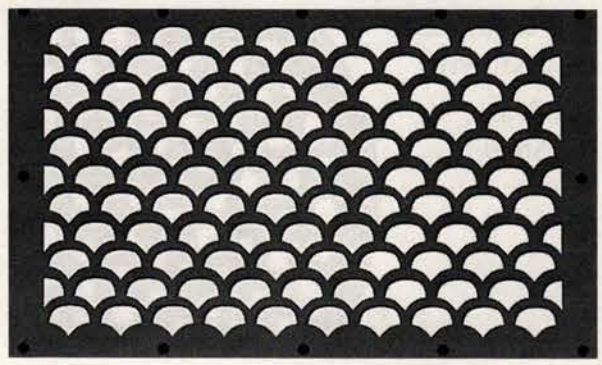
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Importer of handmade, hand-painted Dutch Delft tile made as it was 300 years ago: glazed in traditional blue, sepia & polychrome; all traditional designs & borders; for walls, murals & fireplaces.
Write in No. 3158

Architectural Grille

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

Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.
Write in No. 9820

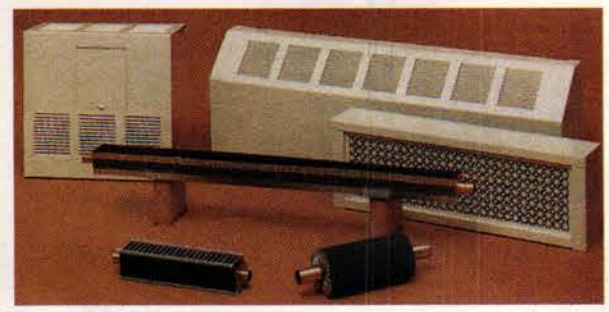


Security window grilles from Architectural Grille are available in various thicknesses and perforation patterns, and are fastened with tamper-proof screws.

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: grilles; new & replacement covers for convectors, pipes & baseboard, fin-tube & fan-coil units; steel cabinetry in 14 standard colors or custom & satin-baked enamel finishes.
Write in No. 8610



Arsco manufactures square-type, sloped-top and perforated fin-tube covers.

Ball & Ball Hardware

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

Manufacturer of hardware: cabinet hinges, knobs & handles, sash & casement hardware, window locks, sash lifts, shutter hardware, transom operators, andirons, escutcheons, door knockers, lever handles, locksets, push plates & door bells & stops; brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; restoration services.
Write in No. 2930

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 bathroom fixtures; tubs, high-tank toilets, pedestal sinks, original light fixtures, medicine cabinets, mirrors & many one-of-a-kind items; since 1976.
Write in No. 1725



This ca. 1872 blue-flowered wall-hung China basin, complete with dragon wall brackets and faucets, is supplied by Bathroom Machineries.

Baths From The Past/Besco Plumbing

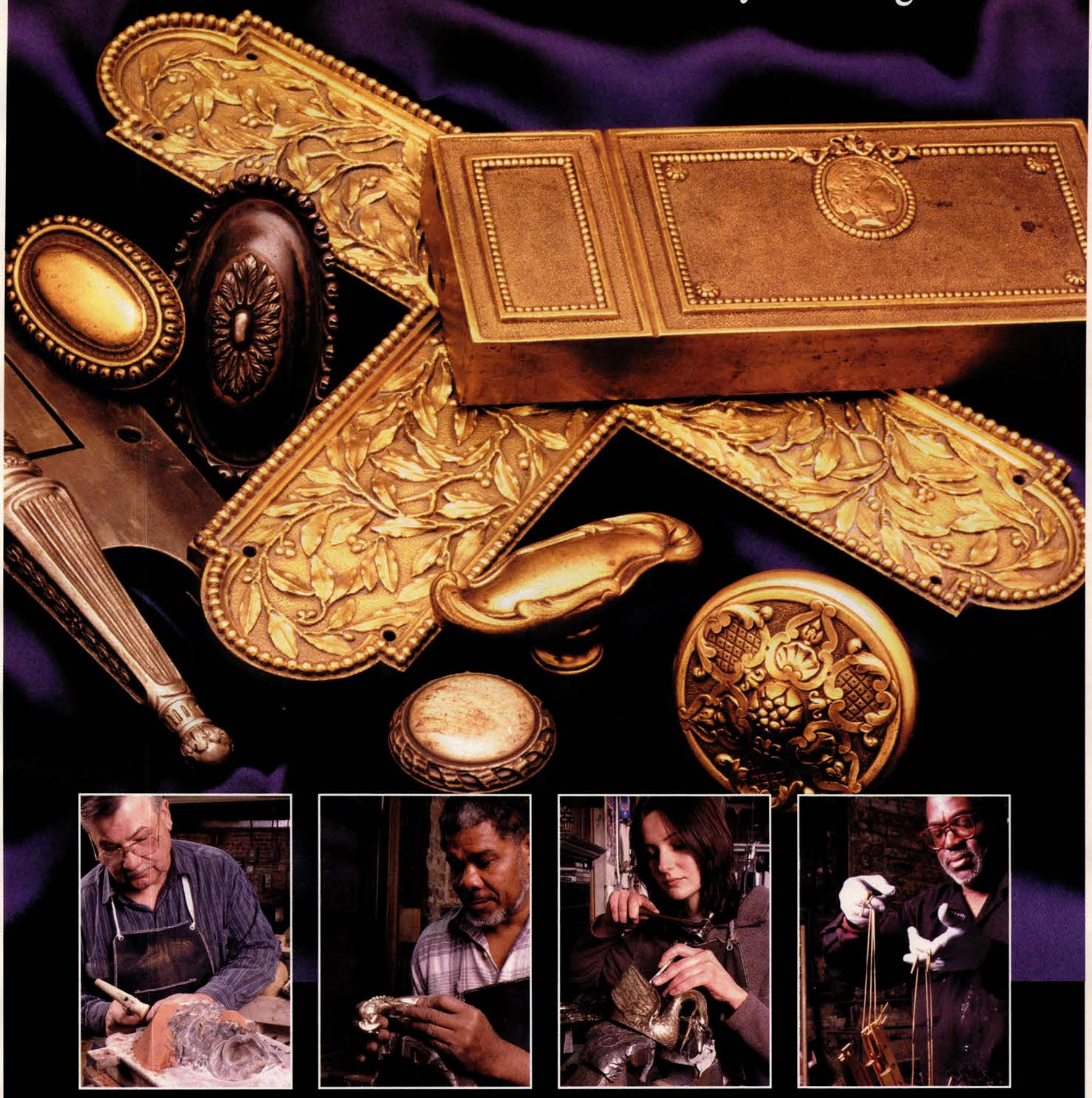
800-697-3871; Fax: 781-871-8533
www.bathsfromthepast.com
Rockland, MA 02370

Manufacturer & designer of classic- or antique-style kitchen & bath faucets & fittings: custom-designed shower systems; brass, nickel & oil-rubbed finishes; pedestal, copper, brass & fireclay farm sinks; clawfoot tubs, high-tank toilets & accessories.
Write in No. 2430



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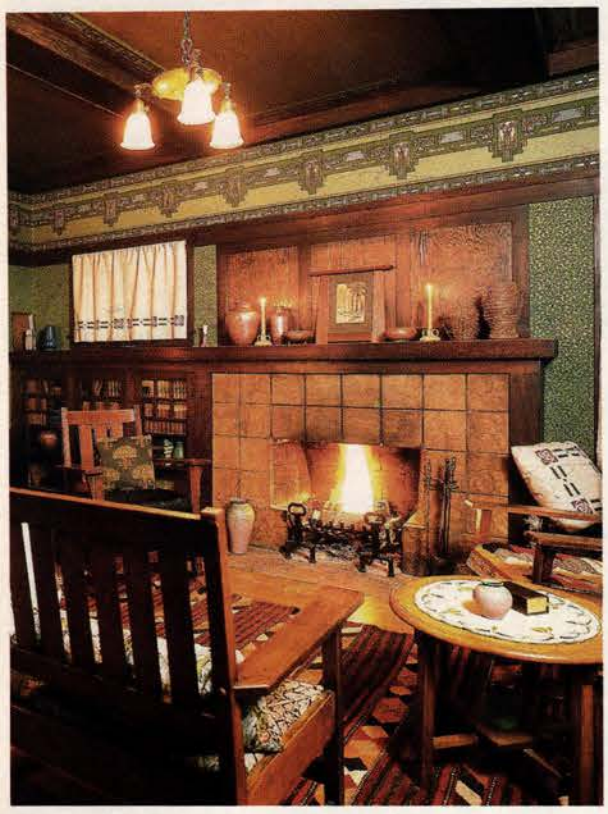
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Bergerson Cedar Windows, Inc.
800-240-4365; Fax: 503-861-0316
www.bergersonwindow.com
Hammond, OR 97121

Manufacturer of custom & historic windows & doors since 1977: long-lasting western red cedar; complete custom units or sash only; crisp milling detail; shop drawings included; wood window restoration & replication services; round top, oval, round, casement & custom shapes.
Write in No. 83

Bradbury & Bradbury Art Wallpapers
707-746-1900; Fax: 707-745-9417
www.bradbury.com
Benicia, CA 94510

Manufacturer of hand-silk-screened wallpapers: Arts & Crafts, Victorian & Neoclassical styles; broad selection of borders, friezes & ceiling decorations; anaglypta; in-house design service; full mail-order catalog.
Call for more information



Bradbury & Bradbury's Apple Tree frieze, Apple Tree border and Glenwood wallpaper were used in this Arts & Crafts living room.

Charleston Hardware Company
843-958-8864; Fax: Same as phone
www.charlestonhardwareco.com
Charleston, SC 29401

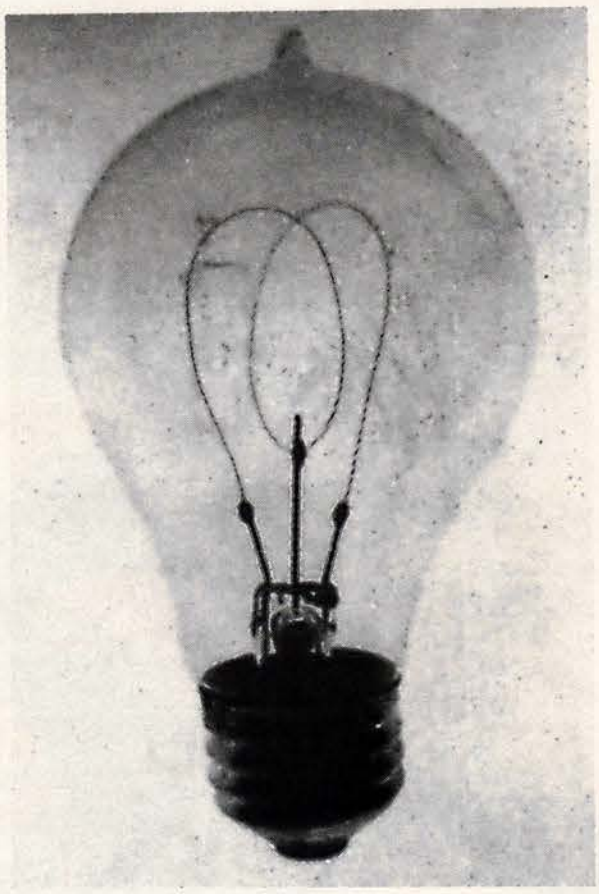
Manufacturer of fine hardware reproductions for the Historic Charleston Foundation: glass doorknobs, rosettes, bin pulls, push plates & more; Victorian, Eastlake, Art Nouveau, Mission & Art Deco designs; many classic patterns; cast in iron, brass & bronze; hand finished; for modern & antique doors.
Write in No. 1214



This 24-in. Victorian-style ceiling panel is supplied by Chelsea Decorative Metal in tin-plated steel.

Chelsea Decorative Metal
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074

Supplier of pressed-tin panels for ceilings & walls: easy to install; sheets in 2x4-ft. sections; cornices in 4 ft. lengths; Victorian, Art Deco & other styles; designs come in 6-, 12- or 24-in. repeat patterns; shipped anywhere.
Write in No. 190



Classic Accents supplies this carbon-filament Victorian light bulb in 30- and 60-watt models.

Classic Accents, Inc.
800-245-7742; Fax: 734-284-7185
www.classicaccents.net
Southgate, MI 48195

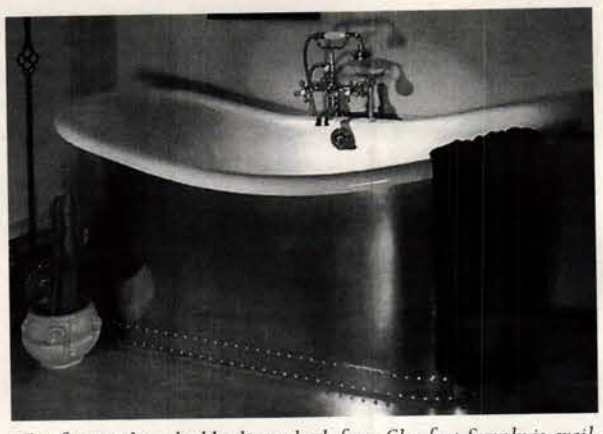
Supplier of UL-listed push-button light switches: plain or ornamental brass & wooden plates; brass molding hooks, decorative tassels & picture-hanging cord.
Write in No. 371

Classic Gutter Systems, LLC
269-382-2700; Fax: 269-343-3141
www.classicgutters.com
Kalamazoo, MI 49003

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



This decorative, 6-in. half-round gutter from Classic Gutter Systems is made of heavy 20-oz. copper and heavy-duty aluminum.



This freestanding double slipper bath from Clawfoot Supply is available wrapped in either copper or aluminum skirting.

Clawfoot Supply
877-682-4192; Fax: 859-431-4012
www.clawfootsupply.com
Covington, KY 41011

Distributor, importer & retailer of cast-iron & acrylic clawfoot & soaking tubs: hard-to-find Victorian & traditional bath fixtures & hardware; reproduction fixtures, antique/original fixtures, faucets, showers, fittings & period sinks & toilets; bathroom hardware & accessories.
Write in No. 576

CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

Fabricator of architectural sheetmetal using traditional metalworking skills & modern technology: spires, finials, weathervanes, dormers, cupolas, conductor heads, cornices, custom gutters, cladding, chimney caps & more; copper & lead-coated copper.
Write in No. 1490



CopperCraft supplied a range of sheetmetal ornament for the exterior of this building, including the spire, chimney caps, gutters and downspouts.

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

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



Reclaimed 19th-century barn siding is remilled and distributed by Country Road Associates.

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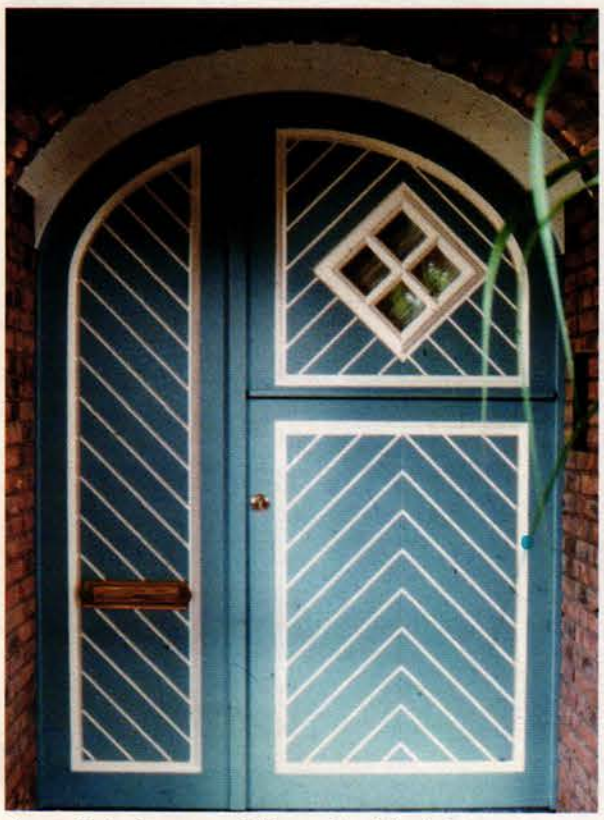


Crown City Hardware offers a variety of knobs, hinges, escutcheons and more.

Crown City Hardware Co.

626-794-1188; Fax: 626-794-2064
www.restoration.com
Pasadena, CA 91104

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

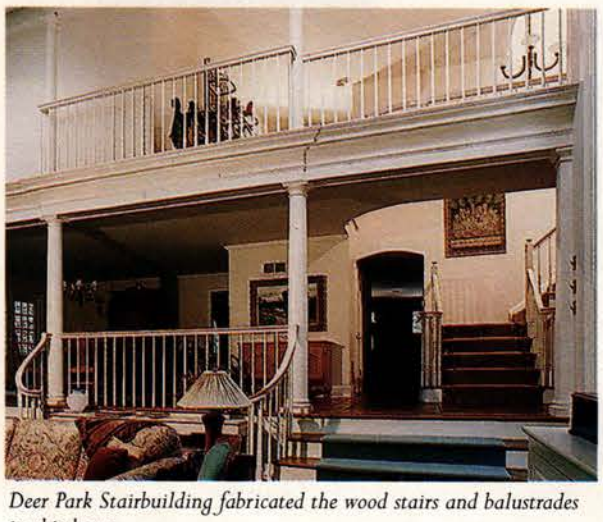


Custom Trades International fabricated and finished this radius head Dutch door.

Custom Trades International, Inc.

203-531-3493; Fax: 203-532-9727
www.customtrades.com
Greenwich, CT 06831

Supplier of European-style thermally broken aluminum window systems: classic or contemporary; custom sizes; anodized or powder-coated finish; residential, commercial & institutional.
Write in No. 1143



Deer Park Stairbuilding fabricated the wood stairs and balustrades in this home.

Deer Park Stairbuilding & Millwork

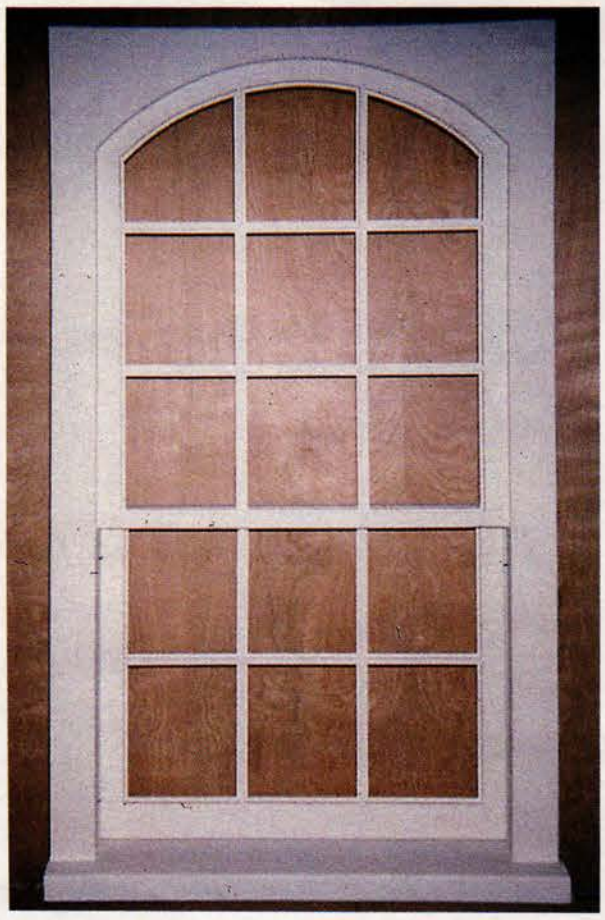
631-363-5000; No fax
P.O. Box 107
Blue Point, NY 11715

Designer & fabricator of wood stairs & rails: straight, curved, circular & spiral stairs; millwork.
Write in No. 1107

Drums Sash & Door Co., Inc.

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

Custom fabricator of replacement sash: entryways & doors, windows, moldings, raised-panel shutters & storm & screen doors; all sizes & layouts; large choice of profiles & woods; combination storm & screen doors with aluminum or brass wire; crossbuck combinations; pine, red oak, birch & Spanish cedar.
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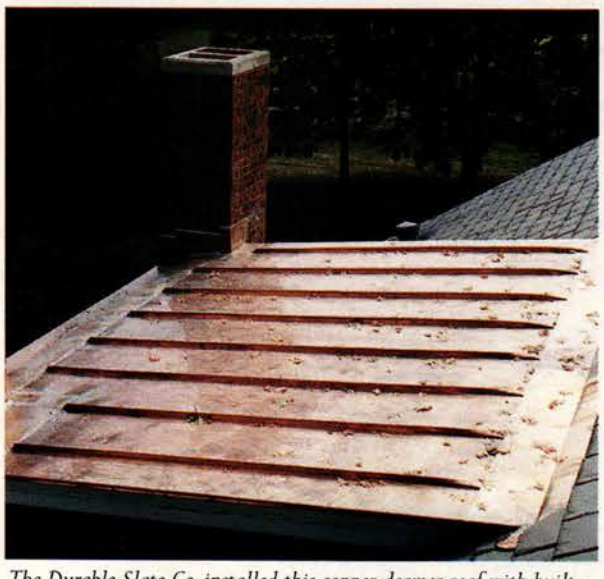


Drums Sash & Door Co. reproduces half-circle or arched-top sash designs with or without machining for parting strips or balance weights.

Durable Slate Co., The

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

Distributor & installer of slate, tile & metal roofing in the Midwest & on the East Coast: custom metalwork, standing-seam & flat-lock roofs, copper-lined box & stop gutters; reclaimed roofing slate & clay tile; hard-to-find concrete & rigid mineral-fiber roofing tile; historic masonry restoration with custom-matched lime mortar, cleaning & waterproofing.
Write in No. 3720



The Durable Slate Co. installed this copper dormer roof with built-in gutter and linked it to the main slate roof.



This elaborate door knocker, fabricated by E.R. Butler, is Early American in style.

E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; preservation & restoration services; consultation services for architects & builders.
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This detail is from an Italian Renaissance-style oak wine cellar door custom fabricated by Erik Wyckoff.



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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, bolts, knobs & shutter hardware; mortise locks; glass, porcelain, steel & bronze; complete sets; interior & exterior.
Call for more information

Exhausto, Inc.

800-255-2923; Fax: 770-587-4731
www.us.exhausto.com
Roswell, GA 30076

Manufacturer of chimney top-mounted cast-aluminum fans: solves smoke or draft problems with fireplaces, stoves, barbecues, furnaces & more; for use with wood, gas, oil or pellet fuel; can be mounted on any chimney; variable-speed motors; essential for relined chimneys where flue cross-section has been reduced below optimal size.
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Exhausto's RS-Fan ensures safe and sufficient draft in chimneys serving wood- and gas-burning fireplaces, stoves and ovens.

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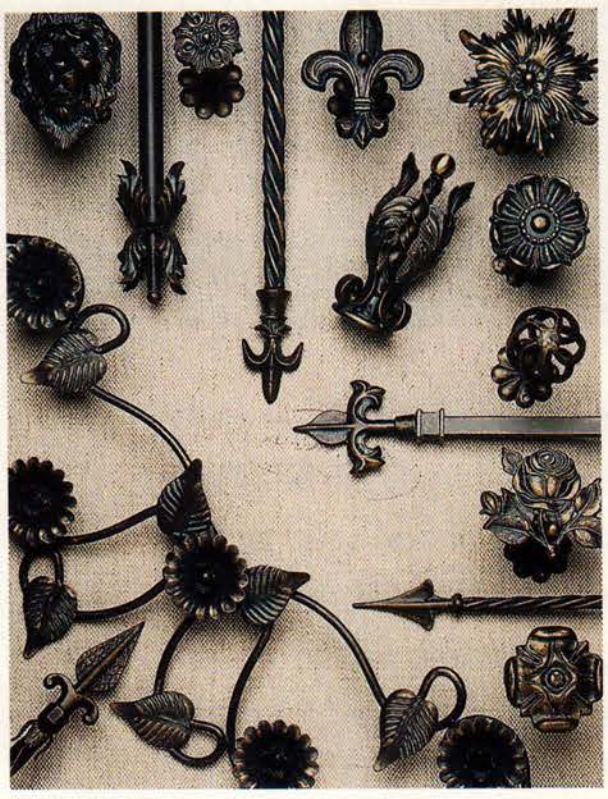
800-333-3473; Fax: 919-327-0031
www.victorianhearth.com
Raleigh, NC 27604

Supplier of European fireplaces & fireplace accessories: heating stoves, gas- & wood-burning fireplaces, firebacks, fireplace screens, gas logs, fire grates, tool sets, hearth rugs, electric fireplaces & more.
Write in No. 1200

Gaby's Shoppe

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

Supplier of hand-crafted interior metalwork: wrought-iron drapery hardware, lighting & furniture; hand forged & hand finished.
Write in No. 2520



Hand-crafted metalwork from Gaby's Shoppe can be used in a variety of applications.

Goddard Mfg. Co. Inc.

800-536-4341; Fax: 785-689-4303
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



Goddard Manufacturing created this custom-designed exterior spiral metal staircase to provide access to the second-floor balcony.

Good Time Stove Co.

413-268-3677; Fax: 413-268-9284
www.goodtimestove.com
Goshen, MA 01032

Supplier of antique kitchen ranges & heating stoves: ca. 1840-1930; restored enamel, cast-iron, wood & wood-gas combos; electric conversions; wood- & gas-burning fireplaces & stoves.
Call for more information



The antique Highland Grand range from Good Time Stove has castings highlighted by a combination of nickel and black cast iron.

Grabill Windows & Doors

810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of solid-wood & bronze-clad windows & doors: lift & slide doors, casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; hardware finishes, profiles, glass & stained glass.
Write in No. 1910



Grabill manufactured these fixed square windows.

Guerin, P.E.

212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of handmade period lighting & hardware: wall sconces, lamps, lanterns & valance lighting; Louis XIV, Art Deco & other styles; bathroom fittings & accessories; furniture & builders hardware; tables & objets d'art; since 1857; brochure $25.
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This ornamental 4-in. downspout with a classical twist, fabricated by Hans Liebscher, features solid-brass hardware and smooth elbows.

Hans Liebscher Custom Copper Works & Sheet Metal Inc.

760-471-5114; No fax
www.hansliebschercopperwks.com
San Marcos, CA 92079

Fabricator of copper sheetmetal ornament & roofing: horizontal-radius curved gutters, stampings, gargoyles, leader heads, weathervanes, finials, ornamental twisted downspouts, cast-brass gutter hardware & smooth downspout elbows; reproductions of historic metal ornament from original pictures or drawings.
Write in No. 189



This 8x18-ft. entryway from Historic Doors by Hendricks was fabricated in paint-grade mahogany.

Historic Doors by Hendricks

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

Custom manufacturer of wood windows & doors: circular casings & moldings; restoration & period-style construction.
Write in No. 3570

House of Antique Hardware

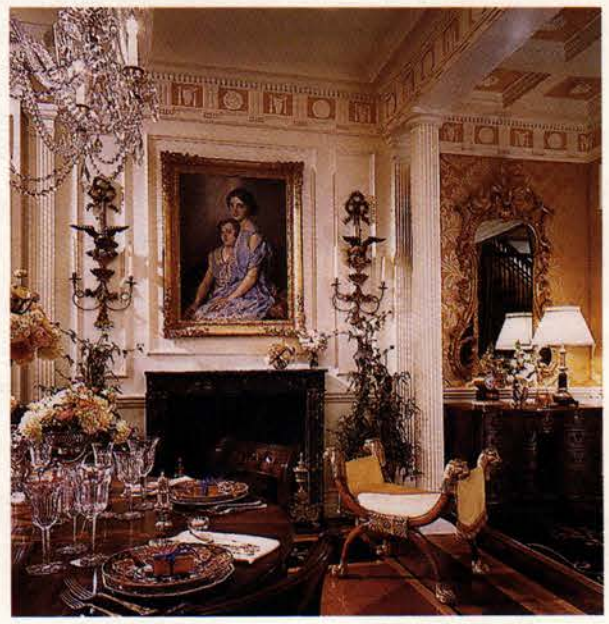
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, electrical & bath hardware: stair rods & dust corners; brass tube, solid brass & plated steel; original antique & vintage reproductions; Victorian & Arts & Crafts.
Write in No. 339

Hyde Park Fine Art of Mouldings, Inc.

718-706-0504; Fax: 718-706-0507
www.hyde-park.com
Long Island City, NY 11101

Manufacturer of ornamental plaster & gypsum crown moldings, friezes & coffers: cornice moldings, mantels, non-load-bearing columns, capitals, ceiling medallions, ornamental plaster ceilings, domes & brackets; stock & custom; fabricated using traditional European methods.
Write in No. 45



The elegant plaster ornament in this dining room was produced by the craftspeople at Hyde Park Fine Art of Mouldings.

Kingsland Co. Doors

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

Manufacturer of custom-designed entryways: doors, jambs & thresholds in Honduras mahogany; single & insulated glass, true-divided lites, leaded-glass sidelites & transoms; screen & storm doors & removable panel-screen porch enclosures with an option for glass.
Write in No. 4574



Simsbury raised-panel shutters are manufactured by Kingsland Co. Shutters.

Kingsland Co. Shutters

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

Manufacturer of exterior shutters in Honduras mahogany: louvered, raised-panel, cutouts & reproductions; mortise-&-tenon construction; copper caps, fixed control rods & hardware; paneled & louvered arched tops.
Write in No. 196

Ludowici RoofTile, 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; ceramic slate.
Write in No. 111



Ludowici clay Spanish roofing tile is comprised of a simple one-piece barrel.

Luminaria Lighting, Inc.

800-638-5619; Fax: 509-456-8298
www.luminaria.com
Spokane, WA 99201

Manufacturer & restorer of period lighting: chandeliers, sconces, table lamps & lanterns; restoration services; signature line of reproduction fixtures & custom designs; all available online; full-color reproduction catalog.
Write in No. 336



This antique Gothic-style fixture was beautifully restored by Luminaria Lighting.

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www.mbossinc.com
Cleveland, OH 44125

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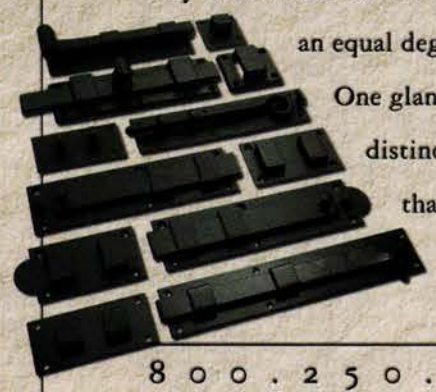
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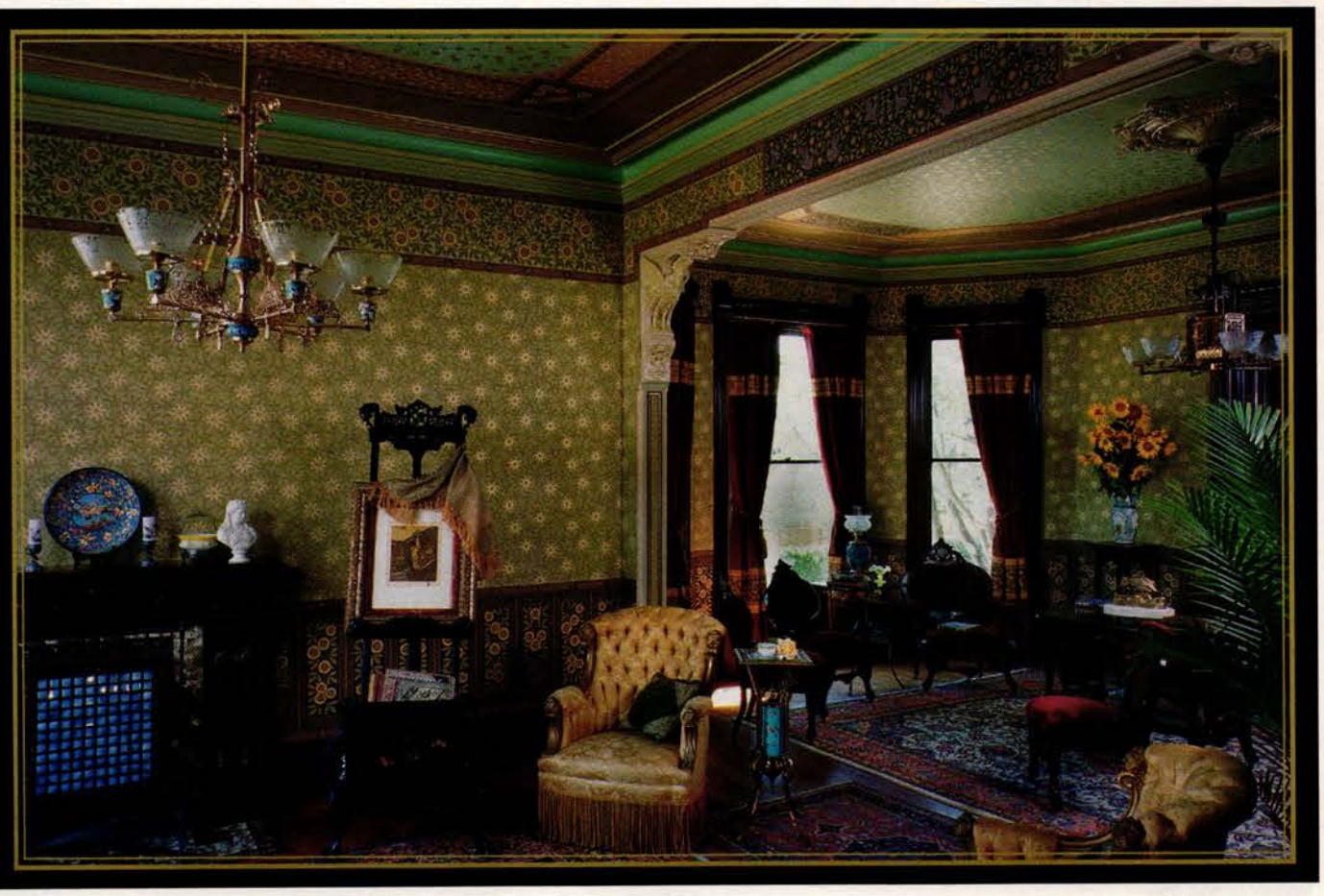
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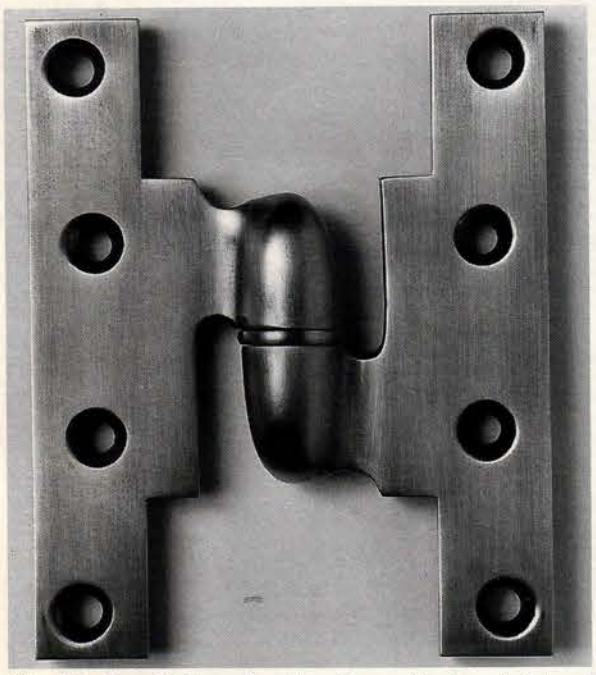


Myson, Inc.
800-698-9690; Fax: 802-654-7022
www.mysoninc.com
Colchester, VT 05446

Supplier of hot-water towel warmers: 4 heights & 34 sizes; radiators, fan convectors, water heaters & shower rails.
Write in No. 8207

Nanz Custom Hardware, Inc.
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www.nanz.com
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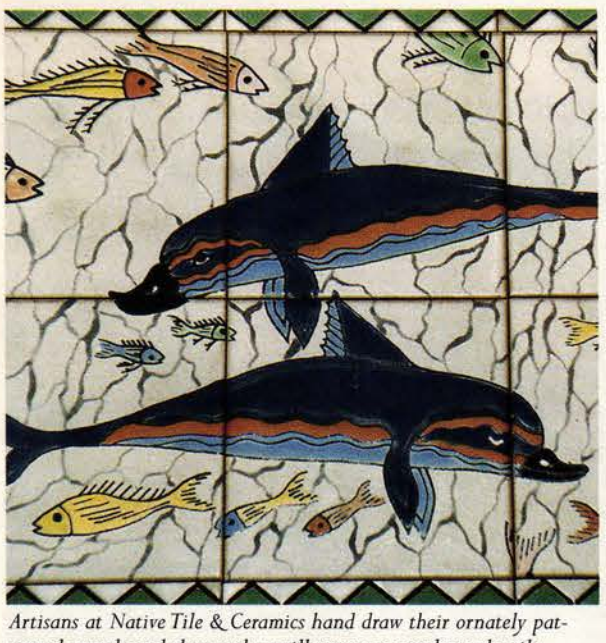
Designer & manufacturer of period residential door & window hardware: Gothic to modern; specialized finishes; will work directly with architects, designers & builders; consultation, specification & restoration services.
Write in No. 1150



This Olive Knuckle Hinge from Nanz Custom Hardware is 5 in. tall and 4 in. wide.

Native Tile & Ceramics
310-533-8684; Fax: 310-533-8453
www.nativetile.com
Torrance, CA 90501

Manufacturer of handmade decorative tile: floor inserts, trim, fireplace fronts, murals & tile rugs; Spanish Mission & Craftsman; custom designs & glazes.
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Artisans at Native Tile & Ceramics hand draw their ornately patterned murals and then make a silk-screen to apply to the tile.

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

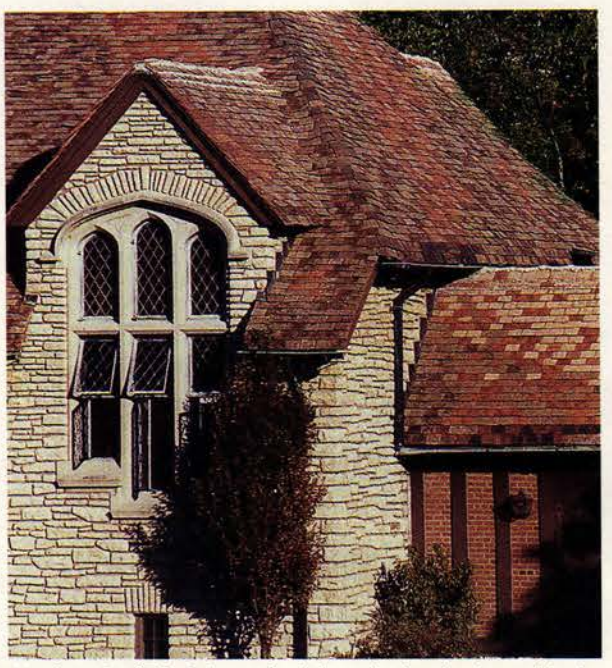
Manufacturer of custom tile in a myriad of colors, shapes & sizes: hand painted & cut; custom color matching; reproduction of antique tile; wall, fireplace, pictorial mosaic, relief & geometric.
Write in No. 793



North Prairie Tileworks handmade this 2x6-in. brick pattern tile.

Northern Roof Tile Sales Co.
888-678-6866; Fax: 905-689-7099
www.northernrooftiles.com
Dundas, ON, Canada L9H 7K6

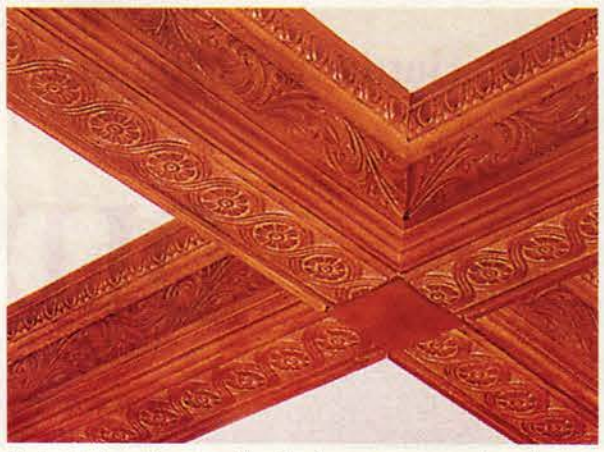
Importer of hand-crafted clay roofing tile from a select group of tile makers: variety of sizes, shapes & color blends; Mediterranean, French country & old-world English styles.
Call for more information



Northern Roof Tile Sales supplied the crude shingle tile in a blend of 14 colors to replicate the texture, warpage and color of the original tile.

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

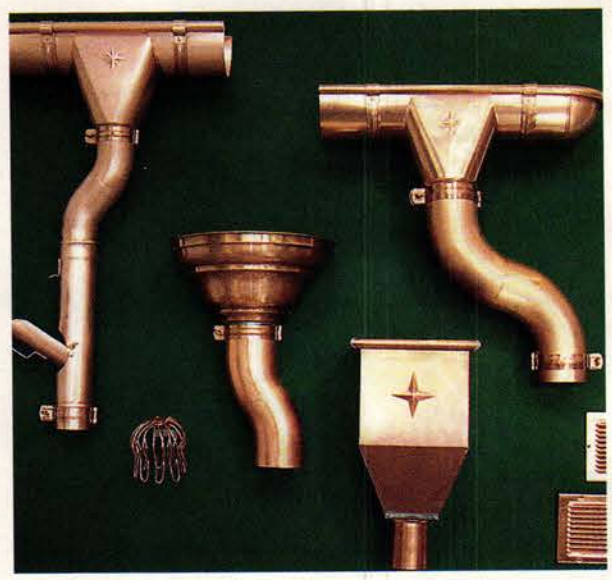
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www.pcraingutter.com
Park City, UT 84098

U.S. importer & distributor of Minoletti products: European half-round rain gutters & accessories in zinc & copper; gutter chain & hangers, copper grilles & vents.
Write in No. 832



These Minoletti gutter products and registers and grilles are imported by Park City Rain Gutter.

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610-664-9902; Fax: 610-664-9997
www.pauldowns.com
Bridgeport, PA 1940

Designer & custom fabricator of Arts & Crafts-style furniture & cabinetry: mortise-&-tenon joinery; Frank Lloyd Wright-inspired designs.
Write in No. 1152

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www.phelpscompany.com
Brattleboro, VT 05301

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www.reggioregister.com
Ayer, MA 01432

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This 8x64-in. register represents the workmanship of the craftspeople at Reggio Register, which produces cast-iron, -brass and -aluminum registers in many historic patterns.

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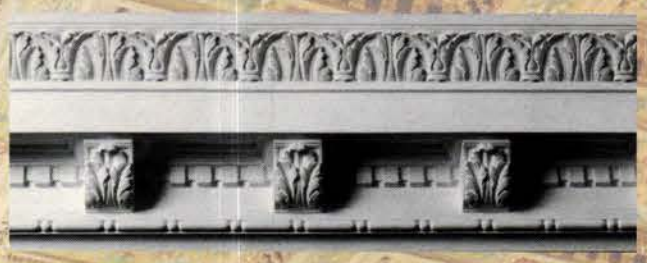
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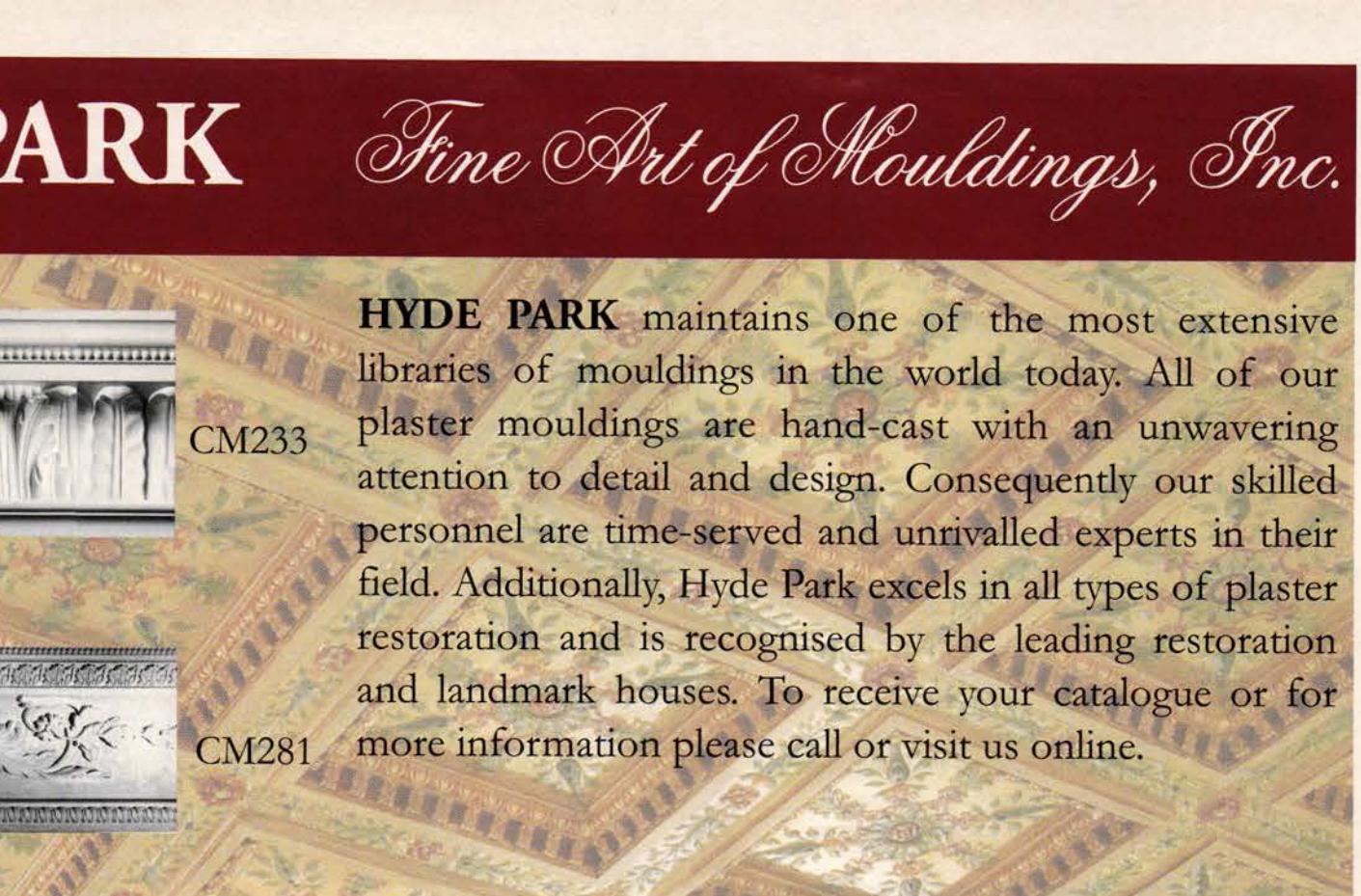
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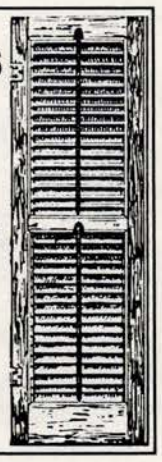
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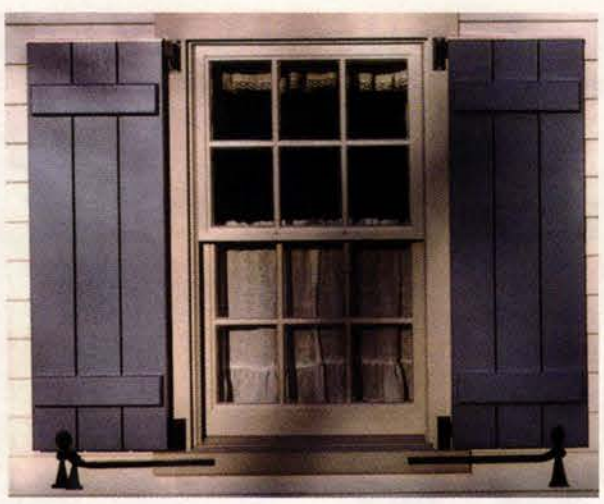
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North Wales, PA 19454

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www.wainlands.com
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Wainlands Mark II fabricated this lantern with Classical detailing.

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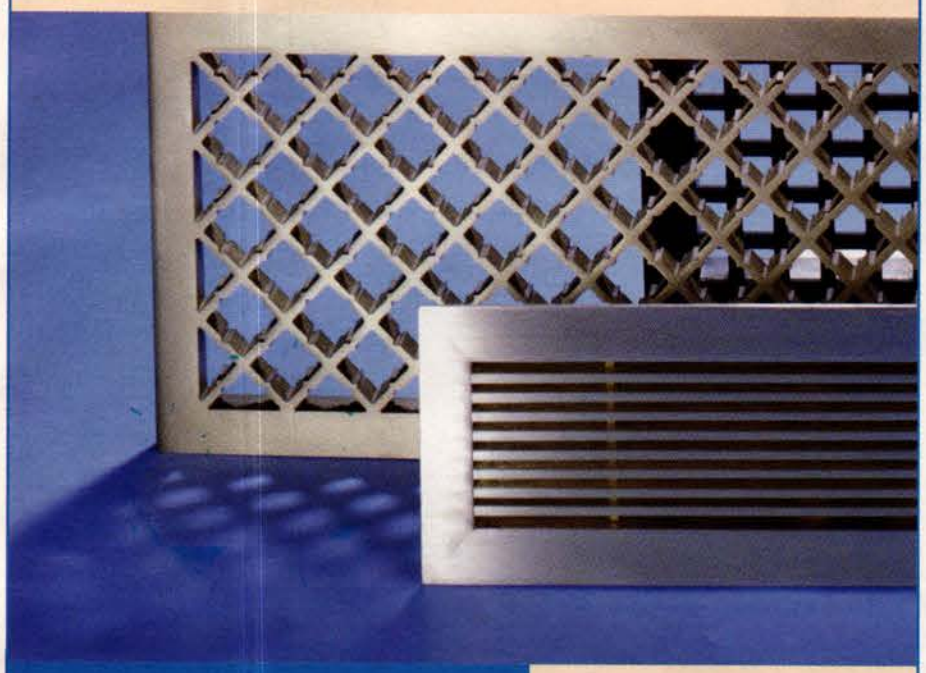
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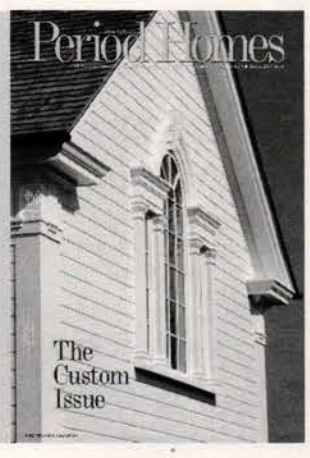
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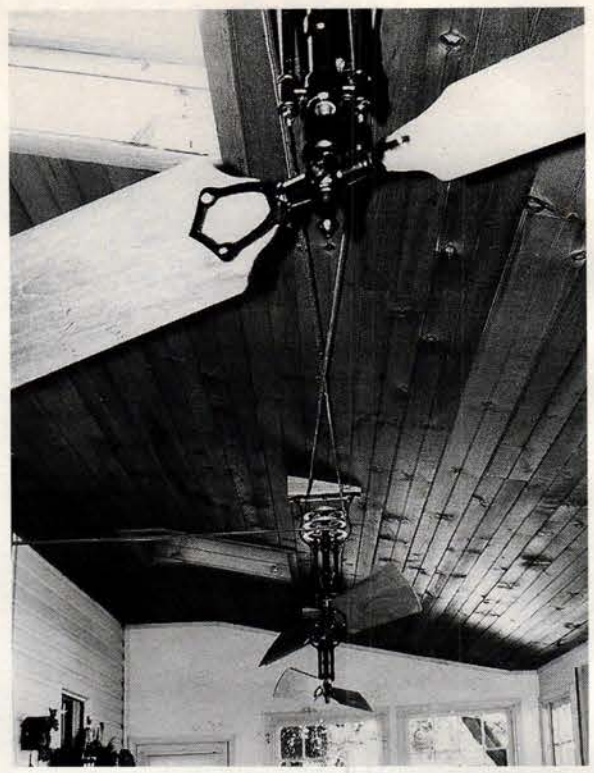


Wood Window Workshop custom fabricated this circular window with four-leaf-clover panes.

