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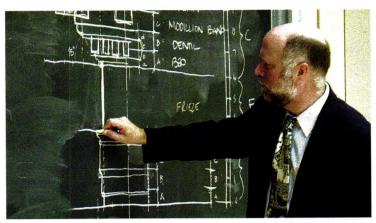
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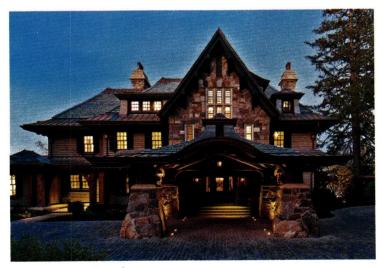
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# The Master Touch

Rafe Churchill brings a builder's, designer's and artist's sensibility to the new old house. BY LYNNE LAVELLE Rafe Churchill is a third-generation master builder and architect, whose Sharon, CT-based firm prides itself on a client-centered approach to the new old house. For a Shingle Style residence 20 minutes outside of Boston, Churchill drew upon the cottages of McKim, Mead & White, John Calvin Stevens, Peabody & Stearns, Bruce Price and William A. Bates, to create a lakeside family retreat. INSET: The Shingle Style's raised lawn terrace to the north affords spectacular views of the water. Photos: Mick Hales 4 NOVEMBER 2014 CTEM LABINE'S PERIOD HOMES





hen Rafe Churchill renovated his own 1929 Connecticut farmhouse in 2011 it was with a legacy of experience. A third-generation master builder, with degrees in architecture and sculpture, Churchill is that rare breed — a tradesperson and artist, equally adept at the how-to and the why. "After 20 years in the building trade, we have seen a lot," he says. "An old house doesn't scare us."

From an historic house on Sharon, CT's village green, Churchill and his team guides each project from the drawing board to the final brick, and has built a reputation for unforced sustainability along the way. The firm built the first LEED-certified and Net Zero homes in western Connecticut, but attributes its sustainable building practices not only to the use of new technologies but also to its mature approach to the new old house. Put simply, trend seekers need not apply. "Not every client is for us," says Churchill. "Our goal, in most cases, is to create a country house that has a soul, one that is not formulaic. Many of the houses that you see these days

are torn from a magazine – multiple living spaces, multiple eating spaces.

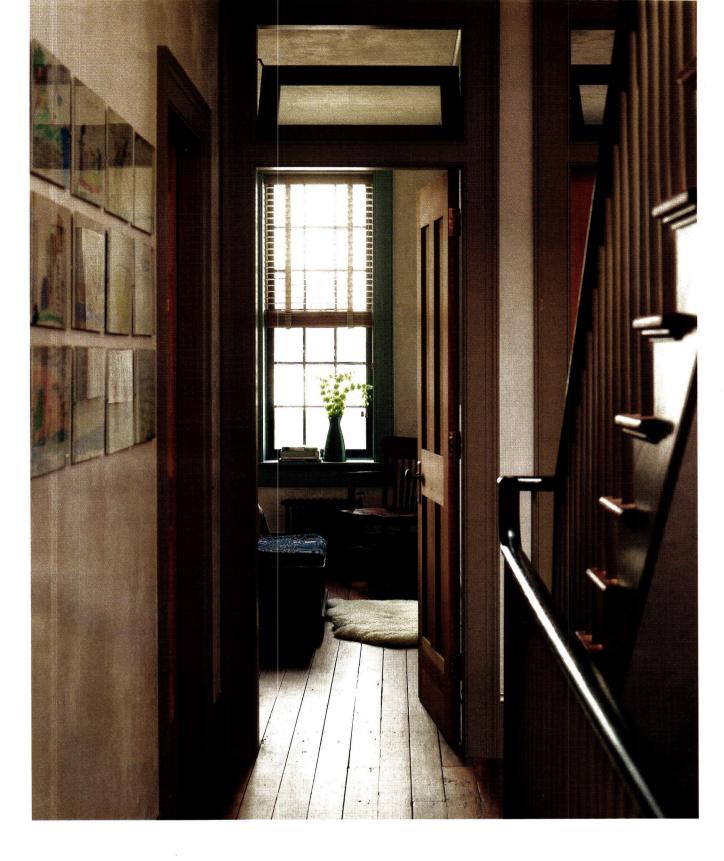
"I really try to spend time with clients and learn how they live together. One thing that is very important is to not let the client get caught up in the moment, and what is happening that month. We try to design for the long term — it is not always going to be about lacrosse sticks and piles of sneakers. Life will evolve and the house must accommodate for that."

Churchill returned to his first love, design, in 2011. The firm owes its consistent aesthetic since then to its close client relationships, which are borne of a shared admiration of historic homes and a desire to re-create their authenticity. The results speak for themselves, with two Bulfinch Awards this year and a rapidly expanding client base, which includes several repeats. "We are finding 'our people," says Churchill. "It is very important that our houses represent the client and that we share goals."

There can be no better resume for the firm than Churchill's own home, which he often shows to clients looking for inspiration and/or reassurance.

Its bucolic setting and Colonial origins inspired Churchill to take a very light touch throughout. He enhanced the first floor's flow with a circular floor plan, widened doorways between rooms to allow for cased openings, introduced custom cabinetry and millwork to several rooms, and kept the completely remodeled kitchen intentionally simple with airy openness in lieu of upper cabinetry. The only new additions were a back porch and mudroom at the west side of the house.

It provided a departure point for repeat clients of Churchill, whose Sharon, CT, new farmhouse (see *Period Homes*, September 2013) is often mistaken for a historic one. After touring Churchill's farmhouse, with its reclaimed hardware, handpainted finishes and highly traditional floor plan, the clients opted for a looser version of the same. The new farmhouse echoes Churchill's in feel and execution, but having determined that a tight, traditional floor plan would not best serve the family's needs, Churchill roughly divided each floor into quarters, with a center hall leading through the house to a single-level addition and side porch sug-



OPPOSITE: A new farmhouse in Sharon, CT, echoes Churchill's in feel but has a less traditional floor plan, in keeping with the clients' lifestyle. All photos: John Gruen unless otherwise noted

LEFT: In a renovated Brooklyn, NY, brownstone, the first-floor vestibule is divided between the clients' living space and a rental apartment.

gestive of an evolved history. State-of-the-art, but expertly concealed, sustainable features allow the house to function completely without fossil fuels.

That the new farmhouse was completed in just nine months owes much to Churchill's longstanding relationship with the clients, which began with the renovation of their 1860 townhouse in Brooklyn, NY's Red Hook neighborhood. Like many in the city, the townhouse had changed use over the years, and in this case had been sub-divided into six apartments. Putting the building back together as a blend of New York loft living and traditional, intimate spaces called for an unusual plan whereby the kitchen and living areas are on the top floor, the bedrooms are on the second level and the first-floor vestibule is divided between the owner's living space and a rental apartment. "This was really about the use of the building," says Churchill. "We certainly wanted the interior to be traditional but also to maximize the beautiful views and great light. One of the great things about Red Hook is the smell of ocean air in every room of the house. In fact, when a cruise ship is in the harbour, it is so close that it can almost block the entire NYC skyline."

Though the townhouse was little more than a

shell at the outset, Churchill was able to salvage floors, walls, banisters, staircases and door frames, and utilize shorter, unusable timbers for cabinetry. "The house was without any architectural detailing, so we were on our own," says Churchill. "The owners were a big help with their own specific ideas and we found that we worked very well together - the design program flowed right out over only a couple of meetings."

Sometimes a project doesn't quite fit the parameters of a straight renovation or new build. Twenty minutes outside Boston, a Shingle Style house called for the sensitivities of both. "The existing house was torn down, but the client had lived there so had a

lot of ideas about the property," says Churchill. "It was similar to a renovation in a way, and we had to remind ourselves why the house was torn down, what they didn't like, and try not to fall into that. People often come to a renovation with things that they can't let go."

The clients originally purchased the original structure as a summer home, but were inspired by the five-acre property's views of a nearby pond to build a year-round residence in its place. Churchill's design channels the traditional Shingle-Style summer "cottages" of McKim, Mead & White, John Calvin Stevens, Peabody & Stearns, Bruce Price and William A. Bates, but at a more manageable scale. "The clients wanted to create different experiences from each room - some expansive, some more intimate," says Churchill. "We needed to include intimate spaces for daily family life, yet accommodate informal entertaining with family and friends, as well as somewhat more formal entertaining of



LEFT: Churchill renovated his own 1929 farmhouse with respect for its rustic setting and Colonial origins. All photos: John Gruen unless otherwise noted

BELOW: The architect introduced custom cabinetry and millwork to the completely remodeled kitchen, and minimized upper cabinetry to give it a light, airy feel.



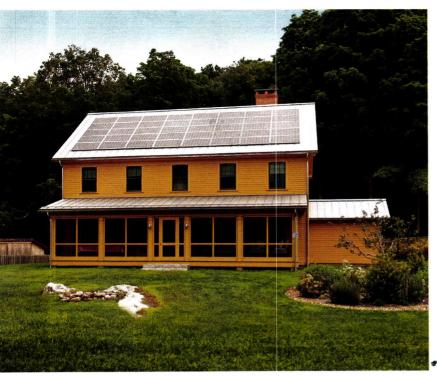
colleagues and guests."

The front façade and utilitarian/functional spaces face south while the living and entertaining spaces are to the north, and open to a screened porch/sun room and a raised lawn terrace that afford spectacular views of the water. "What we hope we have created," says Churchill, "from program to careful site analysis, research, traditional design, materials and craftsmanship — is a year-round 'daily retreat,' suitable to raising a small family, as well as a formal 'family home."

Encouraging clients to see potential rather than obstacles is key. During a walk-through in Salisbury, CT, Churchill pointed out to his clients how to restore and convert a two-family home that had

been on the market for several years. Despite the undesirable décor, its existing conditions looked promising — with the right editing. Churchill reused the existing flooring and millwork and worked closely with the client to select light fixtures and interior finishes. "We often tell people, 'There is a lot here. You have to get past other people's choices and make it yours,'" says Churchill. "I know how to work with tradespeople because I was one, and our clients get more for their money because they are not wasting any."

While Churchill's goals for renovation and newbuild projects may intersect – modern amenities, but with the scale, textures and proportions of a historic house – the journeys are markedly different. Guiding clients through emotional attachments and clouded judgments is a necessary step in any successful renovation, where the slate is far from clean. To avoid an end result that bears little relationship to the starting point, Churchill therefore takes the role of advocate for the house. "I want to prevent people from turning it into something that someone else would have built," he says. "Let's adapt, let's talk about what you need versus what you think you need. Often when you talk to people a couple of years after a project they will admit that they never use the rec room in the basement or the sixth bedroom. Let's embrace what we have found. We remind people of what they fell in love with."









#### CLOCKWISE FROM TOP LEFT:

Though completed in 2012, the new farmhouse is often mistaken for an expertly renovated historic one.

Churchill realized the full potential of a twofamily home in Salisbury, CT, which had languished on the market for years owing to undesirable décor.

In a somewhat unusual arrangement, the Brooklyn, NY, townhouse is laid out with the kitchen and living areas on the top floor and bedrooms on the second level.

Churchill reused the existing flooring and millwork and worked closely with the client to select light fixtures and interior finishes.

The Shingle Style's living and entertaining spaces, such as the den, are to the north, and open to a screened porch/sun room. Photo: Mick Hales



### The Slate Pretender

Engineered products broaden the options for traditional roof repair.

By Gordon Bock



ABOVE: Multi-width engineered slate by DaVinci Roofscapes is an authentic roofing alternative for this traditionally-inspired residence. Photo: courtesy of DaVinci Roofscapes

RIGHT: From its Majestic Slate line, EcoStar manufactured this Smoke Gray and Federal Gray roofing tile for a residence in Rolla, MO. Photo: courtesy of EcoStar

Some guys have instant recall for sports statistics, but my brain is like a sponge when it comes to building products — both antique and state-of-the-art. One of the niche industries I like to follow is man-made roofing that emulates natural slate. Not only do these products add to the aesthetic options for roofing any building, but on traditional-style houses they can also fill a real need where a slate roof might be desirable, but is no longer possible for any number of reasons (see sidebar).

Since the early 2000s there has been a refining of the simulated-slate field with some technologies, both old and new, falling by the wayside. For example, fiber-cement slates, which gave birth to the "slate pretenders" concept over a century ago using asbestos, and were reincarnated in non-asbestos forms through the 1970s and '80s, are now all but non-existent. However, other products

that may seem to be defunct — or newly arrived on the scene — in reality have always been available and are just renamed, reformulated, or brought under a different corporate roof. At least one simulated slate product is a spinoff, so to speak, of an established man-made wood shingle, so while the brand name is recent, its actual material has a much longer track record.

The good news is that while much has changed in this specialized category over the last nine years, it continues to mature and grow, with new entries into the market and many products now well into their second decade of service. To help split out one slate-like from another, here is a quick rundown of today's simulated-slate roofing landscape.

#### What is a Composite?

One of the most common concepts that pops up

in simulated-slate literature today is composite.

Though relatively new as applied to roofing, the term has been part of the building materials lexicon for decades. Generally defined as two or more conventional, often dissimilar, materials combined to provide strength greater than the proverbial sum  $% \left\{ 1,2,...,n\right\}$ of the parts - think gypsum combined with glass fibers - composites have gained new currency in recent years with the uptick in sustainable building and reclaimed ingredients. Indeed, a quick word search bubbles up products like composite decking (recycled plastics with mineral infill) and composite bathroom sinks (quartz or granite powder and resin). Composite slate-like roofing often follows this trend. While expecting manufacturers to detail what is in their own, usually proprietary, composites, is like trying to get a condiments company to share their "secret sauce" recipe, and rightly so,



there is clearly a lot of diverse engineering that goes into these products.

Most composites revolve around one or more polymers (plastics). For example, Enviroshake, the folks who make Enviroslate, say their composite is a blend of post-industrial plastics, elastomers (recycled from crumb rubber) and cellulosic fiber (from natural wood fiber). Ply Gem Roofing Engineered Slate also makes much use of recycled materials (97%), explains Dave DeRogatis, in a "proprietary polymer formulation that includes real slate." At DaVinci Roofscapes polymers are also key, but "tiles are made with virgin resin, to assure consistency of product," according to Kathleen Ziprik, a spokesperson for the company. CertainTeed describes their Symphony Slate as simply a "carefully engineered polymer composite roofing product," and at Tapco, Matt Michalski notes that their Inspire roofing is also polymer based as well as mineral filled. And the composite need not be just a single plastic or standard process. Enviroslate says they use both polyethylene and polypropylene. "One is rigid," according to Ashley Smith, spokesperson for the company, "the other is flexible." At Ply Gem Roofing, a distinctive process called Fusion Annealing (applying low heat and high pressure) "allows stress within the polymer to release, making slates extremely durable and lightweight," says DeRogatis.

Outside of the composite clan, polymers are still often part of the mix but other compounds may be the dominant ingredient. For example, at EcoStar, Dan Nesselbush explains that "Our Majestic Slate is about 80%, post-industrial rubber and plastic. Our newer product, Empire Slate has less recycled content in a design created to provide Class A fire

protection with a little more stiffness to the tile, which also improves wind resistance." Working with a different formula is Moderne Slate, which utilizes a combination of 97% recycled plastics and mineral. "Ridge and hip caps are a slightly different formula to make them more flexible," says Leon Desrocher at the company.

#### Why Simulated Slate?

For most projects, the primary selling point of slate stand-ins is that they cost significantly less than natural slate, but weight is also a big saving. At around 280 lbs. per square (10 ft. by 10 ft.), these products are generally only slightly heavier than a high-end asphalt roof, but substantially lighter than natural slate and therefore readily installed on common steep-roof framing without additional support.

