MOULDING ONE

BOOK OF STYLES AND HISTORIC WOODWORK
MOULDINGS AS ART

WE CAN SAY THAT MOULDINGS CORRESPOND TO WORKS IN LITERATURE OR TECHNIQUE TO ART. ALL WRITERS USE WORDS JUST AS ALL BUILDERS AND ARCHITECTS USE MOULDINGS; BUT THE SUCCESS OR FAILURE OF A PIECE OF LITERATURE OR AN ARCHITECTURAL MOTIF DEPENDS UPON THE SKILL WITH WHICH THE WORDS OR MEMBERS OF THE MOULDINGS ARE PUT TOGETHER.

- CARL F. SCHMIDT
FROM THE ARCH OF TITUS AT ROME

COMPOSITE ORDER.
TUSCAN ORDER.
“Villa Capra” La Rotunda, Vicenza, Italy, 1566
MOULDINGS ONE

BOOK OF STYLES AND HISTORIC WOODWORK
DESIGN FOR AN IONIC PORTICO
MOULDINGS ONE

BOOK OF STYLES AND HISTORIC WOODWORK

ELEVATION DRAWINGS AND SKETCHES
DAVID ELLISON & STEPHEN TRUDIC

LINE-ART DRAWINGS
STANLEY PINCHAK

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AUTHOR’S NOTE

It wasn’t until I walked into a house under construction in Chagrin Falls where a new mantelpiece was being assembled that I realized when mouldings are well proportioned and assembled in an organized way it made a difference which moulding was chosen. I looked again at the hundreds of moldings offered by my company, a company built over nearly sixty years by my father and his dedicated and hardworking employees and I knew that with a little work I could help others make better choices when using our mouldings. This started me on a journey, learning the proper names of mouldings, the various shapes associated with historical styles, and the underlying theories of composition. I wanted everyone I met to become as excited about mouldings as I had become and I sought out local experts and made phone calls to anyone I thought could help.

Eventually, I came to understand that everyone I was talking to had either taught themselves about mouldings or had a mentor who had taught them part of what they knew. The experts had studied old buildings and old books and learned to draw cornices and paneling on their own. I also learned that most schools of architecture and construction had given up teaching the traditions of the use of mouldings and in fact, these same schools had a disdain for traditional styles and mouldings in general.
One of the goals of this book is to help fill the vacuum left by the academic intelligentsia when they abandoned teaching history and traditions as a means of learning design and execution. I hope this book will help you, the reader, learn when to use a particular molding and understand what makes a moulding or a group of mouldings look good. I hope it will help the curious find his or her own way of learning this for themselves. And I hope that it will inspire those who already know something about mouldings to share their knowledge and help others.

This book is dedicated to the countless architects and craftsmen who use mouldings in their work.

-Stephen Trudic, Jr.
DESIGN FOR A DORIC TETRASTYLE TEMPLE as described by Vignola
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TUSCAN ORDER AS CONCEIVED BY ASHER BENJAMIN.
PART I

AN INTRODUCTION TO MOULDINGS

THE FOUNDATIONS OF TRADITIONAL WESTERN DESIGN ARE BASED IN THE OLDEST TYPES OF ARCHITECTURE AND SPECIFICALLY IN THE CLASSICAL TEMPLE ARCHITECTURE OF ANCIENT GREECE AND ROME. THE VARIOUS TYPES OF TEMPLES, THE DORIC, IONIC AND CORINTHIAN, MOST EASILY IDENTIFIED BY THEIR UNIQUE COLUMN CAPITALS AND OTHER DETAILS ARE AN EXPRESSION OF A COMPLETE SET OF ELEMENTS RELATED TO EACH OTHER BY A SYSTEM OF PROPORTION. THESE PROPORTIONS SET THE SIZE AND HEIGHTS OF PEDESTALS, COLUMNS AND ENTABLATURES AND OF THE PIECES AND PARTS THAT MAKE UP THE WHOLE.

THE VOCABULARY OF MOULDINGS

Moldings are combined in a way similar to how words are combined to form a language with rules of conventional sentence structure, grammar and syntax.

The shapes shown are the basic “words” or building blocks for architectural moldings. They are divided into the following geometric categories: plane, concave, convex, and compound. Among the straight moldings, a small straight surface is referred to as a fascia and a very small straight surface, a fillet. The concave and convex moldings are typically based on portions of a circle or an ellipse forming the cove, ovolo, echinus, scotia, torus, and conge shapes. Compound moldings combine these shapes into the cyma, beak, and ogee.
BASIC SHAPES OF MOULDINGS

STRAIGHT
- FILLET
- FACIA

CONCAVE
- CAVETTO
- SCOTIA
- CONGE

CONVEX
- O V O L O
- ECHINUS
- TORUS

ASTRAGAL BEAD
- THUMB
- 3/4 BEAD

COMPOUND
- CYMA RECTA
- CYMA REVERSA
- BEAK

Line-art design courtesy of the Traditional Building Magazine, July, August 1993
THE FIVE ORDERS OF ARCHITECTURE

There are five classical orders of architecture - Tuscan, Doric, Ionic, Corinthian, and Composite. Of the five, the three most distinct and recognizable are the Doric, Ionic and Corinthian. The Doric tends to be simplest, with generally more stout proportions. The Ionic is distinguished by column capitals that include opposing volutes. The Corinthian is the tallest and most slender, with capitals adorned with leaves of the Acanthus plant. The Tuscan order was reserved for the most basic of buildings and is the least ornamented. The Composite order, as its name suggests, is made of elements from the other orders, but most closely resembles the Corinthian.
THE FIVE ORDERS MADE USE OF BY THE ANCIENTS.

TUSCAN.

DORIC.

IONIC.

CORINTHIAN.

COMPOSITE.
CLASSICAL ORIGINS OF MOULDINGS

While architectural moldings are frequently justified for only the purpose of covering gaps and intersections in construction, the application of the forms and proportions of Classical Architecture leads to beautiful scale and detail.

The sizes and proportions of moldings and their locations can easily be associated with the Classical Orders (previous pages) as shown in the corresponding drawing. Many of the parts retain their names from classical architecture - an architrave, the spanning element in temple construction, is also the header piece over a door or window - the casing. A cornice or frieze - the highest element in a classical entablature, is associated with a crown molding or fascia. The Dado, or the element at the top of a pedestal, can be interpreted as a chair rail. The forms of the various profiles use the same terminology whether referring to the elements in a classical temple or the shape of a wooden trim molding - cyma, bead, fillet, ogee, half-round, quarter-round, etc.
ROMANY DORIC ORDER ON PEDESTAL WITH CORINTHIAN FREEZE.
DESIGNING WITH MOULDINGS

Mouldings are used to express structural and formal transitions. Just as in designing the basic structure and form of a building or room, restraint, order, and clarity of expression should inform the design and the placement of mouldings.

The following pages discuss some important concepts for successful composition and design.

"MOULDINGS ARE HONORABLE THINGS WHICH ARE NOT TO BE TREATED CASUALLY OR COPIED BLINDLY."

-C. HOWARD WALKER
1. OBSERVE HISTORICAL PRECEDENT

To achieve a particular historical appearance, or to embody the design ethos of a period, it is possible to reference authentic historical examples of moulding combinations. The Classical Orders, as defined by Vignola, Ware, and others, documentation of historic structures, such as the drawings of the Historic American Building Survey or the White Pine Series of Architectural Monographs provide many examples of handsome schemes. Photographs and dimensioned drawings exist for almost all styles of work from most cultures and continents, and can be used freely to create your own designs, based on the best examples of the past and present.

The following page shows frequently adopted combinations of mouldings, in this case, from the buildings on the Acropolis at Athens, the Roman Forum, and from Spalato.

