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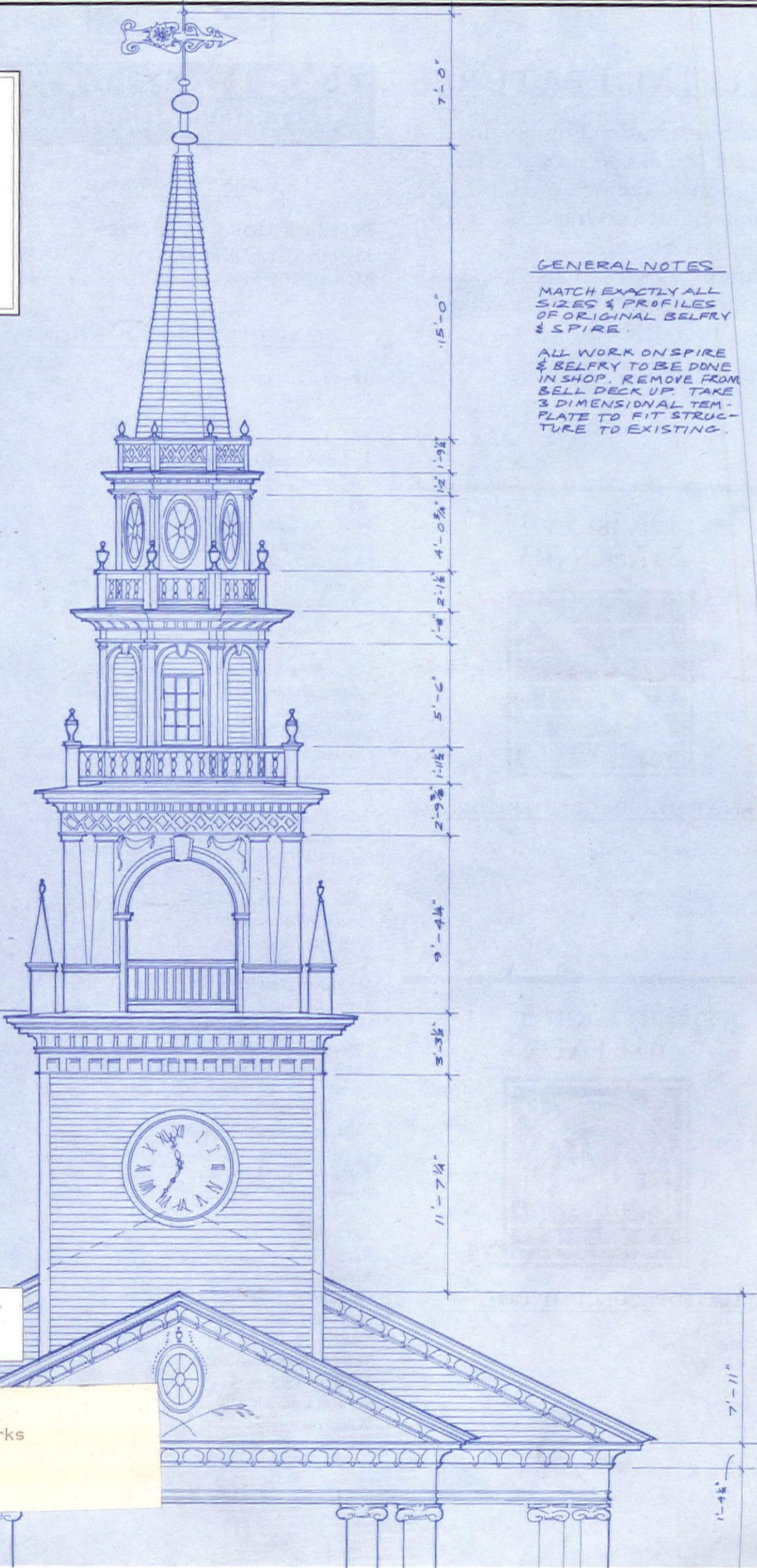
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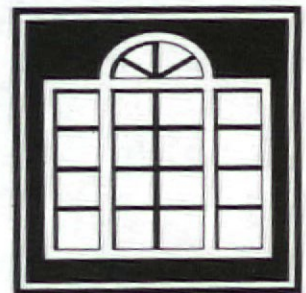
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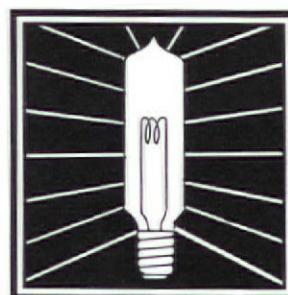
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Working drawing for steeple restoration, drawn by Robert Phinney. Courtesy: Architectural Timber & Millwork. For more information on this company, see the SourceList on page 40.



Clem Labine's TRADITIONAL BUILDING

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in CONSTRUCTION INDEX.

profile

MELVYN GREEN: SHORING UP THE WORLD

Only recently has Melvyn Green, historic-preservation structural engineer, realized that he cannot save every building in America. "I just don't have time," he admits sadly. He has found ways, however, to appease his crusading urges: Writing codes and lecturing. "If I can share my knowledge to help others avoid mistakes," he says, "that's the next best thing to being there."

BY EVE M. KAHN

In addition to composing dozens of building restoration and seismic-reinforcement guidelines for districts, towns, states, and regions, his Los Angeles-based eight-person firm has tackled a dazzling array of hands-on projects, from adobe missions to terra cotta-clad skyscrapers. A significant few are located east of the Mississippi, and the rest could exist only in the West: A c.-1900 beet sugar factory in Arizona, for example, or a 1908 citrus-fruit packing house in Riverside, Calif.; the c.-1800 San Gabriel Mission in San Gabriel, Calif., one of the state's oldest buildings; houses built by the man who brought citrus to the region or by the founders of the Kimberly-Clark paper empire; the c.-1900 headquarters of Death Valley Scotty, a colorful desert gold miner; and an 1877 Nevada school-turned-museum whose rehabilitation was partially funded by the proprietor of the notorious Mustang Ranch. ("We wondered if we should raise our fee, since the money comes from prostitution," Green jokes.)

The more bizarre the project, the better he likes it. He's made structural recommendations for a roller coaster in La Jolla; completed a preservation study of an outdoor folk-art environment in Cambria Pines, Calif., which is made of everything from masonry to old tires; and given the National Trust for Historic Preservation advice on restoring Los Angeles' cement-and-scrap Watts Towers. He is currently helping the city adapt an 1896 railroad bridge for trolley use. "They want to know how to widen it to two tracks and upgrade it for quake safety while preserving its character. That's a whole series of challenges no one's ever dealt with before."

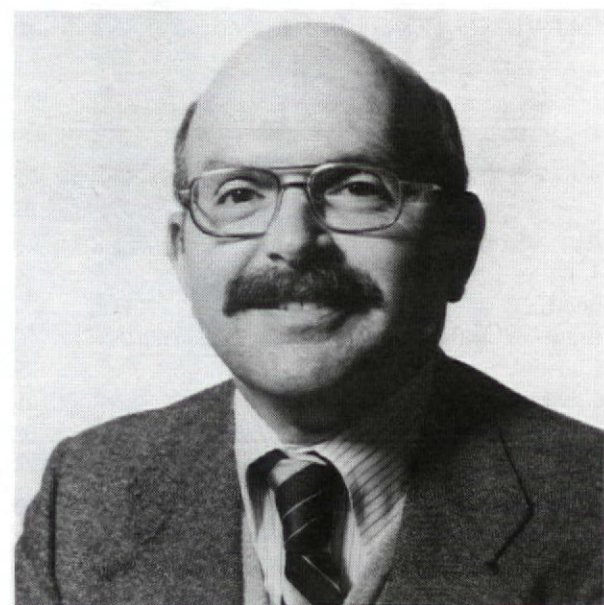
"Mel likes odd projects, quirky projects, or else he gets bored," says his partner, preservation

designer Anne Watson, who also describes him as "the ideal partner for a preservationist like me. He's very good at what he does, he's committed to architecture which is unusual in an engineer, and he lets me make the aesthetic judgments — he's a real team player."

"He sometimes comes to me and says, 'I don't know what to do about such-and-such a feature of a building; I don't know how to make it work structurally without spoiling it aesthetically,'" she continues. "And I respond, 'I'm sure you'll think of something,' and he always does, after he stewes for a while."

An Angelino since the age of three, Green became fascinated with old buildings, bridges, and dams in his teens. "And I've never looked back," he says. While studying for his B.A. at the University of Arizona in the late '50s, he became "the first and maybe only engineer in history to take an architectural history course." A few years working on bridge design for the state of California led to a year designing missile silos, a stint which led him back to the security of public service. "I was a Depression-era kid," he recalls. "I was always told you should get a steady job so you don't end up in a bread line. Defense work was not reliable; it depended upon some politician's whim."

He next served as assistant director of building and safety for the city of El Segundo, a Los Angeles satellite "with a nighttime population of 15,000, a daytime population of 100,000, and a lot of aerospace industry, so there were very few old buildings or residential buildings." His boss, Bob O'Bannon, author of *Building Department Administration* (the definitive textbook in the field), became his mentor. "Bob understood the human aspects of building departments, that it's not all steel and concrete. It's also people who need help,"



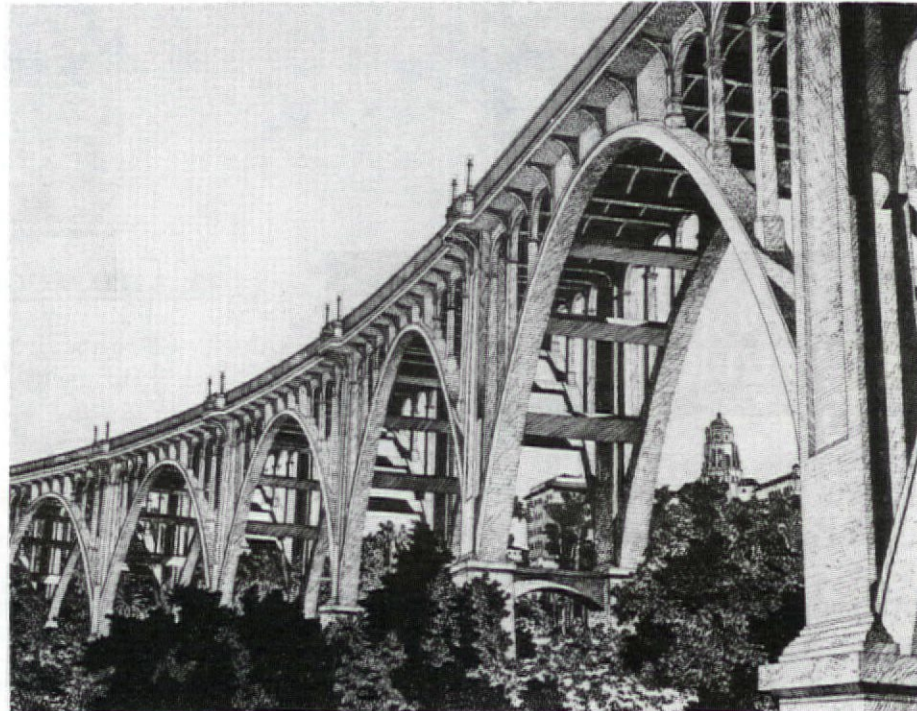
says Green. O'Bannon left the department in 1966; Green took over his job, left it in 1969, briefly ran a construction-materials quality-testing lab, and then set up his own structural-engineering consulting shop. He also found time to work with the National Bureau of Standards on prefabricated housing and with the Department of Energy on the Model Energy Code that 46 states have adopted, projects he describes as "more evidence of my mission to save America."

Along the way, he kept in close touch with his mentor. In 1972, he helped O'Bannon write a speech for a National Trust conference on building

continued on page 48



Green is designing invisible seismic bracing for the San Gabriel Mission, one of California's oldest buildings



The concrete arches of the Colorado Street Bridge, in Pasadena, have spalled and cracked. Green is overseeing their rehabilitation



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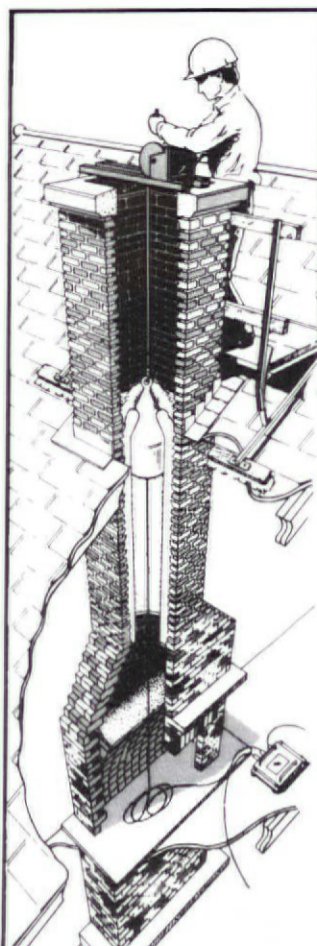
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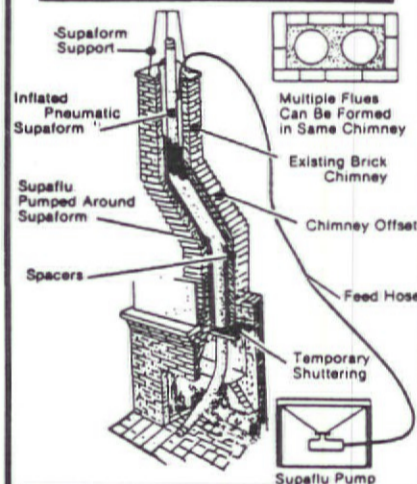
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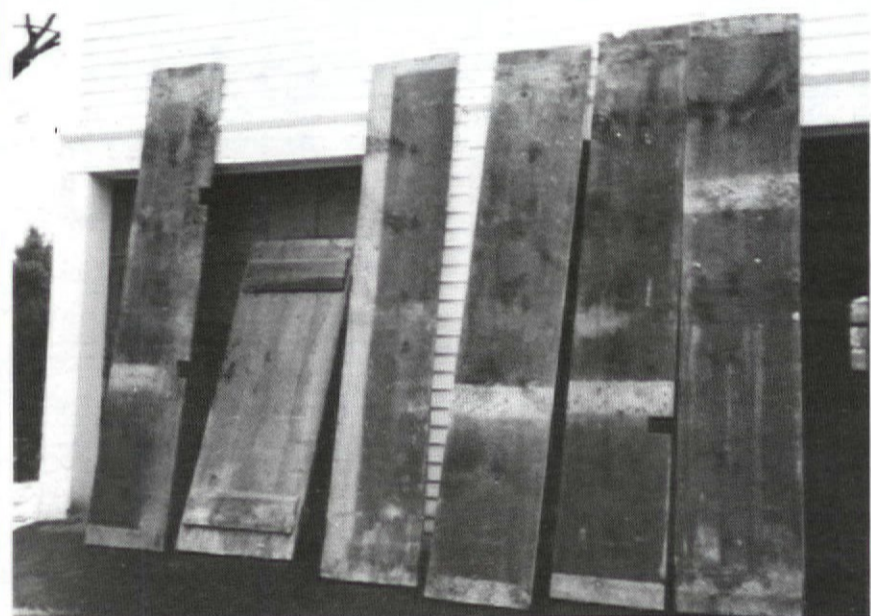
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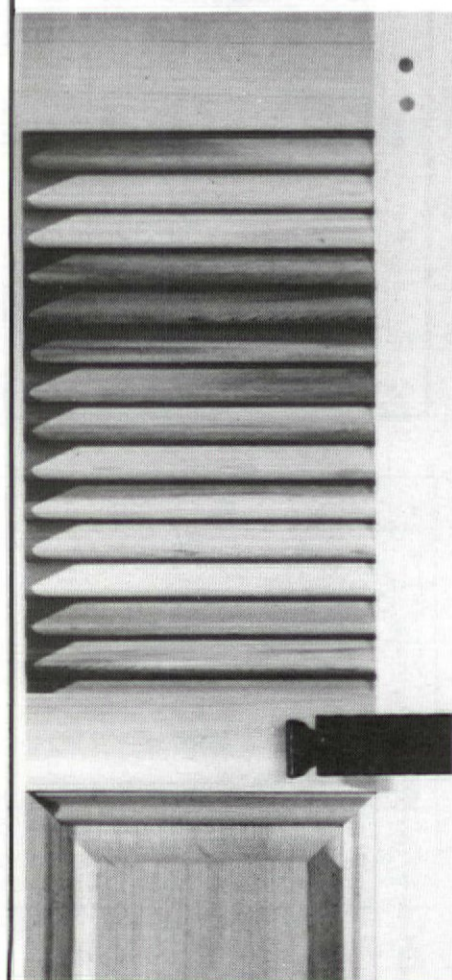
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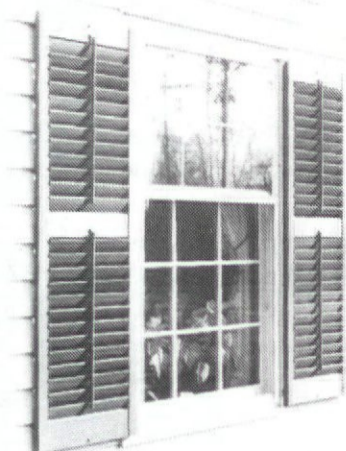
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special report



Poring Over Interior Molded Ornament

Which material gets poured into a mold to cast an architectural element is a decision that the designer must make. *How* to choose that material requires a lot of research. Here's a start.

BY JUDITH SIEGEL LIEF

By now, there are many materials and mixtures to choose from when specifying interior molded ornament. Which one and how to choose depends on the size of the piece, where the piece(s) will be installed, how many pieces need to be fabricated, and whether or not historical accuracy is a priority.

Architectural ornament can be among the most aesthetically pleasing features of a project, yet because it is one of the last aspects of a job, it is likely to get shortchanged when costs run over budget. If there's pressure to cut costs, make sure the client understands the trade-offs. Choices that are made now are ones that a building owner (and future owners) will have to live with for years. Writing careful and complete specifications is still the best way to ensure that a job will get done with the least amount of last-minute panic.

Material Matters

The roster of suitable materials includes: Plaster; composition (compo) — a centuries-old traditional material typically consisting of animal-hide glue, burnt sienna, oil, whiting, and water; rigid and flexible polyurethane foam; and polyester. Reinforcing materials can include: Sisal, burlap, and fiberglass. Only an exact historical installation will

demand plaster or composition — the only historically authentic materials. Otherwise, all materials are fair game.

There are several factors to consider when specifying a material to be used for interior molded ornament. Sometimes a job will speak for itself: A high-end restoration that needs to be historically accurate will demand the use of plaster ornament. After all, plaster is a historical material and it meets all building codes. The families of polymers — especially polyurethane and polyester — have made a significant contribution to the historical ornament market; they're light in weight, can be made flexible, are more easily mass produced, and still present crisp detail while retaining the finished qualities of plaster or wood. However, they will not necessarily meet code for fire ratings; unless carefully formulated, they will burn (and some emit toxic fumes.)

Decorators Supply is a 100-year-old manufacturer with a huge inventory of plaster and composition ornament. Jack Meingast, its sales manager, thinks "people have a fear of plaster; they're afraid it'll crack. In fact, reinforced plaster is quite strong."


David Flaharty, a sculptor who has created interior ornament on such blue-chip jobs as the State Dept. in Washington, D.C. and the Metropolitan Museum in New York City, works

almost exclusively in plaster. He appreciates the purity of the material and tries to avoid the toxicity of casting polymers (but can be talked into using them if absolutely necessary).

Giannetti Studios' president, Bob Giannetti, lauds the advantages of GRG (glass-fiber reinforced gypsum). "It's thin, light, strong, can be lifted easily, and has a Class A fire rating." It's useful for large projects like a coffered ceiling. Because it's much harder than molding plaster, it's well suited for pilasters, columns, and bases. Michael Surface, president of Kansas-based The Crowning Touch, works primarily in polyurethane foam. He thinks the flexibility that it offers is unsurpassed for use on domes, bay windows, and radius moldings. "It bends so easily on curvatures while retaining its detail."

On the other hand, James Ty Clark of Classic Carvings, Chicago, believes polyester offers great durability, crisp detail, and fast mold cycling. Additionally, the recipes or "mix designs" can be reportioned to adjust density for greater flexibility or strength. Because polymers are very durable and will not chip (the way plaster can), they're useful for high-traffic situations. Because polyester — like some other materials — has a fast molding cycle, it's beneficial when many castings

continued on page 8




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WRITE IN NO. 727

Materials for Interior Molded Ornament: Pros and Cons

SISAL-, GLASS-, OR BURLAP-REINFORCED PLASTER

PROS:

- Historical material
- Class A fire rating — will not burn
- More economical/ft.
- Seams/countersinks easy to cover

CONS:

- Chips; not good for high traffic areas
- Heavy
- Long mold cycling
- Can be damaged by water

GLASS FIBER REINFORCED GYPSUM (FRG)

PROS:

- Greater strength than plaster (so pieces can be made thinner, therefore lighter)
- Rapid mold cycling
- Harder than plaster
- Relatively inexpensive
- Can be installed by non-plasterer
- Non-flammable

CONS:

- As with plaster, but not strictly historical

COMPOSITION (Compo)

PROS:

- Self-adhering
- Pliable
- Chip- but not water-resistant
- Historical material
- Small interchangeable pieces provide design flexibility
- Relatively inexpensive
- Class B fire rating
- Weighs about the same as wood
- Can be stained or painted like wood.

CONS:

- Long mold cycling
- Can be attacked by water

SOLID POLYESTER

PROS:

- 2-week shelf life unless frozen
- Large designs may require many small pieces

CONS:

- Fast molding cycle
- Same material can be used interior/ exterior
- Variation in formulas can allow for more/less flexibility
- Very durable
- Class B fire rating; Class A on request
- Can be installed by any carpenter
- Solid material; can be sanded
- Moisture has no effect

RIGID POLYURETHANE FOAM

PROS:

- Lightweight
- Can be made flexible
- Easy to install
- Chip- but not water-resistant

CONS:

- Emits toxic fumes in fires, if not properly formulated
- Not historical material

FIBERGLASS-REINFORCED POLYESTER (FRP)

PROS:

- Extremely durable
- Can be made flexible
- Lightweight

CONS:

- Not historical material
- Will burn & emit toxic fumes if not properly formulated

Interior Molded Ornament
continued from page 7

are needed in a short amount of time. The one material we've omitted from the chart above is polystyrene foam, which we don't consider a suitable material for most professional jobs: It emits toxic fumes when burned, can be easily crushed, is not a historical material, and, most important, does not hold sharp detail.

Design/Specification

As always, it's important to communicate carefully with suppliers. Dave Talbot of Architectural Reproductions maintains there's no substitute for clear specifications in "the traditional steps of shop drawings, submittals, and approvals. Additionally, clients are demanding more from manufacturers in the area of detailed design and engineering."

Stock Vs. Custom

Another factor to consider when specifying materials are: Is the design available from a catalog or does an original need to be created? As you can see from the *SourceList* (pp. 10, 12, 14), there are hundreds of stock designs available; for example, Decorators Supply offers over 1,700 designs. Obviously, custom pieces tend to be more expensive than stock. Other price considerations (besides material specified) are: The number of pieces to be created and the speed of mold cycling — that is, how long it takes a material to set and how quickly a mold can be reused.

Fire Rating

Code on most public jobs requires a Class A fire rating, which means that a flame will spread very slowly or not at all. Plaster and gypsum, for example, have Class A (or Class I) fire ratings; they will not burn. The addi-

tion of a polymer increases the flame spread number.

Hiram Ball, president of Ball Consulting, is a raw material supplier of, among other things, Jesmonite — a (mostly exterior) formula of gypsum and polymer with a Class A fire rating of 25. Ball explains the ASTM E-84 Tunnel Test: A manufacturer must create the exact recipe that will be used on a project in a 2-x 24-ft. log. The testing lab mounts the sample in a calibrated tunnel. They introduce a flame source at one end and monitor what happens over a period of time and then, depending on how quickly the flame spreads, assign a number, which can range from 1 to 200. Classifications run accordingly: Class A (or I) 0-25, Class B (or II) 26-75, Class C (or III) 76-200.

Beware: Fire ratings are very tricky. A material's suitability for a particular application may depend on the way the building code is written. For instance, a Class C material,

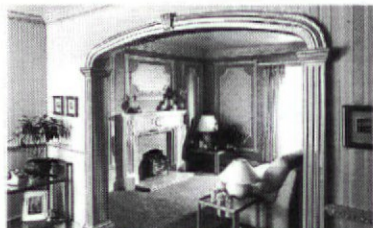
which would not be acceptable in a vertical exit way — a location with the strictest code — might be quite suitable in a hotel room, where the codes are more liberal.

Aesthetics

All of the materials listed in the chart hold crisp detail. Still, it's difficult to quantify what constitutes good detail. Dave Talbot muses, "How crisp is crisp on an acanthus leaf?" The best way to know how a material will look is to examine sample pieces.

