

Clem Labine's TRADITIONAL BUILDING

Historical Products For Today's Professional

S E P T E M B E R / O C T O B E R 1 9 8 8 V O L . 1 N O . 1 \$ 3 . 0 0

in this issue:
special pullout
door & window hardware
chart



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

perspective

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-Traditionalism and Architorture.

NEO-TRADITIONALISM: New design that uses historic forms for inspiration in a sensitive and intelligent way, without necessarily copying the past. Neo-Traditional buildings refer to their historic antecedents in a respectful and loving manner.

ARCHITORTURE: A brutal, mocking, uninformed, or absurd handling of historic forms, either in restoration or new construction.

The mission of TRADITIONAL BUILDING is simple: to bring you and other building professionals the latest information on where to buy the best in historically styled products. But that mission gets involved with larger issues: restoration and preservation projects of the past decade have made historical ornament popular for new construction as well. The historic look is "in."

However, much of what is being called "Post-Modern" construction I find painful to my sensibilities. The historical allusions are often clumsy, or a parody, or in the case of the Palladian Palace illustrated here, downright silly.

Those of us who love historic architecture, and who feel that it has a great deal to teach us about beauty and enduring values, are delighted to see more and more designers utilizing traditional forms in their buildings. But melding historic forms and ornament into contemporary architecture is not simple. If it were, there wouldn't be so much clumsy Post-Modern architecture around.

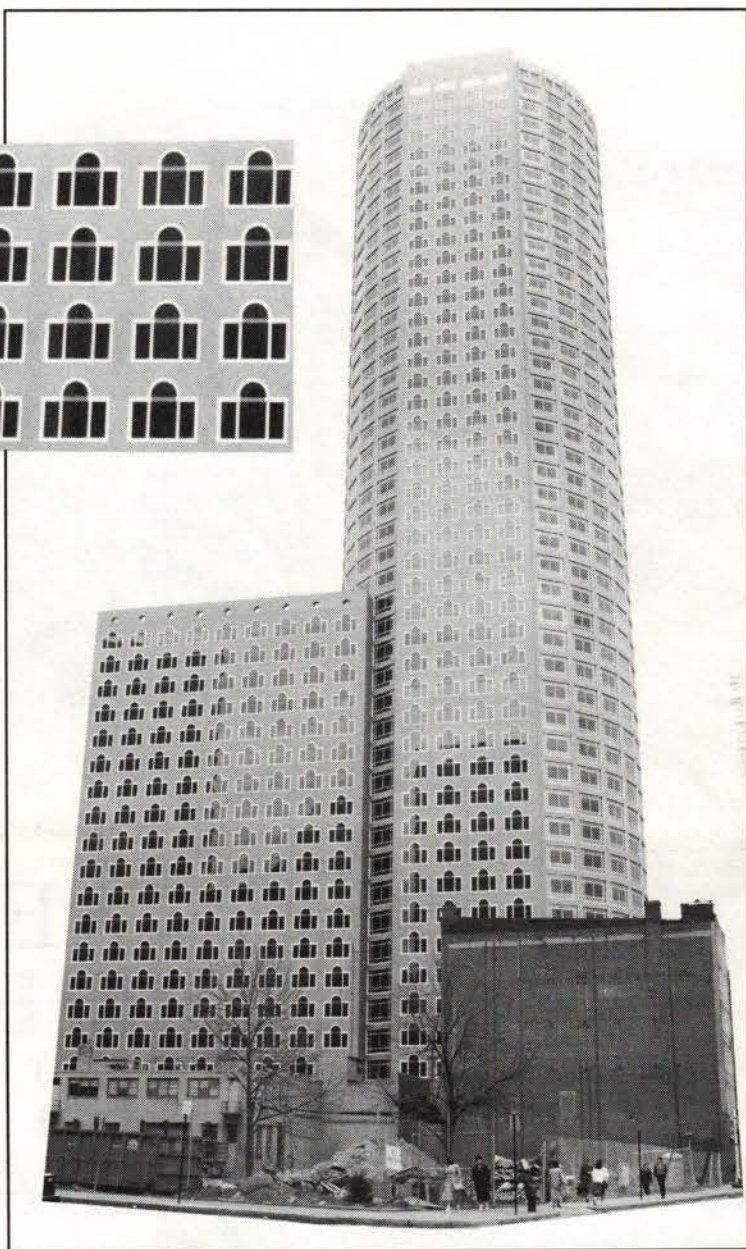
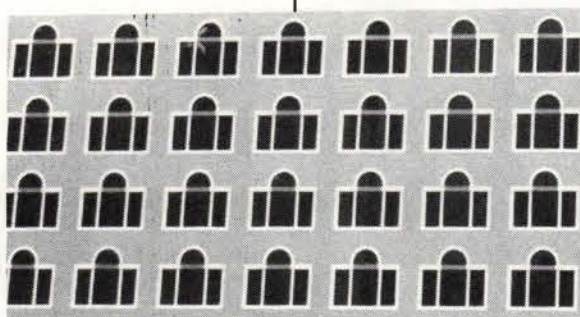
The Palladian Palace is a case in point. Obviously, the architect and the client thought the building looked fine. But to this observer, the result is a travesty. The classic Palladian window form has been plastered all over a standard curtain-wall box and tower. Originally meant to be a major accent in an entrance bay, the Palladian window here has been trivialized by repetition. To me, it's a classic case of Architorture.

I have a lurking suspicion that some designers have found it too hard to manipulate historic ornament in a sensitive or sophisticated way. So in-

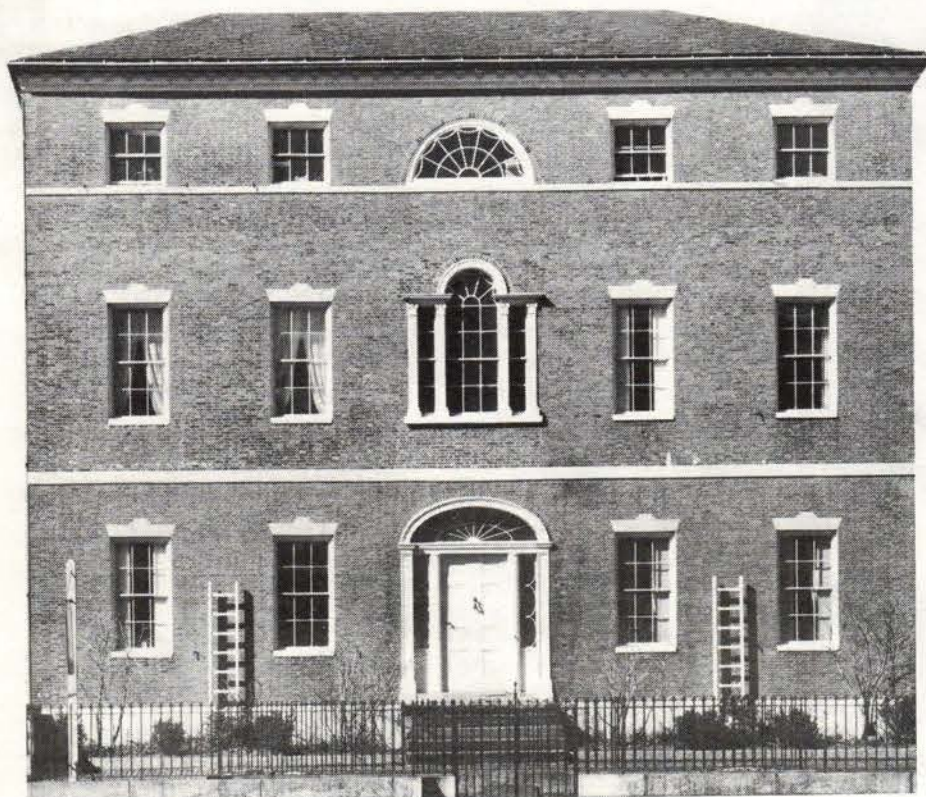
stead, they treat historic forms as a joke. That way, they are insulated from criticism; they can always say, "Hey, I was just kidding!"

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



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



...While a mile away, a single elegantly detailed Palladian window fills its original role as an accent for a central entrance bay on this 1796 Federal house designed by Charles Bullfinch. (Photo: Society for Preservation of New England Antiquities.)

primarily by bringing you the best in historical 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 perverse. In other words, Architorture. ♦

Clem Labine

Seen any good examples of Architorture Or Neo-Traditionalism?

