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JULY / AUGUST 1993 ■ VOLUME 6 NUMBER 4 ■ \$3.00

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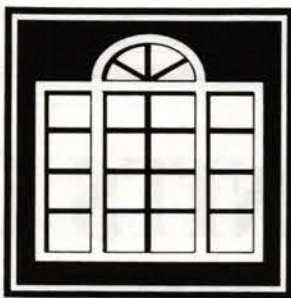
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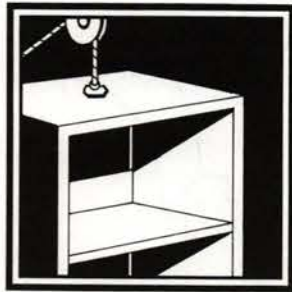
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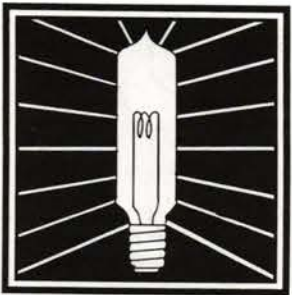
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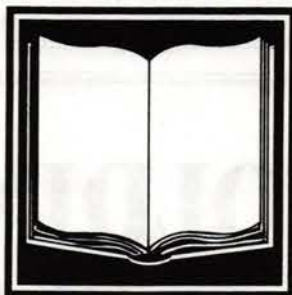
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ON THE COVER is Bradbury & Bradbury's newest release: A hand silk-screened Neo-Classical ceiling set, which features 8 separate design components (the 9th — not shown — is a fan rosette) and 28 colors. Designed initially for Victorian Renaissance Revival parlors, this suite of papers is the first of its kind produced in the 20th century. It was designed and produced by **BRADBURY & BRADBURY ART WALLPAPERS** and was derived from research done at the Cooper Hewitt Museum, NYC, and visits to Renaissance Revival homes on both East and West coasts. What's next? *Obviously*, the coordinating wall sets, scheduled for an Autumn '93 release. For more information on this company, see its *Source-List* entry on page 44.

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Largest Gathering Of Classical Designers In 75 Years

On April 24, over 275 architects, interior designers, builders, and craftspeople gathered on the Washington Square campus of New York University to review the work of contemporary designers who are using classical principles to create interior spaces. The large turnout made the one-day seminar the largest gathering of building profes-

sionals interested in classical design in the past half-century. The event was organized and sponsored by Traditional Building Magazine and the Institute for the Study of Classical Architecture. Co-sponsors were the American Society of Interior Designers (N.Y. Chapter), Classical America, and the Classical Architecture League.

The article by Donald Rattner reprinted here is adapted from a presentation he made at the April 24 Seminar. The other 10 speakers covered topics as diverse as using the architectural orders to compose room elevations to harnessing CAD systems for the creation of classical ornament. —CL

MOLDINGS: THE ATOMIC UNITS OF CLASSICAL ARCHITECTURE

When you understand moldings, you understand much about classical architecture — the foundation of all traditional design.

By DONALD M. RATTNER, Director

Institute for the Study of Classical Architecture at the New York Academy of Art

When commencing study of the classical elements, it is logical to begin with moldings. Moldings are the smallest physical units — the atoms, as it were — of classical architecture, and so are easier to understand at first than the larger, more complex members formed from their combination. Starting with moldings is also convenient because they crystallize in minute form nearly all the ideas that define classicism itself.

Indeed, the first lesson to be drawn from moldings is that those who work in the classical manner inherit a pre-established vocabulary and grammar. With moldings, the standard alphabet is generally considered to consist of the 14 varieties you see in Fig. 1.

Analysis of shape is one way we classify moldings. On the most elemental level, we first distinguish between *straight* and *curved* moldings. In the former group there are just two profiles: the *fillet* and the *fascia*, which are distinguished by their comparative size. *Fillet* is the term we give to a small, straight member, while *fascia* refers to a large flat profile. This size distinction is relative; the measured size of a *fillet* could be considerable if you're talking about a molding situated on the exterior of a huge building, or small if the *fillet* is part of a piece of cabinetry where profiles tend to be miniature.

Classification of curved moldings is more involved because we have several sub-groups: The *concave*, the *convex*, and the *compound*. In the concave group are the *cavetto*, which is roughly a quarter-circle; the *scotia*, which is actually a curve of greater rotation than a semi-circle; and the *conge*, which combines both straight and curved elements in one profile.

Next are the convex moldings. Those equalling or approximating a quarter-circle include the *ovolo* and a sort of cousin called the *echinus*. The difference between them is mostly a matter of geometry; the *ovolo* is usually drawn with a compass, while the *echinus* is a type of non-circular curve that will be discussed below.

In the half-round class, we have something similar to the condition of the *fillet* and *fascia*. This time, a relatively large half-round is known as a *torus*, and a smaller version is called the *bead* or *astragal*. Another relation to the *torus* is the *thumb*, again the difference being one of geometric method. The *torus* is usually a full half-circle, while the *thumb* is made up of radii of varying lengths, which endows the curve with a directional bias. Moving from the semi-circular, we come to the *three-quarter round*, sometimes known as the *three-quarter bead*, so-called because three-fourths of its perimeter is exposed.

Compound profiles combine both concave and convex elements in a single molding. The *cyma recta*, from the Greek words for "wave" and "upright," is concave above and convex below. Its name is perhaps derived from its resemblance to an upright ocean wave about to crest. Were we to reverse this arrangement, however, and situate the protruding portion above the hollow, then we would discover the aptly named *cyma reversa*.

Finally, we end with the *beak* molding — the most complex of the profile types. The beak is formed from a variety of curved elements, and usually incorporates a chamfer, or diagonal cut. Among the standard types it is the only profile that is undercut. Thus what you see when viewing the molding straight on is unlike what you see gazing up at it from below.

To emphasize the positive nature of mass, classical moldings, with few exceptions, are additive; that is, they usually project out from a given plane.

The Big-Foot Theory of Moldings

So far, we've concentrated on the geometry of moldings. There is another aspect of moldings that I call "The Big Foot Effect." According to that theory, instead of merely seeing moldings as abstract geometric shapes, one might equally understand them as tools that the architect uses to show the observer what the building is experiencing at a given point.

Now, we all know that a building is an object of considerable weight — mostly the weight of its own materials, plus the force of the loads that come onto the building as people, equipment, and weather. We also know a major purpose of a building is to channel those loads to the ground for dispersal. Thus certain portions of the building are continually subject to compressive stresses, much like the human being who has had a great weight dropped onto his or her shoulders. Under the impact of such a weight, a person's knees may buckle, muscles will bulge and flex; in other words, the figure's normally upright silhouette is altered as a result of applied loads. The classical building similarly expresses its loads by contorting itself, the undulating contours of its moldings the equivalent of the body's rippling muscles.

Which profiles will be deployed at a given location will depend on the nature of the dominant stresses there. For instance, where force is directed downward, then an inverted *cyma reversa* might best convey the sense of gravity. However, if it is the release of weight that is to be expressed, such as

occurs at the top of a structure, where the building concludes itself before meeting the sky, then a profile like the *cyma recta*, which places the void above, and thus forms a kind of canopy or sheltering effect appropriate to the top of a building, would be a more logical choice.

Grouping By Function

We can thus re-group moldings, not by their geometrical shape, but according to the architectural function they most clearly perform (Fig. II). Under *crowning moldings*, we place the *cyma recta* along with the *cavetto* and *conge*, each of which ends in a concave curve. The *cavetto* is particularly appropriate for non-supporting situations because most of its section has been voided to form its great concavity, thereby depriving it of significant material strength.

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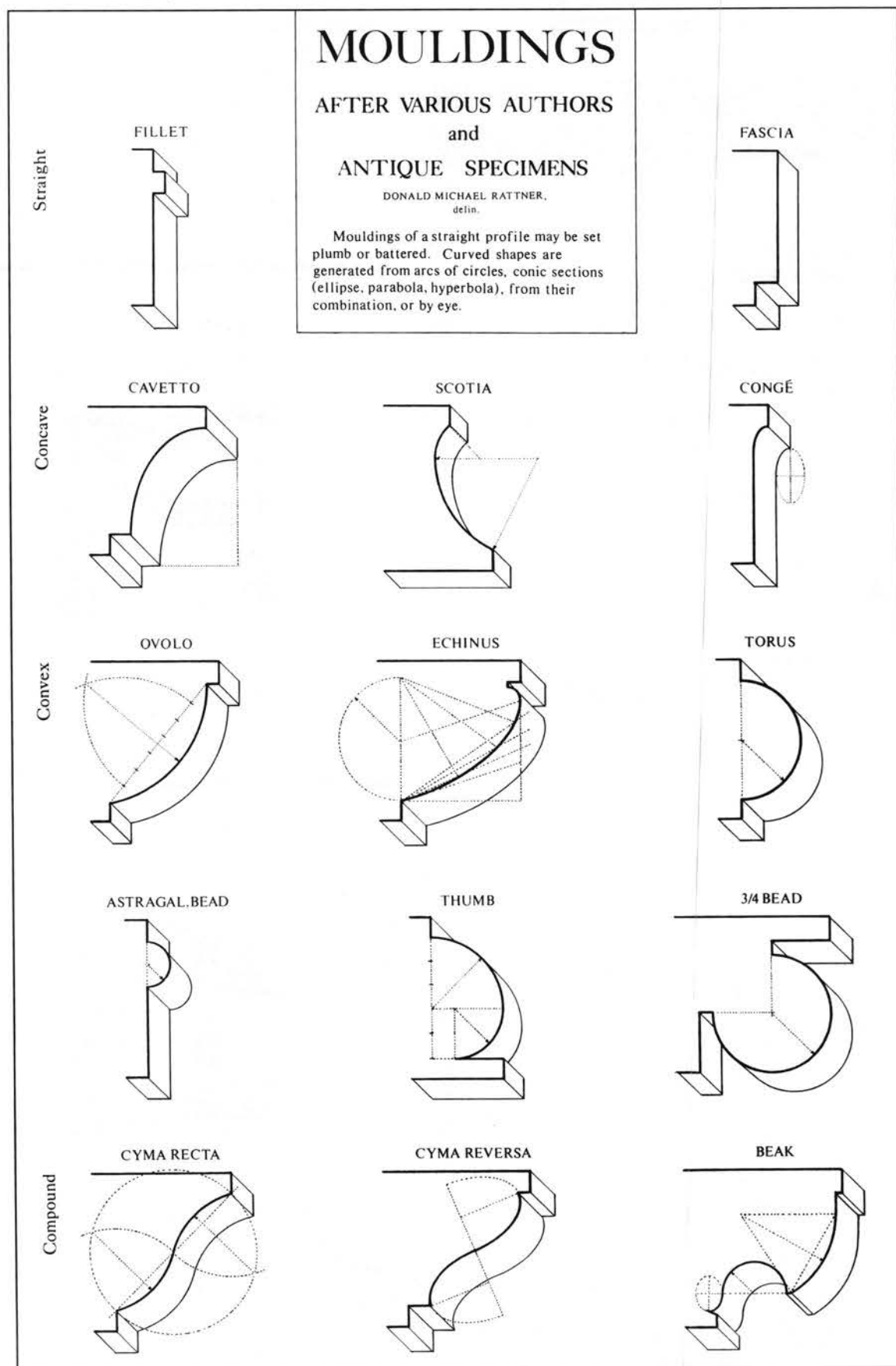


Figure 1

profile

C. DUDLEY BROWN, ASID: High Victorian's High Priest

■ BY EVE M. KAHN ■

He's dreamed of Victoriana's revival since, oh, World War II, and he's helped make it happen; his lectures are unforgettable, his Victorian-inspired interior designs eminently livable. Now he's basking in the knowledge that the trend has spread far past his wildest imaginings, and he's also drawing on four decades of experience and scholarship to transform a ruined Victorian townhouse into an object lesson in never-say-die restoration.

Spending an afternoon reminiscing with Brown is like watching an erratically paced but indefatigable freight train cross a nation, in this case his own and architecture's and interior design's interwoven pasts. He tells his stories in forcible bursts, making sure to cover the full trail from cradle to present, sometimes reenacting 40-year-old conversations verbatim. Between anecdotes, he manages to devote two hours to a Dutchman-patch-by-patch tour of his almost-finished c.-1885 office-townhouse. His manner is sometimes prim and schoolmasterly, sometimes puckish, sometimes almost bawdy. His watch sometimes runs an hour slow, his car clock an hour fast. His upbeat lens colors most of his clients and mentors through the ages into "grand" or "marvelous" people. You get the sense that, no matter how frustrated he ever felt in dragging Victoriana back into the public's heart, he never stopped having stupendous fun.

When you ask what comes next in his career, he pretends he's ready to coast and nonchalantly replies, "Oh, we'll do whatever comes our way." Yet throughout his Washington, D.C. workplace and 1870 townhouse home, a project or two — or twelve — is busily coming together. On a dining table, a mirrored book rack hovers somewhere in mid-gluing. At the office, a slate fireplace's chipped keystone has regained its contours with a patch, but not yet enjoyed painting. A craftsman has dropped by to pick up a plum-size walnut scrap (the recently rediscovered toe of a worm-infested sofa he's been assigned to rebuild). The tools splayed across the office-backroom's tool wall are so used that they bear little resemblance to the tool outlines traced on the wall for organizational purposes.

"You're not *getting* it," Brown gently chides a reporter who's addled by attic vistas overflowing with drapery rods and chandeliers and by tales of 10,000

exterior bricks painted brick-color by hand (they were too tar-slopped to leave *au naturel*) and who can't quite grasp which office-baluster sections came from a salvage yard and which from an expert woodworker's shop. Has any other era in design history ever had its honor defended with such vigor, such meticulousness?

And to think how long it took the rest of the world to catch up with him! Brown's life story, in capsule form, with its constant Victorian thread: He was born in Cleveland, Ohio, eight weeks before the 1929 stock-market collapse. His family slowly



C. Dudley Brown dressed for his favorite era, at a Smithsonian Institution ball.



Brown's parlor. The room had been divided into a living room and bedroom when Brown and his aunt Ruth Spangler bought the building; fortunately, a thoughtful previous owner had stuffed the ceiling's center plaster medallion with newspaper before building a wall under it.

struggled back from financial ruin in Cincinnati (his father ended up running a bank, his mother was an advertising executive, historian, and author). Brown remembers feeling deeply fond of the family's inherited Victoriana and "hypnotized" during vacation visits to Washington-area period homes (Mount Vernon and the Custis Lee mansion, both merely colonial). From age eight he started borrowing every book in the local library on antiques and decorative arts and dramatically declaring intentions to design interiors for a living ("I'm given to those kinds of pronouncements.")

He further explored decoration's history by odd-jobbing at Cincinnati mansions during high school (feeding coal furnaces, polishing brass). Conveniently, the University of Cincinnati offered one of only three college-level design-degree programs in the nation. The courses bored Brown with their Bauhausian lack of historical perspective, but he earned credits in mid-college years by working at a Washington department store's drapery department (where he met numerous future clients). From there he spent two years with the Army Corps of Engineers during the Korean War. He then spent a small family financial gift on a blast through Europe (13 countries, 139 towns, a \$1,000 worth of stuff brought back). He spent the late '50's and early '60's becoming a military-design mogul, specifying hundreds of thousands of square feet of



Facade of Brown's 1870 townhouse in Washington's Capitol Hill historic district. The stoop contains the area's only surviving brownstone steps; the facade had been less well treated, and Brown had to replace missing window-hood brackets, cresting, and balconies and to hand-scrape white paint off the facade.

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Use the FAX CONNECTION on pg. 76

Kudos For A Cast Landscape



Architectural Cast Stone was awarded the Cast Stone Institute's first annual Design and Manufacturing Excellence Award for their work on the Bunker Hill Steps project designed by I.M. Pei and the Lawrence Halprin Group. The site, located in downtown Los Angeles, connects Fifth Street with Hope Street and the First Interstate World Center.

The design provides elements for both efficient pedestrian traffic and inducements for leisurely strolling or sitting. The site features a series of steps and platforms divided by a cascade of water flowing through an open banister; an arched colonnade punctuating a passageway; and a fountain tucked away in a niche. In a busy commercial area like this, water provides a soothing diversion, and the use of cast stone provides an enduring aesthetic and economic advantage over other materials.

For further information contact: Architectural Cast Stone, 1201 E. Hunter Ave., Santa Ana, CA 92705 (714) 543-6062. —SG

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Now available for wheelchair accessibility, these units compliment any historical area. Combination units provide one drinking fountain for both pedestal and wheelchair height necessities.



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• **HYDRANTS**
• **EMERGENCY SHOWERS and EYE WASH EQUIPMENT**



1776 Old Style

The fountain for theme and historical-style areas. The anti-freezing 1776 is of Murdock's original design with polished brass bowl and mouth guard.



OW40

Nature's most distinctive design in molded poly will withstand the ravages of weather and vandalism. Every OAK-WOOD model comes with Teflon coated bowls and mouth guard; the entire unit color coordinated in rich brown finish.



M30

This most durable and ever popular anti-freezing unit is constructed with all brass parts and stainless steel mainspring. This trouble-free fountain is equipped with automatic stream control ready for year-round use.



M35 EJECTO SAN

The M35 is anti-freezing with operating valve below frost line. Engineered to prevent ground water contamination. All working parts are removable without digging. Non-pollutible.



HYDRANTS FROM 3/4" TO 2" post & flush box type



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WRITE IN NO. 378

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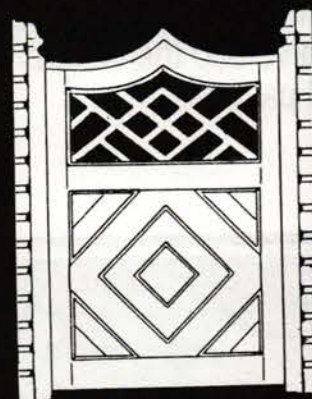


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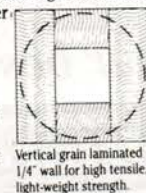


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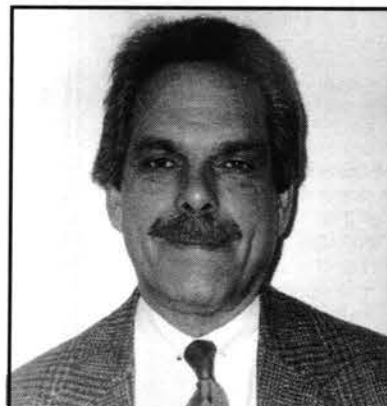
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WRITE IN NO. 118

Division 4 - MASONRY

"ProSpec cleaned this eighty year old structure better than the industry leader ...

Vincent R. Bernard, CSI
Senior Associate
Kideney Architects



Gordon E. Ebert
Preservation Conservator
Anodyne Consulting Company



... and the rest is history."

Few cleaners and paint strippers, including the industry leader, can handle delicate cleaning projects as well as Watson Bowman Acme Corp.'s ProSpec. The Niagara Mohawk Electric Building in downtown Buffalo, New York is an example of the superior quality achieved by the ProSpec line of masonry cleaners.

According to Vincent R. Bernard, CSI, Senior Associate with Kideney Architects, "I planned to specify a name brand product for the cleaning of this structure when I became aware of ProSpec. The testing application using ProSpec was far superior for this project than the previously selected product. I decided to change the specification mandating the use of ProSpec and I will continue using ProSpec on future projects."

The face of this structure, which is patterned after the Electric Tower of the 1901 Pan American Exposition, is a white matte glazed terra cotta with masonry backup. In 1964, the building was cleaned and sealed with a clear preservative and the lantern portion of the tower was sandblasted and painted.

A recent study of the building's exterior recommended extensive work on the terra cotta using a top-of-the-line cleaner and paint stripper.

"The ProSpec Terra Cotta Cleaner effectively cleansed while preserving the glazed finish on the terra cotta units," according to Gordon E. Ebert, Preservation Conservator at Anodyne Consulting Company.

Architects, specification writers and contractors can trust the ProSpec line of masonry cleaners to return delicate historical structures to their original splendor.

Ask us for more information on the ProSpec line of cleaners, water repellents and strippers.
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011-65-7328504 FAX 011-65-7322088 TELEX RS 51188 ACTION

WRITE IN NO. 320

CHIMNEY RESTORATION

special
report

R_x For Flues: Chimney Restoration Products & Services

BY SHARON GARBE
Having once witnessed the spectacle of a chimney fire, I can attest to the incendiary potential of creosote buildup. Routine chimney maintenance and proper burning of fuel will go a long way towards the prevention of chimney disasters, but other problems — design flaws, improper installation, new appliance adaptations, unlined chimneys, or natural disasters such as earthquakes and tornados — will require more aggressive action.

The following *SourceList* of suppliers and service companies provides the names of chimney professionals who can provide you with the expertise for both restoration and new construction situations. You will find sources for current types of replacement flue liners: Flexible and rigid stainless steel, cast- or poured-in-place cementitious mixtures, and clay tile. There are also companies who offer chimney pots and finials, specialized cleaners, mortars, and paints. In regard to chimney dampers, a couple of companies offer top-mounting models. These

products offer a broad range of advantages, used either by themselves or in conjunction with throat dampers. D.W. Crosby of Benson Chimney Control cites the lower cost of installing a top-mounted variety over the expense and difficulty of replacing built-in throat dampers. (Though not all throat dampers are difficult to replace — it depends on local building codes.) Crosby also notes that the design of his company's product keeps debris, animals, insects, and water out of the chimney, and that they can be useful in controlling chimney fires because they effectively seal off air-intake, thus starving the fire.

A note of caution on the subject comes from John Bitten of The Chimney Safety Institute: Since a top-mounting damper is usually controlled from the firebox, the intensity of some fires may make it difficult to get to the control. Bitten, who has seen and heard of too many chimney tragedies resulting from neglect, stresses the importance of regular inspections and upkeep by trained professionals. ♦

Instant Access to Product Literature for Chimney Repair

If your office qualified to receive the 1993 TRADITIONAL BUILDING CATALOG, you'll find prefired product literature there for the following suppliers of Chimney Repair products:

- Ahren's Chimney Technique • Benson Chimney Control
- Golden Flue • National Supaflu Systems
- Robinson Flagstone • Techcrete Architectural Precast

Brush Up On The Facts About The Best Chimney Liner Available!

FACT: The Golden Flue liner is a specially formulated masonry product made from a naturally insulated material which eliminates heat transfer, the number one cause of structural fires.

FACT: Golden Flue is the first and only pumped chimney liner to be tested and approved by Underwriters Laboratories for U.L. Listing.

FACT: Golden Flue manufactures several mixes, for historical and residential to high-temperature commercial grades.

If your chimney needs repair, get all the information about Golden Flue Liners from the dealer nearest you or call 1-800-446-5354. And that's a fact!

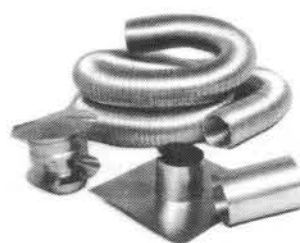


WRITE IN NO. 174

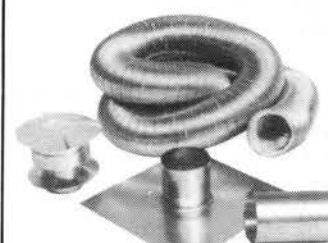
CHIMNEY SAFETY — Read All About It!

The Chimney Safety Institute of America is a nonprofit organization dedicated to chimney and venting system safety and education about chimney hazards. It offers brochures on chimney-related subjects such as flue linings and chimney sweep certification. Last year the Institute published a comprehensive chimney safety research paper. Titled *Chimney Fires: Causes, Effects & Evaluation*, the 100-page, bound, illustrated document discusses the construction of masonry chimneys; selecting flue linings; sources, causes, and resulting damage of chimney fires; evaluation of other possible causes of chimney damage including lightning, foundation or structural movement, material fatigue, moisture, freeze/thaw damage, etc.; and finally, the application of insurance to chimney fire damage. The Institute is currently working on two more brochures, one of which will address problems with carbon monoxide. The cost of *Chimney Fires: Causes, Effects & Evaluation* is \$20 and can be ordered from: Chimney Safety Institute of America, P.O. Box 309, Dept. TB, Olney, MD 20830 (301) 774-2400.

Z-FLEX® Simple Solutions For All Your Chimney Lining And Venting Needs!



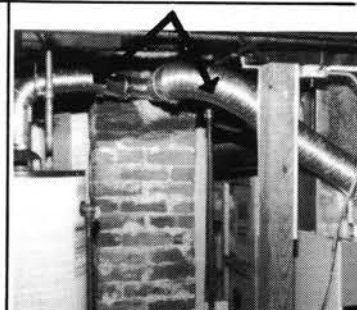
1- Aluminum Chimney Liner Kits



2- Insul-Liner Kit For Gas



3- Stainless Steel Chimney Liner Kits



4- Single-Vent™ / Insul-Vent™

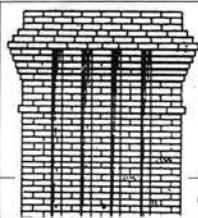
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WRITE IN NO. 202



TRADITIONAL BUILDING's CHIMNEY RESTORATION *SourceList*

CSI# 04200

COMPILED BY SHARON GARBE

| COMPANY | SPECIALTY | Literature | Pots/Caps | Flue Liners | Fans | Dampers | Refractory Repair Materials | Chimney Restoration Services | Other Chimney Products | On-Site Restoration Services |
|--|--|--------------------------|-----------|-------------|------|---------|-----------------------------|------------------------------|--|------------------------------|
| Ahrens Chimney Technique, Inc. 2000 Industrial Ave., Dept. TB Sioux Falls, SD 57104 (605) 334-2827, (800) 843-4417 | Company provides a full range of chimney restoration services from chimney relining to minor tuckpointing through a national dealer network, chimney products, tools, and consultation services. Lining systems are U.L. listed. | Free Write in No. 244 | ✓ | ✓ | | | ✓ | ✓ | Masonry restoration classes, handbook, and tools | ✓ |
| Benson Chimney Control 2006 South 1000 E., Dept. TB Salt Lake City, UT 84105 (801) 487-6250 | Source for standard and custom dampers (oversize and round). Patented top-mounting damper clamps fast to flue tiles, and is controlled by cable from the firebox. Also used for fire safety, animal, water, odor, and energy control. Very low profile when closed. Airtight. | Free Write in No. 152 | | | | ✓ | | | | |
| The Brickyard P.O. Box A, Dept. TB Harrisonville, MO 64701 (816) 887-3366 | Source for authentic, unused antique clinker bricks with highly distinctive shapes, colors, and textures that are ideal for constructing hearths and chimney facings. | Free Write in No. 396 | | | | | | | Clinker bricks | |
| Certified Chimney Sweeps, Inc. P.O. Box 222 Hasbrouck Heights, NJ 07604 (201) 361-1783 | Full-service chimney cleaning and restoration company specializing in all methods of chimney lining: Ahrens, Supafllu, flexible and rigid stainless steel, and terra cotta tile. For residential, commercial, or industrial customers. Also, complete restoration of fireplace and/or furnace flues. | Free Write in No. 428 | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| Chimney Savers 6-9 Ilene Court, Dept. TB Belle Mead, NJ 08502 (908) 359-7798 | Specializes in the restoration and relining of existing masonry chimneys using Solid/Flue pumped masonry chimney lining. Company has restored numerous historic structures, such as Gracie Mansion. | Free | | ✓ | | | | ✓ | | ✓ |
| Fireplace Technologies 1715 Dixie Hwy, Dept. TB Louisville, KY 40210 (502) 772-1067 | Manufacturer of the Lock-Top damper. Stainless lid serves as chimney cap in open position. Opens and closes by high-grade stainless steel spring system. Available in 6 standard flue sizes; easily adapts to round. Non-restrictive; no reported freezing. | Free Write in No. 208 | | | | ✓ | | ✓ | | ✓ |
| Golden Flue Rt. 3, Box 237, Dept. TB Ruther Glen, VA 22546 (800) 446-5354 | Cementitious pumped-in-place lining for single, multiple, straight or offset flues. Applications include historical, residential, commercial, and industrial. Company has nationwide network of highly-trained installers. Product is U.L. listed. | Free Write in No. 174 | | ✓ | | | | ✓ | Chimney lining equipment & tools | ✓ |
| Homestead Chimney, Inc. P.O. Box 5182, Dept. TB Clinton, NJ 08809 (908) 537-6456 | Total chimney and fireplace restoration, including Z-Flex stainless steel flexible liners, Golden Flue poured-in-place liners, Lock-Top dampers, Gelco Chimney caps, Aerocowl chimney caps, field draft inducers, and Chimney Saver water repellent. Also offers fireplace restoration, and all types of masonry skills. | Free Write in No. 548 | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | Refractory fireboxes | ✓ |
| Lyemance International P.O. Box 505, Dept. TB Jeffersonville, IN 47131 (812) 288-9953 | Cast-aluminum top-mounting fireplace damper for new or old fireplaces. Product covers terra cotta flue liners of 9 x 13, 13 x 13, and 13 x 18 in. standard dimensions, or can be adapted for smaller flue liners. Lid is spring-loaded in open position; it's closed by a stainless steel cable from the fireplace wall. | Free Write in No. 512 | | | ✓ | | | | | |
| Minuteman International Co. 75 Sawyer Passway, Dept. TB Fitchburg, MA 01420 (800) 626-1114 | Supplies Topseal chimney damper with optional spark screen and JetDraft chimney draft inducer, which increases chimney draft by introducing a high-velocity jet of air at the right location in the chimney to mix with low-velocity flue gases and push the mixture through the chimney. | Free | ✓ | | ✓ | | | | | |
| National Supafllu Systems, Inc. Box 89 Industrial Park, Dept. TB Walton, NY 13856 (800) 788-7636 | Cementitious cast-in-place chimney lining system tested to U.L. standard 1777. Provides fire-safe corrosion-resistant liner that strengthens and insulates chimney, too. | Free Write in No. 164 | ✓ | ✓ | | | ✓ | ✓ | Sealers for exterior, clean-out doors | ✓ |
| Northern Roof Sales Co. P.O. Box 275, Dept. TB Millgrove ONT LOR IVO (416) 627-4035 | Distributor of imported handmade ceramic chimney pots and chimney pot finials. Company is also a single source for roof tiles and related accessories. | Free | ✓ | | | | | | | |
| Old Virginia Brick P.O. Box 508, Dept. TB Salem, VA 24153 (714) 389-2357 | Company offers traditional wood-molded bricks and specialty bricks well-suited for new or restoration chimney facings. | Free Write in No. 90 | | | | | | | Bricks | |
| ProTech Systems 26 Gansevoort St., Dept. TB Albany, NY 12202 (518) 463-7284 | Supplies Ventinox chimney lining systems: Continuously welded, airtight flexible liners fabricated from titanium-stabilized stainless steel. Surface is acid-resistant and non-porous. U.L. listed. Thermix insulation fills void between liner and chimney wall. | Free Write in No. 206 | ✓ | ✓ | | | | | Thermix masonry flue insulation | |
| Rutland Products P.O. Box 340, Dept. TB Rutland, VT 05702 (802) 775-5519 | Largest supplier of refractory materials for fireplace and chimney repair. Also carries cleaning products, gasket cements, chimney paint, and water repellent. | Free Write in No. 461 | | | | | ✓ | | Creosote/soot removers, special mortars, cement, & masonry patch | |
| Superior Clay Box 352, Dept. TB Uhrichsville, OH 44683 (614) 922-4122 | Manufactures chimney pots in traditional styles, clay flue linings, fired-clay Rumford throats, dampers, and smoke chambers. | Free | ✓ | ✓ | | ✓ | ✓ | | Firebrick, clean-out doors | |
| Tri-State Chimney Sweeps 3122 Rt. 10 West, Dept. TB Denville, NJ 07834 (201) 361-1783 | Full-service chimney cleaning and restoration company specializing in all methods of chimney lining (Ahrens Cast-in-Place, Supafllu Poured-in-Place, flexible and rigid stainless steel, and terra cotta tile). Also offers restoration of fireplaces. Services residential, commercial, and industrial customers. | Free | ✓ | ✓ | ✓ | ✓ | | ✓ | | ✓ |
| Z-Flex U.S., Inc. 20 Commerce Park North, Dept. TB Bedford, NH 03110 (603) 669-5136 | Manufactures a broad line of chimney liner products for gas, oil, and solid fuel. Z-Flex Type 316 stainless steel flue lining system can accommodate offset flues and make 90-deg. turns at the firebox. Also offers insulated or uninsulated vent connectors. | Free Write in No. 202 | | ✓ | | | | | Vent connectors | |



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WRITE IN NO. 206

For instant access to FREE product literature, use the connection on page 76.

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Rutland Fireplace Mortar resists 2000°F temperatures. Pre-mixed in convenient cartridges, this is the easy way to repair fireplaces, tuckpoint and repair broken firebrick. When cured, it becomes brick hard and brick strong. Comes in black, buff and gray colors.

Chimney Masonry Patch An exterior mastic patching cement in a convenient gunnable cartridge. Repairs and repoints masonry and stone. Concrete color. Non-freezing formula can be applied down to 0°F.

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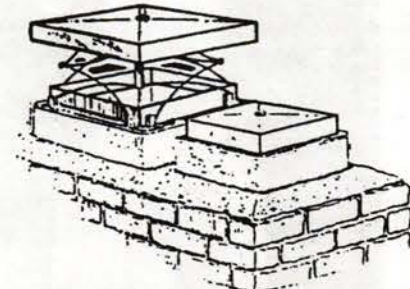
WRITE IN NO. 461

LOCK-TOP

THE OPEN & SHUT SOLUTION

TO FIREPLACE PROBLEMS

A Chimney Cap That Closes!