Strength/Durability

Most materials can be reinforced to increase strength. But it's important to know where a piece will be mounted when choosing a material. Because plaster and gypsum may chip, they're less suitable for high-traffic areas. Composition and the polymers are quite durable, and they can endure surface impact unscathed. ♦



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WRITE IN NO. 163



TRADITIONAL BUILDING'S SOURCELIST OF INTERIOR MOLDED ORNAMENT

CSI# 06200

■ BY JUDITH SIEGEL LIEF

COMPANY	SPECIALTY	Literature	Ceiling Medallions	Niches	Running Moldings	Columns/Capitals	Other	Materials	% Custom
Above View, Inc. 241 E. Erie St., Dept. TB Milwaukee, WI 53202 (414) 271-4477	Specializes in suspended ornamental plaster ceiling tiles that drop into any 2 ft. sq. commercial grid system. 1,300 colors plus faux wood stain and marble. Exotic wall panels in crocodile, shark, frog, ostrich, alligator, stingray, and elephant. Noncombustible; easily cut.	Free Write in No. 376					Ceiling tiles and exotic wall panels in animal motifs	Gypsum, chopped glass, other noncombustible aggregates	1%
Architectural Conservation 6 Sarnowski Dr., Dept. TB Scotia, NY 12302 (518) 370-0712	Custom shop specializing in creation of decorative elements, stained glass, millwork, and painting restoration.	Free Write in No. 641					Custom duplication	Plaster, GRG, FRP, cast concrete, metal	100%
Architectural Reproductions 525 N. Tillamook St., Dept. TB Portland, OR 97227 (503) 284-8007	Specializes in ornamental detailing for both the preservation market and contemporary applications; multiple materials used.	Free Write in No. 613	×		×	×		Plaster, cement, metals & polymer composites	90%
Architectural Sculpture Ltd. 242 Lafayette St., Dept. TB New York, NY 10012 (212) 431-5873	Molded plaster ornament; custom work a specialty.	Free Write in No. 245	×		×	×	Brackets & corbels, wall ornament	Plaster	50%
Aristocast Originals 6200 Highlands Pkwy SE Dept. TB Smyrna, GA 30082 (404) 333-9934	Specializes in standard elements for immediate delivery. Large staff of carvers for custom and renovation work.	Free Write in No. 118	×	×	×	×	Door surrounds, domes, mantels, archways, corbels, canopies, beams	GRG, high-density polyurethane	30%
The Art Home, Co. 64 Huron Street, Dept. TB Brooklyn, NY 11222 (718) 383-0603	Specializes in restoration of historic decorative plaster. Can work from drawings or make molds directly off buildings. Also, architectural cast stone and fiberglass reinforced products.	Free Write in No. 643	×	×	×	×	Mantels, domes, crown moldings	Plaster, GRG, FRP, cast stone, cast marble	95%
Ball Consulting Ltd. 338 14th St., Ste. 201, Dept. TB Ambridge, PA 15003 (800) 225-2673	Distributors of Forton's Jesmonite — a glass-fiber reinforced gypsum suitable for both interior and exterior usage. Also does consulting for molded ornament materials.	Free Write in No. 726	×	×	×	×	Fireplace surrounds, window moldings, doorway molding, quoins	GRG	90%
The Balmer Studios 9 Codeco Court, Dept. TB Don Mills, ONT M3A 1B6 (416) 449-2155	Manufacturers of pre-cast gypsum moldings since 1835. Over 10,000 patterns; can work from drawings.	Free flyer; send \$25 for Master Selection Guide	×	×	×	×	Enrichments, brackets, fireplaces, friezes, pilasters, pediments	Molding plaster, hydrocal gypsum cement, FGR 95 (glass-reinforced gypsum)	20%
Bauer Casting Design P.O. Box 385, Dept. TB Lexington, GA 30648 (404) 743-3268	Specializes in master molds for custom reproductions on historical jobs. Also Victorian garden curbs.	Free Write in No. 727	×		×	×	All custom ornament	Plaster, cast stone, lightweight concrete	80%
Cameron Noriega Atelier 156 Culver Ave., Dept. TB Jersey City, NJ 07305 (201) 332-6827	Full-service ornament house; sculpting, pattern making, and mold making with a specialty in restoring damaged ornament.	Free Write in No. 413	×	×	×	×	Tile & ceramic murals, brackets, sconces, pediments, panels, friezes, cartouches	Plaster, castable urethanes & resins, terra cotta	100%
Classic Carvings, Inc. 5747 N. Fairfield Ave. Dept. TB Chicago, IL 60659 (312) 334-7797	Custom reproductions and new creations in a variety of styles including Art Deco and Traditional. Class B fire rating with Class A on request.	Free Write in No. 681	×		×	×	Mantels, crown moldings, cornices, chair rails, base moldings, corbels	Polyurethane masters and polyester pieces	80%
Crowning Touch, Inc. 8902 Rosehill Rd., Dept. TB Lenexa, KS 66215 (913) 888-2929 (800) 444-0462	Specializes in architectural ornament in a variety of materials (including wood). Over 100 items available.	Free	×	×	×	×	Crown moldings, cornices, panel moldings, friezes, chair rails, brackets, sconces	High-density rigid polyurethane and flexible urethane, GRG	30%
Cumberland Woodcraft Drawer 609, Dept. TB Carlisle, PA 17013 (717) 243-0063	Distributors of the Belgian Orac Decor line of molded decorative ornament. (Also architectural millwork.)	Free Write in No. 131	×	×	×	×		Polyurethane	0%
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Decorators Supply Corp. 3610-12 S. Morgan St., Dept. TB Chicago, IL 60609 (312) 847-6300	Enormous selection of ornament; composition for interior trim, wall decorations etc.; cast plaster for interior use; stucco plaster for exterior ornament; composition carvings; wood fiber carvings; all styles.	Send \$25 for 5-volume set	×	×	×	×	Wall panel decorations, decorative window cornices, cabinets, pediment ornament, brackets, and more	Plaster, wood fiber, & composition	20%

continued on page 12

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Edon Corporation 1160 Easton Rd., Dept. TB Horsham, PA 19044 (215) 672-8050	Supplier of fiberglass-reinforced ornament specializing in historical replication. In-house capabilities include: Design, sculpting, and pattern-making for large assemblies.	Free Write in No. 189	×	×	×	×	Domes, cornices, and more	FRP GRG	50%
Felber Studios, Inc. PO Box 551, Dept. TB Ardmore, PA 19003 (215) 642-4710	Architectural plaster shop specializing in historic restoration and fabrication. GRG has a Class A fire rating.	Free Write in No. 289	×	×	×	×	Domes, ceiling tiles	GRG, plaster, Jesmonite	90%
The Fischer & Jirouch Co. 4821 Superior Ave., Dept. TB Cleveland, OH 44103 (216) 361-3840	Ninety-year-old manufacturer of architectural plaster ornament; over 1,700 designs in a variety of styles; Class B fire rated. Custom reproduction.	Free Write in No. 196	×	×	×	×	Figures, grilles, gables, mantels, corbels, festoons, beams, friezes, and lots more	Plaster w/fiberglass chips, hemp fiber, & steel rods (where applicable)	100%
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L.H. Freedman Studios 368 Congress St., Dept. TB Boston, MA 02210 (617) 426-8887	Sculptor specializing in moldmaking and casting from drawings, photos, or existing elements especially preservation, conservation, custom art, and architectural design and restoration.	Free Write in No. 639	×	×	×	×	Friezes from the Parthenon & other select elements	Plaster, polymer & plaster fiberglass (epoxy), and composition	95%
Giannetti Studios Inc. 3806 38th St., Dept. TB Brentwood, MD 20722 (301) 927-0033	Stock or custom ornament; also repairs existing moldings; mantels a specialty. "If you can draw it, we can make it."	Free Write in No. 733	×	×	×		Mantels and domes	Plaster & GRG	60%
Hoboken Brownstone Co., Inc. 16 Yale Ave., Dept. TB Jersey City, NJ 07304 (201) 435-2455	Fabrication and restoration of architectural sculpture and detail for interior and exterior applications. Will work from drawings or make molds in situ.	Free Write in No. 735	×	×	×	×	Fabrication of any detail and element	Plaster, GRG, GFRC, cast stone, terra cotta	95%
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Molloy and Associates, Inc. PO Box 515, Dept. TB Hutchins, TX 75141 (214) 225-6106	Sells alkali-resistant glass and equipment used to make GFRC.	Free Write in No. 646	×	×	×	×	Exterior panels, garden benches	GFRC	10%
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continued on page 14

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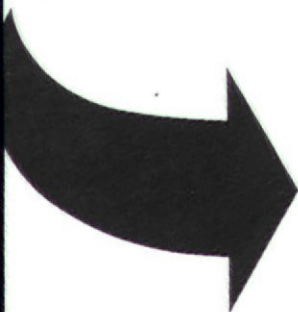
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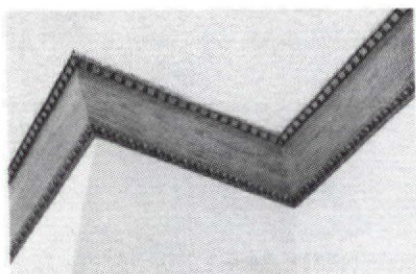
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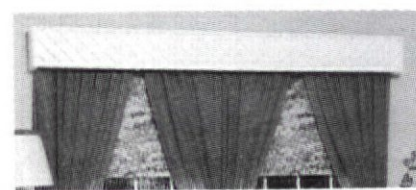


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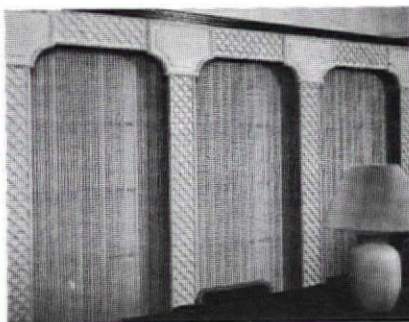
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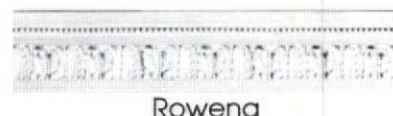
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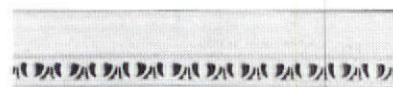
Molding Styles



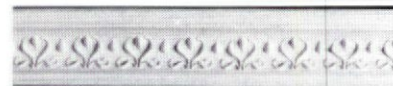
Rowena



Julietta



Nina



Coppelia



Sylvia



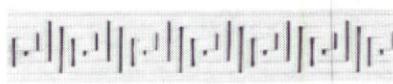
Constantine



Pennita



Tracery



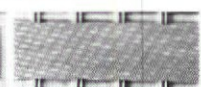
Greek Key



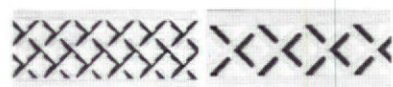
Traditional



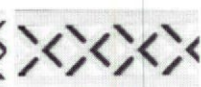
Marquee



Weave



Lattice



Trellis

Friezes & Pelmet



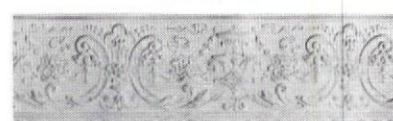
RD 1947



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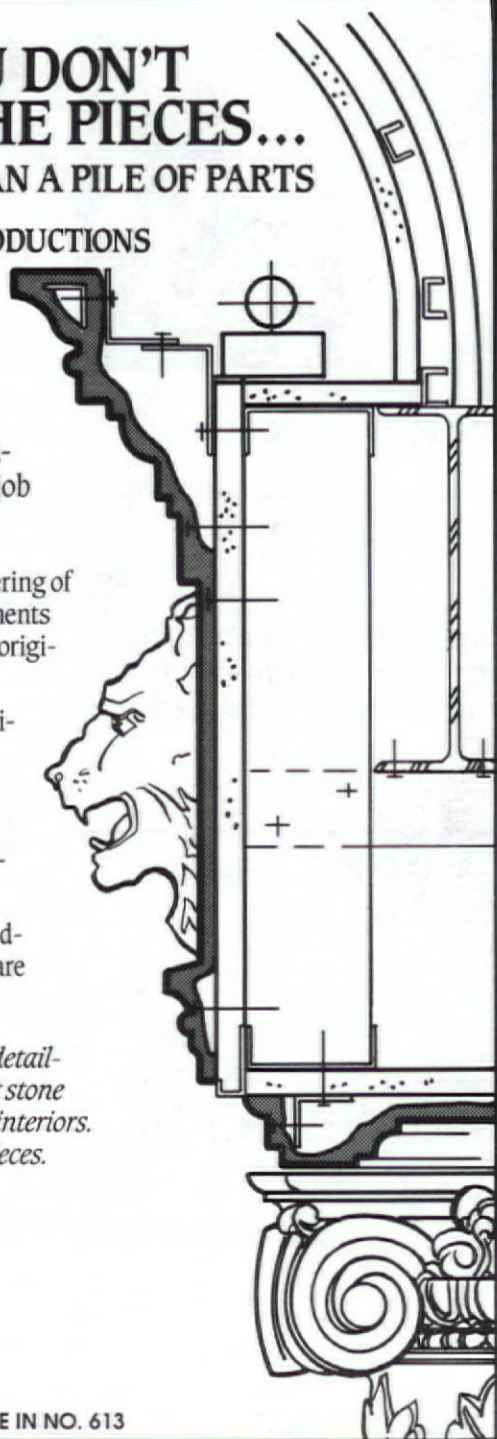
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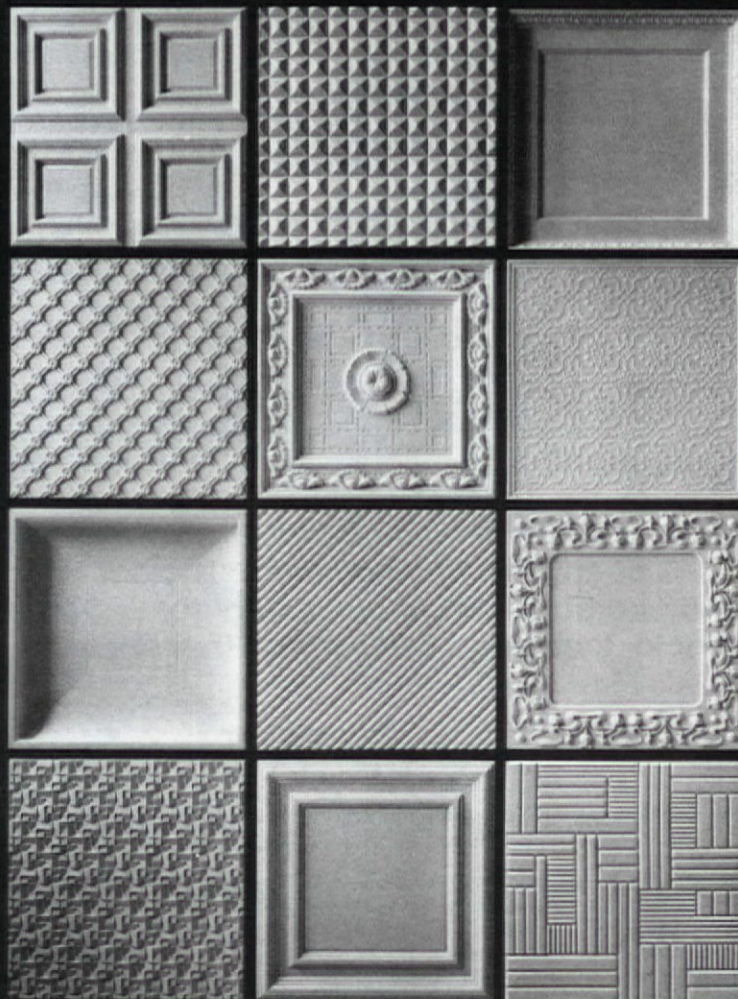
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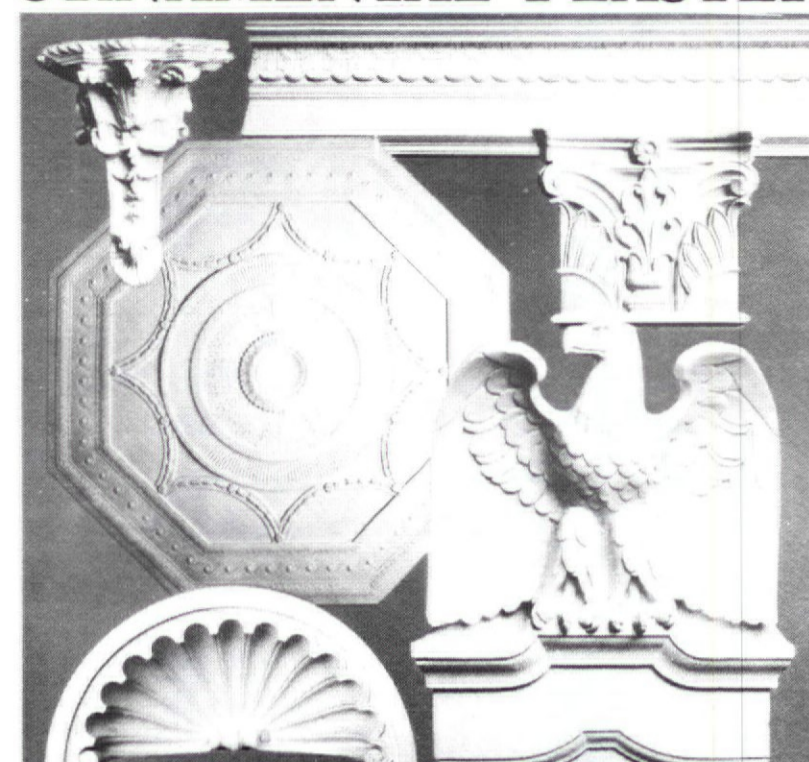
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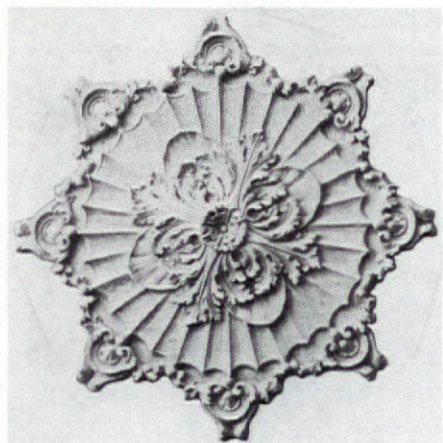


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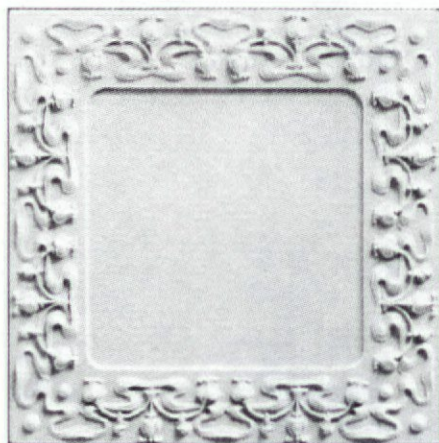
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MOLDED ORNAMENT PORTFOLIO

(Consult *SourceList* for contact information about companies illustrated.)



Louis XV Medallion #707; composition; 1-1/2" relief; 36" x 36". Decorators Supply Corporation



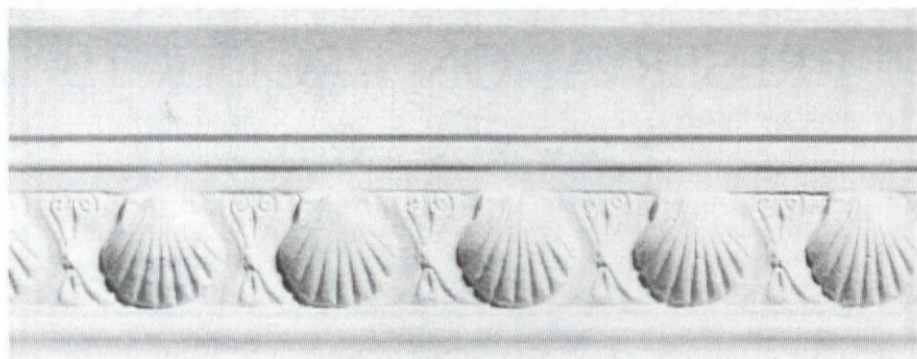
Art Nouveau I ceiling panel #TL-0006; gypsum. Above View



Sconces reproduced from original detail in the old UniRoyal Building, Los Angeles; FRG. Moonlight Molds



Plaster restoration in Connecticut residence. Art Home



Crown with Scallops #6134; 16' x 4-5/8"; high-density polyurethane. Custom Decorative Mouldings



Textured, reinforced fiberglass. Manuel Palos



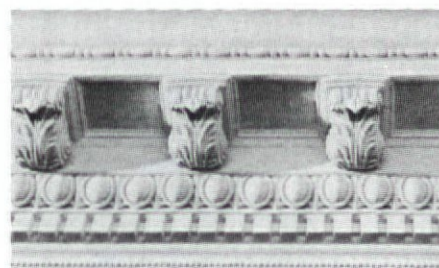
Plaster repair; St. John's R.C. Church, Poughkeepsie, NY. Frank Mangione



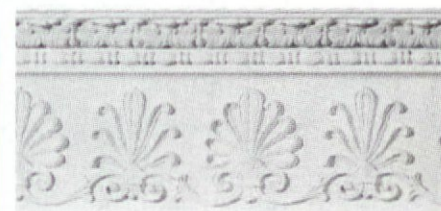
Medallion # 353; gypsum. Nostalgia



Large Georgian molding; cast plaster. Worthington Group



Georgian Classic molding #2390; 6-1/2" repeat; 6' 1/2" lengths; 9-3/8" (wall) and 7-1/8" (ceiling); plaster. M.C.M.C.



New Orleans crown molding; 10" (wall) and 2-3/4" (ceiling); FRG. Giannetti Studios, Inc.

continued on page 18

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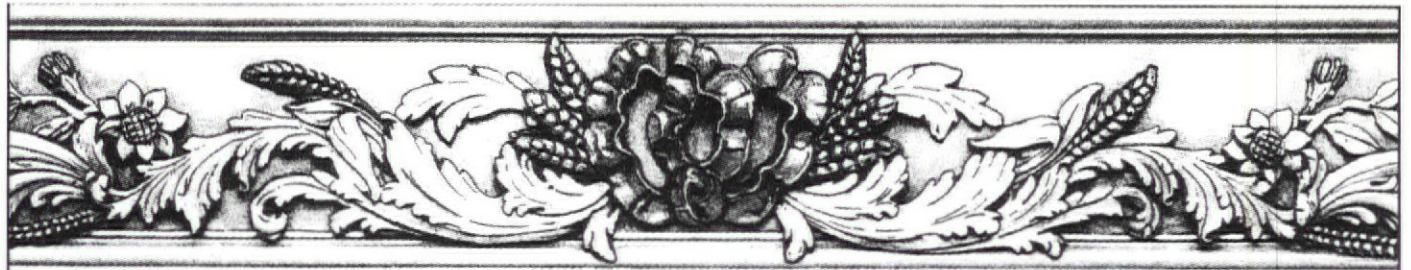
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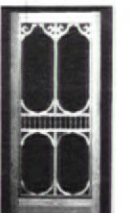
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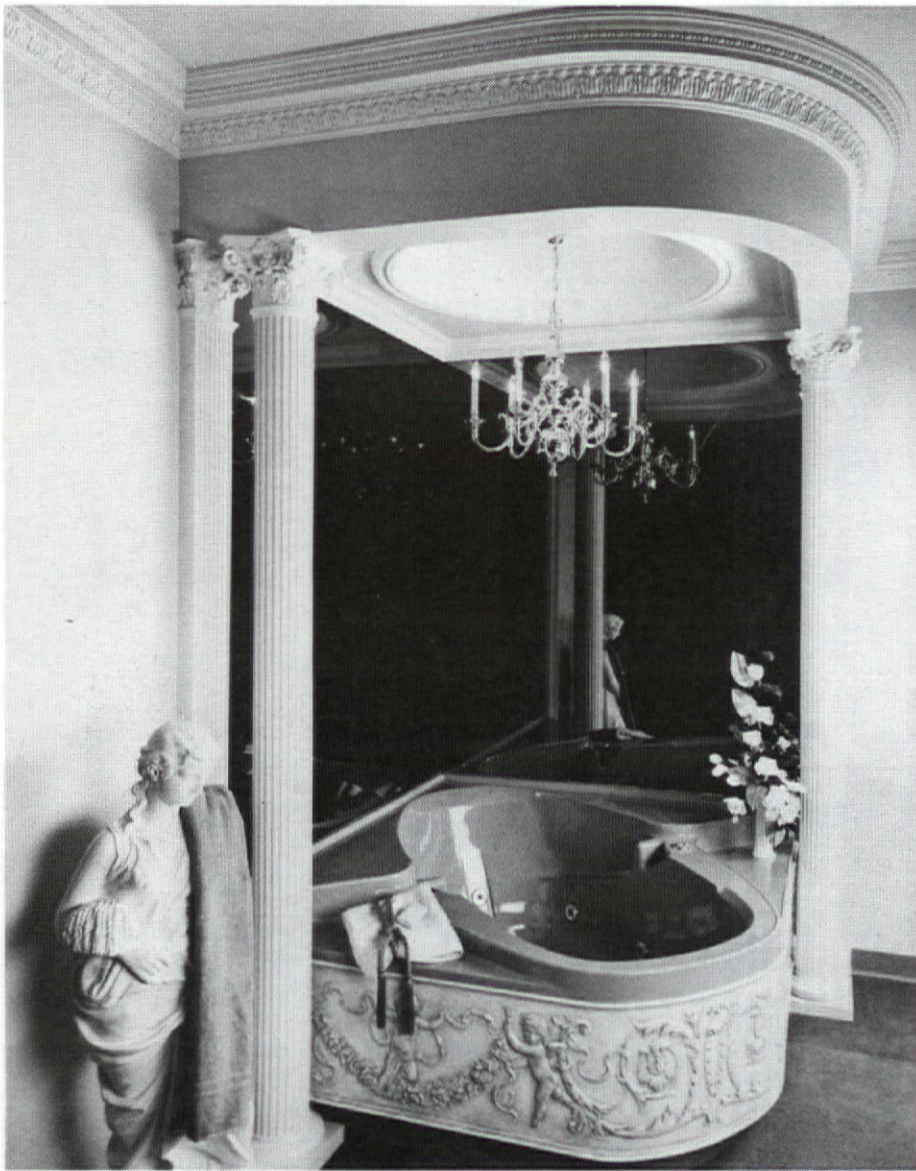
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MOLDED ORNAMENT PORTFOLIO

(continued from page 16)



Plaster moldings; GRG columns; gypsum cement detail on tub. The Balmer Studios



No. 10128 corbel; ornamental plaster. Felber Studios, Inc.