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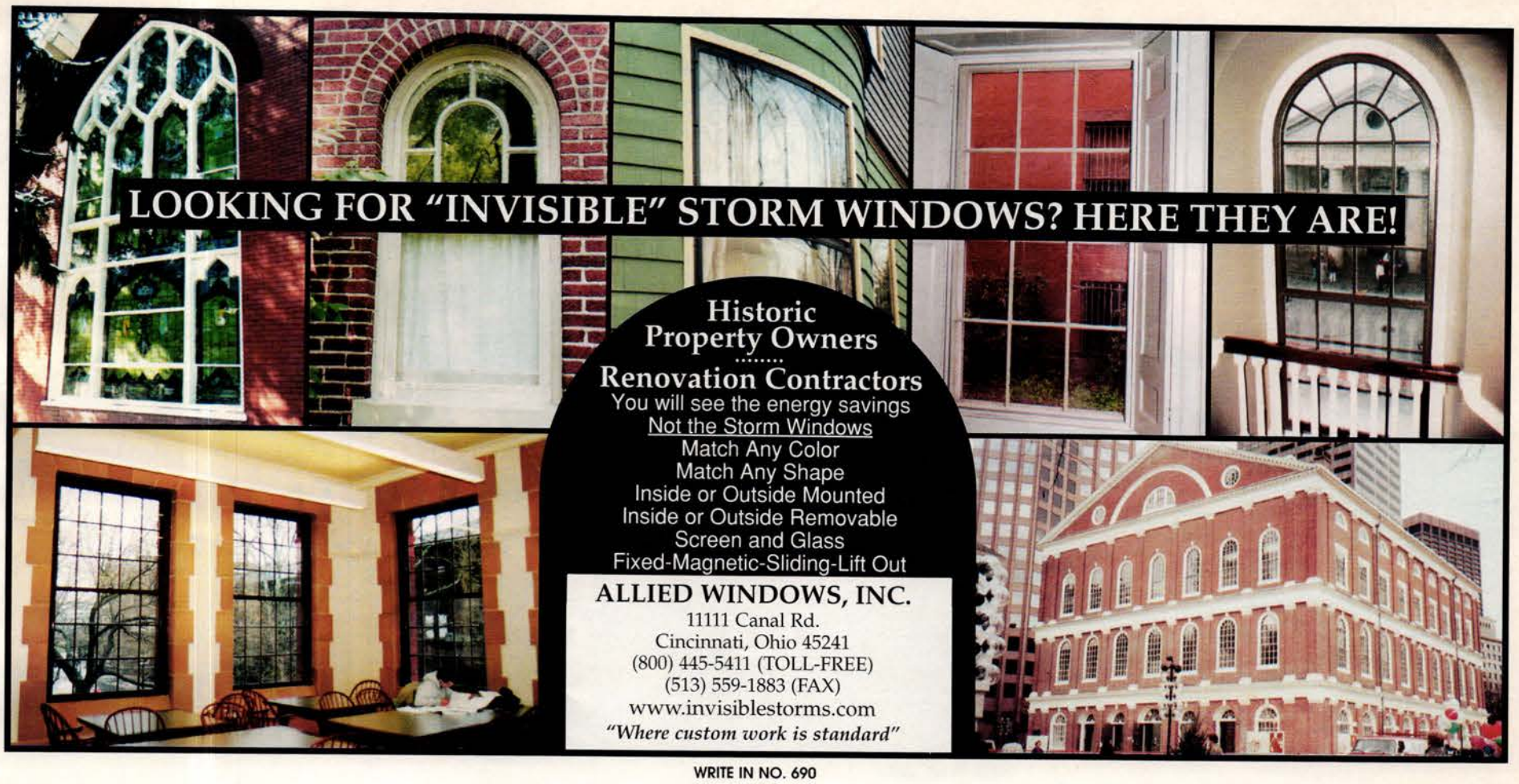
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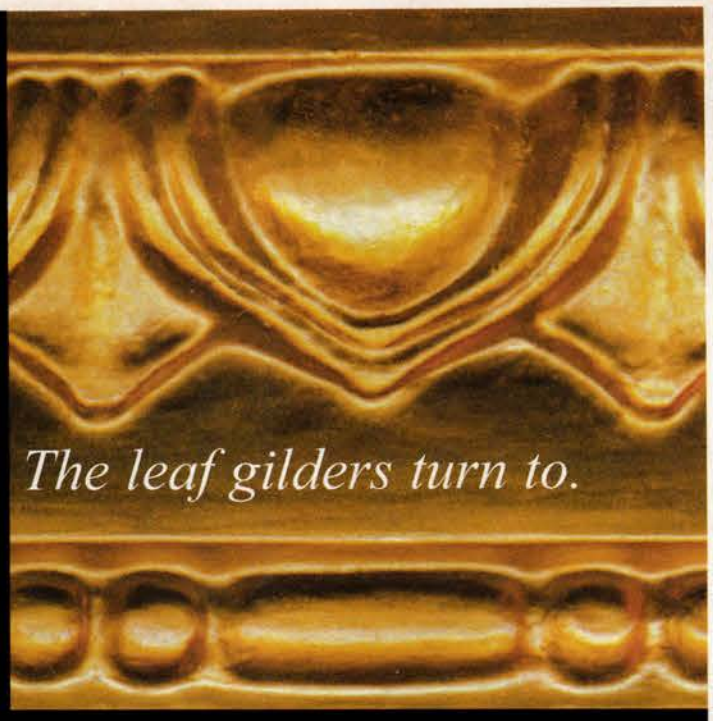
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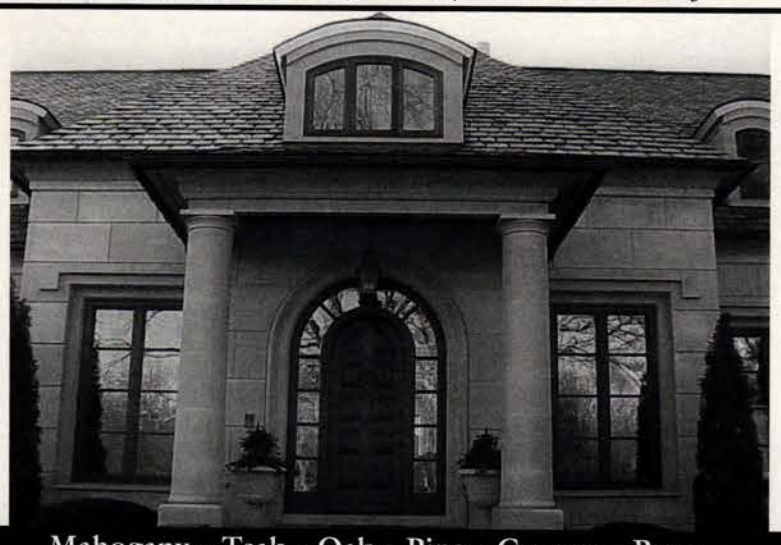
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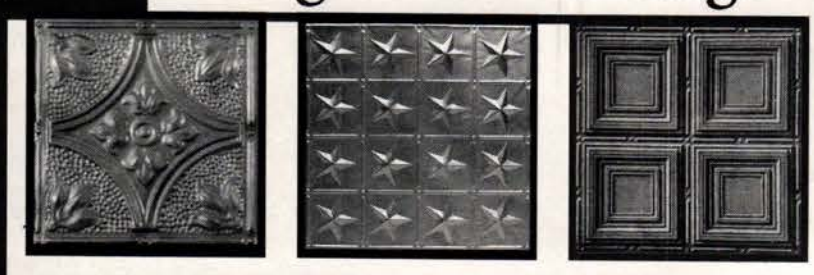


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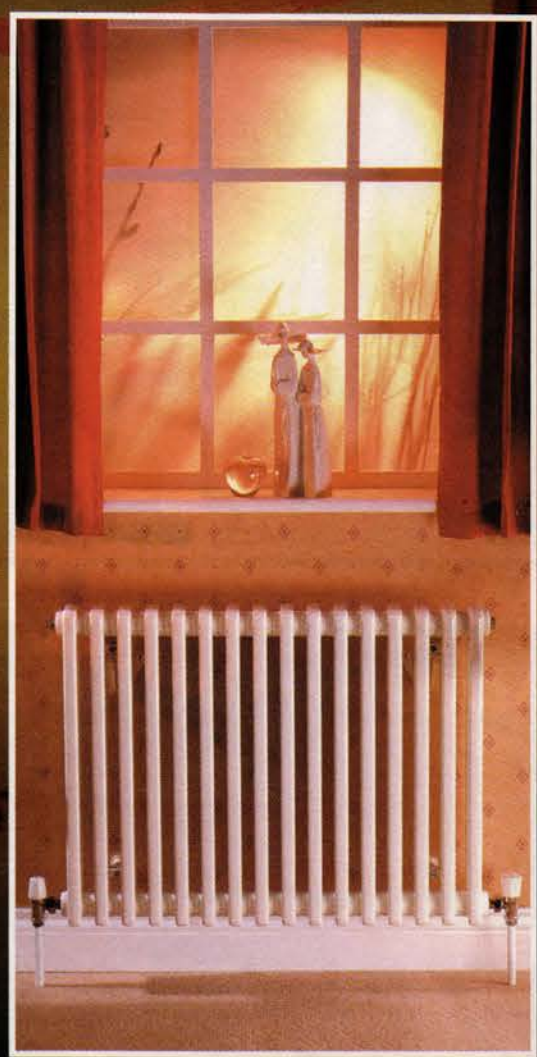
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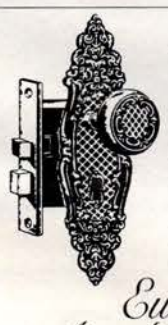
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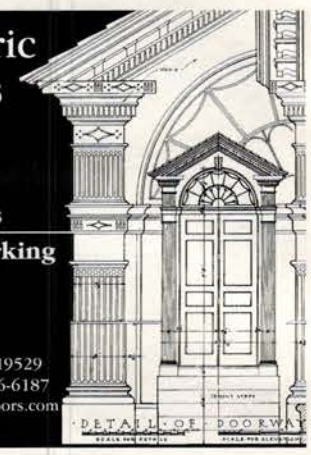


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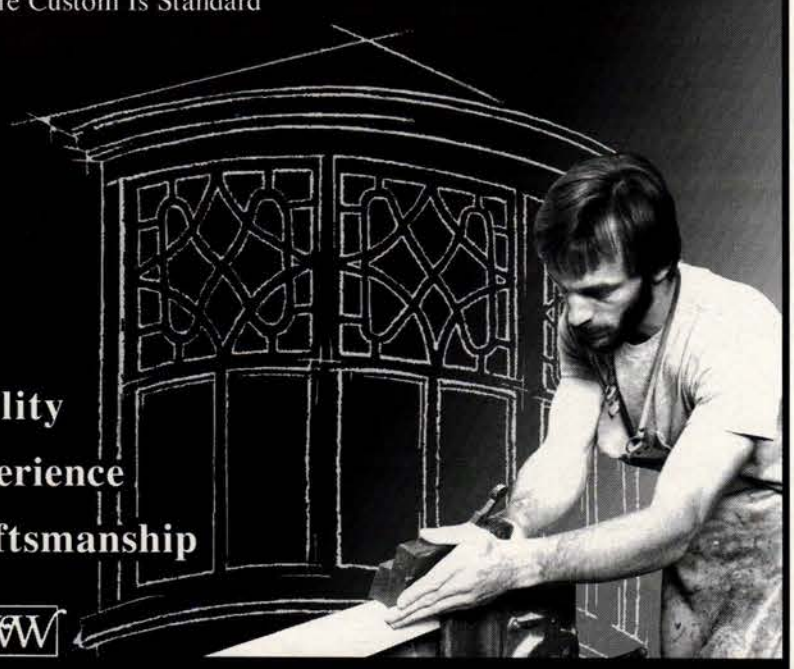
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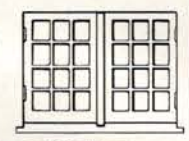
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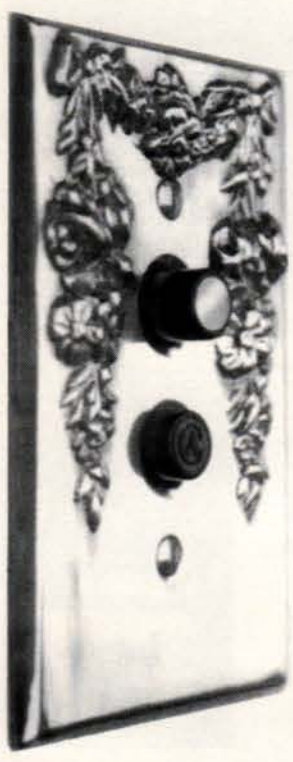
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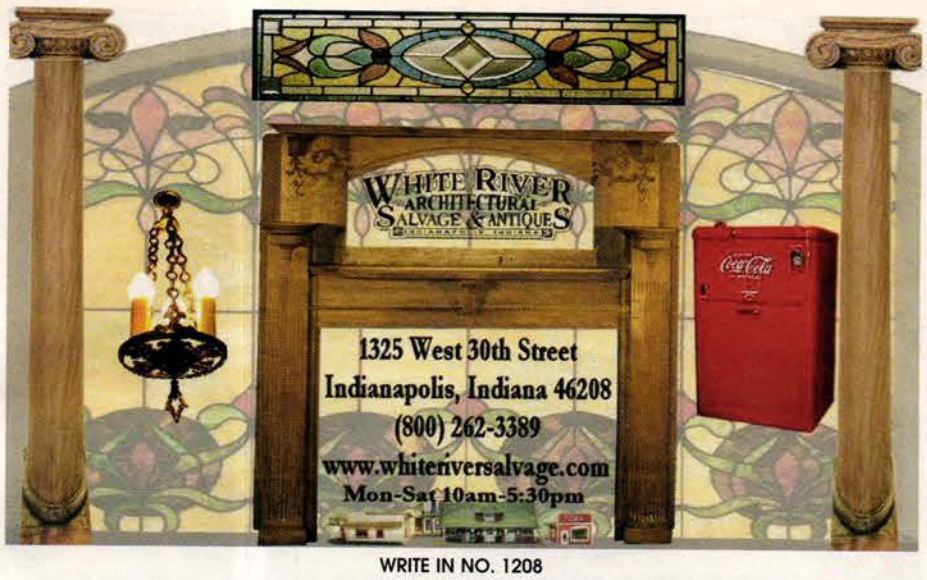
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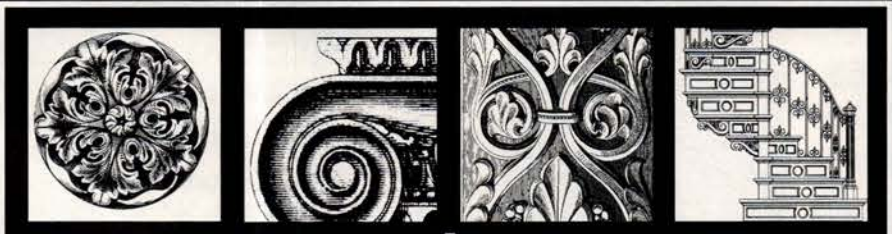
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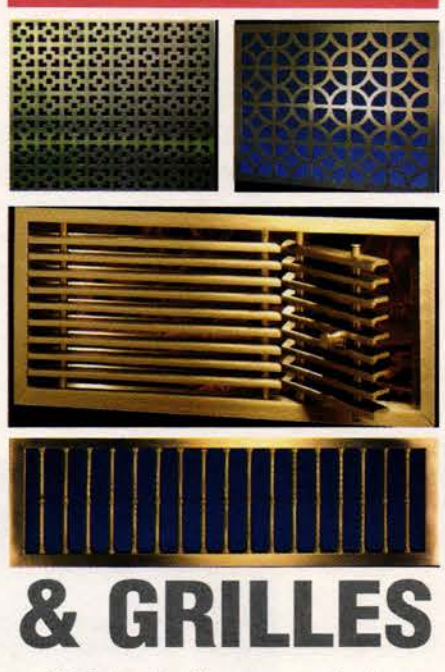
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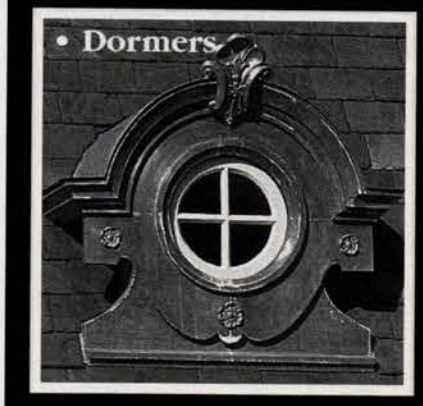
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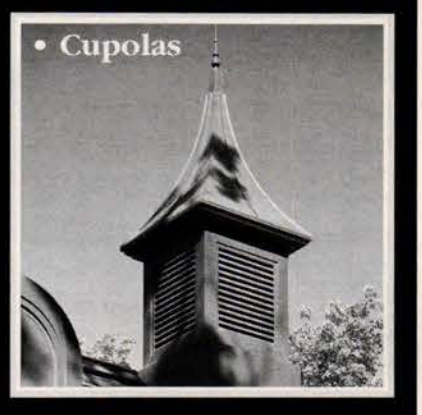
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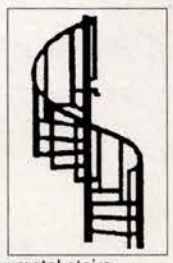
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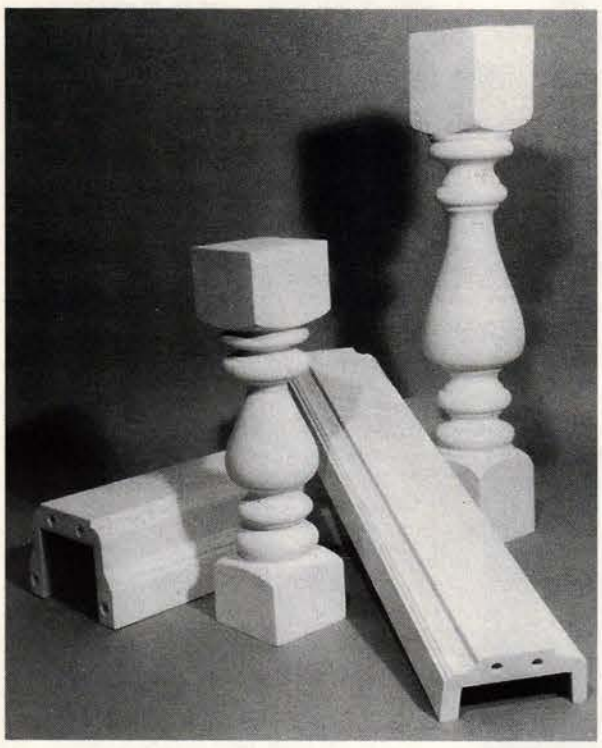
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Essex Works, Ltd.
718-218-8800; Fax: 718-218-8048
843 Meeker Ave.
Brooklyn, NY 11222

Fabricator of ornamental elements: cornices, columns, balustrades, moldings, cupolas & statuary; GFRC, cast stone & precast concrete.
Write in No. 1253

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

Distributor & supplier of interior & exterior millwork: stock & custom balustrade systems; ornamental ceilings, cornice moldings, columns, capitals, door & window surrounds, brackets, corbels, ceiling medallions, niches, domes, crowns & frieze moldings; wood, fiberglass, polyurethane, Forton MG, GRG & foamed polymer.
Write in No. 806



Cast balustrades from Goodwin Associates can be made to individual specifications.

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

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels, cupolas, statuary, pier caps, copings, benches, fountains, outbuildings, gazebos, planters, urns, pavers & custom components; cast-limestone fireplaces in 3 colors; 156-page catalog.
Write in No. 4020

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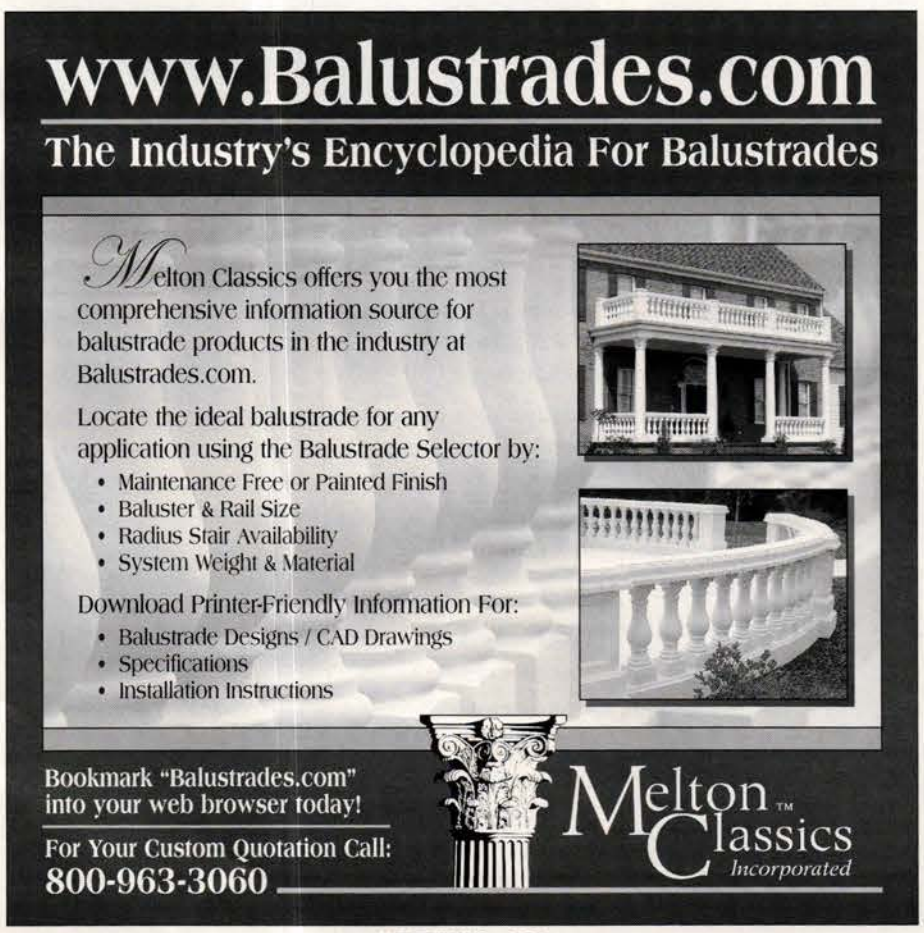
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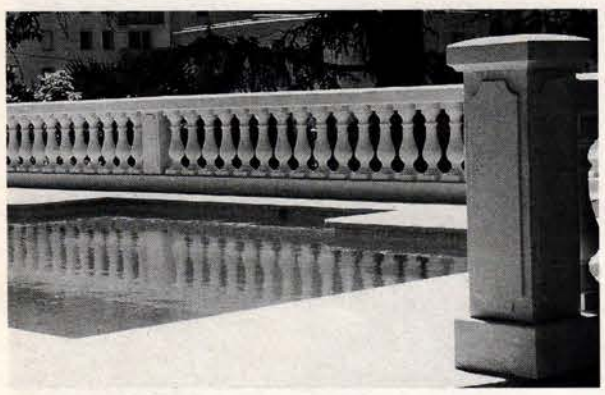
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WRITE IN NO. 433



Hand-carved balustrades are one of the many custom limestone products fabricated by Limestone Concept.

Limestone Concept, Inc.

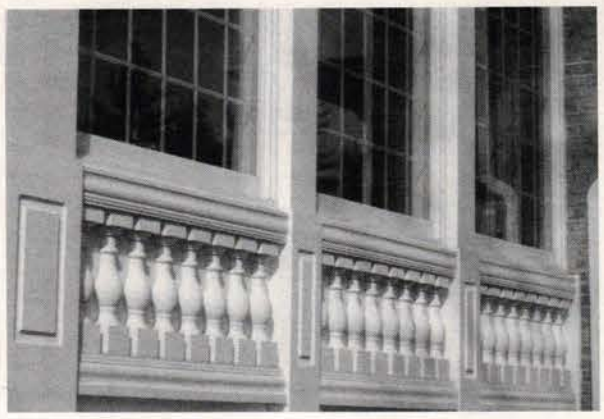
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved elements: fountains, columns, balustrades, capitals, ornament, planters, urns, benches, garden statuary & sculpture; antique mantels & fireplaces; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.
Write in No. 5390

Manor Style, Ltd.

800-325-2188; Fax: 410-281-9362
6741 Whitestone Rd.
Baltimore, MD 21207

Nationwide supplier of load-bearing architectural columns, capitals & balustrade systems: cultured marble-resin (limestone finished), fiberglass composite & fabricated PVC; stock sizes to 48 in. in dia.; direct distributor of architectural PVC & preformed polymer elements; cornices, brackets & other exterior trim; Fypon, Focal Point, Spectis, Durastyl, Century, CDM & other brands.
Write in No. 703



Manor Style offers its own brand of PVC profiles, the DuraStyle Traditional Collection, in stock or custom made.

Melton Classics, Inc.

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

Manufacturer of architectural elements: columns, moldings, balustrades, door & window features, cornices, porch parts, brackets, trim & more; fiberglass, polyurethane, marble/resin composite, wood, cast stone & synthetic stone; custom styles & authentic Classical designs.
Write in No. 4100



Melton Classics offers a lifetime warranty for its DuraClassic balustrades, columns and brackets.

Rossato Giovanni, srl/ Vicenza Stone Sculpture

39-0444-928499; Fax: 39-0444-928711
www.vicenzastone.com
36100 Vicenza, Italy MVI 002134

Supplier of classic statues, fireplaces, consoles, columns, benches, balls, pineapples, balustrades, fountains, gazebos, pergolas, planters, urns, vases, standard & custom sculpture & more: hand carved in Vicenza stone.
Write in No. 6110

Schwartz's Forge & Metalworks, Inc.

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

Custom fabricator of architectural metalwork for 27 years: straight, spiral & curved stairs; railings, balusters, balustrades, newel posts & more; ornamental gates & fencing; fountains; forged bronze, Monel, steel & stainless steel; restoration services.
Write in No. 1218

Seawright Custom Precast, Inc.

760-398-1515; Fax: 760-398-1008
www.scpcinc.com
Coachella, CA 92236

Manufacturer of architectural precast-concrete & GFRC products: non-load-bearing columns, balustrades, benches, door & window trim, wall & pier caps, planter bowls & pots, fireplace surrounds, cornices, base moldings, pool coping, pavers & stock molds; custom manufacturer & supplier of Adoquin stone.
Write in No. 1154

Stonex Cast Products

732-938-2334; Fax: 732-919-0918
www.stonexonline.com
Farmingdale, NJ 07727

Supplier of cast-stone baluster & rail systems, quoins, window sills & surrounds, wall copings, splash blocks, pier caps, planters, balustrades, paving, furniture & more: 7 styles of balusters; curved railings.
Write in No. 507



Precast concrete balusters are available from Stonex Cast Products in many styles.

Superior Plastic Products, Inc.

717-355-7100; Fax: 717-355-7129
622 N. Shirk Rd.
New Holland, PA 17557

Manufacturer of vinyl balustrade systems & 5 styles of post & railing systems in 4 colors, including curved railings: vinyl specialty products, including arbors & a tongue-&-groove cellular decking material.
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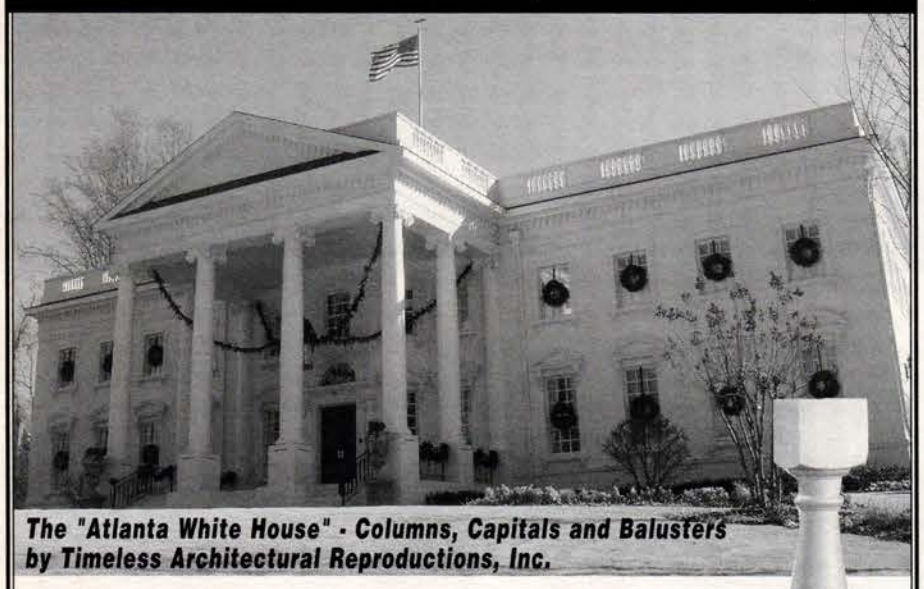
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800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
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Talladega, AL 35161

Manufacturer of custom ornamental metal castings: columns, fences, doors, benches, fountains, cast-metal porch parts, railings, balusters, fretwork, gingerbread, brackets, spandrels, custom turnings & street lighting; iron, aluminum, bronze, brass, stainless steel & ductile iron; historical restoration with existing patterns; unusual cast items.
Write in No. 1005

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www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 40,000 decorative building products: architectural moldings & millwork, benches, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling tile, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more; free catalog.
Write in No. 5008

Aristone Concrete Designs
480-967-3035; Fax: 480-967-1181
www.aristonedesigns.com
Tempe, AZ 85281

Manufacturer of precast-concrete, plaster & GFRC products: benches, columns, balustrades, fountains, trim, moldings, mantels, wall caps, site furnishings, planters, garden ornament & pavers; several colors & textured finishes; moldmaking & custom work; since 1964.
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Blacksmith artist: custom forged bronze & wrought-iron masterpiece locks, hardware, gazebos, railings, gates, benches, fireplace accessories, lighting & architectural work; for high-end residential needs.
Call for more information

Authentic Provence, Inc.
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www.authenticprovence.com
West Palm Beach, FL 33401

Importer of authentic French/Italian garden antiques: hand-sculpted fountains in limestone & Italian marble, fireplace mantels, statuary, reliefs, masks, sundials, urns, tables & benches; authentic door & window surrounds; wide selection of Tuscan terra-cotta planters, Vase d'Anduze & lead & zinc planters; garden pavilions; custom & sourcing.
Write in No. 469

Cantera Especial
800-564-8608; Fax: 818-907-0343
www.cantera-especial.com
Pacific Palisades, CA 90272

Manufacturer & distributor of a vast array of machine- & hand-carved products made from Cantera & Adoquin stone, limestone & sandstone quarried from Italy & Mexico: figurative sculpture, fountains, fireplace surrounds, columns, table bases, entryways, balustrades, stairs, pool coping, vanities, benches, pavers, urns & planters; custom work.
Write in No. 31

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www.casdesign.com
Forney, TX 75126

Supplier of architectural components: complete packages for exteriors, millwork & more; interior & exterior columns & capitals in all Classical orders; mantels & novelty columns in urethane, resin, wood & fiberglass; cornice moldings, door & window surrounds, ceiling medallions, ornamental ceilings, niches, domes, brackets & corbels in polymer; cupolas, fencing components, porch parts, balustrades, benches, weathervanes, gazebos & more.
Write in No. 4200

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of screen & storm doors in 160 styles: odd sizes; arch-top doors & built-in dog doors; storm doors; steel & wood security doors; wood window & door screens; any color stain or paint; pine, Douglas fir, red oak, mahogany, cedar & redwood; benches & Adirondack furniture; restoration services.
Write in No. 9600

Curtis Swenson Studios
802-253-8943; Fax: 802-253-7815
www.christophercurtis.com
Stowe, VT 05672

Designer & custom fabricator of non-traditional stone fountains: interior & exterior; low projection wall fountains in granite, bluestone or slate, with carved symbols or hand lettering; complete fountains ready to plug in or custom installations; benches, fences & sculpture.
Write in No. 184

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

Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; door bells & number plates; bollards, fountains, ornament & mailbox designs from Europe; wall- & post-mounted electric, landscape, porch & garden lighting; light bollards in Turn of the Century & vintage European styles; custom gas fixtures.
Write in No. 2767



The model #406 is one of several garden-seating options from Dahlhaus.

Dalton Pavilions, Inc.
800-532-5866; Fax: 215-721-1501
www.daltonpavilions.com
Telford, PA 18969

Designer & manufacturer of gazebos in several styles & sizes, screening, benches, tables & deck railings: western red cedar; architectural birdhouses; installation services; product portfolio $2.
Write in No. 775



Dalton Pavilions offers benches as an option in its custom structures.

DuMor, Inc.
800-598-4018; Fax: 717-436-9839
www.dumor.com
Mifflintown, PA 17059

Supplier of benches, planters, urns, tables, trash receptacles, tree guards & patented Paver-Grate suspension system: firm in business since 1984.
Write in No. 2180



DuMor's bench #160 features an all-welded, horizontal-strap seat assembly complemented by flared armrests and cast-iron end supports.

Fine Architectural Metalsmiths
888-862-9577; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of ironwork: lanterns & other lighting; ornamental period gates & fencing, railings, balusters & newel posts; period-design wine racks, grillework & wine cellar doors; benches, arbors, pergolas, finials & fireplace screens; electronic gate operators; decorative copper wall & ceiling tile; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design-through-installation service.
Write in No. 2640

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

Manufacturer of ornamental metalwork & stonework: garden elements, gazebos, treillage, sculpture, furniture, tiered & wall fountains, ground basins for fountains, water gardens & supplies, planters & urns, weathervanes, gates, finials, non-load-bearing columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information



A range of hand-carved limestone benches with Classical ornamental features are available from Florentine Craftsmen.

Garden Art, Inc.
860-621-5552; Fax: 860-621-5513
www.garden-art-inc.com
Plantsville, CT 06479

Manufacturer, importer & distributor of hand-finished post- or wall-mounted mailboxes: variety of styles & sizes; novelty mailboxes; all powder-coated & guaranteed; Victorian & 20th century-style garden & patio benches; planters, fountains, lighting, seating groups (table sets for 2-8), tree surrounds, bar sets, chaises longues & occasional tables; cast aluminum.

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

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels, cupolas, statuary, pier caps, copings, benches, fountains, outbuildings, gazebos, planters, urns, pavers & custom components; cast-limestone fireplaces in 3 colors; 156-page catalog.
Write in No. 4020



Haddonstone's collection includes this bench comprised of an egg-and-dart seat (model #HD430) with chimera supports (model #D405).

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

Manufacturer of custom, hand-crafted exterior lighting fixtures, furniture, fences, gates, plaques, signage, street clocks & cast-aluminum posts to 14 ft.: since 1908.
Write in No. 9130

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

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Write in No. 1210

Joan Bogart Antiques
516-764-5712; Fax: 516-764-0529
www.joanbogart.com
Rockville Centre, NY 11571

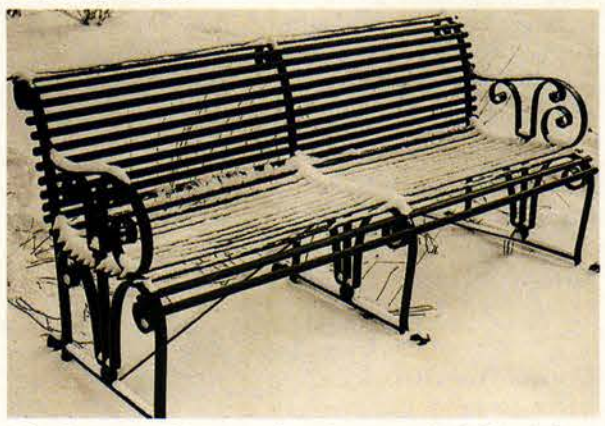
Supplier of antiques: garden furniture, Victorian cast-iron tables, chairs, urns & fountains; sewer-tile planters & cement animals & statues; gas chandeliers, now wired; astral & argand lamps; no reproductions; 1820-1900.



This Victorian-style, cast-iron garden bench is one of many one-of-a-kind antiques available from Joan Bogart Antiques.

John Graney Metal Design, LLC
413-528-6744; Fax: 413-528-6749
www.johngraneymetaldesign.com
Great Barrington, MA 01230

Custom fabricator of forged metalwork in Classical & contemporary styles: benches, gazebos, railings, gates, entryways, garden furniture, lighting & mailboxes; gold-leaf & exotic finishes; design & installation service; historical restoration.
Write in No. 4840



John Graney Metal Design replicated an original 1910 bench for a site in Madison, WI.

Kaléh Design Collection
310-289-9746; Fax: 310-289-9749
www.kalehdesign.com
West Hollywood, CA 90069

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Call for more information



Kenneth Lynch & Sons manufactured this World's Fair bench.

Limestone Concept, Inc.
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www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved elements: fountains, columns, balustrades, capitals, ornament, planters, urns, benches, garden statuary & sculpture; antique mantels & fireplaces; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.
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www.kitchenandpatio.com
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800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011

Manufacturer of historical reproductions: classic Victorian lawn & garden ornament; bronze, aluminum & iron; planters, benches, fountains, columns, street lighting, mailboxes, cupolas & more.
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Romancing The Woods, Inc.
845-246-6976; Fax: 845-246-1021
www.rtw-inc.com
Woodstock, NY 12498

Manufacturer of freestanding rustic furniture: straight & curved stairs & railings, fencing, balusters, gates, garden & woodland structures, planters, urns, benches, ornamental bridges, summer houses, arbors, conservatories, porch parts, garden houses, gazebos, pergolas, pavilions & treillage; eastern red cedar or mtn. laurel; in the romantic tradition of 19th-century English & French estate gardens & the Great Adirondack camps.
Write in No. 5010



Made of eastern red cedar, Romancing The Woods' rustic garden bench is available in 5-, 6- and 7-ft. lengths with either a smooth or natural bark seat finish.

Rossato Giovanni, srl/ Vicenza Stone Sculpture
39-0444-928499; Fax: 39-0444-928711
www.vicenzastone.com
36100 Vicenza, Italy MVI 002134

Supplier of classic statues, fireplaces, consoles, columns, benches, balls, pineapples, balustrades, fountains, gazebos, pergolas, planters, urns, vases, standard & custom sculpture & more: hand carved in Vicenza stone.
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617-887-0202; Fax: 617-887-0127
www.schiffarchitectural.com
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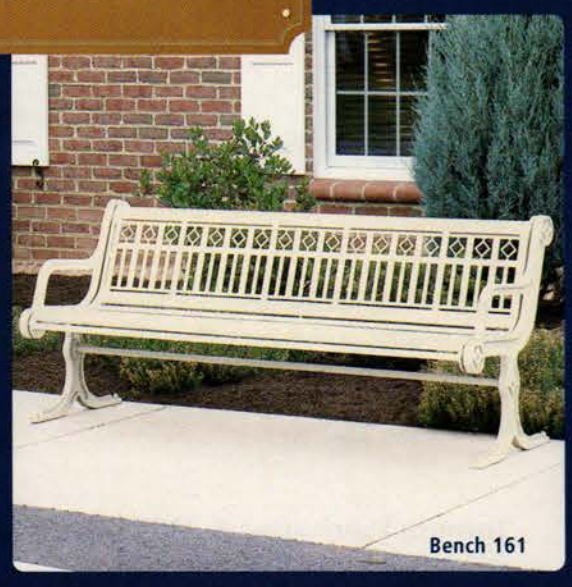
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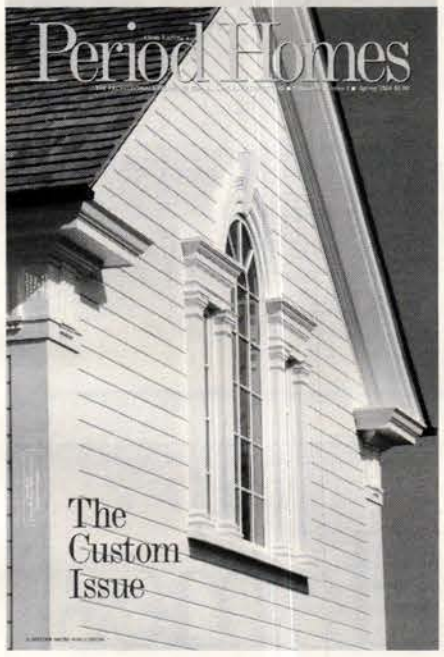
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www.scpcinc.com
Coachella, CA 92236

Manufacturer of architectural precast-concrete & GFRC products: non-load-bearing columns, balustrades, benches, door & window trim, wall & pier caps, planter bowls & pots, fireplace surrounds, cornices, base moldings, pool coping, pavers & stock molds; custom manufacturing & supplier of Adoquin stone.
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Seibert & Rice, Inc.
973-467-8266; Fax: 973-379-2536
www.seibert-rice.com
Short Hills, NJ 07078

Importer of terra-cotta benches, planters, urns & ornament: handmade in Impruneta, Italy; fine detailing; frost-proof; extensive inventory; custom capabilities.
Write in No. 5500



Seibert & Rice's terra-cotta garden bench features an acanthus motif and foliate details.

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207-997-3615; Fax: 207-997-2966
www.sheldonslate.com
Monson, ME 04464

Manufacturer of slate products: benches, tiered & wall fountains, signage, plaques, roofing, floor tile, flagging, structural applications, monuments & kitchen counters & sinks; custom cutting; natural stone planters & urns; color-matched, custom-fabricated facing stone, block & cladding.

Stonex Cast Products
732-938-2334; Fax: 732-919-0918
www.stonexonline.com
Farmingdale, NJ 07727

Supplier of cast-stone baluster & rail systems, quoins, window sills & surrounds, wall copings, splash blocks, pier caps, planters, balustrades, paving, furniture & more: 7 styles of balusters; curved railings.
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518-398-6393; Fax: 518-398-7697
www.sycamorecreek.com
Ancram, NY 12502

Supplier of garden furnishings: ornamental gates & fencing, arbors, pergolas, lattice & trellis; stone tables & benches; garden ornament; custom projects; natural stone & hand-crafted copper.
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Crandall, TX 75114

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www.fountainsetc.com
Birmingham, AL 35222

Supplier of landscape fixtures & fountains: garden, wall, floating, pool & geyser fountains; cast bronze, aluminum & stone; cascades & waterfalls; water gardens & supplies; water-control devices; benches & more.
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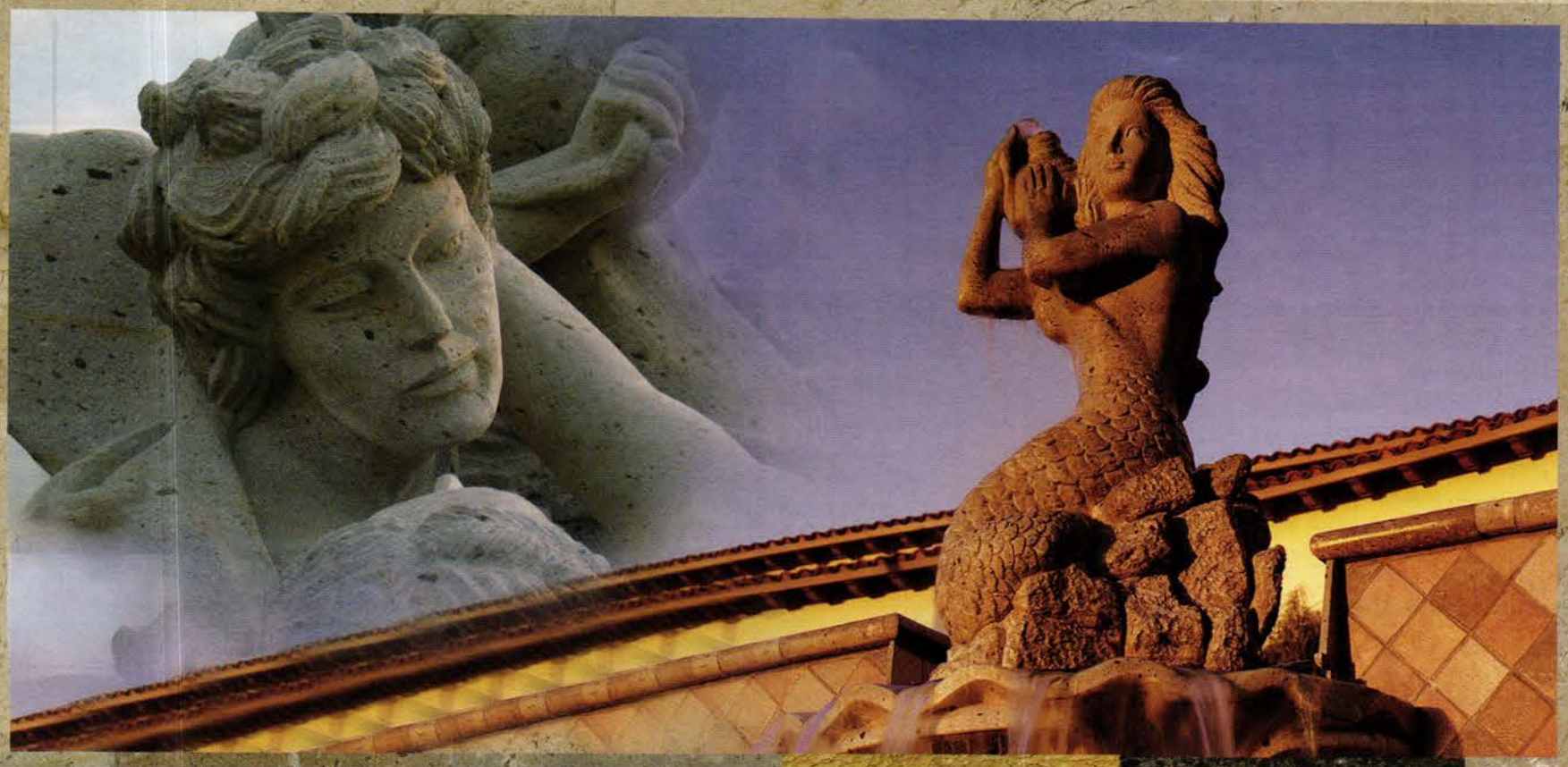
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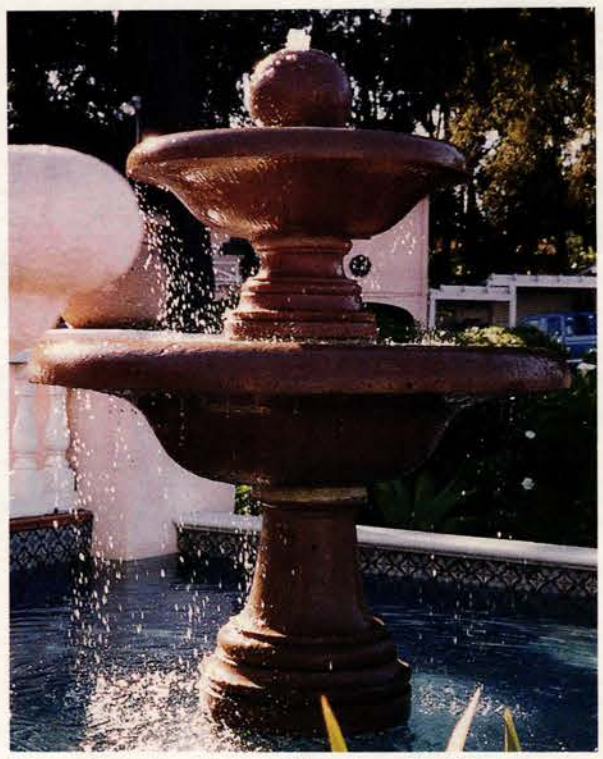
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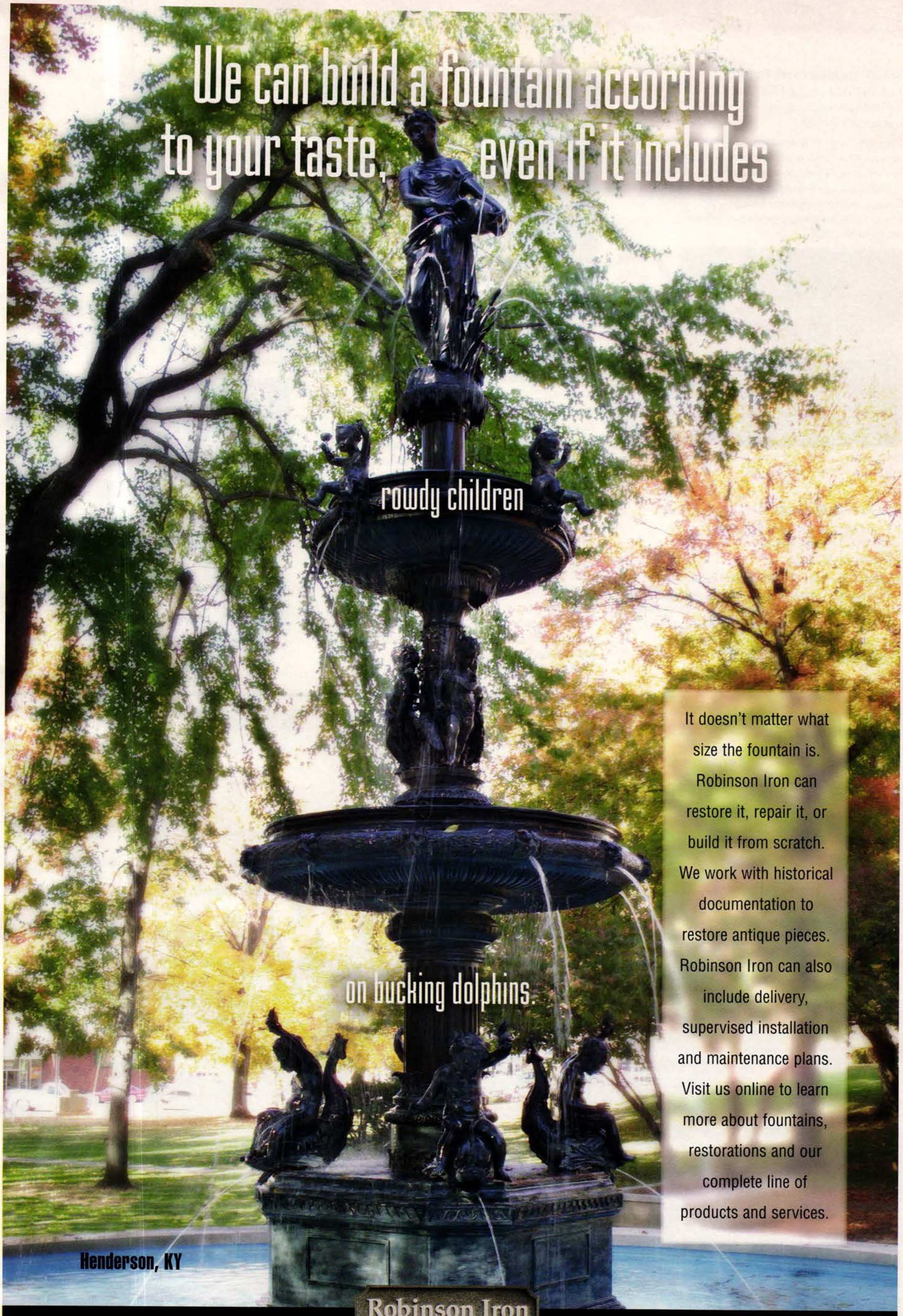
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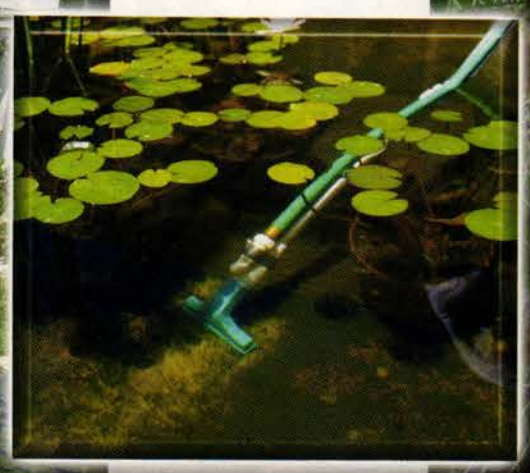
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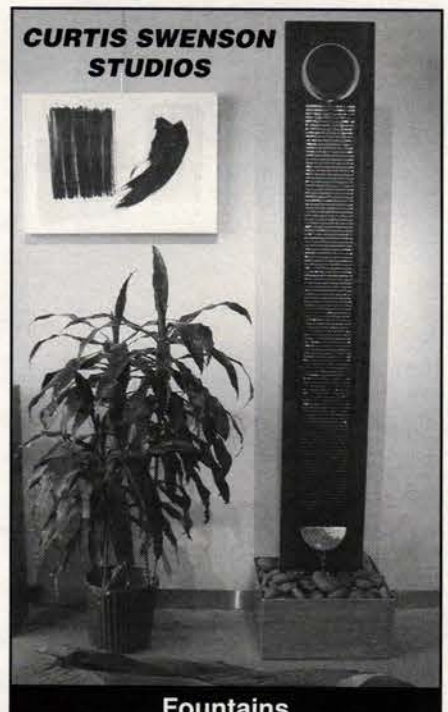


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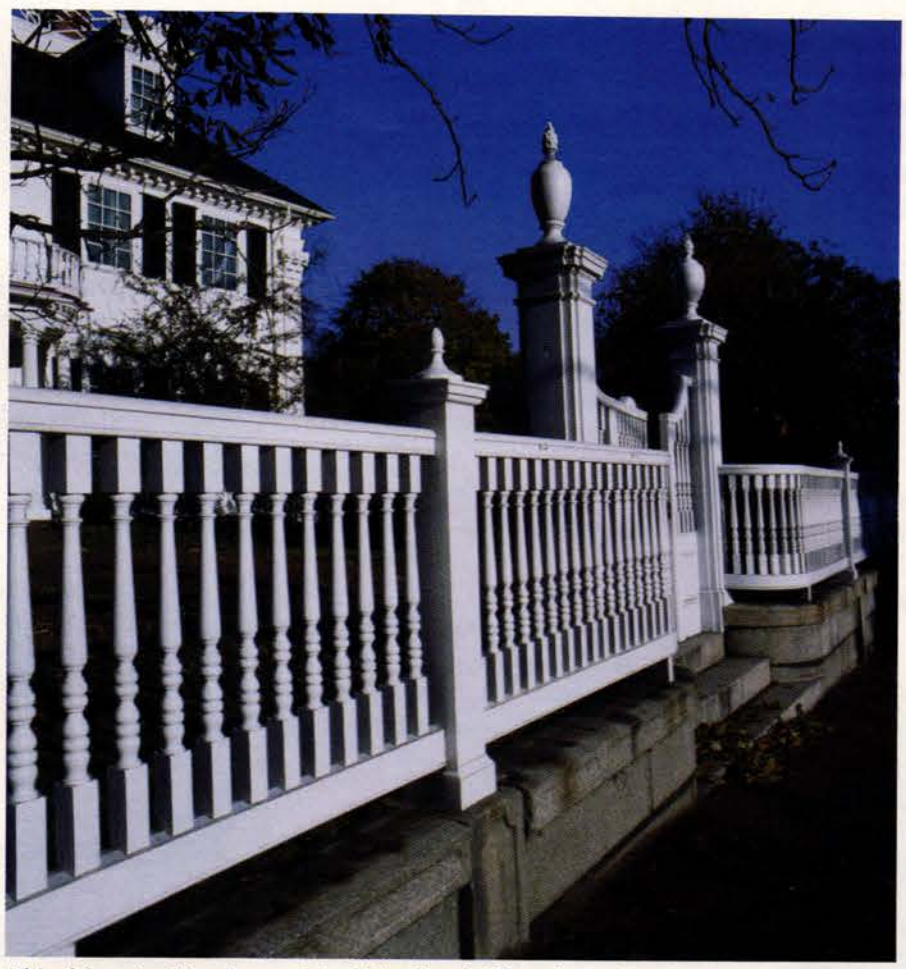
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WRITE IN NO. 1250

Defining the Landscape

The design and maintenance of appropriate period fencing, and the preservation of existing fences, is often low on the list of priorities for traditional builders – it shouldn't be. *By Roberta Lane*

Traditionally, fences, hedges and walls have been used to impose order on the natural landscape. In defining land boundaries, confining livestock, adorning the landscape and providing security for people and personal property, fences stand as a physical expression of the complex and sometimes precarious relationships that exist both between humanity and the natural world, and among separate members of society. As they continue to be prominent and significant landscape elements, it is useful to have a basic understanding of the best approaches to the design and maintenance of fences.