We're inviting readers of TRADITIONAL BUILDING to submit photos of good examples of either Neo-Traditionalism or Architorture. (Black & white photos are best.) We'll pay \$50 for any examples used in print. Send photos to: Editor, TRADITIONAL BUILDING, 199 Berkeley Place, Brooklyn, NY 11217.

letters

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 appear in 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 Rothzeit, FAIA
Rothzeit, Kaiserman Thomson & Bee
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

Clem Labine's
TRADITIONAL BUILDING

Historical Products For Today's Professional

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A Note To Contributors: TRADITIONAL BUILDING solicits reviews of historical products from building and preservation professionals. A query letter to the editor describing the product and scope of the review is suggested. Photos of outstanding examples of Neo-Traditionalism and Architorture are also sought. While we will be careful of all materials submitted, we cannot be responsible for non-receipt or loss; please keep copies of all materials sent. Payment for contributions is sent upon acceptance.

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traditional building profile

ANN BEHA: Putting Art Back In The Building Arts

by Clem Labine



Once 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 brightest Young Men and Women of the Village became 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 heads 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.



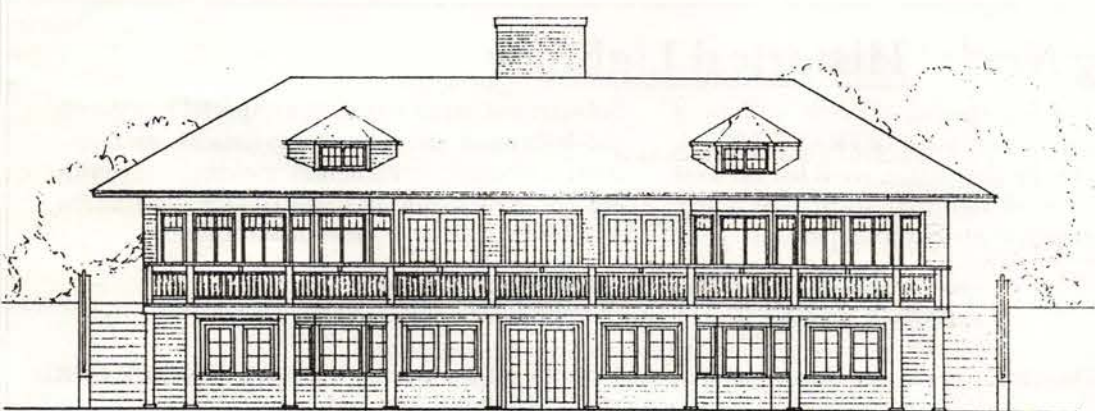
... and restoration of Fench House at Wellesley College ...

(Architects: Ann Beha, Marilyn Brockman, for Ann Beha Associates. Photo: Herb Engelsberg.)



... has led to such Neo-Traditional projects such as this addition to the Dedham Country and Polo Club, Dedham, Massachusetts ...

(Architects: Ann Beha, Donald Klema, & Mary McKenna, for Ann Beha Associates. Photo: David Hewitt.)



... and this delightful design for the Bayberry Hill Golf Club, Yarmouth, Massachusetts.

(Architects: Ann Beha, Frank Cheney, for Ann Beha Associates.)



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

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 subtleties 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.

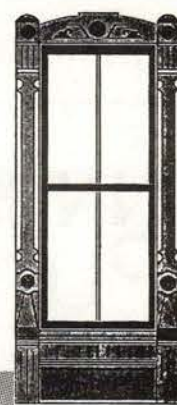
By now, Beha Associates' reputation has spread beyond the Boston area. One of the firm's happy clients is the New York Landmark Conservancy. Laurie Beckelman, Executive Director of the Conservancy recalls: "I was extremely reluctant to hire a Boston architect to do work in New York City. But the firm 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



HISTORICAL DOOR & WINDOW HARDWARE



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 tactile rewards, 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 — cheapening 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 discriminating 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.

Obviously, the 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 commercially significant quantities. 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 discover 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 historically authentic reproductions are coded "H."

Companies whose main product lines are contemporary adaptations, we've coded "C". ♦

For extra help with this feature report, the editors extend special thanks to: Ralph L. Walter, AIA, Whitman Ball of Ball & Ball, Linda Priebe 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's 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 always vary from one another. Material thickness varies, too. For example, hand-forged thumb 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. SHAPING — 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, architectural millwork, ornamental moldings (in both old and new materials), spiral stairs, 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.

COMPILED BY TRICIA MARTIN

COMPANY	SPECIALTY	DOOR KNOBS		LEVER HANDLES	IRON THUMB LATCHES	BACK PLATES		ROSETTES/ ESCUTCHEONS	DOOR HINGES		IRON STRAP HINGES	BOX LOCKS		MORTISE LOCKS		DOOR KNOCKERS		DOOR PULLS		CREMONE BOLTS	SLIDE BOLTS	CASEMENT HARDWARE	SASH PULLS		SHUTTER HARDWARE	CUSTOM WORK
		Brass/ Bronze	Glass			Brass/ Bronze	Ceramic		Brass/ Bronze	Iron		Brass	Iron	Brass	Iron	Brass	Iron	Brass	Iron				Brass/ Bronze	Glass		
Acorn Manufacturing Co., Inc. P.O. Box 31 - Dept. TB Mansfield, MA 02048 (617) 339-4500 (800) 835-0121	Reproduction Colonial & Elizabethan forged iron hardware, including H, H-L, strap, & butterfly hinges. Literature free when requested on letterhead, or send \$5 for full-line catalog. (H) Circle 56																									
Anglo-American Brass Co. P.O. Drawer 9487 - Dept. TB San Jose, CA 95157 (408) 246-0203	Solid brass reproduction Renaissance & 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. (H) Circle 57																									
The Antique Hardware Store 43 Bridge Street - Dept. TB Frenchtown, NJ 08825 (201) 996-4040 (800) 422-9982	Reproduction Victorian hardware for doors & windows. Also has a large selection of bathroom fixtures & fittings. Catalog free when requested on letterhead. (H) Circle 58																									
Baldwin Hardware Corporation 841 E. Wyomissing Blvd. Box 15048 - Dept. TB Reading, PA 19612 (215) 777-7811	Hot forged brass hardware adapted from historic models but not true reproductions. Free brochure. (C) Circle 59																									
Ball & Ball 463 West Lincoln Highway Dept. TB Exton, PA 19341 (215) 363-7330 FAX (215) 363-7639	Ball & Ball manufactures the most complete in-stock collection of authentic reproduction 18th & 19th century hardware in brass, bronze & iron. Custom work and repair of metal locks & hardware. Free mini-catalog, or send \$5 for complete catalog. (H) Circle 8																									
Cirecast 380 7th Street - Dept. TB San Francisco, CA 94103 (415) 863-8319	Custom hardware manufacturer. Handsome stock patterns for Victorian hardware. All hardware handmade using the lost-wax process, producing excellent detail. Send \$2 for brochure. (H)																									
Crawford's Old House Store 301 McCall St. - Dept. TB Waukesha, WI 53186 (414) 542-0685 (800) 556-7878	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. (H) Circle 60																									
Decorative Hardware Studio P.O. Box 627 - Dept. TB Chappaqua, NY 10514 (914) 238-5251	Full-service hardware supplier. Imports & manufactures brass Renaissance hardware. Can restore & duplicate existing hardware. Send \$10 for complete catalog. (C)																									
Historic Housefitters Co. Farm to Market Road - Dept. TB Brewster, NY 10509 (914) 278-2427	Selection of reproduction Early American brass & iron hardware. All items in stock. Send specs for quotes on custom work. Send \$3 for 32-p catalog. (H)																									
H.B. Ives P.O. Box 1887 - Dept. TB New Haven, CT 06511 (203) 772-0310	Complete line of door & window hardware, casement hardware, & decorative solid brass hardware. Catalog free when requested on letterhead. (C) Circle 61																									
Kayne & Son Forged Hardware 76 Daniel Ridge Road - Dept. TB Candler, NC 28715 (704) 667-8868	Hand-forged Early American hardware. Custom work according to your specs, as well as repair and duplication. Brass Hardware Catalog is \$2, Hand-Forged Hardware Catalog is \$2, or \$3.50 for both. (H)																									

