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STAIRCASES & PARTS

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ART GLASS

PAGE 7

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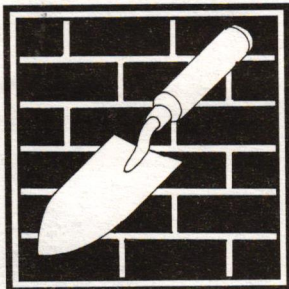
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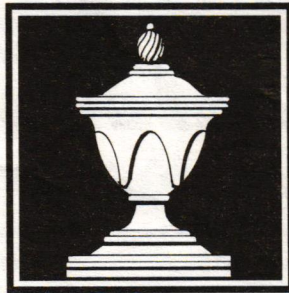
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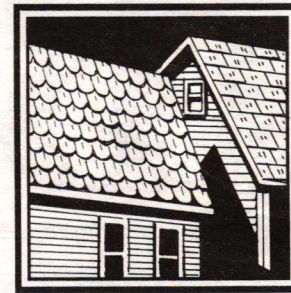
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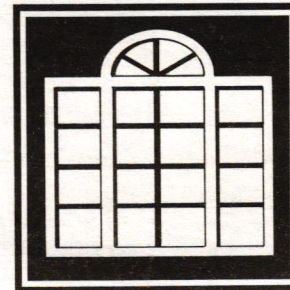
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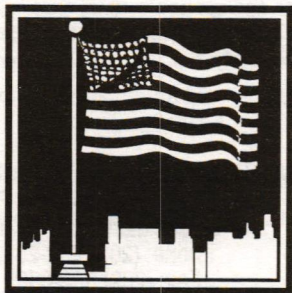
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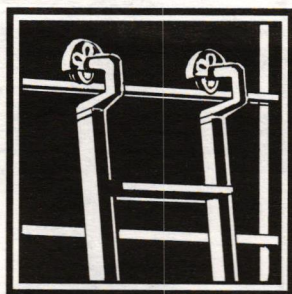
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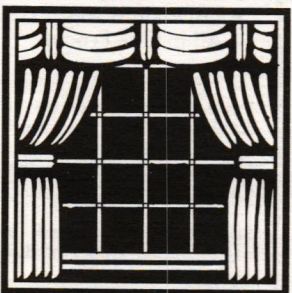
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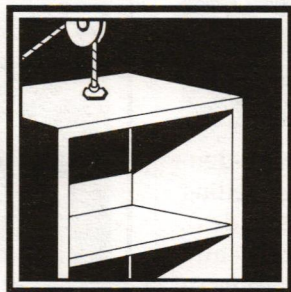
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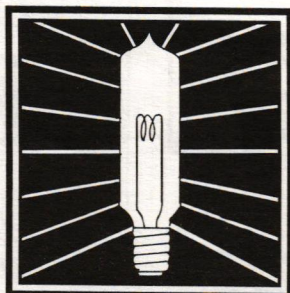
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**letters**

**The End Of Cheap Lumber**

To the Editor:

Here are some observations from the "Heart of the Redwoods."

It's hard to change from the "Old Days" when the forest was so vast and went on forever. Back then, our job was to try our best to meet the demand for lumber with equipment and saw-mills that were horribly slow and took sheer brute force to get ANY production at all. The lumberman had a do or die attitude towards a job that was bred into him, generation after generation.

There were two major changes in the past 25 years that have brought our industry to the precipice we now stand on. The first is technology: It's not *us* any longer — it's the machines that are all-powerful and have such output that suddenly the destruction of the forest is possible.

The second change is the people in charge of the large timber conglomerates. Most aren't lumbermen anymore; they're businessmen interested in short-term profits.

We've got to view the forest not merely as a stand of trees but a total environment. We've got to have the courage to say: "Now look here, you folks that want wood, there's just so much cutting that we're going to be doing this year. And we can't send any more logs, burls, or anything else to Japan unprocessed. We've got our own mills and men to look out for."

We can't clear-cut just because our industry and the Forest Service say it's a better way to log; it's merely a *cheaper* way to log. I feel selective logging can be done easily. I've done it, and I've even logged selectively with High-Lead. It just takes more set-ups. Of course, it's going to mean that the lumber is going to cost more to accommodate these changes, but this is what has to happen.

Builders who are expecting cheap lumber in ever-increasing abundance are in for a rude shock... especially with respect to first-growth redwood. There are initiatives on the ballot in California this year that, if passed, will significantly reduce logging of virgin timber in our state. Similar initiatives are likely in Oregon and Washington.

Managing our forests for long-term sustainable logging is going to mean scarcer, more expensive lumber. But if there are to be forests for our grandchildren, we have no choice.

— Eric Hollenbeck  
Blue Ox Millworks  
Eureka, Calif.

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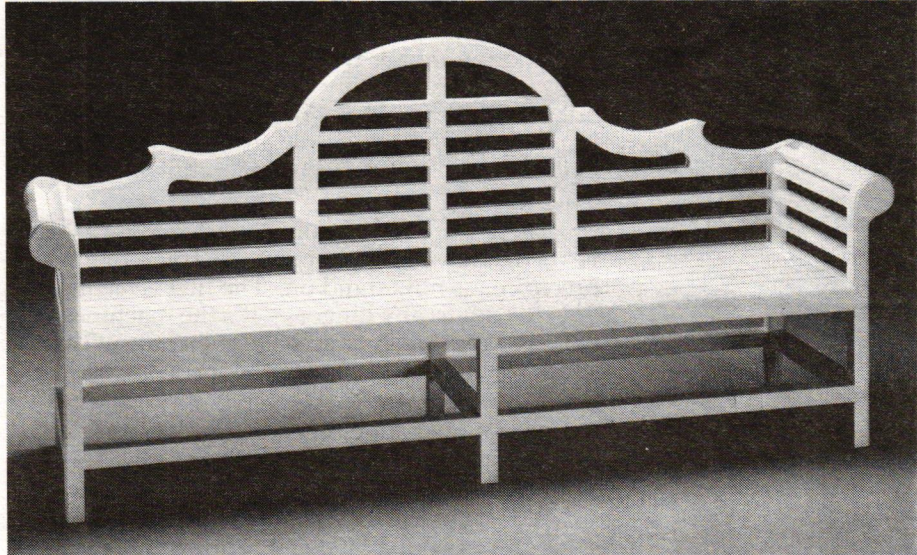
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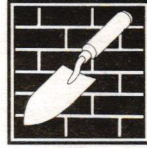
ENGLISH STYLING —  
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Worthington Group has styled a garden bench after the English classic and named it "Lutyens." Manufactured in their Atlanta factory, the elegant bench measures 88-1/2 in. long, 42-1/4 in. high, and has a seat depth of 22 in. (one size only). Prices are \$1,007 for (white or pickled) painted Cypress or \$1,247 for teak. The Resort Furniture line includes chairs, tables, benches, and planters. Worthington also manufac-

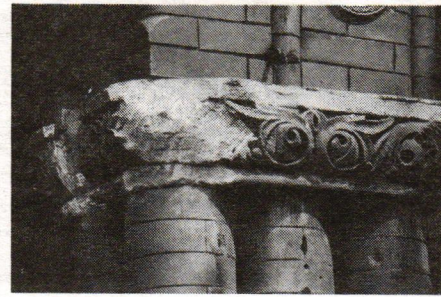
tures architectural detail in high-density plaster (cornice moldings, ceiling medallions, domes, balustrades), wood columns and capitals, and "Classics," which are miniature architectural elements scaled for indoor use (glass also available).

For more information, contact: **Worthington Group, Ltd., PO Box 53101, Dept. TB, Atlanta, GA 30355 (404) 872-1608. CSI# 02800 — JL Or Circle No. 513**



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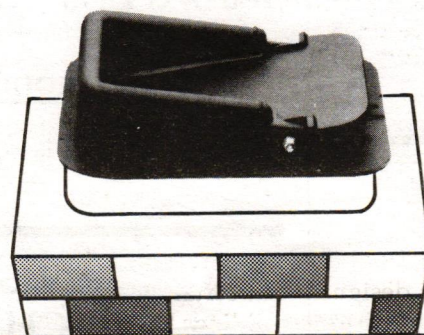
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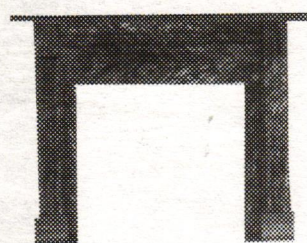
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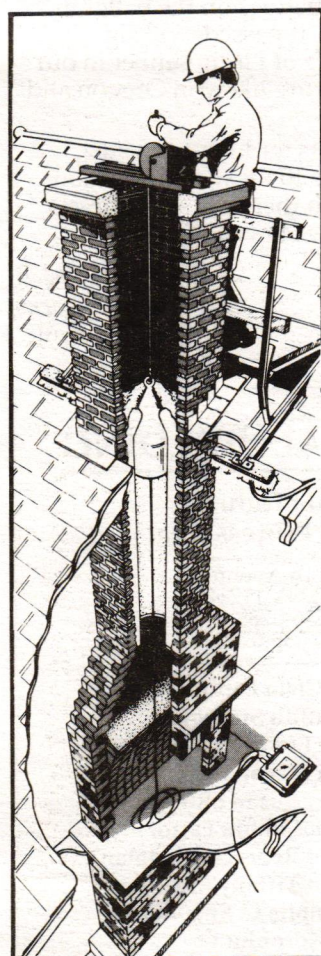
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CLEANING MASONRY

Few areas of rehabilitation are laced with as much technical jargon, mythology, and misinformation as the treatment of old masonry. Bringing clarity, good sense, and practical how-to information to this mystical domain is the excellent volume, "Keeping It Clean," written by Anne E. Grimmer of the National Park Service.

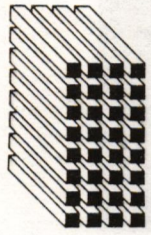
The 34-pg. manual provides lots of helpful advice on removing exterior dirt, paint, stains, and graffiti from masonry. This is must reading before allowing a contractor to work on any of your masonry buildings.

"Keeping It Clean" (Order No. 024-005-01035-1) can be obtained for \$2.50 from Supt. Of Documents, Government Printing Office, Washington, D.C. 20402. — CL

profile

# Architecture In Their Genes

■ In 1931, Nicholas Holmes, Sr., hung out his shingle in Mobile. Fifty-nine years later, the firm of N. H. Holmes, Architect, is still running — with son Nicholas, Jr., and grandson Nicholas, III, at the helm. Under their stewardship, it has become one of the South's premier preservation firms — while also setting a HABS record.



BY CLEM LABINE

If you walk into the offices of N. H. Holmes, Architect, in Mobile, Ala., and ask for "Nick Holmes," you're likely to get a puzzled stare. That's because the receptionist isn't sure whether you're referring to Nicholas Holmes, Sr., the founder of the firm, or Nicholas Holmes, Jr., or Nicholas Holmes, III.

Nicholas, Jr., and Nicholas, III, son and grandson of the founder, are in charge of the firm today. When asked how people solve the nomenclature problem with so many Nicks involved, Nicholas, Jr., says with a chuckle: "People often refer to us as Nick One, Nick Two, and Nick Three."

Nicholas Two and Three both have the quiet, soft-spoken tones that you might expect from gentlemen schooled in Southern etiquette. Though their manner is quiet, their work speaks eloquently for them. Among the current projects of N. H. Holmes, Architect, is the highest-visibility job in the state of Alabama: The \$25-million restoration of the State Capitol in Montgomery. In addition, they are co-managing a design competition for a proposed Mobile County/City Building, as well as designing a dozen smaller projects.

Although the firm has a gilt-edged reputation in architectural preservation, it isn't the company's bread-and-butter. There simply isn't enough preservation work in Alabama to keep a firm busy on historical projects alone. In fact, over the years only about 30% of the billings of N. H. Holmes, Architect, have been generated from preservation and restoration jobs.

## The Old Influences The New

With roughly 70% of their revenue coming from work on new schools, banks, offices, and industrial facilities, the firm's designers can certainly be labeled "contemporary architects." But their work on historic buildings has had a clear influence on their new designs.

"We have a feeling for architectural embellishment," says Nicholas Two, "and that gives our new work a softer, less harsh look than much modern design. We like to think that our new buildings look at home and comfortable in their environment."

Nicholas Three elaborates: "Having a historical perspective makes us suspicious of design fads. We're not trying to put up trendy 'datable' buildings; we strive for a more classic, timeless appeal. For example, by conscious choice we have never designed a building that could be labeled Post-Modern."

Aesthetics aside, there is also a very practical benefit that comes from combining preservation work with a contemporary practice. "When you work with a lot of old buildings," observes Nicholas Three, "you see some very dramatic examples of what works over time and what doesn't. You see types of joints that fail, and the way materials age. I feel our new buildings are based on sound knowledge of practical functioning — not flights of fancy."

The firm's reputation as top restoration architects has had another unexpected consequence: N. H. Holmes, Architect, is the firm most people in southern Alabama think of when there are emergency repairs to be made. One notable example was when Hurricane Frederic struck coastal Alabama with devastating force in September 1979. The firm was requested to manage the hurricane damage repair to all the public schools in Mobile county. A team of architects under Nicholas Holmes, Jr., prepared bid documents and supervised about \$10 million of repair work.

## A Long Corporate Memory

Management consultants define "corporate memory" as the ability of people in an organization to retain information about policies and projects from the organization's earliest years. The inter-generational connections of N. H. Holmes, Architect, give it an unusually long "corporate memory."

One case history shows how this "corporate memory" can come into play: After Hurricane Frederic, the firm was selected to perform architectural work for the repair of Mobile City Hall. The first priority, of course, was to secure the building with temporary walls, roofs, and window closures.

Nicholas Two recalled that the building had been documented by HABS in the 1930's, and so they quickly obtained copies of the drawings. "It was rather spooky," he says. "Son Nicholas the third and I hard at work using HABS drawings made in 1935 by N. H. Holmes, my father." Those old HABS drawings saved the architects a great deal of time and helped avoid further rain damage.

## Setting A HABS Record

Besides heavy involvement with preservation activities on both the state and national level (both, for example, are active in the AIA's Committee on Historic Resources), the family Holmes has achieved a unique distinction: They are the only set of grandfather-father-son architects to have delineated drawings for the Historic American Buildings Survey.

There is a note of gratitude in Nicholas Jr.'s voice when he speaks of the role that HABS has played — both in helping preserve Alabama's architectural heritage, and in helping his father's firm survive. "The depression hit hard in Alabama. My father's architectural practice netted \$1,225.50 in 1931 — and then things *really* got bad! In 1934, the Historical American Buildings Survey was started as a Federal program to get unemployed architects back to work. Under this program, during the mid-1930's my father was busy scurrying through all

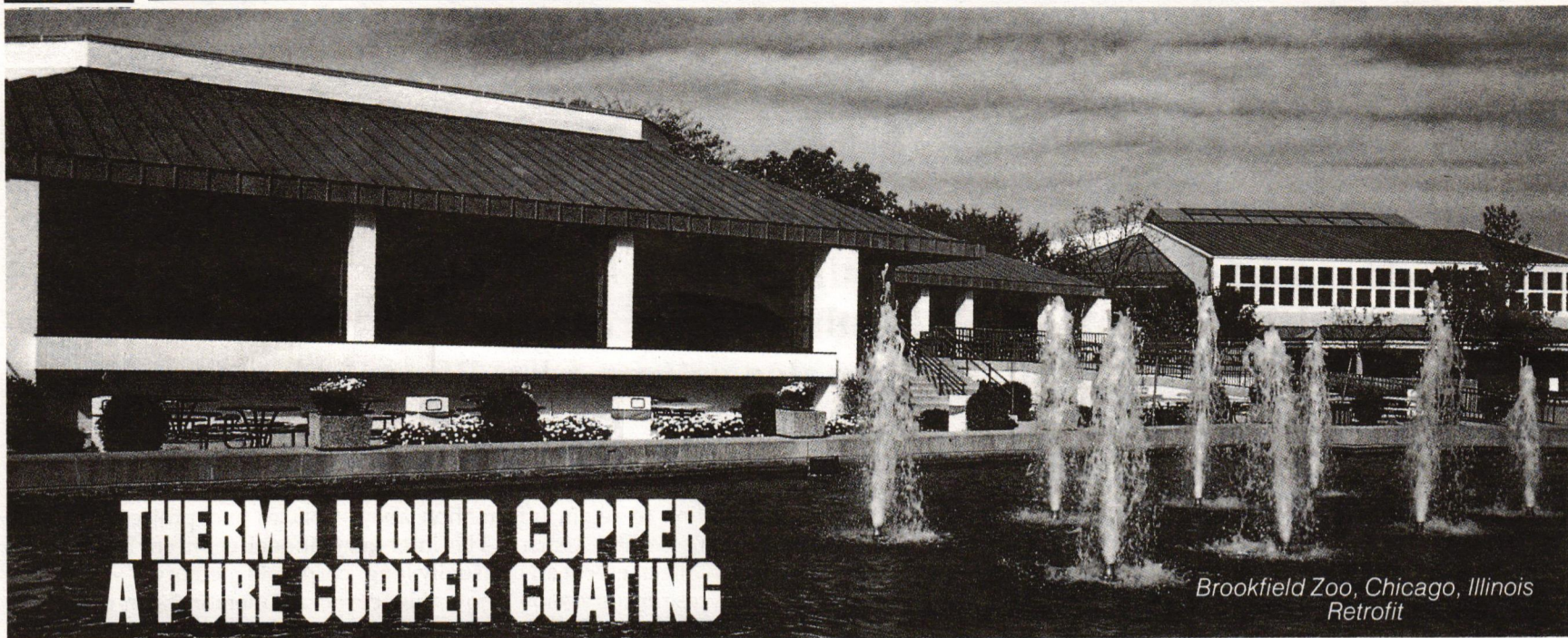
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Nicholas Holmes, III (left) and Nicholas Holmes, Jr. (right), flank a portrait of Nicholas Holmes, Sr., portrayed in the traditional smock he always wore in the office. (The smock was popular work garb earlier in the century for both architects and painters.)



Division 5  
METALS



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With the decline of ornamentalism in the 20th century, the art of producing architectural iron was all but lost. As the author, Diana Waite, points out in her introduction, "Sadly, the extent of what remains reflects as well on the extent of what has been lost." And it is not only the loss of actual pieces Ms. Waite refers to, but also to the loss of technology. Some cast iron objects that were produced routinely in the late 19th century can only be reproduced today at extraordinary expense — if at all.

Ms. Waite shows us both the ways that wrought and cast iron were manufactured and how they were used architecturally. There's also a very useful chapter on how to preserve and restore ironwork, written by John G. Waite. The book is lavishly illustrated, both with photos of surviving ornamental iron and with pages from period ironwork catalogs. Most of the photos and manufacturing histories are taken from the Albany-Troy, N.Y., area. . . but the examples are typical of ironwork throughout much of the U.S.

Students of architectural iron will want this volume, of course. But with today's reviving interest in ornamental iron, this book is also a valuable design source for anyone working in restoration or traditionally styled new construction.

"Ornamental Ironwork" is 142 pages, softbound. It can be ordered for \$22.45 (ppd.) from Mount Ida Press, 4 Central Ave., Dept. TB, Albany, NY 12210. — CL

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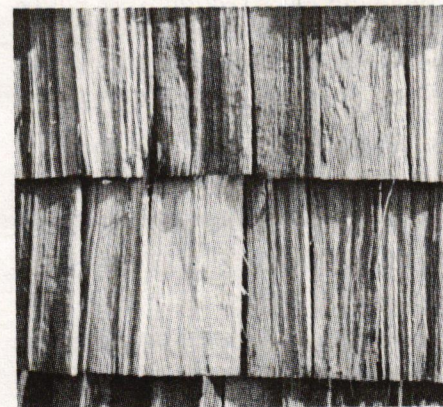
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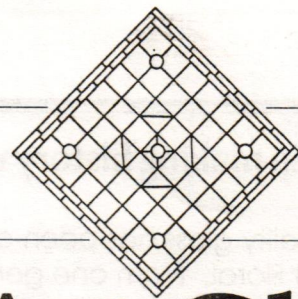


Current run-of-the-mill cedar is lasting about 12 to 15 years, says McKissick. (Longer lasting premium-grade old-growth cedar is still available but becoming scarce.)

**Price:** White oak is about 1-1/2 times the cost of premium-grade red cedar. For example, a square (100 sq. ft.) of handsplit shake at 18 in. is \$365. Smooth sawn is \$210 a square. Standard lengths are 18 and 24 in..

Contact: **Oak Crest Manufacturing, P.O. Box 128, Dept. TB, Jonesborough, TN 37659 (800) 678-3145.** CSI# 07300 — JL Or Circle No. 365  
Division 7 continues on page 17

Division 12  
FURNISHINGS



# The Sparkling World Of Art Glass

❖ by Eve M. Kahn



Art glass is one of the oldest architectural art forms: It first appeared on Christian basilicas in the 3rd and 4th centuries. It blossomed on the great Gothic cathedrals of the 12th and 13th centuries, and then traveled to America in the mid-19th century, where designers revolutionized it. And many innovations still come from the U.S.

Etched, beveled, and carved glass first appeared on American homes in the mid-19th century, while churches of the era typically imported richly-colored and painted windows from Europe. Toward the end of the century, stained glass became a residential necessity, and even modest dwellings contained at least a stained-glass transom or a stairway lite, as did many small commercial buildings. Major American glass studios appeared, making opalescent and other spectacular windows for churches and elegant homes. The popularity of these ornate designs and colors waned in the 1920's, and not until the 1970's did art glass make a residential and commercial comeback. Churches, however, have continued to use art glass, typically in brilliantly colored, abstract forms.