#### **PRODUCT REPORT** Simulated Slate







### THE HISTORICAL TAKE ON SIMULATED SLATE

When it comes to historic building restoration and rehabilitation, simulated-slate roofing occupies an uncommon position. While generally regarded as what the National Park Service calls a substitute material because it is not actually slate, some simulated slates have been around so long they qualify as historic materials in their own right. A prime example is the Mohawk Tapered Asbestos Slate, made in the 1920s, which is still hard at work on hundreds of roofs. Indeed, the Colonial Williamsburg Foundation even considered replicating the imitation wood-shingle roofs made for them in the 1930s by Mohawk. Today, for projects that must pass a historic review board or similar scrutiny, substitute materials should be used "only on a limited basis and only when they will match the appearance and general properties of the historic material," according to Preservation Briefs #16, The Use of Substitute Materials on Historic Building Exteriors. On this basis, simulated slate may earn a cautious nod of approval for secondary additions to a main slate roof or re-roofing of a non-primary roof face. Other considerations cited by the Brief are "I. the unavailability of historic materials; and 2. the unavailability of skilled craftsmen," both of which can limit the use of natural slate in some instances and may help make a case for simulated slate.

Manufacturers also tout other advantages, such as resistance to hail damage and wind uplift. Fire ratings are typically Class A; impact resistance Class 4. Then there are incidental plusses too, such as less complicated installation (reduced waste, no specialized slate skills required). Several of the companies we talked to note that their slate-like products were originally conceived for the residential re-roofing market, and that continues to be the greatest usage for some. However, they have been increasingly popular for new construction as well, often extending into non-residential historic building applications, such as churches, state parks, and government buildings.

One of the most striking characteristics the various technologies of all these products contribute to a roof is their uncanny success at mimick-

ing the forms of natural slate. Typically either injection – or compression – molded, often using actual slates as a pattern, each product strives to have natural slate dimensions, thicknesses, and even cleft and tooling marks - not just the illusion of same produced with ersatz shadow lines. Some manufacturers offer a single 10 in. or 12 in. width, though multiple widths, such as 6 in., 9 in. and 12 in., are becoming more common. Thicknesses vary, but thicker butts of around ½ in. (beefy even for natural slate) seems to be a trend. Moreover, manufacturers are increasingly offering their products in presorted mixed widths that add both customized appeal and natural slate veracity to an installation. DaVinci, for example offers Multi-Width Slate with five widths that can also be staggered for even more variety. Michalski

notes that later in 2014, Inspire will debut its Mixed product line. Some brands go even further by evoking historic slate. Nesselbush points out that his company's Majestic Slate Designer Series comes in three shapes: a diamond, chisel edge and rounded pattern. Moderne Slate too acknowledges traditional slate with "scallop round" and "fan gate" (hex) tail patterns in their line-up along with a basic "full square."

#### A Slate-like Rainbow

The other characteristic that makes for convincing slate is color. While sometimes the Achilles heel of past man-made slate roofing technologies (at least one company succumbed to problems not with deterioration but chalking), the track record of many of today's current manufacturers



1. Ply Gem Roofing manufactures its engineered slate using a process called Fusion Annealing (applying low heat and high pressure).

Photo: courtesy of Ply Gem Roofing

- 2. DaVinci Roofscapes provided the multi-width slate for this residence. *Photo: courtesy of DaVinci Roofscapes*
- 3. EcoStar's Empire Slate range is available in 12 colors, including Manhattan Midnight. Photo: courtesy of EcoStar
- 4. DaVinci Roofscapes custom manufactured the Bellaforte slate for this turreted residence. Photo: courtesy of DaVinci Roofscapes

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is evidence they may have cracked the color puzzle with improved UV stabilizers and colorants. Some companies take special pride in color. DaVinci, for example, offers 49 standard colors and a wide range of color blends. Plus, says Ziprik, "If those 49 colors aren't enough for someone, they can bring us a sample of any color they like and we can replicate it!"

As with sizes, pre-sorted mixes are increasingly popular, but they don't have to be exuberant to be convincing. The 12 in. Symphony Slates, for example, can be ordered pre-blended in "authentic earth palettes" that enhance the stone appearance with subtle color shifts. And cool-color roofs that are growing part of sustainable building in general are also appearing in synthetic slate lines such as Inspire. At Ecostar, Nesselbush says their "cool-

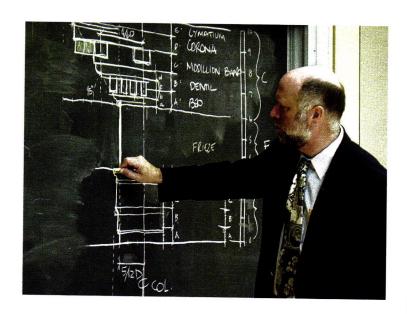
color palette can provide energy-saving benefits by impacting the roof's ability to reflect solar heat."

Not surprisingly, the nature of these new materials makes for a few differences in installation from natural slate. In fact, some companies only approve of installations by factory certified contractors. Furthermore, most products have their own, specially shaped accessories for capping hips, ridges and similar details. To make valleys, though, products can usually be cut on-site by scoring with a razor knife, then bending the slate back and forth, or it may be possible to cut some products with a circular saw fitted with a thin, fine-tooth blade. Underlayment recommendations vary. While most manufacturers say interleaving of underlayment (as is often done with natural slate) is not necessary, the specified underlayment runs from ice-and-

water shield across the full deck, to combinations of ice-and-water-shield and 30 lb. felt, to just felt. Most slates can be either pneumatically nailed or hand hammered using corrosion-resistant fasteners, such as stainless ring-shank nails.

An interesting caveat is that slate-like products tend to be slicker than natural slate. While not a concern per se during actual installation, it does mean that finished roofs often readily shed snow and, with this in mind, several manufacturers recommend planning for adding snow guards in critical slopes during installation.

Gordon Bock, co-author of The Vintage House (www. vintagehousebook.com), is an in-demand speaker for seminars, workshops, and keynote addresses through www.gordonbock.com.







CLOCKWISE FROM TOP LEFT: Steven Semes lectures on the Classical orders, preparing the students to understand, and design, in the formal language of Classicism in order to become both designers and preservationists of traditional architecture. All photos: courtesy of University of Notre Dame School of Architecture

DHARMA (Digital Heritage Architectural Research and Material Analysis) Lab students use high-tech three-dimensional scanning equipment to make superaccurate records of this most important historic site. Student work was included in an April 2014 exhibition at the Roman Curia (former Senate House) cosponsored by the Italian government.

Students participating in the DHARMA Lab make detailed studies of the monuments in the Roman Forum, including the Temple of Saturn. Their investigations have assisted in better understanding the history of these ancient structures, including the results of earlier restorations.

# "What's an Architrave?"

Notre Dame announces graduate degree in historic preservation. BY STEVEN W. SEMES

t's a no-brainer," seems to be the most common response, followed by "It's about time!" These are frequent reactions to the news that the School of Architecture at the University of Notre Dame is launching a graduate degree program in historic preservation. Since the early 1990s, the School has established an international reputation as a unique university curriculum founded on Classical architecture and traditional urbanism for both undergraduate and graduate students. Since 2007, the undergraduate curriculum (a five-year course leading to the Bachelor of Architecture professional degree) has offered an optional concentration in Historic Preservation.

Now the graduate programs (leading to either a professional Master of Architecture or a non-professional/post-professional Master of Architectural Design and Urbanism in either two or three years) will be joined by a new two-year degree, the Master of Science in Historic Preservation. The new course will be open to students holding a previous degree in architecture (professional or non-professional) and is conceived as a specialization for those young architects already on the path to professional careers in architecture, urban design, public service, real estate development, construction or preservation advocacy.

The reason for the common reaction is simple: The extension of the existing curriculum into historic preservation brings to that discipline the unique skills and outlook that a foundation in Classical architecture and traditional urbanism offers. In other words, it will train designers to be preservationists. The new program will likely be the only university program in the world where the students will first learn how to design the kind of architecture they are being asked to preserve, giving them an understanding of our built heritage "from the inside," and fostering the respect for historic places that should be the starting point for preservation policies and treatments.

Just as importantly, the new program will train preservationists to be designers. Those responsible for the care of our historic resources will be Students make field trips outside of Italy, including this visit to Athens, where they met the restoration team for the Parthenon and observed the crafting of new replacement elements (such as column capitals) carved from the same Pentelikon marble used two-and-a-half millennia ago.

equipped to design additions to structures or infill projects in historic districts and landscapes that sustain a continuity between historic and contemporary practices of architecture and urbanism. The curriculum seeks to re-establish the connection between preservation and design long broken by the Modernist antagonism between new and old, so that architecture, urbanism and historic preservation can once again be a single discipline united by a common conservation ethic.

People outside the field are largely unaware that few preservation professionals are trained in the design traditions they are asked to preserve. Most have studied traditional styles as "history," but not as "design." This absence of training in the Classical was brought home to me years ago when I worked in a leading preservation firm in San Francisco, where one of the partners had been dubbed "Mister Preservation" by a local newspaper. One day, when a current project was pinned up on the wall and the whole office was invited to offer a critique, I raised my hand and noted the odd proportions of the architrave on the building. Mister Preservation responded by asking, "What's an architrave?" My thought then was: how can you restore an architrave if you don't know what it is? Would you trust a dentist who gave you a blank stare when you asked him about your molars?

The new Notre Dame program aims to send into the field architects who know what an architrave is, not only because they have read about them in books, but because they have designed them — maybe even made one by hand — and understand well their profiles, proportions, use and role in the larger compositions of which they are a part. Students will learn to draw the Classical orders and design with them, as well as mastering all the other parts of traditional buildings.

They will learn how traditional towns and cities are laid out, what makes their streets and squares lively, how buildings and spaces work together to create beautiful and sustainable places, and how conservation efforts can help keep historic cities alive. Above all, students learn what preservation is for: it is not simply maintaining documents of past times, but caring for a living heritage that is the valued setting for a meaningful community life into the future.

We have an outstanding faculty. Joining me on campus will be John Stamper for the history of American architecture, Philip Bess will offer urban design studio, Alan Defrees will teach materials and methods of traditional construction and conservation, and Todd Zeiger will lead classes in documentation and research as well as preservation practice. In Rome, Krupali Krusche will direct a design studio; she and Selena Anders will lead a hands-on class in site documentation and fieldwork, and Alessandro Pierattini will organize an international conservation laboratory course. These Rome classes will actively draw



upon the unparalleled international expertise available in Rome and the strong connections that the University has fostered with local institutions.

The new course of study comprises four academic semesters, plus two summers, the first of which is a month-long preliminary course required of all entering graduate students. This emphasizes the formal language of Classicism for students already trained in the basic skills of drawing and design, and reviews such techniques as perspective drawing, casting shades and shadows, and watercolor rendering. The first semester introduces the Classical language of architecture, the principles of traditional urbanism, research methods and documentation, and an elective. The second semester offers a studio in traditional urban design, as well as courses in the history and theory of preservation, historical building materials and methods, and the history of American architecture.

An intermediate summer internship is intended to offer students opportunities for hands-on experience in conservation, either at home or abroad. Here, the program will capitalize on Notre Dame's network of contacts with international institutions to provide unique opportunities for our students. The third semester is spent at our facility in Rome, where students will not only study the magnificent architecture and urbanism of the Eternal City, but will also learn from international experts in research and documentation, conservation, restoration, archeology, cultural resource management and allied fields.

A special feature of the Rome experience is student participation in the DHARMA program (Digital Heritage Architectural Research and Material Analysis) led by Professors Krusche and Anders, a high-tech digital documentation project founded in 2007 that focuses on scanning historic sites such as the Roman Forum. The final semester, back on campus, includes a thesis project, a course in professional practice and additional electives. Students will be encouraged to pursue

elective classes in a range of other disciplines, such as materials science, art history and law.

The historic preservation field is currently experiencing long overdue debate about theory and practice, and the new Notre Dame graduate program is set to play a leadership role in shaping this debate in the years ahead. An important goal is to recover the comprehensive, multi-disciplinary approach that prevailed in the field until recent decades. As Professor Krusche notes, "Urbanism, architecture and preservation are three fields that work hand-in-hand. One has to learn the other two to do a good job in any one of them. Notre Dame will offer students the opportunity to be equally adept at all three."

The program will also bring together related interests that currently tend to work in isolation: sustainability, New Urbanism, grassroots preservation, construction crafts and traditional architecture. The aim is to prepare professionals with a comprehensive view of the built environment and ready to assume their responsibilities for making our cities more beautiful, sustainable and just.

We look forward to welcoming our first entering class in the fall of 2015. The illustrations accompanying this article show recent students, both graduate and undergraduate, in related existing programs here at Notre Dame. Readers interested in learning more about the program, or who know someone who might be, are invited to visit our website at architecture.nd.edu/historicpreservation.

Steven W. Semes is director of the Graduate Program in Historic Preservation at the Notre Dame School of Architecture. He is the editor of The Classicist and the author of The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation (W.W. Norton & Co., 2009) and a frequent contributor to Traditional Building. He received the Clem Labine Award in 2010 and writes a blog, "The View from Rome" at traditional-building.com/Steve\_Semes.



# Renaissance Man

Clem Labine, editor emeritus and founder of *Period Homes, Traditional Building* and *Old House Journal,* invites us back to the 1883 Brooklyn, NY, brownstone where it all began.

BY LJ LINDHURST

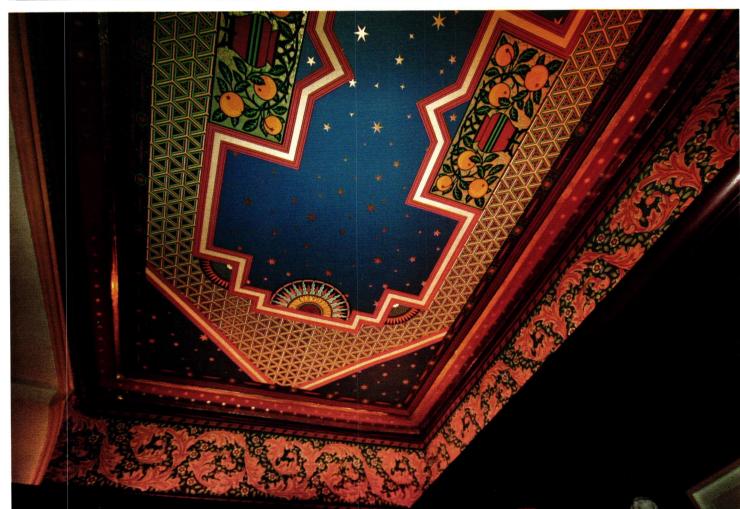












#### **CLOCKWISE FROM ABOVE:**

Clem Labine purchased his Victorianera Brownstone in the Park Slope neighborhood of Brooklyn, NY, in 1967. All photos: LJ Lindhurst

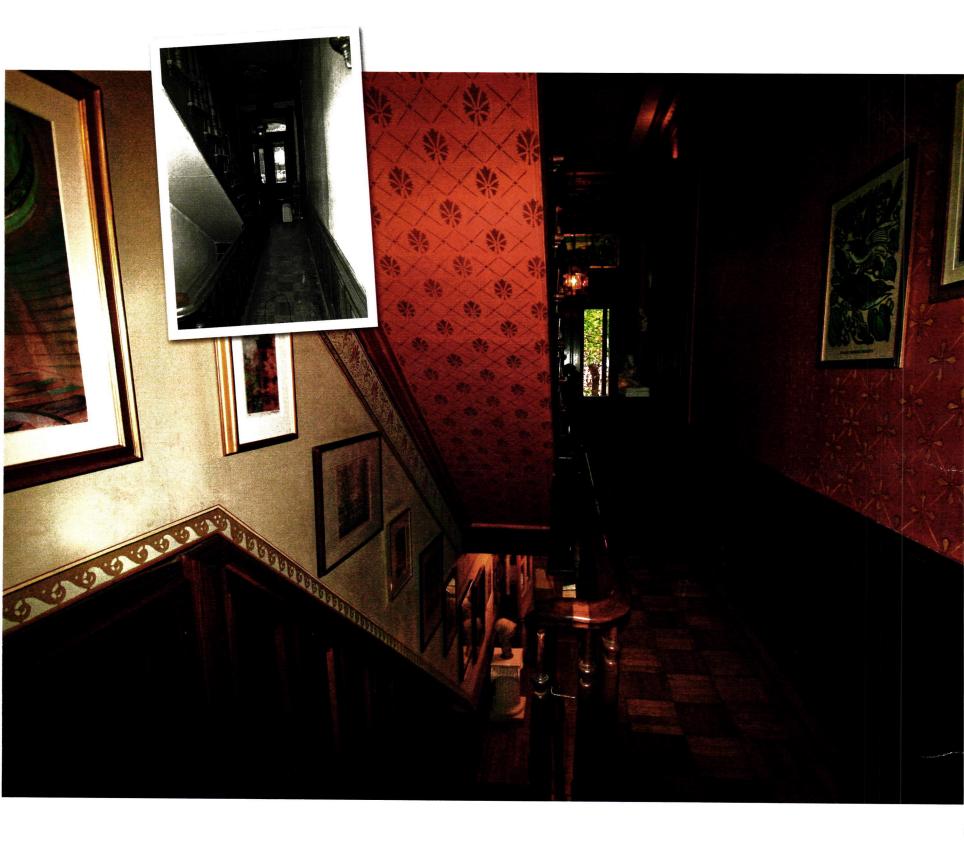
Few original ceiling medallions remained in the house.