"GOOD AND BAD EXAMPLES OF MOULDING COMBINATIONS AND DESIGN ARE ALL AROUND US. THE KEY IS OBSERVING WHAT LOOKS GOOD AND WHAT DOES NOT AND EMULATING THE MOST SUCCESSFUL EXAMPLES."

- DAVID ELLISON, ARCHITECT
2. HARMONIZE PROPORTION AND SCALE

PROPORTIONING SYSTEMS ARE DERIVED FROM THE RELATIONSHIPS BETWEEN NUMBERS AND ARE EXPRESSED AS FRACTIONS OR RATIOS. THESE RATIOS EXIST ALL AROUND US IN MUSICAL SCALES, THE CLASSICAL ARCHITECTURAL ORDERS, THE FORMS OF NATURE, AND IN NUMBERING SYSTEMS.


FOR FURTHER READING ABOUT PROPORTION AND SCALE, WE RECOMMEND THE ARCHITECTURE OF THE CLASSICAL INTERIOR BY STEVEN SEMES.
PROPORTIONS IN A ROOM RELATING THE PARTS TO THE WHOLE

RECTANGLES BASED ON THE GOLDEN SECTION

RECTANGLES BASED ON THEIR DIAGONALS

RECTANGLES BASED ON THE GOLDEN SECTION
3. INTEGRATE LIGHT AND SHADE

When designing with mouldings, the effect of light and shade is of more importance to the initial design idea than the selection of specific profiles. Successful design and composition requires integrating a correct balance between textures, highlights, and shadows in relation to the direction of the light they receive.

Shadows upon flat surfaces are even in tone. Regular curves made from sections of a circle will create an even gradation of light and shade. Irregular curves, sections of ellipses or other shapes, will cause the intensity of the light and shade to vary across their surfaces.

For more information:
Architectural Shades and Shadows, by Henry M. Goodwin, Boston, 1904.
Architectural Rendering in Wash, by Harold Buren Van Magonigle, New York, 1921.
“NOW, IF IT IS OF IMPORTANCE THAT THE STUDENT SHOULD BECOME THOROUGHLY FAMILIAR WITH THE ORDERS AND OTHER ELEMENTS OF ARCHITECTURAL COMPOSITIONS, IT IS EQUALLY IMPORTANT THAT HE OR SHE SHOULD BECOME QUITE AS FAMILIAR WITH THE SHADOWS OF THESE ELEMENTS.

-HENRY MCGOODWIN
4. AVOID MONOTONOUS REPETITION UNLESS EXPRESSING A TEXTURE OR PATTERN

REPETITION OF A MOULDING PROFILE IS REDUNDANT AND MONOTONOUS. USING EQUAL OR SIMILAR MOLDINGS SIDE BY SIDE OR ONE ON TOP OF ANOTHER SHOULD BE AVOIDED UNLESS THE GOAL IS TO EXPRESS A TEXTURE OR PATTERN.

REGULAR CURVES MADE FROM SECTIONS OF A CIRCLE WILL CREATE AN EVEN GRADATION OF LIGHT AND SHADE, WHILE IRREGULAR CURVES MADE FROM CONIC SECTIONS, ELLIPSES, ETC., WILL CREATE VARIATION IN THE INTENSITY OF LIGHT AND SHADE ACROSS THEIR SURFACES. THE ANCIENT GREEK MOLDING PROFILES TEND TO USE IRREGULAR CURVES WHILE ROMAN EXAMPLES TEND TO USE REGULAR CURVES. THE INTEREST AND VITALITY CREATED BY IRREGULAR CURVES IS THOUGHT BY SOME TO BE PREFERABLE TO THE MORE REGULAR (AND POTENTIALLY MONOTONOUS) EFFECT OF REGULAR CURVES. STILL, USING TOO MANY OR TOO LARGE MOULDINGS CAN RUIN THE APPEARANCE OF EVEN THE MOST IRREGULAR OF CURVES AND THE JUDICIAL USE OF A SIMPLE QUARTER ROUND OR QUIRK BEAD CAN BE ENOUGH TO BREATHE LIFE INTO A DESIGN.
COMPARISON OF MOULDINGS DEFINED BY CONIC SECTIONS AND THOSE DEFINED BY PARTS OF A CIRCLE

REPETITIVE MONOTONY OF IDENTICAL MOULDINGS

REPETITION OF IDENTICAL PROFILES TO CREATE TEXTURE OR CONTRAST

COMPARISON OF MOULDINGS DEFINED BY CONIC SECTIONS AND THOSE DEFINED BY PARTS OF A CIRCLE
5. MAINTAIN FACIAL ANGLES

GENERAL HARMONY IN CHARACTER IS OBTAINED BY FACIAL ANGLES ON MOULDINGS.

BY USING FACIAL ANGLES IN GROUPS AND IN UNITS, AN EVEN QUALITY OF TONE OF SHADOWS IS MAINTAINED AND HARMONY MAY BE ACHIEVED.

IN EXTERIOR WORK ILLUMINATED BY A SINGLE LIGHT SOURCE LIKE THE SUN OR MOON, CONSISTENT FACIAL ANGLES MUST BE MAINTAINED OR THE HARMONIC ENTITY OF A BUILDING WILL BE RUINED. IN INTERIOR WORK IT IS NOT AS IMPORTANT THAT FACIAL ANGLES BE MAINTAINED SINCE THE DIRECTION OF THE LIGHT FREQUENTLY COMES FROM DIFFERENT AND MULTIPLE DIRECTIONS.

6. CHOOSE A DOMINANT ELEMENT WITHIN A GROUP OF MOULDINGS

In a group of mouldings, the use of a dominant plane or profile will establish its character. The dominant element announces and controls the group. The lack of a dominant element will create a monotonous effect.

A dominant convex form has an excess of material and creates the effect of robust sturdiness. A dominant concave form subtracts material and creates an effect of delicacy and lightness. Contrasting the convex and concave forms gives interest and vivacity. Using one type without the other tends toward dull monotony.

The drawings to the right show some moulding combinations where the dominant elements are in harmonic proportion to the others. At the bottom right, the proportion of the dominant elements are unharmonic, or uncouth.
DOMINANCE OF CONVEX [A] AND CONCAVE [B]

DOMINANCE IN A GROUP OF MOULDINGS TO DESTROY MONOTANY

DOMINANCE OF VERTICAL PLANES

DOMINANCE OF HORIZONTAL PLANES

CORRECT COMBINATIONS

UNCOUTH COMBINATIONS

Line-art design by C. Howard Walker, Theory of Mouldings, W.W Norton & Co. Publishing
7. USE CLARITY OF EXPRESSION AND RESTRAINT

Simplicity, harmony of character and scale, and clearness of expression create the sense of good proportions in mouldings. Restraint in their use is a virtue, as is shown by the proportions and sections of Greek mouldings.

The drawings to the right are combinations of mouldings that are frequently adopted from Greek originals.

“THERE IS NO MORE COMMON FAULT IN DESIGNING MOULDINGS THAN THAT OF MAKING THEM EXCESSIVE IN QUANTITY AND SCALE.”

- C. Howard Walker
A WORD FROM ARCHITECT, DAVID ELLISON

“Moulding profiles are typically made up of a small handful of geometric curves, straight lines and combinations of them. Most of the shapes are derived from nature and then stylized into pure geometric forms. The moulding profiles we use today are thousands of years old and when they’re used in certain familiar relationships with one another, they form the basic building blocks of architecture and will define the style of a building.