TRADITIONAL BUILDING'S HISTORICAL DOOR & WINDOW HARDWARE SourceList

COMPILED BY TRICIA MARTIN

COMPANY	SPECIALTY	DOOR KNOBS		Ceramic/ Porcelain	LEVER HANDLES	IRON THUMB LATCHES	BACK PLATES		ROSETTES/ ESCUTCHEONS		DOOR HINGES		IRON STRAP HINGES	BOX LOCKS		MORTISE LOCKS		DOOR KNOCKERS		DOOR PULLS		CREMONE BOLTS	SLIDE BOLTS	CASEMENT HARDWARE	SASH PULLS		SHUTTER HARDWARE	CUSTOM WORK
		Brass/ Bronze	Glass				Brass/ Bronze	Cer- amic	Brass/ Bronze	Iron	Brass/ Bronze	Iron		Brass	Iron	Brass	Iron	Brass	Iron	Brass	Iron				Brass/ Bronze	Glass		
Brian Leo Custom Hardware 7532 Columbus Ave. So.- Dept. TB Richfield, MN 55423 (612) 861-1473	Fine selection of bronze & brass/bronze Victorian hardware cast from antique originals. Custom work from your original designs. Catalog free when requested on letterhead. (H) Circle 15	■			■		■		■	■	■	■						■	■	■	■	■					■	■
D.C. Mitchell Reproductions 1749 Old Wilmington Road Dept. TB Hockessin, DE 19707 (302) 998-1181	Early American door & window hardware, including door knockers, H & H-L hinges. Solid brass box locks a specialty. Catalog free when requested on letterhead. (H) Circle 62					■					■	■	■	■	■												■	■
Old Smithy Shop Box 336 - Dept. TB Milford, NH 03055 (603) 673-0132	Hand-forged reproduction Early American hardware for interior & exterior use. Source of hard-to-find black pyramid-head & flat-head screws. Catalog free when requested on letterhead. (H) Circle 63				■	■						■	■					■	■	■							■	■
Omnia Industries Box 330 - Dept. TB Cedar Grove, NJ 07009 (201) 239-7272	Brass hardware with a historical feel. From house numbers to interior latchsets to mortise locks. Free brochure. Catalog \$10 to the trade, when requested on letterhead. (C) Circle 64	■			■				■		■					■		■				■	■					
H. Pfanstiel Hardware Co., Inc. Route 52 - Dept. TB Jeffersonville, NY 12748 (914) 482-4445	Imports & manufactures all-brass decorative hardware. Selection ranges from Renaissance to Georgian. Send \$7.50 for complete 96-pg. catalog in 3-ring binder. (C)	■			■				■		■					■		■		■		■		■		■		
Restoration Works, Inc. 810 Main Street - Dept. TB Buffalo, NY 14202 (716) 856-8000	Extensive selection of brass Victorian, Renaissance, & Classical hardware. Both imported and U.S. manufactured. Catalog free when requested on letterhead. (H) Circle 41	■	■	■	■		■		■		■					■		■		■		■	■	■	■		■	
Sign of the Crab 3756 Omec Circle - Dept. TB Rancho Cordova, CA 95670 (916) 638-2722	Brass Renaissance & Victorian hardware. Also carries brass plumbing fixtures & accessories. Catalog free when requested on letterhead. (C) Circle 65	■			■		■		■		■																	
Transylvania Mountain Forge Graystone Manor 2270 Cross Street - Dept. TB LaCanada, CA 91011 (818) 248-7878	Imported, high-quality collection of forged European hardware, from casement fasteners to postal knockers. Send \$2 for catalog. (H)					■					■	■	■					■	■	■	■			■				
The Village Blacksmith Shop Route 63 North - Dept. TB Goshen, CT 06756 (203) 491-2371	Individually hand-forged Early American hardware & iron accessories. Can duplicate original pieces or work from photographs & measured drawings. Catalog free when requested on letterhead. (H) Circle 66			■		■					■	■	■	■				■		■			■		■		■	■
Virginia Metalcrafters 1010 E. Main Street - Dept. TB Waynesboro, VA 22980 (703) 949-9400	Authentic Colonial cast brass box locks & hinges. (Approved/licensed by the Colonial Williamsburg Foundation.) Send \$5 for catalog. (H)	■			■							■		■				■		■			■					
Williamsburg Blacksmiths, Inc. 1 Buttonshop Road - Dept. TB Williamsburg, MA 01096 (413) 268-7341	Authentic reproduction Early American door & window hardware in wrought iron, including Suffolk & Norfolk door latches. Catalog free when requested on letterhead. (H) Circle 67	■				■					■	■	■			■		■		■		■					■	

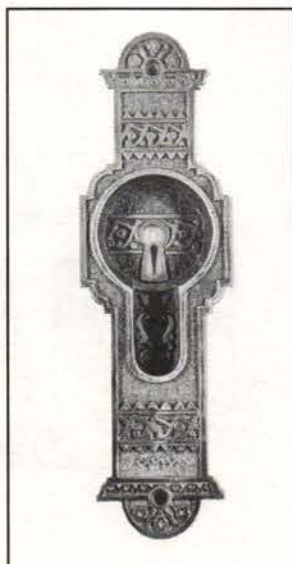
H: Historical Reproduction C: Contemporary Adaptation

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 surrounds. 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

Door Knockers In Iron

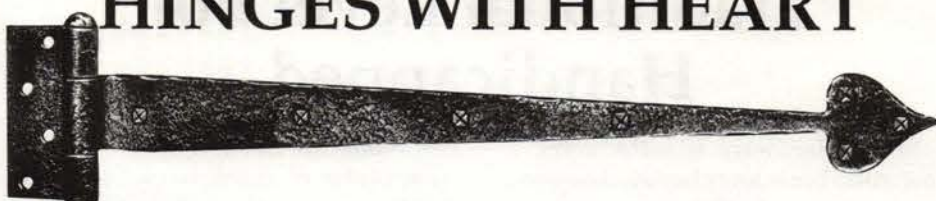


No lion's head or eagle rests atop this graceful door knocker. Historic Housefitters is now making these beautifully refined pieces out of hand-forged iron — a material ordinarily used for more rustic designs. This door knocker is as comfortable on a 1790's Saltbox as on a newly constructed Colonial.

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

HINGES WITH HEART



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

tations 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" (.155 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 80" (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

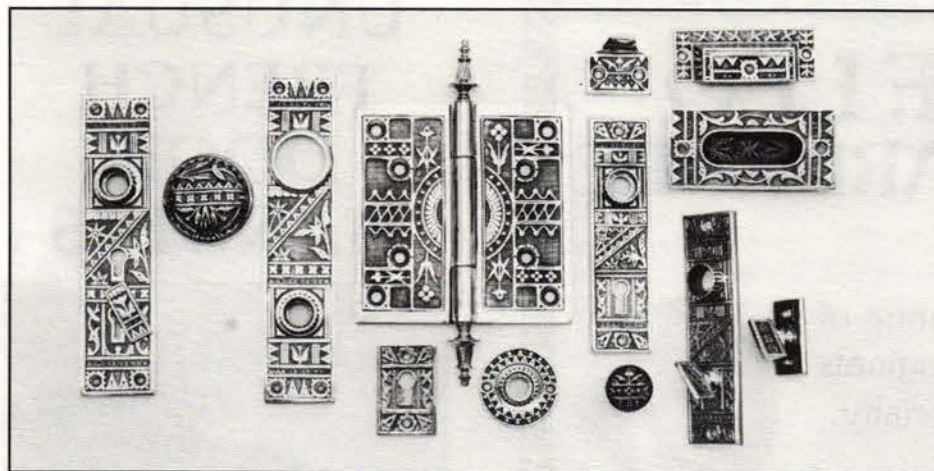
If you have a project where you want a knock-'em-dead Victorian period look — and budget is not a major factor — then you'll want to look at the Lilly Suite from Cirecast. Cirecast is known primarily as a custom hardware manufacturer, but they also have some stock patterns that are precise copies of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

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 Cirecast, see the pullout chart in this section. — CL



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...

Kayne 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 rotational. 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.

