NEW CEILING MEDALLIONS IN MIRACLE MATERIAL

Have a project where you'd like to use polymer ceiling ornament — but fire codes forbid it? Then consider the new miracle substitute for synthetic polymers: Plaster. Plaster ornament doesn't burn, captures molded detail crisply, and will take any finish.

Advanced Architectural Cornices, Inc., has just introduced 4 new plaster medallions to complement the Dura-Cornice line of plaster cornices it has been marketing for rehabilitation and new construction.

The plaster is cast over fiberglass matting, which adds strength to the final product and reduces weight. To get them to the job site in good shape, the manufacturer carefully packs the cast products in sturdy wood boxes and ships via express truck service. (We had two medallions shipped to us here at TRADITIONAL BUILDING, and they arrived in perfect condition.)

The medallions are large — ranging in diameter from 25-1/8" to 38-1/8". Thickness is about 2-1/2", allowing for superb dimensional richness and clarity of detail.

The products meet Class 1 Fire Code requirements. (Unlike polymer materials, plaster doesn't release toxic gases during a fire.) You can get data on flame-spread and smoke-generation tests from the manufacturer.

The plaster cornices, which are similarly reinforced with fiberglass, come in 12-ft. lengths. Sizes range

continued on page 10
Architorture Vs. Neo-Traditionalism

In this charter issue of TRADITIONAL BUILDING, we're doing more than introduce a new publication; we're also introducing two new words: Neo-Traditionalist and Architorture.

Traditionalism to information construction gets historically simple: and historical been previously, the simple. But many other architects are using historic themes as a source for exciting and beautiful buildings (see next page). This has led to an entirely new architectural style that we're calling Neo-Traditionalism — to differentiate it from the hodgepodge of Post-Modernism.

Our purpose at TRADITIONAL BUILDING is to encourage BOTH sensitive rehabilitation and intelligent use of historic forms in new construction. We do this primarily by bringing you the best in historic products in each issue (and by tossing out the stuff we think is junk). And we'll be showing you excellent restorations as well as outstanding examples of Neo-Traditionalism. But as an additional part of this mission, we won't be able to resist pointing out buildings where the use of historic forms is silly or perverted. In other words, Architorture.

Architorture in the First Degree: Palladian windows with dime-store detailing plastered to a curtain wall in monotonous profligacy...

...While a mile away, a single elegantly detailed Palladian window fills its original role as an accent for a central entrance bay on this 1776 Federal house designed by Charles Bullfinch. (Photo: Society for Preservation of New England Antiquities.)

Dear Editor:

What a great idea: a trade newspaper that deals exclusively with historical building products. Architects and other building professionals should be aware of the expanding supply of high-quality traditional products available today. Unfortunately (as I know from personal experience), lots of the best sources are small and hard to find, and most of them don't make it into the pages of the architectural magazines. So anything you can do to make it easier to find these suppliers will be much appreciated.

Good luck.

Bernard Rothfeld, FAIA
Rothfeld, Kaufman & Bas, New York City

Dear Editor:

It was with much regret that I learned Clem Labine had sold Old- House Journal. I am delighted to hear he has undertaken this new publishing venture. There is a tremendous need to show people how to be more sensitive to the methods and materials of old buildings when dealing with restoration and preservation projects. I find that so often "good intentions" disrupt the delicate balance between the structural components and historic fabric with the introduction of modern solutions. The closer a project can conform to the original in workmanship, materials, and construction techniques, the less stress is placed on the building as a whole. I applaud TRADITIONAL BUILDING's efforts to address these needs on a national scale.

Sherry J. Kilgore
Historic Preservation Specialist
Tennessee Historical Commission

Letters
traditional building profile

ANN BEHA: Putting Art Back In The Building Arts

by Clem Labine

nce upon a time, architects thought restoration work stifled creativity. "There's no heat, no excitement! Restoration is just the reworking of old ideas," intoned the Imperial Wizard of all Architecture. "Let us assign all restoration work to our peasants who don't have the wit and vision for new design."

And thus it was for many years in the Kingdom of Design. But while the Wizard ruled from his International Style palace, he was unaware of stirrings in the Village below. The brightened Young Men and Women of the Village become fascinated by the old run-down palaces of the Kingdom. And they began to fix them up.

After a decade of work on the older palaces, the Young People found themselves bursting with ideas and energy. Their hands were full of the designs and patterns that once had been the Glory of the Realm. So the Young People of the Kingdom of Design began to build new palaces. And what they built was, in many ways, influenced by the old.

"The People will revolt," prophesied the Wizard. "They will never accept reactionary design."

But the People did not revolt. They rejoiced because the new palaces reminded them of the bygone days when there was sunshine and singing in the Kingdom. The People were glad and urged the Young Designers to build more in their new style. And they did.

As for the Wizard, he disappeared into his International Style palace and was never seen again.

... and restoration of Fench House at Wellesley College ...
(Architects: Ann Beha, Marilyn Brockman, for Ann Beha Associates. Photo: Herb Engelson.)

... has led to such Neo-Traditional projects such as this addition to the Dedham Country and Polo Club, Dedham, Massachusetts ...
(Architects: Ann Beha, Donald Kenna, & Mary McKenna, for Ann Beha Associates. Photo: David Heatt.)

... and this delightful design for the Bayberry Hill Golf Club, Yarmouth, Massachusetts.
(Architects: Ann Beha, Frank Cheney, for Ann Beha Associates.)

There are many who think the above fable bears a striking resemblance to our times. That being the case, one of the heroines of the Kingdom of Design would be Ann Beha, the principal owner of Ann Beha Associates in Boston, Mass. Like the young people in our fable, Ann has spent over a decade building a reputation as one of the country's foremost restoration architects. And now, she is helping to shape a whole new style of American architecture ... a style heavily influenced by America's old buildings. But don't call her designs Post-Modern. Ann's style is too refined and sophisticated to be tossed into the Post-Modern stewpot. Her work, and the work of an emerging group of architects schooled in the subtitles of restoration, cries out for a new name. We'll call it Neo-Traditional.