The sitting room's medallion was hand painted to match the Art Nouveau peacock pattern border.

The dining room ceiling medallion was painted to replicate the style of the original medallions, most of which had been removed and replaced with plain, unadorned disks.

Bradbury & Bradbury's historical art papers adorn the second-floor guest room ceiling.

Original wood wainscoting was replicated by local woodworkers.



hen Period Homes founder Clem Labine bought his Victorian-era Brooklyn brownstone in 1967, the surrounding Park Slope neighborhood was far from its current state. "The neighbors thought I was crazy when they found out I had spent \$25,000 on the place," says Labine. At the time, the neighborhood's landmark row houses had fallen into disrepair, and Park Slope was in flux. "There were bars all along nearby Seventh Avenue," he says. "We'd routinely wake up around midnight to a punch-up that had spilled into the street."

The house was built in 1883, and — like many of the homes in the area — had once been a grand fourfloor family mansion. Sold in 1930, its rooms had been haphazardly sectioned off to form a rooming house. Kitchens and common bathrooms had been installed, walls erected, and much of the original wood detailing had been painted over or removed.

The building had been poorly maintained, and every room needed a full overhaul.

Labine, a chemical engineer, was no expert in renovation at the time. "My first idea was to turn the place into a castle," he says. "I started out small, but as the projects progressed, I found a lot of the original details began to emerge. One day I realized the building was talking to me, and I needed to stop fighting it." It was then that Labine's restoration — and subsequent education — began in earnest. And he wasn't alone: Everett Ortner, the founder of the Brownstone Revival movement, lived up the street, and helped guide Labine and many others who were doing the same with these once-magnificent buildings.

On the basement level, which now serves as the family room, much of the original handcrafted walnut woodwork had been removed. Labine hired local woodworkers to replicate the few remaining strips around the perimeter, above floor-to-ceiling custom-built bookcases. After stripping away layers of paint, Labine discovered that the original Italianate marble mantel in the middle of this room had been carved from the cheapest un-veined marble, and originally finished with wood graining. Using faux marbre techniques, Jersey City, NJ-based Rambusch artisan Helmut Burcherl gave the mantel the appearance of a more elegant, colorful Italian marble with complex veining.

The stairway to the parlor level features walnut wainscoting with a hand-stenciled border that is period appropriate. But as Clem notes, it was once "an unremarkable plaster wall. To create a warmer feeling, I just matched the wood and style of the wainscot on the parlor floor and continued it down to the basement level."

Inside the foyer remains one of the few original ceiling medallions, which Labine restored and refitted with an antique stained-glass lighting fixture. Using the foyer medallion as a model, Labine had ornamental painting artisans camouflage any cheap, unadorned replacement medal-





OPPOSITE: After: Handstenciled, period-appropriate patterns adorn the walls in the parlor-level hallway and stair. *Before*: Prior to renovation, the walls were bare plaster.

LEFT, TOP: The parlor's Art Nouveau peacock pattern was painted using a pounce-pattern stencil technique.

LEFT: Also in the parlor, a peacock feather-patterned narrowloom rug was custom-made to fit the room's shape.

lions throughout the house.

Other feats of ornamental decoration abound. In the dining area, Labine had a local silkscreen artist create a blue-and-yellow sunflower border, inspired by the Aesthetic movement of the late 1800s, in which sunflowers and peacocks are ubiquitous symbols. On the subject of peacocks, that Victorian-era symbol is well represented in the parlor sitting room.

"I wanted this to be a true sitting room; the kind of room where you formally receive visitors," says Labine. In addition to Victorian-era paintings and furniture, the front-facing room features a large hand-painted Peacock border, the pattern for which Labine found in the *Dover Book of Art Nouveau*. As no computers or scanning technology were available at the time, Bucherl used an old-fashioned pounce-pattern stencil technique that utilizes small holes and charcoal dust to place the design onto the wall. The pattern was then painstakingly hand painted using gold leaf for the accents. This motif is

also used — to dramatic effect — in place of a ceiling medallion in the center of the room. "There was no design for that," says Labine. "I just had Bucherl improvise and match it to the border."

Stained glass, sculpture, and even an imposing stuffed peacock are scattered throughout the room. "A good game to play in this room is to see how many peacocks you can count!" says Labine. (Guests often report blurred vision after twenty.) The narrow-loom carpet, which was custom made for the shape of the room, also features a dizzying peacock feather motif. It was woven to original 1880s manufacturing specifications, which a friend of Labine's discovered at a carpet manufacturer in England.

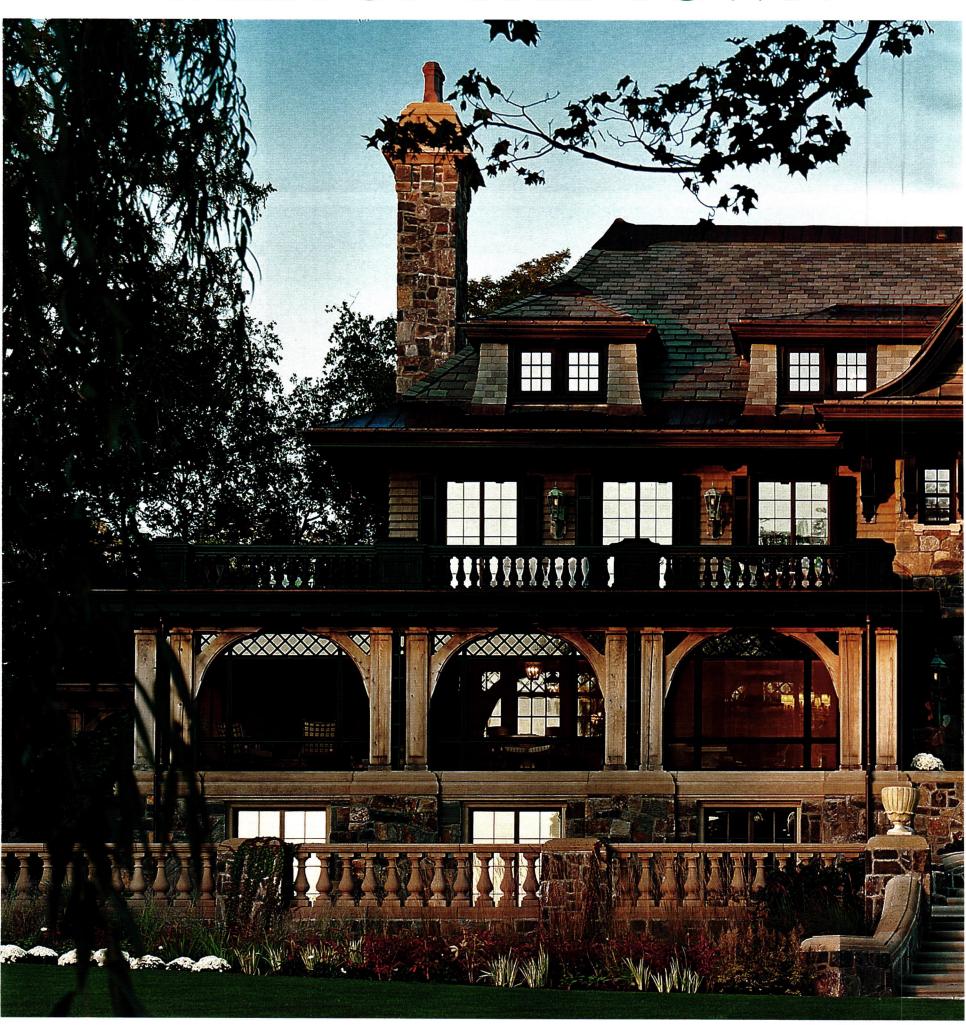
On the second floor, the master bedroom suite now serves as a guest room. Bookcases line the walls, with a reprise of the custom wainscoting and above-cabinet lighting style found on the basement level. The border and recessed ceiling are ornamented with Victorian-style Bradbury & Bradbury wallpapers.

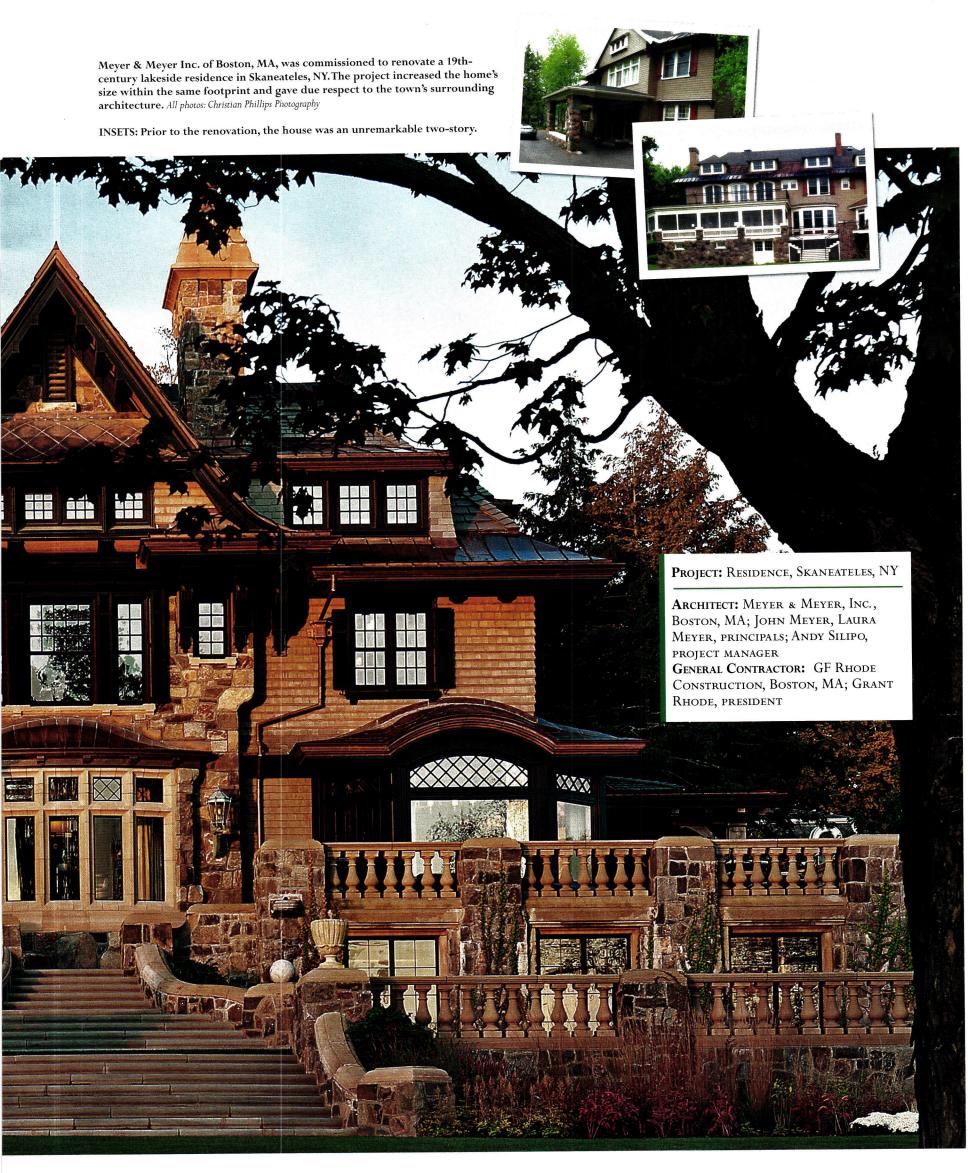
While much of the restoration can be attributed to hard work, much credit is also due to patience and simple happenstance. "A fellow up the street was gutting his brownstone, and was going to throw this in the garbage," says Labine, referring to the restored mahogany mantel in the parlor. "I asked him if we could make a deal for it."

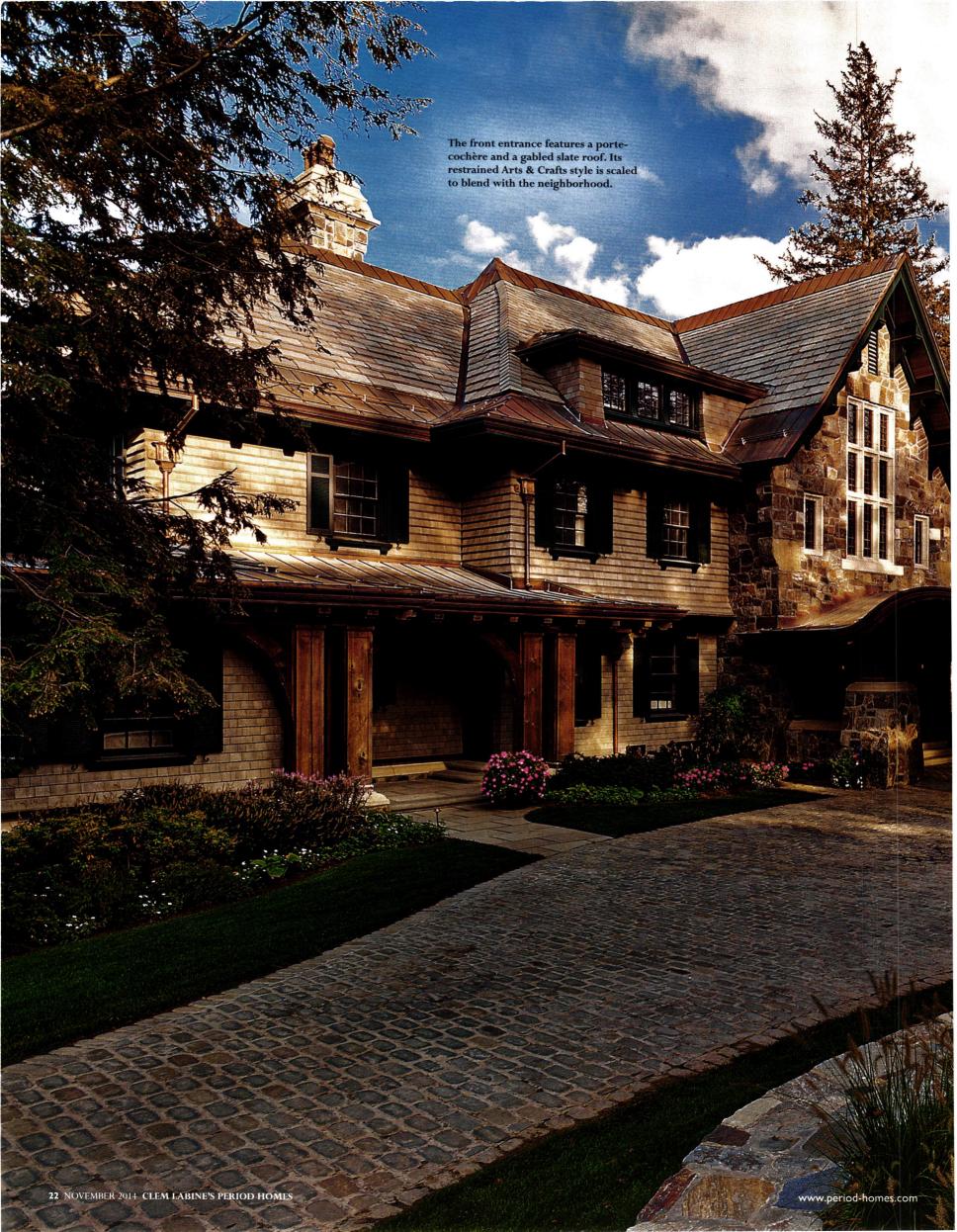
Unfortunately, only a small number of homes restored during the Brownstone Revival have maintained their Victorian character. "It's a shame," says Labine. "New people move in, and a lot of them want 'Brooklyn Modern.' Why buy a Victorian home if you are going to strip it of its character? Why not buy a loft, or recent construction?"