Like so many reborn traditional crafts, stained glass has now become almost commonplace. An art-glass studio occupies a storefront on many small-town Main Streets, and traditional- and not-so-traditional homes around the country boast beveled, etched, leaded, or stained panels, usually surrounding the entries. Glamorous hotels, casinos, and shopping malls also commission art glass. Restoration is, of course, big business as well, because the thousands of windows installed between 1870 and 1920 now need repair. New glass types have been invented, such as dichroic glass (it changes color as you move around), and old glass formulas have been revived, including iridized glass, on which the surface resembles a soap bubble.

A few words about protective glazing, one of the biggest headaches in restoring or building large stained-glass panels: In the 1970's, it seems every urban church nervously tacked Lexan panels over its windows. Lexan does not break, so experts still agree that it suits neighborhoods prone to heavy van-

dalism. However, Lexan's drawbacks are substantial. It covers a window's intricate texture with a matte, 'blind' surface. It can yellow and require replacement after a few years. And it is more expensive than glass. The best alternatives are leaded panes (see The Greenland Studio's solution, page 9) or sheets of tempered or laminated glass.

For information on choosing an art-glass studio and specifying windows, the Stained Glass Association of America publishes a free brochure: **SGAA, 4050 Broadway, Ste. 219, Kansas City, MO 64111 (800) 888-7422**. Professionals involved in large restoration projects may want to send \$5 for Julie Sloan's booklet, "Restoring Stained Glass: Terms, Potential Problems, & Suggested Approaches" (available through **McKernan Satterlee Assocs., Tonetta Lake Rd., Brewster, NY 10509 (914) 278-2187**). Ms. Sloan is a consultant who documents stained glass, produces specifications, estimates costs, and oversees restoration. ❖

## Who's In This Special Report

There are several hundred art glass studios in the U.S., so to publish a list of only 28 obviously requires some arbitrary decisions. We based our selections on: (1) Companies that will execute traditional designs and/or restoration; (2) Companies that seemed particularly interested in serving the needs of professionals involved with historical work; and (3) Companies that supplied us with sufficient information about their capabilities.

The art-glass studios listed in the SourceList on pages 11 and 12 fall into two basic categories: Those that opened in the '70's in response to stained glass's rebirth, and those that have been around since its turn-of-the-century heyday. Some concentrate on restoration work while others prefer new projects. Most are small, typically employing less than a dozen people. Some perform all work in house, while others send glass out to be bent, beveled, or etched. And all possess large inventories of old and new glass types.

If you need information immediately, call or write these companies directly. We've provided all contact information in the SourceList. (Please mention TRADITIONAL BUILDING.) If you simply need information to update your files, you may find it more convenient to use the enclosed Product Information Card or the Form on page 38.

## Inherited Art Glass

Michael Padovan grew up in the stained-glass business, helping his father. "He put me to work cementing windows," Michael recalls. "I resisted at first, and then I grew to love it." He has run Jersey Art Stained Glass Studio for 19 years, producing windows mainly for restaurants, homes, and churches.

Two recent projects show his versatility: He built a variety of Tiffany-style Mediterranean landscape windows (shown) for a San Juan restaurant, and for a New Jersey banquet hall he assembled a series of Prairie School beveled- and clear textured-glass panels.

For more information on Jersey Art Stained Glass Studio, see the pullout SourceList in this section. —EMK



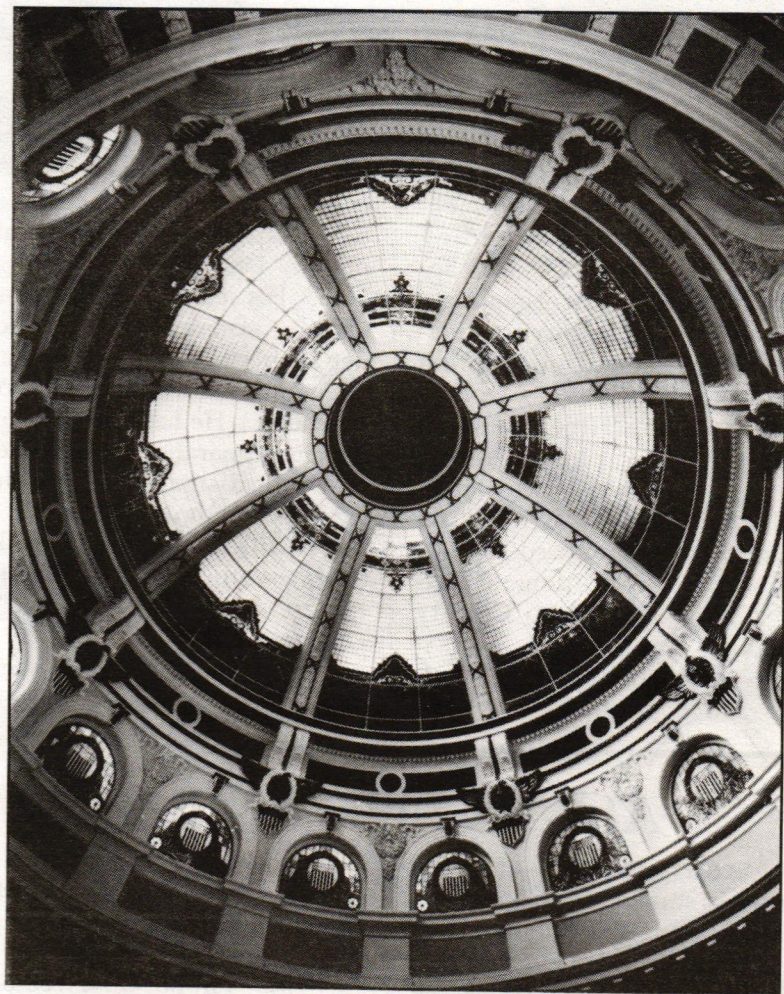
## A GLASS ACT

William J. Pike worked for Tiffany in New York City before founding his own studio in Rochester, N.Y., in 1908. "We come from a great heritage," says Pike's grandniece, Valerie O'Hara Murray, who now runs the firm with her father James O'Hara as consultant.

Most of their work is local and ecclesiastical; shown is one of six triple-lancet windows that Pike Stained Glass produced for an Avon, N.Y., church. They also design and repair commercial and residential projects, including a pair of 6-by-10-ft. Victorian skylights for a Rochester steak house and 32 etched-glass panels for a ski

lodge in Swain, N.Y.

For more on Pike Stained Glass Studios, see the SourceList. —EMK



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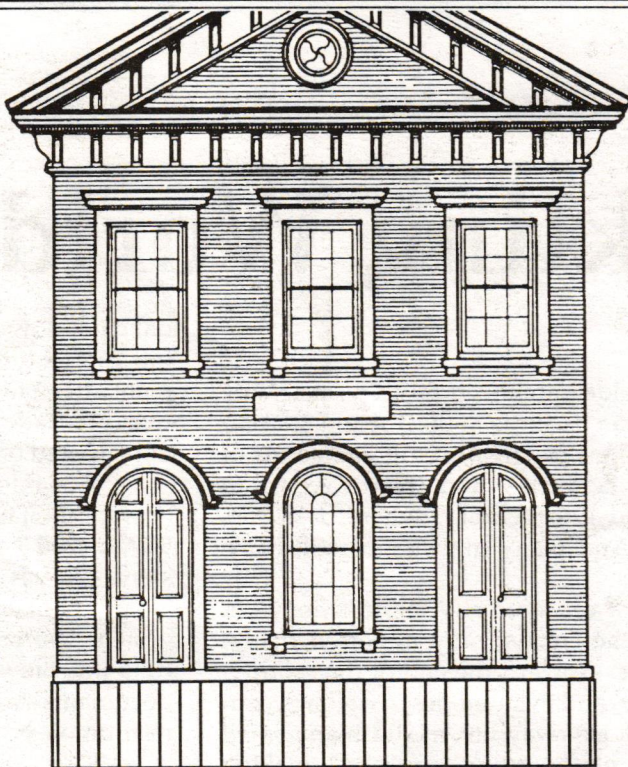
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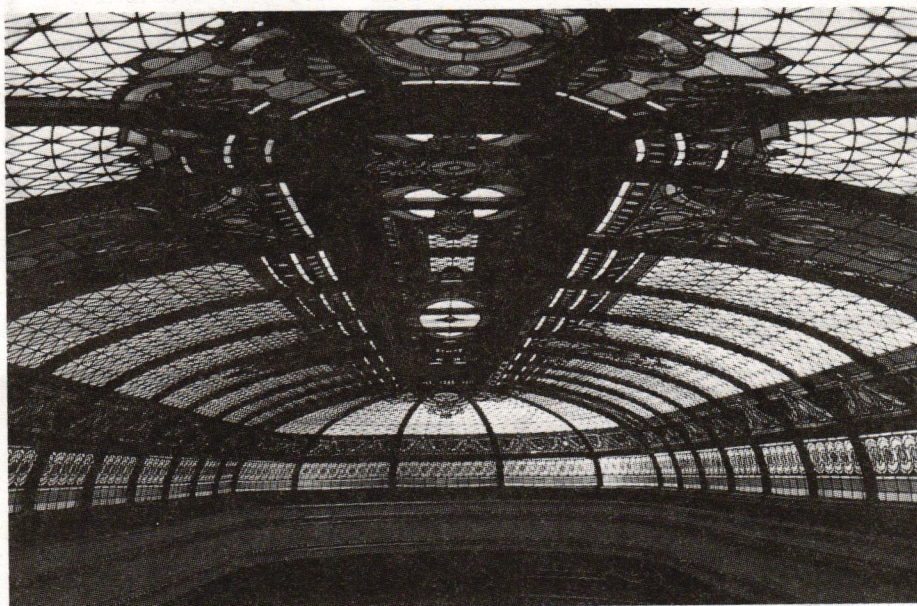


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**The Don of Domes**



Allen Dragge worked for Buckminster Fuller before founding Reflection Studios in 1980, and apparently the patron saint of geodesics had an effect on Dragge's current efforts: He specializes in restoring stained-glass domes. He's worked on them for the Hibernia Bank (shown), Olympic Club, Carnegie Library, and Sheraton Palace ("about the size of a football field," he reports), all in San Francisco. He also rebuilt the 38,240-piece dome at Redwood City's San Mateo County Courthouse.

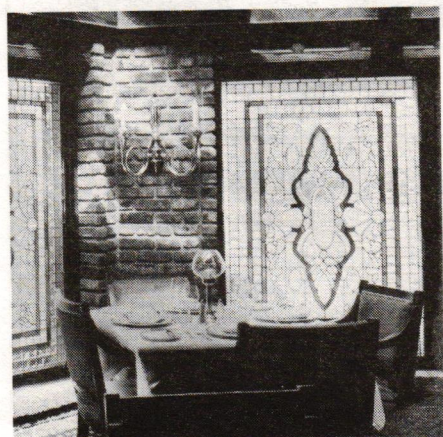
None of these projects suffered much damage in the

earthquake. "The courthouse lost two parapets and 40% of the interior plaster," Dragge says, "but the dome held." His secret: A suspension system that absorbs shocks but doesn't detract from the dome's appearance. (He won't share more details of this invention.) He has also developed a rigging apparatus that enables his crews to dismantle and re-install skylights without filling the room below with scaffolding. "It's like the daring young man on the flying trapeze — with a safety net," says Dragge.

For more on Reflection Studios, see the SourceList in this section. —EMK

**ALWAYS LEARNING**

Marchese & Hamersma is a 57-year-old art-glass studio that's belonged to John and Richard Civitello since 1984.



The father-and-son team have about 85 years' glass experience between them. "Eventually you get to be an old master craftsman," says son Richard. "I'm not there yet, but my dad is, and even he's still learning."

Their specialty is ecclesiastical and residential work, mainly in the mid-Atlantic area. "We'll do traditional, abstract, Byzantine, Edwardian . . . whatever," Richard says. Shown are some sparkling beveled and stained-glass units they installed in a Carlstadt, New Jersey, restaurant.

For more information on Marchese & Hamersma, see the pullout SourceList in this section. —EMK

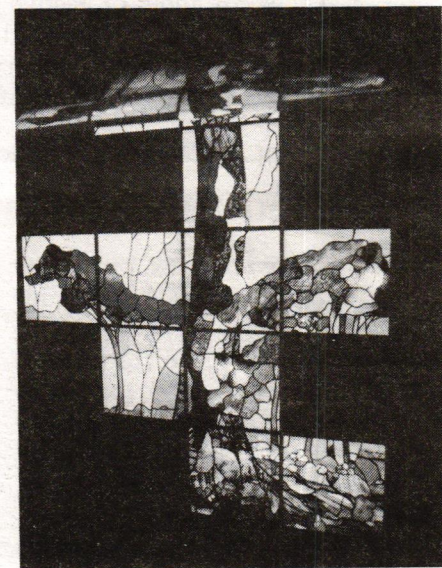
**JEWELLED GLASS**

Few stained-glass artisans press their own jewels anymore, but Val Sigstedt still does. Proprietor of Sigstedt Studio, he's been studying glass since he apprenticed with a master in 1948. He's best known for his jewel-filled pieces for Tavern on the Green in New York and Maxwell's Plum in San Francisco, but in the past year he's ventured far from those convivial places.

Mr. Sigstedt designed and built five stained-glass murals for the Graduate Hospital Imaging Center in Philadelphia (shown). Patients often spend up to an hour in rooms there, motionless, while machines study them. Sigstedt's works incorporate peaceful foliage, landscapes, and jewel-studded rivers with interpretations of the images the Center's machines produce — from single cells to brain vessels. He also accepts residential commissions, and espe-

cially enjoys designing Tiffany-style windows so well that "they're indistinguishable from the real thing."

For more on Sigstedt Studio, see the pullout SourceList. —EMK



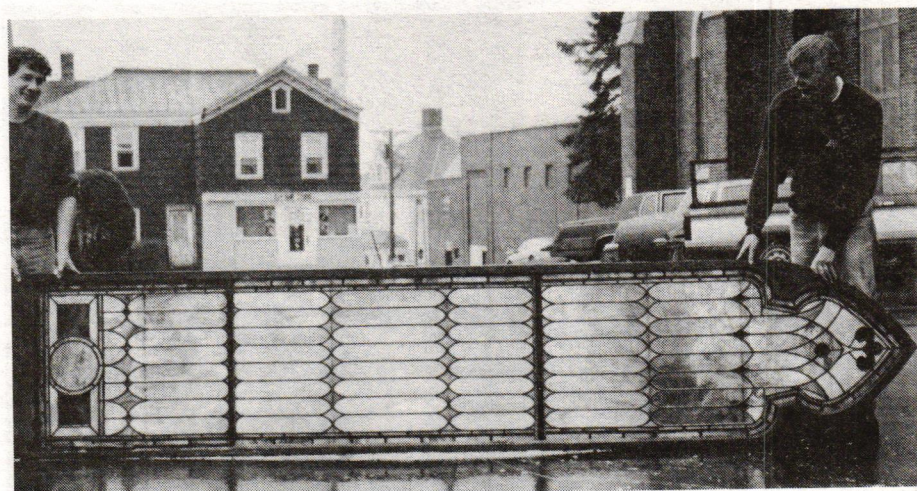
**Glass from Down Under**

Fraser Studio opened in 1988, after David Fraser had apprenticed for ten years with a Yugoslavian-trained stained-glass master. This spring, Fraser received one of his most intriguing assignments so far; it came, literally, from underground. A local congregational church discovered six geometric c.1870 stained-glass windows buried in its basement.

"They were taken out when the church was remodeled in 1927

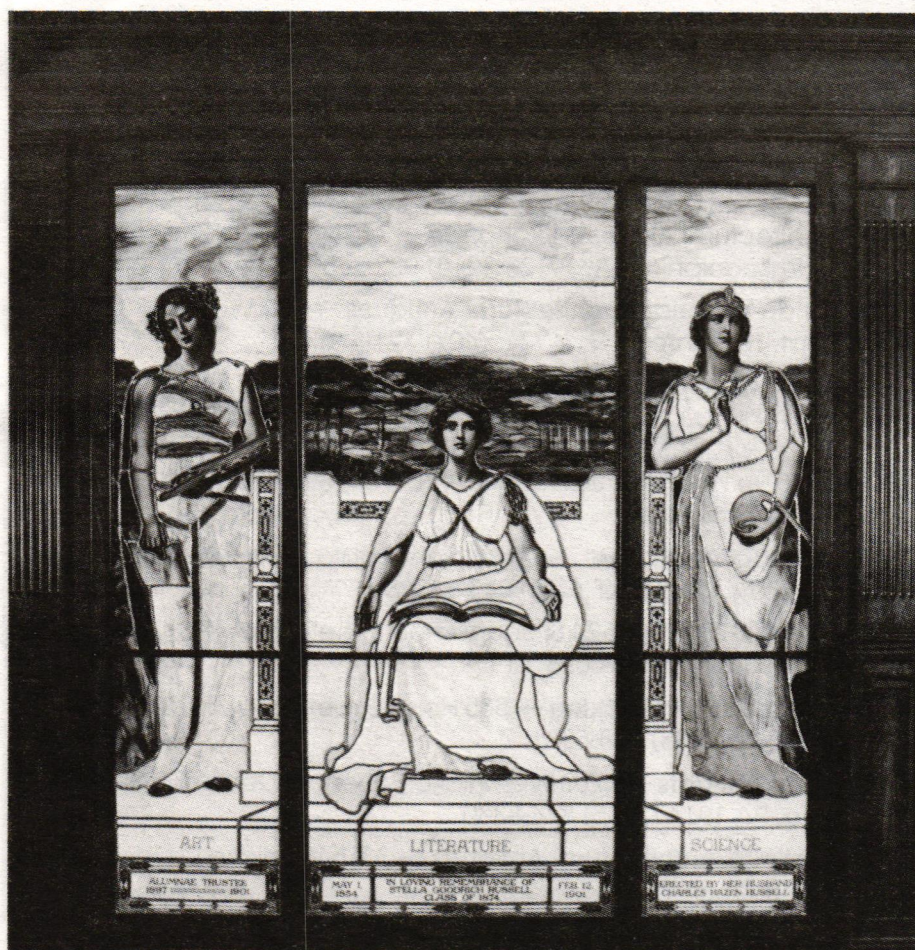
and then forgotten," Fraser says. "The Gothic frames are 13 ft. tall and only a little decayed, and the glass is pristine." He plans to restore the windows so that the church can sell them (contact him for prices and other details). Fraser also undertakes new work, mainly residential and ecclesiastical.

For more information on Fraser Studio, see the pullout SourceList in this section. —EMK





## ENGINEERING SKILLS



Joseph and Richard Lamb may never have become as famous as their contemporaries, John LaFarge and Louis Tiffany, but the Lambs may also have built a better window. "They came to the business with a working knowledge of glass," says Donald Samick, who bought Lamb Studios from the family in 1970. "LaFarge and Tiffany were painters first. The Lambs knew how to engineer a window that would last. I've restored a

number of their works; I admire them, and I try to emulate them." He recently rebuilt the 1905 Lamb work shown for Wells College.

Samick has adapted the company to the modern world "mainly in the business end," he says. For design ideas, clients can sift through stacks of the Lambs' original sketches.

For more information on Lamb Studios, see the pullout SourceList in this section. —EMK



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## Working With The Greats



Greenland Studio's resume is impressive. They have restored dozens of Frank Lloyd Wright, John LaFarge, and Tiffany windows. For museums around the country, they have designed art-glass exhibits and conserved windows up to 600 years old (shown is a c.1900 work they restored for the Virginia Museum of Fine Arts). And in 1984 they established an architec-

tural woodworking division, which has rebuilt hundreds of wood window frames for historic buildings on the East Coast; it is currently working on the South Street Seaport Museum.

Their most demanding restoration projects at the moment include the c.1913 Coty building's facade in Manhattan—a three-story slab of Lalique cast glass and steel—and the rotunda at New York City's Municipal Building.

Owner Mel Greenland divides his time between Greenland's Manhattan headquarters and an in-house workshop at the Church of St. Ann and the Holy Trinity in Brooklyn, whose 60 c.1847 windows were the first complete figural stained glass window ensemble created in the U.S. One of Greenland's most difficult tasks there was choosing protective glazing: "We didn't want the 'blind eye' look of Lexan or of a single cover sheet, and we wanted to uncover the Gothic tracery. So we borrowed an idea from

Canterbury Cathedral: We used diamond-paned hand-blown glass and fitted it very close to the tracery. You can see the diamond pattern from inside on a sunny day, but it's not overbearing, and the outside looks so graceful."

For more information on The Greenland Studio, see pullout the SourceList in this section. —EMK

## Wagnerian Windows



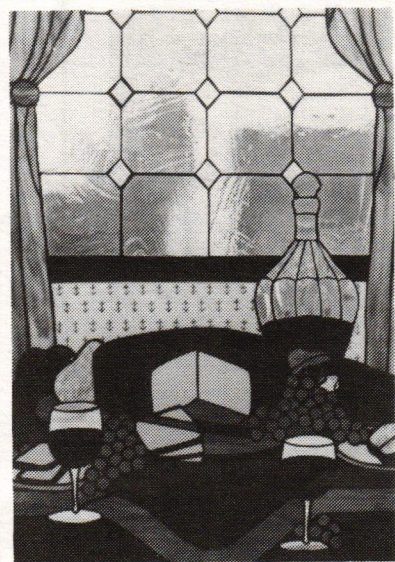
In ten years of restoring ecclesiastical art glass, Joseph Beyer of Beyer Stained Glass has learned about the different types that came to America in the mid-19th century. "Catholic and Lutheran churches tend to have German windows, and Episcopal churches often have English windows," Beyer says. "The styles are very different. The English ones have a William Morris/Arts and Crafts feeling, while the German ones are almost Wagnerian: They're overblown, with big-breasted women and heavy chiaroscuro painting."

