

# *Clem Labine's* **TRADITIONAL BUILDING** Historical Products For Today's Professional

J U L Y / A U G U S T 1 9 8 9 ❖ V O L . 2 N O . 4 ❖ \$ 3 . 0 0

PHOTO: HISTORICAL REPLICATIONS, INC.

## Where To Find Traditional Wood Shutters

PAGES 14-16

## SourceList For Ornamental Moldings

PAGES 7 & 8

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## historical products

### TOTALLY CUSTOM TURNINGS



Richard Swartwout, master turner and president of New England Woodturners, no longer stocks balusters. "Requests are so specific, it just doesn't pay to spend the time creating styles that would need to be modified anyway."

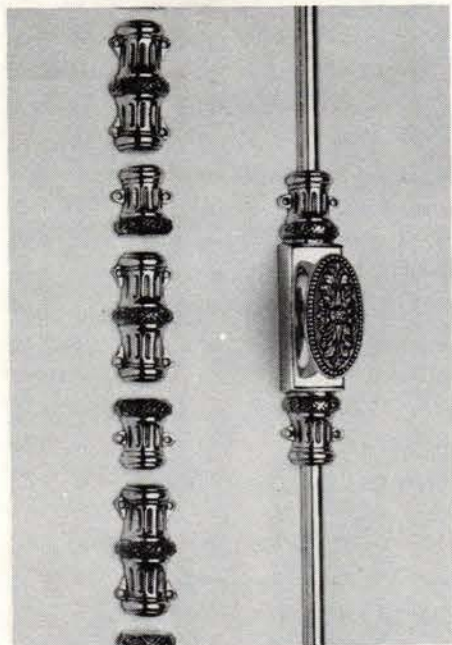
His forte? Supplying turnings from one inch to forty feet in quantities of "one or one thousand." He works in any hardwood — cherry, oak, mahogany, maple, ash, and more. Pieces are turned and sanded and can be lacquered for a per-piece fee. And Swartwout emphasizes his capability to create specialties like barley- (or rope-) twist and fluted balusters.

Prices, for example, are as fol-

lows: balusters in standard heights of 1-3/4" soft maple (for 50 or more), average \$12 apiece. Porch posts are \$200 to \$240, newel posts, \$110 to \$140 (depending on diameter and length), outdoor porch balusters 1-3/4" x 28", for 50 or more, \$8.50 apiece, and exterior handrails, \$9 per linear foot. Of course, prices vary with dimension, material, quantity, and design.

Basically, New England Woodturners "fills in the holes...whatever isn't available in catalogs, we can make." For a quote, send your specs to: **New England Woodturners, 75 Daggett St., P.O. Box 7242, Dept. TB, New Haven, CT 06519 (203) 776-1880. CSI# 06400 — JL**

### The Cremone Rises To The Top



Lucky for French doors and windows that cremone bolts still exist; it's a dramatic and highly decorative way to secure those entryways. This piece, Omnia Industries' #2057 — available only through distributors — includes 2-5 ft. rods that can be cut to fit, 1 end-piece strike, 1 mortise strike (not decorative), 4 guides, the mechanism itself, and mounting screws.

The bolts are solid brass and are highly polished. Although Omnia doesn't manufacture other hardware to match, they do have lever and knob sets that work well with this piece.

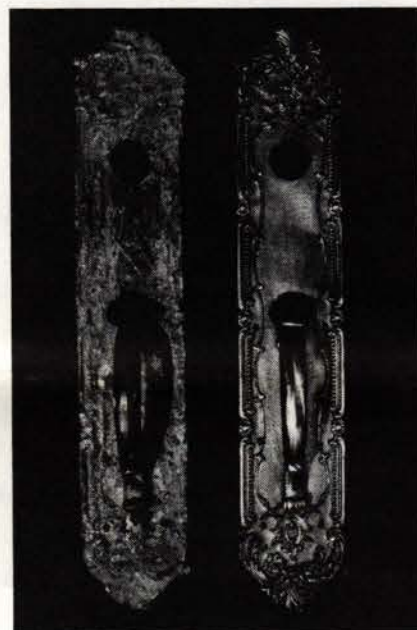
For brochure, circle No. 201 on the reader service card, or write: **Omnia Industries, Box 330, Dept. TB, Cedar Grove, NJ 07009 (201) 239-7272. CSI# 08710 — JL**

### Refinishing To The Max

Peter Romeo IS the Lamp Doctor. His business encompasses all aspects of restoring door and window hardware (see "before and after" photo), plus rewiring, restoring, and refinishing lamps of all styles and vintages. He claims there is no part, old or new, that he can't replace exactly or match closely; a vast collection of old castings clutters his Brooklyn shop.

"Restoring," says Romeo, "is cheaper than replacing old fixtures (for example, basic lamp rewiring starts at \$15) and easier because you don't have to hunt for similar pieces." Romeo will do a "test" finish on a part for merely the cost of shipping. He will also mail sample finishes.

Romeo has his "method" down for restoring lighting fixtures: they are dismantled, acid-stripped of paint and lacquer, polished, and buffed. Finishes available are: bright brass, antique brass, satin brass, pewter buff, and nickel buff.



New to the industry (but not to Peter and wife Carol) is their P.C. Romeo Designs, which designs and manufactures lamp shades. They have replicated antique frames and can recreate shades with glass beads, long fringe, and pleats, in a variety of fabrics including velvet.

The Lamp Doctor finishes a job by suggesting to the customer which light bulbs are most appropriate for the fixture and mood desired. For more information, contact: **The Lamp Doctor, 1944 Coney Island Avenue, Dept. TB, Brooklyn, NY 11223 (718) 627-0448. CSI# 16500 — JL**

## letters

### Peel-Away & Plaster

To The Editor:

After having tried several Peel-Away formulations, I have become aware of its value for certain applications.

However, your article (March/April, p. 5) advocates using Peel-Away I (the caustic formulation) to remove paint from plaster. In tests I have performed, this formulation sometimes caused degradation of the plaster substrate. The degradation was relative to dwell time. Because of this potential for degradation, I have found it inadvisable to use Peel-Away I on plaster. I have, however, achieved satisfactory results on plaster with solvent-based Peel-Away II.

I would also like to point out that the technician shown applying Peel-Away I is not wearing adequate protection. This material can cause caustic burns on eyes and skin. When working above one's head, as in the photos, head, eye, and face protection should be used in addition to suitable gloves.

**Thomas F. Giordano**  
Architectural Conservator  
New York, N.Y.

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♦ **COVER:** A new house, designed by Historical Replications, contains all the hallmarks of traditional architecture, including a porch and wood shutters.

## TRADITIONAL BUILDING

### Historical Products For Today's Professional

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### ANIMALS CAST TO THE WIND

Marian Ives is a jeweler/gemologist turned tool collector turned weathervane manufacturer. She stocks over 25 swell-bodied weathervane designs including trout, pig, fox, sperm whale, and, my favorite, grasshopper.

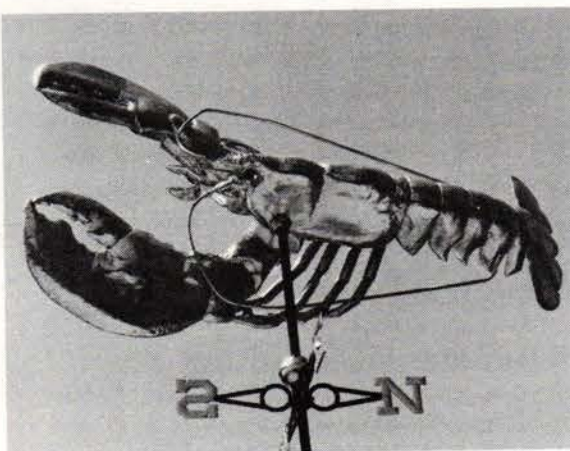
The weathervanes average 2 to 3 ft. long and range in price from \$400 to \$2,000, depending on size and intricacy of design. Ives' material of choice is copper and her final touch — glass eyes!

Ives uses her own patterns but can accommodate custom requests. Shown is a 6-ft. lobster that was com-

missioned. The massive crustacean, turned on its side to make it more aerodynamically sound, was finished in gold leaf (extra).

Weathervanes come with a rod and one copper ball (to deflect rain). "Cardinals" (N, S, E, W) are \$50.

For a brochure and price list, contact: **Marian S. Ives Weathervanes, Box 101A RR1, Dept. TB, Charlemont, MA 01339 (413) 339-8534. CSI# 05500 — JL**





## traditional building profile

# The Queen Of Historical Replicas

Cecilia Reese Bullock, who's responsible for the construction of more historically accurate traditional houses than any other individual, is fired by her special vision of the American landscape.

By Clem Labine

She's an English major whose original ambition was to write the great American novel. And she has, in fact, authored a bestselling book. But it was a masterpiece of house plans, not a historical romance, that brought fame to Cecilia Reese Bullock.

Cecilia is president of Historical Replications, Inc., the Jackson, Miss., firm that specializes in designing and selling plans for new houses that look exactly like old ones. What sets Cecilia's designs apart from the run-of-the-mill "traditional" houses found in countless suburban developments is her passion for historical detail. She has brought the historical precision of a true old-house lover to the new construction field. Passersby often think that her replicas are restored old houses.

Her impact on the American building scene results from the enormous response her designs have evoked among the home-buying public: Since 1980, nearly 10,000 homes have been built using Historical Replications' plans. Cecilia Bullock has had more influence than any other single individual in making historical American architecture popular in the new housing market.

Of course, Colonial house plans have been available since 1900, and some of those are quite historically correct. But Cecilia is the first person to actively explore the cornucopia of house types other than New England colonial that make up the architectural heritage of various regions. She pioneered portfolios of historically accurate farmhouses, Victorians, 19th-century cottages, southern French colonial and Greek Revival styles, among others.

## Woman With A Mission

Cecilia is obsessed by the lack of design integrity that permeates most of the new construction field. She speaks with some heat about the "Schlock Factor" in so-called traditional houses . . . designs that are executed without any real feeling for the originals they supposedly emulate. "There's a lot of visual damage that needs to be undone," she declares. "And there's such a wealth of good design from the past that can be used today with slight interior changes."

When asked to describe the special appeal of her houses, Cecilia observes: "These designs evoke an emotional, nostalgic response. They satisfy a longing for a sense of permanence, stability, and traditional values in a world that changes all too rapidly."

A self-taught designer, Cecilia has brought her innate sense of proportion, balance, and historic detail to her crusade against the Schlock dragons. An architect friend of hers points out that she's trained herself just the way the architects of the 18th and early 19th century did: Touring great architectural monuments and making copious notes in a sketchbook.

For Cecilia, however, the camera has replaced the sketchbook; she roams the U.S. recording old houses photographically. She's interested not only in officially registered "historic" properties, but also in any old residence that appeals to her sense of historic beauty. She has collected more than 15,000 house photos, which she files in volumes organized by geographic region.

## Architecture From All Regions

Of course, Cecilia is no longer a one-person design team. She now draws upon the 15-person staff of Historical Replications to help develop her design

ideas into detailed construction drawings. And she's also built a network of architects who collaborate on some of the projects.

Historical Replications currently offers four portfolios of designs, encompassing 176 plans for neo-traditional houses. And there's more to come. Cecilia wants to explore the heritage styles of the Southwest and other regions. And there will soon be a portfolio of Mansions, to satisfy a growing demand for larger homes that have historic character. Also coming soon: a collection of commercial buildings in traditional styles, as well as house plans for family units than vary from the conventional mama, papa, and two kids.

## Historical R&D Lab

About 90% of Historical Replications' plans are bought by individuals; only 10% are purchased by builders. "Most builders are afraid that the plans are too complex, and therefore too expensive to build. Historical details seem to intimidate builders who aren't familiar with them."

To make sure her plans aren't, in fact, too expensive to build, Cecilia encourages the designers and draftsmen who work for Historical Replications to build speculative housing using the construction drawings they're detailing for the company. "Spec building is our Research & Development lab," explains Cecilia. "Once a draftsman has had to wrangle with a contractor at a construction site, you know he or she is going to get real practical real fast!"

Even though Cecilia's original business concept called for sticking with standard plans, things haven't worked out that way. Over 35% of the company's business is now custom designs and adaptations of stock plans — and the percentage is growing. "I didn't want to get into custom plans," Cecilia says in a resigned voice, "but I had no choice. The demand was overwhelming. Besides, I find that the custom business provides a wonderful window into the world of changing public taste."



Cecilia Bullock is the person who's made regional historic architecture popular in the new home field.

One of the things she's finding, for example, is a demand for an ever-expanding master suite. In households where there are two professionals working, clients are demanding such things as sitting areas, exercise rooms, media rooms, his & hers bathrooms, and separate walk-in closets — all connected with the master bedroom. "Working couples

*continued on page 22*



For her own family, Cecilia Bullock built this house in Jackson, Miss. — an adaptation of Historical Replications' Avondale Plantation plan. Built on a flood plain, the house was designed to handle a 1,000-yr. flood.



special report

# Molded Interior Ornament

**It's easy enough to pick out the style of ornament that's appropriate for your job. Selecting the best material is another matter.**

❖ BY EVE M. KAHN

Ornament has always come in a dizzying array of styles. Now, with building technology developing at a rapid rate, the choice of materials has become dizzying, also. Manufacturers of molded ornament offer, among other things: fiberglass-reinforced plaster or polyester; polyurethane; sisal- or jute-reinforced plaster; composition ("compo"); polystyrene foam and sheet; and plaster over fiberglass.

On highly ornamented interiors, it's quite possible that the optimum solution involves a combination of molding materials, such as wood, plaster, and compo. Here are some factors to keep in mind when choosing the material that's best for your situation:

■ Will nonprofessionals be installing the ornament? Foamed polymer and other non-plaster ornament is usually easier for amateurs to cut and install than real plaster moldings.

■ How important is appearance? If people will see the ornament up close, plaster provides the crispest detail. Cast polyester also provides sharp lines. Foamed polymers lack the crisp edges, undercuts, and the velvet-smooth surface of real plaster. But for ornament installed so high that no can study it closely, substitute materials are quite acceptable.

■ Is authenticity required? Modern substitutes would not be as appropriate on true historic restorations as the traditional materials: plaster and composition.

■ How big is the budget? Foamed polystyrene is the least expensive material. Real plaster is cheaper than high-density polyurethane, but the differences in installation costs may cancel out any savings.

■ How much weight can the walls or ceiling tolerate? Plaster reinforced with sisal, jute, or fiberglass is heavier than foamed polymers. Composition ornament is in between, weighing about as much as wood.

■ What fire rating and smoke generation characteristics are required? Plaster doesn't burn and carries a Class A fire rating. Composition can burn, but has a low flame spread and can get a Class 2 fire rating.