This elaborate picket fence of the Federal period is at the Society for the Preservation of New England Antiquities' Langdon House, Portsmouth, NH. *Photo: Sandra Agrafiotis*

Period Styles

Fence styles vary widely by their use, locale and period. In choosing fence designs for a property, historic images of the site with a long-forgotten fence are an optimal, if rare, resource. Lacking such accurate documentary evidence, a basic survey of local historic fence details can inform the new design. Split-rail fences and fences with log rails have historically been favored, and continue to be appropriate, for rural and agricultural property associated with any period. Distinct from the stone walls that are vanishing symbols of New England's history, the humble split-rail or log fence is relatively easy to build, adapt and repair. Split-rail fences can also be adapted to create an effective, appropriate, transparent and unobtrusive pet enclosure by attaching lightweight wire fencing along the inside of the rails to screen the wide gaps.



A picket fence with gate and granite gatepost illustrates a range of popular mid-19th-century patterns. *Photo: SPNEA*

Today's stockade and picket fences have their origins in the vertical palings of pointed, rough-hewn saplings that were employed in New England in the 17th and early-18th centuries. The modern stockade fence design, however, radically changes the aspect of a property, and is not recommended for use in historic settings. On the other hand, variants of the picket fence design have been used from the First Period through the 20th century, and the style has become a symbol of domestic bliss in the popular imagination.

Matching Scale

Generally, the simpler the house design, the simpler the fence – it is important to match the scale and grandeur of the fence to the house it will accompany. Picket fences associated with vernacular house types of the 17th, 18th and 19th centuries were often low constructions with evenly spaced, narrow pickets. A wide variety of picket and post designs were used, as the elements terminated in all manner of pointed, straight, arrowhead and arched patterns. While the earliest of these picket fences would have been unpainted, their modern counterparts should always be painted or otherwise treated on all surfaces, and particularly the end grain, to protect them from damaging moisture.

Fences of wide, vertical boards, attached to supporting stringers and butted against one another to form low partitions, were also used in rural and vernacular applications. These board fences could be cut straight across the top or be more refined, with molded coping running along the top to protect the end grain. Board fences were typically painted, and they have also persisted in various forms through to the 20th century.

The fence posts of picket and board fences are set, optimally, three feet into the ground, so they are constantly exposed to moisture. Historically, in order to slow deterioration, 4- to 6-in. square (or 4- to 6-in.-dia.) fence posts were fashioned of seasoned heartwood in either red cedar, white oak, chestnut or black locust. White pine was generally used to create the stringers and pickets or boards.

In the Georgian and Federal periods, when symmetry and rhythm were important elements of design, the picket fence was a favorite choice. During these periods, the fence posts became more prominent features, as they grew into tall, imposing piers that could be carved with pilasters or shaped to look like masonry, often topped with flat, molded caps or Classical finials such as urns or eggs. Pickets could alternate in height or be graduated to create sweeping curves, they could be square or turned, flat or pointed, but they typically became more narrow and fine in keeping with the attenuated style of the time. Such fences may also be adapted for late-19th and early-20th-century houses in the Colonial Revival style.

Wood fences continued to be popular through the 19th century, first with refined, clean Greek Revival designs and later with Gothic and other versions appropriate to each Victorian style. Wrought- and cast-iron fences were commonly used in the 19th century as well. Second Empire and Victorian homeowners in both urban and rural areas began to employ cast-iron in patterns of ever-increasing complexity, with fanciful tracery and botanical motifs. The heavy panels were typically supported by either cast-iron or granite posts.

Preserve or Replace

The first consideration in today's context is whether a new fence should be built at all. If there is an existing historic fence on the property, it is always preferable to preserve and maintain that fence in situ. Even if the existing fence appears to be inconsistent with, or later than, the style of the house with which it is associated, it is a fence that is positively known to have stood on the property through the passage of time. The existing historic fence, then, will always be more accurate, valuable and appropriate than any new fence that is meant to match the house could be. For this reason, if the existing historic fence has deteriorated beyond repair, the best preservation practice is to replace it with a new fence that precisely re-creates the dimension, design and material either of the fence that is removed, or those of a fence documented in an historic image of the property.

To preserve an existing historic fence, only those portions of a wood fence that are in an advanced state of deterioration or irretrievably damaged need be replaced. These portions can be replaced with spliced-in pieces that match the surrounding wood in species, dimension and appearance. It is usually necessary to consult an experienced conservator, because the repair of rusted or damaged cast-iron fencing is more complicated. Whether of wood or cast iron, historic fencing should be inspected, cleaned, caulked if necessary and painted regularly to protect it from moisture and extend its life.

Through history, fence designs have evolved with as much innovation and artisanry as the homes they ornament. With extra attention to the preservation of a surviving historic fence or the selection of an appropriate period design for new construction, the resulting structure will resonate with meaning and beauty. ■

Roberta Lane is stewardship manager with the Society for the Preservation of New England Antiquities (SPNEA). This article was reprinted from the summer 2003 issue of Historic New England *with permission from SPNEA, © 2004.*

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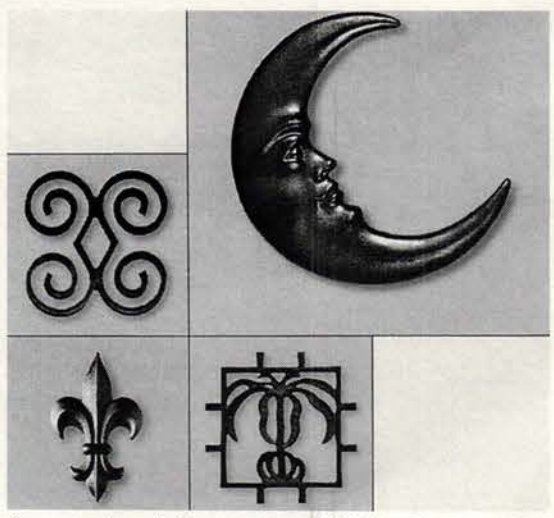
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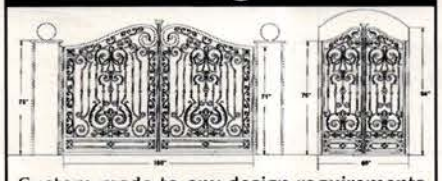
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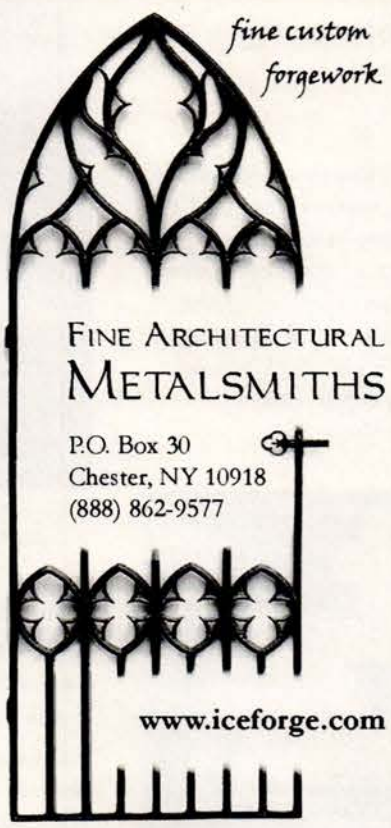


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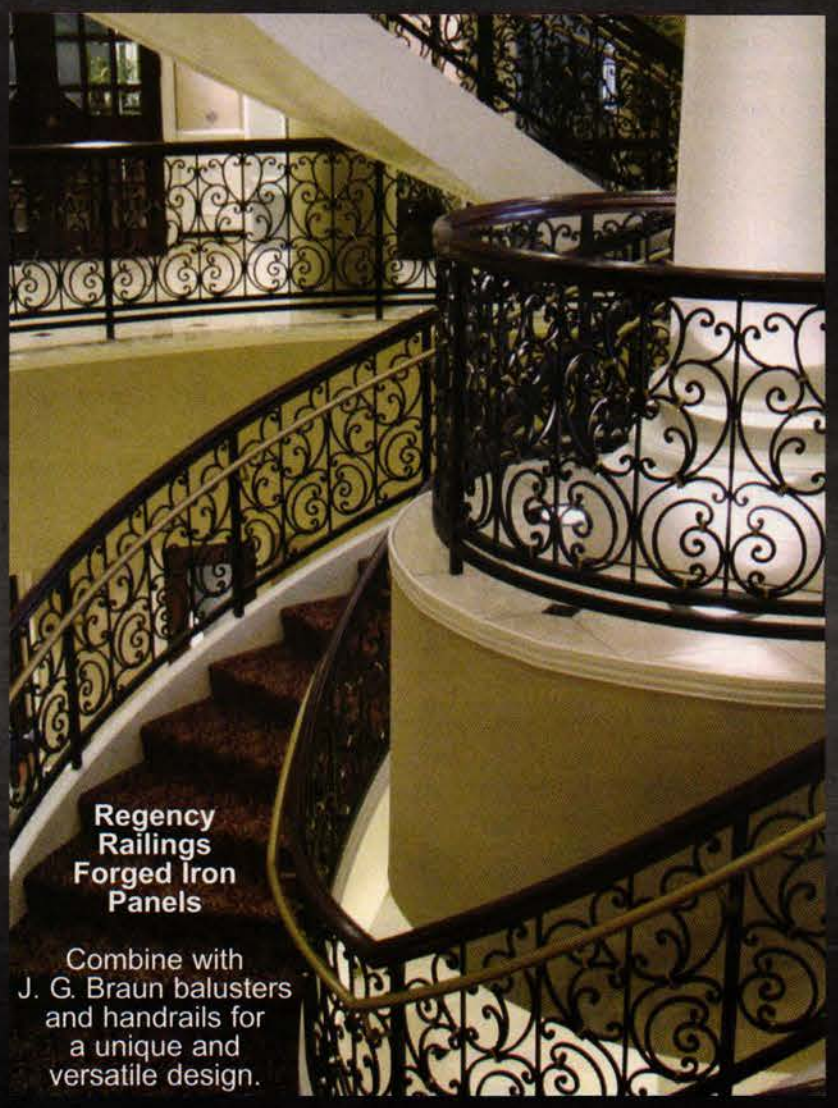
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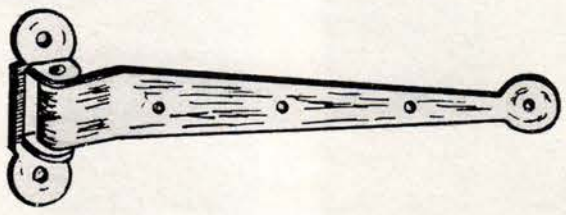
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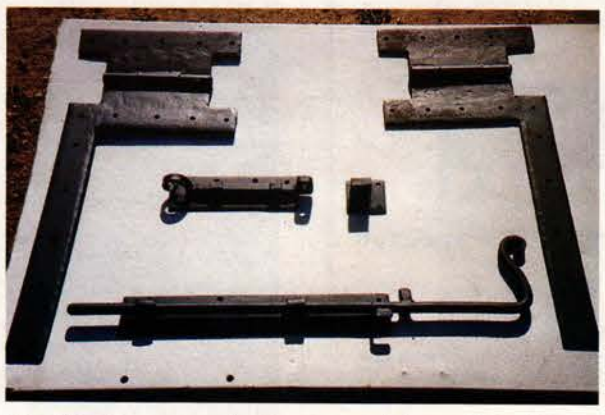
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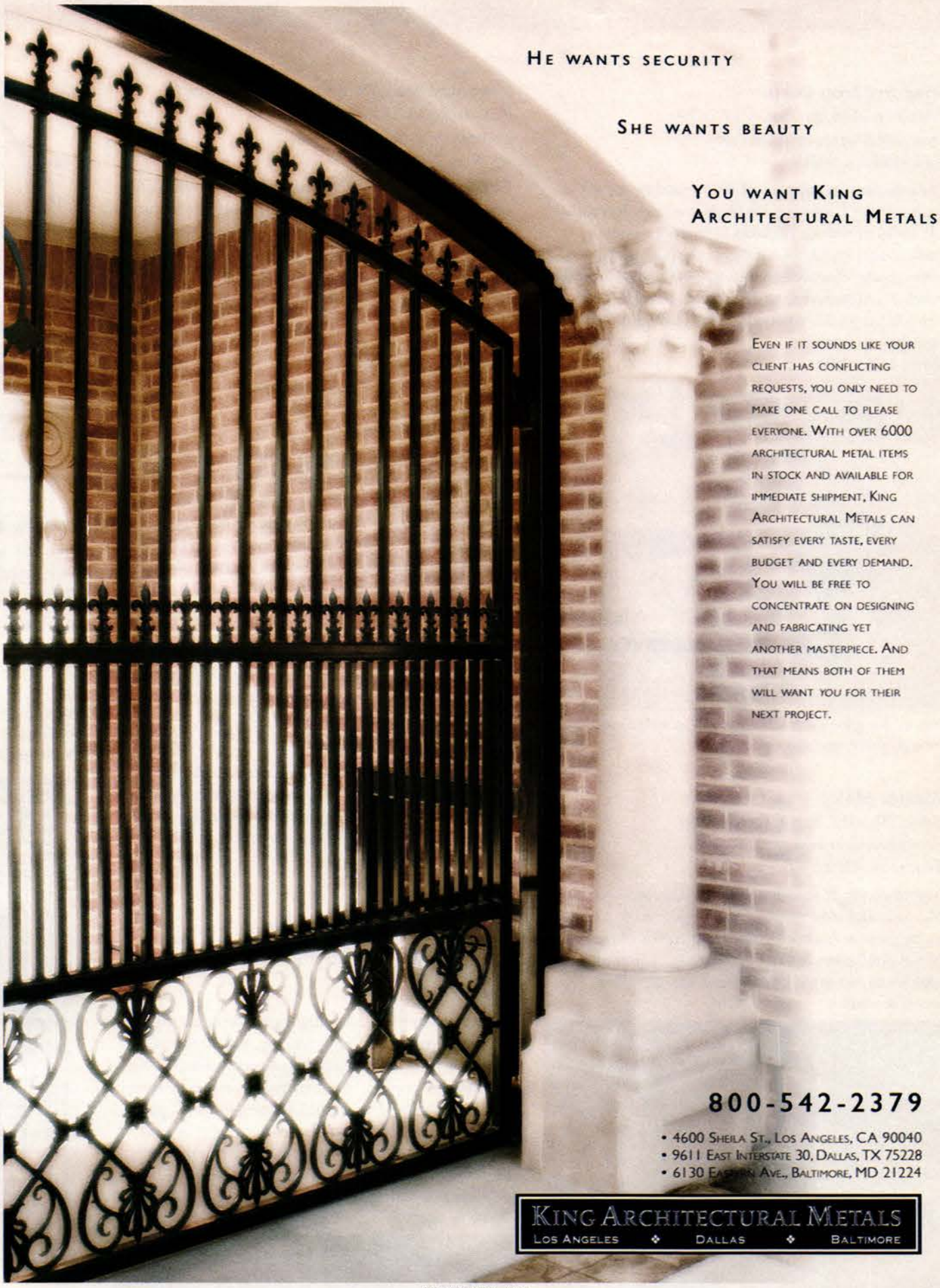
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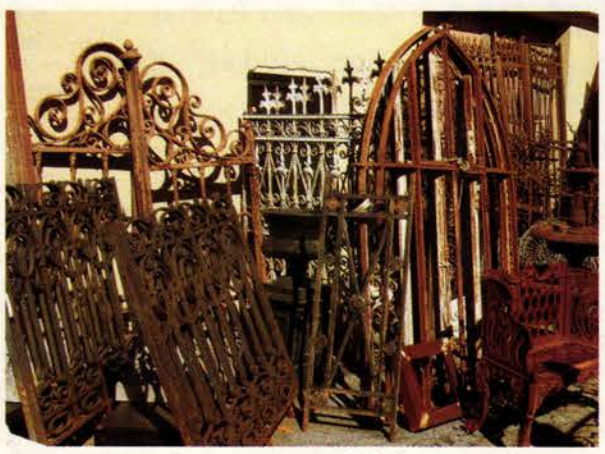
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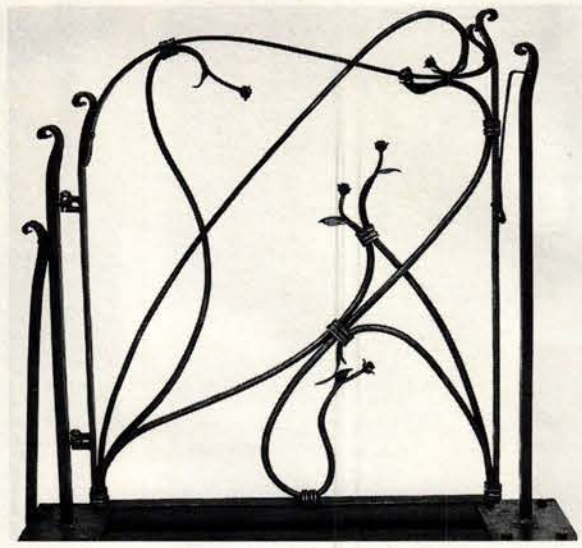
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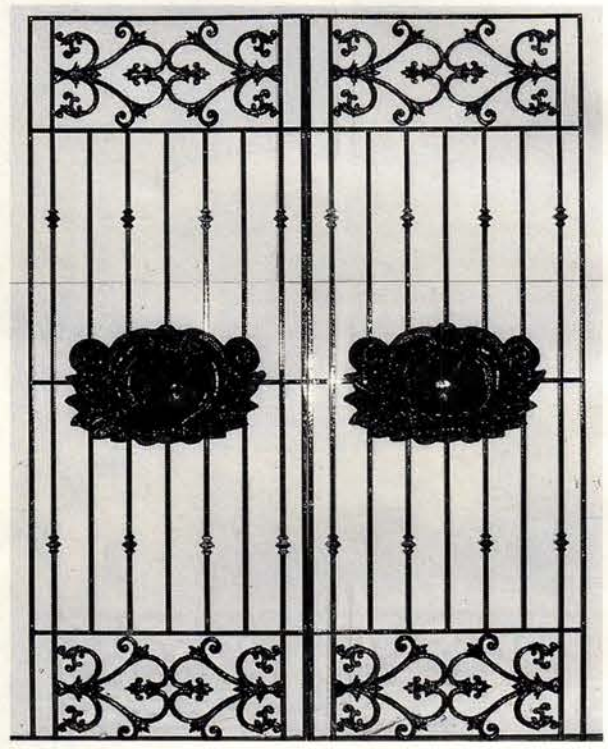
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Schwartz's Forge and Metalworks fabricated this custom 4x3-ft. garden gate.

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800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Manufacturer of cast-iron architectural elements: spiral & straight stairs, decorative balustrades, balusters, railings, gates, newel posts, handrails, treads & risers; custom ornamental metal fabrication; arbors, gazebos & pergolas; cast aluminum & bronze & wrought iron/steel; contract manufacturing.
Write in No. 470



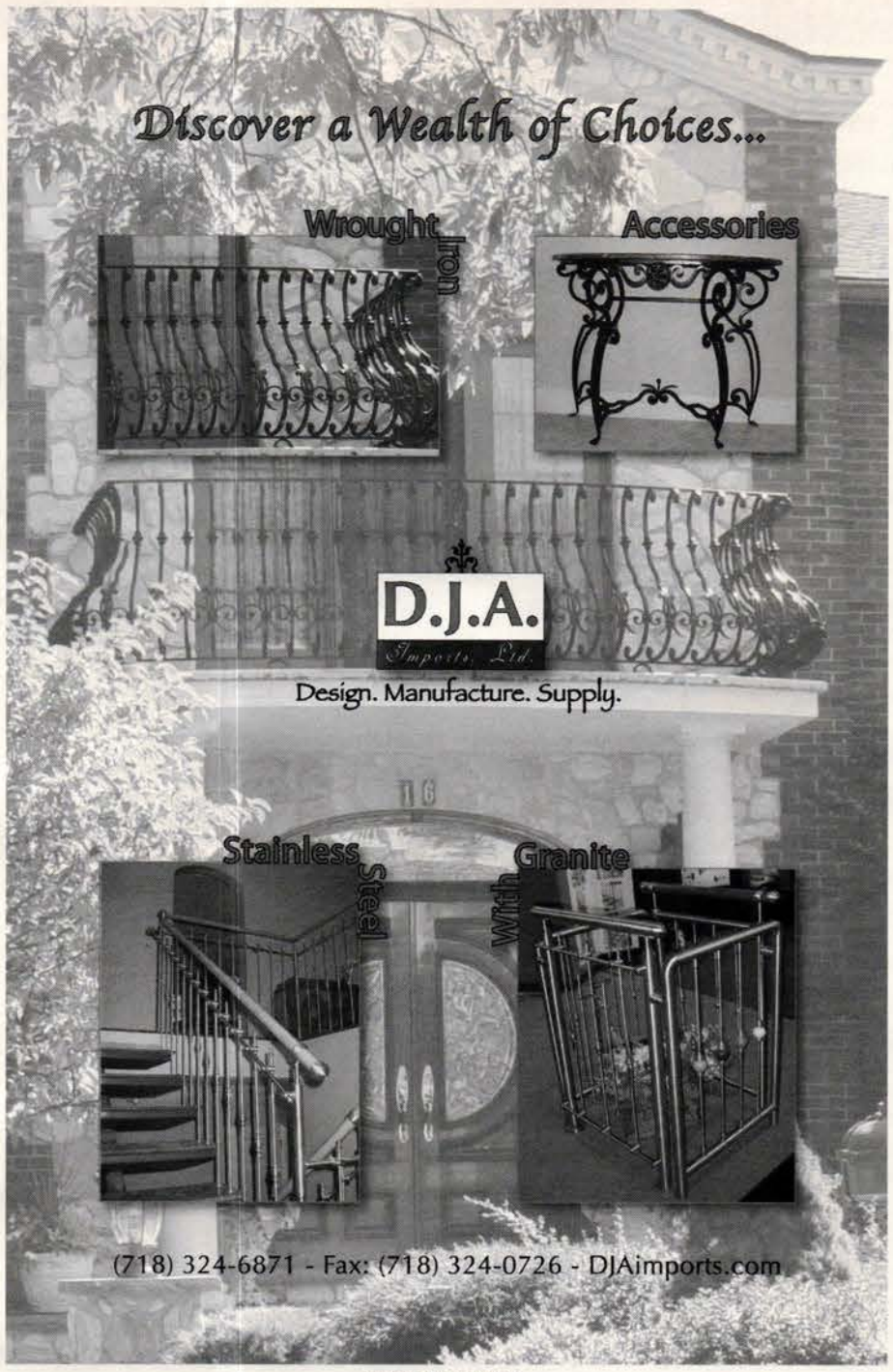
These custom gates are the work of Steptoe & Wife.

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www.stevenhandelmanstudios.com
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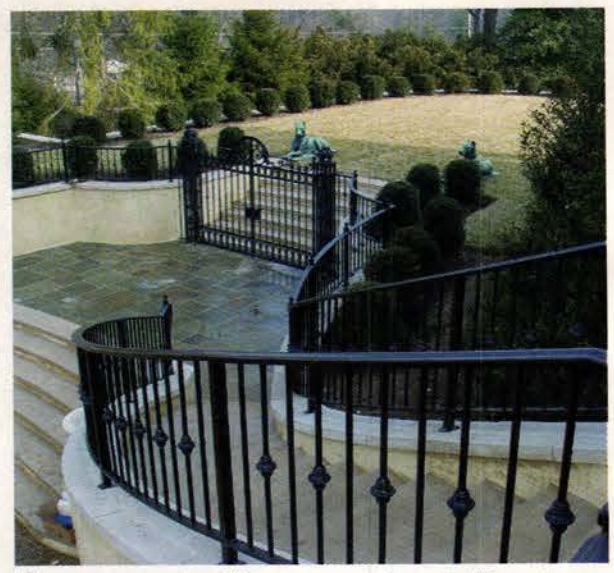
Rustic surface-mount slide bolts from Van Dyke can add character to any gate.

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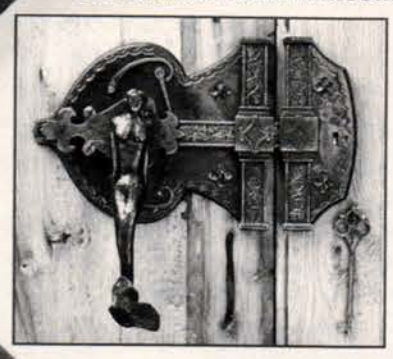


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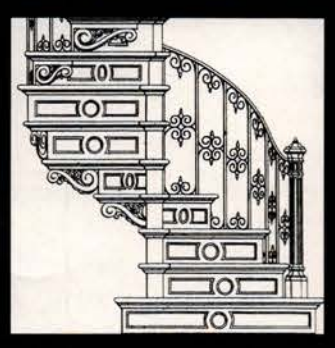
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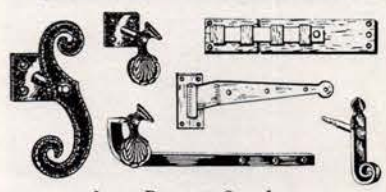
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Talladega, AL 35161

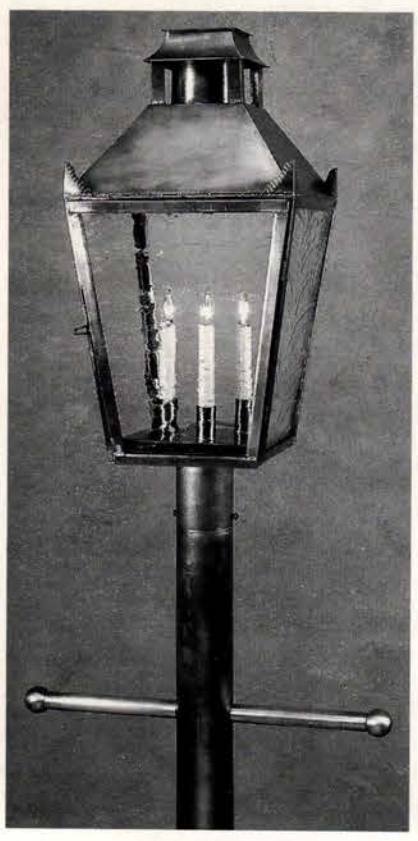
Manufacturer of custom ornamental metal castings: columns, fences, doors, benches, fountains, cast-metal porch parts, railings, balusters, fretwork, gingerbread, brackets, spandrels, custom turnings & street lighting; iron, aluminum, bronze, brass, stainless steel & ductile iron; historical restoration with existing patterns; unusual cast items.
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www.bevolo.com
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Fabricator of hand-riveted, antique-copper, natural-gas, propane & electric fixtures: Colonial, Victorian, Turn of the Century & Mediterranean styles; interior & exterior; restoration.
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Manufacturer of copper gas & electric lanterns: hand crafted reproductions; solid-brass fittings & tempered glass; wall & post mounted; hanging; natural gas, propane or electric light sources; 77 classic designs.
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www.thecopperhouse.com
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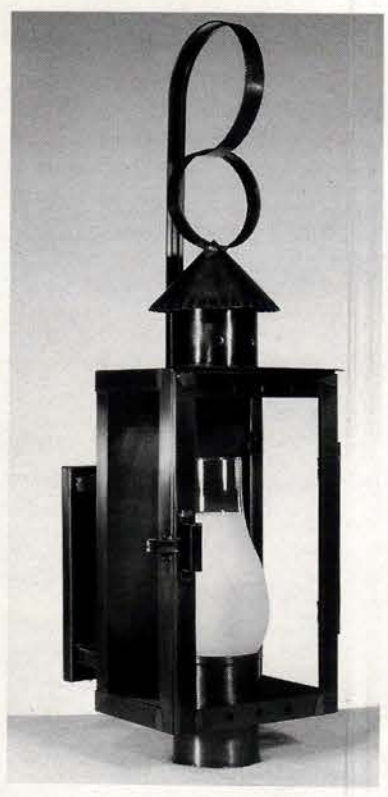
Manufacturer & distributor of New Hampshire solid-copper & brass lighting: porch fixtures, wall- & post-mounted electric lighting, electrically-lit lanterns, sconces, chandeliers, pendants & ceiling fixtures; Colonial, Victorian, Turn of the Century & Arts & Crafts/Mission/Prairie styles; UL listed; copper weathervanes & custom finials.
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The Post-Optic-Caged lantern, model #2643 from The Copper House, measures 12x12x20 in.

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This wall lantern, model #8421 CH 0 from Dalhaus Lighting, measures 22 in. tall.

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The Battery lantern, model #3838 from Hanover Lantern, measures 21 in. wide x 39½ in. tall.

Hanover Lantern Inc.

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www.hanoverlantern.com
Hanover, PA 17331

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Hans Duus produces custom lanterns in traditional styles, such as this model, the Bracket Down lantern.



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This hand-crafted lantern was custom made by Herwig Lighting, manufacturers of aluminum and bronze exterior lighting fixtures.

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Lantern Masters reproduced this lantern from an old Spanish Revival design.

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This lantern, model #11-124 from Old California Lantern, is available in a bronze patina with gold iridescent glass.

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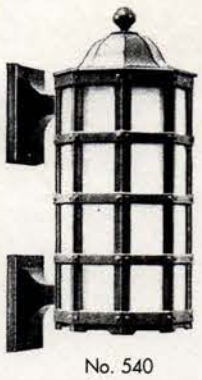
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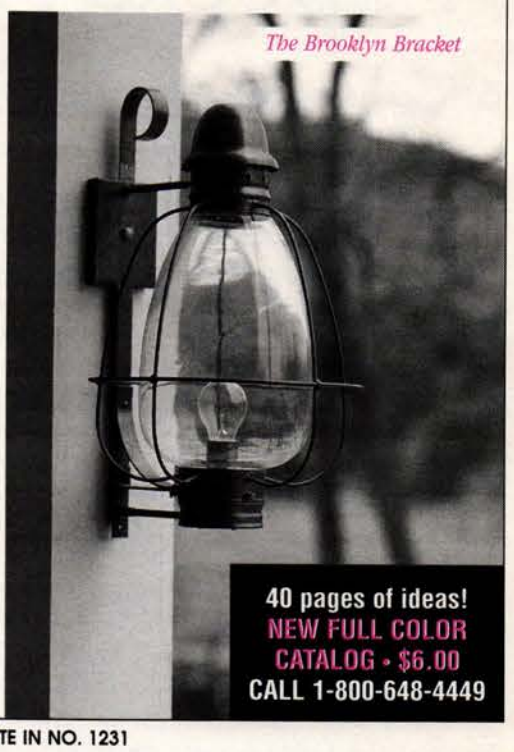
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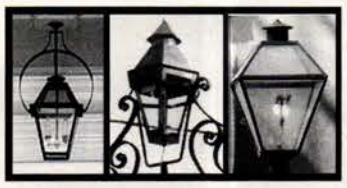
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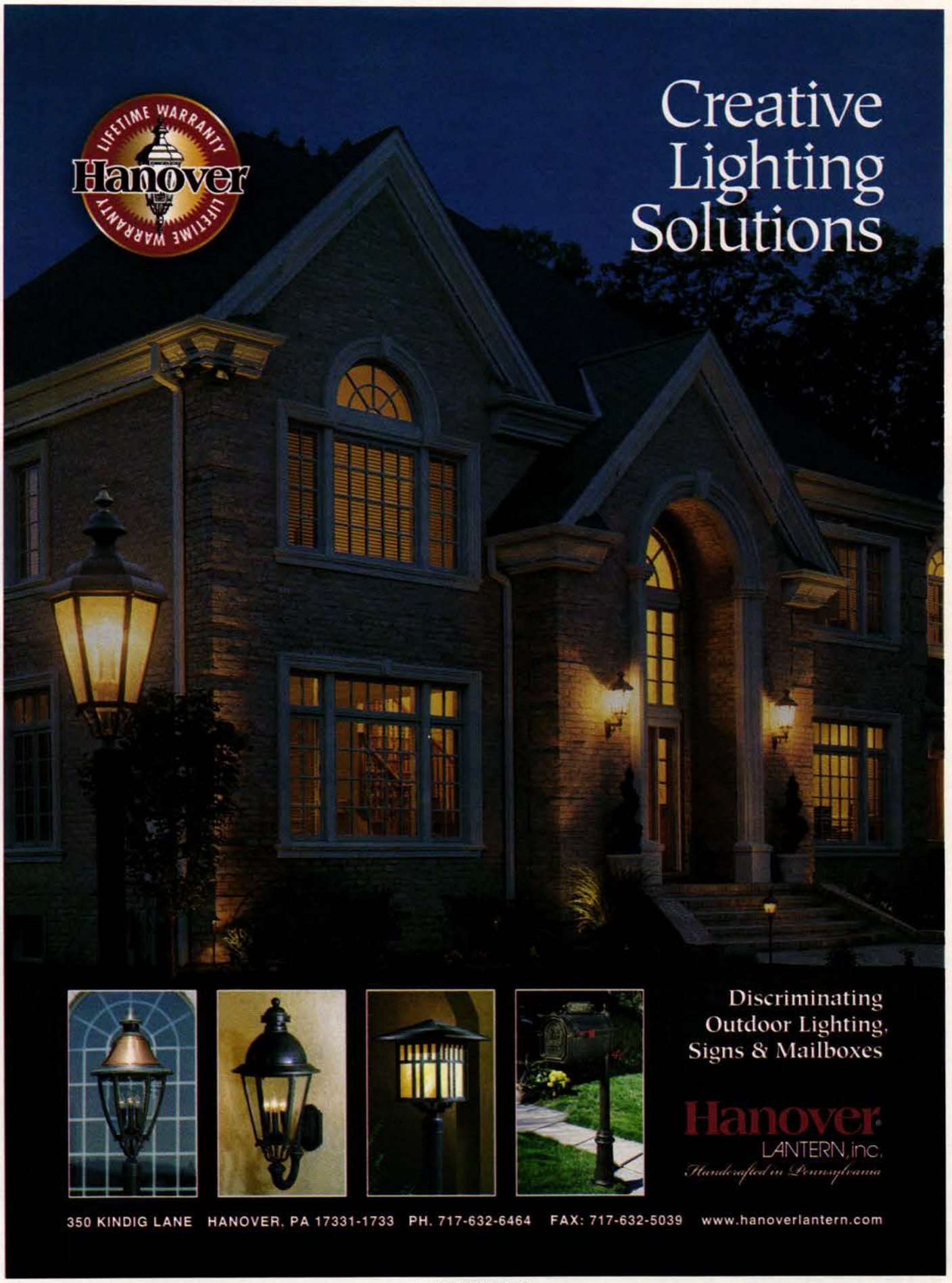
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A Special Ambience

Gas lighting has become an increasingly popular exterior lighting option, enhancing the period feel of many residences. *By James R. Marshall*

Interest in real gas-burning light fixtures continues to grow at a brisk pace. At least, that's the consensus we found among several firms that supply them. The demand lies in all areas where gas lighting can be applied – indoors and outdoors, residential, commercial and institutional. In the residential market, the biggest interest by far seems to be outdoor applications.

Gaslit street lighting was developed early in the 19th century in England and France using manufactured gas, which forms through the decomposition of coal in a heated closed vessel. Gas lights began to appear shortly thereafter in U.S. cities – first in Baltimore, in 1816, with the first gas company in the U.S. founded by Rembrandt Peal. In New York City, a crude gasworks was set up near City Hall in 1816, with tin pipes running to several street lamps and store windows on Broadway. In early 1825, the privately owned New York Gas-Light Company started its big gasworks and ran cast-iron pipes into principal commercial streets. By the early 1830s, many of the City's shops stayed open as late as those in London and Paris. The first use of natural gas for lighting in America was in Fredonia, NY, in 1820, using gas fed in through lead pipes from a 27-ft. well outside of town.

Until after 1890, the usual street lamp design was a simple cast-iron standard surmounted by a square glass lantern enclosing a bats-wing burner that produced a flat open flame; often there was a cross bar beneath the lantern against which the lamplighter could lean his ladder. Sometimes the lanterns were hung on brackets cantilevered off buildings instead of being mounted on lampposts. By today's standards, the light produced was meager indeed.

The gas lighting world was revolutionized with the invention in the 1880s by the Austrian chemist Dr. Carl Auer von Welsbach of the incandescent gas mantle. It consisted of a cotton mesh cylinder treated with rare earth minerals. The cotton was burned off, leaving a fragile cylinder of oxides, which was dipped in collodion to provide strength for transportation and handling. After installation, the collodion burns off at the first ignition, leaving the oxide cylinder, which glows incandescently in the gas flame. This meant that homes and streets could be lighted almost as brightly as they are today. Unfortunately for the lamp lighting profession, however, an American contemporary of Welsbach named Edison was inventing the electric light about the same time.



Gas lights are available in several mounting alternatives, such as this solid-copper full yoke design with London top finial by Faubourg Lighting, Hazlehurst, MS.

However, Edison did not by a long shot wipe out the gas light business. In fact, in today's high-end new home construction, gas lighting has become an increasingly popular feature for enhancing the ambience of one's property. According to Byron Hidalgo, president of Faubourg Lighting, Inc., Hazlehurst, MS, demand for exterior gas lighting installations on larger custom-built homes has risen 15 to 20% in the past five to six years. Demand is very good, agrees Earlie Wilson, marketing manager of Charleston Lighting & Manufacturing, Inc., Mobile, AL, fueled mainly by the nostalgia element, he believes. Kathy Martin, president of Gas-Lite Mfg., Inc, Pittsburgh, PA, confirms that demand is again strong and growing, after about a six-month slowdown during the economic downturn.

Uses

By far the greatest use of residential gas lighting is for exterior applications, although some companies offer interior fixtures as well. Interior applications remain more common in commercial venues such as restaurants than in residences. Those companies that do offer interior gas lighting for residential use stress the need for using certified fixtures. Drew Bevolo of Bevolo Gas & Electic Lights, New Orleans, LA, recommends that buyers beware of "the alarming number of people" who are trying to market uncertified fixtures. They should also beware of "component parts" certification, he adds – the whole fixture should be certified, particularly for interior applications. While many manufacturers will provide fixtures for interior residential use on request, others avoid the whole thing due to liability issues.

Most residential gas lighting installations are intended for the purpose of enhancing ambience, not as practical sources of lighting. This means fixtures that have an open gas flame that flickers and glows in the mist like the streets of old London – a bit of Jack-the-Ripper, suggests Bevolo, but also romance and the French Quarter. However, thanks to Welsbach's invention of the gas mantle, gas lighting can also be designed as a significant light source. According to Martin, a gas light with two flames and two mantles can put out as much light as a 100-watt electric bulb. Her company offers a mailbox/gas light combination with just such an arrangement. An open gas flame, on the other hand, is roughly equivalent to a 40-watt bulb, Hildago notes. Many companies will adapt their open-flame units to accept mantles, says Suzanne Walter of Gas & Electric Architectural Lighting, Houston, TX, although the great majority of customers prefer open flame. If you want significant outdoor light from a gas fixture, one manufacturer declares, "you might as well hang a Coleman lantern on a post!"



The wall-mounted, New Orleans French Quarter model on this residence was redesigned by New Orleans-based Bevolo Gas & Electric Lights from early-17th-century European lanterns.



This flush-mounted, Governor design was hand crafted by Bevolo Gas & Electric Lights from heavy-gauge copper.

When it comes to specifying gas lighting, the architect or builder needs to consider whether to insist on certified fixtures and also to look closely at state and local building codes. Most of the suppliers mentioned here work to American Gas Association (AGA) requirements but also to UL requirements, because many of their fixtures can be supplied as either gas or electric. Local codes can also require that the fixtures themselves be Canadian Standards Association (CSA) certified. This means the manufacturer is visited periodically by CSA inspectors who test fixtures to ensure they hold together well and do not overheat. Opinion is divided on the merits of CSA certification, which is indicated by a seal on the fixture. About 40% of the market is CSA certified these days, estimates Wilson, but some manufacturers prefer to rely on their hard-earned reputations for quality and reliability. For example, Robert Zeitsiff of Newstamp Lighting Co., North Easton, MA, points out that his company has been in business for 70 years and has a track record of producing high-quality copper and brass fixtures. Look for UL approval, he advises, and make sure the local inspector will accept the fixture.

As for installation requirements, codes vary significantly from one part of the country to another, or even from one part of a state to another, with respect to such issues as pipe size and material (because natural gas itself has different compositions – sulfur content, for example – in different areas) and number and location of shut-off valves. Martin notes that in the Northeast, typical requirements are for copper tubing and forged fittings; in the West, tin-lined copper tubing may be required because of gas sulfur content; in some areas, plastic may be acceptable. Architects may also have to finesse their designs to meet state codes on outdoor lighting levels. For example, these codes often define a specific foot-candle level for, say, a parking area – a level impossible to meet with gas lights. By strategically mixing gas fixtures, however, with the same models electrified, an architect can meet code while still getting the desired ambience. Light output from the gas fixtures can be increased by using a design equipped with mantles, as noted above, by increasing gas pressure or by the artful use of reflecting surfaces such as a white-top dome in the fixture itself or a nearby white stucco wall.

Automatic Ignition

Questions emerge about environmental impact or gas consumption, but the manufacturers we spoke to say "not to worry." Bevolo points out that natural gas is the cleanest-burning fossil fuel and that, anyway, a typical gas light burning continuously consumes only about 2,000 BTU per month, equivalent to a stove pilot light, at a cost of maybe five to seven dollars.

However, if you're still concerned about gas consumption, many manufacturers offer timed automatic on-off ignition systems, as well as timed dimmer systems. The devices can be timed either by a clock system or by a photoelectric cell. In addition to convenience, automatic devices based on a thermocouple can offer protection either by shutting off the gas flow or relighting the lamp in the event that wind should extinguish the flame. Martin cautions that on-off operation is not suitable for a mantle light, because the fragile mantle would soon stress out and disintegrate.

There's a lot of debate about automatic ignition features – not worth the money, say some; not so reliable either, say others. Automatic ignition systems are "the biggest scam ever," in the estimation of Bevolo, and a disservice to consumers. The typical $300 additional cost is not worth the small amount of gas saved, he maintains, and the electronic ignition elements are subject to corrosion and early failure. The smartest approach, he declares, is to leave the gas burning continuously. Wilson agrees – the devices are not proven, they're expensive and have reliability and maintenance problems. If you must turn the light on and off, he adds, you can use a manual valve. The reliability problem is greater in colder climes because of dampness, condensation and the freeze-thaw cycle, according to Zeitsiff, and therefore electronic ignition systems "haven't captured the market" in northern areas to the degree they may have in the South.

Others, however, say the devices are indeed well-established and reliable and do pay for themselves eventually (sooner at today's gas prices). Copper Sculptures of Brandon, MS, offers electronic ignition on all its gas lights, says Rod McLellan, the company's national sales manager, using "smart electronics." Tom Warford, operations manger for Gas & Electric Architectural Lighting, agrees – the devices are reliable and easily provided as add-ons or original equipment. Despite this lack of consensus on automatic systems, most manufacturers do offer them either as standard features or optional add-ons.

While architects and specifiers are more knowledgeable about residential gas lighting systems today, some are still a bit unfamiliar or hesitant to use them, manufacturers suggest. Common problems have to do with location of the fixtures (relative to wind conditions and building proximity) and local gas plumbing codes. Often, both plumbing and electrical codes apply because of the electronic ignition systems. Most manufacturers are happy to consult on these matters if asked.

Styles

Gas lighting fixtures come in a wide range of styles (including replicas of traditional, period designs), sizes, materials, mounting options (wall mount, overhead yoke, pole mount, etc.) and manufacturing methods. Many American manufacturers don't attempt to compete with lower-cost imports, but rely for their sales appeal on high-quality, good design and interesting variety in fixtures that are often handmade and specially designed. Materials include copper (good to work with, good to patinate, says Hidalgo), aluminum, bronze or brass and even cast iron. There are a wide variety of manufacturing methods as well – casting, riveting, soldering and brazing. Charleston Lighting, for example, uses special high-temperature phosphorous-copper solder to assemble its copper fixtures; Copper Sculptures uses a special brazing technique for copper on copper developed by its founder, Bill Shook.

Many manufacturers will also restore old fixtures, although often they limit this to good customers or local installations. Restoration can be a problem for companies that insist on CSA certification – it's hard to bring an old fixture up to the mark. Other problems include ensuring that the fixture is ventable, according to Bevolo, and that the old solder is adequate for high temperature. Some manufacturers will also make custom designs from an architect's sketch.

A common feature of all those to whom we spoke is pride in their work and the conviction that gas lighting is a practical and desirable amenity for today's homes. "The ambience of a gas flame," observes McLellan, "is good to come home to." ■



Cast-aluminum designs are available from Gas-Lite Mfg. in several mounting configurations. Gas mantles provide brighter light than open flame designs.

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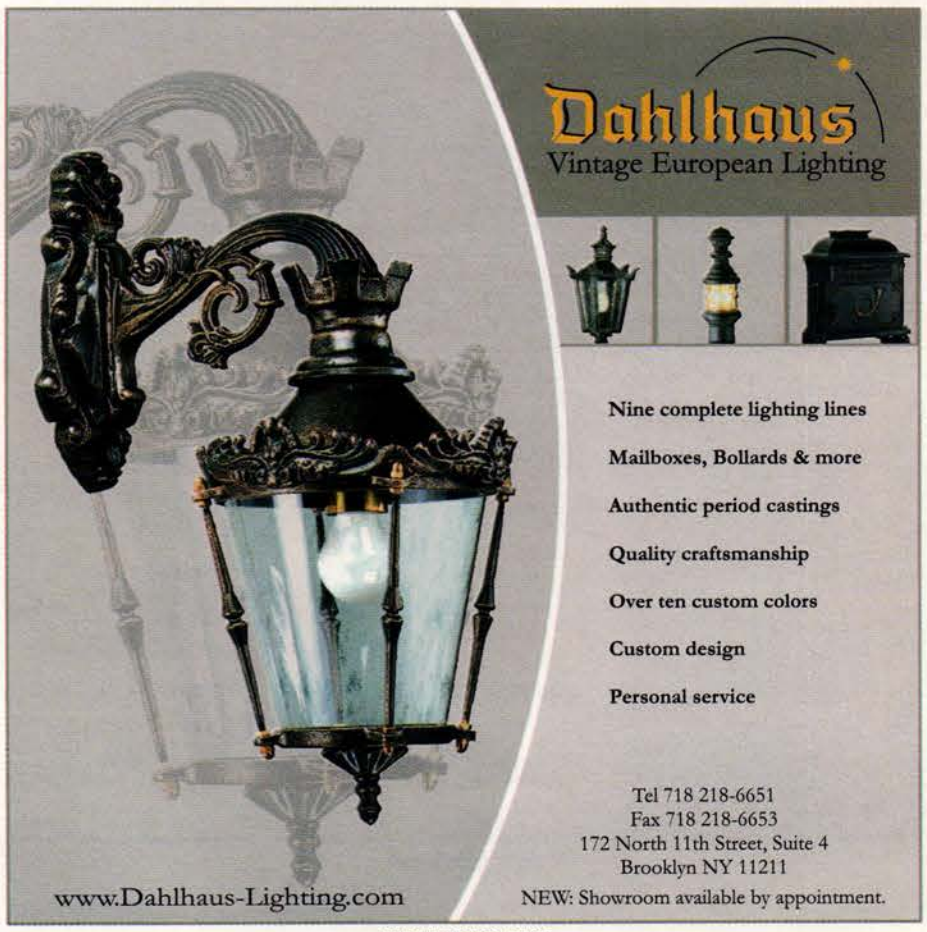
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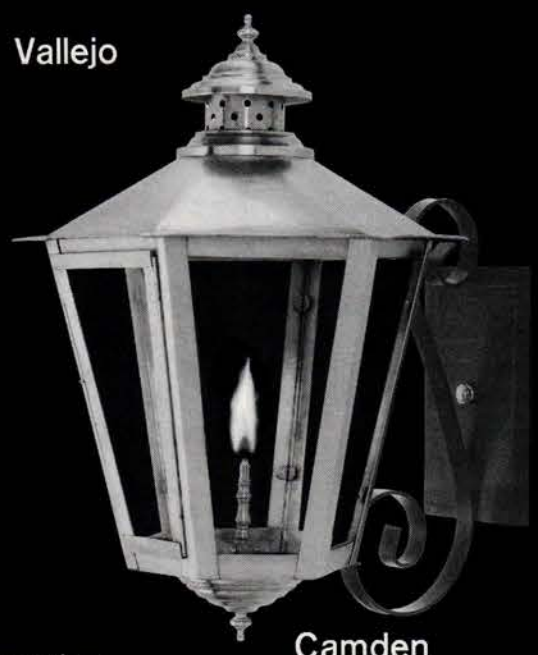
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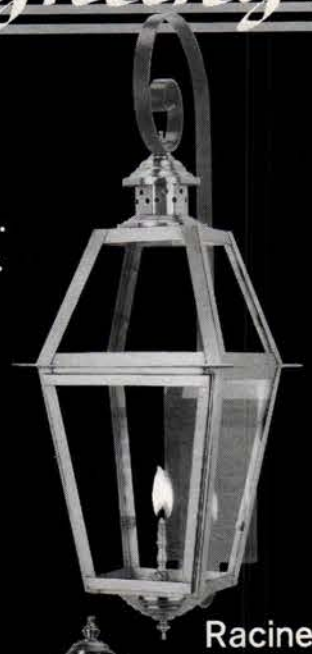
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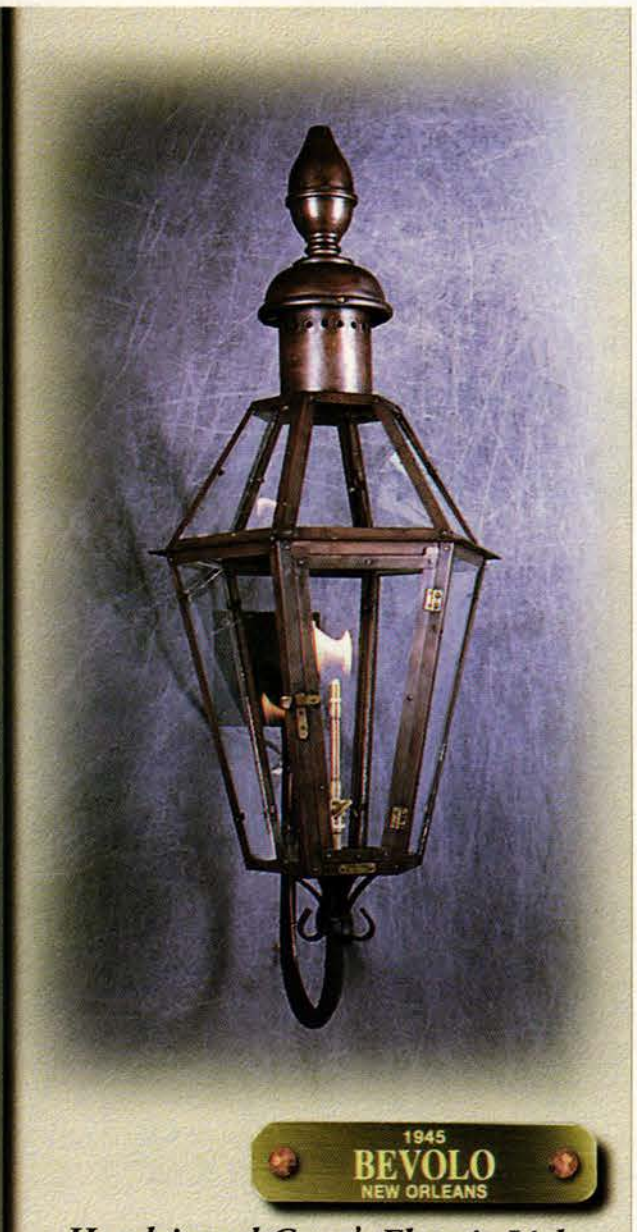




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WRITE IN NO. 166

THE 2005 PALLADIO AWARDS

FOR EXCELLENCE IN TRADITIONAL RESIDENTIAL DESIGN

CO-PRODUCED BY
PERIOD HOMES AND
TRADITIONAL BUILDING
AND THE RESTORATION & RENOVATION
EXHIBITION AND CONFERENCE

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

PALLADIO PRIZES FOR RESIDENTIAL ARCHITECTURE WILL BE AWARDED IN FIVE CATEGORIES:

- RESTORATION & RENOVATION
- SYMPATHETIC ADDITION & ADAPTIVE REUSE
- NEW DESIGN & CONSTRUCTION UNDER 5,000 SQ. FT.
- NEW DESIGN & CONSTRUCTION OVER 5,000 SQ. FT.
- EXTERIOR SPACES: GARDENS & LANDSCAPES

Corresponding awards will also be made for commercial and civic projects.

