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Volume 19, Number 5 September 2018

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Period Homes, P.O. Box 3000, Denville, NJ 07834-9965

PERIOD HOMES (ISSN # 1531-2100) is published bi-monthly by the Home Group of Active Interest Media, 5720 Flatiron Parkway, Boulder, CO 80301; 800-826-3893

Subscription rate to professionals in architecture, interior design, construction and landscape design in the U.S. and possessions: \$24.95/yr. (6 issues). Not available outside the U.S. postal system.

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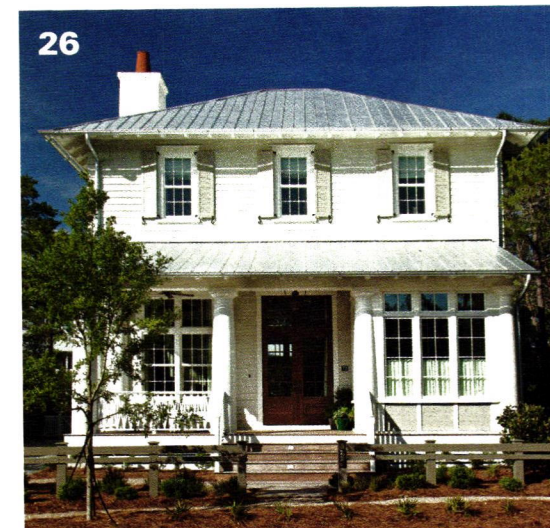


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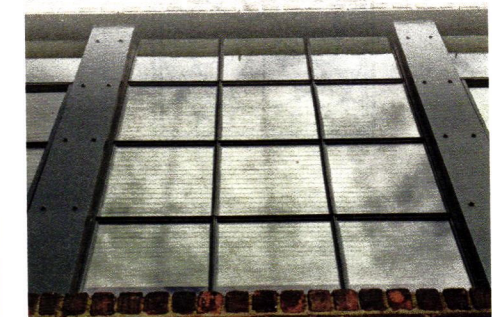
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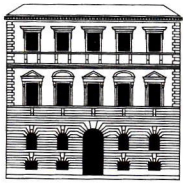
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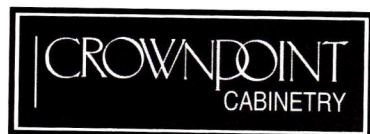


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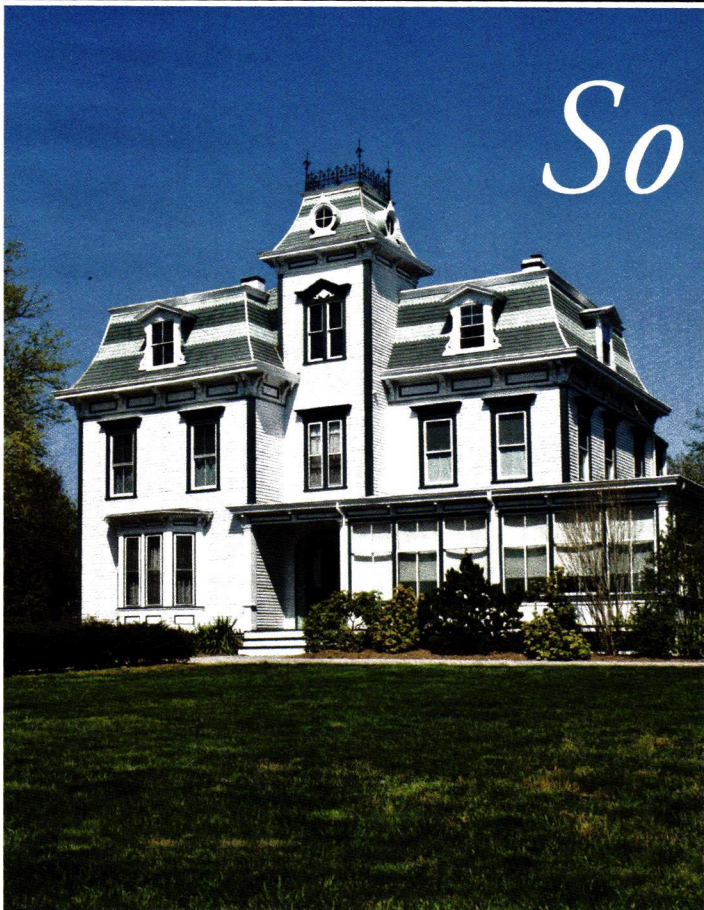
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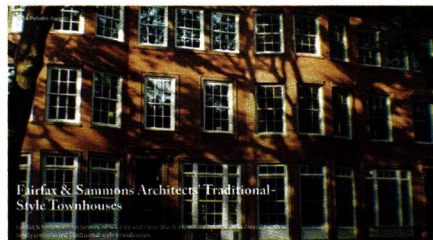
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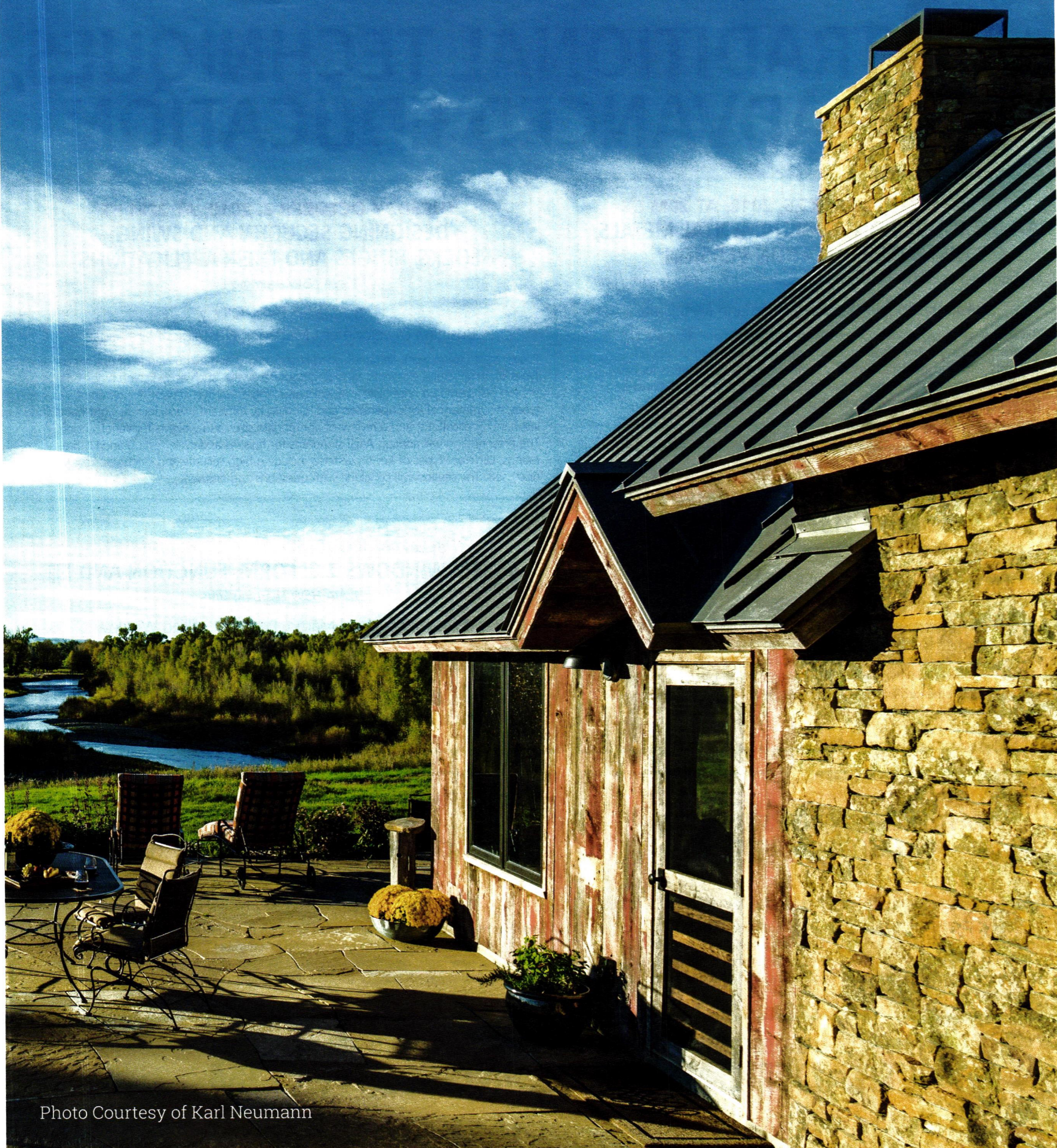
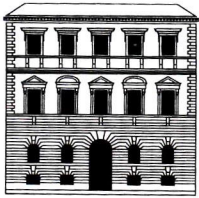


Photo Courtesy of Karl Neumann



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TUESDAY, SEPTEMBER 25, 2018, AT 2PM ET **AN INTRODUCTION TO ORNAMENTAL METALS,** **DISTANCE EDUCATION VERSION**

& on-demand for one year after the live broadcast - 1 AIA HSW Learning Unit

Speaker: Douglas Bracken, Wiemann Metalcraft

This course will provide an overview of different types of metal alloys used for ornament, fencing, lighting and more. The session is organized to support architects' efforts to integrate the use of metal ornament into projects for new construction, historic preservation, residential, commercial, and institutional work. You will learn about production methods and finishes for the metal alloys.

TUESDAY OCTOBER 2, 2018, AT 2PM ET **DESIGNING SECURITY AND SWING:** **LOCKS, HINGES AND THEIR APPLICATIONS**

1 AIA HSW Learning Unit

Speaker: Betsy O'Day,
Business Development Manager, Nostalgic Warehouse

Responsible design work demands good specifications and a knowledge of options for all types of architectural elements, including door hardware, such as locks and hinges. This session will provide a brief history of locks and hinges; an overview of five different lock types; a summary of lock operation and handing by different users, such as right-hand and left-hand applications; and a review of appropriate sizes and weights for various doors. The presentation will address ANSI standards for finishes and cycle-testing and UL fire ratings. Different types of keying systems including high security and electronic keys will be discussed. The session will conclude with questions and answers.

TUESDAY, OCTOBER 16, 2018 2 PM ET **THE PRESERVATION-MINDED HOMEOWNER** **IN THE 21ST CENTURY**

1 AIA Learning Unit

Presenter: Scott Intagliata, Chief Marketing Officer,
The Unico System

This session will share results of in-depth marketing and demographic analyses of the number of historic houses (built pre-1965) in the United States and the priorities of their owners with respect to historic integrity, energy efficiency, and their comfort needs. This session will help architects, engineers, building contractors, and other professionals understand the challenges of working with historic 20th century residences in particular.

TUESDAY, NOVEMBER 27, 2018 2 PM ET **STORM WINDOWS 2.0: FORM, FUNCTION AND FIT**

1 AIA HSW Learning Unit

Presenter: David Martin, President, Allied Window

Exterior storm windows are a valuable architectural element; they protect primary window sash that is often historic; improve building users' comfort and reduce heating bills; and they reduce noise. This webinar will feature several case studies to illustrate the process of measuring and selecting storm windows, the installation process and results to be expected for energy savings and noise reduction.

TUESDAY, DECEMBER 4, 2018 2 PM. ET **PAST, PRESENT AND FUTURE USES** **OF EXTERIOR SHUTTERS**

1 AIA HSW LU

Speaker: Harry Rembert, Vice President, New Horizon Shutters

This course will describe the historical evolution of exterior shutters including use, materials, and construction methods and explore historic and contemporary designs that incorporate exterior shutters. Information on different materials and their best applications in shutter design and performance will be reviewed.

TUESDAY, DECEMBER 11, 2018 2 PM ET **TERRA COTTA TILE:** **COLOR SELECTION AND MATCHING**

1 AIA HSW Learning Unit

Presenter: Alicia Cordle, Ceramic Engineer, Ludowici

Whether matching tiles for an historic preservation project or building anew with a specific color in mind, terra cotta tile can be produced in a number of custom colors. This webinar will address new roofs, new roofs designed to replicate all or part of an original roof, or matching small areas of roofs for selective replacement. Special attention will be given to matching for historic preservation projects.

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TECHNOLOGY AND PERFORMANCE**

1 AIA HSW Learning Unit

Speaker:

Kyle Sword, Manager Business Development, Pilkington North America



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Speakers:

Russ Eisenberg, Vice President, Sales, Indow



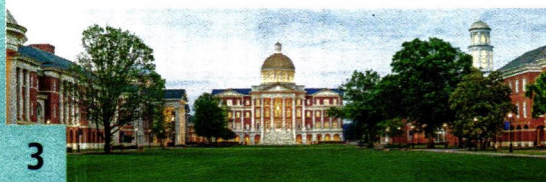
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CONTEMPORARY METHODS: A CASE
STUDY OF CHRISTOPHER NEWPORT HALL**

1 AIA HSW Learning Unit

Speakers:

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Hammel Associates Architects



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**HISTORIC MASONRY:
MORTAR AND METHOD**

1 AIA HSW Learning Unit

Speaker:

John Speweik,
Speweik Preservation Consultants, Inc.

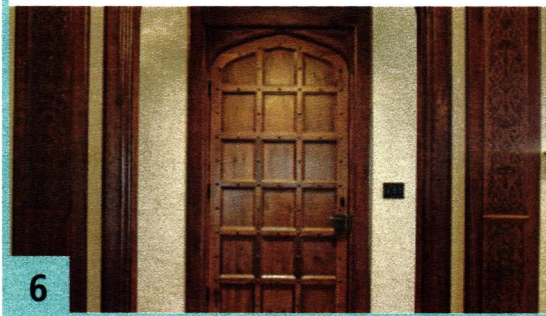


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**TRADITIONAL DOORS: A MASTER CLASS
ON CRAFT, FORM, AND FUNCTION**

1.25 AIA HSW Learning Unit

Speaker: Brent Hull, Hull Historical, Inc.