General-purpose polyester and polyurethane resins will emit toxic fumes in a fire and might not be permitted on jobs in public buildings. However, polyesters can be formulated to get a Class A fire rating and meet local code requirements. Industry reports indicate there will be polyurethane moldings available later this year with a Class A fire rating.

Polystyrene foam is more flame-resistant than polyurethane. (Polystyrene won't support flame below 600 F.; polyurethane will support flame above 250 F.) Polystyrene can be formulated to a Class A fire rating and can meet most local codes.

■ How much exposure will there be to human hands and feet? Plaster will chip; polystyrene foam can be crushed or dented. High-density polyurethane foam is not as easily damaged. Fiberglass-reinforced polyester and compo are durable enough to withstand hammer blows.

■ Is flexibility required? There are flexible formulas of polyurethane and polyester with fillers. Composition ornament is also pliable.

Of course, before ordering read the manufacturer's literature carefully and ask for samples.❖

## Who's In This Special Report

There are 24 suppliers of molded ornament listed on our SourceList (pp. 7-8). Two are distributors, and the rest are manufacturers. They range in size from one-person shops to large corporations, and they use materials that range from traditional hemp-reinforced plaster to fiberglass and polyurethane. We chose them on the basis of the variety, quality, and attractiveness of their products. The "x"s on the SourceList indicate which stock items they offer, although almost all will also do custom work.

All the suppliers listed on the SourceList provide catalogs illustrating their products. When the companies are old, as many of them are, their catalogs are fascinating courses in the history of ornament. As indicated, some literature is free, and some is not.

If you need information immediately, call or write these companies directly. We've provided all contact information on the SourceList. (Please mention TRADITIONAL BUILDING.)

If you simply need catalogs to update your files, it may be more convenient to use the enclosed Product Information Card, or the coupon on page 25.

## COMING NEXT:

*Special Issue On Traditional Windows!*

## PROS AND CONS OF MOLDING MATERIALS

### SISAL- OR JUTE-REINFORCED PLASTER

#### ADVANTAGES

- ✓ Sharp details
- ✓ Historical material
- ✓ Smoothest surface
- ✓ Does not burn
- ✓ Class A fire rating

#### DISADVANTAGES

- ✓ Must be installed by professionals
- ✓ Can be damaged by water
- ✓ Heavy
- ✓ Chips

### FIBERGLASS-REINFORCED PLASTER

- ✓ As above, but lighter weight
- ✓ Relatively inexpensive

- ✓ As above, but not strictly historical

### HIGH-DENSITY POLYURETHANE FOAM

- ✓ Lightweight
- ✓ Easy to cut, install
- ✓ Can be made flexible
- ✓ Chip- and water-resistant

- ✓ Burns, emits toxic fumes
- ✓ Not historical material

### COMPOSITION

- ✓ Easy to install, in small quantities
- ✓ Self-adhesive
- ✓ Chip- but not water-resistant
- ✓ Relatively inexpensive
- ✓ Weighs about the same as wood
- ✓ Pliable
- ✓ Historical material

- ✓ Class 2 fire rating
- ✓ Can be attacked by water
- ✓ 2-week optimum shelf life unless frozen
- ✓ Large designs require many small pieces

### FIBERGLASS-REINFORCED POLYESTER

- ✓ Extremely durable
- ✓ Can be made flexible
- ✓ Lightweight
- ✓ Casts sharp details

- ✓ Not historical material
- ✓ Basic resin will burn but can be formulated to meet local codes

### POLYSTYRENE FOAM

- ✓ Lightweight
- ✓ Easy to cut, install
- ✓ Relatively inexpensive

- ✓ Burns, emits toxic fumes, but can be formulated to meet local codes
- ✓ Surface can be crushed
- ✓ Not historical material
- ✓ Details not as crisp as plaster



## Imported Ornament



Restoration Works imports nine polyurethane ceiling ornaments that are lightweight, easy to install, and all are reproductions of pieces from old Victorian buildings. They range from 15 to 31 in. diameter, and cost between \$45.95 and \$78. Show above is model #242, 22 in. diameter, which is \$59.95 retail. Professional discounts are available. A catalog is \$3.

For more information on Restoration Works, see the pullout SourceList in this section. — EMK

## Gargoyles to Go

This gargoyle shelf is not an exact copy of an antique: "It was inspired by somebody seen on the subway," reports Architectural Sculpture's business manager Nicki Lopez. But many of the company's plaster products are reproductions of actual pieces, which the company has recreated for such buildings as the Waldorf-Astoria Hotel in New York City.

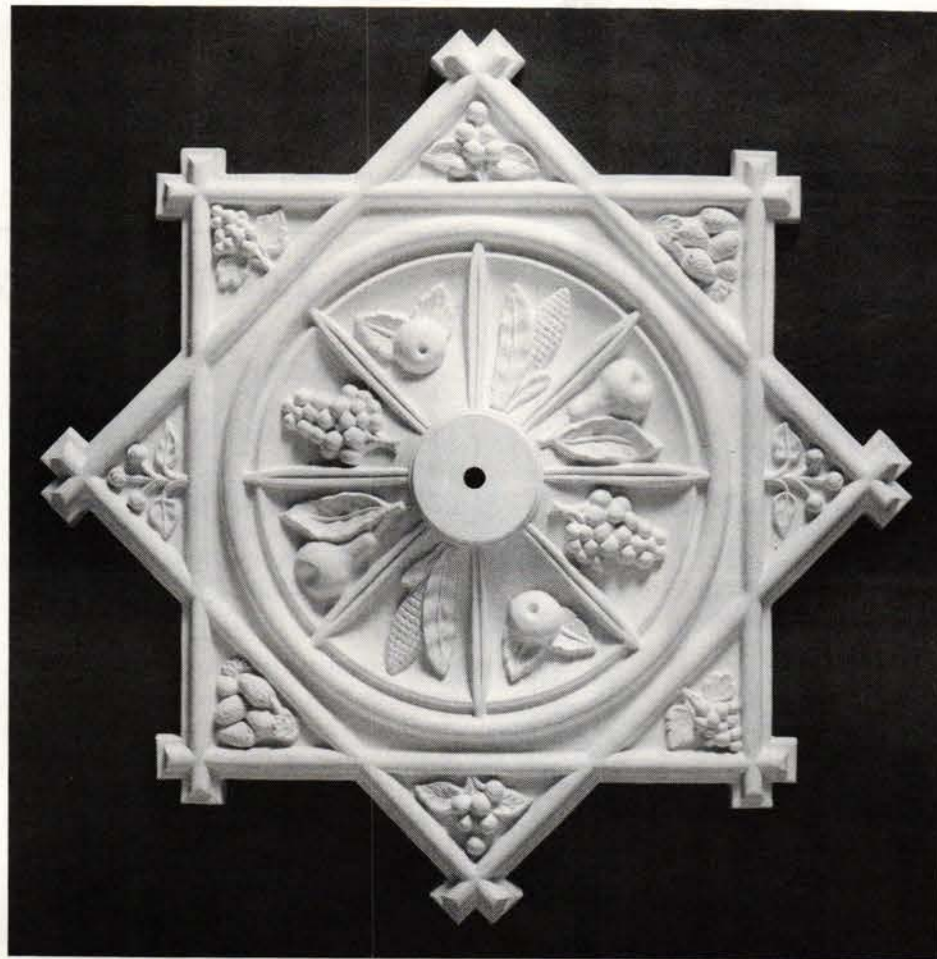


About 80 items — moldings, medallions, columns, capitals, and ornament — appear in the free catalog, and the company has molds for about 30 more pieces that are not pictured. The gargoyle shelf measures 17 in. tall, with a 15-in. x 8-in. shelf, and costs \$125 (both retail and trade).

For more information on Architectural Sculpture, see the pullout SourceList in this section. — EMK

## Historically Fastidious Ornament

Focal Point goes beyond most molded ornament companies in striving for historical accuracy: not only are its products copies of pieces in old buildings, but sometimes those pieces were copied while they were still on the wall!



Many of the products come with a "provenance": Focal Point's literature lists where the originals are located, and how old they are. Among the Colonial and Victorian replicas are ceiling medallions, moldings, domes, door and window trim, and niches. Particularly unusual are the stair brackets, which include Chippendale, Colonial, Rococo, and Victorian styles.

High-density polyurethane is the standard material; a more flexible mixture called "Contour-All" is also available, as is fire-resistant fiberglass-reinforced gypsum.

Of particular interest are a stair bracket from Drayton Hall, a Georgian

mansion in South Carolina (\$28.95 suggested retail; \$57.90 in Contour-All) and a medallion (shown) from the 1887 Thomas/Arnett House in Washington, D.C. (\$278.50). Literature is free; Focal Point is available through dealers only, who decide trade discounts.

For more on Focal Point, see the SourceList in this section. — EMK

## Hot-Wired Molding

To create straight-run molding, M & K Fabrications runs a hot wire through a piece of polystyrene foam. When the result is coated with two layers of taping compound and painted with two coats of latex paint, it doesn't look much different from plaster.

The process is a fast, economical way to reproduce complex cross-sections of straight-run molding. (The process can't create dentils or other

cast ornament). M & K has produced some intricate straight-run profiles in the past, which are now offered as stock designs. Shown is #1050, which sells for \$14 per lin. ft. (To determine the cost per foot of any molding, figure on \$1 per inch of hypotenuse — the measurement from the lowest point on the wall to the furthest point on the ceiling.)

For more on M & K Fabrications, see the SourceList. — EMK

## FROM THE COLUMBIAN EXPOSITION TO YOU

Stephen Grage, general manager of Decorators Supply, reports that the ongoing Ornament Revival has made him so busy that "it's scary." Founded in 1893, the company supplies thousands of different types of ornament, which is particularly amazing in light of the fact that they lost hundreds of models during the Depression, when one wing of the building had to be sold, and hundreds more in 1963, when they had to move because of a new freeway.

Decorators Supply uses three materials: plaster for architectural pieces, and wood fiber and composition for furniture embellishments. The pieces are cast either in animal-

glue molds, just as they were in the old days, or in more modern rubber molds. The plaster is reinforced with sisal-hemp fiber, as it always has been.

A stack of five heavy catalogs is available for \$25 postpaid. Some of our favorite items: crown molding with Art Deco zigzags (#25100, \$12 per lin. ft., retail or trade); Old English ceiling panels (#25005, \$8.75 per sq. ft.); Romanesque, Gothic or Renaissance capitals; and neo-Medieval wall panels with chained stags (#26408, \$45), or stylized birds (#26410, \$33). A neoclassical influence prevails, perhaps because many of the original models were made for the Columbian Exposition of 1893, when that style

was brought to the fore.

For more information on Decorators Supply, see the pullout SourceList in this section. — EMK



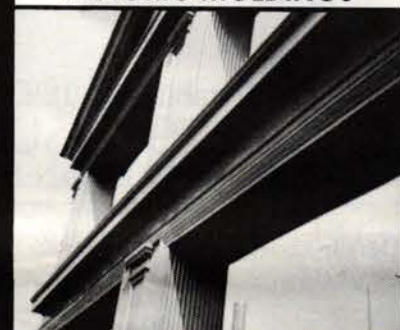
## EDON fiberglass CORNICES MOLDINGS REPRODUCTIONS



CORNICE REPRODUCTION

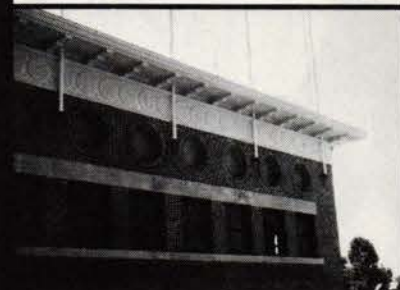


HISTORIC MOLDINGS

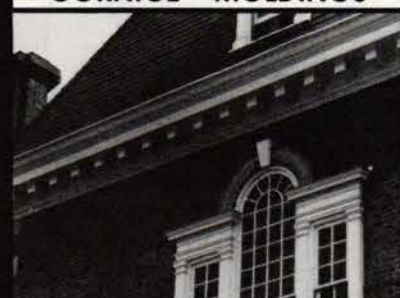


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## FIBERGLASS PILASTERS

On Aristocast's decorative archways, the arches are made of fibrous plaster while the pilasters are made of fiberglass. "We use fiberglass-reinforced resin in high-traffic areas because plaster is more likely to chip," explains sales manager Joe Bauschka.



There are two styles: Victorian, which has plain pilasters and a flat keystone, and Georgian, which has

fluted pilasters and a curved, fluted keystone. The Georgian model is available in both custom and stock widths; prices range from \$1,175 to \$1,830 wholesale. The Victorian model comes in stock sizes only and costs between \$1,079 and \$1,578. Fibrous-plaster corbels can be substituted for pilasters, in which case the archway units cost slightly less. The \$3 color catalog shows the company's full line of moldings, medallions, and other ornament.

For more information on Aristocast, see the pullout SourceList in this section. — EMK

## Lots Of Decoration Per Dollar



MRA Broadway Market imports a line of pressed-paper wall and ceiling ornament that adds a decorative touch without increasing wall depth, because none of the patterns is thicker than 1/8 in. They come clad in gold foil, which makes them look like Christmas decorations; in fact, some are in the shapes of wreaths or ribbons. Other designs include cherubs, rosettes, crowns, and garlands, as well as molding with acorns and oak leaves, grapes and grape leaves, roses, scrolls,

or egg-and-dart.

You can finish them as you like with paint or stain, or MRA can finish them for you. The molding costs about \$1 per linear ft., the ornaments up to \$2 retail and trade. "You get a lot of ornament per dollar," says manager Greg Hodgman.

MRA also distributes molding and ornament made of more durable materials, like fiberglass-reinforced plaster or polyurethane. There's a wide range of cornices, medallions, niches, pilasters, and brackets. The three-ring binder (\$45 to the trade) contains the catalogs of about a dozen companies. MRA also does custom work in fiberglass, polyurethane, polyester resins, and wood.

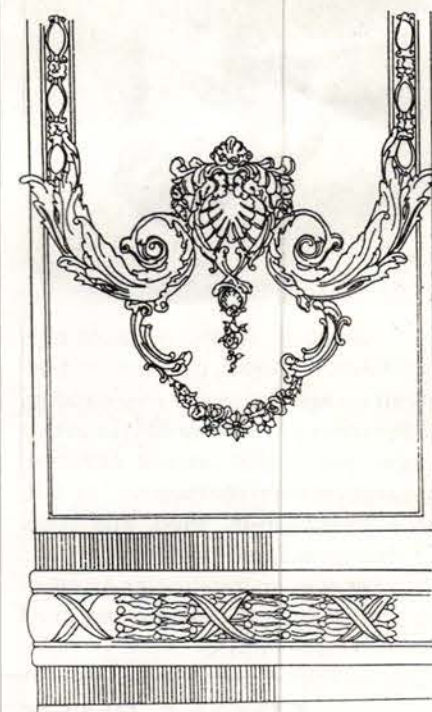
For more information on MRA Broadway Market, see the pullout SourceList in this section. — EMK

## Ornament Of The Stars

Founded in England in the 19th century, the J. P. Weaver company came to California in 1914 and survived the Depression by supplying its composition ornament for movie sets. The Weaver family finally sold the company in 1978 to an American, Lenna Tyler Kast, who has added thousands of molds to the Weavers' collection and whose clients these days include Saudi Arabian princes.

