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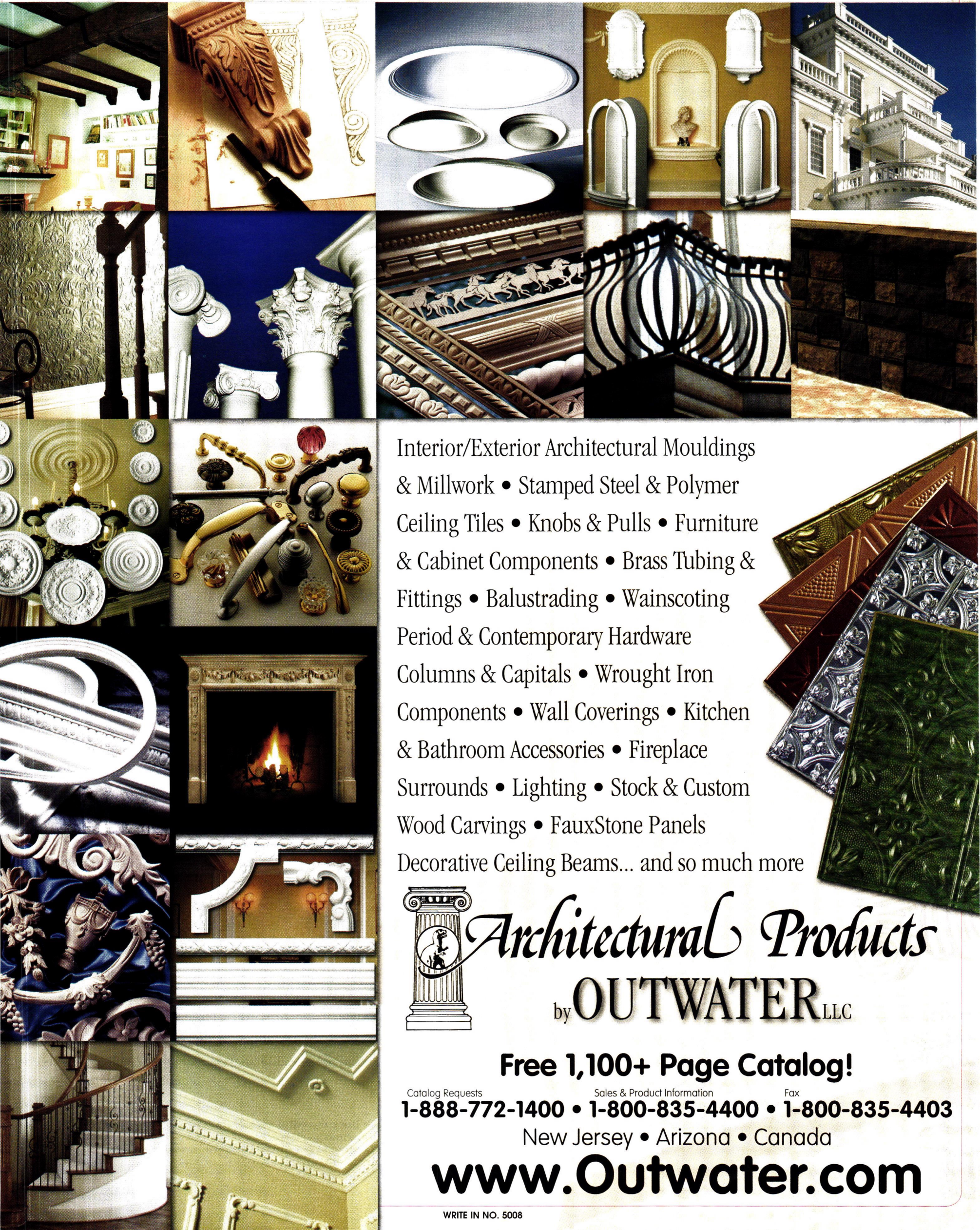
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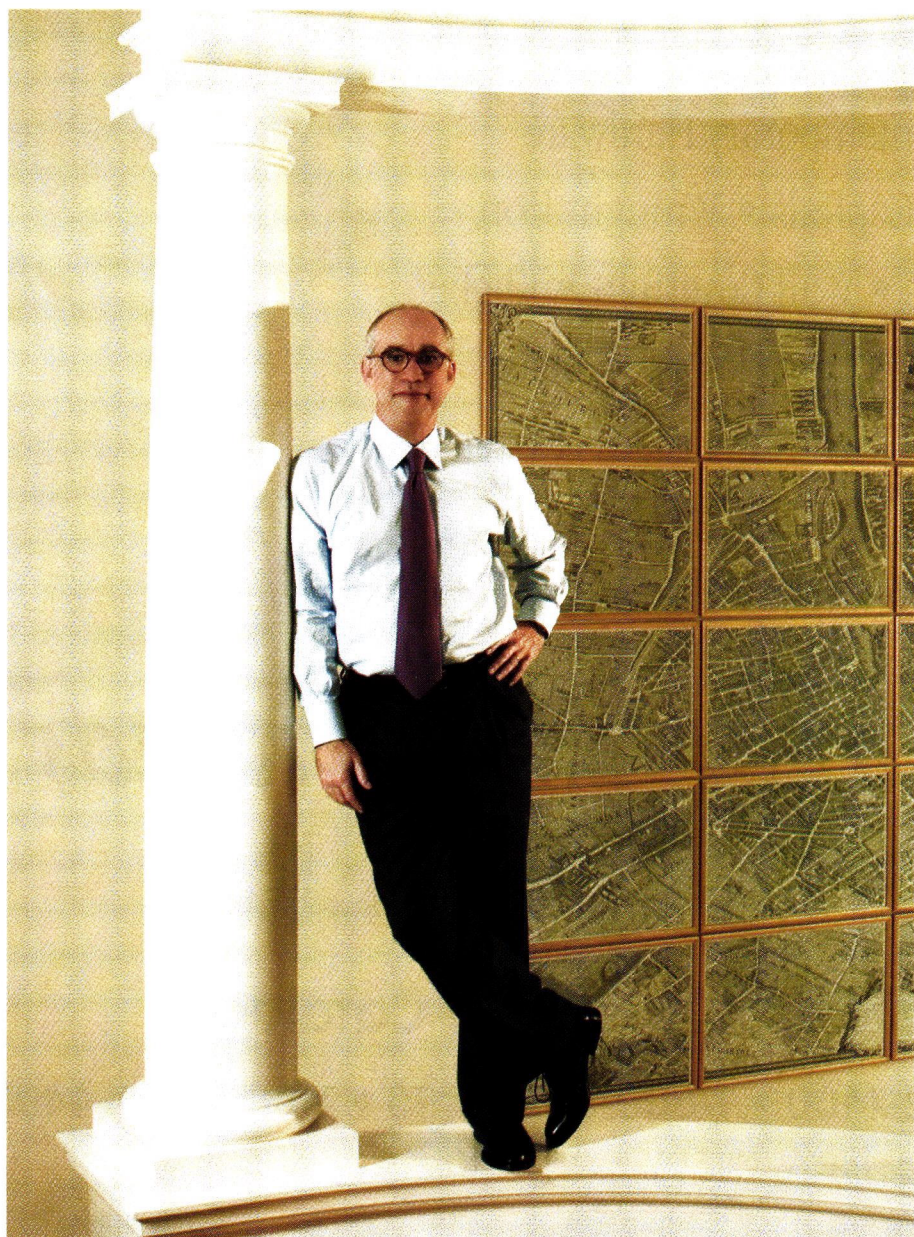
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Unique Harmony

A San Francisco firm looks for the Classical roots in traditional design. *By Dan Cooper*



To say that San Franciscan architect Andrew Skurman is enchanted by Classicism would be an understatement. Glancing through his portfolio and many projects in progress, one observes a passionate use of the motifs and designs of the ancient orders.

At first, it seems a bit ironic — an architect who cites Andrea Palladio as his greatest influence establishing himself in a city that is the epicenter of ornate, gingerbread Victorians — but Skurman's stock in trade are the landmark houses designed in the manner of French chateaux, Mediterranean villas and Georgian country houses and built for the captains of the technology boom just south of the Bay Area as well as in southern California, New York and France.

Skurman is happiest drawing on influences from the past. "I find it much more creative than Modern architecture," he says. "In my opinion, Modernism is sort of a one-liner. Our goal is to create houses of quality and substance that embrace the spirit of homes built generations ago. Within our 'mini-brand' of the historic styles in which we specialize, we have so much room for creativity. We can select from the Italian, English, Spanish and French influences, amongst others — there are so many ways to create houses."

Background

Skurman was raised in New York City, and as a teenager, he spent countless hours in the city's museums. "At 14, during my school holidays, I drafted for my grandfather's elevator company in the Bronx," he says. "That summer, I accompanied him on a sales call to Philip Johnson's office in the Seagram Building and was transfixed." Realizing then his future as an architect, Skurman attended The Cooper Union in New York City, receiving a Bachelor of Architecture in 1976. He then apprenticed with I.M. Pei, becoming involved in the design of the addition to Museum of Fine Arts in Boston and the Pyramide du Louvre in Paris. Then, at the age of 28, Skurman left Pei's office and moved to San Francisco to take a job with

This sprawling pergola (top), situated at the rear of a Normandy-styled carriage house in St. Helena, CA, allows ample space for dining and reclining. The building was designed by Andrew Skurman Architects, which was founded by Andrew Skurman (left) in 1992. All photos: courtesy of Andrew Skurman Architects unless otherwise noted; top photo: Kit Morris



Left: In keeping with its location in the Napa wine country, the Normandy-styled carriage house is complete with a shingled roof and half-timbered walls, lending the impression of a rural French vineyard.

Below: Skurman's use of metalwork is a critical element in many of his designs. This Mediterranean Revival home in Kentfield, CA, features garage doors that carry out the theme to its fullest extent. His use of stone, stucco, shuttered windows and ivy contribute to the "authenticity" of the house.



Skidmore, Owings & Merrill as a senior associate and subsequently served as a studio director at Gensler and Associates in San Francisco and Los Angeles.

In 1992, Skurman founded Andrew Skurman Architects, which currently employs approximately 20 persons. "I started with renovations, because that's what an architect does in the city," he says. "I would love to do more renovations, but there's a trend in the profession — designers have taken over the interior architecture and are marketing it specifically. They have an architect on staff, and it's really hurting the architects in cities where there's a lot of renovation. So we are doing less of these and more new homes in the suburbs, but we do have a couple of new houses in San Francisco itself."

With that, Skurman strides to the sunny conference area of his recently expanded office and hoists a model of a Neoclassical townhouse, complete with two-story pergola supported by Doric columns built into its edifice. Reminiscent of homes that might be found in Charleston, SC, there's an unmistakable antebellum flair to the residence. A broken-arch pediment frames the front door and the alternating peaked and arched lintels on the second floor windows boldly promote a style rarely seen in residences in this city. "This may be the first house with columns built in San Francisco

in 50 years," he says. "It will be finished this year, and I can't wait to see the reaction to it."

Milieu

Much of Skurman's work is situated near the Silicon Valley, with many homes constructed in and around Atherton, CA. His appreciation of French Classicism is evident in many of his residences, such as a country house, with a sweeping circular drive, that boasts a grand portico with robust quoins and a keystone arch supported by secondary columns. On the first and second floors of the front elevation, eight pairs of French doors open onto the grounds or petite wrought-iron balconies. The formality and symmetry of the exterior gently transition into an entry hall and stairwell composed of curved steps and a wrought-iron balustrade. The public rooms on the ground floor are each accessed through arched doorways fitted with glazed Palladian doors.

In another residence, Skurman employed a variant of French style, the Mansard, punctuating the main roof with a row of gently arched dormers.

Again, the maximum use of French doors leading out to the grounds imparts a feeling of spaciousness and grandeur. Inside, attention to the more subtle details, such as an ornately carved fireplace surround and its firebox lined with tiles laid in a herringbone pattern, contributes to the cohesive whole of the design.

"I love France and its architecture," says Skurman. "I've been going there for many years, and the jobs that we typically do there are consulting jobs for French people who want us to help them in the design of their apartments and homes. I visit Paris four times a year — three individual weeks and two weeks at Christmas."

Equally adept at Georgian Revival, Skurman's re-creation of this indigenous East Coast style in another design features subtle embellishments that elevate the structure above the more mundane interpretations that are rife in every bedroom community. Along with a bold but proportionate massing, the house features authentic ornamentation on the brick chimneys and a lattice-arched secondary portico that reveal a sensitivity and understanding of the style. The series of dormer windows constructed with Palladian sashes and the dentil brackets located on the soffits further contribute to an exemplary use of Georgian motifs.

Skurman's portfolio also includes a dramatic hillside residence in Kentfield, CA, in the Mediterranean style; it captures the sun-soaked beauty of Spanish and Italian villas with its shuttered windows, stucco walls and tile roof, while a wrought-iron balcony and terraced stairs built into stone walls lend a convincing impression of a European locale. He created a covered colonnade intended for el fresco dining that is lined with columns



Skurman created this "outdoor room" for the Kentfield home with two series of columns and arches topped by a tile roof. The covered colonnade incorporates a large fireplace.



Above: Skurman has always paid close attention to the execution of bathrooms. This grand tub in a San Francisco residence is illuminated by a series of French doors.

Left: An ingenious cylindrical vestibule in an Atherton, CA, residence was created to permit entry into several chambers. Skurman incorporated heavily curved moldings and a circular skylight to complete the impression of a round, enclosed space, which was built into a square area.

that support broad arches. At the far end, a massive hearth provides a focal point for this “outdoor room.” The recurrent use of metal in Skurman’s work is quite evident, from the lanterns and railings to the unusual barred and riveted garage doors, which are half-concealed below the terrace’s ivy.

In another departure from Classicism, Skurman designed a Normandy-styled carriage house in the wine country of Napa, complete with subtly tinted half-timbering and a wood-shingled mansard roof and tower that have weathered to gray. The hooded dormers overlook the pollarded trees and trellises of the garden, and an expansive pergola is situated at the rear of the building, providing ample space for lounging and dining. The exterior wall of this section is rough stone with heavy lintels, which contributes to the perception of age.

The firm accepted a commission recently in a style most architects rarely get a chance to work with – Gothic Revival from the first quarter of the 20th century. “We were asked to renovate an office building in the Neo-Gothic style,” says Skurman. “We don’t normally do office buildings, but I was asked by the owner, who said that he wanted something special. We’re going to execute a rib-vaulted ceiling in the lobby; one of the big challenges is designing the elevator cab, which should look like a Gothic cage. We’re still working on the technical aspects of it: the ornamental quatrefoil lattice will be laser-cut, quarter-inch-thick un-lacquered brass, but we’re not sure what to use for a backing. I’m worried about dirt getting between the backing and the brass and other crevices, so as of now, we’re considering adhering the grille to plastic laminate.”

Perhaps one of the most graceful examples of Skurman’s use of Classical design can be found in a small, round vestibule that connects a dining room to other chambers. It would have been far simpler to finish out this area as a typical rectangle, yet the architect instead chose to build the door jambs into curved casings with heavy moldings, creating a striking cylindrical room that is capped with a round skylight.

Skurman pays particular attention to the detailing of bathrooms, and a trademark of his is a wide oval step, almost a half landing, situated at the foot of the tub, which enables the user to step in and out of a built-in tub with

ease. When this is referred to, half in jest, as the “Skurman Step,” he smiles and produces a photograph of an ancient stairway and says, “It should be called the ‘Michelangelo Step.’ I know it sounds pretentious but it’s really true, the oval steps at his Laurentian library were the inspiration for it.”

Interior Angle

Any architect who puts so much thought into the design of a residence must also contend with the ultimate appearance of its interiors, and Skurman is no exception. In fact, walking down the long sidewall of his studio, one observes many sample boards and examples of the finish materials he and the firm utilize in creating an authentic historical presence in his buildings. One finds an endless array of delicate turned balusters, molding profiles and pieces of hardware. Also to be found are sections of antique-oak parquet flooring, along with samples of reproductions. Skurman picks up a piece of ornamental grillwork that will be gracing the end of a duct somewhere, and its crispness and precision are impressive.

It is an example of laser-cut metalwork, and the firm employs both this and a water-cutting technique for creating custom work that adapts to the needs of each client and the nuances of their specific project.

“We try our best to choose things that look old,” says Skurman. “We look for products that have a patina on them. When we do work without a designer, we’ll pick the finishes, lighting and faucets. We can do a furniture plan, but we generally work with, and like to work, with designers.

“We typically do not do the interior design – we’re usually collaborating with an interior design firm. Nine times out of ten, we have designers we work with on the project. I like to say that we do the coloring book, and they color it in. That might mean type of wood or the colors, they could even pick the door knob and we do the hardware schedule. We’re happy to collaborate with designers, which I think is a little unusual. We think of ourselves as being designer friendly.”

Classical Continuum

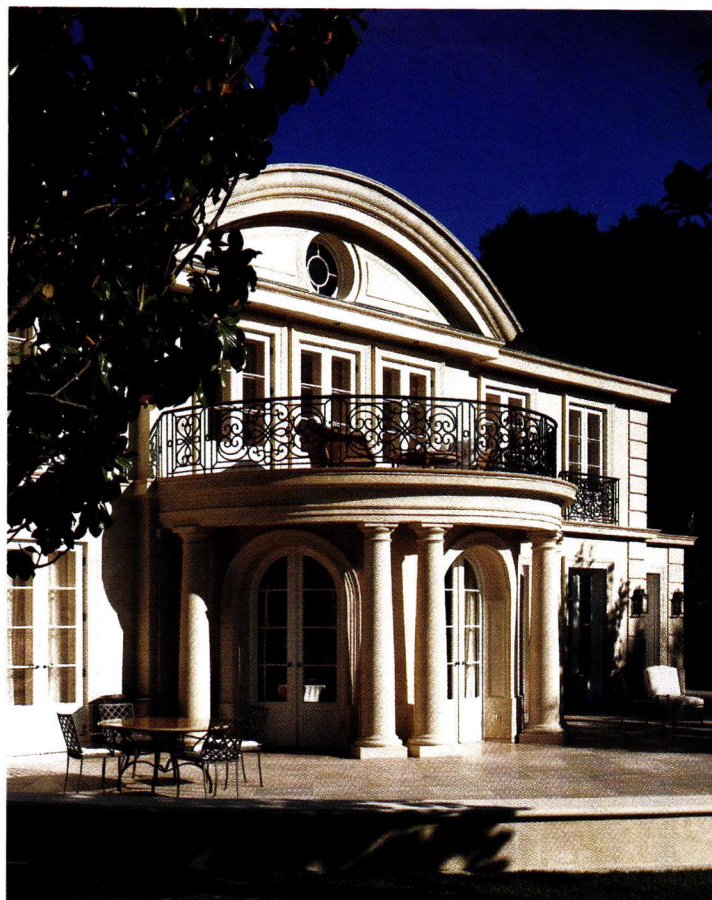
As an architect who strives to achieve authenticity in historic design, Skurman collects myriad reference books. “We have this incredible reference library of well over 1,000 books, and they’re divided by country,” he says. “We draw



Skurman designed this Neoclassical townhouse, complete with two-story pergola, which is currently being constructed in San Francisco. A broken-arch pediment frames the front door and the alternating peaked and arched lintels on the second-floor windows boldly promote a style rarely seen in residences in the city. Drawing: courtesy of Andrew Skurman Architects



Above: Working in the tradition of French Classicism, the façade of this estate in Atherton, CA, utilizes the formal symmetry of the genre. The paired doors are embellished with iron petite balconies and formal plantings.



Right: The rear elevation of the French Classical residence displays Skurman's fondness for arched entryways and a prolific use of windows and doors to maximize the amount of incoming light and accessibility to the grounds of the estate.

from our extensive architectural library and historical reference materials of European and American design. We work closely with our clients to identify historical precedents that meet their tastes and their lives. The goal is always to create houses of quality and substance that embrace the spirit of homes built generations ago."

When queried as to why a technology entrepreneur in California, the home of innovation and modernity, would desire a Classically inspired residence, Skurman says that it's "an interesting phenomenon. Many of our clients are 40 to 50 years old, and their success can happen very quickly, which leaves them wanting a feeling of security and continuity; they want the impression of established, old money."

Offering words of advice when working with clients, Skurman remarks, "95 percent of our work is residential construction, and the problem we face is 'Who is in charge?' Is it the man, or the woman? Who wanted this project to be built? Is it someone who would have been happier in a smaller house, but their partner wants a bigger one?"

"Are they good or quick decision makers or are they going to rehash over and over and make life difficult?" he says. "We usually work on a percentage, and there are people who let you do your thing versus those who value-engineer everything, which cuts into the profit margin and takes much longer. That being said, we're not focused on money, we're there to do a great job, no matter how difficult it might become. My resolution for this year is to make all clients have a contingency, which means that if something is not exactly right or could be improved, we want the client to have 5-10 percent of the cost of construction available to fix it without going crazy."

The very nature of the term "Classical" implies a static, un-evolving aspect in design, but when the question is posed on how one can keep Classicism fresh, Skurman replies, "While the proportions and symmetry of Classical architecture are respected, there is something idiosyncratic about them – the personality of the architect shines through. You have many versions of each of the orders that you can pick from; building a house is an experiment in which you learn from the previous one, you become more facile with the orders. Currently I'm in a 'thin out the column' mode, and not working literally from any specific order. I like the Ionic 9 diameter size column, but I'm using that thinness on a Doric column."

Skurman states that his love of Classical design in domestic applications is perhaps a panacea. "I am a firm believer in Modern architecture for public buildings and monuments which are punctuation points in the fabric of the city," he says. "When I created my own firm, I set out to do what I enjoy – working on private houses and apartments. In this hectic and violent world, I believe in a different solution for each person within the unique harmony of Classicism." ■



Using a combination of wrought metals and marble, Skurman created this elegant entry hall and staircase. The graceful geometry of the steps and the paneled walls create a formality in keeping with the building's façade.



This bathroom's tub displays Skurman's trademark oval step, which is influenced by the entry to Michelangelo's Laurentian library.



Designed by Philip Webb in 1859, William Morris' Red House in Bexleyheath, England, was a seminal work in the Arts and Crafts movement. © NTPL / Andrew Butler; www.nationaltrust.org.uk

East and West

The Arts and Crafts movement had distinct regional expressions. *By Dan Cooper*

While the term “American Arts and Crafts Architecture” implies a universal design vocabulary that was practiced throughout the country, in reality there were several distinctive regional interpretations. Nowhere is this difference more obvious than in the works that emerged from both California and the Northeast. Each school embraced the tenets of the Arts and Crafts mandating the simplification of aesthetics and construction, and yet the pools of inspiration from which they drew were as varied as the culture and geography of the nation.

On the East Coast, the architectural muse was the region's collective tie to Great Britain throughout the centuries, as this had been its predominant source of culture. Additionally, the more immediate roots of the Arts and Crafts movement were to be found in the works of the early-19th-century Gothicists such as the Englishman A.W.N. Pugin and the American A. J. Downing. Their rejection of the rigidity of Classicism and preference for the naturalism of Gothic design was a response to the urbanization and dehumanization of the Industrial Revolution. By mid-century, Charles Locke Eastlake and William Morris heralded a revival of English Medievalism that spurned the undulations and ornamentation of the Rococo and promoted a concept of design that stressed an “honesty” of construction and its place in nature.

Naturalism

The belief that architecture should be organic and naturalistic laid the groundwork for the later 1870s and 1880s, when two American architects, Henry Hobson Richardson in Boston and Frank Furness in Philadelphia, were producing their finest designs, each radically altering the way in which buildings were designed. They took completely different approaches – Richardson utilized polychromed ashlar to create rocky piles with Romanesque arches, while Furness employed his highly stylized Modern Gothicism that was closely allied with his British counterparts. In these works, we see the birth of what was to become the American Arts & Crafts Movement.

Concurrently, as the nation celebrated its centennial, and as we assessed our first years as a nation, we reflected nostalgically on the earliest architecture of our Colonial era – that of the 17th-century designs imported from across the Atlantic and constructed in the Massachusetts Bay Colony,

which encompassed what is now the greater Boston area. These cedar-clad, wide-gabled houses adorned with tiny diamond-paned windows were reinterpreted as what is now known as the Shingle Style, the first true Arts and Crafts American architecture.

This Shingle Style sprang from the pen of William Ralph Emerson in Maine with Redwood, the first completely shingled home of the new era. Embellished with Tudor Revival half-timbering and deeply overhanging eaves, the parallels to its English forbears are easily evident. In Newport, RI, Richardson protégé Stanford White, along with partners McKim and Mead, continued in this vein, building grand homes worthy of English country estates, most notably the Watts-Sherman and Isaac Bell residences.

This radically new and organic architectural style maintained a fascination with English built history, and this is the crux of East Coast Arts and Crafts. Even the Classical motifs of the Colonial Revival that frequently appeared stemmed from the 18th-century American past instead of looking directly to Greece and Rome – unlike the tastemakers of the late-18th and early-19th centuries, who derived their designs from truly ancient architecture.