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1 AIA HSW Learning Unit

Speaker:

Patrick Webb,
The Center for Traditional Craft

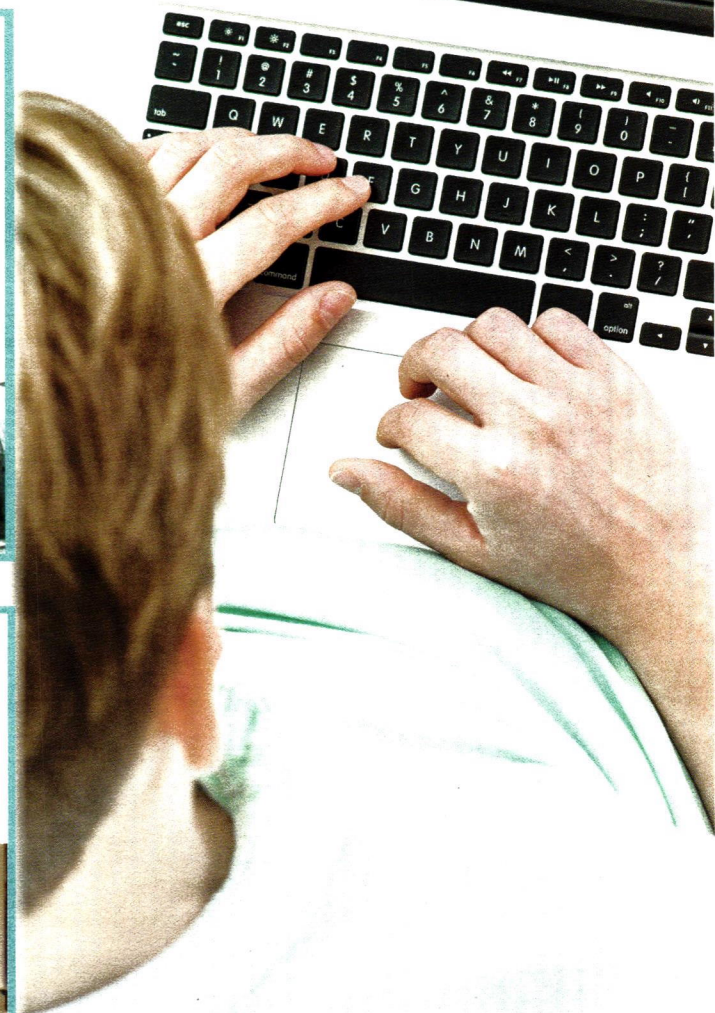
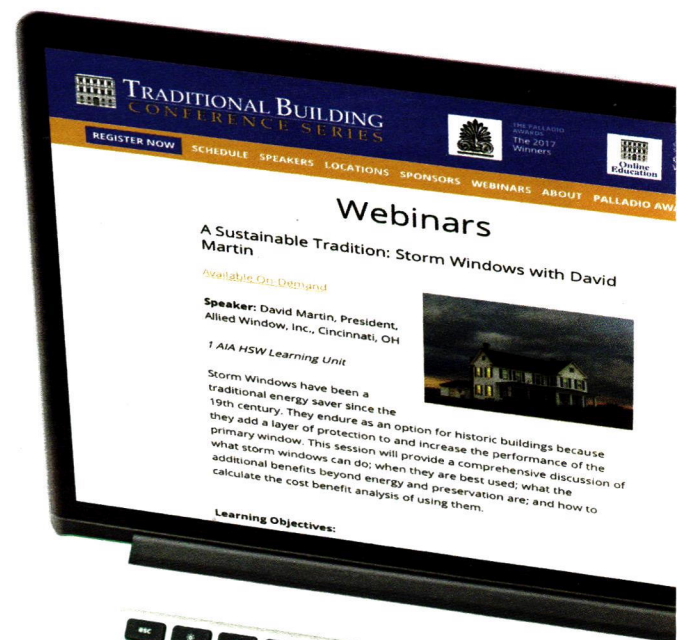
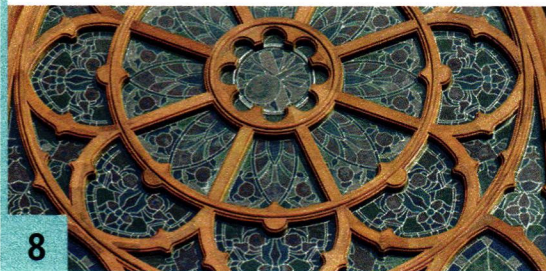


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**TRADITIONAL WINDOWS & HISTORIC
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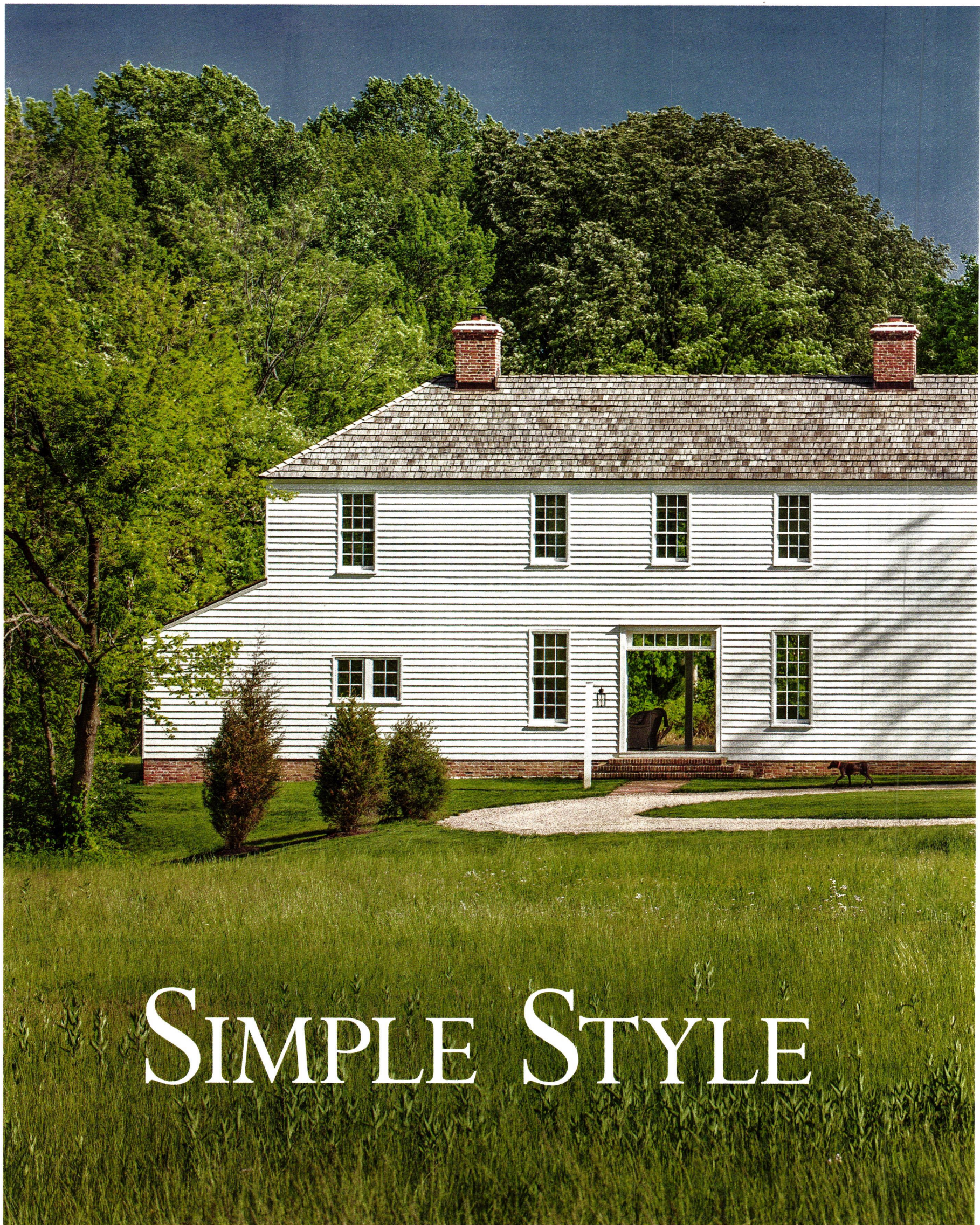
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**WINDOWS AND
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Speaker:

Charles, "Chick" McBrien,
Marvin Windows and Doors



SIMPLE STYLE



Set on over 60 acres of farmland, the Shaker-style house, a weekend retreat for a Washington, D.C., couple and their two children, is sited on the West River in Maryland.

A Shaker-inspired farmhouse is a striking composition against a bucolic backdrop in Maryland.

BY NANCY A. RUHLING | PHOTOS BY MAXWELL MACKENZIE



Standing along the West River in Maryland like a Colonial-era sentinel, the Shaker-simple farmhouse makes a striking statement.

Gazing out at the water, it looks as though it has been planted in the same spot for centuries just like the oak and sycamore trees that shade the 60-acre property. But the snow-white wood-sided house harbors a dark secret: It has always lied about its age.

The relaxed weekend retreat of Richard and Amy

Zantzing and their two children was built less than a decade ago.

Architect Wouter Boer of Jones & Boer Architects in Washington, D.C., who was the principal in charge and lead designer for the project, took his inspiration from the neighboring farmhouses, many of which date to the 1700s.

"They wanted a house that took advantage of the views and that wasn't too large," says Boer, AIA.

The Zantzingers—Richard's a contractor and Amy's an interior designer—and Jones & Boer

Architects have done many projects together for a variety of clients.

"This was a team effort," Wouter says. "Richard, for instance, tracked down the reclaimed brick."

The 4,300-square-foot structure, sited on farmland on the West River that feeds into the Chesapeake Bay, is reached via a long approach that passes through a pair of paddocks. A loose lasso hoop of a driveway, paved in crunch-under-the-tires oyster shells, leads to the front doors. When they and the back doors are open, there is a clear-through view to the water.

LEFT: A detail of the water-side porch shows the doors to the kitchen.

RIGHT: A traditional-style rectangular swimming pool lies at the side of the house; a brick path from the porch leads to it.

BELOW: A pair of chairs, lounging on the pillared porch, take in the placid, panoramic view of the West River.







In the kitchen, Shaker-style cabinetry and a farmhouse dining table keep things simple yet contemporary.



In the living room/dining room space, which is decorated with casual and comfortable period-style furnishings by Amy Zantzinger, bi-fold doors open to the water. The mantel, the centerpiece of the space, is plaster with a stone surround.

Boer and the Zantzingers imbued the house with history by using traditional materials that beautifully look their age. The red brick of the foundation and off-center chimneys, for instance, is reclaimed from a history-laden building in Baltimore, the roof is clad in wood shingles and the proportions of the new window panes are identical.

Although the wood siding is new, it, too, has been treated to look old. "We created a detailed bead at the bottom of the profile to create a shadow," he says. "And Richard laid the siding with slight imperfections to give life to the façade. This made it look like it had been there a long time."

To make the two-story home family-friendly, Boer created an open floor plan that unfurls its arms to the outdoors. On the first floor, there's a foyer,

which would not have been included in a home of this period, as well as a mudroom, a living room/dining room, a study and a kitchen. Upstairs, there is a master suite, plus two children's rooms. (There's also a guest bedroom in the basement.)

A series of bi-fold doors, whose mullions match the rest of the fenestration, on the pillared porch blur the boundaries between the river and the land.

"We don't call it the back and the front," he says, adding that the long side of the house was positioned in line with the river. "We say there is a water side and a farm side."

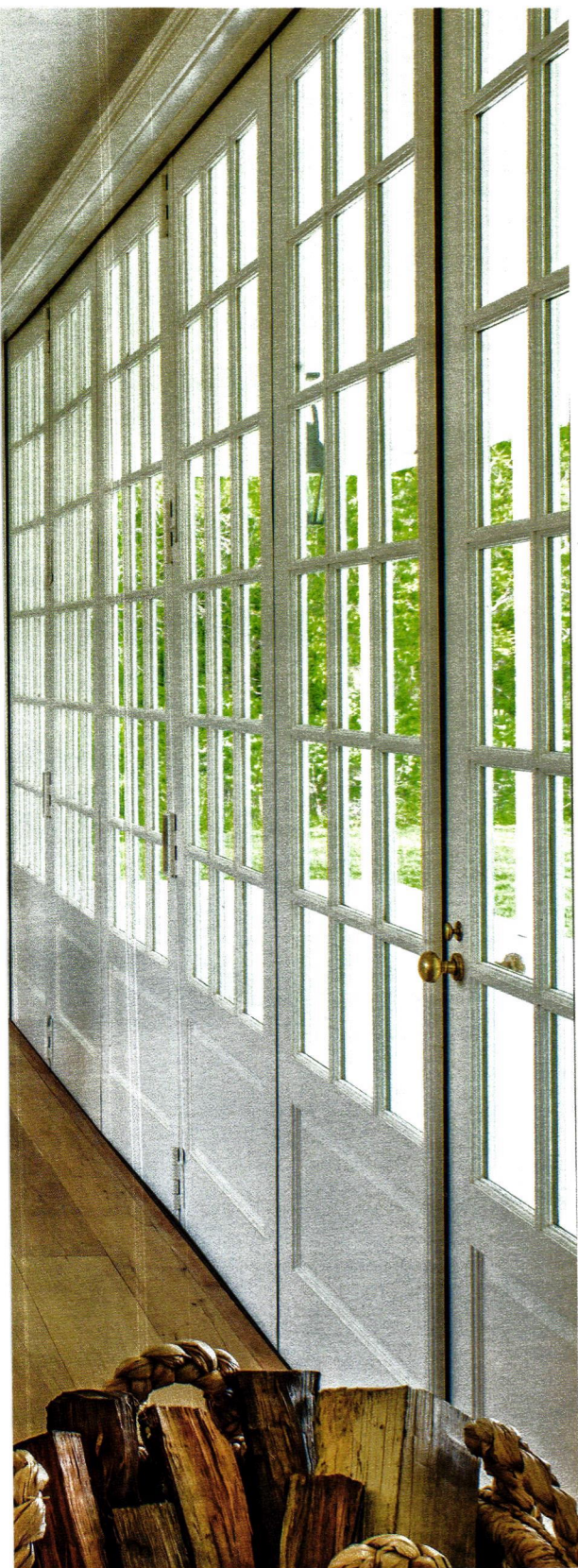
The Zantzingers' boating buddies ride or sail into the dock, and their car-driving friends get a feel for the house as portions of the rooms reveal themselves through the home's windows as they pass by.

Although a previous pre-fab house in a different spot was torn down, the Zantzingers acquired a 1700s wood-frame and brick-foundation cottage from their neighbors and converted it into a guest-house.

"The additions, which didn't fit with it architecturally, were removed," Boer says. "And the house was trucked over to the property."

Inside, Boer created simple architectural elements, such as the plain plaster fireplace and stone surround in the living room/dining room space, the Shaker-style cabinets that line the kitchen walls and the hallway staircase, which is an object of elegance.