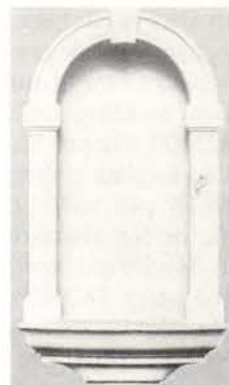
The composition is made of clay, wood resins, shellac, and glue. At \$100 (shipping and handling included), the massive spiral-bound catalog costs more than most of the products in it: they range from \$3 to \$25 per piece or per foot, trade. Also included in the catalog are installation instructions, illustrations of "a few of the infinite number of potential design layouts" possible with Weaver's products, plus illustrations of the company's plaster, flexible polyester, and wood moldings.

For more information on J. P.



Weaver, see the pullout SourceList in this section. — EMK

## NICE NICHES



Orac Decor is a line of imported ornament that includes five kinds of polyurethane niches. They range in height from 20-1/2 to 30 in., in width from 11 to 17 in., and in depth from 3 to 7-1/2 in. The 30-in.-tall model has fluted sides and a keys-

tone and the 27-in. model has straight-run molding around the arch. The three smaller styles have scallop-shell tops and ornamented bases. Trade prices range from \$37.20 to \$92.25, and there are discounts for quantity orders. Orac's line also includes columns, ceiling medallions, cornices, and panel moldings. Brochures are free.

For more about Orac Decor, see the SourceList in this section. — EMK



MOLDED ORNAMENT FOR INTERIORS SourceList

❖ BY EVE M. KAHN

COMPANY	Literature	Material	Crown Molding	Panel Molding	Other Molding	Niches	Ceiling Medallions	Ceiling Panels	Door Surrounds	Columns/ Pilasters	Capitals	Brackets/ Corbels	Grilles	CSI# 06200	
														Wall Ornament	Custom
Advanced Architectural Cornices PO Box 170597- Dept. TB Arlington, TX 76017 (817) 572-2518	Free Circle No. 184	Fiberglass-reinforced plaster	×				×								×
Architectural Sculpture Ltd. 242 Lafayette St. - Dept. TB New York, NY 10012 (212) 431-5873	Free Circle No. 185	Reinforced plaster	×		×		×			×	×	×		×	×
Aristocast Originals 6200 Highlands Pkwy S.E., Ste 1-TB Smymna, GA 30082 (404) 333-9934	Send \$3 for catalog. Circle No. 118	Fiberglass-reinforced plaster, fiberglass-reinforced resin	×	×	×	×	×		×	×		×		×	×
Balmer Architectural Art Studios 9 Codeco Ct. - Dept. TB Don Mills, Ontario, Canada M3A 1B6 (416) 449-2155	\$20 for full catalog, refundable with order.	Plaster & gypsum, reinforced w/ fiberglass, sisal, jute, or steel.	×	×	×	×	×	×	×	×	×	×	×		×
Classic Architectural Specialties 3223 Canton - Dept. TB Dallas, TX 75226 (214) 748-1668	Send \$4 for catalog.	Expanded polystyrene	×	×	×	×	×		×	×	×	×		×	
Classic Moulders 911 Railroad Ave. - Dept. TB West Palm Beach, FL 33401 (407) 659-4200	Free with letterhead request. Circle No. 186	Expanded polyurethane	×	×	×		×		×	×		×			×
Classic Mouldings, Inc. 155 TorYork Dr., Unit 1 - Dept. TB Weston, Ontario M9L 1X9 Canada (416) 745-5560	Free Circle No. 187	Fiberglass reinforced plaster	×	×	×	×	×	×	×	×	×	×		×	×
Decorators Supply Corp. 3610-12 S. Morgan St. - Dept. TB Chicago, IL 60609 (312) 847-6300	Send \$25 for set of 5 catalogs.	Reinforced plaster, composition	×	×	×	Niche shells	×	×		×	×	×	×		×
Edon Corporation 1160 Easton Road - Dept. TB Horsham, PA 19044 (800) 523-2539; in PA (215) 672-8050	Free Circle No. 189	Fibrous plaster, fiberglass-reinforced resin	×						×	×	×				×
Felber Studios PO Box 551 - Dept. TB Ardmore, PA 19003-0551 (215) 642-4710	Free with letterhead request. Circle No. 64	Hemp- or fiberglass-reinforced plaster	×			×	×	×			×	×			×
Fischer & Jirouch Co 4821 Superior Ave. Cleveland, OH 44103 (216) 361-3840	Free with letterhead request. Circle No. 196	Plaster reinforced with fiberglass, sisal, jute, or channel iron.	×	×	×	×	×	×		×	×	×		×	×
Flex Moulding 16 E. Lafayette St. - Dept. TB Hackensack, NJ 07601 (201) 487-8080	Free Circle No. 190	Polyester resins	×	×	×		×	×		×	×	×		×	×



MOLDED ORNAMENT FOR INTERIORS SourceList

❖ BY EVE M. KAHN																CSI# 06200
COMPANY	Literature	Material	Crown Molding	Panel Molding	Other Molding	Niches	Ceiling Medallions	Ceiling Panels	Door Surrounds	Columns/ Pilasters	Capitals	Brackets/ Corbels	Grilles	Wall Ornament	Custom	
Focal Point 3051 Olympic Industrial Dr., SE Dept. TB, Smyrna, GA 30080 (800) 662-5550	Free Circle No. 191	Fiberglass-reinforced gypsum & plaster, high-density polyurethane foam	✕		✕	✕	✕		✕	✕		✕		✕		
Fypon Moulded Millwork 22 W. Pennsylvania Ave. - Dept. TB Stewartstown, PA 17363 (717) 993-2593	Free Circle No. 192	High density polyurethane foam	✕	✕	✕		✕	✕	✕	✕	✕	✕	✕	✕	✕	
C.G. Girolami 944 N. Spaulding Ave. - Dept. TB Chicago, IL 60651 (312) 227-1959	\$3. refundable with order	Hemp-reinforced plaster	✕	✕	✕		✕	✕		✕	✕	✕		✕	✕	
Hosek Manufacturing Co. 4877 National Western Dr., Suite 205 Dept. TB, Denver, CO 80216 (303) 298-7010	Free Circle No. 188	Hemp-reinforced plaster, fiberglass-reinforced gypsum	✕		✕	✕	✕	✕	✕	✕	✕	✕		✕	✕	
M & K Fabrications 28 Lincoln Ave. - Dept. TB Saratoga Springs, NY 12866 (518) 583-0939	Free Circle No. 199	Expanded polystyrene	✕	✕	✕										✕	
MRA/Broadway Market 79 Bridge St. - Dept. TB Brooklyn, NY 11201 (718) 643- 0990	\$45 for Palladia book of 3-D architectural details. Free brochure. Circle No. 216	High-density polyurethane foam, FRG, FRP	✕	✕	✕	✕	✕		✕	✕	✕	✕		✕	✕	
NMC Decoration 501 NMC Drive - Dept. TB Zebulon, NC 27597 (800) 345-7279	Free Circle No. 193	Expanded poly-styrene & polyurethane	✕		✕	✕	✕							✕		
Orac Decor, c/o Janovic Plaza 30-35 Thomson Ave. - Dept. TB Long Island City, NY 11101 (718) 786-4444	Free Circle No. 194	Expanded polyurethane	✕	✕	✕	✕	✕	✕		✕	✕	✕			✕	
Plaster Corporation of America 14117 N. Scott St., Suite 1000 Dept. TB, Edmond, OK 73013 (405) 478-8810	Free Circle No. 197	Fiberglass-reinforced plaster	✕			✕	✕		✕	✕	✕	✕	✕	✕		
Restoration Works PO Box 486 - Dept. TB Buffalo, NY 14205 (800) 735-3535	Moldings catalog free with letterhead request. Circle No. 213	Expanded polyurethane	✕		✕	✕	✕		✕	✕		✕		✕		
San Francisco Victoriana 2245 Palou Ave. - Dept. TB San Francisco, CA 94124 (415) 648-0313	Free with letterhead request. Circle No. 195	Hemp- or nylon-mesh-reinforced-plaster	✕		✕		✕				✕	✕		✕		
J.P. Weaver Company 2301 W. Victory Blvd. - Dept. TB Burbank, CA 91506 (818) 841-5700	\$100 for over 300 pgs. of patterns, & design ideas. Free brochure. Circle No. 200	Plaster, composition, flexible polyester	✕	✕	✕		✕	✕	✕				✕	✕		

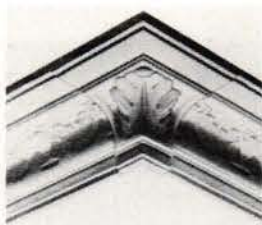


## Plaster Ornament From Down Under

Plaster Corporation of America, despite its domestic-sounding name, is based in Australia.

But its products would suit any traditional American building, because architecture in Australia and America in the 19th and early 20th centuries was quite similar; the same Victorian fads and classical revivals took hold in both countries.

The free catalog shows cupids



posing on corbels (#2809, \$90 wholesale), medallions laden with leaves (#180, \$120) or vines (#200, \$170), cornices strewn with ivy (#612, \$5.50 per linear ft.) or roses (#676, \$4 per linear ft.), as well as grilles, columns, niches, and pilasters.

The company also offers joiner blocks (shown, \$2 ea.) for cornices narrow and wide. They save time and reduce waste, because they eliminate the need for making mitre cuts, patching corners, or creating butt joints.

For more information on Plaster Corporation of America, see the pullout SourceList in this section. — EMK

## Same Patterns In Plaster Or Polyester

Edon Corp. makes cornices and columns in fiberglass-reinforced polyester, which can be used inside and out, and fiberglass-reinforced gypsum, which is for interiors only. "We can make the same styles in both materials. For example, we might make a capital in gypsum, but make the pilaster in polyester if it were in a high-traffic area," says president Ed Axel.

Most of their work is custom, but they have about 50 stock column patterns and 25 cornices. Shown is CR-12, a 14-in.-tall cornice that was recently installed in a hotel in Wilmington, Delaware; "They turned it into a classy act," says Ed. Prices could



range from \$8 to \$20 (trade) per lin. ft. in FRG or FRP, depending on configuration and tooling.

The fiberglass-reinforced polyester can be formulated to a Class A fire rating that will meet local codes.

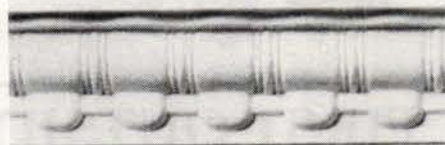
For more on Edon Corp., see the SourceList in this section. — EMK

## LIKE AN OREO



If you cut open a Dura-Cornice from Advanced Architectural Cornices, it would look a little like an Oreo cookie: unlike fiberglass-reinforced plaster, in which fiberglass is part of the mix, Dura-Cornices have layers of plaster on the outside and a fiberglass mat on the inside. The product is lighter than plain plaster and, because of Advanced's patented molding process, it comes in 12-ft. lengths that save installation time.

There are 24 cornice styles, as well as 4 ceiling medallions, which are also made of plaster over fiberglass. The designs are not exact replicas of old pieces, but they are traditional in style: the cornices include straight-run, garlands, egg-and-dart, and dentils, and all the medallions are Victorian. Medallions cost between \$185 and \$250 wholesale; cornices, from \$47.50 to \$155 per 12-ft. section.



For more on Advanced Architectural Cornices, see the pullout SourceList in this section. — EMK

## Ornament Just Like Great-Grandfather Made

Balmer Architectural Art Studios has been around for so many years — 154, to be exact — that no one can remember when most of their 5,000 plaster ornament models were made. "Maybe if my grandfather were still around, he'd know where and when these things were first used," says Ron Balmer, great-great-grandson of founder James Balmer, who owns the company with his brother Wilfred.

All of Balmer's products are available in fiberglass-reinforced gyp-

sum or plaster reinforced with fiberglass, sisal hemp, or jute. (Since sisal comes in fibers, it can reinforce fine details; jute is a kind of burlap fabric, used to stabilize flat pieces.) Styles range from neoclassical to neo-Tudor to Art Deco; there are also some circa-1960 neo-Aztec designs that one day will have the patina of age. Shown is #1524, a 78-1/2-in. by 18-3/8-in. panel for \$225 per piece.

For more on Balmer Studios, see the SourceList in this section. — EMK



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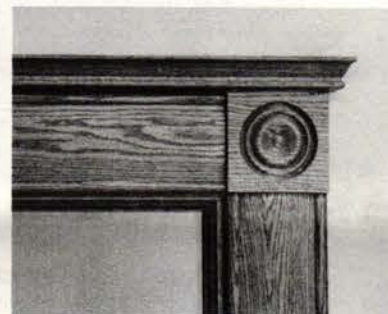
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Circle No. 45

## AFTER THE FLOOD

Hosek Manufacturing has hundreds of plaster ornaments available and "a room full of old, old models waiting to be restored," says showroom manager Larry Rogers. The company was almost wiped out by a flood in 1965; it closed its doors for some 15 years, and now, under the leadership of Hal and Doug Hosek, grandsons of founder Henry Hosek, the company is bringing old models back into production.

Hosek's originals were used on some of Denver's most heavily decorated buildings: the Governor's Mansion and the Denver, Paramount, and Orpheum theaters. Shown is an Art Deco panel from the Paramount (Model #702); it measures 39 x 32 in. and costs \$105.60 net. All Hosek's products are made of either plaster reinforced with sisal hemp fiber, or fiberglass-reinforced gypsum.

Also depicted in the free catalog are fireplaces, cornices, mold-

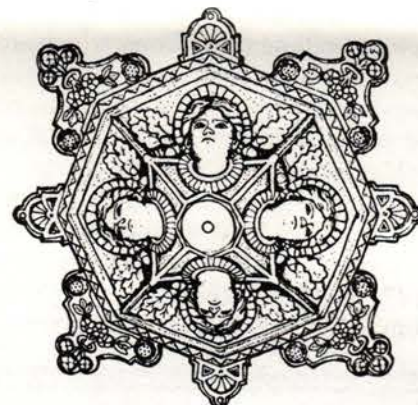


ings, ceiling medallions and panels, corbels, brackets, balusters, door and window trim, capitals, columns, pilasters, and plaques.

