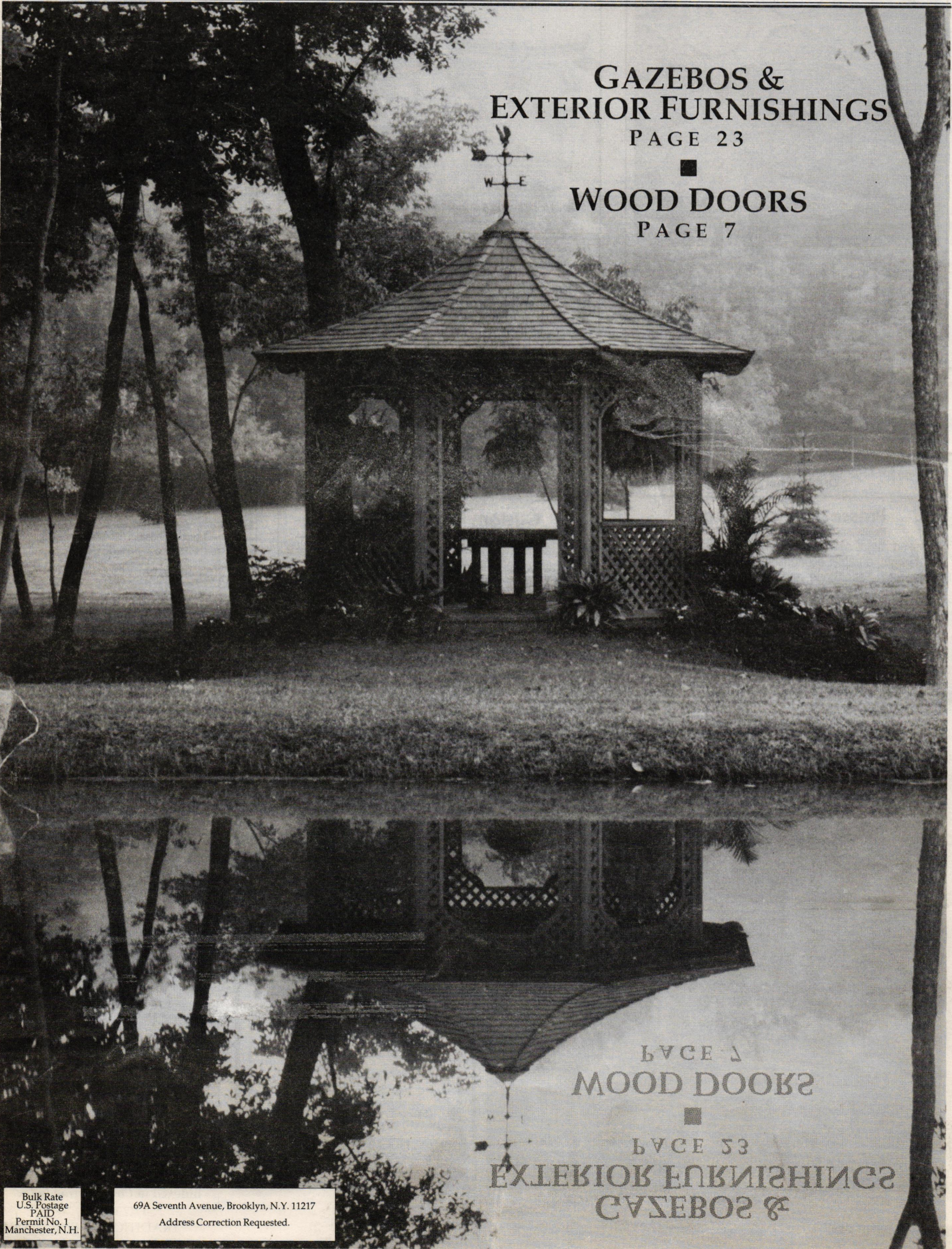


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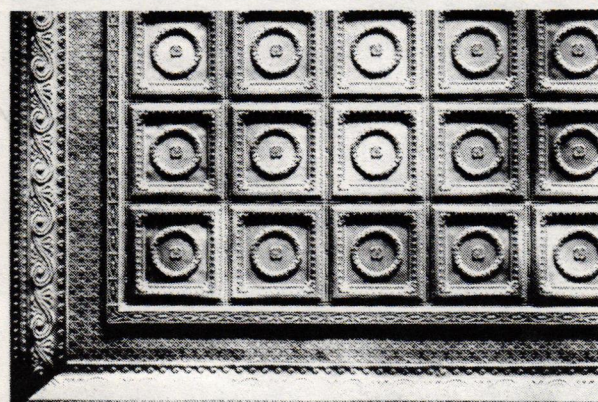
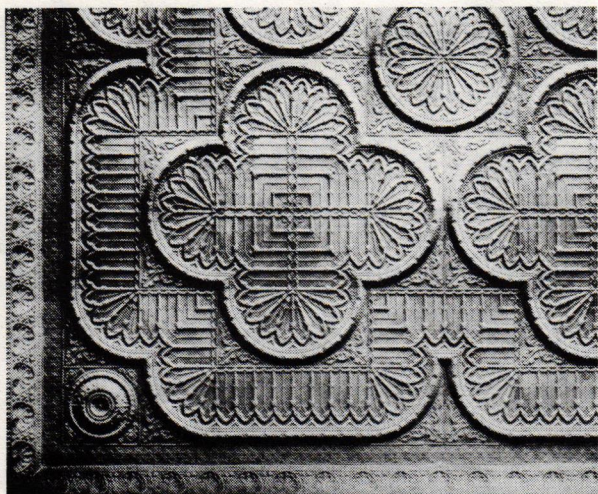
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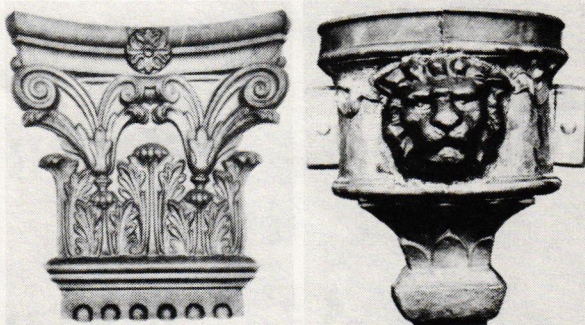
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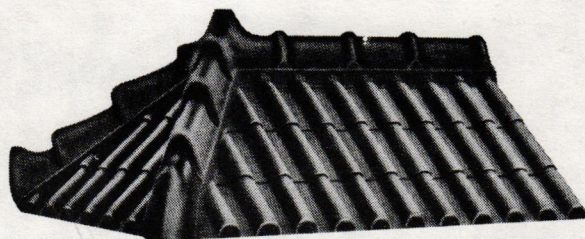
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Editor & Publisher **Clem Labine**
 Managing Editor **Judith Siegel Lief**
 Contributing Editor **Eve M. Kahn**
 Art Director **Judith Siegel Lief**
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TRADITIONAL BUILDING (ISSN 0898-0284) is published bimonthly by Historical Trends Corporation, 69A Seventh Avenue, Brooklyn, NY 11217. Telephone: (718) 636-0788, FAX: (718) 636-0750. Subscription rate to professionals in architecture, construction, and preservation in the U.S. and possessions: \$18/yr. (6 issues). Rate for nonprofessionals and subscribers outside U.S.: \$30/yr., U.S. funds.

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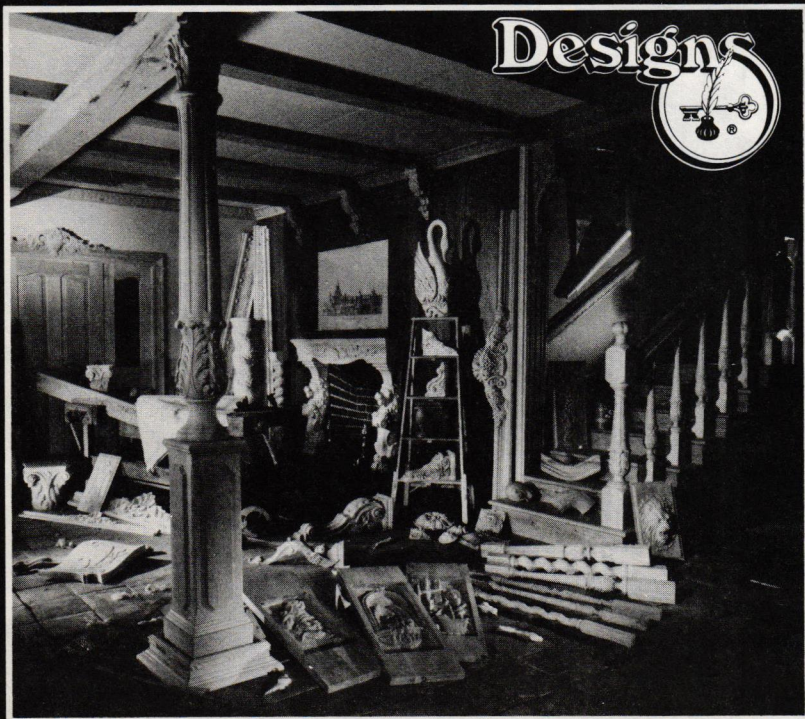
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profile

THE HAPPIEST ARCHITECT

Richard C. Frank, FAIA, has done it all: Pioneered the field of preservation planning, run a large architectural firm, and supervised over 700 historic projects. Now he's polishing Michigan's crown jewel.

❖by Clem Labine

When you talk to Richard Frank, the energy radiates. It's not the nervous energy of someone who's simply had too many cups of coffee. In fact, his outward manner is calm, perhaps even courtly. But beneath the composed exterior, one senses the coiled energy of someone who knows that there's much to be done — and is anxious to get on with it.

It's understandable that Dick is eager to get on with the work... because he does, in fact, have a powerful amount to do. Dick is currently (among other things) the Capitol Preservation Architect for the State of Michigan — and has over-all responsibility for restoration of the 111-year-old Michigan State Capitol.

Now, restoring any state capitol is a fairly ambitious project... a high-visibility job fraught with professional pitfalls. There's always an army of potentially vocal critics lurking in the bushes ready to launch volleys of second-guessing at any hint of a foul-up. What makes Dick's situation even more precarious is that he has taken on this massive job as a one-man shop!

What makes it possible for the sole employee of the firm of Richard C. Frank, FAIA, of Saline, Mich., to take on a project of the size and complexity of a state capitol restoration? When asked this question, Dick flashes a sly smile and refers to his "little black book" of consultants whom he can assemble into an elite task force as the occasion demands. "I don't work alone," Dick observes, "I've got the best minds in the country working with me."

Those who have worked with Dick say that one of his success secrets, in fact, is his ability to recruit top talent, and then to play the role of symphony conductor — orchestrating diverse talents in architecture, engineering, and conservation — to create a harmonious *oeuvre*.

Where's The Staff?

Dick didn't always operate as a one-man office. From 1975 to 1984, he was president and owner of Preservation/Urban Design/Incorporated (PUDI). With 28 employees, PUDI was at the time the largest firm in the country specializing in preservation.

Setting up PUDI was the fulfillment of a 10-year dream for Dick. In his previous firm (Frank and Stein Associates, Lansing, Mich.) Dick and his partner accidentally found themselves starting to do preservation work. "I was in charge of new business," Dick recalls, "and somewhat to my surprise, I found that our firm had been selected to oversee restoration work at Fort Mackinac." One thing led to another. "Pretty soon, we were one of the leading experts on fort restoration in the country."

"Bear in mind that during the 1960's there wasn't a vocal constituency for historic preservation. In the Midwest, forts were one of the few things that everyone agreed were historic and worth preserving. So if you were going to do restoration in the Midwest, you had to do forts," says Dick by way of explaining his rather exotic beginnings in preservation.

Building on that foundation, Dick was one of the first architectural practitioners to realize that preservation had to be regarded as more than saving single buildings. He saw that preserving the surrounding context was of equal — or greater — importance.

Around 1970, Dick became intrigued with the idea of establishing an architectural firm that would specialize in preservation planning and restoration. Up to that time, there was no firm of any significant size that concentrated on historic work. After much foundation work, PUDI opened its doors in 1975.

Home base for PUDI was Ann Arbor, Mich., but in 1978 the firm opened a second office in Washington, D.C., to put it closer to some of the major East Coast jobs. PUDI eventually participated in more than 600 preservation planning and restoration projects in 28 states and 65 cities around the country.

Among its showcase projects, PUDI put together the first Historic Structures Report ever commissioned by the General Services Administration — as part of the recycling of Washington's Old Post Office Building. PUDI was the restoration architect for the Smithsonian Institution's Arts & Industries Building, and served as restoration consultant to Arthur Cotton Moore/Associates for the restoration of the Library of Congress building.

A Landmark Change

In 1983, Dick's life changed dramatically. He merged his company into a large international architecture/engineering firm, believing that with greater resources, PUDI's preservation practice could spread worldwide.

Let's just say that things didn't work out that way. By the end of 1984,



Richard C. Frank, FAIA, basks happily in the reflected glory of his latest project: The restored Victorian splendor of the Senate Chamber in the 1879 Michigan State Capitol. Photo: Greg Domagalski

Dick had resigned from the merged firm. "By the time we undid the merger, I was exhausted," Dick says in tones that still resonate with weariness at the memory.

At this juncture, Dick faced a pivotal career decision: To go back into another large firm, or to try something else. He chose "something else."

"I was tired of corporate architecture," Dick states emphatically. "When you run a big firm, you spend most of your time promoting new business, supervising, and worrying about personnel, financing, and administration. You don't do much architecture."

Dick's decision: To set up a one-man shop. There was plenty of room in the Frank's 12-room, 1872 Second Empire house in Saline for an architectural office. Within a few days of hanging out his new shingle, former clients were ringing his phone off the hook. Soon he was in the happy situation of being able to pick and choose among jobs.

"Of course, some things took getting used to," Dick recalls. "One of the biggest symbols of the changed scale of operations is the daily mail. No one is there to open it and present you with neatly organized stacks. You've got to find the letter opener yourself and start slitting those envelopes!"

Capital Projects At The Capitol

Restoration of the Michigan State Capitol is the largest job that Dick has taken on since establishing the office of Richard C. Frank, FAIA. The Renaissance Revival capitol, built in 1879, was designed by Elijah E. Myers, who also designed the Texas and Colorado state capitols.

The capitol in Lansing has suffered the same fate as many other state

continued on page 20

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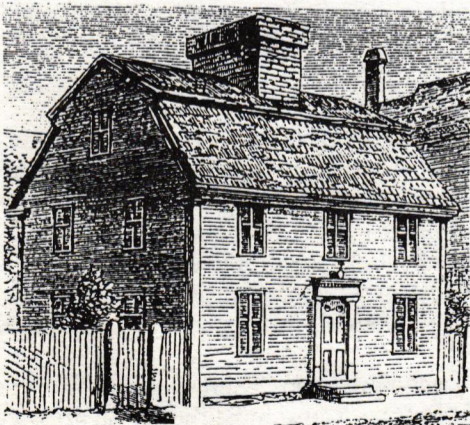
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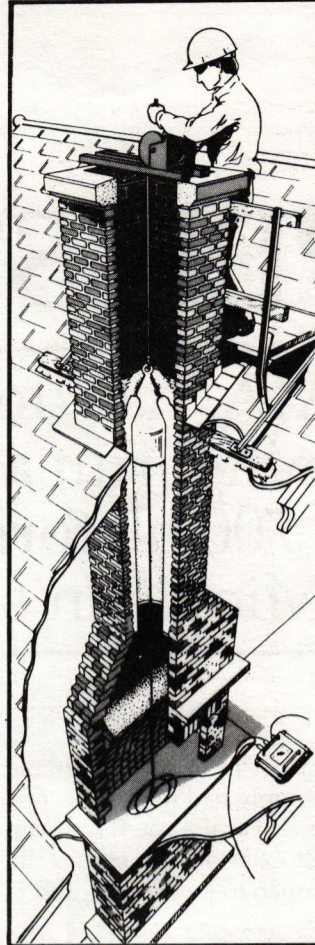


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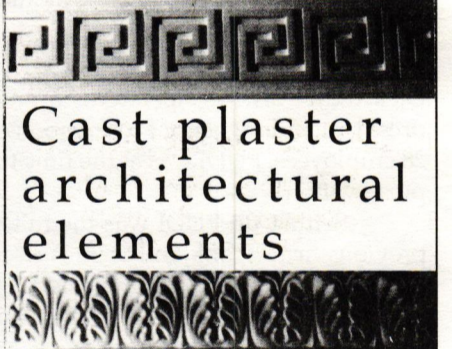
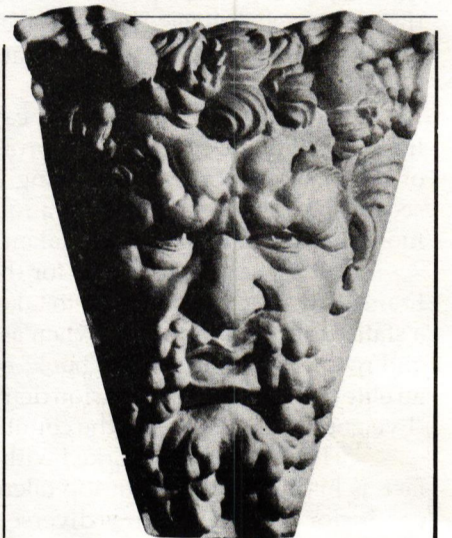
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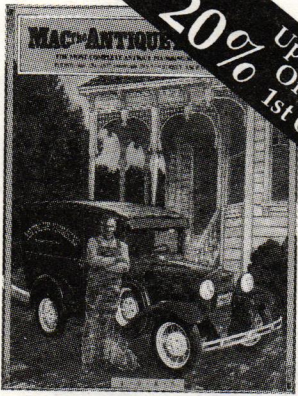


