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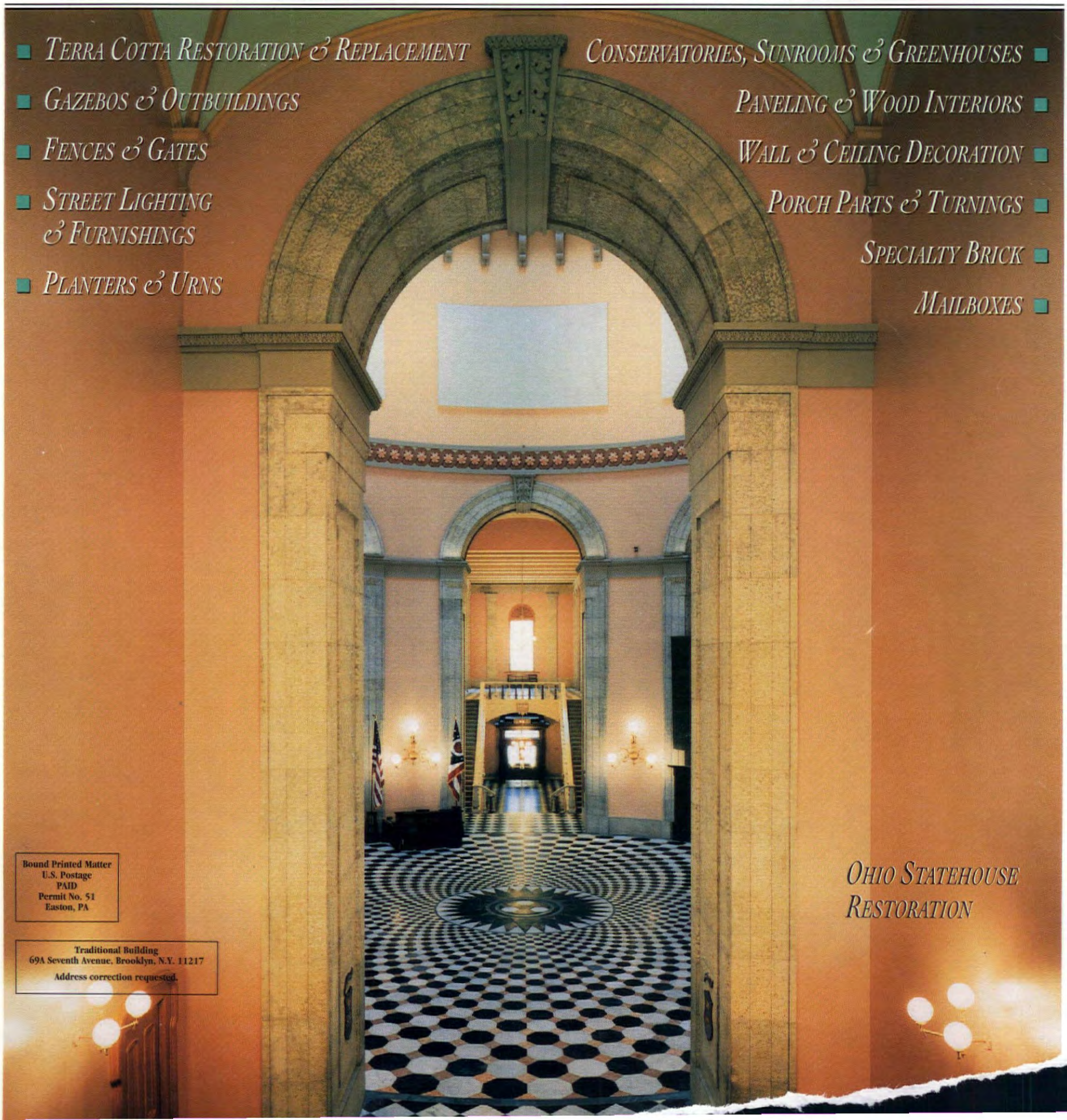
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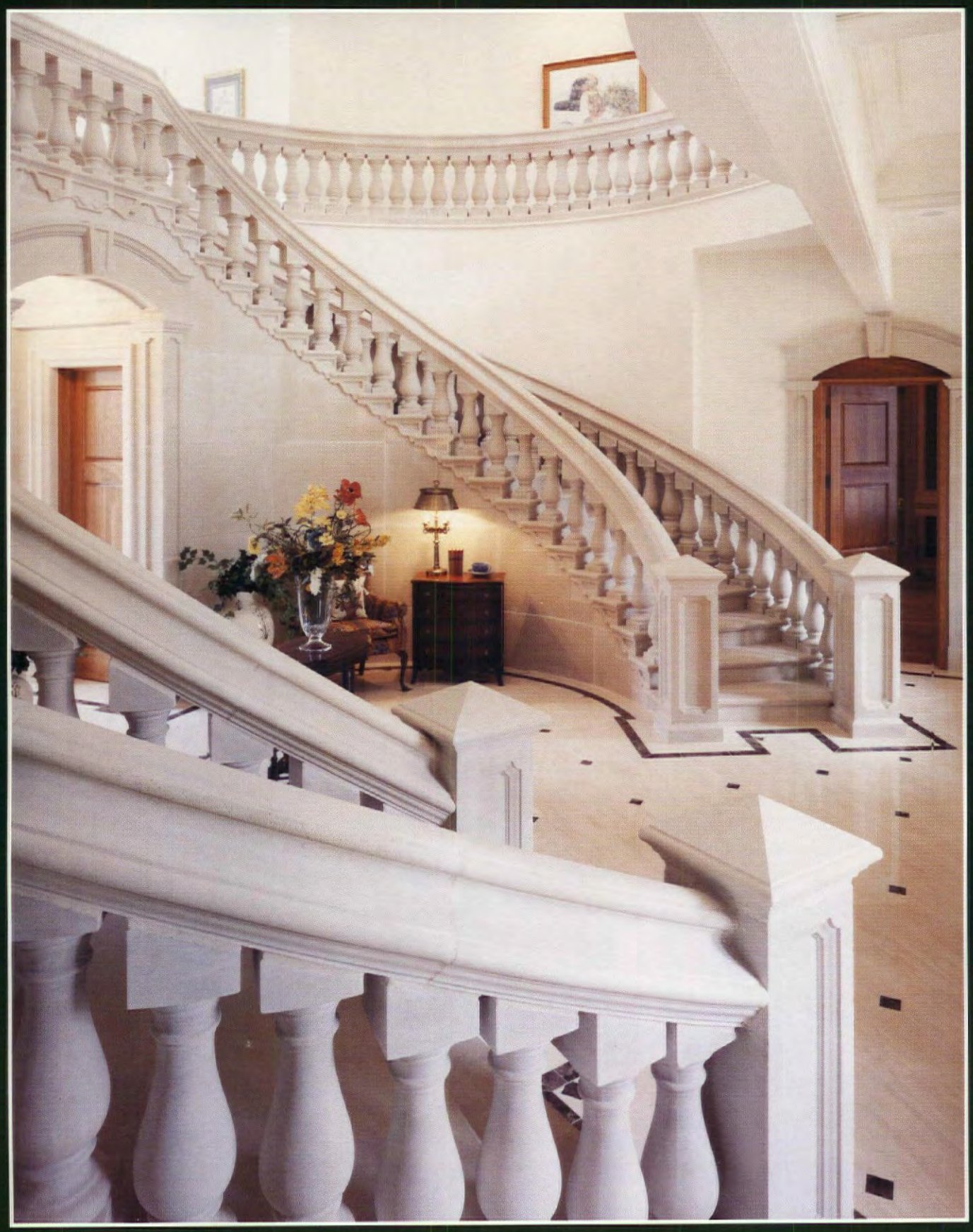
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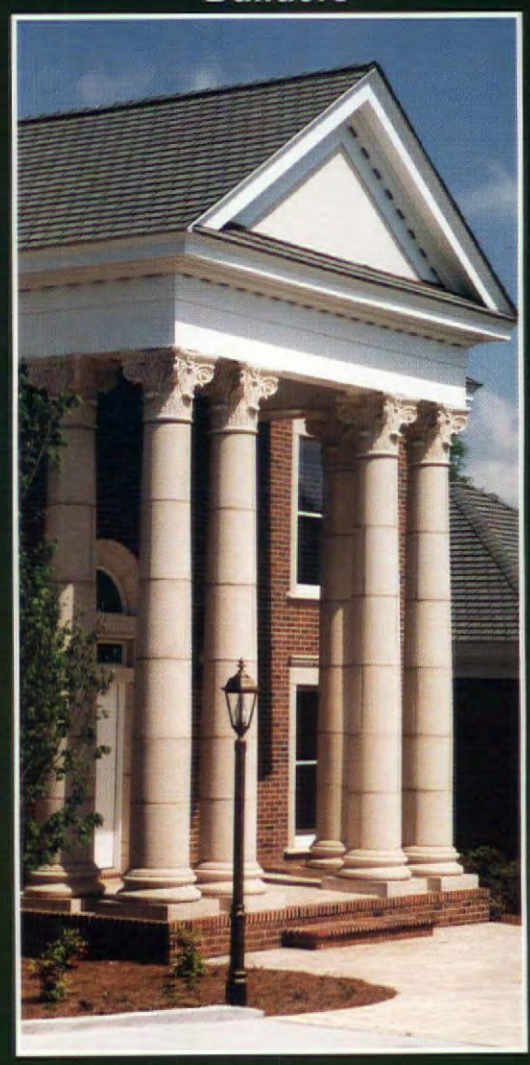
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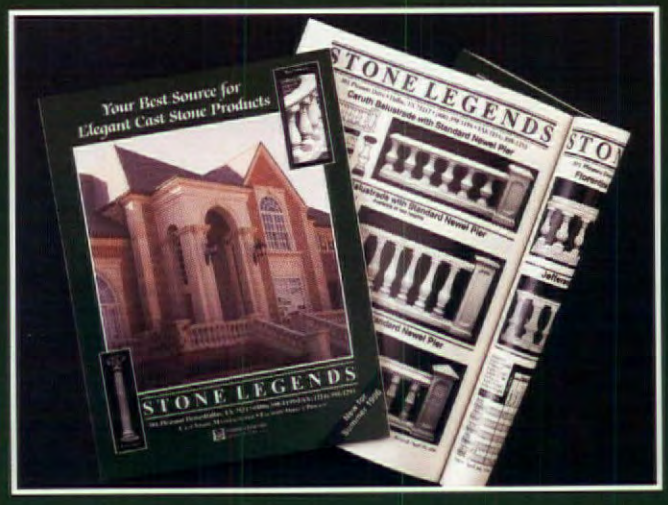


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Companies noted with (•) have pre-filed their product literature in the 1996 TRADITIONAL BUILDING CATALOG for your convenience. Consult your office copy of the 1996 CATALOG for immediate access to this product data.

ON THE COVER: This north/south glimpse through the rotunda of the Ohio Statehouse provides a dramatic view of the spectacular marble floor. It's vintage 1860s but could pass for 1960s psychedelic in a pinch. Due to the radiating pattern, individual pieces are not standardized, but rather lopsided octagons, each unique and custom cut. The complete story of Schooley Caldwell Associates' sensitive restoration begins on p. 10.

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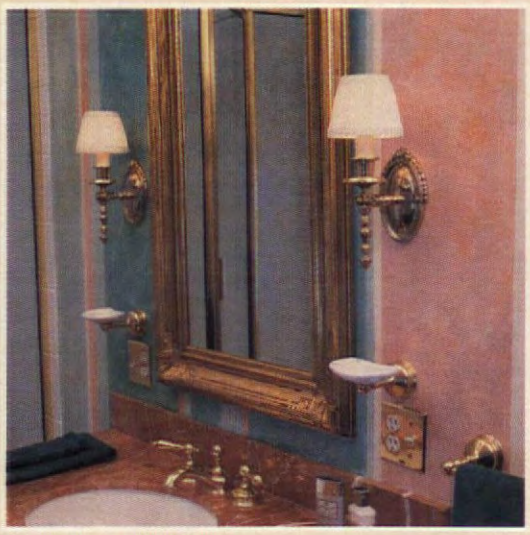
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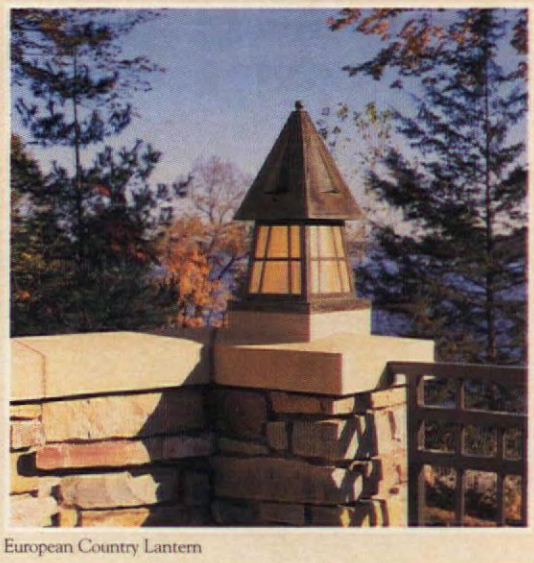
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Sheraton Rosette Wall Sconce


European Country Lantern


Broadway Sconce Flat Mount


Larkspur Alabaster Pendant


Broadway with Alabaster Cup Shade

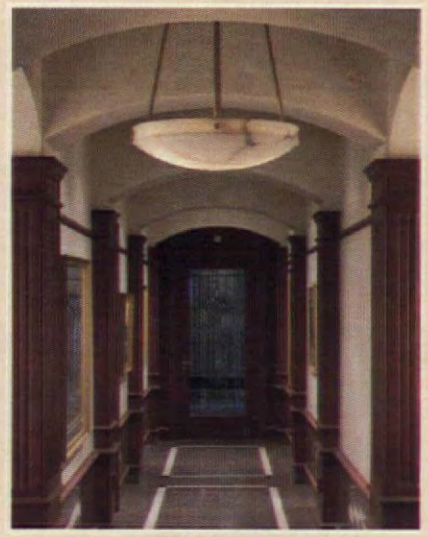

Englewood with Acorn Globe #2


Evanston Wall Sconce


Cottage Lantern


Barcelona Globe Pendant


Prairie Flush Ceiling Fixture


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RESTORATION/Atlanta PREVIEW

The World's Largest Trade Show and Conference for Traditional and Historical Buildings Is Coming to Atlanta, Georgia — April 18-20, 1997.

JUST AS SPRING IS BREAKING, designers and specifiers concerned with products for traditionally styled buildings will be streaming towards Atlanta, Ga., for RESTORATION '97. This Trade Show and Technical Conference — devoted solely to the traditional and historical marketplace — has become the largest event of its kind in the world. There have been five previous editions of this event: two in Boston (1993 and 1995), San Francisco in 1995, Baltimore and Chicago in 1996. These highly successful events have averaged more than 10,000 attendees.

If you're planning to come to Atlanta in mid-April, or are still trying to decide, here's a preview of what to do, what to look for, and who to see at RESTORATION/Atlanta. The Editors have contacted the Show organizers to get a summary of the Conference program, which you'll find below. We've also contacted some of the exhibitors to get an advance look at the products and services they'll be displaying.

In addition to the technical sessions outlined here, there are a couple of plenary sessions of interest to a large number of registrants. (1) CAREERS IN RESTORATION: This seminar for professionals and tradespeople specializing in historic preservation will focus on job opportunities created by the growing demand, particularly in the rapidly growing South. It's open to all RESTORATION/Atlanta registrants. (2) PROJECT MATCHMAKING: If you have an upcoming RFP, you can pre-qualify potential suppliers and vendors and get complimentary admission to a conference session of your choice — open to RESTORATION/Atlanta registrants for the Conference program.

Continuing Education Unit (CEU) credits are available for attending selected RESTORATION educational sessions. EGI Exhibitions, Inc., is registered with the AIA Continuing Education System, and recognized by ASID, the International Interior Design Association, the Interior Designers of Canada, and the Interior Design Educators Council.

The Keynote Address for RESTORATION/Atlanta will be a joint presentation by Clem Labine, Editor & Publisher of *Traditional Building*, and Patricia Poore, Editor-in-Chief of *Old-House Journal*. They'll be reviewing the overwhelming impact preservation has made on American society — and making some predictions about where the market is heading.

▼CLIP THIS COUPON AND FAX OR MAIL IT TO EGI EXHIBITIONS▼

MONEY SAVING COUPON

Watch the mail for your official RESTORATION/Atlanta visitor brochure. There are two ways to register: Send the completed registration form from the brochure *along with the coupon below* to EGI Exhibitions *by March 31* for your greatest savings. Or bring this coupon with you to register on site. Call (508) 664-8066 for more information or to request a brochure.

■ I am a reader of TRADITIONAL BUILDING and will be attending RESTORATION/Atlanta. Please send me:

- ❑ **FREE 1-Day Pass to Exhibit Hall** *(reg. $15)*
- ❑ **3-Day Pass to Exhibit Hall - $15** *(reg. $25)*
- ❑ **3-Pack Conference - $90** *(reg. $100)*
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Pre-Conference TECHNICAL TRAINING SESSIONS

Thursday, April 17, 9 a.m. to 5 p.m.

(Participation in these sessions is by pre-registration only and enrollment is limited.)

Stone Restoration 9:00 AM - 5:00 PM

This day-long training course is designed for architects, contractors, conservators, craftsmen, maintenance personnel, facility managers, and property owners. The seminar will provide practical "how to" instruction on the cleaning, repair, and maintenance of exterior and interior stone surfaces, as well as techniques and technologies for evaluating, diagnosing, and repairing common stone-related conditions. The day will be divided into six sessions: Identification and Diagnoses of Common Problems; Cleaning Methods; Stain and Graffiti Removal; Repair and Placement; Case Studies; Maintenance after Restoration. *Instructors: Frederick M. Hueston is President of National Marble & Stone Consultants and Director of the National Training Center for Stone & Masonry Trades in Orlando, Florida. Charles Kibby is Technical Director of Preservation Arts, a San Francisco-area building conservation firm and an experienced craftsman, technical advisor, specification writer and problem solver.*

Specifying for Historic Projects - 9:00 A.M. - 5:00 P.M. Sponsored by The Construction Specifications Institute

CSI approved for 0.7 CEUs, and registered with AIA/CES as a 7-hour Quality Level 2 experience

This day-long seminar provides invaluable information for all types of restoration, renovation, and adaptive reuse projects. The course will go over the Guide to Preparing Design and Construction Documents for Historic Projects, jointly produced by the Construction Specifications Institute (CSI) and the Association for Preservation Technology International (APTI).

Registrants will learn about the research and documentation necessary for restoration projects, approaches to field investigation and documentation, aspects of specifying for restoration and renovation projects, techniques needed to produce the specialized documents required for these projects, and more. The course will cover the following topics:

Differences between new and restoration projects; Documenting and obtaining information on historic structures; Applying CSI specifying principles to restoration projects; Using CSI format documents and adapting commercial master specification systems for restoration projects. *Instructors: Craig Haney, FCSI, CCS, APT, is the founder of both IntroSpec, a Dallas-based specifications consulting firm and Renovation Technology Associates, a renovation and building-envelope consulting firm, and former chairman of CSI's Technical Committee. Deborah Slaton is a Senior Architectural Conservator with Wiss, Janny, Elstner Associates in Chicago, an interdisciplinary architectural, engineering, and materials science firm, and a certified Construction Specifier.*

Participation in these sessions is by pre-registration only. *Ask also about the Pre-Show Admission Package that offers significant savings.*

RESTORATION '97 CONFERENCE PROGRAM

Following is a selection of some of the 36 programs geared to the professional audience, divided into four session groupings or tracks: Materials and Media (MM), Issues in Preservation (IP), Residential Design (RD), and Workshops (WK).

Registrants selecting the 3-Pack or Full Conference options may attend any of the sessions on the program (pre-selection not required), except for Workshops. Pre-registration by March 31, 1997, is required. Registrations will be processed on a first-received basis. There will be no on-site registration for Workshops. Registrants may register for more than one Workshop. Notice of acceptance into the Workshops will be provided in the pre-registration confirmation mailings.

Note: Conference organizers reserve the right to change or cancel any portion of the program without prior notice.

MATERIALS AND MEDIA

STONE FLOOR RESTORATION: This presentation will discuss the appropriate materials and methods for restoring and maintaining stone and masonry flooring. *Frederick M. Hueston and Charles Kibby*

WOOD WINDOW RESTORATION: Effective repair and maintenance methods for sash, sills and frames will be discussed, including specific materials and techniques. *John Leeke, Consultant/Builder and Contributing Editor, Old-House Journal, Portland, ME. John H. Stahl, Technical Adviser, Advanced Repair Technology, Cherry Valley, NJ and Director, Stahl Restorations, Hoboken, NJ*

MASONRY REPAIR AND CLEANING: This session will cover several topics in masonry restoration, reviewing materials and methods used in both repair and cleaning. Topics will include the selection of compatible mortars, the proper methods of applying repair materials, and techniques for cleaning masonry surfaces. *Michael Drummond Davidson, Mason and Site Conservator, Thomman-Hanry (Paris - New York) and Principal, Mississippi Stone Guild, Eupora, MS. Dennis Rude, President, Cathedral Stone Products, Inc., Jessup, MD*

CERAMIC TILE: This session will feature a review of the historical use of encaustic and geometric floor tiles, and a survey of the use of these types of ceramic tiles in floor design. *David Malkin, Consultant, H & R Johnson/Minton Hollins, Farmingdale, NJ*

STAINED GLASS RESTORATION: The conservation of stained glass is a task shared by a variety of preservation professionals, including architects, curators, and specialists in this inspiring medium. This session will include discussion of the Standards and Guidelines for the Preservation of Historic Stained Glass Windows recently promulgated by the Board of the Stained Glass Association (SGAA), providing guidance on the practices, materials, ethics and techniques employed in stained glass restoration projects. The restoration and reinstallation of ten Tiffany windows at Tulane University in New Orleans will be studied. *Arthur Femenella, President, Femenella & Associates, Annandale, NJ. Sally Main, Curator of Collections, Newcomb College, Tulane University, New Orleans, LA. Neal Vogel, Director of Technical Services, Inspired Partnerships, Chicago, IL.*

WOOD COLUMNS: Classically-styled wood columns grace majestic plantation houses and modest homes alike. This session will provide instruction on assessing the condition of wood columns and porches, repairing deteriorated columns, and installing new columns where necessary. Specific repair materials and techniques will be addressed. *John Leeke, Preservation Consultant/Builder and Contributing Editor, Old-House Journal, Portland, ME*

RESTORATION/Atlanta PREVIEW

WOOD FLOORS: This session will provide a methodology for assessing and repairing damage to older wood floors. Sourcing of replacement materials and milling of replacement wood will be addressed. Techniques for repairing and patching older wood floors will be discussed, with emphasis on the use of compatible materials and achieving repairs without compromising the look or integrity of the original wood. *Michael Purser, Owner, Rosebud Co., Atlanta, GA*

REDISCOVERING LIME MORTAR: Dolomitic lime mortars feature known mechanical properties, straightforward preparation and application, and thousands of years of field use. Beginning with a brief history of lime mortar usage, this session will cover analysis and replication of original mortar, mixing technology, preparation and application techniques, and finishing requirements. *John C. Friedericks, Stonemason and Owner, New Dimension Building, Lexington, VA. John Speweik, Product Manager, GenLime Group, L.P., Genoa, NH*

UNDERSTANDING STUCCO: Stucco is one of the most common traditional building materials. Topic covered in this session include stucco composition, material qualities, application methods, tinting and whitewashing, repair and conservation. *John Speweik, Product Manager, GenLime Group, L.P., Genoa, NH*

DECORATIVE PAINTING: This session addresses the conservation and restoration of historic decorative painting, focusing on problems presented by changing technology and differing regional climates. Case studies will be presented, with discussion of problems and solutions arising from projects undertaken in Southeastern states. *Geoffrey Steward, Managing Director, International Fine Art Conservation Studios Inc., Atlanta, GA. Derick Tickle, Instructor, Decorative Restoration Program, Asheville Buncombe Technical Community College, Asheville, SC.*

ISSUES IN PRESERVATION

These sessions examine the larger issues of restoration and conservation. They explore the interplay between preservation activities and external factors that often impact the project and practitioner. Regional issues pertinent to styles and forms in the Southeast are also an important focus.

FIRE SUPPRESSION IN HISTORIC BUILDINGS: The speakers in this session will address approaches to fire suppression in historic buildings ranging from house museums to larger historic facilities. The introduction of new technologies into historically sensitive spaces will be discussed also. *Nick Artim, Director, Fire Safety Network, Middlebury, VT. Ernest Conrad, P.E., President, Landmark Facilities Group, East Norwalk, CT. Steven M. Sass, Senior Vice President, Crestline Industries, Inc., Owing Mills, MD*

DRAYTON HALL, CONSERVATION OF AN ARCHITECTURAL OBJECT: This c. 1742 Georgian Palladian building is located outside Charleston, SC, and owned by the National Trust for Historic Preservation. Ongoing deterioration of Drayton Hall's fabric and finishes prompted the National Trust to hire a multi-disciplinary team to study environmental conditions affecting the building and to develop methods for better conservation. *Matthew Chalifoux, AIA, Senior Associate, Ford Farewell Mills & Gatsch, Princeton, NJ. Ira H. Guterman, P.E., Director of Engineering, Ford Farewell Mills & Gatsch, Princeton, NJ. Dr. George McDaniel, Director, Drayton Hall, Charleston, SC*

DISASTER PLANNING AND RECOVERY FOR HISTORIC RESOURCES: From leaking pipes to floods and hurricanes, disasters pose a serious threat to historic resources. Yet many institutions are unprepared for such calamities, lacking a comprehensive disaster plan. This session will cover the essentials of disaster planning. *David Maschke, AIA, Architect, Maschke Associates, Albany, GA. Michael Trinkley, Ph.D., Director, Chicora Foundation, Inc., Columbia, SC*

HISTORIC COURTHOUSES: RESTORATION ISSUES: This session will explore issues arising in the restoration of historic courthouses. Challenges offered by this special building type include programming of space needs, decisions concerning new additions, installation of updated and compatible building systems, meeting ADA accessibility standards, and identifying materials and methods. *Benjamin M. Carter, AIA, Carter Watkins Associates, Monroe, GA. Michael W. Miller, AIA, Preservation Architect, Historic Preservation Division, Georgia Department of Natural Resources, Atlanta, GA. Joseph O. Watkins, AIA, Carter Watkins, Associates, Monroe, GA*

MOISTURE IN BUILDINGS: Few would argue that moisture is the built environment's number one nemesis. This challenging and often misunderstood subject is perhaps best addressed by taking a holistic approach, one that encompasses not only the structure itself, but also the materials inside (furnishings and collections) and the activities of its occupants. *Ernest Conrad, P.E., President, Landmark Facilities Group, East Norwalk, CT. Joseph K. Oppermann, AIA, Phillips & Oppermann, P.A., Winston-Salem, NC.*

RESTORATION OF GRAND CENTRAL TERMINAL: The restoration of NYC's Grand Central Terminal is a tremendous undertaking by any standard. With half a million daily spectators and a job site in the midst of a functioning railroad station, this project is a study in construction logistics and decorative arts project management. *John Canning, Principal, John Canning & Co., Ltd., Southington, CT. Joan Gerner, Vice President, Lehrer, McGovern, Bovis, Inc., New York, NY. James W. Rhodes, FAIA, Beyer Blinder Belle, Architects & Planners, LLP, New York, NY.*

"UNDISTURBED ENJOYMENT," PRESERVING JEKYLL ISLAND : In the late nineteenth and early twentieth century, Georgia's Jekyll Island served as a winter home and hunting retreat for Rockefellers, Vanderbilts, and Morgans. Jekyll Island is the site of ongoing restoration work to the structures and landscapes of its 240-acre historic district. This session will provide an overview of the preservation issues facing Jekyll Island's stewards, and include discussion of building stabilization, interiors conservation, and the restoration of historic landscapes. *Cliff J. Gawron, Landscape Draftsman, Jekyll Island Authority, Jekyll Island, GA. Mark Landis, Landscape Architect and Superintendent of Beaches and Grounds, Jekyll Island Authority, Jekyll Island, GA. F. Warren Murphey, Director, Museum and Historic Preservation, Jekyll Island Authority, Jekyll Island, GA*

RESTORING RELIGIOUS INTERIORS: This session will address issues arising in the restoration of religious interiors, many of which have been "modernized" into bland, monochromatic spaces with poorly balanced lighting. *Mary Bloise Lucey, Historian and Liturgical Consultant, Charleston, SC. Neal Vogel, Director of Technical Services, Inspired Partnerships, Chicago, IL*

RESTORATION AND RENEWAL OF HISTORIC THEATERS: In cities across the United States, downtown theaters are enjoying a renaissance. This session features the restoration of two historic theaters: the Lucas Theatre of the Arts in Savannah, GA, and the Fox Theatre in Atlanta, GA. *David Jenkins, Managing Partner, Knightsbridge Restoration Consultants, Atlanta, GA and Executive Director, Lucas Theatre Restoration, Savannah, GA (Member, Board of Directors, League of Historic American Theaters. Geoffrey Steward, Managing Director, International Fine Art Conservation Studios Inc., Atlanta, GA. Mary Catherine Martin, AIA, Restoration Director, The Fox Theater, Atlanta, GA*

ADA AND CODE COMPLIANCE IN HISTORIC BUILDINGS: This session addresses the challenges of bringing historic buildings up to code and into compliance with the ADA. Case studies will illustrate the retrofit of historic buildings for proper access and code compliance without compromise to architectural integrity. The integration of components including sprinklers, electric lighting, heating and air-conditioning systems will be presented, as well as solutions for meeting accessibility standards. *Eugene L. Surber, FAIA, Chairman, Surber Barber Choate and Hertlein Architects, Inc., Atlanta, GA*

LIGHTING HISTORIC SPACES: This session will provide instruction on ways to define and successfully resolve challenges associated with lighting historic spaces. Issues covered will include modern light-level requirements, historic fixtures, value engineering, and preparation of bid specifications. Case studies will be presented. *Gary Behm, President, St. Louis Antique Lighting, St. Louis, MO*

RESIDENTIAL DESIGN

Sessions include historic landscape design, home renovation, and locating historic materials. Several sessions will focus on Classical design and the Southern tradition.

WORKSHOPS

Workshops include "Designing Arts & Crafts Interiors," led by Bruce Johnson, an Arts & Crafts authority; "Creating Hand-Stencilled Historic Wallpapers," instruction by Joanne Day, Day Studio-Workshop, Inc.; and "Frame Conservation," conducted by William Adair, Gold Leaf Studios. Pre-registration is required.

NOTE: These highlights are only a sampling of the Conference Program. For full program listings and registration details, call (508) 664-8066, FAX (508) 664-5822, or use the Money-Saving Coupon on page 6.

EXHIBITORS AT RESTORATION/Atlanta

PARTIAL LIST AS OF PRESS TIME

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Allied Window, Inc.
American Assn. of Museums
Am. of State & Local History
American Home Supply
American Institute of Architects
American Society of Interior Designers
American Society of Landscape Architects
Architectural Grille
Ateliers Duchemin
Atlanta Preservation Center
Authentic Pine Floors, Inc.
Ball & Ball Hardware
Ball Consulting
Birdmaster, Inc.
Birdproof Inc.
Boston Valley Terra Cotta
Building Conservation Directory
J.R. Burrows & Co.
Cathedral Stone Products, Inc.
A.B. Chance Co.
CinderWhit & Co.
CLS Cintec Canada
Conrad Schmitt Studios
Construction Specifications Institute
Country Iron Foundry
Country Living
Courtaulds Performance Films
Crestline Industries
Crown City Hardware Co.
Crown Corp.
Custom Window Co.
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Diedrich Technologies
Dixie Enterprises, Inc.
Dynamic Laser Applications
Early American Homes Magazine
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Interior Decorators' Handbook
International Fine Art Conservation Studios
Jackson Pacific
H&R Johnson/Minton Hollins
Joinery Co.
KEIM Mineral Systems Coatings/Cohalan Co.
Kennebec Co.
Landscape Architect and Specifier News
Langhorne Carpet Co.
Lord Aeck & Sargent Architects
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As part of the restoration of this 1897 hydroelectric plant, PRESERVATION PRODUCTS' AcryMax rust-inhibitor primer and HP-1000 elastomeric finish were applied to the roof. *Write in No. 8180*



CONRAD SCHMITT STUDIOS worked on the restoration of the stained-glass windows at the Sacred Heart Church of the University of Notre Dame, in South Bend, Ind. *Write in No. 8040*



Minton Hollins reproduction glazed ceramic tiles from H&R JOHNSON include underglaze and enamel decorative prints like this Baroque-style print (Style UBA1) and a number of other patterns used for decorative borders, capping, relief, and field tiles.



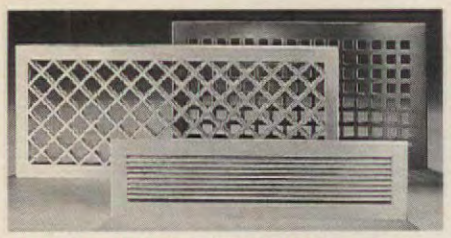
SMOOTH-ON's rubber compound was used to make a mold for the 8-ft. working model of sculptor Charles Dent's 24 ft. bronze, based on drawings by Leonardo da Vinci. *Write in No. 650*



NIKO CONTRACTING, sheetmetal and roofing specialists, fabricated this copper cupola and weathervane. *Write in No. 7960 for Copper Dormers and 8300 for Roofing/Sheetmetal*



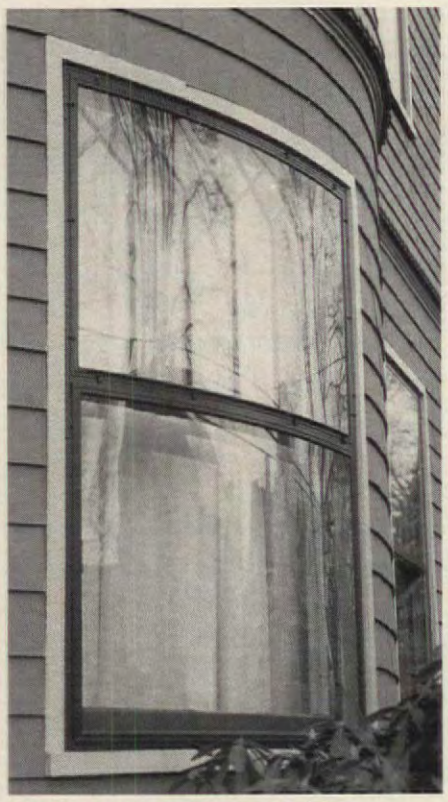
ABATRON's flexible, sculptural "Mastermold" compound was used to help cast this reproduction leg, shown below the pegged original. The compound can be applied directly to the object to be reproduced, and a casting is made from the resulting mold. *Write in No. 1300*



Perforated lattice, Gothic lattice, and bar grilles are a few of the styles offered by ARCHITECTURAL GRILLE, which specializes in custom sizes and shapes. *Write in No. 9820*



A-BALL PLUMBING sells all manner of period plumbing fixtures, including the popular 5-ft. cast-iron clawfoot tub shown. *Write in No. 2420*



Storm windows from ALLIED WINDOW meet the Secretary of the Interior's standards. This style "AOL" window features a custom curved shape. *Write in No. 690*



Victorian-period hardware, like this elegant lockset, is available from BALL & BALL. *Write in No. 2930 for Hardware and No. 7660 for Lighting*



This altar detail shows the Cathedral of the Madeline, in Salt Lake City, during restoration of its murals by EVERGREENE PAINTING STUDIOS. *Write in No. 2460*

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SCHOOLEY CALDWELL ASSOCIATES:

Resurrecting the Ohio Statehouse

Over the years, the beauty, integrity, and functionality of Ohio's uniquely American statehouse had been battered and bruised almost beyond recognition. An eight-year, $112-million overhaul has put the house in Columbus back in order.

BY KATHLEEN RANDALL

No need to mention any names, but many state capitol buildings are simply discount knock-offs of the nation's capitol. The citizens of Ohio are blessed with one of the nicest exceptions. The Ohio Statehouse is textbook American Greek Revival — an architectural declaration of independence from the Renaissance models revered by the nation-builders during the height of Jeffersonian classicism.

However interesting in its origins, the important story of the Ohio Statehouse is a more recent one: how Ohioans found themselves with a pretty disgusting mess in the late 1980s and proceeded, against daunting political odds, to turn the capitol around. After eight years of study, restoration, and new construction, Capitol Square — encompassing the Statehouse, Senate Building, and Capitol Atrium — has more than regained its antebellum exuberance.

At the center of the project were Schooley Caldwell Associates as lead architects and Sen. Richard Finan, as leader of the bipartisan political consensus that kept the project alive. Schooley Caldwell Associates, a Columbus firm, evolved from Sims Cornelius and Schooley, a partnership founded in 1944. Well established in public and institutional work inside and outside the state, Schooley Caldwell is now officially serving as "Architect of the Capitol." The firm is multidisciplinary, with a staff of 55 architects, planners, engineers, interior designers, and landscape architects. John Schooley, president and CEO, has special ties to the Capitol project. His father, John Schooley, Sr., worked on the Capitol in the 1930s during his tenure as State Architect.

Birth of a Statehouse

The Ohio Statehouse was 23 years in the making: 1838-1861. Belying its spare appearance, it was the most expensive state capitol built in the 19th century. A competition was held in 1838, with three architects winning "premiums." First premium went to Henry Walter of Cincinnati, second to Martin Thompson of New York City, and third to Thomas Cole of Catskill, New York, the well-known Hudson River School landscape painter. All three designs were undeniably Greek Revival and quite similar.



The Statehouse Restoration team from Schooley Caldwell Associates. *(photo: SCA)*

The daringly spare classical forms of the American Greek Revival seen in the designs discarded the British and French intermediation championed by the founding fathers and favored by the architects of the early republic. With the passing of the revolutionary generation, architects of the Greek Revival felt free to borrow with a more archaeological directness. The impressively scaled, clean-lined forms of Greek antiquity were appropriated as popular, visual embodiments of the Athenian "cradle of democracy."

In the end, Alexander Jackson Davis, a well-established Greek Revivalist from the East, was hired by the commissioners to prepare a composite design based on the three prize-winning submissions. Davis' design relied heavily on Cole's proposal, notably its Greek Doric colonnade set flush with the wall plane rather than forward in a pedimented portico as proposed by Walter and Thompson. Interestingly, all four designs included domes.

Over the next 23 years, six more architects were hired and fired (as well as numerous commissioners). There was a ten-year work stoppage, a cholera epidemic, and a fourfold increase in the budget. During this upheaval, the proposed dome was replaced with a low, conical-shaped copper roof, and a strangely hovering pediment was added to the west and east facades. Finally, in 1857, the legislative chambers opened. The rotunda and balance of the Statehouse were not completed for another four years.

In 1901, the Judiciary Building (now the Senate Building) was constructed directly east of the Statehouse to ease overcrowding. Samuel Hannaford & Sons, a Cincinnati firm, designed the Neoclassical annex, which surprisingly meets even contemporary criteria for sympathetic additions to historic properties.

continued on page 154



The grand stair hall of the Judiciary (now Senate) Building, completed in 1901, was remarkably intact considering the building had been abandoned for more than 20 years prior to the recent renovation.



The Ohio Statehouse, an extremely fine example of American Greek Revival architecture, presides over Capitol Square in downtown Columbus, Ohio. The Senate Building and the new capitol atrium, hidden behind the Statehouse in this photo, round out the buildings on the square. *(All photos: Richard K. Loesch, unless noted)*



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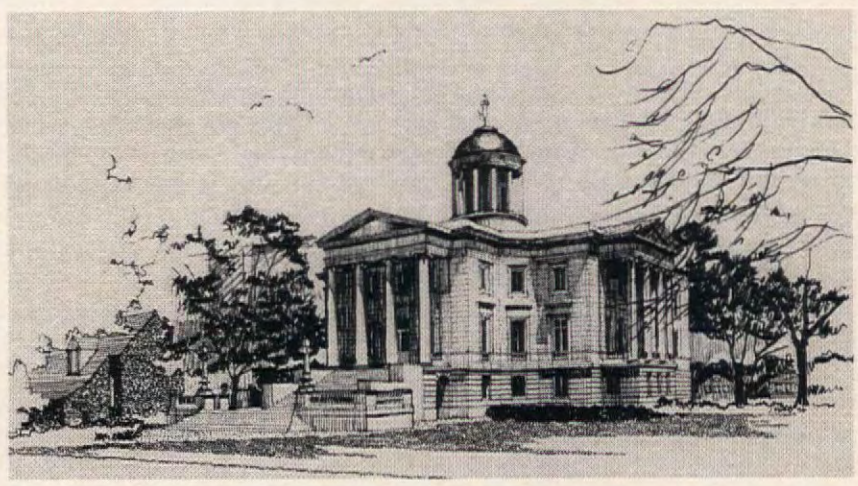
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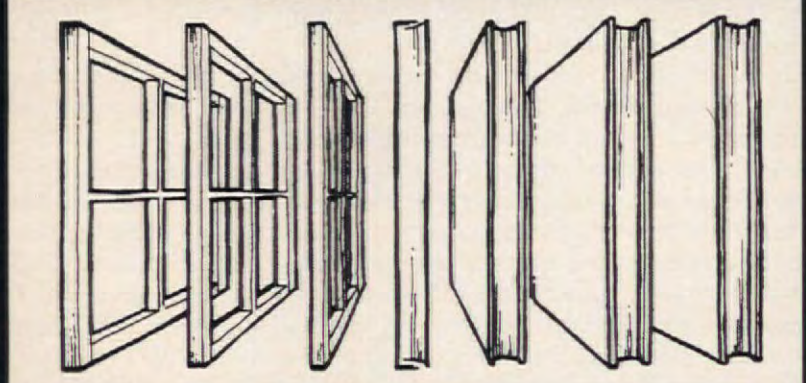
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Make Way For Exotics

The aesthetic advantages, performance characteristics, and environmental friendliness of naturally durable hardwoods over other manufactured materials are leading to increased usage by designers, specifiers, and engineers.

by Brian Lotz, Timber Holdings, Ltd.

There is a growing "back-to-wood" rediscovery trend among designers, engineers, landscape architects, and architectural specifiers serving the exterior commercial construction industry because a growing number of the designers and specifiers within this community are becoming familiar with the availability and near-indestructibility of naturally durable hardwoods. And, more importantly, these woods are providing the aesthetic advantages of warmth and environmental friendliness that manufactured materials simply cannot provide.

The names of these hardwoods sound exotic, especially next to familiar names like "cedar" and "redwood." Ipe, Ekki, Jarrah, Cumaru, Macaranduba, Dinizia, and Bangkarai are some of the widely available hardwoods offered under the Iron Woods trademark owned by Timber Holdings, Ltd. All of these woods are selectively harvested and/or farmed-managed to be available to future generations.

Physical Attraction

The attraction for specifiers and end users is these species' incredible strength, hardness, and natural resistance to chemicals, rot, termites, marine borers — and their resistance to splintering. These outdoor hardwoods feature a 25-year-plus durability rating. The density of the woods makes them impenetrable: They weigh as much as 69 lb. per cubic foot, compared to domestic woods like Southern Pine (35 lbs.) and Redwood (28 lbs.). They carry Class A-1 fire ratings — the same as steel or concrete.

These exotic woods are maintenance free, devoid of chemical preservatives, and don't require water-repellent sealers. Furthermore, the long-wearing woods retain their pristine, original qualities throughout their entire life.

Hardwoods, unlike more inflexible building materials, also provide designers enormous flexibility. The grade availability of these woods is superior; clear all-heart is common, not the exception. That makes shaping and turning the wood for maintenance-free trim, moldings, columns, one-of-a kind furnishings, porch and entryway floors not only possible, but flawless; no knots or sapwood to work around.

Loves the Water

These naturally durable hardwood species are now commonly used in waterfront sites, such as boardwalks, piers, docks, bridges (pedestrian, vehicular, and covered), boat houses, retaining and sea walls, dune walkways; landscape applications include site furnishings (benches, planters, waste receptacles), noise-barrier walls, fencing, columns, paving bricks, pergolas, and trellises. Used for three decades in applications like Atlantic City and other municipal boardwalks, as well as zoos, aquariums, marinas, and other high-traffic commercial projects, use of naturally durable hardwoods is also exploding in residential applications like decking, arbors, raised garden beds, and fencing.

Life-Cycle Analysis Shows Dramatic Payback

A growing number of commercial architects and engineers report that, when using life-cycle analysis, naturally durable hardwoods are less expensive than other materials — and they retain their value throughout their useful life.



Iron Woods decking has lasted over 25 years on the Atlantic City, N.J., boardwalk under the wear of high-heeled pedestrians, daredevil cyclists, speeding maintenance vehicles, dogs in need of a pedicure, angular sand, vicious winter storms, and moist, salty air.



Ekki was selected for the walkways and structure at Ellis Island, N.Y. This naturally durable hardwood can withstand the millions of visitors that disembark here all year long.

Installation on a per-square-foot basis of these woods is less expensive than of similar grades of redwood or cedar; long-term maintenance costs are nil, and there's virtually no issue of clients claiming product-performance failure or making callbacks.

This cost-savings-beyond-installation benefit (critical to calculating the real life-cycle cost equation) deserves emphasis and becomes especially clear when hardwoods are compared to other woods in real-life applications. Consider the following illustration, a comprehensive report by George Savistano, city engineer of Ocean City, N.J., regarding the performance of Ipe hardwood in a boardwalk installation at Ocean City:

"The wood utilized for decking the First to Second Street project was Ipe hardwood (botanical name Tabeuia Spp). This is the same as the wood decking placed between 20th and 23rd Streets in 1989-1990.

"To provide a comparison for performance of the Ipe hardwood to the southern yellow pine predominantly in place on the boardwalk, consider that in a three-week period from mid-April of this year [1996] to the first week of May, city forces expended approximately 100 man-hours in isolated boardwalk decking repairs and replacements. We estimate that in the three-month period from June through August, over 700 man-hours will be expended on boardwalk repairs and replacements. These repairs and replacements will be necessary due to deterioration resulting in unacceptable and/or unsafe conditions, or failure of the pine decking. The above labor expenditures are related to the pine decking alone. For the hardwood deck from 20th to 23rd Street, city forces have expended approximately eight man-hours in the past six years for repairs and replacements.

"Structurally, and from a durability standpoint, the Ipe hardwood is unparalleled. As a boardwalk decking, Ipe was chosen by the National Audubon Society for use in construction of their Corkscrew Swamp Sanctuary boardwalk walkway, a 2-1/2-mile-long structure completed in the summer of 1995.

"Ipe is highly recommended for use in boardwalk decking applications by the International Wood Products Association and is recommended by the city's engineering consultant for the 8th Street to Moorlyn Terrace project, Lamont Czar, P.E.

"In addition to its maintenance-free characteristics, Ipe has proven to be a material that does not warp or splinter. This is significant, considering the instances of trip and fall occurrences on the boardwalk, as well as the undoubtedly many cases of splinters in bare feet on the boardwalk. From a safety standpoint, based on structural integrity and durability, Ipe is an outstanding material choice."

Additionally, there are no long-term disposal costs or problems associated with these woods, as they contain no preserving chemicals; they can be recycled and used again, for decades. We anticipate the mounting concerns of environmentalists and government agencies concerning the use and disposal of toxic wood preservatives will continue to fuel the growing specification of hardwoods.

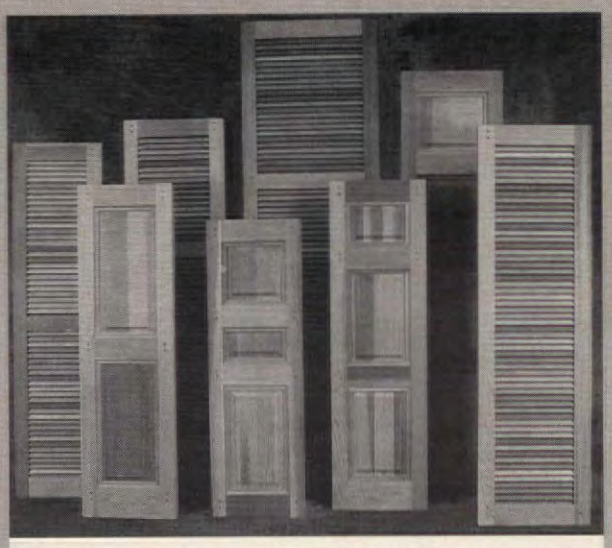
Each of the previously mentioned species of hardwoods has different properties and performance characteristics, as well as limitations in availability and size. It is important for specifiers to understand these limitations and avoid confusing customers and suppliers with specifications that cannot be met.

continued on page 17

VIXEN HILL GAZEBOS & SHUTTERS



Above: VICTORIAN 15 FT. MODEL WITH TWO-TIERED ROOF.



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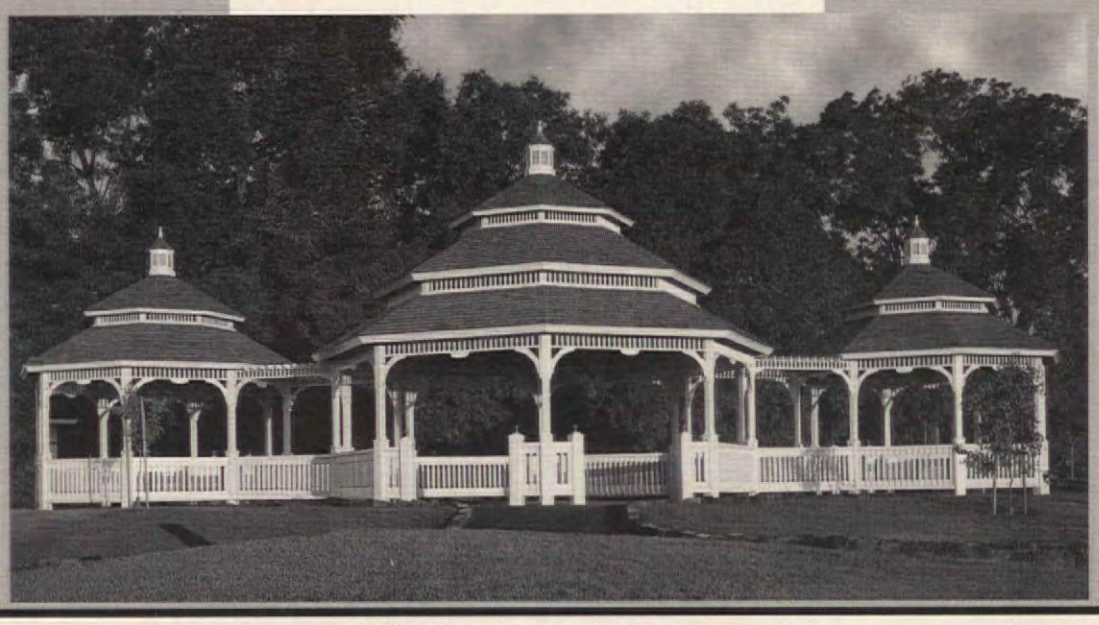
Above: GARDENHOUSE 15 FT. MODEL WITH SINGLE-TIERED ROOF.

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Left: GRAND PAVILION MODEL
The central 30ft unit is specially designed to join with two 21ft units through walkways. The layout of the three units can be linear or angled depending on location requirements and desired appearance. Ideal for varied functions such as weddings, theatrics, orchestras and V.I.P. platforms, the Grand Pavilion can generate revenues and kindle community harmony. Modular components, fabricated of western red cedar for strength and durability, assembled quickly (approx. 120hrs).

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Gazebo Central

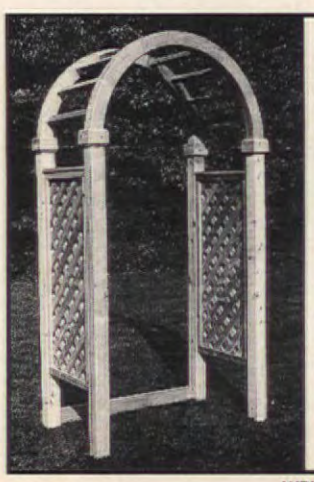
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TRADITIONAL BUILDING's GAZEBOS & OUTBUILDINGS SourceList

CSI# 02870

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	Gazebos	Garden Houses	Follies	Bandstands	Kits	Other Outbuildings	Materials	% Custom
A&M Victorian Decorations, Inc. 2411 Chico Ave., Dept. TB South El Monte, CA 91733 818-575-0693; Fax: 818-575-1781	Manufactures many architectural elements in either gypsum or precast concrete: columns, molding, mantels, balustrades, wall caps, pavers, quoins, stair treads, planters, fountains, and gazebos. Custom designs and finishes.	Free Write in No. 7470	*					Pavilions	Gypsum, precast concrete	50%
Amish Country Gazebos 739 E. Francis, Dept. TB Ontario, CA 91761 909-947-3095; Fax: 909-947-2985	Gazebo specialists who feature easy-to-assemble octagonal kits; 8- to 20-ft. widths; cedar roofing; Victorian or Western designs. Other products include swings, gliders, bird feeders, weathervanes, wishing wells, and benches.	Free Write in No. 13		*			*	Swings, gliders, wishing wells	Wood, cedar roofing	75%
Architectural Facades Unlimited 1990 Stone Ave., Dept. TB San Jose, CA 95125 408-298-2758; Fax: 408-297-8014	Custom manufacturer of interior and exterior precast architectural ornamentation. On-site, full-service drawings, patterning, moldmaking, casting of columns, balustrades, cornices, niches, mantels.	Free Write in No. 1470	*						Precast	100%
Barn People, Inc. P.O. Box 4, Morgan Hill, Dept. TB South Woodstock, VT 05071 802-457-3356; Fax: 802-457-3358	Meticulously restored vintage barn frames and outbuildings, reassembled nationwide. Large variety of shapes and sizes — all from Vermont.	Free Write in No. 440						Barns		100%
Bow House/BowBends P.O. Box 900, Dept. TB Bolton, MA 01740 508-779-2271; Fax: 508-779-2272	Makers of exotic garden structures, including bridges, gazebos, arbors, follies, privies, pavilions, and more.	Free Write in No. 3450	*	*	*	*	*	Cenotaphs	Variety of materials	50%
California Acrylic Industries Cal Spas 1462 E. 9th St., Dept. TB Pomona, CA 91766 800-822-7727; Fax: 909-620-4673	California redwood gazebos in many different sizes and styles, including lattice, garden, and enclosed models.	Free	*					Deck packages	California redwood	0%
City Visions/Heritage Garden Houses 311 Seymour St., Dept. TB Lansing, MI 48933 517-372-3385; Fax: 517-482-7304	Elegant, functional component buildings in 15 meticulous historic styles, to be used as summer houses, tool sheds, gazebos, and conservatories; also, pergolas and colonnades. Kits can be assembled within two days.	Free Write in No. 9030	*	*		*	*	Pavilions, garden seats		50%
Cumberland Woodcraft Co. P.O. Drawer 609, Dept. TB Carlisle, PA 17013 717-243-0063; Fax: 717-243-6502	Complete line of Western hemlock Victorian and other period millwork. Buyers can design their own Victorian doors by selecting from a wide range of decorative trim. Also, turned hardwood corner beads and solid wood door casings.	Free Write in No. 1310	*					Victorian gingerbread	Wood	15%
Dalton Pavilions 20 Commerce Dr., Dept. TB Telford, PA 18969 800-532-5866; Fax: 215-721-1501	Designers and manufacturers of gazebos in several styles and sizes, starting at $3,100. Installation available, as are accessories, such as screening, benches, tables, and deck railings. Also, architectural birdhouses.	Free Write in No. 330	*			*	*			10%
Enotria, Ltd. 93 Harrison St., Dept. TB Paterson, NJ 07501 201-881-8882; Fax: 201-881-8894	Hand-cast polyester resin with fiberglass reinforcement or high-density foam architectural elements. Planters, fountains, columns, moldings, balustrades, and gazebos; 1,000 existing molds, 100 standard finishes. Custom work.	Free Write in No. 38	*						Polyester resin with fiberglass reinforcement, urethane foam	90%
Fitzgerald Heavy Timber Construction Box 143, Dept. TB Thurmont, MD 21788 301-271-1843; Fax: 301-271-1842	Repairs to historic covered bridges and timber frames. Hand-formed standing-seam roofing; wooden-shake and slate roofing; complete restoration services.	Free Write in No. 2300								100%
Florentine Craftsmen 46-24 28th St., Dept. TB Long Island City, NY 11101 718-937-7632; Fax: 718-937-9858	Garden ornaments, fountains (freestanding and wall-mounted), statuary, furniture, and accessories in lead, aluminum, iron, stone, and bronze. Weathervanes. Some custom work.	Free Write in No. 4390	*	*				Pavilions	Wrought iron	40%
Gardensheds 651 Millcross Rd., Dept. TB Lancaster, PA 17601 717-397-5430; Fax: 717-397-0217	Classic designs of storage units and potting sheds. Handcrafted of fine woods; heavily constructed; Custom-built units shipped; kits or blueprints available.	Free brochure, catalog $5 Write in No. 43		*			*	Potting sheds	Eastern white pine siding, cedar shingle roofing, pressure-treated substructure	100%
Gazebo Central 1000 Ken-O-Sha, Ind. Dr. S.E., Dept. TB Grand Rapids, MI 49508 800-339-0288; Fax: 616-247-8887	Offers an unusual Victorian-styled metal gazebo that assembles in two hours.	Free Write in No. 44	*				*		Aluminum tubing, powder coat finish, "Sunbrella" fabric roof	0%
Gazebos by Evans 2867 Calle Esteban, Dept. TB San Clemente, CA 92672 714-361-5096; Fax: 714-361-4080	White concrete gazebo (garden temple) in the Italian style, featuring six to nine columns with a wrought-iron dome; engineered for structural integrity.	Free	*						Cast concrete	30%
Island Arbors 63 3rd Ave., Dept. TB Bay Shore, NY 11706 516-968-6828; Fax: 516-968-6928	Handcrafted red cedar arbors, garden gateways, and entrances.	Free Write in No. 4260						Arbors, entrances	Red cedar	75%
Just Outbuildings P.O. Box 42, Dept. TB Brewster, NY 10509 914-279-4542; Fax: No fax	Building plans for traditionally styled studios, garages, potting sheds, storage sheds, and pool houses. Designs can be customized.	Free brochure, catalog $6 Write in No. 49						Plans for potting sheds, pool houses, garages, more		75%
Kloter Farms 216 West Rd., Dept. TB Ellington, CT 06029 800-289-3463; Fax: 203-871-1117	Gazebos in modular sections available in nine styles from 8 ft. to 24 ft. Shipped free throughout the continental U.S. Visit website for online catalog at http://kloterfarms.com	Free Write in No. 51	*			*	*	Pagodas, screens and windows available	Western red cedar, Southern yellow pine	50%
Lugarde Gazebos c/o Simon de Jong 4200 Linnean Ave. NW, Dept. TB Washington, DC 20008 202-393-1376; Fax: 202-244-3325	Enclosed European gazebos and outbuildings manufactured in a variety of woods. Company is presently seeking U.S. representation. For more information and brochure, please contact Simon de Jong at the Netherlands Chamber of Commerce.	Free Write in No. 32	*	*			*	Log cabins	Pine, meranti, red cedar, robinia	25%
Mills & Co. P.O. Box 15, Dept. TB Bovina Center, NY 13740 607-832-4361; Fax: 607-832-4608	Custom-built planters, pergolas, and trellises in traditional designs, using teak, cedar, and mahogany.	Free Write in No. 6670						Pergolas, trellises	Teak, cedar, mahogany	100%
Outdoor Designs 1625 Fifth St. S., Dept. TB Hopkins, MN 55343 612-936-2224; Fax: 612-936-7723	Traditionally styled wood gazebos with six stock designs and custom capabilities. Also, western red cedar mailboxes, doweled and wrapped with copper straps.	Free brochure, catalog $3 Write in No. 57	*					Arbors, trellises	Western red cedar	40%
Razorback Awning & Canvas Works, Inc. 1679 Fred Hanna Dr., Dept. TB Fayetteville, AR 72701 501-444-0045; Fax: 501-444-6655	Iron gazebos with canvas roofs and copper domes. Victorian gazebos.	Free	*						Iron frames with canvas roofs and copper domes	100%
Romancing The Woods 33 Raycliffe Dr., Dept. TB Woodstock, NY 12498 914-246-1020; Fax: 914-246-1021	Eastern red cedar rustic garden and woodland structures and benches recreated in the romantic tradition of 19th-century English and French estate gardens and the Adirondack camps.	Free Write in No. 5010	*	*	*			Rustic woodland structures	Eastern red cedar	100%



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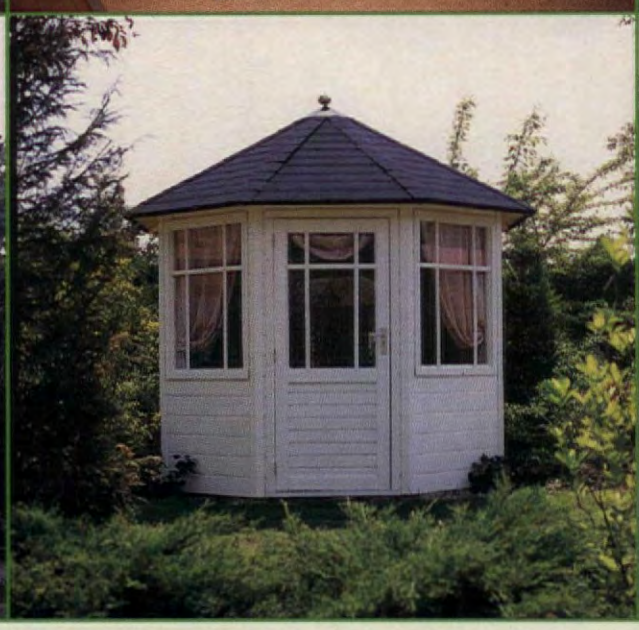














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TRADITIONAL BUILDING's GAZEBOS & OUTBUILDINGS *SourceList*

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COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	Gazebos	Garden Houses	Follies	Bandstands	Kits	Other Outbuildings	Materials	% Custom
Sam's Gazebos **24520A Crenshaw Blvd., Dept. TB** **Torrance, CA 90505** **800-376-SAMS; Fax: 310-326-3009**	Wide range of outdoor furnishings, such as gazebos, rose arbors, waterwheels, foot bridges, trellises, flower cart planters, and more.	Free	*				*	Rose arbors, trellises, foot bridges		50%
Sunesta Products **11320 Distribution Ave. E., Dept. TB** **Jacksonville, FL 32256** **800-874-2001; Fax: 904-260-4499**	Manufacture and distribute retractable fabric awnings for patios, decks, windows, and doors.	Free						Retractable fabric awnings for patios	Acrylic fabric, aluminum, steel	100%
Timber Holdings **2400 W. Cornell Ave., Dept. TB** **Milwaukee, WI 53209** **414-445-8989; Fax: 414-445-9155**	Supplies naturally durable and rot-resistant hardwoods such as Ipe, Ekki, Kwila, and Jarrah in large timber and milled products for use in constructing gazbos, bandstands, bridges, walkways, decks, and other exterior wood structures.	Free brochure, catalog $3 Write in No. 8420						Custom engineering services	Naturally rot-resistant hardwoods	N/A
Tropic Top/Symbold **2028-3 Eastbourne Way, Dept. TB** **Orlando, FL 32812** **407-273-0069; Fax: 407-273-0060**	Manufacturers of lightweight metal "thatch" shingles for buildings and structures, which give a tropical look in any climate. Ideal for resorts, restaurants, hotels, parks, etc. Also, waterfall, pond, and rock formations.	Free Write in No. 3870							Metal "thatch" for outbuildings	N/A
Vintage Wood Works **P.O. Box R #2600, Hwy. 34 S., Dept. TB** **Quinlan, TX 75474** **903-356-2158; Fax: 903-356-3023**	Exterior and interior Victorian millwork; extensive selection of solid wood porch parts featured in a 104-pg. catalog, including turned posts, turned and sawn balusters, railings, brackets, corbels, and custom-length spandrels. Also, gazebos and related gingerbread.	Free Write in No. 1061	*							20%
Vixen Hill Gazebos **P.O. Box 389, Dept. TB** **Elverson, PA 19520** **800-423-2766; Fax: 610-286-2099**	Line of high-quality pavilions, garden houses, and gazebos in easy-to-assemble modular kits. Copper roofs available for cedar gazebos and screened 'GardenHouse' products; two-tier and single-tier roof systems.	Free Write in No. 7100	*	*		*	*		Western red cedar	0%
Walpole Woodworkers **767 East St. (Rt. 27), Dept. TB** **Walpole, MA 02081** **508-668-2800; Fax: 508-668-7301**	A full line of 16-ft. x 8-ft. to 20-ft. x 40-ft. modular small buildings designed by Royal Barry Wills. Offers many options and details to personalize cabana, garden shed, studio, or stable.	Free Write in No. 280	*	*						40%
Wheeler Consolidated, Inc. **3340 Republic Ave., Dept. TB** **Minneapolis, MN 55426** **800-328-3986; Fax: 612-929-2909**	Design and manufacture of timber bridges, storage structures, retaining walls, cribs, and other heavy-timber construction.	Free Write in No. 1063						Timber bridges, storage structures, retaining walls		100%
Wood Visions, Inc. **P.O. Box 815, Dept. TB** **Derry, NH 03038** **800-628-1101; Fax: 603-595-9663**	Manufacturer of custom Western red cedar gazebos, 10 to 21 ft.; stick-built bandstands up to 30 ft. dia.	Free Write in No. 64	*			*			Western red cedar	75%

GAZEBOS & OUTBUILDINGS PORTFOLIO

For more information on these companies, consult the SourceList on pp. 14-16



This CITY VISIONS garden house was built in a Greek Revival style to complement the house, right down to such features as columns and shutters. *Write in No. 9030*



A 12-ft. gazebo from AMISH COUNTRY GAZEBOS serves as a popular Main Street attraction for wedding parties in Newport Beach, California. *Write in No. 13*



This classical poolside pavilion on a raised platform is available from ARCHITECTURAL FACADES UNLIMITED. The company has an extensive precast product line, including GFRC and GFRG columns. *Write in No. 1470*

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- GLASS HOUSE
- LEISURE WOODS
- KENNETH LYNCH & SONS
- SILVERTON VICTORIAN MILLWORKS



This DALTON PAVILIONS 11-ft. classic-style gazebo serves as a courtside retreat on a sunny day. *Write in No. 330*



TROPIC TOP'S metal "thatch" can be used on outbuildings of all kinds, including commercial ones, because it is fire resistant. *Write in No. 3870*

continued from page 12

A reputable stocking importer, distributor and/or fabricator handling a deep assortment of such selectively harvested species can be invaluable in helping specifiers and designers become more familiar with these hardwoods. Successful engineering for fabrication or virtually any installation, for example, relies on understanding their properties/ size/ grades. The importer/distributor should have experience and know what the particular characteristics and availability of each species is and, therefore, what is and is not possible when using a given hardwood.

Grade specification deserves particular attention; understanding it can literally save hundreds of hours trying to find something that may or may not exist. Most of the producing countries of these naturally durable hardwoods do not have or enforce standardized grading rules like those we employ in the United States. It is for this reason that our company years ago developed a trademark as an umbrella under which specific species can be identified; the all-heart grading rules created under the umbrella can be applied year-in and year-out so the supply to users can be consistent.

This grading process actually occurs at the point of origin where the species are harvested. On-site professionals (in this case retained by Timber Holdings) inspect and grade all timber purchased to ensure consistent grade, milling quality, packaging, and conformance to environmental regulations during production. In addition to guaranteeing specific grades for specific species, this point-of-origin commitment keeps all the revenue generated from processing the timber in the countries from which the timber is purchased.

Matching Species to Project

The appropriate species specification for any given application pays dividends to both the specifier/designer and end user. As an example, consider the 12-ft. x 110-ft. clear-span, through-truss bridge designed and built recently by Timber Holdings for the city of Batavia, N.Y. Ekki was used for the structural members because of its strength and availability in large sectional sizes. Jarrah was selected for the rails, balusters, decking, and light fixtures because of its lower tendency to check. The result was a bridge both beautiful and functional, capable of withstanding the wear and tear of rigorous use for years and years.

The back-to-wood trend is gaining momentum as all of these forces — the need for strong, natural materials, durability, wearability, low environmental impact, and aesthetics without any surface treatments — come into play in the marketplace. Our experience illustrates that softwoods and familiarity with steel and stone did not replace naturally durable hardwoods; rather, the hardwoods were overlooked — inadvertently. Look for the reversal of that oversight to continue. ■

Brian Lotz is President of Timber Holdings, Ltd., a major supplier of naturally durable hardwoods. For more information on these materials, see the Timber Holdings entry on the SourceList that starts on p. 14 or Write in No. 8420.

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GAZEBOS & OUTBUILDINGS PORTFOLIO

For more information on these companies, consult the SourceList on pp. 14-16



Two-tier or single-tier cedar gazebos with copper roofs are now available from VIXEN HILL GAZEBOS. *Write in No. 7100*



The BOWBENDS/BOW HOUSE custom pool house shown here is 20 ft. square. It features two enclosed changing areas and windows to let in natural light. *Write in No. 3450*



The six-column, precast-concrete gazebo at this private residence is a product of A&M VICTORIAN and has an outside diameter of 12 feet. *Write in No. 7470*



This charming garden house and tool shed was designed and fabricated by GARDENSHEDS. *Write in No. 43*



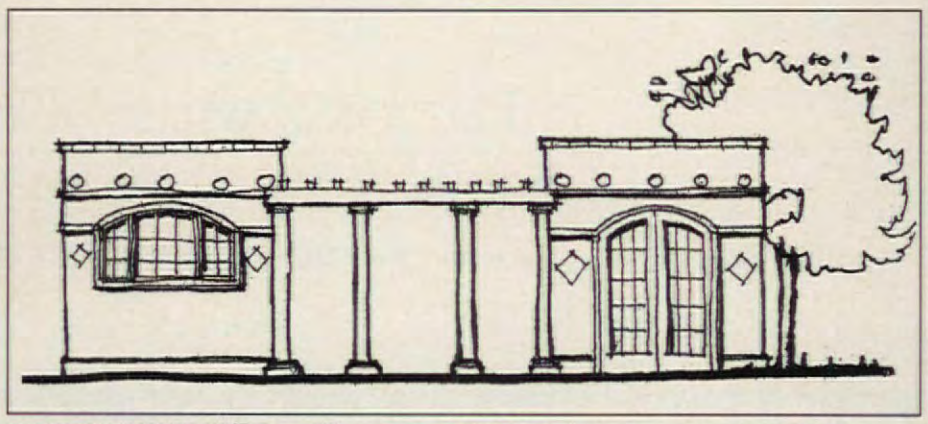
GAZEBO CENTRAL structures feature powder-coated aluminum frames and roofs of "Sunbrella" fabrics. This elegant, 12-ft.-high gazebo adds a Victorian accent to its outdoor setting. *Write in No. 44*



VINTAGE WOOD WORKS' Victorian gazebo is solid wood constuction, with completely assembled side and roof sections; full-sized (11-ft. wide, 11-ft. tall) octagonal design; lacy, hand-crafted brackets; and a bell-shaped roof. *Write in No. 1061*



The Palisade model gazebo from OUTDOOR DESIGNS is festooned with decorative pickets and can be purchased pre-assembled or in panels that are easily assembled. *Write in No. 57*



JUST OUTBUILDINGS pool house no. 226, shown here in an elevation sketch, measures 10-ft. by 32-ft. *Write in No. 49*



A restored, reassembled barn from BARN PEOPLE, INC., serves as an outbuilding swimming pool addition for a home in Detroit, Michigan. *Write in No. 440*



WOOD VISIONS' 26-ft. Manor-style gazebo has floors and rails that were constructed in the shop; the rest was built on site. *Write in No. 64*



This rustic woodland structure by ROMANCING THE WOODS, INC., is made from eastern red cedar in the romantic tradition of 19th-century English and French estate gardens and the mountain camps of the Adirondacks. *Write in No. 5010*



This Roman-style gazebo from FLORENTINE CRAFTSMEN, INC., is fabricated in wrought iron with stone bases, and measures 13-1/2 feet high. *Write in No. 4390*

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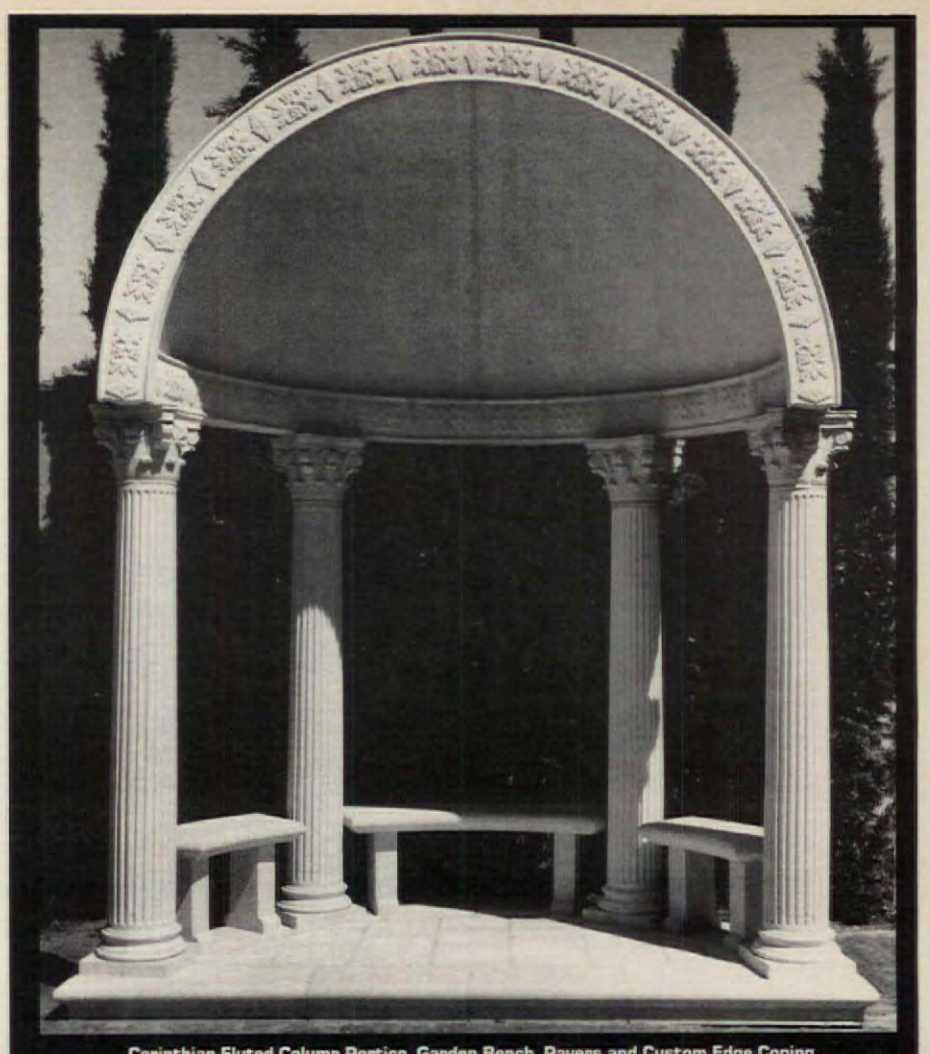
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This Old Gate: The Traditional Gate Meets New Technology

Integrating a beautiful entry gate and its electronic entry system requires the know-how of both a gate designer and a gate-operator specialist.

by Rhoda Weber Mack, Fine Architectural Metalsmiths

In medieval times, the mighty weight of the portcullis, or iron grating, hung suspended by chains, ready to drop into grooves in the masonry of the fortified town or castle walls. During the Middle Ages, it was common to dimple or hollow out a stone embedded into the ground, and in the depression mount a gate stile capable of supporting enormous swinging weight. Engineering overhead gates and drawbridges honed our knowledge of levers and pulleys. As technologies and our knowledge of physics, mechanics, and hydraulics have evolved, so have different methods of mounting and controlling gates.

At the close of the twentieth century, we are able to completely hide closing mechanisms and safety devices so as not to interfere with the aesthetics or antiquity of entrance gates. At sites where it is important to preserve the period setting, the entire gate-operating system can be hidden below ground level. There are several choices of gate opening: the familiar single- or double-swing gate, the slide gate, the vertical lift, and the barrier parking gate. Each of these has an application, but the swing gate offers the most in terms of aesthetics and full security. It is also one of the safest gates to automate. For most traditional sites or estate settings, the swing gate is the only appropriate style, and it is the one we will discuss.

The swing gate announces the separation of public and private space, and that lovely gate is very often automated. What is less obvious from the street is that the combination of gate design and electronic design is an exact science. The architect, landscape planner, or builder who plans for an automated gate should rely on the gate-operator specialist to specify a safe, reliable access-control system.

When Safety is Reliability: The Right System for the Gate

Gate operators for swing gates come in four types: the swing arm, the hydraulic unit, the mechanical operator, and the electronic-hydraulic unit. Each operator system has its capabilities and limitations, and each gate design has its specific conditions, requiring the trained electronics technician and the professional gate fabricator to design the gates and the operators as a unit.

Safety is the primary necessity for the gate-system designer who has respect for the power of the swinging gate. For the consumer, on the other hand, *reliability* is what matters; the gate has to open — without fail — in all types of weather, in all circumstances. Fortunately for both, what goes into a safe system design also produces reliability. Reliability comes from matching the proper gate-operating system with the proper gate design, and the gate professional will look at a whole series of criteria to make the proper match.

Height and *weight* of the gate are major considerations in choosing the best operator. The swinging weight and the torque of the gate in motion have to match the motor r.p.m., the thrust and traction force of the system, and the maximum weight the operator was meant to move. If the gate exceeds the weight the electronic unit was designed to handle, not only will the gate not open and close properly, but internal components will be stressed and require maintenance. Specific gate design also figures into the operator selection; a short, massive gate with top-heavy construction requires different operator specifications than a long bottom-heavy gate leaf.

Along with determining the actual distance from the gate to the power supply, there is a correlation between gate traffic, motor size, primary voltage, and duty cycle. The duty cycle of the operator refers to how frequently the gate will be opened and closed within a given time period. A gate that is to experience a heavy volume of traffic must be able to open and close repetitively without any delay in time for recycling. A motor will only open and close so many times before it slows down and needs to recharge in order to open the gate again. Heavily traveled routes should use an industrial-rated 220-volt system, which is capable of almost unlimited repetitions. It is better to overbuild a gate system in anticipation of unexpected use than to find oneself dealing with a gate malfunction in unusually heavy traffic conditions.

Spacing and *placement* of both gate and operator help to determine which system is best for the job. Mechanical operator arms need to operate from a precise angle of leverage and therefore require exact positioning on the gate leaf.

Clarifying the Particulars

Following are some points of clarification essential in specifying a gate-operating system:

Leaf swing is the degree of opening capability. Operators are capable of opening from 90 to 180 degrees.

How long does it take the gate to open? Opening time varies from system to system; some gates are capable of opening in seventeen seconds; others can accomplish the same line of travel in six seconds.

Does the operator have internal hydraulic-locking positions in both the open and closed phases?

Does the operating system have provisions for anti-crushing, so that when an obstacle is encountered, the unit reverses the movement if the gate is opening, and halts movement if the gate is closing?

Is there a manual override in the event of a power failure? (This is usually referred to as a "keyed manual release.")

Can the main control panel be outfitted with telephone entry systems as well as magnetic keypads, digicards, and radio transmitters? It is important to choose a main control panel with the ability to incorporate extra external safety features.

Does the operator require external positive stops in the open and closed positions?

What are the aesthetics? Is it preferable to completely hide the operator in-ground or to mount the operator directly to the gate leaf behind a decorative design element?

The future gate owner may be relieved to think that the technical decisions are finally made, but there is more: Pier, post, and column construction need to be planned to properly house the electrical conduit for lighting, control panels, intercom systems, safety devices, access control mechanisms, and even cameras.

While the technician is counting all these gremlins dancing on electronic pinheads, the property owner often has two simple and direct questions: *Will it do what I want it to do?* and *What will it look like?* From the homeowner's perspective, the technicalities are bothersome but soluble, but the aesthetics of the operator system are what matter. Fortunately, with their powerful compact forms, today's sleek operators can also satisfy aesthetic sensibilities. "It is a misconception to assume that a bigger operator is necessarily a more powerful unit," says Janice Mucera of Northeast Gate Operator Supply. Europeans understand this better than Americans, who still have a tendency to equate bigger with better.

The Right Gate for the Electronics

Proper gate construction has to be complementary to the operating system right from the beginning. Regardless of the operator chosen, a properly constructed gate will not flex or deflect under the force generated by either the opening system or by its closing mechanism. It is critical that the gates be mounted plumb and within the tolerances specified by the manufacturer of the gate-opening system to ensure that the ram assemblies and seals wear evenly. Close tolerances in mounting the opening system and strong structural bracing directly relate to the life span of the opener itself.

The gate-hinge system has to be sturdy enough to support the weight of the gate to eliminate sag and to perform bind-free. Permanent lubrication or specially installed grease fittings maintain ease of hinge operation.

Some gate-operator manufacturers supply internal opening and closing stops with their units. Other manufacturers require the addition of external positive-opening stops, and the gate continues to close until the gate leaves meet the gate stop — usually a piece of flat steel that overlays one side of the center gate frame to prevent the gate leaf from going past a closed position. In some gate systems, the gate needs a positive stop on the opening, as well. In each case, the gate must be constructed accordingly so as to absorb the specific points of torque and strain given by the operator system. These requirements apply to all gates, whether constructed of iron, aluminum, or wood.

Mr. Babbitt's Gadgets

There is enough new gate gadgetry to support another Sinclair Lewis novel, in which we can assume that Mr. Babbitt would own it all. Electronic sensibilities and snobberies of all possible types await Mr. Babbitt's choice, replete with potential for intrigue, access denial, and social faux pas, all recorded in the computer printout of who accessed the system, and when.

How, for example, is access through the gate controlled? Perhaps most common is the *telephone-entry system*, whereby someone drives to the gate and pushes a call button, which interfaces with the telephone unit in the home. From inside the home — or, through the magic of call-forwarding, from a telephone anywhere in the world — the owner can punch in a code to activate the gate. By punching in a different code number, the owner can instruct the gate to stay in the open position, a convenient option during construction work or a social event. The telephone-entry system can also be controlled simply by punching in private control codes at the gate.

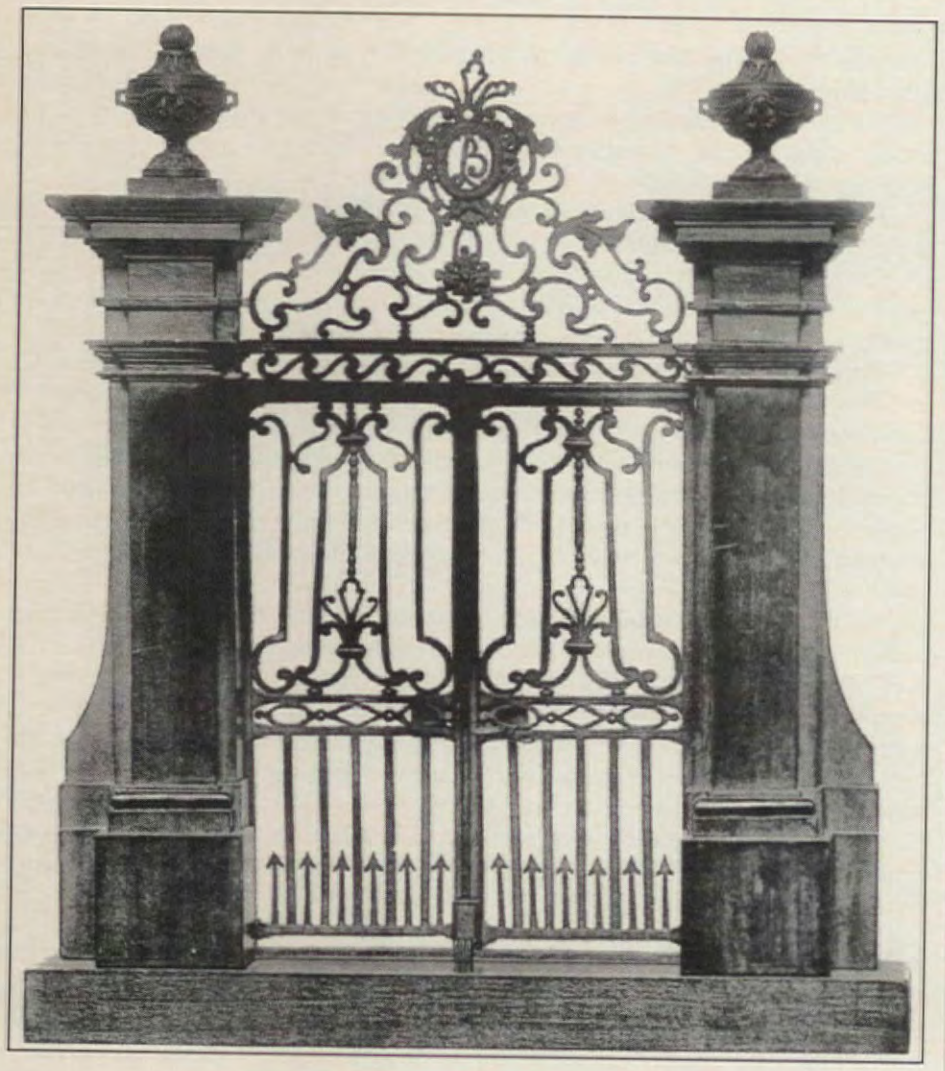
A second access-control system is the *digital keypad*, with prearranged access codes, whereby the visitor punches in a code at the gate to activate the operator. The gate owner can assign different access codes to different users,

continued on following page

and can add or eliminate codes at will. A third system, useful in a multifamily unit, is the *program card*, which reads access from a magnetic strip. The fourth is a *radio control*, a hand-held or visor-attached radio-beam device operated by radio signal. The fifth is a *timer*, which can either be manually controlled at the gate, or set from the home to open and close the gate at certain intervals. The final one is a *computer system*, interfacing with other high-tech security features of lighting and surveillance.

There are other features to consider in fully outfitting a gate-operator system. Systems dependent on electricity for their operation should have either a backup power supply or a manual-control option. A siren-sensitive operator will open the gate to the fire department and other emergency vehicles. It is possible to have tie-ins with burglar and fire alarms. A drive alert rings inside the house when a car enters, or a closed-circuit TV will show the vehicle's entry. Surge protectors are sometimes a wise addition to the wiring system. Swing gates can be provided with electromagnetic-locking systems, which prevent the gate from being deflected by wind or pried open.

Safety devices are normally installed under or within the sweep of the gate



Gate Safety and Liability Issues

The Underwriters Laboratories is currently developing new standards to enhance gate operator safety, including certification requirements.

The Standards Committee of the National Ornamental and Miscellaneous Metals Association (NOMMA, 804 Main St., Suite E, Forest Park, GA 30050-1476) has appointed a Gate Operator Safety Task Force. Brent Nichols of Picasso Gates is leading the representation of NOMMA from the perspective of gate fabricators and operator installers.

Also representing the industry is Door and Access Systems Manufacturers Association International. (DASMAI, 1300 Sumner Ave., Cleveland, OH 44115-2851.)

to prevent the gate from closing on a stalled car or on a child. These safety devices can either be in-ground magnetic loops or photocell units. The magnetic loops are generally installed in the ground and hard-wired to a control panel, and photocell and photoelectric probes are beam-oriented and above-ground. All driveway surfaces — asphalt, concrete, gravel, or dirt — can be adapted to these safety devices, which should be considered an essential element of the installation.

It is also advisable to consider the addition of a reversing edge, which reverses the direction of gate motion when it encounters an object. The purpose of the safety feature, whether magnetic loop, photocell, or the reversing edge, is for the gate to immediately stop and/or reverse when it observes an object of a preset density.

Automated Antiques: Is it Possible?

Automating an older gate is not always possible or advisable. Older gates built with mortise-and-tenon joints or other mechanical fastening methods can be destroyed in short order with automation. The reason for this is that each hard stop, as the gate operator completes an opening cycle, exerts considerable wrack on the gate structure, loosening the joints. Another consideration is the structural integrity of the gate; a gate meant for swinging open gently by hand may not have sufficient cross bracing to withstand the torque of the operator.

Jim Wallace, of the National Ornamental Metal Museum of Memphis, Tennessee, ran into this problem with gates that were not even that old, when the museum was asked to restore the gates at Graceland. In taking the gates down, the museum staff discovered that a pair of gate operators, slapped on after the gates were built, had created a great deal of wrack in the gates. The museum protested the idea of putting the gates back up for more torque torture, and Graceland's gates are now braced up through the center to support operator thrust.

Antique gates or restoration pieces that were originally designed for manual opening and closing must be carefully evaluated for structural integrity before adding automated-closure systems in order to ensure that the gate does not fail. Critical points of inspection are the hinging system, the joinery, and the strength of the bracing. It is possible in some cases to internally restructure these critical areas to account for the excess torque generated by the opening system, but the work should be done by a design professional whose knowledge of operator systems is equal to his or her respect for the traditional lines of the gate. ■

Rhoda Weber Mack is a partner with Ed Mack at Fine Architectural Metalsmith, a metal artisan studio in Florida, N.Y., which fabricates gates and other architectural elements. For full contact information on the company, see the SourceList, beginning on page 24.

