TRADITIONAL DESIGN IN THE AGE OF CLIMATE CHANGE

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By Kiley Jacques
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In Response

A discussion of traditional architecture in the face of climate change yields myriad yet related perspectives.

BY KILEY JACQUES

Traditional design often inherently results in sustainable design. This New England house was designed by Albert, Flieger & Titterman. Photo by Robert Benson.
Architects and designers around the globe are constructing buildings that mitigate their impact on our increasingly vulnerable natural environment. The role played by traditional architecture is significant. Classical design principles, when applied with an eye toward sustainability, result in energy savings; high thermal performance; minimal waste; durability; the possibility of replication; and effective, low-tech, aesthetically pleasing buildings. What’s called for is thoughtful consideration of the forms, systems, and materials that support both human habitation and the surrounding environs. In fact, it’s been said that architectural design based on environmental preservation is the only option for maintaining quality of life and preventing environmental damage.

Climactic changes have already affected buildings—and we can assume they will continue to do so. A rise in average ambient temperature, for example, compromises habitant comfort and increases energy consumption, forcing design plans to adapt. Building morphology, solar access, and design and construction of the thermal enclosure are the principal features considered when laying out sustainable design strategies—considerations for which include: sun shading of windows, high thermal mass, high thermal mass night flushed, direct evaporative cooling, natural ventilation for cooling internal heat gain, passive solar direct-gain low mass, and passive solar direct-gain high mass.

In response to our increasingly sensitive environment, architects today and in generations to come must think in terms of climate, history, and culture, and then design accordingly. Among those doing so is Rafe Churchill, His “New Farmhouse,” a Palladio and Bulfinch Award-winning net-zero house in Connecticut, is a solid example of traditional-meets-sustainable design. “There’s a lot going on in the new farmhouse basement,” notes the architect, referring to the complex mechanical systems in place to support the 4,500-square-foot home. The simplicity of the architecture, however, makes the new construction look like it has been standing for centuries. “Most people think the owners renovated an old house.”

The one thing that indicates something green is going on is the 10-kilowatt solar array on the roof, which generates enough electricity to support the house. “I would say the one element people are more accustomed to seeing is solar [panels],” says Churchill, suggesting that there are cases when sustainable design elements, though visible, do not detract from traditional architecture. “Looking at the European model, you can have a house that is much older than any American farmhouse, and it can still be covered in solar panels...and it looks great, and is strangely comforting in some way. It kind of says: ‘This old house is ready to go or it’s up to speed or it’s all systems go.’” He also sees solar panels as indicating of someone who is “doing the whole thing” If there are panels, it is reasonable to assume they are practicing sustainability on many levels.

With every project, Churchill’s primary focus is durability. “The most important thing we are going after in our projects is the quality of construction,” he says, adding that poorly executed work does not support sustainability. “If you want to have a sustainable building and industry as a whole, you need to have skilled carpenters and trades persons on each project...I think the most important piece of this program is typically overlooked.”

In terms of environmental footprint, Churchill feels many houses that qualify as sustainable are bigger than they need to be. Smaller houses are simply more energy efficient. He believes the most successful projects are less than 3,000 square feet in size. “After that, it is about windows and insulation. If you can get all those things going, you are well on your way.”

Looking at traditional architecture in the age of climate change, Churchill says: “I don’t think you have to give up on it,” though he notes many projects that fall into the sustainable category are more contemporary in design, referencing mid-century modern work. “That’s fine, but I do think that people get confused and think that sustainable building has to be of its own unique style, whereas you can build a farmhouse and have it satisfy all these requirements.” If anything, he feels traditional designs lend themselves more readily to regulating heating and cooling systems because they feature corner rooms that have windows designed for cross ventilation, as well as reasonable ceiling heights and clapboard siding, which make “a lot more sense” in terms of maintenance and durability.

Traditional design elements that consistently pose challenges in terms of sustainable design? Windows. “Double-hung windows are a preference, nearly a requirement for our projects, and they are inherently not as tight as a casement and awning window,” he notes, adding he would prefer to do a glazing with three glass layers (most double-hung windows are double-glazed, whereas the casements and awnings are triple-glazed). “A double-hung window is only as tight as the racks and the weather stripping, and they must be secured tightly, which is sometimes hard to accomplish given their design,” he explains. “We have struggled with that. There is no doubt it kind of gets in the way.”

Conversely, traditional design principles that lend themselves easily to sustainable design include the footprint. Take, for instance, the rectangular Colonial: “These structures are very easy to build. You can locate the boilers and furnaces centrally.” With more contemporary designs, on the other hand, there may be more of a linear footprint, which is not as energy efficient. Simple floor plans enable...
highly effective heating and cooling, cross ventilation, and insulation systems. "The way houses are built today is not that different than the way they were built 150 years ago—that says a lot for the process. It worked very well then and it works pretty well now."