For more information on Hosek Mfg., see the pullout SourceList in this section. — EMK

## The Wild Ones

San Francisco Victoriana offers two kinds of plaster ornament: simple and wild. "Most of the wild ones are duplicates of original pieces, from houses in Northern California that were being torn down," says owner Bill Lambert. "The simpler ones are usually the ones we designed for customers who were a bit shy."



The wild ones include ceiling medallions laden with fruit, ribbons or roses, and brackets embellished with cupids or female heads. The unusual names — Herman Street, Easter Morning, Oak Leaf, etc. — derive either from the street where the piece was found, or from what Agnes Pritchard, the company's abandoned-ornament scout, thought the piece looked like. Shown is "Elizabeth," a ceiling medallion that, at \$95 (trade), is one of the company's more expensive models.

Also pictured in the 104-p. catalog are Corinthian capitals, garlands, swags, and simple straight-run or dentil moldings. All are made of plaster reinforced with hemp or nylon mesh. The catalog is free with letterhead requests.

For more information on San Francisco Victoriana, see the pullout SourceList in this section. — EMK

## FIRST OUTSIDE, NOW INSIDE

When Fypon started making molded polyurethane millwork 20 years ago, most of their work was intended for exteriors. "We know how to make the large pieces," says Bonnie Poole, a designer at the firm. Now the company has branched out into interior ornament, including brackets and corbels, molding, cornices, columns, capitals, pilasters, window and door trim, and ceiling medallions.

Molding typically comes in 16-



ft. lengths, and prices range from \$1.22 per lin. ft. for the simplest straight-run molding to \$26 per lin. ft. for foot-tall cove molding. There are two ceiling medallions: one plain (\$24.60 to \$61.80, depending upon diameter and quantity) and one embel-

lished with grapes and grape leaves (\$26.30 to \$70.05). Brochures are free; Fypon is sold through dealers, who determine trade discounts.

For more on Fypon, see the pullout SourceList in this section. — EMK

### Molding that Moves

Flex Moulding's products come in three consistencies: flexible, medium, and rigid. The flexible kind is usually purchased by "people who can't use anything else" because of uneven walls, says manager Sergio Gonzalez. All three consistencies are made of polyester resins with added filler; the more filler, the less flexibility.

The catalog shows a wide range of molding (\$3 to \$15 per lin. ft., retail

and trade) as well as columns, panels, medallions, shelves, and ornament such as fleurs-de-lis and eagles (\$2 to \$500). The molding costs a little more than comparable products in wood, and all the products cost about the same as similar pieces cast in plaster.

For more on Flex Moulding, see the SourceList in this section. — EMK



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Circle No. 197



## Lyres & Lions, Garlands & Griffins

Fischer & Jirouch opened in 1902, in the midst of a building boom, and was soon selling its plaster products throughout the country. "I see our work on older buildings in Cleveland," says vice president Bob Mattei. "Many of the jobs we get involve restoring our company's original work. Of course, we work on new buildings, too."

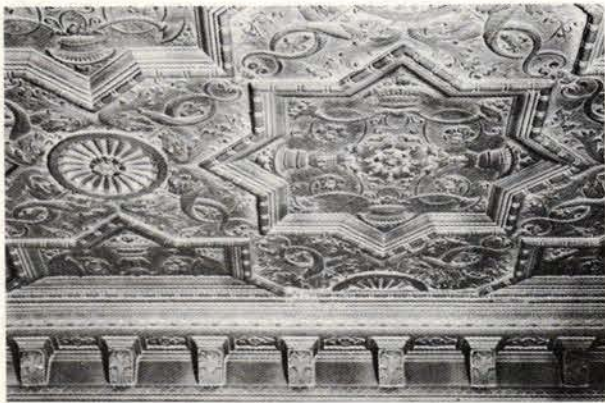
The original owners carved hundreds of models from clay or wood (the company no longer makes new models, but can reproduce existing pieces), and the \$15 catalog is almost 150 pages long. Most of the designs, all made of plaster reinforced



with either fiberglass or sisal, fall into one of three categories: neoclassical, Art Deco, or neo-Tudor. There's everything from beams and brackets to plaques, panels, and niches with herringbone backdrops. In wall ornament alone are fish in tanks (#M-175, \$100 to the trade), flowers in pots (#9845, \$30), lyres (#10313, \$35), lions (#10384, \$45), shields (with fleurs-de-lis, #10107, \$100), sailing ships (M-315, \$120), garlands (single swag, #10289, \$40), and griffins (#9954, \$25).

For more information on Fischer & Jirouch, see the pullout SourceList in this section. — EMK

## From Louis XIV to Immortals and Gods



Charles J. Girolami inherited this ornament factory from his father, Charles G. Girolami, who founded it in 1913. Before the Depression, six modelers worked for the company, and the designs they sculpted are still avail-

able: Tudor, Louis XIV, and Art Deco cornices (from \$4 to \$7.50 per lin. ft., retail and trade); Italian and Spanish Renaissance, and Old English ceilings; Baroque, Adam, Victorian, and Art Deco ceiling medallions (\$25 to \$100), and classical columns and brackets.

All are cast in plaster reinforced with sisal-hemp fiber. The catalog shows mostly architectural ornament; there's also freestanding sculpture (including a whole page of "immortals and gods").

For more on C. G. Girolami, see the SourceList in this section. — EMK

## First It's Custom; Then It's Stock

"Every two weeks we make something new," says Classic Mouldings' sales manager Deena Milgram. Molds made to accommodate the company's many custom orders subsequently become part of stock lines. "There are hundreds more pieces available than we can show in the catalog."

Although the catalog doesn't encompass the entire product line, it does illustrate a wide variety of fiberglass-reinforced plaster



products: from simple straight-run molding to elaborate cornices that project 9 in. from the wall; oval, round, or foliate medallions; ornament in the shape of violins, cupids, stars, or roses; brackets with garlands, flowers, or faces; fluted door surrounds, and plaques — that's just one catalog. Shown is the floral bracket, #108, which costs \$58.50 (trade price, Canadian dollars).

For more on Classic Mouldings, see SourceList. — EMK

## CUT IT WITH A BREAD KNIFE

Classic Architectural Specialties' expanded polystyrene moldings and ceiling medallion are "inexpensive, lightweight, and easy to install," says president Tom McDowell. To trim the 4-ft. sections of molding, he adds, "you can even use a bread knife."

Polystyrene moldings can be formulated to meet Class A fire ratings in most localities. The material won't support flame below 600 F.

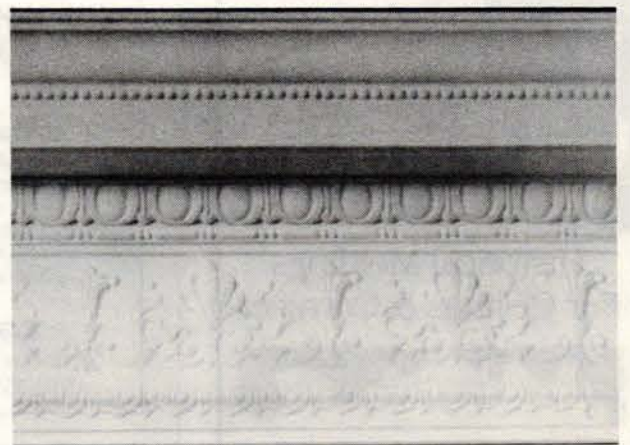
This small molding costs \$1.80 per ft. retail, with a discount for quantity orders. The ceiling medallion measures 19-3/4-in. in diameter and costs \$16.50.



For more about Classic Architectural Specialties, see SourceList. — EMK

## Advanced Architectural Cornices, Inc.

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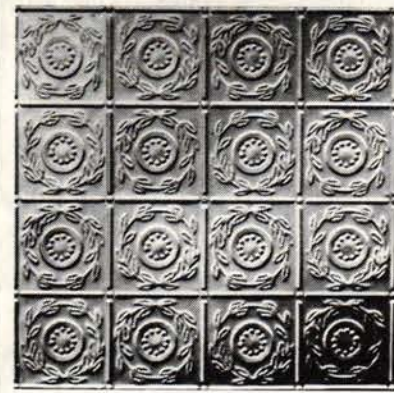
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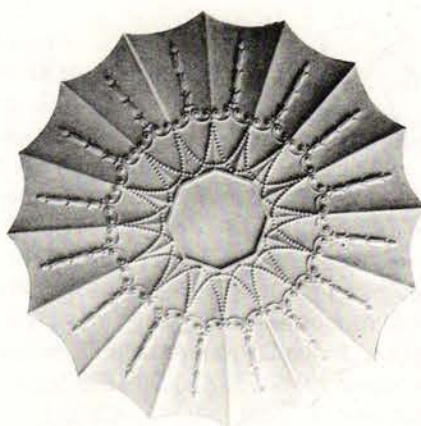
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## ONE PART TRADITIONAL, ONE PART MODERN



Felber Studios sometimes uses both old-fashioned hemp and modern fiberglass to reinforce different parts of a single plaster ornament. "The

traditional methods work well on some elements and not on others," explains vice president Joel Westman.

Although 90% of Felber's work is custom, the company still produces an impressive array of stock pieces. They own about 2300 antique models, 140 of which are pictured in the catalog (free for letterhead requests): elaborate cornices with molded oak leaves and acorns (#6241, \$9.90 per lin. ft., trade), classical ceiling medallions with fine garlands and beading (#8822, \$198 or #8816, \$248), Art Deco pilaster capitals (#431B, \$64), and niche caps with scalloped backgrounds (\$105 to \$235).

For more on Felber Studios, see the SourceList in this section. — EMK

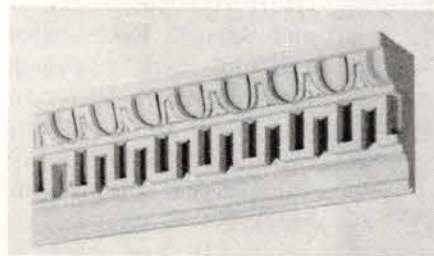
## Classic Greek From Palm Beach

About half of Classic Moulders' polyurethane products were designed by the company's staff, and the rest copied from pieces found in old houses being torn down. "Greek Classic" (shown) originally graced the

walls of a circa-1920 house in Palm Beach. It stands 4-3/8 in. high, projects 3 in. from the wall, and comes in 10-ft. lengths. It costs \$12.25 per ft., with a 20% discount to the trade.

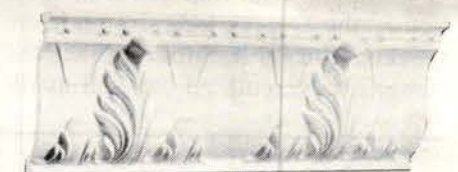
A catalog illustrates the other moldings Classic offers: straight-run and dentil as well as Gothic- and Renaissance-inspired models. Ceiling medallions, corbels, mantels, door casings, capitals, and pilasters are also available.

For more information on Classic Moulders, see the pullout SourceList in this section. — EMK



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NMC Decoration makes ornament in both polystyrene and polyurethane. Nomastyl, the polystyrene line, is extruded rather than molded, so it is best suited for simpler patterns: it includes straight-run molding, cornices, and ceiling medallions with bull's-eye or floral designs. Arstyl, the polyurethane line, is more intricate since it's molded: the products include dentil, egg-and-dart, and floral cornices; ceiling medallions with elaborate reliefs; smooth niches, and



curved corners for panel moldings. Molding comes in 6-1/2-ft. sections. Pricing is done by individual dealers, although NMC will send free brochures.

For more on NMC Decoration, see the SourceList in this section. — EMK



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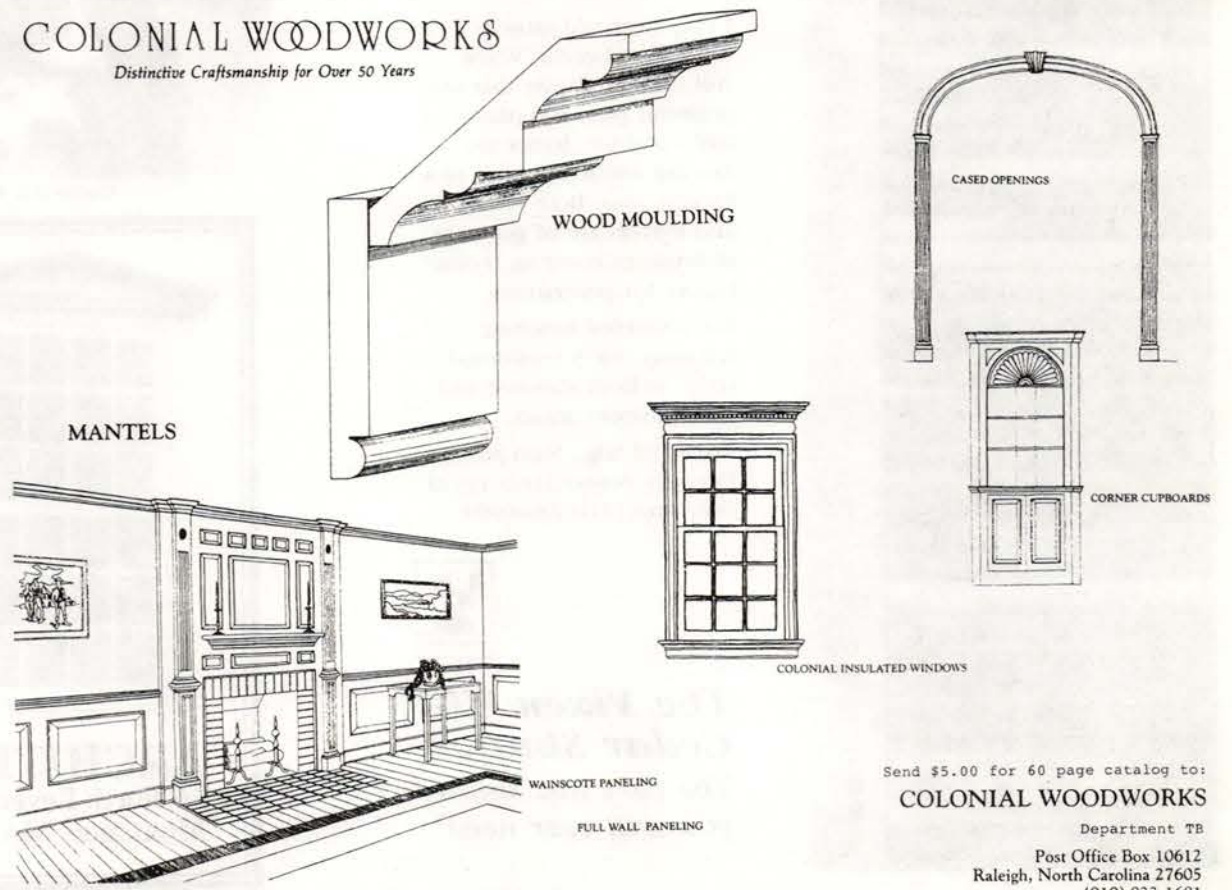
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shutters roundup

# Buying Wood Shutters

To get the shutter that's got the right look, fit, performance — and price — make sure you select the right *type* of manufacturer.

