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Photo by
Rick Ashley, courtesy of Marblehead Museum.

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Haute Design

Architect Spence Kass

BY MARY GRAUERHOLZ
When Spence Kass started his own architectural firm in Philadelphia 26 years ago, most of his work was on the city’s Main Line and its elegant estates. But today Kass is also reveling in the downtown area’s fresh emergence as a dynamic community, as he turns townhouses, condos, and high-rise apartments into exquisite, livable jewel boxes.

“Philly has had such a renaissance and growth,” says Kass, the principal of Kass & Associates. “We’re excited that more of our clients are choosing to live downtown. A big part of our work now is taking the same sequence of rooms, furnishings, and comfort level they had outside the city and bringing it to the city.” The boutique architectural firm has six members, including Kass’s wife, Laura Martin, who designs decorative elements and acts as a liaison between the firm and contributors, such as interior designers and artisans.

Kass’s downtown Philadelphia residences can be stupendously generous or relatively small. Kass and his staff have completed more than 60 homes here, in traditional and contemporary settings that range from 1,000 square feet to 10,000 square feet. “We’ve done a lot of very large apartments,” he says, “with all the same features we would have done in their houses.”
THIS PAGE: Kass collaborates with metalworkers, plasterers, and fine finish carpenters to create architectural works of art. Photos by Kass & Associates.

OPPOSITE: Kass creates a vaulted ceiling for this formal dining room. Photo by Halkin Mason Photography
Artistic detailing elevates each one to a unique, sublime space. The key, Kass says, is a collaboration with the homeowners and the contributing experts, such as masons, plasterers, painters, and interior designers. "When the magic of intense collaboration works, it makes the project better than it can be alone," Kass says. "It's integrated in a really different way."

Consider Kass's renovation of the 1874 George C. Thomas House, a historic double-wide Victorian townhouse in Rittenhouse Square, which won a recent Palladio Award. Kass and his team restored the public rooms in the front of the house and opened up the back to create one large family space lit by clerestory windows. Doorways became wide portals to open views into other rooms, as Kass says, "increasing flow and movement of the house."

The expansive openness also plays up the exquisite work of Pennsylvania artisans: hand-carved beams and cabinetry by Jeff Knuehen of Knuehen Design Associates in Kirkwood; plaster cornices and mouldings by plasterers at Felder Ornamental Plastering Corp. in Parkesburg; and decorative leaded glass by Tom Powell of Powell Stained Glass in Narberth. Many of the collaborators were hired by the homeowner and the general contractor, David Carey of Bryant Phillips Construction in Devon, who was assisted by Mark Chapkovich.

The house was also treated to upgraded lighting, a new mechanical system, and a new elevator. Kass calls this technical updating "toilet training all the systems."

The urban Victorian mansion also demonstrates how Kass relishes catering to clients' interests. "We love that each project is unique and that each client has unique dreams and aspirations," he says. "We encourage all their interests, furnishings, and collections, then enhance and build a project around their interests." In this house, it meant finding specific locations for the owner's collection of maritime antiques, portraits, folk art by sailors at sea, and other treasures.

Kass's strong sense of proportion and scale in shaping space is an especially critical asset for residences that are very large. A 30,000-square-foot house in Bryn Mawr, Pennsylvania, with a ballroom and major vaulted ceilings, pushes space-shaping to a whole new level. In his renovation, Kass moved second-story rooms to new wings on the first floor. That enabled him to push the ceiling of a large ground-level space into the second floor, making it, as he says, "a two-story great room."

The formerly unornamented, plain space was transformed into a breathtaking room with soaring walls that lead to a beautifully detailed plasterwork ceiling, in Robert Adams style, by James Kurylko and his crew from Felder Ornamental Plastering. The result is a room that is large enough to accommodate the homeowners' philanthropic activities but also intimate enough for them to enjoy alone.

In the library, woodworker Victor Rossi, of Rossi Brothers Cabinet Makers in Philadelphia, hand-carved a wall of curly maple bookcases with soft curves on each end, a perfect complement to the quiet mood set by the French Empire styled furniiture. Today the house is stately yet inviting, elegant yet cozy. "We took it from something very simple to something very formal," Kass says.

As in the other projects, an abundance of hard-work by talented Pennsylvania artisans pairs beautifully with the pristine architecture: graduated dimensional copper shingles on the exterior of the breakfast room pavilion by Timothy Spillane of Tim Spillane Roofing in Glenmoore; plaster ceiling mouldings in the living room by the Felder Ornamental Plastering team; wrought iron stair railings, balconies, and gates by Matt Weber of Weber Metal Arts in Philadelphia; and custom exterior copper and iron lanterns from Ann Morris Antiques in New York City, which the Kass team modified.

The teams were orchestrated by the general contractor, Dixon Shay of Shay Construction in Gladwyne. The vision of simple materials, such as wood, plaster, and iron, transformed into something akin to fine art strengthens the architecture, and vice versa, again showing the power of collaboration.

Sometimes, Kass says, a collaborator will accomplish a feat by going to the opposite end of fine crafting. In Kass's renovation of Lesslyn Court, a Main Line mansion designed by Wilson Eyre in 1928, mason Angelo Mussari (now retired) of the firm Angelo Mussari & Paolo Piedig of Chalfont, laid brickwork with the crude look of old-world handwork. Called "hoggling," the masonry of that era is not easily rendered. "It's almost made to look like the mason was drunk," Kass says. "That takes work." Kass gets the best results when he gives the team creative freedom. "When you're not dictating to artisans on how to do their work, you get into their unique skills," Kass says. "They give more of their passion and their work."

Kass credits his mentors, especially the late Charles Willard Moore, an innovator of postmodernist design, whom Kass interned with in the late-1970s after graduating from the Rhode Island School of Design. Primarily, Kass says, Moore showed him the pleasure of setting aside ego for the benefit of comradeship and collaboration with fellow workers and homeowners. There is a generosity of spirit here, as well, which Kass takes into classrooms at Philadelphia University, where he teaches architecture.