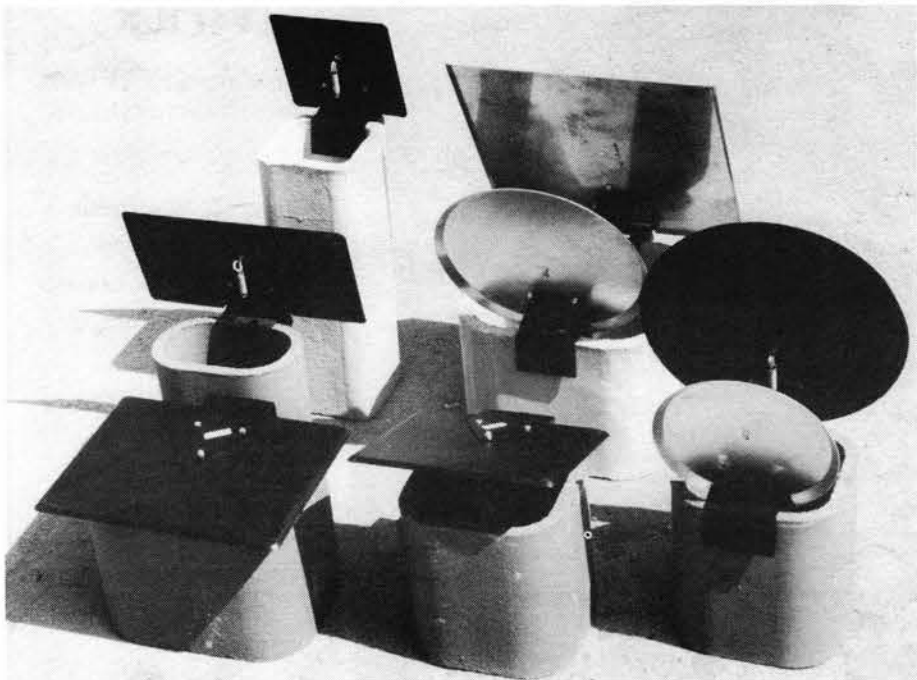
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WRITE IN NO. 208

CHIMNEY RESTORATION PORTFOLIO

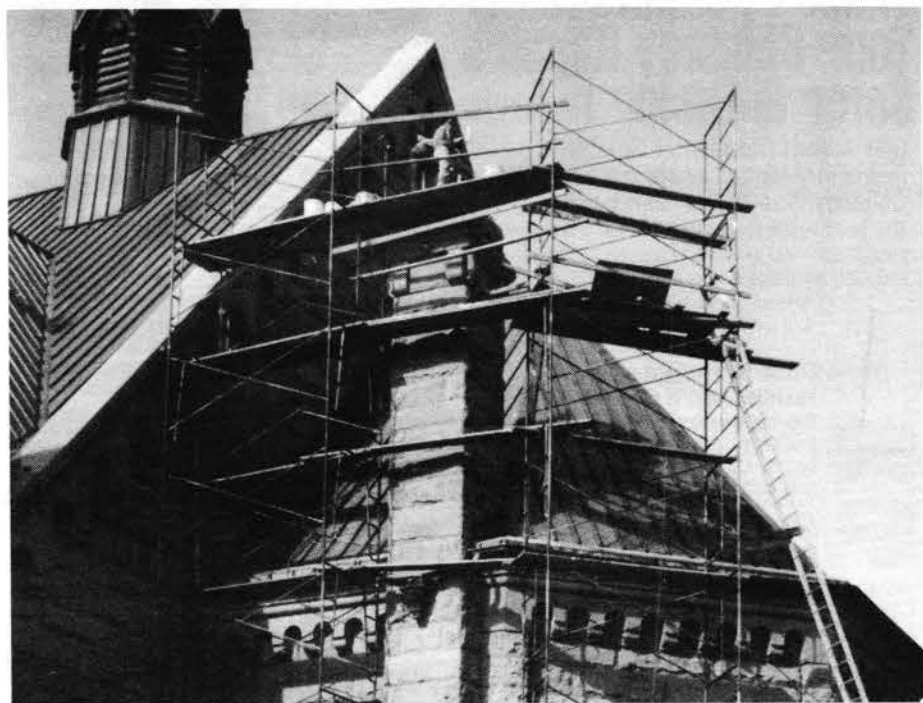
For more information on these companies, consult the SourceList on page 10.



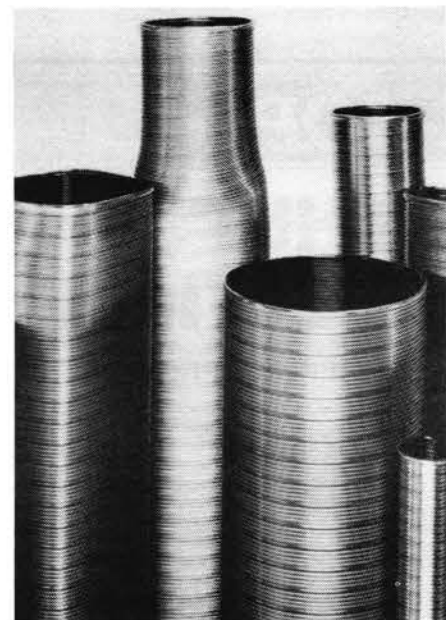
Shown above is a sampling of the standard, oversized, and round top-mounted dampers available from BENSON CHIMNEY CONTROL. Write in No. 152



The near-completion of a stove chimney with a cast-in-place liner. As the tube is deflated, it is slid out. GOLDEN FLUE, INC. Write in No. 174



The AHRENS POURED-IN-PLACE SYSTEM workers on the top of the scaffold give one a sense of the large scale of this project, the Cathedral of the Madeleine in Salt Lake City, Utah. Write in No. 244



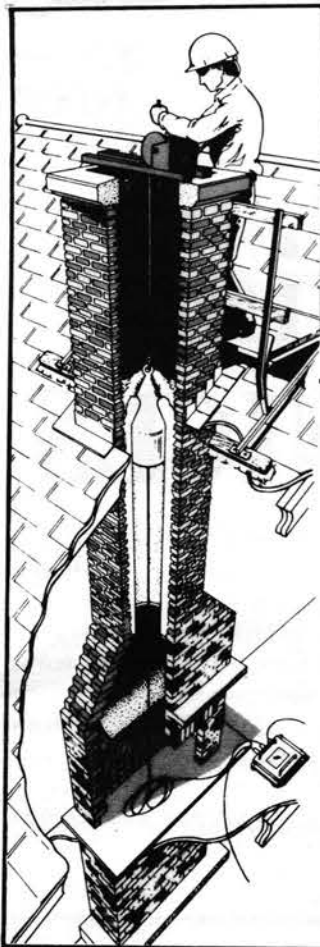
Ventinox HeavyFlex and HiFlex lining systems carry a lifetime warranty when used to vent woodburning appliances, pellet stoves, and wood-burning fireplaces. The photograph shows the range of shapes available from PROTECH SYSTEMS, INC. Write in No. 206



This handsome, crenelated ceramic chimney pot is manufactured by hand in Britain and is available from NORTHERN ROOF TILES.



NATIONAL SUPAFU SYSTEMS employee holding the Supaform which has been inflated to the proper flue size. Supafu material is then pumped in around the form. Write in No. 164



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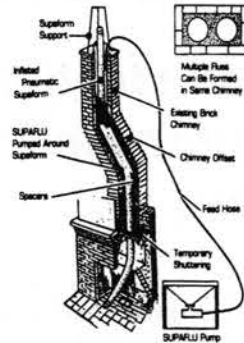
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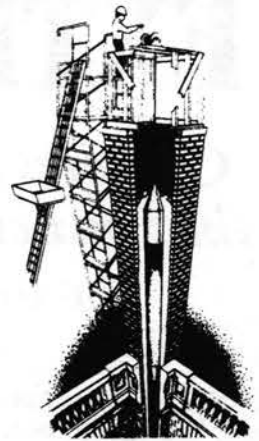
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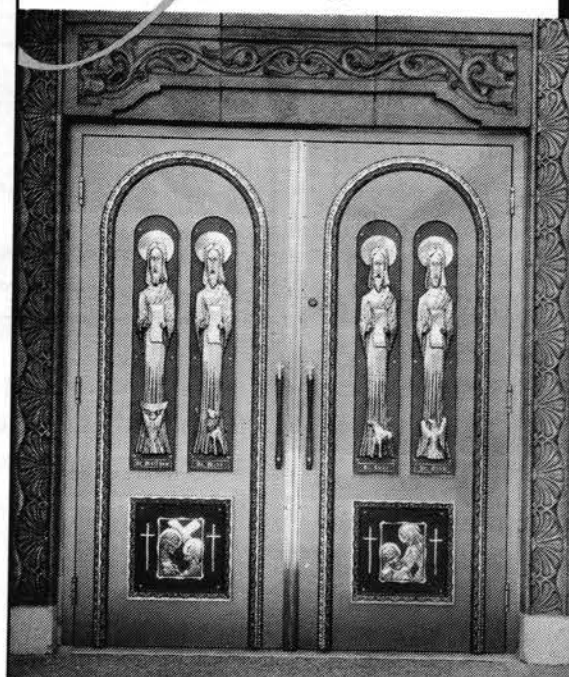


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WRITE IN NO. 873

On the outside, looking into EXTERIOR BUILDING CORNICES

Cornices are a transition element that punctuate the boundary where the building meets the sky.

BY JUDITH SIEGEL LIEF

Cornices have decorated buildings for centuries — their organic shapes, undercuts, and references to history and mythology distinguish one facade from another. There are literally hundreds of stock "mix-and-match" designs and many companies, nationwide, that will custom replicate, design, and fabricate.

The SourceList that follows was created from the 87 manufacturers (and installers) of exterior building cornices the Editors surveyed. We pared down the list to 24 companies that we determined would be of greatest interest to our audience of design professionals.

But how to select the right fabricator for the job? And what material would be most suitable? Cornice materials include: Metal, wood, terra cotta, stone, marble, and, more recently, a whole array of composites such as GFRP and FRP.

Because stone, metal, and terra cotta installations have been used for so long, one should be able to predict the performance of those materials — and their anchorings — fairly readily. FRP, although in regular use in construction

for over 25 years, is a relatively new material. However, as with other materials, the performance and quality of the final installation depends on the skill and integrity of the fabricator — and judicious specifying and supplier selection.

To help specifiers determine whether or not to use FRP, and to assist them in differentiating between a well-executed job and a facade that will fail, we've asked two veterans of the field — William Kreysler, president of William Kreysler & Associates and Charles Wittman, president of Architectural Fiberglass Corp. — to set down criteria for successfully evaluating FRP suppliers.

The Editors wish to thank Ed Axel, president of Edon Corporation, for his helpful contributions to this piece.

Instant Access to Product Literature for Exterior Cornices

If your office qualified to receive the 1993 TRADITIONAL BUILDING CATALOG, you'll find prefilled product literature there for the following suppliers of Building Cornices:

- Architectural Fiberglass Corp. • Edon Corp.
- MFG — Molded Fiber Glass • PlastrGlas • W.F. Norman Corp.

SPECIFYING FRP FOR EXTERIOR CORNICES

BY CHARLES WITTMAN
President, Architectural Fiberglass Corp.

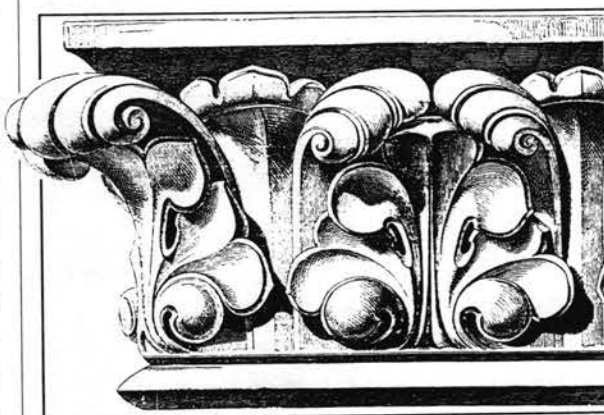
Originally developed in the early 1940's for aircraft products and then used extensively in the boating industry, Fiberglass Reinforced Plastic (FRP) has seen construction uses ranging from strictly decorative statuary and bas relief panels to highly structural columns and trusses. Both for engineering and aesthetic reasons, exterior cornice work has become one of the most popular FRP building applications.

Fiberglass can replicate the appearance of other materials, combine many elements into single, lightweight, easily handled structural units, and do all this with a durable, permanently colored, no maintenance, molded-in surface finish. The polyester "Gel Coat" surface material is specially formulated to be UV stable and can be custom matched to virtually any color.

The high strength-to-weight ratio, the structural contributions of its geometry, and the inherent mechanical strength of a properly made laminate allow for simplified attachment details and, in many cases, avoid the need for expensive support structures. With a weight of approximately 1-1/2 lb. per sq.ft. of surface area (for a 3/16 in. thickness), the size of FRP units is only limited by handling considerations in the shop and at the job site.

Surface finishes, which can vary from

high polish gloss to low luster matte to extreme combing and textures, are a function of the type and finish of the production mold. Deep textures, undercuts, and field replications are usually made from flexible molds (silicone, latex, or urethane), which are limited in both production life and shape retention. Matte and glossy finishes, crisp details, large parts, and long production runs are normally produced in rigid fiberglass molds.



The ability to create and maintain these molds and the attention to details, fit, and dimension, are a major differentiation from one molder/fabricator to another. Saving money on tooling is usually a painfully false economy.

One way to minimize tooling costs is to explore the use of standard, stock, or pre-existing molds in lieu of custom moldmaking (unless the building has "Landmark" status requiring field-made molds). Since some fabricators may specialize in either custom replication or stock replacement projects, this could be an important factor in the

choice of vendor.

Stock cornice molds are available in numerous sizes and profiles and are often close enough in shape to the original cornices to be accepted for use in landmark restoration projects.

Inquire after the nature and extent of on-site and field services: Does the molder make site molds, conduct field measurements, provide engineering and hands-on installation supervision, or perform his own installation?

Assuming that all the fabricators are bidding on a job with well-drawn plans and complete, correct specifications, price quotation differences will exist due to interpretation of specs, use of proper grade and quality of material, molding shop efficiency, and clever engineering of tooling and products.

The bottom line in the selection of FRP as the most appropriate cornice material and the subsequent choice of vendor should be the "installed cost." This takes into account: Tooling up, production, shipping and handling, coordination, attachment details, installation, and long term maintenance. When compared to other possible exterior cornice materials, FRP provides an attractive and cost-effective option. ♦

■ Charles Wittman is a member of The Composites Fabricators Association. For more information on Architectural Fiberglass Corp., consult the SourceList on page 16.

SELECTING AN FRP FABRICATOR

There's a wide range of capabilities among FRP fabricators. Here are some tips on finding the right balance between price and quality.

BY WILLIAM KREYSLER
President, William Kreysler Associates

FRP is an often maligned material, due, in large part, to an incredible variety in quality. Its unique properties of extremely high strength, light weight, and durability can be a tremendous advantage in the hands of a competent, well-informed architect or contractor. Proper cost benefit analysis should include both installation charges and structural support requirements. Those who are concerned primarily with low initial cost will surely be able to find a fabricator willing to make a product of little value.

FRP fabrication is a competitive business. It is frequently true that a higher quotation represents higher quality or added value. The buyer's job is to determine what level of quality is required and to ensure that the supplier has understood the bid documents and can comply with them.

I. REFERENCES

Architectural restoration is a very specialized field. Anyone specifying FRP replicas should require bidders to demonstrate successful completion of similar projects with references, photos, examples of shop drawings, and samples. It's also useful to find out about a manufacturer's track record (i.e. how long have they been in business?).

II. BIDS

Evaluating a bid for FRP products is complex. Make certain you know (1) the manufacturer has in-house quality assurance; (2) the quote includes engineering; (3) what materials are used; (4) the welders are certified; (5) the replicated pieces will be exactly the shape of the original and not modified or simplified; and (6) the fabricator will allow for construction tolerances and thermal movement of adjacent materials. Many specifications do not address these issues, or the buyer doesn't check and follow up on them. Often, a higher price means higher quality. The real question is, how *much* quality is required?

III. SPECIFICATIONS

Are the specifications accurate and well crafted? (Very few of the dozens we have seen are.) Do they reflect the local code requirements regarding flammability? The Composites Fabricators Association publishes a specification guide. (For information, contact: Missy Hendrickson, 1735 N. Lynn St. #950, Arlington, VA 22209

(703) 524-3332.) Sometimes FRP fabricators have their own specifications. Care should be taken to have the specifications reviewed to assure fairness and accuracy. It is not a bad idea to have the bidders review and comment on the specs prior to bidding.

IV. SHOP DRAWINGS

It's wise to ask for an example of a fabricator's shop drawings when selecting bidders. A standard for shop drawings should be established that requires plans, elevations, sections, joint details, and erection procedures. Shop drawings are a strong indication of the fabricator's experience and expertise.

V. MOLDMAKING

Will the molds accurately replicate the original while providing proper flange and edge conditions for connection and waterproofing? Using molds taken off the building to directly make the finished part is rarely adequate. After all, what you see on the original is not necessarily all there was to the piece. Normally, a mold taken off the actual original is only used to make a mock-up or plug. This plug is then added to and re-configured creating flanges and returns, and then the production mold is made. Will the molds retain their shape and not allow the FRP to warp or twist during cure? Like nearly all cast materials, FRP shrinks upon curing. Care must be taken to allow for this.

VI. SUBMITTALS

Do the samples look like the original? FRP can mimic an amazing array of materials. From gloss to dead-flat smooth to exposed aggregate, most finishes can be copied quite well in the hands of a skilled fabricator. Remember that allowances should be made for dirt and oxidation on the original. Even terra cotta does yellow somewhat, as will FRP finishes. Sometimes the best situation is one where a match occurs after 1 or 2 years of aging. Yellowing and chalking are predictable to some degree and often can be allowed for. The amount of color shift is heavily dependent on the color chosen.

VII. PRODUCTION

Are the specifications being adhered to during production? If testing is required, is it being done? Is the work progressing according to schedule? Does the mock-up look like the sample? Will the fabricator allow tours during production? This business is about hard work and attention to details. Secrecy should be grounds for

suspicion.

VIII. ENGINEERING

This separates the field dramatically. If your project does *not* require an official engineer's calculation and stamp, you should clearly exclude it from the scope of work. Note that official stamps don't eliminate the need for smart, careful product and mold design. Also, there are lots of qualified fabricators who can produce excellent replica work without an in-house, licensed engineer. If engineering is required, don't expect that all bidders will be equipped to meet the requirements unless they can demonstrate they have done so in the past. Even then, engineering criteria may vary and the proposed engineer should be consulted if conditions are more demanding than a fabricator's previous work would indicate.

IX. DELIVERY

Does the fabricator confirm the delivery sequence prior to shipment? Are the products made with pick-points installed? Are they labeled? Storage and handling stresses can often exceed those which the product will see in use. Occasionally, the installation loads and stresses will govern the design.

X. INSTALLATION

Since most fabricators are manufacturers and not contractors, they need to (1) be responsive to the site condition; (2) communicate well with the installer; (3) (ideally) provide on-site personnel to assist during installation; (4) properly label all hardware and components; and (5) make sure parts fit.

As FRP properties become better understood and appreciated by the architectural community, we see a more professional approach to using it. We, and other firms, have lately been retained as consultants to help ensure that the end-product meets expectations. FRP is a sophisticated, well-proven product and has been used for over 45 years in far more demanding and rigorous situations than is required for architectural cladding. So, properly specified, designed, and manufactured, it can be a powerful tool for architects and builders. ♦

■ William Kreysler is a member of Composites Fabricators Association. For more information on William Kreysler Associates, consult the SourceList on page 16.

TRADITIONAL BUILDING's *SourceList* OF *CSI# 05700* EXTERIOR BUILDING CORNICES

COMPILED BY JUDITH SIEGEL LIEF

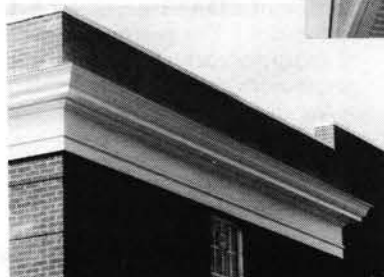
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| Alpha-One Fiberglass Exteriors 141 Rome St., Dept. TB Farmingdale, NY 11735 (516) 293-2611 | Replications of existing exterior ornament in fiberglass, cast concrete, aluminum, or other materials as specified. | Free <i>Write in No. 486</i> | 6 Ft. H. | Cast stone, cast concrete, plaster, cast aluminum, urethane or epoxy-filled resin casts | |
| Architectural Facades Unlimited 440 W. Julian, Ste. 240, Dept. TB San Jose, CA 95110 (408) 298-2758 | Custom manufacture of interior and exterior precast architectural ornamentation. On-site, full service drawings, patterning, moldmaking, framing casting of columns, balustrades, cornices, niches, and more; commercial and residential. | Send \$15 for full spec book Free <i>Write in No. 147</i> | Any size | Standard cement, plaster, GFRC, various finishes | |
| Architectural Fiberglass, Corp. 1395 Marconi Blvd., Dept. TB Copiague, NY 11726 (516) 842-4772 | FRP architectural ornamentation, including cornices, brackets, columns, friezes, rain gutters, and more; on-site moldmaking; custom shapes; shop-fabricated mitred corners; uv-resistant surface coatings; extensive experience with landmark projects; numerous standard cornice shapes. | Free <i>Write in No. 640</i> | 8 Ft. H. | FRP, GFRC | ✓ |
| The Art Home Studios 64 Huron St., Dept. TB Brooklyn, NY 11222 (718) 383-0603 | This shop specializes in landmark restorations from pattern and moldmaking to casting and sculpting architectural detail: Cornices, domes, molding, niches, balusters, and more. | Free <i>Write in No. 643</i> | Any size | FRP, GRG, GFRC, cast stone, cast marble, cast bronze | ✓ |
| Boston Valley Terra Cotta 6860 S. Abbott Rd., Dept. TB Orchard Park, NY 14127 (716) 649-7490 | This company produces terra cotta replacement for in-kind restoration. They will work from drawings or photos, set up analyses for color and texture matching, make molds, and create final ornamentation. | Free <i>Write in No. 16</i> | 5 Ft. H. | Terra cotta | |
| Campbellsville Industries, Inc. P.O. Box 278, Dept. TB Campbellsville, KY 42718 (800) 467-8135 | This (primarily) steeple manufacturer also crafts cornices in aluminum — and other metals — in a variety of finishes. | Free <i>Write in No. 582</i> | 12 Ft. H. | Aluminum, copper, lead-coated copper, galvanized, terne-coated stainless, etc. | |
| Edon Fiberglass 1160 Easton Rd., Dept. TB Horsham, PA 19044 (800) 523-2539 (215) 672-8050 | This company designs, engineers, and manufactures FRP elements: Cupolas, steeples, domes, cornices, and other ornamentation. Ecclesiastical and landmark work a specialty. | Free <i>Write in No. 189</i> | Any size | FRP, FRG | ✓ |
| Felber Ornamental Plastering 110 Ardmore Ave., Dept. TB Ardmore, PA 19003 (215) 642-4710 | Consultants, patternmakers, and fabricators of cornices (interior and exterior) and other architectural ornament in GRG. Historic restorations a specialty. | Send \$3 for catalog <i>Write in No. 289</i> | Any size | FRP, GFRC, Polymer-modified gypsum | |
| Fiberglass Masters Technologies, Inc. 1609-P Harmer St., Dept. TB Levittown, PA 19057 (215) 943-4567 | This shop crafts FRP and GFRC ornament in any size or style; structural or non-structural; variety of finishes and colors; reproductions. | Free <i>Write in No. 471</i> | Any size | Modified gypsum, FRP, FRG, GFRC, cast stone | |
| Fibertech Corporation 250 S. Depot St., Dept. TB Pendleton, SC 29670 (803) 646-9990 | FRP cornices range in size from 12 in. to 6 ft.; standard shapes; custom, commercial, and landmark work. | Free | 6 Ft. H. | FRP | |
| Historical Arts & Casting, Inc. P.O. Box 35, Dept. TB West Jordan, UT 84084 (800) 225-1414 (801) 569-2400 | Expert, finely crafted cast-metal ornamentation, including cornices, railings, store fronts, fences, lighting, and more; variety of finishes; custom work a specialty; will work from shop drawings. | Free <i>Write in No. 121</i> | Any size | Cast iron that can be finished to resemble iron, stone, marble, terra cotta, etc. | |
| LP Kent Corporation 4505 Park Ave., Dept. TB Bronx, NY 10457 (718) 365-4505 | This sheet metal and roofing contractor has experience with landmark buildings and historic properties and specializes in slate and tile roofing and sheet metal fabrication of cornices and other architectural ornament. | Free <i>Write in No. 441</i> | Any size | Sheet metal | ✓ |
| William Kreysler & Assoc., Inc. P.O. Box 173, Dept. TB Penn Grove, CA 94951 (707) 765-1102 | Designers, engineers, moldmakers, and fabricators of exterior ornamentation using FRP, GFRC, GRG, Polymer concrete, cast stone. | Free | 12 Ft. H. | FRP, GFRC, polymer-modified gypsum, polymer concrete, cast stone | |
| David Kucera, Inc. 85 Wythe Ave., Dept. TB Brooklyn, NY 11211 (718) 387-6206 | Expertise lies in the custom manufacture of precast (terra cotta, GFRC, FRG, cast stone, and gypsum) pieces with exact replication; landmark projects a specialty; on-site work; pattern work from drawings. | Free <i>Write in No. 459</i> | Any size | Cast stone, cast concrete, terra cotta, gypsum, FRP, FRG | |
| Merchant & Evans, Inc. 100 Connecticut Dr., Dept. TB Burlington, NJ 08016 (609) 387-3033 | This company fabricates aluminum cornices (0.032 - 0.080 in.) in a variety of finishes; copper also available. | Free | 4 Ft. H. | Sheet copper, aluminum | |
| Midland Engineering Co. 52369 U.S. 33 No., Dept. TB South Bend, IN 46637 (219) 272-0200 | These fearless climbers have extensive experience in fabricating and installing exterior cornice, slate and tile roofing, and other work on historic commercial properties. | Free <i>Write in No. 742</i> | Any size | Sheet copper, galvanized, aluminum, sheet lead-coated copper, terne-coated stainless steel | ✓ |
| Hunt Miller 20521 Whites Ferry Rd., Dept. TB Poolesville, MD 20837 (301) 428-8061 | This architectural sheet-metal contractor fabricates cornices, finials, conductor heads, and other ornamentation. | Free <i>Write in No. 929</i> | 6 Ft. H. | Copper, lead-coated copper, zinc, stainless, galvanized | ✓ |
| Molded Fiber Glass 55 4th Ave., Dept. TB Union City, PA 16438 (814) 438-3841 | This company specializes in FRP architectural elements; commercial projects; lay-up, spray-up, and in-house product design; engineering; fabrication. | Free <i>Write in No. 922</i> | Any size | Cast concrete, FRP | |
| Molloy & Associates, Inc. P.O. Box 515, Dept. TB Hutchins, TX 75141 (214) 225-6106 | This company provides raw materials to the GFRC industry, makes on-site molds, and has access to the network of GFRC molding manufacturers. | Free <i>Write in No. 279</i> | 10 Ft. H. | GFRC | ✓ |
| W.F. Norman Corp. P.O. Box 323, Dept. TB Nevada, MO 64772 (800) 641-4038 | Largest fabricator of sheet-metal ornament in the U.S.; hundreds of stock designs of cornices, moldings, brackets and corbels, window and door caps, and lots more. Duplication of original pieces or will work from shop drawings. | Free <i>Write in No. 52</i> | 6 Ft. H. | Sheet copper, galvanized; also stamped zinc and copper applied ornament | |
| Rocca Noto Studios, Inc. 10-06 38th Ave., Dept. TB Long Island City, NY 11101 (718) 937-1977 | Architectural ornamentation in FRP. Moldmaking from drawings, templates, or on site; experience with Landmark projects. | Free <i>Write in No. 422</i> | Any size | FRP | |
| Seal Reinforced Fiberglass, Inc. 23 Bethpage Rd., Dept. TB Copiague, NY 11726 (516) 842-2230 | This FRP molder and tooler fabricates building components and architectural elements; stock cornices and brackets; on-site molds. | Free <i>Write in No. 462</i> | 6 Ft. H., 8 Ft. L. sections | FRP | ✓ |
| THR Products Corporation 58-15 49th Pl., Dept. TB Maspeth, NY 11378 (718) 326-4210 | Custom fabrication and duplication of existing cornices and exterior trim; large stock collection. | Free | 20 Ft. H. (single unit) | FRP, GFRC | ✓ |
| Vulcan Supply P.O. Box 100, Dept. TB Westford, VT 15494 (802) 878-4103 | This custom fabricator will reproduce virtually any cornice profile; also custom finials, weathervanes, roof ornaments. | Free <i>Write in No. 721</i> | Any size | Galvanized, copper | |

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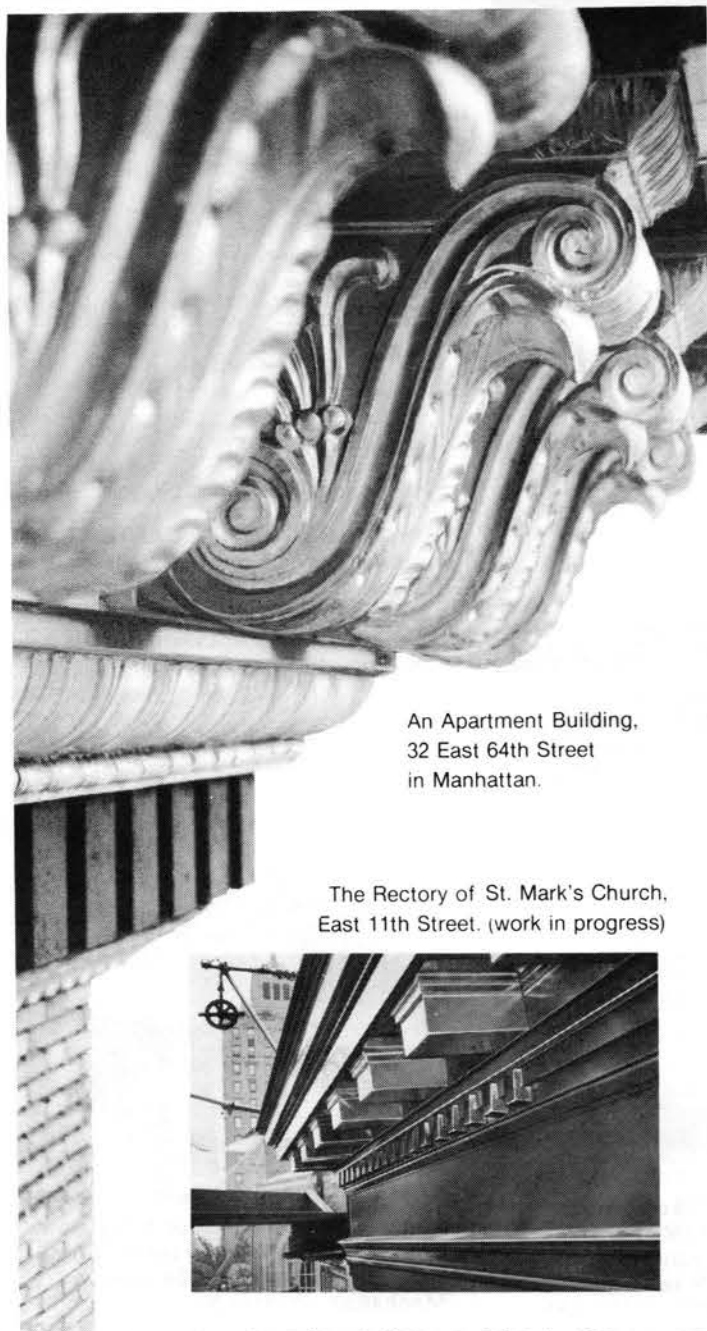
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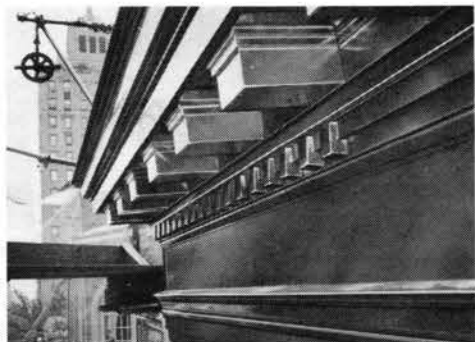
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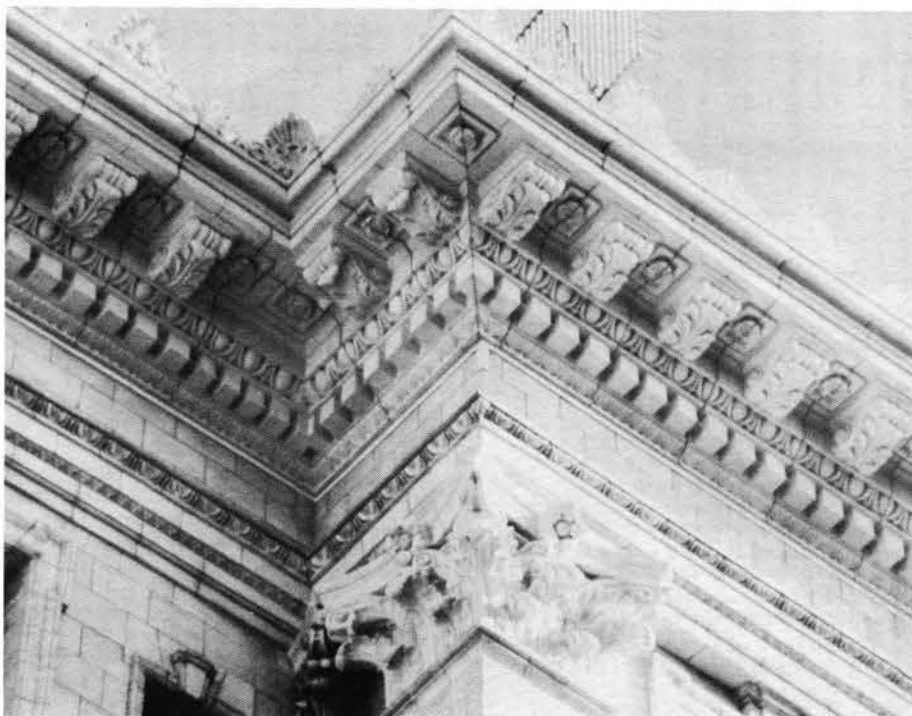
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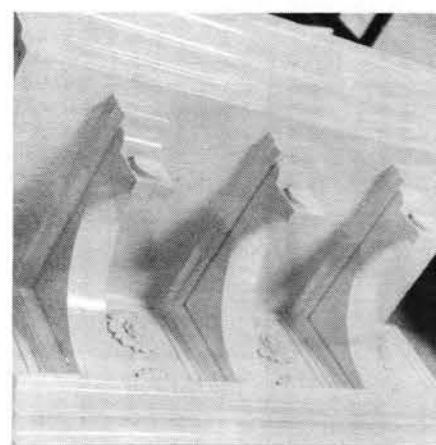
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EXTERIOR BUILDING CORNICES PORTFOLIO

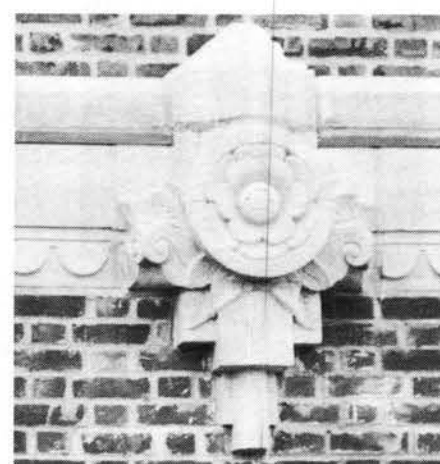
For more information on these companies, consult the SourceList on page 16.