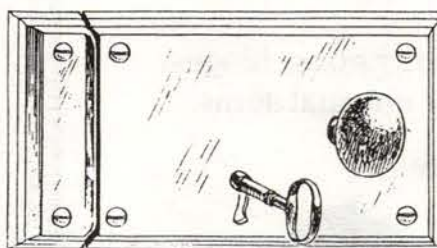
For more about Kayne & Son, see pullout chart in this section. — TM

Authentic Box Locks With Modern Security

Ball and Ball's X90 locks have both antique charm and modern convenience. Except for the cylinder mechanism, 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 metal-working 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, rosette, 9/32" square spindle, escutcheon with cover, keeper, screws, brass bit key, and keyed-alike or keyed differently



cylinder 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 \$275 to \$450.

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

A Lift For Window Sashes

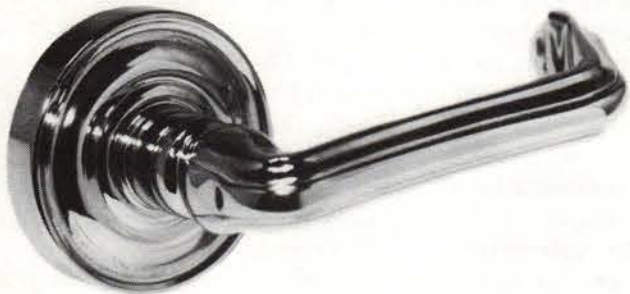
Window hardware is frequently less flashy than door hardware. So, when we came across The Antique Hardware Store's decorative flush lift, we were delighted at the prospect of being able to "dress-up" an ordinary, double-hung window. The lifts are heavy cast brass and are reproductions of a Victorian 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. — JL

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 Codes, is fire-rated, suitable for use in both commercial and residential structures, and has a traditional design.

The dimensions of the Savan-

nah model #8724 (shown), are: 4-3/4" from center of shank to end of lever; 2.812" projection from base to projection. The rose measures 2.625" in diameter. When mounted, there is a 1/2" space between face of door and return of lever and a 2" space between face of door and backside of lever, meeting Handicapped Code require-

ments in most states. Cost is approximately \$125 for trim only. Locks are also available and cost about \$160 additional.

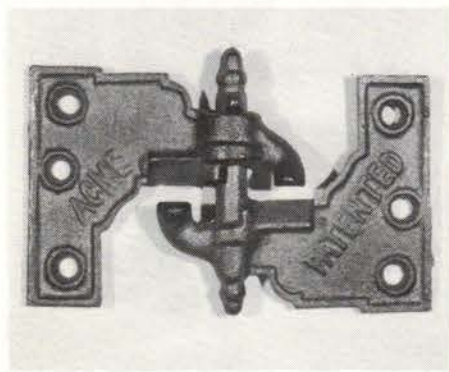
For more about Baldwin Hardware, see pullout chart. — TM

siegel's scratchboard



"That's what's wrong with adobe in Connecticut."

UNFLAPPABLE SHUTTER HINGES



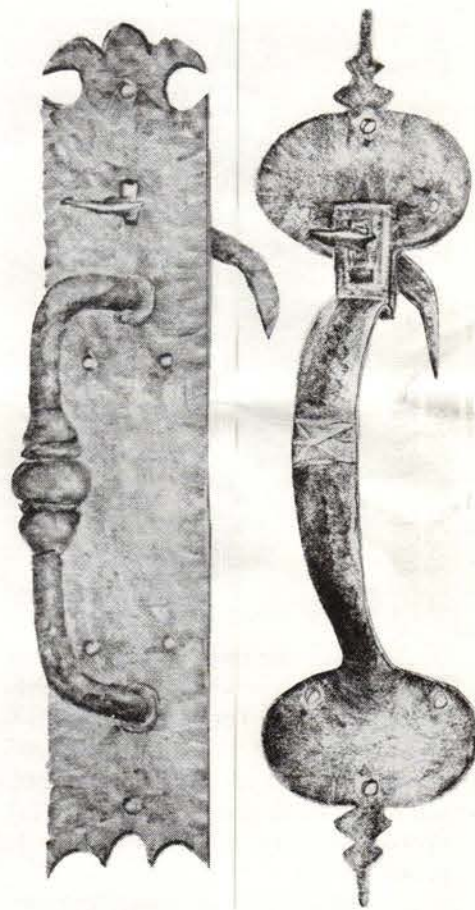
Remember that scene in Key Largo when Lauren Bacall and Humphrey Bogart are rushing around closing shutters during the big storm? And oh! how those shutters flapped — some even blew right off the house! If they had only known about Restoration Works' shutter hinges!

These shutter hinges work with gravity: when the shutters are closed, the weight of the shutter locks the hinge into place. The shutter is immo-

bilized 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. — TM

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 fussy 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 bean and spade. Faithful copies of 18th century originals, these latches come with a Parkerized (phosphate), 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. — CL

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"Sure, I work hard at hardware all day. My cereal? Raaaw Bittts!"

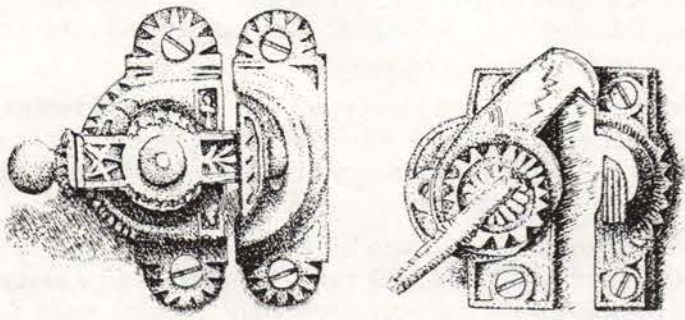
UNUSUAL FRENCH DOOR HANDLES



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.

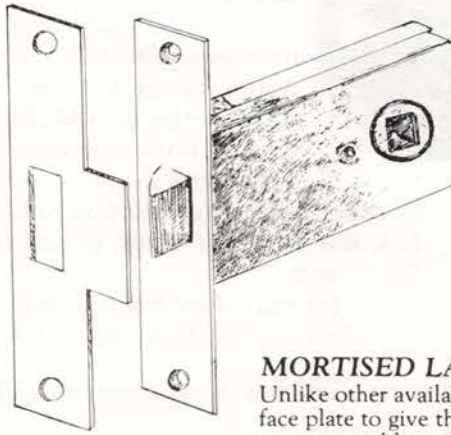
For more information about Restoration Works, see pullout chart in this section. — TM

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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.

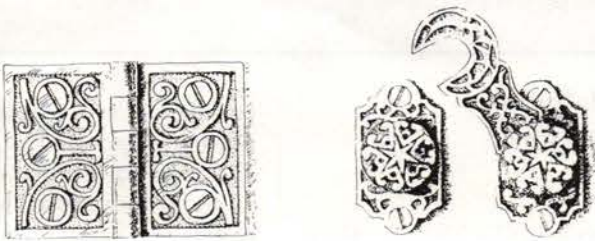
BALL AND BALL, founded in 1932 is proud to continue to offer the finest quality line of builder's hardware available.

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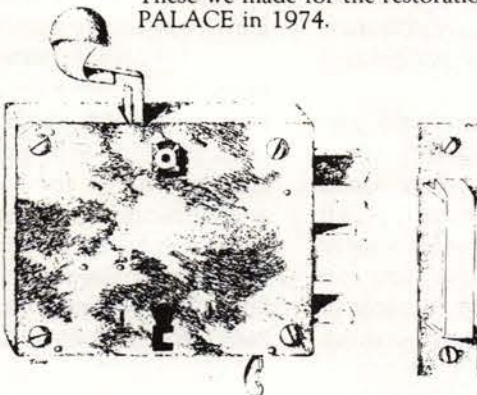
Watch our space in coming issues for "New" products.

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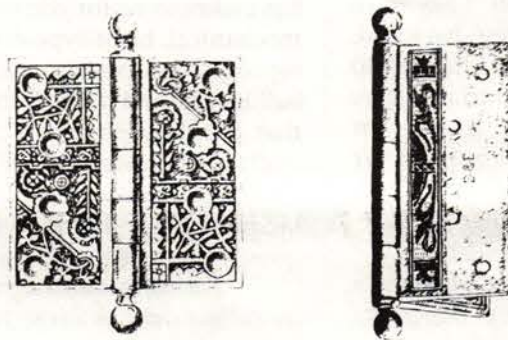
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In brass and cast iron were used in many homes. These we made for the restoration of IOLANI PALACE in 1974.