"A lot of architects I've worked with really loved people," Kass says. "They weren't academic; they were really interested in people's perception of architecture. Charles Moore loved the idea of collaboration; he had a keen interest in history, culture, and people."

Like Moore, Kass believes that collaboration strengthens all aspects of a project. "Some architects like to prescribe or limit the work of artisans," he muses. "We want to give them the best space possible to do their work."
OPPOSITE & ABOVE: Kass credits his mentors, especially the late Charles Willard Moore, an innovator of postmodernist design, whom Kass interned with in the late-1970s. Primarily, Kass says, Moore showed him the pleasure of setting aside ego for collaboration. Photos by Hakim Mason Photography.
Georgian Grace

Great rooms in landmark houses from Maine to Massachusetts.

BY JOHN R. TSCHIRCH, ARCHITECTURAL HISTORIAN

Classical decoration and superb craftsmanship guided by elegant proportion form the story of three great houses on the coastline of northern New England. Each building tells the tale of rich and powerful merchants, shipbuilders, and maritime adventurers who left behind an enduring architectural legacy. The fashionable Georgian style prevailed in 18th-century America since the original thirteen colonies looked to Britain for standards of beauty.

"Georgian" is a term referring to over a century of a design aesthetic, developed during the reigns of Kings George I, II, and III, which looked to the traditions of Greece and Rome and the work of Italian Renaissance architects, the foremost being Andrea Palladio, whose works were popularized in illustrated pattern books and disseminated throughout England and its burgeoning empire. A taste for the classical predominated in this period with variations from the exuberance of Rococo curves in the mid-1700s to the delicacy and restraint of Neo-Classicism at the end of the century. In the course of interpreting English models, however, the "colonials" created something distinctly their own.

The Moffatt-Ladd House in Portsmouth, New Hampshire, the Jeremiah Lee Mansion in Marblehead, Massachusetts, and the Hamilton House in South Berwick, Maine, are landmarks to a truly American spirit in design and may justly be called the "Three Graces" of Georgian New England.
The Moffatt-Ladd House rises three stories with an elaborate semi-circular broken pediment above the front door. Both the entrance porch and the pedimented window above focus attention on the center of the façade. All photos by Ralph Morang. Courtesy of the Moffatt-Ladd House and Garden.

RIGHT: The size of the hall is rare in New England houses, taking up a quarter of the entire floor space. Portsmouth artisan, Ebenezer Dearing, created the classical ornament, including the rosettes on the staircase soffit, the scrolled brackets affixed to each step and the modillions along the ceiling.

FAR RIGHT: The Portsmouth craftsman, Richard Mills, produced the elaborate stair balusters in the forms of, from left to right, fluted columns, spirals and urn shapes.
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THE MOFFATT-LADD HOUSE
(C. 1763)

Rising high on a hill above the Piscataqua River, the Moffatt-Ladd House (c. 1763) dominates the waterway that brought untold wealth to Portsmouth. Lumber made its way from the forests of New Hampshire to supply the busy shipyards of the town, while fishing fleets left the harbor for the rich banks off the coast. Among the most successful of Portsmouth’s merchant grandees was John Moffatt, who made a fortune in trade and speculation during the mid to late 18th century. His hopes for the future rested on his only surviving son, Samuel, for whom he built a grand mansion in the present.

The house possesses the essential elements of any Georgian house of fashion: a two-story cubic form with a main façade of windows symmetrically arranged at either side of a centrally placed door framed by an entrance porch of classical columns topped with a superbly carved triangular pediment. Symmetry and order reigned supreme in this masterful composition.

Any English baronet, squire or merchant would have been pleased with the façade of Jeremiah Lee’s house, which faithfully followed its British Georgian models. Once inside, however, the freedom and ingenuity of American craftsmen are apparent. The Moffatt-Ladd House is a fusion of English architectural sources and American innovation as expressed in one of the most unique stair halls of Colonial New England. The usual Georgian house plan consisted of rooms at either side of a central hall with a staircase at one end receiving lavish decorative attention.

Samuel Moffatt’s staircase is one of the most singular and exceptional masterworks of its age. In this case, the visitor enters a great hall, which takes up one-quarter of the entire floor space, providing a generous view of the sweeping staircase presented as a major sculptural element with a raking of spiral, urn and fluted column-shaped balusters and steps adorned with scrolled brackets.

The balusters of the Moffatt-Ladd stairs create a dynamic rhythm of alternating shapes, a truly remarkable display of the carver’s art. Rising for a few steps, the stairs break at a landing, above that is a magnificent Palladian window framed by fluted Corinthian style half columns. The effect is pure drama for a hall that became the backdrop for the opulent entertainments of one of Portsmouth’s leading families. Today, the house continues to be shaded by the horse chestnut tree planted in 1776 by William Whipple, Joseph Moffat’s son-in-law, after his return from Philadelphia after signing the Declaration of Independence. It is an appropriately lofty image for a place steeped in history.
ABOVE: Balance and order define the arrangement of the façade with wood blocks carved to resemble stone. All photos by Rick Ashley. Courtesy of Marblehead Museum.

LEFT: Conservation of original 18th-century English wallpapers that survive in the Lee Mansion was accomplished due to two grant awards from the National Endowment for the Arts Save America's Treasures program, matched by the Getty Foundation.

OPPOSITE TOP RIGHT: The balusters are twisted in the prevailing fashion in 18th-century America. The renowned architectural historian, Fiske Kimball, wrote of New England's great staircases in Great Georgian Houses of America, Vol. II (1937), "The twisted baluster and newel, in their glory, were specially New England features. Not that we do not find them at all elsewhere, but that elsewhere we should scarcely find three types of differently twisted balusters on each step, repeating again three, three and three, of the newel with the double spiral, twisting inside in one direction and outside in the other."
JEREMIAH LEE HOUSE (1768)

While the Moffat’s enjoyed the splendor of their new house, an even grander building appeared in 1768 in nearby Marblehead. As one of the richest merchants and ship-owners in the colony of Massachusetts, Colonel Jeremiah Lee spent lavishly on his mansion. Proudly sited in the heart of town, Lee created a three-story structure topped by a cupola. The façade is similar to Plate 11 in Robert Morris’s Rural Architecture, published in London in 1750, with the central section breaking forward and topped by a grand pediment.