MOLLOY & ASSOCIATES, INC. provides the raw materials and service to the GFRP industry. This restoration shot of the Fairmont Hotel in San Francisco is an excellent example of the use of GFRP. *Write in No. 279*



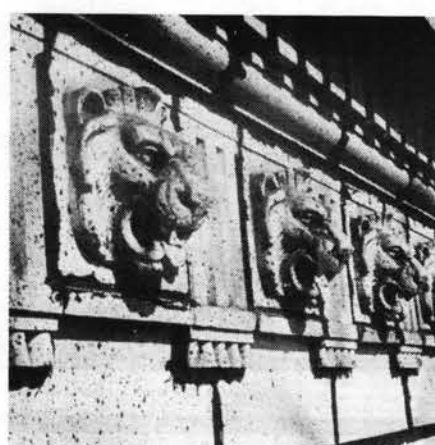
This custom bracketed cornice was cast in polymer by **FELBER ORNAMENTAL PLASTERING CORP.** *Write in No. 289*



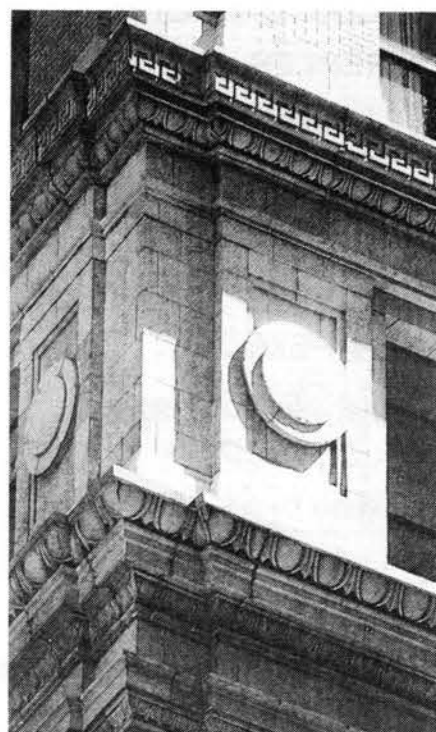
Section of a **DAVID KUCERA, INC.** restoration: The custom manufacture of an upper cornice using precast pieces with emphasis on detail. *Write in No. 459*



A metal cornice restored at a Manhattan upper east side residence by **L.P. KENT Corporation**, sheet metal and roofing contractors. *Write in No. 441*



BOSTON VALLEY TERRA COTTA restored the Liberty Building, in Buffalo, with a polychrome terra cotta cornice — a typical like-kind custom project for this company. *Write in No. 16*



This 35,000 sq.ft. cornice restoration at the Equitable Building on lower Broadway, in New York City, is reputed to be the largest East Coast restoration using fiberglass (as a terra cotta replacement). **ROCCA NOTO SCULPTURE STUDIO** *Write in No. 422*



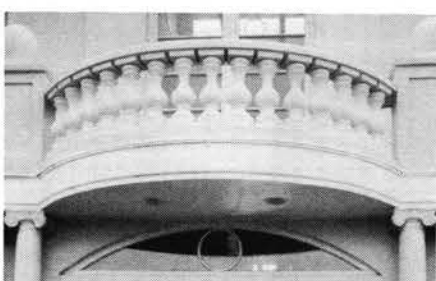
This FRP replica of a massive sandstone corner arch assembly, installed in San Francisco's James Flood Building, was fabricated by **WILLIAM KREYSLER & ASSOCIATES, INC.**



This in-progress restoration of a lead-coated copper cornice at Ball State University, in Muncie, Ind., was fabricated and installed by **MIDLAND ENGINEERING CO.** *Write in No. 742*



This aluminum cornice restoration, welded into a watertight, integral unit, was installed at Glassboro State College, in N.J., by **MERCHANT & EVANS, INC.**



This newly constructed oceanfront home in N.J. features FRP balusters with top and bottom railings and columns with capitals and bases. **SEAL REINFORCED FIBERGLASS, INC.** *Write in No. 462*



HISTORICAL ARTS & CASTING, a high-end, custom cast-metal foundry fabricated this spectacular aluminum canopy (finished with a fluoropolymer coating) installed in a Dallas commercial property. *Write in No. 121*



"Stuart Style" FRP cornice, fabricated by **ARCHITECTURAL FIBERGLASS CORP.** and installed in downtown Manhattan. *Write in No. 640*



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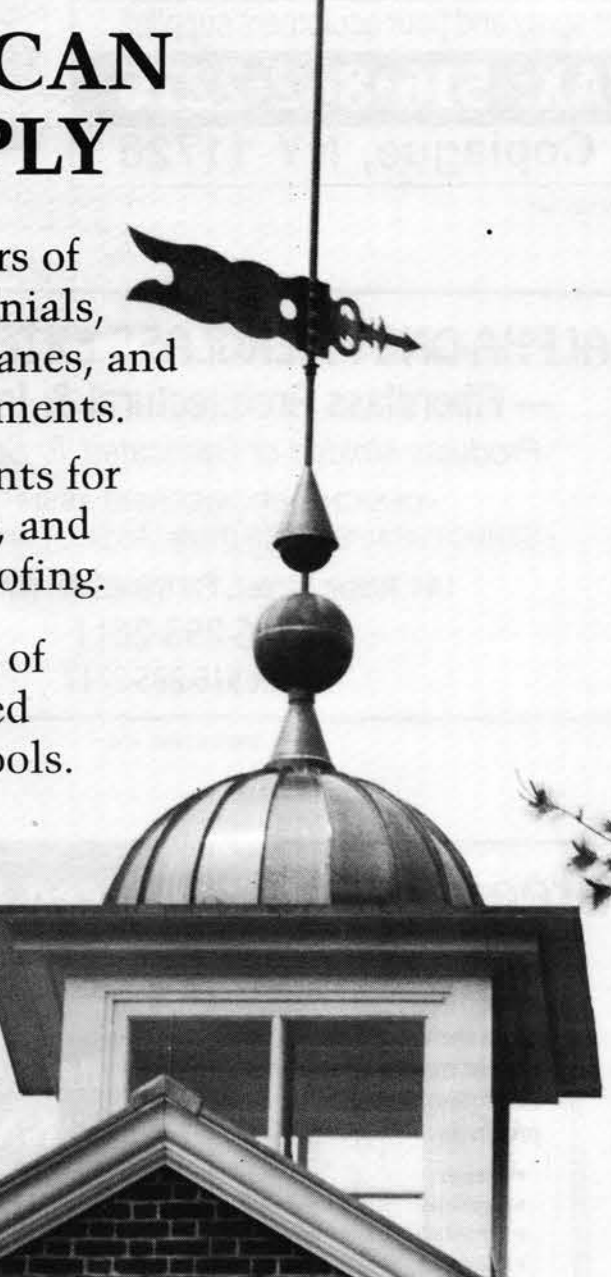
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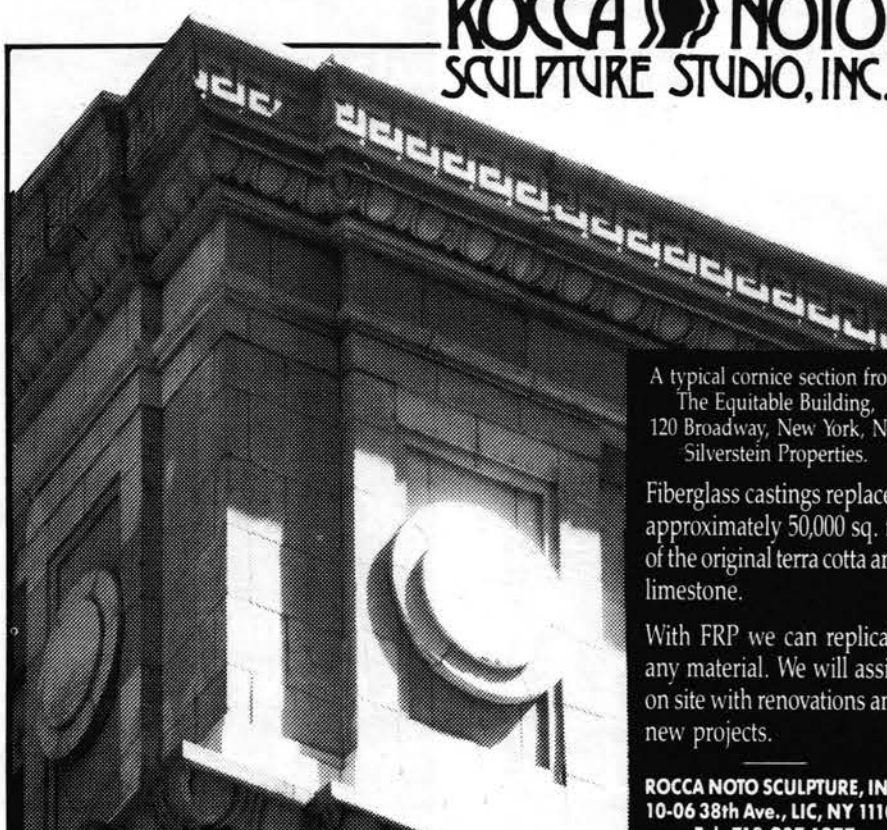
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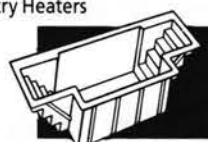
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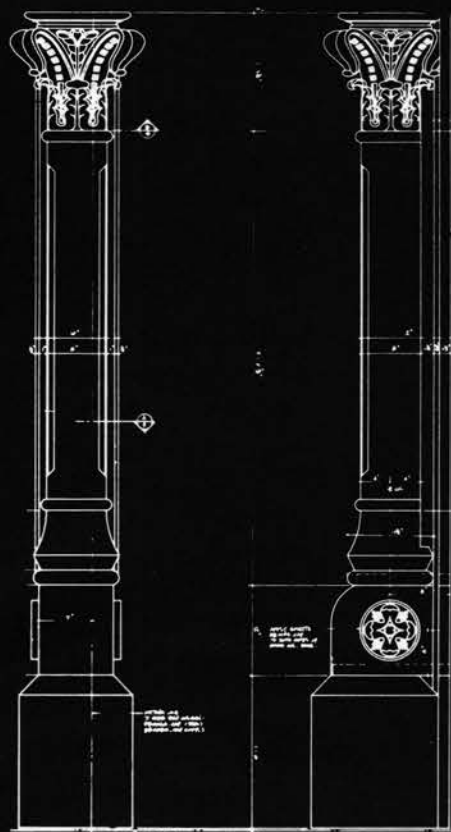
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The FAX CONNECTION
Form at the back of this issue is the fastest way to get product data and catalogs. Just fill the form out **ONCE** and then **FAX** it to as many suppliers as are appropriate.

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WRITE IN NO. 16

Division 6
WOOD & PLASTICS

special report
WOOD MOLDINGS

WOOD MOLDINGS: Gratuitous Embellishment or Essential Interior Definition?

*Moldings, properly placed in an open, interior space
reconcile abstract geometry and human scale.*

For the definitive treatise on moldings, see Donald Rattner's *magnum opus* on page 4 of this issue. Once one fully understands the importance of moldings and proportion in an

interior space, the *SourceList* that follows should be a helpful guide for selecting appropriate architectural millwork manufacturers and suppliers.

The Editors surveyed 184 molding manufacturers, and

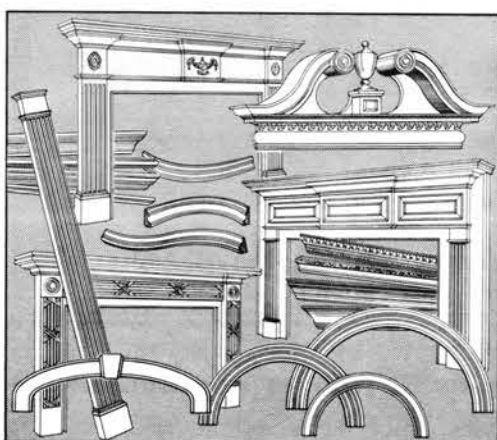
from those companies that responded, selected the 38 that provide the best cross section of carved, embossed, straight-run, curved, radius, metal-covered, or flexible wood and wood lookalike elements. ♦

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- Crowning Touch
- Cumberland Woodcraft
- Custom Decorative Moldings
- Driwood Moldings
- Enkeboll Designs
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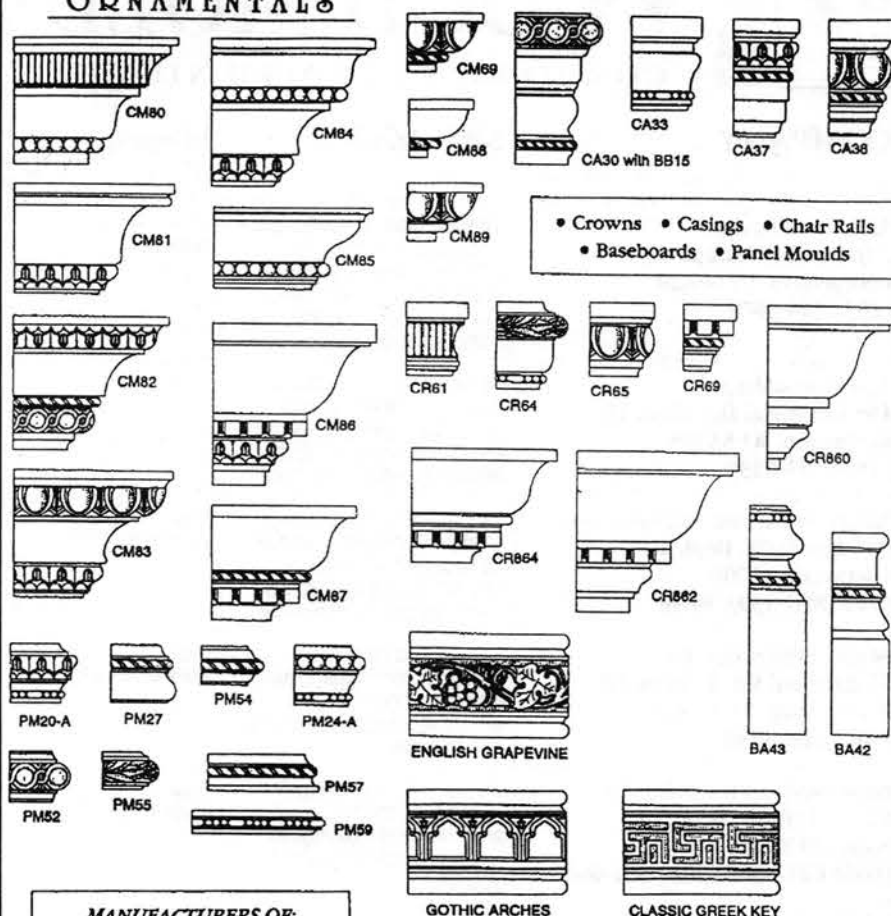


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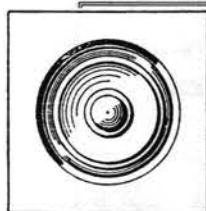
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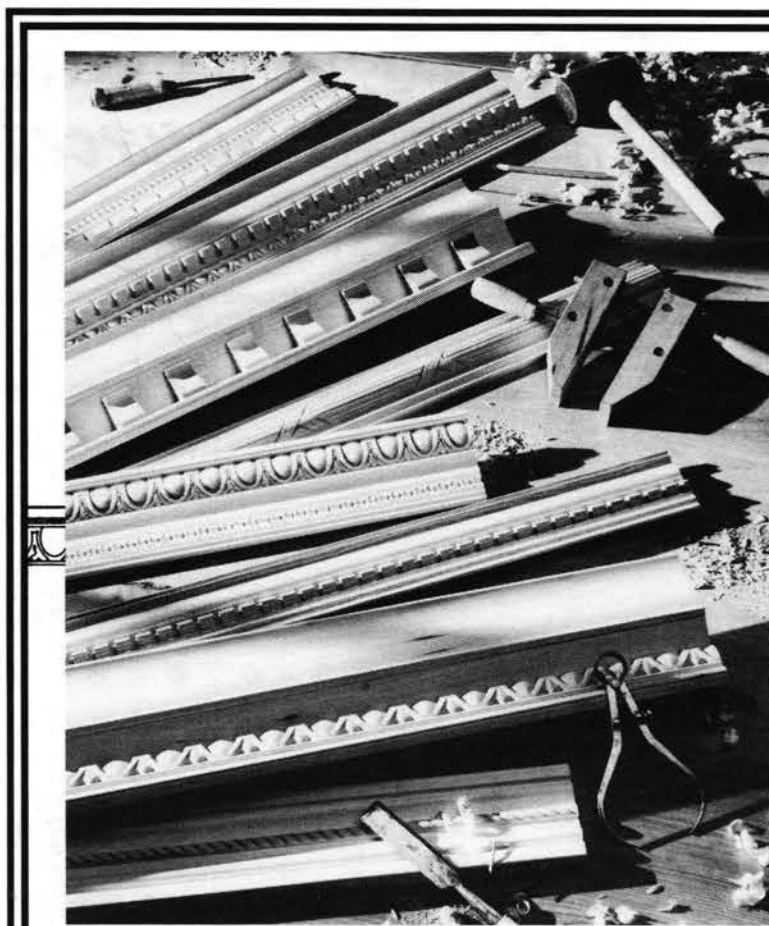
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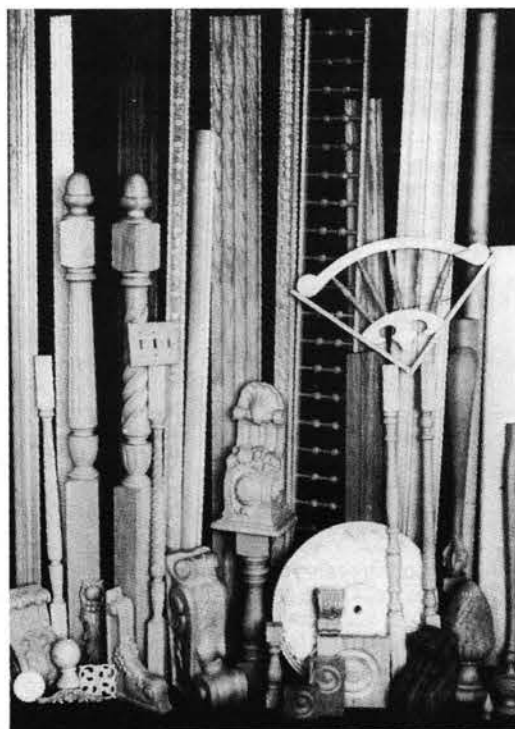
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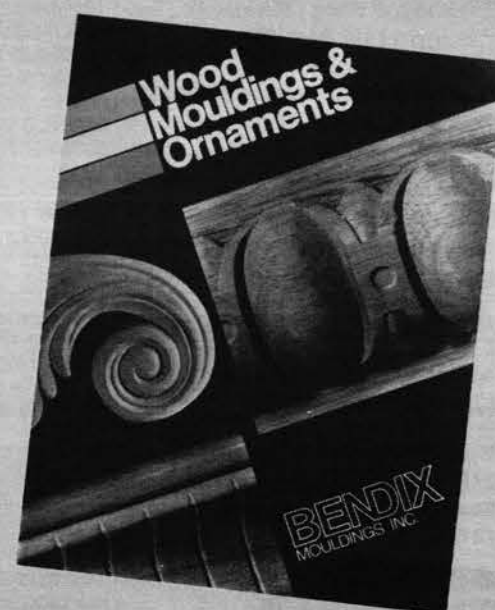
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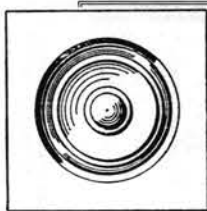
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TRADITIONAL BUILDING's WOOD MOLDINGS *SourceList*

CSI# 06400

* COMPILED BY JUDITH SIEGEL LIEF

| COMPANY | SPECIALTY | Literature | TYPE OF MOLDINGS | | | | | | | | MATERIALS | Custom Matching | % Custom |
|---|---|--|------------------|----------|--------|--------|---------------|---------------|----------|--|--|-----------------|----------|
| | | | Straight Run | Embossed | Carved | Dentil | Fluted/Reeded | Curved/Radius | Flexible | Other | | | |
| House of Moulding 15202 Oxnard St., Dept. TB Van Nuys, CA 91411 Outside CA (800) 327-4186 In CA (800) 675-1952 | Large selection of hardwood and softwood moldings; also corbels, decorative plaques, finials, ceiling medallions, mantels, and more. | Free <i>Write in No. 230</i> | * | * | * | * | * | * | * | | Hardwoods, softwoods | * | 40% |
| Macartney Classical Woodcarving 608 Spear Ave., Dept. TB Duluth, MN 55803 (218) 724-5307 | All styles of carved moldings, carved doors, frames, and mantels. | Free <i>Write in No. 460</i> | | | * | | | | | | Hardwoods, softwoods | * | 100% |
| National Hardwood Flooring/Moulding 14959 Delano St., Dept. TB Van Nuys, CA 91411 (818) 988-9663 In CA (800) 848-5556 | This company provides flooring, moldings, columns, staircases, mantels, and other tools and equipment. 4-1/2 million ft. of material stocked; custom milling. | Send \$15 for 450-pg. catalog Free flyer <i>Write in No. 474</i> | * | * | * | * | * | * | * | | Hardwoods, softwoods, polymers | * | 25% |
| NMC Decoration, Inc. 501 NMC Dr., Dept. TB Zebulon, NC 27597 (800) 345-7279 | Manufacturers of high-density polymer moldings, medallions, and niches. | Free <i>Write in No. 477</i> | * | * | * | * | * | * | * | | High-density polyurethane, polystyrene (fire retardant) | * | 5% |
| Ornamental Mouldings 1907 Nuggett Rd., Dept. TB High Point, NC 27263 (919) 431-9120 | Solid hardwood architectural moldings and accessories, including period moldings, custom designs, and exotic woods. | Free <i>Write in No. 706</i> | | * | * | * | * | * | * | | Hardwoods | * | 5% |
| Outwater Plastics Industries 4 Passaic St., Dept. TB Wood Ridge, NJ 07075 (800) 631-8375 | Extensive selection of polymer moldings, including ceiling medallions, chair rails, columns, and other molded ornament. | Free <i>Write in No. 493</i> | * | | | * | * | * | * | Columns | Polymer | | 5% |
| Powell Cabinet & Fixture 1300 Freeport Blvd., Dept. TB Sparks, NV 89431 (702) 359-4700 | This shop can build any shape or radius to spec. It also makes molds and can supply cast members. | Free | * | * | | * | * | * | | Molds and cast members | Hardwoods, softwoods, GFRG | * | 95% |
| Prime Wood Products, Inc. 4430 136th Ave., Dept. TB Holland, WI 49424 (616) 399-4700 | Manufacturers of suspended wood ceiling systems in 2 styles; also other specialty wood products and architectural accoutrements. | Free <i>Write in No. 494</i> | * | | | * | * | | | Wood ceiling system | Oak, cherry, poplar | * | 20% |
| South Shore Millwork 34 N. Worcester St., Dept. TB Norton, MA 02766 (508) 226-7419 | Custom woodworking shop that specializes in custom doors, entries, moldings, and millwork; residential and commercial. | Free | * | | | * | * | * | | | Hardwoods, softwoods | * | 100% |
| Style-Mark, Inc. 960 W. Barre Rd., Dept. TB Archbold, OH 43502 (419) 445-0116 | High-density polyurethane millwork: Moldings, gable louvers, door entrance systems, pilasters, mantels, and pediments. | Free <i>Write in No. 485</i> | * | * | * | * | * | * | | Moldings ranging from 8-12 ft. lengths | High-density polyurethane | * | 20% |
| Sunrise Moulding & Frame 154 26th St., Dept. TB Brooklyn, NY 11232 (718) 499-1710 | This shop fabricates metal-covered wood moldings in chrome, brass, copper, bronze, aluminum; polished, brushed; custom work. | Free | * | | | * | | | | | Hardwoods and softwoods covered in various metals | * | 20% |
| Vermont Custom Doors & More, Inc. RD1, Box 1780, Dept. TB Fairfield, VT 05455 (802) 524-9682 | This custom door manufacturer also makes moldings, tilt-and-turn patio doors and windows, and more. | Free <i>Write in No. 458</i> | * | | | * | * | * | | Doors, windows | As specified | * | 100% |
| White River Hardwoods, Inc. 1197 Happy Hollow Rd., Dept. TB Fayetteville, AR 72701 (800) 558-0119 (501) 442-6986 | Over 200 molding profiles in poplar and red oak; also 80 embossed moldings, architectural millwork, curved and radius moldings, and more. | Free <i>Write in No. 232</i> | * | * | | * | * | * | | | Poplar, red oak, or as specified | * | 50% |
| Williams and Hussey Machine Co., Inc. P.O. Box 1149, Dept. TB Wilton, NH 03086 (800) 258-1380 (603) 654-6828 | This company makes the W-S Molder and Planer, which cuts straight and circular moldings, casings, crowns, frames, and raised panels; a jig attachment allows elliptical cuts as well. | Free <i>Write in No. 498</i> | | | | | | | | Molder/planer | | | NA |
| Windham Millwork, Inc. Box 1358, Dept. TB Windham, ME 04062 (207) 892-3238 | Stock includes over 1,000 profiles; variety of hardwoods; custom knife grinding. | Send \$5 for catalog | * | | | | | * | | | Hardwoods | * | 80% |
| The James Wood Company P.O. Box 3547, Dept. TB Williamsport, PA 17701 (717) 326-3662 | Modular molding and paneling system consists of grooved moldings and decorative inserts for easy assembly and installation. | Free Send \$10 for sample kit | * | * | | * | * | * | * | Pre-coped crown moldings | Hardwoods, poplar, soft maple, or as specified; prefinishing | * | 5% |
| Wood-O-Rama 238 W. 108th St., Dept. TB New York, NY 10025 (212) 749-6438 | This company distributes wood moldings from most of the major molding manufacturers. | Free <i>Write in No. 754</i> | * | * | * | * | * | * | | Columns, medallions, more | Hardwoods, softwoods, polymers | * | 10% |
| The Woodstone Company P.O. Box 223, Dept. TB Westminster, VT 05158 (802) 722-9217 | This custom window shop manufactures muntin profiles to 7/8 in., with insulating glass with custom and stock moldings to match. | None | * | | | | | * | | | Hardwoods, softwoods | * | 100% |
| Yuenger Wood Moulding, Inc. 5215 S. Keeler Ave., Dept. TB Chicago, IL 60632 (312) 735-7100 | Hardwood moldings, embossings, and custom matching. | Free | * | * | | | | | | | Hardwoods | * | 98% |

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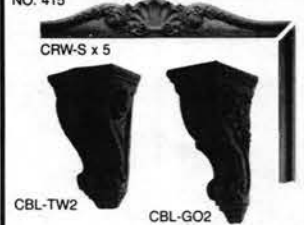
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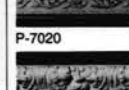
B-403



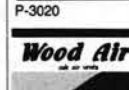
L-501



C-214



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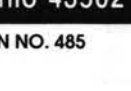
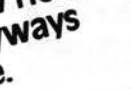
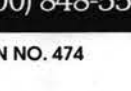
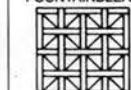


P-3020

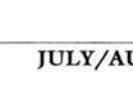
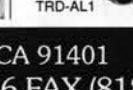


Wood Air

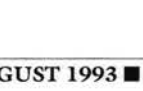
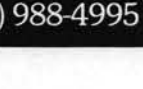
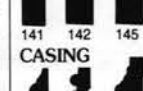
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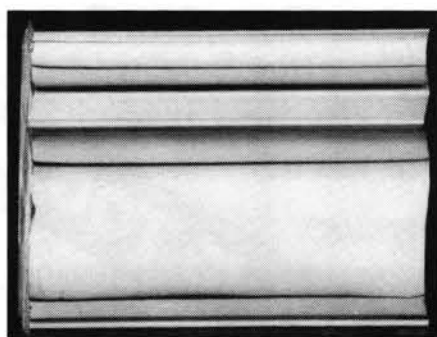
WRITE IN NO. 485

WOOD MOLDINGS PORTFOLIO

For more information on these companies, consult the SourceList on pages 24-26.



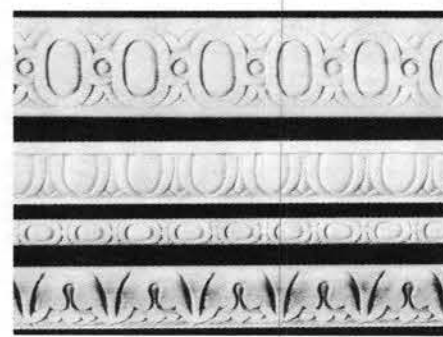
CENTER LUMBER's large stock of knives provides for a huge array of molding profiles. Shown here are two curved and two straight run moldings. Write in No. 680



Style No. E-101BLB brass covered wood molding with a high-gloss polish from SUNRISE MOULDING & FRAME.



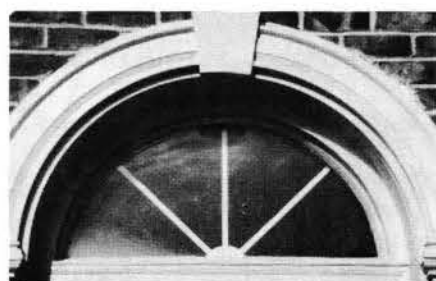
This embossed hardwood acanthus leaf assembly molding (#827) is manufactured by ORNAMENTAL MOULDINGS, INC. Write in No. 706



These embossed moldings are part of BENDIX MOULDINGS, INC.'s voluminous stock of embossed, stock, dentilled, and fluted hard and softwood moldings. Write in No. 578



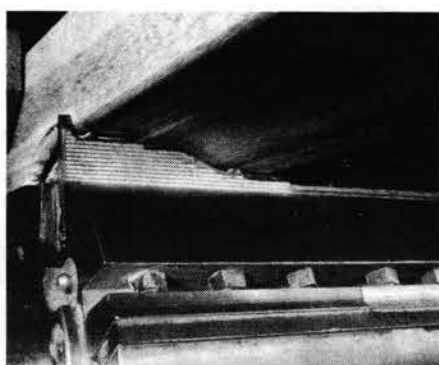
The variety of traditional hardwood moldings (straight and curved), pilasters, crowns, sash, and more milled by WINDHAM MILLWORK, INC., are demonstrated in this interior setting.



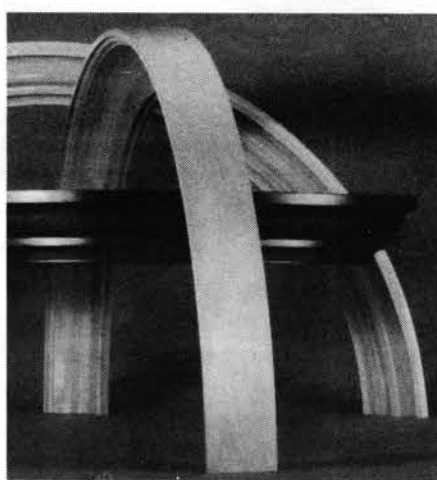
STYLE-MARK, INC.'s packages of high-density polyurethane molded elements are illustrated in this photo of decorative arch with end caps and keystone, door crosshead, and pilaster. Write in No. 485



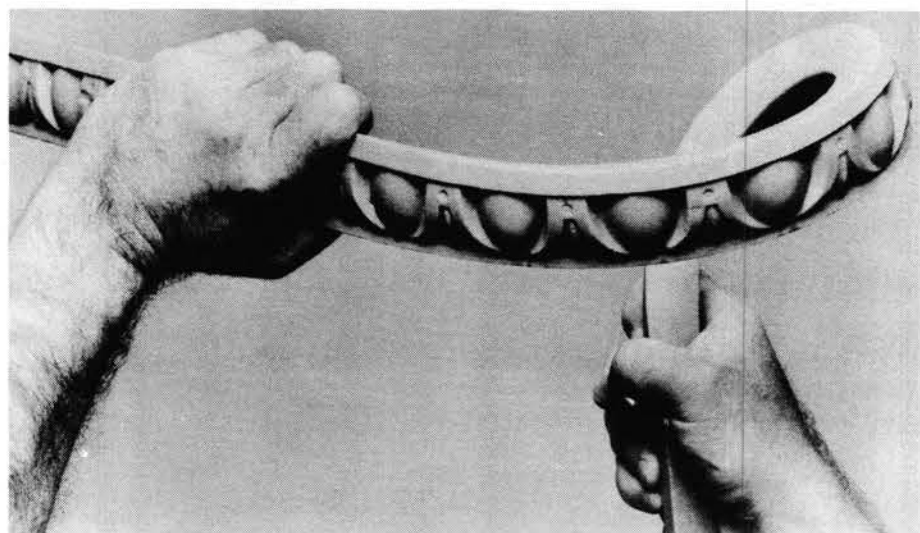
This "leaf and pin" design is a hand-carved molding from MACARTNEY CLASSICAL WOODCARVING. Write in No. 460



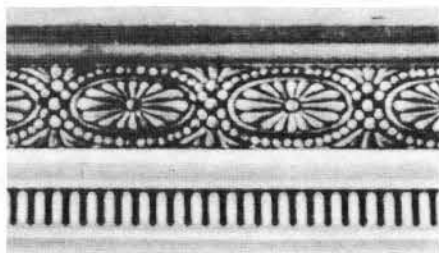
Custom cutting is a specialty of M.L. CONDON CO. and complements their 35,000 sq.ft. warehouse of 43 wood species and 40 stock moldings. Write in No. 401



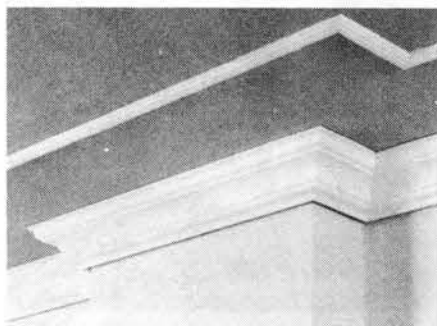
These three circular moldings are a sampling of HENDRICKS WOODWORKING's custom millwork capabilities.