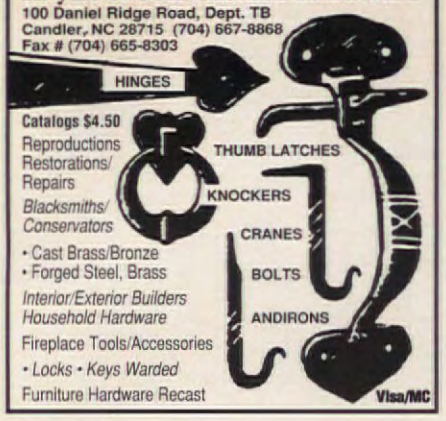
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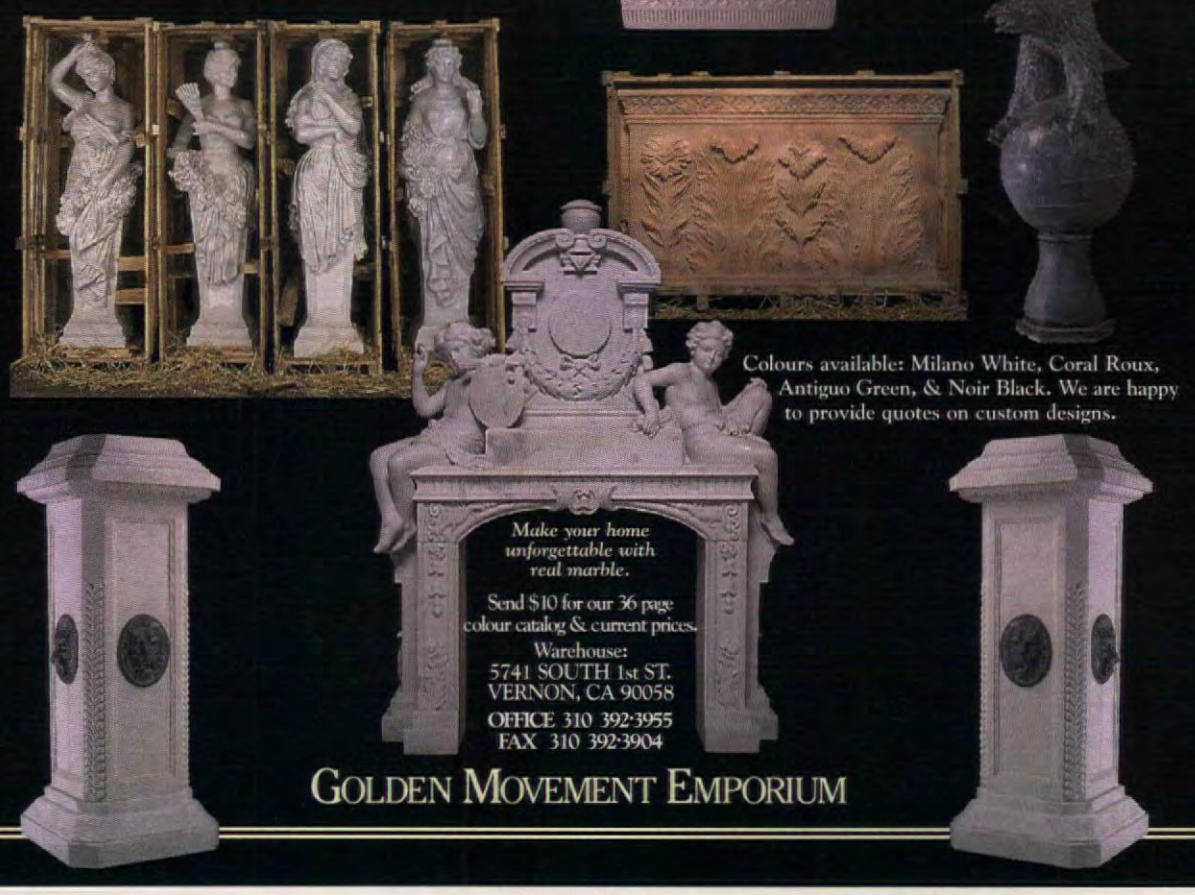


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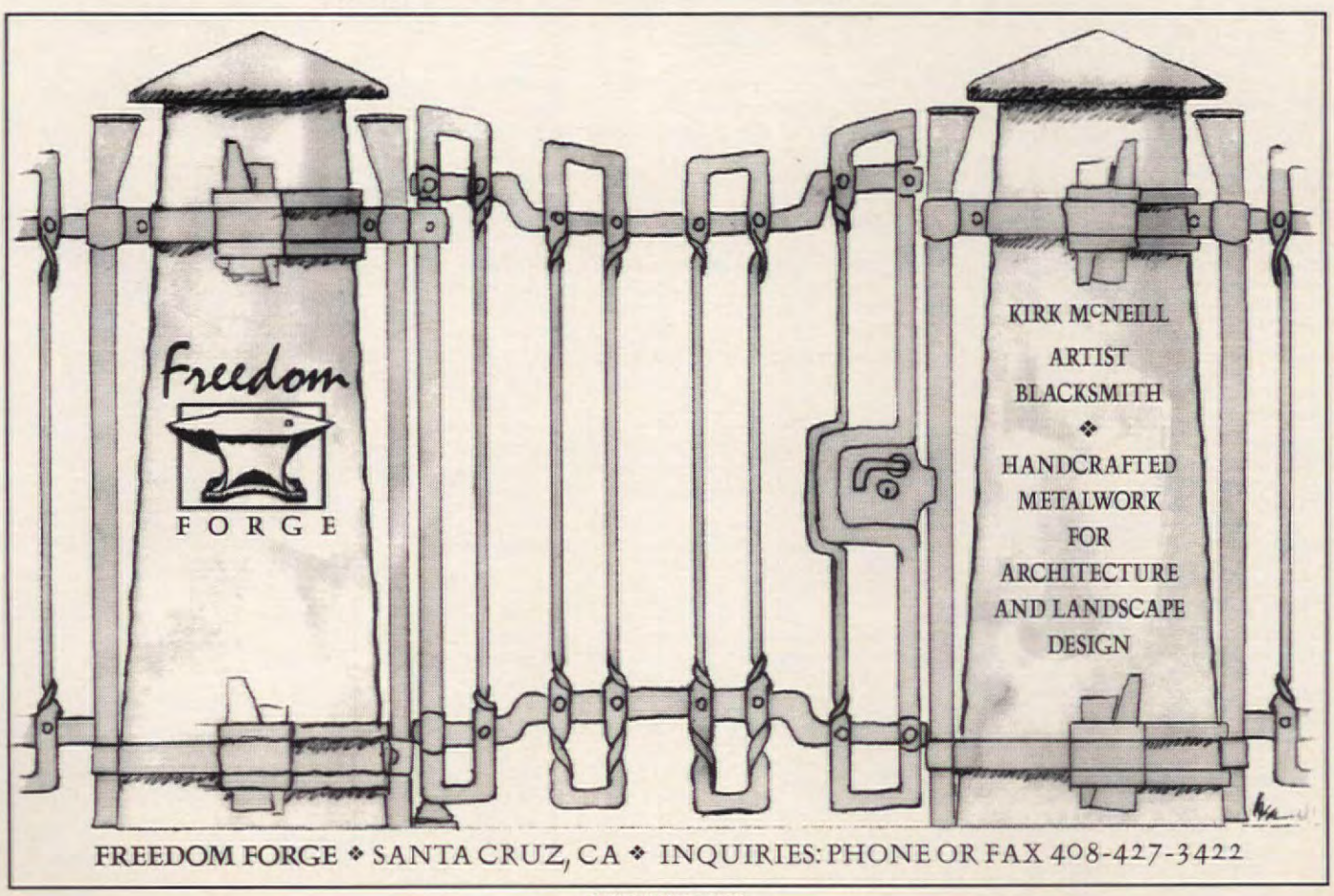
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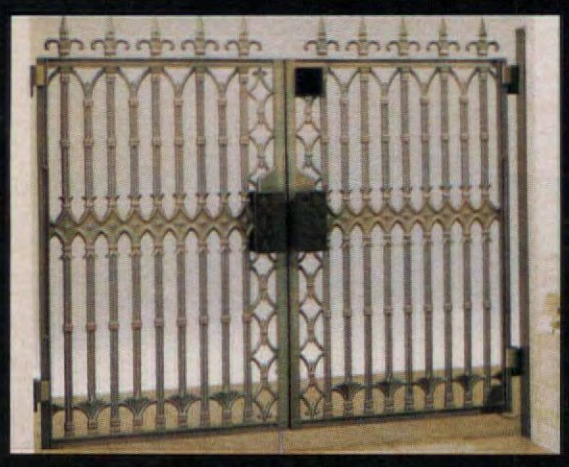
TRADITIONAL BUILDING's FENCES & GATES *SourceList*

CSI# 02820

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	Ornamental Gates	Railings/ Balustrades	Fencing	Ornamental Iron Components	Gate Hardware	Gate Operators	Other Related Products	Materials
Acorn Forged Iron 457 School St., Box 31, Dept. TB Mansfield, MA 02048 508-339-4500; Fax: 508-339-0104	Manufacturer of a wide range of Early American, forged-iron builder's hardware, including hinges, latches, slide bolts, pulls, lever handles, and hardware for shutters and wood gates.	Free Write in No. 1690					✔			Forged iron
Adkins Architectural Antiques 3515 Fannin St., Dept. TB Houston, TX 77004 800-522-6547; Fax: 713-529-8253	Fireplaces; cast-iron and -aluminum garden products: street lights, urns, fountains, mailboxes, furniture, iron fencing, gates, and bells; cast-stone, -concrete, and -aluminum statuary; retail, wholesale, rental.	Free Write in No. 10	✔		✔					Cast iron, aluminum
Adornments For Architecture 309 Hollow Rd., Dept. TB Staatsburg, NY 12580 914-889-8390; Fax: 914-889-8350	Ornamental metalwork for interior or exterior; finials, weathervanes, cresting, lightning rods, windmills, and other ornament in cast aluminum, bronze, FRP, and sheetmetal. Design collaboration, pattern, and modelmaking.	Free	✔	✔	✔	✔				Wrought iron/steel, cast aluminum, cast bronze, stainless steel
Allen Robbins Architectural Metals, Inc. P.O. Box 1116, Dept. TB Alexander City, AL 35011 205-234-3036; Fax: 205-234-4324	Custom castings, both new and replications of historical styles; available in alloys including aluminum and bronze; cast and ductile iron.	Free	✔	✔	✔	✔			Newel post, line post, finials, collars	Cast iron, cast aluminum, cast bronze
Architectural Iron Designs, Inc. 167 Dey St., Dept. TB Jersey City, NJ 07306 800-784-7444; Fax: 201-222-7767	Distributors of a large selection of high-quality, hot-forged steel components for gates, fences, railings, balconies, grilles, furniture, and decorative accessories. Exclusive distributor for B. Rourke & Co.	Free Write in No. 7950				✔				Wrought iron/steel
Ball & Ball Hardware 463 W. Lincoln Hwy., Dept. TB Exton, PA 19341 610-363-7330; Fax: 610-363-7639	Manufactures historically accurate copies of 18th-, 19th-, and 20th-c. builder's hardware and lighting. Broad line of furniture hardware and fireplace tools; repairs and sells antique hardware; custom reproductions.	Free Write in No. 2930					✔			
Bamboo & Rattan Works, Inc. 470 Oberlin Ave. S., Dept. TB Lakewood, NJ 08701 800-4-BAMBOO; Fax: 908-905-8386	Custom bamboo fencing, gates, and Japanese garden water elements, such as traditional water spouts and deer chasers (a.k.a. shishi adoshi). Mail or fax your design for a free quote.	Free Write in No. 5830			✔				Raw materials	Bamboo
Bondi Metal Design, Michael 2801 Giant Rd., Dept. TB Richmond, CA 94806 510-236-2607; Fax: 510-236-2615	Specializes in landscape and interior wrought metalwork in classical and contemporary designs, including fences, railings, trellises, furniture, and plant stands.	Free Write in No. 7520	✔	✔	✔					Wrought iron/steel
Boston Turning Works 42 Plympton St., Dept. TB Boston, MA 02118 617-482-9085; Fax: 617-482-0415	Manufactures a line of wooden finials for fences and exterior use, and custom-turned balusters, posts, newels, columns.	Free Write in No. 4750	✔		✔					Exterior woods
Boundary Fence & Railing Inc. 131-02 Jamaica Ave., Dept. TB Richmond Hill, NY 11418 800-628-8928; Fax: 718-805-9816	Manufacturers of all types of chain-link fencing; aluminum, galvanized, and vinyl coated. Also, ornamental fence in aluminum or galvanized steel, powder-coated in many colors.	Free Write in No. 1013			✔					Aluminum, galvanized steel
Braun, J.G. Co. P.O. Box 66, Dept. TB Skokie, IL 60076 800-323-4072; Fax: 847-674-1012	Architectural metal warehouse of brass/bronze, aluminum, and steel extrusions, handrails, and accessories; stamped ornament (husks, candle cups, etc.); forged ornaments; castings (rosettes, finials, etc.); hollow balls.	Free Write in No. 1390		✔	✔	✔	✔		Castings, collars, finials, raw stock	Wrought iron/steel, cast iron, cast aluminum, cast bronze
Brumder Ornamental Iron, Inc. 40128 Industrial Park N., Dept. TB Georgetown, TX 78626 512-869-2830; Fax: 512-869-0140	Hot-forged, hand-wrought ornamental metalwork and lighting in classic and contemporary styles. Design services include presentation, CAD, sample, and model-making.	Free Write in No. 1860	✔	✔	✔					Wrought iron/steel
Bufftech 2525 Walden Ave., Dept. TB Buffalo, NY 14225 800-333-0569; Fax: 716-685-1172	Vinyl picket fences, most available in 3-, 4-, 5-, or 6-ft. heights; many with traditional finials and posts.	Free Write in No. 66		✔	✔					Vinyl
Byan Systems, Inc. 119 W. 3rd St., Dept. TB Lusk, WY 82225 800-223-2926; Fax: 307-334-2028	Offers a complete line of gate automation and access control equipment, both hydraulic and electric, for residential or commercial applications. Swing and slide gates.	Free Write in No. 240						✔	Swing and slide gates	
Campbell Ironworks 124 N. Horton Ave., Dept. TB Callicoon, NY 12723 914-887-6420; Fax: 914-887-6421	Custom ornamental iron railings, gates, fences, furniture, and architectural designs. Restoration and reproduction of historical ironwork using blacksmithing, hand-forging, and casting techniques.	Free Write in No. 1074	✔	✔	✔	✔	✔	✔		Wrought iron/steel, cast iron, cast aluminum, cast bronze, stainless steel
Conant Custom Brass, Inc. 270 Pine St., Dept. TB Burlington, VT 05401 800-832-4482; Fax: 802-864-5914	Custom manufacturing, production, design, restoration, and repair of lighting and other ornamental metal products in all metals to builders'/architects' specs.	Free Write in No. 620					✔			Brass
Copper Gardens P.O. Box 341, Dept. TB Rough and Ready, CA 95975 916-432-9598; Fax: 916-432-9599	All gates, railings, arbors, and other elements are made of copper and copper-based alloys; offer their own designs or accept commissions on any theme.	Free Write in No. 6770	✔	✔	✔					Copper, copper alloys
Crawford Ironworks 609 Bergen St., Dept. TB Brooklyn, NY 11238 718-783-7172; Fax: 718-783-9614	European-trained metalsmith specializing in high-end custom fabrications and metal restoration. Skilled in repousee, metal sculpture, hand tools, and all of the traditional metalworking arts.	Free	✔	✔	✔				Custom repousee elements	Wrought iron/steel & as specified
Design Associates 87 Willow St., Dept. TB New Haven, CT 06511 203-497-8913; Fax: 203-497-8915	Automated entrance gates to complement architecture and landscape, handcrafted in mahogany, teak, forged steel, aluminum, and stainless. State-of-the-art technology.	Free Write in No. 8240	✔					✔		Mahogany, teak, forged steel, aluminum, stainless
DoorKing Inc. 120 Glasgow Ave., Dept. TB Inglewood, CA 90301 800-826-7493; Fax: 310-645-7431	Electronic slide and swing gate operators for residential, commercial, and industrial use. 'Gate Tracker' feature records gate activities.	Free						✔	Access control systems	
Fagan's Forge P.O. Box 964, Dept. TB Dayville, CT 06241 860-928-4020; Fax: 860-963-0130	Hand-forged Early American door hardware.	Free Write in No. 1010					✔			Forged iron
Fine Architectural Metalsmiths P.O. Box 30, Dept. TB Chester, NY 10918 914-651-7550; Fax: 914-651-7857	Award-winning metalwork studio offers full service from shop drawings through electronic gate installation. Meticulous classical to contemporary hot forgework, goldleaf, and patinations.	Free Write in No. 2640	✔	✔	✔			✔		Wrought iron/steel, cast iron, cast aluminum, cast bronze, stainless steel
Frank Morrow Co. 129 Baker St., Dept. TB Providence, RI 02905 800-556-7688; Fax: 401-941-3810	Stamped decorative metal ornament and trim, available through distributors.	Free Write in No. 1220				✔			Ornamental stampings	Wrought iron/steel
Freedom Forge 1505 Bulb Ave., Dept. TB Santa Cruz, CA 95062 408-427-3422; Fax: 408-439-9024	Fine-art metalwork combining hand-forged components, traditional joinery, and modern fabrication techniques this company calls 'architectural jewelry.'	Free Write in No. 2650	✔	✔	✔					Wrought iron/steel
Golden Movement 520 Washington Blvd., Suite 817 Marina del Rey, CA 92092 310-392-3955; Fax: 310-392-3904	Hand-carved, imported marble; posts, pedestal sinks, statuary, and urns.	Free Write in No. 71							Posts	Stone
Graney & Associates Metal Design 7 North Ave., Dept. TB Garwood, NJ 07027 908-789-8500; Fax: 908-789-7606	Ornamental forged metalwork in classical and contemporary designs in various metals; gold leaf; exotic finishes. Railings, gates, entryways, furniture, lighting; design service; historical restoration.	Free Write in No. 4840	✔	✔	✔					Wrought iron/steel, wrought bronze









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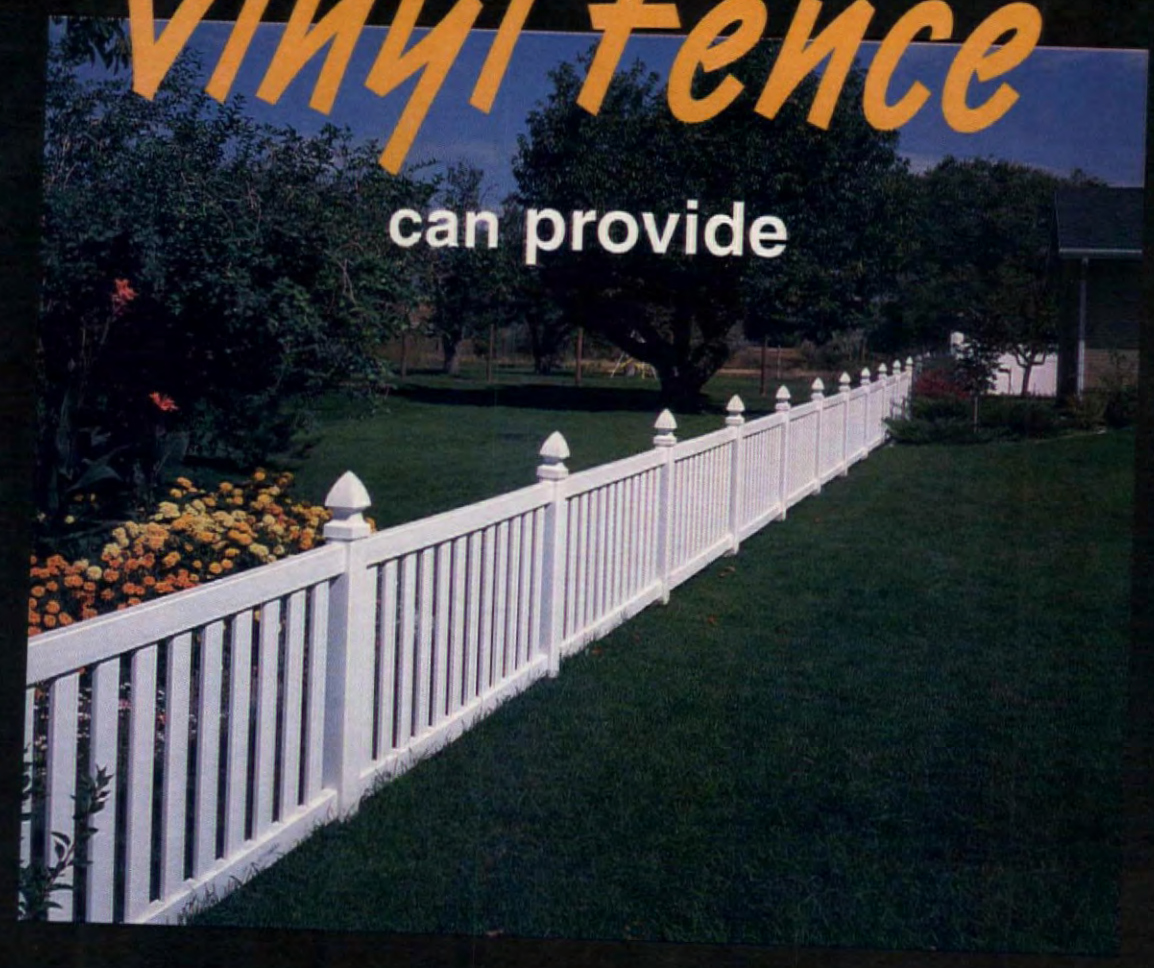
TRADITIONAL BUILDING's FENCES & GATES *SourceList*

CSI# 02820

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COMPANY	SPECIALTY	Literature	Ornamental Gates	Railings/ Balustrades	Fencing	Ornamental Iron Components	Gate Hardware	Gate Operators	Other Related Products	Materials
Great Gatsby's 5070 Peachtree Ind. Blvd., Dept. TB Atlanta, GA 30341 800-428-7297; Fax: 770-457-7250	Antique gallery and auction house with an ever-changing inventory of garden ornament, furnishings, stained glass, fountains, gazebos, mantels, fine art, and statuary.	Free Write in No. 3270	✔		✔				Fountains, gazebos, other architectural antiques	Cast iron, aluminum
Green Mountain Gate Co. 95 Lexington Rd., Dept. TB Lincoln, MA 01773 800-853-GATE; Fax: 617-259-4242	Complete gate-system design and custom fabrication from concept to completion. Hand-forged metalwork and hand-crafted hardwoods. Will work to complement landscape design and architecture. Concealed automation package.	Free Write in No. 6750	✔					✔		Wrought iron/steel, bronze, aluminum, hardwoods
Heritage Vinyl Products Hwy. 45 Bypass, P.O. Box 460, Dept. TB Macon, MS 39341 800-473-3623; Fax: 601-726-4054	Major manufacturer of vinyl fencing with weather resistance and zero maintenance. Over 26 styles, from residential pickets with Gothic caps to post-and-rail ranch fencing. Also, trellises and picnic tables. Lifetime warranty.	Free Write in No. 7900		✔	✔		✔		Vinyl decking	PVC
Historical Arts & Casting Inc. 5580 W. Bagley Pk. Rd., Dept. TB West Jordan, UT 84088 800-225-1414; Fax: 801-280-2493	Design and manufacture of all styles of architectural cast metal-work, including fences and gates; in-house designers can adapt any style to the site; restoration and custom work.	Free Write in No. 1210	✔	✔	✔	✔				Cast iron, cast aluminum, cast bronze
Indital, USA P.O. Box 21018, Dept. TB Houston, TX 77226 800-772-4706; Fax: 713-694-2055	Over 4,000 Italian-designed architectural steel forgings: signature rosettes, intricately designed baroque leaves, spears, and a full array of pickets that can be fabricated to create staircases, partitions, fences, etc.	Free Write in No. 6560		✔	✔	✔				Wrought iron/steel
Island Automated Gate 164 Anstice St. Dept. TB Oyster Bay, NY 11771 516-922-2334; Fax: 516-425-0356	Handcrafted gates by Roslyn Metalcraft with automation systems, available through Island Automated Gate.	Free Write in No. 21	✔		✔		✔	✔		
Kaviar Forge 147 Stevenson Ave., Dept. TB Louisville, KY 40206 800-500-3890; Fax: 502-561-0377	Forged metal design and fabrication: lighting, gates, architectural elements, furnishings; has own line and do custom work, can quote from drawings.	Free Write in No. 9840	✔	✔	✔					Wrought iron/steel
Kayne & Son Custom Hardware 100 Daniel Ridge Rd., Dept. TB Candler, NC 28715 704-667-8868; Fax: 704-665-8303	Custom hand-forged ferrous and non-ferrous metals, strap hinges, thumb latches to match hinges, complete entrance hardware, special fasteners; cast brass or bronze, interior and exterior, in the finish of your choice, and much more.	Free Call 704-667-8868 for information					✔			Wrought iron/steel, cast bronze
King Supply Co. P.O. Box 271169, Dept. TB Dallas, TX 75227 800-542-2379; Fax: 800-948-5558	Wholesale distributor of ornamental metal components for fences, gates, railings, balustrades, doors, and furniture; steel tubing, forgings, hardware, fasteners, and more.	Free	✔	✔	✔	✔	✔		Wholesale components,	
Kroy Building Products, Inc. P.O. Box 309, Dept. TB York, NE 68467 800-933-5769; Fax: 402-362-6797	Vinyl fencing and accessories; supply fabricators with vinyl fence materials to produce custom fence products.	Free Write in No. 82		✔	✔	✔	✔		Custom products	Vinyl
Lake Shore Fence Co. P.O. Box 611, Dept. TB Lake Forest, IL 60045 847-295-8585; Fax: 847-295-2429	Custom architectural components for the landscape, including fences, gates, arbors, gazebos, and pergolas. Craftsmanship and materials to accommodate any design specifications.	Free	✔	✔	✔					Wood
Liberty Die Casting Co. 872 E. Trevitt St., Dept. TB Bryan, OH 43506 800-636-5470; Fax: 419-636-2365	Makes a wide range of ball tops, caps, spears, shoes, etc., for fabricating fences, gates, and other ornamental metal assemblies. Parts available in sizes from 1/4 to 3 in., #3 zinc with a non-rusting pewter finish.	Free Write in No. 5340							Ball tops, caps, spears, etc.	Zinc
Lightning Forge 229 W. 4885 S., Dept. TB Murray, UT 84107 801-268-1838; Fax: 801-268-1869	Custom metalwork; works primarily in steel, some non-ferrous metals used; also utilize blacksmithing techniques and traditional joinery.	Free	✔	✔	✔					Wrought iron/steel, cast iron, cast aluminum, cast bronze, stainless
Lundy's Fence & Ornamental Iron 77 Main St., Dept. TB Wenham, MA 01984 508-468-6587; Fax: 508-468-1280	Manufacturer and designer of fencing, railings, solid iron rods, and drapery accessories; staff includes blacksmiths and designers. Several collections in various periods and styles.	Free	✔	✔	✔					Wrought iron/steel, cast iron, wood
LWO Corporation P.O. Box 17125, Dept. TB Portland, OR 97217 503-286-5372; Fax: 503-286-4092	Specialty wood products; lattice products; interior wood paneling; garden accents; arbors, trellises, fencing, pickets, and deck accessories.	Free	✔						Gateways	Cedar and redwood
Maguire Iron Corp. 215 22nd St., Dept. TB Richmond, CA 94801 510-234-7569; Fax: 510-232-7519	Door and window hardware, push plates, kick plates, hooks, etc. in wrought iron, pewter, brass, bronze, and much more. Custom fabrication.	Free Write in No. 7600					✔			Wrought iron, pewter, brass, bronze, more
Master-Halco, Inc. 110 E. La Habra Blvd., Dept. TB La Habra, CA 90631 310-694-5066; Fax: 310-691-4686	Residential and industrial ornamental iron systems. Galvanized and color chain-link fence systems. Wood and PVC fence systems. Access control systems. Distribution in the U.S. and Canada.	Free	✔		✔	✔	✔	✔	Chain-link, access control systems	Galvanized steel, aluminum, PVC, wood
Metalmorphosis Studios 6123 Ridge Rd., Dept. TB Sodus, NY 14551 315-483-6189; Fax: 315-483-6113	Sculptor, metalsmith, and staff create forged, fabricated, and cast-bronze architectural metalwork, sculpture, furniture, and accessories in all architectural metals. Contemporary design, historic, and liturgical metalwork.	Free Write in No. 1190	✔	✔	✔					Cast bronze
Monumental Iron Works 6500 Eastern Ave., Dept. TB Baltimore, MD 21224 410-633-6500; Fax: 410-633-6506	100-year-old fence manufacturer uses traditional techniques and patterns; stocks components and assembles to order. Carries pickets as well as ornamental panels and gates. Modular designs.	Free Write in No. 6910	✔	✔	✔			✔		Steel
Ornamental Metal Institute of N.Y. 211 E. 43rd St., Dept. TB New York, NY 10017 212-697-5553; Fax: 212-818-0976	Consultations, literature, and seminars on the design and use of architectural and ornamental metals to construction professionals; associated services provided free of charge.	Free Write in No. 5430							Consultation, literature, seminars	
Peters & Son, Inc. 1936 N. Front St., Dept. TB Philadelphia, PA 19122 215-739-9500; Fax: 215-739-9779	Period-style hardware for shutters, doors, and gates in wrought steel with a black finish.	Free Write in No. 1240					✔			Wrought steel
Robinson Iron Corp. P.O. Box 1119, Dept. TB Alexander City, AL 35011 205-329-8486; Fax: 205-329-8960	Major cast-iron restoration and fabrication firm with a huge selection of castings for reproduction fountains, planters, urns, benches, and other architectural elements; cast aluminum, iron, and bronze. Custom work.	Free Write in No. 3240	✔	✔	✔	✔			Fountains, planters, urns	Cast iron, cast aluminum, bronze
Schiff Architectural Detail 120 Eastern Ave., Dept. TB Chelsea, MA 02150 617-887-0202; Fax: 617-887-0127	Foundry, forge, and fabrication shop offers custom castings, nonferrous forge work, and fabrication; machine-shop service, rubber molding, and pattern work. Historic restoration and refurbishment.	Free Write in No. 7730	✔	✔	✔					
Stewart Ironworks Co. P.O. Box 2612, Dept. TB Covington, KY 41012 606-431-1985; Fax: 606-431-2035	Manufacturer of ornamental iron fences, gates, and railings, since 1886. Also, steel park benches, cast-iron furniture, custom-fabricated tables, lighting, signage, more.	Free Write in No. 9910	✔	✔	✔				Benches, tables, lighting	Cast iron
Texas Metal Industries, Inc. P.O. Box 154, Dept. TB Crandall, TX 75114 800-222-6033; Fax: 800-472-3807	Ornamental aluminum castings: outdoor furniture and lighting, gate and fence components, mailboxes, hardware, finials, and balustrades. Also, cast-aluminum fountains, lampposts, and urns.	Free Write in No. 9430				✔	✔		Outdoor furniture, fountains, lampposts, urns	Aluminum
TOEX International 263 Tresser Blvd., 12th Floor, Dept. TB Stamford, CT 06901 203-964-6060; Fax: 203-964-6061	Cast-aluminum ornamental gates and fencing for residences.	Free Write in No. 63	✔		✔					Cast aluminum

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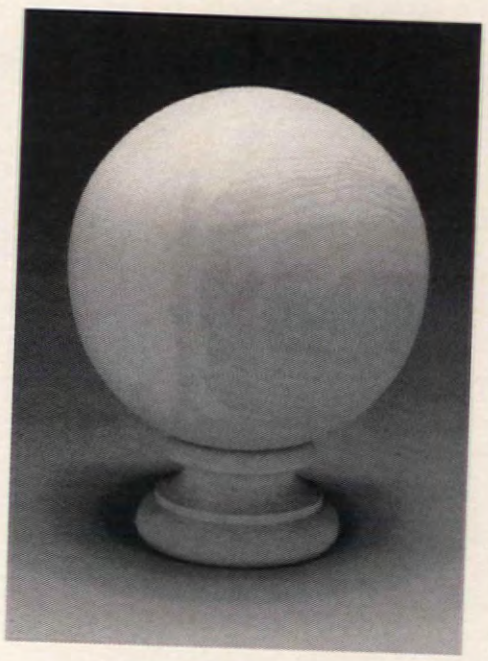
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TRADITIONAL BUILDING's FENCES & GATES SourceList

CSI# 02820

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	Ornamental Gates	Railings/ Balustrades	Fencing	Ornamental Iron Components	Gate Hardware	Gate Operators	Other Related Products	Materials
Triebenbacher Bavarian Iron Works 619 Pennbrook Ave., Dept. TB Lansdale, PA 19446 800-522-4766; Fax: 888-699-9666	Importer of ornamental iron components from Bavaria; can build gates and fences from drawings; CAD design service, patination; master catalog for the trade available showing more than 2,000 parts.	Free	✔		✔	✔				Wrought iron/steel
Universal Entry Systems 10237 Berea Rd., Dept. TB Cleveland, OH 44102 800-837-4283; Fax: 216-631-4779	Distributor of hydraulic and electro-mechanical gate operators; swing, slide, and barrier operators for residential and commercial applications. Also distribute telephone entry systems and access controls.	Free Write in No. 530						✔	Telephone entry systems, access controls	
Vermont Outdoor Furniture 9 Auburn St., Dept. TB Barre, VT 05641 800-588-8834; Fax: 802-476-8834	Full line of white cedar outdoor furniture, including benches, tables, chairs, porch swings, and lounge chairs. Designs evoke English garden furniture. Residential and commercial. Fully guaranteed. Factory-direct shipping.	Free Write in No. 3860	✔							White cedar
Walpole Woodworkers 767 East St. (Rt. 27), Dept. TB Walpole, MA 02081 508-668-2800; Fax: 508-668-7301	Manufactures wide variety of period fences and gates, from peeled-pole pickets to exact copies of Colonial Williamsburg originals. Gazebos also.	Free Write in No. 280	✔	✔	✔		✔	✔		Wrought iron/steel, wood
White Oak Forge, Ltd. P.O. Box 341, Dept. TB The Plains, VA 20198 540-253-5269; Fax: 540-253-5173	Artist-blacksmith uses hot-forging and traditional joinery methods to produce architectural elements, such as andirons, fire tools, fences, gates, railings, balustrades, and furniture.	Free	✔	✔	✔					Wrought iron/ steel, brass, copper

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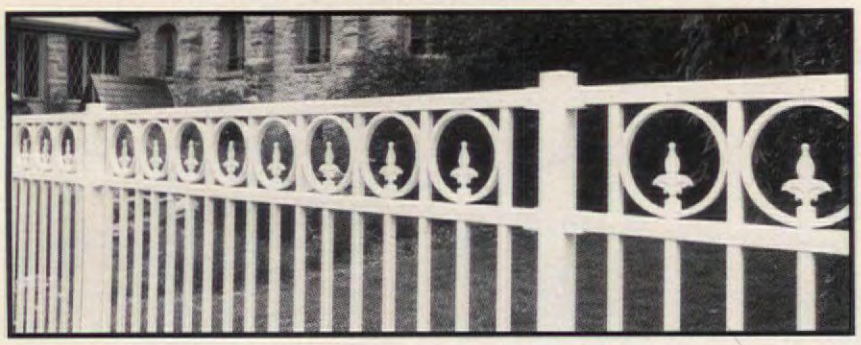
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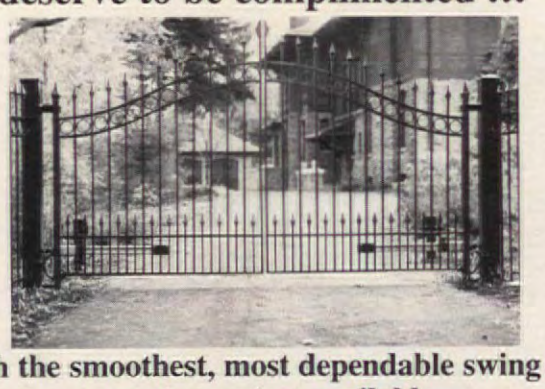
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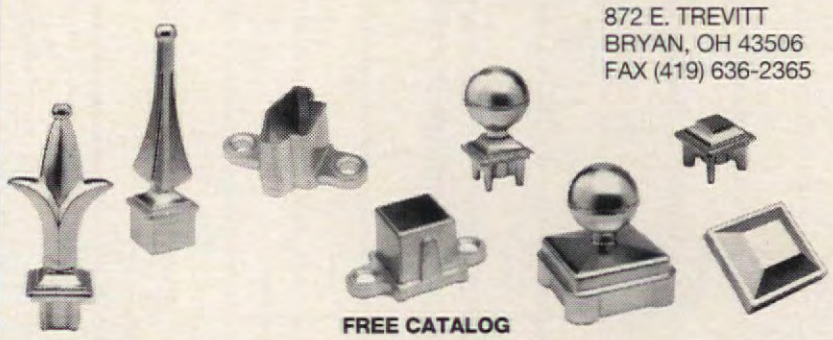
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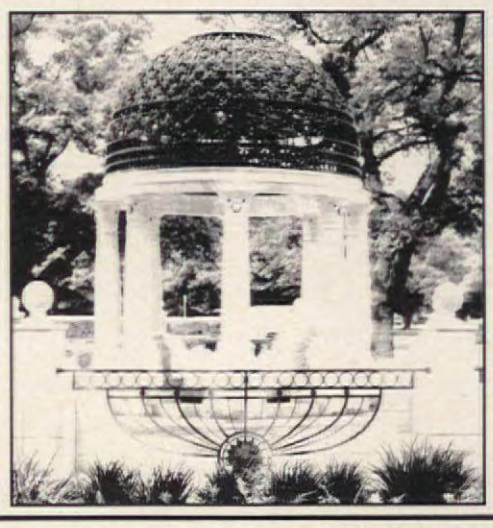
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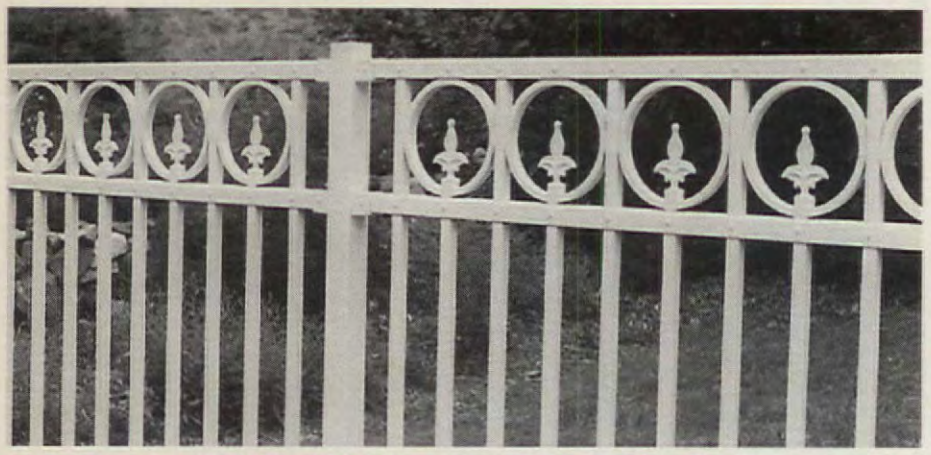


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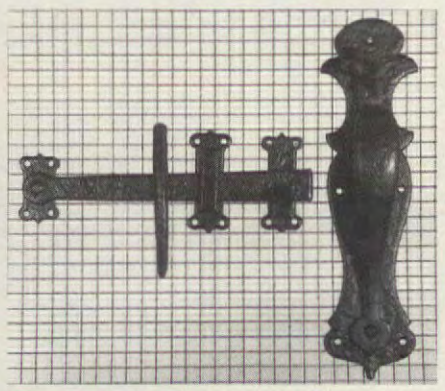
For more information on these companies, consult the SourceList on pp. 24-28



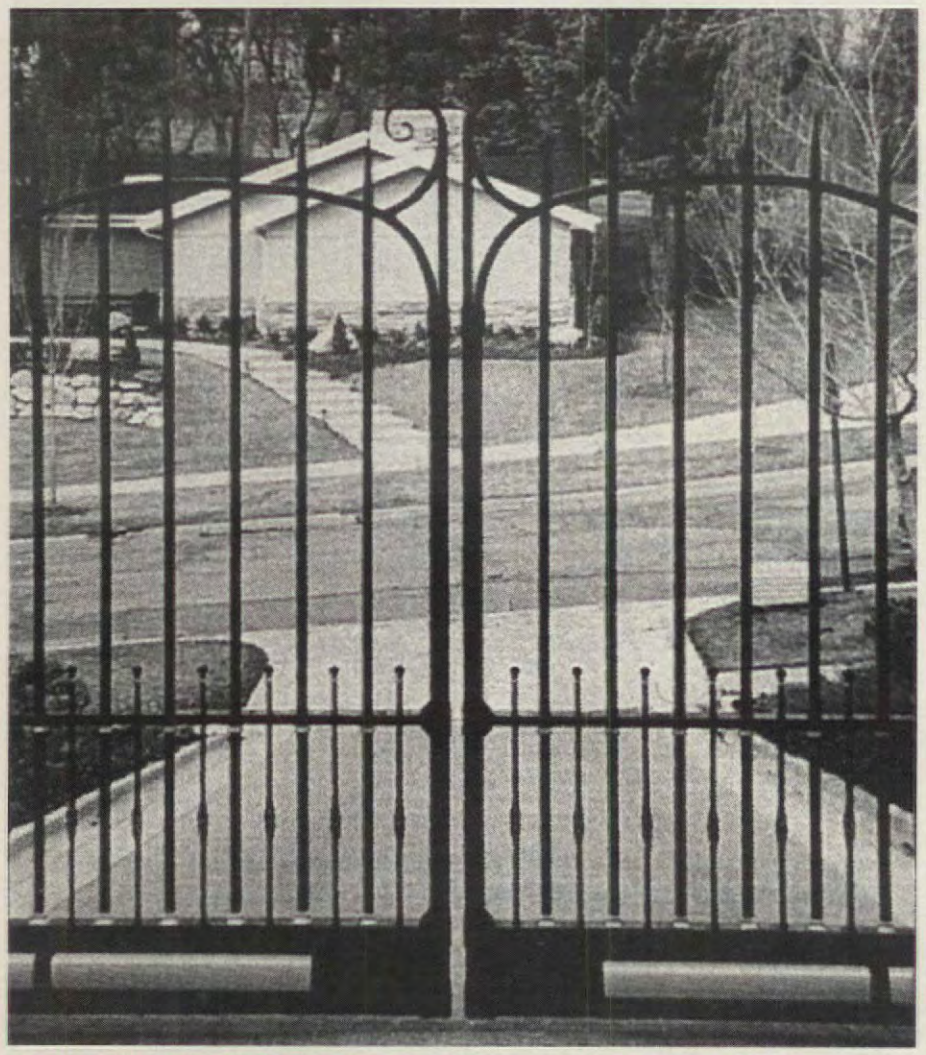
MONUMENTAL IRON WORKS offers this ornamental picket fence with fleur-de-lis finials, made from galvanized steel with a polyester powder coating. *Write in No. 6910*



This COPPER GARDENS gate is double-swing opening with a willow motif. The company can create double gates from 49 in. to 76 in. wide. *Write in No. 6770*



This rustic-looking gate latch from MAGUIRE IRON is fabricated of wrought iron. *Write in No. 7600*



The BYAN SYSTEMS, INC., swing and slide hydraulic gate operators include the 600 I/0, shown here, which does not need positive stops at the end of travel. *Write in No. 240*

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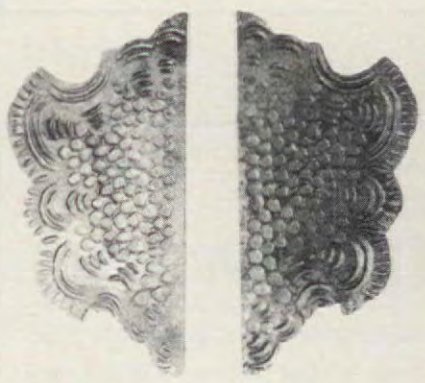
FENCES & GATES

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you'll find prefiled and indexed product literature there for the following suppliers of Fences & Gates:

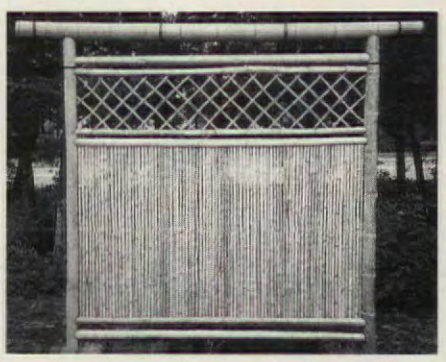
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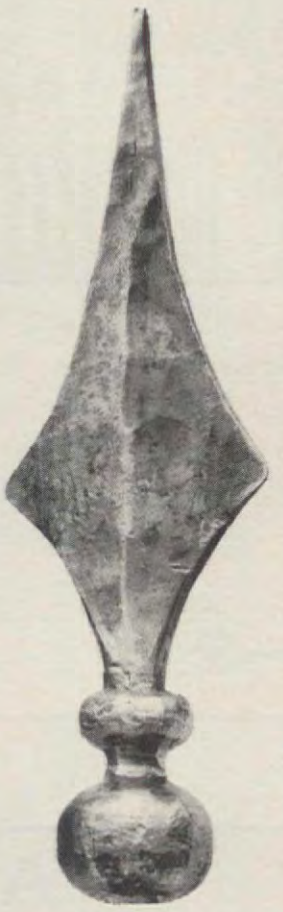
The Dutchess-style picket from BOUNDARY FENCE & RAILING SYSTEMS, INC., is an aluminum railing system available in standard 6-ft. or 8-ft. widths. *Write in No. 1013*



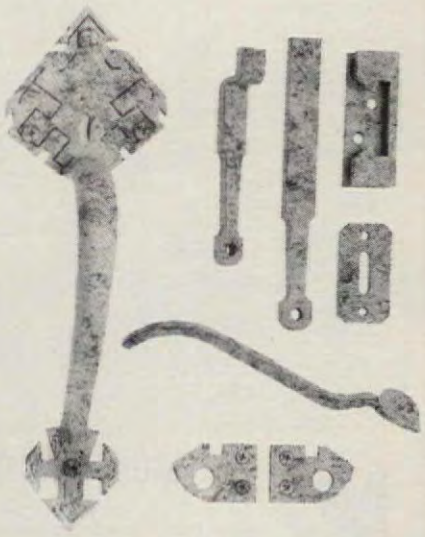
Fence and gate components from the ARCHITECTURAL IRON DESIGNS, INC., catalog include forged plates to cover locks, like these, #22/94/1-2, which measure 11-1/2 in. high by 6 in. wide, and 1/4 in. thick. *Write in No. 7950*



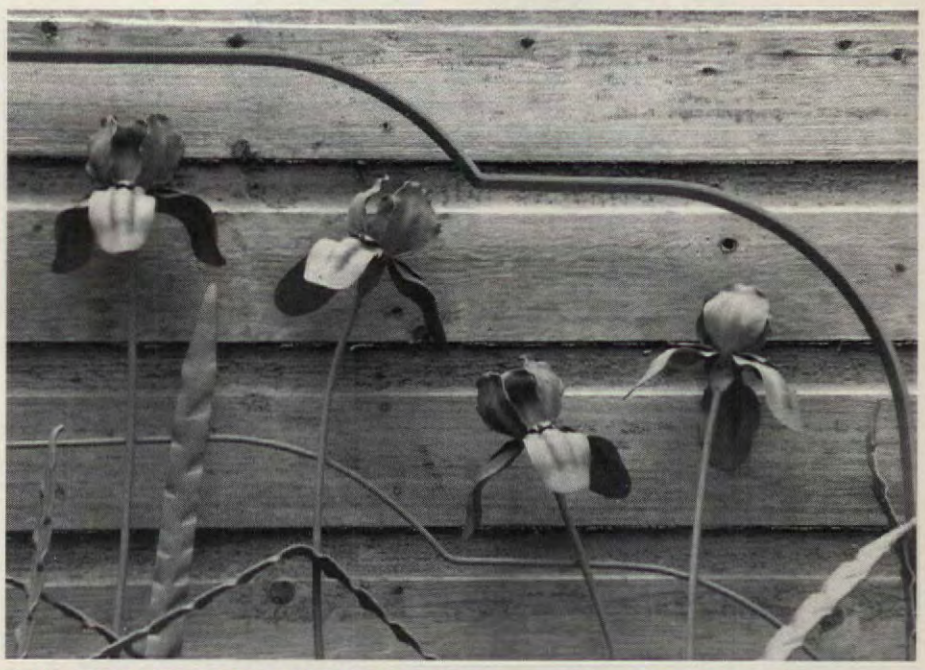
Exotic bamboo fencing, such as this panel from BAMBOO & RATTAN WORKS, INC., can be used on its own or to hide chain-link fencing. *Write in No. 5830*



These INDITAL, USA hot-stamped iron picket lances resemble hand-forged pickets from a medieval fortress. *Write in No. 6560*



ACORN FORGED IRON makes the cast-iron Muisi gate latch. This thumb latch for gates that are up to 4 inches thick is also given an antiqued finish. *Write in No. 1690*



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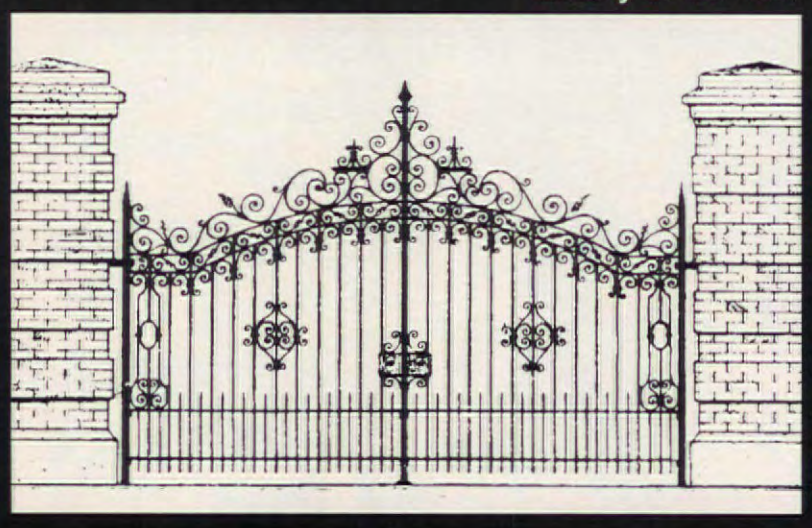
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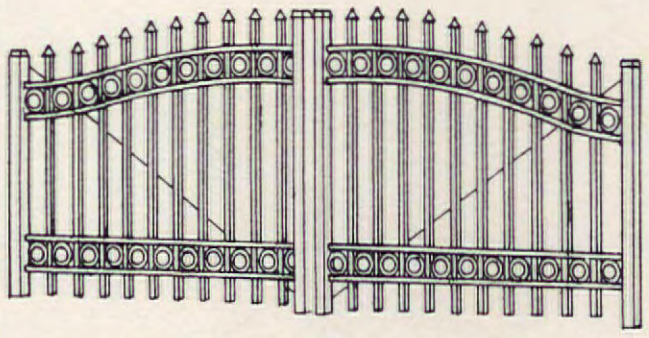
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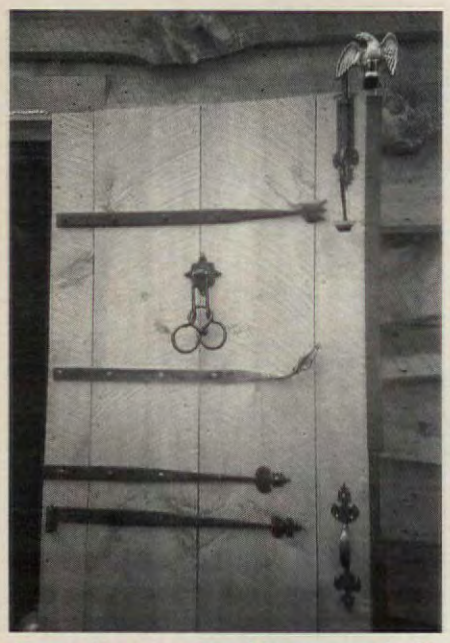
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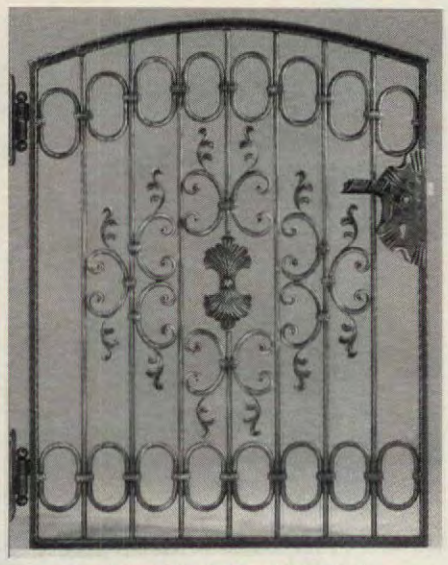
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FENCES & GATES PORTFOLIO

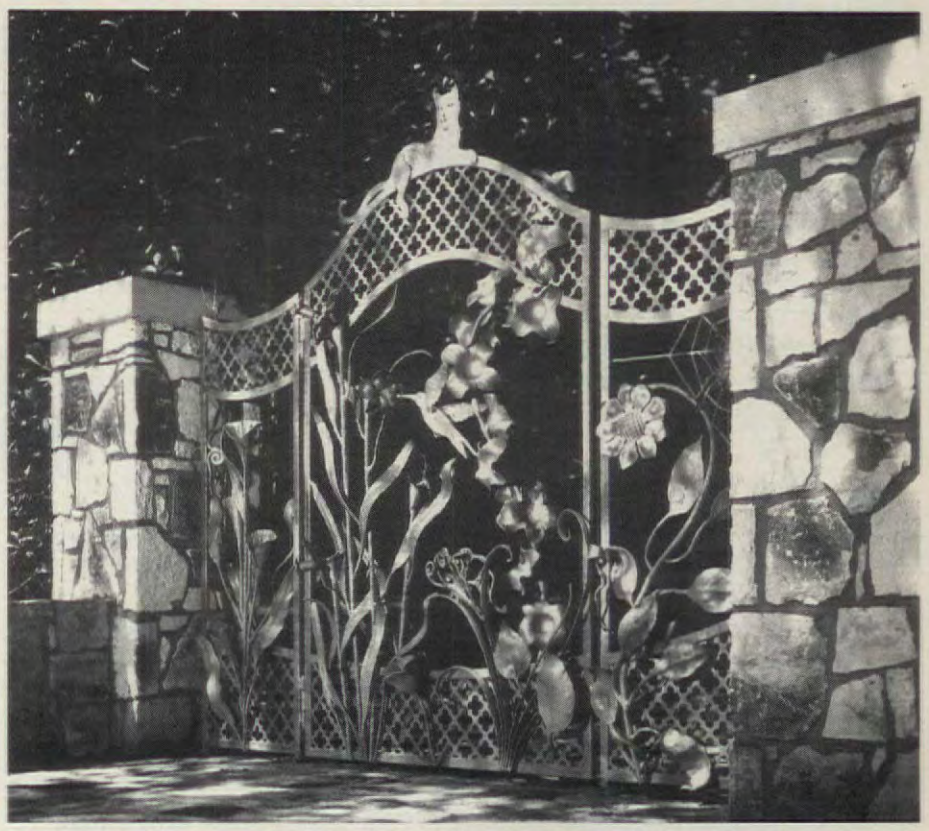
For more information on these companies, consult the SourceList on pp. 24-28



Shown here are strap hinges, cane bolt and handle, door knocker, pyramid-head lag bolts, and ornamental eagle door stop, all fabricated by KAYNE & SON CUSTOM HARDWARE. *Call (704) 667-8868 for more information.*



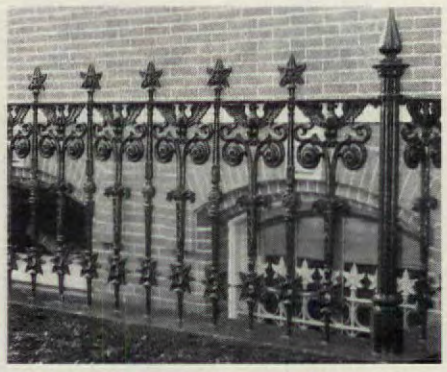
TRIEBENBACHER BAVARIAN IRON WORKS gates are available in an almost unlimited range of designs from their stock components. This one features gold-colored ties at the joints and foliate patterns.



The exotic foliage on this gate — integrating a hummingbird, spiderweb, and lounging cat — was designed by BRUMDER ORNAMENTAL IRON and fabricated from barstock. *Write in No. 1860*



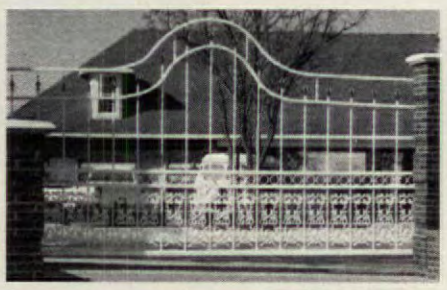
This forged-iron entrance gate was fabricated for a commercial site by KAVIAR FORGE. The top ornament is forged in a reverse taper, and the cast-iron birds include relief details. *Write in No. 9840*



Eagles and stars ornament this fence outside a school in Washington, D.C., fabricated by HISTORICAL ARTS & CASTING. *Write in No. 1210*



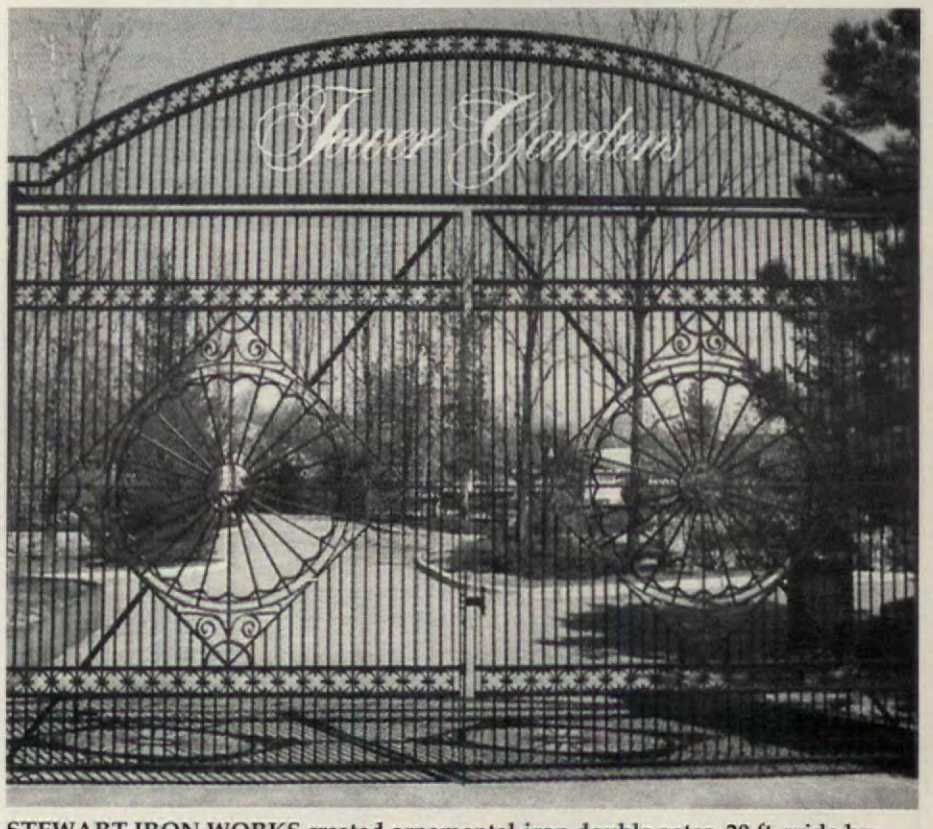
This fence from WALPOLE WOODWORKERS features turned ornamental ball-topped posts and elegant geometric-patterned pickets. *Write in No. 280*



Fencing materials from TEXAS METAL INDUSTRIES include steel pickets, picket channels, spears, latches, and hinges. *Write in No. 9430*



The custom design of this handsome forged-iron fence from METALMORPHOSIS boasts florid organic shapes. *Write in No. 1190*

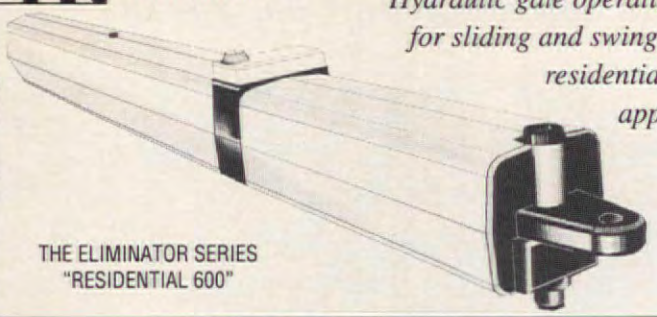


STEWART IRON WORKS created ornamental-iron double gates, 20 ft. wide by about 11 ft. high, designed to fit symmetrically with the ornamental-picket archway. *Write in No. 9910*

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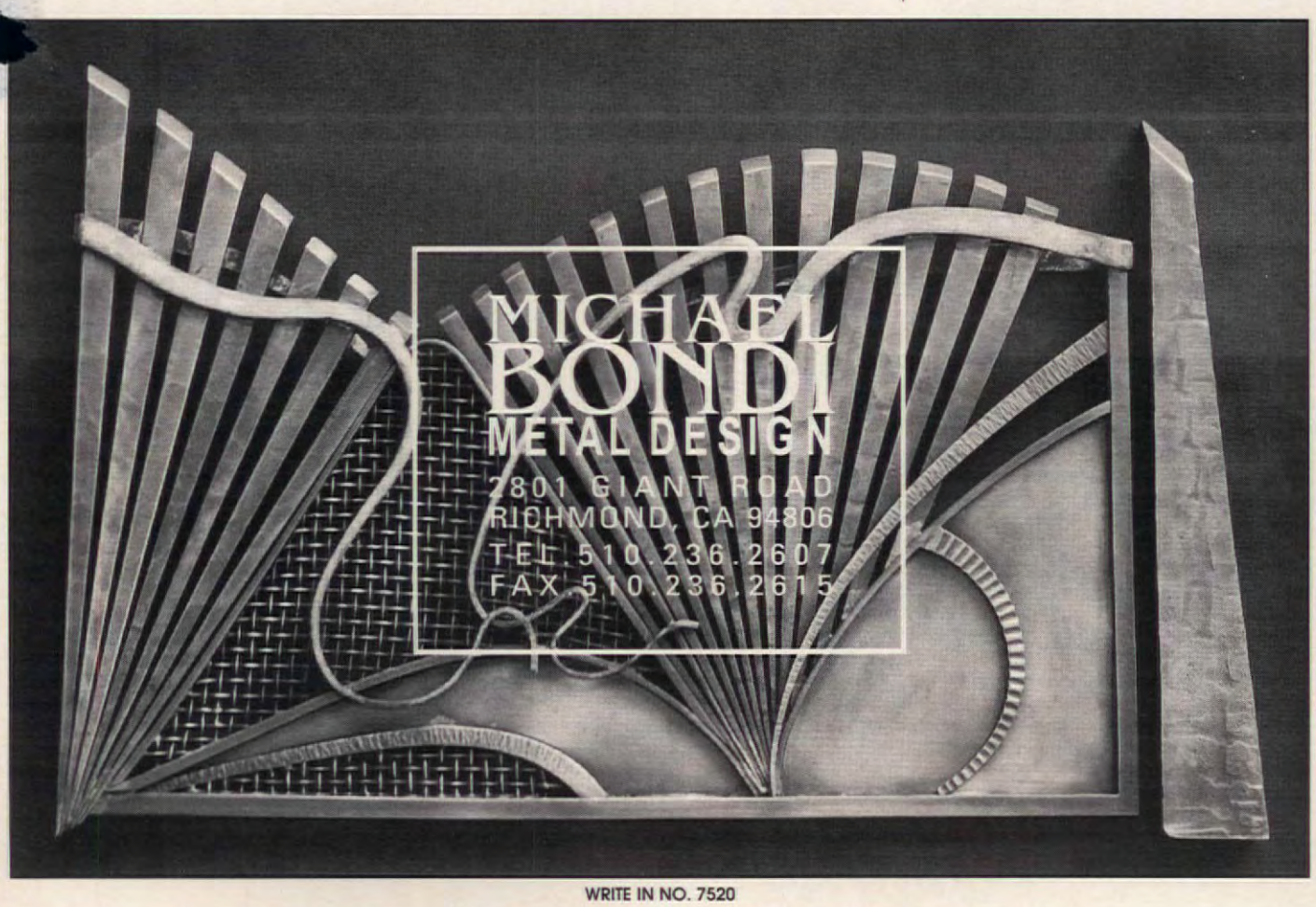
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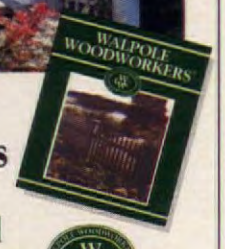
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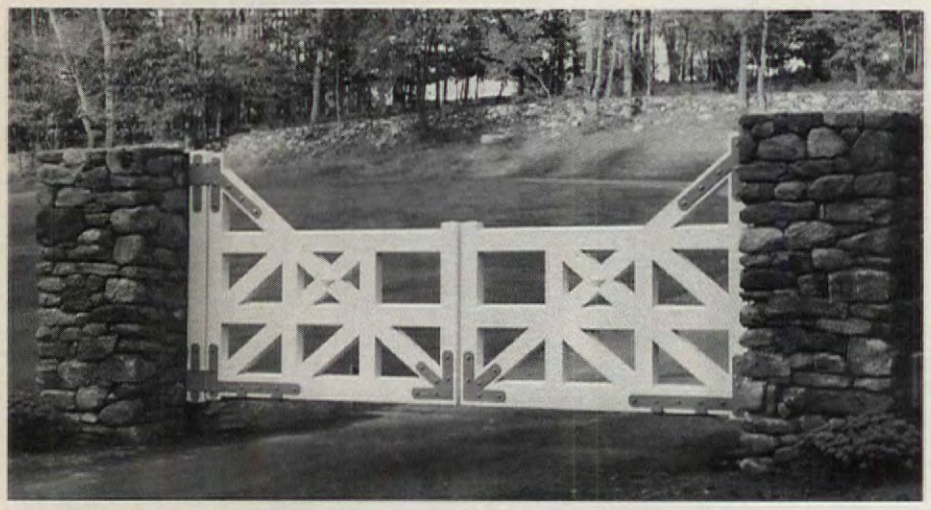
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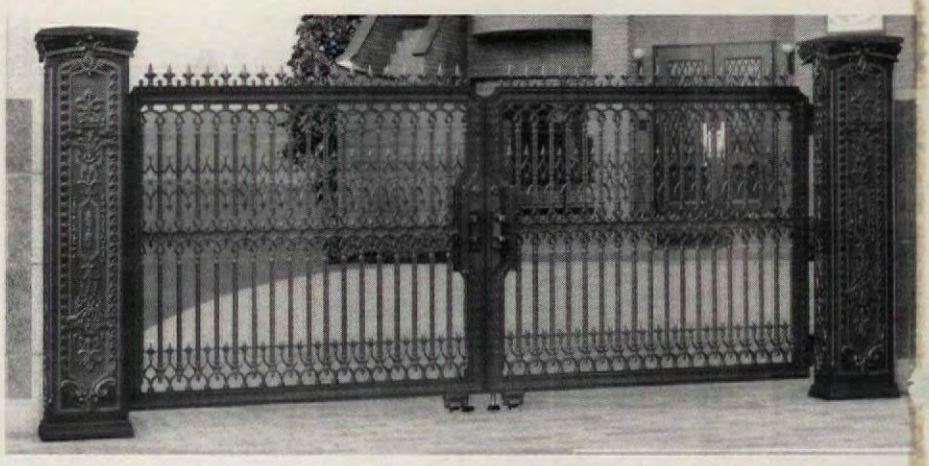
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FENCES & GATES PORTFOLIO

For more information on these companies, consult the SourceList on pp. 24-28



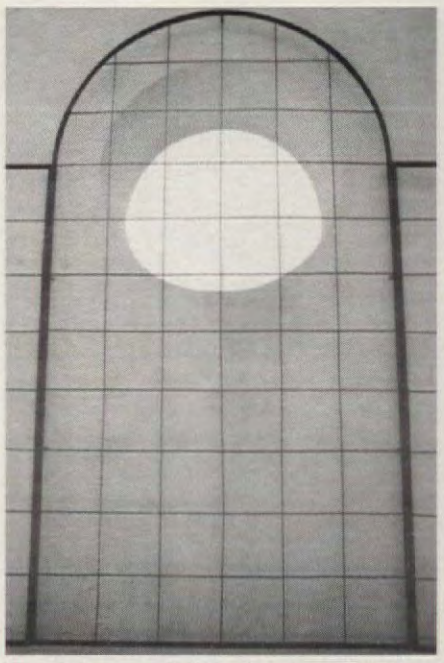
The DESIGN ASSOCIATES automated gate system for this classic fence is concealed in the stone posts. *Write in No. 8240*



The model #A-10S is one of several styles of cast-aluminum gates from TOEX INTERNATIONAL which are precision cast to eliminate the maintenance problems associated with cast iron. Available finishes include brass, bronze, and pewter. *Write in No. 63*



The Vanderbilt Gates, in New York City's Central Park, were originally fabricated in the 19th century in a French metalworking studio. When these foliate elements that were combined artfully with a mythological beast's head deteriorated, they were recreated by CRAWFORD IRONWORKS, one of the few metalworkers in the Northeast with the requisite skills in the art of repousse.



This hammer-finished, twisted, and riveted stainless-steel trellis was fabricated for installation on a Manhattan penthouse terrace by CAMPBELL IRONWORKS. *Write in No. 1074*



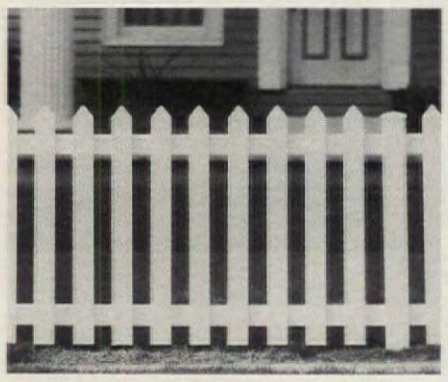
The graceful finials atop this classic fence are model F100 from BOSTON TURNING WORKS' catalog. *Write in No. 4750*



Finials from the LIBERTY DIE CASTING COMPANY feature a smooth, tumbled, burr-free finish. *Write in No. 5340*



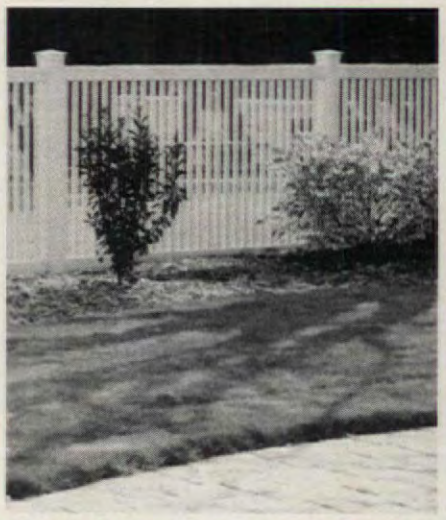
Series 950 heavy-duty aluminum railings from J.G. BRAUN are available in heights from 32 to 48 in. *Write in No. 1390*



HERITAGE VINYL PRODUCTS' classic picket fence is made from a high-polymer vinyl. *Write in No. 7900*



These JOHN GRANEY & ASSOC. METAL DESIGN driveway gates measure 72 in. high by 16 ft. wide and feature forged bolt-end scroll designs. *Write in No. 4840*



The "Princeton" from BUFFTECH is a vinyl picket available in 3-, 4-, 5-, and 6-ft. heights. It features a steel reinforcement rail along the bottom, and comes standard in white, tan, and grey. *Write in No. 66*



Basket-weave vinyl fencing from KROY INDUSTRIES is made of high-impact, weather-resistant PVC. *Write in No. 82*

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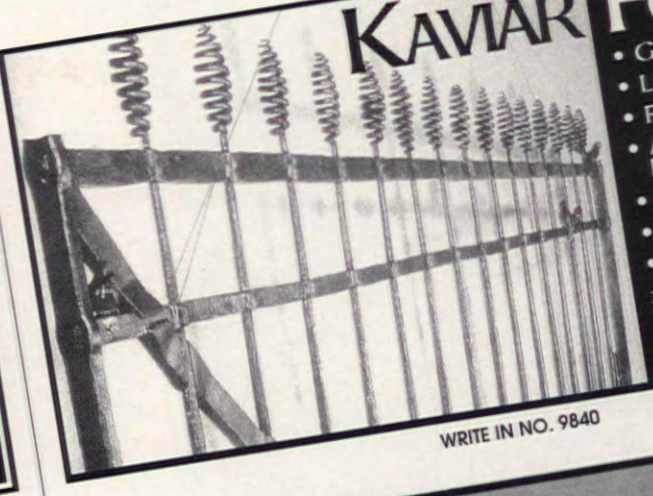
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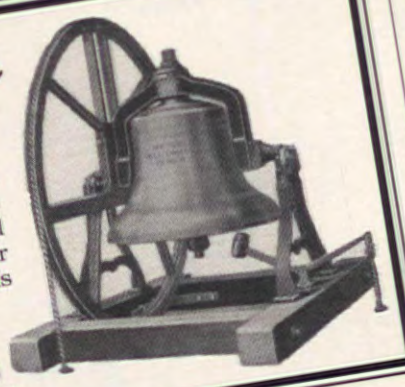
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WRITE IN NO. 1063

Specifying Street Lighting & Furnishings

Skimming the pages of *Traditional Building's* Special Report for Street Lighting & Furnishings (pp. 38-50) reveals manufacturers and suppliers of Art Deco drinking fountains (Murdoch), roof-mounted flagpoles (Eder) or nautical flagpoles (Hennessy House), and a wide array of benches, street lighting, and other furnishings in a range of materials.

Additionally, within each specific product category, companies manufacture for a variety of applications. For example, benches can be manufactured for light use, heavy use, bolt-down vandal resistance, or with replaceable wood slats.

The Editors surveyed 216 manufacturers and suppliers of street lighting and furnishings. From the responses, we selected 67 companies that provide stock or site-specific custom products, including benches, lighting, furnishings, and hard-to-find amenities. Most of these companies will ship their product literature free to our audience of building professionals.

Instant Access to Product Literature for
STREET LIGHTING & FURNISHINGS

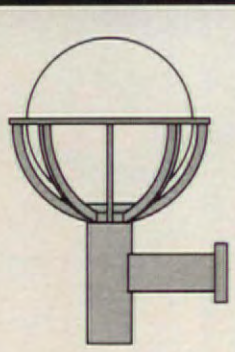
If your office qualified to receive the 1996 TRADITIONAL BUILDING CATALOG, you'll find prefiled and indexed product literature there for the following suppliers of Street Lighting & Furnishings:

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HERWIG LIGHTING · HISTORICAL ARTS & CASTING
JOHNSON ATELIER · KENNETH LYNCH & SONS
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sun valley lighting

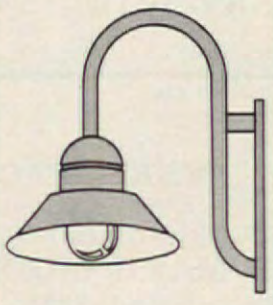
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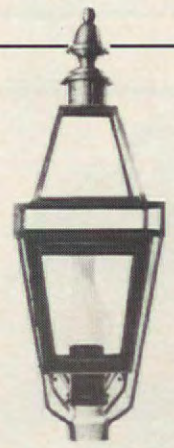
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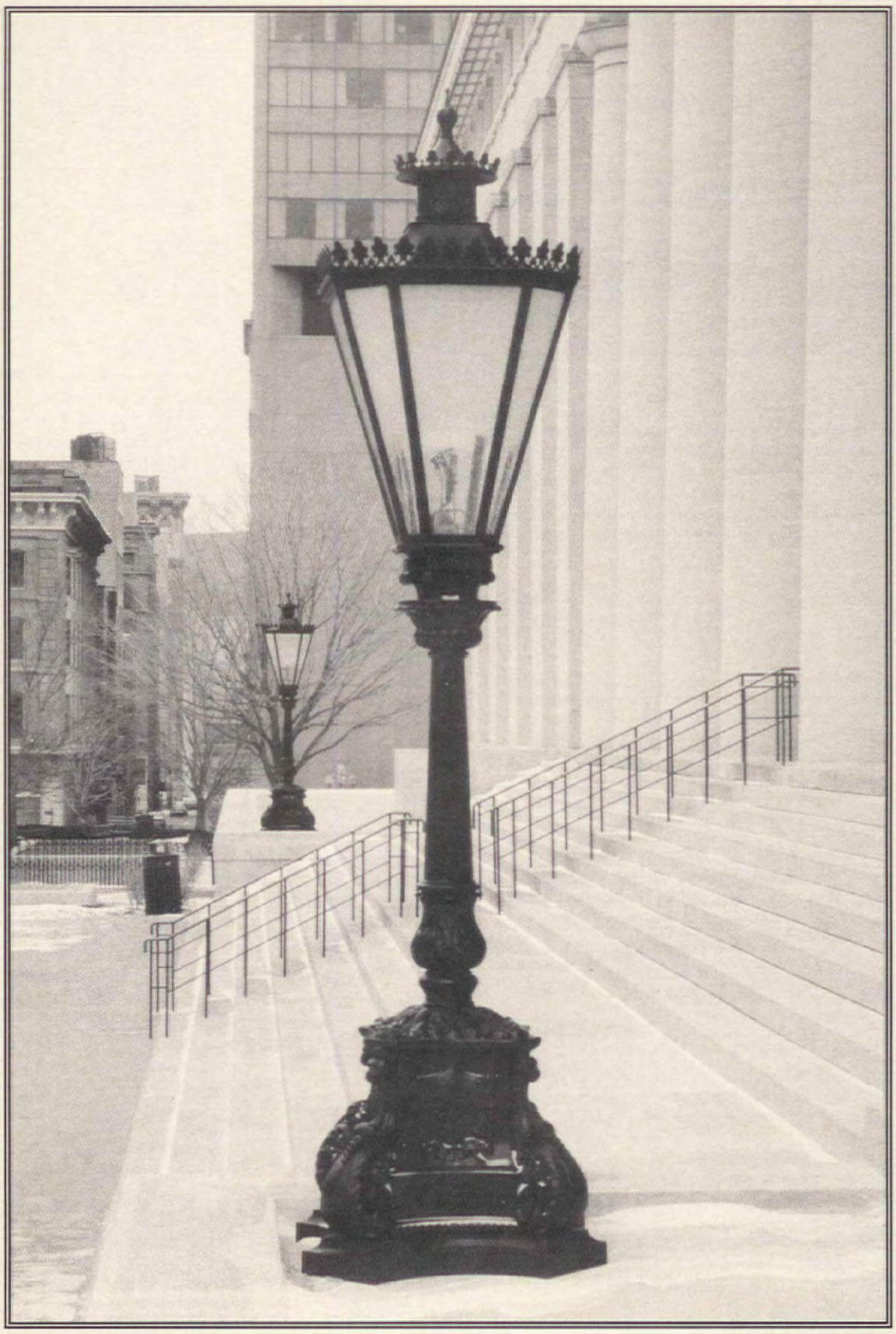
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WRITE IN NO. 1210

TRADITIONAL BUILDING's STREET LIGHTING & FURNISHINGS SourceList

CSI# 02580

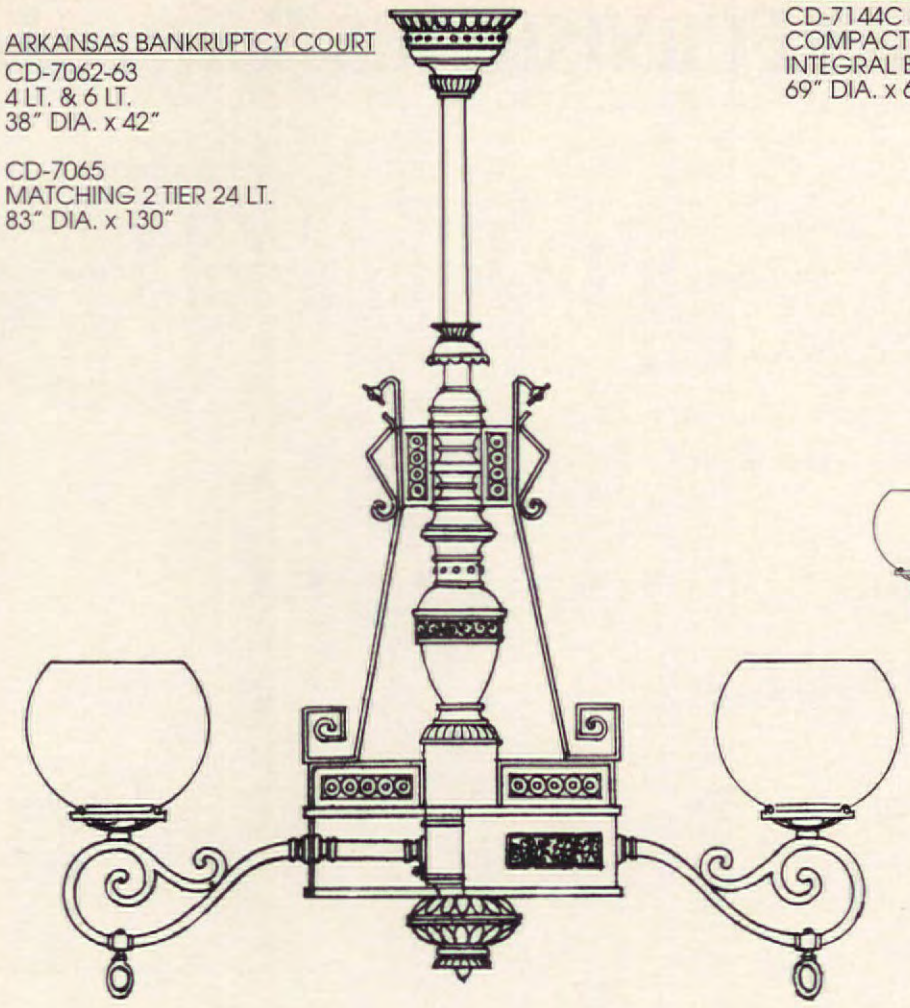
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COMPANY	SPECIALTY	Literature	Benches	Bollards	Flagpoles	Lanterns & Post Lights	Luminaires	Posts	Street & Tower Clocks	Street Lighting	Trash Receptacles	Tree Grates	Other	Materials
A&M Victorian Decorations 2411 Chico Ave., Dept. TB South El Monte, CA 91733 818-575-0693; Fax: 818-575-1781	Manufactures many architectural elements in either gypsum or precast concrete: columns, moldings, arbors, and pergolas.	Free Write in No. 7470		✖							✖		Arbors, pavers, gazebos	Gypsum, precast concrete
Adkins Architectural Antiques 3515 Fannin St., Dept. TB Houston, TX 77004 800-522-6547; Fax: 713-529-8253	Fireplaces; cast-iron and -aluminum garden products: street lights, urns, fountains, mailboxes, furniture, iron fencing, gates, and bells; cast-stone, -concrete, and -aluminum statuary; retail, wholesale, rental.	Free Write in No. 10	✖							✖			Furniture, urns	Cast iron, aluminum, cast stone, concrete
Am-Dia Building 19690 S.R. 12 East, Dept. TB Findlay, Ohio 45840 419-424-1722; Fax: 419-424-1822	Victorian style furniture and cast aluminum street lighting; also, antiques furnishings.	Free Write in No. 95	✖			✖		✖	✖	✖			Furniture, mailboxes	Cast aluminum
Architectural Address 1730 Anaheim St., Dept. TB Costa Mesa, CA 92627 714-650-2605; Fax: 714-650-1140	Manufacturers of cast-stone address products with architectural designs and finishes.	Free Write in No. 2050						✖					Address markers	Cast stone
Ball & Ball Lighting 463 W. Lincoln Hwy., Dept. TB Exton, PA 19341 610-363-7330; Fax: 610-363-7639	Manufactures historically accurate copies of 18th-, 19th-, and 20th-century interior and exterior lighting fixtures and lanterns. Has supplied lighting fixtures for some of the most important U.S. restoration projects.	Free Write in No. 7660				✖								Brass, iron, copper
Barlow Tyrie Inc. 1263 Glen Ave., Ste. 230, Dept. TB Moorestown, NJ 08057 609-273-7878; Fax: 609-273-9199	Solid, all-weather teakwood furnishings; made in England, inventories in the U.S.; wide range of benches (4 to 8 ft.), planters, chairs, tables, and occasional pieces. All products are made from Javanese plantation lumber.	Free Write in No. 9540	✖											Teakwood
Baxter & Co., J.H. P.O. Box 10797, Dept. TB Eugene, OR 97440 541-689-3020; Fax: 541-689-8319	Exterior wooden lighting poles; laminated Douglas fir posts.	Free Write in No. 860						✖		✖				Wood
Blake Industries P.O. Box 155, Dept. TB Abington, MA 02351 617-337-8772; Fax: 617-335-3004	Manufacturers and distributors of site amenities, including fountains, cast-metal light fixtures, seating, clocks, and custom playground equipment.	Free Write in No. 2160												
Brandon Industries, Inc. 1601 W. Wilmeth Rd., Dept. TB Mc Kinney, TX 75069 972-542-3000; Fax: 972-542-1015	Manufacturer/distributor of traditionally styled lighting fixtures and outdoor products; cast aluminum lamp posts, mailboxes.	Free Write in No. 73				✖	✖	✖		✖			Mailboxes	Aluminum
Brass Baron 10151 Pacific Mesa Blvd., #104, Dept. TB San Diego, CA 92121 800-536-0987; Fax: 800-536-0988	Solid-brass garden fountains and statuary, individually hand-cast by the lost-wax method; verdigris- or bronze-patina finishes.	Free Write in No. 200											Statuary, fountains	
Brass Light Gallery, Inc. 131 South 1st St., Dept. TB Milwaukee, WI 53204 800-243-9595; Fax: 414-271-7755	Designer/manufacturer of a wide range of interior and exterior decorative lighting fixtures for both residential and commercial use. Stock and custom fixtures available.	Free Write in No. 8890				✖								
Braun, J.G. Co. P.O. Box 66, Dept. TB Skokie, IL 60076 800-323-4072; Fax: 847-674-1012	Architectural metal warehouse of brass/bronze, aluminum, and steel extrusions, handrails, and accessories; stamped ornament (husks, candle cups, etc.); forged ornaments; castings (rosettes, finials, etc.); hollow balls.	Free Write in No. 1390											Metal ornament, balls, castings	
Charleston Lanterns 98 Murray Blvd., Dept. TB Charleston, SC 29401 803-577-4986; Fax: Same as phone	"Lights of Charleston" copper or brass lanterns. Stock and custom work, interior and exterior.	Free Write in No. 86				✖	✖	✖		✖				Copper, brass
Conant Custom Brass, Inc. 270 Pine St., Dept. TB Burlington, VT 05401 800-832-4482; Fax: 802-864-5914	Custom manufacturing, production, design, restoration, and repair of lighting in all metals to builders'/architects' specs. Manufacturers of a traditional line of pendants, chandeliers, and sconces; many finishes and styles.	Free Write in No. 620				✖								
Copper House 1747 Dover Rd., Rt. 4, Dept. TB Epsom, NH 03234 800-281-9798; Fax: 603-736-9798	Handcrafted copper and brass lighting (standard and custom) for interior and exterior; full-bodied, swell-bodied, and silhouette weathervanes in stock designs; finials; custom work.	Free Write in No. 7290				✖								Copper or brass lighting
Copper Sculptures 5230 Hwy 25, Dept. TB Brandon, MS 39042 800-235-6725; Fax: 601-992-7099	Company offers finely handcrafted copper lanterns, mailboxes, posts, and metal furniture.	Free Write in No. 300	✖			✖		✖					Mailboxes	
Custom Lighting/Cooper Lighting 400 Busse Rd., Dept. TB Elk Grove Village, IL 60007 847-956-8400; Fax: 847-956-1537	'Halo,' 'Metalux,' 'Crouse-Hinds,' and their own line of custom lighting, including recessed, surface-mounted, and track fixtures.	Free				✖	✖	✖	✖	✖				
DuMor, Inc. P.O. Box 142, Dept. TB Mifflintown, PA 17059 800-598-4018; Fax: 717-436-9839	Site furnishings, including benches, waste receptacles, urns, and planters. Offers custom manufacturing options.	Free	✖								✖		Ash urns, "Paver-grates," tables	Steel, cast iron, wood, recycled plastic
Duncan-Lakkes 1480 Churchill-Hubbard Rd. Youngstown, OH 44505 330-759-7804; Fax: No fax	Cast-aluminum mailboxes, street lighting, planters, urns, and furniture.	Free Write in No. 35	✖			✖							Mailboxes, statuary	
Eder Flagpole Co. 1000 W. Rawson Ave., Dept. TB Oak Creek, WI 53154 800-558-6044; Fax: 414-764-1039	Hand-cast aluminum weathervanes in more than 50 types; colors include black enamel, pewter, gold bronze, or 23-K gold leaf. Replacement parts available. Also: special line of roof-mount flagpoles.	Free Write in No. 4290			✖									
English Garden Furniture & Lighting 128 Mitchell Blvd., Dept. TB San Rafael, CA 94903 415-492-1051; Fax: 415-492-9705	Manufacturers of wrought-iron and cast-aluminum furnishings; specializes in Country French, Italian, and English reproductions, as well as custom designs: garden benches, side tables, chaise lounges, dining sets, urns, and more.	Free	✖			✖							Custom signage	Aluminum, cast iron, wrought iron, copper
Florentine Craftsmen 46-24 28th St., Dept. TB Long Island City, NY 11101 718-937-7632; Fax: 718-937-9858	Garden ornaments, fountains (freestanding and wall-mounted), statuary, furniture, and accessories in lead, aluminum, iron, stone, and bronze. Weathervanes. Some custom work.	Free Write in No. 4390	✖										Statuary, fountains, planters	Aluminum, lead, iron, stone, bronze
Gaby's Shoppe 1311 Dragon St., Dept. TB Dallas, TX 75207 214-748-6644; Fax: 214-748-7701	Handcrafted wrought-iron furniture, tables, chairs, chandeliers, floor and table lamps, drapery hardware, stair rails, and fencing.	Free Write in No. 2520	✖										Fencing	Wrought iron
Great Gatsby's 5070 Peachtree Ind. Blvd. Atlanta, GA 30341 800-428-7297; Fax: 770-457-7250	Antique gallery and auction house with an ever-changing inventory of garden ornament, furnishings, stained glass, entryways, fountains, gazebos, mantels, fine art, and statuary.	Free Write in No. 3270	✖							✖			Furniture, urns	Cast iron, aluminum, cast stone, concrete

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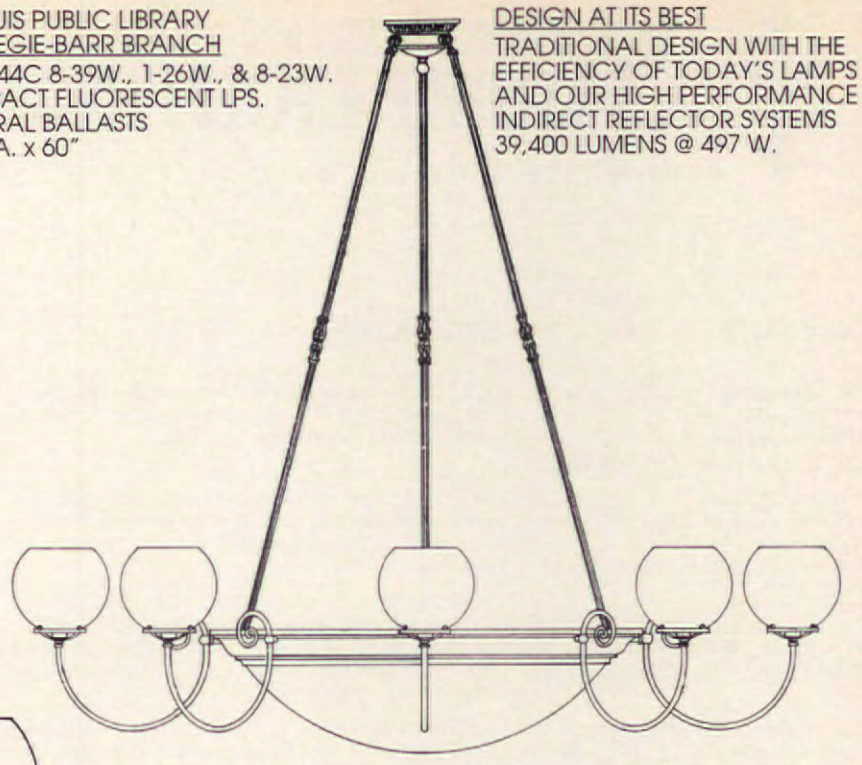
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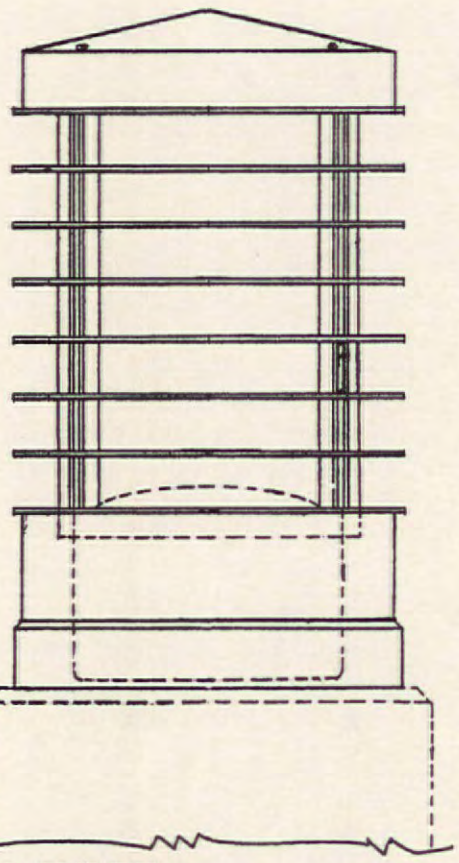
CD-7065
MATCHING 2 TIER 24 LT.
83" DIA. x 130"