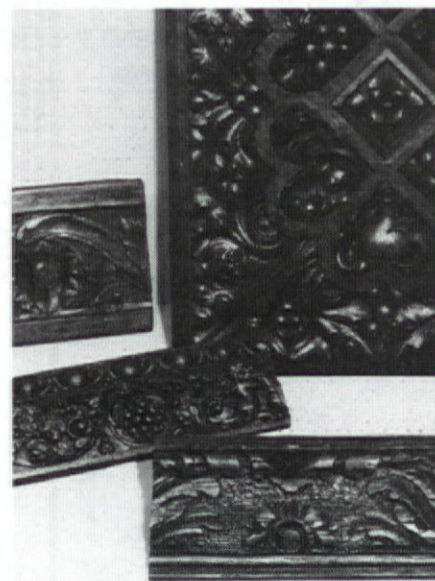
Replication of original plaster capital; polyester. Classic Carvings



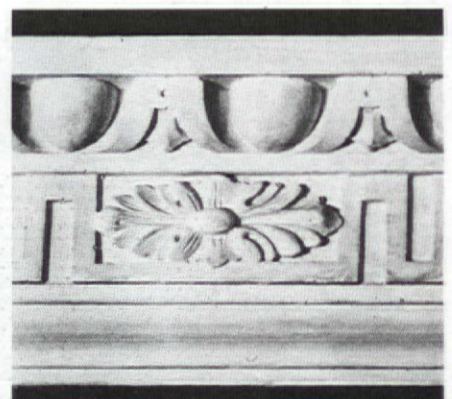
Plaster medallion. David Flaharty, Sculptor



Balcony facing molded in GRG. Architectural Reproductions



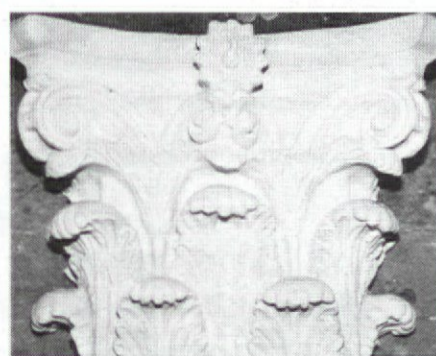
Moldings and wall panels; polyurethane expanded foam with proprietary hard resin outer surface; hand finished to simulate wood. J.S. Keller & Associates



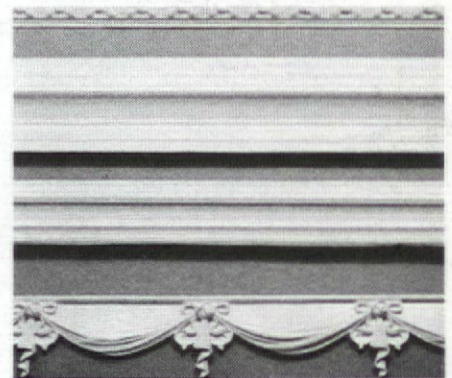
Replication detail of a hand-carved wood column base for the Morgan Library, NYC; hydrocal. Cameron Noriega Atelier



Fireplace (top side) detail; composition. J.P. Weaver



Newly cast capital; cement, polymer, fiberglass. L.H. Freedman Studios



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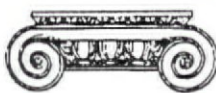
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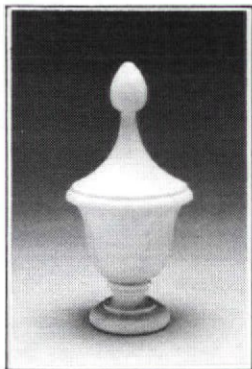
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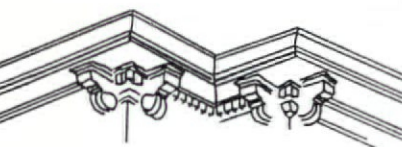
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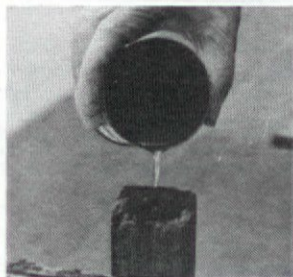
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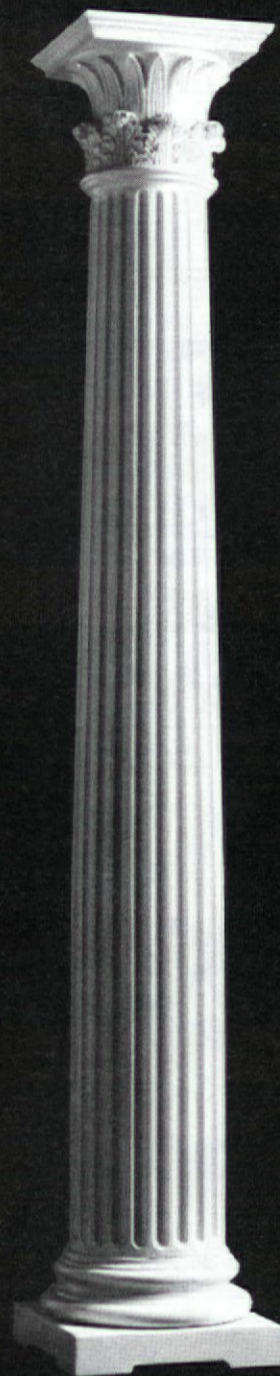
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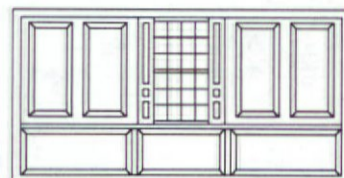
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WRITE IN NO. 423

special report

Beating The Asphalt Shingle Blahs

While providing an economical roof, asphalt shingles just don't have sufficient texture and character to look pleasing on traditional structures. Here are some good-looking alternatives.

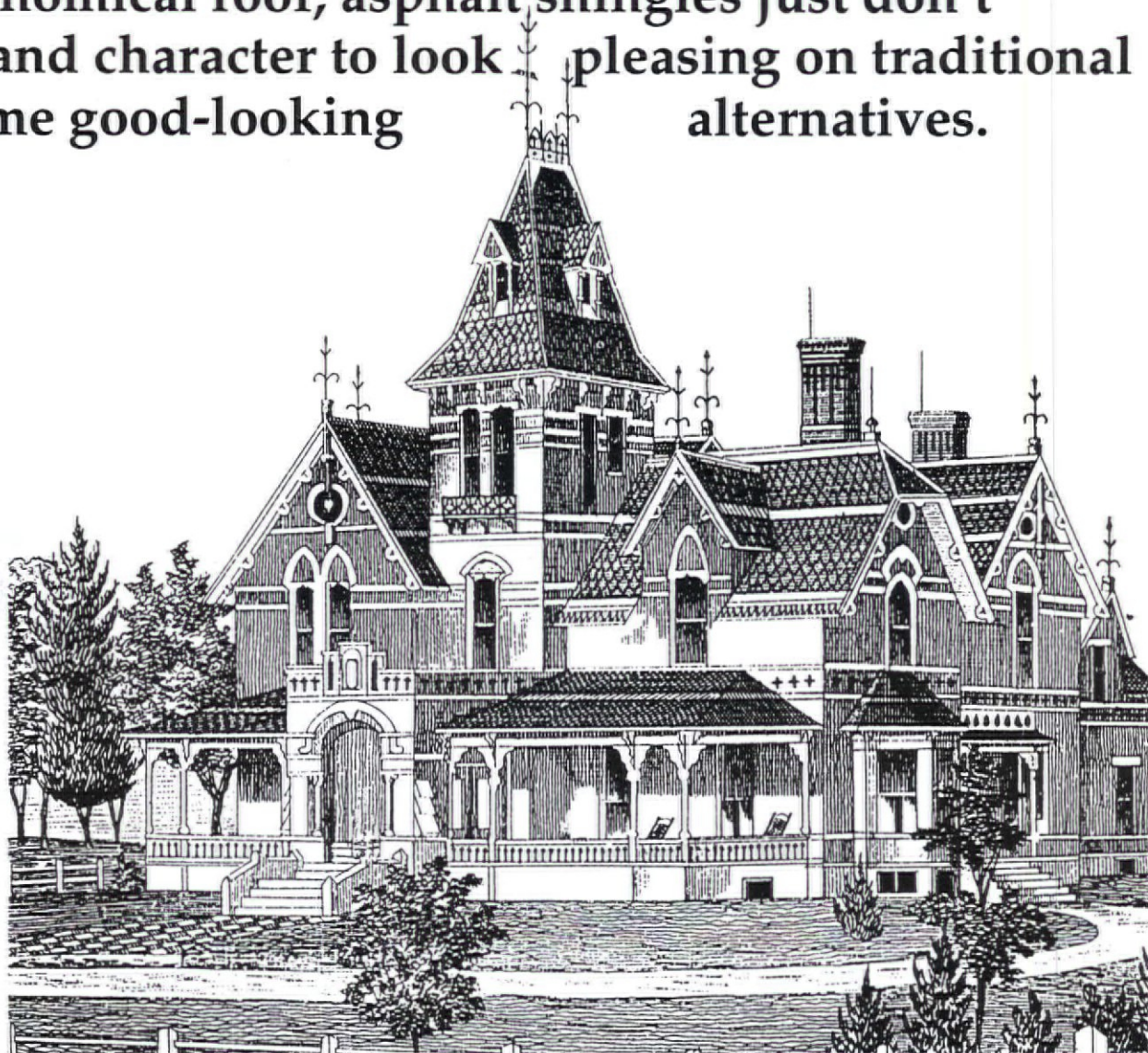
BY CLEM LABINE

Mention the need for roofing to most contractors and you'll get the reply: "What kind of asphalt shingles do you want?" This response is not surprising: Asphalt shingles represent an overwhelming 77% of today's roofing market on a square footage basis. By contrast, metal, clay, and concrete materials total a mere 8% of the roofing market, with wood shingles bringing up the rear at 1% market share.

But for traditional buildings, having that 9% of specialty materials available is critical. On most old and historically styled new buildings, the bland flatness of asphalt shingles just doesn't make it. (Recognizing that problem, CertainTeed has just come out with an extra-thick asphalt product called "Grand Manor Shingle.") Fortunately, the roofing market is big enough so that a 9% market share can support a lot of exciting product development in specialty materials — especially in concrete roof tiles.

Most of the traditional roofing materials are more durable than asphalt shingles — and more expensive. Thus, they find favor with building owners who have a long-range view and/or who put high value on aesthetics and durability. This breaks down into three basic market segments: (1) Restorations and additions to old buildings; (2) Institutional, government, and commercial structures; (3) High-end custom homes. When you're spending over \$1 million on a house, a roof that costs \$10 per sq. ft. doesn't add much proportionately to the cost. But premium-quality materials can add durability, provide a distinctive look, and offer low maintenance costs. The amount of roof that you see from the street is also a factor: High-visibility roofs benefit more from a distinctive material than do roofs that comprise a smaller part of a building's visible elevation.

In the roofing business, salvage materials are more important than in other areas of building products. Occasionally, you need only a few



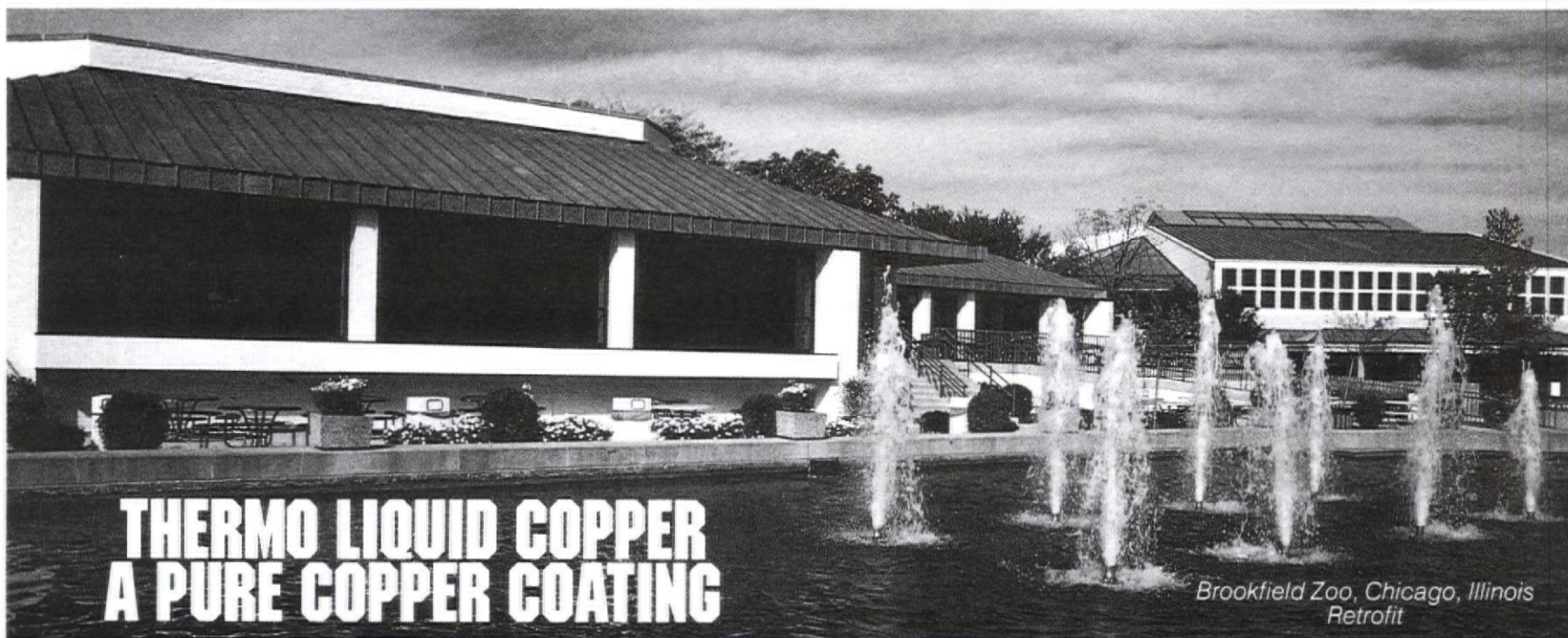
square feet of tile to repair an old roof . . . and you can't find new tiles that will match. Or maybe you're planning an addition to a building that already has a slate or clay tile roof. Sometimes recycled materials give the best match. Some roofing producers, such as Vande Hey-Raleigh, have large supplies of salvaged tiles (concrete and clay) on hand, as well as natural slate. And many of the major roofing installers also have large inventories of recycled tiles and slates.

Who's Included In This Report

We haven't included suppliers of wood shingles in

this report; that was covered in the March/April 1991 issue. And although we are including metal shingles and tiles, we haven't included suppliers of flat metal standing-seam roofs.

Most of the companies included on the following *SourceList* are manufacturers, but we've also listed a few major roofing installers because they also maintain a large inventory of salvaged material, which can be very handy for repair and restoration jobs. The companies listed were selected from respondents to a detailed questionnaire — those most interested in serving the special needs of historical architects and contractors. ♦



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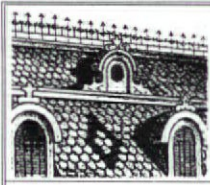
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WRITE IN NO. 464



TRADITIONAL BUILDING'S SLATES, TILES & SHINGLES SourceList

CSI# 07300

■ BY CLEM LABINE

COMPANY	SPECIALTY	Literature	Flat Tiles & Slates	Round Tiles	Fancy Ends	Materials	New/Salvaged	% Custom
Bellvale Slate Roofing P.O. Box 127, Dept. TB Bellvale, NY 10912 (914) 986-5107	Major consultant and installer of steep roofing systems — repair, restoration, and new projects. Slate, tile, copper and other traditional materials.	Free <i>Write in No. 679</i>	✓	✓	✓	All traditional materials	N/S	0%
Bender Roof Tile P.O. Box 190, Dept. TB Bellevue, FL 32620 (904) 245-7074	Extruded concrete roof tiles produced in Florida with Swedish technology. Integral color in each tile; fungus-retarding top coating provides deep colors, smooth surface, and long life. 23 colors; 50-yr. warranty.	Free	✓	✓		Concrete	N	0%
Berger Building Products 805 Pennsylvania Blvd., Dept. TB Feasterville, PA 19053 (215) 355-1200	Among many products, firm stocks the nation's broadest line of half-round metal gutters in copper, galvanized, and painted aluminum. Complete line of fittings, channel-type hangers, etc. Fully locked-seam inside & outside mitres in 4", 5", and 6" sizes. Snow guards in 7 styles.	Free <i>Write in No. 758</i>				Metal half-round gutters	N	0%
Cal-Shake, Inc. P.O. Box 2265, Dept. TB Irwindale, CA 91706 (800) 736-7663	Manufactures a lightweight fiber-cement Class A roofing shake that resembles cedar shakes. Carries an R rating of 2.4 and a 30-yr. limited product warranty. Comes in 4 woodtone colors; product available in sun-belt states and Hawaii.	Free	✓			Fiber-cement	N	0%
CertainTeed Corp. Shelter Materials Group P.O. Box 860, Dept. TB Valley Forge, PA 19482 (215) 341-7000	Has introduced a high-end fiberglass/asphalt shingle, called Grand Manor Shingle, that has extra depth and shadow line thickness. Provides a slate-like appearance when installed. Carries Class A fire rating.	Free	✓			Fiberglass/asphalt	N	0%
Conklin Metal Industries P.O. Box 1858, Dept. TB Atlanta, GA 30301 (404) 688-4510	Manufacturer of metal roofing shingles, including one pattern typical of late 19th-century homes. Also supplies galvanized roofing sheets, gutters, and leaders.	Free <i>Write in No. 714</i>	✓			Galvanized, Copper, TCS, Terne, Paintgrip	N	10%
Craycroft Brick Co. 2301 W. Belmont Ave., Dept. TB Fresno, CA 93728 (209) 268-5635	Natural clay tiles are produced in both flat and round shapes. Available in 8 styles and a variety of colors and tones.	Free	✓	✓		Clay	N	5%
Eternit, Inc. Excelsior Industrial Park P.O. Box 679, Dept. TB Blandon, PA 19510 (800) 233-3155	Integrally colored, fiber-cement shingles, 3/16" thick, that resemble natural slate. Come in 3 colors and 2 sizes, with a 30-yr. warranty.	Free	✓			Fiber-cement	N	0%
Evergreen Slate Co. P.O. Box 248, Dept. TB Granville, NY 12832 (518) 642-2530	Offers a full line of natural roofing slate in 11 colors. The company's extensive inventory allows it to match any color ever produced for reroofing or repair projects. Offers full architectural service and a complete line of slater's tools.	Free <i>Write in No. 713</i>	✓		✓	Natural slate	N	100%
FibreCem Corp. P.O. Box 411368, Dept. TB Charlotte, NC 28241 (704) 527-2727 (800) 346-6147	Manufacturer of non-asbestos fiber-cement simulated roofing slate in 3 styles: Southern Slate, Beaver Shingle, and Euro Slate. Southern Slate comes in 4 standard colors: Charcoal, pewter, silver, and sea green. Also available as siding and architectural panels.	Free <i>Write in No. 377</i>	✓			Fiber-cement	N	70%
Gerard Roofing Technologies 955 Columbia St., Dept. TB Brea, CA 92621 (714) 529-0407	Manufactures pressed steel roofing tile panels in rounded Mission tile and rustic shake patterns. Stone-coated finish comes in 8 solid colors and 7 blends. Lightweight (140 lb. per square) and come with a 40-yr. warranty.	Free	✓	✓		Galvanized with stone coating	N	0%
Gory Roof Tile 1100 Park Central Blvd. South Dept. TB Pompano Beach, FL 33064 (305) 975-7605	Extruded concrete tile with integral color and Class A fire rating. 90 standard colors and blends; shapes include Spanish-S and Barrel.	Free	✓	✓		Concrete	N	20%
Hilltop Slate Co. Rt. 22A, Dept. TB Middle Granville, NY 12849 (518) 642-2270	New York - Vermont region slate in all colors and sizes from their 7 quarries. Specializes in roofing slate for restoration and new construction. Ships anywhere in U.S. Also: Structural slate and flagging.	Free	✓		✓	Natural slate	N	100%
Ludowici-Celadon, Inc. 4757 Tile Plant Rd., Dept. TB New Lexington, OH 43764 (614) 342-1995	Produces roof tile in Spanish S, Barrel, Interlocking Shingle styles; 10 shapes in all; 24 standard colors available. Complete fittings and custom finials, terminals, and end caps.	Free	✓	✓	✓	Clay	N	35%
M.C.A., Inc. 1985 Sampson Ave., Dept. TB Corona, CA 91719 (714) 736-9590	Clay roofing tile manufactured in a variety of styles, including 1-piece "S", Straight Barrel Mission, American Flat, and Oriental. Colors include natural, flashed, and glazed finishes as well as custom colors.	Free	✓	✓		Clay	N	35%
Midland Engineering Co. 52369 U.S. 33 N. South Bend, IN 46637 (219) 272-0200	Supplier and custom installer of a full range of steep roofing systems. Specializes in large structures like churches, schools, and courthouses throughout the Midwest.	Free <i>Write in No. 742</i>	✓	✓	✓	All traditional roofing materials	N/S	0%
Monier Roof Tile 10503 Philadelphia Rd., Dept. TB Baltimore, MD 21108 (301) 335-8822	High-quality extruded concrete roof tiles manufactured at 16 plants located across the U.S. Produced in 6 basic styles and 24 standard colors and blends. Tiles pass the severe freeze/thaw test C67-72 Method 8. Carry 50-yr. warranty.	Free <i>Write in No. 718</i>	✓	✓	✓	Concrete	N	20%

continued on page 24

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Early American slate and custom turret tile.

In our tradition as innovators of the best in Roof Tile products, the cold climate tile experts, Vande Hey-Raleigh adds 2 distinct new styles to their already impressive portfolio.

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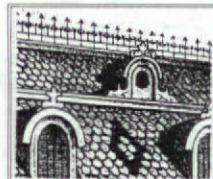


THE ROOF CENTER, INC.