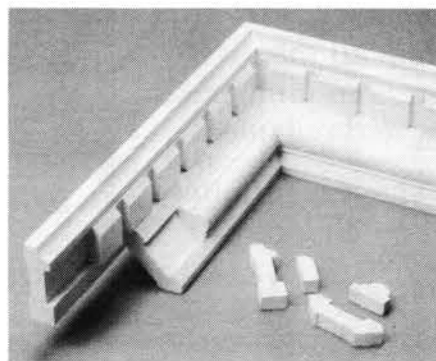
This egg-and-dart polyester molding is flexible in all dimensions. FLEX MOULDING, INC. Write in No. 490



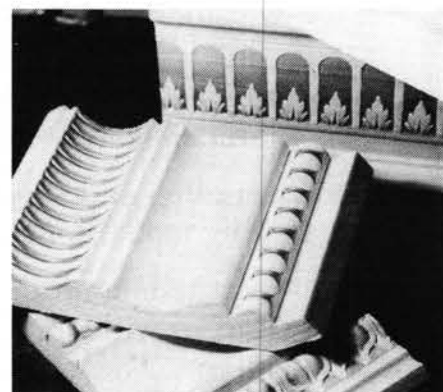
This birch molding (model #6684 that measures 3/4 in. x 3 in.) is part of HOUSE OF MOULDING's large stock of carved and embossed moldings. Write in No. 230



These dense extruded polystyrene (plaster lookalike) moldings are available in over a dozen and a half styles. NMC DECORATION, INC. Write in No. 477



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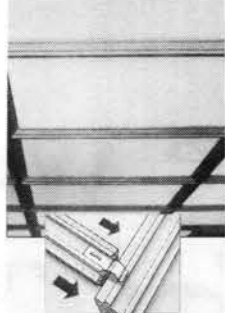
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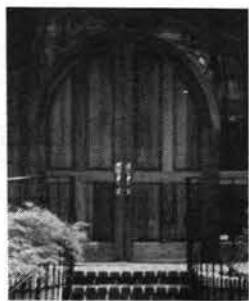
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WRITE IN NO. 130

COLUMNS & CAPITALS

special
report

Exploring the world of Columns & Capitals

The growing interest in traditional architecture has created a parallel demand for classical columns, which you can now obtain in wood, stone, cast stone, metal, plaster/gypsum — and a range of composites.

BY CLEM LABINE

In his article on moldings (see page 4), Donald Rattner makes a key point about the differences between a cylinder and the classical column. Much of 20th-century "modern" architecture uses a plain cylindrical post where previous generations of architects would have used an architectural column.

As Rattner points out, the cylinder and the classical column express two dramatically different sensibilities. The cylinder is a mathematically pure form — easily produced by machine — and is an ideal expression of the mechanical aesthetic that has dominated much of this century. The classical column, on the other hand, is a modeled form, with a well-defined top and bottom. It is designed not only to perform the

task of supporting loads, but also to visually express *the idea* of supporting a load. The swelling of the column toward the bottom and the use of a base that is heavier than the capital are devices that express an object reacting to gravity and imposed loads. Just as trees evolved in nature with a gradation from bottom to top in response to gravity, the classical designer imparts to the column a distinct top and bottom, creating an element that mediates between the natural world and the abstract world of geometry.

In a previous issue (May/June 1992, p. 14), we looked at the fine points that determine a true classical column. For this discussion, it's sufficient to point out that not all columns on the commercial market can pass the test of being "architec-

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turally correct" in the classical sense. On some jobs, it may be quite sufficient to have a column that merely "looks right." On other projects, it may be essential to ensure that the columns are produced with all the authentic classical refinements.

To assemble the supplier Source-

List on the following pages, the editors sent a questionnaire to 208 companies in our database that are known to manufacture or supply columns. From the responses, we selected that 44 companies that appear to hold the greatest interest for our professional audience. ♦




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SANDERS CO

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The importance given to columns in art and architecture through the centuries places a great responsibility on those producing columns today. Such a long and valued tradition demands the utmost care and respect in modern hands.

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GFRC

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The Leader In Architectural Casting Technology

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The Column Source™

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Photo: Gordon Beall



Florence, South Carolina
Columns - 22"x 18" Greek Erechtheum, Fluted

Photo: Jody Hedrick



Alexandria, Virginia
Columns - 12"x 10" Architectural Stock

Photo: Cindy Mahan



Hume, Virginia
Columns - 18" x 15" Roman Doric 12" x 9" Roman Ionic
30" x 24" Roman Corinthian, Fluted

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- Wood
- Fiberglass
- E.P.S.
- Stone
- Marble
- Polyester

Column Styles

- Authentic Replication
- Architectural Classic
- Architectural Stock
- Contemporary
- Art Deco
- Arlington

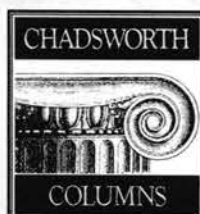
Capitals

- Decorative Composition*
- Temple of Winds
- Greek Erechtheum
- Greek Erechtheum w/ Neck
- Roman Ionic
- Scamozzi
- Renaissance Doric
- Roman Corinthian
- Modern Composite

Wood Grain

- Romanesque
- Gothic
- Gothic Renaissance
- Venetian Renaissance
- Italian Composite
- Modern French Ionic w/ Neck
- Italian Renaissance w/ Festoons
- Italian Renaissance w/ Drops

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WRITE IN NO. 18 FOR WOOD COLUMNS & 158 FOR FIBERGLASS



TRADITIONAL BUILDING's COLUMNS & CAPITALS *SourceList*

CSI# 06400

COMPILED BY CLEM LABINE

| COMPANY | SPECIALTY | Literature | Columns | Capitals | Max. Size | Materials | Solid | Stavework, Hollow | Installation Services | % Custom |
|--|--|---|---------|----------|--|--|-------|----------------------|--------------------------|-------------|
| A & B Wood Design, Inc. P.O. Box 1199, Dept. TB Georgetown, CT 06829 (203) 544-9871 | Custom millwork shop, with its own line of copyrighted molding designs, supplies wood columns as part of complete millwork packages. | Free <i>Write in No. 222</i> | ✓ | ✓ | | Wood as specified | ✓ | ✓ | ✓ | 95% |
| A&M Victorian Decoration, Inc. 2411 Chico Ave., Dept. TB South El Monte, CA 91733 (818) 575-0693 | Manufactures a wide range of architectural elements in either gypsum or precast concrete: Columns, molding, mantels, balustrades, wall caps, quoins, fountains, gazebos, etc. | Free <i>Write in No. 747</i> | ✓ | ✓ | As specified | Lightweight precast concrete gypsum | | ✓ | ✓ | 40% |
| Archicast 2527 Broad St., Dept. TB Memphis, TN 38112 (901) 323-8717 | Repair and sculpting of old and new capitals, bases, and other elements. Moldmaking and casting specialists. Can cast columns, capitals, and bases from molds in stock. | Prompt response to inquiries <i>Write in No. 14</i> | ✓ | ✓ | As specified | Cast stone, precast concrete, reinforced plaster, resins specified | ✓ | ✓ | | 70% |
| Architectural Facades Unlimited 440 W. Julian St., Suite 240 San Jose, CA 95110 (408) 298-2758 | Designs and manufactures cast GFRC columns, balustrades, custom mantels, balusters, gazebos, moldings, finials, etc. | Free <i>Write in No. 147</i> | ✓ | ✓ | As specified | GFRC | | ✓ | | 75% |
| Architectural Products Mfg. 7470 Greenbush Ave., Dept. TB North Hollywood, CA 91605 (818) 982-2311 | Manufacturers of GRG, modified GRG, and GFRC architectural elements, including columns, capitals, mantels, moldings, ceiling panels, etc. Stock and custom columns. | Free <i>Write in No. 897</i> | ✓ | ✓ | 48 in. dia. 22 ft. high (stock); custom as specified | GRG, Forton MG, cast concrete, GFRC | | ✓ | ✓ | 60% |
| Art Home Studios 64 Huron St., Dept. TB Brooklyn, NY 11222 (718) 383-0603 | Sculptural studio providing design, fabrication, and reproduction of columns and other architectural elements in a wide range of materials. | Free <i>Write in No. 643</i> | ✓ | ✓ | As specified | FRP, GFRC, plaster, cast stone, cast marble | ✓ | ✓ | ✓ | 100% |
| Ball Consulting 338 14th Street, Suite 201 Ambridge, PA 15003 (412) 266-1502 | Supplies Forton modified-gypsum casting system for creating interior and exterior architectural elements, including columns and capitals. Consulting and technical service. | Free <i>Write in No. 726</i> | | | | Forton MG polymer-modified gypsum | | | | 100% |
| Campbellsville Industries, Inc. Taylor Blvd. P.O. Box 278 Campbellsville, KY 42718 (800) 467-8135 | Fabricator of architectural elements, including columns and capitals, in a range of materials, such as aluminum, wood, copper, and rigid urethane. | Free <i>Write in No. 582</i> | ✓ | ✓ | 30 in. dia. 28 ft. high | Aluminum, wood, plaster, copper | | ✓ | ✓ | 75% |
| Chadsworth Columns P.O. Box 53268, Dept. TB Atlanta, GA 30355 (404) 876-5410 | Major supplier of architecturally correct columns in all of the classical orders. Available in both traditional stavework wood columns and new fiberglass models. Structural and ornamental. | Free <i>Write in No. 158 for fiberglass columns; No. 18 for wood columns</i> | ✓ | ✓ | 36 in. dia. 40 ft. high | Wood, fiberglass | | ✓ | | 50% |
| Classic Architectural Specialties 3223 Canton St., Dept. TB Dallas, TX 75226 (800) 662-1221 | Offers complete selection of ornamental trim and architectural details, including classical and novelty columns. Victorian millwork, moldings, entry systems, cupolas, ceiling panels. | Free <i>Write in No. 904</i> | ✓ | ✓ | 36 in. dia. 36 ft. high | Wood, plaster, formed aluminum, modified gypsum, composites | ✓ | ✓ | | 50% |
| Classic Garden Ornaments, Ltd. 814 Ridge Terr., Dept. TB Evanston, IL 60201 (800) 852-2299 | Supplies columns, pilasters, capitals, bollards, balls, bases, and finials in limestone and cast stone. | Free <i>Write in No. 333</i> | ✓ | ✓ | 24 in. dia. 12 ft. high | Cast stone, limestone | ✓ | ✓ | | 50% |
| Classical Woodworks, Inc. 20 Mill St., Dept. TB Healdsburg, CA 95448 (707) 433-0180 | Specializes in stairs, custom stair parts, columns, mantels, Victorian millwork and trim, moldings. | Free | ✓ | ✓ | 30 in. dia. 30 ft. high | Wood, GFRC | | ✓ | | 10% |
| Colonial Castings, Inc. 15301 N.W. 34th Ave., Dept. TB Miami, FL 33054 (305) 688-8901 | Extensive range of load-bearing aluminum columns. | Free | ✓ | ✓ | 8 in. dia. | Aluminum | | ✓ | | 5% |
| Crowning Touch, Inc. 8902 Roschill Rd., Dept. TB Lenexa, KS 66215 (913) 888-2929 | Complete line of pilasters and columns with bases and capitals: Plain, fluted, and square. Also ceiling medallions, crown moldings, panel moldings, etc. | Free | ✓ | ✓ | 12 in. dia. 14 ft. high | Plaster, composite, rigid polyurethane | | ✓ | | 5% |
| Cumberland Woodcraft Co. P.O. Drawer 609, Dept. TB Carlisle, PA 17013 (717) 243-0063 | Complete line of solid hardwood carved capitals, carved all 4 sides. Fluted wood and Marbleine columns. Appliques also available. | Free <i>Write in No. 131</i> | ✓ | ✓ | 12 in. dia. 10 ft. high | Wood, marble composite | ✓ | ✓ | | 25% |
| J.A. Dawley Fine Woodworking 1938 Chase Rd., Dept. TB Waterloo, NY 13165 (315) 539-2555 | Provides true classical columns, up to 14 ft. long and 22 in. dia.; will quote any custom turnings larger. Exact duplications for interior or exterior: Columns, posts, newels, and balusters. | Free <i>Write in No. 420</i> | ✓ | ✓ | 22 in. dia. 14 ft. (larger on custom basis) | Wood | | ✓ | | 50% |
| DEC Associates 1620 S. Sinclair St., Dept. TB Anaheim, CA 92806 (714) 937-0400 | Offers line of standard columns, as well as custom manufacturing. Can also supply custom aggregate finishes. | Free <i>Write in No. 992</i> | ✓ | ✓ | 60 in. dia. height to spec | Fiberglass FRP, FRG | | ✓ | | 50% |
| Dixie-Pacific Mfg. Co. 1700 West Grand Ave., Dept. TB Gadsden, AL 35901 (205) 442-4513 | Complete line of turned wood architectural products, including custom columns, decorative capitals, spindles, hand rails, and more. | Free | ✓ | ✓ | 36 in. dia. 24 ft. high | Wood | | ✓ | | 45% |
| DMS Studios 5-50 51st Ave., Dept. TB Long Island City, NY 11101 (718) 937-5648 | Sculpture studio provides handcarving of classical capitals and other architectural ornament in marble, limestone, or cast bronze. | Free <i>Write in No. 910</i> | | ✓ | As specified | Marble, limestone, bronze | ✓ | | | 100% |
| Edon Corporation 1160 Easton Rd., Dept. TB Horsham, PA 19044 (215) 672-8050 | Has hundreds of column sizes and shapes available from existing tooling, along with many sizes and shapes of capitals. Custom work also available. | Free <i>Write in No. 189</i> | ✓ | ✓ | 48 in. dia. 27 ft. high | FRP, FRG | | ✓ | | 20% |

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No. 141 Roman Ionic



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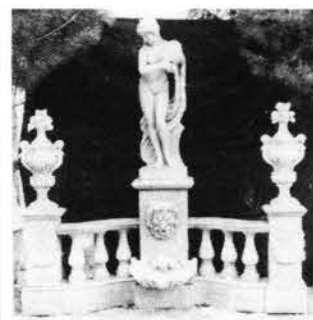
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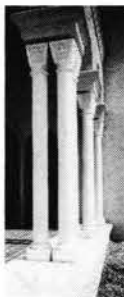
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WRITE IN NO. 821



TRADITIONAL BUILDING's

COLUMNS & CAPITALS

CSI# 06400

SourceList

COMPILED BY CLEM LABINE

| COMPANY | SPECIALTY | Literature | Columns | Capitals | Max. Size | Materials | Solid | Stavework, Hollow | Installation Services | % Custom |
|---|--|---------------------------------|---------|----------|----------------------------|---|-------|----------------------|--------------------------|-------------|
| Fagan Design & Fabrication 44 Railroad Ave., Dept. TB West Haven, CT 06516 (203) 937-1874 | Hand-turned custom columns, capitals, cylinders, rope twists, and spirals, etc. Large turnings produced in any species. Exact duplications for restoration. | Free <i>Write in No. 821</i> | ✓ | ✓ | 48 in. dia. 26 ft. high | Wood, cast stone, metal, precast concrete, FRP, cast & fabricated metal | ✓ | ✓ | | 100% |
| Felber Ornamental Plastering P.O.Box 509, Dept. TB Ardmore, PA 19003 (215) 642-4710 | Sculpture studio has a wide range of molds to produce cast columns and capitals in a wide range of materials. Custom casting available. | Free <i>Write in No. 289</i> | ✓ | ✓ | 24 in. dia. 20 ft. high | Plaster, FRG, modified gypsum | ✓ | ✓ | | 100% |
| Fiberglass Masters Technologies, Inc. 1609-P Harmer St., Dept. TB Levittown, PA 19057 (215) 943-4567 | Columns and capitals in FRP or GFRC in any size or style. Custom; structural and non-structural; decorative; textured and stone finishes; any color. Also cornices & railing systems. | Free <i>Write in No. 471</i> | ✓ | ✓ | As specified | FRP, GFRC, FRG, modified gypsum | | ✓ | | 90% |
| Fibertech Corporation 250 S. Depot St., Dept. TB Pendleton, SC 29670 (803) 646-9990 | Manufactures FRP columns up to 3/16-in. thick. Also supplies load-bearing Marbleine columns in diameters up to 12 in. | Free | ✓ | ✓ | As specified | FRP, marble composite | ✓ | ✓ | | 2% |
| Fischer & Jirouch Co. 4821 Superior Ave., Dept. TB Cleveland, OH 44103 (216) 361-3840 | Wide selection of handcrafted architectural ornament for interior and exterior — including classical capitals. | Free <i>Write in No. 196</i> | ✓ | ✓ | | P.C. plaster with hemp | | ✓ | | 20% |
| Garden Ornaments Stone, Inc. P.O. Box 1451, Dept. TB Roswell, GA 30075 (404) 640-6705 | Offers hand-carved Italian sandstone columns, pedestals, obelisks, and capitals. Can be crafted in any style, shape, or size. Special finishes available. | Free <i>Write in No. 442</i> | ✓ | ✓ | As specified | Vicenza stone | ✓ | | | 70% |
| C.G. Girolami P.O. Box 706, Dept. TB Clifton, IL 60927 (815) 694-3700 | Manufactures and stocks a large inventory of authentic historic architectural elements: Columns & capitals, ornamental moldings, fountains, garden ornament, fireplace surrounds, etc. | Free <i>Write in No. 753</i> | ✓ | ✓ | As specified | Plaster, FRG, cast stone, GFRC | | | | 75% |
| Hartmann-Sanders Company 4340 Bankers Cir., Dept. TB Atlanta, GA 30360 (404) 449-1561 | Custom architectural wood columns and capitals in wood, composites, and fiberglass. Stock turnings in wood with polyurethane caps and bases. | Free <i>Write in No. 912</i> | ✓ | ✓ | 44 in. dia. 40 ft. high | Wood, plaster, composites | | ✓ | | 90% |
| Henderson, Black & Green P.O. Box 589, Dept. TB Troy, AL 36081 (205) 566-5000 | Wood columns in the standard classic orders. Also supplies pilasters and square columns, and components. Also complete column systems, polyurethane caps, bases, and capitals. | Free <i>Write in No. 38</i> | ✓ | ✓ | 30 in. dia. 30 ft. high | Wood | | ✓ | | 10% |
| Historical Arts & Casting, Inc. 5580 West Bagley Park Road West Jordan, UT 84088 (801) 569-2400 | Specializes in restoration and replication of cast architectural details, including custom-designed and manufactured load-bearing columns and capitals. | Free <i>Write in No. 121</i> | ✓ | ✓ | 18 in. dia. 25 ft. high | Cast iron, cast aluminum | | ✓ | ✓ | 90% |
| Josefs Art Woodturning & Son, Inc. 71 Sewell St., Dept. TB Hempstead, NY 11550 (516) 489-3080 | Wood columns in any species; interior or exterior; load-bearing or non-load bearing; fluted, reeded, roped styles. Also posts and other turnings, custom or production. | Free <i>Write in No. 31</i> | ✓ | ✓ | 30 in. dia. 40 ft. high | Wood | | ✓ | | 95% |
| David Kucera, Inc. 85 Wythe Ave., Dept. TB Brooklyn, NY 11211 (718) 387-6206 | Custom manufacturing of columns & capitals; specialists in architectural details and replication in Glass Fiber Reinforced Concrete. | Free <i>Write in No. 459</i> | ✓ | ✓ | As specified | FRP, GFRC, plaster, cast stone | ✓ | ✓ | | 100% |
| Mohamad Wood Turning Co. 28 Meadow St., Dept. TB Brooklyn, NY 11206 (718) 417-0025 | Custom wood columns in all classical styles; load-bearing for interior or exterior use. Can furnish fluting, reeding, rope twists, and custom carving. Fractional columns. | Free <i>Write in No. 5</i> | ✓ | ✓ | 32 in. dia. 30 ft. high | Wood | | ✓ | | 90% |
| Moonlight Molds, Inc. 1632 W. 139th St., Dept. TB Gardena, CA 90249 (310) 538-9142 | Architectural cast products, including columns, cornices, domes, coves, etc., in a wide range of materials. | Free | ✓ | ✓ | 72 in. dia. 20 ft. high | Cast stone, plaster, modified gypsum, precast concrete, FRP, FRG, GFRC | ✓ | ✓ | | 50% |
| Outwater Plastics, Inc. 4 Passaic St., Dept. TB Wood-Ridge, NJ 07075 (800) 631-8375 | Columns: plain or fluted, square or round, tapered or non-tapered, with Greek, Roman, Colonial or other classical capitals. Extensive line of other molded ornament. | Free <i>Write in No. 493</i> | ✓ | ✓ | 24 in. dia. 24 ft. high | Wood, plaster, styrene, composites, aluminum | | ✓ | | 20% |
| Pagliaccio Turning & Millwork P.O. Box 225, Dept. TB Woodacre, CA 94973 (415) 488-4333 | Standard and custom wood columns in all the classical styles. Columns are load-bearing, and can be supplied in full, 3/4, 2/3, or 1/2 cross sections. | Free <i>Write in No. 707</i> | ✓ | ✓ | 24 in. dia. 20 ft. high | Wood | | ✓ | | 80% |
| A. F. Schwerd Mfg. Co. 3215 McClure Ave., Dept. TB Pittsburgh, PA 15212 (412) 766-6322 | Both standard and custom columns can be furnished with matching pilasters. Complete aluminum bases available for even-diameter exterior columns. 10 styles of capitals. | Free <i>Write in No. 161</i> | ✓ | ✓ | 50 in. dia. 35 ft. high | Wood columns with wood or aluminum bases. | | ✓ | | 95% |
| Seal Reinforced Fiberglass 23 Bethpage Rd., Dept. TB Copiague, NY 11726 (516) 842-2330 | Columns, capitals, bases, column covers, cornices, balustrade systems, domes, decorative moldings, pools, rock fountains, custom shapes. | Free <i>Write in No. 462</i> | ✓ | ✓ | 24 in. dia. 18 ft. high | FRP | | ✓ | ✓ | 50% |
| Somerset Door & Column Co. Box 328, S. Edgewood Avenue Somerset, PA 15501 (814) 445-9608 | Classical columns in standard designs — or can custom-build columns to specification. Can prepare detailed working drawings for client approval. | Free <i>Write in No. 66</i> | ✓ | ✓ | 40 in. dia. 40 ft. high | Wood, FRP | | ✓ | | 50%+ |
| Superior Aluminum Products, Inc. 105 Francis St., Dept. TB Russia, OH 45363 (513) 526-4065 | Aluminum columns, load-bearing and fluted, in both round and square designs. Colors available. Cast caps and bases in standard and ornamental styles: Doric, Corinthian, and Scamozzi. | Free <i>Write in No. 70</i> | ✓ | ✓ | 30 in. dia. 40 ft. high | Aluminum | | ✓ | | 15% |

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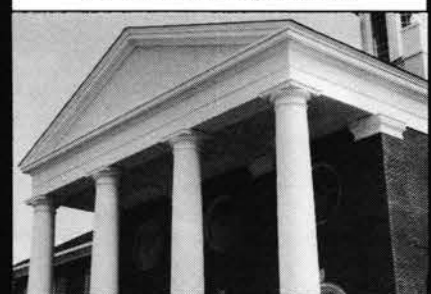


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WRITE IN NO. 189



TRADITIONAL BUILDING's COLUMNS & CAPITALS SourceList

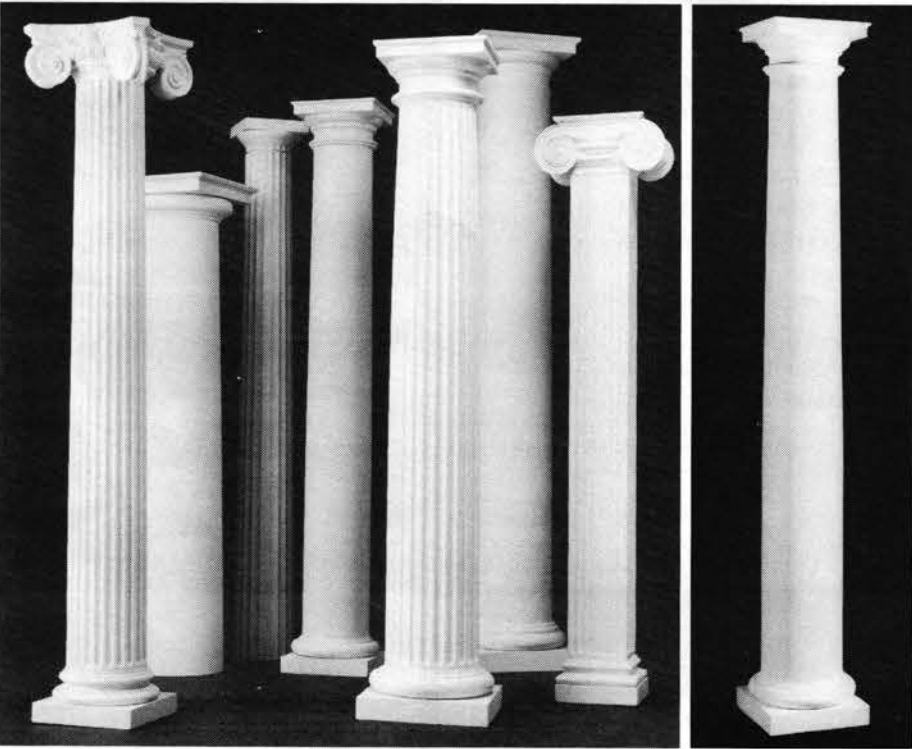
CSI# 06400

COMPILED BY CLEM LABINE

| COMPANY | SPECIALTY | Literature | Columns | Capitals | Max. Size | Materials | Solid | Stavework, Hollow | Installation Services | % Custom |
|--|--|---------------------------------|---------|----------|----------------------------|-----------------------|-------|----------------------|--------------------------|-------------|
| Techcrete Architectural Precast 12920 Alexandria Drive Opa Locka, FL 33054 (305) 688-1461 | Custom manufactures cast stone columns primarily in the Doric and Tuscan orders with classical entasis. Also produces a wide range of other cast architectural ornament. | Free <i>Write in No. 12</i> | ✓ | ✓ | 24 in. dia. 24 ft. high | Cast stone | ✓ | ✓ | ✓ | 100% |
| Treadway Industries, Inc. 111 Weber Avenue, Dept. TB Leesburg, FL 34748 (904) 326-3313 | Custom expanded polystyrene used for columns and capitals and other architectural shapes. Classical styles; finishes include hard coats with synthetics. | Free | ✓ | ✓ | As specified | Polystyrene | | ✓ | | 100% |
| Turncraft P.O. Box 2429, Dept. TB White City, OR 97503 (800) 423-3311 | Manufactures wood columns and ornamental capitals both in Architectural Series and stock residential patterns: Pine, poplar, cherry, redwood, and oak. | Free <i>Write in No. 15</i> | ✓ | ✓ | 30 in. dia. 30 ft. high | Wood | | ✓ | | 10% |
| Worthington Group P.O. Box 53101, Dept. TB Atlanta, GA 30355 (800) 872-1608 | Supplier of true classical columns in all the basic orders. Also supplies balustrades, moldings, and other architectural elements in a variety of materials. | Free <i>Write in No. 163</i> | ✓ | ✓ | 30 in. dia. 30 ft. high | Wood, FRG, GFRC, GFRC | | ✓ | | 40% |

COLUMNS & CAPITALS PORTFOLIO

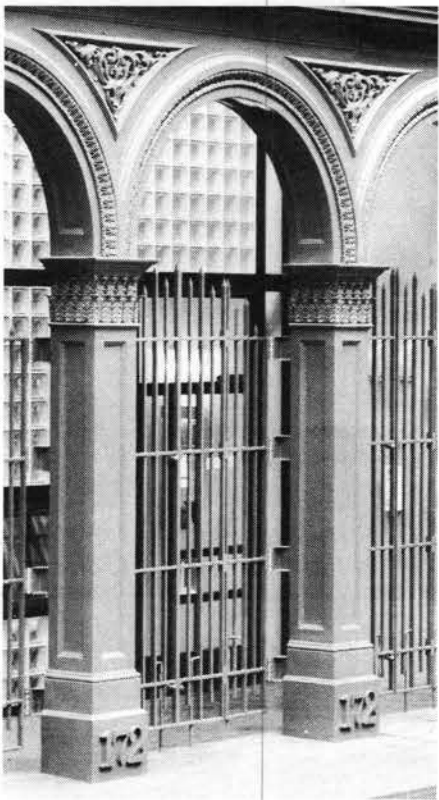
For more information on these companies, consult the SourceList on pages 32-36.