Origins of A Preservation Practice

Ann Beha started small. Shortly after graduating from MIT's architecture program in 1975, she set up Ann Beha Associates. Her thesis project at MIT had confirmed her initial suspicions that she loved preservation. The thesis project concerned rehabilitation of the First Baptist Church of Cambridge. Beha's involvement extended beyond the technical aspects of restoration; she also found a tenant for surplus space in the complex, providing some badly needed income for the small congregation.

One preservation job followed another ... resulting today in a roster of blue-chip clients that includes, among others, Harvard University, Wellesley College, Cambridge Historical Commission, Trinity Church (the H.H. Richardson landmark), and the New England Conservatory of Music.

By now, Beha Associates' reputation has spread beyond the Boston area. One of the firm's happy clients is the New York Landmark Conservancy. Laurie Beckelman, Executive Director of the Conservancy recalls: "I was extremely reluctant to hire a Boston architect to do work in New York City. But the firm came so highly recommended I felt I had to give them a chance. And it turned out the reputation was well-deserved. Ann's firm did such excellent work on a preservation study of 22 of New York City's historic armories that I'm looking forward to hiring the firm again."

Jan C. K. Anderson, Executive Director of Restore, a non-profit preservation education organization based in New York City, concurs: "Ann is not only one of the best restoration architects in the U.S., but is also an outstanding and delightful individual. Her firm handles beautifully many projects that have very difficult preservation problems. She's an extremely capable architect in all respects."

continued on page 10

Ann Beha's preservation planning work on such projects as the Massachusetts State Capitol (background) ...

SEPTEMBER/OCTOBER 1988 3
Many sources for high-quality historical hardware are small, so you won't find them in Sweet's. Here are the best ones we've tracked down.

Proper door and window hardware provides one of the first visual clues that a project has been thoughtfully detailed. High-quality hardware offers features too: it's immensely satisfying to grasp substantial, silky metal in your hand and hear the swooshing sound of closely mated parts engaging and disengaging.

Yet, since hardware installation comes at a project's end, hardware specification is frequently put off until the last minute. Or sometimes the project is over budget and cutbacks and compromises are made in the hardware specs — cheating the look of the work exactly where it is most noticeable.

With this special section on historical door and window hardware, the editors of TRADITIONAL BUILDING hope to expand your range of choices ... and to ensure that budget cuts (if they have to be made) are made elsewhere.

There's a lot of exciting historical hardware around. Some of it precisely duplicates historic originals. Others are loose adaptations of historic designs, modified for ease of production. As long as the quality is there, both classes of historical hardware have their place.

Precise reproductions, naturally, are best suited for restorations — although some discriminat- ing clients demand historic authenticity in new construction, too. Adaptations may be perfectly satisfactory for new construction where historical accuracy isn't critical.

Exclusive Clip-And-File Chart

Tricia Martin has compiled the accompanying clip-and-file chart covering 22 hardware companies we think will be of greatest interest to you. This chart doesn't include every company that purports to sell traditional hardware. These are the suppliers who, in the opinion of the editors, offer the best combination of quality and traditional styling.

There were three criteria for inclusion in the chart: (1) The products had to have a pleasing historical look (in the opinion of the editors), whether they were an authentic reproduction or a contemporary adaptation; (2) The company had to have a reputation for product quality and satisfactory customer service; (3) Products had to be available in commercial quantities at reasonable cost. This last factor ruled out many small custom producers who, while they may have excellent quality and service, can't fill large orders on short notice.

You'll notice that a few of the listed companies are advertisers in TRADITIONAL BUILDING. Most are not. Whether a company advertises or not had no bearing on its inclusion or exclusion from the chart.

The companies we've listed as "Additional Sources" are ones that may be satisfactory suppliers, but which didn't meet all of our selection criteria for the main chart. We couldn't get enough information on some of them to evaluate their product quality and service. In one case, the company's reputation for uneven product quality and spotty customer service kept it as an also-ran.

As for Baldwin Hardware, we've included them in the chart because they have a reputation for decent product quality. However, we couldn't dis- cover the secret of how to get their full catalog. So all you'll find listed is their free, door hardware brochure.

On the chart, companies that sell mainly his- torically authentic reproductions are coded "H." Companies whose main product lines are contem- porary adaptations, we've coded "C.

For extra help with this feature report, the editors ex- tend special thanks to: Ralph L. Walter, AIA, Whitman Ball of Ball & Ball, Linda Prichard of Restoration Works and Linda Tiley of Williamsburg Blacksmiths. — CL

Checklist for Hardware Quality

Brass & Bronze

1. WEIGHT — Does the piece have the heft of solid brass? (Use magnet to determine if it is brass.) Avoid brass-plated steel stampings and die cast items.

2. MECHANICS — Do the parts operate smoothly? Good snug fit on rivets and other fasteners?

3. FINISH — Poor workmanship shows up as surface roughness or unfinished areas. Minor sand pits are the natural result of sand casting — showing the piece was made by the same process as the original. A surface with no defects at all indicates the piece was made by modern methods (not necessarily bad), such as hot forging.

4. LACQUERING — Will manufacturer supply precise details on lacquering process? (Or does he fudge and say "Oh, we just spray it.") A dip or spray with a high-quality acrylic lacquer after thorough degreasing is best.

5. ANCESTRY — Does manufacturer make it clear whether he's supplying a historical reproduction or a loose adaptation?

Wrought Iron

1. WEIGHT — Does the piece have the heft and feel of a substantial piece of hardware?

2. MECHANICS — Do the parts operate smoothly? Are fasteners snug and well finished?

3. FORGING VS. STAMPINGS — Does the piece have the flatness, smoothness and regularity of machine stamping, or does it have the contour and marks of hand forging? Some pieces have dimpling stamped on to simulate hand-forging. But the dimples will appear in the same place from piece to piece. True hand forgings al- ways vary from one another. Material thickness varies, too. For example, hand-forged rubber latches range from under 1/16" on the "bean" part of the handle to just over 1/4" on the latch bar. Machine-made parts are much more uniform.

4. SHAPE — Hand-forging doesn't automatically guarantee quality. Some hallmarks of good hand work: softly beveled edges; angle bends that are crisp and not curved; curves smooth and even; twists symmetrical throughout the length of the twist; points tapered smoothly; and return bends that are smooth and centered on themselves.