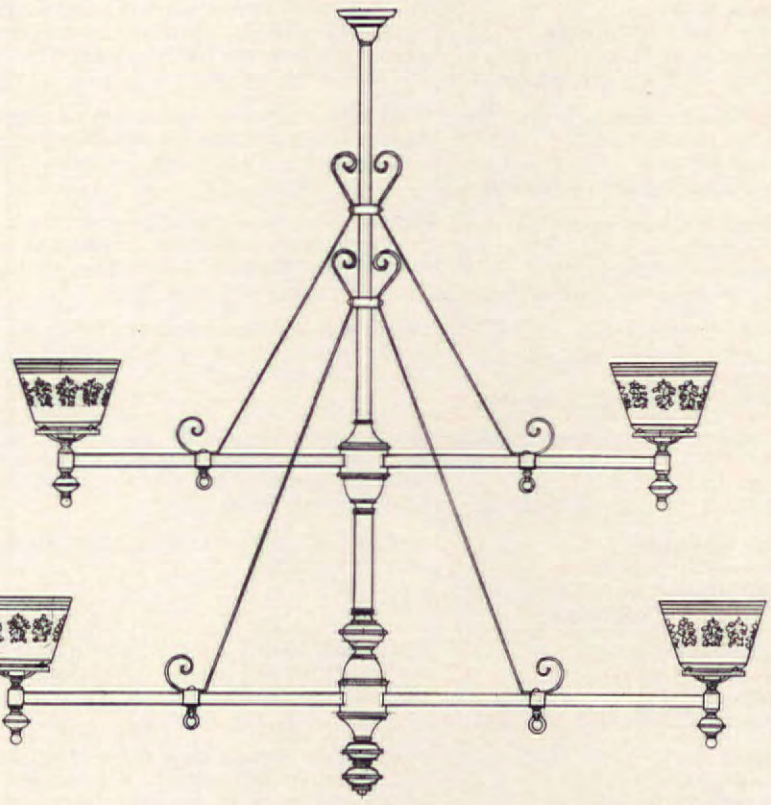
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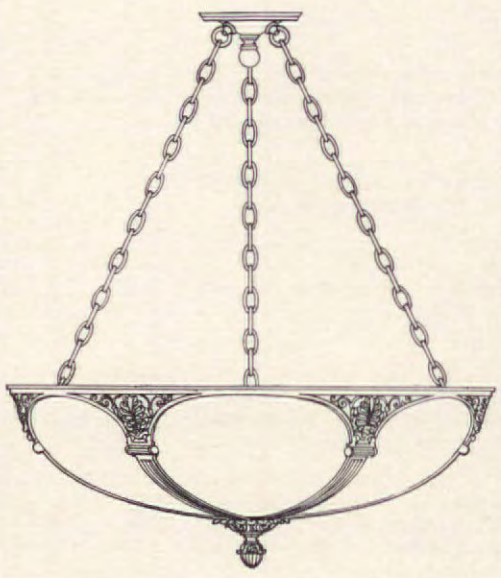




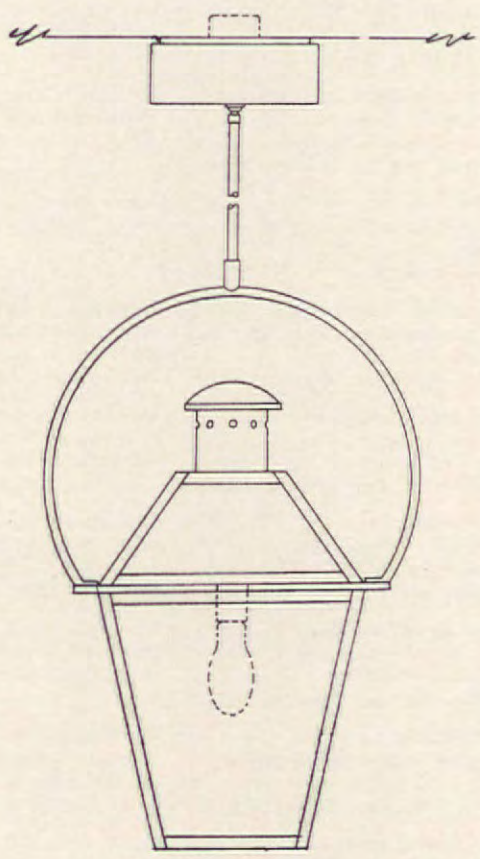
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TRADITIONAL BUILDING's STREET LIGHTING & FURNISHINGS SourceList

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COMPANY	SPECIALTY	Literature	Benches	Bollards	Flagpoles	Lanterns & Post Lights	Luminaires	Posts	Street & Tower Clocks	Street Lighting	Trash Receptacles	Tree Grates	Other	Materials
Haddonstone (USA), Ltd. **201 Heller Pl., Dept. TB** **Bellmawr, NJ 08031** **609-931-7011; Fax: 609-931-0040**	British designer-manufacturers of classical cast stonework. Over 500 standard designs of architectural and landscape elements that weather naturally. Custom-design capabilities.	Free Write in No. 4020	✖										Urns, planters, statuary, fountains	Cast, reconstructed limestone
Hennessy House **P.O. Box 57, Dept. TB** **Sierra City, CA 96125** **800-285-2122; Fax: 916-862-0125**	Handmade, old-style wooden flag poles, nautical-style poles, and wooden street-lamp poles up to 40 ft. All accessories. Poles lower for maintenance; high axial strength construction guaranteed to 90 mph; ships anywhere.	Free Write in No. 1180			✖			✖		✖				Primarily Douglas fir
Herwig Lighting **P.O. Box 768, Dept. TB** **Russellville, AR 72811** **800-643-9523; Fax: 501-968-6422**	High-quality, hand-crafted original designs since 1908. Cast-aluminum or -bronze, exterior residential, commercial, and municipal lighting: wall brackets, pendants, pier- or post-lanterns. Street clocks, posts from 19 in. to 14 ft., bollards and benches. Restoration and custom work.	Free Write in No. 9130	✖	✖		✖	✖	✖	✖	✖				Aluminum, cast bronze
Historical Arts & Casting, Inc. **5580 W. Bagley Pk. Rd., Dept. TB** **West Jordan, UT 84088** **800-225-1414; Fax: 801-280-2493**	Design and manufacture of architectural cast metalwork, including fences and gates; in-house designers can adapt any style to the site; restoration and custom work.	Free Write in No. 1210		✖		✖		✖		✖				
Johnson Atelier **60 Ward Ave. Ext., Dept. TB** **Mercerville, NJ 08619** **609-890-7777; Fax: 609-890-1816**	Design consultation, pattern development, custom modeling, enlargements, moldmaking; lost-wax and sand casting for bronze, aluminum, and ductile iron. Fabrication in most metals. Restoration; delivery; installation.	Free Write in No. 7330											Metal fabrications, casting	
Lake Shore Industries **P.O. Box 59, Dept. TB** **Erie, PA 16512** **800-458-0463; Fax: 814-453-4293**	Manufacturers of custom-cast aluminum signs and plaques. Specialize in street signs, town seals, historical markers, and custom work.	Free Write in No. 8730												Cast aluminum signs and plaques
Lighting by Hammerworks **6 Fremont St., Dept. TB** **Worcester, MA 01603** **508-755-3434; Fax: Same as phone**	Handmade Colonial reproduction lighting fixtures: chandeliers, wall sconces, wall and post lanterns made in copper, brass, and tin. Also, hand-forged door hardware, shutter hinges and dogs, slide bolts; exact reproductions.	Free Write in No. 5090				✖								
Limestone Concept, Inc. **13416 Estrella Ave., Dept. TB** **Gardena, CA 90248** **310-329-9885; Fax: 310-329-9903**	Hand-carved limestone products, including benches, fireplaces, fountains, columns, fireplaces, capitals, moldings, benches, balusters, and garden statuary.	Free Write in No. 5390	✖	✖		✖		✖						Limestone
MacQuarrie & Niccum Coppersmiths **P.O. Box 593, Dept. TB** **Enfield, CT 06083** **860-749-2774; Fax: 860-749-6763**	Hand-hammered, full-bodied copper weathervanes in designs ranging from traditional styles to personalized fantasies. Also, authentic reproductions of Early American lanterns and lights in a variety of patinated finishes.	Free Write in No. 6540				✖								
Maine Millstones **P.O. Box 228, Dept. TB** **West Southport, ME 04576** **207-633-6091; Fax: No fax**	Manufacturer of hand-carved traditional granite millstones; all sizes and patterns available.	Free Write in No. 4440											Decorative millstones	Granite
Mel Northey Co. **303 Gulf Bank Rd., Dept. TB** **Houston, TX 77037** **800-828-0302; Fax: 281-445-7456**	Outdoor cast-aluminum light poles and exterior lighting fixtures, matching stop and street signs. Carries unique line of custom mailboxes.	Free Write in No. 53	✖			✖	✖	✖		✖				Cast aluminum
Murdock, Inc. **2488 River Rd., Dept. TB** **Cincinnati, OH 45204** **800-45-DRINK; Fax: 513-471-3299**	Manufacturers of a complete line of outdoor/indoor drinking fountains that meet ADA regulations. Also, hydrants (post and flush-box type), post showers, and all types of valves/water-service equipment; custom designs.	Free Write in No. 3780											Hydrants, drinking fountains	
New York Gas Lighting **145 Bowery, Dept. TB** **New York, NY 10002** **212-226-2840; Fax: 212-226-7377**	Solid-brass and -bronze lighting for indoor and outdoor applications.	Free Write in No. 5380		✖		✖	✖	✖		✖				
Newstamp Lighting Co. **P.O. Box 189, Dept. TB** **North Easton, MA 02356** **508-238-7071; Fax: 508-230-8312**	Custom indoor and outdoor lighting fixtures in all styles in copper, brass, and terne metal. All energy sources, including gas. Catalog available for Colonial-style fixtures and lanterns; restoration and reproduction.	Free Write in No. 800				✖				✖				Steel, aluminum, cast iron, copper, brass
Pennsylvania Globe & Gaslight Co. **300 Shaw Rd., Dept. TB** **North Branford, CT 06471** **203-484-7749; Fax: 203-484-7758**	Manufactures 'Replica Gaslights' in natural gas and HID; catalog available to the trade. Offers controlled lighting with gaslight charm.	Free	✖	✖		✖				✖				Steel, aluminum, cast iron
Reggiani USA, Inc. **108 South Water St., Dept. TB** **Newburgh, NY 12550** **914-565-8500; Fax: 914-561-1130**	Lighting products for outdoor use; spotlights, bollards, recessed spotlights; fabricated in die-cast aluminum.	Free					✖							Cast aluminum
Rejuvenation Lamp & Fixture Co. **1100 S.E. Grand Ave., Dept. TB** **Portland, OR 97214** **503-231-1900; Fax: 503-230-0537**	Manufacturers of Victorian, Arts & Crafts, Colonial Revival, Art Deco, and Neo-Classical solid-brass lighting. Many gas-style fixtures and combination gas-electric styles; custom capabilities; exterior sconces and porch lighting.	Free Write in No. 7630				✖								
Renaissance Companies **486 First St., Dept. TB** **Solvang, CA 93463** **805-688-6222; Fax: 805-686-4044**	Traditional street clocks, steeple clocks, and public clocks made to order. Inventory of over 300 quality antique clocks, fully restored and guaranteed. Also, traditional, antique, and custom furnishings.	Free Write in No. 6470							✖					Steel, aluminum, cast iron, wood, glass
Robinson Iron Corp. **P.O. Box 1119, Dept. TB** **Alexander City, AL 35011** **205-329-8486; Fax: 205-329-8960**	Major cast-iron restoration and fabrication firm with a huge selection of castings for reproduction fountains, planters, urns, benches, and other architectural elements; cast-aluminum, -iron, and -bronze. Custom work.	Free Write in No. 3240	✖	✖		✖		✖		✖				
Romancing The Woods **33 Raycliffe Dr., Dept. TB** **Woodstock, NY 12498** **914-246-1020; Fax: 914-246-1021**	Recreate rustic garden and woodland structures, including benches; produced of Eastern red cedar in the romantic tradition of 19th-century English and French estate gardens, and the Adirondack camps.	Free Write in No. 5010	✖											Eastern red cedar
Roy Electric Co. **1054 Coney Island Ave., Dept. TB** **Brooklyn, NY 11230** **718-434-7002; Fax: 718-421-4678**	New full-product color catalog features 274 Victorian and turn-of-the-century lighting fixtures — sconces, pendants, flush fixtures, glass shades. Also offers custom capabilities, restoration, and antique fixtures.	Free Write in No. 430				✖								
Ryther-Purdy Lumber Co. **P.O. Box 622, Dept. TB** **Old Saybrook, CT 06475** **860-388-4405; Fax: 860-388-9401**	Manufacturer of Western red cedar lighting standards, illuminated walkway bollards, benches, signage, flagpoles, trash receptacles, timber guide-rail fencing, and gates.	Free Write in No. 91		✖	✖	✖		✖		✖			Guide rail, signage	Red cedar
Saltbox, The **2011 Golden Gate Dr., Dept. TB** **Greensboro, NC 27405** **910-273-8758; Fax: 910-230-0887**	Postlights, lanterns, sconces, chandeliers, and foyer lights in copper, brass, and tin. Finishes are available in restoration, verdegris, and paint. Restoration of antique lights and custom lighting are available on request.	Free Write in No. 77				✖							Custom lighting	

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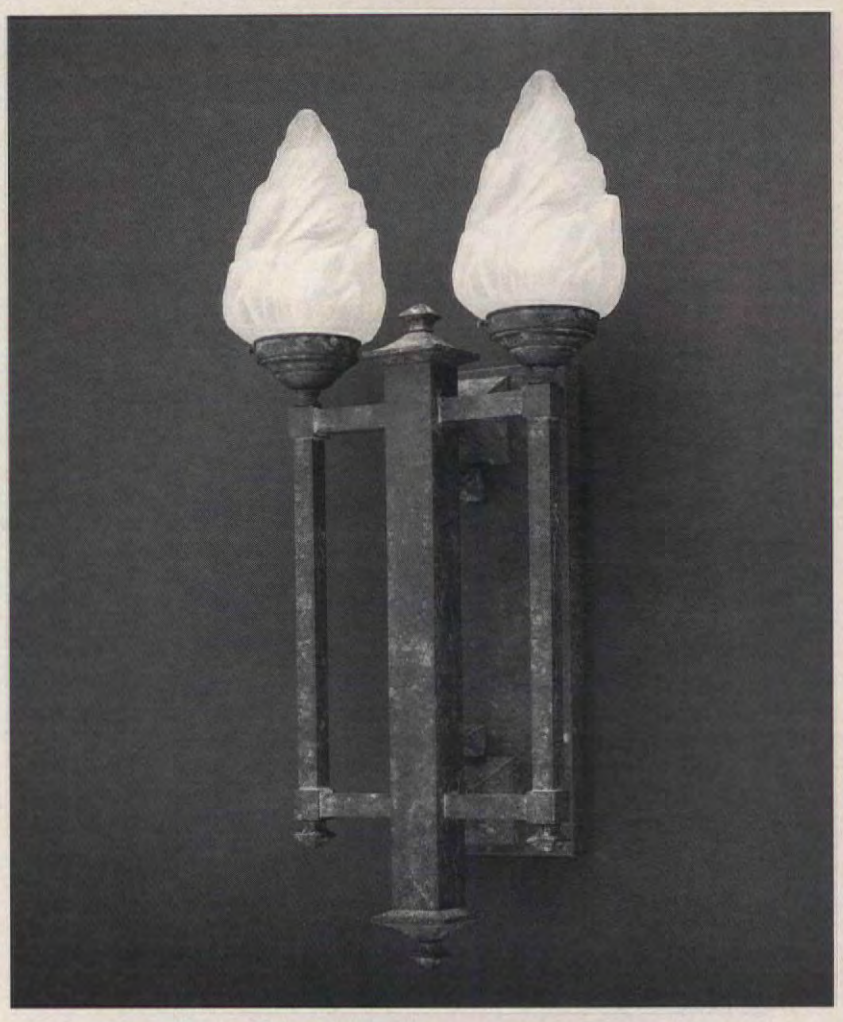
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Schulmerich Bells **Carillon Hill, P.O. Box 903, Dept. TB** **Sellersville, PA 18960** **215-257-2771; Fax: 215-257-1910**	Supplies cast-bronze bells, electronic carillons, towers, tower clocks, specialty clocks, cupolas, automatic bell ringers, glockenspiels, and animated figures for towns, malls, churches, schools, etc. Clock and bell restoration.	Free Write in No. 2600							✖				Glocken-spiels, carillons	
Seal Reinforced Fiberglass **23 Bethpage Rd., Dept. TB** **Copiague, NY 11726** **516-842-2230; Fax: 516-842-2276**	Stock and custom garden pools, waterfalls, planters, and rock features. FRP building components, stock and custom cornices, cupolas, and brackets. Full-service mold and tool fabricators. On-site molds.	Free Write in No. 4620											Water elements	
Sentry Electric Corporation **185 Buffalo Ave., Dept. TB** **Freeport, NY 11520** **516-379-4660; Fax: 516-378-0624**	Manufacturers of contemporary and period luminaires; cast-iron and cast-aluminum posts.	Free		✖		✖	✖	✖	✖					
Sitecraft **40-25 Crescent St., Dept. TB** **Long Island City, NY 11101** **800-221-1448; Fax: 718-482-0661**	Exterior site furnishings in redwood, cedar, and other fine exterior woods; custom work and custom exterior finishes available.	Free Write in No. 6730	✖								✖		Planters	All heart redwood, ipe, purpleheart, yellow cedar, recycled plastic
Slatter Park Bench Co. **RD 3, Box 4710, Dept. TB** **Montpelier, VT 05602** **802-229-5661; Fax: 802-878-1171**	Full line of residential and light-commercial-duty park benches, gliders, tables, and porch swings in cast aluminum and white oak.	Free Write in No. 28	✖										Tables, porch swings	Cast aluminum, white oak, ipe, stainless fasteners
Smith & Hawken; Trade Sales Division **117 East Strawberry Dr., Dept. TB** **Mill Valley, CA 94941** **415-389-8300; Fax: 415-383-7243**	Exterior site furnishings including benches, chairs, tables, planters, and trellis fixtures.	Free Write in No. 140	✖			✖					✖			Teak
Smith Co., John P. **P.O. Box 840, Dept. TB** **Branford, CT 06405** **203-488-7225; Fax: 203-483-5405**	Norwich square-mesh tapered litter baskets in 46, 35, 25, or 15 gallons. Features include heavy-gauge woven-wire construction, sheet-metal pan with drainage, and vertical braces. Redwood slat receptacles in 22 gal.	Free									✖			Steel, redwood, pressure treated wood
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Spring City Electrical Mfg. Co. **P.O. Box 19, Dept. TB** **Spring City, PA 19475** **610-948-4000; Fax: 610-948-5577**	Cast-iron and -aluminum products, high-performance lighting and traffic-control systems; from custom-designed products to historic reproductions.	Free Write in No. 1030		✖		✖		✖		✖				
St. Louis Antique Lighting Co. **801 N. Skinker Blvd., Dept. TB** **Saint Louis, MO 63130** **314-863-1414; Fax: 314-863-6702**	Architectural lighting: incandescent, compact fluorescent, H.I.D. restoration, reproduction and retrofitting of historic fixtures for commercial interiors. All styles.	Free Write in No. 6190		✖		✖	✖	✖						
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Stone Legends **301 Pleasant Dr., Dept. TB** **Dallas, TX 75217** **214-398-1199; Fax: 214-398-1293**	Cast-stone architectural elements, handmade using precision tooling. Factory-direct pricing for elements, such as balustrades, columns, fountains, pavers, steps, signs, wall caps, and landscape and garden ornament. Custom casting.	Free Write in No. 8630	✖	✖				✖			✖			Cast stone
Sun Valley Lighting **7900 Clybourn Ave., Dept. TB** **Sun Valley, CA 91352** **818-767-3031; Fax: 818-767-4631**	Manufacturers of decorative and period cast-aluminum lighting; in-house design facility and foundry.	Free Write in No. 5260		✖		✖	✖	✖		✖				Steel, aluminum, cast iron
Texas Metal Industries, Inc. **P.O. Box 154, Dept. TB** **Crandall, TX 75114** **800-222-6033; Fax: 800-472-3807**	Ornamental aluminum castings: outdoor furniture and lighting, gate and fence components, mailboxes, hardware, finials, and balustrades. Also, cast-aluminum fountains, lampposts, and urns.	Free Write in No. 9430	✖	✖		✖		✖					Urns	
TrimbleHouse Corp. **4658 S. Old Peachtree Rd., Dept. TB** **Norcross, GA 30071** **800-241-4317; Fax: 770-447-9250**	Designs and manufactures architectural exterior and interior lighting products; streetscaping and site lighting, both traditional and contemporary; poles, acorn globes, bollards, and more.	Free		✖		✖	✖	✖		✖				Steel, aluminum, cast iron, copper, brass, bronze
Trystan Products **68 Swan St., Dept. TB** **Ayr, Ontario, CANADA, N0B 1E0** **519-632-7427; Fax: 519-632-8271**	Ornamental and modern site amenities in iron, steel, aluminum, and wood.	Free	✖	✖							✖	✖		Steel, aluminum, cast iron
U.S. Architectural Lighting **7900 Clybourn Ave., Dept. TB** **Sun Valley, CA 91352** **818-767-3031; Fax: 818-767-4631**	Extensive line of cast-aluminum poles and luminaires. Standard products include roadway and parking-area lighting, site lighting, low-level bollard lighting, wall- and pier-mount luminaires. Also manufactures custom lighting.	Free		✖		✖	✖	✖		✖				Steel, aluminum
Urban Archaeology **143 Franklin St., Dept. TB** **New York, NY 10013** **212-431-4646; Fax: 212-343-9312**	Architectural antiques and one-of-a-kind lighting fixtures from the Victorian period through the 1940's; reproduction lighting fixtures; and antique and reproduction plumbing fixtures, including clawfoot tubs, faucets, and showers.	Free Write in No. 2990				✖								
Vermont Outdoor Furniture **9 Auburn St., Dept. TB** **Barre, VT 05641** **800-588-8834; Fax: 802-476-8834**	Full line of white cedar outdoor furniture, including benches, tables, chairs, porch swings, and lounge chairs. Designs evoke English garden furniture. Residential and commercial. Fully guaranteed. Factory-direct shipping.	Free Write in No. 3860	✖											
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Ward Industries **58582 State Rd. 13, Dept. TB** **Middlebury, IN 46540** **219-825-2548; Fax: 219-825-5645**	Custom-built street and landscape lighting. Aluminum posts, globes, and many styles of Victorian copper lanterns; variety of finishes available. Builds fixtures to spec in copper, brass, acrylics, aluminum, or steel.	Free Write in No. 4090		✖		✖				✖				Steel, aluminum, copper, brass
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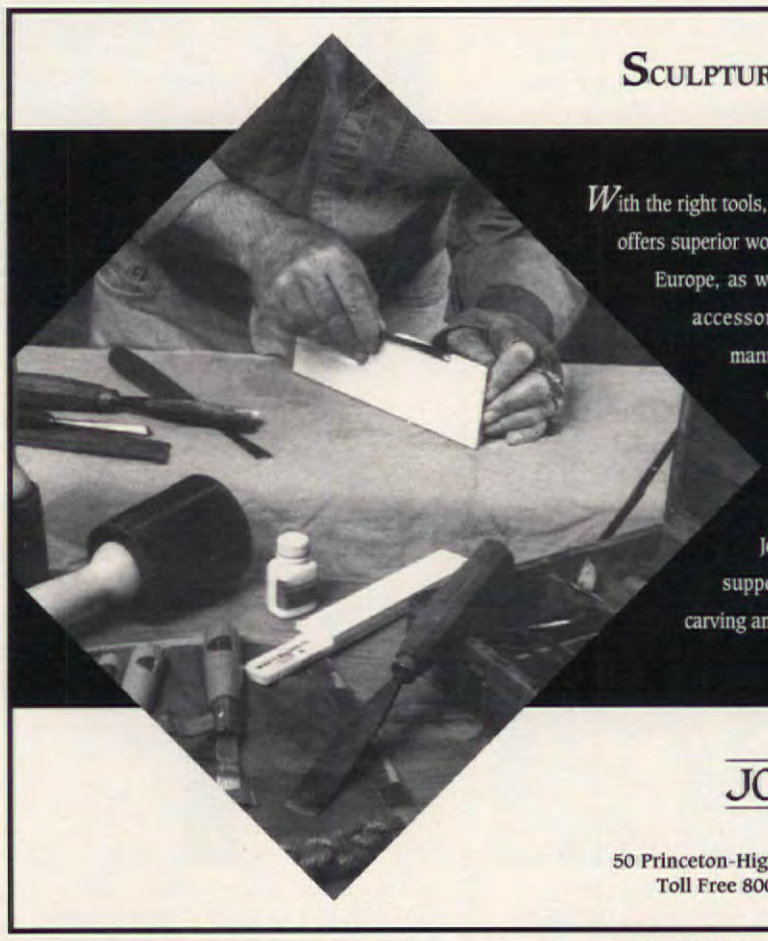
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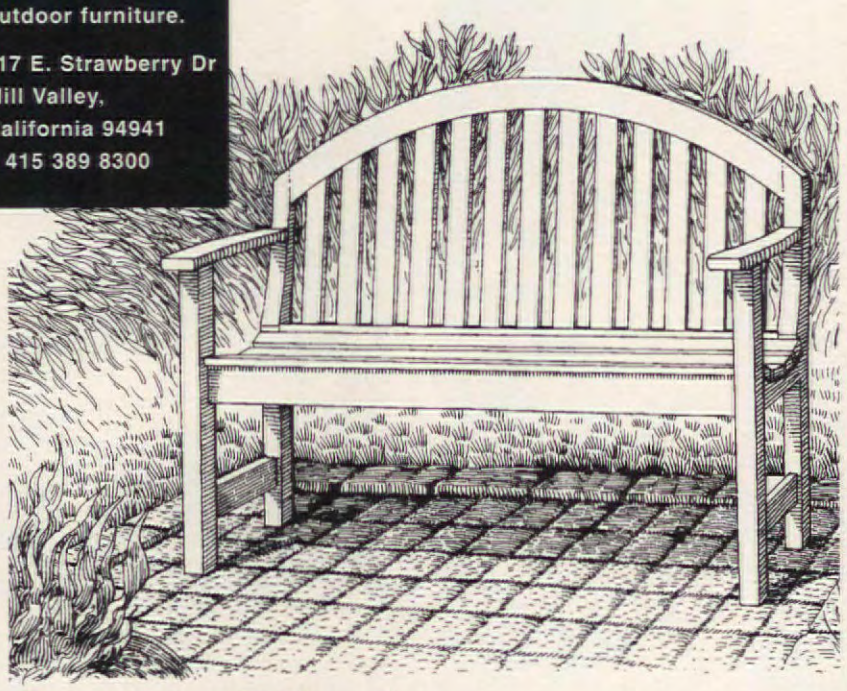
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STREET LIGHTING & FURNISHINGS PORTFOLIO

For more information on these companies, consult the SourceList on pp. 38-42



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The NEWSTAMP LIGHTING Beacon Hill lantern series #2380P is available in copper, brass, and verde green for gas and all light sources. *Write in No. 800*



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This classic clock with Roman numerals is from RENAISSANCE COMPANIES. *Write in No. 6470*



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Signage from LAKE SHORE INDUSTRIES includes historic district markers and custom street markers. *Write in No. 8730*



This Wilmington, North Carolina, street is lined with STERNBERG VINTAGE LIGHTING's Old Town fixtures with Augusta-style posts. *Write in No. 6740*



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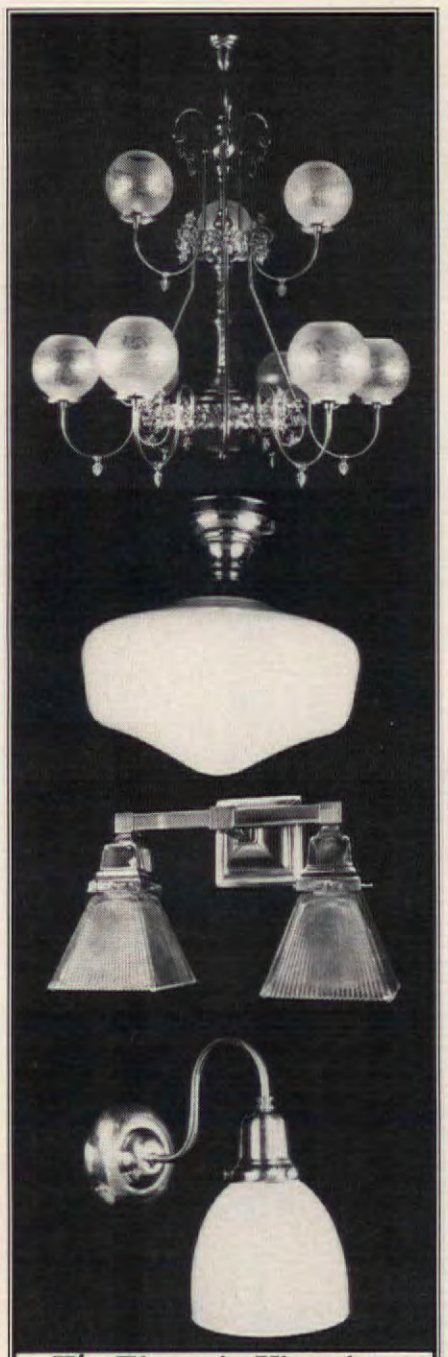
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WRITE IN NO. 95

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For more information on these companies, consult the SourceList on pp. 38-42



The line of products from A&M VICTORIAN DECORATIONS includes cast-stone address markers with custom finishes. *Write in No. 7470*



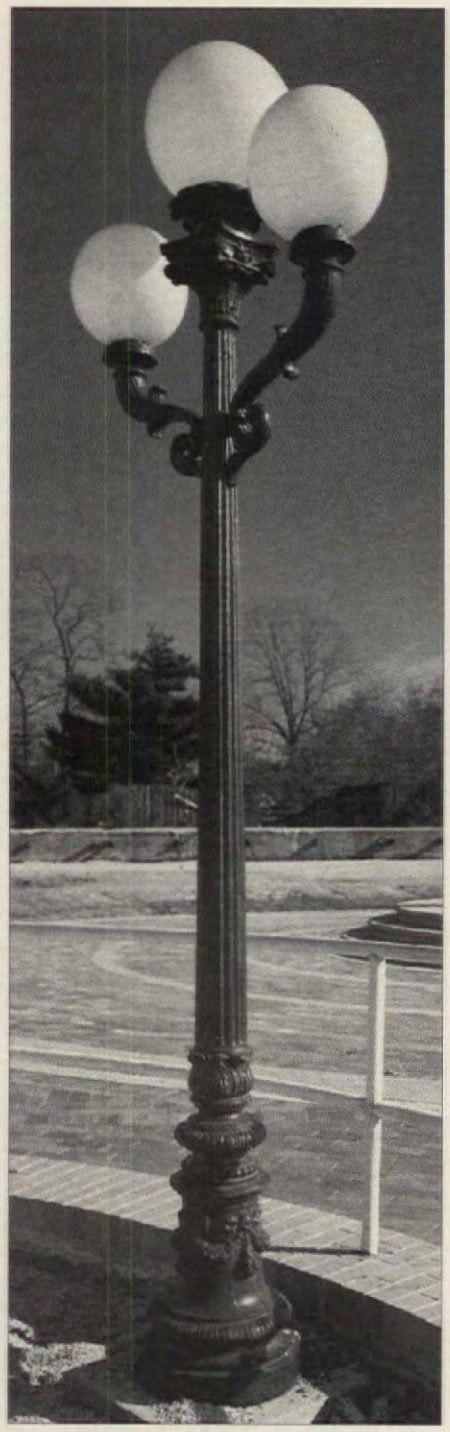
Cast-aluminum lighting from the MEL NORTHEY COMPANY is available in four standard colors: black, charcoal, verde green, and white. *Write in No. 53*



This reproduction Arts & Crafts lantern is from URBAN ARCHAEOLOGY, who also sells antique and one-of-a-kind lighting fixtures. *Write in No. 2990*



SPRING CITY groups many of its streetscape elements into design families, including such elements as traffic control (shown here), bollards, and signs to coordinate the overall design. *Write in No. 1030*



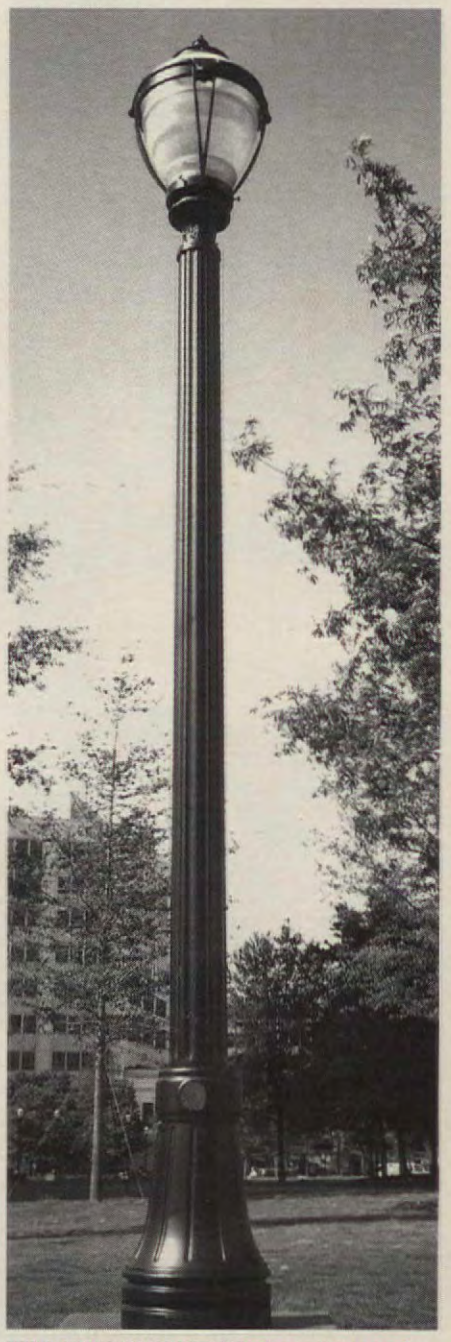
The Potomac post in sand-cast iron from ROBINSON IRON measures 9 ft. high with a 35-in. width at the arms (dimensions exclude fixures). *Write in No. 3240*



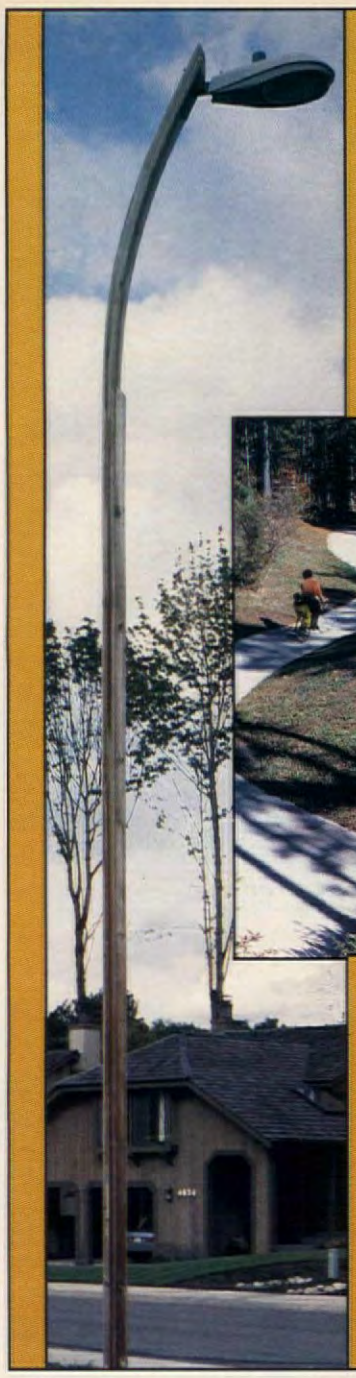
HERWIG LIGHTING works in cast aluminum and cast bronze to create a wide range of street lighting styles. *Write in No. 9130*



HISTORICAL ARTS & CASTING fabricated this wall-bracket light fixture in aluminum for a Palm Beach, Florida, installation. *Write in No. 1210*



TRIMBLE HOUSE fabricated several types of street lighting for the city of Atlanta, including the Type C street light and pole shown here.



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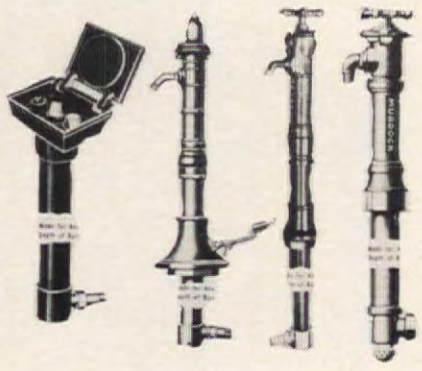
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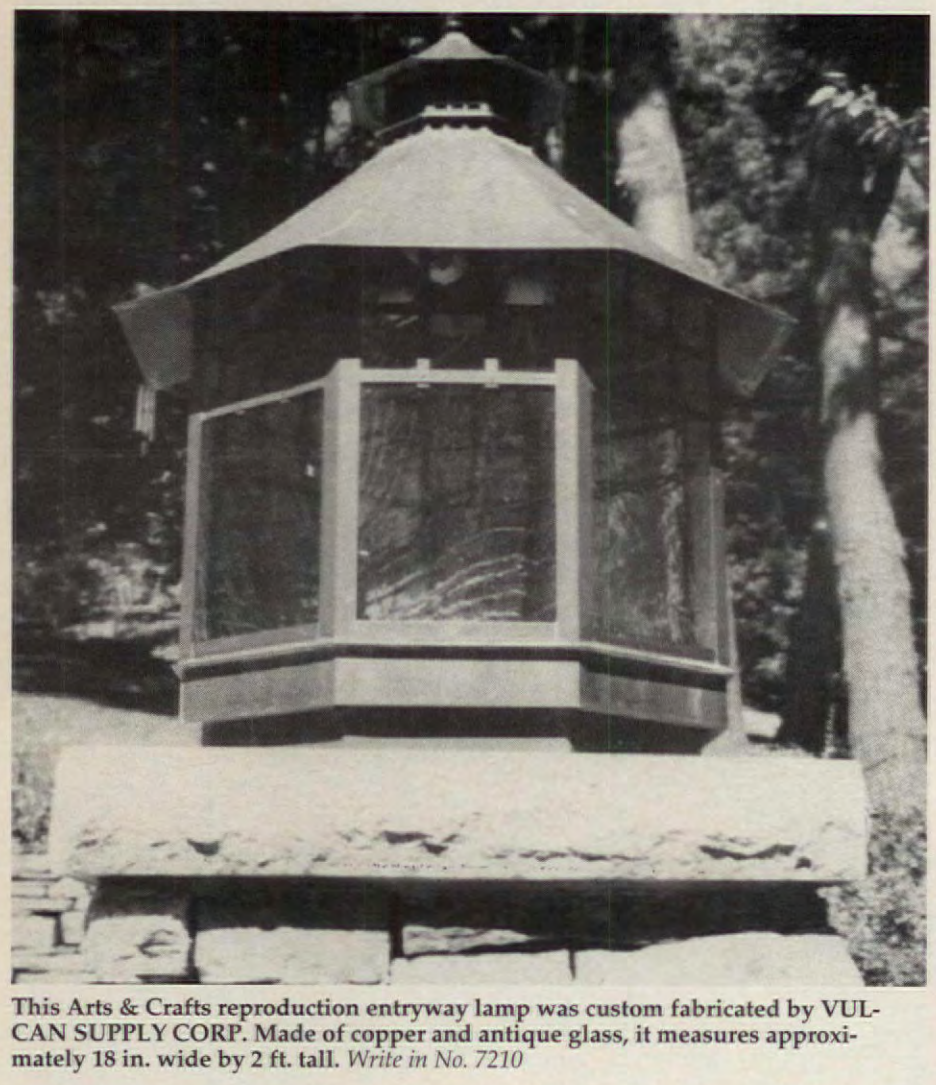
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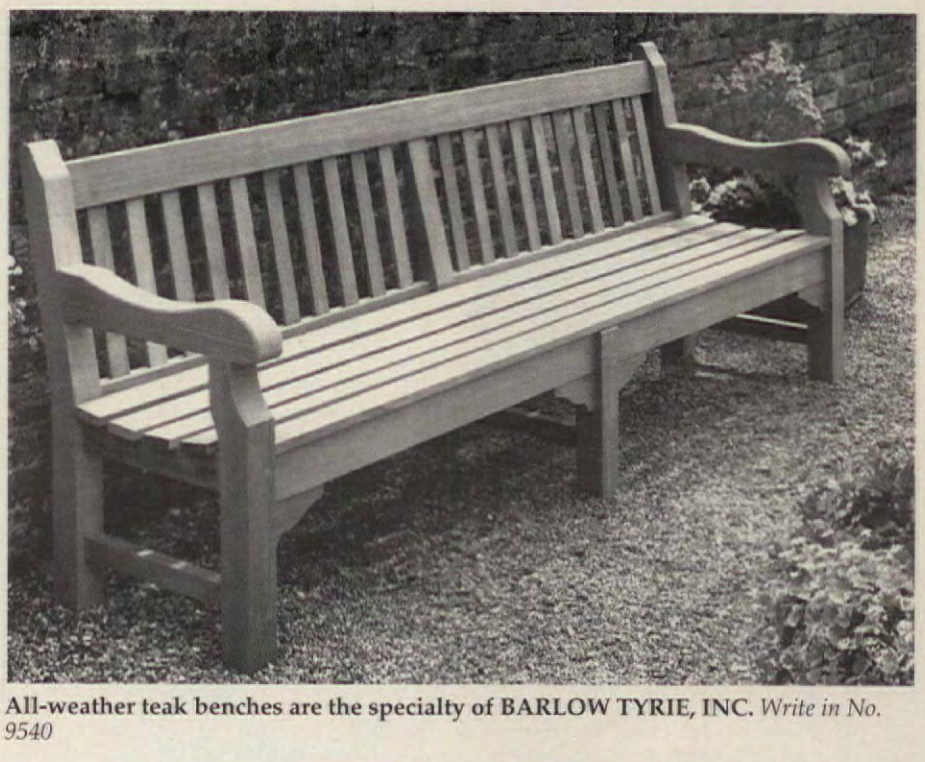
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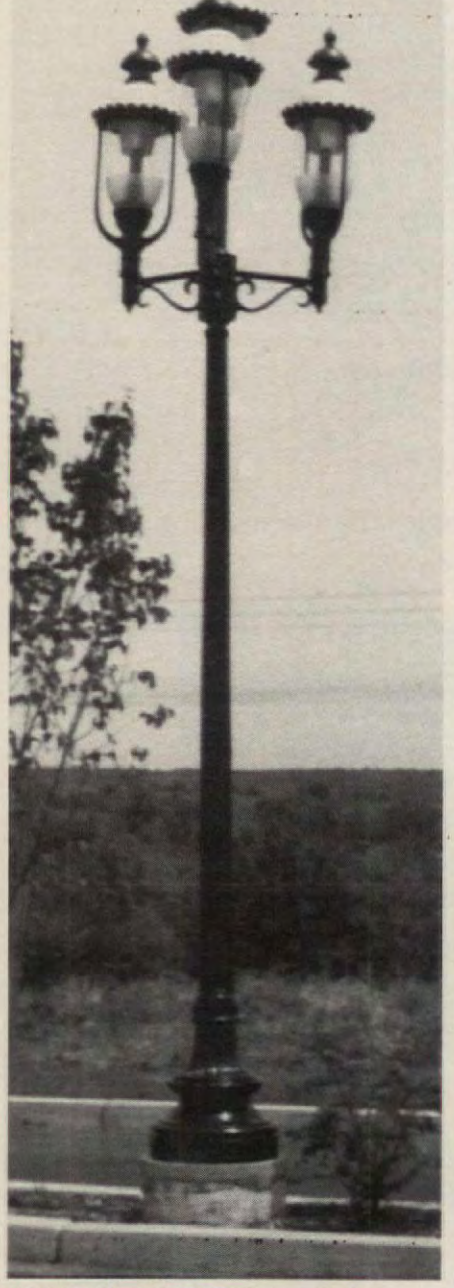
This Arts & Crafts reproduction entryway lamp was custom fabricated by VULCAN SUPPLY CORP. Made of copper and antique glass, it measures approximately 18 in. wide by 2 ft. tall. *Write in No. 7210*



All-weather teak benches are the specialty of BARLOW TYRIE, INC. *Write in No. 9540*



Garden furniture from the SLATTER PARK BENCH COMPANY is made of white oak and custom-designed cast-aluminum parts. Several other models, as well as custom work, are also available. *Write in No. 28*



BLAKE INDUSTRIES' four-light street fixture features the "Victorian II" lantern mounted on a cast-aluminum post, called the "Universal." *Write in No. 2160*



SUN VALLEY LIGHTING's "Cityscapes" series includes a large number of luminaire, shaft, and base styles that can be matched to create custom fixtures. Here, an "LCW" luminaire sits on a tapered shaft and base #2900. *Write in No. 5260*



Onion light fixtures from LIGHTING BY HAMMERWORKS include this post-mounted lantern, PRG12, as well as the wall-mounted versions, RG12, shown on the house. *Write in No. 5090*

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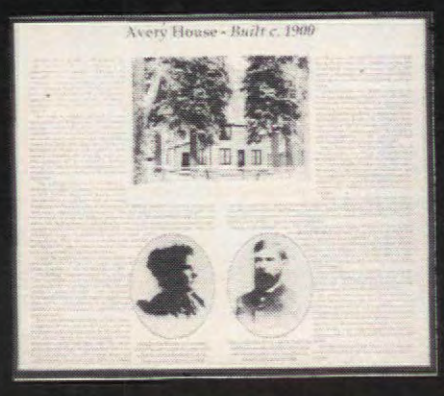
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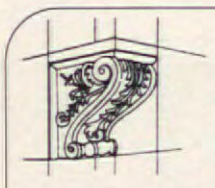
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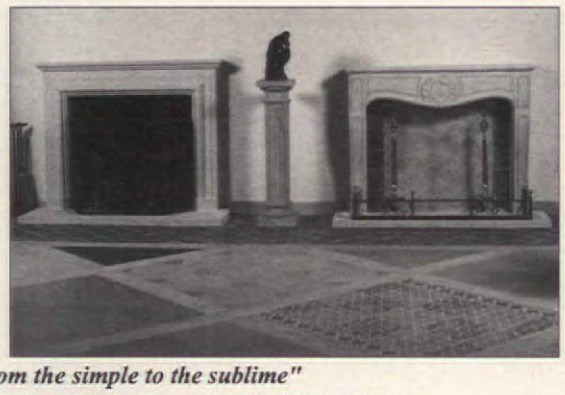
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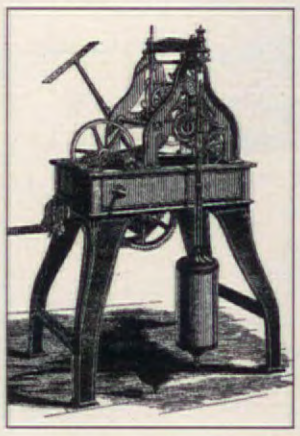
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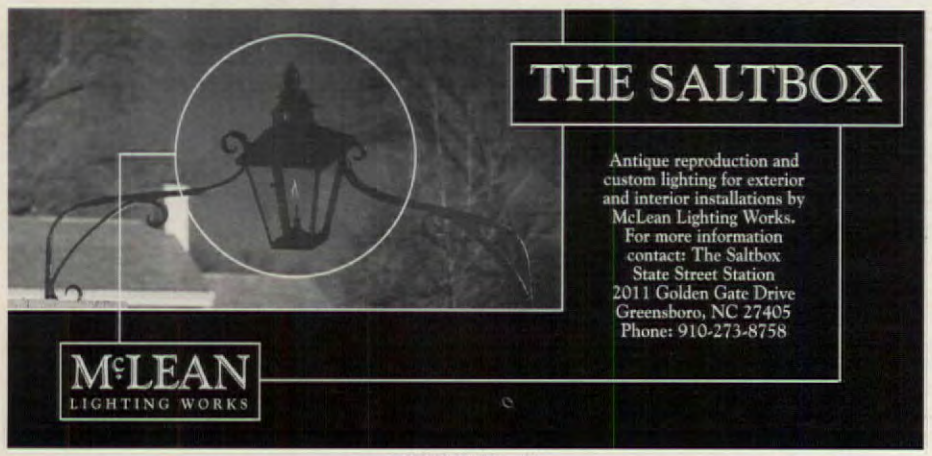
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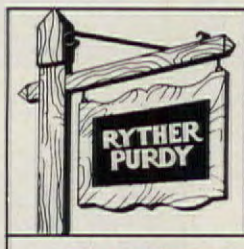
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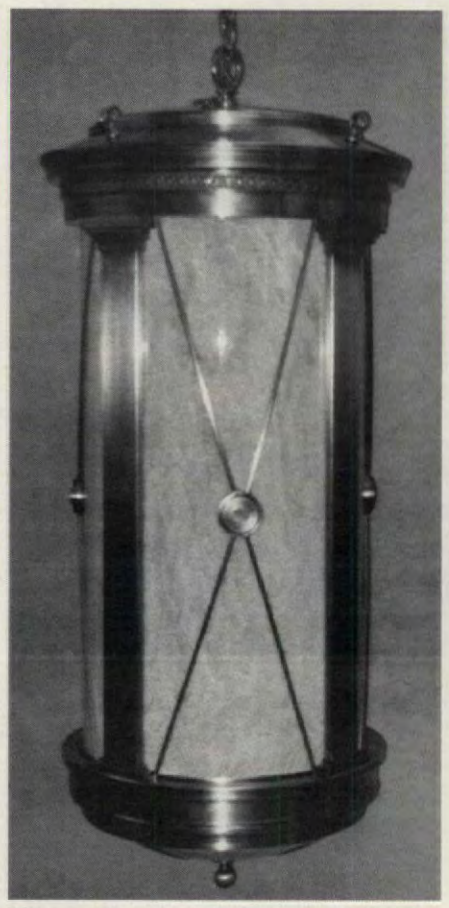
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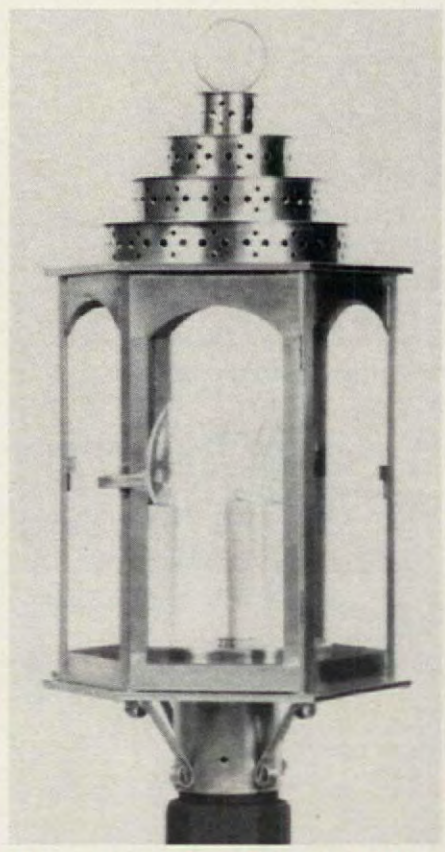
For more information on these companies, consult the SourceList on pp. 38-42



This outdoor lantern from ST. LOUIS ANTIQUE LIGHTING CO. is model CD 6435 in their catalog and was fabricated in brass with a faux-alabaster shade. *Write in No. 6190*



CONANT CUSTOM BRASS fabricated this "Pine Tree Lantern" (PTL-1) in brass with an antiqued copper finish and gold details. *Write in No. 620*



This street light from THE SALTBOX is model ML-75P and measures 22-1/2 in. high, 10 in. wide, and 10 in. deep. *Write in No. 77*



WARD INDUSTRIES' "Constantine 3" fixture is a cast-aluminum cross-arm with Virginia-style fitters mounted on a 3-1/2-in. fluted post. *Write in No. 4090*



The London street lamp from MACQUARRIE & NICCUM is model LST and comes in heights of 32, 38, and 40 inches. *Write in No. 6540*

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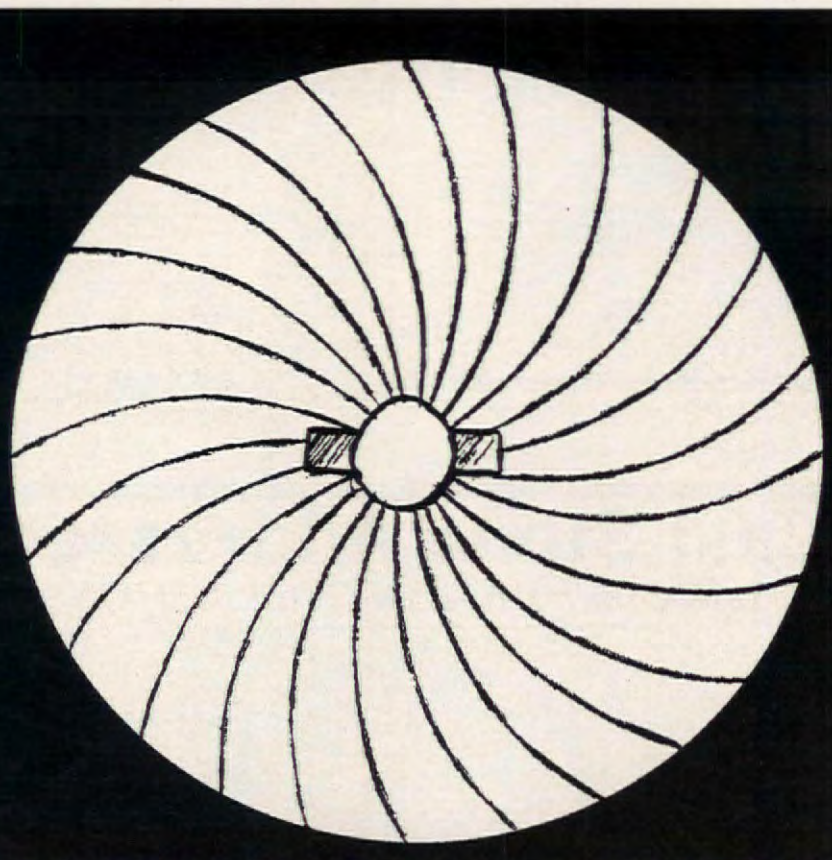
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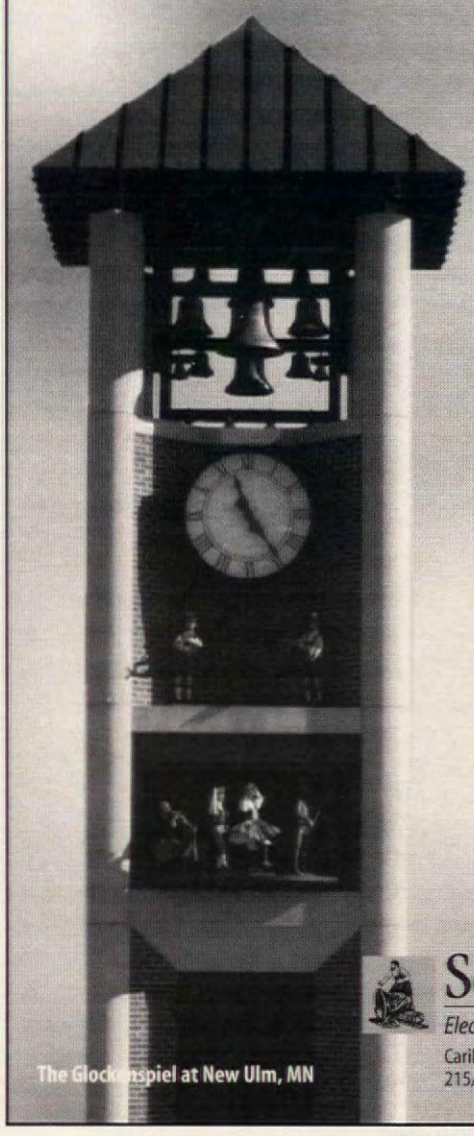
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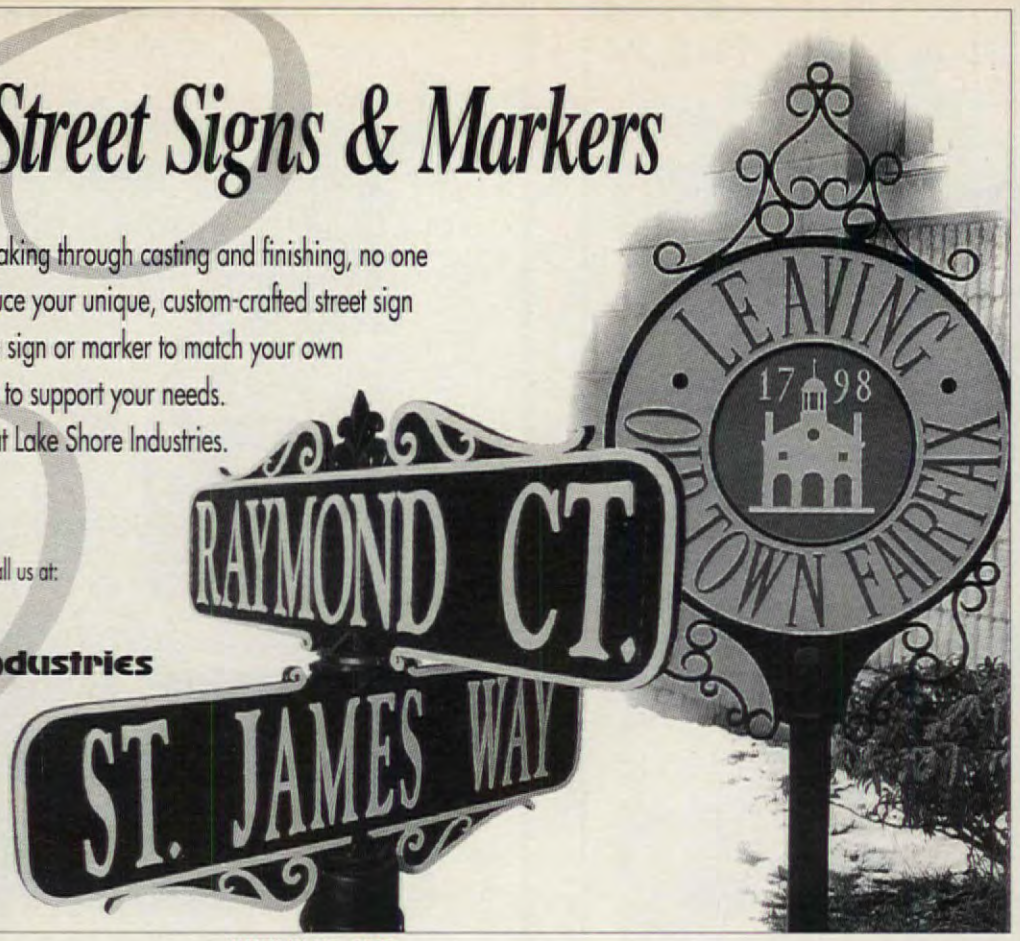
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Finding the Ideal Planter

Finding the ideal planter, urn, or vase for a building entrance, terrace, garden, urban plaza, or park requires a basic understanding of the characteristic advantages and disadvantages of planter materials. A landscape architect reviews the glossary of what's available today.

by Jamie Crelly Purinton

Planter materials include metals, wood, carved stone, cast stone, terra cotta, and fiberglass. Each material has a distinctive history and aesthetic, as well as more pragmatic qualities relating to durability, maintenance, weight, and cost. What follows are some of the properties of commonly available materials; understanding them will help you select the ideal planter.

Metals

CAST IRON: Since the early 1800s, cast iron has been a popular material for garden planters and ornament because it was cheap to produce. Cast iron, a ferrous metal containing between 2 and 4% carbon, is an environmentally resourceful material because it includes recycled scrap metals, such as used engine and auto parts. Although cast iron is both brittle and strong (in terms of compressive strength), the appearance, strength, and workability of iron is affected by the characteristics of the iron ore, the percentage of carbon, the addition of other elements, and the process of smelting and cooling.

Typically, cast-iron manufacturers, such as Robinson Iron Corp. or Florentine Craftmen, use a sand-casting system in which the molten iron is poured into "flasks" of sand supported within a box. The surface of the cast should be smooth and relatively free of holes or pits; parting lines should be clean. Because it is such a hard metal, it is difficult to remove blemishes caused by casting. Depending on the complexity of the shape, a planter is comprised of many cast pieces that must be assembled and welded with cast-iron or nickel rods, then ground smooth and finished. For instance, Florentine Craftsmen's French Topiary Box is comprised of sixteen separate pieces. Welding the separate cast pieces is a relatively new practice. Antique cast-iron urns were typically bolted rather than welded. Florentine Craftmen often repairs old cast-iron pieces that have corroded around these steel fastening bolts and pins.

Cast iron is typically primed with epoxy or zinc and finished with polyurethane to provide important protection from the otherwise inevitable corrosion of this metal from oxidation. Robinson Iron uses a zinc-rich urethane primer followed by an acrylic polyurethane enamel. Although oxidation creates a protective layer of "rust," Skip Brown of Florentine Craftsmen has seen antique cast-iron pieces which have literally "rotted away" due in part to contact with soil acids. Finishes typically need to be touched up every three to five years in order to maintain a high-gloss surface, and planters will need to be completely refinished every six to eight years. To refinish, the planter is usually stripped down to bare metal. Robinson Iron provides useful guidelines for the general maintenance, cleaning, and refinishing of their cast-iron work.

Cast iron is strong, heavy, and well suited for the inner stress of the volumes of soil associated with large planters. Due to its density, a cast-iron planter is difficult to move or steal. This is an important advantage in public spaces. However, being brittle poses a problem. If a cast-iron urn is dropped or hit hard, it will probably crack. The abundance of iron in the earth's crust and the availability of scrap metals make cast iron the least expensive of all the metal planters.

ALUMINUM: The value of aluminum has changed drastically over the past century. Don A. Watson writes in his book, *Construction Materials and Processes*, "Napoleon III reserved table settings made of this precious metal for honored guests, his other guests had to be content with solid gold or silver utensils." Aluminum has become popular within the last century for planters (and more available than silver or gold planters), because it is adaptable to many forming methods; is made strong and durable by the addition of alloying agents, such as nickel or zinc; and is an abundant natural resource. Like cast iron, aluminum is typically sand-cast. The quality and cost of aluminum varies tremendously. Very low-quality aluminum will have many pits and holes and will need to be filled with body putty. (These repairs may be hidden to the consumer by paint.)

Although exposure to weather causes surface oxidation, which dulls and slightly pits the surface, a protective powdery white coat forms — ultimately slowing the rate of oxidation. Longwood Garden keeps unfinished aluminum furniture cast by Florentine Craftmen which has turned a chalky white. Most of the weathering occurs in the first few years.

Various mechanical and chemical processes provide a range of surface textures for aluminum planters, such as "bright-buffed," scratch-brushed, satin, sandblasted, frosted, polished, or enameled. At Duncan-Lakkes, a small Midwestern shop specializing in cast aluminum, the aluminum is coated with a zinc-chromate primer that helps paint adhere to the aluminum and inhibits corrosion. Although aluminum planters may last for a hundred years, the paint finish will need to be refinished every 5 to 10 years, depending on weather conditions. Baked-on, powder-coat finishes are protective yet problematic to maintain. Corrosion may travel under cracks that are difficult to seal because paint will not adhere to the hard finish. To refinish a powder-coat surface, all of the old finish must be removed.

Aluminum's resistance to corrosion by salts or pollutants makes it ideal for planters. Unlike cast iron or copper, it will not stain the surfaces beneath it while weathering. And aluminum planters are the lightest of all the metal planters rendering them particularly suitable for rooftops. Although aluminum may cost more per pound than bronze, its overall lightness makes it less expensive per piece.

LEAD: Lead has been popular for use in garden ornament and planters since the late 1600s because it was cheaper to acquire than bronze, stone, or marble and could be cast at much lower heating levels than other metals. In fact, one can melt lead on a stove top or fire. To cast a lead planter, molten lead is poured into molds. The lead components are then soldered together, and the details chased by hand. Unlike other harder metals, lead is still malleable when cooled; therefore, fine details may be more easily chased into this metal than others.

Most antique lead urns were painted to resemble stone, brass, or bronze. When left natural (more common these days), lead turns an ashen gray. Florentine Craftmen applies an acid wash to the shiny silver surface of a new lead piece to speed up the patination process. Butcher's wax or oils may be used to maintain a darker finish.

Lead makes a great planter because it is malleable, pliable, easily cast into intricate shapes, resistant to corrosion, and very dense. Its density makes it a poor choice for places where weight is a concern, such as rooftops. A lead urn will weigh approximately five times more than a comparably sized aluminum urn. Its weight can also stress the socles of a top-heavy vase because it is unable to support its own weight. Therefore, there are certain shapes and designs that make more sense for this material. In order to protect plant roots from the toxicity of lead, lead planters should be lined with a protective coating. Kenneth Lynch, for example, paints a fiberglass coating on the inside of their urns.

BRONZE: Although bronze planters have been made since the 1700s, particularly in France and Italy, the use of bronze has always been limited due to the expense of the raw material. In fact, less expensive materials, such as lead, cast iron, stone, and artificial stone can all be finished to look like bronze. Historically, bronze was reserved for important public statues. Like cast iron, bronze may be sand cast or cast by the more elaborate and expensive lost-wax process, a process that allows more intricate detailing.

Bronze is strong — and less brittle than iron and zinc. Its beautiful luster, maintained by frequent cleaning and waxing, and natural green patinas make it a desirable choice for fancy and limited situations. Bronze continues to be one of the most expensive metals for planters. A bronze urn will be about three times the cost of a cast-iron urn, comparably sized.

COPPER: Copper is an extremely flexible metal that, according to Watson, may be "rolled, drawn, extruded, spun, formed, hammered, welded, brazed, and soldered." Unlike cast iron, lead, or bronze, it is often fabricated instead of cast, which means that one-of-a-kind shapes may be more economically made. This is important when exact sizes for planters are needed in such places as a small step or oddly shaped terrace corner. Copper Sculptures, Brandon, Miss., uses sheets of "half soft copper," which are 98% copper, to fabricate planters welded with copper. Copper Sculptures' Bill Shook warns of using lead welds on copper pieces. Because these metals have different rates of thermal expansion, he has repaired many copper planters, broken at the seam of a lead weld.

Copper is extremely durable, relatively soft, and beautiful. Copper will naturally develop a green patina over a period of five to ten years. It takes a lot of buffing to keep the "new penny" look. Some acid washes may be used to speed up the patination of copper, which is important if staining is an issue. Copper Sculptures offers various patina solutions to create blues, burgundies, and green — patinas Shook likens to terra-cotta glazes.

According to Shook, copper planters need to be lined to protect the plant roots. Copper sulfate is a commonly used herbicide. Although some recommend the use of bone meals in the soil to neutralize the sulfate, it is safer and requires much less maintenance to simply line the planters. Copper Sculptures uses a swimming-pool paint on the inside of its planters. Copper planters make sense in less traditional landscapes where original designs are desired. This metal is cheaper than bronze, stainless steel, or lead but more expensive than aluminum and cast iron.

continued on following page

FINDING THE IDEAL PLANTER, continued from preceding page

Wood

WOOD: For the sake of durability, wooden planters should be constructed from rot-resistant woods with natural oils, such as cedar, pine, teak, and mahogany. In order to reduce demand on over-harvested trees, it is important to seek out new varieties of woods. In *Your Natural Home*, Janet Marinelli and Paul Bierman-Lytle list lesser-known, rot-resistant woods, both tropical (such as Billy Webb, Chontaquiro, Narra, Malas, Shihuahuaco) and domestic (such as Aromatic Cedar, Cherry, Osage Orange, and Sassafras). The Rainforest Alliance's Smart Wood Program, the world's largest forestry certification program, independently evaluates "forest management practices, forest products, timber sources, and companies, enabling the public to identify products and practices that do not destroy forests."

Although softwoods (e.g., cedar or pine) are easier to work with than hardwoods (e.g., mahogany or teak), softness is a disadvantage if the planter is placed in a high-traffic area. Marine plywood will outlast "exterior plywood" due to the quality of the lamination; however, according to Jeff Mills, of Mills & Co., even marine plywood will, over time, check and warp.

The quality of hardware and sealant also affects the durability of a wooden planter. Weather-resistant hardware like copper, bronze, or stainless steel should be used, and polysulfide clear marine caulks are ideal for moist conditions. The way the wood is joined also affects durability. For instance, miter joints may open up over time in response to the swelling and contraction associated with a moist environment, while a more integrated mortise-and-tenon joint will be more apt to stay together. Drainage holes, covered with soil filter fabric and feet that lift the bottom of the planter off the ground, will also add to the planter's longevity.

Rot-resistant woods reduce the need for toxic preservatives. Cedar, for instance, requires no preservative, due to its inherent oils. However, stains and paints provide variations in aesthetic qualities. In general, multiple and thin coats of stains or finishes, which allow each layer to thoroughly penetrate, are preferable to thick coats. Sanding in between coats will also improve adhesion and durability of the finish. Penetrating stains will require less refinishing maintenance than paint, which will chip and peel. Metal, rubber, or plastic liners provide critical additional protection of the wood from the moist soil of the planter.

Recycled plastic lumber, manufactured from commingled thermoplastics, such as milk jugs, pop bottles, and bubble wrap, may be substituted for real wood. Although plastic lumber does not have the textural, visual, or structural qualities of wood, it is an environmentally responsible material. It can be fastened with stainless steel and colored with dyes.

One of the most significant advantages of wood is that it is easily fabricated into custom sizes. Often the standard-sized, prefabricated wooden planters do not fit specific locations or planting needs. Although less durable than stone or metal, wood is the most economical of all the planter materials for custom-designed large planters. Obviously, the availability and workability of the wood will affect cost. For instance, a custom-built teak planter costs about thirty percent more than a cedar planter, due to both the cost of the wood and the increased skill required to work with a hardwood.

Stone

CARVED STONE: Stone is probably the earliest and oldest material used for planters. Its use has been recorded as early as the late 1600s, but by the end of the 19th century, the output of stone garden urns had seriously declined due to the skill and expense required for carving. Today, however, in a few places with a strong local craft tradition and plentiful quantities of appropriate stone, planters are still being hand carved in Portland stone, Vicenza stone, Bath stone, and various marbles.

Although stone may appear strong, weather and humidity weakens this material over time. According to John Davis, in his book *Antique Garden Ornament*, very few of the early antique stone urns have survived the English climate, and most stones will show signs of decay within 100 years. The chief causes of decay are chemical (atmospheric pollution and soluble salts), physical (frost and thermal stresses), and biological (algae, fungi, lichens, mosses). Air pollution causes a buildup of calcium sulfates in reaction to airborne sulfur acids. Cleaning and waxing will provide some protection. Depending on the porosity of the particular stone, alternate freezing and thawing cycles and thermal stress, caused by hot days and cool nights, may create fissures that weaken the structure of the stone. Although algae, lichen, and mosses are attractive, they will increase water retention in the planter, which will eventually contribute to structural breakdown.

Stone's durability, strength, and beauty are ideal planter qualities. Although its weight makes it difficult to steal, this heavy material may cause problems on decks or rooftops. Its high cost, compared to the many cast-stone planters on the market, limits the use of stone planters to special situations.

CAST STONE & CAST CONCRETE: Cast stone has been a popular material for garden planters since the late-18th century. One of the earliest and most famous fired cast-stone planters was made by the English company, Coade Works. At first, cast stone was considered unacceptable because it was "artificial" and "imitative," but today this material is considered to be an economical and pleasing substitute for more costly hand-carved stone. The distinction between cast stone and cast concrete is not universally agreed upon. Haddonstone distinguishes its cast stone from cast concrete by a lower water-to-cement ratio and the dry-mix process. Others distinguish cast concrete from cast stone by the larger size of coarse aggregate used in concrete mixes. Both cast stone and cast concrete contain a mix of cement, sand, water, and aggregates, solidified by chemical action. Various "limey" stones are used in the aggregate mix. For instance, Haddonstone uses an Oolitic limestone dust while Florentine Craftsmen and Kenneth Lynch use marble chips and sands. Each company's proprietary mix creates different textures, colors, and porosity. It is important that the mix not be too coarse, since larger chunks and pebbles will eventually be exposed by weathering. On the other hand, a very good quality weathered cast-stone piece will be indistinguishable from smooth limestone.

Cast stone may be made by either a "wet-mix" or "dry-mix" process. In the "dry-mix" process, a damp mix is pounded by hand into a mold. Haddonstone observes that the dry-casting process, although more labor-intensive, eliminates the bubbles associated with wet casting. Also, in dry-casting, it is possible to pick up a lot of undercutting detail so that the planter has more of the appearance of carved stone. At Haddonstone, after one day in the mold, the casting is released and then placed in a curing shed for three days where constant, fine misting ensures that the cementitious stone will harden consistently. After the moist curing, pieces are cured for 14 more days in the environmentally controlled stockyard. In the wet process, a stone slurry is poured into a mold. Florentine Craftsmen asserts that the wet process reduces the porosity of the final piece. They also apply a slurry coat after the first casting to fill in any "blow holes" left by air bubbles.

Lunaform makes cement-based planters that are completely frost-proof. The cement is first formed around a mold, then reinforced with a steel mesh covered with more cement mix and finally turned on a wheel. Although strong, these planters are also slightly heavier than other cast-stone planters. For instance, a 25-in.-dia. x 19-in.-high Lunaform Roman pot will weigh about ten percent more than a comparable Haddonstone pot, making it more suitable for a garden than a rooftop.

Stable pigments and stone dust may be added to cast stone and concrete mixes to achieve the appearance of particular stones. For instance, Haddonstone offers Portland, Bath, Cotswold, and terra-cotta finishes, as well as an organic formulation called "New Stoneage," which encourages the development of algae and lichen. Lunaform planters are available in a wide range of finishes, including Tuscan Red, Terra-Cotta, Roman Red, Bluestone, Limestone, Fieldstone, and Basalt.

Cast stone has other advantages besides being easy to produce. It weathers well in Northern climates and requires no maintenance. The integral color of cast stone will change with weathering, creating a desirable variation in color. This "antiquing" may be also simulated by the addition of grey dyes. Although cast stone withstands the expansion and contraction of soil during freezing and thawing, it is important that drainage is maintained to reduce the pressure caused by ice. (Clay-based cast stone is considered more weatherproof than cement-based, because clay-based stone is fired.) However, in New York City's climate, it is rare for a thick cast-stone piece to crack from freezing weather. On the other hand, cast stone is susceptible to abrasion and chipping. Hairline cracking may also occur if a cast-stone planter is watered during the heat of the day, due to the stress caused by a differential temperature gradient. (It is not advisable to water plants in the heat of a summer day anyway.)

The cost of cast stone and cast concrete varies according to the composition of the piece and the complexity of the casting and curing process. Although the cost of making the first piece, which entails making a mold, may be comparable to carving stone, the cost per piece goes down with each reproduction, making cast stone less expensive than carved stone (or any of the metal planters), but more expensive than terra cotta.

Terra Cotta

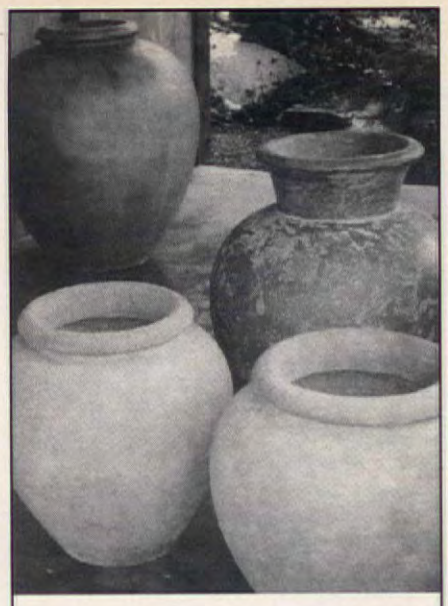
TERRA COTTA: In Latin, terra cotta means "earth baked." Clays are combined with water to create a "slip," which is next passed through a sieve to remove impurities, then pumped under pressure into a "filter press." The clay is either hand formed, hand wheeled, or machine wheeled and then fired in a kiln or partially baked by the sun. Many suppliers buy from Greek, Italian, or Mexican potters, each with their distinct clays and pottery traditions. For instance, Architectural Pottery's Italian planters are hand packed (many terra-cotta pots on the market are machine packed) in chalk molds and high fired at 2000 degrees for four days. The Italian clay is green in the earth, as opposed to the red clay found in North America. According to Grace Shaver, of Architectural Pottery, their hand-formed planters contain the marks of the master potters' fingerprints.

Seibert and Rice's pottery is made in Impruneta, Italy, a town where potters have passed their artistry skills and techniques through the generations of four centuries. The local clay dries a distinctive pink with chalky markings, rather than the more common orange terra cotta. These planters are very durable, due to a combination of the porosity of the clay and the high-firing techniques. Original Impruneta planters, made as early as the 1600s, can still be found in European gardens.

Architectural Pottery's Greek planters have an intentionally rougher or pitted surface that makes them look antique. Some of the pitting is created by placing in the kiln ground olive pits that pop against the pots during firing. After the Greek pots are fired, they are filled with cold water, thereby leaching out salts and impurities, which also creates a beautiful chalky finish. In contrast to both Greek and Italian traditions, many of the terra-cotta pots made in the U.S. are kiln-dried for a much shorter duration and at much lower temperatures and then partially dried in the sun.

Besides the quality of the clay and the craftsmanship of forming the shape, the process of firing greatly affects the quality of the planter. Firing a large piece takes several days. Because clay contains water, quick increases in heat levels can blow a pot apart as the water expands and changes to steam. Therefore, heat levels must be raised slowly. According to Jim Keeling's book, *The New Terra Cotta Gardener*, it may take 12 hours to reach 752 degrees F and 14 more hours to reach 1832 degrees F. Planters must also be cooled slowly; a large one may take up to three days to cool. If under-fired, the planter will not be as frostproof because it is too porous; if over-fired, it may slump or melt out of shape.
Terra cotta typically cracks with freeze/thaw cycles and generally should be emptied of plants and soil before freezing weather. The planters, if kept dry or

continued on page 61



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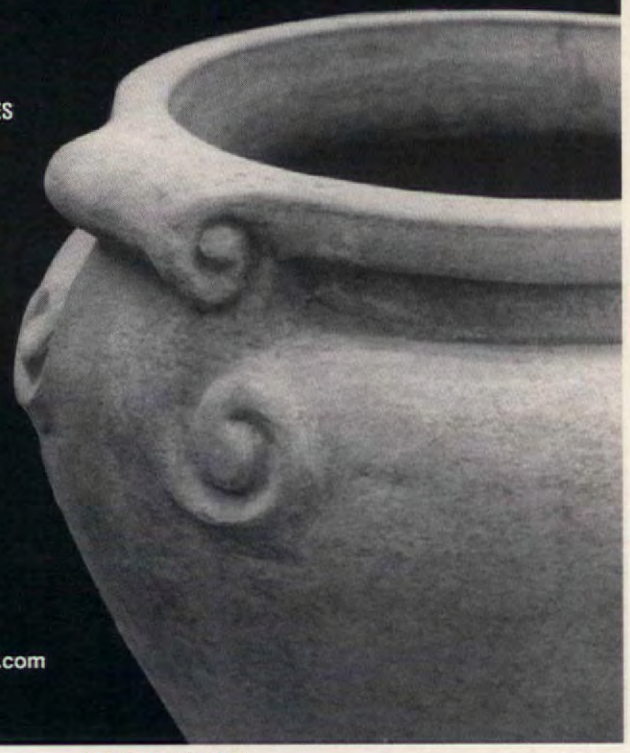
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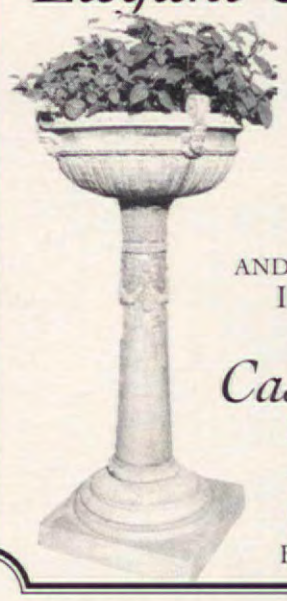
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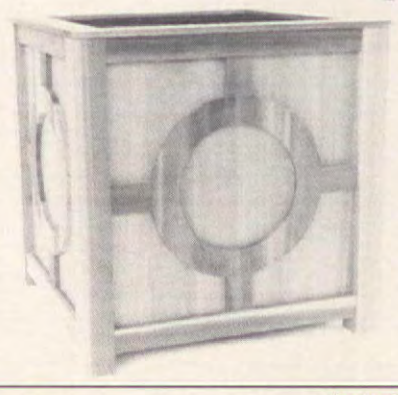


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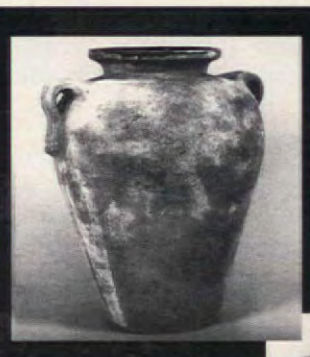


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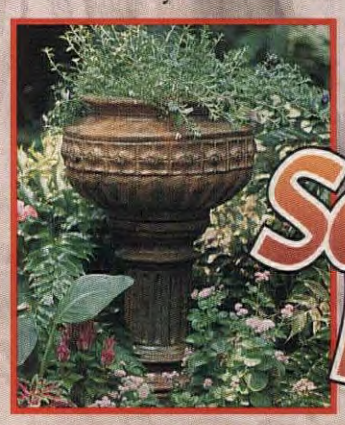
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TRADITIONAL BUILDING's PLANTERS & URNS *SourceList*

CSI# 02945

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	Planters	Urns	MATERIALS: Cast Stone	Natural Stone	Terra Cotta	Glazed Ceramic	Cast Iron	Cast Aluminum	FRP	Lead	Wood	Other
Henri Studio, Inc. 1250 Henri Dr., Dept. TB Wauconda, IL 60084 847-526-5200; Fax: 847-526-6782	Designer and manufacturer of cast-stone fountains, statuary, birdbaths, planters, and garden decor. Original designs, custom capabilities.	Free Write in No. 2630	x	x	x									Resin
Jaz Products P.O. Box 3504, Dept. TB Thousand Oaks, CA 91359 805-525-8800; Fax: 805-525-8808	Planters made from polyethylene plastic are durable and lightweight and have the look of terra cotta. Other colors available.	Free Write in No. 3170	x											
Lunaform P.O. Box 189, Dept. TB Sullivan, ME 04664 207-422-0923; Fax: 207-422-0923	Studio specializes in handmade, all-weather garden planters, bowls, urns, and fountains; made of steel-reinforced concrete hand-turned on large wheels; smooth and rough finishes.	Free Write in No. 7620	x	x	x									
Lynch & Sons, Inc. P.O. Box 488, Dept. TB Wilton, CT 06897 203-762-8363; Fax: 203-762-2999	Top-of-the-line fabricators with an extensive catalog of fountain designs, garden ornament, site furniture (including full park-bench manufacturing capabilities), weathervanes, finials, and gazebos. Custom capabilities.	Free Call for information	x	x	x									
Michael Bentley Enterprises 1915 Brush Run Rd., Dept. TB Avella, PA 15312 412-345-3601; Fax: Same as phone	Major importer of antique (from 1850) English chimney tops. Also, antique American chimney tops. Many other uses: ornamental garden planters, table bases, or as centerpieces for fountains. Plain as well as ornate tops.	Free Write in No. 410	x				x							
Mills & Co. P.O. Box 15, Dept. TB Bovina Center, NY 13740 607-832-4361; Fax: 607-832-4608	Custom-built planters, pergolas, and trelliswork in traditional designs, using teak, cedar, and mahogany.	Free Write in No. 6670	x										x	
Nichols Bros. Stoneworks 20209 Broadway, Dept. TB Snohomish, WA 98290 360-668-5434; Fax: 206-483-5721	Manufacturers of European and contemporary designs in reconstituted dry-cast sandstone; planters, urns, vases, and other architectural and garden ornament and furnishings. European design and domestic pricing. F	ree Write in No. 5980	x	x	x									Sandstone
Robinson Iron Corp. P.O. Box 1119, Dept. TB Alexander City, AL 35011 205-329-8486; Fax: 205-329-8960	Major cast-iron restoration and fabrication firm with a huge selection of castings for reproduction fountains, planters, urns, benches, and other architectural elements in cast aluminum, iron, and bronze. Custom work.	Free Write in No. 3240	x	x					x	x				
Ryther-Purdy Lumber Co. P.O. Box 622, Dept. TB Old Saybrook, CT 06475 860-388-4405; Fax: 860-388-9401	Manufacturer of Western red cedar lighting standards, illuminated walkway bollards, benches, planters, signage, flagpoles, trash receptacles, timber guide-rail fencing, and gates.	Free Write in No. 91	x										x	
Sciabbarrasi Corp. 235 N. Regent St., Dept. TB Port Chester, NY 10573 914-939-9246; Fax: 914-934-9019	Hand-cast resin/fiberglass planters and urns designed in the European tradition.	Free Write in No. 4860	x	x										Resin/ fiberglass
Seibert & Rice, Inc. P.O. Box 365, Dept. TB Short Hills, NJ 07078 201-467-8266; Fax: 201-379-2536	High-quality imported terra cotta from Tuscany, featuring high relief and fine detailing: flower boxes, pots, urns, planters, and vases. Extensive inventory. Custom work.	Free brochure, catalog $5 Write in No. 5500	x	x			x							
Sitecraft 40-25 Crescent St., Dept. TB Long Island City, NY 11101 800-221-1448; Fax: 718-482-0661	Exterior site furnishings in redwood and cedar; other fine exterior finishes available.	Free Write in No. 6730	x										x	
Smith & Hawken; Trade Sales Div. 117 East Strawberry Dr., Dept. TB Mill Valley, CA 94941 415-389-8300; Fax: 415-383-7243	Exterior site furnishings include benches, chairs, tables, planters, and trellis fixtures.	Free Write in No. 140	x										x	
Smith-Midland Corp. P.O. Box 130, Dept. TB Midland, VA 22728 540-439-3266; Fax: 540-439-1232	Exposed-aggregate precast concrete planters; also, privacy walls, security fences, retaining walls, and sound or sight barriers.	Free	x											
Southwest Imports 8260 S. 800 E. 92, Dept. TB Fort Wayne, IN 46804 800-765-6233; Fax: 219-625-4852	Direct importers of handmade clay pots, textiles, aluminum furniture, limestone, wrought iron, and glassware from Mexico.	Free Write in No. 29	x	x		x	x	x	x	x				Hand-blown glassware
Wausau Tile, Inc. P.O. Box 1520, Dept. TB Wausau, WI 54402 800-388-8728; Fax: 715-355-4627	Manufacturers of precast concrete pavers; also, site amenities: planters, waste receptacles, bollards, ash snuffers, recycling containers, tables, benches, and signs. Smooth and exposed aggregate.	Free	x	x										Precast concrete
Windsor Barrel Works P.O. Box 47, Dept. TB Kempton, PA 19529 800-527-7848; Fax: 610-756-6389	Durable planters made of recycled plastic lumber in a variety of sizes and colors.	Free	x											Recycled plastic lumber
Wood Innovations of Suffolk P.O. Box 356, Dept. TB Medford, NY 11763 516-698-2345; Fax: 516-698-2396	Exterior wood structures and elements in high-quality Western red cedar; wood planters in any size or shape. Also, caps, bridges, wishing wells, and more. Custom-built wood products. Shipping nationwide.	Free	x										x	

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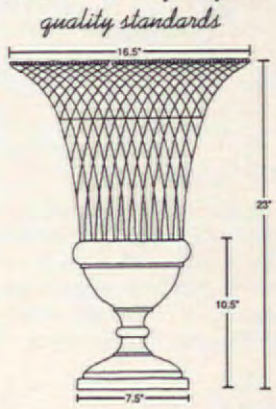
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WRITE IN NO. 4160

PLANTER & URNS PORTFOLIO

For more information on these companies, consult the SourceList on pp. 56-58



GOODWIN INTERNATIONAL sculpted this 28-in.-high "America" urn out of Vicenza stone. Goodwin also specializes in terra-cotta, marble, GFRC, and Vicenza Cast planters and urns. *Write in No. 4160*



GREAT GATSBY'S specializes in reproductions of classical urns and planters in a variety of materials, including cast iron, carved stone, cast aluminum, and carved marble. The life-size putto shown here is terra-cotta. *Write in No. 3270*



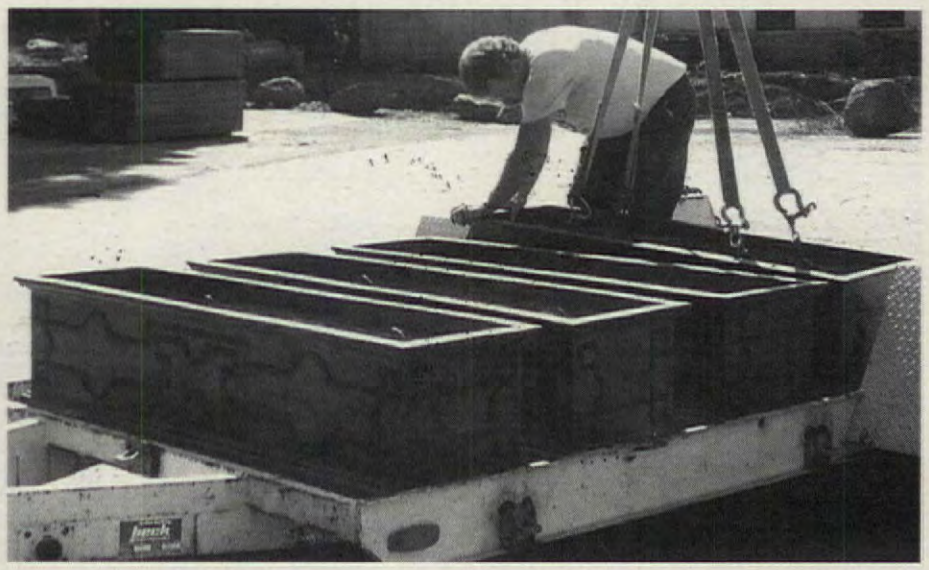
The BRASS BARON specializes in the design and production of solid-brass garden fountains and statuary, each hand-cast by the lost-wax method, with verdigris- and bronze-patina finishes. Accents include this 32-in.-high x 24-in.-deep garden urn. *Write in No. 200*



Cast architectural pieces with antiqued surfaces and a European flavor are available from CASTS OF THOUSANDS. *Write in No. 1014*



Dragon's feet and basketwork characterizes HADDONSTONE's Victorian jardiniere, which is used by the Royal Horticultural Society in Great Britain. *Write in No. 4020*



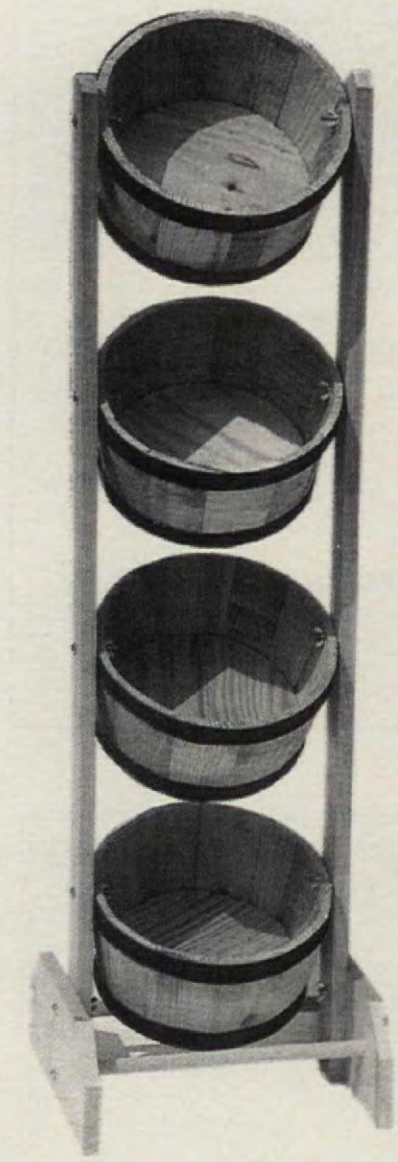
These lead planters, 69 in. long x 18 in. wide x 16 in. high, were fabricated by KENNETH LYNCH & SONS, INC., for the Metropolitan Partnership for Fairfax Square in Vienna, Virginia. *Call 203-762-8363 for more information.*



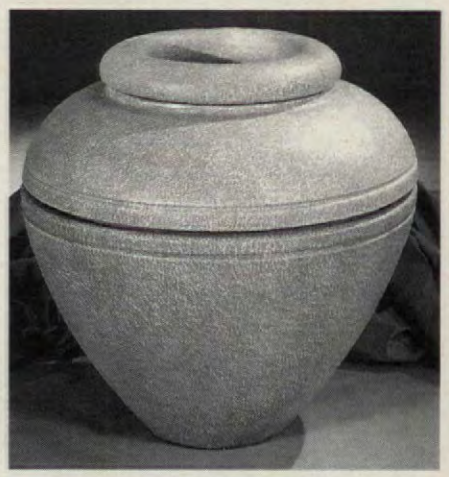
This urn is the signature piece of FRENCHWYRES, a specialist in wire garden furnishings. It features a heavy handcast-zinc base and delicately detailed crimped wire, and is available in a faux-lead finish in black, white, or dark-green colors. *Write in No. 2660*



In addition to imported handmade Greek and Italian pottery, ARCHITECTURAL POTTERY also offers a selection of Italian antique, Asian, and African reproductions. Shown here is a North African storage-jar reproduction. *Write in No. 20*



These barrels manufactured by BROOKS BARREL COMPANY are made of natural pine with durable steel hoops, and arrive ready to custom finish or seal. Each barrel is 10 inches in diameter and 7 inches deep. *Write in No. 18*



Shown here is an elegant, three-piece, cast-stone "Europhora" planter in an ivory finish from HENRI STUDIO, INC. These planters are also available in two pieces, and in bronze-patina, Canterbury-lead, and "terra-sorda" finishes. *Write in No. 2630*



The gargoyles decorating these "Poly Planters" by JAZ PRODUCTS are made from one-piece molded-polyethylene plastic. These terra-cotta look-alikes are guaranteed not to crack, chip, or break. *Write in No. 3170*

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WRITE IN NO. 5980

FINDING THE IDEAL PLANTER, continued from page 54

turned upside down, may be stored outside. Some companies provide lids for winter time (Lunaform).

