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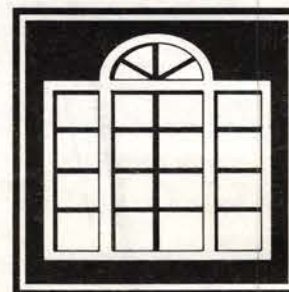
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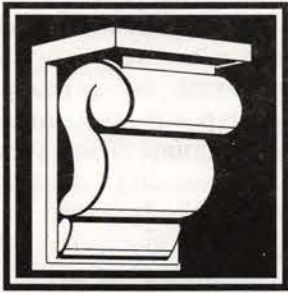


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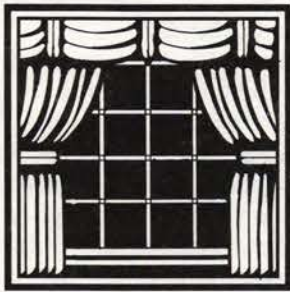
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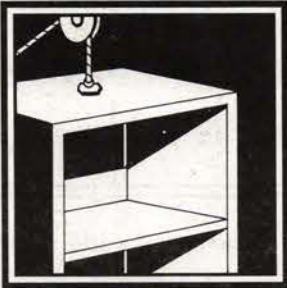
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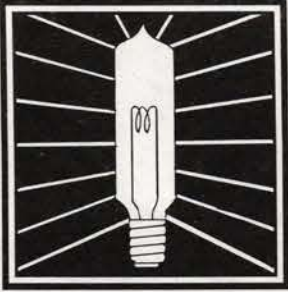
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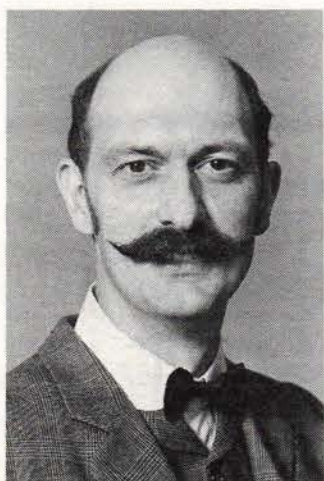


perspective

# 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the International Style never won a popular following was that it was purposely devoid of historical content.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 architraves across column 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 ac-

knowledges 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 reacquaint 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 slippcases available (from Jesse Jones Industries, Philadelphia, Pa., among others) that will hold large-format publications like ours. These slippcases 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 slippcases have one drawback: The issues are loose within the slippcase, 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 inelegant, 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 mislaid. 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.



Graceful curving arcades connect wings to the main body of an elegant Georgian country house designed by Allan Greenberg, one of the major architects working in the classical tradition.



profile

# The Apostle of Classicism

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

BY EVE M. KAHN

**D**onald 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 less 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 steeled 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 everywhere, 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



Donald Rattner before a c.1830 Masonic temple in Woodbury, Connecticut.

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 Blatteau, 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

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# THE NEW CLASSICISTS

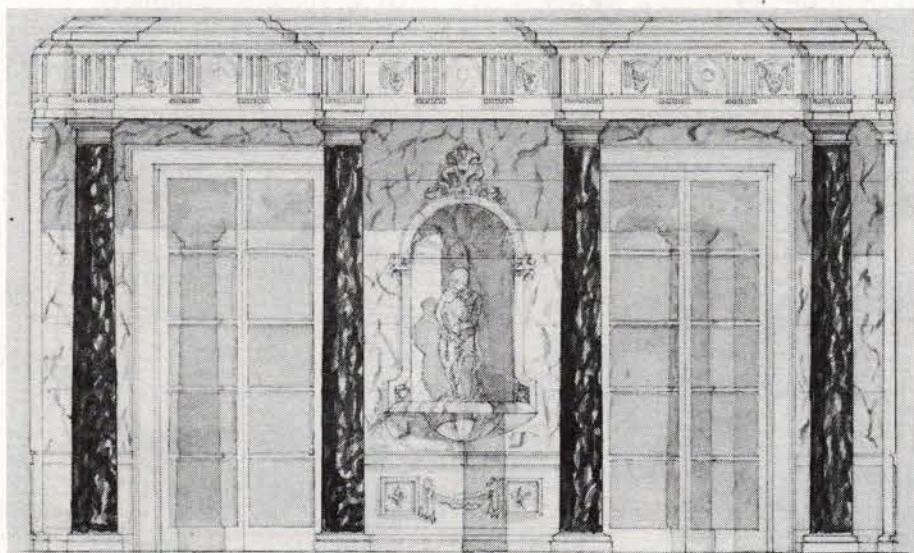
## A PORTFOLIO OF CONTEMPORARY DESIGNS IN THE CLASSICAL TRADITION



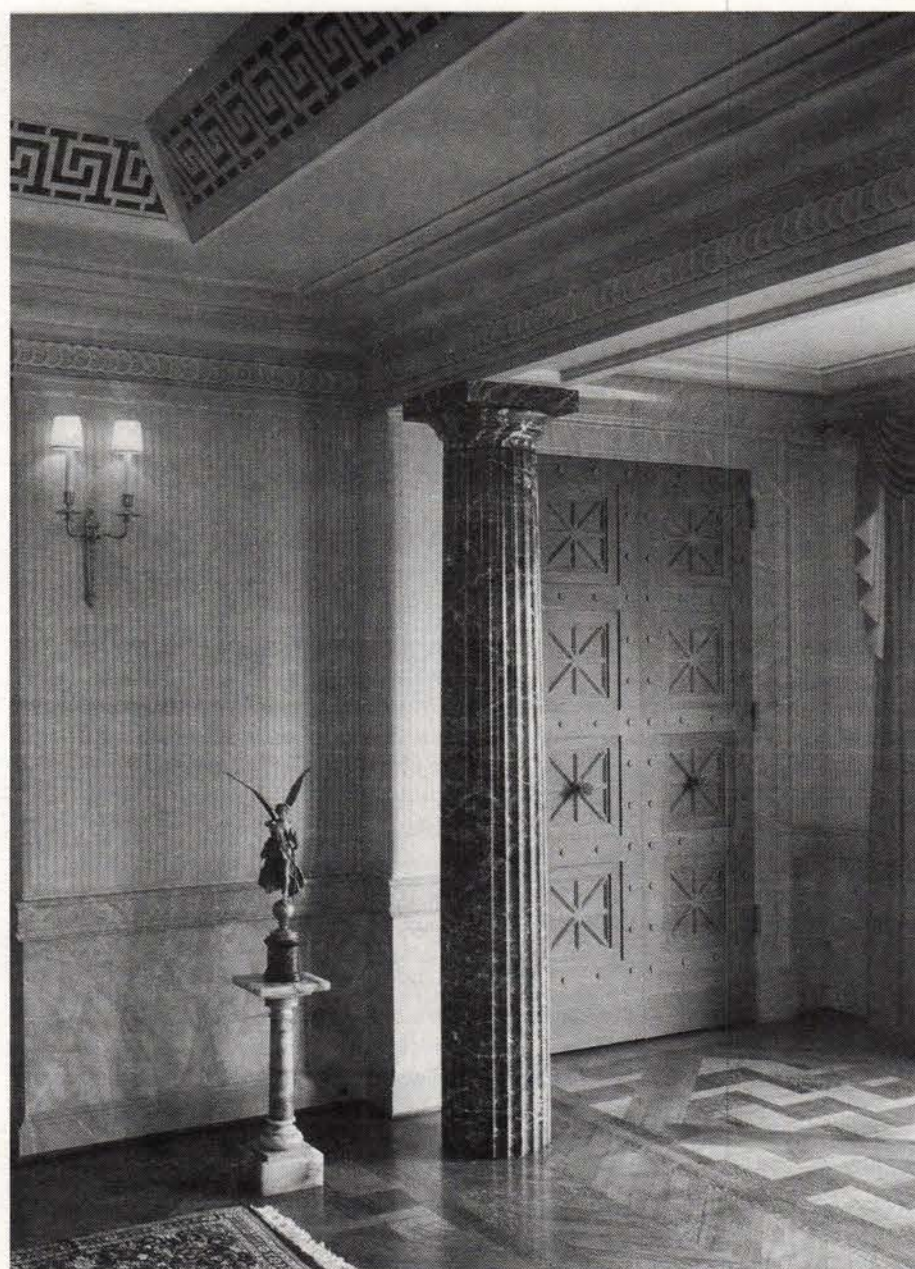
Tony Atkin & Associates of Philadelphia produced the Georgian country house in Virginia (shown), which has two symmetrical hip-roof wings. Just visible at right is the garage wing and at left is a sitting room and office wing. The French doors illuminate a library. The bricks are handmade; slate covers the roof. (Tony Atkin, principal in charge of design; Cameron Mactavish, 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.

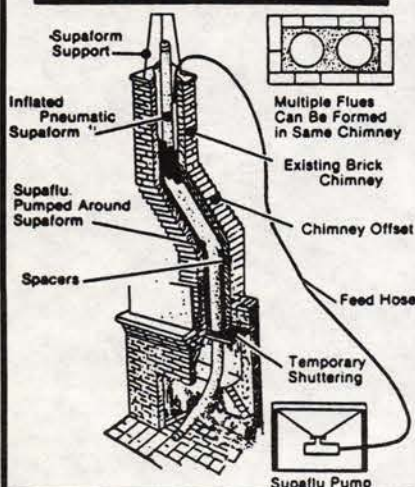




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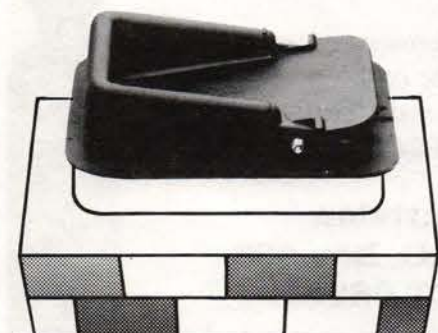
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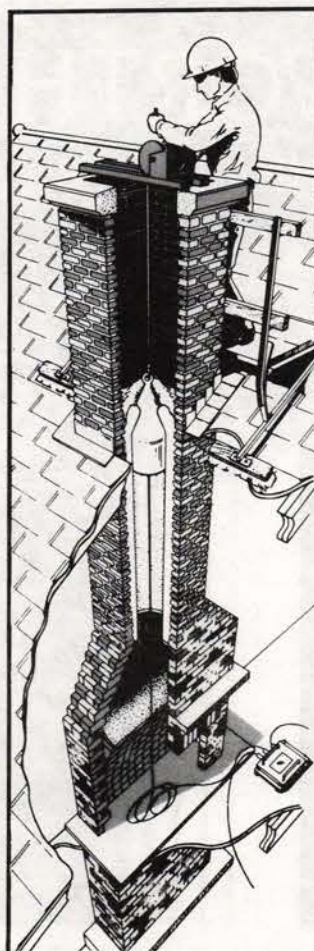
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## Division 5 METALS

## SPIRAL STAIR CAST IN A NEW WAY

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 or 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.

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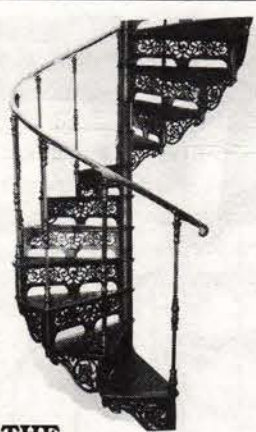
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After we got a second phone call inquiring after sources for vault lights, we knew something was up. You've seen vault lights: They're sidewalk panels — cast iron grids with prismatic or lenticular glass — that allow sunlight to come into the work/storage 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 Sculley, 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." Sculley 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.


Here are two shops we know about that are willing to fabricate vault lights on a custom basis:  
**ROBINSON IRON, Drawer 1235, Dept. TB, Alexander City, AL 35010 (205) 329-8486. HISTORICAL ARTS & CASTING, 1939 South 4130 West, Unit F, Dept. TB, Salt Lake City, UT 84104 (801) 974-0242. CSI# 05500 — JL**



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Division 6  
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# A Study In ARCHITECTURAL PANELING

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

**W**ood 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.

Translating that cozy vision into 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 two 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 old English look is appropriate, it provides a moderately priced option.

## Installation Time

Alert the client that the estimated time for installa-

tion of paneling is only that — an estimate. Robert Brill points out that in older buildings installers 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, vs. 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.♦

\*ARCHITECTURAL WOODWORK INSTITUTE, 2310 S. Walter Reed Drive, Arlington, VA 22206 (703) 671-9100.

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<b>Aged Woods</b> 147 W. Philadelphia St., Dept. TB York, PA 17403 (800) 233-9307 or (717) 843-8104	Specialist in antique woods in wide planks for flooring and paneling. Most planks are available in 3/4-in. thickness; for paneling, 5/8-in. thickness may be available in a milled version. Most planks are available in random widths between 3 and 9 in. Distributors nationwide.	Free <i>Write in No. 243</i>	Antique woods	✓	✓			C	
<b>Albany Woodworks</b> P.O. Box 729, Dept. TB Albany, LA 70711 (504) 567-1155	Specialist in antique building materials, especially virgin growth antique heart pine and red tidewater cypress. Plank flooring, paneling, and trim moldings all newly milled from antique timber. T&G paneling available in V-groove or beaded style.	Free <i>Write in No. 466</i>	Antique heart pine, red cypress	✓	✓		✓	C	
<b>American Custom Millwork</b> 3904 Newton Rd., P.O. Box 3608, Dept. TB Albany, GA 31706 (912) 888-3303	Custom millwork shop supplying embossed moldings and other custom millwork. Raised panels, wainscoting, panel moldings — in all periods and styles. Custom design service.	Free	Poplar, walnut, oak, cherry, mahogany, other woods	✓	✓		✓	C	
<b>Amherst Woodworking &amp; Supply</b> Box 575, Dept. TB Northampton, MA 01061 (413) 584-3003	Specialists in Early American raised-panel walls, complete with mantels, columns, and elaborate cornice. Can supply traditional Colonial raised panel in solid lumber, or rim-raised panel that combines solid moldings with veneered panel. Can prepare shop drawings from your sketch.	Free <i>Write in No. 410</i>	Ash, birch, cherry, mahogany, pine, other woods as specified	✓	✓		✓	C	
<b>Anderson-McQuaid Co.</b> 170 Fawcett St., Dept. TB Cambridge, MA 02138 (617) 876-3250	Custom supplier of paneling, moldings, flooring, and other millwork. 50 species of hardwoods available; 100,000 board ft. in inventory. Handles small jobs as well as large.	Free <i>Write in No. 595</i>	Any of more than 50 hardwoods & softwoods	✓	✓		✓	C	
<b>Architectural Antiques</b> Box 7233, Dept. TB New Castle, PA 16105 (412) 656-8488	Specializing in salvaged Americana from the turn of the century. Inventory includes various lengths of wainscoting, fireplace mantels, stained and beveled glass, and doors.	Free <i>Write in No. 614</i>	Oak, walnut, beech, other woods as available		✓	✓		C	
<b>Architectural Components</b> 26 N. Leverett Rd., Dept. TB Montague, MA 01351 (413) 367-9441	Custom supplier of paneling; specializes in Early American styles. Raised panel, wide board, beaded or featheredge, wainscoting. Also paneled window shutters and treatments. Joinery is mortise-and-tenon; work is finished with hand plane. Design service.	Free <i>Write in No. 385</i>	Clear pine, poplar, cherry, oak, other woods as specified	✓	✓		✓	C	
<b>Architectural Paneling, Inc.</b> 979 Third Ave., Dept. TB New York, NY 10022 (212) 371-9632	Major supplier of paneling for walls and ceilings. Styles are primarily classical and baroque, although any custom design can be executed. Has an extensive array of standard columns, moldings, carvings, cornices, mantels, brackets, capitals, and applied ornament to draw upon. Design service available.	Free <i>Write in No. 530</i>	Oak, walnut, cherry, mahogany, other woods as specified	✓	✓	✓	✓	S/C	
<b>Architectural Timber &amp; Millwork</b> 35 Mt. Warner Rd., Dept. TB Hadley, MA 01035 (413) 586-3045	Specializes in restoration woodworking, including paneling and moldings of all types and styles. Other types of woodwork include cabinets, doors and entries, stairs, columns, flooring, hand-hewn and hand-planed wood, mortise-and-tenon joinery.	Free <i>Write in No. 329</i>	Pine, heart pine, other woods as specified	✓	✓		✓	C	
<b>Barewood</b> 106 Ferris St., Dept. TB Brooklyn, NY 11231 (718) 875-9037	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.	Free	Any wood specified	✓	✓	✓	✓	C	
<b>Blue Ox Millworks</b> Foot of X St., Dept. TB Eureka, CA 95501 (707) 444-3437	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 flat-panel walls. Extensive library of pattern books is available for design consultation.	Free <i>Write in No. 203</i>	Redwood, other woods as specified	✓	✓		✓	C	
<b>Boise Moulding &amp; Lumber Co.</b> 116 E. 44th St., Dept. TB Boise, ID 83714 (208) 322-6066	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 measurements, or they can produce paneling to your design and specifications.	Free <i>Write in No. 317</i>	Any hardwood or softwood specified	✓	✓		✓	S/C	
<b>Brill &amp; Walker Associates</b> P.O. Box 731, Dept. TB Sparta, NJ 07871 (201) 729-8876	In addition to the hand-carved mantels 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, design, and installation services available.	Free	Baltic pine, red oak, cherry, mahogany, walnut	✓	✓	✓	✓	C	
<b>Carlisle Restoration Lumber</b> HCR 32, Box 679, Dept. TB Stoddard, NH 03464 (603) 446-3937	Offers three styles of paneling made from its wide pine. Styles are copies of original Early American designs. Panels can be made in widths from 14 to 20 in., and lengths from 8 to 16 ft. Feather-edge, beaded-edge, square-edge, raised-panel, and shiplapped. Made from hand-selected kiln-dried pine milled to 3/4 in.	Free <i>Write in No. 145</i>	Kiln-dried pine	✓	✓			C	
<b>Coastal Millworks</b> 112 Plantation Chase, Dept. TB St. Simons Island, GA 31522 (912) 634-1300	Produces 4 specific paneling designs: 4/4-in. T&G, 5/4-in. T&G, V-joint T&G, and a beaded shiplap. Also has capability to manufacture any customer-supplied design, or to develop a unique design for a client.	Free <i>Write in No. 319</i>	Remilled antique Southern pine, cypress, oak, cherry	✓	✓		✓	S/C	
<b>Craftsman Lumber Co.</b> 436 Main St., Dept. TB Groton, MA 01450 (508) 448-6336	Specializes in kiln-dried wide-board wood products in pine and oak, including flooring, paneling, and wainscoting. Pine available up to 32 in. and oak up to 18 in. widths.	Free <i>Write in No. 432</i>	Pine, oak	✓	✓		✓	C	