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(301) 656-9231

WRITE IN NO. 747

continued from page 22



TRADITIONAL BUILDING'S SLATES, TILES & SHINGLES SourceList

CSI# 07300

■ BY CLEM LABINE

COMPANY	SPECIALTY	Literature	Flat Tiles & Slates	Round Tiles	Fancy Ends	Materials	New/Salvaged	% Custom
New England Slate Company RD#1, Burr Pond Rd., Dept. TB Sudbury, VT 05733 (802) 247-8809	New and used roofing slate in all colors and sizes; custom sizes and shapes. Also furnishes slater's tools and supplies, and custom snow guards.	Free	✓		✓	Natural slate	N/S	25%
W. F. Norman Corp. P.O. Box 323, Dept. TB Nevada, MO 64772 (800) 641-4038	Original 1908 metal roofing shingles and tiles in 5 styles, including round Spanish tile and two unique Victorian flat shingles. Also related trimmings including cresting, finials, and end caps.	Free <i>Write in No. 52</i>	✓	✓		Galvanized steel, Copper	N	10%
Penn Big Bed Slate Co. P.O. Box 184, Dept. TB Slatington, PA 18080 (215) 767-4601	Supplies Pennsylvania blue-gray slate for roofs, as well as for structural purposes, flagging, blackboards, fireplace facings, and floors.	Free	✓			Natural slate	N	30%
RTS Company 1805 Newton, Dept. TB San Diego, CA 92113 (619) 696-0102	Makes five types of metal tile and shingle roofs: Spanish S-Tile, California Mission Tile, Slate Shingle, Flat Tile, and Standing Seam Shingle.	Free	✓	✓	✓	Aluminum, Steel	N	20%
Raleigh, Inc. 6415 U.S. Bus. Rte 20, Dept. TB Belvidere, IL 61008 (815) 544-4141	Specialists in installation of tile and slate roofs for restoration projects. Large stock of new and used tile, some dating to the late 1800's. Sells in large or small quantities and ships throughout the U.S.	Free <i>Write in No. 580</i>	✓	✓	✓	All traditional roofing materials	N/S	5%
Richmond Precast Concrete Products P.O. Box 37009, Dept. TB Richmond, VA 23234 (804) 275-8262	Manufactures Hendrick's Tile — a concrete tile that simulates the look of a slate or wood-shingle roof, while providing a Class A fire rating.	Free <i>Write in No. 634</i>	✓			Concrete	N	40%
Rising & Nelson Slate Co. Box 98, Dept. TB West Pawlet, VT 05775 (802) 645-0150	Quarrier and producer of Vermont colored slate: Semi-weathering green and gray, black, gray-black, unfading purple, variegated purple, unfading mottled gray-green, unfading mottled green and purple, unfading green, and red.	Free	✓			Natural slate	N/S	100%
Rogers Roofing 251-1/2 Grove Ave., Dept. TB Verona, NJ 07044 (201) 744-0820	Major roofing contractor with long experience with traditional roofs: Slate and tile, custom copper work, wood roofs, gutters and leaders, sheet metal roofs, complete exterior restoration.	Free <i>Write in No. 746</i>	✓	✓	✓	All traditional materials	N/S	0%
The Roof Center 5244 River Rd., Dept. TB Bethesda, MD 20816 (301) 656-9231	Complete line of steep roofing supplies, specializing in tile and slate. Large inventory of new and salvaged roofing material in all shapes and sizes.	Free <i>Write in No. 747</i>	✓	✓	✓	All traditional roofing materials	N/S	10%
Slate & Copper Services 70 Saxonia Ave., Dept. TB Wyckoff, NJ 07481 (201) 848-8898	Major specialist in copper and slate work for both restoration and new construction. Supplies roofing and flashing, gutters, finials, gutters, and snow guards — among other things.	Free <i>Write in No. 721</i>	✓			Copper, Slate	N	100%
Supradur Manufacturing P.O. Box 908, Dept. TB Rye, NY 10580 (914) 967-8230	Manufactures fiber-cement slates and shingles. Supra-Slate II and Heritage Slate are slate look-alikes with Class A rating and freeze-thaw resistance anywhere in N. America. Also available: Dutch Lap, Twin Lap and Hexagonal shingles as well as Mediterranean style clay tile.	Free	✓	✓		Clay, Fiber-cement	N	0%
Thermo Materials, Inc. P.O. Box 9454, Dept. TB San Diego, CA 92109 (800) 882-7007	Supplies Thermo Copper Coating — a finish of acrylic resins and ground copper that can be applied to other materials to create appearance of a patinated copper roof. Also: Material that will accelerate the patinating of raw copper.	Free <i>Write in No. 464</i>				Copper coatings, Copper patinating solutions	N	—
TileSearch 1209 Carrol St., Dept. TB Carrollton, TX 75006 (214) 242-7785	Computerized listing and sales service for all brands, sizes, and colors of previously used clay roof tiles. Quantities for small repairs or large projects.	Free <i>Write in No. 696</i>	✓	✓	✓	Clay	S	0%
Vande Hey-Raleigh Mfg. 1665 Bohm Drive, Dept. TB Little Chute, WI 54140 (414) 766-1181 (800) 236-8453	Broad line of extruded concrete roofing tiles in 7 basic patterns, including 2 new designs: Cotswold stone tile (a variegated gray/green/brown tile with antiqued surface), and English shingle (a blend of terra cotta, brown, black, and French clay). 20 standard colors and textures, plus custom manufacturing. Large stock of recycled slate, concrete, and clay tiles.	Free <i>Write in No. 284</i>	✓	✓	✓	Concrete, Clay	N/S	60%
Vermont Structural Slate Co. 3 Prospect St., Dept. TB Fair Haven, VT 05743 (802) 265-4933	Supplies unfading Vermont Grade A roofing slate in green, mottled green and purple, and purple. Standard thicknesses range from 3/16" to 1/4". Can also supply graduated-textural roofs with individual shingles of varying length and thickness (largest slates are placed near the eaves; smallest toward the ridge line).	Free brochure; Definitive book on "Slate Roofs," \$11.95 ppd.	✓		✓	Natural slate	N	100%
Zappone Manufacturing N. 2928 Pittsburg, Dept. TB Spokane, WA 99207 (509) 483-6408	Traditional-looking roofing systems in copper and aluminum. Decorative copper shingles for exterior and interior uses.	Free	✓			Copper, Aluminum	N	40%

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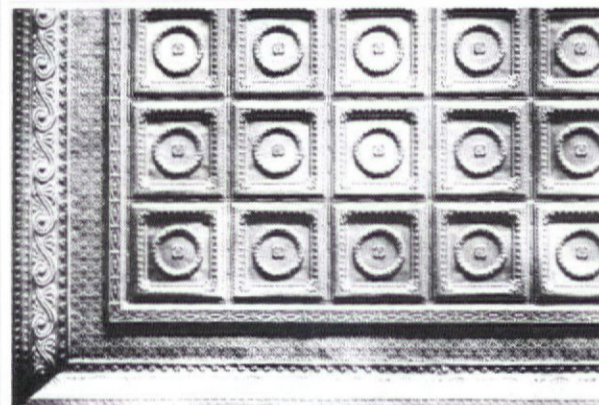
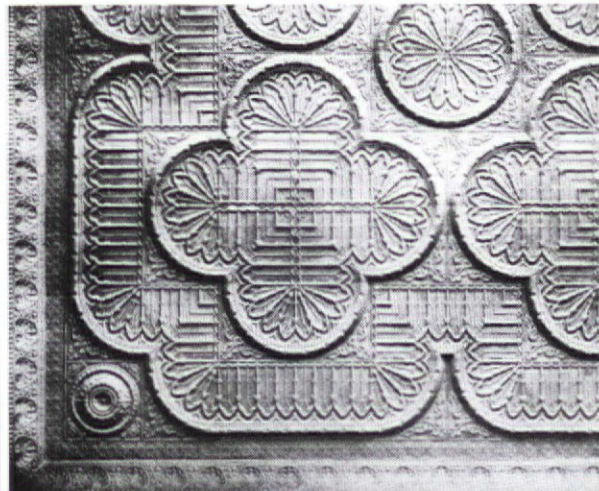
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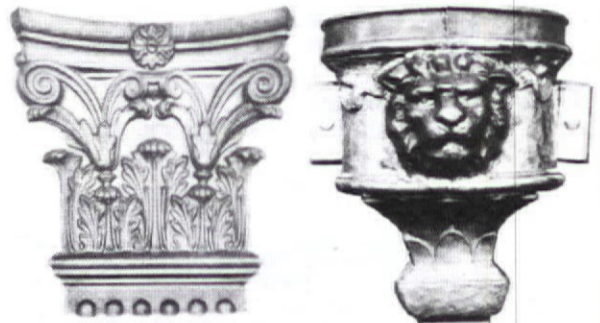
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WRITE IN NO. 52

The Ward Quartersawn Clapboard

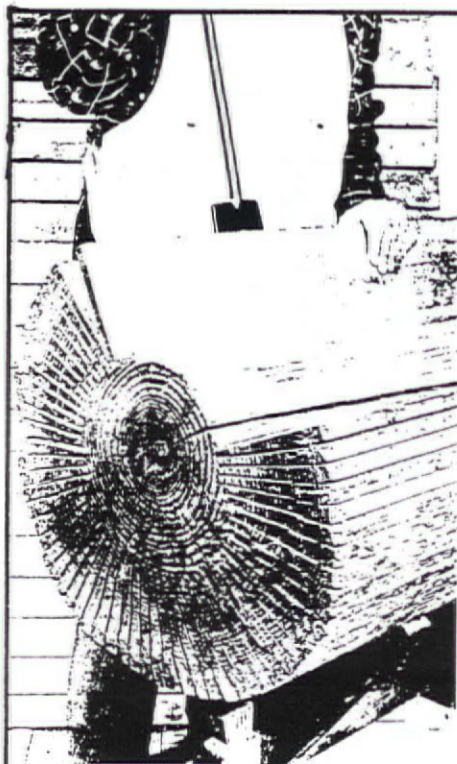
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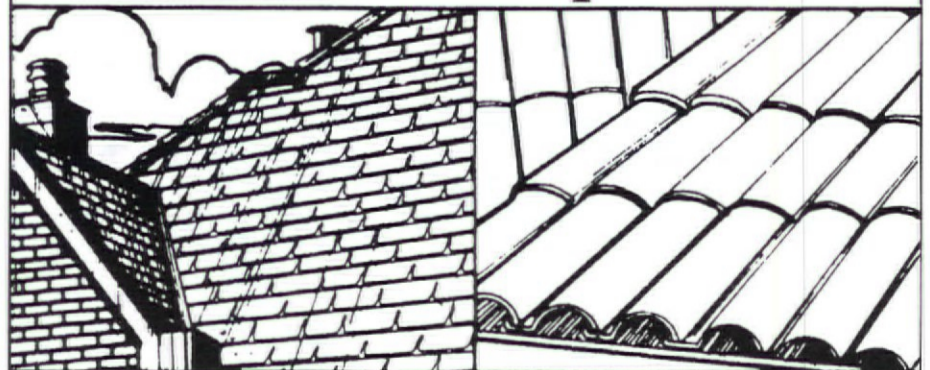
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WRITE IN NO. 580

TRADITIONAL ROOFING PORTFOLIO

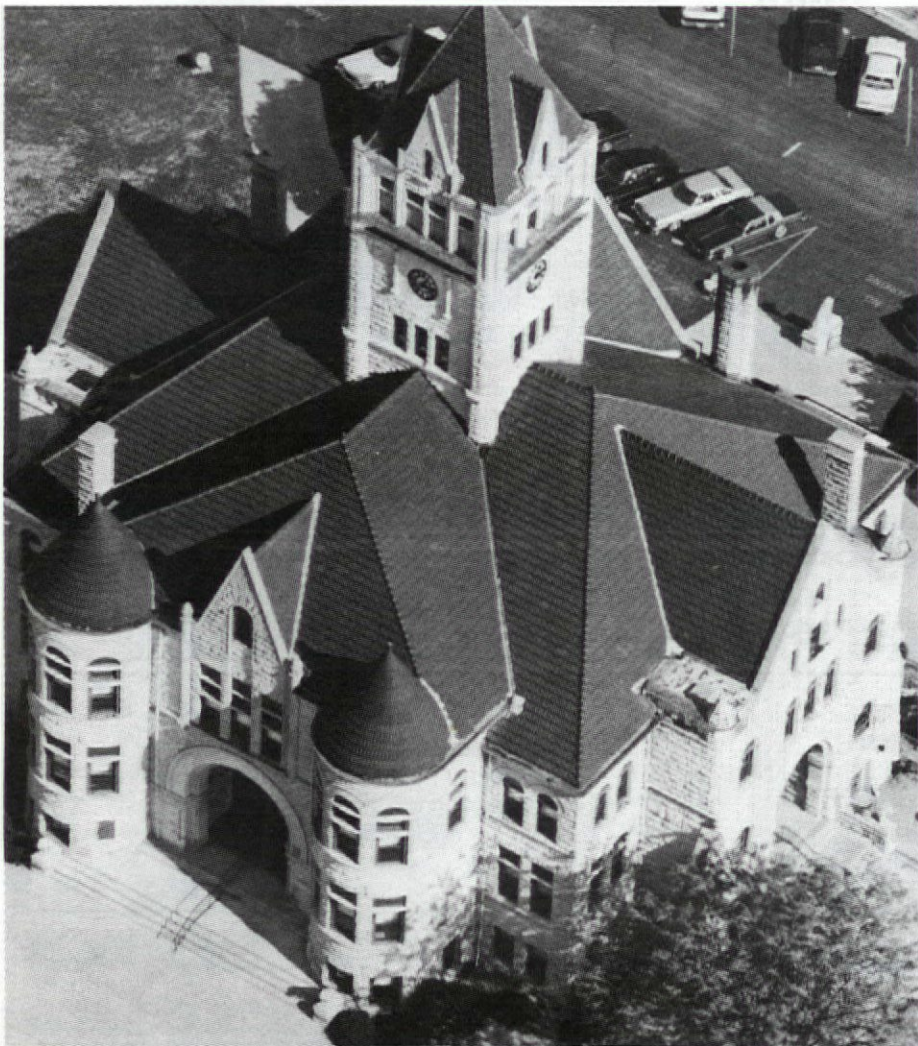
(Consult *SourceList* for contact information about companies illustrated.)



Mission "S" concrete roof tiles from Monier have the bold traditional high-barrel Spanish profile and variegated color



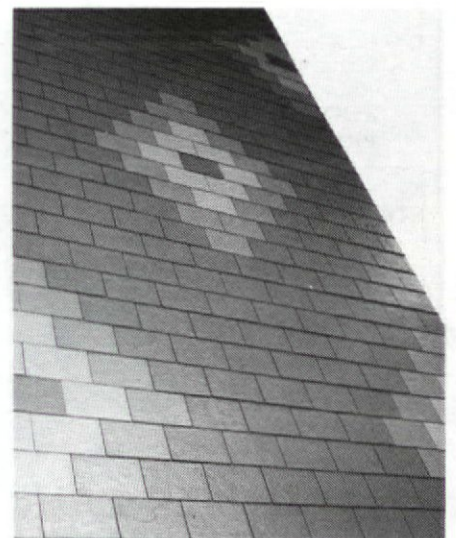
New Cotswold Stone concrete tiles from Vande Hey-Raleigh have the mottled dark gray-brown appearance of old weathered English tiles



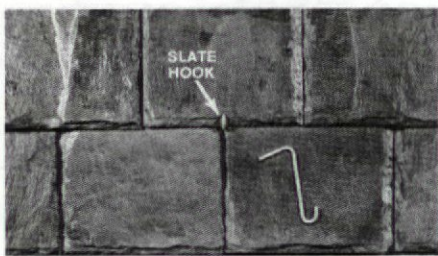
The magnificent red tile roof of the Fulton County Courthouse, Rochester, Ind., was totally re-roofed by Midland Engineering



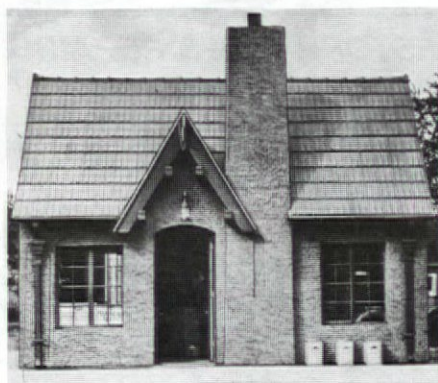
Handmade Hendrick concrete tile from Richmond Precast Concrete Products have been used at Colonial Williamsburg to simulate wood shingles while adhering to fire codes



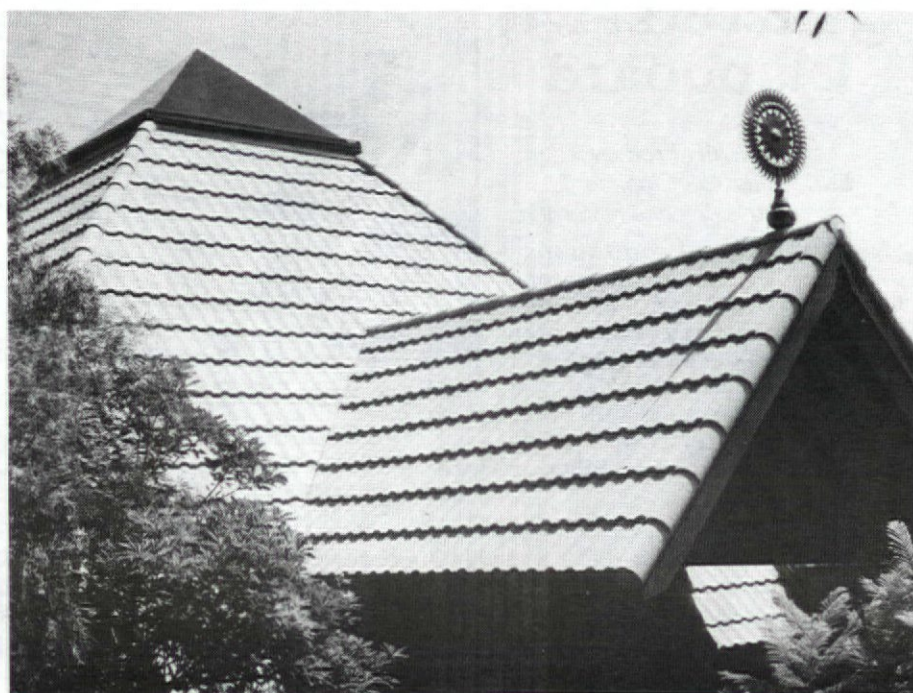
Fiber-cement slate substitutes from FibreCem Corp. come in many colors — permitting creation of Victorian-style patterned roofs



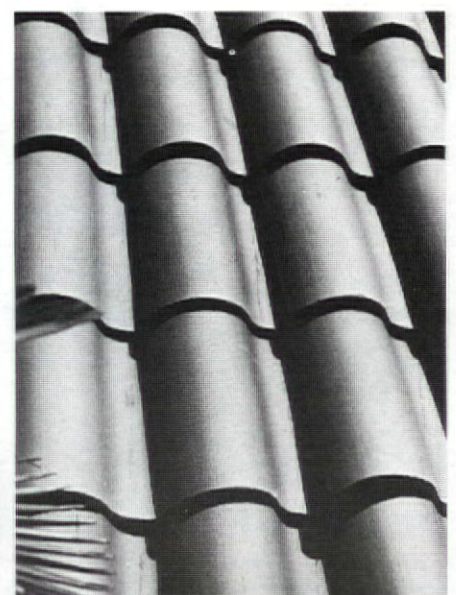
Besides a full line of roofing slate, Evergreen Slate supplies slater's tools and repair products, such as slate hooks



The line of 1908 metal roofing shingles from W.F. Norman Corp. include the Normandie style that resembles flat tile



Gerard Roofing Technologies makes steel roof tile panels in traditional patterns with a stone-coated finish for long life



The Espana 1-piece Mission "S" is just one of a series of natural clay tiles from Craycroft Brick Co.

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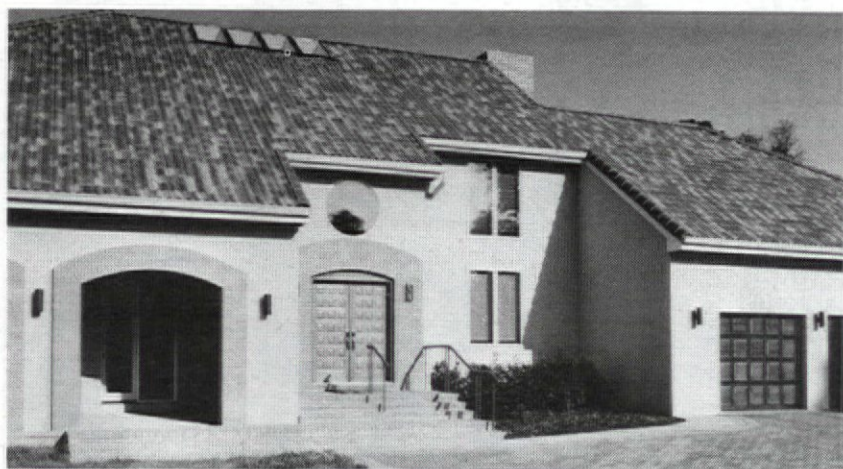
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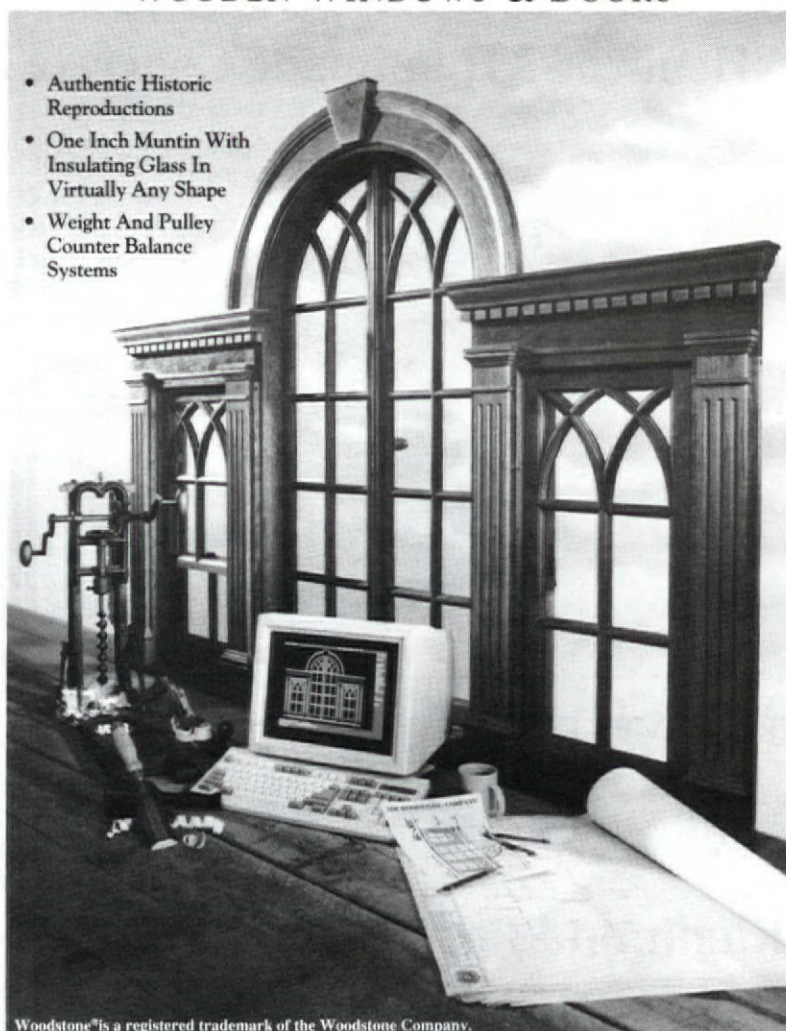
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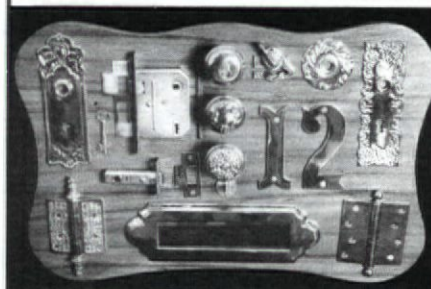


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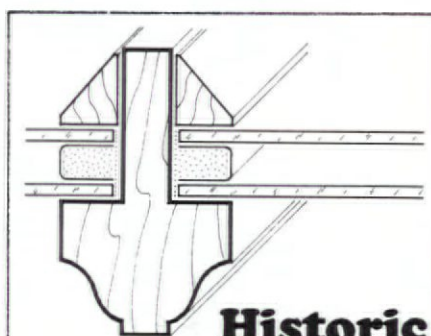
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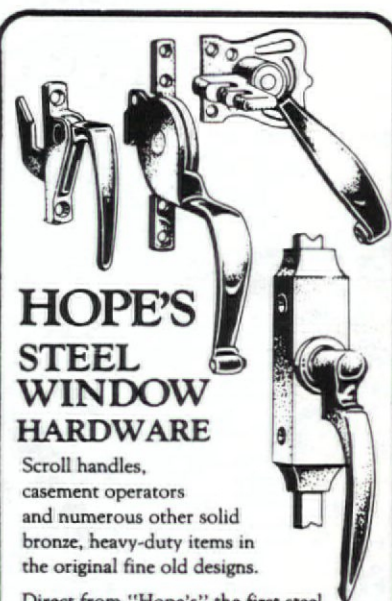
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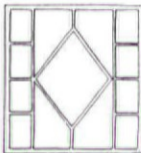
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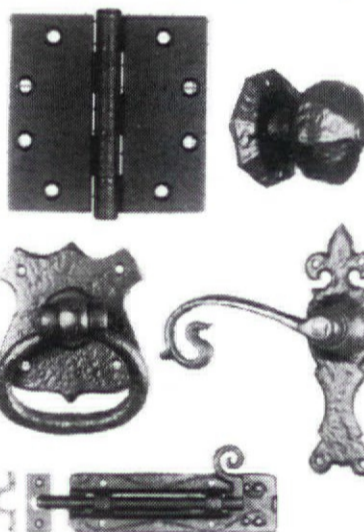
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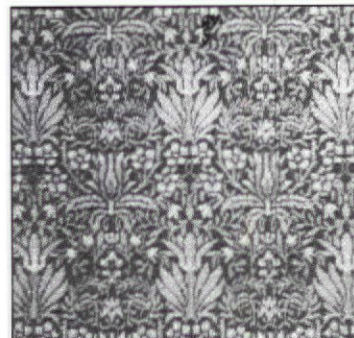
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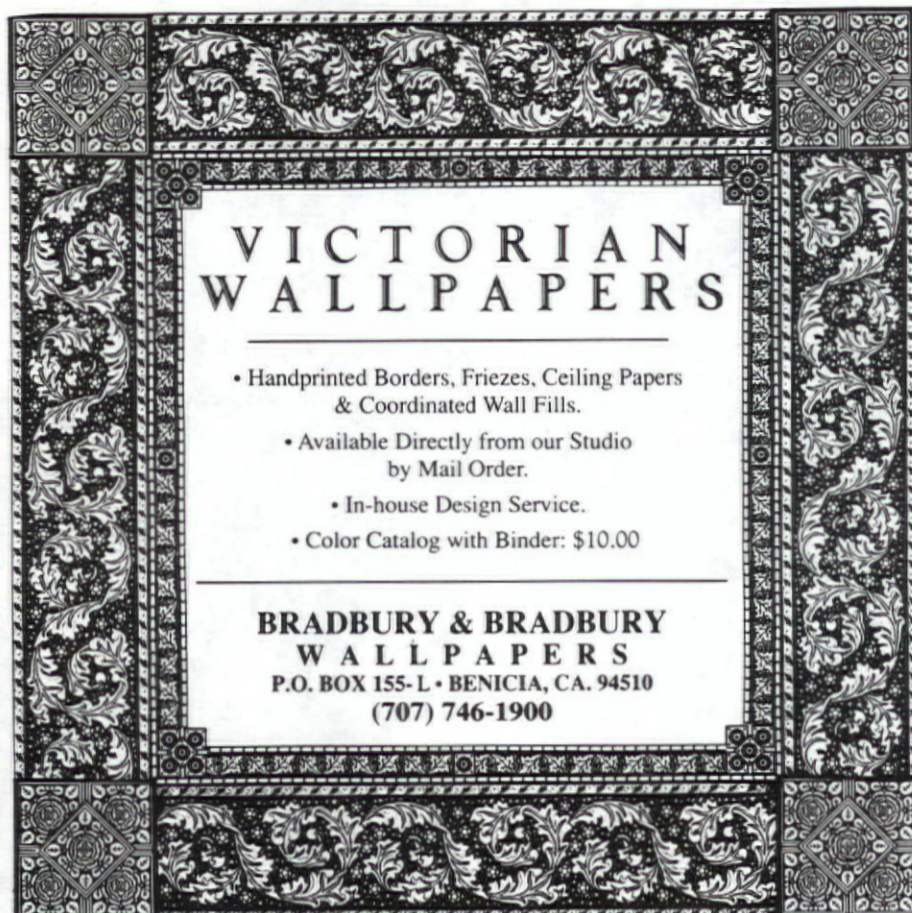


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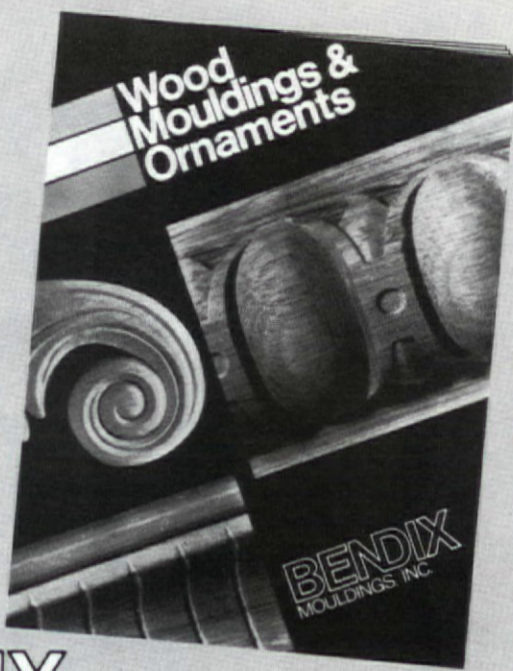
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CARVED ARCHITECTURAL ORNAMENT

Whether carved by hand or carved by machine, ornament that's been shaped under a hardened steel edge has a character and clarity that you don't find in molded ornament. But carvers are more skilled at executing some styles than others.