Another maintenance issue with terra cotta is that the porosity of the planter causes the soil to dry out quickly, so plants growing in terra cotta typically will need more frequent watering than plants in other kinds of containers. (In northern climates, it is best to limit planting in terra cotta to annuals.) Terra cotta makes an ideal planter because its tone and texture are warm and earthy and it is relatively inexpensive.

Fiberglass

FIBERGLASS: Fiberglass is a large group of materials that consists of fibers embedded in a plastic or resin matrix/mix. In general, fiberglass-based planters will not corrode, which is also why fiberglass is used by the marine and automotive industries. Fiberglass also has a remarkably high strength-to-weight ratio, and its lightness makes it easy to move and well-suited for roof conditions. Fiberglass is more expensive than the polyethylene plastic planters that are poured into a cast, due to the labor involved in laying the fiberglass into layers of resin. However, fiberglass will last "forever," and if damaged can be easily repaired by resin/glue mixes.

Paul Sciabbarrasi describes the molding process of fiberglass: "We lay the fiberglass, which is like shreds of spaghetti, into the resin, then add more resin, then more fiberglass, and again more resin. The fiberglass cures at room temperature within a half hour, then the loose ends are removed, ground down, and washed with acetone, which cleans off the wax residue from the mold." Any imperfections are filled with resin by hand and finish sanded. It may take nearly a day for one person to finish a pot. The finishes may be integrated into the fiberglass mix or applied. An integrated color dye will wear better over time and require less maintenance. Available finishes include various colors, some of which imitate stone or terra cotta.

Although the price of fiberglass planters varies tremendously with the quality, in general fiberglass planters are among the least expensive. They are durable and, though untraditional, can very convincingly replicate historical materials and shapes.

Following Fashion

Although century-old traditions continue — like the carving of Portland Stone or the hand forming of Impruneta terra cotta — planters continue to evolve with the development of new materials, mixes, and finishes. These improvements strive for durability, aesthetic variations, less maintenance, and lower cost. Fashions also change. A lead planter, which once imitated bronze, today will typically be finished naturally. Cast iron was once considered crude and cast stone, artificial; now they are both seen as desirable materials. Perhaps fiberglass will one day be considered traditional and finished to look like itself. ■

I want to thank the following manufacturers and suppliers for answering questions and supplying technical information regarding various planter materials: Grace Shaver of Architectural Pottery, Bill Shook of Copper Sculptures, Aaron Kisch of Duncan-Lakkes, Barbara McAllister of Haddonstone, Robert Lemons of Jaz Products, Wayne Fuller of Robinson Iron Corp., Paul Sciabbarrasi of Sciabbarrasi, Ken Knox of Brooks Barrel Co., Grace Weitman of Kenneth Lynch, Skip Brown of Florentine Craftmen, John Danzer of Munder Skiles, and Lenore Rice of Seibert & Rice, Inc. Also, John Davis' book, Antique Garden Ornament, provides a unique guide to European garden ornaments and planters.

Jamie Crelly Purinton works as a landscape architect for her own firm. She also teaches and writes part-time. This fall, Landscape Narratives, written by Purinton and Potteiger, will be published by John Wiley and Sons.

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WRITE IN NO. 209

PLANTER & URNS PORTFOLIO

For more information on these companies, consult the SourceList on pp. 56-58



SOUTHWEST IMPORTS sells handmade furniture, sculpture, planters, and urns imported from Mexico, such as the planter pictured here. *Write in No. 29*



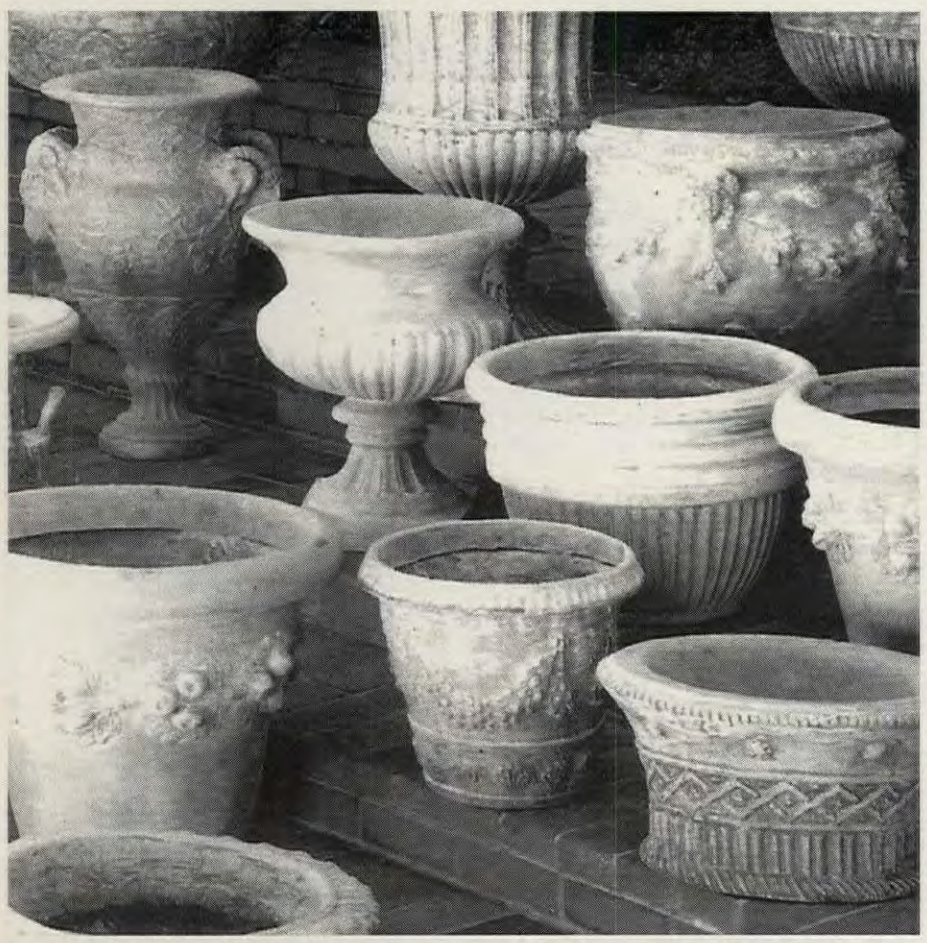
This terra-cotta planter was designed by Ryan Gainey and produced in Impruneta, Italy, for SEIBERT & RICE, INC. As part of the *Ryan Gainey Collection by Seibert and Rice*, the pots in this collection feature natural elements indigenous to the American landscape: oak leaves, acorns, pine needles, and pine cones. Impruneta terra cotta has several features that make it as desirable outdoors as indoors: unique pink color, texture fine enough to hold intricate detail, and frost resistance. *Write in No. 5500*



ANTIQUARIAN TRADERS' inventory of architectural antiques includes objects like this 4-ft.-high marble twist column and urn with acanthus-leaf detailing. *Write in No. 950*



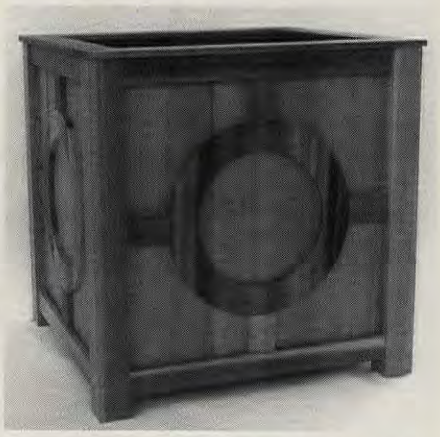
DOTY & SONS CONCRETE PRODUCTS manufactures a complete line of site furnishings in exposed-aggregate, natural, and sandblasted finishes. *Write in No. 2090*



SCIABBARRASI's planters are created from durable handcrafted fiberglass, which is molded to imitate stone and masonry surfaces. *Write in No. 4860*



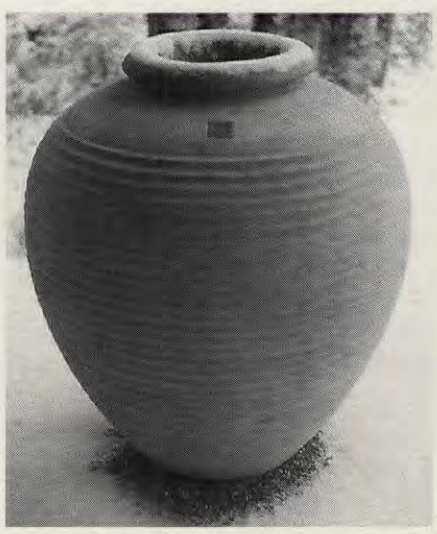
MICHAEL BENTLEY ENTERPRISES has an extensive collection of genuine American and European Victorian antique chimney tops that can be used as garden planters. *Write in No. 410*



This planter with wainscoting from MILLS & COMPANY was crafted in cedar; a companion pergola was done in teak. Both were custom designs for a Manhattan terrace. *Write in No. 6670*



Planters from CANTERA ESPECIAL, a manufacturer and distributor of fine hand-carved-stone products, is created from a unique blend of old-world materials and modern industry. *Write in No. 31*



This urn is just one of LUNAFORM's many handmade, all-weather, steel-reinforced-concrete garden containers. *Write in No. 7620*



NICHOLS BROS. STONEWORKS, LTD., is a manufacturer of European- and contemporary-design, dry-cast sandstone planters, urns (including the style shown here), and other garden and architectural ornamentation. *Write in No. 5980*

Instant Access to Product Literature for PLANTERS & URNS

If your office qualified to receive the 1996 TRADITIONAL BUILDING CATALOG, you'll find prefiled and indexed product literature there for the following suppliers of Planters & Urns:

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CANTERBURY DESIGNS · KENNETH LYNCH & SONS
SPRING CITY ELECTRICAL MFG. CO. · STONE LEGENDS

SPECIFYING ARCHITECTURAL TERRA COTTA

Terra cotta was one of the most common building materials at the turn of the century. But many of today's designers are not familiar with the fine points of specifying architectural terra cotta. Here are some guidelines from one of the country's leading manufacturers.

By John B. Krouse, C.E., *Boston Valley Terra Cotta*

Terra cotta is one of the most prevalent construction materials in the urban centers of our nation's older cities. One of terra cotta's most attractive characteristics is its ability to replicate a wide range of natural stones. Ironically, this ability to simulate stone prevents many people from recognizing that they are looking at this versatile manufactured building material rather than quarried stone. As a result, terra cotta may not receive the recognition it deserves as a historically significant architectural building material.

Unfortunately, many of today's specifiers are more familiar with some of the newer substitute materials, such as GFRC, FRP, precast concrete, or cast stone. Consequently, the use of replacement terra cotta on restoration projects may never receive adequate consideration., so on terra-cotta restoration projects the use of true terra cotta may never receive serious consideration. When given sufficient lead time, and the specifier's willingness to work with the terra-cotta manufacturer early in the design process, use of "the real thing" is more practical and affordable than many realize.

To assist designers and specifiers in the use of architectural terra cotta, our company has issued a revised version of the specifications originally contained in *Architectural Terra Cotta - Standard Construction*, published in 1914 and 1927 by the National Terra Cotta Society. The changes made in our revision are the result of extended experience in manufacturing and in modern building methods, plus careful study of the behavior and weathering properties of exterior building materials.

Proper Installation

No matter how well terra cotta is manufactured, if it is not correctly installed, the job will not be satisfactory. For this reason, four pages of our eight-page guide specification are devoted to installation details. In the box below, you'll find the first two pages of our revised guide specification reprinted. Design and building professionals can receive a free copy of the complete sample specification guide — along with 36 pages of terra-cotta construction details (44 total pages, published by Boston Valley Terra Cotta) — by sending a request, on your letterhead, to: *Boston Valley Terra cotta, 6860 South Abbott Road, Orchard Park, NY 14127.* ■

John B. Krouse, president of Boston Valley Terra Cotta, is a graduate in Ceramic Engineering from Alfred University. His technical background has helped make the company a leader in the manufacturing of custom architectural terra cotta.

FRIENDS OF TERRA COTTA

The Friends of Terra Cotta is a national nonprofit organization founded to promote education and research in the preservation of architectural terra cotta and related ceramic materials. The organization seeks to educate the general public and construction industry professionals about architectural terra cotta's value and history as a building material. Recognizing the complexities of preserving architectural terra cotta, the organization provides information and expert resources to assist the process. Members receive quarterly mailings of pertinent topical information, and access to additional in-depth publications. For membership and publication information, contact the Friends of Terra Cotta at the address shown on the accompanying *SourceList*.

SAMPLE TERRA-COTTA SPECIFICATION

A. GENERAL INFORMATION — DRAWINGS & SCHEDULES

1. The architect shall provide necessary drawings, details, and other information required for the production of architectural Terra Cotta, including drawings for all classes of work with which the Terra Cotta engages.

2. Wherever Terra Cotta is required to match in contour, color, finish, and surface treatment, existing Terra Cotta, as for example in connection with alterations or additions to existing work, the Terra Cotta manufacturer shall be furnish with the required profiles and samples of the original work, and other needed information.

3. Shop drawings showing details of construction and jointing of architectural Terra Cotta shall be submitted by the Manufacturer to the Contractor (if such submittal is specified in the contract specifications and/or contract drawings) for approval by both the Architect and the Contractor prior to the production of any material. Shop drawings shall show sections, dimensions, and the connection with other work. (If anchored, the placement of typical and special anchors, grooves, etc., shall be shown.) These drawings must conform as nearly as possible to the architect's drawings, but shall be in accordance with good Terra Cotta structural practice.

4. All pieces of Terra Cotta shall be numbered. The Terra Cotta manufacturer shall provide two copies of the complete set of scale shop drawings to be used for setting and showing the piece numbering of the Terra Cotta, and the size of the joints to be used for setting the various portions of the work clearly indicated. These drawings shall be designated as the setting drawings.

B. MATERIAL

5. The architectural Terra Cotta shall be a fired clay product of the best quality as manufactured by [name of manufacturer] or of approved equal quality. All architectural Terra Cotta shall be in accordance with the architect's drawings and details, or shop drawings produced by (manufacturer) and approved by Architect and Contractor. All products shall meet or exceed Part II Table I of standard Specifications for Ceramic Veneer in the "Public works Specifications - CERAMIC VENEER" of the Architectural Terra Cotta Institute, October 1961, A.I.A. File No. 9.

6. All ornament shall be artistically modeled by the Terra Cotta manufacturer's staff artists. (Or, models made to Terra Cotta shrinkage scale will be furnished to Terra Cotta manufacturer, without cost to him, securely crated for shipment f.o.b. modeler's studio at [location of studio]).

7. Terra Cotta manufacturer will submit 6-in. x 6-in. tiles (unless otherwise specified) in a range of color(s) and texture(s) as samples of clay body, ceramic finish, and texture to the Architect for approval. Upon acceptance of a tile sample, a full-size prototype will be provided (if specified), covered on all exposed surfaces with the ceramic finish, for final approval. All materials shall conform to the approved samples within the range, subject to normal ceramic variation.

8. The surface finish, ceramic finish, and color of all exposed surfaces of Terra Cotta shall be as indicated by the Architect's drawings or as specified for surface and ceramic treatments.

C. DESIGN & STRUCTURE OF TERRA COTTA UNITS

9. Walls shall not be less than one inch thick and partitions shall be of such thickness and so spaced as to perform their proper functions with regard to form and structure. Each piece of Terra Cotta shall be provided with the necessary anchor holes and hand holes and shall be so formed as to properly engage the structure. Beds generally shall be not less than 4-in. deep.

10. In concrete or steel frame buildings, the veneer or facing material should be fully and continuously supported, at each floor level on shelf supports, of adequate strength and stiffness, rigidly connected to the structural frame. Steel shelf angles or supports, in all cases, should be located in mortar joints. The strength of the Terra Cotta should not be unnecessarily reduced by cutting the webs to receive the steel.

11. Properly constructed flashing should be provided to cover the top of large projecting horizontal courses, the backs and tops of parapet walls, wide-exposed sill courses, etc., and all projecting features should have drips.

12. Reglets shall be provided to receive gutter linings and flashings when the joints cannot be used for the purpose. Raggles shall be not less than 1/4-in. deep, unless otherwise specified.

13. The volume changes incident to the setting and hardening of concrete and the variations in volume of concrete due to humidity and temperature conditions, require provisions to allow free movement of the supporting frame and make it undesirable to completely fill a facing applied to a concrete structure.

14. All joints shall be straight and true and of an approximate uniform width of 1/4 in. All Terra Cotta shall be laid out at the factory to test it for uniformity of joint widths and over-all dimensions. Where necessary to secure accurate dimensions and uniform joint widths, the material shall be sized straight and true.

15. Proper provision should be made for expansion joints, at shelf supports, over columns caps, etc., to prevent the development of disruptive stresses caused by deflection, wind pressure, temperature changes, settlement, and like forces.

The complete sample specification contains additional sections on the transportation and proper installation of architectural Terra Cotta.

TERRA-COTTA REPLACEMENT:

Molded Substitute Materials

When faced with replacing or replicating terra cotta, many specifiers automatically assume it will be far more economical to use one of the modern thin-shell composites. Here, a fabricator experienced in using all the contemporary materials, shows that it's not that simple.

by David Talbott, Architectural Reproductions

For better or worse, the decision to use a substitute material as a terra-cotta replacement is frequently made at the moment that an owner and/or the architect see side-by-side examples of an exact reproduction next to an original part. "And the replica is cheaper, available next week, and only weighs a fraction of the real stuff."

Certainly the ability to create a strong visual replica is compelling, but with many modern materials, the technology of molding and finishing the material can be the easy part. The tougher part begins as you expose the system to the trades that integrate it with the various other structural and cladding components, seal it up, and stand back and let mother nature go to work.

Our learning curves with building materials are usually long-term propositions. Take, for example, terra cotta itself, which came on the market about a century ago as a substitute material for carved stone (which, of course, was too expensive, took too long to obtain, and weighed too much). Many early installations of architectural terra cotta were fraught with difficulties ranging from glaze problems to major structural failures as the industry learned how the material worked over time in a building facade. But, with time and experience, the understanding of this complex material has evolved.

This evolution is significant in a number of ways. The technology of terra cotta is a body of knowledge and standards ranging from production to its installation detailing and interface with other materials. There are divisions of responsibility regarding such areas as engineering design and trade jurisdictions for erection. The availability of comprehensive specifications and bid documents is imperative in achieving a quality finished product, especially with competitively bid contracts that are common with major public and institutional buildings where terra cotta is often found.

So what does this mean about the alphabet soup of replacement material options, many of which are relatively new or have limited histories in architectural applications? The answer, I think, is that we must be very cautious and observant and ask the right questions (which frequently stem from past failures). And remember, there ain't no such thing as a free lunch; there are almost always trade-offs and compromises as we assess the options.

Over the last 20 years our company has employed most all of the moldable options as substitutes for terra cotta with varying degrees of success. Sometimes we tend to ignore some of the easiest and least expensive options like painted wood, stucco and even sheet metal, but in the interest of visual accuracy, we're usually looking for solutions that reproduce the complex shapes and joints typical of hand-pressed terra cotta.

Pros & Cons of Substitute Materials

Many of the claimed advantages of today's substitute materials do have merit. They can be cheaper, sometimes substantially so, if, for example, molds can be obtained from existing original parts. Most molded reproduction materials undergo only slight dimensional changes in their production, unlike terra cotta, which shrinks as much as an inch per foot during firing. Whereas small size variations in replicas made from substitute materials can be absorbed in the grout joints, the manufacture of terra-cotta replacements needs to start over with costly new models that are oversized to accommodate clay shrinkage.

Much of the individual variety and visual character of terra-cotta pieces results from dimensional changes that occur during its firing. Molded parts can be too precise and consistent unless the producer takes the time to replicate the variations, which may then require the construction of additional molds so as not to see the same variations repeating from part to part.

Actual production costs can vary widely with various producers and alternate materials, but it's probably a safe assumption that most substitutes do not have the added costs of the high scrap rate that larger, complex terra cotta pieces are subject to, nor the energy cost of firing parts for several days. It's not unusual for true terra cotta to be less expensive than substitute materials when parts, such as trims and copings, are small and the quantities allow the costs of relatively simple models to be spread over more units. Don't forget that part costs are only a portion of the total replacement budget. Especially where access is a factor, installation costs can exceed the part cost, and any cost comparison should include long-term maintenance considerations.

Production lead times are a frequently mentioned rationale for looking to substitute materials. Compared to terra-cotta producers, whose capacities are limited by the throughput of their kilns, the reproduction molder might more easily expand by making a few more molds and adding a person or two as the schedule demands. However, the sad reality is that all of the replacement options, including terra cotta, are very labor-intensive and time-consuming processes that can create scheduling problems when they're not planned for.

And of course it's true that many reproductions, especially thin-shell glass-fiber reinforced composites, can offer a great savings in weight over terra cotta parts. The term glass-fiber (as opposed to fiberglass) is used to describe the reinforcement material which is combined with various matrix systems ranging from polymers to cement, gypsum, and, in some cases, combinations of several of the above. The lines can get fuzzy regarding what some of the hybrid systems really are, not to mention what CSI specification section they may fall under.

FRP Replacements

The term fiberglass (or FRP — Fiber-Reinforced Plastic) is usually applied to the combination of a polymer resin (most often polyester) and glass fiber. If there is a single material that comes to mind when substitute materials are mentioned, it would likely be fiberglass. To its detriment, FRP is often described in a way similar to terms used for terra cotta in the last century: waterproof, virtually maintenance-free, and, of course, it's cheap. Will we ever learn? FRP (and its latter-day thin-shelled variants) can and have been used successfully as durable, long-term replacements for terra cotta. Unfortunately, when these materials are appropriately designed, produced, and installed, they are seldom cheap, nor are they maintenance-free.

When considering the use of substitute materials for a terra cotta project, it's important to look first at the why and where of the holes to be filled before spending much time on the material and technique options. Is the original material missing or damaged because someone in the 1950s thought a sleek, flat storefront looked better than those old-fashioned ornamental pilasters? Or, did it fall off from a basic design flaw, or, more likely, from a lack of anything faintly resembling maintenance? Difficult access to some areas may mean that the replacement work may not see much future maintenance either.

This is the science-intensive part of the process; the art comes a bit later. On some of the most successful jobs, much of the analysis is completed and a restoration plan is developed well before the project is put out to bid. Architectural/Engineering specialists perform exploratory and test work both at the jobsite and in the laboratory to identify the likely cause and effect of the existing problems. They define the properties and status of the original terra cotta, grouts, anchors, and underlying structure. Tests of alternative materials and assemblies and grout or sealant options are often performed at this time. Thermal-expansion coefficients, moisture absorption and expansion rates, and relative abilities to accept or transfer loads are reviewed with respect to how various components can coexist in a durable manner.

Integrating a few missing pieces into a load-bearing masonry wall normally involves different methodology than the total replacement of a discrete group of elements such as a cornice that can be isolated from adjacent construction. An assembly of solid precast concrete blocks in a column that rests on grade and supports terra cotta above may work well, but reversing the arrangement and placing the heavier precast on top could invite failure.

The first step in narrowing the materials options is usually the selection of thin-shell or solid-block approaches. In some cases, the shape of a part may influence the selection. Balusters, for example, are usually much easier (albeit heavier) to produce with a mass castable process than to attempt to mold them as a thin-shell, which involves having access to the backside of the part to laminate the layers of glass fiber and matrix material.

Individual block production can be the simplest of methods, especially where molds are taken directly from originals and the parts can be load bearing. Shop drawings can be very minimal and minor dimensional variations can be adjusted with block-to-block spacing.

Sometimes, weight-sensitive situations demand use of the lightest possible option, which would indicate a thin-shell material. The lighter weight of glass-fiber composites may enable the consolidation of multiple blocks in larger, one-piece moldings with false joints, or even assemblies of multiple pieces over subframes. Although this type of construction usually requires more design and engineering effort, if the quantities, shapes, and field conditions lend themselves to it, panelization of this sort can save in the costs of both production and installation.

Some thin-shell composites can be subject to local code restrictions regarding their use for certain types of applications due to their combustible components. Many cementitious systems are noncombustible and most other systems can achieve a UBC Class I flamespread rating, which is suitable for most installations. Compared to most solid materials, thin-shell moldings as a group have higher thermal-expansion coefficients, which must be accommodated in their connections to other materials. Not only do they move more with thermal changes, but their thin sections also heat and cool faster than the larger masses that they may abut or surround.

By sorting through the requirements of a particular project, the decision upon a specific material usually becomes clear. (See accompanying table for descriptions of the most common substitute materials, page 66.)

The best answer to the material question may come down to who's available; finding producers and installers that are experienced, competent, and comfortable with a system may ultimately be more important than the advantages of one material option over another. Forcing an unfamiliar technology upon a construction team may not yield the desired results.

continued on page 66

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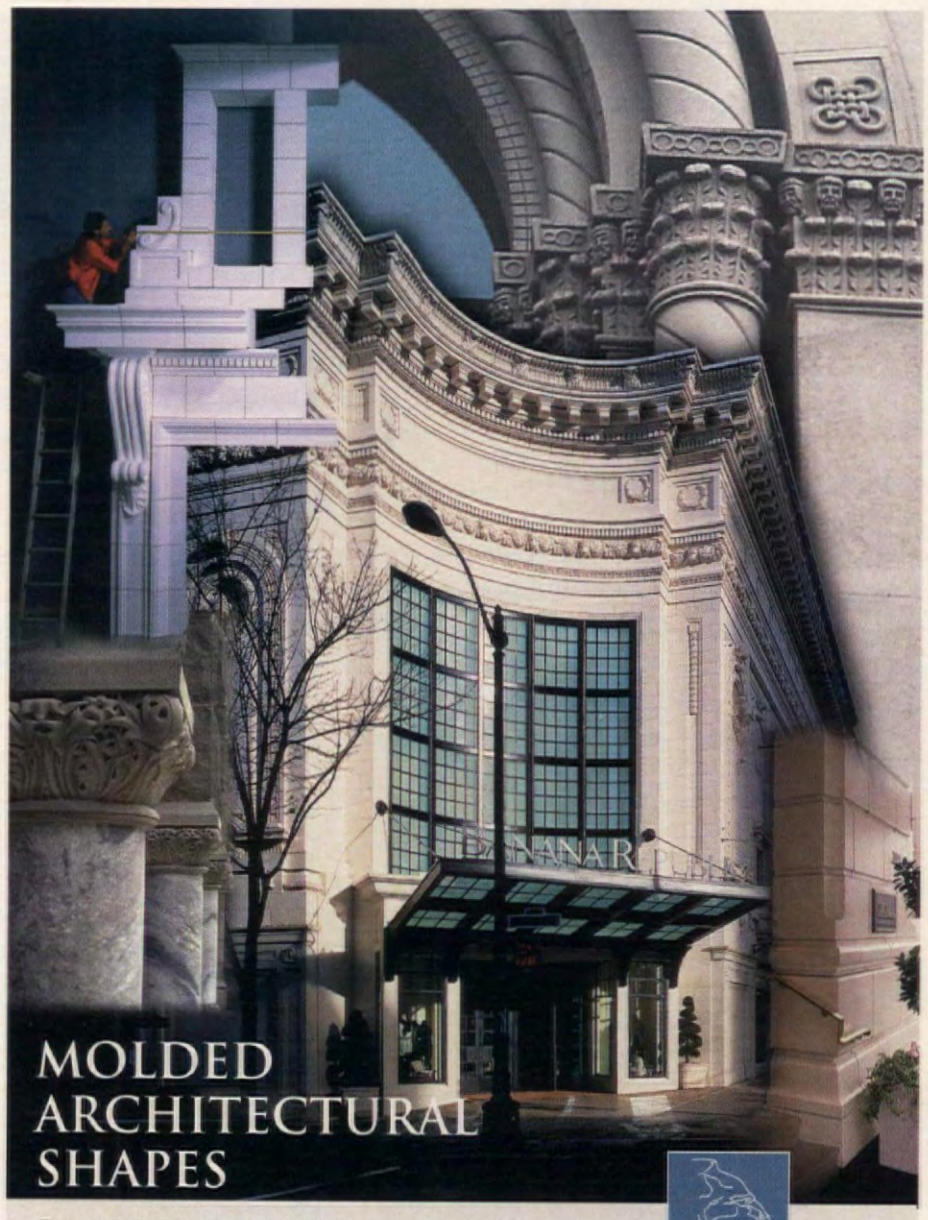
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MOLDED SUBSTITUTE MATERIALS, continued from page 63

Surface Coatings

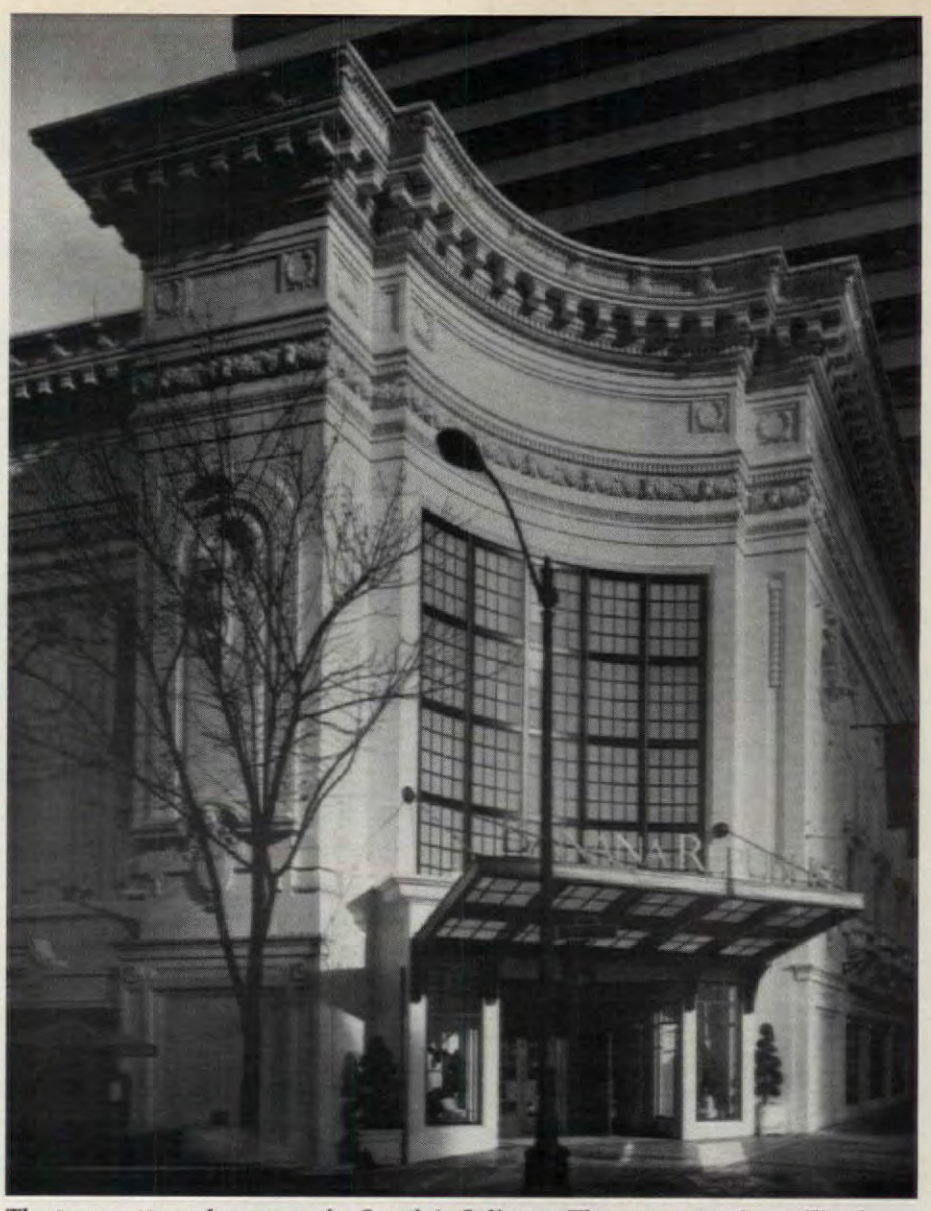
Although there are varying opinions on the matter, many thin-shell moldings utilize paint coatings or clear sealers to match typical terra-cotta glazes. Applied coatings can be subtly varied to achieve the color and texture ranges that are usually evident in the original terra-cotta parts. Some FRP producers contend that paints are undesirable and prefer to provide a molded-in gel-coat surface that is pigmented to match the adjacent glazed terra-cotta elements. However, few coatings, whether applied or integral, will continue to match the colorfastness and gloss of vitreous glazes when subjected to years of UV and freeze-thaw exposure. We tend to assume that coatings are an eventual necessity and prefer to do a proper job of the initial preparation and application in our plant. At the least, we're providing a sacrificial layer of additional protection.

Most molding processes involve the use of mold releases or form oils that can interfere with the adhesion of subsequent finishes (as well as caulk and grout) and care must be taken to remove them. The use of highly polished mold surfaces, which is common in the FRP industry, can create problems for paint adhesion, although simply sanding will provide a good tooth to which paint can bond.

It's not uncommon on a restoration project to find several types of coatings applied to various materials that are all intended to match the abutting glazed terra cotta. Some of the more durable coatings such as catalyzed urethanes might be used to finish an FRP part where vapor transmission is not an issue. Next to it is an original terra cotta block with a large cementitious patch which has a specialized masonry coating over the patch and a breathable acrylic finish over both surfaces. All of this might be coordinated during a restoration project, but it may create problems some years later as the building manager tries to carry out a maintenance program. Sometimes the maintenance issues with substitute materials are not so much cost differences as it is the complexity that they involve; e.g., caulking vs. grouting, or repainting rather than simply cleaning.

The technology of substitute materials is constantly changing and developing. The changes aren't always improvements, as evidenced by the (hopefully short-term) decline in some of the properties of paint coatings with the reformulations that have been required to achieve lower VOC emissions. Today both the FRP and GFRC industries have available manuals of recommended practice for architectural products. The GFRC manual is in its third edition, reflecting the lessons of past projects. Even though these publications aren't tailored specifically toward terra-cotta reproductions, they are a good start in defining standard specifications and the evolution of industry methods.

Occasionally, the best solution to these problems may be a combination of materials or techniques. All of these materials (including true terra cotta) can fail with astonishing speed if they are poorly produced and/or installed. Any of these materials can succeed as long-term solutions if they are carefully conceived, executed, and maintained. ■



The terra-cotta replacements for Seattle's Coliseum Theater renovation utilized both individual precast concrete units and larger moldings of multiple block assemblies using glassfiber-reinforced thinshell techniques.

David Talbott is President of Architectural Reproductions, Portland, Ore., a specialist in custom-produced molded architectural ornament for interior and exterior applications on commercial and institutional projects. For more information on this company, see the SourceList beginning on p. 68.

SUBSTITUTE-MATERIALS COMPARISON

MATERIAL	ADVANTAGES	LIMITATIONS
FIBER-REINFORCED PLASTIC (FRP): The original thin-shell composite. It is usually a combination of polyester or epoxy resin systems with glass-fiber fabric.	Potentially lightest of thin-shell materials; High strength and more forgiving at attachments; Longest history of thin-shell applications in the field; Potential for integral-color gel coats; Rapid production/demolding time; Will accept almost all non-baked paint coatings; Regional availability of producers; Low moisture movement and sensitivity.	Eventual need to paint or recoat; Can be a vapor barrier and require ventilation; High thermal-expansion coefficient may complicate installation; Essentially non-structural — often requires separate installation systems and joint-sealant materials; May be difficult to find experienced installers; Combustibility may require special additives.
GLASS-FIBER-REINFORCED CONCRETE (GFRC): A composite of a cement/aggregate slurry reinforced with alkali-resistant glass fibers.	Potential of durable uncoated surface; Can be painted with breathable finishes; Can be non-combustible or provide a fire-resistant cladding.	Heaviest of thin-shelled composites; Often most expensive of thin-shell options; Relatively low strength requires special attention at connections and flexible mounting systems; Long-term creep potential — especially when damp; Slower production, demolding, and curing times; Only breathable coatings can be used; High thermal-expansion coefficient may complicate installation; Essentially non-structural — often requires separate installation systems and joint-sealant materials; May be difficult to find experienced installers.
POLYMER-MODIFIED GLASS-FIBER-REINFORCED GYPSUM (PGRG): The newest of the thin-shelled composites, whose properties stem from its use of an acrylic polymer system that comprises approximately of 40% of the composite. (The polymer admixes used with GFRC usually do not exceed 10% of the total mix.)	Inexpensive product utilizing low-toxicity water-based emulsion binder; Higher tensile and flexural strengths than GFRC composites, especially when wet; Rapid production/demold time; Can be painted with breathable paints.	Requires surface coatings to achieve long-term freeze/thaw resistance; Only breathable coatings can be used; Not a great deal of field history; High thermal-expansion coefficient may complicate installation; Essentially non-structural — often requires separate installation systems and joint-sealant materials; May be difficult to find experienced installers.
PRECAST CONCRETE AND CAST STONE: Materials range from standard poured-concrete parts with paint coatings to very dense cast stone made of white cements with fine aggregates and pigments hand-pressed into molds.	Long history in building applications; Structural capacity; Can integrate with grouted terra-cotta wall systems in limited amounts; Does not require surface coatings; Can be painted; Non-combustible; Breathable casting and joint materials; Individual block installations may accommodate varying field dimensions; Attachment devices easily molded into parts; Conventional installation by traditional masonry trades.	Heaviest of the substitute materials; Weight and strength may exceed properties of surrounding terra cotta; Sensitive to moisture absorption and expansion. *Note:* Lightweight aggregates and/or polymer concretes can be used to modify physical properties and reduce weight. Combustibility and other common limitations of polymer-bearing composites may then come into play.

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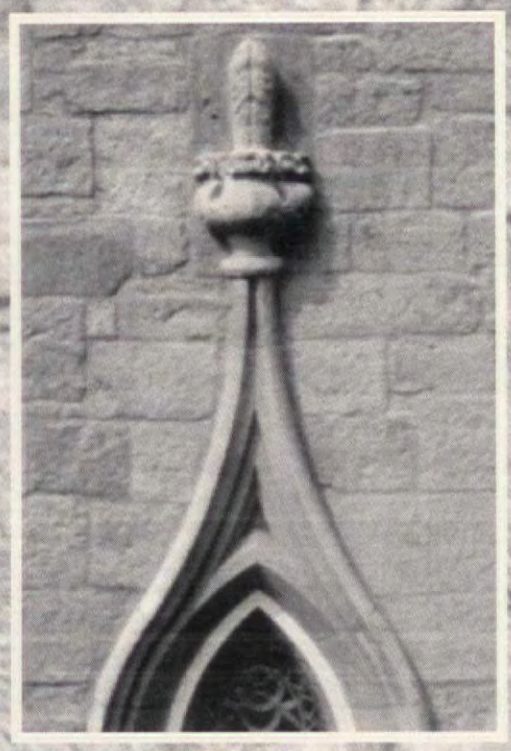
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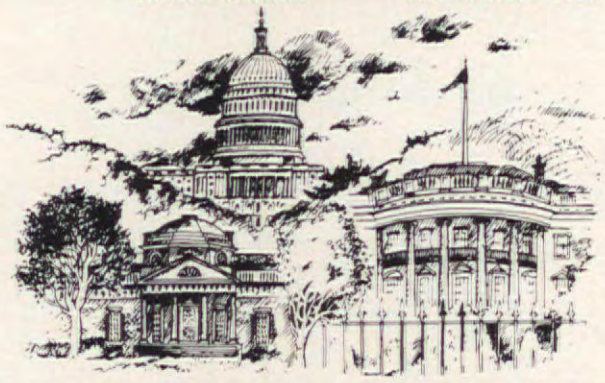
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Abatron, Inc. **5501 95th Ave., Dept. TB** **Kenosha, WI 53144** **800-445-1754; Fax: 414-653-2019**	MasterMold compounds for moldmaking, casting compounds; LiquidWood penetrating; epoxy restoration systems; WoodEpox epoxy wood-paste filler; Abocrete for restoring concrete; Abojet resins for crack injection. Technical support.	Free Write in No. 1300					✔				
Alpha-One Fiberglass Exteriors **141 Rome St., Dept. TB** **Farmingdale, NY 11735** **516-293-2611; Fax: 516-293-2717**	Replications of existing exterior ornament in fiberglass, cast concrete, aluminum, or other materials as specified.	Free Write in No. 1200			✔	✔				Replication in materials as specified	
Apple Restoration & Waterproofing, Inc. **132 Bedford Ave., Dept. TB** **Brooklyn, NY 11211** **718-599-5055; Fax: 718-599-3588**	Field specialists in exterior masonry, stone, slate, terra cotta, and copper cleaning, restoration, repair, and waterproofing. Offers rigging and installation services. On web at http://members.aol.com/arwyny	Free Write in No. 400									Repair, cleaning, restoration, waterproofing
Architectural Facades Unlimited **1990 Stone Ave., Dept. TB** **San Jose, CA 95125** **408-298-2758; Fax: 408-297-8014**	Custom manufacturer of interior and exterior precast architectural ornamentation. On-site, full-service drawings, patterning, moldmaking, casting of columns, balustrades, cornices, niches, mantels, and more.	Free Write in No. 1470			✔		✔				
Architectural Fiberglass Corp. **1395 Marconi Blvd., Dept. TB** **Copiague, NY 11726** **800-439-2000; Fax: 516-842-4790**	Reproduction of original terra cotta, or replacement from a large selection of stock styles and sizes; lightweight, easy-to-install FRP; molded-in colors and texture; class I fire-retardant material.	Free			✔				✔		
Architectural Reproductions **525 No. Tillamook St., Dept. TB** **Portland, OR 97227** **503-284-8007; Fax: 503-281-6926**	Manufacturer of terra-cotta reproductions utilizing molded materials with applied coatings. Provides solid-block precast units or thin-shelled composites as individual pieces or modular assemblies. Shop drawings, modeling, and moldmaking services.	Free Write in No. 6130		✔	✔	✔				Polymer-modified gypsum	On-site moldmaking, installation services
Art Home Sculpture Studios Co. **666 Morgan Ave., Dept. TB** **Brooklyn, NY 11222** **800-383-0603; Fax: 718-218-9318**	Specialists in historic restorations and replacement of terra cotta with GFRC, FRP or cast stone without sacrificing original design color, texture or details. On-site and in-house moldmaking and installation.	Free		✔	✔	✔					Restoration, on-site moldmaking, installation
Ball Consulting **338 14th St., Suite 201, Dept. TB** **Ambridge, PA 15003** **412-266-1502; Fax: 412-266-1504**	Supplies Forton modified-gypsum casting system for creating interior and exterior architectural and landscape elements. Consulting and technical service. GFRC and Polytek mold-making materials. Studio for training and prototyping.	Free Write in No. 7260		✔		✔				Polymer-modified gypsum	
Boston Valley Terra Cotta **6860 S. Abbott Rd., Dept. TB** **Orchard Park, NY 14127** **716-649-7490; Fax: 716-649-7688**	Manufacturers of quality architectural terra cotta for Restoration and new buildings. Site and survey work: photo documentation, drawings (+CAD) computer spreadsheets, moldmaking, fine detail work and color matching.	Free Write in No. 160	✔				✔	✔			
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Cathedral Stone Products, Inc. **8332 Bristol Ct., #107, Dept. TB** **Jessup, MD 20794** **800-684-0901; Fax: 800-684-0904**	Jahn restoration-mortar manufacturer. Compatible patching mortars for the repair of any masonry surface. Cementitious, non-polymer mortars are breathable at any thickness, easy to apply. Standard and custom colors available.	Free Write in No. 9580						✔			
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Essex Works, Ltd. **843 Meeker St., Dept. TB** **Brooklyn, NY 11222** **718-218-8800; Fax: 718-218-8048**	Pattern and mold work done on-site; shop fabrication in GFRC, cast stone, and precast concrete.	Free Write in No. 7200		✔		✔	✔				
Esthetic Detail **585 Fletcher Ave.** **Lincoln, NE 68507** **402-466-7366; Fax: 402-466-1752**	Multiple colors of simulated terra cotta fabricated out of GFRC, all kinds of terra-cotta restoration work.	Free Write in No. 94		✔			✔				
Finlay Architectural Moldmaking & Casting **111 First St., Dept. TB** **Jersey City, NJ 07303** **201-659-7800; Fax: 201-701-1379**	Restoration of all types of cemetitious architectural sculpture, with on-site services available for ornamental plasterwork. Also, custom design and fabrication of new decorative elements.	Free									On-site moldmaking
Friends of Terra Cotta **771 West End Ave., 10E, Dept. TB** **New York, NY 10025** **212-962-1864**	Preservation organization dedicated to the conservation of our national heritage of architectural terra cotta.	Free									Publications on terra cotta
Grenadier Corp. **1590 E. 233rd St., Dept. TB** **Bronx, NY 10466** **718-324-3700; Fax: 718-994-6477**	Contractor specializing in exterior restoration; extensive experience on landmark projects. Cleaning, restoration, and replacement of terra cotta and other types of masonry repair, waterproofing, and specialty flooring systems.	Free Write in No. 6250									Cleaning, restoration, waterproofing, repair
Hydrochemical Techniques, Inc. **P.O. Box 2078, Dept. TB** **Hartford, CT 06145** **860-527-6350; Fax: 860-527-4067**	Manufacturer of "Hydroclean Restoration Systems." Interior- and exterior-restoration cleaning products for brick, marble, limestone, sandstone, and terra cotta. Also, paint strippers, degreasers, and industrial cleaners.	Free Write in No. 5760								Cleaning products	
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Landmark Studios **59 Lower Kingtown Rd., Dept. TB** **Pittstown, NJ 08867** **908-730-8895; Fax: 908-730-8851**	Custom modeling, mold making and casting. Replication of stone, terra cotta & plaster. Will perform on site (exterior and interior) restoration of existing stone and plaster work. Field molds taken and 'Dutchman' repairs made.	Free Write in No. 5000	✔	✔	✔	✔	✔				
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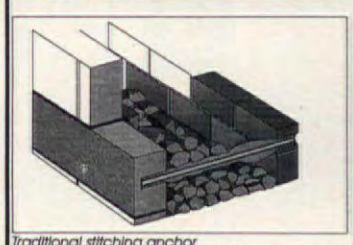
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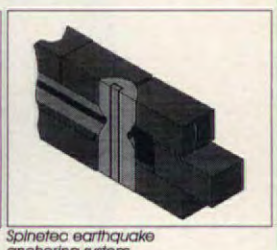
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WRITE IN NO. 7050

TRADITIONAL BUILDING's *SourceList* for Terra-Cotta Restoration & Replacement

CSI# 04900

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	TERRA-COTTA RESTORATION MATERIALS								Restoration Services
			True Terra Cotta	GFRC	FRP	Cast Stone	Moldmaking & Casting Materials	Terra-Cotta Patching Materials	Terra-Cotta Anchors	Other	
Nocera Art Tile Co. **20 Kirk St., Dept. TB** **West Orange, NJ 07052** **201-325-7528; Fax: 201-325-7528**	Relief and hand-painted ceramic tile; architectural terra cotta, ornamental, Deco, and patterned tile. Glaze matching; murals and panels in any style.	Free Write in No. 6100	✔							Terra-cotta tile, shapes	
Perma-Flex Mold Co., Inc. **1919 East Livingston Ave., Dept. TB** **Columbus, OH 43209** **614-252-8034; Fax: 614-252-8572**	Liquid molding compounds; liquid rubbers for flexible molds; pourable and brush-applied; very soft to rigid systems; polyurethane and RTV silicone. Call for technical assistance with your product selection.	Free Write in No. 7340					✔				
Polycreation Corp. **P.O. Box 111, Dept. TB** **Ashfield, PA 18212** **610-377-5032; Fax: 610-377-5095**	Liquid-rubber molding materials.	Free Write in No. 75		✔			✔				On-site moldmaking
Polytek Development Corp. **55 Hilton St., Dept. TB** **Easton, PA 18042** **610-559-8620; Fax: 610-559-8626**	Liquid rubber and liquid plastics for flexible molds and castings, used for quality reproduction of carvings, sculpture, interior and exterior architectural ornaments, and restoration.	Free Write in No. 6360					✔				
Precision Converting **2500 Central Pk. Way, Suite K, Dept. TB** **Houston, TX 77092** **713-683-0292; Fax: 713-683-0223**	Liquid urethanes and silicones for flexible molds and cast parts; high-quality reproductions, with long mold life. Full line of "molders supplies."	Free Write in No. 58					✔				
Seal Reinforced Fiberglass **23 Bethpage Rd., Dept. TB** **Copiague, NY 11726** **516-842-2230; Fax: 516-842-2276**	Stock and custom garden pools, waterfalls, planters, and rock features. FRP building components, stock and custom cornices, cupolas, and brackets. Full-service mold and tool fabricators. On-site molds.	Free Write in No. 4620			✔						
Smooth-On **1000 Valley Rd., Dept. TB** **Gillette, NJ 07933** **800-762-0744; Fax: 908-604-2224**	Extensive line of liquid-rubber (both pourable and brushable) compounds for making molds for reproducing any original. Free samples and technical help.	Free Write in No. 650					✔				
Synair Corp. **P.O. Box 5269, Dept. TB** **Chattanooga, TN 37406** **800-251-7642; Fax: 615-624-0321**	Supplies a flexible, economical, two-component mold-making system. Used in the studio or for making in-situ molds in the field. Also, two-component urethane casting resin.	Free					✔				

TERRA-COTTA RESTORATION PORTFOLIO

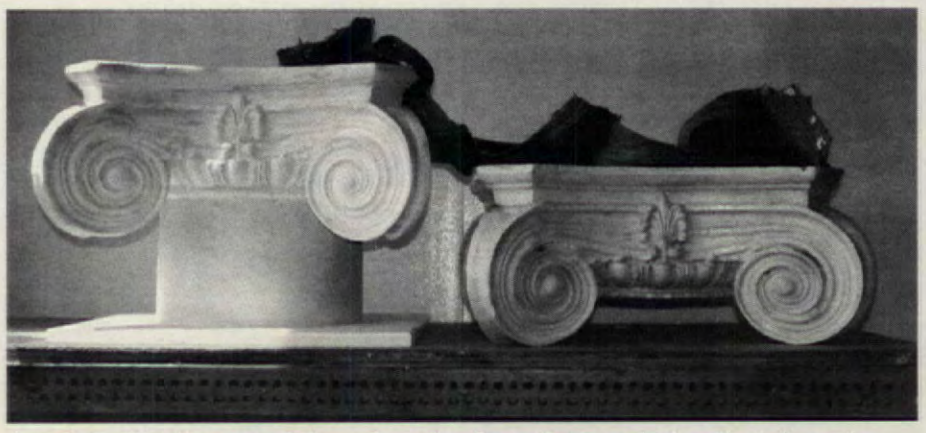
For more information on these companies, consult the SourceList on pp. 68-70



In addition to a plethora of other services, SEAL REINFORCED FIBERGLASS, INC., makes fiberglass reproductions of terra-cotta structures, such as the columns pictured here. *Write in No. 4620*



This rosette reproduction, with all the detail and contours of the original, was made from SYNAIR's "Por-A-Mold" products. Also available are unique powders and fillers that can be used to recreate special textures, colors, and weights.



A variety of casting materials, such as the plaster Ionic capital on the left, can be cast into "MasterMold," ABATRON's moldmaking compound. MasterMold may also be used to recreate terra-cotta elements. *Write in No. 1300*

TERRA COTTA PORTFOLIO

For more information on these companies, consult the SourceList on pp. 68-70

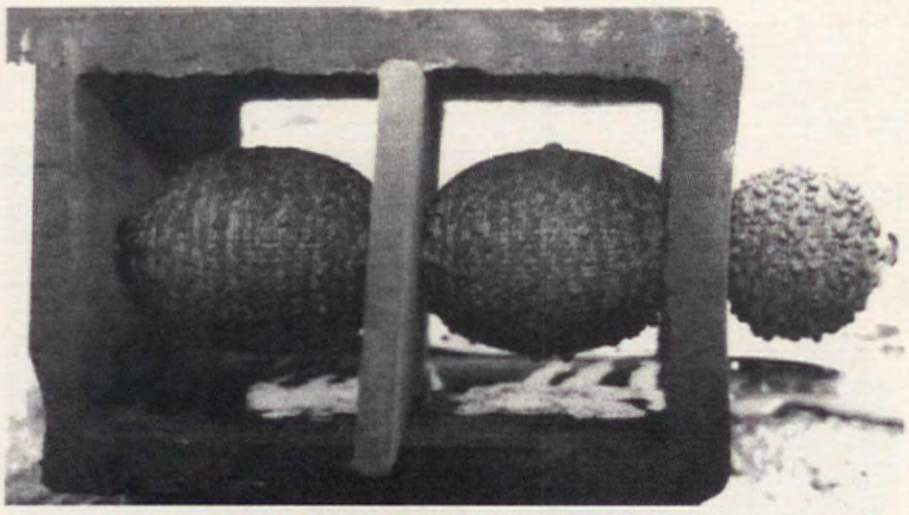


LANDMARK STUDIOS recreates architectural elements in a variety of materials: terra cotta, GRFC, and — for these fierce creatures at the Cloisters, in Ft. Tryon Park — cast stone, replicating the deteriorated originals. *Write in No. 5000*

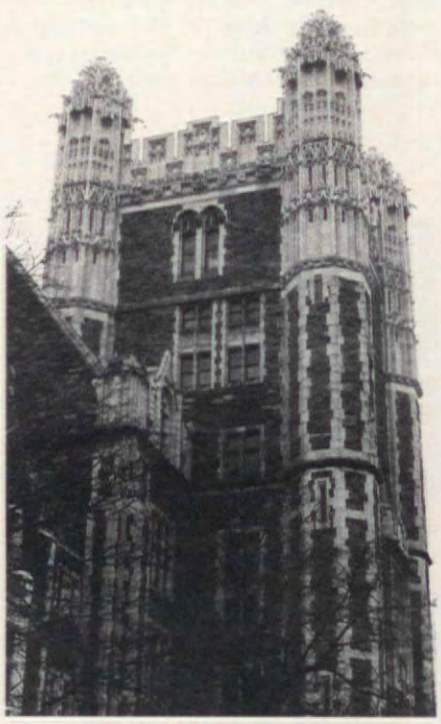




Lefthand photo: a sculpted plasticine model of Neptune, recreated for the restoration of the Audubon Ballroom Building, ready for pouring plaster mold. Above: a sculptor from BOSTON VALLEY TERRA COTTA puts the finishing touches on the terra-cotta sculpture just after it's been released from the plaster mold. *Write in No. 160*



This terra-cotta anchor system is a CLS CINTEC SYSTEMS design. In 15 seconds, the anchor becomes inflated with a micro-fine concrete grout that fixes it mechanically and solidly to the building frame. *Write in No. 7050*



Shepard Hall of CCNY in New York City, one of the world's largest terra-cotta replacement projects, used the POLYTEK DEVELOPMENT Poly rubber molds for forming the cementitious replacement parts. *Write in No. 6360*

Instant Access to Product Literature for TERRA-COTTA RESTORATION

If your office qualified to receive the 1996 TRADITIONAL BUILDING CATALOG, you'll find prefiled and indexed product literature there for the following companies involved with Terra Cotta Restoration & Replacement:

ABATRON · BALL CONSULTING · BLACKHAWK STONE
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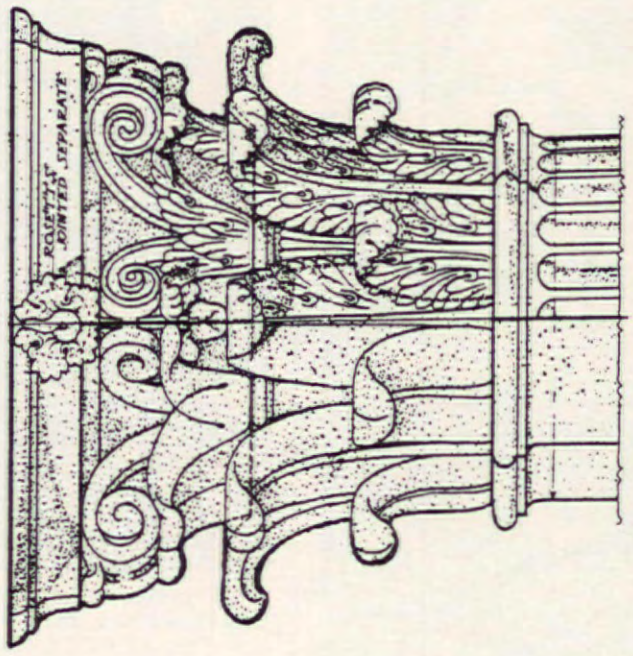
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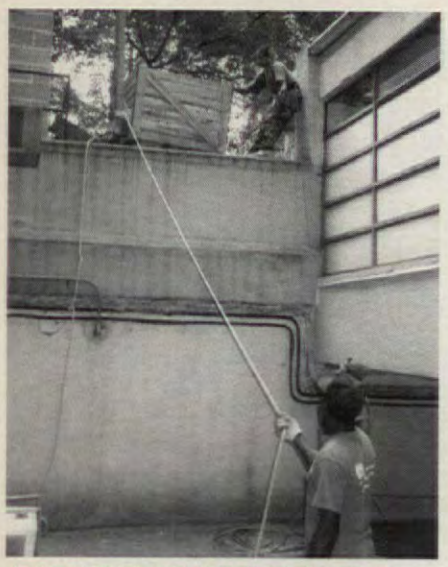
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TERRA COTTA PORTFOLIO

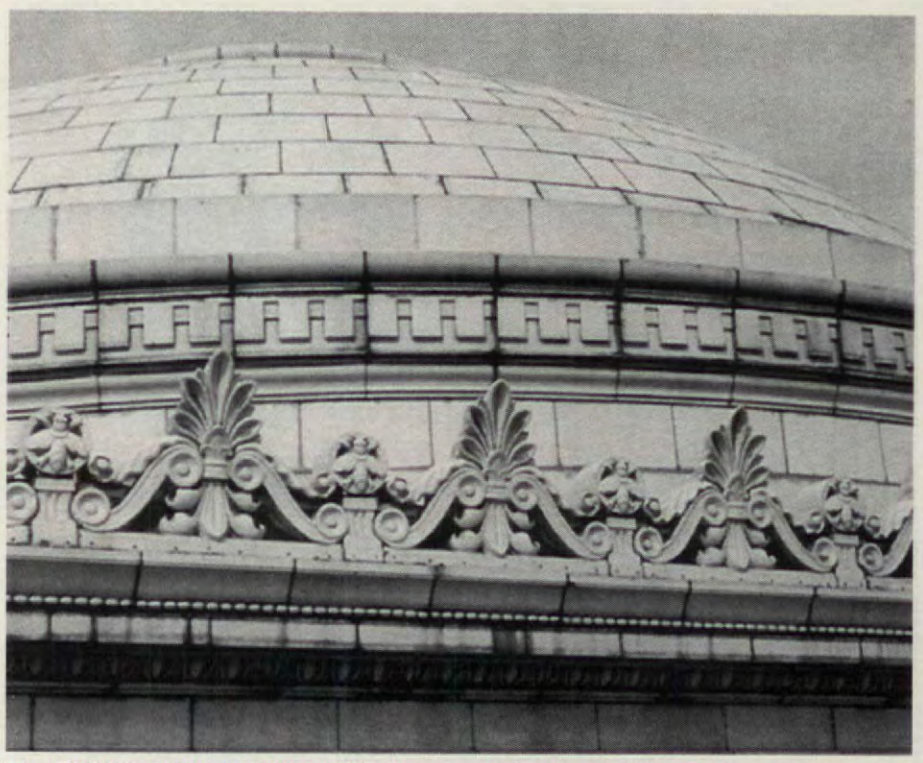
For more information on these companies, consult the SourceList on pp. 68-70



APPLE RESTORATION & WATERPROOFING is experienced in construction management and the restoration and replication of a variety of materials. Pictured here is the company's delivery of terra cotta to the jobsite at the Gramercy House in New York City. *Write in No. 400*



On 67 Avenue D in New York City, the "Stuart Style" terra-cotta cornice of this building was replicated with fiberglass by ARCHITECTURAL FIBERGLASS CORPORATION.



The GRENADIER CORPORATION performed a close-up inspection and waterproofing of this deteriorated terra-cotta dome which tops a bank building in Brooklyn, N.Y. *Write in No. 6250*



ARCHITECTURAL REPRODUCTIONS, INC., is experienced in simulating terra cotta in a variety of materials, including glass-reinforced gypsum, as shown in this photo. This gargoyle balcony facing was molded in gypsum for the Rouse Company's Pioneer Place project in Portland, Oregon. *Write in No. 6130*



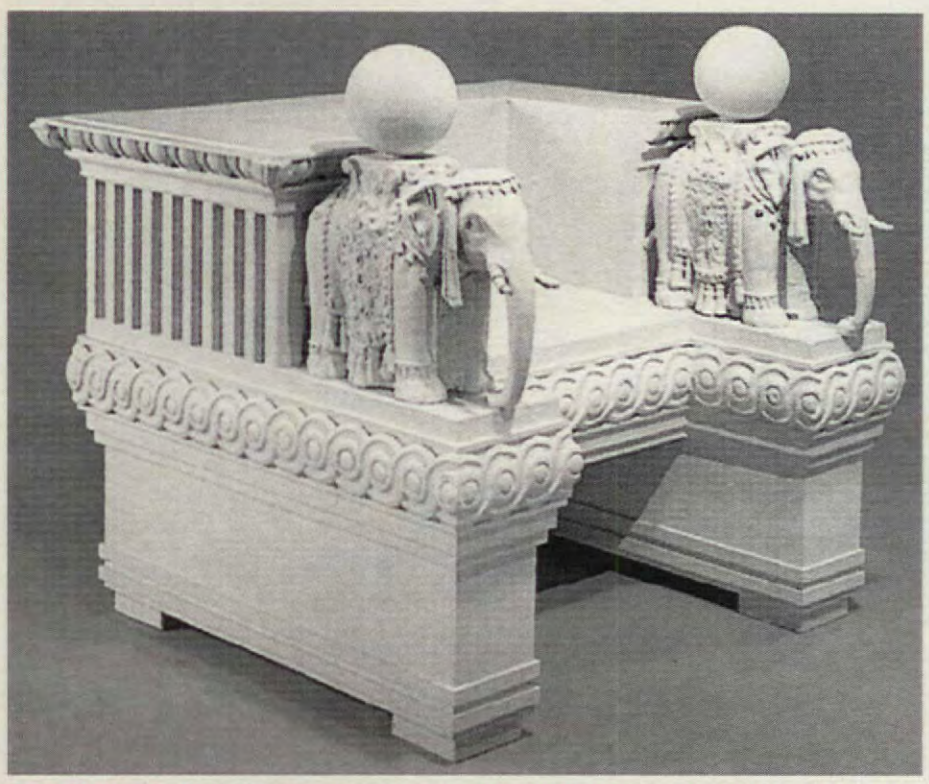
Forton-modified reinforced gypsum can be made to simulate a wide range of materials, including terra cotta, or as in the photo shown here, a cast-bronze horse's head by BALL CONSULTING, LTD. *Write in No. 7260*



ESSEX WORKS can replicate terra-cotta elements in both GFRC and cast stone, such as these Gothic finials cast for a church restoration project. *Write in No. 7200*



CATHEDRAL STONE PRODUCTS' Jahn Restoration Mortar 100 is being used here to repair terra cotta. *Write in No. 9580*



This decorative building accent was created from SMOOTH-ON rubber mold compounds. The company's extensive line of pourable or brush-on mold-making compounds can be used with all materials, including terra cotta. *Write in No. 650*



The terra-cotta rosettes and floral borders shown here display the ability of NOCERA ART TILE's experienced staff to create high-quality architectural terra-cotta components. *Write in No. 6100*

FOR FREE PRODUCT LITERATURE, USE THE POSTPAID CARD TIPPED INTO THE INSIDE FRONT COVER OF THIS ISSUE OR THE COUPON ON PAGE 156.

MATCHING EXISTING MASONRY CONSTRUCTION

Brick color matching is a complicated but not impossible process. Here, an architect and vice president of a Duluth-based architecture/engineering firm unravels the mystery.

by James S. Brew, AIA, CCS

Nearly one third of all construction in the United States last year was renovation or reconstruction (from *Building Design & Construction*, July 1996, p. 8). With much of this nation's wealth in existing facilities and an emphasis on adaptive reuse and historic preservation, brick distributors, contractors, and design professionals are often faced with matching or blending brick to fit existing conditions. Dick Whitney, consultant for Brock White/Standard Brick in Duluth, Minn., reported that 80 percent of their brick units sold in the past year were for matching existing construction or renovation.

Matching existing masonry construction need not be difficult or disappointing. It can be challenging, but it is not impossible. Achieving the correct result involves an understanding of how color is viewed, proper specifying of the review process, and follow-through of the specified process by contractors and design professionals.

People who work with color will tell you that humans view groups of colors as a collage rather than as individual colors. It is the reflection of light off surfaces or objects that we "interpret," rather than seeing the color for itself. Brick construction often involves several colors or more being viewed at once. Given the variation in color and texture in masonry units, combined with the effect mortar has on a group of brick, it is easy to understand how the process of matching and blending can get complicated.

The first step in deciding whether to match or complement existing masonry is to check availability of the existing masonry product with your local or regional masonry supplier or distributor. Most brick suppliers have small (16-x-24 inch) panels of brick for initial selection. These work well to narrow the field of choices quickly. More often than not these are not suitable for making your final selection alone. Assuming there is a product that is relatively close in color and texture, you now have an opportunity to get into the process of proper selection.

The next step involves obtaining actual full-size brick of each of the options selected earlier. I recommend a minimum of 24 brick units for each sample. These can be dry stacked or set with spacers of gray fiberboard to determine the proper percentages of each color represented in the blend. It is important to recognize here the effect mortar has on the final appearance of a wall. For specifiers, I recommend language be included in the specification repeating the above process, if nothing else, simply because the designer cannot control who the supplier will be, particularly when public funds are involved.

Next, it is important for the design professional to not only specify the brick chosen and the blend percentages, but also to specify the final selection process as well as the project goals. It should be clear to prospective bidders whether the goal of the project is to match the existing masonry, or complement it, or even contrast it. The specified process should include the panel or dry stack method noted earlier for review and an actual field sample from an actual shipment for verification. It is this step that sometimes gets overlooked and can

continued on following page

CHOOSING A MORTAR COLOR

by Richard Solomon

Choosing a mortar color to complement the wide range of colors found in clay brick is a sure way to enhance the appeal of a masonry structure. Individual bricks contain thousands of hues which change throughout the day as the reflection of light is altered by brightness and angle. The same is true with mortar color. Mortar color should be utilized as a design tool which can create a totally different look depending upon the color shade selected. Remember, mortar joints make up 18 to 20% of the wall surface. A mortar-color shade will dramatically affect the overall appearance of the wall.

The following criteria should be considered when selecting a mortar color: Mortar Mix Design; Color Pigments; and, Cleaning Procedures.

Mortar Mix Design

The darkness of the natural gray masonry cement and sand will directly influence the shade of mortar which can be achieved by the addition of color pigments. Some cements are dark, which can limit how clean and bright the mortar color will be. When using portland cement and lime mixtures, keep in mind that a type M base mix is the darkest, with type S and type N becoming lighter. Buff colors have the lowest tint value and require more color to overcome extremely dark mortar mixes. Red and black colors are relatively high in tint value and can more easily overcome strong gray portland cements.

If the brick selected is a pastel or light color, the use of a white portland or masonry cement may be necessary to achieve the desired mortar-color shade. It is much easier to address the mortar color shade effects during the design and selection process than to wait for the mason contractor to build multiple mock-up panels without success. Rely on the expertise of the mortar color and cement manufacturers to assist with match work and mix design.

Color Pigments

Eighteen to 20% of the visual surface of the brick wall is mortar. A stable, high-quality color pigment should be utilized to assure a long-lasting mortar-color shade. Color pigments with the longest history of proven longevity in masonry are made from natural and synthetic iron oxides (red, black and yellow), cobalt (blue), titanium oxide (white), and chromium oxide (green). Blends of these pigments will produce brown, tan, copper, orange, chocolate and other colors needed to complement the vast colors found in brick.

These pigments exceed the requirements set forth by ASTM-C979, "Pigments for Integrally Colored Concrete." The pigments are "water-wettable," lightfast, alkali resistant, stable under curing, and will not adversely affect the strength of cement when added at less than 10% of the weight of cementitious ingredients.

Pigments made of carbon black have a high-tint strength value and are listed under ASTM-C979, but are generally not accepted by pigment manufacturers who supply pigments to the masonry industry. Exterior masonry mortars colored with carbon black have a history of losing color from the surface of the mortar joint within six months from installation. Carbon black does not blend well with cement. It eventually disappears through weather exposure, leaving the mortar gray or the color of the remaining iron oxide pigments.

The tint strength of pigments used to color mortar is high. It's best to use a minimum of 1% color based on the total amount of cementitious material to minimize the potential for color variations. Normally the amount of color used in a mortar mix falls between 1% and 7% of the cementitious material weight. Use of color above the 7% dosage will not noticeably improve the intensity of the mortar-color shade.

Cleaning Procedure

An excellent colored-mortar job can be ruined by improper cleaning procedures. Using cleaning materials that are too strong can destroy the cement-sand-color bond. Strong acid or high-pressure cleaning devices often wash the cement out of the joint, exposing sand particles and completely changing the color of the joint.

Allow 7 days of curing before cleaning new masonry. Always pre-soak the wall before cleaning to prevent the joint from absorbing the cleaning agent. Failure to pre-wet the wall can make the joints porous and subject to moisture penetration. Keeping the masonry-unit surfaces as clean as possible during placement will make the cleaning process much easier.

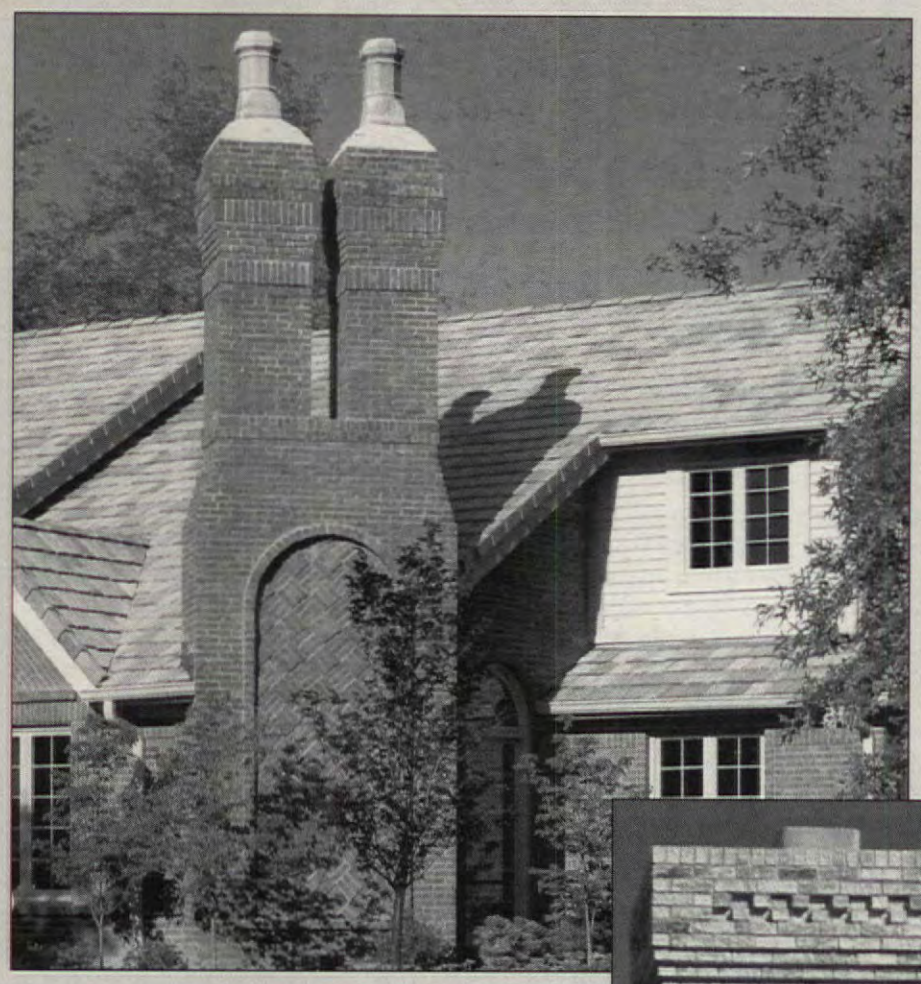
It's best to use only cleaners recommended for cleaning colored masonry, and always follow the manufacturer's directions. If you mix your own cleaning solution, make the concentration of muriatic acid no more than 2%.

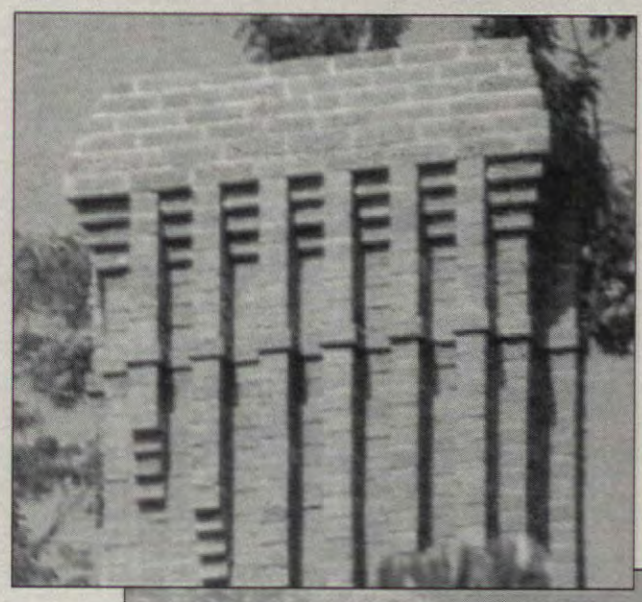
Mortar color has been used successfully for many years and knowledge has accumulated regarding its application. Rely on your supplier to assist you when any questions arise. The proper selection and application of mortar color to your projects can be very rewarding!

Richard Solomon is the vice president of Solomon Colors in Springfield, Illinois. This article first appeared in the Fall 1996 issue of Brick Quarterly, published by the National Association of Brick Distributors, and is reprinted with permission. For full contact information on NABD, see the SourceList on p. 76.

FANCIFUL BRICK CHIMNEYS

from the *Warm Beauty* brochure, published by the Brick Institute of America, showing the sculpted architectural shapes that can be constructed with the humble brick.











MATCHING EXISTING MASONRY CONSTRUCTION
continued from previous page

create the wrong results and some hard feelings. When masonry is selected based on dry stacked samples, it is usually from a limited shipment from the distributor and is not from the actual brick produced for your project. As most masons and brick distributors know, the variations in the same type of brick, much less the same run of brick, can vary dramatically. This is primarily due to the clay coming from the earth varying in trace mineral elements, which, when fired, imparts varying hues to the brick. Given this, it is critical to review a brick sample from an actual project shipment.

If the 100-brick, mortar-laid sample does not appear correct, several steps can be taken. One is to adjust the mortar color. As stated earlier, this can have a dramatic effect on the way the wall appears. The next obvious step would be to re-adjust the blend of masonry percentages. Lastly, one may need to consider a different brick altogether. This is certainly a last resort at this stage, but one that may need some consideration. It will never be easier and less painless to change the brick than before it is in place.

I recommend reviewing the accepted wall construction once again as the project proceeds to the 10, 20, and 30% complete stages. This is an opportunity to follow through on the verification of the success of the selection.

For design professionals, this process can be very useful in communication with their client. Brick distributors and masonry contractors certainly have a lot to gain by being proactive in involving others in the selection and verification process. Communication is the key in this process. After all, it is only through communication that structures that meet the expectation of the owner can be built, and that is an objective we all strive to achieve.

Submittals

Verification Samples: Submit mock-up panels comprised of the following actual materials, and include no fewer than twenty-four masonry unit samples displaying extremes of color and texture variation to be anticipated in the completed construction: 1) Facing brick. 2) Decorative concrete masonry units. 3) Metal accessories painted to match adjacent masonry materials. 4) Include mortar samples as part of submittal.

Quality Assurance

Mock-up: As soon as possible after the face brick for this project has been tested and physical properties found proper, the General Contractor shall proceed to lay up a sample wall at the project site. Face brick shall be from the actual firing for this project and shall match the appearance of the mounted panel which was used for initial approval of brick appearance. Mortar in sample wall shall comply with specification requirements for exterior masonry. Sample wall shall be 15 courses high and at least 7 brick long. Start no brick work until a dry, minimum 7-day old, sample wall of brick work has been viewed and approved for overall appearance by all parties to the contract. The approved sample wall shall serve as the standard for brick appearance comparison and shall remain on the job site until brick work is accepted. Remove sample wall and all evidence thereof from site upon acceptance of masonry work, unless directed otherwise by the architect/engineer.

James Brew is an architect and vice president of LHB Engineers & Architects in Duluth, Minn. This article first appeared in the Fall 1996 issue of Brick Quarterly, published by the National Association of Brick Distributors, and is reprinted with permission. Contact information for the NABD can be found on the SourceList on p. 76.

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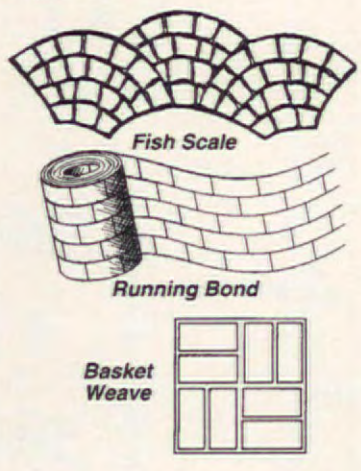
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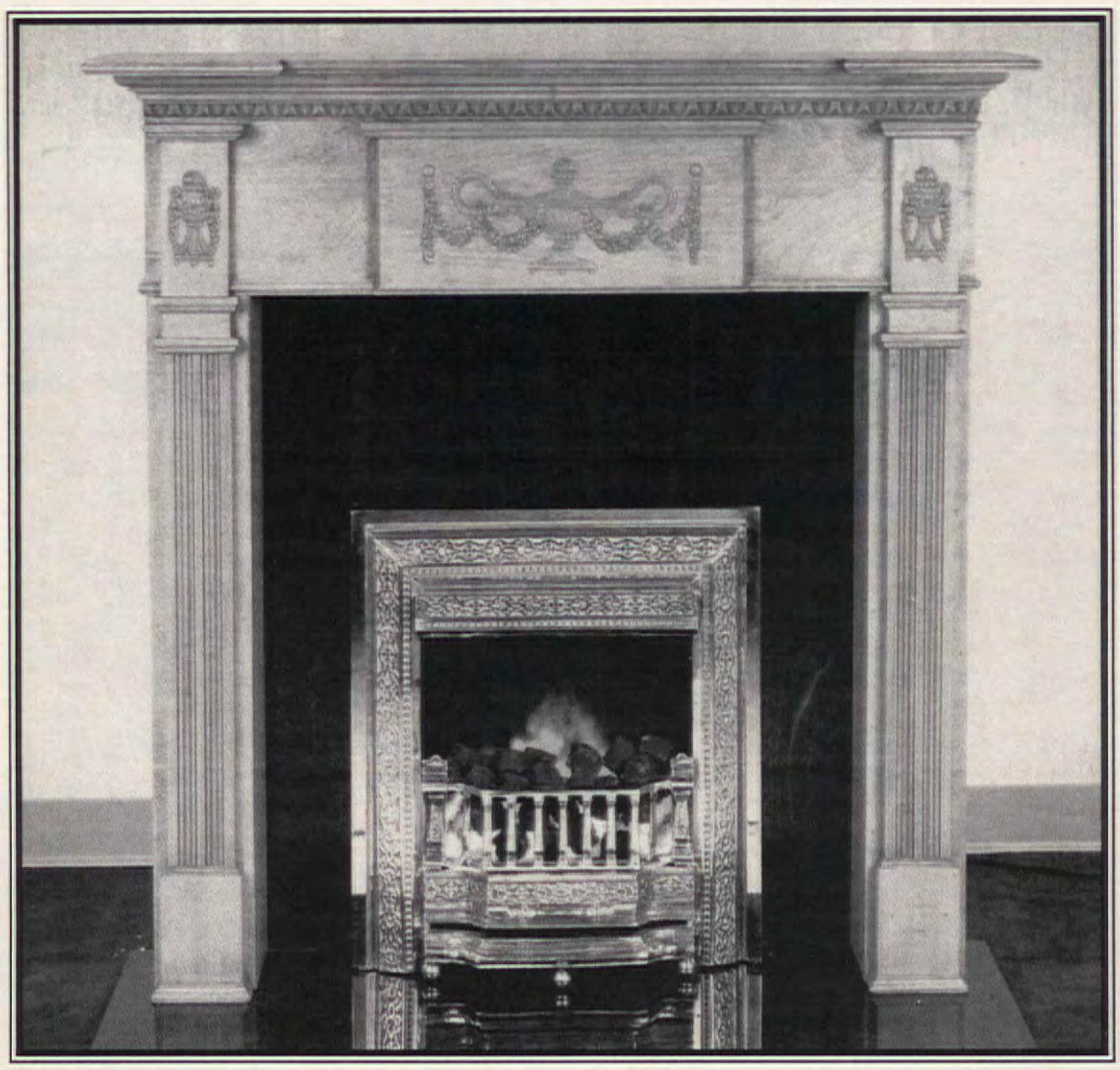
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WRITE IN NO. 450

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Need to create an instant fireplace in an existing room where there's no code-compliant chimney connection . . . or in a new building project where the budget doesn't permit construction of a masonry flue? The "electric fire" provides a solution that is aesthetically pleasing, economical, has historic precedent—and is frequently overlooked by today's designers.

Imperial Fires, West Hollywood, Calif., has just announced an electric fireplace package that allows designers to literally "plug in" a complete fireplace unit, with virtually no fuss or mess. Options for the "firebox" include several electric versions of the traditional coal grate or log fires; several finishes are available on the firebox metalwork, including polished brass. Styles span the Victorian and turn-of-the-century eras. The electric fire requires no chimney, no firebox, and no ventilation. There is also a special "Profile Collection," for use when there is no wall recess and the fire and surround unit must sit flush against a wall.

The package comes with complementing mantels in several different models and materials, including wood, high-strength plaster, and cast stone. The hearth and backing are made from cultured marble; mantel styles include Georgian, Corinthian, and other classic designs.