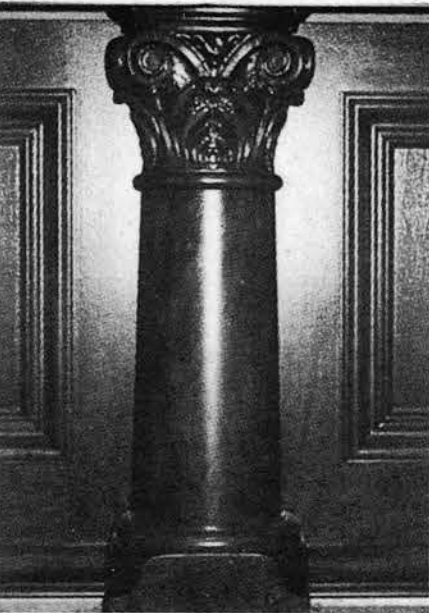
CHADSWORTH now supplies fiberglass columns (right) as well as architecturally correct wood columns (left). *Write in No. 158 for fiberglass columns; No. 18 for wood columns*



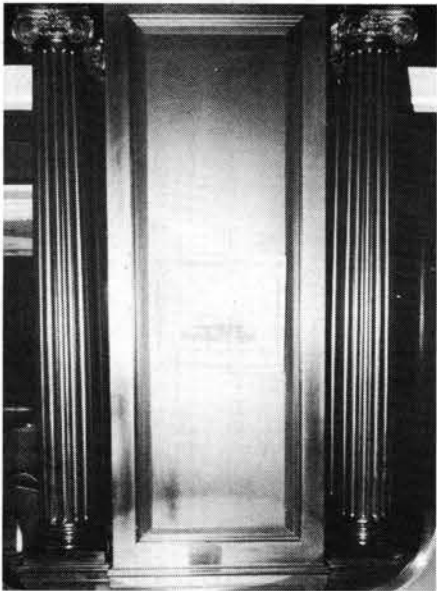
The Ionic capital and interior moldings in high-density polyurethane are part of the Crowning Touch Collection available from OUTWATER PLASTICS. *Write in No. 493*



Cast iron columns, capitals, and arches were created for the restoration of a 19th-century cast iron building by HISTORICAL ARTS & CASTING. *Write in No. 121*



This muscular hardwood column was part of an elaborate bar installation custom-fabricated by CUMBERLAND WOODCRAFT. *Write in No. 131*



FAGAN DESIGN & FABRICATION fabricated these elegant fluted mahogany Ionic columns for a commercial interior. *Write in No. 821*



Cupola with Tuscan columns was fashioned in the shops of A&B WOOD DESIGN. *Write in No. 222*



SUPERIOR ALUMINUM PRODUCTS furnished the 20-ft. aluminum columns and capitals for this classical revival portico. *Write in No. 70*

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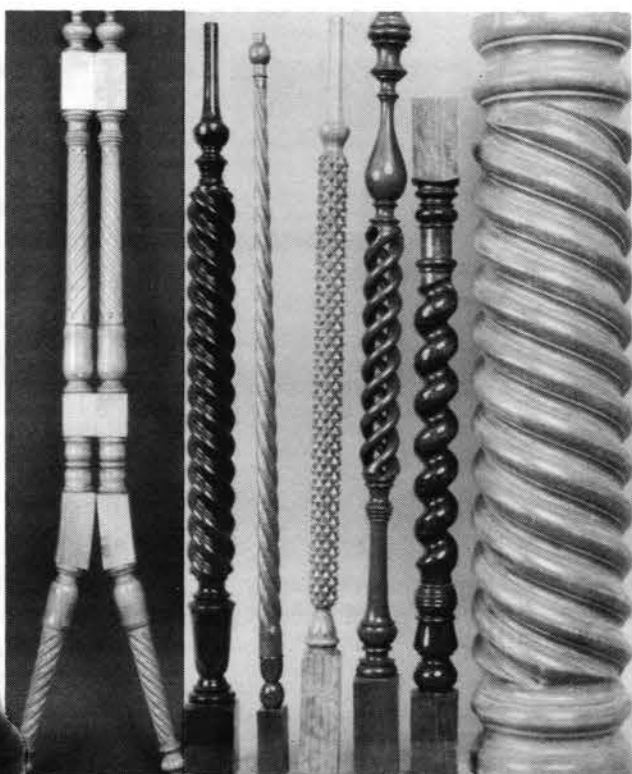
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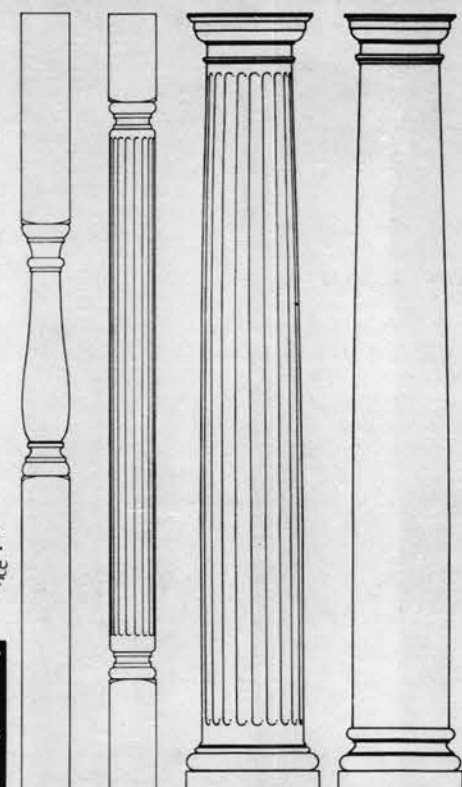
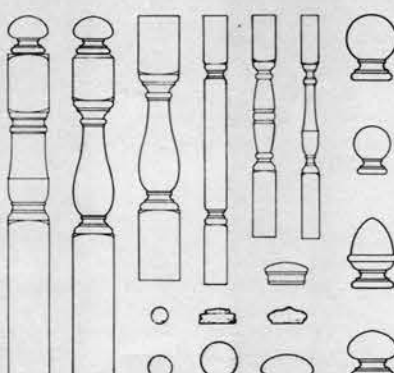
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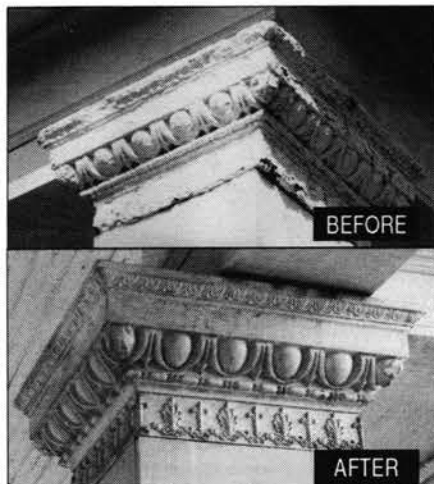
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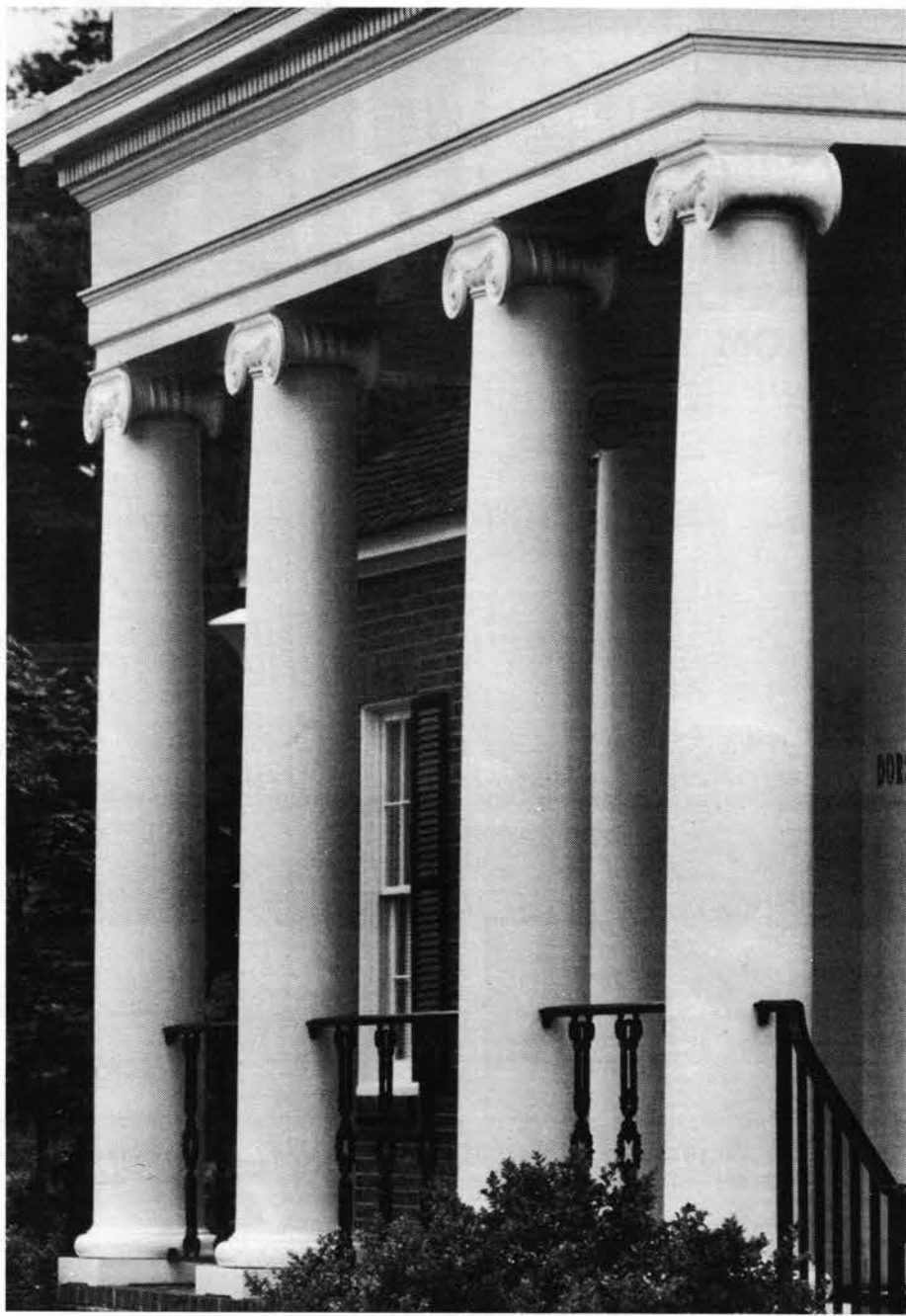
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COLUMNS & CAPITALS PORTFOLIO

For more information on these companies, consult the SourceList on pages 32-36.



HARTMANN-SANDERS supplied these large Ionic columns for the portico of a neo-classical commercial building. Write in No. 912



Columns for this impressive Doric entry were engineered and fabricated in FRP by EDON CORP. Write in No. 189



Finely detailed moldings for this entry in the Ionic order were sculpted in the studios ARCHICAST. Write in No. 14



The porch of this Georgian residence was fitted with Ionic columns from HENDERSON, BLACK & GREENE. Write in No. 38



The library at the Univ. of Maryland, College Park, Md., features a massive portico in the Corinthian order supplied by SCHWERD MFG. Write in No. 161



Massive wood columns in the Tuscan order were fabricated for this covered patio by PAGLIACCO TURNING & MILLING. Write in No. 707



TURNCRAFT supplied the two-story fluted columns with the deeply sculpted Corinthian capitals for this residential porch. Write in No. 15



Corinthian columns and capitals were cast in the Forton polymer-modified gypsum system by ARCHITECTURAL PRODUCTS MFG. Write in No. 897



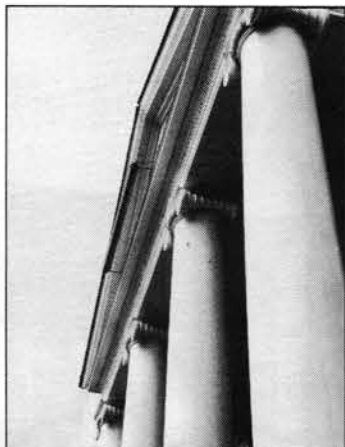
Pergola with smooth Tuscan columns was fabricated for this commercial display by J.A. DAWLEY FINE WOODWORKING. Write in No. 420



Temple of the Winds capital is one of a series of authentic classical capitals and columns available from WORTHINGTON GROUP. Write in No. 163

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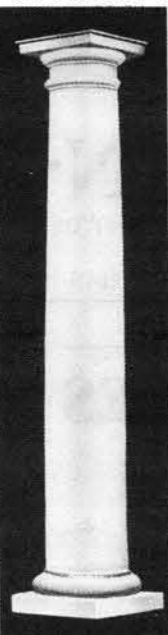


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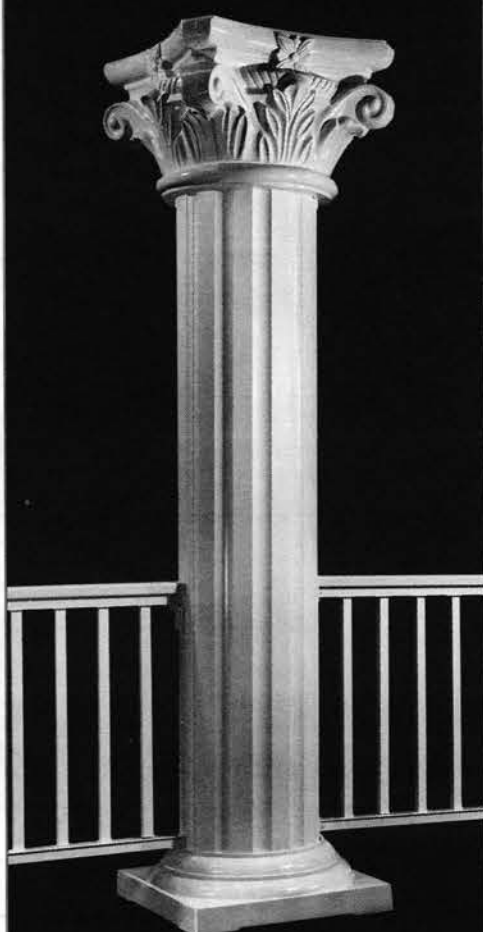
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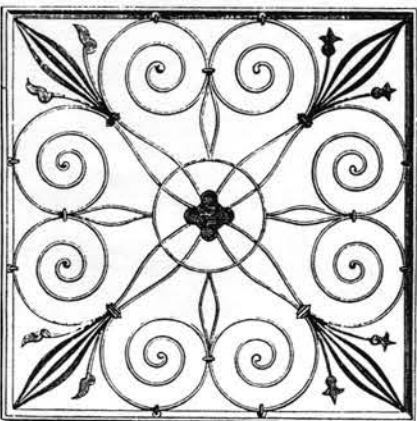
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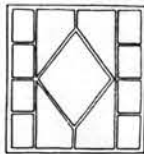
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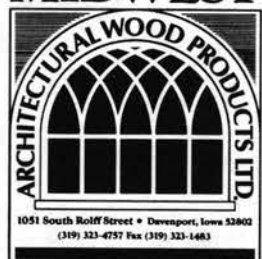
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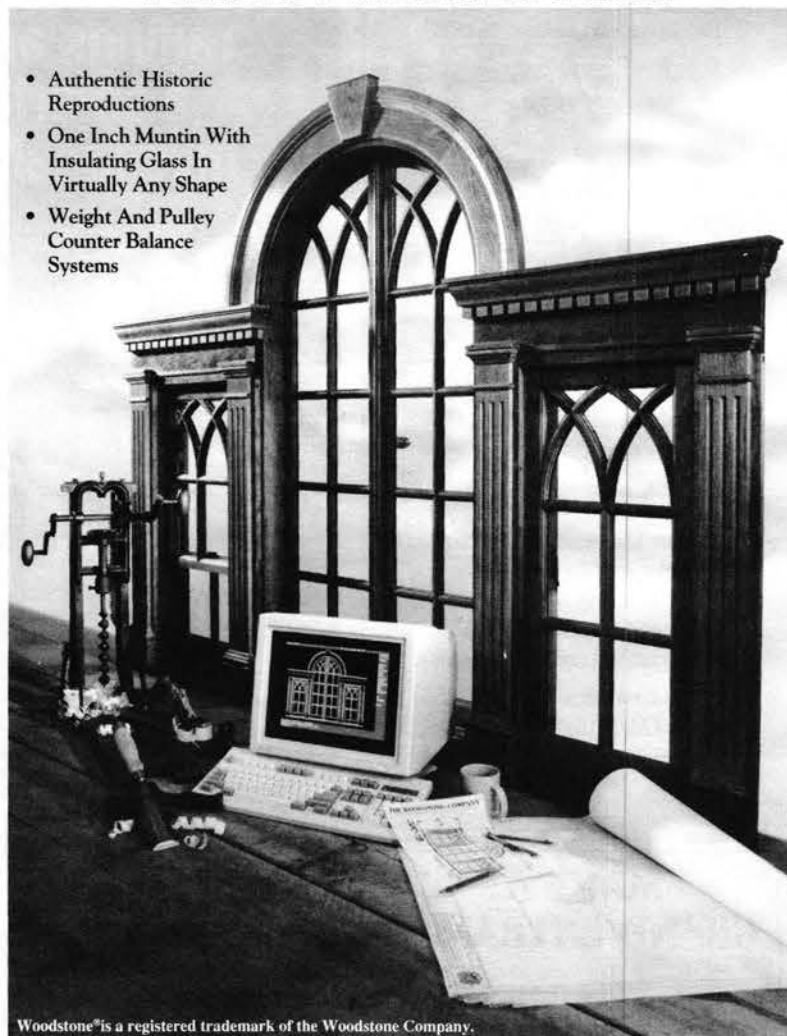
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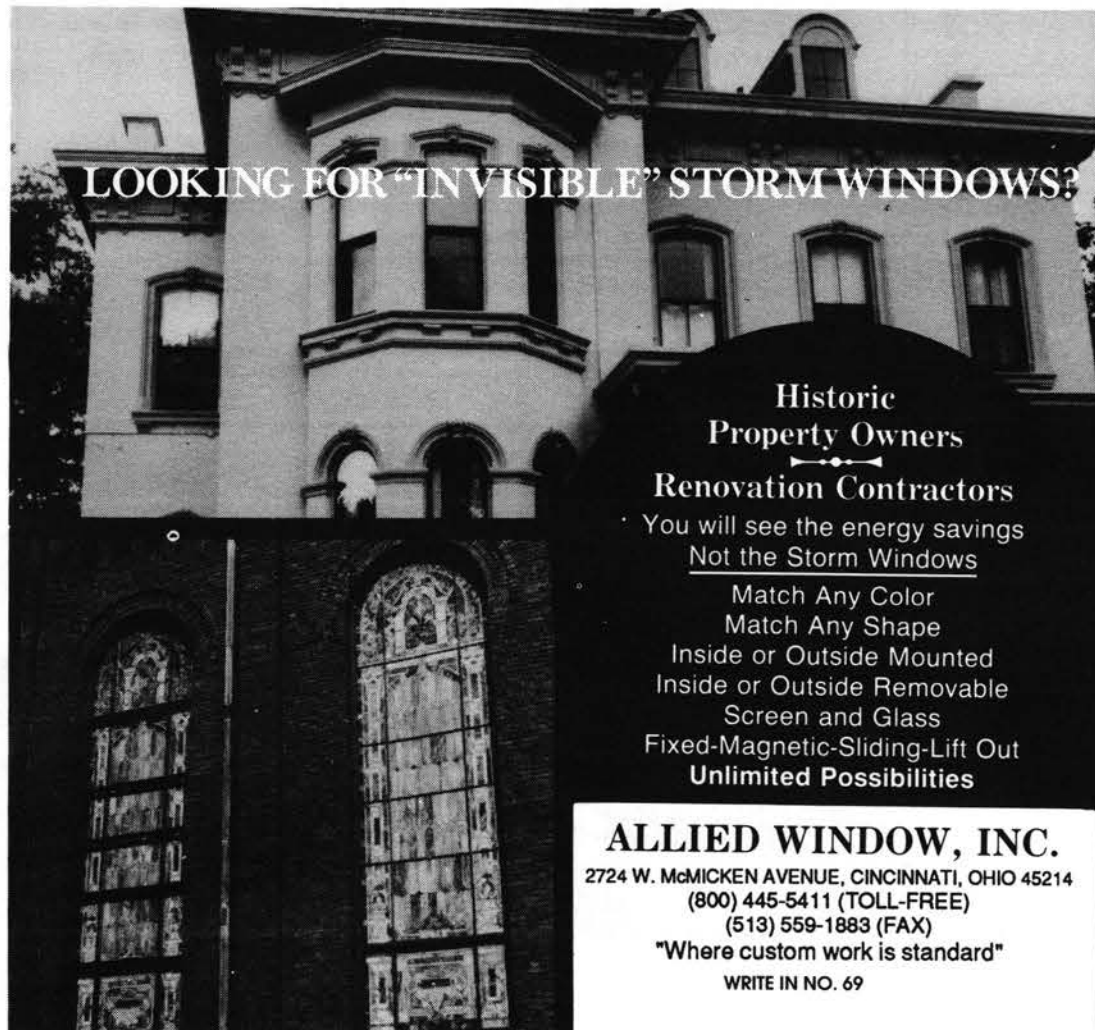
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Division 9
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special
report

Speaking of Victorian Revival . . .

"The raging productivity of the Victorians shattered nerves and punctured stomachs, but it was a thing noble, glorious, awesome in itself." — Elizabeth Hardwick

BY SHARON GARBE

In doing research for this Special Report on Victorian Revival products, we were struck by the astonishing changes that the word "Victorian" has undergone.

Recently recovered from the remainder bin of changing tastes, all things Victorian seem to have reached their apotheosis in the consumer marketplace. Over the past 20 years or so, the word "Victorian" has been transvalued from a derogatory term describing the excrescence of an age considered tasteless, into a descriptor for an exciting historical period. It has also become a successful strategy for marketing all manner of goods, from houses to lingerie.

This new respect has proved a boon for preservation groups and the historical products industry. But in the rush to embrace Victoriana — and cash in on it — the term is at times

applied indiscriminately or erroneously. Some in the industry complain that this misuse is debasing and confusing to the buyer.

Florence Schroeder of Victorian Collectibles, a company which reproduces period wallpapers and fabrics with painstaking accuracy, believes that, along with the miscreants who think "Victorian" is merely a matter of adding ruffles and doilies, are people who are becoming more knowledgeable about period decorating, and are seeking the help of experts — especially in "sympathetic restorations," where property owners who can't afford a true historic restoration opt instead for off-the-shelf reproductions that are historically authentic.

Schroeder notes a growing inclination for people to paper their ceilings. (Though she did cite a number of bloopers, such as a Victoria's Secret store which placed sidewall paper on the ceiling.) The future of the ceiling-paper trend, she believes, is up to architects and builders: If they design 13-ft. ceilings, people have the option of papering them, which they don't with an 8-ft. ceiling.

To Brian Leo of Leo Custom Hardware, "The word Victorian is becoming cumbersome." He sees the

definition being blurred by sellers who confuse the public about quality, design, and historicity, and who make money from alleged Victorian bric-a-brac — like Victorian toast warmers. He believes substituting "look" for "style" would alleviate some of the confusion, but that it is really a "professional duty to inculcate in customers a sensitivity to the subtleties of the Victorian period." Leo notes that within the Victorian time span there were many styles, such as Gothic, Italianate, Eastlake, and Queen Anne, but the styles are not interchangeable simply because they are "Victorian."

Roy Greenstein of Roy Electric Co. has also come up against stylistic lacunae among clients, and finds it can be a touchy situation to correct them. He finds he's supplying a range of customers that starts with a homeowner who "just wants a Victorian fixture," to clients with high-level historic preservation jobs, which requires a keen understanding of developments from one decade to another in Victorian lighting. Roy notes that high-quality lighting reproductions can be better than the originals because they combine new technologies with old styling. His fondest hope: That clients — includ-

ing architects, designers and decorators — should familiarize themselves with the period before shopping. To quote the Victorian designer Christopher Dresser, "Knowledge is Power."

About the SourceList

The Editors surveyed 462 companies for this Victorian Revival Products SourceList, and were pleased by the overwhelming response. On the following pages you will find 135 companies we selected for the diversity of styles and products they offer. Initially, we considered subdividing the SourceList into product categories. But we discovered that many companies have multi-product capabilities, so it seemed we would be needlessly penalizing the reader by artificially pigeonholing the suppliers. ♦

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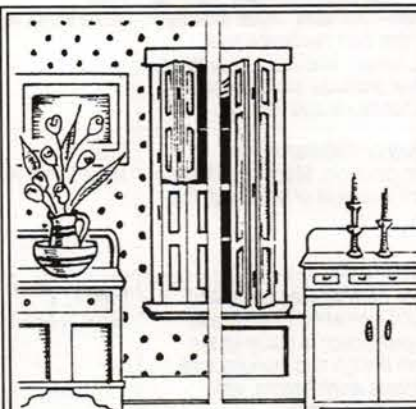
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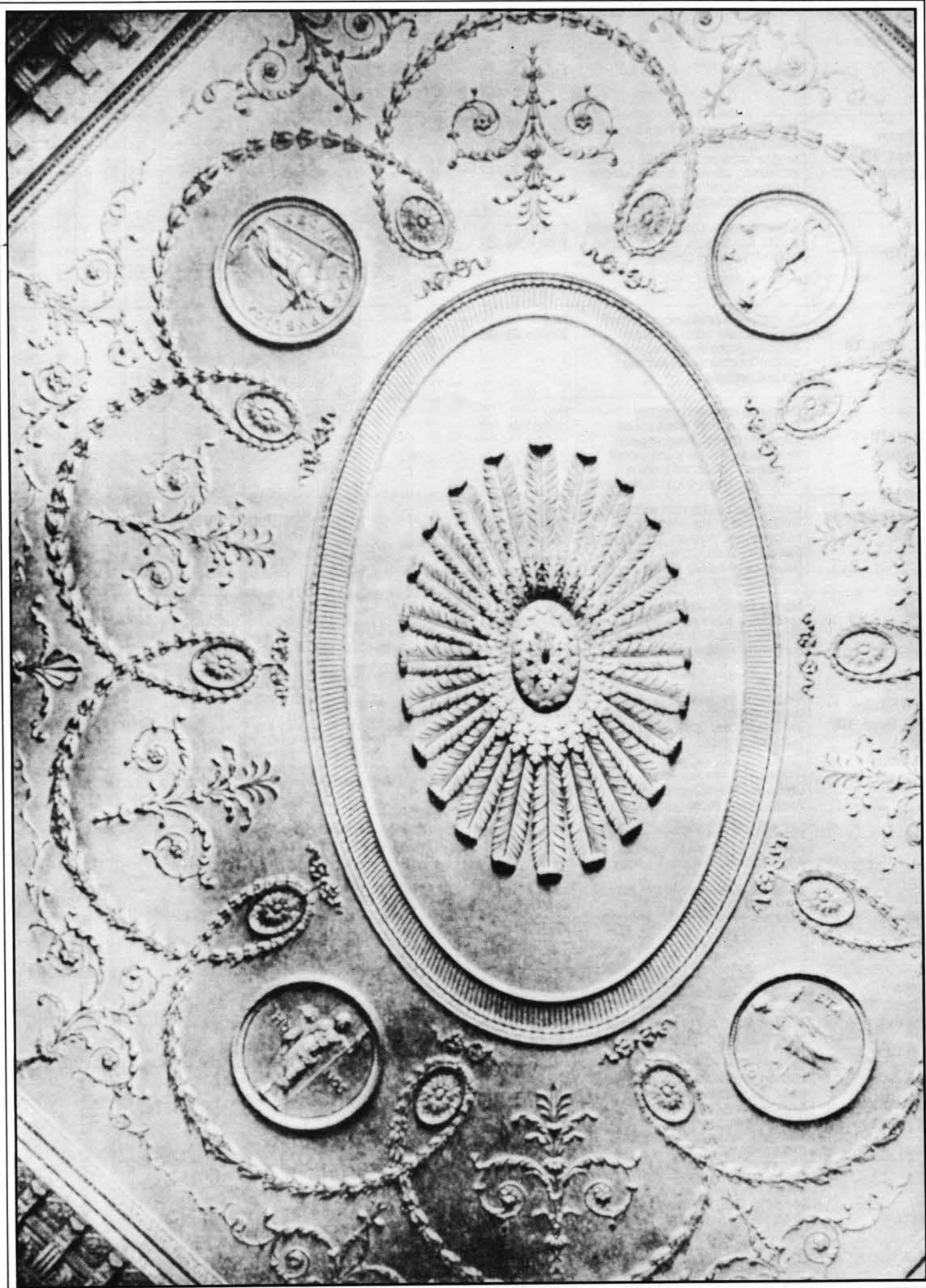
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VICTORIAN REVIVAL *SourceList*

COMPILED BY SHARON GARBE

| COMPANY | SPECIALTY | Literature | Metal Ornament | Gingerbread Fretwork Woodwork | Wood & Screen Doors | Hardware | Ceramic Tile | Molded Ornament | Wall Coverings | Art Glass | Plumbing Fixtures & Accessories | Lighting Fixtures | Other | New (N) or Antique (A) |
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| A-Ball Plumbing Supply 1703 W. Burnside St., Dept. TB Portland, OR 97209 (503) 228-0026 | Mail-order source for everthing from porcelain resurfacing kits to showers, corner sinks, pedestal sinks, kitchen faucets, high- and low-tank toilets, clawfoot tubs, and shower curtains. | Free <i>Write in No. 242</i> | | | | | | | | | ● | | | N |
| A & M Victorian Decorations 2411 Chico Ave., Dept. TB S. El Monte, CA 91733 (818) 575-0693 | Manufacturers of gypsum and precast concrete molded elements such as columns, balustrades, planters, and fountains. Services: Custom work, design, sculpting, mold making, and production. | Free <i>Write in No. 747</i> | | | | | | ● | | | | | | N |
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| Antique Hardware Store 9730 Easton Rd., Rt. 611, Dept. TB Kintnersville, PA 18930 (215) 847-2447 | Wide variety of Victorian home restoration products. Many of the light fixtures are available only through this company. | Free <i>Write in No. 425</i> | | ● | | ● | | | ● | | ● | ● | | N |
| Architectural Ceramics 191 W. Olentangy St., Dept. TB P.O. Box D Powell, OH 43206 (614) 889-6370 | Hand-made ceramic tiles and other architectural elements. Original and historic reproduction in many styles. Will custom design and manufacture. Also fabricates wash basins, wall sconces, estate numbers. | Free <i>Write in No. 419</i> | | | | | ● | | | | | ● | | N |
| Art Directions 6120 Delmar Blvd., Dept. TB St. Louis, MO 63112 (314) 863-1895 | Interior lighting fixtures in Victorian and turn-of-the-century styles. | Free <i>Write in No. 436</i> | | | | | | | | | | ● | | N |
| Art Glass of the South 2401 Gov't St., Dept. TB Mobile, AL 36606 (205) 479-3392 | Custom glass studio; design, fabrication, hand-beveling, and restoration done on premises. Products include windows, decorative glass screens and tables. All work guaranteed. | Free <i>Write in No. 251</i> | | | | | | | | ● | | | | N |
| Assn. of Restoration Specialists 122 Clinton St., Dept. TB Hoboken, NJ 07030 (201) 795-1103 | Restoration of stained/decorative glass, historic wood windows, and masonry. Offers existing condition surveys, materials specifications, restoration program development, project management, and execution of work. | Free <i>Write in No. 402</i> | | | | | | | | ● | | ● | Restoration of glass, wood windows, and masonry | N/A |
| Ball and Ball Company 463 W. Lincoln Hwy., Dept. TB Exton, PA 19341 (215) 363-7330 | The largest supplier of historically accurate builder's hardware from the 18th and 19th centuries. Hand forged, cast, and brass items. Extensive capabilities for custom reproductions and repair of antique hardware. | Free <i>Write in No. 293</i> | | | | ● | | | | | | | | N |
| Barker Metalcraft 1701 W. Belmont, Dept. TB Chicago, IL 60657 (312) 248-1115, (800) 397-0129 | Manufacturers of a wide variety of custom decorative grills and sheetmetal covers. Six grille patterns, in nickel- or brass-plated finishes, and 7 enamel colors. Suitable for radiator covers, window guards, vents, and grilles. | Free <i>Write in No. 767</i> | ● | | | | | | | | | | | N |
| Beech River Mill Co. Old Rt. 16, Dept. TB Center Ossipee, NH 03814 (603) 539-2636 | Custom shutters and hardware. Company specializes in duplication and authentic reproduction work. | Free <i>Write in No. 411</i> | | | | ● | | | | | | | Shutters | N |
| Christine Belfor Design Ltd. 177 E. 87 St., Studio 402, Dept. TB New York, NY 10128 (212) 722-5410 | Hand-painted ceramic sinks in three styles: Cameo, Garland, and Ornamental Band, with coordinating bath tile. Custom designs welcome. | Free <i>Write in No. 351</i> | | | | | ● | | | | | | | N |



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| COMPANY | SPECIALTY | Literature | Metal Ornament | Gingerbread Fretwork Woodwork | Wood & Screen Doors | Hardware | Ceramic Tile | Molded Ornament | Wall Coverings | Art Glass | Plumbing Fixtures & Accessories | Lighting Fixtures | Other | New (N) or Antique (A) |
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| Blaine Window Hardware 17319 Blaine Dr., Dept. TB Hagerstown, MD 21740 (800) 678-1919 | Manufacturer and distributor of over 40,000 types of current and obsolete window hardware: Casement, jalousie, and awning operators, hinges, window balance systems, and more. Custom antique reproduction available. | Free Write in No. 73 | | | | ● | | | | | | | | N |
| BOPAS 30 Ipswich St., Dept. TB Boston, MA 02215 (617) 236-4919 | Interior decorative finishes: Marbleizing, murals, faux finishes, and many other types of decorative painting. | Free Write in No. 257 | | | | | | ● | | | | | Decorative painting and finishes | N |
| Bose Associates, Inc. 526 Jean Lafitte Ave, Dept. TB Baton Rouge, LA 70810 (504) 751-5701 | Specializes in individually sand-cast aluminum letter boxes and poles. Exclusive period designs as well as custom "neighborhood" and logo designs available. | Free Write in No. 488 | ● | | | | | | | | | | | N |
| Bouvet USA, Inc. 87 Mc Lea Court, Dept. TB San Francisco, CA 94103 (415) 864-0273 | Decorative hardware company established in 1884, offers a wide selection of handsome door pulls, levers, bolts, knockers, and cabinet hardware. Products are made in France, and adapted to U.S. standards. | Free Write in No. 162 | | | | ● | | | | | | | | N |
| Bradbury & Bradbury Art Wallpapers P.O. Box 155, Dept. TB Benicia, CA 94510 (707) 746-1900 | Coordinated hand-printed wallpapers, borders, and ceiling ornaments in historic styles: Victorian Collection and Edwardian/Arts & Crafts Collection. In-house design service available. Authentic colorways and adaptations. | Free flyer Write in No. 13; catalog \$10; samples \$.60 - \$1.50 | | | | | | | ● | | | | | N |
| Brass Reproductions 9711 Canoga Ave., Dept. TB Chatsworth, CA 91311 (818) 709-7844 | Manufacturers of solid brass lighting, specializing in turn-of-the-century and Victorian styles, for both residential and commercial applications. | Free Write in No. 622 | | | | | | | | | | ● | | N |
| Brown's Stained Glass Studio 910 San Francisco St., Dept. TB San Antonio, TX 78201 (512) 734-2653 | Custom stained glass studio offers design, construction, and restoration services for commercial, religious, and residential projects. | Free Write in No. 605 | | | | | | | | ● | | | | NA |
| J.R. Burrows & Co. P.O. Box 522, Dept. TB Rockland, MA 02370 (617) 982-1812 | Company offers William Morris, Axminster and Wilton carpet designs. Also, reproduction English Victorian wallpapers, friezes, ceiling papers, and printed fabric designs by Candace Wheeler; design consultation services. | Free Write in No. 693 | | | | | | | ● | | | | Carpets, fabrics | N |
| Burton Woodworks 4290 Alalex Rd., Dept. TB Montgomery, AL 36108 (800) 489-0097 | Company produces traditional and Victorian-styled turnings, decking materials, and accessories, and wood or PVC lattice. | Free Write in No. 200 | | ● | | | | | | | | | Turnings, lattice | N |
| Charles Rupert Designs 2004 Oak Bay Ave., Dept. TB Victoria, B.C., Canada V8R1E4 (604) 592-4916 | A small company specializing in reissued designs of historic tiles and wallpaper. Tile designs include Victorian and Arts & Crafts; wallpaper designs are from 1770's to the 1920's. | Sample packs \$5 ea. — specify WP Federal, WP Victorian, WP Arts & Crafts; Tile photos \$5 | | | | | ● | | ● | | | | | N |
| Chelsea Decorative Metal Co. 9603 Moonlight Dr., Dept. TB Houston, TX 77096 (713) 721-9200 | Pressed tin-plated steel for ceilings and walls. The decorative sheets come in 2 X 4 ft. sections, cornices are available in 4 ft. lengths. Styles range from Victorian to Art Deco. Company will ship anywhere. | Free Write in No. 19 | ● | | | | | | ● | | | | | N |
| Cirecast Inc. 380 7th St., Dept. TB San Francisco, CA 94103 (415) 863-8319 | Company makes reproduction door and window hardware using pattern designs from 1870-1885. Pieces are cast in bronze, brass, and aluminum using the lost-wax method. | Free | ● | | | ● | | | | | | ● | | N |
| Classic Accents, Inc. P.O. Box 1181, Dept. TB Southgate, MI 48195 (313) 282-5525 | Specializes in push-button light switches with plain or ornamented brass, and wooden plates. Also, brass molding hooks, decorative tassels, and carbon filament Victorian bulbs. | Free Write in No. 75 | | | | ● | | | | | | | Push button switches and plates, molding hooks, light bulbs | N |
| Classic Architectural Specialties 3223 Canton St., Dept. TB Dallas, TX 75226 (214) 748-1668 | Wide selection of period products for interior and exterior renovation and application. Items range from fretwork to Victorian street lamps. | Free Write in No. 904 | ● | ● | ● | ● | | ● | | | | ● | Benches, fans, mail boxes | N |
| Classic Illumination, Inc. 2743 Ninth St., Dept. TB Berkeley, CA 94710 (510) 849-1842 | Complete line of Victorian chandeliers, wall sconces, and torchieres. Fixtures are authentically handcrafted of solid brass and finished with blown-glass shades. Custom work available; some antique fixtures and glass. | Write in No. 597 | | | | | | | | | | ● | | NA |
| Classic Lamp Posts 3645 NW 67th St., Dept. TB Miami, FL 33147 (305) 693-4680 | Victorian and Colonial street lights, sconces, luminaires, and lighted bollards. | Free Write in No. 429 | | | | | | | | | | ● | | N |
| Classic Revivals 1 Design Ctr. Pl., Ste. 545, Dept. TB Boston, MA 02210 (617) 574-9030 | Company offers accurate reproductions of Victorian wall coverings — documented wallpaper patterns and stamped leathers, carpets, fabrics and lace. | Free Write in No. 610 | | | | | | | | | | | Carpets, fabrics, lace, wallcoverings | N |