BY CLEM LABINE

When one thinks of hand carvers, one's mind automatically conjures up visions of the legions of anonymous artisans who carved figures for the Gothic cathedrals. Looking upon those medieval carvings today, people are likely to exclaim: "They don't do work like that any more!" While it's true that there are no longer legions of hand carvers around, they certainly do exist — as this survey shows. And if the budget permits, you can get hand carving created today that will rival the work done in any previous era.

In addition, technology has had a major impact. Multiple-spindle carvers, such as those used by Raymond Enkeboll Designs, can turn out crisply carved wood embellishments — and at moderate prices.

And in the high-tech arena, we've found one firm that's creating large-scale sculpture using CAD software to control cutters. Bill Kreysler, head of William Kreysler Associates, says: "We go directly from CAD output to the final carved object. No one else I know of has the ability to scale up CAD designs to the extent we do." (See page 38.)

Although we include some stone carvers on the *SourceList* (p. 32), we're going to confine our comments here to wood carving shops. Many of the principles that apply to selecting a wood carving studio apply to other carvers as well.

Types Of Wood Carvings

Wood carvings come in several levels of sophistication — and cost:

(1) EMBOSSED MOLDINGS — These can simulate simple carved moldings, although technically they aren't carved, since no material is removed during manufacture. Essentially, a heated roller presses a pattern into wood fibers that have been softened with moisture. Obviously, moldings produced in this fashion are the most economical.

(2) MACHINE CARVINGS — A variety of machines will carve wood mechanically, following a master guide or pattern. Some use mechanical chisels, others employ round cutter heads. Some beautiful moldings can be created in this way — carvings that to the untrained eye appear hand done. Stock machine carvings are relatively economical; however, the cost mounts if you need custom machine carvings because you have to pay for creation of the expensive master pattern.

(3) HAND CARVING — With hand carvings, the pattern emerges from the wood under blows from just a chisel and mallet. There are few limitations to line and undercut; just about anything a designer can conceive, a skilled carver can produce. Of course, hand carvings represent the most expensive type of architectural embellishment. On the other hand, for small quantities, hand carving can be less expensive than tooling up for machine carving.

Artist Vs. Production Shop

There are two basic types of carvers: Those who think of themselves as artists, and those who consider themselves production craftsmen.

The artist-oriented shop is primarily interested in producing one-of-a-kind works; the client is paying for the artist's creative expression. By contrast, the production-oriented shop is geared more towards the creation of traditional ornament — architectural embellishments that will enhance an overall design rather than become the focus of attention.

Both types of shop fill a need (and some of the larger shops can fulfill both roles). Just make sure you match the orientation of the shop to the needs of your job.

A good production carving shop will be able to supply detailed design and working drawings of carving that conforms to historic norms. Since many interior design and architectural firms don't have designers fluent in the fine points of traditional ornament, carving shops find it essential to be able to furnish detailed design service.

Of course, fair's fair: You should expect to compensate a carving shop for working drawings. Ian Agrell, a partner in Agrell & Thorpe, points out: "I'm happy to provide thumbnail sketches for free, but beyond that, we bill for design service at our regular hourly rate." This policy is only prudent, since every now and then a client will obtain working drawings from one shop, then peddle the drawings around to other shops looking for the lowest price.


What Are Those Chisel Marks?

If hand carving is involved, make sure the client understands that a hand-carved product looks different from a machine-produced item. In a world accustomed to plastic laminates, on more than one occasion a client has expressed dismay to see chisel marks on a hand-carved piece. The client was expecting to see the smoothness of a polymer surface, not evidence of the human hand. Although hand-carved pieces can be sanded to perfect smoothness, that's an option that must be specified.

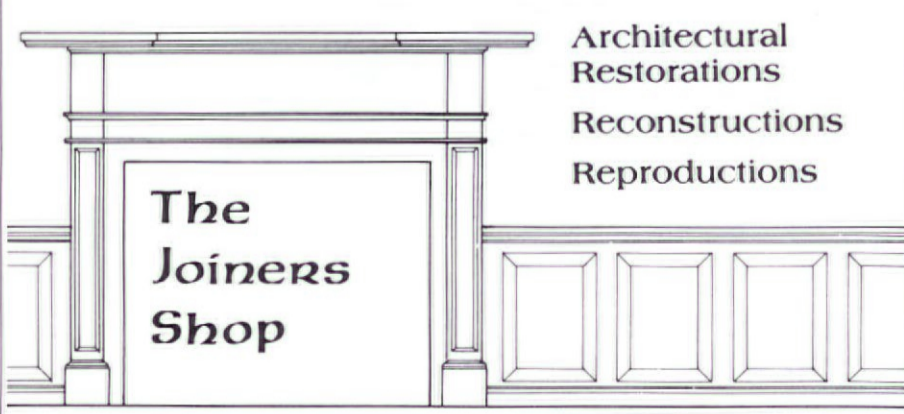
Selecting A Carving Shop

When selecting a shop for hand carvings, Anthony Lombardo, president of Architectural Paneling, Inc., stresses the importance of determining the background of the carvers who will be doing the work. "Carvers who learned their craft in Europe are the best," Lombardo asserts. "There is no substitute for the skills you acquire when you learn your trade as a young person . . . and that's what the European apprentice system develops. For example, for carving cherubs, the Italian or French carvers are absolutely the best."

continued on page 38



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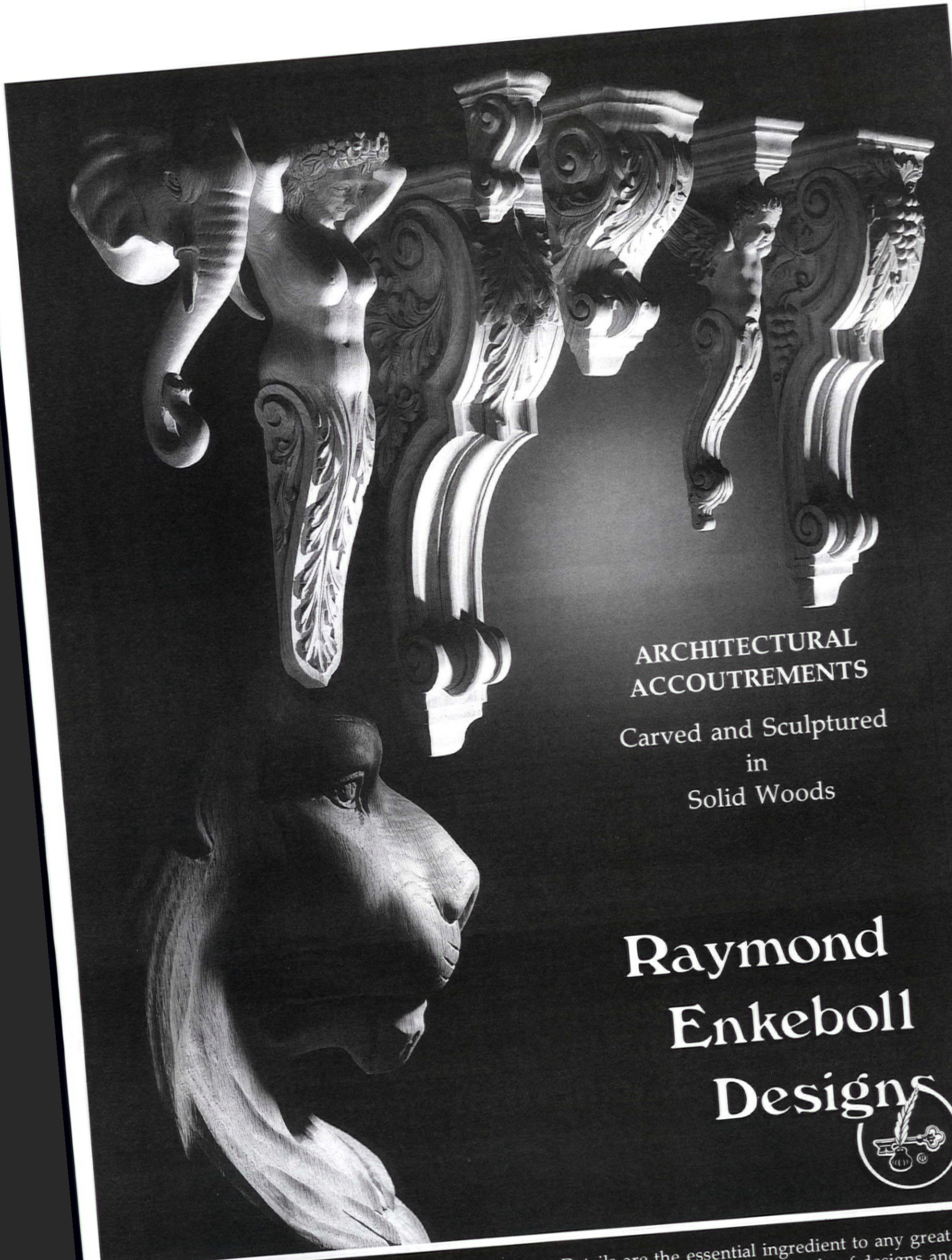
TRADITIONAL BUILDING'S ARCHITECTURAL CARVINGS SourceList

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Art Home Studios 64 Huron St., Dept. TB Brooklyn, NY 11222 (718) 383-0603	Offers complete sculptural and architectural services, both carved and molded ornament. Staff sculptors and carvers are able to form a wide range of materials to match historic originals or architect's design. Small jobs or large.	Free Write in No. 643	✓		Various			100%
Bendix Mouldings, Inc. 37 Ramland Rd., Dept. TB Orangeburg, NY 10962 (800) 526-0240	Extensive line of carved and embossed pine and hardwood moldings and ornaments. Sold in lengths varying from 3 to 15 ft. Custom moldings — carved, embossed, or plain — supplied to quantity users.	Free Write in No. 578		✓	Various hardwoods, Obeche, Pine	✓	✓	10%
Cathedral Stone Co. 2505 Reed St. N.E., Dept. TB Washington, DC 20018 (202) 832-1135	Custom production of architectural carvings in limestone, sandstone, marble: Column capitals, pilasters, fireplaces, etc. All types of interior and exterior relief carving.	No literature	✓		Limestone, Marble, Sandstone		✓	100%
Creative Sculpture Design P.O. Box 33077, Dept. TB Kansas City, MO 64114 (816) 353-3385	Specialist in conservation and restoration of historic buildings, monuments, and sculpture. Can re-create damaged or missing areas of metal or stone. Cleaning, repair, and restoration services. Also: Site-specific sculptural commissions.	Free Write in No. 638	✓		Various		✓	100%
Cumberland Woodcraft P.O. Drawer 609, Dept. TB Carlisle, PA 17013 (717) 243-0063	Complete line of architectural carvings, including capitals, rosettes, ornaments, and custom carvings. In addition to carvings, the firm offers a complete line of fretwork, corbels, wainscoting and paneling, buttresses, and railing systems. Also: Bars, bookcases, mantels, and more.	Free Write in No. 131	✓	✓	All wood types	✓	✓	15%
Draper & Draper 200 Lexington Ave., Dept. TB New York, NY 10016 (212) 679-0547	Specializes in hand-carved mantels, both antique and reproduction. Custom hand-carved mantels in American, English, French, and contemporary styles. Professional discounts.	Free Write in No. 533	✓		Various woods		✓	20%
Elegant Entries 240 Washington St., Dept. TB Auburn, MA 01501 (508) 832-9898	Hand-carved mahogany panels; also available in rosewood and teak. Hand-carved mahogany corbels and sculpture. Company can carve to client's specifications.	Free	✓		Mahogany, Rosewood, Teak	✓	✓	10%
Raymond Enkeboll Designs 16506 Avalon Blvd., Dept. TB Carson, CA 90746 (213) 532-1400	Elegant carved architectural accoutrements, including balusters, newel posts, onlays, rosettes, panels, moldings, crowns, mantels, corbels, and more, in many designs and styles.	Free Write in No. 577	✓	✓	Maple, Oak	✓		5%
Douglas Gest Restorations Box 832, Dept. TB Norwich, VT 05055 (802) 649-2928	Fully staffed architectural woodworking shop that specializes in restoration and preservation services throughout New England. Can reproduce any architectural detail — including carvings.	Free Write in No. 732	✓		All wood types		✓	100%
Harding & Cogswell Corp. P.O. Box 714, Dept. TB Bedford, IN 47421 (800) 457-4040	A major designer and fabricator of Indiana Limestone building cladding systems. Will also execute custom carvings in limestone.	Free	✓		Indiana limestone		✓	100%
Himalayan Wood Carving P.O. Box 99, Dept. TB Peck Slip Station New York, NY 10038 (718) 727-1498	Designs and produces detailed ornamental wood carvings, with a variety of relief and 3-dimensional geometric, floral, and figurative motifs. From Nepal. Screens, bay windows, paneled doors, columns, mantels, etc.	Free	✓		Hardwoods		✓	100%
Wm. H. Jackson Co. 3 East 47th St., Dept. TB New York, NY 10017 (212) 753-9400	Specializes in custom hand-carved wood mantels in Early American, English, and French styles. Hundreds of designs; each unit can be modified to suit the individual project. Also: Antique carved wood and marble mantels.	Free Write in No. 756	✓		Various woods, Marble		✓	100%
Kenmore Industries One Thompson Sq., Dept. TB Boston, MA 02129 (617) 242-1711	Among the classically designed stock carvings available: Carved capitals on pilasters, carved dolphin, swag, basket of fruit transoms & plaques, carved louver fans. Complete hand-carved classical entryways.	Free Write in No. 389	✓		Mahogany	✓		0%

continued on page 34



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WRITE IN NO 577

continued from page 32



TRADITIONAL BUILDING'S ARCHITECTURAL CARVINGS SourceList

CSI# 09540

BY CLEM LABINE

COMPANY	SPECIALTY	Literature	Hand Carvings	Machine Carvings	Materials	Stock Elements	Custom Carving	% Custom
Dimitrios Klitsas 705 Union St., Dept. TB West Springfield, MA 01089 (413) 732-2661	Highly detailed custom wood hand carvings for architectural embellishments, furniture, picture and mirror frames, chests, panels, plaques, etc. Carvings done in any style, on any wood, in any size specified by client.	Free <i>Write in No. 738</i>	✓		All wood types		✓	100%
Kreysler & Associates P.O. Box 173, Dept. TB Penngrove, CA 94951 (707) 765-1102	Architectural sculpture and molding shop with broad capabilities. Has a technique for using CAD files to drive cutters, allowing designer to go straight from computer model to final carved object. For certain jobs, technique is cheaper than molding.	Free <i>Write in No. 739</i>	✓	✓	Various		✓	100%
Larkin Company 210 Carter Dr., Unit 4 Dept. TB West Chester, PA 19382 (215) 696-9096	Architectural woodwork shop turns out a wide range of mantels, both standard and custom. Many of the mantels incorporate hand carving, which can be customized as client specifies. Standard woods include: Cherry, oak, walnut, and mahogany.	Free <i>Write in No. 537</i>	✓		All wood types	✓	✓	30%
Meeting House Restoration 11 Waterman Hill, Dept. TB Quechee, VT 05059 (802) 295-1309	Specialist in museum-quality restoration of antique furniture; reproduction of architectural woodwork and embellishments, including carvings.	Free	✓		All wood types		✓	100%
New York Marble Works 1399 Park Ave., Dept. TB New York, NY 10029 (212) 534-2242	Carving and fabrication of all types of interior marble products, including fireplaces, tiles, and other marble specialties.	Free	✓	✓	Marble	✓	✓	10%
Oak Leaves Studio P.O. Box 2356, Dept. TB Carmel Valley, CA 93924 (408) 659-0652	Specializes in one-of-a-kind high-relief architectural wood sculpture for such things as doors, panels, overmantels, and free-standing sculpture.	Free	✓		All wood types		✓	100%
Manuel Palos Sculpture 1330 Donner Ave., Dept. TB San Francisco, CA 94124 (415) 822-8034	A full-service architectural sculpture studio that, in addition to molded and cast ornament, can produce custom one-of-a-kind carved stone architectural embellishments and sculpture. Works in marble, limestone, and other materials specified by client.	Free <i>Write in No. 642</i>	✓		Stone as specified		✓	80%
Pietra Dura, Inc. 340 East 6th St., Dept. TB New York, NY 10003 (212) 475-3180	Specializes in architectural stone restoration, including retooling or recarving of existing moldings and carvings, honing weathered surfaces, re-creating and installing lost moldings and decorative elements in original material. Also: Moldmaking and casting.	Free <i>Write in No. 745</i>	✓		Stone, Other materials as specified		✓	100%
Puccio-European Marble Works 232 E. 59th St., Dept. TB New York, NY 10022 (212) 688-1351	Sculptor, designer, and consultant to design professionals on the uses of marble in architectural and interior applications. Creates custom fireplaces, stairs, bath tubs, and sculpture.	Catalog \$5	✓	✓	Marble		✓	100%
Readybuilt Products Box 4425, Dept. TB Baltimore, MD 21223 (301) 233-5833	Imports carved English mantels in oak and mahogany. Manufactures 50 styles of Early American, traditional, and Classical mantels in red oak and poplar.	Free <i>Write in No. 217</i>	✓	✓	Various woods		✓	25%
Renaissance Woodcarving 324 Ten Eyck St., Dept. TB Brooklyn, NY 11206 (718) 417-0583	Specialty woodcarver who can custom-carve any decorative element for furniture, paneling, mirror and picture frames, and architectural embellishments. All work done to client's specifications.	None	✓		All wood types		✓	100%
Ricketson Woodwork 100 Bidwell Rd., Dept. TB S. Windsor, CT 06074 (203) 289-1222	Major full-service architectural woodwork shop that provides design and production of all traditional millwork. As part of their service, the firm provides all types of wood carvings, including relief, pierced tracery, incised capitals, rosettes, and running patterns.	Free <i>Write in No. 719</i>	✓	✓	All wood types		✓	100%
Seekonk Studios 54 Seekonk Rd., Dept. TB Gt. Barrington, MA 01230 (413) 528-9135	Sculptural studio concentrates on carving architectural and sculptural forms from original samples or drawings. Works in any carveable material, such as wood, plaster, or stone.	None	✓	✓	Any material specified		✓	100%
Smither Studios Rt. 3 Box 292A, Dept. TB El Dorado Springs, MO 64744 (417) 876-5967	Offers complete restoration of limestone carvings. Also does custom carving, from Gothic and Art Deco architectural embellishments to one-of-a-kind sculpture.	None	✓		Limestone		✓	70%
Strasser & Associates 35 Hillside Ave., Dept. TB Monsey, NY 10952 (914) 425-0650	Specializes in architectural restoration and furniture. Also historic interiors. Can reproduce any architectural wood carving for fireplaces, doors, stairs, etc.	Free	✓	✓	Any wood specified		✓	90%
Jack Wallis' Doors Route 1, Box 22A, Dept. TB Murray, KY 42071 (502) 489-2613	A large stock of carved and handcrafted wood doors. Will also create custom doors to client specifications. Offers a selection of hand-carved architectural accents, and will also do custom wood carving.	Catalog \$4.50	✓		Wood	✓	✓	10%
Frederick Wilbur, Woodcarver P.O. Box 425, Dept. TB Lovingson, VA 22949 (804) 263-4827	Woodcarver specializes in serving architects and interior designers. Historic restorations, as well as more contemporary designs: Hand-carved millwork, doors, mural panels, modillions, capitals, moldings, mantels, etc.	Free <i>Write in No. 752</i>	✓		All wood types		✓	100%
Wilson & McCracken 5255 Butler St., Dept. TB Pittsburgh, PA 15201 (412) 784-1772	Major full-service architectural woodwork shop provides design and production of all traditional millwork. All types of wood carving, including relief, chip carving, pierced tracery, incised capitals, running patterns, and sculptural figures.	Free <i>Write in No. 753</i>	✓	✓	All wood types		✓	100%

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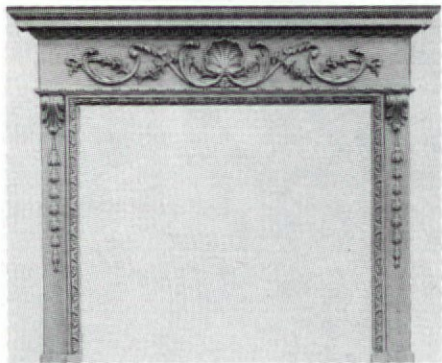
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WRITE IN NO. 756

ARCHITECTURAL CARVINGS PORTFOLIO

(Consult *SourceList* for contact information about companies illustrated.)



Custom hand-carved wood mantel from William H. Jackson



This Corinthian capital was carved in limestone by Manuel Palos



Architectural wood moldings hand-carved by Frederick Wilbur



Elaborate 11 ft. x 9 ft. carved picture frame in Honduras mahogany created for the Frick Foundation by Wilson & McCracken



Carved marble "Dutchmen" inserted into damaged Georgia marble columns by craftsmen from Pietra Dura during restoration of Brooklyn Borough Hall



Carved white oak doors with gold leaf and limed oak finish by Oak Leaves Studio



Classical hardwood doorway carved by Kenmore Industries



An elegant Rococo hardwood detail carved by Agrell & Thorpe



Acanthus leaf wood carving by Dimitrios Klitsas



Deteriorated cast concrete bas-relief sculpture was restored with epoxies by Creative Sculpture Design & Restoration

continued on page 37

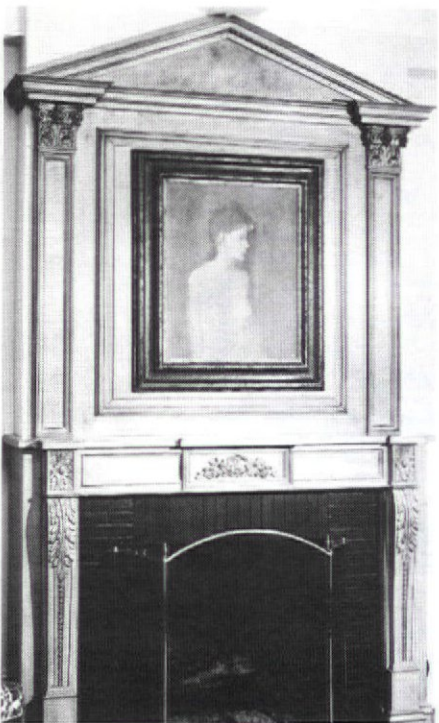
ARCHITECTURAL CARVINGS PORTFOLIO,
continued from page 36



Mythological creature carved in marble by Cathedral Stone



Carved limestone Corinthian capital restored for the State Capitol in Topeka, Kansas by Smither Studios



Chimney piece handcarved by the classically trained craftsmen at Architectural Paneling, Inc.