In keeping with English building practices, the façade should have been made of masonry, but the scarcity of such materials in the colonies resulted in wood siding shaped and painted to simulate stone.

The exterior is marked by the disciplined solid-
The Hamilton House is a finely balanced composition of a few architecture features: symmetrically placed windows, clapboard siding, a main door framed by pilasters (half-columns) and topped by a Doric-style triangular pediment, and three dormers alternating with triangular and circular broken pediments. All photos courtesy of Historic New England.

BELOW: Typical of most Georgian houses, reception rooms at either side of a central stair hall form the plan of Hamilton House. The hall paper, seen through the door, is a reproduction of the original discovered during restoration by the Tysons in the early 1900s. Classical arches hung with garlands of flowers feature prominently in the bold patterned paper. Hooked rugs on the hall floor illustrate the Tyson's interest in collecting objects of traditional Maine craftsmanship.

BOTTOM RIGHT: Figures dressed in 18th-century costume are depicted seated in a classical garden with a fountain and ancient temple, while in the background are scenes of the great Georgian buildings of coastal Maine and New Hampshire. The mural was executed in circa 1907 by George Porter Fernald.
HAMILTON HOUSE

Jonathan Hamilton, a merchant and privateer grown rich during the Revolution, opted for a country seat on the banks of the Salmon Falls River in South Berwick, Maine. Here his fine residence sat on a bluff at a bend in the waterway overlooking his wharves and warehouses.

Nature and architecture are in complete harmony in this ensemble. The house appeared like a beacon from every vantage point in the luxuriant landscape of the river. An austere tone prevails at Hamilton House. There are no grand columns, elaborate pediments or intricate carving. Nobility is attained through fine proportions and the perfect handling of architectural forms. The square house is topped by a steeply pitched hipped roof and soaring chimneys. Large Palladian windows, appearing on both the front and rear facades, appear over the main entrances, lending a graceful note to the otherwise unadorned facades. The central hall, with its staircase framed by a simple classical arch, affords a view of the river and forests beyond.

After Hamilton's death in 1802, the estate passed through a series of owners and eventually fell into disrepair. Taken by the romantic atmosphere of the decaying house on the gentle riverbank, the South Berwick native, Sarah Orne Jewett, took up the cause of its rehabilitation.

She convinced her friend, Emily Tyson, to purchase the house in 1898. Jewett had attained national renown for the publication of The Country of the Pointed Firs (1896), which used the setting and people of the Piscataqua River as inspiration for her writing. Concerned that the artistic heritage and folkways of Maine were quickly disappearing in an industrial age, Jewett advocated for the preservation of historic buildings, rural landscapes, and local crafts.

With a railroad fortune at their disposal, Emily Tyson and her stepdaughter, Elise, were able to enthusiastically embrace the task of restoring Hamilton House. Following the Centennial celebrations of 1876, the Colonial Revival movement was in full force and the Tysons efforts at Hamilton House is one of the most poignant expressions of a romantic fascination with the nation's past that combined both fact and fantasy.

The main building was restored and new wings sensitively adapted to the original structure. One of the major discoveries was a sample of 18th-century wallpaper in the stair hall, which was reproduced in 1900. Between 1905 and 1907, the Tysons engaged the painter George Porter Fernald to produce wall murals in the main first-floor chambers. In the dining parlor, he created an Italian themed landscape with ancient Roman ruins, Renaissance villas, grottoes, and waterfalls.

The drawing room features his most inventive work, where he created a very American interpretation of the early 19th-century French paper "Les Monuments de Paris" by the renowned French artist, Joseph Dufour. Instead of Parisian scenes, Fernald's mural depicts the great sites of southern Maine and New Hampshire, including the Piscataqua River, the Lady Pepperell House, the mills of Dover, the Governor Wentworth Mansion, the Sarah Orne Jewett House and, last but not least, Hamilton House. The artist produced a mythic, historic, epic landscape based on local sites, a Colonial Revival tour de force capturing the spirit behind the rehabilitation of Hamilton House. As a fitting tribute to the allure of Hamilton House, Sarah Orne Jewett used the house as the setting for her historical romance novel, The Toy Lover (1901).

The aesthetic appeal and cultural significance that drew the Tysons to Hamilton House was part of the larger public fascination for the Colonial era and its artistic heritage. Across the country, historic houses were being saved and restored as both private homes or public museums. Along the eastern seaboard, 18th-century buildings were of special interest and the subject of a major work of documentation.

At the height of the Depression, in 1933, the Architect's Emergency Committee produced the publication entitled Great Georgian Houses of America, funded by a long list of financial sponsors. Franklin Delano Roosevelt, President of the United States, appeared at the very top of the list. Architects created floor plans and façade drawings of 77 houses in a two-volume work that raised awareness of these historic sites and the importance of their preservation. The Moffatt-Ladd House, the Jeremiah Lee Mansion, and Hamilton House featured prominently in the New England section. Architectural Historian Fiske Kimball wrote in the the introductory essay to Volume II: "We shall find our houses...to be full of interesting regional variety, characteristic, not merely of America, but of the soil and culture of their own colonies and districts."

Built on the mercantile prowess and commercial success of colonial merchants, inspired by the classical principles of Georgian architecture, constructed by the hands of superbly talented American craftsmen, and saved and mythologized by later generations of writers, artists, and preservationists, the Georgian houses of coastal New England are the stuff of legend, landmarks to architectural achievement and the very essence of grace.

Note: The Moffatt-Ladd House, the Jeremiah Lee Mansion, and Hamilton House are all designated National Historic Landmarks and operated as museums open to the public. The Moffatt-Ladd House is owned by the National Society of the Colonial Dames of New Hampshire. The Jeremiah Lee Mansion is owned by the Marblehead Museum and Historical Society. Hamilton House is a property of Historic New England.

