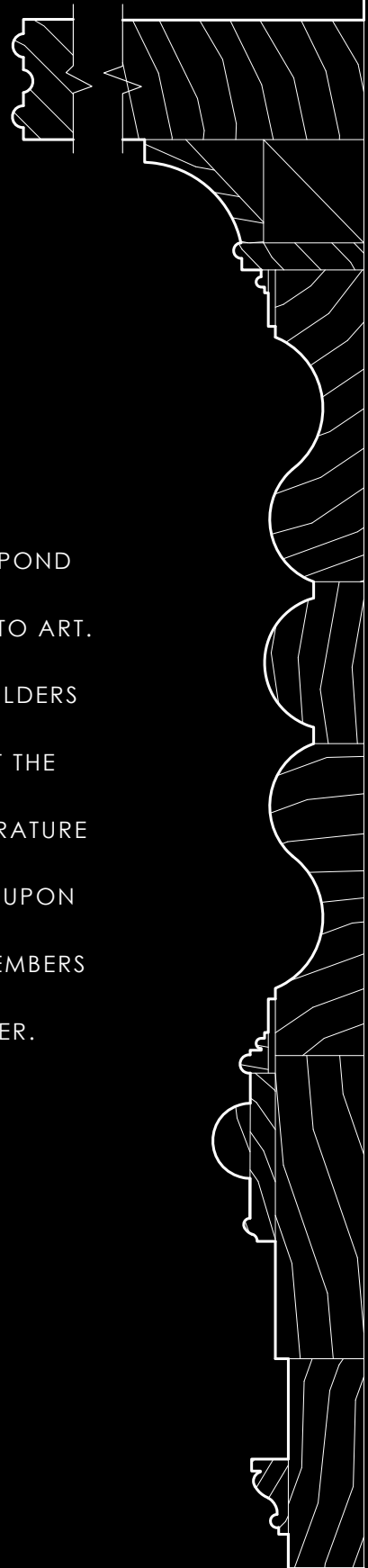


MOULDINGS ONE

BOOK OF STYLES AND HISTORIC WOODWORK

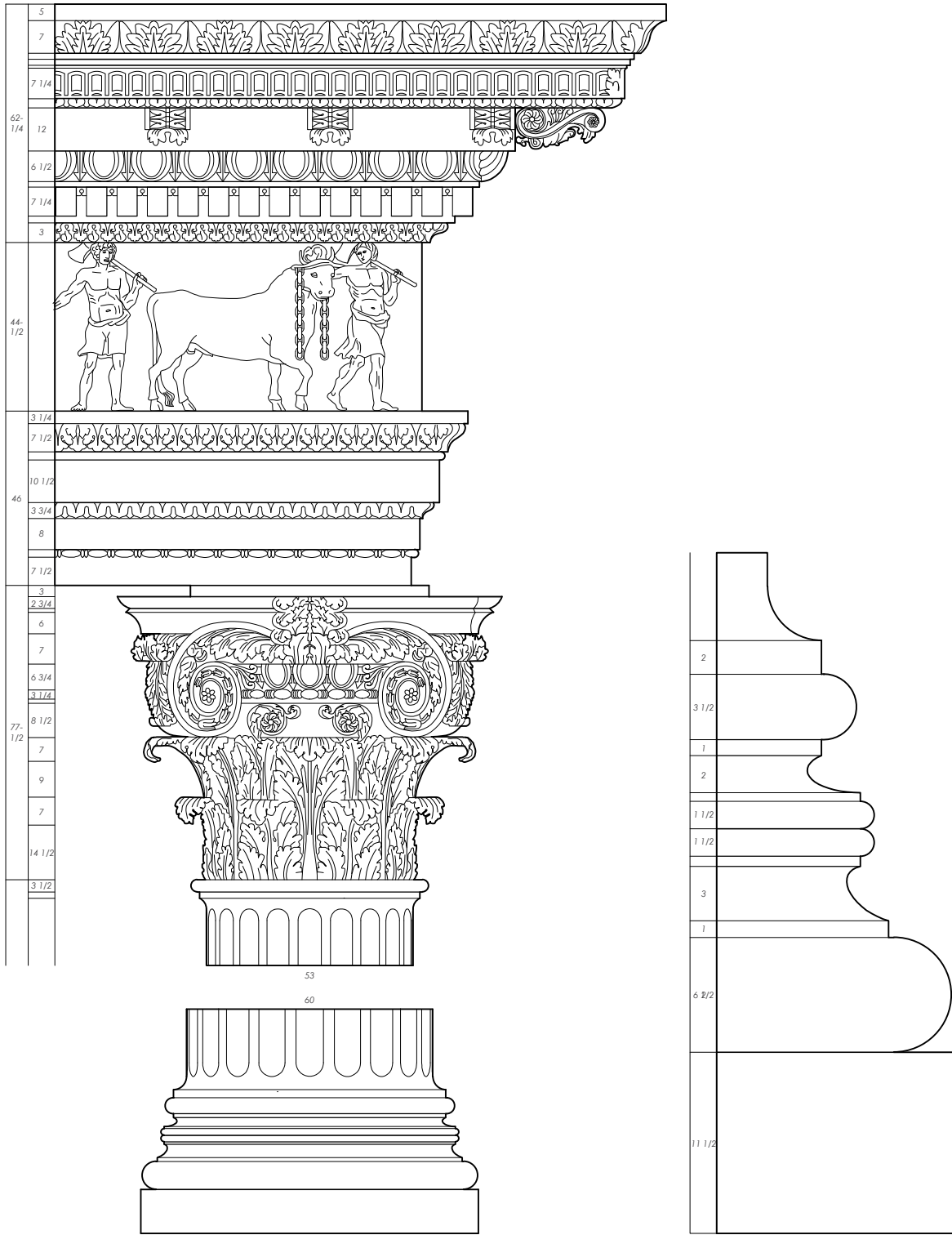


MOULDINGS AS ART

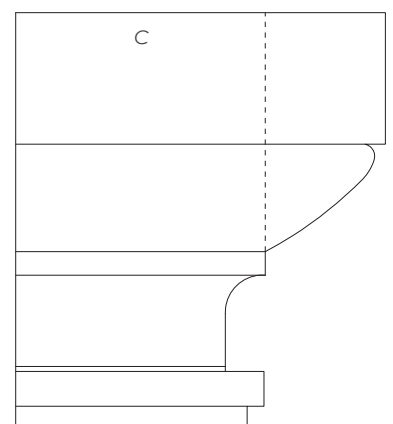
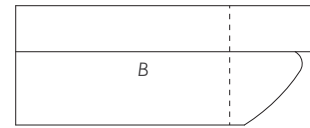
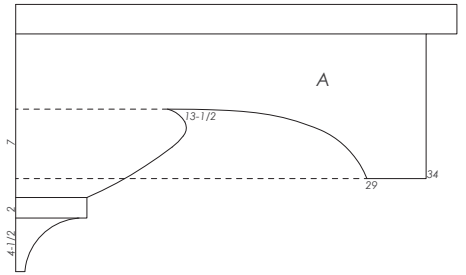
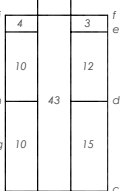
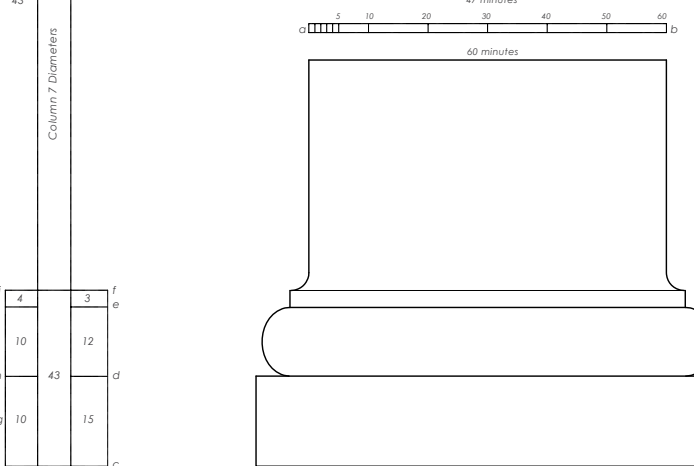
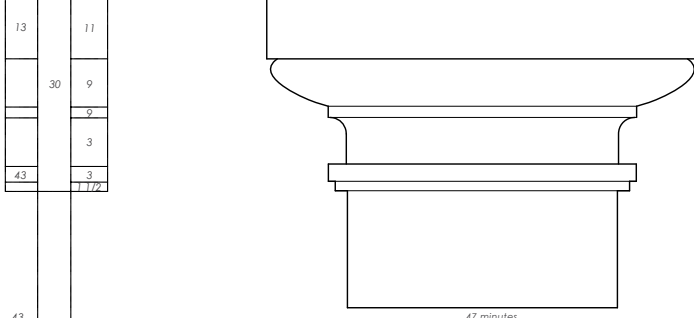
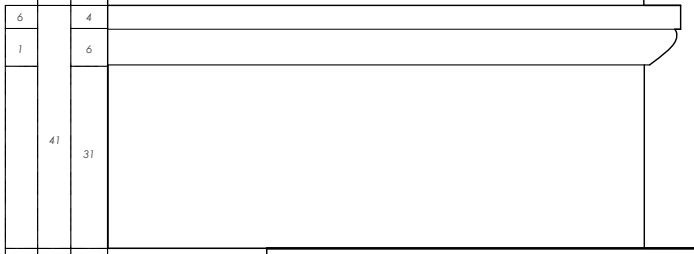
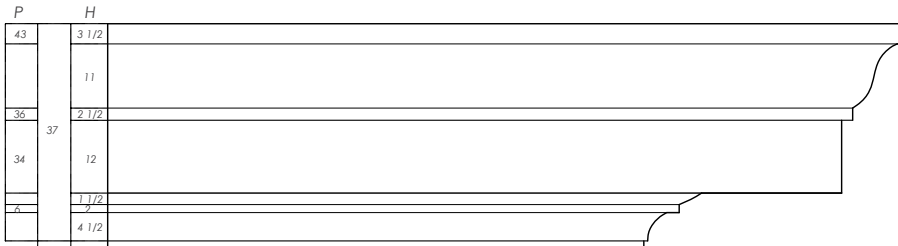
WE CAN SAY THAT MOULDINGS CORRESPOND
TO WORKS IN LITERATURE OR TECHNIQUE TO ART.
ALL WRITERS USE WORDS JUST AS ALL BUILDERS
AND ARCHITECTS USE MOULDINGS; BUT THE
SUCCESS OR FAILURE OF A PIECE OF LITERATURE
OR AN ARCHITECTURAL MOTIF DEPENDS UPON
THE SKILL WITH WHICH THE WORDS OR MEMBERS
OF THE MOULDINGS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

-CARL F. SCHMIDT

FROM THE ARCH OF TITUS AT ROME



COMPOSITE ORDER.



TUSCAN ORDER.

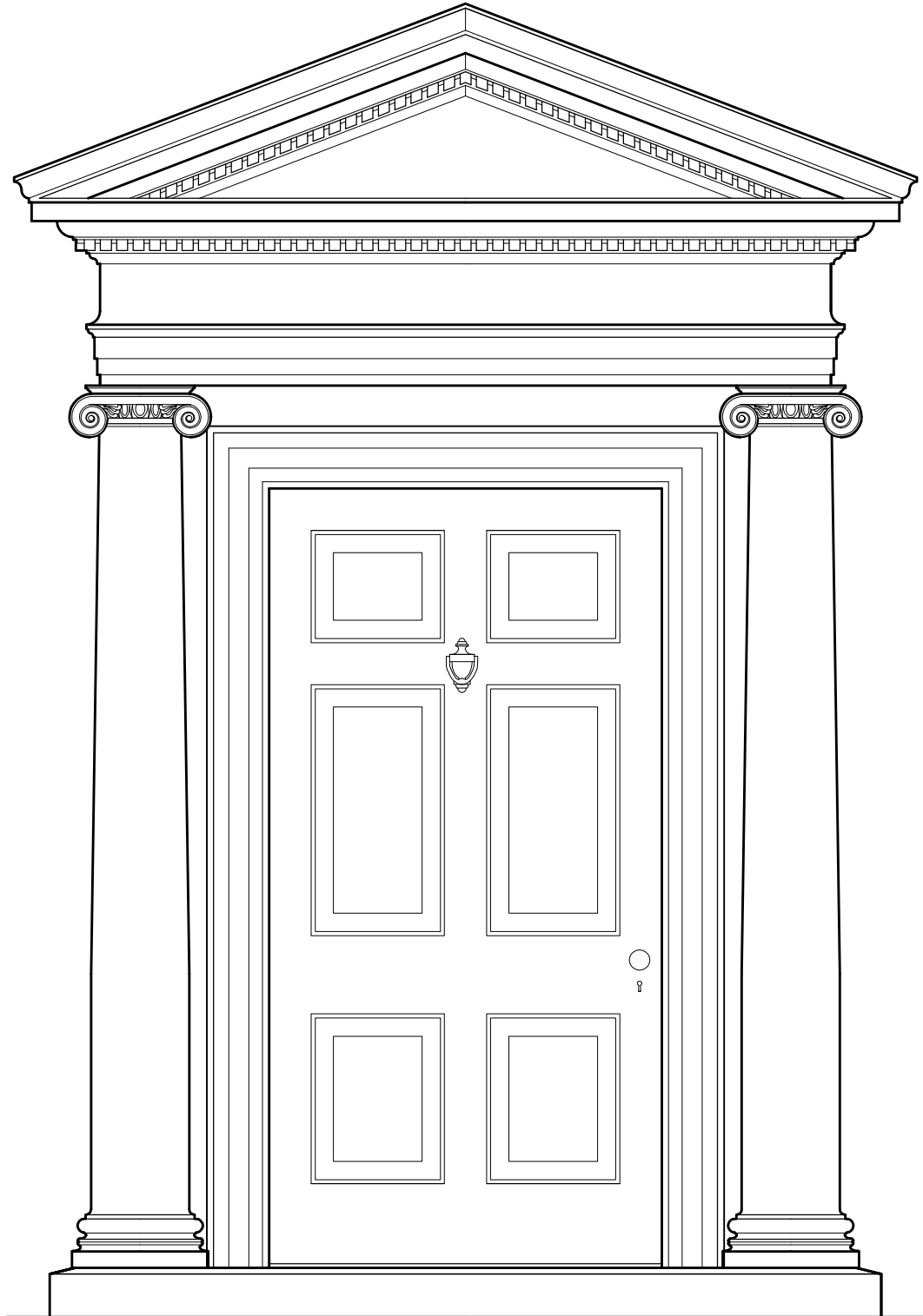


"Villa Capra" La Rotonda, Vicenza, Italy, 1566

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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BRAZILIAN CHERRY

HARDNESS 2350



ASH

HARDNESS 1320



LYPTUS

HARDNESS 2228



BEECH

HARDNESS 1300



SAN. MAHOGANY

HARDNESS 2200



RED OAK

HARDNESS 1290



HICKORY/PECAN

HARDNESS 1820



BIRCH

HARDNESS 1260



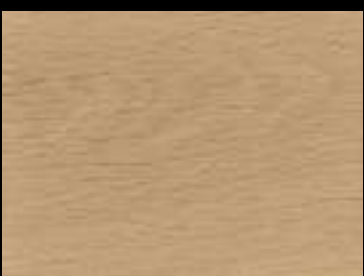
HARD MAPLE

HARDNESS 1450



WALNUT

HARDNESS 1010



WHITE OAK

HARDNESS 1360



SASSAFRAS

HARDNESS 1000



CHERRY
HARDNESS 950



KNOTTY ALDER
HARDNESS 590



CURLY MAPLE
HARDNESS 950



POPLAR
HARDNESS 540



SOFT MAPLE
HARDNESS 950



BASSWOOD
HARDNESS 410



HON. MAHOGANY
HARDNESS 800



KNOTTY PINE
HARDNESS 380



AFR. MAHOGANY
HARDNESS 800



CLEAR PINE
HARDNESS 380



SPANISH CEDAR
HARDNESS 600

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.

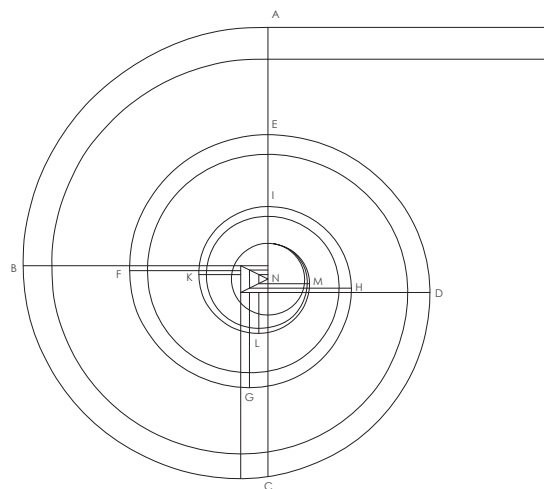
Eventually, I came to understand that everyone I was talking to had either taught themselves about mouldings or had a mentor who had taught them part of what they knew. The experts had studied old buildings and old books and learned to draw cornices and paneling on their own. I also learned that most 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.

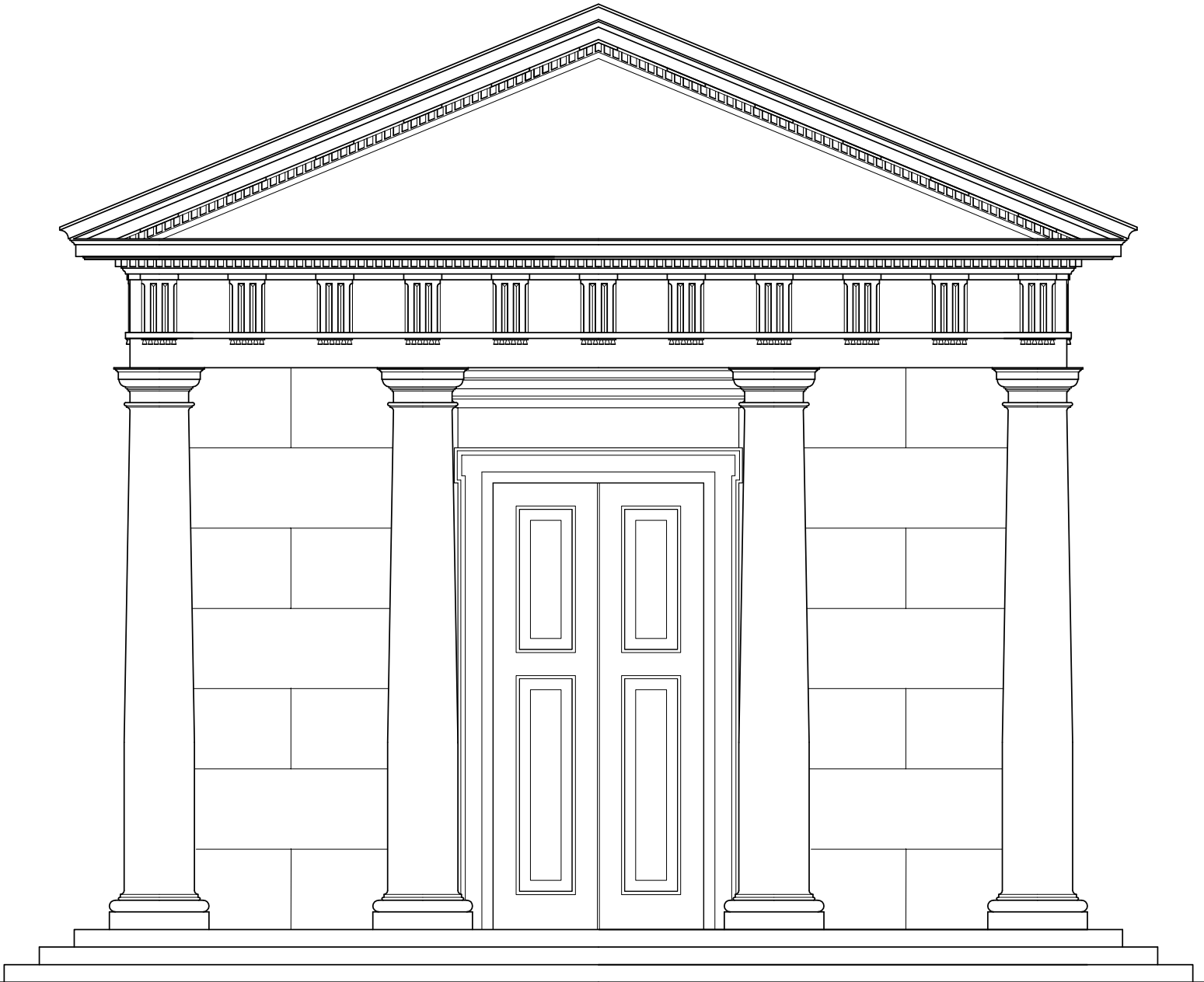


-Stephen Trudic, Jr.



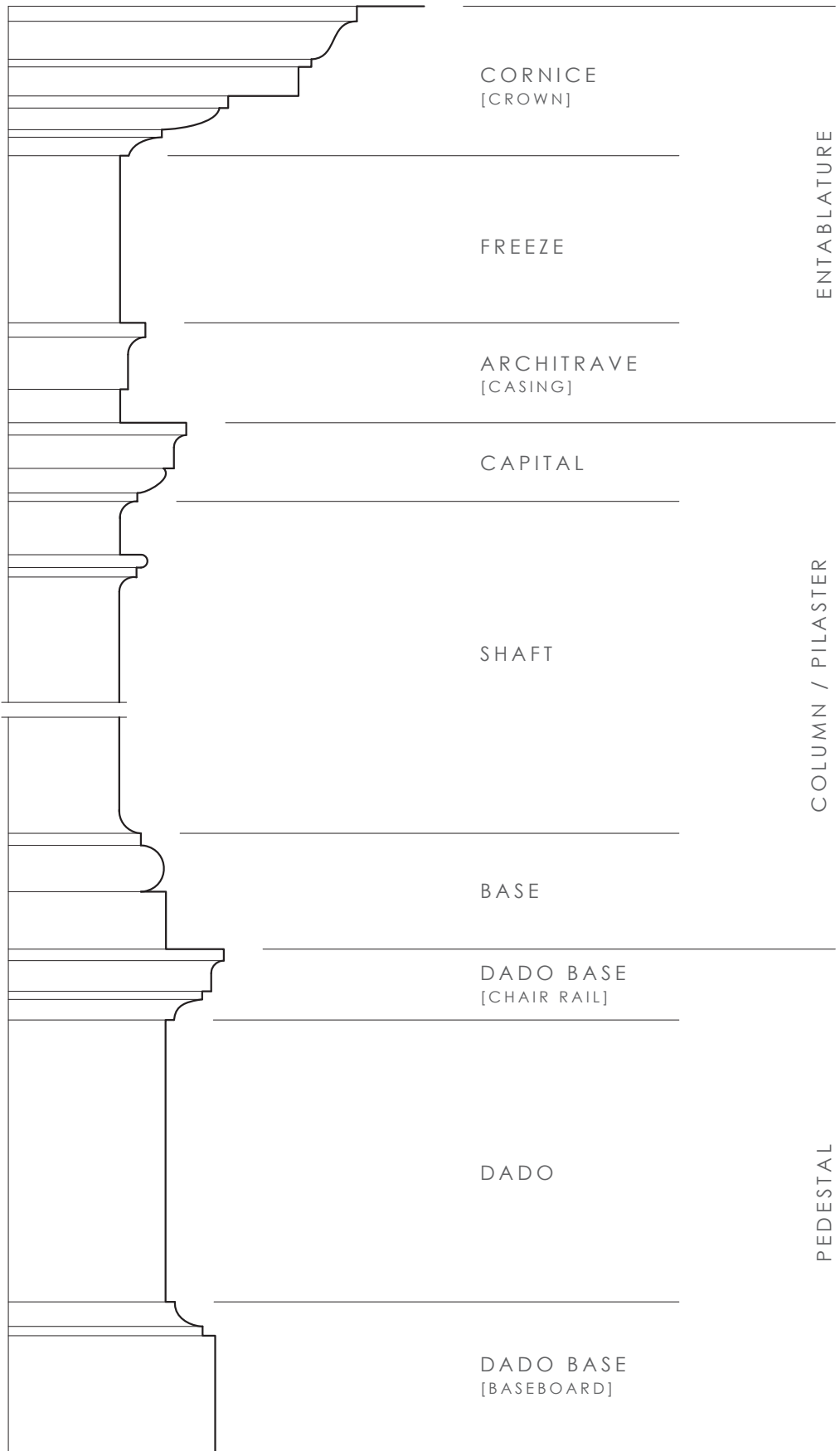
IONIC VOLUTE

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.

WHEN APPLIED TO MODERN WORK, THESE PROPORTIONS INFORM THE SIZE OF A CORNICE, THE NATURE OF A DOOR OR WINDOW CASING AND THE OTHER MOULDINGS AND DETAILS OF A BUILDING. THE SHAPES AND PROFILES AND THEIR COMBINATIONS ARE GOVERNED BY RULES OF COMPOSITION, MUCH LIKE ANY OTHER LANGUAGE. IN MANY INSTANCES, THE DESIGNS OF MOLDINGS ARE DERIVED FROM CLASSICAL EXAMPLES IN GREEK AND ROMAN TEMPLE ARCHITECTURE. SOME SHAPES AND COMBINATIONS ARE DERIVED FROM OTHER SOURCES SUCH AS THE GOTHIC ARCHITECTURE OF THE MIDDLE AGES. IN ANY CASE, A BASIC KNOWLEDGE OF HISTORICAL PRECEDENTS, THE NAMES OF THE SHAPES OF THE MOLDINGS, AND THEIR COMMON USAGE MAKES SUCCESSFUL DESIGN OF A TRIM PACKAGE IN A BUILDING EASIER AND MORE SATISFYING.

THE VOCABULARY OF MOULDINGS

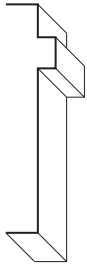
Moldings are combined in a way similar to how words are combined to form a language with rules of conventional sentence structure, grammar, and syntax.

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

BASIC SHAPES OF MOULDINGS

STRAIGHT

FILLET

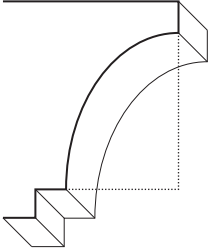


FACIA

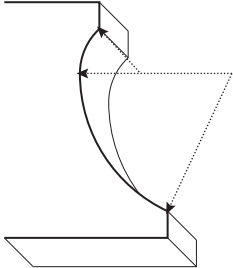


CONCAVE

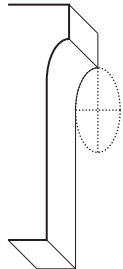
CAVETTO



SCOTIA

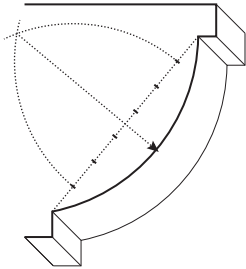


CONGE

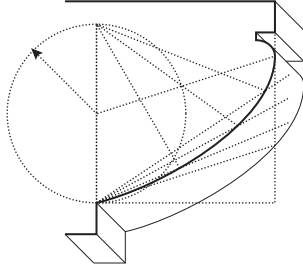


CONVEX

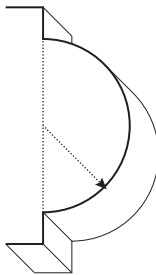
OVOLO



ECHINUS



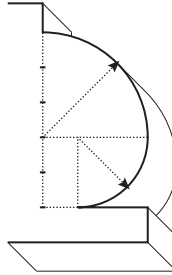
TORUS



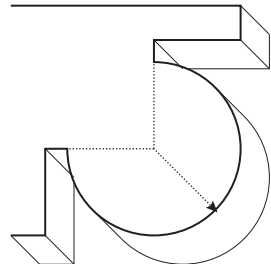
ASTRAGAL BEAD



THUMB

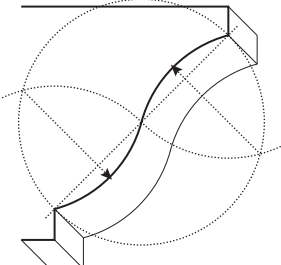


3/4 BEAD

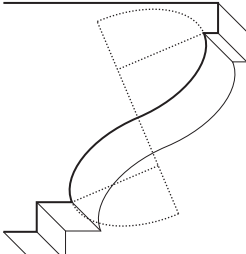


COMPOUND

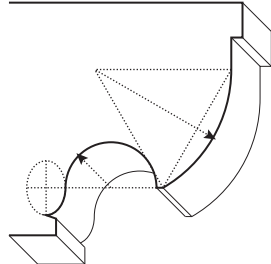
CYMA RECTA



CYMA REVERSA



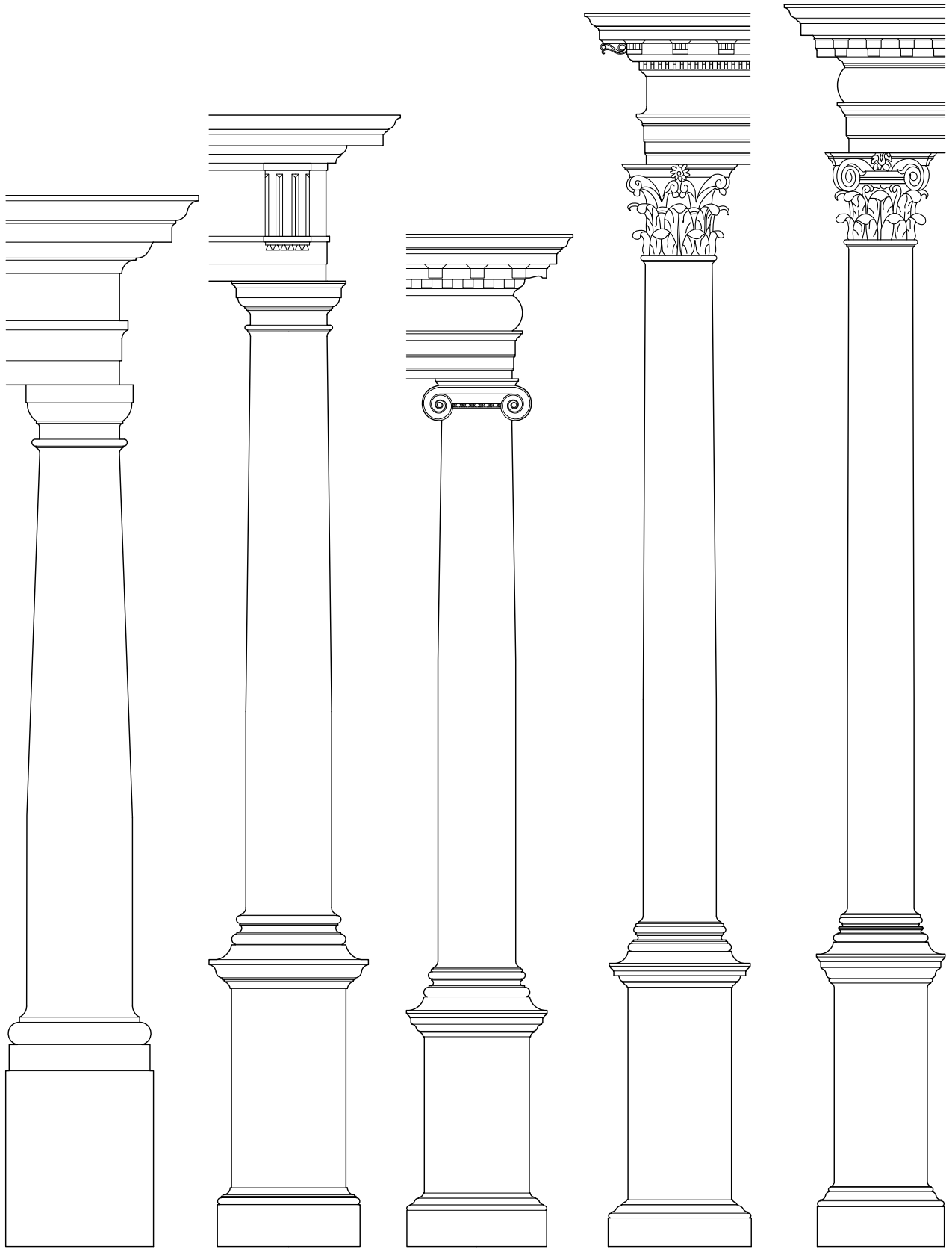
BEAK



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.

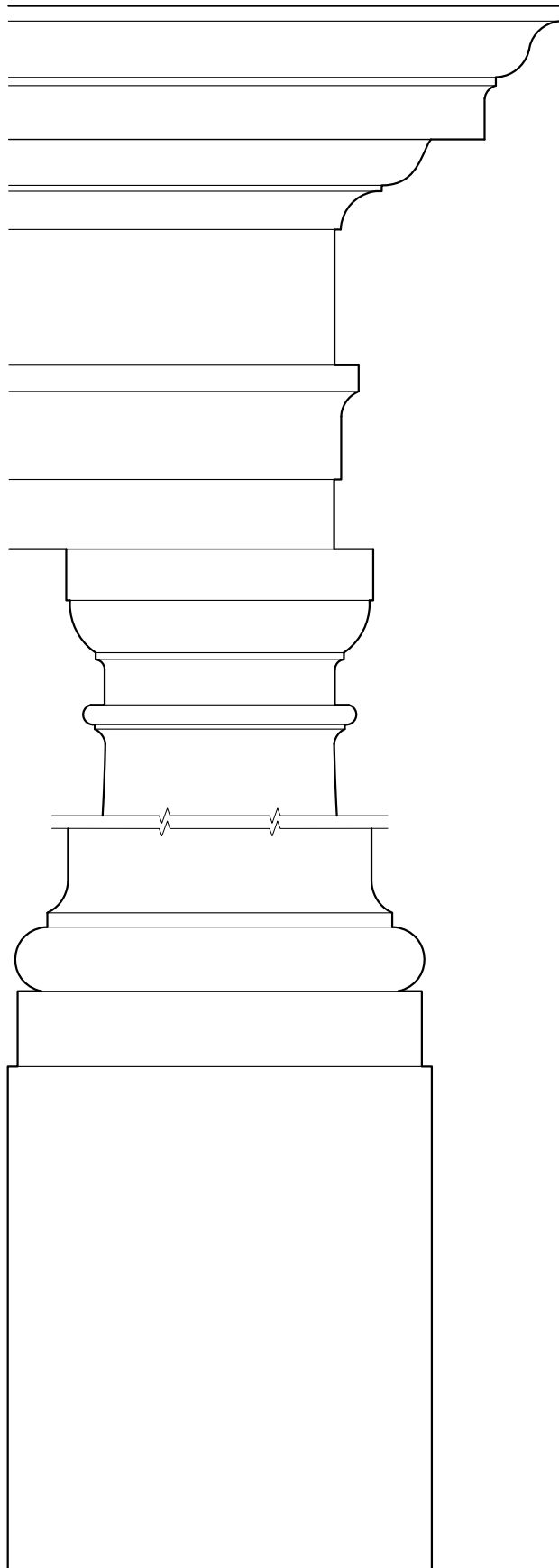
IONIC.

CORINTHIAN.

COMPOSITE.

TUSCAN ORDER

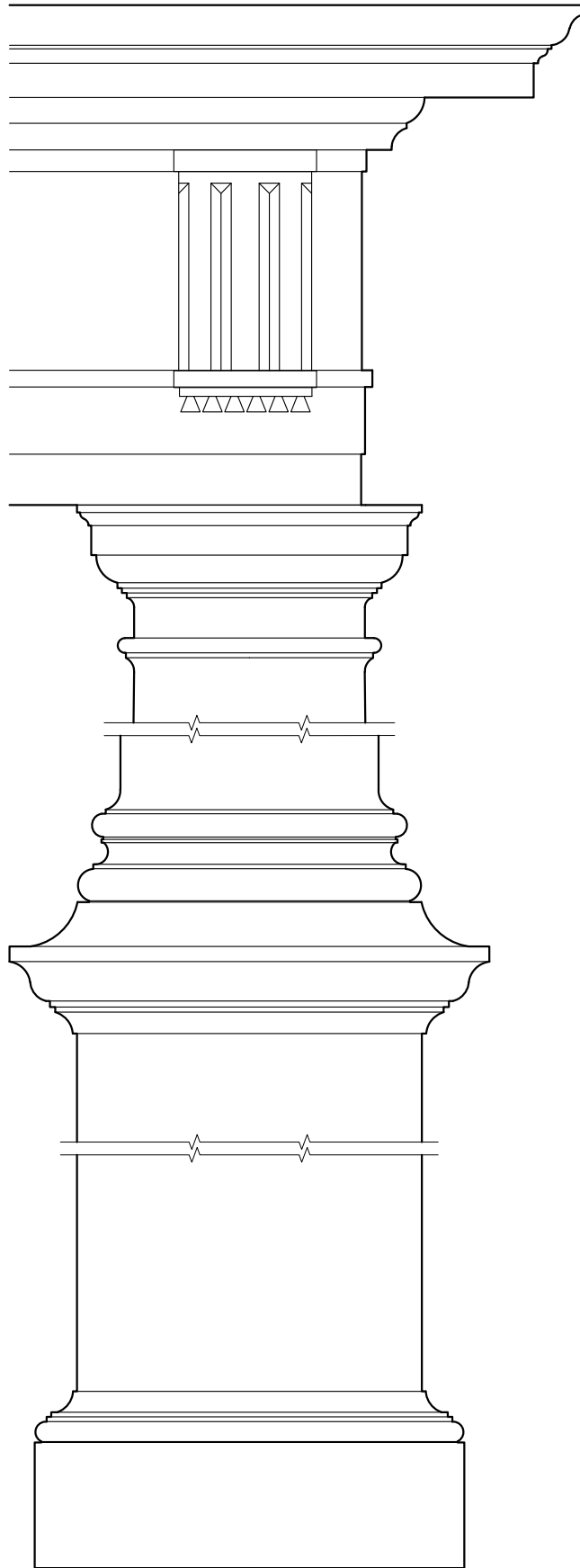
According to Vitruvius, the Tuscan order is the most simple and plain of all the orders of architecture because it retains something of the antique and lacks the ornamentation that distinguish the others. It is appropriately used in rural and agricultural settings and its proportions are suitable for wooden construction allowing longer spans between columns. It was invented in Tuscany, from where its name is derived.



TUSCAN ORDER AS CONCEIVED BY ANDREA PALLADIO.

DORIC ORDER

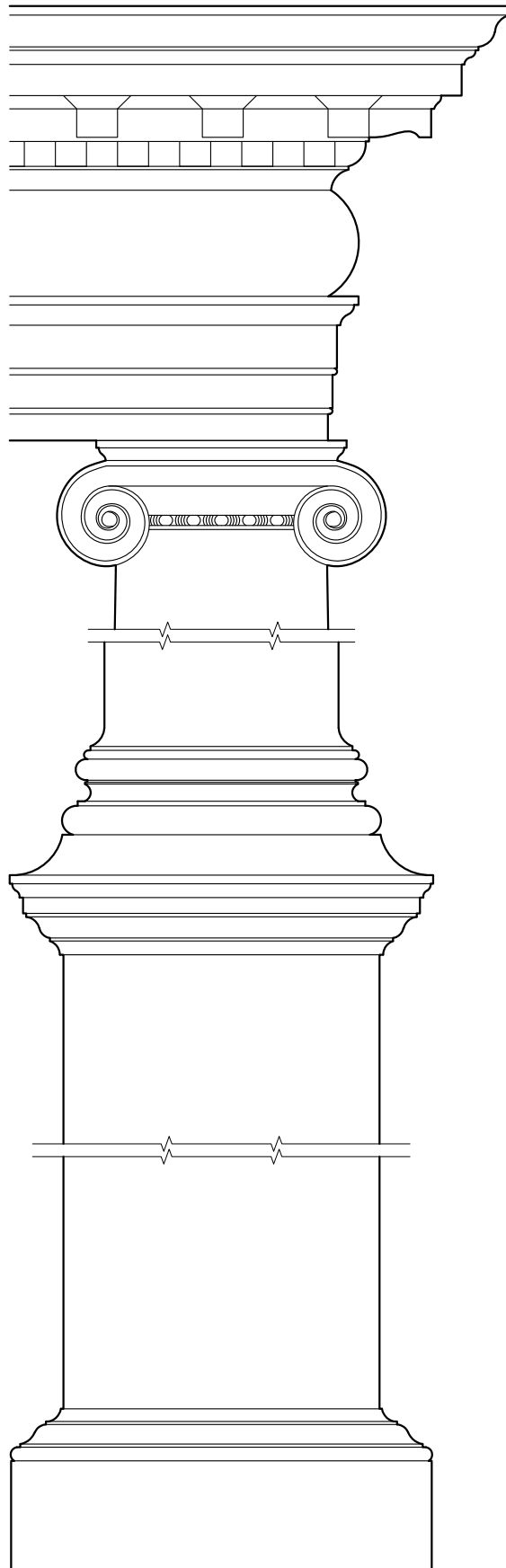
Vitruvius attributed the proportions of the Doric order to manly beauty, exhibiting unadorned strength. Initially, the proportions of the width to the height of a Doric column were 1:6, roughly the same as those of an adult male, while more modern proportions tend toward 1:8. It derives its name and origin from the Dorians, one of the four major ethnic groups into which the Greeks divided themselves. The Doric was the earliest and simplest of the Classical orders used for temples.



DORIC ORDER AS CONCEIVED BY ANDREA PALLADIO.