5. FINISH — In the country, hand-forged iron was usually finished with linseed oil and ash to make it "black iron." In the city, the same pieces were frequently painted black. The best standard finish today is flat black lacquer. This will, with use, become partly shiny and partly worn away — imparting an antique patina.

Coming Next: Historical Lighting

These clip-and-file special reports will be a regular feature in every issue of TRADITIONAL BUILDING. In the next issue, we'll list the best sources for period lighting, from the Early American through Post-Victorian periods. Subsequent issues will contain special reports on old-fashioned streetscape equipment, architec- tural millwork, ornamental moldings (in both old and new materials), spiral stairways, traditional window styles, and traditional roofing.

ABOUT CONTACTING THESE COMPANIES

If you need product catalogs for an immediate project, your best bet is to call or write to these hardware companies directly (please mention TRADITIONAL BUILDING). On the other hand, if you need catalogs to update your files, it may be more convenient to use the Product Information Card inserted in this issue, or the Form on page 21.
<table>
<thead>
<tr>
<th>COMPANY</th>
<th>SPECIALTY</th>
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<tbody>
<tr>
<td>Acorn Manufacturing Co., Inc.</td>
<td>Reproduction Colonial &amp; Elizabethan forged iron hardware, including H, L, strap, &amp; butterfly hinges. Literature free when requested on letterhead, or send S5 for full-line catalog.</td>
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<tr>
<td>Anglo-American Brass Co.</td>
<td>Solid brass reproduction Renaissance &amp; Victorian hardware made by the sand cast, cold-chamber die cast, or lost-wax process. Will also custom-make hardware. Catalog free when requested on letterhead.</td>
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<tr>
<td>The Antique Hardware Store</td>
<td>Reproduction Victorian hardware for doors &amp; windows. Also has a large selection of bathroom fixtures &amp; fittings. Catalog free when requested on letterhead.</td>
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<tr>
<td>Baldwin Hardware Corporation</td>
<td>Hot forged brass hardware adapted from historic models but not true reproductions. Free brochure.</td>
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<tr>
<td>Ball &amp; Ball</td>
<td>Ball &amp; Ball manufactures the most complete in-stock collection of authentic reproduction 18th &amp; 19th-century hardware in brass, bronze &amp; iron. Custom work and repair of metal locks &amp; hardware. Free mini-catalog, or send S5 for complete catalog.</td>
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<tr>
<td>Circast</td>
<td>Custom hardware manufacturer. Handsome stock patterns for Victorian hardware. All hardware handmade using the lost-wax process, producing excellent detail. Send S2 for brochure.</td>
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<tr>
<td>Crawford's Old House Store</td>
<td>Authentic reproduction door, window, and cabinet hardware from Colonial to Victorian — newly crafted from original designs in brass, bronze, porcelain, or wrought iron. Call or write for free literature.</td>
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<tr>
<td>Decorative Hardware Studio</td>
<td>Full-service hardware supplier. Imports &amp; manufactures brass Renaissance hardware. Can restore &amp; duplicate existing hardware. Send S10 for complete catalog.</td>
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<tr>
<td>Historic Housefitters Co.</td>
<td>Selection of reproduction Early American brass &amp; iron hardware. All items in stock. Send specs for quotes on custom work. Send S3 for 32-p catalog.</td>
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<tr>
<td>H.B. Ives</td>
<td>Complete line of door &amp; window hardware, casement hardware, &amp; decorative solid brass hardware. Catalog free when requested on letterhead.</td>
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<tr>
<td>Kayne &amp; Son Forged Hardware</td>
<td>Hand-forged Early American hardware. Custom work according to your specs, as well as repair and duplication. Brass Hardware Catalog is S2, Hand-Forged Hardware Catalog is S2, or $3.50 for both.</td>
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H: Historical Reproduction  C: Contemporary Adaptation
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<tr>
<th>COMPANY</th>
<th>SPECIALTY</th>
<th>DOOR KNOCKS</th>
<th>BACK PLATES</th>
<th>ROSETTES/SCUTCHEONS</th>
<th>DOOR HINGES</th>
<th>BOX LOCKS</th>
<th>MORTISE LOCKS</th>
<th>DOOR KNOCKERS</th>
<th>DOOR PULLS</th>
<th>CASEMENT HARDWARE</th>
<th>SASH PULLS</th>
<th>HARDWARE CUSTOM WORK</th>
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<tr>
<td>Brian Lee Custom Hardware</td>
<td>Fine selection of bronze &amp; brass/brass Victorian hardware cast from antique originals. Custom work from your original designs. Catalog free when requested on letterhead. (D) Circle 15</td>
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<td>D.C. Mitchell Reproductions</td>
<td>Early American door &amp; window hardware, including door knockers, H &amp; H, hinges. Solid brass box locks a specialty. Catalog free when requested on letterhead. (G) Circle 62</td>
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<td>Old Smithy Shop</td>
<td>Hand-forged reproduction Early American hardware for interior &amp; exterior use. Source of hard-to-find black-painted head &amp; flat-head screws. Catalog free when requested on letterhead. (D) Circle 63</td>
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<td>Omnia Industries</td>
<td>Brass hardware with a historical feel. From house numbers to interior latches to mortise locks Free brochure. Catalog 510 to the trade, when requested on letterhead. (D) Circle 64</td>
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<td>H. Pfister Hardware Co., Inc.</td>
<td>Import &amp; manufactures all-brass decorative hardware. Selection ranges from Renaissance to Georgian. Send $7.50 for complete 96-pg catalog in 3-ring binder. (C)</td>
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<td>Restoration Works, Inc.</td>
<td>Extensive selection of brass Victorian, Renaissance, &amp; Classical hardware. Both imported and U.S. manufactured. Catalog free when requested on letterhead. (D) Circle 41</td>
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<td>Sign of the Crab</td>
<td>Brass Renaissance &amp; Victorian hardware. Also carries brass plumbing fixtures &amp; accessories. Catalog free when requested on letterhead. (D) Circle 65</td>
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<td>Transylvania Mountain Forge</td>
<td>Imported, high-quality selection of forged European hardware, from cassette fasteners to postal knockers. Send $2 for catalog. (D)</td>
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<tr>
<td>The Village Blacksmith Shop</td>
<td>Individually hand-forged Early American hardware &amp; iron accessories. Can duplicate original pieces or work from photographs &amp; measured drawings. Catalog free when requested on letterhead. (D)</td>
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<td>Virginia Metalcrafters</td>
<td>Approved/Inated by the Colonial Williamsburg Foundation. Send 15 for catalog. (H)</td>
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<tr>
<td>Williamsburg Blacksmiths, Inc.</td>
<td>Authentic reproduction Early American door &amp; window hardware wrought iron, including Suffolk &amp; Norfolk door latches. Catalog free when requested on letterhead. (D) Circle 67</td>
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Bronze Grips Slide Back Into Style