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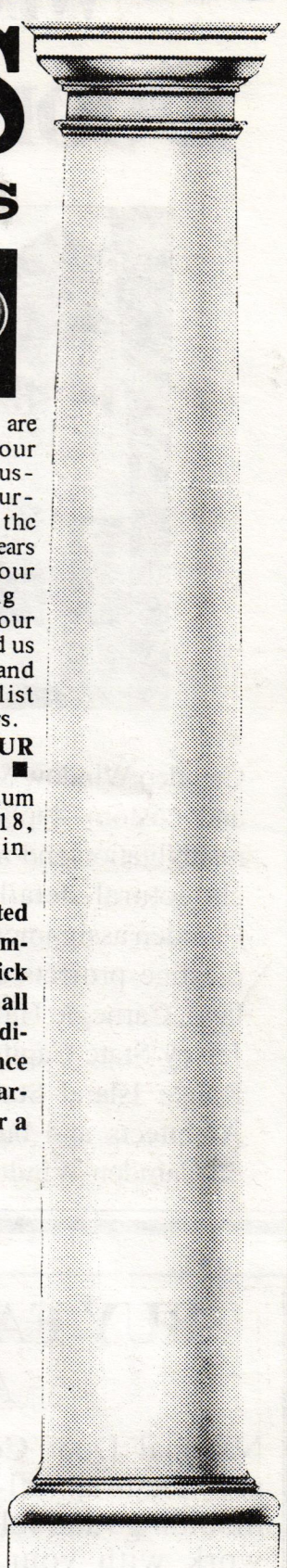
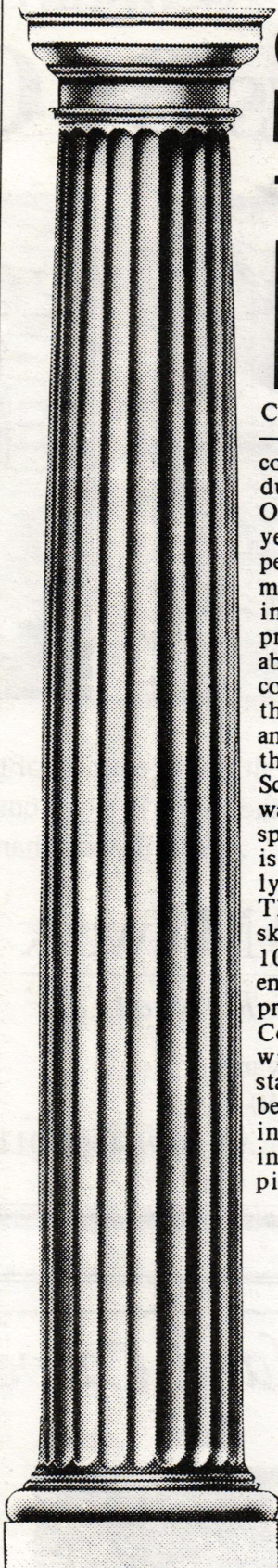
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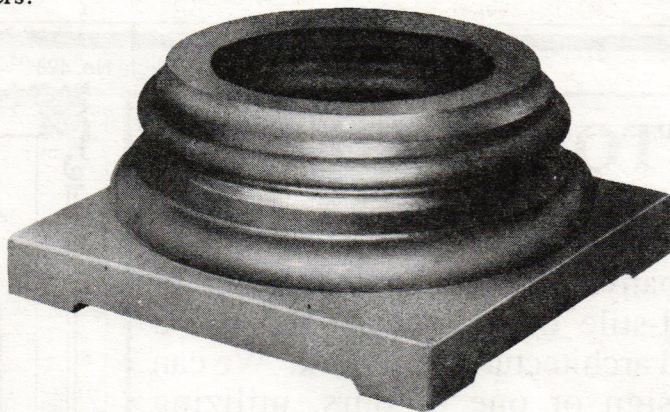
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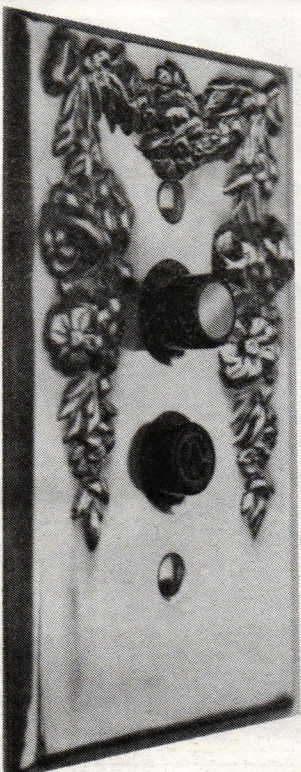
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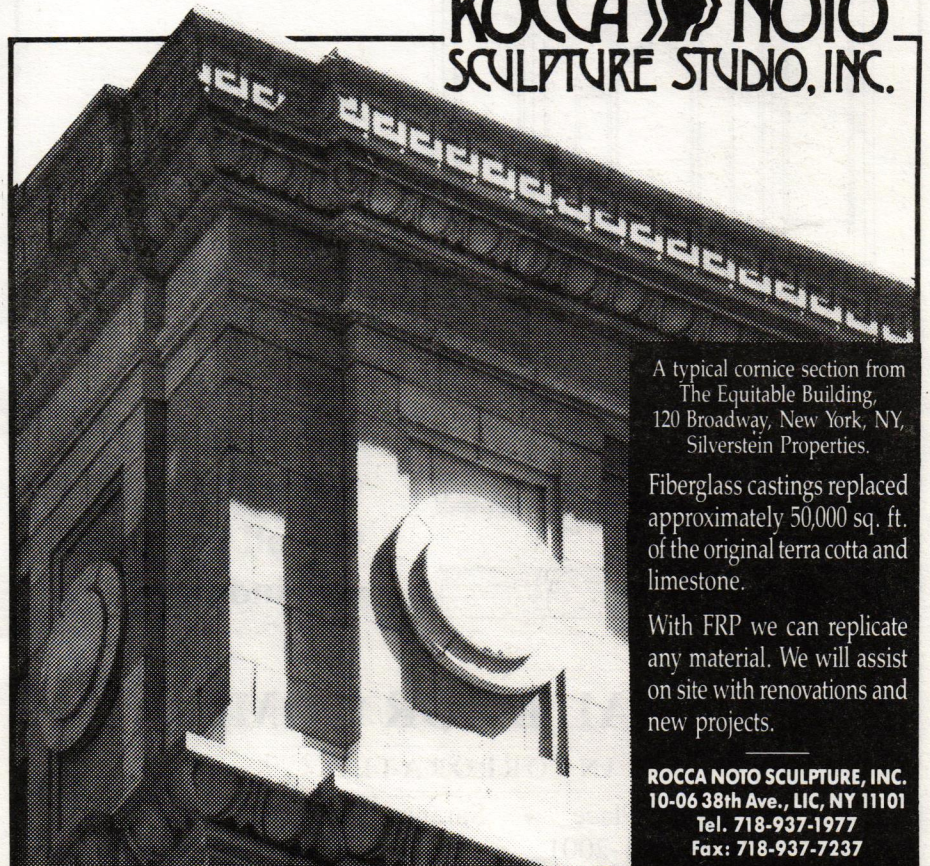
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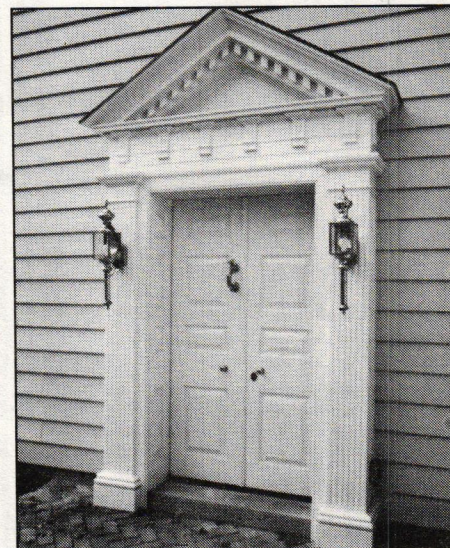
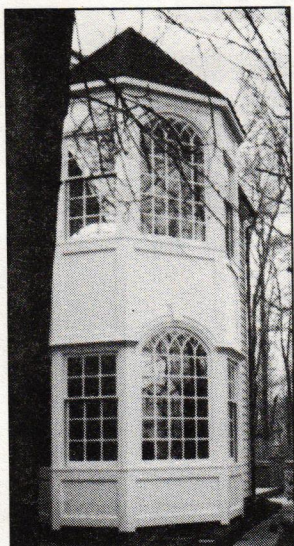
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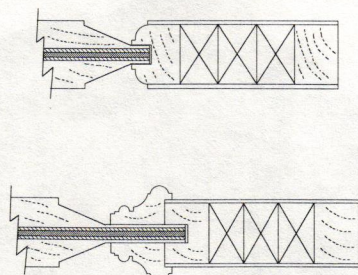
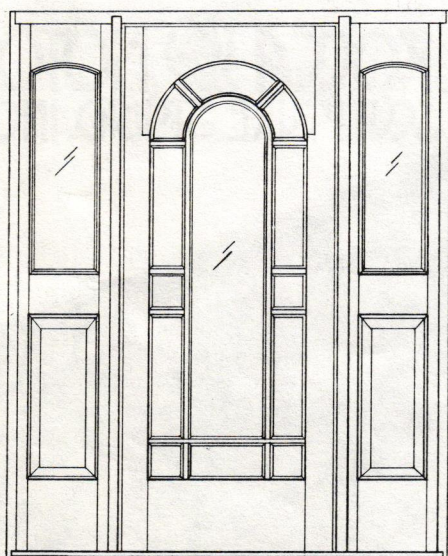
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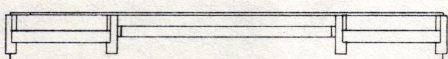
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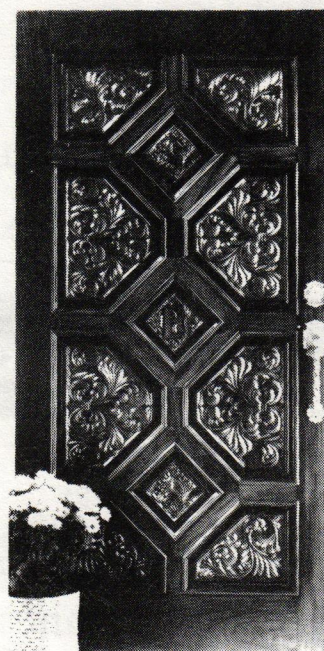
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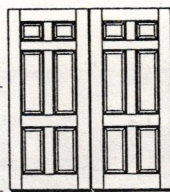
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special report

THE WOOD DOOR TRIUMPHANT



BY EVE M. KAHN

Most of the shelter magazines these days are full of ads for fiberglass and steel doors. The market for these materials is growing but not, as you might suspect, for high-end new construction and restoration. There, the wood door still reigns supreme.

Nothing can compare with the warmth and handsome texture of real wood. Also, wood is infinitely repairable. If you buy from a manufacturer who knows how to discourage warping with straight-grained wood and proper joints, you'll probably never have a problem with a wood door. Steel, on the other hand, can be quite problematic. It's cold to the touch, its embossed details look artificial, and it's hard to

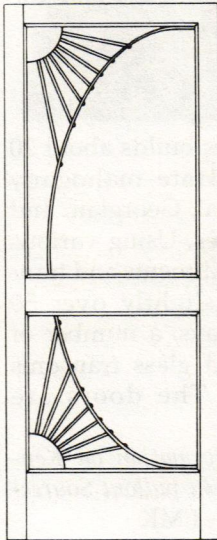
repair once it's rusted or dented. Fiberglass is durable, but it, too, appears unnatural, and there are so few companies using it that few styles are available. And fiberglass, like steel, cannot be customized; you have to accept the manufacturer's designs.

Wood doors, however, come in thousands of varieties — even in the stock models. The catalogs of the companies listed in the SourceList on pages 11-13 include examples of everything from sleek contemporary models to intricate Victorians. Some basic styles, like the ever-popular 4-panel, have been available for decades while others, like Queen Anne dentil-trimmed entries, have only reappeared in the past ten years. And as customers continue to show a preference for natural materials, the wood door promises to stay on top. ♦

SCREEN DOORS GALORE

Willie C. Mims founded Oregon Wooden Screen Door six years ago. "We were restoring some Gothic houses and had a real problem coming up with a screen door that would look good," he recalls. Today, along with Gothic models, the company offers about 30 screen door styles, from the plain Colonial T (a bestseller at \$208.40) to the heavily gingerbreaded Madame Butterfly Variation (\$302.95).

Many of Oregon's customers take advantage of the catalog's "design-your-own-door" offer, mingling various brackets and spandrels in new ways. Oregon often sells to



creative people: according to Mims, "one guy strapped together a whole bunch of our doors and put a roof on them; he made a gazebo for his hot tub that he could glaze over in the winter."

For more on Oregon Wooden Screen Door, see the pullout SourceList in this section. — EMK

Handling The Curves

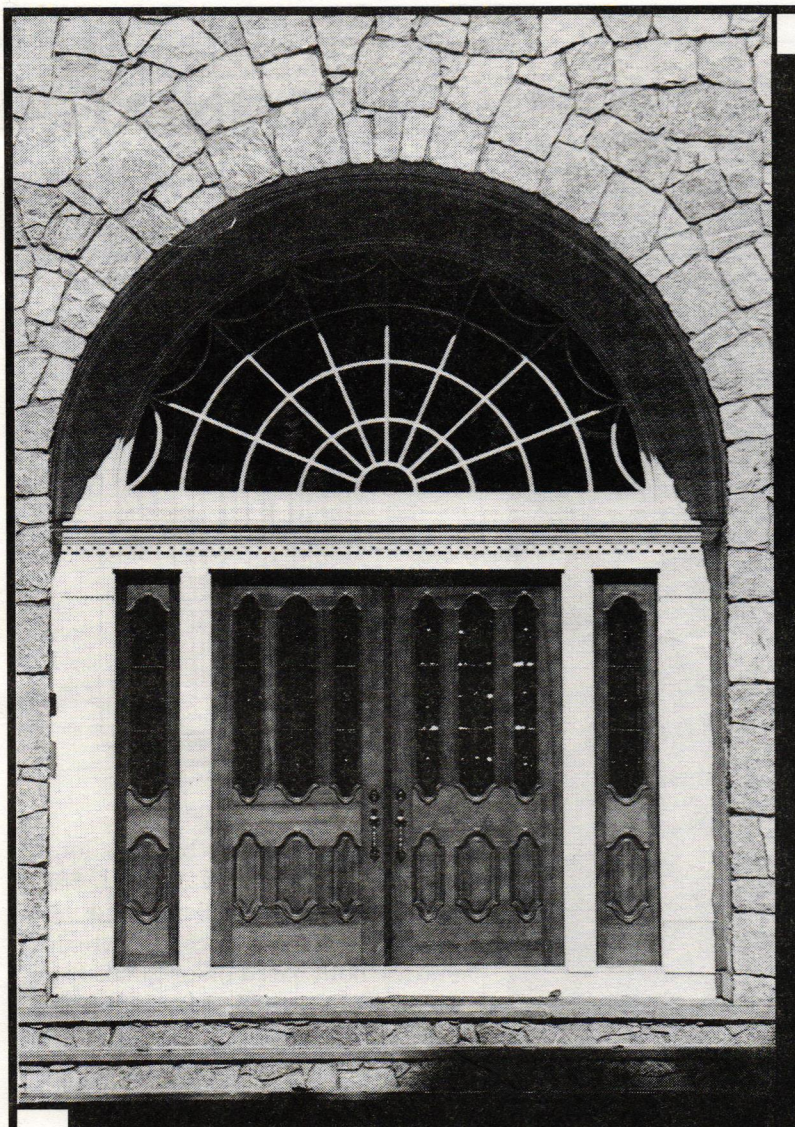
About three-quarters of the business Kirby Millworks does is custom, but they also sell, adapt, and prehang doors by other manufacturers. They recently installed an entrance bearing humpback whales in its stained-glass insert. The sun is shown setting behind mother and baby whale, swimming side by side; both animals are zoologically accurate.

Specialties are true-divided-lite French doors and "anything with curves," owner Larry Kirby says. They often supply hardware for their creations and they're especially careful to reinforce against warping. Kirby: "We tend to over-engineer." Shown is a 2-1/4-in. thick door with



triple glazing for a N.J. residence.

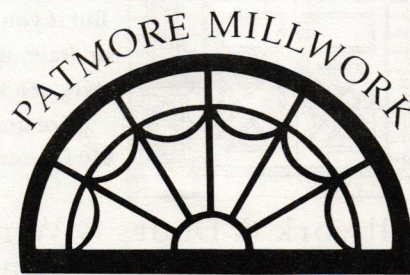
For more on Kirby Millworks, see the SourceList in this section. — EMK



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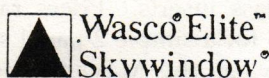
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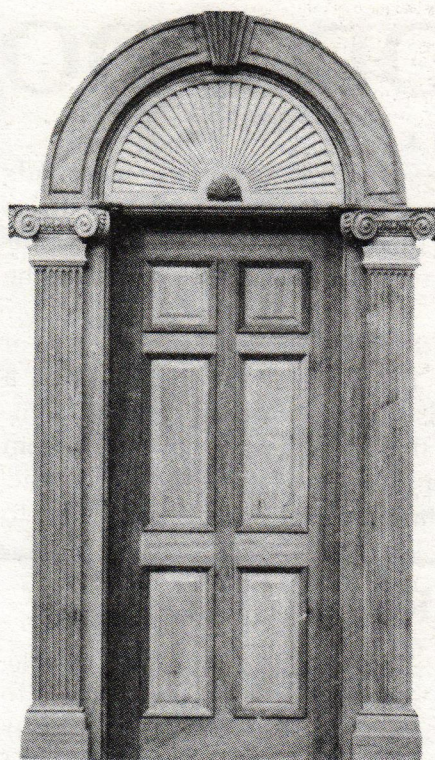
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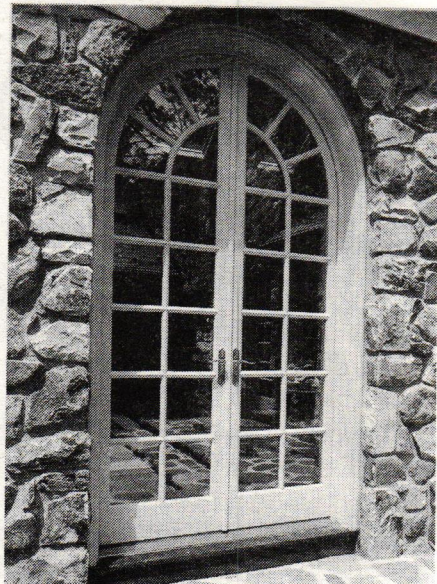
**PLAIN DOORS,
ELEGANT
SURROUNDINGS**



Kenmore Industries builds about 20 varieties of elaborate mahogany entrances in Federal, Georgian, and Greek Revival styles. Using various combinations of pediments and transoms, they have slightly over 50 varieties of doorways; a number of which have leaded glass transoms and sidelights. The doors are generally six panel.

For more information on Kenmore Industries, see the pullout SourceList in this section. — EMK

**Estimating Doors
By The Inch**



The suggested door designs in J. Zeluck's catalog range from colonial to psychedelic, and the company's custom creations are even wilder. Most recently, they built pool-house doors that sink into the ground when they're not wanted. On projects like that, for wealthy clients, "we estimate by the inch," says co-owner Roy Zeluck.

Among their specialties are glazed fold-away doors that appeal to gyms, restaurants, and anyplace where ordinary folding partitions would look cheesy. Zeluck also makes louver doors with PVC mechanisms that can withstand salt and moisture. The company's Beverly Hills office will be opening soon.

For more about J. Zeluck, see the SourceList in this section. — EMK

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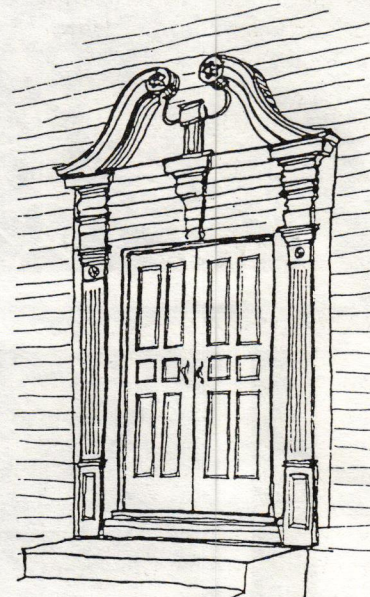
From the Thais to the Maya



Elegant Entries' doors feature everything from 4 to 24 panels and from simple carved stripes to Mayan bas reliefs. Manufactured in the Philippines, Thailand, the U.S., and Canada, they're all available with stained-glass inserts. Prices range from \$163 for a simple 2-panel style to \$1,965 for the Mayan model. Various trade discounts are available.

For more on Elegant Entries, see the SourceList in this section. — EMK

**COLONIAL
GOES WEST**



Colonial Woodworks builds a lot of interior doors — the 3-panel, \$370 model is their best seller — and they also offer two styles of exterior entries, both based on originals from Historic Deerfield, Massachusetts. The people who buy these doorways, however, "usually live in places like Tulsa or Phoenix," says CEO Carl Biathrow.

Stock interior doors feature between 3 and 8 panels and up to 15 lites, and they all measure 1-3/8 in. thick with 3/4-in.-thick panels. Prices range from \$266 to \$436 for 6 ft. 8 in. tall models; add \$30 for a 7 footer, and add \$26 per pane for insulated glass.

For more information on Colonial Woodworks, see the pullout SourceList in this section. — EMK

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Ricketson Woodwork tackles large commercial, religious, civic, or educational buildings, old and new. Recent door projects include the Federal Court House in New Haven, Conn., on whose massive slabs were carved the scales of justice; the Connecticut state capitol, where the doors were made of solid quarter-sawn oak; and Northeast Plaza, a Hartford office/retail complex, where the 2-1/2-in. thick mahogany doors feature tombstone-shaped leaded-glass

panels as well as lion's head carvings.

Impressive as these surface details may be, the real advantage of using Ricketson's doors is their construction, according to engineering manager Steve Augustus. "We use only blind mortise-and-tenon construction — no dowels — to prevent sagging," he says. "And we buy the straightest grained wood we can get."