Eschewing Europe

In the late 1890s, and 3,000 miles to the southwest, the architects of California responded to the nascent Arts and Crafts movement in an entirely different manner. Influenced by Frank Lloyd Wright and his Prairie Style, the houses of the West Coast were sprawling horizontals that melded with the landscape and supported low-angled or flat roofs unencumbered by such mundane considerations as snow-weight.

While the analogy of East versus West coasts becomes a bit murky here, suffice it to say that both the Midwest and coastal West existed far outside the gravitational pull of the East Coast and its English Colonial past, revealing little homage to Britain. This is not to say the Californians were not cognizant of their Colonial past, but in their case the country they looked to was Spain.

Indeed, the term “Mission Style” refers to the surviving Spanish Missions, and the massings and materials of these structures were incorporated into the Arts and Crafts idiom. This rough-hewn aesthetic used stucco and tile, adhering to the organic standards of the movement. In this part of the country, winter's chill was never the enemy; instead, it was the incessant sun, and so the dissipation of heat dictated the shapes of buildings.

The Isaac Bell House (1883) in Newport, RI, was designed by McKim, Mead & White in the Shingle Style, the first Arts and Crafts American architecture. Photo: Historic American Buildings Survey, Jack Boucher, photographer, 1969



Unlike the Northeast, rooms were not huddled together two or three deep, and maximum exposure to breezes guided the hands of the architects; frequently, as many as three walls of a chamber could be exposed to the weather.

This is a defining aspect of West Coast Arts and Crafts architecture – an eschewing of England’s formality and, instead, an embrace of the rusticity of the American West. While both coasts employed materials of an organic nature, such as cedar shingles, hewn stone and masonry, there is a casualness in even the grandest of the West Coast Arts and Crafts homes, as if the rules and customs of European architecture were no longer mandatory, and the expansiveness and freedom of this continent was the guideline.

An additional difference between the East Coast and West Coast schools is their approach to daylight and how it is received into a dwelling. Just as sunlight is a precious commodity in England, so it is in the Northeast, and fenestration is maximized to allow as much light in as possible to compensate for the length of the colder seasons and their low light. Roofs may overhang, but more so on the rafter-ends than the gable face; in fact, many of the more stylish Shingle Style dwellings sport gables that are almost flush with the rake-edge of the roof. Conversely, the residents of the greater Los Angeles area must cope with an overabundance of light, and this is reflected in the way in which windows are hooded with greatly overhanging eaves, and the overall square footage of the glazing can be far less than their East Coast cousins.

Japonisme

West Coast and Crafts design was not solely dictated by Spanish Colonialism – southern California was also influenced by the architecture of Japan. As the Northeast had McKim, Mead and White, and the Midwest had Wright, the architectural firm renowned for Arts and Crafts architecture on the West Coast was founded by Charles and Henry Greene. The brothers were exposed to Japanese architecture at World’s Fairs in Chicago and St. Louis, and we begin to see the strong Japanese influence that is so unique to their buildings on the West Coast. The most famous of these is the iconic Gamble House in Pasadena, which exemplifies what is unique to southern Californian Arts and Crafts architecture.



The Gamble House in Pasadena, CA, designed by Charles and Henry Greene and completed in 1909, is an iconic example of southern Californian Arts and Craft Architecture. Photo: Avery Architectural and Fine Arts Library, Columbia University

Greene and Greene’s work is typified by its revealing of the structural composition of a house. Its beams, columns and brackets are visible, and the attention paid to finish and trim is based upon the principles of Japanese cabinetmaking and architecture. This, along with the use of exotic woods, rounded brackets and skillful joinery, resulted in dramatically different homes that, while obviously falling under the auspices of the Arts and Crafts movement, bore no resemblance to the residences of Bar Harbor, ME, or Montauk, NY.

The Greene brothers were not the sole practitioners in southern California; at the same time in Pasadena, Alfred Heineman had created Bowen Court, with its soon-to-be ubiquitous clusters of bungalows. These humble cottages combined Wright’s Prairie sensibilities to the sunny climate, and gave many people the opportunity for stylish and affordable housing. Just a few hundred miles inland, Charles Whittlesley created the rustic Arts and Crafts lodge El Tovar at the Grand Canyon and the Riordan Mansion in Flagstaff, AZ. Both structures, built in combinations of stone and shingles, captured the aura of the West in their rusticity, yet remained undeniably Arts and Crafts in feel.

From Craft to Ubiquity

In San Francisco, several prominent architects were designing buildings that differed greatly from those to the south, and yet fell squarely within the parameters of the Arts and Crafts movement. In 1895, architect A. Page Brown, along with draftsman Bernard Maybeck, designed the Swedenborgian Church, considered one of the earliest Arts and Crafts structures on the West Coast. With its heavy timbering and solid mass, this structure was a symbolic departure from the lacy Victorians indigenous to the Bay Area.

Maybeck then went on to design his most famous work, the First Church of Christ Scientist Berkeley, a remarkable hybridization of the Gothicism popular on the East Coast with the structural forms of the Prairie/West Coast. While the Gothic motifs and tracery are clearly visible, they are more organic and stylized than those found in the East, and would never be mistaken for that region’s staid interpretations.

San Francisco also acknowledged the Spanish Colonial influence in its Arts and Crafts buildings, with Louis Mulgardt’s San Francisco Conservatory of Music/Infant Shelter Building and the de Young Museum, along with the typical residential applications. Julia Morgan, who designed San Simeon, known as Hearst Castle, was also working in the Arts and Crafts style as well as in Neoclassicism.

By the early decades of the 20th century, there were still regional variations of Arts and Crafts architecture, but the popularity of the style and the availability of the designs throughout the country, either by kits or plans (i.e. Stickley, Sears, Aladdin et al.) resulted in a homogenization of Arts and Crafts architecture; a stucco home with a tiled roof could appear just as easily (although not as frequently) in suburban Boston or New York as it might in Los Angeles. The simple and inexpensive Bungalow style became the standard for single-family homes for two decades, before it was supplanted by the Dutch Colonial and eventually the Ranch at mid-century. ■



Site Development

An 1840s brick farmhouse is the centerpiece of a re-imagined property in western Pennsylvania.

PROJECT: GIBSON RESIDENCE, NORTH HILLS, PA

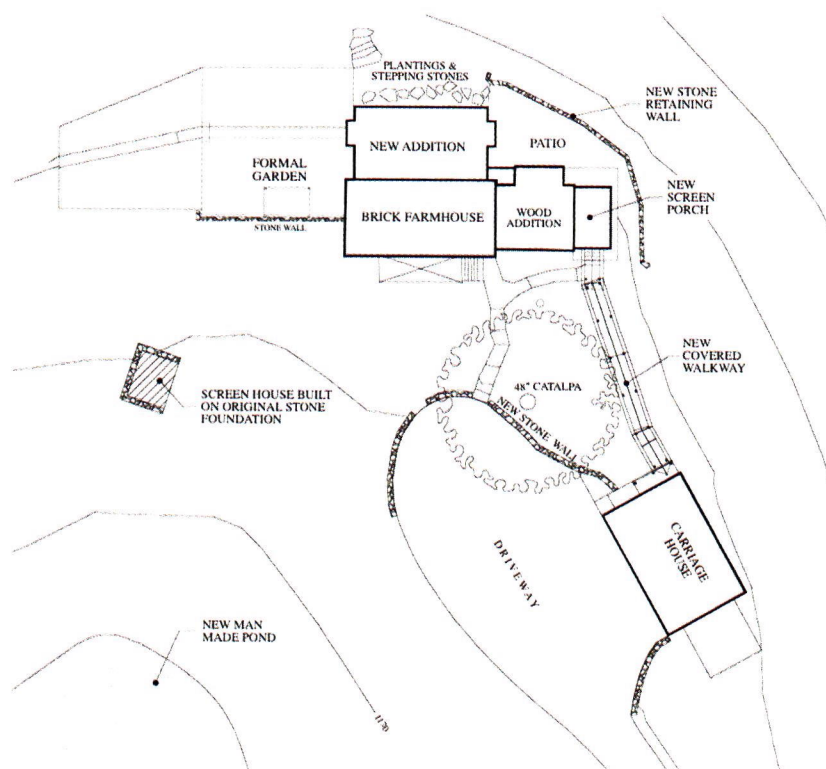
ARCHITECT: COCHRAN ASSOCIATES ARCHITECTS, PITTSBURGH, PA;
KEITH H. COCHRAN, PRINCIPAL IN CHARGE

Since the mid-19th century, a simple Pennsylvania brick farmhouse has stood on a sloping 39-acre site in the suburban Pittsburgh area known as the North Hills. Its original five-bay-wide-by-one-bay-deep layout is typical of the region – a central door leading into a stair hall flanked by a living room and dining room on the first floor and a bedroom on either side of the second floor. For most of the years since its construction the house retained its original character, but renovations and the addition of a small extension and a carriage house in the 1970s added Victorian details. Scalloped eaves and gingerbread ornamentation were added to the exterior; in the interior, paneling and mantels that were out of character with the original house were installed.

In 2004, the current owners decided to expand. They also wished to restore the house's simple character and develop the site with landscape elements. To accomplish this, they turned to Pittsburgh-based Cochran Associates Architects, which provides residential new design, historic preservation, adaptive reuse and commercial design services. Today, four years later, the overhaul is complete: a brick addition and screened porch now augment the house; a covered walkway connects the main house with the carriage house; a formal garden and patio provide cultivated outdoor space; and a screen house overlooks a manmade pond.

The large brick addition was necessary to satisfy the owners' requirements – a living room, library, dining room, kitchen, family room, guest bath and laundry on the first floor and a master bedroom, three additional

bedrooms and a study on the second floor – but the orientation of the house and the site conditions made its implementation a challenge. Naturally, the firm wanted to maintain the original appearance of the front façade of the house. “When it was constructed, the house was tucked up into a hillside – probably for wind protection,” says firm principal Keith Cochran. “So there was limited space at the back of the house, and that’s where the main addition needed to be in terms of the function of the house.” To overcome this, a portion of the hillside was excavated at the rear, northwest-facing, façade of the house to allow for the addition, as well as for a patio, a landscaped area and a stone wall. “The area right behind the addition is one of the nicest parts of the landscape,” says Cochran. “They brought in some boulders from around the property and added some native plants back there. It really made for one of the nicer areas of the property instead of being a negative factor.”



Top: Pittsburgh, PA-based Cochran Associates Architects' development of a 39-acre site in the North Hills area of Pittsburgh included the design of a simple screen house on the existing stone foundation of an old springhouse.
Photo: Craig Thompson

Right: Approached from the southeast, the carriage house is the first structure encountered when entering the property. It is now connected to the main house by a covered walkway. The new addition extends from the rear of the main house, while the garden sits to the southwest. The new screen house overlooks the new manmade pond to the south of the main house. *Site plan: courtesy of Cochran Associates Architects*



Stepping down slightly from the main house, the covered walkway extends over 60 ft. to the carriage house; its bracket details mimic those on the original porch of the main house. *Photo: Craig Thompson*

Because the owners wanted the addition to look as though it had always been there, Cochran Associates took a casual, less-studied approach to its design. “If they had done this addition originally or if this had been part of the original house,” says Cochran, “I think it would have been a matter of function more than anything, so we wanted to take that approach as well. Old window openings at the back of the house were turned into doorways and window placements in the addition were determined by inside views.”

Cochran Associates also extended the wood addition that had been added to the northeast-facing façade of the house in the 1970s, creating a screened porch on the first floor and a bedroom on the second floor. The roof of the entire wood portion was finished with CertainTeed shingles and new HardiPlank clapboard siding was used on the façades. “I was not a believer in HardiPlank before this project,” says Cochran, “but now I am.”

As for the 1970s carriage house, Cochran Associates renovated the second floor, turning it into an office/recreation room. On the exterior, details were simplified to downplay the carriage house and place more

emphasis on the main house. “The carriage house was really the hardest part of the project to deal with because it was originally not built in the style of the farmhouse,” says Cochran. “There were cut-out rails, a lot of scroll-type details and a sort of a Palladian window in the middle that proportionally didn’t work.”

“The driveway comes in on the carriage house side of the property, and the carriage house really had too much presence. We wanted the focus to be the farmhouse, so we took away all of the bric-a-brac on the outside; changed the railing around the deck to a square-post railing; eliminated the Palladian window; simplified the window treatment and the bracket details that hold up the roof above the garage doors.”

To provide a visual connection between the main house and the carriage house, as well as to provide protection from the elements, the new covered walkway linking the two buildings was introduced. Just over 60 ft. in length, the walkway angles slightly to the southeast and steps down as it extends from the new screened porch of the wood addition to the carriage house. “We came straight out from the doors at either end, because we wanted a simple connection to each of the buildings,” says Cochran. “Because the main house sits higher than the carriage house, the roof needed to be stepped – the angled portion and the step take place right where the main original stone walkway comes up and meets the covered walk, so it enhances that whole entrance sequence as well.”

Amidst walnut trees to the south of the main house on an existing stone foundation of an old springhouse, the new screen house was built to create a connection between the main house and the new manmade pond. Cochran took a minimalist approach to the structure – posts and beams support an open-ceilinged pitched roof and the open spaces are filled with pre-manufactured cedar screen panels from Artistic Enclosures of Barto, PA. Wide overhangs provide protection from the rain and the green and red color scheme nods to the main house. “When we would stand on the top of that foundation wall,” says Cochran, “it was such a tremendous relationship to the pond that we decided to create a little living environment there.”



The main house, constructed in the 1840s, has a symmetrical five-bay-wide, center-hall plan typical of farmhouses of the region. The wood addition, which was built in the 1970s, is now finished with HardiPlank clapboard siding and topped with CertainTeed shingles. *Photo: courtesy of Cochran Associates Architects*



Seen from the hillside to the north of the house, the new brick addition extends to the northwest and the enlarged wood addition extends to the northeast. A patio and landscaped area were created below the new stone retaining wall. *Photo: courtesy of Cochran Associates Architects*

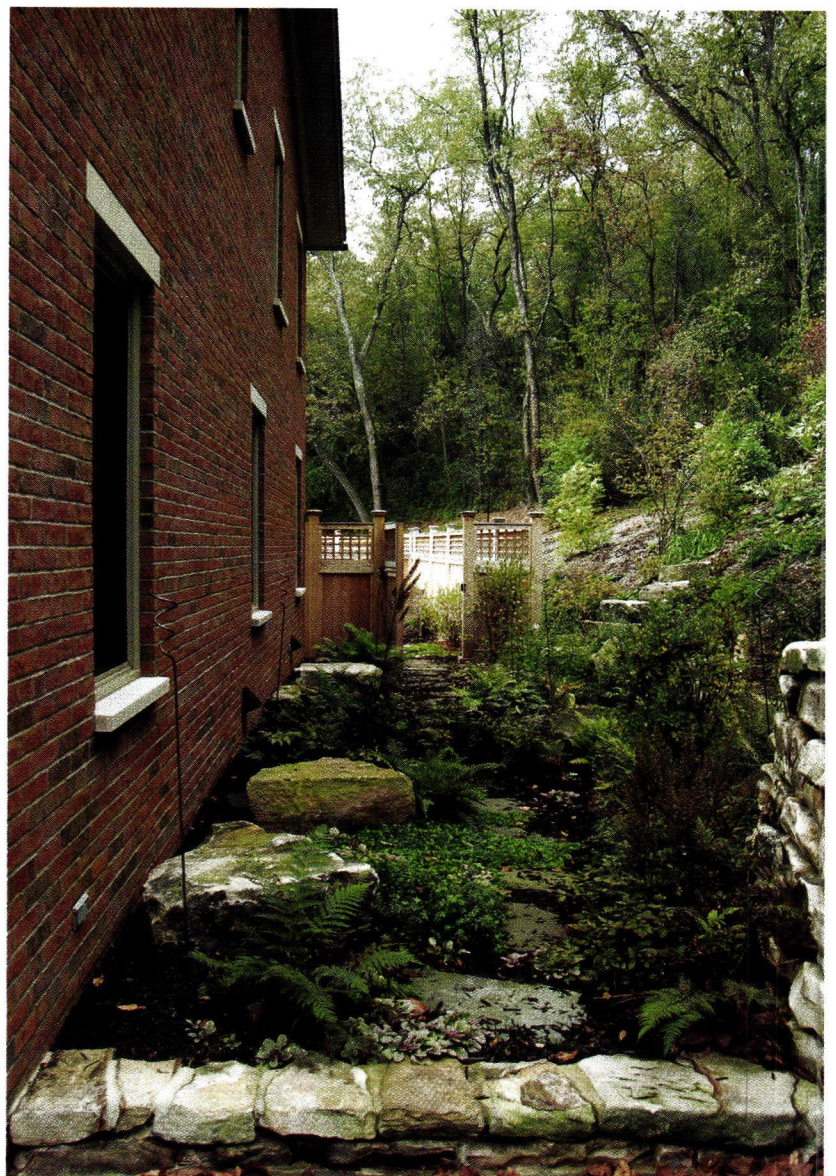
The new half-acre pond enabled the owners to introduce an environmentally friendly component to the project: a geothermal heating and cooling system. A closed-loop piping configuration that was sunk to the bottom of the pond gathers heat in the winter and dissipates heat during the summer, thereby providing heating and cooling for the main house and carriage house. “The owners were very interested in energy conservation,” says Cochran. “A lot of people have geothermal systems, but the water transfer is not as common as dry wells.” Another green component of the project is a 1,700-gallon underground cistern that collects rainwater from the roof of the main house for watering the flowers and vegetables in the new formal garden. The garden wall was built with stones from an old barn foundation

on the property. Pittsburgh-based Rush Creek Designs designed the plantings around the house and in the garden; the garden fencing, arbor and gates were created by Teresa Zorio of Walpole Woodworkers of Walpole, MA; and the garden pergola was created by Baldwin Pergolas of Middletown, CT.

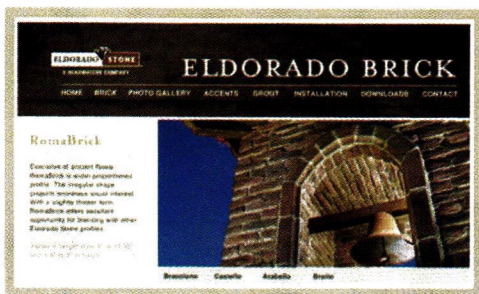
The owners moved into the house in the fall of 2006; construction of the carriage house and garden continued until the fall of 2007. Today, the completed North Hills project provides the owners with exactly what they envisioned – a classic Pennsylvania brick farmhouse that has been enlarged to accommodate a contemporary program and a site that has been re-imagined and developed with an eye toward environmental responsibility. –*Will Holloway*



The new formal garden includes fencing, arbors and gates from Walpole Woodworkers of Walpole, MA. *Photo: courtesy of Cochran Associates Architects*

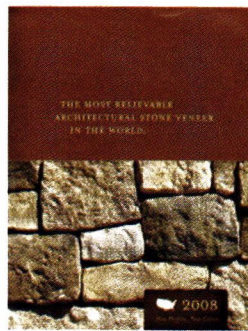


The area between the new brick addition and the hillside is accented with boulders from around the property and native plants. *Photo: Craig Thompson*



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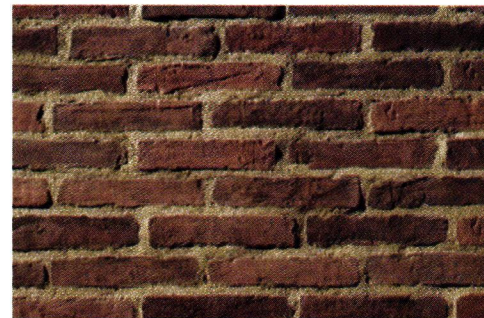


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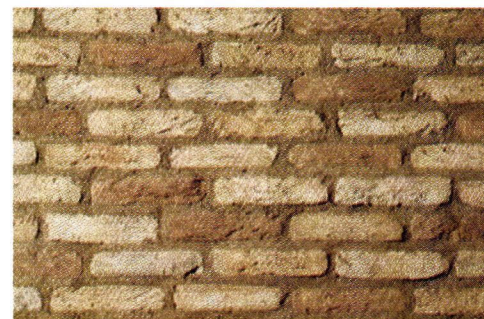
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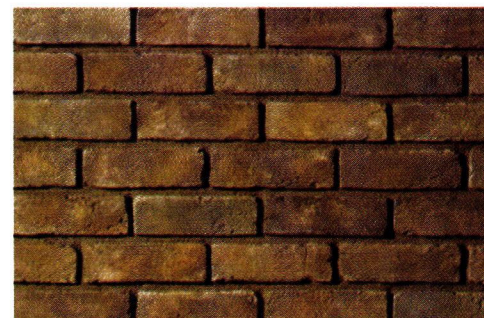
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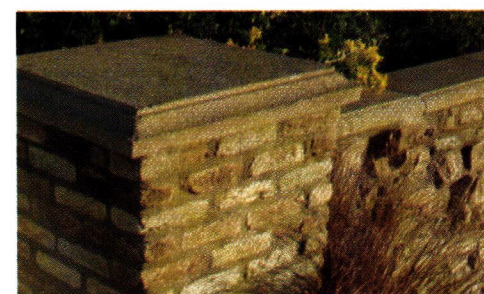


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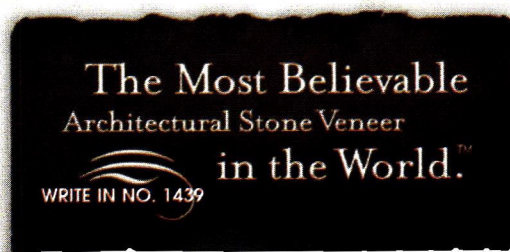
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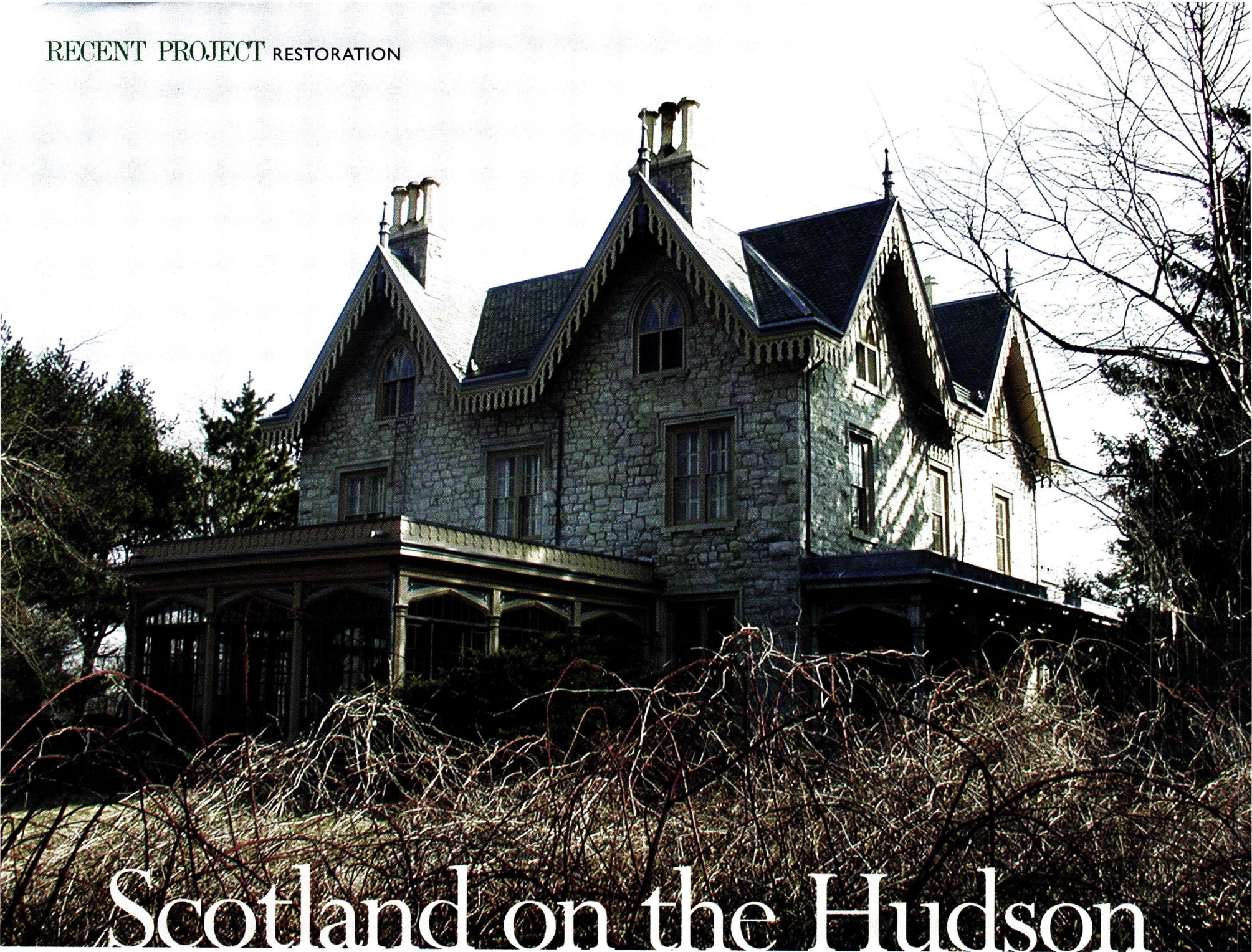
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Scotland on the Hudson

A 22-room 1856 Gothic Revival mansion undergoes a meticulous restoration.