Historic restoration is a valid means for marrying traditional and sustainable principles. "If people are really concerned about climate change," notes Churchill, "they should be looking for an old house." As climate change is influenced by development, it makes sense to control its sprawl. "There are ways to live without having a negative impact on the environment. Your home is one of them," he says, noting that people often view the economy in terms of housing development, seeing new construction as a positive sign. "It's not necessarily a good thing. Do we really need to build more houses? Maybe what needs to change is the way people are living."

Churchill recognizes that sustainability requirements for building are changing, but he feels that with solid windows, tight insulation, and a builder who is willing to "insert a few new steps," even the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) certification is possible. Those added steps might include the ductwork, which needs to be sealed with a masking rather than tape; a better sealed building envelope; and ventilation details, which need special addressing. "It's not that complicated and it's pretty easy to do," he asserts.

Foreseeing the building industry will change in response to shifting code requirements, Churchill notes how codes have always influenced design. "With changes in industry code and industry standards and clients' expectations, there is no doubt that the details of these houses will be influenced. There is certainly the risk of historically accurate details changing and not being able to be included because of new strategies for more efficient houses," he acknowledges. Historical accuracy may give way to the "streamlining" of things. Roof and trim details, for example, may become more minimized.

"I would say that is where our struggle is: We want to be referencing historic details, but can we still do it? What is it going to be in the future? There's going to be a compromise, but I don't think design will be compromised that much. I think we will have trouble with windows and doors in the future—that's a lot...because you touch them every day," he says, lamenting an unborn generation that will never know the sound of a screen door closing or a double-hung window opening on a pulley.

**TRADITIONAL AND SUSTAINABLE**

"It's been interesting to watch how the conversation has evolved over the last 10 years," says J. B. Clancy of Boston-based Albert, Righter & Tittman Architects. "At one time, people were saying buildings can be part of the solution, can help solve the problems—we can make buildings that consume less energy and resources, will have less impact on the larger picture, and be part of the solution to lower emissions." Now, he sees the conversation as one focused on what buildings need to do to adapt to climate change, and suggests there are two questions to be asked: Can buildings be part of the solution for averting catastrophic climate change by reducing their energy consumption? And how will buildings change in the future as the climate changes—how will they respond to that?

Considering the relationship between traditional architecture and energy consumption, Clancy makes
the point that before mechanical heating and cooling systems, the building was the primary climate control system. Looking at traditional architecture before the advent of fossil fuels, he notes, “the building itself was doing all the work.” Pre-fossil fuel consumption, a building in a hot climate, for instance, relied solely on materials, orientation, and features like deep long porches to stay cool. Likewise, in a colder climate like New England, a house might be turned so the larger façade faced the sun, with the roof orientated toward the north. Once fuel could be burned to produce heat, however, building shapes and materials changed.

For example, the simple rectangular plan of a saltbox house, which arranged everything around a central chimney, could now be more complex in design. Clancy sees the Victorian house as a response to this newfound creative freedom in terms of the configuration of spaces; radiator systems meant water could be moved throughout the house, deeming orientation around the chimney unnecessary. “That freed up where things could go,” he explains. Additionally, much of the ornamentation on houses was made in factories, which meant a Queen Anne-style house might be built anywhere; materials could be shipped around the country with the dawn of railways—a fossil fuel-based transportation system. In short, the harnessing of energy allowed architecture to respond in new ways.

Coming back to buildings as part of the solution to address climate change, Clancy agrees with the notion that traditional forms of architecture support simple, sustainable design. Traditional features like porches and overhangs, for example, lend themselves nicely to sustainability. “The roof is the best way to protect a building from the elements. A building with deep overhangs will be protected longer and require less maintenance, which equates to durability—a major component of sustainable design.

Clancy sees a strong correlation between location and low-energy consumption designs. “There is a relationship between a low-energy building—or a building that responds to its climate—and traditional design because a lot of traditional designs were developed in the pre-fossil fuel era,” he explains. “So a lot of elements they have, such as ways of bringing light in or keeping heat in or keeping light or heat out—those things were very specific to the climates they were developed in.” Given that, many traditional design principles are still appropriate today.

“If I were trying to make a low-energy building,”
he says, "I would use a very simple shape because the complexity of the shape causes challenges." He believes the simple box shape of a Greek Revival house, for instance, though highly ornamented, can be done inexpensively and sustainably if the details are thoughtfully considered. Furthermore, because LEED certification looks at things like materials and systems, achieving it does not need to impact the look of a building.