Brian Leo's reproduction sliding door grip, with its Anglo-Japanese motif, is a welcome change from the sleek, high-tech grips so often used today on pocket doors.

Cast in bronze using the lost-wax method, the grip has excellent detail and a handsome pattern. Offering good value for the price, the St. Paul door grip lists for $25. Standard size is 9" x 2-3/4", but it can be made in different lengths (according to your specs). Quantity discounts are also available.

For more information about Brian Leo Custom Hardware, see pullout chart in this section. — TM

CLASSY, BRASSY, DOOR BELL PLATE

The first thing folks see when visiting a house is the front door and its surroundings. This pushbutton doorbell plate from Anglo-American Brass Co. is cast brass, and brings the elegance of a Victorian home, newly built or restored, to the front door.

Not your usual doorbell plate, this model is reproduced from a 19th-century original. The plate measures 7-1/2" x 2-3/8" and comes complete with the pushbutton mechanism (the button made from fine white porcelain). Wholesale price of $14 is offered to professionals.

For more information about Anglo-American Brass Co., see pullout chart in this section. — TM

Hinges with Heart

These days, you can get almost anything with a "country look." We've even seen paperwells with a country theme! It's nice to know that you can still get authentic forged-iron Early American hardware. No duck motif...no kitchy cutouts...

Acorn Manufacturing makes a strap hinge with the traditional heart design that was brought to this country from Europe by early settlers. Originals of this design can still be found on some 18th century homes. Reproductions are found on both restorations and newly built Colonials.

Acorn's strap hinges, shown above, come in 4 lengths: 9" and 13" (120 gauge), or 17" and 20/1-2" (135 gauge). The 9" and 13" hinges can be used full or half surface on interior doors. The 17" and 20/1-2" lengths are used for full-surface application on exterior doors up to 36" x 8' (175 lbs). Prices range from $16.95 per pair to $23.95 per hinge.

For more information about Acorn Manufacturing, see pullout chart in this section. — TM

The Ultimate Hardware Suite

If you have a project where you want a knock-'em-dead Victorian period look — and budget is not a major factor — then you'll want to look at the Lilly Suite from Circast. Circast is known primarily as a custom hardware manufacturer, but they also have some stock patterns that are precise copies of historic originals.

The company sells four suites of matching Victorian door and window hardware. The Lilly Suite (below) is our personal favorite; it consists of 14 separate hardware items, with coordinated Anglo-Japanese patterns typical of the 1880s.

Each piece is handmade in silicon bronze by the lost-wax casting process, which results in superb detail (as good or better than any bronze hardware we've ever seen). The metal has the warm color of old "red brass" with either a high polish or low sheen. Unless the client specifies otherwise, the pieces are sold unlaquered.

Superior quality doesn't come cheap. Typical retail prices (for single units): 5" hinge with high polish — $92; door knob — $45; recessed sash lift — $20.

For more about Circast, see pullout chart in this section. — CL

Door Knockers In Iron

No lion's head or eagle rests atop this graceful door knocker. Historic Housefitters is making these beautifully refined pieces out of hand-forged iron — a material ordinarily used for rustic designs. This door knocker is as comfortable on a 1970's metal box as it is on a newly constructed Colonial.

The Colonial-style door knocker measures 7-1/2" high by 1" wide. List price is $36.00. Shipping and handling charges are additional.

For more about Historic Housefitters, see pullout chart. — TM

Authentic Box Locks With Modern Security

Ball and Ball's X90 locks have both antique charm and modern convenience. Except for the cylinder (which is a reproduction of a 1740's original), these locks are exact reproductions of a 1740's original, unlike loose adaptations marketed by other manufacturers. Like the originals, these locks have a thin brass box covering an iron plate on which the operating mechanism is mounted.

The Ball family pride in precise reproductions comes from their metalworking heritage, which can be traced back to a 1760 Philadelphia silversmith. Three generations of the Ball family currently practice their trade at the present location in Exton, PA.

All X90 locks are furnished complete with 2 knobs, rose, 9/32" square spindle, escutcheon with cover, keeper, screws, brass bit key, and keyed-alike or key different cylinders with keys. All brass locks are "Golden Glow" polished. Iron locks are also available and are painted flat black. Both are available regular (horizontal) or vertical, and left- or right-handed. Dimensions vary from 4" x 6" (brass or iron vertical) to 11" x 7" (brass regular). Prices range from $225 to $450.

For more about Ball and Ball, see pullout chart in this section. — TM

Shutter Dogs — Roll Over!

Most people today have probably forgotten that shutters are not vinyl things stuck to a wall alongside a window! They wouldn't know a shutter dog from a lap dog! But for those of us who know that shutter dogs are devices to hold shutters open...

Bailey and Son Custom Forged Hardware makes several styles of shutter dogs. Our personal favorite is the Bean shutter dog, shown above. All shutter dogs, including the "S" model (not shown), are fully rotation-al. The Price of the Bean Shutter Dog is $20. Other styles of shutter dogs are available in brass or iron and range in price from $10 to $60.

For more about Bailey & Son, see pullout chart in this section. — TM

A Lift For Window Sashes

Window hardware is frequently less flashy than door hardware. So, when we came across The Antique Hardware Store's decorative flush lift, we were delighted at the prospect of being able to "dress-up" an ordinary, double-hung window. The lift is heavy cast brass and are reproductions of a Victorian pattern. They are 5" x 1-3/4" and list for $12.95 each (screws included).

