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ON THE COVER:
Alvin Holm, modernist-turned-classicist and this month's profile subject (see page 5), designed this temple for the Carpenter's Company of Philadelphia to honor the Constitution's 1987 Bicentennial. It is based on verbal descriptions of a parade float for the Constitution's original signing (the missing column represents one of the two states which had not yet signed), and in 1989 it led President Bush's inaugural parade. The Architectural Woodwork Institute of Delaware Valley contributed fabrication labor and materials.

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SEPT/SEPTEMBER/OCTOBER 1991 No 3
The Classicists Are Coming!

It's premature to declare that a full-blown Classical Revival is under way. But there are dramatic foreshadings.

BY CLEM LABINE

I'm not prepared to assert that the 1990's will see a Classical revival of the magnitude of the 1890's. After all, the great Classical epoch from 1890 to 1930 saw such heroic achievements as the White City at the Chicago Columbian Exposition and the City Beautiful Movement. But I am convinced it would be a happy event indeed if another such revival were to be ignited in our time.

Right now, a small but growing number of professionals are embarking on the values that Classicism — and Classical architecture — hold for America in the 1990's. Despite the assertions of "politically correct" activists who are seeking to minimize Western cultural values, I believe that serious study of Classical principles can only have a beneficial effect on architecture in particular and society in general.

One attractive aspect of Classicism is that it is much more than an architectural style. Classicism is not just columns and capitals (you can have a perfectly correct Classical building without a single column or pilaster). Rather, Classicism is a humane philosophy, of which architecture is merely one element — a vehicle by which Classical ideals can be made visible. For the true believers (and this can be made visible. For the true believers (and this

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Dr. Alvin Holm, A.I.A., has labored to share his love of Classicism with other professionals who have long been frustrated that Classical work has been either ignored or ridiculed by the architectural mainstream for the past 60 years.

It Started With Classical America

Henry Hope Reed, founder of Classical America, wrote to point out how a handful of dedicated classicists kept the flame alive during the darkest hours of the modern era. In particular, Henry made us aware of the tireless way Alvin Holm, A.I.A., has labored to share his love of Classicism with other designers. The more we learned about Al's work, the more we realized he should be the subject of a Profile piece (see opposite).

Reed also emphasized that great credit for supporting Classicism in the U.S. should go to Clement Conger, formerly of the U.S. State Department. At a time when the largest government patron for Classicism in the U.S., Conger was responsible for putting together architects and craftsmen to create rooms that are paradigms of Classical expression. Declared Reed: "When the present sad decades in American art are judged by a future generation,

Clem Conger is going to be singled out as the rare patron who held to the grand tradition. By transforming Diplomatic Reception Rooms of the State Department from the Modernistic to the Classical, he set a standard and announced the future. He deserves special honor for giving the nation's capital its largest government room designed for entertaining, a true banquet hall, the Benjamin Franklin Dining Room by architect John Blattauer."

At the same time, I toured a townhouse nearing completion in New York that is being built in a simplified Corinthian order. This outstanding job became the subject of this month's Project Report (see p. 48-49).

Thomas Vaughan Noble, a co-founder of the new Classical Architecture League (see below), recently published a 28-point "Principles of Modern Classicism." In Principle II he states: "Classicism is redundant with associations of civic virtue. It was born of the Greek and Roman traditions of public responsibility and involvement . . . . This makes it a fit architecture for a world where the ideals of constitutional democracy are becoming widely recognized for their supreme virtue."

And Principle XXIII declares: "Classicism is based on human and other natural forms. This makes it a meaningful architectural symbolism for a world where ecological concerns are central."

These two principles touch upon core truths that I believe are going to make Classicism and Classical architecture extremely relevant for the 1990's. We certainly need an increased awareness of civic responsibility and the ecological consequences of our actions. Classical architecture, with its humane roots and ready accessibility, is an ideal vehicle to symbolize civic and environmental issues in the coming decades. Because of its social relevance, the Classical Revival has the potential to have far greater impact on the 1990's than the Victorian Revival had on the 1890's.

When I speak of a Classical Revival, it also calls to mind the gentle chiding I received from Don Swofford of Wood, Sweet, Swofford Architects in Charlottesville, Va. Don declared: "This is not a revival; it's a survival. There has been an unbroken line of architects working in the Classical style going back to Vitruvius."

While I can see a battle brewing between those who want their Classicism "pure" and those who want to interpret the Classical orders in new ways, I think such theoretical tensions will be a wonderfully healthy thing . . . indicative of a discipline where exciting creative work is taking place. Vigorous debate on the best ways to apply Classical principles to the problems of the 1990's is certainly better than having the rich field of Classical tradition lie fallow for another 60 years.

WELLSPRINGS OF CLASSICISM

CLASSICAL AMERICA — For over 30 years Classical America has been the principal keeper of the flame for the Classical arts in the U.S. The organization sponsors courses that have provided architects and designers with seminal education in Classical art and architecture (see below). The organization also publishes some splendid books — both reprinted classics and original volumes of analysis and commentary. Annual membership is $25. Classical America, Box 821, Times Sq, Station New York, NY 10108. (212) 753-4376

COURSES IN DRAWING AND THE CLASSICAL ORDERS — "Drawing The Classical Orders" is offered each Fall and Spring at The National Academy of Design in New York City. The Instructor is Martin Brandwein, A.I.A., with Alvin Holm, A.I.A., as guest lecturer. This studio course provides drawing experience in the five fundamental Classical orders from the point of view of the designer/draftsman.

"Perspective and Design" is a midweek evening course in drawing at the National Academy School of Fine Art in New York City. Taught for the past 15 years by Pierce Rice, the course deals with the essentials of space and depth: "Drawing is taught as the instrument of thought, with reflection rather than inspiration or inspiration held the first step in the creative process."

Both courses are sponsored by Classical America. Write to address above for more details.

CLASSICAL ARCHITECTURE LEAGUE — This international organization, currently in formation, is devoted to the study and advocacy of modern Classical architecture. Plans are under way for the first annual meeting, tentatively set for the spring of 1992 in Washington, D.C. Focus of the meeting will be presentations of current work, as well as discussions about the philosophy and practice of Classicism. For more information contact: Classical Architecture League, c/o Thomas Vaughan Noble, 2525 North 10th St. — #522, Arlington, VA 22201.
ALVIN HOLM: An Odyssey From Curtain Walls To The Corinthian

Philadelphia-based architect Alvin Holm spent his youth worshiping modernist dogma, and then switched to classicism in the 1970’s, with no small amount of angst. Now he’s devoted to guiding the rest of the profession to the light.

BY EVE M. KAHN

"Converts are always the most zealous," he says. He likes to call modernism "largely bullshit," he likes to call classicism "a fountain of continuous nourishment that transcends fashion." He is not embarrassed by the streamlined steel-and-glass schools, hospitals, and factories he designed before his conversion; "I was a happy modernist," he says. But he is far prouder of the offices, restaurants, mansions, and skyscrapers he has designed in the pure classical mode. And although he is soft-spoken and far from arrogant, he will not rest until a larger percentage of the profession follows his lead.

"I’m not saying all buildings should be classical, but we have to go back and look at what we’ve lost, and schools have to teach the classical basics first, the way the modernist masters learned them," he says. "If we can do that, whatever comes after will be all right."

Numerous other architects have taken up the classical banner (see Traditional Building, Nov./Dec. 1990 for more examples). What sets Holm apart is both the intensity of his devotion and the unexpected intellectual places it has led him. He studies and lectures on feng shui, geomancy (a.k.a. dowsing), and American prehistoric architecture, from phallic stone statues in Vermont to Phonecan directional carvings on Pennsylvania boulders. While he seldom incorporates his extra-curricular interests into his architecture, he does find reinforcement in them for his faith in classicism. "Menhirs, or standing-stone precursors of classical columns, exist in all cultures — Nordic, South Pacific, Oriental — and often they’re placed at the intersections of energy lines in the earth, like giant acupuncture needles," he says. "They represent the gods; they are the link between the terrestrial and the spiritual."

A Bauhausian Upbringing

His childhood in Oak Park, Illinois, sparked his interest in architecture. "I thought all towns had as many Frank Lloyd Wright buildings as mine did," he says. His older sister, an art student of Moholy-Nagy, had inculcated Holm in Bauhaus beliefs by the time he was a teenager, and during his freshman year at Yale in 1954-5 three equally powerful forces took hold: He read Ayn Rand’s The Fountainhead; dated a steely beauty who reminded him of Dominique, the novel’s heroine; and enrolled in a course taught by the legendary Vincent Scully. "My eyes were really opened," he says (but he adds that he no longer regards Scully as "revealed truth"). "It quickly became apparent I was an architect," Holm says, "but I never thought of being anything but a modernist. I learned about the rise and fall of styles and thought we were in the middle of a rise. And classicism, I was taught, was the architecture of the enemy, of fascism and communism; we were never told how universal and flexible it could be." He followed Louis Kahn ("my idol back then") when Kahn left Yale to head the University of Pennsylvania’s architecture school and earned his graduate degree there. After two years of firm-hopping, he settled at Vincent G. Kling and Partners: "Kling might not end up in the history books," says Holm, "but he built half of downtown Philadelphia — and hundreds of fine hospitals and schools elsewhere."

Doubts did not disturb Holm’s contentment until 1969, when the federal government asked Kling to complete Federal Triangle in Washington, D.C., a 1920’s monolith that was missing a few pieces. Kling surprised all by deciding to make his additions indistinguishable from the older portions of the structure. "It was very moving to hear Kling, who has a big ego, say he wanted to be invisible," says Holm, who spent the next two years developing Kling’s plans. Holm took to the project slowly. "But once I got into the spirit of it, studying old buildings and drawings," he says, "it was delicious; it felt wonderful." Then Kling asked his estimating department to price the project three ways: in a modernist mode; in a traditional mode; and in a combination of the two. All three versions cost about the same. So Holm learned that classicism is not only friendly but also economical. "I’d been taught that traditional work was unavailable, and if it was available it was too expensive," he says. (The project was never built, and now another classical scheme for the site is underway, designed by Pei Cobb Freed & Partners, another set of modernists who have changed their tunes.)

Holm’s plan for a hotel, retail, and office complex in San Antonio shows how classicism can be adapted for buildings large and small.

continued on page 46
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WRITE IN NO. 118
Many millwork shops will provide large volumes of simple turned pieces on automated lathes. But intricate custom jobs require the skills of a hand turner.

BY JUDITH SIEGEL LIEF

Turnings are more than a stock baluster in a catalog. Sure, large millwork shops have mass produced stock items and styles: Balusters, newel posts, railing systems, and more. And frequently, those will fit the bill. Large shops can even accommodate a custom request however, for shorter runs or intricate or unusual designs, smaller custom shops are better suited to replicate any turned or spiral piece.