For more information on Ricketson Woodwork, see the pullout SourceList in this section. — EMK

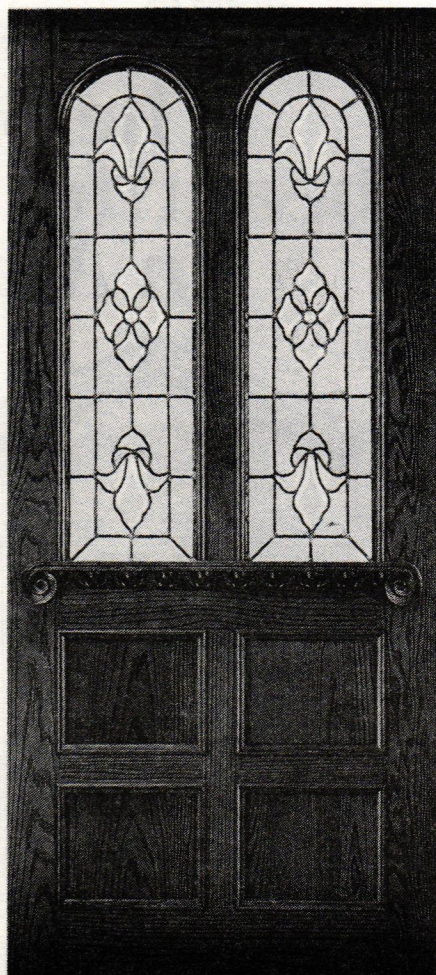
Portable Embellishments

Jack Wallis opened Jack Wallis' Doors in 1971 by hanging a sign along his road, because he'd always enjoyed carving wood and building stained-glass windows. Now he employs a half-dozen people and offers 30 stock models of ornate Victorian-style doors. Rope-like pilasters, dense carving, dentil molding, and floral trim prevail.

Prices range from \$267 to \$1,491 for doors without art glass. The glass panels, many of which are interchangeable, cost from \$112 to \$916, and include oval sheets of etched flowers, grids of beveled panes, and stained-glass depictions of grape vines, rose bushes, or fruit baskets.

The doors can be ordered carved on both sides and complete with brass hardware. Also, some of Wallis' carved ornament is available separately (\$3.20 to \$185), so that surrounding woodwork or furniture can complement the doors.

For more information on Jack Wallis' Doors, see the pullout SourceList in this section. — EMK



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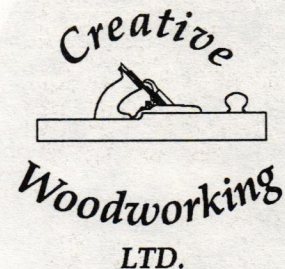
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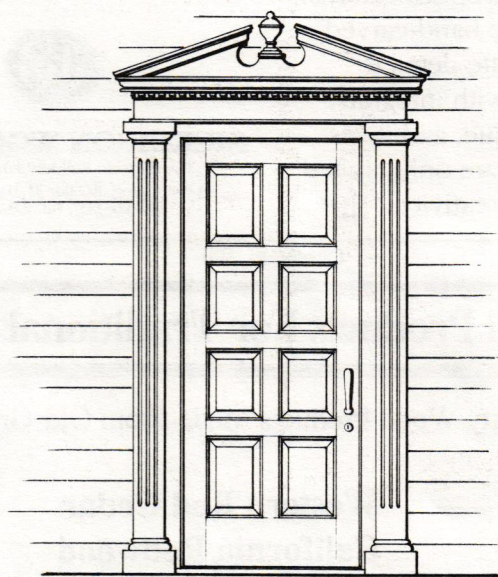


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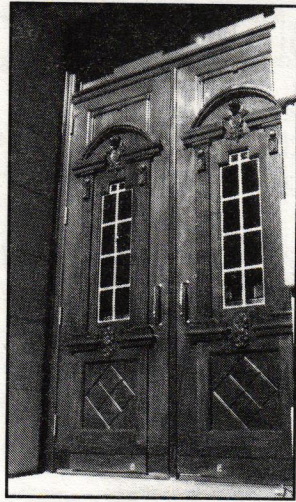
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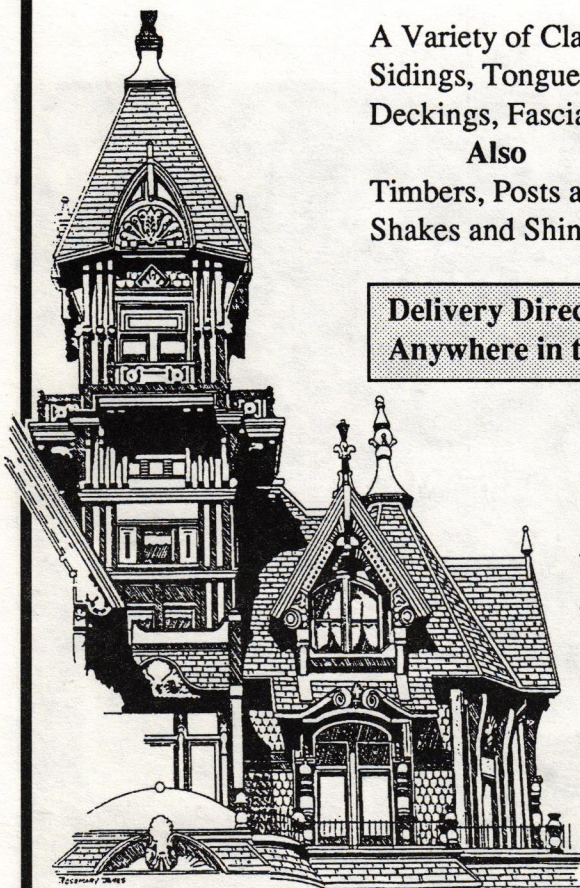
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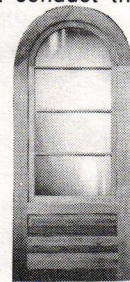
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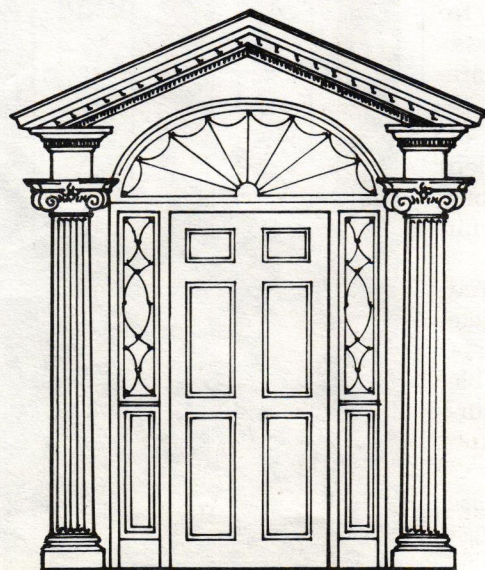
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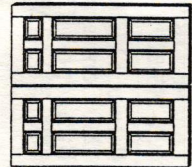
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CSI# 08200

TRADITIONAL BUILDING'S WOOD DOORS SourceList

◆ BY EVE M. KAHN



COMPANY	LITERATURE	Standard Wood	GLAZING		SCREEN	STORM	LOUVER	DUTCH	French/ Casement	ENTRANCES		% Custom	Company Size
			Plain	Specialty Art Glass						Framing & Trim	Sidelights/ Transoms		
Architectural Components 26 N. Leverett Rd., Dept. TB Montague, MA 01351 413-367-9441	Free flyer, \$3 catalog Circle No. 385	Eastern White Pine	×	×	×	×	×	×	×	×	×	80%	Small
Boise Moulding & Lumber 116 E. 44th St., Dept. TB Boise, ID 83714 208-322-6066	Free brochure Circle No. 317	As specified	×	×	×	×	×	×	×	×	×	75%	Medium
Camden Window & Millwork 1551 John Tipton Blvd., Dept. TB Pennsauken, NJ 08110 800-345-2338	Free Circle No. 428	As specified	×	×	×	×	×	×	×	×	×	100%	Large
Cascade Woodwork Box 316, Dept. TB Ouray, CO 81427 303-325-4780	Free	As specified	×	×	×	×	×	×	×	×	×	80%	Small
Coastal Millworks 112 Plantation Chase, Dept. TB St. Simons Island, GA 31522 912-634-1300	Free	Heart Pine	×	×	×	×	×	×	×	×	×	100%	Medium
Colonial Woodworks Box 19965, Dept. TB Raleigh, NC 27619 919-783-5592	Send \$10 for catalog Circle No. 386	White Pine	×	×	×	×	×	×	×	×	×	100%	Medium
Combination Door Box 1076, Dept. TB Fond du Lac, WI 54935 414-922-2050	Free Circle No. 415	Red Oak, Poplar, Ponderosa Pine			×	×						15%	Large
Coppa Woodworking 1231 Paraiso Ave., Dept. TB San Pedro, CA 90731 213-548-4142	Free	Western Sugar Pine, Oak			×							30%	Medium
Creative Openings Box 4204, Dept. TB Bellingham, WA 98227 206-671-6420	Send \$2 for catalog Circle No. 383	Ash, Douglas Fir, Mahogany, White Oak			×							100%	Small
Dibbleville Door Works 504 Main St., Dept. TB Fenton, MI 48430 313-750-0098	Free	Poplar	×		×				×	×		50%	Small
Drums Sash & Door Box 207, Dept. TB Drums, PA 18222 717-788-1145	Free Circle No. 433	As specified	×	×	×	×	×		×	×		100%	Small
Elegant Entries 240 Washington St., Dept. TB Auburn, MA 01501 800-343-3432	Free Circle No. 387	Mahogany, Teak, Rosewood, Red Oak	×	×					×	×		15%	Medium
Gibbons Sash & Door Rte. 1, Box 76, Dept. TB Hurley, WI 54534 715-561-3904	Free	As specified	×	×	×				×	×		90%	Small
Hurd Millwork Box 319, Dept. TB Medford, WI 54451 715-748-2011	Free	Ponderosa Pine							×			0%	Large

TRADITIONAL BUILDING'S WOOD DOORS SourceList

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COMPANY	LITERATURE	Standard Wood	GLAZING		SCREEN	STORM	LOUVER	DUTCH	French/ Casement	ENTRANCES		% Custom	Company Size
			Plain	Specialty Art Glass						Framing & Trim	Sidelights/ Transoms		
International Wood Products 9630 Aero Dr., Dept. TB San Diego, CA 92123 800-468-3667	Free	Mahogany, Northern Red Oak	✗	✗				✗	✗		✗	20%	Large
JMR Products 115 Main Street, Dept. TB St. Helena, CA 94574 707-963-7377	Send 50¢ for brochure	Redwood			✗							100%	Small
Kenmore Industries Box 34, Dept. TB Boston, MA 02129 617-242-1711	Free Circle No. 389	Mahogany	✗						✗	✗	✗	15%	Small
Kentucky Millwork 4200 Reservoir Ave., Dept. TB Louisville, KY 40213 502-451-3456	Free	As specified	✗	✗	✗	✗	✗	✗	✗	✗	✗	100%	Medium
Kirby Millworks Box 898, Dept. TB Ignacio, CO 81137 800-245-3667	Free Circle No. 443	As specified	✗	✗		✗	✗	✗	✗	✗	✗	100%	Small
Liesener Wood Window 413 E. Jackson St., Dept. TB San Jose, CA 95112 408-295-3315	Free Circle No. 419	Fir	✗		✗			✗	✗		✗	20%	Small
Mad River Woodworks Box 1067, Dept. TB Blue Lake, CA 95525 707-668-5671	Free with letterhead request Circle No. 35	Select Hardwoods		✗	✗							15%	Small
Maiman Co. 505 E. Trafficway, Dept. TB Springfield, MO 65806 800-641-4320	Free	As specified	✗	✗	✗	✗	✗	✗	✗	✗	✗	65%	Medium
Maurer & Shepherd, Joiners 122 Naubuc Ave., Dept. TB Glastonbury, CT 06033 203-633-2383	Send \$2 for catalog.	Oak or Eastern White Pine	✗		✗	✗	✗	✗	✗	✗	✗	100%	Small
Millwork Specialties 189 Prospect Ave., Dept. TB Brooklyn, NY 11215 718-768-7112	None	As specified	✗	✗	✗	✗	✗	✗	✗	✗	✗	100%	Small
National Door Co. 5 Summer Place, Dept. TB Saranac Lake, NY 12983 518-891-2001	Free Circle No. 420	As specified	✗	✗	✗	✗	✗	✗	✗	✗	✗	90%	Medium
North Pacific Joinery 76 W. 4th St., Dept. TB Eureka, CA 95501 707-443-5788	Free	Redwood	✗	✗	✗	✗	✗	✗	✗	✗	✗	100%	Small
Oregon Wooden Screen Door 330 High St., Dept. TB Eugene, OR 97401 503-485-0279	Send \$3 for brochure Circle No. 440	Fir			✗							30%	Small
Patmore Millwork 1240 Central Ave., Dept. TB Bridgeport, CT 06607 (203) 333-2105	Free Circle No. 401	Sugar Pine, Mahogany	✗	✗	✗	✗	✗	✗	✗	✗	✗	60%	Medium

TRADITIONAL BUILDING'S WOOD DOORS SourceList

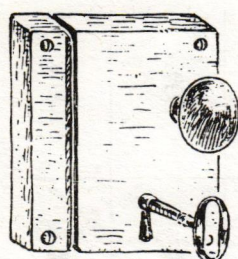
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COMPANY	LITERATURE	Standard Wood	GLAZING		SCREEN	STORM	LOUVER	DUTCH	French/ Casement	ENTRANCES		% Custom	Company Size
			Plain	Specialty Art Glass						Framing & Trim	Sidelights/ Transoms		
Remodelers & Renovators Supplies Box 45478, Dept. TB Boise, ID 83711 800-458-2135	Send \$3 for catalog Circle No. 138	Fir			×	×						10%	Small
Ricketson Woodwork 34 Potter St., Dept. TB Hartford, CT 06101 203-522-3257	Free Circle No. 390	As specified	×	×	×	×	×	×	×	×	×	100%	Large
Silver Creek Mill 1335 W. Hwy. 76, Dept. TB Branson, MO 65616 417-335-6645	Free with letterhead request Circle No. 135	Pine			×	×						15%	Small
Silverton Victorian Millworks Box 2987, Dept. TB Durango, CO 81302 303-259-5915	Free with letterhead request Circle No. 45	Wisconsin Northern Red Oak	×	×	×	×				×	×	20%	Medium
Simpson Door Box 210, Dept. TB McCleary, WA 98557 206-495-3291	Free	Douglas Fir, Western Hemlock	×	×			×	×	×	×	×	10%	Large
Somerset Door & Column Box 328, Dept. TB Somerset, PA 15501 814-445-9608	Free	As specified	×	×	×	×	×	×	×	×	×	100%	Medium
Spanish Pueblo Doors Box 2517, Dept. TB Santa Fe, NM 87501 505-473-0464	Free	Pine, Mahogany, Alder, Red Oak	×	×			×	×	×	×	×	70%	Small
Staples Millwork 32 Taunton Ave., Dept. TB Norton, MA 02766 508-285-4477	Free Circle No. 208	As specified	×		×	×	×	×	×	×	×	100%	Medium
Tischler und Sohn 51 Weaver St., Dept. TB Greenwich, CT 06830 800-282-9911	Free Circle No. 369	Mahogany	×	×	×	×	×	×	×	×	×	100%	Large
United States Woodworking 35 Engineers Rd., Dept. TB Hauppauge, NY 11788 516-234-4910	Free Circle No. 391	As specified	×		×	×	×	×	×	×	×	100%	Medium
Jack Wallis' Doors Rte. 1, Box 22 A, Dept. TB Murray, KY 42071 502-489-2613	Send \$3.00 for color catalog	Oak, Poplar	×	×	×	×	×	×	×	×	×	40%	Small
Wood Factory 901 Harvard, Dept. TB Houston, TX 77008 713-863-7600	Free Circle No. 337	As specified	×	×	×	×				×	×	80%	Small
Woodstone Company Box 223, Patch Rd., Dept. TB Westminster, VT 05158 802-722-9217	Send \$3 for brochure	As specified	×	×	×	×	×	×	×	×	×	100%	Medium
J. Zeluck 5300 Kings Highway, Dept. TB Brooklyn, NY 11234 718-251-8060	Free Circle No. 392	Mahogany	×	×	×	×	×	×	×	×	×	100%	Large

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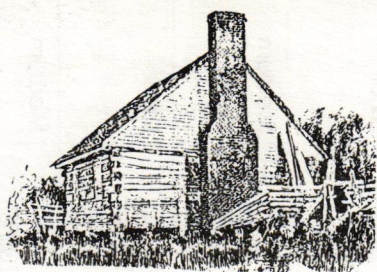
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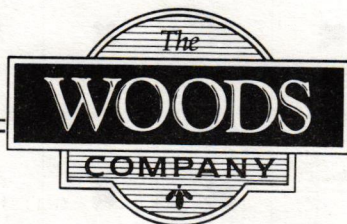
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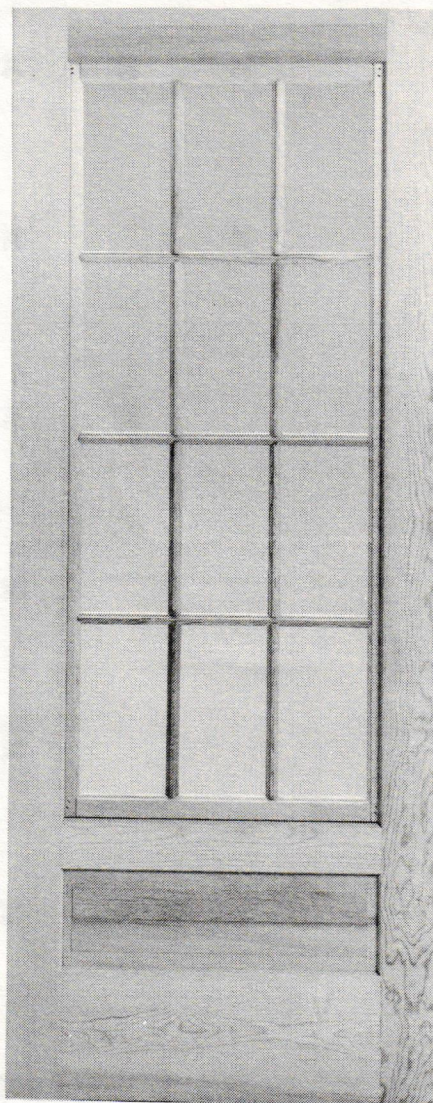
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Doors That Serve Year-Round

All of Combination Door's screen/storm doors come with "easy-change" locking tabs that make the seasonal switches from screen to glass more convenient. The 78-year-old, family-run company has four models with tempered glass and charcoal aluminum screens in ponderosa pine.

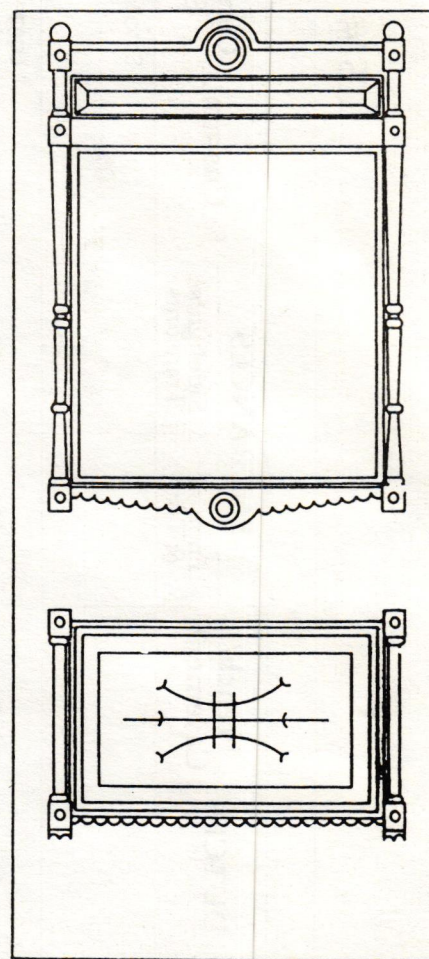


The Colonial has a crossbuck solid panel beneath a scalloped opening. The Classic features a 2-panel lower half and a plain opening. The ultra-VU consist of one large opening framed by either ponderosa pine or red oak. And the Easy Change doors can come with 1 or 2 lower panels and up to 12 lites (shown) — the more lites, the more traditional the look.

The doors cost between \$140 and \$160 (\$220 to \$240 for the oak ultra-VU). The company also offers simple 4- or 6-panel interior doors for between \$120 and \$140.

For more on The Combination Door Co., see the SourceList. — EMK

DEAD-RINGER REPLICAS



The Wood Factory's Victorian entry doors are so unusual and so well replicated that when a recent customer used them, "Everybody asked where he'd found old doors in such great shape," says co-owner Dean Arnold. "That made us feel good."

The company offers three entry door styles: One is neoclassical, with an oval upper panel with pedimented trim; one is Eastlake (shown), with incised decoration in the lower panel and pilasters flanking the upper panel; and one is Queen Anne, with 5 lower panels and dentil molding under the upper panel. Prices range from \$465 to \$880, and custom orders are welcome.