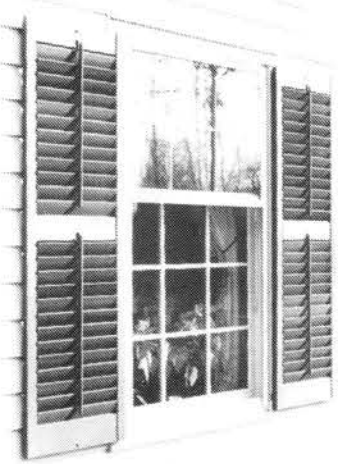
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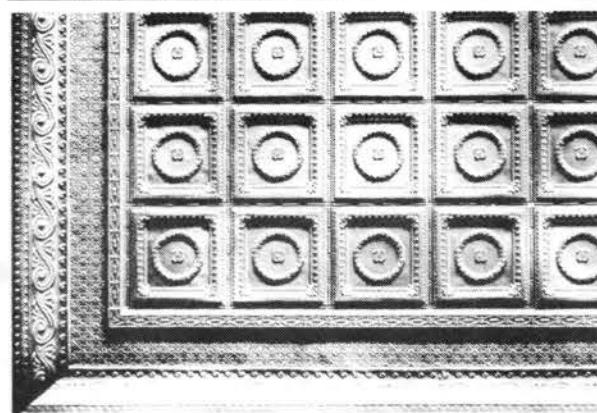
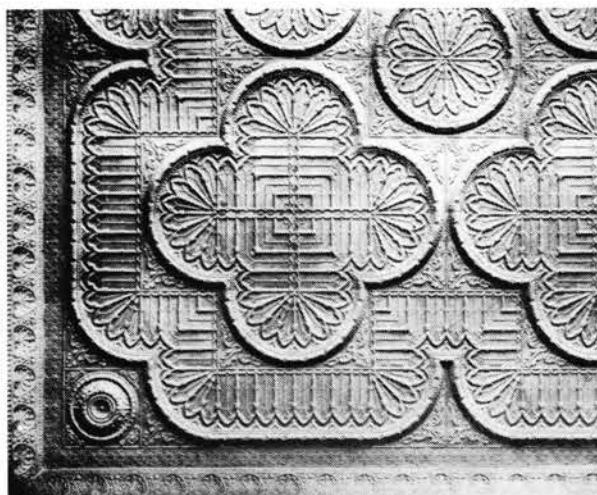
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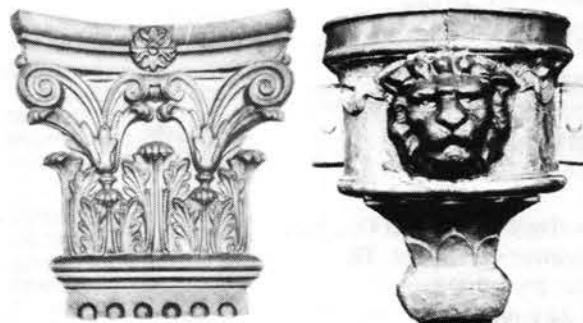
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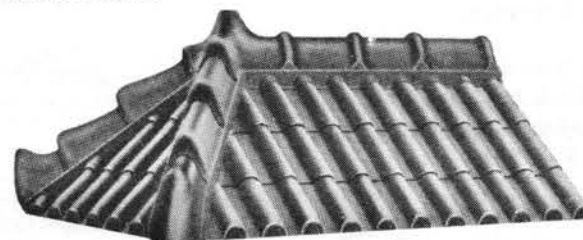
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|--|---|---------------------------------|----------------|-------------------------------|---------------------|----------|--------------|-----------------|----------------|-----------|---------------------------------|-------------------|---|------------------------|
| Conant Custom Brass, Inc. 270 Pine St., Dept. TB Burlington, VT 05401 (802) 658-4482 | Manufacturers of decorative metal products for Victorian homes. Solid brass outdoor thermometers and dust corners are among the products offered. Custom lighting commissions are the company's specialty. | Free <i>Write in No. 62</i> | | | | ● | | | | | ● | ● | Outdoor and indoor table thermometers, dust corners | N |
| Coppa Woodworking 1231 Paraiso Ave., Dept. TB San Pedro, CA 90731 (310) 548-4142 | Carries 90 styles of wood doors in variety of thicknesses. Species include pine, Douglas fir, mahogany, and oak. All sizes and finishes; arched tops available. | Free <i>Write in No. 960</i> | | | ● | | | | | | | | | N |
| Crosswinds Gallery 980 E. Main Rd., Dept. TB Portsmouth, RI 02871 (401) 683-7974 | 3000 stock weathervane designs. Custom design specialists; all types, sizes, and finishes, including gilding. Also carries parts, antiques, and large selection of stock and custom cupolas. | Free <i>Write in No. 263</i> | ● | | | | | | | | | | Weathervanes, cupolas | N/A |
| Cumberland Woodcraft Co., Inc. P.O. Drawer 609, Dept. TB Carlisle, PA 17013 (717) 243-0063 | Complete line of architectural and period millwork fixtures and decorative treatments, including gingerbread, carvings, and bars. Custom work available. | Free <i>Write in No. 131</i> | | ● | ● | | | ● | ● | ● | | | Bars, back-bars, gazebos | N |
| Cummings Studios P.O. Box 427, Dept. TB North Adams, MA 01247 (413) 664-6478 | Large art glass studio with experience in commercial, civic, and religious projects. Services: Project development and management, conservation/restoration, design, fabrication, and installation. | Free <i>Write in No. 316</i> | | | | | | | | ● | | | | N |
| D.E.A. Bathroom Machineries P.O. Box 1020, Dept. TB Murphys, CA 95247 (800) 255-4426 | Catalog features clawfoot tubs, pedestal sinks, faucets, and other period bathroom appurtenances. Also offers restoration services for plumbing, lighting, and electrical fixtures. | Free <i>Write in No. 586</i> | | | | ● | | | | | ● | ● | Scales | N |
| D.M.S. Studios 5-50 51st. Ave., Dept. TB Long Island City, NY 11101 (718) 937-5648 | Versatile sculpture studio is skilled in smithing, carving, and molding, with a special emphasis on the reproduction of historically-styled items. | Free <i>Write in No. 910</i> | ● | | | | | ● | | | | | Carved stone sculpture and architectural elements | N |
| J. A. Dawley 6 W. Elizabeth St., Dept. TB Waterloo, NY 13165 (315) 539-5046 | Architectural woodworkers specializing in Victorian era designs for both interior, exterior, and landscape applications. Custom work, including new designs and replication, is available in small and large quantities. | Free <i>Write in No. 420</i> | | ● | ● | | | | | | | | | N |
| Decorators Supply Co. 3610-12 S. Morgan St., Dept. TB Chicago, IL 60609 (312) 847-6300 | Wide selection of period architectural molded ornament, from ceiling medallions to columns and capitals in Plaster of Paris and composition. | Free | | | | | | ● | | | | | | N |
| Denninger Cupolas & Weathervanes RD1 Box 447, Dept. TB Middletown, NY 10940 (914) 343-2229 | This company's banners, fancy arrows, caps, and finials are inspired by the work of Victorian artisans such as Jewell, Westervelt, and Fiske. | Free <i>Write in No. 730</i> | ● | | | | | | | | | | Cupolas, weathervanes | N |
| Designs In Tile P.O. Box 358, Dept. TB Mt. Shasta, CA 96067 (916) 926-2629 | Custom hand-decorated ceramic tiles and murals. Victorian Revival products: Anglo-Japanese, Neo-Grec, Gothic Revival, and Victorian Foliage tiles, borders, panels, corner blocks, mosaic floors, molded wainscapes, and 3 X 6 in. tiles. | Free <i>Write in No. 25</i> | | | | | ● | | | | | | | N |
| Raymond Enkeboll Designs 16506 Avalon Blvd., Dept. TB Carson, CA 90746 (310) 532-1400 | Large selection of ornately carved architectural millwork, such as panels, moldings, mantels, newels, corbels, rosettes, and finials. | Free <i>Write in No. 577</i> | | ● | | | | | | | | | | N |
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| Eugenia's Place 3522 Broad St., Dept. TB Chamblee (Atlanta), GA 30341 (404) 458-1677 | Supplier of antique hardware such as curtain tie-backs, door knockers & hardware, furniture hardware, and twist bells. | Free <i>Write in No. 431</i> | | | | ● | | | | | | | | A |
| Ewing Restoration 418 N. Marshall St., Dept. TB Graham, NC 27253 (919) 228-8022 | This shop specializes in restoration, preservation, and installation of many forms of specialized plaster finishes using historically accurate methods and materials. | Free <i>Write in No. 238</i> | | | | | | ● | | | | | | N |
| Faux Effects 1613 10th Ave., Dept. TB Vero Beach, FL 32960 (407) 778-9044 | Manufacturer and supplier of decorative and faux finishing products. Designer and architectural finishes from Old World to contemporary. Company also offers professional classes. | Free <i>Write in No. 469</i> | | | | | | | | | | | Decorative & faux finishes, products, & classes | N |
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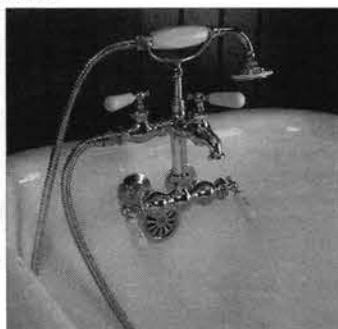
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No. 811 Classic tub with solid oak ring, No. 424 tubfill/shower fitting and shower curtain ring, shown at left. ←

No. 401 In-wall shower/tubfill with center diverter shown and No.18 cross handles, right. →



No. 806 double ended tub, shown at left with solid brass feet.



No. 901 Classic Victorian Pull-chain Toilet above, with solid oak seat and tank.

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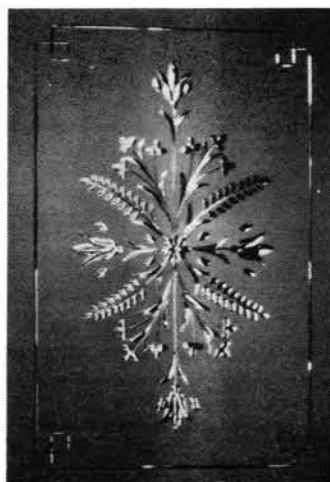
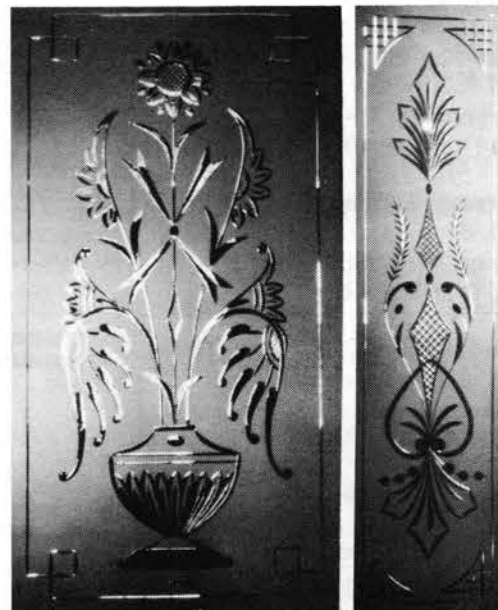
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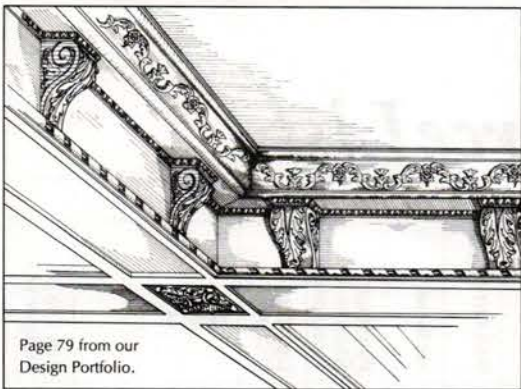
WRITE IN NO. 473



TRADITIONAL BUILDING's VICTORIAN REVIVAL *SourceList*

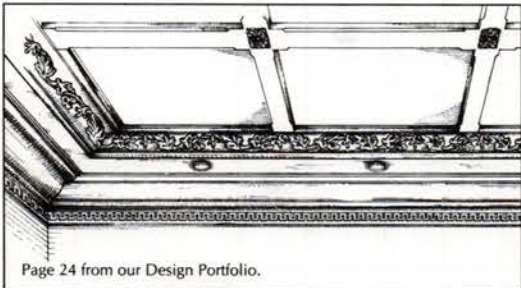
COMPILED BY SHARON GARBE

| COMPANY | SPECIALTY | Literature | Metal Ornament | Gingerbread Fretwork Woodwork | Wood & Screen Doors | Hardware | Ceramic Tile | Molded Ornament | Wall Coverings | Art Glass | Plumbing Fixtures & Accessories | Lighting Fixtures | Other | New (N) or Antique (A) |
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| Felber Ornamental Plastering Corp. P.O. Box 509, Dept. TB Ardmore, PA 19003 (800) 392-6896 | Architectural plaster studio specializing in historic restoration and fabrication of ornaments in plaster, GRG, GFRC, FRP, and polymer-modified gypsum. | Free <i>Write in No. 289</i> | | | | | | ● | | | | | | N |
| Fischer & Jirouch Co. 4821 Superior Ave., Dept. TB Cleveland, OH 44103 (216) 361-3840 | Ornamental plaster elements for wall decoration, ceiling and chandelier enhancement, and specific period looks. | Free <i>Write in No. 196</i> | | | | | | ● | | | | | | N |
| Fischer Artworks 6530 S. Windermere, Dept. TB Littleton, CO 80120 (303) 798-4841 | Custom weathervanes and lightning rods. Designs include Victorian banners and vanes with colored glass inserts. Sealed bearing or teflon bushings are used. | Free <i>Write in No. 172</i> | ● | | | | | | | | | | Weathervanes, lightning rods | N |
| Florentine Craftsmen 46-24 28th St., Dept. TB Long Island City, NY 11101 (718) 937-7632 | Manufacturers of garden ornaments, statuary, fountains, furniture, and accessories in stone, cast iron, lead, aluminum, and bronze. | Free <i>Write in No. 439</i> | ● | | | | | | | | | ● | Garden ornaments and furniture | N |
| Gibson & Gibson Antique Lighting 180 Mace #C9, Dept. TB Chula Vista, CA 91911 (619) 422-2447 | Company specializes in antique lighting fixtures — floor, ceiling, table, and wall — from 1889-1990. Also repairs and rewires fixtures, and reproduces antique fixtures. | Free | | | | | | | | | | ● | | A |
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| Golden Age Glassworks 339 Bellvale Rd., Dept. TB Warwick, NY 10990 (914) 986-1487 | Produces leaded and stained glass windows, lampshades, and architectural pieces in many styles. Restoration experience. Also carries antique glass windows and doors; framing available. | Free <i>Write in No. 28</i> | | | ● | | | | | ● | | ● | | N, A |
| Granite Lake Pottery, Inc. P.O. Box 236, Rt. 9, Dept. TB Munsonville, NH 03457 (800) 443-9908 | Hand-thrown stoneware sinks ranging in size from 10 to 20 inches, each individually decorated. Matching tiles and bath accessories are available. | Free | | | | | ● | | | | | | Stoneware sinks | N |
| Green Enterprizes 43 South Rogers St., Dept. TB Hamilton, VA 22068 (703) 338-3606 | Company specializes in Victorian furniture such as swings, gliders, tables, and bench sets. | Free <i>Write in No. 966</i> | | | | | | | | | | | Outdoor furniture | N |
| Hardware Plus 701 E. Kingsley Rd., Dept. TB Garland, TX 75041 (214) 271-0319 | Specialists in Vintage hardware, plumbing, architectural detailing, and accessories. | Free brochure <i>Write in No. 652; Binder \$15</i> | ● | ● | | ● | | ● | ● | | ● | ● | | N |
| Harmony Exchange P.O. Box 843, Dept. TB Boone, NC 28607 (704) 264-2314 | Company offers a full line of unfinished and pre-finished hardwood flooring, interior solid wood paneling, wood shingles and shakes. | Free | | | | | | | ● | | | | Flooring, paneling, Shakes & shingles | N, A |
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| Historic Floors of Oshkosh P.O. Box 572, Dept. TB Oshkosh, WI 54902 (414) 233-5066 | Manufacturer of 5/16 in. parquet, borders, and medallions in hardwood for the flooring industry. The patterns are exact reproductions of turn-of-the-century designs. | Free <i>Write in No. 914</i> | | ● | | | | | | | | | | N |
| Historic Shutter & Restoration 5700 4th Ave., Dept. TB Key West, FL 33040 (305) 296-6332 | Expert restorers and custom builders of traditional window and door shutters. All periods and styles. Solid brass screw eyes; hand-cut pegs. Decorative hardware; product samples available. | Free <i>Write in No. 85</i> | | | | | | | | | | | Wood shutters | N/A |
| Historic Windows P.O. Box 1172, Dept. TB Harrisonburg, VA 22801 (703) 434-5855 | Custom interior hardwood shutters. | Free <i>Write in No. 94</i> | | | | | | | | | | | Shutters | N |
| Historical Arts & Casting, Inc. 5580 W. Bagley Pk. Rd., Dept. TB West Jordan, UT 84088 (801) 569-2400 | Cast-metal architectural ornamentation specialists and restoration experts. Designs, manufactures, and installs a wide range of period interior and exterior architectural and landscape products. | Free <i>Write in No. 121</i> | ● | | ● | ● | | | | | | ● | | N |



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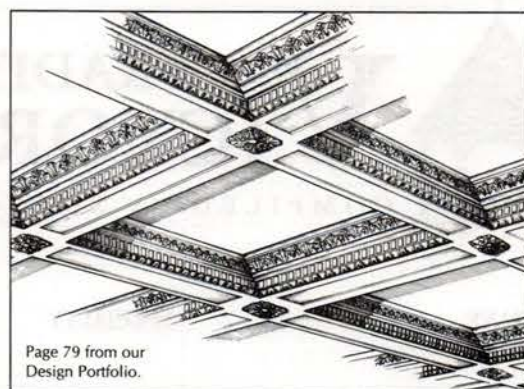


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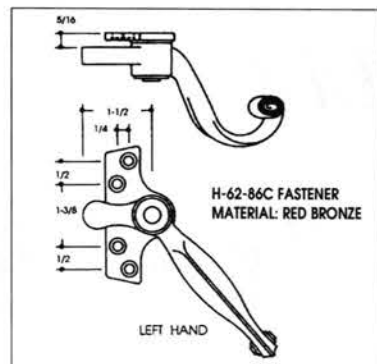


TRADITIONAL BUILDING's VICTORIAN REVIVAL *SourceList*

COMPILED BY SHARON GARBE

| COMPANY | SPECIALTY | Literature | Metal Ornament | Gingerbread Fretwork Woodwork | Wood & Screen Doors | Hardware | Ceramic Tile | Molded Ornament | Wall Coverings | Art Glass | Plumbing Fixtures & Accessories | Lighting Fixtures | Other | New (N) or Antique (A) |
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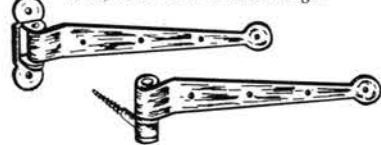
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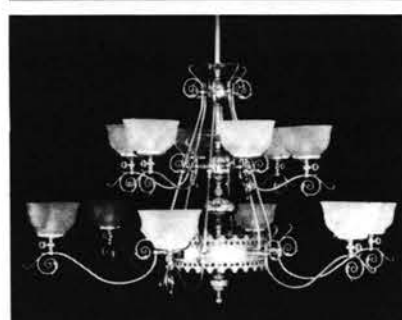
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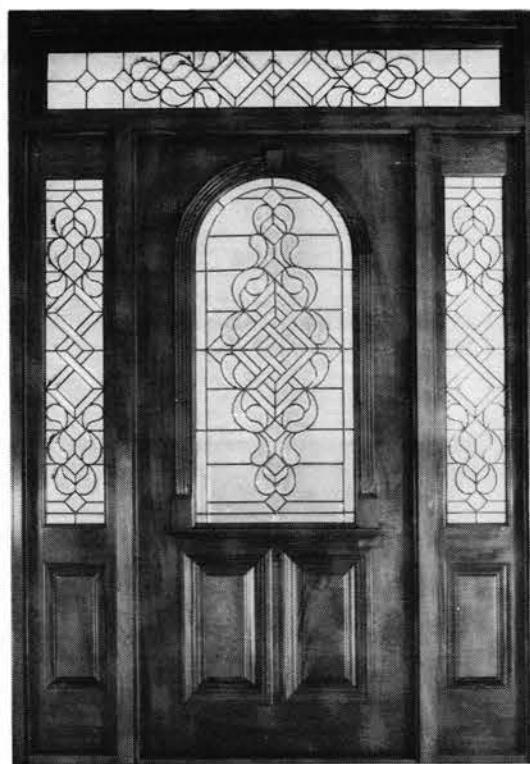
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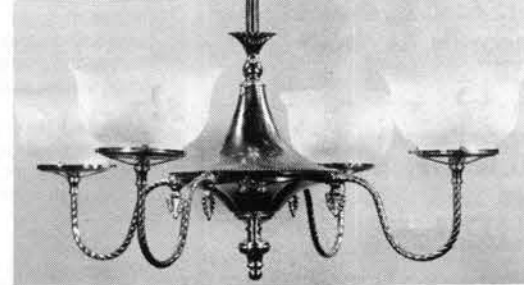
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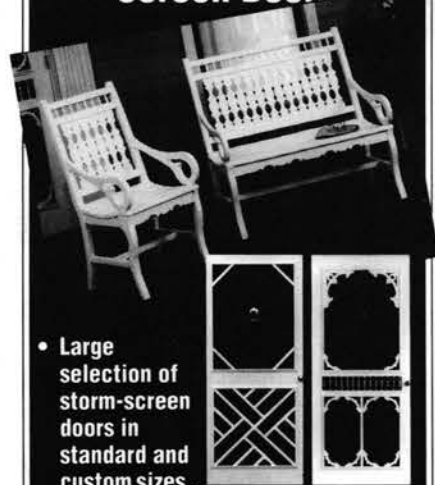


TRADITIONAL BUILDING's VICTORIAN REVIVAL *SourceList*

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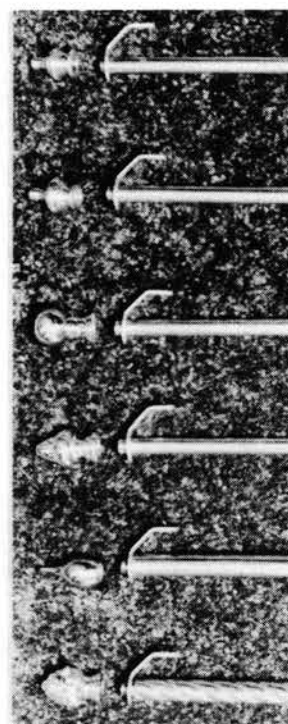
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|--|---|---|----------------|-------------------------------|---------------------|----------|--------------|-----------------|----------------|-----------|---------------------------------|-------------------|--------------------------------------|------------------------|
| Roy Electric Co. 1054 Coney Island Ave., Dept. TB Brooklyn, NY 11230 (718) 434-7002 | New full product color catalog featuring 274 Victorian and Turn-Of-The-Century lighting fixtures — sconces, pendants, and flush fixtures — as well as 190 choices of glass shades. Also offers custom capabilities and restoration. | Free brochure <i>Write in No. 43;</i> catalog \$5 | | | | | | | | | | ● | | N |
| Wm. Bateman Ruffner & Co. 643 S. Peoria, Dept. TB Tulsa, OK 74120 (918) 584-0856 | Company produces elegant metal birdcages in limited editions or custom designs. | Catalog \$10 | | | | | | | | | | | Bird cages | N |
| Salt & Chestnut P.O. Box 41, Dept. TB W. Barnstable, MA 02668 (508) 362-6085 | This company has hundreds of silhouette and swell-bodied weathervane designs to choose from. It also produces custom work and finials. | Free <i>Write in No. 659</i> | ● | | | | | | | | | | Weathervanes, finials | N/A |
| Sepp Leaf Products, Inc. 381 Park Ave. South, Dept. TB N York, NY 10016 (212) 683-2840 | Suppliers of gilding products and tools: Gold leaf booklets and rolls, imitation gold and aluminum, sizes, burnishing clays, etc. Also associated with the Center for the Gilding Arts, which offers all levels of gilding courses and workshops. | Free <i>Write in No. 288</i> | | | | | | | | | | | Gilding supplies; gilding courses | |
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| Spring Lighting Co. 6164 S. Eastern Ave., Dept. TB Commerce, CA 90040 (213) 728-2391 | Manufacturers of period lighting fixtures. Custom capabilities. | Free | | | | | | | | | | ● | | N |
| Steptoe & Wife Antiques, Ltd. 322 Geary Ave., Dept. TB Toronto, Ont. Canada M6H 2C7 (800) 461-0060, (416) 530-4200 | Stock products include cast-iron straight and spiral staircases and railings, shipped knocked down to jobsite. Also, decorative iron and steel curtain hardware, and custom fabrication. | Free <i>Write in No. 47</i> | ● | | | | | | | | | | Stairs, drapery hardware | N |
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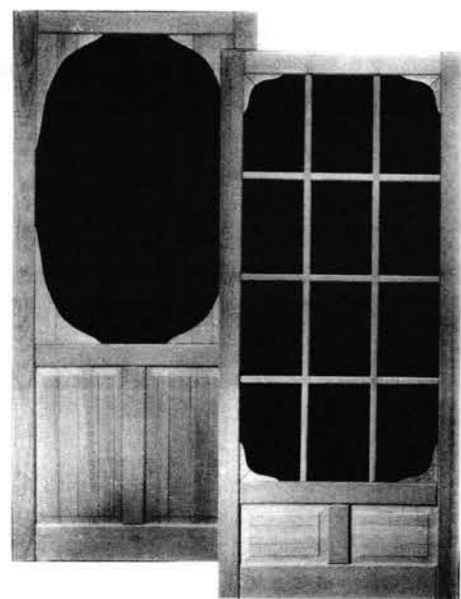
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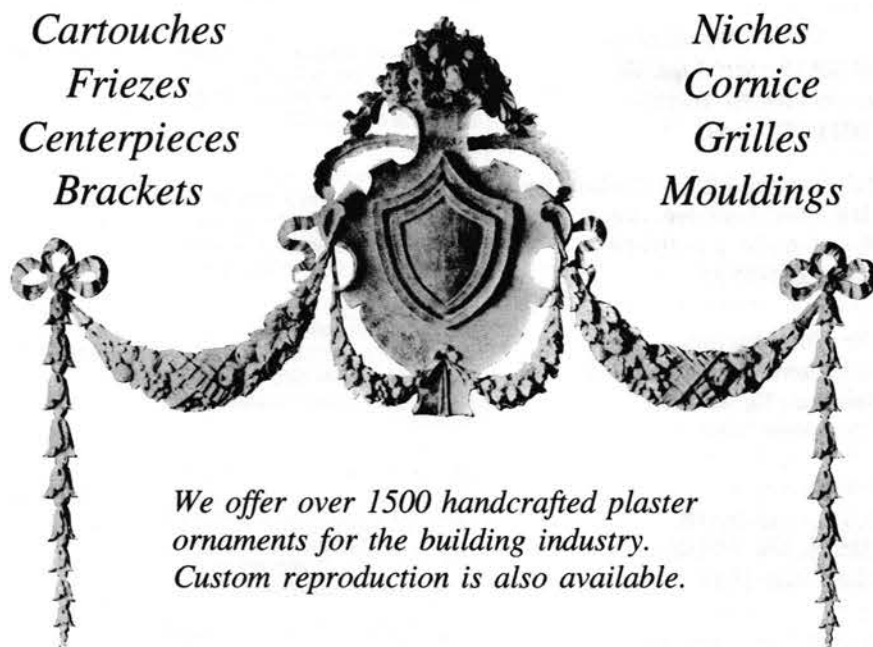
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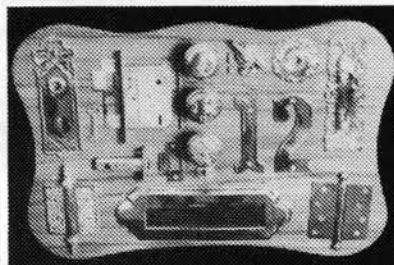
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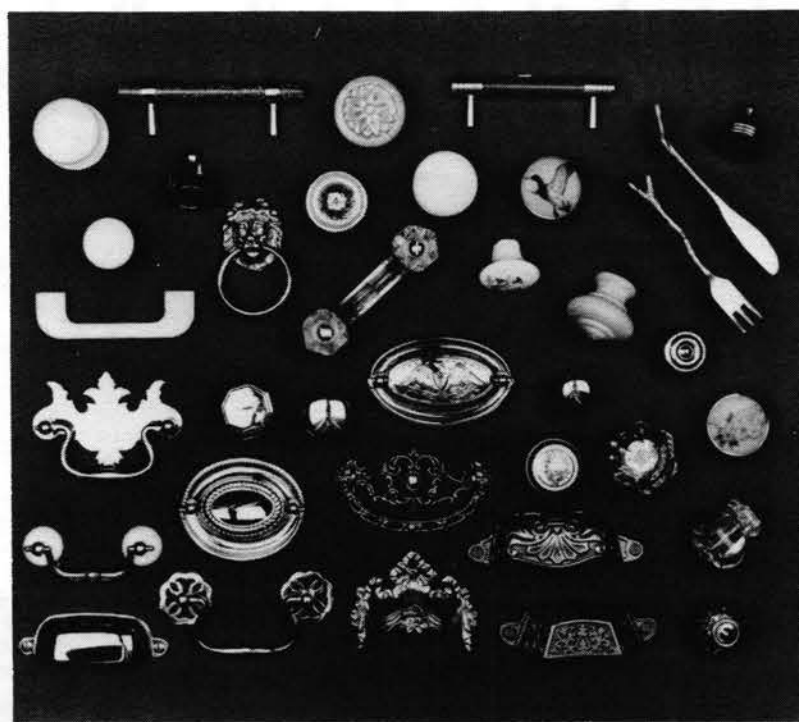