For example, one client recently specified several dozen stair balusters, each one a stem with dozens of turned collars of varying diameters and widths stacked one on top of another. A recent project for a multi-million-dollar home involved the turning of 80 4 in. sq. solid mahogany balusters and 15 in. inlaid newel posts for a custom-designed staircase. Many of the woodturners we talked to seemed to relish these kinds of challenges.

The following may help if specifying turnings is on your agenda.

Material

Here's where trusting your turner is essential. The kind of wood to be specified is not necessarily a question of aesthetics or even historical accuracy — location is the critical element. Interior or exterior (protected wood vs. wood exposed to weather) and high or low traffic are some of the factors to consider when opting for one species over another. Earl Subhier at Nelson-Johnson Wood Products in Minneapolis says succinctly: "Wood is as good as the particular place it's at." And opinions differ on exterior usage: Personal preference, habit or experience, and local availability determine recommendations.

Subhier uses mostly pine (to be painted) for exterior jobs; he likes the way it glues. Steve Evans, the president of Pagliacco Turning & Milling, says 80-90% of his work is redwood. San Francisco Woodturning also uses redwood on about 70% of its projects (although owner Dave Davolt will work in any species; he says he'll make 'anything that has to do with wood that's round'). Ray Matteson, at Creative Woodworking, says most of the posts they do are pine, mahogany, or redwood. All the turners, however, agreed that while poplar is most frequently requested for exterior work (because it's inexpensive), it's actually a poor choice because it rots so quickly. Note also that most turners won't work with pressure-treated woods because of potential health hazards.

Finish

Most turners only take woodwork to a lathe-sanded finish, so find out what grit is the shop standard. For example, Pagliacco takes its turnings to 60 grit for paint grade and 120 grit for stain grade. On some fine custom jobs, you might want to specify up to 150 grit finish. The thing to be mindful of is whether the turned piece is machine sanded or hand sanded. While machine sanding is adequate for long, smooth surfaces, it may not be appropriate for very crisp and intricate profiles. Automated lathe sanding rounds and softens detail.

Size/Volume/Price

The number of shops that can handle extra large pieces is limited. On the Source list (on pp. 12, 14), we've identified maximum lathe capacities. While automated turnings may be more cost effective for a large volume job, there is a significant setup charge that may make hand turning more reasonable on a smaller job. Steve Evans's caveat: The more hand work that goes into a piece, the higher the price.

Some shops do a combination of both so there's a wide range in prices. Also, when specifying size, it's important to be specific about dimensions. Turners differentiate between "net" and "nominal" dimensions (the way a 2x4 actually measures 1-3/4 x 3-3/4).

Who's On The Source List

From the 62 woodwork shops queried for this report, we selected those respondents who seemed most appropriate for the professional market.

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- Newel posts — Bed posts
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- Column bases — Spoon foot legs

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Phone: (213) 320-8172  Fax: (213) 320-6890

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ARCHITECTURAL ACCOUTREMENTS
Carved and Sculptured in Solid Woods

Raymond Enkeboll Designs

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Photography by Tony Nelson
Catalog Available
To the Trade FACTORY and SHOWROOM
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WRITE IN NO. 577
<table>
<thead>
<tr>
<th>COMPANY</th>
<th>LITERATURE</th>
<th>TYPE OF TURNING</th>
<th>Max. Diameter</th>
<th>Max. Length</th>
<th>% Custom</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ab abort Mfg. Co., Inc.</td>
<td>Free Write in No. 805</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Columns, capitals</td>
<td>30 in.</td>
<td>22 ft.</td>
</tr>
<tr>
<td>Advanced Design Woodturning, Inc.</td>
<td>Free Write in No. 677</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Reeding, columns, finials</td>
<td>12 in.</td>
<td>9 ft.</td>
</tr>
<tr>
<td>Architectural Lathe &amp; Millwork</td>
<td>Free Write in No. 772</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Reeding, hollow columns, column bases, replacement parts</td>
<td>30 in.</td>
<td>17 ft.</td>
</tr>
<tr>
<td>Barewood Architectural Millwork</td>
<td>Free Write in No. 167</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td></td>
<td>24 in.</td>
<td>18 ft.</td>
</tr>
<tr>
<td>Boston Turning Works</td>
<td>Free</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Finials</td>
<td>15 in.</td>
<td>6-1/2 ft.</td>
</tr>
<tr>
<td>Bruce Post Co., Inc.</td>
<td>Free</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Lamp posts</td>
<td>17 in.</td>
<td>8-1/2 ft.</td>
</tr>
<tr>
<td>Cumberland Woodcraft Co., Inc.</td>
<td>Free Write in No. 131</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Columns</td>
<td>16 in.</td>
<td>10 ft.</td>
</tr>
<tr>
<td>Custom Woodturnings</td>
<td>Free Write in No. 14</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Hand-turned rosettes (any size), square, hexagon, octagon lamp posts</td>
<td>10 in.</td>
<td>16 ft.</td>
</tr>
<tr>
<td>Dugwood Turners</td>
<td>Free Write in No. 837</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Furniture, accessories, components</td>
<td>16 in.</td>
<td>8 ft.</td>
</tr>
<tr>
<td>Empire Woodworks</td>
<td>Free Write in No. 683</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td></td>
<td>16 in.</td>
<td>16 ft.</td>
</tr>
<tr>
<td>Fagan Design &amp; Fabrication</td>
<td>Free Write in No. 821</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Columns</td>
<td>12 ft.</td>
<td>36 ft.</td>
</tr>
<tr>
<td>Mad River Woodworks</td>
<td>Free Write in No. 35</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Finials</td>
<td>8 in.</td>
<td>16 ft.</td>
</tr>
<tr>
<td>Mansion Industries, Inc.</td>
<td>Free Write in No. 361</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Exterior turnings, finials, columns, fretwork</td>
<td>6 in.</td>
<td>10 ft.</td>
</tr>
<tr>
<td>Millwork Specialties</td>
<td>Free Write in No. 815</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td></td>
<td>12 in.</td>
<td>4 ft. 10 in.</td>
</tr>
<tr>
<td>National Decks, Inc.</td>
<td>Free Write in No. 482</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Cork screw</td>
<td>18 in.</td>
<td>16 ft.</td>
</tr>
<tr>
<td>New England Woodturners</td>
<td>Free</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Large face plates, columns</td>
<td>24 in.</td>
<td>21 ft.</td>
</tr>
<tr>
<td>Pagliacco Turning &amp; Milling</td>
<td>Free Write in No. 707</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Columns, lamp posts, large diameter turnings</td>
<td>22 in.</td>
<td>12 ft.</td>
</tr>
<tr>
<td>Partelow's Wood Turning</td>
<td>Free Write in No. 496</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Hand-carved fittings, furniture components</td>
<td>60 in.</td>
<td>20 ft.</td>
</tr>
<tr>
<td>Rich Woodturning</td>
<td>Free</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td>Columns</td>
<td>12 in.</td>
<td>12 ft.</td>
</tr>
<tr>
<td>Rosander Woodturning</td>
<td>None</td>
<td>Balusters, Railings, Posts, Fluting, Rope Twists, Other</td>
<td></td>
<td>12 in.</td>
<td>18 ft.</td>
</tr>
</tbody>
</table>
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- Finials
- Newel Posts
- Specialty Turnings
- Any Design/Any Wood
- Full Line Of Handrail Parts
- Columns

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WRITE IN NO. 677
## TRADITIONAL BUILDING'S WOOD TURNINGS SourceList

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>LITERATURE</th>
<th>TYPE OF TURNING</th>
<th>Max. Diameter</th>
<th>Max. Length</th>
<th>% Custom</th>
</tr>
</thead>
<tbody>
<tr>
<td>San Francisco Woodturning</td>
<td>Free</td>
<td>Balusters</td>
<td>7 ft.</td>
<td>18 ft.</td>
<td>100%</td>
</tr>
<tr>
<td>1346 N. Carolan Ave., Dept. TB</td>
<td></td>
<td>Railing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Burlingame, CA 94010</td>
<td></td>
<td>Posts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(415) 248-6905</td>
<td></td>
<td>Fluting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sheppard Woodworks</td>
<td>Free</td>
<td></td>
<td>28 in.</td>
<td>14 ft.</td>
<td>100%</td>
</tr>
<tr>
<td>114 Elliott Ave. W., Dept. TB</td>
<td>Write in No. 832</td>
<td>Rope Twists</td>
<td></td>
<td>2 in.</td>
<td></td>
</tr>
<tr>
<td>Seattle, WA 98119</td>
<td></td>
<td>Other</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(206) 282-4661</td>
<td></td>
<td>Curved molding</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>that has to do with wood</td>
<td></td>
<td>that’s round</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silverton Victorian Millwork</td>
<td>Free</td>
<td>Columns,</td>
<td>5-1/4 in.</td>
<td>10 ft.</td>
<td>100%</td>
</tr>
<tr>
<td>PO Box 2967, Dept. TB</td>
<td>Write in No. 45</td>
<td>rosettes,</td>
<td></td>
<td>2 in.</td>
<td></td>
</tr>
<tr>
<td>Durango, CO 81022</td>
<td></td>
<td>furniture legs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(800) 933-3930</td>
<td></td>
<td>Columns, stair</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Turncraft</td>
<td>Free</td>
<td>parts</td>
<td>6 in.</td>
<td>10 ft.</td>
<td>100%</td>
</tr>
<tr>
<td>PO Box 2429, Dept. TB</td>
<td></td>
<td>Lamp posts</td>
<td></td>
<td>2 in.</td>
<td></td>
</tr>
<tr>
<td>White City, OR 97503</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(503) 826-2911</td>
<td></td>
<td>Sawed balusters</td>
<td>5-1/2 in.</td>
<td>12 ft.</td>
<td>50%</td>
</tr>
<tr>
<td>Wood Factory</td>
<td>Free</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>903 Harvard, Dept. TB</td>
<td>Write in No. 712</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Houston, TX 77008</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(713) 863-7600</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pressure-treated Douglas fir</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>CUMBERLAND WOODCRAFT CO., INC.</td>
</tr>
<tr>
<td>“massive” balusters from MAN­</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SON INDUSTRIES. Write in No. 361</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pineapple finial; all redwood; available in 4 in. or 6 in.</td>
<td>BRUCE POST CO., INC.</td>
<td>Write in No. 131</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colonial style column and rail system from TURN CRAFT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Turned balusters in solid hardwoods. The extreme right baluster is new; it features a bird-mouth notched bottom to fit on a bottom rail and shed water.</td>
<td>CUMBERLAND WOODCRAFT CO., INC. Write in No. 131</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Custom designed balusters, oversized newel post, beehive finial, and railing all turned in solid cherry from ROSANDER WOODTURNING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Columns and arch work turned for a lakeside residence in Seattle. SHEPPARD WOODWORKS. Write in No. 832</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Close-up of balusters recreated as part of the reconstruction of the Hamilton County Bandstand in Aurora, Nebraska. SACO MANUFACTURING &amp; WOODWORKING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Original custom-designed redwood staircase for a residence in the Richmond District of San Francisco. SAN FRANCISCO WOODTURNING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### The Wood Turning Center