JUDGING WILL BE BY A PANEL OF DISTINGUISHED DESIGN PROFESSIONALS SELECTED BY THE EDITORS OF **PERIOD HOMES** AND **TRADITIONAL BUILDING.**

For details on the awards program, judging criteria and submission requirements, download an entry form from www. period-homes.com.

The deadline for entries is November 15, 2004.

Gazebos, Arbors & Outbuildings

A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: columns, moldings, mantels, balustrades, wall caps, pavers, quoins, stair treads, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.



The GA1 gazebo from A&M Victorian measures 10 ft. in dia.

Archadeck
888-OUR-DECK; Fax: 804-353-2364
www.archadeck.com
Richmond, VA 23227

Custom designer & builder of gazebos, pergolas, arbors, trellis & other outdoor structures: decks, screened porches & sunrooms; wood, composites & vinyl.

Artist in Iron
732-560-8199; Fax: 732-560-8199
www.artistiniron.com
Middlesex, NJ 08846

Blacksmith artist: custom-forged bronze & wrought-iron masterpiece locks, hardware, gazebos, railings, gates, benches, fireplace accessories, lighting & architectural work; for high-end residential needs.
Call for more information

Authentic Provence, Inc.
561-805-9995; Fax: 561-805-5730
www.authenticprovence.com
West Palm Beach, FL 33401

Importer of authentic French/Italian garden antiques: hand-sculpted fountains in limestone & Italian marble, fireplace mantels, statuary, reliefs, masks, sundials, urns, tables & benches; authentic door & window surrounds; wide selection of Tuscan terra-cotta planters, Vase d'Anduze & lead & zinc planters; garden pavilions; custom & sourcing.
Write in No. 469

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

Manufacturer of authentic interior & exterior molded ornament: columns, capitals, pergolas, pillars, pilasters & balustrade systems; new Classic Pergolas – 2-, 4-, 6- & 8-column kits; plain or fluted shafts in a variety of sizes & styles; molded polymers, polymer/stone composites & variety of lumber species; worldwide delivery.
Write in No. 1580



Chadsworth's manufactured the rafters of this pergola in cellular PVC and the support columns in PolyStone.

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

Supplier of architectural components: complete packages for exteriors, millwork & more; interior & exterior columns & capitals in all Classical orders; mantels & novelty columns in urethane, resin, wood & fiberglass; cornice moldings, door & window surrounds, ceiling medallions, ornamental ceilings, niches, domes, brackets & corbels in polymer; cupolas, fencing components, porch parts, balustrades, benches, weathervanes, gazebos & more.
Write in No. 4200

Colebrook Conservatories
800-356-2749; Fax: 860-738-0429
www.colebrookconservatories.com
Winsted, CT 06098

Designer, fabricator & installer of traditional conservatories, greenhouses, lanterns & screened porches: aluminum & wood; Honduras mahogany mortise-&-tenon construction; true-divided-lite windows, doors & interior shading systems; custom design & fabrication in any period or architectural style.
Write in No. 382

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

Manufacturer & distributor of hand-crafted millwork & ornament: sawn & turned balustrades/railings, corbels, carvings, molding, appliqués, brackets, paneled & screen doors, porch trim, gazebos, arbors, pergolas, mantels, paneling & cabinetry; Spanish cedar, poplar & mahogany; non-load-bearing polymer & carved-wood capitals & columns in oak, maple, mahogany & cherry; licensee of the Victorian Society in America for wood trim.
Write in No. 1310



The parts for this 10-ft.-dia. gazebo kit were manufactured by Cumberland Woodcraft in solid poplar and fir.

Dalton Pavilions, Inc.
800-532-5866; Fax: 215-721-1501
www.daltonpavilions.com
Telford, PA 18969

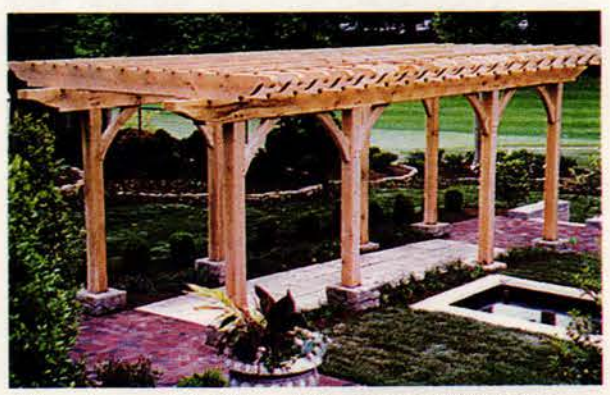
Designer & manufacturer of gazebos in several styles & sizes: screening, benches, tables & deck railings in western red cedar; architectural birdhouses; installation services; product portfolio $2.
Write in No. 775



Gazebos can be used as bandstands, gathering places or, in the case of this small 9-ft. version from Dalton Pavilions, a bit of shade at poolside.

Dreaming Creek Timber Frame Homes, Inc.
866-598-4328; Fax: 804-598-3748
www.dreamingcreek.com
Powhatan, VA 23139

Custom fabricator of timber-frame structures: covered bridges, barns, pool enclosures, gazebos, pergolas, cut or natural-edged slab-wood countertops & bar tops; standard & exotic wood species; traditional mortise-&-tenon joinery; heavy-timber mantels; straight stairs, custom turnings, railings & newel posts; load- & non-load-bearing heavy-timber posts; in-house design; builds nationwide; provides & installs stress-skin panels.
Write in No. 1089



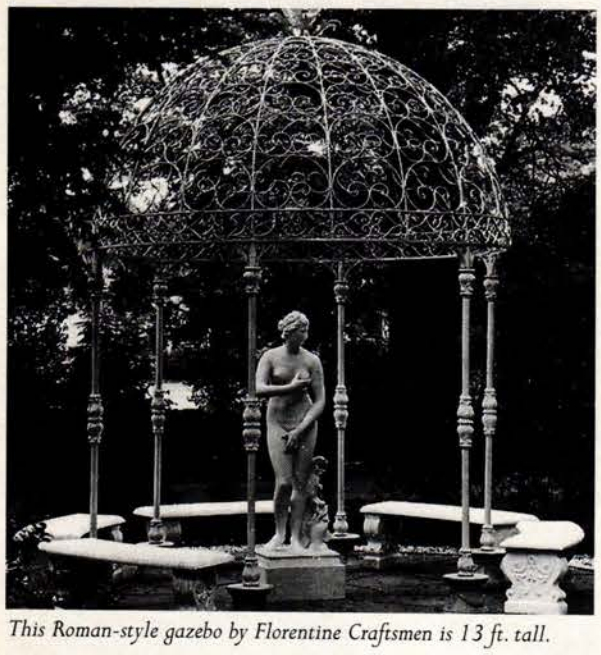
This garden pergola in Richmond, VA, was custom fabricated by Dreaming Creek Timber Frame Homes.

Fine Architectural Metalsmiths
888-862-9577; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of ironwork: lanterns & other lighting; ornamental period gates, fencing, railings, balusters & newel posts; period-design wine racks, grillework & wine cellar doors; benches, arbors, pergolas, finials & fireplace screens; electronic gate operators; decorative copper wall & ceiling tile; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design-through-installation service.
Write in No. 2640

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

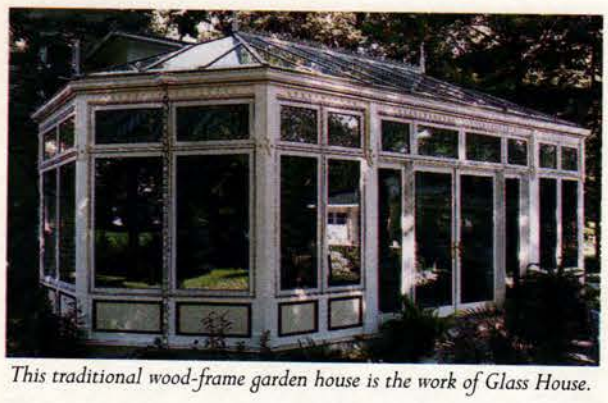
Manufacturer of ornamental metalwork & stonework: garden elements, gazebos, treillage, sculpture, furniture, tiered & wall fountains, ground basins for fountains, water gardens & supplies, planters, urns, weathervanes, gates, finials, non-load-bearing columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information



This Roman-style gazebo by Florentine Craftsmen is 13 ft. tall.

Glass House
800-222-3065; Fax: 860-974-1173
www.glasshouseusa.com
Pomfret Center, CT 06259

Custom fabricator & manufacturer of conservatories, greenhouses, sunrooms, pool enclosures, garden houses, roof lanterns, specialty skylights & glass roof systems: wood & aluminum; ornamental metalwork & copper-clad options; numerous glazing options; true-divided-lite windows & doors, variable trim enhancements & accessories.
Write in No. 1870



This traditional wood-frame garden house is the work of Glass House.

Glass Houses c/o Haddonstone USA Ltd.
856-931-7011; Fax: 856-931-0040
www.glasshouses.com
Bellmawr, NJ 08031

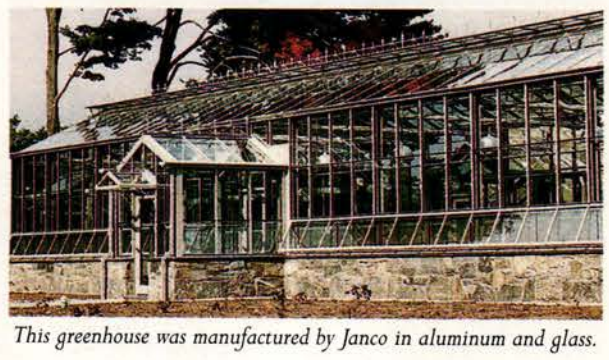
Designer & manufacturer of conservatories, orangeries, sunrooms, garden houses, follies, poolhouses & gazebos: glass & timber designs; hand crafted in Norfolk, England; installation services.
Write in No. 4021

Haddonstone (USA), Ltd.
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www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels, cupolas, statuary, pier caps, copings, benches, fountains, outbuildings, gazebos, planters, urns, pavers & custom components; cast-limestone fireplaces in 3 colors; 156-page catalog.
Write in No. 4020

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www.jancoinc.com
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Manufacturer of greenhouses, sunrooms, pool enclosures & conservatories: 40 models; attached & freestanding; aluminum; stock & custom designs; since 1948.
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This greenhouse was manufactured by Janco in aluminum and glass.

John Graney Metal Design, LLC
413-528-6744; Fax: 413-528-6749
www.johngraneymetaldesign.com
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Custom fabricator of forged metalwork in Classical & contemporary styles: benches, gazebos, railings, gates, entryways, garden furniture, lighting & mailboxes; gold-leaf & exotic finishes; design & installation service; historical restoration.
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www.klynchandsons.com
Wilton, CT 06897

Manufacturer of garden & wall fountain designs, garden ornament & statuary, site furniture (including full park-bench manufacturing capabilities), wood bench slats, birdbaths, topiary/arbor, sundials, finials, planters, urns & swell-bodied & silhouette weathervanes: cast stone, copper, aluminum, wrought iron, bronze, stainless steel & lead; custom capabilities; 1939 New York World's Fair picnic table design.
Call for more information

Limestone Trail Co., Ltd.
800-810-8223; Fax: 905-563-7526
www.limestonetrail.com
Beamsville, ON, Canada L2M 5P1

Manufacturer of outbuildings: gazebos, cabins, cupolas, glasshouses, cabanas & pentagons; French provincial & Victorian styles.
Write in No. 204



Gazebos made of clear western red cedar can be fabricated by Limestone Trail in a variety of shapes and styles, with options such as cupolas and balconies.

Oak Leaf Conservatories of York
800-360-6283; Fax: 404-250-6283
876 Davis Dr.
Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, pool/spa enclosures & glass domes: hand crafted in England, mortise-&-tenon construction, premium-grade mahogany, high-performance double glazing, built-in roller insect screens & concealed gutters; unique designs with classic proportions & detailed with moldings, columns & panels to suit individual requirements & existing architectural features.
Write in No. 6860

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Custom fabricator & installer of traditional conservatories, contemporary sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: hand-crafted mahogany & cedar components; door & sash hardware, concealed rolling insect screens, custom water-jet-cut crestings with matching finial posts, ornate castings & true-divided-lite windows & doors; custom designs fabricated with period architectural details.
Write in No. 378

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011

Manufacturer of historical reproductions: gazebos & classic Victorian lawn & garden ornament; bronze, aluminum & iron; planters, benches, fountains, columns, street lighting, mailboxes, cupolas & more.
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This sitting shelter was custom made by Romancing The Woods from eastern red cedar.

Romancing The Woods, Inc.
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www.rtw-inc.com
Woodstock, NY 12498

Manufacturer of freestanding rustic furniture: straight & curved stairs & railings, fencing, balusters, gates, garden & woodland structures, planters, urns, benches, ornamental bridges, summer houses, arbors, conservatories, porch parts, garden houses, gazebos, pergolas, pavilions & treillage; eastern red cedar or mtn. laurel; in the romantic tradition of 19th-century English & French estate gardens & the Great Adirondack camps.
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www.solarinnovations.com
Myerstown, PA 17067

Designer, fabricator & installer of standard & custom glazed structures: conservatories, greenhouses, skylights, glass domes, lanterns, pool & spa enclosures, sunrooms, canopies, walkways & folding glass walls; all aluminum & aluminum exterior/wood interior; ridge cresting, finials, molding & fluting; simulated-divided lites; large standard color selection & custom color matches.
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www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Manufacturer of cast-iron architectural elements: spiral & straight stairs, decorative balustrades & balusters, railings, gates, newel posts, handrails, treads & risers; custom ornamental metal fabrication; arbors, gazebos & pergolas; cast aluminum & bronze & wrought iron/steel; contract manufacturing.
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Sycamore Creek
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www.sycamorecreek.com
Ancram, NY 12502

Supplier of garden furnishings: ornamental gates, fencing, arbors, pergolas, lattice & trellis; stone tables & benches; garden ornament; custom projects; natural stone & hand-crafted copper.
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The 28x88-in. Morning Glory trellis manufactured by Sycamore Creek features a zinc finial.

Tanglewood Conservatories, Ltd.
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www.tanglewoodconservatories.com
Denton, MD 21629

Designer, manufacturer & installer of traditional wood conservatories, skylights, roof lanterns & other glass architecture: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; high-end details, custom designs & premium-grade construction; Honduras mahogany, high performance insulated glass & solid-brass hardware; true-divided-lite windows & doors, ornamental castings & discrete ventilation & shading systems.
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Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, gingerbread, brackets, corbels, gazebos & porch posts, spandrels, running trim, gable ornament, crestings, fancy-cut shingles, newel posts, rails, balustrades & balusters; reproduction casings, corner & plinth blocks & moldings; custom mantels; column bases & caps, island & table legs, post finials & other turnings; western red cedar, redwood & more.
Write in No. 7120

Trellis Structures
888-285-4624; Fax: 978-232-1151
www.trellisstructures.com
Beverly, MA 01915

Designer & manufacturer of arbors, trellis, pergolas & garden furniture: western red cedar & mahogany; extensive color catalog shows items ranging from Classical arbors to unique garden structures; ships anywhere in the U.S.
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The Chesapeake Arbor from Trellis Structures was manufactured from western red cedar.

Under Glass Mfg. Corp.
845-687-4700; Fax: 845-687-4957
www.lordandburnham.com
High Falls, NY 12440

Manufacturer of Lord & Burnham line of conservatories, greenhouses, sunrooms, kits & garden accessories: aluminum & glass; custom & standard.
Write in No. 394

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: finials, western red cedar shingles, porch parts, turned posts, turned & sawn balusters, railings, brackets, gazebos, corbels, custom-length spandrels, mantels, columns & more; 192-page master reference catalog; 208-page porch-design book.
Write in No. 1061

Vixen Hill
800-423-2766; Fax: 610-286-2099
www.vixenhill.com
Elverson, PA 19520

Manufacturer of modular cedar gazebos, garden houses, tea houses, arbors, garden furniture, cupolas, finials, window boxes, bath houses & shutters: pre-engineered for easy assembly & factory-direct.
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Vixen Hill manufactured this modular gazebo in cedar.

Wayside Fence Co.
800-847-7789; Fax: 631-968-6928
www.waysidefence.com
Bay Shore, NY 11706

Manufacturer of custom PVC & cedar fencing & gates, railings, components, arbors, lattice, pergolas, trellis, posts, caps, finials & more: gate hardware & operators; solar PVC post-cap, deck & accent cap lights; more than 45 styles of PVC fencing to match the look of classic wood fencing; porch parts & decking; curved PVC profiles; cast aluminum, ornamental wrought iron & steel, black PVC, wood & vinyl; restoration services.
Write in No. 4260



The PVC City line of arbors from Wayside Fence, including the Stepped Chicago, can come with coordinated gates.

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

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Wood Innovations of Suffolk
631-698-2345; Fax: 631-698-2396
www.woodin.com
Medford, NY 11763

Manufacturer of exterior wood structures & elements in western red cedar: planters of any size & shape, caps, bridges, wishing wells, arbors, pergolas, furniture, fencing & statuary; custom; shipping nationwide.
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Wood Innovations of Suffolk manufactured this arbor in cedar.



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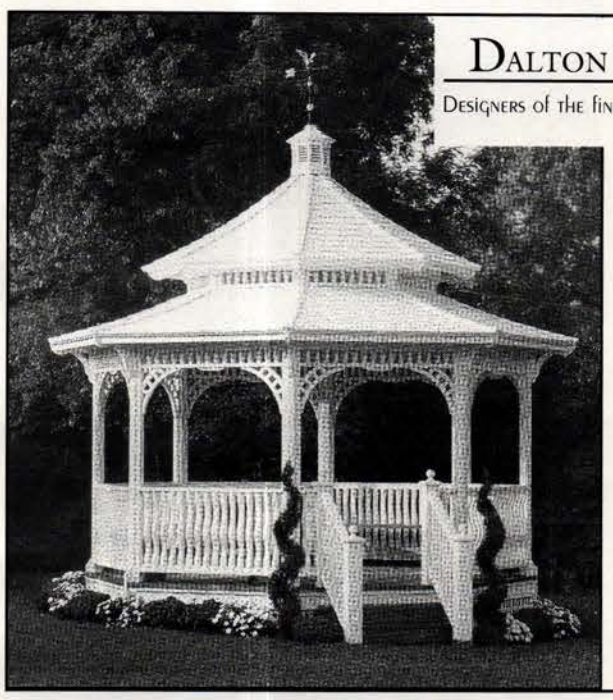
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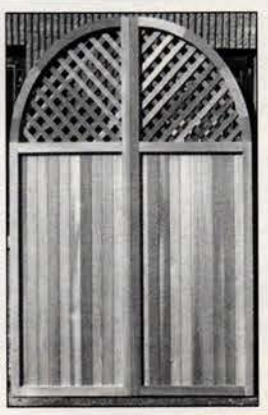
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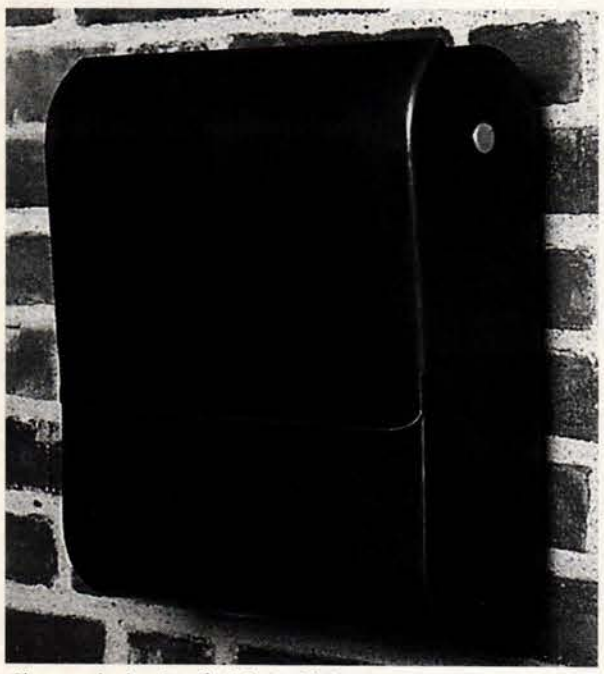
Mailboxes

Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1961
www.allenmetals.com
Talladega, AL 35161

Manufacturer of custom ornamental metal castings: mailboxes, columns, fences, doors, benches, fountains, cast-metal porch parts, railings, balusters, fretwork, gingerbread, brackets, spandrels, custom turnings & street lighting; iron, aluminum, bronze, brass, stainless steel & ductile iron; historical restoration with existing patterns; unusual cast items.
Write in No. 1005

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www.chaenomeles.com
Dallas, TX 75209

Manufacturer of decorative cast-bronze flagstaff holders & copper mailboxes: large hand-crafted mailboxes for wall or post mounting; custom mailbox stands & torch-cut custom house numbers; patented flag-display system.



Chaenomeles hand crafted the Saddlebag mailbox in heavy-gauge copper.

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

Custom fabricator of cast-aluminum mailboxes, mailbox standards & standards for street lighting: copper lighting fixtures; post-mounted, novelty mailboxes.
Write in No. 772



This column-mounted, cast-aluminum mailbox is available from Custom Home Accessories in three styles and seven finishes.

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

Manufacturer & distributor of decorative mailboxes & classic architectural accents: post- & surface-mounted, exterior, lobby & locking/vandal-resistant mailboxes; mail slots & posts for mailboxes; cluster mailboxes; low-voltage lighted address plaques in 5 styles & 10 finishes; weathervanes, cupolas & finials; cast aluminum, brass & copper; Victorian & other styles; lamps & lampposts.
Write in No. 527

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

Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; door bells & number plates; bollards, fountains, ornament & mailbox designs from Europe; wall- & post-mounted electric, landscape, porch & garden lighting; light bollards in Turn of the Century & vintage European styles; custom gas fixtures.
Write in No. 2767



The Column mailbox, model #1528 A from Dahlhaus, measures 50¾ in. tall x 19¾ in. wide x 17¾ in. deep.

EJMcopper Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804

Manufacturer of custom architectural sheetmetal fabrications: hand-crafted, copper post-mounted barrel-style mailboxes, chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes & more; online catalog.

Hanover Lantern Inc.
717-632-6464; Fax: 717-632-5039
www.hanoverlantern.com
Hanover, PA 17331

Designer & manufacturer of cast-aluminum lighting fixtures, poles, bollards, mailboxes & accessories: commercial, residential & landscape applications.
Write in No. 3440



Hanover Lantern offers many varieties of galvanized-steel mailboxes.

Jensen Industries
800-325-8351; Fax: 800-882-6489
www.jensen-ind.com
Los Angeles, CA 90058

Manufacturer of mailboxes that conform to architectural & 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; anodized finishes; stock & custom.

John Graney Metal Design, LLC
413-528-6744; Fax: 413-528-6749
www.johngraneymetaldesign.com
Great Barrington, MA 01230

Custom fabricator of forged metalwork in Classical & contemporary styles: benches, gazebos, railings, gates, entryways, garden furniture, lighting & mailboxes; gold-leaf & exotic finishes; design & installation service; historical restoration.
Write in No. 4840

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

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

Maguire Iron Corp.
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Manufacturer & supplier of door, window, cabinet, gate & mailbox hardware: knobs & levers with compatible locks of various backsets & functions; hinges, pulls, bolts, knockers, escutcheons, push plates, cremone bolts, electric bell buttons, bell pulls & lanterns; wrought iron, pewter, rust, brass & bronze; 17th-century, Art Deco & other styles; custom work.
Write in No. 7600

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

Distributor of more than 10,000 architectural accents: powder-coated wall & curbside mailboxes, posts, slots & drop boxes; locking/vandal resistant; copper, brass, chrome, stainless steel & cast aluminum; solar numbers/letters; address plaques/signs in cedar, cast aluminum, HDU & slate; individual numbers & letters; copper/brass weathervanes & wood cupolas; residential, subdivisions & neighborhood redevelopments.
Write in No. 268



Robinson Iron's Pineapple mailbox is 7 ft.-3 in. tall and weighs 135 lbs.

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011

Manufacturer of historical reproductions: classic Victorian lawn & garden ornament; bronze, aluminum & iron; planters, benches, fountains, columns, street lighting, mailboxes, cupolas & more.
Write in No. 3240

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www.texasmetalindustries.com
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www.cantera-especial.com
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Castaic, CA 91310

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Champlain Stone's Corinthian Granite flagging was used to create this curved pool coping.

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Haddonstone (USA), Ltd.
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www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels, cupolas, statuary, pier caps, copings, benches, fountains, outbuildings, gazebos, planters, urns, pavers & custom components; cast-limestone fireplaces in 3 colors; 156-page catalog.
Write in No. 4020

Hanson Brick
704-341-8750; Fax: 704-341-8735
www.hansonbrick.com
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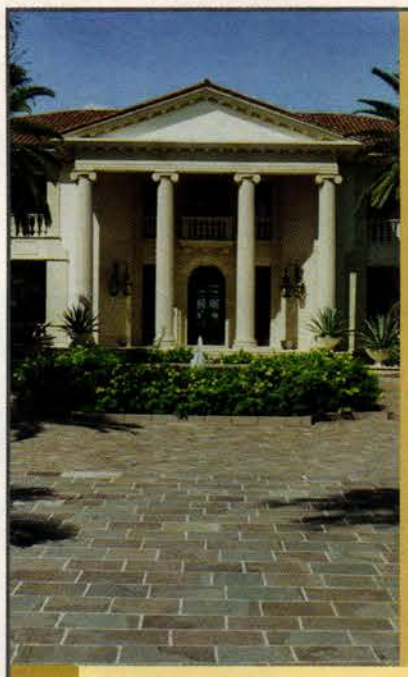
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This Cantera pot was designed by Cantera Especial in a basket weave.

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Haddonstone's model #A400 features bouquets of flowers with ribbon-and-knot detail; it measures16½x16½ in.

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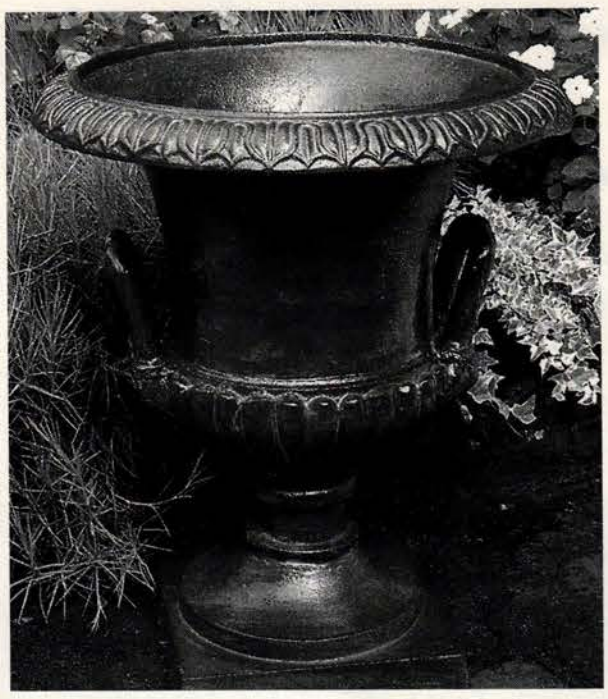
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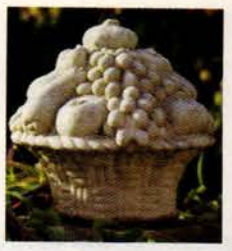
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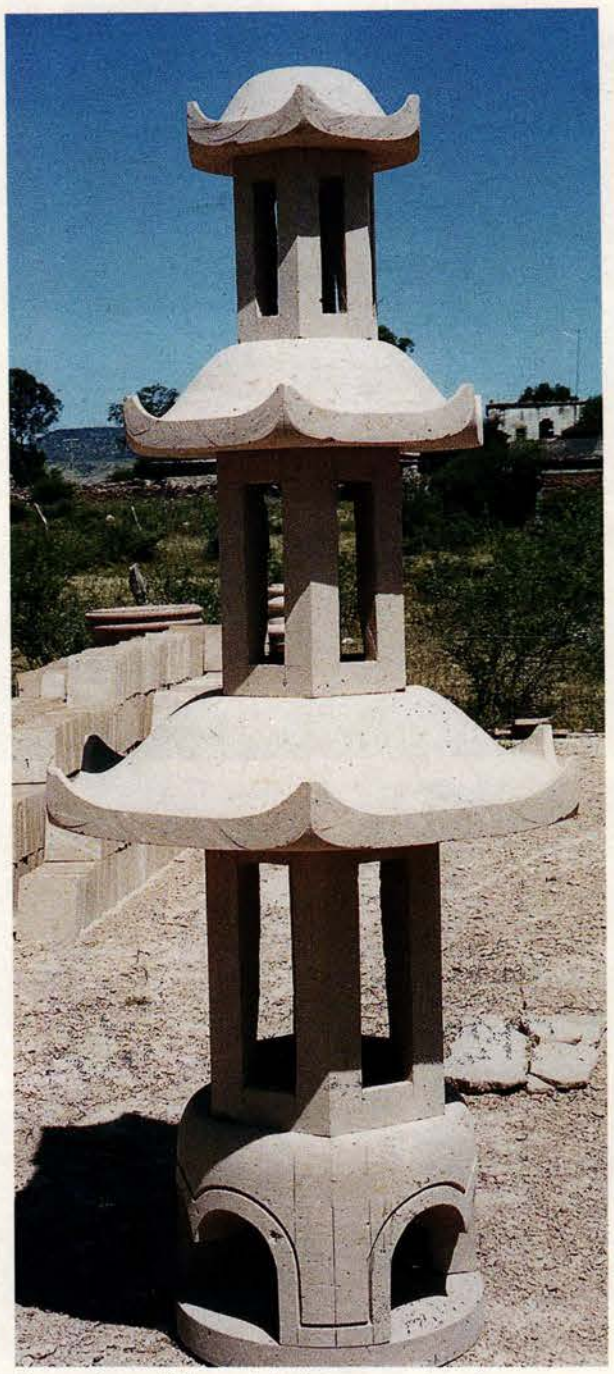
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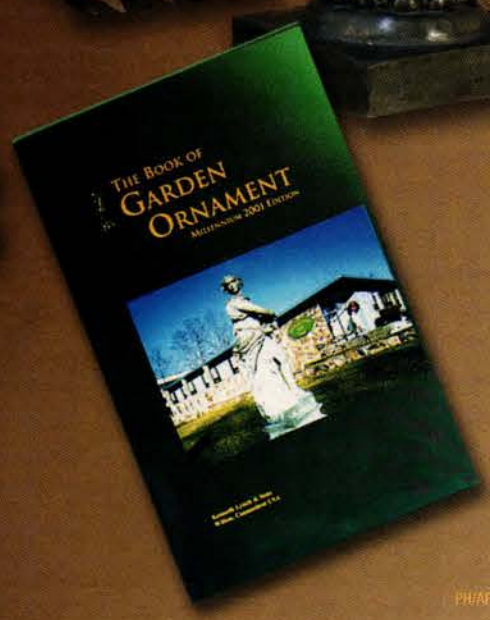






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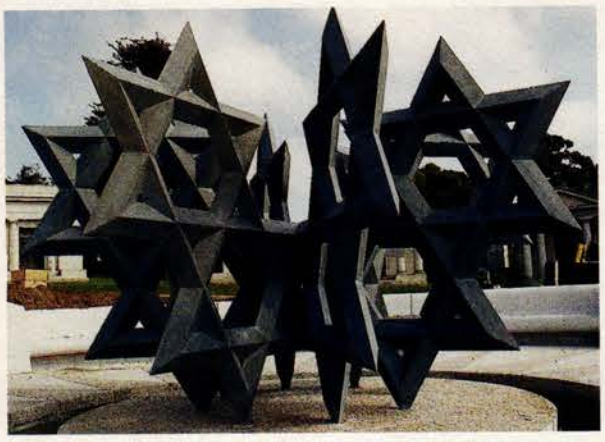


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Rossato Giovanni hand carved this sculpture in Vicenza stone, a whitish limestone with a straw-yellow tinge.

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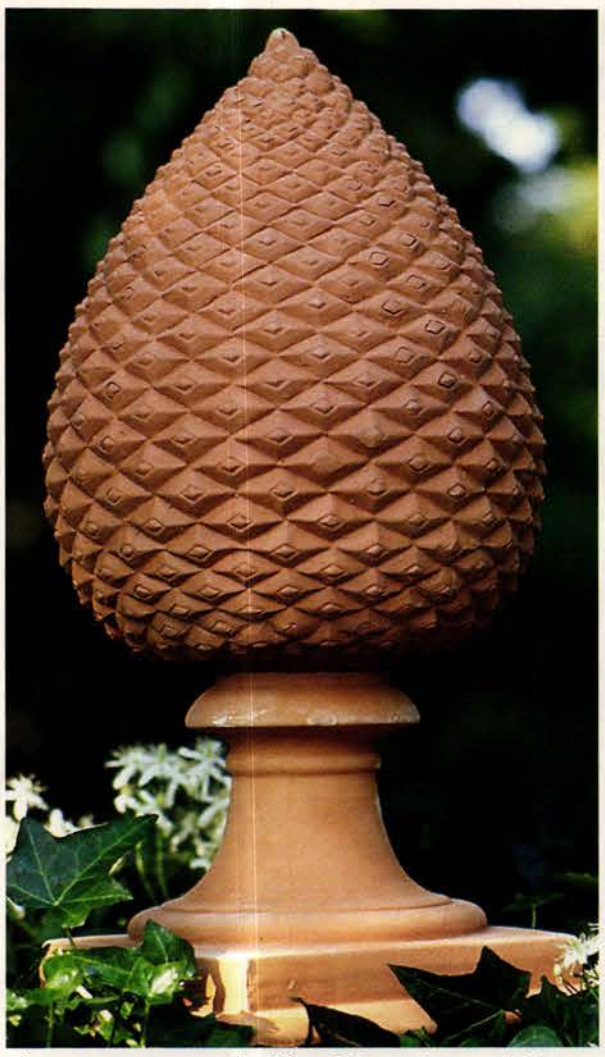
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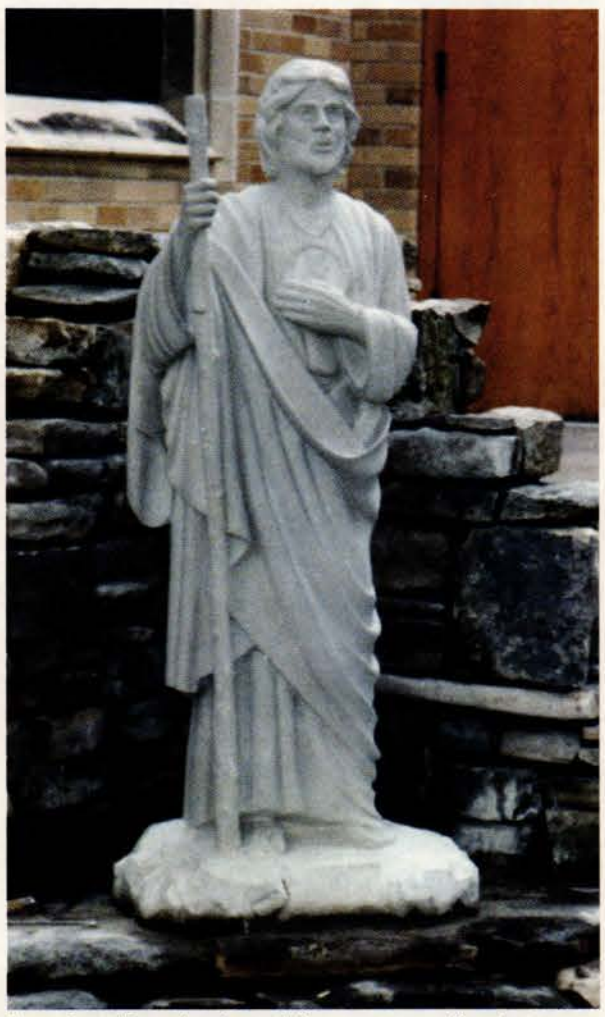
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Specifying Carved Stone

Although carved stone is rarely understood, and rarely used, it is still a viable form for traditional architecture.

By Walter S. Arnold, President of the Stone Carvers Guild

The art of stone carving has been with us throughout history, adapting and changing to fit with different times and cultures. Stone carving can still be fresh and relevant in the 21st century, but it is rarely understood and rarely used.

The process of commissioning such unique work can be a bit daunting, but this need not be the case. Stone carvers are generally quite down-to-earth and accommodating and, unlike many artists who focus on personal expression and prefer to work in their own personal style, professional carvers are used to working in a wide variety of styles and adapting to the specifications of their clients. A hand-carved stone fireplace, family crest, door surround, keystone, ornamental panel or fountain can add that sense of individuality, quality, craftsmanship and style that truly highlights a home or building.



This keystone was designed after discussions with the client; it features their family initial, the letter "C," and their favorite flowers. *All photos and all stonework by Walter Arnold*

Finding a Carver

Upon learning that I am a stone carver, many people are quite surprised. They think we are extinct. To the contrary, there are many skilled stone carvers in North America continuing the old traditions by applying their skills to both traditional and contemporary design. You can find carvers by visiting the web site of the Stone Carvers Guild: www.stonecarversguild.com. The Guild is a trade association that is working to maintain the traditions and skills of stone carving and ensure that carved stone will continue to play an important role in our built environment throughout the 21st century and beyond. All the professional members of the guild have at least six years of professional carving experience, and draw on each other for support, sharing ideas, techniques and resources.

To select a carver, you should look at the work of a number of carvers. Each has their own style and approach, but you should also understand that a good carver can work in a broad range of styles, not just those represented in his or her portfolio. The portfolio only reflects work that others have commissioned; your commission can be a unique reflection of your own taste.

There are several stages in working with a carver. In the initial discussions you will look at the carver's work and experience, and the carver will need to understand your project. Next comes design and pricing, then shop drawings and ordering the stone. When the stone arrives at the carver's shop, the process of carving will begin. Last comes delivery and installation.

The Design Process

In the initial phase the carver will want to know about the style, choice of material, budget, schedule and practicality of the project. Information about the design and scale of the room or building will be helpful. Do you want an old, rustic look or a crisp, modern look? What type of lighting will illuminate the work? Is there a lot of natural light? Will the walls be light or dark? Will the foundation support a lot of weight or should the stone be cut thin to minimize the load? If the work is on the exterior, is it facing north where there will be limited light and shadow? Will it be in a harsh or mild climate? Will it be viewed from close up or far away, or both?

If you have pictures of work that appeals to you, bring them along to help the carver understand your taste and the style of the project. Take advantage of your carver's expertise and experience. The cost of a carving is determined by the amount of time required to execute it and the cost of the particular stone that has been selected. Often the carver can recommend small changes that could reduce the price, while maintaining the overall visual impact. Other changes could add considerably to the effect of the finished work, but may cost more.

Stone carvers can design the work to your specifications, or work directly from your plans. If the project is simple and straightforward, the carver can probably price it based on your initial discussions. In other cases, it can take a good bit of design work, development drawings and models before the carver can calculate the cost of stone and the carving time required. Discuss who will do that design work: the carver, the designer or the architect. If the carver is doing the design, a fee may be required.

Stone Selection

Custom hand carving is not a fast process. The earlier in your project you begin talking with a carver (or carvers) the easier things will be. It can sometimes take months just for the carver to take delivery of the stone, so if time is an issue, ask if alternative types of stone can be obtained more quickly.

Each type of stone has its own particular characteristics, including strength, density, variation in color and tone and "carveability." Some stone will cut to a clean, crisp edge; other stone will crumble or chip easily. Most carvers have favorite stones, materials that they know well and from which they get optimal results, so ask the carver's advice. Limestone, marble, sandstone and granite all work very differently and have different durability. Some carvers only work with one type of limestone and devote a great deal of effort to understanding the difference between the stone from each quarry, while others use a wide range of different stones.



This ornate fruit and flower basket is being carved in Indiana limestone for the pediment over the front entrance of a new home.



This Gothic limestone address panel was carved for the renovation of a Tudor home. It features a variety of hand-tooled textures.





This new limestone addition to a 1920s home was designed to blend with the house, and the new shield was copied from originals elsewhere on the façade.

Left: These are "true" gargoyles, functioning spouts to drain water off the balcony of a new limestone home.

The process of creating a new carving involves many steps. A carver can create a new design or work from a design that you provide. Once the design is determined and the type of stone selected, the carver will prepare shop drawings, job tickets (which detail how each piece of stone needs to be cut and shaped), templates or patterns and sometimes models. Even when working from finished drawings prepared by an architect, the carver will need to translate those into shop drawings, and make sure the thickness and sizes of each pieces is appropriate for the particular type of stone and application. Once everything has been figured out and confirmed, the stone will be selected and ordered, generally custom cut to size, from a stone mill. When the stone blocks arrive at the carver's shop the design will be laid out on each piece using the templates and job tickets.

Carving and Installation

Most of the carving is done with hammers and chisels. Small hand-held pneumatic hammers, invented in the 1880s, are used extensively, along with mallets or hand hammers. With either pneumatic or hand hammers, the process is the same: the chisel is driven forward, carefully cutting and shaping the stone. Saws and drills may be used to rough out the block, and rasps or sanding might be used to apply final textures. Some types of stone take a polish; others will be taken to a chiseled or sanded texture. There are many different textures and surface treatments possible that can create a rich effect.

When the work is done, the carver will check over each piece to make sure everything is properly aligned and finished and then ship or deliver it to you. Some carvers will install their work but most do not.

People often have the image, perpetrated by countless cartoons, of a carver making "one last tap" and shattering a piece. Damage to the work during carving is extremely rare among professional carvers. However, damage during transportation and shipping is all too common. Carvers are very concerned about their work, and want to be sure the mason plans properly for the support, anchoring and mortar or adhesive selection. Confirm with the carver that he or she agrees with the approach that the mason who is installing the work will take.

It is important to remember that there are many different segments in the U.S. stone industry, and that they don't always overlap. Almost all the marble fabrication in this country, for instance, is done with slabs: The stone is imported already cut in ¾- to 1¼-in.-thick slabs, suitable for wall panels, counter tops and the like. When thicker pieces are needed, the slabs are laminated. Carvers, on the other hand, work with dimensional stone. There are only a few sources of dimensional marble in the United States. Many carvers who use marble import their own blocks as needed. Make sure your installers have experience working with dimensional stone. Many marble setters are only familiar with slab work, and can underestimate the requirements for installing carved pieces.

A Cut Above

There is a great difference between hand-carved stone, production stonework, cast stone, cast marble and other products. Each carved-stone piece is unique, reflecting the skill and passion of the carver and the individual nature of each block of natural stone. A carver will make sure each piece is aligned perfectly, with the stone cut from a block that has been carefully selected for color tone, grain, consistency and suitability for the type of carving required. There is also a great deal of mass-production carving available on the market. Typically a factory will turn out dozens of similar pieces, using machines and repetitive designs. They create with modular elements that can be mixed and matched for standard catalog items. Cast stone and cast marble are synthetic products made from molds. They don't have the undercutting, light and shadow, texture or sense of individual hand-crafted quality that comes from a carver's emotional commitment to the work.

Natural stone, like many natural building materials, improves with time. It gains patina and character, and can look better years or centuries after it is completed than it did when it was new. Synthetic products will never look any better than they do the day they left the factory. A carved-stone element can be a highlight for your home, expressing and symbolizing the care, quality and craftsmanship that went into the entire design and construction process. ■

Walter S. Arnold is a stone carver and sculptor based in the Chicago area. He apprenticed in Italy and worked for five years on the National Cathedral in Washington, DC, before establishing his own studio in 1985. His web site is www.stonecarver.com. He is president of the Stone Carvers Guild, www.stonecarversguild.com, a nonprofit trade association dedicated to promoting the art and craft of professional stone carving.

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TIMBER-FRAMING WORKSHOP, September 22-26, 2004. This workshop will be held in Hancock Shaker Village in Hancock, MA, and taught by Jack Sobon and Dave Carlon. For more information, call 413-684-3223 or 413-684-3612.

TRADITIONAL BUILDING FORUM, September 27-29, 2004. The Traditional Building Forum is a conference designed to connect building owners, architects, suppliers and others in the field. Educational seminars and roundtable discussions will be held at Columbia University in New York City. For more information or to register online, visit www.tb-forum.com.

INTERNATIONAL PRESERVATION TRADES WORKSHOP, October 21-24, 2004. The annual International Workshop of the Preservation Trades Network, organized in conjunction with the Alabama Historical Commission, will be held in Mobile, AL. The title is "Building Craftsmanship: Educating a New Generation." For more details, log onto www.ptn.org.

ROME PRIZE COMPETITION, deadline November 1, 2004. The American Academy in Rome, one of the leading overseas centers for independent study in the arts, architecture and humanities, invites applications for the prestigious Rome Prize competition in architecture. For details, call 212-751-7200 or visit www.aarome.org.

SYMPOSIUM: LIME IN BUILDING CONSTRUCTION, March 6-8, 2005. The Building Lime Group of the National Lime Association is sponsoring a three-day conference in Orlando, FL. The title is "Contemporary & Historic Uses of Lime in Mortars, Plasters and Stuccos." For full details, consult www.lime.org.

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PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technology and practice for building and design professionals, property owners and others. For a listing of current programs, consult www.preservationworks.org.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum, Washington, DC, has a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs offer AIA continuing-education units – and the building itself is worth the visit if you've never been there. For details on current programs, log onto www.nbm.org.

HISTORIC PRESERVATION SEMINARS. The National Preservation Institute has a schedule of seminars in Historic Preservation & Cultural Resource Management running from March through December in cities across the U.S. Seminars vary in length from one to three days and qualify for AIA continuing-education credits. For full schedule details, log onto www.npi.org.

HISTORIC PRESERVATION WORKSHOPS. The Campbell Center in Mount Carroll, IL, offers courses and workshops in many areas of historic preservation. Programs run from one to three days, and are offered from June through October. For full course information, including schedules and registration details, log onto www.campbellcenter.org.