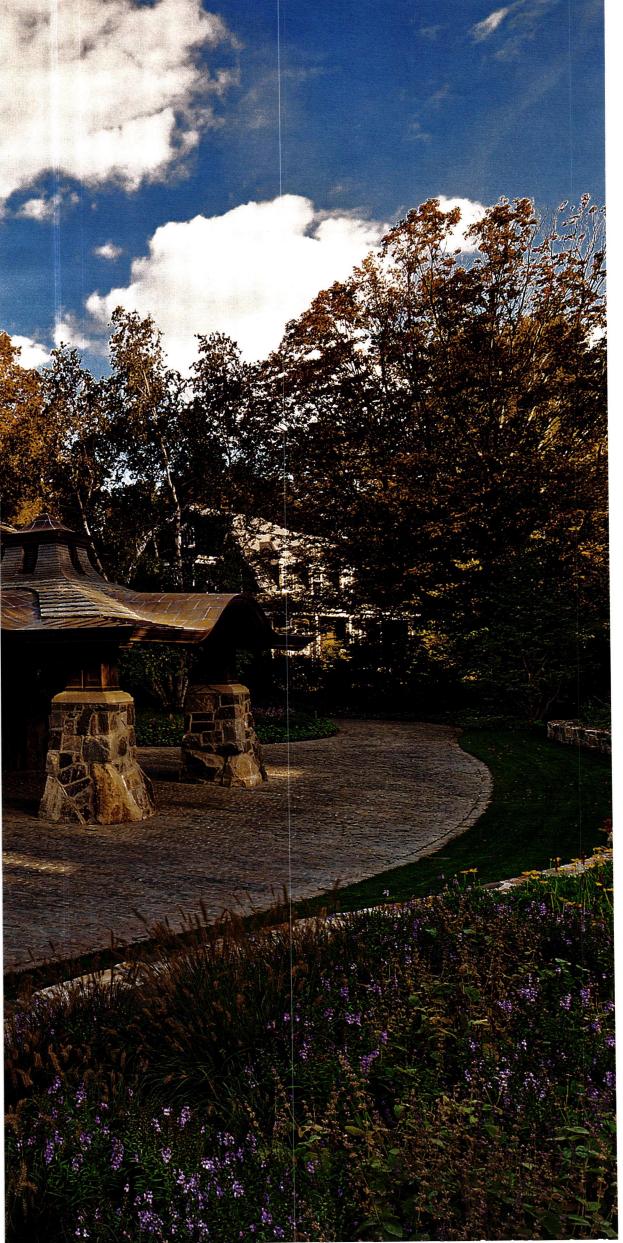
After almost 50 years, the renovation continues — a wall in the basement was recently found to have termites, and is in the process of being rebuilt. Labine takes it in stride; "It's always something with these old houses. If you care about the place, you are never truly finished."

# TALK OF THE TOWN









hen Boston, MA-based architecture firm Meyer & Meyer was commissioned to renovate a 19th-century lakeside house in Skaneateles, NY, it had to expertly blend history with the present time zone. The historic resort town, southwest of Syracuse, is home to 7,300 people and dates back to 1830. Its quaint historic district is characterized by Victorian structures, from which the client's summerhouse and its remarkable lakefront are clearly visible.

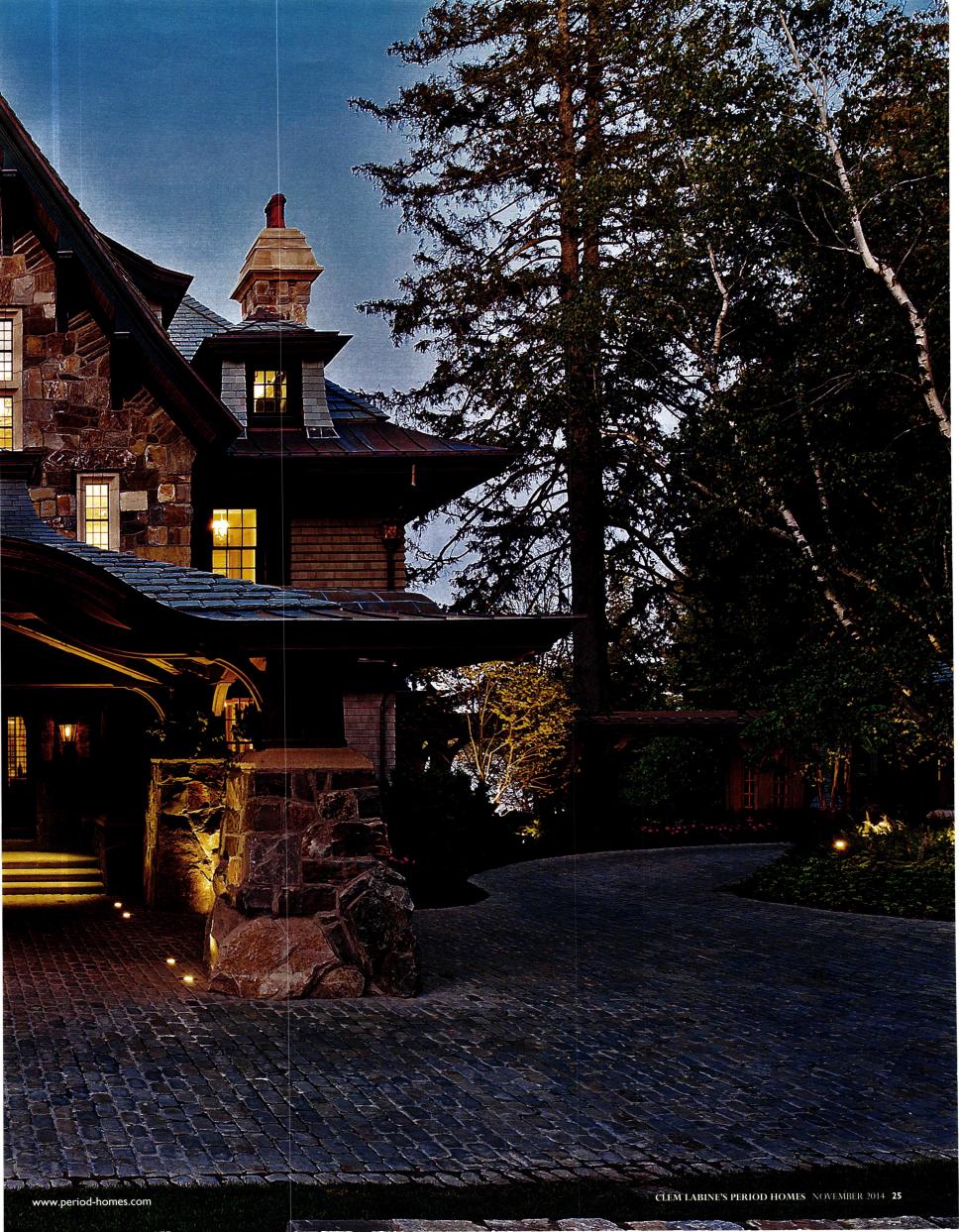
"It is a community of long-established residents, who were cautious regarding our client's addition of a large new structure," says John I. Meyer Jr. AIA, LEED AP. "We had to scale the home to make it part of the town without losing the grandeur of our client's vision and without making a big splash." The civic-minded, art-centric clients are active in town causes and often use the sprawling house for philanthropic events. They were more than eager to be good neighbors and have their home fit gracefully into the landscape of the surrounding late 19th-century architecture.

The Meyer & Meyer team, led by Meyer and architect Andy Silipo, who served as project manager, used the town's restrictions on height and square footage to great advantage, creating what they call a "Powerful Shingle Style" home that is contained in the original footprint yet has twice as much room. "We gutted the house and gained more space by finishing the attic and the basement," says Silipo. "And the owners were able to acquire the adjacent plot, bringing the estate size to 2.5 acres, which gives grandeur to the estate."

The resulting four-level home has dual functions. The first floor, which houses the living room, dining room, kitchen and breakfast area as well as a guest bed and bath, and the second floor, which contains four bedrooms, are for the family. The attic serves as a guest suite, and the basement is home to a media room, spa, steam room, workout area and bar that opens to the lawn, which is used primarily for public functions and entertaining.

The large-scale illusion in the small-scale space begins with the drive to the front door. The entrance road, set with granite pavers, undulates, creating a slow reveal of landscaped "rooms." It ends at the dramatic porte-cochère. The latter's curvaceous roof, crafted by Andy McDonald, a partner in Syracuse Custom Carpentry & Millwork of East Syracuse, NY, floats softly above the sheltered entry, a powerful signal that this is no ordi-







nary dwelling. "This was quite a feat," says Meyer. "McDonald built it in his studio in four parts and brought it to the site for installation, which was completed in only one day — to the great astonishment of the watchful citizens."

The house was designed to have two distinct looks, in what Meyer likes to think of as a wholly formed split personality. The front, which faces neighboring homes, is in a simple Arts & Crafts style of tripled-layered red cedar shingles — an understated material that blends with the surrounding architecture. The back side, which faces the lake, is predominantly fashioned of heavily rusticated granite fieldstone, a more boisterous choice that sets the tone for the unfolding opulence of the grounds. The twin gables — one in front, one in back — are also set in stone.

"The grand rear façade, which has a bay window, a grand staircase and screened-in porch, reflects a period when stately mansions graced the waterfront," Meyer says. "The home is reminiscent of one of the quieter Newport manor houses. Its interior, designed by McAlpine, Booth & Ferrier, is fresh and modern and is respectful of detailing that allows styles to intermix without harsh juxtapositions. All floors offer spectacular waterfront views."

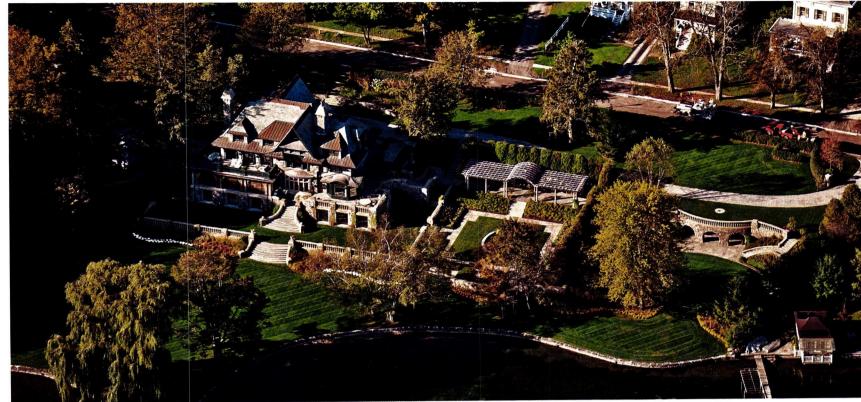
The building of the house presented Meyer & Meyer with a huge logistical challenge: The site is a six-hour drive from the firm's Boston office. "The client wanted the best craftsmen," says Silipo. "This meant that we had to have people relocate. We had to do a lot of persuading, because this project took two years, and they could only go home on weekends. The homeowners were great

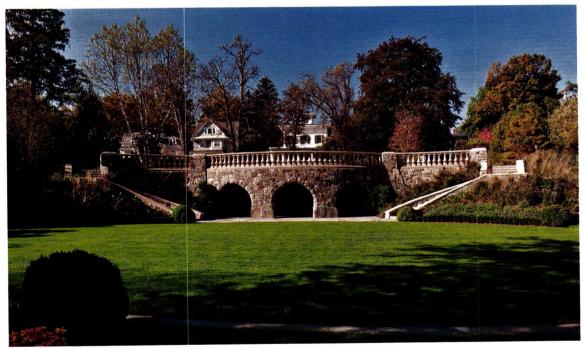
- they provided housing for many of the workers."

Most of the team hailed from Massachusetts. The builder, Grant Rhode of GF Rhode Construction, and the landscape architect, William Pressley, FASLA, of Pressley Associates, are based in Boston. Stonemason David Von Jess of The Stone Masons, has offices in Westport, and the landscape installer, Sean Brosnan of Valley Crest, is from Brighton. "In many of our jobs, we are on the site two to three times a week," says Silipo. "In this case, it was about two times a month for one to two days each time. For communication, we worked with the site team via photos, phone calls and emails."

Meyer, whose firm has been in business for more than three decades, says that few houses in his portfolio "demonstrate the skill of modern-day craftsmen with such charm and grace." And the choice of







OPPOSITE: A plaster ceiling crowns the paneled lounge.

ABOVE: The clients acquired two parcels of land for the newly designed grounds.

LEFT: A stone bridge arches over an underground tunnel with a wine grotto.

materials — limestone, carved timbers, copper and slate, along with the stone foundation and decorative windows — reflect the owners' artistic sensibilities. "The owners really appreciated everything we were doing and supported the selections of highend products," says Meyer. "And when we needed to extend a roofline or make other changes, they were respectful of our judgment."

One of the more interesting features of the property is the grotto. Entered through a wooden archway set into a 20-ft.-high hedge, the stone and brick structure features a trio of triumphant arches, vaulted ceilings and an elaborate decorative pattern on the floor. It holds an emergency generator and is used as storage space for the owners' wine collection. "The engineering and masonry work are amazing," says Silipo. "Usually, vaulted

ceilings are supported by pillars, but the grotto has levitating vaults held in place by steel tension rods and custom bronze anchors that appear to be floating in mid-air. Constructed of rusticated red brick dyed to soften the color and add age, it is one of my favorite spaces on the property."

The Newport style is carried over into the landscape, which, in the back, gracefully terraces to the lake. A large screened-in porch, with timbered arches, opens off the dining room, inviting everyone outdoors, where a set of cascading stairs complete with hand-carved limestone balusters leads grandly to the lake. Various "evergreen" passageways open up the outdoors. A wisteriacovered trellis, for instance, connects the garage to the house, and an arched pergola is placed to act as a garden border.

To further merge the water and grounds, Pressley Associates created terraces and walls, each of which becomes a room that has a different theme and level. Thus, the Lawn Terrace, a "green patio" punctuated in the center by a koi pond and splashing fountain, opens off the ground floor of the house overlooking West Lake and the Water Garden. The Water Garden is defined by a limestone balustrade, a tall evergreen hedge and a limestone and wood pergola, laced with wisteria. The Ellipse Garden, which is designed for everyday use and special events, is reached through an arbor-covered passageway in the hedge.