In 1986, Albert LeCoff, woodturner, along with his brother Alan, created The Wood Turning Center to "educate, preserve, and promote the art of lathe turning." Now with an international membership of 550, the non-profit organization is a combination of educational research and development foundation, museum, and living archive. The Center is a source of information and assistance to artists, hobbyists, galleries and international exhibitions, museums, collectors, and educators. It holds workshops and symposia and houses a library of over 10,000 slides, books, papers, and publications. This wealth of documentation describes the art of wood turning and the lathe; functional, decorative and sculptural turnings; technical aspects of turning; and the personal development of individual artists. The Center has a collection of over 300 turned objects. Turning Points is the Center’s quarterly publication, which features articles on the turning field — past, present, and future. For information on membership and courses, contact: Wood Turning Center, Inc., P.O. Box 25706, Philadelphia, PA 19144 (215) 844-2188.
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Decorative Woodcarving
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WOOD RESTORATION: EPOXIES FILL IN THE G·A·P·S

BY EVE M. KAHN

Woodwork restoration is a vast subject, encompassing everything from picking paint out of tiny crevices in oak mantels and carving delicate Dutchman patches, to re- milling yards of molding. Of all these topics, the one that causes the most misunderstandings is epoxy work. It is still a relatively young field, and confusion abounds. Some points to ponder in choosing whether to use epoxy, selecting the material, and then applying it:

• Epoxy is right for jobs when (1) keeping historical material and minimizing disruption to intact elements are important; (2) the parts in need of restoration would be difficult to replace; (3) nearly invisible repairs are desired; and (4) skilled craftsmen (or those willing to rigidly follow instructions) are available.
• Do nothing with epoxy without reading directions and experimenting first; and keep a telephone handy for asking advice of a manufacturer who has hands-on experience.
• Choose an epoxy suited to the project: Some products are meant for strictly surface work, while others can bear loads. Some products can be handled just like wood — sanded, sawn, drilled, carved, stained, painted — while others are too dense for such treatment. And know that manufacturers disagree about which kind of final result is best.
• Be wary of inexpensive formulas; they tend to contain a great deal of solvent, so you will need to wait for the solvent to evaporate. And once hardened, they shrink and adhere poorly.
• Make sure the epoxy’s cure time fits your needs: Short cure times (and thicker consistencies) mean quicker repairs but can be difficult to work with; long cure times (and watery consistencies) offer plenty of time to work but can try a professional’s patience and sometimes never completely cure. A few companies offer custom formulations, so that cure times can be regulated.
• Epoxy that mixes 1:1 are easy to handle in the field.
• Don’t forget the effect of climate on epoxy: Heat speeds cure time, so mix small batches when working in strong sunlight. The benefits of working in the sun: Faster repairs, earlier curing. Do not expect swift results in the dead of winter — or below 50 degrees — unless you provide heat or use special compounds.
• A common mistake is to slather sound wood with epoxy, so as to protect it from water damage. Wood under consolidated areas can rot because of moisture but not reveal its condition until damage is serious.

Who’s On These Sourcelists:
Companies listed in the "Wood Restoration Materials Sourcelist" (p. 22) manufacture either wood stripping products and accessories or epoxies and accessories; we limited the list to these two aspects of wood restoration to keep the list manageable. In the "Woodwork Repair, Restoration, and Refinishing Sourcelist" (p. 18) you’ll find paint stripping and woodwork refinishing services, as well as millwork companies, who will duplicate wood elements — plus companies who perform all the above tasks. (For a more comprehensive look at millwork sources, see the March/April 1991 issue.)
RESCUE DETERIORATED MATERIALS WITH ABATRON PRODUCTS

Here are 3 uses for Abatron's Restoration Products. If you've got a different problem, call us. It's likely we have a formulation that will do the job.

WOOD RESTORATION

LiquidWood and WoodEpox give new life to severely rotted window sill, sash, frames, shutters, columns, decorative wood elements. The Abatron system is especially valuable when original wood must be saved for historic reasons. LiquidWood consolidates reinforces and waterproofs by hardening after penetrat­* ing*. WoodEpox is a structural adhesive putty that fills, repairs, and replaces missing wood. It can be sanded, milled, stained, etc., like wood.

CONCRETE RESTORATION


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ABOJET: Series of structural crack-injection resins is a proven method to restore structural integrity to cracked load-bearing elements, such as foundations, abutments, swimming pools, concrete pipes, columns, and sculptures. ABOJET resin is injected into the crack, filling and welding it. ABOJET makes a permanent bond that is stronger than concrete.

Besides concrete, ABOJET can weld masonry, marble, stone, wood, ceramics, metals, stucco, and gypsum.

Call or write for additional information on these cost-effective restoration materials.

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BRIDGER

BROS., INC.

WRITE IN NO. 536

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TRADITIONAL BUILDING'S
WOODWORK REPAIR, RESTORATION & REFINISHING SourceList

CSI# 06400

BY EVE M. KAHN

COMPANY
Allstrip
American Custom Millwork
Anglo-Insure
Architectural Refinishing
Kenneth Brown Custom Woodworks
Carpenter and Smith Restorations
Central Plains Millwork
Conrad Schmitt Studios
Conservation Services
Davenport Mill
Dell Corp.
Des Roches & Co.
DHM Cabinetmakers
Dodge, Adams & Roy
Fall Timber and Millwork
Douglas Gest Restorations
Glenco Construction
Huggerly-Wyss America
Johnson Woodworks
Dimitrios Klititas
Kreider Brothers Inc.

LITERATURE
Free
Free
Free
Free
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Free
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Free
Free

SPECIALTY
Full-service restoration company that works mainly in the New York area and specializes in refinishing and repairing woodwork in historic buildings; has worked on Ellis Island, the Cooper-Hewitt Museum, and numerous churches and civic structures.
Wide variety of millwork in American hardwoods, including mantels, molding, baseboards, door and window casings, and paneling; 50% custom. Installation and design services available.
British trained woodwork craftsmen; has restored, custom fabricated, and refinished commissions from furniture to entire interiors, mainly for historic structures in New York City area.
Refinishing specialist with extensive experience on 18th- and 19th-c. buildings. Can work with epoxy and preserve original finishes or strip and color match to exact specifications. Building types include churches, historic theatres, and new construction.
20 years experience in making all kinds of custom woodwork, as well as stock mantels, molding, paneling, wainscotting, door and window trim, and rosettes in poplar, oak, cherry, walnut, and Honduras mahogany.
All-custom woodwork repair and fabrication shop; works on interiors and exteriors, on either traditional new construction or vintage buildings; specializes in historic residential and civic structures and museums.
Supplies millwork mainly for new commercial buildings; some remodeling, some restoration. Replicated gingerbread for Harry S. Truman home in Missouri. Other specialties include cabinetry, molding, casework, and doors and windows.
Major firm with over 100 years' experience restoring woodwork in theatres, hotels, churches, and large civic buildings across the country. Recent commissions: Stone Manor in Lake Geneva, Wis., and the Milwaukee Common Council Chambers.
Architectural conservators specializing in log, timber and frame restoration throughout the U.S. Also extensive experience with epoxy stabilization of windows, doors, columns, trim, and framing structural elements.
Small millwork shop equipped with numerous antique machines. Mainly doors and windows for high-end residences; extensive restoration experience.
Restoration contractors whose specialties include woodwork repair and refinishing; and using epoxy for structural repairs, surface work, and recreating ornament. Landmark projects range from stabilizing timbers on an 1813 brig to refinishing walnut-paneled offices at the U.S. Justice Department.
Shop specializing in custom millwork for commercial buildings: Reception areas, paneling, and historic storefronts. Also high-end residences. Will install. Wood type as specified; also laminates and synthetics.
Custom woodwork includes moldings, flooring, casing, panels, doors, carving, and casework. Uses traditional construction techniques and finishes; will duplicate existing work.
Restoration contractors with extensive woodwork experience: Have worked on residences, museums, churches, and other historic buildings mainly in New England. Unusual assignments include repairing a timber dam in New Hampshire.
Family-run millwork source: Specialties include cabinetry and molding, mainly for high-end homes, schools, and churches.
Full-service restoration firm that uses traditional methods and materials; specialties include replication of doorways, windows, mantels, paneling, and wainscoting as well as on-site woodwork restoration.
Full-service restoration firm with extensive woodwork experience, mainly on historic residential and institutional buildings. Specialties include matching stains; fabricating gutters, columns, and plasters; and milling molding, with large collection of antique profiles.
Swiss-trained wood sculptor who carves, restores, finishes woodwork, and milling molding, with large collection of antique profiles.
Swiss-trained wood sculptor who carves, restores, finishes woodwork, and milling molding, with large collection of antique profiles.

NO. EMPLOYEES
11
25
2-4
1
5
2 to 6
33
50
3
10
6
14
13
10
40
10
10
2
5
30
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- Bookcases
- Paneling
- Ornamental Metal
- Ornamental Plasterwork
- Straight Plasterwork
- Epoxy Consolidation
- Dutchmen
- Faux Finishes
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or restoration.