The Wood Factory also builds screen doors based, like the entry doors, on old models spotted in the region. Three of the stock patterns look Victorian and one befits Bungalows. Their components can be mixed and matched for custom work; fiberglass, aluminum, and copper screens are available, as are exotic-wood spindles. Prices range from \$245 to \$345.

For more on The Wood Factory, see the SourceList. — EMK

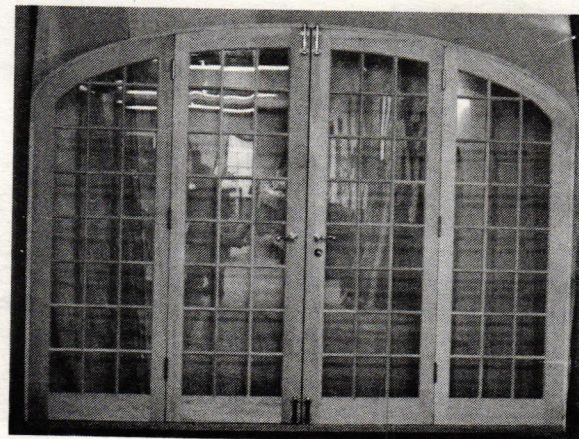
INDIAN PROTECTION

Architectural Components has been building some unusual doors lately. Along with a whole household full of wormy-chestnut doors — "the wormholes don't go all the way through. It's a very pretty wood," says owner Chuck Bellinger — the company recently created an "Indian" exterior door: The lower half is paneled, the upper half is glazed, and there's also a movable panel that can be slid over the panes to ward off storms or intruders.

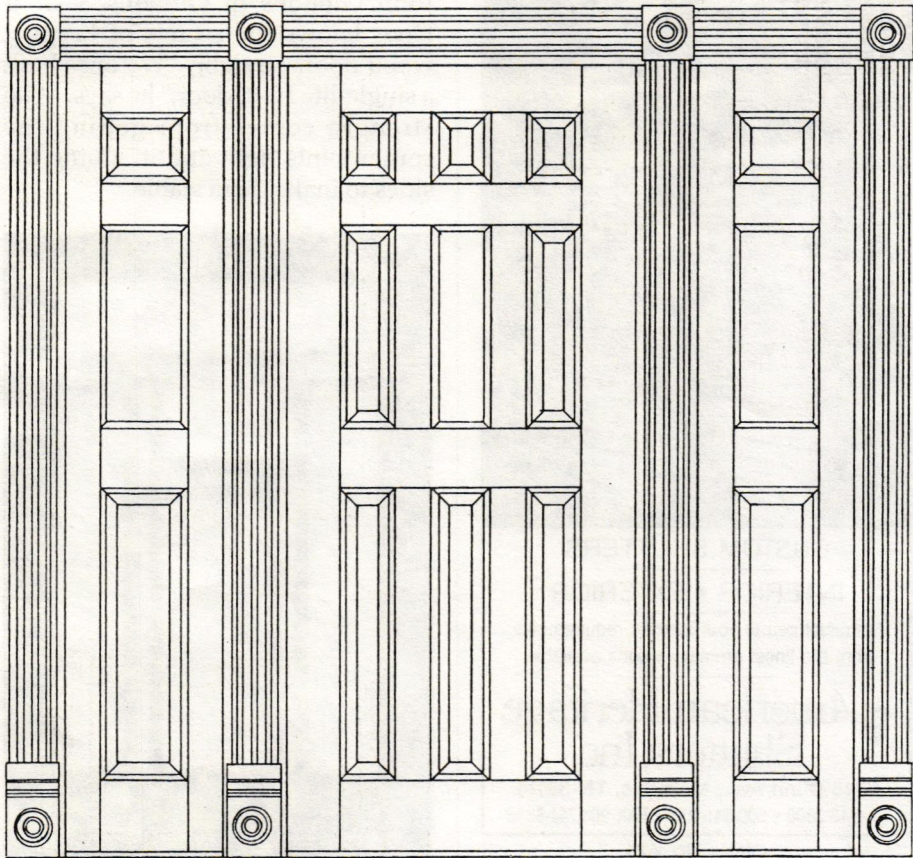
The firm specializes in more traditional items, based on 18th- and early 19th-century models and made of eastern white pine. Interior doors come with 2, 3, 4, or 6 panels and cost from \$182 to \$328 in 1-1/16-in.-thick wood. Ex-

terior units measure up to 2-1/4-in. thick and cost between \$425 and \$560 with 4 or 6 panels. Arched or elliptical transoms are available, as are many other kinds of Federal, Georgian, and Greek Revival entrance details.

For more on Architectural Components, see the SourceList. — EMK



From 2 to 27 Panels



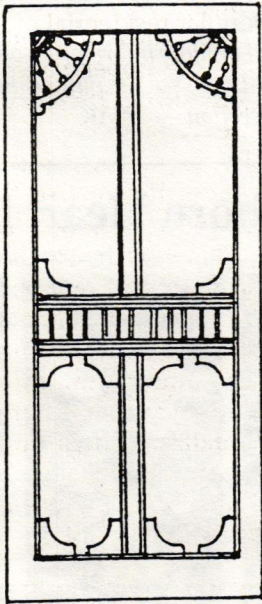
Boise Moulding & Lumber Co., a 30-employee millwork shop, sells everything from flooring to store counters, with a heavy emphasis on 19th-century architectural woodwork.

The door designs in their catalog range from simple 2-panel interior models to elaborate store entrances. Particularly unusual are the Victorian models whose upper panels are trimmed with dentil mold-

ing. And the most exciting pieces are the custom ones: Boise has manufactured doors up to 8 ft. tall incorporating 27 raised panels of varying sizes. And on special order they have distressed new doors to achieve an antique look while preserving the security that a new door provides.

For more information on Boise Moulding & Lumber Co., see the pullout SourceList in this section. — EMK

When Out-Of-Square Is A Virtue



Mad River Woodworks manufactures its screen doors to spec. "We just built four all out of square for the Dublin Historical Society in Ohio," says owner Tim Thornton. "They fit perfectly; the door frames had sagged."

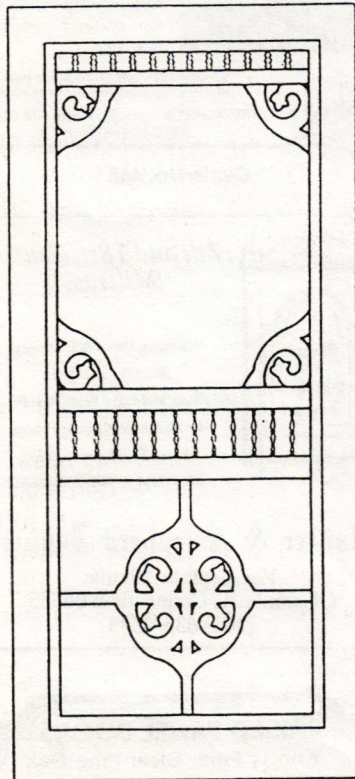
That Victorian model (shown, \$270), complete with corner fan brackets and a spindled push rail, has now become one of the company's stock patterns. It's an authentic replica, or as close to authentic as Thornton could achieve after examining turn-of-the-century photos of the house under a magnifying glass. Everything's made in-house except the spindles, balls, and dowels.

There are seven other standard models, starting at \$110 for one decorated only with a plain push rail. Screens, but not plexiglass slabs, come with the doors.

For more on Mad River Woodworks, see the SourceList. — EMK

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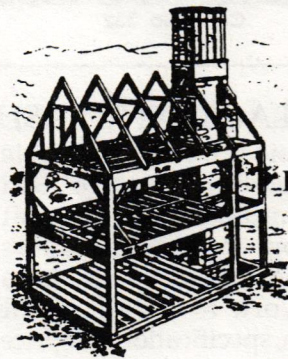
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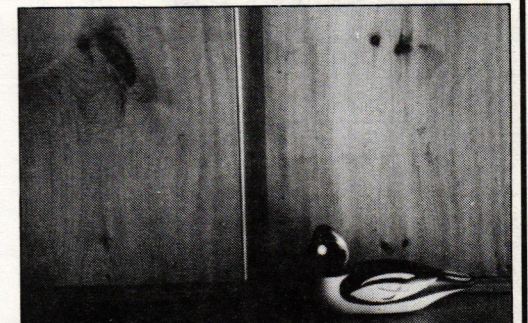
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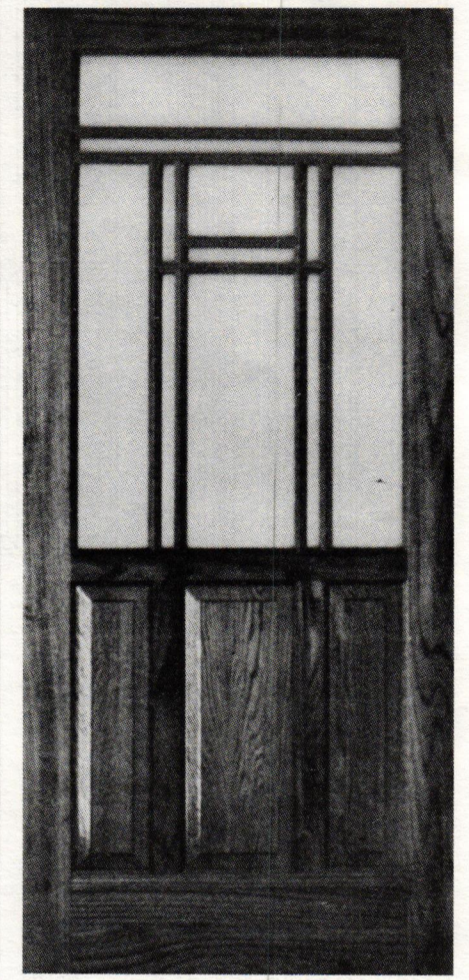
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DOOR SECRETS
 John Gibbons of Gibbons Sash & Door knows the secrets of keeping wood doors straight. "We once built a single-lite 10-ft. door," he says. "The strength comes from getting the corner joints right and in gluing the sides to make them stable."



His tricks are especially well-adapted to his local Wisconsin climate. "We get dry cold winters and hot wet summers," he says. "But our doors have never had a problem." Most of his creations appear on commercial buildings, but shown is his most popular residential model.

For more information on Gibbons Sash & Door, see the pullout SourceList in this section. — EMK



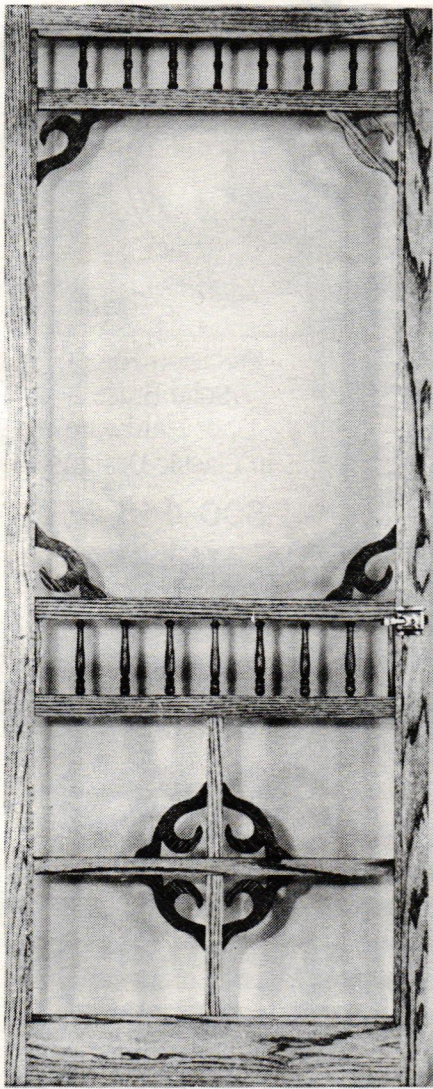
Reborn Heart Pine

Coastal Millworks finds its material — southern longleaf pine — by salvaging pre-1930 buildings and by dredging rivers for long-forgotten "sinker" logs. Although 90% of their customers want flooring, Coastal also builds doors. "We can make anything, as long as we have an architect's drawing," says sales manager Mike Prendergast.

Their typical door measures 3 ft. wide and 6 ft. 8 in. tall, with raised panels "floated" to prevent expansion or contraction cracks. It costs \$600 to \$800. Stained glass inserts are available from a local company called, believe it or not, A Pane in the Glass.

For more about Coastal Millworks, see the SourceList. — EMK

Oak Above The Standards

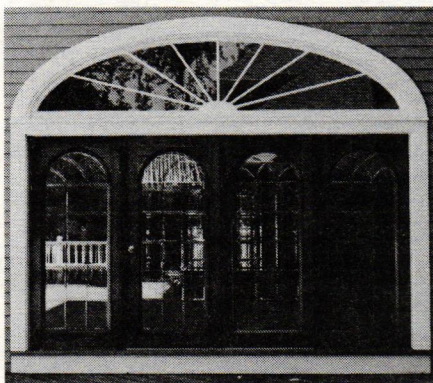


The quality of the northern Wisconsin red oak that Silverton Victorian Millworks uses is so fine that "we've thrown the Architectural Woodwork Institute's standards out the window," reports research-and-development manager Erik Enriquez. The company sells eight styles of oak screen doors (\$325 to \$410), most with ornate gingerbread. The designs came from Victorian pattern books, and they complement Silverton's two-model line of entry doors ("Pride of America" and "Belle of the West," both with stained-glass inserts for about \$1,500) and Silverton's extensive collection of porch parts.

For more on Silverton Victorian Millworks, see the SourceList. —EMK

IN THE ROUND

When it comes to entrances, Patmore Millwork specializes in round tops. They can mill radius moldings as well as manufacture all types of insulated glass that many arched doorways require.



Founded in the 1930's and still housed in its original 30,000-sq.-ft. factory, the company concentrates on custom exterior millwork. They also distribute finished millwork products from major manufacturers such as Fypon, Focal Point, Dixie-Pacific, and Bison.

For more information on Patmore Millwork, see the pullout SourceList in this section. —EMK

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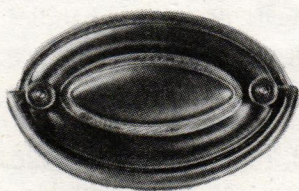
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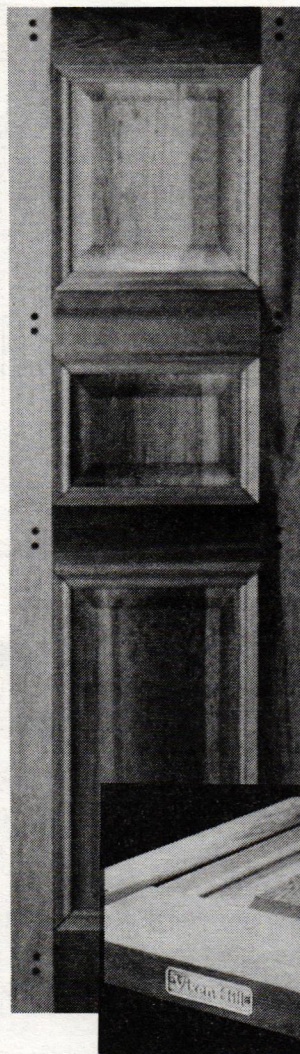
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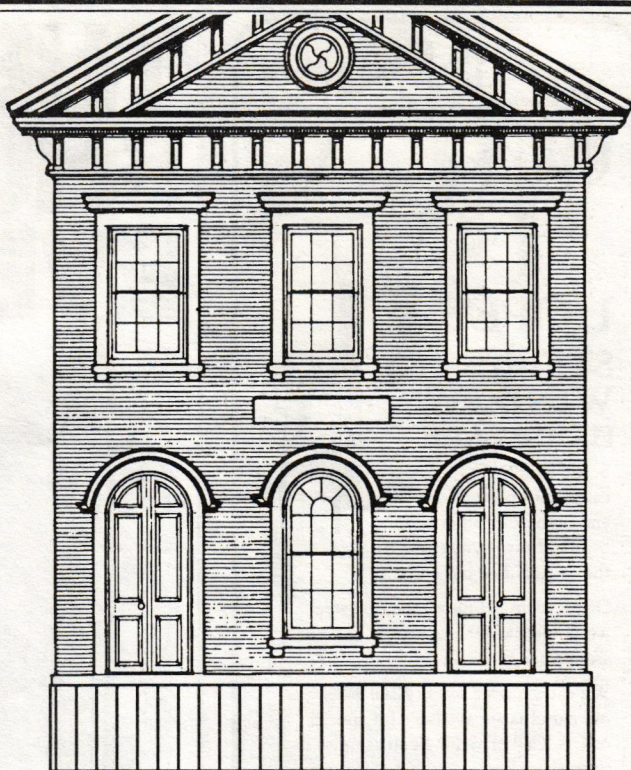
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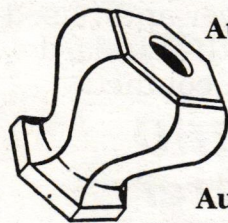
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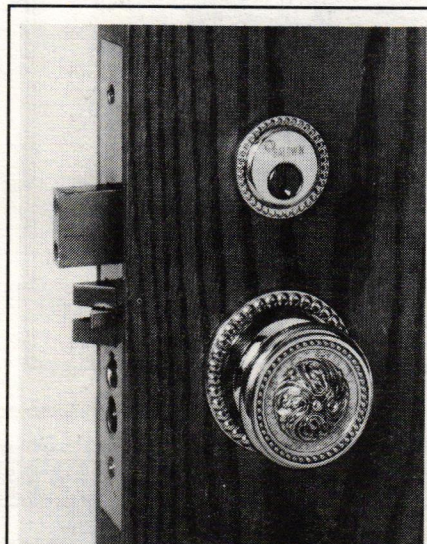
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Manufacturer of forged iron Early American hardware. Broad assortment of moderately priced hinges, bolts, and latches for both interior and exterior doors. Residential and commercial. *Circle No. 169*
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Suppliers of high quality builders' hardware at competitive prices to the trade. Carries large stock of Baldwin and other leading brands for immediate delivery. If you know the model you want, call for a price.
- **Architectural Hardware/Richard O. Byrne, P.O. Box 610, Dept. TB, Merrickville, ONT 1N0 (613) 269-3676.**
Importer of very fine English brass hardware. Door hardware includes: Knobs, levers, numerals, hooks, knockers, letter slots, handles, pull-, push-, and kick-plates, and stops. Custom work accepted; historic hardware consultation. Call or write for catalog.
- **Ball & Ball, 463 West Lincoln Hwy., Dept. TB, Exton, PA 19341 (215) 363-7330.**
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- **Brian F. Leo Custom Hardware, 7532 Columbus Ave. S., Dept. TB, Richfield, MN 55423 (612) 861-1473**
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- **Crown City Hardware, 1047 N. Allen Ave., Dept. TB, Pasadena, CA 91104 (818) 794-1188.**
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- **Hardware Plus, 701 E. Kingsley Road, Dept. TB, Garland, TX 75041 (214) 271-0319.**
Mail-order source for all types of restoration products. Selection of traditional hardware includes door knobs, hinges, and other door fittings. Quantity and trade discounts available. For catalog, write on your letterhead.
- **J.E. Smith Co., 621 Bank St., Dept. TB, Waterbury, CT 06720 (800) 345-5625.**
Wholesale supplier of quality traditional builders' hardware. Carries large inventory of (among other makers) Baldwin, Russwin, and Omnia. Prides itself on extremely competitive prices and fast shipment (often same day). *Circle No. 136*
- **Mac The Antique Plumber, 885 57th St., Dept. TB, Sacramento, CA 95819 (916) 454-4507.**
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- **Restoration Works, 810 Main St., Dept. TB, Buffalo, NY 14202 (716) 856-8000**
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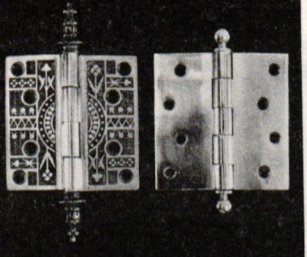
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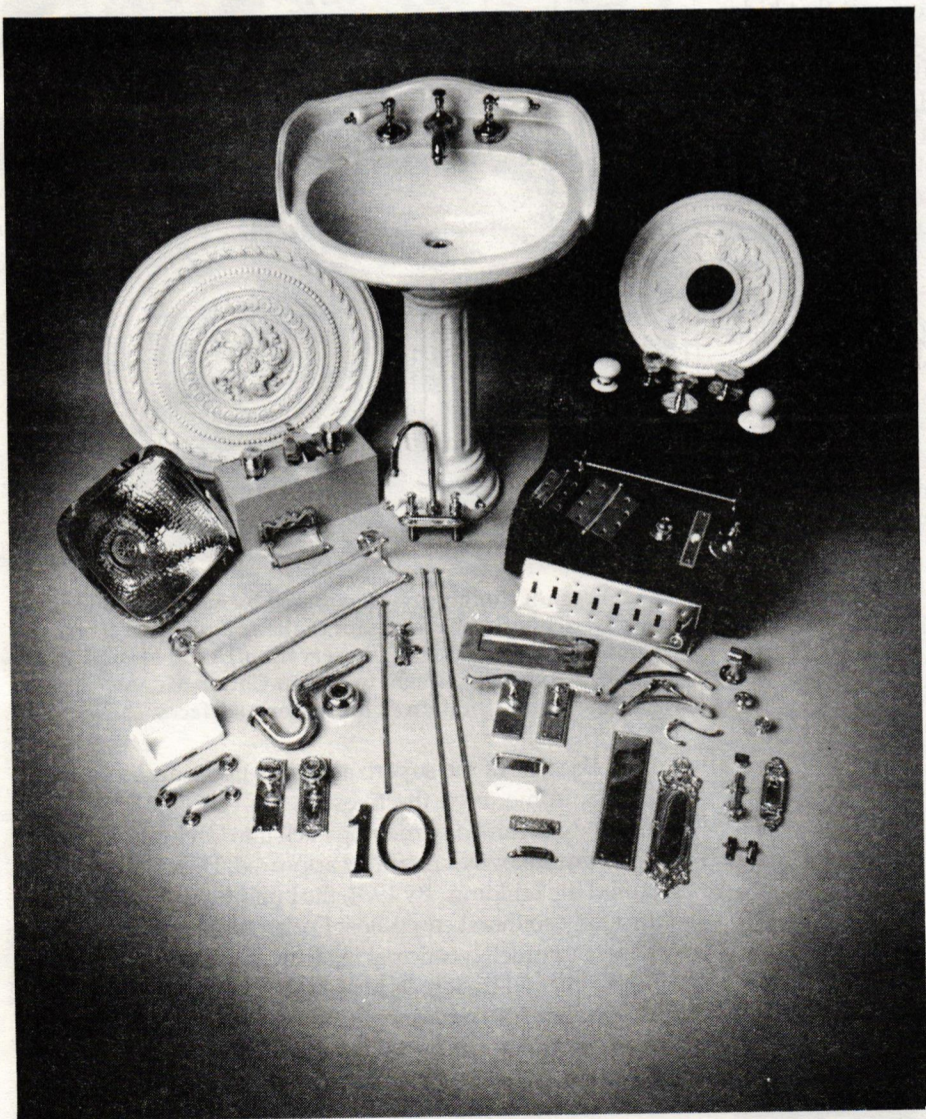
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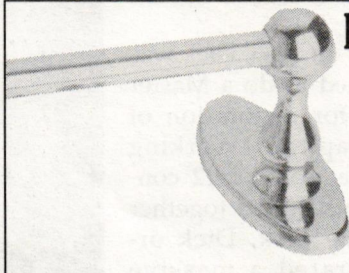
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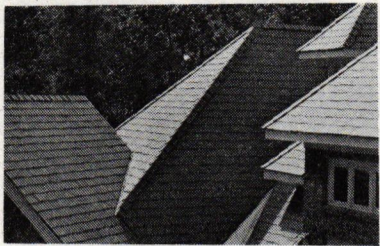
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Profile: RICHARD C. FRANK *continued from page 3*