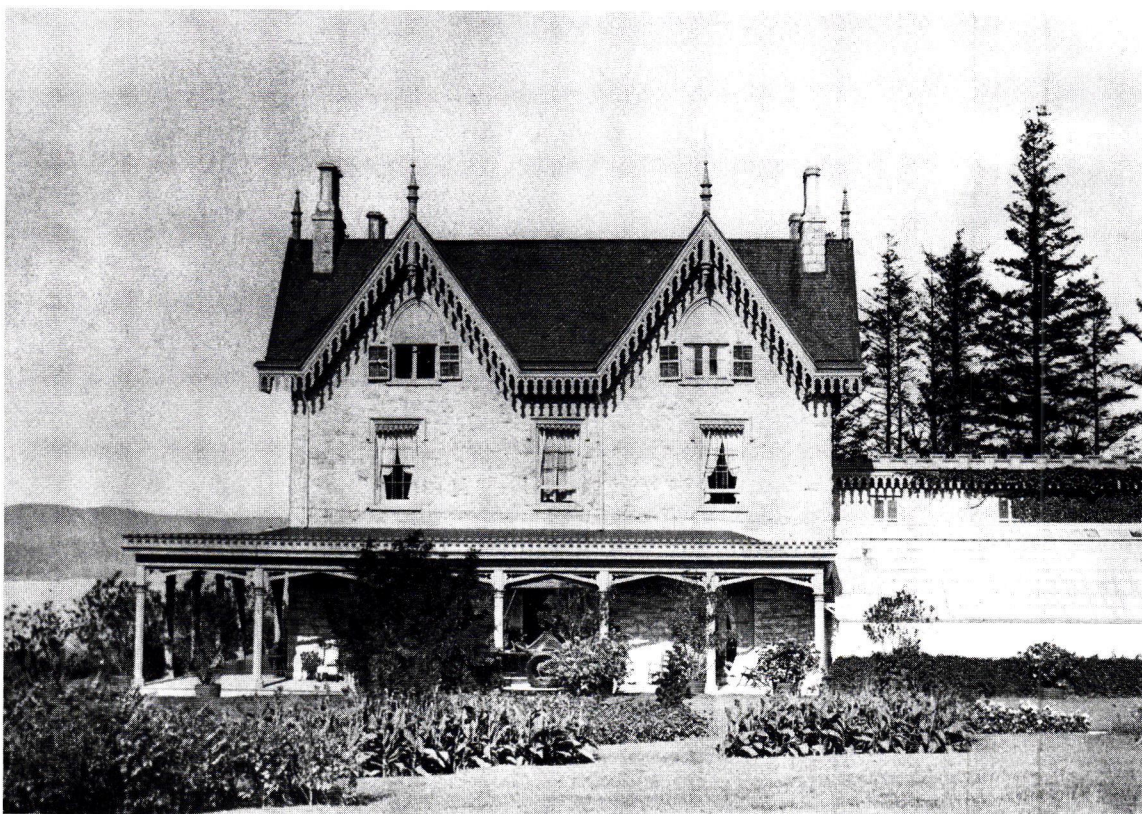
Sometimes house restoration projects improve with age — that is, when they extend to phase after phase, and the owners and architects have years to delve into research and devise ever smarter strategies. Such has been the good fortune of Lovat, a Gothic Revival 1856 mansion in suburban New York City owned by Bill Gannett and Anna Carlson Gannett — he’s a lawyer and she’s an urban designer and architect. With the Dobbs Ferry, NY-based firm Stephen Tilly, Architect, Carlson Gannett has masterminded an overhaul of Lovat’s marble-and-gingerbread skin and a slate roofline complicated with turned finials, steep dormers and a dozen chimneypots.

PROJECT: LOVAT RESIDENCE, SUBURBAN NEW YORK, NY

ARCHITECTS: STEPHEN TILLY, ARCHITECT, DOBBS FERRY, NY; ROBERT A. GABALSKI, PROJECT ARCHITECT; ANNA CARLSON GANNETT, NEW YORK, NY

The 22-room house (including eight bedrooms) has belonged to Anna Carlson Gannett’s family since 1959 — her parents paid \$29,000 for the white elephant, on a 3/4-acre hilltop plot — and she grew up there. Carlson Gannett began researching and gearing up for a restoration when she finished architecture school in the 1980s. She has interviewed dozens of people who know pieces of the mansion’s history, including an architect who worked there in the 1930s, a former caretaker, and a contractor who electrified the house. Carlson Gannett has also contacted descendants of the original owner, an Edinburgh-born tannery tycoon named Thomas Fraser. (His family owned the house into the 1950s.) Like a number of wealthy Scottish Manhattanites in the mid-1800s, Fraser built a hilltop country house along the Hudson River — the landscape reminded him of his homeland. He and his friends followed architectural trends set in 1838 by William Paulding, a former New York City mayor who hired A.J. Davis to design a Gothic Revival mansion named Lyndhurst on a Hudson cliff. Fraser’s crowd socialized and intermarried for decades: “They even built America’s first golf course near here, and named it St. Andrews,” says Carlson Gannett.

Though she has never been able to identify the architect of Lovat, which was named after the Fraser clan’s ancestral seat, Carlson Gannett has amassed vintage maps, drawings, clippings and photographs, including some hi-res prints made from century-old glass slides at the local historical society. The Gannetts began the restoration in earnest in 2002, soon after taking title to the property from Anna’s mother. Her parents, Carlson Gannett explains diplomatically, “had been challenged by the scale of restoration and maintenance needed.” But they did honor the house’s integrity, preserving marble flooring and fireplaces, a mahogany stair rail,



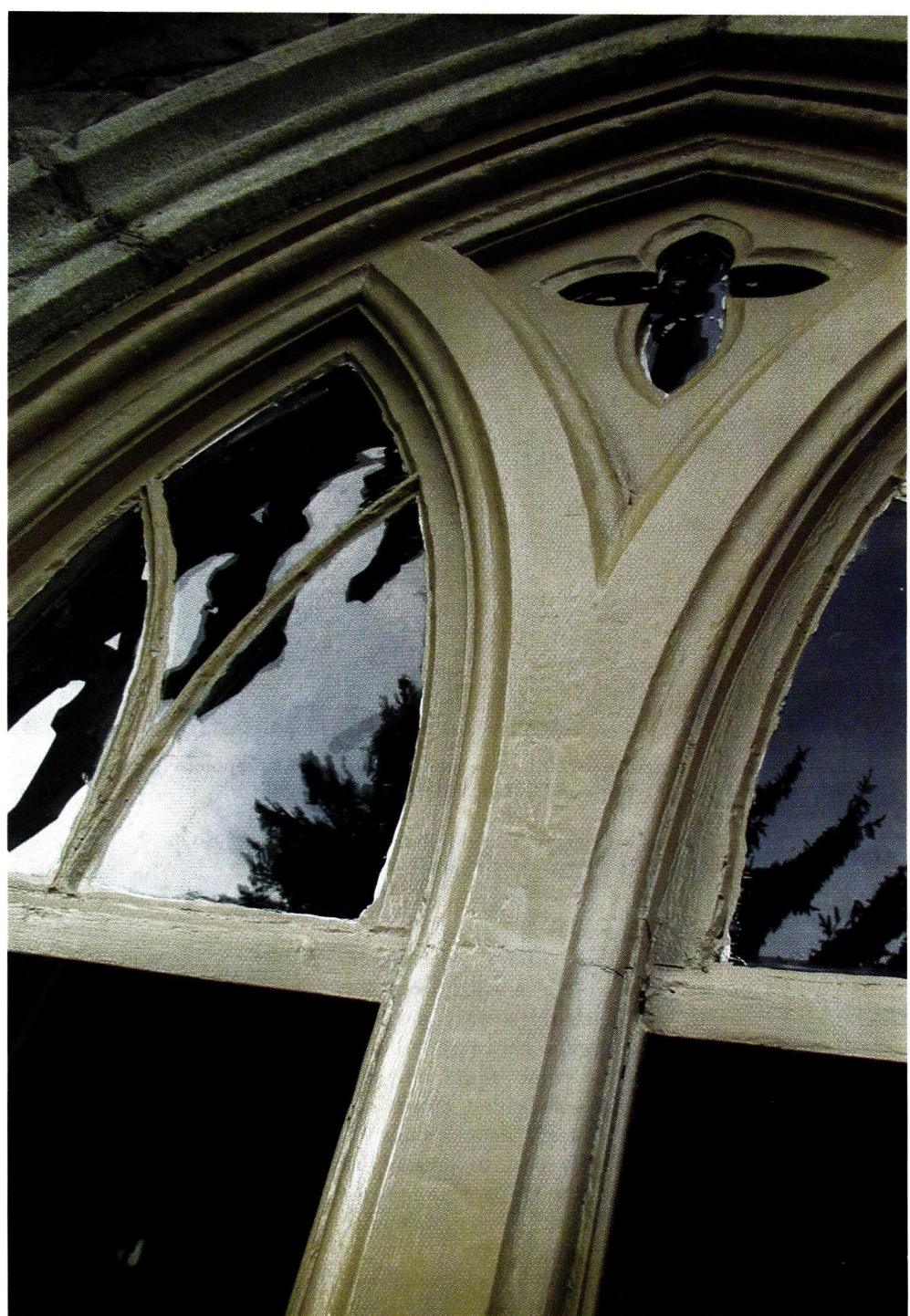
Top: The 22-room Lovat mansion in suburban New York City has been undergoing restoration since 2002 under the direction of Dobbs Ferry, NY-based Stephen Tilly, Architect, and the owner — also an architect — Anna Carlson Gannett. All photos: courtesy of Stephen Tilly, Architect

Above: This summer, the owners will oversee completion of the restoration of their 1895 Lord & Burnham greenhouse (right).



Above: Trios of faceted columns support a rebuilt section of Lovat's verandah with a quatrefoil-pattern balustrade, flanked by faceted bays with restored rail-and-stile panels (long hidden under plywood) and castellated crowns.

Right: Quatrefoil tracery tops the gables' graceful pointed-arch windows.



1940s floral-swing wallpaper, and even a call-bell system (one bedroom bell is still labeled "Mrs. Fraser").

There were lingering condition problems, however. Phase one for the Gannetts and Tilly's office entailed curing some ancient roof leaks. "We put in 200 linear feet of lead-coated-copper valley, ridge, parapet wall and rake flashing," reports Robert A. Gabalski, the project architect. The team replaced the roof's 20th-century asphalt planes with Vermont slate hexagons, custom cut by Evergreen Slate Co. of Granville, NY. The original roof had been higher maintenance wood hexagons; "There were itinerant roof repairers in the 19th century who would go around the region, and owners would have their shingles restored every ten years or so with

arsenic treatments," says Carlson Gannett. She and Tilly's office further updated the roof with replicated wooden finials, new wire-glass panes for a 1940s octagonal-cone skylight, lead-coated copper lightning rods from Baker Lightning Rod Co. of Asbury, NJ, and snowguard railings and whales'-tail-shaped snowguards engineered by roofing consultant Russel Watsky of Ossining, NY. Just about the only roof components that did not require major rethinking were the dozen 1850s terra-cotta chimney pots. "We redid their cement washes," says Gabalski, "but aside from some spider-cracks, they're sound."

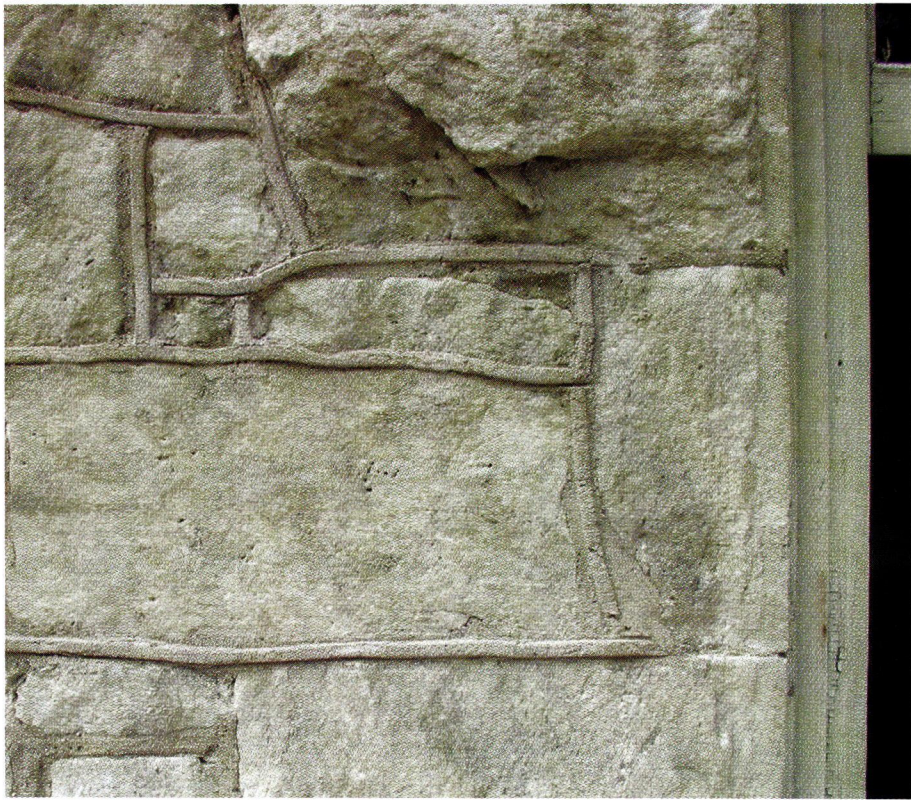
Lovat's marble walls likewise posed relatively minor challenges. "We water-cleaned the masonry and only had to re-point about 20 percent,"

says Gabalski; the new lime mortar recipes, of the soft types N and O, were based on analyses of the vintage formulas by Jablonski Berkowitz Conservation of Manhattan. The crews tore off Lovat's charming but invasive coating of English ivy, which was damaging the woodwork. Along every gable underside, cedar bargeboards resembling icicles have been repaired, and lost battlements shown in the historical society's glass slides have been replicated atop faceted window bays and a rear wing. Restoration carpenter Charles Branch of CSB Woodworking in Hastings, NY, and contractor Mark Butkovich of Ossining, NY, also restored rail-and-stile panels at the base of the bays (long concealed by plywood), an original verandah section, and a 1940s sun porch. "We had time to research the original paint colors, too," says Carlson Gannett. The buff and slate-blue palette comes from analyses by the Darla Olson Studio of Hudson, NY, which has also worked on Lyndhurst a few miles upriver.

As work progressed, the Gannetts and their two children never had to move out. "The windows alone took a year, one by one," says Carlson Gannett. Charles Branch, another Lyndhurst veteran, overhauled sash ranging from nearly floor-to-ceiling 4-over-4s at ground level



Lovat's complicated roofline, with spectacular Hudson River views, sports new wooden finials, slate hexagons and lead-coated-copper flashing, alongside 1850s terra-cotta chimneypots.



Above: About 20 percent of the marble walls required repointing, with soft lime mortars of types N and O that resemble 1850s formulas.

Right: Partway through the multi-phase construction project, new cedar bargeboards contrasted with their weathered ancestors.



to pointed arches with quatrefoil tracery in the gables. “We needed new sash chains, but the shutters, wavy glass, and most of the original hardware could be saved, including some white porcelain knobs,” says Carlson Gannett. Storm windows cover the tracery sections, but she is still deciding how best to protect the lower openings without spoiling the shimmering effect of old glass and razor-thin Gothic muntins.

This summer she’ll oversee completion of another major exterior undertaking: Butkovich is restoring an 1895 Lord & Burnham greenhouse, based on advice from Ward Greenhouses of Concord, MA (a specialist in recreating lost Lord & Burnhams). Carlson Gannett has meanwhile begun re-plumbing the original bathrooms, while preserving 1940s pedestal sinks. She’s also put in new hot-water boilers and air handlers to replace failing furnaces, albeit reluctantly – “I hated to see the old converted coal boiler go” – and she nostalgically kept the walk-in wooden coal bin. She’ll eventually tackle the public rooms and bedrooms, with upholstery from W.T. Barnes of Dobbs Ferry, NY (yet another Lyndhurst veteran).

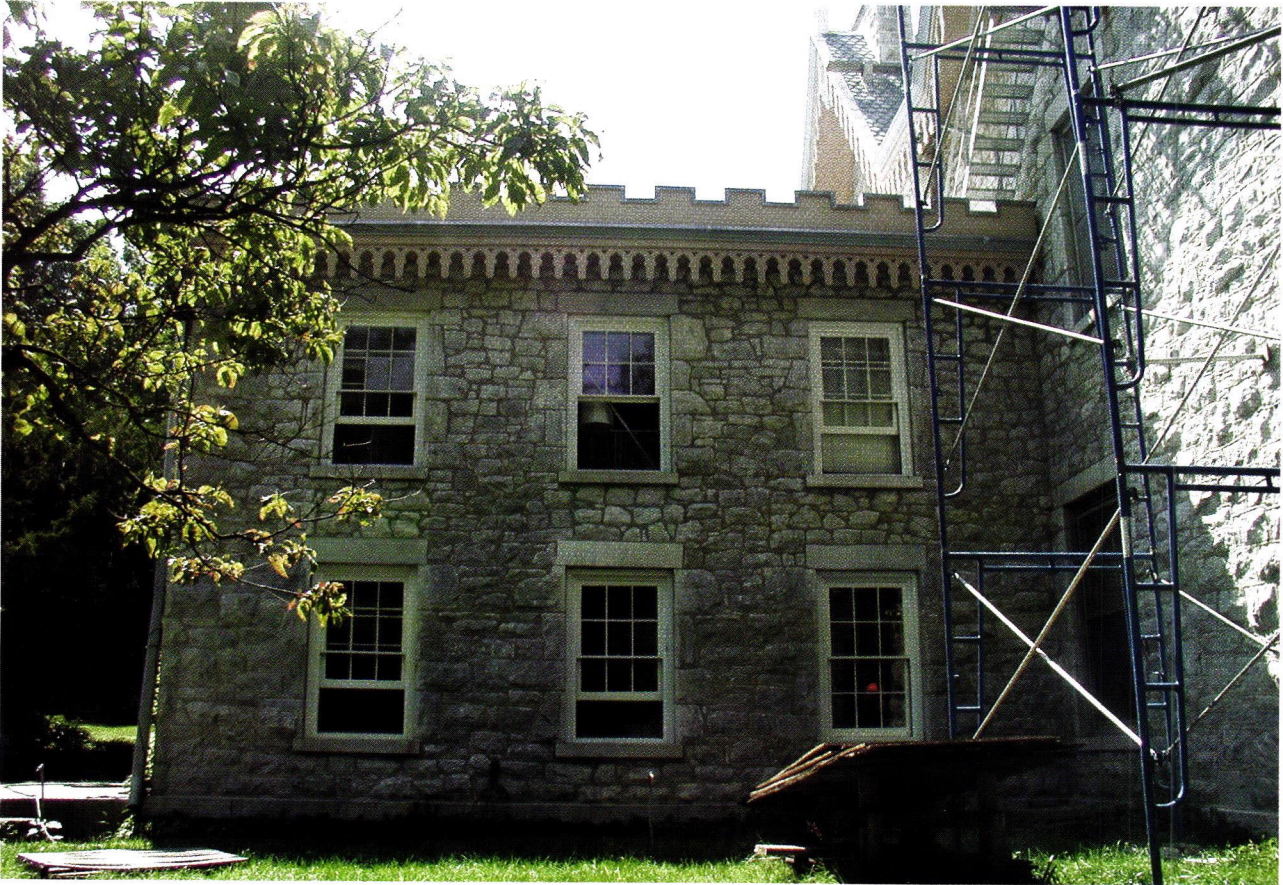
“Everything we’ve done here so far has been a research project, with careful decisions about what works for us and for the integrity of the house,” says Carlson Gannett. “I know we won’t ever change the floor plan much; it has a wonderful original logic, with angled views and sightlines across the hilltop, and some of the stone walls are two feet thick anyway.” She keeps meeting Frasers who are eager for news of her work: “They’ll ask, ‘So, how’s that leak I remember in that corner bedroom?’” she says. “And now I can say, ‘Ah, we finally got that one!’”

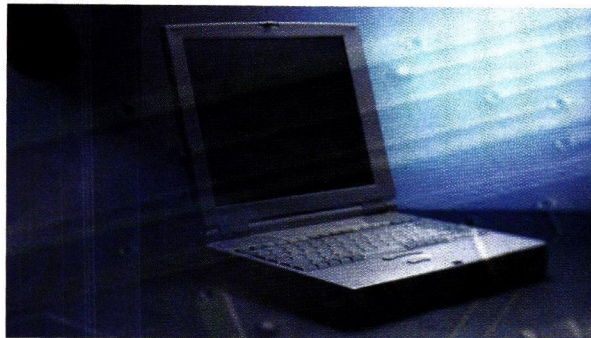
— *Eve M. Kahn*



Above right: A sun porch was added in the 1940s; original faceted columns and triangular filigree windows were preserved, while a parapet of faux Gothic pendants was added to the stylistic mix.

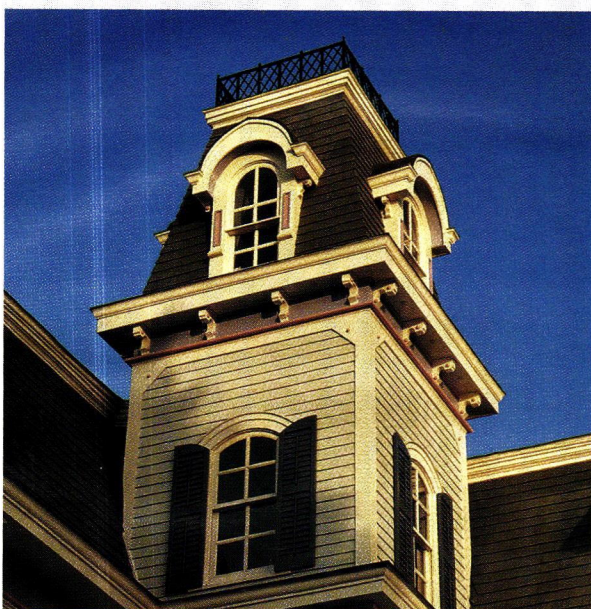
Bottom Right: Battlements have been rebuilt atop a flat-roofed rear wing.





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Eric Stengel Architecture, LLC, built this 800-sq.ft. conservatory addition for a house in Nashville, TN, as part of a remodeling project that also included a new front elevation, entry hall and stair hall. All photos: Eric Stengel

Scale Progression

A Nashville firm takes a unique approach to a conservatory addition.