About the Author: John Tschirch is an award-winning architectural historian, specializing in the history of great houses and gardens. He has lectured widely throughout the U.S., Europe and South America. His writing, photography, and design history blog may be found at www.johntschirch.com.
Reclaiming the Past

For some, wood is better the second time around.

BY GORDON BOCK

The Pennsylvania farmhouse kitchen, designed by Period Architecture, Ltd., has informal materials such as the light fixtures, chestnut reclaimed floors, polished nickel fixtures and stainless steel appliances. By traditionally detailing the kitchen and continuing with salvaged floors, the design unites the formal and informal spaces.

Photo by Angle Eye Photography.
here is something culturally cosmic about generations-old wood finding new life as flooring, especially in a cyclical industry like housing. In fact, recycled/reclaimed wood is a second coming of sorts, with all-but-extinct species being resurrected for new projects and additions, while weathered or industrial boards rematerialize in the living rooms of traditional residences. So what’s at the core of flooring woods on the rebound and how they’re finished? Some experts expound.

The appeal of reclaimed wood floors has roots as varied as the materials themselves. “Trends play a big part,” says Genna Antes at Sylvan Brandt LLC in Lititz, Pennsylvania, “so whatever beautiful pictures people see in magazines—or on Pinterest—is what they’re going to like.” She adds that the modern-mixed-with-rustic Restoration Hardware look is very popular right now and has been trendy for a while.

Carol Goodwin at the Goodwin Company in Micanopy, Florida, observes that consumers want a timeworn look and wider widths in floors more than ever before. “This trend started a few years ago when U.S. manufacturers increased their rustic, distressed looks to differentiate themselves from lower-cost imports.” Reclaimed wood offers this aesthetic in an authentic material, she says, not new wood made to look old, and since it costs one-and-a-half to three times as much as more commercially available wood flooring, it’s generally found in upscale homes. Antes adds that reclaimed wood comes close to art for the home.”If you study it, every board’s a little different and beautiful the whole way through, not a photo-finish.”

Nonetheless, flooring fashion can be fickle. “A couple of years ago, everybody wanted reclaimed wood floors in dark colors,” says Antes. “Now people want lighter floors; more of a gray or white-washed look is getting popular.” Goodwin agrees. “The gray and warm barn siding look is perhaps more an interior designer trend than a homeowner trend.” Speaking of colors, there’s evidence the green building movement has also fueled the popularity of reclaimed floors. “Millennials are the most sustainability conscious generation yet,” observes Goodwin, “and are likely to pay more for a sustainable product.” Antes notes the materials are embodied-energy conscious, “because we are reusing wood that would be demolished, and we’re not cutting down any trees.”

Reclaimed wood floors is a diverse industry dealing in often regional species that include chestnut, cypress, Douglas fir, Eastern white pine, oak, and Western red cedar. Goodwin explains that the popularity of reclaimed heart pine, one of her company’s specialties, is due in part to the extensive demand for it in the past. “It was used to build Victorian homes, hotels, and palaces all up the Eastern U.S. seaboard and across Europe,” she says. “We frequently match for repairs, renovations, and additions to these older homes, most often for flooring, 2-1/2” wide.” Heart pine in vertical grain cut was often used for flooring, she explains, because it shrinks and swells even less than flat-sawn cut, “or they might have used a mix of the two grain patterns.”

Today wide plank is increasingly popular, she says, and works well when properly acclimated and installed.

Antes says her company has three products with an old, original surface: pine weatherboard, oak weatherboard, and reclaimed attic flooring. “They’ve been planed on the bottom, and have a new tongue-and-groove, but we haven’t touched the surface. On these the color and character are already present, so we recommend just sanding and applying a clear finish.” She adds that they have four resawn products cut down from old, resawn beams: oak, heart pine, white pine, and chestnut. “The regular pine weatherboard is probably the most popular product, then resawn oak, then everything else.”

RECLAIMED WOODS
Even so, they can make available beautiful species such as chestnut and heart pine that have been long-gone as standing timber for decades due to disease
This home has Goodwin’s Precision Engineered Vintage flooring, which is sawn and milled from Legacy Heart Pine beams. They were reclaimed from the demolition of 19th-century industrial buildings.

Photo by NativeHouse Photography.
or exploitation. "River recovered woods, both virgin growth antique heart pine and sinker cypress, have always been rare," says Goodwin, whose husband George Goodwin started pulling century-old cut logs from Florida river bottoms in the mid-1970s, "and today it is even more challenging." Environmental regulations require that loggers provide an archaeological survey of the river area to assure they do not disturb ancient sites or endangered species. There are still old mills being dismantled, says Goodwin, but it is more challenging to find quality reclaimed beams with little metal. "Today we find most have large fractures from being roughly handled."

Antes says her products are recovered predominantly from old barn beams and siding. "When my grandfather started the business in 1960, he did all untouched building salvage—house parts, doors, windows, and floorboards—and just resold them as is." Then she says in the 1980s, when her dad took over more duties, they started a sawmill and began re-working wood, which became the main market. "I grew up with the business, and the oak beams we get now, while still very large, are sometimes not as massive as they used to be." However, she says people still call every week wanting to know what they can do with a barn or how they can salvage the wood.

Moreover, making reclaimed flooring is not simplified because there's no felling of trees. "Reclaimed wood takes considerably more care to convert to products than second-growth wood," says Goodwin, "which is readily available and can be virtually all machine-processed." Antes says they follow the same procedure whatever their wood. "First we get all the metal out, then it goes through a drying stage." At that point, some of the boards are going to split and crack, so then they edge these as wide as they're still stable. "By that time, as long as the material is handled and installed properly, it's not really going to move again." Goodwin says for their river-recovered timber, the first step is to pressure-wash the logs to remove sand from the crevices and help the saw blades last longer. For prepping mill and warehouse beams, removing metal is also critical. "We use metal detection as one nail could ruin a $700 saw blade."