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Commercial — Residential
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WRITE IN NO. 830

WRITE IN NO. 732

WRITE IN NO. 833

WRITE IN NO. 797

WRITE IN NO. 836

WRITE IN NO. 724
<table>
<thead>
<tr>
<th>COMPANY</th>
<th>LITERATURE</th>
<th>SPECIALTY</th>
<th>NO. EMPLOYEES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Larkin Co.</td>
<td>Free</td>
<td>Woodwork shop that specializes in mantels, wainscoting, paneling, molding, pilasters, pediments, interior and exterior shutters. Will fabricate from their stock designs or work from photos or drawings.</td>
<td>5</td>
</tr>
<tr>
<td>Magic Brush</td>
<td>Free</td>
<td>Refinishing specialists, mainly for residences in the Bay area. Will restore existing woodwork, perform minor carpentry, and use epoxies on exteriors, and will strip and refinish interiors.</td>
<td>15</td>
</tr>
<tr>
<td>Maple Grove Restorations</td>
<td>Free</td>
<td>Small shop which concentrates on raised panel wainscoting, paneling, and shutters; uses traditional construction methods and will restore on site; works primarily in New England.</td>
<td>3</td>
</tr>
<tr>
<td>McBeth Millwork</td>
<td>None</td>
<td>Shop works mainly on windows, doors, and moldings for restoration projects. Primarily commercial and institutional clients, including museums, courthouses, and the infamous Texas School Book Depository.</td>
<td>6</td>
</tr>
<tr>
<td>McDan Woodworking</td>
<td>None</td>
<td>Replication of historic woodwork. Wainscoting, paneling, pilasters, capitals, windows, frame and panel doors, and keystones and other hand-carved details. Radius work a specialty.</td>
<td>3</td>
</tr>
<tr>
<td>Meeting House Furniture Restoration</td>
<td>Free</td>
<td>Conserves, repairs, strips, restores, and refinishes architectural woodwork. Can replace missing pieces with handmade components (takes less time than setting up elaborate machinery). Works mainly on Colonial homes in New England.</td>
<td>3</td>
</tr>
<tr>
<td>Matthew J. Mosca Paint Research</td>
<td>Free</td>
<td>Will research historic finishes on woodwork, including colors and chemicals, and will mix custom finishes and consult on application.</td>
<td>1</td>
</tr>
<tr>
<td>Nelson's Construction Co.</td>
<td>None</td>
<td>3rd-generation fine woodworking shop; specializes include stairs, moldings, trim, paneling, and cabinetry, for residential or commercial buildings. Can match any existing work.</td>
<td>5</td>
</tr>
<tr>
<td>Oakwood Woodworks</td>
<td>Free</td>
<td>Millwork for restoration and new construction. Specializes in moldings, doors, window and door trim, chair rails, baseboards, consoles, rosettes, and pilaster blocks. Keeps setup and knife-grinding fees low, for matching existing patterns.</td>
<td>5</td>
</tr>
<tr>
<td>On Site Wood Restoration</td>
<td>Free</td>
<td>Painting service that works mainly in the Cincinnati area; has removed paint from woodwork in hundreds of homes, and also distributes Paintbusters stripper and accessories.</td>
<td>5</td>
</tr>
<tr>
<td>Owl Ridge Woodworking</td>
<td>None</td>
<td>Supplies custom woodwork to central and southern Ind. and northern Ky. areas; specializes include doors, paneling, molding, cabinetry, flooring, and furniture. Can handle projects from small runs to million-dollar homes.</td>
<td>3</td>
</tr>
<tr>
<td>Restorations Unlimited</td>
<td>None</td>
<td>Full-service restoration firm with own 9000-sq.ft. millwork shop; specializes in quick setups of short runs. Fabricates moldings, paneling, casing, chair rails, and the like; has unusual native wood types in stock.</td>
<td>11</td>
</tr>
<tr>
<td>Restoric</td>
<td>Free</td>
<td>Specialty contracting company that does repair and restoration of architectural millwork and re-creation of architectural ornament. Experienced with epoxy repairs of woodwork.</td>
<td>3</td>
</tr>
<tr>
<td>Specialty Glazing &amp; Supply</td>
<td>Free</td>
<td>11-year-old specialists in rebuilding or remiling damaged historic windows; can also rework units for insulated glass. Epoxy craftsmen rebuild original profiles in restoration shop. Major recent projects include Burnham &amp; Root's 1888 Rookery in Chicago.</td>
<td>12</td>
</tr>
<tr>
<td>Stahl Restorations</td>
<td>Free</td>
<td>Full-service restoration firm specializes in patching, repairing, and refinishinag interior and exterior woodwork; also builds and installs cabinetry and installs other forms of millwork.</td>
<td>5</td>
</tr>
<tr>
<td>Strasser &amp; Associates</td>
<td>Free</td>
<td>Designs, consults, fabricates, installs, and finishes high-end woodwork. Has worked on numerous period rooms in museums and homes in New York City area.</td>
<td>12</td>
</tr>
<tr>
<td>Sunshine Architectural Woodworks</td>
<td>Free</td>
<td>All kinds of millwork, especially mantels, panels, moldings, arches, rosettes, keystones, and shutters.</td>
<td>35</td>
</tr>
<tr>
<td>Wayne Towle</td>
<td>Free</td>
<td>Refinishing specialists who can strip, refinish, restore, replace missing elements using traditional techniques; for residential buildings as well as churches, hotels, restaurants, and civic structures.</td>
<td>15</td>
</tr>
<tr>
<td>Traditional Line</td>
<td>Free</td>
<td>Preservation/restoration firm specializing in fine woodworking and finishing (modern and 19th-c. techniques), museum-quality period rooms, consultations, furniture restoration. Expertise includes hardware, condition reports, reproductions, carving, coordination of mechanical and other trades, large or small projects.</td>
<td>22</td>
</tr>
<tr>
<td>Warwick Refinishers</td>
<td>Free</td>
<td>Refinishing specialists: Has worked on hundreds of churches around the country with minimal disruption. Recent clients include New York City's Morgan Library and U.S. Courthouse, the Library of Congress, and the New Jersey Statehouse.</td>
<td>35</td>
</tr>
<tr>
<td>West Gate Cabinet &amp; Millwork</td>
<td>Free</td>
<td>Builds cabinetry, nonstandard windows and doors, cornices, and moldings for high-end residences and commercial buildings; often asked to duplicate existing work.</td>
<td>15</td>
</tr>
</tbody>
</table>
MEETING HOUSE FURNITURE RESTORATIONS refinished these kitchen cabinets, made of 1832 Congregational pews (photo: Charles Parker).

MCDAN WOODWORKING replicated this decrepit fluted column. Write in No. 777.

MAPLE GROVE RESTORATIONS specializes in raised-panel woodwork and shutters. Write in No. 563.

TRADITIONAL LINE restored interior woodwork for a residence in the Dakota apartment house in Manhattan.

ABATRON's WoodEpox rebuilt the base of this timber column. Write in No. 130.

ANGLO INSCAPE has restored this Victorian mahogany woodwork in a Manhattan residence. Write in No. 817.

KENNETH BROWN CUSTOM WOODWORKS disguised an entertainment center with oak paneling.

MAGIC BRUSH restored the redwood woodwork in Bernard Maybeck’s 1909 Leon K. Raos house in San Francisco.

A paneled library/office by KREIDER BROTHERS. Write in No. 536.

An arched Victorian window overhauled by STAHL RESTORATIONS. Write in No. 833.

For more information on these companies, consult the SourceList (continued from page 16).
TRADITIONAL BUILDING’s SourceList of
WOOD RESTORATION MATERIALS

BY EVE M. KAHN

TRADITIONAL BUILDING ■ CSI# 06400

COMPANY | LITERATURE | SPECIALTY | MATERIALS
---|---|---|---
Abatron | Free | Largest supplier of epoxy for restoration market. Ratio of resin to hardener: 1:1, which makes measuring easy. Various cure times. Brand names: LiquidWood and WoodEpox. Also fiberglass rods, dry pigments, application tools. | Epoxy and accessories
Allied Resin | Free | Distributes several types of epoxy; Arcon E-150, 151, 152, and 154 primarily for casting and bonding; for wood restoration, Arcon Seep-N-Seal soaks into wood, so rebuilds profile as well as seals out moisture. Mixing ratio: 8:1. Also two types of fairing compound. | Epoxy
Conservation Services | Free, Write in No. 130 | Develops epoxy for stabilizing and repairing decayed wood. Epoxies developed for historic structures include consolidant, patch, adhesive, and structural repair. | Epoxy
Creative Technologies | Free, Write in No. 175 | Distributions epoxy for on-site applications | Epoxy
Dell Corp. | Free | Restoration contractors who also distribute Beta epoxy system: Structural epoxy, low-viscosity consolidant, filler, and Rottex, a two-part paste best suited for cosmetic work. | Epoxy
Diamond Chemicals | Free, Write in No. 669 | “Peel Away” paint removal system: A paste covered with fabric that soaks into paint and is then lifted away. Especially suited for intricately ornamented surfaces and for lead abatement; no fumes, no flammable solvents, and leaves residue that can be washed away. 6 formulas; use only #1, 3, or 6 on wood. | Paint/peel finish stripper
Epoxy Technology | Free, Write in No. 797 | Epoxies mainly for high-tech industries that also have restoration applications; Epo-Tek 301 has been used to consolidate fine furniture as well as a totem pole at the Smithsonian Institution and a war canoe at the Fuji Museum. | Epoxy and accessories
Gougeon Brothers | Free, Write in No. 814 | Largest supplier of epoxies for marine use. Line includes resin, hardener, fillers, pigments, and strengthening agents as well as application aids: Pens, brushes, syringes, gloves, solvents, and skin creams. | Epoxy
Industrial Sales Assoc. | Free | Manufactures CIBA-GEIGY’s Araldite AL 1253 with Hardener HV 1253, a fast-curing epoxy system whose results are mahogany in color and can be drilled, carved, or sawn. 1:1 ratio for easy mixing. | Epoxy
Klean-Strip | Free | Manufactures Easy Off Paint Stripper, which does not harm veneer if properly applied and also works on most clear finishes. Also sprayable, semi-paste, and liquid paint removers and application tools. | Paint/peel finish stripper and accessories
Nu-Tec Industrial Chemical Mfg. | Free | Manufactures paint and clear finish strippers that contain no methylene chloride. Preserves patina, needs no neutralizer, and in liquid form can be drilled, carved, or sawn. | Paint/peel finish stripper
On Site Wood Restoration | Free, Write in No. 828 | Distributes CIBA-GEIGY’s Araldite AL 1253 with Hardener HV 1253, a fast-curing epoxy system whose results are mahogany in color and can be drilled, carved, or sawn. 1:1 ratio for easy mixing. | Paint/peel finish stripper
Poxywood | Free | Manufactures nonflammable paint and clear finish remover, along with various refinishing products. | Wood putty
PRG, Inc. | Free, Write in No. 671 | Supplier of preservation products, instruments, and tools including Beta Epoxies. Both a Structural Epoxy System and a low-viscosity consolidant and filler that can be tooled. Also Borate Rods, made of borate fungicide and inorganic filler of non-toxic to animals and humans, arrests and prevents wood deterioration). | Epoxy
Reliable Finishing Products | Free, Write in No. 830 | Offers Antique Refinishers Wood Cleaner, which is applied with fine steel wool and can serve as an alternative to stripping; removes grease, grime, wax, oil, dirt, silicone. Also full line of finishing products, including stripper. | Wood surface cleaner, paint/peel finish stripper
D.E. Stanley Industries | Free, Write in No. 834 | Manufactures Take-It-Off, a liquid or semi-paste stripper with no methylene chloride. Preserves patina, needs no neutralizer, and in liquid form can be reused. | Paint/peel finish stripper
Sterling-Clark-Lurton | Free | Manufactures nonflammable paint and clear finish remover, along with various refinishing products. | Paint/peel finish stripper

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The landmark refinishers

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WRITE IN NO. 649

EPOXIES

For Historic Structures

Cosmetic / Structural Repairs to Wood

Consolidants * Patches Adhesives * Structural Epoxy

ConServ Epoxy's were developed for wood restoration with historic structures. Architectural conservators on staff are experienced in the epoxy stabilization of windows, doors, columns, trim, decorative and structural elements.