“As a designer of architecture, even the smallest details of my work can influence people’s experience and enjoyment of a space. I can contribute the benefits of familiarity and gravitas to a project by employing historical precedent.” As Winston Churchill once said in his famous quotation on the significance of architectural design, “We shape our buildings; thereafter they shape us.”

-David Ellison
“WHAT THE PURSUIT OF A TIMELESS HOUSE IS REALLY ABOUT IS A PURSUIT OF EDUCATION, UNDERSTANDING, AND REFINEMENT. THE GOAL IS NOT JUST TO PUT MOULDING, OR A PICTURE MOULDING, ON A WALL. THE GOAL IS TO CREATE A ROOM AND A SPACE THAT IS MAGICAL, TO BUILD ROOMS AND HOMES THAT BEACON YOU TO COME AND STAY. TO DO THIS REQUIRES THE ABILITY TO UNDERSTAND GREAT ROOMS IN ALL THEIR SUBTLETIES IN ORDER TO RECREATE THEM. ”

-BRENT HULL
ABOUT THE PHOTOGRAPHS

The photographs on the following pages were taken from the Historic American Buildings Survey (HABS) collections.

HISTORICAL AMERICAN BUILDING SURVEY

The Historic American Buildings Survey (HABS) is among the largest and most heavily used in the Prints and Photographs Division of the Library of Congress, comprising of more than 556,900 measured drawings, large-format photographs, and written histories for more than 38,600 historic structures and sites dating from Pre-Columbian times to the twentieth century.

The search page can be found by visiting:
http://www.loc.gov/pictures/collection/hh/
PART II
ARCHITECTURAL STYLES

USING A VARIETY OF MOULDINGS FROM OUR CATALOGUE AND ACCURATE HISTORICAL SOURCES, MOULDINGS ONE, WITH THE ASSISTANCE OF DAVID ELLISON, HAS CREATED A SERIES OF STYLISTICALLY CONSISTENT MILLWORK PACKAGES TO ASSIST DESIGNERS, BUILDERS, AND ARCHITECTS WORKING WITH NEW HOMES AND RESTORATIONS.

MOULDINGS ONE CAN REPRODUCE ANY HISTORICAL MOLDING PROFILE DESIRED BUT ALSO HAS A LARGE INVENTORY OF PROFILE KNIVES FROM WHICH TO CHOOSE. WHEN CREATING A CUSTOM OR REPRODUCTION MOULDING NOT IN OUR INVENTORY, THERE IS A SMALL UPCHARGE TO MAKE THE SPECIAL KNIVES THAT ARE REQUIRED. PLEASE INQUIRE ABOUT OUR CUSTOM AND REPRODUCTION CAPABILITIES AND THE MINIMAL COSTS ASSOCIATED WITH THIS SERVICE.
TIMELINE OF STYLES

The timeline below illustrates the architectural styles shown in our catalogue in chronological order. These styles are arranged alphabetically on the following pages.

TIMELESS ARCHITECTURE

Architecture is a fluid art and styles do not typically start and stop at precise times, but gradually come in and out of fashion. Most styles are derivative of earlier conventions and emerge in reaction to the past. The last formal and original style is often thought to be Art Deco, but modernism ultimately developed stylistic conventions and assumptions that make it as predictable and regimented as any previous style, though somewhat less decorative.
ART DECO ARCHITECTURE

The term Art Deco refers to an eclectic design style introduced at the Paris Exposition of 1925. The style influenced all areas of design, including architecture and interior decoration, industrial design and fashion. It’s use in the visual arts and cinema made it synonymous with elegance, glamour, functionality, and modernity.

Art Deco design employed stylized and simplified versions of Neoclassical, Egyptian, Constructivist, and Cubist forms and drew inspiration from both machines and nature. The style used motifs such as the scallop shell, ionic volute, deer, leopards, palm leaves, sunbursts, cloud forms, and repetitive geometries.

ART DECO STYLE MOULDINGS

Art Deco style mouldings are a combination of simple S4S shapes with eased edges, repetitive curves, clean lines, and simple geometric design.
ART MODERNE ARCHITECTURE

Art Moderne architecture, sometimes referred to as Streamlined Moderne, was a design style which emerged during the 1930's. It’s architectural style emphasized curving forms, long horizontal lines, rounded corners, flat roofs, horizontal bands of windows, and smooth walls with no ornamentation. Curved window glass wrapping around corners, stainless steel window and door trim, and sunshade roofs over southern windows were also popular Art Moderne details.

ART MODERNE STYLE MOULDINGS

Art Moderne style mouldings use long, smooth, parallel lines with soft corners and suggest the speed of the machine age.
Power Foreman’s Bungalow, On island between Forebay Channel & ClarkFord River, Thompson Falls, Sanders County, MT

George Adams House, Montour, ID

Albert A. Hamel House, Springfield, MO
BUNGALOW ARCHITECTURE [CRAFTSMAN]

The Craftsman Bungalow is often linked with Gustav Stickley and his Craftsman magazine (1910 -1916). However, its roots are in the 19th century English Arts and Crafts movement, a reaction to the Industrial Revolution and the major changes it had caused in western society. Focusing on reform, it called for the return to a simpler and healthier lifestyle and the importance of the worker’s participation in manufacturing.

Emphasizing the use of naturally-finished exterior wood siding or shingles, stucco or stone, Craftsman bungalows most often had a gently sloping gable roof with a dormer, wide eaves and exposed rafter “tails.” Wide open front porches were integral to its generally simple, compact, one to 1½ story design. Window arrangements included groupings of double-hung or casement types with multiple lights, often of leaded glass.

BUNGALOW STYLE MOULDINGS [CRAFTSMAN]

Craftsman Bungalow style door, window and ceiling moldings were simple and rectilinear with flat profiles. Other wood features included ceiling box beams, ¾ height wall paneling, colonnades, built-in storage such as buffets and china cabinets, and flooring. All wood was typically stained and finished with varnish.
Atwood Rich House, Truro, Massachusetts

Ephraim Harding House, Truro, Massachusetts

Nehemiah Mayo House, Old County & Depot Roads, Truro, Barnstable County, MA

Thomas Dyer House, Longnook Road, Truro, Barnstable County, MA
CAPE COD ARCHITECTURE

The Cape Cod style refers to those early homes constructed by European settlers on the New England coastline in the late 17th century. Traditional Cape Cod houses are simple structures designed to withstand the stormy, stark weather. They can be found from Cape Ann in Maine, along the coast in Massachusetts and Rhode Island, on Nantucket and Martha’s Vineyard, in Connecticut, the Hamptons of Long Island and on the Jersey shore. Typically, they are low and broad, usually of one and one half stories and can vary in width.

CAPE COD STYLE MOULDINGS

The shipbuilders responsible for constructing Cape Cod houses would spend the long winter months shaping the mouldings for their homes. They would often apply their expert woodworking skills in elaborate paneling and moulding schemes. Cape Cod mouldings were almost always painted white and were composed from the traditional shapes of the quirk and bead, ogee, cove, and ovolo.
James Brice House, 42 East Street, Annapolis, Anne Arundel County, MD

Chase-Lloyd House, 22 Maryland Avenue & King George Street, Annapolis, Anne Arundel County, MD
COLONIAL ARCHITECTURE [CHESAPEAKE]

Unlike in New England, villages were few and far between in the Chesapeake Bay region. Perhaps the most distinctive feature of colonial dwellings in the South was their isolation, situated along rivers and creeks amongst forest and cleared fields. This was unlike the communal village setting typical of England or even New England. Roads except near the established towns of the Tidewater were almost nonexistent so transportation was via rivers and the bay. The wealthy gentry took up large tracts of land on major water-ways so they could more easily transport their tobacco and corn to England and have personal access to the water routes. Their brick or timber mansion was located facing the river, overlooking their dock. Surrounding the main house were out-buildings: kitchen, storehouse, smoke house, barn, stable, tobacco sheds and slaves’ quarters. At a distance when approached from the water, the gentry's complex resembled a small village.