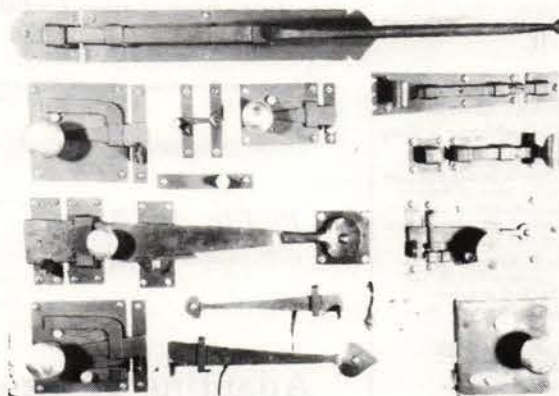
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Made in the Pennsylvania German settlements from the 1730's, the unique lever allowed you to open the door with your hands full. We have many originals for sale.



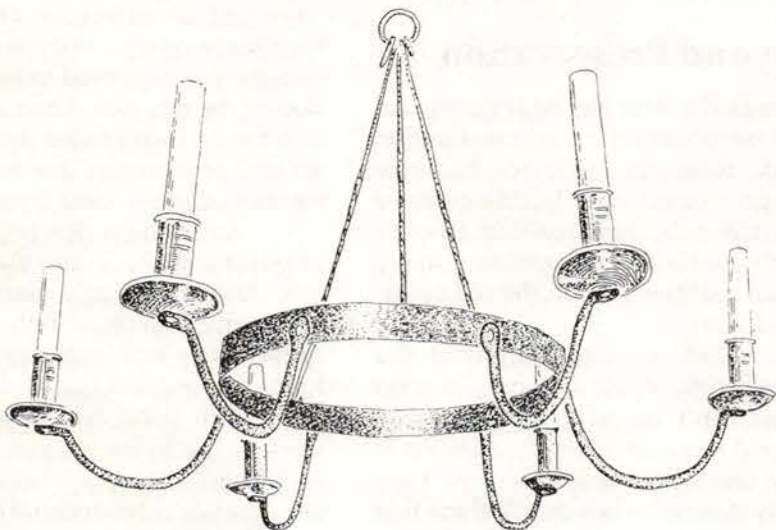
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Rare Mineral Doorknobs

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 low-sheen finish. They have a screw-back and, when attached to the surface, give the door an Elizabethan or Medieval "bolted-together" 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 door bell? 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.

Additional Hardware Sources:

▼ 18th Century Hardware, 131 East 3rd St. - Dept. TB, Derry, PA 15627 (412) 694-2708. Reproduction Early American & Victorian hardware.

▼ Door and Hardware Institute, 7711 Old Springhouse Road, McLean, VA 22102 (703) 556-3990. Source for information on Architectural Hardware Consultants and Certified Door Consultants.

▼ Gainsborough Hardware Industry, P.O. Box 3003 - Dept. TB, Chesterfield, MO 63006 (314) 532-8466. Large assortment of doorknobs including wooden, mineral, bone & crystal.

▼ P.E. Guerin, Inc., 23 Jane Street - Dept. TB, New York, NY 10014 (212) 243-5270. Suppliers of fine Early American, English, and French decorative brass hardware.

▼ G. Krug and Son, Inc., 415 W. Saratoga St. - Dept. TB, Baltimore, MD 21201 (301) 752-3166. Reproduction antique iron hardware.

▼ Renaissance Decorative Hardware Co., P.O. Box 332 - Dept. TB, Leonia, NJ 07605 (201) 568-1403. Brass & bronze doorknobs & escutcheons.

▼ Renovator's Supply, Renovator's Old Mill - Dept. TB, Millers Falls, MA 01349 (413) 659-2211. Wide selection of Early American & Victorian homeowner-grade reproduction hardware.

▼ Samuel B. Sadtler, 340 South Fourth St. - Dept. TB, Philadelphia, PA 19106 (215) 923-3714. Importers of reproduction 18th & 19th century box locks.

▼ The Smithy, Wolcott, VT 05680 (802) 472-6508. Custom hand-forged Colonial hardware.

Plaster Medallions continued from page 1

from 3" x 3" to 4-3/8" x 13-1/8". They can be readily cut with a fine-tooth saw to make joints and mitred corners. Dura-Cornice medallions and cornices can be finished with water-, oil-, or lacquer-based coatings. (Many polymer-based ornaments can't withstand lacquer.)

Both the medallions and cornices can be installed dry with countersunk sheetrock screws. Gaps and joints are then filled with a special cornice cement that the manufacturer supplies. As an alternative, you can install the medallions and cornices in a bed of wet cornice cement, then drive

countersunk sheetrock screws for additional support. (Installation time per 12-ft. section of cornice is claimed to be 15 to 30 minutes.) The company furnishes a detailed video that illustrates the wet-bed installation method.

The company will also custom-cast plaster cornices and medallions for restoration jobs where you have to match existing ornament.

Wholesale prices for medallions range from \$185 to \$250 apiece, FOB Mansfield, Texas. Cornices run from \$47.50 to \$155 per 12-ft. section. Crating charge for both medallions and cornices is an additional 15%. For a product brochure, contact: **Advanced Architectural Cornices, P.O. Box 170597, Dept. TB, Arlington, TX 76017 (817) 572-2518. CSI# 09200 — CL**

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Circle No. 55

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, efficiency, fine scale and proportion -- many of the qualities I see in the old buildings I work on."

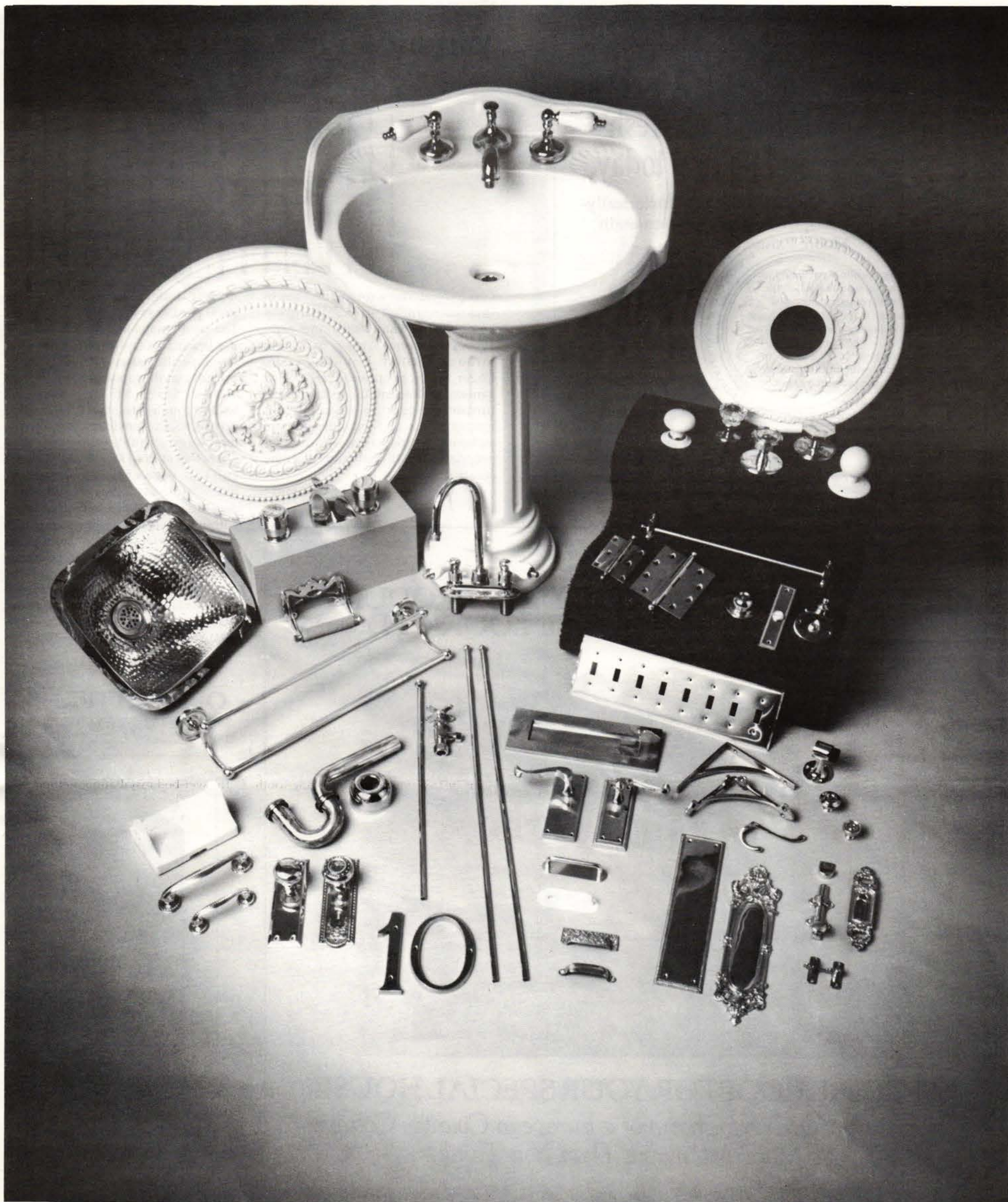
And she's indignant at the widely-held view that preservation firms can't do new work: "I was trained as an architect. Restoration is only one aspect of architecture. I get really steamed when people think that restoration architects can't design!"