❖ BY CLEM LABINE

An architect I know was complaining about difficulties he'd had getting 15 pairs of shutters made. As he listed the companies he had contacted who declined, or put off, bidding on his job, the problem became apparent. The shutters he needed required a custom manufacturer. Yet most of the companies he'd contacted specialized in stock or semi-custom shutters. In essence, he was trying to get oranges from an apple orchard. No wonder he had problems!

But it wasn't the architect's fault. Most shutter suppliers don't make clear which of the three categories they fall into. So that's what we've listed in the chart that appears on the opposite page: the special capabilities of each shutter manufacturer.

You can pay anywhere from \$30 to \$300 per pair for average-size exterior louvered shutters. With such a price range, there's obviously a big

variation in looks, details, and longevity. The basic decision to be made when procuring shutters is determining whether stock, semi-custom, or full-custom shutters will satisfy your specs:

**STOCK:** An off-the-shelf shutter design that comes in standard sizes. Usually, intermediate window sizes can be accommodated by trimming the sides and tops of the shutters. The two big advantages of stock shutters: Low price and quick delivery.

**SEMI-CUSTOM:** You select from among the manufacturer's standard designs, but the shutters are proportioned and manufactured to your precise dimensions. Semi-custom shutters are usually midway between stock and full-custom, both in price and speed of delivery.

**FULL-CUSTOM:** You provide the shop with a sample shutter or drawings and specifications, and the manufacturer takes it from there. You get precisely the wood and detailing you want, but the price is higher, and

delivery time longer, than with stock and semi-custom shutters.

Here are some of the factors that will determine whether you go with stock, semi-custom, or full-custom:

**Wood Type:** For exterior shutters, the premium woods are clear first-growth all-heart vertical-grain redwood and clear first-growth western red cedar. These woods have the greatest natural resistance to weathering...but are also relatively expensive. Pine and other softwoods are used for most stock exterior shutters and should be treated with a water-repellant preservative before painting.

**Joinery:** The Architectural Woodwork Institute (see drawings on pg. 16) specifies blind mortise-and-

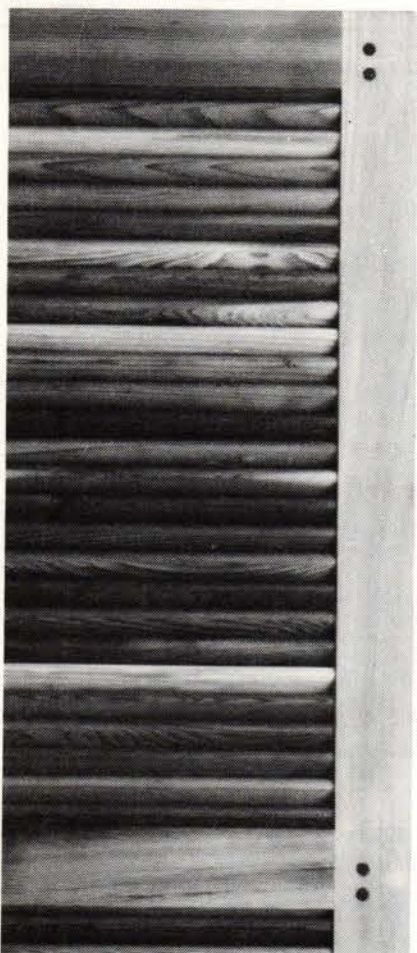
tenon or doweled joints glued with exterior glue for premium-grade shutters. (If you don't have a copy, the AWI's "Architectural Woodwork Quality Standards and Guide Specifications" is a handy reference for writing architectural millwork specs. You can order it for \$35 ppd. from: Architectural Woodwork Institute, 2310 S. Walter Reed Drive, Arlington, VA 22206.)

If you're not getting a mortise-and-tenon joint, there should be some compensation in the price.

**Shutter Detailing:** If you're calling for a precise louver size and shape, or specific panel configuration, or you need an exact match for historical authenticity, you may require a

*continued on page 16*

## DOES THE WORD POLYSTYRENE MAKE YOU SHUDDER?



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			Secondary Woods	
<b>American Heritage Shutters</b> 2549 Lamar Avenue - Dept. TB Memphis, TN 38114 (901) 743-2800 (800) 541-1186	Produces stock shutters in pine, & custom shutters in poplar, mahogany, cypress, redwood, spruce, & pine. Louver shutters (fixed & movable); raised & flat panels. Interior & exterior. Will prime exterior shutters if specified.	Free brochure. <i>Circle No. 179</i>	Spruce	Exterior fixed-louver 1-1/8" thick pine in 12" & 15" widths; heights from 35" to 81" in 4" increments. Screwed & plugged mortise-and-tenon joints. Exterior raised-panel pine shutters, 3/4" thick; 12" & 16" widths; heights from 35" to 79" in 4" increments. The stock shutters are not designed to be trimmed; if a stock size doesn't fit, they will custom-build a shutter. Joints: through mortise-and-tenon w/pegs.
			Poplar, mahogany, cypress, redwood, spruce	
<b>Architectural Components</b> 26 North Leverett Rd. - Dept. TB Montague, MA 01351 (413) 367-9441	Custom exterior shutters only — both fixed & movable louvers. Also solid panel shutters. Normally works in pine, but can produce shutters in any wood. Round tops & other special shapes.	Free capabilities brochure. <i>Circle No. 142</i>	Pine	Custom exterior shutters are produced with mortise-and-tenon joints unless specified otherwise. Has built shutters up to 7 ft. high by 2 ft. wide. Will provide water-repellent-preserved treatment for shutters if specified. Mounting hardware not furnished.
			Any other wood specified	
<b>Bare Wood</b> 106 Ferris St. - Dept. TB Brooklyn, NY 11231 (718) 875-9037	Custom shutters, both exterior & interior: fixed & movable louvers, raised & flat panels. Round tops & other special shapes available.	Free capabilities brochure. <i>Circle No. 167</i>	Pine	Can make shutters in virtually any size. Mortise-and-tenon, spline, or doweled joints, depending on size & specifications. Finishes applied as specified. No mounting hardware.
			Any other wood specified	
<b>Beech River Mill Co.</b> Old Route 16 - Dept. TB Centre Ossipee, NH 03814 (603) 539-2636	Custom shutters only; interior & exterior produced on original 19th-century equipment. Fixed & movable louvers, raised & flat panels. Usually works in pine, but can supply shutters in any hardwood. Round tops & other special shapes.	Catalog is \$5.	Pine	Has made shutters as big as 15 ft. high, & as small as 12" high. All mortise-and-tenon joints. No finishes applied. Can furnish antique mounting hardware.
			Any other wood specified	
<b>Custom &amp; Historic Millwork</b> 5310 Tennyson St. - Dept. TB Denver, CO 80212 (303) 480-1617	Custom millwork shop that will produce custom raised-panel & recessed-panel shutters for interior & exterior. No louvered shutters. Arched tops available.	No literature. Call or write with specs.	Western pine	Normal construction is doweled joints; mortise-and-tenon on request. No mounting hardware. Can be made in any size.
			Any other wood specified	
<b>Devenco Products</b> P.O. Box 700 - Dept. TB Decatur, GA 30031 (404) 378-4597	Custom & semi-custom interior shutters in movable-louvers and raised-panel styles. Many different styles manufactured to match your window size.	Brochure & price lists free. <i>Circle No. 198</i>	Western cedar	Georgian, Plantation, & Colonial raised-panel shutters are manufactured to your window size. Plantation shutters have 2-1/2" wide movable louvers; Georgian shutters have 1-7/8" louvers. Can be supplied as bi-fold double-hung, bi-fold single-hung, or 2-panel single-hung. Joints are rabbeted & doweled. Typical size range: Plantation shutter panel can be as narrow as 9" & as wide as 36", with heights up to 12ft. Mounting hardware furnished.
<b>G.H. Jelliff &amp; Sons</b> P.O. Box 147 - Dept. TB New Canaan, CT 06840 (203) 966-9475	Custom millwork shop that will provide made-to-order shutters in any thickness & size.	None. Call or write with specs.	Clear sugar pine	Provides coped mortise-and-tenon joints. Will apply wood preservative finish when specified. No mounting hardware.
			Clear vertical-grain all-heart redwood	
<b>Hisrich Manufacturing Co.</b> 121 West 4th St. - Dept. TB Dover, OH 44622 (216) 343-8834	Full custom manufacturer of fixed-louver, movable-louver, & raised-panel shutters. Both straight & arched tops available.	Fact sheet is \$1.	Kiln-dried poplar	Accepts orders of all sizes; no minimum. Works strictly to drawings & specifications supplied by customer. Mortise-and-tenon joints unless specified otherwise. No finishes applied. No mounting hardware.
			Other woods as specified	
<b>Historic Windows</b> P.O. Box 1172 - Dept. TB Harrisonburg, VA 22801 (703) 434-5855	Interior shutters in 8 styles manufactured to your window sizes. Raised & recessed panel shutters only; no louvered shutters. Hardwoods only.	Catalog is \$3.	Birch	Custom: panels are 3/4" to 1" thick. Will tailor 8 standard solid-panel designs to your windows, or will work to your drawings. Furniture-grade smoothness on panels; no finishes applied. Mounting hardware supplied. Mortise-and-tenon joints. Prices on standard designs (in birch) range from \$16.50 to \$27.50 /sq. ft.
			Walnut, cherry, oak, maple	
<b>Iberia Millwork</b> 500 Jane St. - Dept. TB New Iberia, LA 70560 (318) 365-5644	Fully custom premium-grade movable-louver & fixed-louver shutters, as well as raised-panel & recessed-panel shutters. Exterior & interior.	Free brochure. <i>Circle No. 181</i>	Clear all-heart vertical-grain redwood	Joints are mortise-and-tenon, watertight, & assembled with water-resistant Type II exterior glue. Staples in redwood shutters are aluminum. To keep slats in desired position after releasing tilt rod, 4 to 8 slats are spring-loaded with nylon & stainless steel compression system. Pivot pins on ends of slats are nylon. Interior shutters use laminated stiles & rails to reduce warpage. No finishes applied.
			White cypress; yellow poplar; other woods as specified	
<b>Int'l Building Components</b> Box 51 - Dept. TB Glenwood, NY 14069 (716) 592-2953	Custom millwork shop that will produce both exterior & interior shutters: fixed-louver, movable-louver, raised-panel, & recessed panel.	None	Pine	Available in thicknesses 1", 1-3/8", & 1-3/4".
			Mahogany, any other hardwood specified	
<b>Island City Shutter</b> 1801 Mechanic - Dept. TB Galveston, TX 77550 (409) 765-5727	Louvered shutters (fixed & movable) plus raised & recessed-panel shutters are based on authentic historic patterns & manufactured to your precise window size. Also Bermuda blinds & plantation shutters. Both interior & exterior styles available.	Free brochure. <i>Circle No. 180</i>	Honduras mahogany	Panel thicknesses can range from 3/4" to 1-3/4"; full mortise-and-tenon joints with waterproof adhesives. Louvers are fastened with rust-proof Monel staples. Louver widths can range from 1-3/4" to 3-1/2"; thicknesses from 5/16" to 1/2". Mounting hardware & custom finishing available.
			Poplar, clear heart redwood, & other woods except cypress & Wol-manized pine	
<b>Mauer &amp; Shepherd, Joyners</b> 122 Naubuc Ave. - Dept. TB Glastonbury, CT 06033 (203) 633-2383	Millwork shop specializing in Colonial millwork produces custom-built fixed-louver 18th-century shutters. Will match existing shutter, or work to your drawings.	No shutter literature. Call or write with specifications.	Pine	Mortise-and-tenon joinery; can range in thickness from 15/16" to 1-3/4".
<b>Perkins Architectural Millwork</b> Rt. 5, Box 264-W - Dept. TB Longview, TX 75601 (214) 663-3036	Architectural millwork shop has developed a line of traditionally styled stock shutters that cost 25-30% less than custom shutters & can be delivered more rapidly. Will also produce custom shutters.	Catalog is \$5.00.	Pine	On stock shutters, two sizes of louvers are available: 2-1/4" & 3-1/4". Thickness ranges from 3/4" to 1-1/2". Stock shutters to 8 ft. high; stiles & rails are trimmable, so any size window can be accommodated. Joints are butt, screwed, & plugged. Hardware mounting kits available in two grades. Stained & painted finishes provided to specification.
			Basswood (for staining), any hardwood	
<b>Perkowitz Window Fashions</b> 135 Green Bay Road - Dept. TB Wilmette, IL 60091 (312) 251-7700	Stock shutters; interior only. Will also special-order shutters in sizes not covered by the stock line.	Free catalog. <i>Circle No. 182</i>	Ponderosa pine	Available in 3/4" thickness only. 1-1/4" louver. Heights: 16" to 84" in 4" increments. Widths: 6" to 12" in 1" increments. 13", 14", & 15" widths available on special order. Louver widths of 1-3/4", 2-1/2", & 3-1/2" on special order. Doweled & glued butt joints. Mounting hardware available.
<b>Pinecrest</b> 2118 Blaisdell Ave. - Dept. TB Minneapolis, MN 55404 (612) 871-7071	Economical stock shutters as well as a wide range of standard designs that will be proportioned & manufactured to fit your exact window size. Interior & exterior. Louvers come in shapes such as: flat, curved, narrow, wide, & fixed.	Catalog free. <i>Circle No. 183</i>	Pine	Stock shutters have panels in 3/4", 1-1/8", & 1-1/4" thickness. Width of panels range from 6" to 18"; heights range 12" to 96". Special-order shutters have louver widths ranging from 1-1/4" to 5-1/2"; panel widths from 5-3/4" to 18"; heights from 12" to 96". Doweled butt joints. 11 standard finishes available; color matching. Mounting hardware available. Prices range from about \$6 to \$60 per panel for unfinished exterior pine shutters.
			Cedar, hardwoods	
<b>REM Industries</b> Box 504 - Dept. TB Northboro, MA 01532 (508) 393-8424	Custom exterior & interior shutters with fixed or movable louvers, or raised panels. Will work from drawings or a sample of old shutter.	Flyer is \$2.	Western pine	Screwed butt joints standard construction. Thickness from 3/4" to 1-3/4"; heights to 10 ft. Mounting hardware available. Exterior shutters come with special weather cap strip. Will custom match colors & finishes. About \$100 per pair for 12" x 48" plain pine exterior shutters.
			Other woods as specified	
<b>Shuttercraft</b> 282 Stepstone Hill Rd. - Dept. TB Guilford, CT 06437 (203) 453-1973	Economical stock shutters in range of sizes that fit most window openings. Exterior & interior: movable-louver, fixed-louver, & raised-panel shutters. Trimming & painting available.	Free brochure. <i>Circle No. 44</i>	Clear select western white pine	Thicknesses: 1-1/8" exterior; 3/4" interior. Exterior shutters have 2-1/2" louvers. Panel widths range from 11" to 24"; heights from 25" to 96". All stock sizes may be trimmed up to 1" in width (1/2" each side) & up to 4" in height (2" top & bottom). Mortise-and-tenon joints. Will finish shutters to your color specification. Mounting hardware available. Prices for exterior movable-louver shutters range from \$29 to \$70 per panel.
<b>Vixen Hill Manufacturing</b> Main St. - Dept. TB Elverson, PA 19520 (215) 286-0909	Line of fixed-louver & raised-panel shutters in 5 traditional styles is available in stock & custom sizes.	Free brochure. <i>Circle No. 123</i>	First growth clear western red cedar	Standard panel widths from 12" to 22" in 2" increments. Standard heights from 31" to 83" in 4" increments. Each panel pair can be trimmed on job site up to 1-1/2" in width & 2-1/2" in height. All joints deep mortise-and-tenon with teak pegs. Optional linseed oil finish can serve as a primer for oil-based paints. Custom sizes of the 5 basic styles can be made. Mounting hardware available.