For more about The Antique Hardware Store, see pullout chart in this section. — H
### Traditional Lever For Handicapped

Baldwin Hardware is introducing a new, solid brass lever handle designed to meet the needs of the handicapped. While hardware designed with the handicapped in mind is not a new idea, this is the first lever we've seen that meets the Handicapped Code requirements in most states. Cost is approximately $125 for trim only. Locks are also available and cost about $160 additional.

For more about Baldwin Hardware, see pullout chart.  

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### UNFLAPPABLE SHUTTER HINGES

Remember that scene in Key Largo where Lauren Bacall and Humphrey Bogart are rushing around closing shutters during the big storm? And oh! how those shutters flapped — some even blew right off the house! If they had only known about Restoration Works' shutter hinges!

These shutter hinges work with gravity: when the shutters are closed, the weight of the shutter locks the hinge into place. The shutter is immobilized until it is manually lifted and rotated into the open position. Hinges are made of durable cast iron and come in sets consisting of 2 right-handed hinges, 2 left-handed hinges, and 2 sets of fasteners (enough for one window). Price per set is $18.30. Restoration Works also has a hinge that keeps the shutter locked in an opened position and sells for $12 per set.

For more about Restoration Works, see pullout chart.  

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"Sure, I work hard at hardware all day. My cemati? Raaw Bitts!"

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### Forged Thumblatches

Have trouble telling the difference between a Suffolk and a Norfolk thumblatch? (Norfolk on the left; Suffolk on the right.) The catalog from Williamsburg Blacksmiths not only clearly shows the difference but also displays a wide variety of high-quality Early American hardware that's equally at home in a fancy restoration or a new Colonial reproduction. Their Suffolk latches are forged with carefully beveled edges and can be made with a variety of ends, including beaded and spaced. Faithful copies of 18th century originals, these latches come with a Parkertized (phosphates), rustproofing coat plus a topcoat of low-sheen black lacquer. List price for Suffolk latches range from $43 to $75. Norfolk latches started replacing Suffolk latches in this country around 1800. Williamsburg produces 9 different styles of Norfolk latches, two of which are available with brass or iron handles. List prices range from $46 to $70.

For more information about Williamsburg Blacksmiths, see pullout chart in this section.  

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### UNUSUAL FRENCH DOOR HANDLES

Restoration Works has a cast brass passage set ideal for French doors. The lever handle and spring are built as one unit. The strong springs are great for French doors, particularly the dummy side where no latch is used. The backplate measures 2 5/16" wide x 5 7/8" high; the lever measures 3 5/16" from return to center of cylinder. Available plain or with a decorative trim. List price is $44 per set. Sets with privacy lock are $46.20.

For more information about Restoration Works, see pullout chart in this section.  

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Our patterns for these exactly copy the appearance, and the operation of the originals.

MORTISED LATCH SET
Unlike other available sets this one has a 4" high face plate to give the appearance of a larger lock at a reasonable price.

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Circle No. 8
Rare Mineral Doorknobs

Ball and Ball, of Exton, PA, has long been known for its precise replicas of Early American hardware. Now, in response to market demand, the firm is also offering Victorian hardware.

Amid the broad range of hinges, knobs, sash locks, and related Victorian pieces, what caught our eye were their mineral doorknobs. Quite rare now, ceramic knobs were a notable technical development of the 19th century. Patented in 1851 by John Pepper, mineral knobs were used on thousands of locksets from Russell & Erwin, among others.

Ball and Ball’s mineral knobs are 2-1/4” in diameter and come in white, black, and Bennington brown, along with a spindle and cast iron rose. Price of the Bennington brown knob is $14; the white or black knobs are $18.50 each.

For more about Ball and Ball, see the pullout chart in this section. — CL

Studs For The Tudor Look

Transylvania Mountain Forge stocks an item we found particularly interesting: black iron door studs. The company offers three styles of these faceted screws which range from 5/8” to 1” in diameter. (One size is also available in brass.) The studs can be provided with either a gloss or a satin finish. They have a screw-back and, when attached to the surface, give the door an Elizabethan or Medieval “bolthead” look.

Transylvania Mountain Forge imports their door studs from a European company, which has been in business for over a hundred years. The door studs list from $1.25 to $1.47 each, depending on size and style. Delivery is 6 to 8 weeks.

For more information about Transylvania Mountain Forge, see pullout chart in this section. — JL

TWIST-A-BELL

Tired of the same, old, standard, electric doorbell? Sign of the Crab may have something for you—a Victorian, mechanical, twist-type door bell. This reproduction exists as two pieces: a 4” bell inside, and a 2-1/2” twist portion that fits through any standard door wall and mounts outside. This elegant set is solid brass, ready-to-mount, unlacquered (or lacquered upon request), and lists for $10.50.

For more about Sign of the Crab, see pullout chart in this section. — JL

FREE PRODUCT INFORMATION

Use the form on page 21 to get free product information about most of these hardware suppliers.

Profile: Ann Beha
continued from page 3

Adapting To Growth

The growing reputation of Beha Associates has meant physical growth as well. Originally housed on the top floor of the Greek Revival townhouse on Beacon Hill restored by Beha and her husband, the firm moved five years ago to a gracious old building located not far from one of Beha Associates’ largest projects: the Massachusetts State House. (The firm prepared a detailed preservation plan for the 500,000-sq. ft. landmark.)

The company now has two principals, Ann Beha and Marilyn Brockman, plus six associate architects, a bookkeeper, and a secretary occupying the comfortable, well-lit renovated space. The businesslike atmosphere of the office is kept from becoming overly-serious by the presence of Lucy, Beha’s springer spaniel, who carries the job title of Office Mascot.

Beyond Preservation

Though the firm has built its reputation on preservation and restoration work, Beha obviously relishes new design. “Good new buildings have rich materials, craftsmanship, honesty, fine scale and proportion — many of the qualities I see in the old buildings I work on.”

As she’s indignant at the widely-held view that preservation firms can’t do new work: “I was trained as an architect. Restoration is only one aspect of architecture. I get really steamed when people think that restoration means they don’t design!”