Alan Rose, General Manager of Imperial Fires, notes that "electric fires have been very popular in Europe for many years, but architects and interior designers in this country are just now becoming aware of their many advantages." For more information, contact: Imperial Fires, Pacific Design Center, 8687 Melrose Ave., Suite M-29, West Hollywood, CA 90069. Tel: 800-520-8812; FAX: 310-657-0765. Contact them on the Internet through their web page: www.barnsides.com/imperialfires, through e-mail, Imperial.Fires @worldnet.att.net, or *Write in No. 6350.*

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Castaic Brick Mfg. Co. P.O. Box 8, Dept. TB Castaic, CA 91310 800-227-8242; Fax: 805-257-1253	Manufactures pavers in 5/8 in., 1-1/4 in., and 2-1/4 in. sizes, and is available in 10 colors. Carries 5 styles of manufactured "used" brick, as well as brick veneers.	Free	✔	✔	✔							
Elgin-Butler Brick Co. P.O. Box 546, Dept. TB Elgin, TX 78621 512-285-3356; Fax: 512-285-2487	Glazed and unglazed structural facing tile and brick for exterior and interior, and solar screen block/tile.	Free Write in No. 36	✔	✔					✔			Facing tile and brick, solar screen tile
European Reclamation/La Voy 4524 Brazil St., Dept. TB Los Angeles, CA 90039 818-241-2152; Fax: 818-547-2734	Importer of European architectural salvage; 100 to 400-year-old farmhouses, cottages, mills, etc. Antique brick, timbers, pavers, stone, pine floors and garden elements. Also specializing in general contracting for historical restoration.	Free			✔						✔	
FundRaisers, Ltd. P.O. Box 8836, Dept. TB Boise, ID 83707 800-288-6447; Fax: 208-377-9080	Custom engraved and infill bricks, tiles, or stone for community fund-raising.	Free Write in No. 42							✔			
GenLime Group, L.P. Box 158, Dept. TB Genoa, OH 43430 800-537-4489; Fax: 419-855-4602	Historic lime mortar, "Niagara Mature Lime Putty," fully-slaked, screened, and aged, ready for immediate use. Company resources available on mortar history, repointing, plaster, and stucco applications.	Free Write in No. 450								✔		Lime putty
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National Assn. of Brick Distributors 1600 Spring Hill Rd., Ste. 305 Vienna, VA 22182 703-749-6223; Fax: 703-749-6227	Develops and executes educational and promotional programs designed to increase the use of brick in residential and commercial applications. Publishes a magazine for architects, builders, and other brick customers. Website at: www.brickvalue.	Free	✔	✔	✔	✔	✔	✔	✔			
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Pine Hall Brick Co. P.O. Box 11044, Dept. TB Winston Salem, NC 27116 800-334-8689; Fax: 910-725-3940	Products include pavers, face brick, special shapes, interlocking clay pavers: English Edge, which features beveled edges with spacer nibs, and Old Towne, which has textured edges and antique color.	Free	✔	✔	✔							
Profit Resources 2861 Walnut St., Dept. TB Denver, CO 80205 800-644-0927; Fax: 303-294-0163	Custom-engraved and inflow bricks, tiles, or stone for community fund-raising; gilding and painting on glass; engraved bricks and tiles.	Free Write in No. 4500	✔	✔		✔	✔			✔	✔	
Richtex Corp. P.O. Box 3307, Dept. TB Columbia, SC 29230 803-786-1260; Fax: 803-786-9703	Producers of clay brick; full line of pavers, including a chamfered line with smooth or wire-cut textures; 150 different styles, colors, and shapes of brick and pavers; custom shapes available.	Free	✔		✔	✔		✔	✔	✔		Brick sculpture
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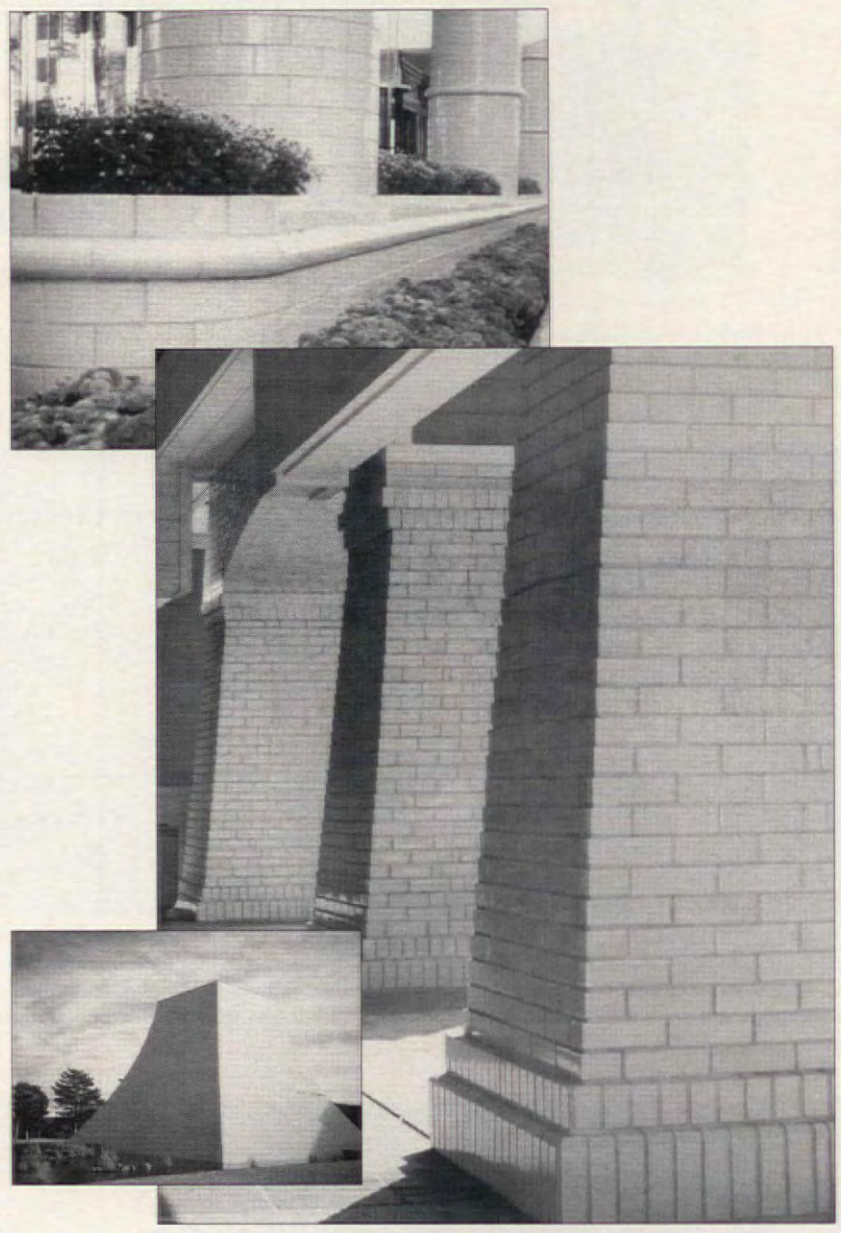
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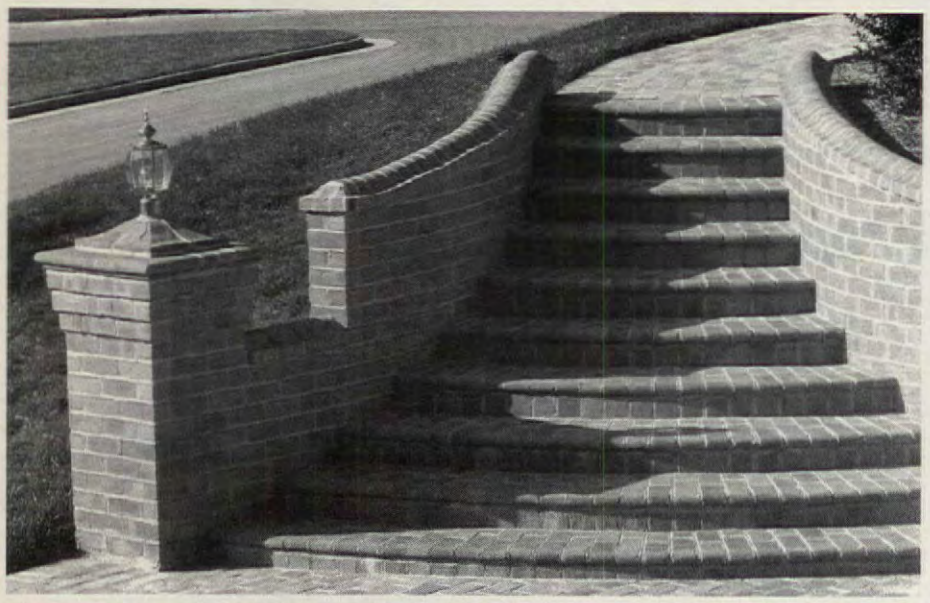
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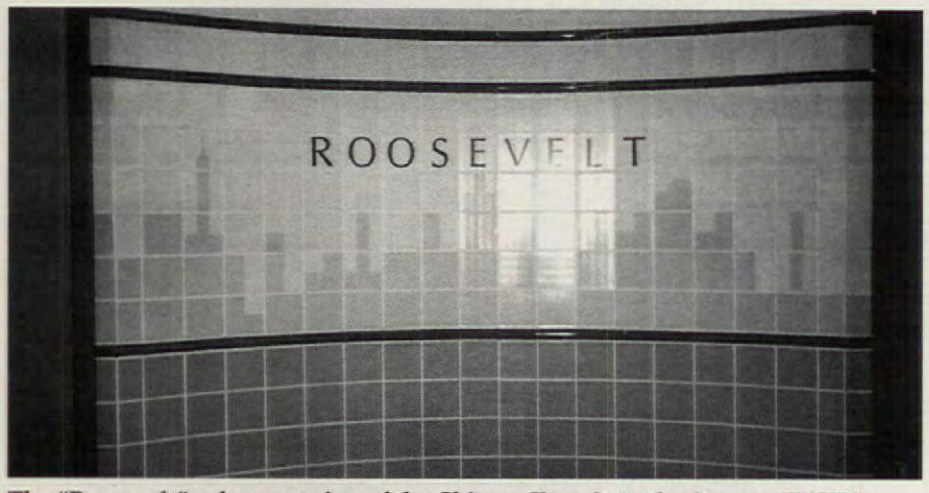
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For more information on these companies, consult the SourceList on page 76



These wood-molded bricks were crafted by OLD VIRGINIA BRICK. They're available in 2-1/4- or 2-3/4-in. heights, 12 rich colors, and can be custom shaped. *Write in No. 4660*



The "Roosevelt" subway station of the Chicago Transit Authority uses ELGIN-BUTLER BRICK COMPANY's 8-X-8-in. glazed bricks, which are fire-resistant, moisture-impervious, color-fast, and virtually maintenance-free. The "Roosevelt" letters were glazed on, and the skyline reflection of Chicago was created by stenciling one color upon another. *Write in No. 36*



The "Sidewalk of the Stars" in the Myrna Loy Center in Helena, Montana, features bricks with the names of the Center's donors engraved on them. These personalized bricks by FUNDRAISERS, LTD., was a novel way for the Center to show its appreciation for the donors. *Write in No. 42*



This residence in Greensboro, North Carolina, features the colonial tradition of hand-molded and coal-fired bricks, manufactured by OLD CAROLINA BRICK COMPANY. Shown here is Williamstowne Range #700. *Write in No. 3130*



When historic brickwork is repointed with hard portland-cement mortar, serious spalling and brick deterioration can result, as shown in this photo. GENLIME GROUP, L.P., has reintroduced prepackaged lime putty, making it simple to create the soft lime mortars that are best for repointing historic brick masonry. *Write in No. 450*



ARTCRETE cast-in-place paving was produced in a brick basketweave pattern on this Main Street streetscape. *Write in No. 2140*



Bullnose pavers from HIGGINS BRICK come in many colors and are available in 8-in. and modular 11-1/2-in., single- or double-bullnose edges for use as stair treads and pool coping. *Write in No. 9020*



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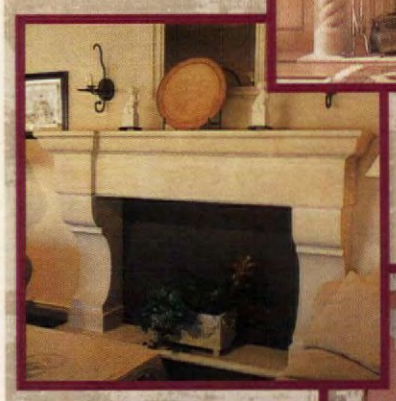




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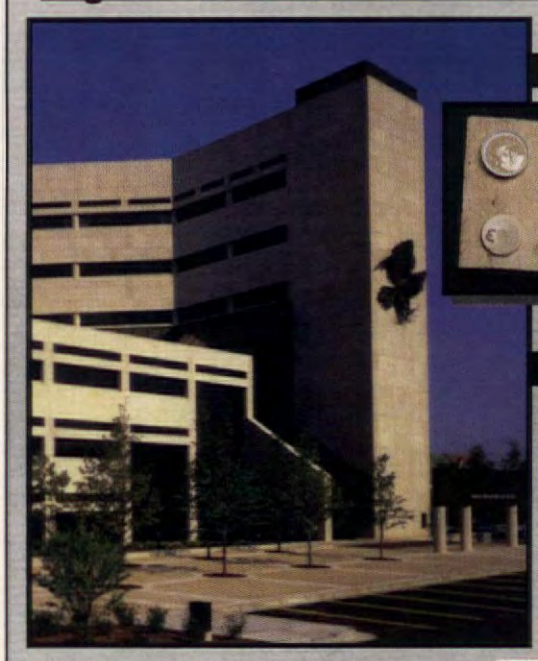
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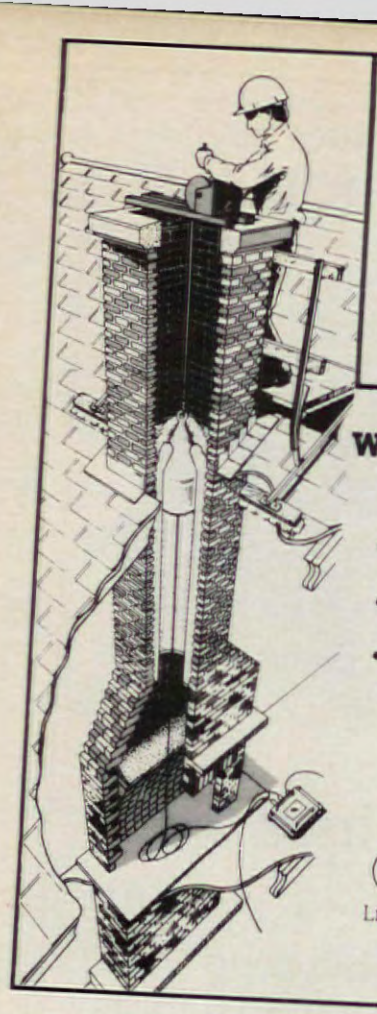
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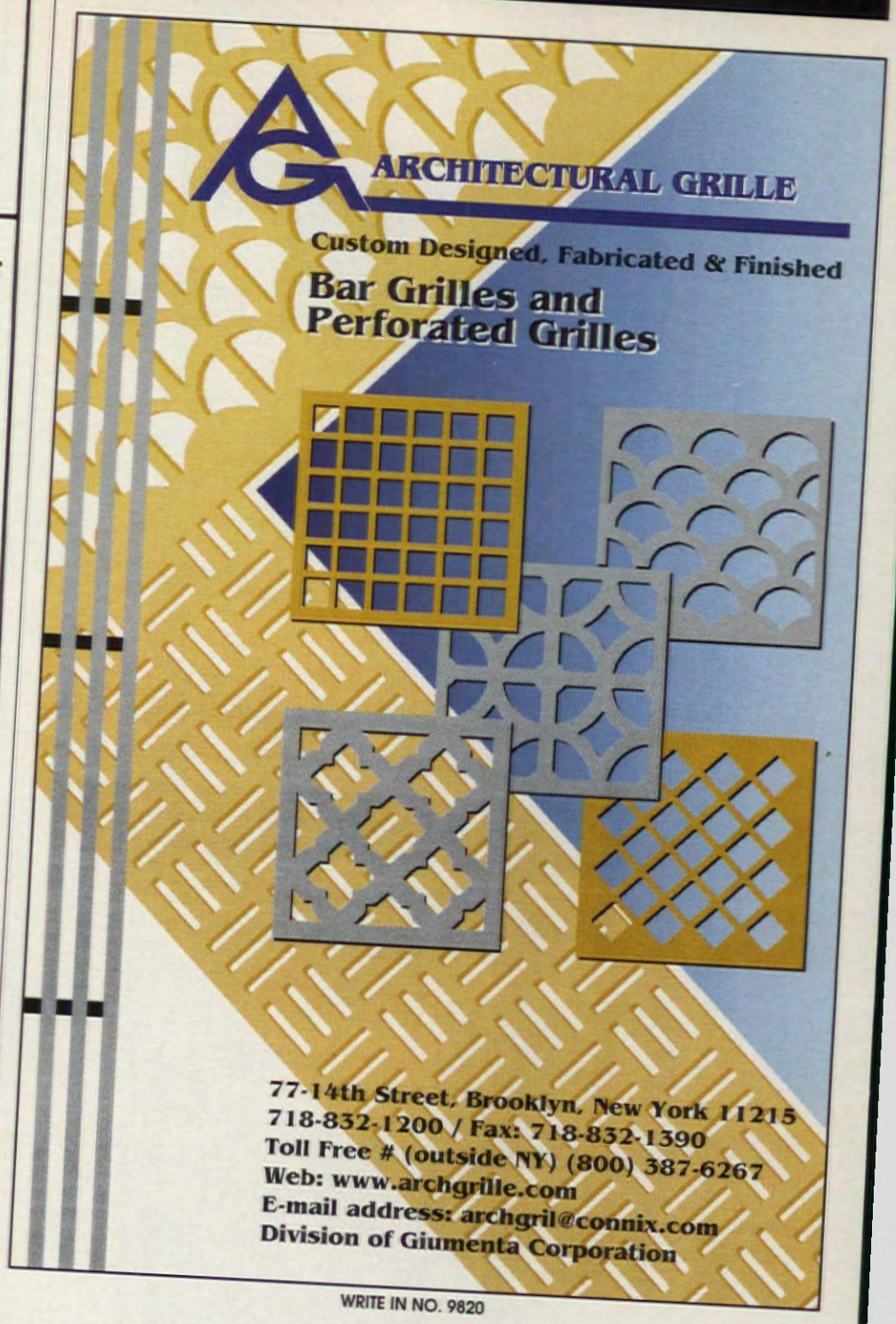


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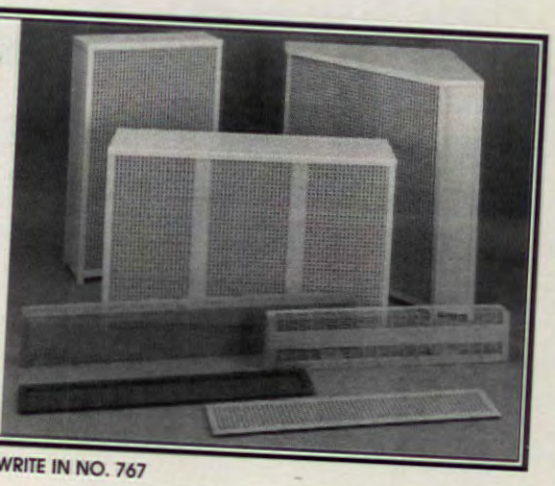
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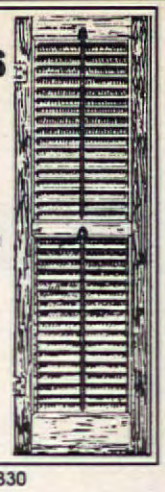
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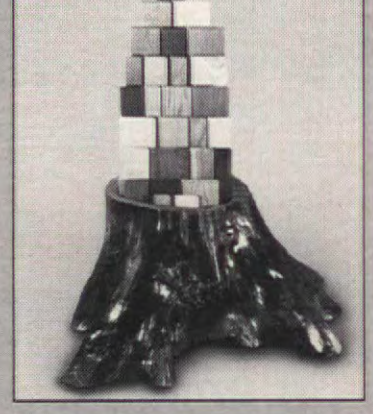


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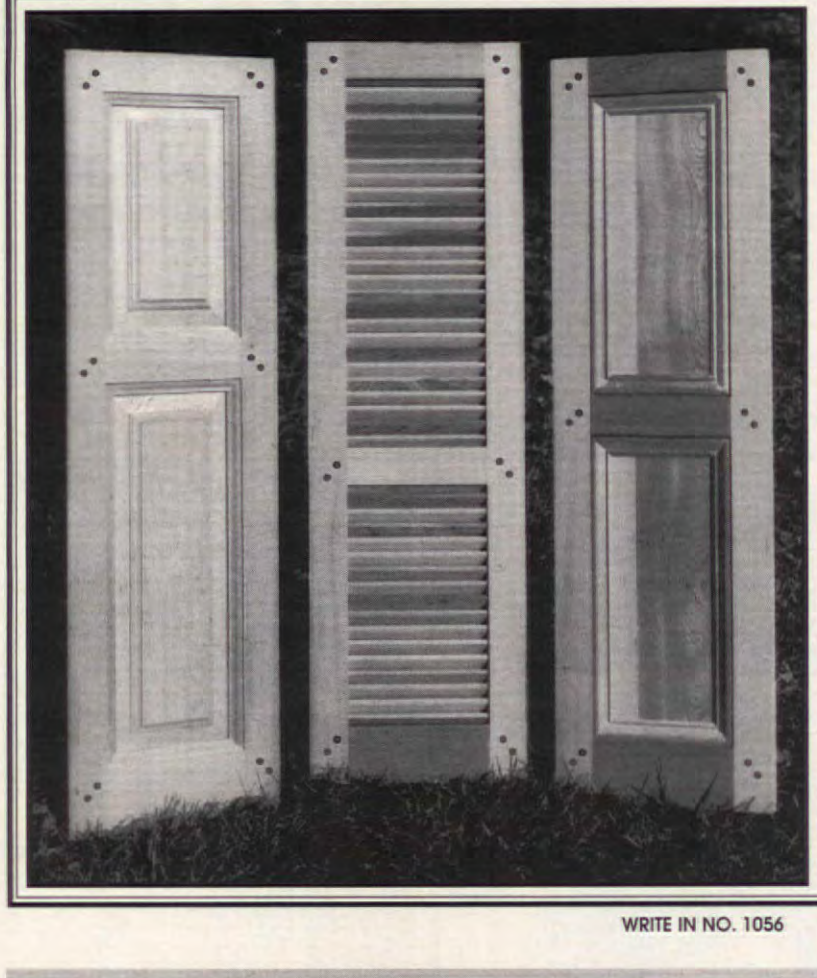


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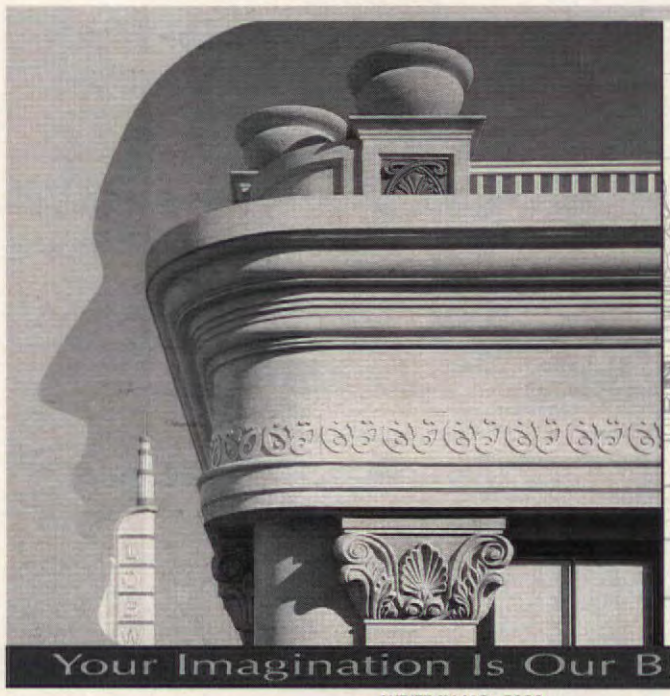
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The *SourceList*, pp. 86-88, describes 56 manufacturers and suppliers of wood trim and architectural millwork used for wood interiors, as well as the custom craftspeople who make casework and complete paneled rooms for commercial, residential, and institutional spaces. Many of the shops listed can handmake custom shapes and pieces not easily made by machines — whether it be a custom-turned piece to match an original or a single piece to fit an oddly sized space. ■

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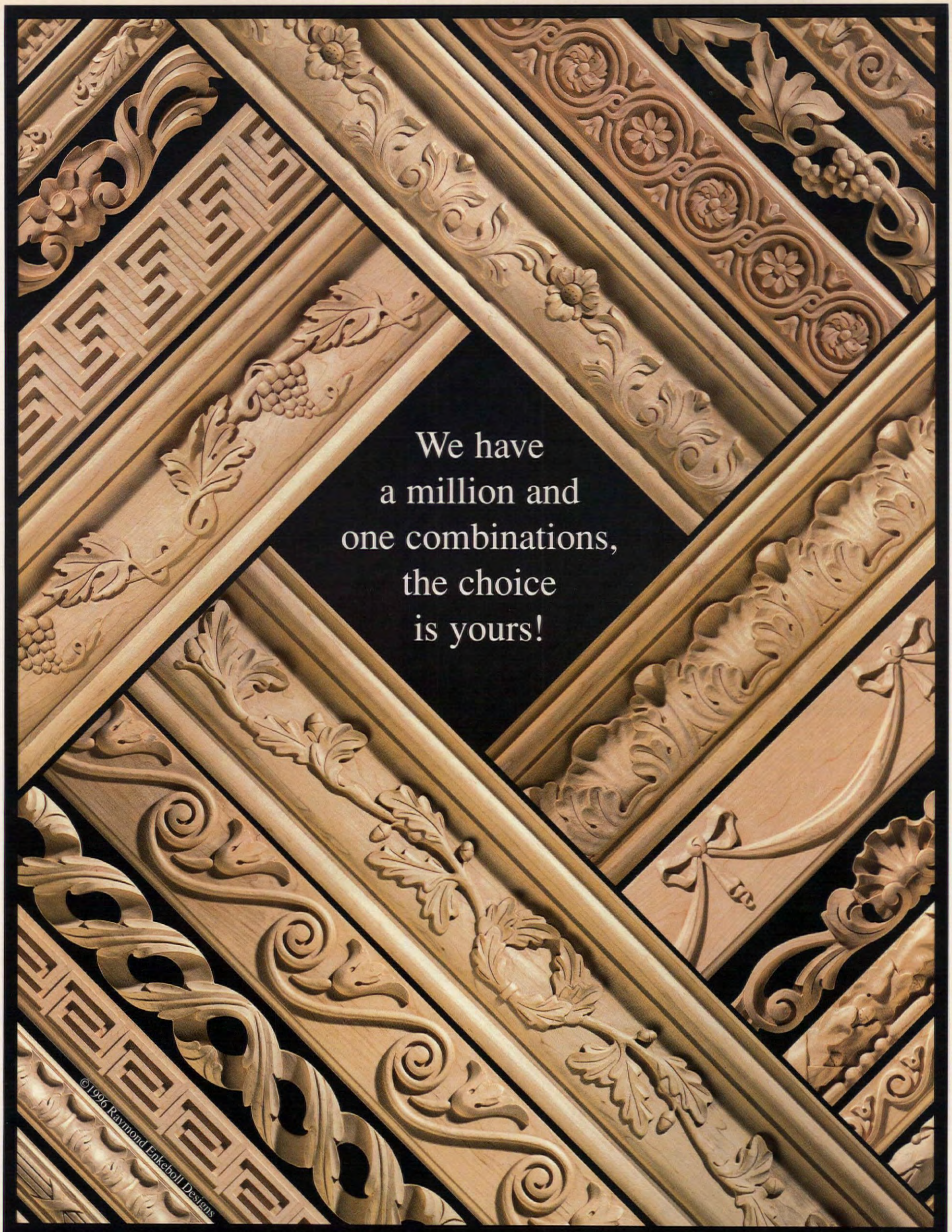
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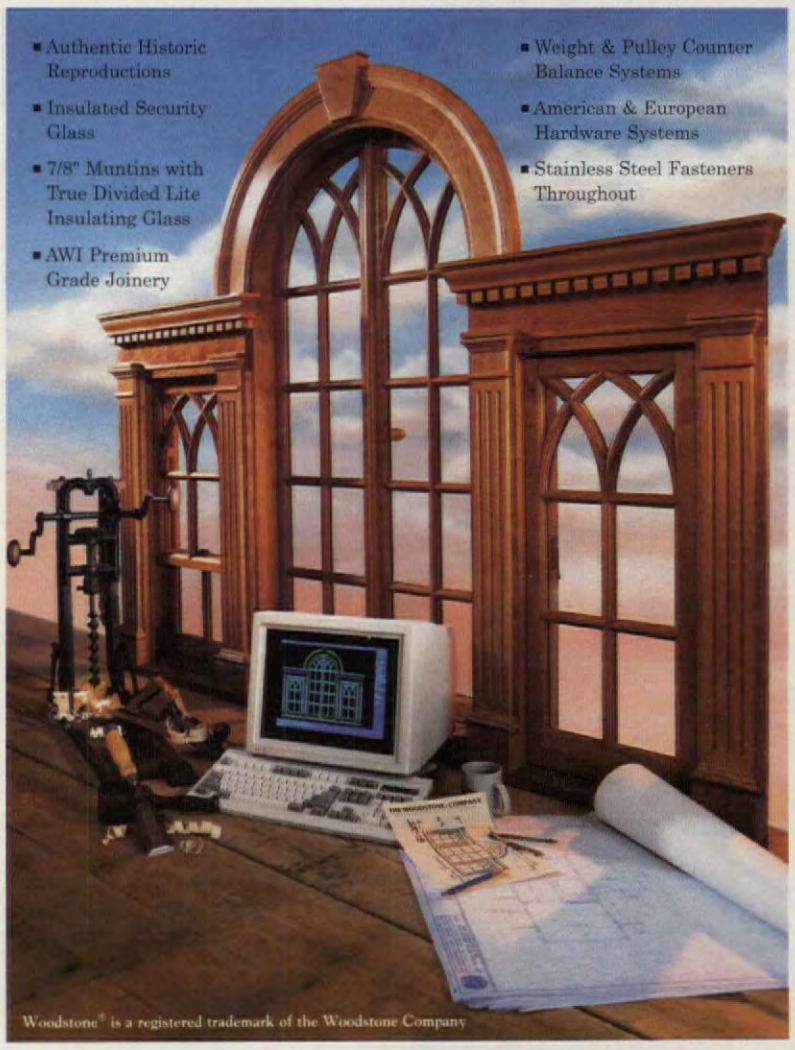
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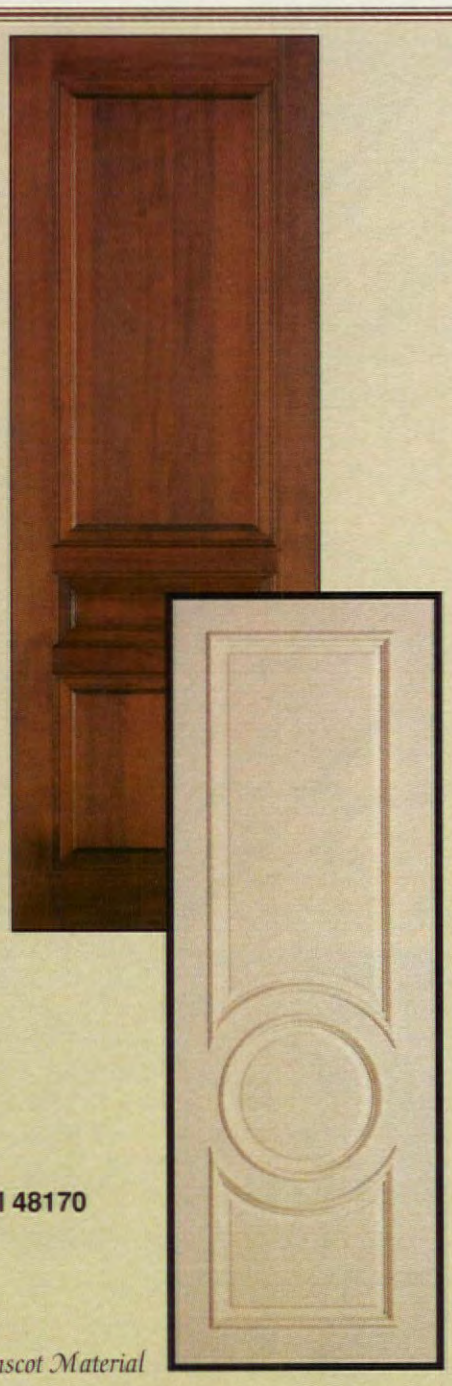


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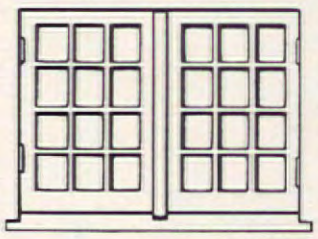


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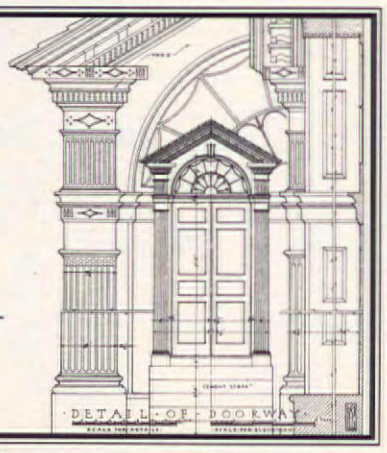
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Empire Moulding Co. 721-733 Monroe St., Dept. TB Hoboken, NJ 07030 201-659-3222; Fax: 201-659-2259	Custom and stock moldings, hundreds of styles, chair rails, crowns, baseboards, turnings, doors, and more; lengths to 16-ft.; many finishes.	Free Write in No. 37					✖					40%

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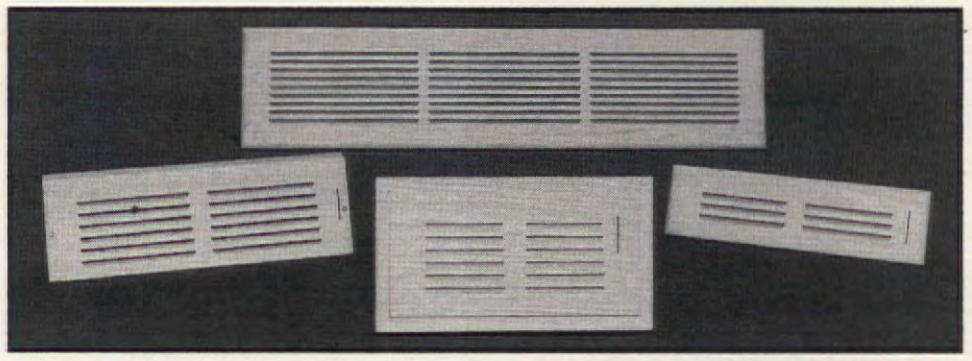
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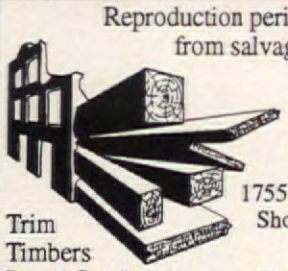
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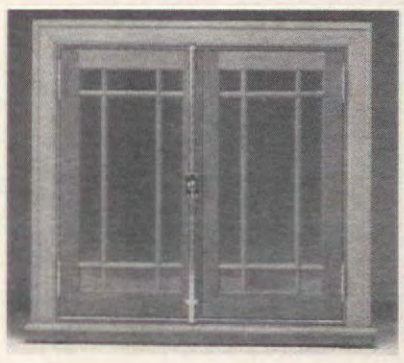
WRITE IN NO. 6370

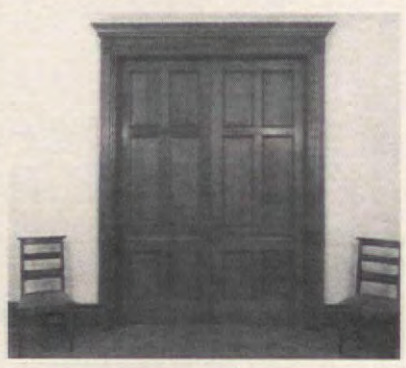
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WRITE IN NO. 9640

TRADITIONAL BUILDING's Paneling & Custom Wood Interiors SourceList

CSI# 06420

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	Millwork Packages	Casework & Cabinetry	Paneling/ Wainscoting	Carved Panels	Molding & Trim	Stairs & Railings	Other	Wood Species	Installations	% Custom
Enkeboll Designs 16506 Avalon Blvd., Dept. TB Carson, CA 90746 310-532-1400; Fax: 310-532-2042	Comprehensive selection of architectural elements carved in solid woods: moldings, columns, capitals, newels, corbels, onlays, and panels. Mantel fascias and bases available in maple and oak.	Catalog set $20, refund w/order Write in No. 5770			✖	✖	✖					5%
European Finish, Inc. 2645 Industrial Lane, Dept. TB Broomfield, CO 80020 303-469-6439; Fax: 303-469-6123	Custom architectural woodwork for commercial and high-end residential. Installation, design, and consulting services. Produces own line of office furniture with customized features. AWI-certified.	Free	✖	✖	✖		✖	✖		As specified	✖	100%
Fifty Three Restorations, Inc. P.O. Box 2852, Church St. Sta., Dept. TB New York, NY 10008 212-566-1053; Fax: 212-267-4606	Reproduction, restoration, and installation of historic commercial interiors: house museums, banks, and sacred properties.	Free			✖	✖	✖			As specified	✖	100%
Gibco Services 725 S. Adams Rd. #L-59, Dept. TB Birmingham, MI 48009 810-647-3322; Fax: 810-647-8720	Hardwood and aromatic cedar panels; oak and ash panel and wainscot kits; also, cedar in t-&-g and ship-lap profiles.	Free	✖		✖					Oak, pine, maple, ash		35%
Grabill Wood Windows & Doors P.O. Box 161, Dept. TB Metamora, MI 48455 810-678-2643; Fax: 810-678-3142	High-performance custom and historic reproduction windows and doors. Specialties include "Prairie Style" designs, leaded- and stained-glass options. Products can be made to spec.	Free Write in No. 1910							Windows and doors		✖	100%
Hendricks Woodworking RD 2, Box 227-1B, Dept. TB Kempton, PA 19529 610-756-6187; Fax: 610-756-6171	Custom doors and entryways. Distinctive circular moldings with stock and matched profiles for interior and exterior applications. Paneled, French, and pocket wood doors, all species.	Free Write in No. 3570					✖			As specified		100%
Heritage Door 36887 Schoolcraft Rd., Dept. TB Livonia, MI 48150 313-414-7100; Fax: 313-414-7103	Manufactures Honduras mahogany millwork, including doors, moldings, wainscoting, hardwood flooring, and cust-designed bars and furniture.	Free Write in No. 1350	✖	✖	✖	✖	✖			As specified	✖	50%
Historic Floors of Oshkosh 911 E. Main St., Dept. TB Winneconne, WI 54986 414-582-9977; Fax: 414-582-9971	Manufacturer of parquetry, decorative floor borders; geometric and laser-cut medallions; stock and custom designs; 12 standard parquets; new vine-motif borders; quick delivery.	Free Write in No. 9140							Parquetry, borders	Many woods, including exotics		40%
Jorgensen-Carr 111 First St., Dept. TB Jersey City, NJ 07302 201-792-2278; Fax: 201-792-1916	Architectural woodworking firm specializing in custom cabinetry, paneling, doors, and unique furniture for commercial and residential spaces. Member of AWI.	Free Write in No. 6440	✖	✖	✖	✖	✖			As specified	✖	100%
Klitsas, Dimitrios—Fine Wood Sculptor 378 North Rd., Dept. TB Hampden, MA 01036 413-566-5301; Fax: 413-566-5307	Custom carving of wood architectural elements, both interior and exterior, including furniture (all periods), fireplace mantels, stairs, chandeliers, moldings, and other specialty carvings.	Free Write in No. 7380				✖	✖		Mantels, chandeliers	As specified		100%
LepoWorks, Inc. 4640 Allentown Rd., Dept. TB Lima, OH 45807 419-339-5370; Fax: 419-339-2787	Designs private, public, and corporate art; interior and exterior; works in a multitude of materials, including wood.	Free Write in No. 1034	✖						Creative works in wood		✖	100%
Maurer & Shepherd, Joyners 122 Naubuc Ave., Dept. TB Glastonbury, CT 06033 860-633-2383; Fax: 860-633-7231	Shop specializes in historic reproduction architectural millwork in pine and mahogany: windows, doors, entryways, and raised paneling.	Free Call for information	✖	✖	✖	✖				Pine, mahogany		90%
Michael Reilly Design P.O. Box 251, Dept. TB Bridgehampton, NY 11932 516-537-7790; Fax: 516-537-7024	This highly customized shop makes windows, doors, and moldings.	Free Write in No. 9210					✖		Windows and doors			100%
Nordic American Corp. P.O. Box 11866, Dept. TB Atlanta, GA 30355 800-242-8160; Fax: 404-250-9531	Prefinished longstrip hardwood flooring from Finland in a variety of species and colors. Can be installed by gluing, nailing, or floating. Also, borders, wide-plank Swedish flooring; commercial and residential.	Free Write in No. 7010							Flooring	Hardwoods		25%
Passaic Millwork 229 Central Ave., Dept. TB Passaic, NJ 07055 201-772-9013; Fax: 201-458-0431	Offers custom circular, elliptic, spiral, curved, and straight stairs, rails, and parts; columns, moldings, radius work, turnings and fluting to 12-ft.; wood species as specified.	Free Write in No. 3340					✖	✖		As specified		75%
Pioneer Millworks 1755 Pioneer Rd., Dept. TB Shortsville, NY 14548 716-289-3220; Fax: 716-289-3221	Custom sawing and planing of reclaimed timbers in oak, Douglas fir, and heart pine for use with traditional joinery; hand hewing, antique flooring, ceilings, trim, and moldings.	Free Write in No. 6370	✖		✖		✖		Flooring, dimensional lumber, antique timbers	Oak, Douglas fir, heart pine		80%
Rare Earth Hardwoods 6778 E. Traverse Hwy., Dept. TB Traverse City, MI 49684 616-946-0043; Fax: 616-946-6221	Carries 35 hardwood species of custom milled flooring. Manufactures custom inlays and custom thicknesses, full inventory of over 85 species of lumber and plywood in stock.	Free Write in No. 270							Flooring	Hardwoods		75%
Ricketson Sash & Door Co. P.O. Box 10, Dept. TB South Windsor, CT 06074 860-289-1222; Fax: 860-528-7863	Monumental wood windows and doors: tilt-turn, double-hung, casement, fanlight, pivot, fixed, awning, and hopper windows. French swing, lift-slide, bi-fold, main entry, folding, and sliding pocket doors.	Free Write in No. 5520							Windows and doors		✖	100%
Septor & Associates Box 990, Williams St., Dept. TB East Quogue, NY 11942 516-653-5692; No fax	Custom moldings, millwork, paneling, and furniture; short runs, documented and scaled; coordinated moldings; angle radii.	Free	✖	✖	✖	✖	✖			As specified	✖	100%
Sheoga Hardwood Flooring & Paneling P.O. Box 510, Dept. TB Burton, OH 44021 216-834-1710; Fax: 216-834-9310	Random-width, t-&-g plank in nine species; end-matched, pre-sanded, length wood for paneling, flooring, and ceilings; herringbone and custom-made wood vents.	Free Write in No. 1660							Flooring, vents	Nine species		100%
St. John's Bridge P.O. Box 441, Dept. TB Kent, CT 06757 860-927-3315; Fax: 860-927-3317	Custom woodworking shop featuring paneling and wood interiors for both historical and contemporary interiors, all native and exotic species.	Free Write in No. 78	✖	✖	✖		✖			All native and exotics	✖	100%
Supreme Building Products 1908 Mahoning Rd. N.E., Dept. TB Canton, OH 44705 800-241-4203; Fax: 800-366-7300	Manufactures custom wood shutters, cafe doors, and louver doors. Also, traditional wood sash (1-3/8- and 1-3/4-in.) and wood storm windows.	Free Write in No. 1054 for sash and No. 98 for shutters							Wood shutters, louver doors, sash	Pine, oak, poplar	✖	80%
TimberFab, Inc. P.O. Box 399, Dept. TB Tarboro, NC 27886 800-968-8322; Fax: 919-641-4142	Commercial and residential timber frames, handcrafted timber and log structures, architectural components, timber trusses, and roof systems.	Free Write in No. 5700							Solid timber components	Oak, pine, fir, recycled woods	✖	100%



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Contemporary dining room – Robert Brantley Photography

WRITE IN NO. 1320

TRADITIONAL BUILDING's Paneling & Custom Wood Interiors SourceList

CSI# 06420

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	Millwork Packages	Casework & Cabinetry	Paneling/ Wainscoting	Carved Panels	Molding & Trim	Stairs & Railings	Other	Wood Species	Installations	% Custom
Timberknee **2 South Main St., Dept. TB** **Randolph, VT 05060** **800-720-9823; Fax: 802-728-3653**	Traditional random-width plank flooring available in a variety of hardwoods and white pine; custom millwork trim packs; special orders; custom designer/builder on staff.	Free Write in No. 4490	✖		✖		✖	✖	Flooring, trim, moldings	Hardwoods, white pine		75%
White Mountain Woodwork **P.O. Box 1178, Dept. TB** **Center Harbor, NH 03226** **800-696-7339; Fax: 603-253-4413**	Design work and manufacturing in wood, millwork, casework, and custom furniture; finishing and installation services available.	Free	✖	✖	✖		✖	✖	Custom furniture	Birch, maple, oak, ash, poplar, cherry, walnut, hickory, mahogany, Spanish cedar, Eastern pine	✖	100%
White River Hardwoods **1197 Happy Hollow Rd., Dept. TB** **Fayetteville, AR 72701** **800-558-0119; Fax: 501-442-0257**	Over 100 embossed architectural profiles in stock, available through national distribution; also, over 200 smooth architectural details, curved and radius moldings, and more.	Free brochure, catalog $2	✖	✖			✖		Plinth blocks, rosettes	Poplar, red oak, other species		10%
Williams & Hussey Machine Co. **P.O. Box 1149, Dept. TB** **Wilton, NH 03086** **800-258-1380; Fax: 603-654-5446**	Woodworking equipment (W&S Molder and Planer) that produce straight, circular, and elliptical moldings, casings, crowns, frames, and raised panels; standard (100) and custom molding knives.	Free							Molding machines for professionals			N/A
Windsor Mill **8711 Bell Rd., Dept. TB** **Windsor, CA 95492** **707-546-6373; Fax: 707-838-7978**	Millwork, paneling, and moldings in Douglas fir, pine, and redwood; paneling kiln-dried in 3-, 4-, and 6-in. widths.	Free	✖		✖		✖			Douglas fir, pine, redwood		50%
Wine Racks Unlimited **2121 Ross Ave., Dept. TB** **Cincinnati, OH 45212** **800-229-9813; Fax: 513-731-8998**	Designer and manufacturer of custom wine cellars and wine racks for homeowners, wine stores, grocery stores, wine wholesalers, and vineyards. Free CAD drawings.	Free Write in No. 2910	✖	✖						Pine, redwood, oak, mahogany, laminates	✖	100%
Wood Window Workshop **839 Broad St., Dept. TB** **Utica, NY 13501** **315-732-6755; Fax: 315-733-0933**	Custom-built wood windows and doors; historic reproductions; windows with true divided lites; weight-and-pulley balance system for double-hungs; solid-brass hardware; bronze interlocking weatherstripping; restoration glass.	Free Write in No. 9640							Windows and doors		✖	100%
Woodstone Co. **P.O. Box 223, Dept. TB** **Westminster, VT 05158** **802-722-9217; Fax: 802-722-9528**	Makes high-quality traditional wood windows. Also provides other millwork such as moldings, turnings, casework, doors, etc., in a variety of woods, including exotics.	Free Write in No. 8430							Windows and doors		✖	100%
Wyckoff & Sons **P.O. Box 294, Dept. TB** **Cooperstown, NY 13326** **607-547-9327; Fax: 607-547-9327**	Dutch cabinetmaker specializes in restoration work, house parts, furniture, stairs, and reproduction work. Works with kiln-dried woods.	Free Write in No. 9690		✖	✖		✖	✖	Furniture, turnings	Hardwoods, Eastern pine	✖	100%
Zeluck Doors & Windows **5300 Kings Hwy., Dept. TB** **Brooklyn, NY 11234** **800-233-0101; Fax: 718-531-2564**	Manufacturers, since 1921, of custom architectural windows and doors. Wide selection of glass, timber, and hardware; French doors; residential, commercial, or institutional work.	Write in No. 6920							Windows and doors		✖	100%

PANELING & CUSTOM WOOD INTERIORS

For more information on these companies, consult the SourceList on pp. 86-88



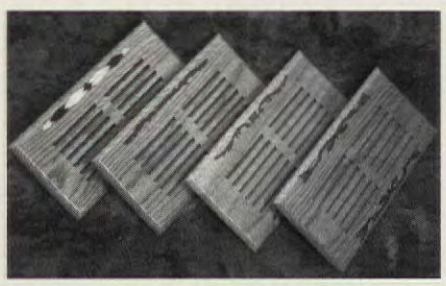
Furniture, cabinetry, and customer-designed bars in mahogany and walnut are available from HERITAGE DOOR. *Write in No. 1350*



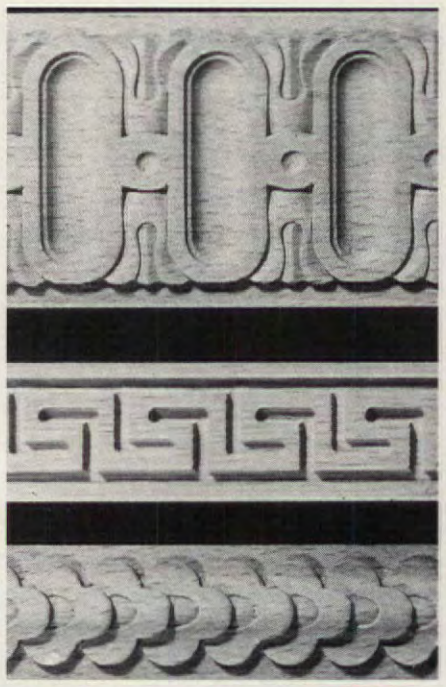
These before-and-after shots show how a quartersawn white-oak floor with wenge inset (number 102973) from RARE EARTH HARDWOODS can enliven a hallway. *Write in No. 270*



Along with random-width and wide-plank flooring, such as this wide-plank pine, TIMBERKNEE provides millwork and standard- and custom-trim profiles from their supplies of pine and hardwoods. *Write in No. 4490*



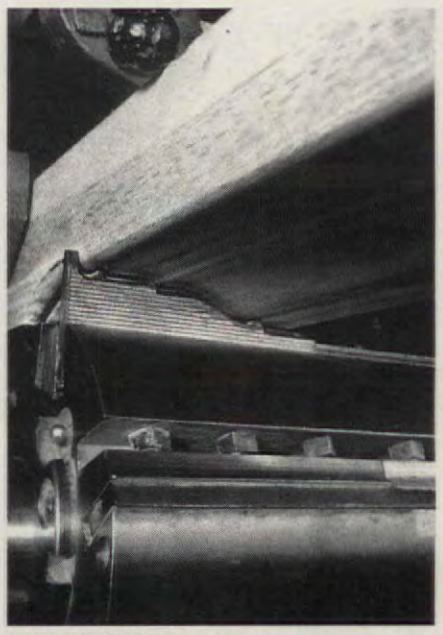
These registers with laser-cut inlays in four patterns are available from ALL AMERICAN WOOD REGISTER in nine exotic woods. *Write in No. 70*



Carved wood moldings from BENDIX MOULDINGS, including egg & dart, rope, and beaded, are made from ramin, a light-colored hardwood suitable for painting and staining. *Write in No. 17*



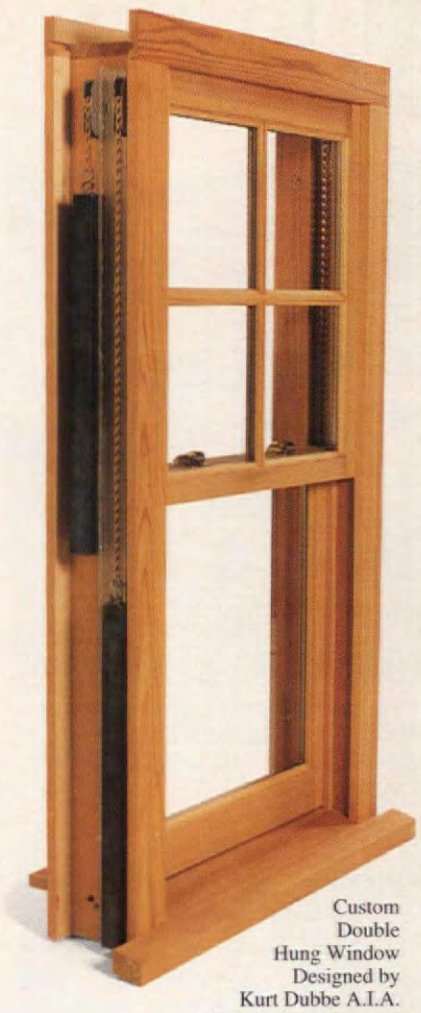
The classical palm-leaf motif on this ENKEBOLL DESIGNS combination molding was used frequently in Empire and Victorian interiors, and measures approximately 15 inches high. *Write in No. 5770*



M.L. CONDON can create custom molding profiles and then provide the millwork from a stock of domestic and imported hardwoods. *Write in No. 4010*



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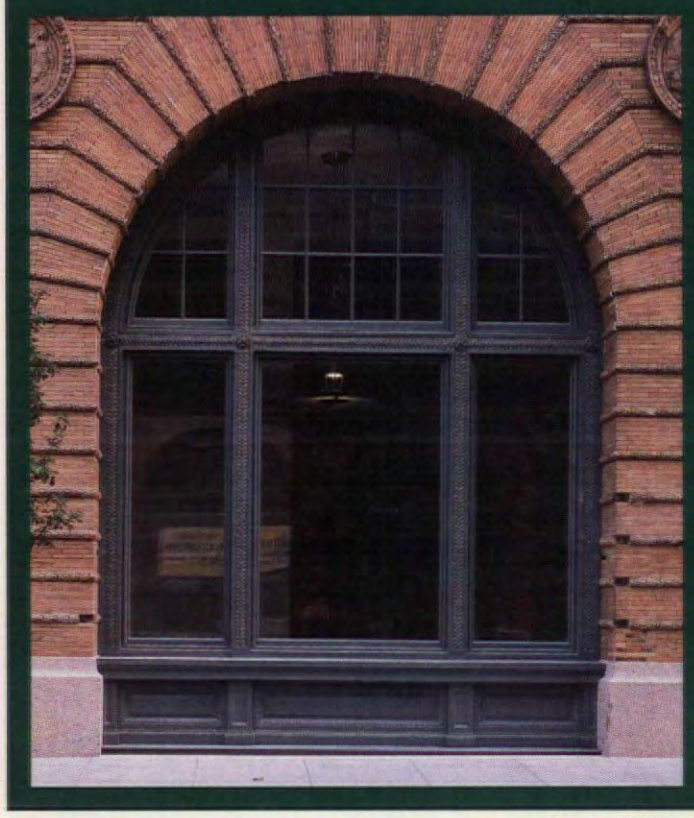
Zeluck Incorporated

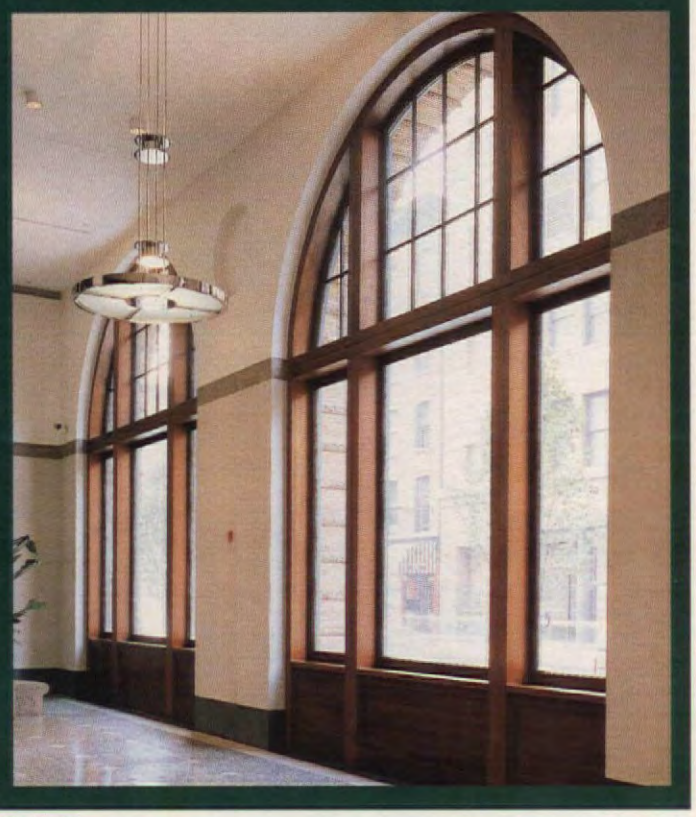
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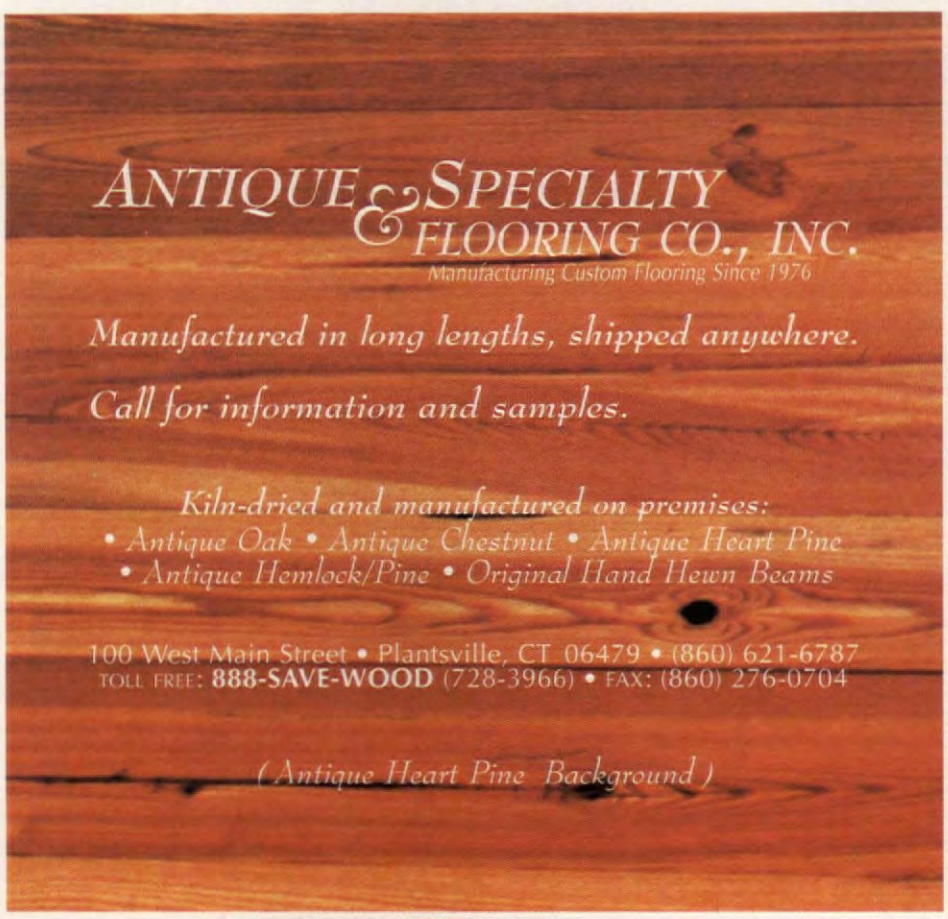
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WRITE IN NO. 3390

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WRITE IN NO. 5520

PANELING & CUSTOM WOOD INTERIORS

For more information on these companies, consult the SourceList on pp. 86-88



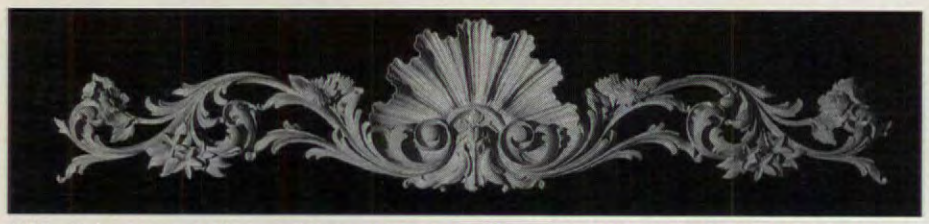
AGED WOODS supplied the antique wood for the floors and arched ceiling of this residential kitchen and dining area. *Write in No. 1320*



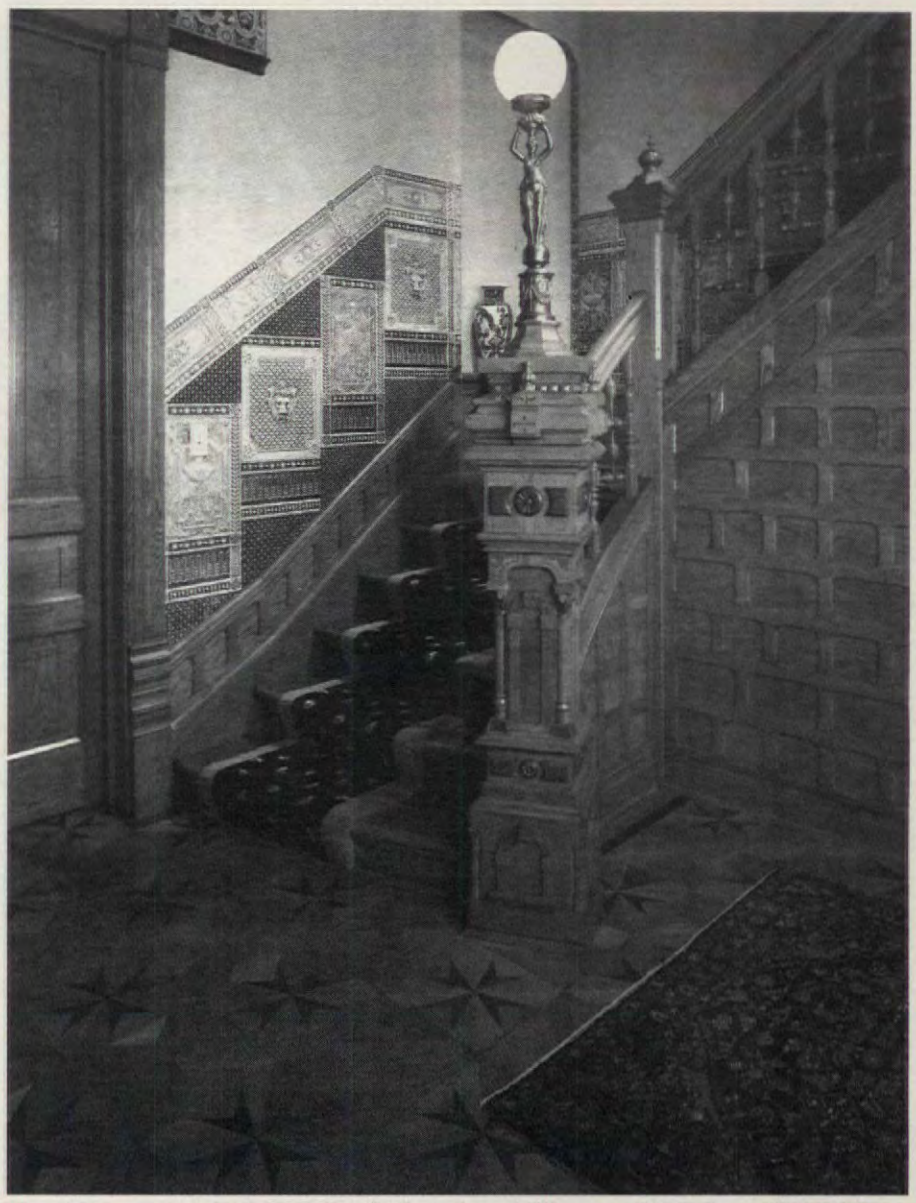
This corner detail of casework in a residential library by ST. JOHN'S BRIDGE shows the classic dentil moldings and fluted columns of the mahogany bookshelf, which was finished with a filled lacquer finish. *Write in No. 78*



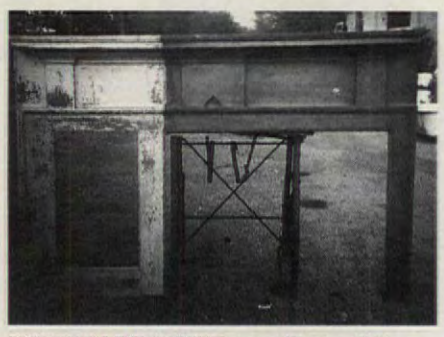
PIONEER MILLWORKS provides custom sawn and planed reclaimed antique heart pine, oak, and Douglas fir. *Write in No. 6370*



This elaborate hand-carved wood ornament from DIMITRIOS KLITSAS - FINE WOOD SCULPTOR was used on a custom mantel. *Write in No. 7380*



The elaborate parquets, room borders, and medallions available from HISTORIC FLOORS OF OSHKOSH complement period wood interiors like this Victorian entryway. *Write in No. 9140*



SYLVAN BRANDT supplies architectural salvage woodwork, such as the Early American mantelpiece shown here. *Write in No. 3950*



These are just a few of the wall-mounted mantels available from EDMON'S UNIQUE FURNITURE & STONE GALLERY. *Write in No. 5690*



Rappgo-laminated wood flooring from NORDIC AMERICAN CORP. is available in four different size boards and wood species, such as the red oak shown here, which can be customized and laid in a variety of flooring designs. *Write in No. 7010*



Here, a CHESTNUT SPECIALISTS random-width chestnut floor is hand-stencilled with an orchid motif. *Write in No. 8780*



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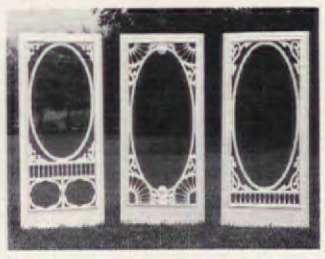
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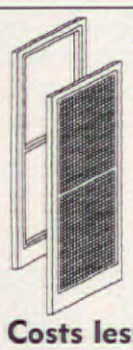
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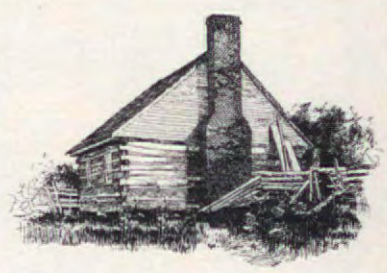
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For more information on these companies, consult the SourceList on pp. 86-88



MAURER & SHEPHERD, JOYNERS created these Connecticut Valley barrel back corner cabinets marked by reeded and fluted detailing, featuring cockleshells and pilasters with Connecticut Valley roses. *Call for information, (860) 633-2383*



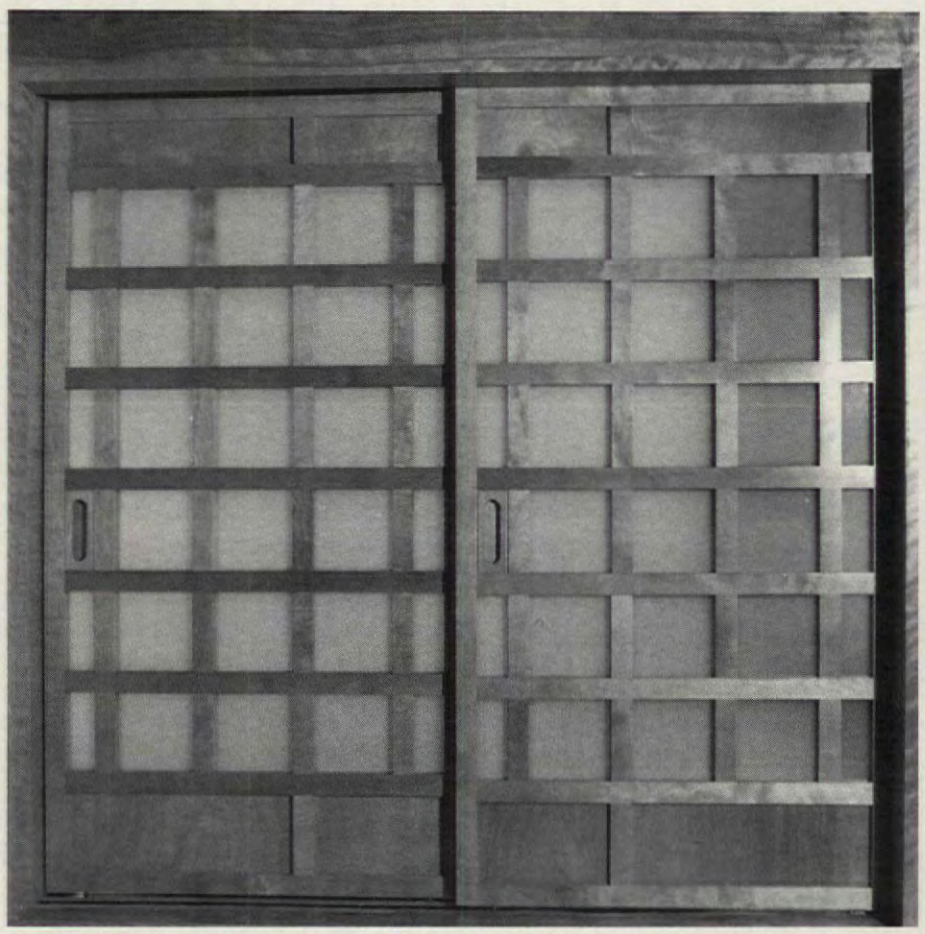
TIMBERFAB shows that structural elements can also be decorative, with the elegant capped timber trusses pictured here. *Write in No. 5700*



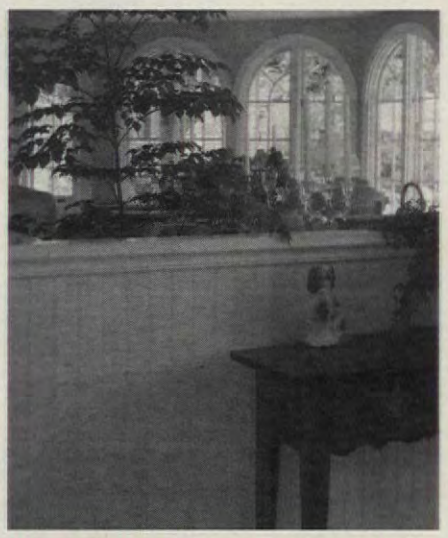
The master woodcarver at AGRELL & THORPE hand-carved these Corinthian capitals in oak for the Kensington Palace Gardens. *Write in No. 90*



AMERICAN CUSTOM MILLWORK panels, dentils, and egg-and-dart moldings are some of the molded wood elements combined on this classic doorway. *Write in No. 6780*



These birch pocket doors from GRABILL FINE WOOD WINDOWS & DOORS feature safety glass instead of shoji screen paper. *Write in No. 1910*



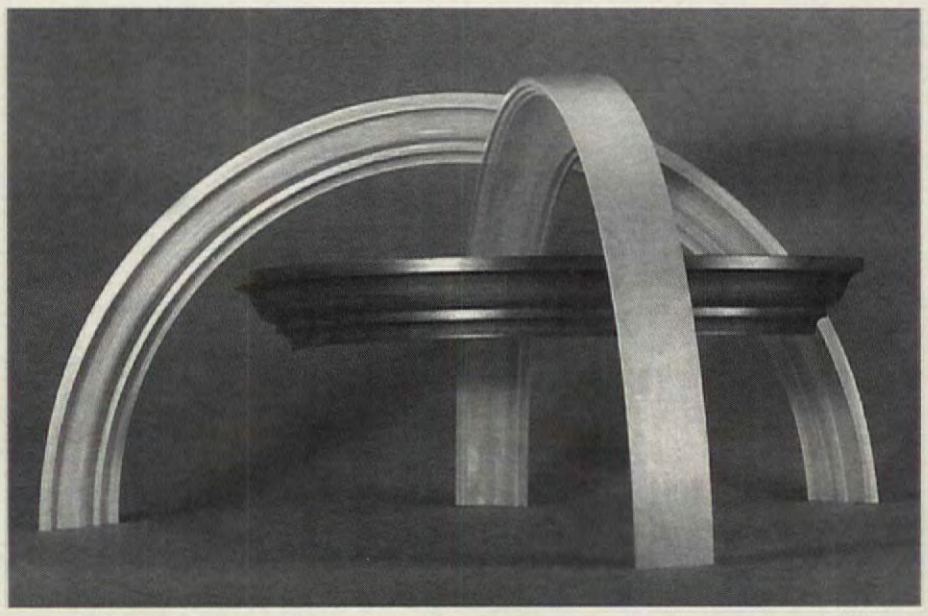
WINDSOR MILL paneling is available in redwood, Douglas fir, and ponderosa pine.



The arch and pilasters in this New York City residence were created by JORGENSEN-CARR. *Write in No. 6440*



LEPOWORKS used a variety of architectural hardwoods to create fantasy column trees for the Vacaville Public Library. The tree shown also serves as a house for puppet shows. The company also created the murals on canvas in the background. *Write in No. 1034*



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ZELUCK French doors that open in or out are available with true divided lites or as screen doors, shown here. They're finished with brass lever handles and bronze interlocking saddles. *Write in No. 6920*

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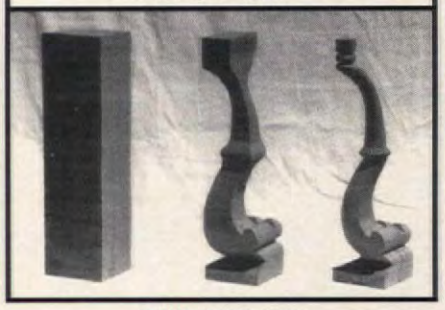
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WRITE IN NO. 8210

Porch Parts & Turnings

For construction of wood porches (and their parts), it's critical to specify a wood species that will withstand all weather conditions, such as redwood and cedar — materials that have been time-tested. On page 12, Brian Lotz of Timber Holdings, Ltd., describes new developments in exterior-use exotic woods for decks, outbuildings, porches, and other outdoor applications.

Wood, of course, is not the only material in which to construct porch elements. Molded polymer, FRP, and metal are all viable options (vinyl lattice, although not traditional, is also a durable material for porch aprons; unlike wood, it doesn't need repainting). The companies on the *SourceList for Porch Parts & Turnings*, pp. 96-102, sell porch parts in all of these materials.

Epoxies (liquids to consolidate rotted wood and pastes to fill in holes) allow for the repair of pieces that are either mildly damaged or, for some reason, can't be duplicated or replaced. After repair with an epoxy, the piece can be sanded, planed, and painted.

Forty-six suppliers of wood and polymer components and epoxies are shown on the *SourceList*, compiled from the responses from a total of 120 companies the Editors surveyed. Those selected represent a good cross-section of companies that will sell replacement parts or parts for new construction to a professional audience.

Instant Access to Product Literature for
TURNINGS & PORCH PARTS
If your office qualified to receive the 1996 TRADITIONAL BUILDING CATALOG, you'll find prefiled and indexed product literature there for the following suppliers of Turnings & Porch Parts:

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SILVERTON VICTORIAN MILLWORKS · TURNCRAFT
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TRADITIONAL BUILDING's PORCH PARTS & TURNINGS *SourceList*

CSI# 06440

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	TYPES OF TURNINGS & PORCH PARTS: Balusters/Spindles	Columns	Posts	Railings	Turnings	Newels	Stairs	Fretwork/Gingerbread	Lattice	Brackets	Spandrels	Other	Stock/Custom	MATERIALS: Wood	Molded Polymer	Other	% Custom
Abaroot Mfg. Co. **21757 1/2 S. Western Ave., Dept. TB** **Torrance, CA 90501** **310-320-8172; Fax: 310-320-6890**	Exterior wood columns in hardwoods and softwoods; fluting, capitals, bases, pilasters; all turnings.	Free Write in No. 8050	✶	✶	✶		✶	✶									✶		75%
Anthony Wood Products, Inc. **P.O. Box 1081, Dept. TB** **Hillsboro, TX 76645** **800-969-2181; Fax: 817-582-7620**	Complete line of Victorian gingerbread, porch and newel posts, balusters, finials, fretwork, brackets, corbels, and gable trim.	Free Write in No. 14	✶		✶		✶	✶		✶		✶	✶			✶			38%
Architectural Products by Outwater **4 Passaic St., Dept. TB** **Wood-Ridge, NJ 07075** **800-631-8375; Fax: 800-888-3315**	Major stocking supplier of more than 20,000 products, with a wide variety of turnings and porch parts; stock and custom aluminum, fiberglass, plaster, polyurethane, wood, and architecturally correct columns; wood and urethane porch parts.	Free Write in No. 4930	✶	✶	✶	✶	✶	✶			✶	✶		Columns	S/C	✶	✶	Urethane resin	20%
Boston Turning Works **42 Plympton St., Dept. TB** **Boston, MA 02118** **617-482-9085; Fax: 617-482-0415**	Manufactures a line of wooden finials for fences and exterior use, and custom-turned balusters, posts, newels, columns.	Free Write in No. 4750	✶	✶	✶		✶	✶								✶			75%
Carrick Turning Works **PO Box 1868; Prospect St. Ext.** **High Point, NC 27261** **910-475-2111; Fax: 910-475-8111**	Custom wood turnings for the furniture industry and newels and balusters for the construction trade; custom finishing available.	Free	✶				✶	✶											100%
Chadsworth's 1.800.Columns **277 N. Front St., Dept. TB** **Historic Wilmington, NC 28401** **1-800-COLUMNS; Fax: 910-763-3191**	Custom and stock columns, capitals, and pilasters; interior and exterior; plain or fluted; round, square, octagonal, all sizes; wood, fiberglass, stone, and marble. Job-site delivery. Worldwide shipping.	Free Write in No. 1580 for Polystone, No. 180 for wood		✶											S/C	✶	✶	Polystone, fiberglass, composite, stone	75%
Chaenomeles, Inc. **P.O. Box 7011, Dept. TB** **Dallas, TX 75209** **214-249-6785; Fax: 214-826-1693**	Torch-cut house numbers and cast-bronze and machined brass decorative flag staff holders. Handcrafted heavy-gauge copper mailboxes with rich patina; wall or post installations (one model with Art Deco handle).	Free Write in No. 1360												Flag holders, house numbers, mail-boxes					20%
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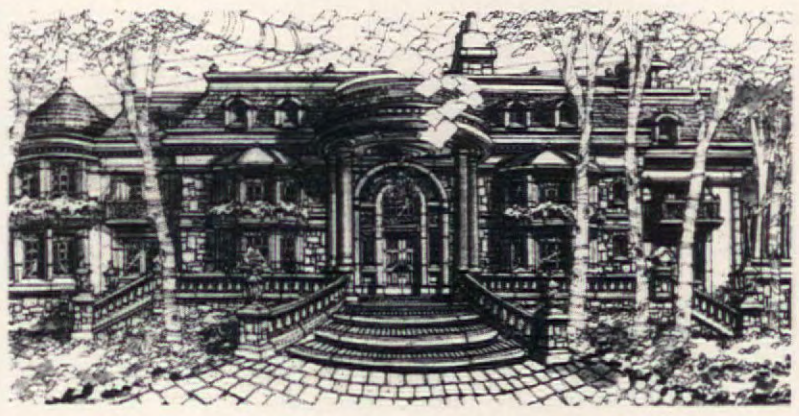
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TRADITIONAL BUILDING's PORCH PARTS & TURNINGS *SourceList*

CSI# 06440

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	TYPES OF TURNINGS & PORCH PARTS												Stock/Custom	MATERIALS			% Custom
			Balusters/ Spindles	Columns	Posts	Railings	Turnings	Newels	Stairs	Fretwork/ Gingerbread	Lattice	Brackets	Spandrels	Other		Wood	Molded Polymer	Other	
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Colonial Columns Mfg. Inc. **2102 Pasket Ln., Dept. TB** **Houston, TX 77092** **713-681-0044; Fax: 713-681-3745**	Supplies columns to the building community; can furnish projects from an entire complex to an entryway; wood, metal, and polymer composite columns.	Free Write in No. 33	✶	✶	✶		✶	✶						Square columns, pilasters	S/C	✶		Polyurethane, FRP, Aluminum	90%
ConServ Epoxies **7 Goodale Rd., Dept. TB** **Newton, NJ 07860** **201-579-1112; Fax: Same as phone**	Manufacturers and distributors of flexible epoxy products: consolidants, adhesives, patching and casting compounds. Long pot life; good longevity in a variety of applications.	Free Write in No. 1790																Epoxies, consolidants	N/A
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Fagan Design & Fabrication, Inc. **44 Railroad Ave., Dept. TB** **West Haven, CT 06516** **203-937-1874; Fax: 203-937-7321**	Custom hand-turned columns, cylinders, rope twists, and spirals, etc. Also, capitals and other carvings. Can produce exact duplicates for restoration; hardwoods a specialty.	Free Write in No. 8210	✶	✶	✶	✶	✶	✶				✶		Square columns, pilasters		✶			90%
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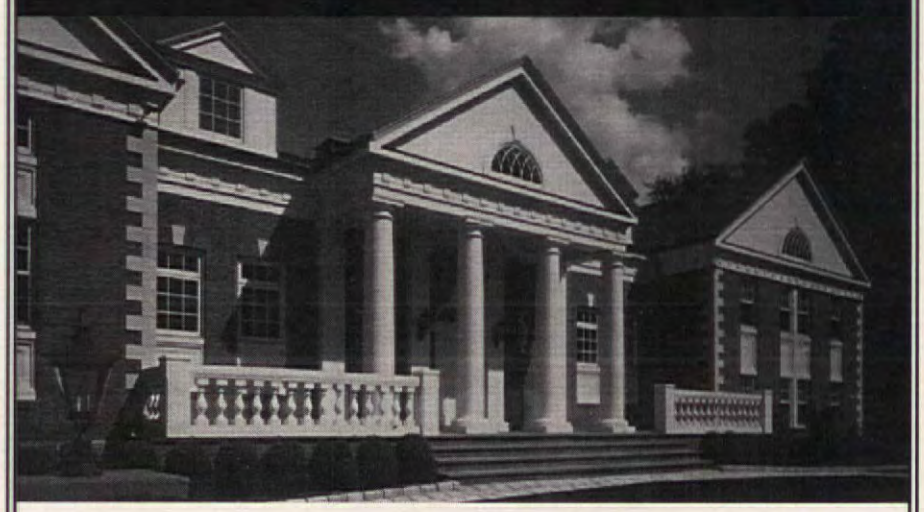
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WRITE IN NO. 89

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Fax 770-962-6988

Melton™ Classics Incorporated
fine architectural millwork products

WRITE IN NO. 4100

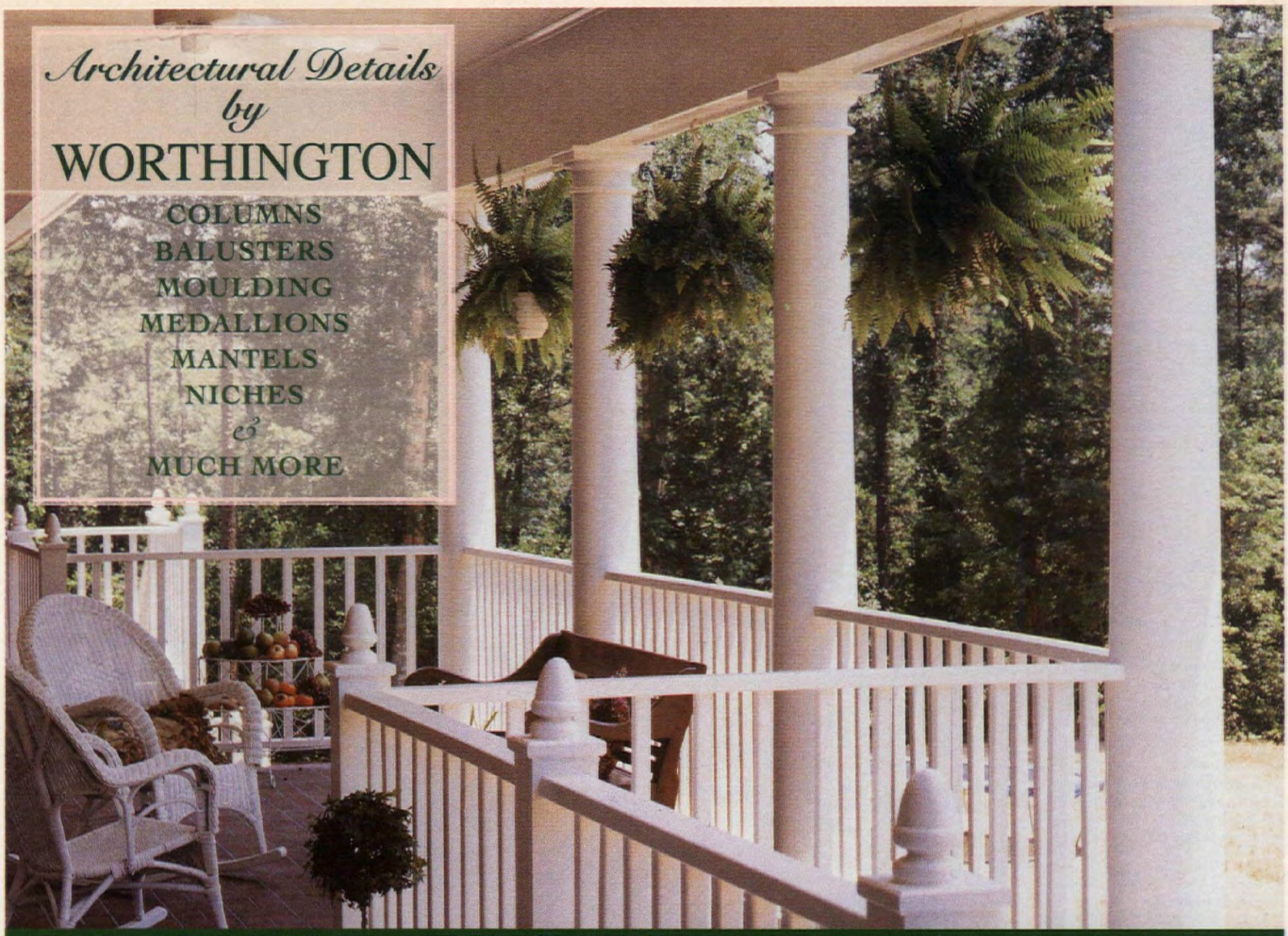


TRADITIONAL BUILDING's PORCH PARTS & TURNINGS SourceList

CSI# 06440

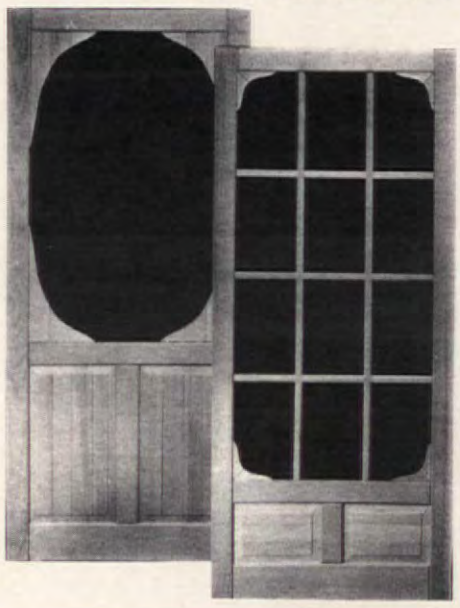
COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	TYPES OF TURNINGS & PORCH PARTS												Stock/Custom	MATERIALS			% Custom
			Balusters/ Spindles	Columns	Posts	Railings	Turnings	Newels	Stairs	Fretwork/ Gingerbread	Lattice	Brackets	Spandrels	Other		Wood	Molded Polymer	Other	
JMS Wood Products **8825 Shirley Ave., Dept. TB** **Northridge, CA 91324** **818-709-8674; Fax: 818-709-8683**	Rope moldings from 3/8 in. to 3 in., rope columns from 4-in. to 24-in. diameter. Any design, species; custom and production runs available. Also, fluting, reeding, twisting.	Free Write in No. 6320		✶											C	✶			100%
Melton Classics **P.O. Box 465020, Dept. TB** **Lawrenceville, GA 30246** **800-963-3060; Fax: 770-962-6988**	Classically correct architectural columns and balustrades; "MarbleTex" poly/marble columns and balustrades; "DuraClassic" poly/marble composite, "Classic Redwood," "FRP Classic," fiberglass columns, and "Hardwood Classic" stain grade columns.	Free Write in No. 4100	✶	✶	✶	✶		✶	✶						S/C	✶	✶	Fiberglass	25%
Midwest Architectural Wood Products **300 Trails Rd., Dept. TB** **Eldridge, IA 52748** **319-285-8000; Fax: 319-285-8003**	Custom windows and doors with a special emphasis on historic restoration projects. AWI premium-grade construction, with a wide variety of glazing and wood-species options. Replacement and storm sash a specialty.	Free Write in No. 1460												Screen doors					100%
Mohamad Wood Turning Co. **28 Meadow St., Dept. TB** **Brooklyn, NY 11206** **718-417-0025; Fax: 718-417-0021**	Specializes in custom wood spirals, turnings, balusters, and columns in all classical styles; load-bearing for interior or exterior use. Can furnish fluting, reeding, rope twists, and custom carving. Fractional columns available.	Free Write in No. 50	✶	✶	✶		✶	✶							C	✶			100%
Moot Wood Turnings, Inc. **P.O. Box 300, Dept. TB** **Northfield Falls, VT 05664** **802-485-5361; Fax: 802-485-7800**	Custom hardwood turnings from 3 in. to 50 in. long.	Free	✶			✶	✶								C	✶			95%
New England Woodturners **130 Ingham Hill Rd., Dept. TB** **Old Saybrook, CT 06475** **860-388-1943; Fax: 860-388-1943**	Column and porch post lengths up to 16 ft.; diameters to 14 in.; newels, balusters, finials; all styles; any wood specified. Also, path markers with decorative finials; porch or interior stair; short runs a specialty.	Free Write in No. 3540	✶	✶	✶		✶	✶		✶		✶			C	✶			100%
New York Fine Woodturning **21 Grattan St., Dept. TB** **Brooklyn, NY 11206** **718-456-2227; Fax: Same as phone**	Hand carving: wood turning and finishing; carved moldings, custom hand-rails.	Free Write in No. 87	✶	✶	✶		✶	✶							C	✶			100%
NT Hartmann Sanders **4340 Bankers Cir., Dept. TB** **Atlanta, GA 30360** **800-241-4303; Fax: 770-449-5875**	Authentic architectural columns and capitals for interior and exterior applications. Redwood, other species. Wood columns are classically correct and durably constructed. Wide choice of designs and materials. 20-year warranty.	Free Write in No. 9120		✶											C	✶			100%
Pagliacco Turning & Milling **P.O. Box 225, Dept. TB** **Woodacre, CA 94973** **415-488-4333; Fax: 415-488-9372**	Standard and custom columns and other turnings in all the classical styles. Solid and hollow turnings from 1-5/8 in. to 24 in. x 20 ft.; some are load bearing. Stair parts, railings, balustrades, balusters, and custom work.	Free Write in No. 7070	✶	✶	✶	✶	✶	✶					✶		S/C	✶			80%
Passaic Millwork **229 Central Ave., Dept. TB** **Passaic, NJ 07055** **201-772-9013; Fax: 201-458-0431**	Custom stairs: circular, elliptic, spiral, straight-rails, and parts; molding and radius work; columns, balusters, posts, rope, spiral, and flute to specifications.	Free Write in No. 3340	✶	✶		✶	✶								C	✶			75%
PRG, Inc. **P.O. Box 1768, Dept. TB** **Rockville, MD 20849** **301-309-2222; Fax: 301-279-7885**	Books, instruments, products, and tools related to historic preservation and the care and repair of windows, wood, glass, hardware, and paint. PRG supplies "environmentally-friendly" wood preservative products.	Free Write in No. 3030																Books, tools, wood preservative products	N/A
Redman Woodturning, Gail **77 14th St., Dept. TB** **San Francisco, CA 94103** **415-431-1595; Fax: 415-431-1509**	Custom architectural handturnings; balusters, newel posts, finials, porch posts, corner blocks, table legs, etc., in Western red cedar, redwood, or hardwoods. Also, custom furniture.	Free Write in No. 6270	✶		✶	✶	✶	✶							S/C	✶			80%



WRITE IN NO. 1630

WOOD SCREEN DOORS



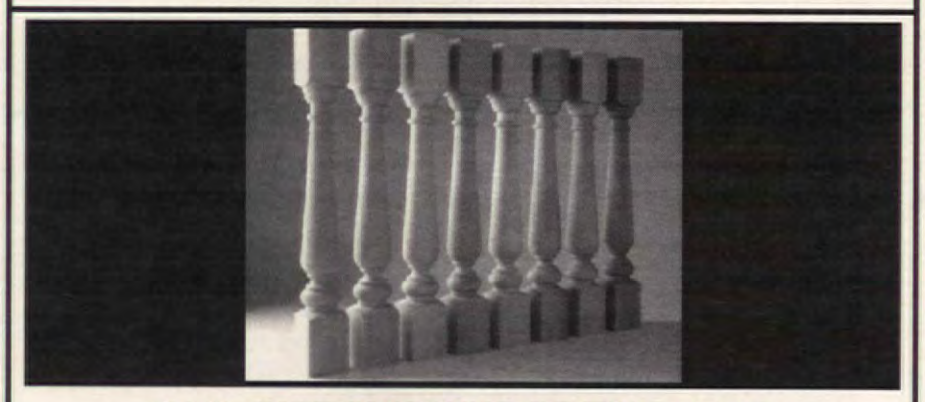
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WRITE IN NO. 1790

TRADITIONAL BUILDING's PORCH PARTS & TURNINGS *SourceList*

CSI# 06440

COMPILED BY LAURA R. ALLEN

COMPANY	SPECIALTY	Literature	TYPES OF TURNINGS & PORCH PARTS												Stock/Custom	MATERIALS			% Custom
			Balusters/ Spindles	Columns	Posts	Railings	Turnings	Newels	Stairs	Fretwork/ Gingerbread	Lattice	Brackets	Spandrels	Other		Wood	Molded Polymer	Other	
Royal Corinthian **P.O. Box 1321, Dept. TB** **Wheaton, IL 60189** **888-COLUMN-1; Fax: 630-668-5384**	Manufactures columns and balusters in synthetic polymer/ stone materials.	Free Write in No. 76	✶	✶											S/C		✶		75%
Schwerd Mfg. Co., A. F. **3215 McClure Ave., Dept. TB** **Pittsburgh, PA 15212** **412-766-6322; Fax: 412-766-2262**	Column specialists: standard and custom wood columns can be furnished with matching pilasters. Complete aluminum bases available for even-diameter exterior columns. Ten styles of ornamental capitals; can match existing columns.	Free Write in No. 1610		✶											S/C	✶			95%
Silk Mill Studios **P.O. Box 45, Dept. TB** **Sidney, NY 13838** **607-967-7105; Fax: 607-467-7105**	Hand-turned rosettes and buttons. Replication and custom designs. Clean detailing in any wood, any dimension, and any quantity.	Free Write in No. 9460						✶						Screen doors, rosettes	C	✶			100%
Somerset Door & Column Co. **P.O. Box 755, Dept. TB** **Somerset, PA 15501** **814-445-9608; Fax: 814-443-1658**	Colonial wood columns, custom or standard; architectural solid-wood doors, hand-assembled to spec.; newels, balusters, posts, casework and moldings.	Free Write in No. 660		✶											S/C	✶			55%
Spartan Architectural Columns **721 West 10th St.; Suite C, Dept. TB** **Medford, OR 97501** **800-949-5450; Fax: 541-734-7453**	Wood columns and ornamental capitals in architectural series and stock residential patterns. Species include pine, redwood, oak, maple, and cherry.	Free Write in No. 5650		✶											S/C	✶			75%
Spectis Moulders, Inc. **P.O. Box 375, Dept. TB** **Neche, ND 58265** **204-324-8876; Fax: 204-324-8866**	Standard and custom polyurethane moldings, niches, medallions, and other millwork products.	Free Write in No. 69													S/C		✶		10%
Stone Legends **301 Pleasant Dr., Dept. TB** **Dallas, TX 75217** **214-398-1199; Fax: 214-398-1293**	Cast-stone architectural elements, handmade using precision tooling. Factory-direct pricing for elements such as balustrades, columns, fountains, pavers, steps, signs, wall caps, and landscape and garden ornament.	Free Write in No. 8630		✶					✶						C			Cast stone	100%
Turning Point **P.O. Box 1187, Dept. TB** **Everett, WA 98206** **800-755-8876; Fax: 206-252-3269**	Stair parts, including handrails, newels, treads and risers, and balusters in western hemlock; finish sanded.	Free Write in No. 3620	✶	✶	✶	✶	✶	✶	✶						S	✶			0%
Vintage Wood Works **P.O. Box R #2600, Hwy. 34 S.** **Quinlan, TX 75474** **903-356-2158; Fax: 903-356-3023**	Exterior and interior Victorian millwork; extensive selection of solid-wood porch parts, turned posts, turned and sawn balusters, railings, brackets, corbels, and custom-length spandrels.	Free Write in No. 1061	✶	✶	✶	✶	✶	✶	✶						S/C				20%
Wiltcher Ind., Inc. **4222 Cornell-Crossing, Dept. TB** **Kennesaw, GA 30144** **770-419-4662; Fax: 770-419-4655**	Custom wood turning with porch columns, up to 8-ft. lengths; will quote quantities from one to 1,000 pieces.	Free	✶	✶	✶	✶	✶	✶	✶						S/C	✶			45%
Wood Factory **111 Railroad St., Dept. TB** **Navasota, TX 77868** **409-825-7233; Fax: 409-825-1791**	Historically accurate millwork reproductions, interior and exterior: doors, screen doors, gingerbread, benches, gazebo parts, finials, stair parts, railings, porch parts, custom-turned lighting posts.	Free Write in No. 7120	✶	✶	✶	✶	✶	✶		✶		✶	✶		S/C	✶			95%
Woodshop, Inc. **58 Flint Road, Dept. TB** **South Toms River, NJ 08757** **908-349-8006; Fax: Same as phone**	Custom architectural turnings to sample or drawing specs; rosettes, balusters, newels, ball caps, and solid columns; 12-in. dia. to 12-ft.-long spiral and rope patterns; radius work; small runs; any species.	Free Write in No. 68	✶	✶	✶		✶	✶				✶		Rosettes, finials	C	✶			100%
Worthington Group **P.O. Box 868, Dept. TB** **Troy, AL 36081** **800-872-1608; Fax: 334-566-5390**	Supplier of true classical columns in all the basic orders. Also, FiberClassics columns and balustrades, panel and cornice moldings, brackets, mantels, and furniture.	Free Write in No. 1630		✶											S/C	✶	✶		60%
Wyckoff & Sons **P.O. Box 294, Dept. TB** **Cooperstown, NY 13326** **607-547-9327; No fax**	Dutch cabinetmaker specializes in restoration work, house parts, furniture, stairs, and reproduction work.	Free Write in No. 9690	✶		✶		✶	✶	✶						C	✶			100%

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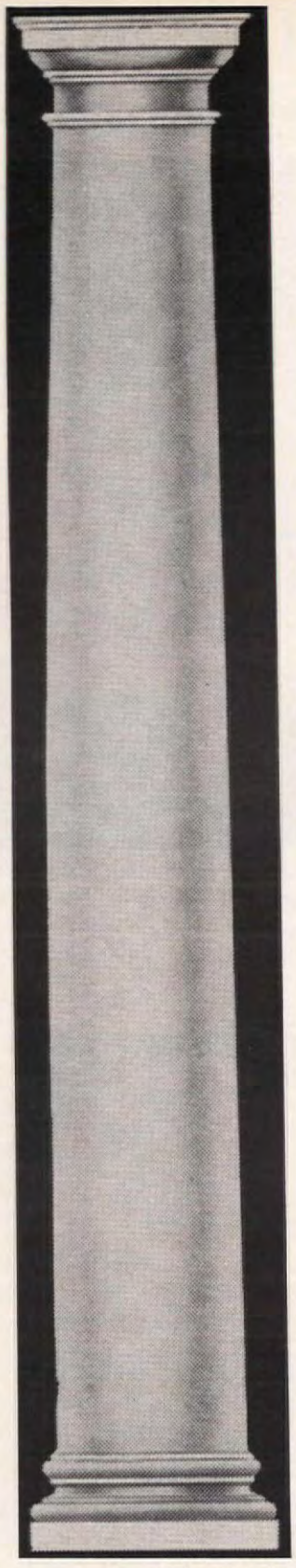
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No. 140 Scamozzi



No. 150 Roman Corinthian



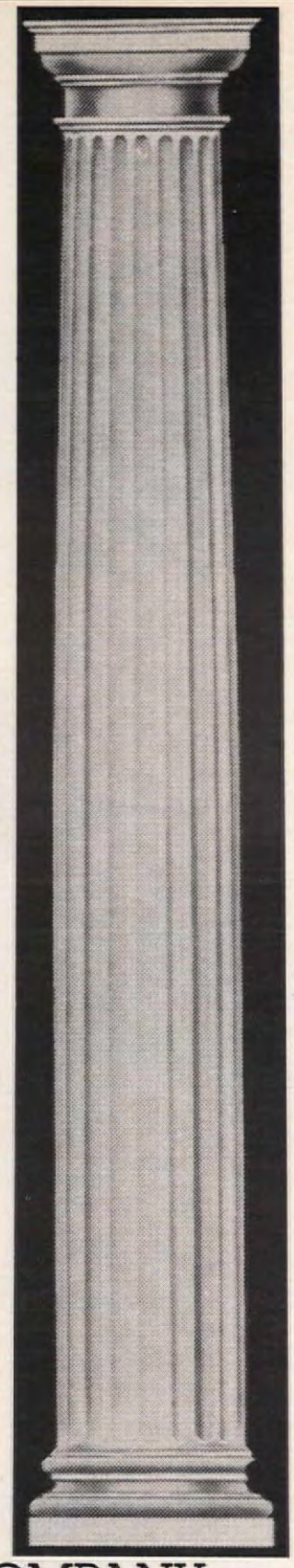
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Our ornamental capitals are made of a hard, durable composition suitable to withstand the elements. Additional styles are available.