Beyer can repair and reproduce all kinds of windows; he

rebuilt the church triptych (shown), which included painted faces, rippled glass, and up to three layers of plating. The studio also works on new commercial and residential projects. In progress is an etched-glass panel depicting movie stars, which will hang near a popcorn booth at a Philadelphia theater.

"We prefer to get involved during the design stage," Beyer says. "We can help architects translate scribbles into specs—we know what's a good idea and what's impossible with glass."

For more about Beyer Stained Glass, consult the SourceList. —EMK



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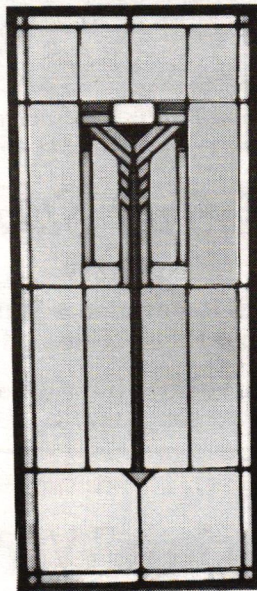
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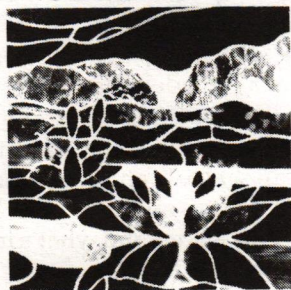
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## SOURCES FOR ANTIQUE ART GLASS

Most of the art glass studios included in our SourceList have stocks of antique art glass panels for sale as well as new glass. In addition to art glass studios, numerous architectural salvage outlets stock greater or lesser collections of antique art glass. Listed below are a few architectural salvage dealers who are known by the editors to carry a fairly extensive selection of antique art glass:

- **Architectural Antiques Exchange** — 715 North 2nd Street, Dept. TB, Philadelphia, PA 19123 (215) 922-3669
- **Florida Victorian Architectural Antiques** — 901 West First Street, Dept. TB, Sanford, FL 32771 (407) 321-5767
- **Great American Salvage** — 34 Cooper Square, Dept. TB, New York, NY 10003 (212) 505-0070. Other showrooms: Montpelier, VT (802) 223-7711; New Haven, CT (203) 624-1009; Sag Harbor, NY (516) 725-2272; Jacksonville, FL (904) 396-8081; Middleburg, VA (703) 687-5980
- **Ohmega Salvage** — 2407 San Pablo Avenue, Dept. TB, Berkeley, CA 94702 (415) 843-73368
- **Salvage One** — 1524 S. Sangamon Street, Dept. TB, Chicago, IL 60608 (312) 733-0098
- **United House Wrecking** — 535 Hope Street, Dept. TB, Stamford, CT 06906 (203) 348-5371
- **Urban Artifacts** — 4700 Wissahickon Avenue, Dept. TB, Philadelphia, PA 19144 (215) 844-8330
- **Westlake Architectural Antiques** — 3315 Westlake Drive, Dept. TB, Austin, TX 78746 (512) 327-1110

## YE OLDE GLAS SHOPPE

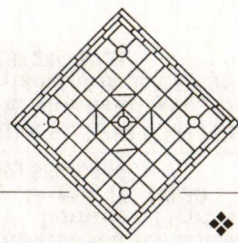


Newe Daisterre Glas (middle English for "morning-star glass") wears many hats. They can etch, bevel (shown), and slump glass in house; they can mill wood; and they often supervise the installation of their own and other people's stained glass.

Owner Alfred Brickel will not use Lexan: "Even the improved formulas don't last more than five years," he says. He recently installed some tempered-glass storm windows

on St. John's Cathedral in Cleveland. "To match the sandstone, we baked white sand into the aluminum frames," Brickel says. "When the sandstone surface ages, the frames will too." Another current project is the rebuilding of some Tudor diamond-paned windows at an Ohio house built in 1475 (yes, 1475; it was shipped here from England.)

For more about Newe Daisterre Glas, see the SourceList. —EMK

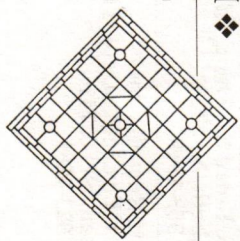


# TRADITIONAL BUILDING'S ART GLASS SourceList

CSI# 12100

❖ BY EVE M. KAHN

COMPANY	LITERATURE	Stock Designs/ Sizes	Beveled	Etched/Engraved	Carved/Cut	Slumped/Bent	Stained/Painted	% Restoration	No. of Employees
Artisan Glass Works 5700 Bellona Ave., Dept. TB Baltimore, MD 21212 (301) 435-0300	Free Circle No. 450		×	×	×	×	×	60%	5
Beyer Stained Glass 6915 Greene St., Dept. TB Philadelphia, PA 19199 (215) 848-3502	Free Circle No. 451			×	×		×	60%	4
Boulder Stained Glass Studio 1920 Arapahoe Ave., Dept. TB Boulder, CO 80302 (303) 449-9030	Free		×	×	×	×	×	15%	4
Casola Stained Glass Studio 11000 Metro Pkwy., Suite 11, Dept. TB Ft. Myers, FL 33912 (813) 939-0055	Free Circle No. 452		×	×	×	×	×	25%	4
Conrad Schmitt Studios 2405 S. 162nd St., Dept. TB New Berlin, WI 53151 (414) 786-3030	Free Circle No. 453		×	×	×	×	×	50%	11
Cummings Studios Box 427, Dept. TB North Adams, MA 01247 (413) 664-6578	Free Circle No. 454		×	×	×	×	×	60%	13
Jack Cushen Studio 122 Clinton St., Dept. TB Hoboken, NJ 07030 (201) 420-9008	Free		×	×	×	×	×	80%	14
Fraser Studio 3 South St., Dept. TB Middletown, NY 10940 (914) 344-5277	Free Circle No. 455		×	×	×	×	×	65%	3
Golden Age Glassworks 339 Bellvale Rd., Dept. TB Warwick, NY 10990 (914) 986-1487	Free Circle No. 28		×	×	×	×	×	30%	4
Great Panes 8069 Main St., Dept. TB Ellicott City, MD 21043 (301) 461-9336	Free Circle No. 456	×	×	×	×	×	×	25%	5
The Greenland Studio 147 W. 22nd St., Dept. TB New York, NY 10011 (212) 255-2551	Free		×	×	×	×	×	75%	9
Lyn Hovey Studio 266 Concord Ave., Dept. TB Cambridge, MA 02138 (617) 492-6566	Free		×	×	×	×	×	25%	9
Jersey Art Stained Glass Studio 603 S. Broad St., Dept. TB Elizabeth, NJ 07202 (201) 353-1318	Free Circle No. 457		×	×	×	×	×	50%	4
Kraatz Russell Glass RFD 1, Box 320C, Dept. TB Canaan, NH 03741 (603) 523-4289	Free	×					×	0%	2



# TRADITIONAL BUILDING'S ART GLASS SourceList

CSI# 12100

❖ BY EVE M. KAHN

COMPANY	LITERATURE	Stock Designs/ Sizes	Beveled	Etched/Engraved	Carved/Cut	Slumped/Bent	Stained/Painted	% Restoration	No. of Employees
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Louisville Stained Glass 4781 Paoli Pike, Ste. 2, Dept. TB Floyds Knobs, IN 47119 (812) 923-7345	Free		✗	✗		✗	✗	35%	5
Marchese & Hamersma 255 Crooks Ave., Dept. TB Clifton, NJ 07011 (201) 340-7575	Free Circle No. 458		✗	✗	✗	✗	✗	50%	5
Melotte-Morse Stained Glass, Inc. 213 S. 6th St., Dept. TB Springfield, IL 62701 (217) 789-9523	Free		✗	✗	✗		✗	75%	5
Newe Daisterre Glas 13431 Cedar Rd., Dept. TB Cleveland Heights, OH 44118 (216) 371-7500	Free Circle No. 459		✗	✗	✗	✗	✗	40%	9
Pike Stained Glass Studio 180 St. Paul St., Dept. TB Rochester, NY 14604 (716) 546-7570	Free Circle No. 460		✗	✗	✗	✗	✗	50%	7
The Porcelli Studio 64 Woodstock Dr., Dept. TB Newtown, PA 18940 (215) 860-9947	Free Circle No. 497		✗	✗	✗	✗	✗	5%	2
Reflection Studios 1418 62nd St., Dept. TB Emeryville, CA 94608 (415) 652-4884	Free Circle No. 461		✗	✗	✗	✗	✗	95%	12
Rohlf's Stained & Leaded Glass 783 S. 3rd Ave., Dept. TB Mt. Vernon, NY 10550 (914) 699-4848 or (212) 823-4545	Free Circle No. 462		✗	✗	✗		✗	50%	30
Savoy Studios 611 N. Tillamook, Dept. TB Portland, OR 97227 (503) 282-5095	Free		✗	✗	✗	✗	✗	5%	9
Shenandoah Studios of Stained Glass Box 1468, Dept. TB Front Royal, VA 22630 (800) 950-1415	Free Circle No. 463		✗	✗	✗	✗	✗	66%	48
Sigstedt Studio 7433 Ferry Rd., Dept. TB Point Pleasant, PA 18950 (215) 297-5924	Free Circle No. 500			✗	✗	✗	✗	33%	6
Sunburst Stained Glass 20 W. Jennings, Dept. TB Newburgh, IN 47630 (812) 853-0460	Free Circle No. 465		✗	✗	✗	✗	✗	33%	12
Willet Stained Glass Studios 10 E. Moreland Ave., Dept. TB Philadelphia, PA 19118 (215) 247-5721	Free		✗	✗	✗		✗	40%	25

## Unaccountable Glass



When she's not building new art-glass windows, Barbara Arrindell of Golden Age Glassworks restores and sells antique pieces. "I study them, too," she says. "I've learned a lot about using color and texture. The old craftsmen could even use ordinary rippled shower glass and have it look beautiful; they'd put strips of it into a design and create a play of clear textures."

Working mainly on churches and homes, Ms. Arrindell can employ traditional styles ranging from Middle Eastern to Prairie. Shown is a magnolia-tree window she installed in a Connecticut residence. She has access to expert glass painters and bevelers, and saves all the design work for herself. "It's like solving giant puzzles," she says. "I never got enough of that as a kid. If I had, I'd be an accountant now."

For more information on Golden Age Glassworks, see the pullout SourceList in this section. —EMK

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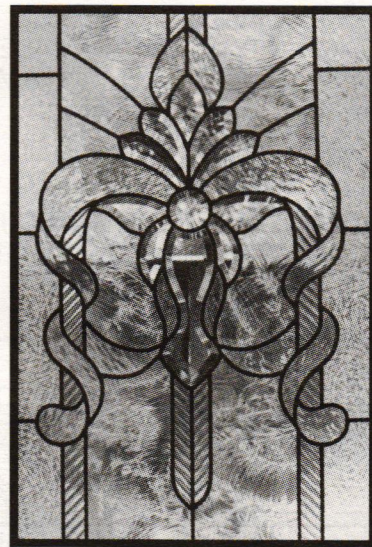
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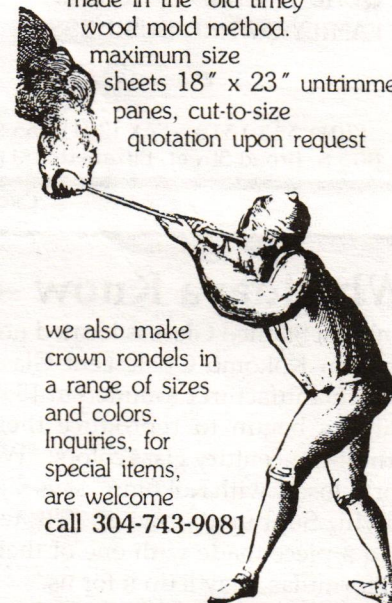
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## Art-Glass Innovators

Harold W. Cummings founded Cummings Studios in 1922, and he soon pioneered lucent mosaics: He



poured hot lead over a field of glass chips. Now run by his son and granddaughter, the firm pursues restoration work as well as new techniques. "We've looked into restoring the lucent mosaics," says Christie Cummings Shelburne. "They're going to be tough; they're a horse of a different color."

Cummings Studios specializes in large projects for commercial, civic, and ecclesiastical buildings around the country. They work with a number of well-known designers, including David Wilson, Albinas Elskus, and Hilda Sachs (shown is the traditional-looking vine-patterned windows Ms. Sachs designed for H. H. Richardson's Senate Chambers in Albany, N.Y.). Currently Cummings is repairing dozens of stained-glass panels at Harvard University's Memorial Hall, where the literary figures and gods that gaze down on test-taking students have been unrecognizably dirty for decades.

For more information on Cummings Studios, see the pullout SourceList in this section. —EMK

## THE LONGEST COMMISSION



Since its founding in 1898, Willet Studios has amassed a library of 2,000 books, 200,000 slides, and countless drawings. "We use them to research different religions and subjects — from flowers to astronauts," says Gussie Willet, the founder's granddaughter-in-law and wife of the president, E. Crosby Willet.

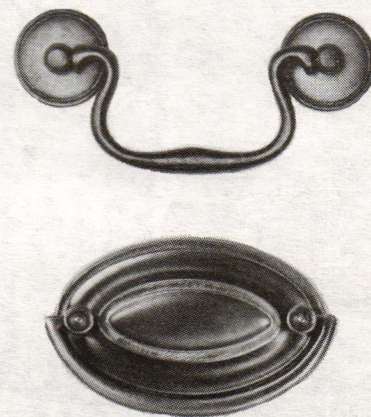
The company's work is mainly institutional and commercial — "Our overhead doesn't allow us to do little door lites," Mrs. Willet says — and appears in all 50 states and in 14 countries. Some of Willet's craftspeople have worked for the company for decades, and among their achievements are the windows at West Point's Cadet Chapel (shown). Two windows were installed annually from 1910 to 1976, the longest continuous commission in the history of American stained glass.

Willet concentrates on new work while Hauser Studios, which purchased Willet in 1977, undertakes large restorations. (Hauser Studios of Stained Glass, 177 Lafayette St., Winona, MI 55987 (800) 533-3960.)

For more on Willet Studios, see the SourceList in this section. —EMK

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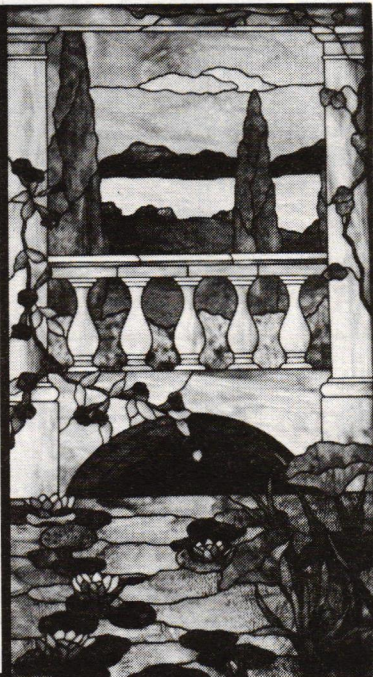
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**FIELD WORK**

At any given moment, Shenandoah Studios is maintaining a half-dozen restoration crews in the field and has 60 new-window projects in house. They work nationwide, in traditional and contemporary styles.

The studio is well known for its large glass collection, often salvaged from windows that are beyond

repair. When Shenandoah recently restored a stained-glass skylight at the Library of Congress, the Capitol's assistant architect, William Ensign, commented, "It took great skill to match the colors. The repair work isn't noticeable."

For more on Shenandoah Studios, see the SourceList in this section. —EMK



**Whaddaya Know — Glass from Kokomo**

Sunburst Stained Glass is located not far from Kokomo Opalescent Glass Co., a manufacturer founded in 1888 that has begun to reproduce their turn-of-the-century glass colors. "We work closely with Kokomo," says Sue Colvin, Sunburst's owner. "If we need a piece made with one of their old formulas, they'll do it for us."

Sunburst houses three divisions: Kitchen cabinet door inserts; new work (about one third

commercial and residential, the rest ecclesiastical); and restoration (mainly ecclesiastical). For cabinet doors, "we can match paint or wallpaper samples," Colvin says. Their restoration work ranges from single windows — the c.1910 piece shown was "in pretty sad shape" until Sunburst rebuilt it for a local hospital — to whole buildings.

For more about Sunburst Stained Glass, see the SourceList. —EMK



*Covering the Bases*



Architects Ralls Melotte and Richard Morse have divided Melotte-Morse into three divisions: architecture, asbestos abatement, and stained glass. Architecture and glass occasionally overlap, for example when the firm designs a church, but usually the stained-glass section is involved in its own large-scale projects.

Two recent assignments involved repairing 287 zinc-camed windows for Frank Lloyd Wright's Dana-Thomas house in Springfield,

Ill., and rebuilding the colorful 19th-century dome (shown) at the Illinois State Capitol. To reach the 9,000-piece, 26-ft.-dia. dome, Melotte-Morse built a platform 118 ft. above the rotunda floor. From the platform, workers still had to climb a 315-step spiral stair to reach the stained-glass panels in order to lower them for shop repairs.

For more information on Melotte-Morse Stained Glass, see the pullout SourceList. —EMK

## Subliminal Stained Glass



Larry Casola spots stained glass everywhere. "You can't turn on the TV anymore without seeing it," he says. "It's in the background in all the ads, the soap operas, even 'The Cosby Show.'" These subliminal suggestions, he adds, are influencing the booming Florida construction business that Casola Stained Glass services.

"We've been building windows for model homes and private

homes," he says. "Textured glass is very popular, because it doesn't overpower the room; we've got 30 varieties on hand." He also works on commercial and ecclesiastical structures, in any style. The Victorian units (shown) appear in a Brooklyn, N.Y., house.

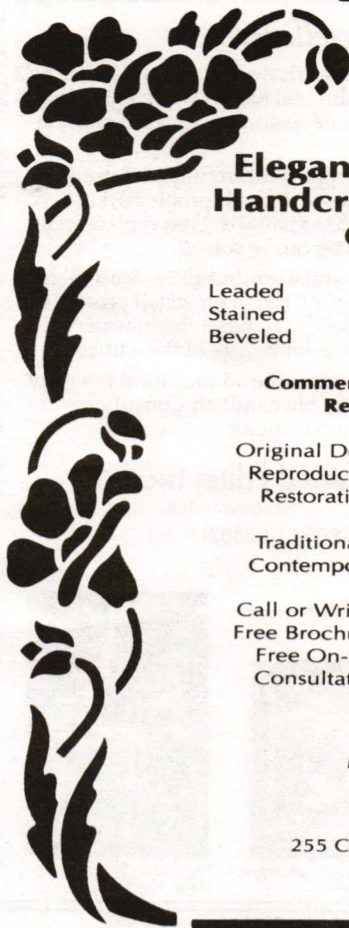
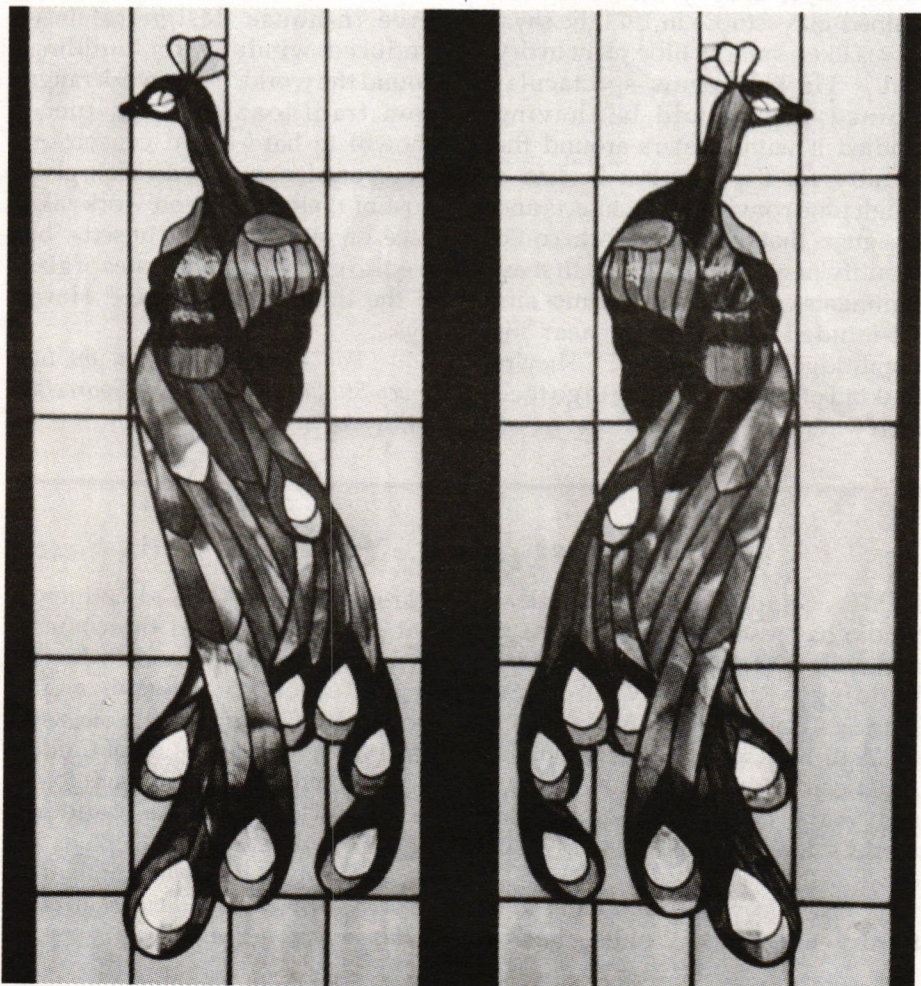
*For more information on Casola Stained Glass, see the pullout SourceList in this section. —EMK*

## Something Different

Great Panes just finished their 1,000th custom window. The 10-year-old company works mainly in the Baltimore/Washington area; the peacocks shown hang in an Owings Mills, Md., home. The studio almost never duplicates any pieces it has previously produced. "People want to make their house stand out," says owner Len Berkowitz. "They ask for something unique."