Meyer says that the house is true to its neighborhood and its owners. "It is designed to be cherished for generations and to last for centuries," he says. — *Nancy A. Ruhling* 

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	rpenters, Inc6	- ^
860-228-2276	www.countrycarpenters.com	0
	Milling, Ltd6	٠.
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477 Crown Poin	t CabinetryBack Cove	er
	www.crown-point.com	
7380 Klitsas, Di	mitrios - Fine Wood Sculptor6	1
	www.klitsas.com	
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Metalwork

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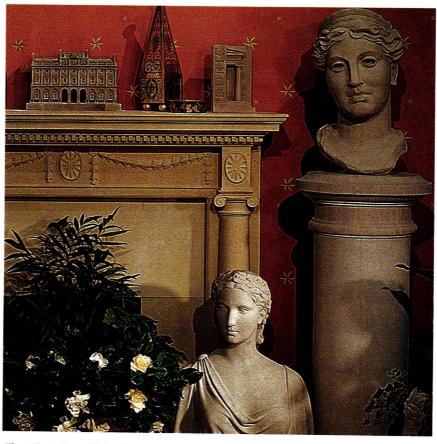
Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.

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Supplier of indoor & outdoor furniture, landscape structures & garden specialties: arbors, gazebos, pergolas, cabanas, pool houses, patio furniture, planters & more.

Click on no. 1713



These Classically modeled sculptures, column and mantel are available from Haddonstone.

#### Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285

www.haddonstone.com

Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

Click on no. 4020



Gaby's Shoppe custom manufactured this wrought-iron, queen-sized bed, which measures 114x65 in.

Gaby's Shoppe

800-299-4229; Fax: 214-748-7701

www.gabys.com

Dallas, TX 75207

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

Click on no. 2520



House of Antique Hardware offers a wide selection of antique-reproduction entry hardware, as well as hardware for interior doors, cabinets, furniture and windows.

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828-667-8868; Fax: 828-665-8303 www.customforgedhardware.com Candler, NC 28715
Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5. Call for more information.

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413-566-5301; Fax: 413-566-5307 www.klitsas.com Hampden, MA 01036 Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings. Click on no. 7380



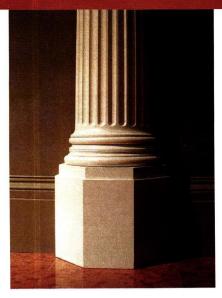
Lehmann Glass Studio fashioned this cut-glass divider panel, measuring 35x58 in., for an historic building in Aspen, CO.

#### Lehmann Glass Studio

510-465-7158; Fax: Same as phone www.lehmannglass.com
Oakland, CA 94607
Custom fabricator of wheel-cut architectural & art glass: reproductions to match existing panels.

#### **Subway Ceramics**

888-387-3280; No fax www.subwaytile.com Verona, WI 53593 Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; mosaics; Victorian style. Click on no. 1687



This specialty interior column base is one of many offered by Chadsworth Columns.

#### **Chadsworth Columns**

800-486-2118; Fax: 910-763-3191 www.chadsworth.com
Wilmington, NC 28402
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Click on no. 1580 for PolyStone; 180 for wood

### Columns & Capitals

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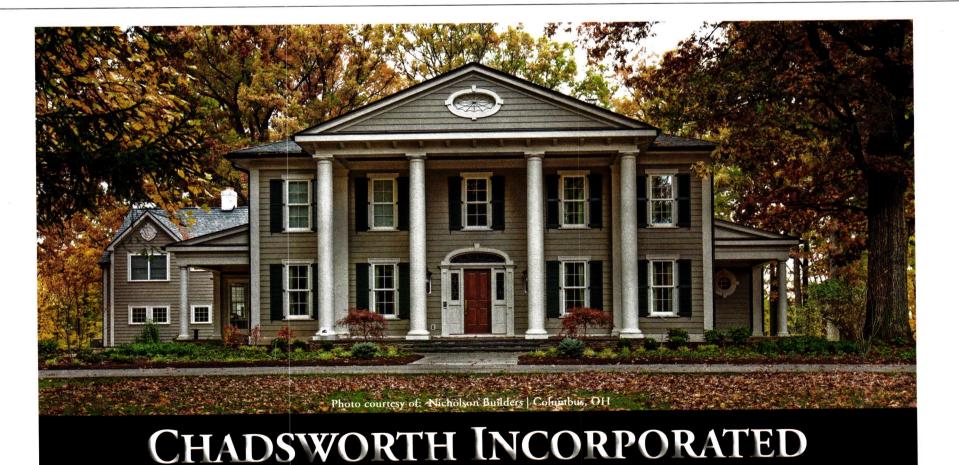


A Haddonstone portico with fluted columns, pilasters and lonic capitals creates a magnificent entryway.

### Haddonstone (USA), Ltd.

719-948-4554;
Fax: 719-948-4285
www.haddonstone.com
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garden furniture, balustrades, gazebos, follies,
columns, porticos, doors
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more; custom components.

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www.COLUMNS.com

277 North Front Street, Historic Wilmington, NC 28401

(P): 800.486.2118 (F): 910.763.3191 sales@columns.com

### Conservatories & Outbuildings



This pool house was built with a post-and-beam kit from Country Carpenters.

#### Country Carpenters, Inc.

860-228-2276; Fax: 860-228-5106 www.countrycarpenters.com Hebron, CT 06248 Manufacturer of New England-style post-&-beam carriage houses, garden houses, sheds & country

barns: pre-cut & -engineered for assembly by

either the firm or a professional carpenter. Click on no. 246

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Click on no. 1713

This Haddonstone (USA) Ltd. orangery with balustrading and Tuscan pilasters makes an ideal pool house.



#### Haddonstone (USA), Ltd.

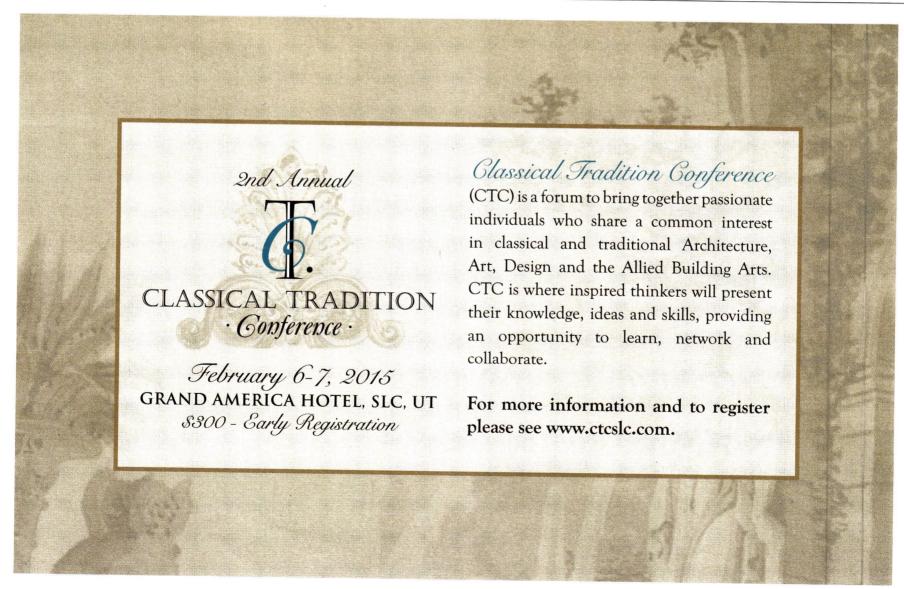
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www.hartleybotanic.com

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 ${\it This \ custom \ conservatory \ was \ designed \ and \ built \ by \ Town \ \& \ Country \ Conservatories.}$ 

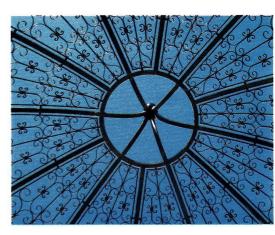
#### **Town & Country Conservatories**

773-281-1212; Fax: 773-281-2234

www.townandcountryus.com

Chicago, IL 60613

Designer & builder of high-quality custom English conservatories, orangeries, garden houses, greenhouses, roof lanterns & swimming pool enclosures: in premium hardwood or extruded aluminum; extensive photo tour; design & planning guide.



This forged-iron canopy is part of a large gazebo fabricated by Wiemann Metalcraft and installed in Sugarland, TX.

#### Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcraft.com

Tulsa, OK 74107

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors & hardware, balconies & more; all cast-& wrought-metal alloys, finishes & architectural styles; since 1940.

Click on no. 1223

### Doors, Windows, Shutters & Hardware



Allied Window supplied the Magnetic One Lite (MOL) "invisible" storm window for an historic building in Dumbarton Oaks, Georgetown.

#### Allied Window, Inc.

800-445-5411; Fax: 513-559-1883 www.alliedwindow.com
Cincinnati, OH 45241
Manufacturer of "invisible" interior/exterior aluminum storm windows: all custom shapes & colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E, tempered, acrylic & lexan glazing.
Click on no. 690



Arch Angle provided the storm windows and doors for this residence.

#### Arch Angle Window & Door

330-723-2551; Fax: 330-722-4389 www.archangleohio.com
Medina, OH 44256
Custom fabricator of special shape aluminum storm doors, windows & screens: round top, arch top, Cathedral & Gothic designs; tempered & low-E glass.

Click on no. 52



This double-hung window unit with a fixed-arch fan was constructed by Artistic Doors & Windows with mortise-and-tenon joinery.

#### **Artistic Doors & Windows**

800-278-3667; Fax: 732-726-9494 www.artisticdoorsandwindows.com
Avenel, NJ 07001
Custom fabricator of hardwood doors & windows: all fenestration styles & types; IBC 2000 impactapproved entry doors & windows; stile-&-rail interior doors with fire ratings to 90-min. positive pressure;

Click on no. 363

multiple hardwood species.



This residence features a combination of Chadsworth's Bahama and louvered shutters.

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Wilmington, NC 28402
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.

Click on no. 1580 for PolyStone; 180 for wood

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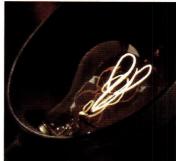
CLICK ON NO. 9600

# Always in Style



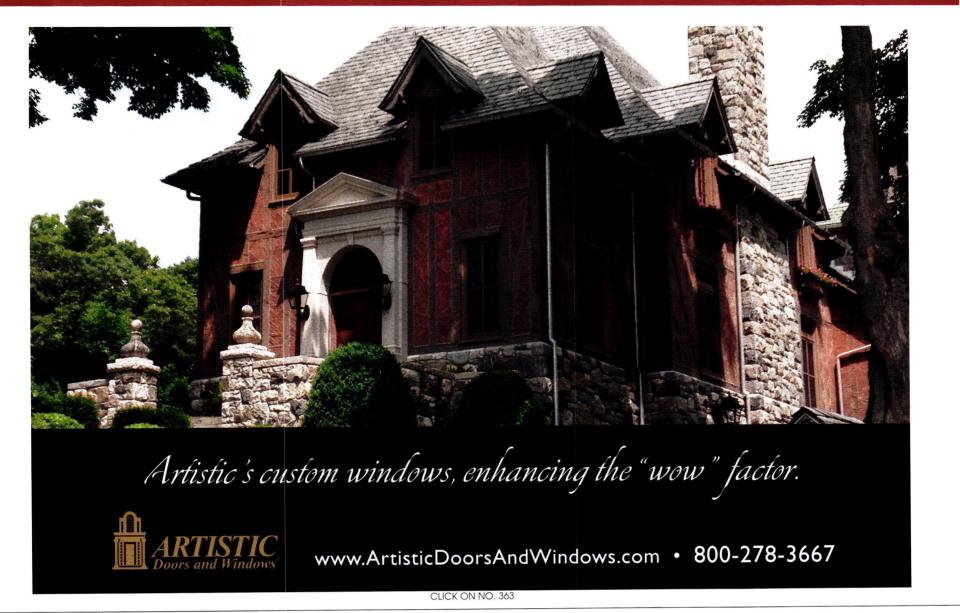






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 ${\it Coppa Woodworking\ custom\ manufactures\ screen\ and\ storm\ doors.}$ 

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310-548-4142; Fax: 310-548-6740 www.coppawoodworking.com
San Pedro, CA 90731
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Click on no. 9600



E.R. Butler offers Early American door hardware in a variety of finishes.

E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305 www.erbutler.com New York, NY 10012 Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.

Click on no. 2260



This historically styled wood door was fabricated by HeartWood FineWindows and Doors.

### HeartWood Fine Windows & Doors

585-340-9085; Fax: 585-254-1760 www.heartwoodwindowsanddoors.com Rochester, NY 14606
Manufacturer of period-accurate custom architectural wood windows & doors: made from Honduras mahogany & other species; hardware; traditional mortise-&-tenon construction; standard & decorative glazing; 66-year-old company.

Click on no. 1541



This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in

### **House of Antique Hardware**

888-223-2545; Fax: 503-233-1312 www.hoah.us
Portland, OR 97232
Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian &

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

### Doors, Windows, Shutters & Hardware continued



Glass interior storm windows from Innerglass Window Systems solved the draft problems for these windows.

### **Innerglass Window Systems**

800-743-6207; Fax: 860-651-4789 www.stormwindows.com Simsbury, CT 06070 Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: maintains the integrity of historic windows; conforms to opening; doit-yourself installation.

Click on no. 909



Kayne & Son Custom Hardware fabricated this bronze cane bolt.

### Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303 www.customforgedhardware.com Candler, NC 28715
Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: handforged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.

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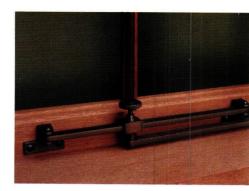


Parrett Windows & Doors offers a variety of historical wood windows.

### Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452 www.parrettwindows.com
Dorchester, WI 54425
Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.

Click on no. 3003



The model CSB34 casement adjuster from Phelps Company is shown in the oil-rubbed bronze finish; this traditional design is crafted from solid brass and hand polished.

### **Phelps Company**

603-336-6213; Fax: 603-336-6085 www.phelpscompany.com Hinsdale, NH 03451 Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/ screen hangers, bronze screen wire & screen-door latch sets.

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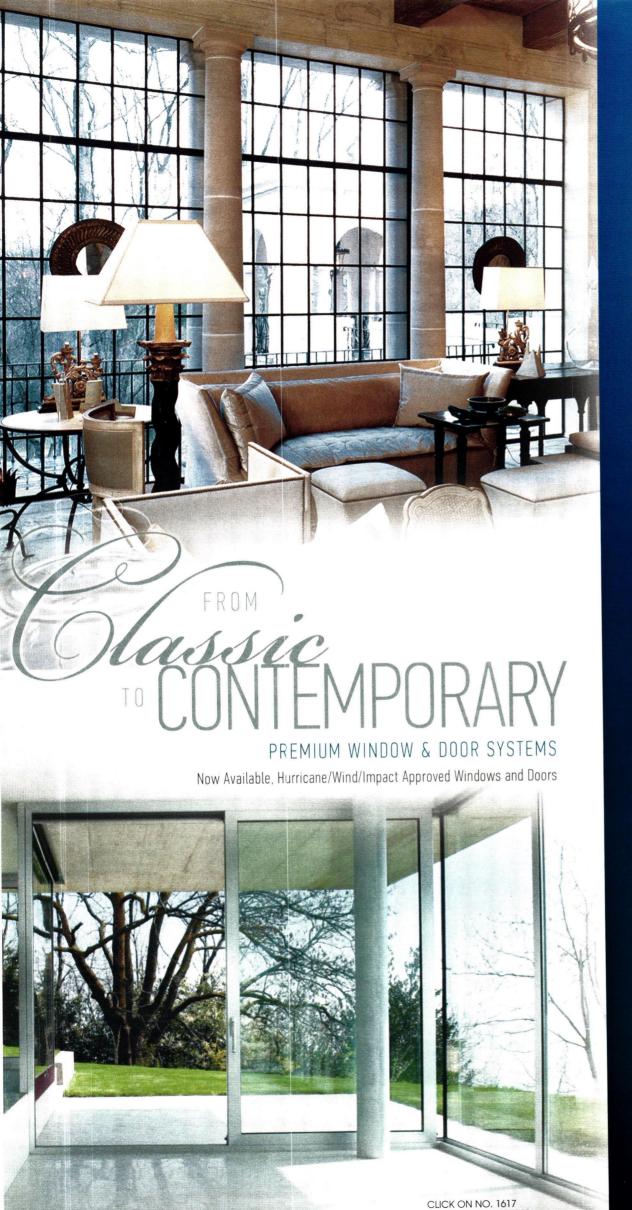
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Shuttercraft supplied and installed these shutters with a sailboat cutout.