IONIC ORDER

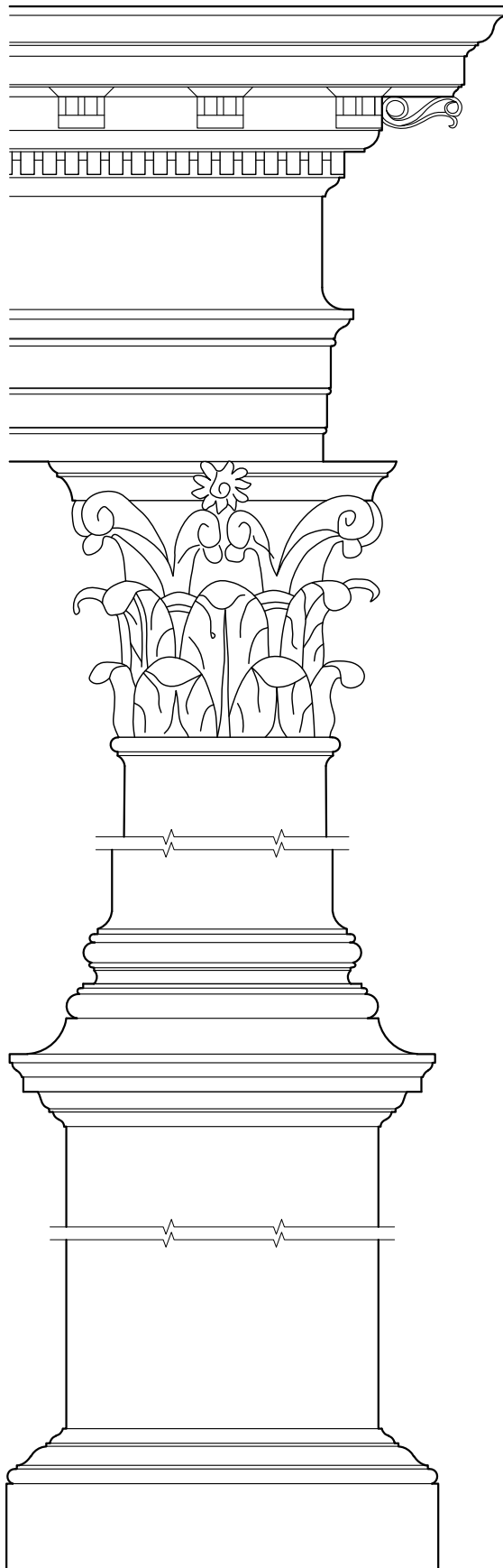
Vitruvius attributes the proportions of the Ionic order to the slenderness of women, with a base acting as a shoe, volutes like curly ringlets at its capital or head, and flutes down its shaft, falling like the folds of in the robes worn by matrons, delicate, adorned and proportioned accordingly. It is taller and more slender than the Doric, with a ratio of width to height from 1:8 to 1:9 1/2. The Ionic order derives its name and origin from Ionia, a coastal region of what is now Turkey, that was settled by the Ionian Greeks.



IONIC ORDER AS CONCEIVED BY ANDREA PALLADIO.

CORINTHIAN ORDER

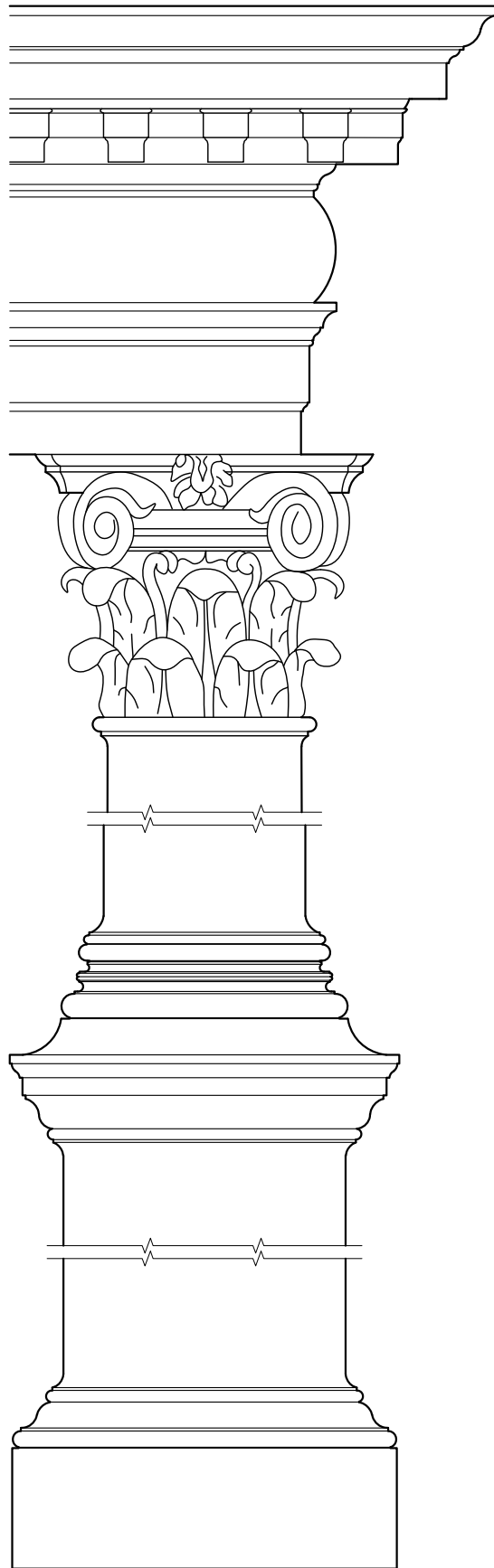
The most elegant of the orders, the Corinthian order is said to have been inspired by an acanthus plant growing up along the sides of a votive basket that had been laid on top of a young maiden's grave. Vitruvius recounts that the Greek architect and sculptor, Callimachus, built the first temple in the Corinthian order with capitals resembling the basket, surrounded by acanthus stalks and leaves bent into volutes by a roof tile. Its proportions and details are often similar to the Ionic Order, though the leafy capitals are strikingly different. Its name and origins can be traced to Corinth, a city in the north of the Peloponnese.



CORINTHIAN ORDER AS CONCEIVED BY ANDREA PALLADIO.

COMPOSITE ORDER

The Composite order, which is also called Latin because it was invented by the ancient Latinian Romans, includes elements of the Ionic and Corinthian orders. It is more slender than the Corinthian, with a ratio of width to height of 1:10, though it may be formed similarly to the Corinthian except at its capital. While a Corinthian capital includes curled cauliculi, or stalks that form small inward- and outward-facing volutes, a Composite capital includes the larger form of outward-facing, Ionic volutes. While Roman in origin, the name derives from the Italian Renaissance when architects studying the ancient orders, detected this fifth order of Classical Architecture.

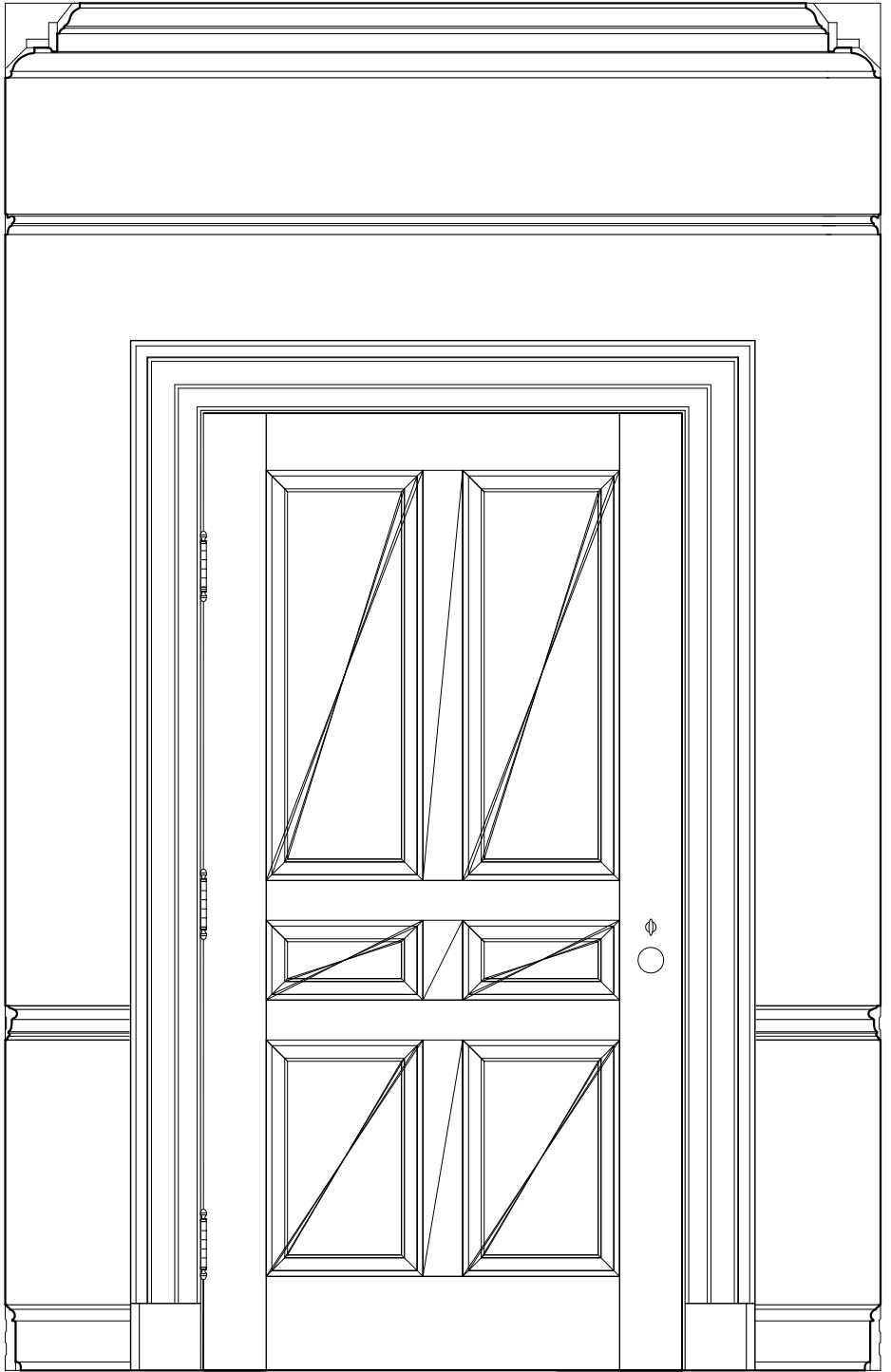
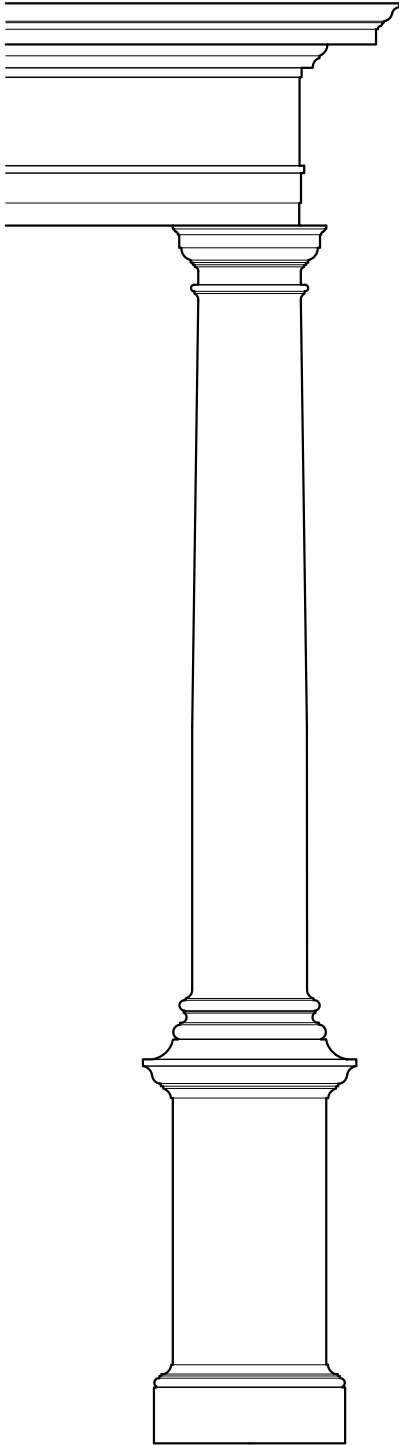


COMPOSITE ORDER AS CONCEIVED BY ANDREA PALLADIO.

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.



ROMAN 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.

For further reading, C. Howard Walker's 1926 book, "*Theory of Mouldings*", presents a thorough description of the subject.

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

-C. HOWARD WALKER

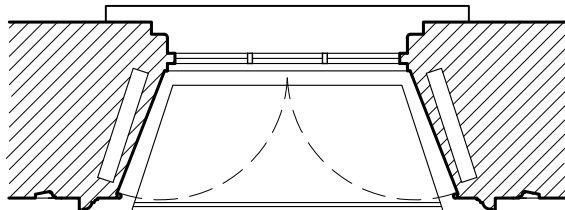
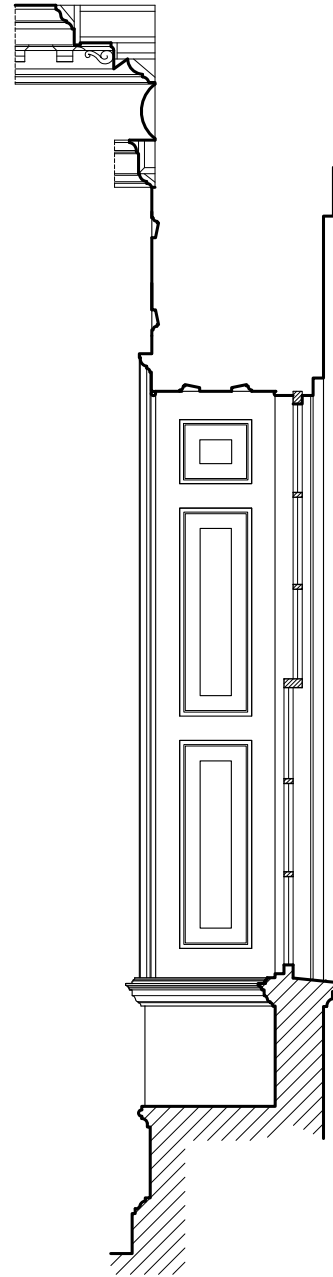
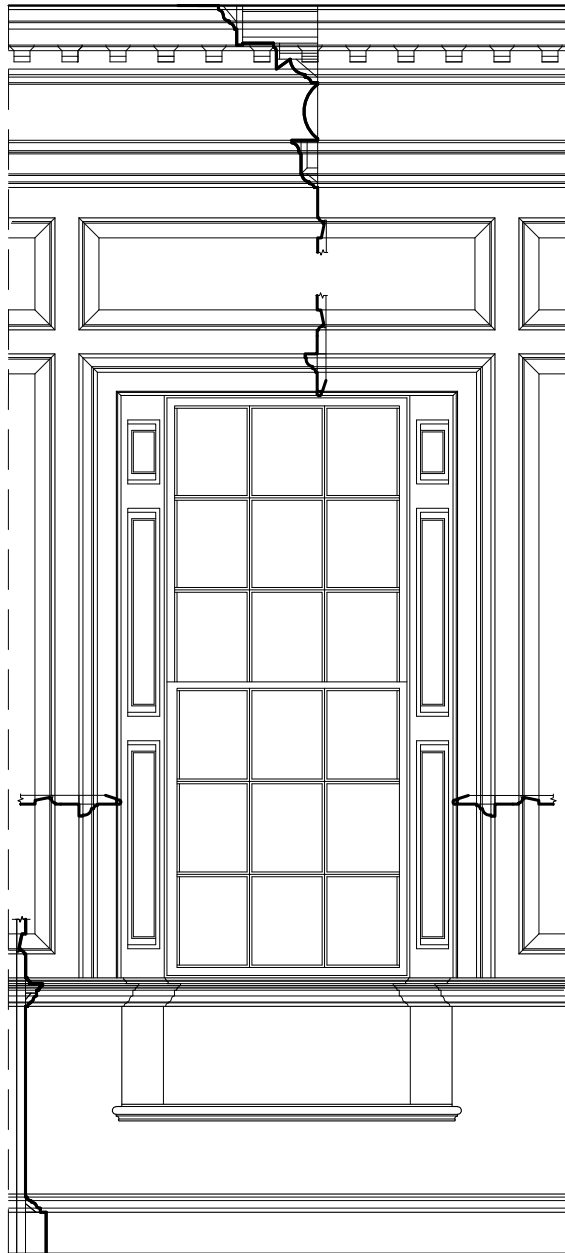
1. OBSERVE HISTORICAL PRECEDENT

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 SHOW 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



JAMES BRICE HOUSE
ANNAPOLIS, MARYLAND
ERECTED 1766
GEORGIAN STYLE

2. STUDY THE COMBINATION OF SHAPES AS USED IN THE ORDERS OF CLASSICAL ARCHITECTURE

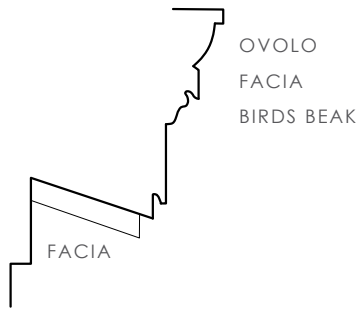
MOULDING PROFILES ARE RARELY USED BY THEMSELVES, BUT INSTEAD IN GROUPS. BY STUDYING THE CLASSICAL ORDERS AND THEIR BASIC SHAPE COMBINATIONS, THE ARCHITECT OR DESIGNER CAN BETTER UNDERSTAND THE APPLICATION OF MOULDINGS AND HOW THEY RELATE TO ONE ANOTHER AND THE WHOLE.

FOR FURTHER READING ABOUT THE ORDERS OF ARCHITECTURE AND THEIR COMBINATIONS OF SHAPE, WE RECOMMEND *THE FOUR BOOKS OF ARCHITECTURE* BY ANDREA PALLADIO, *THE ARCHITECT: OR PRACTICAL HOUSE CARPENTER (1830)* BY BENJAMIN ASHER, *THE FIVE BOOKS OF ARCHITECTURE* BY SEBASTIANO SERLIO, *CANON OF THE FIVE ORDERS OF ARCHITECTURE* BY GIACOMO BAROZZI DA VIGNOLA, AND *THE AMERICAN VIGNOLA: A GUIDE TO THE MAKING OF CLASSICAL ARCHITECTURE* BY WILLIAM R. WARE.

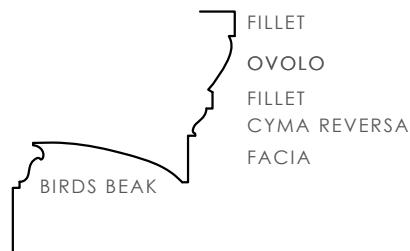
“NOW ARCHITECTURE CONSISTS OF ORDER, WHICH IN GREEK IS CALLED TAXIS... ORDER IS THE BALANCED ADJUSTMENT OF THE DETAILS OF THE WORK SEPARATELY, AND, AS TO THE WHOLE, THE ARRANGEMENT OF THE PROPORTION WITH A VIEW TO A SYMMETRICAL RESULT.”

- MARCUS VITRUVIUS POLLIO

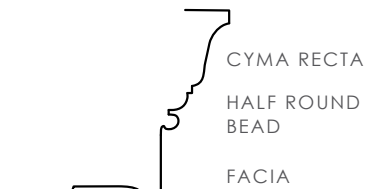
COMBINATIONS FREQUENTLY ADOPTED



PARTHENON



PARTHENON PEDIMENT
[GREEK DORIC]



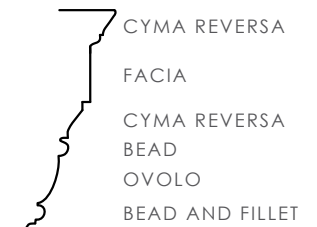
FRIEZE

CONGE
CYMA
FACIA
CYMA
BEAD
FACIA

FACIA

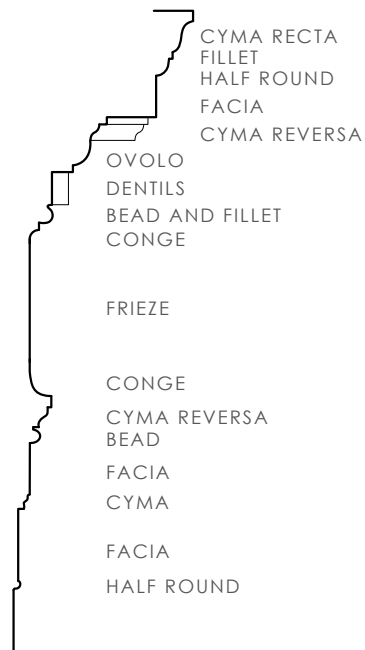
FACIA

ERECTHEION
[GREEK IONIC]

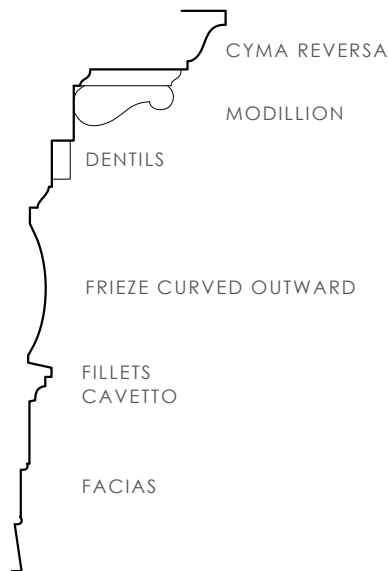


BEAD AND FILLET
CONGE

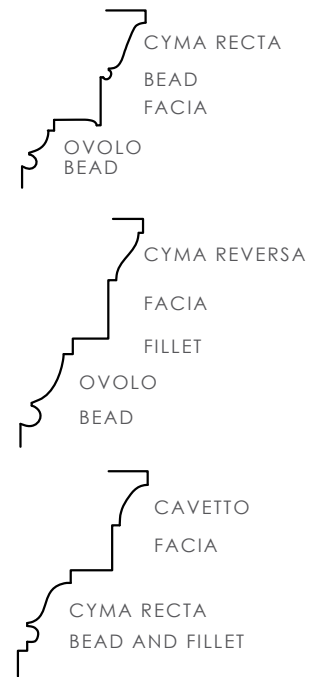
ERECTHEION



TEMPLE OF CASTOR
[CORINTHIAN]



TEMPLE OF POLLUX
[CORINTHIAN]



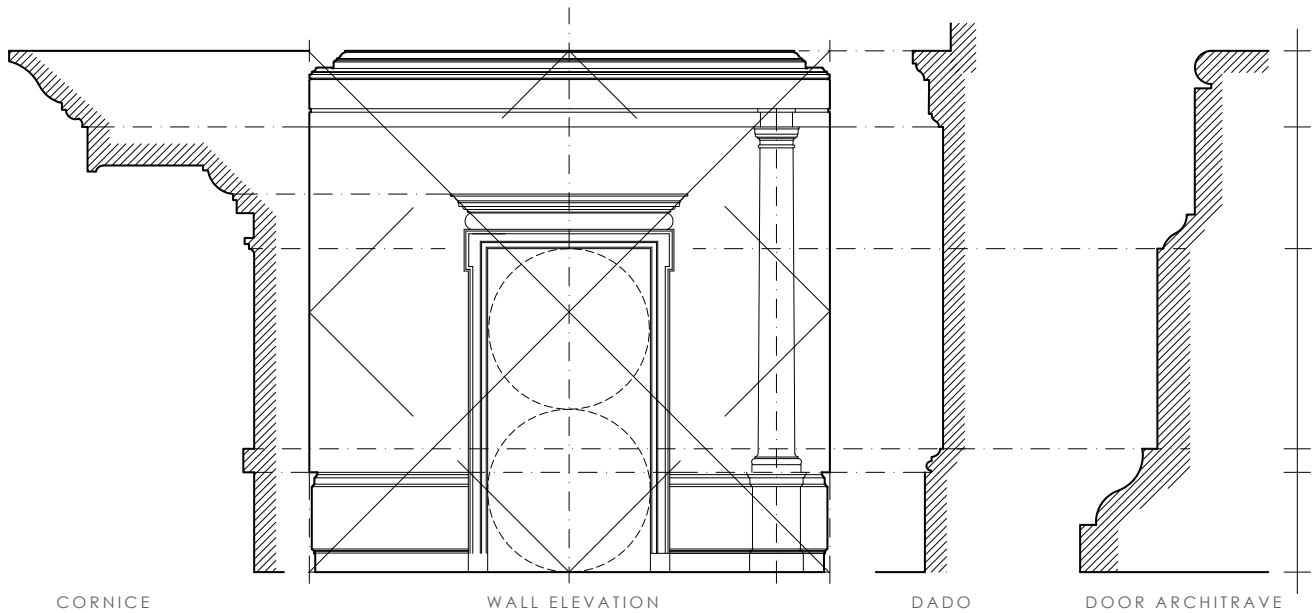
SPALATO

3. 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.

THE ILLUSTRATION AT THE TOP SHOWS HOW THE OVERALL COMPOSITION OF THE HEIGHT AND WIDTH OF A ROOM AND THE SUBDIVISION OF THE SPACES ON ITS WALLS ARE ALL RELATED TO THE VARIOUS PARTS. THE CORNICE, THE PROFILE OF THE ARCHITRAVE MOULDING, THE DIVISION OF THE PARTS OF DADO OR WAINSCOT, ALL ARE RELATED TO THE WALL AS A WHOLE. LIKEWISE, THE LENGTH OF A ROOM, THE RELATIONSHIP OF ONE ROOM TO ANOTHER, AND OF THE PARTS OF A BUILDING TO A WHOLE ARE RELATED TO EACH OTHER PROPORTIONATELY. THE MORE CONSISTENT AND BALANCED THE PROPORTIONS AND SCALE, THE MORE APPEALING AND HARMONIOUS ON BOTH AN IMMEDIATE AND SUBLIMINAL LEVEL.

FOR FURTHER READING ABOUT PROPORTION AND SCALE, WE RECOMMEND *THE ARCHITECTURE OF THE CLASSICAL INTERIOR* BY STEVEN SEMES.



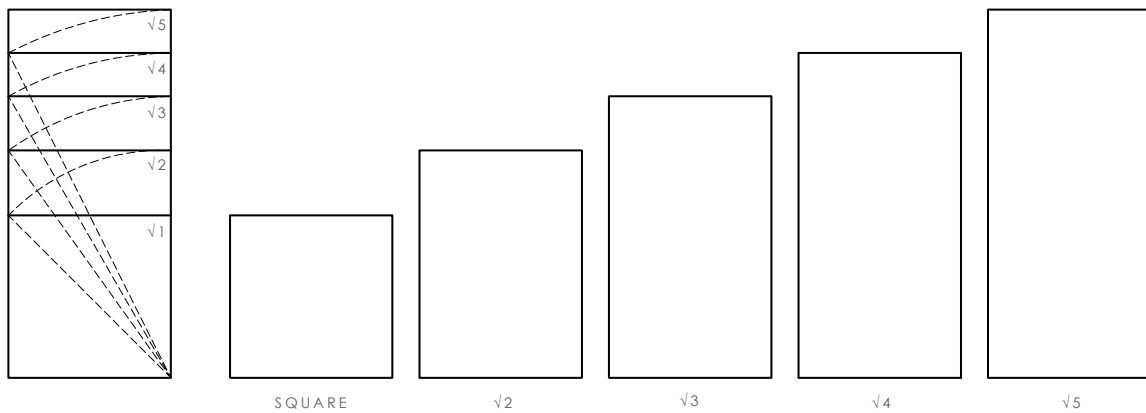
CORNICE

WALL ELEVATION

DADO

DOOR ARCHITRAVE

PROPORTIONS IN A ROOM RELATING
THE PARTS TO THE WHOLE



SQUARE

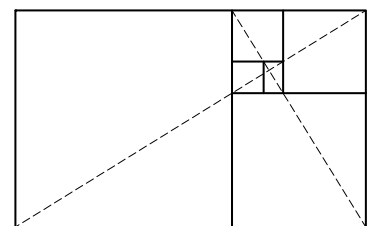
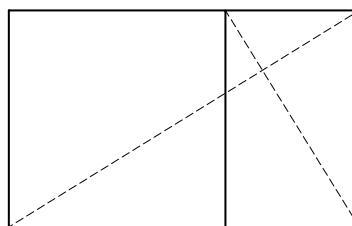
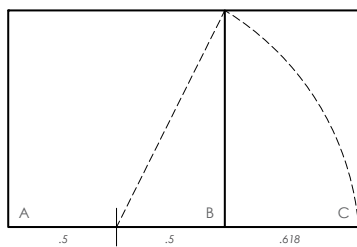
$\sqrt{2}$

$\sqrt{3}$

$\sqrt{4}$

$\sqrt{5}$

RECTANGLES BASED ON THEIR DIAGONALS



RECTANGLES BASED ON THE GOLDEN SECTION



4. DETERMINE MOULDING HEIGHT & WIDTH

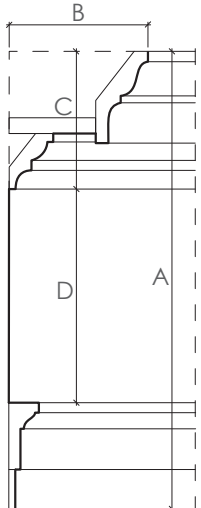
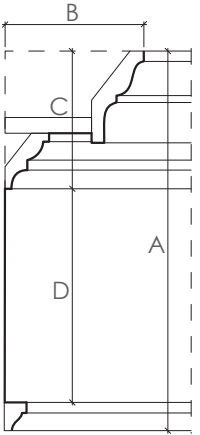
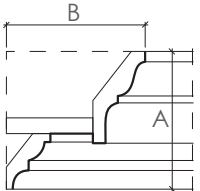
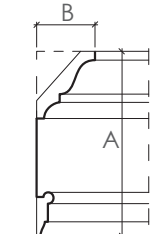
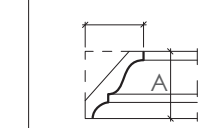
MOULDINGS AND INTERIOR DETAILS HELP TO ESTABLISH THE BALANCE OF A ROOM SO THAT IT IS VISUALLY PLEASING.

THE CHART AND ILLUSTRATION TO THE RIGHT, GIVE SIMPLE RULES TO FOLLOW WHEN CHOOSING THE SIZE OF THE CORNICE IN RELATION TO THE CEILING HEIGHT. FOR EXAMPLE, A HIGH-STYLE ROOM WITH 11' CEILINGS, A FULL ENTABLATURE SHOULD BE 2'2", WHEREAS, IN A TYPICAL SECOND FLOOR ROOM WITH AN 8' HIGH CEILING, THE CROWN SHOULD BE 2½" TALL. RECOMMENDED CASING WIDTH AND BASEBOARD HEIGHT ARE SHOWN IN THE BOTTOM DIAGRAMS, WITH REFERENCE TO THE CEILING HEIGHT.

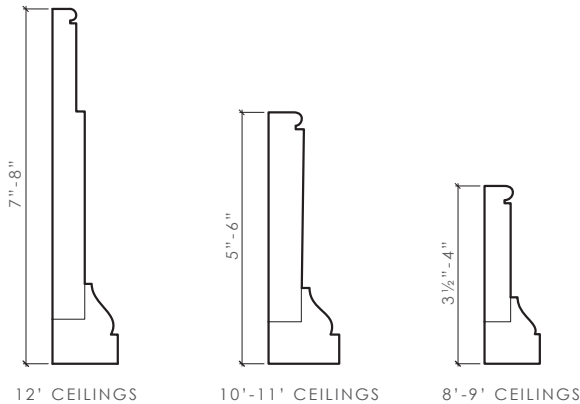
FOR FURTHER READING ABOUT MOULDING HEIGHT AND WIDTH DETAILS, WE RECOMMEND *GET YOUR HOUSE RIGHT: ARCHITECTURAL ELEMENTS TO USE & AVOID* BY MARIANNE CUSATO, BEN PENTREATH, RICHARD SAMMONS, AND LÉON KRIER.

CORNICE HEIGHT DETAILS

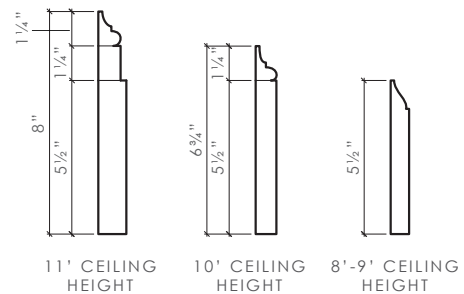
PROPORTIONS IN A ROOM RELATING THE PARTS TO THE WHOLE MOST FIRST-FLOOR ROOMS HAVE A CROWN AND PICTURE RAIL. FULL ENTABLATURES AND CORNICES ARE TYPICALLY RESERVED FOR HIGH STYLE ROOMS WITH CEILINGS 11'-0" OR HIGHER. MOST SECOND-FLOOR ROOMS WILL HAVE ONLY A CROWN; SECONDARY ROOMS ON THE FIRST FLOOR OFTEN HAVE ONLY A CROWN, NO PICTURE RAIL. UNLESS THERE ARE EXPOSED BEAMS IN THE ROOM, USE A TERMINATING MOLDING FOR THE CROWN.

		FULL ENTABLATURE			CORNICE AND FRIEZE			CORNICE	CROWN AND PICTURE RAIL	CROWN
										
		A	B/C	D	A	B/C	D	A/B	A	A
CEILING HEIGHT	8'	-	-	-	-	-	-	6"	8"	2 1/2"
	9'	1'-9"	7 1/2"	9 1/2"	1'-5 3/4"	7 1/2"	9 1/2"	7 1/2"	9"	3"
	10'	2'-0"	8"	11"	1'-8"	8"	11"	8"	10"	4"
	11'	2'-2"	9 1/2"	1'-0"	1'-9 3/4"	8 1/2"	1'	9"	11"	-

CASING WIDTH DETAILS



BASEBOARD HEIGHT DETAILS



5. 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 REQUIRE 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 MCGOODWIN,
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.

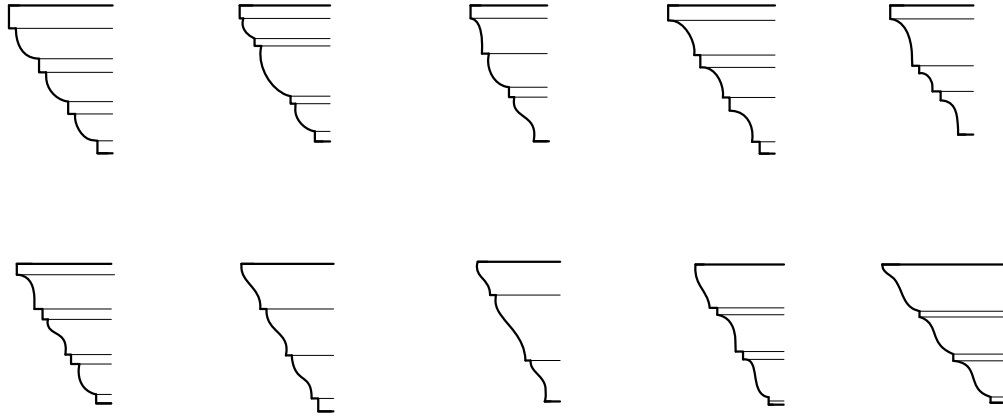
-HENRY MCGOODWIN



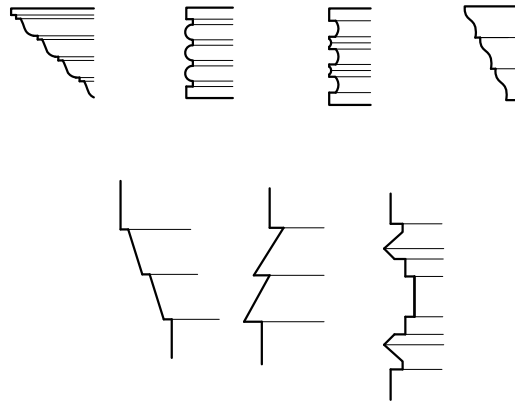
6. AVOID MONOTONOUS REPETITION UNLESS EXPRESSING A TEXTURE OR PATTERN

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.

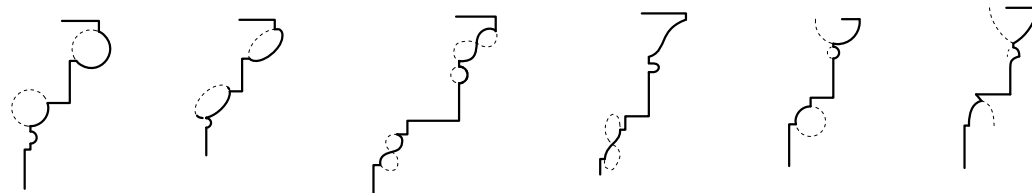
REGULAR CURVES MADE FROM SECTIONS OF A CIRCLE WILL CREATE AN EVEN GRADATION OF LIGHT AND SHADE, WHILE IRREGULAR CURVES MADE FROM CONIC SECTIONS, ELLIPSES, ETC., WILL CREATE VARIATION IN THE INTENSITY OF LIGHT AND SHADE ACROSS THEIR SURFACES. THE ANCIENT GREEK MOLDING PROFILES TEND TO USE IRREGULAR CURVES WHILE ROMAN EXAMPLES TEND TO USE REGULAR CURVES. THE INTEREST AND VITALITY CREATED BY IRREGULAR CURVES ARE 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.



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

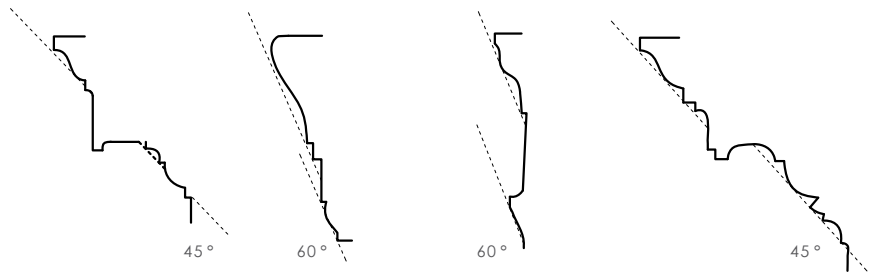
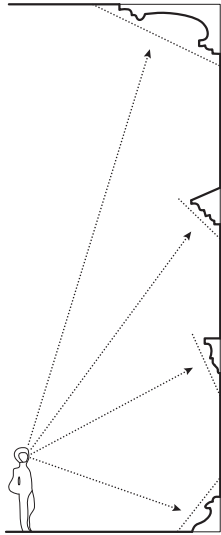
7. MAINTAIN FACIAL ANGLES

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

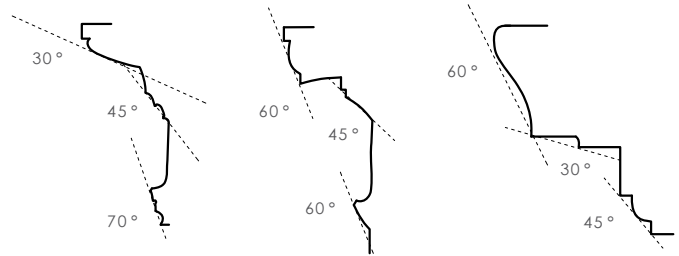
BY USING FACIAL ANGLES IN GROUPS AND IN UNITS, AN EVEN QUALITY OF TONE OF SHADOWS IS MAINTAINED AND HARMONY MAY BE ACHIEVED.

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.

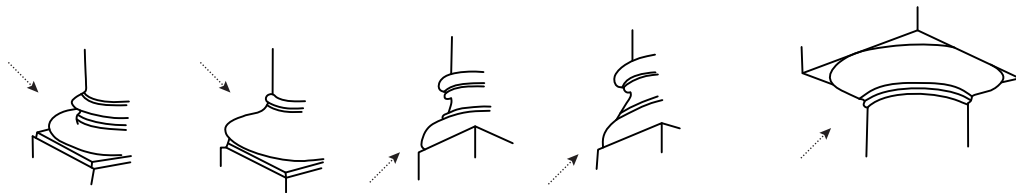
ASSUMING A CURVE WITH ITS CENTER AT AROUND EYE-LEVEL – THE TANGENT TO THE CURVE WILL BE THE DEFINING LINE OF THE FACIAL ANGLES OF THE MOULDINGS AT THOSE POINTS. IN THE ILLUSTRATION, IT IS CLEAR THAT THE CORNICE MOULDINGS LEAN INTO THE ROOM, WHILE THE BASE MOULDINGS STEP INTO THE ROOM. IN THIS WAY, THE FACIAL ANGLES OF THE MOULDINGS IN AN INTERIOR WILL HAVE A HARMONIC RELATIONSHIP.



