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ON THE COVER: Renaissance Marketing’s Three-Minute Floral Show (1937). This three-minute floral show was popular in the 1930s, often placed in solid bronze and patinated in a traditional Tiffany style verdigris finish. Lily shades are hand-blown. The scalloped inlay panels are inlaid marble and sometimes gold. The socle measures 18 in. l by 9 in. h; price: $295 complete. RENAISSANCE MARKETING, INC., PO Box 360, Dept. 78, Lake Onion, MI 48035 (513) 693-1109.

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November/December 1990 3
Please Pass The Civitas

There's more to classical architecture than columns and capitals.

It embodies the civilized ideal . . .

which is why we're heartened by the growing interest in classicism.

By Clem Labine

I won't go to the extreme of the 19th-century Gothic revivalists who asserted that a moral architecture makes a moral people. On the other hand, it's possible to go to the opposite extreme and totally ignore the symbolic value of architecture. Most people expect architecture to contain historic and symbolic content. One reason the International Style never won a popular following was that it was purposely devoid of historical content.

Because of the symbolic value of architecture, we applaud the growing interest in classical design. The classical ideal incorporates values that are seriously lacking in our society. That's why we've devoted the Profile in this issue to people who are treating classicism as a design system relevant to our time.

Classical architects certainly can't be accused of going along with the crowd. For 60 years, any architect interested in classical design could expect from his peers reactions ranging from indifference to hostility. The conventional wisdom held that classicism was a dead issue, fit for nothing but a History Of Art & Architecture course. A designer wishing to seriously apply the values of classicism was thrown back entirely on his or her own resources for both education and emotional support.

But over the past decade, a surprising number of designers have struck out on their own to develop the classical ideal in a modern context. Architects who think "new forms of expression" aren't necessarily the highest ideal of architecture are beginning to make themselves felt. To these architects, the principles of classical design constitute a living language that can speak of universal ideals with the same intensity today that it possessed in the time of Hadrian.

"Classicism's importance is not its newness, but just the reverse."

Classicism is more than just another historical style. It is the only architectural tradition that stretches back— in an unbroken thread — almost 2,500 years. While the popularity of classicism has certainly waxed and waned, there hasn't been a period in over two millennia when someone in some part of the world hasn't been fitting architecture across columns tops.

Classicism is also different in that it runs against the grain of the current "star system" in architecture. An architect wanting to make a "bold personal statement" would be unlikely to choose a system that depends heavily on precedent and adaptation of previous designs. More than any other branch of architecture, classicism is a cooperative venture; the designer specifically acknowledges a debt to previous generations. Classicism’s importance is not its newness, but just the reverse.

But the thing that interests me in classicism at this point in our history is its symbolism: Classicism has values to teach us on two levels. The inner symbolism is instantly apparent. Classical design depends upon order, logic, clarity of thought, and discipline. There are very few who would argue that we don't need more of these simple virtues in our body politic.

Even more important, classical architecture is a physical embodiment of the ideals of Civitas. Civitas was the Roman word summarizing the set of mutual responsibilities that bound citizens together in a civilized state. Civitas encompassed not only the responsibilities of the state towards its citizens, but also the duties of citizens to work together for the common good of the state.

Grand classical buildings can't help but remind people of the civilized ideals of Greece and Rome. In an era when "me" and "self" are the primary idols of worship, there's a value to reminding citizens that there are higher goals in this world than immediate self-gratification.

It would be naive of me to claim that a good dose of classicism is going to cure all the ills of our society. But as my mother would say, "It couldn't hurt." So here's a tip of the hat to the architects and designers who have withstood years of peer criticism and are now equipped to reassert us with the richest architectural tradition in the world.

SAVING TRADITIONAL BUILDING

A question we often hear is: "What's the best way to save old copies of TRADITIONAL BUILDING for future reference?"

There are slipcases available (from Jesse Jones Industries, Philadelphia, Pa., among others) that will hold large-format publications like ours. These slipcases are covered with vinyl leatherette and can be embossed with the name of the publication. These storage boxes look rather nice — and if there's a big demand from readers we will order a customized supply.

But these handsome slipcases have one drawback: The issues are loose within the slipcase, so an office-mate can easily walk off with an issue or two. And despite the best of intentions, those borrowed issues rarely find their way back.

In the TRADITIONAL BUILDING Editorial Dept., we keep our issues in an inelgant, but eminently practical and economical fashion: In data binders (the kind used for big computer printouts). The issues stick out 1/2 in. top and bottom, but they hold up well despite frequent handling. We hand-punch each new issue when it comes in, and insert them in the binder.

With these big binders, no single issue can get missed. And the binder is bulky enough so that it is hard to lose track of it.

For readers who stack TRADITIONAL BUILDINGS flat in a pile on the shelf, we're adopting a suggestion sent in by Gregory M. Friesen of Clifford Nakata Associates, Colorado Springs, Colorado. Friesen suggested it would be helpful to have a topics box at the lower left of every front page. Starting with this issue, when you're flipping through a stack, it'll be easy to see the major features in each issue.
The Apostle of Classicism

This is not wimpy Post-Modernism: It's the traditional classical orders being revivified by a small — but growing — group of young architects.

BY EVE M. KAHN

Donald Rattner speaks his architectural mind as bluntly as Prince Charles. Buildings that displease him can be "revolting," "simplistic," "like they came from Mars," or, at best, "unfortunate." Buildings that please him are almost always classical. Rattner not only practices what he preaches at Ferguson Murray Architects in New York, but he also teaches the faith at Parsons School of Design in New York and at the University of Illinois at Chicago. He wants the upcoming generation of architects to view classicism as he does. Not as a dead text to be quoted occasionally, but as a living, vibrant language.

"The rules of classicism are much more rigid than architects have been taught to think," he says. "It's an amazingly resilient style; it can be adapted to anything, from rustic cottages to army barracks to skyscrapers. And unlike the obvious failures of modernism — it makes for a superior city."

Rattner is one of about 60 serious classical architects in the country, and that number is likely to rise. Along with his courses, the University of Notre Dame's architecture school focuses its second-year studio on classicism; students spend their third year in Rome; and three-semester post-degree programs in classicism are also available. The National Academy of Design in New York City teaches a 14-week course in classicism under the auspices of Classical America, which sells videotapes of the lectures. And in England, the Prince of Wales has created a summer training course on "civil architecture," by which he means buildings derived from the classical and Gothic.

Although Rattner estimates that 90% of the country's architecture schools remain cool if not hostile toward pure classicism, Thomas Gordon Smith, chairman of Notre Dame's program, says, "I'm sure more courses in classicism will happen in the years to come. There's already a growing number of very committed classical architects in their 20's, who weren't encouraged in school and who are independent and interested enough to weather the criticism." Like the modernists 50 years ago, they have steered their resolve in the face of hostility.

Rattner caught the classical bug as a Columbia undergraduate in the late 1970's and pursued it in the early '80's at Princeton's School of Architecture, where most of his instructors adhered to the Post-Modern dogma of professor Michael Graves. "Michael Graves and I had, well, very little common ground," Rattner says, trying to be polite. "Borrowing from everybody, to me, is a sign of indecision that's very unhealthy, and I believe classicism can fill the vacuum in contemporary architecture's vocabulary. When I handed projects in, there would be fireworks and machine-gun play. But fortunately, I did what I did well enough that I didn't get hounded out of school."

By the time he graduated, he had developed his own brand of classicism. He tends to avoid baroque excess in favor of Greco-Roman austerity, and he sometimes obeys and sometimes bends the rules. A few months after leaving Princeton, he won a competition sponsored by Classical America: He designed a library for a medium-sized town (below), which typifies his style. Instead of applying volutes to the pilasters to match the Ionic entryway columns, he gave them capitals which he describes as being "of a more general nature," and did not flute the columns or pilasters. The portico projects from the pediment — "you wouldn't see that on a Greek structure" — and the decorative bas-relief line of human figures sits below the actual frieze: "It's a liberty, yes, but it's validated because the capital is considered an ornamental zone," he explains. "I'm not breaking a rule, I'm giving it a new twist."