And in fact, Beha Associates' new work, such as Dedham Country & Polo Club, has 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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Circle No. 41



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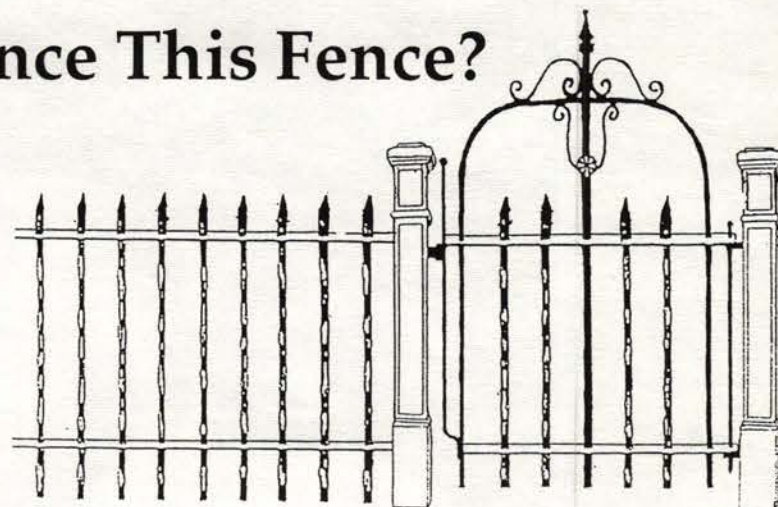
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Whence This Fence?



Those wonderful wrought iron fences
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Custom Ironworks' most

modest design, shown above, costs
\$8.50 per linear foot and is 3 ft. high.
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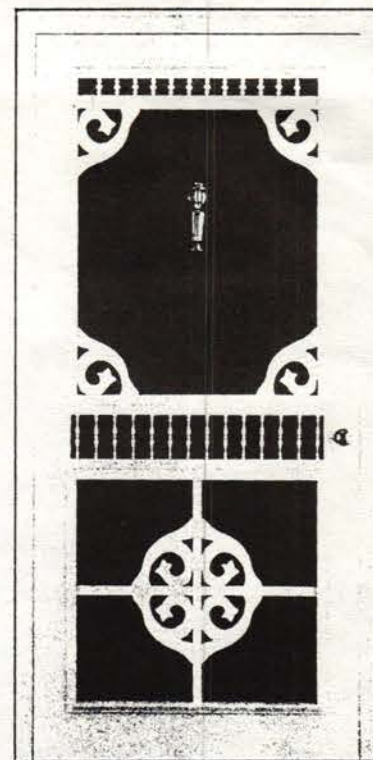
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OLD PATTERNS, NEW DOORS



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 ele-
ment added by the Massingills,
proprietors of Old Wagon Factory.
The door comes with 2 screen and 2
storm panels, which are easily inter-
changed 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 build-
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Send \$2 for catalog to: **Old
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TB98, Clarksville, VA 23927 (804) 374-
5787. CSI# 08210 — TM**

KING OF THE COOKSTOVES



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, stew, 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 that 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, 58-1/4" wide, and 33-1/2" high and uses about 1500 cu. ft. of natural gas/week, 16 gal. LP gas/week, or 96 lb. of coal/week. The 4-oven model lists for about \$6,900 and is available in 7 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

CSI Numbers in TRADITIONAL BUILDING

The editors of *TRADITIONAL BUILDING* have adopted the MasterFormat system developed by The Construction Specifications Institute as our means of indexing product information. Thus, you'll find a CSI number at the end of each product review to aid in filing our product stories. The Advertising and Editorial Indexes at the end of each issue also utilize the CSI system. — CL

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Circle No. 13

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ABOUT THE COMPANY

A family-owned corporation, the La Hayes have been producing high quality tablets, letters and custom metal work for over 150 years. Each master craftsman at our facility has no less than 30 years experience in this trade. This tradition affords you the ultimate in superb ornamental metal work. We take sufficient pride in our art to guarantee your satisfaction. Should any product we manufacture not fulfill your expectations of high quality, your money will be refunded upon return of the product.

PRODUCTS AND SERVICE

We maintain a service staff to respond to your inquiries and assist you in specifying, estimating, design or order placement. The services of our in-house sculptors and draftsmen are also available to you. Our products include: Cast tablets and plaques in bronze or aluminum • Desk plates • Cast dimensional letters • Miniature dimensional letters • Metal etching • Cut-out letters in all metals • Cast bronze or aluminum seals and crests • Doors • Gates and grill work • Bas and alto relief panels • Original sculptured art work • Metal friezes • Metal refinishing.

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Circle No. 32

Embossed Tin Panels Replace Acoustical Ceilings

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**



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Circle No. 26

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 cornices: 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 ornaments are either zinc, which lasts as long as copper, or galvanized metal (zinc coated steel). With regular maintenance and paint-

ing, 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 piece costs between \$450-\$500 per hood. If only one were needed to match existing window hoods, the price would be about \$650.

Sheet Metal Ornament catalog free when requested on letterhead. **W.F. Norman Corp., P.O. Box 323, Dept. TB, Nevada, MO 64772 (800) 641-4038. CSI# 05730 — TM**

Affordable Bronze Plaques

Erie Landmark Company manufactures bronze markers in custom and stock sizes that are perfect for identifying your projects. With restoration at an all-time high, bronze plaques have emerged as a status symbol of choice. Even new homes with historical styling proudly wear plaques.

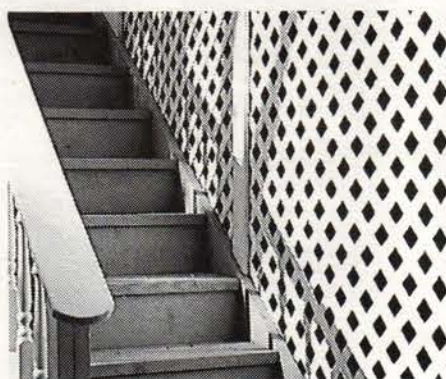


Erie Landmark produces high-quality customized plaques and markers at surprisingly affordable prices, in standard sizes and formats. They have approved National Register plaques in cast bronze (2 lines custom text) for \$86 and in cast aluminum (no customizing) for \$35. Erie offers free consultation, trade discounts, and special prices on quantity orders.

Bronze Markers are cast in standard oval or rectangular format, from 5" x 7" to 7" x 10", and range 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**

WHAT BEATS WOOD?



When you want the look of wooden lattice-work without long-term maintenance, consider Vinylattice from Cross Industries. For porches and trellises, 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' 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 Marjan Drive, Dept. TB, Atlanta, GA 30340 (404) 451-4531. CSI# 10240 — TM**

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If your designs call for more than the stock windows or doors offered by Andersen, Marvin, or Pella, then you'll want to speak to Zeluck. All they make are custom doors and windows. If you visit their showroom, you'll see samples of some common styles — but no stock items.

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, standard and reversible awning, 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. Zeluck's custom doors are also made with the same workmanship and attention to detail.

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, Fla., Philips Collection Museum, Washington, D.C., and the Bronx Zoo in New York City.