Albert, Richter & Tittman Architects’ Habitat Passive House—a certified-passive Habitat for Humanity house in Vermont—is a shining example of sustainable and traditional design principles harmoniously at work. The 1,350-square-foot three-bedroom home was built to the German passivity standard, which focuses on the amount of energy the building consumes. According to Clancy, they relied on heavy insulation, passive solar orientation, and a very tight envelope (the primary control system) to achieve their goals. The modest farmhouse design does not make evident its sustainable elements. "Nobody driving by would say, 'Oh, look at the new green machine that was just built.'"

Clancy sees today’s architects looking at what can be done with buildings themselves to achieve sustainability energy goals. Like Churchill, he imagines the focus turning toward where and how people live, as well as how they move about and where things are located. He predicts an even more targeted look at cities and denser living environments.

His firm was part of a post-Hurricane Irene study in Vermont conducted to determine ways of replacing the housing (most trailers) that was wiped out. Their energy analysis looked at single-family homes as well as some attached units; through the energy modeling process it was determined that combining units automatically reduces energy consumption because the overall surface-to-volume ratio is much more efficient. "As we are looking toward meeting some of these energy goals, we can create a very efficient single-family house but we could also take five of those and put them together and it would be even more efficient," Clancy explains. "And if those five units were located next to services that people could walk to, or use infrastructure that already exists, that makes it even more efficient." None of this, he feels, needs to jeopardize traditional design. "Those very dense urban neighborhoods are the most traditional," he points out. Energy-saving, compact future developments will be traditional in the sense, too, that they won’t rely on fossil fuels.
Over 15 years ago, Mac Patterson and his colleagues at Austin Patterson Disston Architects got serious about marrying traditional design principles with sustainability practices on every project, believing the revival of an old Colonial home, for instance, in a sustainable way is absolutely doable. “Whenever we are renovating an old house, we are thinking: ‘This house needs to be viable for the next 100 years [without being] a burden on the energy system or the environment.’ Whether or not the client is aware of their efforts, they approach every project using that guiding principle. ‘That’s good practice,” says Patterson.

However, he does acknowledge the difficulty in taking the next step toward a net-zero status, noting that those requirements can be a threat to maintaining the fabric of the original house. Superiorly insulated envelopes and, once again, the treatment of windows consistently undermine historical accuracy, but Patterson sees opportunities there, too. “There are some interesting things you can do with a Colonial Revival home,” he notes, suggesting the use of period-appropriate shutters that double as a means of adding extra insulation, like small doors. “You are playing off of the components that made it a viable house in the late 1800s and early 1900s, and using them in a different way.”

He also names the fireplace as an element to be explored for adaptation, speculating there are ways to boost heat without burning logs, per se. (Though, he adds, if deadwood is burned, it could be “filtered” before it comes out of the stack to stop the release of carbon dioxide.) “It’s an interesting concept—to think of things like shutters or fireplaces as working in the same way for which they were created but with a different system.”

Speaking beyond 100 years and giving thought to climate change predictions, Patterson hypothesizes that some aspects of traditional design may be sacrificed to accommodate sustainable elements. “I could see that you could wind up, for example, retaining everything that falls on the house, i.e., retaining rain water, dew, and the heat that is poured onto the house,” Collecting moisture to be used to cool the envelope and irrigate the landscape—or to be filtered and reused—and harnessing solar energy, Patterson figures, will not necessarily call for changing a building’s basic form, but there is a chance that some of the detailing will need to be compromised—an idea shared by Churchill.

“There’s a push and shove here,” he says. “We are trying to make homes that people love living in that have an emotional comfort for them. I would never want that aspect of what we do diminished—the other side of the puzzle is making it environmentally positive, sustainable, and economic to own and run without turning it into a machine.”

Having done extensive historical renovation work, Patterson talks about taking homes down to their “shell,” which means a redesign of the underlying systems—key to sustainable design. “You couldn’t go in and do a modest little renovation of a late-1800s house and ever get it to where it needed to be to fulfill that desire to have it be good for the next 100 years. There’s a certain level that you have to go to.”

He also brings up the aesthetic difficulties associated with mounting solar arrays on historic homes. Unlike Churchill, Patterson sees them as a threat to the “emotional comfort” of which he speaks. The orientation of old New England homes toward the sun,
However, readily accommodates sustainable design without undermining tradition. He gives a nod to builders of that time, saying they were very sympathetic to the sites on which they were building. "Siting can be an advantage," he notes. The large overhangs, as Clancy also points out, are another element that easily weaves tradition and sustainability.