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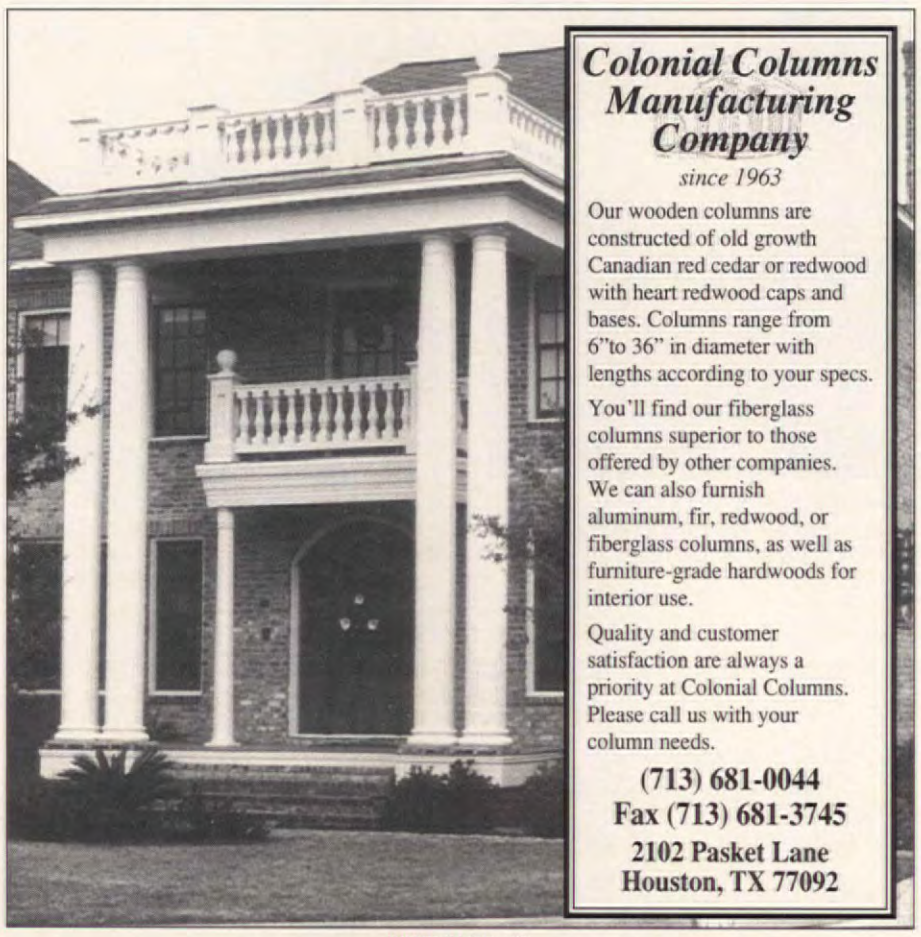
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WRITE IN NO. 6320

PORCH PARTS & TURNINGS PORTFOLIO

For more information on these companies, consult the SourceList on pp. 96-102



Newel caps and finials from EUROPEAN WOODTURNING are available in 4-in., 6-in., and 8-in. sizes. *Write in No. 39*



CUMBERLAND WOODCRAFT has an extensive line of Victorian porch millwork, including brackets, finials, balusters, and rails. *Write in No. 1310*



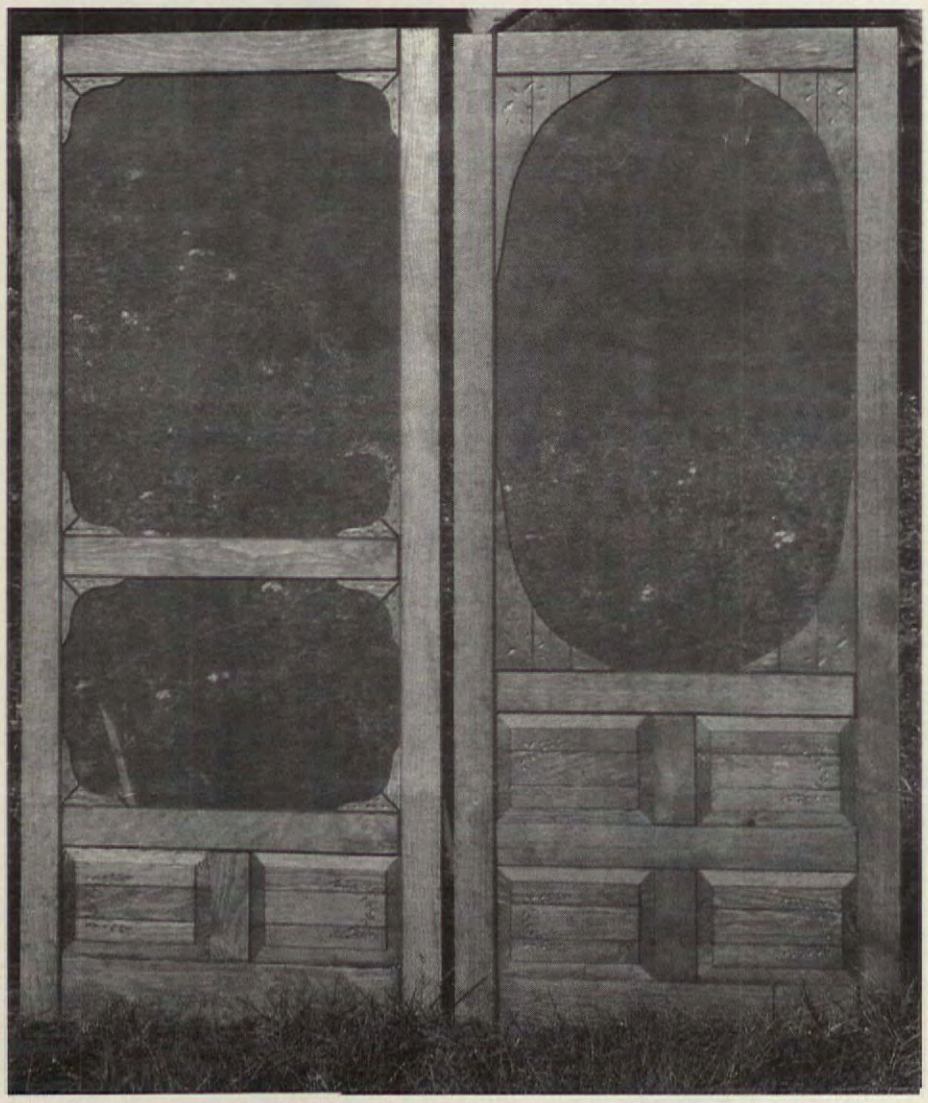
CINDERWHIT & COMPANY duplicated these porch parts from the originals used at this Victorian-style house. *Write in No. 7880*



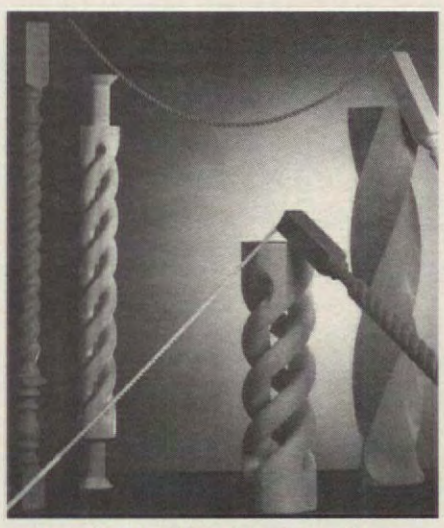
BOSTON TURNING WORKS finials are made of kiln-dried lumber that is laminated as part of the construction process for strong, long-lasting exterior ornaments. This ball is number F106 in their catalog. *Write in No. 4750*



ARCHITECTURAL PRODUCTS BY OUTWATER sells a structural rail-and-baluster system that is reinforced with fiberglass and PVC, and features hidden fasteners for a clean, classic appearance. *Write in No. 4930*



These COPPA WOODWORKING screen doors are numbers 3621-P and 3643 in their catalog. *Write in No. 9600*



Rope columns from 4 to 24 in. diameter are a specialty of JMS WOOD PRODUCTS. *Write in No. 6320*



Posts from ANTHONY WOOD PRODUCTS are turned from 6-in.-sq., solid clear-heart cedar. *Write in No. 14*

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#1

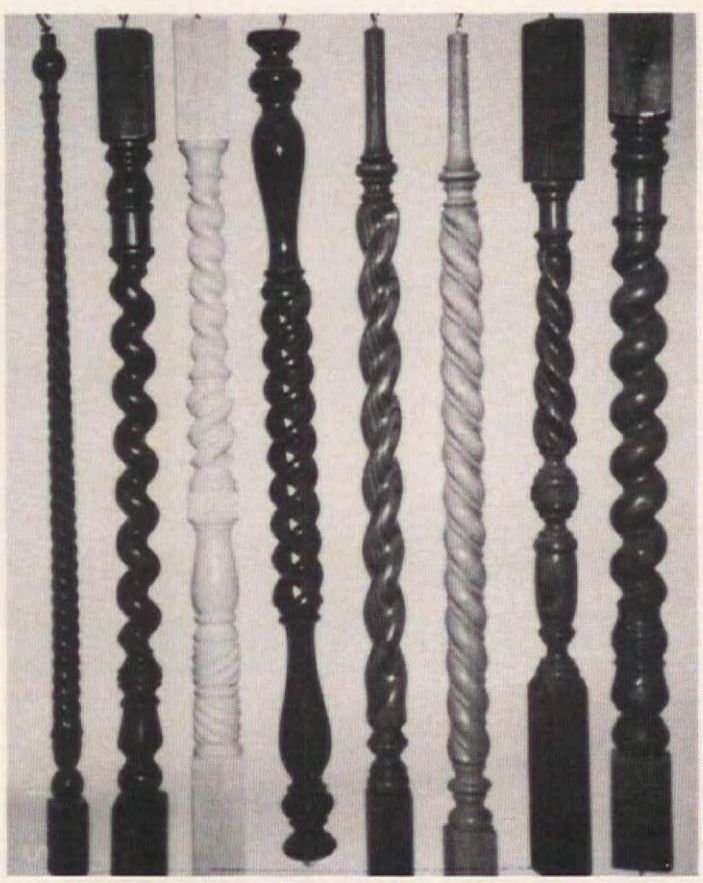
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Hollow spiral

All sizes

Custom work to your design

Stock sizes



#2 #3 #4 #5 #6 #7 #8 #9

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24 Page Catalog



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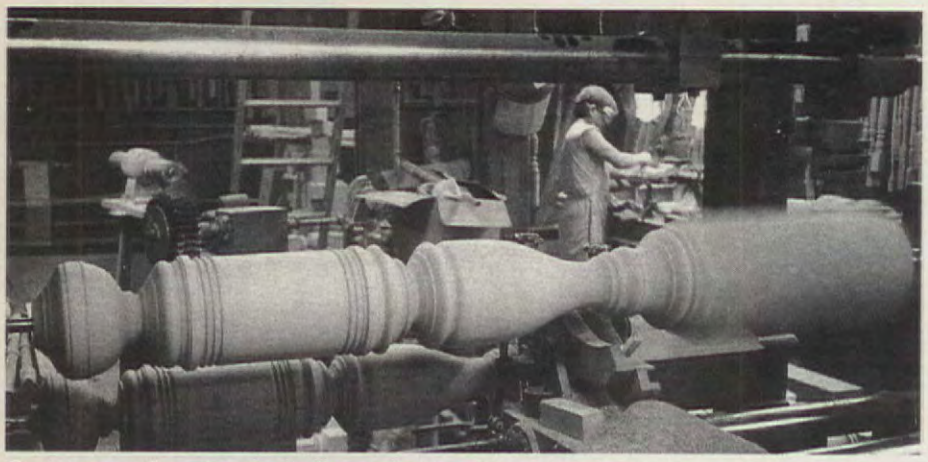
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WRITE IN NO. 76

PORCH PARTS & TURNINGS PORTFOLIO

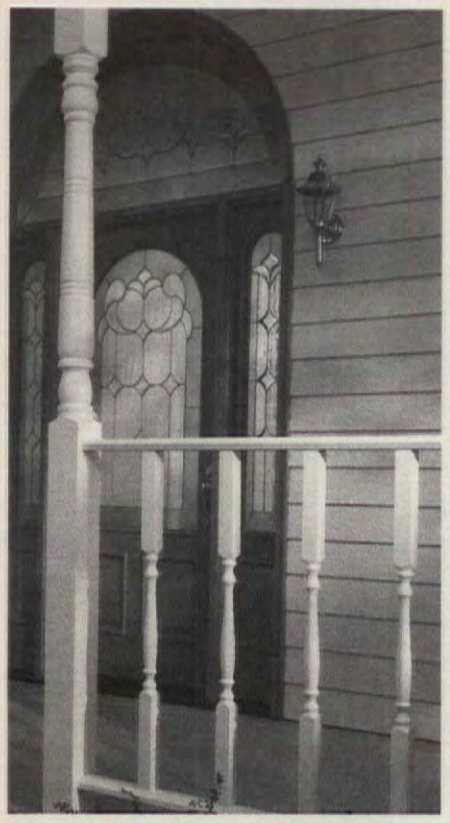
For more information on these companies, consult the SourceList on pp. 96-102



Custom woodturning, including spirals and load-bearing turnings, is the specialty of the MOHAMED WOOD TURNING COMPANY. *Write in No. 50*



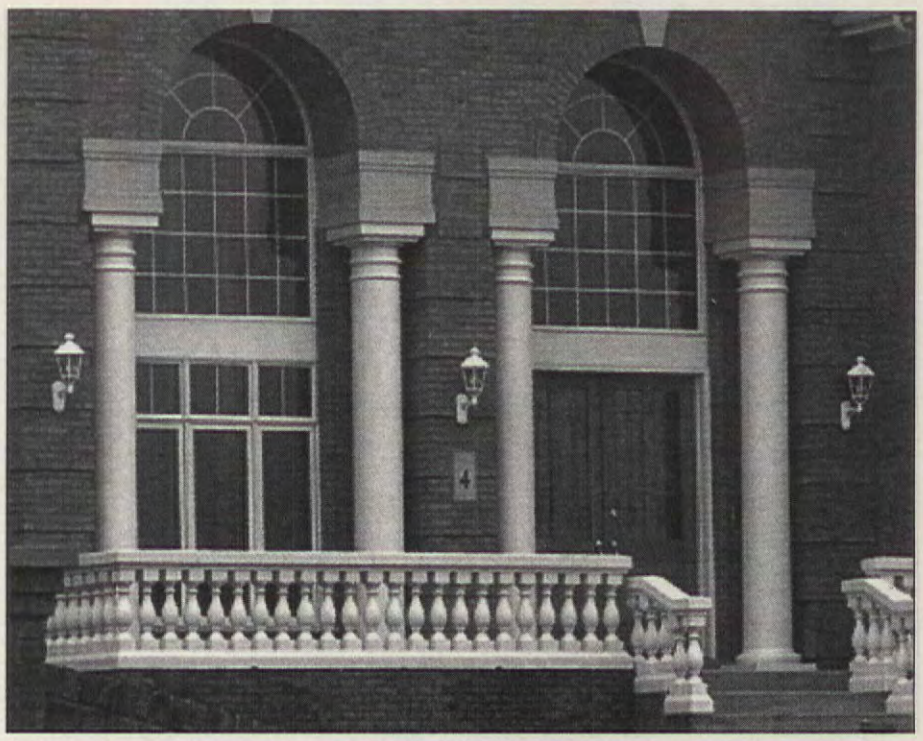
Among its custom historic restoration products (such as this storefront project), MIDWEST ARCHITECTURAL WOOD PRODUCTS offers replacement windows, sash, and doors that can be part of porch rebuilding. *Write in No. 1460*



JELD-WEN, TURNING POINT offers posts of Western hemlock in Colonial, New Orleans, traditional, and Nova (square) styles. The Colonial style is shown here. *Write in No. 3620*



Outdoor turnings and porch parts from PAGLIACCO TURNING & MILLING are made from all-heart California redwood. *Write in No. 7070*



Balustrades and columns from ROYAL CORINTHIAN are made from a synthetic polymer stone that eliminates rot and is lighter than cast stone. *Write in No. 76*



The showroom of HOUSE OF MOULDING is filled with handrails, balusters, posts, and other elements for porches. *Write in No. 9050*



HB&G sells finger-jointed staved columns, available in redwood and preservative-treated pine and fir. *Write in No. 380*

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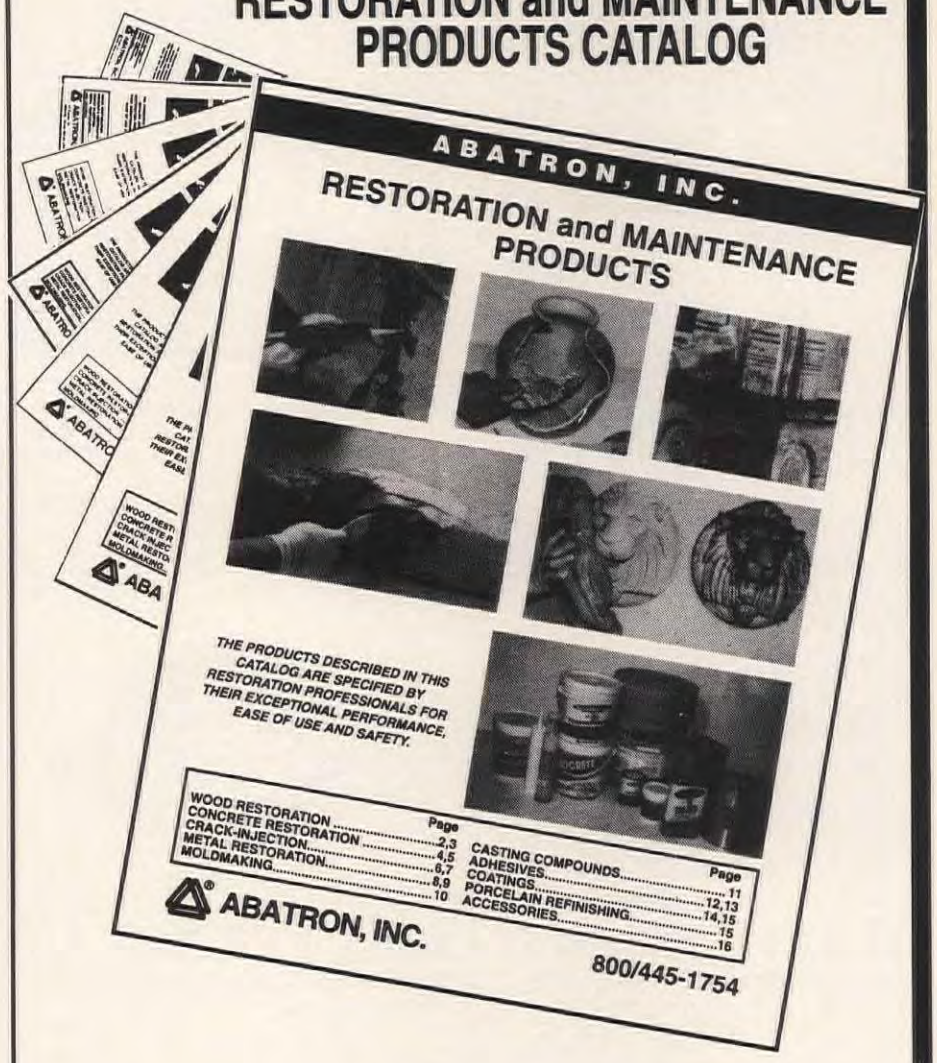
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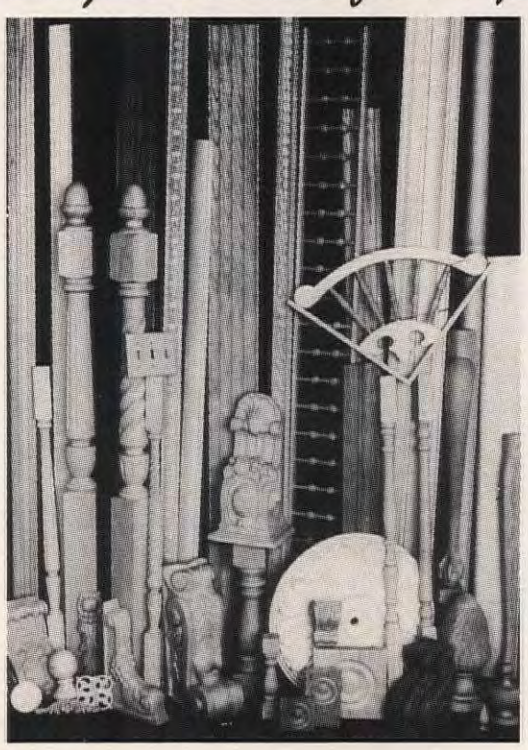
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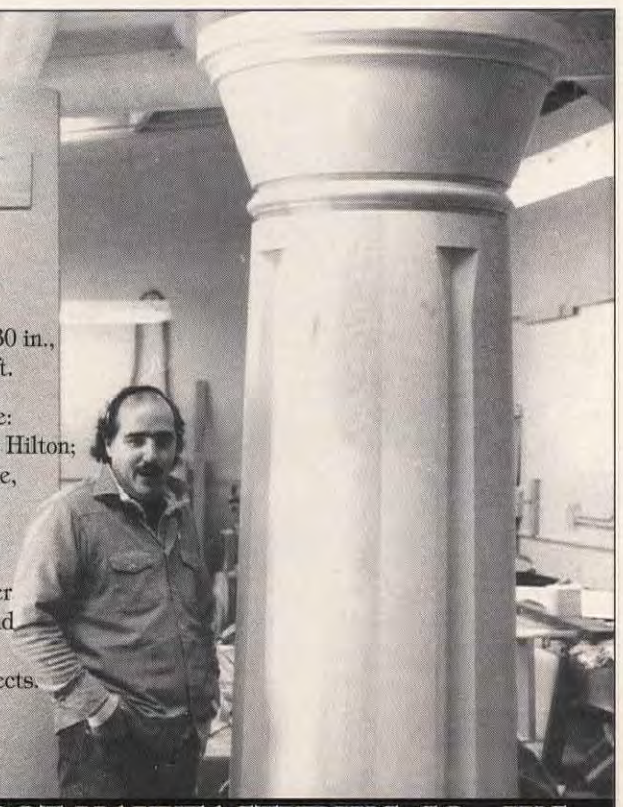
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WRITE IN NO. 8050

PORCH PARTS & TURNINGS PORTFOLIO

For more information on these companies, consult the SourceList on pp. 96-102



This 5 ft. h. x 4 ft. dia. turned redwood post from ABAROOT MFG. CO., produced as one of a pair, is located in front of a California restaurant. *Write in No. 8050*



SPECTIS MOULDERS, INC., created the polyurethane duplicates of the deteriorating finials shown here. *Write in No. 69*



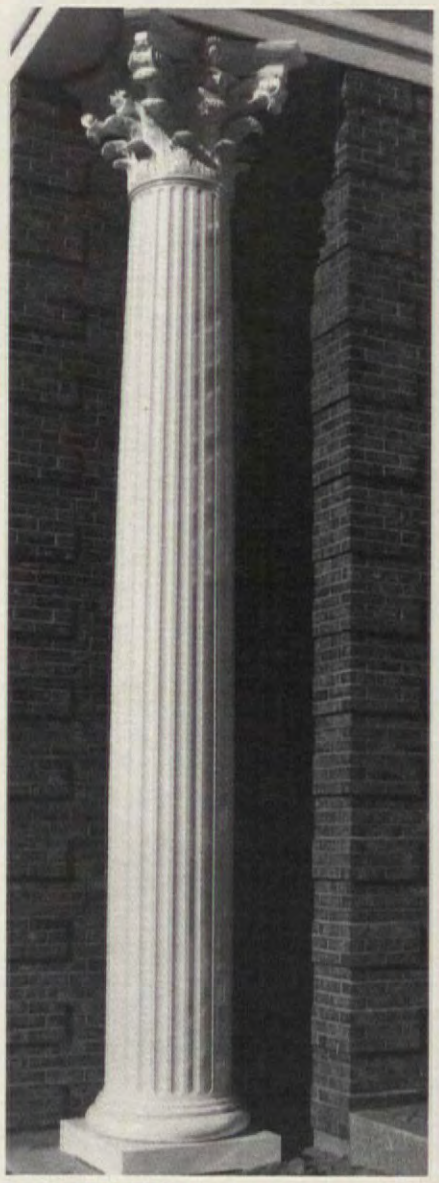
SCHWERD's vented column bases, available in aluminum or wood, allow air to circulate around porch columns. *Write in No. 1610*



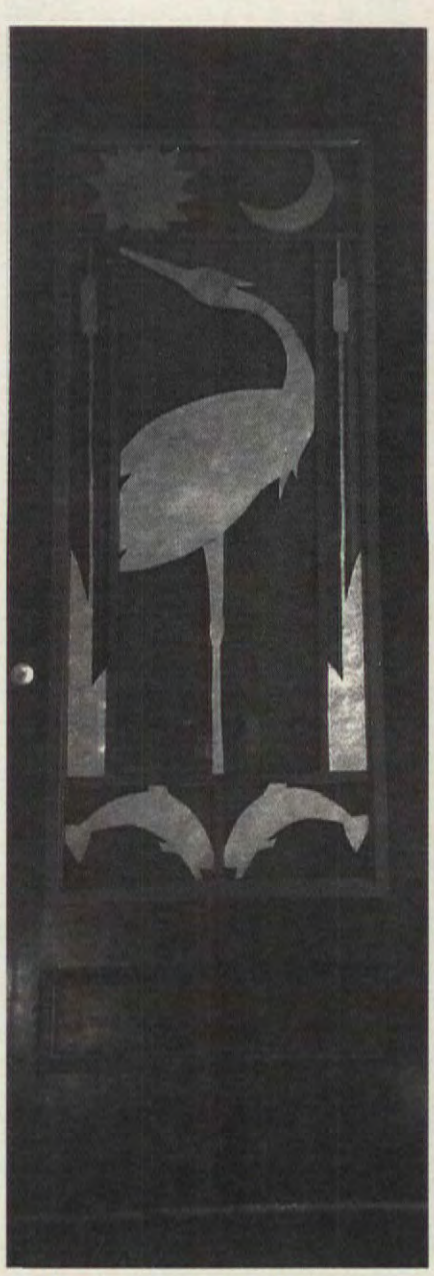
MELTON CLASSICS "Marble Tex" balustrade and columns, offered in white and limestone grey, are shown here fronting a Connecticut residence. *Write in No. 4100*



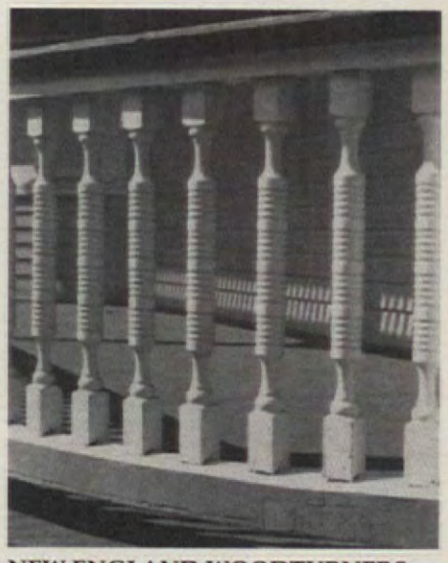
Western red cedar columns and redwood bases, up to 28 feet tall, are available from COLONIAL COLUMNS MFG., INC. The company supplied columns for the restoration of this massive two-story portico. *Write in No. 33*



FAGAN DESIGN columns are constructed of solid staves in exterior clear all-heart redwood, mahogany, and Northern white pine. *Write in No. 8210*



SILKMILL STUDIOS calls its decorative Arts & Crafts-influenced copper-faced screen door a "Scenedoor." *Write in No. 9460*



NEW ENGLAND WOODTURNERS specializes in short runs and custom turnings, such as these twisted newels. *Write in No. 3540*



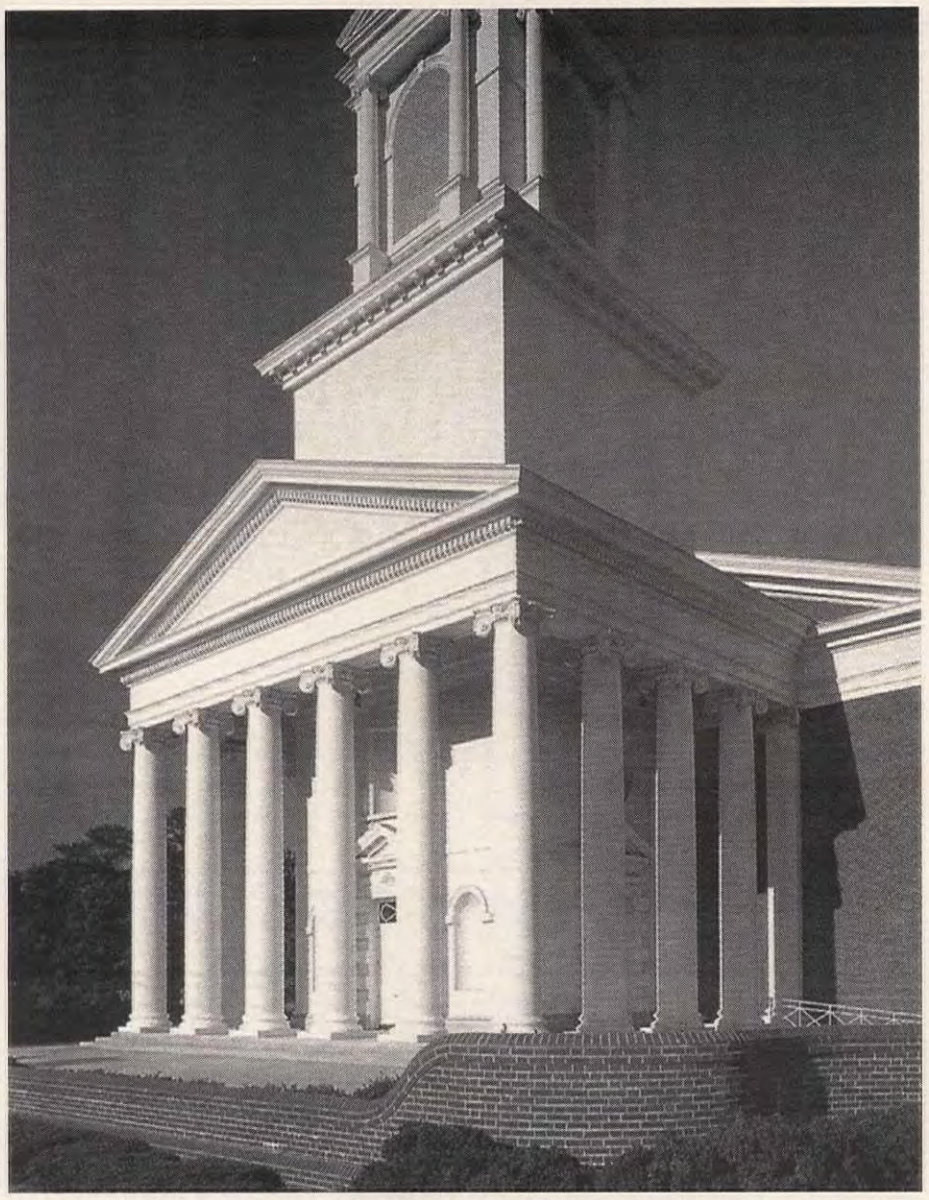
GAIL REDMAN WOODTURNING specializes in custom woodturning to replace historical parts for restoration or new construction. *Write in No. 6270*



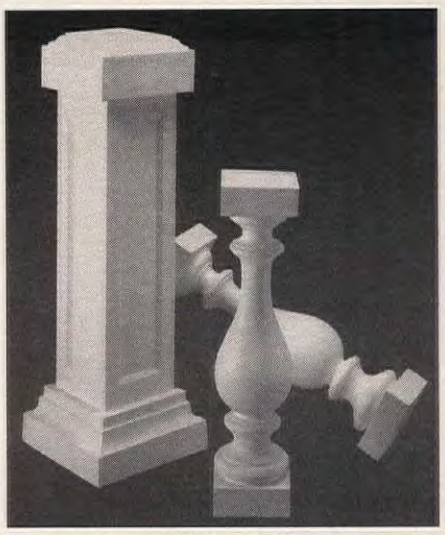
Custom and stock columns, load-bearing or decorative, as well as capitals, pilasters, and balustrades, are available from CHADSWORTH'S 1.800.COLUMNS. *Write in No. 1580 for Polystone and No. 180 for Wood*

PORCH PARTS & TURNINGS PORTFOLIO

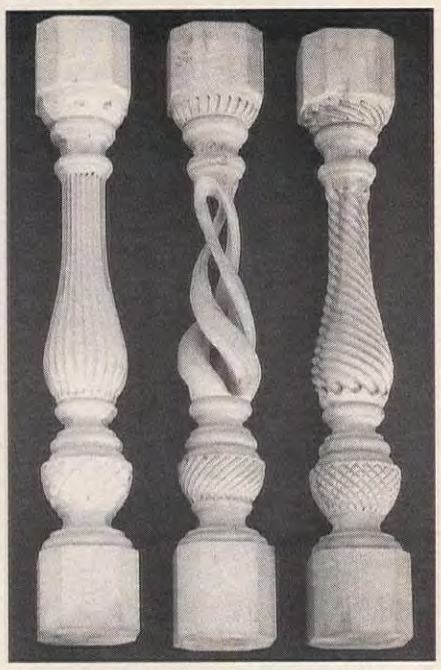
For more information on these companies, consult the SourceList on pp. 96-102



Columns from NT HARTMANN SANDERS adorn the Wieuca Road Baptist Church in Atlanta, Georgia. *Write in No. 9120*



Cornerpost and balustrading from WORTHINGTON GROUP is made of cement-based Fiberstone reinforced with fiberglass, and is available in standard finishes that include a stone-textured finish. *Write in No. 1630*



THE WOODSHOP, INC., provides porch parts in Spanish cedar, poplar, mahogany, and oak. They can do small-quantity runs and spiral and rope patterns, such as the ones shown here. *Write in No. 68*



VINTAGE WOOD WORKS sells porch posts and porch elements such as running trim, flat-front gingerbread, corbels, and brackets. *Write in No. 1061*

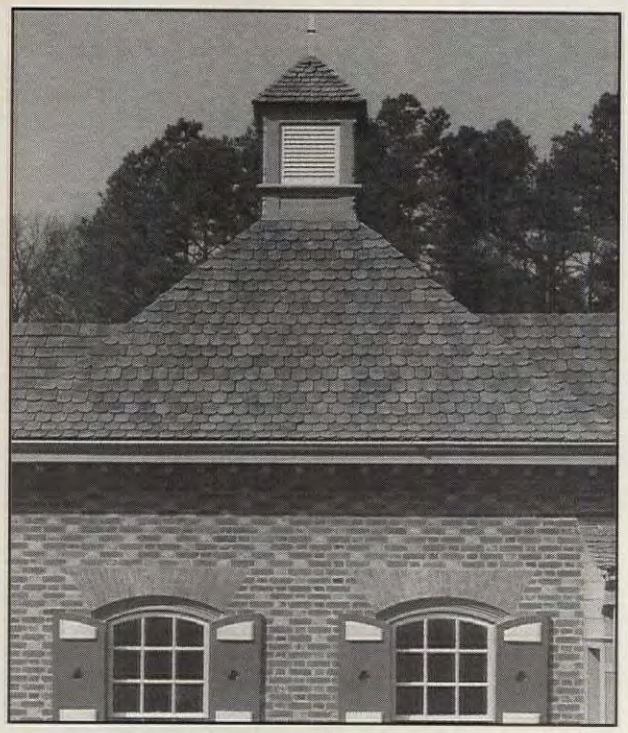


Redwood porch parts and trim from THE WOOD FACTORY decorate this Victorian porch in Houston, Texas. *Write in No. 7120*



WYCKOFF & SONS sells all kinds of carved and turned elements for a range of applications — from porch parts to furniture. *Write in No. 9690*

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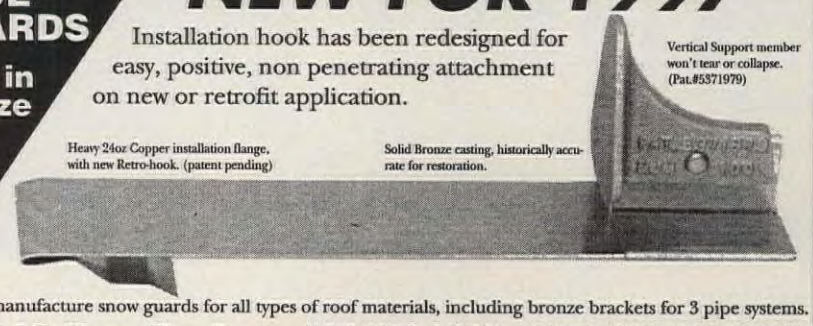
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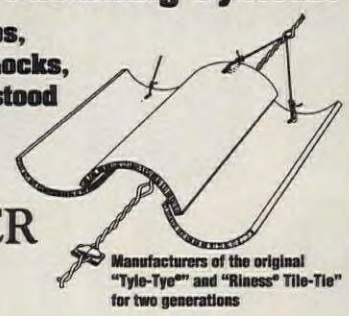
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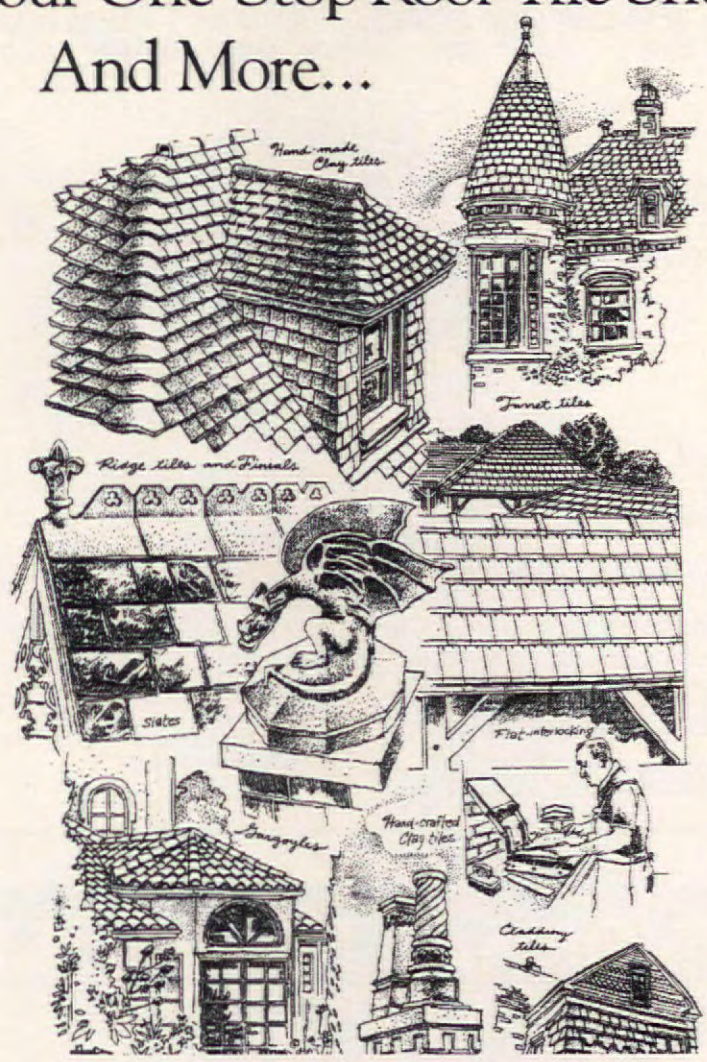
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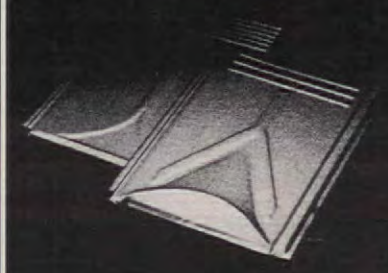
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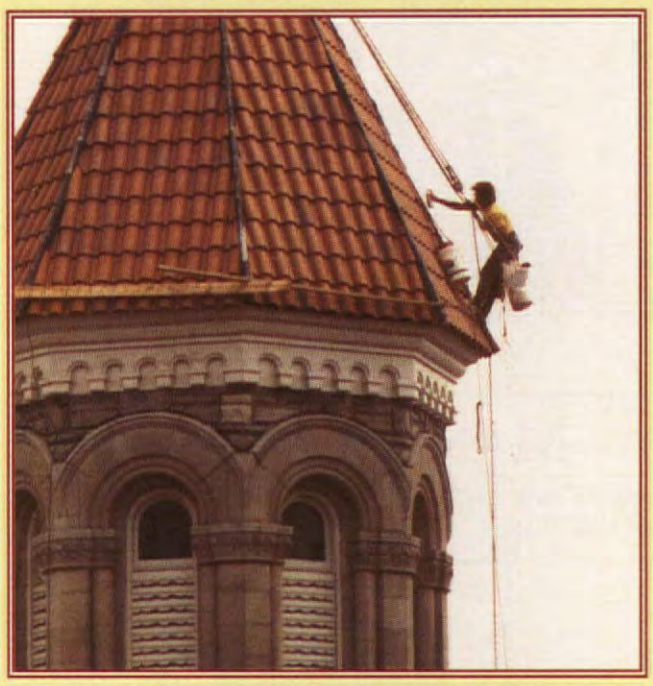
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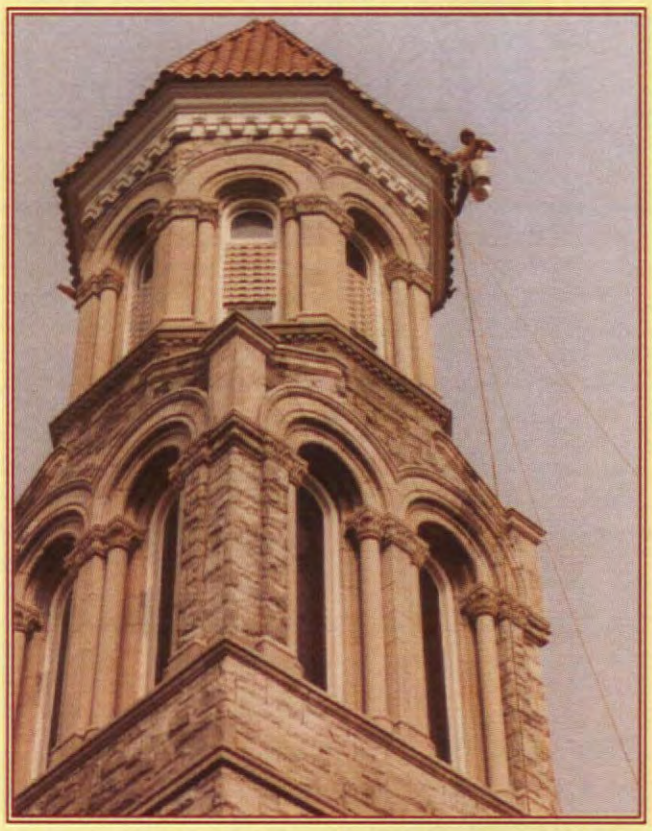
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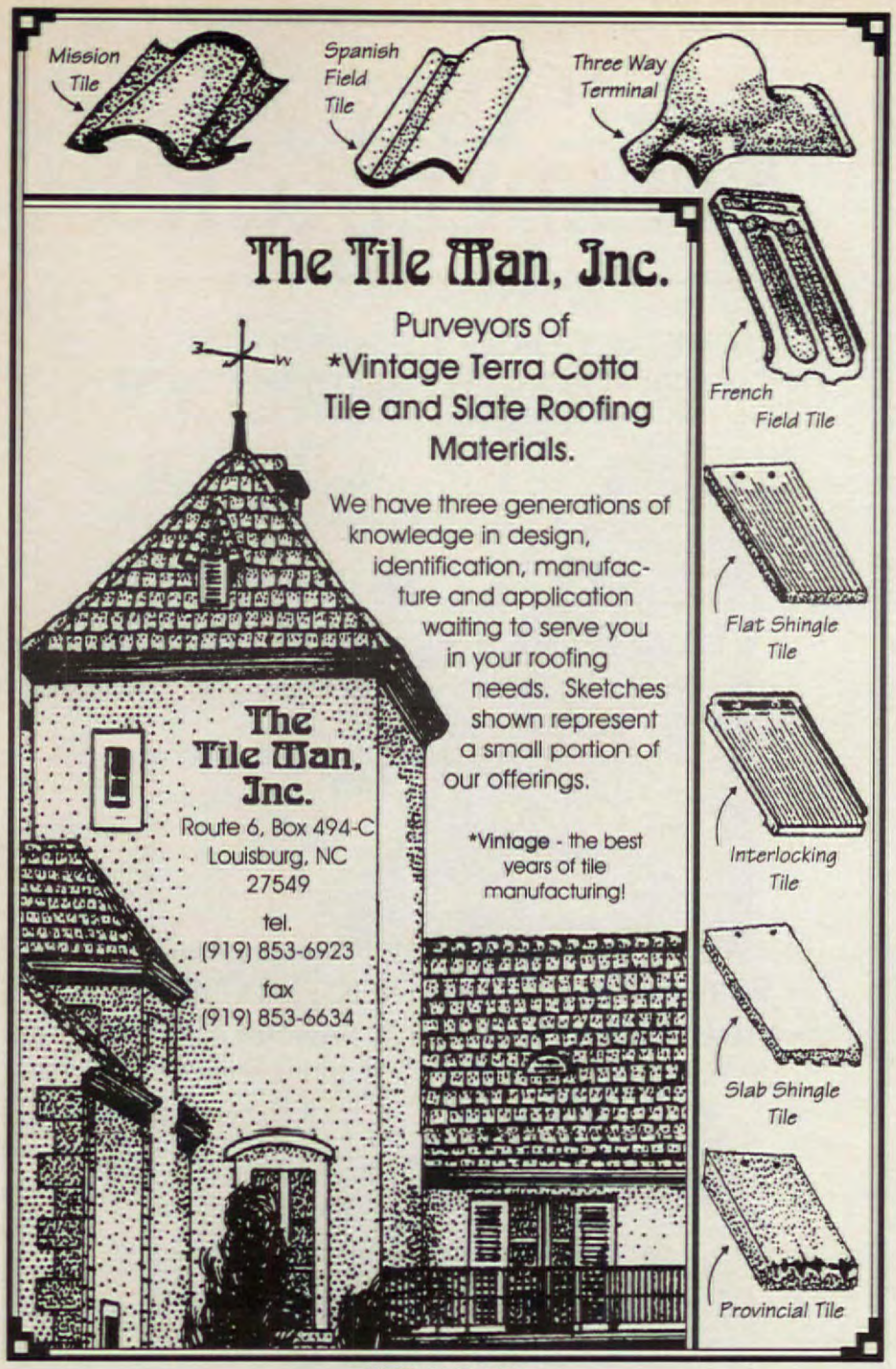


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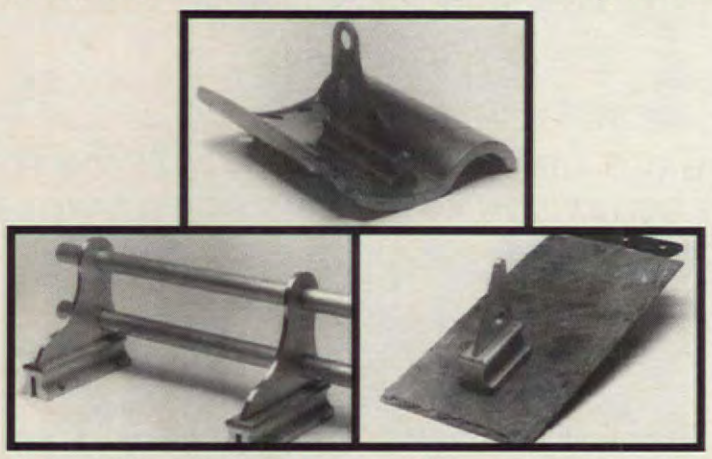
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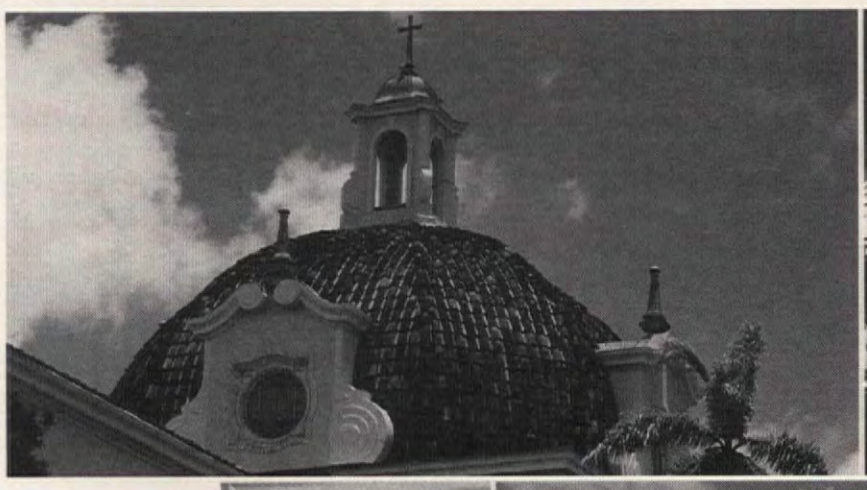
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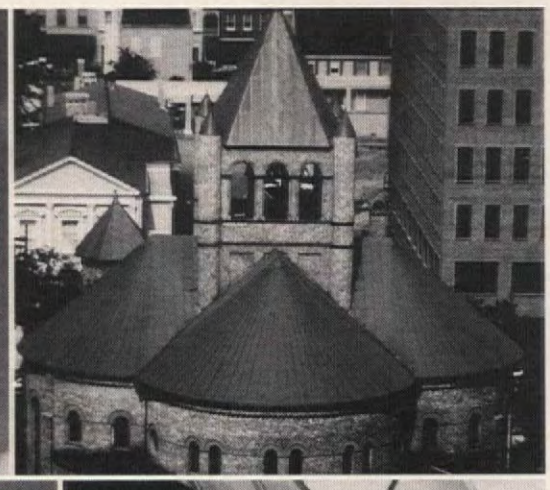
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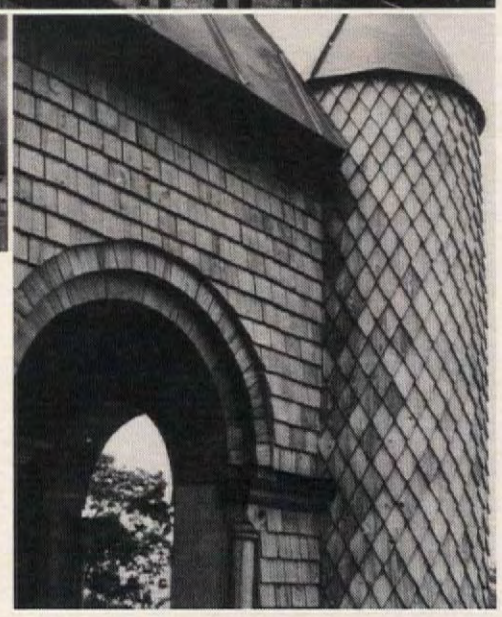






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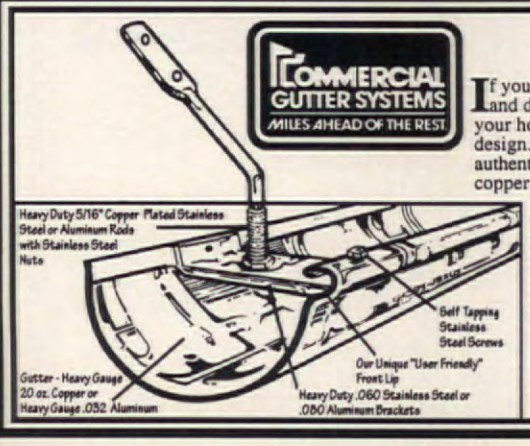
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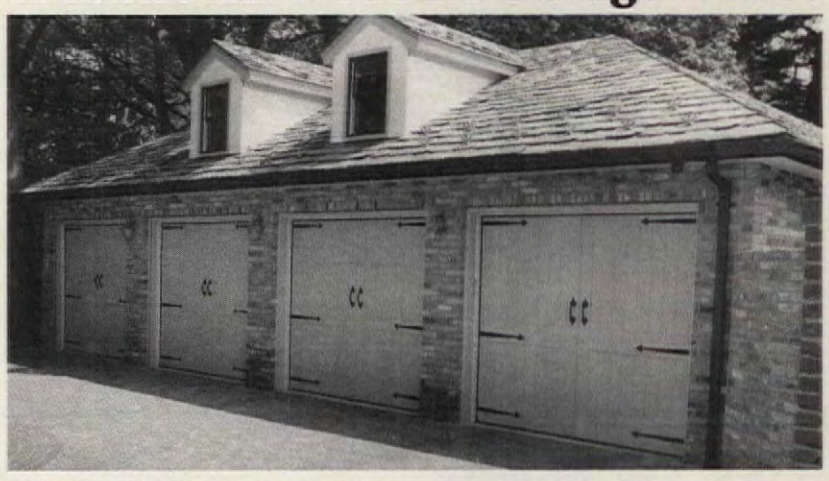
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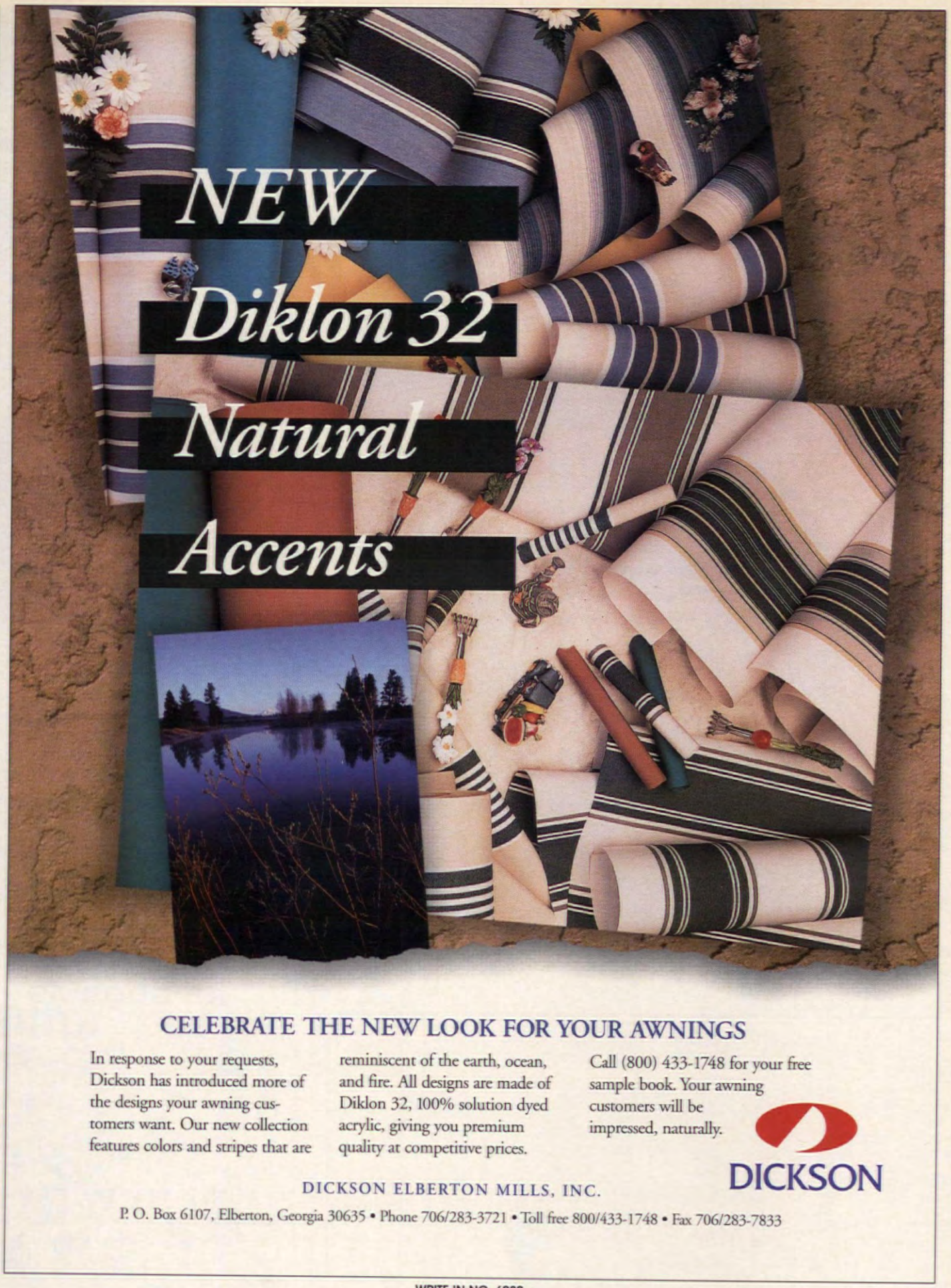
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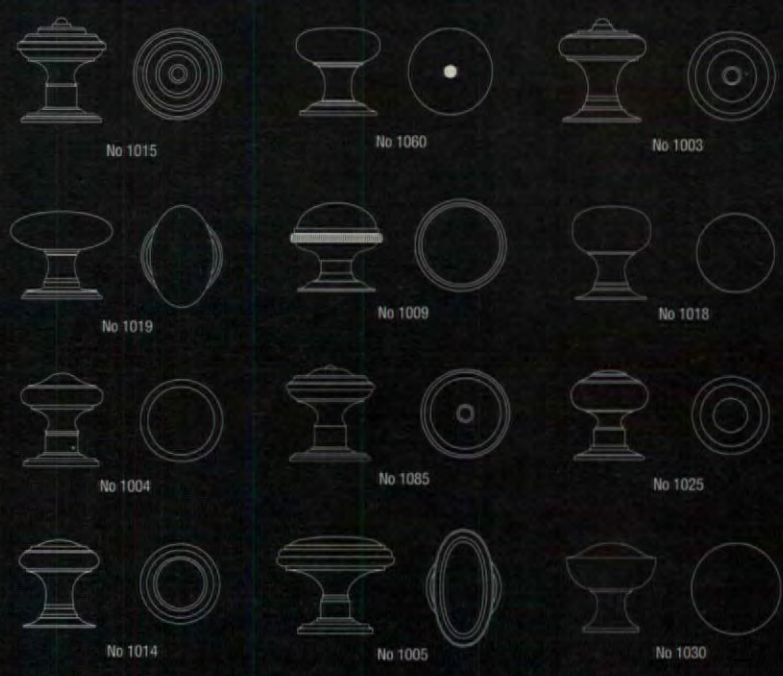
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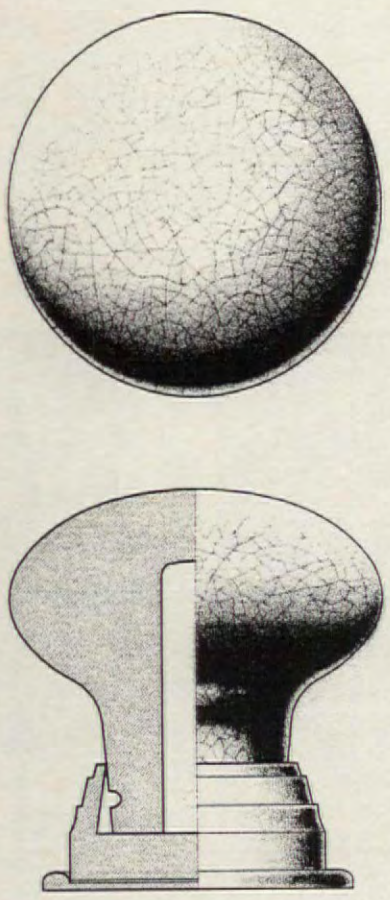


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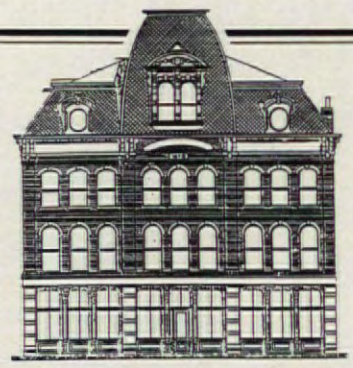
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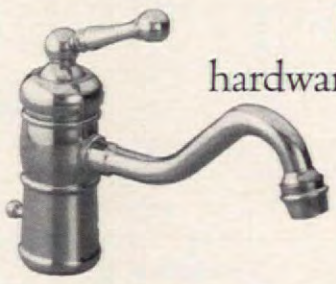


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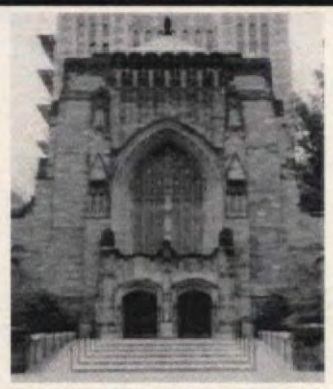
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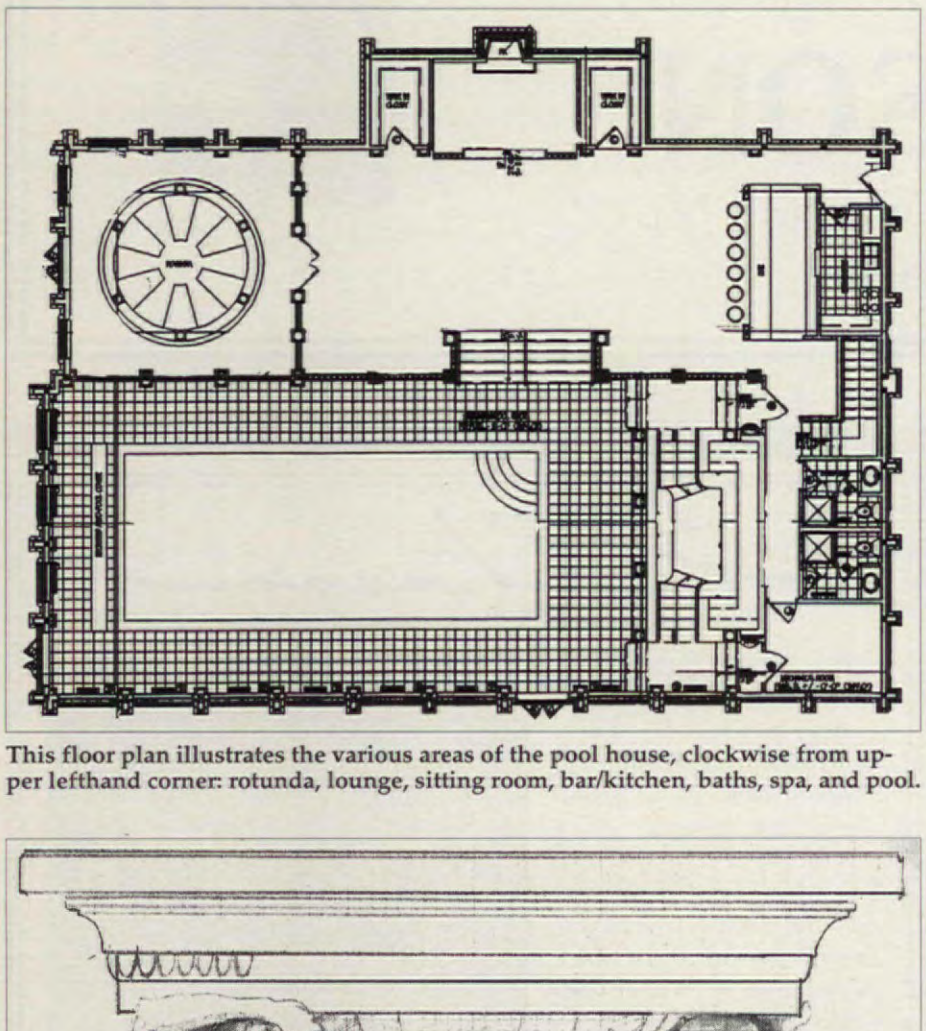
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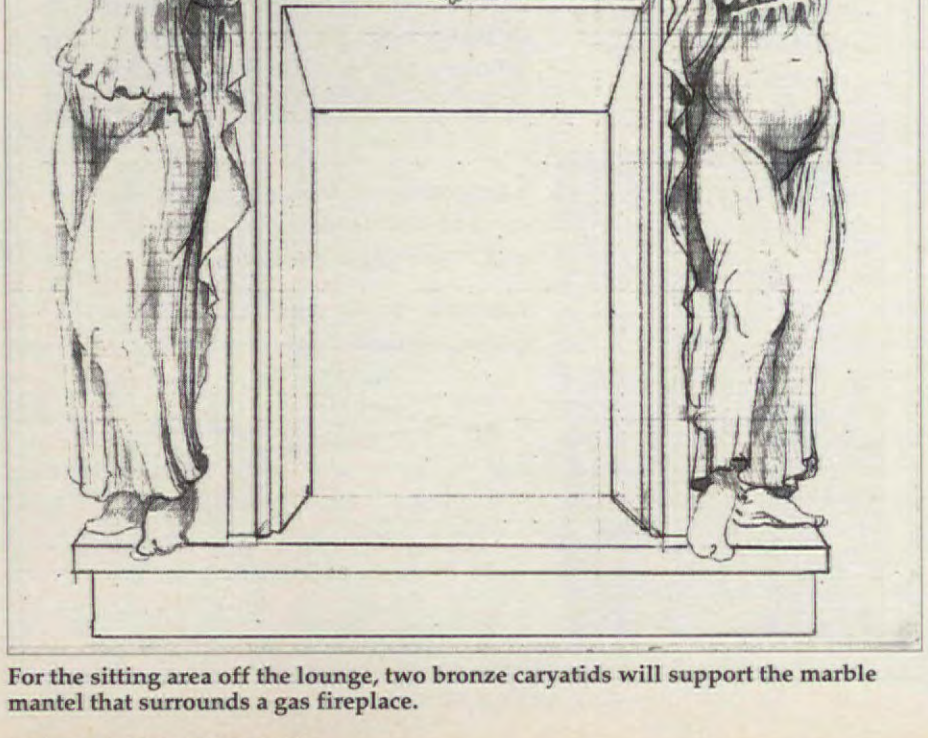
A CEILING & WALL DREAM PROJECT

In the Renaissance, building interiors were designed by artists and sculptors. A Pennsylvania guild of classically trained artists continues that tradition by creating a richly decorated poolhouse that closely resembles a Roman bath.

How often is an artist given a liberal budget, a loose project description, and invited to "turn this into something you'd like to see?" Serendipity — or kismet — brought three artists, well-versed in Titian, Raphael, and other high Renaissance masters, together with a Bucks County, Penn., couple who had just returned from a visit to Pompeii. Before the trip, they set their hearts on a detached poolhouse in the guise of an English library. But once they got together with the artists from Brushworks, Inc., the project segued into an original interpretation of a Roman bath.



This floor plan illustrates the various areas of the pool house, clockwise from upper lefthand corner: rotunda, lounge, sitting room, bar/kitchen, baths, spa, and pool.



For the sitting area off the lounge, two bronze caryatids will support the marble mantel that surrounds a gas fireplace.

SCOPE OF WORK & DESIGN SPECIFICATIONS

A DESIGN: (1) Etched glass: Create scale drawings for six large, etched-glass windows in the rotunda. Theme: classically rendered dolphins cavorting in abstract wave patterns. (2) Floor mosaic: Create scale drawings for 10-ft. round floor mosaic, depicting a classical wave pattern with an inserted "paper airplane" mosaic, as though fallen from mural above. (3) Pool-edge mosaic: Create scale drawings of a wave-pattern mosaic for the pool's edge. (4) Color plan: Provide a written paint plan specifying colors for all interior paintable surfaces. Provide renderings of the proposed color scheme. Select appropriate marbles for the interior.

B FAUX-FINISHING: Design and execute decorative finishes and treatments for all requested interior painted surfaces. Finishes include: stucco Veneziano, brushed, mottled finishes, antiqued glazing, multiple glazing, distressed and antiqued gold leaf, antiquing, and dry brushing.

C MURALS: (1) Design, execute, and install a mural cycle, comprised of three major and nine minor sections, depicting antique mythological subjects. Major murals will be painted in oil on canvas at the Brushworks studio and installed at the site. Minor murals will be painted in grisaille directly on the soffit walls, and then antiqued. (2) Design and execute an inscription and decorative border in gold leaf or trompe l'oeil carved lettering for the lower section of the upper rotunda walls. (3) Design and execute a faux-fresco mural for the rotunda ceiling dome, to be painted in acrylic directly on the precast dome. Mural will depict a classical sky, with balusters, urns, cherubs flying a kite and throwing paper airplanes, etc. The clients, dressed as Roman senators, will also be part of the composition. (4) Design and execute a faux-fresco mural, depicting a ruined garden with antique statuary for the sitting-area of the lounge. Mural will be painted on site in acrylic, and will cover the wall areas. (5) Design and execute a faux-fresco mural for the wall behind the bar. Mural will be stylistically consistent with the sitting area mural and will also be painted on site in acrylic.

D SCULPTURE: (1) Design, execute, cast, and patinate full-relief bronze sculptures for the sitting-area fireplace. Sculptures will consist of two female caryatids, with hands joined in the center, supporting the marble mantelpiece above. Brushworks will also redesign the marble fireplace to accommodate the sculpture. (2) Design, execute, cast, and patinate two full-relief bronze "mer-men" for the spa area. (3) Design, execute, cast, and patinate a full-relief bronze figure, depicting Venus with an attendant cherub, for the spa area. (4) Design, execute, cast, and patinate nine classical bas-relief "artifacts," subject to be determined, for the lounge soffit facade. Artifacts will be interspersed within mythological mural cycle. Reliefs to be cast in hydro-cal plaster, sealed, and antiqued. (5) Design and execute bronze dolphins, to function as handrails for the spa and pool stairs. (6) Design an exterior fountain, with a bronze statue of a faun, for the portico outside the front door of the building. Execute, cast, and patinate faun sculpture. (7) Design and execute a bas-relief frieze, approximately 4 ft. x 120 ft., to decorate the exterior soffit along two sides of the building. Frieze will depict an allegory of life through the stages of a wine harvest.

The team that is Brushworks, Inc. — Corinne Lalin, John Schmidtberger, and Mark Pettegrow — are former classmates at the University of Pennsylvania who started their business seven years ago. Custom stenciling quickly evolved into whole-room design; Pettegrow describes what they do as "visual design rather than interior design." That, and their other skills, allowed them to be called in on projects and win the confidence of the interior designers and architects. "Rather than being the artisans who just fabricated someone else's ideas," continues Pettegrow, "we were brought in earlier in the process, and the architects or designers eventually started to say, 'This is what I'm thinking; let's talk about what we can do together.'"

When Brushworks met with project manager/designer Jeff Fitzroy and softgoods designer Audrey Harrington on the Buck's County poolhouse in

continued on page 137

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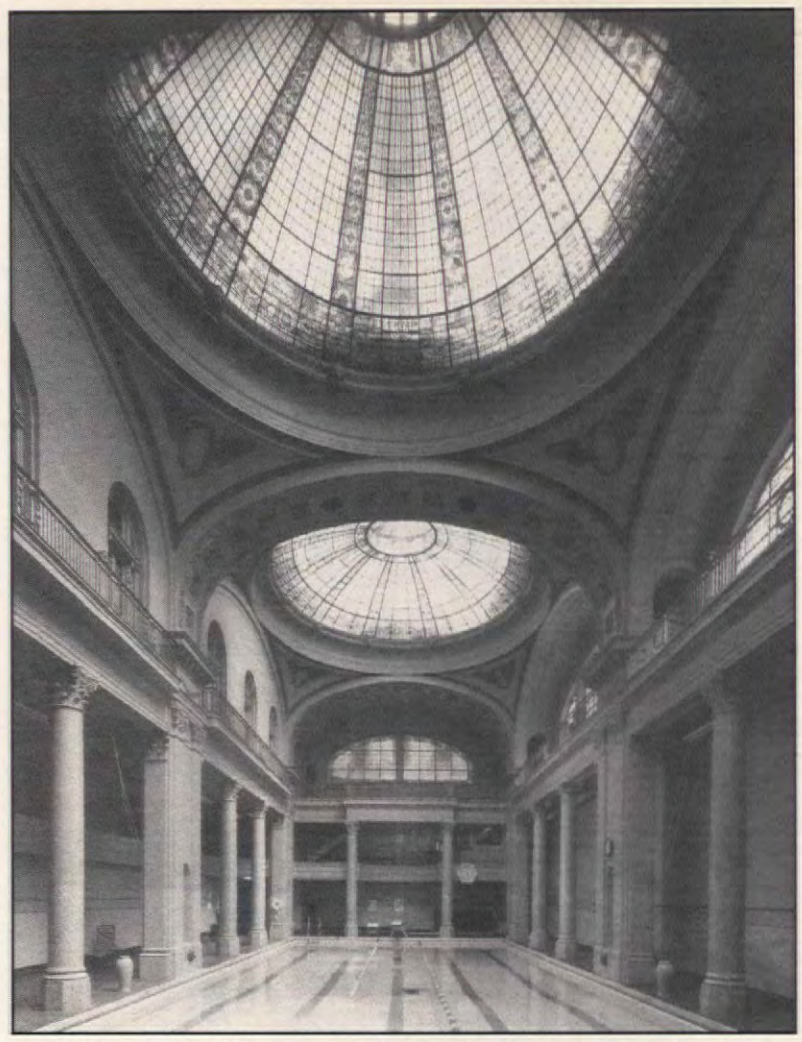
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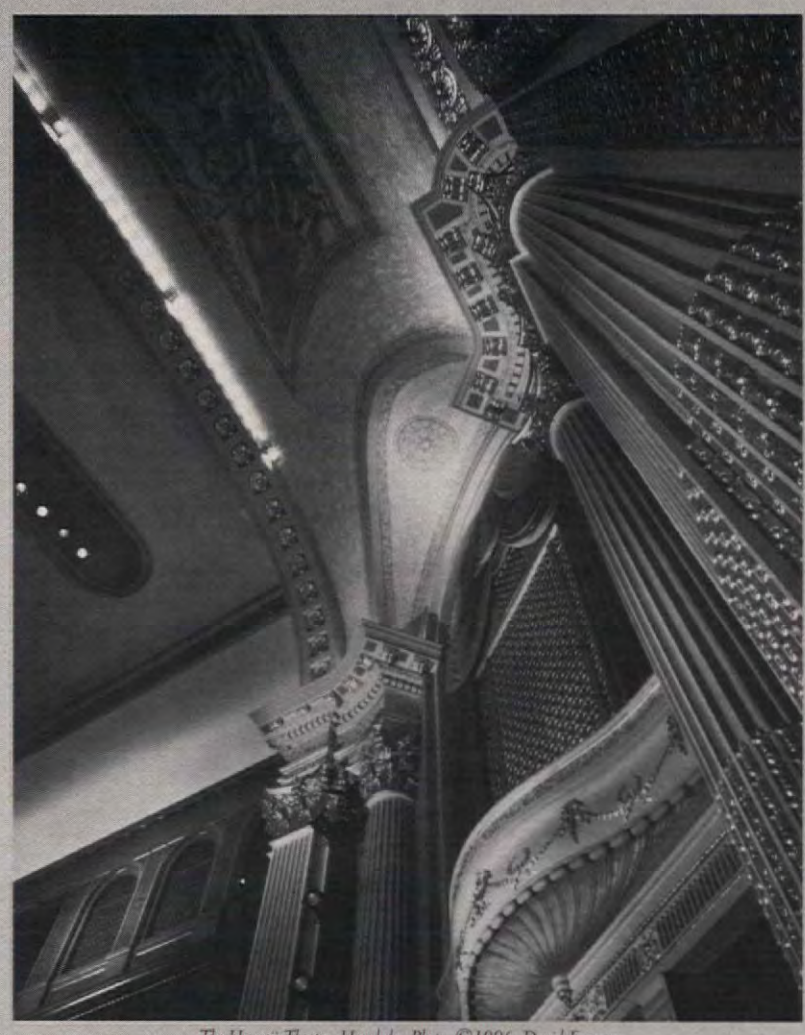
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Arts & Crafts Period Textiles 5427 Telegraph Ave., #W2, Dept. TB Oakland, CA 94609 510-654-1645; Fax: 510-654-1645	Creator of hand-embroidered, appliqued, and stencilled curtains, pillows, tablecloths, and bedspreads from the reproduction of T-of-C designs, and from custom designs. Yardage and embroidery kits.	Free Write in No. 8230												Textiles		Arts & Crafts
Ball Consulting 338 14th St., Suite 201, Dept. TB Ambridge, PA 15003 412-266-1502; Fax: 412-266-1504	Supplies Forton modified-gypsum casting system for creating interior and exterior architectural and landscape elements. Consulting and technical service. GFRC and Polytek moldmaking materials. Studio for training and prototyping.	Free Write in No. 7260												Casting systems		
Belle Calin Arts 1821 York Ave., Dept. TB Minneapolis, MN 55422 612-522-1973	Paintings and painted furniture and screens.	Free Write in No. 1400	✤	✤												Classic, as specified
Bomar Designs 2062 State Hwy. 265, Dept. TB Branson, MO 65616 417-338-5133; Fax: 417-338-8534	Composition ornamental design accents for interior use; reproductions of wood carvings and architectural details, will adhere to any surface. Large variety of designs available.	Free Write in No. 2810												Compo		
Bradbury & Bradbury Art Wallpapers P.O. Box 155, Dept. TB Benicia, CA 94510 707-746-1900; Fax: 707-745-9417	Hand-printed wallpapers; Arts & Crafts, Victorian, and Neo-Classical styles. Includes a broad selection of borders, friezes, and ceiling ornaments. Full mail-order catalog available.	Free brochure, catalog $10. Call 707-746-1900 for information													Historic document reproduction wallpapers, traditional adaptations	Victorian, Arts & Crafts, Neoclassical
Brushworks, Inc. P.O. Box 484, Dept. TB New Hope, PA 18938 215-598-3318; Fax: 215-598-8181	Creates original and historic murals, sculpture, trompe l'oeil, wall finishes, and fine decorative painting for museums, hotels, restaurants, and private homes.	Free Write in No. 19	✤	✤		✤	✤	✤	✤	✤				Stucco Veneziano		All periods & styles
Burrows & Co., J.R P.O. Box 522, Dept. TB Rockland, MA 02370 800-347-1795; Fax: 617-982-1636	Reproduction Arts & Crafts and Aesthetic Movement wallpapers, ceiling papers, and designs; new Norwood-Day collection; woven William Morris Wilton & Brussels carpets and runners.	Free Write in No. 6930													Historic document reproduction papers, traditional adaptations	Late Victorian, Arts & Crafts
Canning Studios, John P.O. Box 822, Dept. TB Southington, CT 06489 860-621-2188; Fax: Same as phone	Conservation and restoration of painted ornamentation. The design and execution of murals and decoration is suitable to period interiors.	Free Write in No. 5100	✤	✤	✤	✤	✤	✤	✤	✤		✤	✤			As specified
CD/esigns 27 Forrest Rd., Dept. TB Randolph, NJ 07869 201-895-1208	CD/ROM on documentary fabrics and wallpapers.	Free Write in No. 84													Wallpaper resource	
Chelsea Decorative Metal Co. 9603 Moonlight Dr., Dept. TB Houston, TX 77096 713-721-9200; Fax: 713-776-8661	Pressed-tin panels for ceilings and walls. Decorative sheets in 2 x 4 ft. sections; cornices in 4 ft.-lengths. Styles from Victorian to Art Deco; commercial or residential. Shipped anywhere.	Free Write in No. 190													Tin panels for ceilings, backsplashes	Victorian, Art Deco, many styles
Chimera Studios, Inc. P.O. Box 1175, Dept. TB Mineral Wells, TX 76068 817-325-1630; Fax: 817-325-2131	Resin reproductions of dimensional ornamentation; uses your original or a reproduction as a master; roto-casting available.	Free										✤				
Classic Ceilings 902 E. Commonwealth Ave., Dept. TB Fullerton, CA 92631 800-992-8700; Fax: 714-870-5972	Extensive line of tin ceilings, including trim, wall panels. Imports embossed, paintable Anaglypta and Lincrusta wall coverings in a variety of patterns. Polyurethane moldings and medallions. Free layout service.	Free Write in No. 2400													Lincrusta, Anaglypta, tin ceilings	Victorian, Art Deco, many styles
Conrad Schmitt Studios 2405 S. 162nd St., Dept. TB New Berlin, WI 53151 800-969-3033; Fax: 414-786-9036	Since 1889, this studio has decorated and restored hundreds of theaters, churches, hotels, train stations, and other buildings throughout the U.S., assisting in the early phases of a project with renderings and architectural samples.	Free Write in No. 8040	✤	✤	✤	✤	✤		✤	✤		✤	✤	Investigation and documentation		As specified
Decorative Arts Studio by R&R Muto 561 Clinton Ave. S., Dept. TB Rochester, NY 14620 716-232-6030; Fax: 716-232-0563	Murals, gilding, graining, glazing, trompe l'oeil, and all forms of freehand decorating and custom designing to create classic and contemporary environments. Work on site or in studio.	Free Write in No. 2550	✤	✤	✤	✤	✤	✤	✤							
Decorators Supply Corp. 3610-12 S. Morgan St., Dept. TB Chicago, IL 60609 312-847-6300; Fax: 312-847-6357	14,000 patterns for period architectural elements and molded ornament, from ceiling medallions to mantels, in Plaster of Paris, compo, and wood, since 1893.	Free brochure, 5 catalogs for $30 Write in No. 210												Compo, plaster, and wood ornament		
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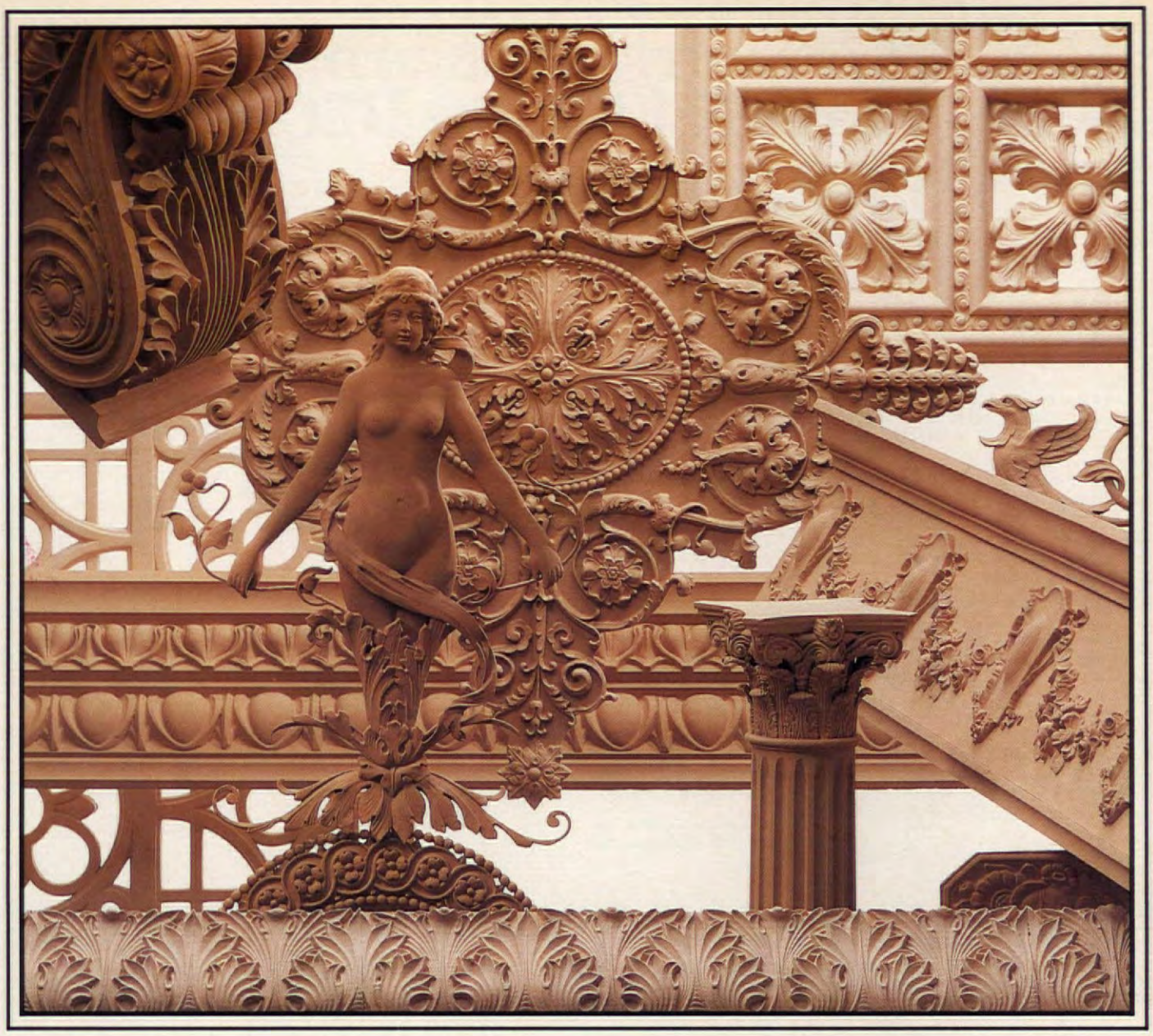
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COMPANY	SPECIALTY	Literature	DECORATIVE PAINTING TECHNIQUES											Other Decoration	Type of Wallcovering	Period/ Style
			Murals	Trompe L'Oeil	Faux Finishes	Graining/ Marbleizing	Gilding & Supplies	Glazing	Stencils/Stencilling	Paint Conservation	Other	Plaster/Reproduction/ Conservation	Scagliola			
Diane Rosen Studio 355 Ridge Rd., Dept. TB Highland Mills, NY 10930 914-928-8318; Fax: 914-928-2177	Painting studio specializes in mid- to large-scale figurative compostitions from classical motifs to original contemporary motifs; work includes project consultation and sketches.	Free Call for information	✤													
Dry Creek Gold Leaf 31 East Panama Drive, #G, Dept. TB Littleton, CO 80121 303-798-0775; Fax: Same as phone	Antique-frame restoration, recreation, carving, and casting. Mirror and lobby-display frame custom designs, any size.	Free Write in No. 34					✤					✤		Mirrors, frames		
Easy Leaf Products 6001 Santa Monica Blvd., Dept. TB Los Angeles, CA 90038 800-569-5323; Fax: 213-469-0940	Full line of genuine and composition gold-leaf products for interior- and exterior- restoration projects; in stock for immediate delivery.	Free Write in No. 1980					✤									
Eisenhart Wallcoverings P.O. Box 464, Dept. TB Hanover, PA 17331 717-632-8024; Fax: 717-632-0288	Classical traditional wallpapers, borders, and fabrics; based on patterns from the archives of the Cooper-Hewitt, Smithsonian, National Design Museum, and the Victoria & Albert museums.	Free													Borders, document reproduction papers, traditional adaptations, Lincrusta, Anaglypta	Classical, Victorian
Entol Industries, Inc. 8180 NW 36th Ave., Dept. TB Miami, FL 33147 800-368-6555; Fax: 305-696-1045	Large selection of stock and custom architectural ornament and other elements in polymer, wood, gypsum, GRG, FRP, etc.; primed or prefinished; interior or exterior.	Free Write in No. 2950										✤		Polymer, wood, gypsum ornament, FRP, GRG		Classical, Victorian
Epoch Designs P.O. Box 4033, Dept. TB Elwyn, PA 19063 610-565-9180; No fax	Authentic Victorian stencils available in a pre-cut format.	Free brochure, catalog $4.95							✤						Victorian stencils	Victorian
EverGreene Painting Studios 635 W. 23rd St., 4th Fl., Dept. TB New York, NY 10011 212-727-9500; Fax: 212-727-9538	Painting studio with extensive experience in paint restoration, as well as design and execution of original projects. Paint research, analysis, and documentation; scagliola, sgraffito, and ornamental plasterwork; conservation.	Free Write in No. 2460	✤	✤	✤	✤	✤	✤	✤	✤		✤	✤			As specified
Faux Effects 3435 Aviation Blvd., #A-4, Dept. TB Vero Beach, FL 32960 800-270-8871; Fax: 561-778-9653	Manufacturer and supplier of water-based faux-, decorative-, and furniture-finishing products and systems. Workshop training available across the U.S. Browse website: http://www.fauxfx.com.	Free Write in No. 4690	✤	✤	✤	✤		✤				✤		Products for decorative and faux finishing, classes		
Fee Fi Faux P.O. Box 773, Dept. TB Sun Valley, ID 83353 208-726-3702; Fax: 208-726-5621	Original murals, trompe l'oeil, and hand-rubbed patina finishes for residential and commercial spaces; interior and exterior application throughout the U.S. and abroad.	Free	✤	✤	✤	✤	✤	✤			Color consulting, fine art, furniture	✤	✤			
Fine Art Studio 3729-1/2 Los Feliz Blvd., Dept. TB Los Angeles, CA 90027 213-662-5663; Fax: 213-662-1154	Custom-made wallpaper, faux finishes, glazing, graining, frescoes, gold leafing, and restoration. European-trained artists in murals, trompe l'oeil, and fresco. Project consultation, research, and execution of original projects.	Free	✤	✤	✤	✤	✤	✤	✤	✤		✤	✤			
Fireworks 1234 East 12th St., Dept. TB Oakland, CA 94606 510-536-5235; No fax	Hand-cut-and-carved clay-tile mosaic for murals, insets, borders, signage. Public art commissions include the use of colored stucco with mosaic. Custom designs.	Free												Ceramic-tile mosaics		
Fischer & Jirouch 4821 Superior Ave., Dept. TB Cleveland, OH 44103 216-361-3840; Fax: 216-361-0650	Wide selection of handcrafted plaster architectural ornament for interior and exterior applications, including columns, capitals, ceiling medallions, and fireplace mantels.	Free brochure, catalog $10 Write in No. 1960										✤		Decorative plaster ceilings		Victorian, Classical
Flaharty, David—Sculptor 1064 Magazine Rd., Dept. TB Green Lane, PA 18054 215-234-8242; Fax: Same as phone	Classically trained artist carves and casts metals; also, architectural conservation, replication, restoration, and consultation. All traditional and modern materials. Recent additions to Victorian medallion collection.	Free										✤		GRG panels, polymer panels, compo ornament, decorative plaster ceilings		As specified
Flex Moulding, Inc. 16 E. Lafayette St., Dept. TB Hackensack, NJ 07601 201-487-8080; Fax: 201-487-6637	Over 3,000 flexible and rigid moldings, spot decorations, simulated wood carvings, and more; rigid and flexible materials; custom casting and moldmaking capabilities. Restoration casting.	Free Write in No. 4900										✤		Flexible molded ornament		Classical, Victorian
Freedman Studios, L.H. 368 Congress St., 5th floor, Dept. TB Boston, MA 02210 617-426-8887; Fax: Same as phone	Preservation, conservation, restoration, custom art design, environmental design, and architectural detail; casting and moldmaking. Materials include simulated marble and gilded ornament.	Free Write in No. 6390				✤		✤					✤	Decorative plasterwork, simulated marble	As specified	
Fypon, Inc. 22 W. Pennsylvania Ave., Dept. TB Stewartstown, PA 17363 800-537-5349; Fax: 717-993-3782	Full line of over 3,500 molded architectural elements: window features, turnings, columns, brackets, and more in high-density polymer and other polymers. New line of load-bearing polymer/steel columns. Max diameter 12 in.	Free Write in No. 6170												Polymer elements, panels		Classical, Victorian
G&M Supply Corp. P.O. Box 520068, Dept. TB Winthrop, MA 02152 617-846-6444; Fax: 617-539-0534	Produces plaster washers, a.k.a. ceiling buttons, which are extremely useful in repairing sagging plaster ceilings.	Free Write in No. 67												Ceiling buttons		
Grand Illusion 6 Altenbrand Ave., Dept. TB Mount Arlington, NJ 07856 201-770-0206; Fax: 201-627-3909	Design and execution of murals and trompe l'oeil painted on site or on canvas for residential or commercial places. Also, offers decorative painting services and project consultation. Worldwide travel.	Free Write in No. 4770	✤	✤	✤		✤	✤	✤							As specified
Hayles & Howe 509 South Exeter St., Dept. TB Baltimore, MD 21202 410-385-2400; Fax: 410-385-0602	Custom columns and capitals of any size manufactured from scagliola and plaster, as well as scagliola balustrades.	Free Write in No. 3520			✤	✤						✤	✤	Plaster ornament		Victorian, Classical, as specified
Int'l Fine Art Conservation Studios P.O. Box 180098, Dept. TB Atlanta, GA 30318 404-794-6142; Fax: 404-794-6229	Research, historic and scientific analysis, documentation of original finishes, and conservation of murals and easel paintings. Decorative painting, faux finishes, ornamental plaster, murals, paintings, and Art Deco interiors.	Free Write in No. 9510	✤	✤	✤	✤	✤	✤	✤	✤		✤	✤			As specified
Ionic Castings 43-02 34th Ave., Dept. TB Long Island City, NY 11101 718-786-7670; Fax: Same as phone	Custom designs and replacement elements in a variety of molded materials for interior and exterior applications.	Free Write in No. 4540										✤		Molded ornament		Classic
JA Sculpture & Casting Supplies 50 Princeton-Hightstown Rd. Princeton Junction, NJ 08550 609-936-7204; Fax: 609-936-7206	Moldmaking materials, tools, and other products for sculpture production.	Free Write in No. 3800												Moldmaking materials		
Joshua & Co. 1 Patrick Street, Dept. TB Bellingham, MA 02019 508-966-1679; Fax: 508-966-0937	High-end decorative plasterwork, medallions, cornice, frieze, and custom designs for walls and ceilings.	Free										✤		Plaster ceilings, ornament		
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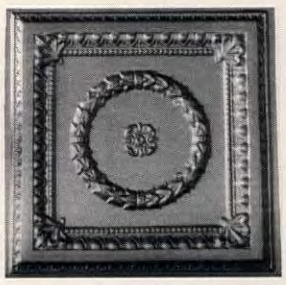
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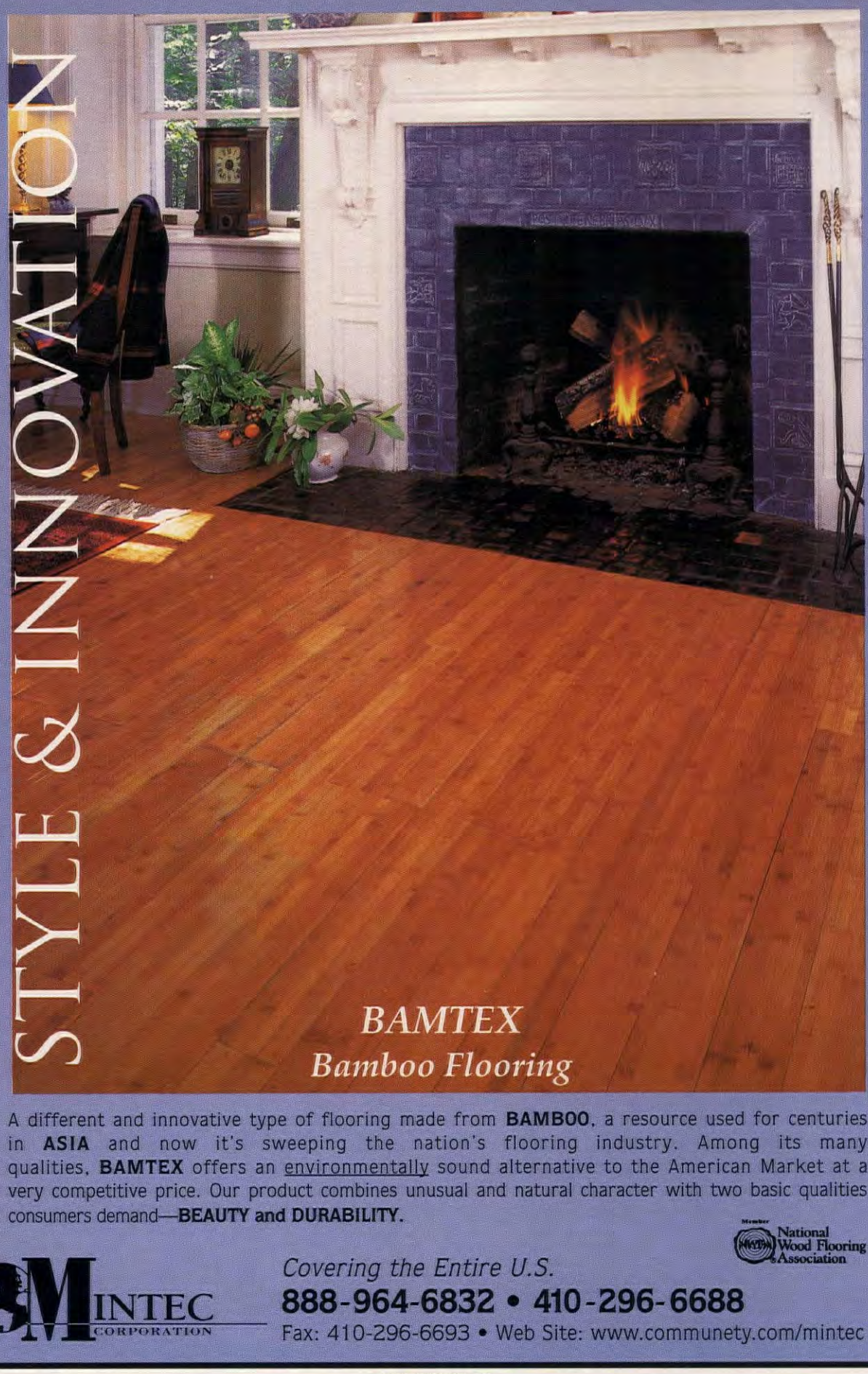