And in fact, Beha Associates’ new work, such as Dedham Country & Polo Club, have been received with enthusiasm by peers and public. One observer of the firm’s work calls its new designs “contextual, traditional, self-assured, and very beautiful.”

Beha becomes supercharged when the discussion turns to design. “Art and architecture are taught together in college. We’re told that architecture is supposed to be an extension of the fine arts. Then we get out into the real world and discover that art and architecture are never again mentioned in the same breath.”

Ann Beha is clearly committed to putting art back into the building arts. And it’s equally clear that her familiarity with 18th-, 19th-, and early 20th-century buildings vigorously informs and inspires her work.

Ann Beha Associates’ design work puts it in the vanguard of those architects creating new buildings that use America’s architectural heritage as a wellspring of inspiration. They don’t employ historical forms as a source of parody as do the Post-Modernists, but instead treat historical themes with intelligence and sensitivity. They are creating a new Neo-Traditional style; it’s not only architecture, it’s art! ◆
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Whence This Fence?

Those wonderful wrought iron fences that surrounded grand Victorian homes in the late 1800's and early 1900's are, once again, available through Custom Ironworks, Inc. Roger Scott, proprietor and a 3rd generation blacksmith, specializes in turn-of-the-century wrought-iron fencing. Most of Scott's designs are authentic reproductions and are appropriate for both restoration and new construction.

Custom Ironworks' most modest design, shown above, costs $8.50 per linear foot and is 3 ft. high. The most ornamental design costs $31 per linear foot and is 5 ft. high. Line posts, positioned every 6' 8", vary in price depending upon height and style — from $13 to $95 each. Standard walk-through gates start at $91, and go up to $185. Custom Ironworks also offers an excellent selection of Estate Gates that start as low as $540 (standard 12 ft. wide x 5 ft. high) and go up to $3200 (ornate; 16 ft. x 7 ft.). Most orders are shipped via common carrier within 4-6 weeks. Custom Ironworks is one of very few ironwork companies remaining that will travel interstate to install fencing.

For free catalog, send request on letterhead to: Custom Ironworks, P.O. Box 99, Dept. TB, Union, KY 41091 (606) 384-4466. CSH# 05500 — TM

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The Old Wagon Factory has long been a great source for reproduction wooden screen doors. And they've just introduced three new designs. Our favorite is model #132, above.

The original door, from which this design is taken, was on a turn-of-the-century post office in Illinois. The spindles, however, are a design element added by the Massingills, proprietors of Old Wagon Factory. The door comes with 2 screen and 2 storm panels, which are easily interchanged with turn-buttons. Standard sizes available are 32" x 81" and 36" x 81" and cost $340. Custom sizes can be made for $370 (any size). Old Wagon Factory offers a 10% discount to building professionals.

Send $2 for catalog to: Old Wagon Factory, P.O. Box 1427, Dept. TB96, Clarksville, VA 23927 (804) 374-5787. CSH# 08210 — TM
So, you have this client who wants you to design the ultimate kitchen: walk-in freezer, commercial refrigerator, garbage compactor, and the best cookstove money can buy. A cooker that can simmer, bake, roast, toast, boil, braise, steam, simmer, fry, grill, and keep food warm — all at the same time. Not to worry… there's a solution.

The AGA Cookstove works on the principle of stored heat. Unlike conventional ovens, the AGA has no knobs or dials. The massive castings... make up the combustion unit, ovens, doors, and hotplates act as accumulators, storing heat at the right temperature. The AGA has 4 ovens: simmering, warming, baking, and roasting. The stove-top has 3 cooking plates: warming, simmering, and boiling. Because the Cookstove is constantly "on," all ovens & plates maintain proper cooking temperature and are ready for use immediately.

Although the AGA is never turned off, its fuel consumption is competitive with ordinary stoves. For example, the largest AGA cookstove has 4 ovens and measures 26-3/4" deep, 58-7/4" wide, and 33-11/2" high and uses about 1500 cu. ft. of natural gas/week, 76 gal. LP gas/week, or 96 Ib. of coal/week.

The 4-oven model lists for about $6,900 and is available in T colors. There's also a 2-oven model that costs about $5,600, measures 26-1/2" deep, 38-3/4" wide, and 33-1/2" high and is also available in the same range of colors. For free literature contact: AGA Cookers, Cooper & Turner, Inc., RFD 1, Box 477, Dept. TB, Stowe, VT 05672 (802) 253-9727. CSI# 11452 — TM

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For decades, traditional tin ceilings have been replaced by suspended acoustical ceilings. Now, with more people seeking the historic look, embossed tin is getting revenge: it's displacing conventional acoustical panels.

AA Abbingdon has introduced 2-ft. x 4-ft. tin ceiling panels that can be dropped in most 2-ft. x 4-ft. ceiling grid suspension systems. This is especially useful if a project demands ready access to ductwork between ceiling and subflooring above. The suspended tin ceiling panels combine the historic look with easy access of conventional acoustical ceilings.

Once installed, the ceiling can be coated with any oil-based paint. If you want to retain the original silvery color, apply a coat of clear lacquer or polyurethane.

Prices for the panels start at $17.25 each. Almost all of Abbingdon's regular tin ceiling patterns are available in the new, smaller panels. For literature, send $1 to: AA Abbingdon Affiliates, 2149 Utica Avenue, Dept. TB, Brooklyn, NY 11234 (718) 258-8333. CSI# 09515 — TM

The Return Of Sheet-Metal Ornament

Looking for a low-cost alternative to terra cotta, wood, cast-iron, or copper exterior ornament? W.F. Norman manufactures a wide range of economical sheet metal ornament for exterior and interior use. The patterns Norman offers were first produced in 1892, and the original dies are still used today. Walk down almost any main street in America and look up to the cornice you'll see sheet metal ornament that has survived since the turn of the century.

Metal ornament is lightweight, making it easy to secure safely. W.F. Norman's metal ornamental materials are either zinc, which lasts as long as copper, or galvanized steel (zinc coated steel). With regular maintenance and painting, ornaments made from galvanized steel will last as long as those made from zinc.