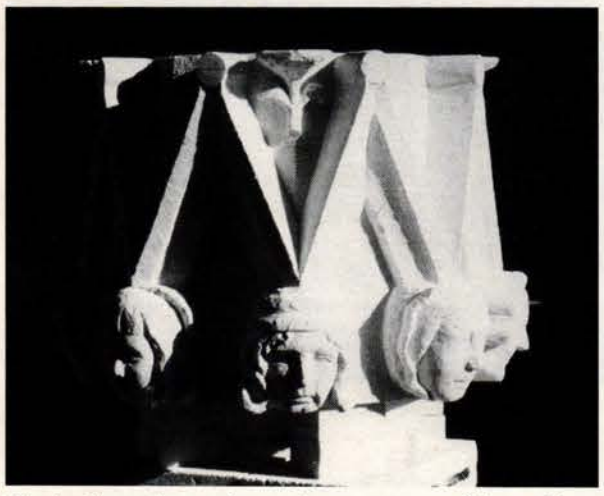
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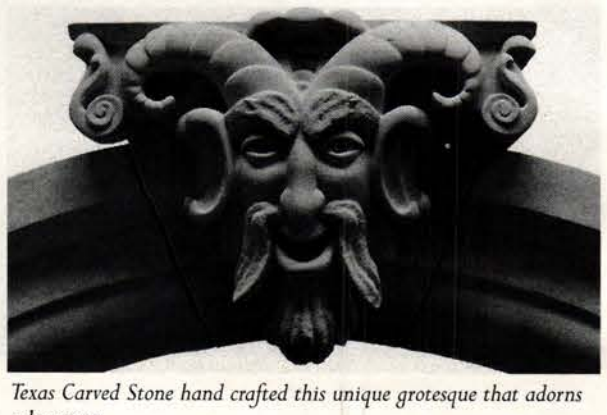
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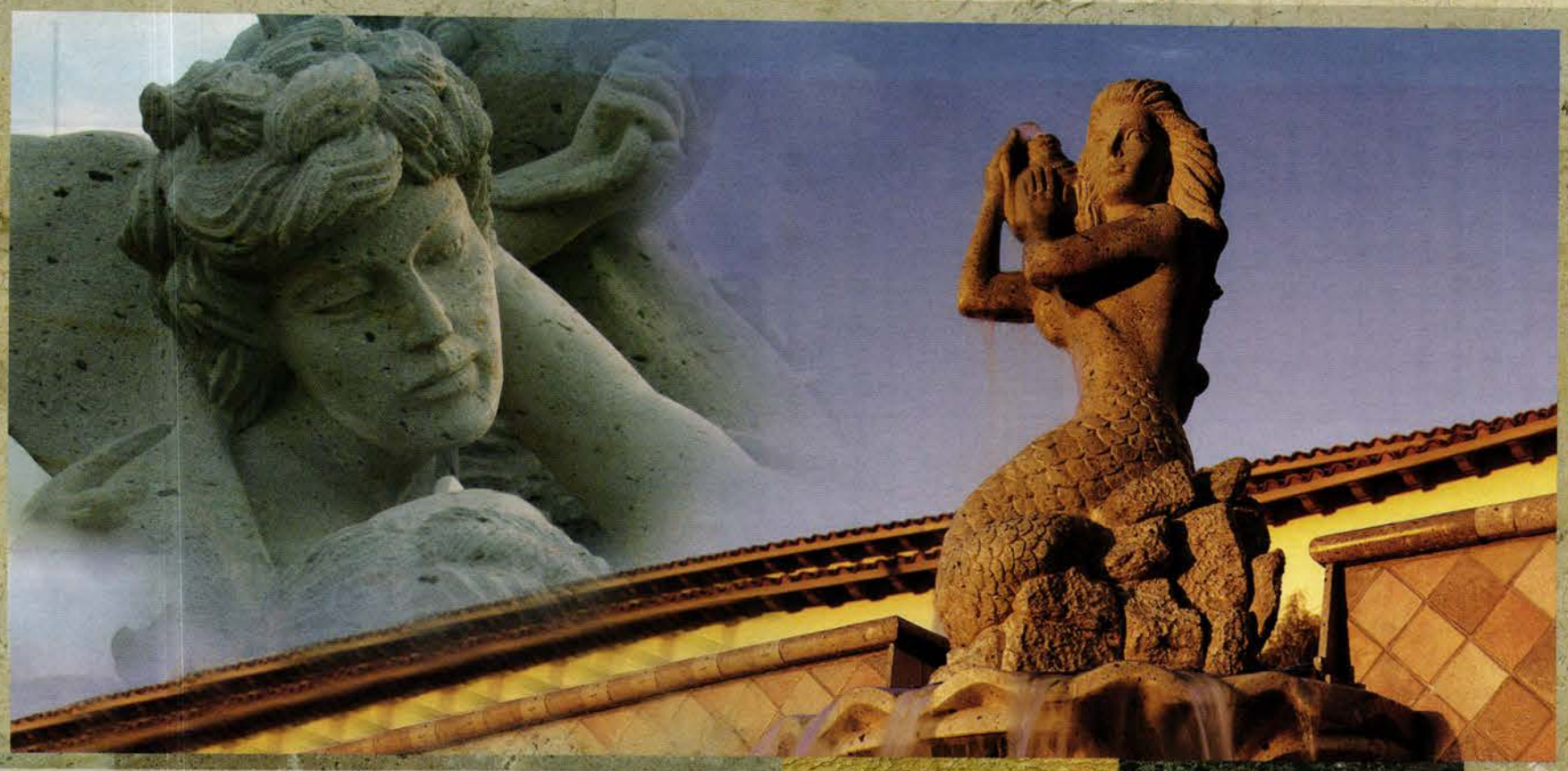
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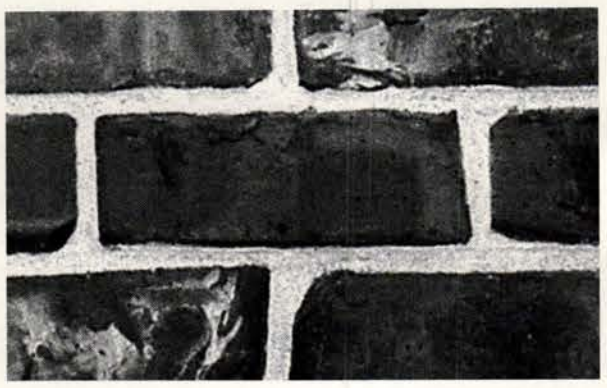
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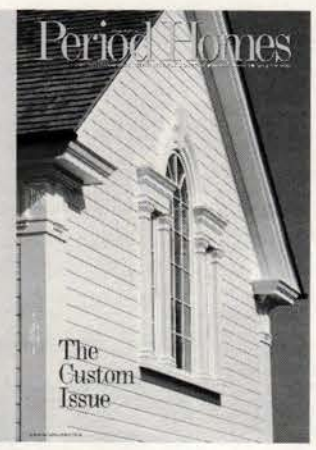
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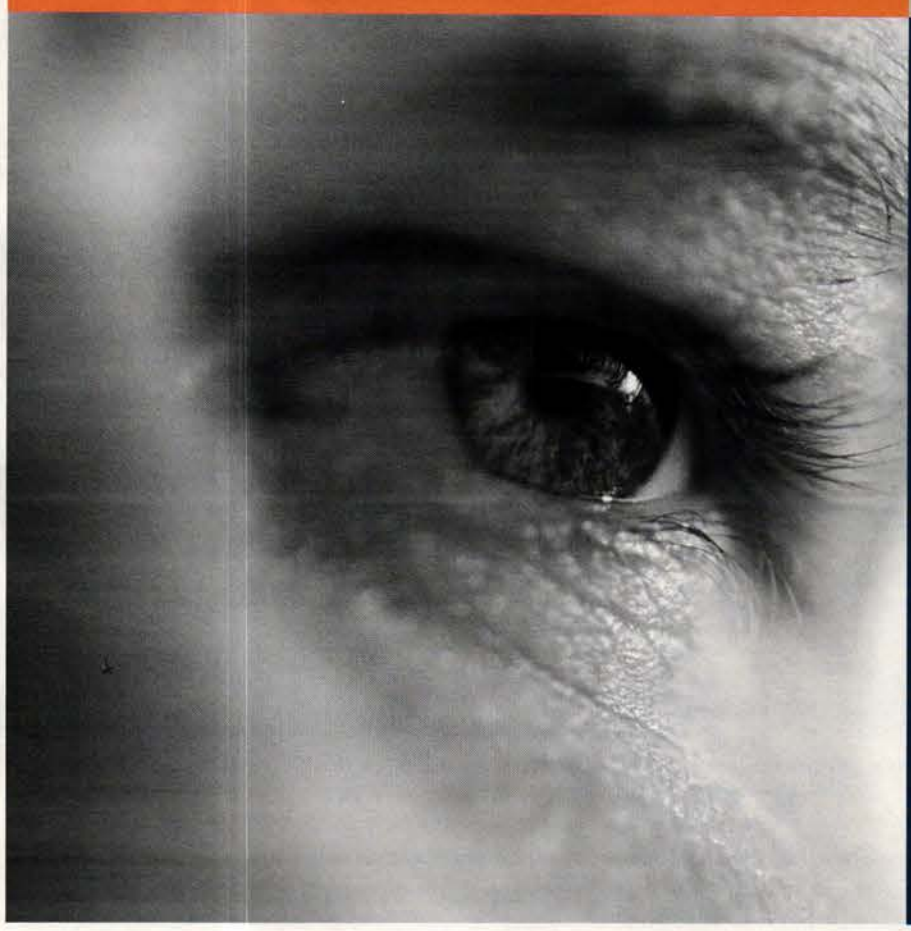
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WRITE IN NO. 1226

Sturdy Substitutes?

Fiberglass, urethane and PVC are now commonly used in exterior applications – what are their advantages and disadvantages?

By Marieke Cassia Gartner

Looking at an exterior cornice or column may no longer mean you're necessarily looking at something made with traditional materials. PVC, urethane and fiberglass are all now commonly used substitutes for stone, wood and metal.

These alternative materials are used quite often in both the replacement of exterior period elements and also in new construction. "These materials aren't used often for repair, but for new construction and outright replacement, it's about 60/40," says Vincent Del Donna, general manager of the architectural division of Wood Ridge, NJ-based Architectural Products by Outwater. "Fiberglass, urethane and PVC are in common use for exterior architectural ornamentation, for instance, trim," adds Charles Wittman, president of Copiague, NY-based Architectural Fiberglass. "I recently designed a house that used all PVC exterior elements," says Geoffrey Mouen, principal with Celebration, FL-based Geoffrey Mouen Architects. "Economically, because of the climate and in terms of longevity, these materials are used often in Florida." Not susceptible to mold, rot, water damage, splitting, deterioration, pests or fire, these materials can provide many advantages that wood cannot. But there are disadvantages as well.



Lawrenceville, GA-based Melton Classics manufactured all of exterior elements on this Victorian house from polymer composites.

Fiberglass

Fiberglass, or fiber-reinforced plastic (FRP), is often used for large structural elements because of its strength. Columns and cornice moldings are often made with fiberglass. "You can use fiberglass to replace wood, stone, terra cotta or even sheetmetal, combining the whole profile into one molding," says Wittman. "One of the areas for residences for which fiberglass is quite useful is Yankee gutters – that is, a cornice with a concealed gutter. It's a good application, because you're able to use the fiberglass for the decorative materials and the gutter can be made of traditional materials. This is often found in Victorians and larger buildings. Traditionally the Yankee gutter was done in wood, but once it leaks, the whole system fails. The fiberglass shell offers all the visual effects while the gutter, built inside, can be waterproofed."

Other advantages to FRP are its durability and ease of installation (because it is lightweight). "You can make larger units with fiberglass," explains Wittman. "We make one-piece, complete cornices with it, whereas with wood or other molded millwork, lots of small pieces have to be cobbled together to make a structure." Fiberglass comes pre-finished, with color already molded in, so "it doesn't require the extensive amount of finishing that you need with wood," says Del Donna. Outwater uses fiberglass for its load-bearing columns. "Painting is required only to match the surrounding décor, and repainting as the paint manufacturer suggests."

"There have been several innovations in fiberglass, such as the wound fiberglass column," says Mel Fuller, president of Lawrenceville, GA-based Melton Classics, "which utilizes the same manufacturing process that is used to make missile casings. It's a filament wrapped around a wood column. This product is lightweight and resilient to impact. You can make large, two-story load-bearing columns with this material, and its installation is easy. It also comes with a lifetime warranty." Fiberglass is becoming more accepted in various applications for which it wouldn't have been considered previously. "Fiberglass is being used successfully to make actual windows as well as window frames," says Wittman. "To make the frames, pultrusion – pulling material through a die – is used, making complex profiles. Fiberglass is also being used more and more to make doors, as well as door surrounds. The fiberglass is molded with a grain, and can be stained to look just like wood."

Fiberglass can be made to be Class One fire rated, and is "normally composed of a polyester gel coat that usually is a high-grade UV-stable, pigmented, weather-resistant surface," says Wittman.

Fiberglass does have a downside, which is the "expense of molding it," says Fuller, "which is often compared to that of wood." Wittman adds, "There are projects where other materials are more appropriate. For instance, we can get some deep stone textures, but there are areas where it might be more appropriate to use stone itself, or cast stone. For smaller detailing, often vinyl or extruded aluminum are more inexpensive alternatives. It's with the more complex, three-dimensional detailing, such as cornices with egg-and-dart detailing, that fiberglass can mold it all together and produce a good product."



These exterior moldings from Wood Ridge, NJ-based Architectural Products by Outwater are expanded polystyrene wrapped in a fiberglass mesh with face-coated textured cement.



Comprising lightweight, durable PVC and non-corrosive structural materials, the weatherproof and virtually maintenance-free PVC Railing System from Outwater is manufactured to provide strength. Hidden fasteners provide a clean appearance and the system is internally reinforced with treated Douglas Fir cores for the necessary strength to meet structural requirements.

Urethane

Urethane is a thermal-setting material: "A chemical reaction causes the

material to polymerize and get hard," explains Wittman. "It's basically used to re-create all kinds of molded wood." Urethane is widely used on exterior elements for period homes, including balustrades, cornices, casings, entrance features, pediments, louvers and shutters. "Urethane has been around long enough to have gained some acceptance," says Fuller. Lightweight and easy to install, urethane yields "strikingly ornate, sharply delineated details," says Joey Shimm, director of marketing and advertising with Outwater. "The very deep relief designs that urethane produces conveys the visual texture of architectural elements, unlike other types of media." Urethane saws and nails easier than wood, Fuller adds. It is well suited to applications where water infiltration is an issue. In addition, urethane is used with a high-volume molding process, allowing large runs.

Urethane has to be painted, Wittman points out, although it sometimes comes factory finished with a primer, making installation faster. It is not a fire-rated material, although "people are working on that," says Del Donna. "But it's not a big issue for exterior elements."

Like fiberglass, urethane can also be expensive, compared to wood. "Any element on the exterior of a period home can be made with urethane," says Fuller. "But you have to have many molds, one for each design – we have thousands."

PVC

"PVC is a thermal plastic," says Wittman. "Normally it's extruded and thermally formed – it's heated first, then bent." Used primarily for decorative elements, PVC is best employed for small projects such as window surrounds, but is also used for siding, gutters, non-load-bearing columns and railing systems. "As is often the case with the implementation of new technology, PVC was introduced as a viable substitute material over its predecessors because of its inherent benefits in both manufacturing and usage," says Shimm. It doesn't need to be finished, and, although at one time it could not be painted or turned, now both are possible, although paint still has some trouble adhering to the material. "PVC generally comes in a fixed color," says Fuller, "with a high-gloss finish. One disadvantage is that it has more of a reaction to hot and cold than other alternative materials." In addition to size, another limitation is strength – PVC is not appropriate for structural elements. "PVC costs less than fiberglass for use in columns, for example," says Shimm, "but it can only be used in a non-load-bearing capacity." Mouen has noticed that "PVC materials appear almost too perfect, they tend to lack a patina that comes with age." So while "the test and engineer say these materials will last a long time, it just hasn't been around long enough to know," he adds.

Costs

The initial costs, as well as the installation and maintenance costs, of fiberglass, urethane and PVC vary from project to project. "Installation costs depend on the size, the amount of detail, complexity and straightness," says Wittman. "For simple, small structures other materials may be less expensive." Shimm says, however, that there is somewhat of an advantage in "labor savings" with these materials, especially polymers. Fuller adds, "No machinery is needed to install these elements, which saves expense."

In terms of maintenance costs, Wittman says, "Like a lot of things, joints are always of concern. Just like in a masonry building, the bricks won't fail, but the mortar has to be tended to on a regular basis. With fiberglass, for example, typically a caulked joint is used, so you have to use an appropriately high-quality sealant." Urethane, however, is much more stable, and "with no shrinkage or expansion open joints aren't a problem," Del Donna says. The trend toward maintenance-free housing in Florida, as well as cost, has led Mouen to use PVC and other alternative materials on housing he designs. "I design houses with these materials primarily for longevity and for economical reasons," he says. "While PVC trimboards themselves are more expensive than wood, the fact that they're maintenance-free lowers the overall cost." Del Donna concludes that "overall, these materials are cheaper to use than wood, because you're installing a lighter material that has no splitting, no excess labor on joints or miters and finishing comprises just a coat of paint. A conservative number would be that they cost 25 to 30% less than traditional materials."

In addition, because these materials don't deteriorate as quickly as traditional materials, and because they are not susceptible to water or pests, they will last a long time – exactly how long is unknown, due to their relative novelty. "There are elements still standing that were built in the 1960s," says Wittman, and, Del Donna adds, "Most manufacturers offer lifetime guarantees."

Uses

Using fiberglass, urethane and PVC can open up various design options. Wittman says, "Starting with either fiberglass or molded urethane from a catalog, there's a large array of existing shapes, but site-specific, custom projects can be done as well." Shimm adds, "The nice thing about these materials is that there are no boundaries whatsoever – molds can be manufactured to accommodate people's desires." Del Donna agrees: "The possibilities are basically limitless – the molds are easy to make and the materials are very flexible."

In terms of stock moldings, simple designs are abundant. "Recently there has been a surge in the amount of simple stock designs available," says Mouen. "You'll find a lot of variation in shapes and sizes that are continuous, in simple Tuscan and early Classical shapes." Egg-and-dart moldings, however, or any of the more detailed elements, can't be found right out of a catalog. "Greek Doric fluted columns aren't made in anything but redwood," he adds. "They just don't mold that column. So if that's the style I need, I have to use wood."

Place plays a role in the materials one uses as well. "In Florida, different conditions necessitate the use of alternative materials," says Mouen. "For instance, high humidity and salt air cause rot in wood and excessive sun exposure can damage it. This could be because the wood is not tight-grained, old-growth wood – it's very hard to find wood in that condition, so alternative materials are used often."

Preservation

Some have argued that alternative materials encourage preservation, because of their longevity and durability, while others argue for staying true to "authentic" materials. "Alternative materials can be used to retain the appearance of the original," says Wittman. "They offer a wider range of people an opportunity to do restoration and preservation of their buildings, due to cost effectiveness." Fuller adds, "By using state-of-the-art materials to replicate traditional elements exactly, both the architectural look and the integrity of the building have been preserved." Del Donna agrees: "With these materials you can renovate and stay true to the period. Available urethane designs, for instance, follow the trends of years past. Most of the elements that sell are the simpler patterns – dentils are as elaborate as it gets."

Some preservationists, however, believe that if you don't use the exact materials for replacement and repair, then it's not preservation. "There's a difference between preservation and restoration," says Mouen. "If you're restoring an historic building, the materials originally used should be used for the restoration, especially if you're matching elements to ones still existing. I might consider using alternative materials if all the elements were being replaced." On the other hand, people who couldn't afford the traditional materials for a cornice, for example, could now afford to build period elements with these materials, therefore promoting period styles. Landmark committees around the country are taking these materials into consideration, with some acceptance, especially for elements that are hard to see, but widespread use in historic districts is still far off. "There is a value in the historical reference of period homes," says Mouen.



The Heard residence features polymer composite columns, window surrounds, balustrades and other elements from Melton Classics.



The plain-shafted structural fiberglass columns on this period home were supplied by Outwater.

Another drawback, to some, is that these materials do not deteriorate. In terms of preservation, that is a disadvantage because traditional materials degrade over time, offering a worn look. Del Donna says, "Once urethane is painted, it's hard to tell the difference between that and conventional materials. But if you're looking for an aged look, alternative materials fall short. You can't rematch the look of true materials." Wittman adds, "You get what you pay for. When we replicate terra cotta, it takes more effort to replicate with 'aging,' so it's more expensive, but it can be done. Some houses have vinyl siding with no joints – I find that to be something I notice, it's too seamless, with no texture. On the other hand, a guy painted a cornice in trompe l'oeil on Broadway and 71st Street [in New York] until the building could afford to put a real cornice up – it fooled me! So many factors go into it and there are compromises to make – if the element is very high up, like that painted cornice, it's not as big of an issue, but it's a real issue for people who look very carefully at these things. You can make any of these materials look great or terrible depending on the choice of color and how you treat them."

Whether a material is a substitute or not is, in and of itself, a difficult question. As Mouen points out, "In history, brick has been considered a poor man's material, but today we think of it as a long-lasting traditional one. To me, the authentic materials are those that craftspeople have enthusiastically embraced, materials and details that have stood the test of time, we have grown accustomed to over long periods of time and have used in very traditional ways, including brick." In a few centuries, these alternative materials may be the new traditional materials or traditional may still mean what it means today – time will tell. ■

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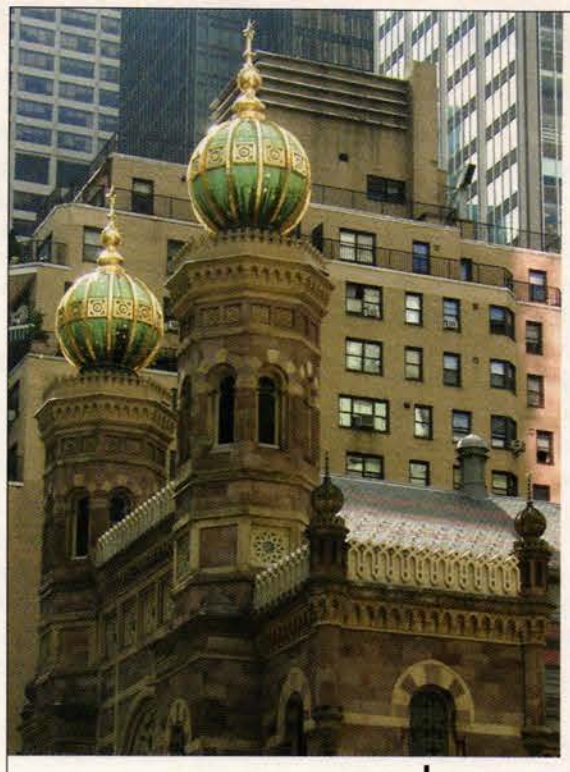


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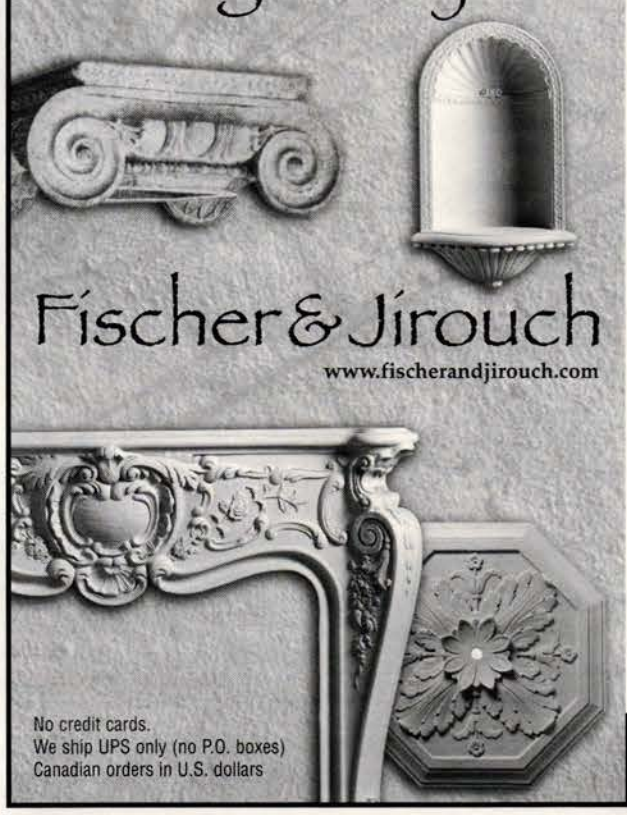
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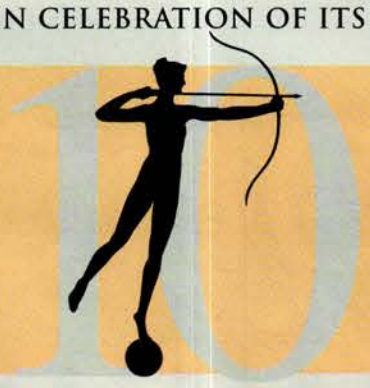


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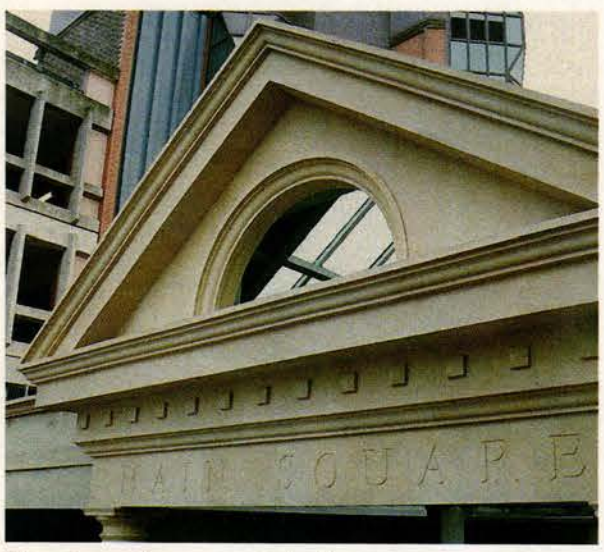
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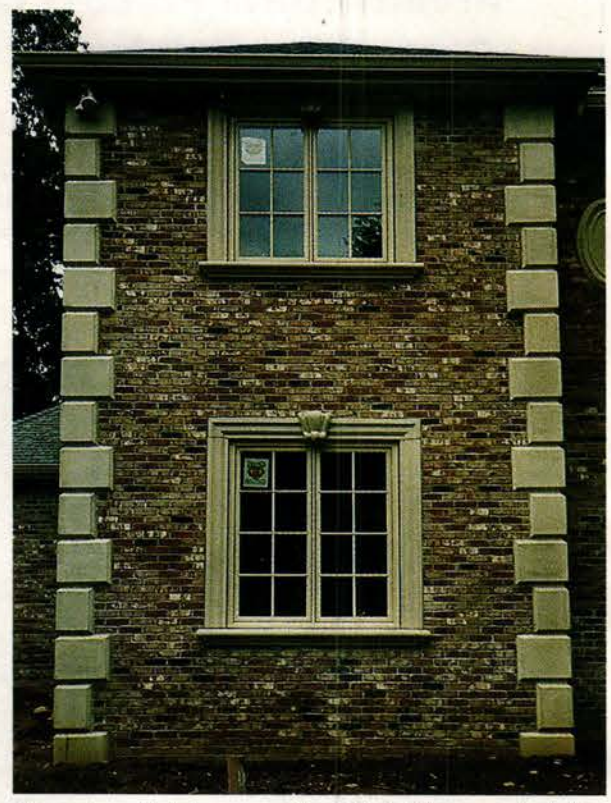
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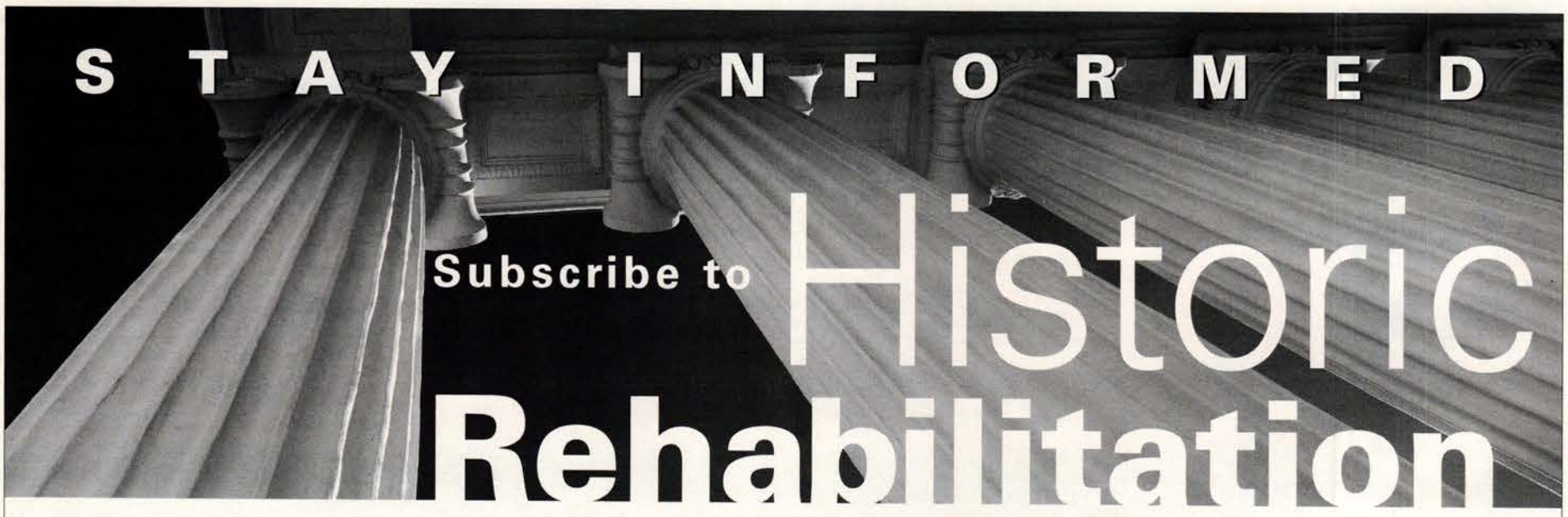
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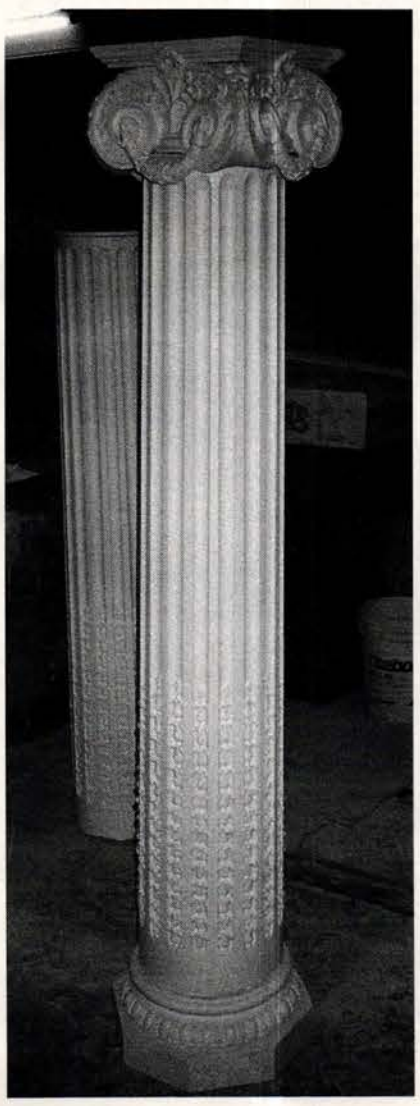
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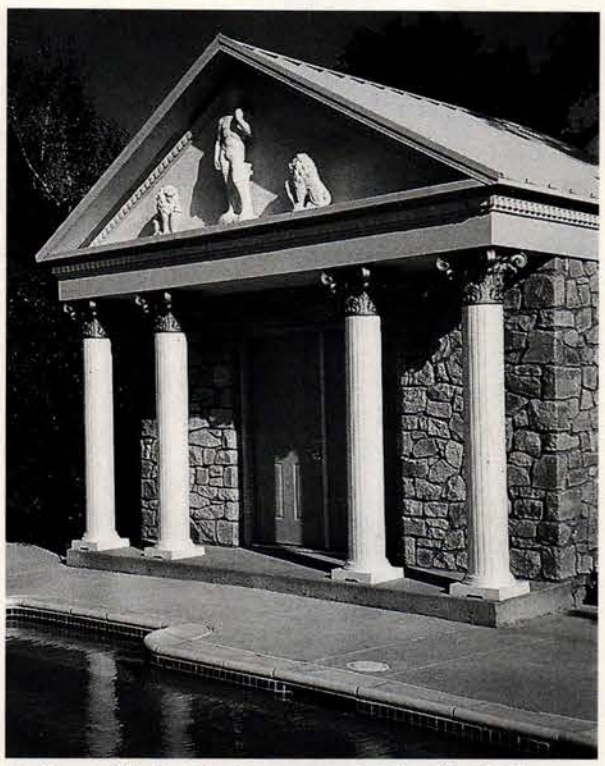


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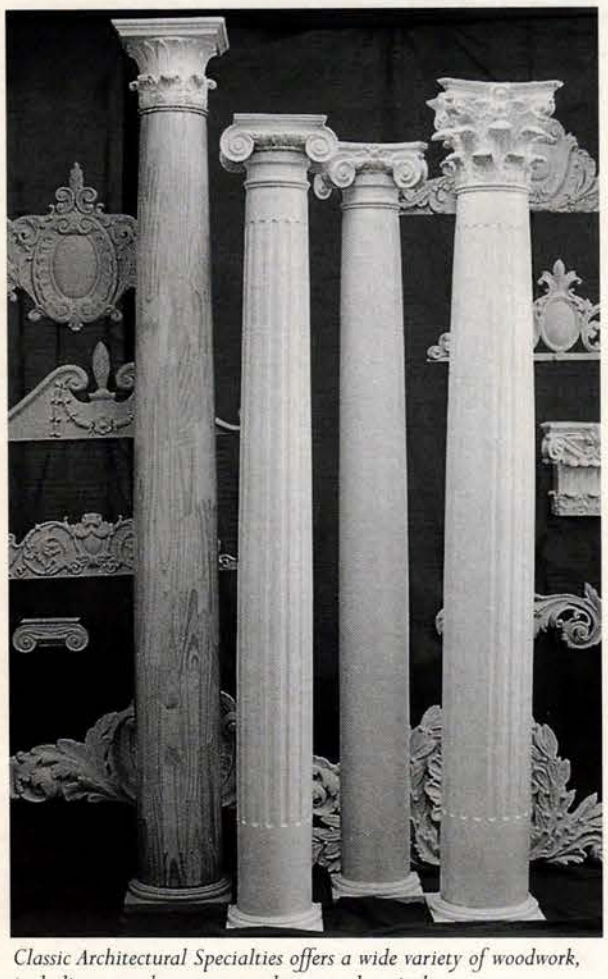


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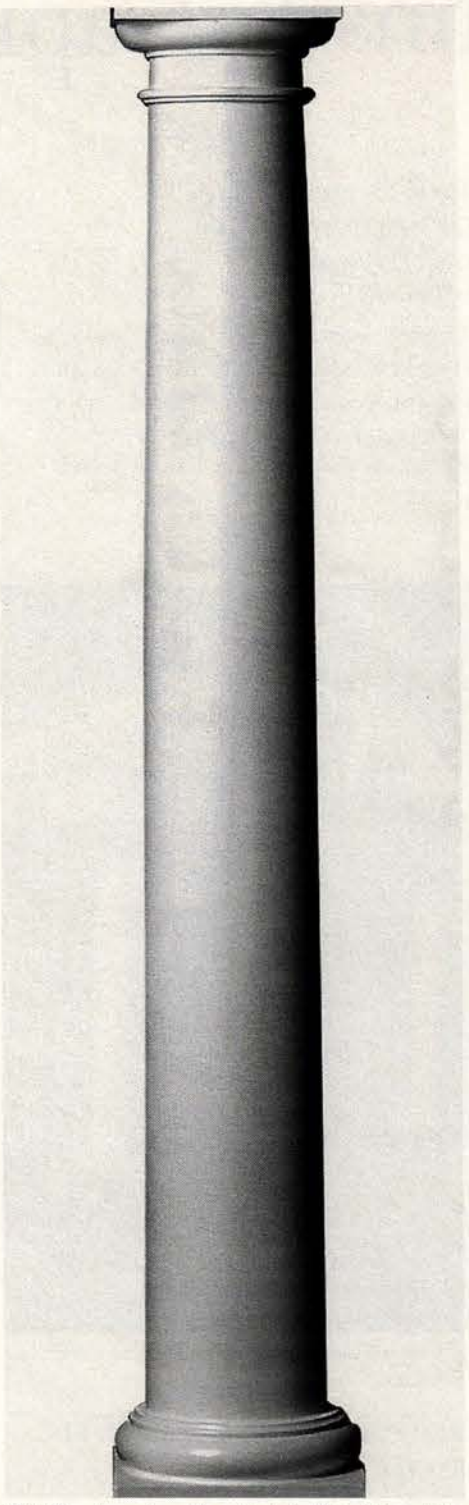
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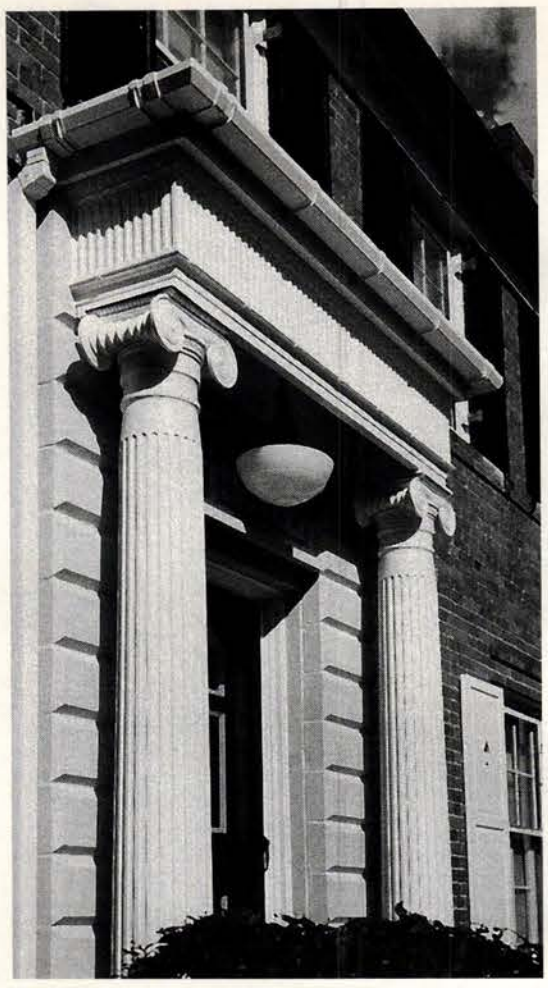
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Manufacturer & custom fabricator of wood columns, cylinders, rope twists, large turnings, octagons & pilasters: Classical order; load bearing & ornamental; columns also in plaster/gypsum, fiberglass & GFRC; up to 42 in. in dia. & 24 ft. long.
Write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

Fischer & Jirouch

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

Manufacturer of hand-crafted architectural ornament: interior & exterior; casting & PC plaster; mantels, cornice moldings, door & window surrounds, ornamental ceilings, ceiling medallions, niches, domes, brackets & corbels; ornamental wood & plaster/gypsum columns up to 34 in. in dia. & 42½ in. in length; pilasters & capital bases; custom work.
Write in No. 1960



Fischer & Jirouch supplied the capitals that crown these exterior columns.

Florentine Craftsmen, Inc.

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

Manufacturer of ornamental metalwork & stonework: garden elements, gazebos, treillage, sculpture, furniture, tiered & wall fountains, ground basins for fountains, water gardens & supplies, planters, urns, weathervanes, gates, finials, non-load-bearing columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information

Goodwin Associates

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

Distributor & supplier of interior & exterior millwork: stock & custom balustrade systems; ornamental ceilings, cornice moldings, columns, capitals, door & window surrounds, brackets, corbels, ceiling medallions, niches, domes, crowns & frieze moldings; wood, fiberglass, polyurethane, Forton MG, GRG & foamed polymer.
Write in No. 806



Goodwin Associates supplied the moldings and fluted columns that adorn this entryway.

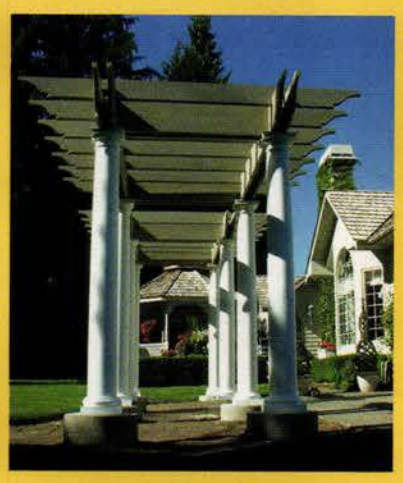
COLUMNS & CAPITALS

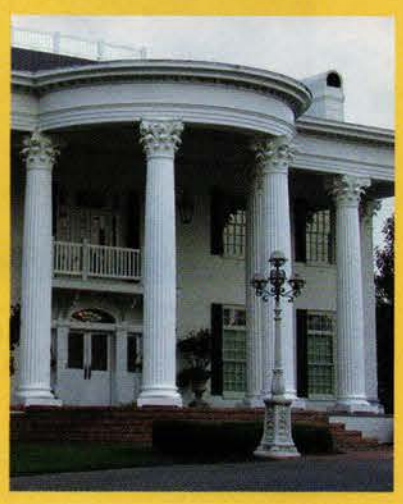
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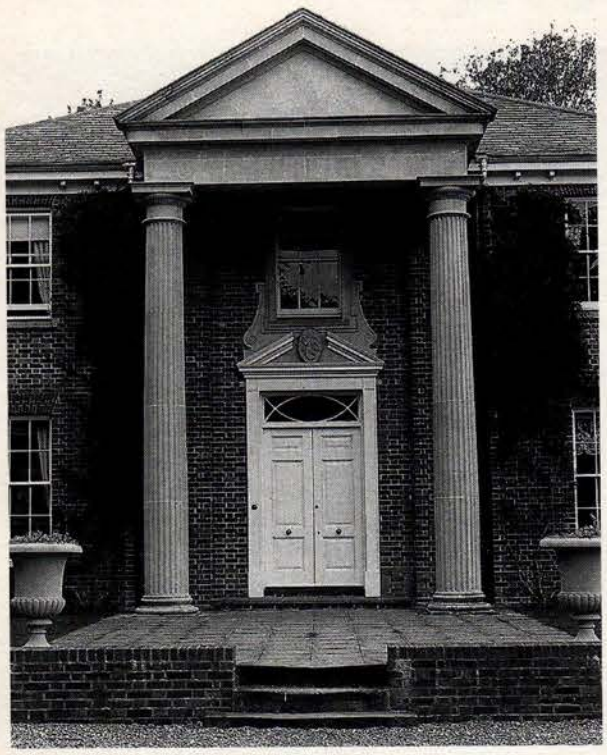
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Haddonstone manufactured these large M1 columns, Doric capitals, the pediment, the sill and copings for a private residence.

Haddonstone (USA), Ltd.

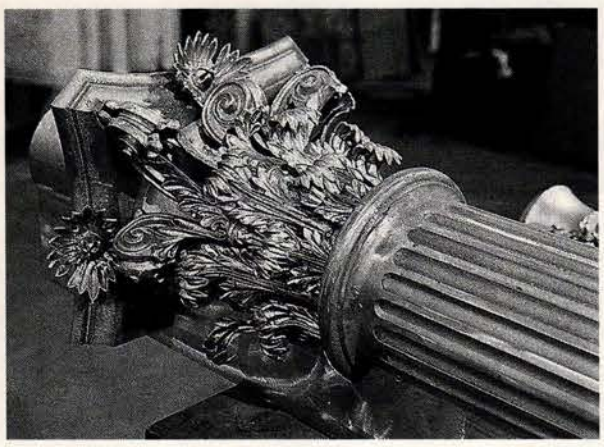
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels, cupolas, statuary, pier caps, copings, benches, fountains, outbuildings, gazebos, planters, urns, pavers & custom components; cast-limestone fireplaces in 3 colors; 156-page catalog.
Write in No. 4020

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: columns & capitals, cornices, newels, balusters, planters, finials, street furnishings, sculpture, fountains, plaques & signage; grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies, doors & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services.
Write in No. 1210



Historical Arts & Casting designed a metal Corinthian capital for this fluted column.

House of Stone, Inc.

800-304-6135; Fax: 661-326-0182
www.houseofstoneinc.us
Bakersfield, CA 93301

Manufacturer of stone fountains, planters, urns, sculpture, columns, moldings, fireplace mantels & more: design & installation services.
Write in No. 1278

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www.jmswoodproducts.com
Canoga Park, CA 91304

Supplier of rope moldings from 3/8 to 3 in. in dia. & rope columns from 4 to 24 in. in dia.: rope, fluted & twist designs for furniture or stairs; plinth blocks for door surrounds; porch parts; mantels; any wood species.
Write in No. 6320

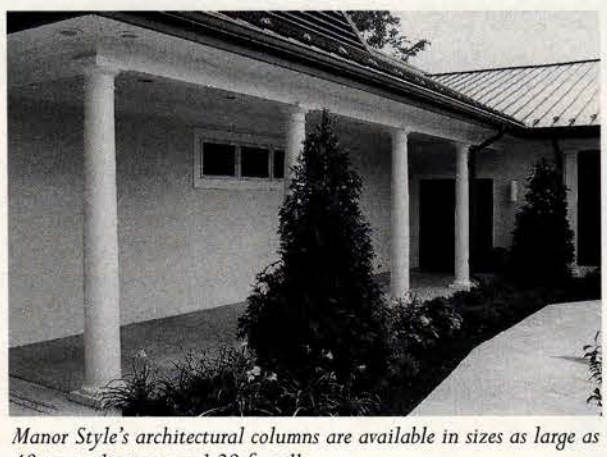


Limestone Concept custom carved this decorative capital.

Limestone Concept, Inc.

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

Custom fabricator, importer & distributor of hand-carved elements: fountains, columns, balustrades, capitals, ornament, planters, urns, benches, garden statuary & sculpture; antique mantels & fireplaces; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.
Write in No. 5390



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Manor Style, Ltd.

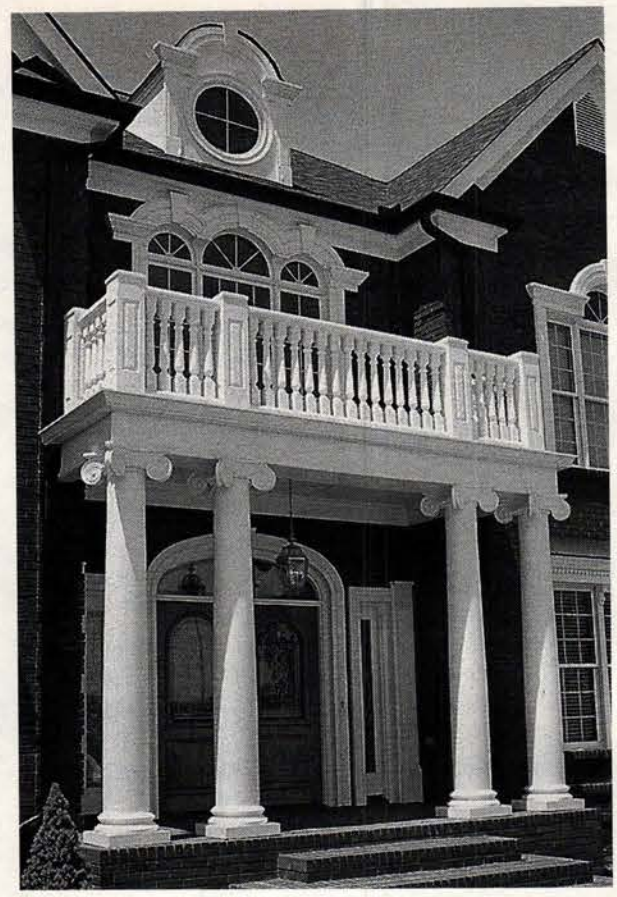
800-325-2188; Fax: 410-281-9362
6741 Whitestone Rd.
Baltimore, MD 21207

Nationwide supplier of load-bearing architectural columns, capitals & balustrade systems: cultured marble-resin (limestone finished), fiberglass composite & fabricated PVC; stock sizes to 48 in. in dia.; direct distributor of architectural PVC & preformed polymer elements; cornices, brackets & other exterior trim; Fypon, Focal Point, Spectis, Durastyl, Century, CDM & other brands.
Write in No. 703

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

Manufacturer of architectural elements: columns, moldings, balustrades, door & window features, cornices, porch parts, brackets, trim & more; fiberglass, polyurethane, marble/resin composite, wood, cast stone & synthetic stone; custom styles & authentic Classical designs.
Write in No. 4100

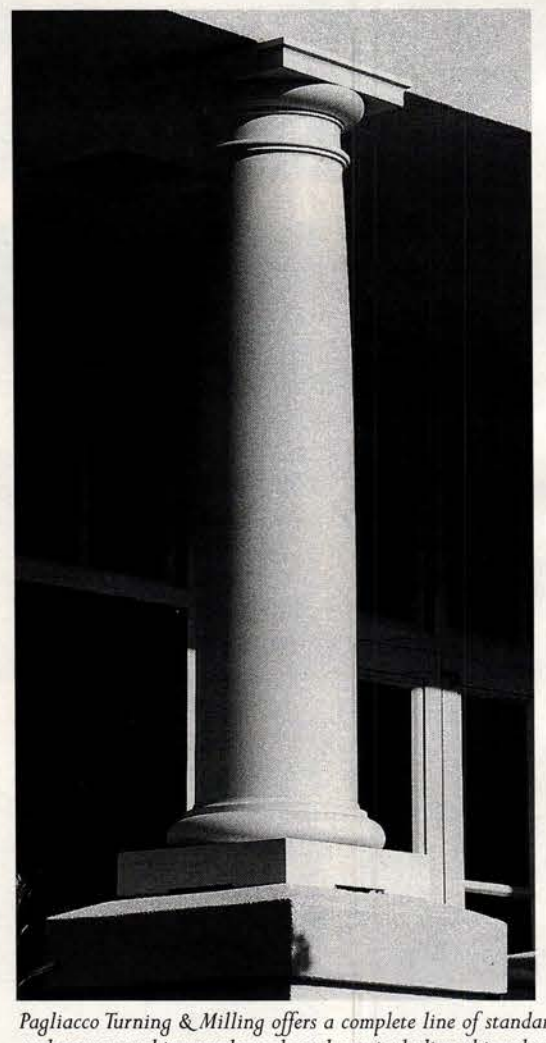


These DuraClassic columns were manufactured by Melton Classics, as well as the balustrade, moldings and window trim.

Pagliacco Turning & Milling

415-488-4333; Fax: 415-488-9372
www.pagliacco.com
Woodacre, CA 94973

Manufacturer of custom & stock woodturnings & millwork: columns, porch posts, balusters, newels, finials, brackets, railings & more; historical restoration & custom projects.
Write in No. 7070



Pagliacco Turning & Milling offers a complete line of standard and custom architectural wood products, including this column.

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www.resourcenet.com/pami.htm
Passaic, NJ 07055

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



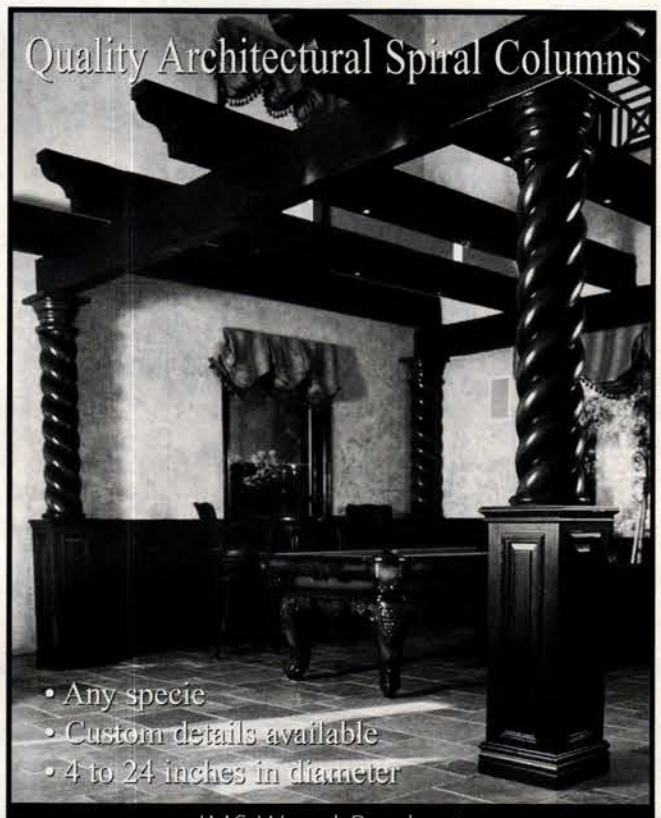
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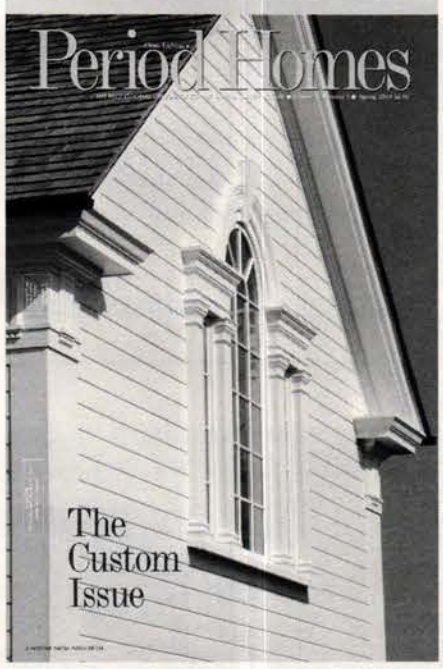
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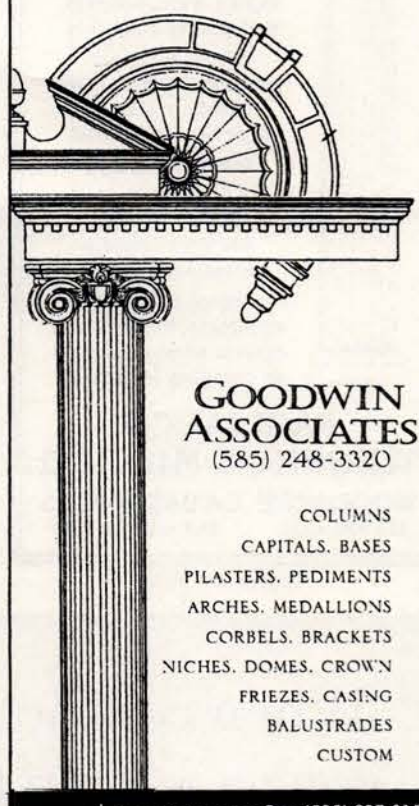
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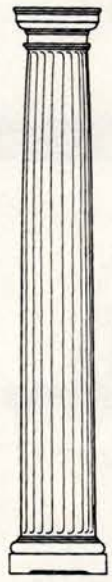


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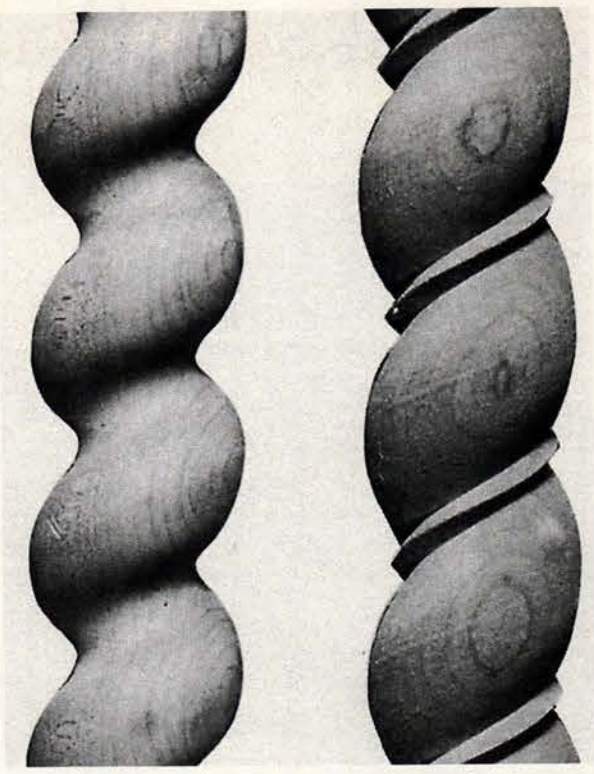
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www.johnsonmillwork.com
East Hampton, CT 06424

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

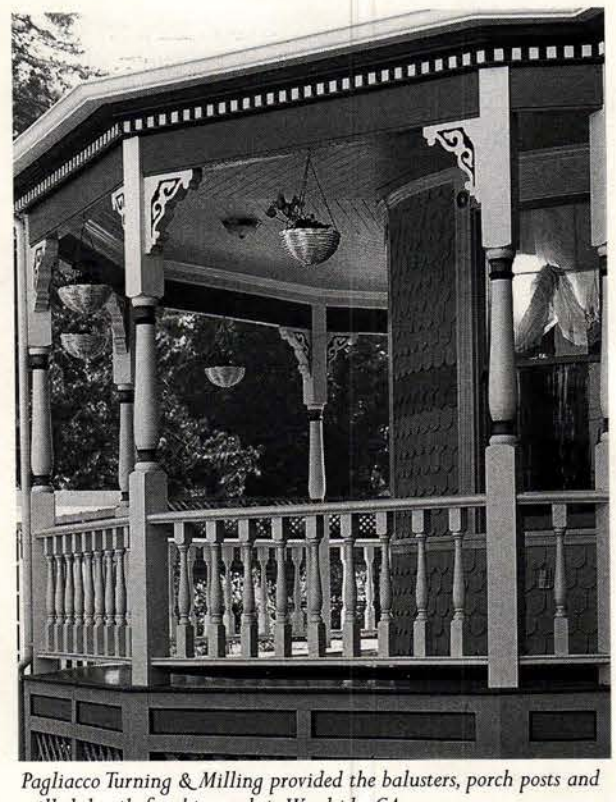
Manufacturer of architectural elements: columns, moldings, balustrades, door & window features, cornices, porch parts, brackets, trim & more; fiberglass, polyurethane, marble/resin composite, wood, cast stone & synthetic stone; custom styles & authentic Classical designs.
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Melton Classics manufactured the wood columns for the restoration of this mid-Victorian-style residence in the Chicago area. The Roman Corinthian columns were manufactured from clear all-heart redwood with composite ornamental caps and fiberglass attic bases.