Among the company's ecclesiastical projects is a 6-by-16-ft. traditional religious scene for a local Korean Presbyterian church. For a 19th-century church the studio restored six 3-by-15-ft. windows, and for a Baltimore elementary school, they're currently creating a very contemporary 20-by-18-ft. fused glass mural.

*For more on Great Panes, see the pullout SourceList. —EMK*



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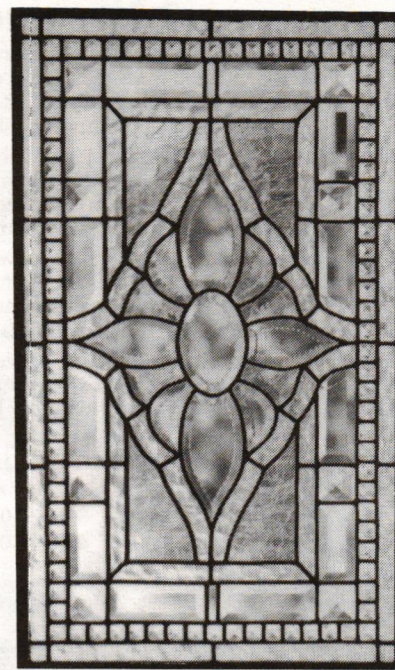
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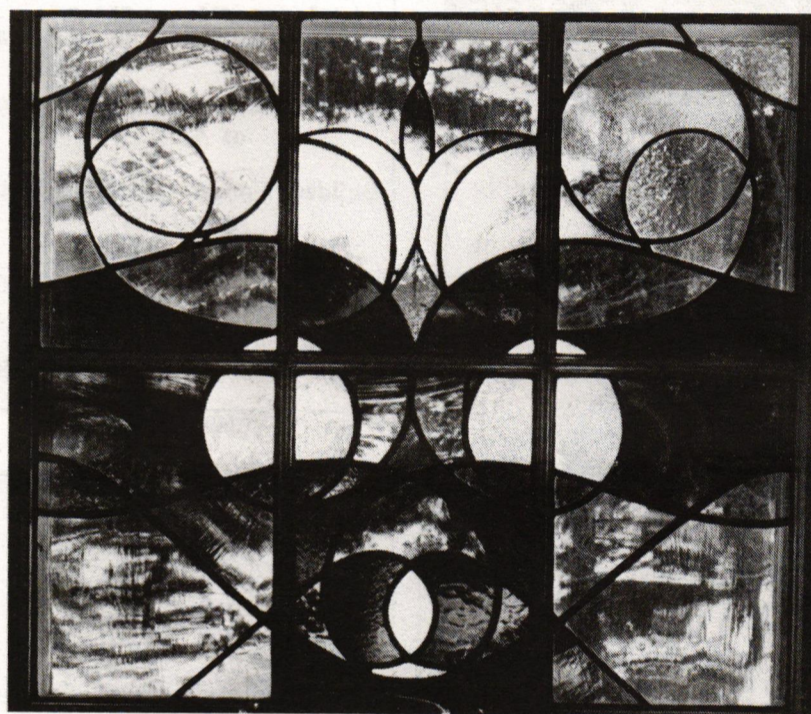


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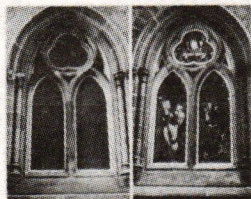
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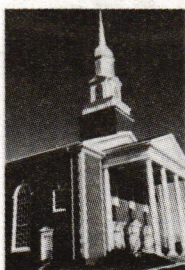
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**THE CUTTING EDGE**



When Lyn Hovey founded his stained-glass studio in 1971, he says, "I was like a spindly little plant in dry soil." He knew how spectacular stained glass could be, having studied it with masters around the country for 8 years, but he had a tough time convincing architects and designers that this old art form could beautify new buildings. His first assignments came from academic- and art-minded homeowners near his Cambridge, Mass., studio. "They're the kind of people who like to go their own way," Hovey says.

He and his staff (including three in-house designers) have produced windows for buildings around the world. Their work ranges from traditional painted pieces (shown) to hard-edged concoctions of mirrors, lenses, and dichroic glass. Most of their restoration work takes place on site in Massachusetts, but "we also get mysterious crates of glass all the time, from all over," Hovey says.

For more information on Lyn Hovey Studio, see the pullout SourceList in this section. —EMK

*Landmark Glass*

Rohlf's Stained & Leaded Glass Studio has restored stained glass at five of New York City's most familiar buildings: Riverside Church, St. Patrick's Cathedral, Trinity Church on Wall St., Carnegie Hall, and the American Airlines terminal at Kennedy Airport, which once housed the world's longest stained-glass window.

year-old firm has worked on important structures around the country. Their English branch handles domestic and export commissions and is headed by Frederick W. Cole, who supervised the restoration of Canterbury Cathedral's stained glass for 12 years (and designed the traditional piece shown on the left).

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For more on Rohlf's Stained & Leaded Glass, see the pullout SourceList in this section. —EMK

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Partners since 1983, Tage Jakobsen and William Miles of Artisan Glass Works have watched their customers evolve. "There's much more understanding of restoration standards and technology today," says Miles. "People understand why we won't cover up problems with protective glazing."

While Artisan also tackles new projects in contemporary and traditional styles, their restorations tend to

be their most demanding assignments. They recently rebuilt 16 c.1914 opalescent windows for a fire-gutted chapel at Andrews Air Force Base, near Washington, D.C. Shown are Mr. Miles and workman George Kearson re-installing one of five c.1905 skylights at the Maryland State House.

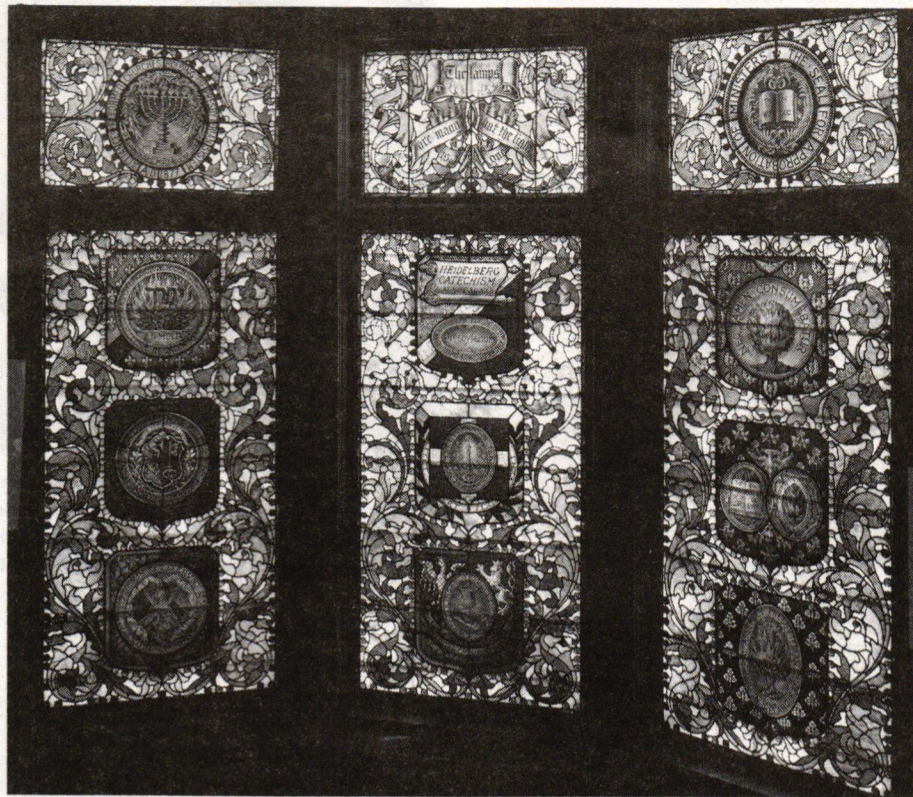
For more on Artisan Glass Works, see the SourceList. —EMK

## The Big Time

Conrad Schmitt Studios, located in New Berlin, Wisc., executes all sizes of stained-glass commissions, but their present projects tend to be substantial. The studio maintains over 900 glass colors and textures in its inventory, some of which were recently used to repair the Tiffany

operates as a full-service decorative arts workshop.

Also in progress is 720 sq.ft. of new stained glass for the All Faiths Chapel at Father Flanagan's Boys-town in Omaha, Nebraska. Each piece will be painted, and the finished building will resemble a 13th-century



windows at the King Ranch in Kingsville, Texas. The studio is now involved in a 3-year restoration of the University of Notre Dame's Sacred Heart Church, which will include the windows as well as the interior. The company was founded and still

cathedral. Shown is a triptych from Milwaukee's Immanuel Presbyterian Church, which required a year to research and repair.

For more information on Conrad Schmitt Studios, see the pullout SourceList in this section. —EMK

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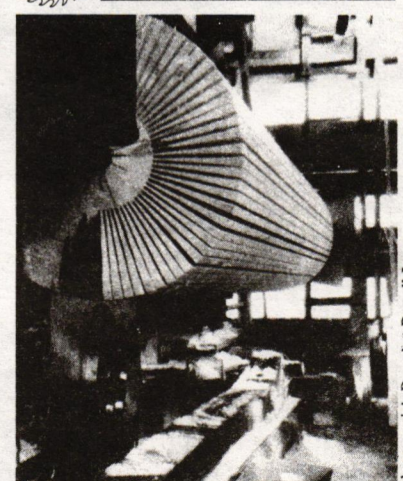
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## Profile: HOLMES

*continued from page 5*

manner of antebellum structures with sketch pad and folding rule," recalls Nicholas Two.

Continuing the tradition, in 1975 Nicholas Three spent the summer months in Talequah, Okla., doing the same things in the governmental buildings of the Cherokee Nation that his grandfather had done 40 years before.

Because of this close family association with HABS, Nicholas Two established a new company policy: When the firm makes measured drawings of an historic structure, the drawings are usually made according to HABS standards. This allows the owners of the property to donate the drawings to the HABS collection in the Library of Congress.

Nicholas Two and Three also maintain close connections with their alma mater — the architecture school at Auburn. One recent project was to promote interest in measured drawings of historic buildings among Auburn students. Working with Robert Kapsch, head of HABS, Larry Oaks, Exec. Dir. of the Alabama Historical Commission, and Robert Gamble, Architectural Historian with the Commission, Nicholas Holmes, Jr. helped interest the Architecture Dept. in setting up a course on measured drawings done to HABS standards. The course has proved tremendously popular and has resulted in several Peterson prizes for Auburn students. (The Peterson Prize is awarded annually by the AIA's Committee on Historic Resources for the best student work in delineating HABS drawings.) In 1989, nine students from Auburn worked on HABS summer teams — more than any other architecture school.

And through Nicholas Three's efforts, the Alabama AIA now awards the annual Burkhardt Prize for the best HABS drawing produced by an Auburn or Tuskegee student.

## Architecture In The Gene Pool

In the case of both Nicholas Two and Nicholas Three, it was far from a foregone conclusion that they would go

*continued on next page*



The Alabama State Capitol in Montgomery was rebuilt in 1851 by architect Barachias Holt after an 1849 fire destroyed the original building. The East Wing was added to the rear of the building in 1885. South and North Wings were added in 1907 and 1912 after the Lockwood plan was declared the winner of a design competition. Charles McKim of McKim, Mead, and White was then consulted and had great influence in the final design of the wings.



The firm of N.H. Holmes, Architect, designed an expansion of the Capitol's East front, which is now under construction. The Holmes' neoclassical design includes a colonnaded porch that extends the front 50 ft., as well as 1-story additions to each side of the porch that house an auditorium, gift shop, and mechanicals. The stucco-on-brick construction echoes the original building.

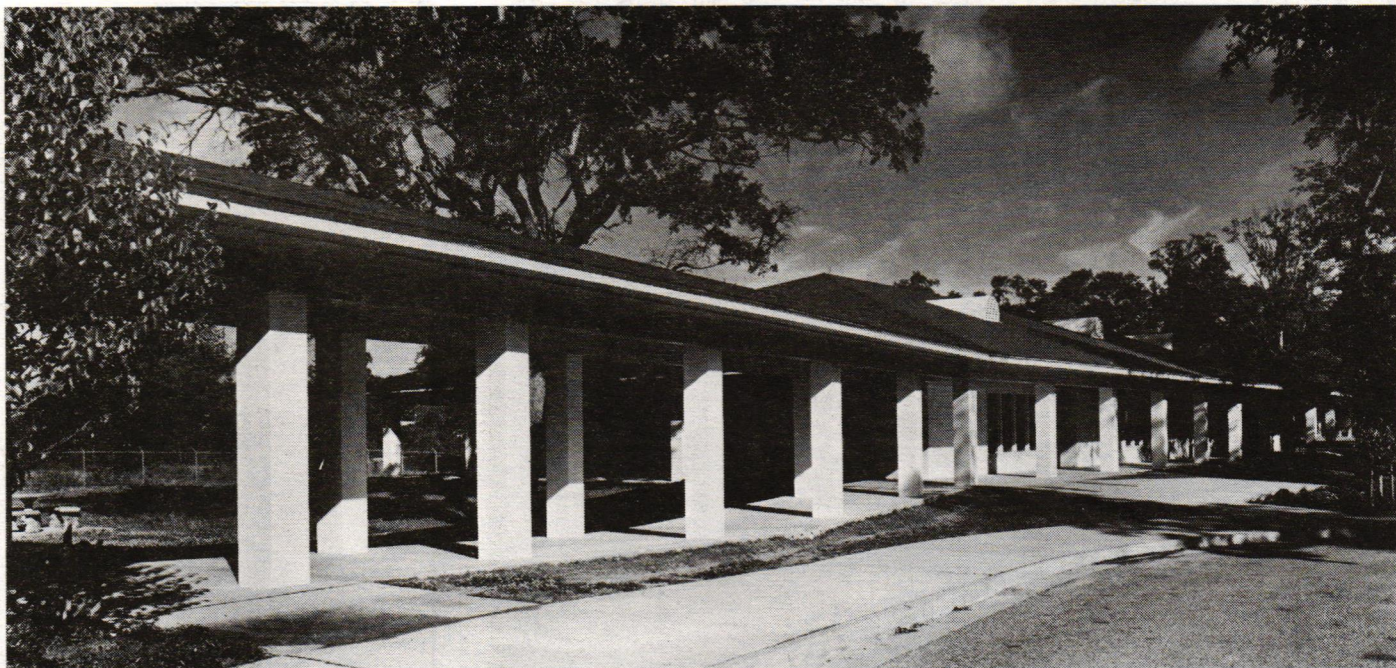


Mobile City Hall, built in 1857, was devastated by Hurricane Frederic. The Holmes firm did three complete sets of drawings for its repair: (1) Drawings for temporary repairs; (2) A full set of drawings for the insurance adjusters; and finally (3) A set of drawings for the restoration that, among other things, removed many decades of accretions.

continued from previous page

into the architecture business. In fact, both initially resisted the idea. The fact that they both ended up as architects suggests that there must be an architect gene somewhere in the Holmes DNA.

Nicholas Two originally set out to study chemistry. "I had watched my father struggle during the Depression," he recalls, "and concluded that architecture was a very risky profession." But World War II interrupted his chemistry studies. Serving in the Army from 1943 to 1946 changed his perspective on careers; he decided he wanted to be in business for himself — and architecture didn't look so bad after all. After graduating with an architecture degree from Auburn, Nicholas Two



The Holmes' elementary school classroom building for the U.M.S./Wright school uses an arcaded walkway for exterior circulation, recalling antebellum southern homes.



A Tax-Act rehabilitation in downtown Mobile converted an old Grant's department store to offices. Aluminum and enamel storefronts had to be removed from the facade; the Holmeses designed a new front similar to the original.



Division 8  
DOORS & WINDOWS

Under the Dome

The 100-year-old New Jersey State House, an eclectic Victorian building capped by a gold dome, contains 170 doors, each one unique. Camden Window & Millwork is restoring those doors (see photo). "The building was empty for a few years, and before that it went through a lot of wear and tear," says president Michael Mullock. "Some of the doors have to be replaced, some have been badly repaired over the years, some have delaminated." The company is also working on the state house in

Providence, R.I., another gold-domed building: "That seems to be our specialty this year," Mullock says.

They prefer to work in mahogany for exterior doors, and for interior doors the wood is "the customer's choice," Mullock says, and he adds, "If it's ever been made in wood we can re-make it."

For more information, contact: Camden Window & Millwork, 1551 John Tipton Blvd., Dept. TB, Pennsauken, NJ 08110 (609) 662-4646. CSI# 08200 — EMK



worked for three other firms before entering partnership with his father in 1954. (Nicholas, Sr., passed away in 1957).

Nicholas Three went through a similar odyssey. He originally graduated from Auburn with a B.S. in Forestry. "But after working in forestry for a while I realized that if I didn't own the forest I would always be working for someone else." So he went back to Auburn and in 1978 emerged with a B.S. in Environmental Design along with a Bachelor of Architecture. Late in the same year he joined his father's firm.

When asked if all this family togetherness doesn't get claustropho-

bic at times, both father and son demur. Nicholas Two points out: "We each have our own set of clients, and serve in mutually supportive roles on each other's projects." Nicholas Three adds: "We focus on solving functional problems — the real problems of architecture, and have respect for each other's opinions."

However they worked out the inner dynamics of a family business, they clearly have hit on a winning formula. There's only one major question in the firm's future: Have either of Nicholas Three's two daughters, Kate (8) and Clara (6), inherited the Holmes architecture gene? ♦

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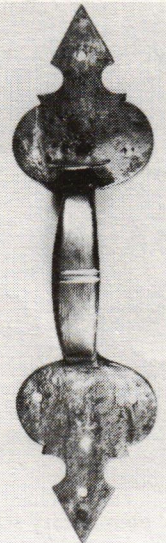



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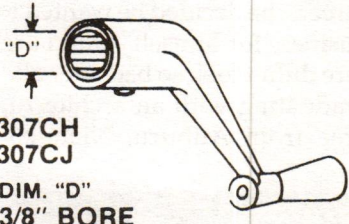
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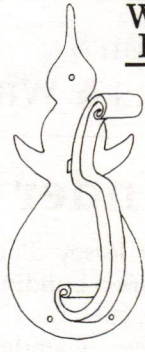


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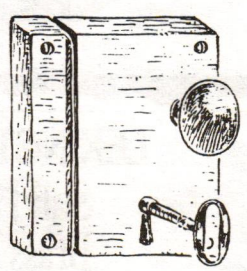
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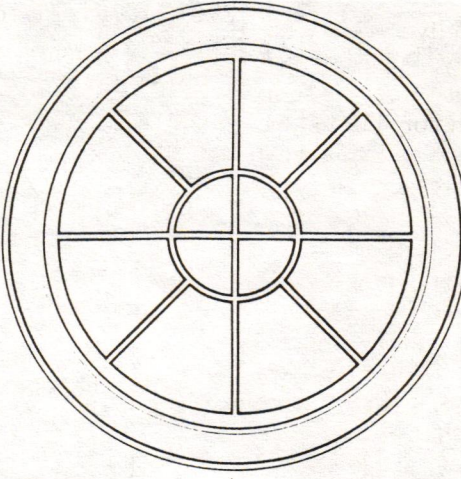
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Four fluted pilasters surround the three windows on the Palladian, and the central arched unit is surmounted by a keystone. The half-round and round windows have 3-in.-thick sash. The double-hungs, Colonial's best-selling windows, come with two layers of 3/8-in.-thick glass and can have up to 18 lites; custom variations are also available.