Amy, an interior designer, chose the furnishings, which include the wooden sailboat on the living room/dining room mantel that had been Richard's



boyhood toy and the wooden farmhouse table where the family gathers for meals.

Boer says that aging the house was more about subtracting details than adding them.

"We kept everything as authentic as possible," he says, adding that he didn't even equip the house with gutters. "I wanted less lines; stripping away things is much harder than adding them. It's refreshing to see less detailing than more."

He's proud of the fact that he used standard products—brick, wood siding and windows—rather than elaborate custom items to create architectural authenticity.

The house, he says, is greater than the sum of its parts, old and new. "I like the way it's sited and how it feels inside and outside," he says. "It fits the land



Period-style electric lanterns add charm to the second-floor hallway, where the bedrooms are.

and doesn't overwhelm and takes advantage of all the land has to offer."

He pauses, then adds, "To strip stuff back and still achieve architecture is very fulfilling."

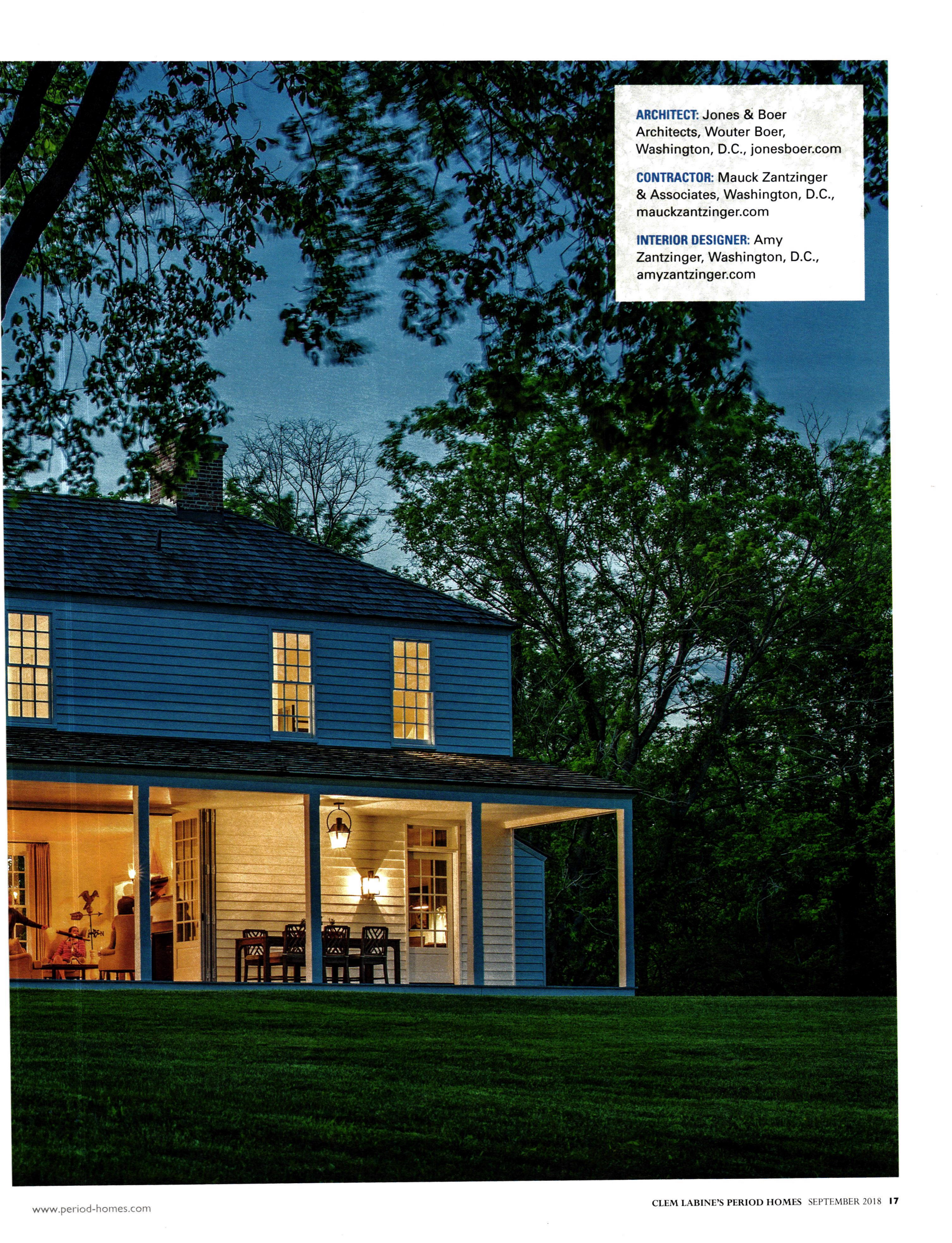
The Zantzingers couldn't agree more. The couple, whose primary residence is a 45-minute drive

away in Chevy Chase Village, find that they are spending more time than they anticipated at home they call simply The Farmhouse.

"They come several times a week," Boer says, adding that he understands why they find it difficult to stay away. ■



At night, the water side of the farmhouse becomes the center of family activity.

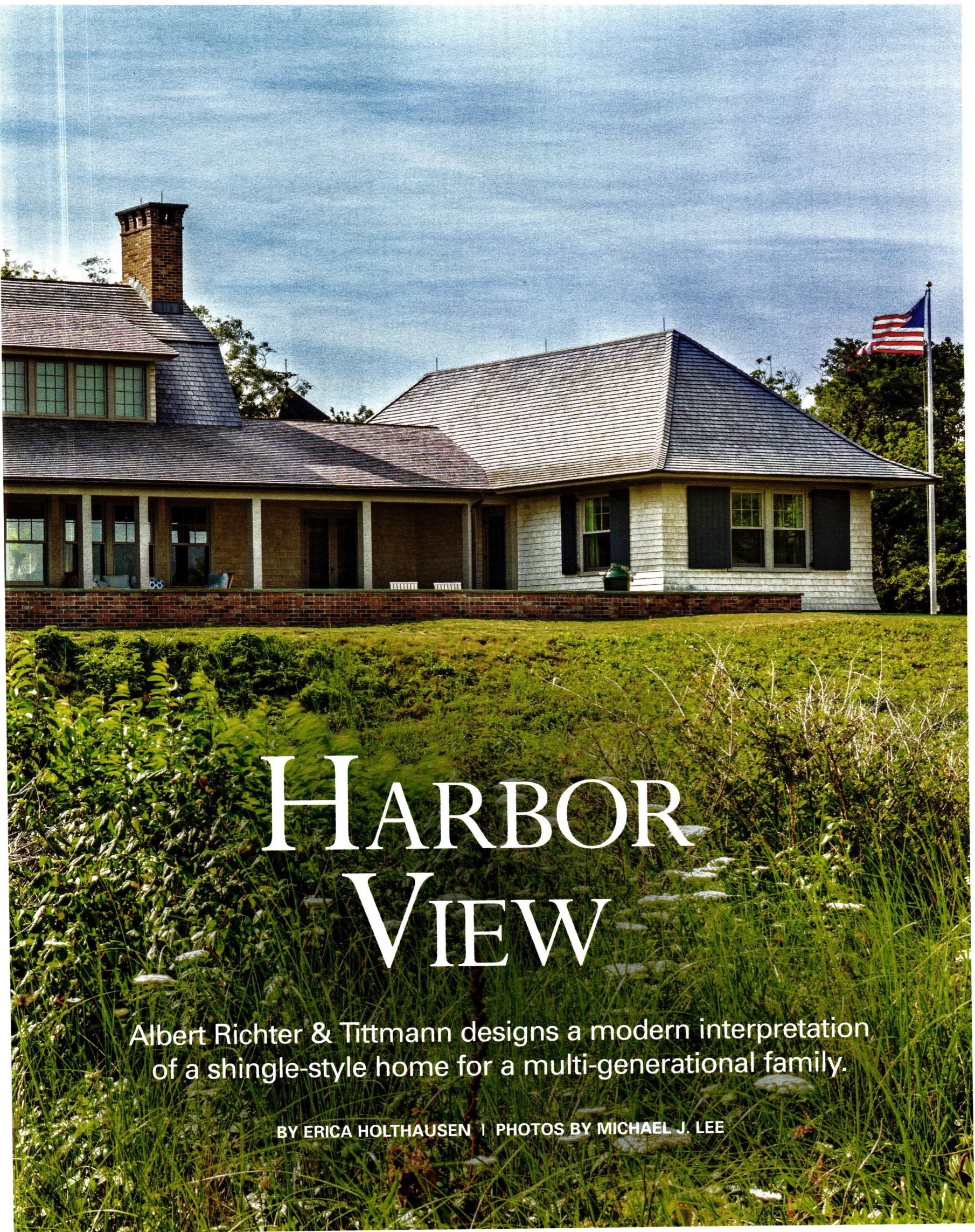


ARCHITECT: Jones & Boer
Architects, Wouter Boer,
Washington, D.C., jonesboer.com

CONTRACTOR: Mauck Zantzing
& Associates, Washington, D.C.,
mauckzantzing.com

INTERIOR DESIGNER: Amy
Zantzing, Washington, D.C.,
amyzantzing.com





HARBOR VIEW

Albert Richter & Tittmann designs a modern interpretation
of a shingle-style home for a multi-generational family.

BY ERICA HOLTHAUSEN | PHOTOS BY MICHAEL J. LEE

The house has a gambrel roof, minimal trim, and an informal character in keeping with the surrounding community.



BELOW: The stair winds up and over the main entry.

RIGHT: Furnishings are kept formal yet comfortable.

BOTTOM: A massive stone chimney is a dramatic focal point in the living room.



Dotted along the coast of New England are the grand summer cottages of wealthy 19th-century industrialists, lawyers, and businessmen. Clad in plain, unpainted shingles, these homes are simple and graceful and in stark contrast to the ornate busyness of Queen Anne architecture, the prevailing style of the time.

The shingle style is a uniquely American style of architecture. Galvanized by the

1876 celebration of the Centennial, architects looked to the material and forms of early Colonial American homes for inspiration. They rejected the precise symmetry and formality of more classic styles of architecture and brought an organicism to the overall structure of the residence. Instead of arranging rooms on either side of a central hall, shingle-style homes are a warren of small, interconnected rooms that create a cozy and informal atmosphere.



LEFT: The pantry replicates details in early 20th-century pantries.

BOTTOM LEFT: The architect introduced built-in features into the bedrooms.



BELOW: A massive stone fireplace mimics the interior living room space.



TOP: The dining room opens to the porch.

ABOVE: The office has views of the water.



ARCHITECT: Albert, Righter & Tittmann Architects, Inc., Boston, Mass., artarchitects.com.

CONTRACTOR: Z&S Contracting, Inc., Fishers Island, New York, 631-788-7857

INTERIOR DESIGNER: Dorsey Miller Interiors, LLC, Boston, Mass., dorseymillerinteriors.com

LEFT: The kitchen offers modern appliances set in a traditional design.

RIGHT: The built-in china cupboard offers ample space for dishes and a bar.

When Jacob D. Albert, AIA, of Boston's Albert Righter & Tittmann Architects, was brought on to design a home on an island off the coast of New England, he had plenty of history for inspiration.

"There is a tradition of shingle-style houses in this community, and the homeowners wanted to make their new house fit in with that tradition," says Albert.

In addition to wanting a home that would fit into the island community's traditions, they also wanted a home that would meet the needs of their growing, multi-generational family. With three adult children and a number of grandchildren, the homeowners knew they wanted private suites for their children and their families as well as plenty of room to gather everyone together.

The central part of the home is one large room that includes the kitchen, dining area, and living room. The open floor plan takes advantage of the natural light and cross-ventilation and is organized for modern living. French doors open from the kitchen to a large porch overlooking the harbor. In the summer months, the screened-in portion of the porch becomes the main dining and living space, and the massive stone fireplace creates a cozy room where the family can come together on cool summer evenings.

The back of the house is defined by this large porch, which runs the entire length of the house. It is paralleled by a dormer that extends across the second floor and provides the upstairs bedrooms and the homeowner's study with natural light and a stunning view of the harbor.

Downstairs, two sets of guest bedrooms are set off in their own pavilion-like wings, one on each side of the main house. Small, single-story hyphens connect the pavilions to the main house. These guest suites include a pair of private baths and give family members and other guests a quiet retreat away from the central gathering places.

"The center part of the home has a gambrel roof, which was very popular in the shingle style," says Albert. "The side wings are architecturally distinct. They have hipped roofs with a very broad overhang and a flair at the end. You wouldn't exactly call them shingle-style—they bring to mind Frank Lloyd



Wright or Richardsonian train stations or Japanese Architecture—but they're all sort of synthesized into one home."

The organization of the home was inspired by Andrea Palladio, the 16th-century Italian architect. "Palladio really introduced and experimented with this form a lot in his villas," says Albert. "There would be a center block that was the main and dominant part of the building, and then there would be two pavilions on each side connected by a low hyphen. So, this five-part organization is really Palladian."

These seemingly disparate styles are united by a uniform blanket of wood shingles and a well-defined eave line. "The roof sort of folds down and around and envelopes the house, almost as though it's

draped over the house," says Albert. "There's a continuous eave line around the whole house so that it has a very strong horizontal emphasis that echoes the horizon line of the sea. It gives the home a certain rigor of organization that an old shingle-style house might not have had—an older home might have rambled on more informally. This house seems to hunker down on its site in a way that makes it seem rooted in the land."

Indeed, shingle-style homes were designed to fit in with their natural surroundings and made for New England's rocky coastline. The horizontal emphasis of these homes creates a gentle transition from the built to the natural environment. And for a family that has spent summers on this small island for generations, it is the perfect fit. ■

LOW-COUNTRY CREOLE



TS Adams Studio designs a Low-Country French Creole cottage that meets a planned community's architectural guidelines.

BY ERICA HOLTHAUSEN | PHOTOS BY EMILY J. FOLLOWILL



OPPOSITE: The exterior is fashioned after existing Creole cottages.

RIGHT: Soft seating on porches gives the outdoors a living room feel.

FAR RIGHT: Period-inspired lanterns offer an authentic touch to the design.

BELOW: A courtyard offers the perfect spot to enjoy both the interior and exterior of the home.





The interior stairs and hall are kept minimal.



LEFT: Light fills the interiors.

BELOW: Whitewashed walls contrast against the flooring.

BOTTOM: The exposed timbers on the ceiling offer a rustic feel.



WaterColor, Florida, is a planned resort and residential community. Located on the Gulf of Mexico, its traditional beach cottage homes feature wide porches and an inviting style. Architectural guidelines help preserve the character of the community but are flexible enough to allow residents to create a home that reflects their personal tastes and styles.