He spent his first post-graduation year apprenticed to Allan Greenberg, one of the country's best-known classicists, who works primarily with English and American motifs. (Other well-known classical practitioners include John Blätteeu, whose influences are often French, and Thomas Gordon Smith, who seeks a synthesis of classicism's many incarnations.) While at Greenberg's office, Rattner began teaching a course in classical architecture at the New Haven Colony Historical Society — in the building's basement, fittingly, "which

continued on page 45
Tony Atkin & Associates of Philadelphia produced the Georgian country house in Virginia (shown), which has two symmetrical hip-roof wings. Just visible at right is the garage wing and at left is a sitting room and office wing. The French doors illuminate a library. The bricks are handmade; slate covers the roof. (Tony Atkin, principal in charge of design; Cameron MacAvish, project architect; Daniella Holt Voith, Bill DuPont, David Genthur, and Ruth Rowe, staff. Tony Atkin & Associates is the successor firm to Tony Atkin, Architect, and Atkin & Voith.)

Allan Greenberg, Architect, of New Haven designed these offices for Brant Publications in New York City, publishers of Art in America and Antiques magazines. The oversize keystones, wide columns, and heavy cornice add prominence to a modest reception area and a hallway leading to a conference room and gallery.

Alvin Holm of Philadelphia designed this foyer wall for an in-progress apartment in Chicago; the floors will be marble, and the columns and walls faux marble with gilded highlights. A plaster statue will stand in the niche, which will be surrounded by bas-relief plaster ornament. Bull skulls, or bucrania, a Roman and Renaissance motif, will decorate the frieze. Two windows will be enlarged to form the French doors. Holm's office also produced drawings of the classical orders that have been recently reintroduced into AIA's Architectural Graphic Standards.

Roman grids decorate a pair of faux-bronze doors leading to the Board Room at Riggs Bank in Washington, D.C., designed by John Blatteau Associates of Philadelphia, New York, and Paris. A fretwork grille edges the ceiling, faux marble covers the dado, and a chain of circles crosses the cornice.

Three-dimensional bucrania hang above the Doric columns on this Richmond, Calif., residence by Thomas Gordon Smith, dean of the architecture school at the University of Notre Dame. The rough-hewn entablature and timber beams reflect native California architecture. Limestone sheaths the house; marble pilasters flank the door; and the plants are descendants of those cultivated in ancient Roman gardens.
Traditional Building

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Division 5
Metals

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The Iron Shop's newest product is "Victorian One" — a cast-aluminum spiral stair kit with a Victorian influence. "There are several advantages of aluminum over iron," says Ron Cohen, V.P. of this 60-yr-old family business. "Aluminum is about 1/3 the weight, saving on floor loads and shipping fees. And aluminum can be used in exterior applications, including seaside environments. What's more, they're made right here in America."

This stair is available primed and enameled in 4 to 5 ft. diameters, with numerous accessories: Brass or oak handrails, brass filigree or solid oak tread inserts, custom colors and finishes (black, brown, and white — with verdigris and gold-leaf on the way), fluted spindles, and more.

The Iron Shop set out to create a versatile design. Among the options: Right- or left-hand spirals, and custom-cut risers that make treads equidistant at any floor height.

Price for the 5-footer (8 ft. h.) is $3,600, FOB Broomall, PA.

For more information, contact: THE IRON SHOP, PO Box 547, Dept. TBVO, 400 Reed Rd., Broomall, PA 19008 (215) 644-7100 or (800) 523-7429. Code: 0240 — JL. Write in No. 356

For free product information, fill out the coupon on page 46, or use the enclosed postpaid card.
After we got a second phone call inquiring after sources for vault lights, we knew something was up. You'd seen vault lights: They're sidewalk panels—cast iron grids with prismatic or lenticular glass—that allow sunlight to come into the work/storage areas below. By now, the iron on most of the 19th- and early 20th-century vault lights has deteriorated and, it seems, no one makes them anymore. So we've been doing some research...

We found Sean West Scullery, a New York City architect, who is in the process of restoring a c.1870 cast-iron building in Manhattan's SoHo district. Among his plans: The recreation of vault lights around the building. He would then illuminate them from below at night. "The effect of the light on the building in combination with a diaphanous grid at its base would make the building appear to float," Scullery is working with Robinson Iron for both the recreation of vault lights and the replacement of cast iron elements.

If you have had any experience with vault lights, please let us know.

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You can get the wood-paneled look with anything from plastic laminates to artfully joined exotic hardwoods. The secret is knowing what quality level you want—and are willing to pay for.

BY CLEM LABINE

Wood paneled walls have remained popular since Elizabethan times, conjuring up the warmth of natural wood reflecting the light from a great fire roaring on an open hearth. Traditionally, it consisted of a satisfactory job on the wall, however, calls for strict attention to detail, tightly written specs, and close coordination between the client and the paneling fabricator. In conversations with professionals in the field, several areas stood out as potential sources of conflict.

Disputes about finish seems to be the #1 problem area. And surprisingly, the conflicts are more likely to arise on the expensive high-end jobs—because these often involve the use of solid hardwoods.

Variations On A Finish

Robert Brill, of Brill & Walker Associates, notes that variations within species of wood—and even within a single log—cause ranges of color and differences in stain absorption. Ironically, complaints about color variations in real wood are more common as the consumer becomes accustomed to the uniform appearance of synthetic Formica-type surfaces.

When a client is shown a swatch of wood-grain laminate, he or she has confidence that the final product will look like the sample. So when an unsophisticated client is shown a sample of pre-finished solid wood, it's understandable that he or she will also expect the finished product to look exactly like the sample. When solid wood is involved, it's essential that the client understand at the outset that the final product will show variations from the sample.

It's also advisable to specify that panels be finished before assembly. Rodger Reid, of Wood Interiors by Rodger Reid, points out: "If the panels are finished after assembly, you're likely to see a rim of unfinished wood when the panels shrink in dry weather."

Veneer vs. Solid Wood

Many of the custom paneling producers use solid wood panels, citing several reasons for their preference: (1) Solid wood is the traditional construction; (2) On raised panels, solid wood exhibits a continuity of grain and color throughout the panel; (3) If the panel is scratched or dented, you still see only solid wood—rather than the exposed substrate under the veneer.

Veneer panels, on the other hand, have the advantage of (1) Being more dimensionally stable; (2) Having greater uniformity in color and grain; (3) Economy; specifying a veneer may mean that you can use a hardwood that would be totally prohibitive in solid panels. In addition, some shops have machinery to make veneered moldings, so when you specify an exotic wood for the panels, it is possible to get moldings that match.

Advocates of veneers also point out an ecological benefit: A veneered product makes more efficient use of exotic woods—requiring less usage of rainforest trees and other threatened species.

When solid wood is specified, it falls to the woodworker to spend time sorting and matching lumber. Done successfully, this process creates a pleasing look of designed variation—but it does add to the cost of the job. For example, Rodger Reid cites a recent paneled interior where he was working with Swiss Pear and Bird's-eye Maple. "People don't realize how much time the woodworker spends choosing woods," Reid observes. "On this last job, we spent over one man-weeks just sorting and matching lumber."

Fairly new to the market is paneling made in high-density urethane foam from molds cast from antique paneling (see SourceList). Because the number of styles available is limited, this paneling is not a contender for every type of job. But where an English look is appropriate, it provides a moderately priced option.

Installation Time

Alert the client that the estimated time for installation of paneling is only that—an estimate. Robert Brill points out that paneling can run into unexpected problems, such as wavy or out-of-plumb walls.

Also, the client may have changed field conditions between the time the estimate was made and the paneling is completed. In a case we heard about recently, the paneling supplier based his installation time estimates on a job site where the ceiling, walls, and floors were unfinished. And the contractor was assured conditions wouldn't change until after the paneling was installed. So imagine the fabricator's consternation on installation day when he found the floors freshly sanded and varnished, the ceiling painted, and expensive fabric affixed to adjacent walls. And, of course, the client expected the paneling installation would be done rapidly—and without any damage to the freshly finished surfaces.

Custom vs. Stock Elements

It is possible to get handsome results from paneling and wainscoting assembled from stock elements. As Bill Powell of States Industries observes, the major advantages of working with stock paneling are price and speed of delivery. You can put good-looking stock veneered paneling on the wall for $10-$12 per sq. ft. installed, up to $40-$45 per sq. ft. for custom-fitted solid hardwood installations.

On the other hand, walls with unusual proportions or apertures may benefit from custom paneling. One of the biggest advantages of custom paneling is the ability to alter size and proportion of the panels and moldings to harmonize with the shape of the room. A good paneling job will look like an integral part of the interior...not an add-on.

Basic standards for paneling joinery are set forth in the Architectural Woodwork Institute's 'Architectural Woodwork Quality Standards & Guide Specifications.' Mortise-and-tenon joints in rails and stiles are preferred, with dowelled and glued joints also acceptable. Beware, naturally, of edge-glued work.