PROJECT: RESIDENCE, NASHVILLE, TN

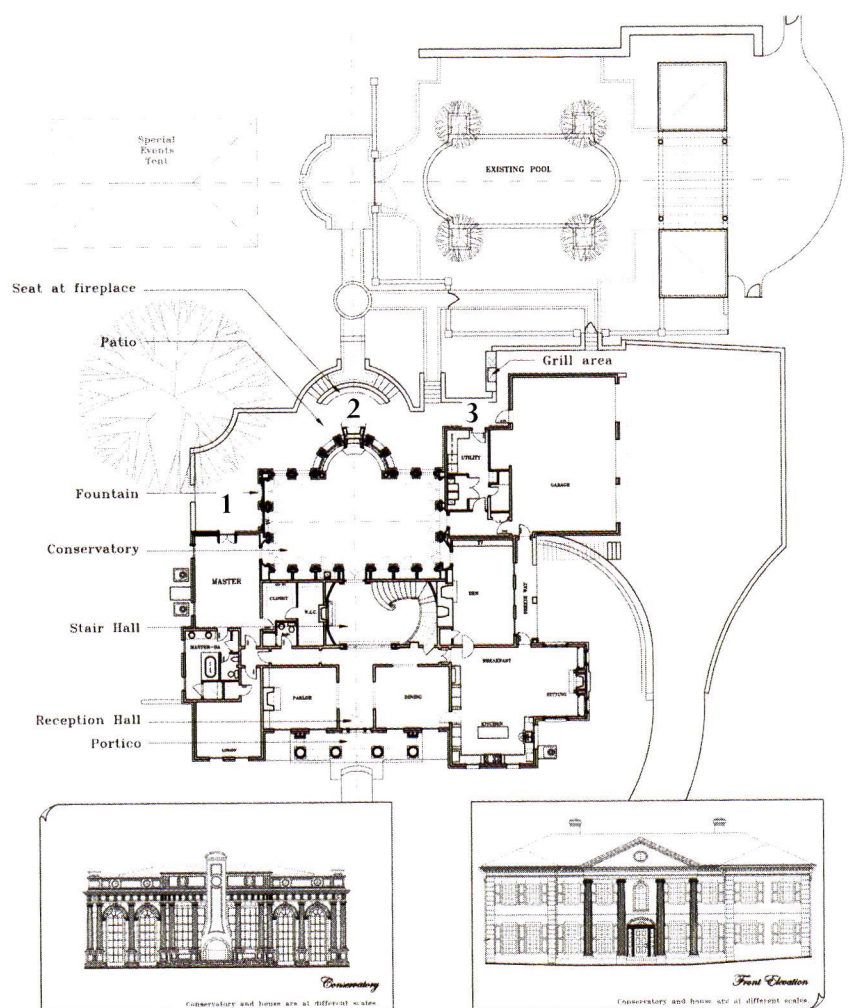
ARCHITECT: ERIC STENGEL ARCHITECTURE, NASHVILLE, TN; ERIC STENGEL, PRINCIPAL IN CHARGE

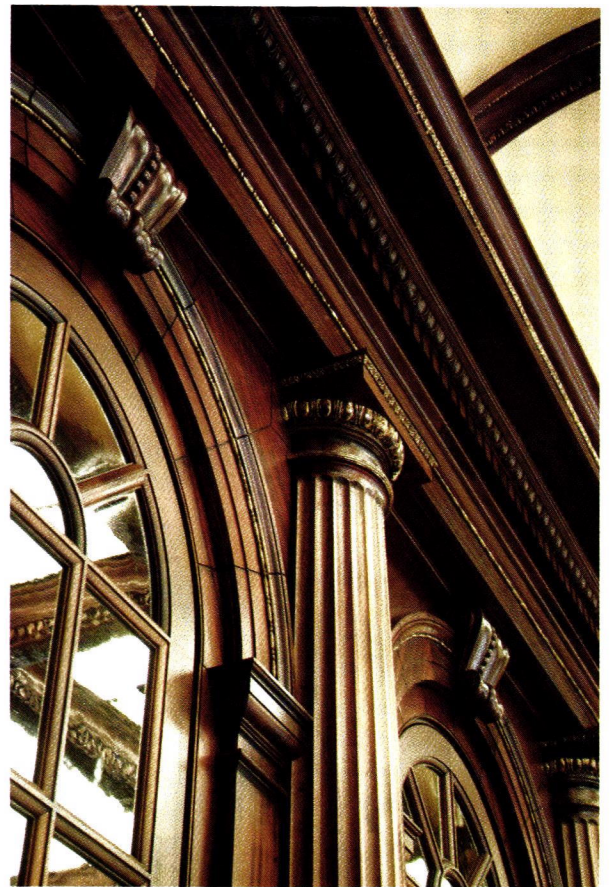
At the center of Centennial Park in Nashville, TN, stands a monument to a pinnacle of Classical architecture – the Parthenon. Built for Tennessee’s 1897 Centennial Exposition, Nashville’s Parthenon (see *Traditional Building*, October 2002, page 58) is a painstakingly accurate replica of the Greek original complete with a re-creation of the 42-ft. statue of Athena and direct plaster casts of the original 438 BC Elgin Marbles that adorned its pediments. Nashville’s comparisons with ancient Greece don’t stop there, however. The city’s many universities and colleges earned it the moniker the “Athens of the South,” a reputation which is reinforced by the city’s grand civic buildings and its tradition of Classical architecture.

Responding to demand in the city for traditional residential architecture, Nashville native Eric Stengel founded the boutique firm Eric Stengel Architecture, LLC, in 1991. The firm specializes in architecture, interiors and planning, and until last year, Stengel managed its considerable client list himself. “I’d been doing it alone for a long time, because I felt that I needed to be well-educated in all areas myself before I could bring someone else into the office,” he says. “But my jobs are so big now that I need assistance.”

While much of the firm’s business is in new construction, Stengel is regularly asked to alter existing homes, many of which have been reworked previously, with varying degrees of success. One recent project, which was prompted by a

At the rear garden, the new conservatory forms three informal spaces. One (1) – off the master suite – has a small fountain, another (2) surrounds an exterior fireplace and leads to the pool, and the other (3) leads to a grilling area. Site plan: courtesy of Eric Stengel Architecture





Above and Right: The conservatory is bounded on three sides by the house, providing three “blind sides” in which to conceal a wet bar, dishwasher, television, audio/video equipment and general storage. To create the illusion of a freestanding room, Stengel used antiqued mirrors to reflect the outside.

leaking skylight, grew to encompass a new 800-sq.ft. conservatory and renovated front elevation, entry hall and stair hall.

The original house began life as a one-story structure, but had grown to two levels and approximately 6,500 sq.ft. “The house had been remodeled a few times before I saw it,” says Stengel. “It was not as elegant as a house of its size should have been. Like many houses built in the ’30s and ’40s, it had been modified every decade or two, in one way or another. It had certain circulation issues that if fixed, would make it function better and hopefully seem as if it might have been built that way originally.”

Stengel began by moving a staircase and a fireplace, thus establishing a main axis from front to back. On the front façade, he addressed fundamental errors of scale with the addition of a monumental porch, Palladian details, and a new door with sidelights and a fanlight. The revised façade has the requisite five levels of scale progression. “If you skip one it’s very obvious, even to the untrained eye, that something is missing,” says Stengel. “It looked odd – the columns didn’t stack, it just had a small, regular door and it was awkwardly proportioned in general. The monumental porch and the Classical vocabulary address the overall mass of the house much more effectively.”

The clients entertain often and requested a new room in which to hold formal and informal gatherings. Stengel devised a conservatory, to be situated

between two existing wings at the rear. The siting posed a challenge as the existing house bounded the addition on three sides. However, mirrored windows and doors preserve the traditional notion of a conservatory – freestanding on at least three sides. “No matter where you look, you still see the outside,” says Stengel. “It became a way to create the illusion of a four-sided room. And even though the skylight is stained glass, it tells you that there is natural light on the other side.”

In the spaces between the room and the house, hidden behind doors, the three “blind” sides provide space for a television, wet bar and audio/video equipment, and HVAC grilles were neatly integrated into the pedestal’s side panels. Stengel’s “served” and “serving” spaces were inspired by 18th-century French architecture and Louis Kahn’s Trenton Bath House (1954-1959) near Trenton, NJ. “The French had a word for it, *poche*, where the spaces between formal rooms hold the service functions for those rooms,” says Stengel. “Louis Kahn modernized the concept of served and serving spaces. Subordinate rooms take the functional pressure off the main rooms, so, for example, the presence of a dishwasher or television isn’t negatively impacting on the conservatory. You get the convenience and the function without it being in the room itself. Without the *poche* – in a freestanding or three-sided room – I would have had to accommodate all of that in a different way, such as by using columns for storage. There’s a way to solve anything.



The process of making the thousands of parts for the conservatory was accelerated by the use of a multi-axis CNC (Computer Numerical Control) milling machine, which was programmed from Stengel’s CAD files.



The conservatory and its outdoor spaces accommodate many informal and formal gatherings held by the clients in the course of their charity work.

And often, there is more than one good answer to any problem.”

While the room was assembled traditionally, the method for carving the parts was distinctly 21st century. Stengel emailed his CAD drawings to Vintage Millworks Inc., also of Nashville, TN, where they were used to produce CAD shop drawings. Once approved by Stengel, the CAD shop-drawing files were emailed to the production shop at Vintage’s facility, where they used a multi-axis CNC (Computer Numerical Control) milling machine. This ensured consistency between the multiple layers of mahogany trim and architectural embellishments.

It took one year to construct the parts for the conservatory, and less than a year to put it together. Stengel credits this schedule to his willingness to adopt new technology and his proficiency in CAD, which he has been using for 25 years. “A lot of traditional or Classical architects are biased against the computer,” says Stengel. “Many believe in only hand-drawing, and urge clients to slow down and accept it. For me the computer is just a tool for production. Plus, my clients aren’t the types to wait. Furthermore, giants like Michelangelo or DaVinci made use of, and pushed for, the highest levels of technology that were available to them. I love drawing by hand, but I wouldn’t stand a chance if clients had to wait two years for me to draw something, and the tool that works best for me is my computer.”

At the rear garden, the conservatory forms three informal spaces: one off the master suite with a small fountain; another around a fireplace with seating and stairs that lead to the pool area; and a third that leads to a grilling area. Together, the new spaces, remodeled façade and entryway tie the house together, and satisfy the family’s various requirements for entertaining. “The biggest challenge to designing this room is a time honored one – to solve many competing agenda effortlessly,” says Stengel. “The family does a lot of charity work, and holds a lot of sit-down dinners in the course of that work, so that drove what the minimum size and shape had to be. In the end, the room works perfectly for the clients and they are beyond delighted.” – *Lynne Lavelle*



To establish a main axis from front to back, Stengel moved the main stair and created a new stair hall.

Historic Charm

An 1896 Queen Anne cottage is reborn as a bed and breakfast on the New Jersey shore.

PROJECT: WILLIAMS COTTAGE INN,
BEACH HAVEN, LONG BEACH ISLAND, NJ

BUILDER: PERENNIAL HOMES, BEACH
HAVEN, NJ; JIM BLAHUT, OWNER

ARCHITECT OF RECORD: FORD ARCHI-
TECTURAL GROUP, SHIP BOTTOM, NJ

When Jim Blahut was a child spending his summers in Beach Haven, NJ, he often rode his bike past a beautiful 1886 Queen Anne cottage. He didn't imagine that it would become an important part of his future.

Fast forward to 2002. Blahut and five of his family members got together and acquired the 6,000-sq.-ft., three-story cottage, which was, by then, in terrible condition. "We decided to take a chance on the 'old lady,'" says Blahut, founder of Perennial Homes in Beach Haven, a summer resort town. Five years later, in 2007, the cottage reopened as a bed and breakfast, with most of its original details, interior and exterior, carefully refurbished or re-created, often using new materials to mimic historic patterns.

"We later found out that the building was slated for demolition when we got it," says Blahut. "It's a landmark in town, so we didn't want to put a band-aid on it and try to flip it. It is one of many Queen Anne-style summer cottages on the island that were designed by the Wilson Brothers of Philadelphia. We realized that if it was a business, it could carry its cost. So we came up with the idea of making it into a bed and breakfast. The idea is for it to stay the way it is and to stay in the family for generations. The revenue will be used to maintain the house."

With this goal in mind, Blahut and his team spent about a year and a half planning and obtaining permits and three years in construction. To start, the decision to create a bed and breakfast meant that bedrooms had to be designed and bathrooms had to be added. The family decided to create eight bedrooms, each with appropriate private bathrooms. "Because it was a large house, we were able to find the space for the bathrooms," says Blahut. "However, creating appropriate bathrooms that matched the décor



Built in 1886, this 6,000-sq.-ft., three-story Queen Anne residence in Beach Haven, NJ, was originally a summer cottage. It suffered over the years, losing many of its original details and charm. Five members of the Blahut family purchased the home in 2002 and, led by Jim Blahut, founder of Perennial Homes, they carefully restored it into a bed and breakfast with eight elegant suites. *Photo: Debra Rosenblum*

of the house was a challenge. Summer cottages of the 1880s didn't originally have bathrooms that meet modern standards, if at all."

The interior design was done by another family firm, the professional design team of Blahut & Rosenblum (Ken Blahut and Debra Rosenblum) of Philadelphia, PA. The decision was made to give each bedroom and bathroom suite its own theme. "Many of these older homes were owned by social elites who traveled and brought items back to create themes in their own homes, so we decided to use that concept as a vehicle to set apart each bedroom," says Blahut. The eight suites are known as the Dome Room, Asian Room, Blue Room, Garden Room, Opulent Room, Angel Room, Rose Suite and the Aviary.

One of the goals was to make the bathrooms coordinate with their corresponding bedrooms. As a result, the new bathrooms include features such as bamboo wainscot, polished-slate showers, river-rock floors, five-ft.-high wainscot capped with a corbelled shelf, and basket-weave honed marble flooring.

In addition, the marble and other natural stones used in all of the bathrooms were highly customized. To create an historic appearance and to keep the budget down, Blahut bought most of material in 12x12-in. tiles and set up a cutting station in the basement. "We milled our own tile and polished the edges by hand," he says. "The result was that every tile looks slightly different and authentic to the building. This allowed us to get the high-end material without breaking the budget."

Once the new bathrooms were created, the rest of the house was refurbished to take it back to its original appearance. All of the walls were replastered and repaired, all of the original doors were kept and restored, and the wood windows were replicated by Kolbe & Kolbe Millwork Co., Inc., of Wausau, WI. "This is a beautiful, spacious house," says Blahut, noting that the ceilings are 11½ ft. on the first floor, 9½ ft. on the second floor and 8½ ft. on the third floor. "The third-floor windows are 7 ft. tall by 5 ft. wide; they go right to the floor. The scale and proportions are awesome. A typical window is 3½x6 ft."

The moldings in the house were all heart pine that had originally been shellacked and later painted many times over the years. In all of the public spaces – the entry parlor, the dining room, reading room, the staircases and the second and third floor foyers – the molding was stripped and refinished with amber shellac. The original floors were kept and were re-sanded and finished with four coats of tung oil.



This 1900 photograph shows how the summer cottage looked in its early days. *Photo: The John Bailey Boyd Collection*

The dilapidated building was carefully restored. The porch, for example, was reframed and rebuilt to match the original.

Photo: Williams Cottage Inn Management



One of the interesting discoveries on the interior was a servants' staircase that was restored. "We didn't even know it was there," says Blahut. "When we pulled one of the closets out, there it was. It had probably been filled in the 1950s to create a hall closet."

Another interesting aspect of the project was the ceiling of the Dome Room. "As a kid I always wanted to go in the room that tops the corner turret," says Blahut. "When we first went through the house I was disappointed to find the room had a simple, flat 8-ft. ceiling." When the plaster ceiling was removed, he found a complexity of cross braces and supports designed to resist the outward thrust of the dome. Blahut's solution was to run a pair of steel cables through the lower perimeter of the roof's hip rafters, and then truss the underside of each of the eight faces of the dome to adequately dissipate additional lateral loading due to wind. "Now this room has a ceiling line that reflects what is suggested when observing it from the street below," says Blahut. "It is truly the crowning jewel of the house."

The chimney presented another challenge. The original house had a single chimney chase to service the three original coal-burning fireplaces. Blahut called in Chimney Savers of Hillsborough, NJ, to rebuild all of the flues and refurbish all three fireplaces.

Most of the work, however, was done by Blahut and his workmen. The interior molding, for example, was cut on site. While the original milling was done by an outside contractor, Blahut decided to purchase a molder and to run his own moldings for the interior. "It worked out really well," he says. "We could always create a couple more molding lengths if we needed them, and believe me, we did."

Because it had been a summer cottage, the house didn't have heat, so it had to be added. To avoid baseboard heating, the design team decided to use a hot-water radiant system under the floors. When the plaster ceilings were pulled down, they were able to install new plumbing, electric and radiant heat throughout the building. Every room also has its own high-velocity air-conditioning system and its own thermostat. "We tried to provide all of the modern accommodations without compromising the authenticity of the house," says Blahut.

On the exterior, two-thirds of the large 12½-ft.-deep wraparound porch had been filled in. Blahut's team reversed this and was able to determine the original construction without too much trouble. "We were able to replace whatever was missing with exact copies," he says. "We didn't have to guess what was there."

There was no guessing with the siding and trim either. "When we got the house, it had asbestos siding and aluminum coil wrapped over the trim and other details," says Blahut. "When we removed all of the more recent installations, the original materials were still there. Even though there was a great deal of deterioration, it was only a matter of replacing it with



Victorian hand-screened wallpapers wrap the octagonal space in the foyer. Photo: Debra Rosenblum

something that matched the original as opposed to guessing what it was."

Instead of original materials, however, Blahut used new materials for the siding, molding and roofing. A high-end fiber-cement product by Nichiha USA of Norcross, GA, was used instead of the cedar clapboard siding. "It exactly matches the ½-in. thickness of the original," says Blahut, "and it is durable, stable and holds paint exceptionally well."



The Opulent Room features plush, luxurious furnishings. Photo: Williams Cottage Inn Management



When Blahut removed the 8-ft. plaster ceiling, bracing and other framing in the Dome Room, he found a wood structure. To reinforce the vaulted ceiling, he ran a pair of steel cables through the lower perimeter of the roof's hip rafters, and then trussed the underside of each of the eight faces of the dome. *Photo: Williams Cottage Inn Management*

When it came to the exterior wood trim, the solution was to replace it with cellular PVC trimboards from AZEK Building Products. This was used to reproduce the dozen or so exterior molding profiles and all of the other details on the exterior, including the decorative fan pattern on the gables, corbels, the soffit beadboard and other scrollwork. Blahut selected AZEK trimboards because they work like wood and are maintenance free, an important consideration because the house is only 450 ft. from the ocean.

The new roof is made of a synthetic wood shake from Enviroshake of Chatham, Ontario, Canada. Designed to look like and install like wood

(and to weather to a silvery gray), it is a composite made of recycled plastics, rubber and cellulosic fiber materials.

Another roofing challenge was solved with the help of historic photos. The 9-ft. spire originally on top of the onion dome on the corner turret had been gone for many years. Blahut used a 1901 photo and was able to re-create the spire using architectural foam and fiberglass.

"The beauty of this job is that we really restored the house to its original detail," says Blahut, who studied architectural engineering at Penn State and always had an interest in older homes. "When I started Perennial Homes, I couldn't understand why older homes fell out of favor, but I realized it came down to the maintenance cycle.

"I always wanted to go back in time and see one of these older buildings when they were new. We see them with rotted siding, peeling paint and vinyl windows. My goal was to take this house back to the state it was in when it was first built. It was a tug of war figuring out how to accomplish a low-maintenance cycle without compromising aesthetic quality. I think it worked out really well." — *Martha McDonald*



Located on the second floor, the Aviary Room's outdoor theme is reinforced with natural wood trim, a hand-painted sky scene and bird motifs. *Photo: Williams Cottage Inn Management*



The octagonal Dome Room offers sweeping ocean views through floor-to-ceiling windows as well as an antique brass bed and an opulent bathroom. *Photo: Debra Rosenblum*

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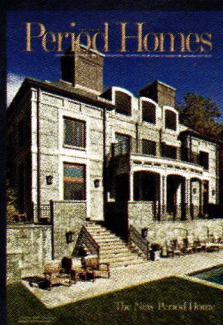
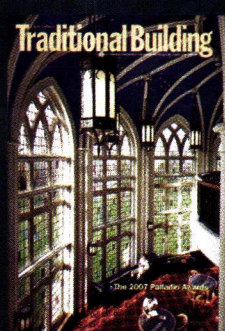
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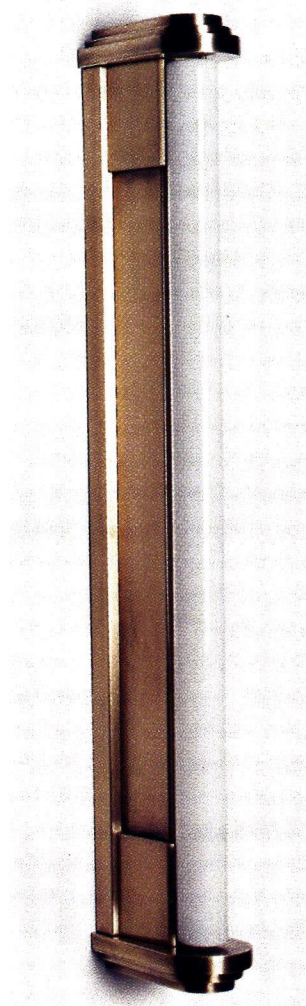
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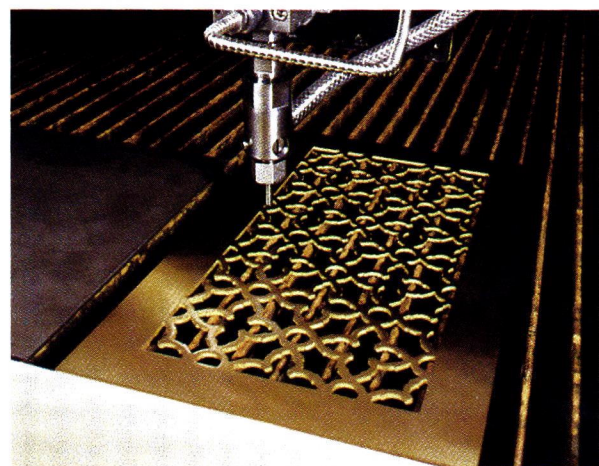
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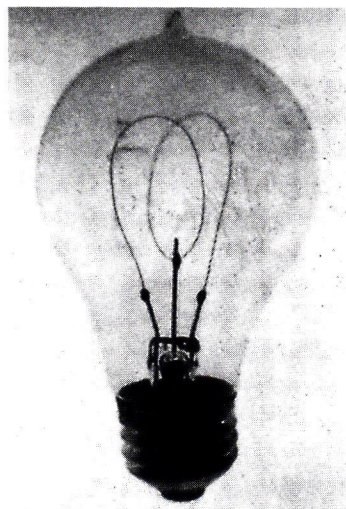
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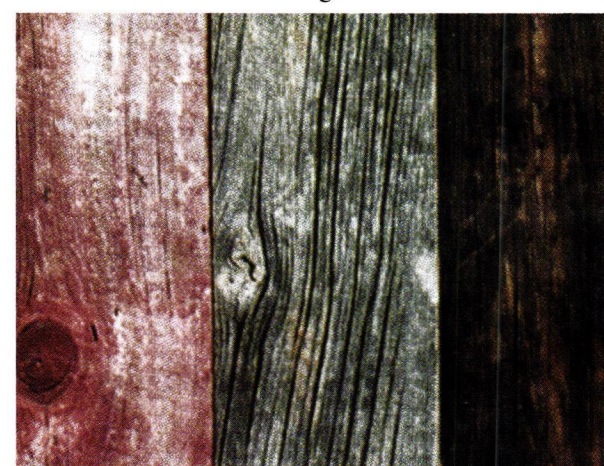
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Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; handcrafted & hand finished.

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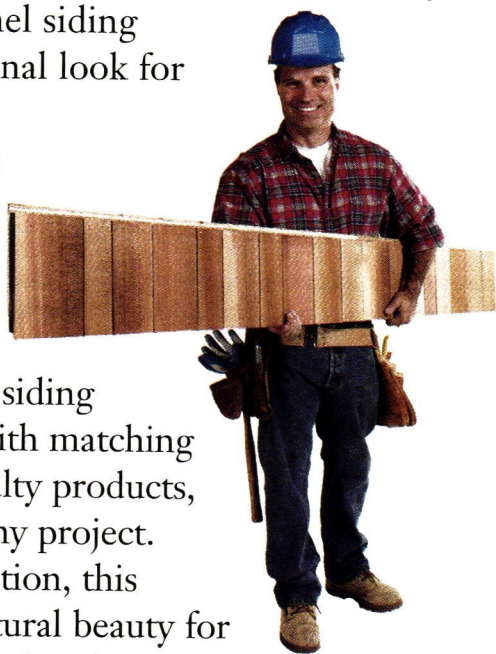
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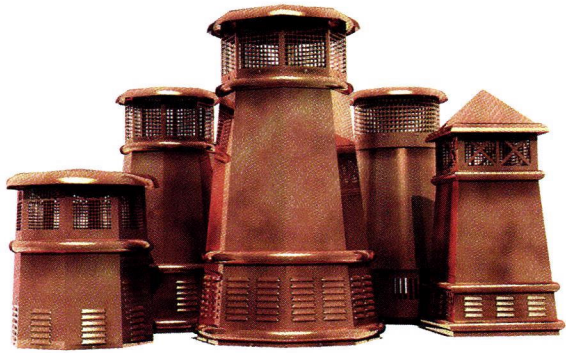
800-391-0014; Fax: 918-494-0884

www.jackarnold.com

Tulsa, OK 74133

Manufacturer of custom copper chimney pots: 3 styles & 7 sizes; patina finish; UL listed; for masonry & pre-engineered fireplace systems.

Write in No. 1379



Jack Arnold — European Copper offers five styles of copper chimney pots measuring up to 3½ ft. tall; they are designed to prevent rain damage and animal infestation while improving draft and reducing the risk of fires.

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www.lumberliquidators.com

Toano, VA 23168

Manufacturer of hardwood flooring: exotic & domestic wood; Bellawood comes with a 50-year warranty; cork flooring; grilles; maple & cherry butcher blocks; 75 locations nationwide.

Write in No. 1261



Lumber Liquidators supplied this Bellawood prefinished hardwood flooring, which is available in a variety of wood species and grades.

Monarch Products Co.