Pagliacco Turning & Milling
415-488-4333; Fax: 415-488-9372
www.pagliacco.com
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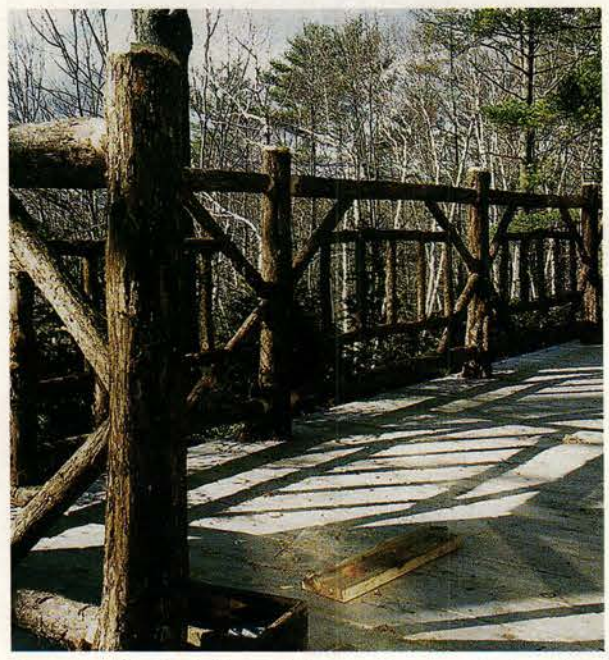
Manufacturer of custom & stock woodturnings & millwork: columns, porch posts, balusters, newels, finials, brackets, railings & more; historical restoration & custom projects.
Write in No. 7070



Pagliacco Turning & Milling provided the balusters, porch posts and milled details for this porch in Woodside, CA.

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

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



Romancing The Woods fabricated these porch posts and rails in the style of the Adirondack Great Camps.

Romancing The Woods, Inc.
845-246-6976; Fax: 845-246-1021
www.rtw-inc.com
Woodstock, NY 12498

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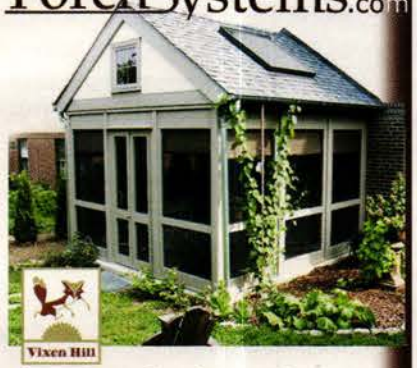
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The Wood Factory fabricated these large-scale newel posts and balusters in poplar.

The Wood Factory
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111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, gingerbread, brackets, corbels, gazebo & porch posts, spandrels, running trim, gable ornament & crestings, fancy-cut shingles, newel posts, rails, balustrades & balusters; reproduction casings, corner & plinth blocks & moldings; custom mantels; column bases & caps, island & table legs, post finials & other turnings; western red cedar, redwood & more.
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Vintage Woodworks supplies porch parts, including gingerbread trim, posts, balusters, brackets, screen doors and fretwork.

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www.vixenhill.com
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Write in No. 655



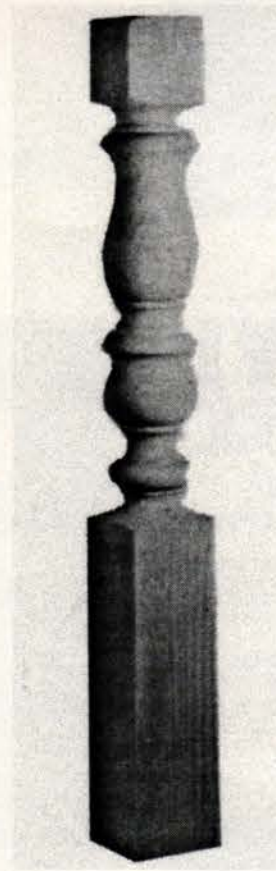
This Queen Anne-style porch from Vixen Hill features glass pane inserts that can replace screens, depending on the weather.

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WRITE IN NO. 1310

THE 2005 PALLADIO AWARDS

For Excellence in Traditional Residential Design

Co-produced by **PERIOD HOMES** *and* **TRADITIONAL BUILDING**
and the Restoration & Renovation Exhibition and Conference

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

PALLADIO AWARDS for Residential Architecture will be awarded in five categories:

* **Restoration & Renovation**
* **Sympathetic Addition & Adaptive Reuse**
* **New Design & Construction under 5,000 sq. ft.**
* **New Design & Construction over 5,000 sq. ft.**
* **Exterior Spaces: Gardens & Landscapes**

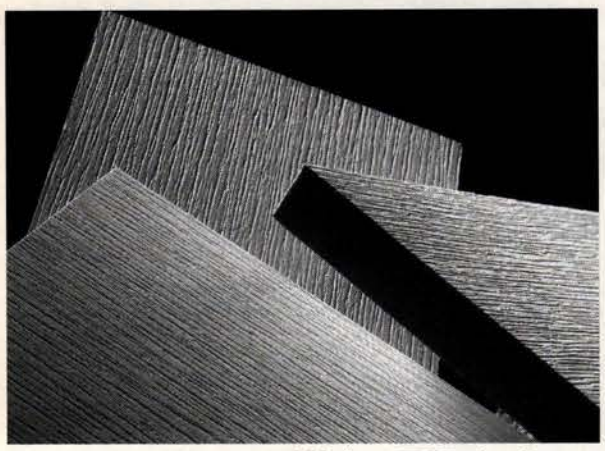
Corresponding awards will also be made for commercial and civic projects.

Judging is by a panel of distinguished design professionals selected by the editors of **PERIOD HOMES** and **TRADITIONAL BUILDING**.

The deadline for entries is November 15, 2004.

For details on the Award Program, judging criteria and submission requirements, go to our web site www.period-homes.com, or fax queries to (718) 636-0750.

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WRITE IN NO. 474

THE 2005 PALLADIO AWARDS

THE ANNUAL AWARDS PROGRAM TO HONOR EXCELLENCE IN TRADITIONAL RESIDENTIAL DESIGN

co-produced by

PERIOD HOMES AND **TRADITIONAL BUILDING**
AND THE RESTORATION & RENOVATION EXHIBITION AND CONFERENCE

If you didn't get your entry ready in time for the 2004 design competition, it's not too early to start planning your 2005 entry.

THE PALLADIO AWARDS PROGRAM is intended 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 architectural tradition.

PALLADIO AWARD CATEGORIES

PALLADIO AWARDS FOR RESIDENTIAL ARCHITECTURE WILL BE AWARDED IN FIVE CATEGORIES:

- RESTORATION & RENOVATION
- SYMPATHETIC ADDITION & ADAPTIVE REUSE
- NEW DESIGN & CONSTRUCTION UNDER 5,000 SQ.FT.
- NEW DESIGN & CONSTRUCTION OVER 5,000 SQ.FT.
- EXTERIOR SPACES: GARDENS & LANDSCAPES

Five corresponding awards, co-sponsored by *Traditional Building* magazine, will also be made for commercial/civic/institutional projects.

PANEL OF JUDGES

Judging is by a panel of distinguished design professionals selected by the editors of *Period Homes* and *Traditional Building* magazines.

JUDGING CRITERIA

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time, while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: The projects should meet all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment. The ten winners will be notified on February 1, 2005.



IF YOU ARE ONE OF THE TEN WINNERS

Winners of the Palladio Awards for 2005 will be announced at the annual Restoration & Renovation Exhibition and Conference. Winners each receive The Palladium – the cast-bronze trophy emblematic of the Palladio Awards, which has been designed, sculpted and cast by the artisans at Historical Arts & Casting Co.

Winners will have the opportunity to give an illustrated presentation of their winning projects at the Conference.

Winners are also honored at a special VIP dinner held during the Conference.

Winning projects for Residential Design will receive full-color editorial coverage in the Summer 2005 issue of *Period Homes*.

Winning projects will also be highlighted for 12 months in the Palladio Awards section of the *Period Homes* web site.

DEADLINES & ENTRY REQUIREMENTS

Deadline for receipt of the completed entry package is November 15, 2004.
For complete details on the awards program, judging criteria and submission requirements, log onto the *Period Homes* web site at www.period-homes.com. Click on the Palladio Awards logo on the front page and download all the relevant forms. For information on the Restoration & Renovation Exhibition and Conference call 800-982-6247.



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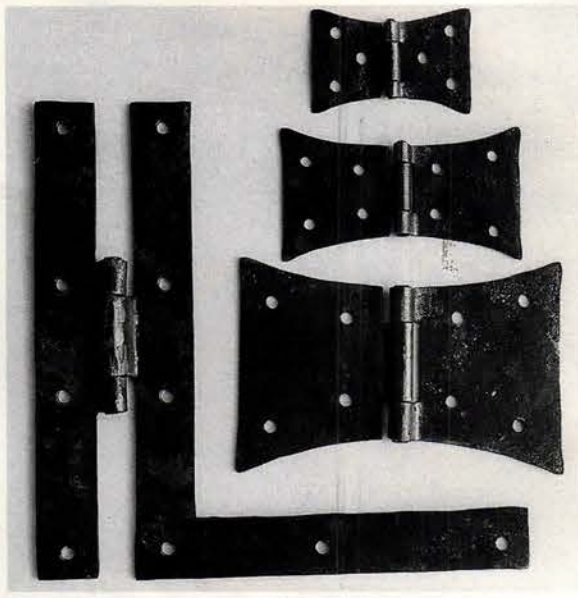
Hahn's Woodworking custom manufactured these overhead motorized-operating garage doors, which give the appearance of swing-out carriage-house doors.

Old Smithy Shop

603-672-4113; Fax: Same as phone
www.oldsmithyshop.com
Brookline, NH 03033

Manufacturer of hand-forged, hand-crafted Early American hardware: for cabinets, gates, doors, windows, garage doors & shutters; latches, pulls, butterfly & H & HL hinges, cockshead & pintle strap hinges & door knockers; window locks & pins & curtain holdbacks & rods; fireplace accessories; historical consultations; cast iron, wrought iron/steel & wrought iron.

Write in No. 285



Early American H-L and butterfly hinges for garage doors are available in three finishes from Old Smithy Shop.

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www.hahnswoodworking.com

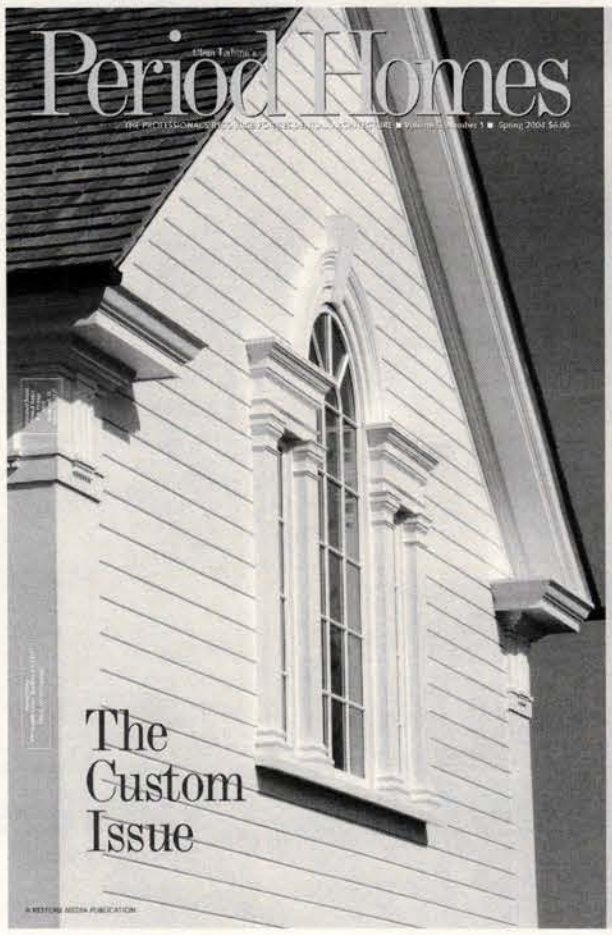


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www.bioshieldpaint.com
Santa Fe, NM 87507

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BioShield's collection of paints, stains, thinners and waxes includes this product, Herbal Oil #2, made primarily from naturally-derived raw materials.



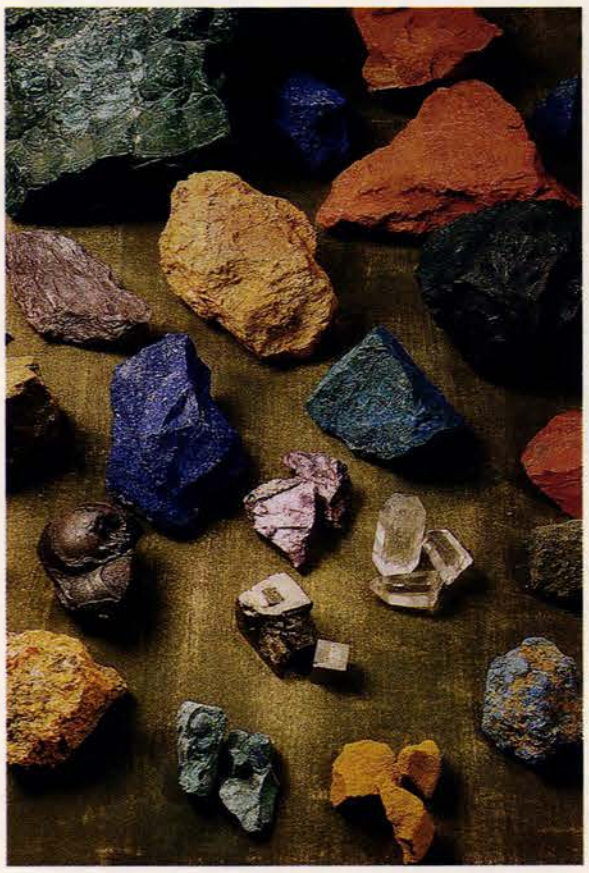
The Color People provided the exterior color scheme for this Victorian home.

Color People, The
303-308-0220; Fax: 303-308-0123
www.colorpeople.com
Denver, CO 80205

Color consultant: custom exterior color schemes for houses, businesses, Main Streets & townscapes; Victorian specialist; consultation through photos via mail; some on-site consulting.
Write in No. 5470

Kremer Pigments, Inc.
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www.kremerpigments.com
New York, NY 10012

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Write in No. 4910



Kremer Pigments supplies a full line of natural pigments for authentic historical paints for home design and restoration.

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Barns & Timber Framing



The timber-frame structures designed, joined and raised by Architectural Timberworks have traditional mortise-and-tenon joinery.

Architectural Timberworks

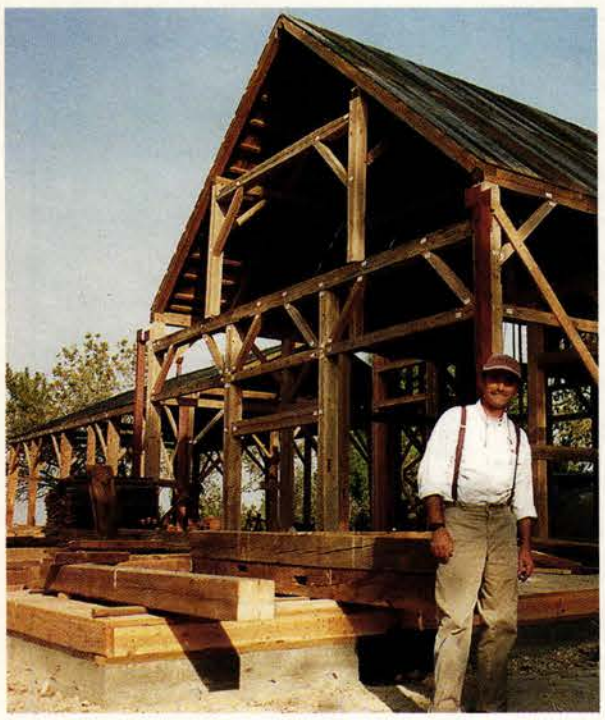
570-639-2353; Fax: 570-639-0931
www.archtimb.com
Dallas, PA 18612

Consultant, fabricator & installer of custom timber-frame structures & related products: new timber-framed barns, home packages, insulating panels & fabricated trusses & roof systems; design & engineering services.
Write in No. 592

Barn People, The

802-674-5898; Fax: 802-674-6310
www.thebarnpeople.com
Windsor, VT 05089

Importer & supplier of vintage Vermont barns & outbuildings: reassembled anywhere in the world along with related materials; dwellings, additions, commercial structures, Great Rooms & more; consulting services; antique barns, antique heavy timbers & custom antique structures.
Write in No. 440

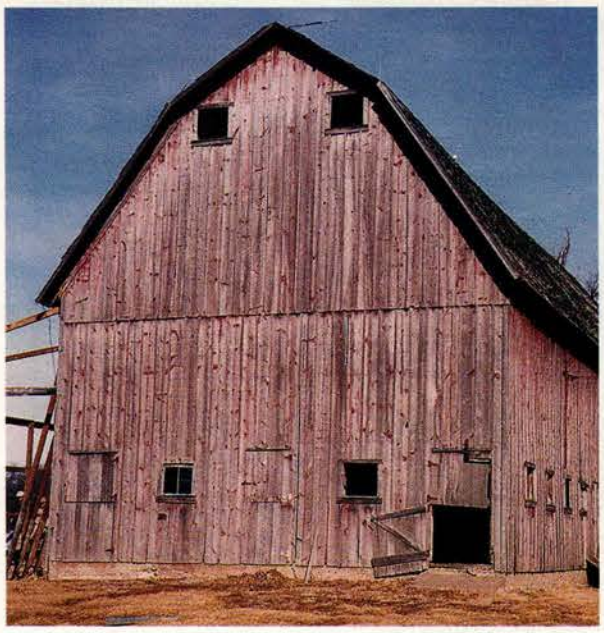


The Barn People's owner, Ken Epworth, is seen here in front of a building fabricated from two 19th-century Vermont barns that his firm dismantled and restored.

Bear Creek Lumber

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

Distributor & supplier of new & recycled timbers, wood flooring, paneling, roofing & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & lap & novelty siding; Douglas fir, western red cedar, Alaskan yellow cedar, pine, teak, ipe & hardwoods; kiln dried; clear & select grades; worldwide delivery.
Write in No. 521



Carlson's Barnwood reclaims barn wood from old Civil War-era barns, such as this one, for reuse as remilled flooring, siding and beams.

Carlson's Barnwood Co.

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

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: architectural antiques; porch poles, cupolas, fencing, old doors, windows, shutters, pressed-tin ceiling panels & more; antique heavy timbers, milled & barn lumber & wood flooring & paneling in pine & oak.
Write in No. 2744

Country Carpenters, Inc.

860-228-2276; Fax: 860-228-5106
www.countrycarpenters.com
Hebron, CT 06248

Manufacturer of New England-style post-&-beam carriage houses, garden houses, sheds & country barns: buildings are pre-cut & pre-engineered for assembly by either the firm or a professional carpenter; new post-&-beam barns; new horse barns; cupolas, hand-forged hardware, windows & doors.
Write in No. 246



Country Carpenters built this 28x36-ft. post-and-beam-constructed home and adjoining 9x11-ft. garden shed.



Cowee Mountain Timber Framers constructed this building, which includes a great hall with hammer-beam bents.

Cowee Mountain Timber Framers

828-369-8186; Fax: 828-369-8176
www.timberframesales.com
Franklin, NC 28734

Timber-frame builder: design, engineering, frame-cutting & erection including stress-skin panels; on-site timber framing & timber-frame trusses for conventional houses; custom designs.
Write in No. 994

Cowls Lumber

413-549-1403; Fax: 413-549-0000
www.cowls.com
North Amherst, MA 01059

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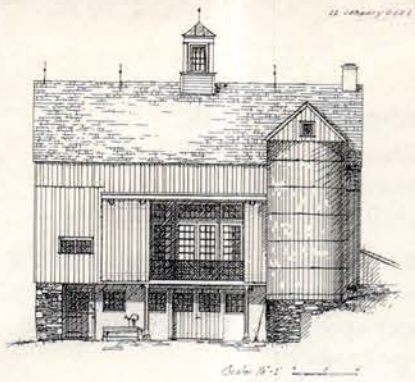
Barns by Timber Frames Craftwright, Inc.

410-876-0999; Fax: Same as phone
www.craftwrighttimberframes.com
Westminster, MD 21157

Manufacturer of custom, hand-crafted timber-frame structures: scribe- & square-rule joinery; antique & new timber & cruck frames in northern white oak; antique timbers; will ship anywhere.
Write in No. 645



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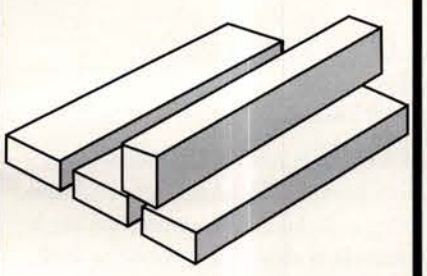
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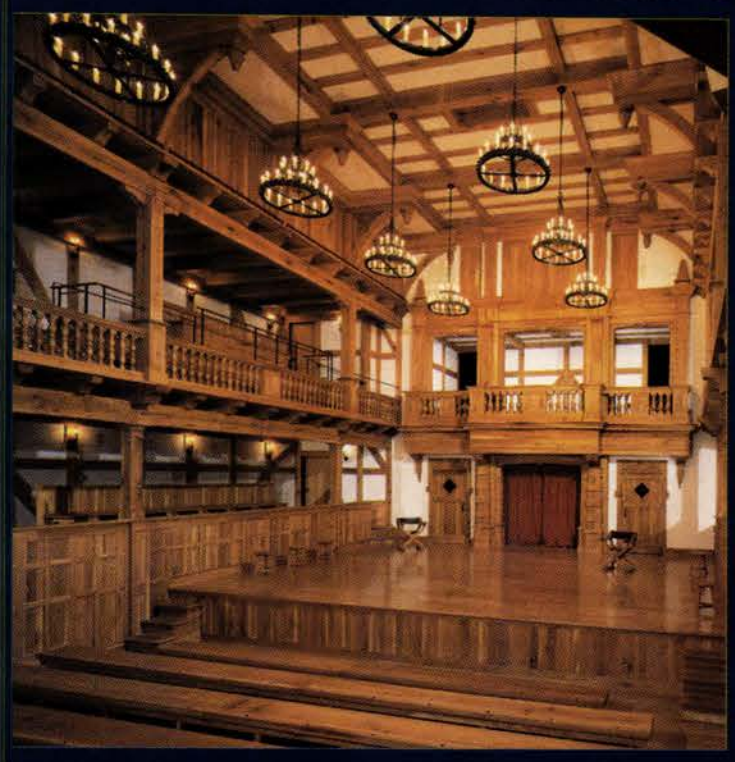
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North Amherst, MA 01059

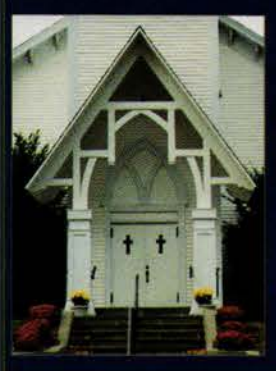
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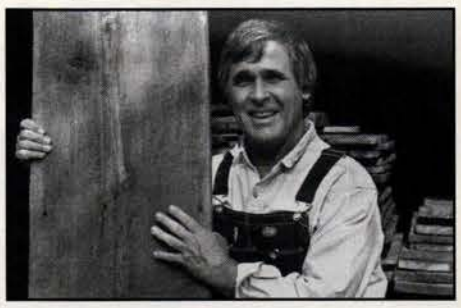
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The beams used in the construction of this building in northern Minnesota were supplied by Duluth Timber.

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www.limestonetrail.com
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www.scpb.net
West Kingston, RI 02892

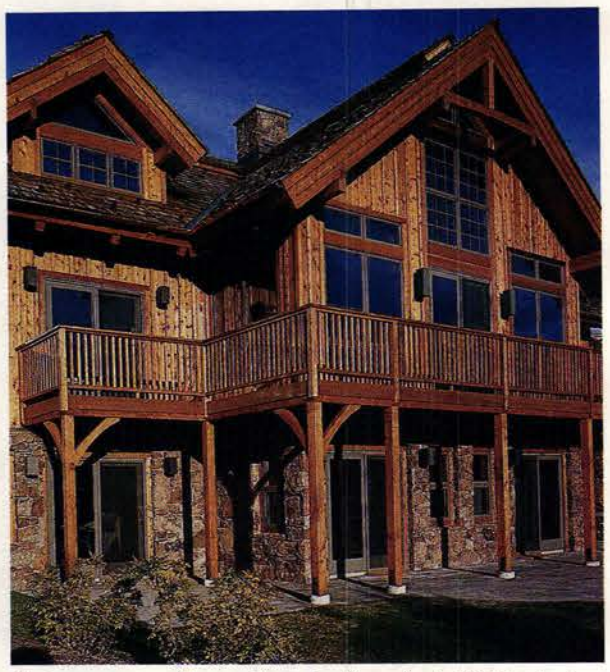
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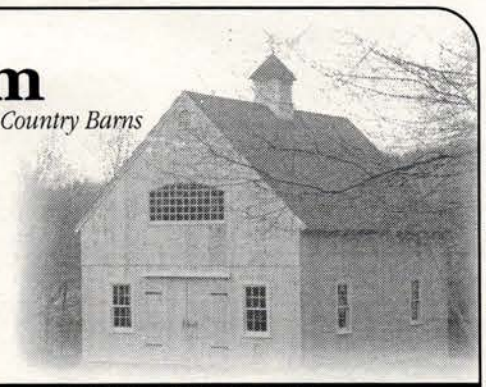
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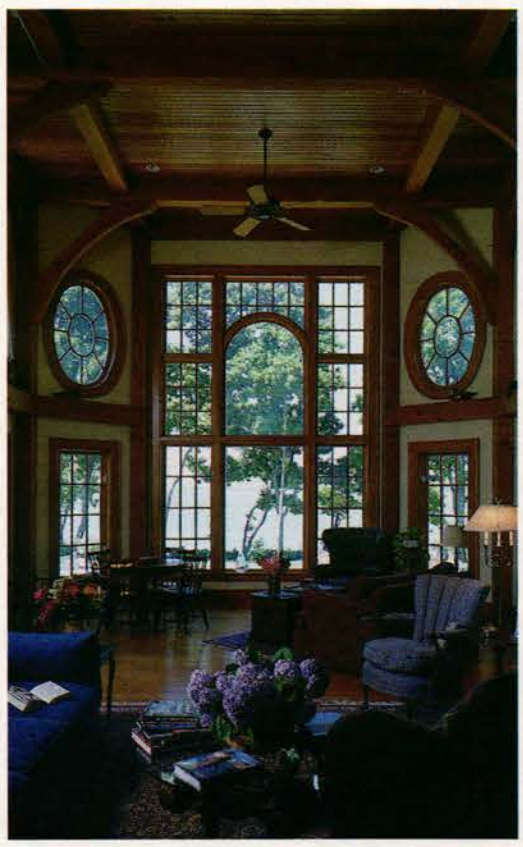
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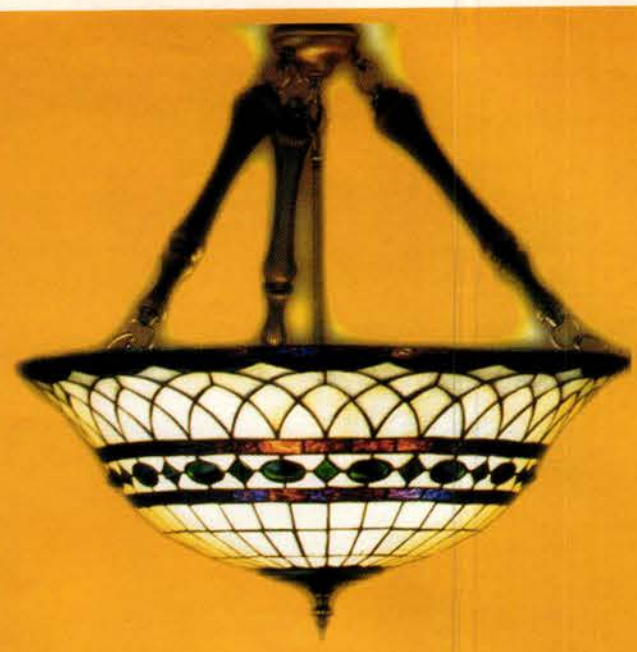
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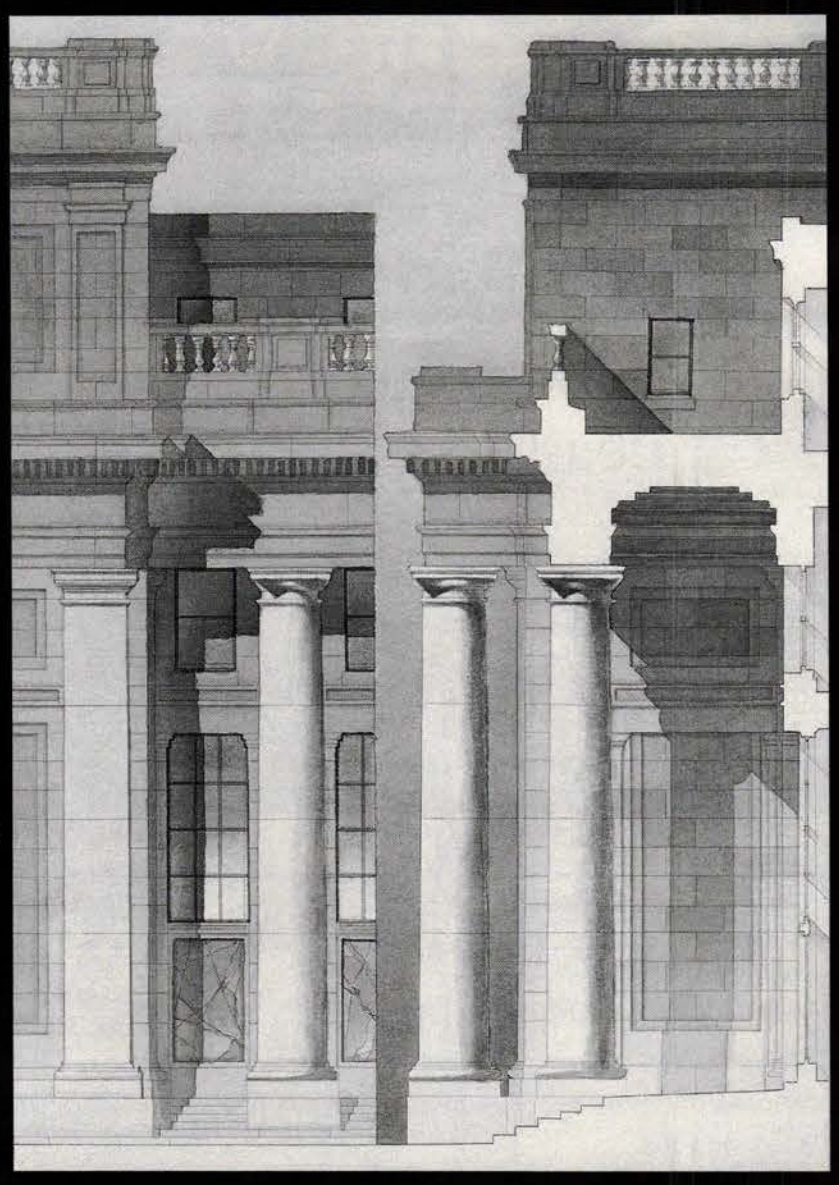
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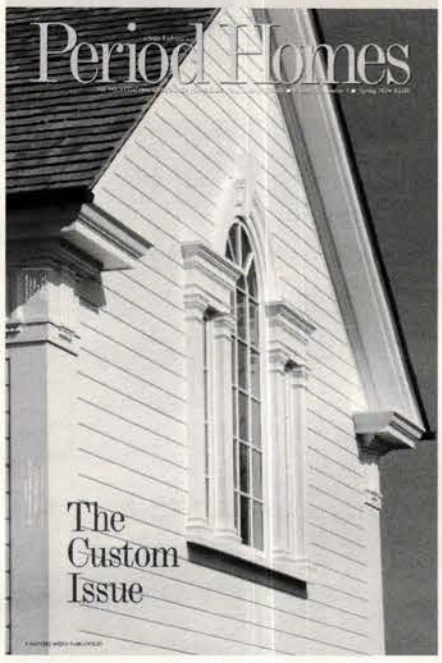
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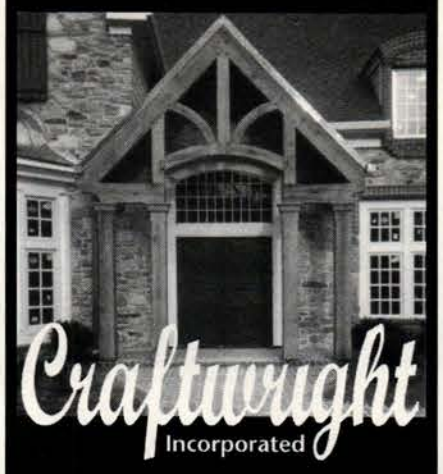


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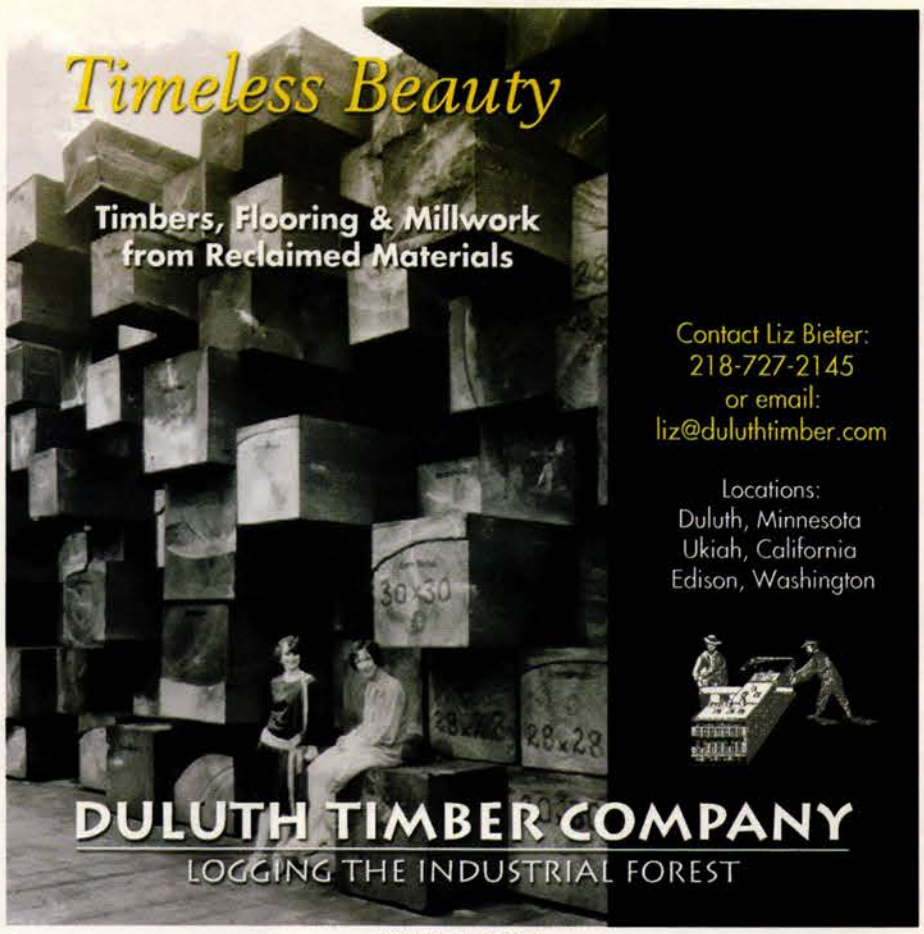
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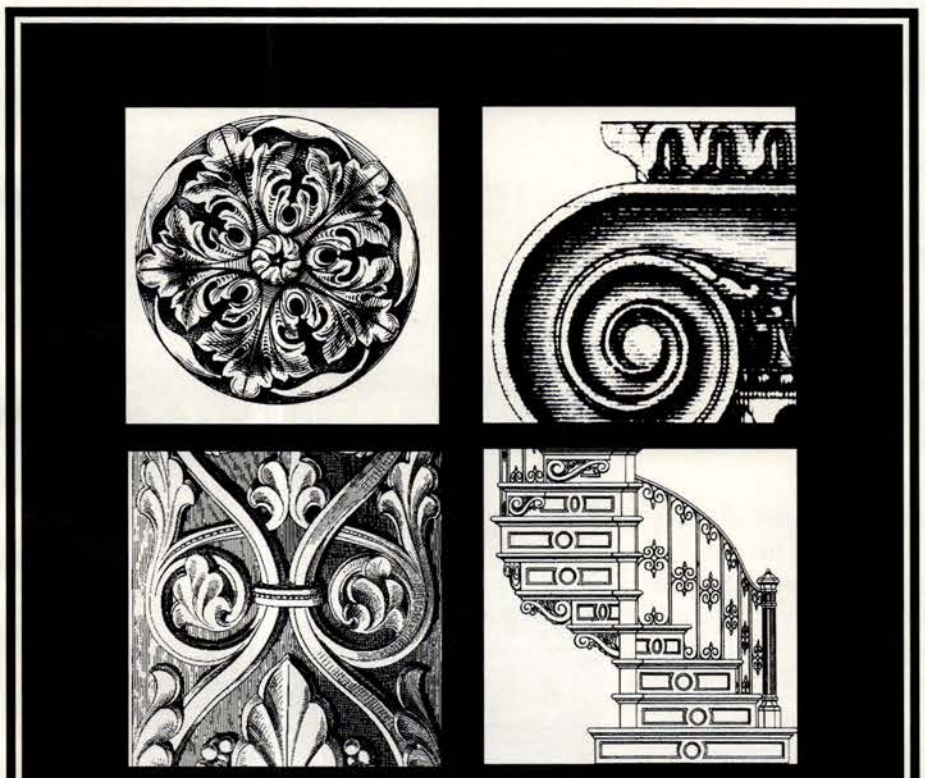
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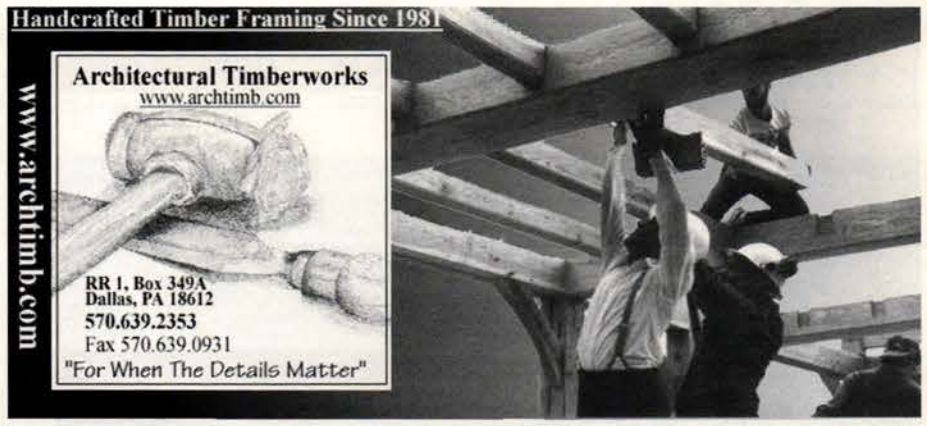
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Custom Conservatories

Homeowners looking for more light and space often consider conservatories designed specifically for their needs. *By Martha McDonald*

As defined by *The Oxford Dictionary of Architecture*, a conservatory is a "grander and more ornamental version of a glasshouse or greenhouse," that can be either "detached or joined to a dwelling." These elegant structures can be found attached (or not attached) to all sizes and styles of homes to serve a wide range of different purposes, including, but not exclusive to, providing a comfortable home for plants. Adding both space and light to a home, the contemporary conservatory is quite likely to be a complete room with heating, cooling, lighting and all the indoor amenities.

Like any addition to the home, the conservatory requires careful consideration. While modular models are available in many styles and configurations, the custom conservatory allows the homeowner to design his or her conservatory to suit specific needs and to coordinate the styling to fit with the original home. A number of companies specialize in designing and building custom conservatories and are quite flexible in how they work with homeowners and architects. In some cases, they will be responsible for the design and construction of the conservatory and in others, they will follow the architect's guidelines.

A conservatory, like any custom work, carries a price tag. Most suppliers say it ranges from $500 to $1,000/sq.ft., depending on whether or not the finished interior is included.

An example of an elegant orangery was designed by Cole Smith, Sr., FAIA, of Smith Ekblad & Associates of Dallas, TX, with interiors by Sherry Hayslip of Hayslip Design Associates, Inc., for a family in Dallas. Designed to coordinate with the family's 17th-century Cotswold-style home on a nine-acre site, this structure consists of a central rectangular 30x15½-ft. orangery with matching eight-sided parapets on either end. Storerooms and bathrooms are set into the areas between the main room and the parapets.



Above: The southern glass wall of this orangery, designed by Smith Ekblad & Associates, flows into the surrounding terrace and then into the larger English perennial garden and Koi ponds. The orangery is made of Texas Leuders limestone, an indigenous material that was also used to build the main house.



Right: The heavy-plank exterior doors leading into the two end rooms feature handmade hardware, kick plates and ornamental oak branches. All were forged and galvanized in a soft silver tone to complement the metal framework of the conservatory.

The walls of the conservatory are solid masonry Leuders limestone, the same material the firm used to veneer the wood-frame home several years ago. The structure provides 1,745 sq.ft. of space on the main floor, plus a 1,563-sq.ft. basement for mechanicals. The family uses one of the end rooms as a ceramics and pottery studio (there's a kiln in an adjoining back room on the north wall) and the other for horticulture. The central main room is for social functions.

"Our intention was to create a period-style building of classic proportions," says Smith. "We used indigenous Texas Leuders limestone in varying textures counterpointed with a luminous curving tripartite glazed ceiling/roof anchored with a galvanized zinc-coated steel exterior and a painted steel interior frame."

This particular orangery is graced with many features custom designed by Hayslip and Smith, including the two chandeliers and a large table for the main room, all inspired by A.W. Pugin. Smith, who is also a blacksmith, designed wall-mounted bronze lanterns for the exterior as well as the ornamental leaf-and-branch motifs on the two heavy plank exterior doors leading into the two eight-sided end rooms. The hardware was forged and galvanized in a soft silvery tone to complement the metal framework of the conservatory.



The main room of the orangery is used to display the family's bonsai collection (on the north stone wall) and for social functions. The ironwork, including the two hand-forged bronze and iron chandeliers and the central table (on wheels) were inspired by Pugin and designed by Cole Smith of Smith Ekblad & Associates. The arched stone fountain incorporates an inspirational figure. The orangery is often used as a chapel with seating for 50 people. It has also been used for a family wedding.

Smith notes that because of "the hand-crafted fabrication of virtually every aspect of the building, the cost was in excess of $800 per square foot."

Another recently built orangery was designed and fabricated by Town & Country Conservatories of Chicago, IL, for a French-style carriage house in Bryn Mawr, PA. The 320-sq.ft. space was designed to create a year-round room on the same footprint as a former dilapidated sunroom that had been built in the central alcove in front of pocket doors. Enclosing full-height barn pocket doors and accommodating a long sloping roof were two of the challenges of this particular project.

"Orangeries were precursors to conservatories," says Town & Country president James Licata. "The early ones were characterized by high glass side walls and a central skylight roof, with the intent of allowing a lot of light in so fruit could be grown inside.

"The design of this conservatory works with the existing roof and horizontal lines of the house, while keeping the back wall open to the house," says Licata. It is made of Sapele mahogany, a dense timber from Malaysia, and incorporates such features as a raised-lantern roof, outward-opening French doors, clerestory windows, full-height glazed side frames with a true-divided arched Georgian glazing pattern, full-height external pilasters and a mahogany-stained interior with pre-built soffits. The lantern roof has electric opening sashes with insect screens and the exterior roof is capped in aluminum to minimize maintenance. In addition, insulated glass is used throughout to provide a year-round room.

"The pitch of the lantern roof echoes the slope of the main house and the center dormer above the conservatory," Licata points out. "The soft arches in the conservatory side walls repeat the arches of the dormer windows." He adds, "All too often the quality of the glass is overlooked."

This conservatory cost approximately $110,000, plus another $50,000 for the general contractor for the foundation, electric, air conditioning, paint and copper work. Each Town & Country conservatory is hand manufactured in the firm's workshops in England.

Based in York, England, Oak Leaf Conservatories of York also specializes in custom designed, hand-crafted English conservatories that are built in the U.K. These are installed throughout the U.K., U.S. and Europe. Amy Magner, director of the American office in Atlanta, GA, emphasizes the benefit of complete design flexibility afforded by a custom conservatory. "Our clients have the opportunity to bring in architectural features such as moldings and window designs that already exist in their homes, or to make an architectural statement," she says, "whether the conservatory is freestanding or attached to the house.





Above: Town & Country completed this 320-sq.ft. conservatory in Bryn Mawr, PA, in about four months, from design through completion. The challenge was to create a conservatory to encompass the large French doors and to replace one that had been on the same footprint.

Left: Interior details on this Town & Country conservatory include deep ogee profile rafters, molded frame posts, hardwood screen doors and concealed side screens. The conservatory is positioned for panoramic views.

"To make sure that the conservatory fulfills expectations and accommodates the clients' lifestyles, we work with the clients, architects and designers to help them think through how the space will be used," she adds. "We consider the client's needs, whether it is for living space, a garden room or even a pool enclosure. We ask a lot of questions that often bring possibilities to light that they would never have considered. Each individually designed conservatory ultimately reflects the owner's specific needs and style."

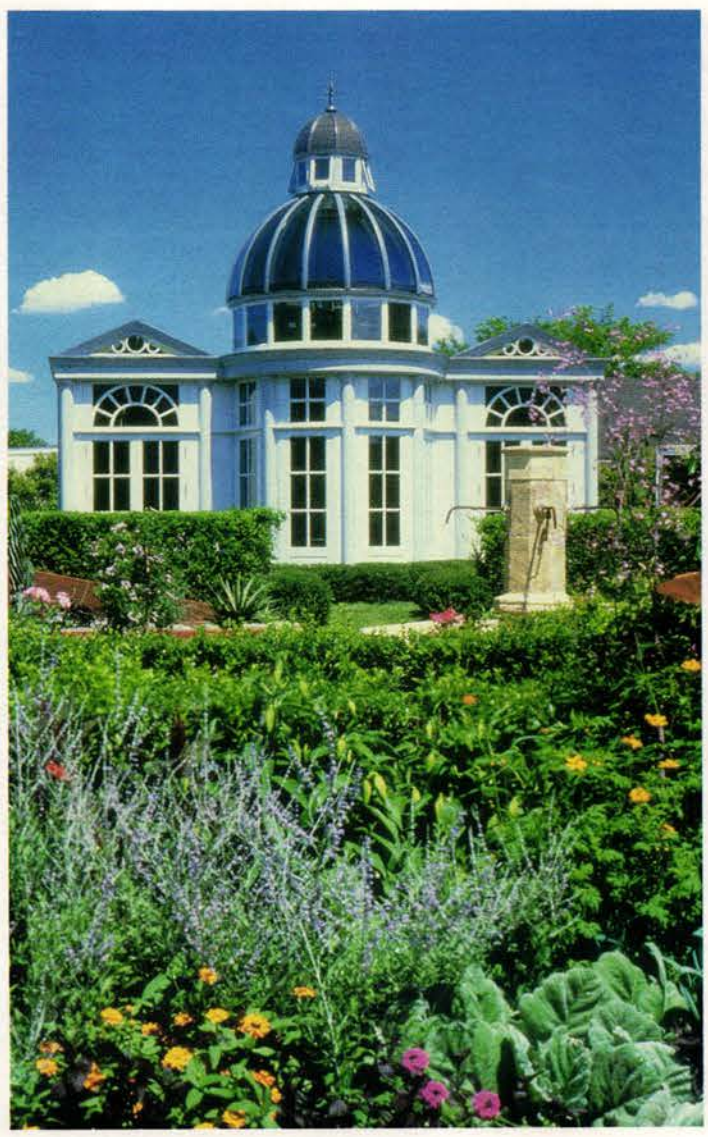
Oak Leaf conservatories are built of premium-grade West African mahogany from managed forests. "It's a durable, long-lasting hardwood that lends itself to profile moldings," Magner states. "Traditional techniques such as mortise-and-tenon joinery are used when building the conservatories. A range of high-performance glazing options can provide insulation, solar control and even a decorative effect, such as with leaded glass. Features that are becoming popular are built-in roller insect screens for operable windows, concealed gutters, base panels, window seats and other built-in components."

Made in the USA

Another custom conservatory firm that takes clients from design through completion is Tanglewood Conservatories of Denton, MD. Co-founded by husband and wife, textile artist Nancy Virts and architect Alan Stein, Tanglewood looks at conservatories as "works of art, not just products," according to Stein. "We have found that they are getting more elaborate, more detailed, less like traditional white Victorian conservatories. People are starting to think about conservatories in less traditional ways, in ways that have to do with real architecture rather than an added-on conservatory look."

All of Tanglewood's conservatories are 100% custom and are built in the firm's facility in Denton. "We meet with the client and get a direction for the room," says Virts, "and then we present three or four options. Clients are looking for something that goes with the house, something more artful than functional." The firm works three different ways. The first method is for the architect to specify everything in the conservatory and for Tanglewood to make it happen. Another is for the architect to develop a concept and then for Tanglewood to design and develop it. The third method turns the complete design and development over to Tanglewood.

Stein points out that the firm works with architects on 50 to 60% of the projects, and adds that about half of the work is new construction and the other half is add-on. "My recommendation to an architect considering a conservatory is to go with an expert," he says, "someone who can make the job easier and can probably save the client some money. We do both the design and manufacturing here in Denton so these two functions are more integrated."

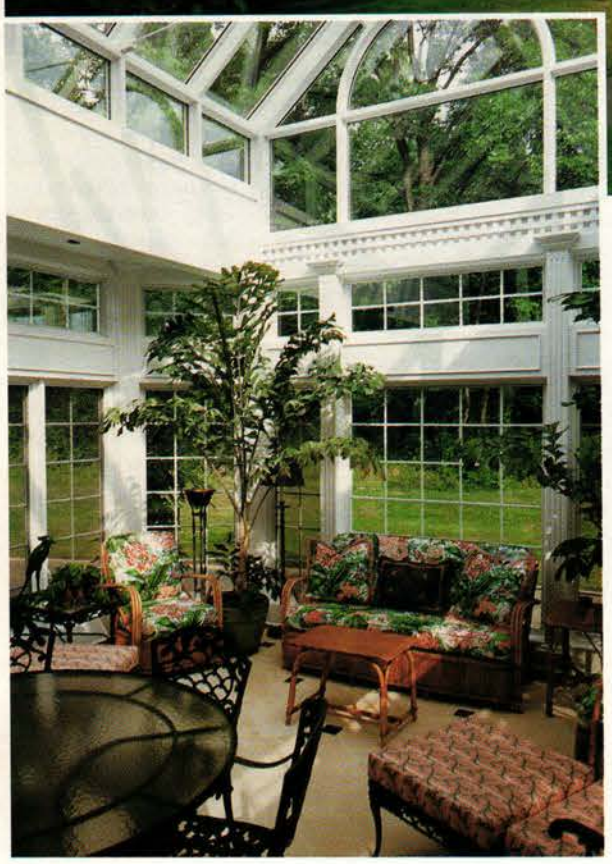




Above: The overall height of the Oak Leaf orangery is 24 ft. with approximately 12 ft. to the eaves. The double-glazed glass is custom made for the curvature and dimensions of the dome. Above the dome is a cupola with motorized operable windows for ventilation. The solid cupola roof is finished with hand-made fish-scale patterned lead work and a finial to crown the building.