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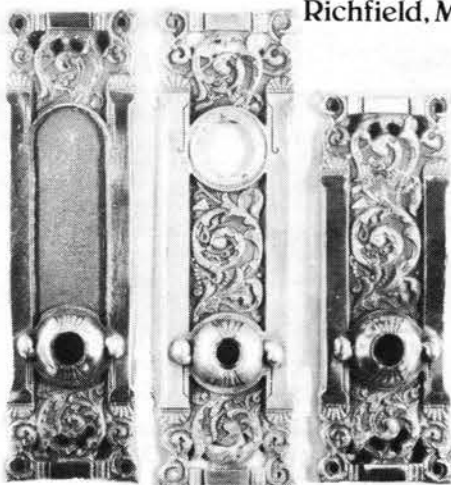
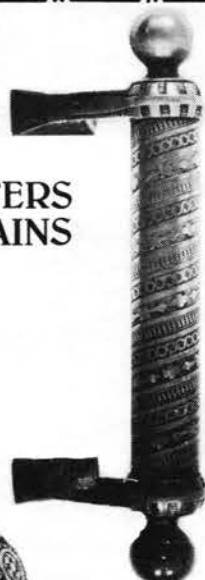
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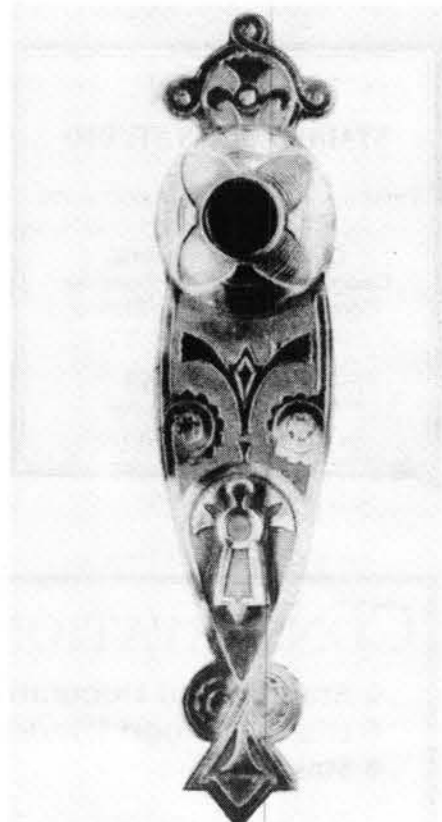
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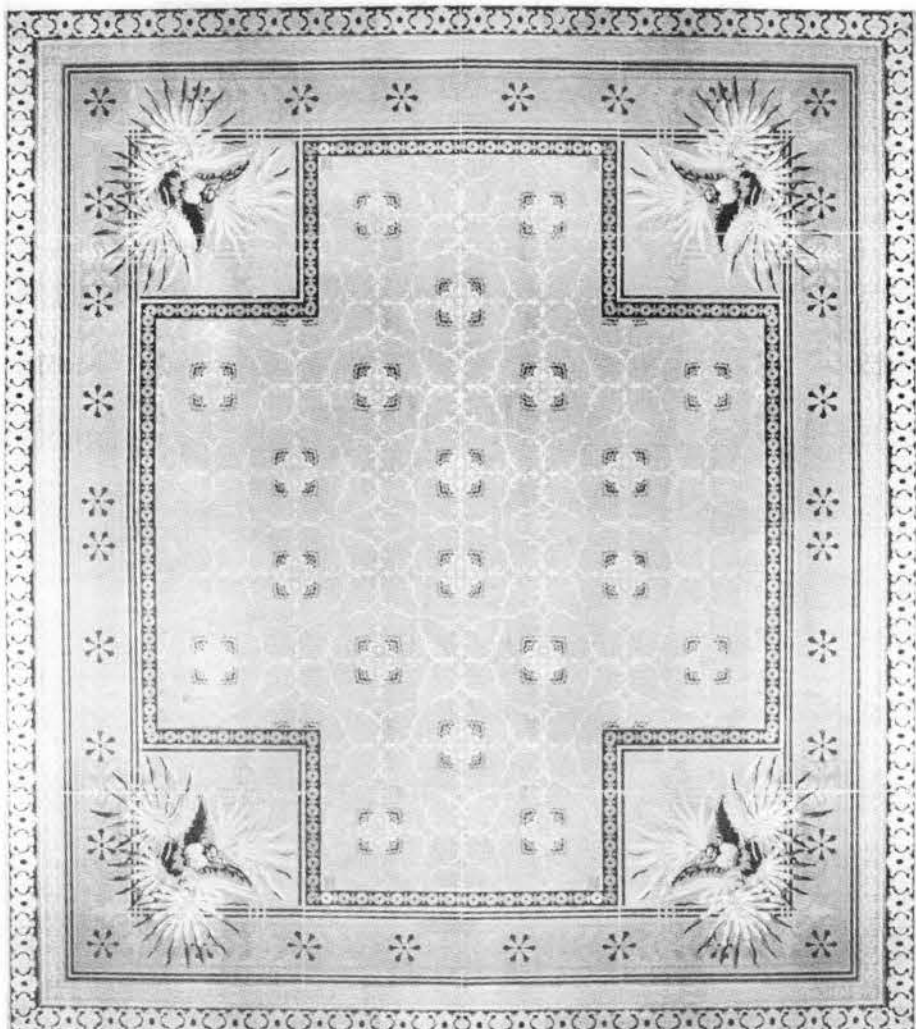
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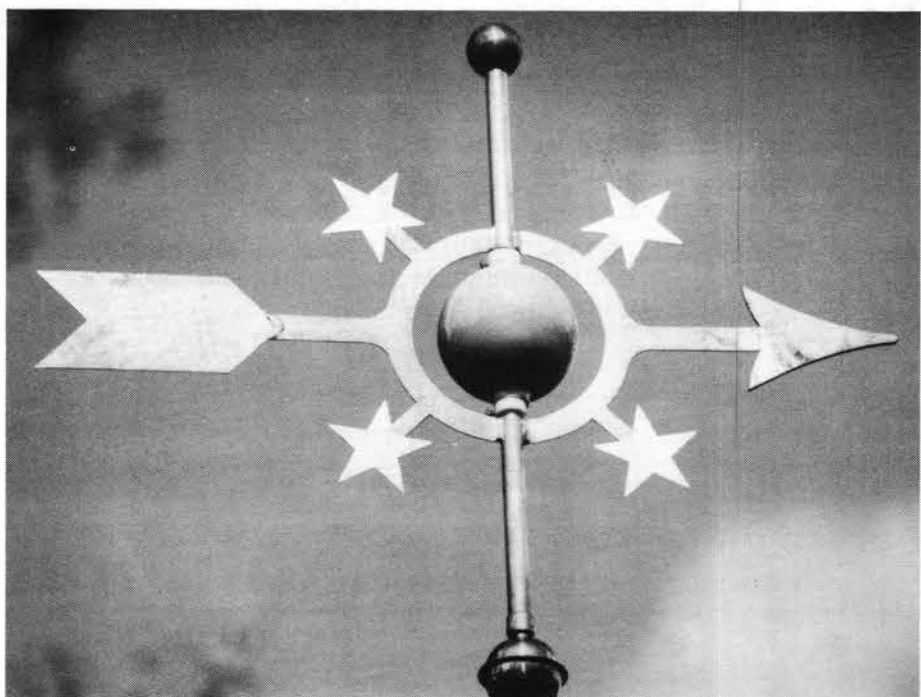
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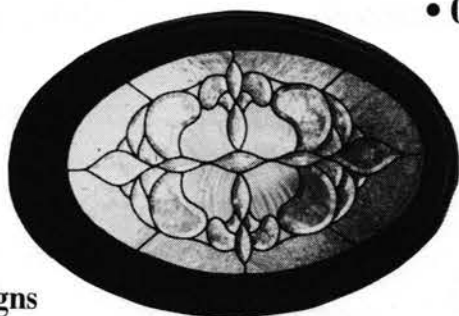
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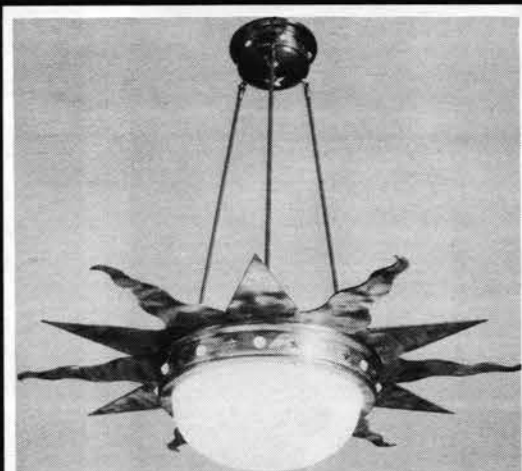
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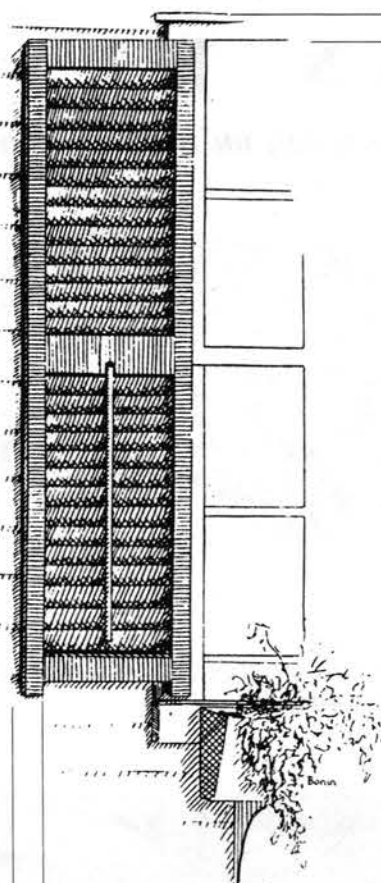
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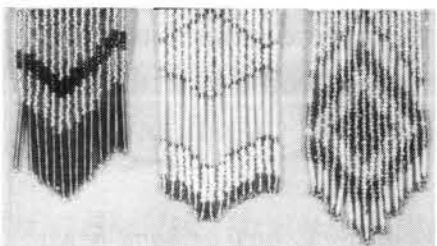
WRITE IN NO. 326

VICTORIAN REVIVAL PRODUCTS

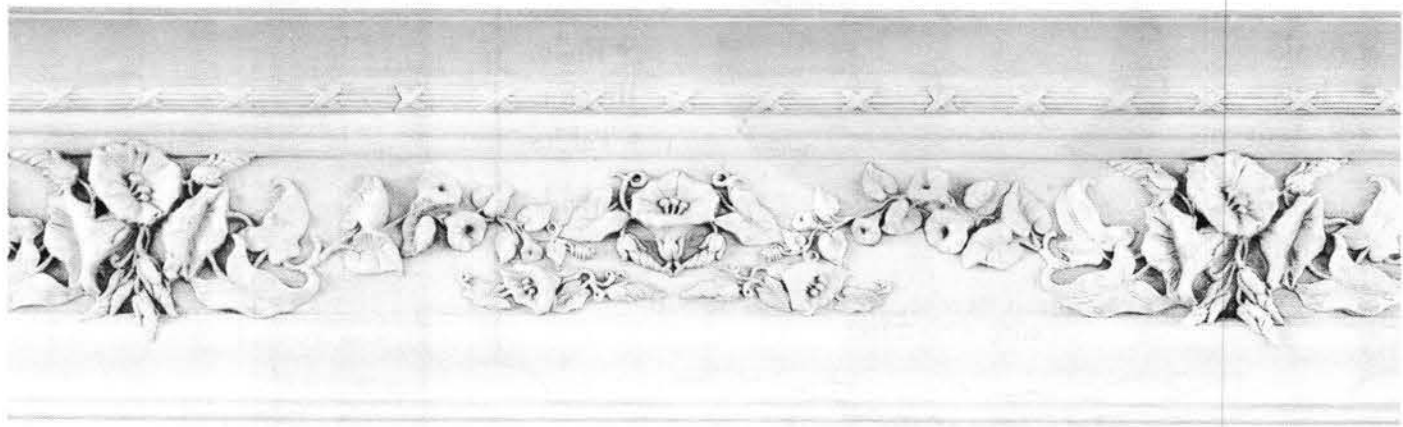
For more information on these companies, consult the Sourcelist on pp. 42-56.



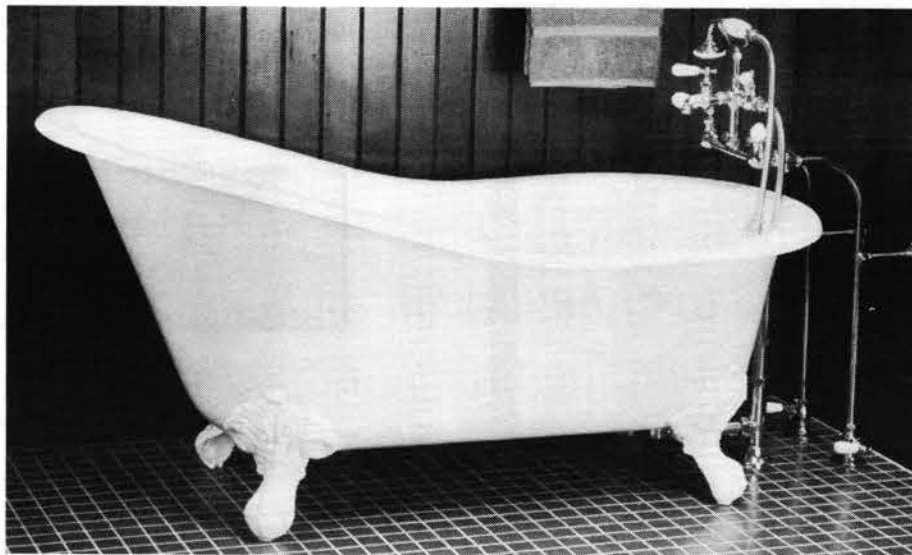
CLASSIC REVIVALS had this fabric re-woven for Newport's Vanderbilt mansion, Marble House, by the company who had originally woven it in 1892. A copy of the original order and a small cutting were found in the archival ledger books of Prella & Cie of Lyons, France. *Write in No. 610*



A sampling of beaded fringe available from TURN OF THE CENTURY LAMPSHADES, INC.



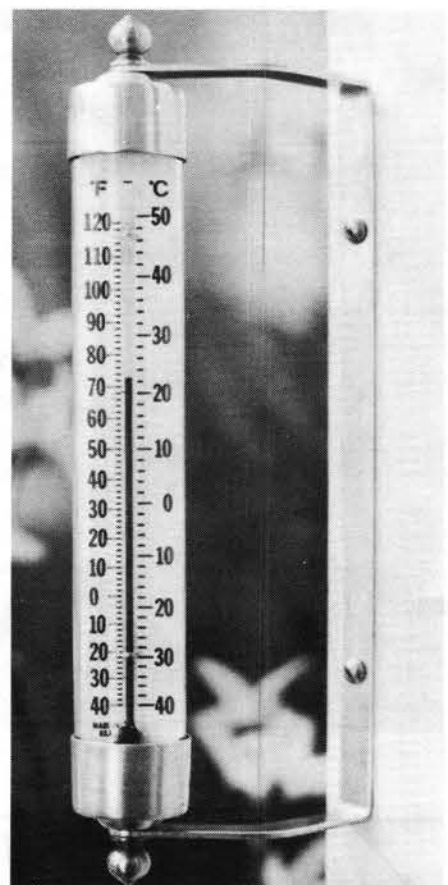
The J.P. WEAVER CO. has close to 8,000 different composition ornaments, including this morning-glory vine and bundled-reed molding.



Imperial feet support this period slipper tub from SUNRISE SPECIALTY CO. *Write in No. 464*



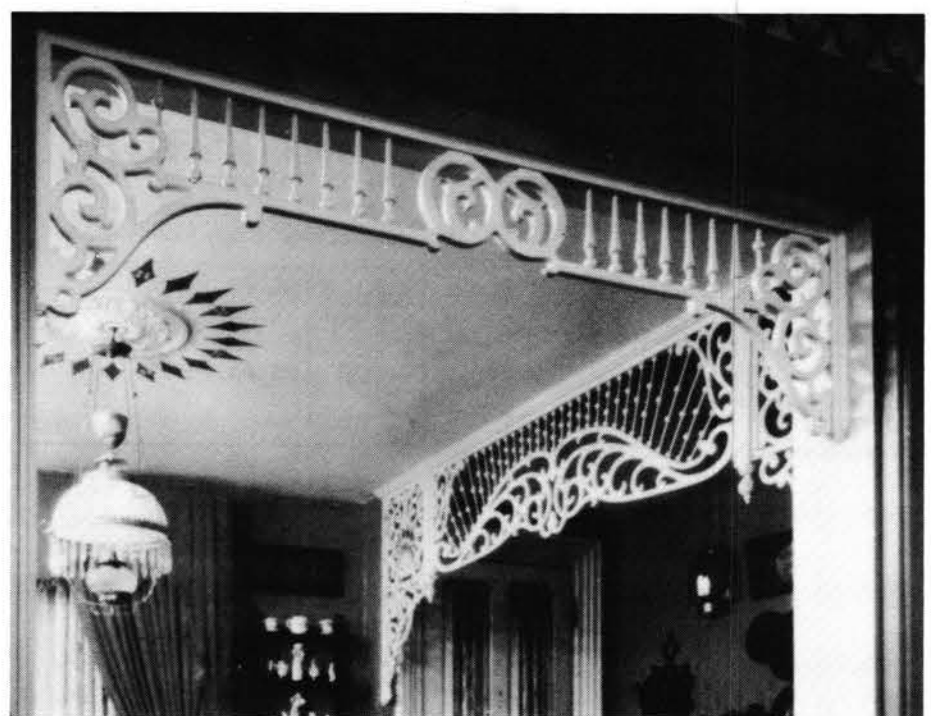
In this photo, Brian Ewing, of EWING RESTORATION, installs a ceiling center-piece coated with polyvinyl acetate and adhered with wallpaper hanger's glue mixed with casting plaster. Plaster washers and drywall screws were affixed to joists were and pointed. *Write in No. 238*



"The Vermont Thermometer" by CONANT CUSTOM BRASS was inspired by one found in an antique shop in rural Vermont. It also comes in a tabletop model. *Write in No. 62*



Basin with "Ornamental Band" available from CHRISTINE BELFOR DESIGNS, LTD. *Write in No. 351*

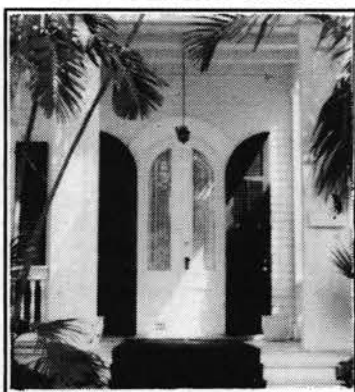


Typical spandrel and grillework, offered by CUMBERLAND WOODCRAFT CO., used in a Victorian restoration. *Write in No. 131*

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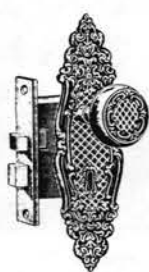
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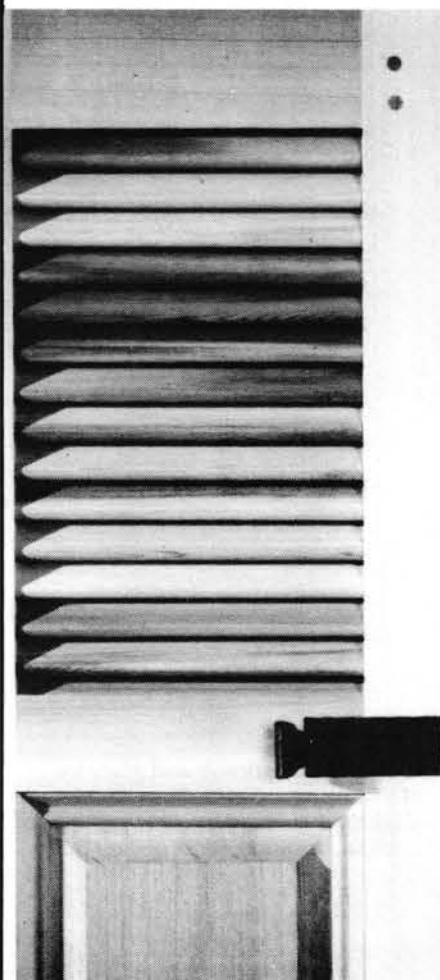


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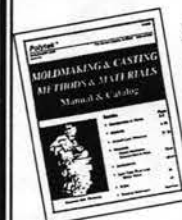
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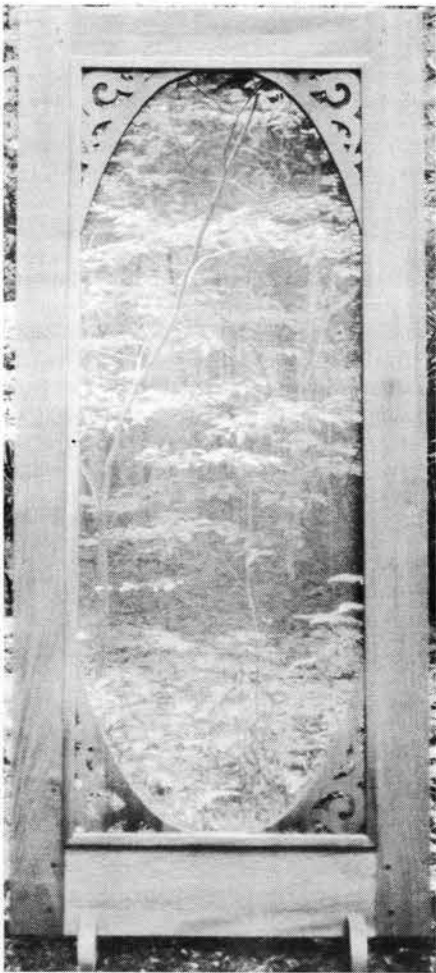
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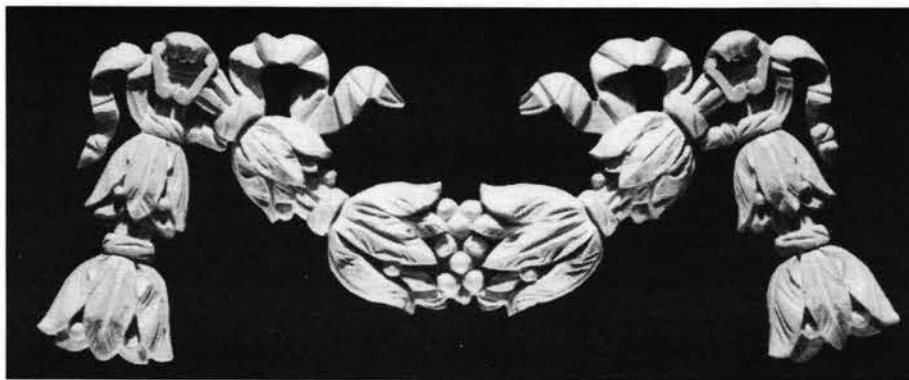
WRITE IN NO. 636

VICTORIAN REVIVAL PRODUCTS

For more information on these companies, consult the Sourcelist on pp. 42-56.



The Amherst screen door (style #128) from TOUCHSTONE WOODWORKS. Write in No. 784



American Victorian swag reproduced in applique by RON WIENER, WOOD-CARVER. Write in No. 509



Model no. MSW-2 wall-mounted lamp with movable arm, made by ROY ELECTRIC Co. Write in No. 43



Shown above is STEPTOE & WIFE ANTIQUES, LTD.'s line of drapery accessories: Cast iron finials, rosettes, and rods, available in pewter, black and antique gold or copper finishes. Write in No. 47



RICHARD THIBAUT, INC., has just introduced "Balloon Festival," a four-panel wallpaper mural which covers 6 ft. 9 in. of linear wall space, and is available in four color versions. Write in No. 42



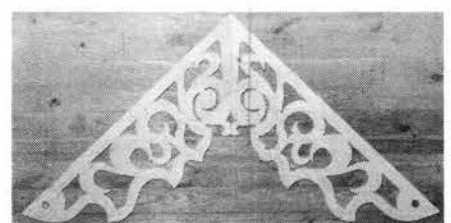
15 ft. Victorian gazebo from VIXEN HILL. Write in No. 710



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Gingerbread gable ornament by SILVER CREEK MILL. Write in No. 455

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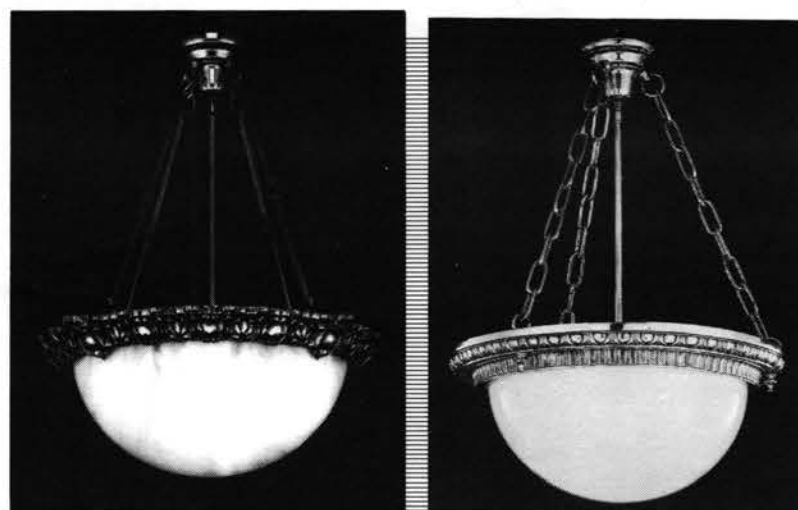
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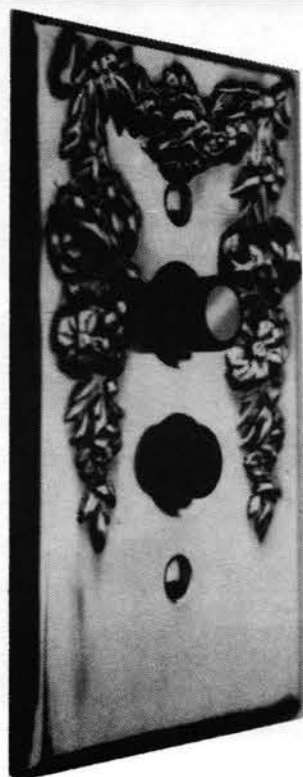


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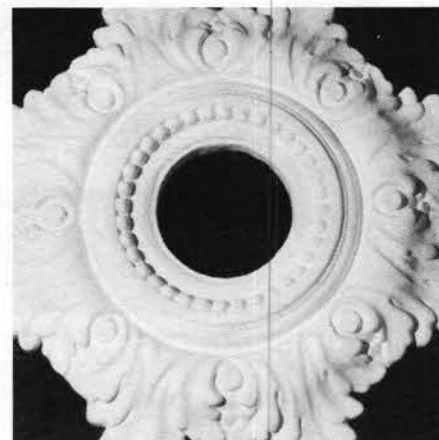
For more information on these companies, consult the Sourcelist on pp. 42-56.



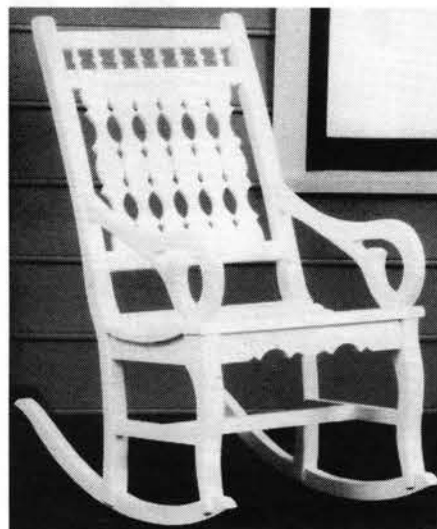
Ornamented flower box with matching trim by J.A. DAWLEY WOODWORKING. Write in No. 420



Distinctive door hardware by KNOBS & KNOCKERS. Write in No. 775



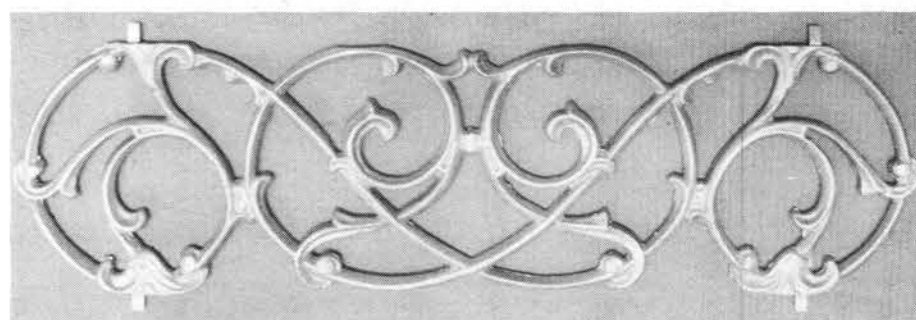
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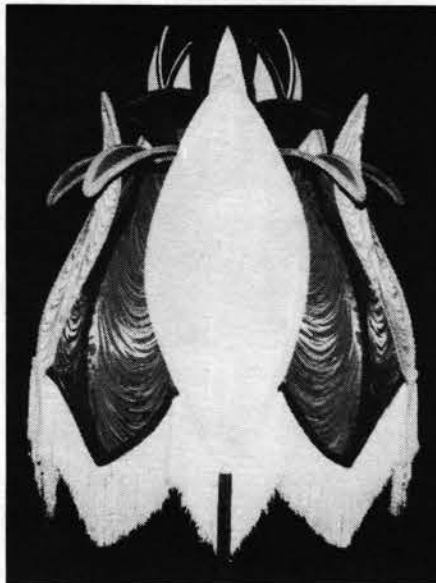
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For more information on these companies, consult the Sourcelist on pp. 42-56.



Model no. 143 measures 24 in. at the bottom and is 26 in. H. LAMPSHADES OF ANTIQUE. Write in No. 275



"Rose Trellis," c.-1890-1910, was reproduced by ZINA STUDIOS for Mrs. Vanderbilt's room in Kingscote, Newport, RI. Write in No. 467



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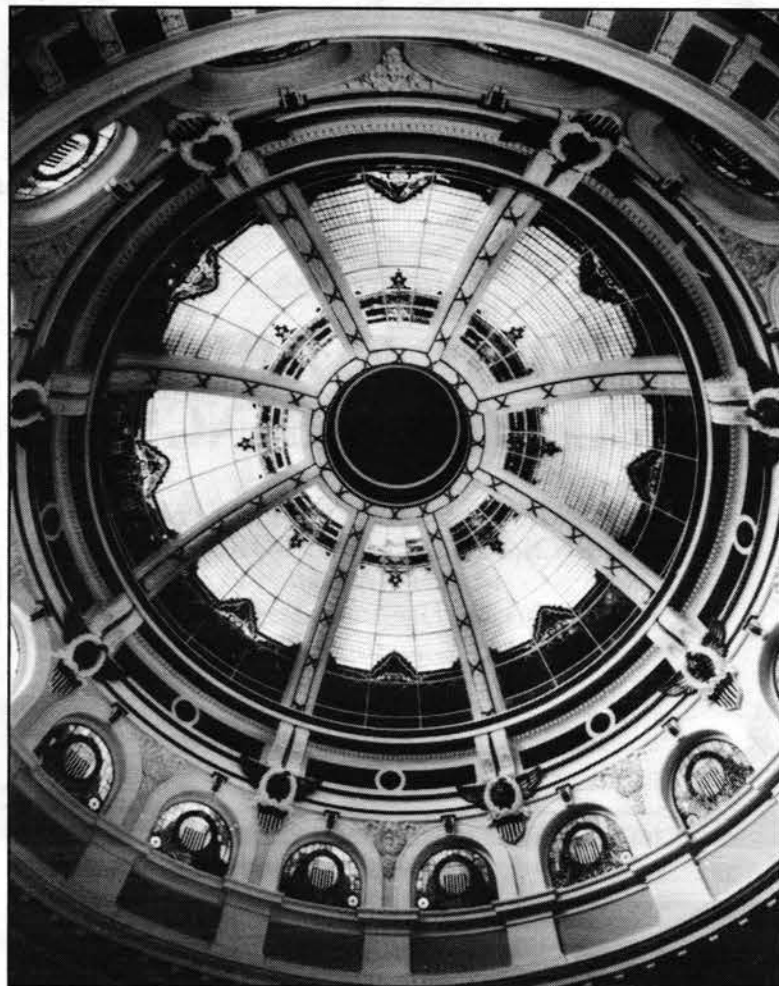
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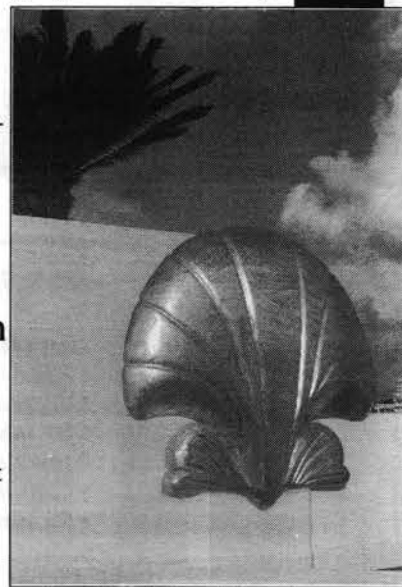
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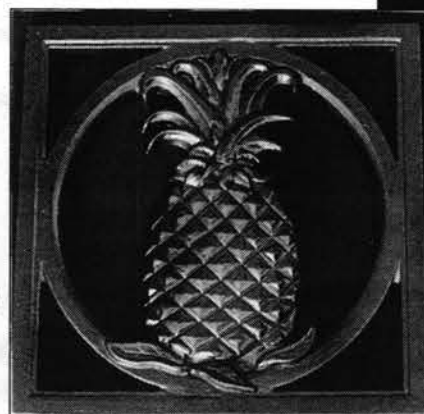
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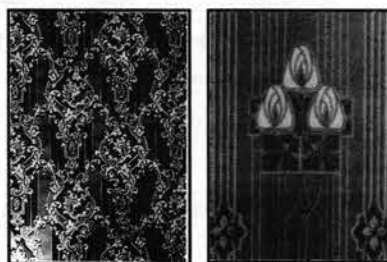
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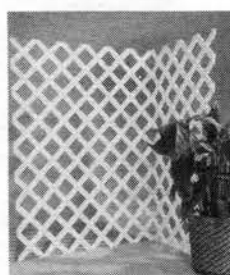
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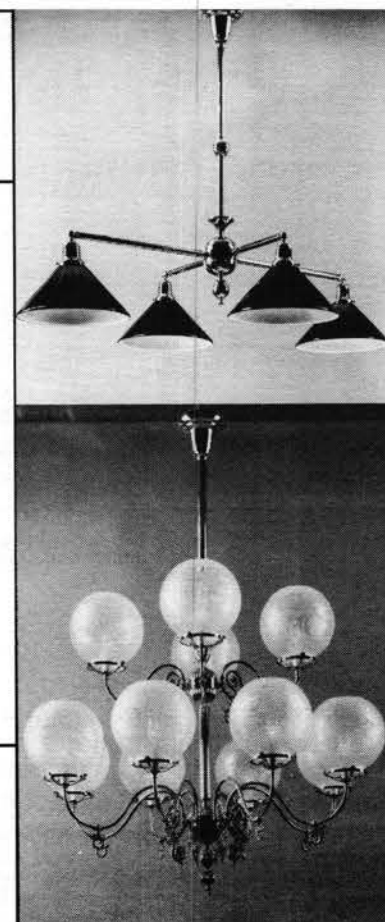
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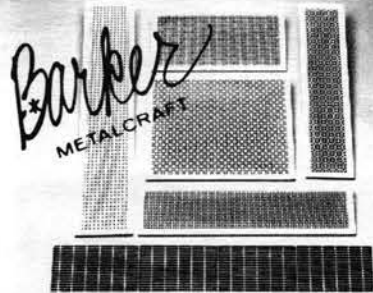
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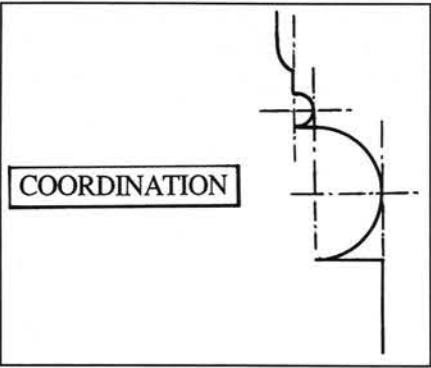


Figure VII

be successful in certain cases. In Fig. VI we have a convex *echinus* followed by a convex bead, and the combination works perfectly well. But almost always you want to avoid the literal repetition of profiles one after the other.

COORDINATION: In classical architecture, locating moldings relative to each other is not a free-for-all, but involves coordinating individual parts to make an ordered whole. This is usually attained by means of geometric alignments (Fig. VII). For instance, when a *torus* is set over a *plinth*, its outermost point is typically aligned with a vertical plane extended up from the face of the flat member. A vertical axis is then

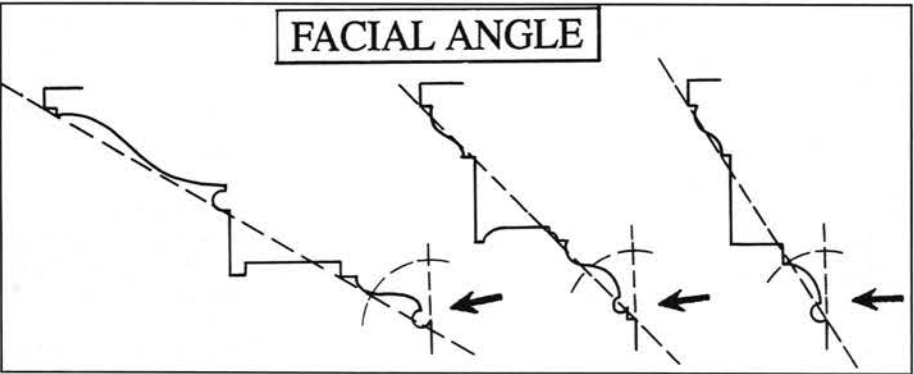


Figure VIII

passed up through the geometric center of the *torus* to locate the tangent point of the half-round bead immediately above. In turn, another vertical axis from the center-point of the bead establishes the face of the fillet which sits upon the bead, and so on.