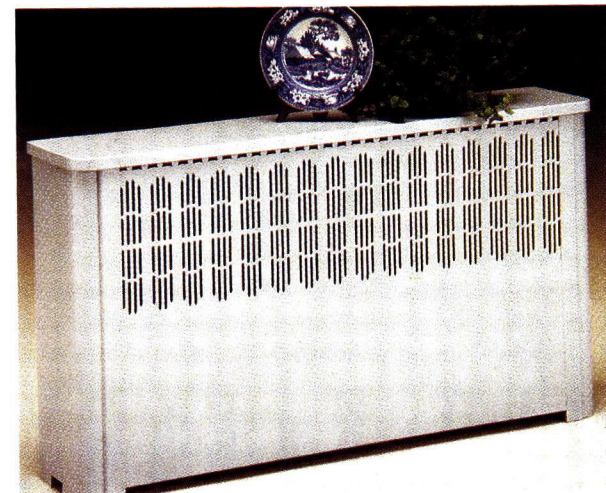
201-507-5551; Fax: 201-438-2820

www.monarchrad.com

Carlstadt, NJ 07072

Manufacturer of all-steel radiator enclosures: grille front; 20 styles; many color options; baked-enamel finishes; stock & custom.

Write in No. 6060



This radiator cover is one of many models available from Monarch Products.



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Park City Rain Gutter

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www.pcraingutter.com

Park City, UT 84060

U.S. distributor of Minoletti half-round gutter products: gutter & downspout brackets, spherical end caps, miter corners, smooth downspout elbows, yoke-style outlets, leader heads, grille vents & rain chains; copper & zinc.

Write in No. 1314

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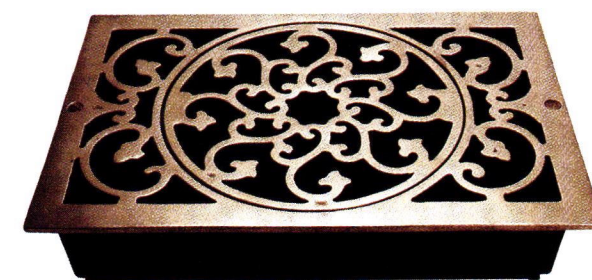
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The Reggio Register Co., Inc.

800-880-3090; Fax: 978-870-1030

www.reggioregister.com

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www.vinylsiding.org

Washington, DC 20005

Association of vinyl siding manufacturers: product & installer certification programs.

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The flooring in this room is select-grade longleaf heart-pine flooring from What It's Worth.

What It's Worth, Inc.

512-328-8837; Fax: Same as phone

www.wiwpine.com

Austin, TX 78716

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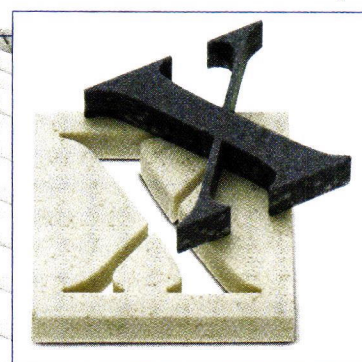
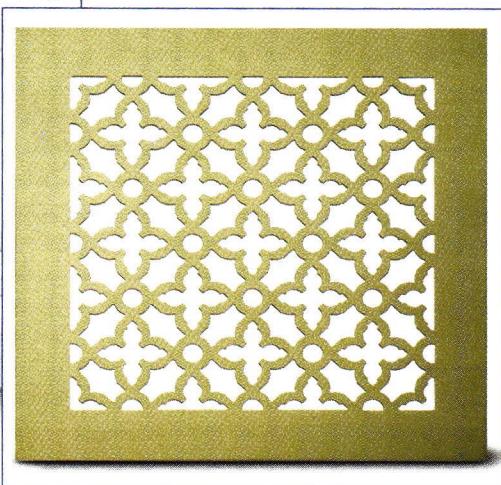
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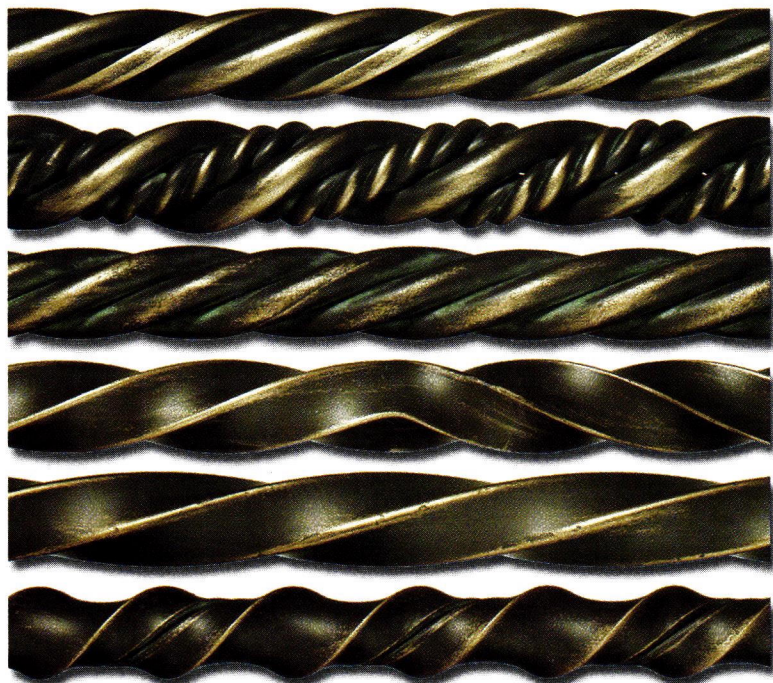


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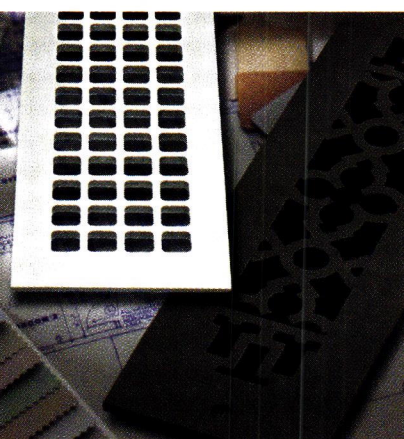
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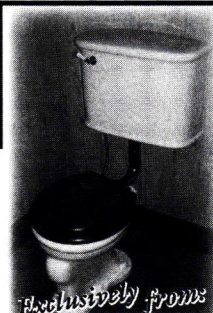
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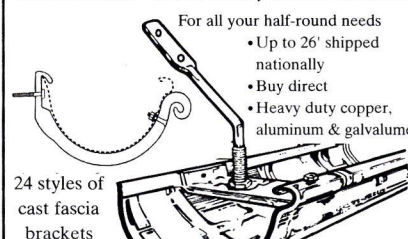
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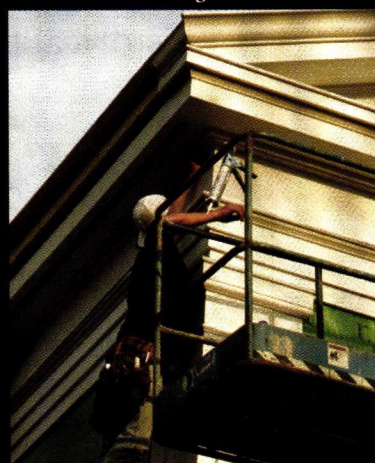
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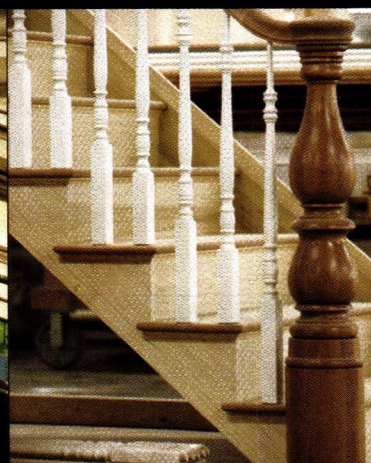
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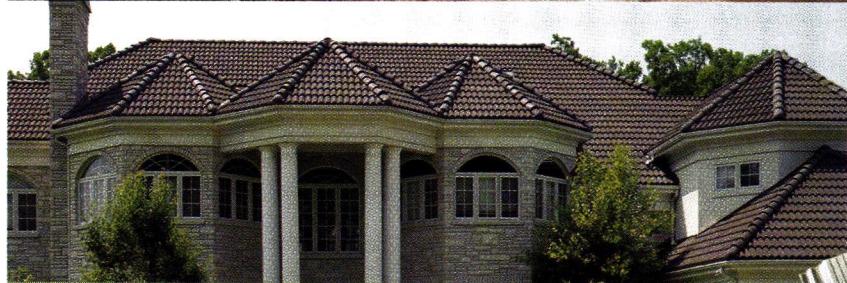
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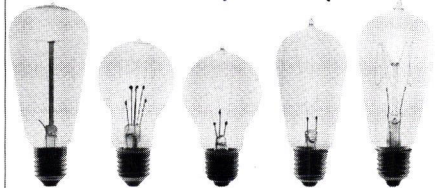
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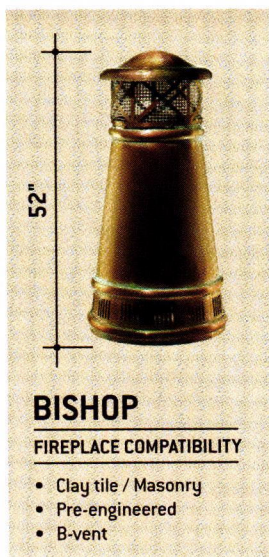
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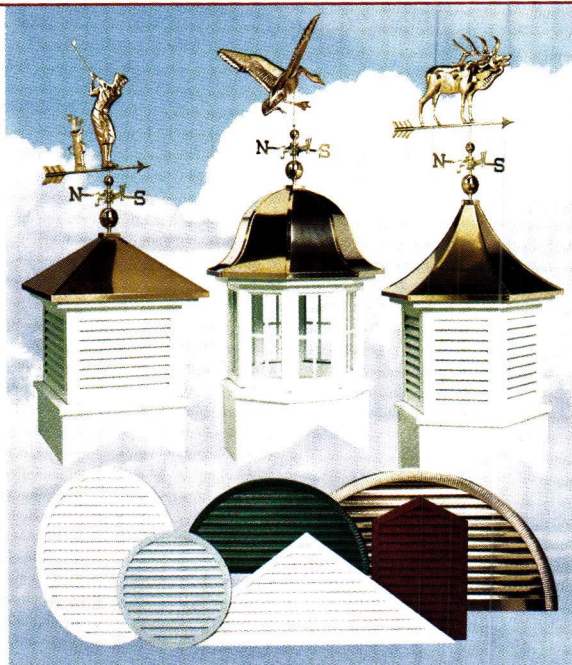
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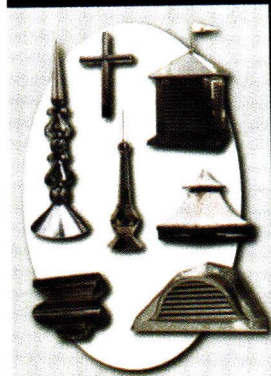
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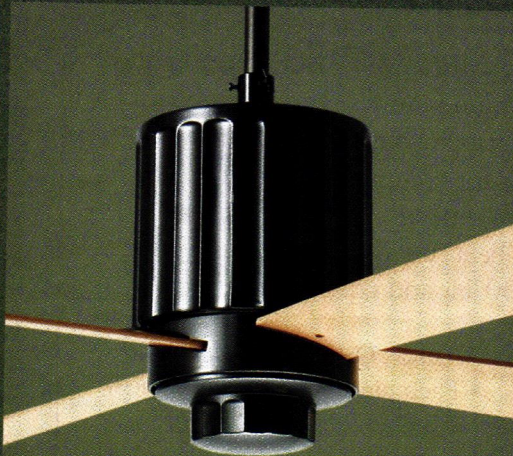
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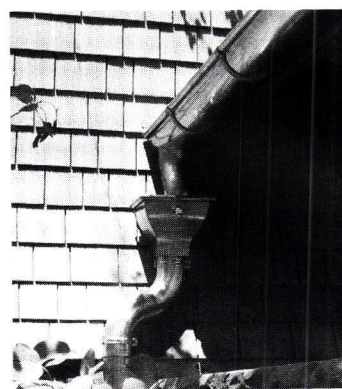
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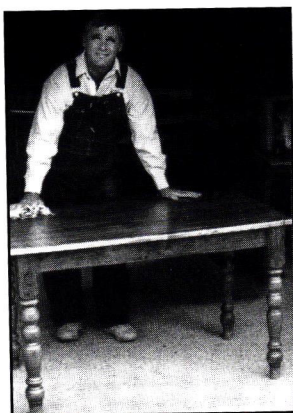
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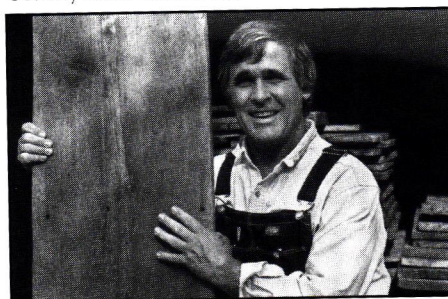
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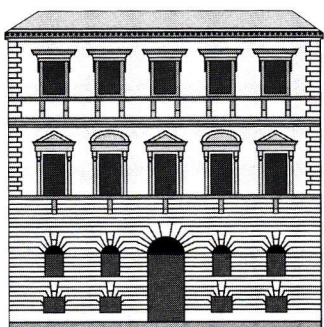


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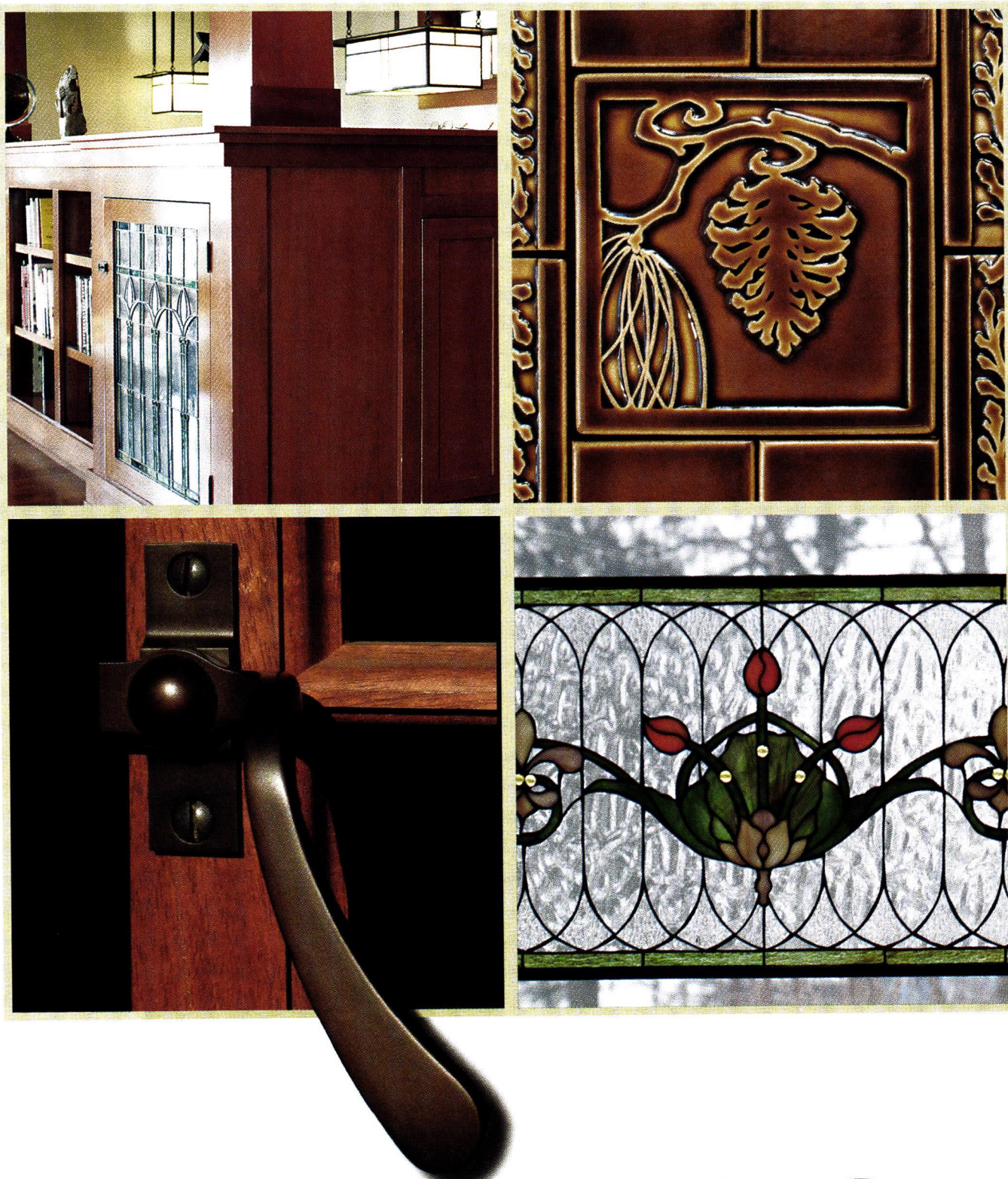
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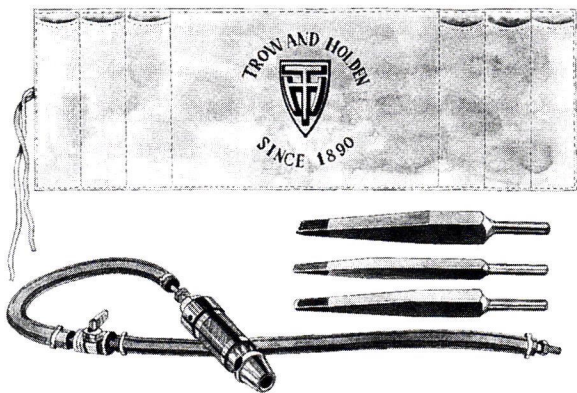


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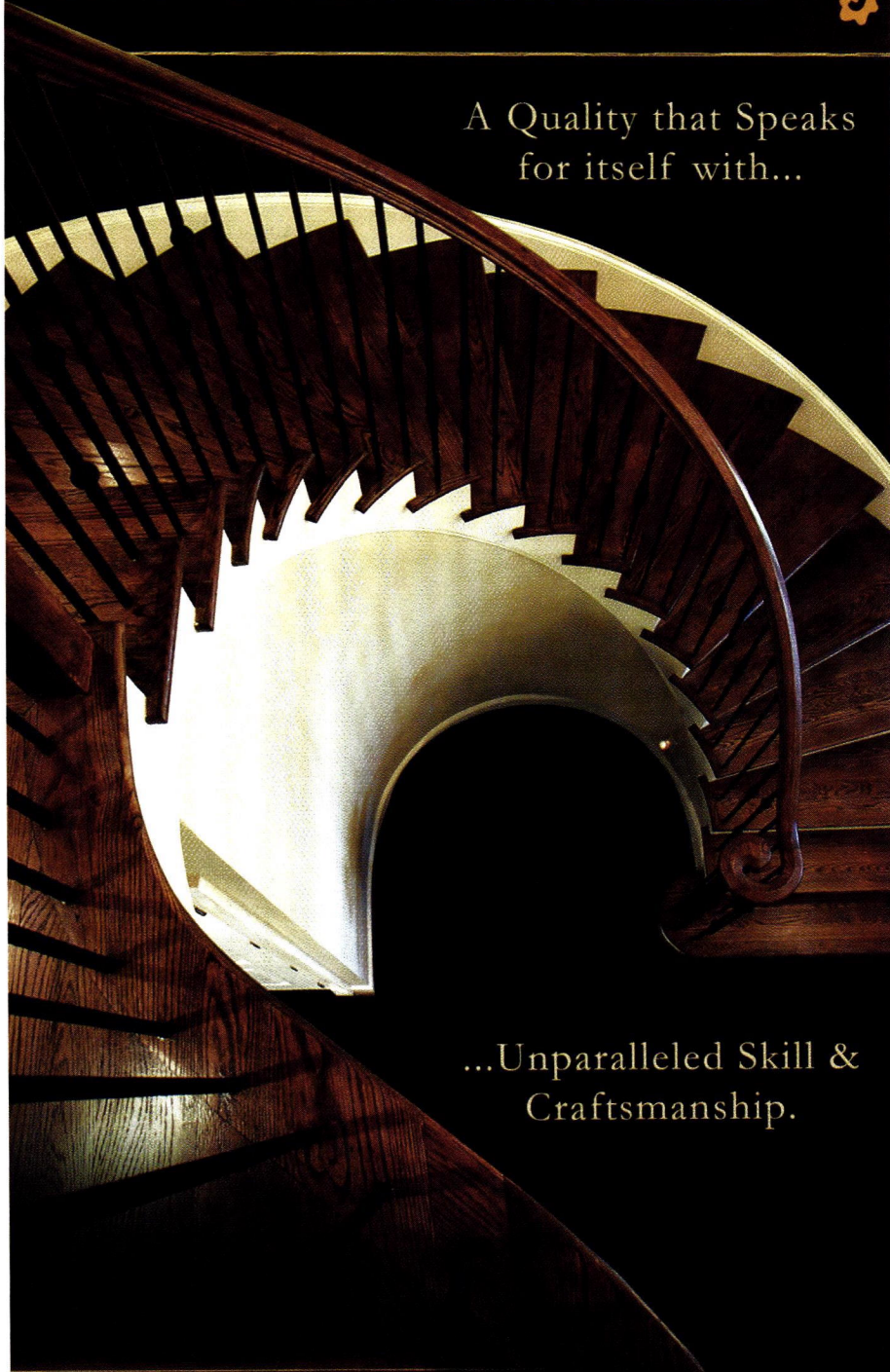
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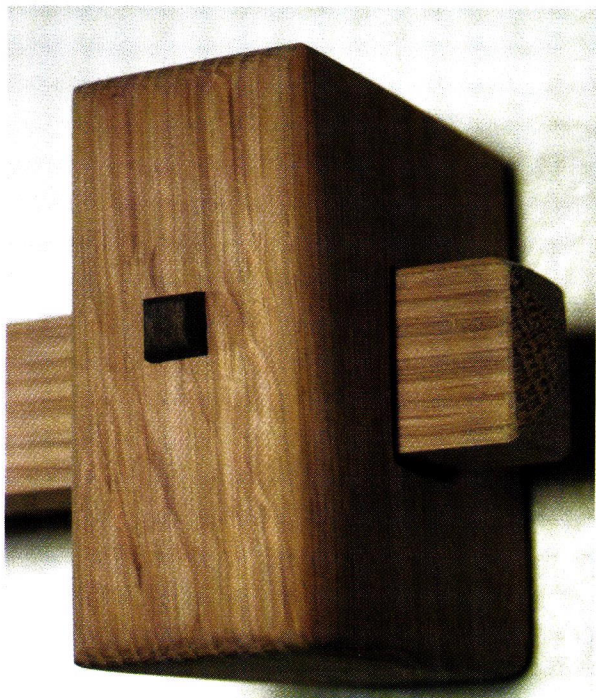
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Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.

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Arts and Crafts drapery hardware from Ann Wallace features square, pegged brackets.

Ann Wallace & Friends

213-614-1757; Fax: 213-614-1758

www.annwallace.com

Los Angeles, CA 90079

Manufacturer of Arts & Crafts-style curtains & home textiles in natural fibers: plain or applied designs on Irish linen or cotton; stock & custom; kits & yardage.

Write in No. 1201



This glazed tile with a tulip design was handmade by Carreaux du Nord.

Carreaux du Nord

920-553-5303; No fax

www.carreauxdunord.com

Two Rivers, WI 54241

Manufacturer of handmade art tile for fireplaces, kitchen & bathroom walls & backsplashes & floor accent: many designs, including Arts & Crafts; since 1995.

Write in No. 1131

Coppersmythe, Josiah R.

508-432-8590; Fax: 508-432-8587

www.jrcoppersmythe.com

Harwich, MA 02645

Manufacturer of handcrafted lighting: sconces, chandeliers & lanterns; Turn of the Century, Colonial & Arts & Crafts styles; custom.

Call for more information.



Josiah R. Coppersmythe's Arts and Crafts lighting collection is constructed in brass or copper and finished to clients' specifications.

Craftsmen Hardware Co.

660-376-2481; Fax: 660-376-4076

www.craftsmenhardware.com

Marceline, MO 64658

Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, levers & drapery hardware; grilles.

Write in No. 6980



Craftsmen Hardware fabricates a complete line of Arts and Crafts-style, hand-hammered copper furniture hardware.

Crown City Hardware Co.

626-794-1188; Fax: 626-794-1439

www.restoration.com

Pasadena, CA 91104

Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles; switch plates & switches.

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Santa Rosa, CA 95409

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

www.houseofantiquehardware.com

Portland, OR 97232

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

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Old California Lantern Co.