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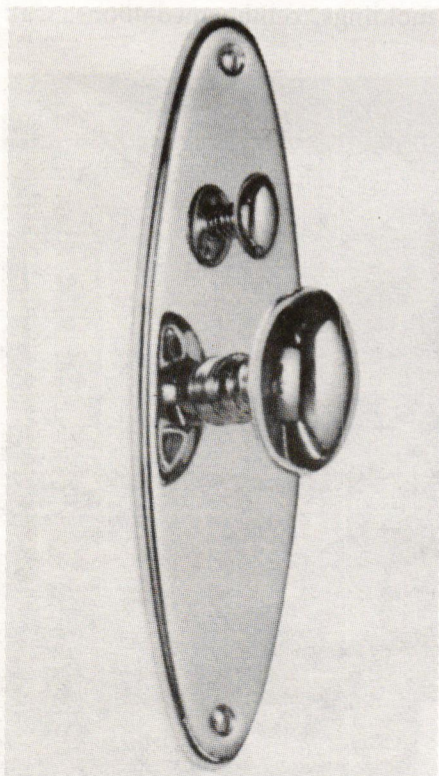
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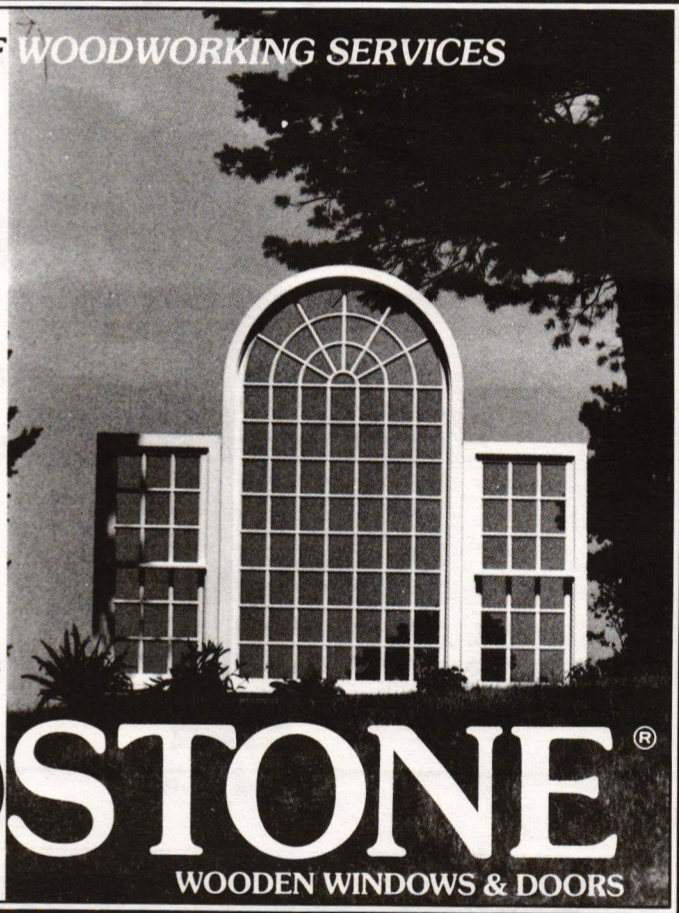
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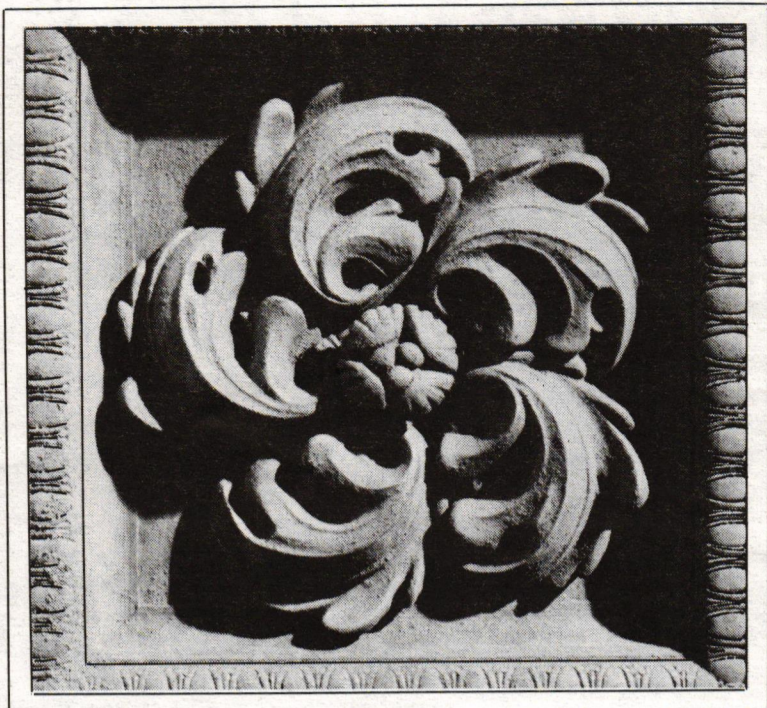
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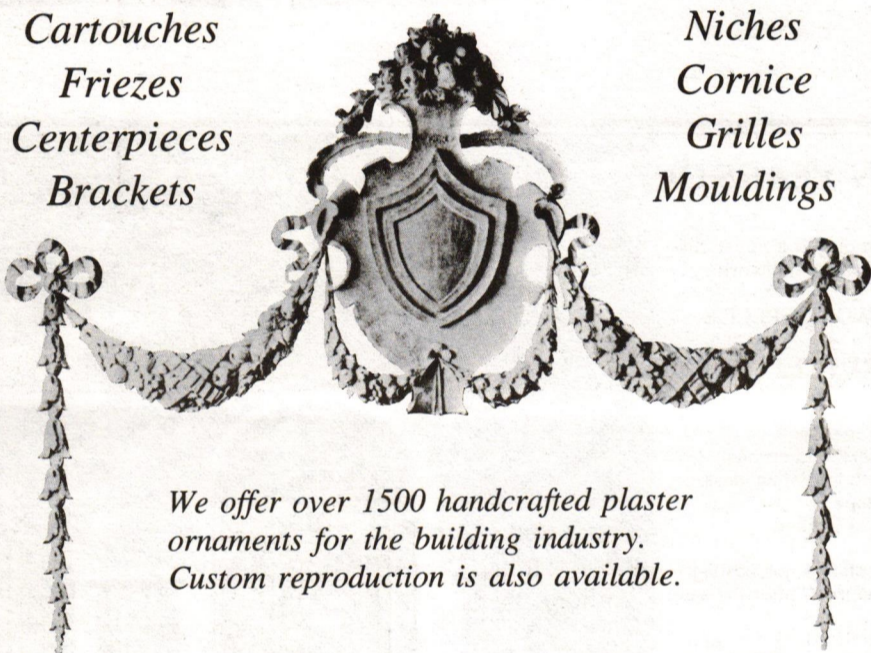
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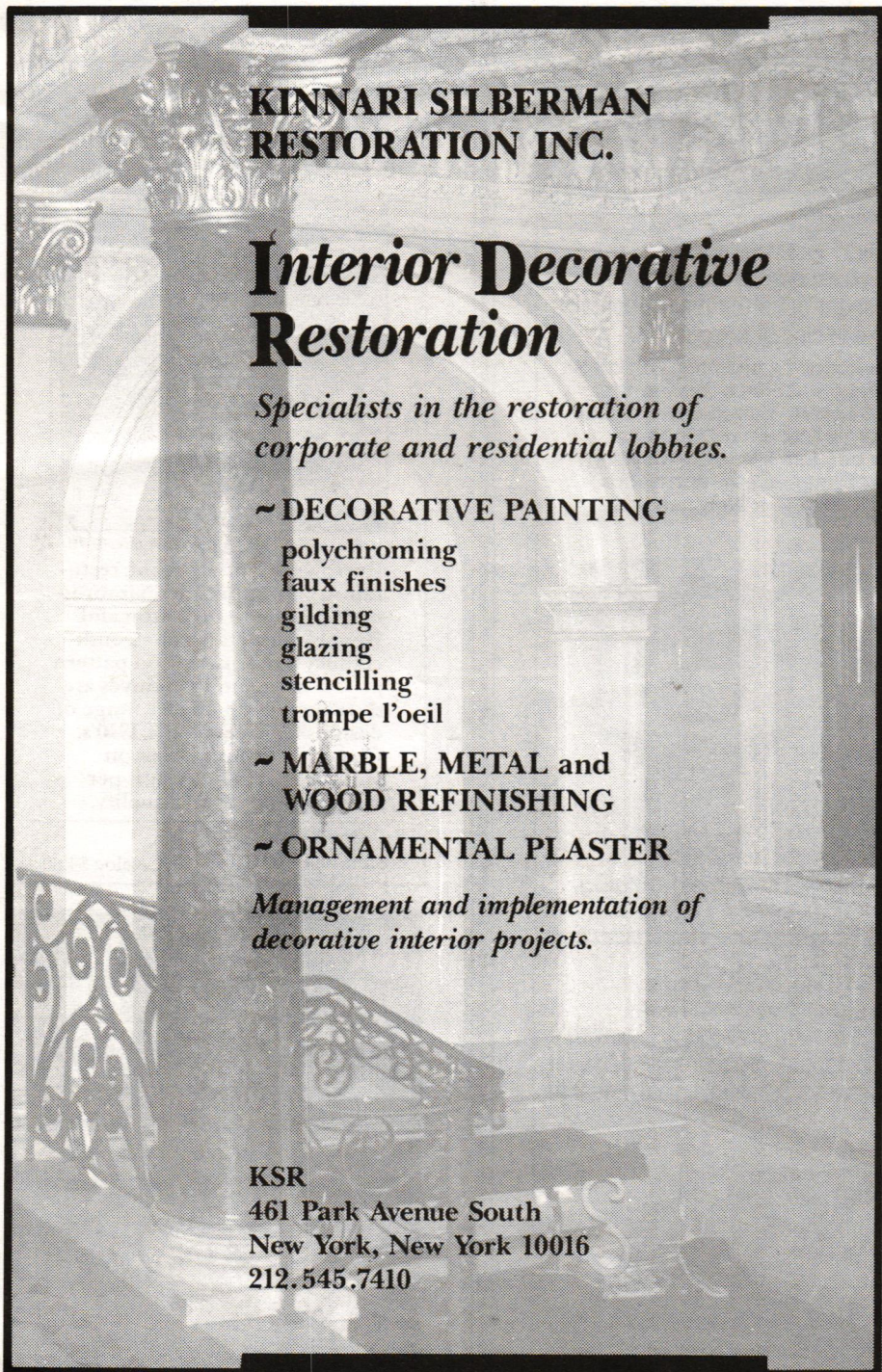
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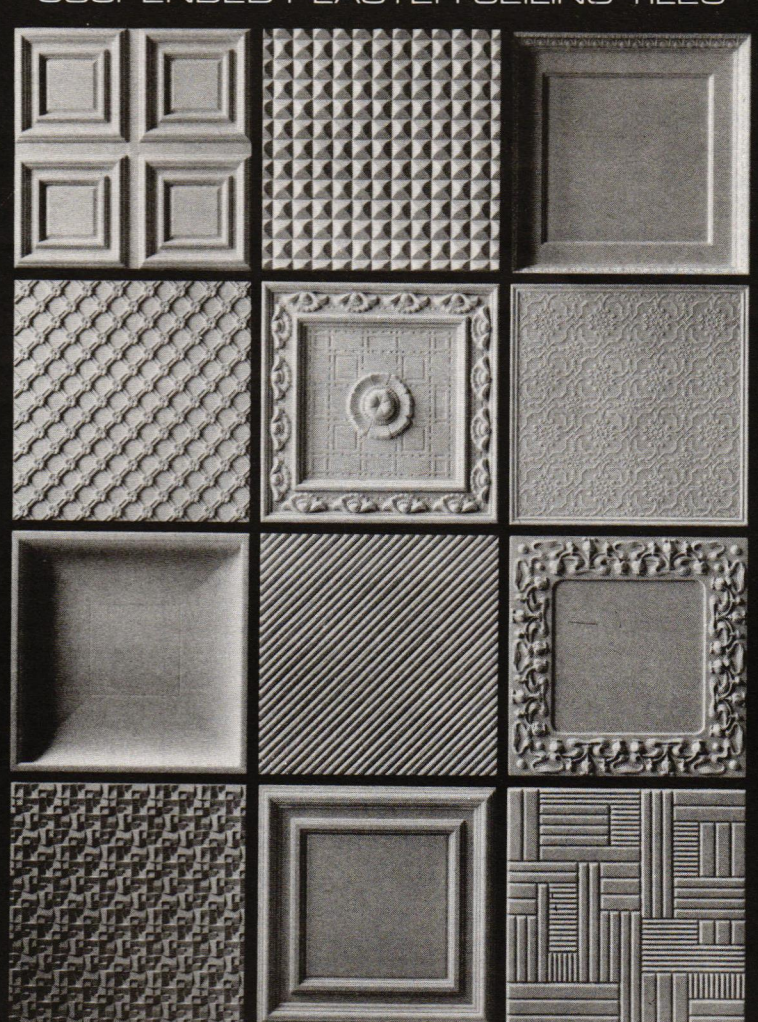
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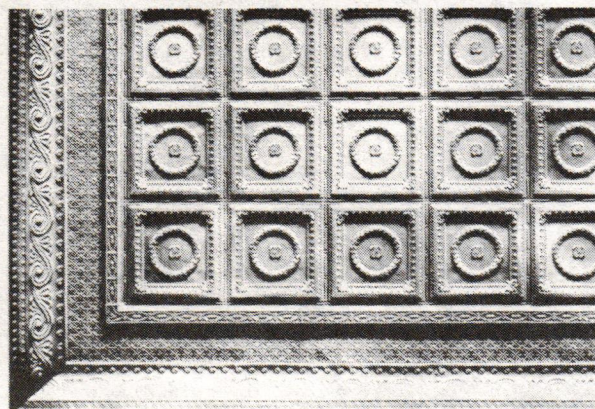
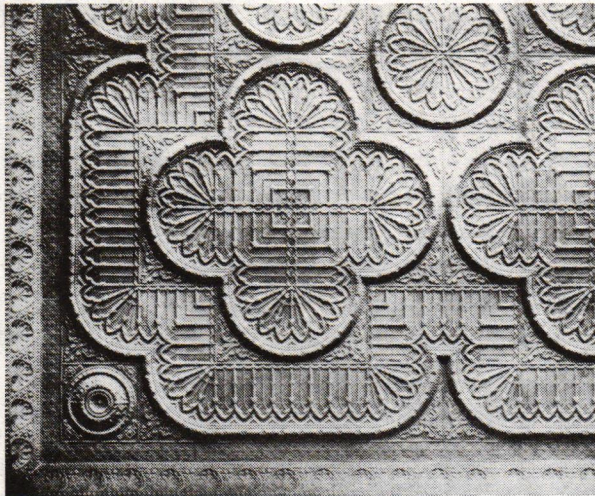
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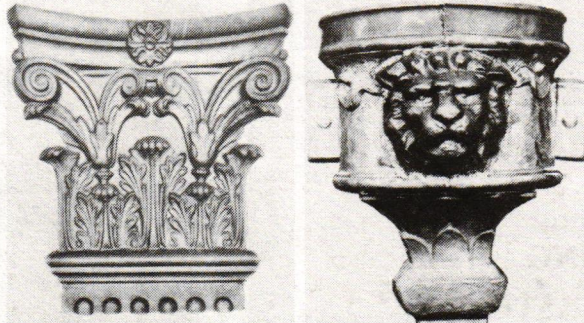
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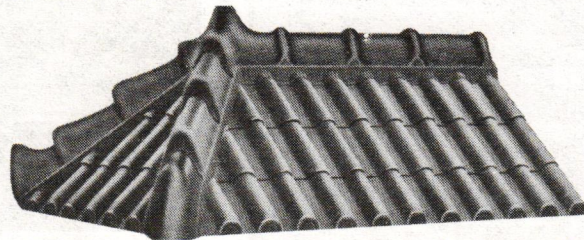
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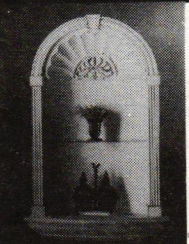
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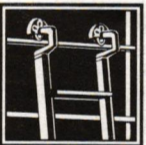


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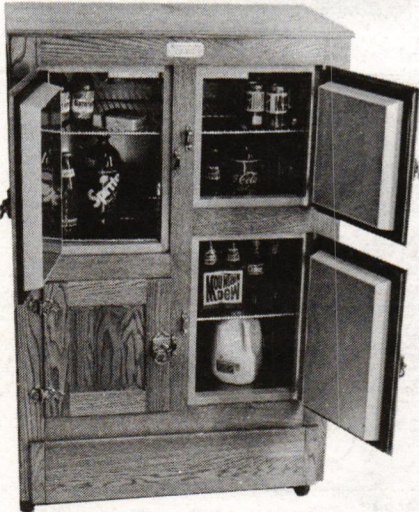
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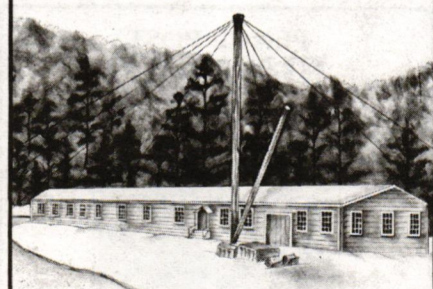
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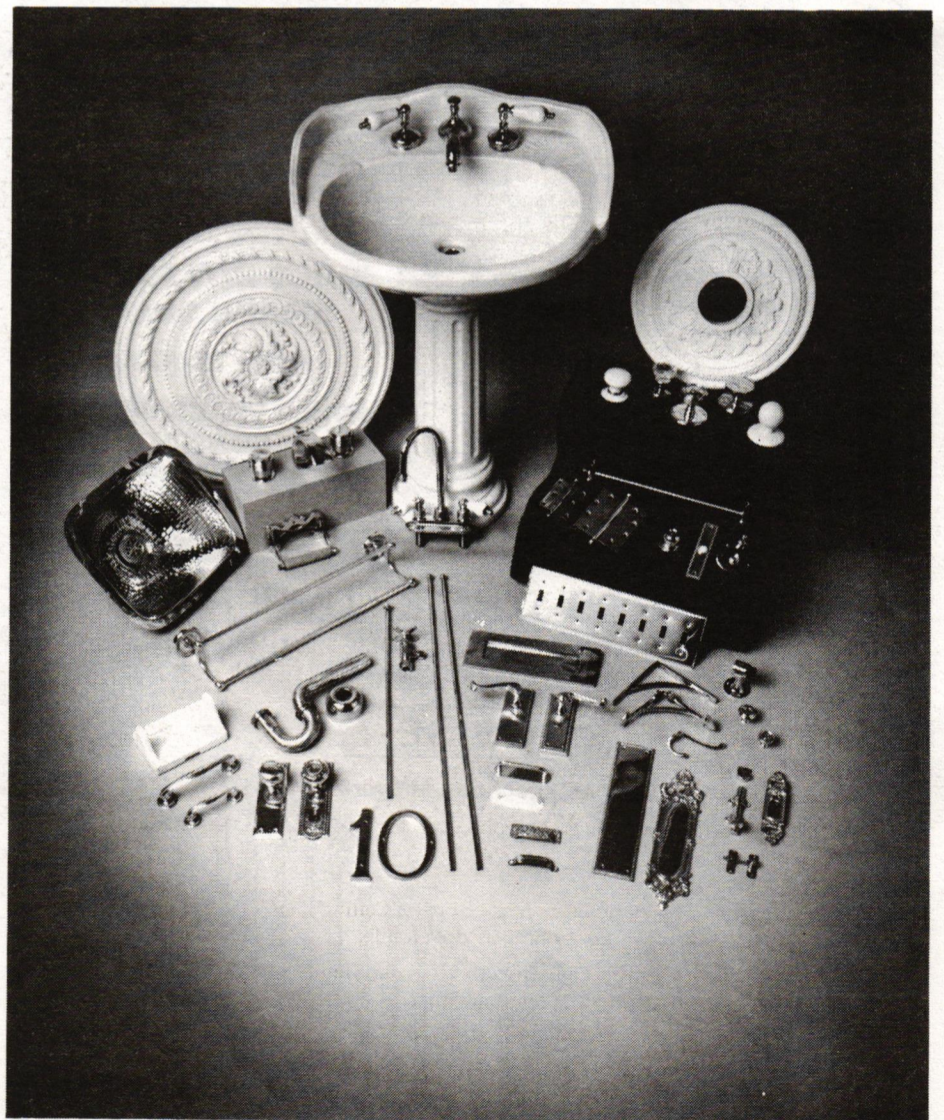
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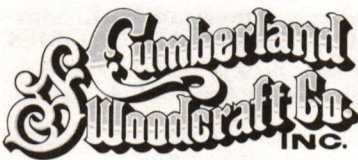
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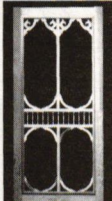
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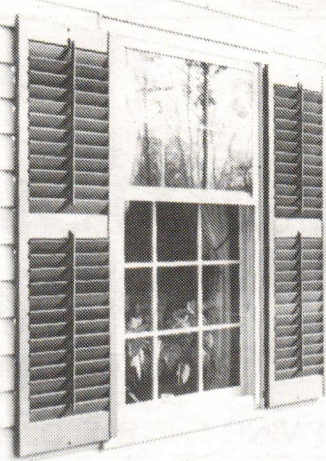
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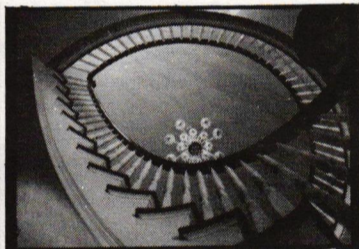
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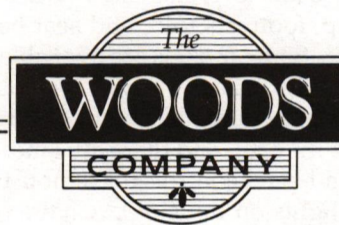
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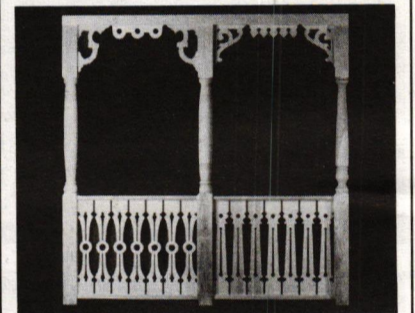
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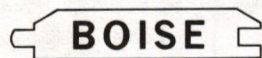
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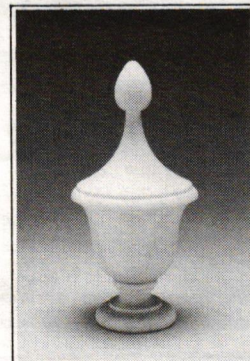
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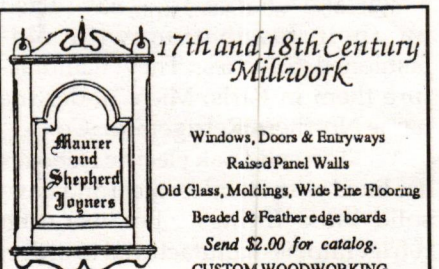
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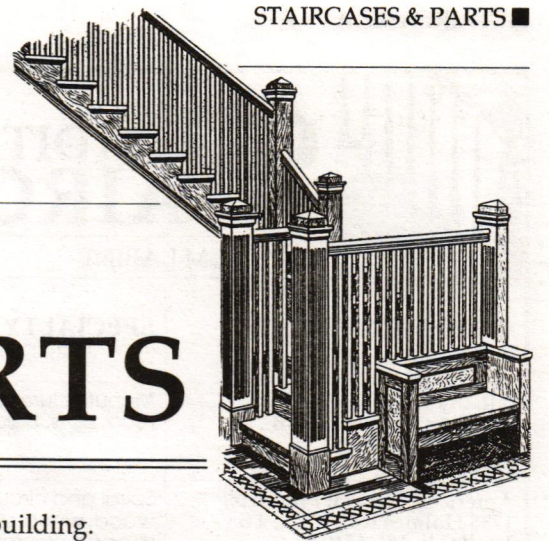
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Division 6  
WOOD & PLASTICS

The Many Ways To Climb To The Top:

# STAIRCASES & PARTS



It's difficult to find a carpenter who can build a staircase these days. But there are many specialty shops that can provide you with everything from an economical metal spiral to an elaborate "Gone With The Wind" curving double stairway.