When asked what people use reclaimed woods for, the universal response is everything—not only kitchens, bathrooms, bedrooms, and living rooms but, in the hands of many high-end customers, the entire house. Antes tells of clients who used reclaimed wood for, literally every square foot, even for paneling on featured walls and ceilings. "In the open concept trend, where living and dining areas are all one big room, people don't want their spaces chopped up by different materials, they want it all to flow, to be the same." She adds, "So a lot of people just pick a recycled wood they love that's beautiful and they just want it everywhere."

Goodwin concurs, saying that most of their reclaimed wood goes into residential projects but, beyond that, the end-users are all manner of places. "We've had large commercial jobs use heart pine on cubicle and conference room walls, tech companies buy heart pine floors to go with glass and steel, and scout lodges put in vintage engineered paneling to warm up the spaces." Reclaimed wood is very often custom-specified to the building owner's individual taste, she says. "One owner will want a brown-tone heart pine like our 5-1/4" midnight grade, while another might want 9" wide river recovered character."
As might be expected, installing generations-old flooring has its own nuances. “Wood floors are not rocket science,” says Goodwin, “but they are wood science, and that requires a bit of expertise.” Her most important tips are to use sufficient fasteners and a proper moisture meter to determine the floorings moisture level. “Reclaimed wood is often denser than second-growth wood, and so requires a pin-type moisture meter that operates on electrical resistance.” Sit-on-top meters, she says, can be fooled by wood with varying density, such as river recovered heart pine. Antes concurs on the value of proper moisture content and letting products acclimate to the room before they are installed. “We advise four or five days to a week if you can,” she says, “especially if the house doesn’t have central air.” When products are shipped out of state or across the country, the climate is going to be much different, she explains, and without acclimating, there’s the potential for flooring to noticeably swell or shrink over the course of a year. “However, we’ve had people rush it to two or three days and still have good results.”

Choosing finishes for reclaimed floors is actually a spectrum of options that begins with nothing at all and is guided by the desired look and usage, as well as a finish industry that is responding to environmental regulations. “If the customer does not already have
THE FINISHING TOUCH

One of a class of natural drying oils that, like linseed oil, form a film when exposed to oxygen, tung oil has been used for centuries in paints and inks and to create a transparent, durable, beautiful finish on woods. Modern versions for furniture and floor finishing typically modify raw tung oil to improve performance and application. “Polymerized Tung oil is basically heat-treated oil,” explains Mary Goderwis of Sutherland Welles in North Hyde Park, Vermont, “which enhances the bonds of the natural, cross-linking mechanisms, and make them even more durable.” Other examples include Waterlox Tung Oil Products, which the company says are resin modified “to form a film that is both water-resistant and elastic,” and, to a lesser degree, what are sometimes called Danish finishes that may include varnish or other oils.

What leads some people to choose a tung oil finish for a reclaimed wood floor—especially in a period house—is, depending upon the product, not only the subtle, un-varnishy appearance but also the mechanical qualities. “Tung oil has a natural affinity for oxygen; that’s how it hardens,” says Goderwis, and that can be a good match with woods that have been out in the atmosphere for 100 to 150 years. “It also marries up fine with the resin in the wood,” she says, an advantage with resinous species where other finishes may have trouble adhering. Goderwis herself works on many heart pine floors. In fact, one of her clients has been the restoration of Jefferson’s Poplar Forest, his 1806 retreat in Forest, Virginia. “They had his archive notes,” she says, “and Thomas Jefferson had actually used tung oil on his floors.”

an opinion,” says Antes, “we usually recommend that they first consider the wood product and decide whether or not they want a stain.” Products with an old, original surface usually don’t get stained because they already have a natural color, she says, “But if you sand those products down a little, or you buy a resawn product, you might want to stain it.” A traditional finish Antes’s clients often use is three coats of oil-based polyurethane. “People who don’t like polyurethane, and just want a very natural look, often consider tung oil,” she says. (See The Finishing Touch)

Goodwin notes that finishes continue to change, and they’re all different chemicals, application rates, and drying times. “When doing a site finish, we always tell people the best finish is the one your finisher knows how to use.” She says they sell solid flooring (and their engineered floor products) not only unfinished but also factory-finished. In addition, “because there’s no such thing as a perfectly level subfloor,” they can provide flooring with a micro-bevel to accommodate any miniscule height difference board-to-board. “If it’s site-finished, you want square-edge flooring; if it’s factory-finished, you want a slight micro-bevel so that you’re able to lay the floor without having to pay for extra leveling” Advises Goodwin, “If you’ve got a professional that knows what they’re doing, they should be able to finish a little section of floor for you to make sure you’re going to get the color, texture, and consistency you want.”

Window shutters and blinds are timeless traditional features on houses, often reduced to ornaments but originally highly practical and essential for sun and storm protection, security, and privacy. That capability gets overlooked today when people forget how shutters are designed to operate and the kinds of hardware that make them work. To learn more about classic working shutter hardware, both historic and updated, and the window construction issues they’re designed to address, we talked to Brant Hershey and Ryan Martin at John Wright Company in Wrightsville, Pennsylvania, a family-run business who have been manufacturing these products for over a century.

SHUTTER HINGE-OLOGY
Perhaps the most inventive and ubiquitous example of shutter hardware at John Wright Company is the Acme, Lull & Porter hinge—or ALP for short. Still at work by the thousands across the country, these devices were considered among the oldest shutter hinge types even in 1906. As befits a 19th-century patented product, the Acme, Lull & Porter is cast in iron with a clever, gravity-locking device that helps hold the shutter against the building when it’s open. Like door butt hinges, one side of the hinge is let in (mortised) to the edge of the shutter, while the other side is let in to the window casing so, when the shutter is closed, only the locking device is exposed. Acme, Lull & Porter hinges are made in various sizes and throws (leaf dimensions) so that they open the shutter out and away from the window casing and clear any obstructions. “Our Acme, Lull & Porter hinges are made off of the original Wrightsville Hardware patterns (replicas of the object to be cast) from around the 1880s,” says Martin, “so if you need to replace a hinge from 80 years ago—say, because of storm damage—you can remove the damaged hinge, substitute it with one of ours, and it will be a direct replacement, down to having the screw holes line up and fitting in the same mortises in the wood.”