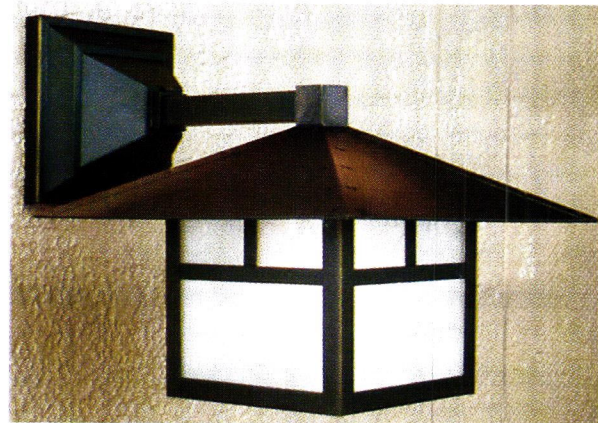
800-577-6679; Fax: 714-771-5714

www.oldcalifornia.com

Orange, CA 92867

Designer & manufacturer of interior & exterior lighting inspired by history & architecture: more than 875 exclusive Arts & Crafts-, Cottage- & Western-style designs.

Write in No. 8068



This wall-mounted lantern, model #8-44 from Old California Lantern, was manufactured in bronze.

The Bath Works, Inc.

931-381-5711; Fax: 931-381-5712

www.thebathworks.com

Columbia, TN 38401

Manufacturer & importer of rare & antique bathtubs from France & England: reproduction & antique/ original fixtures, clawfoot & period tubs, faucets, period sinks & toilets & reproduction bath hardware; restored by hand.

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www.periodarts.com


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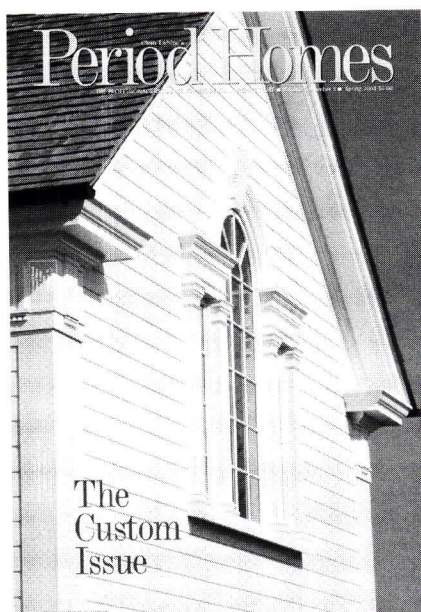
Internet Gateway to Historical Products

The central website 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
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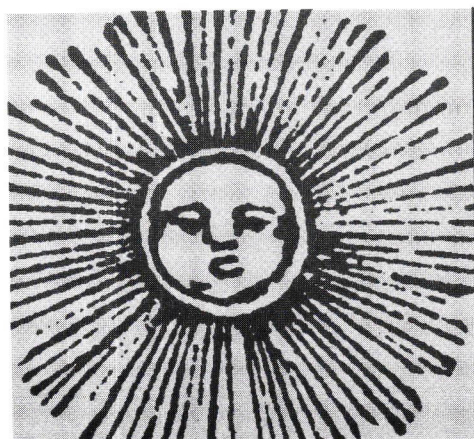
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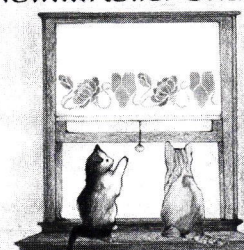


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800-671-0693; Fax: 626-575-1781

www.aandmvictorian.com

South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, coping, planters, fountains & gazebos; cast stone & plaster; stock & custom designs; foam molding. **Call for more information.**



A&M Victorian offers a full line of imported, hand-carved marble garden ornaments, including gazebos, statues, fountains, planters and benches.

Artistic Enclosures, Inc.

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www.artisticenclosures.com

Barto, PA 19504

Manufacturer of pre-constructed wall systems for the construction of conservatories, sunrooms, porch enclosures & screen rooms: solid-wood construction; Sunbreeze, Cambridge & ScreenPlus product lines; custom-sized vinyl windows.

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 French limestone & Italian marble, mantels, statuary, reliefs, sundials, urns, tables & benches; terra-cotta, lead & zinc planters & more; pavilions.

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800-564-8608; Fax: 818-907-0343

www.cantera-especial.com

Pacific Palisades, CA 90272

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

Country Carpenters, Inc.

860-228-2276; Fax: 860-228-5106

www.countrycarpenters.com

Hebron, CT 06084

Manufacturer of New England-style post-&-beam carriage houses, garden houses, sheds & country barns: pre-cut & -engineered for assembly by either the firm or a professional carpenter.

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Dalton Pavilions, Inc.

800-532-5866; Fax: 215-721-1501

www.daltonpavilions.com

Telford, PA 18969

Designer & manufacturer of gazebos: several styles & sizes; western red cedar; installation services; product portfolio \$2.

Write in No. 775



This Heritage Pavilion from Dalton measures 14 x 18 ft. and features cedar shingles

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800-971-7600; Fax: 718-937-9858

www.florentinecraftsmen.com

Long Island City, NY 11101

Manufacturer of ornamental metalwork & furniture: garden elements, sculpture, fountains, planters, benches, gazebos, urns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron.

Call for more information.



This 13-ft.-tall x 9½-ft.-dia. Roman-style gazebo, handcrafted by Florentine Craftsmen in wrought iron, is supported by stone bases.

Glass House, LLC

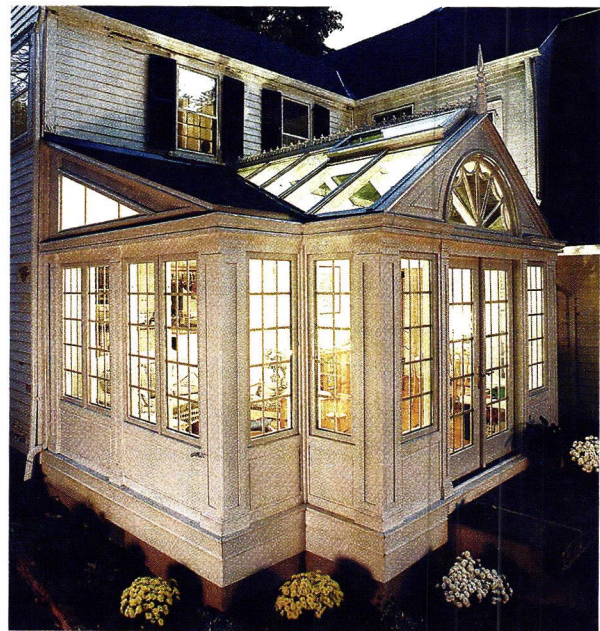
800-222-3065; Fax: 860-974-1173

www.glasshouseusa.com

Pomfret Center, CT 06259

Fabricator of traditional conservatories, greenhouses, sunrooms, pool enclosures, roof lanterns, specialty skylights & glass roof systems: mahogany or aluminum frame; true-divided-lite windows & doors; custom fabrication.

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This conservatory was custom crafted by Glass House, LLC.

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www.haddonstone.com

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Haddonstone fabricated this large Classical pavilion, model #L9100.

Historical Arts & Casting, Inc.

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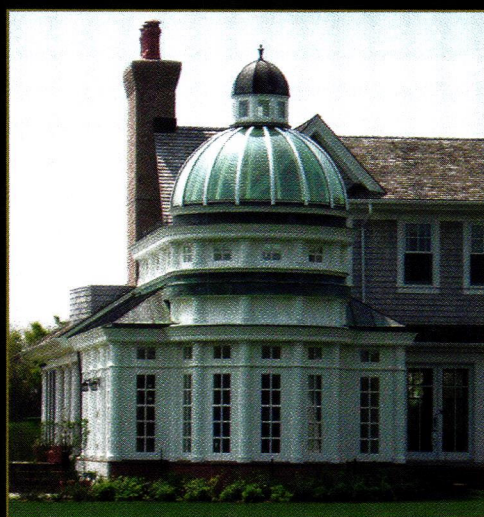
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, grilles, doors, windows, skylights, range hoods & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

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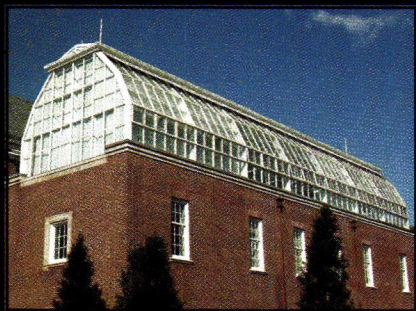
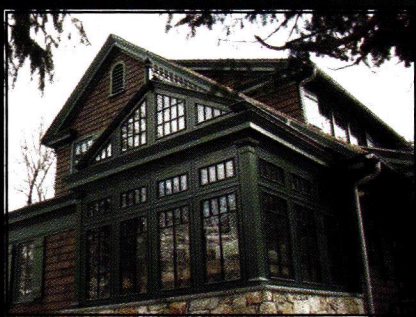
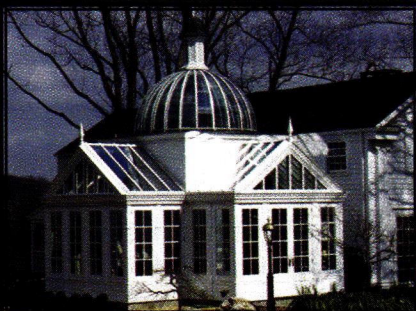
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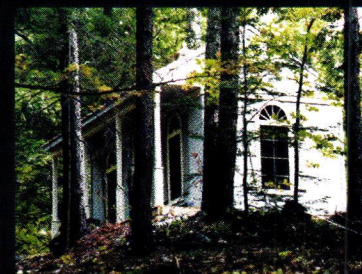
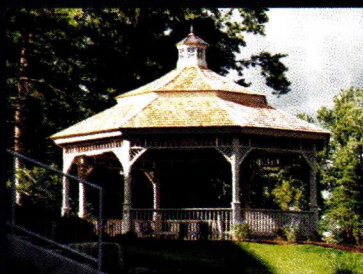
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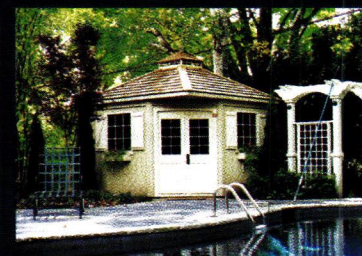
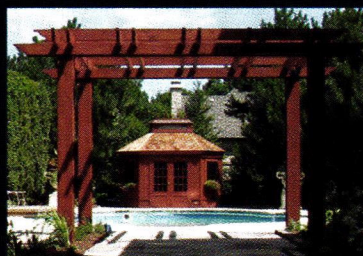
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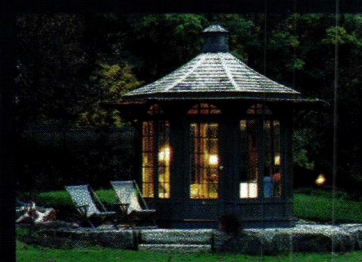
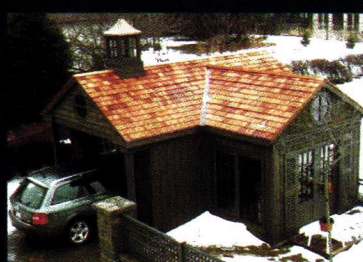
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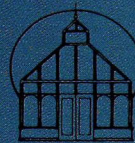
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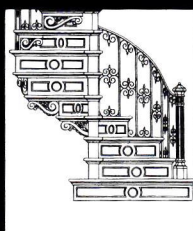
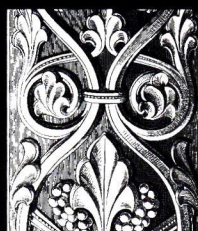
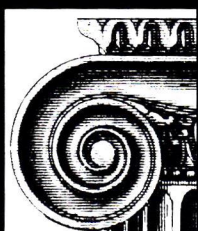
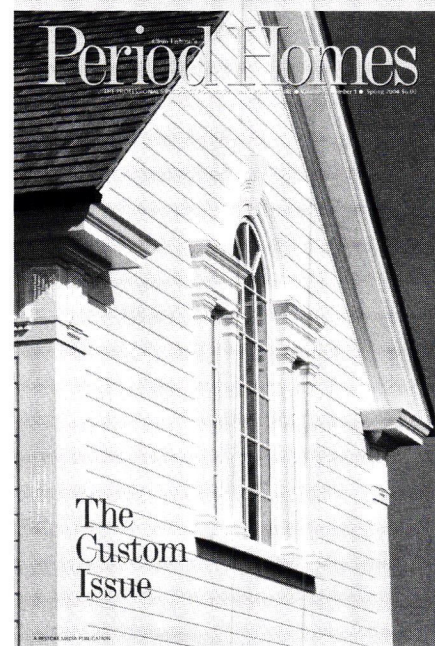
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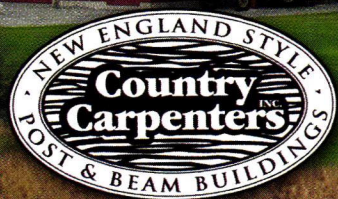
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The Suffolk thumb latch from Kayne & Son Custom Hardware is made of solid bronze.

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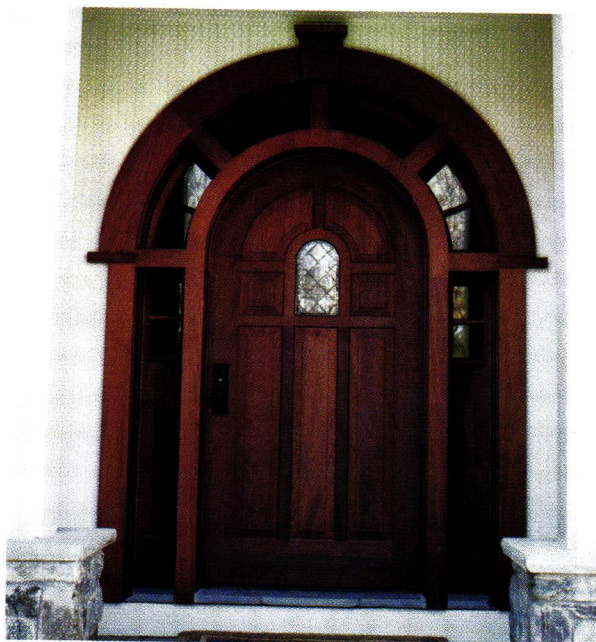
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Manufacturer of wood, aluminum-clad & vinyl windows & doors: custom styles; variety of colors & wood species; many products designed as historic replications.

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This raised-panel door was custom fabricated by Kolbe & Kolbe in mahogany.

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Moulding Associates' Alpine line includes this entry door, model #A758GP-42, in a naturally distressed Andean walnut.

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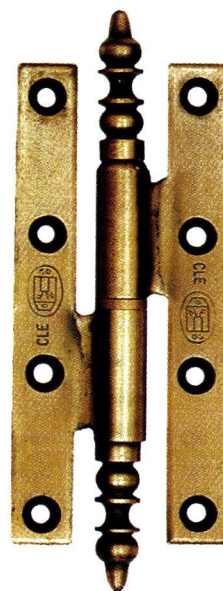
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The Golden Lion manufactured this heavy-duty steel hinge, which measures 6 5/8 in. tall.

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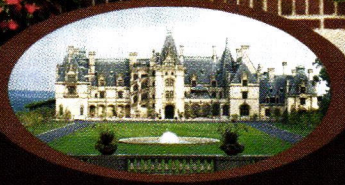
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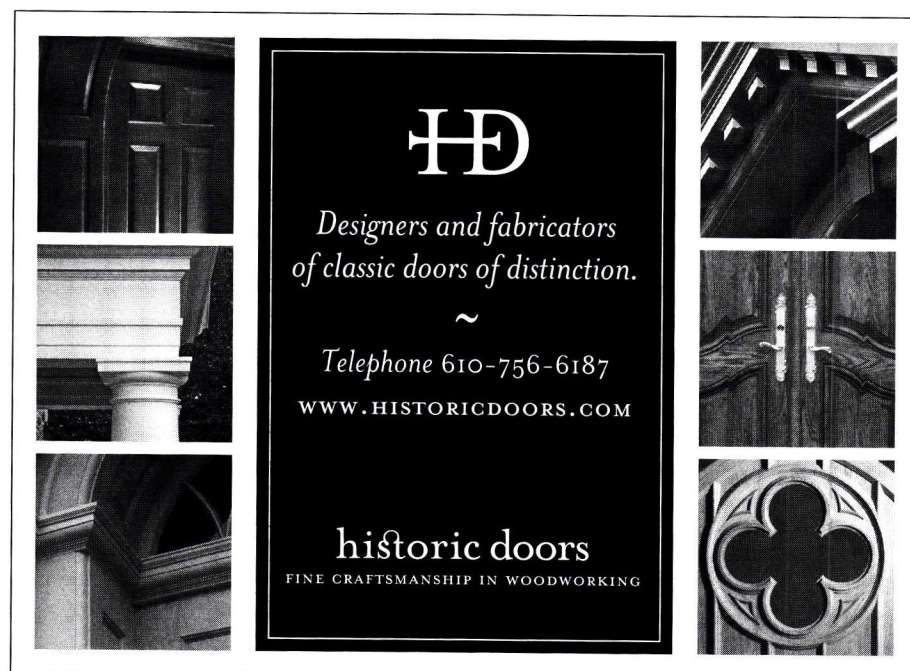
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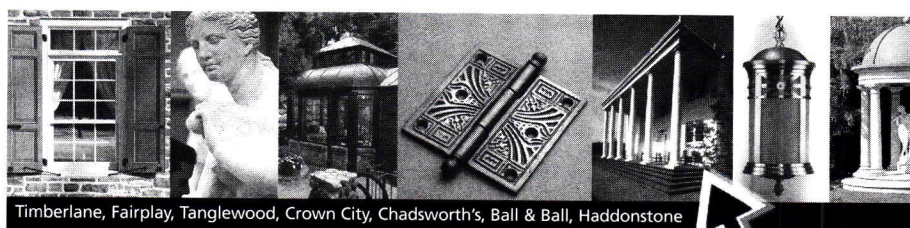
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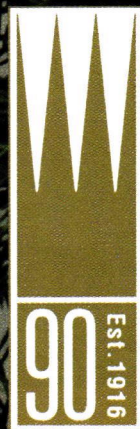
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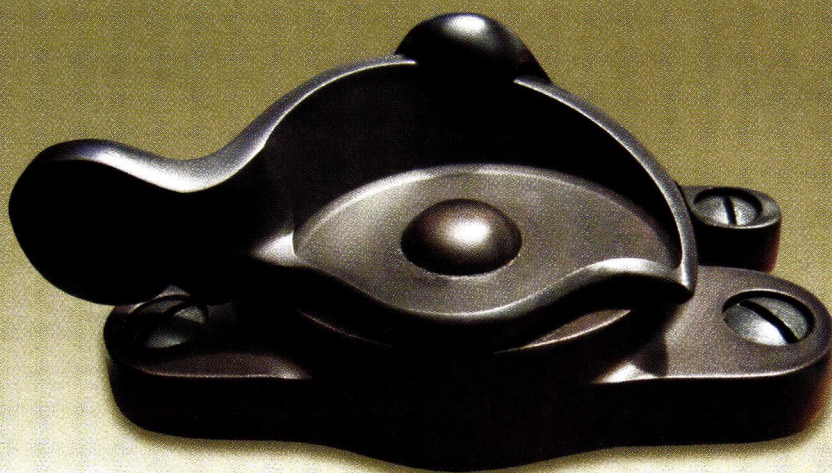
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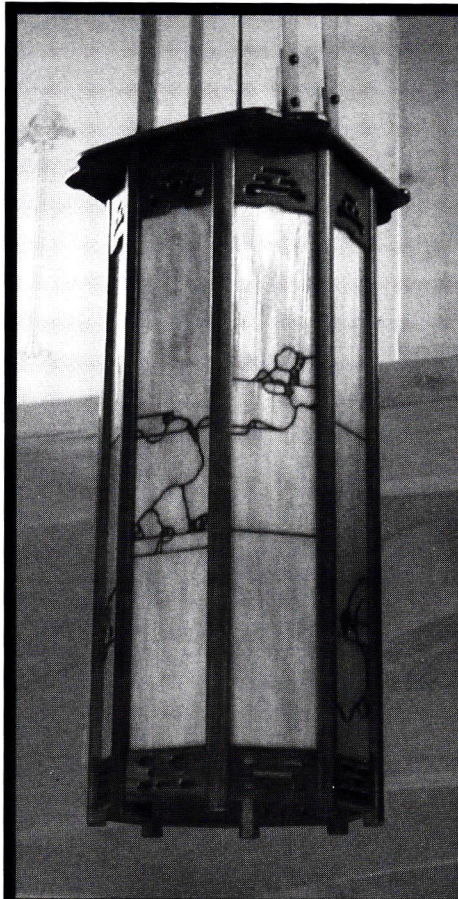
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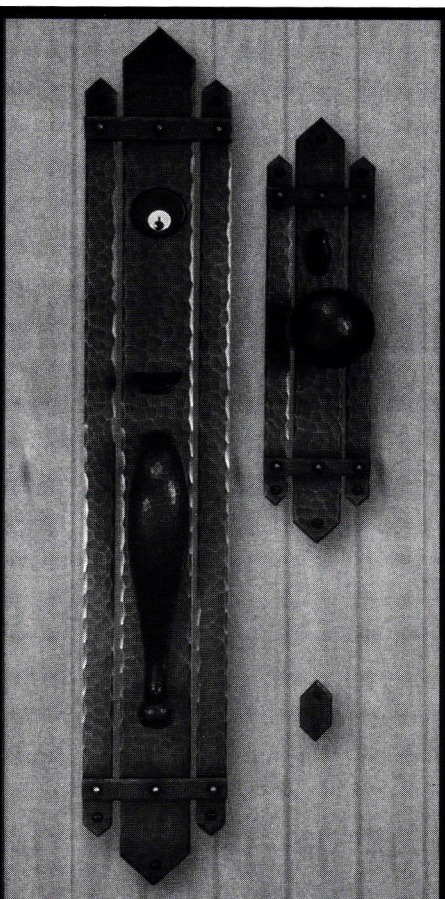
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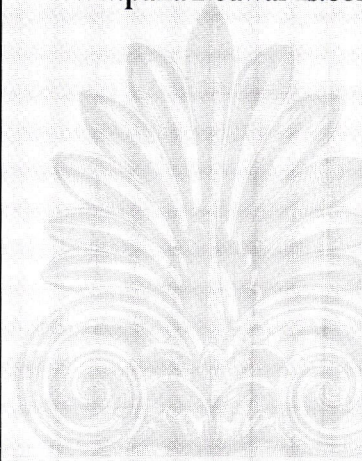
- Restoration & Renovation
- Adaptive Reuse &/or Sympathetic Addition
- New Design & Construction – less than 5,000 sq.ft.
- New Design & Construction – more than 5,000 sq.ft.
- Exterior Spaces: Gardens & Landscapes
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Corresponding awards will also be made for commercial, institutional and public projects.

The deadline for entries is
November 14, 2008.