Conservation services are specialists with log, timber and structural elements.

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- Consulting
- Contracting
- Training

Conservation Services
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Kinnelon, NJ 07405
Phone / Fax (201) 834-6412

WRITE IN NO. 175

SAVING WOOD FROM FIRE

Fire is a voracious destroyer of woodwork, and one way to avoid having to undo such heavy damage is to apply fire retardant paints or clear finishes. The products available in this field range from invisible resins to thickly applied paints and epoxies. And they work in two basic ways: Either they inhibit combustion of the internal gases that arise when wood is heated, or they bubble up when heated to form a protective foam layer that can later be scraped off — the latter group is called intumescents. A few things to think about when specifying fire retardants:

- What class fire rating do you need? Fire retardant paints come in Class A, B or C, depending upon the wood species.
- Where do you want to apply the coating? Manufacturers recommend treating kitchens, attics, doors, walls near heating equipment, halls, stairwells, and exits.
- The front of existing, finished woodwork can be coated with non-penetrating fire retardant; penetrating fire retardants can be applied from the back.
- Do you want to mix fire retardant with your own finishes, or apply a coating mixed by the manufacturer? Of the manufacturers listed below, American Fire Retardant Co., Inc., offers fire retardants in additive form.
- How important is a historically accurate finish? Not all fire retardants can either replicate a historical look or be invisible.
- Who will apply the coating? Some retardants, especially paints, require no experience to apply; others, usually penetrants, must be applied by professionals, ideally those approved by the manufacturer. A common error is to apply too little retardant, which diminishes cost but also effectiveness.
- How important are environmental and atmospheric concerns? Some fire retardants give off harmful fumes during application, while some are benign enough to apply in an occupied hospital room. And some need to be disposed of thoughtfully, while others (such as New England Fire Preventer and American Fire Retardant) are biodegradable.
- If you use a transparent retardant, how will you know when to re-apply? Some manufacturers incorporate ways to see if the coating has chipped off or faded.

Northeast Fireshield's coating, for example, shines under blade light; American Fire Retardant's is a faintly visible retardant, which diminishes cost but also effectiveness.

For Historic Structures

EPOXIES

For Historic Structures

Cosmetic / Structural Repairs to Wood

Consolidants * Patches Adhesives * Structural Epoxy

ConServ Epoxy's were developed for wood restoration with historic structures. Architectural conservators on staff are experienced in the epoxy stabilization of windows, doors, columns, trim, decorative and structural elements.

Conservation services are specialists with log, timber and frame structures.

Call / fax / write for brochure.

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WRITE IN NO. 834

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SEPTEMBER/OCTOBER 1991 23
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BritSlates

UNIFORMITY
BritSlates are made from 100% slate particles... re-formed under tremendous pressure into natural looking slate tiles.

COLORS
Black, grey, green and heather (a very dark red). Color throughout. Highly resistant to U.V. fade.

SIZES
10"x 20" or 12"x 24". Uniform in thickness 3/16" plus. Do not require pre-sorting. Normally pre-drilled for 3" headlap.

MOISTURE ABSORPTION
Nil. Will not permit fungus, moss or other organic growth. High strength characteristics.

INSTALLATION
Easier. Delightful to saw, cut, drill. Minimal breakage or waste in contrast to natural slate. Will not require highly skilled slaters. Saves time "on-the-roof."

FIREPROOF
Class "A" rated. Will not support combustion nor permit flame spread.

WEIGHT
On-the-roof, approximately 500 lbs./square.

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Never! Simply will not de-laminate.

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Sixty (60) years barring extreme forces of nature.

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First made in 1926, Hendricks Tile beautifies and protects fine homes up and down the East Coast — including Colonial Williamsburg. Call or write for full-color brochure.

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WRITE IN NO. 831

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Shown: GlenTec’s single-unit exterior molding/vent system for installation under eaves. The prefinished (white) molded polymer system — called “E-Vent” — won’t rot, crack, splinter, shrink, or mildew and has 12 sq. in. of air flow per lineal ft. of ventilation. Pre-mitred (45°) inside and outside corners available in right or left sections. There are three molding profiles: Crown dentil (above), combination crown, and massive crown. Also three sizes. For more information, contact: Glenn Technologies, Inc., PO Box 186, 100 Parks Rd., Dept. TB, Cecil, PA 15321 (800) 837-7348. CSI# 07700 — JL

WRITE IN NO. 822
DIVISION 7 / DIVISION 8

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WRITE IN NO. 746

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SEPTEMBER/OCTOBER 1991 ■ 25
STORM WINDOWS: Avoiding The Moisture Trap

Storm windows are an economical way to thermally upgrade while retaining the original historic windows. However, careful detailing is required to avoid creating a condensation trap.

BY CLEM LABINE

When you set out to improve the thermal efficiency of windows in historic buildings, some sort of double-glazing is usually called for. Among the options you have are: (1) Installing a traditional exterior storm window; (2) Installing an interior storm window; (3) Routing out the historic sash to insert a double-glazed thermal unit (not always possible for a number of technical reasons); (4) Replacing the historic sash with a new double-glazed one that preserves the historic character inssofar as possible; or (5) Affixing a clear plastic panel to the interior sash. For a variety of technical and economic reasons, options (1) or (2) are the usual strategies.

A second glazing panel also provides a couple of additional benefits besides lowering energy bills. (1) More uniform heating and air-conditioning — plus elimination of drafts — adds to interior comfort; (2) Noise reduction. Storm window noise reduction is significant enough that some installations have been made primarily for their sound muffling effect.

Whether the storm window goes inside or outside is usually determined by a combination of aesthetic, technical, cost, and perhaps legal factors — if the property is located in a historic district with design review or is subject to Tax Act review.

In our discussion of storm windows, we are going to omit the ubiquitous triple-track aluminum storm window for a couple of reasons: (1) They are widely available and widely used, so everyone is familiar with local suppliers; (2) The bulkiness of the triple-track frame makes it unsuitable for certain historic applications.

Exterior Storm Windows

Outside storm windows are often the best strategy when dealing with simple 1-over-1 windows. Well-designed exterior storms have a minimum impact on appearance — and have been approved by the National Park Service for use on Tax Act projects. They also protect the prime sash and paint.

Outside storms have drawbacks with multi-lite sash; however. Exterior storm panels mask the profiles and shadow lines of muntins in the prime window. When you see a flat storm panel on the exterior of a 12-over-12 sash you realize how much architectural character can be lost.

Condensation and moisture trapping is not as big a problem with exterior storms as it is with interior storms. With outside-mounting units, the cold surface does the outer storm pane. So any condensation will occur on the storm window, not the inner prime sash. However, exterior storms do need to be vented so that water vapor from the interior that leaks around the prime sash can escape.

Interior Storm Windows

Interior storm windows can be as thermally effective as exterior storms. And they have the additional advantages of not interfering with the historic appearance of the facade, are easier to remove for cleaning, etc.

For historic prime windows that have distinctive glazing bar patterns, interior storms are often the way to go. There are a variety of interior storm systems on the market, from heavy-duty aluminum-framed models glazed with glass to lightweight PVC frames with acrylic glazing that attach magnetically, with spring-loaded clips, or with Velcro.

However, interior storms provide an increased potential for long-term damage to historic wood sash and sills from condensation. If moist air from the building’s interior can infiltrate the air space between the interior storm and the prime window, condensation will occur on the prime sash because of the cold surface. Wetting of the prime sash will cause paint staining and peeling — and eventual rotting of the prime sash and sill.

If an installation of interior storms is contemplated, careful attention should be paid to making the seal between the interior storm and the frame vapor-tight. In addition, careful caulking should be done to ensure that moist air can’t infiltrate the insulating air space through the surrounding wood window frame and casing. In addition, the potential for damage caused by condensation can be lessened by opening or removing the interior storm during warm periods and allowing the prime sash and woodwork to dry thoroughly.

Interior storms are attracting special attention currently on conversions of factory buildings to residential space. These buildings frequently have large single-glazed steel windows, which are quite drafty. Interior aluminum storms glazed with glass have proved quite effective for these applications for several reasons: (1) They are set into the most cost-effective solution; (2) Aluminum storms with glass can cover large openings; (3) They can also be made to satisfy the ventilation requirements for residential spaces.

Interior storm installations have proved an ideal application for the new low-E glass. Also, reports David Martin of Allied Window, when ordinary laminated safety glass is used on interior storm panels, it also causes about 99% reduction of the UV load — which is especially important when there are valuable textiles and papers to conserve.

Divine Intervention

Placing protective glazing over stained glass windows in religious buildings has been a major trend during the last decade. However, the insulating air space between the protective glazing and the stained glass creates a micro-climate which, in certain cases, can cause more problems than it solves. (The Professional Stained Glass Restoration Report devoted an entire article in its Spring 1990 issue to the problems created by protective glazing on stained window glass.)

A number of reasons are advanced for using protective glazing on stained glass windows, including (1) energy conservation; (2) protection from vandalism; and (3) protecting the stained glass, leading, and frames from deterioration caused by weathering and pollution.

According to Ron Bovard of Bovard Studio Stained Glass, the energy conservation aspects of protective glazing have been over-sold, and the glass conservation benefits are nil. Protection from vandalism is the primary reason for considering additional glazing. However, condensation problems caused by improperly vented protective glazing can create more damage than vandal-tossed rocks.

Adding protective glazing over stained glass is far more complicated than adding storm windows to a house or office building. Among the design parameters: (1) Being aesthetically sensitive to the existing windows and building; (2) Designing proper ventilation; (3) Providing ease of removal for maintenance and repairs; (4) Determining optimum framing systems; (5) Specifying best glazing material — a wide selection of glass and plastics are available.

One often overlooked design parameter in stained glass protective glazing systems: Each independent panel should have ventilation that allows several air changes in a 24-hour period.

When installing protective glazing for stained glass, make sure your contractor is a person with lengthy experience in this specialized area — and be sure to inspect some of his or her jobs that are at least 6 years old.