Patterson notes and appreciates the advances in quality and selection of products over the last eight years—products that make sustainability more easily accomplished. "Before, you were looking at a bunch of fiberglass—that was the best you could do." Better products might suggest increased costs. Perhaps. But Patterson suggests incorporating sustainable design elements does not need to drive the budget. "You can control it by really being judicious about how you are going about it," he says, adding that monthly savings quickly recoup initial expenditures.

Patterson points to a project in New Canaan, Connecticut, as a highly successful example of tradition meets sustainability. He values the way in which it went beyond the renovation of an old home and its outbuildings to include the greater landscape, gardens, and vegetable and herb crops for which they use captured rain water. (He also notes the removal of arsenic from soil that supported an abandoned apple orchard.) "It was a much broader, deeper pursuit of that concept, which also made it very interesting to do." In fact, it is that sensitivity to and incorporation of the surrounding environments that Patterson feels makes their work special. "The entire property should really be molded and woven into one, to be part of that sustainable package."

OPPOSITE & INSET: Mac Patterson designed this windmill composed of a group of turbines that generate electricity. On average they produce 12 kilowatts of electricity. A solar array is placed in the garden. Photos by David Heald.

THIS PAGE: Heavy insulation, passive solar orientation, and a very tight envelope (the primary control system) achieve sustainable goals.
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**SECTION 1: ARTWORK, ART GLASS & FURNISHINGS**

(Art Conservation - See Conservation Services & Section 14)

**Art Glass Restoration**
- EverGreene Architectural Arts, Inc.
- Lehmann Glass Studio
- Oakbrook-Esser Studios, Inc.
- Stanton Glass Studio

**Art Glass, Antique Original Architectural Accents (MN)**
- Architectural Antiques (PA)
- Architectural Antiques of Indianapolis
- Aurora Mills Architectural Salvage
- Brass Knob Architectural Antiques
- The Bronson Center
- The Golden Lion

**Furniture, Custom**
- Agril Architectural Carving, Ltd.
- Carlson's Basketwood Co.
- Crown Point Cabinetry
- Decorators Supply Corp.
- Galleri
- P.E.
- Hammerfast Forge
- Khechnoy's Canvings & Tools, LLC
- Kittas, Dimitros - Fine Wood Sculptor
- LeFort Fine Furniture
- Pushar Manufacturing Co., Inc.
- Stanton Woodworks
- Wirz, Frederick - Woodcarver
- Zepay Industries, Inc.

**Furniture, Standard Designs**
- Decors Supply Corp.
- Filteroom.com
- LeFort Fine Furniture
- Mosaic Conservation - See Conservation Services, Mosaics, in Section 14

**Mosaics, Figurative & Pictorial Heritage Tile**
- Subway Ceramics
  - (Mosaic, Floor - See Non-Wood Flooring, Mosaic, in Section 7)

**Murals, Exterior**
- Bueno Fresco
- Lynne Rutter Murals & Decorative Painting
- No 9 Studio Uk

**Murals, Interior**
- Bueno Fresco
- EverGreene Architectural Arts, Inc.
- Lynne Rutter Murals & Decorative Painting
- No 9 Studio Uk

**Sculpture, Custom**
- Architectural Antiques (MN)
- Gerald Scianno Studio Design Associates
- Hunt Studios
- Khechnoy's Canvings, Tools, LLC
- Kittas, Dimitros - Fine Wood Sculptor
- Metropolitan Artisans
- No 9 Studio Uk

**Scalp, Custom**
- Gerald Scianno Studio Design Associates
- Scalp, Garden
- Gerald Scianno Studio Design Associates
- Harry Pixels, Ltd.
- No 9 Studio Uk
- Old World Stone Ltd.

**Sculpture, Custom Casting**
- Gerald Scianno Studio Design Associates
- Scalp, Garden
- Gerald Scianno Studio Design Associates
- Sculptors, Inc.
- Brass Knob Architectural Antiques
- The Old House Parts Company

**Windows, Exterior**
- Arrow Windows & Friends
- Gabby's Shoppe

**SECTION 2: COLUMNS & CAPITALS**

**Columns, Antique Original Architectural Accents**
- Aurora Mills Architectural Salvage
- Brass Knob Architectural Antiques
- The Old House Parts Company

**Columns, Exterior**
- Restoration Resources Inc.
Artwork, Art Glass & Furnishings

Agress Architectural hand carved this highly detailed bird.

Manufactured with a peel-and-stick adhesive backing, Architectural Products by Outwater's 18x24-in. plastic backsplashes are easy to install.

Buon Fresco created this wall in two-color Italian plaster.

Chadsworth's Classic pergola creates a smooth transition between interior and exterior spaces.

Sculpture is one of the specialties of Haddonstone.

Lamberts Reamy glass from Bendheim is produced in Germany using the centuries-old mouth-blown method.