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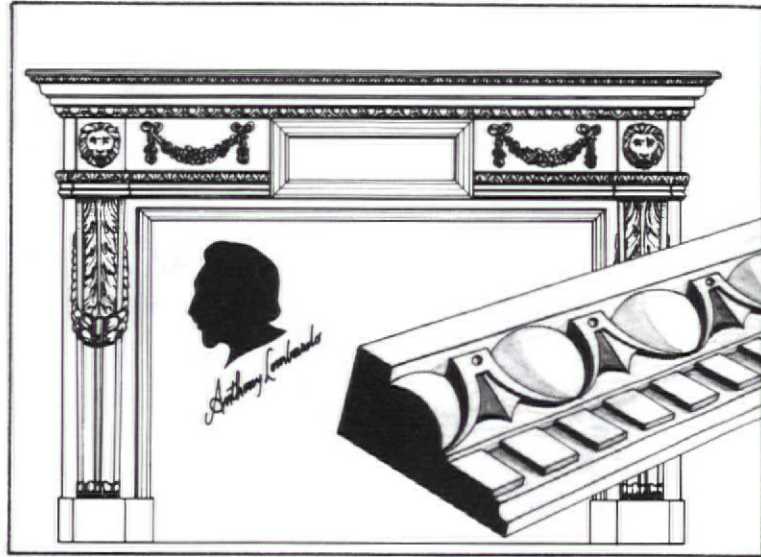
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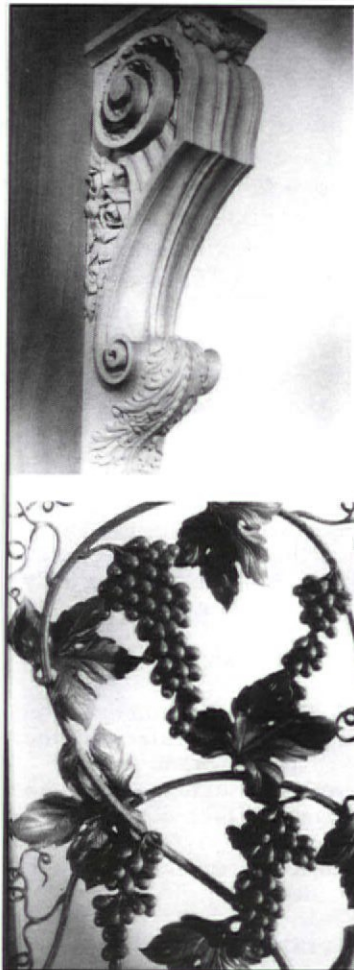


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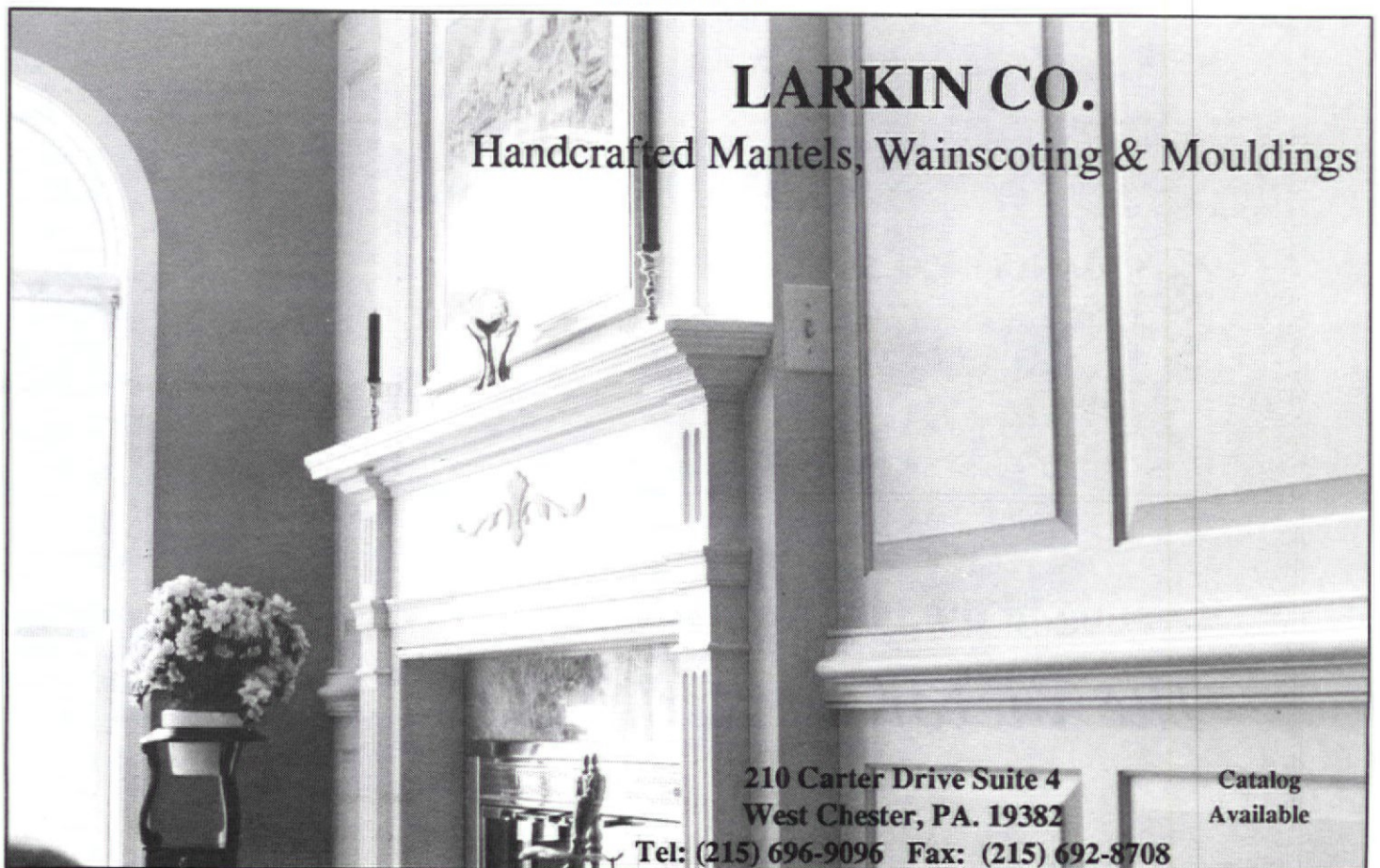
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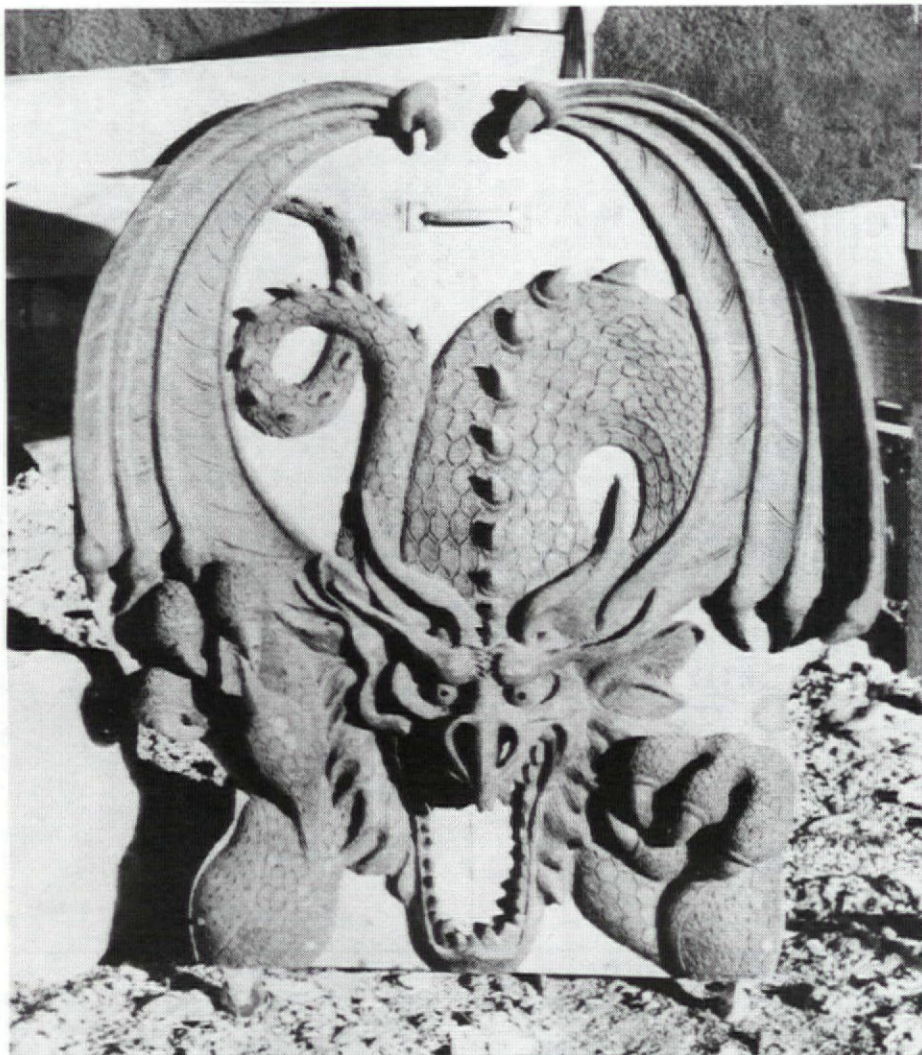
WRITE IN NO. 217

ARCHITECTURAL CARVINGS

continued from page 31

When evaluating samples of a shop's work, be sure the example is the same style as the work you're commissioning, stresses British-trained Ian Agrell. Carvers are more accomplished in some styles than others, he observes. "For example, in our shop I prefer to do the Gothic carving, while my partner, Adam Thorpe, enjoys the Rococo work."

In evaluating samples, there's also no substitute for experience in discerning the differences between excellent and mediocre work. In a panelled room, for example, it's not just individual carvings you're evaluating, but also the way the whole ensemble relates: Proportions, sizes of individual elements, the way the ceiling mirrors the wall, etc. ♦



This one-of-a-kind handcarved dragon fireplace 12' x 13', covering the entire wall was commissioned by actor Nicolas Cage for his S.F. residence. This superb limestone carving exemplifies Palos' master craftsmanship. Freestanding figures, bas-relief, plaques, monuments, busts, interior and exterior architectural details are available in marble, stone or bronze casting.



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WRITE IN NO. 642

Coming in the July/August Issue:

The Victorian Revival

How To Sculpt A 33-ft. Colossus

How do you make a 33-ft. tall sculpture of a human figure — quickly and economically? Bill Kreysler, president of William Kreysler & Associates, says he's figured out a way. Kreysler has a system using CAD output to drive a cutter . . . the computer makes it possible to easily achieve scale-up factors of 15X and greater. The process can start with a laser-scanned image of a 3-D model . . . or read CAD drawings supplied by clients for architectural as well as sculptural shapes. (The process illustrated here could just as easily make a cornice.)

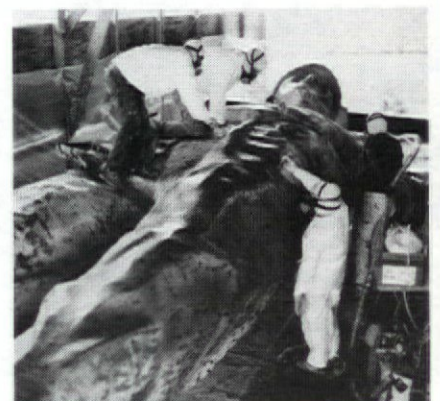
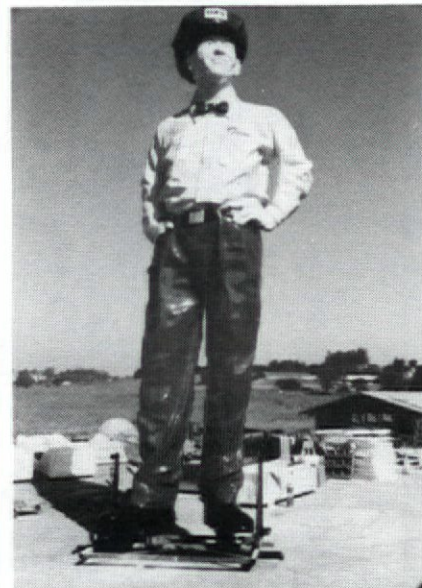
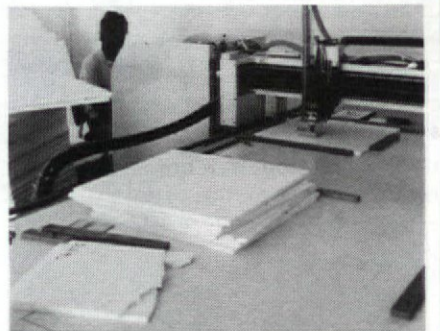
Here's how the system was used to make a huge figure for an amusement park in Japan:

1. A 30-in. model of the desired figure was scanned by a laser scanner to create a 3-D digital image. This image was then loaded into an AutoCad program. Slices through the body of the model as close as 1 mm apart let the sculpture be broken down into several hundred wafer-thin cross-sections.

2. A CNC (Computerized Numerically Controlled) router reads the AutoCad .DFX files and cuts out cross-sections of the scaled-up 3-D digital image. Each slice of polymer foam is left inside its rectangular board so outside edges can be used as reference guides during gluing.

3. Labeled cross-sections are assembled and glued. After adhesive cures, scrap is broken off to reveal the slightly saw-tooth sculpture.

4. Saw-tooth edges are sanded, and a layer of fiberglass-reinforced polyester (FRP) creates a durable structural skin over the foam core.



5. After final glazing, priming, and finish, the completed 33-ft.-tall gas station attendant is ready to go on duty. (For details about William Kreysler & Associates, see Carvings SourceList on p. 34.)



Division 10
SPECIALTIES



special report:
Cupolas & Steeples

CROWNING GLORIES

■ BY EVE M. KAHN



In a small town, a tall spire inspires awe; in an urban setting, elaborate towers compete for attention. Wherever you go, cupolas, steeples, and domes give buildings their highest chance to express themselves. But these superstructures also can give architects headaches. In addition to preventing water penetration, professionals must also choose a material, and manufacturers working in wood, metal, and FRP offer conflicting claims.

To help you decide which product suits your project, below we list some advantages and disadvantages of the different materials and give some thoughts on specs.

One piece of advice holds true no matter which material you pick: When you install a large unit, always invite the townspeople — and the media. Steeple-installation parties can be an enjoyable and easy way to attract publicity. Be sure, however, that you know exactly how the town will be celebrating the event with you: Tom Harris at Architectural Timber & Millwork was a hundred or so feet off the ground during one such celebration when the locals set off a Civil War cannon nearby. "We nearly jumped right off," he recalls.

For providing information for the chart below, we are grateful to Tom Harris at Architectural Timber & Millwork, Daniel Quinn at Skyline Engineers of Maryland, and John Marr at Country Cupolas (wood); Jerry Bennett of Campbellsville Industries (metal); James Bradshaw of Fiberglass Specialties; and Charles Wittman of Architectural Fiberglass Corp. (FRP).

MATERIALS FOR CUPOLAS & STEEPLES: ADVANTAGES & LIMITATIONS

General Notes

- Always consult a reputable manufacturer before developing specs
- Keep installation costs in mind; something that is cheap on the ground but costly to set in place is not a bargain
- Be wary of proportions, especially when dealing with cupolas. Common mistakes are cupolas that are too thin and tall, like telephone booths, or too small — basic rule is, no less than 1 in. of base width per 1 ft. of building length
- Allow for proper joint details. Major reason superstructures have been torn off historic buildings is that improper detailing led to water penetration. Also, where different materials touch, allow for different expansion rates
- Standing-seam cupola roofs are luxuries that look handsome but do not offer more protection than flat roofs; cupola louvers should be deep enough to keep out rain and wind, and roofs should be securely attached
- Remember that dark finishes, on any material, fade faster than light ones

WOOD

ADVANTAGES

- Historical material, suitable for traditional new construction as well as restoration
- Lasts centuries, if properly maintained
- Accepts intricate detail
- Easy to paint, infinite number of colors can be applied by amateurs
- Easy to repair, simple to combine new pieces with existing elements
- Small structures, i.e. cupolas, can be installed by amateurs

DISADVANTAGES

- Costly
- Restoration and fabrication work are time-consuming
- Will deteriorate if not painted regularly
- Heavy (3 times the weight of aluminum or FRP)
- Combustible

SPEC NOTES: • When restoring steeples, hire one knowledgeable firm to handle as many aspects of the project as possible, with as few subcontractors as possible: Every segment of a tower interlocks with the others, and coordination leads to a sounder structure

- Cupola louvers should be nailed and glued, not stapled

ALUMINUM

ADVANTAGES

- Usually less expensive than wood or FRP
- Light (1/3 the weight of wood)
- Relatively easy to repair, although usually must be fixed with replacement panels
- Noncombustible
- Wide range of finish colors available

DISADVANTAGES

- Not a historical material
- Details can be crude at close range
- Requires experts to install, and finishes (anodizing, various metal plating, baked-on coatings) require experts to apply and are difficult to touch up

SPEC NOTES: • Talk to manufacturer before developing specs regarding joints, anchoring details, and interior structure. Common mistakes are (1) not

being aware of how flexible the material can be and (2) over-engineering internal structure

- Various cladding materials are available: Copper and lead-coated copper are durable and can be soldered for intricate detail but must be isolated from aluminum; stainless steel is durable and friendly to other metals but difficult to work; Microzinc is compatible with aluminum, can be soldered, and is more flexible than steel, but it is not as flexible as copper and has to be worked in warm places; terne-coated steel can be soldered for good detail but steel core limits flexibility

FRP

ADVANTAGES

- Usually less expensive than wood
- Does not require experts to install
- 1/3 the weight of wood
- Impact resistant and easy to maintain; does not rot or rust
- Can be installed in large, unitized pieces, minimizing joints
- Class A fire-retardant laminates are available
- Color is integral, so no field paint required for at least 15 years

DISADVANTAGES

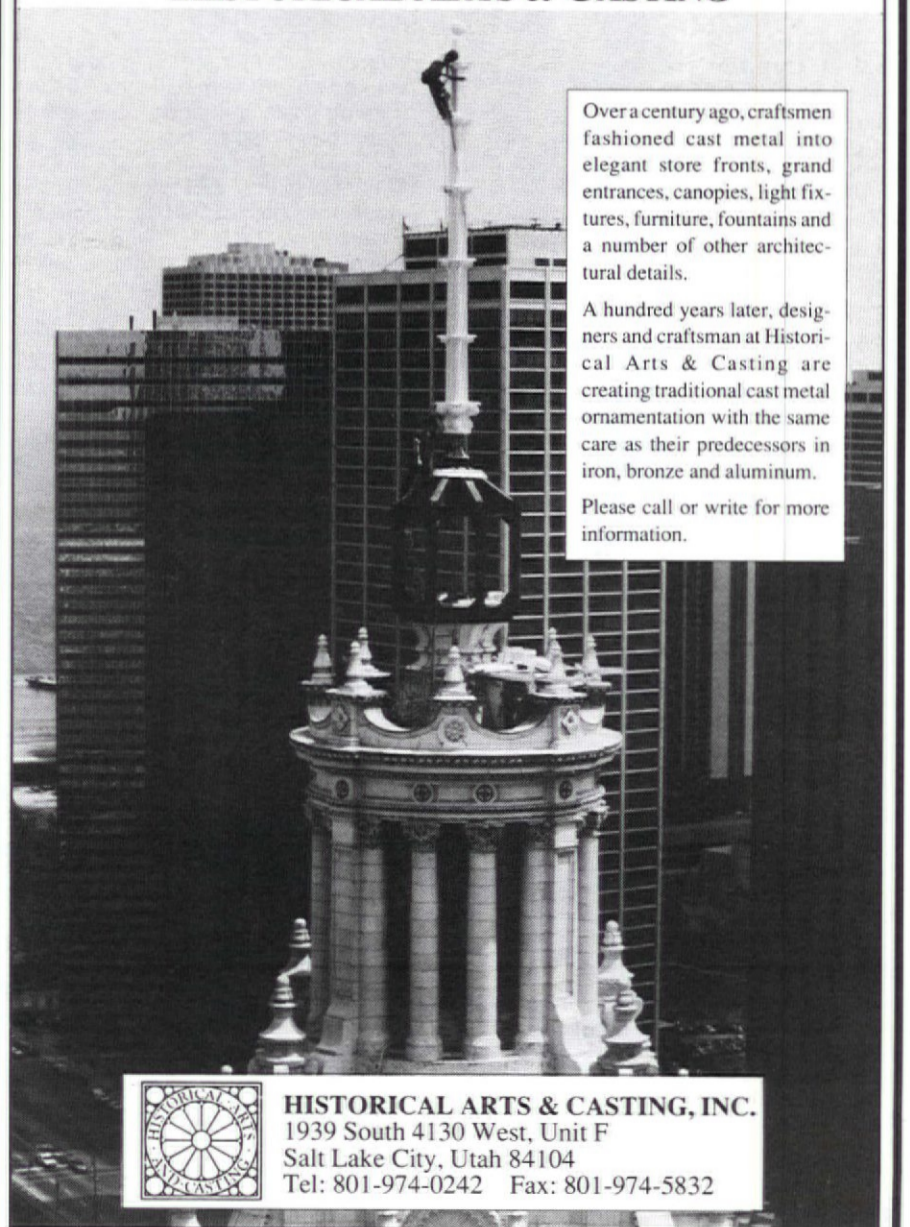
- Not a historical material
- Can be more expensive than aluminum
- Not all suppliers offer custom colors

SPEC NOTES: • Discuss project with manufacturer in early stages, to make sure the design is easily moldable (and hence cost-effective) — i.e., avoid return angles and undercuts

- Specify molded matte finish, rather than matte finish created after fabrication with surface-harming abrasives
- Specify premium-grade, UV-resistant, pigmented gel coats, or use catalyzed urethane or 100%-acrylic-emulsion paints
- High gloss can be regained with rubbing compound and wax

Note: The Fiberglass Fabrication Association's spec guides for architectural FRP will be available at the AIA convention in May

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WRITE IN NO. 121



TRADITIONAL BUILDING'S SOURCELIST OF CUPOLAS, STEEPLES & DOMES

CSI# 10340

BY EVE M. KAHN

COMPANY	SPECIALTY	Literature	Materials	% Custom
Accent Millworks Box 2226, Dept. TB Ashtabula, OH 44004 216-992-7819	Cupola builders, with stock models ranging from 21 to 40 in. H and custom work "as big as a truck can haul." Roofing materials include copper, aluminum, wood, and asphalt. Also supplies custom and stock vanes.	Free	Redwood	15%
Architectural Conservation 6 Sarnowski Dr., Dept. TB Scotia, NY 12302 518-370-0712	Restoration studio specializing in ornament, with extensive experience on towers; also provides speciality roofing, woodwork, and restoration of stained glass, paint, and sculpture.	Free <i>Write in No. 641</i>	As specified	100%
Architectural Fiberglass Corp. 1395 Marconi Blvd., Dept. TB Copiague, NY 11726 516-842-4772	FRP specialists who manufacture replicas of sheet metal, cast iron, stone, terra cotta, and wood steeples and cupolas and related ornament, mainly for commercial and ecclesiastical projects.	Free	FRP	100%
Architectural Timber & Millwork 35 Mt. Warner Rd., Dept. TB Hadley, MA 01035 413-586-3045	Full-service restoration and fabrication of steeples, towers, domes: Survey, documentation, restoration and conservation specs, millwork, steel and timber framing, copperwork, stone, forged iron, bells, weathervanes, gold leaf. Specialists in on/off-site fabrication, restoration, rigging. Also: Extensive experience with weathervanes & finials.	Free <i>Write in No. 329</i>	As specified	100%
Campbellsville Industries Taylor Blvd., Dept. TB Campbellsville, KY 42718 800-467-8135	Major supplier of aluminum steeples and cupolas; has worked around country and holds world record for largest prefabricated steeple! Also clocks, louvers, crosses, finials, cornices, balustrades, urns, dormers, domes, towers; many stock designs. Extensive experience with weathervanes & finials.	Free <i>Write in No. 582</i>	Aluminum, copper, lead-coated copper, terne-coated steel, or Microzinc cladding over aluminum/steel frame	80%
Cape Cod Cupola 78 State Rd., Dept. TB N. Dartmouth, MA 02747 508-994-2119	Stock cupolas with pagoda, hip, or bell roofs and 4 or 6 sides, with molding around eaves and base; from 25 to 48 in. H, custom up to 76 in. H: \$60 to \$1048. Also over 100 styles aluminum and copper weathervanes.	Free	Pine with aluminum or copper roof	1%
Clarke County Metalsmiths 401 E. Main St., Box 641, Dept. TB Berryville, VA 22611 703-955-3666	Subsidiary of Clarke County Roofing and Guttering which fabricates steeples and other superstructures in sheet metal. Also builds all kinds of sheet-metal ornament, including finials.	Free	Copper, tin	100%
Colonial Collections 202 Idlewood Dr., Dept. TB Stamford, CT 06905 203-322-0078	Mail-order source of 4-sided cupolas with hip, bell, or pagoda roofs, in kit or assembled form, from 19 to 68 in. H. stock. \$75 to \$1,100 stock. More for custom. Large selection of full-bodied copper vanes (\$75 to \$300) as well as silhouette and full-bodied cast-aluminum vanes (\$32 to \$300).	Free <i>Write in No. 728</i>	Northern white pine with copper or wood roof	5%
Country Cupolas Dept. TB E. Conway, NH 04037 603-939-2698	Cupolas with pagoda, bell, gable, gambrel, or hip roofs, with louvers or openings. 4, 6, or 8 sides, from 19 to 68 in. H stock, custom to 96 in. H. Options include keystones, corner posts, cladding such as clapboard.	Free <i>Write in No. 716</i>	Northern white pine with aluminum, copper, or unfinished roof	25%
Denninger Cupolas & Weather Vanes RD 1, Box 447, Dept. TB Middletown, NY 10940 914-343-2229	Hand-crafted cupolas with hand-seamed copper roofs; specializing in historic reproductions and other custom work. Standard line has 4 or 6 sides, period molding, glazing (\$995 to \$3,295). Wide variety of weathervanes, from full-bodied copper to cast aluminum (\$40 to \$3,000). Custom silhouette vanes available in many materials.	Free <i>Write in No. 730</i>	Redwood or cedar with copper roof	50%
Edon Corporation 1160 Easton Rd., Dept. TB Horsham, PA 19044 800-523-2539 or 215-672-8050	Major manufacturer of FRP domes, steeples, and cupolas; has worked on large projects around the country, and can reproduce from originals or images. Also, line of 4 stock cupolas with 4 or 6 sides, bell or hip roof.	Free <i>Write in No. 189</i>	FRP	80%
Fiberglass Specialties Box 1340, Dept. TB Henderson, TX 75653 800-527-1459 or 214-657-6522	Major supplier of FRP steeples and cupolas; offers dozens of stock units (from \$1645 to \$16,540) as well as components. Steeples can have 4, 6, or 8 sides; windows or louvers, decorative panels, pilasters, columns, railings, urns, and vanes.	Free <i>Write in No. 731</i>	FRP	25%
Good Directions 24 Ardmore Rd., Dept. TB Stamford, CT 06902 800-346-7678	Stock cupolas, 4 or 6 sides, with hip, bell, or pagoda roofs. Sizes up to 36 in. base; 25-1/4 to 65 in. H. Large selection of full-bodied copper vanes; verdigris or polished finish. Company's weathervanes are designed to mount easily on their cupolas.	Free <i>Write in No. 734</i>	Northern white pine with copper or wood roof	0%
Historic Reproductions 2009 Quimby Ave. S.W., Dept. TB Canton, OH 44706 216-453-7363	Manufactures a bell-roof FRP cupola with glazing or louvers; units measure 42 by 99 in. Options include custom-colored gel coat for roof and/or body; laminated copper roof.	Send \$3 for brochure	FRP	5%
Kivett's Drawer 590, Dept. TB Clinton, NC 28328 800-334-1139 or 919-592-0161	33-year-old FRP steeple manufacturer: Options include windows, louvers, railings, and urns. Also cupolas with 4 or 8 sides, windows or louvers, pagoda or bell roofs.	Free	FRP	7%
William Kreysler & Assocs. Box 173, Dept. TB Penngrove, CA 94951 707-765-1102	State-of-the-art FRP cupolas, steeples, domes, and ornament; can produce rough, natural-looking surfaces by adding custom-color aggregate to the gel coat. Works primarily on the West Coast, and has also built cupolas with GFRC.	Free <i>Write in No. 739</i>	FRP, GFRC	100%
Landmark Rigging Inc. 63 Main St., Dept. TB Florence, MA 01060 413-586-4121	Steeplejacks: Services include installation of copperwork, millwork, and slate; structural repair of timber frames, masonry restoration, painting, and gilding.	Free <i>Write in No. 759</i>	As specified	100%
J.C. Lauber 504 E. LaSalle Ave., Dept. TB South Bend, IN 46617 219-234-4174	100-year-old sheet-metal and FRP company that, along with fabricating industrial products, restores steeples: services include metal, tile, and slate roof work, gilding, and ornament and finial replication.	Free	As specified	100%
LMC Corp. 118 2nd Ave., Dept. TB Paterson, NJ 07514 201-279-3573	French-born metalwork company that has created domes, steeples, and ornament for major civic and religious buildings, including the Statue of Liberty, Borough Hall in Brooklyn, NY, and Manhattan's Police Building.	Free	Metal as specified	100%