A close cousin of the Acme, Lull & Porter hinge is the Clark’s Tip hinge, a Wrightsville Hardware product highlighted in construction literature as early as 1899. A surface-mount hinge rather than a mortise hinge, it attaches to the outside face of the shutter and window trim, “It’s called a blind hinge,” says
leaving part applications." The Martin, shapes and blinds says 4 casing. where screws ter," the shutter strap ry mechanics are tional hardware He started making hardware with again. www.period-homes.c

“Along with their long-running commitment to historic shutter hinges, John Wright Company continues to look for ways to keep their hardware line in-step with 21st-century needs as well as grow it with like-minded products. “These days, everything is about being more maintenance free,” says Martin, “so we’ve tried to balance our classic designs and old-school quality with modern techniques.” At the top of the list is WeatherWright finish, where hardware is first zinc-plated, then powder-coated to resist UV rays. This finish is available on most products, “but some people want the raw, bare-iron hinges, so we offer them both ways.”

Another shutter enhancement they’ve devised is a magnetic shutter dog holder. “It’s essentially a stop that holds the shutter against the dog so you don’t get any chattering or rattling in the wind,” explains Hershey. Since the dog holder is magnetic, when it’s attached to the shutter it sticks to the dog metal and keeps the two together, but can be separated readily. And for those customers who have shutters that they don’t ever intend to operate, they offer some faux shutter hardware—still quality cast iron, but without the effort and expense of installing fully functional hardware.

From here it’s a short step to a totally in-house hardware design that serves a specific need, such as a Bermuda-style hinge. The idea is that the shutter can be hung from its top and propped open with a hook-and-eye so as to provide shade but still allow ventilation. “It’s not handed,” says Hershey “so the user can remove the ends and the cotter pins, change its orientation, and make it left-handed or right-handed as desired.” He adds that the hinge is very robust with extra gusseting in the casting and protected by the WeatherWright finish.

From time-to-time the company even scouts out historic buildings for hardware items that they can reproduce, modify, or bring back in some way, such as their Colonial Knob Latch or Porch Post Base. “Sometimes we’ll take a traditional design and reproduce it aluminum with a stainless-steel fastener so that it won’t rust in a really harsh coastal environment,” says Martin. In fact, the inspiration for their Bridge Bracket came from the arches of the historic Wrightsville Bridge—just a stone’s throw from the Wrightsville Hardware Company original foundry.

Gordon Bock lists his fall 2016 courses, seminars, and keynote addresses, at www.gordonbock.com, including Savannah Technical College in November (www.savinannahstech.edu/academics/all-programs/historic-preservation/historic-homeowners-academy).
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Manufacturer of wood screen & storm doors: more than 300 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, wood window screens & storm windows.
Click on No. 960

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
www.restitution.com
Pasadena, CA 91104
Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles; switch plates & switches.

E.R. Butler & Co.
212-925-3365; 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.
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www.fabbricreations.com
West Park, FL 33014
Manufacturer of custom & standard decorative hardware for doors & entryways; gates, garages: straps, hinges, pulls, handles; wine racks & cabinets.

Gruppo Romi
866-777-8315; Fax: 866-375-4298
www.grupporomi.com
Parlin, NJ 08859
Manufacturer of artistic and hand carved period hardware. Designs includes a vast array of architectural and decorative products such as cabinet knobs, latch pulls, levers, finials and more in a variety finishes including verdigris bronze, cobalt, oil-rubbed bronze, satin brass, satin nickel and many other options.

Haddonstone (USA), Ltd.
719-948-4954; Fax: 719-948-4295
www.haddonstone.com
Pueblo, CO 81001
U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, fiddles, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.

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

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.househardware.com
Portland, OR 97232
Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.

CLICK ON NO. 8430

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

idh by St. Simons
800-337-0398; Fax: 800-415-9948
www.idhbrass.com
Fullerton, CA 92831
Manufacturer of solid-brass architectural hardware & bath accessories: flush & surface bolts, door pulls, window & cabinet hardware, hinges, catches & latches & more.

Haddonstone (USA) fabricated this architectural stonework of this entryway.

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Manufacturer of handcrafted acrylic interior storm windows: edged in Compression Tube that press into place without a track or magnetic system to preserve historic windows while creating comfort, energy efficiency, savings & noise reduction; laser-measured for out-of-square openings; for residential & commercial projects.
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**Innerglass Window Systems** supplied the interior glass storm windows for this historic home.
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800-363-6207; Fax: 800-641-4789
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Simsbury, CT 06070
Manufacturer of custom glass interior storm windows for energy conservation & soundproofing; maintains the integrity of historic windows; conforms to opening; do-it-yourself installation.
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Simsbury, CT 06070
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www.stormwindows.com
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**Kolbe & Kolbe Millwork**'s aluminum-clad raised-panel wood doors are available in a variety of styles and sizes.
Kolbe Windows & Doors
800-955-8177; Fax: 715-845-6270
www.kolbe-kolbe.com
Wausau, WI 54401
Manufacturer of wood, aluminum-clad & vinyl energy-efficient windows & doors: custom styles; variety of colors & wood species; many products designed as historic replications.
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**Panett Windows & Doors** built this historically styled door for a residential project.
Parrett Windows & Doors
800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425
Nationwide manufacturer of custom wood & aluminum-clad windows & doors: durable products built to specification; period specific, historic replication or standard profiles & designs; 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. 3603

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Parrett Windows & Doors
800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425
Nationwide manufacturer of custom wood & aluminum-clad windows & doors: durable products built to specification; period specific, historic replication or standard profiles & designs; 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.
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This historically styled casement handle is one of many styles available from Phelps Company.

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.
Click on No. 6601

Seekircher Steel Window Corp.
914-734-8804; Fax: 914-734-8809
www.seekirchersteelwindow.com
Peekskill, NY 10566
Repairer of steel casement windows: performed on location; more than 7,000 windows repaired annually in 26 states; large collection of vintage steel casement windows, doors & hardware; family-owned business established in 1977.