Send specs or drawing for bid. For literature, contact: **J. Zeluck, Inc., 5300 Kings Highway, Dept. TB, Brooklyn, NY 11234 (718) 251-8060. CSI #08610 — TM**



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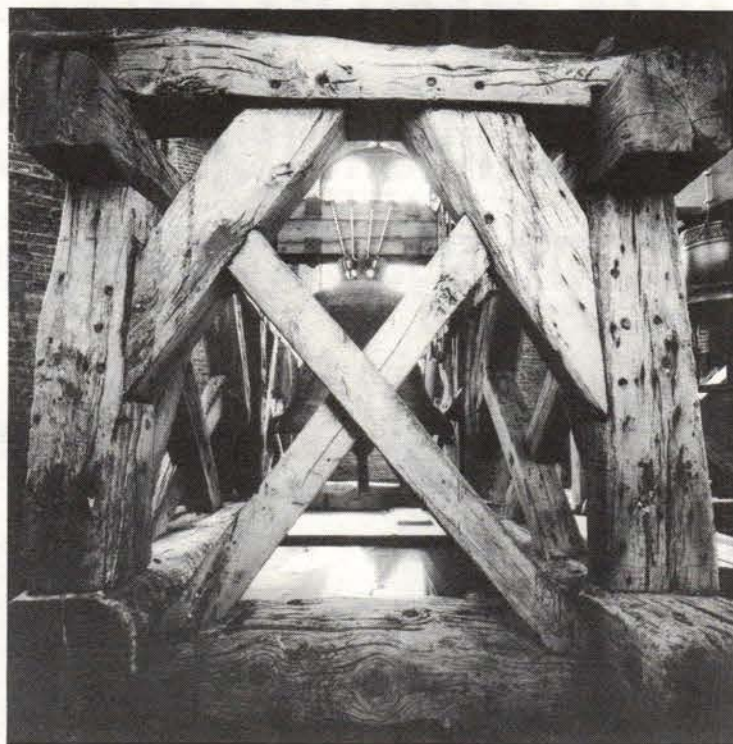
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Discovering rotted timbers in an old building is a nightmare. Replacing them usually involves a lot of demolition, which often damages adjacent plaster and other finished surfaces.

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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 Nan-



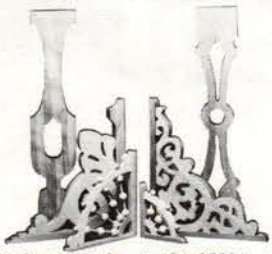
Timbers in this Colonial windmill were restored with the Beta System.

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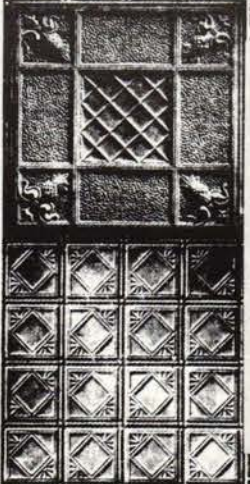



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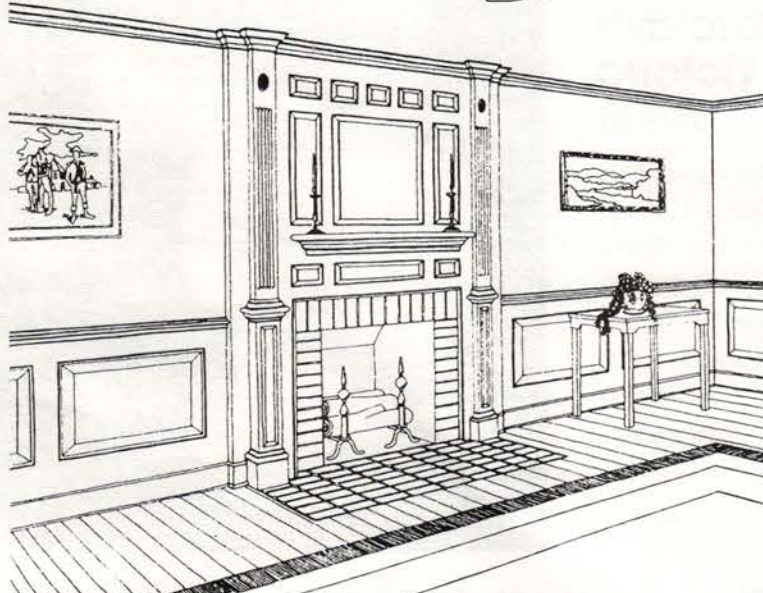
tucket Windmill, Nantucket, RI, Saugus Iron Works, Lowell, MA, and the Bee Bee Windmill in Southampton, NY.

While repairs with the Beta system aren't cheap, they can be less expensive than tearing apart a building to insert new timbers. But most importantly, Beta system repairs avoid removing original elements from historic buildings.

For more information, contact Beta's North American distributor: **Dell Corporation, P.O. Box 1462, Dept. TB, Rockville, MD 20851 (301) 279-2612. CSI# 06300 —TM**

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Shown here is the Fleur-de-Lis pattern, used both in door and side lights. Doors, glass, and sidelights (unfinished, no hardware) carry a list price around \$2930. All styles of glass panels can be purchased alone, or pre-

installed in any of their 5 door styles. Surprisingly, custom work is not that much more expensive than stock items. Cost varies with size and style. Submit specs with a scale drawing for a price quote on original designs.

Beveled Glass Industries sells exclusively to the trade, and offers a courtesy discount. Standard patterns and sizes are shipped out immediately and should arrive within 4 weeks. Custom work takes anywhere from 60 to 90 days. All orders are shipped freight collect.

For a quote, or literature, contact: **Barbara Goodman, Beveled Glass Industries, 979 Third Ave., Suite 825, Dept. TB, New York, NY 10022 (212) 753-1380. CSI# 12170 — TM**



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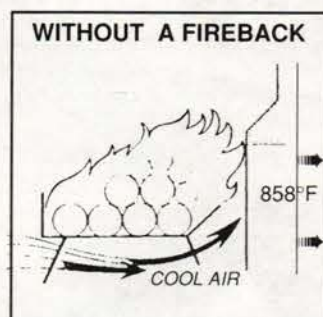
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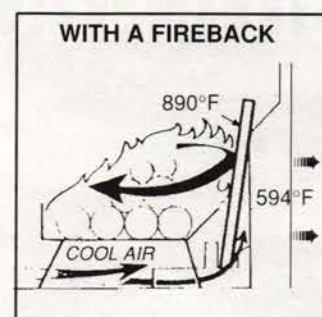
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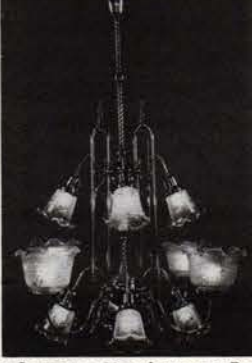
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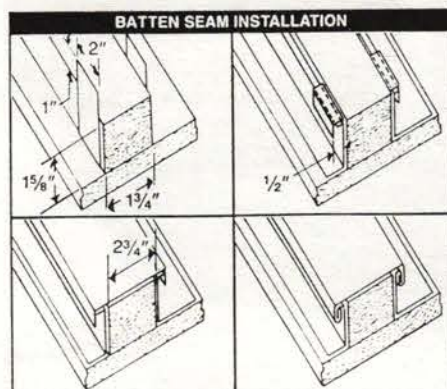
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Terne runs about \$.75/sq. ft. for the material (before installation). TCS is about double that price.

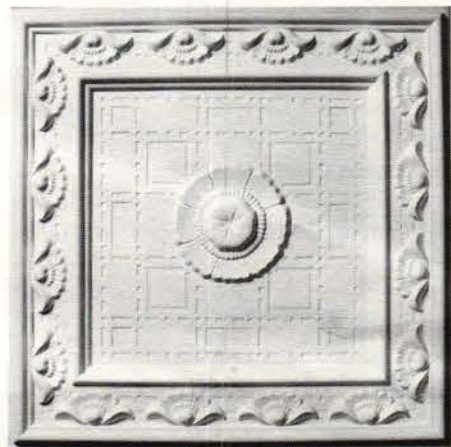
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While Above View would not quote exact prices, they claim that installing their suspended plaster ceiling tiles costs about 1/6 as much as a coffered plaster ceiling.