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<tr>
<td>Architectural Components 26 N. Leverett Rd., Dept. TB Montague, MA 01351</td>
<td>Custom supplier of paneling, specializes in Early American styles. Raised panel, wide board, beaded or featheredge, wainscoting. Also supplied window shutters and furniture. Joinery is mortise-and-tenon. Work is finished with hand plans. Design service available.</td>
<td>Free Write in No. 385</td>
<td>Clear pine, poplar, cherry, oak, other woods as specified</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>Architectural Paneling, Inc. 979 Third Ave., Dept. TB New York, NY 10022</td>
<td>Major supplier of paneling for walls and ceilings. Styles are primarily classical and classical. Although any custom design can be executed. Has an extensive array of standard columns, moldings, carvings, corbels, mantels, brackets, capitals, and applied ornament to draw upon. Design service available.</td>
<td>Free Write in No. 530</td>
<td>Oak, walnut, cherry, mahogany, other woods as specified</td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>Architectural Timber &amp; Millwork 35 Mt. Warner Rd., Dept. TB Hadley, MA 01035</td>
<td>Specializes in restoration woodwork, including paneling and moldings of all types and styles. Other types of woodwork incude cabinetry, doors and panels, shutters, columns, flooring, hand-hewn and hand-planeo wood, mortise-and-tenon joinery.</td>
<td>Free Write in No. 329</td>
<td>Pine, heart pine, other woods as specified</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>Barewood 106 Ferris St., Dept. TB Brooklyn, NY 11231</td>
<td>Custom millwork shop has extensive experience in providing room paneling and woodwork in wide range of styles and woods. All work is done to your specifications.</td>
<td>Free</td>
<td>Any wood you specify</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>Blue Ox Millworks 3618 N. 12th St., Dept. TB Eureka, CA 95010</td>
<td>Custom millwork shop can reproduce any Victorian millwork. Has an extensive selection of stock patterns for Victorian wainscoting, chair rail, and moldings. Also produces raised panel and door panel walls. Extensive library of pattern books is available for design consultation.</td>
<td>Free Write in No. 303</td>
<td>Redwood, other woods as specified</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>C</td>
</tr>
<tr>
<td>Boise Moulding &amp; Lumber Co. 116 E. 44th St., Dept. TB Boise, ID 83714</td>
<td>Major supplier of architectural millwork produces a wide range of hardwood and softwood paneling. Has an extensive selection of standard patterns that can be assembled to your measure- ments, or they can produce paneling to your design and specifications.</td>
<td>Free Write in No. 317</td>
<td>Any hardwood or softwood specified</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>C</td>
</tr>
<tr>
<td>Brill &amp; Walker Associates P.O. Box 737, Dept. TB Sparks, N.J. 08791</td>
<td>In addition to the hand-carved mantles that this company is well known for, it also specializes in Georgian and Regency style paneling. All work is executed in England by skilled carvers and woodworkers. Measuring, designing, and installation services available.</td>
<td>Free</td>
<td>Baltic pine, red oak, cherry, mahogany, walnut</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>C</td>
</tr>
<tr>
<td>Carlisle Restoration Lumber H.C. 32, Box 679, Dept. TB Stoddard, NH 03606 (603) 446-3937</td>
<td>Offers three styles of paneling made from its white pine. Styles are copies of original Early American designs. Panels can be made in widths from 4 1/2 to 20 in., and lengths from 8 to 16 ft. Feather-edge, beaded-edge, square-edge, raised panel, and shipboard. Made from long-selected kiln-dried pine.</td>
<td>Free Write in No. 145</td>
<td>Kiln-dried pine</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>C</td>
</tr>
<tr>
<td>Coastal Millworks 112 Plantation Chase, Dept. TB St. Simons Island, GA 31522 (912) 634-1300</td>
<td>Produces a specific pattern designs: 4/4-in. T&amp;G, 5/8-in. T&amp;G, V-joint T&amp;G, and a beaded ship. Also has capability to manufacture any customer-specified design, or to develop a unique design for a client.</td>
<td>Free Write in No. 319</td>
<td>Reclaimed fir, cypress, pine, cypress, pine, cypress, oak, cherry</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>C</td>
</tr>
<tr>
<td>Craftsman Lumber Co. 436 Main St., Dept. TB Groton, MA 01450 (508) 448-6336</td>
<td>Specializes in kiln-dried wide-board wood products in pine and oak, including flooring, paneling, and wainscoting. File available up to 12 in. and oak up to 18 in. widths.</td>
<td>Free Write in No. 432</td>
<td>Pine, oak</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
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<table>
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<tr>
<th>COMPANY</th>
<th>Specialty</th>
<th>Literature</th>
<th>Primary Woods</th>
<th>Paneling</th>
<th>Wainscot</th>
<th>Carvings</th>
<th>Moldings</th>
<th>Stock/Custom</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Woodworking, Ltd.</td>
<td>Custom paneling and wainscoting in any style. Hardwoods, softwoods, raised-panel, beaded-edge, and panel moldings. Design consultation on custom jobs.</td>
<td>Free</td>
<td>Any wood specified</td>
<td>✓</td>
<td>✓</td>
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</tr>
<tr>
<td>Cumberland Woodcraft</td>
<td>Supplies both stock and custom panel work. Raised or flat panels, flat panels with raised moldings, plus extensive array of carvings, moldings, grillwork, and other ornamental Stock and custom wainscoting.</td>
<td>Free</td>
<td>Oak, mahogany, cherry</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>S/C</td>
</tr>
<tr>
<td>DHM Cabinetmakers, Inc.</td>
<td>Custom cabinet shop produces a wide range of cabinetry, custom furniture, moldings, random 16x6 flooring, and paneling. Employing traditional hand woodworking methods - not assembly line techniques.</td>
<td>Free Write in No. 493</td>
<td>Native and exotic woods as specified</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<td>C</td>
</tr>
<tr>
<td>Druid Moulding Co.</td>
<td>Specializes in panel moldings for walls and ceilings in the Classical, Georgian, and Early American styles. Millwork includes raised panel work, case and cabinet work, doorways, and muntins. Architectural service available to help in selection of authentic moldings and millwork.</td>
<td>Free Write in No. 476</td>
<td>Poplar, walnut, oak, cherry, mahogany, other woods as specified</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>S/C</td>
</tr>
<tr>
<td>Emco Millwork</td>
<td>Major custom millwork shop can supply, among other things, architectural paneling of every type and description. One notable project was construction of an exact replica of the Oval Office in the Gerald R. Ford Museum.</td>
<td>Free</td>
<td>Any wood specified</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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</tr>
<tr>
<td>Goodman Lumber Co.</td>
<td>Custom millwork shop produces all types of paneling - raised or plain - in addition to custom moldings, cabinetry, stairs and railings, windows, and doors.</td>
<td>Free</td>
<td>Any wood specified</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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</tr>
<tr>
<td>Goodwin Lumber Co.</td>
<td>Supplier of custom millwork milled from virgin antique first-growth southern hardwood pine, virgin antique first-growth heart cypress, and antique virgin pecan heart cypress. Paneling available as square-edge, T&amp;G, V-joint T&amp;G, beaded, or beveled.</td>
<td>Free Write in No. 253</td>
<td>Antique heart pine, antique heart cypress</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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</tr>
<tr>
<td>Harmony Exchange</td>
<td>Mill direct supplier of paneling lumber in random lengths and widths. All one width or all one length available. T&amp;G butt joint, T&amp;G V-joint, and other patterns available.</td>
<td>Free</td>
<td>Any wood specified</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>S/C</td>
</tr>
<tr>
<td>Hull Forest Lands</td>
<td>Grows and saves their own timber on a free farm. Mills kiln-dried wide pine boards, averaging 14 to 20 in. wide - but can range up to 30 in. wide. Available rough (1&quot; x 8&quot;) or surfaced to 3/4 in. x 8&quot;, 6/4, 8/4, ship.</td>
<td>Free</td>
<td>Any wood specified</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>G. H. Jelliff &amp; Son, Inc.</td>
<td>Custom millwork shop which can produce any custom paneling in any material in any configuration. Has been used in residential, executive offices, hotels, and other small and medium-sized jobs.</td>
<td>Free Write in No. 599</td>
<td>Any wood specified</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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</tr>
<tr>
<td>Joseph/Kennison, Ltd.</td>
<td>Custom millwork shop that can produce just about any style of paneling in any wood. Specializes in hardwoods and exotic veneers. Has special equipment that makes veneer moldings, so moldings can be made in any exotic hardwood to match veneer panels.</td>
<td>Free</td>
<td>Any wood specified</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>J. S. Keller &amp; Associates</td>
<td>Supplies Oakleaf Reproductions, Ltd., moldings and paneling. Material is a high-density polyurethane manufactured in England. Each panel is hand-stained and finished, yielding the highest quality reproduction. Available in frontfold panels and 17th century Jacobean style.</td>
<td>Free Write in No. 491</td>
<td>High-density polyurethane</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>S</td>
</tr>
<tr>
<td>Kreider Brothers, Inc.</td>
<td>Recreating a particular period in interior architectural detail is one of the custom millwork shop's specialties. They can create any type of paneling out of any wood. Handles small to medium-sized jobs.</td>
<td>Free Write in No. 536</td>
<td>Any wood specified</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>Larkin Co.</td>
<td>Supplies high-quality interior architectural woodwork including wainscoting, paneling, columns, pediments, mantels, and moldings. Products have deep precise carving and detailing. Raised panel work is cut from extra heavy 7/8 in. stock to give feeling of depth. Design service available.</td>
<td>Free Write in No. 537</td>
<td>Pine, cherry, oak, walnut, mahogany</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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</tr>
<tr>
<td>Maple Grove Restorations</td>
<td>Specialty millwork company that concentrates on wainscoting, raised panel work, and interior raised-panel shutters. Vertical, horizontal, and raised-panel wainscoting. Raised-panel walls crafted in a variety of configurations. Raised-panel work is all through or blind mortise-and-tenon secured with wooden pegs. Installation service in New England.</td>
<td>Free Write in No. 563</td>
<td>White pine, red oak, cherry, mahogany, other woods as specified</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>C</td>
</tr>
<tr>
<td>Maurer &amp; Shepherd Joyce</td>
<td>Authentic Colonial panelling — including raised-panel walls and doors. Moldings, beaded, and feather-edge boards, wide pine flooring, windows, doors, mantels, and entranceways. Send S2 for catalog</td>
<td>Free</td>
<td>Pine, other woods as specified</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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**continued** CS# 06420