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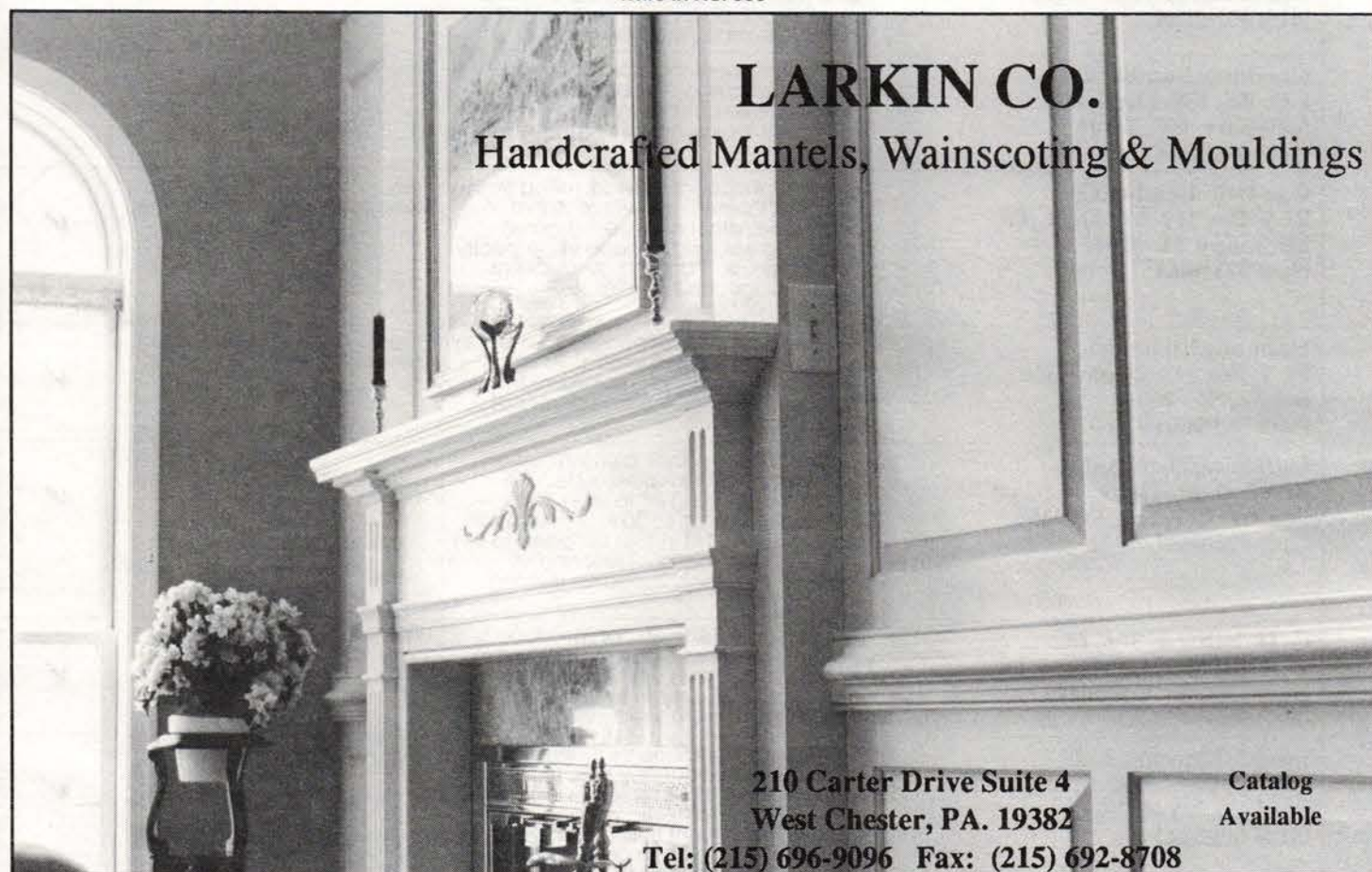
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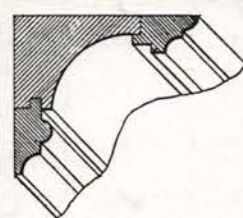
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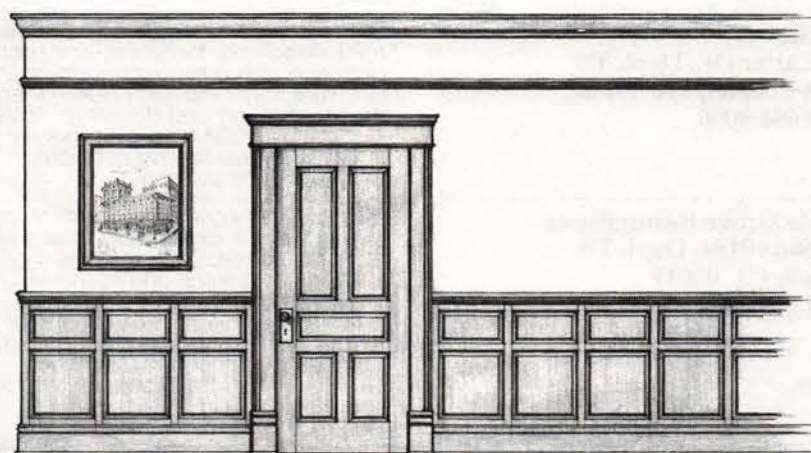
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BY CLEM LABINE

COMPANY	Specialty	Literature	Primary Woods	Paneling	Wainscot	Carvings	Moldings	Stock/Custom
<b>Creative Woodworking, Ltd.</b> 26 Friendship St., Dept. TB Westerly, RI 02891 (401) 596-4463	Custom paneling and wainscotting in any style. Hardwoods, softwoods, raised-panel, beaded-edge, and panel moldings. Design consultation on custom jobs.	Free	Any wood specified	✓	✓		✓	C
<b>Cumberland Woodcraft</b> P.O. Drawer 609, Dept. TB Carlisle, PA 17013 (800) 367-1884	Supplies both stock and custom panel work: Raised or flat panels, flat panels with raised moldings, plus an extensive array of carvings, moldings, grillwork, and other ornament. Stock and custom wainscotting.	Free	Oak, mahogany, cherry	✓	✓	✓	✓	S/C
<b>DHM Cabinetmakers, Inc.</b> Rt. 4, Box 173, Dept. TB Floyd, VA 24091 (703) 745-3825	Custom cabinet shop produces a wide range of casework, custom furniture, moldings, random T&G flooring, and paneling. Employs traditional hand woodworking methods — not assembly line techniques.	Free Write in No. 493	Native and exotic woods as specified	✓	✓		✓	C
<b>Driwood Moulding Co.</b> P.O. Box 1729, Dept. TB Florence, SC 29503 (803) 669-2478 FAX (803) 669-4874	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, overdoor and mantel treatments. Architectural service available to help in selection of authentic moldings and millwork.	Free Write in No. 476	Poplar, walnut, oak, cherry, mahogany, other woods as specified	✓	✓		✓	S/C
<b>Emco Millwork</b> 3117 Hillcroft S.W., Dept. TB Grand Rapids, MI 49548 (616) 452-2244	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.	Free	Any wood specified	✓	✓	✓	✓	C
<b>Goodman Lumber Co.</b> P.O. Box 859, Dept. TB Salisbury, NC 28144 (704) 633-2421	Custom millwork shop produces all types of paneling — raised or applied — in addition to custom moldings, cabinetry, stairs and railings, windows, and doors.	Free	Any wood specified	✓	✓	✓	✓	C
<b>Goodwin Lumber Co.</b> Rt. 2 Box 119-AA, Dept. TB Micanopy, FL 32667 (904) 373-9663	Supplier of custom millwork milled from virgin antique first-growth southern heart pine, virgin antique first-growth heart cypress, and antique virgin pecky heart cypress. Paneling available as square-edge, T&G, V-joint T&G, beaded, or beveled.	Free Write in No. 253	Antique heart pine, antique heart cypress	✓	✓		✓	C
<b>Harmony Exchange</b> Rt. 2, Box 843, Dept. TB Boone, NC 28607 (800) 765-9663	Mill direct supplier of paneling lumber in random lengths and widths. All one width or all one length available. T&G butt joint, T&G V-joint, and other patterns available.	Free Write in No. 323	Any wood specified	✓	✓			S/C
<b>Hull Forest Lands</b> Rt. 97, Dept. TB Pomfret Center, CT 06259 (203) 974-0127	Grows and saws their own lumber on a tree farm. Mills kiln-dried wide pine boards, averaging 14 to 20 in. wide — but can range up to 30 in. wide. Available rough (1-1/8 in.), or surfaced to 3/4 in. in S2S, S4S, shiplap, T&G, and V-groove. Especially suited for flooring and paneling.	Free Write in No. 602	Eastern white pine	✓	✓			C
<b>G. H. Jelliff &amp; Son, Inc.</b> 47 Jelliff Mill Rd., Dept. TB New Canaan, CT 06840 (203) 966-9475	Custom millwork shop can produce any custom paneling in any material in any configuration. Has worked on residences, executive offices, hotels, and other small and medium-sized jobs.	Free Write in No. 599	Any wood specified	✓	✓		✓	C
<b>Joseph/Kenyson, Ltd.</b> 540 Nepperhan Ave., Dept. TB Yonkers, NY 10701 (914) 969-5323	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.	Free	Any wood specified	✓	✓		✓	C
<b>J. S. Keller &amp; Associates</b> P.O. Box 13151, Dept. TB Webster Groves, MO 63119 (314) 962-6626	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 linenfold panels and 17th-century Jacobean style.	Free Write in No. 491	High-density polyurethane	✓	✓	✓	✓	S
<b>Kreider Brothers, Inc.</b> 2220 Horseshoe Rd., Dept. TB Lancaster, PA 17601 (717) 397-3768	Recreating a particular period in interior architectural detail is one of this custom millwork shop's specialties. They can create any type of paneling out of any wood. Handles small to medium-sized jobs.	Free Write in No. 536	Any wood specified	✓	✓		✓	C
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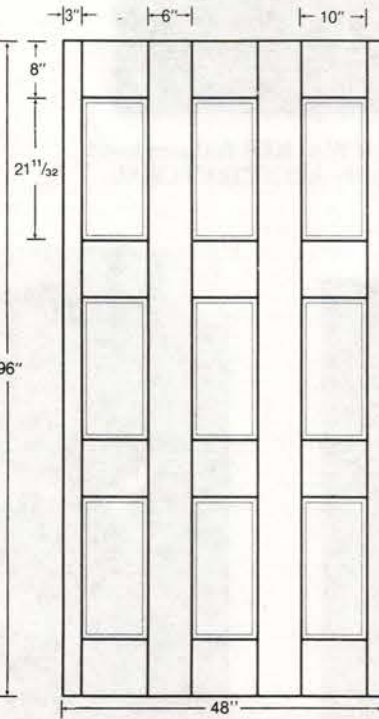
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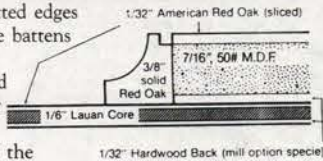


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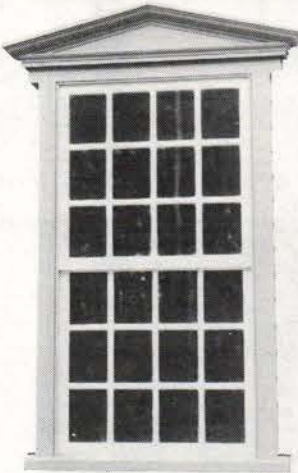
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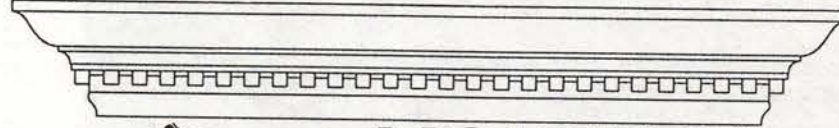
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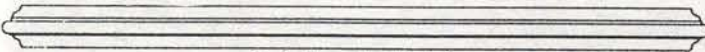
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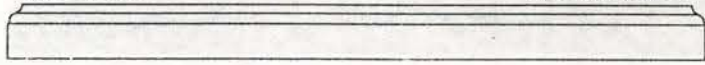
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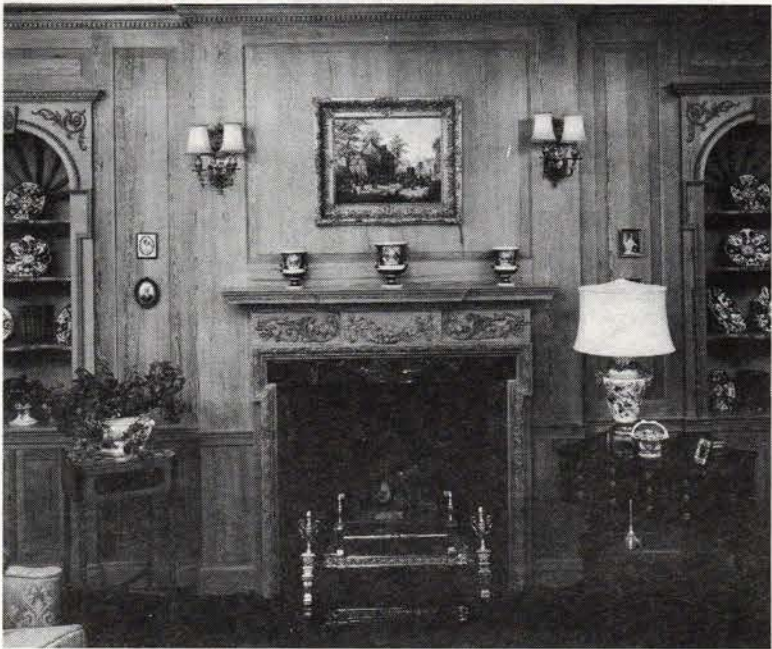
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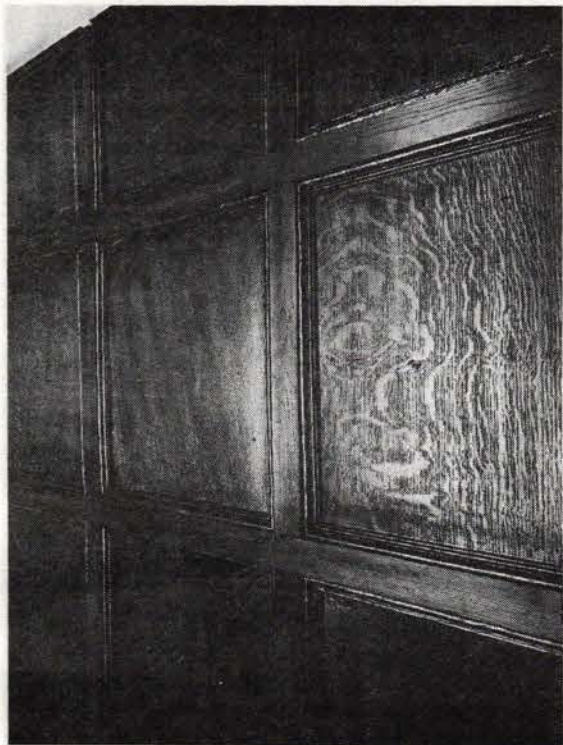
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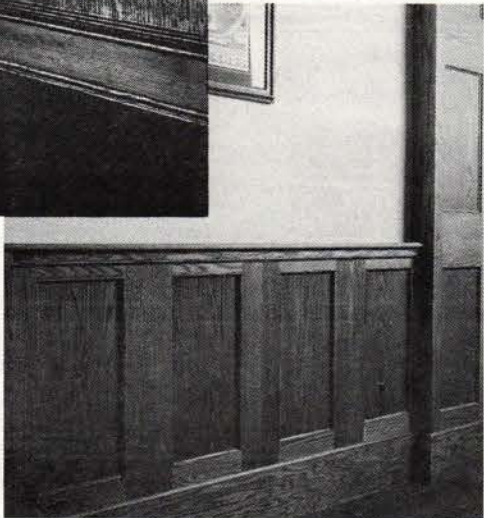
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(above) Baltic pine paneling from BRILL & WALKER features hand carving. (right) Paneled walls and ceiling by ARCHITECTURAL PANELING, INC.



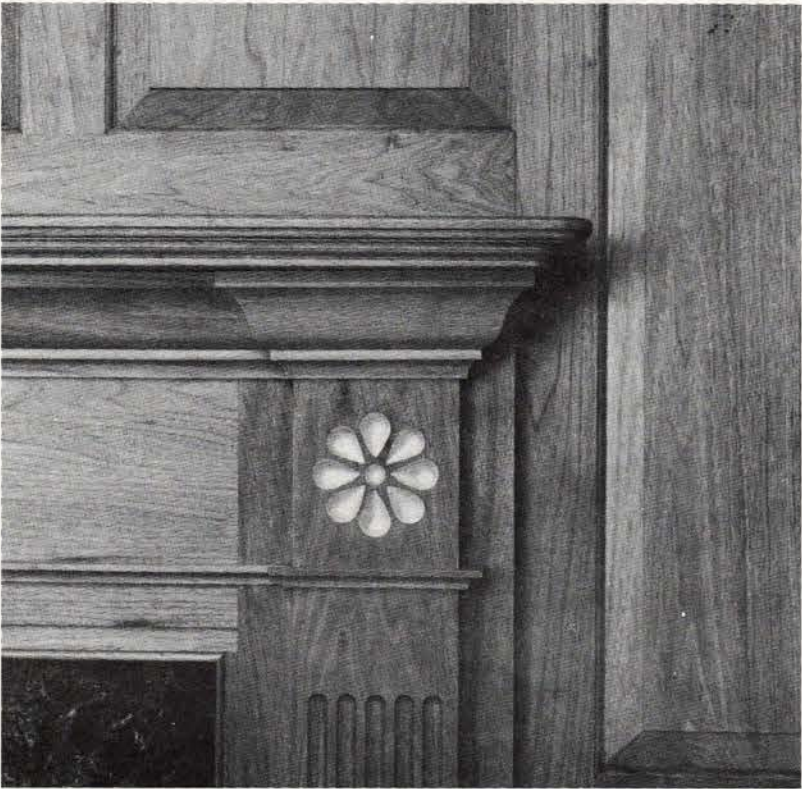
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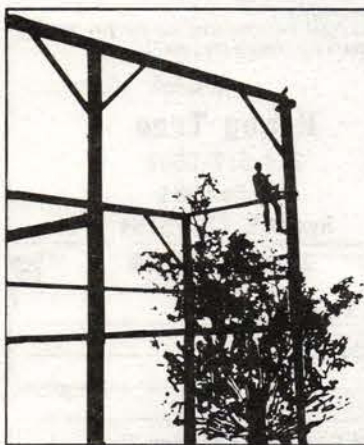
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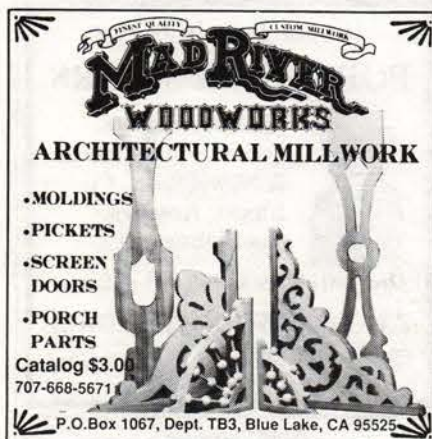
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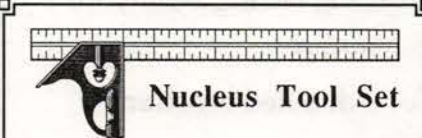
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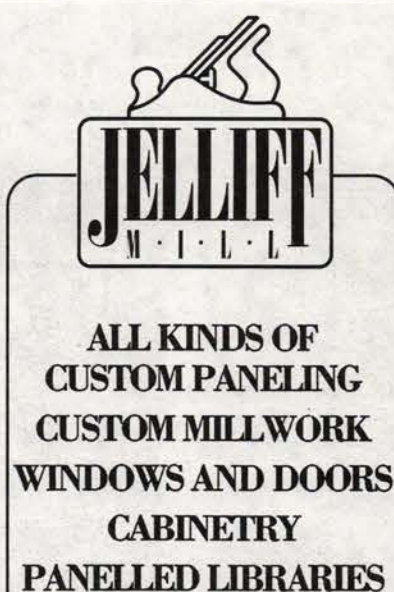
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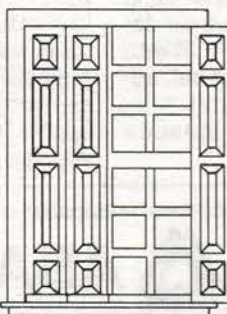
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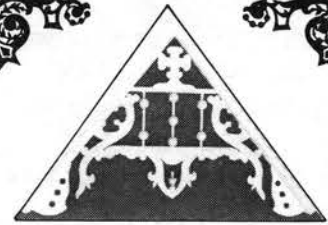
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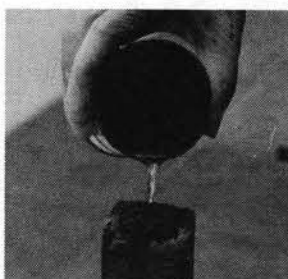
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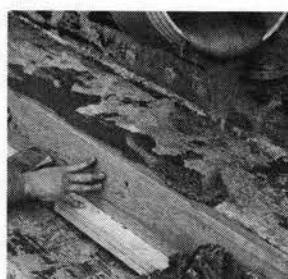
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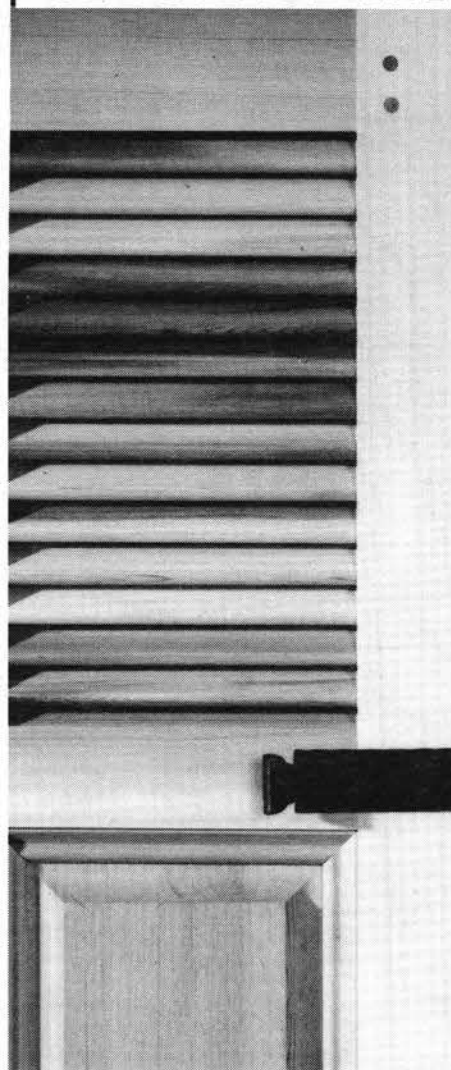
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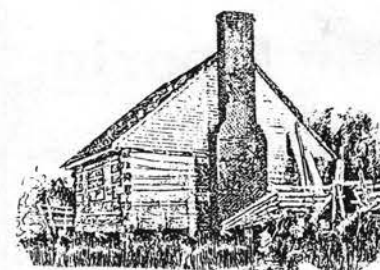
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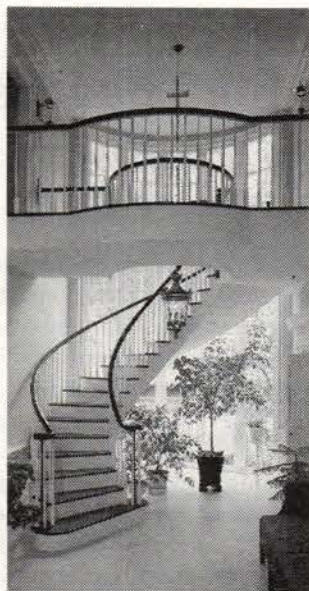
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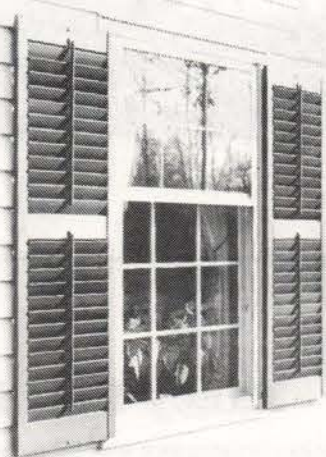
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To promote better care of cedar shake and shingle roofs, The Cedar Guild has published an extraordinarily helpful manual called "How To More Than Double The Life Of Your Roof." In clear, concise language, the manual takes you step by step through the 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 formulations 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. CSI# 07300 — CL**