The brick or timber-framed Chesapeake house was usually narrow, only one room deep and covered with a steeply pitched roof. Classical elements such as symmetrical arrangements of openings and modillioned cornices were common features.

CHESAPEAKE COLONIAL STYLE MOULDINGS

Chesapeake Colonial style mouldings are typically simple and efficient in design and incorporate basic shapes of the quirk and bead, fillet, ogee, cove, and ovolo.
COLONIAL ARCHITECTURE [DUTCH]

Dutch Colonial is a style of domestic architecture usually characterized by gambrel roofs having curved eaves along the length of the house. The early houses built by settlers were often a single room with additions added to either end and very often a porch along both long sides. Typically, walls were made of stone and a chimney was located on one or both ends. Common were double-hung sash windows with outward swinging wood shutters and a central double dutch door.

DUTCH COLONIAL STYLE MOULDINGS

Dutch Colonial style mouldings are typically simple and efficient in design and incorporate basic shapes of the quirk and bead, fillet, ogee, cove, and ovolo.
Gaillard House, 915-917 Saint Ann Street, New Orleans, Orleans Parish, LA

Homeplace Plantation, Hahnville, Louisiana; early 19th century
COLONIAL ARCHITECTURE [FRENCH]

French Colonial was one of four domestic architectural styles that developed during the colonial period in what would become the United States. This style of architecture is usually characterized by a raised one story house with many narrow door and window openings having paired shutters, steeply pitched roof, either hipped or side-gabled, and walls of stucco, usually over a half-timbered frame. Exterior stairs were another common element; the stairs would often climb up to a distinctive, full-length porch, on a home’s front facade.

FRENCH COLONIAL STYLE MOULDINGS

French Colonial style mouldings are usually derived from simple boards and the quirk and bead. In more complex examples, shapes such as coves, quarter-rounds, ogees and ovolos are used.
Scale: 3/4 inch = 1'
9101 MODIFIED [1-1/8 X 3-1/8]
1062 MODIFIED [3/4 X 3-1/8]

*CUSTOM BACK BAND [1-3/4 X 1-3/8]
1062 MODIFIED [3/4 X 3-1/8]

2033 [3/4 x 5]

*Backband from the Homeplace Plantation, Hahnville, LA
Jethro Coffin House, Nantucket Island, Massachusetts

Robert Pierce House, 24 Oakton Avenue, Dorchester, Suffolk County, MA

Bush-Holley House, 39 Shickland Road, Cos Cob, Fairfield County, CT

Jabez Wilder House, Main Street, Hingham, Plymouth County, MA
COLONIAL ARCHITECTURE [NEW ENGLAND]

The Colonial style in the 13 colonies was influenced by techniques and styles from England, as well as traditions brought by settlers from other parts of Europe. The Colonial style has been a favorite of homeowners, builders, and manufacturers and has symbolized tradition and normalcy.

The term “Colonial” refers generally to the colonial architecture of the English and Dutch colonists. It can range from the austere sensibilities of religious puritans to enlightenment-inspired neoclassicism. Revivals of this simple style have been popular in both the 19th and 20th centuries.

NEW ENGLAND COLONIAL STYLE MOULDINGS

Colonial Style Moulding shapes include the ogee, bead and quirk, fillets, coves, quarter rounds, and other shapes most easily crafted in the limited workshops of the colonial frontier.
COLONIAL ARCHITECTURE [SPANISH]
The Spanish Colonial style architecture developed as a response to the sometimes primitive, arid and tropical climates of the Spanish Colonies. As such, it is characterized by simple, solid construction with decorative ornamental elements inspired by Italian Renaissance or Iberian Baroque styles.

The Spanish Colonial house is frequently stuccoed adobe or masonry and often has soft, rounded corners, courtyard walls, and covered porches providing shade. The Spanish Missions built in the southwest and California responded differently to their specific regions but were vernacular expressions of contemporary Mexican churches and farm buildings of the time. Their details can range from highly decorated to austere, primarily as a result of their financial position and their date of construction.

SPANISH COLONIAL STYLE MOULDINGS
Spanish colonial style architecture incorporates exactly the same architectural vocabulary of other western traditions, but frequently the elements are created in stone or plaster rather than wood. While is it typically used only minimally and with great restraint, wood moldings can be found in this style, commonly seen in shapes such as the quirk, ogee, quarter round, and fillets,
*CUSTOM PANEL MOLD [1-3/8W X 1-3/16H]
COLONIAL REVIVAL ARCHITECTURE

The Colonial Revival style emerged following the Philadelphia Centennial Exhibition of 1876 as a romanticized look toward the past. It was repopularized at the Sesquicentennial Exhibition in 1926 with greater attention to historical precedents, becoming a uniquely American style. It remains the style of choice for many builders and home buyers. Interpretations have varied over time demonstrating the adaptability of the style to buildings from the simplest post-WWII houses to complex industrial complexes and shopping centers. Levels of detail can similarly range from the plain austerity of the Puritans to elaborately ornamented concoctions of the late Victorian period, with widely divergent attention to historical accuracy. Characteristic elements include gabled roofs, multi-paned double-hung windows with exterior blinds and the ubiquitous center-hall plan.

COLONIAL REVIVAL STYLE MOULDINGS

Colonial Revival Style Moulding very closely resemble and sometimes copy the forms of the traditional Colonial style. Shapes include the ogee, bead and quirk, fillets, coves, and quarter rounds.
CRAFTSMAN ARCHITECTURE

The Arts and Crafts movement of the late 19th Century, in reaction to the excesses of machine-production during the Victorian era, gave birth to the Prairie, Craftsman, and Mission styles in home decor, design, and architecture. Popularized by people such as William Morris, Gustave Stickley, and Elbert Hubbard, the movement advocated for a return to simplicity, the handmade, and the “modern”. It sought to inspire the craftsman and artist in all of us.

Arts and Crafts era architecture consisted of simple designs, without superfluous decoration. Handcrafted joinery, exposed mortises and tenons and other construction details were often visible. The work typically emphasized the qualities of the hardwood materials used. The Craftsman style was uniquely American, combining the grid of the prairie with the austerity of Protestantism.

CRAFTSMAN STYLE MOULDINGS

Craftsman style, or more broadly, Arts and Crafts mouldings, are a combination of S4S shapes with eased edges and simple geometric design. Note: Many Craftsman style moulding catalogs and Craftsman style moulding publications are available in print for architects, builders, designers, and arts and crafts aficionados.
Earl Bronaugh House, Milwaukie, Oregon

Sunvingive House & Garden, 120-34 Whitesbog Road, Pemberton, Burlington County, NJ

James Poff House, Paradise Road, Smithville, Clay County, MO

George W. Marston House, 3525 Seventh Avenue, San Diego, San Diego County, CA
CRAFTSMAN ARCHITECTURE (2)

The Arts and Crafts movement of the late 19th Century, in reaction to the excesses of machine-production during the Victorian era, gave birth to the Prairie, Craftsman, and Mission styles in home decor, design, and architecture. Popularized by people such as William Morris, Gustave Stickley, and Elbert Hubbard, the movement advocated for a return to simplicity, the handmade, and the “modern”. It sought to inspire the craftsman and artist in all of us.

Arts and Crafts era architecture consisted of simple designs, without superfluous decoration. Handcrafted joinery, exposed mortises and tenons and other construction details were often visible. The work typically emphasized the qualities of the hardwood materials used. The Craftsman style was uniquely American, combining the grid of the prairie with the austerity of Protestantism.