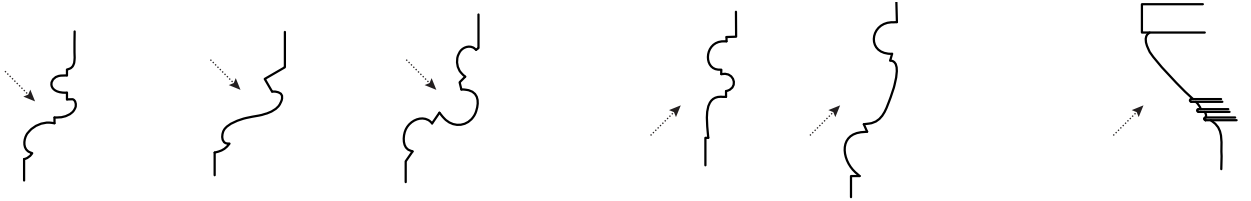
HARMONIOUS FACIAL ANGLES



DISHARMONIOUS FACIAL ANGLES



ARROWS INDICATE THE DIRECTION OF VISION



BASES BELOW THE EYE

BASES ABOVE THE EYE

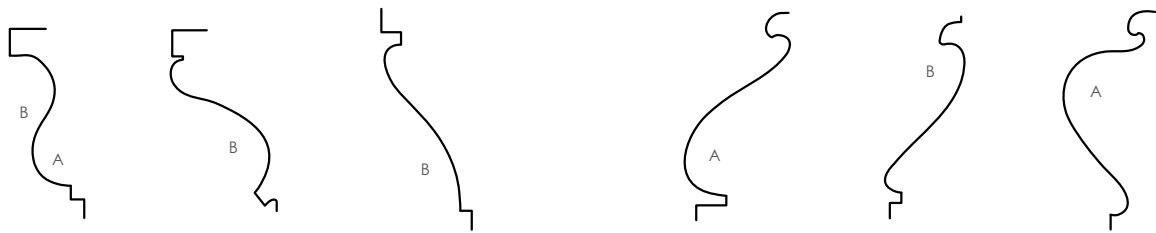
CAPITAL

8. CHOOSE A DOMINANT ELEMENT WITHIN A GROUP OF MOULDINGS

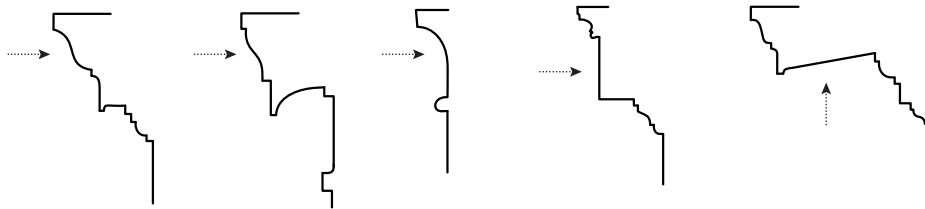
IN A GROUP OF MOULDINGS, THE USE OF A DOMINANT PLANE OR PROFILE WILL ESTABLISH ITS CHARACTER. THE DOMINANT ELEMENT ANNOUNCES AND CONTROLS THE GROUP. THE LACK OF A DOMINANT ELEMENT WILL CREATE A MONOTONOUS EFFECT.

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.

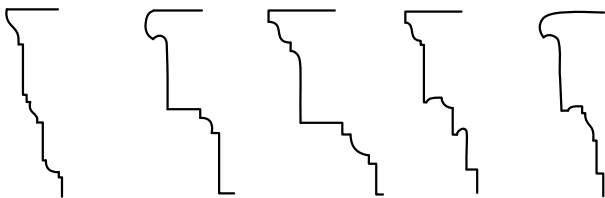
THE DRAWINGS TO THE RIGHT SHOW SOME MOULDING COMBINATIONS WHERE THE DOMINANT ELEMENTS ARE IN HARMONIC PROPORTION TO THE OTHERS. AT THE BOTTOM RIGHT, THE PROPORTION OF THE DOMINANT ELEMENTS ARE UNHARMONIC, OR UNCOUTH.



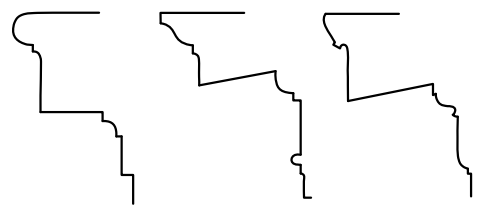
DOMINANCE OF CONVEX [A] AND CONCAVE [B]



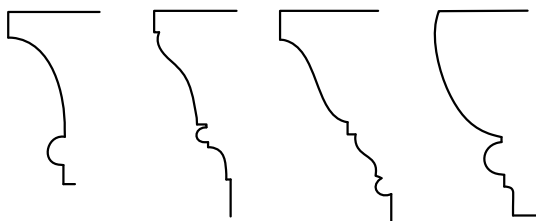
DOMINANCE IN A GROUP OF MOULDINGS TO DESTROY MONOTANY



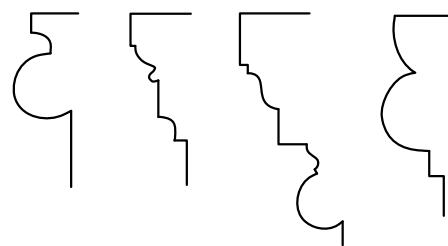
DOMINANCE OF VERTICAL PLANES



DOMINANCE OF HORIZONTAL PLANES



CORRECT COMBINATIONS



UNCOUTH COMBINATIONS

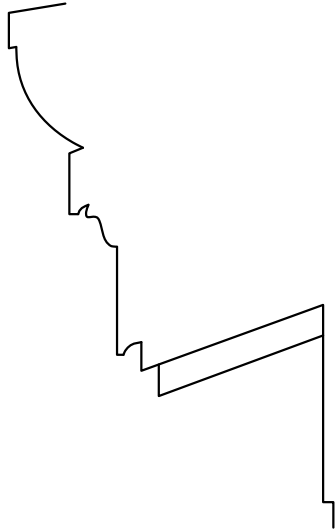
9. USE CLARITY OF EXPRESSION AND RESTRAINT

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.

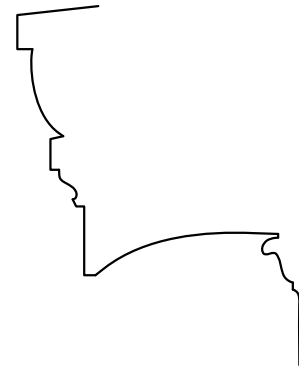
THE DRAWINGS TO THE RIGHT ARE COMBINATIONS OF MOULDINGS THAT ARE FREQUENTLY ADOPTED FROM GREEK ORIGINALS.

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

- C. HOWARD WALKER

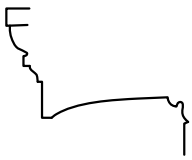


MAIN CORNICE

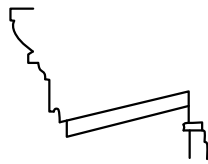


PEDIMENT

PARTHENON
ATHENS
545 B.C.
GREEK DORIC



PARTHENON
PEDIMENT



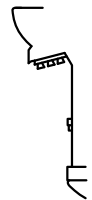
PARTHENON
MAIN CORNICE



PROPYLAIA
PEDIMENT

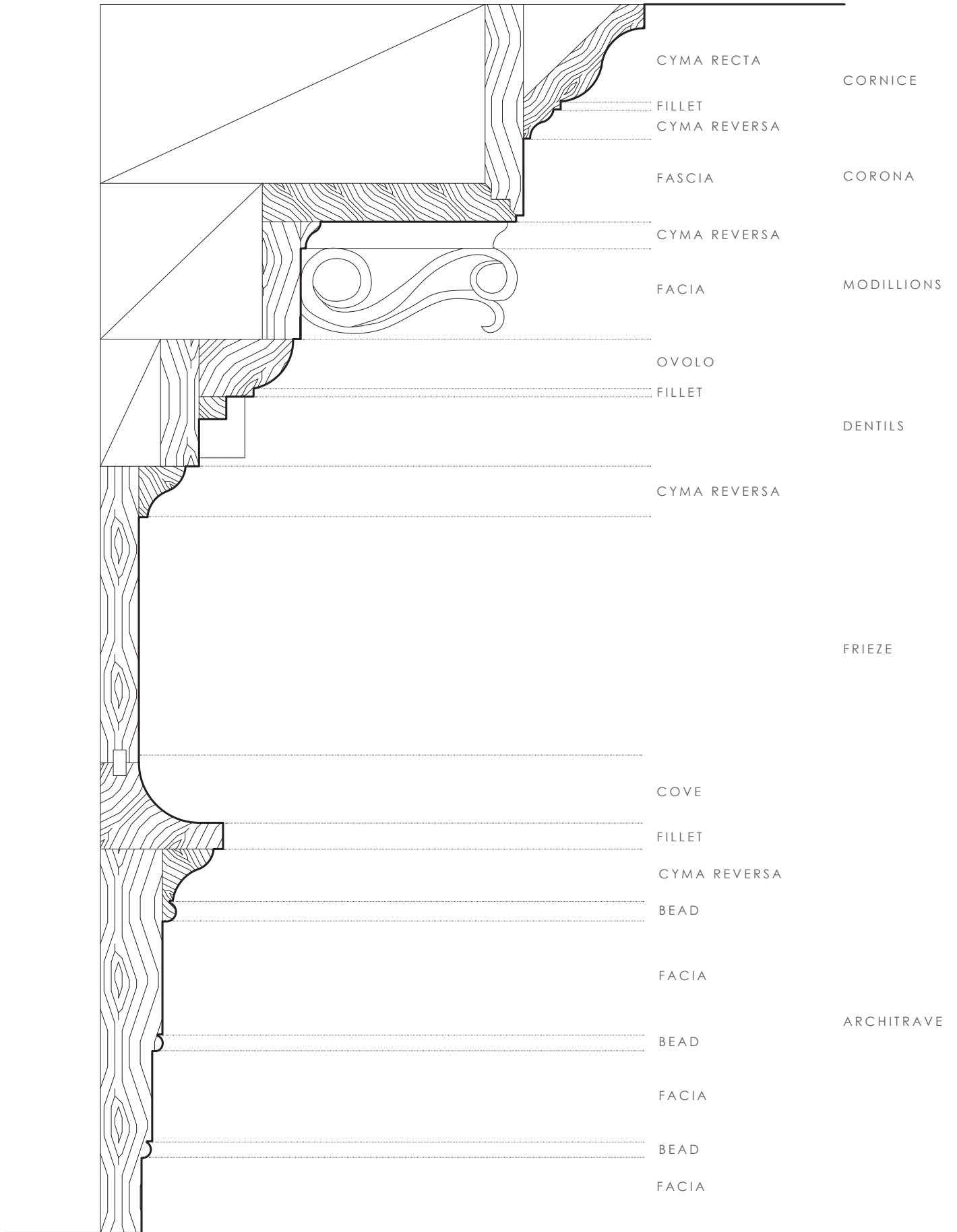


PROPYLAIA
MAIN CORNICE



ELEUSIS

GREEK



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."

A handwritten signature in cursive script that reads "David Ellison".

-David Ellison



ABOUT THE PHOTOGRAPHS

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

HISTORIC 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/>



Arno River, Florence, Italy

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.

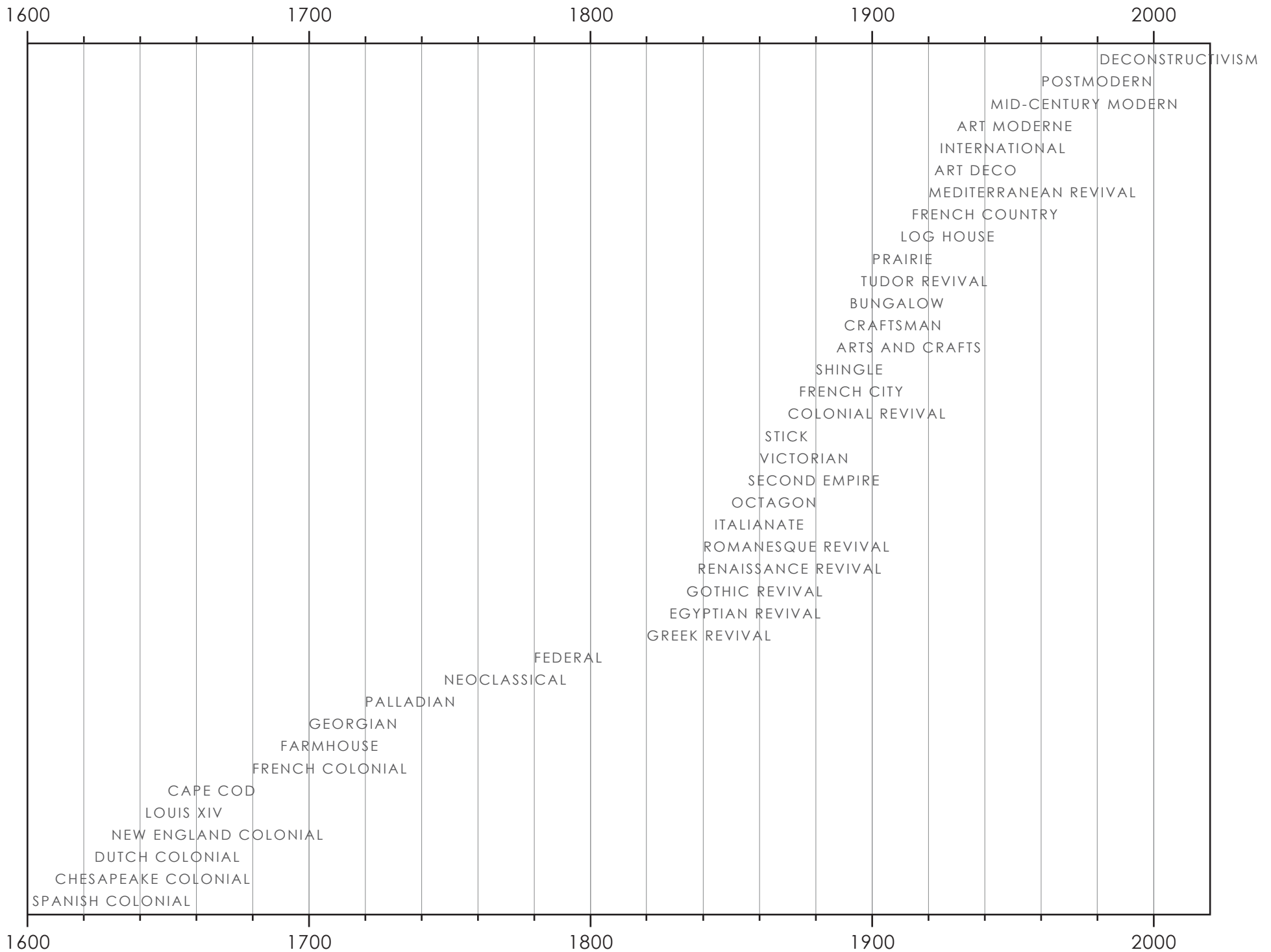
MOULDINGS ONE CAN REPRODUCE ANY HISTORICAL MOLDING PROFILE DESIRED BUT ALSO HAS A LARGE INVENTORY OF PROFILE KNIVES FROM WHICH TO CHOOSE. WHEN CREATING A CUSTOM OR REPRODUCTION MOULDING NOT IN OUR INVENTORY, THERE IS A SMALL UPCHARGE TO MAKE THE SPECIAL KNIVES THAT ARE REQUIRED. PLEASE INQUIRE ABOUT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





Mission San Antonio de Valero, Alamo Plaza, San Antonio, Bexar County, Texas



Mission San Antonio de Valero, Alamo Plaza, San Antonio, Bexar County, Texas



The Spanish Governor's Palace, San Antonio, Texas



The Spanish Governor's Palace, San Antonio, Texas

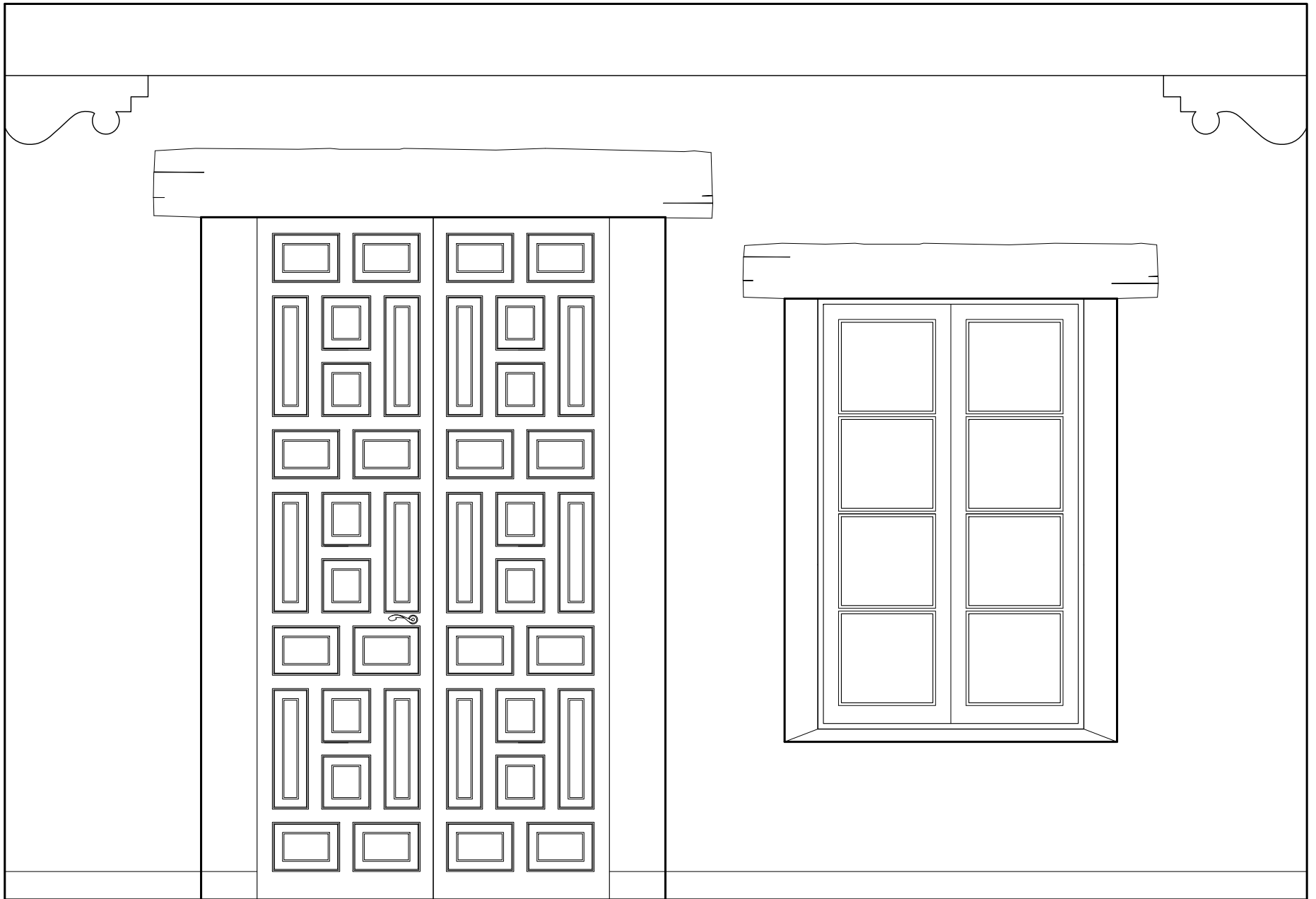
SPANISH COLONIAL (1600-1850)

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.

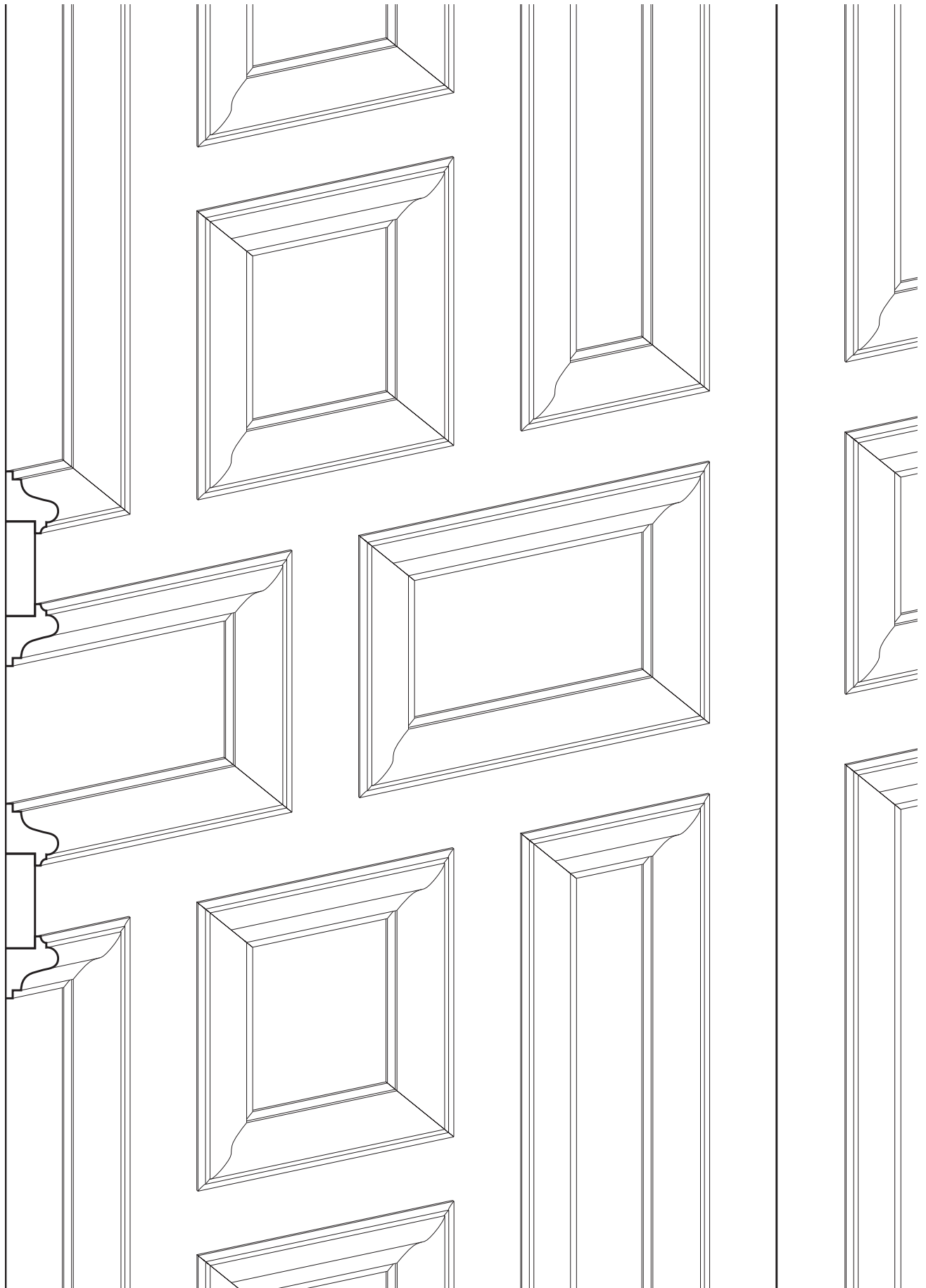
SPANISH COLONIAL STYLE MOULDINGS

Spanish colonial style architecture incorporates the same architectural vocabulary of other western traditions, but frequently the elements are created in stone or plaster rather than wood. While it is 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.



Scale: 3/4 inch = 1'

Drawing courtesy of The D. H. Ellison Co.



*CUSTOM PANEL MOLD [1-3/8W X 1-3/16H]



James Brice House, Annapolis, Anne Arundel County, Maryland



James Brice House, Annapolis, Anne Arundel County, Maryland



Chase-Lloyd House, Annapolis, Anne Arundel County, Maryland



James Brice House, Annapolis, Anne Arundel County, Maryland

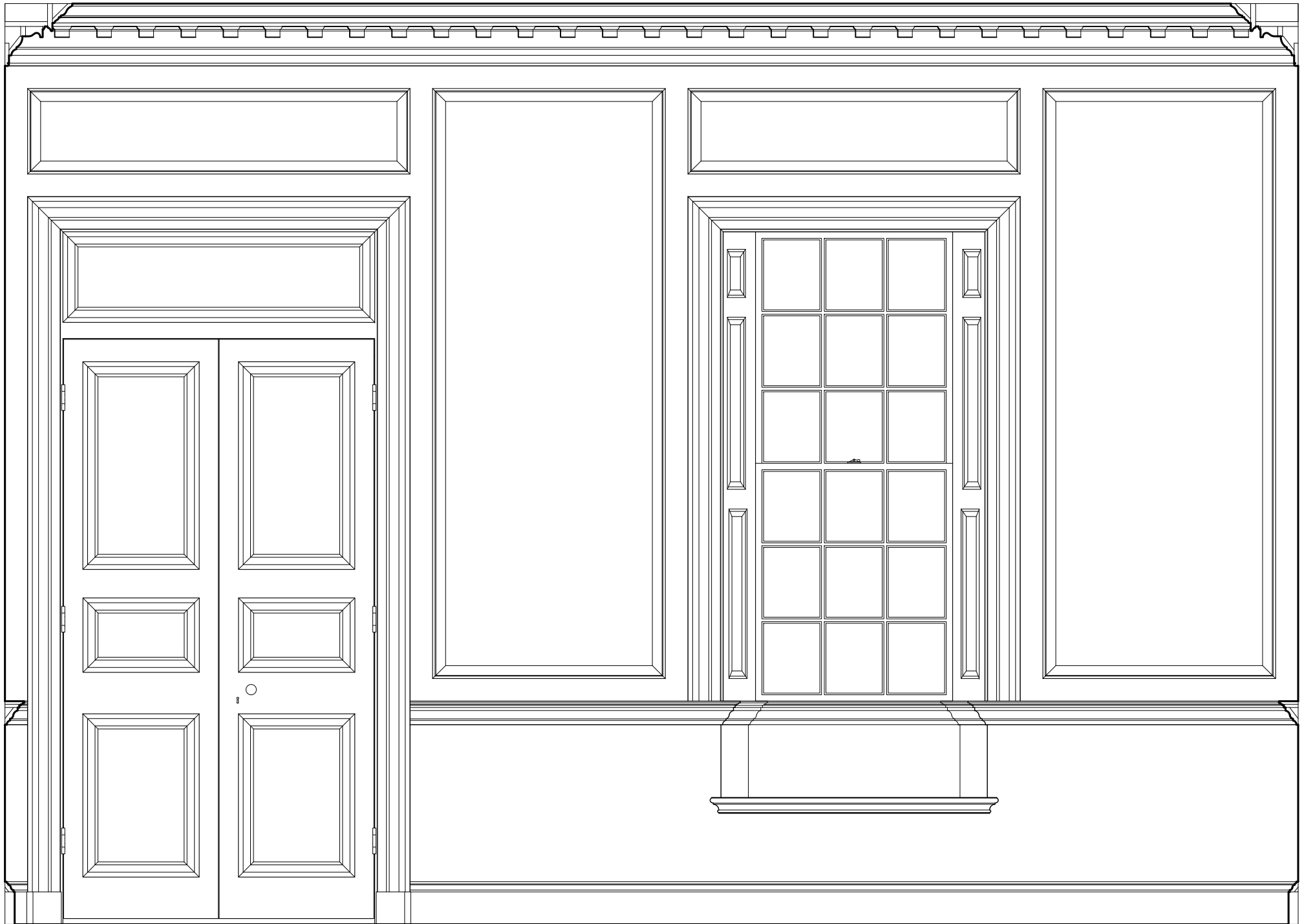
CHESAPEAKE COLONIAL (1610-1840)

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 tracks of land on major waterways 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, smokehouse, 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.

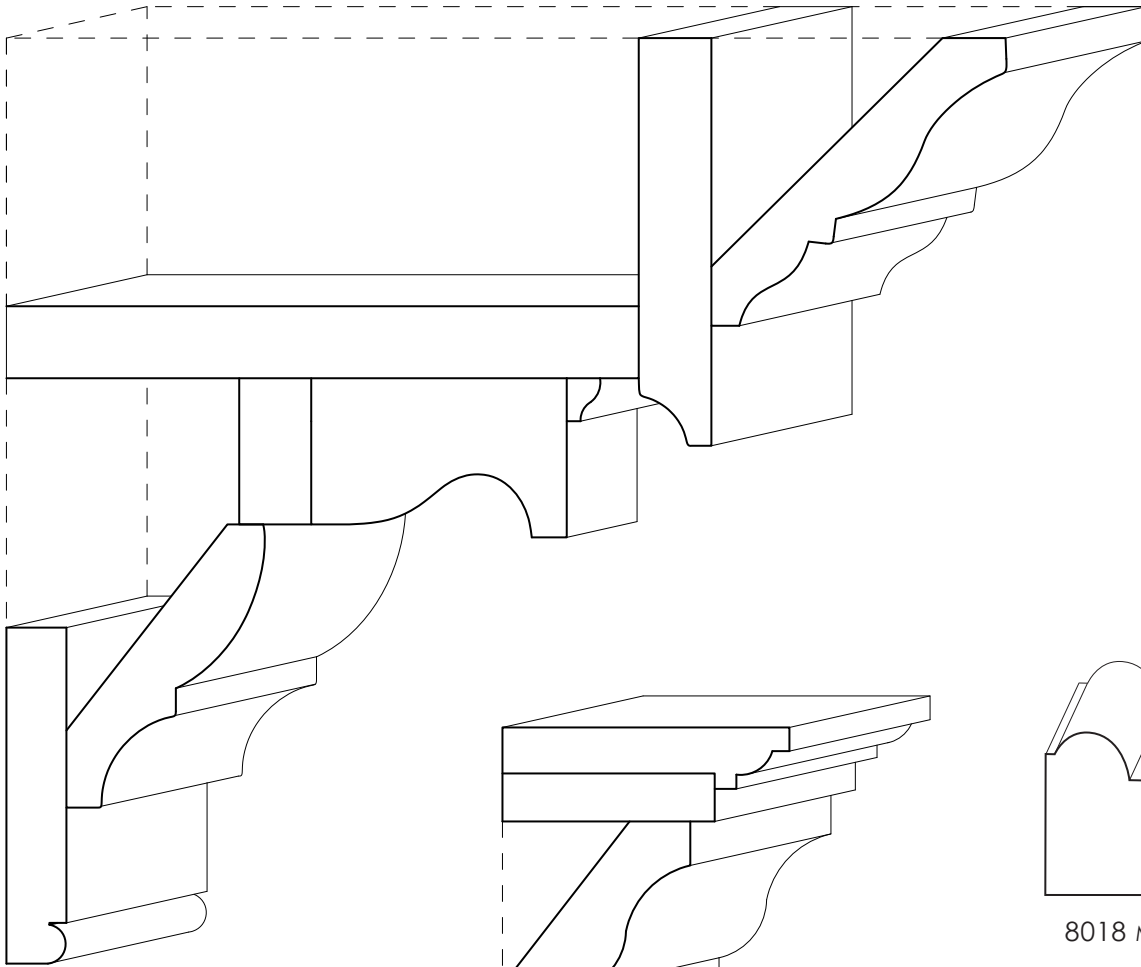
CHESAPEAKE COLONIAL STYLE MOULDINGS

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.

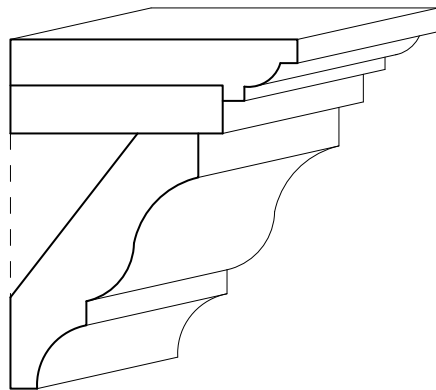


Scale: 5/8 inch = 1'

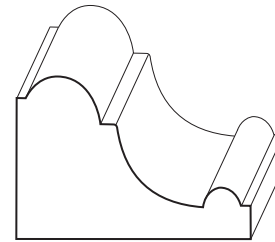
Drawing by Stephen Trudic



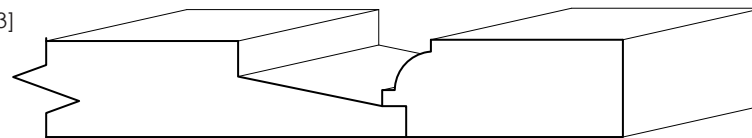
- 3058 [3/4 X 4-1/4]
- 2071 MODIFIED [3/4 X 4-1/4]
- S4S [3/4 X 7-1/16]
- CUSTOM MODILLION [1-1/4 X 2-5/8]
- 5042 [5/16 X 3/8]
- S4S [3/4 X 2]
- 3046 [3/4 X 3-1/2]
- 1205 MODIFIED [5/8 X 3-1/2]



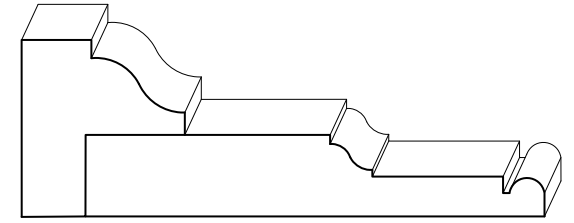
- 4023 MODIFIED [5/8 X 3]
- S4S [1/2 X 2-1/4]
- 3052 [3/4 X 3-1/4]



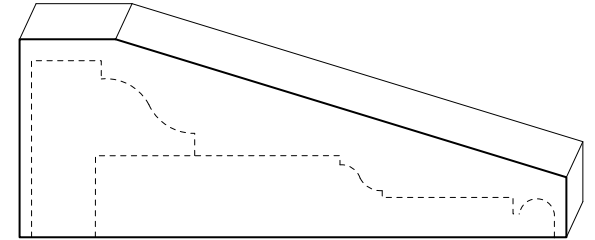
8018 MODIFIED [1-11/16 X 2-7/16]



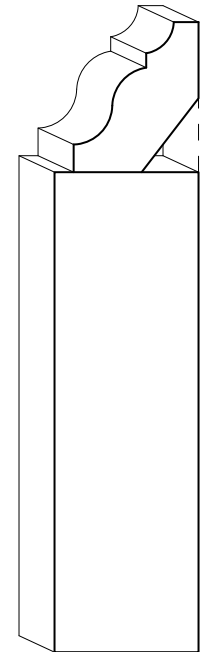
CUSTOM PANEL MOLD [1 X 2-1/2]



- 7065 [1-13/16 X 1-11/16]
- 2116 [13/16 X 4-3/4]



8526 [2 X 6-1/2]



- 3202 [3/4 X 2]
- s4s [1-1/2 X 5]



Abraham Yates House, Schenectady, Schenectady County, New York



Lefferts House, Brooklyn, Kings County, New York



Abraham Yates House, Schenectady, Schenectady County, New York



Lefferts House, Brooklyn, Kings County, New York

DUTCH COLONIAL (1625-1840)

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.

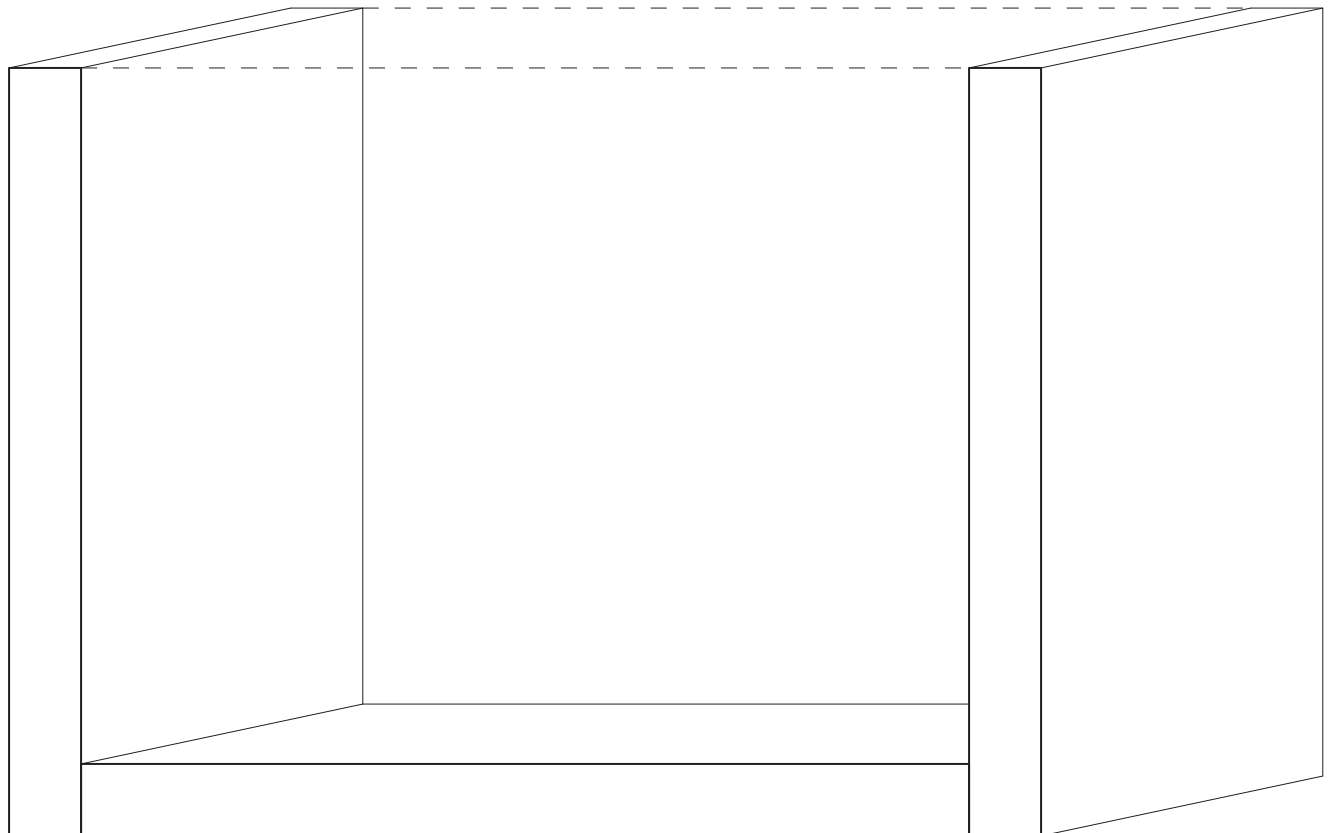
DUTCH COLONIAL STYLE MOULDINGS

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.

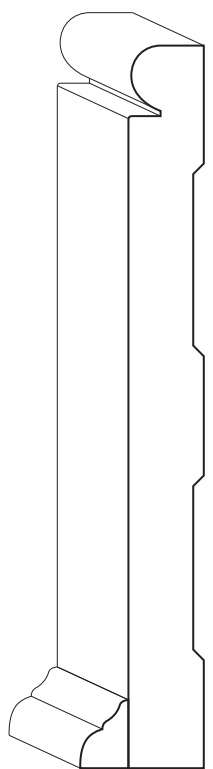


Scale: 3/4 inch = 1'

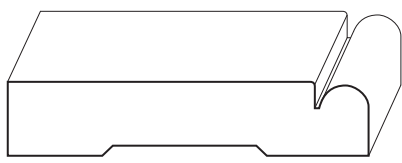
Drawing courtesy of The D. H. Ellison Co.



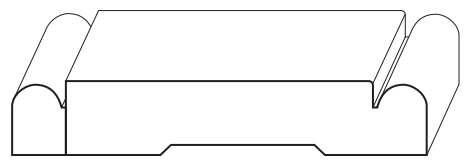
S4S [3/4 x 7-1/4]
 S4S [3/4 x 9-1/4]
 S4S [3/4 x 7-1/4]



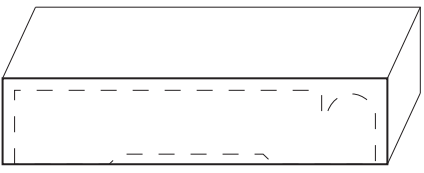
2061 [3/4 x 7-1/2]
 5018 [1/2 x 11/16]



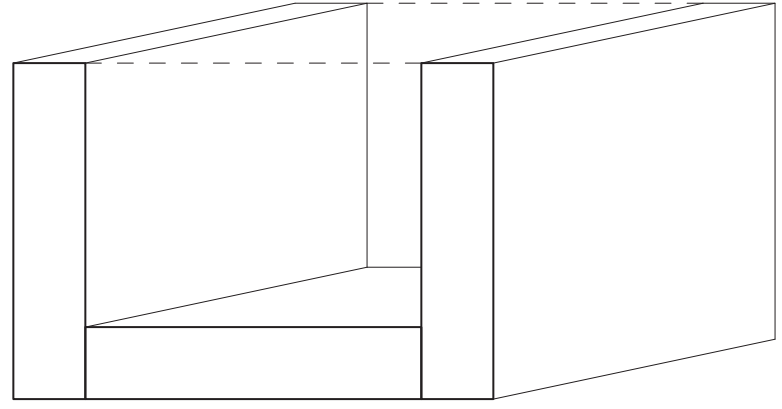
1126 [3/4 x 3-3/4]



1126 [3/4 x 3-3/4]
 1126 MODIFIED [3/4 x 1/2]



S4S PLINTH [7/8 x 4]



S4S [3/4 x 3-1/2]
 S4S [3/4 x 3-1/2]
 S4S [3/4 x 3-1/2]



Jabez Wilder House, Hingham, Plymouth County, Massachusetts



Jethro Coffin House, Nantucket Island, Massachusetts



Robert Pierce House, Dorchester, Suffolk County, Massachusetts



Bush-Holley House, Cos Cob, Fairfield County, Connecticut

NEW ENGLAND COLONIAL (1630-1740)

The Colonial style in the 13 colonies were 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.