**ARCHITECTURAL PANELING SourceList**

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(above) Baltic pine paneling from BRILL & WALKER features hand carving. (right) Paneled walls and ceiling by ARCHITECTURAL PANELING, INC.

(above) Burnsall paneling from J.S. KELLER ASSOCIATES is molded in high-density polyurethane from antique-riven oak. English originals. (right) Veneered library panel from STATES INDUSTRIES provides traditional look at moderate cost.

(above) Wide pine planks from CARLISLE RESTORATION LUMBER; (right) Tudor-style door and paneling from WORLD OF WOOD.

(above) Georgian interior painted wood finish from DRIWOOD MOULDINGS. (left) Custom hardwood paneling and carved mantel from WOOD INTERIORS BY RODGER REID.
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18th century

1. WOOD

2. CONCRETE

3. CRACK

WELDING

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No. 141 Roman Ionic
No. 142 Greek Ionic
No. 150 Roman Composite
No. 152 Temple of Winds
No. 144 Modern Ionic
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To promote better care of cedar shake and shingle roofs, The Cedar Guild has published an extraordinarily helpful manual called "How To More Than Double The Life Of Your Roof." In clear, concise language, the manual takes you step by step through the nature of cedar, the reasons for its breakdown, and the specific steps you can take to minimize the effects of weathering and aging.

Most property owners think of moisture as the #1 enemy of wood shingles. But the manual makes clear that sunlight — both ultraviolet and infrared red rays — is an even greater enemy. It's ultraviolet rays, for example, that break down the lignin that binds the wood fibers together, starting the deterioration process. The manual also points out that this process is exponential: Deterioration that's left unchecked increases at an accelerating rate.

The manual takes you through all the specifics of repair, cleaning, and preservative treatments that can double the life of wood shingles — including specifics about formulas and brand names. If you recently specified wood shingles for a client — or are thinking about it — this practical manual should go along with the job. The Cedar Guild has also prepared sample specs for cedar shake and shingle roofs so they'll meet tight local building codes.

"How To More Than Double The Life Of Your Roof" can be ordered for $15 from: THE CEDAR GUILD, 51579 Gates Bridge East, Dept. TB, Lyons, OR 97358 (503) 897-2541. CSH# 0930 — CL.

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Write in No. 169

Write in No. 503
Period Hardware Unlocked

BY EVE M. KAHN

The traditional hardware industry has come a long way since the 1970's, when ye olde colonial forged-iron thumb latches and strap hinges were just about all that was available. Stock lines today include everything from replicas of early-18th century iron shutter holdbacks to intricate low-relief castings of brass Victorian door hinges and geometric-patterned copies of bronze Art Deco knobs. Custom manufacturers are refining their capabilities all the time, and even architects restoring 40-year-old steel-casement windows need not worry about finding parts: Numerous dealers keep nearly every type of post-World-War-II hardware on hand. Forging your way through this thicket of suppliers has become increasingly difficult. About 3,000 hardware consultants now operate in the U.S., advising architects on products and manufacturers. A list of those in your area is available through the Door and Hardware Institute, 7711 Old Springhouse Rd., McLean, Va. 22102 (703) 556-3990. Keep in mind that consultants generally are also suppliers, who don't charge for their services in the hopes of serving as supplier for the project. Only a handful are not suppliers and charge a flat fee. Also keep in mind that some consultants enjoy traditional work more, understand architectural and hardware history better, and have grappled with the issue of repair-vs-replace on restoration projects more often than others.

A word about repair-vs-replace: Never before have architects strived harder to save or recreate antique hardware. Salvaging antiques is not easy or inexpensive, but the practical and aesthetic rewards are great: Old metal hardware generally holds up well, its honest patina looks better than any antiqued finish, and with luck and effort it can be adapted to modern technology and codes. The next best thing to an old piece is, of course, an exact copy. To research what missing original hardware looked like, there are a number of places to look: (1) Study the doors and windows themselves, which may bear "ghosts" or paint outlines of their lost hardware; (2) Examine the building's original drawings and/or specifications; (3) Find old photos of the building or of typical hardware from the period in museums, historical societies, and other archives (the Lock Museum of America is often helpful: 139 Main St., Box 104, Terre Haute, IN 47805); (4) Look for similar buildings nearby that may retain their original hardware; and (5) Contact major, well-established hardware companies; some of them have saved their old catalogs as well as dies and templates, and they may also be able to supply repair parts for their long-forgotten product lines.

Who's On The SourceList

The SourceList on pp. 24, 26, 28 includes 49 companies that sell traditional hardware. Some concentrate on replicas of antique pieces (their Specialty column write-ups end with "R"); others produce more contemporary items ("C") or a little of both ("1/C"). They range from one-man forges to large corporations; about two-thirds of them are manufacturers and the rest are distributors. About two-thirds sell mainly stock pieces (look for an "S" in the Stock/Custom column); the rest offer custom work as an option in addition to stock ("S/C") or concentrate on custom ("C"). Some specialize in a particular era, style, or material, while others cover all the bases, and a half-dozen offer only utilitarian items—purely functional parts, often those that are hard to find elsewhere. The companies' literature ranges from one-page flyers to three-ring binders; as indicated, some of the literature is free and some is not. If you need information immediately, call or write those companies directly. We've provided all contact information on the SourceList. (Please mention TRADITIONAL BUILDING.) Some manufacturers may refer you to a local distributor. If you simply need information to update your files, it may be more convenient to use the enclosed Product Information Card or the Form on page 46.