## Buying Wood Shutters

continued from page 14

custom shutter. On the other hand, if you merely need a panel that states visually "I'm a louvered shutter," then a stock product may be the most cost-effective way to go.

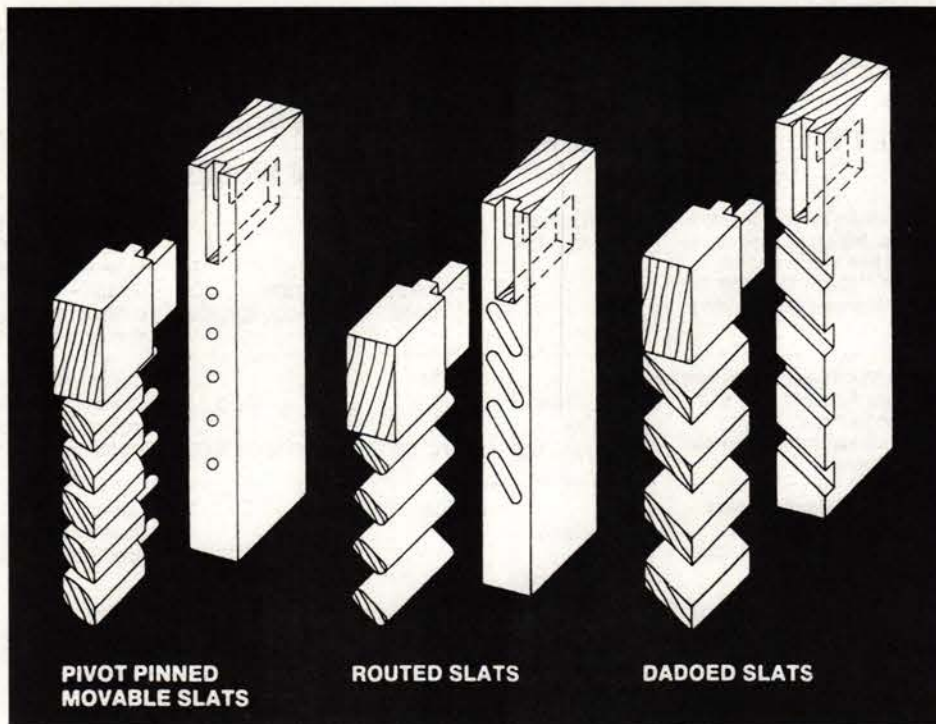
On some stock shutters, you'll find the stiles are thicker than the rails. This detail may be perfectly satisfactory on some jobs, and an absolute no-no on others.

**Finishes:** Some manufacturers consider shutters simply a millwork item, and provide only a sanded wood product, ready for your own finishing. Other shops will apply a water-repellant preservative, but the painting has to be done on the job site. Still other manufacturers will provide painted or stained shutters color-matched to your specifications.

**Mounting Hardware:** Some shops furnish only the wood shutters; you're on your own for hardware. (If you're looking for historical shutter hardware, see the SourceList in the Sept./Oct. 1988 issue of TRADITIONAL BUILDING.) Other shutter manufacturers will provide all mounting hardware needed.

**Job Schedule:** A tight schedule may dictate that you use stock or semi-custom shutters, since not only do scratch-built shutters take longer to make, but you may have to wait a couple of weeks just to get a quote.

**Budget:** If your budget is under \$200 a pair, you'll probably find the job



Premium-quality shutter construction according to quality standards published by the Architectural Woodwork Institute, Arlington, VA.

can't afford custom shutters.

**The Fine Details:** You may want to consider such details as a weather cap — a strip of wood or metal at the top of the shutter that keeps water out of the end-grain and joints. (Water penetration at the top is the #1 cause of shutter deterioration.) A few manufacturers supply a weather cap as standard equipment; for others it will be an extra (if it's available at all).

Some custom manufacturers

like Iberia Millwork provide Cadillac touches such as a nylon-and-stainless-steel spring-loading system on the louvers, so that when you release the tilt rod, the louvers will stay in an intermediate position between full-open and full-closed. Obviously, such refinements add to total cost.

### A Word On Fit

Most manufacturers have step-by-step instructions to measure windows for shutters. But fitting shutters on

new energy-efficient windows can be tricky. In many cases, there is less room between the sash and the front of the window casing than on traditional old windows. If the shutter installation isn't planned carefully, the tilt bars on louvered shutters may bang into the upper sash. Make sure you discuss this factor with the manufacturer.

Also, if there are exterior storm windows or exterior frame-mounted window screens, these may interfere with proper closing and operation of louvered shutters. ♦

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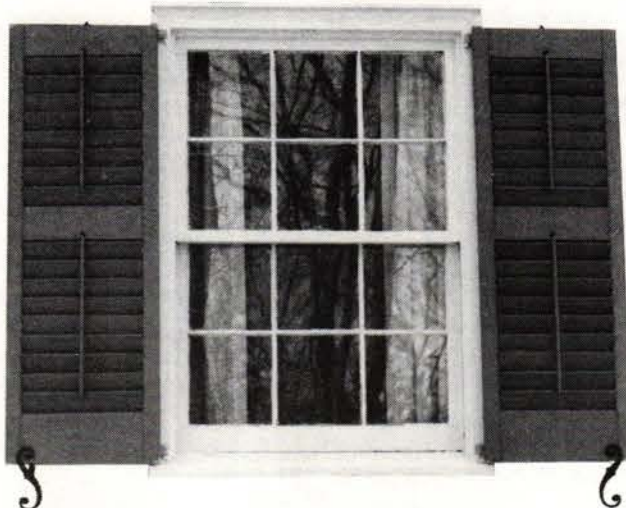
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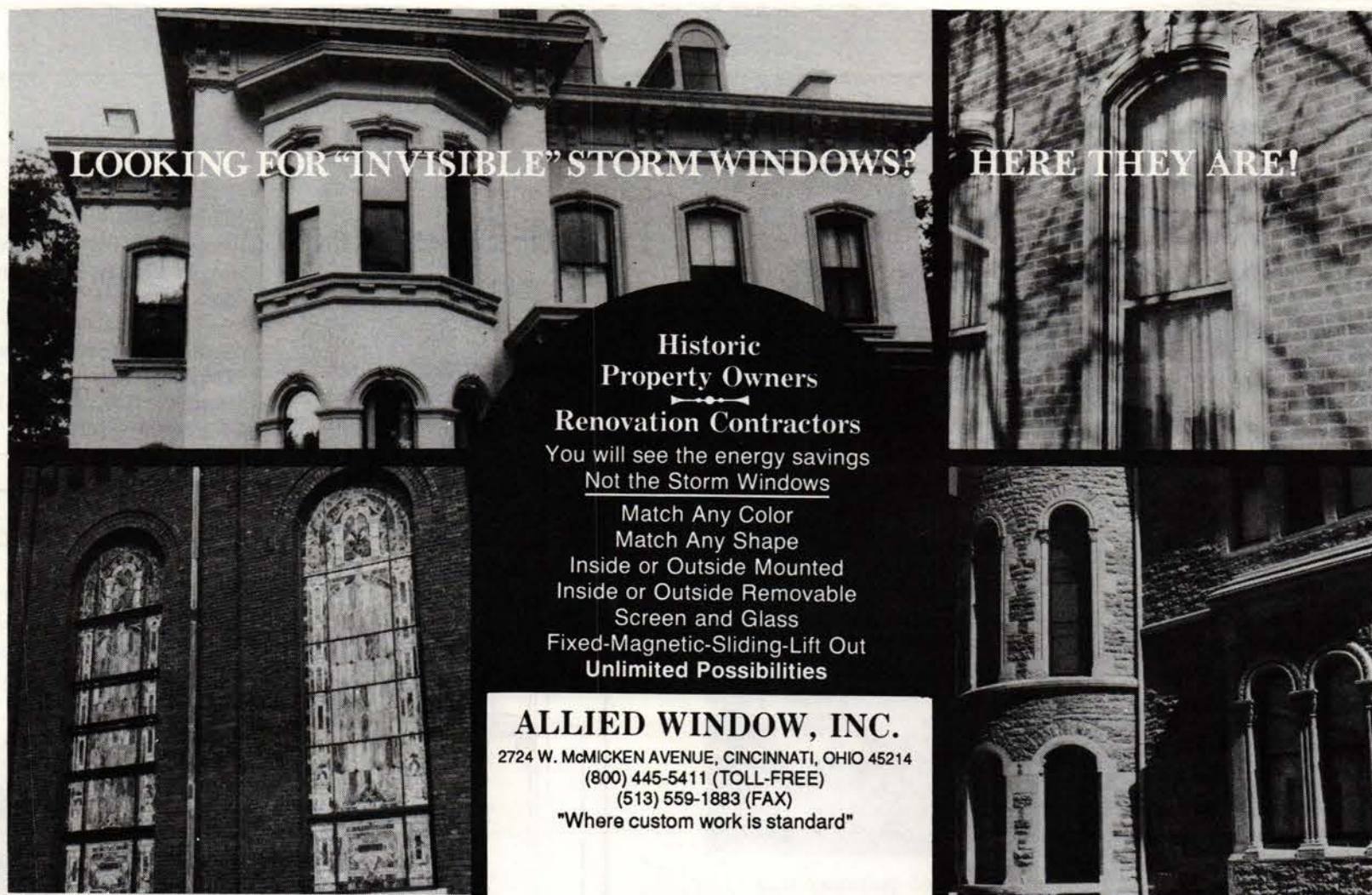
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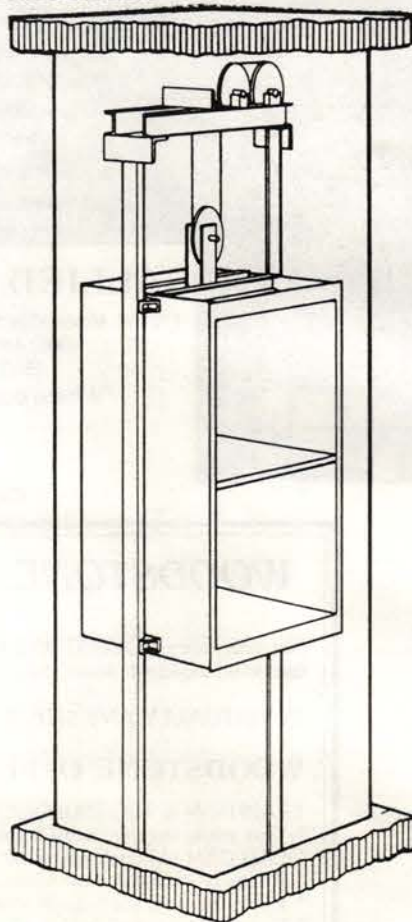
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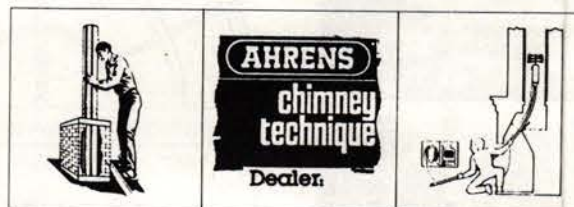
Windy Hill Forge is a small operation in Perry Hall, Maryland, that makes wall washers, snow irons, brackets, ornamental castings, and one-of-a-kind lighting fixtures.



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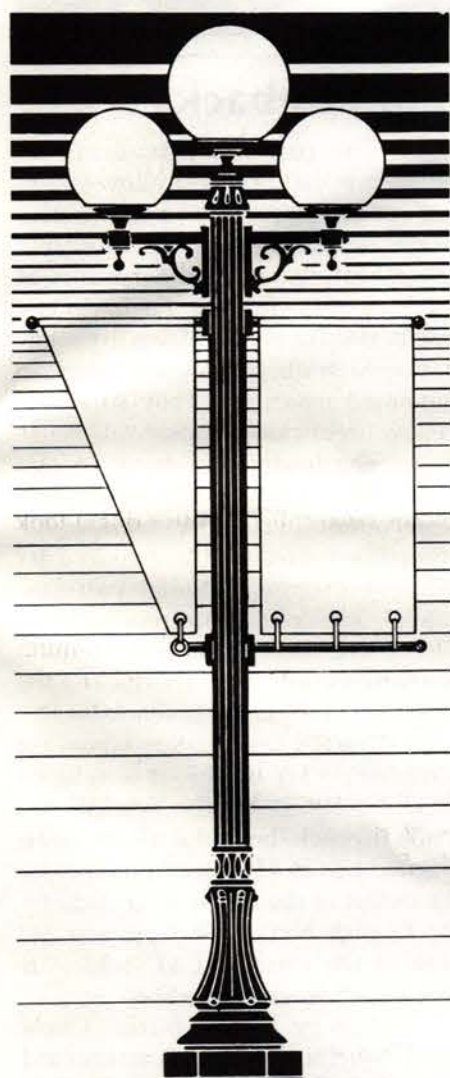
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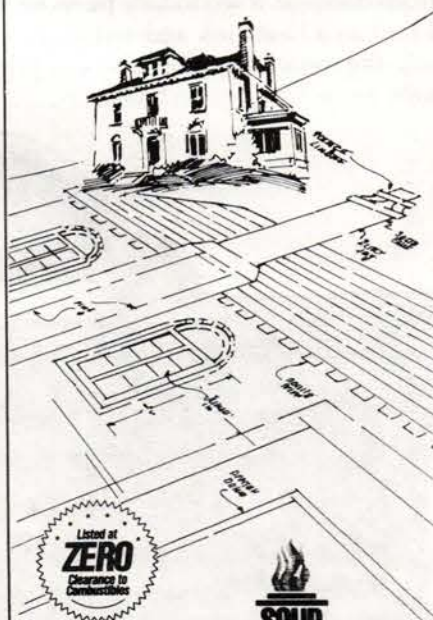
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Contact: **House of Webster**, 1013 N. Second St., Dept. TB, Rogers, AR 72757 (501) 636-4640. CSI# 11400 — JL



## The Secret World of Firebacks



Cast iron firebacks, very common in this country 150 years ago (and still widely used in Europe), are virtually unknown in the U.S. today. But they still have a practical — and decorative — purpose, so it's surprising they aren't in more general use.