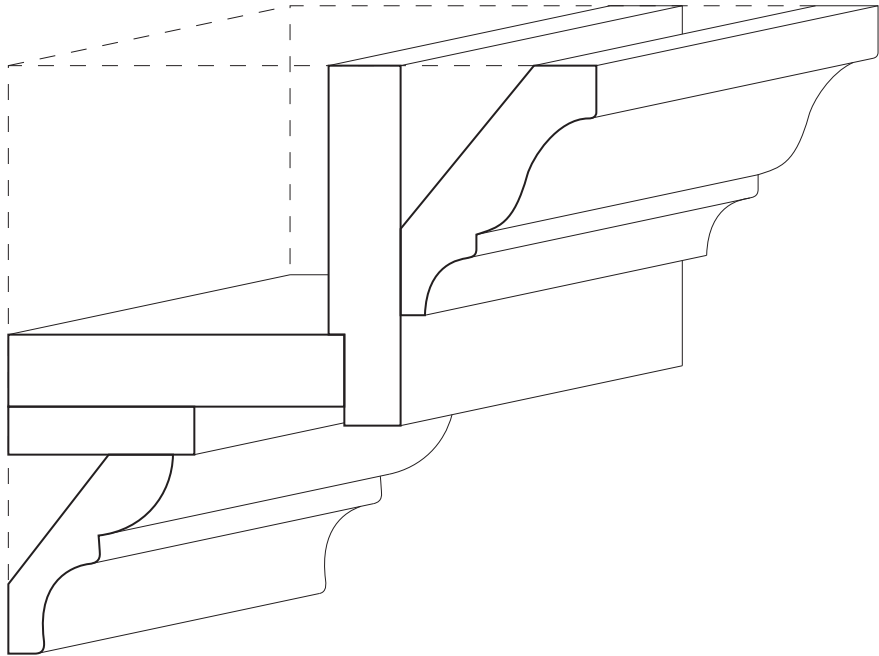
NEW ENGLAND COLONIAL STYLE MOULDINGS

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.

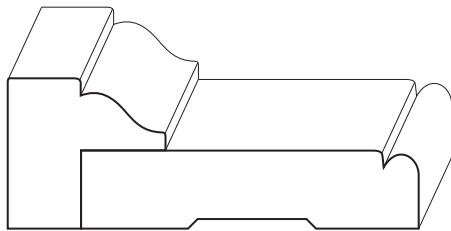


Scale: 3/4 inch = 1'

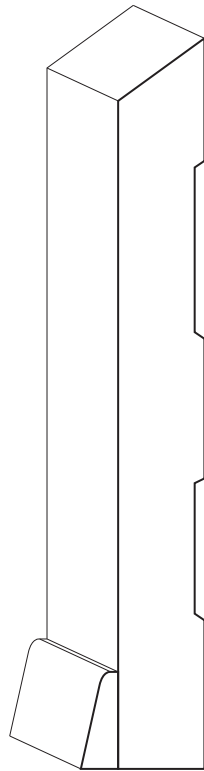
Drawing courtesy of The D. H. Ellison Co.



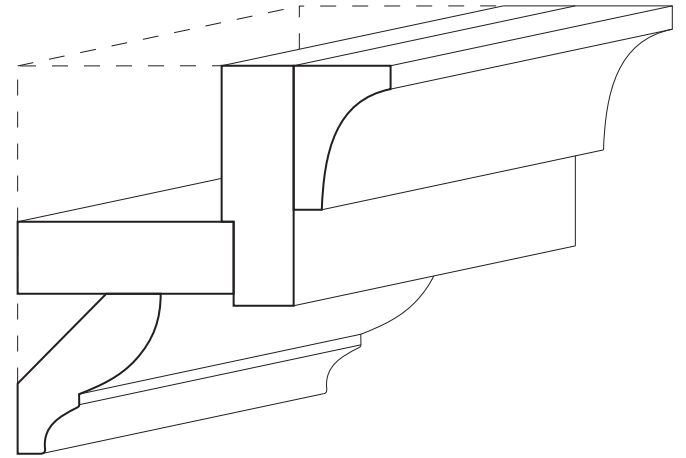
3082 [11/16 X 2-5/8]
 S4S W/ NOTCH [3/4 X 3-3/4]
 S4S [3/4 X 3-1/2]
 S4S [1/2 X 2]
 3052 [3/4 X 3-1/4]



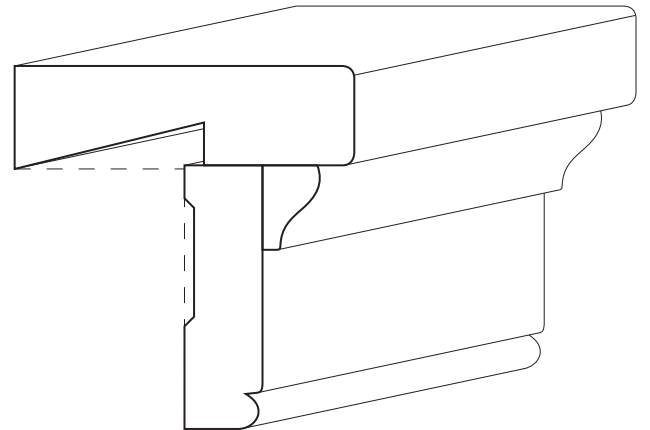
7034 MODIFIED [1-9/16 x 1-5/8]
 1144 [13/16 x 2-7/8]



2024 [7/8 x 7-1/2]
 5104 [5/16 x 1]



8074 [1 X 1-1/2]
 S4S W/ NOTCH [3/4 X 2-1/2]
 S4S [3/4 X 2-1/4]
 3038 [3/4 X 2-3/16]



9002 [1-1/16 X 3-1/2]
 5732 [9/16 X 13/16]
 1144 [13/16 X 2-3/4]



The Louvre Colonnade, The Louvre Palace, Paris, France



The Palace of Versailles, Versailles, France



The Palace of Chenonceau, Chenonceaux, Loire Valley, France



The Palace of Versailles, Versailles, France

LOUIS XIV (1643-1715)

The style of Louis XIV (Fourteenth) or Louis Quatorze, varied between the more baroque style imported from Italy at the beginning of his reign, through a period of classicism and ostentation, to be followed by lighter forms and freedom of line. One of the prosperous rulers in Europe, Louis XIV, desired to impress with his magnificent court life. Characteristics of his style include symmetry, classical ordering, monumental scale, and a central focus. His most famous structures were hotels, chateaux, and his residence, the Palais de Versailles. With the use of stone, brick, wood, and plaster, his buildings were integrated with the urban and natural environment.

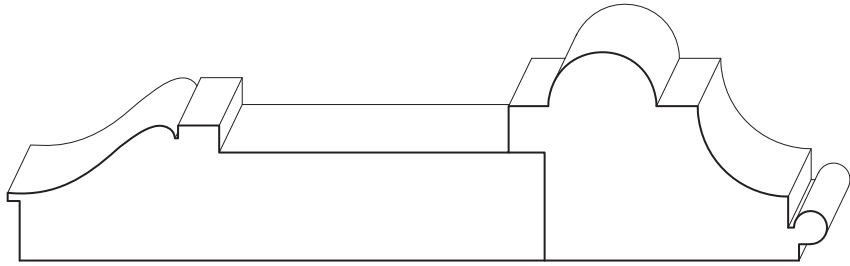
LOUIS XIV STYLE MOULDINGS

The moldings used in work of this style tend to be eclectic and include simple classical shapes along with robust, bulbous, and fluid forms, foliage, ornamented mouldings, and often a profuse use of color and extensive gilding.

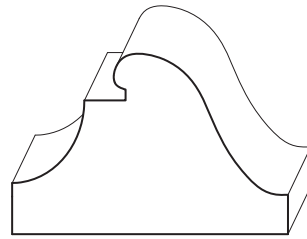


Scale: 5/8 inch = 1'

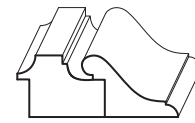
Drawing courtesy of The D. H. Ellison Co.



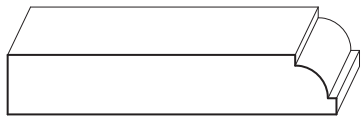
CUSTOM MOLD [1-7/16 x 5-5/8]
CUSTOM MOLD [2-3/16 x 3-5/16]



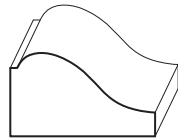
CUSTOM MOLD [1-7/8 x 2-7/8]



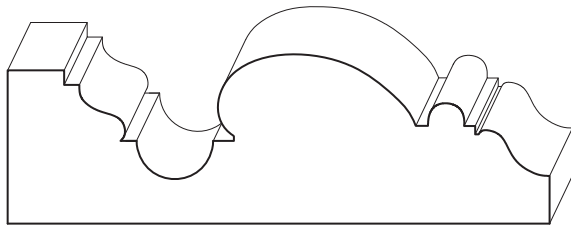
CUSTOM MOLD [5/8 x 15/16]
CUSTOM MOLD [5/8 x 1]



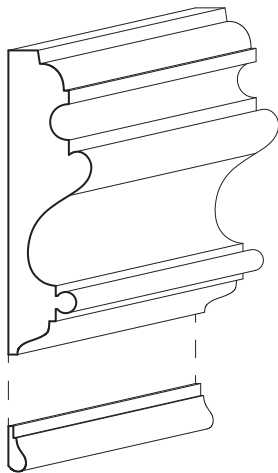
CUSTOM MOLD [5/8 x 3-7/16]



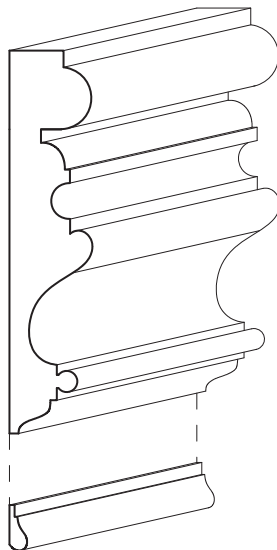
CUSTOM MOLD [7/8 x 1-1/2]



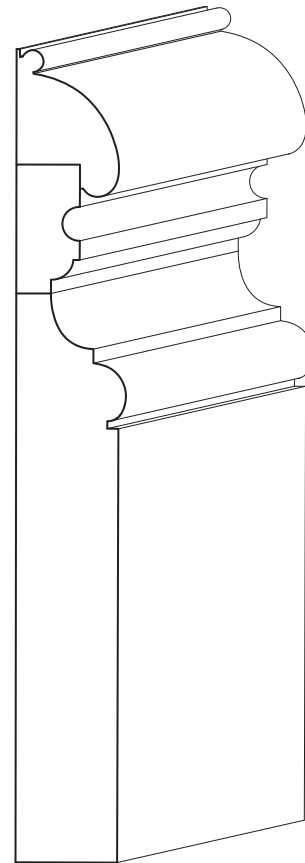
CUSTOM CASING [1-5/8 x 5-5/8]



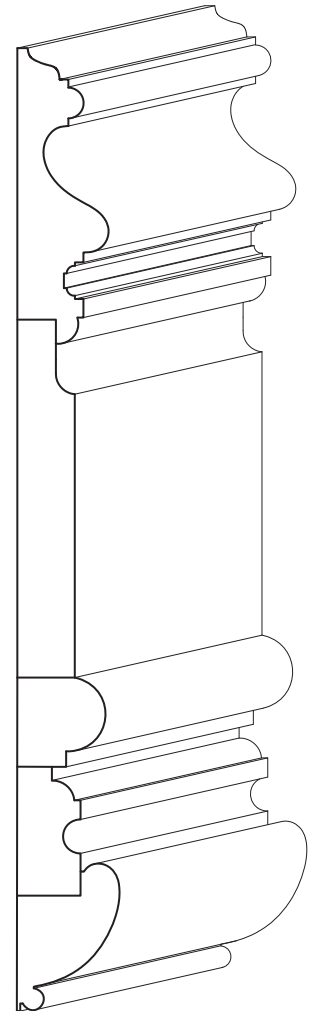
CUSTOM MOLD [7/8 x 3-3/16]
CUSTOM MOLD [3/16 x 1/2]



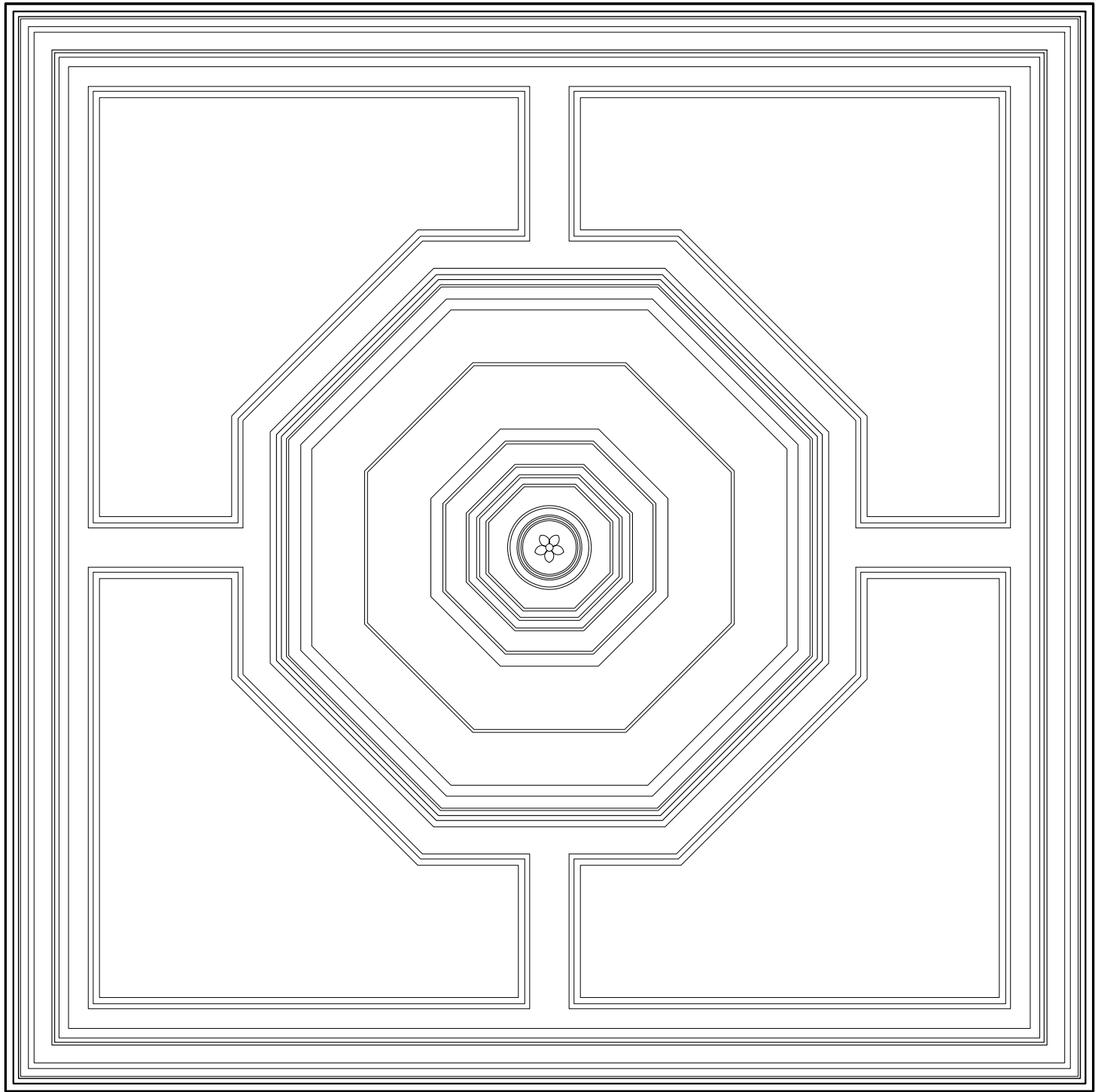
CUSTOM MOLD [7/8 x 4]
CUSTOM MOLD [3/16 x 1/2]



CUSTOM MOLD [1-1/16 x 1-9/16]
CUSTOM MOLD [11/16 x 1-5/16]
CUSTOM MOLD [1-1/8 x 5-15/16]

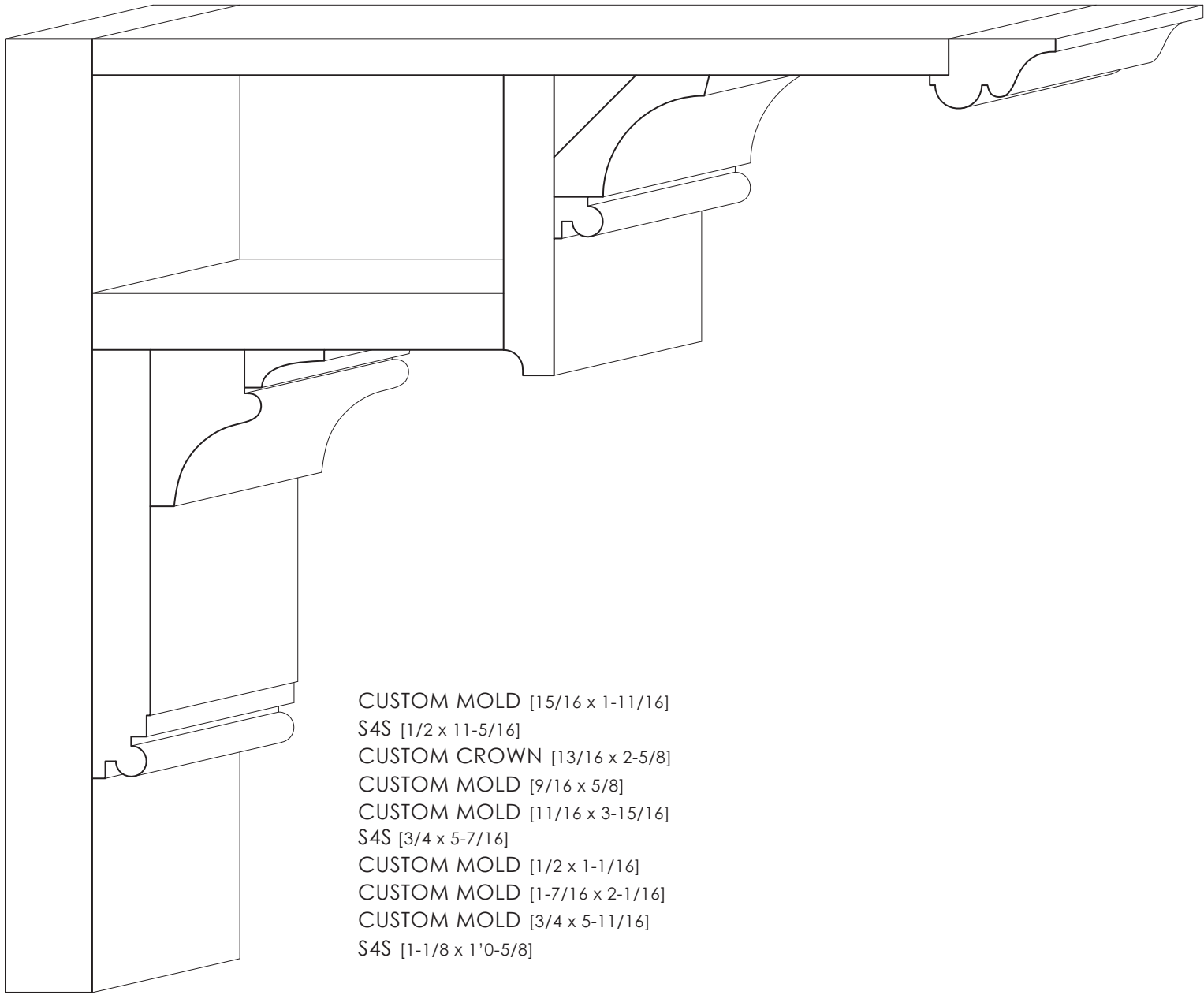


CUSTOM MOLD [15/16 x 3-1/16]
CUSTOM MOLD [5/8 x 3-3/4]
CUSTOM MOLD [15/16 x 15/16]
CUSTOM MOLD [11/16 x 1-5/16]
CUSTOM MOLD [1-1/16 x 1-9/16]



Scale: 9/16 inch = 1'

Drawing courtesy of The D. H. Ellison Co.



- CUSTOM MOLD [15/16 x 1-11/16]
- S4S [1/2 x 11-5/16]
- CUSTOM CROWN [13/16 x 2-5/8]
- CUSTOM MOLD [9/16 x 5/8]
- CUSTOM MOLD [11/16 x 3-15/16]
- S4S [3/4 x 5-7/16]
- CUSTOM MOLD [1/2 x 1-1/16]
- CUSTOM MOLD [1-7/16 x 2-1/16]
- CUSTOM MOLD [3/4 x 5-11/16]
- S4S [1-1/8 x 1'0-5/8]



Ephraim Harding House, Truro, Massachusetts



Alwood Rich House, Truro, Massachusetts



Nehemiah Mayo House, Truro, Barnstable County, Massachusetts



Thomas Dyer House, Truro, Barnstable County, Massachusetts

CAPE COD (1650-1850)

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.

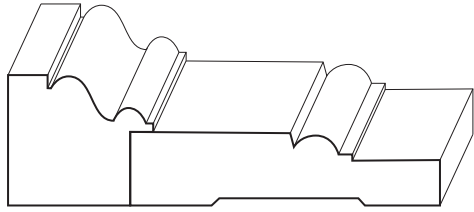
CAPE COD STYLE MOULDINGS

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 of traditional shapes of the quirk and bead, ogee, cove, and ovolo.



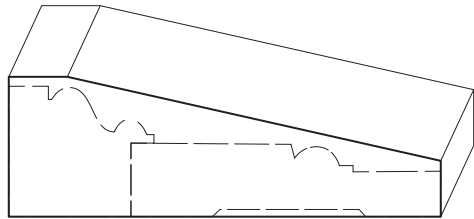
Scale: 3/4 inch = 1'

Drawing courtesy of The D. H. Ellison Co.

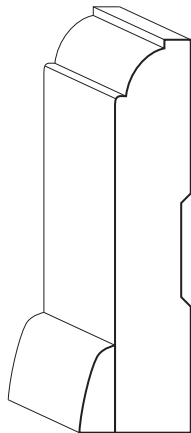


2054 MODIFIED [3/4 X 3-1/8]

7019 [1-5/16 X 1-1/2]

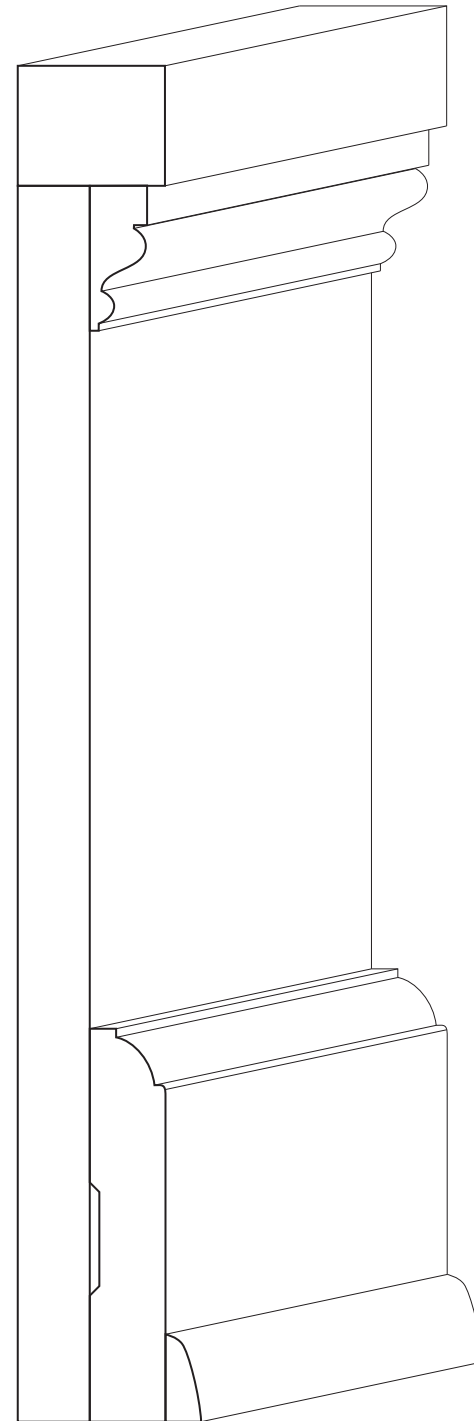


8545 [1-7/16 X 4-3/8]



2087 MODIFIED [3/4 X 4]

5103 [3/8 X 7/8]



S4S [1-1/4 X 1-1/2]

7019 MODIFIED [5/8 X 1-1/2]

S4S [3/4 X 13]

2087 MODIFIED [3/4 X 4]

5103 [3/8 X 7/8]



Gaillard House, New Orleans, Orleans Parish, Louisiana



Gaillard House, New Orleans, Orleans Parish, Louisiana



Homeplace Plantation, Hahnville, St. Charles Parish, Louisiana



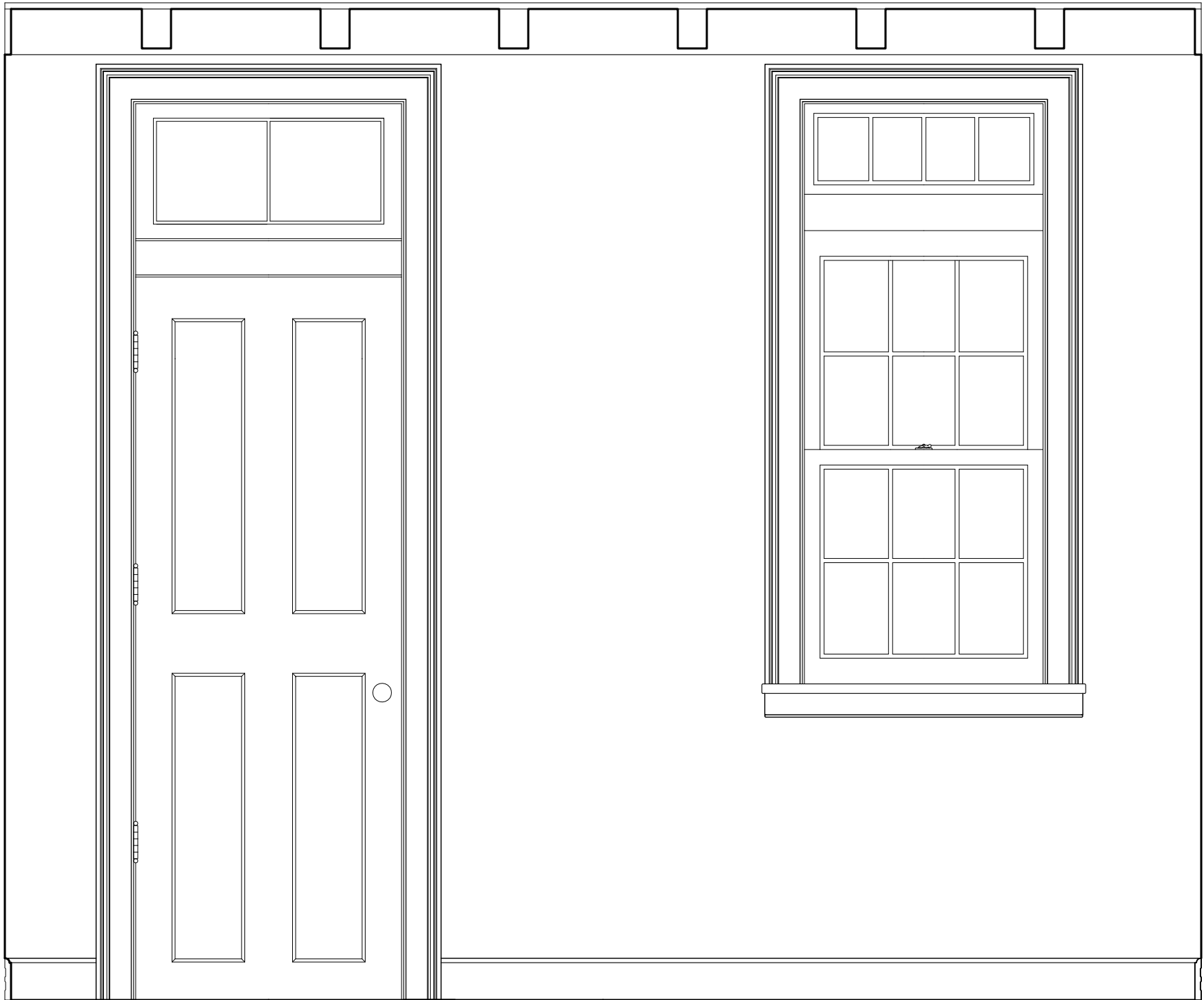
Homeplace Plantation, Hahnville, St. Charles Parish, Louisiana

FRENCH COLONIAL (1680-1830)

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, a 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.

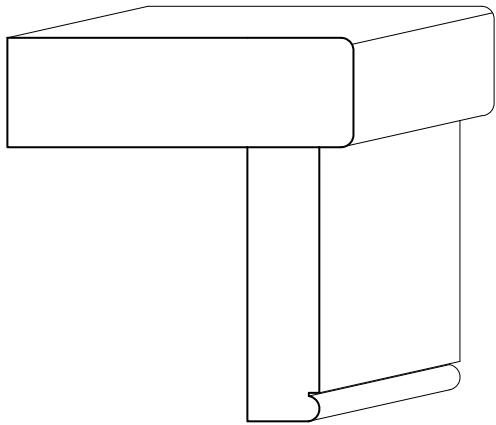
FRENCH COLONIAL STYLE MOULDINGS

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.

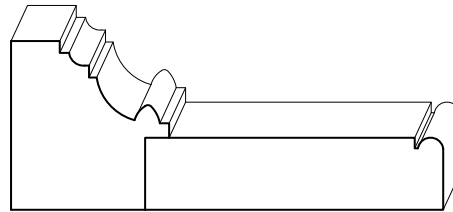


Scale: 3/4 inch = 1'

Elevation inspired by the Homeplace Plantation HABS drawing



9021 MODIFIED [1-1/8 X 3-1/8]
1062 MODIFIED [3/4 X 3-1/8]



7117 [1-3/4 X 1-5/8]
1062 MODIFIED [3/4 X 3-1/8]



2033 [3/4 x 5]



Brooks Farmhouse, West Medford, Middlesex County, Massachusetts



Moore Homestead, Harrisville, Ritchie, West Virginia



Wilkins Farm, House, Lost City, Hardy County, West Virginia



Osborn Farmhouse, Herbertsville, Ocean County, New Jersey

FARMHOUSE (1690-1850)

Farmhouse architecture usually refers to a type of building or house that serves a residential purpose in a rural or agricultural setting. This style of architecture tends to be more pragmatic than aesthetic, but is 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

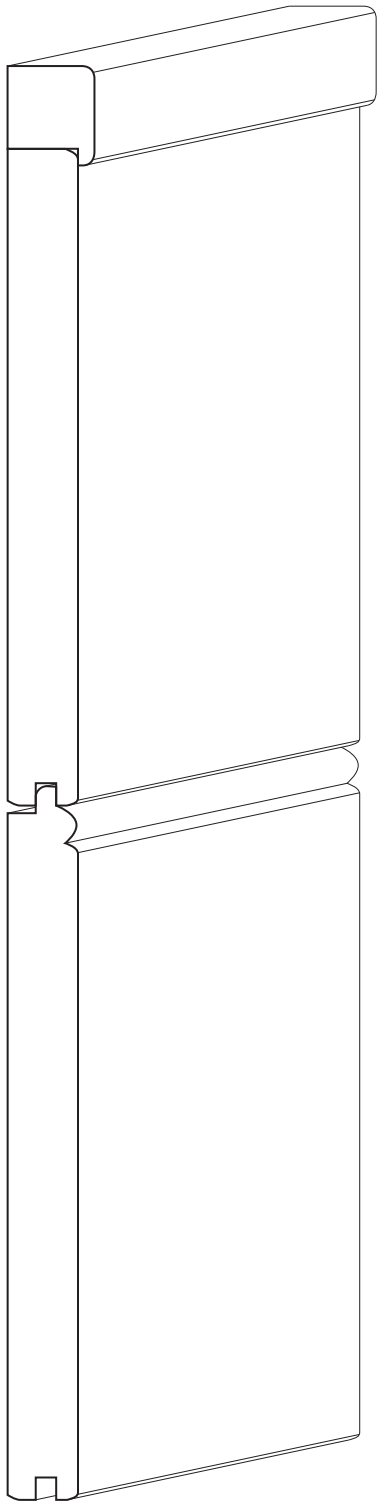
Farmhouse style mouldings refer loosely to a vernacular set of profiles that might be quickly fashioned by a busy farmer. They tend to be simpler than mouldings we might classify as “Colonial” or “Georgian” or “Federal” but they derive from the same sources while reflecting a greater austerity. They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

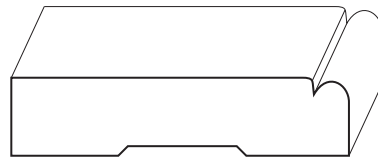


Scale: 3/4 inch = 1'

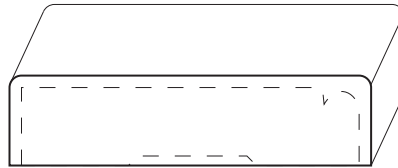
Drawing courtesy of The D. H. Ellison Co.



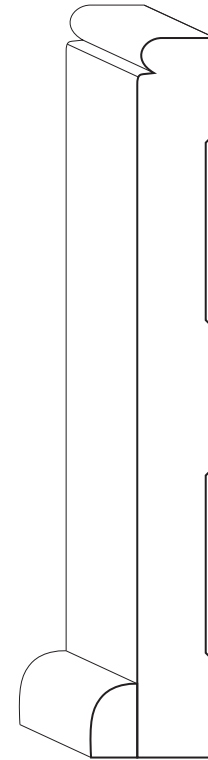
7026 [1-1/16 X 1-1/16]
8903 MODIFIED [3/4 X 6-7/8]
8093 MODIFIED [3/4 X 7-1/4]



1144 MODIFIED [3/4 x 2-5/8]



E2E [7/8 x 3-3/4]



1144 MODIFIED [3/4 X 7-1/2]
5101 [1/2 X 3/4]



Drayton Hall, Charleston, Charleston County, South Carolina



Cliveden, Philadelphia, Philadelphia County, Pennsylvania



Gunston Hall, Lorton, Fairfax County, Virginia



Cliveden, Philadelphia, Philadelphia County, Pennsylvania

GEORGIAN (1700-1780)

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

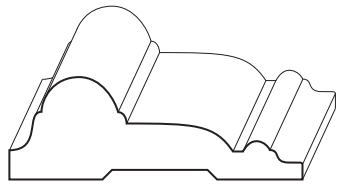
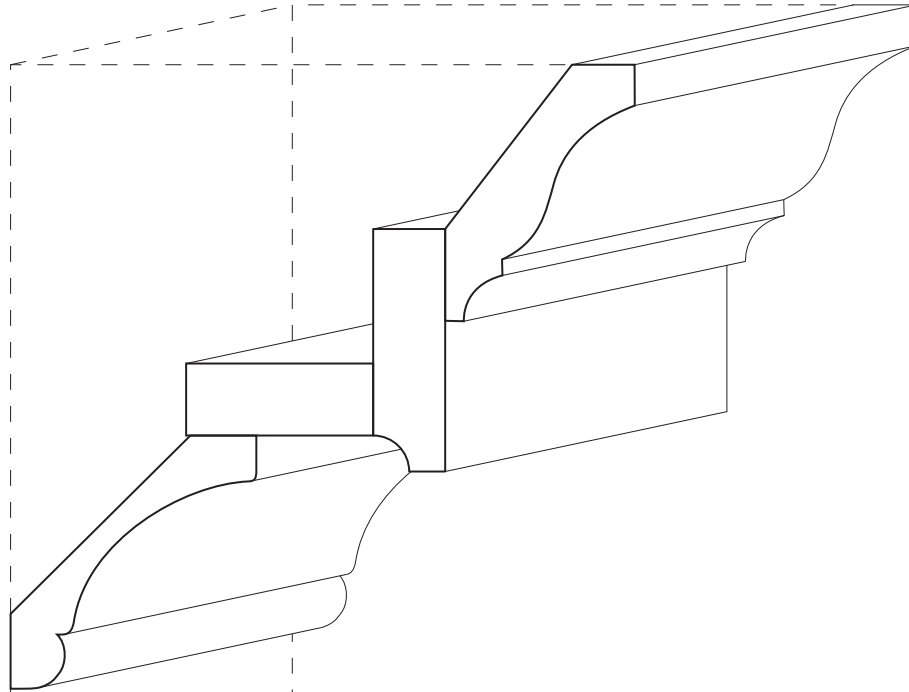
Georgian Mouldings are typically composed using the ogee, fillet, ovolo, bead and quirk, and the other moulding profiles of classical architecture. Its proportions and mouldings are grander than the "Colonial" and typically include finer details. In the examples shown, the proportions of the cornice 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.

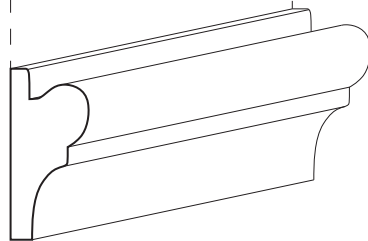


Scale: 3/4 inch = 1'

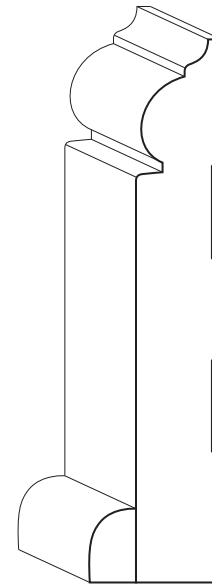
Drawing courtesy of The D. H. Ellison Co.



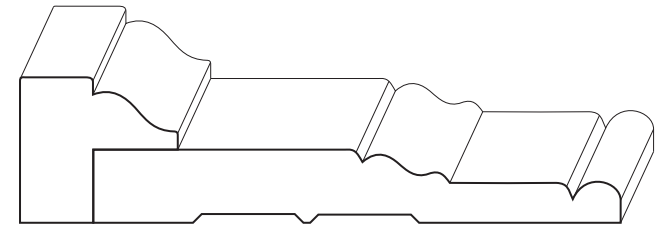
4018 [1-1/16 x 3]



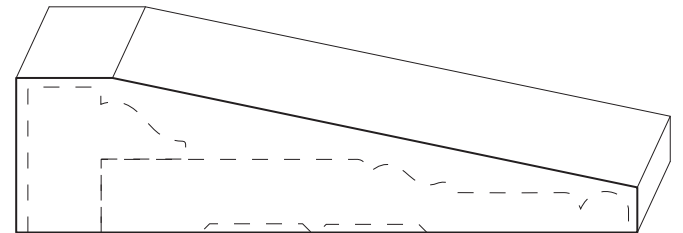
3004 [3/4 X 3-1/4]
 S4S COVE [3/4 X 2-1/2]
 S4S [3/4 X 2]
 3054 [3/4 X 3-5/8]
 8033 [13/16 X 1-3/4]



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



2067 [3/4 x 4-7/8]
 7034 [1-1/2 x 1-5/8]



8546 [1-5/8 X 6-1/2]



Isaac Meason House, Dunbar, Fayette County, Pennsylvania



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



Mount Airy, Warsaw, Richmond County, Virginia



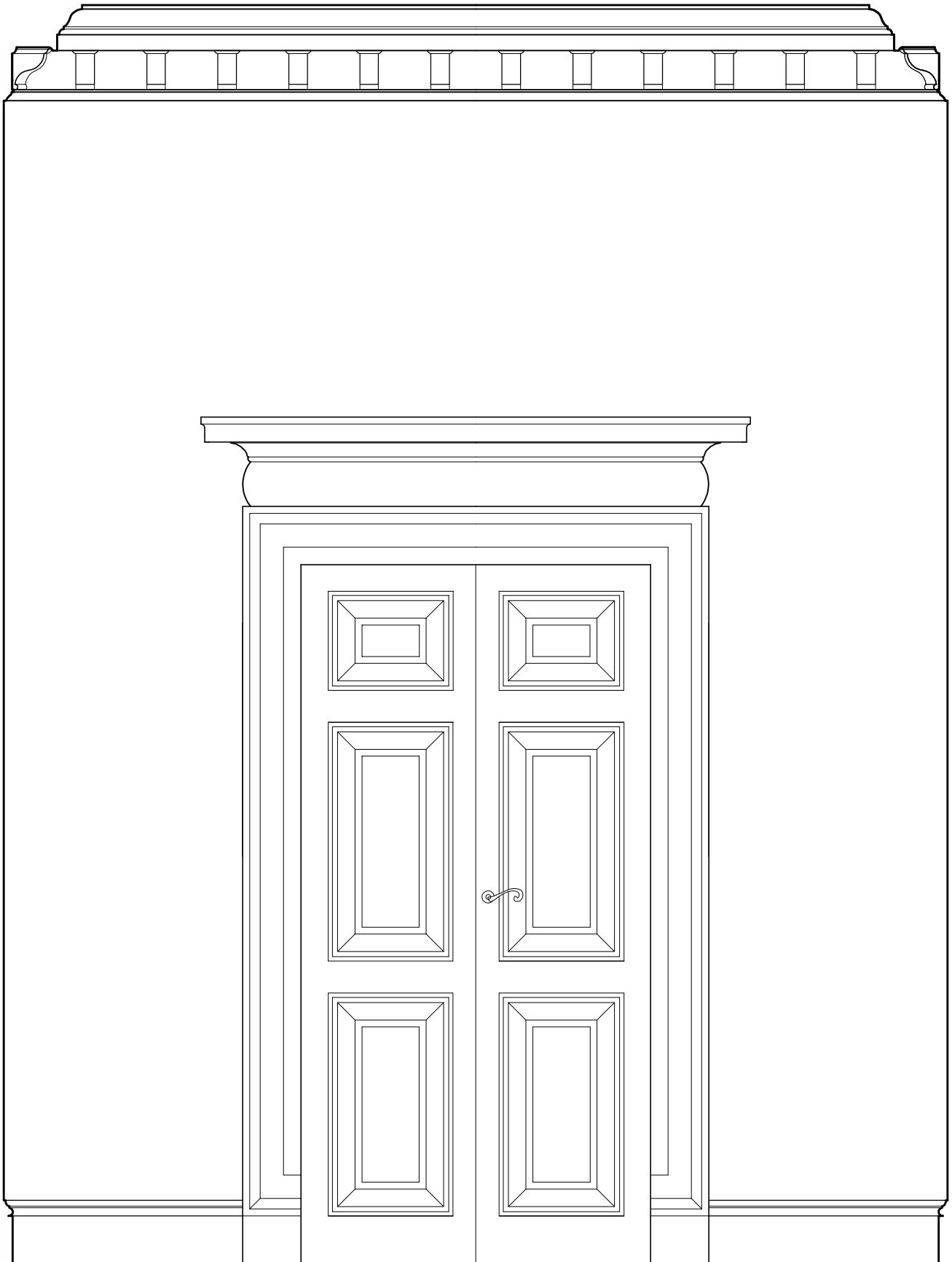
Mount Airy, Warsaw, Richmond County, Virginia

PALLADIAN (1720-1820)

The Italian Renaissance architect, Andrea Palladio, possibly one of the most influential of all time. His book, "Il Quattro Libri d'architettura", 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.