BY CLEM LABINE

**B**uilding a staircase (other than simple cellar stairs) is the ultimate test of a carpenter. And it's a test that most of today's house carpenters would flunk. In our age of specialization, the knowledge of how to lay out and detail staircases and handrails resides in perhaps no more than 100 shops in the U.S.

If you've ever watched a pro lay out a curved stair and handrail, it's not difficult to see why stairbuilding is such a rare skill. Stairbuilding depends on an extensive knowledge of solid geometry. And most woodworkers today simply don't have the skills in mathematics and geometry necessary to cope with curved stairs.

Stair construction has always been complicated. Housebuilding manuals of the 19th century devoted almost half of their pages to stair layout . . . replete with diagrams that even today's successful stairbuilders have difficulty deciphering. Part of the problem lay with the 19th century authors: They tended to combine several steps in a single diagram. So if you don't already know the subject intimately, it's hard to figure out the layout sequences.

## Throwing A Curve

Generating the rail for a curved stair is the most difficult task in all of woodworking; it's also the operation that separates the men from the boys among the stairbuilding shops.

When you look at the curved rail made by even some well-known shops, it's not unusual to see awkward transitions where the curve changes. That's because the rail wasn't laid out by the old-fashioned tangent method. When selecting a shop to do a curved staircase, one clarifying question is: "How do you generate your curved handrail?" If the answer comes back something like: "We generate our handrail out of solid using the old one-plane tangent method," then you know you've found someone who really knows about

stairbuilding.

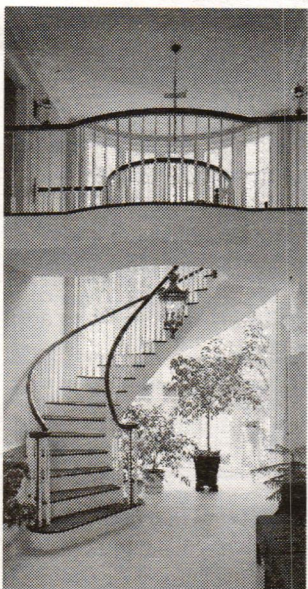
If the shop doesn't use the old tangent method for rail with compound curves, you'd be well advised to check the handrail on their past work that most closely resembles your job. See if the rail has the graceful smooth flow to the curve that you're looking for. Rails on elliptical stairs are the most difficult.

## Who's In The SourceList

You get the idea from Sweet's Catalog that there's only a handful of companies in the stair business. But we have collected information on 53 suppliers of stairways and stair parts . . . ranging from individual craftsmen to large stairbuilding factories.

Although the accompanying SourceList is the most complete list of staircases and parts suppliers we've seen in print, we recognize it is not complete. A few of the larger stairbuilders didn't reply to our requests for information (perhaps they don't consider themselves part of the traditional products marketplace). And there are undoubtedly some smaller suppliers that we just aren't aware of.

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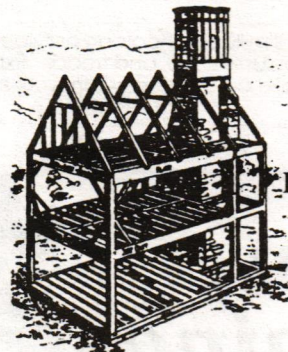
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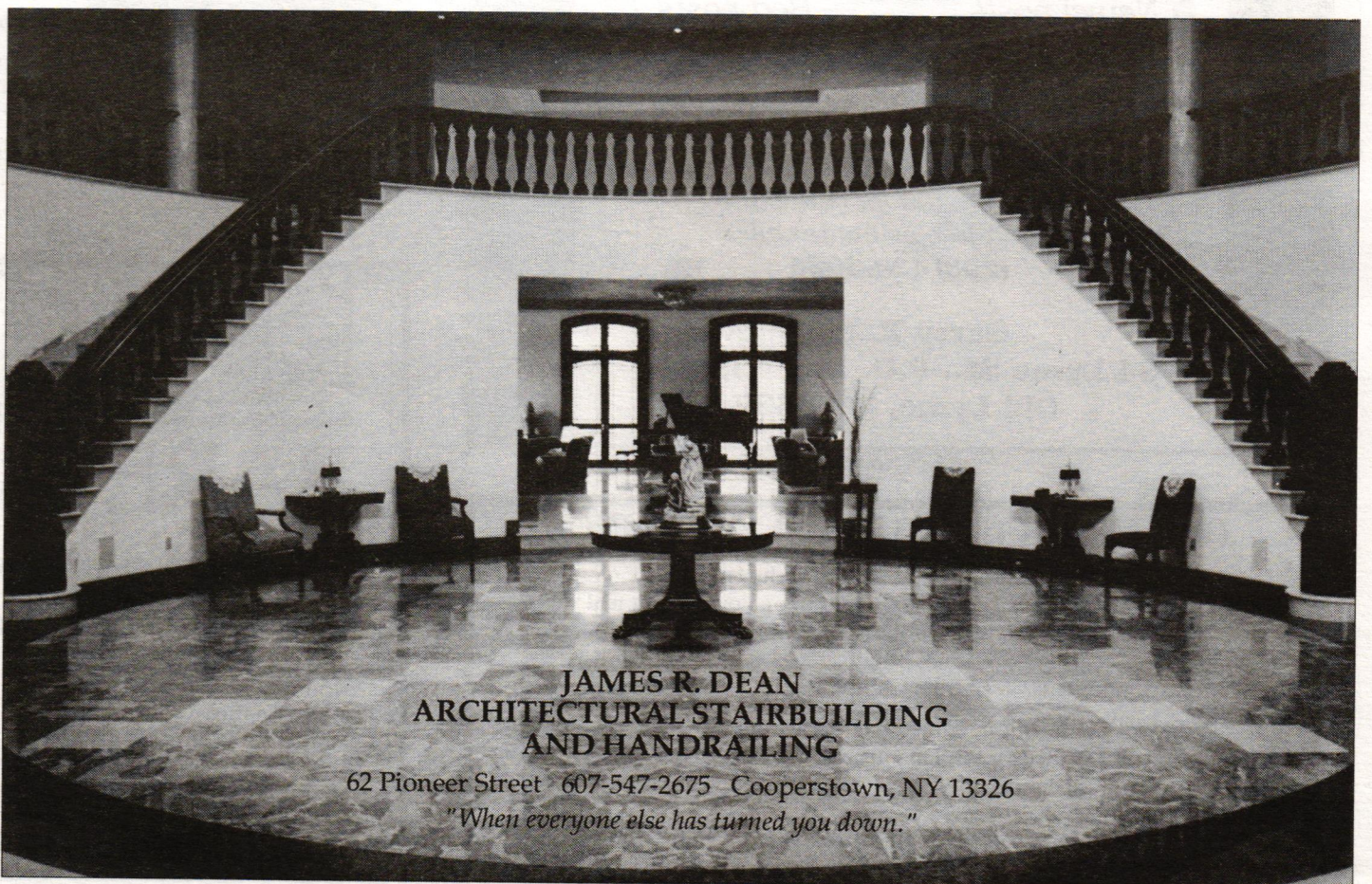
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# TRADITIONAL BUILDING'S STAIRCASES & PARTS SourceList

CSI# 06200

BY CLEM LABINE

COMPANY	SPECIALTY	Literature	COMPLETE STAIRS			STAIR PARTS		
			Spiral	Curved	Straight	Newels/ Balusters	Treads/ Nosing	Rail
Albany Woodworks P.O. Box 1155, Dept. TB Albany, LA 70711 (504) 567-1155	Manufactures custom stair parts from antique heart pine: Treads, risers, skirts, balusters, straight handrail, and newels.	Free Circle No. 466				✓	✓	✓
American General Products 1735 Holmes Rd., Dept. TB Ypsilanti, MI 48197 (313) 483-1833	Spiral and circular stairs in many styles. Spiral stairs come in all-wood, wood-and-steel, or all-steel designs. Circular stairs are shipped assembled; spirals are shipped knocked down. Oak stair parts available.	Free Circle No. 467	✓	✓	✓	✓	✓	✓
American Heirlooms, Inc. Rt. 2 Box 1120, Dept. TB Bean Station, TN 37708 (615) 993-2688	Stock and custom balusters and newels. Balusters and newels can be made from any wood specified. Pine or poplar recommended in softwoods.	Free Circle No. 468				✓		
American Ornamental Corp. 5013 Kelley St., Dept. TB Houston, TX 77026 (713) 635-2385	Metal spiral stairs are shipped as completely assembled units. Welded construction avoids rattles of nut-and-bolt construction; special design hides or eliminates 88% of all welds. Wood handrail option available.	Free Circle No. 469	✓					
American Stair Builder 190 Highland Place, Dept. TB Brooklyn, NY 11208 (718) 647-5600	Custom stair builder can provide every variety of stair: Curved, straight, spiral. Works with any wood specified. Smaller stairs are shipped in one piece. Restoration and new construction.	Free Circle No. 470	✓	✓	✓	✓	✓	✓
Architectural Accents 1547 Ridge Road, Dept. TB Munster, IN 46321 (219) 838-4331	Stock and custom-designed newel posts. They can be matched to any spindle or architectural style in wide variety of wood types. Available with or without a lighting fixture or finial.	Free Circle No. 471				✓		
Architectural Lathe & Millwork 316 South Bernadotte, Dept. TB New Orleans, LA 70119 (504) 482-0980	100% custom turnings shop: Newels, balusters, rail. Can provide reeding and fluting, as well as hollow stave-work assemblies. Has 22-ft. lathe; turnings to 17 ft. Works from drawings or sample.	Free Circle No. 472				✓		✓
Architectural Stairbuilding & Handrailing 62 Pioneer St., Dept. TB Cooperstown, NY 13326 (607) 547-2675	Small custom shop that can build any type of stair or handrail. Specializes in developing handrail out of solid plank using the traditional tangent method, resulting in a smooth line no matter how complex the curve.	Free Circle No. 473	✓	✓	✓			✓
Arcways 1076 Ehlers Rd., Dept. TB Neenah, WI 54957 (414) 725-2667	Large stairbuilding shop supplies both stock and custom wood stairs: Spiral, curved, straight. Also has a wide selection of treads, balusters, newels, and rail that are sold mainly through distributors.	Free Circle No. 492	✓	✓	✓	✓	✓	✓
AulStair 1330 Union Hill Rd., Dept. TB Alpharetta, GA 30201 (404) 475-3696	Shop manufactures wooden spiral, curved, and straight stairs — both stock and custom. All spirals come in kit form, ready for on-site assembly.	Free	✓	✓	✓			
Barewood, Inc. 106 Ferris St., Dept. TB Brooklyn, NY 11231 (718) 875-9037	Custom architectural millwork shop can provide a wide variety of stair parts: Newels, balusters, rail, and treads. Experienced in working with architects and contractors. Can work from drawings or a sample.	Free Circle No. 167				✓	✓	✓



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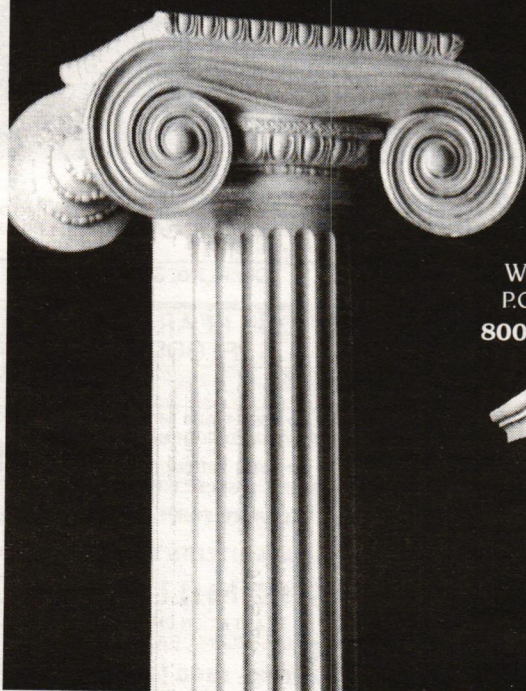
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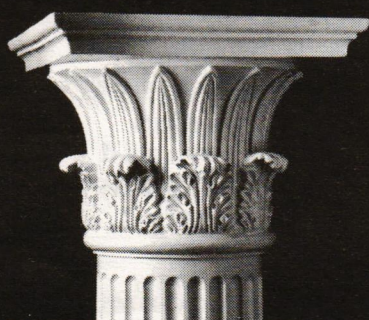
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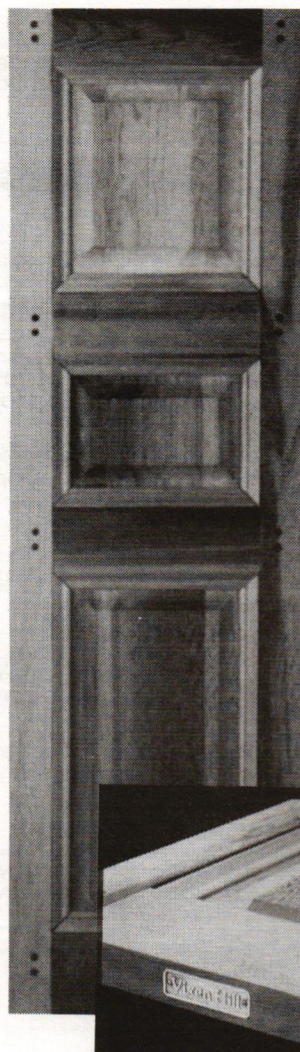
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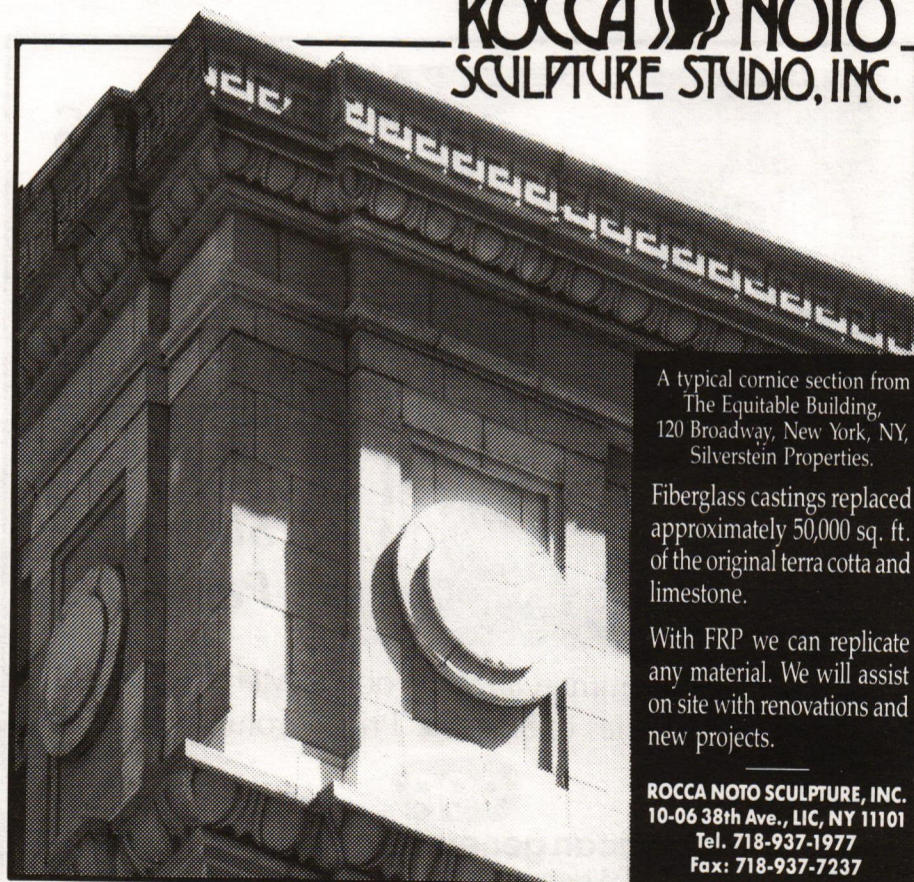
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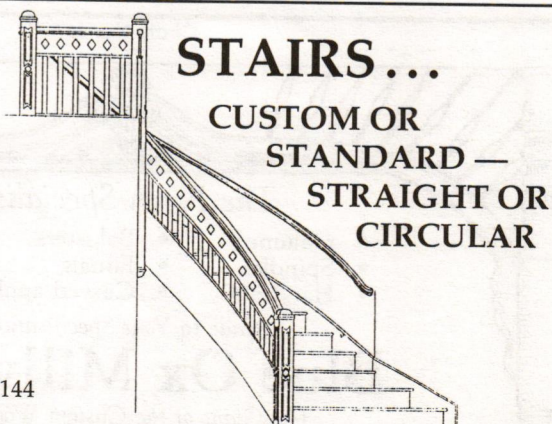
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STAIRCASES & PARTS SourceList, continued									
COMPANY	SPECIALTY	Literature	COMPLETE STAIRS			STAIR PARTS			
			Spiral	Curved	Straight	Newels/ Balusters	Treads/ Nosing	Rail	
<b>Boise Moulding &amp; Lumber Co.</b> 116 East 44th St., Dept. TB Boise, ID 83714 (208) 322-6066	Major architectural millwork shop that supplies both stock and custom stairway parts: Balusters, newels, hand rail, treads & risers. Will also build curved and straight stairs to your specifications.	Free Circle No. 317	✓	✓	✓	✓	✓	✓	✓
<b>Bolton Woodturning</b> P.O. Box 9596, Dept. TB Bolton, CT 06043 (203) 742-6731	Architectural wood turnings — stock or custom — including newels and balusters. Any wood, any shape, any size, any quantity. No minimum.	Free Circle No. 474				✓			
<b>Boston Turning Works</b> 42 Plympton St., Dept. TB Boston, MA 02118 (617) 482-9085	Custom wood turning: Balusters, newel posts, fence posts, finials, porch posts, columns, column bases, and caps. Can work from samples or architect's drawing. No minimum.	Free Circle No. 504				✓			
<b>Bruce Post Co.</b> P.O. Box 332, Dept. TB Chestertown, MD 21620 (301) 778-6181	Produces newel posts, ball finials, and acorn finials. All heart redwood newels are sanded and ready for finish. Custom styles available upon request.	Free Circle No. 375				✓			
<b>Challis Stairways, Inc.</b> 11585 South State, Dept. TB Sandy, UT 84070 (800) 242-5547	Manufacturer of custom wood stairs in straight, spiral, and circular configurations. Also: A line of stair and handrailing components that includes rails, newels, balusters, fittings, treads, and risers.	Free	✓	✓	✓	✓	✓	✓	✓
<b>Coffman Stair Parts</b> 1000 Industrial Rd., Dept. TB Marion, VA 24354 (703) 783-7251	Hardwood stair parts and preassembled curved and spiral stairs in red oak or beech. Starting steps, treads & risers, rails, newels, balusters, fittings, flutes & twists available through distributors.	Free	✓	✓	✓	✓	✓	✓	✓
<b>Cooper Stair Company</b> 1331 Leighton Rd., Dept. TB Mundelein, IL 60060 (312) 362-8900	Manufactures custom-fitted hardwood staircases from a wide variety of styles. Straight, circular, spiral, and L-shaped configurations available.	Free	✓	✓	✓				
<b>Curvoflite</b> 205 Spencer Ave., Dept. TB Chelsea, MA 02150 (800) 445-7009	Architectural millwork shop that specializes in solid oak curved and spiral stairs — stock or custom. Large selection of handrail fittings, custom balusters, and stair parts.	Free	✓	✓	✓	✓	✓	✓	✓
<b>Custom Woodturning</b> 4000 Telephone, Suite B13 Houston, TX 77087 (713) 641-6254	Architectural woodturning shop produces balusters, newels, and handrail. They can work to your drawings or sample — or you can select from their collection of authentic period century patterns.	Free Circle No. 14				✓			✓
<b>Dahlke Stair Co.</b> P.O. Box 418, Dept. TB Hadlyme, CT 06439 (203) 434-3589	Small custom stairbuilding shop. Each stair is designed and fabricated individually; no catalog stair parts are ever used. All styles, in any wood specified.	Free	✓	✓	✓				
<b>Driwood Moulding Co.</b> P.O. Box 1729, Dept. TB Florence, SC 29503 (803) 669-2478	Supplies custom wood spiral and circular stairs over the entire U.S. Each stair is detailed for the specific application, with variations possible in wood species, layout, balusters, rails, and trim.	Free Circle No. 476	✓	✓					
<b>Dugwood Turners</b> P.O. Box 634, Dept. TB Richmond, VA 23205 (804) 788-8037	Small turning shop provides balusters, newels, rail, columns, and porch parts — 100% custom. Can work from a sample or your drawings.	Free Circle No. 477				✓			