The Lionhead from Heather & Little measures 36 in. high x 36 in. wide and 24 in. deep.

Lynne Rutter Murals & Decorative Painting specializes in the creation of wall and ceiling murals.

Khechyan's Carvings & Tools carved this Baroque-style rocking chair in walnut.

This is one of two 18th-century alabaster figures restored by Gerald Siciliano Studio Design Associates.

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American Made Architectural Products
These capitals were manufactured by Cast Designs & Supply.

4 5/8” x 9/16” Colonial era moulding piece with scroll or wave pattern over reed is one of many patterns available from Driwood.

This decorative cast-metal capital from Herwig illustrates the variety of ornamental metalwork created by the company.

Worthington Millwork provided this 5-1/2 polyurethane balustrade system with newel caps.

Haddonstone’s spiral balustrading with Clarence Urns enhances the steps in this garden landscape.

This basswood capital was carved by Frederick Wilbur.

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Doors, Windows, Shutters & Hardware

Al Bar-Wilmette Platers restores antique iron doorknobs and plates them with nickel.

Arched Casings, Inc., created this window using their CNC router.

Cabinet hardware from Brusso is made of solid brass and stainless steel.

Arched Window's HOL-B Historic-One-Lite exterior storm windows were installed on the 4th and Plum apartment building in Cincinnati.

Architectural Components built the custom lunette, door frames, casing, chair rail and wainscoting to match the existing elements of this building.

These windows from Cityproof are designed to reduce noise and eliminate dirt infiltration and drafts.

Andersen's exterior trim for windows and doors is factory finished in 11 colors; it is available in a variety of profiles and head trim options.

Crittall Windows offers traditionally styled windows and doors made with recycled and recyclable-steel content.

Arch Angle Window & Door manufactured this traditionally styled storm door.

Artistic Doors & Windows custom manufactured these hardwood doors.

High quality composite shutters were provided by the Custom Shutter Company for this S. Padre Island, TX residence.

The window shapes, sizes and clustering found in this garage door from Designer Doors complement the detail, character and quality of this French Country-style home.

Coppa Woodworking offers more than 165 screen door styles manufactured in pine, Douglas fir, oak, mahogany, cedar and redwood.

E.R. Butler & Co.'s extensive collection includes this French-style door hardware.

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High-quality hinges and other period-style hardware are the specialty of European Hardware & Finishes/Gerber Hinge.

These door straps were fabricated by Fabbri Creations.

Hand-forged wrought-iron drapery hardware from Gaby’s Shoppe is offered in many styles.

This privacy set, from Gruppo Romi, includes Escutcheon ERR.4387, Lever LRR.5259 and Door Knob DKRR.5398 in polished brass.

Haddonstone offers a range of Classical window surrounds, as well as custom designs.

This historically styled wood door with a round top is the work of HeartWood.

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

Solid-brass architectural and decorative hardware is the specialty of idh by St. Simons.

The traditionally styled mini strap hinge from John Wright Co. is made of 1/4-in.-thick cast iron; it measures 6 1/4 in. x 1.1 in. and provides a 3/8 in. offset.

Entryways can be custom designed by Historic Doors to include art-glass sidelites.

These arch-top doors were fabricated by Illingworth Millwork.

Arched-top double-hung windows from Kolbe & Kolbe can be installed without removing existing trim and framework.

These windows were custom fabricated by Marvin Windows and Doors.

Vinyl-framed, glass interior storm windows from Innerside were installed in this room and contain concealed stainless-steel spring systems to seal tightly, and eliminate drafts, condensation and noise problems.
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Parrett Windows & Doors builds custom windows and doors for any historic application.

This custom stained-glass window was fabricated by Pella to meet specific client needs.

This traditionally-styled mahogany window and casing was designed and fabricated by Reilly Windows & Doors.

This solid-brass casement fastener from Phelps Company is shown in an oil-rubbed bronze finish; the firm manufactures a complete line of traditionally styled hardware for wood casement windows.

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SRS Hardware offers pulleys in a variety of materials and finishes.

SA Baxter offers a wide selection of door hardware, such as the Spirals Doorknob, model #DK-1005.

This custom door set was designed and fabricated by Rocky Mountain Hardware.

Hot rolled steel windows and doors are the specialty of Steel Windows & Doors.

Timberlane manufactured these recessed-panel shutters.

Mortise-and-tenon red cedar shutters are available from Shuttercraft in various styles.

This solid Ash entry door from Vintage Door, model D104, offers a welcoming statement on this side porch.

Woodstone uses a century-old method of wood joinery to fashion its windows, available primed, painted or clear.

Zeluck duplicated the windows and carvings for this historic building, two townhouses converted into a single-family mansion in NYC.

Zepsa Industries designed and built these historically styled wood doors.