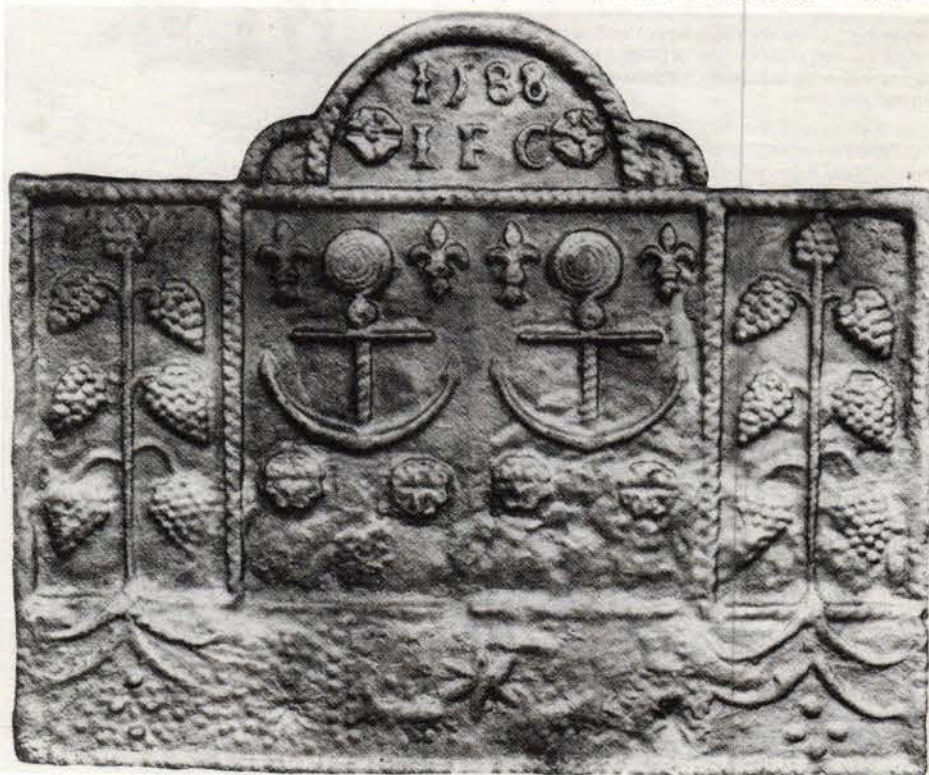
Firebacks are heavy cast iron plates that are placed behind the fire in the fireplace. Their primary purpose is to protect the rear masonry wall from damage; a secondary purpose is to act as a heat sink and radiate heat into the room. And they also can provide an elegant period touch.

The primary advantage to builders is that firebacks allow you to use antique masonry materials, native stone, or plaster without worrying about heat degrading the masonry at the back of the firebox. Firebacks can also be used in old fireplaces to protect damaged walls, or to protect freshly repointed masonry. They sure beat yellow firebricks for looks!

The leading producer of cast iron firebacks in the U.S. is Country Iron Foundry, Paoli, PA. Some of the company's firebacks are reproductions of original colonial patterns, others are contemporary designs. There are also French firebacks, prefabricated zero-clearance firebacks, and gas log firebacks.

The fox head pattern (above) is a contemporary design; it weighs 65 lb. and costs \$235. The Spanish Armada fireback (below) is a copy of an original cast in 1588 to commemorate the defeat of the Spanish Armada by the English Navy. This piece is 34" high at the crest and 41" wide. It weighs 275 lb. and costs \$630.

A 36 pg. catalog is free. Circle No. 176 on the Product Literature card or contact: **Country Iron Foundry**, P.O. Box 600, Dept. 952, Paoli, PA 19301 (215) 296-7122. CSI# 10300. — CL



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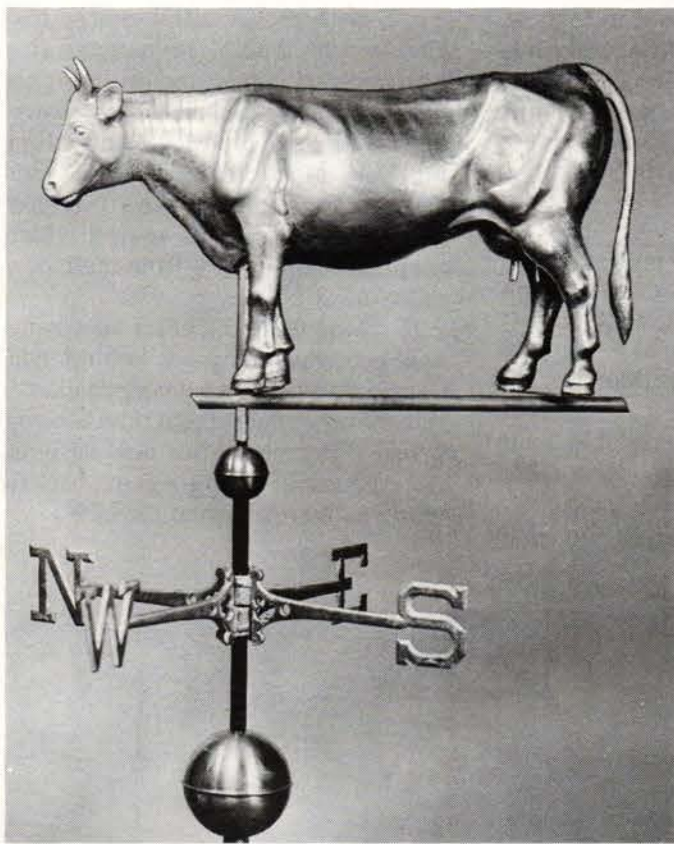
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## Cecilia Bullock continued from page 3

find the master suite the ultimate retreat from the pressures of the outside world and want it as luxurious as possible," Cecilia observes.

### Re-Creating The Old Homestead

It was her childhood home in the farming community of Sessums, Miss., that shaped her career as designer and builder. Born the third of seven children to Jack and Gloria Reese, Cecilia was raised in a big two-story white farmhouse with 12-ft. ceilings and beveled glass in all the windows.

"I loved that house," she recalls. "Every nook and cranny is imprinted on my memory. The houses I design and build today are in many ways an attempt to recapture the feelings I had toward that wonderful old house in the country."

Of course, it wasn't a straight line from graduation to becoming queen of the historical replicas. She married Bob Bullock of Jackson, Miss., and in due course had two children, Alexis and Seth (now 16 and 13). Living at that point in Atlanta, Ga., Cecilia found the rigors of raising two kids kept her from concentrating on her novel-in-progress. So she determined to find a career she could pursue with her children.

At that point, her infatuation with building technology came to the fore. The Head of the English Dept. at Mississippi State University had been

**"The houses I design today are an attempt to recapture the feelings I had toward that wonderful old house in the country."**

building a house at the time Cecilia was his student. "He talked about it every day, giving us a nail-by-nail account of progress. I realized at that point I was fascinated with construction."

After an intense search, she found someone willing to lend money to a novice for the construction of a spec house. She started with a stock farmhouse plan which she then modified dramatically — and incorporated antique architectural elements for greater period feeling.

The construction of that first house was as much an education as it was a financial investment. With one child in a playpen right on the job site, Cecilia spent all her time supervising construction... and learning.

"There was a slump in the construction business at the time, so I was able to get good workers for the job. One of them, a bricklayer named James, took me under his wing. When I was negotiating with a subcontractor, James would sidle over so he could hear the conversation. I could glance at James and tell from his expression whether or not the subcontractor was trying to take me for a ride."

That first house, built in 1976, established the pattern that has become Cecilia's trademark: Attention to detail and a passion for quality. One house led to another...and the public began noticing the unusually authen-

tic historic look of her houses. People started to ask her for plans...and a business was born. In 1980 she published her first portfolio of 22 historical house plans, advertised it in *House & Garden* magazine, and was on her way to national prominence in the historical replica market. She subsequently left the custom building business to devote full attention to historical plans.

### The Millwork Connection

Cecilia found she had to establish one other subsidiary business, Specialty Building Supply, to make the plan business a total success. Many of her designs call for historical millwork that wasn't readily available from local millwork suppliers. And when customers got the quotes for custom millwork, many would be forced to

make design compromises. "Some of the houses as constructed weren't the kind of advertisements I wanted," Cecilia notes delicately.

So with her usual energy and attention to detail, she assembled a team of carpenters and millwrights who can fabricate historic windows, doors, newels, mantels, and other millwork at affordable prices. This provides customers who buy her plans with a yardstick against which they can evaluate bids from their local millwork suppliers.

Now that she has a successful and growing company behind her, Cecilia finally has a little more discretionary time. Part of that time is being invested in research for new designs. And the rest of it? She's going back to work on her unfinished novel! ♦



Historical Replications was the first firm to offer plans for Victorian Revival homes with details and proportions that captured the essence of the 19th century originals.



Cecilia Bullock has tapped into the architectural tradition of her native South, offering dozens of designs that are authentic renditions of antebellum houses.



Locating architectural details, like the newel, balusters, and spandrel ornaments on this staircase, proved difficult for some of Bullock's customers. So she set up Specialty Building Supply to furnish historical millwork that builders can't find locally.



## What Shall We Hang On Our Windows?



Installing a historic window in a restoration or a new building is no longer a problem. There are lots of millwork companies that supply windows in just about any size and configuration. But getting a historically appropriate window treatment is another story.

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All Beverly's work is custom. Among the products she can supply are valances, side draperies, lace, trims, roller shades, and venetian blinds. If desired, she can consult on period research, fabric and design. For more details, contact: **Beverly Hafemeister, Vintage Valances, Box 43326, Cincinnati, OH 45243 (513) 561-8665. CSI# 12500.** — CL

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There are also holes in the base for mounting.

Available in black, white (pictured), dark green, or unpainted, the mailbox comes with 2 keys for the cylinder key lock. The prices are \$163 (shipping incl.) for painted or \$153 unpainted.

For more information, contact: **Brandon Industries, Inc., 4419 Westgrove Drive, Dept. TB, Dallas, TX 75248 (214) 250-0456. CSI# 10550** — JL

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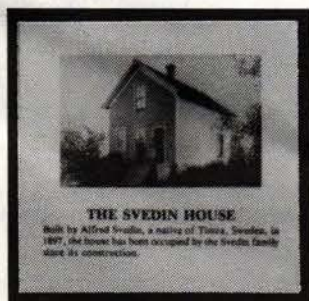
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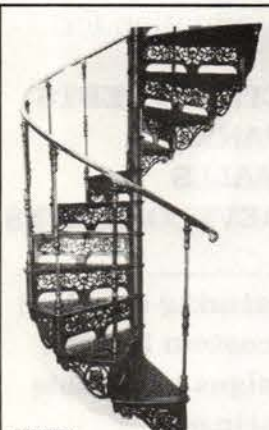
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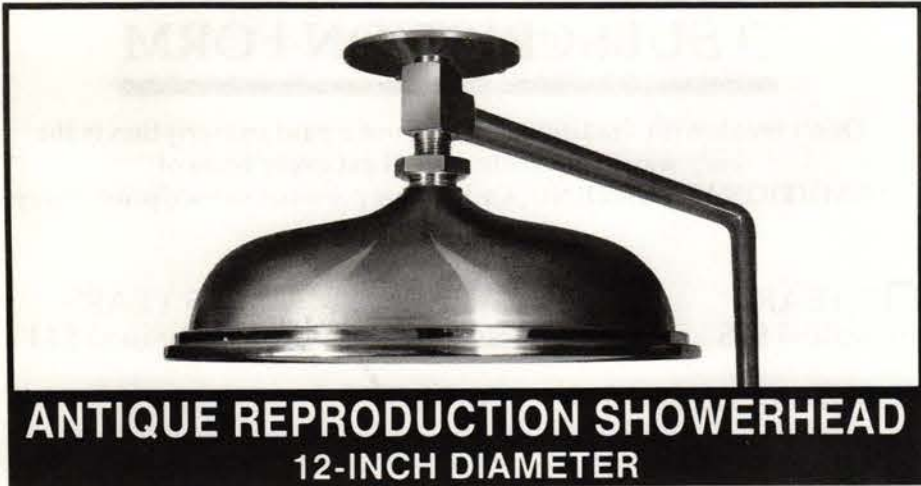


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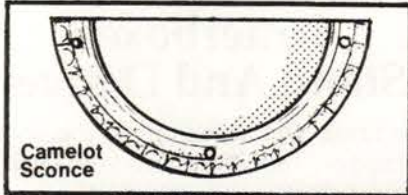
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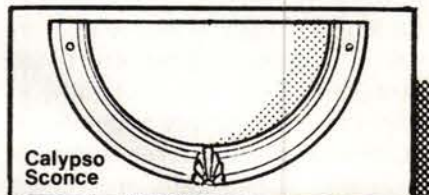