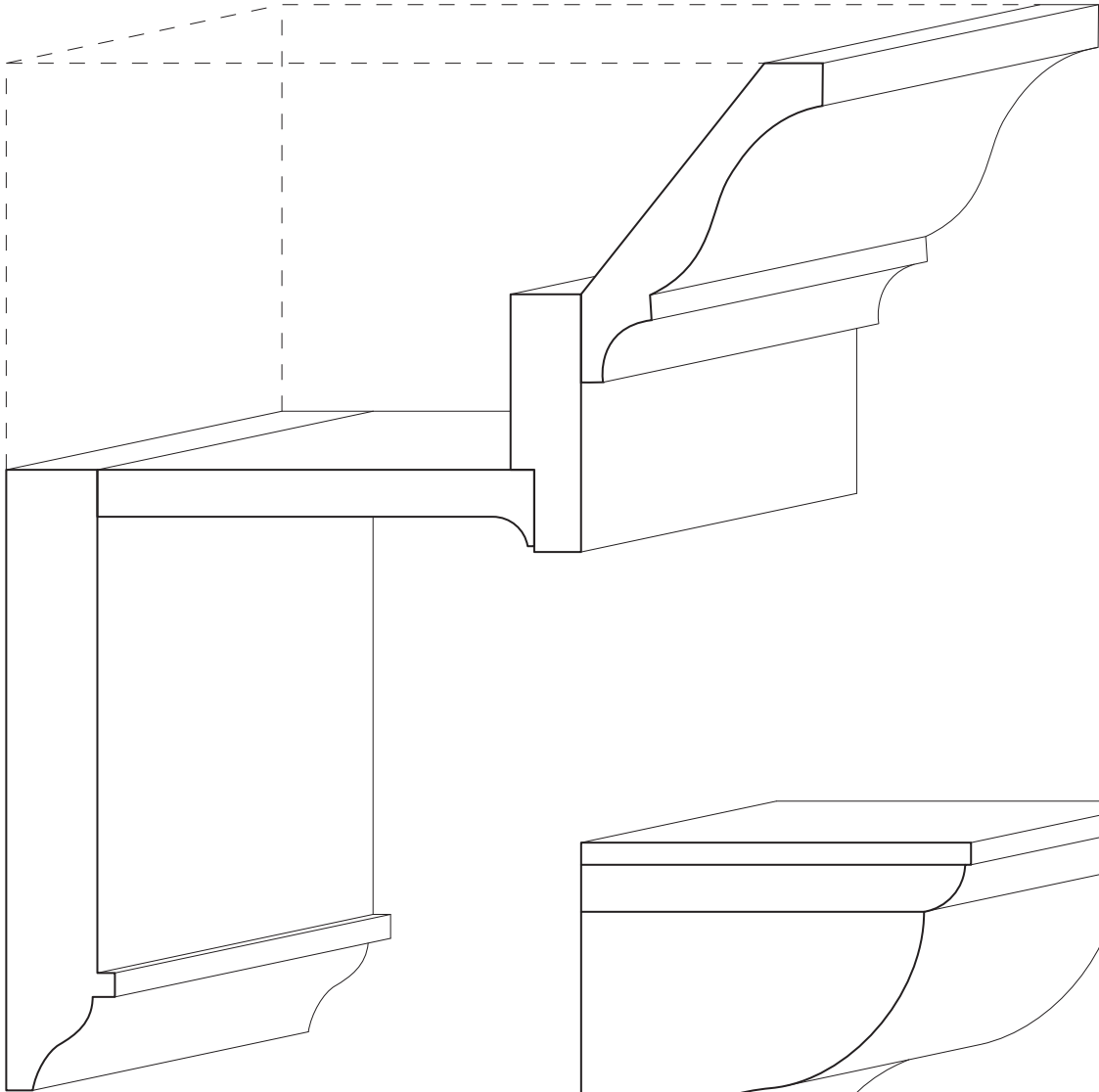
PALLADIAN STYLE MOULDINGS

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.

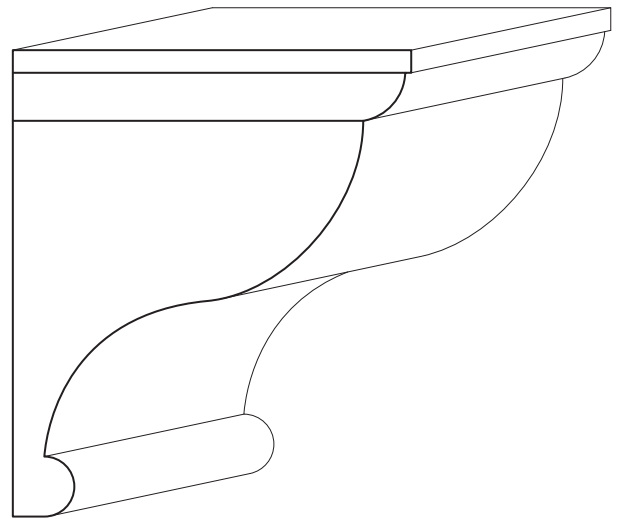


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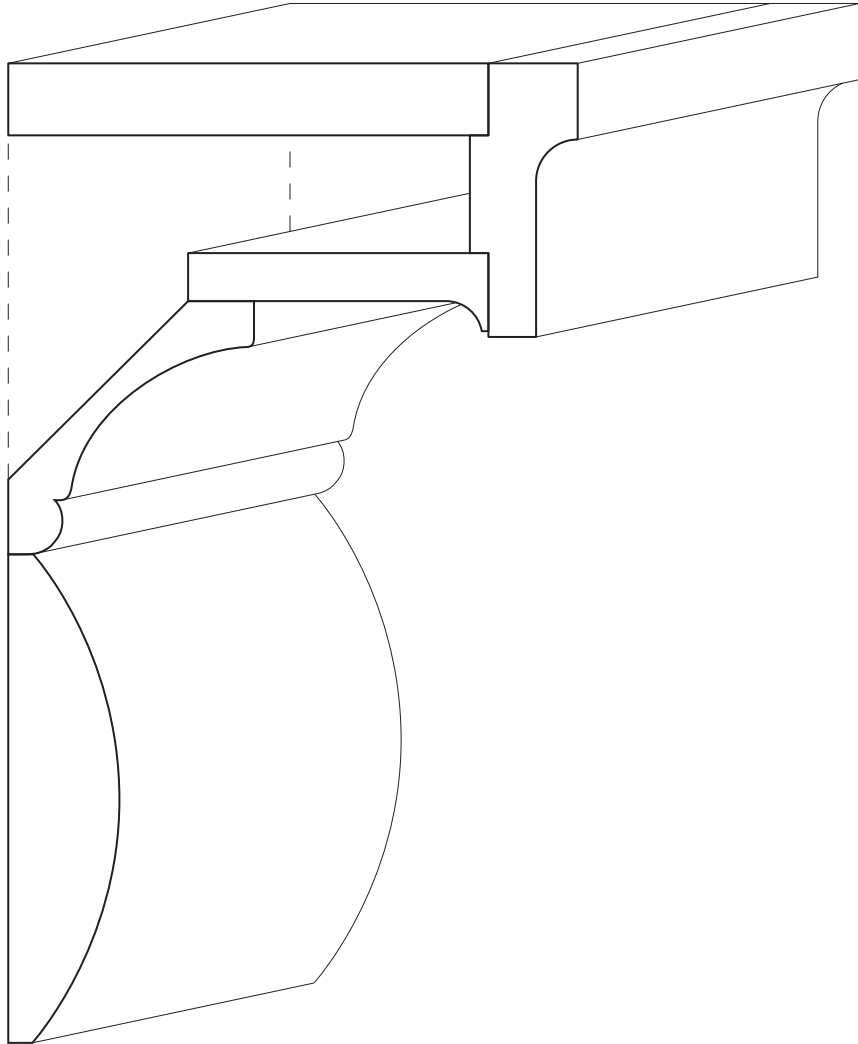
Drawing courtesy of The D. H. Ellison Co.



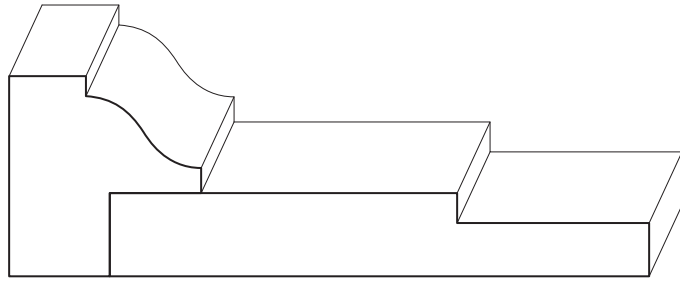
3005 [3/4 X 4-1/4]
 S4S [3/4 X 2-1/2]
 CUSTOM MOLD [13/16 X 4-1/2]
 CUSTOM MOLD [1-3/16 X 6-5/8]



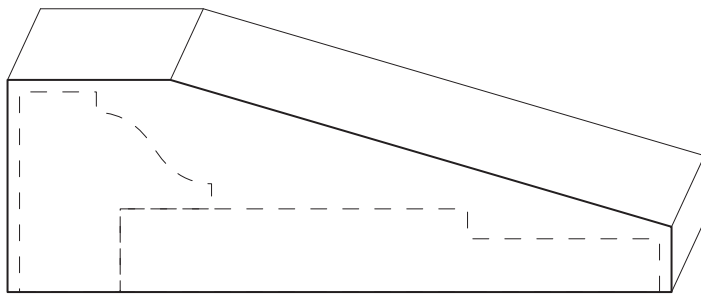
CUSTOM MOLD [1/2 X 3/4]
 CORBEL [3-1/2D X 4-3/4H X 2W]



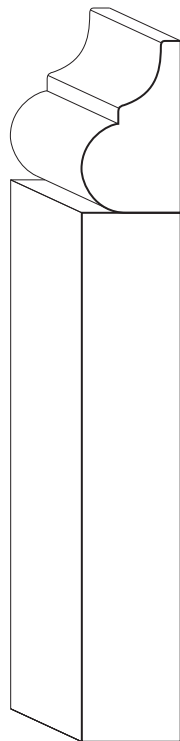
S4S [3/4 X 4-13/16]
CUSTOM MOLD [1-1/16 X 2-3/4]
CUSTOM MOLD [3/4 X 3]
3054 [3/4 X 3-5/8]
8022 [1-1/8 X 5]



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]



The Rotunda, University of Virginia, Charlottesville, Independent City, Virginia



Monticello, Charlottesville, Independent City, Virginia



Monticello, Charlottesville, Independent City, Virginia



Monticello, Charlottesville, Independent City, Virginia

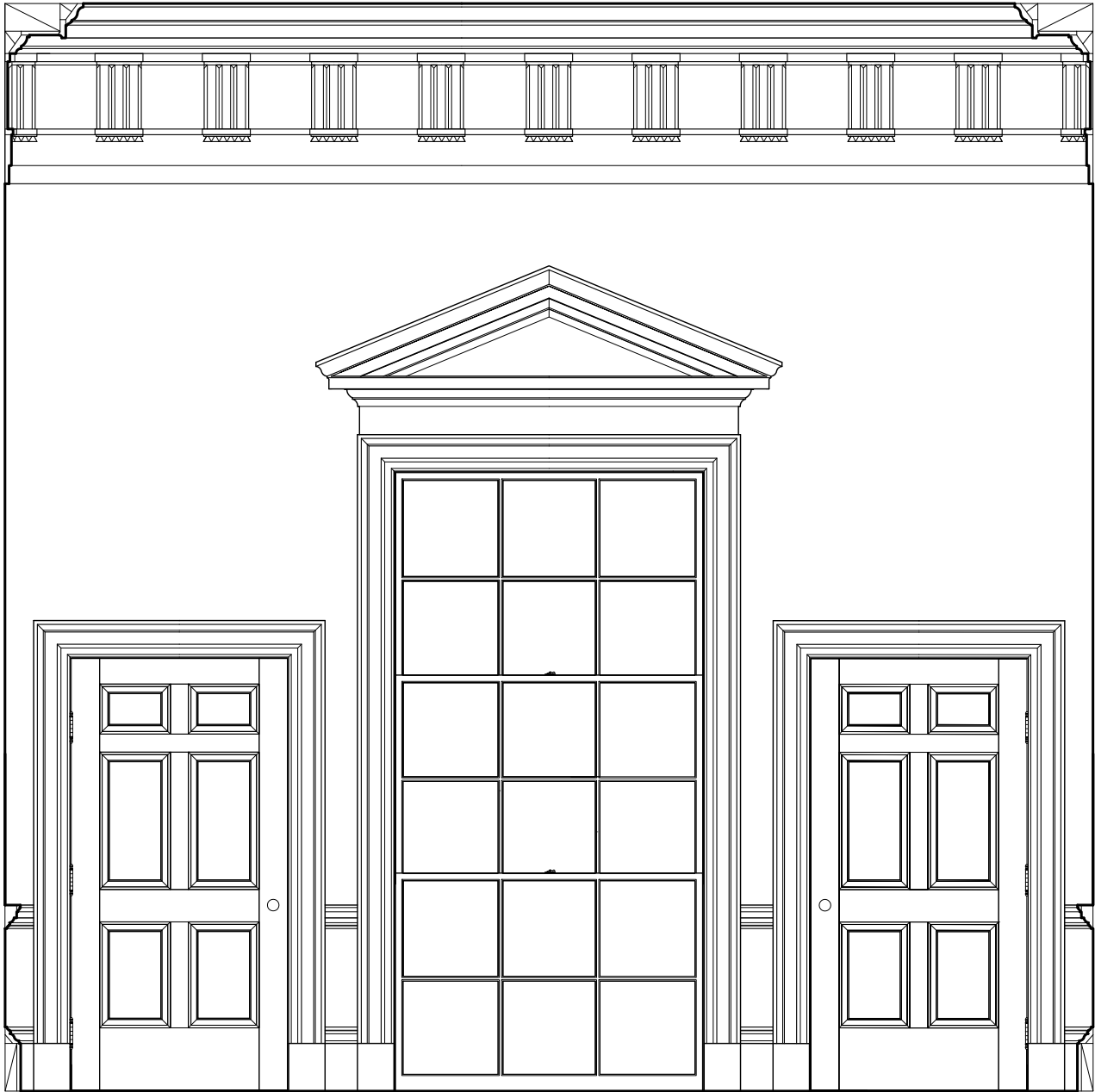
NEOCLASSICAL (1750-1920)

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 purer in form than architecture that merely includes classical columns.

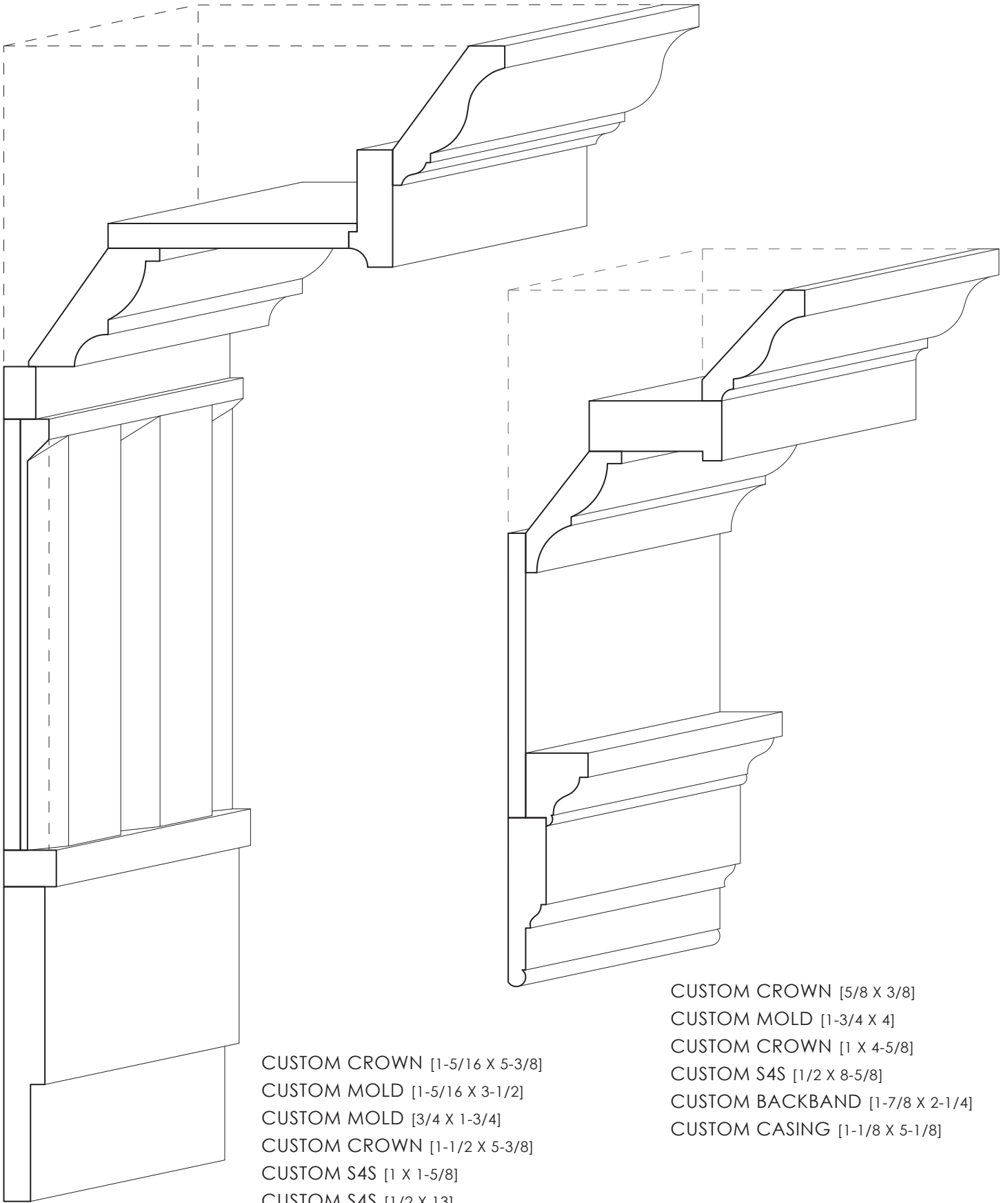
Partly because of Thomas Jefferson's influence, but also because of its associations with the enlightenment, neoclassicism was a favorite style for early colonial and federal-period buildings in America.

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.



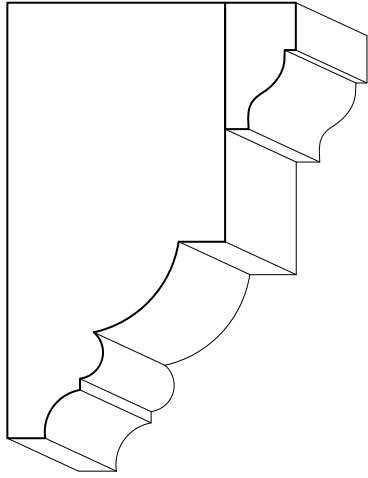
Scale: 3/8 inch = 1'



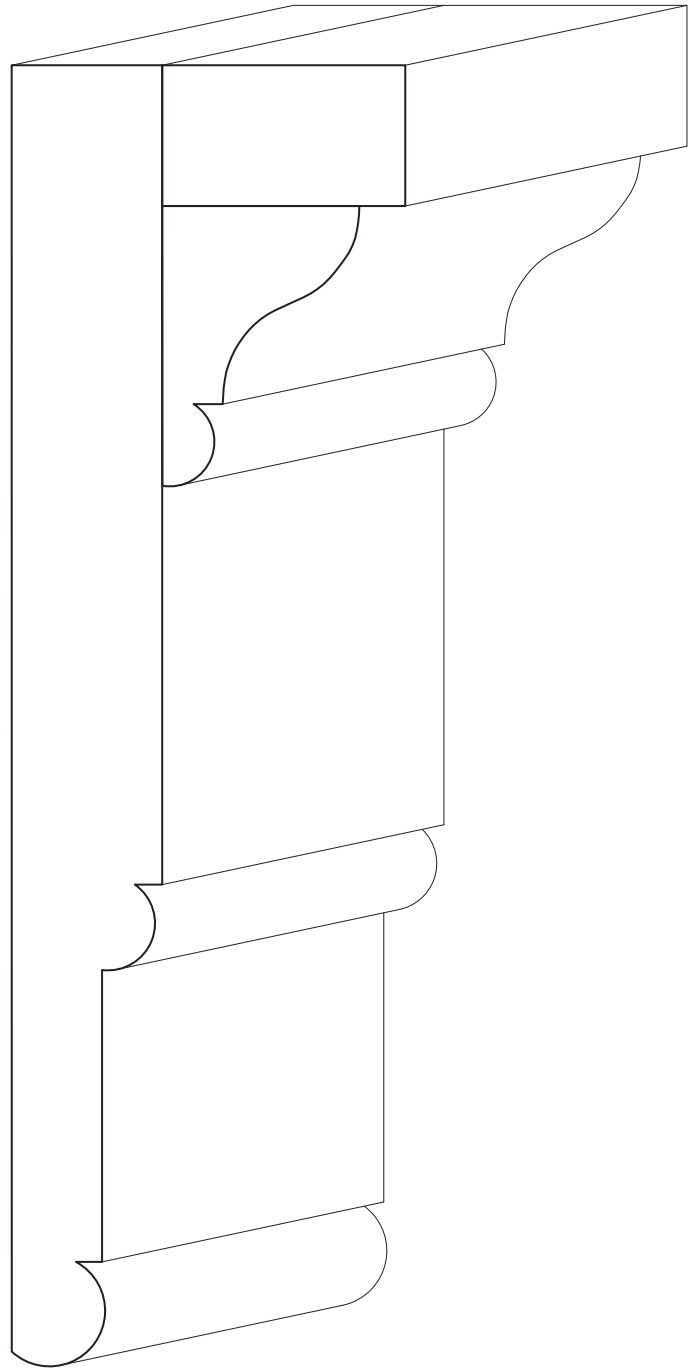
- CUSTOM CROWN [1-5/16 X 5-3/8]
- CUSTOM MOLD [1-5/16 X 3-1/2]
- CUSTOM MOLD [3/4 X 1-3/4]
- CUSTOM CROWN [1-1/2 X 5-3/8]
- CUSTOM S4S [1 X 1-5/8]
- CUSTOM S4S [1/2 X 13]
- CUSTOM S4S [1-1/8 X 1-5/8]
- CUSTOM S4S [1-1/4 X 1-5/8]

- 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]

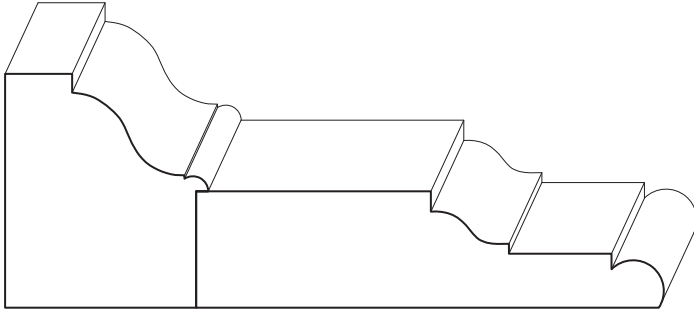
*Moldings from Monticello, State Route 53 vicinity, Charlottesville, Charlottesville, VA, Dining Room
 *1/4 scale for cornice and window entablature.



CUSTOM PANEL MOLD [2-1/4 X 4-1/2]
CUSTOM CHAIR RAIL [3/4 X 1-1/4]

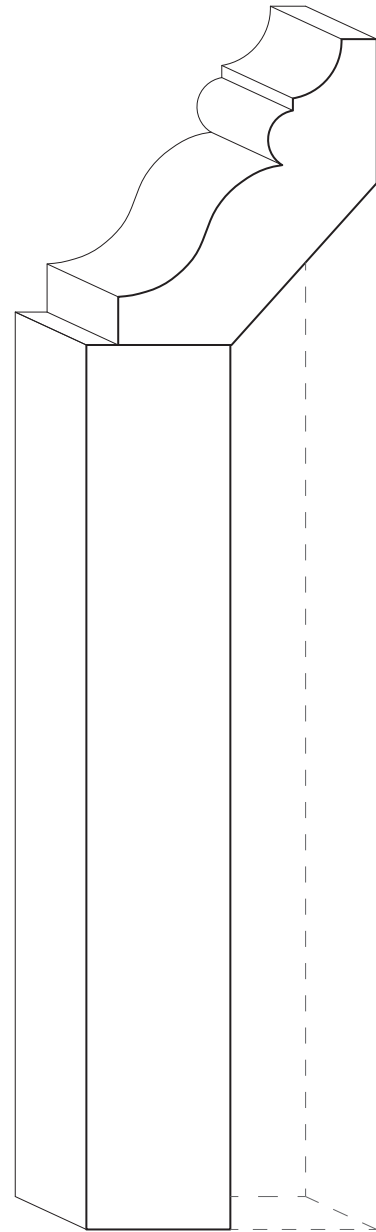


CUSTOM S4S [1-1/2 X 2-1/2]
CUSTOM CASING [1-1/2 X 13-1/2]
CUSTOM MOLD [2 X 2-15/16]



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]



Meacham-Ainsworth House, Castleton, Massachusetts



Decatur House, Washington D.C.



Octagon House, Washington D.C.



Octagon House, Washington D.C.

FEDERAL (1780-1830)

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

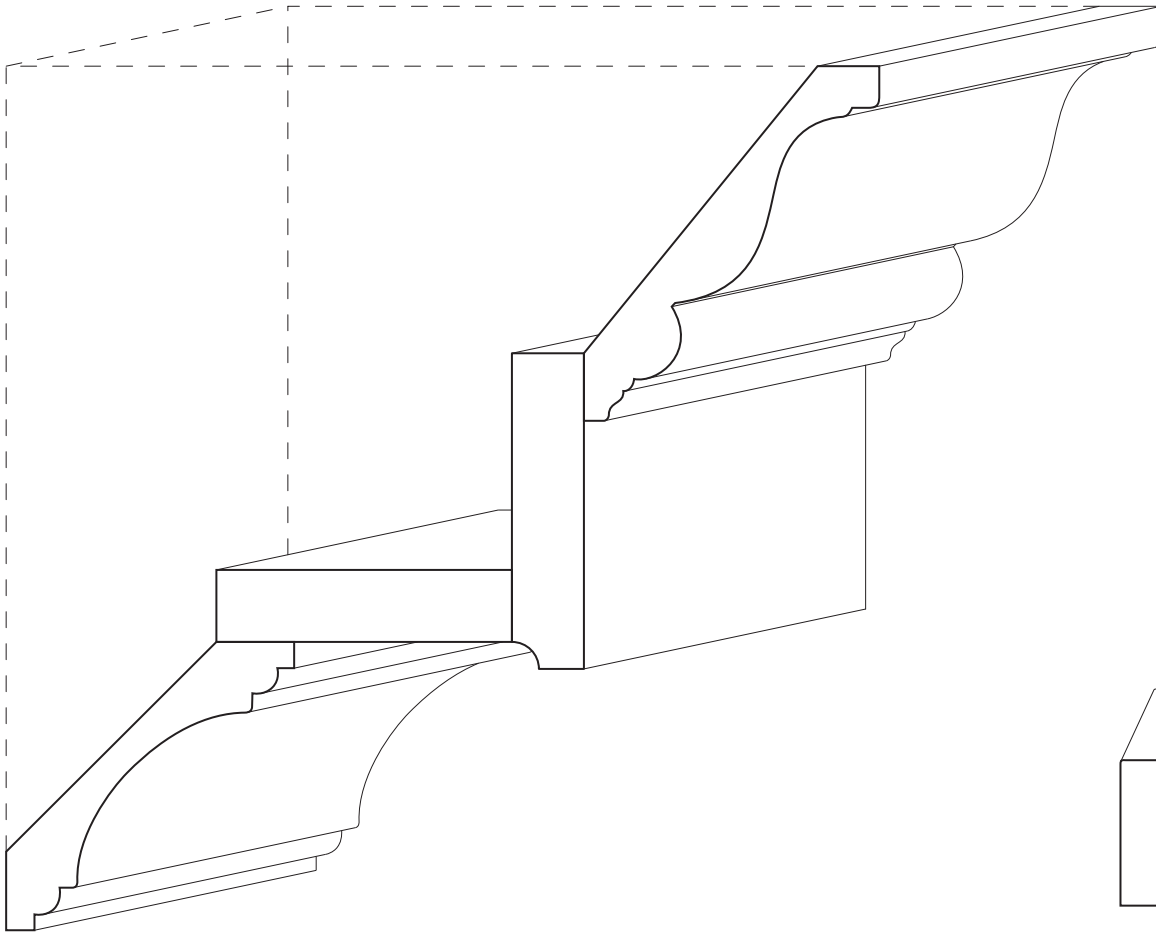
Federal mouldings are typically composed using the ogee, fillet, ovolo, bead and quirk, and the other moulding profiles of classical architecture. Its decorations and mouldings are less ornamental than Georgian but still typically include fine details.

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.

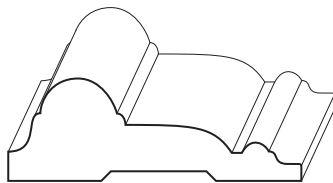


Scale: 3/4 inch = 1'

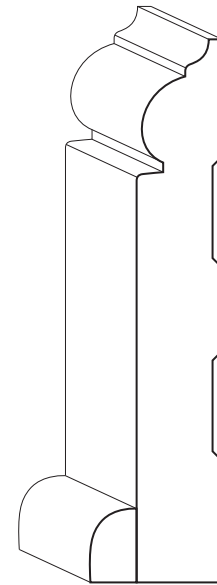
Drawing courtesy of The D. H. Ellison Co.



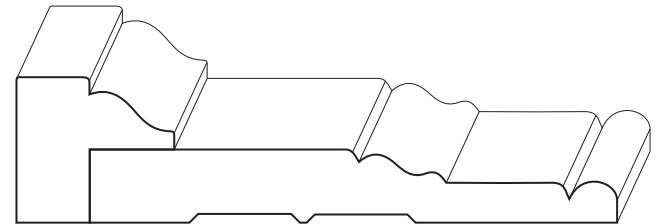
3078 [3/4 X 4-3/4]
 S4S COVE [3/4 X 3-1/4]
 S4S [3/4 X 3]
 3034 [3/4 X 4-3/16]



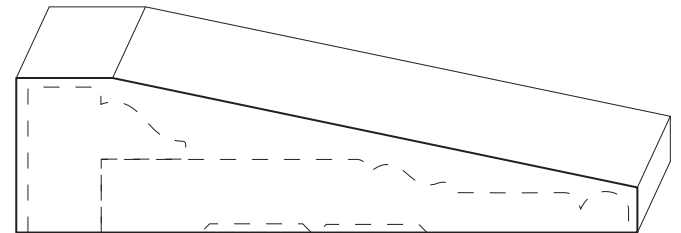
4018 [1-1/16 x 3]



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



2067 [3/4 x 4-7/8]
 7034 [1-1/2 x 1-5/8]



8546 [1-5/8 X 6-1/2]



Louis Hammerschmidt House, Monticello, Piatt County, Illinois



Willard Carpenter House, Evansville, Vanderburgh County, Indiana



William L. Brown House, Providence, Providence County, Rhode Island



Josiah Hayden House, Williamsburg, Hampshire County, Massachusetts

GREEK REVIVAL (1820-1860)

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 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 buildings in the United States. Latrobe went on to design several 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.

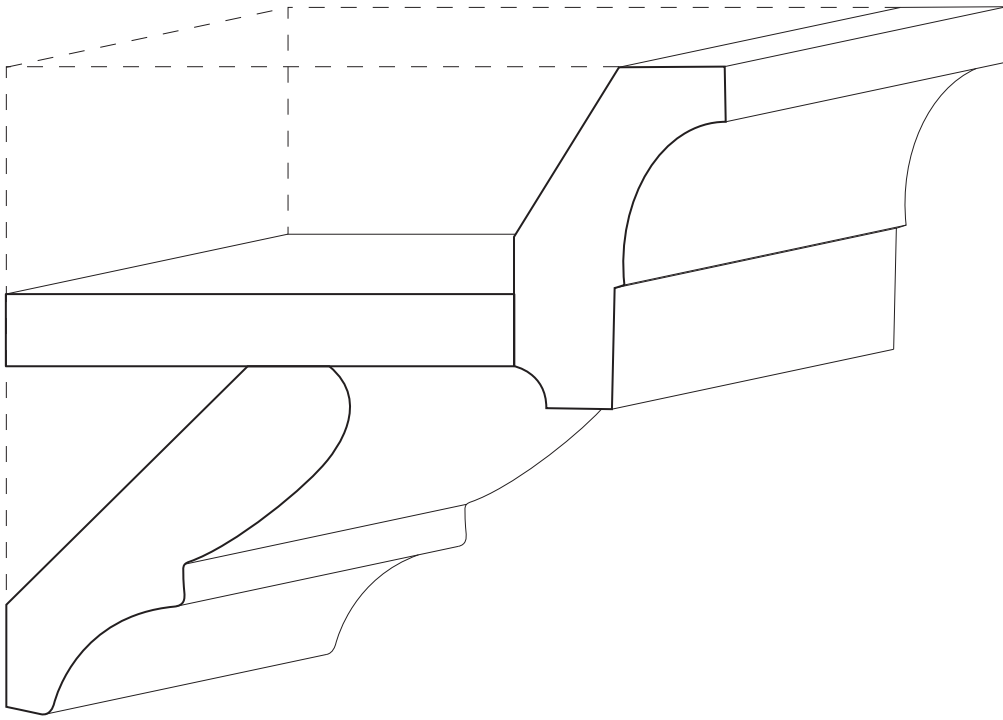
GREEK REVIVAL STYLE MOULDINGS

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.

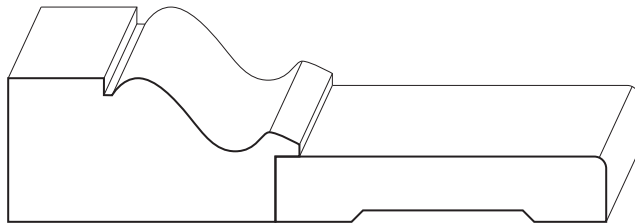


Scale: 3/4 inch = 1'

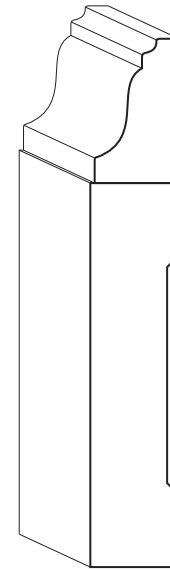
Drawing courtesy of The D. H. Ellison Co.



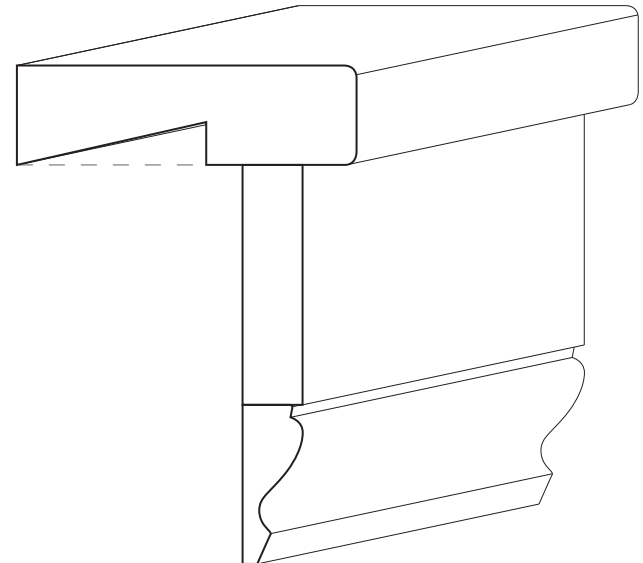
3020 [2-1/4 x 3-9/16]
 S4S [3/4 x 5-3/8]
 3075 [1-1/4 x 4-7/8]



8004 MODIFIED [1-1/2 X 3]
 E1E [11/16 X 3-1/2]



8073 [7/8 x 1-1/2]
 S4S [15/16 x 4]



9002 [1-1/8 x 3-1/2]
 S4S [5/8 x 2-1/2]
 5216 [5/8 x 1-5/8]



Governor's Mansion, Jackson, Hinds County, Mississippi



Joseph R. Jones House, Binghamton, Broome County, New York



Andalusia, Bensalem Township, Andalusia, Bucks County, Pennsylvania



Robinson-Aiken House, Charleston, Charleston County, South Carolina

GREEK REVIVAL [2] (1820-1860)

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 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 buildings in the United States. Latrobe went on to design several 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.

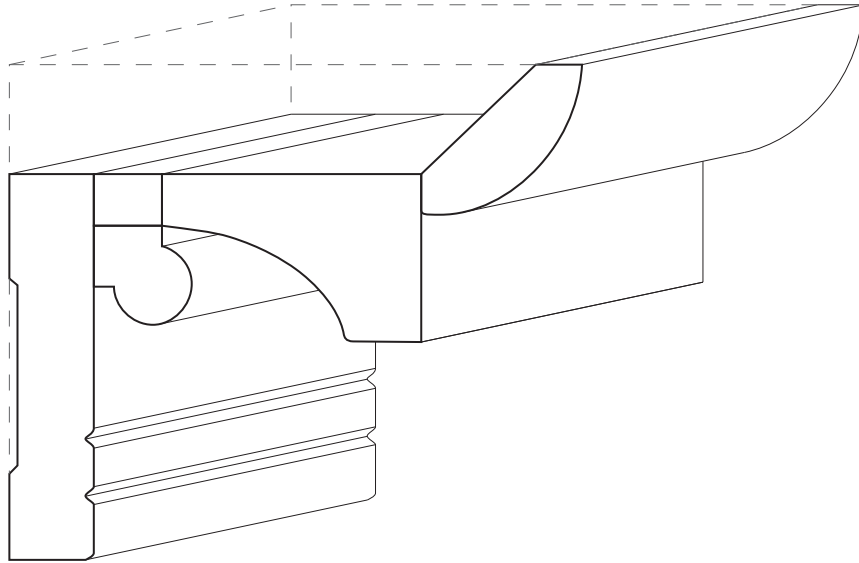
GREEK REVIVAL STYLE MOULDINGS

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.

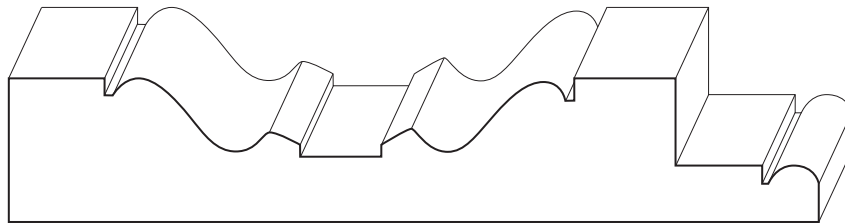


Scale: 3/4 inch = 1'

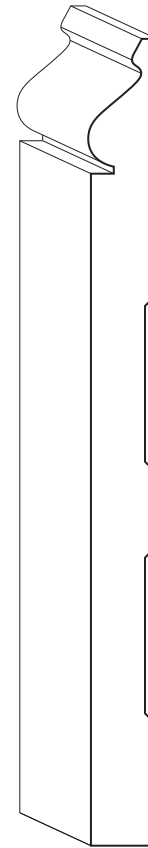
Drawing courtesy of The D. H. Ellison Co.



3048 [3/4 x 2-1/4]
 8029 [1-3/4 x 2-3/4]
 S4S [1/2 x 3/4]
 5031 [1 x 1]
 2032 [7/8 x 4]



8004 [1-1/2 x 8-1/2]



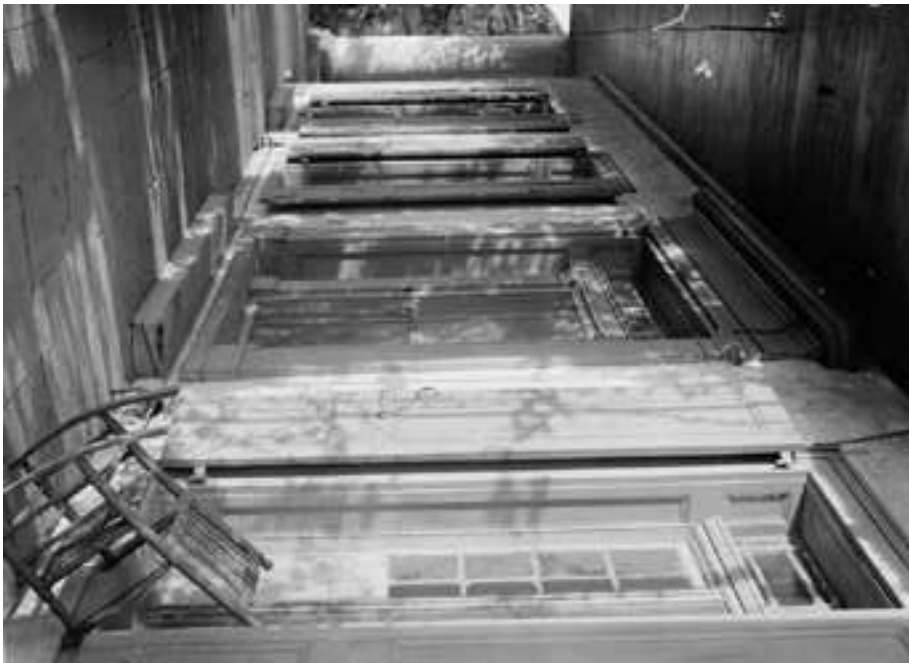
2263 MODIFIED [11/16 x 8-3/8]



Oak Alley Plantation, Vacherie, St. James Parish, Louisiana



Dunleith, Natchez, Adams County, Mississippi



Seven Oaks Plantation, Westwego, Jefferson Parish, Louisiana



Dunleith, Natchez, Adams County, Mississippi

GREEK REVIVAL [SOUTHERN PLANTATION] (1820-1860)

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 newfound access to Greece.