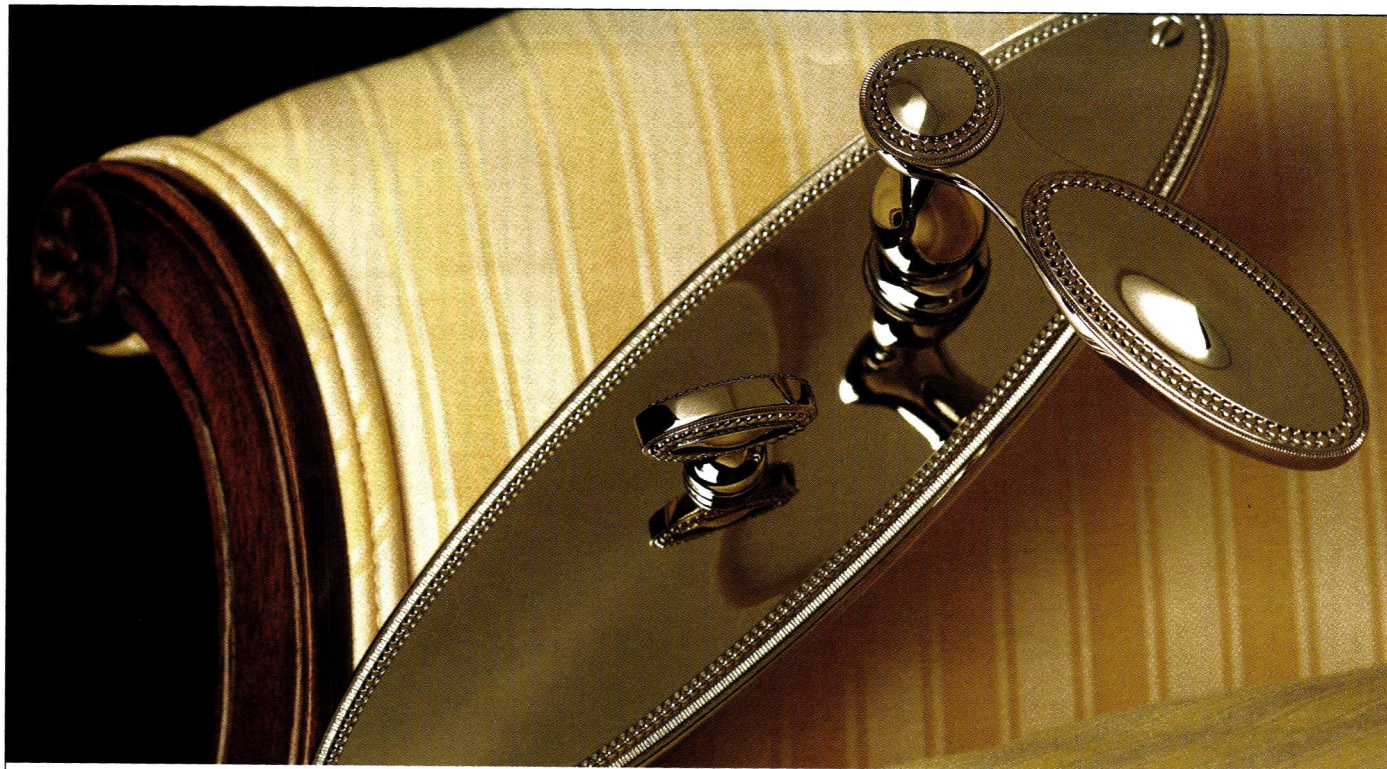
For details on the Awards program, judging criteria and submission requirements, go to

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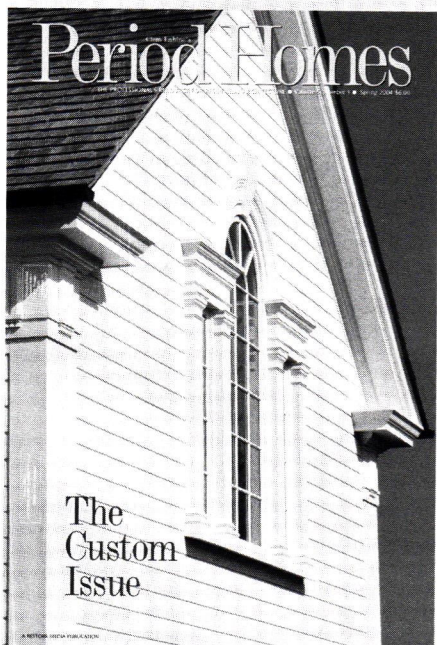
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Calendar of Events

AIA 2008 NATIONAL CONVENTION & DESIGN EXPOSITION, May 15-17, 2008. The AIA 2008 National Convention and Design Exposition will take place at the Boston Convention and Exhibition Center in Boston, MA. This year's theme, "We the People," explores the architect's role in society and the power of architecture on behalf of all people. To be notified when registration opens and to reserve a hotel room early, visit www.aiaconvention.com.

FRANK LLOYD WRIGHT HOUSEWALK, May 17, 2008. The annual Wright Plus housewalk will be held in Oak Park, IL. The tour includes rare interiors of eight private homes designed by Wright and his contemporaries: the William G. Fricke House (1901), the Oscar B. Balch House (1911) and the Harry S. Adams House (1913-14), designed by Wright; a Civil War-era Italianate house; the Barrett C. Andrews House (1906), designed by E.E. Roberts; and a Colonial estate house, which has never been open to the public. Visit www.gowright.org for more information.



The Prairie Style William G. Fricke House is one of eight private homes on the Wright Plus housewalk tour.

ICA SPANISH COLONIAL AND SPANISH REVIVAL TRAVEL CLASS, June 20-22, 2008. The Institute of Classical Architecture & Classical America will conduct a travel class in Winter Park, FL. The class welcomes design and construction professionals and will focus on case studies of new residential projects that explore the Spanish Colonial and Spanish Revival styles. Visit www.classicist.org for event updates.

SGAA ANNUAL CONFERENCE, June 27-29, 2008. The Stained Glass Association of America will celebrate its 99th annual conference, which will focus on West Coast glass, at the Marriott Oakland City Center in Oakland, CA. The schedule includes demonstrations, lectures, panel discussions and an art-glass tour, plus pre-conference workshops, the Dorothy L. Maddy Silent Auction, "The Bay Area Exhibition," and the SGAA Annual Raffle. Post-conference tours to San Francisco and the Napa Valley are being planned. Visit www.stainedglass.org for conference updates.

12th ANNUAL INTERNATIONAL PRESERVATION TRADES WORKSHOP, July 18-20, 2008. PTN will hold its annual workshop at the Vermont Granite Museum and site of the Stone Arts School in Barre, VT. The workshop features demonstrations, presentations, hands-on sessions and the Preservation Trades Fair, plus the presentation of the 2008 Askins Achievement Award. Call 866-853-9335 or e-mail info@ptn.org for more information.

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, September 18-20, 2008. The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be held at the Navy Pier Festival Hall in Chicago, IL. The conference includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and APA. Visit www.traditionalbuildingshow.com for details on programs and exhibiting.

APT 40th ANNIVERSARY CONFERENCE, October 13-17, 2008. The Association for Preservation Technology International will hold its 40th anniversary conference at the Hilton Montreal Bonaventure in Montreal, Canada. This year's theme is "Interdisciplinary Collaboration in Heritage Conservation." Visit www.apti.org for conference updates.

NATIONAL PRESERVATION ANNUAL CONFERENCE, October 21-25, 2008. The National Trust for Historic Preservation will hold its annual conference at the Tulsa Convention Center in Tulsa, OK. The conference will offer workshops and field sessions on the urban preservation challenges and successes in Tulsa, plus a chance to network with designers and builders throughout the region. The theme, "Preservation in Progress," will highlight the city's Art Deco architecture, Native American influences and its changing environment. Visit www.nthpconference.org for details and registration.

ECOHOME EXPO & CONFERENCE, October 22-24, 2008. The EcoHome Expo & Conference will be held at the Austin Convention Center in Austin, TX. The conference is designed for professionals interested in green residential constructions and features 40 seminars and workshops, as well as a chance to see the latest green building products, services and technology. Visit www.ecohomeexpo.com for conference updates.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Current exhibitions include "Washington: Symbol & City," a study of Washington, DC, as a national symbol and evolving city. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. Visit www.nbm.org for details on current programs and a tour schedule.

WOOD-CARVING WORKSHOPS. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. Visit www.klitsas.com for more details.



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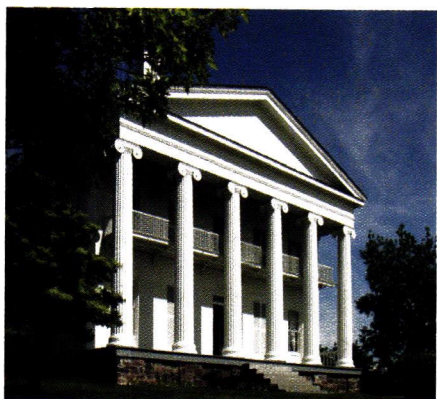
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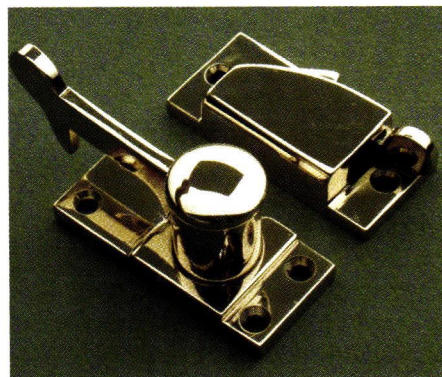
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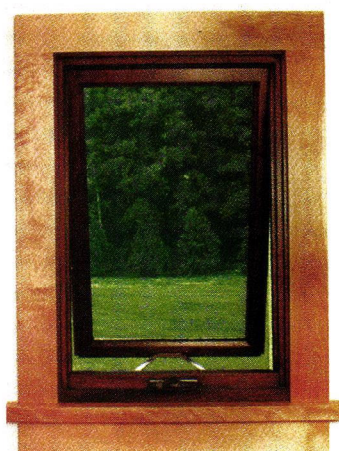
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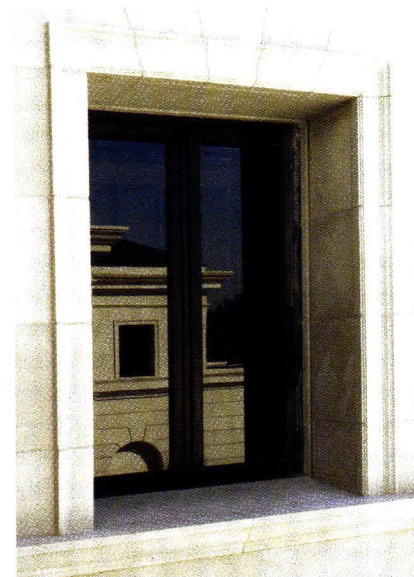
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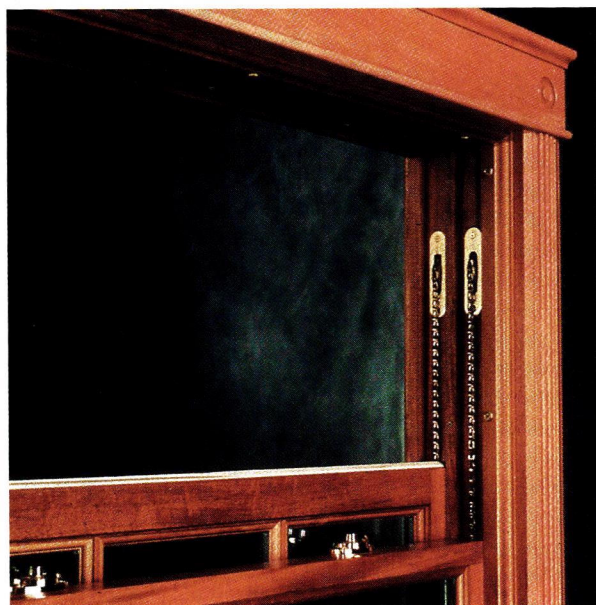
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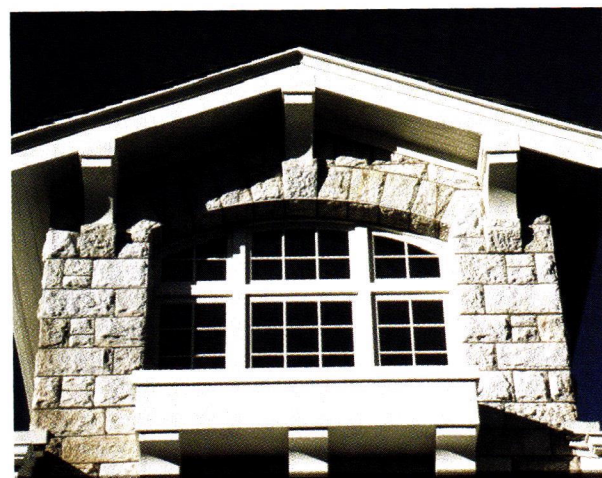
This weight-and-pulley double-hung window from Kolbe & Kolbe is available in pine, oak, cherry and mahogany.

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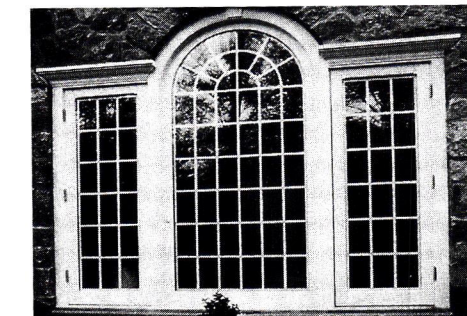
Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.

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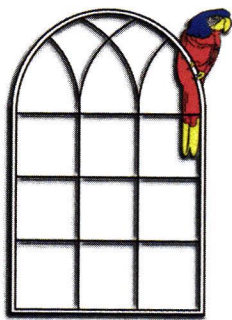
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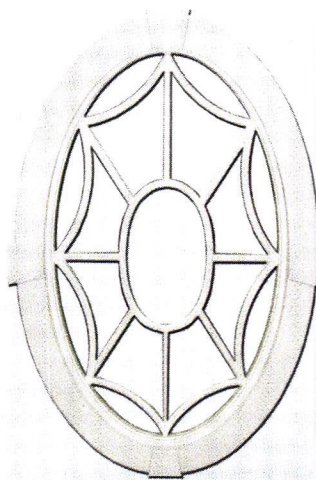


Woodstone custom fabricated this Palladian-style wood window.



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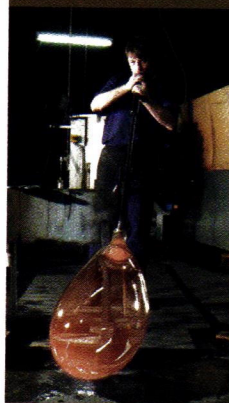


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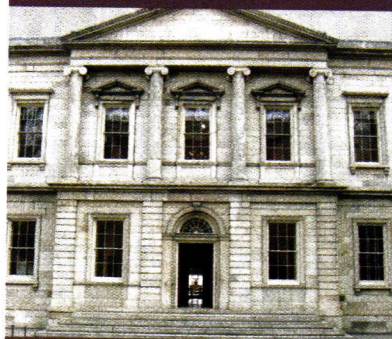
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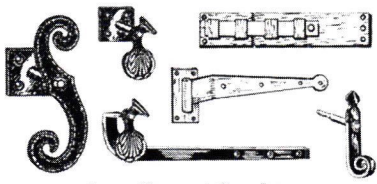
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Window Dressing

Today's exterior shutters are available in a full spectrum of styles and materials.

By Will Holloway

At a recent trade show in Florida, Duncan Lauder, general manager of the Montgomeryville, PA-based shutter manufacturer Timberlane, Inc., was speaking with a manufacturer of wood and fiberglass doors. Placing two of his company's shutters — one wood and one from the company's synthetic Endurian line — side by side, Lauder asked the door manufacturer to identify the wood shutter. The door manufacturer got it wrong.

The structural PVC and fiberglass Endurian line is the latest offering from Timberlane, which has been producing wood shutters since 1996. That year, an insurance company executive named Rick Skidmore was in the market for shutters and, becoming frustrated with the selection, saw an opportunity. "He built his own shutters and started knocking on doors in Doylestown, [PA]," says Lauder, "and when the time was right, he made the career transition." Today, Skidmore is the company's president and CEO. Along with Endurian shutters in panel, louver, board-and-batten and Bermuda styles, Timberlane offers panel, louver, board-and-batten, Bermuda and combination (panel and louver) shutters in western red cedar, Spanish cedar and Honduras mahogany.

"All of our shutters are custom made to order, and we offer 27 styles," says Lauder. "For example, there are many different types of panel shutters — we have a recessed panel, a raised panel, a Shaker panel and flat panels. The raised panel, what we call our CB1 [Central Bucks], is always one of our most popular. In terms of our louvers, we have one called the WL1, which is our wide louver shutter and is very popular. We can also custom match a shutter in any style."

Western red cedar is by far the most popular species for Timberlane's exterior wood shutters. "Spanish cedar and Honduras mahogany are a smaller percentage — people use those in certain specialty applications," says Lauder. "If you are governed by an historical society, for instance, and the shutters on your house might have originally been mahogany, they may require you to replace with mahogany. Or, a lot of times, people want to stain their shutters — what looks better than stained mahogany? For those willing to pay for mahogany, it's a nice alternative."

Timberlane's wood shutters come primed, while Endurian shutters can be finished in a choice of 18 standard colors or color matched to any custom



Timberlane's line of structural PVC and fiberglass Endurian shutters are designed to replicate the look of traditional wood shutters without the maintenance. Photo: courtesy of Timberlane, Inc.

color. The factory-applied catalyzed-urethane finish of Endurian shutters — a more durable finish than a standard oil-based paint — comes with a 10-year warranty.

Exclusively Wood

For those purists who believe that nothing can replace the look and feel of real wood shutters, Madison, CT-based Shuttercraft, Inc., is another option. Founded in 1986, Shuttercraft offers a wide selection of exterior shutters in western red cedar and mahogany. According to owner Colleen Murdock, the available styles are virtually endless and all are made to order.

"Our basic types include fixed louver, movable louver, raised panel and board and batten," she says. "Then there are others that aren't as common, like a V-groove panel; there are three different louver profiles with the movable louvers and three with the fixed louvers; and there are panel and louver combinations. After 20 years, we still have customers show up with shutter designs we haven't seen before."

Traditional raised panels and fixed louvers are Shuttercraft's best-selling styles. The popularity of raised panels, Murdock notes, is due to a combination of their classic, simple look and the general



These western red cedar combination shutters from Timberlane feature a louver bottom and a raised-panel top with a fleur-de-lis cutout. Photo: courtesy of Timberlane, Inc.



These jet-black fixed-louver shutters from Shuttercraft stand out in contrast to this red-brick house. Photo: courtesy of Shuttercraft, Inc.



Above: Atlantic Premium Shutters' composite-wood Classic Collection includes these board-and-batten shutters. Photo: courtesy of Atlantic Premium Shutters

Left: Shuttercraft's custom-made shutters include board-and-batten styles, shown here surrounding a double window. Photo: courtesy of Shuttercraft, Inc.

notion that they're easier to refinish over the years. The fixed louvers are available with or without false tilt rods, which give the appearance of a moveable louver.

Murdock says that up to a third of Shuttercraft's business involves matching and replacing existing historic shutters that have gone bad – and with fluctuations in the housing market, the trend toward restoration is likely to continue. For those looking for a decorative touch, 25 standard cutouts are also available, and custom cutouts can be created to customer specifications.

Full painting services – a prime coat, sanding, two finish coats and a silicone-based sealer across the top edge – are also available. “A lot of our customers get their shutters finished, especially with louvers, as it can be very tricky brushwork,” says Murdock. “We spray them using all latex water-borne products – even some painters order them pre-finished and ready to hang.”

Composite Options

Wixom, MI-based Atlantic Premium Shutters (APS) was founded in 1997, originally producing operable raised-panel, louver and board-and-batten shutters in cellular PVC. In 2002, the company was bought by the Tapco Group, which tweaked the manufacturing process and developed the products available today: the Architectural Collection, which includes panel, louver, combination and Bermuda shutters in an assemblage of fiberglass, composite wood and PVC; and the Classic Collection, which includes panel, louver and board-and-batten shutters entirely in composite wood.

Roan DelVero is the vice president of sales and marketing for APS. “The Architectural Collection is our historically correct, architecturally accurate line of shutters, which are fully functional and fully customizable – the sky is pretty much the limit regarding what we can do there,” he says. “They are made with pultruded fiberglass stiles. In the case of the open-louver shutters, the louvers are fiberglass; in the case of the raised-panel and the combination shutters, we use a combination of PVC in the rails and composite wood for the panel portions, because the composite wood increases the strength of the shutter and provides for a better overall finish than sheets of cellular PVC.

“The all-composite-wood Classic Collection is also a great shutter, but when you're involved in a situation where architects or historic communities have particular requirements, you have to go with something along the lines of the Architectural Collection.”

With the options available – the company's shutters are sized to an eighth of an inch by height and width in

all styles – DelVero says that APS has manufactured tens of thousands of different shutters. Raised panels and louvers are the company's biggest sellers, accounting for almost 90 percent of sales, but board-and-batten sales are growing quickly. “It seems as though that will be the style of shutter that will be used the most in contemporary housing designs,” says DelVero.

Every APS shutter is factory painted from a selection of 40 standard colors; custom color matching is also available. Along with a lifetime structural warranty, the Architectural Collection comes with a 15-year finish warranty. The Classic Collection comes with a 10-year structural warranty and a 10-year finish warranty. “When you use materials like fiberglass and composite wood, you have to develop a paint system that is similar to the way a Corvette is painted,” says DelVero. “You literally have to bake the paint onto the material, because it is a closed-cell material. Then you've created a truly baked-on shell that allows us to provide the 10- or the 15-year warranty, which is also backed by the paint manufacturer.”

Storm Ratings

In light of the severe hurricanes of the past few years, storm ratings are becoming more and more relevant to all shutter manufacturers, particularly for applications along the East Coast and the Caribbean islands. APS recently introduced a line of options – storm bars and polycarbonate panels – that make their collections meet IRC (International Residential Code) and IBC (International Building Code) requirements. “The goal in creating the storm-rated shutters was to keep the same styles that we have offered in both the Architectural and Classic

Combination, louver and board-and-batten shutters are a few of the composite options available from Atlantic Premium Shutters. Photo: courtesy of Atlantic Premium Shutters

collections without having to modify their true design,” says DelVero. “It allows the customer the option of not incurring the additional cost of storm-rated glass. With hurricane-rated shutters, you're doing both things at once – you're having aesthetically pleasing, fully functional, operable shutters that can also serve as fully code-rated hurricane shutters.”

Timberlane offers reinforcing panels that have passed Dade County (FL) certification. “It's an opaque panel that can go on the back of any shutter,” says Lauder. “When the shutter is open it's up against the wall of the house, so you wouldn't see it until you close the shutters, and you're only doing that when the hurricane is coming.”

Shuttercraft can produce rated shutters, but Murdock believes that a lot of the recent focus on storm-rated shutters by insurance companies has been slightly overblown because of recent hurricanes. She recommends impact glass windows, which work all the time and satisfy many insurance companies – “and,” she says, “you can also still have beautiful wood shutters.” ■



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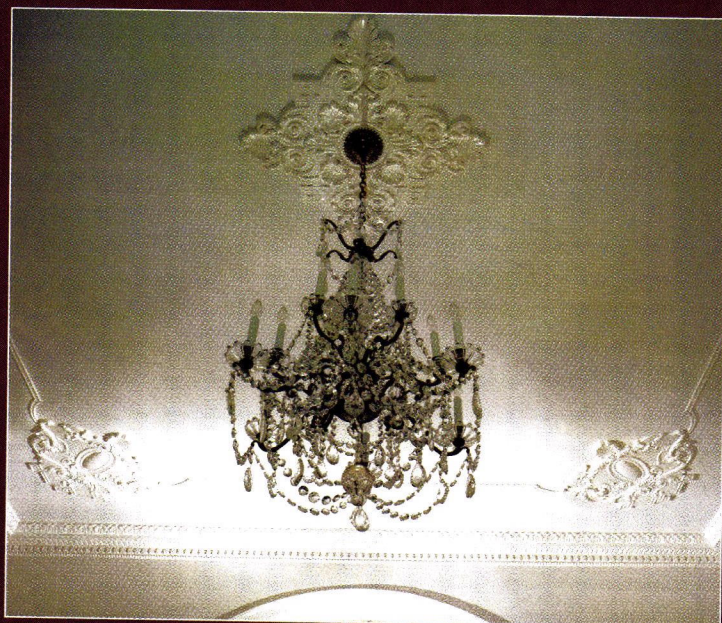
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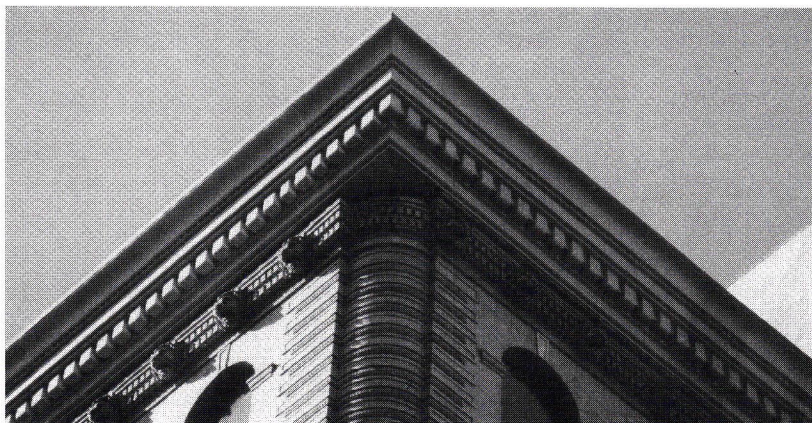
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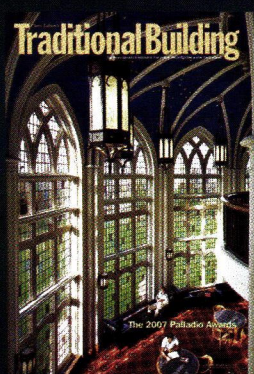
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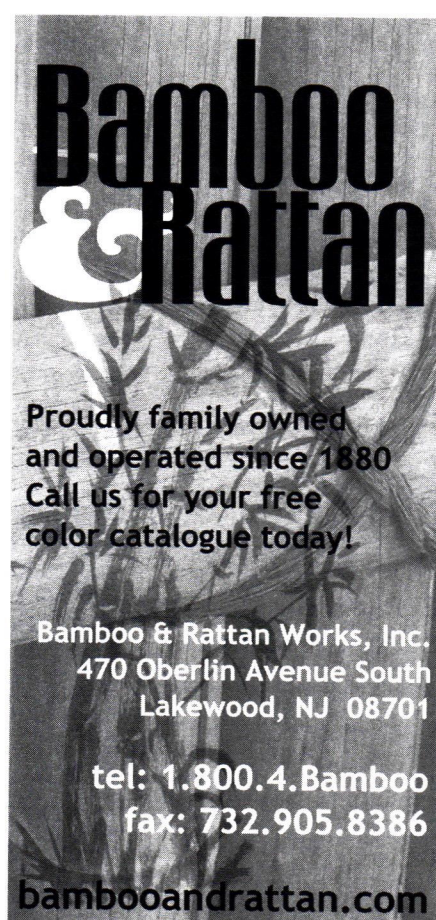
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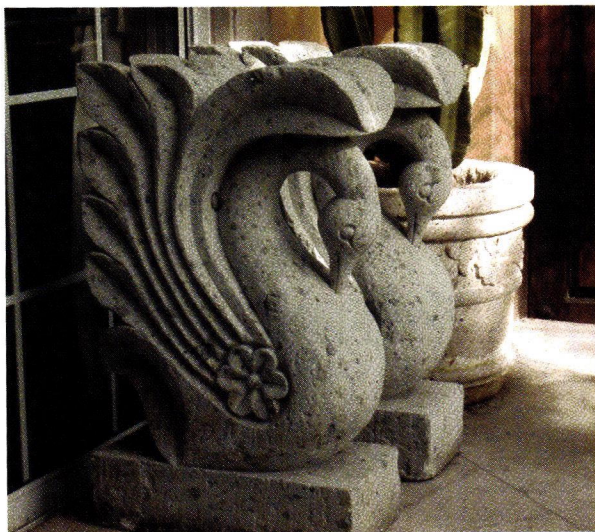
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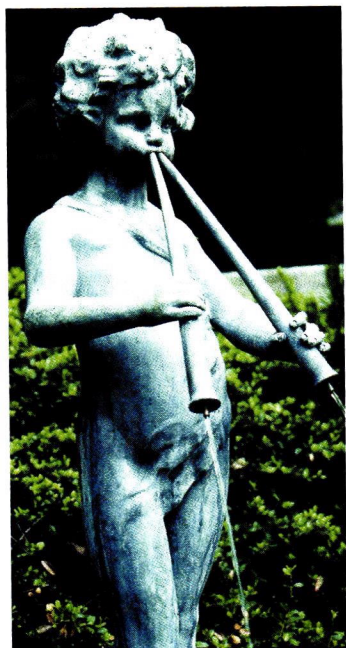
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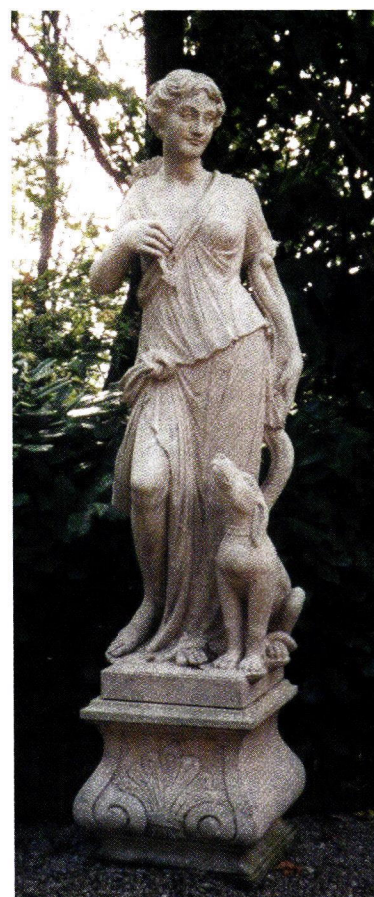
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Made of Vicenza stone, this sculpture is one of many pieces available from Rossato Giovanni.