CRAFTSMAN STYLE MOULDINGS

Craftsman style, or more broadly, Arts and Crafts mouldings, are a combination of S4S shapes with eased edges and simple geometric design. Note: Many Craftsman style moulding catalogs and Craftsman style moulding publications are available in print for architects, builders, designers, and arts and crafts aficionados.
FARMHOUSE ARCHITECTURE

Farmhouse architecture usually refers to a type of building or house which serves a residential purpose in a rural or agricultural setting. This style of architecture tends to be more pragmatic than aesthetic, but often well-stocked or well-furnished in terms of food, insulation or in other aspects dealing with daily necessities. The supply of agricultural products from its environment tends to be a factor for this, as well as stressing the need for productivity and pragmatism in the survival of the farm. The farmhouse allows the farmers, workers and often their families to reside in proximity to their workplace—namely the farm in question. This allows the farmers and workers to arrive at the workplace earlier, increasing the productivity of the farm.

FARMHOUSE STYLE MOULDINGS

Farmhouse style mouldings refer loosely to a vernacular set of profiles that might be quickly fashioned by a busy farmer. They tend to be simpler than mouldings we might classify as “Colonial” or “Georgian” or “Federal” but they derive from the same sources while reflecting a greater austerity. They are characterized by minimalism and a cleanliness in form. Their purpose being more utilitarian and less stylistically driven.

Farmhouse style mouldings are derived from simple boards and the quirk and bead. In more complex examples, a cove or quarter-round might occur, but rarely an ogee.
Decatur House, Washington D.C.

Octagon House, 1799 (1741) New York Avenue, Northwest, Washington, District of Columbia, DC.

Octagon House, 1799 (1741) New York Avenue, Northwest, Washington, District of Columbia, DC.

Octagon House, 1799 (1741) New York Avenue, Northwest, Washington, District of Columbia, DC.
FEDERAL ARCHITECTURE

The Federal style, and its English counterpart the Georgian style, defined the architecture of the early American republic. The Federal style is derived from the neoclassical and includes the Adam, Regency and Jeffersonian architectural styles.

FEDERAL STYLE MOULDINGS

Federal mouldings are typically composed using the ogee, fillet, ovolo, bead and quirk, and the other moulding profiles of classical architecture. It’s decorations and mouldings are less ornamental than Georgian but still typically include fine details.

Unless a room is fully paneled and left unpainted, Federal style mouldings are typically painted, while the doors are typically stained, and often engineered with exotic tropical hardwood veneers. Frequently, doors might be painted with faux bois - or wood grained, when the more expensive and authentic product was not available or affordable.
FRENCH CITY ARCHITECTURE

French City Architecture is carefully composed with classically-inspired lines, including stylized details and motifs. Distinguished examples include many of the Chateaux of the Loire Valley, Royal Palaces such as the Louvre and Versailles, and the apartments and hotels built on the Avenues of Paris created by Baron Haussmann. It frequently includes the use of the French Door, a door with multiple glass panes, usually in pairs and casement windows. The cremone bolt and espagnolette are common pieces of hardware that are found in sophisticated French menuiserie (window and door design) and architecture.

FRENCH CITY STYLE MOULDINGS

French City style mouldings are characterized by broad surfaces, multiple voluptuous curves of varying scale, bead and quirk mouldings, delicate floral decoration in carved wooden boisserie (paneling) and deep undercut profiles. Often, in very elaborate examples, parts of the moldings will be picked out and gilded.
FRENCH COUNTRY ARCHITECTURE

French Country architecture is romanticist in nature. It is derived initially from Romanesque, Norman, and French Gothic styles and includes French Provincial and Normandy styles. Usually faced in stone or stucco, it can include half-timbered walls, steep slate or thatched roofs, dormers, tall or very small, often arched windows and doors, large round silo-like “columbiers” or dovecotes, and houses that encompass rooms or even whole barns for domesticated livestock and farm animals.

FRENCH COUNTRY STYLE MOULDINGS

French Country style mouldings are typically simpler in design and execution than their City counterparts, often left in natural European Oak or Walnut and combined with exposed hand-hewn timber construction. The curvatures of the profiles are not unlike “City” mouldings and include the same voluptuous curves, sometimes without quite the delicacy and refinement but certainly all the sophistication.
CUSTOM PLINTH [1-1/4 x 3-1/4]

1157 [1-1/8 x 3]

2033 [3/4 x 5]
S4S [3/4 x 9]

1 x 4 [3/4 x 3-1/2]

2081 [7/8 x 5-3/4]
5101 [1/2 x 3/4]

1157 [1-1/8 x 3]
9002 [1-1/8 x 3-1/2]
GEORGIAN ARCHITECTURE

The Georgian style, and its American counterpart the Federal style, defined the architecture of official colonial government buildings and those of the new republic. The Georgian style is derived from the neoclassical and refers to work built during the reigns of George I, II, and III of England.

GEORGIAN STYLE MOULDINGS

Georgian Mouldings are typically composed using the ogee, fillet, ovolo, bead and quirk, and the other moulding profiles of classical architecture. It’s proportions and mouldings are more grand than the “Colonial” and typically include finer details. In the examples shown, the proportions of the cornice differ depending upon the height of the ceiling and whether or not there is a dado or chair rail in the room.

Unless a room is fully paneled and left unpainted, Georgian style mouldings are typically painted, while the doors are typically stained, and often engineered with exotic tropical hardwood veneers. Frequently, doors might be painted with faux bois - or wood grained, when the more expensive and authentic product was not available or affordable.
CUSTOM PLINTH [1-5/8 X 6-1/2]

4018 [1-1/16 x 3]

2081 [7/8 x 5-3/4]
5101 [1/2 x 3/4]

2067 [3/4 x 5-1/2]
7034 [1-1/2 x 1-5/8]

3004 [3/4 X 3-1/4]
S4S COVE [3/4 X 2-1/2]
S4S [3/4 X 2]
3054 [3/4 X 3-5/8]
8033 [13/16 X 1-3/4]

CUSTOM PLINTH [1-5/8 X 6-1/2]
Louis Hammerschmidt House, Monticello, Illinois

Willard Carpenter House, Evansville, Indiana

Josiah Hayden House, 127 Main Street, Williamsburg, Hampshire County, MA

William L. Brown House, 23 John Street, Providence, Providence County, RI
GREEK REVIVAL ARCHITECTURE

At the beginning of the 19th Century, the Greek Revival style of architecture was popularized. It is considered the last phase of the neoclassical movement and was inspired in part by a newfound access to Greece.

In the United States, the Greek Revival style was looked on as the expression of local nationalism and civic virtue where the idiom was regarded as being free from ecclesiastical and aristocratic associations and was thought to be an appropriate expression for new democratic societies. Thomas Jefferson was instrumental in introducing Greek Revival architecture in America. In 1803, he appointed Benjamin Henry Latrobe as surveyor of public building in the United States. Latrobe went on to design a number of important public buildings in Washington, D.C. and Philadelphia, including work on the United States Capitol and the Bank of Pennsylvania. Minard Lafever and Asher Benjamin further popularized the style by publishing building manuals that laid out clear instructions on what and how to build in the new style.