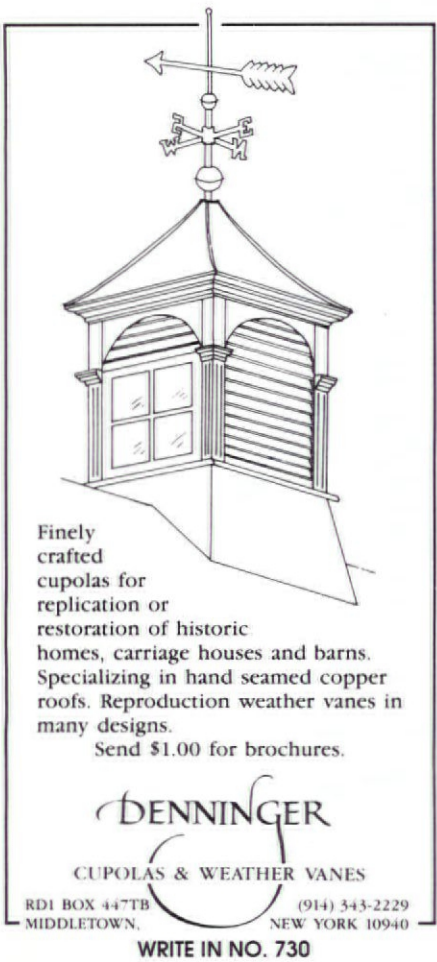
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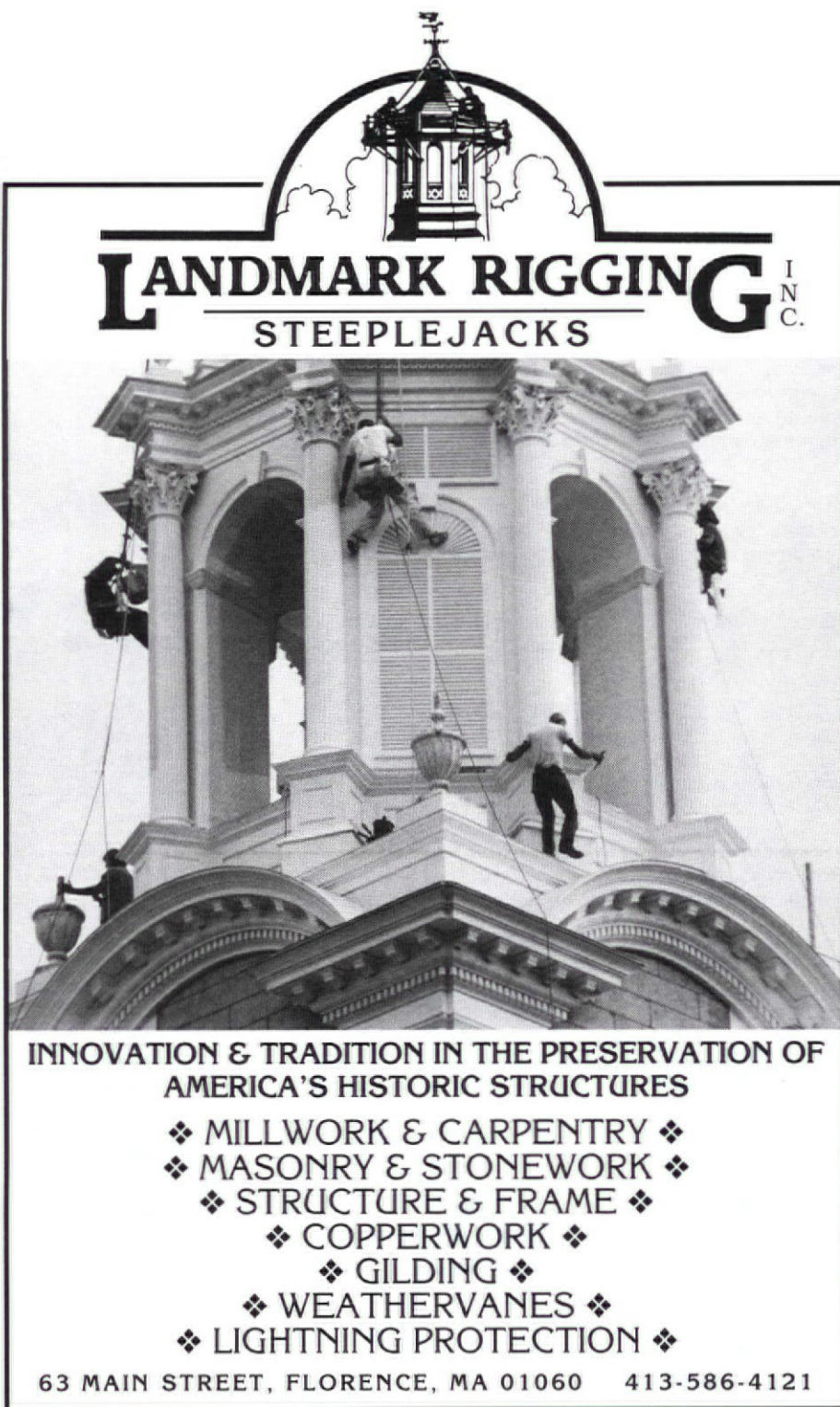
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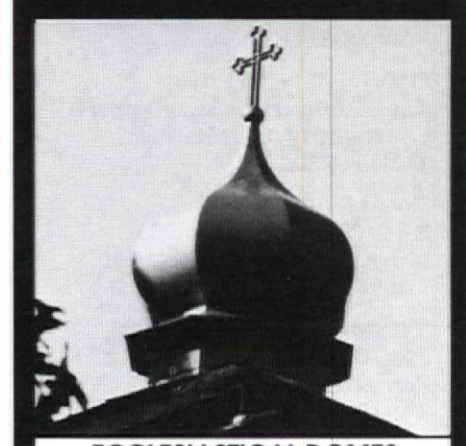
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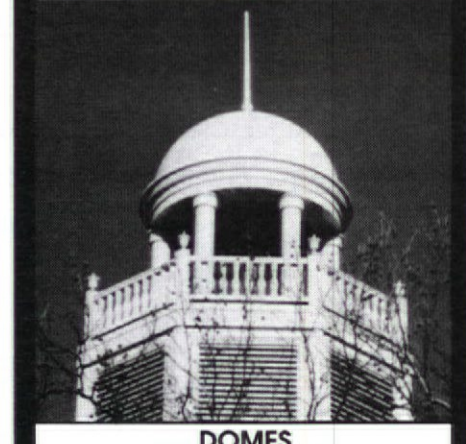
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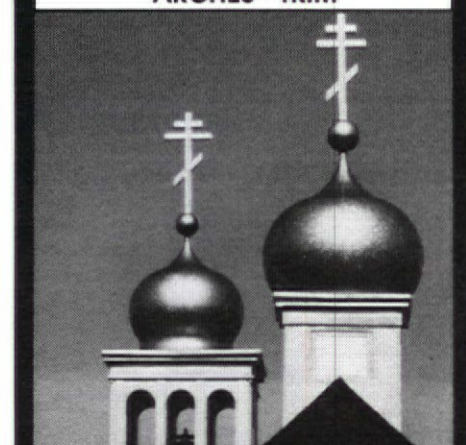
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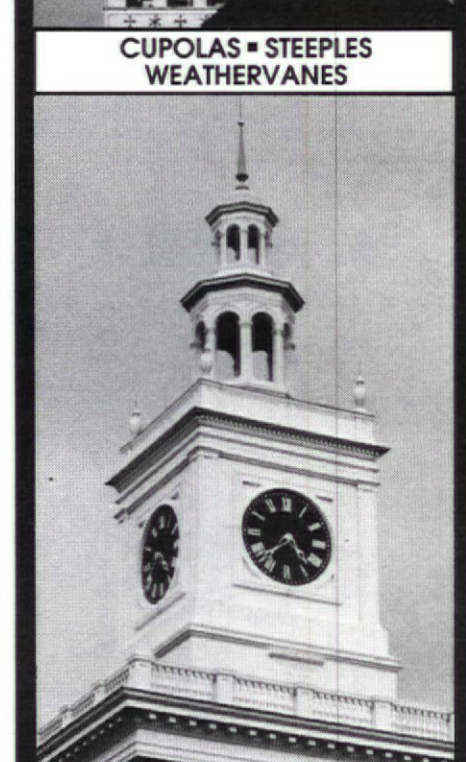
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continued from page 40



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Overly Manufacturing 574 W. Otterman St., Dept. TB Greensburg, PA 15601 412-834-7300	100+-year-old architectural-metal products manufacturer of domes, steeples, and spires. Finials, pilasters, cornices, and other ornament available, as are specialty finishes and metal roofing.	Free	Aluminum, copper, Monel, and stainless steel	100%
Rocca Noto Studios 10-06 38th Ave., Dept. TB Long Island City, NY 11101 718-937-1977	Group of artisans who reproduce ornament as well as steeples, cupolas, and domes in FRP, mainly for residential buildings.	Free <i>Write in No. 422</i>	FRP	100%
Skyline Engineers of MD 5405 Beall Dr., Dept. TB Frederick, MD 21701 301-831-8800	Steeple restoration specialists who have restored churches in 26 states, state capitols in 4 states, and Boston's Faneuil Hall. Services include carpentry, masonry, roofing, painting, cleaning, gilding, and vane and steeple design, replication, and repair.	Free <i>Write in No. 762</i>	As specified	100%
Slate and Copper Services 70 Saxonia Ave., Dept. TB Wyckoff, NJ 07481 201-848-8898	14-person firm that restores slate and copper roofs, manufactures roofing accessories, and fabricates copper finials and steeples. Major recent projects include restoration of Bergen County Courthouse in New Jersey.	Free <i>Write in No. 721</i>	Copper, slate	100%
Smith of Derby 14 John Poulter Rd., Dept. TB Lexington, MA 02173 800-6661221 or 617-235-0391	Manufactures FRP cupolas with bell roofs colored to resemble lead; from 4 ft. 2 in. to 6-1/2 ft. H. Options include mock or closed domes and wide variety of the company's brass and vanes. Also: Handsome variety silhouette vanes with cross cardinals. Full- or swell-bodied copper vanes also available.	Free	FRP	20%
Superior Fiberglass Box 1989, Dept. TB Jacksonville, TX 75766 800-527-8438	Fabricates FRP steeples: from 10 to 47-1/2 ft. H stock, \$560 to \$10,800, larger sizes and custom work also available. Standard colors: cream, sand, and antique bronze; more for bronze, copper, silver, and gold. Options include arched or flat windows or louvers and pilasters.	Free	FRP	10%
Webb Manufacturing Box 707, Dept. TB Conneaut, OH 44030 216-593-1151	8 styles of wood 4-sided cupolas: bell, hip, and pagoda roofs, arched or rectangular louvers, and copper or aluminum roof coverings. \$200 to \$1100.	Free	Redwood with copper or aluminum	5%
Wiedemann Industries Progress Park, Box 677, Dept. TB Muscatine, IA 52761 800-553-9664 or 319-263-6642	Manufactures 14 stock steeple styles with 4, 6, or 8 sides, some with arched openings. Options include glazing, louvers, crosses, finials, and vanes. White finish standard; other colors available.	Free <i>Write in No. 751</i>	FRP	10%
Yankee Steeplejack 103 Assabet Ave., Dept. TB Concord, MA 01742 508-369-9078	Steeplejacks with 11 years' experience; services include slate roofing work, millwork repair, gilding, carving, structural repair, and sheet-metal work.	Free	As specified	100%

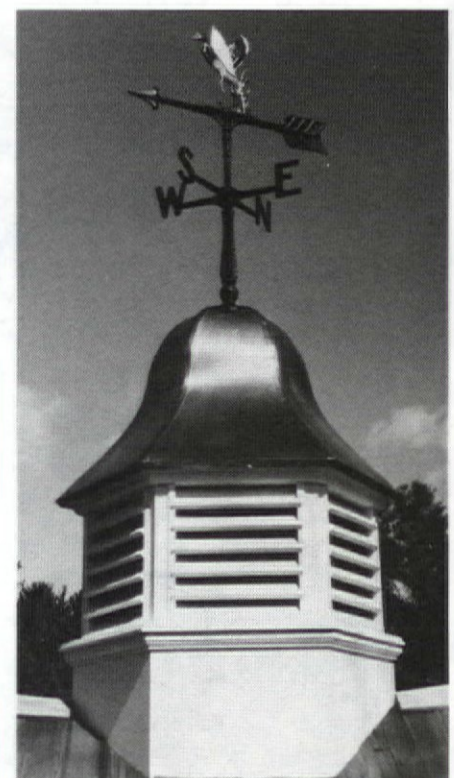
STEEPLES & CUPOLAS PORTFOLIO



Architectural Timber & Millwork at work on a masonry steeple



Aluminum cupola, balustrade, and railing by Campbellsville Industries

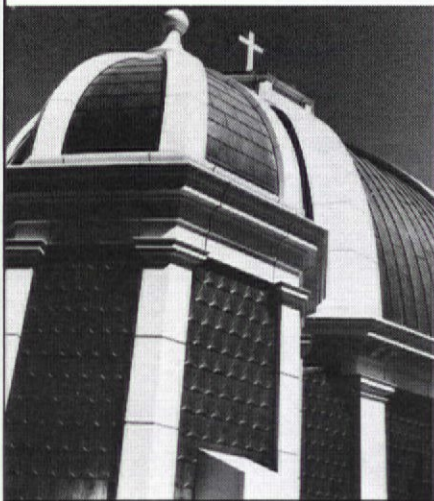


Hexagonal wood cupola with bell-shaped roof from Country Cupolas

continued on page 44

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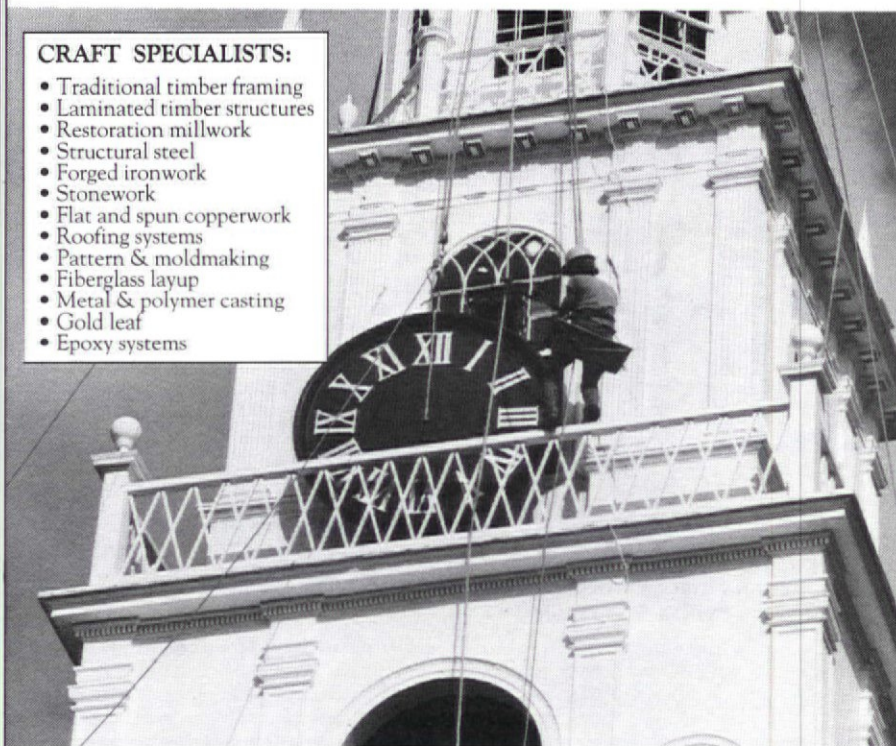
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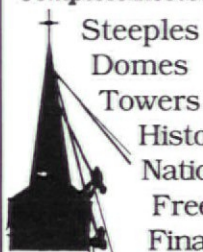
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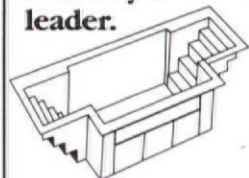
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CUPOLAS & STEEPLES PORTFOLIO

continued from page 42



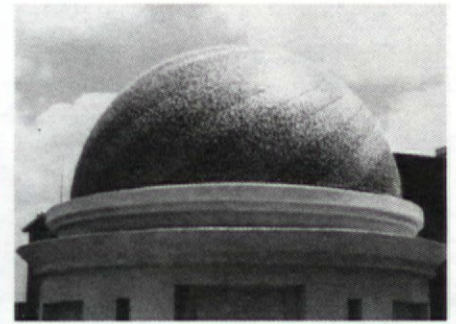
Frosted-glass windows and standing-seam copper roof grace a wood cupola by Denninger Cupolas & Weather Vanes



Moroccan steeple in FRP by Edon Corp.



Fiberglass Specialties manufacturing an FRP steeple



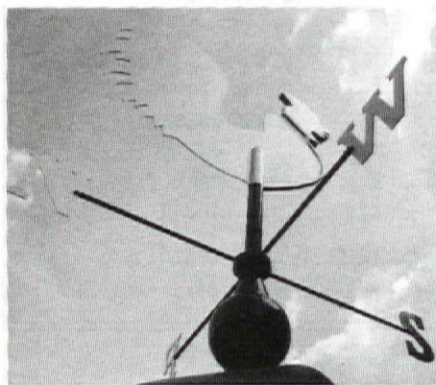
Venetian glass mosaic over FRP dome by William Kreysler & Assocs.



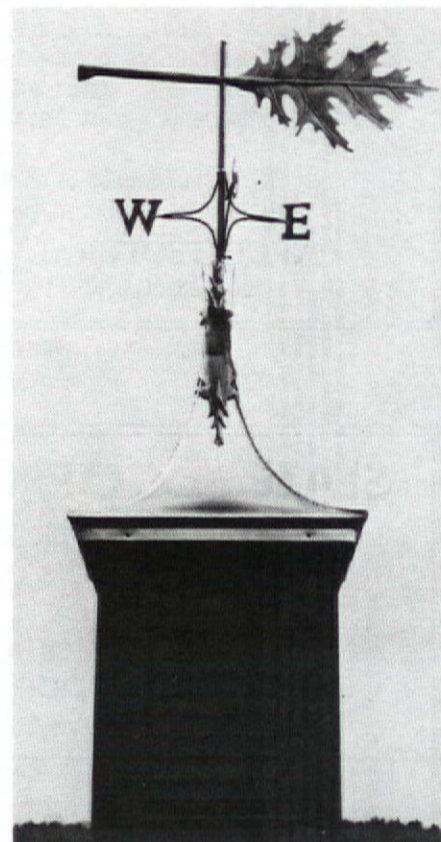
Landmark Rigging at work on the Norfield Congregational Church

WEATHERVANES & FINIALS PORTFOLIO

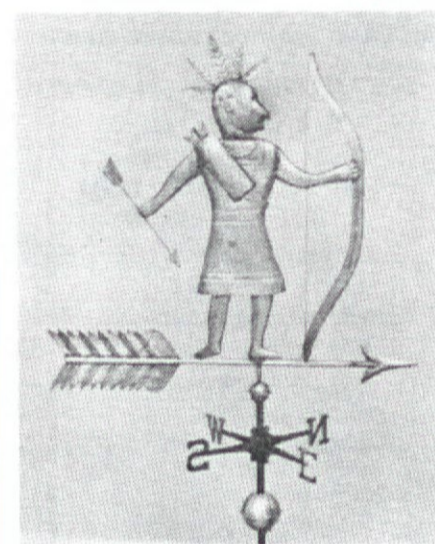
(Consult *SourceList* for contact information about companies illustrated.)