Timothy S. Adams, AIA, principal architect of TS Adams Studio, Architects, in Atlanta, Georgia, designed several homes in WaterColor and was familiar with the challenge of meeting both the community's architectural guidelines and a client's design aesthetic. But when Frankie and Charon Harris shared their vision for their new home, Adams knew this project would be anything but typical.

"Frankie and Charon are from Louisiana, and they wanted something that reflected that heritage—a bit of a French Creole influence," Adams says.

But WaterColor's architectural guidelines were developed around Florida's wood-frame vernacular architecture, a simple style that features a symmetrical, wood-sided box raised on pilings, a hip or gable metal roof, exposed rafter tails, a straight central hallway, and a large front porch.

Many of these features are similar to those found in low-country and French Creole architec-





ture. “These styles of architecture tend to have a lot of similar features,” Adams says. “They were all responding to the same type of environment, just in different parts of our country.”

Adams designed the home around an interior courtyard, paying homage to the well-loved courtyards of New Orleans.

Although the lot is quite narrow, the property line angled back to the right, allocating just enough space for a side wing. The community’s architectural guidelines require a clear delineation between the main house and secondary elements, which must be designed to resemble an addition. Offsets from the corners allow you to see the expression of each part of the whole and define the central part of the house.

The main house is a two-story structure with a hipped roof and wide porch. A one-story master suite extends off the right side, creating an L-shape. A two-story carriage house with an additional guest room forms the opposite side of the central courtyard. At the far end is a double-sided screened porch that overlooks both the courtyard and the adjacent park.

The open floor plan creates a breezeway from

the front to the back of the house and allows natural light to stream through the windows into every part of the first floor, including the kitchen and breakfast room. Thirteen-foot-wide bi-fold doors open to connect the great room to the courtyard, expending the main living space and opening the house to the outdoors.

“This house is so much about the courtyard,” says Adams. “It is very much a part of the great room and a wonderful place to entertain.”

Inspired by the Harris’ collection of French antiques, including two large mantels and a selection of interior doors, the interior detailing is where the French Creole influence really shines. “The mantels and doors were brought over from France, and a lot of the doors, which dated back to the 1780s, still had the original hardware,” says Adams. “So, we refurbished the hardware and drew on these pieces as inspiration for the interior detailing.”

The location for each antique door was carefully selected during the design phase. “When you get into a smaller footprint like this, every inch really becomes significant,” says Adams. “The key to successfully integrating antiques and reclaimed pieces is

ARCHITECT: T.S. Adams Studio, Atlanta, Georgia, tsadamsstudio.com

CONTRACTOR: Ken Minchew, Minchew Construction, Marietta, Georgia, chewcon.com

INTERIOR DESIGNER: Courtney Dickey, T.S. Adams Studio, Atlanta, Georgia, tsadamsstudio.com

TOP: The kitchen is modern but still feels appropriate to the style of the house.

RIGHT: The kitchen and living areas flow seamlessly together.



BELOW: Tile is found throughout the main hallways.

RIGHT: Horizontal board and a tray ceiling add a rustic look to the bedroom.

BOTTOM: The master bath has a walk-in marble shower.



having them as you're doing the design."

One of the more elegant doors was used as the entry to the master bedroom, while a more rustic door leads to the wine cellar. "The doors were of varying heights," says Adams, "so we had to do some work to add on to them in a creative way to make them fit."

The mantels were also built into the original design concepts. In the great room, plastered and painted brick walls became the backdrop to the Harris' 18th-century French limestone mantel. "Letting some of the materials that historically go together work together and influence one another was an important part of the design process," says Adams.

In many ways, the interior is reminiscent of those designed by famed Louisiana architect A. Hays Town. Town was one of the first architects to salvage old building materials and incorporate them into new homes, lending the

structures a sense of history and casual elegance.

This theme is apparent throughout the house. Reclaimed heart-pine floors and beams tie the interior spaces together, and the kitchen features reclaimed cypress cabinetry. The home is a celebration of natural material and a beautiful rendering of the Low-Country style, but it still maintains the casual atmosphere of a beach cottage.

And what beach cottage would be complete without a reading nook? Two-thirds of the way up the stairs is a small landing on the north side of the house. Surrounded by windows on three sides, the space gets plenty of natural light, making it the perfect place to read a book. "It's not very big. It's cozy and comfortable," says Adams. "It's a little, hidden gem in the whole project."

And for Charon, who loves to read, it is the perfect hideaway. ■



Marble flooring and wood vanities offer a luxurious look in the bath.



Made of Steel

Steel windows set a new pace for fenestration in the early 20th century, propelling a quantum leap in glass and the essence of major architectural styles that are still sought after today.

BY GORDON H. BOCK
PHOTOS COURTESY OF SEEKIRCHER STEEL WINDOW



Coming to the United States from England just after 1900, the steel window—with its strong and relatively light construction—immediately eclipsed wood for lighting large openings, making them ideal for industrial and commercial buildings. After World War One, the explosion of manufacturers turned to exploiting the Jazz-Age housing boom just in time for Europe-inspired revival styles like English cottages, French and Norman farmhouses, Tudorbethan manors and even Spanish Colonial and adobe bungalows. After the revival styles ran their course in the 1930s, steel windows were recast as the perfect expression of the new, machine-aesthetic Moderne and International-Style architecture.

Todd Seekircher at Seekircher Steel Window in Peekskill, New York, says he sees steel windows and doors enjoying a huge resurgence in the architecture and design community. “I think people are starting to appreciate them for the same reasons they were originally popular: sleek, slim sight lines, lots of glass, and great ventilation.” As evidence, his company maintains an inventory of some 4,000 square feet of salvaged windows, ready to be refurbished and re-installed. “This is my favorite part of the business,” says Seekircher, “and increasingly for what we are known.” They ship product all over the country, he says, often for home additions or replacing failing “replacement windows,” and sometimes for new construction. Recent projects include converting a garage into living space in Beverly Hills, a home



Steel windows are making a resurgence in design. Seekircher Steel Window in Peekskill, New York, has a massive inventory of salvaged windows.



LEFT: Restoring steel windows at Seekircher Steel Window.

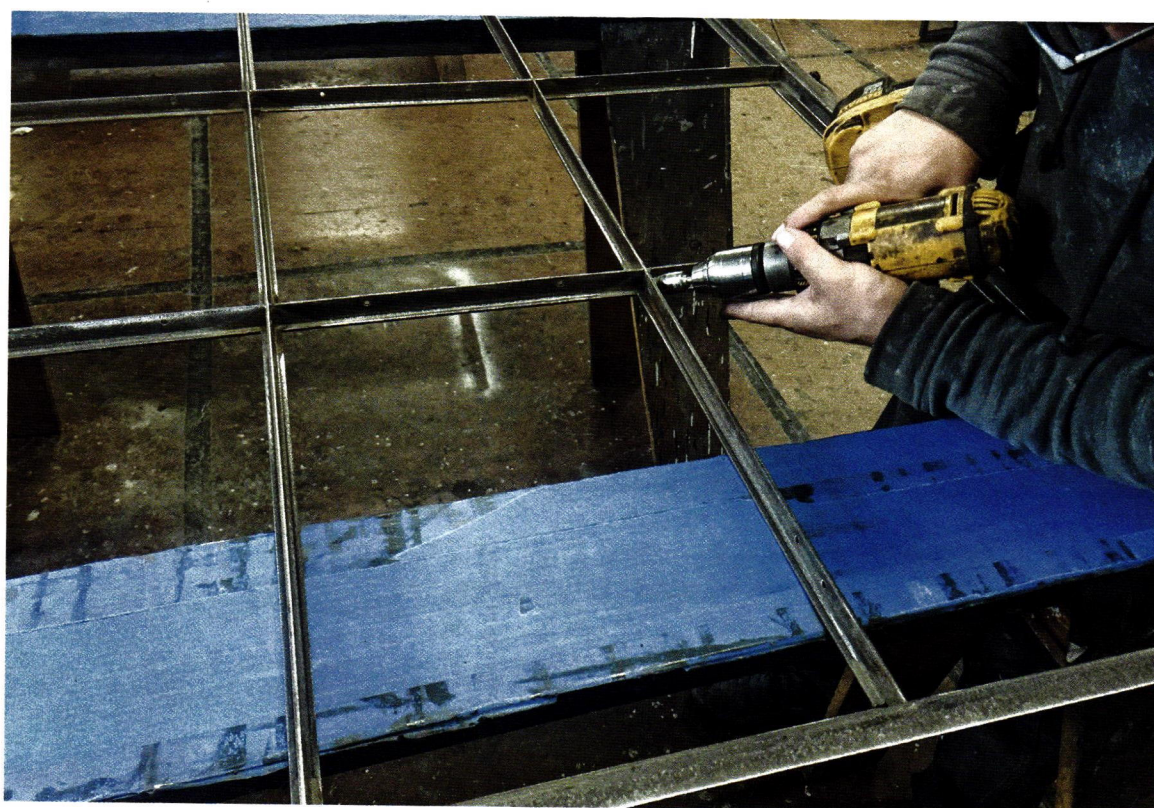
addition in Denver, and expanding a building at a high-end resort in the Adirondacks.

At Rolf's Stained and Leaded Glass Studio in Mount Vernon, New York, the steel and decorative window work runs the full gamut, from average houses to large ecclesiastical commissions to 4,500 new casement windows for dormitories at Yale University. "We do big projects, of course," reports Peter Rolf, Sr, "but people also come to us for steel casement windows, and if they want to do it right, we help them out." A recent, five-story building in Greenpoint, New York, is a good example "We pull out the steel casements, totally strip and sand blast them, and replace any badly rusted out pieces, welding them in." Then they prime them and do a powder coat finish, and re-polish the hardware. "In this case we're making all new leaded glass, or re-leading the existing glass, depending upon how historic the glass is."

Casements became the sash of choice for residential steel not only by association with Europe, where they have a long history, but also due to their practicality. Compared to double-hung sash, casements are tall and narrow—a nice fit with vertically oriented architecture such as the English Revival styles—plus, since these side-hinged sash don't require weight-and-pulley counterbalances, they could be ganged together in tight twos and threes to make large windows or to compliment the horizontal emphasis of a Roaring Twenties hacienda.

Casements remain the enduring steel window type for traditional house styles, yet Seekircher notes a sign of the times. "People are often looking for larger scale windows and doors today compared to the early-to-mid 20th century," he says. "They want huge walls of glass and glazing." Since the Seekirchers' specialty is vintage window stock, which tends to be smaller in scale, "what we do sometimes is combine units to achieve bigger heights and widths, and occasionally adjust light patterns to hold fewer, but larger, panes of glass." A good example is a recent project in Philadelphia where, after refurbishing all of the house's original steel windows, the company helped the client build a conservatory-like extension at the back of the house. "We took old windows that were originally six feet tall, added another two feet at the bottom to bring them to eight feet, and then built most of room out of those units."

While the company is skilled at altering, extending, or combing units when necessary, "our specialty is the old stuff," says Seekircher, "so I try to limit any fabrication and, instead, work with what we have." Other sides of the three-pronged business are refurbishing existing windows both on-site and in their shop (strip, prime, re-glaze, and finish paint sashes and frames, and refinish hardware), as well as repairing existing casement windows on-site. The crews are wizards at freeing up stuck-closed windows, aligning drafty sash that don't close, replacing broken or missing hardware, and rebuilding windows. "Where sections are deteriorated or altered in the past to accommodate AC units, we rebuild them



RIGHT: Restored French doors are used on this Tudor-style house.

with matching steel from our salvage inventory.”

Rolf’s Studio, on the other hand, prefers to remove all windows back to their shop. “On steel windows, in most cases the deterioration is in the frame, inside the jambs and under the sills,” explains Rolf, “and if you don’t take out the whole frame plus the casements, you won’t get at the deterioration.” He adds, “We’re going on 100 years in business with a reputation to uphold, so that’s the way we deal with it.”

He says windows set in a wood-frame wall are usually fairly easy to remove—typically just held in the framing with wood screws. “Stone installs are a little more difficult, and they deteriorate more so than a wood-set frame.” Sounds good in theory, but in a 90-year brick veneer or masonry building, sometimes installers cut corners and just mortared the frames directly into the wall. “Then you’ve got to cut it out with a Sawzall,” explains Rolf, and sometimes if the frame is in plaster, the owners are going to face some replastering. “However, if they’re spending the money to have the windows refurbished correctly, that’s the proper way to do it.” Since revival architecture is endemic in the Northeast where both Seekircher Steel Window and Rolf’s Studio are based, dealing with leaded glass is a foregone conclusion. “Plenty of casements do have it,” says Seekircher, “and we repair the leaded glass when we can. If the leaded glass has significant structural deterioration, then it can be refabricated.” For the most part though they only glaze with single pane glass. While most vintage residential steel windows do not have deep enough glazing bars to be retrofitted with an IGU, they can accommodate laminated glass that will offer sound deadening, UV resistance, and security.

In fact, in the 1920s leaded glass panels with small panes, ersatz age imperfections, and supposed repairs could be glazed into steel sash for the Olde English or Medieval Spanish ambiance. “You’re talking about ‘grapevines’ and cuts in the glass,” explains Rolf. “We do that—even for the Yale project—as well as leaded medallions and lay lights for their dining halls.” He adds, “The thing today is people want insulation in their window frames, and steel is a conductor of heat, so it gets cold.” He says they do make some insulated glass units as long as the glazing bar in the casement is deep enough to accept it, which is usually in a new steel window. “We triple-glaze the leaded glass in between two pieces of tempered glass, or low-e glass, or whatever is required for the job.” At the Yale dormitories, for example, they used a system where the leaded glass goes in first, then a spacer and weep, and then an insulated panel that goes on the interior of all the windows. “The leaded glass at Yale is all on the exterior to be consistent with the architectural details and look of the campus.”

No surprise, the vogue for more glass has even led homeowners to industrial steel windows.

As Seekircher explains, the industrial/commercial steel windows of the past tended to be much bigger in scale than residential windows, with bigger



lights of glass surrounding a pivot sash or an awning sash, rather than a casement. “People are definitely looking for windows like that—usually for interior spaces and partitions or walls between rooms—but in terms of salvage availability, they’re usually just ripped out of a building and cut up, or the building is demo-ed, windows and all.”