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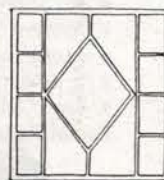
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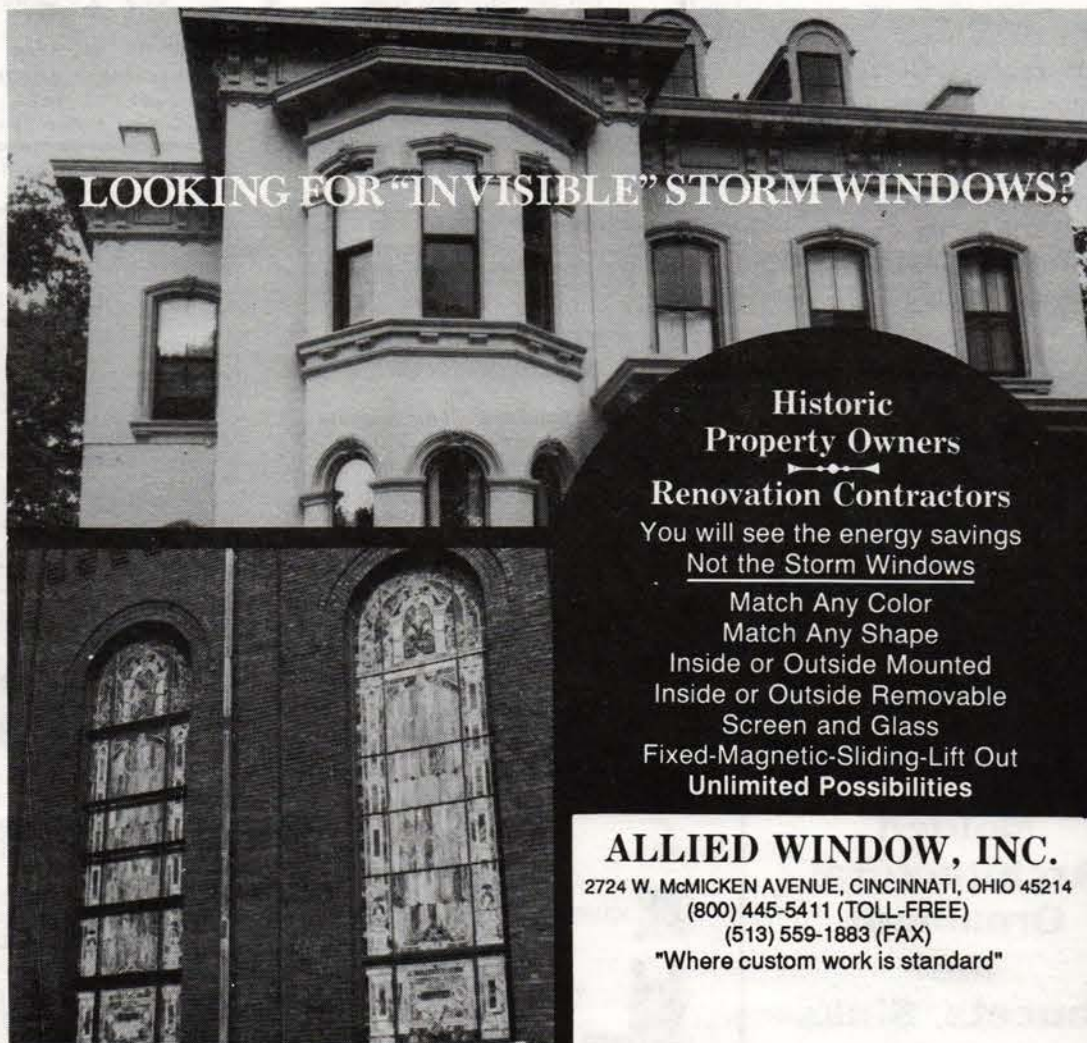
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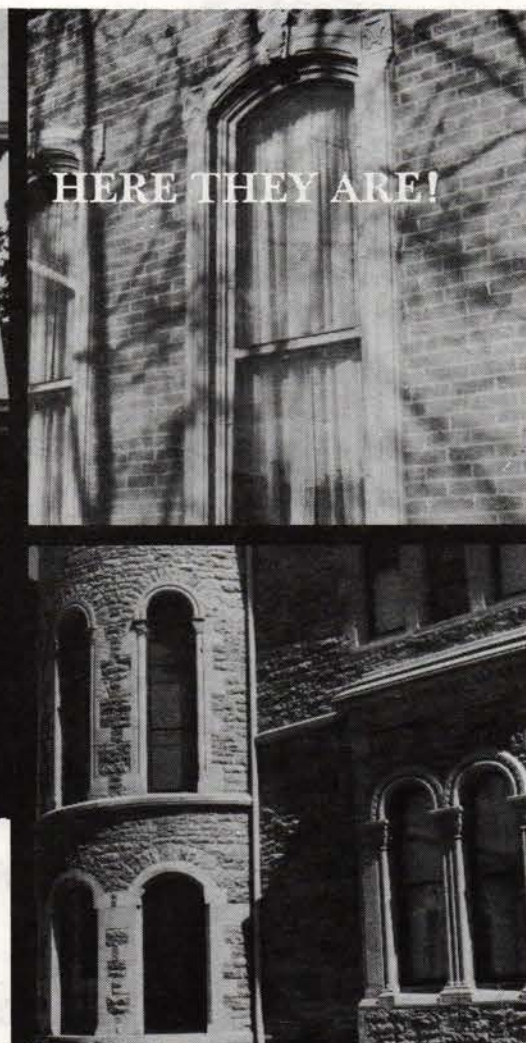
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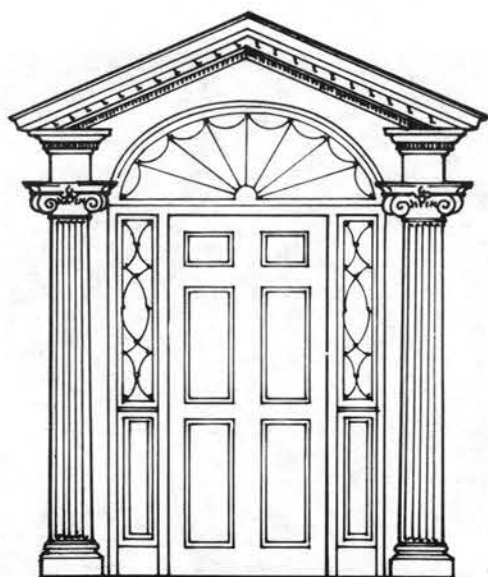


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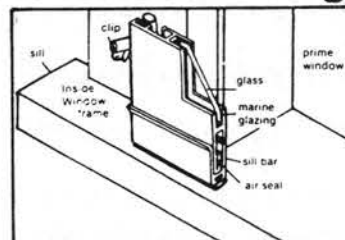
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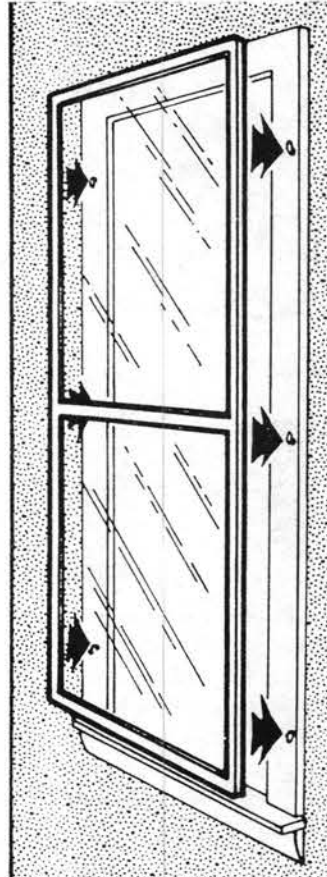
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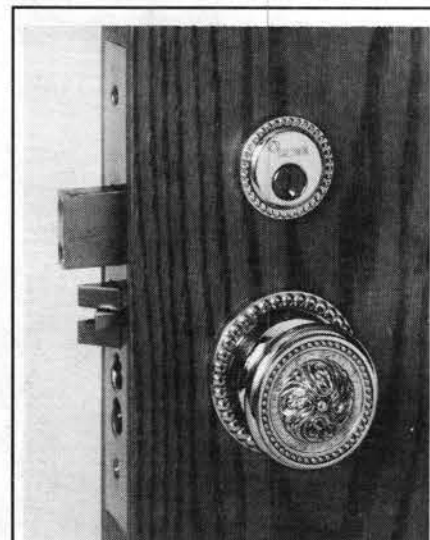
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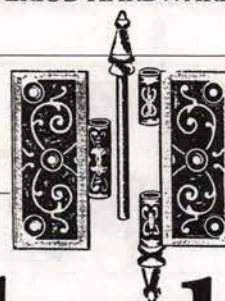
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Division 8  
DOORS & WINDOWS



# Period Hardware Unlocked

■ BY EVE M. KAHN

**T**he 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 Spring-house 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 out-

lines 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: 130 Main St., Box 104, Terryville, CT 06786 (203) 589-6359); (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. ♦

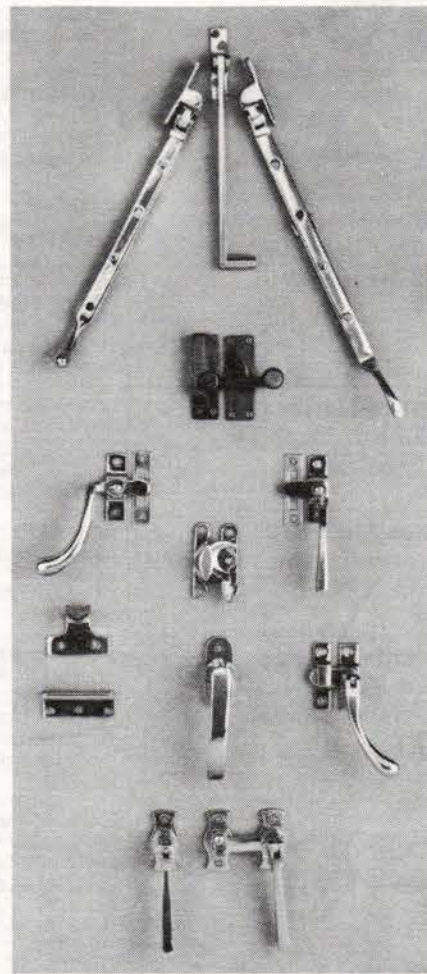
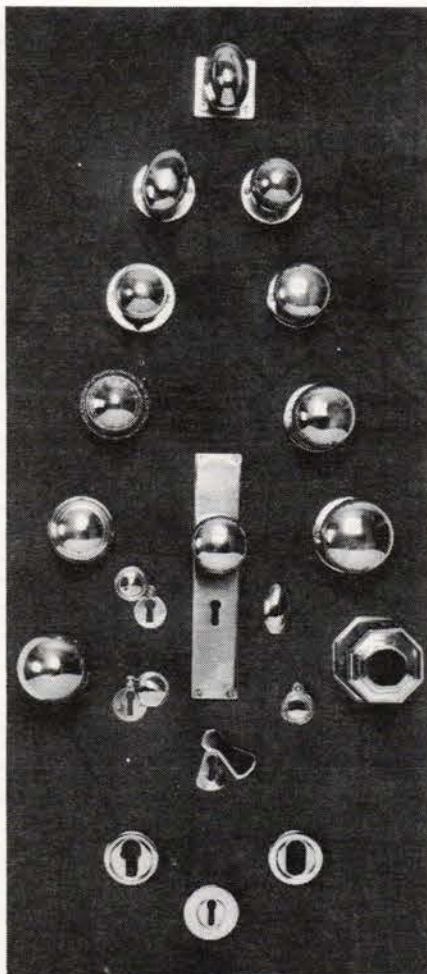
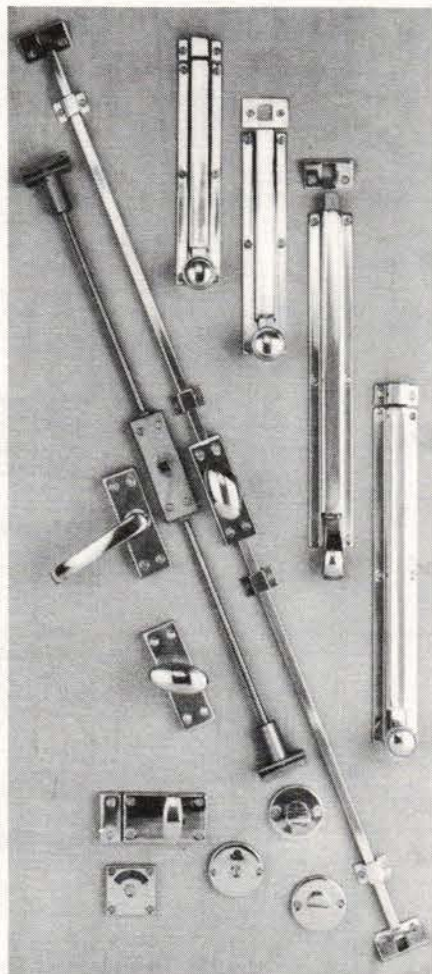
## Who's On The SourceList

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 "H"); others produce more contemporary items ("C") or a little of both ("H/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 these companies directly. We've provided all contact information on the SourceList. (Please mention TRADITIONAL BUILDING.) Some manufacturers may refer you to a local distributor.

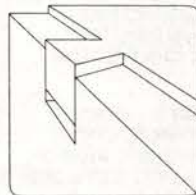
If you simply need information to update your files, it may be more convenient to use the enclosed Product Information Card or the Form on page 46.

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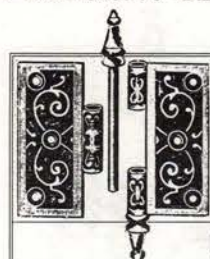


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# TRADITIONAL BUILDING'S HISTORICAL HARDWARE SourceList

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■ BY EVE M. KAHN

COMPANY	SPECIALTY	Literature	Door Hardware	Window Hardware	Shutter Hardware	Materials	Styles	Stock/Custom
<b>18th Century Hardware</b> 131 E. 3rd St., Dept. TB Derry, PA 15627 412-694-2708	Brass and iron escutcheons, latches, door knockers, switch plates; porcelain knobs; also drawer pulls, knobs, latches, and locks for Chippendale, William & Mary, Hepplewhite, French, and Victorian furniture.(H)	Send \$3 for catalog	✓			brass, iron, porcelain	Colonial, Victorian	S
<b>Accurate Lock &amp; Hardware Co.</b> Annie Pl., Dept. TB Stamford, CT 06902 203-348-8865	Manufacturer of custom hardware based on drawings or originals; their work appears at Ellis Island, the Statue of Liberty, Carnegie Hall, state capitols, and the White House.(H/C)	Free	✓			brass, bronze, steel	as specified	C
<b>Acorn Manufacturing Co.</b> 457 School St., Box 31, Dept. TB Mansfield, MA 02048 508-339-4500	Large manufacturer of forged iron door locks, knobs, knockers, latches, push plates, and hinges including butt, butterfly, H, H-L, strap, semi-concealed, self-closing, and intricate medieval models. Also: Shutter holdbacks and shutter hinges. Smooth and rough finishes available.(H)	Free Write in No. 169	✓		✓	iron	Colonial	S
<b>Addikson Hardware Co.</b> 126 E. Amite St., Box 102, Dept. TB Jackson, MS 39205 800-821-2750	65-year-old family-owned wholesale/retail distributor for 25 U.S. hardware manufacturers, including Stylecraft, Colonial Bronze, Bellwith, Broadway, and Baldwin.(H/C)	Call or write with specific request	✓	✓	✓	as specified	as specified	S
<b>Architectural Antiques</b> P.O. Box 7233, Dept. TB New Castle, PA 16107 (412) 656-8488	Currently featured among the large inventory of antique period door and window hardware are bronze knob sets from the historic Chicago Hilton, dating from 1917.(H)	Free Write in No. 614	✓	✓	✓	antique	as available	S
<b>Architectural Hardware Ltd.</b> c/o Richard Byrne 105 Brock St. E., Box 610, Dept. TB Merrickville, Ontario K0G 1N0 613-269-3676	British-based manufacturer of high-end solid-brass hardware, including door handles, hand and foot plates, levers, knobs, bolts, and stops; also window locks, lifts, pole hooks, fasteners, stays, and pulleys. Finishes include polished and lacquered brass, antique bronze on bronze, bronze on brass, and bright or satin chromium plate on brass. Custom work available.(C)	Free flyer; send \$7 for color catalog Write in No. 585	✓	✓		brass, bronze, aluminum	Utilitarian	S/C
<b>Ball and Ball</b> 463 W. Lincoln Hwy., Dept. TB Exton, PA 19341 215-363-7330	Manufactures a huge selection of reproduction 18th-, 19th-, and 20th-c. hardware, including hinges, latches, knobs, box locks, surface bolts, knockers, and shutter hinges, latches, and holdbacks. Furniture hardware and custom work; antique hardware restored or supplied.(H)	Free mini-catalog; \$5 for complete catalog Write in No. 293	✓	✓	✓	brass, bronze, cast- or hand-forged iron, glass, porcelain	Colonial through Victorian	S/C
<b>Barry Supply Co.</b> 36 W. 17th St., Dept. TB New York, NY 10011 212-242-5200	Window replacement hardware, including casement handles, balances, latches, keepers, push bars, and locks. Hard-to-find items are a specialty.(H/C)	Free		✓		as specified	as specified	S/C
<b>Bathroom Machineries</b> 495 Main St., Box 1020, Dept. TB Murphys, CA 95247 209-728-2031	Along with period bathroom fixtures, this source offers Eastlake door hinges, turn-of-the-century floral door plates, traditional keys, and floral Victorian door knobs — in polished and lacquered brass.(H)	Free Write in No. 586	✓			brass	Victorian	S
<b>Beech River Mill</b> Old Rte. 16, Dept. TB Centre Ossipee, NH 03814 603-539-2636	Shutter mill that offers unusual shutter hardware, copied from c.-1900 originals: hinges, pintles, hooks, holdback hardware.(H)	Free Write in No. 411			✓	iron	Utilitarian	S
<b>Blaine Window Hardware</b> 1919 Blaine Dr., Dept. TB Hagerstown, MD 21740 800-678-1919	Their "encyclopedia of replacement hardware" contains everything from balances and pulleys to latches, casement-window and awning accessories, replacement channels, handles and locks, push bars, and vent arms. Also patio-door, locker, and closet-door hardware.(C)	Send \$2 for catalog	✓	✓		as specified	Utilitarian	S
<b>Bona Decorative Hardware</b> 3073 Madison Rd., Dept. TB Cincinnati, OH 45209 513-321-7877	Large selection of brass hardware: Door knockers, knobs, latches, levers; H, H-L, snake, and strap hinges; bolts, push and kick plates, and rim locks; also sash lifts and locks.(H/C)	Free Write in No. 587	✓	✓		brass, iron, steel	Colonial, Georgian, Victorian, Utilitarian	S
<b>By-Gone Days Antiques</b> 3100 S. Boulevard, Dept. TB Charlotte, NC 28209 (704) 527-8717	One of the largest selections of completely restored authentic antique door hardware — along with major inventory of other architectural antique items.(H)	Free Write in No. 623	✓	✓		antique	as available	S
<b>Cambridge Village Forge</b> Box 368, Dept. TB Cambridge, WI 53523-0368 800-356-4273	Six-blacksmith forge that makes reproduction iron hardware: Fishtail and double-scroll shutterdogs, hasps with staples, based on 17th- and 18th-c. originals at Colonial Williamsburg, and door knockers. Custom work handled.(H)	Free Write in No. 588	✓		✓	iron	Colonial	S/C
<b>Cirecast</b> 380 7th St., Dept. TB San Francisco, CA 94103 415-863-8319	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)	Send \$2 for brochure Write in No. 593	✓	✓	✓	as specified	as specified	C
<b>Colonial Lock Co.</b> 172 Main St., Dept. TB Terryville, CT 06786 203-584-0311	Curator of Lock Museum of America supplies rim deadbolt locks: iron case and laminated steel bolt insures burglar-proof strength. Old-fashioned black finish and square shape, suited for interior or exterior doors; ideal for use with thumb latches.(H)	Free Write in No. 625	✓			iron, brass	Utilitarian	S
<b>Conant Custom Brass</b> 270 Pine St., Dept. TB Burlington, VT 05401 802-658-4482	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)	Free Write in No. 62	✓	✓	✓	as specified	as specified	S/C