FACIAL ANGLE: Another important alignment is the *facial angle* — the incline off the vertical at which both individual moldings and molding groups will be pitched. It's important to maintain a consistent facial angle throughout a molding sequence; otherwise, the parts will appear disconnected because light will fall on them at unequal angles of incidence. At various times in classical design, we find facial angles anywhere from 30 to 60 degrees (Fig. VIII). Differing explanations have been offered for these variations, such as the sharp angle of the sun in the Mediterranean climate requiring a steeper pitch for proper shadow effect.

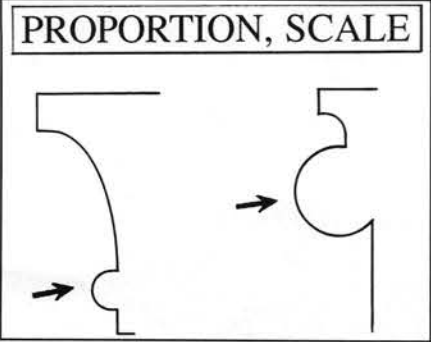


Figure IX



Figure X

they come together. Notice that the overall height of the step and pedestal element in the doorway is contained within the bottom flat member of the building's base, and how the greater number of divisions at the door element, versus the single division in the base, conveys the reduction in scale. The same happens immediately above the big flat, where the height of just a single large *torus* is given over to both a *torus* and a *plinth*.

OCULAR RECTIFICATION: Another instance where one might manipulate the sizes of profiles concerns the position of moldings relative to the eye. These revisions, known as *ocular rectifications*, are intended to restore the profile to its normal appearance by counteracting distortions inherent in human perception. These distortions may be caused by such variables as the vantage point of the observer, available lighting, even the color of the moldings. The issue of perspective is especially critical on the interior, where one rarely can stand as far back from a vertical surface as on the exterior. To illustrate, in Fig. XI if the profile stands roughly level with the eye, you would probably construct the various moldings according to regular geometry (center). But if this same sequence of profiles is to be located near the floor, you might make adjustments because the viewer will always be looking down on it. For instance, you could re-configure the *scotia* so more of it is visible, and less is concealed by the overhanging element. The face of the *fillets* may also be turned, and even the half-round could be given an egg-like contour to restore some of its underside to view (left).

Similarly, should the profile be placed overhead, then other changes would be appropriate — like raising the over-all height of the member to compensate for the effect of foreshortening (right).

LIGHT & SHADE: Moldings on the outside of a building are almost always illuminated by direct sunlight. Interior moldings, on the other hand, are usually illuminated by indirect reflected light or electric lighting. To compensate for the general weakness of interior light, you might want to make still more adjustments, since moldings only exist to the degree that they produce effective planes of light and shadow. This is especially crucial on the interior where, in the absence of external miters, you must rely on the tonal play of shade and shadow to define the profiles at hand.

Space doesn't permit us to go into detail on the dynamics of light. We can make a few basic points, however, by comparing the *ovolo* and *echinus* profiles (upper l. and middle r. of Fig. XII).

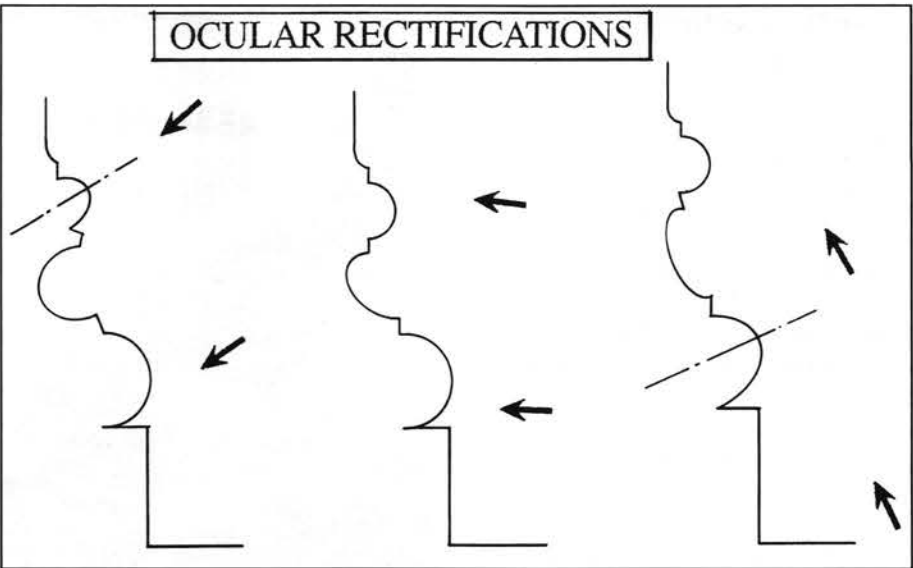


Figure XI

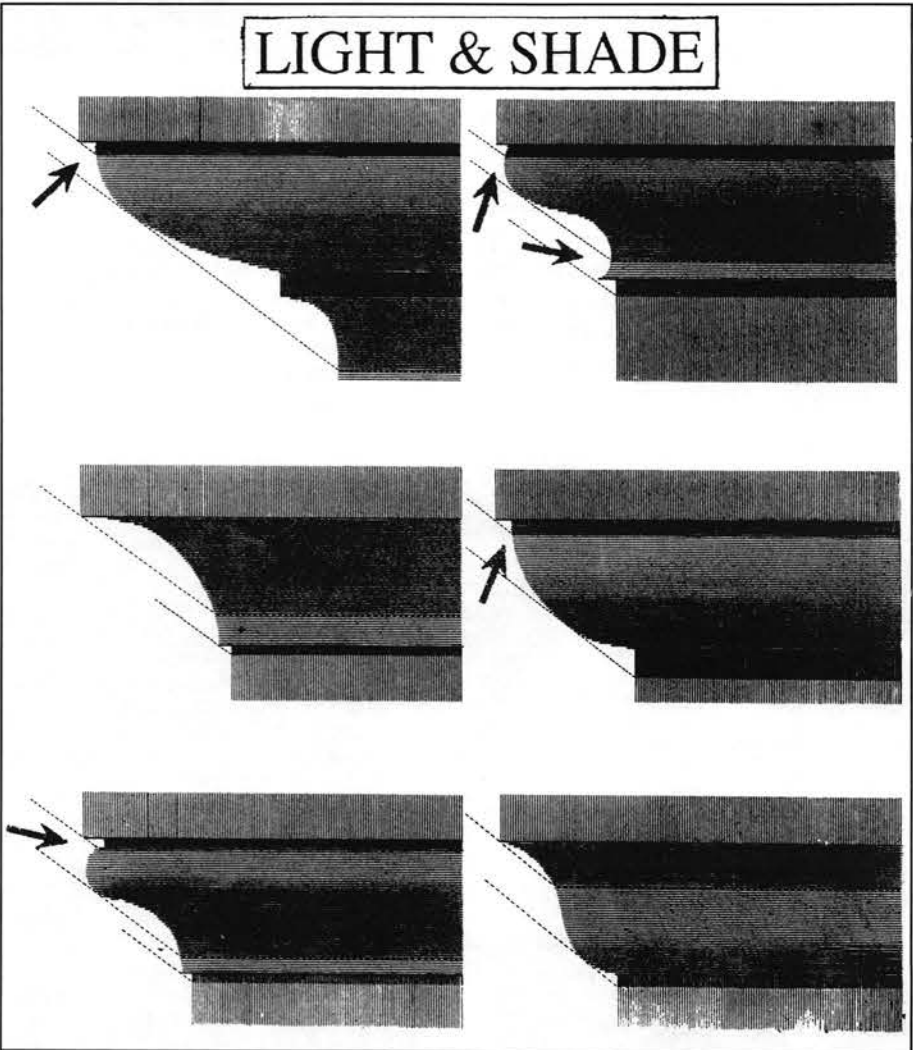


Figure XII

Assuming light falls in parallel rays from above, the gradation from light to dark on the *ovolo* will occur in uniform increments because all points along its surface are equidistant from its geometric center. With the *echinus*, the gradation is far more complex because it is constructed according to the non-circular geometry of the ellipse. An ellipse doesn't have geometric centers, and therefore — unlike the *ovolo* — its curvature is constantly changing, making the shift from light to dark more subtle and less monotonous than the *ovolo*.

Particularly noteworthy is the little highlight at the top of the *echinus*, known as *quirking*, which is where a curve returns upon itself at its ends. You can see it even more exaggerated in this *cyma reversa* (lower left of Fig. XII), which can also be made from portions of an ellipse. The *quirk* can add much to a molding, in addition to the light effects it produces. For instance, it creates greater contrast between curved and straight at the extremes of a molding, in contrast to the *ovolo*, where the profile assumes a vertical orientation just as it meets the adjacent *fillet*. The *quirk* also anticipates and makes a more organic connection between contiguous elements than does the rather abrupt perpendicular termination of the *ovolo* into the flat surface above.

CHARACTER: The differing qualities of the *echinus* and *ovolo* brings us to the question of *character*. The option of selecting one molding over another, as well as the opportunity of manipulating a molding type, suggests a wide range of effects is available to the designer.

Compare the two different door casings in Fig. XIII. At the top is a design that comes from the 19th-century American design manual, *Beauties of Modern Architecture*. The bottom example is taken from a 17th-century Italian building. In terms of architectural *character* they could not be more dissimilar. We have severity and simplicity versus elaboration and multiplicity; planar versus modeled; straight versus curved; orthogonal versus multi-directional; conventional versus occasionally non-conventional — all of which could describe the respective architectural traditions from which these moldings derive. Thus we come full circle back to an earlier statement about the classical system — that one can find the spirit of the whole in the smallest part. ♦

The Institute for the Study of Classical Architecture conducts formal classes for professionals who wish to develop their skills in classical design. For further information, contact: Donald M. Rattner, Director, The Institute for the Study of Classical Architecture, New York Academy of Art, 419 Lafayette St., New York, NY 10003. (212) 505-5300 (telephone); (212) 776-1170 (facsimile).

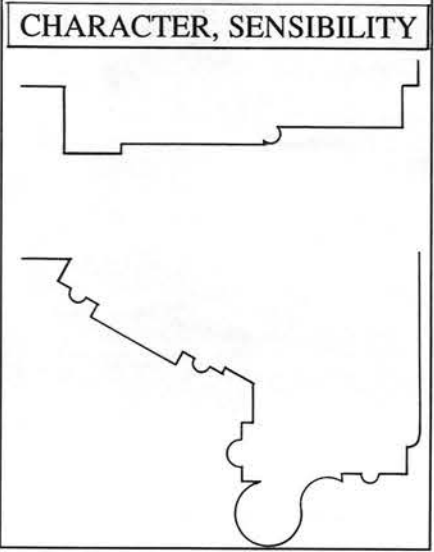


Figure XIII

C. DUDLEY BROWN
continued from page 5

military interiors around the globe. In his recollections, the job sounds like one grand lark: Borrowing military commanders' vehicles, living in officers' quarters, learning the tricks of real-world negotiation, working respectfully on historic buildings (the conservative military never entirely succumbed to modernism's charms), and resigning in frustration from a post as chief of interior design for the General Services Administration in 1964.

That move let C. Dudley Brown finally come into his own. He positioned himself with impeccable timing. Georgetown's return to respectability had set the stage for preservation interest in the mid-Victorian Capitol Hill district. Brown had bought an 1870 townhouse there in 1958 with his aunt, Ruth Spangler (now retired, once a director of communications for the International Monetary Fund). By 1965, he'd established a several-person shop in the carriage house and rejuvenated the complex into a giant advertisement for himself, winning dozens of local



Staircase at the Woman's Club in Richmond, VA, an 1858 mansion that had been misguided decorated for decades in Georgian style. Brown's overhaul included refinishing the walnut woodwork, replacing an incorrect newel post with an elaborate post, designing a five-light torchiere, installing Pompeiian-red carpet and gold-and-ivory Bradbury & Bradbury wallpaper in place of Williamsburg green paint, and trimming ornamental alcoves with gilt.



The facade of one of Brown's numerous Washington projects, this one in the Dupont Circle historic district.

commissions and two "Outstanding Restoration of the Year" awards from the Capitol Hill Restoration Society. A trip through the neighborhood with him elicits a stream of explanations of architectural errors undone: Original brick or German siding revealed, false Georgian entries stripped, lost brackets rebuilt, white paint and other "decorator shades" replaced by more suitable shades, inaccurate shutters torn away.

He quickly became a highly theatrical point man for the trend. A skim through his press clips of the '60's and '70's reads like a history of the Victorian Revival. According to one amazed reporter's 1969 description of a Victorian house restored and decorated by Brown, the result is "not Victorian in the manner of black horsehair sofas, drawn draperies and

dark furniture. Everything about the house is light and bright." "History is a Happening," explains an especially quaint 1969 headline for an interview with Brown. A 1970 article marvels at unrestored-Victorian-house prices jumping from \$11,000 to \$35,000 on Capitol Hill — and at how Brown's restorations in many cases "come out fancier than the houses were originally." A '78 meditation on the Victorian Society in America (Brown founded the Washington chapter in 1975) boasts that the members "have been put down, laughed at, ignored by style setters and trend-makers who prefer Danish modern furniture or Colonial architecture, who find the 18th century utterly admirable and the 20th century a definitive distillation, but who find the 19th century something of a joke Now Vic-

torian is in."

Brown has since lost count of the number of times he's lectured around the country and watched "eyes opening, light bulbs popping" with newfound Victorian consciousness. (But he's never forgotten the time he ad-libbed his way through a National Trust luncheon talk in Kansas City, Missouri, on Tracy Kidder's *House* after the author missed a plane, and performed so ably that only six of 288 attendees demanded refunds). Still, in becoming famous for stage presence, he has never taken on an overbearing design personality. The likes of *Architectural Digest* have never pursued him. "Our work's too livable for that," muses longtime office manager and associate Cindy Janke. Nor has Brown ever delegated much; his own fingernails are always worn-down battlegrounds and his tape measure is ever at the ready. He's renowned for happily crawling around clients' dustiest corners.

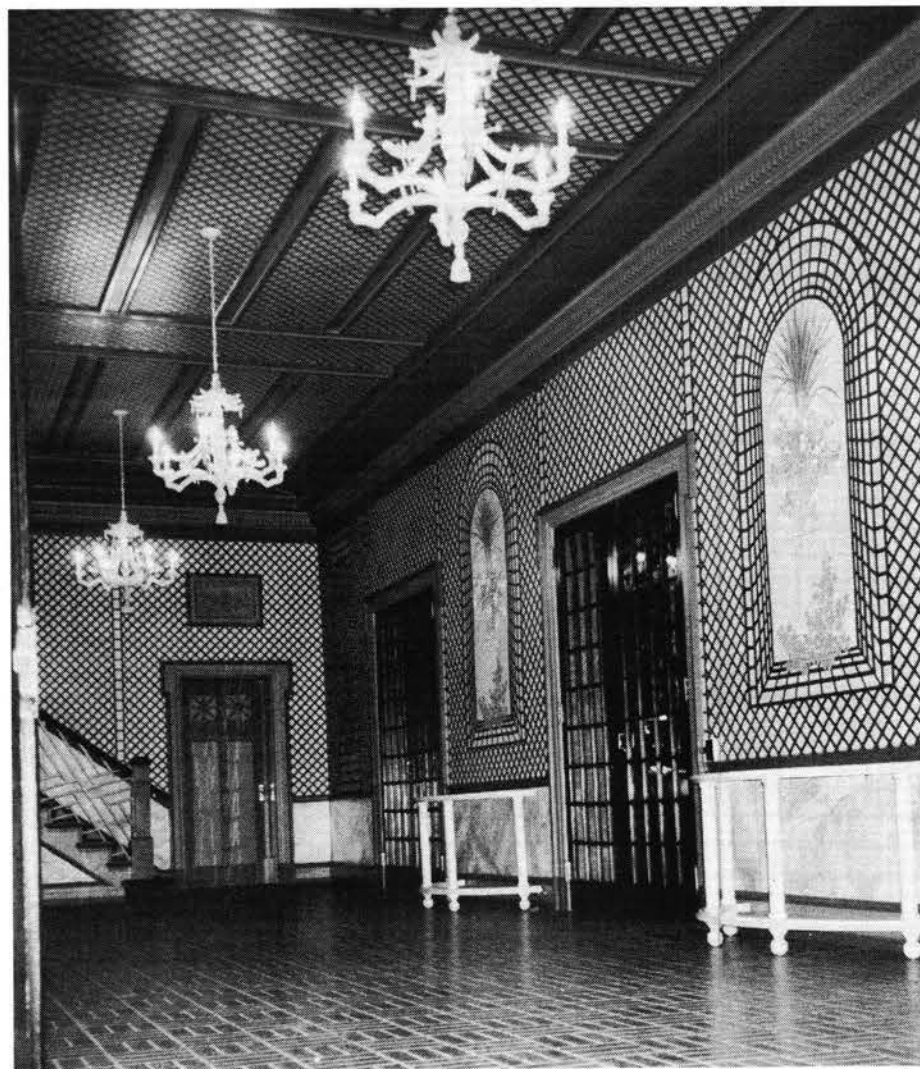
"He wanted to see the basement

first," says Joan Wells, co-owner of the Queen Victoria Inn in Cape May, New Jersey. "He shimmied around in there and said, 'This wall isn't original, this one is, this isn't,' and he turned out to be right about everything. He's been such a fountain of enthusiasm and real help." Clients not only return to him year after year, they take his arrangements with them when they move and recommend his services to their children. "He makes people happy," says Wilbur Monroe, a second-generation Brown customer and veteran of three Brown homes. "He's able to take the building blocks one has, eclectic as they may be, and make them look as if they all came from the same egg. The Victoriana is certainly a part of him, but it's not a requirement in his work."

Brown still finds outlets, of course, for historical-accuracy longings. Among his recent resume highlights: Baltimore's circa-1870 Mount Vernon Place United Methodist Church (where a 90-foot nave wall



A signature C. Dudley Brown room: Victorian, but not overwhelmingly so, with some original detail (the fireplace) and some undetectable additions (the mirror). The owners later took all the furniture with them upon moving to a one-story ranch house in Florida (Brown helped them drive down).



In place of the Woman's Club's bland green auditorium foyer, Brown finished the walls in trompe-l'oeil marble wainscoting and trellis, stripped the paint from the huge birch French doors, and refinished them in an original mahogany hue.

■ TRADITIONAL BUILDING

has regained its original painting in faux ashlar); showhouse rooms depicting a Victorian theater critic's study and a porch set for tea with Queen Victoria; and an 1858 women's club in Richmond, Virginia, where Brown recreated the correct Victorian appearance of all public spaces and enriched a Williamsburg-green 1916 auditorium with swaths of Bradbury & Bradbury Neo-Grec wallpaper.

And then, of course, there's his office on Capitol Hill, which he bought in 1989. More money and effort may never have been lavished on any other two-story five-room struc-

ture. The floor joists? They're half-new and all newly tied together, to render the brick exterior incapable of further sags. (Facade problems commenced 70 years ago, when the livery stable next door turned concrete-lined garage and swelled with the weight.) The staircase? A symphony of existing, copied, and retrieved pieces. Interior walls? Intricately fitted with closets, capped with reproduction ceiling medallions, abounding in Bradbury wallpaper and vintage paneling.

And that small circular medallion between the front windows? Why, it's the ultimate symbol of a designer who has accurately foreseen the future since World War II. "It's a wooden lid for a shaving mug," says Brown. "I found it 25 years ago and hung onto it in that box I keep of all kinds of wooden ornament. I liked its shape, and I figured, someday, I'll need it." ♦



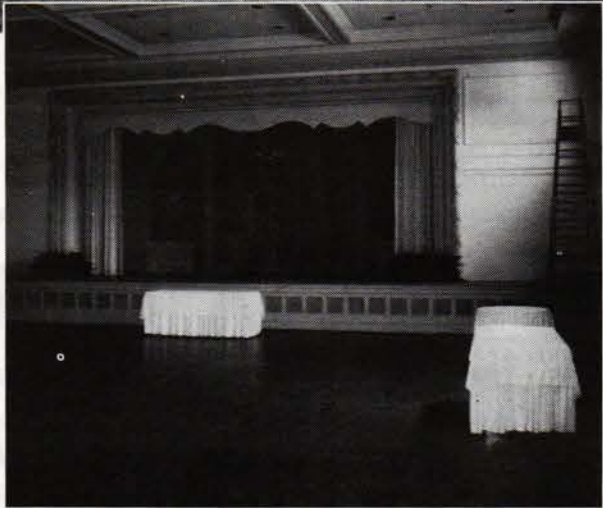
(Top photo - before) In the auditorium, skinny three-inch steel columns supported the balcony; a cornice section had disappeared to make way for a projection booth; unfinished gaps in the balcony railing posed safety hazards; French doors had been painted green, including the panes. (Bottom photo - after) Ionic columns now enclose steel columns; grillwork panels fill railing voids; the cornice has been in-filled; and the French doors are restored to original mahogany color.



Brown painting bricks on his c.-1885 townhouse-office; the original brick surfaces were hopelessly slathered with tar.



(Right photo - before) A 1916 addition to the Woman's Club, the auditorium never received its intended Beaux-Arts ornamentation, thanks to budget constraints. (Top photo - after) Brown maintained existing architectural detail, i.e. by incorporating recessed lighting into the ceiling coffers, and redecorated other surfaces with Bradbury & Bradbury Neo-Grec wallpaper in Pompeiian red, black, gilt, and ivory and with faux-marbre wainscot.



The nearly finished townhouse-office, with trelliswork disguising pipes, rebuilt windows painted original colors, and further sagging controlled inside by tied-together joists.

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EXQUISITE VICTORIAN DESIGN

VICTORIAN HOUSE BOOK, by Robin Guild. Rizzoli; 320 pp. Hardcover; \$50.

This handsome volume, originally published in England, was designed by the author as a primer for individuals who are restoring 19th-century houses. However, the book is not a how-to reference, but rather a visually rich portfolio of some of the most sumptuous interior residential architecture of the 19th century.

For the professional audience, the book provides a wealth of ideas for anyone doing 19th-century restoration — or designing neo-traditional residences. The photographs and accompanying text — insightful commentary on how social and intellectual trends affected the look of Victorian architecture and interiors — is conveniently organized into the various sections of the house that the designer must deal with, e.g., hallways, drawing rooms, dining rooms, kitchens, bathrooms, etc.

The book includes photographs of American houses, but the majority of examples are high-style English. The English photos capture fully developed and elaborated interiors, and as a result are a wonderfully rich source of

inspiration, either to adopt as is, or in simplified versions.

If you do any Victorian or neo-Victorian interior architecture and/or decoration, this book deserves a place on your reference shelf. — CL

VICTORIAN VISIONARY

CHRISTOPHER DRESSER, by Stuart Durant. Academy Editions; 144 pp.; Hardcover \$50; Softcover \$35.

Christopher Dresser (1834-1904) was a creative genius who transcended his time. In a period when Ruskin and William Morris were extolling the moral superiority of hand-crafted goods, Dresser embraced — and designed for — mass production. A prolific creator with enormous talent and energy, Dresser can be rightfully called the first modern product designer.

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Durant's volume, while not encyclopedic, does pro-

vide an excellent sampling of Dresser's protean output. The designs, excellently reproduced, almost defy style categorization. Although he embodied the vigorous spirit of the late Victorian era, Dresser's designs transcend "Victorian." His creations draw on Egyptian, Japanese, Classical, Islamic, and other sources for inspiration. But all historical models are filtered through his inventive mind, so that the end result is something fresh, new — and powerful. Even viewed through the tunnel of 100 years, Dresser's creations still have the ability to astonish. — CL

The Not-So-Humble Brick

BRICKWORK, by Andrew Plumridge and Wim Meulenkamp. Harry N. Abrams, Inc.; 224 pp. Hardcover \$39.95.

It's hard to imagine anything more plebian than the brick, yet this humble clay object has been used to create some of the world's great architecture. Proof of the brick's inherent potential is dramatically portrayed through rich color photographs in this elegantly



A late Victorian building embellishment in carved and rubbed brick on the exterior of a London town house.

produced new volume from Harry Abrams.

The aim of the authors is to show construction excellence in brick and terra cotta all over the world . . . from 1400 BC to the present. Photographs ranging from the ziggurat at Ur to contemporary examples in England and America illustrate the ingenuity of builders through the ages in creating complex forms with simple baked clay blocks. In addition to photos of massive constructions, there are exquisite details of chimneys, entryways, windows, corbelling, and other ornamental brick elements. The text gives an extensive history of brick, while a technical appendix reviews the fundamentals of design, specification, and construction in brick. The authors were not in the employ of the Brick Institute of America, but brick manufacturers owe the authors a great debt for such an appealing portrayal of brick construction.

After poring over the photos in this book, anyone who isn't seized with the urge to design a great brick building simply isn't a builder. — CL

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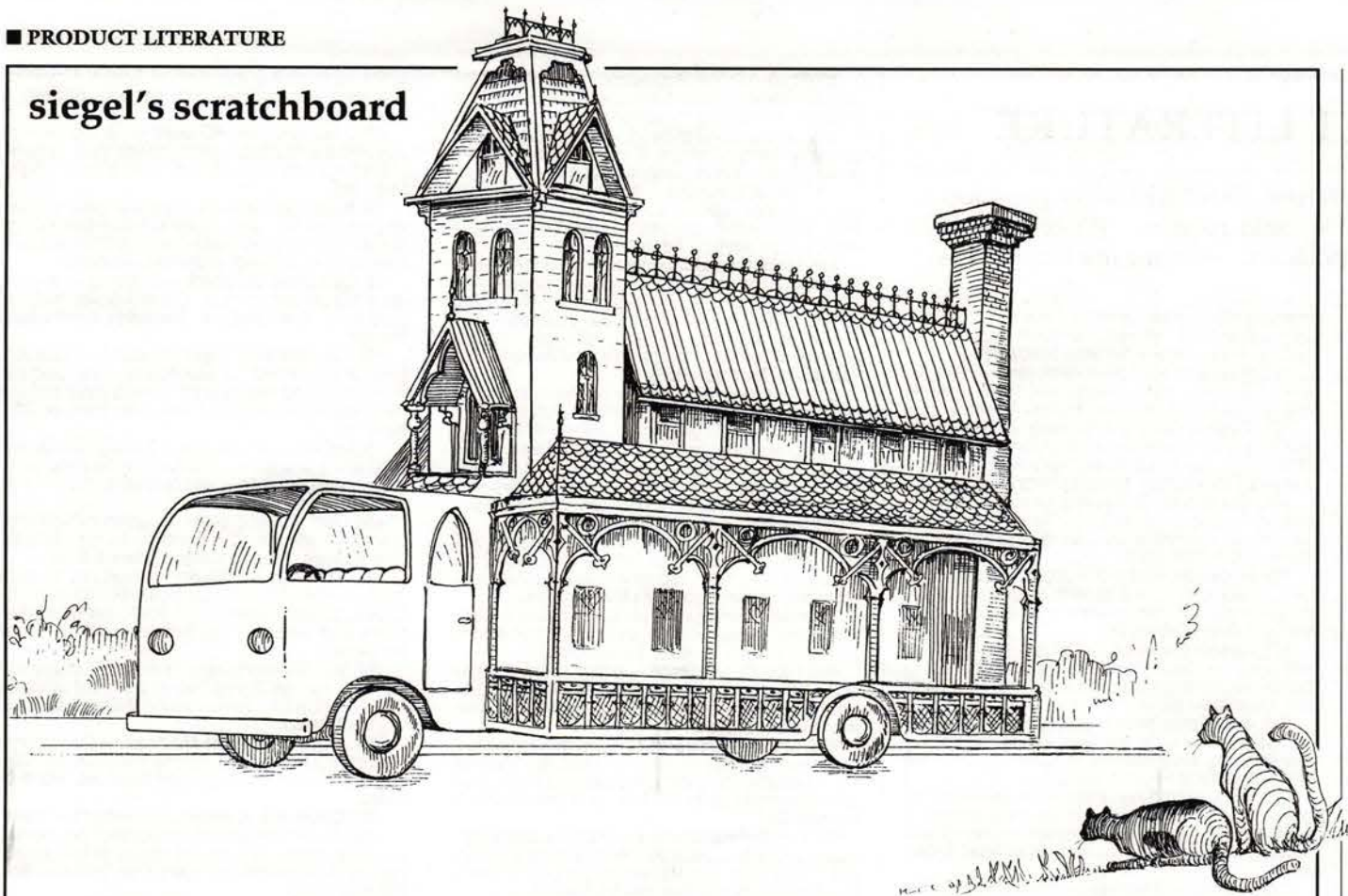
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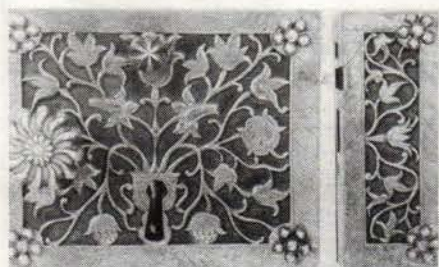
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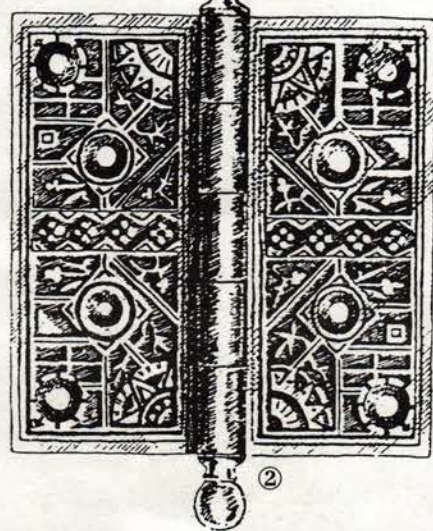
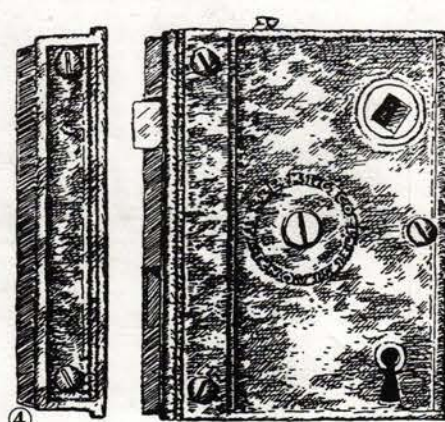
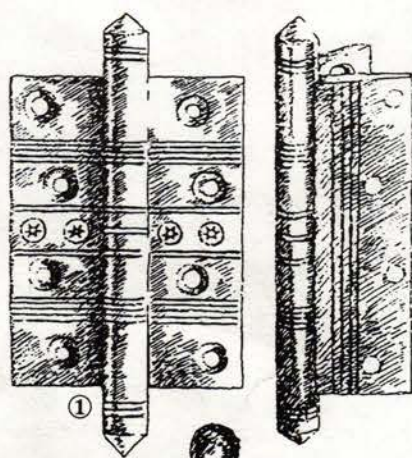


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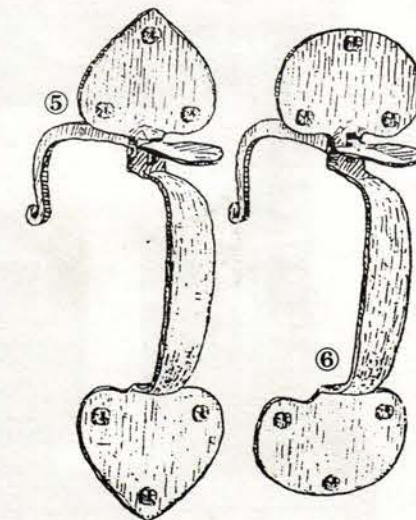
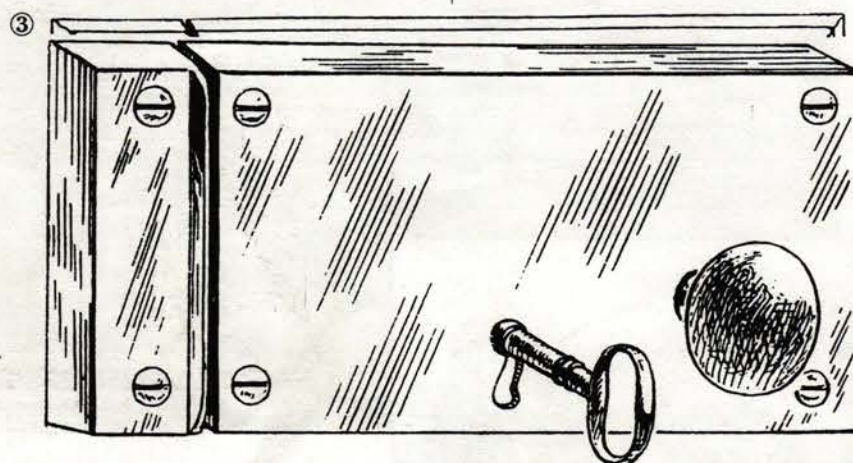
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LOCKS



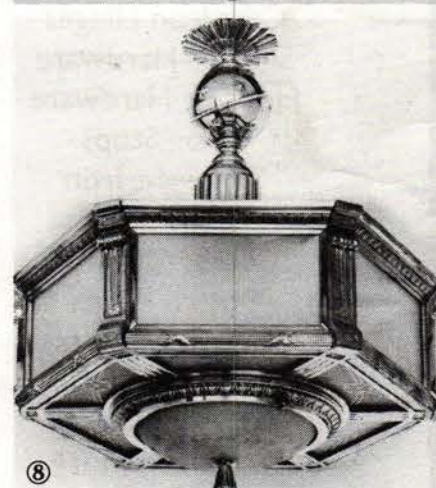
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