Rooster silhouette vane from Smith of Derby



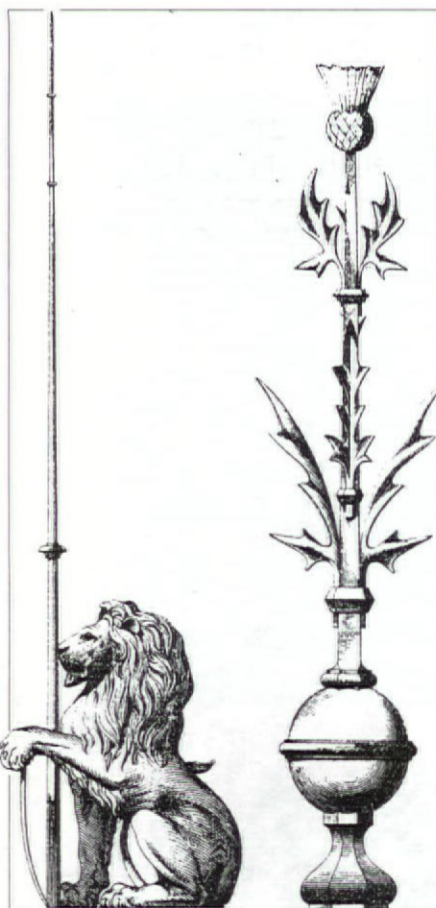
Oak leaf vane with leafy mount from Contemporary Copper



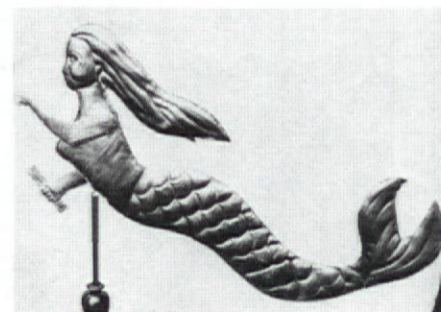
Bow-carrying Indian vane from The Copper House



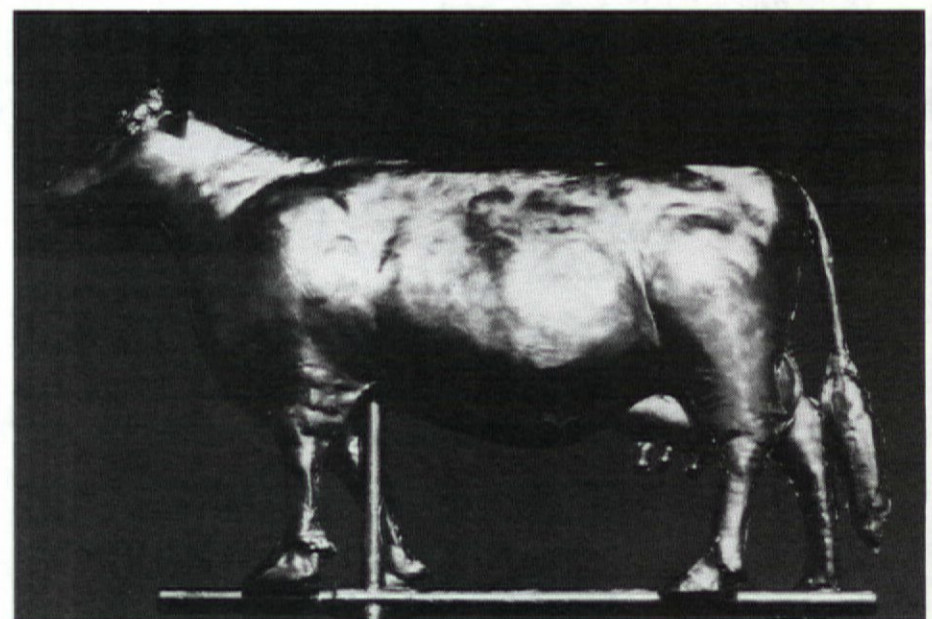
Walking moose vane from Good Directions



Lion and thistle finials from an 1860 casting catalog, which Historical Arts & Castings can reproduce



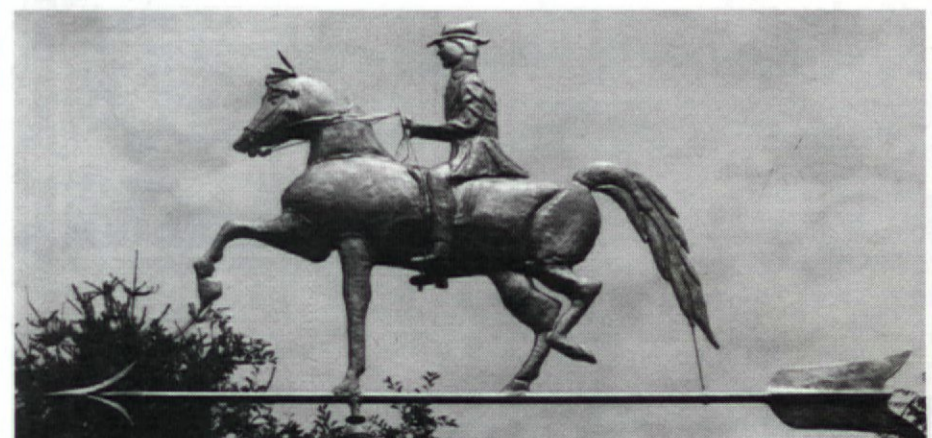
Vain vane: Mermaid with mirror from Salt & Chestnut



Gilded cow vane from Ives Weathervanes



Copper pelican vane from Wind & Weather



Horse-and-rider vane from MacQuarrie & Niccum

WEATHERVANES & FINIALS

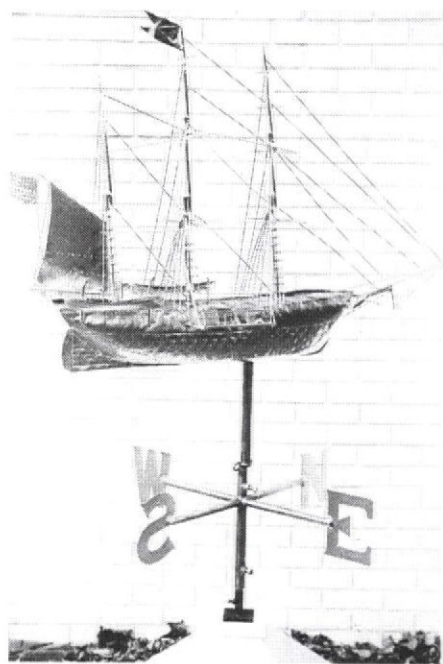
BY EVE M. KAHN

A handsome, well-proportioned weather-vane or finial is like perfect punctuation for a smooth sentence. Not all weathervanes and finials are created equal, however. The best vanes are one-of-a-kind sculptures whose value will increase: Metals are non-ferrous, features are high relief, bodies are full, surface textures are rich from hammering, and soldering and brazing are nearly invisible. The best finials are hand-hammered sheet metal or twisted bars, carefully soldered and well-rounded. Acceptable vanes and finials are stamped or cast and mass-produced, with shallow detail, but they are no more likely to disintegrate or fly off than their more costly colleagues. Finials to be avoided are shaky or too poorly engineered to stand tall. Vanes to be

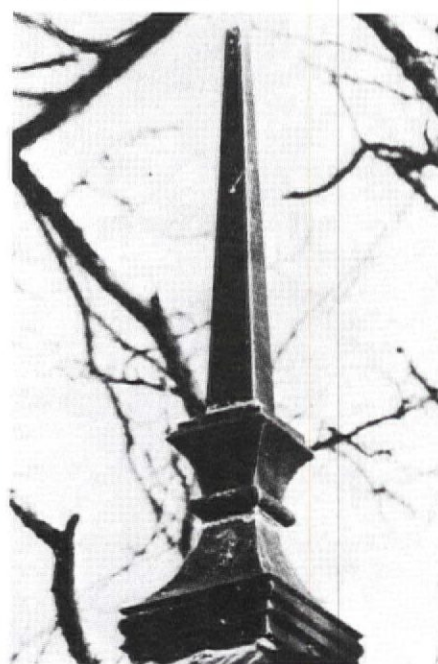
avoided have gaps in the solder which allow water penetration; they also lack bearings, come without mounting hardware, and do not swing well, tearing up their mechanics — this kind is likely to blow away and, in the process, smash up nearby cupolas or roofs.

Choosing a finish for weathervanes is simple: Few of them require it. Copper vanes acquire a graceful patina without any help (and an applied skin of 23K gold leaf will last about 50 years), and aluminum vanes usually come with a baked-on finish. Aluminum finials should have a fluoropolymer coating, Tnemec's polyurethane, or PPG's Deltron epoxy.

Thanks for information to Bruce Coutu at Copper House, Robert Baird at Historical Arts & Casting, Marilyn Strauss at Salt & Chestnut Weathervanes, Jonathan Niccum of MacQuarrie & Niccum, and Travis Tuck — Metal Sculptor.



Whaleship "Perry" vane for Edgartown, Mass. town hall by Travis Tuck



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ZED International/Le Fanion 299 W. 4th St., Dept. TB New York, NY 10014 212-463-8760	French-based vane workshop which produces zinc or copper silhouettes or full-bodied designs. Stock patterns include wheat bundles, angels, and long-tailed winged dragons: from \$800 to \$10,000.	Free	Copper, zinc	10%

THE CUPOLA/WEATHERVANE CONNECTION

Many of the companies that supply cupolas also supply and/or restore weathervanes and finials. To avoid double entries, the cupolas companies that are also involved with weathervanes were not included on this SourceList. For a more complete view of the weathervane market, you should also consult the entries on the Cupolas SourceList (pages 40, 42) for the following companies:

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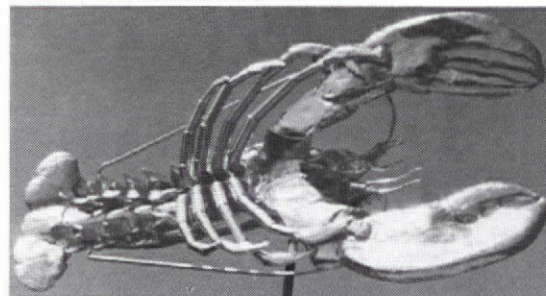
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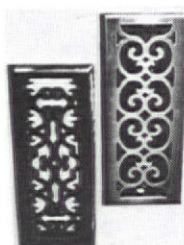
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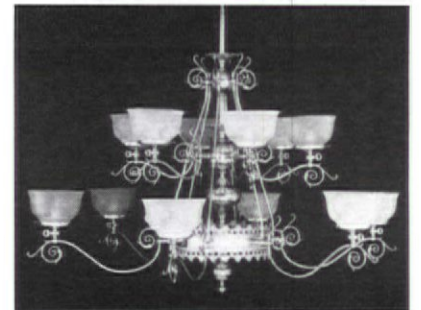
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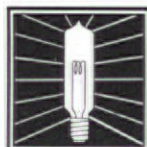


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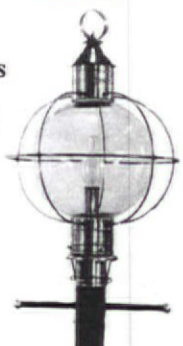
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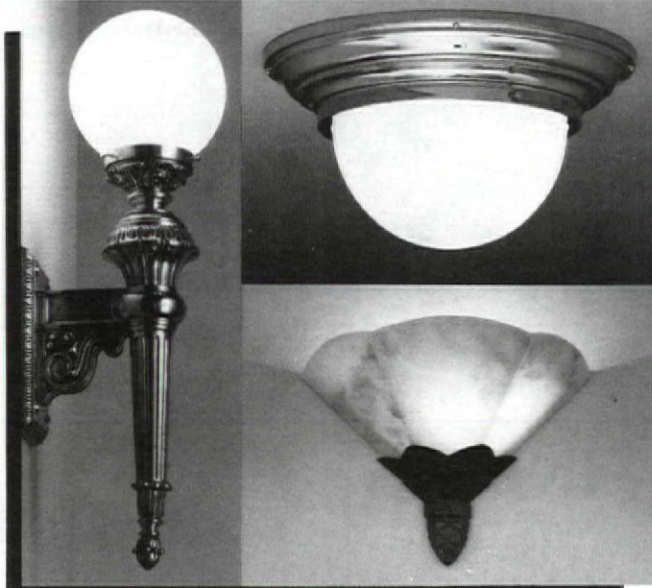
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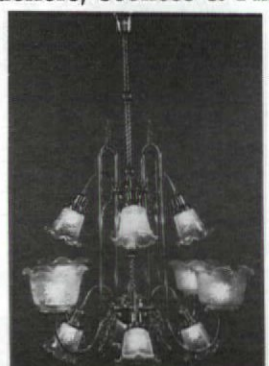
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WRITE IN NO. 43

MELVYN GREEN

continued from page 4

codes and attended the conference; there Green began making preservation connections. "I was doing mostly new construction jobs then, because when you just open you take what you can get," he says. "After that meeting, I started representing the Trust at code-change hearings — practically pro bono, of course, that's



Green engineered the relocation of this elaborate Queen Anne house in L.A.



Frank Lloyd Wright pioneered cast-stone "textile blocks" on the Freeman House in L.A.; Green is reinforcing the building without spoiling its character

preservation for you — and giving advice to lawyers and other people trying to stay demolition by re-interpreting codes. People had just begun



Green gave seismic, structural, and conservation advice for the restoration of the Fourth Ward School in Nevada

to realize that building codes often led to unnecessary demolition of historic buildings." His beneficence paid off: In 1974, Oxnard, Calif., asked him to convert their 1906 Carnegie Library into a community center.

Seismic reinforcement proved to be the project's greatest challenge. Stabilizing techniques of the time called for an ornament-obscuring coat of gunite, a type of concrete, to be sprayed over an unreinforced-

for Building Conservation (used by every state west of the Mississippi). He has also written guidelines for Massachusetts, San Diego, San Bernardino County, Los Angeles' Central Business District, Yuma, Arizona, and California's Seismic



Intricate neoclassical stained glass overlooks the stairway at Britt Mansion



The Britt Mansion was transformed into the Los Angeles Olympic Committee's Hall of Fame, under Green and Watson's supervision

masonry structure's interior or exterior. "Even to say, 'No, there's got to be a better way' was radical at the time," says Green. His better way: Steel beams stationed at intervals wide enough to be barely noticeable and closely spaced enough to stabilize the structure.

Assisting him on the project was Anne Watson. "I told her, 'Come work for me, I can guarantee you six months' work,' and six months turned into 16 years," he says. The two partners divide tasks neatly; Watson handles architectural issues and minds the store. "I hate to travel," she says. "I'd rather have my nose in the computer." Green not only deals with engineering considerations, but he also lectures, attends conferences, and copes with clients. (He chose his office's locale, Manhattan Beach, partly for its proximity to the airport and partly for its ocean breezes — "the only breathable air in town," he says.)

Seismic-related work takes up much of his time. After he completed the Carnegie Library, he began working with research engineers to develop more sophisticated reinforcement methods. "They did the research, I wrote the codes so that the research could be used in the field," he says. "What we came up with, our ideas for tying masonry together, made what I did at the Carnegie Library look ordinary, if not primitive." His other written contributions in the field include the Uniform Code

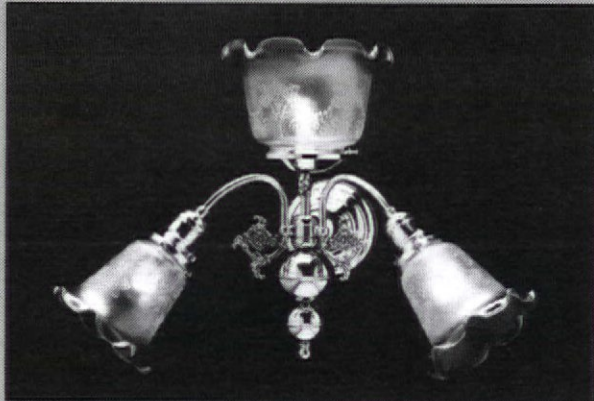
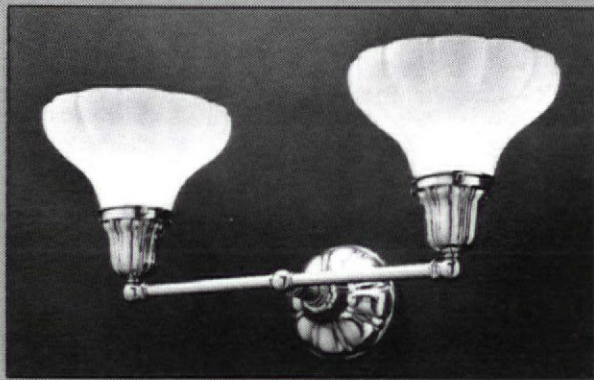
Safety Commission.

The firm has encountered a few pockets of bad luck along the way. They completed an adaptive-use study for a Victorian hotel in Ontario, Calif., just before the building burned; they designed seismic strengthening for two firehouses in Alhambra, Calif., just before the Whittier Narrows Earthquake of 1987 reduced them to ruins. And there have also been moments of sheer inspiration. Asked to move a 22-by-38-foot, WPA-sponsored, mosaic mural lying in storage in Long Beach, Calif., and attach it to a new local shopping mall, Green hooked it up over a dozen toaster-size Teflon pads. "The mural is rigid, while the beams and concrete are flexible," says Green. "In case of quake, the mural can just slide back and forth."

At the moment he is expanding his horizons still further, in particular his firm's geographic boundaries. "We're helping South Carolina with multi-hazard mitigation, so that when they rebuild from Hugo they'll be strong enough to withstand the next hurricane or earthquake," he says. "I've also done consulting in Peru and Yugoslavia — and there I heard the Slavs say, 'If only we had no building codes, or more sympathetic building codes, we could preserve so much more.' They're saying the same things we said 20 years ago. Everywhere you go, the needs, the problems, the questions are the same." ♦

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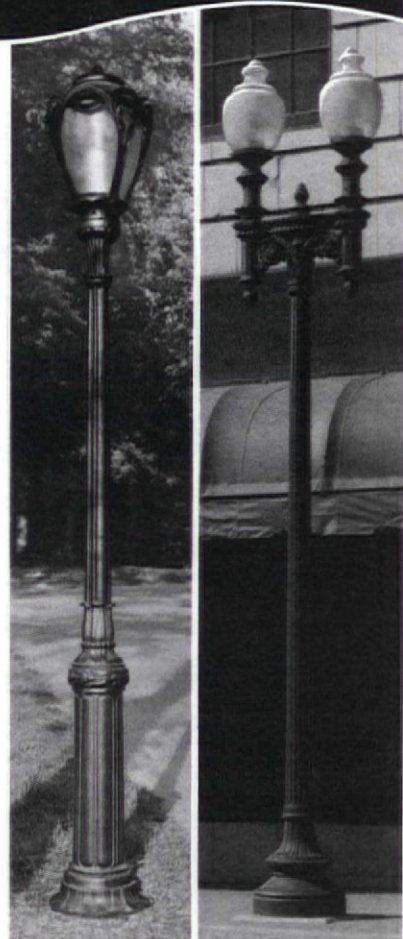
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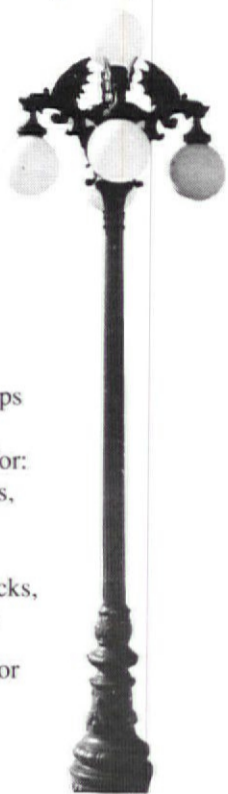
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Division 16, ELECTRICAL

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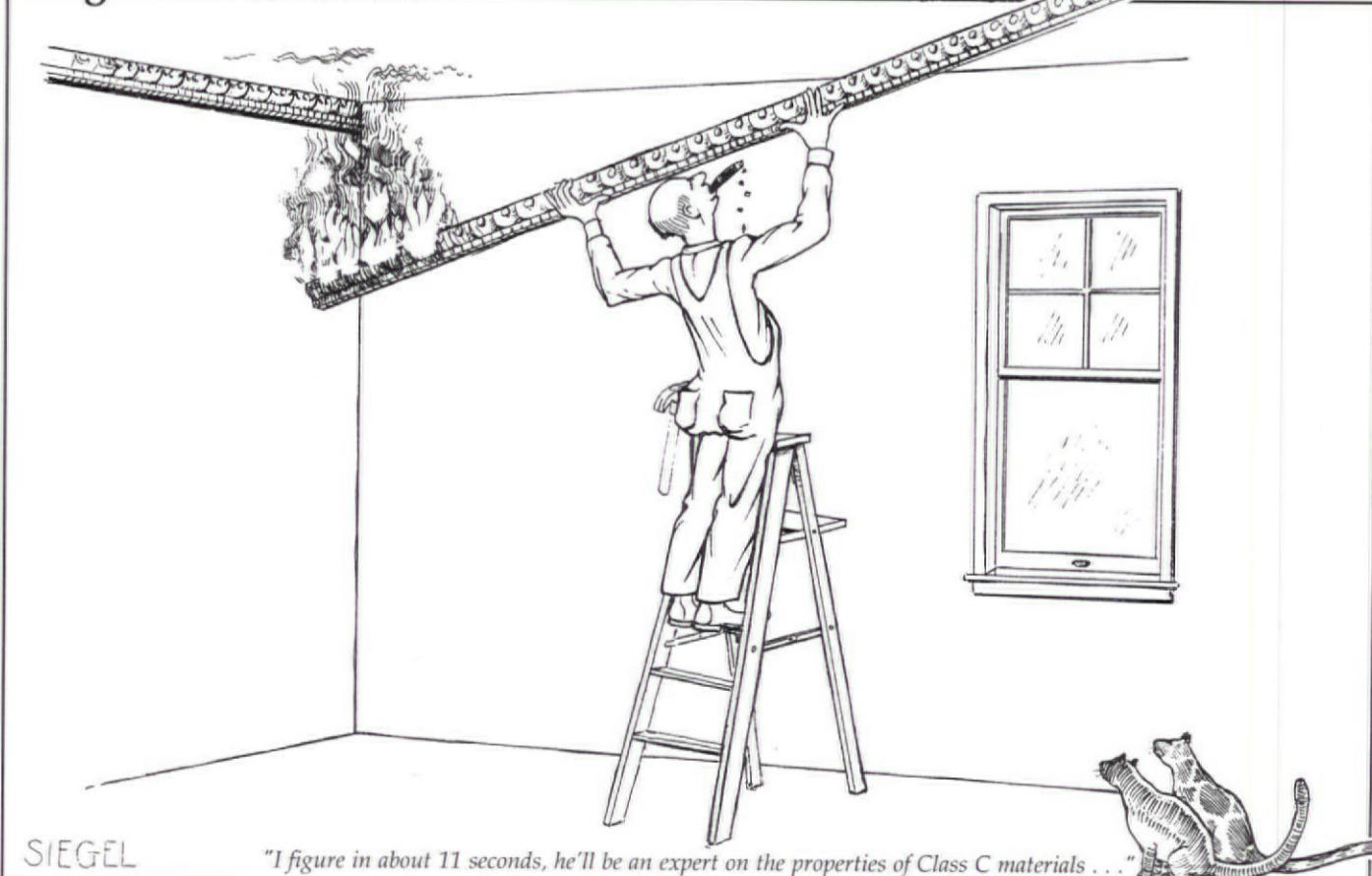


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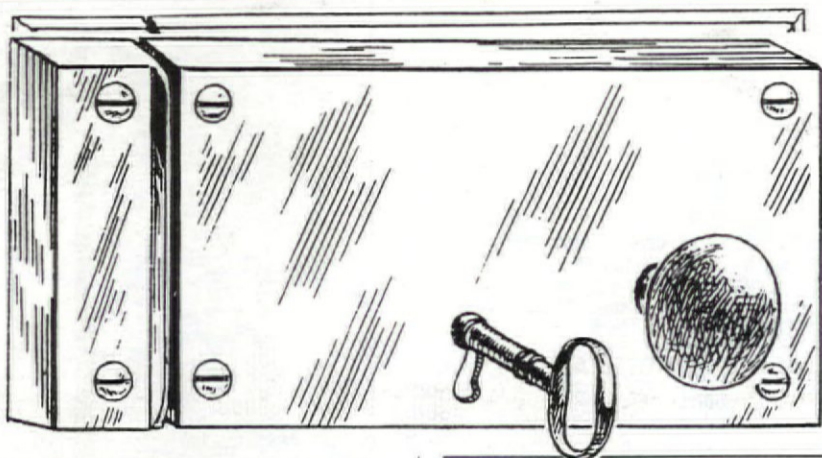
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For example, our X90 box locks (shown) combine modern convenience with charm. Faithful to the historic originals, this lock has a brass box covering an iron plate on which the operating mechanism is mounted. Because of our attention to historical detail,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

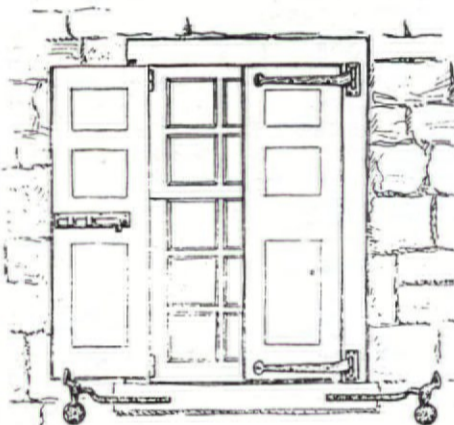
Many other types of authentic historic box locks are shown in our 108-page catalog — along with a wealth of other hardware for architectural and furniture applications..

Lighting Fixtures



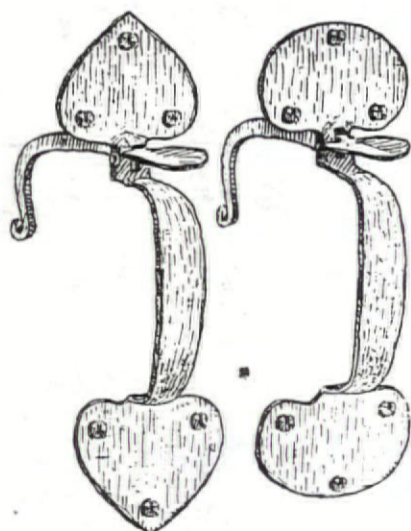
Ball & Ball offers the finest selection of reproduction Early American lighting fixtures. All brass is solid — not plated — and glass used is hand-blown lead crystal. Pure copper, tin and iron are used for fixtures that require these metals. Shown: The Independence Hall chandelier, identical to fixtures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

Shutter Hardware



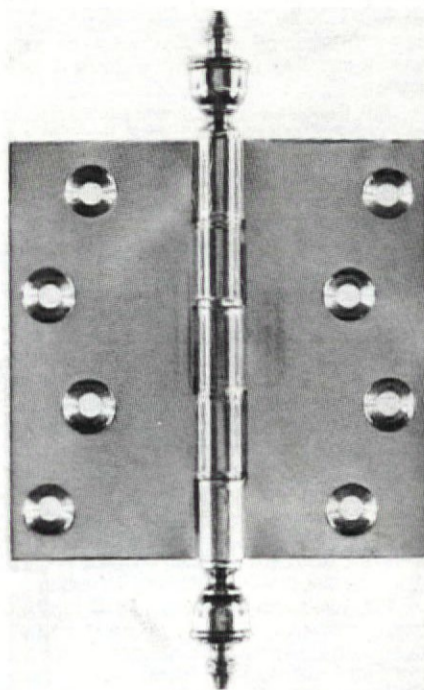
Strap hinges, locks, and shutter hold-backs are available as stock or special-order items. HAND-FORGED shutter hinges with lag screw or drive pintles available on special order. Also: Inside shutter hardware in brass and cast iron.

Latches



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

Hinges



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

Used In The Finest Restorations

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

Window Hardware



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



Catalogs In 2 Sizes

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

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