GREEK REVIVAL STYLE MOULDINGS

Greek Revival style mouldings typically use the echinus, portions of an ellipse, the beak mold, fillets, and chamfers. The palmette, anthemion and acanthus leaf, tendrils, honeysuckle blossoms and volutes characterize the ornamentation.
Andalusia, State Road vicinity (Bensalem Township), Andalusia, Bucks County, PA

Governor's Mansion, 316 East Capitol Street, Jackson, Hinds County, MS

Joseph R. Jones House, 8 Riverside Drive, Binghamton, Broome County, NY

Andalusia, State Road vicinity (Bensalem Township), Andalusia, Bucks County, PA

Robinson-Aiken House, 48 Elizabeth Street, Charleston, Charleston County, SC
GREEK REVIVAL ARCHITECTURE (2)
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GREEK REVIVAL STYLE MOULDINGS
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GREEK REVIVAL ARCHITECTURE [SOUTHERN PLANTATION]

At the beginning of the 19th Century, the Greek Revival style of architecture was popularized in the southern states and many mansions and houses were built for the merchants and rich plantation owners.

In the United States, the Greek Revival style was looked on as the expression of local nationalism and civic virtue where the idiom was regarded as being free from ecclesiastical and aristocratic associations and was thought to be an appropriate expression for new democratic societies. Thomas Jefferson was instrumental in introducing Greek Revival architecture in America. In 1803, he appointed Benjamin Henry Latrobe as surveyor of public building in the United States. Latrobe went on to design a number of important public buildings in Washington, D.C. and Philadelphia, including work on the United States Capitol and the Bank of Pennsylvania. Minard Lafever and Asher Benjamin further popularized the style by publishing building manuals that laid out clear instructions on what and how to build in the new style.

GREEK REVIVAL STYLE MOULDINGS

Greek Revival style mouldings typically use the echinus, portions of an ellipse, the beak mold, fillets, and chamfers. The palmette, anthemion and acanthus leaf, tendrils, honeysuckle blossoms and volutes characterize the ornamentation.
CUSTOM CASING  [3/4 X 4-7/8]
CUSTOM BACKBAND  [2 X 3]

CUSTOM PLINTH BLOCK  [2-1/8 X 7-3/4]
GREEK REVIVAL ARCHITECTURE [WESTERN RESERVE OF OHIO]
Ohio's Western Reserve was opened to settlement following the signing of treaties with the Native Americans in the late 18th century. After the War of 1812, the initial settlers were joined in the wilderness by Revolutionary War Veterans and others moving from crowded Connecticut, New England and Upstate New York. By 1820, many of the towns, villages and cities we know today had been founded. At this time, the architecture was still fairly primitive and included predominantly earthen and stone shelters and small log cabins. As farming, hard work and trade increased prosperity, architecture of the western Reserve increased in sophistication, evolving from the simpler forms of the Georgian and Federal styles into the Greek Revival and Gothic Revival styles prevalent prior to the mid-19th century and the Civil War.

GREEK REVIVAL STYLE MOULDINGS [WESTERN RESERVE OF OHIO]
Greek Revival style mouldings from typically use the echinus, portions of an ellipse, the beak mold, fillets, and chamfers, but are typically more primitive and austere than their counterparts in more civilized areas of the United States. They embody the puritanical philosophy of the Connecticut natives who brought it to the Western Reserve.
CUSTOM SILL [15/16 X 6]
CUSTOM APRON [5/16 X 3]

CUSTOM BASEBOARD [1 X 6-1/2]
CUSTOM SHOE MOLD [3/4 X 1]

CUSTOM BACKBAND [1-1/2 X 2-3/8]

*Mouldings from the Johnathan Hale House, Summit County, OH, Hale Farm and Village Museum.
Edith Farnsworth House, Plano, Illinois

Walter Dodge House, West Hollywood District, Los Angeles, California

Gropius House, 68 Baker Bridge Road, Lincoln, Middlesex County, MA

Gropius House, 68 Baker Bridge Road, Lincoln, Middlesex County, MA
INTERNATIONAL STYLE ARCHITECTURE

International style architecture is characterized by a lack of extraneous ornament, precision detailing and craftsmanship, floor to ceiling windows and doors and simple hardware. It is a difficult style to execute and demanding in terms of maintenance, but for the truly elite and avant garde, a necessity.

INTERNATIONAL STYLE MOULDINGS

The International style does not use mouldings to cover construction joints, shim spaces, irregular surfaces, etc. Metal plastering and gypsum board accessories such as the “J-mold” and “corner bead” are used to create straight, clean edges. The style is unforgiving of sloppy craftsmanship. Bauhaus style details involve a high degree of precision and careful setting of the wooden parts prior to finish-plastering or taping. Finished woodwork, where used at all, is usually made up of S4S rectangular shapes, sometimes with routed edges to create a reveal or shadow line between surfaces.
S4S W/ NOTCHES [1-1/4 X 4-3/4]
S4S [1/2 X 2-3/8]

S4S W/ NOTCHES [1-1/4 X 4-3/4]
S4S [1/2 X 1-3/4]
S4S [1/2 X 1-3/4]
Alonzo Roberson House, Binghamton, New York

The Breakers, Newport, Rhode Island

Burgess-Maschmeyer House, 1209 Government Street, Mobile, Mobile County, AL

The Breakers, Ochre Point Avenue, Newport, Newport County, RI
ITALIAN RENAISSANCE ARCHITECTURE

The architecture of the Italian Renaissance (early 15th through early 17th centuries) was a conscious revival and development of the architecture of the Greek and Roman civilization and accompanied an interest in classical thought and material culture. Developed first in Florence, with Filippo Brunelleschi as one of its innovators, the style quickly spread through Italy and eventually across Europe.

Renaissance style places emphasis on symmetry, proportion, geometry and the regularity of parts. Orderly arrangements of columns, pilasters and lintels, as well as the use of semicircular arches, hemispherical domes, niches and aediculi replaced the more complex proportional systems and irregular profiles of medieval buildings.

ITALIAN RENAISSANCE STYLE MOULDINGS

Renaissance style mouldings are derived from those used in classical temple architecture. Proponents of the style include Jacopo Barozzi da Vignola, Andrea Palladio, and Michelangelo di Lodovico Buonarroti, among others.
ITALIANATE ARCHITECTURE

Italianate architecture was inspired by the rural villas in the Italian countryside. It typically will include low pitched gable roofs with overhanging eaves, supported on scroll-cut brackets, arched windows and doors, and tower forms.

ITALIANATE STYLE MOULDINGS

Italianate style mouldings are typically elaborate combinations of shapes and profiles, frequently involving standardized profiles, fretwork, and turnings made by machines.
Friends Select School, Log Cabin, Philadelphia, Pennsylvania

Log House, Saint Charles, Missouri

Laurel Lodge, Log Cabin, Arbutus Road, Greenlawn, Suffolk County, NY

Moraine Lodge, Bear Lake Road, Estes Park, Larimer County, CO
LOG HOUSE ARCHITECTURE

Historically, most log houses were simple structures that were somewhat impermanent, and less finished or less architecturally sophisticated than a typical house. It was usually constructed with round, hewn, or hand-worked logs, and often was the first generation home building erected quickly for frontier shelter. Later, the log cabin style became highly stylized and was used for rural retreats and vacation homes.

LOG HOUSE STYLE MOULDINGS

Log House Style Mouldings are simple and sometimes rustic, frequently derived from simple boards, s4s, rough-sawn lumber, or timbers.
Mid-century modern home built by the Alexander Construction Company, Palm Springs, California

Elvis Presley honeymoon house, Palm Springs, California
MID-CENTURY MODERN ARCHITECTURE

Recognized by scholars and museums worldwide as a significant design movement, Mid-Century modern is an architectural, interior and product design form that generally describes mid-20th century developments in modern design, architecture, and urban development from roughly 1933 to 1965. Mid-Century Modern architecture emphasized creating structures with ample windows and open floor-plans with the intention of opening up interior spaces and bringing the outdoors in.