capitols: Insensitive remodelings prompted by changing usage and the need to cram more people into the building. For example, there are 40,000 sq. ft. of over-floors inserted into what were originally high-ceilinged rooms in order to create more office space.

In 1986, Dick was retained to do a Master Plan for restoration of the capitol. Working with a team of 12 consultants pulled together for the task, Dick orchestrated a massive 248-page document that covers not only restoration of the original building, but also a 200,000 sq. ft. underground addition to relieve overcrowding.

While waiting for the work to start on Phase I of the \$45-million restoration, the State Senate hired Dick to renovate the 4th floor of the East Wing to expand committee rooms. The State House of Representatives, seeing how well the Senate rooms came out, then hired Dick to renovate the 4th floor of the West Wing!

The most spectacular part of the Master Plan executed so far has been the \$5.4-million restoration of the Senate Chamber. It's an elegant combination of restored 1890 Victorian grandeur and concealed 1990 high-tech conveniences. The restoration includes concealed TV lights in the ceiling and small hidden loudspeakers in the chandeliers (to improve acoustics). And adjacent to each senator's antique desk is a new roll-top cabinet that hides a loudspeaker, voting buttons . . . and a terminal for computerized voting and other special functions.

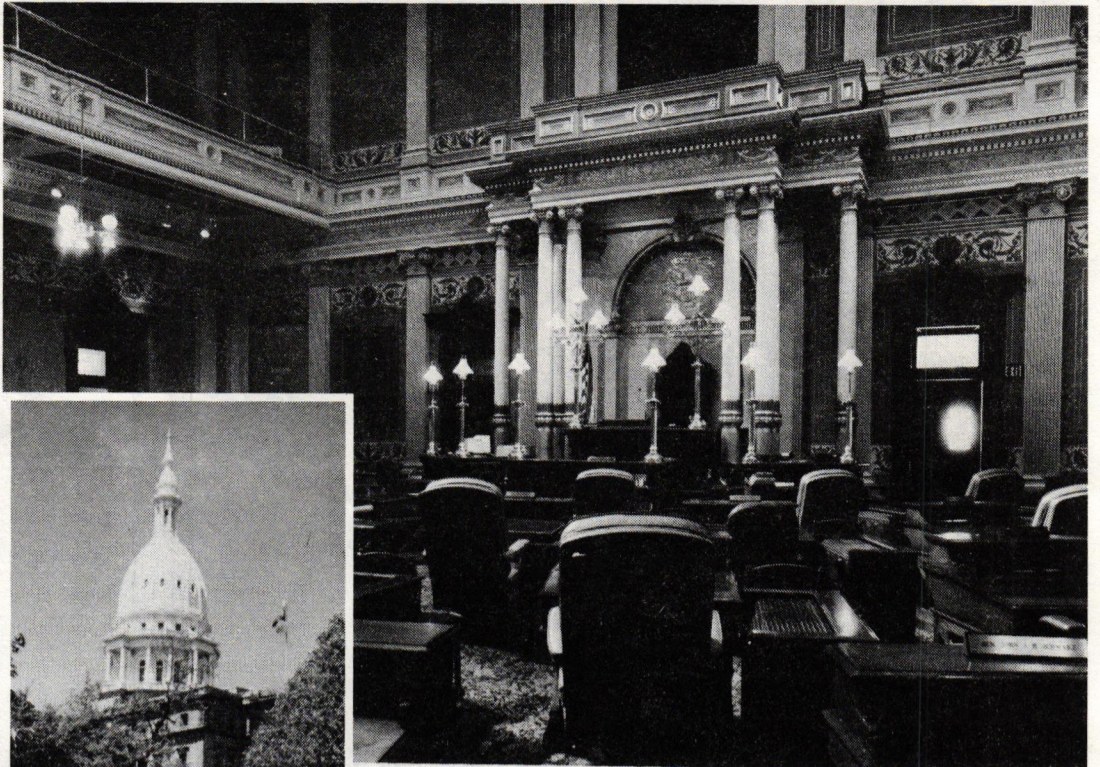
The Senate Chamber job certainly fulfilled Dick's wish to really DO architecture. From November 1988 through February 1989 he worked 16-hour days for 7 days a week producing working drawings and specifications. "I really like drafting," says Dick, "but by the end of February I'd had my fill."

The Orchestra Comes Back

One of Dick's other favorite projects is Orchestra Hall in Detroit, a 1919 building that he's been involved with for 18 years. Erected originally by the Detroit Symphony, the orchestra lost the building during the Depression. After a variety of occupants, the building stood empty for 12 years. When the building faced demolition in 1970, members of the Detroit Symphony led a successful drive to save their old home.



The Old Post Office in Washington, D.C., adjacent to the mall, was originally slated for demolition. When sanity prevailed and it was decided to recycle the building, Dick Frank's firm did the Historic Structures Report — the first one commissioned by the General Services Administration.



The newly restored Senate Chamber in the Michigan State Capitol is a skillful blend of 1879 elegance and 1990 high-tech efficiency. Modern lighting and mechanical systems are cleverly hidden, and adjacent to each senator's antique desk is a new roll-top console that conceals electronics for voice communication and a terminal for voting and other computerized functions. (Interior photo: Greg Domagalski)



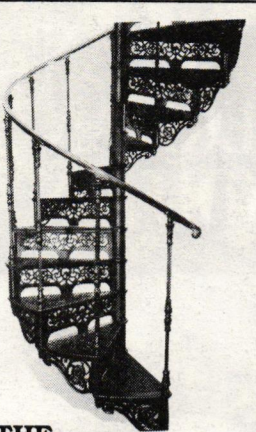
The Library of Congress is considered by many to contain the most richly finished interior in the country. For its restoration, Dick Frank's firm, Preservation/Urban Design/Incorporated, acted as consultant to Arthur Cotton Moore/Associates for restoration of the historic surfaces.

Because of the superb acoustics in the auditorium (asserted by some to be the finest in the country), the Detroit Symphony dreamed of moving back into Orchestra Hall. But money came slowly. As funds appeared, Dick stabilized and repaired the building. By 1974, the building was rehabilitated sufficiently so that it could host Friday night concerts. Then a year ago, to much municipal rejoicing, the Detroit Symphony officially moved back to its ancestral home.

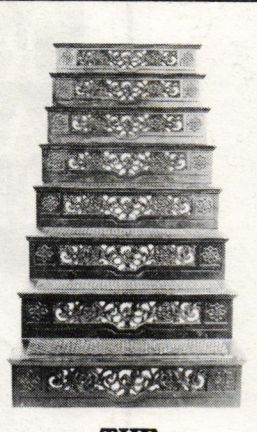
Much work remains to be done in Orchestra Hall: They're about to undertake a \$350,000 paint restoration. And there needs to be a large addition to accommodate offices for the symphony. But the turnaround since 1970 has been so amazing that it has provided immense gratification to everyone associated with the project.

The Happiest Architect

Looking back over the last three decades, Dick Frank declares that he is an extremely happy man. "I helped develop the field of preservation planning, I helped train some fine preservation architects, and I've worked on over 700 projects," he declares with obvious satisfaction. But he seems happiest thinking about all the projects yet to come! ♦



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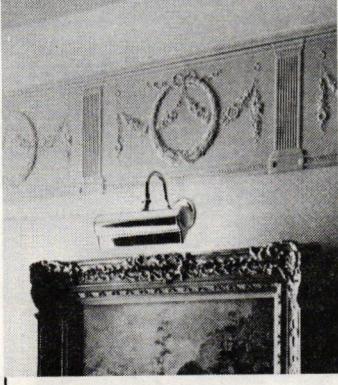
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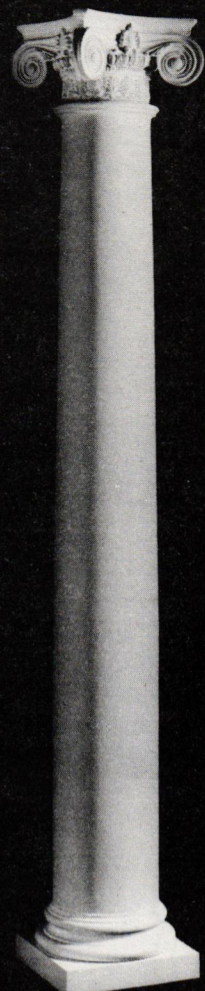
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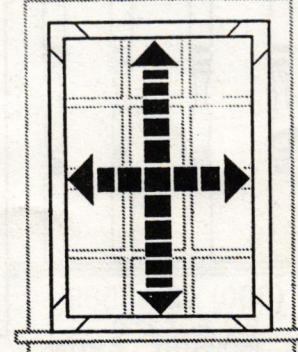


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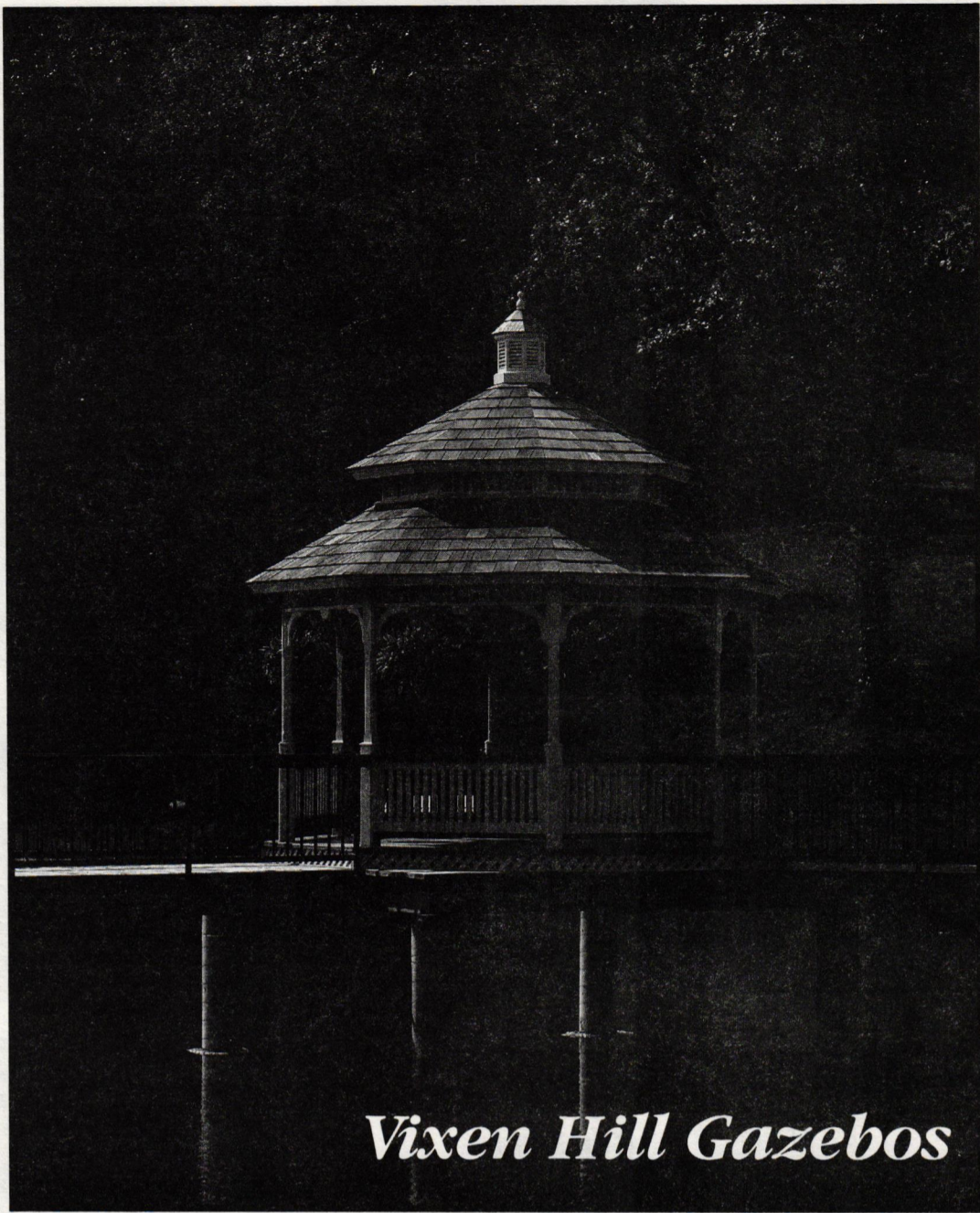


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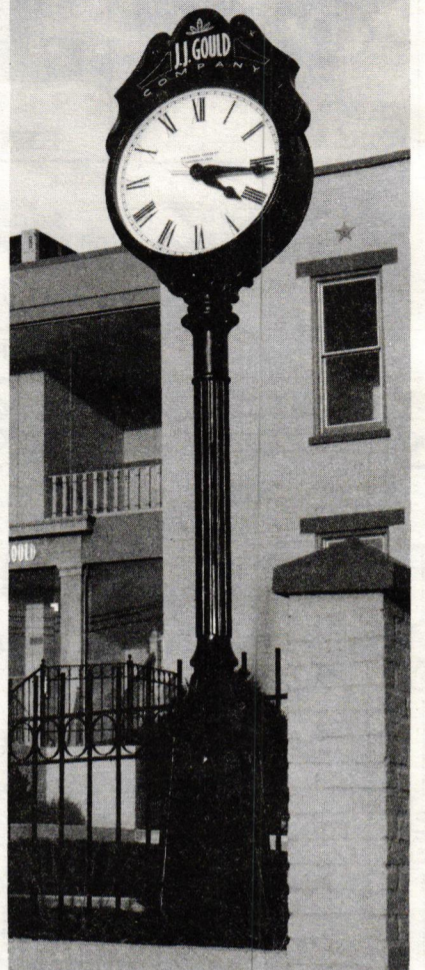
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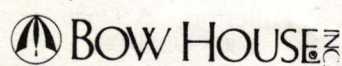


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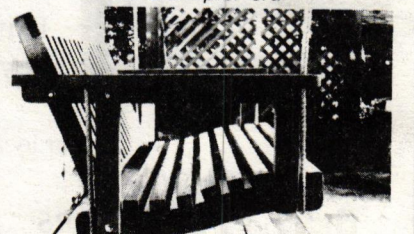
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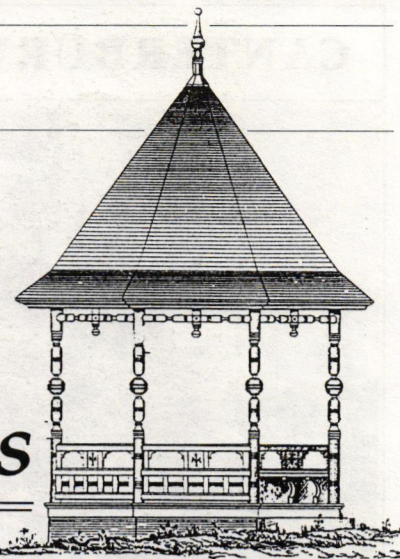
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roundup

Making A Magical Mystical Pleasure Garden: Gazebos, Garden Houses, & Follies

■ BY CLEM LABINE



he idea of taking one's ease in a small garden summerhouse is as old as recorded history. Paintings of garden houses appear in ancient Egyptian tomb paintings. Roman villas had gazebos that looked out over Italy's rolling hills. Medieval monasteries used little garden houses as sanctuaries for rest and meditation.

The Mogul emperors of India, who imported the concept of garden houses from Persia, raised gazebo building to a high art. The Mogul gazebos were often elaborate marble constructions, inlaid with precious metals and stones, hung with fine embroidered textiles, and situated at junctions of the water channels that coursed through their gardens. The water flowing by — and sometimes through — the garden house made the hot, arid days more bearable.

In America, the heyday of the gazebo was the 19th century. The newly emerging monied classes could afford to display their wealth in lavishly appointed grounds. And the romantic landscape movement, whose first champion in this country was Andrew Jackson Downing, called for architectural embellishments in the landscape. Downing proclaimed that such embellishments would help foster a "union between the house and the grounds." Two generations later, in 1884, Elias A. Long wrote in "Ornamental Gardening For Americans:"

Whatever the size or nature of a garden, there is almost always need of some kind of architectural structures besides the main buildings, for adding to its comfort, security, and interest.

For the Victorians, the gazebo served the dual purpose of private pleasure and public display. For private enjoyment, the gazebo provided a picturesque place of refuge, solitude, and serenity. For

public display, the gazebo was a symbol that the owner had made enough of a mark in the world to be able to afford the construction and upkeep of elaborate garden embellishments. Further, the architectural style selected for the gazebo was a public statement of the cultural values of the homeowner: Gothic showed a romantic attachment to the Age of Chivalry, classical symbolized a reverence for order and rationality, etc.

In the mid-20th century, when the romantic and ornamental traditions fell out of favor, so did the gazebo. But with the reappraisal of Victorian architecture that started in the 1970's, a new appreciation for gazebos has emerged. Besides being visually pleasing, the serenity offered by a few stolen minutes lounging in a gazebo is the perfect antidote for the pressures of modern life.