Special Thanks

Special thanks for technical assistance with this report to David Martin at Allied Window and Ron Bovard at Bovard Studio Stained Glass.
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<tr>
<th>SPECIALTY</th>
<th>Literature</th>
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<th>Glazing</th>
<th>% Custom</th>
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<tr>
<td>Allied Window, Inc. 2734 E. McMicken Ave Dept. TB Cincinnati, OH 45214 (513) 455-5111</td>
<td>Specialist in aluminum storm windows for historic buildings. Four basic types: 2 for exterior mounting, and 2 for interior mounting. Custom designs and colors. Bowed storm window can be glazed with glass or acrylic; makes units for very large single light openings. Has methods for applying exterior storm systems on 18th-century homes.</td>
<td>Free Write in No. 69</td>
<td>Aluminum Interior &amp; Exterior Special Shapes &amp; Custom Colors Magnetic fastening available</td>
<td>Glass (incl. tempered, Low-E, UV-resistant, laminated safety) Acrylic</td>
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<td>Architectural Components 26 N. Leverett Rd., Dept. TB Montague, MA 01351 (413) 367-9441</td>
<td>Custom millwork shop produces traditional wood storm sash, including true dividersait sash that are especially appropriate for 18th-century homes. Their wood storms are made for both interior and exterior applications.</td>
<td>Free Write in No. 385</td>
<td>Traditional storm windows Interior &amp; Exterior</td>
<td>Glass Acrylic Insulated glass</td>
</tr>
<tr>
<td>Bovard Studio Stained Glass 2 E. Briggs, Dept. TB Fairfield, IA 52556 (515) 472-2824</td>
<td>Specializes in windows for religious and public buildings. In addition to stained glass work (both new and restorations), the studio fabricates and installs storm windows with polycarbonate glazing that both insulates and protects valuable windows from vandalism and storm damage.</td>
<td>Free Write in No. 789</td>
<td>Aluminum in special shapes Wood Steel</td>
<td>Polycarbonate Glass Acrylic Low-E</td>
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<td>Defender, Inc. 700 N. Horace Ave., Dept. TB Bridgeport, CT 06605 (800) 243-9696</td>
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<td>Acrylic Many other plastics</td>
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<td>Dubuque Sash &amp; Door Mfg. 950 Jackson St., Dept. TB Dubuque, IA 52001 (319) 587-8851</td>
<td>All styles and designs of traditional wood storm windows, including mortise-and-tenon joints with original sticking. Available as combination 2-unit parts with storm and screen in-serts.</td>
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<td>Wood Storms Interior or Exterior</td>
<td>Acrylic Glass</td>
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<tr>
<td>Historic Window &amp; Door P.O. Box 1338, Route 123 Dept. TB Alstead, NH 03602 (603) 335-2918</td>
<td>Manufactures and installs custom storm windows in both wood and aluminum for either interior or exterior applications. Bent, curved-top, and other special shapes. Also sells window products from other manufacturers.</td>
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<td>Aluminum or Wood Interior and Exterior Mounting Custom or Stock</td>
<td>Glass Acrylic</td>
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<tr>
<td>Lindsay Sash, Inc. 1995 Commerce Dr. Dept. TB N. Mankato, MN 56001 (507) 625-4278</td>
<td>Fabricates traditional storm windows, with emphasis on special shapes: Round tops, arched tops, etc.</td>
<td>No literature</td>
<td>Wood storms</td>
<td>Glass Acrylic</td>
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<td>Libbey-Owens-Ford Co. P.O. Box 799, Dept. TB Toledo, OH 43665 (419) 247-4725</td>
<td>Manufactures a low-E glass, called &quot;Energy Advantage,&quot; designed for storm windows and doors. Tests indicate that, when used with standard single-glazed windows, the LOF low-E glass doubles BTU's gained by the window, and triples BTU gain when used over double-glazed window units.</td>
<td>Free Write in No. 802</td>
<td>NA</td>
<td>Low-E glass</td>
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<td>Midwest Architectural Wood Products 1051 S. Rolf St., Dept. TB Davenport, IA 52802 (319) 323-8757</td>
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<td>Wood storms Interior or Exterior</td>
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<td>Aluminum Vinyl Magnetic</td>
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<td>Plaskolite, Inc. P.O. Box 1119, Dept. TB Columbus, OH 43216 (614) 294-3281</td>
<td>Supplies custom Winsulator inside storm windows that attach magnetically to steel banding affixed to window frame. Vinyl frame comes in white, brown, or tan.</td>
<td>Free</td>
<td>Magnetic fastening Interior</td>
<td>Acrylic</td>
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<td>Quaker Window Products P.O. Box 126, Hwy 63 S., Dept. TB Freeburg, MO 65035 (314) 744-5211</td>
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<td>Aluminum combination storms Interior or Exterior</td>
<td>Glass Acrylic</td>
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<td>Season-All Industries 1480 Wayne Ave., Dept. TB Indiana, PA 15701 (412) 349-4600</td>
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<td>Aluminum Storms Interior or Exterior</td>
<td>Glass Acrylic</td>
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<td>Shenandoah Studio of Stained Glass 710 West Strasburg Rd., Dept. TB Front Royal, VA 22630 (703) 636-2937</td>
<td>Provides custom exterior glazing for religious buildings and other institutional structures, eliminating damage from vandalism and minimizing drafts and heat loss.</td>
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<td>Aluminum</td>
<td>Glass Acrylic Polycarbonate Low-E</td>
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<td>J. Sussman, Inc. 108-10 180th St., Dept. TB Jamaica, NY 11433 (718) 297-0298</td>
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SEPTEMBER/OCTOBER 1991 33
The Rise Of The Wood Floor
Because high-quality wood floors are increasingly popular, a growing number of specialty flooring producers stand ready to meet the most unusual specifications.

BY CLEM LABINE

The American public, following in the footsteps of Louis XIV, is developing a taste for ornamental wood floors...resulting in a measurable increase in demand for high-quality wood flooring materials. For example, The Oak Flooring Manufacturers Assn, says that shipments of oak flooring in 1990 were almost 250% higher than in 1980.

Three seemingly disparate forces are driving the trend. One major factor is aesthetic: The success of the historic preservation movement has made the look of traditional wood flooring a mainstream fashion. The other factor is function: A growing interest in "healthy houses" has benefited wood flooring at the expense of wall-to-wall carpeting. For allergy sufferers, wood flooring doesn't provide the dust and dander the way carpeting does. In addition, walking on wood floors is easier on feet, legs, and backs than walking on harder surfaces such as brick and stone.

Consumers are also gravitating to wood floors because wood adapts easily to most decors, wood's natural insulating properties, its beneficial effect on resale value, and wood's long-term economy as compared with wall-to-wall carpeting.

Strip oak, is, of course, far and away the biggest seller in the flooring market. But there are many projects in restoration, renovation, and traditionally styled new construction where strip oak doesn't have the panache or historical character to make the grade. That's why, in this report, we've omitted the companies that specialize in garden-variety strip oak and focused instead on the specialty producers.

When You Yer From Strip Oak
As we've said, strip oak is not a move from standard 3/4" strip oak, it's easy to run into unexpected problems with installation, appearance, and durability. Here are some of the specification factors to consider when you depart from strip oak:

• Hardness/Durability — The wood species you select has long-term implications for the way a floor ages in terms of appearance and surface wear. On one end of the hardness scale, sugar maple is one of the hardest, densest-resisting flooring materials you can specify. However, a few of the hardwoods are not especially hard, such as poplar and certain species of cherry.

At the other end of the hardness spectrum, eastern white pine -- a traditional flooring material — has only about a third of the hardness of sugar maple. So while eastern white pine makes a wonderful floor for 18th and 19th-century restoration or newly constructed homes with Early American styling, it is subject to denting from things like spike heels. This does no real harm, and to some eyes adds charm and character to the surface, but the purist doesn't like to see anything that looks "new", forever, perhaps soft pine is not the best choice:

• Antique vs. New Wood — Specifying antique wood furnished by companies that produce flooring from boards cut from smaller second-growth trees. In some species, antique wood also furnishes wider boards than you can get from new-growth wood. In some species, antique wood also furnishes wider boards than you can get from new-growth wood. In some species, antique wood also furnishes wider boards than you can get from new-growth wood.

- Color Variations — Wood, being a natural material, shows variations in color and figuring from log to log. For example, when sawing is done, the wood's natural patina that you frequently can't get from new wood can get you wood species, figuring, and color combinations that you can't get from new wood.

- Covering — Actual coverage you get from a given number of board feet depends on a number of factors, including the grade of wood specified and the pattern in which the floor is being laid. That's why some advise ordering by the sq. ft. of coverage needed. Wastage frequently can run 15-30%.

- Straightness — Curves and twists are a bigger issue with wide boards than with strip oak. If strip oak is twisted it's no big deal; the piece can be wedged straight during installation. It's almost impossible to straighten a 20' board with a 1/2" twist.

If a wide board gets warped during drying (a frequent occurrence) and it is then finished by sending it through a single pass through a 4-sided molder, you wind up with a smooth, twisted board. To get a perfectly straight wide board takes a 3-step operation, low-cost suppliers don't go to this additional effort and expense.

As a consequence, when specifying wide boards, make sure you get specifications that spell out all the necessary information.

- Grading Issues — There is a wide variation in grading nomenclature between various wood species — and, for a plenty of room for doing interpretations, even among the experts, on color, coverage, and straightness.

In the field of heart pine, for example, the Southern Pine Inspection Bureau (SPIB) has a difficulty that seems most appropriate for the needs of historical architects and contractors. Because of space limitations, we obviously couldn't cover this situation, one company (Goodwin Heart Pine) uses the 1923 SPIB grading rules. They feel this policy provides the anticipated ambient conditions. The wood is then dried and finished to that desired moisture content — and then installed as quickly as possible after manufacture.

The building owners also bear some responsibility for the long life of their wood floors. Humidity within the building ideally should remain between 40-60% at all times, and temperature should stay between 50-80°F. If the building is leaving for a protracted period of time, and all heating and air-conditioning is shut down, the possible consequences to wood flooring (and other materials) is another story.

We've seen that if one homeowner who had new wood floors installed, then turned off the air conditioning and went to Europe for three months. She returned to a buckled, flaky, all warped floors caused by the high humidity in her region.

Special Thanks
Special thanks for technical assistance to: Tom Harris of Architectural Timber & Millwork; Charles Thickett of Craftsmen Lumber; Dan Meek of HDFM Cabinetmakers; George & Carol Goodwin of Goodwin Heart Pine; and Bob Duane of Center Lumber.