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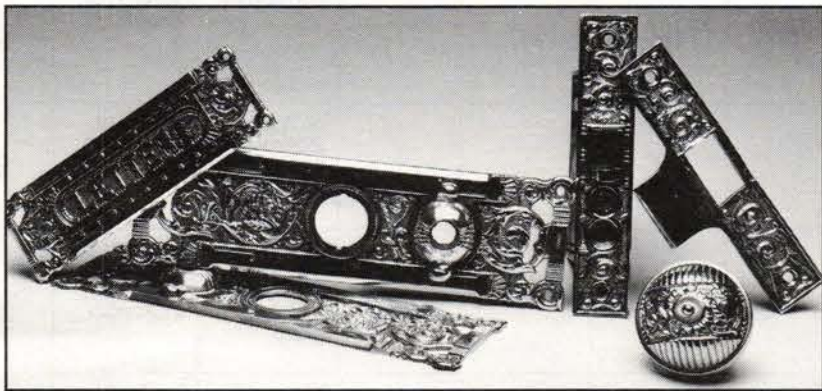
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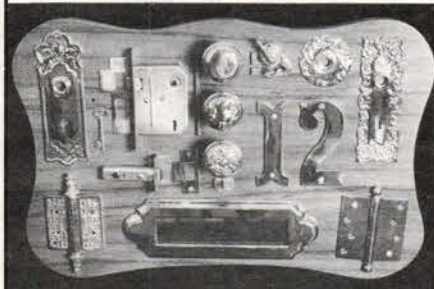
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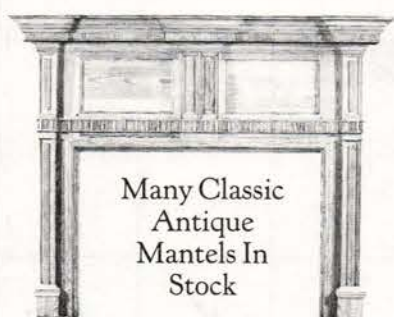
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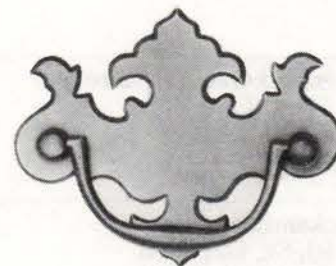
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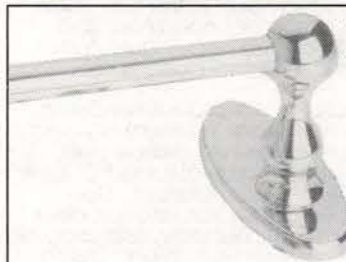
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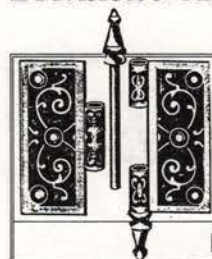
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# TRADITIONAL BUILDING'S HISTORICAL HARDWARE SourceList

continued  
CSI# 08700

■ BY EVE M. KAHN

COMPANY	SPECIALTY	Literature	Door Hardware	Window Hardware	Shutter Hardware	Materials	Styles	Stock/Custom
<b>Crawford's Old House Store</b> 550 Elizabeth St., Dept. TB Waukesha, WI 53186 800-556-7878 or 414-542-0685	Distributes a wide variety of hardware, including copies of c. 1890 cast-bronze Victorian pieces, brass Victoriana, painted porcelain knobs, iron and brass hinges, shutter accessories, locks, knobs, latches, and plates.(H/C)	Free <i>Write in No. 22</i>	✓	✓	✓	brass, bronze, porcelain, wrought iron	Colonial, Victorian, Utilitarian	S
<b>Crown City Hardware Co.</b> 1047 N. Allen Ave., Dept. TB Pasadena, CA 91104 818-794-1188 or 213-684-1515	Distributes U.S.- and European-made hardware and commissions custom work. Stock lines include glass and other door knobs, plates, hinges, handles, keyhole plates, keys, latches, and box locks as well as window locks and corner braces. Brass can be finished with patina, polish and lacquer, or pewter plate.(H/C)	Free flyer <i>Write in No. 583</i> Send \$4.75 for catalog	✓	✓	✓	brass, pewter, wood, glass, iron	Colonial, Victorian, Art Nouveau	S/C
<b>Cumberland General Store</b> Rte. 3, Dept. TB Crossville, TN 38555 615-484-8481	Small but varied line of hardware: Wrought-iron knockers, hinges, interior and exterior latches, bolts; rim and other locks, simple Colonial doorbells, and brass Victorian door knobs, plates, locks, and doorbells.(H/C)	Send \$3 for catalog	✓			iron, brass	Colonial, Victorian	S
<b>DS Locksmithing Co.</b> 220 E. 6th St., Dept. TB Jacksonville, FL 32206 (904) 356-5396	Reproductions of 18th and 19th century locks with modern mechanisms for high security. Available in 6 sizes and 9 grades to meet all requirements; can be masterkeyed. Also: Custom-made knobs and escutcheons, solid brass hardware, key blanks.(H)	Free <i>Write in No. 598</i>	✓			brass, iron, steel	Victorian, Turn-of-the-century, Utilitarian	S/C
<b>Decorative Hardware Studio</b> Box 627, Dept. TB Chappaqua, NY 10514 914-238-5251	Products include Rococo, Georgian, and Victorian doorknobs; Colonial, Georgian, and Art Deco hand-chased levers; cremone and other surface bolts; mortise locks, push plates, door knockers, and hinges. Also repair and custom design services.(H/C)	Send \$10 for binder catalog	✓			brass, steel, porcelain, glass	Colonial, Medieval, Georgian, French, Victorian, Art Deco	S/C
<b>Doorknobs to Castles</b> 2627 Icefield, Dept. TB Santa Clara, CA 95051 408-248-7436	Along with suits of armor and gargoyle lanterns, this distributor supplies a wide range of medieval-looking door hardware, gate latches and casement hardware.(H/C)	Free	✓	✓		iron, brass	Medieval, Tudor	S
<b>Gainsborough Hardware</b> 3540 Windsor Pk. Dr. Dept. TB Suwanee, GA 30174 404-945-9989	Large manufacturer of porcelain, wood, and brass door levers, push plates, knobs, and locks.(C)	Free	✓			brass, wood, porcelain	Colonial, Georgian, Utilitarian	S
<b>P.E. Guerin</b> 23 Jane St., Dept. TB New York, NY 10014 212-243-5270	Supplier of very elaborate door knockers, levers, pulls, knobs, rim and mortise locks and latches, push plates, hinges, key plates, espagnolettes and cremone bolts, escutcheons, and bell pulls. (C)	Free	✓			brass, steel, iron, bronze, porcelain, glass	Georgian, Medieval, French, Victorian	S/C
<b>Historic Hardware Ltd.</b> Box 1327, Dept. TB North Hampton, NH 03862 603-964-2280	Colonial forged hardware, including Suffolk and Norfolk thumbblatch sets, mortise locksets, forged-case rim locks, hand-forged pulls, slide and cane bolts, pintels; strap, H, H-L, butterfly, butt, rat-tail, and semi-forged butt hinges. Some custom work. (H)	Send \$3 for catalog <i>Write in No. 517</i>	✓	✓	✓	iron	Colonial	S/C
<b>Historic Housefitters</b> Farm to Market Rd., Dept. TB Brewster, NY 10509 914-278-2427	Wide variety of Colonial hardware. In iron: Latches, pintels, pulls, knockers, bolts; strap, H, and H-L hinges; shutter hinges and holdbacks. In brass: Rim locks, hinges, kick plates, knockers, knob and latch sets; window lifts, locks, and bolts. Also wooden, porcelain, and crystal door knobs and custom iron-work.(H/C)	Free	✓	✓	✓	brass, iron, glass, porcelain, wood	Colonial	S
<b>Hope's Landmark Products</b> P.O. Box 580, Dept. TB Jamestown, NY 14702 (716) 665-6223	Steel window hardware from the first steel window maker in the U.S. Scroll handles, casement operators, and other solid bronze heavy-duty items made to the original designs.<H>	Free <i>Write in No. 312</i>		✓		bronze, steel	Utilitarian	S/C
<b>Horton Brasses</b> Nooks Hill Rd., Box 95, Dept. TB Cromwell, CT 06416 203-635-4400	Manufacturer of reproduction brass and iron hardware. Furniture hardware includes Hepplewhite drawer pulls, Victorian cabinet hardware, and Chippendale pulls and escutcheons. Door hardware includes iron latches, door knockers; H, H-L, butterfly, and strap hinges; and bolts for French and Dutch doors.(H)	Send \$3 for catalog	✓			brass, iron	William & Mary, Queen Anne, Chippendale, Hepplewhite, Sheraton, Empire, Victorian	S
<b>H.B. Ives</b> 62 Barnes Park N., Dept. TB Wallingford, CT 06492 203-294-IVES	Door hardware includes silencers, stops, holders, pulls, surface and mortise bolts, knobs, knockers and levers, as well as bolts and latches for pocket doors and bolts and quadrants for Dutch doors. (C)	Free	✓	✓	✓	brass, bronze, aluminum, steel	Utilitarian	S
<b>Kayne &amp; Son</b> Custom Forged Hardware 76 Daniel Ridge Rd., Dept. TB Candler, NC 28715 704-667-8868 or 665-1988	Fabricates Colonial hardware, including H, H-L, butterfly, and strap hinges; Norfolk and Suffolk latches which can be equipped with modern locks; push plates, pulls, bolts, knockers, Dutch-door bolts and quadrants, and shutter dogs, latches, and hooks. Custom forging and casting and repair services available.(H)	Free flyer <i>Write in No. 520</i> Send \$2 for catalog	✓		✓	brass, bronze, iron	Colonial	S/C
<b>Larrivee Hardware Center</b> 505 S. Governors Ave., Dept. TB Dover, DE 19901 (302) 674-0220	Distributor of an extensive line of reproduction house and furniture hardware, specializing in brass and black iron. Also: trunk hardware.(H/C)	Free <i>Write in No. 627</i>	✓	✓	✓	brass, iron	Colonial, Victorian	S
<b>Brian F. Leo Custom Hardware</b> 7532 Columbus Ave. S. Dept. TB Richfield, MN 55423 612-861-1473	Custom cast-metal hardware craftsman, 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, letter drops, and sash locks.(H)	Free <i>Write in No. 584</i>	✓	✓	✓	brass, bronze, aluminum, steel	Georgian, Tudor, Eastlake, Art Nouveau, Victorian	S/C



### Jim Leonard Antique Hardware

509 Tangle Dr., Jamestown, NC 27282  
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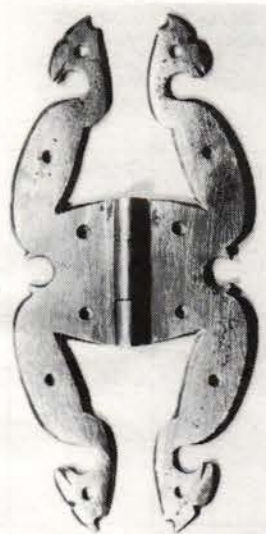
18th/19th century wrought iron door hardware. Examples shown include slide bolts, thumb latches, box lock, strap hinges, ram's horn hinges, square & keyhole plate latches. Also good inventory of fireplace equipment & some lighting.



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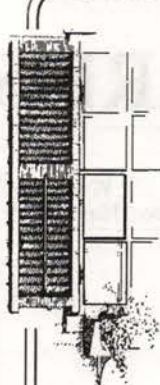
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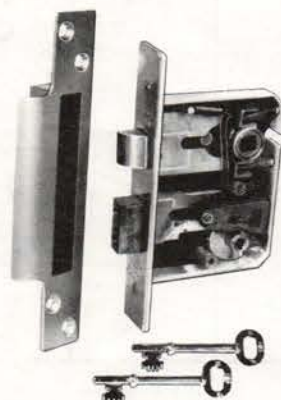
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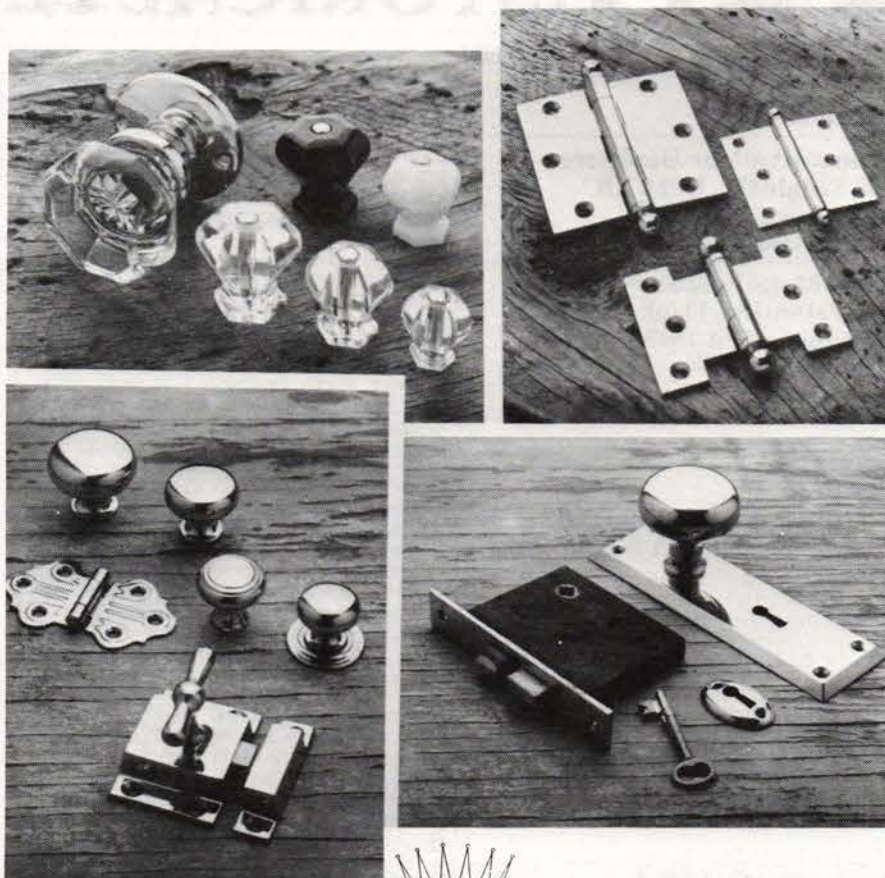
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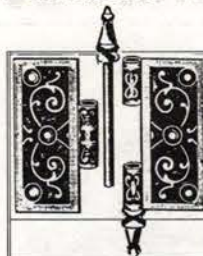
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# TRADITIONAL BUILDING'S HISTORICAL HARDWARE SourceList

continued  
CSI# 08700

■ BY EVE M. KAHN

COMPANY	SPECIALTY	Literature	Door Hardware	Window Hardware	Shutter Hardware	Materials	Styles	Stock/Custom
<b>Leonard Antique Hardware</b> 509 Tangle Dr., Dept. TB Jamestown, NC 27282 919-454-3583	Source for 18th- and 19th-c. original antique wrought iron hardware, including latches, hinges, pintles, slide bolts, and hooks. Hearth equipment also available.(H)	Free <i>Write in No. 561</i> Send \$2 for catalog and photographs	✓		✓	wrought iron	original antique hardware	S
<b>Merit Metal Products Corp.</b> 242 Valley Rd., Dept. TB Warrington, PA 18976 215-343-2500	124-year-old manufacturer of large variety of traditional, handsome, solid brass and bronze hardware, some for nautical use. Door hardware includes mortise and rim locks, escutcheons, latches; strap, knuckle, T, H, flap, and spring hinges; pulls, bolts, levers, stops, hasps, and knobs. Also: Screen-door hardware and custom work. (H/C)	Free	✓	✓	✓	brass, bronze	Colonial, Utilitarian	S/C
<b>Mystica &amp; Co.</b> 1265 Birchrun Rd., Dept. TB Chester Springs, PA 19425 215-469-0535	7-year-old designer and manufacturer of precious-metal decorative hardware, "House Jewelry," including 12 styles of sterling silver door knockers, 15 styles of silver hooks; also silver knobs, door handles, door stops, and engraved switchplate covers. Staff can accommodate small and large orders; extensive restoration and duplication experience.(H/C)	Free <i>Write in No. 590</i>	✓			sterling silver, gold, platinum, bronze	as specified	S/C
<b>Old Smithy Shop</b> Box 336, Dept. TB Milford, NH 03055 603-673-0132	Forged iron hardware. For doors: Norfolk and Suffolk latches with spade-shaped, circular, and triangular 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-L hinges.(H)	Free <i>Write in No. 591</i>	✓		✓	iron	Colonial	S
<b>Paxton Hardware Ltd.</b> 7818 Bradshaw Rd., Dept. TB Upper Falls, MD 21156 301-592-8505	Hardware includes escutcheons, levers, pulls, knobs, latches (for single and double doors), fancy keys; rim, mortise, and half-mortise locks; H, H-L, butterfly, and strap hinges.(H)	Free	✓			brass, iron	Colonial, Georgian, French, Victorian, Eastlake	S
<b>Period Furniture Hardware</b> Box 314, Charles St. Station Dept. TB Boston, MA 02114 617-227-0758	Brass furniture and door hardware in antique or bright finish: Dutch-door bolts and quadrants, knockers, bells, mortise and rim locks, surface bolts, porcelain and brass knobs, finger and kick plates, levers, pulls, and latches.(H/C)	Free <i>Write in No. 546</i>	✓			brass, porcelain	Colonial, French, Georgian, Victorian, Utilitarian	S
<b>Plexacraft Products</b> 5406 San Fernando Rd., Dept. TB Glendale, CA 91203 818-246-8201	Wide variety of mainly ornate furniture, cabinet, door, and window hardware, including many reproductions of antiques. Custom work available.(H/C)	Free	✓	✓	✓	bronze, brass, aluminum	Gothic, Tudor, Rococo, French, Colonial, Victorian, Art Deco	S/C
<b>Restoration Works</b> 810 Main St., Dept. TB Buffalo, NY 14202 716-856-8000	Distributor of hard-to-find hardware, including: Screen- and sliding-door accessories, surface bolts, plain and Victorian pulls and back plates, hinges, door knockers; mechanical and electric doorbells, mortise entry-lock sets, knobs, levers, Victorian shutter hinges, casement fasteners, and sash lifts.(H/C)	Free <i>Write in No. 41</i>	✓	✓	✓	brass, aluminum, iron	Colonial, Victorian, Utilitarian	S
<b>Salvage One</b> 1524 S. Sangamon St., Dept. TB Chicago, IL 60608 (312) 733-0098	Large architectural salvage warehouse that carries as part of its inventory a large selection of authentic antique decorative hardware in bronze, brass, and iron.(H)	Free <i>Write in No. 499</i>	✓	✓		antique	Victorian, Turn-of-the-century	S
<b>Sign of the Crab</b> 3756 Omec Cir., Ste. A, Dept. TB Rancho Cordova, CA 95742 916-638-2722	Large reproduction-hardware manufacturer, with wide variety of plain, Victorian, and Art Nouveau knobs, back plates, and hinges.(H/C)	Free	✓			brass	Colonial, Victorian, Utilitarian	S
<b>J. E. Smith</b> 621 Bank St., Dept. TB Waterbury, CT 06721 (800) 345-5625	Nationwide distributor of traditional builder's hardware. Carries complete line of Baldwin, Russwin, CCL, Epic, Omnia, HEWI, and Dexter. Usually can provide same-day shipping.(H/C)	Free <i>Write in No. 136</i>	✓	✓		brass, bronze, steel	Colonial, Classic	S
<b>Solid Brass Designs</b> Box 8568, Dept. TB Mobile, AL 36608 205-432-4600	Distributes British-made door pulls, levers, knobs, knockers, bolts, and locks. Lacquered-polished brass is standard finish; chrome, bronze, gold, and silver finishes also available.(C)	Free	✓			brass	Georgian, Victorian, Edwardian, Art Deco	S
<b>Stry-Buc Industries</b> 550 Church Ln., Dept. TB Yeadon, PA 19050 800-352-0800	157-pg. catalog of window and door hardware. Many obsolete and obscure parts. Custom duplication available.(C)	Free	✓	✓		brass, steel, aluminum, bronze	Utilitarian	S
<b>E.P. Titcomb</b> 17 Jan Sebastian Way, Dept. TB Sandwich, MA 02563 508-833-1168	Small forge making wrought-iron Norfolk and Suffolk latches and parts; H, H-L, butterfly, rat-tail, and strap hinges; and surface bolts, including a shutter bolt. Custom duplication. (H)	Free <i>Write in No. 494</i>	✓		✓	iron	Colonial	S/C
<b>The Village Blacksmith Shop</b> Rt. 63 North, Dept. TB Goshen, CT 06756 203-491-2371	Small forge specializing in reproductions of 17th- and 18th-c. hardware, including H, H-L, strap, butterfly, and foliated hinges; Norfolk and Suffolk latches, bolts, hasps, pulls, shutter dogs and supports, and hooks. Custom duplication and repair work.(H)	Free <i>Write in No. 592</i>	✓	✓	✓	iron	Colonial	S/C
<b>Williamsburg Blacksmiths</b> Goshen Rd., Rt. 9, Dept. TB Williamsburg, MA 01096 413-268-7341	Reproduction forged iron hardware, including large selection of Norfolk and Suffolk latches; door knockers, pulls, knobs, Dutch-door quadrants, cane and slide bolts, mortise locksets, push plates; H, H-L, T, pintle, strap, and butterfly hinges; variety of shutter, furniture, cupboard hardware. Black lacquer finish standard; natural iron also available. Extensive museum experience.(H)	Free	✓		✓	iron	Colonial	S/C