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203-245-2608; Fax: 203-245-5969 www.shuttercraft.com Madison, CT 06443

Manufacturer of mortise-&-tenon wood shutters: cedar & mahogany exterior movable & fixed louver, board and batten & raised panel; cutouts, capping, arches & more; authentic mounting hardware; interior louvers, Colonial panels & open frame; full painting services; shutters all made in the U.S.; family owned & operated; shipped nation-wide since 1986.

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Steel windows from SteelWindows & Doors offer energy efficiency and traditional styling.

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Stratford, CT 06615

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Click on no. 1617



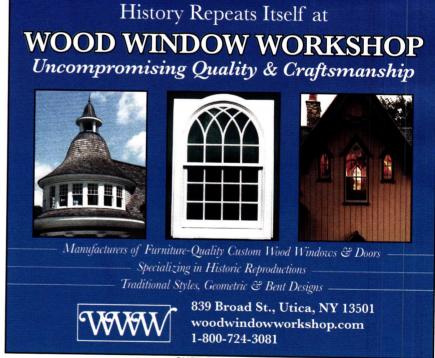
This faceted elliptical knob is available from The Brass Center in both door and cabinet sizes, and in a variety of finishes.

### The Brass Center

212-421-0090; Fax: 212-371-7088 www.thebrasscenter.com
New York, NY 10022
Distributor of architectural hardware, plumbing, kitchen & bath accessories: residential & commercial projects; traditional & contemporary styles.

Click on no. 1733





CLICK ON NO. 9640





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

### The Golden Lion

310-827-6600;
Fax: 310-827-6616
www.thegoldenlion.com
Venice, CA 90291
Importer of European hardware
for cabinetry & residential uses:
hinges, mortise locks, levers &
backplates, cremone bolts &
more; wrought-iron to handchiseled bronze; decorative
grilles; period brass moldings;
line of lighting; French antiques.

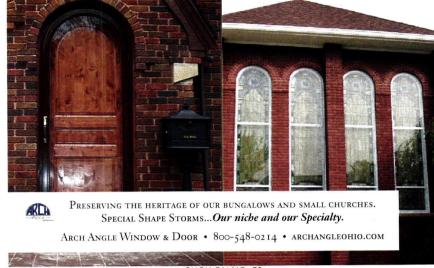


Timberlane custom manufactures exterior wood shutters in traditional styles.

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215-616-0600; Fax: 215-616-0749 www.timberlane.com
Montgomeryville, PA 18936
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Click on no. 1595 for Endurian; 1056 for wood



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### Doors, Windows, Shutters & Hardware continued



### **Vintage Doors**

800-787-2001; Fax: 315-324-6531 www.vintagedoors.com
Hammond, NY 13646
Custom manufacturer of handcrafted doors: interior & exterior doors; hardware; screen & storm doors; porch panels; glass, mahogany, white oak, cherry, Douglas fir & more; many styles.
Click on no. 1727

The round-top C416RT entrance door with matching "Manhattan" screen and storm door was fabricated in solid mahogany by Vintage Doors.



### Wiemann Metalcraft

Click on no. 1223

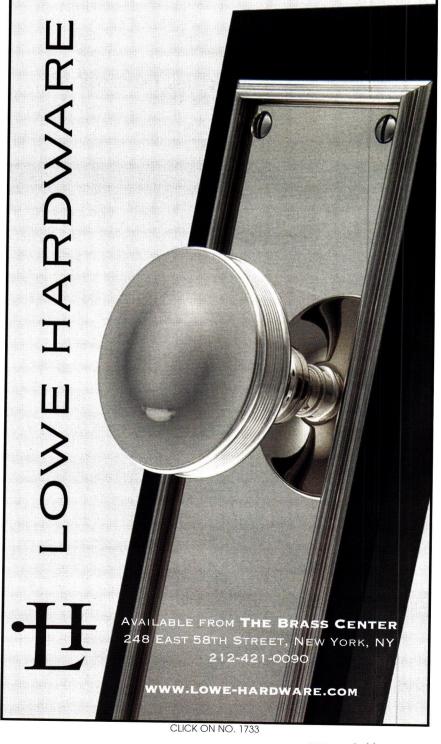
www.wmcraft.com
Tulsa, OK 74107

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors & hardware, balconies & more; all cast- & wroughtmetal alloys, finishes & architectural styles; since 1940.

918-592-1700; Fax: 918-592-2385

Wiemann Metalcraft fabricated these bronze Art Deco door panels.







This traditional out-swing casement-window assembly was custom fabricated by Wood Window Workshop with leaded-glass lites.

### Wood Window Workshop

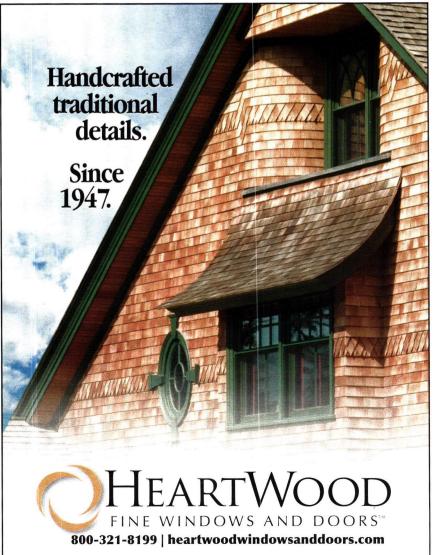
800-724-3081; Fax: 315-733-0933 www.woodwindowworkshop.com Utica. NY 13501

Manufacturer of custom wood windows & doors: any size, shape & species; traditional mortise-&-tenon construction with true-divided lites; historic reproduction of double-hung, casement, arched & bent units.

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& materials; 4 different grade
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Click on no. 8300



Haddonstone's collection of cast-stone architectural features includes porticos (shown here), balustrading, columns, pier caps, copings, quoins and window surrounds.

### Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

Click on no. 4020

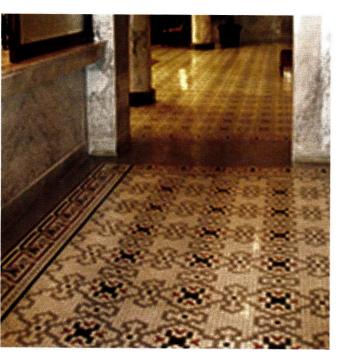
### W.F. Norman Corp.

800-641-4038; Fax: 417-667-2708 www.wfnorman.com
Nevada, MO 64772
Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.
Click on no. 520

### Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385 www.wmcraft.com Tulsa, OK 74107 Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors & hardware, balconies & more; all cast- & wroughtmetal alloys, finishes & architectural styles; since 1940.

# Flooring



 $\label{lem:lem:manufactured} American \ Restoration \ Tile \ manufactured \ this \ 1-in. \ hexagonal, unglazed porcelain flooring tile.$ 

### American Restoration Tile, Inc.

501-455-1000; Fax: 501-455-1004 www.restorationtile.com Mabelvale, AR 72103 Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall,

subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.

Click on no. 172



This reclaimed antique floor was supplied by Chestnut Specialists.

### Chestnut Specialists, Inc.

860-283-4209; No fax www.chestnutspec.com Plymouth, CT 06782 Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.

Click on no. 8780



Foster Wood Products supplies select new and reclaimed flooring.

### **Foster Wood Products**

800-682-9418; Fax: 706-846-3487 www.fosterwood.com Shiloh, GA 31826

Supplier of specialty wood products: reclaimed heart pine & hardwood flooring & paneling; longleaf & new heart pine; old-growth white pine; treated porch flooring; hand-hewn & hard-to-find beams.

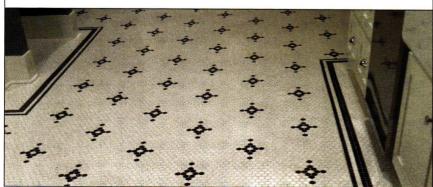
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HeritageWide Plank Flooring supplies old-growth hickory flooring.

Heritage Wide Plank Flooring 877-777-4200; Fax: 631-996-5022 www.hwpf.com Riverhead, NY 11901 Supplier of wide-plank flooring: old-growth eastern white pine, heart pine, red pine, birch, cherry, walnut, hickory, white oak & maple; custom wood paneling; mantels; mills reclaimed lumber from old structures.

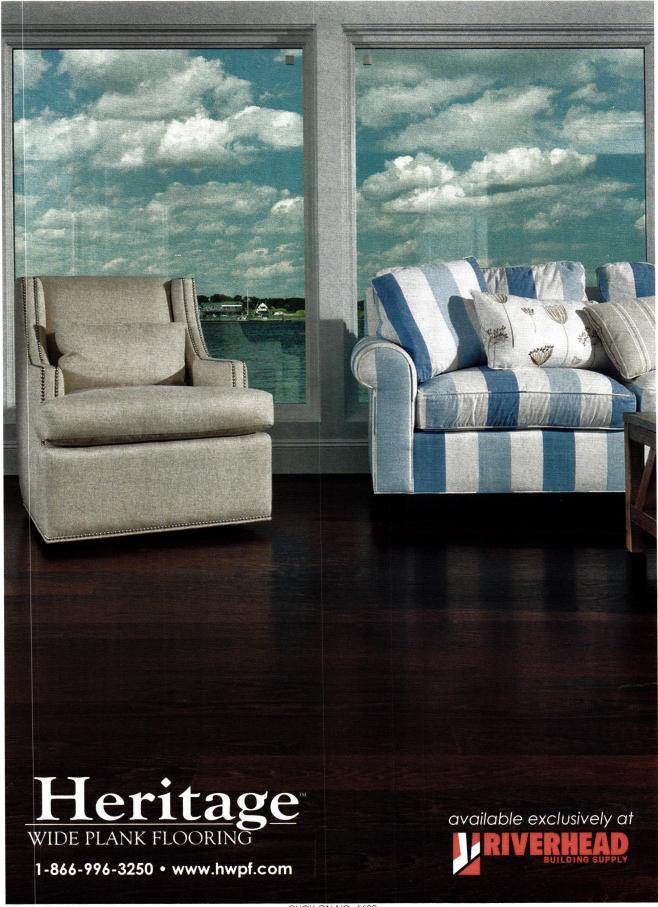
Click on no. 1682

### Hochstetler Milling, Ltd.

419-368-0008; Fax: 419-368-6080 552 State Route 95 Loudonville, OH 44842 Supplier of new barn timbers: oak up to 40-ft. long; planed & rough sawn; 2x6 & 1x6 tongue-&-groove knotty pine. Click on no. 259

### **Subway Ceramics**

888-387-3280; No fax
www.subwaytile.com
Verona, WI 53593
Supplier of historically authentic
ceramic tile: field tile, moldings &
trim pieces; mosaics; Victorian style.
Click on no. 1687



CLICK ON NO. 1682

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# Interior Elements, Ornament & Finishes

### American Restoration Tile, Inc.

501-455-1000; Fax: 501-455-1004 www.restorationtile.com
Mabelvale, AR 72103
Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.

Click on no. 172

### **Chadsworth Columns**

800-486-2118; Fax: 910-763-3191 www.chadsworth.com
Wilmington, NC 28402
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.

Click on no. 1580 for PolyStone; 180 for wood



Chelsea Decorative Metal Co. manufcatures pressedtin ceiling panels in a variety of finishes, including bright copper.

### Chelsea Decorative Metal Co.

713-721-9200; Fax: 713-776-8661 www.thetinman.com
Houston, TX 77074
Manufacturer of pressed-tin
ceilings, walls & backsplashes:
stamped-metal sheets in 2x4-ft.
sections; cornices in 4-ft. lengths,
2-9-in. widths; 6-, 12- & 24-in.
repeat patterns; Victorian, Art
Deco & other styles; shipped
anywhere.

Click on no. 190



A Foster Reeve artisan touches up every final detail of this custom ornamental entablature prior to installation

### Foster Reeve & Associates Inc.

718-609-0090; Fax: 718-609-0061 www.fraplaster.com Brooklyn, NY 11222

Custom manufacturer of architectural & ornamental plaster for interiors & exteriors: in-house sculptors; design development (CAD) engineering & full project management services; residential & commercial.

Click on no. 1326



### Foster Reeve

& ASSOCIATES INC.



NEW YORK
LOS ANGELES

718.609.0090 CLICK ON NO. 1326



### Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001 U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

Click on no. 4020

### Heritage Wide Plank **Flooring**

877-777-4200; Fax: 631-996-5022 www.hwpf.com Riverhead, NY 11901 Supplier of wide-plank flooring: old-growth eastern white pine, heart pine, red pine, birch, cherry, walnut, hickory, white oak & maple; custom wood paneling; mantels; mills reclaimed lumber from old structures.

Click on no. 1682

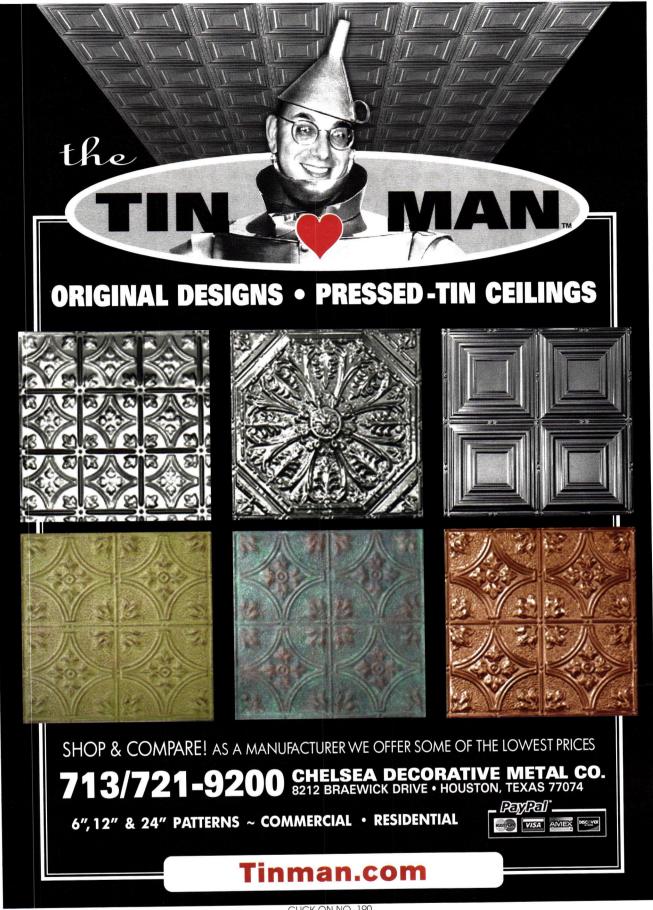


NIKO fabricated and installed the decorative ceiling and ornate cornice moldings for this building.