Who's On The Source List
Because of space limitations, we obviously couldn't include all of the several hundred wood flooring manufacturers in the U.S. Instead, we elected to concentrate on flooring suppliers who offer specialty products with traditional or historical character. To the Special List we added a questionnaire to 125 specialty flooring suppliers in our database. From the replies, we selected the 38 that seemed most appropriate for the needs of historical architects and contractors.
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Eastern White Pine, Red Pine
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WRITE IN NO. 319
## TRADITIONAL BUILDING'S SourceList of SPECIALTY WOOD FLOORING

### COMPANY
- **Aged Woods, Inc.**
  - 147 W. Philadelphia St., Dept. TB
  - York, PA 17403
  - (717) 643-6104
  - (800) 233-9307

- **Albany Woodworks, Inc.**
  - P.O. Box 729, Dept. TB
  - Albany, NY 12071
  - (504) 377-1155

- **Amberst Woodworking Hubbard Ave., Box 718, Dept. TB**
  - Northampton, MA 01061
  - (413) 584-3083

- **Anderson Hardwood Floors**
  - P.O. Box 1135, Dept. TB
  - Clinton, SC 29325

- **Architectural Timber & Millwork**
  - 35 Mt. Warner Rd., Dept. TB
  - Hadley, MA 01035

- **Bangkok Industries**
  - 4562 Worth SL, Dept TB

- **Boise Moulding & Lumber Co.**
  - 116 East 44th St., Dept. TB
  - Paterson, NJ 07509

- **Chestnut Specialists**
  - 38 Harwinton Ave., Dept. TB
  - Plymouth, CT 06782

- **Center Lumber**
  - Box 242, Dept. TB
  - Paterson, NJ 07509

- **Central Millwork**
  - 1335 Marietta Blvd., Dept. TB
  - Atlanta, GA 30318

- **Craftsman Lumber Co.**
  - 436 Main St., Dept. TB
  - Groton, MA 01450

- **DHF Cabinetmakers**
  - Route 4, Box 173, Dept. TB
  - Floyd, VA 24091

- **East Mountain Hardwoods**
  - RD1, Box 31A, Dept. TB
  - Sheffield, MA 01257

- **Goodwin Heart Pine Company**
  - Rt. 2, Box 119-AA, Dept. TB
  - Micanopy, FL 32667

- **Grafco Hardwood Floors, Inc.**
  - Star Route, Box 33A, Dept. TB
  - Portsmouth, OH 45662

- **Granville Mfg. Co.**
  - Route 100, Dept. TB
  - Granville, WV 24747

- **Green River Lumber, Inc.**
  - P.O. Box 329, Dept. TB
  - Great Barrington, MA 01230

### SPECIALTY
- **Traditional Building ■**
- **36 ■ SEPTEMBER/OCTOBER 1991**
- **DIVISION 9 - FINISHES**

### LITERATURE
- **Free**
- **Free**
- **Free**
- **Free**
- **Free**
- **Free**
- **Free**
- **Free**
- **Free**

### Flooring Types
- **Antique wood planks:** Dis­tressed yellow pine, cypress, chestnut, oak, distressed white pine, dis­tressed heart pine, poplar, hem­lock, distressed chestnut
- **Antique pine heart pine**
- **Antique heart pine**

### Max Length/Width/Thickness/
- L to 16'
- L to 16'
- L to 16'
- L to 16'
- L to 16'
- L to 16'
- L to 16'
- L to 16'
- L to 16'

### Edges % Custom
- T&G
- T&G
- T&G
- T&G
- T&G
- T&G
- T&G
- T&G
- T&G

### COMPANY
- **Aged Woods, Inc.**
- **Albany Woodworks, Inc.**
- **Amberst Woodworking Hubbard Ave.,**
- **Anderson Hardwood Floors**
- **Architectural Timber & Millwork**
- **Bangkok Industries**
- **Boise Moulding & Lumber Co.**
- **Chestnut Specialists**
- **Center Lumber**
- **Central Millwork**
- **Craftsman Lumber Co.**
- **DHF Cabinetmakers**
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Esses Junction, VT 05452
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FAX (802) 878-7215

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North Fields Restorations is the largest supplier of antique flooring in the Northeast. We specialize in authentic old flooring taken from buildings we have dismantled. Our antique pine and southern yellow pine come in widths up to 24" wide. We also stock oak and chestnut flooring up to 20" wide.

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WRITE IN NO. 807

WRITE IN NO. 217

WRITE IN NO. 110

WRITE IN NO. 812

WRITE IN NO. 466

WRITE IN NO. 337

WRITE IN NO. 417

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**COMPANY** | **SPECIALTY** | **LITERATURE** | **FLOORING TYPES** | **Max Length/Width/Thickness** | **Edges** | **% Custom**
--- | --- | --- | --- | --- | --- | ---

Gregory Lumber Company | Stock strip flooring to custom wide plank flooring in various thickness and patterns | Free | Plank, Strip, Parquet, Figured, Quartered, Rift | L to 16' W to 24" T from 1/2" to 3/4" | T&G | 80% Shiplap Square V-Edge

The Hardwood Group Ltd. | Specialize in select, rustic, and pine longleaf heart pine flooring | Free | Plank, strip, Parquet, Prefinished, Laminated | L to 23' W to 14" T from 3/4" to 2-1/2" | T&G | 80% Shiplap Square V-Edge

Harmony Exchange, Inc. | Wholesale supplier of floor- ing parts and specialty wood products for construction. Unfinished flooring and paneling in many wood types. | Free | Plank, Strip, Parquet, Longstrip | L to 18' W to 8" T from 3/8" to 1-1/2" | T&G | 40% Shiplap Square V-Edge

PermaGrain Products, Inc. | Prefinished plank and parquet, unfinished plank and parquet, unfinished specialty parquetry and borders. | Free | Plank, Strip, Parquet, Longstrip | L to 9' W to 8" T from 5/16" to 3/4" | T&G | Square V-Edge Micro-Bead

Hull Forest Products, Inc. | Select-grade hardwoods and softwoods. | Free | Plank, Strip | L to 14' W to 30" T from 3/4" to 1-3/4" | T&G | 100% Shiplap Square V-Edge

Juell Floors, Inc. | Will do any custom work from drawings including intrinsic geometric designs. | Free | Plank, Parquet Any custom design Woods as specified | L to 16' W to 30" Any thickness | T&G | 100% Shiplap Square V-Edge

Livermore Wood Floors | Plank floors from Appalachian hardwoods and other species. Three basic patterns: Random, Decorative, and Traditional. | Free | Plank: Appalachian hardwoods, eastern white pine, heart pine, or any wood specified. | L to 9' W to 7" T to 3/4" custom sizes | T&G (with 4 edge styles) | 20% Square V-Edge

Mayse Woodworking Co. | Flooring and custom millwork, doors, cabinetwork. Also: Stair parts, moldings, hardwoods and softwoods. | Free | Kiln-dried eastern white pine flooring and paneling. | L to 14' W to 30" T from 3/4" to 1-3/4" | T&G | 100% Shiplap Square V-Edge

Mountain Lumber Company | Specializes in antique longleaf heart pine in a variety of grades. | Free | Plank, Strip, Parquet Antique longleaf yellow pine, new heart longleaf yellow pine, antique chestnut | L to 16' W to 10" T are 3/4" | T&G | 20% Shiplap Square V-Edge

Northfield Restorations | Antique pine and southern yellow pine in widths up to 24" oak and chestnut flooring to 20" wide. | Free | All authentic antique wood planks. Southern yellow pine, white pine, chestnut, oak, poplar, hemlock | L to 16' W to 24" T 5/8" to 8/4" | T&G | 100% Square Custom

PermaGrain Products, Inc. | Durable acrylic-impregnated low-bleed millwork laminated with micro-bevel edge. Available in 4 species. | Free | Plank, Parquet Oak, ash, cherry, maple, tupelo, Lindenwood | L to 4' W to 3" T 5/16" to 9/16" | T&G | 8% Square V-Edge

Sandy Pond Hardwoods | Specialist in tiger and birdseye maple flooring and lumber — as well as other varieties of maple, birch, cherry, chestnut, and ash. | Free | Plank, Strip | L to 14' T are 3/4" | T&G | 10% Square V-Edge

Mark Potvin Lumber | Flooring. Also: 2-1/2"-3-1/2" Colonial casing, 2-1/4"-3-1/2" crown; doors casing and baseboards. | Free | Plank, Strip | L to 12' W to 2-1/4" T 3/4" | T&G | 30% Square V-Edge

Quality Woods, Ltd. | A wide range of strip flooring, parquet, and ornamental borders in 10 hardwoods. | Free | Plank, Strip, Parquet, Teak, Asian rosewood, royal oak, cherry, oak, walnut, teak, ash, Brazilian cherry, mahogany | L to 12' W to 2-1/4" T 3-1/4" | T&G | 50% Square V-Edge

A.E. Sampson & Son | Custom wood flooring; hardwoods and softwoods. Also: Stair millwork laminations, millwork, doors, cabinetwork. | Free | Plank, Strip, Parquet, Border, Floating Floors, Plank, Strip | L to 16' W from 2-1/4" to 15-1/4" T from 3/8" to 5" | T&G | 85% Shiplap Square V-Edge Micro-Bead

Specialty Wood Co. | Specializes in long lengths of select-grade hardwood plank flooring. Stock flooring and custom jobs. | Free | Plank, Strip | L to 16' W to 17" T 7/8" | T&G | 25% Square V-Edge

Vintage Pine Co., Inc. | Specializes in heart pine plank flooring. | Free | Plank | L to 25' W from 3" to 12" T as specified | T&G | 100% Square V-Edge

The Woods Company | Custom wood products such as plank flooring, paneling, period moldings, beams, and staircase parts in new and antique woods. | Free | Plank, Strip | L to 16' W to 16" T from 3/4" to 1-1/2" | T&G | 100% Square V-Edge
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All Wide Boards Are Not Created Equal
Here are seven different factors you should be aware of:
1. Proper moisture content. Does your supplier dry the boards to your specification?
2. Are all boards jointed straight and true so they line up with no gaps?
3. Are all boards planed to the same thickness, eliminating the need for excess sanding?
4. Do all boards meet trade grading specifications?
5. Is the entire order usable when received, or is some percentage of it junk?
6. Does your supplier offer knowledgeable assistance and information on ordering, specifying, and installation?
7. Does your supplier offer a warranty?

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SPECIALTY WOOD FLOORING PORTFOLIO

For more information on these companies, please consult the SourceList.

JUELL FLOORS specializes in antique and contemporary floors with inlaid borders and accent blocks that turn the pattern around corners. Shown are just three of their many designs: Greek Key, Paragon, and Gentry.

Ornamental parquet borders in 9 standard patterns using 11 hardwood species are available from BANGKOK INDUSTRIES. The firm will also create custom borders to your designs.

Plank floor of antique distressed yellow pine supplied by AGED WOODS. The tongue-and-groove boards were remilled from antique timbers and range from 5 to 7 in. wide with an eased edge. Write in No. 243.