W.F. Norman makes everything from drops and pinnacles to panel ornaments and keystones. They will also custom-produce ornament to your specifications. Shown above is a custom-made window hood. When ordered in quantities of 20 or more, this type costs between $545-$550 per hood. If only one was needed to match existing window hoods, the price would drop to $565.

Sheet Metal Ornament catalog free when requested on letterhead. W.F. Norman Co., P.O. Box 1032, Dept. TB, Nevada, MO 64772 (800) 641-4038. CSI# 05730 — TM

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When you want the look of wooden lattice-work without the long-term maintenance, consider Vinylattice from Cross Industries. For porches and trelises, especially, it makes a lot more sense than wood.

Cross Vinylattice is a polyvinyl-chloride product that comes in white (and 7 other colors) and in diagonal and rectangular patterns. In the diagonal pattern, strips are placed at 45° angles to the panel edges; in the rectangular pattern, the strips are placed parallel to the panel edges. Panel joints are chemically welded, rather than stapled. The PVC contains an ultraviolet inhibitor which prevents yellowing and fading.

Each pattern comes in 3 variations of strip widths and openings. Panels are 4' and 2' x 10' x 8'; diagonal patterns can be almost any length. A 4' x 8' white panel retails for about $49.

Scale drawings of Vinylattice and free literature are available with your letterhead request. Cross Industries, Inc., 3174 Marican Drive, Dept. TB, Atlanta, GA 30340 (404) 451-4531. CSI# 10240 — TM

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Erie Landmark Company manufactures bronze markers in custom and stock sizes. They have approved National Register plaques in cast bronze (2 lines custom text) for $86 and in cast aluminum (no customizing) for $53. Erie offers free consultation, trade discounts, and special prices on quantity orders.

Bronze Markers are cast in standard oval or rectangular format, from 5" x 7" to 2" x 10", and ramified in price from $55 to $90 with a choice of finishes: polished, antiqued, or antiqued with polished text. Erie also makes cast aluminum, redwood, and metal photo plaques. Allow 6-8 weeks for delivery.

Send specs for quote on custom markers, or request free literature from: Erie Landmark Co., Suite 211, Dept. TB, 90 W. Montgomery Ave., Rockville, MD 20850 (301) 460-9575. CSI# 10400 — TM

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Zeluck will make a round-top window in any radius — single-, double-, or triple-hung, manual or motorized operation, muntins as narrow as 1/8", single- or double-pane glass, open-in and open-out casements, and other special architectural shapes. All windows are made of mahogany (unless otherwise specified), with brass or stainless hinges. Glazing is carefully embedded and weather-sealed with butyl tape and butyl caulking.

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One of their most notable projects is the replacement of over 100 windows on the Arts & Industries Building of the Smithsonian Institution in Washington, D.C. Other projects include: The Helmsley Palace Hotel/Villard Houses, New York City, Doral Hotel, FL; Philips Collection Museum, Washington, D.C., and the Bronx Zoo in New York City.

Send specs or drawings for bid. For literature, contact: J. Zeluck, Inc., 5300 Kings Highway, Dept. TB, Brooklyn, NY 11234 (718) 251-8060. CSI# 08630 — TM

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Most epoxy-based systems for repairing rotted wood (such as the West system) can only be used on non-load-bearing members. But the Beta system, because of its fiber reinforcing rods, can be used on structural timbers.

The Beta system was developed in Holland and has been used on many restoration projects in both Europe and the United States. For example, in Amsterdam's Maritime Museum, 582 beam ends and 276 wooden trusses were restored and strengthened with the Beta System. In the U.S., the Beta system was used to restore the Nantucket Windmill, Nantucket, RI, Saugus Iron Works, Lowell, MA, and the Bee Bee Windmill in Southampton, NY.

Timbers in this Colonial windmill were restored with the Beta System.

For more information, contact Beta's North American distributor: Dell Corporation, P.O. Box 1462, Dept. TB, Rockville, MD 20851 (301) 279-6812.

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SEPTEMBER/OCTOBER 1988
Metal Roof Renaissance

Q: What do the Smithsonian Institution, Monticello, Andrew Jackson’s Hermitage, and Washington’s Union Station have in common? A: Terne metal roofs. One of the oldest types of roofing materials, terne is enjoying a big comeback for both restoration and new construction.

Usually applied with standing or batten seams, terne roofs add visual richness and a traditional look to any building. (Terne metal is copper-bearing steel, coated on both sides with terne alloy — 20% tin and 80% lead.)

Terne’s major disadvantage is that it needs to be kept painted, which adds to maintenance costs. But the need for painting can also be turned to advantage: the designer can specify any color, thus making the roof a full design element.

If low maintenance is a prerequisite, there’s also terne-coated stainless-steel, coated both sides with terne alloy. It’s a corrosion-resistant material that stands up even in industrial and marine environments, and TCS doesn’t need to be painted.

Terne runs about $75/sq. ft. for the material (before installation). TCS is about double that price.

For technical details and installation specifications, contact: Dewey Vanich, Dept. TB, Follansbee Steel, Follansbee, WV 26037 800-624-6906. CSI# 07610 — CL

Tile System Lowers Cost Of Plaster Ceiling

If you’re designing a project that demands the elegance of an ornate plaster ceiling, but your budget prohibits the time and expense involved, then Above View’s plaster ceiling tiles may be the answer. They provide the look of a coffered plaster ceiling at a fraction of the cost.

Manufactured using gypsum cement, glass fibers, and other non-flammable aggregates, these tiles will not sustain combustion nor release toxic gases in a fire.

Above View’s tiles are 2 ft. square and weigh about 8 lb. The relief varies from 1/4” to 1-1/4”, depending upon the specific design. The tiles will fit into any standard commercial suspended grid system and can easily be sawed to create cutouts, or to fit into oddly shaped spaces. Tiles come in approximately 1,300 colors, including the full Pratt & Lambert Pro-Flode Plus line. And, if none of those suit your needs, Above View will custom paint or finish your tiles. They offer a choice of three faux finishes: marble, wood, and stone.