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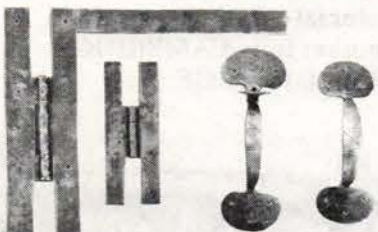
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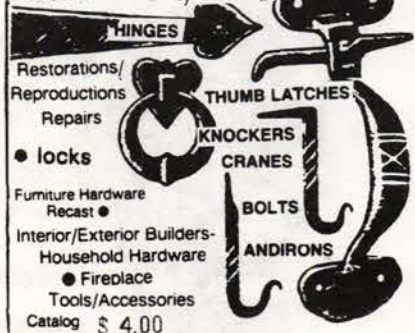
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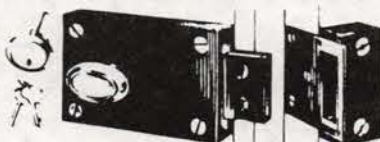
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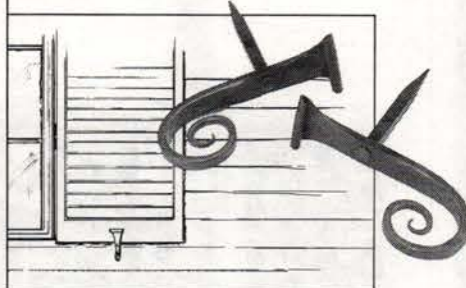
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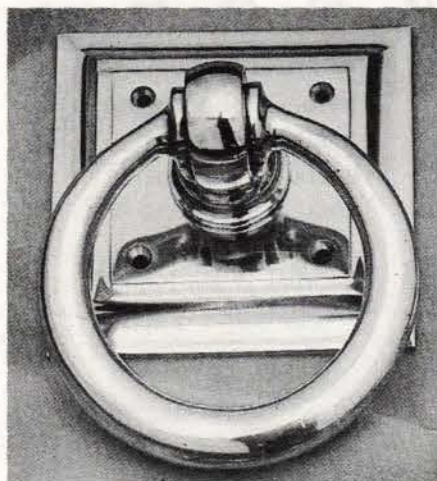
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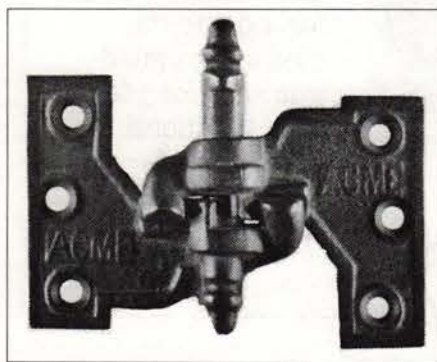
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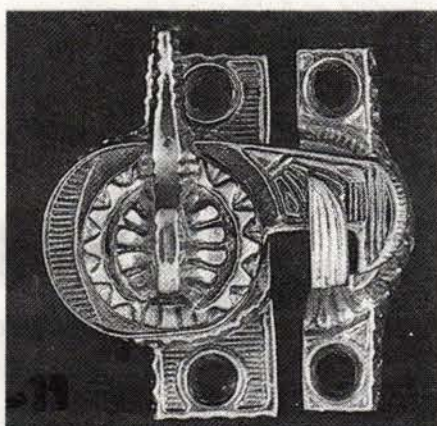
# PERIOD HARDWARE PORTFOLIO



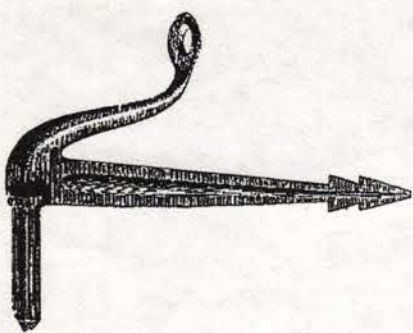
Federal brass door knocker, model A.H. 659, from ARCHITECTURAL HARDWARE



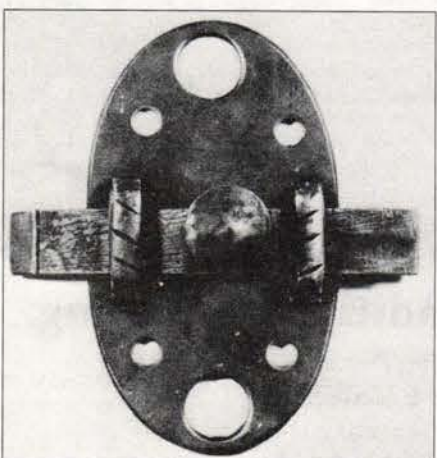
Lift-off Acme iron shutter hinge, reproduced from circa-1860 originals, from BALL AND BALL



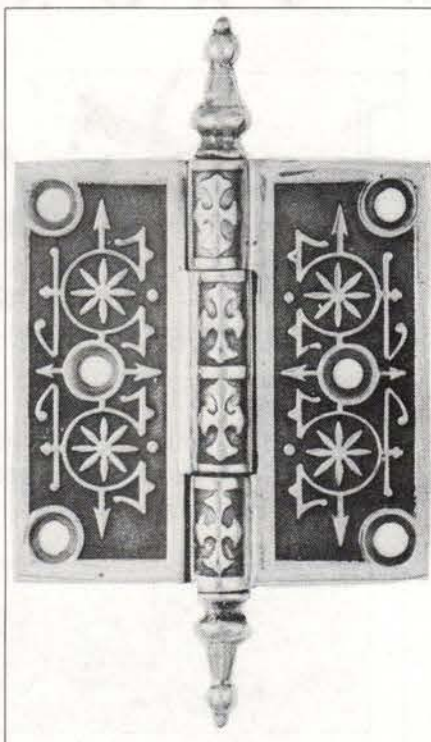
Die-cast brass Eastlake sash lock, model L-11, from BATHROOM MACHINERIES



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.P. TITCOMB



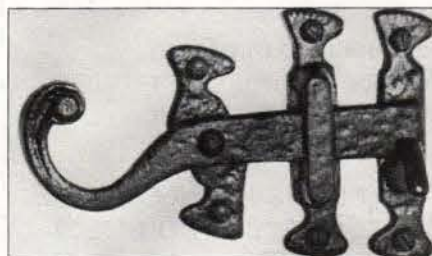
Victorian brass hinge, model H-131, from CIRECAST



Brass embossed keyhole, model 0124, from CROWN CITY HARDWARE



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



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

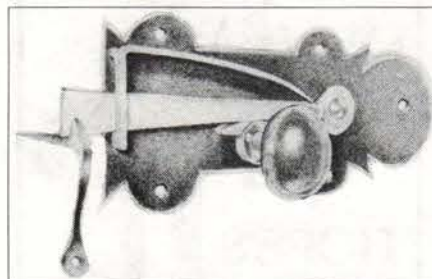
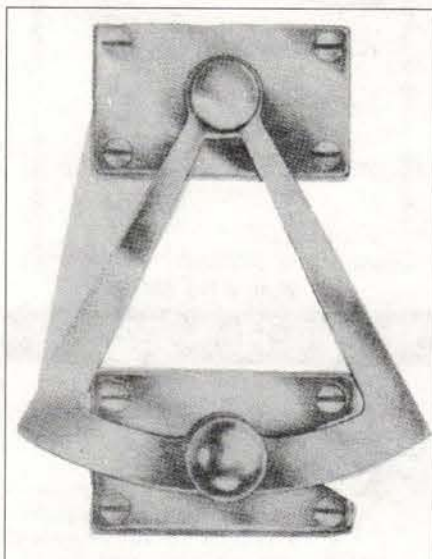


Plate latch copied from 1790 home in Hadlyme, Conn. Iron with brass knobs, from HISTORIC HARDWARE



Solid-brass eagle door knocker from HISTORIC HOUSEFITTERS



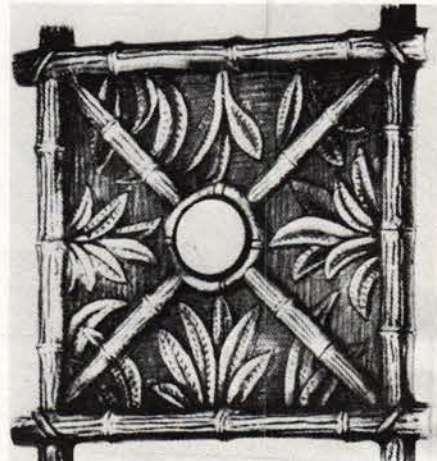
Forged brass Dutch door quadrant, model B 0340, from PERIOD FURNITURE HARDWARE



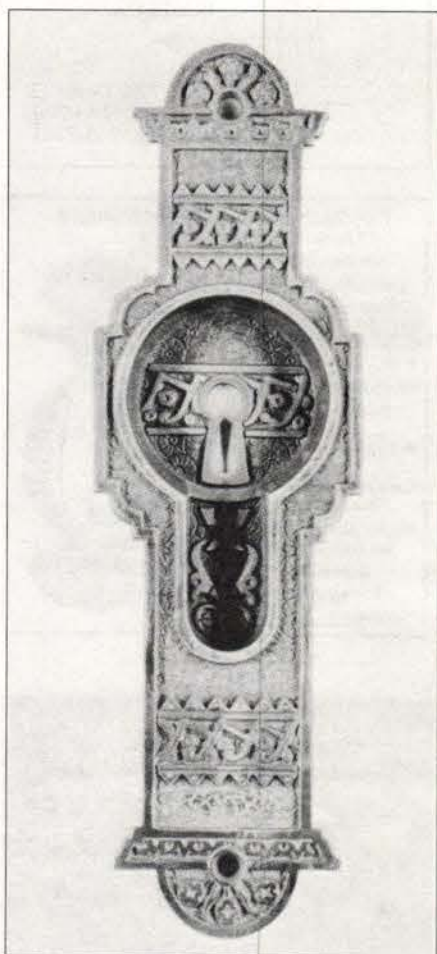
Victorian embossed knobs available through CRAWFORD'S OLD HOUSE STORE



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

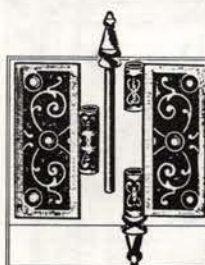


Japanesque 7-3/4-sq.in. escutcheon, model B1017, from the Seco Collection of PLEXACRAFT



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





# TRADITIONAL BUILDING'S HISTORICAL HARDWARE SourceList

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Windy Hill Forge 3824 Schroeder Ave., Dept. TB Perry Hall, MD 21128 (301) 256-5890	Small forge produces a wide range of iron hardware, from locks to shutter dogs to cast wall washers for anchoring turnbuckles. Colonial box locks and latches repaired and manufactured. Museum restoration work; custom manufacturing.(H)	Free Write in No. 631	✓	✓	✓	iron, brass	Colonial, Victorian, others on custom basis	S/C
The Wise Company 6503 St. Claude Ave., Box 118 Dept. TB Arabi, LA 70032 504-277-7551	Traditional brass hardware, including mortise and rim locks, escutcheons, pulls, knobs, shutter and door hinges, bolts, and latches.(H/C)	Free	✓		✓	brass	Colonial, Victorian, Chinese, Oriental	S
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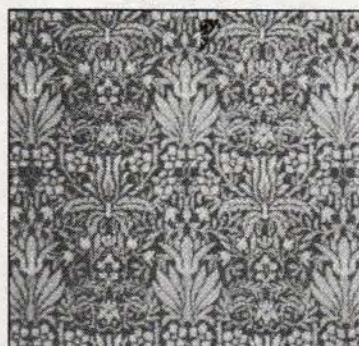


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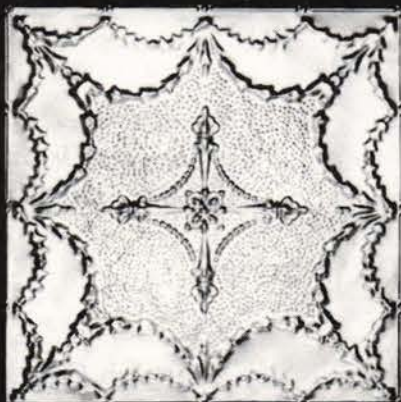
"Tulip & Lily Runner," William Morris c.1875