FINE ENGLISH HARDWARE

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Wife in No. 585
<table>
<thead>
<tr>
<th>COMPANY</th>
<th>SPECIALTY</th>
<th>Literature</th>
<th>Door Hardware</th>
<th>Window Hardware</th>
<th>Shutter Hardware</th>
<th>Materials</th>
<th>Styles</th>
<th>Stock/Custom</th>
</tr>
</thead>
<tbody>
<tr>
<td>18th Century Hardware</td>
<td>Brass and iron escutcheons, latches, door knockers, switch plates, porcelain knobs, also drawer pulls, knobs, latches, and locks for Chippendale, William &amp; Mary, Hepplewhite, French, and Victorian furniture.</td>
<td>Send S3 for catalog</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>brass, iron</td>
<td>Colonial: Victorian</td>
<td>S</td>
</tr>
<tr>
<td>Accurate Lock &amp; Hardware Co.</td>
<td>Manufacturer of custom hardware based on drawings or photographs: their work appears at Elia stand, the statue of Liberty, Carnegie Hall, state capitols, and the White House. (H/C)</td>
<td>Free</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>brass, iron, steel</td>
<td>as specified</td>
<td>C</td>
</tr>
<tr>
<td>Acorn Manufacturing Co.</td>
<td>Large manufacturer of forged iron door knobs, locks, knockers, latches, push plates, hinges including butt, butterfly, H, H, L, and semi-concealed, self-closing, and intricate medallion models. Also, Shutter holdbacks and shutter hinges, smooth and rough finishes available. (H)</td>
<td>Free Write in No. 169</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>iron</td>
<td>Colonial</td>
<td>S</td>
</tr>
<tr>
<td>Addikson Hardware Co.</td>
<td>65-year-old family-owned wholesale retailer distributor for 25 U.S. hardware manufacturers, including StyleCraft, Carson, Belwith, Baldwin, and Dykes. (H/C)</td>
<td>Call or write with specific request</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>as specified</td>
<td>as specified</td>
<td>S</td>
</tr>
<tr>
<td>Architectural Antiques</td>
<td>Currently featured among the largest inventory of antique period doors and window hardware are bronze knob sets from the historic Chicago Hilton, dating from 1917. (H)</td>
<td>Free Write in No. 614</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>antique</td>
<td>as available</td>
<td>S</td>
</tr>
<tr>
<td>Architectural Hardware Ltd.</td>
<td>British-based manufacturer of high-and solid brass hardware, including door handles, hand and foot plates, levers, knobs, bolts, and stops, also window locks, latches, door locks, latches, and pull handles. Finishes include polished and lacquered brass, antique bronze, bronze on bronze, on bronze, and bright or satin chrome plate on brass. Custom work available. (H)</td>
<td>Free flyer, send S7 for color catalog Write in No. 585</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>brass, bronze, aluminum</td>
<td>S/C</td>
<td></td>
</tr>
<tr>
<td>Ball and Ball</td>
<td>Manufactures a huge selection of reproduction 18th-, 19th-, and 20th-century hardware, including hinges, latches, knobs, box locks, sash locks, knockers, and shutter hinges, latches, and holdbacks. Furniture hardware and custom work: antique hardware restored or supplied. (H)</td>
<td>Free mini-catalog, S5 for complete literature Write in No. 203</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>bronze, brass, carved</td>
<td>Colonial: Victorian</td>
<td>S</td>
</tr>
<tr>
<td>Barry Supply Co.</td>
<td>Window replacement hardware, including casement handles, balances, latches, keepers, push bars, and locks. Hard-to-find items are specialty. (H/C)</td>
<td>Free</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>as specified</td>
<td>as specified</td>
<td>S/C</td>
</tr>
<tr>
<td>Bathroom MACHINERIES</td>
<td>Along with period bathroom fixtures, the source offers brass door hinges, turn-of-the-century floral door plates, traditional keys, and floral Victorian door knobs — 11 polished and lacquered brass. (H)</td>
<td>Free Write in No. 586</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>brass</td>
<td>Victorian</td>
<td>S</td>
</tr>
<tr>
<td>Beech River Mill</td>
<td>Shutter mill that offers unusual shutter hardware, copied from c. 1900, original hinges, pins, locks, holdback hardware. (H)</td>
<td>Free Write in No. 411</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>iron</td>
<td>Utilitarian</td>
<td>S</td>
</tr>
<tr>
<td>Blaine Window Hardware</td>
<td>Their &quot;encyclopedia of replacement hardware&quot; contains everything from balances and pulleys to latches, casement-window and drapery accessories, replacement channels, handles and locks, push bars, and vent arm. Also door, pocket, and closet-door hardware. (H/C)</td>
<td>Send S2 for catalog</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>as specified</td>
<td>as specified</td>
<td>S</td>
</tr>
<tr>
<td>Bona Decorative Hardware</td>
<td>Large selection of brass hardware: Door knockers, knobs, latches, levers, H, H, L, snake, and stop hinges, bolts, push and kick plates, and rim locks; also sash lifts and locks. (H/C)</td>
<td>Free Write in No. 587</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>brass, iron</td>
<td>Colonial: Victorian</td>
<td>S</td>
</tr>
<tr>
<td>By-Gone Days Antiques</td>
<td>One of the largest selections of complete restorable authentic antique door hardware — along with major inventory of other architectural antique items. (H)</td>
<td>Free Write in No. 623</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>antique</td>
<td>as available</td>
<td>S</td>
</tr>
<tr>
<td>Cambridge Village Forge</td>
<td>Six blacksmith forge that makes reproduction iron hardware: Flintlock and double-shafted silex hammers, hammers, and staples, based on 17th- and 18th-c. original Surgeon, and shovel. Custom work handled. (H)</td>
<td>Free Write in No. 588</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>iron</td>
<td>Colonial</td>
<td>S/C</td>
</tr>
<tr>
<td>Circleast</td>
<td>Custom lost wax hardware casting, especially Victorian. Their products appear in state capitols, corporate headquarters, and museums around the country. Also offers stock lines of high-style Victorian pieces. (H)</td>
<td>Send S2 for brochure Write in No. 503</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>as specified</td>
<td>as specified</td>
<td>C</td>
</tr>
<tr>
<td>Colonial Lock Co.</td>
<td>Curator of Lock Museum of America supplies rim deadbolt locks, iron case and gimleted steel bolt insures burglary-proof strength. Old-fashioned lock and square shape, suited to interior or exterior doors, ideal for use with thumb latches. (H)</td>
<td>Free Write in No. 625</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>iron, brass</td>
<td>Utilitarian</td>
<td>S</td>
</tr>
<tr>
<td>Conant Custom Brass</td>
<td>Custom shop works in brass, copper, steel, and aluminum; projects range from single hinges to complete interiors. Also restores metal items and distributes hardware made by dozens of other manufacturers. (H/C)</td>
<td>Free Write in No. 62</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>as specified</td>
<td>as specified</td>
<td>S/C</td>
</tr>
</tbody>
</table>
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Write in No. 586
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<tr>
<th>COMPANY</th>
<th>SPECIALTY</th>
<th>Literature</th>
<th>Door Hardware</th>
<th>Window Hardware</th>
<th>Shutter Hardware</th>
<th>Materials</th>
<th>Styles</th>
<th>Stock/ Custom</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crawford's Old House Store</td>
<td>Distributes a wide variety of hardware, including copies of c. 1860 cast-bronze Victorian pieces, brass Victorian painted porcelain knobs, iron and brass hinges, shutter accessories, locks, knobs, latches, and plates. (H/C)</td>
<td>Free</td>
<td>Write in No. 22</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>brass, bronze, porcelain wrought iron</td>
<td>Colonial, Victorian, Millaritan</td>
</tr>
<tr>
<td>Crown City Hardware Co.</td>
<td>Distributes S. of Europe-made hardware and commissions custom work. Stock lines include glass and other door knobs, plates, hinges, handles, ekeys, plate knobs, keys, latches, and box locks as well as window locks and corner braces. Brass can be finished with patina, gold lacquer, or pewter plate. (H/C)</td>
<td>Free</td>
<td>Free flyer</td>
<td>Write in No. 583</td>
<td>Send 34 TS for catalog</td>
<td>✓</td>
<td>brass, pewter, wood, glass, iron</td>
<td>Colonial, Victorian, Nouveau</td>
</tr>
<tr>
<td>Cumberland General Store</td>
<td>Small but varied line of hardware: Wrought Iron knockers, hinges, interior and exterior latches, bolts, trim and other locks, antique Colonial doorknobs, and brass Victorian door knobs, plates, locks, and door handles. (H/C)</td>
<td>Send 53 for catalog</td>
<td></td>
<td></td>
<td></td>
<td>Iron, brass</td>
<td>Colonial, Victorian</td>
<td>S</td>
</tr>
<tr>
<td>DS Locksmithing Co.</td>
<td>Reproductions of 18th and 19th century locks with modern mechanisms for high security. Available in a wide range of grades to meet all requirements, can be mastered easily. Also: Custom-made knobs and escutcheons, solid brass hardware, key blanks.</td>
<td>Free</td>
<td>Write in No. 598</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>brass, iron, steel</td>
<td>Victorian, Turn of the century, Utilization</td>
</tr>
<tr>
<td>Decorative Hardware Studio</td>
<td>Products include: Victorian, Georgian and Victorian doorknobs; Colonial, Georgian, and Art Deco hand-chased latches, cremones and other surface bolts, mortise locks, plate knobs, door knockers, and hinges. Also repair and custom design services. (H/C)</td>
<td>Free</td>
<td>Send 510 for binder catalog</td>
<td></td>
<td></td>
<td></td>
<td>Brass, steel, porcelain, glass</td>
<td>Colonial, Medevia, Georgian, French, Victorian</td>
</tr>
<tr>
<td>Doorknobs to Castles</td>
<td>Along with a wide range of hardware, gate latches and casement hardware (H/C).</td>
<td>Free</td>
<td></td>
<td></td>
<td></td>
<td>Iron, brass</td>
<td>Medevia, Tudor</td>
<td>S</td>
</tr>
<tr>
<td>Gainsborough Hardware</td>
<td>Large manufacturer of porcelain, wood, and brass door levers, push plates, knobs, and locks. (C)</td>
<td>Free</td>
<td></td>
<td></td>
<td></td>
<td>Brass, wood, porcelain, glass</td>
<td>Colonial, Georgian, Utilization</td>
<td>S</td>
</tr>
<tr>
<td>P.E. Guerin</td>
<td>Supplier of very elaborate door knockers, levers, pulls, knobs, rim and mortise locks and latches, push plates, hinges, mortise latches, plate knobs, and lock暖心. (H/C)</td>
<td>Free</td>
<td></td>
<td></td>
<td></td>
<td>Brass, steel, iron, brass, and mortise</td>
<td>Georgian, Medevia, Victorian, Tudor</td>
<td>S/C</td>
</tr>
<tr>
<td>Historic Hardware Ltd.</td>
<td>Colonial forged hardware, including Suffolk and Norfolk thumb latch sets, mortise latches, forged case rim locks, hand-forged pulls, slide and cane bolts, pins, stop, H.H., butterfly, butt, rat-tail, and semi-forged butt hinges. Some custom work. (H)</td>
<td>Send 53 for catalog</td>
<td>Write in No. 517</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Iron</td>
<td>Colonial</td>
</tr>
<tr>
<td>Historic Housefitters</td>
<td>Wide variety of Colonial hardware. In Iron: Latches, pins, pulls, knockers, bolts, strap, H. H., H., H. H., hinges, and backlocks. In Brass: rim locks, hinges, key plates, knockers, and latch sets; window lifts, locks, and bolts. Also wooden, porcelain, and crystal door knobs and custom iron work. (H/C)</td>
<td>Free</td>
<td></td>
<td></td>
<td></td>
<td>Brass, iron, glass, porceloin, cast brass, wood</td>
<td>Colonial, Medevia, Victorian, Tudor</td>
<td>S/C</td>
</tr>
<tr>
<td>Hope's Landmark Products</td>
<td>Steel window hardware from the first steel window maker in the U.S. Scroll handles, casement operator, and other new and traditional hardware. Available as heavy-duty items made to order in all styles. (O)</td>
<td>Free</td>
<td>Write in No. 312</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Bronze, steel</td>
<td>Utilitarian</td>
</tr>
<tr>
<td>Horton Brasages</td>
<td>Manufacturer of reproduction brass and iron hardware. Furniture hardware includes Hepplewhite drawer pulls, Victorian cabinet hardware, and Chippenhale pulls and escutcheons. Door hardware includes iron latches, door knockers, H. H., H. H., and strap hinges; and bolts for French and Dutch doors. (O)</td>
<td>Send 53 for catalog</td>
<td></td>
<td></td>
<td></td>
<td>Brass, iron, steel</td>
<td>Colonial, Tudor</td>
<td>S</td>
</tr>
<tr>
<td>Nooks Hill Rd., Box 95, Dept. TB</td>
<td>Door hardware includes trimmers, stops, holders, pulls, surface and mortise bolts, knobs, knockers and levers, as well as bolts and latches for pocket doors and bolts for French and Dutch doors. (C)</td>
<td>Free</td>
<td></td>
<td></td>
<td></td>
<td>Brass, bronze, porcelain, steel</td>
<td>Utilitarian</td>
<td></td>
</tr>
<tr>
<td>Lorrainne Custom Hardware</td>
<td>Distributor of an extensive line of reproduction house furniture and house hardware, specializing in brass and black iron. Also: turn hardware. (H/C)</td>
<td>Free</td>
<td>Write in No. 627</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Iron</td>
<td>Colonial</td>
</tr>
<tr>
<td>76 Daniel Ridge Rd., Dept. TB</td>
<td>Fabricator of Colonial hardware including H. H., H., H., strap hinges; and Suffolk and Sashlocks hinges which can be equipped with modern locks; push plates, pulls, knobs, Dutch door bolts and other quadrants, and other reproduction hardware. Some custom work, hand-forging and casting and repair services. (H/C)</td>
<td>Free</td>
<td>Write in No. 520</td>
<td>Send 52 for catalog</td>
<td></td>
<td>Brass, iron, steel</td>
<td>Colonial, Tudor</td>
<td>S/C</td>
</tr>
<tr>
<td>505 S. Governors Ave., Dept. TB</td>
<td>Distributor of an extensive line of reproduction house furniture and house hardware, specializing in brass and black iron. Also: turn hardware. (H/C)</td>
<td>Free</td>
<td>Write in No. 584</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Brass, bronze, aluminum, steel</td>
<td>Colonial, Tudor</td>
</tr>
<tr>
<td>304-635-4400</td>
<td>Custom cast-metal hardware craftsmanship, with extensive restoration experience. Stock line of reproductions includes Art Nouveau door plates and Eastlake hinges as well as knobs, levers, sliding-door grips, 19th-c. shutter, hinges, lever, and sash locks. (H/C)</td>
<td>Free</td>
<td>Write in No. 564</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Georgian, Tudor, Eastlake, Art Nouveau</td>
<td>Colonial</td>
</tr>
</tbody>
</table>
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  • Union Oil Co. Museum, Santa Paula, CA
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Chester Springs, PA 19425
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FAX: 215 469 0999