Selecting The Right Gazebos

Well-constructed gazebos aren't cheap today . . . and they never were. Frank J. Scott, in his 1870 book, "Beautifying Suburban Home Grounds," comments about garden constructions:

Really tasteful and durable ornamentation of that kind is rather expensive, and therefore to be weighed well in the balance with expenditures of the same money for other modes of embellishment before ordering such work.

Prices for gazebos can vary by a factor of 8. John Rogers, proprietor of Bow House, Inc., points out that for a 12-ft. gazebo, you can spend anywhere from around \$1,200 to \$8,000. At the low end, as expected, you find the rickety lumberyard specials. At the high end are summerhouses from such suppliers as Vixen Hill and Dalton that are elegant examples of the builder's art.

Quality of materials is one major cost variable. For example, select clear cedar that's used in the top-of-the-line gazebos is 3 times more expen-

sive than the rough #2 grade that you find in the lumberyard models. Complexity of design, richness of detailing, elegance of the joinery, and quality of finish account for the rest of the price differential.

For \$1,200, you get a pretty flimsy product: Simple stick construction, rough #2 cedar or pressure-treated pine, exposed steel or galvanized fasteners, crude joinery, and no sanding of rough surfaces.

For \$8,000 you get a beautifully made small house, often of clear cedar. Besides elegant design, you'll get fine touches like stainless steel fasteners, concealed with wood plugs. When fasteners have to show, they often exhibit such niceties as bronze cap nuts. The joinery is closely fitted and cleverly hidden.

The Building Code Obstacle

In some localities, gazebos are governed by building codes as restrictive as housing. For example, Doug Jefferys, V.P. of Marketing for Vixen Hill Gazebos, says they just delivered a 15-ft. gazebo to West Palm Beach, Fla., and had to submit engineering calculations to show the gazebo would withstand winds of 140 mph.

Because of varying code requirements, Jefferys says, they have engineered their designs so that the units will meet the toughest building codes. (They have a 32-page book of engineering calculations that comes with each gazebo!) To enable Vixen Hill to provide detailed calculations on custom as well as standard gazebos, they have developed an elaborate computer program. They just crank in the critical dimensions, and the computer then sizes each member — as well as providing all the engineering calculations.

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continued on page 27

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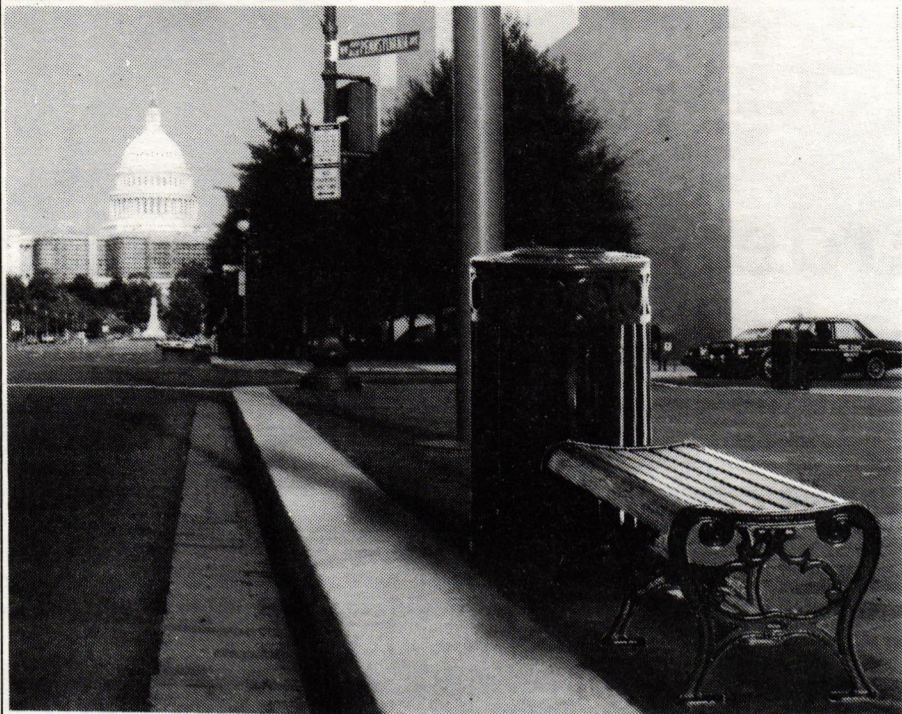
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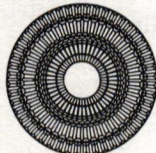
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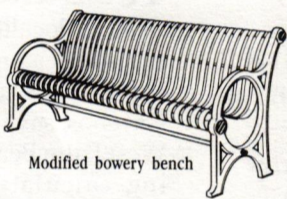
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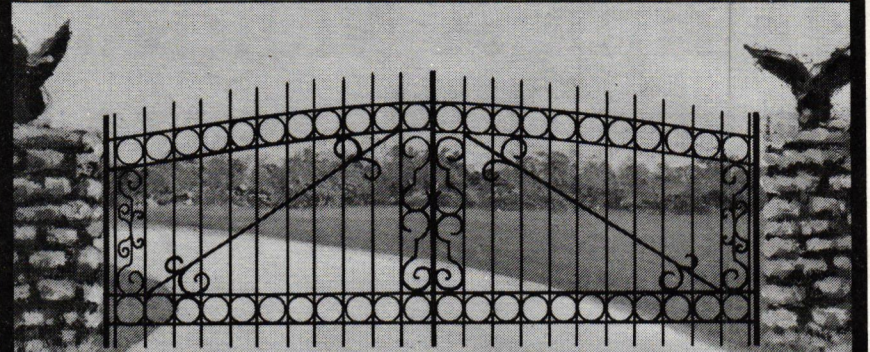
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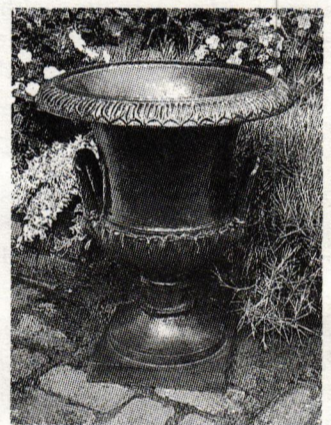
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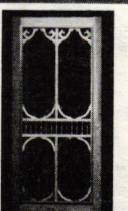
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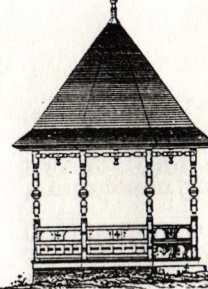
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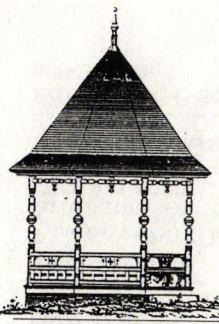


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BY CLEM LABINE

COMPANY	SPECIALTY	Literature	Gazebos	Conser- vatories	Other Garden Structures	Benches & Garden Furniture	Porch Furniture	Planters & Urns	Statuary	Fountains
Alfresco P.O. Box 1336, Dept. TB Durango, CO 81301 (303) 247-9739	Suppliers of redwood porch swings, Adirondack chairs, and garden benches. Standard lengths are 4 ft. and 5-1/2 ft.; custom lengths available. Other hardwoods available on request.	Free Circle No. 393				✓	✓			
Amdega Conservatories Boston Design Center 1 Design Cntr. Pl., Ste. 624, Dept. TB Boston, MA 02210 (617) 951-2755	Classic English conservatories produced with CAD system to create custom designs from modular units — at half the price of custom. Units are primed western red cedar with double-glazed glass.	Free Circle No. 425		✓						
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Bench Manufacturing Co. P.O. Box 158, Dept. TB Concord, MA 01742 (508) 371-3080	Produces a wide variety of site amenities, with special emphasis on benches. Features a line of Commemorative Medallion benches, light poles, and trash receptacles with customized cast medallions.	Free Circle No. 394	✓			✓				
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Canterbury Designs P.O. Box 5370, Dept. TB Sherman Oaks, CA 91413 (213) 936-7111	Although best known for their street clocks, this company offers a wide range of benches, planters, tree grates, tree guards, and trash receptacles. Custom fabrication available.	Free Circle No. 414				✓		✓		
Cumberland Woodcraft P.O. Drawer 609, Dept. TB Carlisle, PA 17013 (717) 243-0063	Several styles of gazebos available in kit form, based on Cumberland's famous Victorian millwork. All gazebo products are made from poplar or oak (poplar recommended), shipped unfinished ready for staining or painting. Also: Garden seats.	Free Circle No. 131	✓		✓					
Dalton Pavilions, Inc. 7260-68 Oakley St., Dept. TB Philadelphia, PA 19111 (215) 342-9804	Top-of-the-line gazebos in 6 basic styles and 5 basic sizes, made from high-quality Western Red Cedar. Prices range from \$4,606 to \$21,775. Installation services available, as well as accessory benches, tables, and screening.	Free Circle No. 408	✓		✓					
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❖ BY CLEM LABINE

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Sun Designs 173 East Wisconsin Ave., Dept. TB Oconomowoc, WI 53066 (414) 567-4255	Publishes a 96-pg. book of 55 gazebo and 7 arbor designs. For each design, detailed plans can be ordered.	Book is \$10.85 ppd. Brochure free Circle No. 448	✓		✓					
Urban Archaeology 285 Lafayette St., Dept. TB New York, NY 10012 (212) 431-6969	Extensive collection of reproduction and antique one-of-a-kind garden furniture and fountains.	Free				✓		✓	✓	✓
Van Klassens 4619B Central Ave. Rd., Dept. TB Knoxville, TN 37912 (615) 688-2565	Classic furniture for patio and garden fabricated from Honduras mahogany. Joints are embedded with epoxy, and pieces are finished with AWLGRIP enamel for long life. List prices range from \$567 to \$1,663.	Free				✓	✓			
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GAZEBOS

continued from page 23

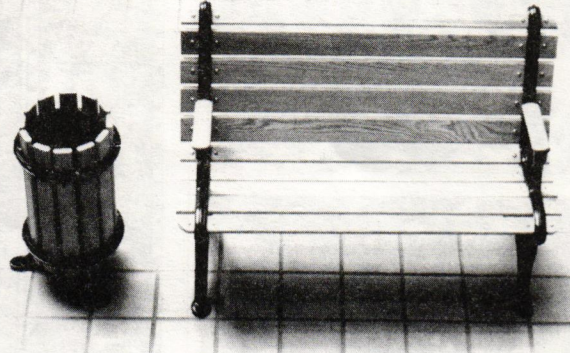
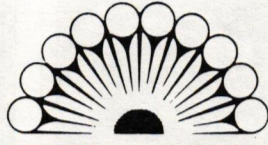
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The term "folly" was derived from the French *folie* (madness). It was first used in England to describe unfinished architectural garden ornaments and newly constructed "ruins", which were designed to evoke the romance and mystery of vanished ages. The term was soon applied to any whimsical construction. Follies can be anything from an Egyptian obelisk to a miniature Roman temple to a Gothic ruin. Occasionally (and incorrectly), the terms folly and gazebo are used interchangeably. A fanciful or whimsical gazebo could conceivably be called a folly, but a plain gazebo could not.

The origin of the term "gazebo" is less certain. It is often explained as derived from the verb "to gaze." But that derivation is far from certain. Usage in some 18th-century English writings suggests that "gazebo" may well be the corruption of an oriental word.

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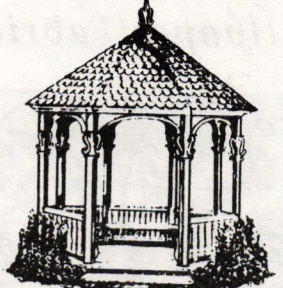
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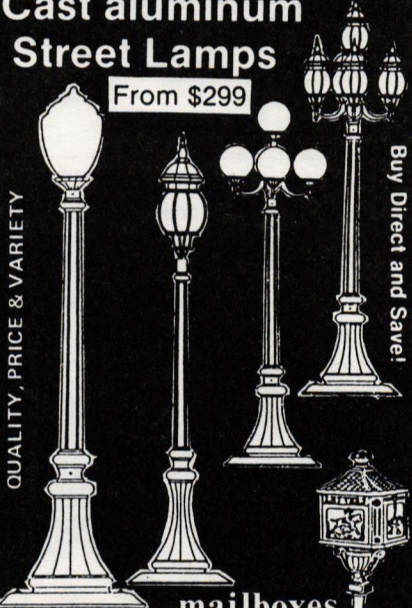
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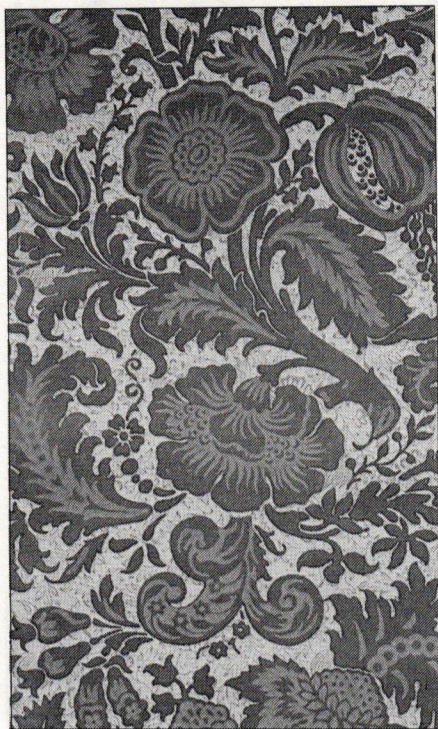
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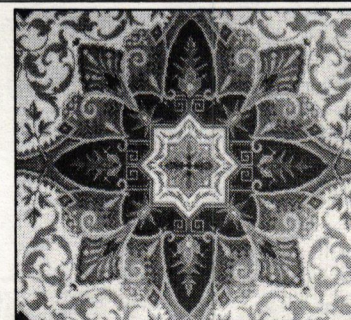
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HISTORIC PAINT COLORS

BY JOHN CROSBY FREEMAN



his piece is not about PAINT but HISTORIC COLORS. Paint today could be summarized in a paragraph or two, citing the differences between linseed oil, alkyd, latex, acrylic, epoxy, and alcohol-based paints and emphasizing the changes required by laws controlling environmental pollution. Historic color is a more complex subject. Ready-mixed paint, which is an industry over 125 years old, is fully mature with excess capacity and companies fighting for market share. At the retail level, most paint is sold as a commodity, i.e., promoted solely on the basis of price. Commercial or industrial sales are likewise primarily dependent upon price. They are also heavily influenced by convenience — end-users often purchase a particular manufacturer's product because the supply is handy to the job site.

I wish I could say with total honesty that all those manufacturers who put out special lines of colors for traditional buildings believe that it is crucial to their position in the marketplace. I'm not convinced that any of them believe that strongly in any line of historic color! Additionally, any line of colors is subject to theft by competitors, especially with the advent of computer color-matching available in some stores at the point of purchase.

Decorating centers are a small exception to the general rule that paint stores are arranged for the convenience of paint contractors. The front of an ordinary store has products stacked on shelves and piled in the aisles. All of the color and design materials are off-axis, tucked away in a semi-secret section.

Ready-mixed paint is marketed in a variety of ways, many of which are survivors from the 19th century, especially the company-owned store. Sherwin-Williams is not unique in its chain of company-owned stores, even though it is the largest with nearly 2,000 of them. M.A. Bruder (MAB) owns its stores and is a strong competitor in the Mid-Atlantic market. Many of the other companies sell their products through local dealers — either decorator centers or hardware stores. For example, next door to a Sherwin-Williams commercial store near me at King of Prussia, PA, selling over one million dollars of product each year, is a locally owned hardware store which sells Martin-Senour, a Sherwin-Williams brand. Dutch Boy, another Sherwin-Williams brand, is distributed through local dealers as well as K-Mart.

As far as I know, this is the first annotated listing of "historic" or "authentic" color cards. Many of the "historic" color cards are more the product of a "color stylist" working from the "color forecast" of industry analysts, like the Color Marketing Group, than a serious revival of authentic period colors. Many color cards are casual about the difference between interior and exterior colors; they artfully sling a bunch of fashionable colors across a page. Others are more helpful in suggesting color combinations. Most color names are more evocative than specific, causing much confusion; naming colors has primarily moved into the hands of the marketing departments of paint companies.

HISTORIC COLORS

COLOR didn't become an important factor in the marketing of paint until the late 19th century. Prior to the first patent for ready-mixed paint in 1867, all American paint was manufactured at the job site and tinted with pigments bought from suppliers like Devoe (founded 1754) or the local drug store. Large and reputable Victorian ready-mixed paint companies positioned themselves in the marketplace with color cards and architectural books illustrated with innovative color schemes. A century later, this product literature became the documentation for a Victorian Revival of Queen Anne color schemes.

After the color card was established as a standard marketing device for ready-mixed paint, there was no major development of "historic" or "authentic" colors until the restoration of Colonial Williamsburg in the late 1920's. But not until the resurgence of the Colonial Revival in the 1950's and the marketing efforts of a new licensee, Martin-Senour, did "Williamsburg Colors" become a na-

continued on page 31

HISTORIC PAINT MADE TO ORDER

For museum-quality restorations, not only is the color of paint important, but also physical factors, such as pigment size, chemical composition, and spread characteristics. Case in point: A recent restoration at Andrew Jackson's home — The Hermitage — near Nashville, Tenn. Historic Paint Consultant Matthew Mosca was called in to do a complete paint study. The specifications called for Mosca to replicate not only the original colors, but also the look and feel of the 1830 painted surfaces. "I usually make historical paints myself," says Mosca, "grinding the pigments and blending by hand. But there was so much paint needed for this job that I searched for another option. Fortunately, The Stulb Company agreed to custom-make the needed paints according to my specifications."

Mosca made a sample board for each color, and sent these to Stulb — along with the basic chemical formula for each paint blend. In the Andrew Jackson dining room, for example, the walls were originally painted a Prussian Blue. Stulb custom-ground Prussian Blue pigment, then mixed it with a white base, linseed oil, and turpentine — similar to the original formula. Says Laney Stulb Loughridge of The Stulb Company: "We paid special attention to making the paint "ropy" so it would show brush marks — just as a hand-mixed 1830 paint would have."

In all, Stulb prepared 12 different colors for this job (not including primers) in quantities ranging from 1 to 6 gallons. While The Stulb Company's main business is their stock line of historically authenticated paints (see the chart on p. 30), Laney says the company is willing to blend custom historic paints for professionals in special cases like this one. — CL



Admiring their handiwork in the newly painted Prussian Blue dining room of The Hermitage, near Nashville, Tenn., are (l. to r.) George Anderjack, Hermitage Curator; Bill Murdock, Master Painter; Matthew Mosca, Historic Paint Consultant; and Laney Stulb Loughridge of The Stulb Co.