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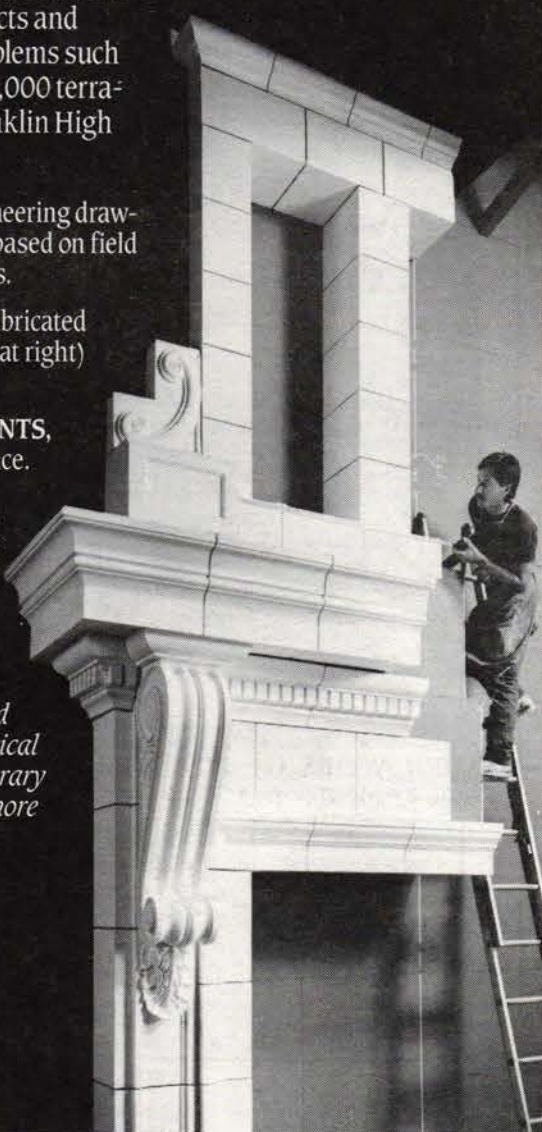
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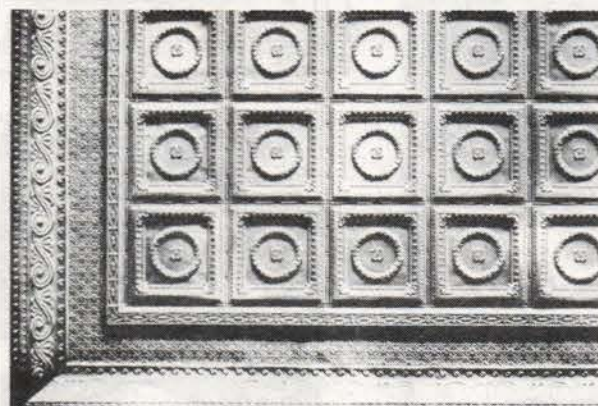
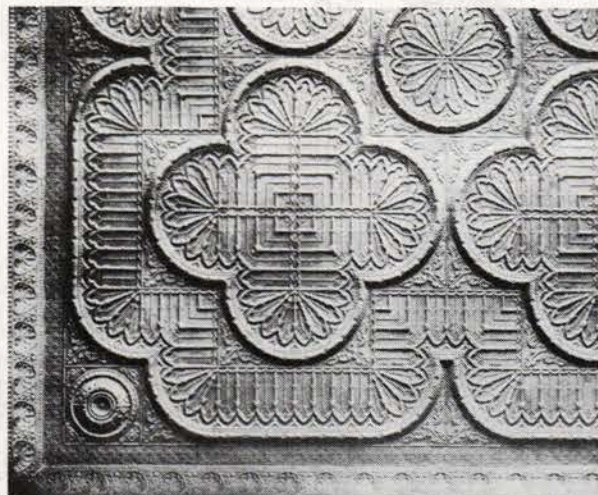
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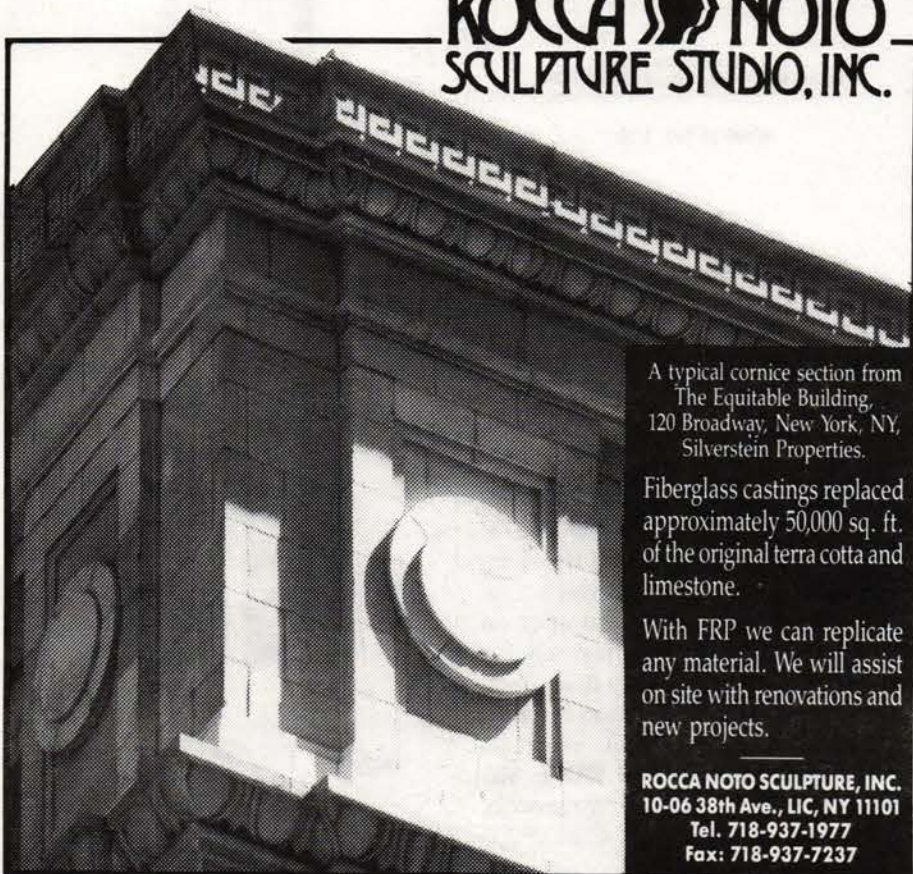
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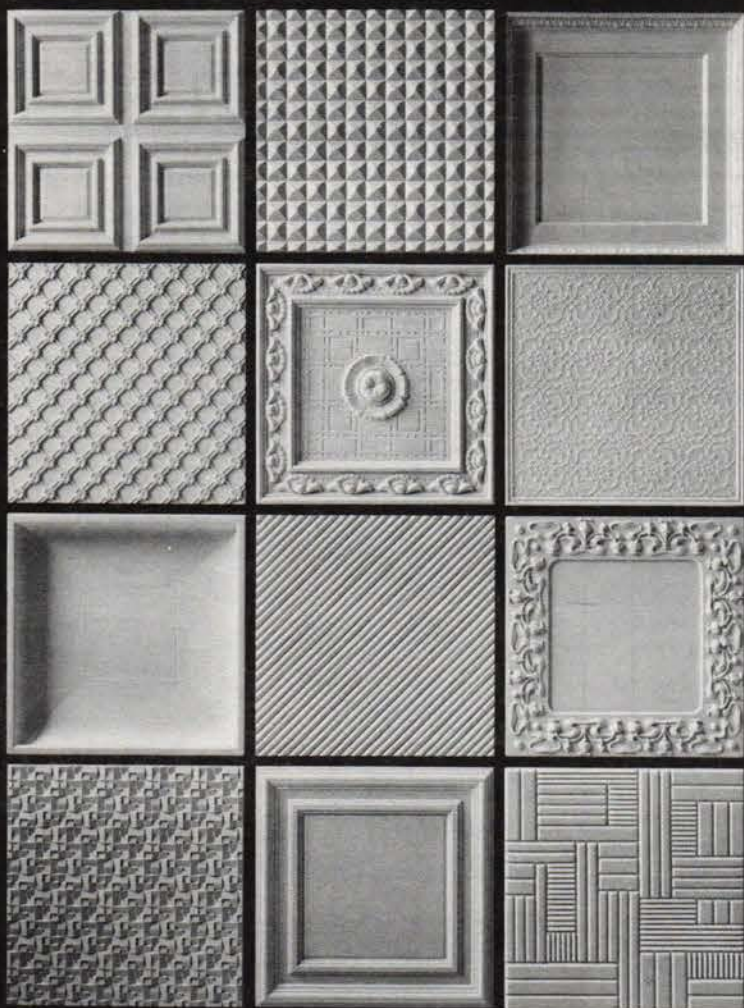
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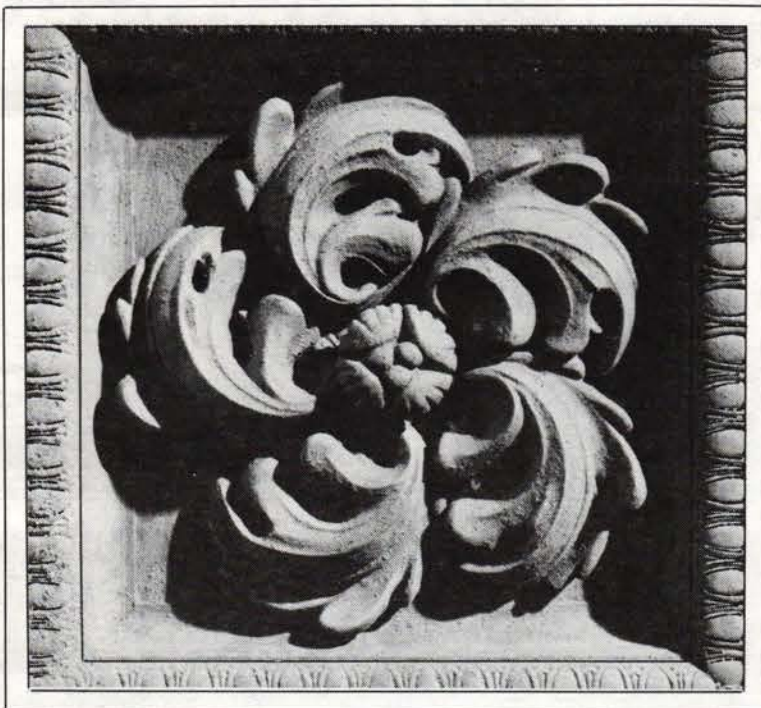
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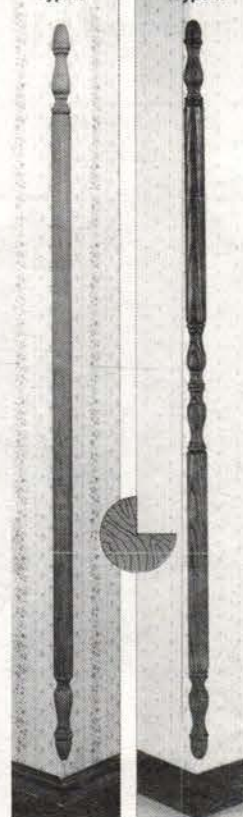
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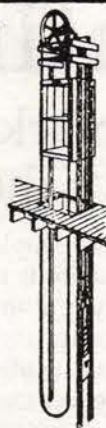
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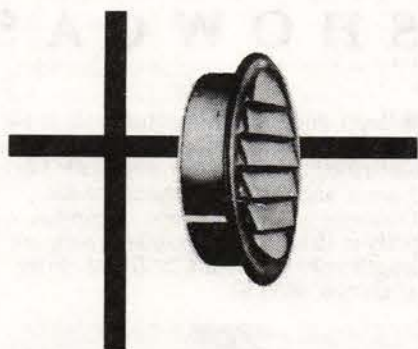
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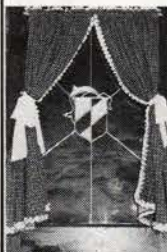
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BATHROOM MACHINERIES, 495 Main St., PO Box 1020, Dept. TB, Murphys, CA 95247 (209) 728-2031. CSI# 15400 — JL Or write in No. 586

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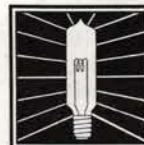
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Division 16  
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# Illuminating The Lighting Market

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

**G**ood 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 Prewitt, Sales Manager of Renaissance Marketing. "We have even made a point of emphasizing the fact that our lighting fixtures are American made."

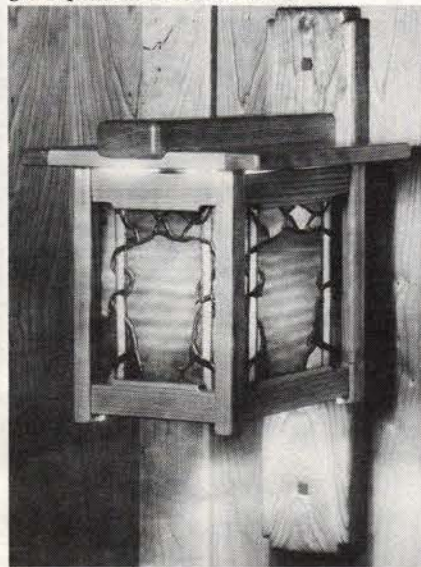
The other danger lighting manufacturers face is that buyers and specifiers may not know what "authentic" is. "A lot of the work I do is consultation," says Gary Behm,

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. ♦

## ■ LIGHTING SHOWCASE ■

■ "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.



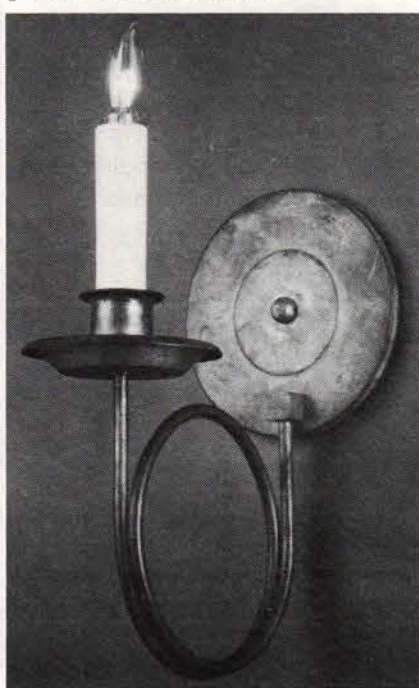
ARCHITECTURAL RARITIES, LTD., 10650 County Road 81, Dept. TB, Maple Grove, MN 55369 (612) 424-1158 or (800) 328-9493.

■ Part of the "Broadway" series, this 22 in. dia. hanging fixture is available in cast brass or cast aluminum with a variety of finishes. It is fitted with an acrylic bowl and can be shortened or lengthened as needed; \$972 retail.



ART DIRECTIONS, INC., 6120 Delmar Blvd., Dept. TB, St. Louis, MO 63112 (314) 863-1895. Or write in No. 436

■ SCI-139 brass wall sconce that measures 9-3/4 in. h. by 4-1/2 in. w. by 6-3/4 in. d. Finished in antique pewter, gunmetal, polished and lacquered, or painted (20% more); \$84.70.



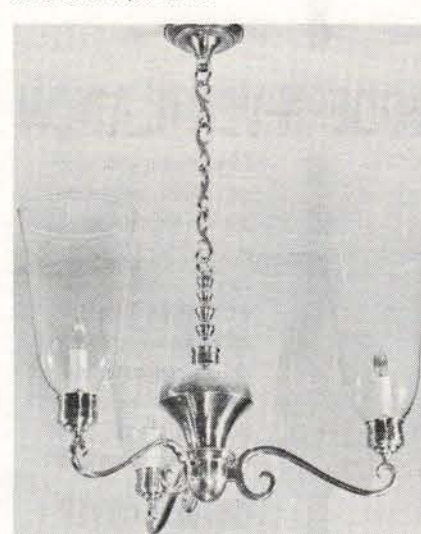
AUTHENTIC DESIGNS, The Mill Road, Dept. TB, West Rupert, VT 05776 (802) 394-7713. Or write in No. 6

■ No. 69404 reproduction (c. 1885) cast brass library lamp. It hangs 32 in. and comes complete with a 14 in. hand-decorated dome shade and imported Czech prisms; \$200.



B & P LAMP SUPPLY INC., Route 3, Dept. TB, McMinnville, TN 37110 (615) 473-3016.

■ Reproduction 18th-century cast brass chandelier, W140ES3. 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.



BALL & BALL, 463 West Lincoln Hwy., Dept. TB, Exton, PA 19341 (215) 363-7330. Or write in No. 293

■ Joan Bogart sells authentic American gas chandeliers c. 1850-90 and Argand & Astral lamps c. 1820-70; no reproductions.



JOAN BOGART, 1392 Old Northern Blvd., Dept. TB, Roslyn, NY 11576 (516) 621-2454. Or write in No. 596

■ 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.



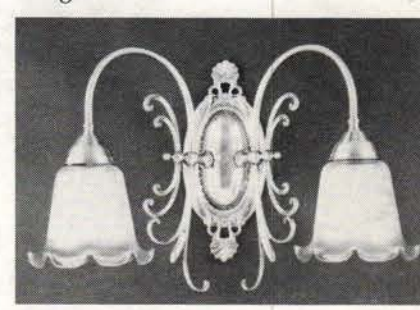
THE BRASS LION, 5935 S. Broadway, Box 1135, Dept. TB, Tyler, TX 75710 (214) 561-1111.

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



BRASSLIGHT, INC., 90 Main St., Dept. TB, Nyack, NY 10960 (914) 353-0567. Or Write in No. 616

■ Model #6610-2.E1 solid brass Wall Sconce with French Vienne glass. Finishes available are: Polished or antique brass, pewter, copper, or chrome. Over 200 styles in stock; custom designs available.



BRASS REPRODUCTIONS, 9711 Canoga Ave., Dept. TB, Chatsworth, CA 91311 (818) 709-7844. Or Write in No. 622



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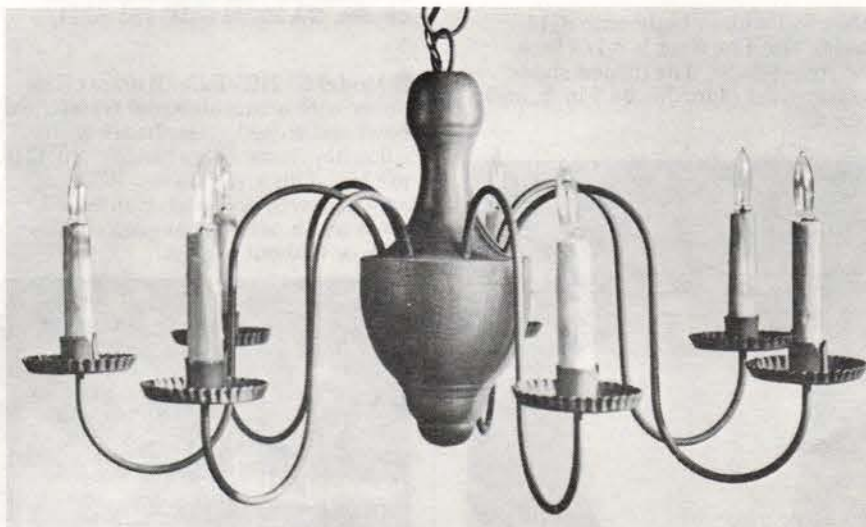
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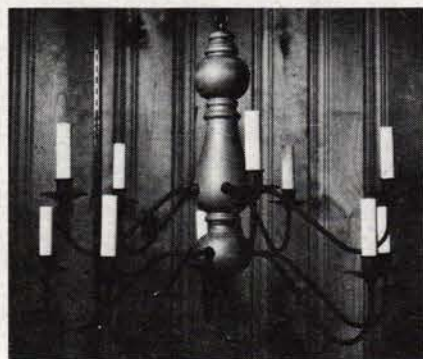
2 River Rd., Silvermine, Norwalk, Conn. 06850 Tel. (203) 847-3231

Write in No. 600



## LIGHTING SHOWCASE, *continued*

■ No. 279 chandelier. Ash with steel arms painted flat black; center post available in 4 colors: Pine, walnut, antique red, or antique blue. Arms in lengths from 5 to 12 in. in single or double tiers; \$70 to \$175.



**CAMPBELL LAMPS, 1108 Pottstown Pike, Dept. TB, West Chester, PA 19380 (215) 696-8070.**

■ Antique electric chandelier (c. 1910) with original holophane shades. Solid brass, polished and lacquered; \$875. They stock about 500 restored antique lighting fixtures.



**CITY LIGHTS ANTIQUE LIGHTING, 2226 Massachusetts Ave., Dept. TB, Cambridge, MA 02140 (617) 547-1490. Or write in No. 624**

■ No. 1870-5 Griffin Gasolier is solid brass, available with 2 to 6 arms, 6 different finishes, and French etched glass shades; \$3,036.



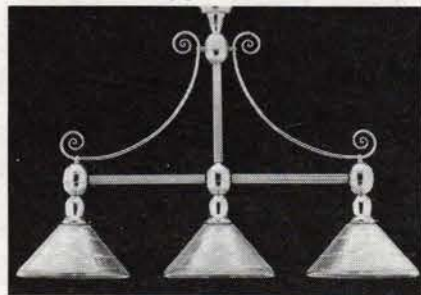
**CLASSIC ILLUMINATION, Inc. 2743 Ninth St., Dept. TB, Berkeley, CA 94710 (415) 849-1842. Or write in No. 597**

■ No. S4 Pendant Light with #414 shade. The 4 in. fitter is 3-1/4 in. h. and costs \$38.50. The frosted shade measures 7-1/4 in. dia. by 9 in. h. and costs \$23.



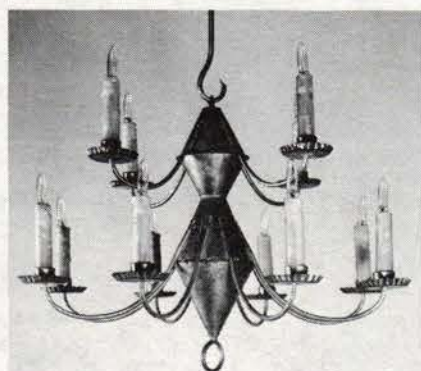
**CONANT CUSTOM BRASS, 270 Pine St., Dept. TB, Burlington, VT 05401 (802) 658-4482. Or write in No. 62**

■ Model 573-2S+CL with D33PL shade. Solid brass, available in 3, 4, or 6 light configurations. Shades are 15 in. dia. and are available tinted or clear. Standard dimensions are 36 in. l. by 54 in. w., but customizing possible.



**D'LIGHTS, 533 West Windsor Rd., Dept. TB, Glendale, CA 91204 (818) 956-5656.**

■ The No. 12A double-decker tin chandelier can be painted, pewter coated, or distressed. 4 arms over 8; 24 in. dia. by 15 in. h. (to hook); \$610.



**GATES MOORE, River Road, Silvermine, Dept. TB, Norwalk, CT 06850 (203) 847-3231. Or write in No. 600**

■ The No. 20-1632 and 20-1642 fixtures are solid brass with hand-leaded bent beveled glass and solid brass castings. Available in polished brass, antique verde, or (new) rust patina finish; they can also be made hanging or as a post lantern. Left: 17 in. h. by 11 in. w., extends 10-1/2 in. and uses two candelabra base bulbs. Right: 24 in. h. by 14 in. w., extends 15 in. and uses three candelabra base bulbs.



**GEORGIAN ART LIGHTING DESIGNS INC., PO Box 325, Dept. TB, Lawrenceville, GA 30246 (404) 963-6221.**

■ Model G12105-F-D-PB brass chandelier with a faux alabaster translucent bowl and etched glass shades with colonial prisms. Sizes range from 42 in. to 63 in. Other variations: White acrylic bowls, polished or antiqued brass finish, white opal glass shades with or without prisms.



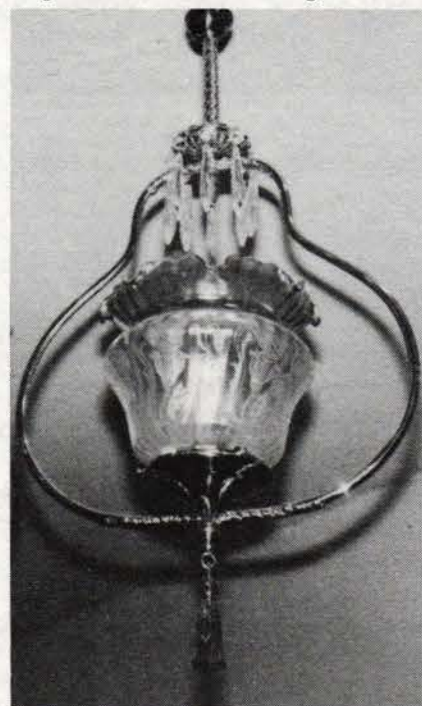
**GROSS CHANDELIER COMPANY, 106 Gratiot, Dept. TB, St. Louis, MO 63102 (800) 331-2425. Or write in No. 601**

■ The L630 Hub Chandelier has a hand-turned hardwood center finished with two coats of polyurethane and hand rubbed. Brass arms conceal wiring. 16 in. h. by 23 in. w.; \$590.



**HERITAGE LANTERNS, 107 Main St., Dept. TB, Yarmouth, ME 04096 (800) 544-6070.**

■ The Model #7-2090-R Hall Pendant is an original design in polished brass with a new etched glass shade and prisms. Other finishes available; original and traditional designs.



**HISTORIC LIGHTING, 10341 Jewell Lake Ct., Dept. TB, Fenton, MI 48430**

■ Charleston 12-light (8 over 4) brass chandelier. Brass rope turned arms with gas cutoffs, imported half-cut, notched, Waterford-style spear point prisms and Venetian graduated festoons of crystal buttons, tooled brass bands, rope turned large brass stem. 38 in. w. by 40 in. l. and wired for electricity; \$4,300.