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Write in No. 598
<table>
<thead>
<tr>
<th>COMPANY</th>
<th>SPECIALTY</th>
<th>Literature</th>
<th>Door Hardware</th>
<th>Window Hardware</th>
<th>Shutter Hardware</th>
<th>Materials</th>
<th>Styles</th>
<th>Stock/Custom</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leonard Antique Hardware</td>
<td>Source for 18th- and 19th-c. original antique wrought iron hardware, including latches, hinges, pulls, split bolts, and handles. Exported hardware and accessories are also available.</td>
<td>Free</td>
<td>Write In No. 561</td>
<td>Send 52 for catalog and photographs</td>
<td>wrought iron</td>
<td>original antique hardware</td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>Merit Metal Products Corp</td>
<td>124 year-old manufacturer of variety of ornamental hardware, including knobs, pulls; also makes and supplies architectural hardware, such as for new home construction.</td>
<td>Free</td>
<td>Write In No. 591</td>
<td></td>
<td>brass, bronze</td>
<td>Colonial, Victorian</td>
<td>S/C</td>
<td></td>
</tr>
<tr>
<td>Mystica &amp; Co.</td>
<td>7 year-old designer and manufacturer of period-style decorative hardware. House jewels, including 12 styles of sterling silver door knockers, 16 styles of silver bookends; also offers custom work and restoration services.</td>
<td>Free</td>
<td>Write In No. 500</td>
<td></td>
<td>sterling silver, gold, platinum, bronze</td>
<td>as specified</td>
<td>S/C</td>
<td></td>
</tr>
<tr>
<td>Old Smitty Shop</td>
<td>Forged iron hardware, for doors. Nor- folk and Suffolk latches with spade- shaped, circular and rectangular heads; strap hinges up to 30 in. L; shutter hinges; holdbacks; Dutch-door quadrants, door knockers, bolts, cane bolts for double doors; H and H hinges (P).</td>
<td>Free</td>
<td>Write In No. 591</td>
<td></td>
<td>iron</td>
<td>Colonial</td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>Paxton Hardware Ltd.</td>
<td>Hardware includes escutcheons, levers, pulls, knobs, latches (for single and double doors), fancy keys, trim, mortise, and half-mortise locks; H, L, L, butterfly, and strap hinges (P).</td>
<td>Free</td>
<td>Write In No. 546</td>
<td></td>
<td>brass, iron</td>
<td>Colonial, Georgian, French, Victorian, Eastlake</td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>Period Furniture Hardware</td>
<td>Brass furniture and door hardware in antique, period, and reproduction styles.</td>
<td>Free</td>
<td>Write In No. 500</td>
<td></td>
<td>brass, porcelain</td>
<td>Colonial, Georgian, Victorian, Eastlake</td>
<td>S/C</td>
<td></td>
</tr>
<tr>
<td>Pleascraft Products</td>
<td>Wide variety of ornate furniture hardware, including many reproductions of early 19th-century hardware, custom work available.</td>
<td>Free</td>
<td>Write In No. 41</td>
<td></td>
<td>brass, bronze, aluminum</td>
<td>Gothic, Tudor, Jacobean, French, Colonial, Victorian, Art Deco</td>
<td>S/C</td>
<td></td>
</tr>
<tr>
<td>Restoration Works</td>
<td>Distributor of hard-to-find hardware, including Screen, sliding-door accessories, surface bolts, split bolts, and Victorian pulls and plate handles, hinges, door knockers, mechanical and electric doorbells, mortise entry locks, bolts, and pockets.</td>
<td>Free</td>
<td>Write In No. 499</td>
<td></td>
<td>iron, nickel</td>
<td>Colonial, Victorian</td>
<td>S/C</td>
<td></td>
</tr>
<tr>
<td>Salvage One</td>
<td>Large architectural salvage warehouse that carries as part of its inventory a large selection of antique, antique reproductions, and new hardware.</td>
<td>Free</td>
<td>Write In No. 499</td>
<td></td>
<td>antique, Victorian, Turn-of-the-century</td>
<td>S</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sign of the Crab</td>
<td>Large reproduction hardware manufacturer with wide variety of pineapple, Victorian, and Art Nouveau knobs, back plates, and hinges (P).</td>
<td>Free</td>
<td>Write In No. 136</td>
<td></td>
<td>brass, bronze, nickel, pewter</td>
<td>Colonial, Classic</td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>J. E. Smith</td>
<td>Nationwide distributor of traditional builder’s hardware. Carries complete line of Baldwin, Baldwin, Emtek, and Deltan. Usually provides same day shipping (P).</td>
<td>Free</td>
<td>Write In No. 424</td>
<td></td>
<td>brass, bronze, aluminum, glass</td>
<td>Colonial, Victorian, Edwardian, Art Deco</td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>Solid Brass Designs</td>
<td>Distributes British-made door pulls, knobs, and hinges; also carries door knockers, bolts, and handles.</td>
<td>Free</td>
<td>Write In No. 592</td>
<td></td>
<td>iron</td>
<td>Colonial</td>
<td>S/C</td>
<td></td>
</tr>
<tr>
<td>E.F. Ticomb</td>
<td>Small forging wrought-iron Norfolk and Suffolk latches and parts;心中, L, H, butterfly, trip, and strap hinges; and surface bolts, including a shutter dog Custom duplication (P).</td>
<td>Free</td>
<td>Write In No. 592</td>
<td></td>
<td>iron</td>
<td>Colonial</td>
<td>S/C</td>
<td></td>
</tr>
<tr>
<td>The Village Blacksmith Shop</td>
<td>Small forging specializing in reproductions of 17th and 18th-century hardware, including H, L, L, trip, butterfly, and strap hinges; Norfolk and Suffolk latches, bolts, heads, pulls, shutter dogs and supports, and hinges.</td>
<td>Free</td>
<td>Write In No. 592</td>
<td></td>
<td>iron</td>
<td>Colonial</td>
<td>S/C</td>
<td></td>
</tr>
<tr>
<td>Williamsburg Blacksmiths</td>
<td>Reproduction forged iron hardware, including large selection of Norfolk and Suffolk latches, door knockers, pulls, knobs, Dutch-door quadrants, canes, and slide bolts.</td>
<td>Free</td>
<td>Write In No. 592</td>
<td></td>
<td>iron</td>
<td>Colonial</td>
<td>S/C</td>
<td></td>
</tr>
</tbody>
</table>
Federal brass door knocker, model A.H. 659, from ARCHITECTURAL HARDWARE