### NIKO Contracting Co., Inc.

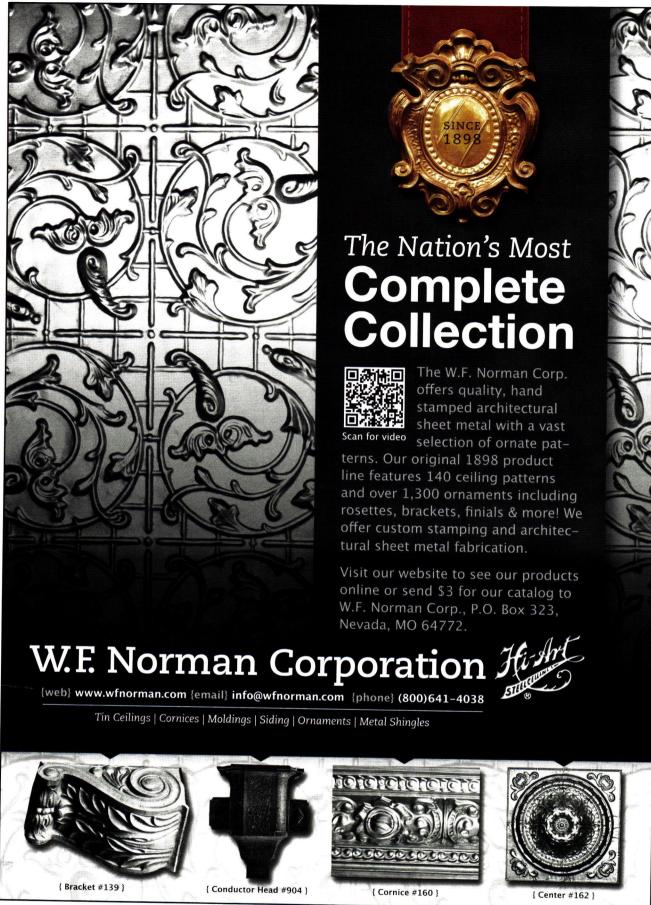
412-687-1517; Fax: 412-687-7969 www.nikocontracting.com Pittsburgh, PA 15213 Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.

Click on no. 8300



CLICK ON NO. 190

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### Interior Elements, Ornament & Finishes continued

Subway Ceramics 888-387-3280; No fax www.subwaytile.com Verona, WI 53593 Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; mosaics; Victorian style. Click on no. 1687



This Oriental-style ceiling was created using pressed-tin panels from W.F. Norman Corp.

W.F. Norman Corp. 800-641-4038; Fax: 417-667-2708 www.wfnorman.com Nevada, MO 64772 Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings. Click on no. 520

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# Landscape & Garden Specialties

### Belden Brick Co., The

330-456-0031; Fax: 330-456-2694 www.beldenbrick.com Canton, OH 44702 Manufacturer of brick: variety of colors, textures, sizes; stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.

Click on no. 1500



Chadsworth's PolyStone columns were used to create this custom pergola at Airlie Gardens in Wilmington, NC.

### **Chadsworth Columns**

800-486-2118; Fax: 910-763-3191 www.chadsworth.com Wilmington, NC 28402 Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.

Click on no. 1580 for PolyStone; 180 for wood



This traditionally styled monumental wroughtiron gate was designed and fabricated by Compass Ironworks.

### Compass Ironworks

Click on no. 1719

717-442-4544; Fax: 717-442-1948 www.ironworkclassics.com Gap, PA 17527 Fabricator of wrought-iron metalwork: gates, fences, railings & décor; historical styles; recycled content.

This 3 ft. x 16 ft. red cedar eyebrow pergola is available from Fifthroom.com.

### Fifthroom.com

888-293-2339; Fax: 724-444-5301 www.fifthroom.com Gibsonia, PA 15044 Supplier of indoor & outdoor furniture, landscape structures & garden specialties: arbors, gazebos, pergolas, cabanas, pool houses, patio furniture, planters & more.

Click on no. 1713



Reclaimed clinker bricks supplied by Gavin Historical Bricks were used to create these steps and walkway.

### Gavin Historical Bricks Inc.

319-354-5251; Fax: 319-688-3086 www.historicalbricks.com Iowa City, IA 52245 Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.

Click on no. 191



Haddonstone's robust Gothic Jardinière, shown here with a lower and upper base, is also available

### Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

Click on no. 4020

### **Herwig Lighting**

800-643-9523; Fax: 479-968-6422 www.herwig.com Russellville, AR 72811 Custom manufacturer of handcrafted interior & exterior lighting fixtures & more: cast-aluminum benches, bollards, fences, gates, plaques, signage, street clocks, posts to 14 ft. &

columns; since 1908. Click on no. 9130

### Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303 www.customforgedhardware.com Candler, NC 28715 Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5. Call for more information.

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www.ugmo.com

ture at root level.

Click on no. 1704



CLICK ON NO. 1713

### Landscape & Garden Specialties continued



This iron driveway gate for a 12-ft. opening was cast in one piece by Wiemann Metalcraft; it was installed on in-ground hydraulic operators.

### Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcraft.com

Tulsa, OK 74107

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors & hardware, balconies & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

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CLICK ON NO. 4020

# Lighting & Electrical



This copper lantern was manufactured by Authentic Designs.

### **Authentic Designs**

800-844-9416; Fax: 802-394-2422 www.authenticdesigns.com West Rupert, VT 05776 Manufacturer of Early American & Colonial lighting fixtures: brass, copper, terne metal & Vermont maple; interior & exterior mountings; CUL/ UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.

Click on no. 60



This is one of many historically styled lighting fixtures available from Crenshaw Lighting.

### **Crenshaw Lighting**

540-745-3900; Fax: 540-745-3911 www.crenshawlighting.com Floyd, VA 24091 Manufacturer of custom lighting fixtures in all styles: design services; historic restoration & reproduction; on-site services.

Click on no. 1128



The overall height of this two-light cast-bronze lantern from Deep Landing Workshop is 23 in. and the body is 17 3/4-in. tall; it projects 13 1/2 in. from

### **Deep Landing Workshop**

877-778-4042; Fax: 410-778-4070 www.deeplandingworkshop.com Chestertown, MD 21620 Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial style.

Click on no. 809



The Invisible Lightswitch by Forbes & Lomax blends seamlessly with wallcoverings.

### Forbes & Lomax LLC

212-486-9700; No fax www.forbesandlomax.com New York, NY 10018 Manufacturer, supplier & retailer of authentic period electrical accessories: switches, dimmers & outlets; nickel, antique bronze, stainless steel, unlacquered brass & "invisible;" historic reproductions.



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Grand Light restored this historic lighting fixture.

### **Grand Light**

800-922-1469; Fax: 203-785-1184 www.lightrestoration.com Seymour, CT 06483

Manufacturer & restorer of custom light fixtures: interior & exterior lighting, ceiling fans, gas lighting & more.

Click on no. 1736

### Herwig Lighting

800-643-9523; Fax: 479-968-6422 www.herwig.com Russellville, AR 72811 Custom manufacturer of handcrafted interior & exterior lighting fixtures & more: cast-aluminum benches, bollards, fences, gates, plaques, signage, street clocks, posts to 14 ft. & columns; since 1908. Click on no. 9130



This cast-aluminum sconce from Herwig, model #P-490, features the firm's #42 statuary bronze finish and crystal moss glass.

### House of Antique Hardware

888-223-2545;

Fax: 503-233-1312 www.hoah.us

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.

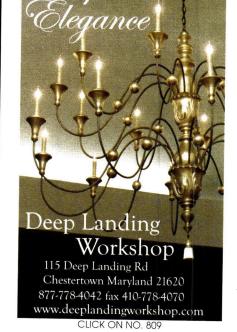
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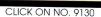














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Wiemann Metalcraft custom manufactured this lantern in bronze.

### Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcraft.com

Tulsa, OK 74107

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors & hardware, balconies & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Click on no. 1223



This belt-driven ceiling fan with solid-mahogany blades was supplied by Woolen Mill.



CLICK ON NO. 316

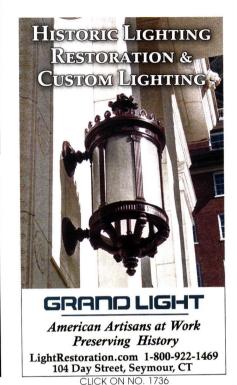
### Woolen Mill Fan Co.

717-382-4754; Fax: 717-382-4275 www.architecturalfans.com

New Park, PA 17352

Supplier of belt-driven ceiling fans: some built from patterns in Smithsonian exhibit; iron, bronze & aluminum with mahogany blades; handcrafted by old-order Amish; assembled to specifications at PA studio.

Click on no. 316





CLICK ON NO. 1728

# Mantels, Fireplaces & Chimneys



All Season Control Cover custom covers and hardware are available from Benson Energy.

### **Benson Energy**

801-273-1800
www.bensonenergy.com;
www.controlcover.com
Holladay, UT 84124
Manufacturer of All Season Control
Cover chimney-top fireplace dampers: standard & custom sizes; saves
energy & prolongs chimney life;
seals out moisture, pests & biochemical agents.

Click on no. 174

### **Fires of Tradition**

800-325-7988; Fax: 519-770-1295 www.firesoftradition.com
Brantford, ON, Canada N3S 4B5
Supplier of English period-fireplace products: tube-lined & transfer fireplace tile, gas grates, cast-iron inserts & mantels for wood; gas & electric applications; electric fireplaces.

Click on no. 297

### Foster Reeve & Associates Inc.

718-609-0090; Fax: 718-609-0061 www.fraplaster.com
Brooklyn, NY 11222
Custom manufacturer of architectural & ornamental plaster for interiors & exteriors: in-house sculptors; design development (CAD) engineering & full project management services; residential & commercial.

Click on no. 1326



This tall Manor chimney piece from Haddonstone includes a hearth and is shown with optional back hearth and fireback tiles.

### Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285 www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

Click on no. 4020

### Foster Wood Products

800-682-9418;
Fax: 706-846-3487
www.fosterwood.com
Shiloh, GA 31826
Supplier of specialty wood products: reclaimed heart pine & hardwood flooring & paneling; longleaf & new heart pine; oldgrowth white pine; treated porch flooring; hand-hewn & hard-to-find beams.

Click on no. 124

### Heritage Wide Plank Flooring

877-777-4200; Fax: 631-996-5022 www.hwpf.com
Riverhead, NY 11901
Supplier of wide-plank flooring: old-growth eastern white pine, heart pine, red pine, birch, cherry, walnut, hickory, white oak & maple; custom wood paneling; mantels; mills reclaimed lumber from old structures.

Click on no. 1682



Kayne & Son Custom Hardware hand forged this arched-top fireplace enclosure, which features bean-strap hinges and levers.

### Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303 www.customforgedhardware.com Candler, NC 28715
Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: handforged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.

Call for more information.

### Klitsas, Dimitrios -Fine Wood Sculptor

413-566-5301;
Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036
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Click on no. 7380

### New World Stoneworks

508-278-7060; Fax: 508-278-7014 www.newworldstoneworks.com King of Prussia, PA 19406 Supplier of natural stone: matches historic stone; photographs existing stonework, extracts pattern & delivers complete hand-chiseled job.

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### Wiemann Metalcraft

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Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors & hardware, balconies & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

## Metalwork



The Cathedral is one of many styles of perforated grilles manufactured by Architectural Grille.

### **Architectural Grille**

800-387-6267; Fax: 718-832-1390 www.archgrille.com Brooklyn, NY 11215 Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; vari-

ety of finishes; stock sizes; water-jet

& laser cutting. Click on no. 2220



This traditionally styled wrought-iron staircase was handcrafted by Compass Ironworks.

### Compass Ironworks

717-442-4544;
Fax: 717-442-1948
www.ironworkclassics.com
Gap, PA 17527
Fabricator of wrought-iron
metalwork: gates, fences,
railings & décor; historical
styles; recycled content.

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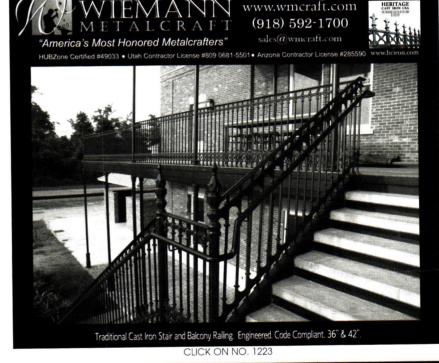
CoCo Architectural Grilles & Metalcraft offers a selection of historically styled grilles and registers.

### CoCo Architectural Grilles & Metalcraft

631-482-9449; Fax: 631-482-9450 www.cocometalcraft.com Farmingdale, NY 11735 Custom fabricator of metalwork: linear bar grilles, perforated sheet-metal grilles & custom metal products; stainless steel, brass, bronze & aluminum; satin, mirror-polished, statuary bronze,

antiqued, blackened bronze, anodized-

color & baked-enamel finishing options. Click on no. 1720



Gaby's Shoppe fabricated this wrought-iron gate.

800-299-4229; Fax: 214-748-7701

Manufacturer of hand-forged wrought-iron drapery hardware

& accessories: custom rods, finials, brackets & holdbacks;

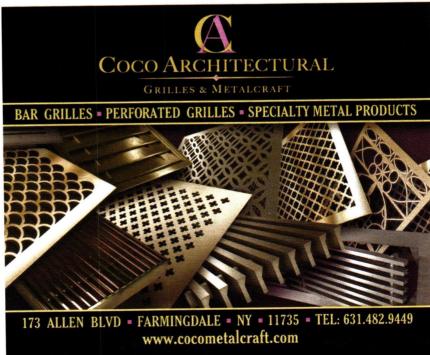
European metalworking skills; handcrafted & hand finished.

Gaby's Shoppe

Dallas, TX 75207

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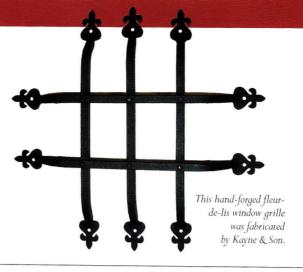
### Metalwork continued

### Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303 www.customforgedhardware.com

Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5. Call for more information.





NIKO fabricated this custom zinc spandrel panel.

### NIKO Contracting Co., Inc.

412-687-1517;
Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213
Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.

Click on no. 8300





For over a decade, Compass Ironworks has crafted distinctive gates, decor, fences and railings. Working seamlessly with homeowners, architects, contractors, interior and landscape designers on projects from boutique commercial to residential. Drawing inspiration from the work of past masters and using technology of the future, our craftsmen wield eco-friendly materials sourced in the U.S., applying highly durable finishing techniques for city to shore creating spaces that go beyond expectations. Call for our Design Guide and see how we can bring your vision to life.

717-442-4500 | GAP, PA | WWW.COMPASSIRONWORKS.COM



Models G414and G416 from The Reggio Register Co. feature traditional styling.

### Reggio Register Co., Inc., The

800-880-3090;

Fax: 978-870-1030

www.reggioregister.com Leominster, MA 01453

Manufacturer of decorative & functional cast-iron, brass, aluminum, steel & wood grilles: historic & contemporary designs for forcedair & high-velocity systems; large selection of sizes in stock.







CLICK ON NO. 1719



W.F. Norman Corp. manufactured these stamped sheet-metal ornaments.

### W.F. Norman Corp.

800-641-4038; Fax: 417-667-2708 www.wfnorman.com Nevada, MO 64772 Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings. Click on no. 520



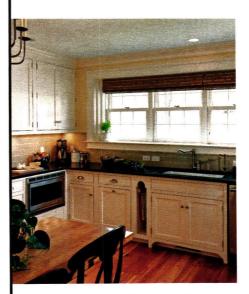
This metal railing was fabricated by Wiemann Metalcraft.