This historically styled wood door with sidelites was fabricated by Vintage Doors.

Vintage Doors
800-787-2001; Fax: 315-324-6531
www.vintagedoors.com
Hammont, NY 13036
Custom manufacturer of authentic solid wood doors: handcrafted by expert craftsmen in any design, size & shape; entrance doors; interior doors; Dutch doors; screen & storm doors; three-season porch panels; pet doors & gates; garden gates & much more; proudly made in USA; nationwide delivery.
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Traditional wood shutters are available from Shuttercraft in many styles, shapes and colors.

Shuttercraft, Inc.
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 & 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 nationwide since 1986.
Click on No. 5005

This 2-1/4" solid brass sash pulley is available in a variety of finishes from SRS Hardware.

SRS Hardware
401-954-9431; Fax: No fax
www.srshardware.com
Dallas, TX 75219
Manufacturer and distributor of traditional hardware for wooden windows. Full line from weights to pulleys, lifts and locks.
Click on No. 1744

Timberlane, Inc.
215-616-0600; Fax: 215-616-0740
www.timberlane.com
Montgomeryville, PA 18936
Custom manufacturer of handcrafted custom exterior shutters: maintenance-free Endurian, Premium Wood, Advantage & Fundamentals lines; western red cedar & Honduras mahogany; selection of period-accurate exterior shutter hardware; historically accurate standard designs.

If you’d like to order a gift subscription for a colleague, just call 800-548-0148
Weston Millwork built this raised-panel, edge-grain sugar-pine door for an Irish pub.

Weston Millwork Co.
816-640-5555; Fax: 816-385-5555
www.westonmillwork.com
Weston, MO 64098
Custom fabricator of wood doors, door frames & complete entryways: paneled, louvered, French, pocket & art-glass doors; wood windows; framed-ledge, screen & storm doors; moldings, millwork & art-glass lites.

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

Woodstone Co.
802-722-9217; Fax: 802-722-9529
www.woodstone.com
Westminster, VT 05158
Manufacturer of custom wood windows & doors: wide array of wood species; coped mortise- & tenon joinery; all shapes, sizes & configurations; screen doors & storm windows; historical & landmark specifications.
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Aeratis solid PVC tongue-and-groove porch flooring was chosen for the Charleston, South Carolina, plantation home due to its durability and ability to hold paint colors as dark as black and still maintain its warranty—and it is the only product that maintains its warranty when installed in a waterproof application.

Aeratis Porch Products
888-676-2683; Fax: 480-907-1124
www.aeratis.com
Chandler, AZ 85228

Chadsworth Columns' polymer balustrades flatter the Classical look of stone.

Chadsworth Columns
800-496-2118; Fax: 919-763-3191
www.chadsworth.com
Wilmington, NC 28402

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

Click on No. 1580 for PolyStone; 180 for wood

Decorators Supply Corp.
800-792-2093; Fax: 773-847-6357
www.decoratorsupply.com
Chicago, IL 60603

Manufacturer of classic architectural elements: plaster coves, ceiling medallions, ceilings, niches & swags; 13,000 appliques for woodwork/furniture; 900 sizes of column capitals, pillar capitals, corbels & columns; 15 styles of traditional wood mantels; classically inspired grilles; since 1863.

Click on No. 210

FLOORING

Aeratis Porch Products
888-676-2683; Fax: 480-907-1124
www.aeratis.com
Chandler, AZ 85228

Aeratis Traditions solid PVC tongue-and-groove porch flooring is a paint ready alternative to wood decking. The flooring is highly durable and has the ability to hold paint colors as dark as black and still maintain its warranty—and it is the only product that maintains its warranty when installed in a waterproof application. Repainting cycles are typically every 7 to 10 years in high traffic areas. It is also warranted against expansion and contraction.

Click on No. 1764

This residence features Fumed Antique Oak flooring set in a chevron pattern by Baba Antique Wooden Flooring Company.

BABA Antique Wooden Flooring Co.
800-542-4812; Fax: 919-545-9214
www.baba.com
Pittsboro, NC 27312 USA

The BABA Mill, located on a farm in Pittsboro, NC, provides quality antique wood flooring. Best known for original surface Fumed Antique Oak, Fumed Antique Chestnut, and Wide Board Antique Heart Pine. They provide matching stair treads, risers, casework. Installation and/or on site finishing can be handled by them, or they will work closely with your team. Samples are available upon request.

Click on No. 1762

Brandt, Sylvan
717-626-4522; Fax: 717-626-5867
www.sylvanbrandt.com
Leitz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, shutters, mantels, sinks & bathtubs; antique & rescued flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.

Click on No. 3950

This antique river-recovered heart pine floor with a wild black cherry border and a medallion was re-created by Goodwin Company from an 1881 map of Florida's forests.

Goodwin Company
800-336-3118; Fax: 352-466-0008
www.heartpine.com
Micanopy, FL 32677

Manufacturer of antique river-recovered heart pine & heart cypress reclaimed from Southern rivers for flooring, stair parts, furniture & moldings; building materials; custom orders; 15 grades.

Click on No. 1330

Heritage Tile
888-387-2028; Fax: No fax
www.heritagestile.com
Oak Park, IL 60301

Supplier of specialty tile: subway, craftsmanship, modern & more; floor mosaics, decorative designs, accessories, trim, moldings in various patterns & color palettes.
Heritage Wide Plank Flooring
877-777-4288; Fax: (631) 727-4100
www.heritagewideplankflooring.com
Riverhead, NY 11901
Supplier of wide-plank flooring: old-growth eastern white pine, heart pine, red pine, elm, cherry, walnut, hickory, white oak & maple; custom wood paneling; mantels; mills reclaimed lumber from old structures.

Housatonic Hardwoods, Inc.
800-594-5064; Fax: 860-927-3911
www.hhhardwoods.com
Kent, CT 06757
Supplier of wide-plank flooring: oak, ash, cherry, maple, walnut, southern yellow pine & eastern white pine.