Lift-off Acme iron shutter hinge, reproduced from circa-1860 originals, from BALL AND BALL

Die-cast brass Eastlake sash lock, model L-3, from BATHROOM MACHINERIES

C.1900 reproduction shutter hook from BEECH RIVER MILL

Iron shutter bolt, F-014, with 2-by-3-1/2-in. back plate and 1-in. throw, made by E.F. TITCOMB

Victorian brass hinge, model H-131, from CIRECAST

Plate latch copied from 1790 home in Hadlyme, Conn. Iron with brass knobs, from HISTORIC HARDWARE

Victorian hook, part of MYSTICA's "House Jewelry" line available in precious metals or bronze

Solid-brass eagle door knocker from HISTORIC HOUSEFITTERS

Forged brass Dutch door quadrant, model B-0340, from PERIOD FURNITURE HARDWARE

Japanese 7-3/4-sq.in. escutcheon, model B1017, from the Seco Collection of PLEXACRAFT

Victorian embossed knobs available through CRAWFORD'S OLD HOUSE STORE

Colonial 6-by-3-in. iron door knocker from CAMBRIDGE VILLAGE FORGE

Eastlake sliding-door grip, model 1204, from BRIAN F. LEO CUSTOM HARDWARE

Die-cast brass Eastlake sash lock, model L-3, from BATHROOM MACHINERIES

Brass embossed keyhole, model 0124, from CROWN CITY HARDWARE

6-in.-long iron door latch with curved bar, model TL-112, from DOORKNOBS TO CASTLES

Japanese 7-3/4-sq.in. escutcheon, model B1017, from the Seco Collection of PLEXACRAFT

Colonial 6-by-3-in. iron door knocker from CAMBRIDGE VILLAGE FORGE

Japanese 7-3/4-sq.in. escutcheon, model B1017, from the Seco Collection of PLEXACRAFT
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Bob Crawford has been manufacturing corner beads — under the name Crawford's Old House Store — for 10 years. In the 19th century, corner beads were designed to protect plaster wall corners from being bruised. Now they're back in use for restorations and new construction because they're both practical and ornamental.

Crawford's Old House Store stocks unfinished beechwood and oak corner beads, 48 in. long, in two styles: Type I, a traditional design with finials at both ends (shown right on top), and Type II, similar to Type I but with a turning in the center. (The beads are installed by drilling 3 holes and affixing with 8d finishing nails.) Type I Beechwood is $10.95 and Type I Oak is $13.95 with quantity discounts. (Add $1 more each for Type II.) Other woods are available; prices are quoted by the job.

Also resurrected by Crawford's are wood door stops (shown right on bottom), which haven't been made since the 1920s. Turned in birch or maple, the 4 in. long door stops have a dowel screw at one end and a rubber bumper on the other. Unfinished, they sell for $2.75 apiece with quantity discounts.

For more information (including volume discounts), contact:
CRAWFORD'S OLD HOUSE STORE, 650 Elizabeth St., Rm. 1200, TB, Waukesha, WI 53186 (800) 556-7878. CSH #9200 — JL. Or write in No. 22.
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Bathroom Machineries is one of the largest sources of antique, original, and reproduction bathroom fixtures and fittings for Early American, Victorian, and Traditional installations. All of the antique fixtures are sold in working condition.

Shown, for example, is an antique Haw's Drinking Fountain (c.1911) — one of 5-styes (from $100) of antique pedestal and wall-mounted faucets — complete with porcelain bubbler; $1,500.

Recently, Bathroom Machineries has added a catalog of solid brass reproduction door and cabinet hardware, including door registers, bar rails, towel bars, stair rods, ice box hardware, glass door knob sets, and more. (See Hardware Source List on p. 24.)

For more information, contact:

BATHROOM MACHINERIES, 495 Main St., PO Box 1026, Dept. TL, Murphy, CA 95274 (209) 728-2031. CS# 15400 — JL. Or write in No. 586

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Write in No. 105
Illuminating The Lighting Market

The historic lighting market has become very competitive. So the more you know about what's out there, the more successful a purchase you can make.

by Judith Siegel Lief

Good quality lighting fixtures don't come cheap. Sure, you can find Taiwanese imports for less money. But sophisticated buyers learn that they don't hold up and are certainly not appropriate for accurate restorations. One manufacturer feared it was losing business to the Far East, but "the people who know what good quality is usually come back to us," says Judith Prevett, Sales Manager of Renaissance Marketing. "We have even made a point of emphasizing the fact that our lighting fixtures are American made."