Custom wood windows such as this curved model are available from Wood Window Workshop.
Elevators, Lifts & Dumbwaiters

Auton Motorized Systems manufactures television lifts disguised in furniture and mantels.

Inclinator manufactures dumbwaiters and elevators in custom sizes and materials.

This UL Certified dumbwaiter system is provided by Elevation Innovation Inc.

This wood-transfer dumbwaiter from Miller Mfg. has a fully automatic brake, engineered aluminum guide rails and molded bearing guide shoes.

This elevator is one of many in the Renaissance collection from Federal Elevator.

Waupaca Elevator makes residential elevators in a variety of styles.

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Flooring

Bear Creek Lumber supplied the pine flooring for this kitchen. Bear Creek Lumber supplied the pine flooring for this kitchen.

Resawn longleaf yellow heart pine from Sylvan Brandt comes in widths of 3 to 5 in. and lengths of 5 to 16 ft.

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These various wood products, including antique oak flooring, chinked barnwood walls and hand-hewn fireplace beams, were supplied by Carlson’s Barnwood.

A Martha’s Vineyard home purchased antique, wide-plank chestnut from Housatonic Hardwoods and installed it throughout their weekend home.

Goodwin Company’s antique heart-pine flooring is milled from reclaimed logs and timbers.

Heritage Tile offers a collection of reproduction subway tile, trim, moldings, floor mosaics and ceramic accessories.

Heritage Tile offers a collection of reproduction subway tile, trim, moldings, floor mosaics and ceramic accessories.

Subway Ceramics offers a collection of reproduction subway tile, trim, moldings, floor mosaics and ceramic accessories.

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Exterior Elements, Ornament & Finishes

Garden ornament such as these pedestals and the stairs are available from Haddonstone.

A window detail provides a close view of the stone supplied by Old World Stone for the new facade for a Chicago residence.

Worthington Millwork offers a wide range of exterior cornice and cladding for any exterior building facades and soffit installation for new or restoration type projects.
Interior Elements, Ornament & Finishes

Chelsea Decorative Metal's traditionally styled tin-ceiling patterns have hand-painted finishes.

Anaglypta Dado is one of the many styles of English relief wallcoverings available from Classic Ceilings.

Decorative ceilings are one of the specialties of Decorators Supply.

The red Venetian plaster in this New York townhouse was applied by EverGreene Architectural Arts.

Heritage Tile offers a collection of reproduction subway tile, trim, moldings, floor mosaics and ceramic accessories.
This 18-in. Butterfly Frieze wallpaper border is part of a new collection of Aesthetic Movement designs from Mason & Wolf.

Lynne Rutter Murals & Decorative Painting specializes in the creation of wall and ceiling murals.

M. Teixeira Soapstone provided the fireplace surrounds.

This hand-painted faux-finish metal ceiling was fabricated and installed by MetalCeilingExpress.

Pacific Register created the decorative metalwork for this staircase.

This corbel by Palladio Mouldings will be used as an arch support for a residence in Montreal, Canada.

Pressed-metal ornament is available from W.F. Norman.

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This gate was fabricated by Bill's Custom Metal.

This custom-designed, hand-forged, solid-steel gate with a hydraulic opener was fabricated by Design Associates.

This elegant fence and gate are the work of Fine Architectural Metalmiths.

John F. Graney created this custom metal gate, which features entwined flowers.

This custom pergola from Goodwin Associates uses girders and cross rafters of reinforced board that is maintenance-free and rot-resistant.

Forged-steel bowed balusters created by King Architectural were used to construct this fence.

Historically styled planters and urns are one of the specialties of Haddonstone.

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Old World Stone supplied the pavers for this walkway.

Old Towne brick with antique edging from Pine Hall Brick was used to pave this driveway.

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Period copper lanterns from Bevolo Gas & Electric Lights are hand riveted.

This chandelier, model #CH-8000 from Deep Landing, features eight arms with electric candle fixtures.

This six-sided wall lantern is available from Lantern Masters.

This bowl fixture from Crenshaw Lighting features traditional egg-and-dart cast-brass banding and a white etched-glass bowl.

This Lightswitch by Forbes & Lomax blends seamlessly with many decors.

This exterior wall-mount lantern is hand-crafted in solid brass by Customlightstyles; it is available in gas or electric versions.

Herwig Lighting designed and manufactured this cast-metal light fixture.

This traditionally styled chandelier was fabricated by the artisans at Period Lighting Fixtures.

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The Devon Lantern from Remains Lighting is made of brass with clear seeded glass panels.

This six-sided lantern with mounted bracket was custom designed by Scofield Historic Lighting for a building in Greenwich, CT.