MID-CENTURY MODERN STYLE MOULDINGS

Mid-Century Modern style mouldings are characterized by clean lines and simple shapes similar to the moulding designs shown below.
NEOCLASSICAL ARCHITECTURE

Neoclassical architecture is an architectural style derived from the architecture of Classical antiquity, the classical “orders” of architecture, the Doric, Ionic and Corinthian, etc. It frequently employs principles described by the 1st Century Roman architect, Vitruvius, the Italian Renaissance architect Andrea Palladio and later Neoclassicists. Neoclassical architecture tends to be more pure in form than architecture that merely includes classical columns.

Partly because of Thomas Jefferson’s influence, but also because of its associations with the enlightenment, neoclassicism was a favorite style for early colonial and federal-period buildings in America.

NEOCLASSICAL STYLE MOULDINGS

Neoclassical style mouldings are derived from those used in classical temple architecture. Proponents of the style include Inigo Jones, Christopher Wren, and Thomas Jefferson, among others.
CUSTOM CROWN [1-5/16 X 5-3/8]
CUSTOM MOLD [1-5/16 X 3-1/2]
CUSTOM CROWN [1-1/2 X 5-3/8]
CUSTOM S4S [1 X 1-5/8]
CUSTOM S4S [1/2 X 13]
CUSTOM S4S [1-1/8 X 1-5/8]
CUSTOM S4S [1-1/4 X 1-5/8]

CUSTOM CROWN [5/8 X 3/8]
CUSTOM MOLD [1-3/4 X 4]
CUSTOM CROWN [1 X 4-5/8]
CUSTOM S4S [1/2 X 8-5/8]
CUSTOM BACKBAND [1-7/8 X 2-1/4]
CUSTOM CASING [1-1/8 X 5-1/8]

*Mouldings from Monticello, State Route 53 vicinity, Charlottesville, Charlottesville, VA, Dining Room
*1/4 scale for cornice and window entablature.
CUSTOM PANEL MOLD [2-1/4 X 4-1/2]
CUSTOM CHAIR RAIL [3/4 X 1-1/4]

CUSTOM S4S [1-1/2 X 2-1/2]
CUSTOM CASING [1-1/2 X 13-1/2]
CUSTOM MOLD [2 X 2-15/16]

*Mouldings from arch not shown.*
CUSTOM BACKBAND [2-1/2 X 2-1/8]
CUSTOM CASING [1-1/4 X 4-7/8]
CUSTOM CROWN [1-1/8 X 4-3/32]
CUSTOM S4S [3/4 X 9-1/4]

*Mouldings from Monticello, State Route 53 vicinity, Charlottesville, Charlottesville, VA, Dining Room*
OCTAGON ARCHITECTURE

The octagonal house plan became a fad in the mid nineteenth century, promoted by Orson Squire Fowler. According to Fowler, the octagonal plan was cheaper to build, easier to heat, and provided more square footage than a rectangular house. Octagonal houses were built in the styles popular at the time, from very simple vernacular buildings to highly ornate Greek Revival, Gothic Revival and Victorian concoctions. The architectural style is applied to the octagon plan, making it one of the most diverse house types in terms of stylistic expression.

OCTAGON STYLE MOULDINGS

See Greek Revival, Italiate, or Victorian style mouldings.
Isaac Meason House, Dunbar, Pennsylvania

Mount Airy, State Route 646 vicinity, Warsaw, Richmond, VA

U.S. Post Office & Federal Courts Building, Norfolk, Virginia

Mount Airy, State Route 646 vicinity, Warsaw, Richmond, VA
PALLADIAN ARCHITECTURE

The Italian renaissance architect, Andrea Palladio, may be one of the most influential of all time. His book, “Il Quatro Libri d’architectura”, changed the way builders and architects saw classicism and shaped their buildings. The Palladian villas, churches, and commercial buildings of Venice, Vicenza, and the Veneto continue to inspire designers today and the book remains in print and one of the most reliable of any building design manuals.

PALLADIAN STYLE MOULDINGS

Palladian mouldings are used sparingly. They are simplified versions of their classical counterparts and are less frequently decorated. They include the basic shapes of the fillet, ovolo, cove, cyma, and conge.
S4S [3/4 X 4-13/16]
CUSTOM MOLD [1-1/16 X 2-3/4]
CUSTOM MOLD [3/4 X 3]
3054 [3/4 X 3-5/8]
8022 [1-1/8 X 5]
CUSTOM BACKBAND [2 X 2]
CUSTOM CASING [7/8 X 5-1/2]

CUSTOM PLINTH [2-1/8 X 6-5/8]

5228 [1 x 1-3/4]
S4S [1 x 5-1/4]
Robie House, Chicago, Illinois

E. E. Boynton House, 16 East Boulevard, Rochester, Monroe County, NY

William E. Drummond House, 559 Edgewood Place, River Forest, Cook County, IL

Steffens House, Chicago, Illinois
PRAIRIE ARCHITECTURE

Prairie-style architecture originated at the turn of the twentieth century. Often associated with Frank Lloyd Wright, prairie-style houses were partly derived from Asian sources and inspired by the flat landscape of the American Midwest. They frequently employed natural organic materials and developed new concepts of interior space. The typical prairie-style house plan has sweeping horizontal lines and wide open floor plans. Other common features of this style include broad overhanging eaves, rows of small casement windows, one-story projections, and in many cases a central chimney.

PRAIRIE STYLE MOULDINGS

Prairie style mouldings tend to be used in linear arrangements to emphasize the horizontality of the architecture and to delineate the structural system. They are usually a combination of S4S shapes with sharp edges and corners in complex geometric designs.
ROMANESQUE ARCHITECTURE

The Romanesque style of architecture incorporates wide, round arches supported by short, squat columns and other features from the 11th and 12th century monastic and ecclesiastic buildings of Europe. It is characterized in the United States by a heavy and sometimes ponderous use of rough-faced ashlar masonry, brick, carved textures and usually dark woodwork. Frequently large roof forms, punctuated with round or faceted turrets and broad gables are used. Henry Hobson Richardson popularized the style in the late 19th century and his work and work inspired by it is sometimes referred to as “Richardsonian Romanesque.”

ROMANESQUE STYLE MOULDINGS

Romanesque style mouldings include bold, simple shapes such as the torus and cove that complement the bold forms of the stonework. These bold shapes are frequently paired with small, incidental shapes, fillets, quirks, cavettos, ogees, etc. Wooden trim, built-in cabinetry, paneling, beamed ceilings, windows and doors in Romanesque style buildings are usually finished dark, with a transparent finish rather than being painted.
CUSTOM BACKBAND [1 11/16 X 4 1/8]
S4S [1 X 4 1/8]

CUSTOM PANEL MOLD [3/8 X 7/8]
S4S [1/2 X ]
S4S [7/8 X ]

CUSTOM MOLD [3/4 X 2 5/8]
CUSTOM NECK MOLD [5/8 X 1 1/8]

*Mouldings from the John J. Glessner House Museum, 1800 South Prairie Avenue, Chicago, IL*
TUDOR ARCHITECTURE

The Tudor architectural style is the final development of medieval architecture during the Tudor period (1485–1603) and even beyond, for conservative college patrons. The houses and buildings of ordinary people were typically timber framed, the frame usually filled with wattle and daub but occasionally with brick and the four-centered arch, now known as the Tudor arch, was a defining feature.