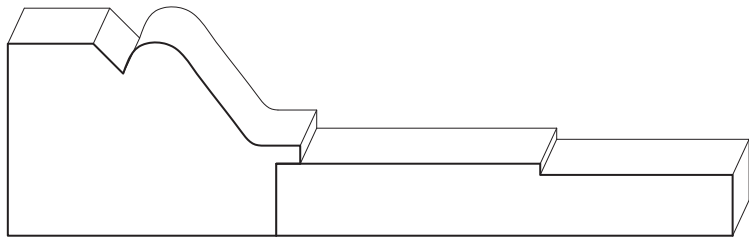
In the United States, the Greek Revival style was looked on as the expression of local nationalism and civic virtue where the idiom was regarded as being free from ecclesiastical and aristocratic associations and was thought to be an appropriate expression for new democratic societies. Thomas Jefferson was instrumental in introducing Greek Revival architecture in America. In 1803, he appointed Benjamin Henry Latrobe as surveyor of public buildings in the United States. Latrobe went on to design several 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

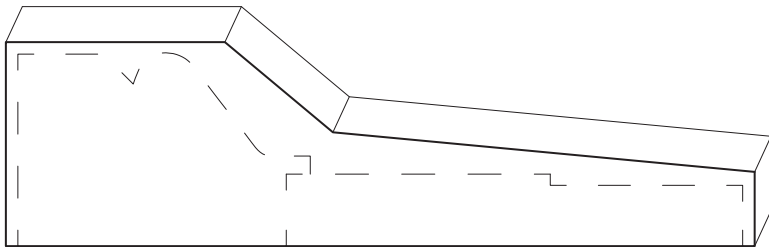
Greek Revival style mouldings typically use the echinus, portions of an ellipse, the beak mold, fillets, and chamfers. The palmette, anthemion and acanthus leaf, tendrils, honeysuckle blossoms, and volutes characterize the ornamentation.



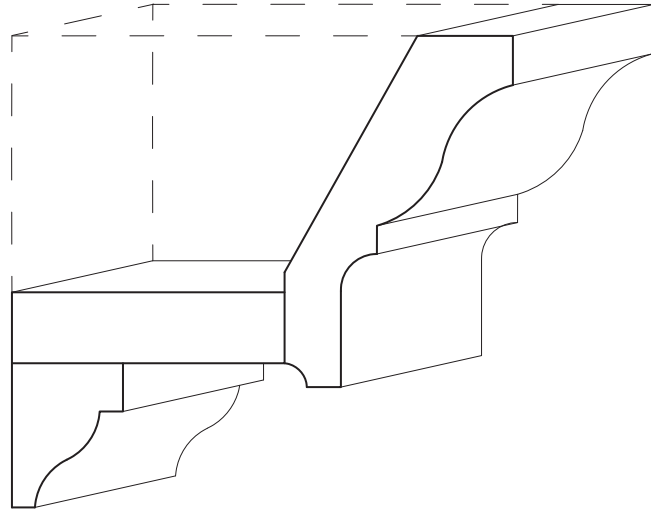
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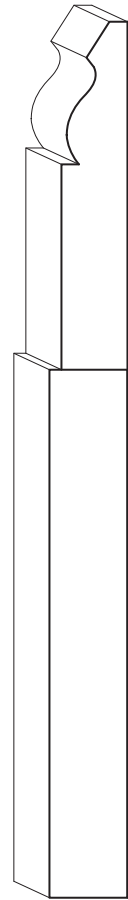
CUSTOM CASING [3/4 X 4-7/8]
 CUSTOM BACKBAND [2 X 3]



8547 [2-1/8 X 7-3/4]



5447 [1-3/16 x 1-1/2]
 S4S [3/4 x 2-7/8]
 3223 [1-1/8 x 4-1/4]



S4S [13/16 x 5-1/2]
 2022 [9/16 x 3-7/8]



Clark-Pratt-Kemery Residence, Huntington, Lorain County, Ohio



Low Lawyer Residence, Century Village Museum, Burton, Geauga County, Ohio



Dr. John H. Mathews House, Painesville, Lake County, Ohio



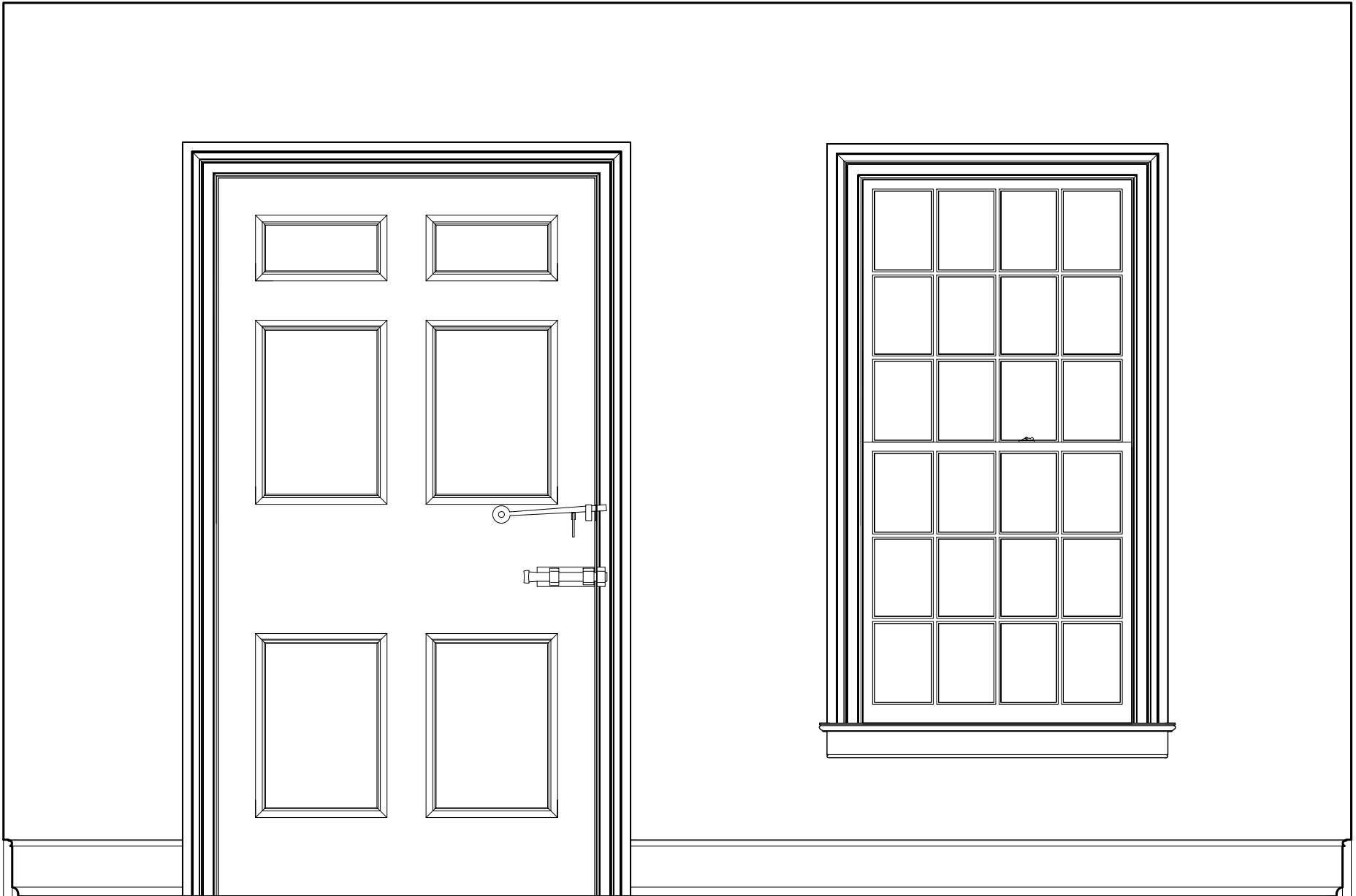
Dr. John H. Mathews House, Painesville, Lake County, Ohio

GREEK REVIVAL [WESTERN RESERVE OF OHIO] (1820-1860)

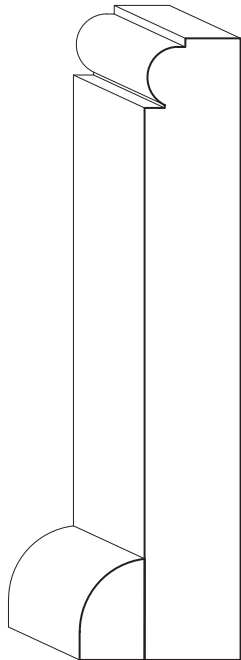
Ohio's Western Reserve was opened to settlement following the signing of treaties with the Native Americans in the late 18th century. After the War of 1812, the initial settlers were joined in the wilderness by Revolutionary War Veterans and others moving from crowded Connecticut, New England, and Upstate 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, the 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 before the mid-19th century and the Civil War.

GREEK REVIVAL STYLE MOULDINGS [WESTERN RESERVE OF OHIO]

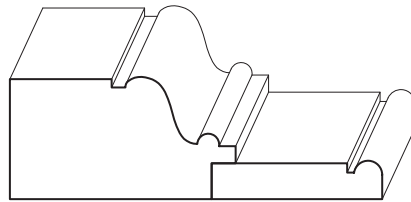
Greek Revival style mouldings typically use the echinus, portions of an ellipse, the beak mold, fillets, and chamfers, but are typically more primitive and austere than their counterparts in more civilized areas of the United States. They embody the puritanical philosophy of the Connecticut natives who brought it to the Western Reserve.



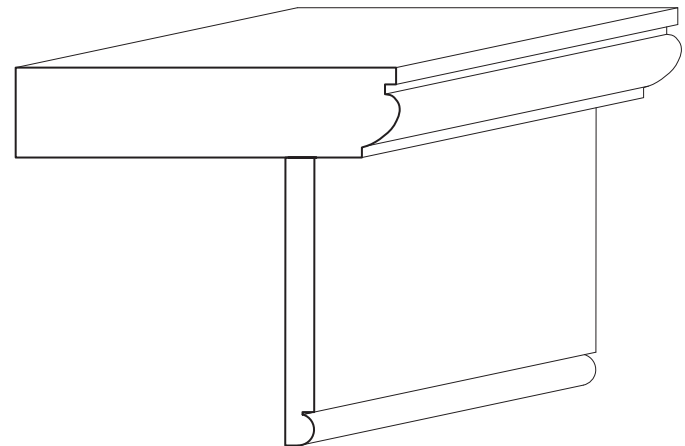
Scale: 3/4 inch = 1'



2265 [1 X 6-1/2]
5123 [3/4 X 1-1/16]



7116 [1-5/16 X 2-3/8]
1488 [3/8 X 1-3/4]



9024 [15/16 X 4]
1489 [5/16 X 3]

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



Police Station, New Orleans, Orleans Parish, Louisiana



Egyptian Court Apartments, San Diego, San Diego County, California



Grailhe Family Tomb, New Orleans, Orleans Parish, Louisiana



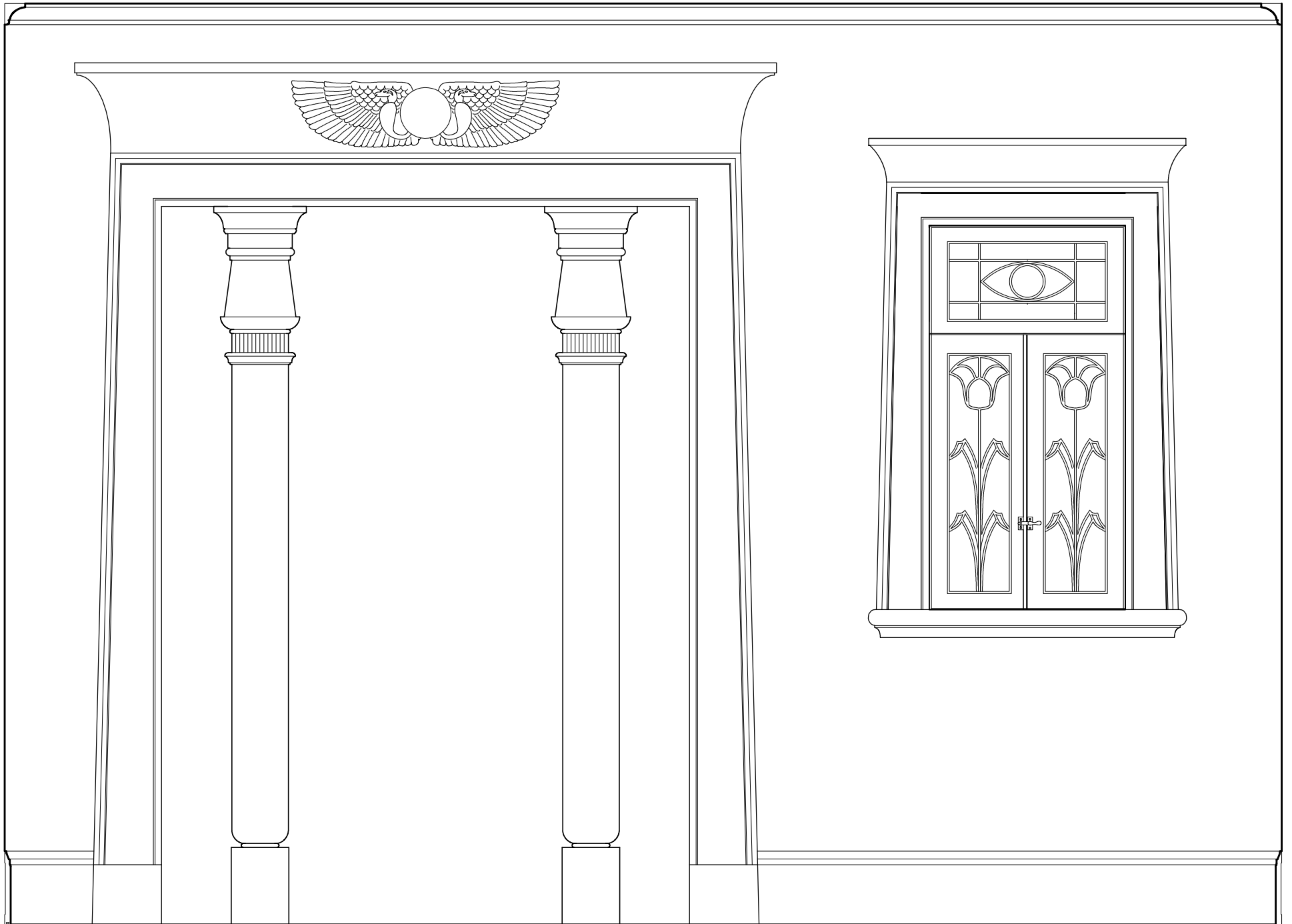
Masonic Temple, Egyptian Hall, Philadelphia, Philadelphia County, Pennsylvania

EGYPTIAN REVIVAL (1830-1850)

Before arriving in the United States, the Egyptian Revival style was prevalent in England and France, initially born from archaeological expeditions, excavations, and Napoleon Bonaparte's Egyptian Campaign of 1798 - 1799. While invading Egypt, Napoleon was enticed by the ancient culture and its land, and this led him to collaborate with the greatest artists, historians, and scientists of the time to catalogue these discoveries. These intellectual masterminds, part of an institution known as the Commission des Sciences et des Arts assembled the *Le Description de l' Égypte* first edition that was published in 1809, and the second edition in 1830. This catalogue included large folio prints and historical texts of temples, tombs, pyramids, obelisks, hieroglyphs, and sphinxes. It was during this time, Egyptian Revival architecture in America gained popularity as seen in government buildings, cemeteries, theatres, religious temples, and residences. Impressive examples of Egyptian Revival are the Egyptian Building at Virginia Commonwealth University, and Benjamin Henry Latrobe's original Library of Congress and Washington Monument.

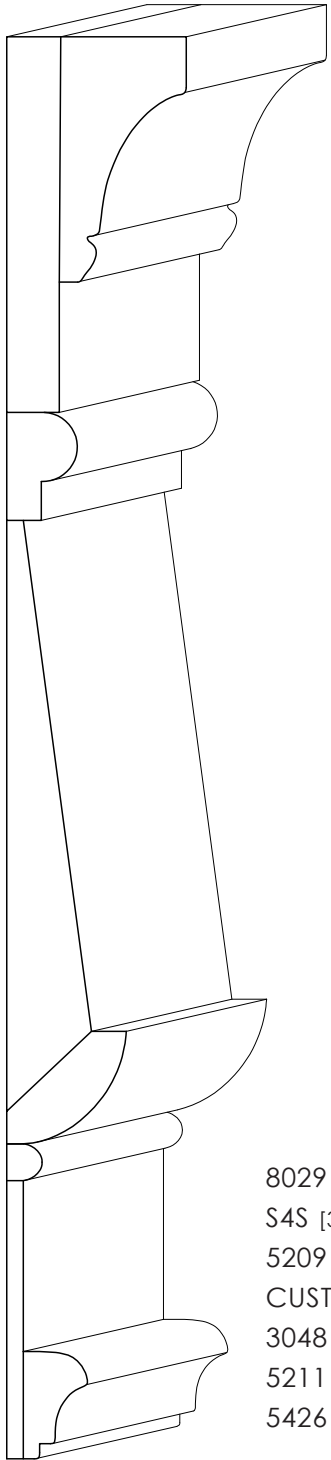
EGYPTIAN REVIVAL STYLE MOULDINGS

Egyptian Revival molding profiles are very basic shapes. They are derived from the battered shapes of earthen and stone piles and the curved shapes of grass and lotus flowers. The style is dominated by massing that gently tapers upwards, topped with coves and ovolos like the grass and lotus flowers of the Nile river delta. The style is inspired by the Egyptian monuments of the pharaohs.

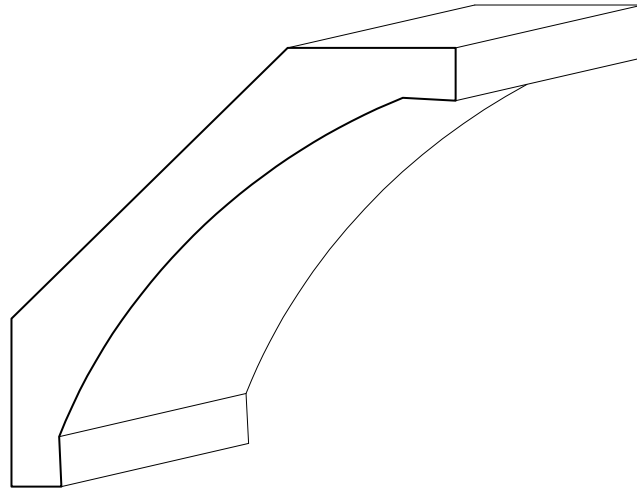


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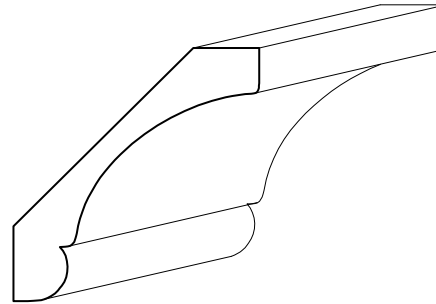
Drawing courtesy of The D. H. Ellison Co.



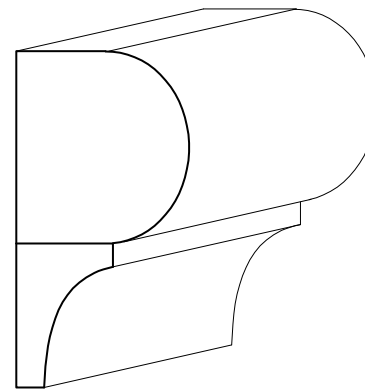
8029 [1-3/4 X 3-7/16]
 S4S [3/4 X 5-1/4]
 5209 MODIFIED [1 X 1-1/2]
 CUSTOM MOLD [1-3/16 X 7-1/8]
 3048 [3/4 X 2-1/4]
 5211 [1/2 X 1/2]
 5426 [7/8 X 1-1/2]



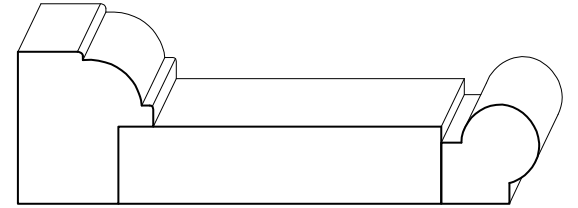
3086 [1-5/8 X 6-3/8]



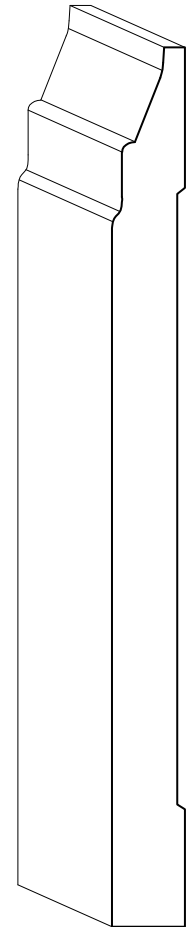
3054 [3/4 X 3-5/8]



9113 MODIFIED [2 X 1-3/8]
 8074 [1 X 1-1/2]



7028 [1-9/16 X 1-3/8]
 S4S [3/4 X 3-3/8]
 5031 [1 X 1]



2019 [3/4 X 9]



Lyndhurst, Tarrytown, Westchester County, New York



Airliewood, Holly Springs, Marshall County, Mississippi



Kingscote, Newport, Newport County, Rhode Island



Lyndhurst, Tarrytown, Westchester County, New York

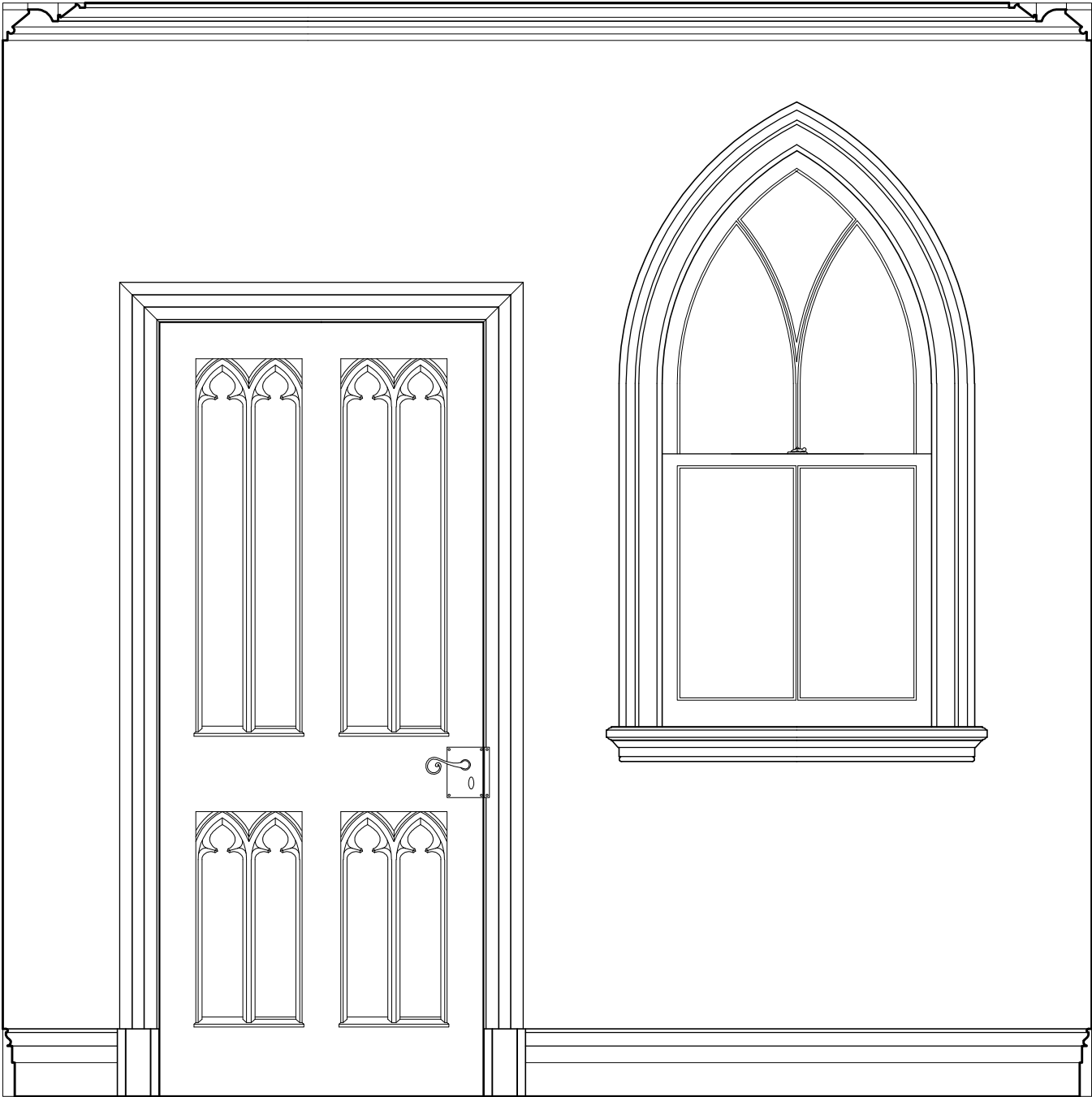
GOTHIC REVIVAL (1835-1880)

This style of architecture uses the medieval forms of Gothic Cathedrals. It became and remained popular through the 19th century. The signature pointed arch, taller and narrower than the round, Roman arch, distinguishes the style. Other characteristics include crenelated parapets, diamond-shaped window panes and “hood moldings” over openings.

The Gothic Revival was a nostalgic movement that looked toward an imagined past. A romanticized version of medieval heritage, fostered by writers such as Sir Walter Scott in his novels about knights and chivalry, was a welcome relief to the tumultuous social change and political events of the period. It was well suited to churches, but also inspired college campuses, commercial and public buildings, and country “villas”. Examples include countless churches and schools, the British Houses of Parliament, The Woolworth Building, and even the house in Grant Wood's iconic painting, American Gothic.

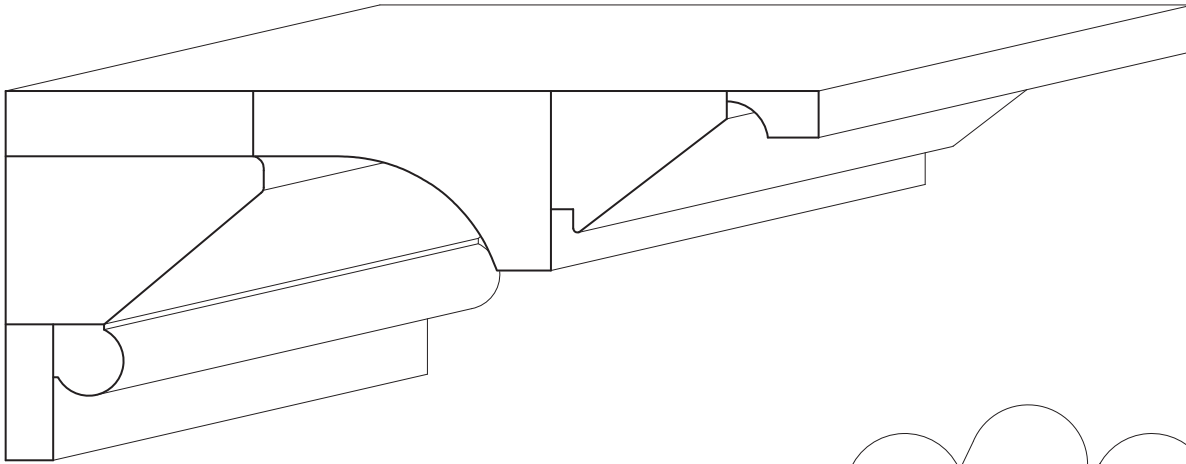
GOTHIC REVIVAL STYLE MOULDINGS

Gothic Revival mouldings include angled planes, coves, deeply curved ogees, and three-quarter rounds. These moldings are usually grouped to create distinct and dark shadows and recesses as well as broad surfaces and stark contrasts. The equilateral triangle often underlies the geometry of pointed arches and bundles of rounds, grouped as though they were the colonnettes in a cathedral.

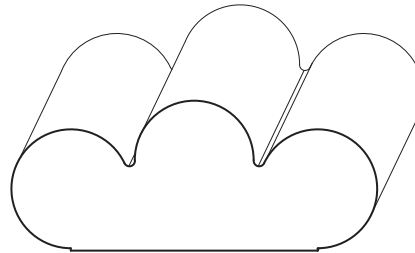


Scale: 3/4 inch = 1'

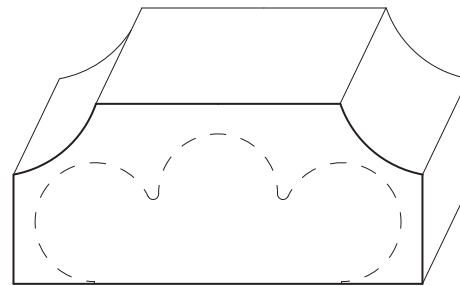
Drawing courtesy of The D. H. Ellison Co.



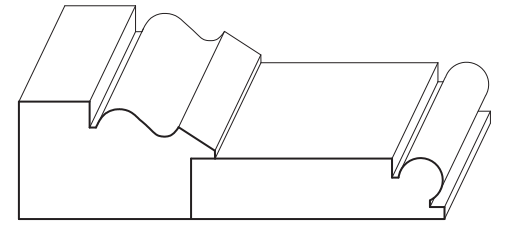
S4S [11/16 X 2-11/16]
 8449 [2 X 3-1/4]
 8447 [1-9/16 X 2]
 3123 [1/2 X 1]
 8448 [1-7/8 X 2-7/8]
 S4S [1/2 X 1-1/2]
 7605 [3/4 X 3/4]



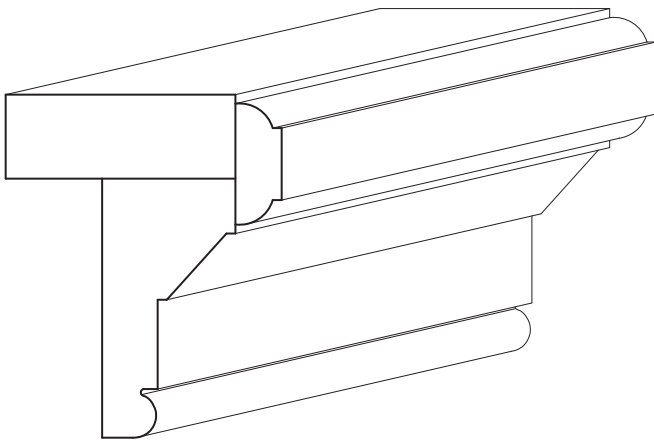
CUSTOM CASING [1-9/16 X 3-13/16]



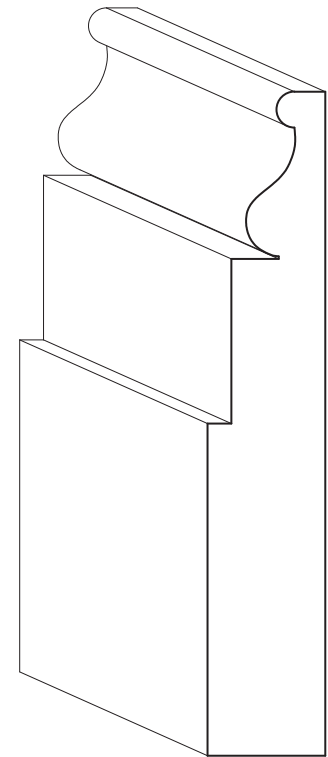
CUSTOM PLINTH [1-7/8 X 4-1/4]



7144 [1-5/16 X 2-1/8]
 1578 [11/16 X 2-3/4]



S4S [15/16 X 2-9/16]
 8450 [1/2 X 1-3/8]
 1579 [1-1/2 X 2-7/8]



2342 [1-1/4 X 7-1/4]



The Breakers, Newport, Newport County, Rhode Island



Alonzo Roberson House, Binghamton, Broome County, New York



The Breakers, Newport, Newport County, Rhode Island



Burgess-Maschmeyer House, Mobile, Mobile County, Alabama

RENAISSANCE REVIVAL (1840-1925)

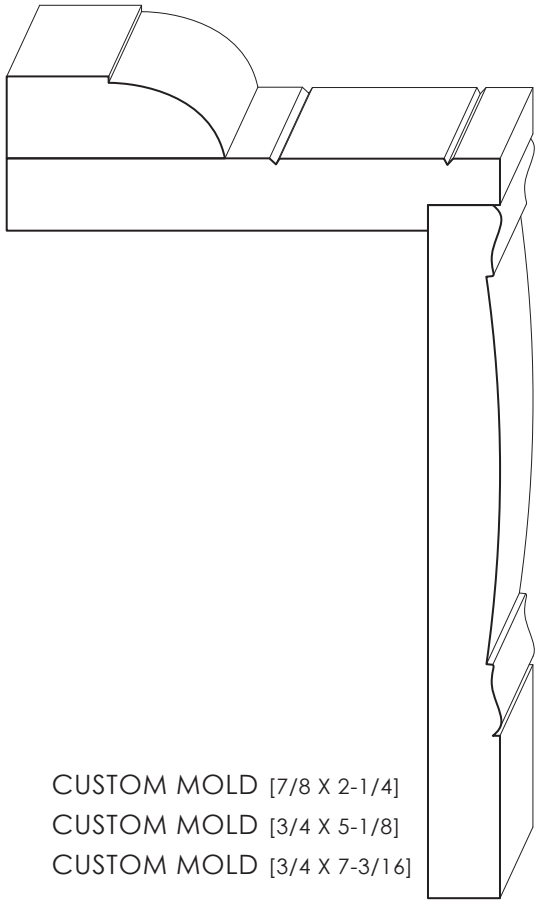
The architecture of the Renaissance (early 15th through early 17th centuries) was a conscious revival and development of the architecture of the Greek and Roman civilization and accompanied an interest in classical thought and material culture. Developed first in Florence, with Filippo Brunelleschi as 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 aedicula replaced the more complex proportional systems and irregular profiles of medieval buildings.

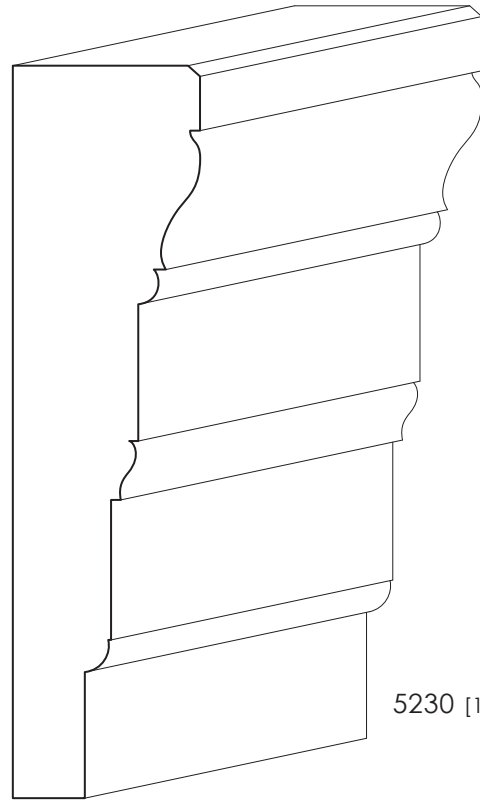
RENAISSANCE REVIVAL STYLE MOULDINGS

Renaissance Revival 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.