While Above View would not quote exact prices, they claim that installing their suspended plaster ceiling tiles costs about 1/6 as much as a coffered plaster ceiling.

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32. Plaques & Castings -- Foundry is one of the largest manufacturers of cast and fabricated metal work. Castings available in bronze, brass, aluminum, and nickel. Also custom made signs for signs for doors and grills. Free catalog. La Heye Bronze

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67. Door Hardware -- Free brochure illustrates a large selection of door hardware, from Victorian and modern to traditional and industrial. Brochure free to professionals. Door hardware: Baldwin Hardware

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041 042 043 044 045 046 047 048 049 050 051 052 053 054 055 056 057 058 059 060
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SEPTEMBER/OCTOBER 1988 21
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The Sentry Electric Corporation, long known for their reproduction streetscape lighting fixtures, has a lamp we think is a beauty: The Sentry SCP Luminaires.

Designed for use in New York’s Central Park, the SCP Luminaires combines the beauty of the Victorian era with the technology of the 1980’s. The sculptured leaf-patterned hoops and tulip-shaped globes are in keeping with the look of existing lamps in the park. The globe is polycarbonate, and the cups, hoops, and base are cast aluminum, making it sturdy and vandal resistant.

Sentry’s SCP Luminaires is rated at 100 - 250 watts (4000 to 20000 lumens). There are several models available including: Mercury, Trigger Start, Penning (Self) Start, and Metal Halide. While the SCP Luminaires does not come with a post, it can be specified with many posts, including the New York Henry Bacon type.

For more information and the name of a representative in your area, contact: Sentry Electric Company, 185 Buffalo Avenue, Dept TB, Freeport, NY 11520, (516) 379-4660.

CONGRATULATIONS to Clem Labine & The Staff Of TRADITIONAL BUILDING on ITS PREMIER ISSUE

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editorial index

ITEM PAGE
Ann Beha — profile 3
Architects Vs. Neo-Traditionalism 2
Calendar of Events 23
Siegel’s Scratchboard 8
Product Literature 20

- Division 05 — METALS
  Fences, wrought iron 12
  Ornament, sheet metal 14

- Division 06 — WOOD & PLASTICS
  Lattice, vinyl 14
  Wood, restoration with epoxy 16

- Division 07 — THERMAL & MOISTURE PROTECTION
  Roofing, terne metal 18

- Division 08 — DOORS & WINDOWS
  Box locks, brass 7
  Door bell plate, brass 7
  Door bell, victorian 7
  Door grips, bronze 7
  Door knocker, iron 7
  Door levers, brass 7
  Door lever, brass - handcrafted access 8
  Door studs, iron 10
  Door & window hardware, special report 4
  Doorstops, mineral 10
  Doors, screen — wooden 12
  Hardware chart, door & window 5
  Hardware, door & window — additional sources 10
  Hardware, door & window — 4
  Hardware, door & window — Quality Checklist 7
  Sash lift, brass 7
  Shutter dogs, iron 7
  Shutter hinges, iron 8
  Strap hinges, iron 7
  Thumblatches, iron 7
  Windows, wood — custom 14

- Division 09 — FINISHES
  Ceiling medallions, plaster 1
  Ceiling panels, tin 12
  Ceiling tiles, plaster 18

- Division 10 — SPECIALTIES
  Plaque, bronze 14
  Division 11 — EQUIPMENT
  Cookstove, AGA 13
  Division 12 — FURNISHINGS
  Glass, beveled 17
  Ornament — photo-reproduced on aluminum panels 19
  Division 16 — ELECTRICAL
  Lanterns, streetscape 22

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UPCOMING EVENTS

September 12, 1988  Painting & Decorating Course
- 3-year course for serious decorative painters, taught by master craftsmen from England. Deadline for applications is September 12th. Only 15 students will be accepted. Graduates are eligible for the Advanced Craft Certificate.

October 5-6, 1988  20/20 Visionary Perspectives 
- Association for Preservation Technology’s 20th Anniversary conference will focus on what’s happened in preservation in the past 20 years and the direction it will take in the next 20. Pre-conference tours: books, October 5; Gardens/Paints/Coatings/Site Vince, Demonstrating And Assessment of Historic Buildings: Riley Plaza, Boston, MA. For more information, contact: Historic Massachusetts, Inc., 45 School Street, Boston, MA 02110 (617) 255-7102.

October 19-21, 1988  The Vale Lecture Series 
- November 2, 1988  Conference On Fire Safety & Historic Preservation
- Second Vermont conference for building professionals, preservationists, and fire safety machinery officials on how to meet sometimes conflicting requirements for fire safety & historic preservation. Ascutney Mountain Resort, Ascutney, VT. For more information, contact: Charlotte Barrett, Institute for the Building Crafts, P.O. Box 777, Westford, MA 01886 (978) 227-5782.

December 7-9, 1988  The Interiors Conference For Historic Buildings
- 3-day national conference focusing on design and technical issues concerning the rehabilitation and restoration of historic interiors. Franklin Plaza Hotel, Philadelphia, PA. For more information, contact: The Interiors Conference for Historic Buildings, P.O. Box 2790, Central Station, Washington, DC 20038 (202) 343-9578.

Closing for Upcoming Events is the 1st of the month, 2 months prior to publication date. If you have upcoming events, be sure to consider including: send information in Calendar Editor, TRADITIONAL BUILD-ING, 199 Berkeley Pl., Brooklyn, NY 11217.

RESTORE 9-Month Course
- Restoration skills training program oriented toward building professionals. Classes will be held at the Green-City Design Center, 211 East 48th Street, New York, Tuition is $950, which includes lab fees and all printed course materials.

For applications & further information, contact: Jan C.K. Anderson, RESTORE, 160 Street, New York, NY 10037 (212) 766-0128.

November 1-3, 1988  Conference On Fire Safety & Historic Preservation
- Second Vermont conference for building professionals, preservationists, and fire safety machinery officials on how to meet sometimes conflicting requirements for fire safety & historic preservation. Ascutney Mountain Resort, Ascutney, VT. For more information, contact: Charlotte Barrett, Institute for the Building Crafts, P.O. Box 777, Westford, MA 01886 (978) 227-5782.

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