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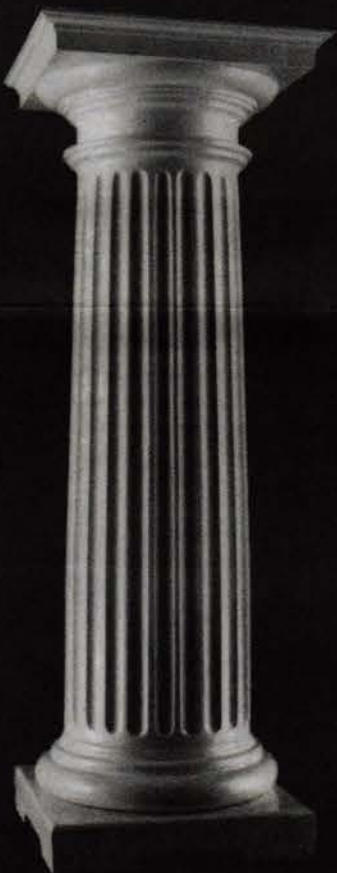
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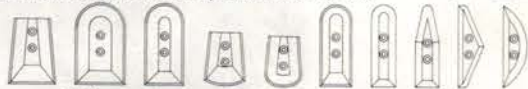
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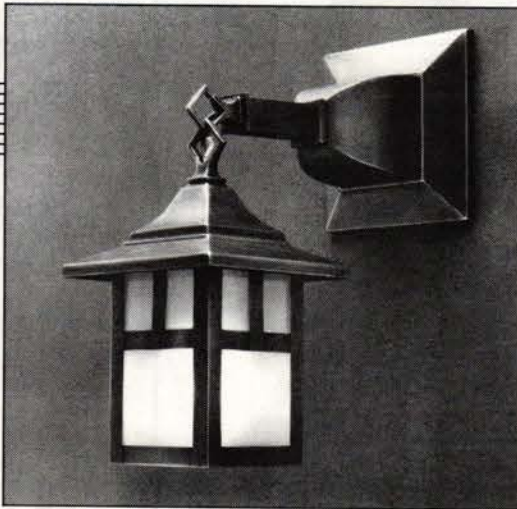
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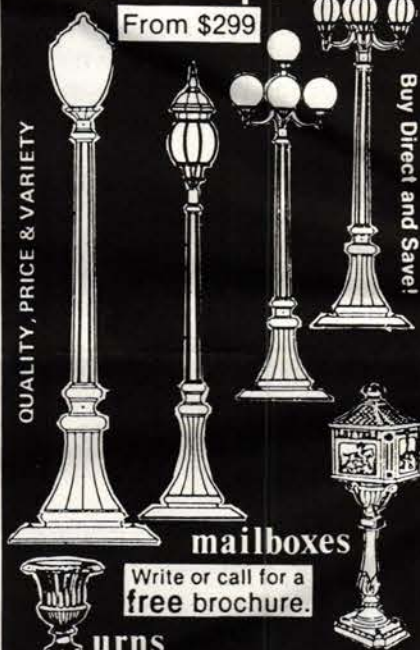


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## architorture

# Facadism: Another View

In the January/February issue, Stephen J. Markoski had some harsh words for "Facadism" — the practice of knocking down historic buildings and using parts and pieces of the old facade in new buildings. And he illustrated his point with a photo of the facade of the new Cincinnati Convention Center. Markoski's remarks drew this reaction:

To The Editor:

The issue of "facadism" raised in your March/April issue certainly merits serious debate. An informed discussion, however, is ill-served by a single photograph which fails to define the exterior and interior context of the facade.

In the case of the Cincinnati Convention Center, the facade of the Albee Theater, salvaged during its demolition in 1977, was suggested for use on the Convention Center by the City's Urban Conservator and was supported by its Historic Conservation Board and Urban Design Review Board.

The Albee's facade serves the same function it did as a theater: An imposing entrance into a major building lobby. The barrel vault established by the facade is carried into the lobby's interior which defines a pedestrian circulation spine within the center. The Albee facade now terminates an important street vista, overlooking downtown Cincinnati's Old Town historic district.

Incorporating an historic facade into a larger architectural whole, as with many other design strategies, is not inherently right or wrong. It can be handled adroitly or inappropriately. Critical and popular acclaim for the Albee's prominence has confirmed the architect's innovative integration of the facade as a symbol of Cincinnati's rich past and promising future.

— Mark McKillip  
Project Manager

Cincinnati Dept. of Economic Development



Mr. Markoski replies:

I was trying, perhaps unsuccessfully, to make a somewhat different point. My major concern was that examples like the Cincinnati Convention Center would lead some people to think that's historic preservation. Whatever the merits of the use of the Albee facade, by my lights it is *NOT* historic preservation. Once a building element is removed from its original context, along with all the layering of successive generations, it has lost its historic meaning.

In the Cincinnati case, since the original building was pulled down in 1977, the current encapsulation may have been the only alternative. But it's not hard to imagine developers seizing upon such examples and rationalizing the tearing down of historic buildings with the excuse that they'll put some of the old building elements back into a new facade. That's what I worry about.

We will pay \$50 for accepted Architorture entries.  
Send to: Editor, TRADITIONAL BUILDING, 199 Berkeley Place, Brooklyn, NY 11217

## book review

# Back In Print: A Classic Of Early American Architecture

"Architectural Heritage Of The Piscataqua" sounds like another of those regional architecture books published by a local historical society. But it's not: It's a reprinted classic by John Mead Howells, which first appeared in 1937, and which had a major influence on the preservation movement in the U.S.

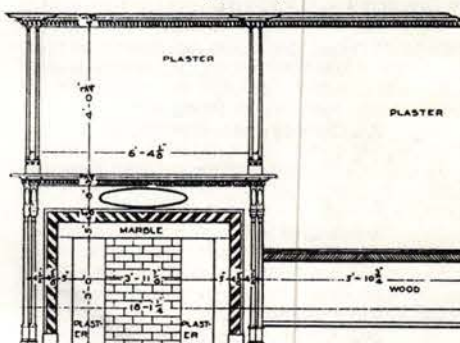
The "Piscataqua" in the title refers to the river in New Hampshire that empties into the Atlantic at the city of Portsmouth. The book, mainly a photo essay about the early houses of Portsmouth, is useful on two levels.



First, as a design resource, the volume is still an indispensable addition to the library of any designer who works in the Colonial, Georgian, or Federal styles. Portsmouth was a wealthy shipping town, with a rich building tradition that continued into the early 19th century, and then basically stopped. So Portsmouth had (and has) one of the finest intact collections of early American architecture. The photographs of exteriors and interiors, plus measured drawings of architectural elements, make it a great sourcebook for designers.

The book is also a fascinating historical artifact in its own right, fully detailed in a new introduction by Richard Howland. The volume's original introduction, included with the new reprint, was written by William Lawrence Bottomley, an influential architect in the Colonial Revival movement — and arguably our most skillful residential designer after 1925.

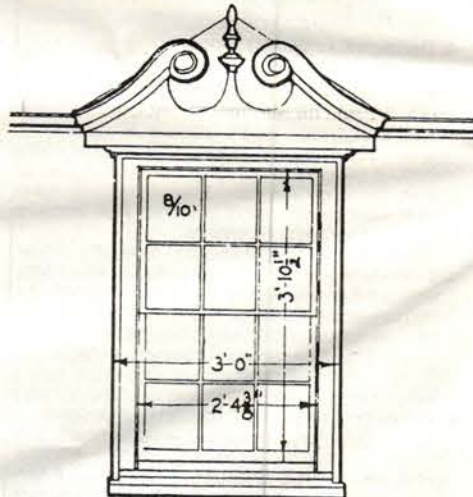
His essay on the Early American building tradition is still informative — and a valuable glimpse into the mind of a leading 1937 preservationist.



The book became a rallying point for the establishment of the Strawberry Banke organization in Portsmouth, one of the earliest and most important community preservation projects in the U.S. Howland also points out before-and-after photos from the book that were used in early efforts by the National Trust for Historic Preservation to generate grassroots support for architectural conservation.

Whether for its design content or historic interest, it's a book well worth shelf space.

"Architectural Heritage Of The Piscataqua," 236 pp., clothbound, 250 photographs, 45 measured drawings. \$37 ppd. from: **Whalesback Books, Box 9546, Washington, DC 20016.** — CL



## seminars/workshops

# Stone Construction Workshop

William Keokosky, an experienced stone mason is giving two seminars on constructing stone houses and garden walls. The six participants will learn how to construct three different types of stone walls, mastering the fundamental tools and techniques.

Seminars will take place in June and July; there may also be dates set in August. For more information concerning price, dates, living arrangements, etc., call or write: **Stone Home School, P.O. Box 98, Dept. TB, Slaterville Springs, NY 14881 (607) 539-6226.**

# Timber Frame Workshop

Northern Timber Framing offers a workshop designed for anyone with a desire to learn more about timber frame construction. Participants in the past have included owner-builders, contractors, architects, other timber framers, and panel manufacturers.

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Classes are held in Northern Timber Framing's shop in Grand Rapids, Ohio over the weekend of September 22, 23, and 24 (to enable those with weekly commitments to attend). Tuition is \$200, which includes two textbooks and breakfast on Saturday and Sunday. Classes limited to 20 students; reservations are made on a first-come, first-served basis.

For exact dates or reservations, contact: **Northern Timber Framing, Inc., 12525 Box Road, Dept. TB, Grand Rapids, OH 43522 (419) 832-1616.**



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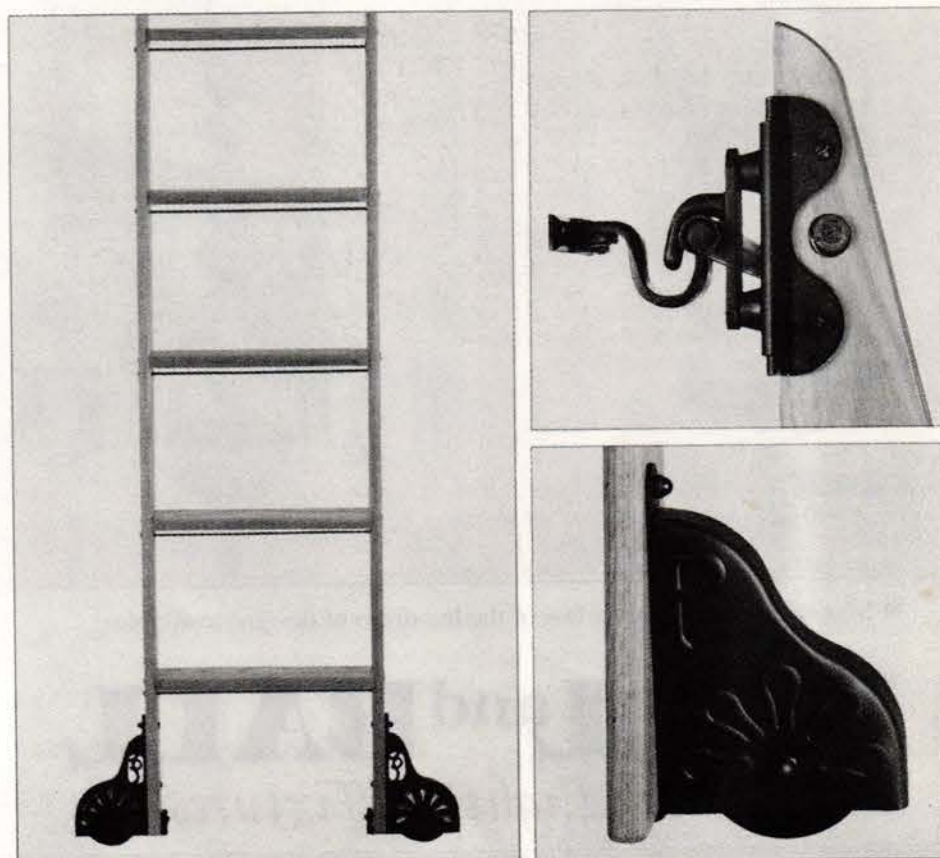
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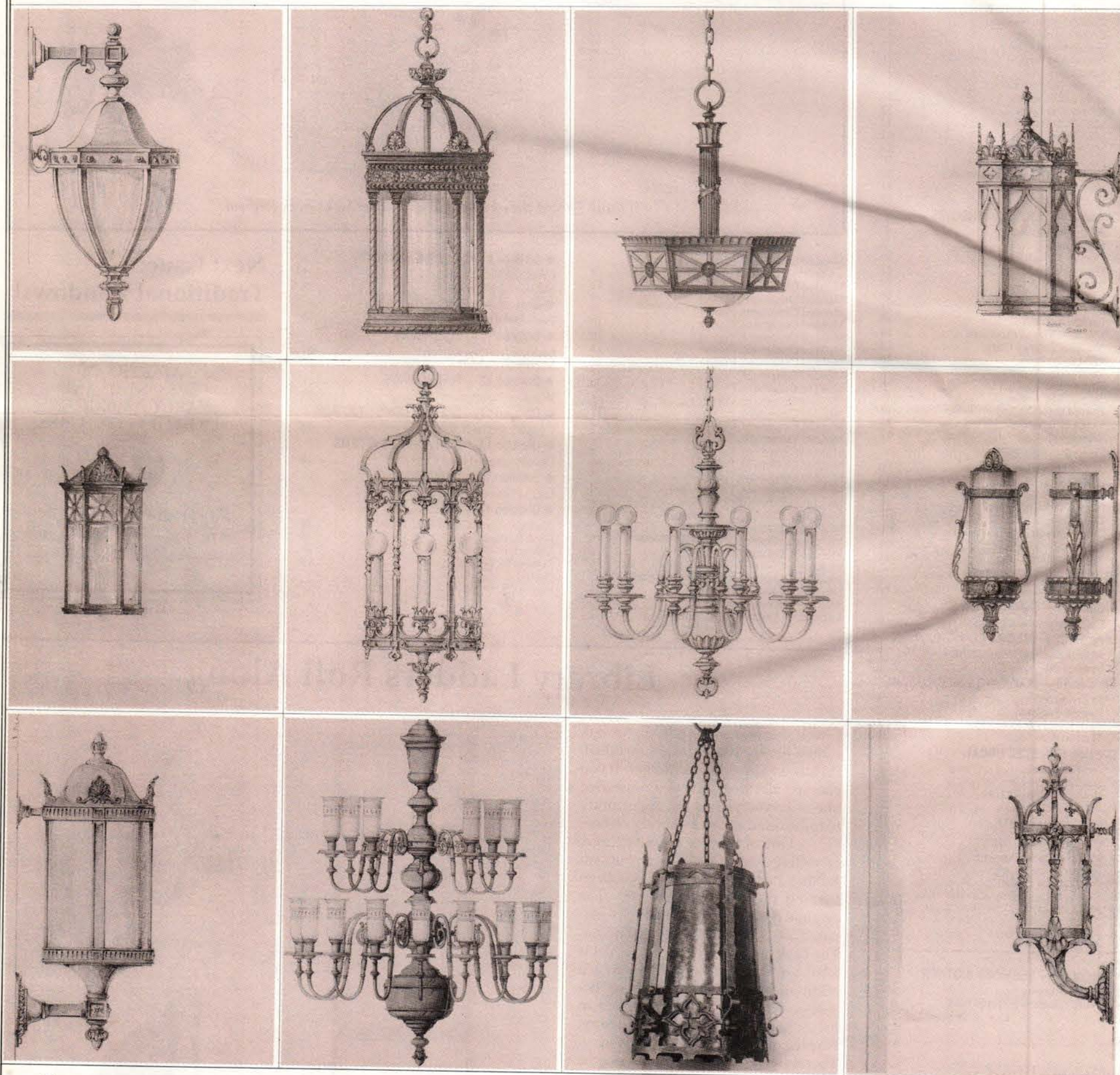




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