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CSI# 09900

COMPANY	COLOR LINE & DESCRIPTION	Historically Based?	No. of Colors	Interior/Exterior	Alkyd/Latex	Card Available
American Seal PO Box 309, Dept. TB Waterford, NY 12188 (518) 235-7525	Saratoga Colors ("Guide to Historic Paint Colors, 1790-1939"). Categorized in 8 styles from Federal to Bungalow. Colors authenticated by Saratoga Springs Preservation Foundation. Some are the result of "careful scraping and particle analysis of Saratoga Spring's buildings."	Yes	61 two-, three-, and four-color schemes		L/A	Card is free
Benjamin Moore Company 51 Chestnut Ridge Rd., Dept. TB Montvale, NJ 07654 201-573-9600	An Exterior Historical Color Collection ("Significant colors from the 18th and 19th centuries").	No	29 colors in three color schemes	E	L/A	Card is free
	An Interior Historical Color Collection ("Significant colors from the 18th & 19th centuries").	No	80 colors	I	L/A	Card is free
M.A. Bruder & Sons 600 Reed Rd., Dept. TB Broomall, PA 19008 (215) 353-5100	Colors of the Towne of Historic Smithville. Smithville is a recreated 19th-century village north of Atlantic City, NJ.	Yes	30 of each	I/E	L	Card is free
	Sea Shore Exterior Colors. Selected by the Interior Design Staff of MAB categorized as Colonial, Victorian, or Traditional.	No	39 colors in 15 four-color schemes.	E	L/A	Card is free
California Products 169 Waverly St., Dept. TB Cambridge, MA 02139 (800) 842-1161 or (800) 225-1141	Historic Newport Colours ("Historic Newport Reproduction"). Marketed as California paints in New England and Ox-Line Paints in PA/NJ/NY and New England. Colors are authentic to 17th and 18th century Newport, RI.	Yes	30 colors	E	L/A	Card is free
Cook & Dunn Paint PO Box 836, Dept. TB Carlstadt, NJ 07072 (800) 252-0306 or (800) 631-4394	Historic colors promoted as "authentic colors found in restorations dating as far back as the 18th century."	Yes	36 colors	I/E	L/A	Card is free
Devoe & Reynolds Co. 4000 Dupont Circle, Dept. TB Louisville, KY 40207 (800) 654-2616	Traditions ("An Historical Color Collection"). A collection of Colonial, Early American, and Victorian colors, including exact reproductions of colors offered in a 100-year-old authenticated collector's book entitled Exterior Decoration, Victorian Colors for Victorian Homes	Yes	60 colors	I/E	L/A	Card is free
Finnaren & Haley 901 Washington St., Dept. TB Conshohocken, PA 19428 (215) 825-1900	Authentic Colors of Historic Philadelphia. One third are authenticated through the cooperation of the National Park Service as used in Historic Philadelphia buildings. The others are known to have been widely used throughout the thirteen original colonies.	Yes	31 in three color combinations	I/E	L/A	Card is free
	Exterior Colors featuring Victorian Hues. A genuinely historic treasure is hidden in the 7 floor finishes shown on the card which have been offered as ready-mixed shelf colors since the company began in 1913.	Yes	16 colors	E	L/A	Card is free
Fuller O'Brien Paints 450 E. Grand Ave., Dept. TB San Francisco, CA 94080 (415) 761-2300	The Palette of Cape May Victorian Colors. For color schemes which have received endorsement and full support of the Cape May Historic District Commission.	Yes	70 colors	I/E	L/A	Card is free
Homestead Paint and Finishes PO Box 1668, Dept. TB Lunenburg, MA 01462 (508) 582-6426	Old-Fashioned Milk Paint. They distribute the only genuine milk paint made the traditional way (in powdered form).	Yes	8 colors	I		Card is free Circle No. 399
Kyanize Paints 142 Second St., Dept. TB Everett, MA 02149 (617) 387-5000	Historical Color Collection ("Early American and Victorian Era Colors"). Evenly divided between Early American Colors, 1800-1850 and Victorian Era Colors, 1875-1900.	No	72 colors	I/E	L/A	Card is free
Liberty Paint PO Box 1248, Dept. TB Hudson, NY 12534	Liberty Golden Spike Railroad Colors ("Interior-Exterior Hard Enamel Oil Paint"). "It produces a brilliant color finish similar to the old railroad glosses as seen in the promotional railroading lithographs" of the late 19th century. Also have catalog of other products including tools, stencils, and books.	Yes	18 colors	I/E		Hand painted color card \$3
The Martin-Senour Company PO Box 6709, Dept. TB Cleveland, OH 44101 (216) 566-3164	Williamsburg Paint Colors ("Authentic Colonial Colors"). Authorized by the Colonial Williamsburg Foundation under license to Martin-Senour.	Yes	47 interior, 36 exterior; 12 interior colors in four tint strengths	I/E	L	Card is free
The Muralo Company 148 East 55th St., Dept. TB Bayonne, NJ 07002 (201) 437-0770	Exterior/Interior Historic Restoration Colors	Yes	30 colors			Card is free
Old-Fashioned Milk Paint Co. Box 222, Dept. TB Groton, MA 01450 (508) 448-6336	The Genuine Old-Fashioned Home-Made Milk Paint. This is the only authentic milk paint made the traditional way. It is available in powdered form.	Yes	8 colors	I		Color Card \$1 Circle No. 439
Pratt & Lambert 75 Tonawanda St., Dept. TB Buffalo, NY 14207 (716) 873-6000	Early Americana Colors from Henry Ford Museum & Greenfield Village capture the shades of the 18th and 19th centuries. Many of the colors duplicate or are adapted from village structures or collection items. The Greenfield Village Colours are available only through Pratt & Lambert dealers.	Yes	36 colors	I/E	L/A	Send 50¢ for color card
Roycroft Associates 31 South Grove St., Dept. TB East Aurora, NY 14052 (716) 655-0562, (716) 652-3333	Roycroft Arts & Crafts Palette ("A Color System for Craftsman Interiors"). Colors are keyed to the color system of the Sherwin-Williams Company. Based on model bungalows (1903-1915) and authentic colors from the Roycroft Campus.	Yes	13 colors	I	L/A	Card is free
The Sherwin-Williams Co. c/o American Life Books PO Box 349, Dept. TB Watkins Glen, NY 14891	Heritage Colors ("Authentic Exterior Colors for American Buildings - 1820-1920"). These colors are largely derived from Late Victorian and Edwardian product literature. This card, which has been called the finest color card of the 20th century, is enriched by an illustrated glossary of 114 architectural terms located on buildings in the Italianate and Queen Anne styles.	Yes	40 colors	E	L/A	Card is \$7.95 ppd.
The Sherwin-Williams Co. 101 Prospect St., Dept. TB Cleveland, OH 44115 (216) 566-2030	Heritage Colors ("Collection II for Exterior Use")	No	48 colors	E		Cards are free
	Heritage Colors (Collection II for Interior Use")	No	60 colors	I		
The Stulb Company Graham & E. Allen Sts., Dept. TB PO Box 597 Allentown, PA 18105 (215) 433-4273 or (800) 221-8444	Old Village Paint Colors ("A collection of authentic 18th- and 19th-century colors").	Yes	16 colors	I/E	Oil	Cards are free Circle No. 446
	Breinig's Ready Mixed Oil Paint. Some of the original 54 colors produced from 1867-1913 still available "ground in pure linseed oil." Formerly Allentown Paint.	Yes	12 colors	E	Oil	
	Old Sturbridge Paint Colours ("Authentically Reproduced").	Yes	12 colors	I/E	Oil	
	Old Village Buttermilk Paint Reproduction Colours	Yes	6 colors	I		
	Williamsburg Buttermilk Paint Colors ("Reproduction of Original Colors from Painted Objects in the Abby Alrich Rockefeller Folk Art Center in Simulated Buttermilk Paints"). Specifically for furniture and architectural wood trim including 2 oil-based glazes and graining liquid.	Yes	14 colors	I	L	



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Circle No. 413

HISTORIC PAINT COLORS
continued from page 29

tional standard. It has almost become generic, with "Williamsburg Green" or "Williamsburg Blue" common parlance.

COLOR REVIVAL

The revival of Victorian colors began in 1976 when The Athenaeum of Philadelphia reprinted Devoe's 1885 countertop display book titled *Exterior Decoration*, and Devoe revived most of its colors for their "Traditional Authentic Historical Colors." The Victorian Revival was broadened in 1981 when The American Life Foundation published Roger Moss's *Century of Color, 1820-1920*, a documentary survey of Victorian and Edwardian product literature. Concurrent with this book, The Sherwin-Williams Company created, with Dr. Moss's assistance, "Heritage Colors: Authentic Exterior Colors for American Buildings 1820/1920."

The Bicentennial of 1976 was probably the last hurrah of the Colonial Revival in the 20th century, and in celebration several paint companies brought out Colonial color cards. The success of Devoe's and Sherwin-Williams' Victorian color lines and *Painted Ladies* (1978), by Elizabeth Pomada and Michael Larsen, encouraged other companies to create special Victorian color cards or add a section of Victorian colors to their Colonial cards.

The most recent developments in historic colors have taken place in Early American and Craftsman interior colors. The Stulb Company has a new line of documented Williamsburg Buttermilk Paint Colors taken from painted objects in The Abby Aldrich Rockefeller Folk Art Center. They are the first commercially offered palette of colors that are not the normally perceived, grey/dark "Colonial" colors. The Roycroft Associates collaborated with Patricia Eldredge, archivist and color coordinator of The Sherwin-Williams Company, in the selection of Roycroft Arts & Craft Interior Palette.

The latest development in the literature of historic colors is the publication late this year of The American Life Foundation's "Joy of Color: Interior and Exterior Painting of American Romantic Homes, 1900-

1940," a documentary survey by Patricia S. Eldredge and John Crosby Freeman with colors keyed to the color system of Sherwin-Williams. Eventually this will be followed by a survey of the 1940-1990 period.

John Crosby Freeman is a professional design and color consultant, author, lecturer, and publisher. He can be contacted at (215) 539-3010.



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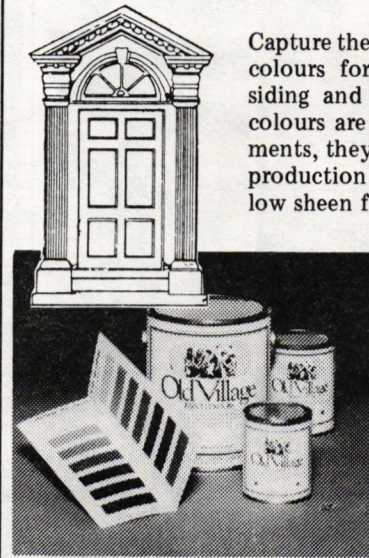
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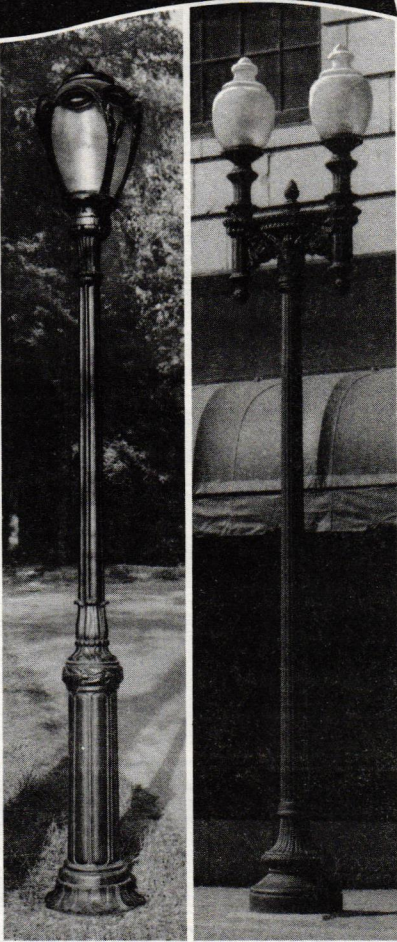
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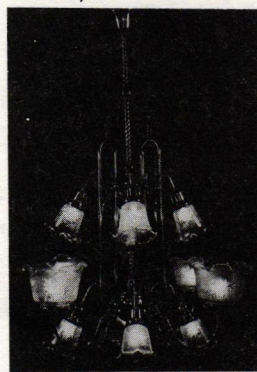
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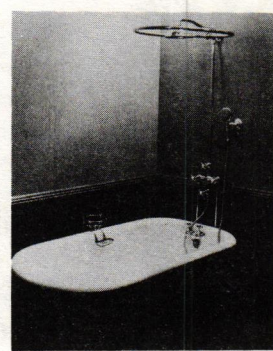
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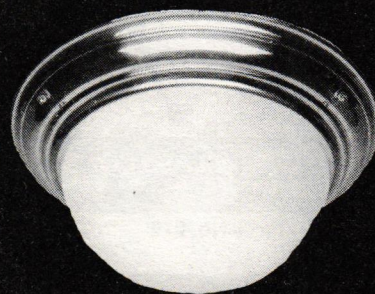
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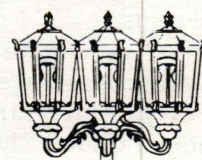
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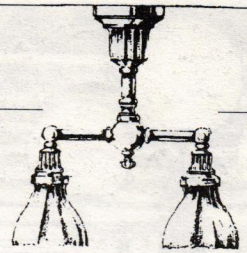
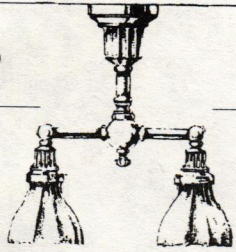


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WHAT'S HOT IN TURN-OF-THE-CENTURY LIGHTING

A FRIENDLY LIGHTING MANUFACTURER (ALSO A GOOD STORY TELLER) RELATED THE FOLLOWING ANECDOTE...

"An architect came into my shop the other day with a client who had just purchased a classic Art Deco building in midtown Manhattan. The two of them lit upon a set of six Victorian hanging light fixtures and called me over for the transaction. What a dilemma! I debated with myself. Should I: (a) Make the \$80,000 sale but know in my heart that they were absolutely the wrong fixtures for that space? or, (b) Tell them that the

fixtures were historically inappropriate, lose the sale, embarrass the architect in front of his client (and probably lose all future business from him).

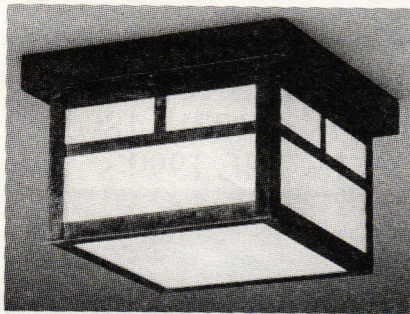
"I stalled the sale for a couple of days and did some research on the building. I found some drawings that included the original light fixtures and made an appointment for dinner with my architect friend. I made my case politely and vowed to help him get the proper lighting. He was thrilled. Several months later, the fixtures were installed — the result of parts I fabricated, salvaged, and acquired from other manufacturers."

This story is a vivid reminder that many people don't realize there was "life after Victoria." Victorian lighting fixtures abound and are often what people think of when they think "Period Lighting." There is, in fact, a substantial demand developing for Post-Victorian, Craftsman, and Art Deco lighting.

We did a quick survey to find out what was "hot" in Turn-Of-The-Century lighting. Listed below are seven specialty manufacturers who provide well-crafted, historically accurate Turn-Of-The-Century lighting fixtures. — JL CSI# 16500

ARROYO CRAFTSMAN

2080 Central Ave., Bldg. B, Dept. TB, Duarte, CA 91010 (818) 359-3298. Proprietors: Murlin Barker and Robert Tatosian. Interior and exterior solid brass



Craftsman-style hanging fixtures and wall mounts, verdigris finish (others available).

HOT: (and new) The Huntington series (chandelier and interior and exterior flush

mounts). Shown: the flush ceiling mount (MCM-8WO) with white opalescent glass. Available 7 in. or 8-3/8 in., \$140 and \$160 respectively.

ART DIRECTIONS

6120 Delmar Blvd., Dept. TB, St. Louis, MO 63112 (314) 863-1895. Proprietor: Neil Shapiro. Art Deco cast yellow brass hanging fixtures (can be customized) with acrylic shades that look like opal glass but are shatter resistant.

HOT: Calypso I, a reproduction of a 20's style, this fixture is cast yellow brass or copper-plated over brass (rings are hand spun). 18 in. (shown and priced), 24 in., or 30 in. dia. Acrylic globe included. \$495. Circle No. 436

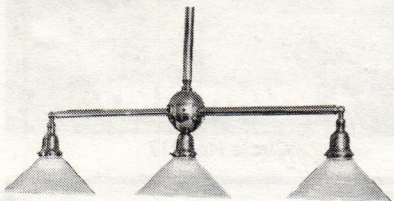


BRASSLIGHT GALLERY

121 S. 1st St., Dept. TB, Milwaukee, WI 53204 (414) 271-8300. Proprietor: Steve Kaniewski. Reproduction Arts & Crafts sconces and ceiling fixtures called The Goldenrod Collection. Solid brass available in a variety of finishes including: Verdigris (very hot), polished brass or nickel.

HOT: No. 554-I Three-Light Santa Barbara Island light with 10 in. prismatic cone shades. 47 in.

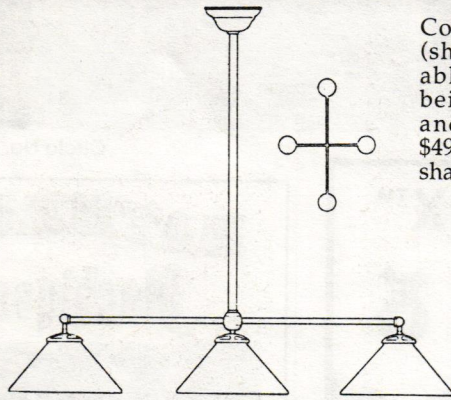
wide, height variable. Shown in polished and lacquered solid brass. Other finishes available. \$398. Circle No. 404



CLASSIC ILLUMINATION, INC.

2743 Ninth St., Dept. TB, Berkeley, CA 94710 (415) 849-1842. Proprietor: Phil Waen. Hand-crafted Victorian and Turn-Of-The-Century lighting fixtures. Variety of shades and finishes available. They service the trade only; discounts available.

HOT: 1912-3 Three-Light Billiard Chandelier. (Part of a series including triangular bar, sconces, and 4-shaded fixtures.) Finishes available: Unlacquered, lacquered, 3 degrees of antiqued brass, verdigris, "classic bronze," an aged patina with green veining, chrome, and nickel.

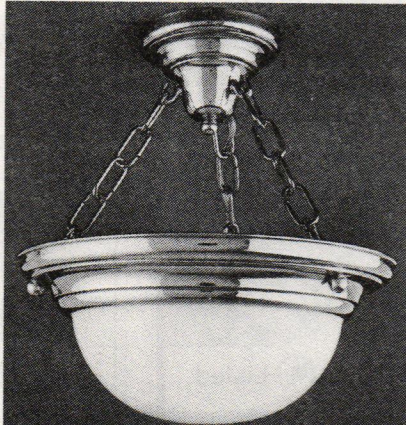


Cone shades (shown) available in white, beige, green, and brown. \$494.50 includes shades.

CONANT CUSTOM BRASS

270 Pine St., Dept. TB, Burlington, VT 05401 (802) 658-4482. Proprietor: Steve Conant. They design and custom manufacture brass sconces, flush mounts, and other ceiling fixtures. Also offer metal restoration and custom metal-work.

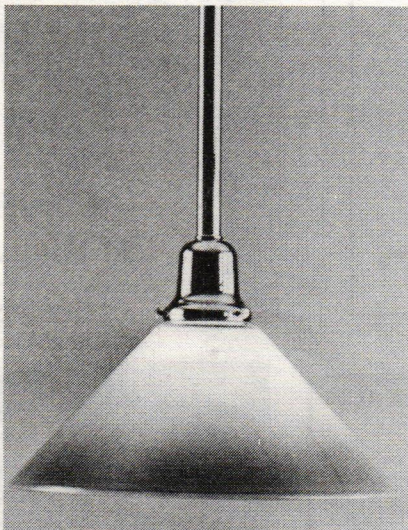
HOT: "Suspended Moonlights" (modification of a c. 1910 fixture). Two diameters: 12-3/4 in. and 15 in. Additional indirect lighting from above. Available in 4 finishes: Polished and lacquered brass, chrome plated, verdigris, and antiqued. The globe is pure milk glass. 12-3/4 in., \$159. Circle No. 62



NOWELL'S, INC.

Gate Five Road at Harbor Drive, Dept. TB, Sausalito, CA 94966 (415) 332-4933. Proprietor: Ed Nowell. Full line of solid brass Victorian and Turn-of-the-Century ceiling fixtures and wall mounts. Glass shades imported from France.

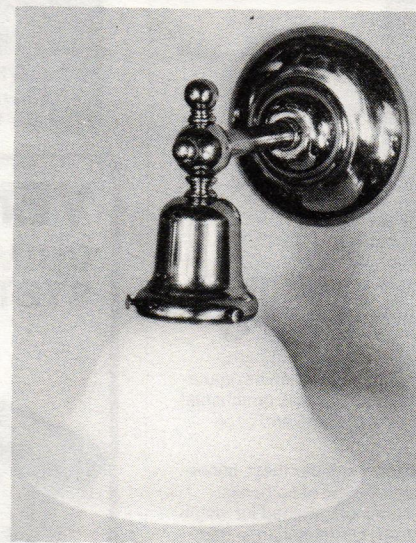
HOT: Kitchen lights like The El Dorado. 36 in. polished brass with a 12 in. green reflector shade. Also available in any length or with a 14 in. shade. Special finishes available. (Shades also available in cognac, white, or peach). 12 in. shade, \$120; 14 in. shade, \$140.



ROY ELECTRIC CO., INC.

1054 Coney Island Ave., Dept. TB, Brooklyn, NY 11230 (718) 434-7002. Proprietor: Roy Greenstein. An enormous selection of Victorian and Turn-of-the-Century chandeliers, hanging pendants, sconces, and other wall-mounted fixtures.