Among the dozen or so original manufacturers of historic steel windows, there are countless variations in configuration, operability, and hardware, says Seekircher. He notes they usually come across two main differences in structural steel sections. “One is a lighter gauge section resembling a “Z” that shows up in most residential buildings. The other is a heavier gauge, which we refer to as “equal leg”, that was in bigger, more substantial buildings, institutions, high-end apartment buildings, and really large

private residences.”

Rolf’s too is adept at sourcing parts and bar shapes for long-gone window manufacturers. “We do keep some old windows and parts on hand for salvaging if needs be, but we also have a steel supplier up the street who’s got a tremendous inventory of different steels.” As for matching new steel windows to old for, say, an addition, they can “get pretty close.” As Rolf puts it, “We can mostly replicate or make anything that’s needed, if it’s a 1920s house, to coordinate with the architectural details and look that already exist. But every job is a little bit different.” ■

Gordon Bock is an architectural historian, instructor with the National Preservation Institute (www.npi.org), and in-demand speaker through www.gordonbock.com.

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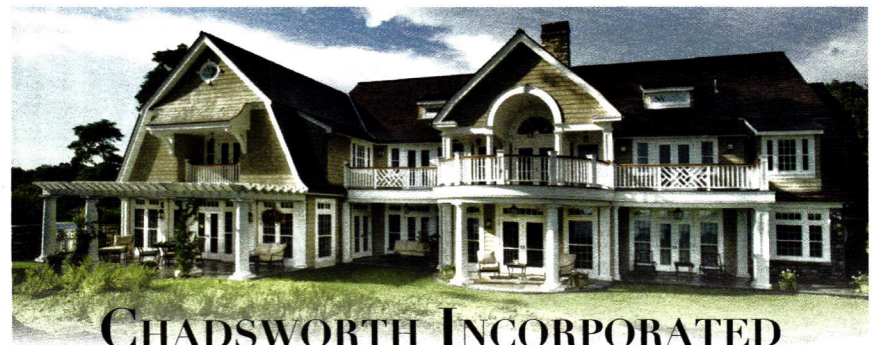
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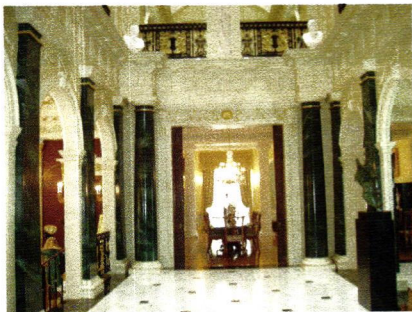
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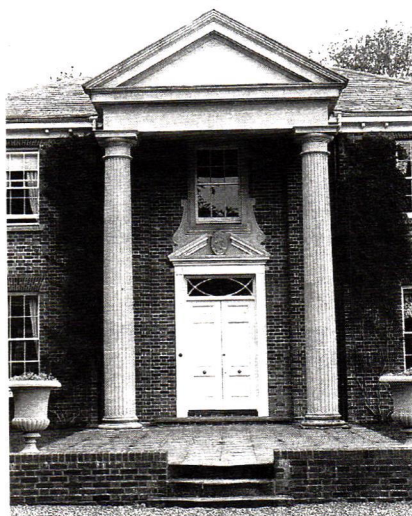
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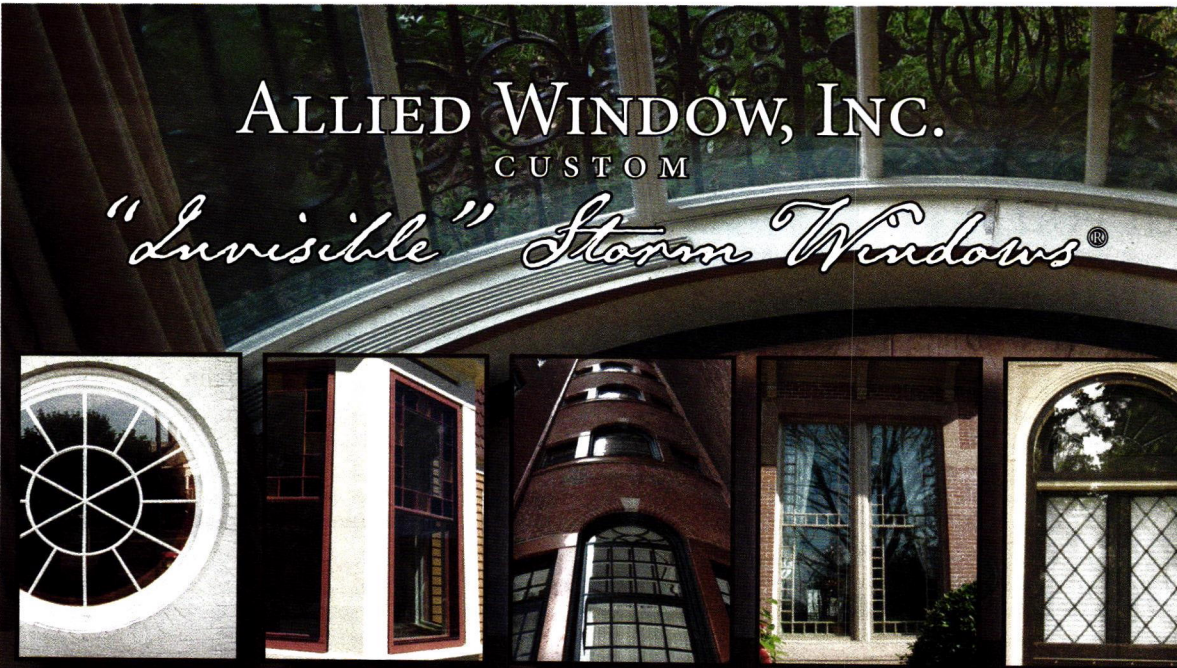
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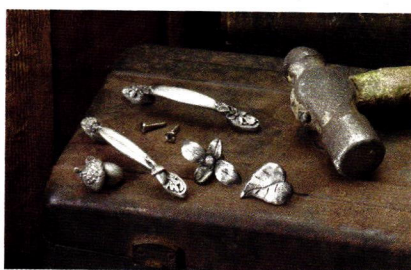
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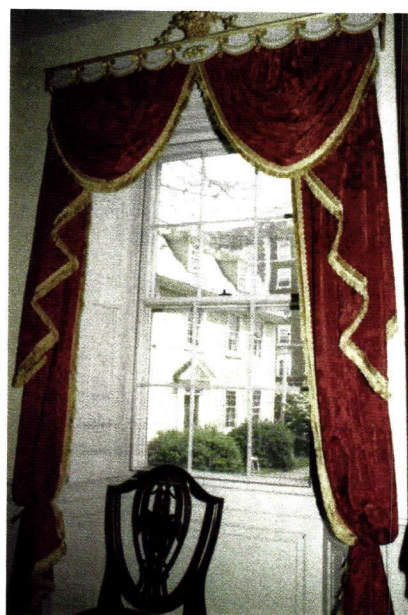
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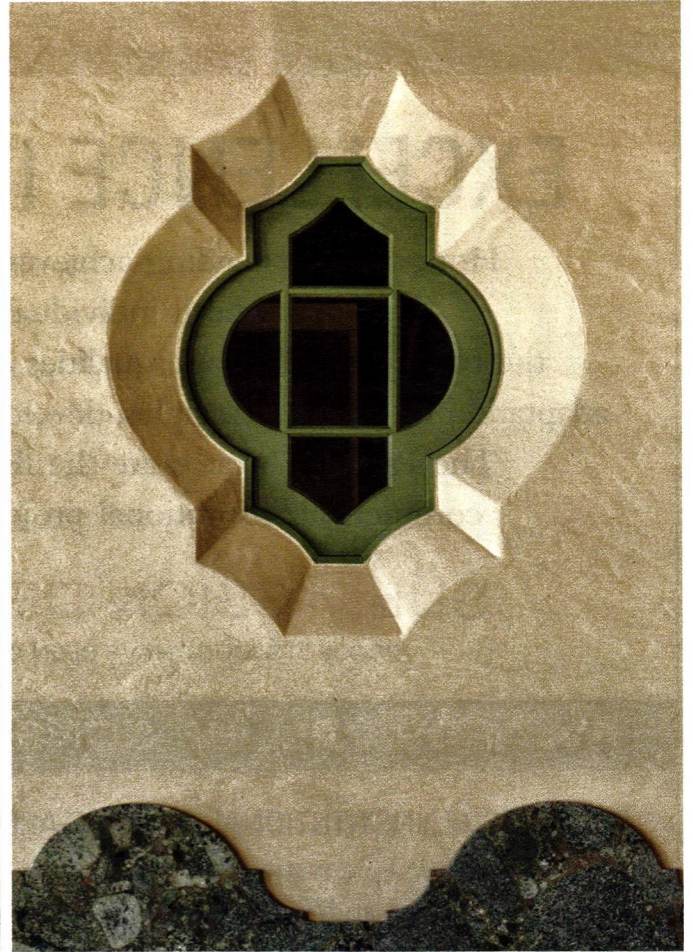
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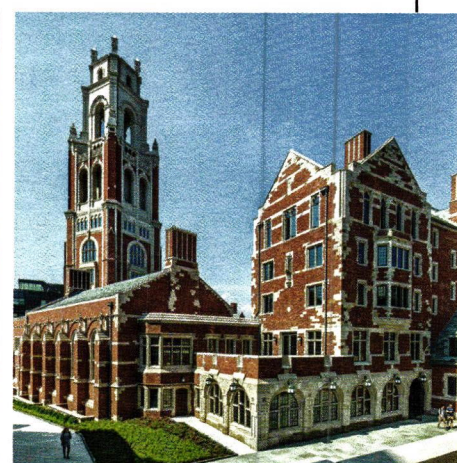
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SUBMISSION DEADLINE: DECEMBER 14, 2018

PROJECTS MUST HAVE BEEN COMPLETED BETWEEN NOVEMBER 2013 AND NOVEMBER 2018.

AWARDS WILL BE CONSIDERED IN THE FOLLOWING CATEGORIES

COMMERCIAL, INSTITUTIONAL & PUBLIC ARCHITECTURE:

- Restoration & Renovation
- Adaptive Reuse and/or Sympathetic Additions
- New Design & Construction – less than 30,000 sq.ft.
- New Design & Construction – more than 30,000 sq.ft.
- Public Spaces: Parks, Plazas, Streetscapes, Gardens

RESIDENTIAL ARCHITECTURE:

- Restoration & Renovation
- Adaptive Reuse and/or Sympathetic Additions
- New Design & Construction – less than 5,000 sq.ft.
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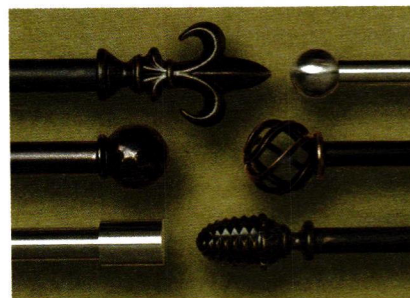
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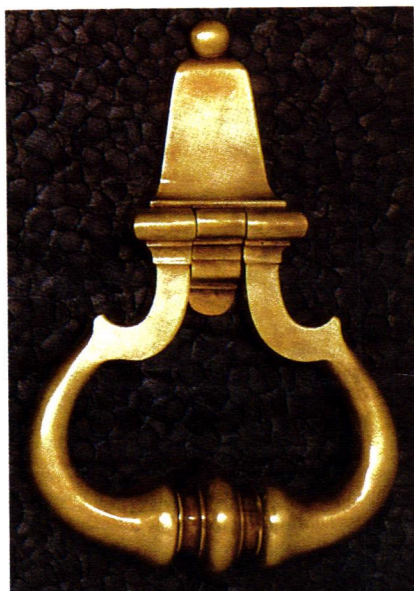


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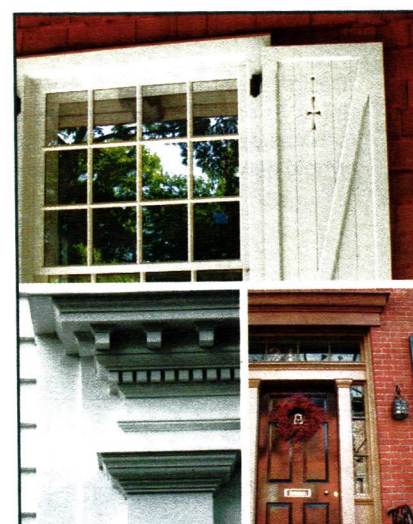


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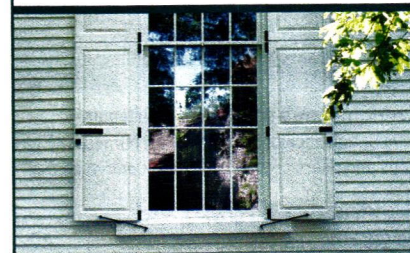