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COMPANY	SPECIALTY	Literature	DECORATIVE PAINTING TECHNIQUES: Murals	Trompe L'Oeil	Faux Finishes	Graining/ Marbleizing	Gilding & Supplies	Glazing	Stencils/Stenciling	Paint Conservation	Other	Plaster/Reproduction/ Conservation	Scagliola	Other Decoration	Type of Wallcovering	Period/ Style
Kozan Studios 808 W. Lake Street, Dept. TB Chicago, IL 60607 312-733-3300; Fax: 312-733-3308	Full-service studio specializes in the design and production of decorative arts: trompe l'oeil, murals, faux finishes, textural surfaces, gilding, backdrops, props, and displays; computer-cut vinyl mosaics, ceramic surfaces.	Free brochure Write in No. 8840	✤	✤	✤	✤	✤	✤	✤					Ceramic murals, friezes, borders, custom relief elements in foam, fiberglass, etc.		As specified
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Marblehead Studio 32 Stacey Dr., Dept. TB Monticello, NY 12701 914-796-1233; Fax: Same as phone	Marbleizing, wood graining, glazing, fresco, gilding, stenciling, trompe l'oeil, and murals. Plaster reproduction and restoration. Wood restoration and consolidation.	Free	✤	✤	✤	✤	✤	✤	✤			✤				
Marshall Gold Leaf Studios/ Pittsburgh Art Conserv. Laboratory 101 Harmony Rd., Dept. TB Wexford, PA 15090 800-340-9475; Fax: 412-935-5017	Complete gold-leaf studio and sculpture conservation; wall and ceiling conservation, including murals, trompe l'oeil, scagliola. Over 15 years experience gilding in the U.S., Paris, and Versailles.	Free	✤	✤	✤	✤	✤	✤	✤	✤		✤	✤			
MB Historic Decor P.O. Box 880, Dept. TB Norwich, VT 05055 802-649-1790; Fax: 802-649-1791	Early New England stencils; three catalogs with more than 200 historically accurate wall and floor patterns; directions included.	Free brochure, 3 catalogs $10, refundable							✤					Wall and floor stencils, 1797-1840		
Paul Montgomery Studio 4662 Ashton Rd., Dept. TB Sarasota, FL 34233 941-925-4000; Fax: 941-923-0914	Design, production, and installation of fine painted decor; worldwide projects.	Free Write in No. 56	✤	✤	✤	✤		✤	✤					Screen print capabilities	Scenic papers, hand-painted, hand-screened borders, sidewalls	Transitional
Moonlight Molds, Inc. 17110 S. Main St., Dept. TB Gardena, CA 90248 310-538-9142; Fax: 310-538-9717	Architectural cast products (columns, capitals, cornices, brackets, balustrades, etc.) in a wide range of materials, colors, and textures; standard and custom shapes.	Free										✤		Decorative plaster ceilings, GRG panels, cornices, and other cast products		
National Society of Mural Painters 215 W. 57th St., Dept. TB New York, NY 10019 212-777-8570; Fax: 212-473-8268	Organization of mural painters in all mural techniques; 110 selected members; inquiries accepted. NSMP is a professional artist membership organization founded in 1895.	Free									Muralists' organization, covering all techniques					
G. Byron Peck Studios 1857 Lamont St., NW, Dept. TB Washington, DC 20010 202-331-1966; Fax: Same as phone	This studio will create and install large-scale interior and exterior public murals and architectural trompe l'oeil paintings and large-scale exterior public art murals.	Free	✤	✤	✤						Large-scale murals					
Perma Glas-Mesh, Inc. P.O. Box 220, Dept. TB Dover, OH 44622 800-762-6694; Fax: 330-343-8543	Drywall-joint-finishing and wall-repair products, including "FibaTape" a self-adhesive glass mesh joint tape; also, crack-stop products.	Free Write in No. 88										✤		Self-adhesive wall and ceiling-crack reinforcement		
Polytek Development Corp. 55 Hilton St., Dept. TB Easton, PA 18042 610-559-8620; Fax: 610-559-8626	Liquid rubber and liquid plastics for flexible molds and castings, used for quality reproductions of carvings, sculpture, interior and exterior architectural ornament. Also, restoration work.	Free Write in No. 6360									Moldmaking materials	✤				
Precision Converting 2500 Central Pkwy., Ste. K, Dept. TB Houston, TX 77092 800-281-2307; Fax: 713-683-0223	Liquid urethanes and silicones for flexible molds and cast parts. High-quality reproductions with long mold life. Full line of molders' supplies.	Free Write in No. 58									Molders' supplies					
Quinstone Industries P.O. Box 1026, Dept. TB Quincy, FL 32353 800-621-0565; Fax: 904-627-2640	Durable synthetic-stone wall panels, moldings, and fireplace surrounds in six standard colors and four textures; custom elements. Installation with standard woodworking tools. Fire/smoke rated 0/0.	Free			✤							✤		Synthetic stone veneer, panels, moldings	Panels, moldings, stone panels, moldings	
Reflection Studios 1418 62nd St., Dept. TB Emeryville, CA 94608 510-652-4884; Fax: 510-658-6138	Exceptional work in stained glass, both original pieces and museum-quality restoration. Licensed glazing contractor; many large commercial and government projects.	Free Write in No. 7930												Stained-glass domes		
Ritins Studio, Inc. 170 Wicksteed Ave., Dept. TB Toronto, CANADA M4G 2B6 416-467-8920; Fax: 416-467-8963	Complete line of water-based products and accessories. Faux finish workshops held worldwide. Residential and commercial projects.	Free Write in No. 4630	✤	✤	✤	✤	✤	✤	✤				✤	Classes and workshops, tools and materials		
Rory Brennan/Preservation Plastering RFD 1, Box 772, Dept. TB Putney, VT 05346 802-387-4623; Fax: 802-387-5030	Complete plaster-conservation services; documentation, stabilization of loose plaster, mortar analysis and matching; plaster replication using original models.	Free Write in No. 2980										✤		Decorative plaster ceilings		
Rose Brand Decorative Supplies 517 West 35th St., Dept. TB New York, NY 10001 800-223-1624; Fax: 212-629-4826	Supplies for gilding, decorative finishes (Kolcaustico, mica powders, etc.). Scenic supplies, including scenic paints, canvas, brushes, grainers, and more.	Free						✤	✤					Supplies for finishes		
Rutter Decorative Painting Studios 629 Wisconsin St., Dept. TB San Francisco, CA 94107 415-282-8820; Fax: 415-282-8275	Design and production of murals in period and contemporary styles, trompe l'oeil, intricate stenciling, decorative and faux finishes; many mediums and techniques; restoration and recreation of historic painted ornament.	Free Write in No. 4710	✤	✤	✤	✤	✤	✤	✤		Screens, wax finishes					Traditional, contemporary
Saldarini & Pucci, Inc. 196 4th Ave., Dept. TB Brooklyn, NY 11217 718-852-1656; Fax: 718-596-2211	Fabrication to specification, repair and restoration to existing pieces: ceilings, cornices, capitals, niches, moldings, compo ornament.	Free Write in No. 24										✤				Victorian, Classical
Sepp Leaf Products, Inc. 381 Park Ave. S., Dept. TB New York, NY 10016 800-971-7377; Fax: 212-725-0308	Full range of genuine gold, silver, and metal leaf, plus gilding supplies and tools. "Liberon" wood products, "Mixol" tinting pastes, "Kolcaustico" Venetian plaster; consultation services.	Free Write in No. 2880					✤				Venetian plaster with Kolcaustico					

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COMPANY	SPECIALTY	Literature	DECORATIVE PAINTING TECHNIQUES: Murals	Trompe L'Oeil	Faux Finishes	Graining/ Marbleizing	Gilding & Supplies	Glazing	Stencils/Stencilling	Paint Conservation	Other	Plaster/Reproduction/ Conservation	Scagliola	Other Decoration	Type of Wallcovering	Period/ Style
Shulman & Ozzimo, Inc. **4742 W. Washington Blvd., Dept. TB** **Los Angeles, CA 90016** **213-933-0845; Fax: 213-933-0845**	Murals, frescoes, hand-painted wallpaper, glazing, trompe l'oeil, and faux finishes for the hospitality industry, residences, and commercial sites. Restoration; sculpture; will work overseas.	Free brochure, catalog $20. Write in No. 26	✤	✤	✤	✤	✤	✤	✤	✤	Frescoes, murals on canvas, vinyl, paper, canvas			Decorative plaster ceilings		All periods & styles
Simes Studio **450 W. Surf #2, Dept. TB** **Chicago, IL 60657** **773-327-7101; Fax: 773-327-9407**	Decorative painting, traditional murals, faux-inlaid wood floors, tinted plaster finishes, and other specialty painting; murals on canvas.	Free	✤	✤	✤	✤	✤	✤	✤	✤	Murals on canvas, traditional to modern					
Smooth-On **1000 Valley Rd., Dept. TB** **Gillette, NJ 07933** **800-762-0744; Fax: 908-604-2224**	Extensive line of liquid-rubber (both pourable and brushable) compounds for making molds. Free samples and technical help.	Free Write in No. 650									Liquid rubber molding compounds					
Snelling's Thermo-Vac, Inc. **P.O. Box 210, Dept. TB** **Blanchard, LA 71009** **318-929-7398; Fax: 318-929-3923**	Polymer sheet ceiling tiles resemble tin ceilings. Tiles fit into a 2 x 2-ft. suspended-grid system; decorative strip covers grid. Nail-up systems, fire-rated materials, range of patterns and colors available.	Free Write in No. 8450												Polymer, relief, coffered tiles, moldings	Ceiling tiles	Victorian, Classic
Specification Chemicals **824 Keeler St., Dept. TB** **Boone, IA 50036** **800-247-3932; Fax: 515-432-8366**	The "Nu-Wal" system for cracked, flat, or curved walls repairs damage using a fiberglass mat embedded in a saturant. Walls may then be painted or covered with paper.	Free Write in No. 1530												Wall-repair product		
Spectis Moulders, Inc. **P.O. Box 375, Dept. TB** **Neche, ND 58265** **204-324-8876; Fax: 204-324-8866**	Standard and custom polyurethane moldings, niches, medallions, and other millwork products.	Free Write in No. 69					✤	✤						Moldings, millwork, polymer panels		
Steel Ceilings, Inc. **P.O. Box 547, Dept. TB** **Coshocton, OH 43812** **614-622-4655; Fax: 614-622-8971**	Acoustical and decorative metal ceiling and wall panels of aluminum, painted steel, plated steel, and stainless steel. U.S.D.A.-approved ceilings.	Free			✤				✤	✤				Acoustical wallcoverings, coffered metal panels		
Stulb's Old Village Paint **P.O. Box 1030, Dept. TB** **Fort Washington, PA 19034** **800-498-7687; Fax: 215-654-1976**	Historic restoration finishes, natural earth pigments, Old Village linseed-oil paints, Williamsburg Buttermilk Paints, and wood-stain glazes. Also sells feathers, combs, and other graining tools.	Free Write in No. 1100									Historic paints and finishes					Early American colors
Superior Moulding, Inc. **5953 Sepulveda Blvd., Dept. TB** **Van Nuys, CA 91411** **818-376-1415; Fax: 818-376-1314**	Large selection of unfinished wood moldings; custom milling in any profile, in any wood, to spec.	Free												Coffered wood panels, wood moldings		
Thee & Associates, Christian **6196 Eastshore Rd., Dept. TB** **Columbia, SC 29206** **800-717-1459; Fax: 803-787-1459**	Trompe l'oeil, murals, screens, paintings, ceilings, and objects for everything from a 46-ft. mural for Trump's Taj Mahal to the windows of Tiffany & Co. Uses only water-based paints.	Free	✤	✤	✤											Traditional, Classic
Thibaut Wallcoverings **480 Frelinghuysen Ave., Dept. TB** **Newark, NJ 07114** **800-223-0704; Fax: 201-643-3133**	Historic reproductions of wallpapers, borders, and fabrics found in historic homes and museums. Documented Arts & Crafts papers and borders in original colors. Fabrics are screen-printed on stain-resistant 100% cotton.	Free													Wallpaper	All periods and styles
Treadway Industries, Inc. **2025 S. Airport Blvd., Dept. TB** **Chandler, AZ 85249** **602-225-0511; Fax: 602-225-0517**	Custom design and fabrication of architectural and sculptural shapes, including columns, capitals, balustrades, and architectural ornament. Any size or shape for use inside or out. Urethane finish provides impact resistance.	Free Write in No. 5220										✤			Urethane finish ornament	
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Victorian Collectibles, Ltd. **845 E. Glenbrook Rd., Dept. TB** **Milwaukee, WI 53217** **414-352-6971; Fax: 414-352-7290**	Reproduction Victorian wallpapers from the "Brillion" collection, circa 1850-1915 (13 patterns); frieze, fill, border, and dado; multi-part decorative ceilings; can reproduce from your documents.	Free brochure, sample set papers $5 Write in No. 5250				✤	✤		✤						Historic document papers, traditional adaptations	Arts & Crafts, Victorian
W.F. Norman Corp. **P.O. Box 323, Dept. TB** **Nevada, MO 64772** **800-641-4038; Fax: 417-667-2708**	Major fabricator of sheetmetal ornament; hundreds of stock designs of cornices, moldings, brackets, pressed-metal ceilings, etc.; duplication from samples or drawings.	Free Write in No. 520													Stamped metal	Victorian, Art Deco, many styles
Wagner Co. **205 NW 10th Ave., Dept. TB** **Portland, OR 97209** **503-224-7036; Fax: 503-274-1057**	On-site wall treatments, custom-built and -finished furniture, murals, reproduction paintings, sky ceilings, painted and stained floors; historical renovation.	Free	✤	✤	✤	✤	✤	✤	✤	✤		✤	✤			
Wall FX **163 E. Mountain Rd., Dept. TB** **Sparta, NJ 07871** **201-729-8579; Fax: No fax**	Decorative- and fine-finishing company to the trades; specializes in fresco, marble, and stone work.	Free Write in No. 230			✤	✤	✤	✤				✤				
Warner Company **108 S. Desplaines St., Dept. TB** **Chicago, IL 60666** **312-372-3540; Fax: 312-372-9584**	Wallcoverings, laser-cut borders, and coordinated fabrics.	Free													Laser cut borders, historic-document papers, traditional adaptations	Traditional and documentary
Waterhouse Wallhangings, Inc. **99 Paul Sullivan Way, Dept. TB** **Boston, MA 02118** **617-423-7688; Fax: 617-423-1149**	Historic reproduction wallpapers, 1735-1900; wallpapers can be custom colored and printed on vinyl for commercial installations; Also, can reproduce wallpapers.	Free													Hand- and machine-printed historic document reproduction papers	
Wehrung & Billmeier **1924 Eddy St., Dept. TB** **Chicago, IL 60657** **773-472-1544; Fax: Same as phone**	High-quality metallic leaf for four generations. Silver and gold leaf for gilding from 12K to 24K. Also, aluminum leaf, imitation gold leaf, and gilding supplies. Products come in books, packs, or rolls.	Free Write in No. 8900					✤									
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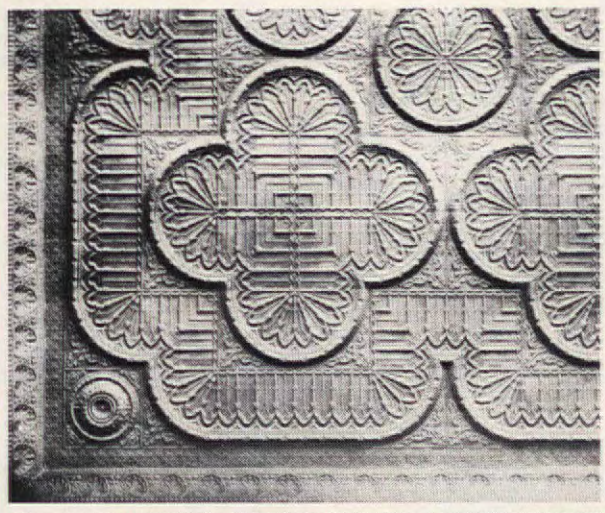
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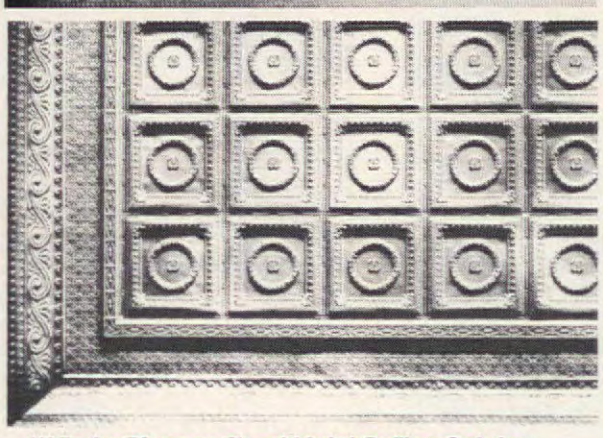
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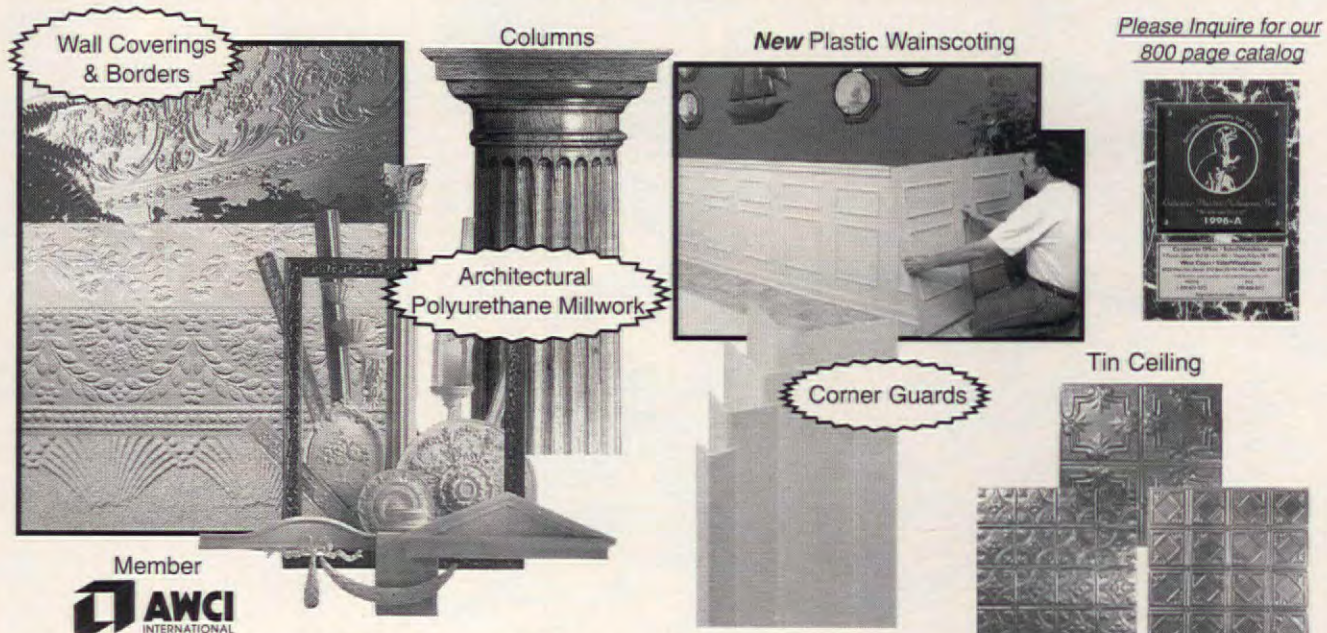
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For more information on these companies, consult the SourceList on pp. 120-126



Adapting original casts of the Caproni Brothers, the L.H. FREEDMAN STUDIOS created polymer, hydrocal, and reinforced fiberglass castings of panels from the Parthenon, including the dramatic relief shown here. *Write in No. 6390*



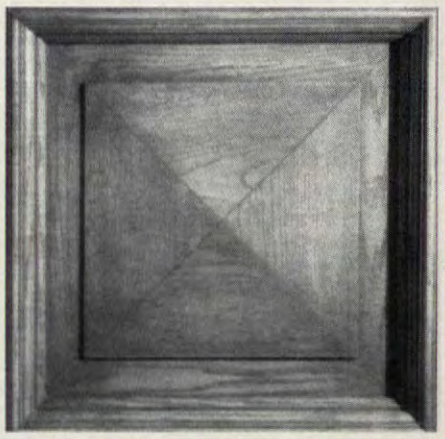
CONRAD SCHMITT STUDIOS was enlisted to return the interior of St. Josephat's Basilica in Milwaukee, Wisconsin, to its 1926 decorative scheme. Techniques used on this project include gilding, glazing, marbleizing, stenciling, ragrolling, trompe l'oeil painting, and mural conservation. *Write in No. 8040*



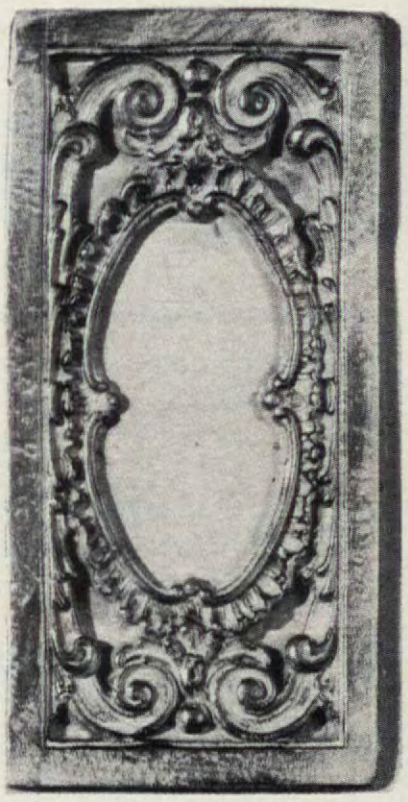
Here is an oblique view of a deeply sculpted molded-polymer ceiling, a classically inspired design, which fits standard suspended-grid systems, manufactured by ENTOL INDUSTRIES. The company also offers pressed-tin lay-in or nail-up ceilings. *Write in No. 2950*



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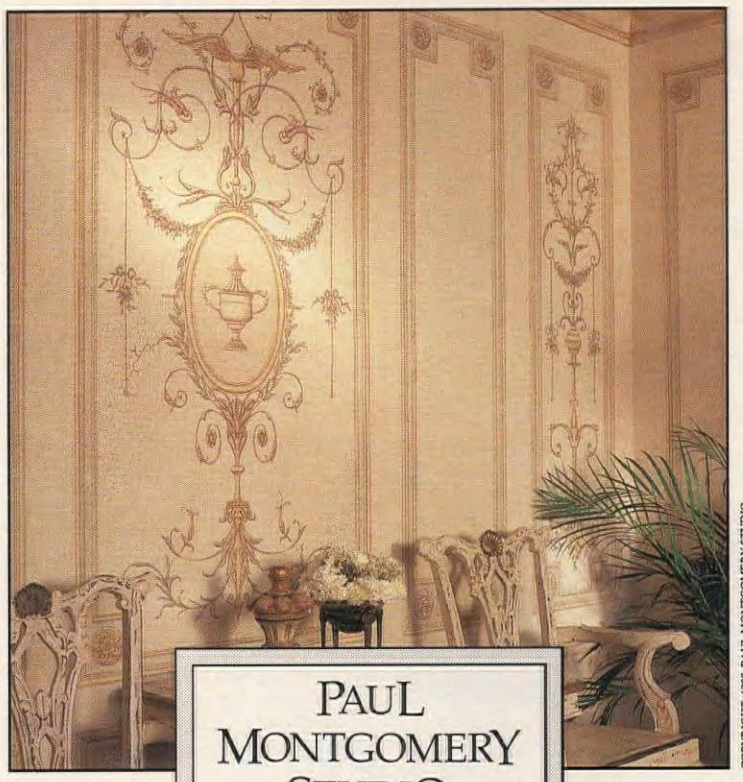
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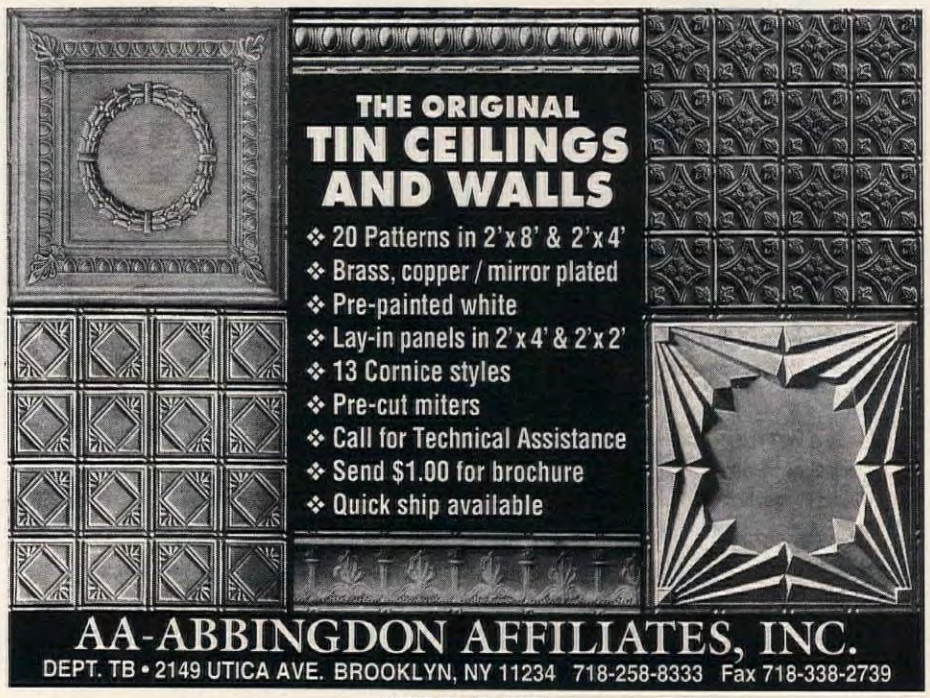
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Shown above: Delicato Hand Painted Wallpaper

WRITE IN NO. 56



WRITE IN NO. 26



WRITE IN NO. 8920

WALL & CEILING DECORATION PORTFOLIO

For more information on these companies, consult the SourceList on pp. 120-126



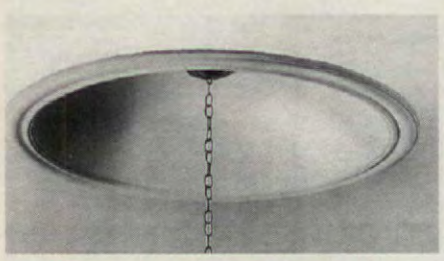
J.R. BURROWS & CO. is a supplier of high-quality, handprinted, period-pattern (1800-1910) wallpaper. The walls of the Sconehenge Bed & Breakfast Inn in Plymouth, Massachusetts, are decorated with "The Stag" wallpaper (circa 1895) shown here. *Write in No. 6930*



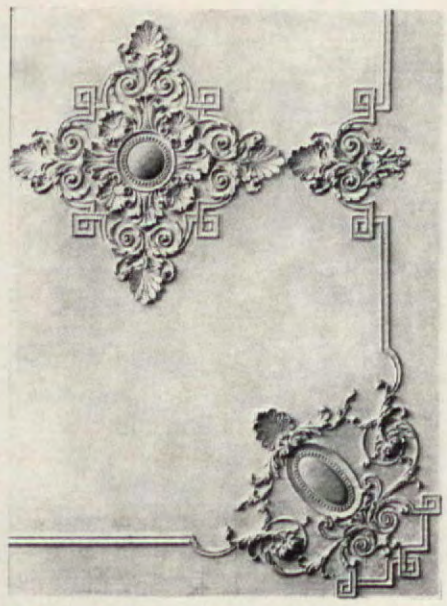
The "Royal" ceiling tile pictured here is just one of several lightweight, polymer-plastic replicas of elegant, historic tin tiles from SNELLING'S THERMOVAC. *Write in No. 8450*



Cracked walls and ceilings can be made to look like new again by applying "Nu-Wal," a fine-textured fiberglass mat embedded in a saturant, manufactured by SPECIFICATION CHEMICALS, INC. *Write in No. 1530*



FYPON has a comprehensive collection of molded polymer ornament, including ceiling domes available in two diameters, 36 and 48 in. *Write in No. 6170*



This cast-plaster "Louis XIV" ceiling relief is just a sample of the ornate ceilings created by components from DECORATORS SUPPLY CORPORATION. *Write in No. 210*



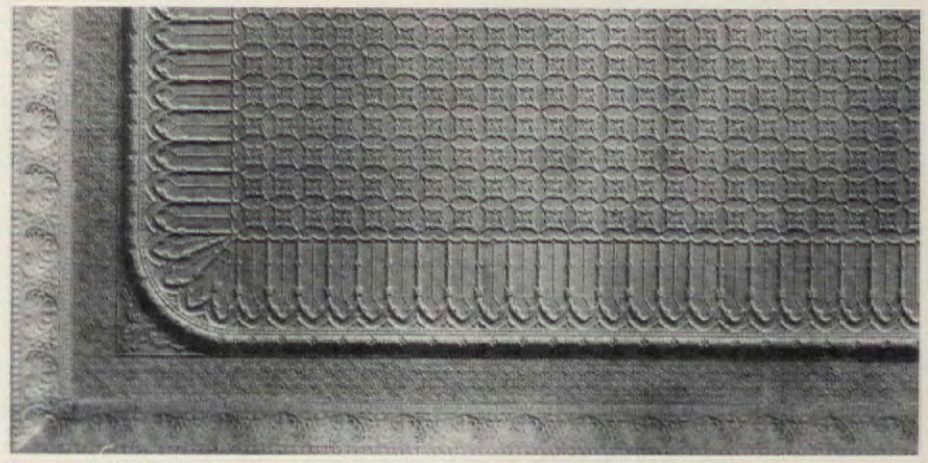
This ceiling medallion is just one of over 1500 plaster ornaments handcrafted by the FISCHER & JIROUCH COMPANY. Designs are from a variety of periods and may be custom reproduced. *Write in No. 1960*



The mythic figures in this doorway medallion were gilded by EASY LEAF PRODUCTS, an expert in genuine- and imitation-gold leafing for interior and exterior projects. *Write in No. 1980*



This dining room exhibits a 7-1/2-by-6-1/2-ft. mural created by artists from the DIANE ROSEN STUDIO, an expert in mid- to large-size figurative compositions from traditional to contemporary realism. *For more information, call the company at (914) 928-8318.*



The "Hi-Art" steel ceilings by the W.F. NORMAN CORPORATION are produced from original turn-of-the-century patterns. Shown here is Gothic Design No. 6200, composed of cornice, mitre, filler, border, and corner parts, which are only a few of the 140 individual patterns that the company offers. *Write in No. 520*



High above the floor and nose-to-nose with Pegasus, a craftsman with JOHN CANNING & CO., LTD., specialists in ornamental painting, restores a ceiling section of the Sky Mural at New York City's Grand Central Terminal. *Write in No. 5100*



Artisans at SHULMAN & OZZIMO were responsible for this room's faux panels with classical motifs. Their skills are also exhibited in the wall's antiqued faux finishing, its decorative patterns rendered in an antiqued style, and the marbleized baseboard. *Write in No. 26*

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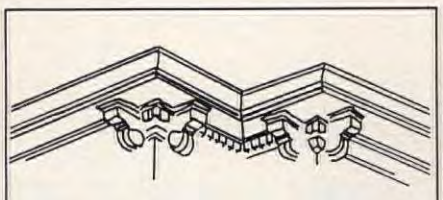
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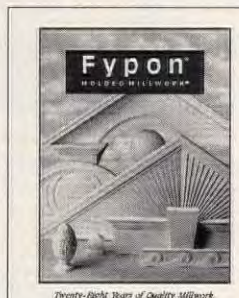


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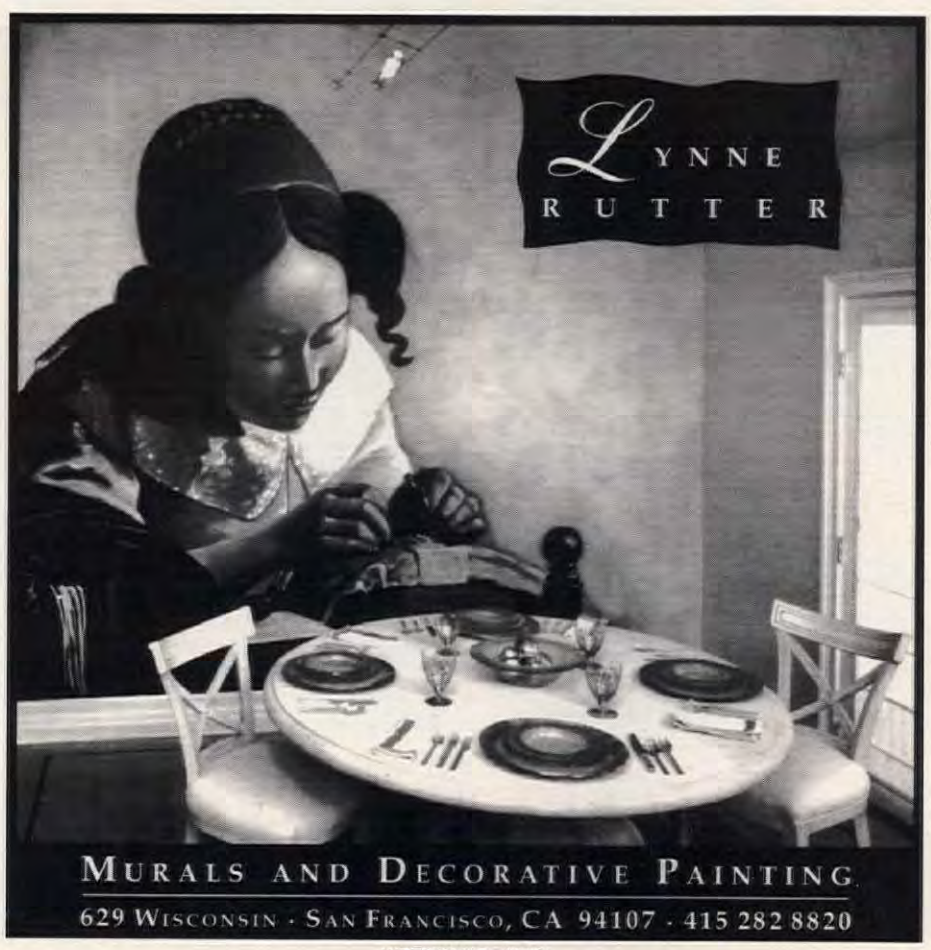
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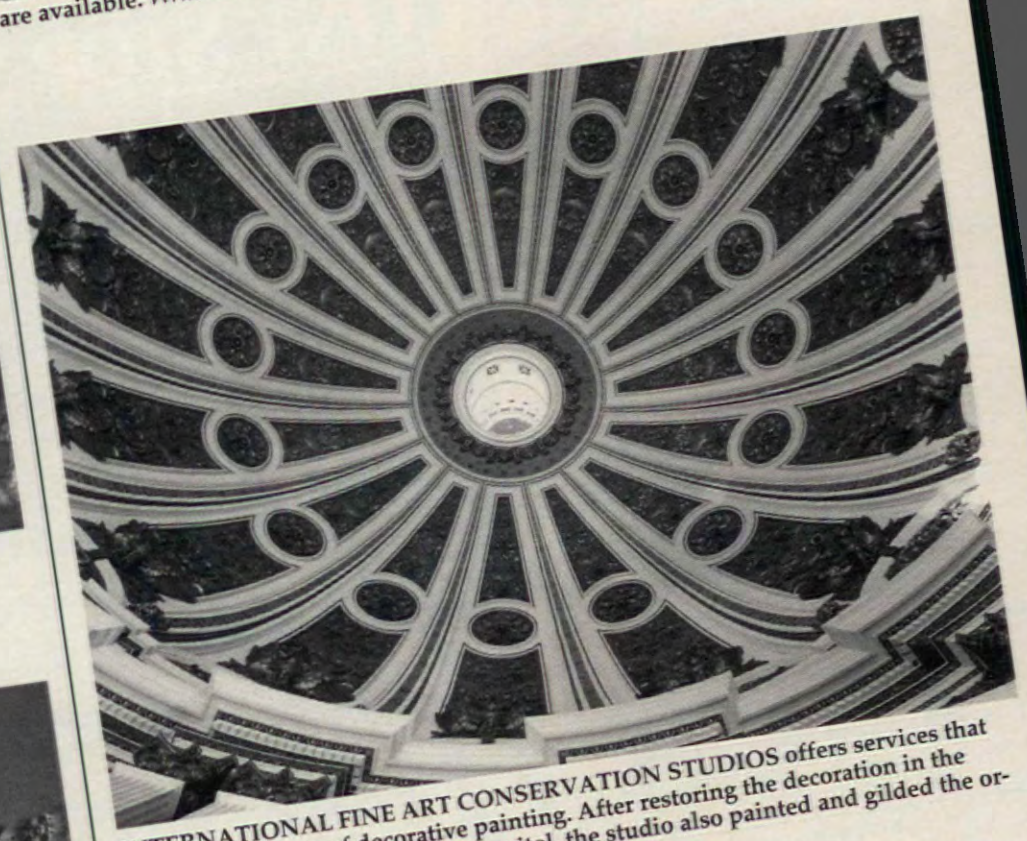
For more information on these companies, consult the SourceList on pp. 120-126



The EVERGREENE PAINTING STUDIOS, INC., is experienced in large-scale decorative painting, finishes, conservation, and cleaning. The Memorial Hall Auditorium in Cincinnati, Ohio, enlisted the company to restore its elaborate, classical interior. *Write in No. 2460*



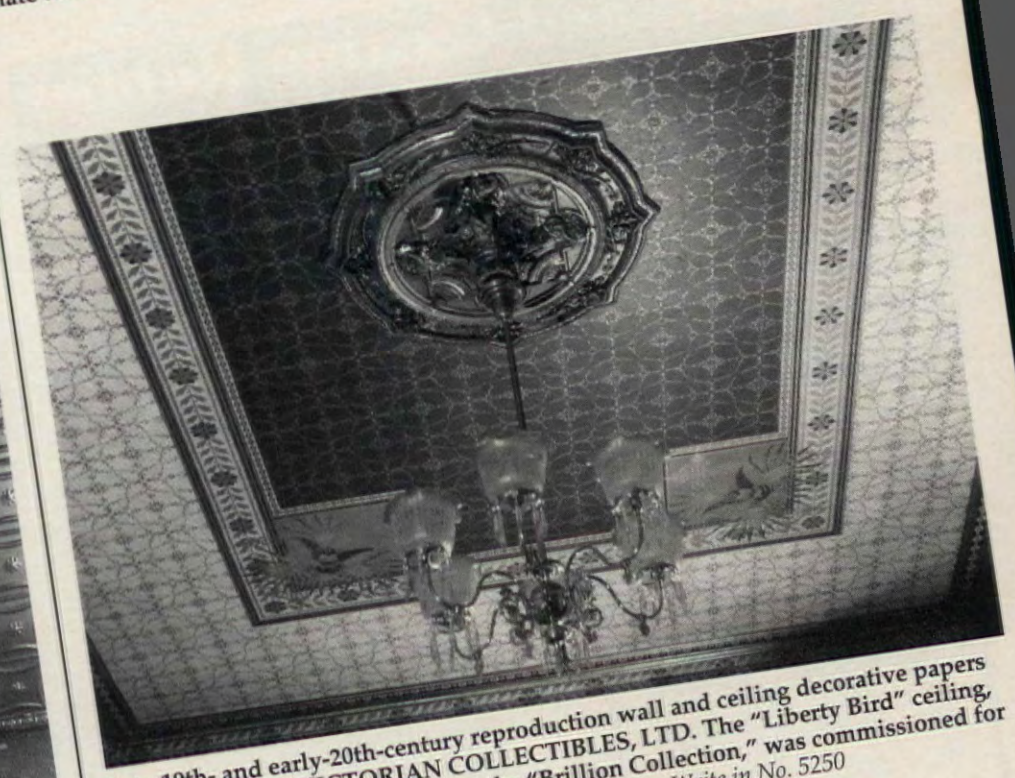
The classic decorative finishes seen in this photo were created by using FAUX EFFECTS' patented, custom line of water-based "Aqua Finishing Solutions." Classes in decorative and faux finishing techniques using this latest product line are available. *Write in No. 4690*



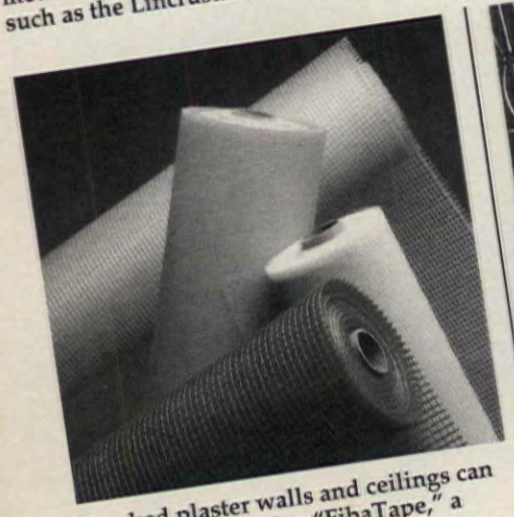
INTERNATIONAL FINE ART CONSERVATION STUDIOS offers services that include all aspects of decorative painting. After restoring the decoration in the dome of the Pennsylvania State Capitol, the studio also painted and gilded the ornate detail. *Write in No. 9510*



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Cracked plaster walls and ceilings can be repaired by using "FibaTape," a self-adhesive fiberglass mesh from PERMA GLAS-MESH. *Write in No. 88*



Shown here is Medallion Pattern #503, a sample of the Prestplate metal ceiling tiles offered by A.A. ABBINGDON AFFILIATES. This decorative tile measures 24 in. square and is available in steel, copper, brass, chrome, and pre-painted white finishes. *Write in No. 8920*

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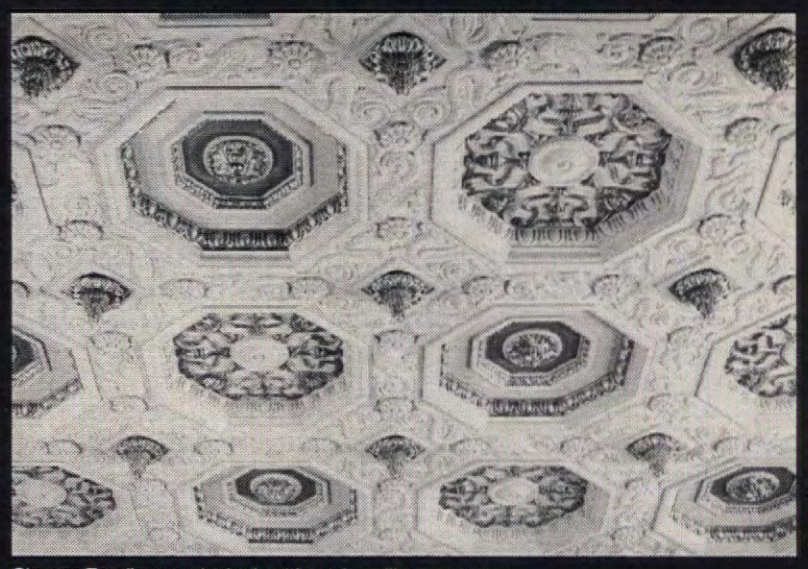
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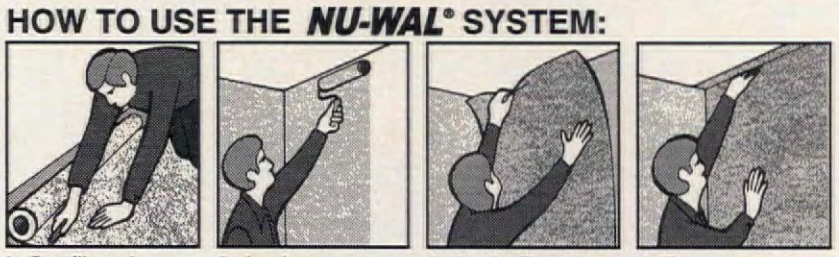
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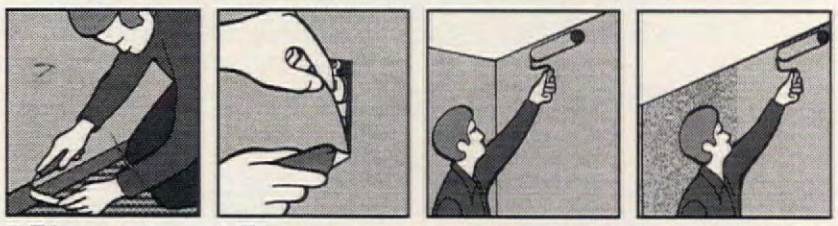
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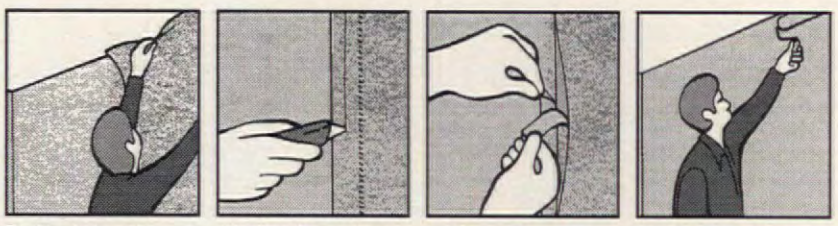
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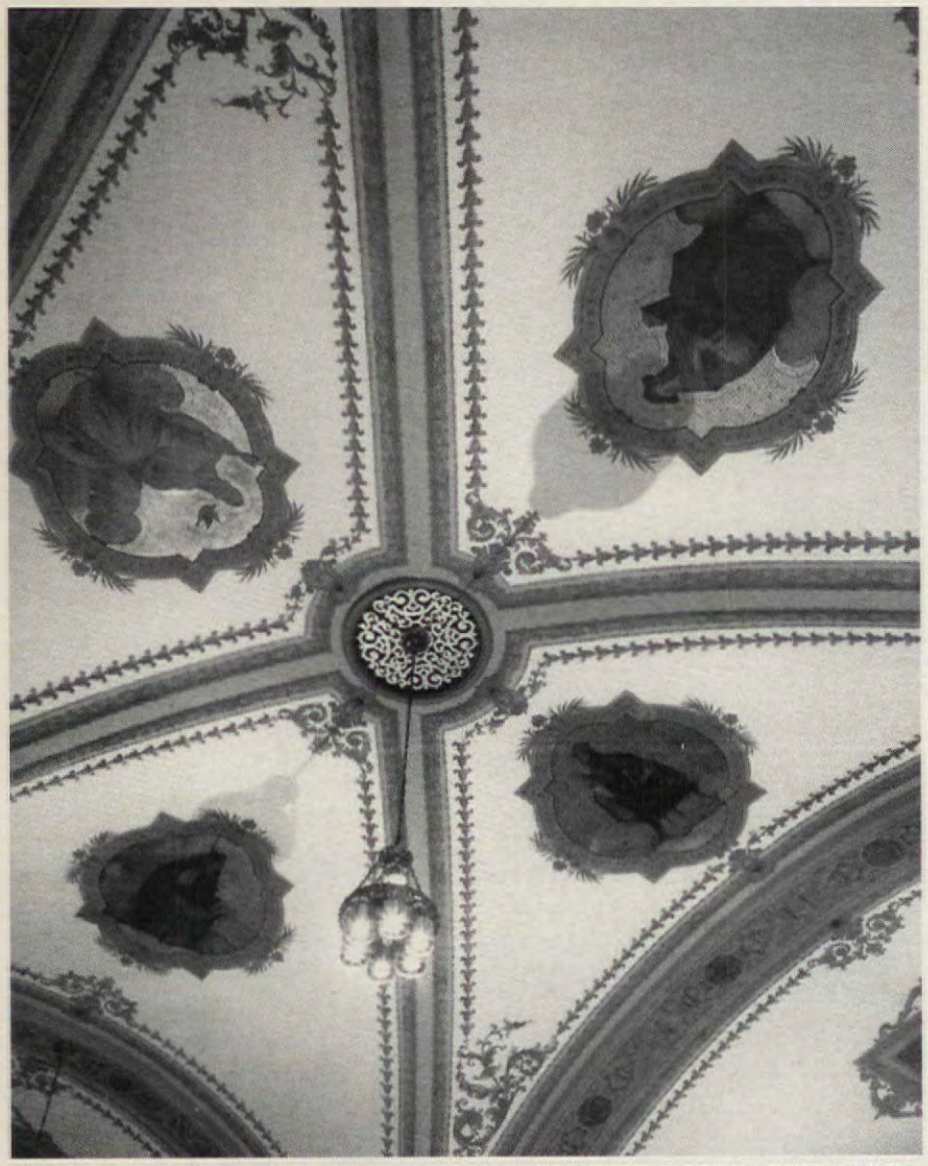
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WRITE IN NO. 1530

WALL & CEILING DECORATION PORTFOLIO

For more information on these companies, consult the SourceList on pp. 120-126



Decorative painting and murals are specialties of RUTTER DECORATIVE PAINTING STUDIOS, INC. The studio completed the restoration of the ceiling of the St. Francis Church in Sacramento, Calif., shown here, after seismic upgrade. *Write in No. 4710*



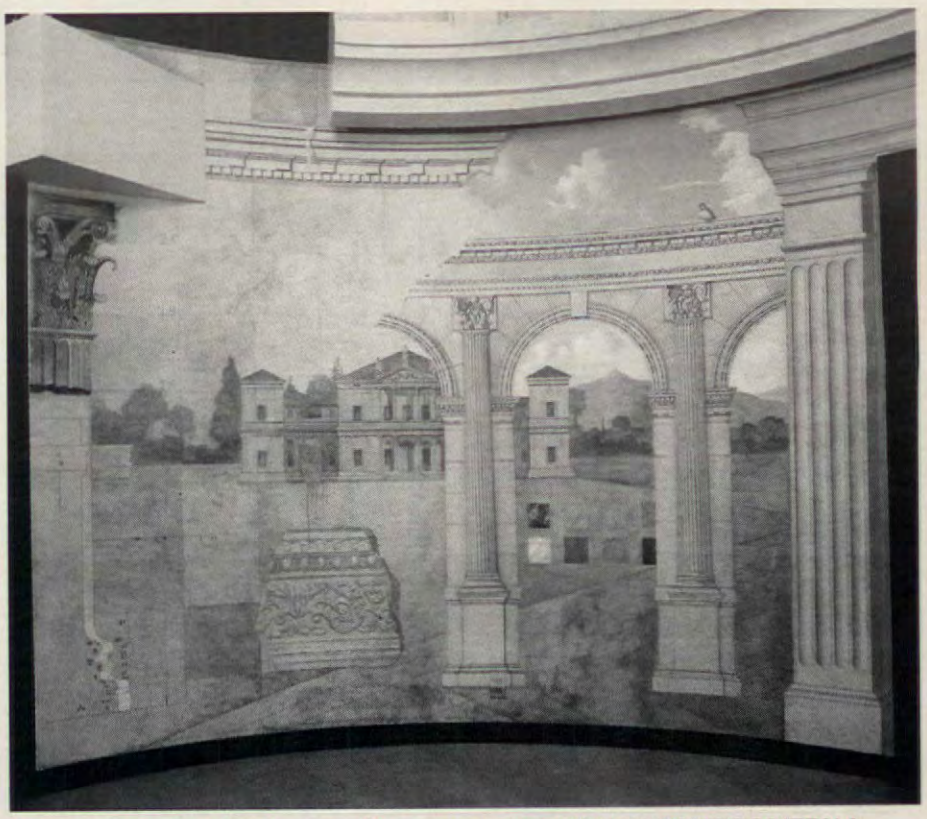
Trompe l'oeil, murals, backdrops, props, and small-scale sets are only some of the specialties of KOZAN STUDIOS. The company was responsible for the trompe l'oeil mural of a bright blue sky in the dome pictured here, which appears to open the restaurant to the outdoors. *Write in No. 8840*



The RORY BRENNAN CO. is experienced in the examination, conservation, and replication of all plaster ornamentation. Shown here is a medallion that has been installed in a private residence. *Write in No. 2980*



BELLE CALIN ARTS is a specialist in decorative painting. This 6-1/2-ft.-long blow-up of the Progresso Pasta Soup ad is acrylic on a 12-ft.-wide textured wall. *Write in No. 1400*



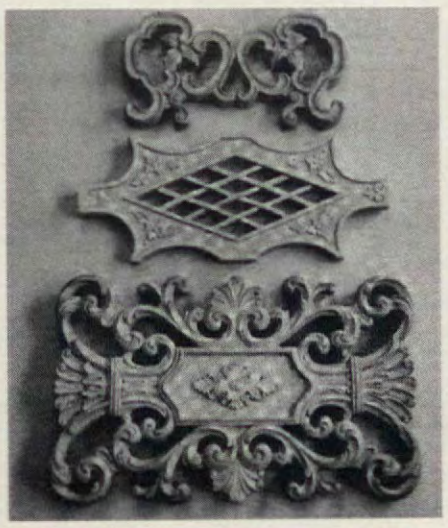
A Los Angeles interior-design office commissioned PAUL MONTGOMERY & ASSOCIATES to paint this acrylic mural, "Homage to Palladio," which measures 9 ft. high and 30 ft. long. *Write in No. 56*

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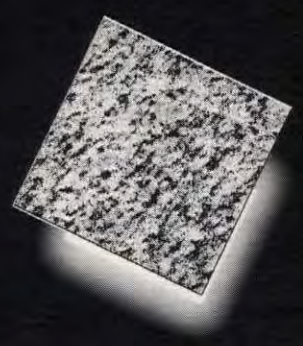


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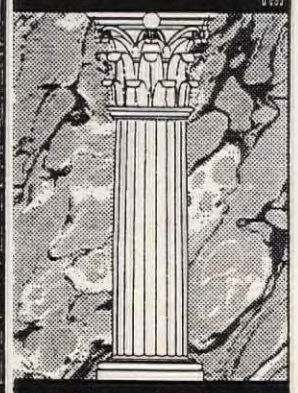
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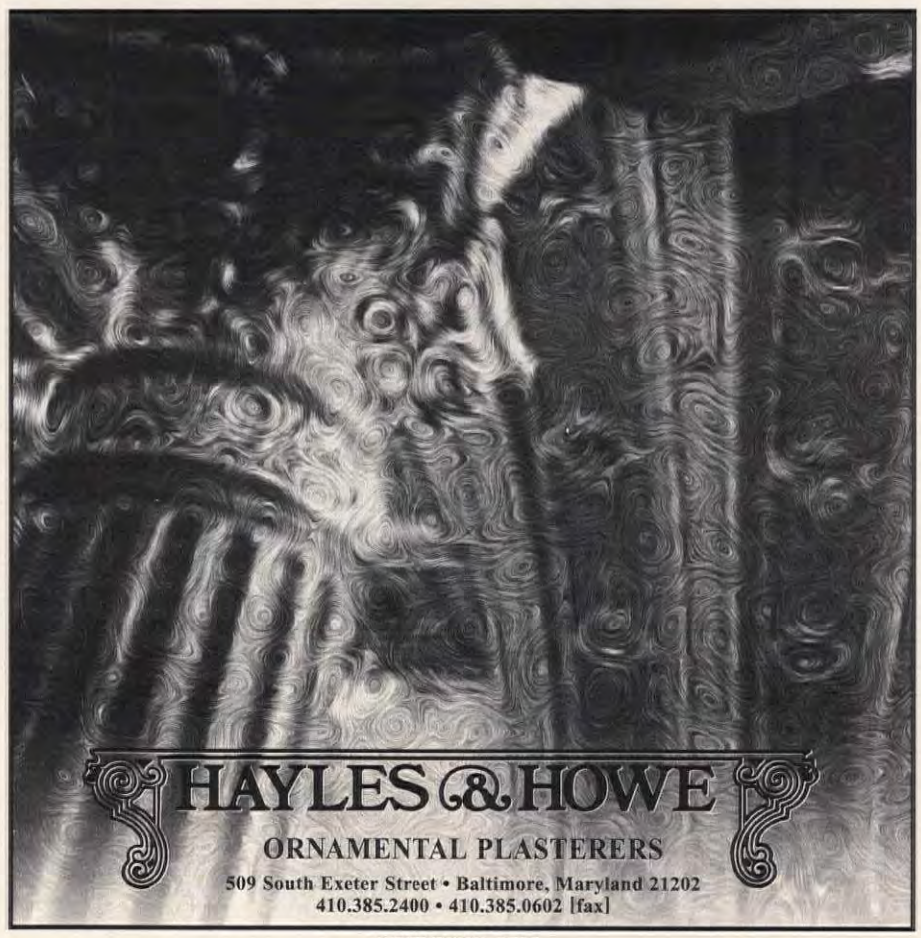
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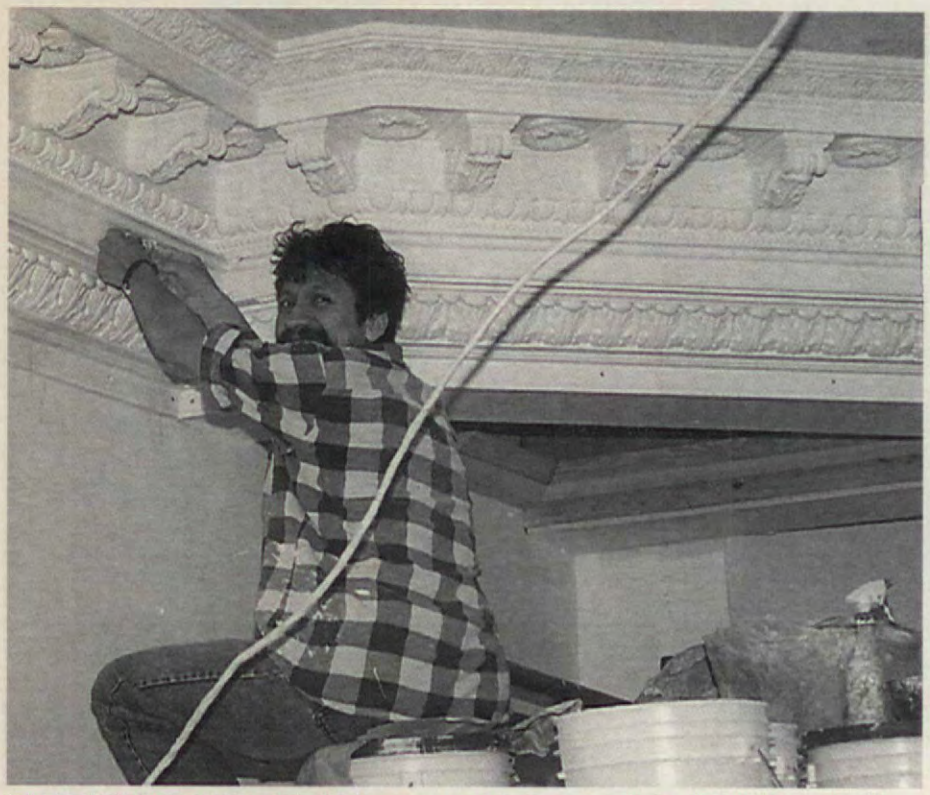
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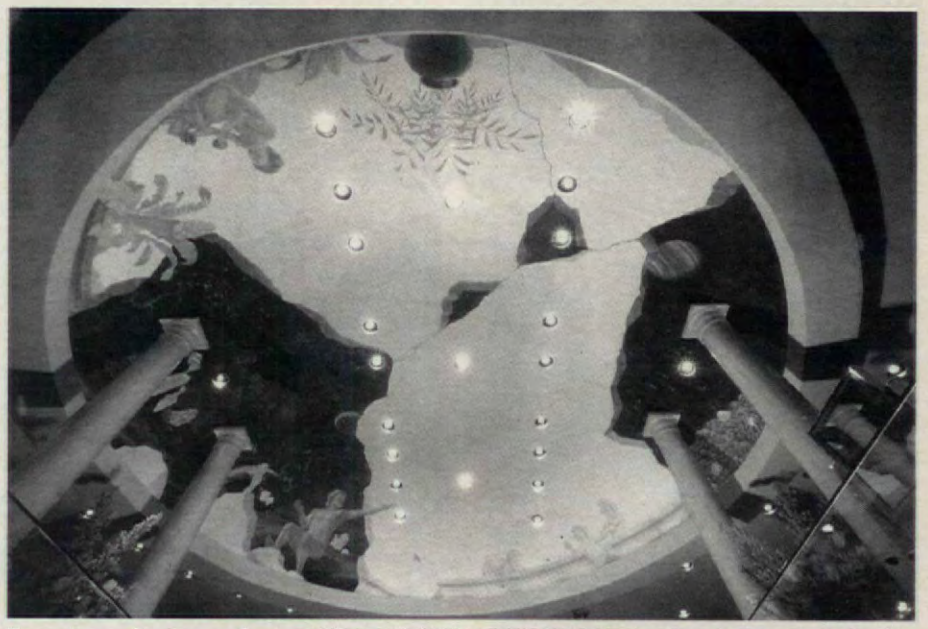
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WALL & CEILING DECORATION PORTFOLIO

For more information on these companies, consult the SourceList on pp. 120-126



SALDARINI & PUCCI did all the ornamental plasterwork for this high-end residence in Long Branch, New Jersey. The plasterer, perched on a catwalk in the 45-ft.-high octagonal entryway, is concealing fluorescent lighting in the center of this complex frieze. The company has a large inventory of plaster molds in classic styles. *Write in No. 24*



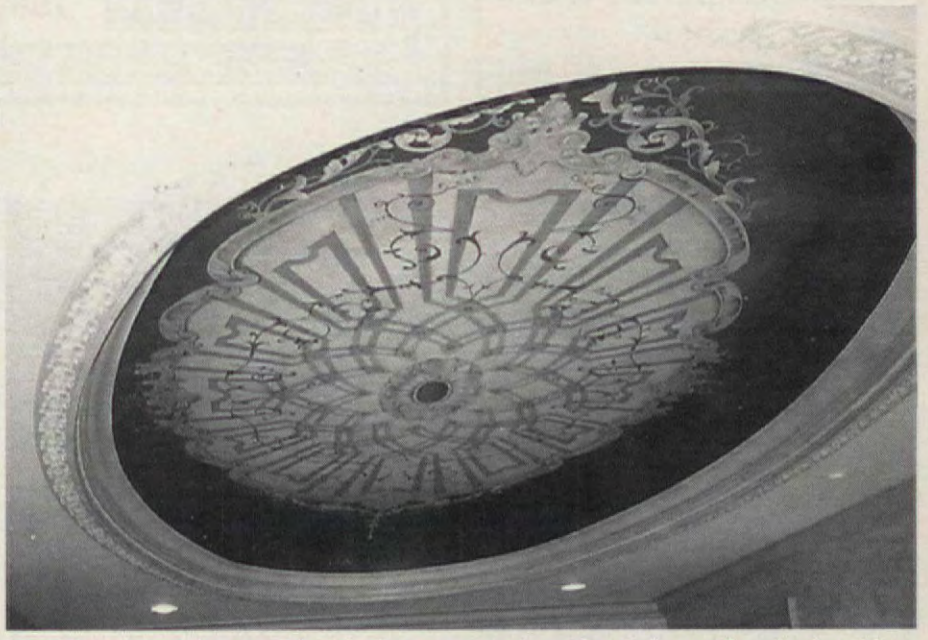
Experienced artisans from DECORATIVE ARTS STUDIO painted this mythological scene of the formation of gemstones from cosmos to earth on the dome of a jewelry store. The studio custom designs and offers lectures and workshops. *Write in No. 2550*



DESIGNS IN TILE specializes in custom ceramic tile for walls and floors. Wall tile and trim can be coordinated with the floor tile. Shown here is a border featuring this company's hand-decorated tile. *Write in No. 250*



REFLECTION STUDIOS is experienced in stained-glass art and restoration. This dome in a residence in Beverly Hills, California, is an original creation by the company. *Write in No. 7930*



The Victorian-style mural in this dome, measuring 9 by 19 ft., was handpainted by GRAND ILLUSION. *Write in No. 4770*

continued from page 118

January, 1996, they had that very discussion. A budget was not discussed, nor were limits set on the project. Rough ideas were laid out, furniture and fabrics were looked over, and a first set of blueprints were reviewed. Brushworks was asked to make some suggestions, present a list of ideas, and submit a preliminary proposal. Pencil sketches were faxed back and forth, and changes were made until the client and the manager/designer were satisfied. Then, the architect's computer-generated drawings had to be reviewed to make sure they were properly interpreted. Notes Lalin, "Looking back at pencil sketches always brings it back to an artistic level." Final drawings and execution didn't really get going until April. Concept refinements brought more intricate designs and an even greater amount of detail. During this phase, Brushworks had extensive discussions with the clients, project manager, architect, contractor, and softgoods designer — all of which helped pull the project into focus.

Brushworks was eventually asked to aesthetically guide the project by supervising and collaborating with artisans, like the marble supplier who helped specify stone for the mosaics, floor tiles, columns, and pool copings. The etched glass in the rotunda was executed by a regional artisan who could interpret the Brushworks drawings precisely.

The project scope grew in size — and cost — because, as the process developed, "everything in the project was becoming *real* rather than faux," says Pettegrow. For example, specs originally called for Corinthian, faux-finished FRP columns. After a marble floor was agreed upon, marble Doric-style columns seemed more appropriate. "Material and its integrity became foremost. For instance, a cast-aluminum handrail going into the pool suddenly didn't work anymore, so we designed and cast a bronze dolphin that will serve the function of a handrail," Pettegrow adds.

Once the inside was designed, Pettegrow, Lalin, and Schmidtberger were asked to upgrade the exterior plan in kind. So a plain and square soffit, for example, was detailed with classically styled extruded trim elements and a Doric frieze including 15 bas-reliefs, metopes, and triglyphs. One glass wall will overlook formal, classical gardens with the poolhouse at one of its axes and a vista ranging 20 to 30 miles.

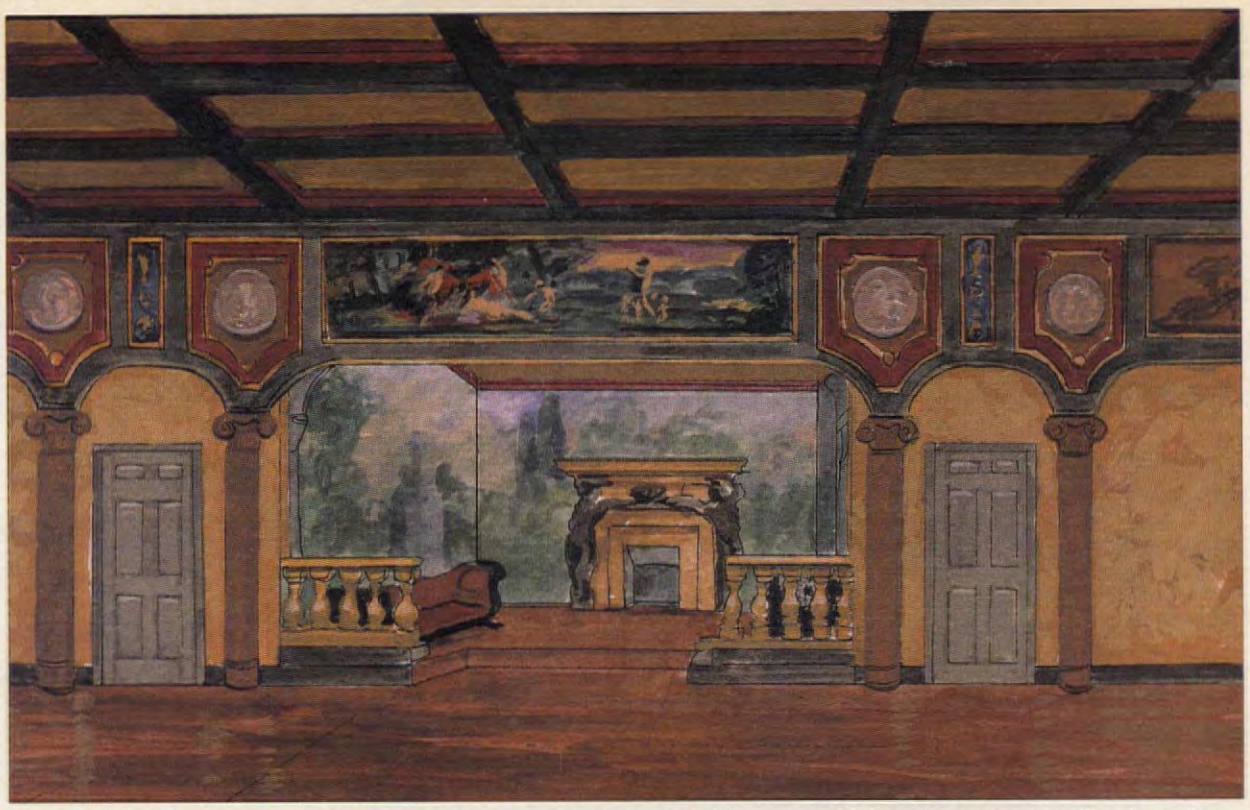
The rotunda, originally planned with a dome above the first story and a closed campanile of clerestory windows, was redesigned. The faux-fresco dome was raised above the clerestory windows and the exposed inner walls of the campanile were trimmed out with panels in a classical manner. What was an exterior decorative element became a dramatic sunlit interior space, as well.

Pettegrow appreciated both the guidance and freedom allowed by the clients, project manager, and architect: "This project was requested *not* to look new. The client didn't know some of these techniques were even possible, yet they didn't want it to look like a glitter palace. They used phrases like 'sexy with a sense of humor' and 'warm.'" As the decorative motif continued to evolve; mythological themes, sometimes whimsical, began filling the interior space: Venus and Adonis, the annual wine harvest, Poseidon and Amphitrite, among others. The faux-fresco dome features putti flying kites and paper airplanes, and the mosaic floor below actually has a "fallen" paper airplane blended into its otherwise classical design.

"Any project, however magical and unique, is not without its headaches," says Schmidtberger. "Sometimes it seems there is an emergency a day because, of course, when things go up, they're different built than as drawn. Every aspect seems to have become a custom design." But the poolhouse is coming into its own. "On entering," Schmidtberger continues, "your first impression is opulence of materials and a certain formality. Then you begin to take in some of the humorous elements that we've integrated and the rich, warm, inviting colors. The formality is softened, and you can relax. This is a case where structure has become subservient to aesthetics."

Many project budgets don't reach the scale of the Bucks County Roman-bath poolhouse, and those that do sometimes opt to buck tradition for its own sake by making a "statement." What's notable — and commendable — about this project is that the clients allowed those who know how to cultivate and elaborate upon classical precedents, which is the essence of the classical tradition, to hold the brush. — *Judith Siegel Lief*

More information about Brushworks Studio can be found on the Wall & Ceiling Decoration SourceList, which begins on page 120.



This sketch of the lounge, looking into the sitting room, shows oil murals and faux frescoes, as well as how the paintings fit into the soffit.



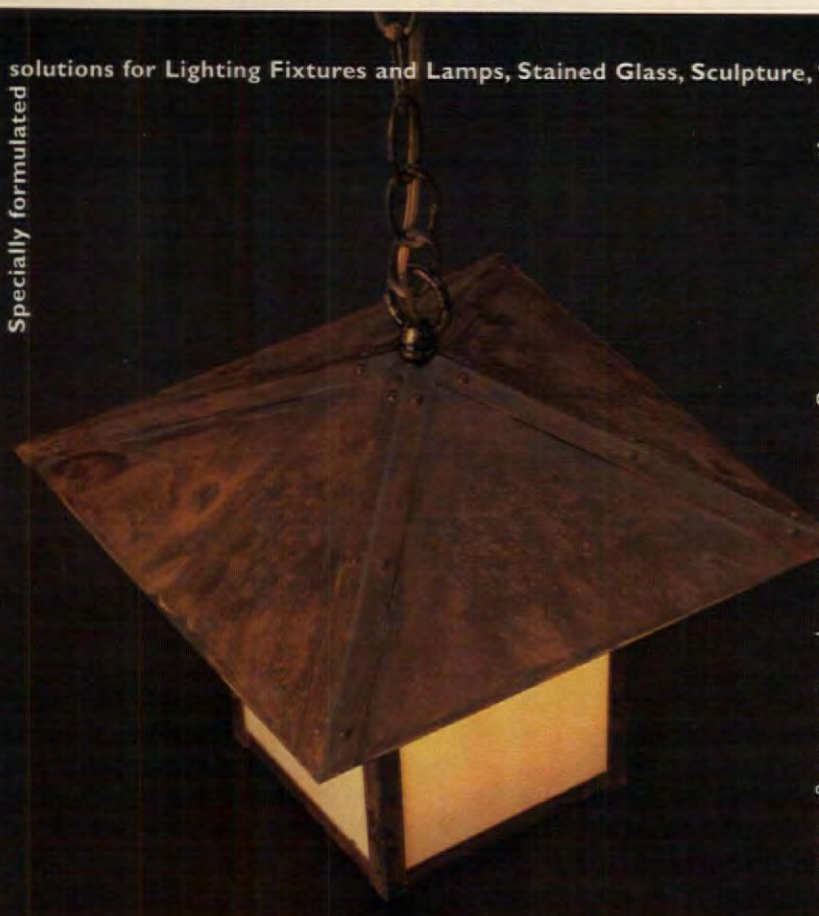
Figures reminiscent of Titian's *Bacchanal* are part of a faux fresco that hangs above the entrance to the sitting room.



In the spa area, two bronze telamones will support a marble trough, from which water will cascade into a marble whirlpool. Pencil sketches led to clay models (see right), which were then cast in bronze. Proximal, but unseen: a bronze Venus, crouching down, wringing out her hair.



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ALAN LeQUIRE



Alan LeQuire is a figurative sculptor who has become well-known in his native southeast for his public commissions and for his sensitive portraiture.

LeQuire works in virtually all sculptural materials, both direct carving and casting in his own foundry. He has completed a number of architectural, collaborative and site-specific projects since he began accepting commissions in 1981.

Left: ***Athena Parthenos****, 1990, The Parthenon, Nashville, fiberglass-reinforced gypsum, 42'H*

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DELIVERING THE MAILBOX

Specifying mail receptacles is not only a matter of aesthetics but entails compliance with United States Postal Service requirements, as well.

BY LESLIE JAY

During the last decades of the century, with new technologies sweeping the United States, buildings became "smarter" with the installation of devices that enhanced interpersonal communication. But the century was the nineteenth and the devices were mail chutes, lobby collection boxes, and their smaller cousins, delivery boxes. In this case, legislation was the mother of invention.

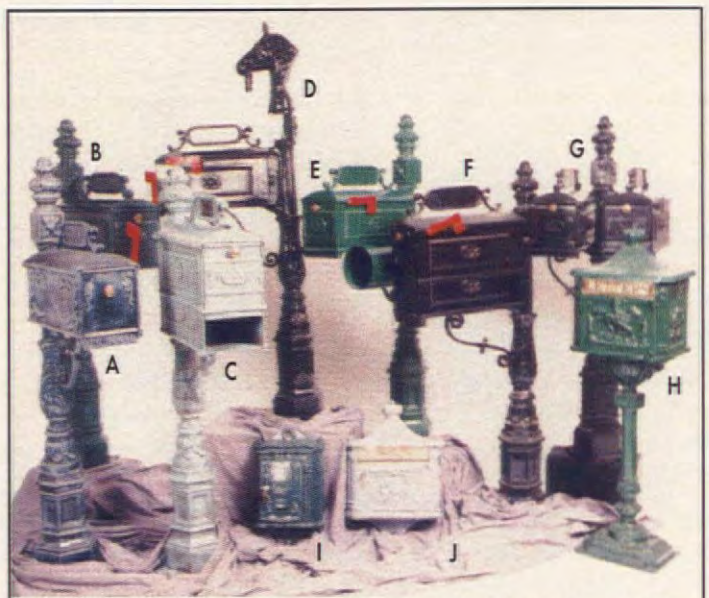
In the 1850s, Congress obliged the United States Post Office Department to provide an array of public services even if the services didn't pay for themselves automatically through revenue from fees and stamp sales. City free delivery was established the next decade, followed by rural free delivery about 30 years later. The result was a perpetually debt-ridden postal service and a tremendous increase in the volume of mail. The first problem wouldn't be corrected until the government mandated self-sustaining postal services in 1970; Cutler Manufacturing began simplifying mail collection much sooner. In 1893, the firm received the first of a series of patents for its chutes. (Indeed, in one of its incarnations, the company called itself Cutler Mail Chute of Rochester, N.Y.)

Essentially, the chutes were small vertical passageways running from the top floor of a building to the lobby. Letters could be introduced into the system through narrow drop slots located on the hallway of each floor. Then, with gravity's help, the mail dropped into one or more collection boxes built into the vestibule. Finally, mailmen would empty the boxes, taking the contents back to the post office for sorting and cancellation.

Cutler's lobby products — and those of its rivals — were handsome, as well as efficient. Typically made of cast bronze, they borrowed decorative themes from the buildings that housed them. Patriotic eagles are common in civic installations, such as the Cutler collection box in Borough Hall in Brooklyn, N.Y., but they also surface in commercial sites: Striking Art Deco versions of the predatory birds guard the unlabeled boxes in Manhattan's Chrysler Building. Today those eagles, like their real-life counterparts, are relatively endangered. "We're not a true custom house anymore," says Hal Holder, Jr., president of Cutler Manufacturing, now based in Lakeland, Fla. "We still make chutes on a request basis. We also make collection boxes, but they're not usually tied to chutes." The company's more traditional line of boxes ranges from standing floor units to semi-recessed wall mounts. In keeping with its past, Cutler still works mostly in bronze, with "a few other capabilities, and a range of finishes," Holder concludes.