HOT: The MS1 & MS2 — two "round Mission" brass or nickel-plated sconces c. 1905-1915. Silver soldered and



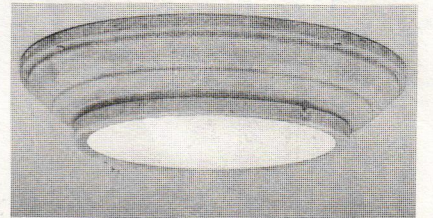
lacquer dipped, pewter finished, antiqued, or unlacquered (brass only). Three shade styles recommended: FES21 Bell (shown) FES14 Dome, or FES39 Holophane Dome; each is \$26. Double light is \$161, single is \$81. (Shades not included.) Volume doesn't scare these guys. Circle No. 43

URBAN ARCHAEOLOGY

285 Lafayette St., Dept. TB, New York, NY 10012 (212) 431-6969. Proprietors: Gil Shapiro, Len Schechter, Allan Reiver. Reproduction sconces, pendants, flush mounts, and also antique lighting fixtures. Any finish available.

They own the molds for fixtures and globes.

HOT: Bronze Flush Mounts. Bronze ring in 9 in., 11 in. (hottest), or 17 in. diameter. Flat or domed globe in opal, clear or frosted. From \$200 to \$350, wired. Circle No. 299

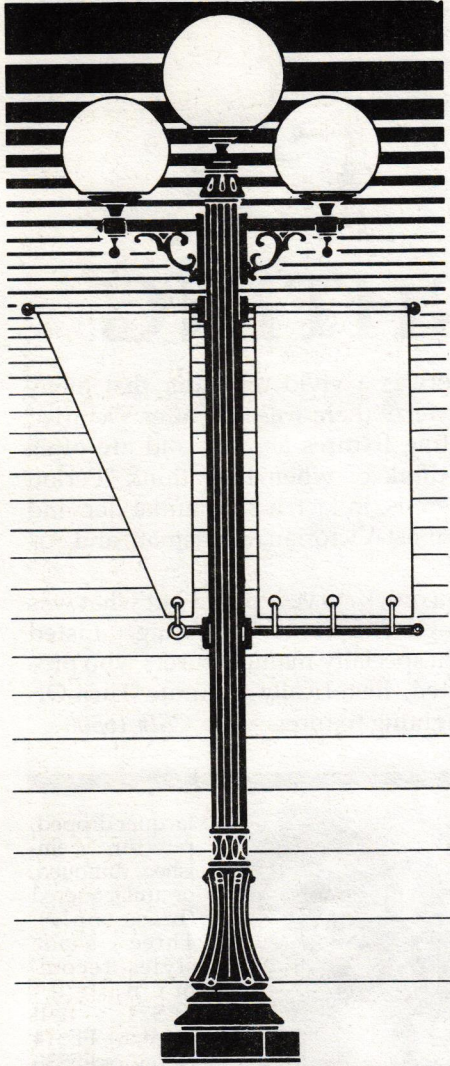


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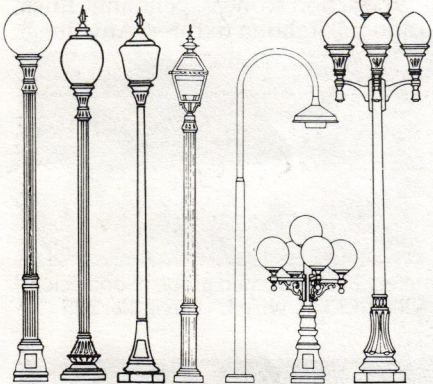


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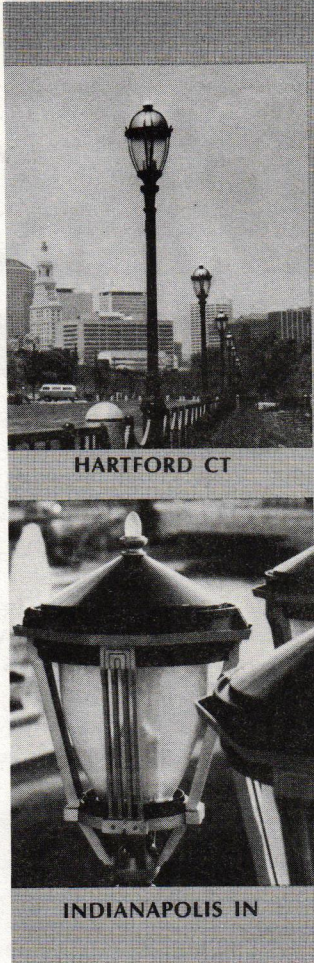
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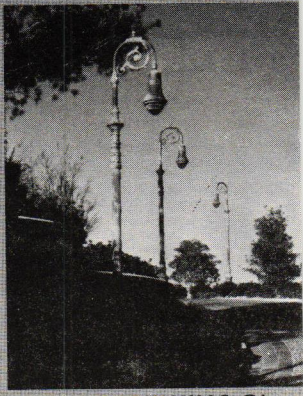
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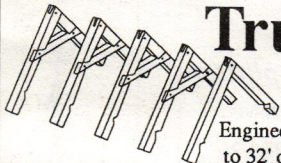


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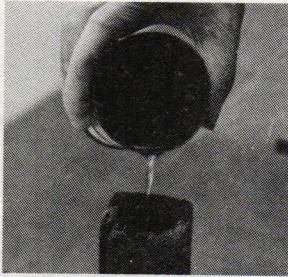
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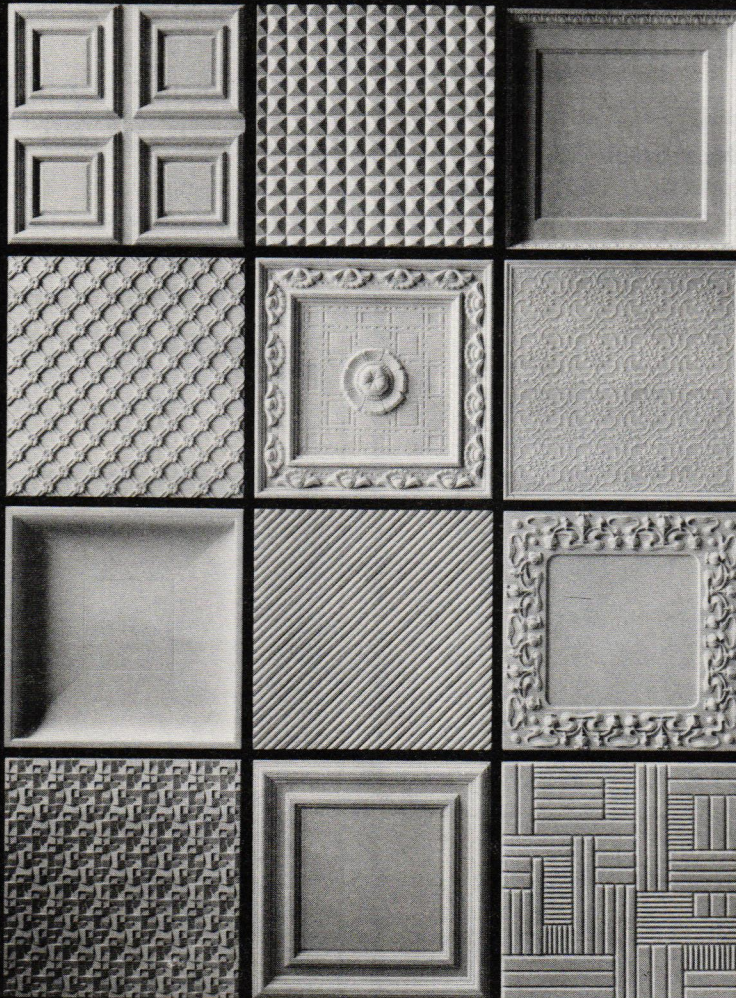
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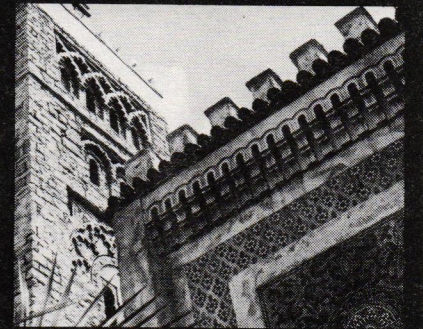
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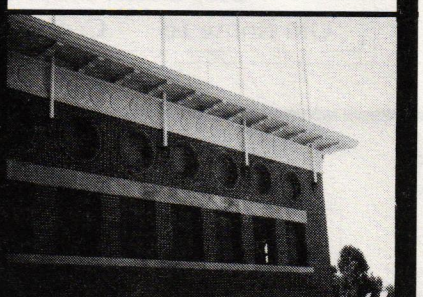


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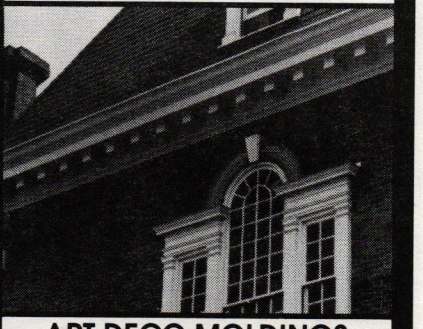


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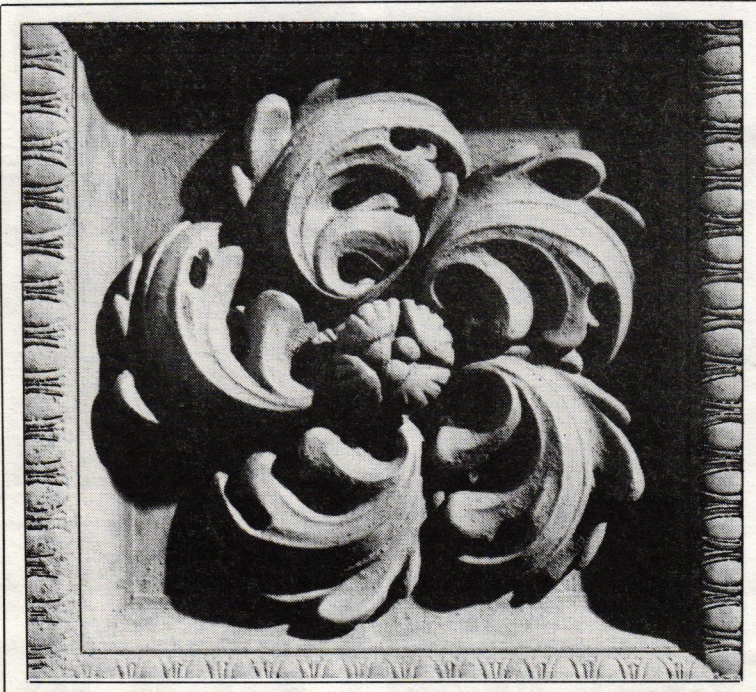
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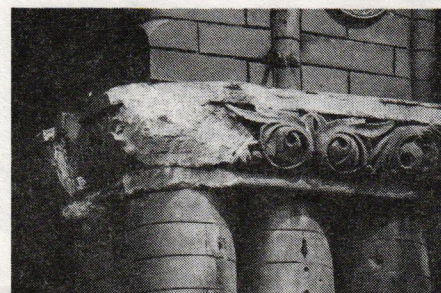


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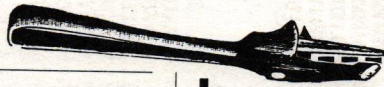


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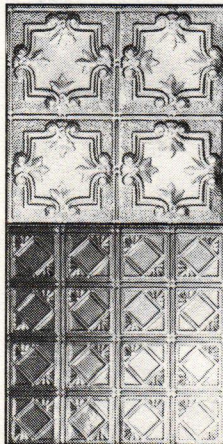


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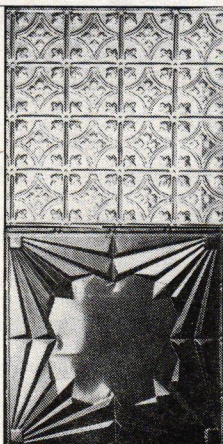
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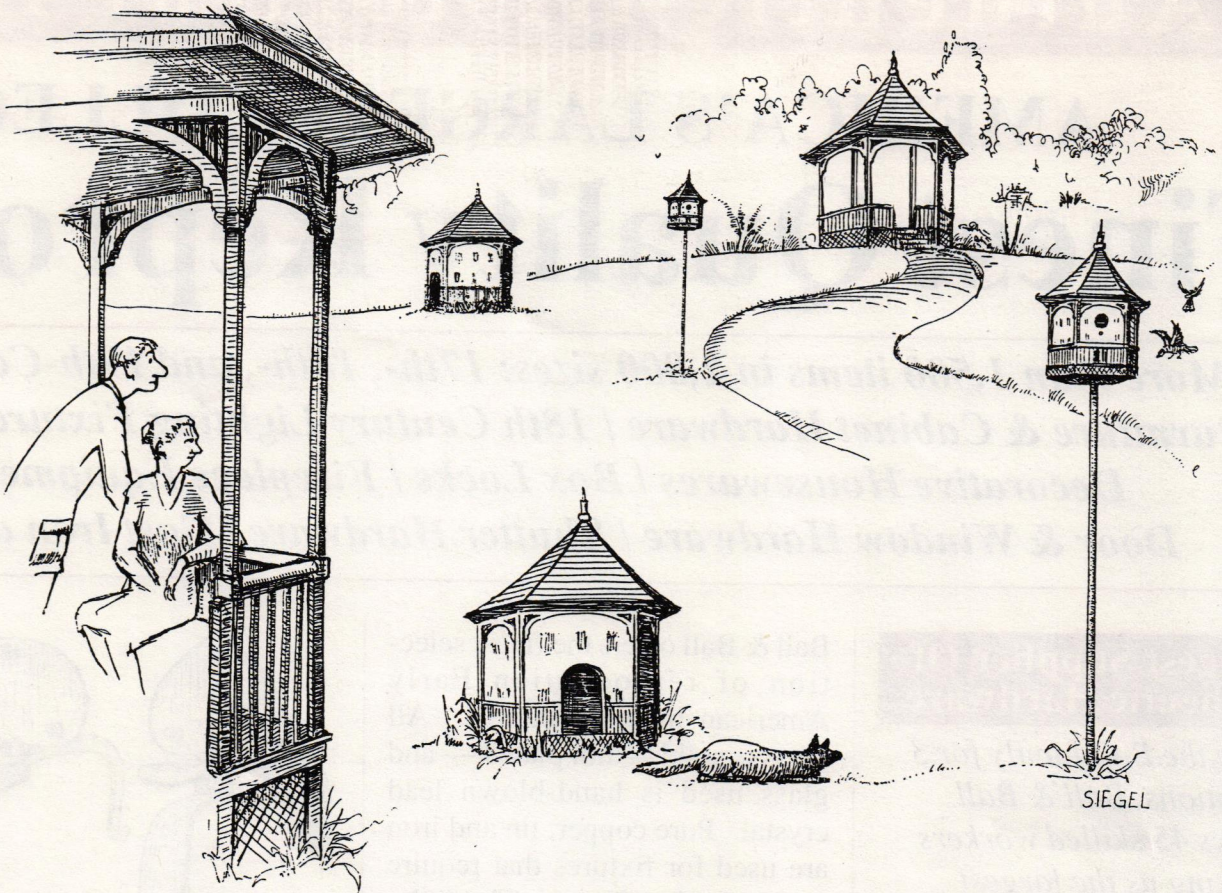
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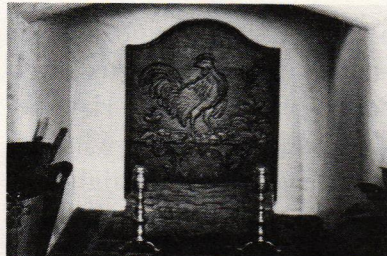
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Authentic Historical Hardware

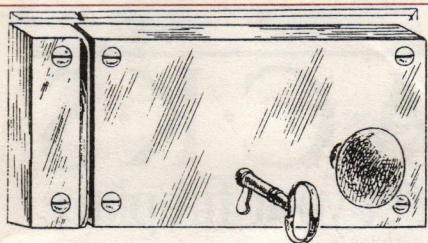
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Largest Supplier Of Authentic Hardware

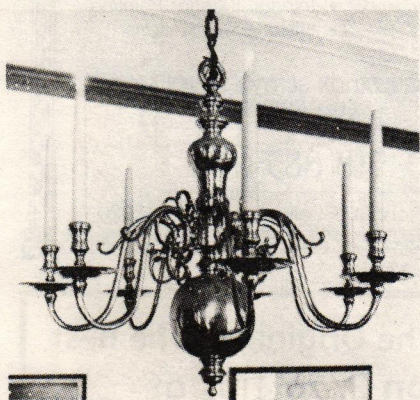
Run by the Ball family for 3 generations, Ball & Ball employs 45 skilled workers — making us the largest manufacturer of authentic, historically accurate reproduction hardware in the U.S. Our study collection of antique hardware gives Ball & Ball more in-depth knowledge of historic hardware than any other hardware supplier.

Box Locks



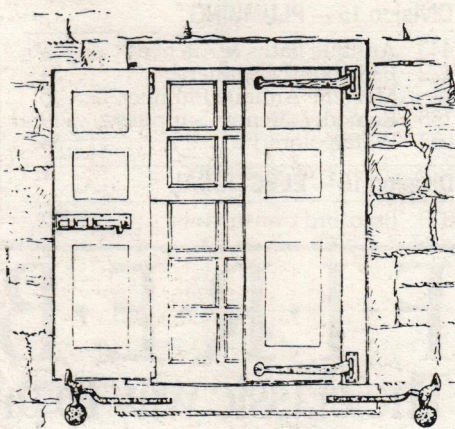
Our X90 locks combine modern convenience with antique charm. The finest originals had this brass box covering an iron plate that had the operating mechanism mounted on it. Because of our attention to historical detail, these locks may be used in the most important restorations as well as in the well-appointed home.

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



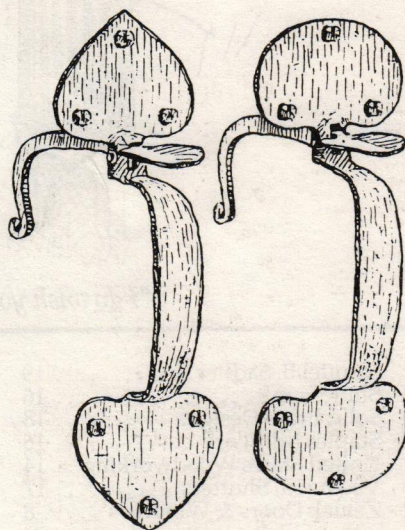
Strap hinges, locks, and shutter hold-backs are available as stock or special-order items. HAND-FORGED shutter hinges with lag screw or drive pintles available on special order. Also: Inside shutter hardware in brass and cast iron.

Repair & Duplication

We can custom-match almost any piece of hardware. (This painstaking custom work is labor-intensive, and as such is not inexpensive.) Our skilled craftsmen can also repair most antique hardware. Call or write for price quote.

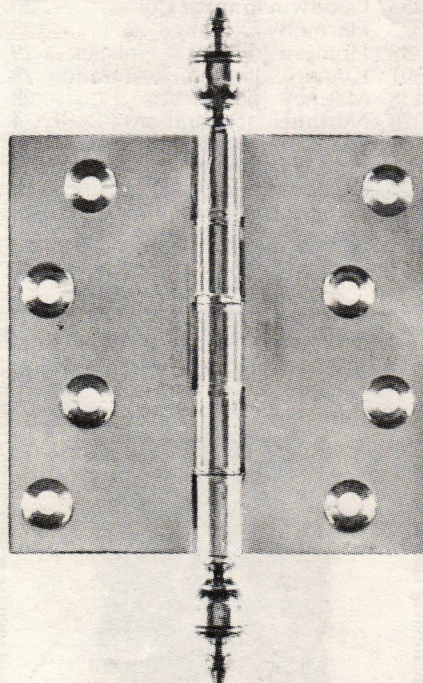
Latches

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

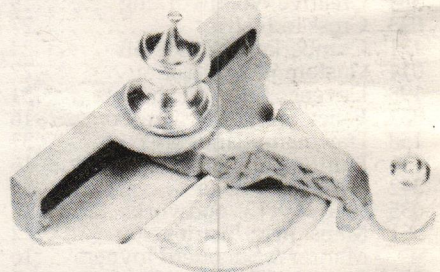


We carry a wide selection of iron and brass hinges from the Early American and Victorian periods. Shown: the H1877 4x4 brass steeple-tip door hinge with bronze load-bearing bushings, typical of the style used in the late 1880's.

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 Circle 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 much 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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