The other danger lighting manufacturers face is that buyers and specifiers may not know what "authentic" is. "A lot of the work I do is consultation," says Gary Behm, President of St. Louis Antique Lighting. Behm notes that buyers not only have to be able to discern good craftsmanship from bad, but they must have an understanding of architectural history as well. Behm continues, "Lamp and electrical technology have improved—the trick is to make an aesthetically pleasing fixture using state-of-the-art technology. When you're able to achieve that, it's immensely satisfying."

Shown are chandeliers and sconces manufactured by 36 lighting companies. The fixtures are either exact reproductions or adaptations of original designs. Although most are stock items, manufacturers can accommodate custom requests. If you want more information on a company's full line, use the enclosed product information card or the coupon on page 46, and write in the appropriate number.

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- East Lake" cherry wall sconce with leaded stained glass: $475. Also chandeliers and hanging lanterns in various other woods with stained or beveled glass panels made to order.

- SCI-139 brass wall sconce that measures 9-3/4 in. h. by 6-1/2 in. w. by 6-3/4 in. d. Finished in antique pewter, gunmetal, polished and lacquered, or painted (26% more): $144.70.

- Reproduction 18th-century cast brass chandelier, W140F35. Available electrified or candle burning, with 3 or 5 arms, and with or without shades. Diameter is 20 in. to center of candle, body is 15 in. h., and standard hanging length is 30 in. (with 4' S links). Price as shown: $839.50.

- No. 506 French Onion Lantern, 18 in. h. by 16 in. w. Solid brass, antiqued, and hand-polished and waxed. Available wired or with oil burner: $690.

- No. 3621-24U. The Brass Lion, 5935 S. Broadway, Box 1125, Dept. TB, Tyler, TX 75710 (214) 561-1111.

- The Round Sconce shown is 10 in. from wall, spans 19 in. across, and costs $140 (including 5 in. Holophane shades).

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NOVEMBER/DECEMBER 1990 43
Back Porch Lovers

Preserving Porches, by Renee Kahn and Ellen Meagher. Henry Holt and Co., 115 W. 18th St., New York, NY 10011. 148 pp., over 200 illus., $18.95 (paper)."
DONALD RATTNER
continued from page 5
symbolizes the underground route that classical education has had to take." He moved back to New York (his home state) in 1987, freelanced for a year in New York City while perfecting his course, and then took jobs at Parsons and at Ferguson Murray, which specializes in traditional and classical high-end residential work.

Receiving a recent award from Progressive Architecture, principal Mark Rattner said, "We are not committed to classicism. We're more committed to context — to doing the right thing in the right place." Rattner, too, respects context and regional architecture, but he also believes that the right thing is the classical and its vernacular offspring. "There's really no reason to build any other way," he says, and he cites practical as well as aesthetic evidence: Cornices protect walls from weathering; traditional materials like brick pose fewer ecological risks and maintenance problems.

"That's one reason I like Greco-Roman classicism; you can see so much of it in American Greek Revival."

The addition consists of a one-story kitchen wing and a one-story library at the rear of the house, and guest quarters to the north housed in a structure that resembles a vernacular gable-roof 18th-century barn — complete with 10-ft.-tall doors. Three arched French doors light the main facades of both the library and the kitchen; a railing caps the kitchen's shallow hip roof, while a solid balustrade runs along the top of the library, giving the room a more authoritative appearance.

Rattner is especially proud of the library's interior (shown), which is lined with paneling and bookcases flanked by fluted pilasters. The flutes are "cabled," i.e., half-filled with reeds, up to chair-rail height. Such creative flourishes differentiate his designs from "mere work," a phrase he pronounces with some disdain.

In teaching his courses, he constantly reminds students to avoid period work, to never copy once they've learned the language. He
devotes two course sessions to classical molding profiles and their purposes, and one or two sessions to each of the three canonical orders. He also lectures on typical classical design problems; e.g., incorporating windows into facades which were originally windowless, and deciding whether the proportions of cornices on tall buildings should suit the entire structure or just the articulation of the top floor. He covers the literature of classical architecture (from travel books to pattern books) as well as classical interior design and "extraordinary orders" columns that divide up the three basic categories of Doric, Ionic, or Corinthian.

His course book gives step-by-step formulas for drawing moldings, capitals, columns, and temples. For example, the instructions for a scotia (a curved concave profile) begin, "(1) Divide height into 7 parts; (2) Give 1 part from face of upper fillet to face of lower fillet; (3) Draw horizontal construction lines at 2 parts and 6 parts in height." And yet the book abounds with caveats to "balance rule and deviation" and "avoid the slavery to formulaic design that can destroy the creative impulse in the arts."

In addition to teaching, Rattner is assembling an exhibit of more than 70 drawings by living classical architects. It will appear within the next two years and is entitled "Invent et Delim," the Latin words for "Inventor and Designer" that he and other classicists inscribe beside their signatures on renderings. Rattner is also writing a book about extraordinary orders, which he has divided into seven categories: anthropomorphoric (Caryatids being the most obvious example); national (i.e., Benjamin Latrobe's cornstalk columns with cornear capitals at the U.S. Capitol Building); exotic, antiquarian, or archaic (Rattner has spotted Greek versions of Persian columns capped with bull horns and heads); compound (i.e., Composite columns, which have Ionic volutes atop Corinthian rings of leaves); figurative and symbolic (e.g., columns representing the 12 Zodiac signs); archetypal (the tree trunk being the most basic prototype for columns); and significant variants (such as the Temple of the Winds column, a version of Corinthian which sports flatter fronds towards the top). He has also begun to edit and write a new introduction to Normand's Parallel of the Orders, a 19th-century text Dover Press will reprint shortly.

With the books, courses, and exhibit, Rattner hopes to inspire architects to explore or at least understand classicism's enormous possibilities. "There's a lot of token classicism out there now; columns with no capitals, or the most pedestrian Tuscan or Ionic columns," he says. "There's so much room for manipulation, and there's no such thing as perfection — at least, not yet. The Greeks pursued that ideal for 500 years, and I see no reason to stop now."
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Ball & Ball is the largest supplier of authentic period hardware in the U.S. — both antique and reproduction. Our 45 skilled workers draw upon knowledge accumulated through 3 generations of management by the Ball family. And our study collection of antique hardware provides Ball & Ball with more in-depth knowledge of historic hardware than any other supplier.

For example, our X90 box locks (shown) combine modern convenience with charm. Faithful to the historic originals, this lock has a brass box covering an iron plate on which the operating mechanism is mounted. Because of our attention to historical detail, these locks may be used in the most important restorations as well as in the well-appointed home.

Many other types of authentic historic box locks are shown in our 108-page catalog — along with a wealth of other hardware for architectural and furniture applications.

Ball & Ball offers the finest selection of reproduction Early American lighting fixtures. All brass is solid — not plated — and glass used is hand-blown lead crystal. Pure copper, tin and iron are used for fixtures that require these metals. Shown: The Independence Hall chandelier, identical to fixtures supplied by Ball & Ball for the restoration of Independence Hall in Philadelphia.

We carry a wide selection of iron and brass hinges from the Early American and Victorian periods. Shown: the H1877 4x4 brass steeple-tip door hinge with bronze load-bearing bushings, typical of the style used in the late 1880's.

Ball & Ball hardware has been specified for the finest restorations in North America including: Independence Hall, Philadelphia; The Shirley House, Boston; Iolani Palace, Hawaii; New York State Capitol, Albany; Klondike Gold Rush Park, Alaska; The Old Synagogue, Barbados.

Catalogs in 2 Sizes

Our MINI-CATALOG provides an introduction to the range of products and services furnished by Ball & Ball and is available FREE. (You can write in no. 293 on the Reader Service Form.) Or for $5 we'll send you — via U.P.S. — our handsome, lavishly illustrated 108-page product catalog. Our catalog incorporates useful information about antique hardware that will help you appreciate the subtle differences in the manufacture of reproductions. But even the 108-page catalog doesn't show all 2,000 of our hardware products. If you're looking for something rare or unusual, call or FAX us.

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We have a varied stock of authentic reproduction thumb latches, ranging from Colonial times up to 1850. Many special thumb latch shapes can also be made at the STOCK PRICE. Left: 10-1/2" hand-forged spade-end latch. Right: 9-3/4" semi-hand made bean-end latch.