For true custom work, including the restoration of classic Cutler pieces, consider Historical Arts & Casting, in West Jordan, Utah. The firm designs, builds, and replicates all kinds of historic cast-metal ornaments. "We can build anything the client wants," promises Robert Baird, the firm's vice president of

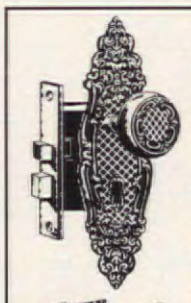
continued on page 142



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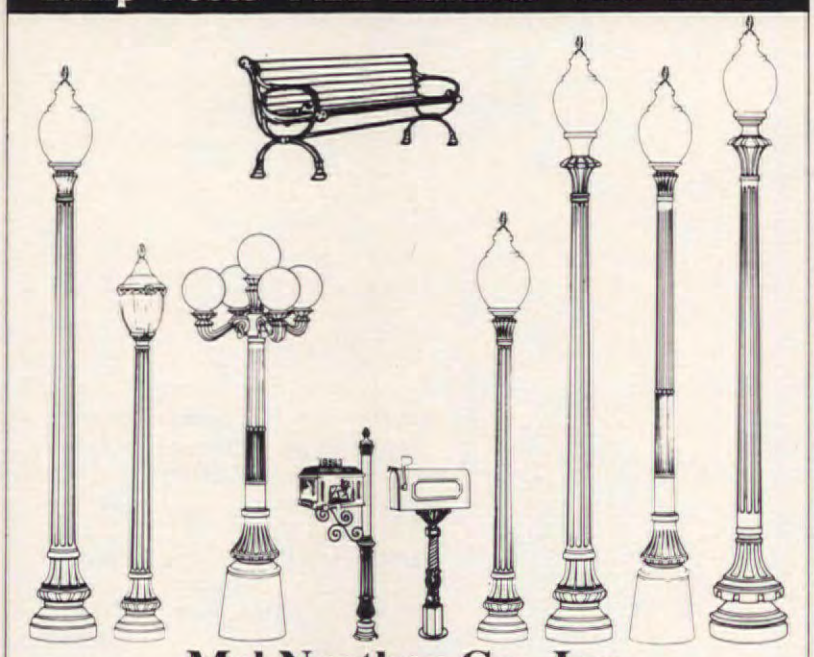
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Brandon Industries, Inc. 1601 W. Wilmeth Rd., Dept. TB Mc Kinney, TX 75069 972-542-3000; Fax: 972-542-1015	Manufacturer/distributor of traditionally styled lighting fixtures and outdoor products; cast- aluminum lamp posts, mailboxes.	Free Write in No. 73	✉	✉					Cast aluminum	Classic/traditional
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Copper Sculptures 5230 Hwy 25, Dept. TB Brandon, MS 39042 800-235-6725; Fax: 601-992-7099	Company offers finely handcrafted copper lanterns, mailboxes, posts, and metal furniture.	Free Write in No. 300	✉	✉		✉			Cast iron, cast aluminum, steel, copper	Victorian, Colonial, classic, contemporary, custom
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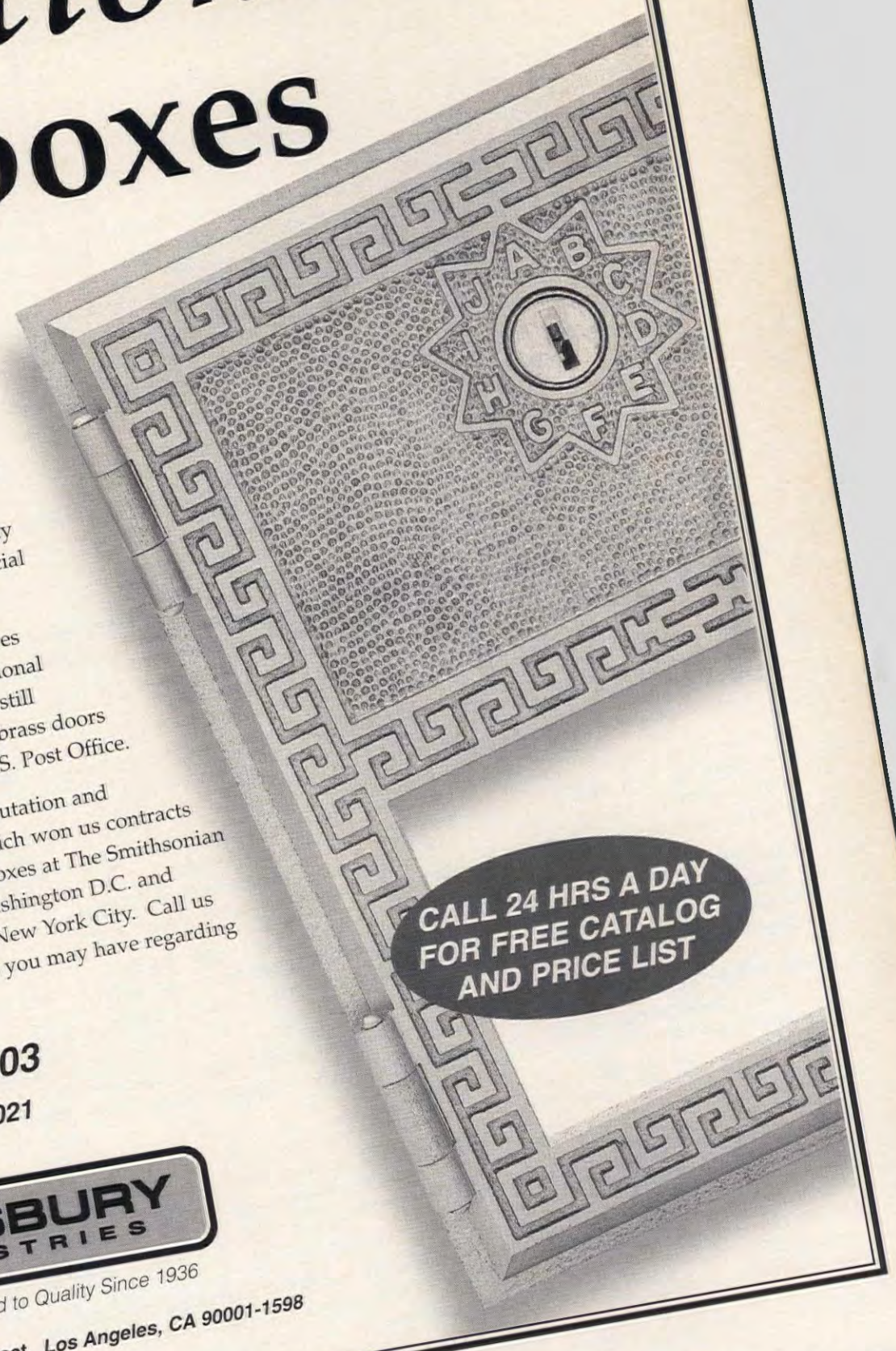
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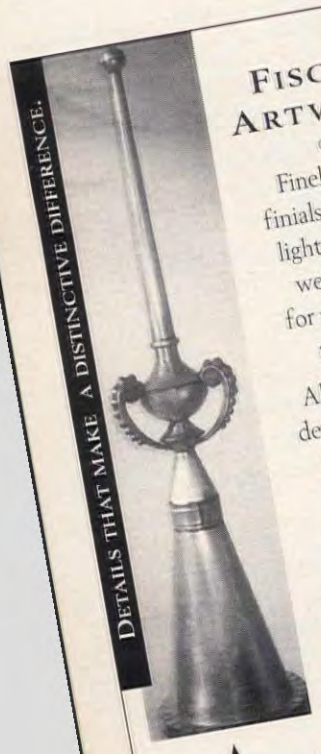
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COMPANY	SPECIALTY	Literature	TYPE OF MAILBOX						Mailbox Materials	Mailbox Styles
			Post Mounted	Exterior Surface Mounted	Mail Slots	Interior Residential Wall Mounted	Interior Commercial/ Lobby Wall Mounted	Other		
The Mailbox Source **12367 Deerbrook Lane, Dept. TB** **Los Angeles, CA 90049** **800-209-0111; Fax: 800-209-0111**	Residential freestanding and wall-mounted mailboxes in a wide variety of styles and materials; locking boxes, extra-large capacity boxes, novelty boxes, and boxes for posts/pilasters. Also, mail slots and accessories, including address plaques, illuminated house numbers, and box insert trays (to keep mail dry).	Free Write in No. 61	✉	✉	✉			Locking, large capacity, novelty, posts	Cast aluminum, galvanized steel, brass, bronze	Classic/traditional, contemporary, Victorian, novelty
Mailbox Store **12367 Deerbrook Lane, Dept. TB** **Los Angeles, CA 90049** **800-209-0111; Fax: No fax**	Retail outlet for residential mailboxes; models include a post-mounted brass box and 'Curb Critters' whimsical mailbox designs.	Free Write in No. 81	✉	✉		✉		Locking	Galvanized steel, aluminum, brass, copper	Whimsical, Colonial, classic/traditional
Mel Northey Co. **303 Gulf Bank Rd., Dept. TB** **Houston, TX 77037** **800-828-0302; Fax: 281-445-7456**	Outdoor cast-aluminum light poles and exterior lighting fixtures, matching stop and street signs. Carries unique line of custom mailboxes.	Free Write in No. 53	✉						Cast aluminum, steel, bronze	Victorian, Colonial, classic/traditional, contemporary
Nebraska Plastics Inc. **P.O. Box 45, West Hwy. 30, Dept. TB** **Cozad, NE 69130** **800-445-2887; Fax: 308-784-3216**	Mailbox stands in PVC; Country Estates polyvinyl fencing and gates for residences; 20-year limited, non-pro-rated warranty on fencing.	Free						Mailbox stands	PVC	Classic/traditional
Outdoor Designs **1625 Fifth St. South, Dept. TB** **Hopkins, MN 55343** **612-936-2224; Fax: 612-936-7723**	Traditionally styled wood gazebos; six stock designs; custom capabilities. Also, western red cedar mailboxes, doweled, and wrapped with copper straps.	Free Write in No. 57	✉						Cedar with copper straps	Classic, traditional
Robinson Iron Corp. **P.O. Box 1119, Dept. TB** **Alexander City, AL 35011** **205-329-8486; Fax: 205-329-8960**	Major cast-iron restoration and fabrication firm with a huge selection of castings for reproduction fountains, planters, urns, benches, and other architectural elements; custom mailbox design; cast aluminum, iron, and bronze.	Free Write in No. 3240	✉							Classic/traditional
Ryther-Purdy Lumber Co. **P.O. Box 622, Dept. TB** **Old Saybrook, CT 06475** **860-388-4405; Fax: 860-388-9401**	Manufacturer of Western red cedar lighting standards, illuminated walkway bollards, benches, signage, flagpoles, trash receptacles, timber guide-rail fencing, and gates.	Free Write in No. 91						Mailbox posts	Western red cedar	
Salsbury Industries **1010 East 62nd St., Dept. TB** **Los Angeles, CA 90001** **213-232-6181; Fax: 213-232-7021**	Mailboxes and mailroom equipment; brass and aluminum mailboxes; compartment and rear-loading mailboxes; mail slots.	Free Write in No. 25	✉	✉	✉	✉	✉		Cast aluminum, steel, brass	Classic/traditional, contemporary
Security Mfg. Corp. **815 S. Main St., Dept. TB** **Grapevine, TX 76051** **800-762-6937; Fax: 817-481-3993**	Commercial, residential, apartment, and dormitory mailboxes in an extruded aluminum alloy. Source for a variety of postal specialties.	Free Write in No. 92	✉	✉	✉	✉	✉	Private postal store	Cast aluminum	Classic/traditional, contemporary
Texas Metal Industries, Inc. **P.O. Box 154, Dept. TB** **Crandall, TX 75114** **800-222-6033; Fax: 800-472-3807**	Ornamental aluminum castings: outdoor furniture and lighting, gate and fence components, mailboxes, hardware, finials, and balustrades. Also, cast-aluminum fountains, lampposts, urns, and mailboxes.	Free Write in No. 9430							Aluminum	

DELIVERING THE MAILBOX, continued from page 139

operations. In its biggest, grandest mailbox project to date, Historical Arts used photographs to recreate Cutler collection boxes for the Monadnock Building, a turn-of-the-century Chicago landmark. In New York City, Historical Arts' efforts can be admired at the Sheraton-St. Regis Hotel and the post office at 90 Church Street. There is more to this type of restoration than meets the eye. Due to interior remodeling, "The chutes may be inoperative," Baird points out. Repairing them may be too costly and, in a building with a modern mailroom, redundant. In this case, the collection box may retain its value as a decorative element.

But if the box is going to be operative, it will be necessary to re-engineer certain parts, such as the hinges and the latching, in accordance with current United States Postal Service standards. "The post office won't use the boxes if they don't meet the standards," Baird continues. His final word of warning: "The approval process is tedious." For those in the market for new collection units with old-fashioned appeal, Historical Arts & Casting already has a variety of designs available in both bronze and aluminum.

Residential Delivery

For mail delivery, traditional options are more limited. At homes and offices, letters were commonly delivered through front-door mail slots. These tend to be too small for contemporary purposes, since we get more — and larger — packages than our ancestors did. Historical Arts & Casting has several slot prototypes crafted to 1990s dimensions. What about those quaint horizontal brass mailboxes, their doors equipped with small glass view windows? They remain in use at many of the nation's older post offices, although the original combination latch has probably been replaced by an ordinary lock-and-key.

And plenty of pre-war apartment buildings boast vertical brass boxes, their hinge-top doors embellished with slits or cutouts that reveal whether letters have arrived. Many people, even some in the business, believe these boxes aren't being made anymore. That's not exactly true. Salsbury Industries, in Los Angeles, devotes two pages of its catalog to horizontal brass boxes that wouldn't look out of place in a bank built in 1910. Several of the models even have windows.

Meanwhile, eagles are taking wing on the gold-finish door of a die-cast aluminum product sold by Security Manufacturing, in Grapevine, Texas. But these boxes can only be installed in places where the mail is neither retrieved nor distributed by U.S. Postal Service employees: universities, hospitals, corporate mailrooms, private postal centers, among others.

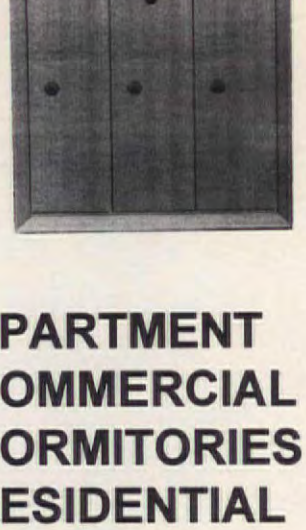
At other locations, where a lot of people live and work, the salient box question is, "horizontal or vertical?" That's because the minimum interior length of an approved mailbox is 15 inches, to accommodate the newspapers and magazines that, in an earlier era, were simply placed in open racks nearby. The horizontal takes up less wall space, more depth. Both front- and rear-loading styles are prevalent, with a standard choice of brass or aluminum finish. No windows, no cutouts, no ten-pointed stars surrounding the lock.

For a more distinctive statement, Janzer Architectural Products, in Hulmeville, Penn., makes the "Parthenon," a decidedly upscale mailbox that can be incorporated into a column or mounted in the wall for walk-up letter delivery through a 9-3/8-in. slot. The Parthenon is finished in either polished brass or polished aluminum and comes in two sizes. Since this is not a U.S.P.S.-approved style, Tom Janzer, president of the company that bears his name, urges buyers to check with their local post office before installation. ■



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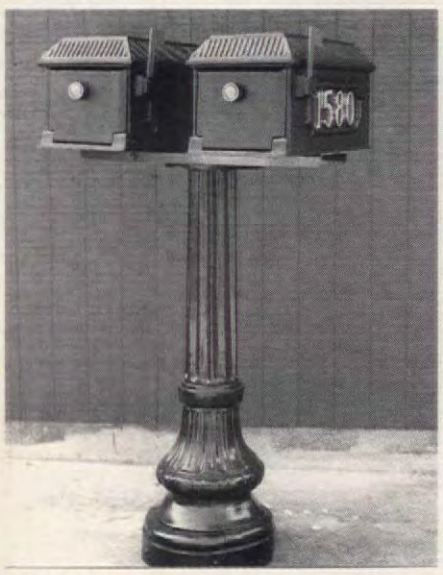


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WRITE IN NO. 61

MAILBOXES PORTFOLIO

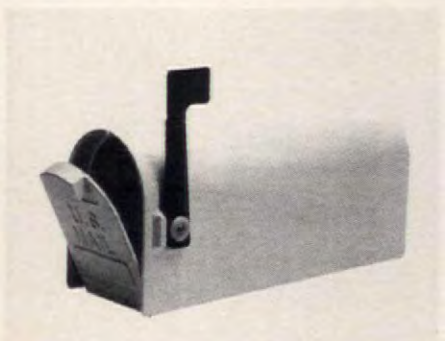
For more information, see the SourceList on pp. 140-142



MEL NORTHEY CO., INC., specializes in contemporary and traditional cast-aluminum mailboxes and posts, such as the one pictured here. *Write in No. 53*



CHAENOMELES, INC., is known for its especially large handcrafted copper mailboxes. A bronze handle details the "Envelope," one of this company's three signature mail carriers. The "Envelope" is roomier than most, at 9 in. tall, 14-1/2 in. wide, and 4-1/2 in. deep. *Write in No. 1360*



SALSBURY INDUSTRIES offers an array of mailboxes and mailroom equipment. This classic rural mailbox with a magnetic door catch, an adjustable red signal flag, and an optional post is just a sample of what this company has to offer. *Write in No. 25*



The series 901 private and university horizontal mailbox from SECURITY MFG. CORP. is designed for front or rear loading. *Write in No. 92*

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MAILBOXES PORTFOLIO

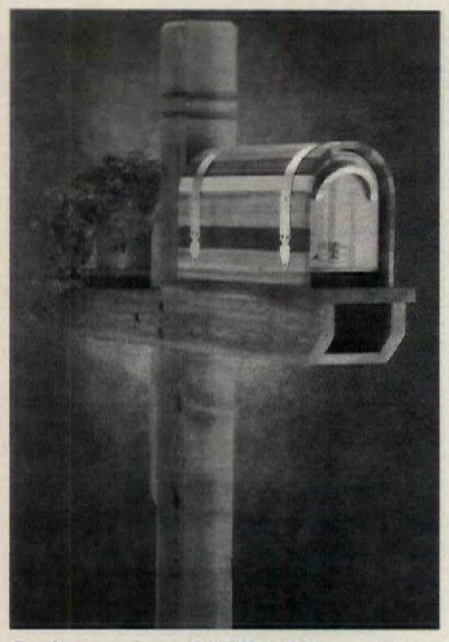
For more information, see the SourceList on pp. 140-142



Traditional or contemporary hand-crafted copper mailboxes with decorative cast-iron posts are a specialty of COPPER SCULPTURES, INC. *Write in No. 300*



JANZER CORPORATION's high-quality collection of mailboxes includes this mounted Parthenon Postal Box, which is available in storage sizes of 5 or 10 in. and in hand-polished brass or hand-polished aluminum. *Write in No. 46*



Craftsmen from OUTDOOR DESIGNS create several unique varieties of mailbox posts and tambor boxes from hand-selected western red cedar. Posts are 8 ft. in length and boxes are wrapped with copper straps. Shown here is a large tambor box atop the "Clayhurst" post. *Write in No. 57*



Here is "The Classic" from MAILBOX SOURCE, INC.: an elegant mailbox made from aerospace-grade aluminum and accented by five hand-polished solid-brass pieces. *Write in No. 61*



A craftperson from HISTORICAL ARTS & CASTING assembles replicated mailboxes for the renovation of Burnham & Root's Monadnock Building. The mailboxes were recreated from historical photographs of the originals. *Write in No. 1210*

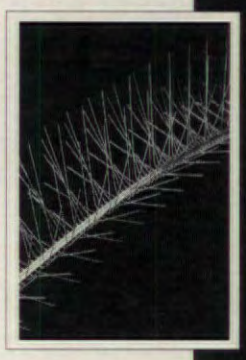
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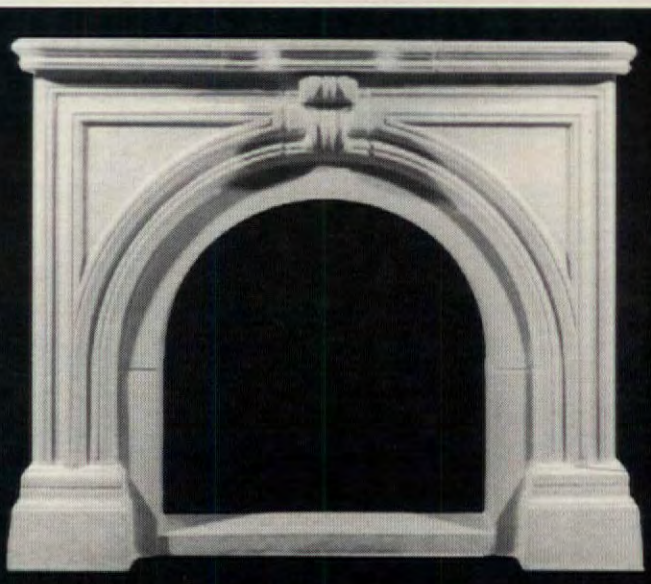


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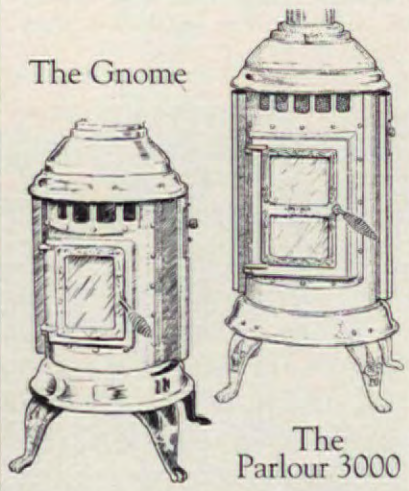
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WRITE IN NO. 62

"When contacting companies you've seen in the issue, please tell them you saw their listing in Traditional Building."

— The Editors

A Specifier's Guide to Glass Houses

From conservatories to winter gardens to patio rooms to solariums, the glass house is back in vogue — and thriving.

by James R. Marshall

Glass houses — we all know what we're *not* supposed to do in them. But, if we can control our missile-throwing impulses, there is a whole host of very satisfying things we *can* do in them. And there is also available to today's architect and builder a host of designs and structures that incorporate glass as an integral component and that serve a wide range of residential applications both aesthetically pleasing and practical.

Structures incorporating glass are hardly new; the Phoenician glass blowers in the First Century A.D. found they could blow hollow cylinders of glass, slit them, and flatten them into sheets for windows. But the modern glass house really started with the Crystal Palace that Prince Albert and the architect Sir Joseph Paxton put together for the Great Exhibition of 1851 in London. This huge structure, with its great arched "herringbones" of glass set into cast-iron frames, was completed in just a few months, using unprecedented modular fabrication and assembly methods, in good time for the May 1, 1851 opening. It so fascinated Londoners that before the opening they came in great numbers (for a fee) to watch the glazing and painting crews at work.

The British maintain their interest in glass houses to this day; almost every English person seems to have a glass structure attached to his house, no matter how modest, for raising plants and flowers. Each year, British conservatory manufacturers vie to see who can design and build the most fanciful structures — Gothic or Victorian in style — for Royal Horticultural Society shows at Chelsea and Hampton Court. Winners receive RHS cups and medals.

Conservatory mania has not yet reached this level in the United States. Richard Magner, Director of Oak Leaf Conservatories, Ltd., Atlanta, GA, which brings in custom, or "bespoke" conservatories from its workshops in York, England, says, "We are still at the beginning of the curve in the U.S. for residential conservatories. With new clients we often must first answer the questions 'What is a conservatory?' and then 'Well, what would we do with one?'"

Oak Leaf is one of a small number of companies that specialize in custom built conservatories and other structures, mainly for residential applications. Others include Tanglewood Conservatories, of Silver Spring, MD, which designs and builds its conservatories in the U.S., and Winter Garden, of Chicago, another company that builds in England. These units will never reach much beyond a fairly small and specialized market, according to Alan Stein of Tanglewood. "They won't take over from the conventional sunroom," he adds, because they are expensive and appeal mainly to upscale owners.

However, there are less expensive ways to commune with the great outdoors from within the comfort of one's own glass enclosure. Many other companies produce and install glass structures ranging from simple sunrooms built on an existing porch to elaborate pool enclosures, not to mention the wide range of solutions available for commercial and institutional applications of glass structures.

There are some important points to consider before embarking on construction of a glass house. First, do your homework. Know the difference between a solarium and a conservatory, between a winter garden and a patio room. A conservatory, for example, is typically a freestanding structure that may or may not have direct access to the main residence. A winter garden is a skylit area within a house where seasonal plants may be grown and displayed. A patio room is an unheated, enclosed, glazed addition to a house built on a patio-type deck. A solarium, or sun room, is a heated and insulated glazed structure

continued on page 147

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COMPANY	SPECIALTY	Literature	Conservatories	Sun Rooms/ Solariums	Greenhouses	Other	Framing Materials	Attached or Freestanding	% Custom
Alumet Building Products, Inc. P.O. Box 850163, Dept. TB Mesquite, TX 75185 800-827-6045; Fax: 214-882-8813	Manufacturers of sunrooms and passive solar rooms; lattice trellis systems.	Free	✪	✪		Lattice and trellis systems	Aluminum	A/F	50%
BC Greenhouse Builders 7425 Hedley Ave., Dept. TB Burnaby BC CANADA V5E 2R1 604-433-4220; Fax: 604-433-1285	Manufactures and sells a complete line of hobby greenhouses; easy to install; aluminum frame and double-wall polycarbonate glazing.	Free			✪		Aluminum	A/F	10%
Carolina Solar Structures 8 Loop Rd., Dept. TB Arden, NC 28704 704-684-9900; Fax: 704-684-9977	Roof systems, pool enclosures, and glass structures; aluminum framing.	Free	✪	✪	✪	Pool enclosures	Aluminum	A/F	100%
Cedarlite Sunrooms P.O. Box 293, Dept. TB Beaver Dam, WI 53916 800-775-1237; Fax: 414-485-4949	Laminated-red-cedar beam sunrooms; custom-crafted; easily retrofitted to existing locations or used for new construction.	Free		✪	✪		Wood	A	50%
Charley's Greenhouse Supply 1569 Memorial Hwy, Dept. TB Mount Vernon, WA 98273 800-322-4707; No fax	Aluminum-framed polycarbonate and/or glass hobby greenhouses; 6 ft. x 8 ft., 14 ft. x 30 ft.; freestanding and home-attached models. Other indoor growing supplies.	Free			✪		Aluminum	A/F	25%
Conservatory Restoration 5513 Vine St., Dept. TB Cincinnati, OH 45217 800-543-7351; Fax: 513-242-0816	A leading conservator and restorer of historic glass structures. Has original drawings and specifications for Lord & Burnham, which built 90% of the public conservatories in the U.S. up to 1988.	Free Write in No. 23							100%
Creative Structures 281 N. West End Blvd., Dept. TB Quakertown, PA 18951 800-873-3966; Fax: 215-538-7308	Redwood, Western red cedar, oak, or aluminum sunrooms, solariums, and conservatories. Licensed architect on staff to custom design your room to blend with any architectural style.	Free	✪	✪	✪	Pool enclosures	Western red cedar, redwood, oak, aluminum	A/F	100%
Florian Greenhouse, Inc. 64 Airport Rd., Dept. TB West Milford, NJ 07480 800-356-7426; Fax: 201-728-3206	Manufactures aluminum and wood solariums and horticulture greenhouses for residential or commercial uses. Heat mirror glass. Florian glazing available with R factors, .9 to 10.0.	Free Write in No. 5360	✪	✪	✪	Skylights	Wood, aluminum	A/F	40%
Four Seasons Sunrooms 5005 Veterans Memorial Hwy, Dept. HTC Holbrook, NY 11741 516-563-4000; Fax: 516-563-4010	Wide variety of sun rooms, solariums, conservatories, patio rooms, skylights, and glass/screen enclosures. Multicoat glazings offering high-solar control and increased R values; commercial and residential product line.	Free Write in No. 910	✪	✪	✪	Skylights (domes, pyramids)	Wood, aluminum	A/F	50%
Glass House 553 Mine Brook Rd., Dept. TB Far Hills, NJ 07931 800-222-3065; Fax: 908-766-8946	Designers, fabricators, and installers of wood-frame and insulated-glass conservatories, solariums, glass-roof systems, and skylights. Ornamental metalwork, copper-clad options, trim enhancements and accessories.	Free Write in No. 1870	✪	✪	✪	Skylights	Various wood species	A/F	100%
Gothic Arch Greenhouses Box 1564, Dept. TB Mobile, AL 36633 800-628-4974; No fax	Kit greenhouses, redwood and Western red cedar frames covered with a twin-wall insulated or single-layer corrugated polycarbonate or fiberglass panel. Available in both freestanding and lean-to styles, hobby to commercial sizes.	Free Write in No. 45			✪	Kits	Redwood, Western red cedar, polycarbonate	F/A	0%
Hartford Conservatories 96 A Commerce Way, Dept. TB Woburn, MA 01801 800-963-8700; Fax: 617-937-9025	British-style, hardwood, year-round sunrooms designed to withstand harsh weather; many design options; modular conservatory kits come with safety-tempered, dual-pane glass, and triple-wall polycarbonate roofing.	Free	✪	✪			Hardwood	A/F	10%
Oak Leaf Conservatories 876 Davis Dr., Dept. TB Atlanta, GA 30327 800-360-6283; Fax: 404-250-6283	Conservatories are custom-built and individually designed to artfully blend with existing structure; details include carved finials, cresting, dentil moldings, and other embellishments.	Free brochure, catalog $10 Write in No. 6860	✪				Hardwoods	A/F	100%
Omega Sunspaces 3852 Hawkins N.E., Dept. TB Albuquerque, NM 87109 800-753-3034; Fax: 505-344-0641	Manufactures several models and sizes of sunrooms for different applications; Offers unique pre-glazed roof panels and panel walls for easy installation.	Free		✪			Aluminum	A/F	85%
Private Garden 10 Allen St., Dept. TB Hampden, MA 01036 800-287-4769; Fax: 413-566-8806	Manufacturer of hobby greenhouses; English Victorian greenhouses and conservatories; commercial, institutional, and industrial greenhouses, as well as conservatory renovation.	Free Write in No. 59	✪	✪	✪	Pool enclosures	Aluminum, wood	A/F	80%
Rough Brothers, Inc. 5513 Vine St., Dept. TB Cincinnati, OH 45217 800-543-7351; Fax: 513-242-0816	Manufacturers of greenhouse structures for custom applications. The firm has designed, manufactured, and installed engineered greenhouses and related systems since 1932. Commercial, institutional, and industrial applications. Full glazing options from transparent to translucent.	Free Write in No. 22	✪	✪	✪	Pool covers, garden centers, laboratories	Aluminum, galvanized steel	A/F	100%
Royal Conservatories 6066 Shingle Creek Pkwy., #163, Dept. TB Minneapolis, MN 55430 800-892-4225; Fax: 612-892-1305	English-style custom-built conservatories; timber or thermally-broken aluminum; dealer inquiries welcome.	Free	✪				Wood, aluminum	A/F	100%
Santa Barbara Greenhouses 721 Richmond Ave., Dept. TB Oxnard, CA 93030 805-483-4288; Fax: No fax	Glass polycarbonate, fiberglass-covered, redwood-framed greenhouses with galvanized hardware. Shipped ready to bolt together.	Free		✪	✪		Redwood	A/F	20%
Sky Quest Sunlite Systems Inc. 811 E. Waterman, Dept. TB Wichita, KS 67202 800-279-8568; Fax: 316-262-2653	Non-structural, self-draining capping system that can be used to enclose any construction project; customer chooses own structure and glazing. Eliminates long lead times and custom upcharges.	Free	✪	✪	✪	Skylights	Wood, aluminum	A/F	100%
Skytech Systems 7030 New Berwick Hwy., Dept. TB Bloomsburg, PA 17815 717-752-1111; Fax: 717-752-3535	Manufacturer of solariums, patio rooms, and glass enclosures.	Free Write in No. 27		✪		Patio rooms		A	50%
Sun Room Co. 354 N. Marshall St., Dept. TB Lancaster, PA 17602 800-426-2737; Fax: 717-391-7035	Elegant custom redwood conservatories, sun rooms, greenhouses and skylights. Some in Victorian styles, delivered pre-assembled. Solid-brass hardware, double-insulated glazing is standard (other glazing available); hundreds of sizes.	Free	✪	✪	✪	Skylights, window greenhouses	Wood	A/F	100%
Sunbilt Solar Products 109-10 180th St., Dept. TB Jamaica, NY 11433 718-297-6040; Fax: 718-297-3090	Designs and manufactures aluminum and glass sunroom additions up to 16 ft. deep; insulating glass in straight or curved eave design; custom windows and skylights.	Free Write in No. 8030		✪		Skylights	Aluminum		25%
Tanglewood Conservatories, Ltd. 2300 Perkins Pl., Dept. TB Silver Spring, MD 20910 301-565-2925; Fax: 301-565-2014	American-made, English-style wood conservatories with enchanting historical details, insulated glass and multipoint brass hardware.	Free Write in No. 8270	✪						75%
Under Glass Mfg. Corp. 2121 Ulster Ave., Dept. TB Lake Katrine, NY 12449 914-336-5050; Fax: 914-336-5097	Aluminum and glass greenhouses, solariums, and sunrooms. Greenhouses have curved or straight eaves and slim glazing bars that channel condensation. Standard and custom models. Lean-to and even span; attached or freestanding.	Free Write in No. 3510	✪	✪	✪		Aluminum	A/F	40%
Westview Products P.O. Box 569, Dept. TB Dallas, OR 97338 800-203-7557; Fax: 503-623-3382	Clear Douglas fir glue-lam beams for interior structures; exterior is aluminum clad for easy maintenance. Also, offers window walls and skywalls.	Free	✪	✪		Window walls, skylights	Wood	A	99%
Wintergarden, Ltd. 5153 N. Clark St., Ste. 228, Dept. TB Chicago, IL 60640 773-506-8000; Fax: 773-506-8815	English conservatories and summerhouses in individual classically-based designs. Custom and standard sizes in any wood. True-divided glazing patterns. Design and installation service.	Free brochure,, Catalog $10	✪		✪	Roof lanterns	All wood species		50%

GLASS HOUSES, continued from p. 145

attached to the main structure and available for four-season use. Also becoming more common in residential applications are glazed pool enclosures. Don't buy a backyard greenhouse when you really want a solarium.

Secondly, if you're faced with a badly deteriorated existing glass structure — ***Don't tear it down!*** Jim Smith, Vice President of Rough (rhymes with how) Brothers, Inc., says it's almost always feasible to restore such a structure at a surprisingly low cost, and, if it has historic significance, you'll end up with something of "infinitely higher value" than a new replacement.

Lord and Burnham, the granddaddy of all U.S. greenhouse builders, started business in the 1840s along the Hudson River. They went on to build not only greenhouses, but also conservatories on the grand scale, such as the one at the Bronx Botanical Gardens. Rough's Conservatory Restoration Division in Cincinnati inherited the business and engineering drawings of Lord and Burnham, enabling them to restore the Bronx Conservatory to its original Victorian splendor. Rough also constructs new conservatories, such as the one for Grand Rapids Botanical Gardens, as well as glass houses on a more modest scale for residential purposes. It can produce custom-designed Victorian-replica conservatories using Lord and Burnham patterns, as well as a wide range of other structures, such as commercial greenhouses. They also have much experience in restoration projects.

Once you've decided what type of structure you want and whether it's to be new, a restoration, or a replica, here are the factors that must be considered when selecting, designing, and specifying glass structures for residential applications. They include style, custom or standard modular construction, size, materials, and accessories.

Style

Basically, the choice boils down to Victorian Gothic or Georgian versus contemporary styling. Most of the custom, or bespoke manufacturers specialize in replicating (or restoring) designs that became popular in the 19th-century heyday of conservatories. Many of them are affiliated with European designers and fabricators. The Victorians liked to grow huge plants in their conservatories; hence height was a major consideration, and roof lanterns or domes are a common feature of these designs. Freestanding units are often octagonal; designs feature molded cornices, pilastered columns, dentil moldings, or hipped roofs.

Most manufacturers of modular or standard units feature a contemporary look, usually with a curved-eave or straight-eave profile. Some modular units are available in more classic traditional designs that include such detail as ridge cresting, finials, dentil molding, etched glass, and French doors. Eave heights are more limited than with the custom units, although they can be increased by use of knee walls.

Custom vs. Standard

It's difficult to compare pricing between custom and modular, or domestic and imported units. Many factors contribute to pricing: type and style of structure, build quality, architectural detailing, and size of the project. In terms of price comparison between a U.S.-built piece and an import, "Air fares and shipping costs are minor factors in the smallest projects and of virtually no significance in larger projects," says Oak Leaf's Magner. Units fabricated in the U.S. cost perhaps half as much as an imported unit, according to Jim Smith of Rough Brothers; be sure, however, that if the price seems much less, one is comparing apples to apples.

Custom companies offer design capability, either through the architect as part of the design team, or directly to the owner. They also offer a construction-management presence or install the units directly themselves. The major advantage to a custom unit is the ability to produce a unique design, tailored to a specific residence.

Among the companies offering these custom designs are Oak Leaf Conservatories of Atlanta, which imports units and their craftsman/installers from England; Wintergarden, Ltd., of Chicago, which also imports from England (from Town & Country Conservatories of Norfolk); Tanglewood Conservatories of Silver Spring, MD, which builds its units in the U.S.; Rough Brothers Conservatory Restoration Division, of Cincinnati, which uses original Lord and Burnham designs and builds its units in the U.S.; and Glass House of Far Hills, N.J., which also manufactures in the U.S.

Modular units are, of course, less expensive than custom, and can be delivered and erected in a shorter period of time. Companies that supply them typically also work on larger-scale commercial structures as well. These companies include Skytech Systems of Bloomsburg, PA; Four Seasons Sunrooms of Holbrook, N.Y.; Sunbilt Solar Products of Jamaica, N.Y.; and Under Glass Mfg. of Lake Katrine, N.Y.

The dividing line between custom and standard companies is not hard and fast. Many of the modular suppliers will work with architects to adapt their standard units to a more custom installation. And some of the

continued on page 150

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For more information on these companies, consult the SourceList on page 146



Features of the "System 4 Aluminum Conservatory" by FOUR SEASONS SUNROOMS include solar-control glazing, all-around sliding windows with insect screens, and choice of sliding or French swing doors. Available embellishments include ridge cresting, finial, dentil molding, and etched glass on transoms and French doors. *Write in No. 910*



ROUGH BROTHERS, INC., engineered and fabricated this aluminum and glass greenhouse for Ohio State University in Columbus, Ohio. *Write in No. 22*



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OAK LEAF CONSERVATORIES are custom-built and feature custom design details, such as the molded cornice, pilastered columns, and specialized dentil molding adorning this conservatory in Surrey. *Write in No. 6860*



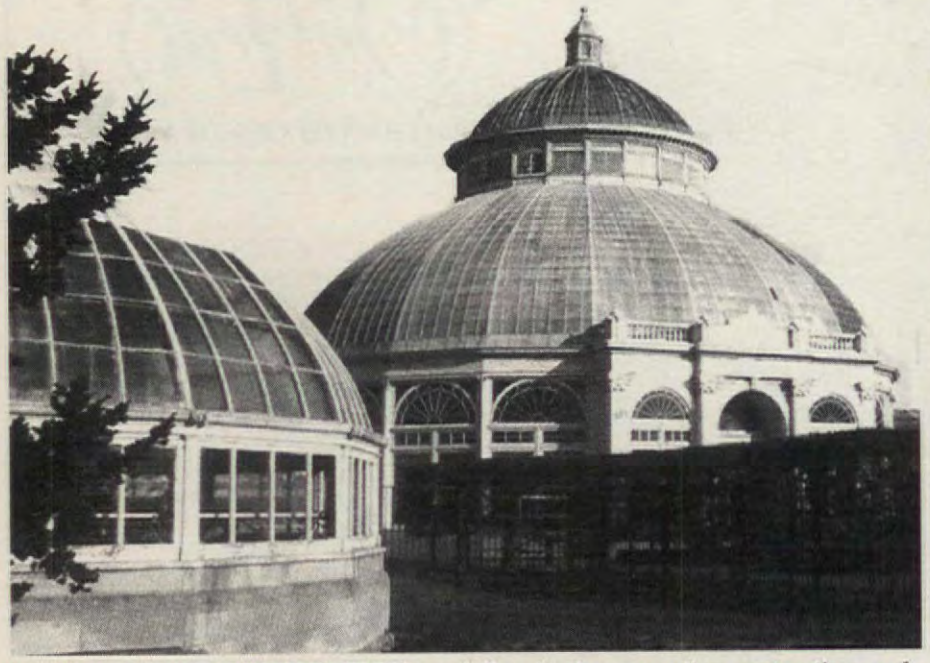
PRIVATE GARDEN's stock of greenhouses includes the English Conservatory-style model, featuring decorative cresting. *Write in No. 59*



This freestanding, redwood-framed greenhouse was built from a do-it-yourself GOTHIC ARCH GREENHOUSES kit. *Write in No. 45*



GLASS HOUSE created this conservatory for a private residence in Rumson, New Jersey. Pictured here is the conservatory's "Lantern Roof," which has antique leaded windows fitted with motorized hardware. *Write in No. 1870*



CONSERVATORY RESTORATION specializes in the renovation, restoration, and preservation of large commercial conservatories and arboretum buildings, including the repair of broken or missing glazing and deteriorated or lost structural components. *Write in No. 23*



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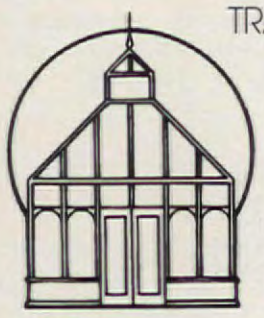
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For more information, see page 146



This curved-eave sunroom with laminated poplar wood was created by SKYTECH SYSTEMS. *Write in No. 27*



This house is illuminated by the "SOLAIRIUM," an UNDER GLASS MFG. CORP. creation. The sun space offers an insulating air barrier sandwiched between two pieces of safety glass, and a ventilating sash that can be thermostatically controlled. The solarium is available in white or bronze finish. *Write in No. 3510*

GLASS HOUSES, continued from p. 147

custom companies also have a line of standard units available. According to Alan Stein, standard models account for 15 to 20 percent of Tanglewood's business. Wintergarden, for example, has a selection of standard Gothic and Pavilion designs. These units range from about $30,000 for the smallest Gothic style (9 ft. 10 in. wide x 7 ft. 3 in. long) to about $90,000 for the largest (25 ft. x 21 in.), not including base wall.

Size

A large range of sizes is available in both custom and standard designs, from a small lean-to sunroom to a full-size dining room or pool enclosure. The smallest straight eave module on Skytech's spec sheet, for example, is about 3 ft. deep x 3 ft. wide x 6 ft. high at the building.

Materials

The main decisions to be made are which glazing material and system and material for the structural members to employ. Less critical choices are foundations, floors, and knee walls, if necessary.

There is a wide range of glazing available, and the factors that dictate choice include climate (location), function of the structure, appearance, and cost. Parameters of the glazing system include reflectivity, light transmission, UV transmission, heat gain, U value, and R value. Most modular systems include 7/8-in. or 1-in. dual-insulated clear tempered glass as standard; bronze tint is usually available. For sloped or roof areas, 7/8-in. tempered-over-laminated safety glass is used as protection against falling tree limbs and the like. For more extreme climate conditions, Low E, Heat Mirror, and Argon or Krypton Filled can be specified. Insulated glass should be factory-sealed on all four sides, if possible, to keep out condensation; internal weep systems are sometimes offered. Some companies offer additional glass choices at extra cost. Four Seasons Sunrooms, for example, offer premium double- or triple-glazed multi-coated (metallic) glass to increase energy efficiency and durability. Gaskets are often extruded keyed rubber, with an additional silicone seal.

Structural members are metal (usually aluminum), hardwood, or aluminum-clad wood. Lower-end units are sometimes available with PVC members (commonly used in Britain, according to Oak Leaf's Magner). At the custom-built high end, Oak Leaf, for example, offers a range of hardwoods, with a stress on mahogany, along with aluminum embellishments cast from molds of original Victorian cast-iron pieces. Tanglewood offers primarily Douglas fir structural members, with a choice of others for windows and doors, as well as aluminum-clad Douglas fir, with the wood visible inside. Rough Brothers replicates the old Lord and Burnham shapes in aluminum or supplies wood members.

Standard or modular units usually use all-aluminum tubes or extrusions with baked-on finishes, integral gutters, and weep holes, with polyurethane thermal breaking a quality feature. Some companies offer standard units with structural wood; Four Seasons, for example, offers a slow-growth white-pine interior member with an aluminum glazing system mounted on the outside.

Accessories

The ventilation system, which can have manual or motor-driven exhaust fans and roof vents with remote switching, is most important. These systems can be automated using designs developed for commercial greenhouses, which have ventilating sash controlled thermostatically, as well as by rain sensors. Other accessories include roof blinds, shades, screens, specialized flooring, and even furniture specially designed for the Victorian conservatory look (offered by Oak Leaf).

It's apparent that the specifier has a wide range of choices available for glass houses. How to choose? In the words of Lori Welliver, Marketing Manager for Skytech Systems, "The bitterness of poor quality lingers long after the sweetness of lower price." Words to live by. ■

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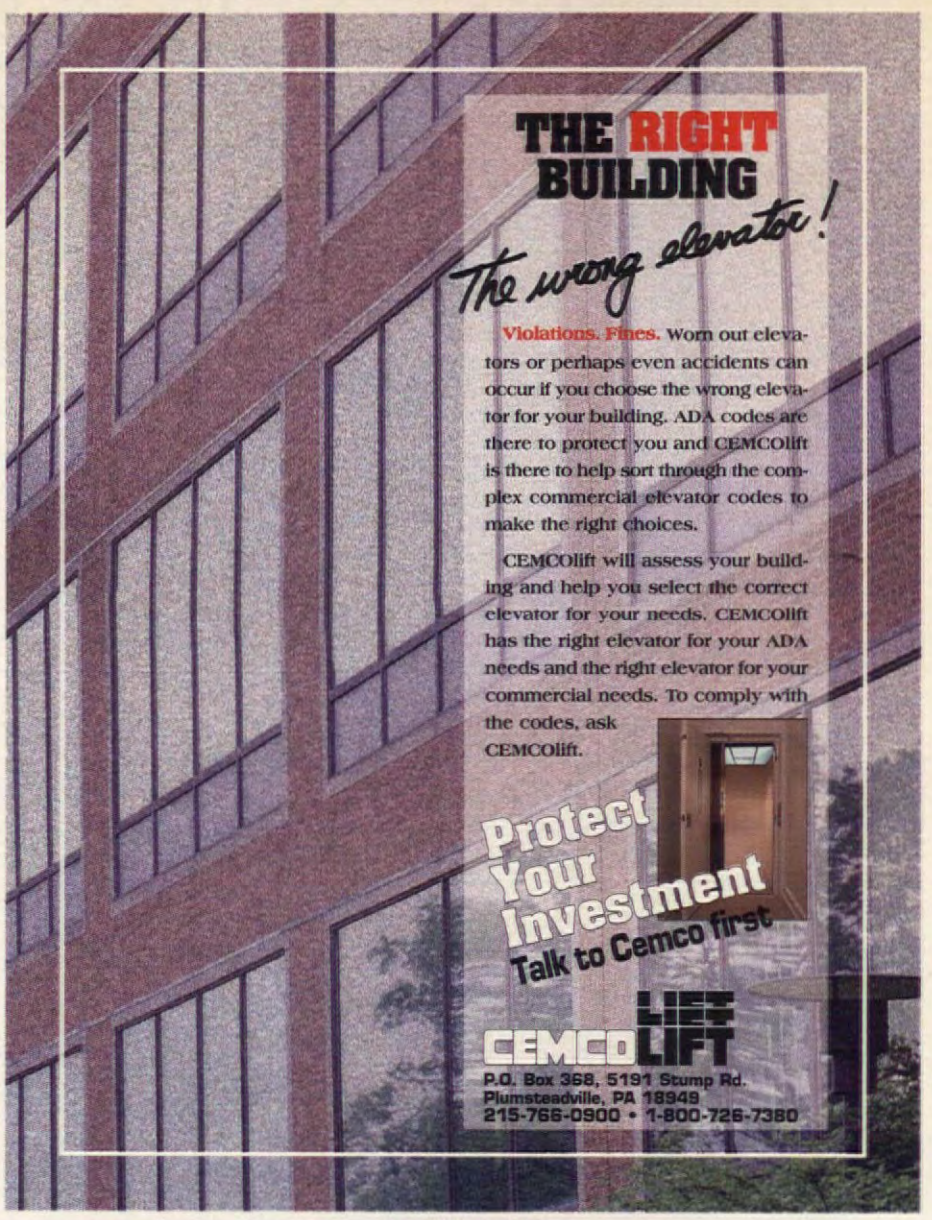
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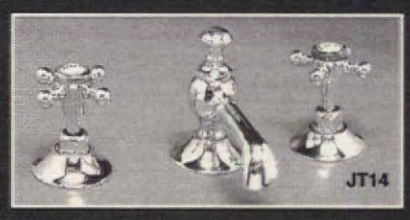






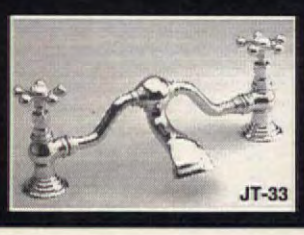


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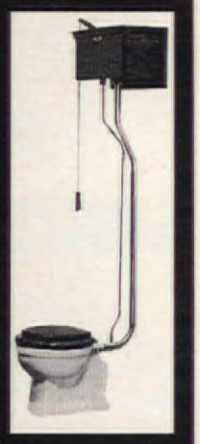




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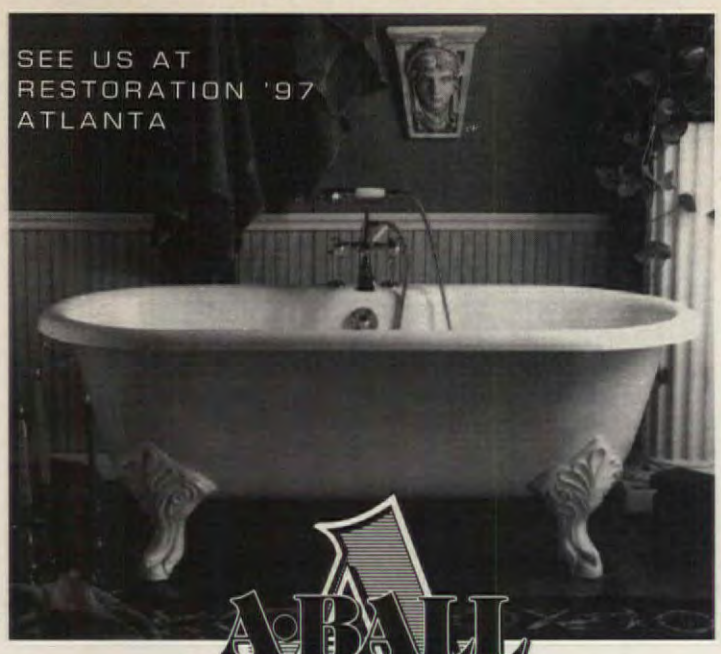
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SYSTEMS '97. A/E/C Systems '97 is the computer industry's largest show for design professionals in all fields, and is the largest showcase for CAD, GIS, and related technology. It will be held in Philadelphia, **June 16-19, 1997.** For more information, call (800) 451-1196.

OLD HOUSE FAIR. Held in conjunction with the annual NJ Historic Preservation Conference, the Fair includes exhibits and demonstrations of restoration products and services. It will be held Sat., **Apr. 19, 1997** from 10 a.m. to 4 p.m. at the Haddonfield Middle School, 1 Lincoln Ave., Haddonfield N.J. For more details, call (908) 442-1100.

EXHIBIT: THE MAN WHO BUILT WASHINGTON. At the National Building Museum from **Feb. 14 to April 20**, the exhibit traces the role of John McShain, historically one of Washington's most active contractors, in the construction of our nation's capital from the New Deal into the 1960s. The exhibit features models, photographs, and documents from McShain's 85 DC projects. For more information: (202) 272-3606.

AIA NATIONAL CONVENTION & EXPO'97. Theme for this year's convention of the American Institute of Architects is "Practice & Prosperity: Serving Client & Community." The accompanying trade show will feature more than 300 exhibitors. Dates: **May 16-18, 1997** at the Ernest N. Morial Convention Center, New Orleans, LA For more information, check the AIA Web Site at www.aia.org/aiaexpo/.

LOS ANGELES BUILDINGS SHOW. A new show aimed at the Los Angeles building market will be held at the LA Convention Center **Oct. 29-30, 1997.** The event is designed to serve the maintenance, management, renovation, restoration, retrofit, and construction needs of commercial and institutional buildings in the greater Los Angeles area. For more information, call (203) 840-5652.

1997 COURSES IN RESTORATION. The Campbell Center for Historic Preservation Studies, Mount Carroll, IL, has just released its schedule of courses for 1997. The programs are divided into three major areas: (1) Architectural Preservation; (2) Care of Collections; (3) Conservation Refresher Courses. The courses begin in May and run through October. For a listing of course offerings, contact: Campbell Center, P.O. Box 66, Mount Carroll, IL 61053. Phone: (815) 244-1173.

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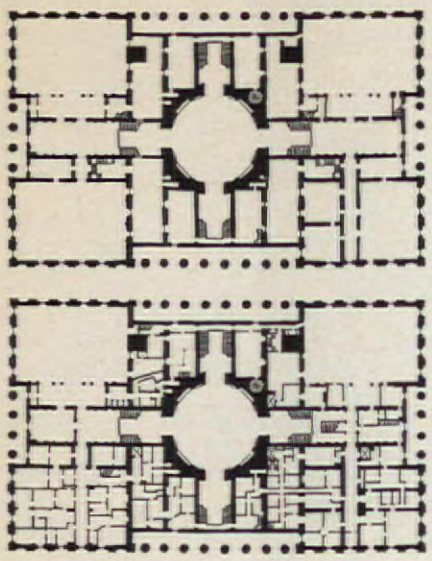


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continued from page 10



The top plan shows the original layout of the Statehouse's second floor. The bottom plan is the same floor after years of subdivision and filling in of corridors and light courts. The results were mechanically inefficient and very unsafe.

125 Years of Adulteration

The Statehouse lived a hard life as the state government continually outgrew its spaces; new engineering systems were brought on line, and everyone and his uncle tinkered with interior (and even exterior) design. Very little was sacred. Someone was always trying to add a dome. The 1894 proposal was proof positive that the 1893 World's Columbian Exposition in Chicago did not go unnoticed in Columbus.

Robert Loversidge, Jr., vice president of Schooley Caldwell and principal-in-charge on the Capitol project, speaks with a hint of his own disbelief about the misdeeds inflicted on both buildings. Having thoroughly studied the existing conditions while preparing the 1989 Master Plan, he speaks the facts plainly with no need to exaggerate. The disorderly state of things can be partly explained by the lack of central, coordinated building management for over a century. Each branch of government controlled its own portion of the buildings — little fief-doms of politicians and their superintendents. Loversidge recalls that when Schooley Caldwell started investigative work, simply finding a key to a room could be a full day's work.

Mechanical Disarray

Every mechanical and electrical system introduced since the Civil War had its heyday in the Statehouse. The building was retrofit for gas and electric lighting, not to mention air conditioners, elevators, telephones, and computers. Loversidge's list of existing HVAC systems at the time of renovation is mind-boggling. Decentralized building management resulted in such absurd situations as window air-conditioning units venting to inside corridors or rooms — most likely in someone else's "fiefdom" — prompting installation of new units to offset the heat generated by the first. The most evident legacy of the fiefdoms was the slice-and-dice of interior spaces in both buildings. As more space was needed, existing spaces were divided — and not just in plan. Areas that once had three floors ended up with as many as seven. The Statehouse's original 53 rooms mushroomed to 317. Dropped ceilings were the favored solution regardless of groin vaulting, windows, doors, or skylights. The number of unsafe conditions multiplied as modifications were made; dead-end corridors, exposed wiring, locked doors, unenclosed stairways, and bricked windows all existed in buildings without a fire-sprinkler system.

To Loversidge, one of the great tragedies of this reworking was that a building once fully functional with only natural light had nary a space that was not fully dependent during daylight hours on artificial light. The Statehouse's four huge light courts had been honeycombed with warren offices, the oculus of the rotunda filled in, and light from exterior windows blocked by partitioning.

Spared Detail

There was one positive aspect of the found conditions that Loversidge points out. Aside from the removal of the Supreme Court's double-height space (1901) and the state library (1930s), there had been very little wholesale destruction of original material. (Here's a situation in which one can be at least temporarily thankful for the efficiencies of the dropped ceiling, exposed ductwork, and light-duty partition wall construction.)

Embarking on a Restoration

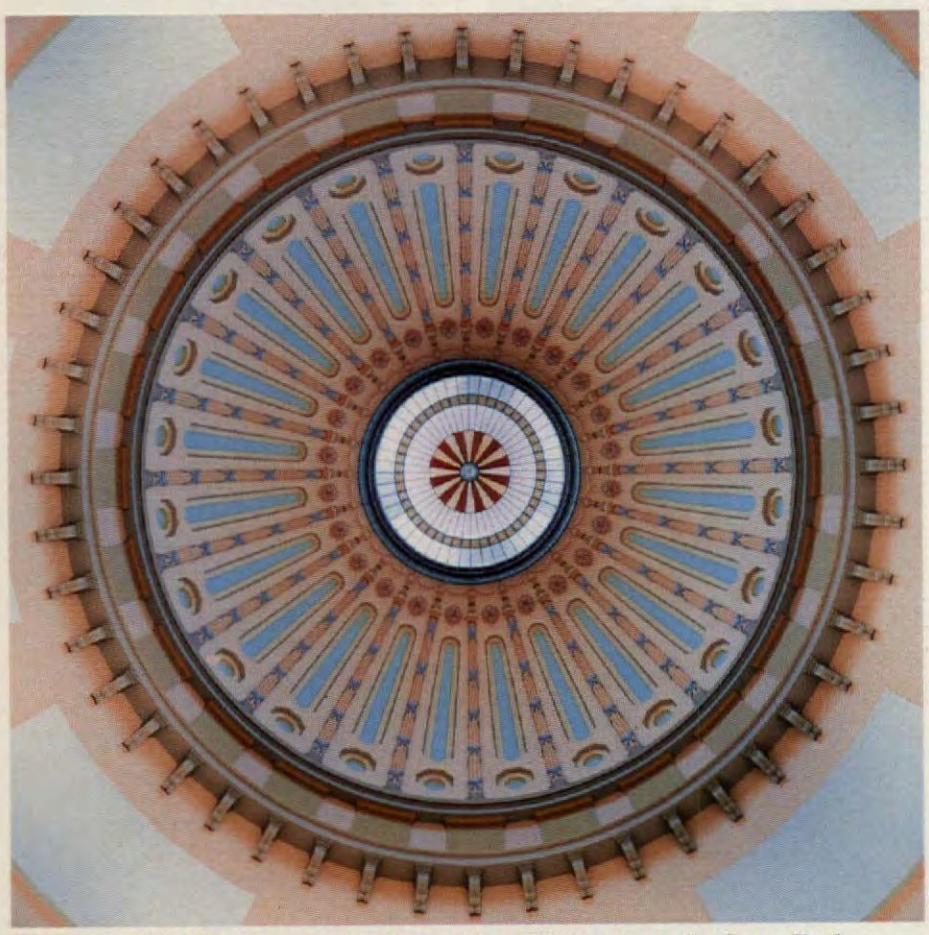
The restoration and rehabilitation work began in 1990, guided by the Schooley Caldwell Master Plan. The document carefully detailed existing conditions in every part of the Statehouse and Senate Building, and categorized each space into one of five preservation zones defined in the preservation plan. The plan acts as a mini-zoning code for the buildings. A space zoned "1A," for example, is of primary significance and would be restored to museum quality for the same use as originally designed, with minimum level of modern systems present, and if present, completely invisible. Zone "1C" is also considered of primary significance, but adaptation to a new use is allowed and modern systems can be installed in an unobtrusive manner while maintaining the overall historic appearance as much as possible. Zone "5," on the other hand, represents areas where additions and new construction can occur as long as they are sensitive to the scale, materials, and historical significance of the original space.



Humiliating but true: this photo shows the typical abuse done to the Statehouse and Senate Building over the years. The good news was that dropped ceilings revealed intact plaster detail and full-length, multi-lite wood windows.



Senate Chambers after restoration: The huge chandeliers — the largest is 12 feet across — are replicas of original gas fixtures long lost. Using an 1861 drawing and records of the manufacturer, Cornelius & Baker, Schooley Caldwell determined the chandeliers similar to those of the Vermont Statehouse, also from Cornelius & Baker. In a show of commendable cooperation, Vermont allowed Ohio to make castings from its original in exchange for a cleaning and rewiring. All the lights in the chambers can be set to simulate early gas-light levels of illumination with the flick of a switch.



The dome of the Statehouse rotunda, reaching 136 feet above the floor, displays a kaleidoscope of color after paint analysis and careful restoration returned the plaster and cut-glass surfaces to their original hues. The polychrome feast had been covered in shades of beige in a 1970s repainting.

Even with good guidelines on paper, Loversidge notes that there were always two interests competing for the architects' attention: "Make it nice" and "Make it work." "Nice" meant: Bring back the dignity, beauty and detail of the historic fabric. "Work" meant: Mind the sprinklers, ADA, HVAC, and 21st-century gadgetry. In other words, the Senators wanted their gilded eagle restored and an Ethernet connection, too.

All in all, Schooley Caldwell and their consultants have done a tremendous job of hiding the new mechanical systems and state-of-the-art communications and security systems while restoring the important historic fabric to an impressive level of finish. The restoration might more aptly be called a reduction. About 250



The red slate floor of the new visitor center has a map of Ohio's 88 counties inlaid in marble. The Ohio Department of Transportation plotted mylar templates of each county that the stonecutters used to hand-cut pieces from six different marbles.

rooms, 95 air-conditioning systems, 85,000-sq.ft. of dropped ceiling, and more egg-crate fluorescent fixtures than one wants to count have been purged from the Statehouse alone. The natural light has returned, the colors are restored, and the room layout is much closer to the original plan. The Statehouse now has approximately 95 rooms.



All four light courts in the Statehouse were returned to their original function of providing daylight to interior spaces. The glass-enclosed elevator at the rear provides modern vertical circulation while allowing light to filter in.

The New Capitol Atrium

The complex is truly a working capitol. One of the ways the Schooley Caldwell plan made the capitol work better is through the design of a smart connecting building to bridge the 60-ft. gap between the Statehouse and Senate Building. The 59,000-sq.ft. structure is virtually freestanding. A sliver of glazed infill set back from the facade is the only connection to the historic buildings. The new building is predominantly limestone and decidedly modern, with no attempt to backdate itself — only blend peacefully.

The role of architect requires an extra level of patience and persistence when large civic architecture is at stake. Designing the capitol atrium was an extremely public process and thus fraught with debate and strong opinions. When the Schooley Caldwell design team had a new proposal, it was presented "to the immediate world," in the words of Loversidge, who has at last count made his slide presentation of the project 47 times. Here, public input in the hands of capable, creative architects produced a new public space that has received almost universal approval and a handful of awards.

The stone used for the atrium is Columbus limestone of the same bluish-white color used for the Statehouse. Because Columbus limestone, a veined and fossil-laden stone from the Scioto River valley, is significantly harder than nearby Indiana limestone, it is used primarily for gravel. Schooley Caldwell was able to secure a section of an old quarry-turned-gravel pit and hire a contractor to extract large blocks, which were trucked two-to-a-semitrailer to Indiana where they were gang sawed to veneer thickness. The slabs were returned to Columbus to be cut to size and finished for the new construction, as well as used for repair on the historic buildings. The 40-foot Doric columns were turned from solid blocks using computer-assisted equipment.

Functionally, the atrium provides an all-weather link at three levels of the capitol complex. The main floor is a double-height skylighted public assembly space with an alluring, none-too-humble luster. Below, the basement provides visitor services and extends beyond the building footprint to house the central mechanical plant, a secure entry, maintenance shops, and loading dock.

Long-Term Gain

One of the most welcome and encouraging aspects of this project is that the citizens who paid for the overhaul have good reason to believe they will be enjoying the results for the long term. To prevent another spiral into balkanized dilapidation, the capitol complex has been given a new management structure under the Capitol Square Review and Advisory Board.

The board was formed in Spring of 1993 as part of legislation signed into law by the Governor. As a bipartisan entity, the board will provide central oversight of day-to-day operations and maintenance and will regulate any and all changes proposed for the buildings. Gone are the fiefdoms of the past. The Board is staffed by people with suitable clout, including Senator Finan, its current chair. As Architects of the Capitol, Schooley Caldwell serves as advisor to the Board; members include senate and house majority and minority leaders, Ohio Building Authority, Ohio Arts Council, Ohio Historical Society, and the "public at large." Schooley Caldwell successfully lobbied to have a mandate for quality incorporated into the enabling legislation, which now specifies that all work on the landmarked structures must be carried out to meet the Secretary of the Interior's standards for historic buildings.

Time must pass before we judge the viability of the board. Whether or not it can forever prevent a tower there, an office chopping here, or a bad paint job anywhere remains to be seen. Given the history of the complex, it is probably a good thing that the Governor decided, on a sudden inspiration, to chisel the state motto into the granite plaza of the Statehouse: "With God, all things are possible." The public will also play a watchdog role. Ohioans who once went spelunking down dark corridors now rove in delightful natural light. They will surely work to keep it that way. Unlike the critic who recently labeled the Statehouse "a chunk of classical severity," Ohioans know that their new capitol not only works, it's splendid. The machined crispness and geometric simplicity of its Greek Revival forms distinguish the Statehouse from older buildings of more ordinary Neoclassicism; its solidity and order easily outwit the newer, taller buildings that have circled around the square for a good view. ■



Project specifications included the labor-intensive task of carving new limestone capitals.



One of the Statehouse's four light courts after demolition of infill floors and offices. *(Photo: SCA)*



In addition to providing a great public space for events, the new atrium makes a walk from the Statehouse rotunda to the central stair hall of the Senate Building a grand procession.

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9640. Wood Doors & Windows — Full range of millwork services from authentic restoration to custom design and production. Skilled at recreating historic windows and doors. Free flyer. **Wood Window Workshop**

68. Custom Turnings — Custom architectural turnings to sample or drawing specs. Rosettes, balusters, newels, ball caps, and more. Any species. Free brochure. **Woodshop, Inc.**

8430. Specialty Wood Windows — Palladians, straight, and fan transoms. Single-, double-, or triple-glazed, thin muntins. Also: solid wood doors with insulating core. Free brochure. **Woodstone Co.**

1630. Columns & Architectural Elements — Standard and custom wood columns, balustrades, polymer and plaster ornament, carved wood entries, garden furnishings, molded ornament, and more. Free brochure. **Worthington Group**

9690. Cabinetmaking & Restoration — Dutch cabinetmaker specializes in restoration work, turnings, furniture, porch parts, stair parts. Free brochure. **Wyckoff and Sons**

6920. Landmark Window Work — Duplication capabilities for any window or door requiring landmark approval. Monumental sizes, and special shapes and glazing options. Free brochure. **Zeluck Doors and Windows**

DIVISION 7 ROOFING

3400. Steeplejack Services — "All forms of high and dangerous work." Clients nationwide. Free brochure. **Able Contractors**

7830. Metal Roofing Products — Standing-seam panels, simulated S-tile, Spanish barrel tile, shake shingles, and period steel shingles for new and restoration roofing. Free brochure. **Berridge Mfg. Co.**

3230. Bird and Pest Repellants — Non-toxic chemical roost inhibitors, visual and sound pest inhibitors, barriers, and more. **Bird-X Inc.**

7240. Ornamental Roofing — Roofing contractor has national and international experience installing all types of traditional roofs, including wood shingles, slate, copper, and tile. **C&H Roofing**

1280. Gutter Products — Seamless half-round gutters in copper and heavy aluminum; compatible with hidden nut and bolt hanging system. Free brochure. **Commercial Gutter Systems**

1490. Architectural Sheet Metal — Dormers, cupolas, finials, conductor heads, spire, chimney caps, and more, made with old world skills and new technology. Free brochure. **CopperCraft**

2000. Leader Boxes and Rain Gutters — Copper rain gutters, custom gutter profiles. Also, leader heads, bronze brackets, and patinas. Free brochure. **Copperworks of Don Miller**

3720. Slate & Copper Work — Specialists in restoration. Also offers wood gutter restoration and sheet metal roofing. Free brochure. **Durable Slate Co.**

7220. Slate Roofing & Flooring — Importer and distributor of roofing and flooring slate in about 50 different colors. Can ship on short notice. Free literature. **Echeguren Slate, Inc.**

1720. Weathervanes & Roof Elements — Offers unique handcrafted weathervanes, roof spires, lightning rods, and more. Free brochure. **Fischer Artworks**

3770. Roofing Slate — Slate quarrier and fabricator experienced in matching slate for both roof restorations and new construction projects. Stock and custom sizes. Free brochure. **Greenstone Slate**

4450. Engineering & Equipment — Lightning protection consulting, systems engineering, and materials. **Harger Lightning Protection Inc.**

5750. Wooden Fan Louvers — Manufacturer of historically accurate wooden fan louvers for gable ends in attics, barns, and similar spaces. Free brochure. **Historical Louver**

6530. Cedar Shingles — Roofing, siding, decks, and trim in Western red cedar, Douglas fir, redwood, cypress, and mahogany. Roofing for historic projects. Custom orders. Free brochure. **Liberty Cedar**

5600. Snow Guards — Beautiful and practical, cast-bronze eagle snow guards prevent avalanches of snow and ice from sliding off slate roofs. Other copper roofing specialties. Free brochure. **M.J. Mullane Co.**

7960. Roof Restoration — Nationwide roofing and sheet-metal contracting firm with extensive historic restoration experience. Free brochure. **NIKO Contracting**

8300. Sheetmetal Specialists — Roofing contractor offers extensive experience in sheet metal fabrication and restoration. Free brochure. **NIKO Contracting**

3910. Roof Fasteners — Metal roofing specialties: birdproofing, snow guards, sheet metal, hurricane clips, and fasteners for clay and concrete tile. Brochures in English and Spanish. **Newport Fastener**

370. Pigeon Control — Get rid of bird pests with inconspicuous stainless steel needles that eliminate roosts — without harming the building. Humane and practical. Free flyer. **Nixalite**

4040. Clay Roofing Products — One-stop shopping for all clay roofing tiles and related architectural clay products. All profiles, colors, finishes. Handmade cresting and chimney pots. Free brochure. **Northern Roof Tile Sales**

6290. Rain Gutters — Facia or roof mounted hanging systems; half-round gutters. Free brochure. **Plastmo, Inc.**

8180. Seamless Membrane For Roofs — Acry-Max coating systems for preservation and restoration of tin roofs. Can be used on other substrate materials. Free brochure. **Preservation Products**

3710. Salvaged Clay & Slate Roof Tiles — Bought and sold. Installation available nationally. Free brochure. **Renaissance Roofing**

6340. Concrete Roofing Tiles — Reinforced concrete roofing tiles can replicate wood shakes and many other traditional shapes. Integral colors. Economical, long-lasting. Free brochure. **Richmond Precast Concrete Products**

9560. Authentic Slate — Roofing and flooring products. Also offers largest inventory of new and used Ludowici inventory. Free brochure. **Roof Tile and Slate**

4370. Quartersawn Clapboard — Authentic radially sawn, square-edge Colonial clapboards. Custom sawing in any size, width, and species for restoration or high-end construction. Free flyer. **Sky Lodge Farm**

8390. Snow Guard Systems — Unique snowguard system attaches without adhesives or roof penetrations. Systems for all types of roofs. **Snow Management Systems**

4420. Clay Tile Matching — Authentic matches for clay roofing tiles. Free tile consulting and identification. **Tile Man, Inc.**

4570. Tile Roofs — Specialist in clay tile roofs; supplies both new and antique tile, consultation and installation. Free brochure. **Tile Roofs, Inc.**

DIVISION 8 DOORS & WINDOWS

690. Invisible Storm Windows — Match any window shape or color; removable storm windows available inside or outside mounted; screen and glass panels. Fixed, magnetic, sliding, or lift-out styles. Free brochure. **Allied Windows**

540. Door & Cabinet Hardware — Manufacturers of builder's hardware cast in aluminum, with steel or pewter finishes. Free brochure. **Architectural Iron Works**

1670. Builders Hardware — Door, window, cabinet, and millwork hardware. Cast window pulleys in bronze, brass, or aluminum. **Architectural Resource Center**

2930. Authentic Restoration Hardware — Largest selection of authentic 18th- and 19th-century hardware: hinges, latches, pulls, shutter hardware, much more. Also, custom work and repairs. Free mini-catalog. **Ball & Ball**

1620. Decorative Door Hardware — Unique designs for European-style iron knockers, latches, etc. Free brochure. **Bouvet, Inc.**

2260. Period Hardware — Plumbing, cabinet, and furniture mounts, lighting, etc. All metals and all periods. Free brochure. **Butler Hardware Co.**

6980. Arts & Crafts Style Hardware — Hand-hammered hardware; copper, bronze, and brass sash lifts; door knobs, handles, and more. Free brochure. **Craftsman Hardware Co.**

6080. Synthetic & Natural Canvas — Outdoor canvas, including "Diklon 32" fabric, for awnings, marquees, tents, and other applications. **Dickson Elbertson Mills**

6640. Traditional Garage Doors — Specialists in custom wood garage doors. Free brochure. **Hahn's Woodworking, Inc.**

3760. Large Distributor — Tubs, toilets, bidets, faucets, and other reproduction period hardware and plumbing accessories. Free brochure. **Kolson, Inc.**

1150. High-End Period Hardware — Manufacturers and suppliers of door hardware from 19th-c. European to Moderne and Deco styles. Free brochure. **Nanz Custom Hardware**

5950. Sash Pulleys — Solid brass and steel, plain and ball-bearing sash pulleys, sash chain, and traditional brass window hardware. Free literature. **Phelps Company**

6790. Window Repair & Replacement — Wood and metal windows refurbished or replicated. Services also include historic window surveys, weatherstripping, and specialty glazing. Free brochure. **Replacement Systems International**

8410. Unused Antique Hardware — Original 19th- and early 20th-century hardware for windows, doors, shutters, etc. Stock always changes. Free brochure. **Wm. J. Rigby Co.**

DIVISION 9 FINISHES

8920. Tin Ceilings — 26 Victorian and Art Deco tin ceiling patterns. 2x8, 2x4, and 2x2 ft. panels for nail-up or lay-in. 13 cornices; pre-cut miters. 2x2 ft. center medallions. Free literature. **A.A. Abbingdon**

120. Natural Granite Tile & Modular Panels — Limestone and granite flooring, pavers, wall pavers, and more. Free Brochure. **Ancor Granite Tile**

Molded Ornament — Custom casting studio. Restores and replicates old ornaments or creates new patterns. Will make molds for those preferring their own casting. Call (901)323-8717. **Archicast**

1500. Sculpture, Painting & Mosaic — Monumental murals for institutions, government, and church projects; marble, bronze, and stained glass work. **Architectural Features/ Charles Madden Sculpture**

4930. Polymer Architectural Products — In stock, a huge selection of columns, moldings, ceiling medallions, chair rails, and more. Free brochure. **Architectural Products by Outwater**

1130. Gold & Metal Leaf Products — Gold leaf, silver leaf, and other products and tools for gilding and decorative finishes. **Art Essentials of N.Y., Ltd.**

8230. Arts & Crafts Fabrics — Reproduction or custom-designed textiles: Yardage, curtains, pillows, bedspreads, table scarves. Free brochure. **Arts & Crafts Period Textiles**

1400. Architectural Painting — Figurative, naturalistic, and architectural painting; reproduction and original work, commercial and residential. Free literature. **Belle Calin Arts**

2810. Interior Ornament — Adheres to any surface when steamed, including wood, plastic, and metal. Free brochure. **Bomar Designs**

Victorian Roomset Wallpaper — Vast array of borders, fills, and patterns. Catalog shows 10 roomsets including Neo-Grec, Arts & Crafts, Morris, Aesthetic Movement. Catalog $10; call (707) 746-1900. **Bradbury & Bradbury**

19. Original & Historic Murals — Fine decorative painting, including wall finishes and trompe l'oeil. Also, sculpture. **Brushworks, Inc.**

6930. Victorian Carpet & Lace — Real Victorian carpet is woven on 19th-century machinery, using original designs. Hundreds of authentic patterns available. English lace for window treatments. Free brochure. **J.R. Burrows & Co.**

5100. Decorative Painting — Headed by a European-trained master painter, this studio does major projects all across the country. Restoration a specialty, but also executes new commissions. Free brochure. **John Canning & Co., Ltd.**

84. Wallpaper & Fabric Resource — Reference historic and traditional wallpapers and fabrics on CD-ROM. Free brochure. **CD/esign**

190. Tin Ceilings — 18 patterns of tin ceilings for Victorian homes and commercial interiors. Designs from Victorian to Art Deco. Several exclusive patterns; cornices in 4-ft. lengths. Free brochure. **Chelsea Decorative Metal Co.**

2400. Metal Ceilings & Lincrusta — Extensive line of tin ceilings and trim with a Class-A fire rating. Also, durable high-relief Lincrusta for walls and ceilings. Free brochure. **Classic Ceilings**

5510. Custom Art Glass — Stained, leaded, etched, and sandblasted architectural glass. Free brochure. **Classic Stained Glass Designs**

5470. Exterior Color Consultants — Consulting to Victorian homes and businesses. Also, lecture services. Free brochure. **The Color People**

8040. Decorative Commercial Interiors — Restoration and custom work for theaters, religious buildings, etc. Painting, plasterwork, glass work. Free brochure. **Conrad Schmitt Studios**

1019. Carved & Etched Glass — Techniques include laminating, fusing, and colorizing glass. **Cornerstone Glassworks**

4320. Extra-Wide Boards — Pine boards for flooring or paneling in widths from 12- to 24-in., kiln dried. Wide oak flooring from 4- to 9-in. Custom moldings and millwork; dual wainscoting. Free brochure. **Craftsman Lumber**

9700. Sand-Carved/ Etched Glass — Design and fabrication of etched glass for commercial and residential interiors; room dividers, back bars, windows, and more. Free brochure. **Custom Glass Etchers**

2550. Decorative Painting — Work on-site or in studio; all kinds of decorative painting techniques; collaborate with clients on ideas and concepts. **Decorative Arts Studio by R&R Muto**

210. Molded Ornament — Huge selection of molded ornament in plaster and compo. Wide variety of historical styles. Wood mantels also. Free brochure. **Decorators Supply**

250. Historic Tiles — For fireplaces, kitchens, or bath: coordinated borders and patterns in any size. Victorian, Neoclassic, De Morgan, Art Nouveau, Arts & Crafts, and more. Period pavers. Colorful catalog. **Designs In Tile**

Wall & Ceiling Murals — Painting studio specializes in mid- to large-scale figurative compositions, from classical motifs to contemporary designs. Call (914) 928-8318. **Diane Rosen Studio**

34. Frame Restoration & Recreation — Work on antique mirrors, frames; carving, casting, gilding, any size. Also, custom designs, gilding, and plasterwork. **Dry Creek Gold Leaf**

1980. Gold Leaf Products — Genuine and imitation gold leaf materials for interior and exterior uses. Free brochure. **Easy Leaf Products**

2950. Ceiling Systems — Stock and custom flat or barrel vaults designed for installation in a standard grid. Also, lay-in or nail-up ceilings. Free brochure. **Entol Industries, Inc.**

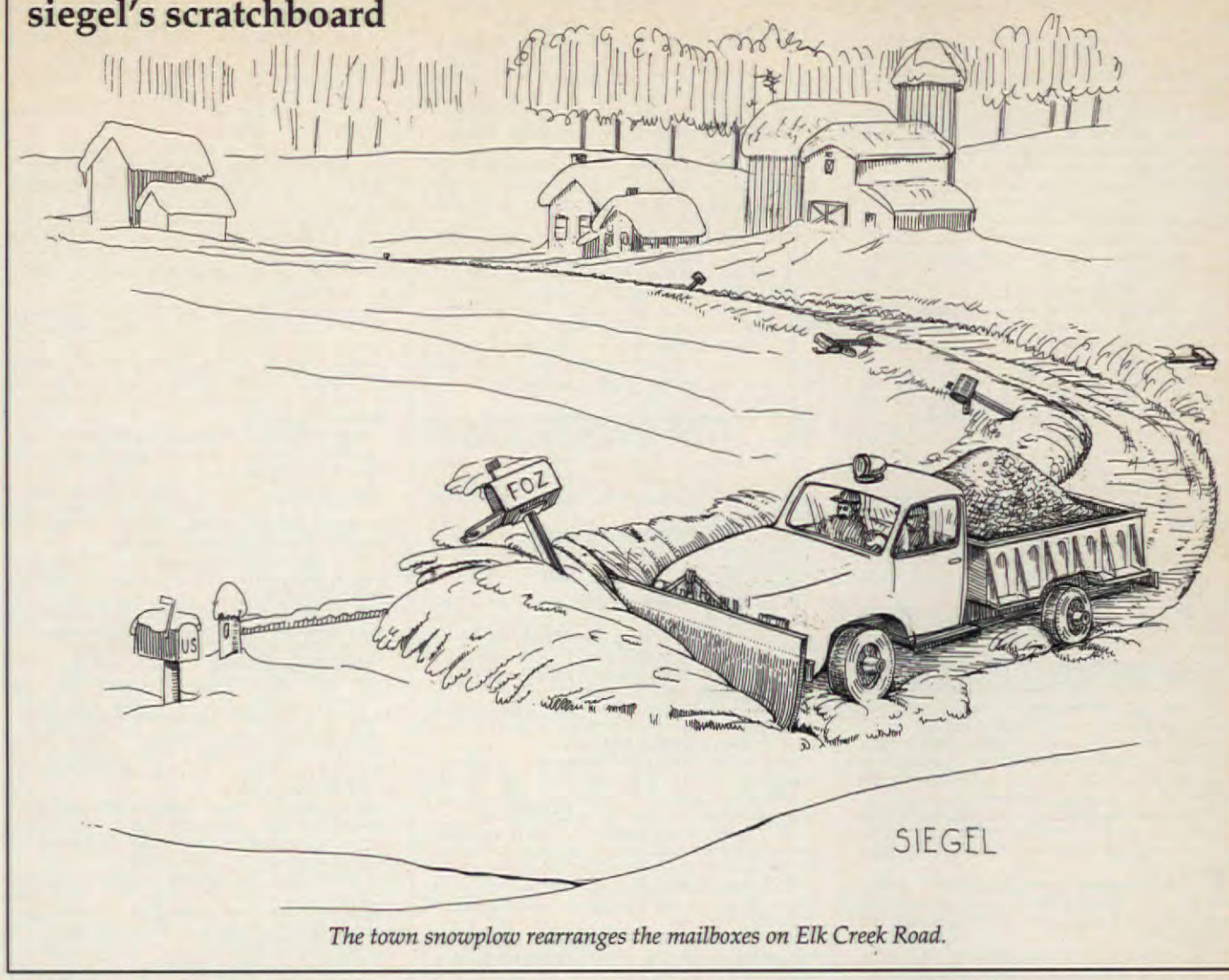
2460. Historic Painting — Major studio with extensive restoration and original design experience. Services range from research and analysis to trompe l'oeil, graining, and gilding. Free literature. **EverGreene Painting Studios**

4690. Faux Finishing Products — Manufacturer/supplier of water-based decorative and faux products. Also offers classes. Free brochure. **Faux Effects**

1960. Plaster Ornament — Hundreds of ornaments in fiber-reinforced plaster from turn-of-the-century molds. Also, custom duplication of ornament from your sample. Free flyer. **Fischer & Jirouch Co.**

4900. Flexible Molding — Also, rigid moldings, spot decorations, and simulated wood carvings for furniture, etc. Custom reproductions in polymers and polyesters available. Free brochure. **Flex Moulding, Inc.**

siegel's scratchboard



The town snowplow rearranges the mailboxes on Elk Creek Road.

6390. Molding Restoration — Studio specializes in conservation and restoration of architectural elements, sculpture, and fine art. Custom moldings. Free brochure. **Freedman Studios**

6170. Molded Ornament — Architectural elements such as medallions, moldings, columns, and capitals molded from high-density, no-rot polymer. Free brochure. **Fypon Molded Millwork**

67. Ceiling Buttons — Plaster washers that aid in the repair of sagging plaster ceilings. **G&M Supply Corp.**

1027. Choir Chairs — Church furnishings, including a cathedral/choir chair with rush seats. **R. Geissler, Inc.**

4770. Murals & Trompe L'Oeil — On site or on canvas; also, consultation, design. Wide range of clients. **Grand Illusion**

3520. Decorative Plasterwork — Projects for the hospitality industry; plasterwork, including scagliola; stock and custom work. Free brochure. **Hayles and Howe**

9510. Interior Finish Work — Faux finishing, decorative plasterwork, decorative painting, and all aspects of historic interior work, as well as custom contemporary work. Free brochure. **Intl. Fine Art Conservation Studio**

4540. Replacement Elements — Columns, cornices, and all types of exterior molded ornament in a variety of molded materials. **Ionic Castings**

3800. Sculpture Supplies — Mold-making materials, tools, etc. Free brochure. **JA Sculpture & Casting Supplies**

6520. Liquid Silicates for Restoration — Cleaning, consolidation, repair, and preservation products for natural stone. Free brochure. **KEIM Mineral Coatings/Cohalan Co.**

8840. Full Service Art Studio — Including design and production of 3-D relief, mosaic, and ceramic decorative environments. **Kozan Studios**

4910. Historic Pigments — Recreate the exact look of historic finishes through the use of authentic earth pigments and colors. **Kremer Pigments**

5230. Sculptor — Figurative sculptor and portrait artist whose themes have included classical and Renaissance art; monumental works. **LeQuire, Alan**

4730. Wheel-Cut Art Glass — Custom wheel-cut glass for residential and commercial interiors. Free brochure. **Lehmann Studios**

56. Fine Painted Decoration — Design, production, and installation of fine painted work; murals, finishes, and more. **Paul Montgomery & Associates**

3150. Copper Coatings & Patinas — Four finish colors, including verdigris green, can be applied to copper or any metal, and to any interior or exterior material. Free brochure. **Patina Finishes & Copper Coats**

88. Drywall Repair Products — Joint finishing, wall repair, and crack stop products. Free brochure. **Perma Glas-Mesh, Inc.**

58. Moldmaking Materials — Liquid urethanes and silicones for flexible molds and cast parts. High-quality reproductions. Free brochure. **Precision Converting**

7930. Stained Glass Studio — Major studio designs and fabricates art glass panels for residential and commercial buildings. Skilled in restoration and conservation of stained glass domes. Free brochure. **Reflection Studios**

4630. Faux Finishing Classes — Using water-based products. European workshops offered; studio accepts commissions. Free brochure. **Ritins Studio, Inc.**

6240. Stained Glass — Designs, fabricates, and restores stained and leaded, faceted, beveled, and etched glass panels. Free brochure. **Rohlf's Stained Glass Studio**

2980. Plaster Conservation — Restoration using traditional techniques and modern consolidants. Also custom enrichment for new construction. Free brochure. **Rory Brennan**

4710. Trompe L'Oeil & More — Murals, intricate stenciling, glazing, graining, etc. Specializes in recreation of historic ornament. Free brochure. **Lynne Rutter Decorative Painting Studio**

24. Architectural Ornament — Repair, restoration, and fabrication of architectural ornament and plasterwork: domes, ceilings, cornices, moldings, and more. **Saldarini & Pucci, Inc.**

2880. Gold Leaf Supplies — Gold leaf in booklets or rolls, oil sizes, Kolner burnishing clays for water gilding, imitation gold and aluminum leaves and rolls. Free brochure. **Sepp Leaf Products**

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8450. Polymer Ceiling Tiles — Resemble tin ceilings, an fit into a suspended grid system. Various colors and patterns available. Free brochure. **Snelling's Thermo-Vac, Inc.**

1530. Plaster Wall Repair — System combines a saturant with a fiberglass fabric, which can then be painted. Free brochure. **Specification Chemicals**

1100. Historic Paint Colors — Source for Old Village linseed oil paints, Williamsburg Buttermilk paints, and feathers, combs, and graining tools. Free brochure. **Stulb's Old Village Paints**

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25. Cast Aluminum Mailboxes — Also, statuary, lighting, street and garden furnishings. Free brochure. **Duncan-Lakkes**

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5360. Solariums & Greenhouses — Manufactures aluminum and wood solariums and horticulture greenhouses. Free brochure. **Florian Greenhouse, Inc.**

910. Sun Rooms — Wide variety of sun rooms with flexible modular designs; glass options include insulated glass and UV-protection. Free brochure. **Four Seasons Sunrooms**

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46. Mailboxes — Galvanized steel, aluminum, and brass are a few of the materials used for company's mailboxes. **Janzer Corporation**

52. Mailboxes — Distributor of mailboxes from more than 30 manufacturers, from post- to wall-mounted, for single family homes to entire developments. **Mailbox Shoppe**

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1725. Victorian Bathroom Fixtures — Antique and reproduction clawfoot tubs, high-tank toilets, pedestal sinks, and brass fixtures. Free catalog. **Bathroom Machineries**

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2940. Victorian Showerhead — Features 169 holes on an 8-in. dia. face. Shower-arm bracket available or installs with 1/2-in. standard fittings. Free brochure. **Sunflower Shower Co.**

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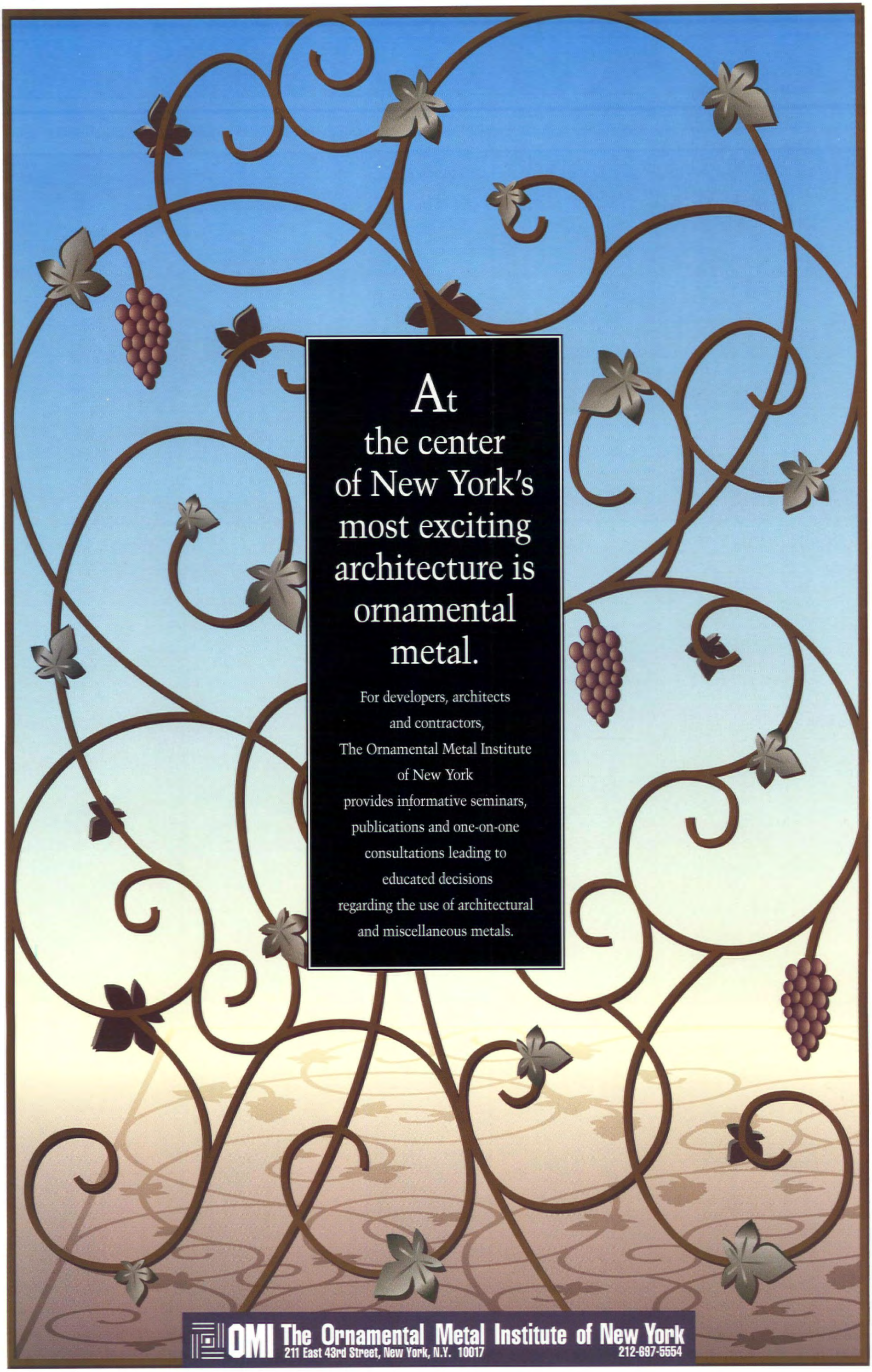
5030. Arts & Crafts Fixtures — Custom-designed sconces, lamps, and chandeliers in hammered copper and mica. Residential and commercial. Free brochure. **Ashford Lighting & Furnishings**

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WRITE IN NO. 5430

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