### Wiemann Metalcraft

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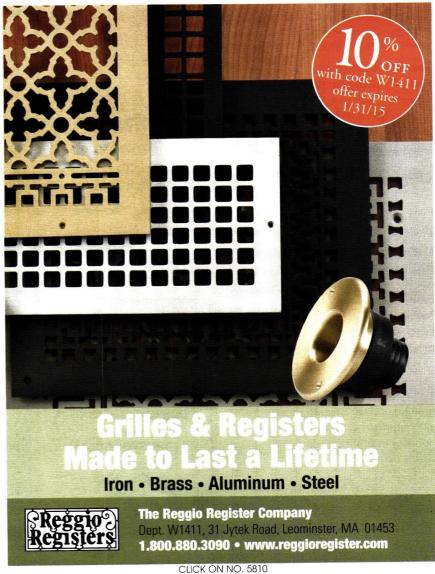
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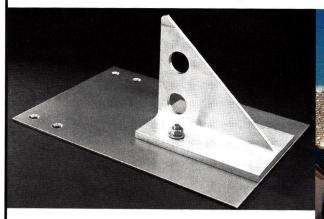
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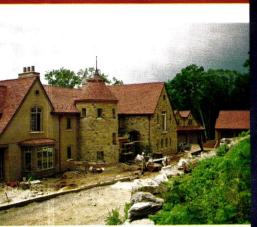
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U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

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NIKO Contracting crafted this 37-in.-tall copper cupola, available with or without a weathervane.

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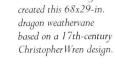
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Wiemann Metalcraft

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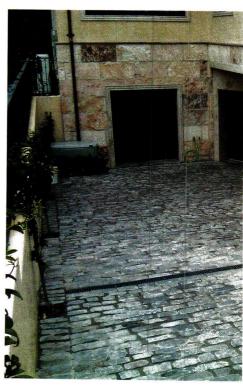
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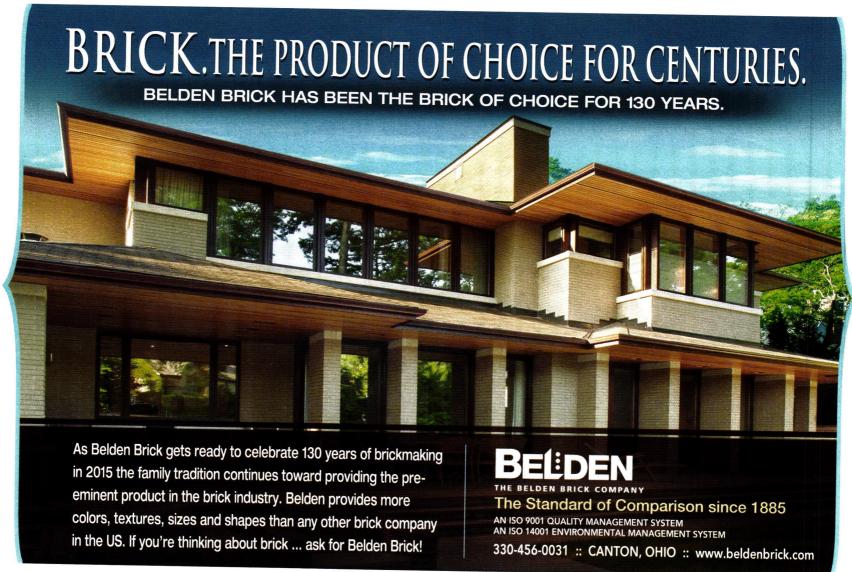
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319-354-5251; Fax: 319-688-3086 www.historicalbricks.com Iowa City, IA 52245

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

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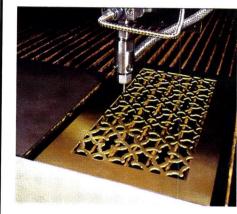
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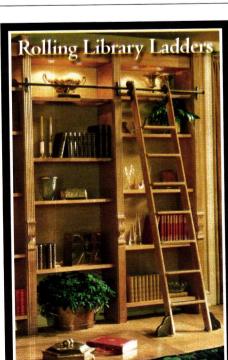
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# New Life for Old Windows

### Window Preservation Standards

A collaborative work by members of the Window Preservation Standards Collaborative, edited by John Leeke

Published by the Window Preservation Standards Collaborative

107 pp; softcover; 49 b&w illustrations; \$29.50

ISBN: 978-1-4910-1540-7

Save America's Windows
by John Leeke

Historic HomeWorks, Portland, ME

177 pp; softcover; 257 b&w illustrations; \$35

ISBN: 978-1-4662-8644-3

Reviewed by Clem Labine

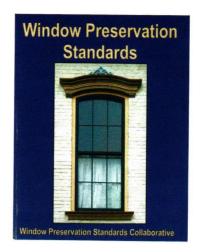
wo new books recently received in our offices show that the current mania for replacing old wood windows is inflicting needless costs — both economic (on building owners) and environmental (on the rest of us). The first new volume is Window Preservation Standards, published by the non-profit Window Preservation Standards Collaborative (WPSC) window-standards.org. The WPSC is a consortium of over 150 window preservation and energy-efficiency professionals who pooled their expertise to arrive at an industry consensus on current best practices. The resulting book summarizes 34 field-tested methods to maintain, repair and weatherize old wood windows. In addition to the procedural standards, there are protocols for window project planning and energy-efficiency testing.

The standards are presented in a concise, consistent itemized format. The compressed manner of presentation means the standards can be readily translated into a set of contractor specifications. One helpful spec-writing aspect of the window standards is that for each procedure there are also brief criteria for judging "best work," "adequate work," and "inadequate work." The standards are more of a "what to do" compilation rather than a detailed "how to do it" manual. It assumes you or the contractor are already generally familiar with the materials and procedures involved.

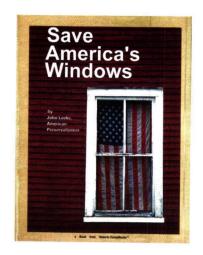
Of particular interest is the section about weatherization and energy conservation. Using a set of old windows in an existing school building in Kentucky, members of the collaborative tested a variety of methods to reduce air infiltration and heat loss. Detailed results of the testing are given in the book. The most astonishing conclusion was that installing a simple, inexpensive field-constructed interior air panel (similar to an interior storm window) reduced air leakage to an extent that surpassed the 2012 IECC (International Energy Conservation Code) air infiltration standard.

For a set of more detailed "how to do it" instructions, there's the new expanded edition of John Leeke's (www.historichomeworks.com/hhw/index.htm) Save America's Windows. Leeke is a well-known preservationist, consultant and educator — and is also the editor of the WPSC standards manual discussed above. He not only describes in well-illustrated detail 15 step-by-step treatments to repair weathered sills and deteriorating sash, but also includes a lot of background information on construction of historical wood windows gleaned from 19th- and early 20th-century trade manuals. The handbook also provides lots of practical tips on glazing and puttying.

Leeke assumes no prior knowledge, so the book can be used both by ambitious do-it-yourselfers and professionals who need to get up to speed on historic wood windows. For example, Leeke lists many of his favorite materials by brand name, which can be a great help to someone actually doing the work. By contrast, in order to preserve its impartiality, the WPSC book avoids using brand names, referring only to generic material types. The desire to avoid the appearance of commercial taint can be admirable in



Standards in the WPSC manual provide a concise overview of current best practice in wood window restoration and weatherization. Among other things, the book is of great help in writing specs for window upgrades.



John Leeke covers both traditional and high-tech materials and methods for restoring historic wood windows. Clear instructions accompanied by helpful illustrations guide both the doit-yourselfer and the building professional.

theory, while at the same time frustrating to someone new to the field.

A couple of limitations: Leeke's manual focuses solely on the wood repair aspect of historic windows. It doesn't cover repair and replacement of window balance systems nor any other aspects of window hardware. Nor does Leeke get into weatherization and energy conservation issues.

### They Work Well Together

Because they come at the topic of wood window preservation from different perspectives, the books complement each other. The sections on window sills provide an example of how the two books differ. In the WPSC manual, there are two pages devoted to "Fill Sill Weather Checks," with an outline of procedures and materials to be used, along with a description of "Best Work" and "Inadequate Work." By contrast, Leeke's book provides 11 pages of detailed instructions on sill restoration and replacement.

Neither volume has an index, which can be a little frustrating. However, both works have detailed tables of contents, which enable users to find information fairly readily.

Together, the two volumes show that when repair vs. replace seems an economic toss-up, "repair" should be the default option because it's more earth-friendly. Replacement windows generally have a life-span of 15-40 years (depending on material) and their lack of reparability consigns them to landfills when worn out. By contrast, old windows are made of tight-grained first-growth lumber, which is much more rot-resistant than today's fast-growth wood. And the simple construction of old windows means they can be repaired indefinitely. Case in point: the original wood windows in my 1883 brownstone have received periodic maintenance and repair — and I estimate that with similar care they are good for at least another 100 years.

The WPSC standards (\$29.50) can be ordered online: www.createspace. com/4364852 directly from the collaborative. John Leeke's handbook (\$35 + shipping) can be ordered through his website: www.historichomeworks. com/hhw/reports/reports.htm#Windows. In addition, when both books are purchased together, Steven Schuyler Bookseller www.rarebookstore.net/cgi-bin/schuyler/index.html has a discounted package (\$59 – including shipping & handling; credit cards accepted).

Clem Labine is the founder and editor emeritus of Period Homes. He is also the founder of Traditional Building and The Old-House Journal magazines. He is currently an independent consultant.

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# A Wise Investment

Building a Timeless House in an Instant Age

by Brent Hull

Brown Books Publishing Group, Dallas, TX; 2014

160pp; hardcover; 35 images; \$26.95

ISBN: 978-1-6125-4157-0

Reviewed by Peter H. Miller

If you want your client to understand how, over time, quality is a better value than low price, give them this book. *Building a Timeless House in an Instant Age*, by custom homebuilder, Classicist, designer and historic millwork specialist Brent Hull, is a modest little book with an audacious message.

What story do our homes tell about us? That is the question Hull asks the reader, and he already knows the answer. In today's machine age, our homes are manufactured not crafted, assembled not built, treated as a "tradable commodity," not designed or built in a way that "weaves beauty, integrity and heritage into our homes." Our homes should be our legacy.

But most homes are not. Hull's book itemizes the reasons why, starting with our shifting cultural values, exacerbated by our century-old fixation with technology. Reading this book reminds one about the rise of the Arts & Crafts movement amidst the industrial revolution. We have lost our artistic touch, our appreciation for beauty and replaced it with speed, efficiency and a "what's next?" mentality. We thirst for the new, disregard what is old, and replace durable, natural materials with throwaway synthetics.

"My purpose in writing this book, is to help you understand that the house you build defines you, and in turn, defines our society," writes Hull in his prologue. This is a lofty ideal for someone whose values about homeownership are shaped by online real estate ads. If Hull were less polite, he would say, "Wake up home buyers, take your house more seriously and stop being such cheapskates!"

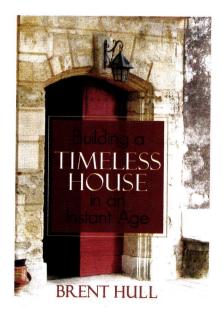
"Each house is a storybook, a proclamation of faith, beliefs and values," he explains. The best thing this book does is to ask the home building client to stop, think, reflect and invest in a house that is sturdy and well designed. And this is hard to do in an "instant age," where the house is a cash register not a vault, a steppingstone not a destination. "There are rules for building a 'timeless house,' rules which builders, craftsmen, artisans and architects all knew one- and two-hundred years ago. The rules have been forgotten, but they can be re-learned."

Hull's own learning took place at the elite North Bennett Street School in Boston, MA, where museum-quality preservation is taught. Here, artists learn the trades, wielding hand tools like paintbrushes. The school turns out graduates who can both swing a hammer and write a book. And that is exactly what Hull does.

Brent Hull's Texas clients rely on him to give their money meaning. So he has daily experience educating clients about architectural scale, proportion and historic precedent. His last two books, *Traditional American Rooms* and *Historic Millwork* have established him as the foremost authority on period-style custom building in places where period styles have been largely re-muddled.

After spending several chapters explaining why we should love Classically designed, well built "timeless" houses, using examples from Levittown to the ancient city of Troyes, Hull gets down to the brass tacks. His prescription for building a timeless house in an instant age is to hire him, or someone like him, with similar aesthetic sensibilities and Classical training. In chapter six he explains "the secret of ornament" and shows several examples of historic building ornament easily replicated on new period homes.

In chapter seven, titled "The Client: Building a House with Values," he tells a story about British architect Quinlan Terry, who insists that houses be built with traditional building methods, like mortar joints of 1/8 inch instead



In his latest book, Building a Timeless House in an Instant Age, custom homebuilder, Classicist, designer and historic millwork specialist Brent Hull encourages prospective clients to create homes with enduring value.

of the customary  $\frac{3}{8}$  of an inch. "This simple detail requires an extra level of attention, greater care in cutting the stone and more focus in laying the stone" and, when communicated to the subcontractors and the client, proves that the house will last 450 years. How many clients understand how traditional building methods add up to a better house with enduring value? It is all about teaching why we do what we do.

Hull goes on to educate the layperson about the importance of having a clear vision for the new house and doing research. "The more the client understands, the better the house will be." He recommends writing a mission statement well before construction begins, to clarify priorities and streamline decision-making. Establish a historic architectural precedent and stick to it. "This kind of focus at the beginning of the job assures spending money in the right places," Hull advises.

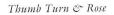
In his final chapter, the author, by now our mentor with an earnest and easygoing voice, advises on picking the right team: an architect and a builder. Then he gives us four questions we should ask our clients to help them decide what to build: "What style of home do you like?" "Do you like formal or informal?" "What materials or details are you drawn to?" and "What are the values you want your home to express?"

It is this last question that makes the reader think. "Value," is a cost-benefit metric, which drives homebuyer behavior. But "values" is an intrinsic ideal that should guide homebuilding clients in the future, the way it used to in the past.

The ideas imparted in Brent Hull's book will be obvious to you but not necessarily to your prospective clients.

Peter H. Miller, Hon. AIA, is vice president and publisher of Active Interest Media's Traditional Building, Period Homes, Old House Journal and New Old House magazines and producer of the Traditional Building Conference Series.







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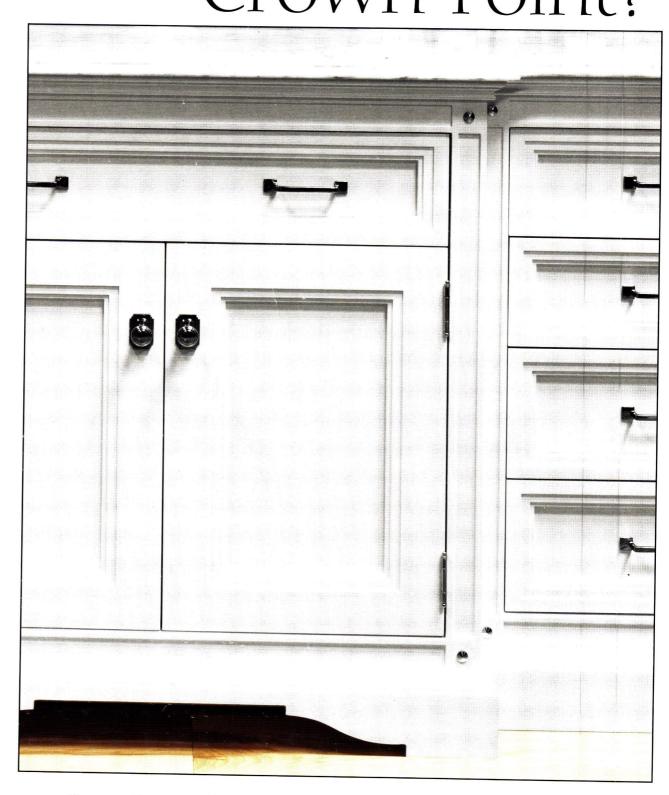
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