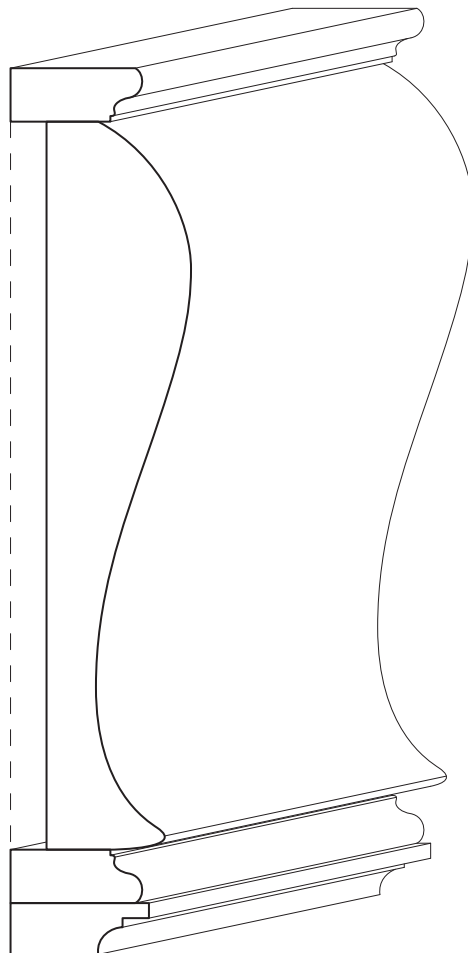




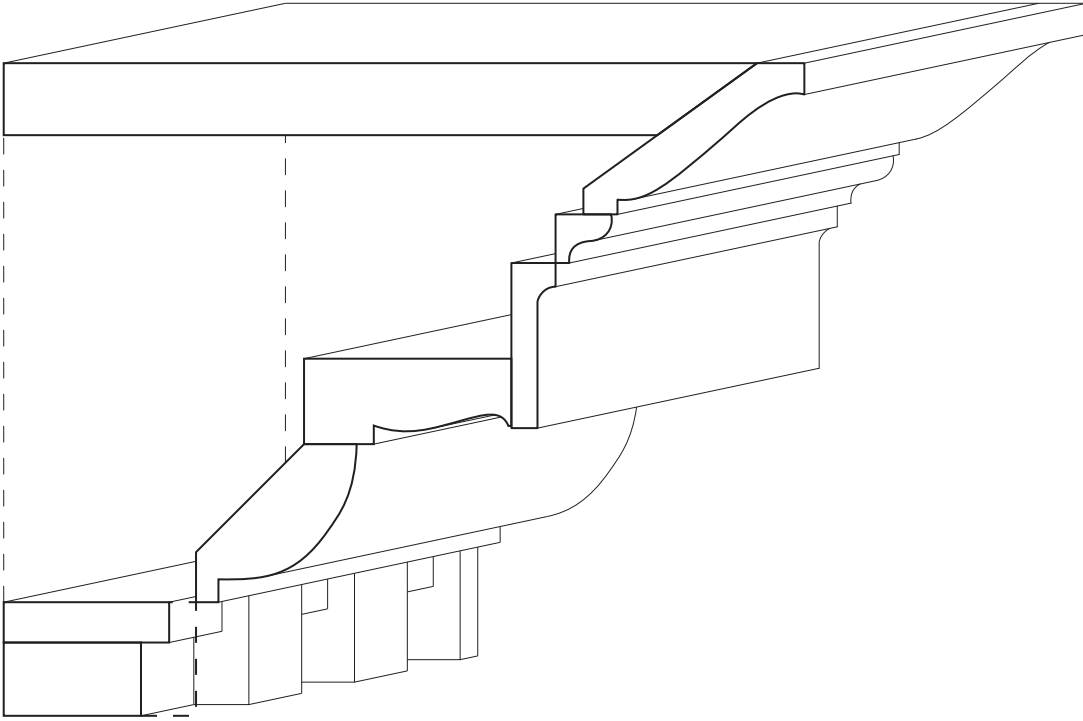
CUSTOM MOLD [7/8 X 2-1/4]
CUSTOM MOLD [3/4 X 5-1/8]
CUSTOM MOLD [3/4 X 7-3/16]



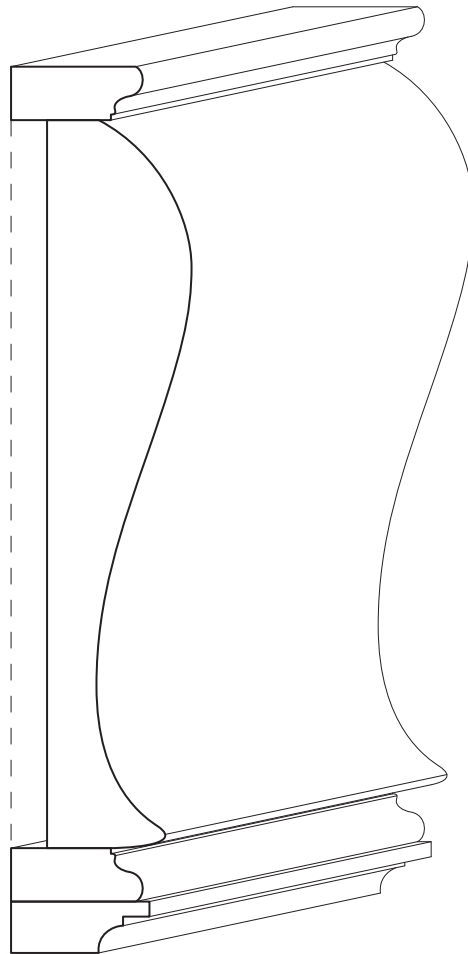
5230 [1-15/16 x 7-5/8]



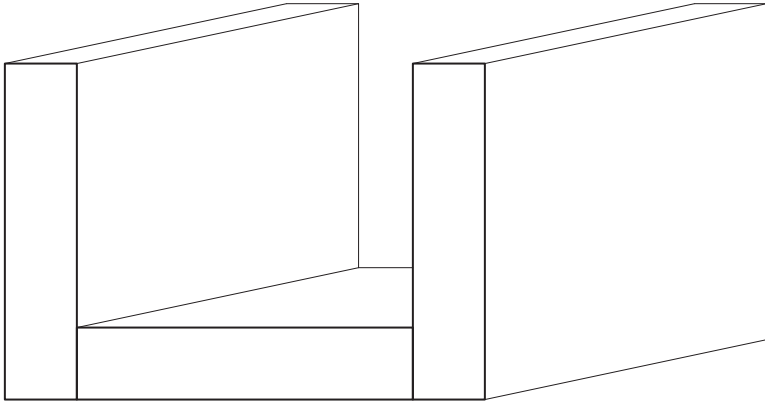
CUSTOM MOLD [9/16 X 1-3/8]
CUSTOM MOLD [1-7/8 X 7-1/2]
CUSTOM MOLD [9/16 X 1-3/8]
CUSTOM MOLD [9/16 X 1-7/16]



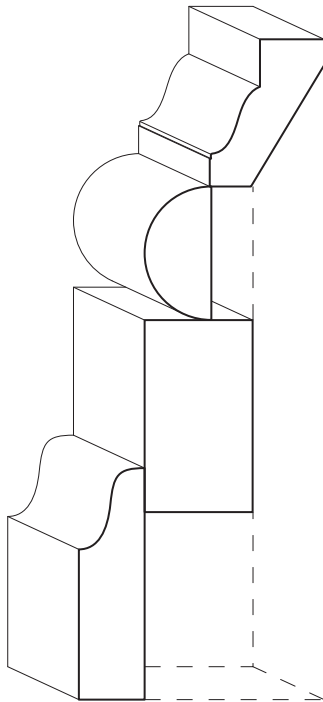
- CUSTOM CROWN [1/2 X 2-3/4]
- CUSTOM MOLD [1/2 X 9/16]
- CUSTOM MOLD [1/2 X 1-3/4]
- CUSTOM MOLD [7/8 X 2-1/8]
- CUSTOM CROWN [7/8 X 2-3/8]
- CUSTOM DENTIL [1 X 2]



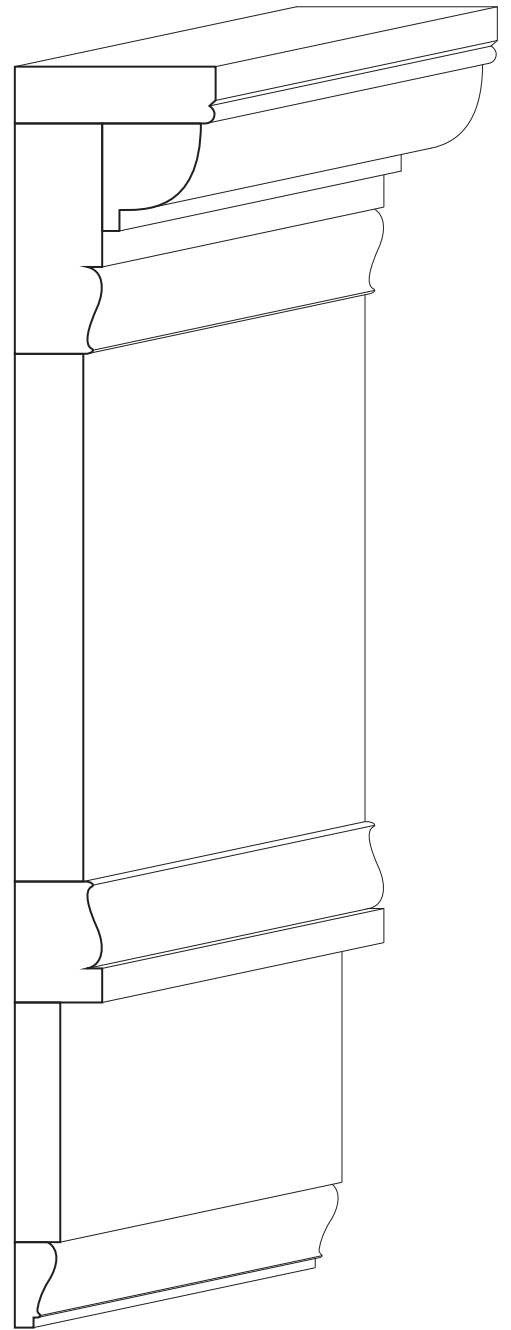
- CUSTOM MOLD [9/16 X 1-3/8]
- CUSTOM MOLD [1-7/8 X 7-1/2]
- CUSTOM MOLD [9/16 X 1-3/8]
- CUSTOM MOLD [9/16 X 1-7/16]



S4S [3/4 x 3-1/2]
 S4S [3/4 x 3-1/2]
 S4S [3/4 x 3-1/2]



CUSTOM MOLD [1-1/8 x 1-1/2]
 CUSTOM MOLD [3/4 x 1-3/8]
 CUSTOM MOLD [1-1/8 x 2]
 CUSTOM MOLD [11/16 x 2-3/8]



CUSTOM MOLD [5/8 x 2-1/8]
 CUSTOM MOLD [1-1/16 x 1-1/8]
 CUSTOM MOLD [7/8 x 2-3/8]
 S4S [3/4 x 5-1/2]
 CUSTOM MOLD [7/8 x 1-1/4]
 S4S [1/2 x 2-1/2]
 CUSTOM MOLD [1/2 x 7/8]



Jeudevine Memorial Library, Hardwick, Caledonia County, Vermont



John J. Glessner House, Chicago, Cook County, Illinois



Oliver Ames Free Library, North Easton, Bristol County, Massachusetts



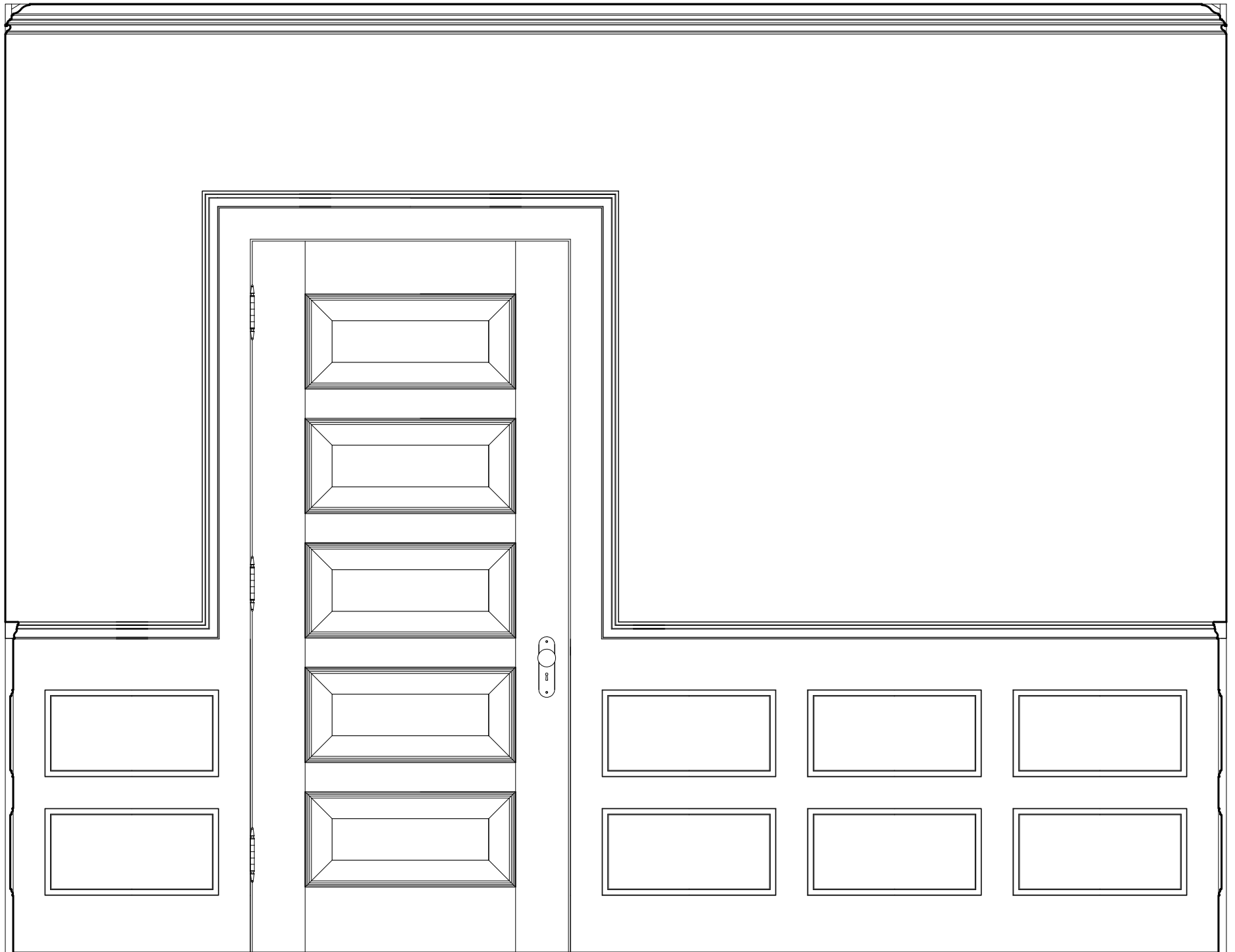
John J. Glessner House, Chicago, Cook County, Illinois

ROMANESQUE REVIVAL (1840-1930)

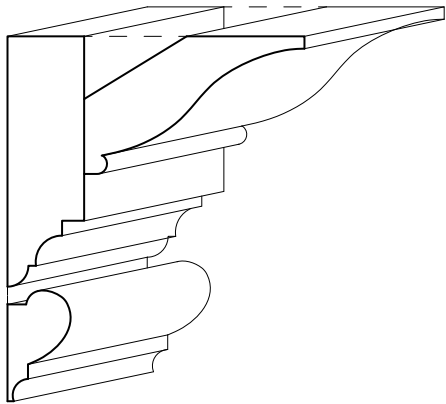
The Romanesque style of architecture incorporates wide, round arches supported by short, squat columns and other features from the 11th and 12th century monastic and ecclesiastic buildings of Europe. It is characterized in the United States by a heavy and sometimes ponderous use of rough-faced ashlar 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 REVIVAL STYLE MOULDINGS

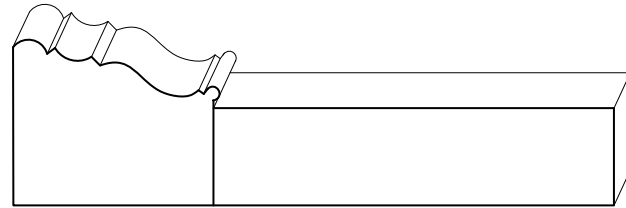
Romanesque style mouldings include bold, simple shapes such as the torus and cove that complement the bold forms of the stonework. These bold shapes are frequently paired with small, incidental shapes, fillets, quirks, cavettos, ogees, etc. Wooden trim, built-in cabinetry, paneling, beamed ceilings,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



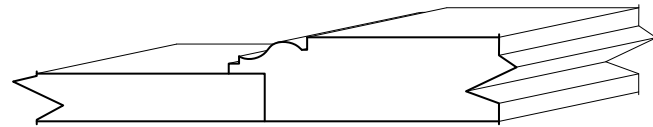
Scale: 3/4 inch = 1'



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



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]

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



Moses Yale Beach House, Wallingford, New Haven County, Connecticut



James Whitcomb Riley House, Indianapolis, Marion County, Indiana



Camden, Port Royal, Caroline County, Virginia



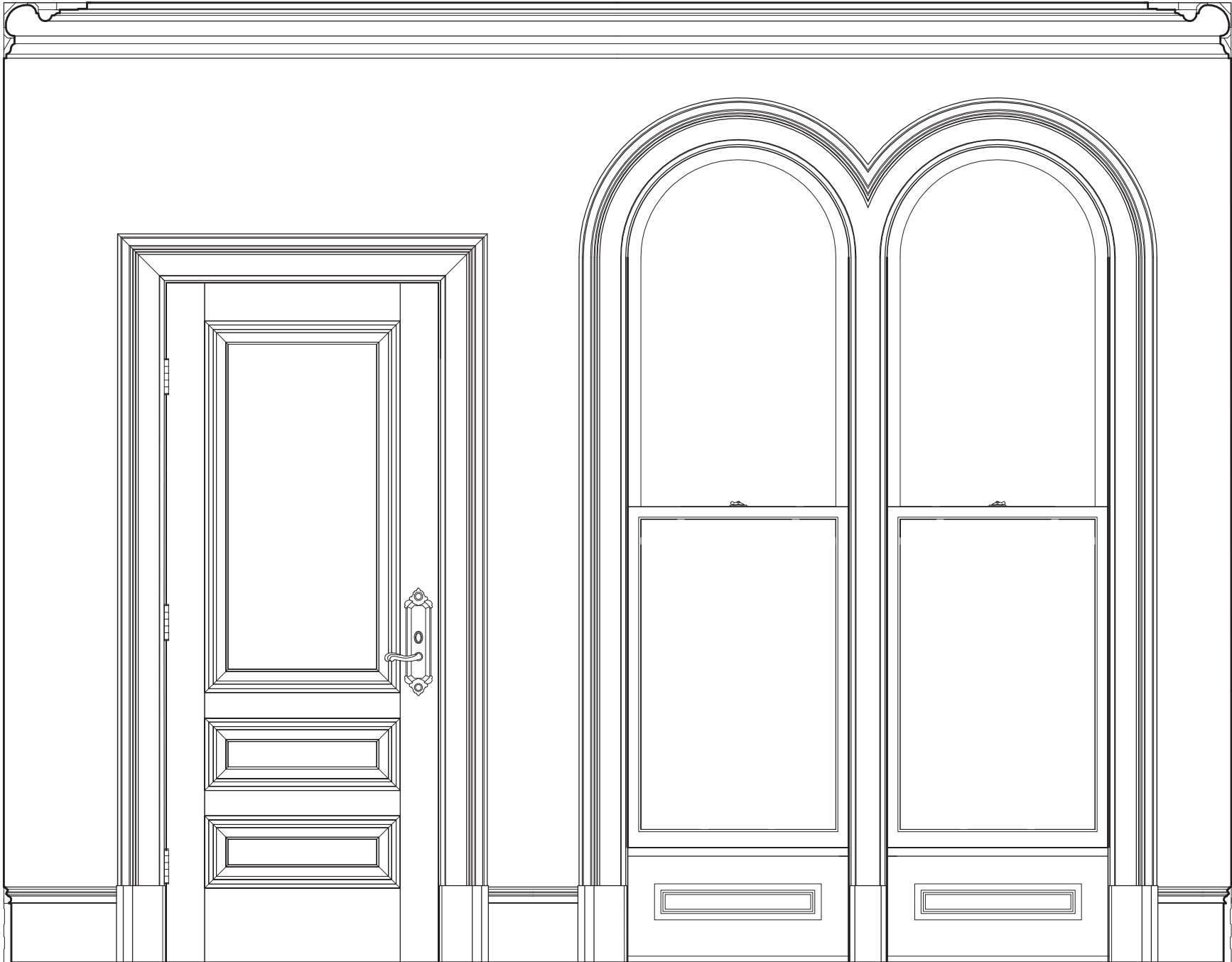
Watertown Arsenal, Building No. 111, Watertown, Middlesex County, Massachusetts

ITALIANATE (1845-1885)

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.

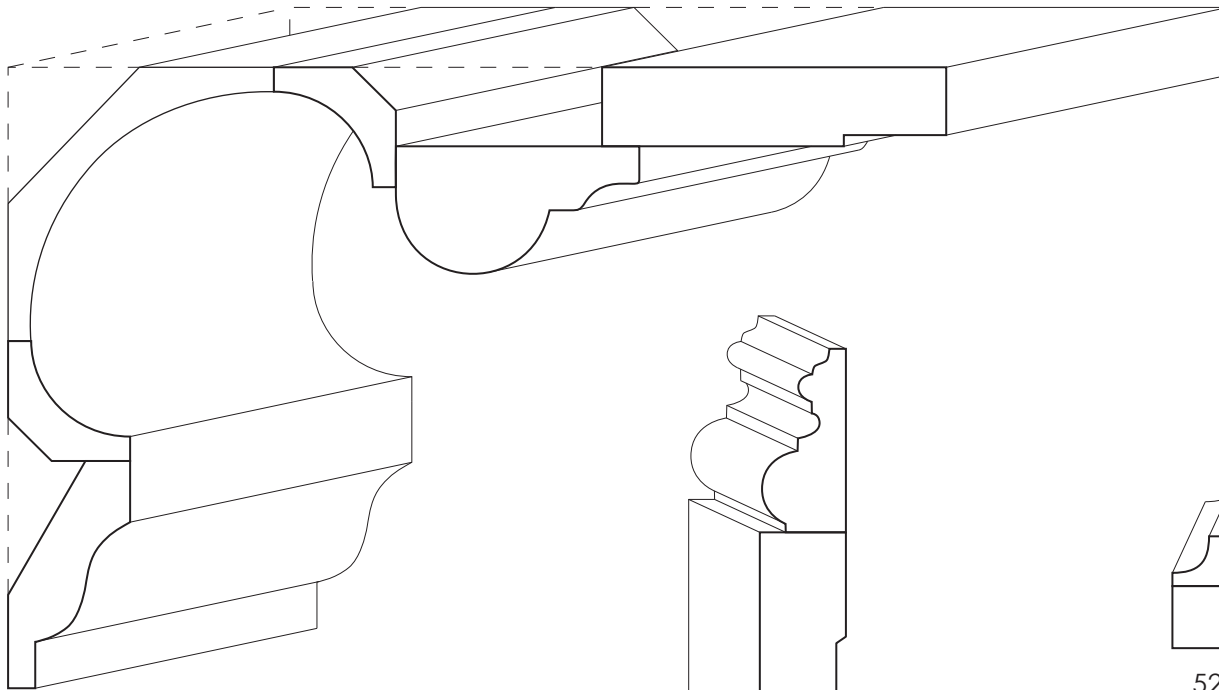
ITALIANATE STYLE MOULDINGS

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

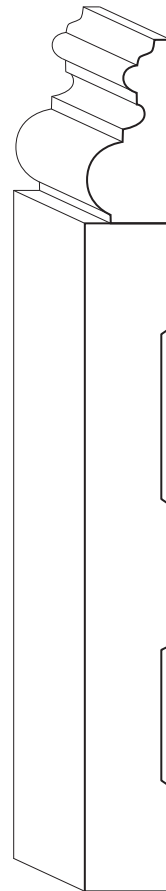


Scale: 3/4 inch = 1'

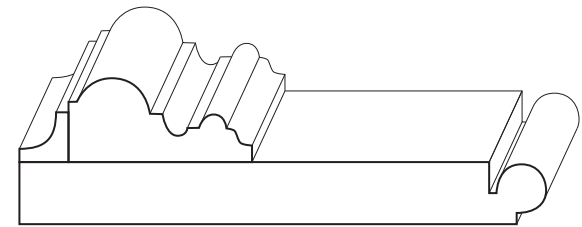
Drawing courtesy of The D. H. Ellison Co.



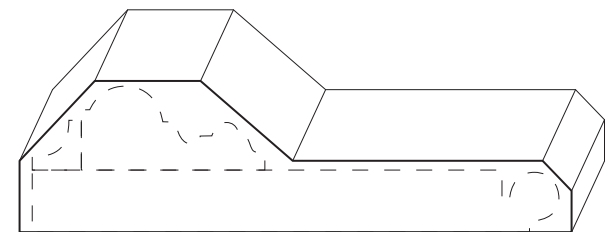
- 1036 [13/16 x 3-1/2]
- 8086 [1-5/16 x 2-1/2]
- 3102 [3/4 x 1-3/4]
- 3039 MODIFIED [1-1/8 x 4-1/8]
- 3102 [3/4 x 1-3/4]
- 3030 [3/4 x 2-3/4]



- 5215 [7/8 x 1-7/8]
- S4S [7/8 x 7]



- 5215 [7/8 x 1-7/8]
- 3103 [1/2 x 1/2]
- 8051 [5/8 x 5-1/2]



- 8548 [1-5/8 x 5-3/4]



Octagon House, Washington D.C.



Octagon House, Mendota, La Salle County, Illinois



McElroy Octagon House, San Francisco, San Francisco County, California



Octagon House, Washington D.C.

OCTAGON (1850-1870)

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.

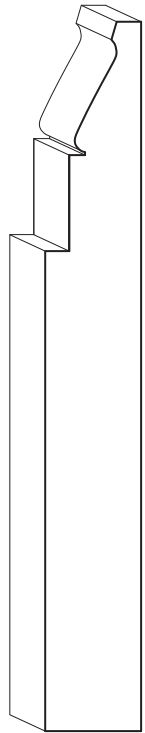
OCTAGON STYLE MOULDINGS

See Greek Revival, Italianate, or Victorian style mouldings.

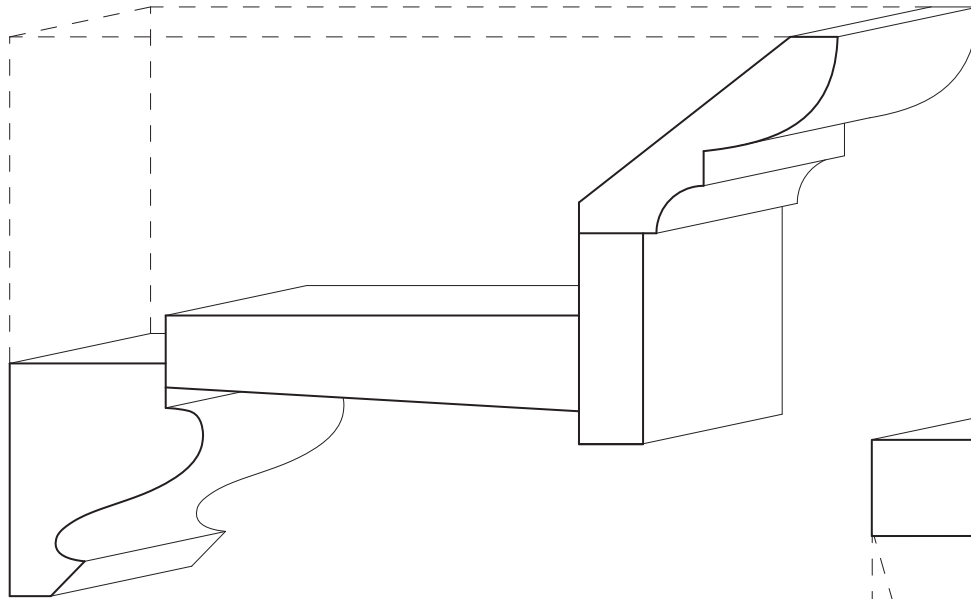


Scale: 3/4 inch = 1'

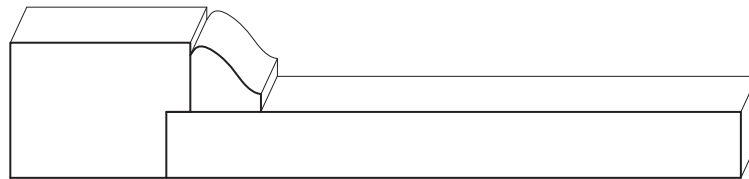
Drawing courtesy of The D. H. Ellison Co.



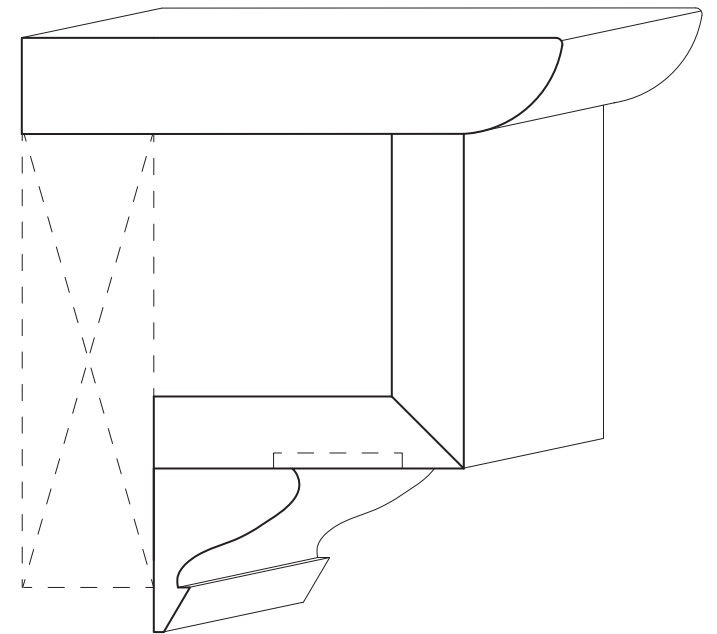
CUSTOM BASE [1 X 7-3/8]



CUSTOM CROWN [3/4 X 3-1/4]
 S4S [11/16 X 2-1/4]
 CUSTOM MOLD [1 X 4-1/4]
 CUSTOM MOLD [2 X 2-3/8]



CUSTOM BACKBAND [1-7/16 X 1-7/8]
 CUSTOM MOLD [7/8 X 3/4]
 S4S [11/16 X 6]



CUSTOM MOLD [1 X 5-3/4]
 CUSTOM S4S [1-5/16 X 3-1/2]
 CUSTOM S4S [3/4 X 3-1/4]
 CUSTOM MOLD [1-1/2 X 1-3/4]



John M. Davies House, New Haven, New Haven County, Connecticut



Welch-Ross House, Cambridge, Middlesex County, Massachusetts



John M. Davies House, New Haven, New Haven County, Connecticut



Albert Gallatin House, California Governor's Mansion, Sacramento, Sacramento County, California

SECOND EMPIRE (1855-1890)

The Second Empire style evolved, as Emperor Napoleon III (1852 - 1870), orchestrated the rebuilding of Paris with wide avenues and expansive monumental buildings. This distinct style is fashioned with rich embellishments, overlapped with Italianate and Victorian elements: overhanging eaves, baroque brackets, fancy door and window hoods, the use of pavilions and rectangular or octagonal towers. The predominant feature of the Second Empire style is the Mansard roof, named after the seventeenth-century architect François Mansart who oversaw the enlargement of the Louvre. Significant examples of the Second Empire style in the United States are the Renwick Gallery and the Eisenhower Executive Office Building, and townhouses built between 1860 and 1880, located in Washington DC. A majority of Second Empire-designed structures can be found in the Northeast and Midwest regions of the United States.

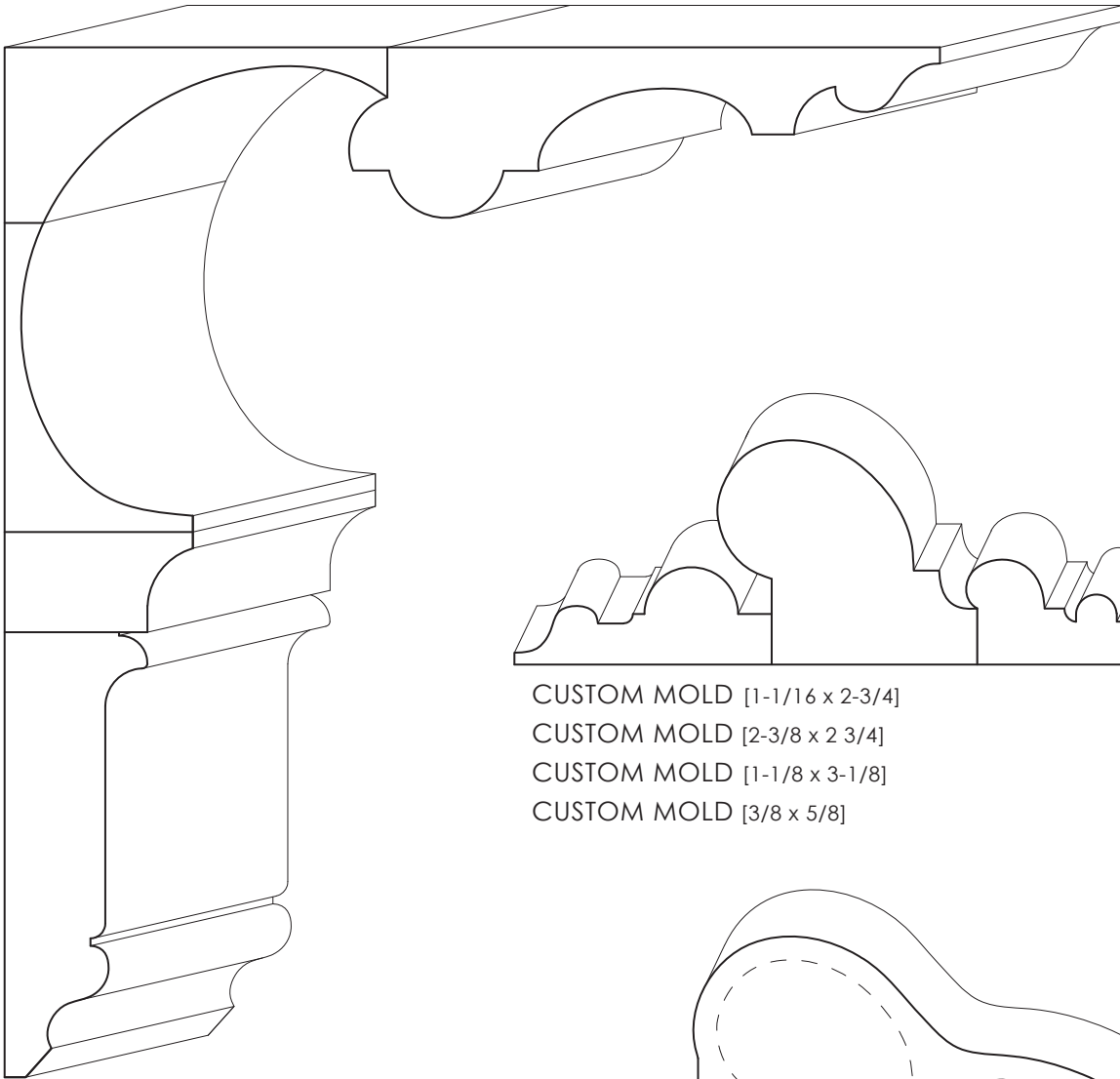
SECOND EMPIRE MOULDINGS

The Second Empire is an eclectic style that incorporated several earlier French design trends while including modern structural iron elements. The use of specifically French, bulbous, overlapping, undercut moldings differentiate it from work that uses mass-produced, industrialized profiles of the same era. Simultaneous with the mid-Victorian period, segmental rather than round arches distinguish it from the Italianate style.



Scale: 11/16 inch = 1'

Drawing courtesy of The D. H. Ellison Co.



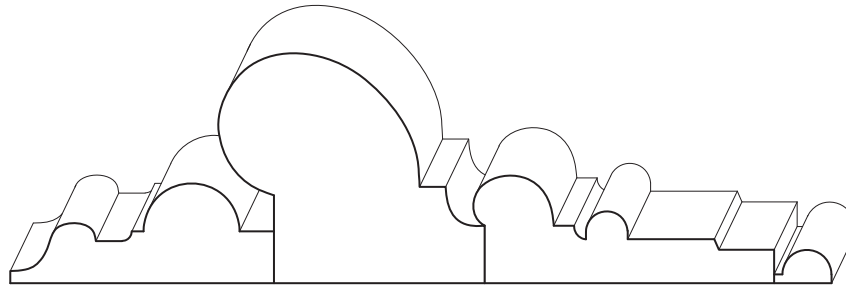
CUSTOM MOLD [1-13/16 x 6-5/16]
 CUSTOM MOLD [1-7/8 x 4-1/16]
 CUSTOM MOLD [2 x 3-5/16]
 CUSTOM MOLD [1-1/16 x 2]
 CUSTOM MOLD [1-1/2 x 4-3/4]



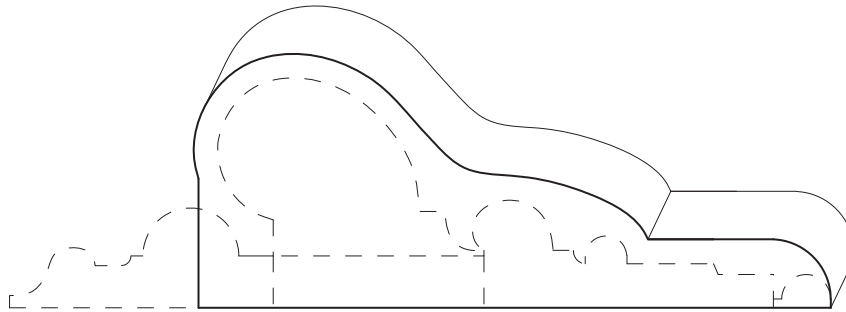
CUSTOM MOLD [7/16 x 15/16]



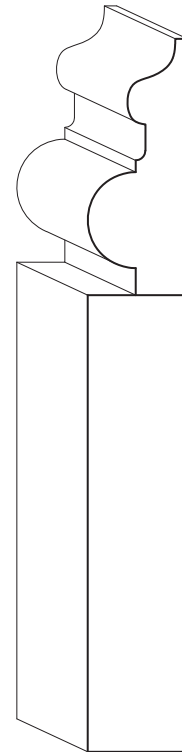
CUSTOM MOLD [7/16 x 1]



CUSTOM MOLD [1-1/16 x 2-3/4]
 CUSTOM MOLD [2-3/8 x 2 3/4]
 CUSTOM MOLD [1-1/8 x 3-1/8]
 CUSTOM MOLD [3/8 x 5/8]



CUSTOM PLINTH [2-5/8 x 6-5/8]



BASECAP [1-1/16 x 2-11/16]
 S4S [1-1/16 x 4-3/4]



Haas-Lilienthal House, San Francisco, San Francisco County, California



John Calvin Owings House, Laurens, Laurens County, South Carolina



John Bremond House, Austin, Travis County, Texas



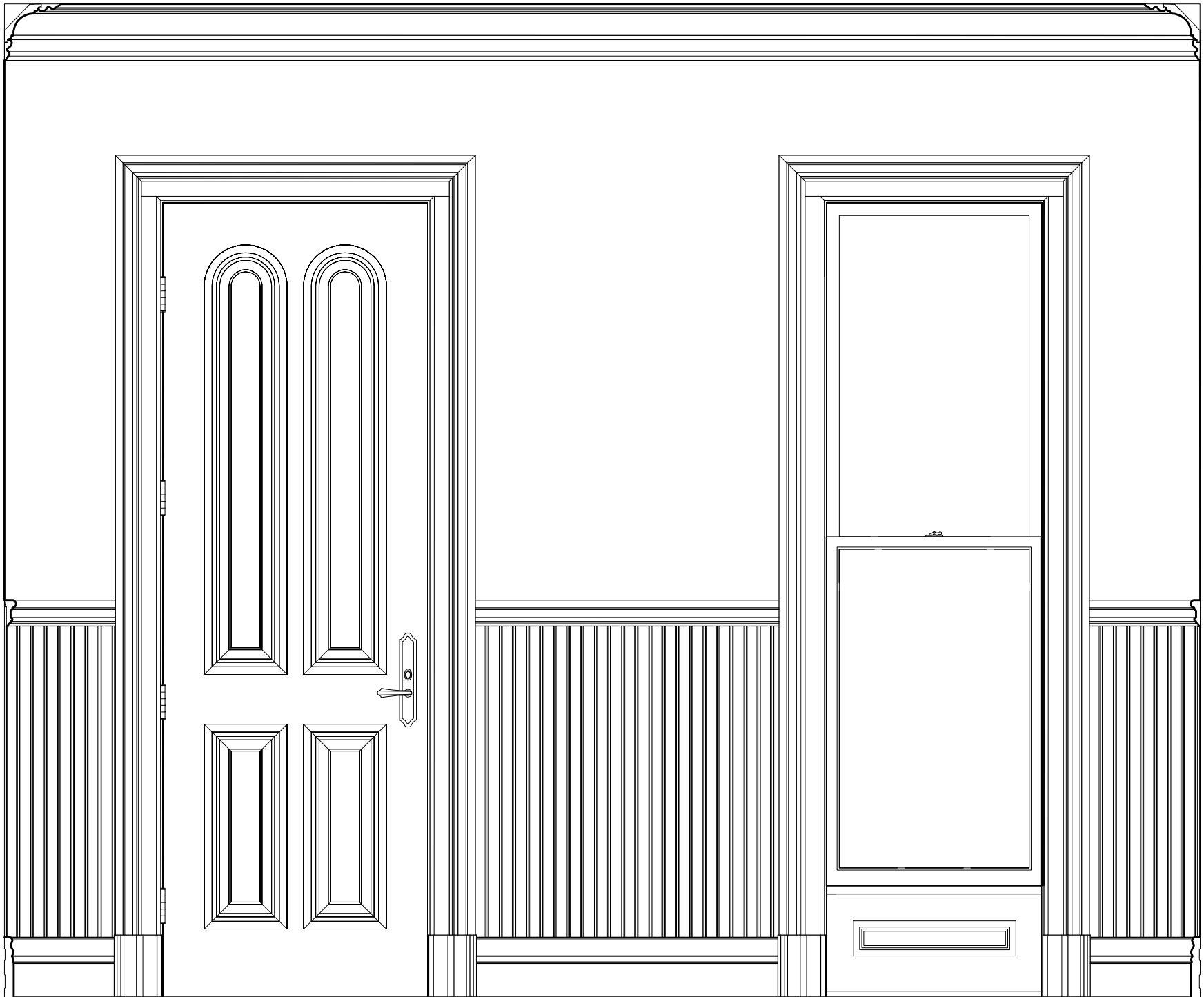
Morris-Butler House, Indianapolis, Marion County, Indiana

VICTORIAN (1860-1900)

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.