The Burlington mantel from Chesney’s is hand carved in limestone.

Connor Homes provides many options such as this majestic fireplace.

Frederick Wilbur – Woodcarver hand carved this decorated custom mantel.

This original fire screen was created by Steven Handelman Studios.

Woolen Mill Fan Co. offers a selection of traditionally styled belt-driven ceiling fans.

No 9 Studio UK has re-introduced the Dragon Finial and Dragon chimney pot.

This original fire screen was created by Steven Handelman Studios.

Metalwork

Architectural Grille created these stair railing infill panels.

Chelsea Decorative Metal Co. manufactures pressed-tin ceiling panels in a variety of finishes, including bright copper.

Edgar Brandt’s design sensibility was the initial inspiration for this forged railing by Fine Architectural Metalsmiths; it has an updated leaf spray and dramatic changes of dimension.

This 2-ft.-tall railing in cast iron was created by Historical Arts & Casting.

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Old Smithy Shop hand forged this pintle strap hinges with a ball and spear motif.

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Historically styled metal railings are among the specialties of Steptoe & Wife Antiques.

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MONDAY, FEBRUARY 1 & TUESDAY, FEBRUARY 2
with Keaton Bloom

ANALYSIS OF ARCHITECTURAL DESIGN COMPOSITION:
HOW TO STUDY BUILDINGS AND PRECEDENT
SESSION DATES TBD
with Stephen T. Chrisman

GEOMETRY OF CLASSICAL ARCHETYPES
MONDAY, APRIL 11, TUESDAY, APRIL 12 & THURSDAY, APRIL 14
with Steve Bass and Rachel Fletcher

THE ARCHITECT’S LIBRARY: TREATISE, PATTERN BOOKS, AND SURVEYS
SATURDAY, APRIL 23
with Richard Cheek

WATERCOLOR AND WASH TECHNIQUES
TUESDAY, APRIL 26, THURSDAY, APRIL 28 & SATURDAY, APRIL 30
with Danielle Murphy

ADVANCED ELEMENTS: APPLYING THE ORDERS TO A CLASSICAL COMPOSITION
TUESDAY, MAY 10 & WEDNESDAY, MAY 11
with Michael Mesko

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Plumbing, Bath & Heating

**Reggio Register** offers cast-iron grilles that are handcrafted with a matte-black finish.

**Elmira Stove Works** custom builds kitchen appliances such as this reproduction cookstove.

The enameled cast-iron Pedestal bath from **Sunrise Specialty Co.** measures 68x30 in. with a 14-in. water depth.

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**M. Teixeira Soapstone** was used for these kitchen countertops.

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Roofing & Roof Specialists

Alpine SnowGuards manufactures snow-retention devices for every type of roof.

Benson Energy's All Season Control Cover for chimney flues can be installed in 30 minutes.

Copper Inc.com offers a selection of stock and custom turret finials in various sizes and styles.

Glass House fabricated and installed this lantern hip-roof skylight with mahogany framing, aluminum cappings and flashings with motorized awning vents.

The Hyland Studio custom designed and fabricated this stained glass dome in Palo Alto, Calif.

Craftspeople installed the Ludowici multi-hued red clay tile for this roof in Asheville, NC.

NIKO Contracting installed the copper standing-seam roof on this carriage house.

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Professional Services

EverGreene designed and implemented this custom-designed Venetian plaster finish for a private residence in New York City; each shape was carefully designed and placed, creating a playful composition of whimsy and sophistication.

Kronenberger & Sons Restoration specializes in house moving and brownstone and brick restoration.
Oak Leaf Conservatories' glass domes feature insulated curved double-glazing with laminated and other performance-enhancing glass, curved laminated hardwood internal rafters and ring beams and a proprietary low-maintenance extruded-aluminum classically profiled capping system.

Ornamentals supplied the standing-seam gray zinc (VMZINC) roofing and rainwater system for the historic antebellum Cooper House in Huntsville, AL.

Timber Framing & Barns

Designed for strength, the IceJax II from Snoblox-Snojax measures 5in. wide x 3in. deep x 3in. tall.

This timber-frame structure features Douglas fir and western red cedar from Bear Creek Lumber.

This home package kit was custom designed and built by Connor Homes.

Tile Roofs supplied 8,500 sq.ft. of salvaged weathered Mission tile for this new home.

Tanglewood Conservatories offers custom features, such as this sky mural, in its conservatories.

Oak Leaf Conservatories' glass domes feature insulated curved double-glazing with laminated and other performance-enhancing glass, curved laminated hardwood internal rafters and ring beams and a proprietary low-maintenance extruded-aluminum classically profiled capping system.

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This 24x30-ft. one-story country barn was built using a kit from Country Carpenters.