TUDOR STYLE MOULDINGS

Tudor style mouldings are characterized by bold coves and ovolos, large chamfers and fillets, beak moulds, and delicate ogees and beads.
John Calvin Owings House, Laurens, South Carolina
Haas-Lilienthal House, 2007 Franklin Street, San Francisco, San Francisco County, CA
John Bremond House, West Seventh & Guadalupe Streets, Austin, Travis County, TX
Morris-Butler House, 1204 North Park Avenue, Indianapolis, Marion County, IN
VICTORIAN ERA ARCHITECTURE

Victorian architecture refers to work built during the reign of Queen Victoria 1837-1901. Culture in the Victorian era gradually moved toward romanticism and away from the rationalism of the Georgian era. Likewise, architecture during the period included many romanticist styles such as Italianate, Gothic Revival, Scottish Baronial, Swiss Chalet, Second Empire, Eastlake, the Shingle and Stick Styles, Colonial Revival, etc.

VICTORIAN STYLE MOULDINGS

Victorian style mouldings are typically elaborate combinations of shapes and profiles, frequently involving standardized profiles, fretwork and turnings made by machines.
PART III

HISTORIC REPRODUCTION MILLWORK

MOULDINGS ONE HAS TRANSCRIBED HISTORIC MOULDING PROFILES FROM VARIOUS SOURCES INCLUDING SCHMIDT’S DOCUMENTATION OF THE GREEK REVIVAL STYLE OF WESTERN NEW YORK, THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS, THE HISTORIC AMERICAN BUILDINGS SURVEY AND OTHERS.
GREEK REVIVAL IN ARCHITECTURE

Considered to be the last phase of the Neo-classical movement, the Greek Revival period ranges from the mid-eighteenth century through the mid-nineteenth century. It was inspired by the rediscovery of ancient Greek architecture following the decline of Ottoman influence. The archaeological survey and subsequent book, *The Antiquities of Athens*, by English architects and explorers, James Stuart and Nicholas Revett, introduced ancient Greek forms into a neo-classicism that had previously been dominated by Rome and the Italian Renaissance.

The Greek Revival Style manifested itself in different ways in different geographic locations, but coincided with the emergence of the American Republic.

ASHER BENJAMIN, MINARD LAFEVER, CARL F. SCHMIDT

One area where a distinct and uniquely American variant of Greek Revival buildings were constructed was in Upstate and Western New York. Inspired by builder's manuals and treatises by Benjamin and Lafever, these buildings attracted the attention in the 1940's of Rochester architect, Carl F. Schmidt. Schmidt documented houses in and around Rochester and published his work in limited editions. Mouldings One has transcribed some of his drawings and made them accessible to a larger public.
ENTRANCES AND WINDOWS

1. Entrance door and window details of the 1838 addition to the Livingston Park Seminary, Livingston Park and Troup Street, Rochester, New York, built in the 1820’s.

2. The north entrance door to the Campbell-Whittlesey House, corner South Fitzhugh and Troup Streets, Rochester, New York, erected 1835-7.


MANTLEPIECES


2. Parlor mantle, Campbell-Whittlesey House, 5 Fitzhugh & Troup Street, Rochester, New York, erected in 1835.


INTERIORS DOORWAYS AND WINDOWS


3. Door from front parlor to hall, house at 75 South Fitzhugh Street, Rochester, New York, erected before 1840.

4. South door in the east parlor, Campbell-Whittlesey House, 5 Fitzhugh & Troup Street, Rochester, New York, erected in 1835.


6. Door from hall to front parlor, house at 75 South Fitzhugh Street, Rochester, New York, erected before 1840.

7. Parlor Door, Vance House, 57 Second Street, Geneso, New York, erected about 1823.

2. Campbell-Whittlesey House, 1835-7

Scale: 3/4 inch = 1'
MORE ON GREEK REVIVAL ENTRANCES

Carpenters and Stonemasons who followed the instructions in the building manuals of the Greek Revival period, frequently made the front entrance to their buildings a special feature that individualized their work. The front door is frequently the most elaborately decorated and refined part of the facade. Below are some prominent entrances to buildings in the Rochester, NY area, originally documented by Carl Schmidt.
THE GOLDEN AGE OF WOODWORKING

Refinement of the woodworkers craft since the Italian Renaissance has led to the varied development of architectural decorating styles sometimes based on historical examples and sometimes generated through artisan creativity. The craft of woodworking and wood trimming may have reached a pinnacle in the 18th century, with unparalleled quality of design and workmanship, plentiful raw materials, and abundant skilled labor.

WHITE PINE SERIES MONOGRAPHS

The White Pine Series of Architectural Monographs was a landmark publication originally made to promote White Pine as a building material. It presented drawings, photographs and descriptions of early American Architecture to subscribers. The Monograph series was absorbed into Pencil Points Magazine in the 1930’s and has been reprinted several times since. Many of the contributors to the Monograph Series became involved in the Historic American Buildings Survey (HABS).
GLOSSARY OF MOULDING TERMS

Back Band - Rabbeted moulding surrounding the outside edge of casing

Base - Moulding applied where floor and walls meet, forming a visual foundation

Base Cap - Decorative moulding installed flush against the wall and top of an S4S baseboard

Cased Opening - An interior opening without a door that is finished with jambs and trim

Casing - Moulded or surfaced-four-sided pieces of various widths and thicknesses for trimming out door and window openings

Corner Blocks - Square blocks used in place of mitering the sides and head casing

Cove - Moulding with a concave profile used at corners, particularly as a ceiling cornice

Chair Rail - Wooden moulding placed along the lower part of the wall to prevent damage
Crown - Highest part of built-in or wall, often above eye level, usually the upper trim on interior walls

Dentil Block - A smaller rectangle block which can be spaced closely together in a series or in sequence with moulding and projecting like teeth as used in cornice, front entrances and mantels, and crossheads

Door Stop - Moulding nailed to faces of the door frame to prevent the door from swinging through

Entablature - The superstructure of mouldings and bands which lie horizontally above columns, resting on their capitals

Hand Rail - Hand support in a stairwell

Jamb - Top and two sides of a door or window frame

Mouldings - Ornamental strips used to decorate a surface, often used to accent or emphasize the ornamentation of a structure and to conceal surface or angle joints

Nosing - Rounded edge of a stair step
Panel Mold - a decorative pattern, originally used to trim out raised panel wall construction. Most useful fabricated as a frame, surrounding attractive wall coverings for a paneled effect on walls

Rosette / Plinth Block - Rosette is a decorative block in the upper corner of windows and doors. Plinth is the base block which is placed on both sides of the door resting on the floor

Shoe Rail - Primarily used for closed stairs with a curb wall. The shoe rail sits on top of the curb wall and the balusters fit inside the shoe rail. The fillet is cut and pieced between the balusters

Shoe Mold - Quarter round trim applied at the bottom of baseboard where it meets the floor

Tongue & Groove - Lumber machined to have a groove on one side and a protruding tongue on the other side, so that pieces fit snugly together with the tongue of one fitting into the groove of the other
Wainscoting - Lower interior wall surface (usually 3 to 4 feet above the floor) that contrasts with the wall surface above it

Window Sill - Interior trim member serving as a window frame sill cap
FURTHER READING

The reading list shown below is far from exhaustive. We recommend visiting the bookshop at classicist.org or visiting your local bookstore for additional architectural and historical insight and information.


ABOUT ARCHITECT, DAVID ELLISON, AIA

David Ellison is a registered architect in Ohio and New York and is a member of the American Institute of Architects, and maintains a record with the National Council of Architectural Registration Boards. He is the President of the Ohio and Lake Erie Chapter of the Institute of Classical Architecture and Art. David Ellison is also a member of the Historic District Subcommittee of the Gates Mills Architectural Review Board. He studied architecture and received his professional degree from The Cooper Union for the Advancement of Science and Art in New York City.

To learn more about David and his exceptional work, we invite you to view his portfolio at www.dhellison.com.

MOULDINGS ONE: MEMBER OF THE ICAA

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