Seibert & Rice, Inc.

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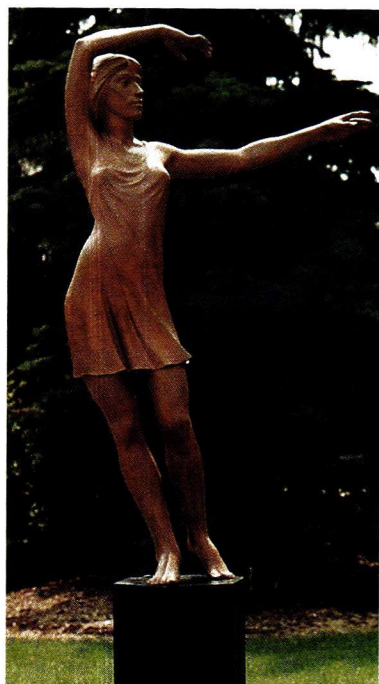
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Tuck Langland, Sculptor

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www.tuscanimports.com

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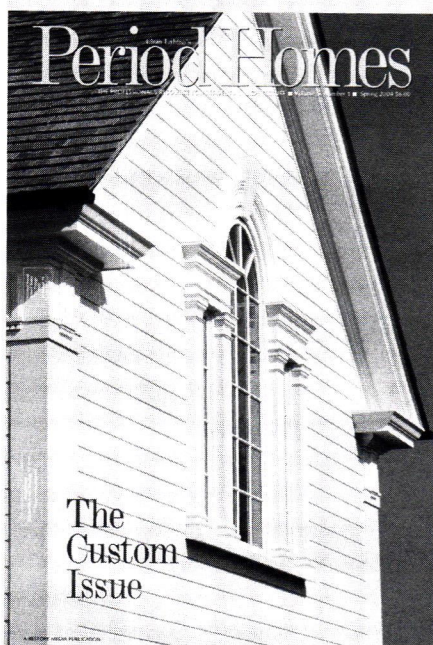
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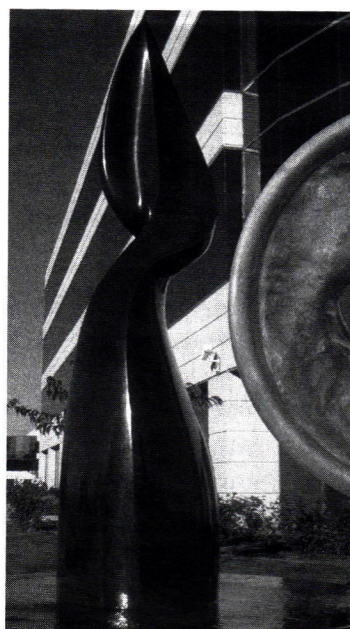
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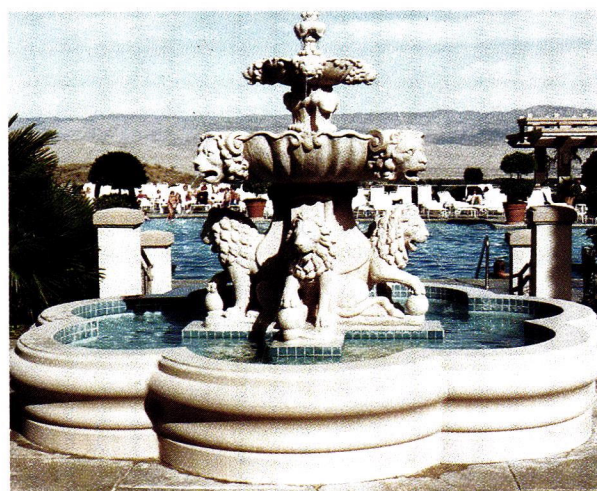
800-671-0693; Fax: 626-575-1781

www.aandmvictorian.com

South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, coping, planters, fountains & gazebos; cast stone & plaster; stock & custom designs; foam molding.

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A&MVictorian custom manufactured this tiered fountain in precast concrete.

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Manufacturer of hand-carved natural-stone products made from limestone, cantera, adoquin, travertine, marble & sandstone quarried in Europe & Mexico: fireplaces, fountains, columns, balustrades, gazebos, cornices, flooring & sculpture.

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This three-tiered fountain is one of many styles available from Cantera Especial.

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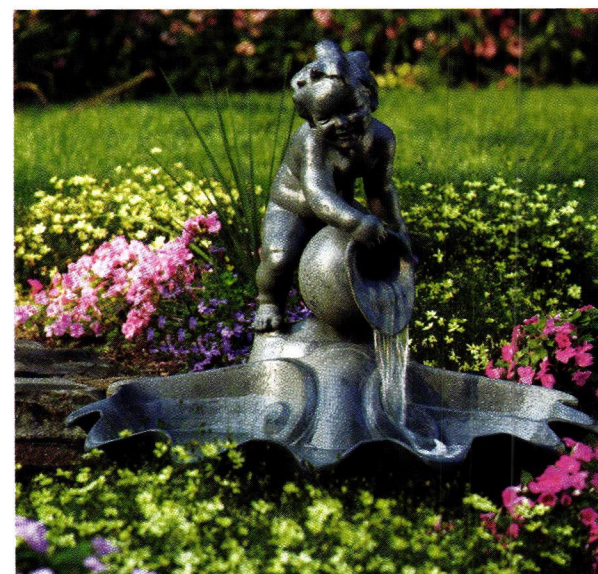
800-971-7600; Fax: 718-937-9858

www.florentinecraftsmen.com

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Manufacturer of ornamental metalwork & furniture: garden elements, sculpture, fountains, planters, benches, gazebos, urns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron.

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Florentine Craftsmen fabricated this fountain, "Skipper With Jug On Shell," of cast aluminum and lead; it is available in 27- and 37-in. heights.

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Dahlhaus Lighting manufactured this ornate European-style lantern and bracket.

Deep Landing Workshop

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www.deeplandingworkshop.com
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This lantern from Deep Landing Workshop measures 32 in. tall x 13 3/4 in. deep.

Distinguished Home Lighting, Ltd.

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Supplier of lighting: European cast-brass exterior lanterns; gas & electric; for wall, ceiling, post & column mounting.
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This European-style lantern from Distinguished Home Lighting is made of cast brass.

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Hazlehurst, MS 39083

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Faubourg Lighting's handcrafted copper lantern is offered in a variety of sizes in natural gas, electric and LPG models.

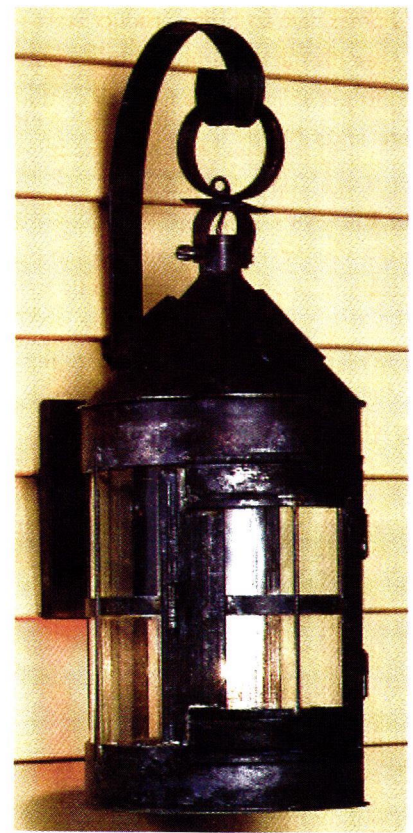
Federalist, The

203-625-4727; Fax: 203-629-8775
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The Federalist manufactured this hanging lantern, a reproduction of an 18th-century fixture.

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Hand in Hand

By Bryan Clark Green, Ph.D.

Why is it important to understand the past when designing for the future? These two concepts may seem separate or even incompatible to some, however embracing the tenets of preservation serves to enhance the practice of architecture by fully integrating the lessons and examples of the past into traditional design. In fact, integration of the two was once simply the practice of architecture: architects sometimes designed and built new buildings, and sometimes repaired, renovated or added to existing structures. Preservation did not emerge as a separate – and separately titled – profession until very recently. Historically, it was simply something that architects did.

The great architectural historian John Summerson said, “Knowledge of architecture flourished when architects who drew also wrote, and when historians who wrote also drew.” The notion that architecture is only, or even primarily, about the production of new structures is truly a modern notion. The endeavor of caring for old buildings, now called historic preservation, was not thought of as a separate discipline until the advent of international Modernism in the early-20th century, which divided history from architecture with disastrous consequences. Until relatively recently, preservation was simply part of the arsenal of knowledge wielded by all architects.

It isn't about making new buildings look like old ones. It's about working together to design new buildings that will become old buildings, structures that will stand the test of time and be found worthy of preservation in the future.

There are three ways in which preservation can inform the study of architecture: as a basis for better design (by encouraging sustainability and a more integrated approach to architecture, as well as designing for future maintenance and alteration); as a basis for better practice (by using history and careful building investigation to better understand the needs of an existing building undergoing intervention and by returning to a practice that incorporates architecture, preservation and history); and as a basis for an architecture that supports stronger communities (recognizing preservation as the ultimate recycling effort with wise use of existing resources, and reuse of existing historic buildings, ultimately providing a community with a better sense of place and character, which is to say, good urbanism).

There is a sense that preservation and architecture often work at cross-purposes, with architects attempting to move society forward through additions to the built environment and preservationists attempting to hold it back by insisting on “saving” buildings with little real utility or value. The two disciplines are not necessarily antithetical, however, and each practice has the ability to inform, guide and enrich the other. The question is how to impart that value to the average citizen (or student). How is historic preservation germane to the modern practice of architectural design?

Preservation keeps the past relevant. The built environment is one of the only permanent, immediately accessible links to our past. Buildings are a visual reminder of who we were and an indication of who we wish to become. Human beings conceived, designed, built and inhabited each building. This process, as well as the process of altering buildings to suit changing needs and purposes, makes each building part of our lives as individuals and members of a lesser or greater society. Preserving the built environment is, in essence, preserving our past in visible, tangible form.

Preservation, like architectural design, requires common sense. Not every building is worth saving, just as not every design should be transformed into a standing structure. Issues such as sustainability, utility, aesthetics and quality inform both preservation and architectural design. Taken together, architectural design and historic preservation can enhance the human environment by encouraging a balanced approach to the discipline of urban planning that allows for defensible preservation of the old and responsible construction and infill of the new. It isn't about making new buildings look like old ones. It's about working together to design new buildings that will become old buildings of the next generation, structures that will stand the test of time and be found worthy of preservation in the future. Architects should have an ethical responsibility to create buildings worthy of preservation. And preservationists, in turn, should acknowledge their responsibility to recognize these buildings and act appropriately to ensure their preservation.

This integration of preservation and practice relies upon the practicing architect absorbing everything that decades of increasingly sophisticated preservation has learned and applying it to new construction. Today's architects too often learn design history, with little connection to the creation of new designs. Likewise, most architectural history is now the province of art historians, most of whom have little interest in tectonics, a subject of vital

importance to architects. Both camps tend to treat all changes after construction as unfortunate departures from the original intent of the architect, and so the goal of the historian and restorer is to find evidence (archival and physical) of the original building and return it to that state.

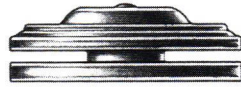
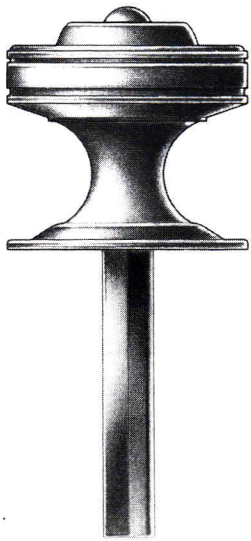
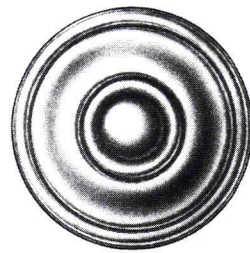
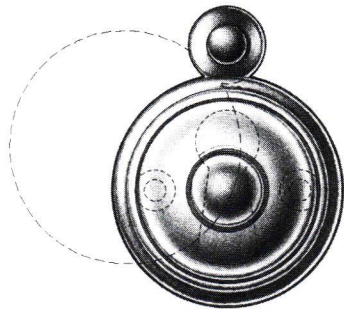
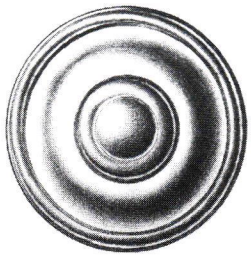
Working together, however, preservation and architectural history

can create a solid foundation for architectural design. Even Vitruvius pointed out the importance of the architect's grasp of history. For most of the history of architectural practice, historic preservation was simply a part of the process. Historic preservation should be a natural component of good architecture and good urbanism again, and so a school that aspires to teach architecture well should complement it by also teaching preservation. The study of architectural history, the practice of architecture and the embrace of the preservation ethic should reinforce each other. “Care and feeding” of old buildings was once an integral part of architectural practice, and some of the best architectural histories were written by people who embraced history, preservation and architecture – which is to say that they practiced architecture, not just design.

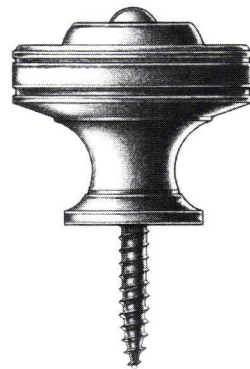
Architects should embrace the aspects of their practice that go beyond design and construction while still making architecture important. A broad sense of precedent and understanding of historic context is essential to a full understanding of the built environment. Nostalgia is often derided and disdained, yet it is an important concept and a powerful influence on preservation. Rather than dismiss it reflexively, look carefully at what it means: love of home. Now there is a noble goal – striving to create buildings that people will love. Buildings that are loved are embraced by individuals and communities. They become part of the fabric of everyday life. And these are the buildings that are not only worthy of preservation, but they are also the very buildings that the public will embrace and defend, that they will preserve. And shouldn't that be the goal of good architecture: to create buildings worthy of preservation? ■

*Bryan Clark Green is an architectural historian with Commonwealth Architects in Richmond, VA. He is the co-author of *Lost Virginia: Vanished Architecture of the Old Dominion* and *In Jefferson's Shadow: The Architecture of Thomas R. Blackburn*.*

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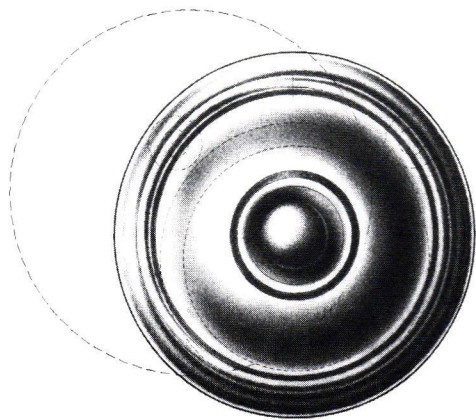
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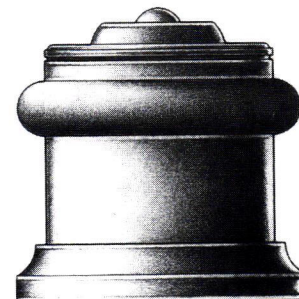
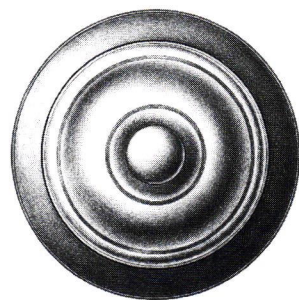
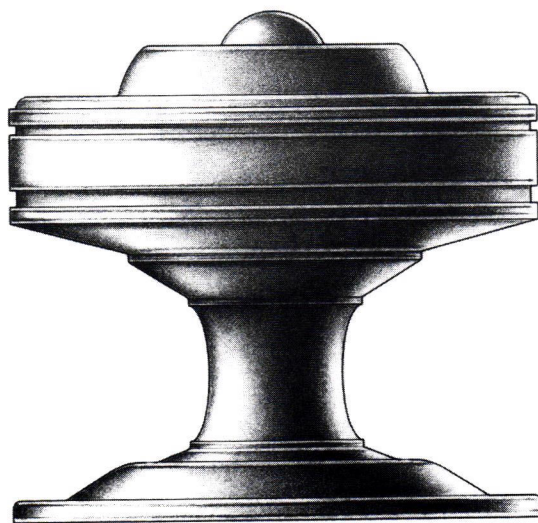
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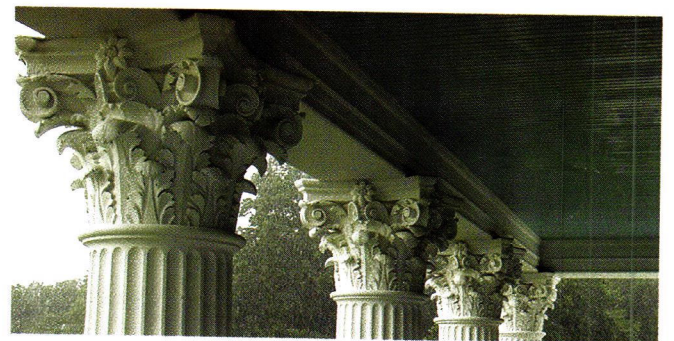
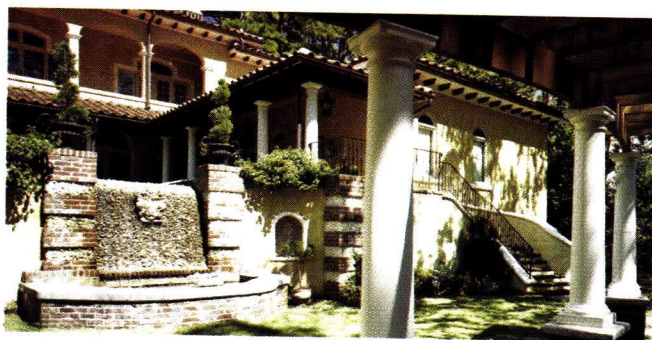
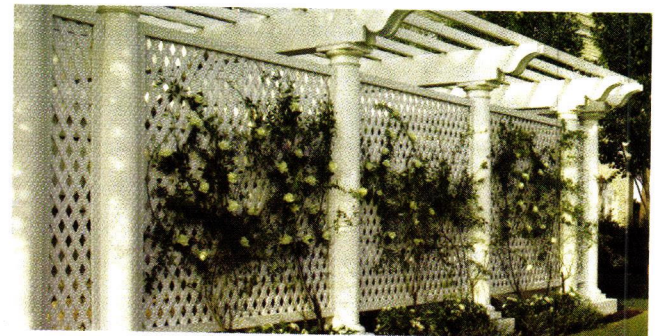
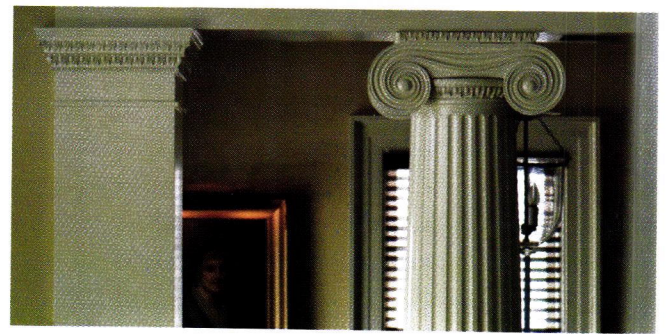
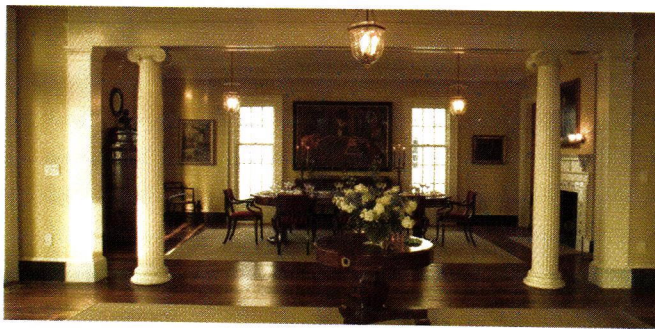
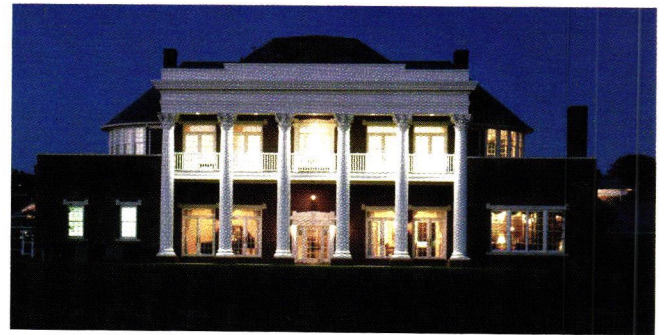
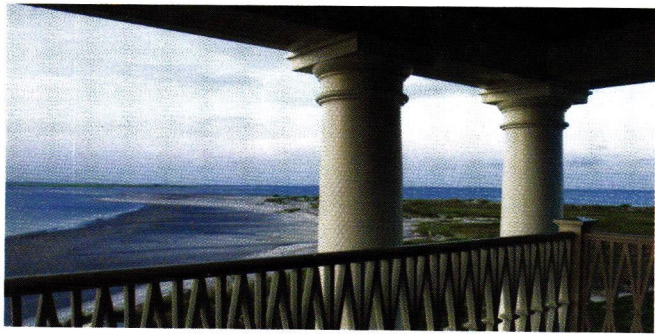
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