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Salvaged Materials & Antiques

Abatron offers a selection of coatings designed for garage floors, including the colors shown here – Beige, Charcoal, Glacier and Beach.

Architectural Accents’ 30,000 sq. ft. showroom holds a comprehensive selection of 17th, 18th- and 19th-century architectural antiques and reproductions.

Architectural Salvage supplies a full range of antique house parts.

Architectural Antiques of Indianapolis offers an extensive collection of antique light fixtures, mantels, hardware, stained glass, doors and interior elements.

A reproduction of the original Pacific-style water closet, accurate in every detail, down to the rolled rim tank, keyhole base and Adam’s Apple front is available from Bathroom Machineries, DEA.

This lighting fixture is one of the many available from C. Neri Antiques.

Antique random-width wide-plank oak from Chestnut Specialists can be used to create custom flooring.

Bear Creek Lumber’s clear and select grades of kiln-dried lumber were used for this paneling and ceiling.

Sylvan Brandt reclaims wood from old barns for lumber, heavy timbers and paneling.

Brosamer’s Bells offers a wide selection of restored historic bells.

These fiberglass asphalt shingles from GAF reproduce the appearance of slate.

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**Gavin Historical Bricks** supplied its reclaimed Old English Cobblestones for this driveway in Montecito, CA.

This Quaker Gem cast-iron stove, dating from the 1870-1890 period, was restored by **Good Time Stove**.

The millwork is in this bathroom was fabricated using antique lumber supplied by **Goodwin Company**.

Eco-Choice windows from **Grabill** meet LEED rating criteria.

Reclaimed pine from **Housatonic Hardwoods, Inc.** fills this house from ceiling to floor with warmth.

Lighting fixtures, furniture, columns and antique doors are among the many items offered by **Southern Accents Architectural Antiques**.

**Woodwork**

Wood restoration products from **Abatron** are used to repair rotted wood in windows, doors, decks, columns, stairs and floors.

This carving by **Bear Creek Lumber** is in yellow cedar.

**Frederick Wilbur – Woodcarver** specializes in the production of historically inspired wood carvings.

**Khechoyan’s Carvings & Tools** hand carved these walnut corbels with a pineapple design.

**Kuiken Brothers** specializes in historically styled woodwork and building supplies.

**Tools & Equipment**

This entry door is one of the more than 300 available from **Metropolitan Artifacts** in its 28,000-sq.ft. showroom.

This wood carving set is one of the many tools available from **Khechoyan’s Carvings & Tools**.

Custom manufactured rolling ladders are offered by **Architectural Products by Outwater** in red oak, maple, cherry, mahogany and walnut.

**Putnam Rolling Ladder** custom manufactures ladders in oak, ash, maple, cherry, mahogany, walnut or birch.

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-Architect; Brooklyn, NY

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-Building Professional; Elmhurst, IL

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-Homeowner; Greenwich, CT

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-Custom Builder; Montclair, NJ

Work With You Again Soon
“I absolutely love how everything turned out and want to tell you all again how much I appreciate everything you and Crown Point did to make this come together. I hope to work with you again soon on other house projects we have coming up this year.”

-Remodeler; Delmar, CA

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Worthington Millwork makes wood columns for interior and exterior applications.

Custom woodwork is the specialty of Zepsa Industries.

This staircase and the red oak cap rail were fabricated by Passaic Millwork.

The woodwork in this library was fabricated by White River Hardwoods-Woodworks.

Pacific Register offers a selection of historically styled laser-cut wood covers and casings.

Putnam Rolling Ladder custom manufactures ladders in oak, ash, maple, cherry, mahogany, walnut or birch.
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2. **A Sustainable Tradition: Storm Windows**
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     - David Martin, President, Allied Window, Inc., Cincinnati, OH

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   - **Speakers:**
     - Scott Intagliata and Peter Williams, Unico Systems, St. Louis, MO

5. **Historic Clay Roof Tile - Why and How to Use it Successfully**
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   - **Speaker:**
     - Tab Colbert, CEO, Ludowici Roof Tiles, Lexington, OH

6. **Historic Windows: Standards, Tax Credits, and Solutions**
   - **1.5 AIA HSW Learning Unit**
   - **Speakers:**
     - Robert Loversidge, FAIA, and president, Schooley Caldwell Associates and Chick McBrien, CSWCDT, Senior Architectural Project Manager, Marvin Windows and Doors

7. **Products and Practice: Period Kitchen Design Approaches**
   - **1.25 AIA HSW Learning Unit**
   - **Speakers:**
     - Patricia Poore, Editor-in-Chief, Old-House Journal. Arts & Crafts Homes, Early Homes and and Brian Stowell, President, Crown Point Cabinetry

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