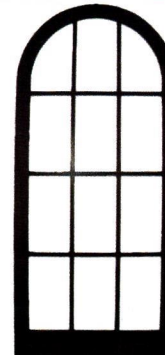
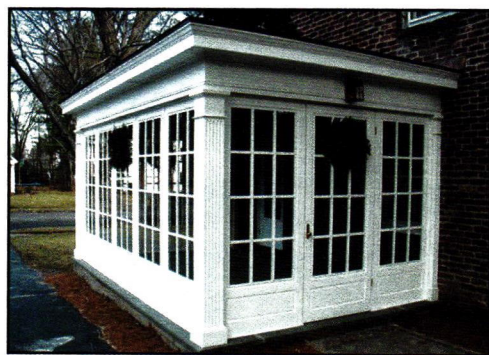
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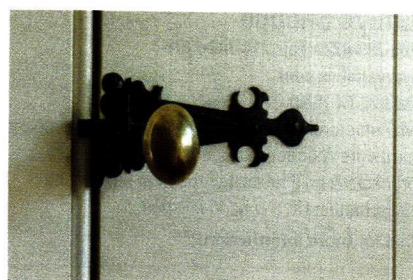
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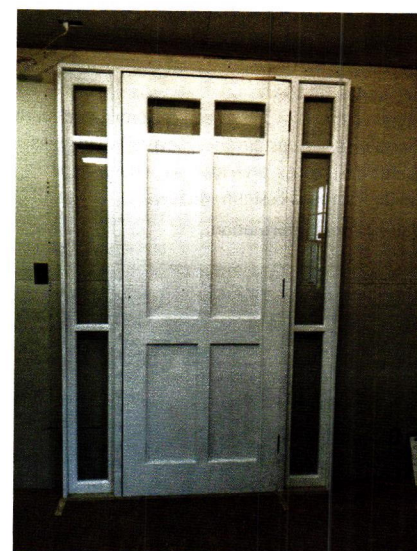
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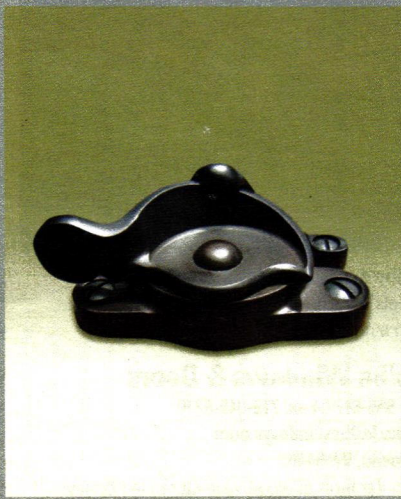
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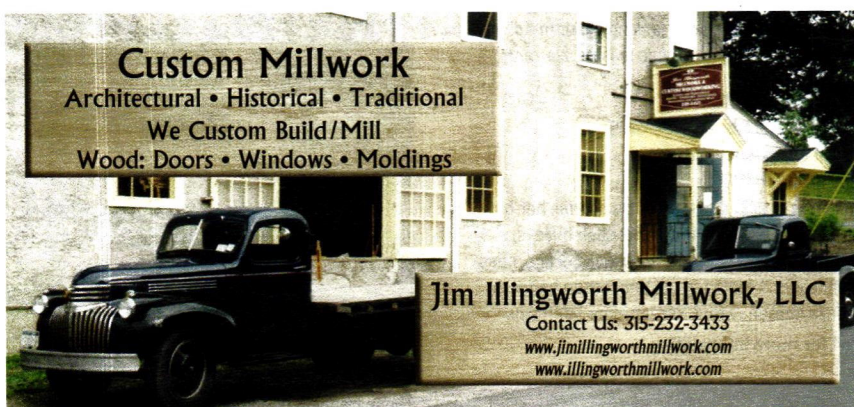
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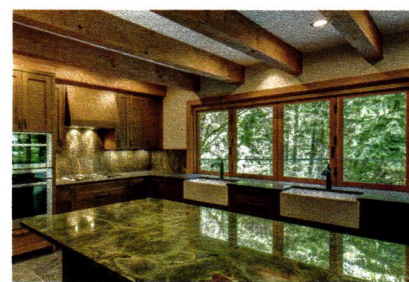
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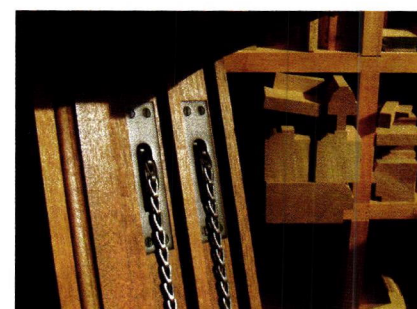
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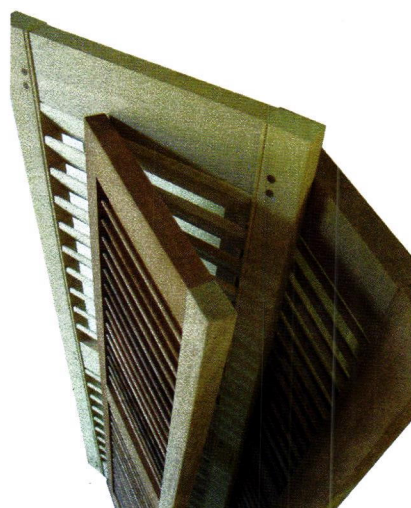
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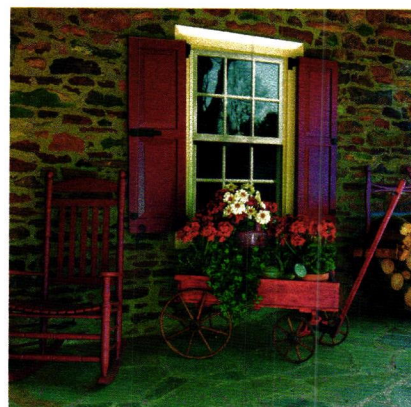
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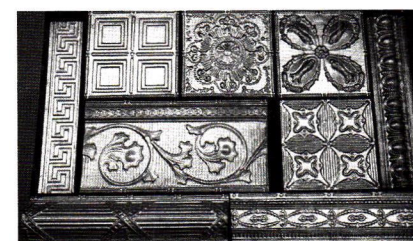
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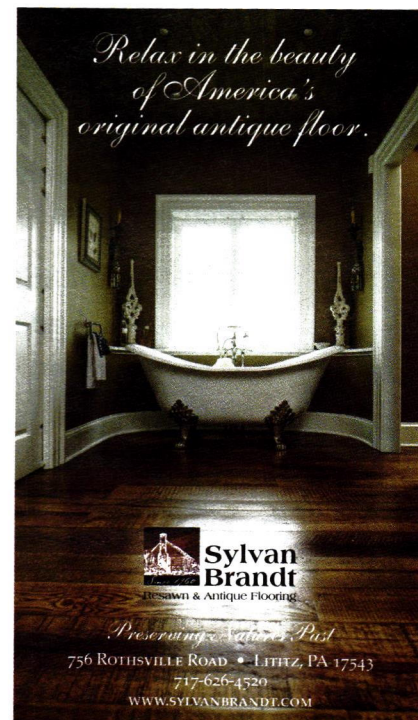
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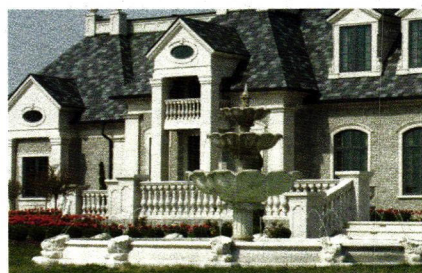
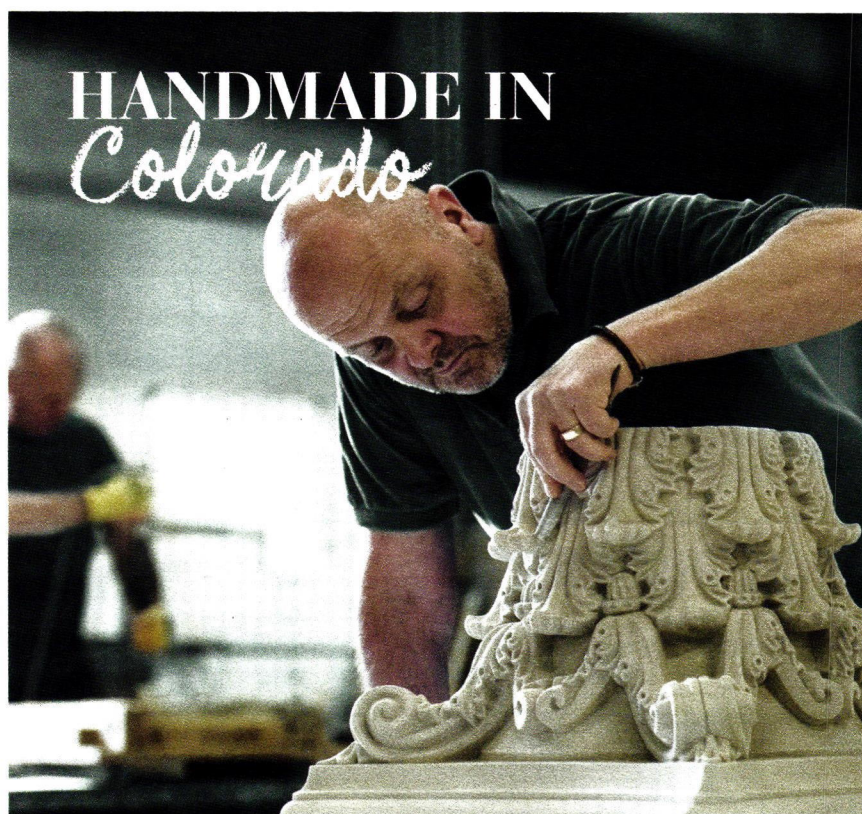
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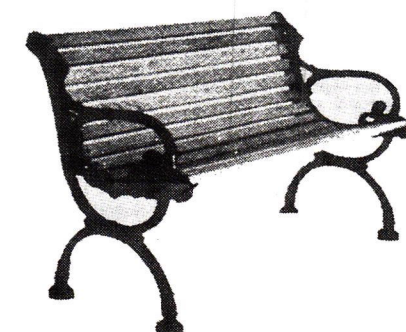
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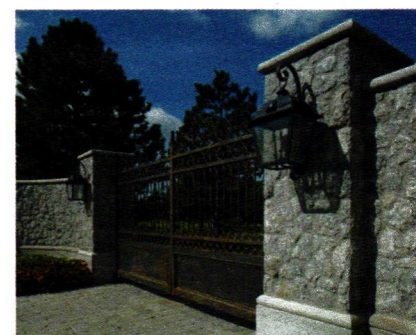
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www.arroyo-craftsman.com

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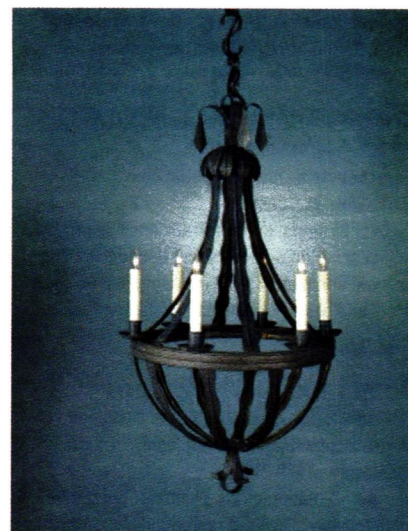
800-844-9416

www.authenticdesigns.com

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Ball and Ball Lighting restored this historic silver chandelier.

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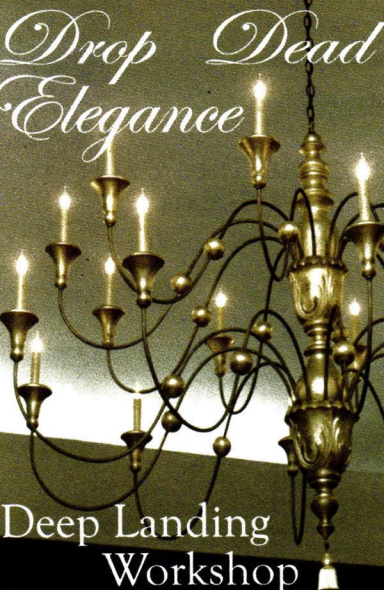
Open flame burning is an optional light source available in most of our fixture designs or custom made to match your own design. We offer an electronic ignition option for gas burning lanterns, which can be configured to run dusk to dawn. These igniters also have a feature that will relight the flame if it gets blown out by high winds. Ignition systems are proudly US made.

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This wooden chandelier with six lights is model #428-6 from **Country Traditions Lighting** measures 17 in. high and 24 in. wide.

Country Traditions Lighting
800-358-9194; 413-662-2119
www.countrytraditionslighting.com
Clarksburg, MA 01247

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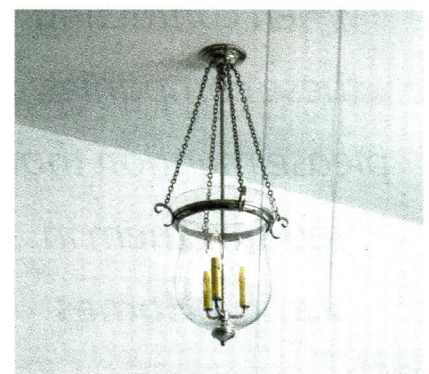
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The model #C-200 double-cone chandelier is available from **Deep Landing Workshop**.



This Coterie Hanging Lantern by Heritage Traditions Lighting, a brand of **Heritage Metalworks**, features an elegant bell jar combined with hand-blown glass, fine lost wax castings and a hand-made custom chain.



Grand Light has been restoring, replicating and manufacturing custom lighting fixtures since 1929.

Grand Light
800-922-1469; Fax: 203-828-6307
www.grandlight.com
Seymour, CT 06483

Restorer of historic lighting fixtures & manufacturer of custom lighting fixtures: metal fabrication, glass fabrication, metal finishing, polishing, painting, welding, abrasive blasting; historical replication & reproduction.

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Heritage Metalworks
610-518-3999; Fax: 610-518-7264
www.heritage-metalworks.com
Downingtown, PA 19335

Foundry, blacksmith shop and custom metal fabricator offering historically accurate and custom-designed lighting, architectural hardware, and designer-envisioned metalwork including interior and exterior gates & railings.

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This ceiling lantern, model #173 from **Herwig Lighting**, is made of cast aluminum alloy and crystal moss glass sealed in silicone.