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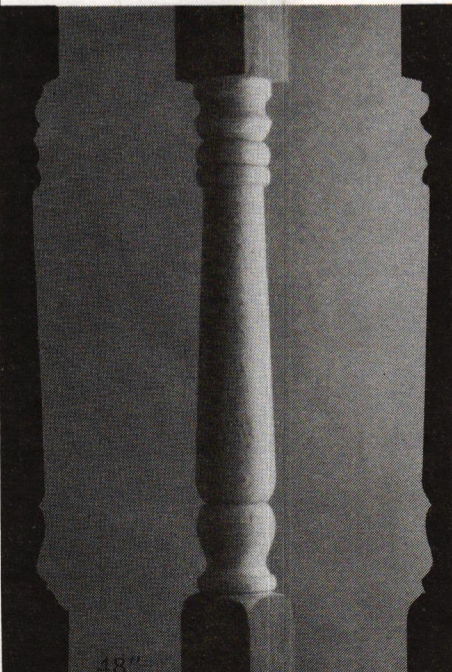
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
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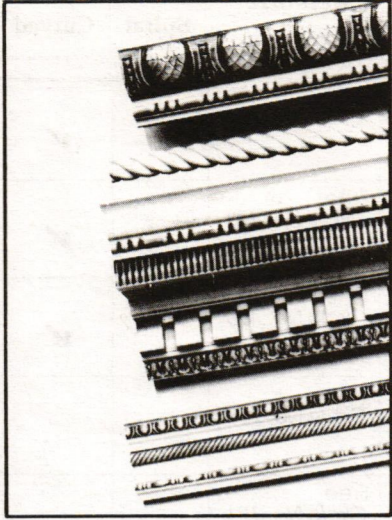
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■ **J.R. Burrows & Co.** has about a dozen bordered patterns (authentic period designs dating from 1800 to 1920) that were designed specifically as stair runners. The most popular is the William Morris "Tulip & Lily" that was produced from 1870 to 1920. They are available in 27-in. and 36-in. widths. A narrow 22-1/2 in. could also be supplied for older stairs.

Many of the standard room patterns in Burrows' collection of authentic Wilton and Brussels carpets can also be made up into stair runners. The original 19th-century designs made specific provision for adapting part of the room border for a stair runner. Documented historical carpet patterns date from 1795 to 1920. Burrows also has a Federal period stair rod in the development stage. For detailed information, send \$5 and specify stair runners as your area of interest. Or call: 617-524-1795. J.R. Burrows & Co., P.O. Box 1739, Dept. TB, Jamaica Plain, MA 02130.

■ **Family Heirloom Weavers** creates authentic ingrain bordered stair runners in two 19th century patterns. (They can also weave ingrain carpet for entire rooms.) The runners come in a wide variety of color ways, and are reversible. Width is 22-1/2 in. Hair & jute underlayment also available. They also have simple Early American steel stair rods. Family Heirloom Weavers, R.D. 3, Box 59E, Red Lion, PA 17356 (717) 246-2431. Or Circle No. 508

■ **Thos. K. Woodard** has re-created the Early American craft of producing flat-weave carpet on hand looms. In addition to a wide variety of area rugs, they supply 42 patterns of stair runners. The colors and designs are based on historic documents from Shaker, Amish, Pennsylvania Dutch, and other Early American sources. Runners come 27 in. wide and any length. Thos. K. Woodard, 835 Madison Ave., Dept. TB, New York, NY 10021 (212) 794-9404. Or Circle No. 503

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■ **Heritage Brass** supplies solid brass stair rods and fasteners. Finials in urn or ball designs. Rods can be cut to any length. Free brochure. Heritage Brass Co., 820 W. Main St., Smethport, PA 16749 (814) 887-7777. Or Circle No. 490

■ **J.E. Smith Co.** carries Baldwin stair rods, in both solid brass and brass tubing. Come with final tip or plain end. 3-ft. lengths in stock for same-day shipping; other lengths are special order. J.E. Smith, 621 Bank St., Dept. TB, Waterbury, CT 06721 (800) 345-5625.

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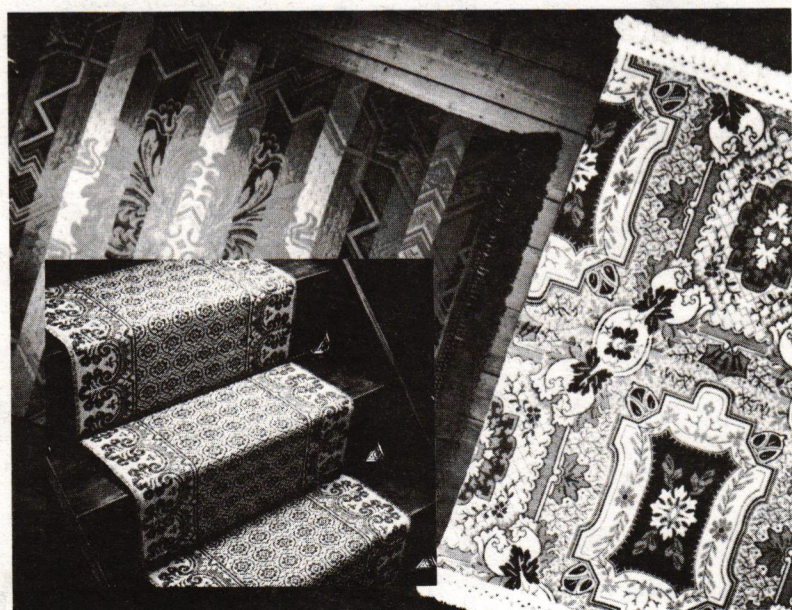
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STAIRCASES & PARTS SourceList, continued

COMPANY	SPECIALTY	Literature	COMPLETE STAIRS			STAIR PARTS		
			Spiral	Curved	Straight	Newels/ Balusters	Treads/ Nosing	Rail
Duvinage Corp. P.O. Box 828, Dept. TB Hagerstown, MD 21741 (301) 733-8255	Major supplier of custom spiral, curved, and circular staircases — mainly in contemporary styles. Also produces metal spiral staircase kits in diameters from 3 ft. 6 in. to 5 ft.	Free	✓	✓				
Goddard Mfg. Co. Box 361, Dept. TB Logan, KS 67646 (913) 689-4341	Spiral staircases built to your specs. Available in welded steel or solid wood construction. Can be tailored to meet various building codes. Custom rail option. Circular staircases also available.	Free Circle No. 478	✓	✓				
Goodman Lumber Co. P.O. Box 859, Dept. TB Salisbury, NC 28144, (704) 633-2421	Architectural millwork shop that does custom stairs. Straight and circular stairs of any design, any wood. Also supplies L. J. Smith stair parts for standard straight-run stairs.	Free Circle No. 495		✓	✓	✓	✓	
Goodwin Lumber Co. Rt. 2 Box 119AA, Dept. TB Micanopy, FL 32667 (904) 373-9663	Custom stair parts — including treads, bullnose, and handrail — made from virgin antique heart pine. Rare curly ("Burley") heart pine and heart cypress also available. Solid plank treads standard.	Free Circle No. 253				✓	✓	✓
Historical Arts & Casting 4130 West 1939 South, Dept. TB Salt Lake City, UT 84104 (801) 974-0242	Fabricates custom metal railings (cast and wrought) for major commercial, institutional, and governmental buildings.	Free Circle No. 121						✓
Henderson, Black & Greene P.O. Box 589, Dept. TB Troy, AL 36081 (205) 566-5000	Circular staircases are fully assembled in the factory, then balustrade is removed for shipping purposes. Stair arrives at job site ready for installation in rough opening.	Free		✓				
The Iron Shop P.O. Box 547, Dept. TB Broomall, PA 19008 (215) 544-7100	Major manufacturer of spiral stair kits, both metal and oak. The oak spiral stair kit, available in 4-ft., 5-ft., and 6-ft. dia. Metal spiral kit is designed for economy and ease of installation.	Free Circle No. 356	✓	✓	✓			
Lawler Machine & Foundry P.O. Box 2977, Dept. TB Birmingham, AL 35212 (205) 595-0596	Cast-metal components that can be used in fabricating custom handrails and balustrades. Sold through dealers and distributors.	Free						✓
Mansion Industries P.O. Box 2220, Dept. TB City Of Industry, CA 91746 (818) 968-9501	Stairway railing systems: Newels, handrails, and balusters that virtually pop together. Balusters have discs that press into rail sockets at any stairway angle or level run — without sawing, gluing, or nailing.	Free Circle No. 361				✓		✓
Marietta Millworks P.O. Box 7719, Dept. TB Marietta, GA 30065 (404) 425-8724	Produces a patented split bending wood crown mold useful in trimming out junction between a curved staircase and a curved wall. Molding conforms to contour of wall, concave or convex.	Free Circle No. 479						
Millwork Specialties 2197 Canton Road, Dept. TB Marietta, GA 30066 (404) 425-6585	Supplies complete stair assemblies or stair parts: Newels, balusters, treads, handrail, and fittings. Curved, circular, or straight stairs. Select from standard designs or custom work.	Free Circle No. 480		✓	✓	✓	✓	✓
National Decks, Inc. P.O. Box 1125, Dept. TB Alfred, NY 14802 (607) 587-9558	Custom architectural turnings: Balusters, newels, finials, porch spindles. Large or small orders. Can work from architectural drawings or a sample.	Free Circle No. 482				✓		
New England Tool P.O. Box 30, Dept. TB Chester, NY 10918 (914) 782-5332	Fabricates hand-forged and cast metal stair elements for straight or curved stairs and decks. Will work from your specs, or will develop a design from their reference files.	Free				✓		✓
New England Woodturners P.O. Box 7242, Dept. TB New Haven, CT 06519 (203) 776-1880	Custom architectural wood turnings: Newels, balusters, and rail systems. Any wood, any style. Also: Hollow stave work. Restoration work or new construction. Has large equipment; can make turnings up to 40 ft. long.	Free Circle No. 295				✓		
Partelow Wood Turnings 34 Lyme St., Dept. TB Old Lyme, CT 06371 (203) 434-2065	Custom wood turnings: Balusters, newels, fluting, spiral rope twist, finials, column bases. No minimum order. Can furnish any wood and design specified.	Free Circle No. 496				✓		
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Rich Woodturning, Inc. 98 N.W. 29th St., Dept. TB Miami, FL 33127 (800) 451-9822	Complete custom stairways, specialty turnings, architectural woodwork, and stair parts. Can do hand carving, as well as fluting and complex rope twists. Also has all Coffman, Arcways, L.J. Smith, and Taney parts.	Free Circle No. 484	✓	✓	✓	✓	✓	✓

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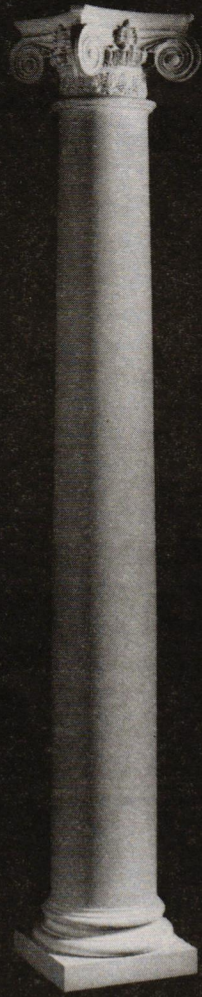
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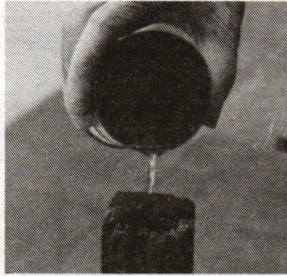
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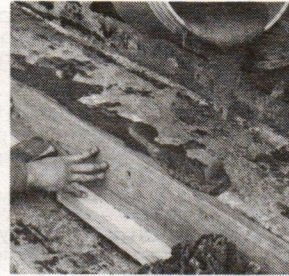
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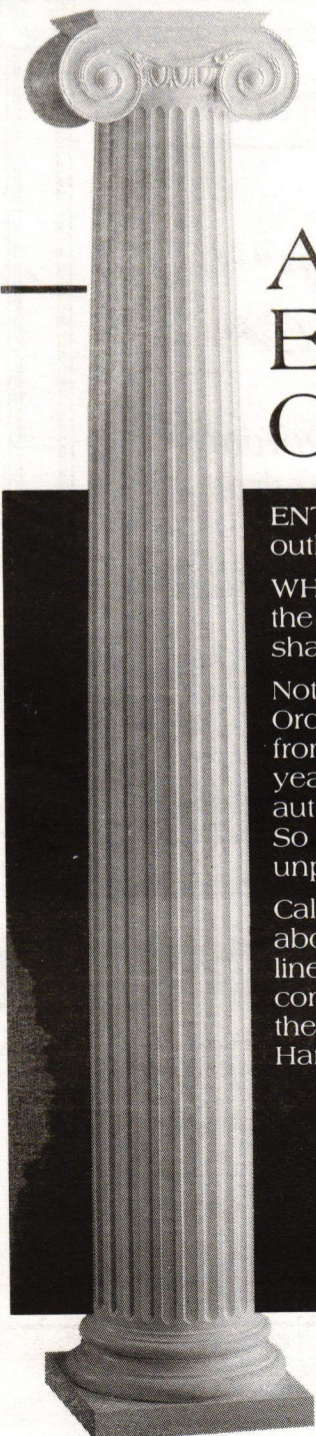
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**STAIRCASES & PARTS SourceList, continued**

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Salter Industries P.O. 183, Dept. TB Eaglesville, PA 19408 (215) 631-1360	Supplies metal spiral stairs in standard and custom sizes. Available in diameters from 3 ft. 6 in. to 6 ft. 6 in.; larger sizes are available on request. Shipped knocked down.	Free	✓					
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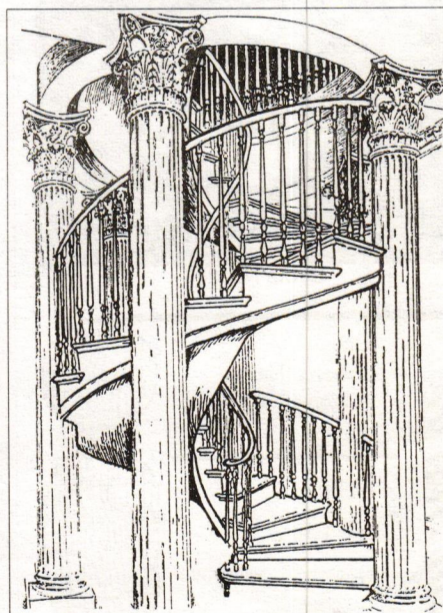
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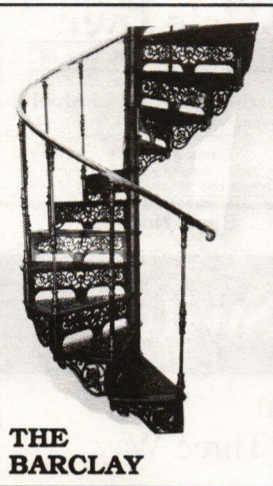
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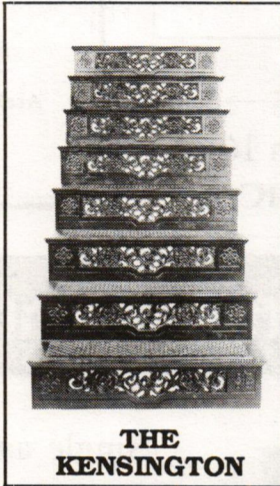
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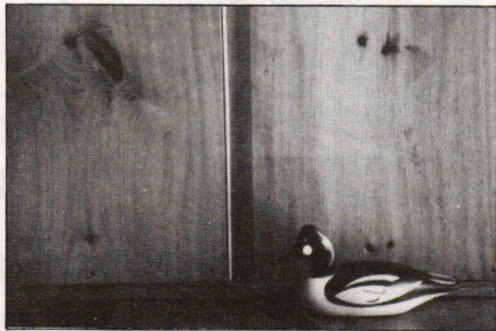
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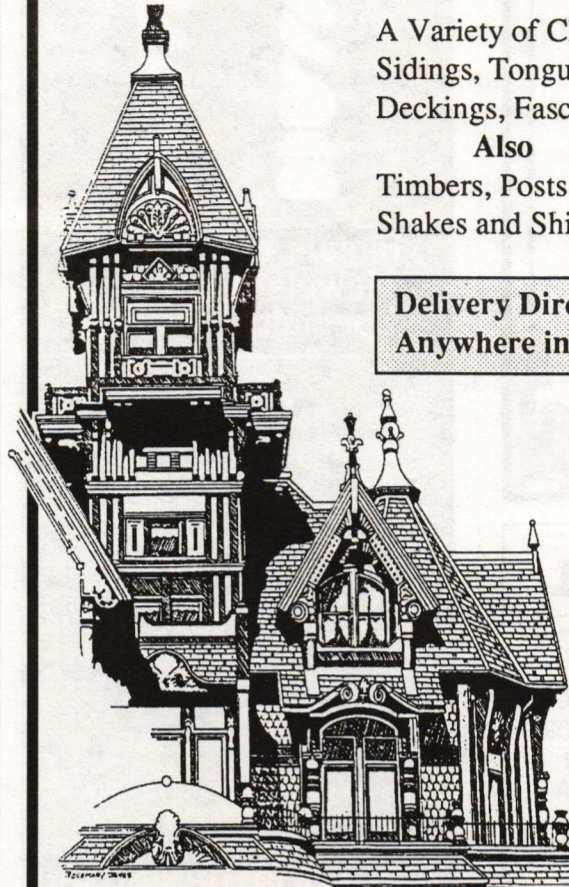
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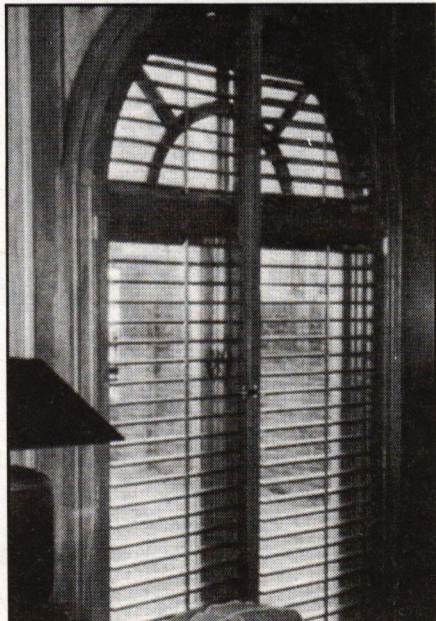
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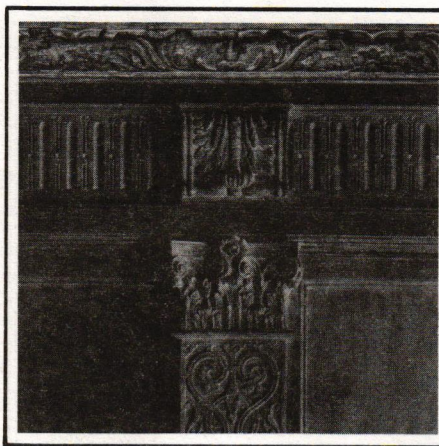
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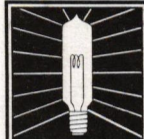
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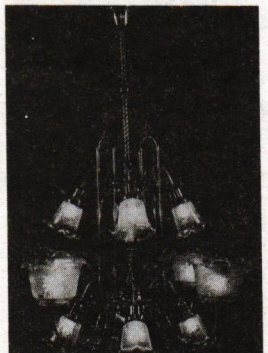
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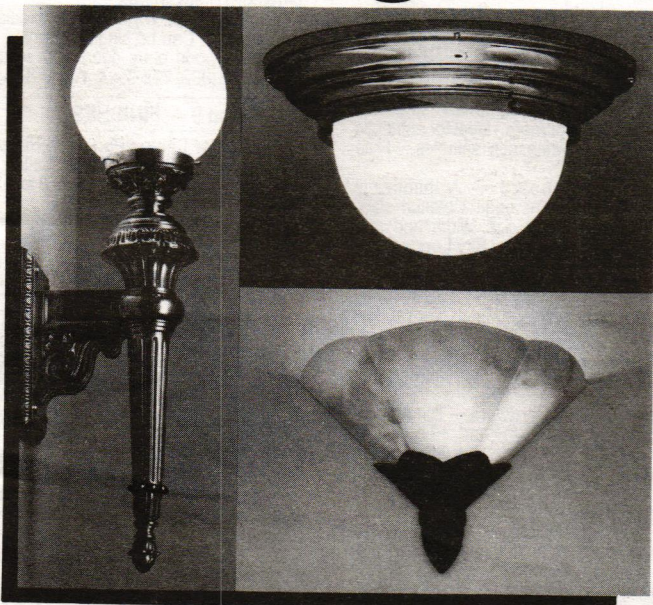
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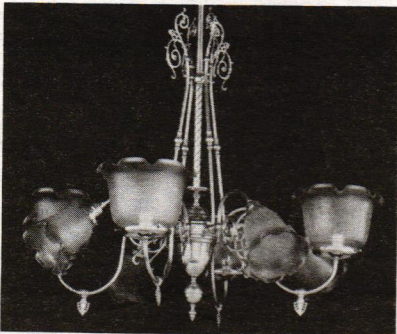
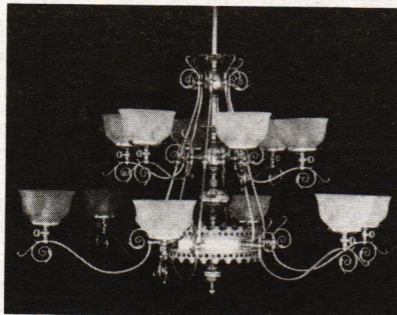