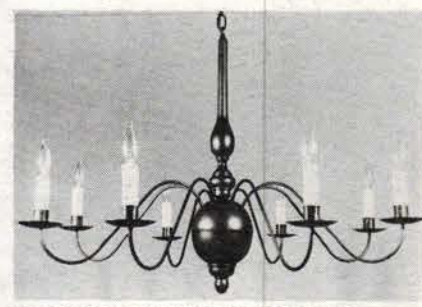
**KING'S CHANDELIER CO., Highway 14, Dept. TB, Eden, NC 27288 (919) 623-6188.**

■ Replacement glass shades including: Chandelier glass, ceiling globes, sconce glass, and more. Many are reproductions of antique styles; over 100 styles and colors.



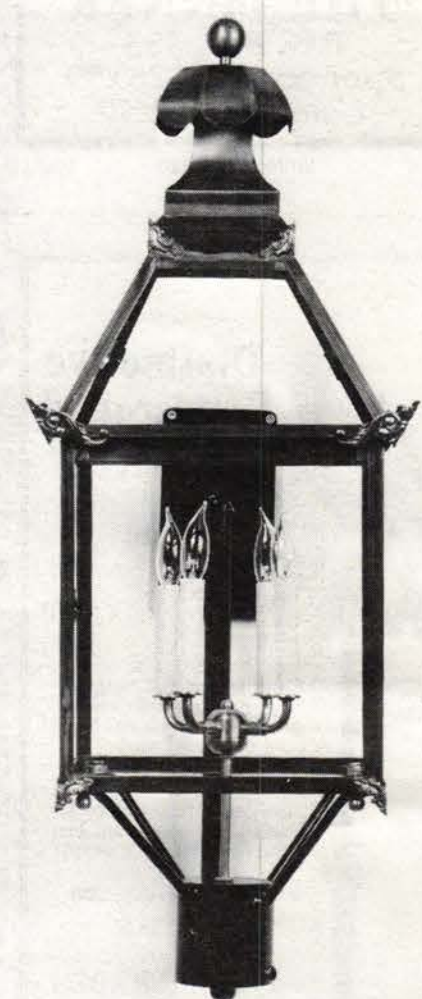
**LAMP GLASS, 2230 Massachusetts Ave., Dept. TB, Cambridge, MA 02140 (617) 497-0770. Or write in No. 626**

■ Model CH203 8-arm chandelier. Antique tin or brass arms with painted, antique glazed, or stained, hand-turned hardwood. It measures 21 in. h. by 32 in. w.; \$380.



**LIGHTING BY HAMMERWORKS, 6 Freemont St., Dept. TB, Worcester, MA 01603 (508) 755-3434. Or write in No. 604**

■ French wall light is available in copper or brass for \$900.




**MCLEAN LIGHTING WORKS, PO Box 20345, Dept. TB, Greensboro, NC 27420 (919) 294-6994. Or Write in No. 298**

■ Colonial Lantern #N1757 is polished brass, measuring 21 in. dia. by 52 in. h. and lists for \$1,290.



**METROPOLITAN LIGHTING FIXTURE CO., Inc. 315 E. 62nd St., Dept. TB, New York, NY 10021 (212) 838-2425. Or Write in No. 628**





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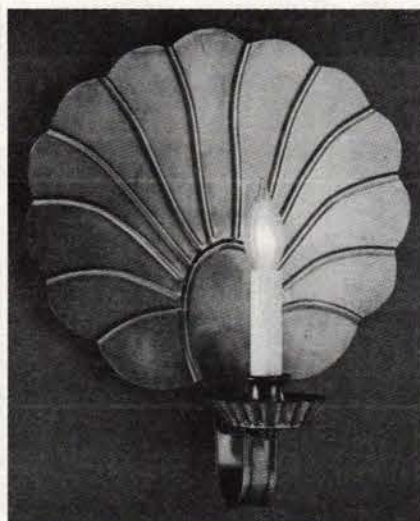
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## LIGHTING SHOWCASE, *continued*

■ SC20 Clam Shell Sconce is solid brass, 12 in. w., 14 in. h., and 6 in. d. Shown in antique brass — \$70; custom finishes more.



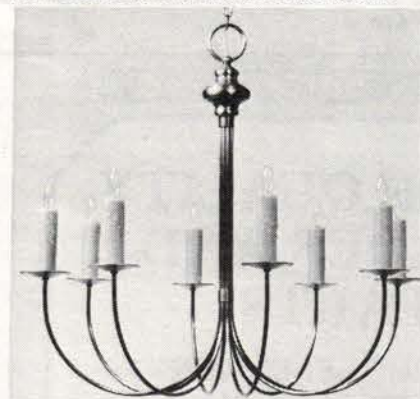
**NEWSTAMP LIGHTING**, 227 Bay Road, Dept. TB, N. Easton, MA 02356 (617) 238-7071.

■ The Maiden Lane #603 is 6 in. w. by 11 in. h., and projects 9 in. The standard finish is polished brass; antique or lacquer on request. With 6 in. clear ball shade, it costs \$160.



**NOWELL'S, INC.**, PO Box 295, 490 Gate 5 Rd., Dept. TB, Sausalito, CA 94966 (415) 332-4933. Or write in No. 618

■ This Model C-403 solid brass chandelier measures 24 in. dia. by 22 in. h. with 1/4 in. tubing; finished antique, black, or hand rubbed. The chandelier is available in 6 sizes and costs \$365.



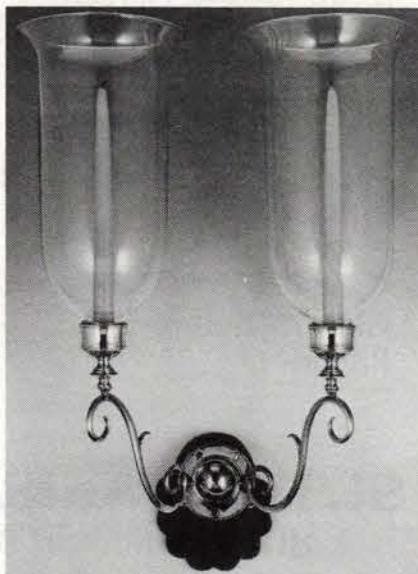
**OLDE VILLAGE SMITHERY**, PO Box 1815, 61 Finlay Rd., Dept. TB, Orleans, MA 02653 (508) 255-4466. Or write in No. 608

■ 18-inch Tiffany Wisteria Lamp on a bronze tree trunk base; \$9,500. Studio also designs hanging and wall fixtures, museum-quality reproductions, and restoration and period stained glass windows.



**PORCELLI STUDIO**, 64 Woodstock Drive, Dept. TB, Newtown, PA 18940 (215) 860-9947. Or Write in No. 497

■ This Double Sconce is an exact reproduction of an 18th-century English wall light. It measures 19-1/2 in. h., 15 in. w., and 9 in. d. With the blown glass shade, it costs \$825 (with etched shades; wiring, lacquering, and backplates extra).



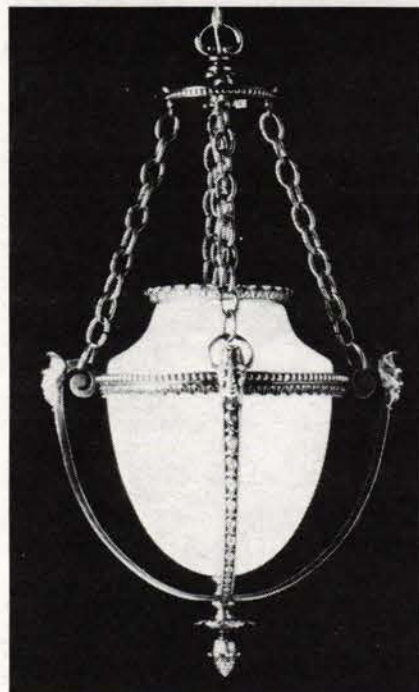
**PRICE GLOVER INC.**, 59 E. 79th St., Dept. TB, New York, NY 10021 (212) 772-1740. Or write in No. 629

■ The School House Ceiling Mount is available with several finishes: Brass, antique brass, nickel, chrome, pewter and with 3 glass sizes, 14 in., 16 in., 18 in.; prices are \$175, \$189, and \$210 respectively. (Fixture is also available with hanging chain or pendant).



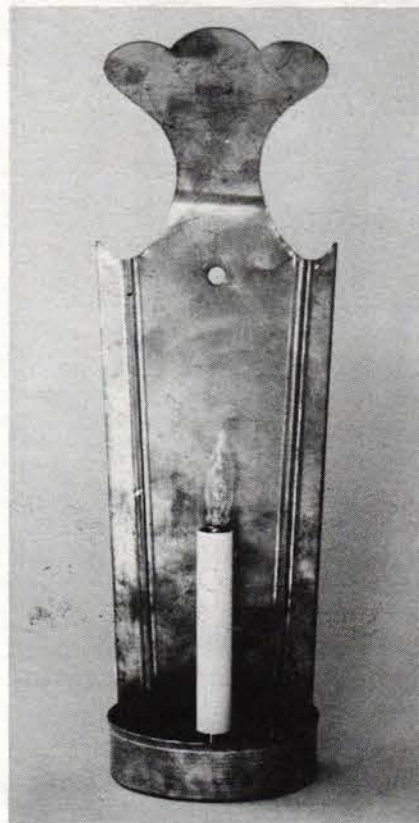
**ROY ELECTRIC**, 1054 Coney Island Ave., Dept. TB, Brooklyn, NY 11230 (718) 434-7002. Or write in No. 43

■ Model CD#6365 cast brass reproduction of original Federal Courthouse chandelier; cold-cast polymer shade; 18 in. wide by 48 in. over-all length.



**ST. LOUIS ANTIQUE LIGHTING CO.**, 801 North Skinker, Dept. TB, St. Louis, MO 63130 (314) 863-1414. Or write in No. 619

■ "Washington's Headquarters" is an authentic tin-plate wall sconce (c. 1770-80) measures 17 in. h. by 5-1/2 in. at base and costs \$20 (candle) and \$27.50 (electrified).



**THE TINNER**, PO Box 353, Dept. TB, Spencer, NC 28159 (704) 637-5149. Or Write in No. 620

■ No. 724 C.L. Chandelier is copper and measures 16 in. h. by 14 in. dia. Finishes are antique copper or terne plate (pewter); \$179.95.



**TOWER LIGHTING CENTER**, 195 Ashland St., PO Box 1043, Dept. TB, North Adams, MA 01247 (413) 663-7681. Send \$2.00 for catalog, or write in No. 630

■ This Exterior Sconce is 42 in. h. with a 16 in. projection. Finishes are green or brown patina, polished bronze, baked lacquer finish. Wired, prices start at \$1,600.



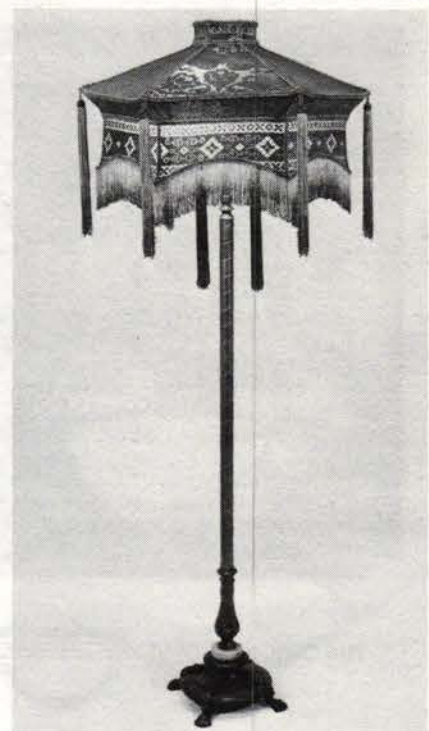
**URBAN ARCHAEOLOGY**, 285 Lafayette St., Dept. TB, New York, NY 10012 (212) 431-6969. Or write in No. 299

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1922-1 Inverted ceiling fixture  
shown with 12" crystal dome  
shade, other shades available, as  
shown diameter 12", height 13".



1921-1 Pan fixture with Classic  
Revival etched glass shade,  
diameter 12", height 8".

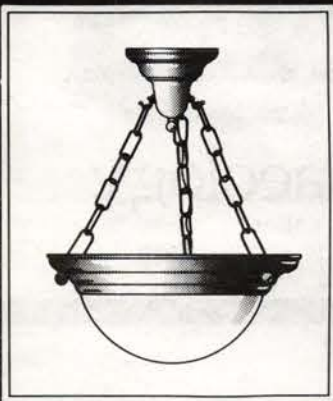
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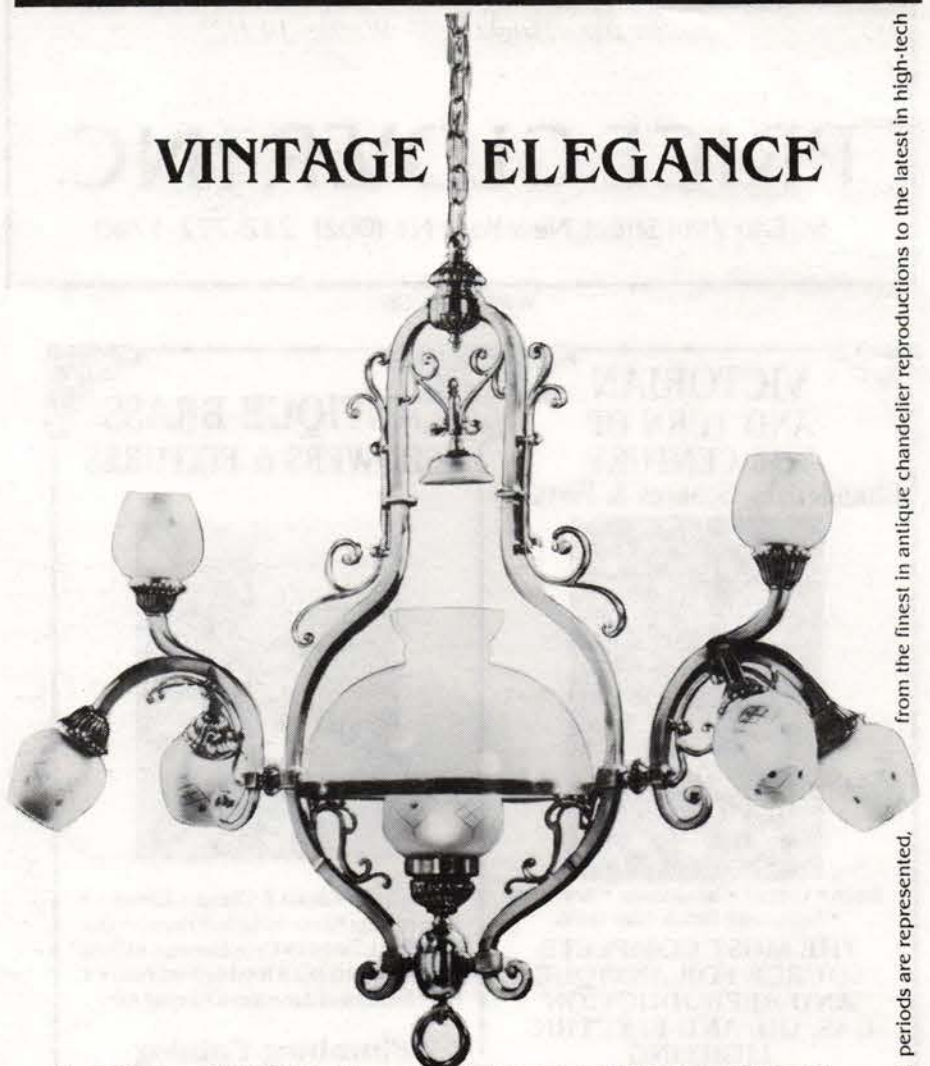
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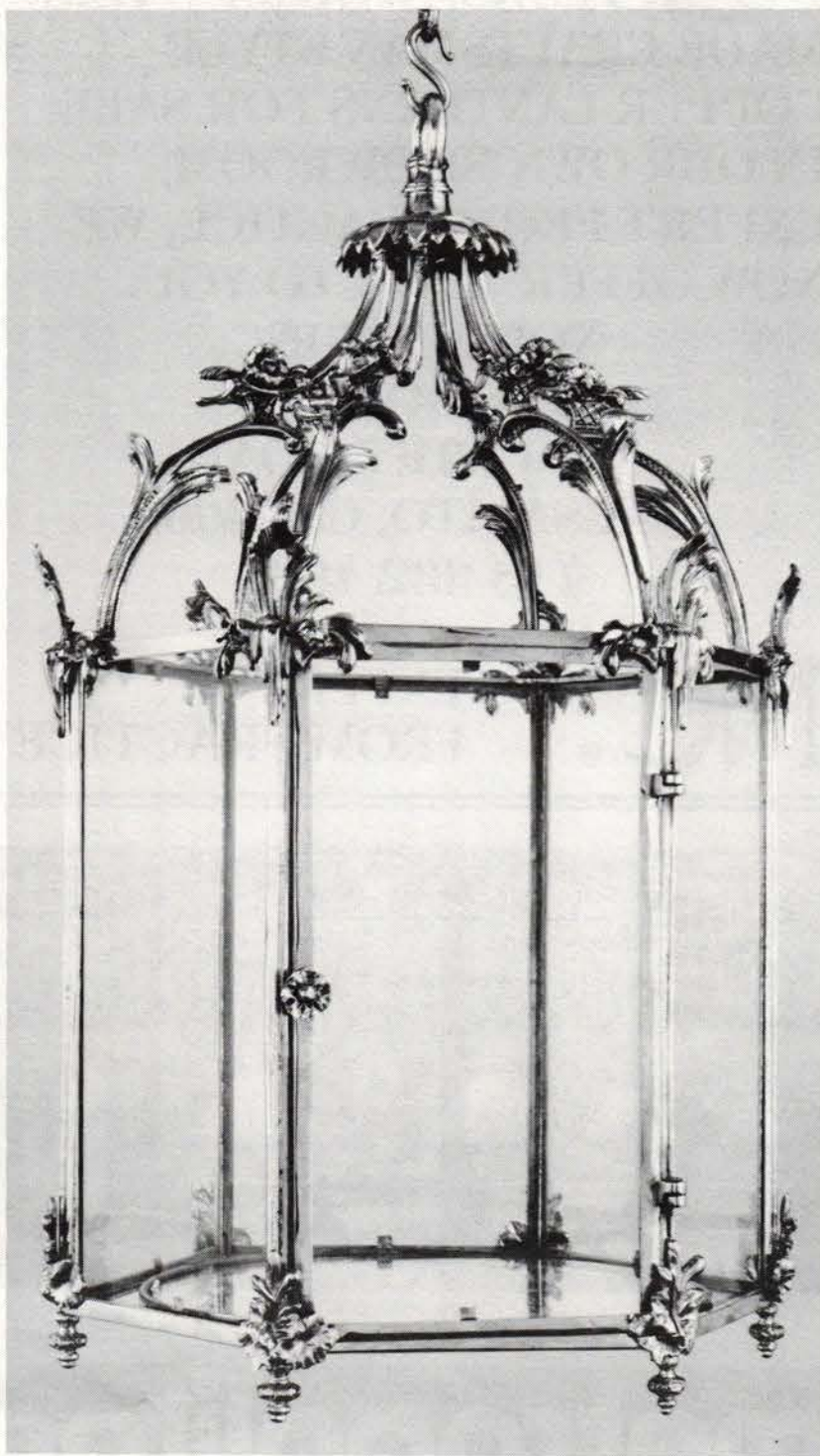
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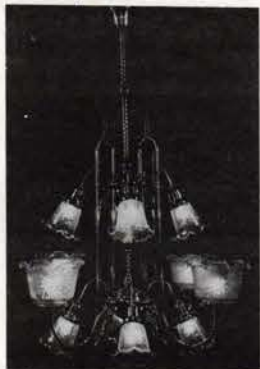
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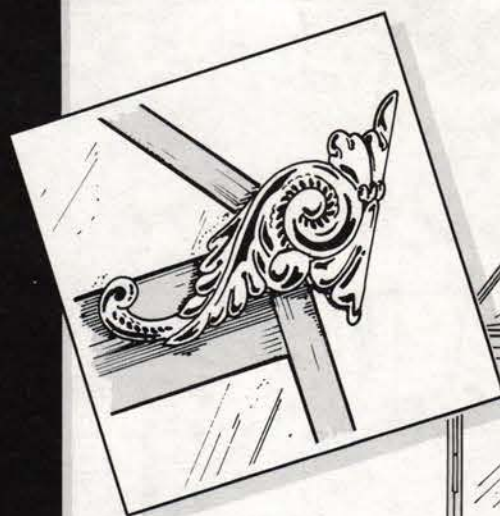
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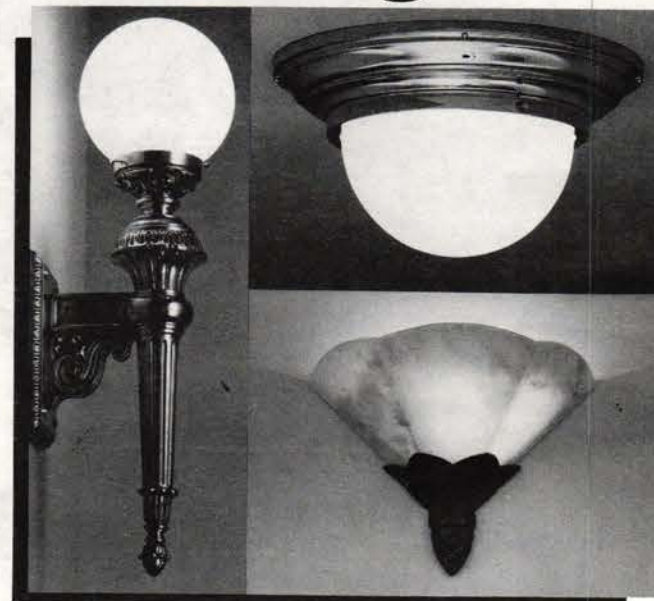


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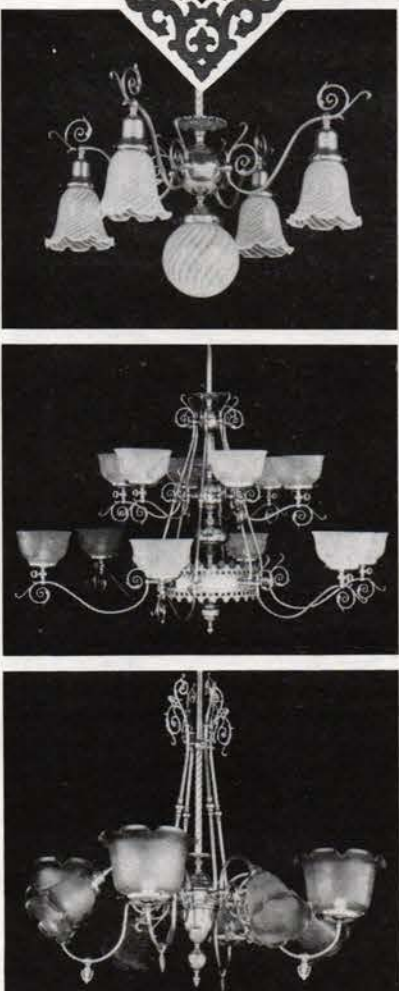
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Write in 102

## Lighting Chronicled

*American Lighting: 1840-1940*, by Nadja Maril. Schiffer Publishing, Ltd. 167 pp. Available from the author's shop, Rare and Beautiful Things, P.O. Box 6180-NM, Dept. TB, Annapolis, MD 21401. \$29.95 ppd. (hardcover).