Left: Oak Leaf Conservatories of York built this traditional orangery with a 10-ft.-dia. glass dome. It measures approximately 26 ft. across the front elevation and 17 ft. to the end of the rotunda. Made of mahogany from managed sources, it is framed by 10-in.-dia. round columns, including two internal columns under the dome. A gutter is hidden in the perimeter of the timber cornice and between the three lantern roofs.





Above: Renaissance Conservatories built this 16x20-ft. orangery for a Northern Colonial style home in the New York City suburbs. A standing-seam copper roof connects the elevated glass lantern to the lower portion and the integrated plant trellis helps soften the façade with climbing flowering vines.

Left: The interior of this Renaissance orangery provides a light-filled sitting room and a panoramic view of the gardens.

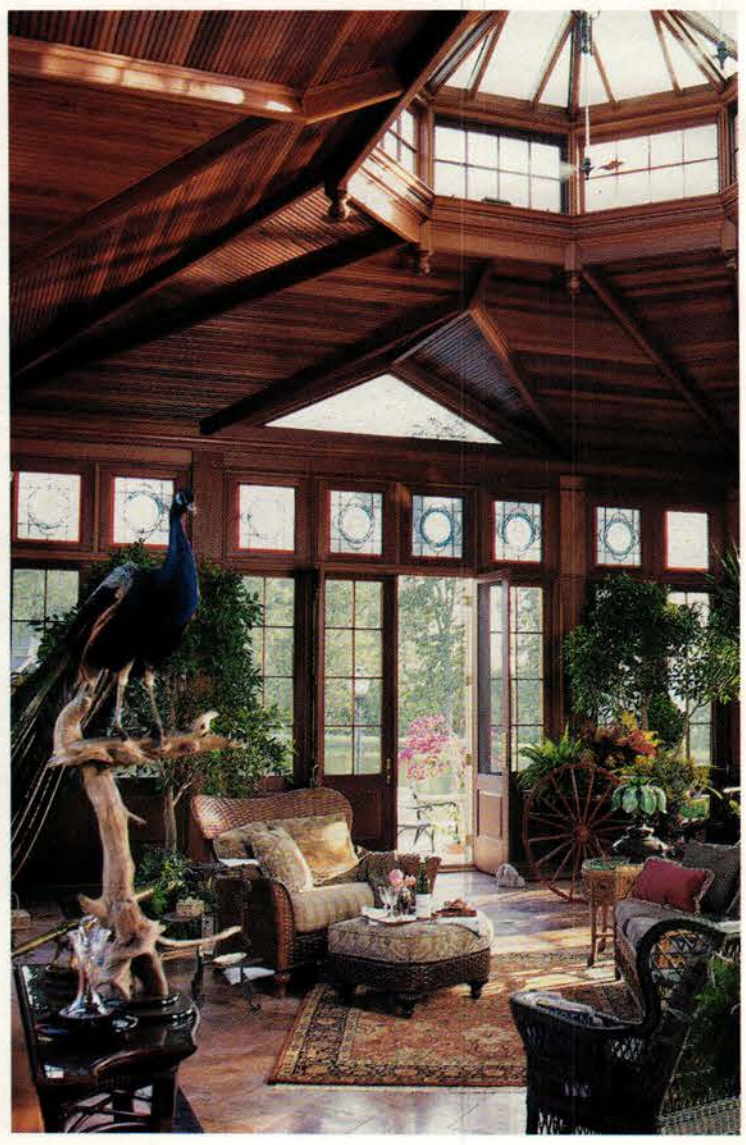
At Renaissance Conservatories of Lancaster, PA, company president Mark Barocco says, "The clear advantage of a custom conservatory is that it is tailored to specifically satisfy the needs of the client and to complement the architectural style of the home. The designer has the freedom and latitude to create this unique product." Renaissance custom manufactures conservatories as small as a 3-ft. bump-out from the side of a house up to huge freestanding garden rooms of mahogany, cypress, teak and western red cedar.

Like others, the pricing is approximately $500/sq.ft. to design, manufacture, deliver and erect the superstructure, while finishing such as flooring, heating and painting brings the price tag up to about $1,000/sq.ft., although "square footage is an inaccurate way to price any custom project," Barocco says. "Using custom leaded art glass, for example, adds cost, but doesn't add to the square footage. We try to identify all the needs of the clients, including functional, aesthetic, time and budgetary."

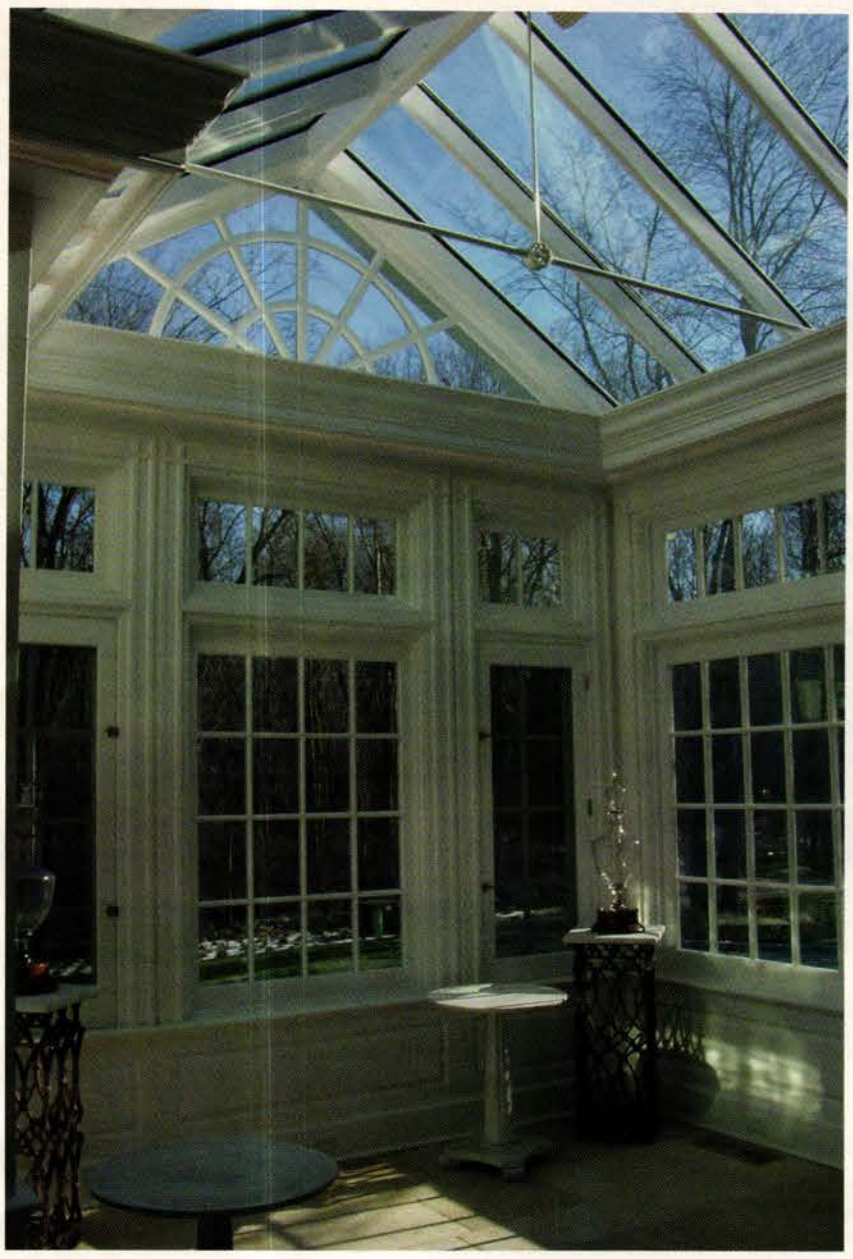
Renaissance builds all of its conservatories in its facility in Lancaster, and focuses on a "quintessential American look. Even the hardware is chosen to evoke memories of the American Industrial Age," says Barocco. He adds that with the use of high performance glazing and movable shades, "an all-glass ceiling is not always in our clients' best interest. Renaissance designs a lot of conservatories with limited overhead roof glass," he points out. "Every environment has different needs, and all-glass is not



Above: Designed and fabricated by Tanglewood Conservatories to fit on an existing footprint, this grand conservatory provides more than 1,100 sq.ft. of space, with ceilings up to 24 ft. tall. It is located on a large riverfront estate dating from the early 1800s. A standing-seam copper roof supports an octagonal glass cupola and eave brackets are designed to complement those on the main house.



Left: Exposed Honduras mahogany structural beams and a beaded ceiling highlight the interior of this Tanglewood conservatory and conceal the steel bracing system. Hand-painted stained-glass panels above the windows and doors depict the abundant wildflowers found on the property.





Above: Built by Colebrook Conservatories of Honduras mahogany for a client in Connecticut, this two-level 20x26-ft. conservatory provides a meeting and living room on the upper level and an exercise room on the lower level. A 6x12-ft. gabled pediment bump-out accented with a 12-ft.-wide circle head window appears on one side. The lantern is 15 ft. above the floor, creating a spacious cathedral-like feeling. The structure is connected to the house with a breezeway.

Left: The interior of this Colebrook project features motorized lantern windows, which provide natural heat exhaust, while lower casement windows and air conditioning provide comfort throughout the hottest summer days. Radiant floor heating below the aged limestone tiled floor keeps the area warm in the cold months.

the way to go for every job. In some instances, we may advise clients to insulate a ceiling and then locate a skylight or glass lantern to create core lighting or to intensify the dramatic effect. When summer heat gain or winter heat loss becomes a design issue, we'll tend to direct our clients toward a sensible approach to overhead glazing. The reward can be a conservatory that is highly functional as well as beautiful to behold."

Colebrook Conservatories of Winsted, CT, builds everything in its own shop. "We usually collaborate with the architect on the design," says owner Ed Sarcia. "It seems to be a market that is expanding," he adds.

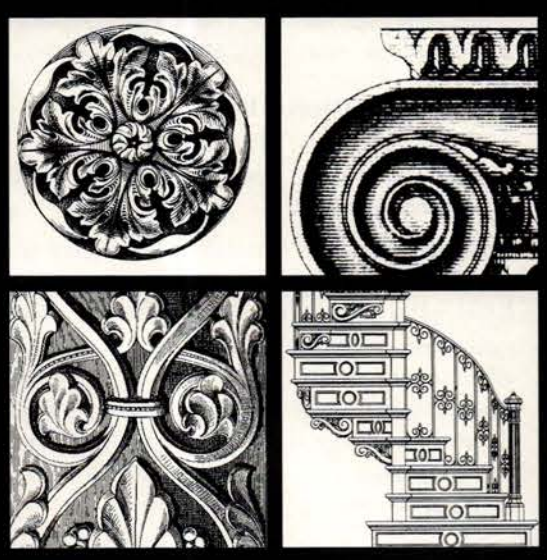
He agrees with others on the pricing, noting that the starting point is $350 to $400/sq.ft. and that it can go up to about $1,000/sq.ft. for the finished room. Traditionally made of mahogany because of its resistance to decay and its dimensional stability, custom conservatories are also becoming available in aluminum or PVC. "These materials don't have the design flexibility," says Sarcia, "but they provide some economies. More and more are offering traditional detailing, such as dentil moldings and profiles on the rafters."

One of the features he recommends is a de-icing cable in the rafters to prevent ice buildup in cold climates. "We put these in all of the conservatories we build in the northeast," Sarcia explains.

Another approach, says Sarcia, is the orangery, which he describes as "a structure that might have conventional walls and a flat roof, with a skylight and lantern. It can be quite dramatic." One interesting design option, he adds, is to build a hallway or breezeway to the conservatory and then it can stand on its own, "like a jewel."

"We've been building conservatories since 1984," says Sarcia, "and architects weren't very interested in those days. They are getting more knowledgeable and are beginning to enjoy these projects." ■

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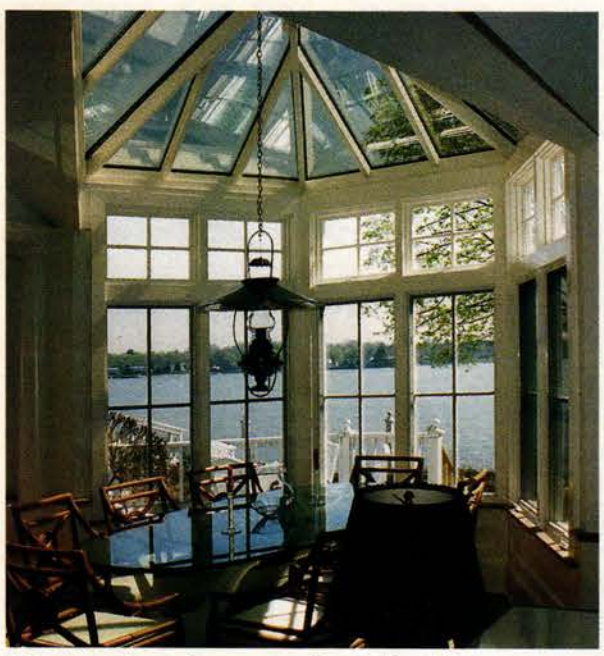
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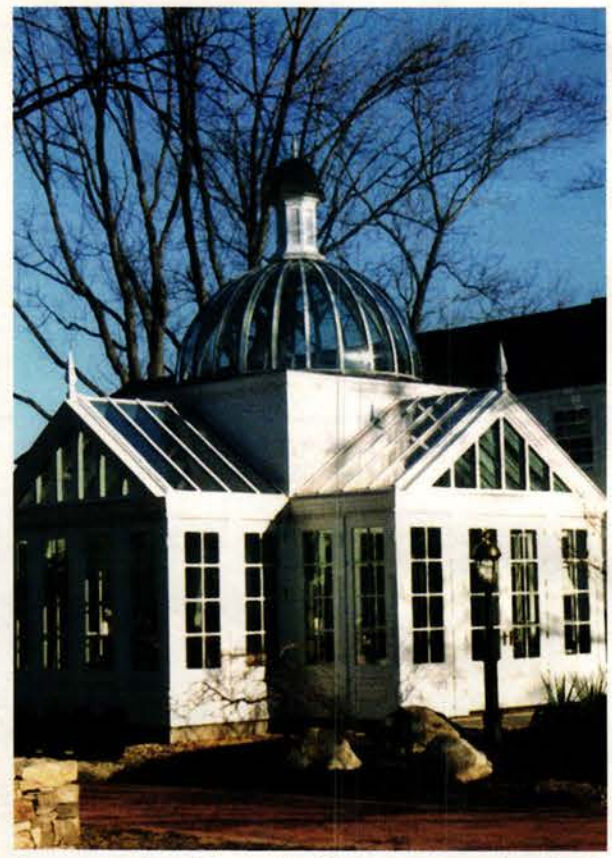
The Classic Orangery was custom designed by Oak Leaf Conservatories and hand crafted in mahogany using mortise-and-tenon construction.



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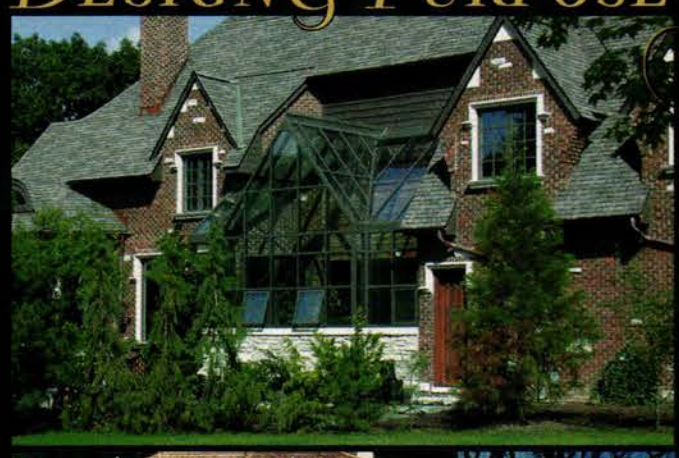
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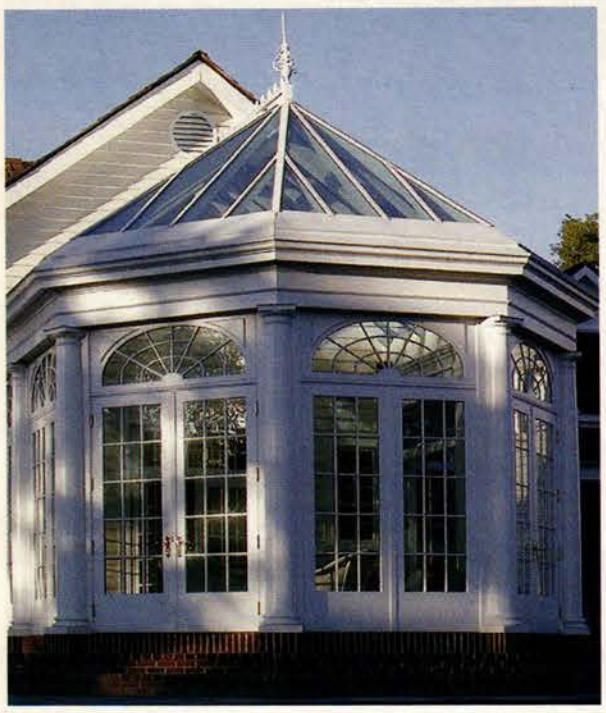
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Designer, manufacturer & installer of traditional wood conservatories, skylights, roof lanterns & other glass architectural elements: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; high-end details, custom designs & premium-grade construction; Honduras mahogany, high-performance insulated glass & solid-brass hardware; true-divided-lite windows & doors, ornamental castings & discrete ventilation & shading systems.
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Town & Country Conservatories
773-506-8000; Fax: 773-506-8815
www.townandcountryus.com
Chicago, IL 60640

Designer & builder of imported English conservatories, garden houses, greenhouses, roof lanterns & pool enclosures: premium mahogany or thermal-clad aluminum; true-divided insulated glass, traditional mortise-&-tenon construction & solid-brass hardware; Classical & contemporary designs for residential & commercial applications; custom & standard sizes; national sales & service.

Under Glass Mfg. Corp.
845-687-4700; Fax: 845-687-4957
www.lordandburnham.com
High Falls, NY 12440

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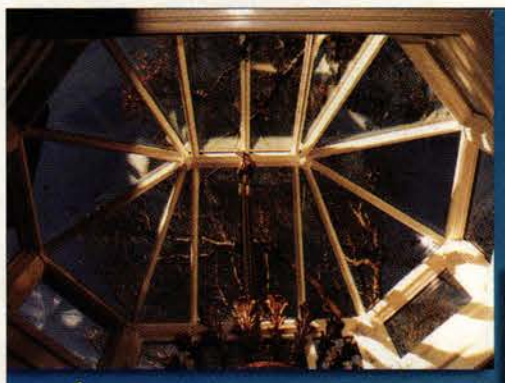
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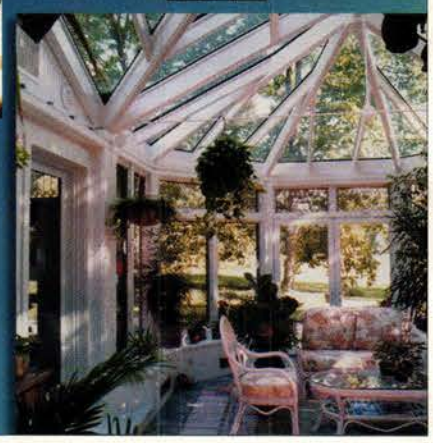
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Internet Gateway to Historical Products

The central web site for historically styled products and services on the internet includes products used for restoration, renovation and new construction. There's more information and links to historical products than you'll find on any other site.

- Searchable Product Database with 112 product categories and 371 companies
- 162 online product brochures
- Links to 272 companies and related organizations
- In-depth Product Report of the Month
- E-mail order form for Product Literature

Log onto and then bookmark:
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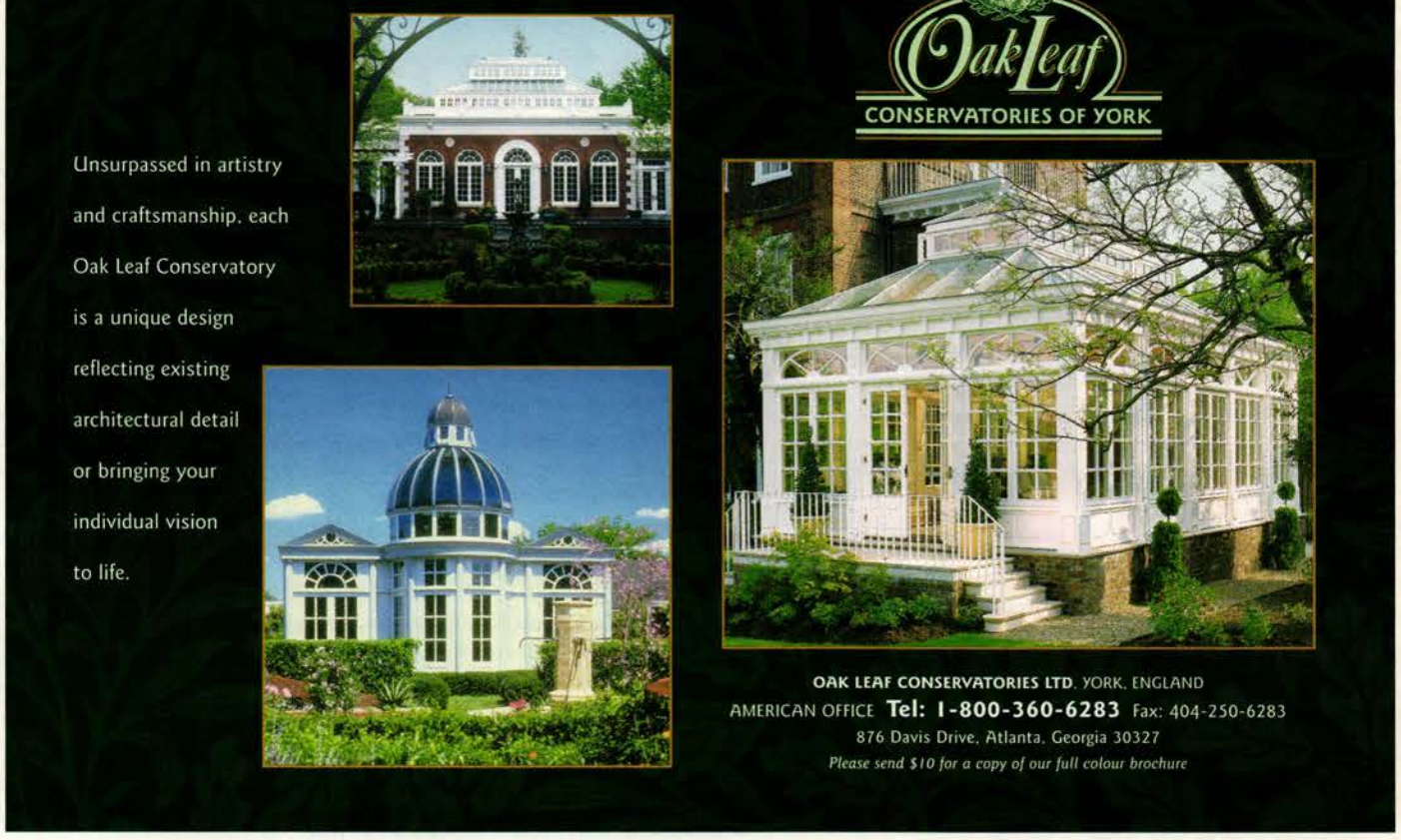
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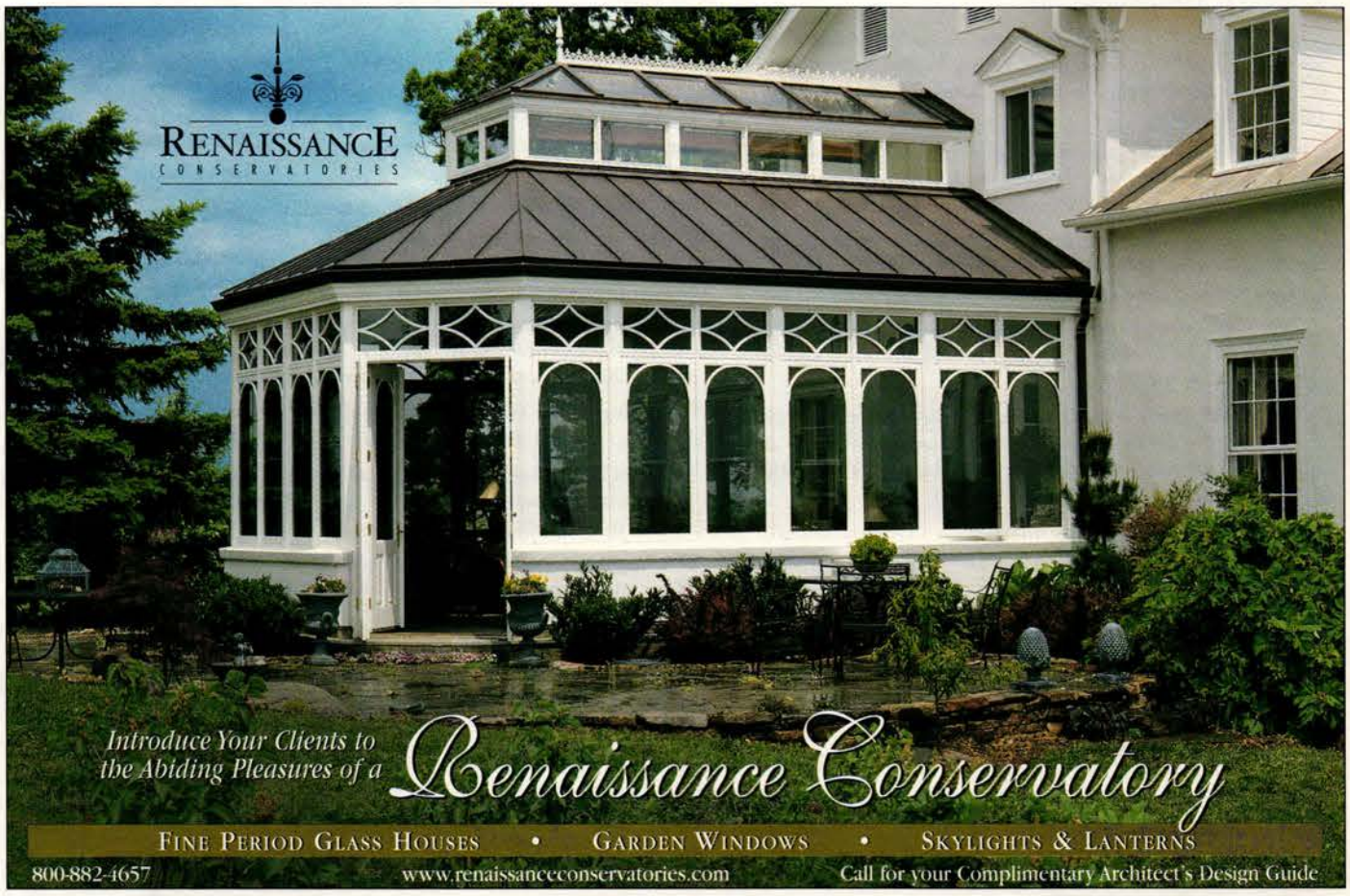
AMONG THE FEATURES:

- Searchable Product Database with 112 product categories
- 371 companies listed and indexed in the Product Database
- 162 online product brochures
- Links to 325 companies and related organizations
- In-depth Product Report of the Month
- Most-requested articles online
- E-mail Order Form for Product Literature

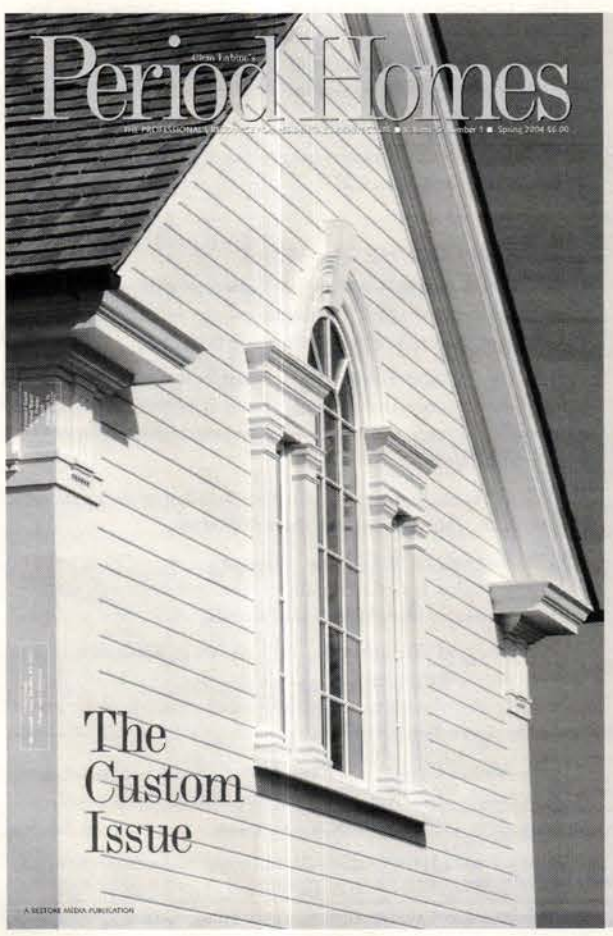
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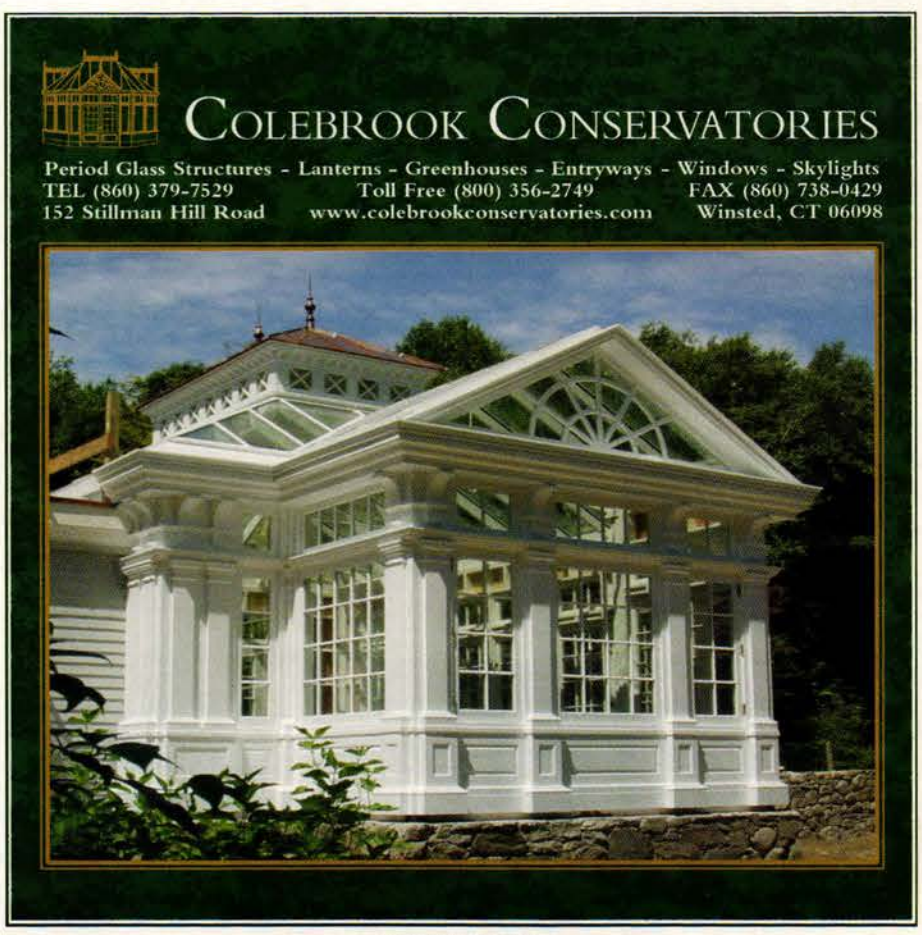
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PROFESSIONAL SERVICES

5470. Exterior Color Consultants – Consultant for historic homes & businesses: lecture services. **The Color People**

3380. Restoration Show – Largest show & conference in North America for restoration & renovation: send for information on upcoming events. **Restore Media Exhibitions**

LANDSCAPE & GARDEN SPECIALTIES

456. Landscape Fixtures & Fountains – Supplier of fountains: garden, wall, floating, pool & geyser fountains; cast bronze, aluminum & stone. **The Arbor**

381. Sunbreeze Window Wall – Manufacturer of a preconstructed, cedar-framed window-wall system: for use in sunrooms, pool rooms & glass enclosures. **Artistic Enclosures, Inc.**

469. Garden Accessories – Importer of original & antique Provençal garden accessories: historical interior & exterior architectural elements & antique flooring. **Authentic Provence, Inc.**

467. Bamboo Fencing & Gates – Designer of Japanese garden fixtures in bamboo: traditional designs; custom creations. **Bamboo & Rattan Works, Inc.**

184. Garden Ornament – Sculptor of garden ornament & furnishings: benches, chairs, gates, tables, fountains, memorials & more; natural stone & copper; hand lettering. **Curtis Swenson Studios**

527. Exterior Accessories – Supplier of custom accessories: mailboxes; copper & aluminum weathervanes; aluminum, bronze & porcelain address plaques. **Custom Home Accessories**

775. Gazebos & Birdhouses – Manufacturer of garden structures: several styles of gazebos, architectural birdhouses, benches, tables, screens & deck railings. **Dalton Pavilions, Inc.**

2180. Site Furnishings – Manufacturer of benches, waste receptacles, urns & planters: custom modifications for special needs. **DuMor, Inc.**

Garden Elements – Manufacturer of ornamental metalwork & stonework: gazebos, trellis, fountains, planters, benches & more. Call 800-876-3567 for more information. **Florentine Craftsmen, Inc.**

4020. Classical Cast-Stone Ornament – Designer & manufacturer of traditional English architectural, landscape & garden elements: planters, fountains, columns, pavilions, sculpture & mantels. **Haddonstone (USA), Ltd.**

3068. Cast-Stone Planters – Supplier of cast-stone planters, urns, jardinières, bases, capitals, pedestals, mantels & architectural elements: custom sizes. **Kaléh Design Collection**

Garden & Landscape Ornament – Manufacturer of handcrafted landscape ornament: fountains, benches, urns, statuary & more; copper weathervanes in all sizes. Call 203-762-8363 for more information. **Kenneth Lynch & Sons**

1250. Floating Fountains – Manufacturer & supplier of floating fountains for lakes & ponds: wide variety of spray heights. **Lake Fountains & Aeration**

204. Gazebos & Cabanas – Manufacturer of gazebos in clear western red cedar: bell-shaped roofs & octagonal cupolas; cabanas from 4 to 14 ft. **Limestone Trail Company, Ltd.**

268. Mailboxes – Supplier of post- & wall-mounted mailboxes: powder-coated aluminum, cast aluminum, copper & brass; cupolas, finials & weathervanes. **Mahvelous Mailboxes & More**

4440. Decorative Millstones – Manufacturer of granite millstones for use as landscape elements & decorative accents. **Maine Millstones**

3780. Outdoor Drinking Fountains – Supplier of period outdoor fountains & hydrants. **Murdock, Inc.**

1244. Pond-Care Products – Manufacturer of Muck Vac pond vacuum: garden-hose powered; pumps, water gardens & more. **Odyssey Systems**

705. Fountain Controls – Manufacturer of floating aerators & fountains for ponds & lakes. **Otterbine Barebo, Inc.**

1247. Pond Products – Supplier of pond products: complete pond kits, filtration, fountains, liners, tubs, plumbing & more. **Ponds2Go.com**

5010. Rustic Garden & Woodland Structures – Custom fabricator of rustic garden & woodland structures: benches, arbors & bridges; eastern red cedar creations in the Romantic tradition. **Romancing The Woods, Inc.**

6110. Vicenza Stone Elements – Sculpture studio: carved-stone garden elements; urns, planters, sculpture & mantels. **Rossato Giovanni, srl/Vicenza Stone Sculptures**

5500. Imported Terra Cotta – Supplier of ornamented Italian urns, planters, flower boxes & vases. **Seibert & Rice**

507. Cast Signs & Elements – Manufacturer of architectural precast-concrete signs, balustrades & other outdoor elements. **Stonex Cast Products**

709. Copper Garden Elements – Manufacturer of arbors, trellis & custom projects for gardens & landscapes. **Sycamore Creek**

9430. Cast-Aluminum Products – Manufacturer of outdoor furniture & lighting: gate & fence components, urns & mailboxes. **Texas Metal Industries, Inc.**

2709. Site Furnishings – Manufacturer of cast-iron, cast-aluminum & steel benches, trash receptacles, planters & bollards. **Toronto Fabricating & Mfg.**

8490. Garden Trellis – Supplier of arbors, trellis, pergolas & garden furniture: western red cedar & mahogany; custom work; extensive color catalog. **Trellis Structures**

7100. Gazebos – Designer & builder of gazebos: 19th-century styles; engineered to meet all building codes. **Vixen Hill**

4260. Arbors – Supplier of arbors, fences, gates, finials & lampposts: red cedar & PVC; Classical styles. **Wayside Fence Co.**

7160. Site Furnishings & Structures – Manufacturer of western red cedar furnishings: arbors, post caps, bridges, planters, wishing wells & more. **Wood Innovations of Suffolk**

STONE, BRICK & MASONRY

231. Cast-Stone Products – Manufacturer of precast-concrete, plaster & GFRC products: columns, balustrades, mantels, trim & molding. **Aristone Concrete Designs**

1239. Natural Stone – Supplier & installer of natural stone: granite, marble, slate, bluestone, sandstone & quartzite. **Bergen Bluestone Co.**

31. Carved Cantera Stone – Supplier of sculpture, table bases, mantels, fountains, garden ornament & more: carved in natural stone quarried in Italy & Mexico. **Cantera Especial**

1242. Brick Cleaners & Pavers – Manufacturer of brick pavers: 5/8-, 1¼- & 2¼-in. sizes; 10 colors; face brick; brick sealers & cleaners. **Castaic Brick Mfg. Co.**

4270. Natural Stone – Supplier of limestone, granite & sandstone from 6 quarries: for landscaping, building veneer, walls, ashlars & more. **Champlain Stone, Ltd.**

1253. Ornamental Elements – Fabricator of columns, cornices, balustrades, moldings, cupolas & statuary; GFRC, cast stone & precast concrete. **Essex Works, Ltd.**

5670. Top-Mounted Chimney Fans – Supplier of draft fans for high-temperature applications: for exhaust gases from all types of fuels. **Exhausto, Inc.**

1226. Brick & Roof Tile – Manufacturer of brick: 5 regional collections; 1,000 styles; concrete roof tile. **Hanson Brick**

1278. Stone Elements – Designer & installer of custom-cut fountains, columns, moldings, fireplace mantels & more. **House of Stone**

3130. Hand-Molded Brick – Supplier of hand-molded brick: historically accurate restoration & new construction; oversized & standard sizes; fireplace profile kits. **Old Carolina Brick**

5130. Face Brick & Paving – Manufacturer of brick paving products: pavers, face brick, special shapes & interlocking pavers with beveled & textured edges. **Pine Hall Brick**

837. Porphyry Stone – Supplier of Porphyry stone, the volcanic ash used by Romans to symbolize royalty: for façades, streets, sidewalks, courtyards & more. **Poyphry USA Inc.**

1154. Custom Precast Products – Manufacturer of architectural precast-concrete & GFRC elements: columns, fireplace surrounds, moldings, landscape elements & wall caps; hand-carved stone; custom & stock. **Seawright Custom Precast, Inc.**

1055. Ornamental Limestone – Fabricator of limestone carvings: architectural ornament; any style; restoration services. **Texas Carved Stone, L.P.**

ORNAMENTAL METALWORK

1005. Ornamental Castings & Fabrications – Architectural metal foundry: new work & replications; any historical style; variety of alloys. **Allen Architectural Metals, Inc.**

344. Iron & Steel Fencing – Manufacturer of iron & steel fencing: some decorative designs; patented Aegis ornamental system with Permacoat finish on galvanized steel. **Ameristar Fence Products**

1245. Fences & Gates – Custom fabricator of metalwork: fences, gates, fine art & more. **Anvil Works**

9820. Registers & Grilles – Manufacturer of perforated & linear bar grilles & registers: aluminum, brass & steel; standard & custom designs. **Architectural Grille**

7950. Forged Metalwork – Designer & fabricator of hot-forged gates, railings, fences, grilles & arbors: exclusive distributor of B. Rourke & Co. forged components. **Architectural Iron Designs, Inc.**

8610. Metal Grilles – Manufacturer of steel radiator enclosures & baseboard covers: replacement covers for fan-coil units; custom metal cabinets. **Arsco Mfg. Co.**

Ornamental Ironwork – Manufacturer of ornamental ironwork: traditional designs & finishes; railings, gates, furniture, gazebos & more; restoration & replication. Call 732-560-8199 for more information. **Artist in Iron**

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3026. Metal Railings – Manufacturer of railings & other products in metal: northern New Jersey area. **Artistic Railings, Inc.**

264. Gate & Railing Elements – Distributor of architectural metal components: gate & door hardware; reproductions; custom orders. **D.J.A. Imports, Ltd.**

3056. Iron Components – Fabricator of decorative iron components & finishing details for metalwork. **Decorative Iron**

2640. Custom Architectural Metalwork – Custom fabricator of forged & fabricated metalwork: automated driveway gates, fences, staircase railings & lighting; restoration. **Fine Architectural Metalsmiths**

2520. Wrought-Iron Furniture – Supplier of furniture & lighting: chairs & tables; chandeliers & other fixtures. **Gaby's Shoppe**

4840. Metal Design & Fabrication – Designer & manufacturer of forged railings, gates, lighting & furniture. **John Graney Metal Design, LLC**

270. Architectural Metal Elements – Wholesale supplier of ornamental & architectural metal components for wrought-iron staircases, handrails, gates, fences, balustrades, furniture, mailboxes, doors & more. **King Architectural Metals**

7610. Iron Fences, Gates & Stair Rails – Supplier of ornamental iron elements: wrought iron, cast iron & bronze; fabricated in Germany. **Leonard Metal Art Works**

5340. Decorative Metalwork – Manufacturer of ball tops, caps, spears & other decorative elements for fences & gates. **Liberty Ornamental Metal Products**

5810. Brass & Iron Registers – Manufacturer of solid-brass & cast-iron registers: designs based on 19th- & early-20th-century originals. **Reggio Register Co., Inc.**

3240. Cast-Iron Specialists – Manufacturer & restorer of cast architectural & landscape products: historic patterns. **Robinson Iron**

7730. Foundry, Forge & Fabrication – Fabricator of architectural metalwork: custom & restoration; bowl fountains, lamps, lampposts, garden benches, fencing, gazebos & arbors. **Schiff Architectural Detail**

1218. Forged Metalwork – Fabricator of forged metalwork: gates, railings & doors; interior & exterior applications. **Schwartz's Forge & Metalworks, Inc.**

470. Cast-Iron Staircases – Manufacturer of cast-iron staircases: modular components; bolt-together assembly; straight & circular stairs. **Steptoe & Wife Antiques, Ltd.**

941. Ornamental Metalwork – Supplier of ornamental metalwork: handrail fittings & ornamental hollow balls & hemispheres; tube bending for rail fabrication. **The Wagner Companies**

1234. Registers & Grilles – Custom metal fabricator: punched & linear registers & grilles; standard & custom designs; radiator covers & more. **Wainlands Mark II**

1223. Wrought Metalwork – Manufacturer of fences, gates, balustrades & more: residential & commercial applications; family-run studio. **Wiemann Ironworks**

ARCHITECTURAL MILLWORK & COLUMNS

338. PVC Millwork Trim – Manufacturer of cellular PVC trim with the look & feel of lumber: rot-proof, low maintenance & easy installation. **AZEK Trimboards**

1215. Millwork & Furniture – Custom fabricator of millwork, furniture, cabinetry, cornices & more. **Architectural Elements**

5008. Architectural Products – Supplier of ready-to-ship products: moldings, millwork, columns, capitals, wrought-iron components, balustrades, door hardware, lighting, tin ceiling tile & more. **Architectural Products by Outwater, LLC**

521. Specialty Lumber Products – Lumber mill: western red cedar shakes & shingles; tapersawn & Victorian fancy cuts; tongue-&-groove flooring. **Bear Creek Lumber**

1580. Fiberglass Columns – Supplier of architectural fiberglass columns: ready to prime & paint, easy to install & maintenance-free; plain & fluted; interior & exterior. **Chadsworth's 1.800.Columns**

180. Classic Wood Columns – Custom manufacturer of architectural wood columns: authentic replications; variety of sizes, designs & wood species; interior & exterior; round, square & octagonal. **Chadsworth's 1.800.Columns**

7880. Woodturnings – Supplier of historically accurate turnings for new or restoration projects: duplication & custom & standard designs. **CinderWhit & Co.**

4200. Complete Millwork Packages – Supplier of architectural components for period exteriors & interiors: benches, fences, porch parts, columns, moldings, hardware & more. **Classic Architectural Specialties**

433. Columns & Balustrades – Manufacturer of columns, balustrades, window surrounds & other custom architectural applications: molded limestone & smooth poly-cast composites. **Classic Heritage**

1310. Victorian Millwork – Fabricator of millwork: fretwork, brackets, corbels, grilles, turnings & gingerbread; 19th-century designs; solid oak & poplar; molded-polymer architectural elements. **Cumberland Woodcraft Co.**

1107. Custom Stair Systems – Fabricator of custom staircases: straight, curved, circular & spiral stair systems. **Deer Park Stairbuilding & Millwork**

780. Columns & Capitals – Supplier of columns, capitals & other architectural ornament: wood, marble, limestone & cast bronze. **Dixie-Pacific Mfg.**

1237. Porch & Deck Fastening System – Manufacturer of porch & deck fastening system: fastens securely & invisibly. **EB-TY Deck Fastening System/Blue Heron**

298. Architectural Woodwork – Fabricator of hand-carved architectural woodwork. **Erik Wyckoff Artworks**

8210. Columns & Turnings – Supplier of architectural ornament: moldings, curved crowns, porch posts, capitals & carvings; fluting, spiral & rope twist; turned & stavework columns. **Fagan Design & Fabrication, Inc.**

4780. Custom Spiral Stairs – Fabricator of custom spiral & curved stairs: welded steel or solid wood. **Goddard Mfg. Co. Inc.**

806. Architectural Elements – Manufacturer of interior & exterior millwork: columns, capitals, brackets, balustrades, moldings & more: GRG, GFRC, compo, Forton-MG & more. **Goodwin Associates**

6320. Rope Columns & Moldings – Fabricator of rope columns & moldings: many styles; custom woodturnings. **JMS Wood Products**

4100. Classical Columns – Supplier of classically correct columns: redwood, hardwood, marble composite & poly-resin. **Melton Classics**

7070. Wood Columns – Manufacturer of millwork: balusters, newel posts, porch columns, railings & custom turnings; based on designs from 1870 to 1920; clear heart redwood, oak & mahogany. **Pagliacco Turning & Milling**

3340. Period Woodwork – Fabricator of period millwork: interior & exterior stairs, railings, balusters, gingerbread, columns & other turnings; wood gutters, custom doors & more. **Passaic Millwork**

1152. Furniture & Cabinetry – Custom fabricator of furniture & cabinetry: cherry, maple, red & white oak, walnut, ash, poplar & other hardwoods from Pennsylvania. **Paul Downs Cabinetmakers**

840. Stock & Custom Millwork – Manufacturer of moldings, paneling & more in walnut: interior trim packages; stock & custom. **Select Millwork Co.**

1249. Porch Parts – Manufacturer of 100% vinyl balustrade systems: 5 styles of post & railing systems. **Superior Plastic Products**

652. Flooring for Porches & Decks – Supplier of TenduraPlank composite lumber for porches & decks: factory-applied primer; rot-resistant. **Tendura**

7120. Victorian Millwork – Fabricator of screen doors, porch parts, custom woodwork, moldings, ornamental trim & gingerbread of all types: made from original period patterns. **The Wood Factory**

1246. Architectural Ornament – Manufacturer of balustrades, columns, capitals & other architectural ornament in marble fiberglass resin. **Timeless Architectural Reproductions, Inc.**

327. Turnings & Stair Parts – Manufacturer of balusters & newel posts: new & reproduction; hand carving & CNC routing of flat, curved or 3-dimensional parts. **Turnings Unlimited**

1061. Victorian Woodworks – Manufacturer of gingerbread, porch parts & other interior & exterior woodwork. **Vintage Woodworks**

655. Porch-Enclosure Systems – Manufacturer of modular wall component systems for porches: screens, windows & decorative trim; retrofit & new construction; easy to remove. **Vixen Hill**

1099. Custom Moldings – Fabricator of moldings: more than 100 embossed architectural profiles in stock; curved & radius. **White River Hardwoods-Woodworks**

455. Millwork, Paneling & Molding – Manufacturer of millwork, paneling & moldings: Douglas fir, pine & redwood; kiln-dried paneling. **Windsor One**

5240. Wood Carvings – Supplier of architectural elements: stair parts, capitals, posts & corbels. **Woodline Co.**

ROOFING MATERIALS, SIDING & ROOF SPECIALTIES

1280. Gutter Products – Fabricator of seamless half-round gutters: copper & heavy aluminum; compatible with hidden nut-&-bolt hanging system. **Classic Gutter Systems, LLC**

1490. Architectural Sheetmetal – Supplier of columns, cornices, dormers, cupolas, finials, conductor heads, spires, gutters, downspouts, chimney caps & more: made with old-world skill using new technology. **CopperCraft, Inc.**

3720. Slate & Copper Work – Restorer of sheetmetal roofing & wood gutters. **The Durable Slate Co.**

189. Custom Metalwork – Fabricator of hand-crafted gutters, cornices, leader heads, weathervanes, spires, finials & ornament: made from stock patterns or to clients' specs. **Hans Liebscher Custom Copper Works & Sheet Metal, Inc.**

6530. Cedar Shingles – Supplier of roofing, siding, decks & trim: western red cedar, Douglas fir, redwood, cypress & mahogany; roofing for historic projects; custom orders. **Liberty Cedar**

111. Roof Tile – Custom manufacturer of clay roof tile for restoration & new work: wide array of patterns, finishes & colors. **Ludowici Roof Tile, Inc.**

Clay Roofing Products – Supplier of clay roofing tile & related architectural clay products: all profiles, colors & finishes; handmade cresting & chimney pots. Call 888-678-6866 for more information. **Northern Roof Tile Sales Co.**

832. Gutter Systems – Manufacturer of gutter systems: U.S. distributor of Minoletti copper rain-gutter products & accessories. **Park City Rain Gutter**

8062. Gutter Systems – Supplier of gutter systems, ridge cresting, finials, cupolas, dormers, dormer vents, downspout brackets, decorative copper, conductor boxes & slate roofing materials. **Slate & Copper Sales Co.**

1229. Clapboard Siding – Manufacturer & supplier of vertical-grain, quartersawn clapboard siding: spruce & pine. **Ward Clapboard Mill**

474. Siding Systems – Manufacturer of vinyl siding: replicas of 19th-century siding. **Wolverine Vinyl Siding**

DOORS, WINDOWS & HARDWARE

690. "Invisible" Storm Windows – Supplier of removable storm windows: any shape & color; interior & exterior; screen & glass panels; fixed, magnetic, sliding & lift-out styles. **Allied Window, Inc.**

2930. Authentic Restoration Hardware – Supplier of authentic 18th- & 19th-century hardware: hinges, latches, pulls, shutter hardware & more; custom work & repairs. **Ball & Ball Hardware**

83. Cedar Windows & Doors – Custom manufacturer of windows & doors: clear western red cedar; many glazing options. **Bergerson Cedar Windows, Inc.**

1214. Door Hardware – Manufacturer of reproduction hardware: for modern & antique doors; cast iron, brass & bronze; many styles & patterns. **Charleston Hardware Company**

9600. Wood Screen Doors – Manufacturer of screen doors: pine, Douglas fir, oak & mahogany; stained or painted; many styles; any size. **Coppa Woodworking**

432. Historical Hardware – Supplier of door, window, cabinet, transom & specialty hardware: Victorian, Arts & Crafts, Colonial & Art Deco styles. **Crown City Hardware Co.**

1143. Doors & Windows – Manufacturer of wood doors & shutters & wood & metal windows: oak, mahogany & teak; handcrafted hardware in bronze & brass. **Custom Trades International, Inc.**

1139. Replacement Windows & Sash – Fabricator of replacement windows & sash: any size or layout; circle, oval, round top & Gothic; custom moldings, doors & millwork. **Drums Sash & Door Co., Inc.**

2260. Fine Architectural Hardware – Supplier of door hardware, bath fittings, cabinet & furniture mounts, lighting & more: all metals; all styles. **E.R. Butler & Co.**