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www.herwig.com
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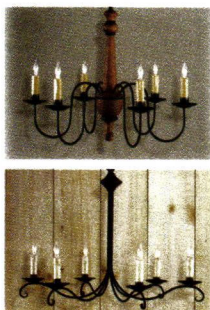
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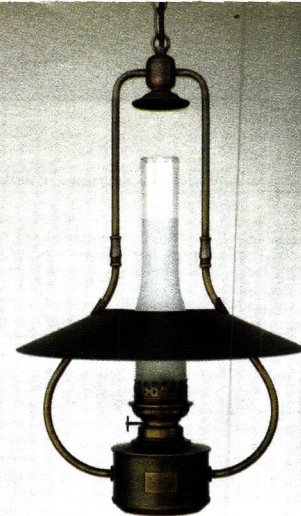
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<http://forshawmantels.com>

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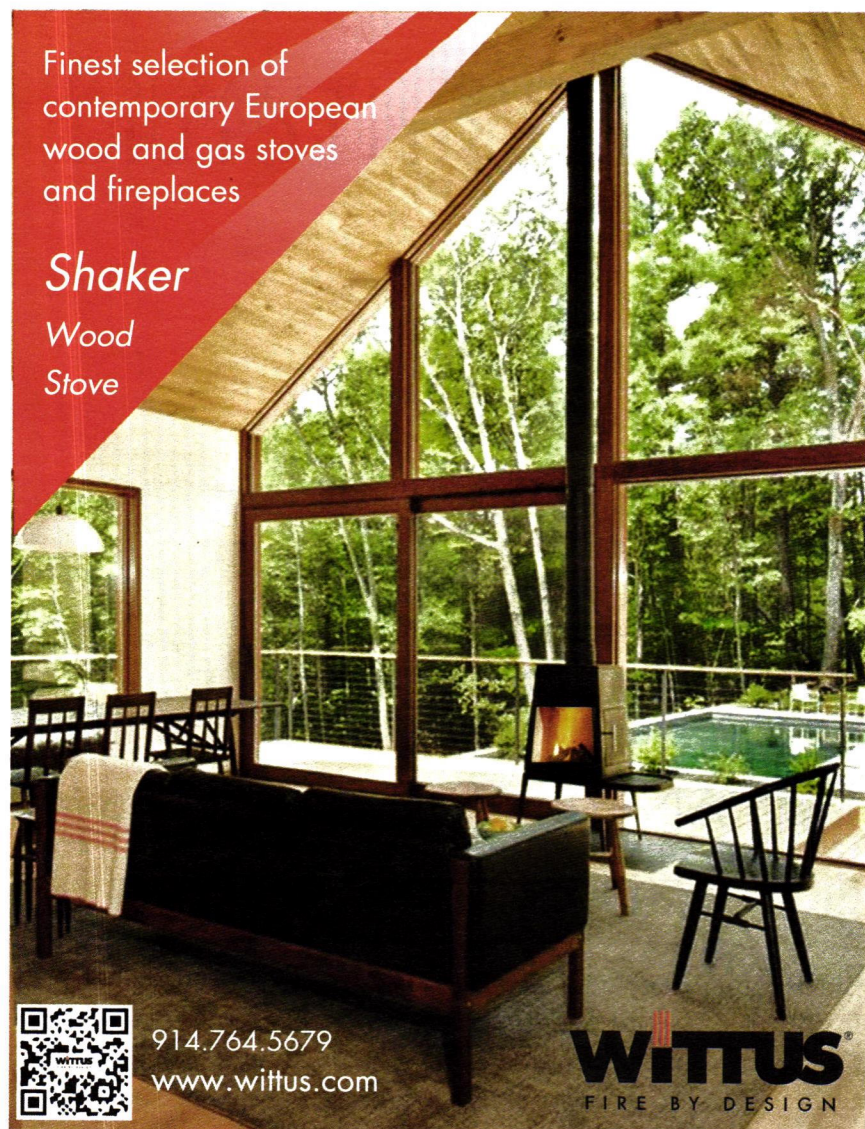
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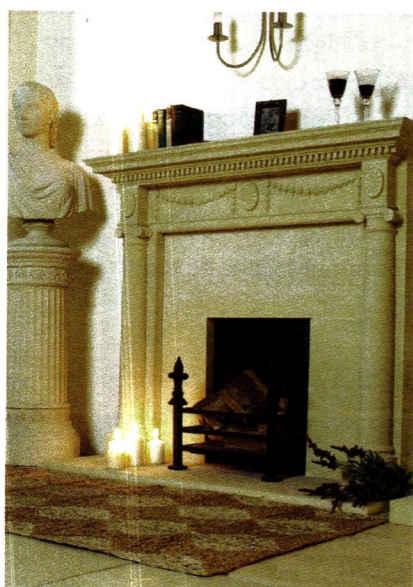


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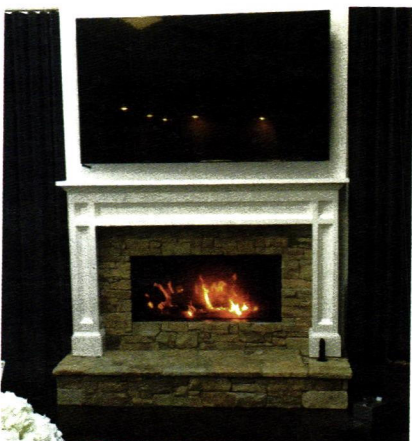
This chimney piece from **Haddonstone** incorporates legs in the form of Ionic columns supporting a mantel with swags, medallions and a dentilled cornice.

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OCTOBER 14 - 21, 2018

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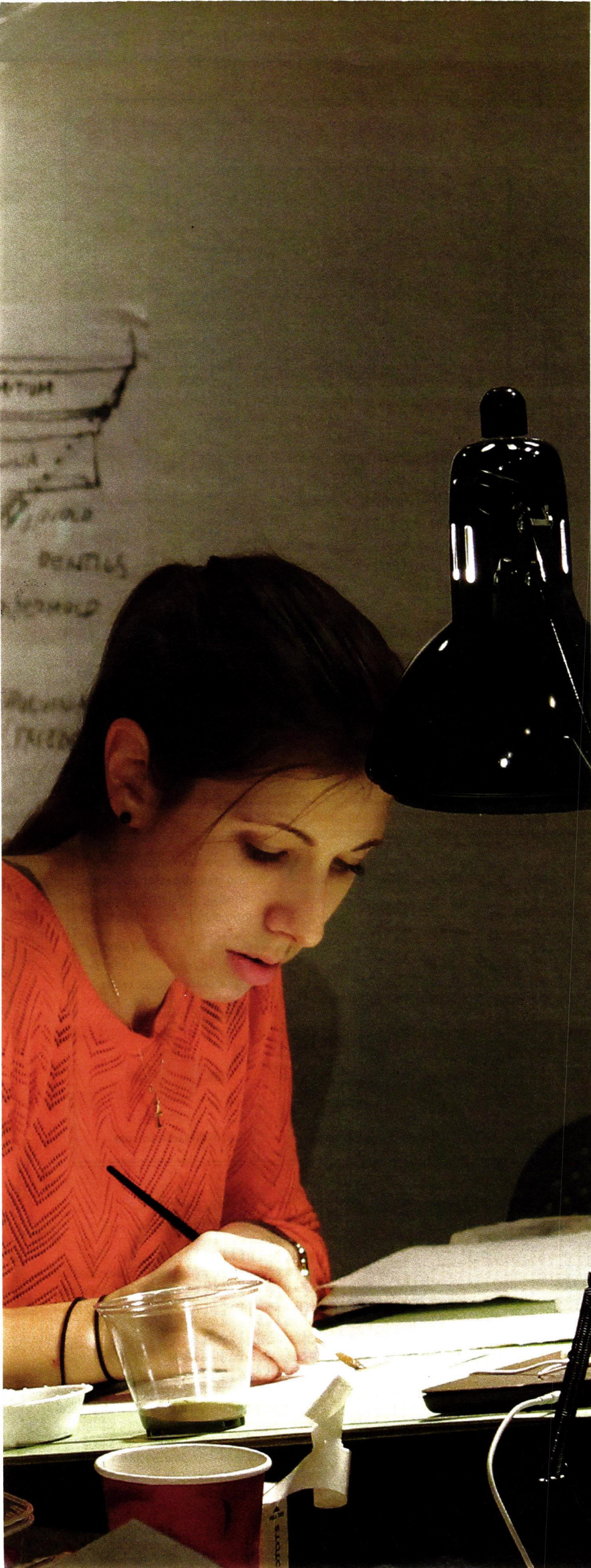
The Intensive program satisfies the core subject requirements for the ICAA's Certificate in Classical Architecture.

Cost: \$2,000 for members, \$2,100 for non-members, and \$1,250 for students. Scholarships are available.

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Thank you to the ICAA Southern California Chapter for their generous support of this program.





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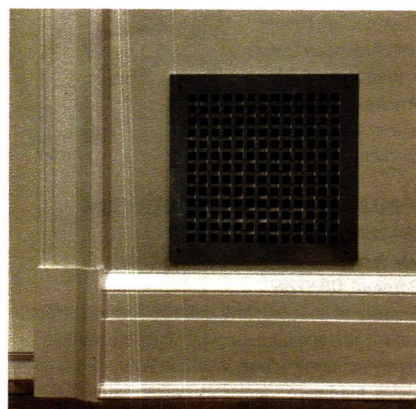


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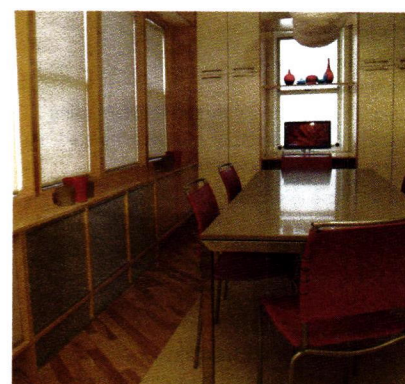
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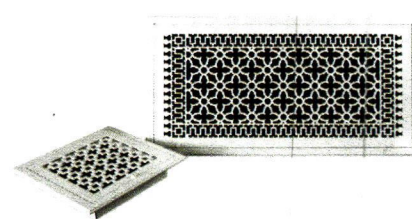
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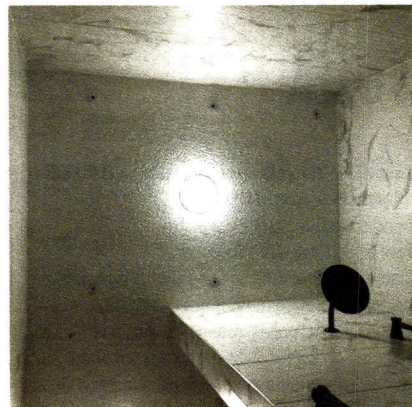
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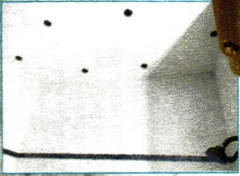
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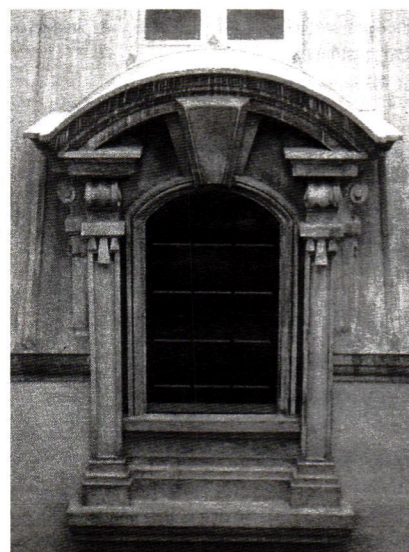
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 Phone (412) 687-1517
 3434 Parkview Ave., Pittsburgh, PA 15213



NIKO restored this copper dormer that was once in place at the Carnegie Mansion in New York City.



This stamped sheet-metal cornice was fabricated by **W.F. Norman**.

W.F. Norman Corp.

800-641-4038; Fax: 417-667-2708

www.wfnorman.com

Nevada, MO 64772

Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.

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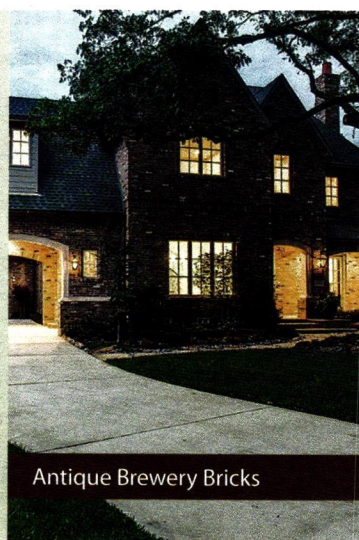
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The **Belden Brick Co.** supplied its St. Anne blend for this residence.

Belden Brick Co., The

330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702

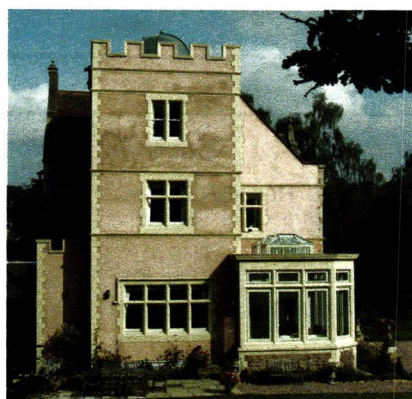
Manufacturer of brick: variety of colors, textures, sizes; stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.

Freedom Cement

(508) 867-6100

www.freedomcement.com
North Brookfield, MA 01535

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Haddonstone provided the cast stonework for this residence.

Haddonstone (USA), Ltd.

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

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

Call for more information.



Gavin Historical Bricks supplied its reclaimed Clinton street pavers for this driveway in Birmingham, AL.

Gavin Historical Bricks, Inc.

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

Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.

Call for more information.



Old Carolina Brick Co. supplies handmade, coal-fired brick that can be used for both paving and wall facing.

Old Carolina Brick Co.

704-636-8850; Fax: 704-636-0000
www.handmadebrick.com
Salisbury, NC 28147

Manufacturer of handmade brick, pavers & fire-place fronts: 12 styles of pavers; special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration.

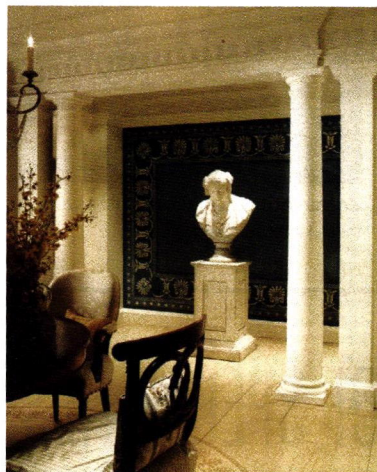
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Architectural Components, Inc.

413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
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Chadsworth's Plain PolyStone columns with Roman Doric capitals and attic bases are used with the company's authentic replication plain Roman Doric pilasters to add architectural interest to this hallway.

Chadsworth Columns

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

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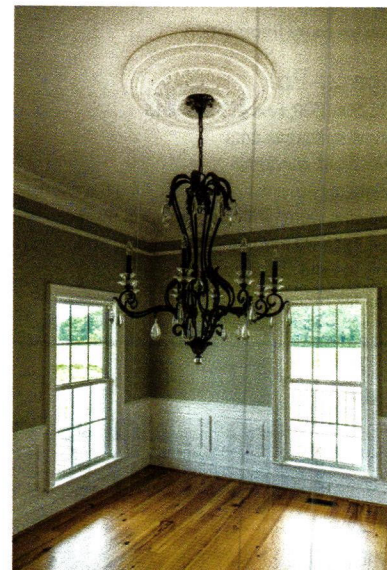
Crown Point Cabinetry offers various styles, including Shaker, Arts & Crafts, Early American, Victorian, Transitional and Contemporary; the cabinetry shown here is painted with eco-friendly Estate Eggshell paint from Farrow & Ball.

Crown Point Cabinetry

800-999-4994; Fax: 603-370-1218
www.crown-point.com
Claremont, NH 03743

Custom fabricator of handcrafted, period-style cabinetry for kitchens, baths & other rooms: Arts & Crafts, Shaker, Victorian, Early American & contemporary styles; available nationwide.