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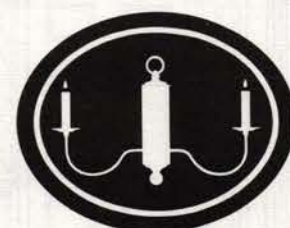


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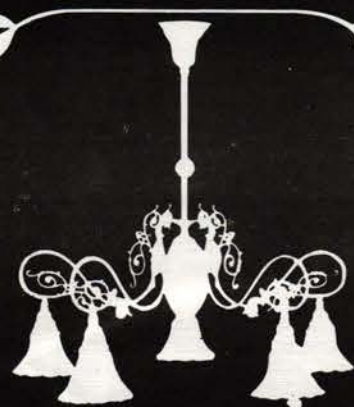
To receive Graphiclad product literature, contact: **Cupples Products, Division of H.H. Robertson Co., 2650 South Hanley Road, Dept. TB, St. Louis, MO 63144 (314) 781-6729. CSI# 12100 — TM**



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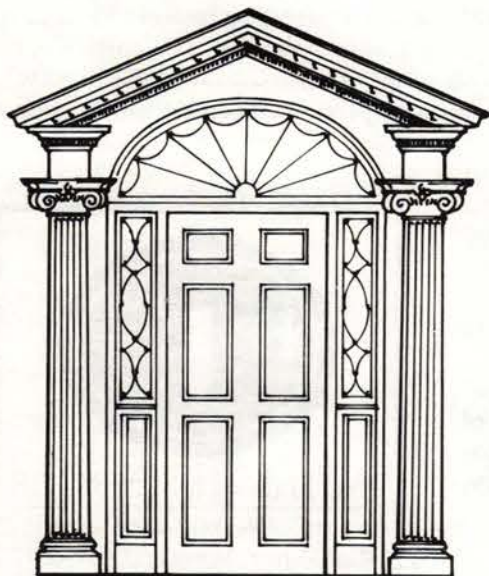
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◆ Division 06 — WOOD & PLASTICS

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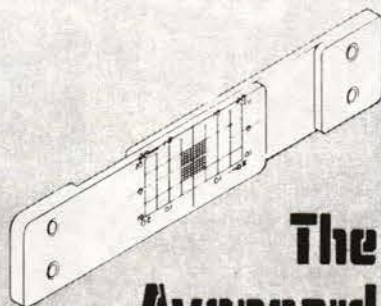
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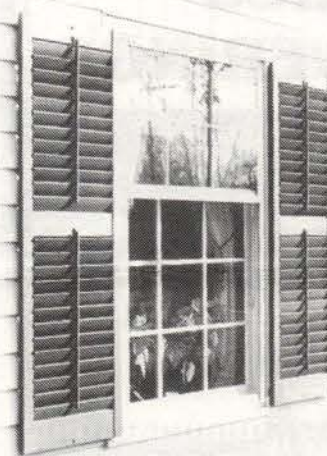
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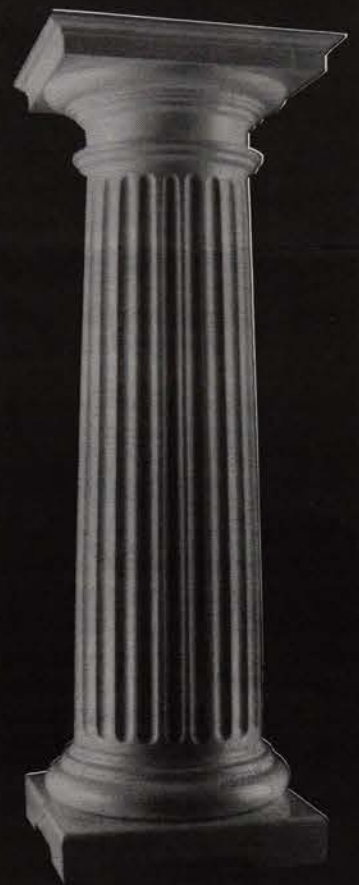


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For more information and the name of a representative in your area, contact: **Sentry Electric Company, 185 Buffalo Avenue, Dept. TB, Freeport, NY 11520 (516) 379-4660. CSI# 16500 — TM**

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UPCOMING EVENTS

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

Send letter or resume to: Lowell Smith, Dean of Continuing Education, Asheville-Buncombe Technical Community College, 340 Victoria Road, Asheville, NC 28801 (704) 254-1921.

October 5-8, 1988

20/20 Visions

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 training courses begin October 3: Gardens; Paints/Coatings; Site Visits; Documentation And Assessment of Historic Buildings. Copley Plaza, Boston, MA.

For more information, contact: Historic Massachusetts, Inc., 45 School Street, Boston, MA 02108 (617) 350-7032.

October 12, 19, 26,
& November 2, 1988

The Vale Lecture Series

Series of 4 lectures about New England architecture 1750-1850 — a regional perspective. Held at the Lyman Estate, 185 Lyman Street, Walham, MA. Advance registration recommended.

For more information, contact: SPNEA, 141 Cambridge Street, Boston, MA 02114 (617) 227-3956.

October 19-23, 1988

42nd Annual Preservation Conference

National Trust for Historic Preservation's annual conference. Lectures, field trips, special events, and the Rehabitat Show. Cincinnati Convention Center, Cincinnati, OH.

For more information, contact: National Trust for Historic Preservation, 1785 Massachusetts Ave., NW, Washington, DC 20036 (202) 673-4100.

October 19, 1988

RESTORE 9-Month Course

Restoration skills training program oriented toward building professionals. Classes will be held at the Glen-Gery Design Center, 211 East 49th Street, NYC. Tuition is \$950, which includes lab fees and all printed course materials.

For applications & further information, contact: Jan C.K. Anderson, RESTORE, 160 South Street, New York, NY 10038 (212) 766-0120.

November 1-3, 1988

Conference On Fire Safety & Historic Preservation

Second Vermont conference for building professionals, preservationists, and fire safety officials on how to meet sometimes conflicting requirements for fire safety & historic preservation. Ascutney Mountain Resort, Brownsville, VT.

For more information, contact: Charlotte Barrett, Institute for the Building Crafts, P.O. Box 1777, Windsor, VT 05089 (902) 674-6752.

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 27080, 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 you'd like us to consider including, send information to: Calendar Editor, TRADITIONAL BUILDING, 199 Berkeley Pl., Brooklyn, NY 11217.

advertiser index

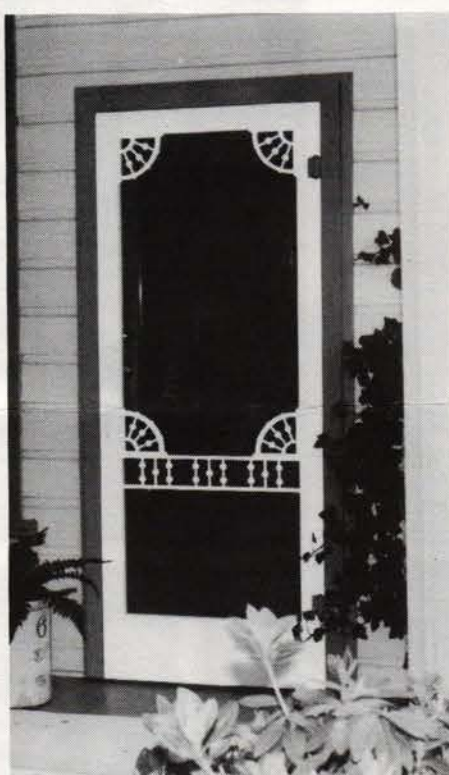
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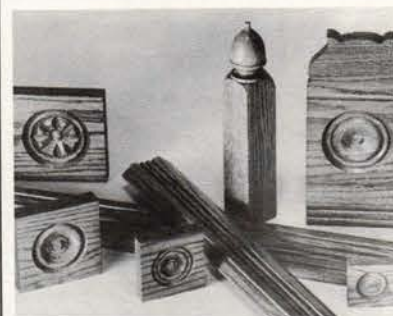
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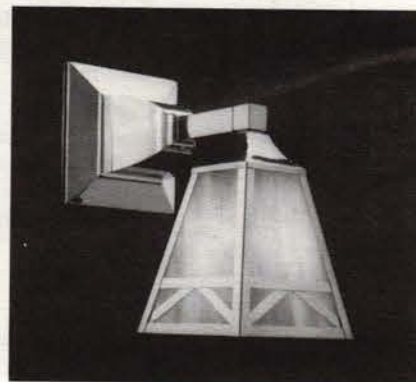
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