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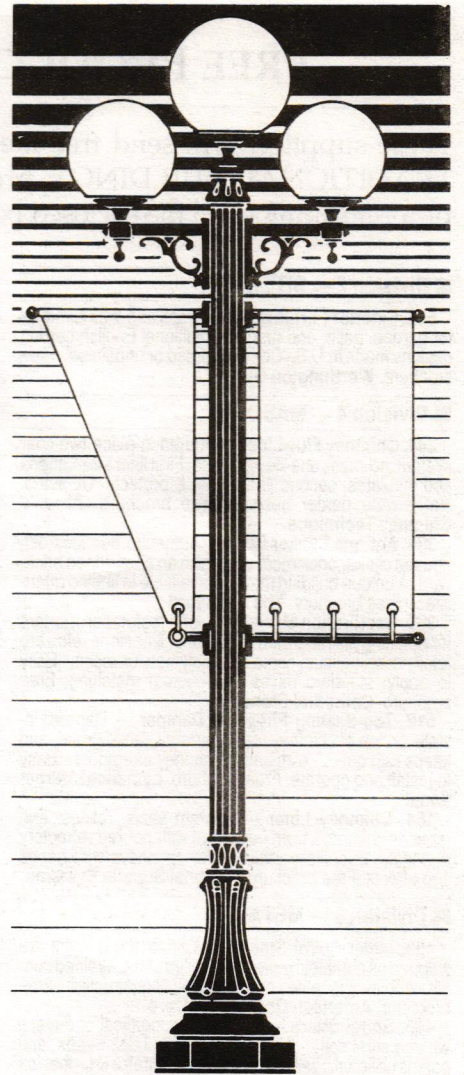


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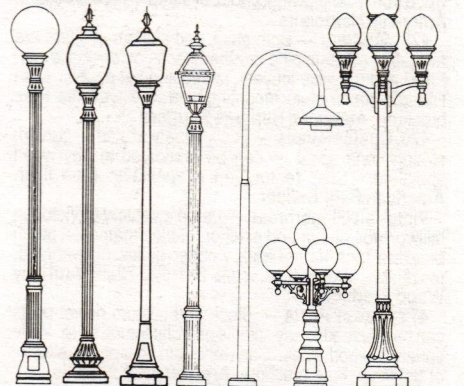


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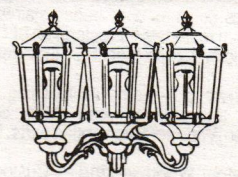
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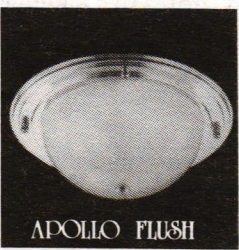
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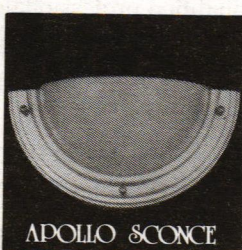
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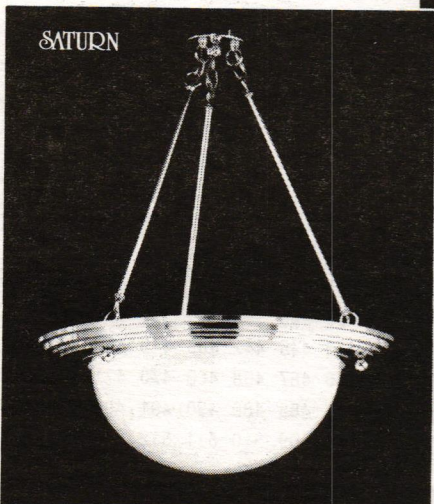
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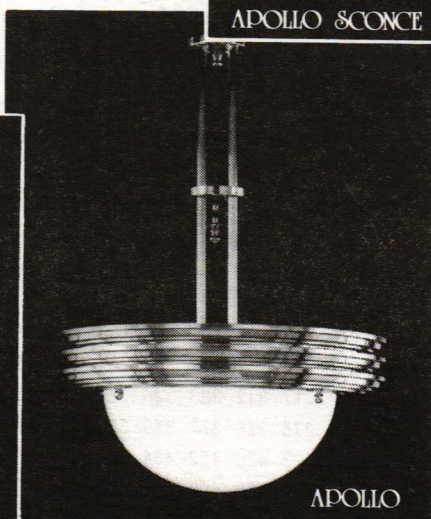
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**499. Architectural Salvage** — Enormous selection of architectural artifacts, including large selection of art glass, housed in 360,000-sq.-ft. Chicago warehouse. Free information. **Salvage One**

**46. Historic Markers** — Historic markers in sand-cast bronze or aluminum. Also: Anodized aluminum markers with image permanently embedded in bronze or pewter finish. No charge for photos. Custom work. Free catalog. **Smith-Cornell**

Division 12 — FURNISHINGS

**450. Stained Glass** — Art glass studio does both restoration work and new commissions. Has handled major projects like the Maryland State House. Free brochure. **Artisan Glass Works**

**451. Stained Glass** — All types of stained glass windows repaired, re-leaded, and reproduced. New commercial and residential projects executed in all types of art glass. Free brochure. **Beyer Stained Glass**

**452. Stained Glass** — Custom designers of architectural stained glass and other decorative art glass. Works in many styles. Free brochure. **Casola Stained Glass Studio**

**453. Stained Glass Restoration** — One of the nation's largest art conservation studios has extensive stained glass restoration facilities. Has worked on many major restoration projects across the U.S. Free brochure. **Conrad Schmitt Studios**

**454. Stained Glass** — Major studio specializes in large projects for commercial, civic, and ecclesiastical buildings around the U.S. Has a large restoration department. Free brochure. **Cummings Studio**

**455. Stained Glass** — Small studio restores antique stained glass as well as undertaking new work, mainly residential and ecclesiastical. Free brochure. **Fraser Studio**

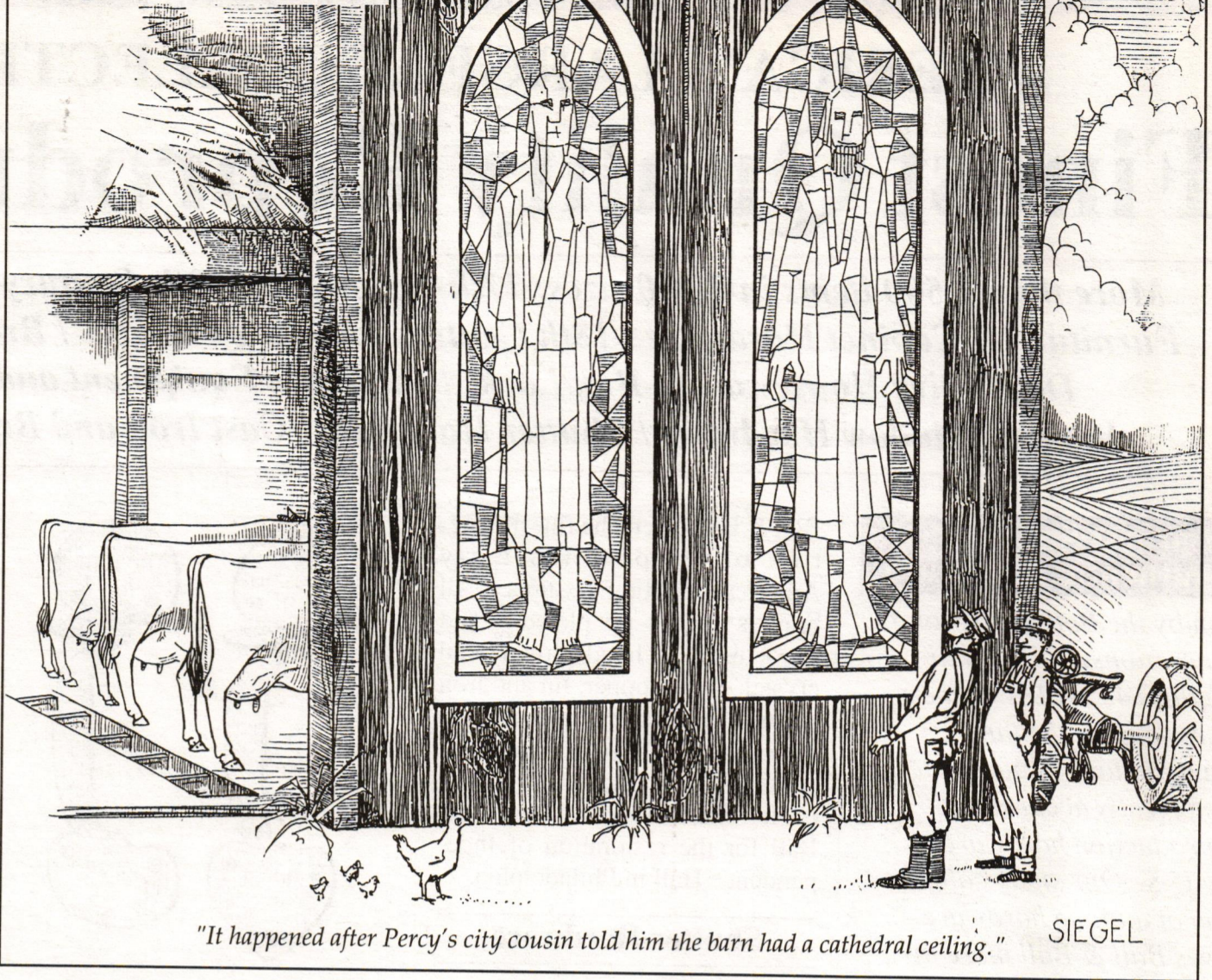
**28. Stained & Leaded Glass** — Designer and manufacturer of leaded and stained glass windows, lampshades, architectural pieces, etc. Works from your designs, or will furnish one. Museum-quality restorations. Free brochure. **Golden Age Glassworks**

**456. Stained Glass** — Art glass studio repairs and restores old art glass panels. Also creates new designs for residential, commercial, and church buildings. Free brochure. **Great Panes**

**490. Brass Stair Rods** — Solid brass stair rods are cut to your requirements. Also: Solid brass urn ball and pineapple finials plus fasteners. Easy installation. Free brochure. **Heritage Brass Co.**

**Furniture Brasses** — Solid brass reproductions of

siegel's scratchboard



"It happened after Percy's city cousin told him the barn had a cathedral ceiling." SIEGEL

antique originals enhance furniture and provide period touches. Authentic copies of 17th to early 20th century hardware. Call (203) 635-4400 for catalog info. **Horton Brasses**

**457. Stained Glass Commissions** — Designers and manufacturers of custom leaded, beveled, etched, carved, and stained glass windows. Restoration & conservation. Free brochure. **Jersey Art Stained Glass Studio**

**458. Art Glass Commissions** — 57-year-old art glass studio specializes in ecclesiastical and residential commissions in the Mid-Atlantic area. Works in contemporary and traditional styles. **Marchese & Hamersma**

**459. Art Glass Windows** — Studio provides many types of art glass: They can etch, bevel, and slump glass in house as well as fabricate their own wood frames and specialty windows. Free brochure. **Neue Daisterre Glas**

**460. Stained Glass Panels** — Commissions are executed for commercial, residential, and ecclesiastical projects. Works in many styles. Free brochure. **Pike Stained Glass Studio**

**497. Stained Glass Studio** — Specializes in museum-quality American-made reproduction Tiffany lamps and bronzes. Reproduction & period window commissions; repair & restoration. Free brochure. **Porcelli Studio**

**498. Victorian Mirrors & Cabinets** — Features scrolled wood designs with mirrors incorporating stained glass accents. Free brochure. **Ravenglass**

**461. Stained Glass Studio** — Major studio designs and fabricates art glass panels for residential and commercial buildings. Extensive experience in restoration and conservation. Free brochure. **Reflection Studios**

**462. Stained & Leaded Glass** — 70-year-old studio has restored stained glass at five of New York City's most famous buildings. Also executes major commissions in new art glass. Free brochure. **Rohlf's Stained & Leaded Glass**

**463. Stained Glass Restoration** — Large studio maintains a half-dozen crews in the field restoring art glass. Has large inventory of antique glass for making invisible repairs. Free brochure. **Shenandoah Studios**

**500. Stained Glass Commissions** — Designs and fabricates original stained glass to meet exacting client specifications. Free brochure. **Sigsted Studios**

**465. Opalescent Stained Glass** — Large art glass studio houses 3 divisions: Kitchen cabinet door inserts; new work; and restoration. They can get opalescent glass custom-made for special jobs. Free brochure. **Sunburst Stained Glass**

Division 14 — CONVEYING SYSTEMS

**502. Dumbwaiters** — Hand-operated and electric dumbwaiters are appropriate for restorations — and very handy, no matter what the style. Free brochure. **Vincent Whitney Co.**

Division 15 — PLUMBING & MECHANICAL

**172. Bathroom Fixtures** — Major collection of turn-of-the-century and country bath sinks, tubs, toilets, and accessories. Brass, porcelain, and oak furnishings — both reproduction and antique. Free catalog. **Bathroom Machineries**

**53. Edwardian Faucets** — Exclusive importers of authentic English Edwardian and Italian transitional style kitchen and bathroom faucets, fittings, washbasin sets, bath/shower and bidet sets in chrome, brass, gold, and enamel finishes. Catalog. **Watercolors**

Division 16 — ELECTRICAL

**489. Arts & Crafts Lighting** — Lighting fixtures inspired by Greene & Greene: Hand-crafted wood fixtures with art glass panels. Free brochure. **Architectural Rarities**

**436. Authentic Reproduction Lighting** — Art Deco and other turn-of-the-century lighting fixtures are cast directly from original fixtures. Antique fixtures also available. Free brochure. **Art Directions**

**6. Reproduction Lighting** — Handcrafted 18th- and 19th-century lighting fixtures: chandeliers, sconces, and table lamps — all of solid brass. Free catalog. **Authentic Designs**

**75. Push-Button Switches** — Push-button light switches in quality reproductions. Switch plates in plain brass or ornamented. Brochure has details and prices. **Classic Accents**

**43. Vintage Lighting** — Victorian and turn-of-century chandeliers and sconces: gas, oil, and electric. Antique and reproduction fixtures; replacement parts and glass shades. Free catalog. **Roy Electric**

**298. Early American Lighting** — Postlights, chandeliers, lanterns, and foye lights in brass, copper, and tin. All fixtures are hand-crafted. Catalog free to professionals. **The Saltbox**

**102. Exterior Street Lighting** — A variety of traditional poles in both cast iron and cast aluminum, plus a selection of luminaires including rare Art Nouveau and Art Deco styles. Free brochure. **Sentry Electric**

**166. Historic Street Lights** — Large selection of historic cast-aluminum light poles and luminaires, plus matching wall-mounted fixtures and bollards. Free brochure. **Sternberg Lanterns**

**105. Traditional Lighting Selector** — Extensive selection of traditional street lighting; interchangeable components allow mix-and-match of poles, bases, and luminaires. Lighting selector shows look of various combinations. Free brochure. **Trimble House**

**299. New Old Lighting** — A new line of reproduction lighting fixtures includes wall-mounted torchieres, ceiling fixtures and sconces from the turn-of-the-century. Free brochure. **Urban Archaeology**

**373. Victorian Lighting Fixtures** — Authentic reproduction Victorian & turn-of-century electric and gas chandeliers and wall brackets. Variety of glass shades. Catalog free. **Victorian Lighting Works**

Division 16, continued

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Circle No. 298

# Authentic Historical Hardware

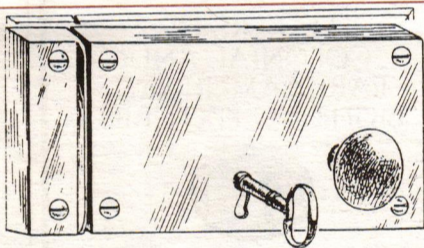
## AMERICA'S LARGEST COLLECTION OF Finest Quality Reproductions

*More than 1,500 items in 2,000 sizes: 17th-, 18th-, and 19th-Century House Hardware / Furniture & Cabinet Hardware / 18th Century Lighting Fixtures / Brass Door Knockers / Decorative Housewares / Box Locks / Fireplace Equipment and Accessories / Door & Window Hardware / Shutter Hardware / Cast Iron and Brass Butt Hinges*

### 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



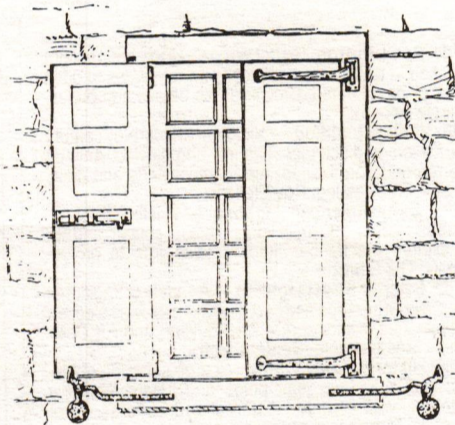
Our X90 locks combine modern convenience with antique charm. The finest originals had this brass box covering an iron plate that had the operating mechanism mounted on it. Because of our attention to historical detail, these locks may be used in the most important restorations as well as in the well-appointed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



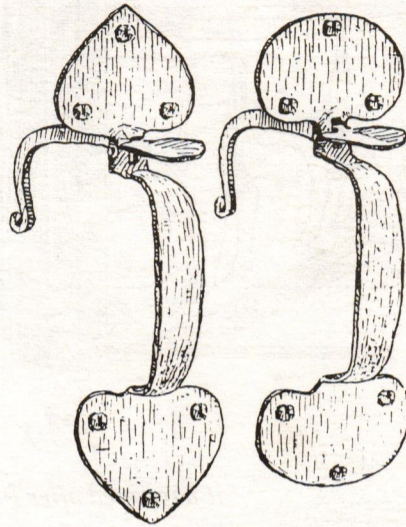
Strap hinges, locks, and shutter hold-backs are available as stock or special-order items. HAND-FORGED shutter hinges with lag screw or drive pintles available on special order. Also: Inside shutter hardware in brass and cast iron.

#### 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.*

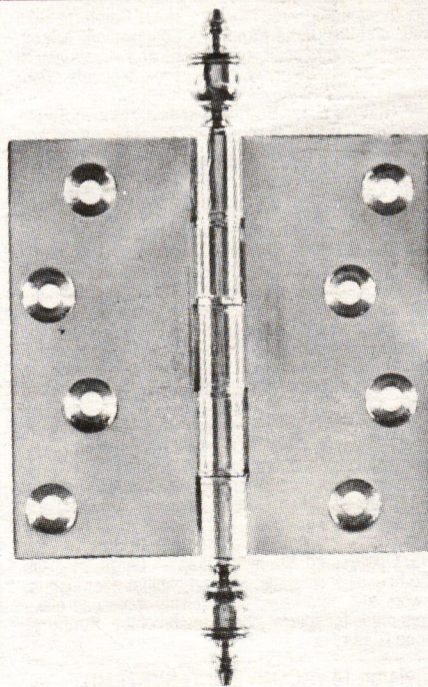
#### Latches

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

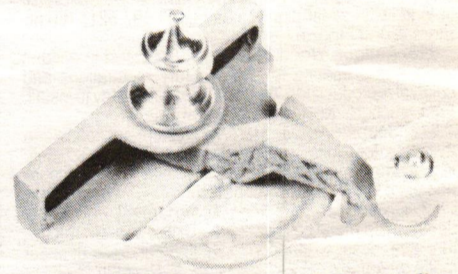


We carry a wide selection of iron and brass hinges from the Early American and Victorian periods. Shown: the H1877 4x4 brass stepple-tip door hinge with bronze load-bearing bushings, typical of the style used in the late 1880's.

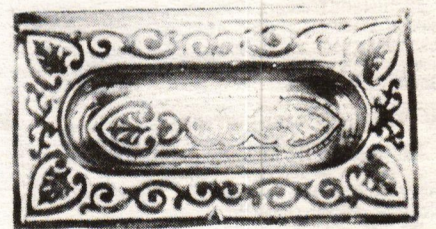
### Used In The Finest Restorations

*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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