Here is a superb exploration of 100 years of domestic lighting fixtures — enriched with copious illustrations.



Maril, an antique dealer and historic lighting consultant, traces the evolution of the industry from candles, whale oil, burning fluid, kerosene and gas lamps to the advent of electric lighting. We haven't seen this much detail on early electrical fixtures in print anywhere else.

Over 100 color plates make the book extremely useful, both for dating antiques and researching accurate reproductions. Also included is quite a lot of original lighting catalog material dating back to the turn of the century.

The 19 well-organized chapters describe how lighting technology has evolved: How gases were modified for safe use and better illumination, what metals were used in crafting lamps, how shade styles changed, and which companies (New England Glass, Archer and Warner, Cornelius and Co., Bradley & Hubbard, Manhattan Brass, Miller) were forerunners in the industry. — JL



## Division 17 BOOK REVIEWS

### 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 (pap).

The first comprehensive aesthetic and practical study of American porches, this volume covers everything from how porches came to this country (some scholars believe that Dutch-Anglo traders carried the idea north from plantation houses in the

architectural style: Colonial, Greek and Gothic Revivals, Italianate, Stick Style, Second Empire, Romanesque, Queen Anne, Shingle, Bungalow and Craftsman, Prairie, and early-20th-century eclectic revivals. The plentiful and well-reproduced illustrations

painting them in an historically appropriate fashion, placing gutters for minimal aesthetic damage, and coping with building codes. Drawings suggest dozens of designs for porch piers, floor and ceiling joists, flooring, rails, balusters, fascia boards, latticework, columns, posts, rafters, and roofs. The book will be invaluable to anyone trying to bring back these beloved architectural features that, as Kahn writes, "embody everyone's fond memories of the past: visits to Grandma, summer nights, the house we knew as children" and "evoke much that was wonderful and is now lost." — EMK



Caribbean), why porches proliferated after the Industrial Revolution (a middle class with leisure time arose; inexpensive, mass-produced architectural parts became available), why they disappeared after World War I (auto exhaust and noise made them less pleasant; air conditioning and television further lured people indoors), and why they are now making a comeback (neoclassical and postmodern homes often feature them; building codes in towns like Seaside, Florida, encourage these kinds of street-friendly features). An extensive how-to section explains how to restore damaged or missing porches.

Kahn and Meagher, Connecticut-based preservation consultants, describe the typical porches of every major pre-World-War-II residential

depict tiny Federal entrance porticos as well as sprawling cast-iron southern piazzas with cast-iron trim, Spanish Mission porches supported by rough timbers, Queen Anne mansions with a half-dozen balconies tucked under their towers and gables, and the almost vestigial porches on post-World-War-I suburban tract homes.

The how-to half of the book is intended to serve homeowners, but architects and contractors will also find it useful. It discusses some of the philosophical questions raised in restoring porches — should you lop off the Victorian trim on a Greek Revival house, or leave it as evidence of the owners' changing tastes? — and gives nuts-and-bolts advice on using epoxies and preservatives, finding and curing rot, jacking up porches,

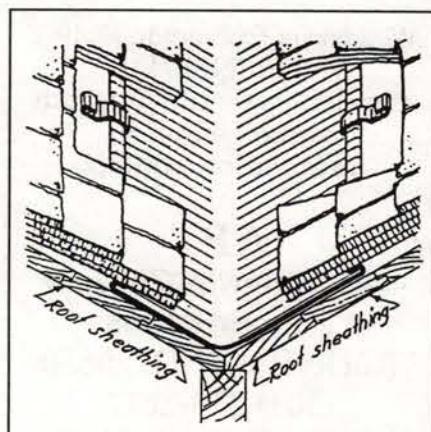
## A Useful Tool: The FIRST GRAPHIC STANDARDS

The 234-p. hardbound edition of *Architectural Graphic Standards* — First Edition is available for \$75 ppd. (plus applicable sales tax). Order from: Wiley Professional Books, P.O. Box 6793, Dept. TB, Somerset, NJ 08875.

Most design offices have the latest copy (8th edition) of *Architectural Graphic Standards*. But if your office does any work on buildings built before WWII, you should also have

the first edition. Long available only on the rare book market, this volume has now been reprinted by John Wiley & Sons.

*Graphic Standards'* first edition contains hundreds of details for brickwork, architectural terra cotta, roof flashing, wood framing, fireplaces, slate & tile roofing, casements, masonry arches, etc. The original hand-inked drawings of Charles Ramsey and Harold Sleeper are beautifully reprinted on antique buff acid-free paper. These "obsolete" details not only still represent excellent building practice in most cases, but they also show the kinds of building details you may run into in renovation work — and may want to specify again. — CL



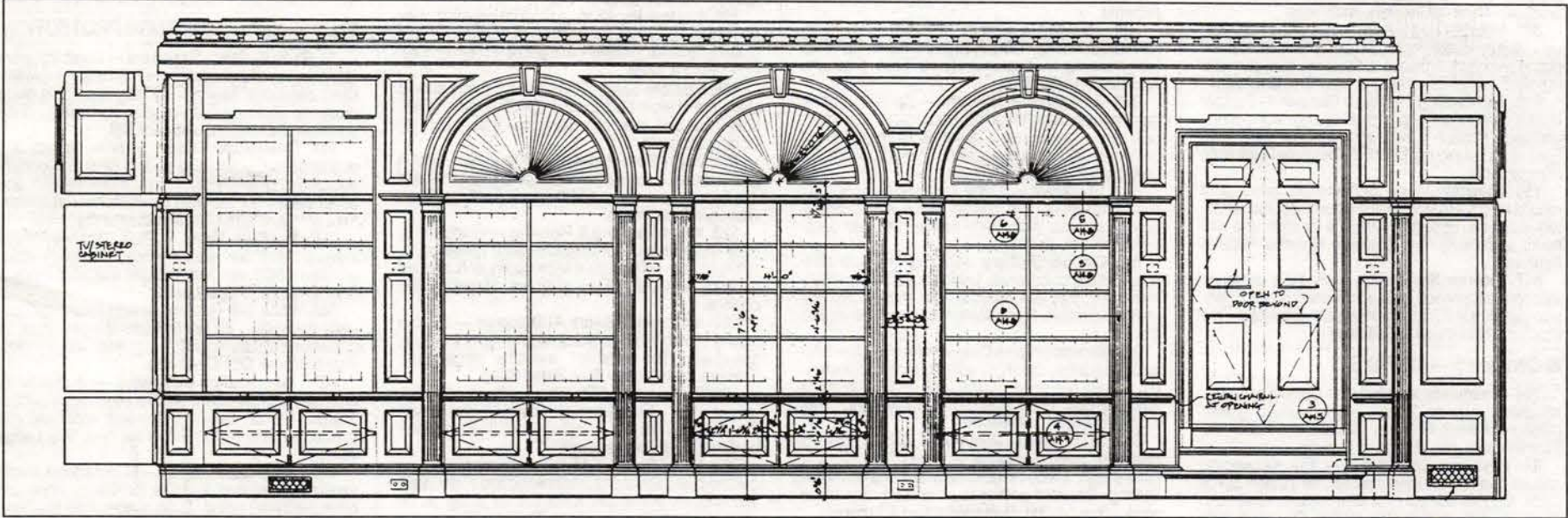


DONALD RATTNER  
continued from page 5

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.

than, say, neoprene-trimmed curtain walls; classical buildings look good when they age, whereas aluminum, Rattner says, "looks grody."  
His first major project with Ferguson Murray (Mark Ferguson, principal-in-charge) is nearing completion: A three-part addition to a simple brick Federal farmhouse in Pennsylvania. Rattner studied local applications of classicism while working on its design, examining buildings and measured drawings from the area. "I'm very concerned with native architectural traditions," he

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 period 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



Receiving a recent award from *Progressive Architecture*, principal Mark Ferguson 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

says. "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

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., integrating windows into building types 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 do not fit the three basic categories of Doric, Ionic, or Corinthian.

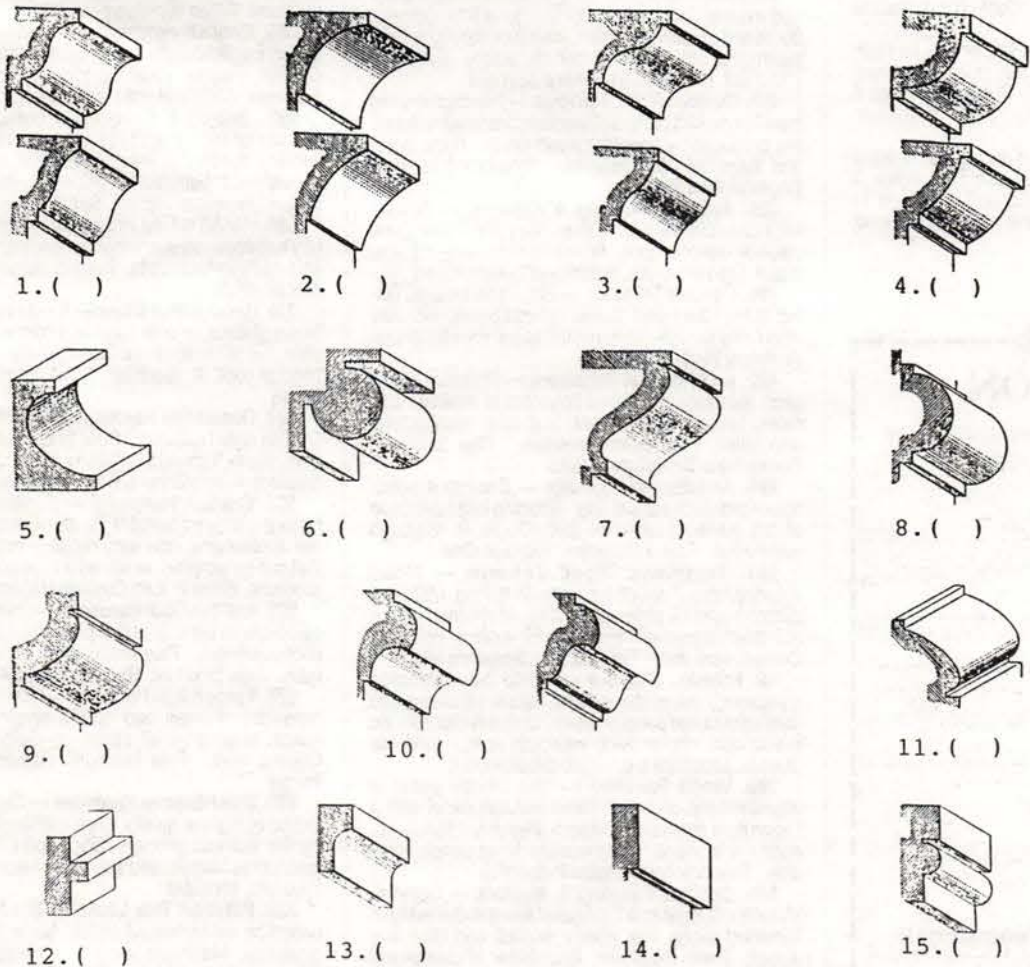
His coursebook gives step-by-step formulas for drawing moldings, capitals, columns, and temples. For example, the instructions for a scotia (a curved concave profile) begin, "(1) Divide height into 7 parts; (2) Give 1 part from face of upper fillet to face of lower fillet; (3) Draw horizontal construction 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 "Invenit et Delin.," 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: anthropomorphic (Caryatids being the most obvious example); national (i.e., Benjamin Latrobe's cornstalk columns with corn-eared capitals at the U.S. Capitol Building); exotic, antiquarian, or archaic (Rattner has spotted Greek versions of Persian columns capped with bull torsos 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." ♦

TEST YOUR CLASSICAL-MOLDING QUOTIENT

Below is an excerpt from the final exam for Donald Rattner's "The Classical Language of Architecture" course. Can you identify these?



- |            |                         |                      |
|------------|-------------------------|----------------------|
| A. cavetto | F. 3/4 bead             | K. thumb             |
| B. conge   | G. beak                 | L. cyma reversa      |
| C. torus   | H. echinus              | M. bead, or astragal |
| D. scotia  | I. fillet               | N. cyma recta        |
| E. fascia  | J. quirked cyma reversa | O. ovolo             |

ANSWERS:

(1) N (2) A (3) L (4) O (5) D (6) F (7) J (8) C (9) H (10) G (11) K (12) I (13) B (14) E (15) M



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**611. Antique Lighting** — Wholesalers of antique lighting, glass, and brass parts. Free brochure. **Yankee Barn**

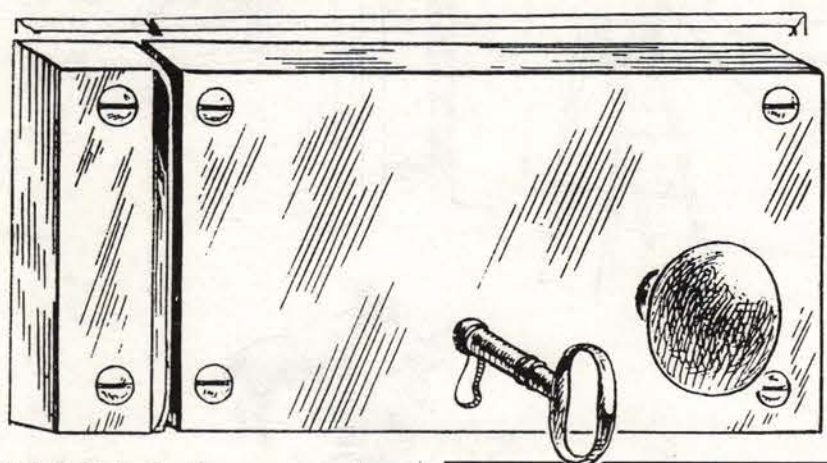
**612. Victorian Shades** — Handcrafted lamp shades in silks, parchment, satins, lace, and georgette. Trimmed with beads and silk fringes. Custom work and antique-style dressing screens. Free brochure. **Yestershades**



# Authentic Historical Hardware

## Door & Window Hardware, Fireplace Accessories, Period Lighting

### Historic Hardware



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.

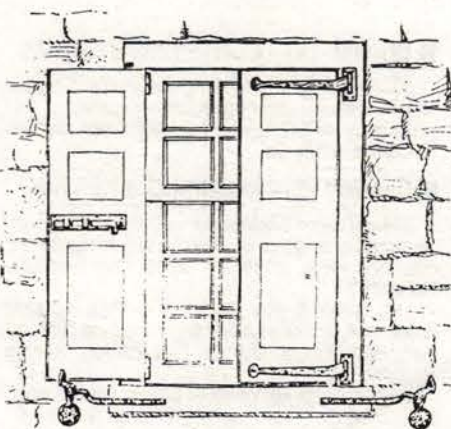
Many other types of authentic historic box locks are shown in our 108-page catalog — along with a wealth of other hardware for architectural and furniture applications.

### Lighting Fixtures



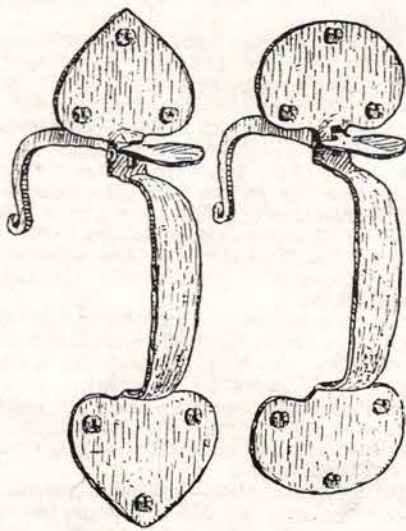
Ball & Ball offers the finest selection of reproduction Early American lighting fixtures. All brass is solid — not plated — and glass used is hand-blown lead crystal. Pure copper, tin and iron are used for fixtures that require these metals. Shown: The Independence Hall chandelier, identical to fixtures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

### Shutter Hardware



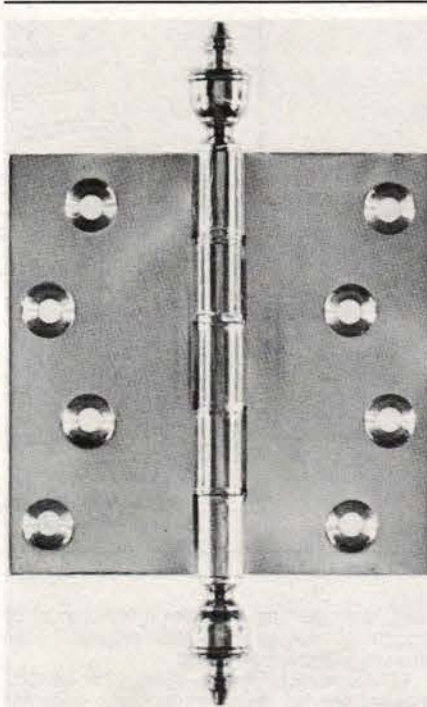
Strap hinges, locks, and shutter hold-backs are available as stock or special-order items. HAND-FORGED shutter hinges with lag screw or drive pintles available on special order. Also: Inside shutter hardware in brass and cast iron.

### Latches



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.

### Hinges



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.

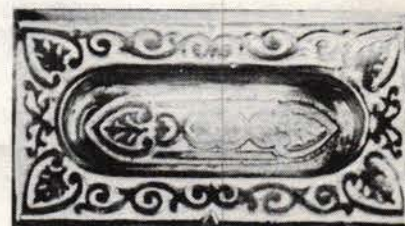
### Used In The Finest Restorations

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

### Window Hardware



Sash and casement window fittings are available for the Early American and Victorian periods. Hand-forged and cast; iron, brass and bronze. Above: V150-226 Victorian cast-iron sash lock with porcelain knob. Below: V160-290 brass flush-mounting sash lift.



### 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.

# BALL and BALL

## Authentic Historical Hardware

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