Hull Forest Products
800-353-3321; 860-974-0127; Fax: 860-974-2563
www.hullforest.com
Pomfret Center, CT 06259
Harvester, manufacturer & distributor of wide plank flooring & paneling; from 3-20 in. wide; timber-frame stock; New England/Appalachian species kiln dried in three grades; custom milled orders; short lead time; pricing online.

Norberry Tile
206-343-9916; Fax: 206-343-9917
www.norberrytile.com
Seattle, WA 98108
They provide a variety of services including contemporary artisan tile, recycled and green-built surfaces, Arts and Crafts-inspired period tile, hand painted and sculptural tile; custom work.

Versailles Inlays, Inc.
403-590-9521; Fax: Same as phone
www.versaillesinlays.com
Calgary, AB, Canada T3Y 1V3
Custom installer, manufacturer & refinisher of historical parquets & decorative wood floors: more than 200 lumber species.

BABA
ANTIQUE WOODEN FLOORS
(800) 542-4812
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www.slateroofwarehouse.com
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www.trilliumdell.com
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Vermont Timber Frames, Inc.
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www.vtf.com
Cambridge, NY 12816
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www.handmadebrick.com
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Hull Historical Millwork
817-332-1495; Fax: 817-332-1406
www.brent hull.com
Fort Worth, TX 76104

River-recovered Pecky Heart Cypress from Goodwin Company creates a period-style ceiling.

Goodwin Company
800-336-3118; Fax: 352-466-0608
www.heartpine.com
Micanopy, FL 32667
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704-583-9229; Fax: 704-583-9674
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Christine G.H. Franck impresses upon students and colleagues the importance of building environments that enrich people’s lives.

BY KILEY JACQUES

Christine G.H. Franck is a classically trained designer, yes, but it’s the contributions she makes to society as an educator that really define her career. And it is her unflagging commitment to equitably built environments that has earned her the 2016 Clem Labine Award.

In recapping her professional trajectory, Franck begins with her hometown of Williamsburg, Virginia, which she feels is an example of a place that enables people to live well, being both beautiful and highly functional. Conversely, a stint in suburbia, “a sea of beige houses,” opened her eyes to the adverse effects of poor urban planning. While there, she learned that if a built environment—its architecture and transportation systems—is poorly designed, it can have a detrimental effect on the wellbeing of its inhabitants. “Suburban living had me feeling there was something very wrong with architecture and urban planning,” says Franck.

This “epiphany” occurred while Franck was studying architecture as an undergraduate student at the University of Virginia. She realized others in the field shared her view, and she set a course to join their mission. “That feeling that something was wrong, and I wanted to do something about it, was really the spark that fueled the rest of my life.”

Originally, Franck thought she would become an architect and develop a career around urban planning. Eventually she decided it was architectural education that really needed her attention.

It was while working with Allan Greenberg, “one of our great minds of architecture,” that she was asked to oversee a new summer school that the Prince of Wales was establishing in the United States. The program stressed basic principles of ethical design to young students. Franck ran the school for the first year before heading to Rome to teach at Notre Dame. She then ran another of the summer schools, causing her to be away from her practice for more than a year and deeply enmeshed in architectural education.

It was at that time that she happened upon an article in The New York Times titled “The New Old Fogies.” It was about “these young hip architects who were making classical architecture.” Incensed that the article made the claim that they were mostly men, Franck wrote a letter to the editor to acknowledge the fact that women were part of the movement, too. The letter was published, and it serendipitously connected her to the building Institute of Classical Architecture (ICA)—now the Institute of Classical Architecture and Art (ICAA).

Soon after, she was asked to serve as ICA’s first executive director. While there, she learned “what is needed to teach young architects, planners, urban designers, landscape architects, craftsmen, and artists to help us all make better work.” Ultimately, she stepped back from the paid position and served the institute in a volunteer capacity, developing its academic, travel, summer, and continuing education programs. She was also tasked with establishing a membership base. “It was almost a full-time job.” (A pro-bono full-time job.) “One of the things I feel very proud of having contributed to the institute is the fact that we have chapters now. The more we did, the more we had demand to do things outside of New York.” So Franck took it upon herself to chair a committee to study chapter formation. “That was the juggernaut that moved the ICA and the whole classical movement into overdrive.”

In time, she was invited to the University of Colorado Denver to establish a new research facility, the Center for Advanced Research in Traditional Architecture (CARTA). She notes it is the first time in nearly 60 years that a state-funded institution has, of its own accord, made traditional architecture a part of its offerings. The center serves as a kind of think tank embedded in the College of Architecture & Planning. They support students and faculty who want to learn and teach the material. Of her work there, Franck says: “I want to help things move along. I want to help things be better.”

Toward that end, she thinks always in terms of the “human built environment,” which, for her, is about equitability. Her mission is to convey to industry professionals the need to build places that are accessible to people of all means—where they can “easily live, work, shop, and commute.” As someone who regularly rides the bus, Franck sees many disadvantaged passengers. “Increasingly, I think of the things we should be doing as architects, designers, and planners is striving to create the physical environment in a way that allows as many people as possible to live a life that is well-functioning . . .” Franck has learned from firsthand experience that if a physical environment isn’t even walkable, one’s quality of life immediately takes a downward turn. “We don’t seem to think about the human impact of what we design often enough.”

Franck’s work is “not about style . . . it’s really about [making] the human being and the human experience the measure of things—not the car, not tax dollars, but the human being.” She hopes practitioners of modern classical architecture will look to the validity and utility of other building traditions, which became traditions because they worked. “Those traditions are lessons in how to build well.”

Regarding her award, Franck shares just how honored she is “to receive an award in Clem’s name.” Having worked so closely during ICA’s humble beginnings, and to have made such strides, it seems fitting that the 2016 Clem Labine Award be granted from one to the other.
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2016 Period Homes Palladio Award winner

We're for the visionaries® | The versatility of Kolbe products created architectural balance between the old and the new. Adding custom options, such as performance divided lites, allowed this space to marry the home's authenticity with modern solutions for energy efficiency. Kolbe windows and doors helped create rooms with plenty of natural light and a terrific view to the outside.

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