Chestnut, which makes a durable and unusually figured floor, is a commercially extinct wood species. One of the few antique wood dealers who can still provide chestnut flooring is CHESTNUT SPECIALISTS. Write in No. 648.

Wide pine boards, especially appropriate for homes in the Early American style, are milled on both sides by CARLISLE RESTORATION LUMBER to a finish thickness of 5/16 in. (rather than 3/4 in.) to match flooring in early homes. Lengths range from 10 to 16 ft., which minimizes joints on long runs. Write in No. 145.

Eastern White Pine (one of the original flooring materials in colonial America) is still available in newly sawn boards up to 30 in. wide. CRAFTSMAN LUMBER specializes in providing wide, completely straight white pine boards with carefully controlled moisture content. Write in No. 632.

Prime grade flooring and rough steel-brushed beams were milled from antique first-growth loblolly pine for this lake house interior by the THE HARDWOOD GROUP, LTD. Write in No. 807.

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Retreating From Modernism

After a recession struck in the early 70s, Holm discovered more gaps in his schooling. He began hunting restoration jobs for Kling, since no more schools or office towers were needed, and realized that no one would entrust vintage structures to the firm. "The work went to the older guys with small firms who'd been languishing, and who'd been trained before the war and who understood traditional construction techniques," says Holm. By the mid 70s, with "Roots" and the Bicentennial inspiring widespread interest in heritage, Holm's already shaky commitment to modernism collapsed. "I decided we had created a world that was not as nice as the one we had replaced," he says. "And all that honesty nonsense about a building expressing its structure or its mechanics — the average person passing by couldn't care less. I realized all old buildings are lovable and new buildings, except for a very few products of individual genius, are just so much lifeless, joyless junk."

He left Kling in 1976 and undertook two c-1800 house-museum restorations: The George Read II House and Eleutherian Mills, a complex that includes the E. I. DuPont residence and nearby gunpowder mills, all in Delaware. The former had changed little since its construction, and Holm spent months minutely examining its components. The latter, which stood near gunpowder mills, had been blown to bits six times in its lifetime and rebuilt each time in the neoclassical style of the day, allowing Holm to view the many possible incarnations of his soon-to-be-favorite style.

When he began teaching architectural history at the Art Institute of Philadelphia in 1978, his new direction crystallized. "As I read up to prepare for the course," he says, "classicism kept recurring, both chronologically and geographically. I realized that it is politically neutral, and it can go anywhere, in any material, with any local labor. The Romans built the same temples and villas and baths in the desert that they built in the English countryside. It truly is the International Style." That same year he re-read The Golden City by Henry Hope Reed, founder of Classical America. He contacted Reed and adopted him as his mentor, and at Reed's suggestion he enrolled in a drawing course taught by Pierce Rice, a director of Classical America. Holm took the course five times in a row: "It permanently altered my approach not only to drawing but to design in general."

So far his classical projects include a Palladian garage and car wash, several rich woodwork-lined restaurants, a dozen residential and commercial renovations, and a handful of from-the-ground-up homes, the most recent being a Palladian country house for H. C. Frick II. Holm has found that classicism makes life easier on the job site: "Even for workmen who've never done anything in the style before, it makes sense, it seems like something that comes from a higher authority rather than a whim." Among his prize designs are a plan (as yet unbuilt) for a four-tower office/retail/hotel complex in San Antonio and a domed float which led Bush's inaugural parade and is based on verbal descriptions of a parade structure that celebrated the 1787 signing of the Constitution. Not that the style's witty side has escaped him; he has
truth; and he believes that while the style may wander in and out of the mainstream, it will never vanish. He worries that he sounds a little New Age when expounding these theories, but he is nonetheless driven by them. "Look at this Corinthian capital," he says, pulling a stone one off a shelf in his office. "The same number of leaves, the same volutes, the same rosettes appear hundreds of thousands of times, in dozens of diverse materials over several thousand years, but it's not as if it's easy to make one. That gives credibility to the legend of the Athenian sculptor, Callimachus, who created the Corinthian capital as a memorial to a maiden in a form that

He puts the capital back on the shelf and gazes fondly at it. 'Tm not interested in self-expression at all," he says. You see, he considers classicism one of humankind's more sophisticated efforts to reach the essence of Platonic 

He also takes great pride in the many ways his office has enabled other practitioners to enjoy classicism. For example, the office produced the drawings for reinstating classical or-
A Townhouse In The Corinthian Order

Working within the frustrating constraints of a 20-ft.-wide New York City building lot, Buttrick White & Burtis reached out to the French countryside for inspiration and created an elegant New Classical townhouse.

Technically, the job is a remodelling. But in its broad scope, the creation of this Classical-styled townhouse is more like new construction.

At the start, architects Buttrick White & Burtis were handed an 1884 Italianate building that had undergone a major, low-quality remodelling in 1930. The structure was distinctly run down. For example, one key feature of the 1930’s remodelling — a stucco facade — was badly deteriorated and, in places, falling off. The clients also gave the architects a major design imperative: Go Classical. The client had a strong liking for Classical architecture, and wanted to replace the stucco and create a new limestone house in order to allow it to slip right in and look like it had always been there. The Landmarks Commission agreed and voted overwhelmingly to permit the alteration.

"I'd made several trips to France in recent years," continued Buttrick, "and a house I had greatly admired was Cheverny in the Loire Valley. It was built in the early 17th century and has a great simplicity and elegance which is appropriate for houses today. So when I got the call to do this house, Cheverny came right to mind."

At this point, Buttrick’s partner, Mike Dwyer, began to prepare facade studies. His challenge not want a building that would be too somber or pedantic.

The project through the Landmarks Commission. Harold Buttrick, Partner-In-Charge, recalled, "The house was immediately adjacent to two high-style French Renaissance limestone houses. My thought was to replace the stucco and create a new limestone house in order to allow it to slip right in and look like it had always been there." The Landmarks Commission agreed and voted overwhelmingly to permit the alteration.

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training. "At the University of Pennsylvania School of Architecture, I studied with Allan Greenberg, who is a director of Classical America. Allan taught me that it was intellectually OK to design in traditional styles; one doesn't necessarily have to create 'a bold personal statement' with every job. It's enough to design buildings that are elegant, well resolved, and intelligible to the average person." Harold Buttrick concludes: "We don't have a polemic. We design buildings that contribute something to the city and make our clients happy."

And that is precisely what Buttrick White & Burtis has done on this 20-ft. lot. It's a very avant garde building. — CL

The new Indiana limestone facade as construction is being completed. Carved stone elements are set in a thin mortar bed — and held to the front wall with stainless steel anchors.

Cheverny (above), a grand 17th-century house in the Loire valley, provided design references for the new townhouse facade (right).

The grand four-story elliptical wood stair was shop-built and delivered to the job site via a crane that lowered the four individual sections through the skylight.

Development of the plan for the back garden was predicated on use of traditional materials like brick and limestone.

Detail of the new carved limestone balustrade that crowns the facade in front of the set-back which starts at the fourth-story level.

The rear elevation, which overlooks the back garden, uses carved limestone elements to punctuate the red brick. A copper-sheathed bay window provides additional space and light for the ground floor.
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Authentic reproductions — stock and custom — from 18th to early 20th centuries:

HISTORIC LIGHTING

More Experience, More Styles

Lighting fixtures of many styles, sizes, and shapes are produced by Ball & Ball — the one constant source for quality historical products since 1932. Major restorations from Independence Hall in Philadelphia to Iolani Palace in Hawaii have called on our production and finishing experience to create the proper historic fixtures for them.

In 1989, we purchased the drawings and tooling of The Steinmetz Company — producers of unusually fine detailed commercial-sized lighting fixtures in the early 20th century. This was a natural expansion for our craftsmen and expertise. All fixtures shown here were produced in our own plant. We welcome the opportunity to quote standard or special designs.

- Wall-mounted exterior light. 20' high and 13' across, produced from original Steinmetz Co. drawings. Hex-shaped cap, body, and base are made from cast brass. Glazing can be bent, hand-blown glass, or shatter-resistant plastic. In addition to exterior lighting, applications for this light include accent lighting for showrooms and passage lighting for corporate offices.
- Lighting fixture made by The Steinmetz Co. to hang in a lower level hall of the U.S. Capitol. Made of cast brass, spun brass, and fluted brass tubing, it features etched glass on all 6 sides and bottom. It is 22' high to the column top, 19' across. Center of the bottom is hinged for bulb changing.
- Two-tier chandelier, custom-made to complement an original 18th-century 3-tier fixture in a Pennsylvania church. The unit as shown is 48' high, 56' wide, and has 12 arms with hand-blown shades.
- Argand Lamp, c. 1800, reproduced for a restoration in Barbados. The fixture, 20' in diameter and 40' high, is cast, sheet, and spun brass with hand-blown glass. As pictured, the fixture has been adapted to accommodate 2 electric candles.

- Frank Lloyd Wright designed this cast iron fixture for his 1905 renovation of The Rookery Building in Chicago. Ball & Ball was asked to renovate the 10 original units — and supply 6 new ones to match. The pattern in the fixture matches the rest of the iron lace in the building. A 19' square cast iron, brass-plated canopy trails 8 cast brass chains, 6 ft. long, supporting a 30' square main body, which in turn holds 4 corner globes and a central globe around and under the main body.
- Early 20th century hallway lighting by The Steinmetz Co. for the U.S. Capitol, Washington, D.C. Ball & Ball had all the original drawings on hand to produce two additional lights to match the originals. (This fixture is just one of many that Steinmetz produced for government buildings in Washington.) Main body is spun brass, 32' dia., fitted to cast brass border supporting lost-wax-cast lion heads that hold 6 electrified arms. Overall dia. 5 ft. Exact copies, larger, or smaller versions of this lamp are available on special order.
- Lighting fixture made by The Steinmetz Co. to hang in a lower level hall of the U.S. Capitol. Made of cast brass, spun brass, and fluted brass tubing, it features etched glass on all 6 sides and bottom. It is 22' high to the column top, 19' across. Center of the bottom is hinged for bulb changing.

Lighting Fixture & Hardware Catalogs

Our new Lighting Fixture Catalog will soon be off the press. Write, call, or FAX for a free copy. Or Write In No. 766 on the Reader Service Card. Ball & Ball is also the leading source of historically accurate house and furniture hardware, door locks, fireplace equipment, decorative and household accessories — both reproduction and antique. Repairs, copies, or polishing of your precious antiques are quoted on receipt of sample.

Our FREE Mini-Catalog provides an introduction to a full range of products and services. (Write in No. 293 on the Reader Service Form.) Or for $5 we'll send you (via UPS) our handsome 108-pg. product catalog. But even the 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 Lighting & Historical Hardware
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