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Driwood provided the interior millwork for this new old South Carolina vernacular farmhouse.

Driwood Moulding Company

888-245-9663; Fax: 843-669-4874
www.driwood.com
Florence, SC 29503

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315-232-3433
www.jimillingworthmillwork.com
Adams, NY 13605

Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork.

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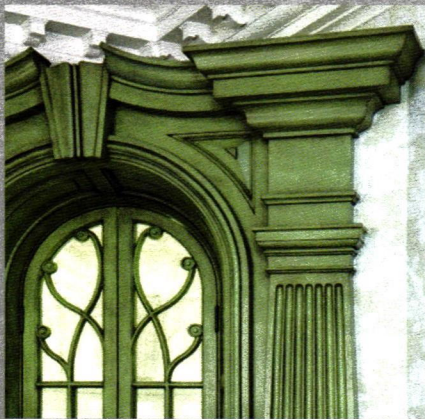
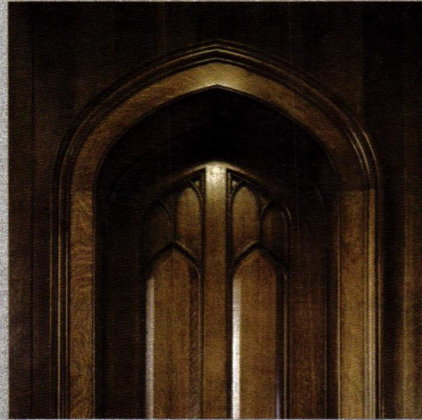


Zepsa Industries

Zepsa Architectural Woodwork



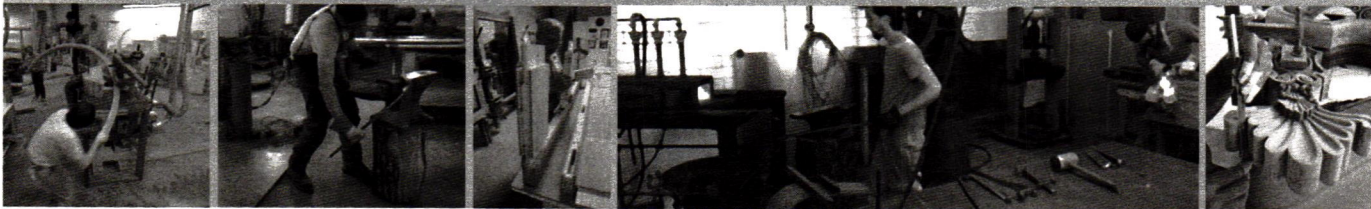
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Colonial era crown moulding with an acanthus leaf pattern and rope detail.



2146 3 1/2" x 15/16"
Colonial era casing moulding with a pineapple patterned egg and dart detailed bolection.



3010 5" x 3 3/16"
Crown moulding with acanthus leaf & floral pattern on shallow cove accented with bead rail, egg & dart detail, and banderol design.



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Colonial era moulding with palmette pattern appropriate for use as a chair rail or a casing moulding.



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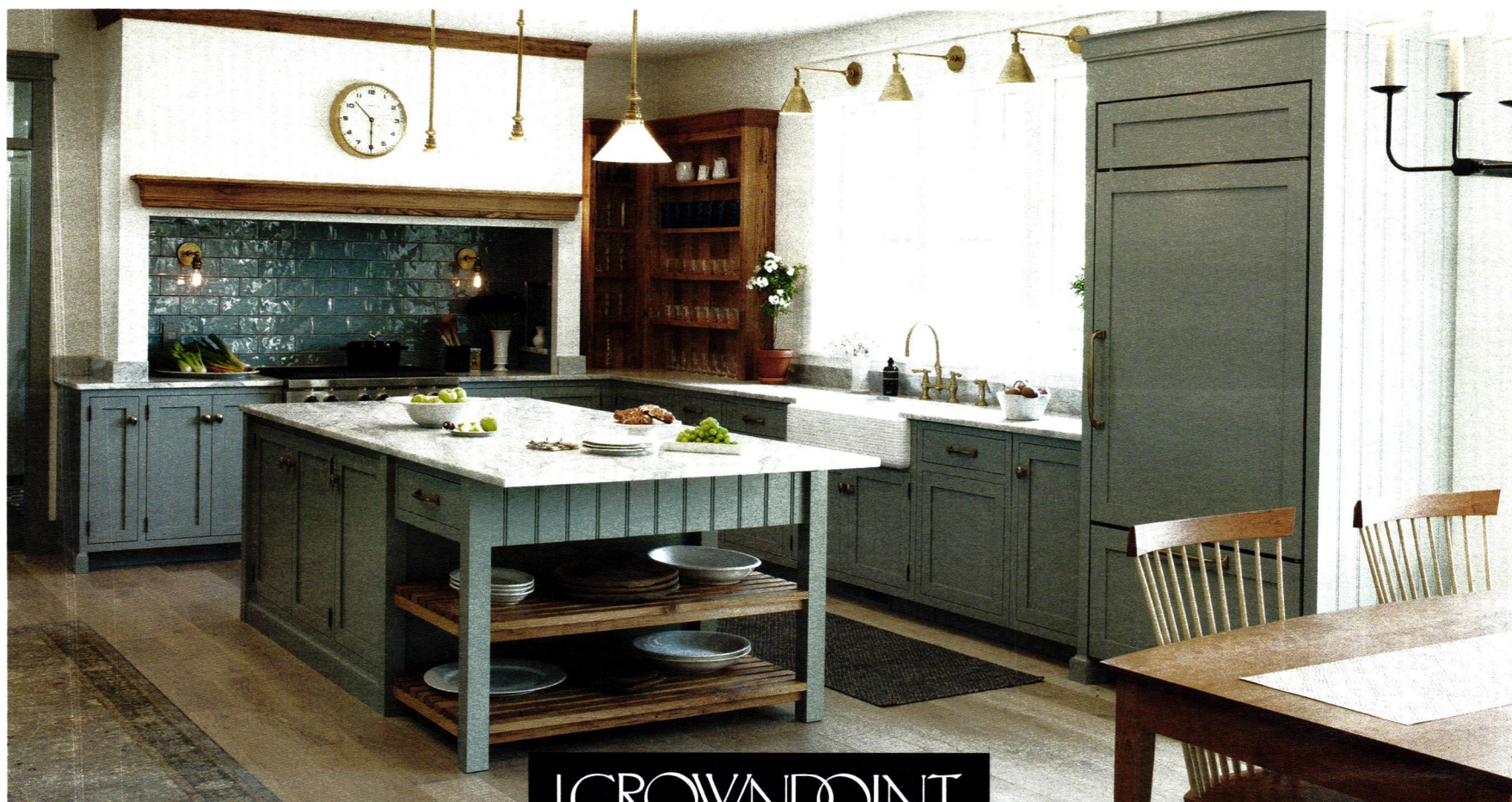
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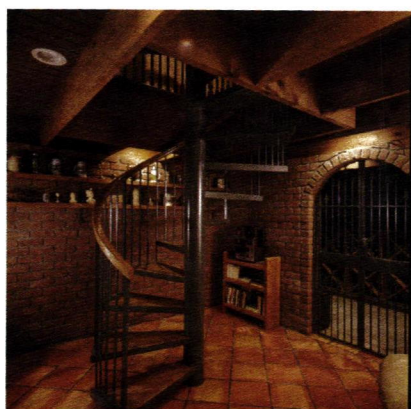


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Stairways, Inc.

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www.stairwaysinc.com
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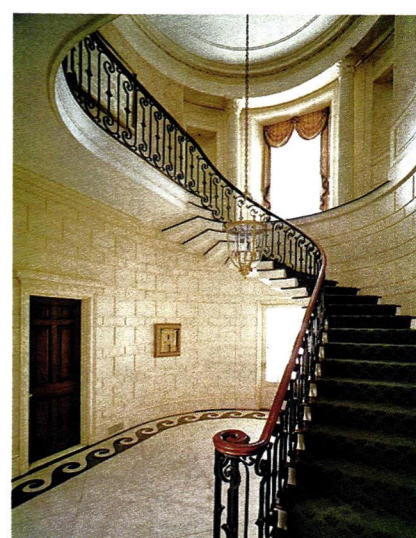
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www.zepa.com
Charlotte, NC 28273

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This monumental stair was designed and built by **Zepa Industries**.

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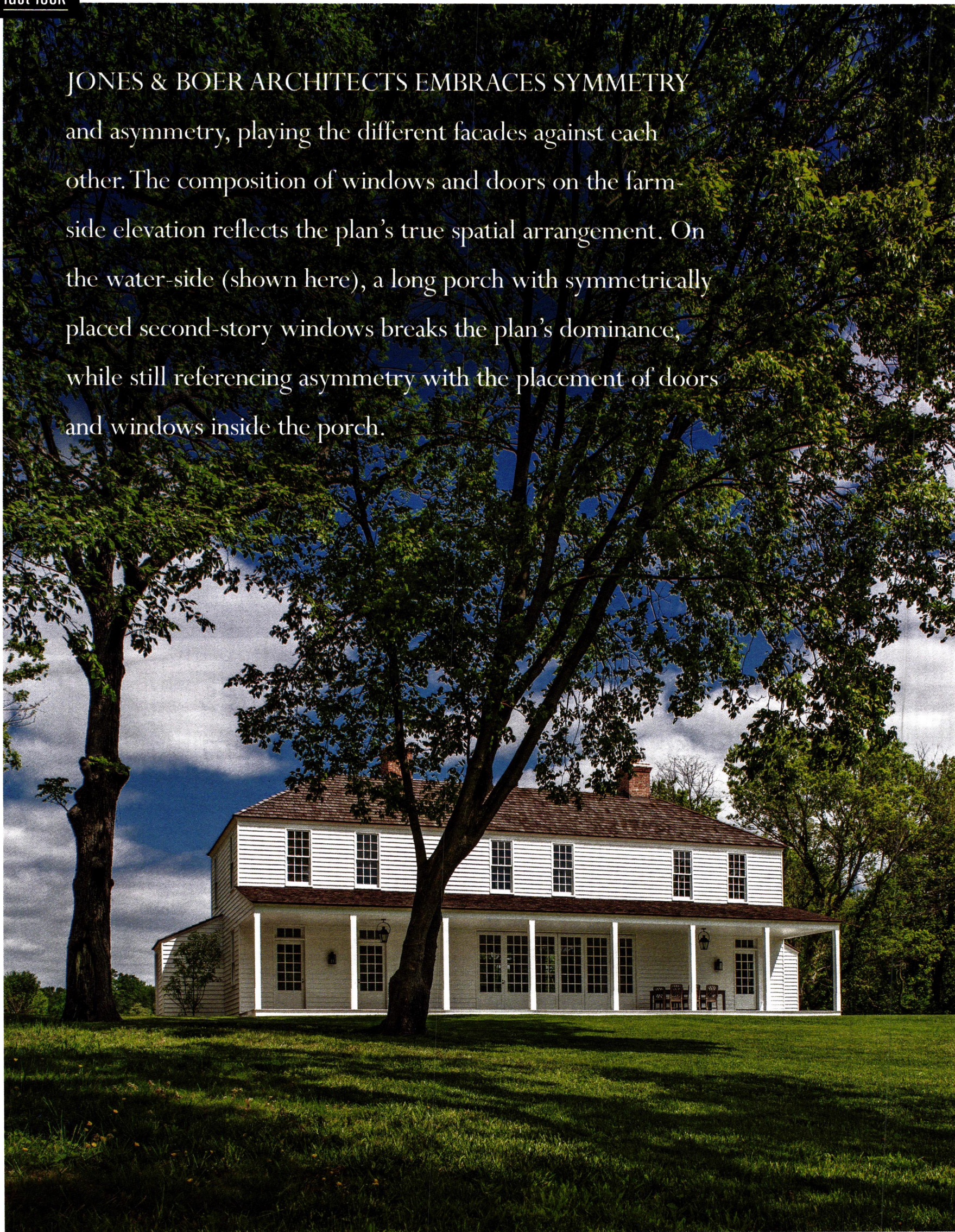


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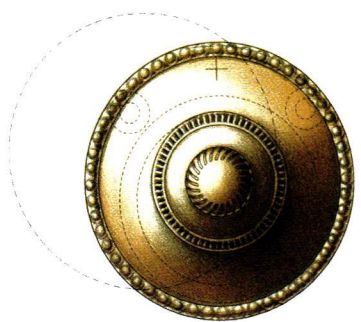
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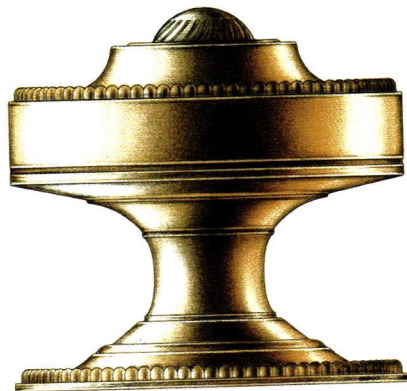
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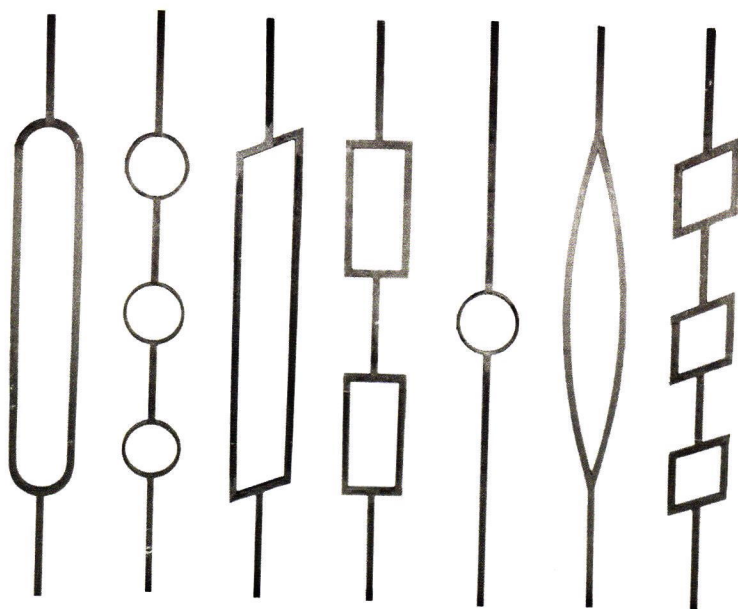
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