1910. Custom & Historical Reproduction Windows – Fabricator of wood windows: Prairie style; leaded glass; residential & commercial work. **Grabill Windows & Doors**

343. Handmade Hardware – Manufacturer of handmade hardware since 1857: for baths, doors, furniture, light fixtures, tables & more. **P.E. Guerin**

6640. Traditional Garage Doors – Fabricator of custom wood garage doors. **Hahn's Woodworking Company, Inc.**

3570. Custom Doors & Entryways – Custom fabricator of wood windows & doors: circular casings & moldings; interior & exterior; restoration. **Historic Doors by Hendricks**

339. Hardware – Supplier of hardware: for doors, windows & cabinets; original & antique reproductions; Arts & Crafts & Victorian styles. **House of Antique Hardware**

1240. Shutter Hardware – Fabricator of shutter hardware: hinges, shutter dogs, bolts & ring pulls. **James Peters & Son, Inc.**

Doors, Windows & Entryways – Manufacturer of period doors, windows & entryways: architectural millwork, mainly exterior; since 1950. Call 860-267-4693 for more information. **Johnson Millwork, Inc.**

Custom-Forged Hardware – Full-service blacksmith shop: hardware, fireplace tools & more; repair & restoration. Call 828-667-8868 for more information. **Kayne & Son Custom Hardware, Inc.**

4573. Custom Wood Entryways – Custom fabricator of doors & entryways in Honduras mahogany: full range of glazing options, art glass & insulated glass. **Kingsland Co. Doors**

196. Exterior Shutters – Fabricator of mahogany exterior shutters: raised-panel, louvered & cut-out styles. **Kingsland Co. Shutters**

7600. Door & Window Hardware – Importer of a wide range of traditional house hardware: more than 21,000 items. **Maguire Iron Corp.**

1150. High-End Period Hardware – Manufacturer of door hardware: 19th-century European, Moderne & Art Deco styles. **Nanz Custom Hardware, Inc.**

285. Custom Forged Hardware – Fabricator of Early American wrought-iron hardware for doors, windows & shutters: consultations. **Old Smithy Shop**

6001. Traditional Window & Door Hardware – Manufacturer of door & window hardware, pulleys & weights: precision specs. **Phelps Company**

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3158. Ceramic Tile – Supplier of hand-painted tile: Victorian, Dutch & other styles. **Amsterdam Corp.**

Victorian Wallpaper – Designer of wallpaper: borders, fills & patterns; catalog shows 10 room sets; Neogrec, Arts & Crafts, Morris, Aesthetic Movement & more. Call 707-746-1900 for more information. **Bradbury & Bradbury Art Wallpapers**

190. Tin Ceilings – Supplier of tin ceilings for Victorian homes: 18 patterns; Victorian to Art Deco; several exclusive patterns; cornices at 4 ft. long. **Chelsea Decorative Metal**

1960. Plaster Ornament – Fabricator of architectural ornament: hundreds of Turn of the Century molds; custom duplication from client's sample; fiber-reinforced plaster. **Fischer & Jirouch**

45. Plaster Moldings – Manufacturer of plaster moldings fabricated using traditional methods & materials: cornices, mantels, medallions & more; stock & custom. **Hyde Park Fine Art of Mouldings**

4910. Authentic Pigments – Supplier of authentic earth pigments: re-creates the exact look of historic finishes. **Kremer Pigments, Inc.**

340. Tin Ceilings – Manufacturer of tin ceilings: antique reproduction panels. **M-Boss, Inc.**

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793. Ceramic Tile – Supplier of ceramic tile: custom color matching & reproductions of antique tile; new designs & Arts & Crafts-influenced relief tile. **North Prairie Tileworks**

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2880. Gold-Leaf Supplies – Supplier of gold leaf in booklets or rolls: oil sizes, Kolner burnishing clays for water gilding, imitation gold & aluminum leaves & rolls. **Sepp Leaf Products, Inc.**

6. Wide-Plank Flooring – Manufacturer of flooring: new & re-milled antique wood; stair parts & antique beams. **The Woods Co.**

399. Metal-Leaf Products – Supplier of gold, silver & aluminum leaf: other gilding products & supplies; from Germany, Italy & the U.S. **W.H. Coe, Inc.**

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1200. Stoves & Fireplaces – Wholesale supplier of heating stoves, wood- & gas-burning fireplaces & fireplace accessories. **Fireside Distributors**

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3290. Timber Framing – Designer & installer of historical structures: surveying, design, structural & ornamental fabrication & rigging. **Architectural Timber & Millwork**

440. Vintage Vermont Barn Frames – Supplier of framing: roofboards, siding & flooring; suitable for dwellings, additions & studios. **The Barn People**

645. Traditional Timber Frames – Builder of mortise-&-tenon timber-frame homes, churches, bridges & more. **Barns by Timber Frames Craftwright, Inc.**

382. Conservatories & Glass Roofs – Supplier of custom conservatories, lantern-roof systems & other custom glass fabrications. **Colebrook Conservatories**

246. Timber Frames & Barns – Builder of New England-style post-&-beam carriage houses, garden sheds & country barns: cupolas, hand-forged hardware, windows & doors. **Country Carpenters, Inc.**

994. Timber Framing – Builder of timber frames: on-site trusses for conventional house designs; custom designs. **Cowee Mountain Timber Framers**

5270. Heavy Timbers – Supplier of pine, hemlock & oak timbers up to 26 ft.: pine pattern stock & grade-stamped timbers. **Cowls Lumber**

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4021. Conservatories & More – Designer & manufacturer of glasshouses: garden houses, orangeries, follies, sunrooms & more; installation services. **Glass Houses c/o Haddonstone (USA), Ltd.**

259. Barn Timbers – Supplier of new barn timbers: oak up to 40 ft. long; planed & rough sawn; 2x6 & 1x6 tongue-&-groove knotty pine. **Hochstetler Milling**

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1235. Building Mover – Salvager of barns & outbuildings: dismantling & re-assembly. **New Jersey Barn Co.**

6860. Bespoke Conservatories – Supplier of English conservatories: custom built & hand crafted; glass, wood & metal; attention to detail, windows & roofline. **Oak Leaf Conservatories of York**

1211. Timbers for Framing – Manufacturer of wood products: custom-cut timbers, flooring, paneling & more. **Reliance Specialty Building Products**

378. Wood Conservatories – Supplier of sunrooms, conservatories & greenhouses: delivered pre-assembled; solid-brass hardware; double-insulated glazing & other glazing options; redwood & mahogany. **Renaissance Conservatories**

391. Glazed Structures – Designer, manufacturer & installer of glazed structures: conservatories, greenhouses, skylights, pool & spa enclosures & more. **Solar Innovations, Inc.**

134. Timber Frames – Full-service designer & builder of timber frames: timber-frame & stress-skin-panel packages; wide pine flooring. **South County Post & Beam**

342. Timber Frames – Timber framer: traditional English carpentry; mortise-&-tenon joinery; homes, cabins & commercial projects. **Southern Timberwrights**

8270. Period Conservatories & Glass Houses – Builder of conservatories & glass houses: individually designed, hand crafted & installed. **Tanglewood Conservatories, Ltd.**

8370. Post-&-Beam Homes – Designer & builder of post-&-beam structures: more than 60 home plans. **Timberpeg**

394. Conservatories & Sunrooms – Manufacturer of Lord & Burnham line of conservatories, sunrooms, greenhouses & more: aluminum & glass; custom & standard. **Under Glass Mfg. Corp.**

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7660. Historical Lighting – Supplier of reproduction lighting: 18th- & early-20th-century styles; residential, commercial & institutional; standard & custom designs. **Ball & Ball Lighting**

166. Outdoor Gas Lighting – Supplier of gas-burning & electric lighting: solid copper & brass. **Bevolo Gas & Electric Lights**

1207. Lanterns – Supplier of lanterns & lighting accessories. **Carolina Lanterns & Accessories**

772. Copper Lanterns – Manufacturer of handmade gas & electric lanterns in historic styles. **Charleston Lighting & Mfg., Inc.**

371. Switches – Supplier of UL-listed push-button switches: plain or ornamental brass & wood plates; brass molding hooks. **Classic Accents, Inc.**

Lighting & Weathervanes – Supplier of lighting: interior & exterior; Leadtex sconces provide tin look found in old designs; copper weathervanes & cupolas. Call 800-281-9798 for more information. **The Copper House**

Reproduction Early American Lighting – Manufacturer of hand-crafted lighting. Visit www.jrcoppersmythe.com or call 508-869-2769 for more information. **Josiah R. Coppersmythe**

6980. Arts & Crafts-Style Hardware & Lighting – Supplier of hand-hammered hardware & lighting: copper, bronze & brass sash lifts; doorknobs, handles & more; lanterns & building-mounted & interior lighting. **Craftsmen Hardware Co.**

Online Lighting Catalog – Supplier of sconces, chandeliers, outdoor lighting & more. Visit www.customlightstyles.com for more information. **Customlightstyles.com**

2767. Cast-Metal Site Furnishings – Manufacturer of imported solid-cast-metal lanterns, lamps, garden furniture, bollards & signs. **Dahlhaus Lighting**

809. Custom Lighting – Supplier of hand-crafted lighting fixtures: Colonial, traditional & transitional styles; wood, tin, brass & copper. **Deep Landing Workshop**

424. Electric & Gas Lighting – Supplier of historically styled lighting: original designs & historical reproductions; interior & exterior fixtures. **Faubourg Lighting, Inc.**

3116. Gas Lights – Supplier of electric & gas-burning lighting in period styles. **Gas & Electric Architectural Lighting**

1185. Gaslights & Accessories – Distributor of patio torchieres, burners, burner tips, valves, panes & globes: finials & gaslight mantles. **Gaslite America West**

3440. Landscape Lighting – Supplier of titanium & aluminum lighting fixtures: mailboxes, poles & bollards; residential & commercial. **Hanover Lantern**

8041. Forged Lighting – Blacksmith: chandeliers, wall sconces, pendants & exterior lighting. **Hans Duus Blacksmith, Inc.**

1231. Reproduction Lighting – Manufacturer of brass, copper & pewter lighting fixtures: 18th-century reproductions; hand crafted. **Heritage Lanterns**

9130. Lighting Fixtures & Accessories – Manufacturer of cast light fixtures, posts, bollards, street furniture, antique fence posts & street clocks: custom sand casting. **Herwig Lighting**

1210. Custom Casting & Lighting – Custom fabricator of cast architectural ornament: works from spec or creates designs for approval; iron, aluminum & bronze. **Historical Arts & Casting, Inc.**

267. Custom Exterior Lighting – Custom designer & fabricator of exterior lighting: traditional, Tudor, French, Asian & contemporary styles. **Lantern Masters, Inc.**

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8068. Interior & Exterior Lighting – Manufacturer of lighting fixtures: solid brass, art glass & hand-applied patina finishes; electric & oil lanterns. **Old California Lantern Co.**

2664. Hand-Crafted Lighting – Manufacturer of hand-crafted, 18th-century lighting: interior & exterior. **Olde Mill Lighting Co.**

316. Ceiling Fans – Supplier of ceiling fans with wooden blades & hand-cast metal parts: belt-driven model & classic two-blade design. **Woolen Mill Fan Co.**

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Antique Hardware – Supplier of antique door hardware, furniture hardware & twist bells. Visit www.eugeniaantiquehardware.com for more information. **Eugenia's Antique Hardware**

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Designing a Home

Patterns of Home: The Ten Essentials of Enduring Design

by Max Jacobson, Murray Silverstein & Barbara Winslow

Taunton Press, Newtown, CT; 2002

282 pp.; hardcover; $34.95

ISBN 1-56158-533-5

Reviewed by David Seamon



"A roof is more than a cap on top of a building; it is the fundamental space out of which the form of the building develops," say Max Jacobson, Murray Silverstein and Barbara Winslow, authors of *Patterns of Home*, of architect John Carney's Wyoming project.

Authors of the earlier *The Good House: Contrast as a Design Tool* (Taunton Press, 1990), architects Max Jacobson, Murray Silverstein and Barbara Winslow aim, in the useful new book *Patterns of Home*, to identify and illustrate the central qualities that make a house "a truly wonderful place to live."

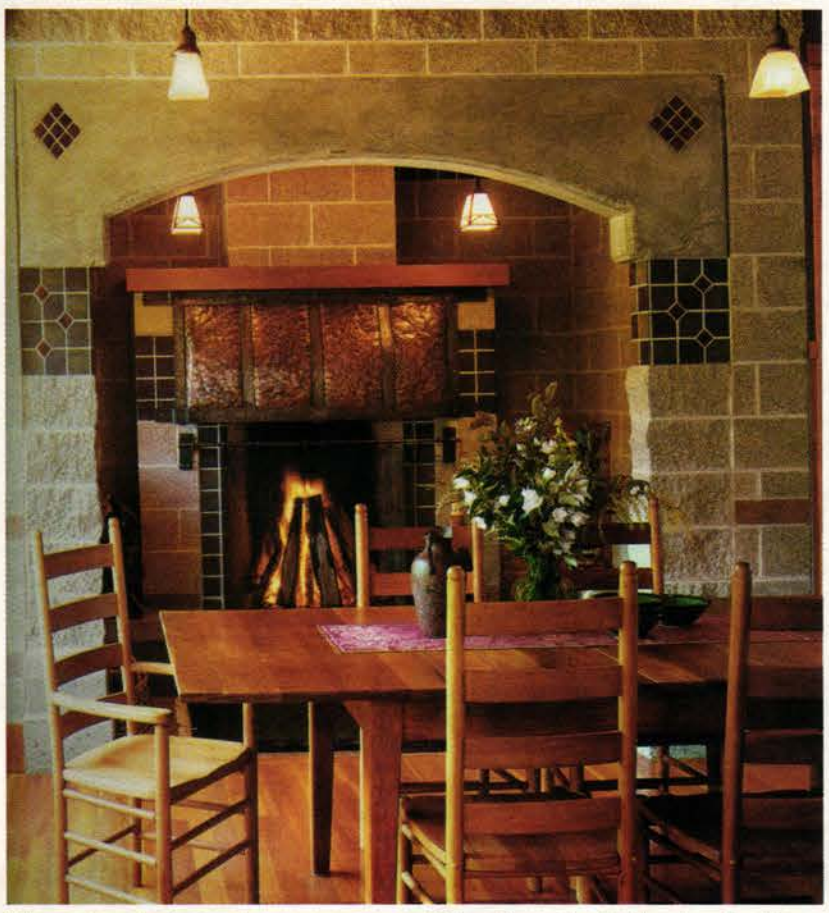
After designing many houses and analyzing other home designs that are "memorable, satisfying and enduring," the authors arrived at 10 patterns that, they claim, underlie and sustain a thorough sense of "at-homeness." These patterns are said to "link the way the house is designed with the way we experience the world. They explore the presence of light, the way we move through a space, the feel of one space as you are sitting in another, the relationship of indoors and outdoors."

After an introductory chapter on the patterns, the authors elaborate in 10 chapters, well illustrated with built examples taken from the authors' own architectural practice and from the designs of other architects.

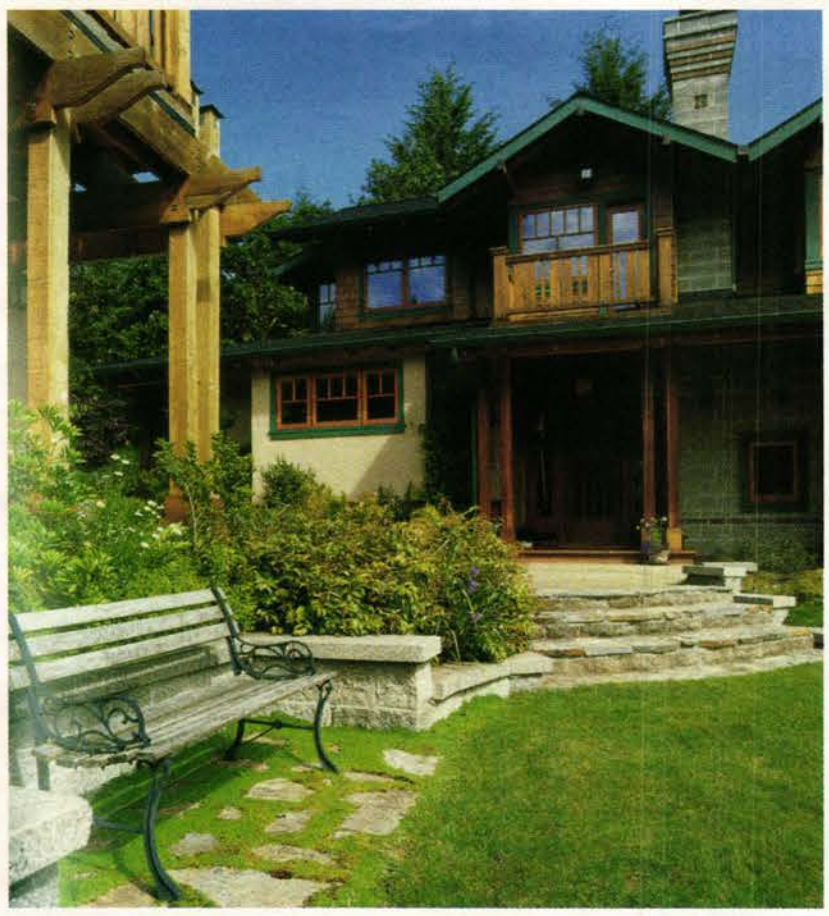
Each chapter presents a pattern in broad terms and identifies several practical ways in which that pattern can be grounded architecturally. For instance, in the chapter "Capturing Light," the authors emphasize design elements that include the following: Locating the house on its site so that the building receives light throughout the day; shaping the house so that light can enter important rooms from at least two sides; using light from skylights or clerestories when light from a second side is not possible; placing rooms in such a way that they receive light at the time of day when most important activities occur there; shaping each opening to suit the climate and activities that will be lit by the opening; creating window places like bays and window seats to enhance the life of the house; and using shading devices to control the light and heat entering the house.

Perhaps the most valuable aspect of *Patterns of Home* is the authors' effort to hold tight to the lived relationship between people and world as, in this case, that relationship infuses, through house and home, an experience of centeredness, contentment and deep personal and family identity. If one accepts that "home" resolves a series of lived oppositions, such as rest/movement, center/horizon, dwelling/journey, inside/outside and privacy/publicness, then one can say that all 10 patterns contribute, in some fashion, toward resolution through the participation and support of the built world.

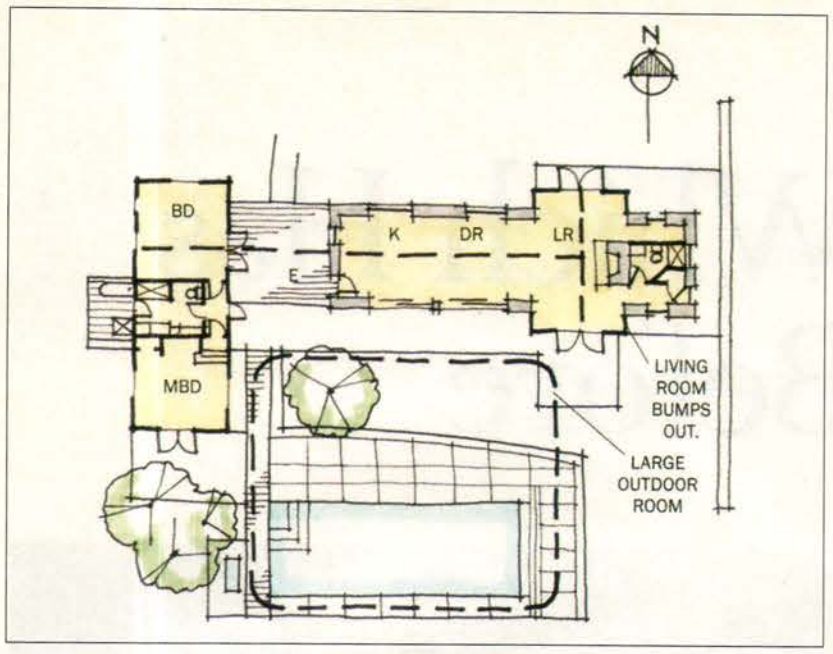
For example, the patterns "creating rooms," "sheltering roof" and "private edges, common core" all help to establish and enhance a sense of center and rest so that the individual, couple or family unit can identify, remember and strengthen their sense of at-homeness and selfhood. On



The pattern "private edges, common core" describes why the fireplace in this project by Eugene, OR-based James W. Givens Design needs to define both the common room and, at the same time, form a private niche.



The entry to the Givens Design house, sheltered under a balcony that sits below a gable roof, is recessed into the building to create a sense of protection.



The pattern "creating rooms, outside and in," in which buildings give shape to exterior spaces, is depicted in this plan for a house in Napa Valley, CA, designed by Cass Calder Smith. The bedroom lies perpendicular to the main rooms, helping to balance the outdoor space to the south of it, while a portion of the living room protrudes to help create the edge of a large outdoor room.

the other hand, the patterns "inhabiting the site" and "refuge and prospect" do more to mediate the centering quality of home with its larger context of natural setting, neighborhood, natural landscape and views.

One critical concern I have about the book is how directly, in the houses illustrated, the architects have actually used the patterns in the house designs. Some of the homes chosen are the authors' own work, which indicates a direct use of the patterns in the design process. However, many of the houses providing pattern illustrations are the work of other architects who, more than likely, had no direct notion of "patterns" and no doubt designed their houses in the typical formalist-visual way that dominates architectural practice today. If the idea of patterns was not used in designing these houses, is it really that useful a design tool?

At the same time, one wishes that the authors might have included at least a few examples of poorly designed houses from the vantage point of the patterns and then considered whether these patterns really help demonstrate why the houses work badly as homes.

There is also a question concerning the many photographs, which are aesthetically beautiful and appear like the standard stunning illustrations that one finds in glossy architectural magazines and journals – a portrayal of houses that are perfectly ordered, with few indications that real people actually live in these places and transform them into the lived messiness of homes in their day-to-day ordinariness.

Two of the book's authors worked with Christopher Alexander to write the original 1977 *Pattern Language* and, in this regard, it is instructive to set *Patterns* next to the recently published second volume of Alexander's *The Process of Creating Life: Nature of Order* (Berkeley, CA: Center for Environmental Structure, 2002). Few if any of the several house designs that Alexander illustrates in that work have the formalistic perfection or magazine elegance of the houses illustrated in *Patterns*. In fact, most of Alexander's house designs appear downright crude and filled with an awkwardness, both architectural and lived, that Alexander calls "roughness" – a kind of intentional inexactitude that he claims contributes to the life and wholeness of the design.

There is little of this roughness in the houses displayed in *Patterns*. While that is not necessarily a weakness, we are given very little evidence to know if the patterns illustrated in the houses actually evoke, in the daily lives of the occupants, the kinds of environmental experiences claimed by the patterns. In short, one would like to know how at least a few of these houses really work as physical contexts for human worlds and whether the built parts arise from and evoke the patterns with which they are identified.

This concern, however, is the quibble of a phenomenologist who believes that, eventually, any presentation arguing a link between human and built worlds must verify that link in terms of real peoples' doings in real built environments. As architects, these authors have done more than enough by providing a valuable house-making tool that should motivate both lay people and designers to better envision homes that are places of life, graciousness and comfort.

Particularly, the book should be considered as a required text in lower-level architectural studios, where students are too often subjected to a design pedagogy that reduces place making to sterile, aesthetic form making. ■

David Seamon is a Professor of Architecture at Kansas State University. Trained as a geographer and environment-behavior researcher, he is interested in a phenomenological approach to architecture and place. His books include A Geography of the Lifeworld; Dwelling, Place, and Environment; and Dwelling, Seeing, and Designing. *He is editor of the* Environmental and Architectural Phenomenology Newsletter *in which this review first appeared (Vol 15, No. 1).*

The 10 Essential Patterns

1. Inhabiting the site
Think of the house and its site as a single thing but also as parts shaped by a larger environment.

2. Creating rooms, outside and in
Buildings give shape to their interior spaces but also to the exterior spaces around them.

3. Sheltering roof
One of the defining comforts of home is the feeling of being enveloped by a simple, sloping roof.

4. Capturing light
A home must open itself to the light and warmth of the sun.

5. Parts in proportion
A home is an assembly of parts, materials and spaces. In some graceful, rhythmic way, these parts must make an orderly and sensible whole.

6. The flow through rooms
How we arrive on a site and enter the house and move through it has a profound influence on our sense of the building as home.

7. Private edges, common core
Against the flow of movement, rooms are meant to hold activity, to gather the life of the home.

8. Refuge and outlook
One of the abiding pleasures that a home offers is being in and looking out – providing a solid, stable and protected place from which you can look out toward and over a larger "beyond."

9. Places in between
The house needs places where one can pause, leave the mainstream and enjoy quiet eddies along the margins.

10. Composing with materials
Envision a melody – materials that support and underscore; those that offer counterpoint, slow the progression – all with a view to letting the house sing.



Eugene, OR-based architects Donald Corner and Jenny Young designed the addition to this house so that it was unified with the original building by the repetition in its shapes, materials and window details, following the pattern "inhabiting the site." Inset: The addition and the remodeling done on this house have a long history of development.

The Good Which Has Gone Before

Mastering Tradition: The Residential Architecture of John Russell Pope

by James B. Garrison
Acanthus Press, New York, NY; 2004
312 pp., more than 300 b&w illustrations; $79
ISBN 0 926494 24 4

Reviewed by Eve M. Kahn



John Russell Pope could handle the most rustic assignments, such as this 1915 Adirondack gatehouse (still extant) with cyclopean masonry.

Though best known for colonnaded government monuments – the Jefferson Memorial, the National Archives, the National Gallery – John Russell Pope was actually an architectural chameleon. Especially for his residential clients: he'd field requests for saltboxes, half-timbered manses and tempietti alike.

Not much is known about how Pope devised these schemes – how much input he accepted from patrons, how much time he spent on-site or at his 25-person Manhattan office. He wrote down little, and most of his office records were destroyed after his death in 1937. His personal life remains rather mysterious, too, and was marred by tragedy. The son of relatively successful Manhattan painters, he married a Newport belle, and two of their three daughters died as children. Early in his career, in the 1890s, Pope had made a shrewd choice of mentor: McKim, Mead & White. As a boss he was known to be somewhat imperious, and he was shy with outsiders. (If a customer proved difficult, he would just delegate the meetings to a staffer.) Architectural journalists, on the other hand, loved him and devoted entire magazine issues to him. As one critic raved in 1915, Pope invented a "modern reassimiliation of the good which has gone before."

He designed about 100 houses nationwide, sometimes in clusters, especially in Washington, Newport and New York City suburbs. For all their stylistic variety, from Jacobean to Lombardian, they demonstrate restraint. Their footprints formed great C's or H's or V's on hillcrests, and their deep cornices cast sharp shadows on trimless arched recesses. Though not one was a gaudy or pretentious white elephant, a quarter of them have been demolished.



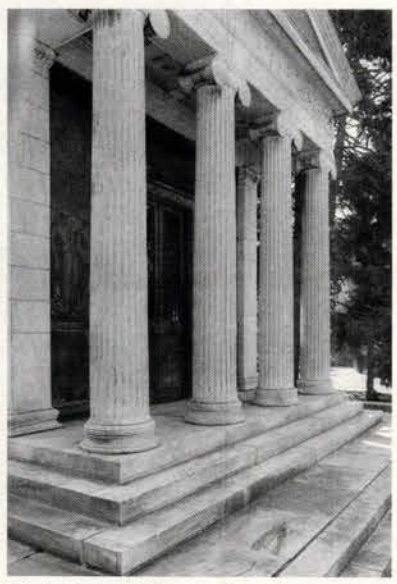
At a Louis XVI-style 1920 townhouse in Washington (now used as offices), an unornamented balcony projects from a double staircase in a round entrance vestibule.

Mastering Tradition: The Residential Architecture of John Russell Pope, by Pennsylvania-based preservation architect James B. Garrison, is the first study of Pope's residential work (which Garrison defines to include a few clubhouses and mausoleums). It's only the second major monograph about Pope to be published since his death. Steven McLeod Bedford, author of this book's foreword, focused on Pope's civic landmarks in a 1998 Rizzoli volume, *John Russell Pope: Architect of Empire* (still readily available through used-bookshop networks like www.abebooks.com). Garrison analyzes 36 works in depth. He summarizes the clients' biographies (sources of wealth, sequences of spouses) and describes the sites in you-are-there prose – he's visited most of the extant Pope houses. He conveys how driveway allées, landscaped by eminences such as the Olmsteds or Ellen Biddle Shipman, would give way to glimpses of angled house wings. He details interior circulation routes from the pedimented entries to the servants' quarters: how, on an Adamesque townhouse in Washington, "The stairs began as a single flight then split at a landing that was softened by a semicircular bay projecting off the rear of the house."

For almost every property profiled, floor plans are thoughtfully supplied. The photos, unfortunately, aren't dated, and they don't show everything Garrison describes. He tantalizingly mentions the un-illustrated likes of "a sumptuous bathing pavilion fit out in a Pompeian style" or "baroque detailing above the fireplace and shell niches at the side wall in the manner of Grinling Gibbons." But it's a tribute to Garrison's thorough prose and to Pope's quietly rewarding architecture, that readers will find themselves wanting to see more. ■



For a diplomat's widow in Washington, DC, Pope designed an Adamesque mansion with sculpted swags and reliefs flanking a Doric entryway. The 1907 work, like a quarter of Pope's residential oeuvre, has been demolished.



To design a 1931 mausoleum for a patent attorney, at Woodlawn Cemetery in Bronx, NY, Pope drew inspiration from the temple of Fortuna Virilis in Rome.

Rows in Bloom

Bricks and Brownstone:
The New York Row House 1783-1929, revised

by Charles Lockwood
Rizzoli, New York, NY; 2003
304 pp.; hardcover; 222 color and 196 b&w illus.; $75
ISBN 0-8478-2522-1

Reviewed by Eve M. Kahn



A Neogrec row house on the Upper East Side has been sumptuously restored, with opalescent door panes and mosaic flooring. *All photos: Madeleine Doering*



Now the Merchant's House Museum, an 1832 Federal townhouse on East 4th St. shows early signs of Greek Revival: paired Ionic colonnettes framing the doorway.

Read the book's bibliography first, to understand why architectural historian Charles Lockwood started researching this pioneering study as his Princeton senior thesis in the late 1960s. There are virtually no secondary sources on his reference list – that is, academics had paid scant attention to New York row houses before Lockwood delved in. For lack of contemporary scholarship, he relied instead on obscure yet enlightening first-hand accounts of brownstone design and construction: diaries, builder's guides, real-estate advertisements, daguerreotype city views. And of course Lockwood scrutinized his subject from streets, stoops and stairwells. He searched for quintessential and transitional examples of every major style, and even measured and compared their mantelpieces, butler's pantries and floor planks.

Lockwood's comprehensive volume has scarcely been out of print since McGraw-Hill issued it in 1972. (Abbeville republished it through the 1980s.) But if you do own a previous edition, consider trading it in, since they fetch hundreds of dollars on the used-book market. Lockwood – who now also consults on townhouse restoration (see www.charleslockwood.com) – has added impressive and valuable features in expanding the book by more than 100 pages.

To complement the earlier versions' generous supply of vintage black-and-white photographs (as well as handy floor plans), Lockwood commissioned photographer Madeleine Doering to document lovingly restored homes in Manhattan and Brooklyn. They're shown in color from their front fence finials to their innermost skylights. (Full disclosure: the residence of Clem Labine, the founder of *Period Homes* and *Traditional Building*, is one of the examples highlighted, down to its dining-room hinges etched with cornucopia.) Lockwood has also added 14 suggested walking tours in Manhattan and Brooklyn as well as an introduction by Paul Goldberger, *The New Yorker's* architecture critic. Though usually Modernist-leaning nowadays, Goldberger concedes in this introduction that brownstones still delight "because we seem so unable to create a new architecture out of which you can build a viable city."



By the 1890s the fashion for brownstone was giving way to renewed interest in brick, as shown on this Renaissance Revival example on East 82nd St.

The treats that Lockwood has brought to the new edition, though, don't outshine the original content. The text details some 150 years of the steady march of row-house fashion, from Federal through Greek Revival, Gothic Revival, Italianate, Second Empire, Neogrec, Queen Anne, Romanesque Revival and Colonial Revival. Each shift in tastes is explained in its social, political, economic and religious context. So we learn that Greek Revival was born partly out of Americans' admiration for 1820s Greeks battling the Ottomans for independence, and that Greek Revival died when prim pre-Civil War Americans grew discomfited by the thought of ancient Greeks' paganism and slaveholding practices. From the ashes of Greek Revival then rose Italianate, its rounded forms appealing to 1860s Romantic philosophers who considered the circle more emotionally resonant than the rectangle.

Lockwood weaves technology into his chronicle as well, noting how advancements in plate-glass manufacturing led to floor-to-ceiling 1/1 sash for Italianate parlors, and how mechanical groove-cutting routers incised flora and fluting for the Neogrec. He lists addresses where each style flourished and faded, and where to find the rarest extant birds such as colonnaded porches or quatrefoil-pattern balcony railings.

Architects restoring row houses or building them anew traditionally will particularly enjoy Lockwood's steady supply of measurements: the 12- to -18-in. fascia boards on Federal fronts, the foot-wide Greek Revival floorboards that gave way to modest 4-in.-wide planks once middle-class families could afford carpets. All architectural history fans, meanwhile, will appreciate Lockwood's moments of eloquence. He has a musical ear for quotes from primary sources, whether it's Minard Lafever praising the Doric order's "bewitching variety of light and shade" or Mark Twain grousing about the Gothic Revival as a "symbol and breeder and sustainer of maudlin Middle-Age romanticism." Lockwood himself waxes poetic, too: over a gabled 1830s survivor that "evokes a charming sense of pastness," or banal Modernist apartment blocks built "over the graves of countless brownstones." His book is a fitting monument to brownstones lost, and an essential guide to those enduring. ■



A skylight with honeycomb panes illuminates the stairwell of a transitional Greek Revival/Italianate row house in Greenwich Village.



In Brooklyn Heights, low-relief doorway trim adds a stark, almost proto-Modernist touch to an unspoiled Greek Revival interior.

Traditionally Solar

The Solar House: Passive Heating and Cooling

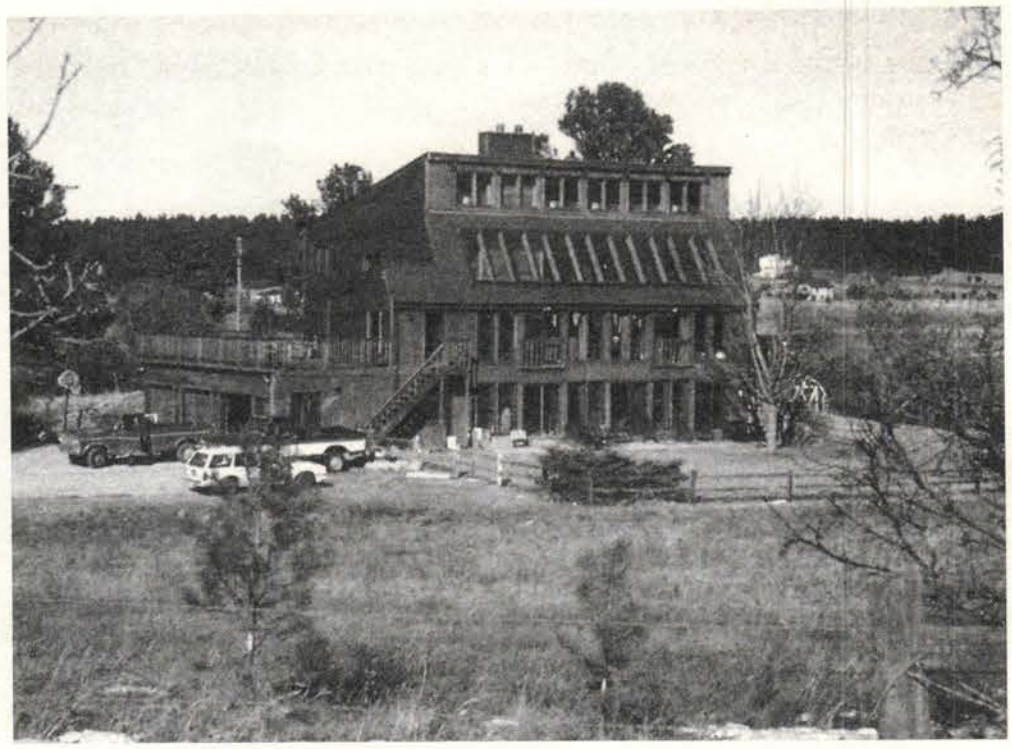
by Daniel D. Chiras

Chelsea Green Publishing Company,
White River Junction, VT; 2002

288 pp.; softcover; $29.95

ISBN 1-931498-12-1

Reviewed by Marieke Cassia Gartner



If glazing is not carefully balanced by thermal mass, excess south-facing windows, such as in this early passive solar home, can result in overheating.

Solar housing is not often associated with traditional building. However, in Daniel D. Chiras' book, *The Solar House*, a step-by-step guide to the ins and outs of passive heating and cooling from the initial planning to the final touches, different styles of houses, from Victorian-style homes to log cabins, are just as amenable to solar houses as more contemporary styles.

Solar houses are successful, Chiras argues, not because of the style in which they are built, but because of the positioning of the house on a site and the materials that are used to build them.

In the beginning of the book, Chiras covers the principles of passive design, emphasizing the importance of integrated design and the positioning of the house to be built. Listing ways of figuring out sun positioning, among other things, such as computer programs or professional services, Chiras guides the reader in how to accomplish an error-free first-time solar house. Chiras speaks from experience. His first passive solar house was overglazed, with too many windows and skylights in relation to thermal mass, resulting in overheating, especially in the summer, because of the west-facing sliding glass doors. His current solar home balances south-facing glass with thermal mass and performs much better than the first. It is built from rammed earth tires, straw bales and many recycled building materials. It relies almost entirely on passive solar heating and passive cooling. Chiras does not oversimplify the process of planning and building such a house, nor does he say it is useable 100% of the time. Instead, he focuses on telling his audience how to make such a house useable as often as is possible while stressing the need for efficient, environmentally responsible back-up heating and cooling.

No matter what type, planning a solar house includes siting the house in the correct direction for the most unshaded, solar coverage during the summer. For ideal solar gain, "orient a home so its long axis is aligned with the true east and west. This places the maximum amount of south-facing wall toward true south," he instructs. Most windows should be on the south side of the house and windows should be minimized on the other sides. Overhangs and shading regulate solar gain, and sufficient, properly situated thermal mass must be provided – that is, a dense substance must be had to absorb sunlight and heat. Chiras poses questions such as "How much mass should a home have?" and "Can you have too much mass?," anticipating questions the reader may have.



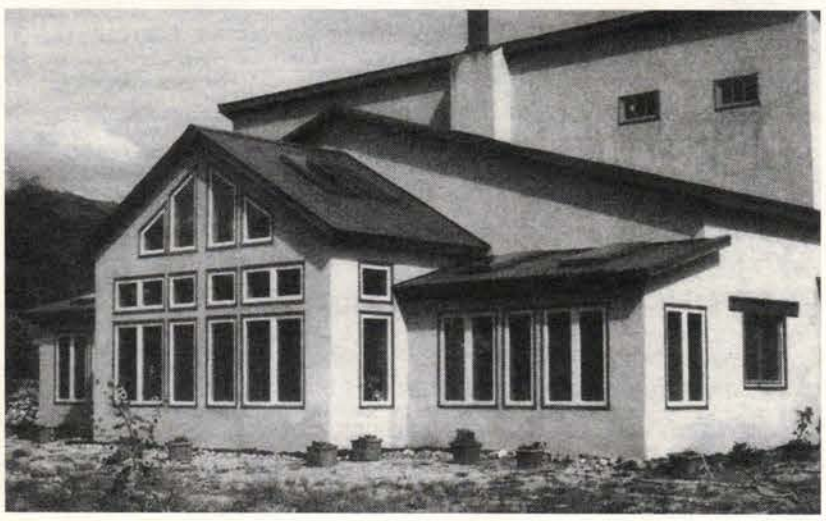
In addition to these planning directions, Chiras supplies the reader with building instructions as well. For instance, walls, ceilings, floors, foundations and windows must be insulated and that insulation must be protected from moisture, which can lead to mold build-up. The house must be sealed against air infiltration, but, at the same time, must provide an adequate air exchange. Each room must be heated directly or accessible to solar heat. At the same time, there must be sun-free spaces.

Chiras goes into detail on foundations, region-specific design in terms of passive heating and cooling, ways to efficiently heat such a house, optimizing air quality and analyzing the performance of the house, each of which has a whole chapter dedicated to it.

While the last chapter, titled "Going Solar? Why Not Go All the Way?" sounds preachy, instead it documents the history of energy use and suggests the use of natural and green building materials, as well as alternative water supply systems such as catchwater systems, and alternative wastewater systems, such as recycling graywater.

The appendix documents mean percentage for possible sunshine in selected cities, and a resource guide provides sources of additional information for all major topics covered in the book, including books, organizations and more.

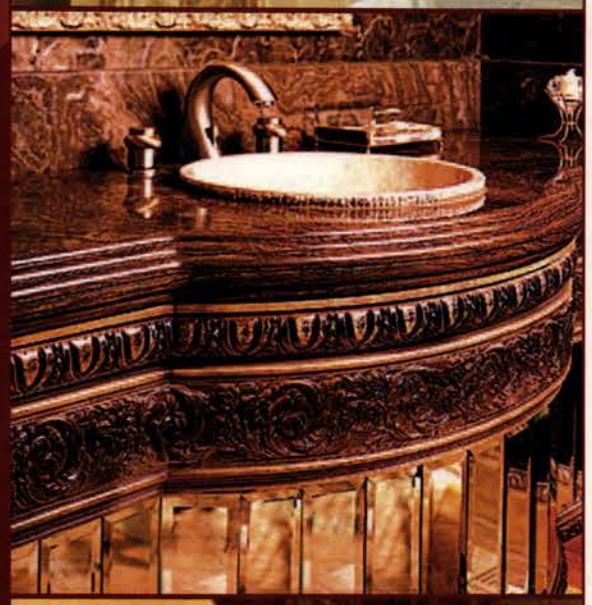
With easy-to-read notes in the margins of each page and many illustrations, *The Solar House* is not only an easy read but also an encouragement to save energy, be more environmentally aware and is a good guide to planning and building a solar home, no matter what the style. *The Solar House* is a comprehensive book on the potential for passive heating and cooling, common errors and how to avoid them. ■



Although solar houses are not often associated with traditional building, a range of architectural styles amenable to solar designs have been successful, as these examples show.







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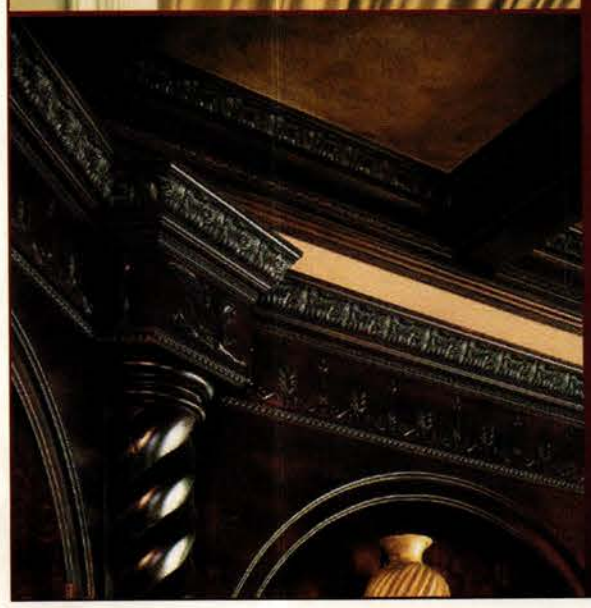
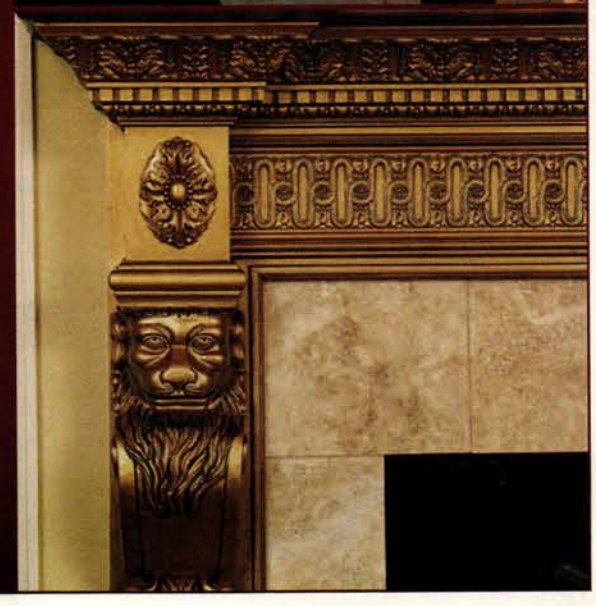
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The Wisdom of Partnership

Six ideas to encourage collaboration between architects and fabricators. *By Doug Bracken, B.Arch., President, Wiemann Ironworks*

"The inventiveness of the builder should be respected and encouraged: in architecture as in furniture, the craftsman will hit upon ideas that the designer or planner would never have dreamed of. We should go back to this kind of collaboration. Art is the spirit of work and nothing can take its place."– Pierre Chareau

I have heard many of my peers describe the process of working with an architect or other design professional with words like "challenging," "difficult" or even "impossible." Unfortunately, rarely do I hear the words "rewarding" or "satisfying" describing the same process. The work that results from this occasionally adversarial relationship between the iron craftsperson and design professional or architect can often be of good quality, but I assert that it will almost never be great. It has been my experience and observation that truly great works, including great ornamental metalworking projects, are almost always the result of a true collaboration between the designer and the craftsperson.

There was a day when the architect was widely regarded as a "master builder," the one who had intimate knowledge of all phases of construction and design. Despite the incredible pace of new product development within increasingly complex building technologies, and the ever-present pressure to finish construction on accelerated schedules, how is it possible that this architectural greatness is ever achieved today, with pressures that seem to only increase? The answer lies in the collaborative relationships formed by the architect with the builder and supporting craftspeople who bring designs to life.

Under these circumstances, the ideal "master builder" of the 21st century, much like his or her predecessors of previous eras, will need to be someone who works in collaboration with the skilled tradespeople that execute the work. In kind, the craftsperson must respect the immense burden placed on the architect and be open and responsive to the partnership. This kind of collaboration is the means by which good architecture becomes great – it is these relationships that will propel the successful enterprise of both craftsperson and designer into the next century.

Following is a checklist intended to help assess partnerships between design professional and ornamental metal fabricators. While some aspects of the checklist are written from an ironworker's perspective, the rules are largely applicable to all of the building crafts and trades

The collaboration between architect and tradesperson is the means by which good architecture becomes great – it is these relationships that will propel the successful enterprise of both craftsperson and designer into the next century.

1. Communication is the foundation for success.

The architect and the fabricator must be able to communicate with each other, quickly and effectively. Whether this is done with letters, samples, mock ups, shop drawings, faxes, sketches, telephone calls, three-dimensional computer models or some combination of the above, a shop that offers ease of communication will prevail over the one who doesn't, if quality is equal or even slightly poorer. The architect must be willing to listen and learn from the fabricator's experience and vice versa. Both must persevere in their dialogue to get the best results.

Good verbal communication is essential for both parties – but because ornamental metalwork has so many subtleties, there is no substitute for a clearly written proposal outlining the exact scope of work and a sample for both approval and reference as the job progresses.

2. Architects should visit the shop.

Each fabricator has different skills, tools and shop layouts that make them each more suitable for certain kinds of work than the other. Some metalwork shops, for instance, work only in iron, while others work mainly in aluminum. Sending forge work to a shop that does not own a forge is the most obvious of cases, but illustrates the point. Sending a large fabrication to a shop that claims that it can produce the work but clearly does not have adequate space or head height may warrant further investigation. Some shops do not have sufficient finishing capabilities or facilities but may possess the skills needed to execute the work itself. Another reason for a shop visit is to see how the fabricator does business: Is the shop tidy? Does it seem like a safe place to do work? How many employees does the shop maintain? Finally, if you send a large job to a small shop, will it overwhelm them? Will they have the necessary cash flow to hang on if the project gets delayed? Discussion of these matters within the shop environment may reveal solutions or problems neither party had considered.

3. Metal fabricators are not always the best installers.

Fabricators must charge the same or higher hourly labor rates (usually to cover insurance requirements) when they are installing as when they are fabricating. If the work they have produced can be easily (and often times more safely) installed by others who are already working on the job site, such as roofers, masons or carpenters, this will usually save money. For example, unless it is complex, an ornamental fence can be installed less expensively and more quickly by experienced fence installers instead of ornamental metalworkers. (On the other hand, there are several products, such as curved staircases, that should only be installed by the fabricator to ensure responsibility and quality.) The fabricator should be willing to let some responsibility go with the cooperative efforts of the architect and builder.

4. Metal fabricators are not always the best finishers.

Most fabricators I know dislike paint finishing and do not have well-equipped finish bays within their shops. Most painters, on the other hand, are quite competent finishing interior and exterior metalwork on-site after installation is complete. In addition, a painting contractor's labor rates are generally much less than a fabricator's. However, in some cases, such as with hand-rubbed, natural iron finishes, finishing should be produced in the metal shop and installed by the fabricator. Discuss your finish requirements in detail with the fabricator to see if it is the best fit for your project.

5. Experience can be a two-edged sword.

Beware of the experienced fabricator who is more likely to overlook the design documents in favor of a "this is how I have always done it" approach. These fabricators are generally a good source of craft, but they need to be prodded sometimes to consider changing their standard details to execute a new work. Beware, also, of the inexperienced fabricator who may have good skills and all the enthusiasm in the world but may not have enough experience to keep from painting him/herself into a corner. He or she may not realize the complexity of the job and underbid the work, or may not be able to execute the work properly, if at all. Of course, the best insurance for a quality job is to limit the bidding to only a few well-qualified firms whose work you have seen first-hand and who have a reputation for standing behind their product. This will save countless hours on drawings and specifications.

6. Take advantage of technology.

The techniques of the traditional fabricator are more alive than ever at present, but the fact is that e-mail, digital photos, three-dimensional models and CAD files are here to stay and are how architects and their clients communicate with each other to get their work done. The fabricator who is using digital media to communicate will be easier and less costly to work with than one who uses only the phone or fax. Digital drawings reflecting recent changes can be sent via e-mail, thus reducing the burden on the architect and his or her mailing and printing expenses. Digital media also allows the fabricator easy use of CAD/CAM technology for advanced machine cutting, possibly accelerating the job or creating forms that would otherwise be cost prohibitive. I prefer to be involved in the digital dialogue, making it easier for my clients to communicate with me and vice versa. This is one of the ways my firm is able to perform work all over the country, even in the back yards of some of the most respected metalwork shops 1,500 miles from my own business. ■

If you have an idea that you think would make a good topic for The Forum, e-mail Editor in Chief Michael Carey at mcarey@restoremedia.com. He'll let you know how the idea might be developed for a future issue.

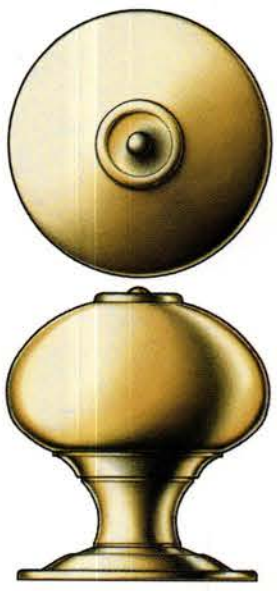


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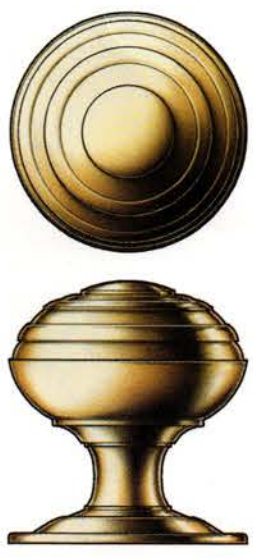


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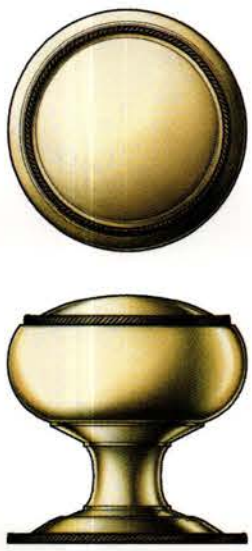


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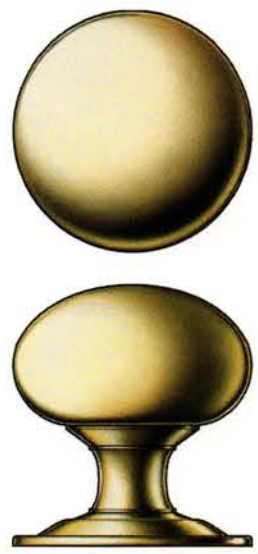


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