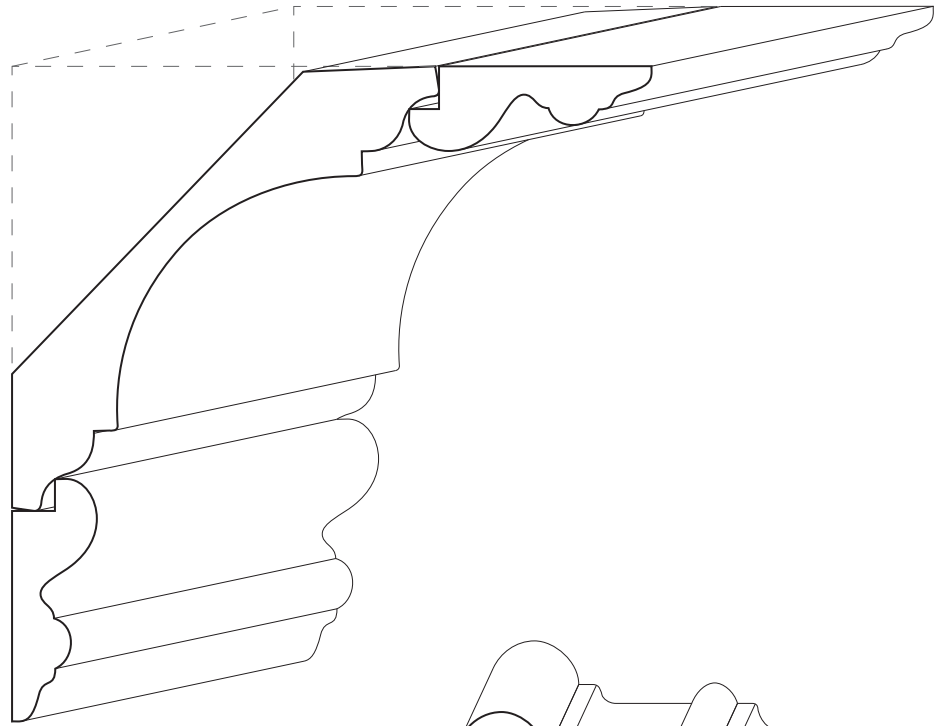
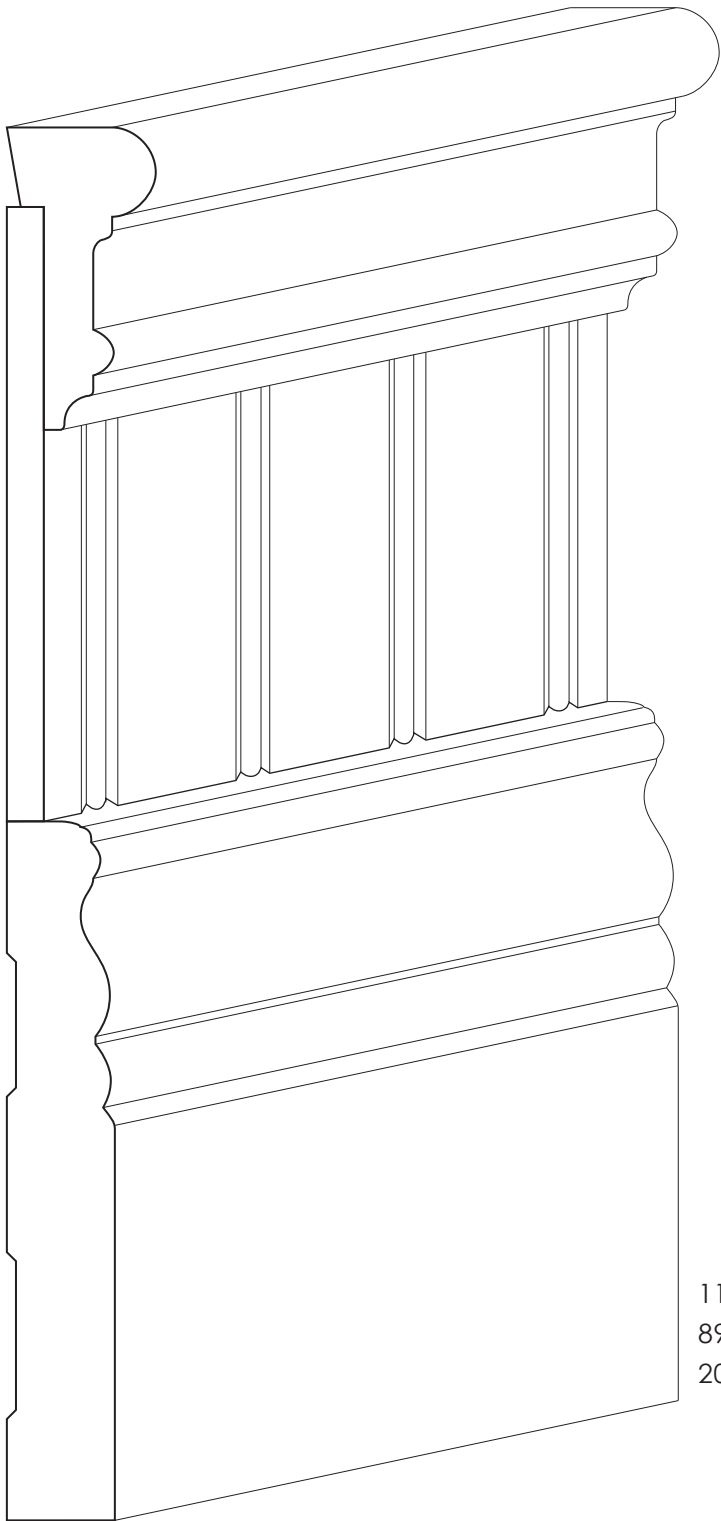
VICTORIAN STYLE MOULDINGS

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

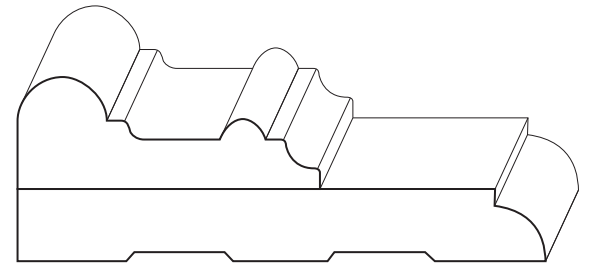


Scale: 3/4 inch = 1'

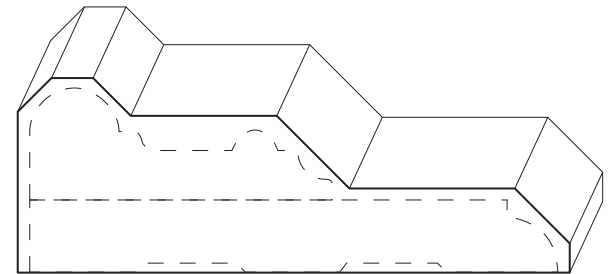
Drawing courtesy of The D. H. Ellison Co.



5230 [7/8 x 2-1/2]
 3039 [1-1/4 x 6-1/4]
 5230 [7/8 x 2-1/2]



1107 [1-1/8 x 3-1/8]
 2033 [3/4 x 5-1/2]



8550 [2 x 5-3/4]

1107 [1-1/2 x 3-1/8]
 8906 [3/8 x 3-1/4]
 2055 [1-1/8 x 7-1/4]



John N. A. Griswold House, Newport, Newport County, Rhode Island



Mark Twain House, Hartford, Hartford County, Connecticut



John N. A. Griswold House, Newport, Newport County, Rhode Island



John N. A. Griswold House, Newport, Newport County, Rhode Island

STICK (1865-1890)

Architect Richard Morris Hunt, who shaped the Gilded Age in New York City, is the pioneer of Stick Style. While studying in France he was inspired by a revival of half-timbered buildings resembling Medieval German villages. In addition, Stick Style is a hybrid of "Swiss cottage" folk houses from 1850s American plan books along with shared traits of English Tudor and Gothic elements. Its peak era was during the 1870s and 1880s and was popularized only in America. Unique features include a steeply pitched gable roof, cross gables, decorative trusses at the gable peak, overhanging eaves with exposed rafters, wood exterior walls with clapboards, rectangular windows, horizontal, vertical or diagonal decorative wood trim stickwork, and porches with diagonal or curved braces and towers. Stately homes on the East Coast such as the Mark Twain House is a fine example of Stick Style architecture.

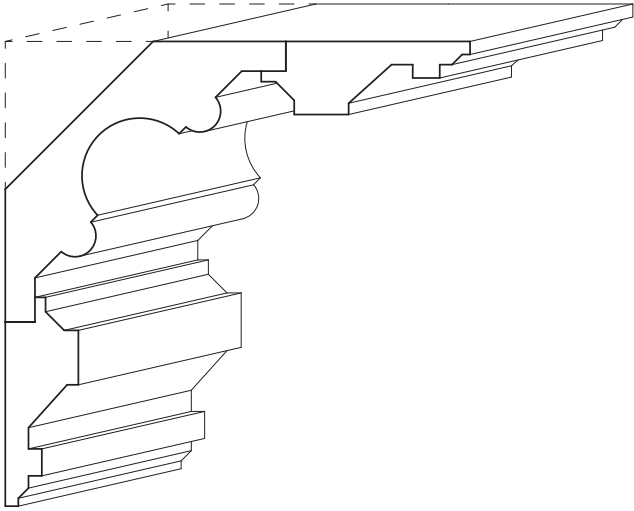
STICK STYLE MOULDINGS

The stick style employs "sticks" to define stylized posts, beams, and braces and is characterized by surfaces broken into the angular sections between these 'sticks'. The profiles of mouldings used are chamfers, quarter rounds, coves, and the cyma recta and reversa. The planar surfaces are characterized by the repetition of vertical, horizontal, and diagonal boards, grooves, and saw-toothed edges.

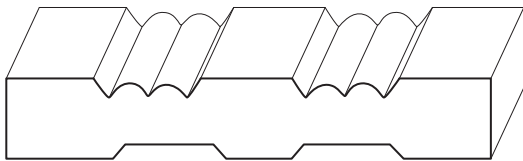


Scale: 3/4 inch = 1'

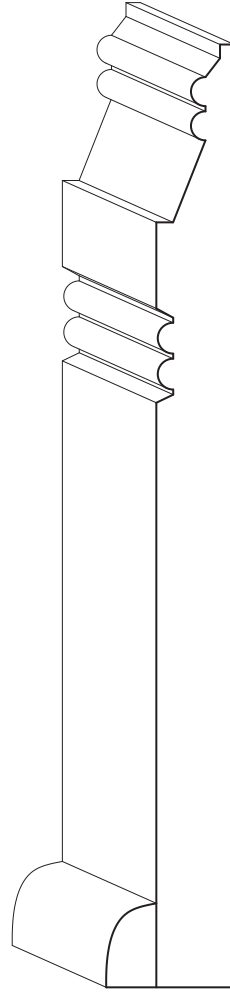
Drawing courtesy of The D. H. Ellison Co.



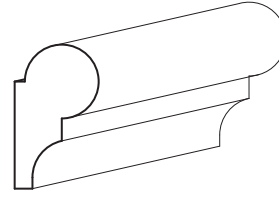
CUSTOM MOLD [7/8 x 2-1/2]
 CUSTOM CROWN [1-3/8 x 4-3/4]
 CUSTOM MOLD [7/8 x 2-1/2]



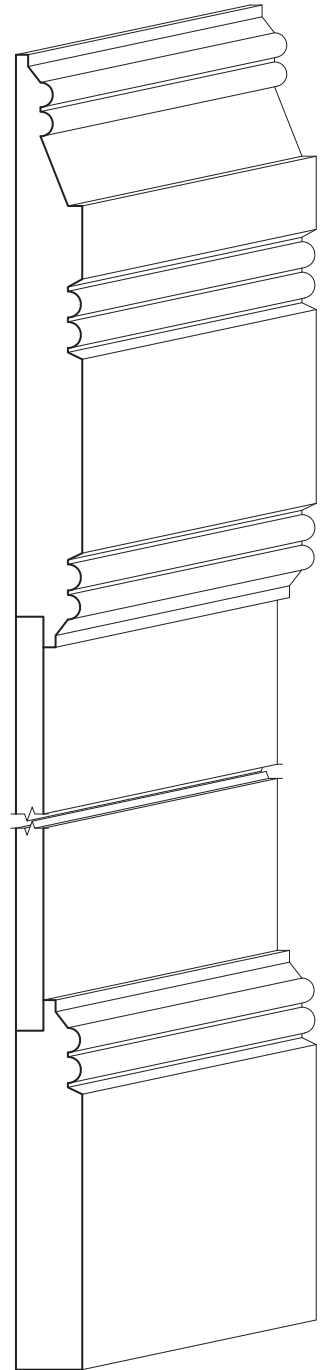
1061 [13/16 x 5]



CUSTOM BASEBOARD [13/16 x 9-3/4]
 CUSTOM SHOE [1/2 x 7/8]



CUSTOM MOLD [7/8 x 1-1/2]



CUSTOM MOLD [13/16 x 7-1/4]
 1/4" PLYWOOD
 CUSTOM MOLD [13/16 x 4-1/2]



Robert W. Taft House, Providence, Providence County, Rhode Island



Annie Longfellow Thorpe House, Cambridge, Middlesex County, Massachusetts



Annie Longfellow Thorpe House, Cambridge, Middlesex County, Massachusetts



Commodore William Edgar House, Newport, Newport County, Rhode Island

COLONIAL REVIVAL (1870-1960)

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.

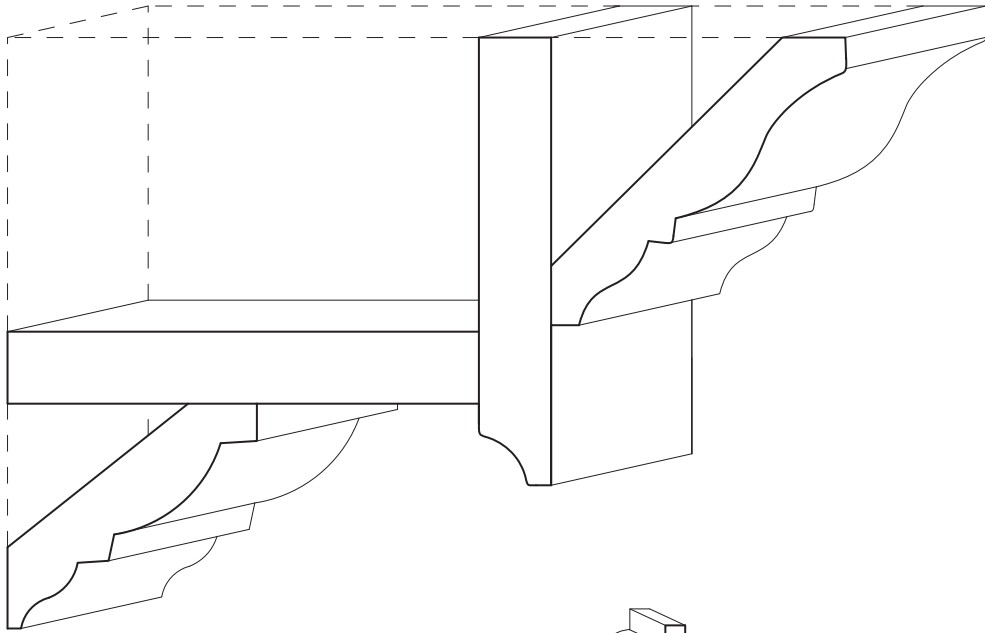
COLONIAL REVIVAL STYLE MOULDINGS

Colonial Revival Style Mouldings 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.

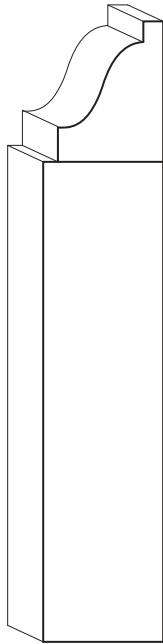


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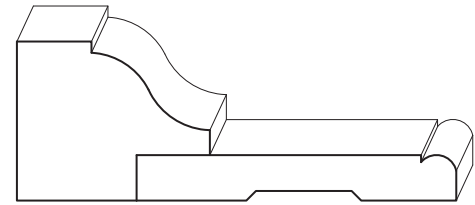
Drawing courtesy of The D. H. Ellison Co.



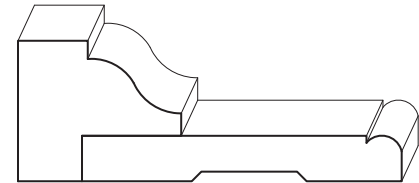
3058 [3/4 X 4-1/4]
 2071 MODIFIED [3/4 X 4-3/4]
 S4S [3/4 X 4-7/8]
 3385 [13/16 X 3-1/2]



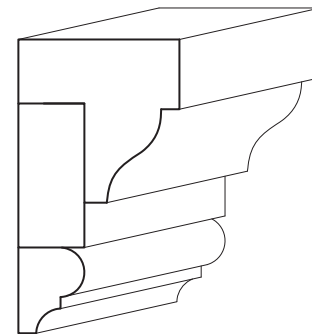
5446 [1-1/16 x 1-7/16]
 S4S [1-1/4 x 5]



7066 MODIFIED [1-11/16 x 2]
 1237 MODIFIED [7/16 x 2-3/4]



7065 [1-3/8 x 1-11/16]
 1237 MODIFIED [7/16 x 2-1/2]



7065 [1-5/8 x 1-11/16]
 S4S [11/16 x 3/4]
 5284 [11/16 x 7/8]



Scott-Wanamaker House, Philadelphia, Philadelphia County, Pennsylvania



St. Louis City Hall, Saint Louis, Independent City, Missouri



Henry M. Flagler Mansion, Whitehall, Palm Beach, Palm Beach County, Florida



Carolands, Hillsborough, San Mateo County, California

FRENCH CITY (1875-1910)

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.

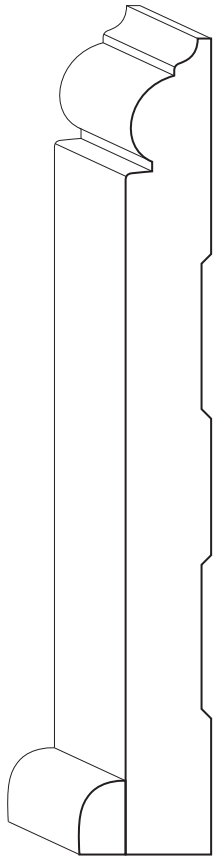
FRENCH CITY STYLE MOULDINGS

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 boiserie (paneling), and deep undercut profiles. Often, in very elaborate examples, parts of the moldings will be picked out and gilded.



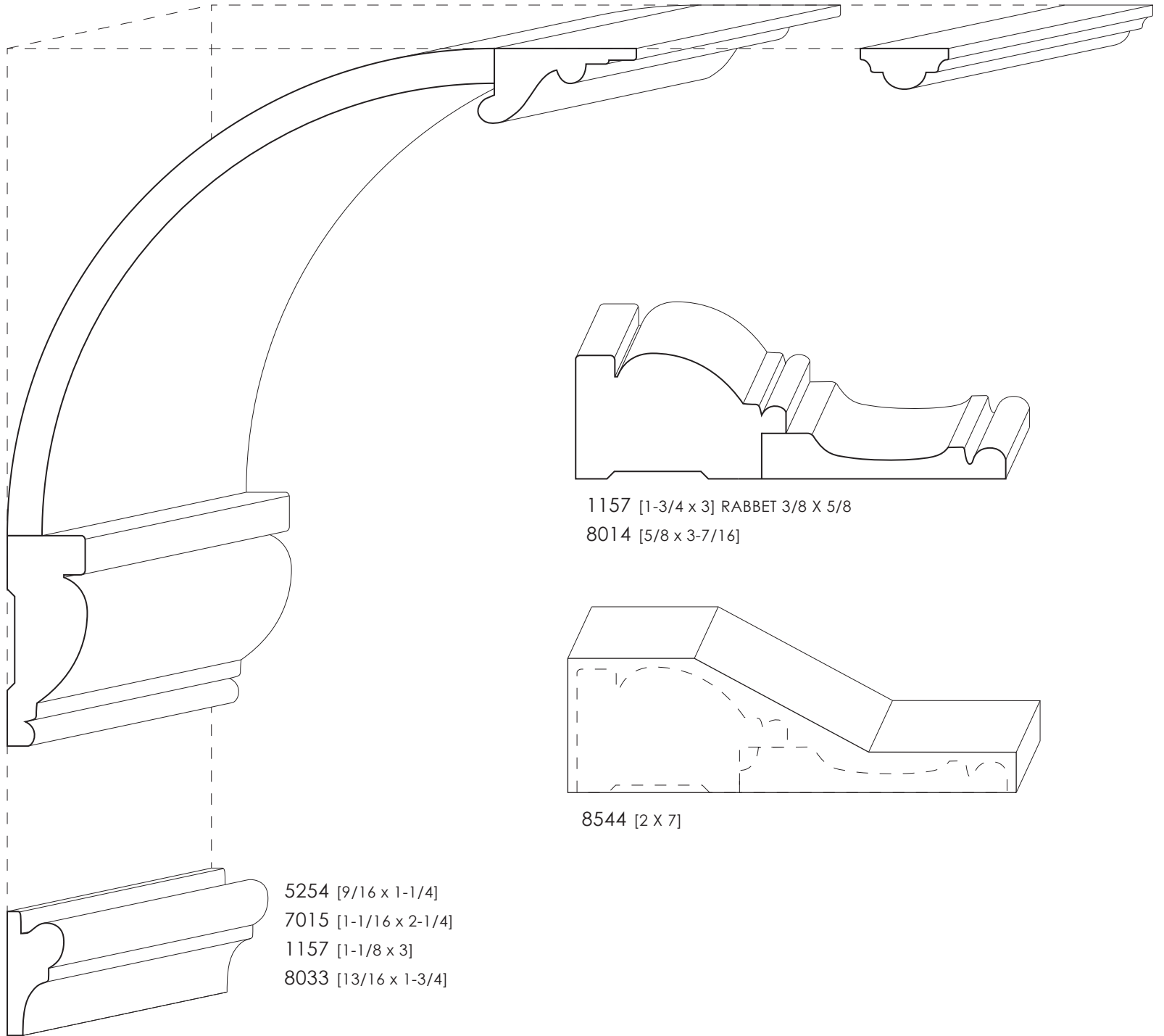
Scale: 3/4 inch = 1'

Drawing courtesy of The D. H. Ellison Co.



2081 [7/8 x 8-1/2]

5101 [1/2 x 3/4]

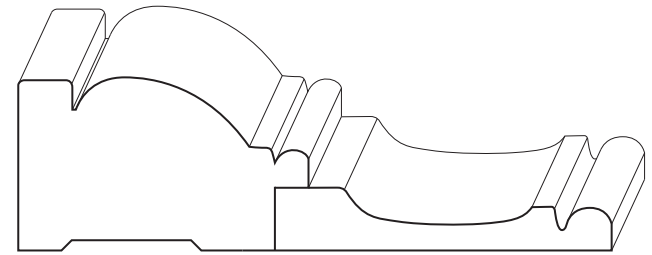


5254 [9/16 x 1-1/4]

7015 [1-1/16 x 2-1/4]

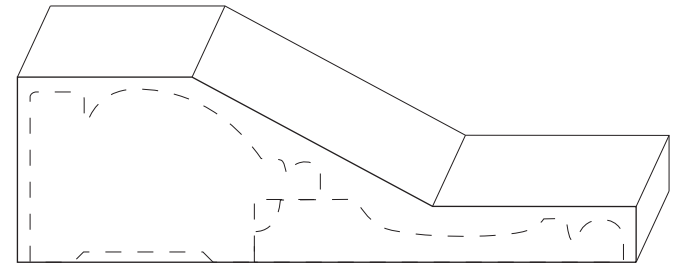
1157 [1-1/8 x 3]

8033 [13/16 x 1-3/4]



1157 [1-3/4 x 3] RABBET 3/8 X 5/8

8014 [5/8 x 3-7/16]



8544 [2 X 7]



Sandanwede, Nantucket, Nantucket County, Massachusetts



Isaac Bell House, Newport, Newport County, Rhode Island



Isaac Bell House, Newport, Newport County, Rhode Island



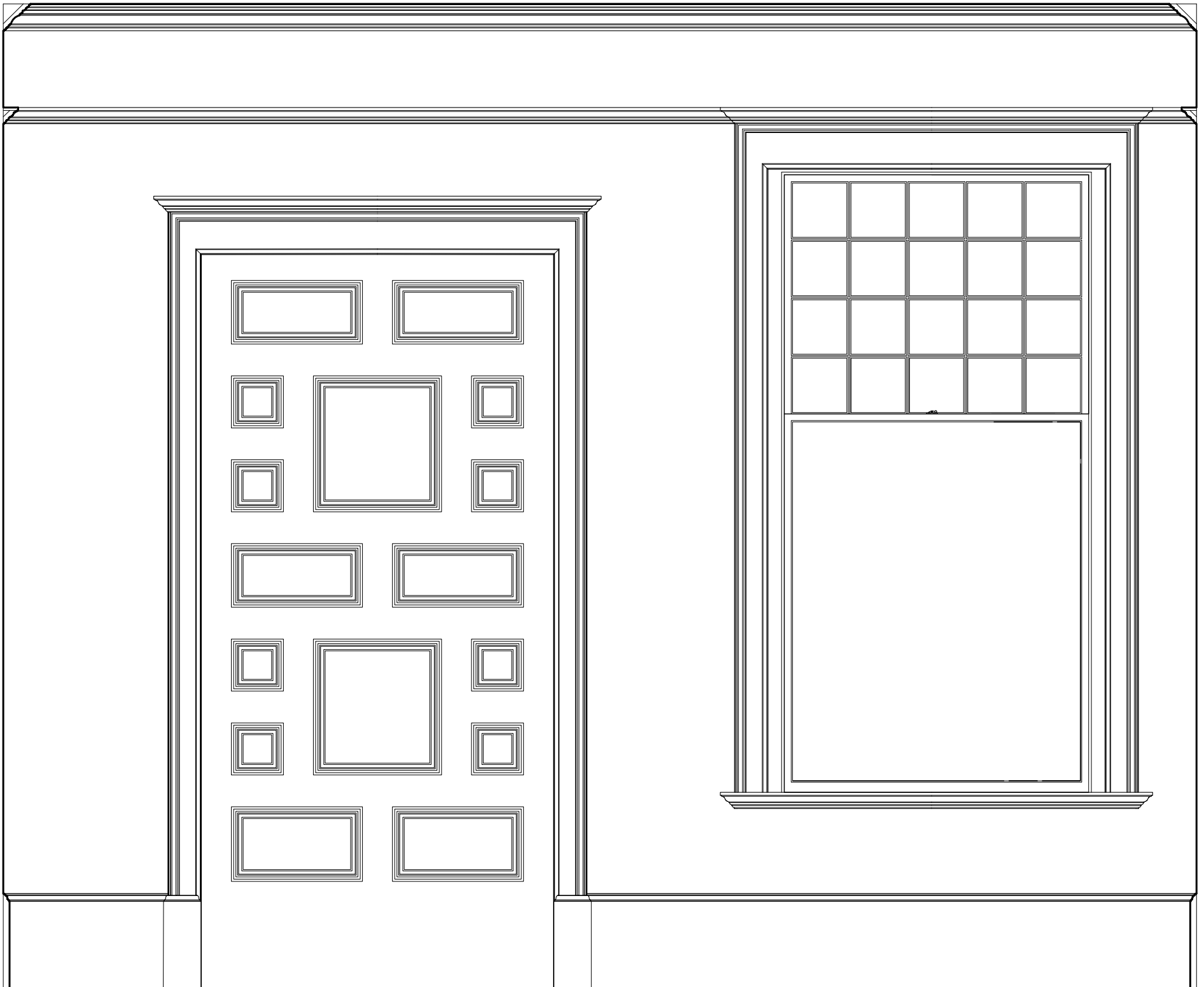
Samuel Tilton House, Newport, Newport County, Rhode Island

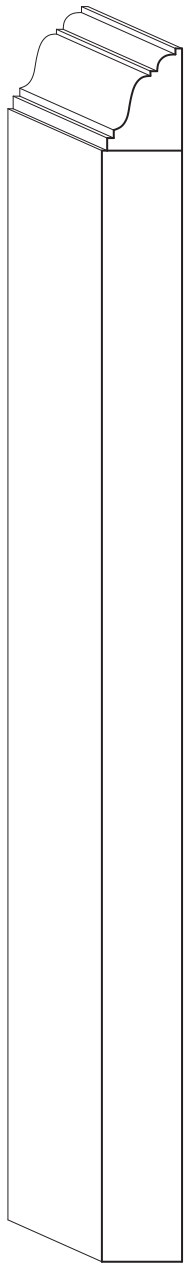
SHINGLE (1880-1900)

Distinctive English materials and designs with shingles made an American debut after being shipped aboard the Mayflower during the early 17th century in the Massachusetts Bay Colony. Relatives of Pilgrims campaigned to save early structures of settlers to form the first historic preservation movement which led to the birth of Colonial Revival architecture. As time marched on, this "weathered" look which is very fitting to the organic Atlantic Ocean terrain reawakened in prominent boroughs such as Cape Cod, Nantucket, Martha's Vineyard, Long Island, and Newport. Made famously by McKim, Mead, and White and Peabody and Stearns, Shingle Style seaside cottages are charming homes identified by wood cladding, asymmetrical facades, gambrel roofs, and welcoming verandas.

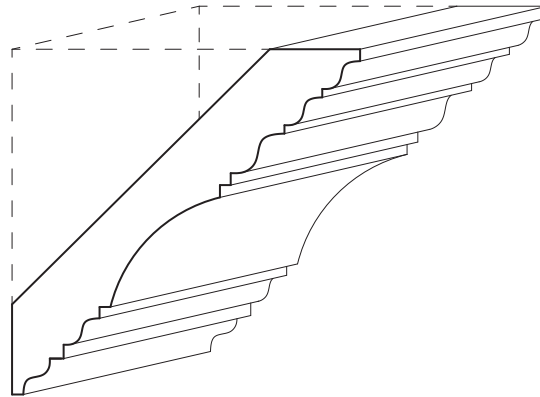
SHINGLE STYLE MOULDINGS

Shingle style moldings use the traditional shapes of the ogee, ovolo, cove, and fillet. At the exterior, larger-scale mouldings are used, while at the interior, the profiles tend to be used at a much smaller scale and repetitively to create patterns of tiny pin-stripes and outlines as well as finely grained patterns. In contrast, panels are often interspersed with these small-scale patterns to create elaborately textured surfaces.

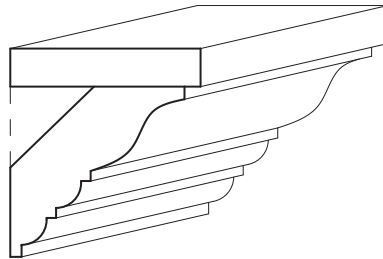




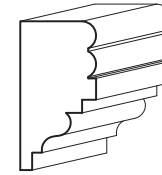
CUSTOM BASECAP [3/4 x 1-1/16]
CUSTOM BASEBOARD [13/16 x 11- 9/16]



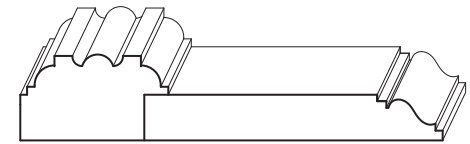
CUSTOM CROWN [3/4 x 5-1/4]



CUSTOM S4S [7/16 x 2]
CUSTOM CROWN [3/4 x 2-1/2]



CUSTOM PANEL MOLD [11/16 x 1-9/16]



CUSTOM BACKBAND [7/8 x 1-1/2]
CUSTOM CASING [1/2 x 3-1/8]

*Moldings from the Isaac Bell House, 70 Perry Street, Newport, Newport County, RI



U. S. Military Academy, Officer's Quarters, West Point, Orange County, New York



Mercer Museum, Doylestown, Bucks County, Pennsylvania



James Poff House, Smithville, Clay County, Missouri



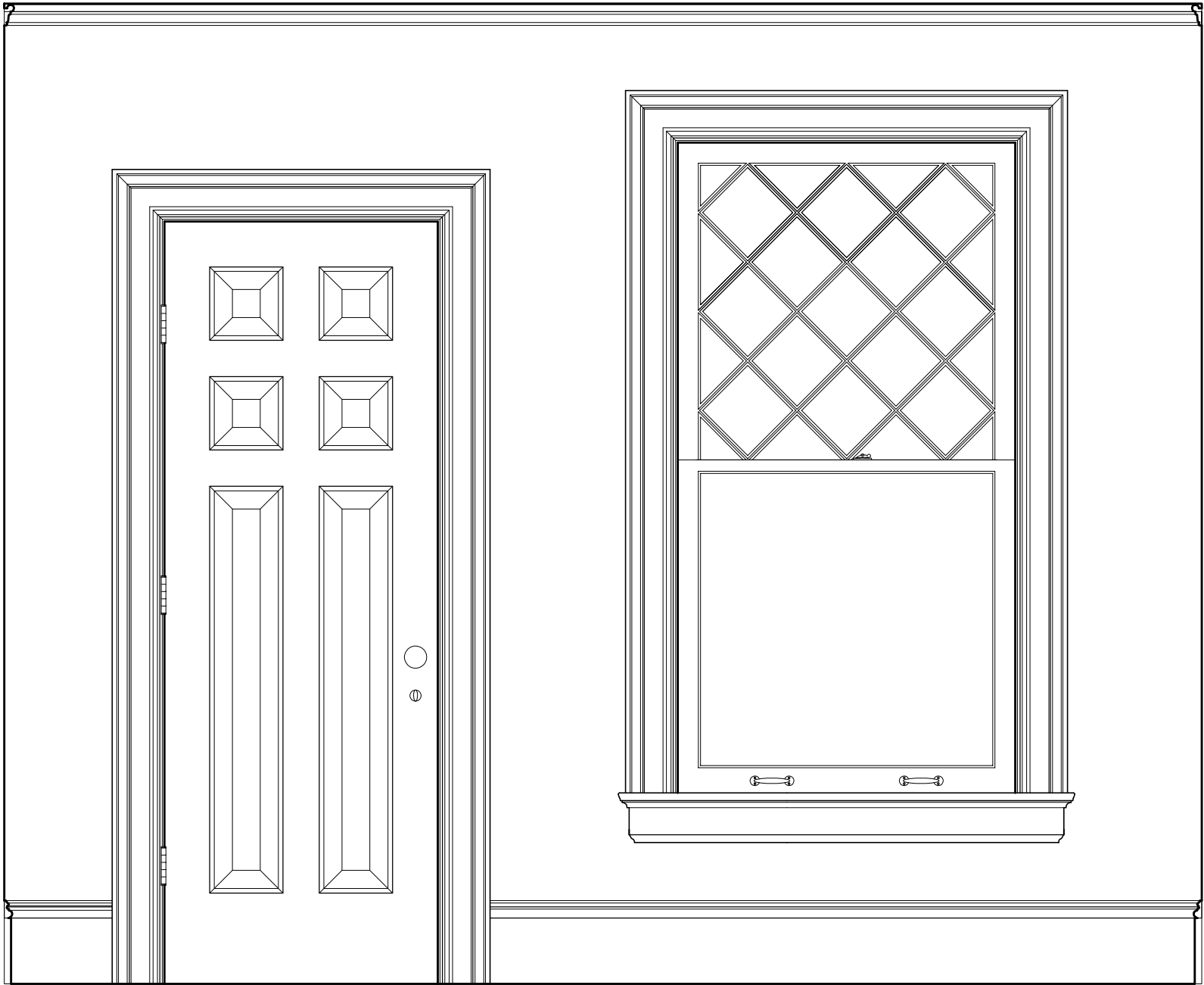
Glencairn, Bryn Athyn, Montgomery County, Pennsylvania

ARTS AND CRAFTS (1890-1930)

The Arts and Crafts movement in the decorative and fine arts emerged out of Great Britain and flourished in Europe and the United States but also in Japan from the 1880s until 1930. It emphasized traditional craftsmanship, simple forms, and romanticized medieval and folk styles of decoration. The movement advocated for economic and social reform was anti-industrial and was a prominent influence on the arts until it was replaced by Modernism. Augustus Pugin, William Morris, and John Ruskin each inspired local artisans like themselves to embrace simplicity, functionality, and aesthetics to common life in their work. Morris encouraged people to "have nothing in your house that you do not know to be useful or believe to be beautiful." The movement produced iconographic work in a broad range of disciplines including textiles woodworking, stained glass, metalwork, decorative arts, printing, and bookbinding. Stylized botanical subjects, bird and other animal motifs, and the patinated luster of natural materials and colors evoke the essence of Arts and Crafts style. In architecture, simpler forms that harken back to pre-industrial times and do not rely heavily on neoclassical principles, but favor the medieval and vernacular characterize the style.

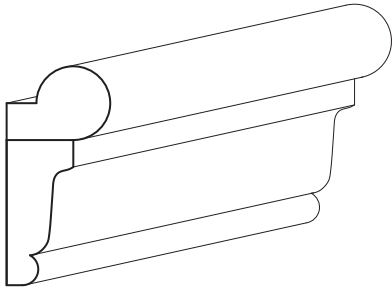
ARTS AND CRAFTS STYLE MOULDINGS

Arts and crafts style interior trim profiles include the traditional shapes but often at a scale and manner that does not follow strict rules of classical proportion or composition. The style employs plain flat boards punctuated with blocks, corbels, and smaller moldings. The woodwork details are often inspired by medieval and vernacular motifs and natural and organic shapes.

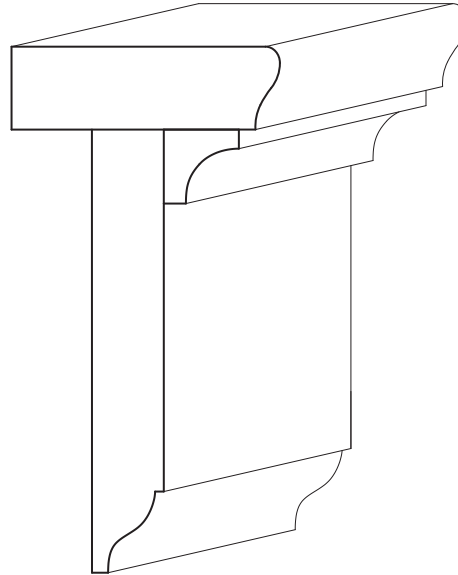


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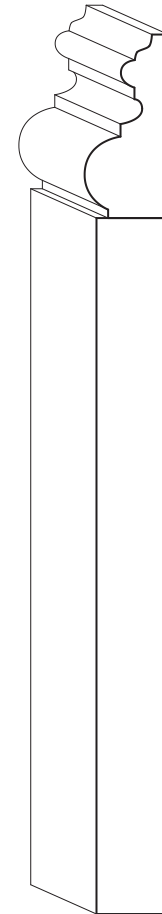
Drawing courtesy of The D. H. Ellison Co.



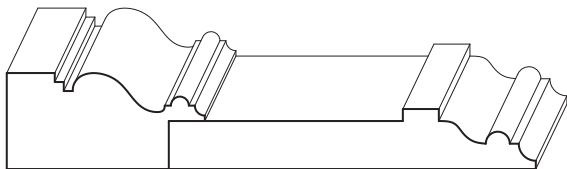
8421 [13/16 x 1-1/8]
5624 [5/8 x 1-1/2]



9008 [7/8 x 2-1/4]
3101 [3/4 x 3/4]
2327 [3/4 x 4-3/8]



5215 [7/8 x 1-15/16]
S4S [3/4 x 7-1/4]



7142 [1 x 2-1/16]
1559 [5/8 x 3-13/16]



Walnut-Dollison Historic District, Gustavus A. Watson House, Springfield, Greene County, Missouri



Randle Ranger Residence, Randle, Lewis County, Washington



James Poff House, Smithville, Clay County, Missouri



James Poff House, Smithville, Clay County, Missouri

CRAFTSMAN (1890-1930)

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.

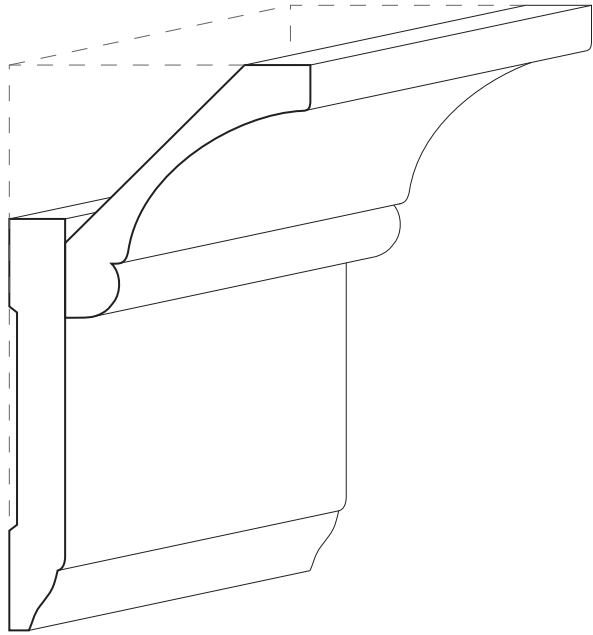
CRAFTSMAN STYLE MOULDINGS

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.

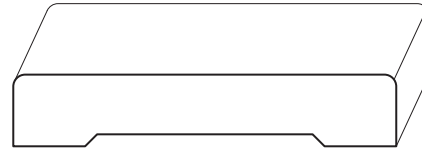


Scale: 3/4 inch = 1'

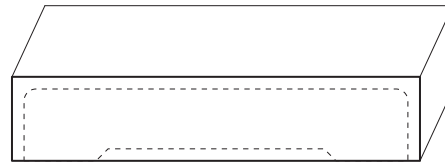
Drawing courtesy of The D. H. Ellison Co.



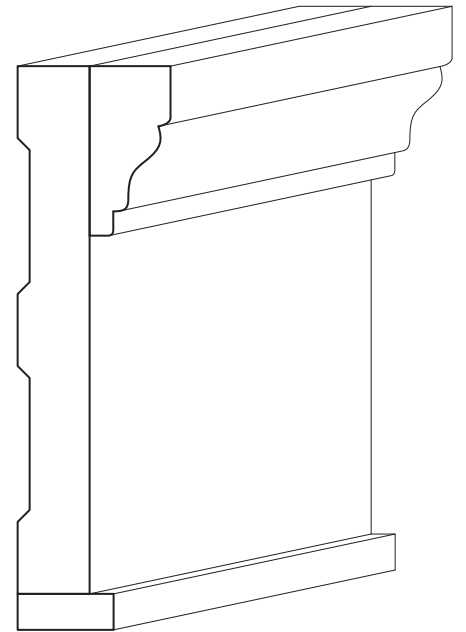
3054 [3/4 x 3-5/8]
2012 [9/16 x 4-1/4]



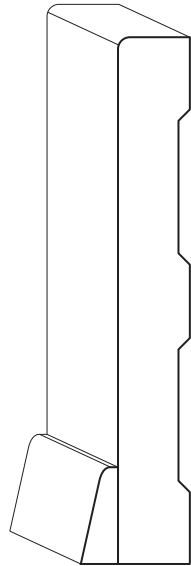
E2E [3/4 X 4-1/4]



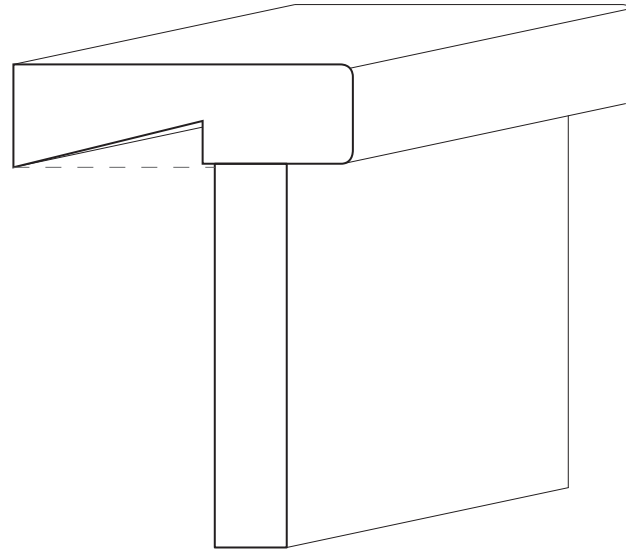
PLINTH [7/8 X 5-5/8]



5233 [13/16 X 1-3/4]
S4S W/ RELIEF [3/4 X 5-1/2]
S4S [3/8 X 1]



E1E [3/4 X 5-1/2]
5104 [5/16 X 1]



9002 [1-1/16 x 3-1/2]
S4S [3/4 X 4]



James Poff House, Smithville, Clay County, Missouri



Earl Bronaugh House, Milwaukie, Clackamas County, Oregon



George W. Marston House, San Diego, San Diego County, California



Suningive House & Garden, Pemberton, Burlington County, New Jersey

CRAFTSMAN [2] (1890-1930)

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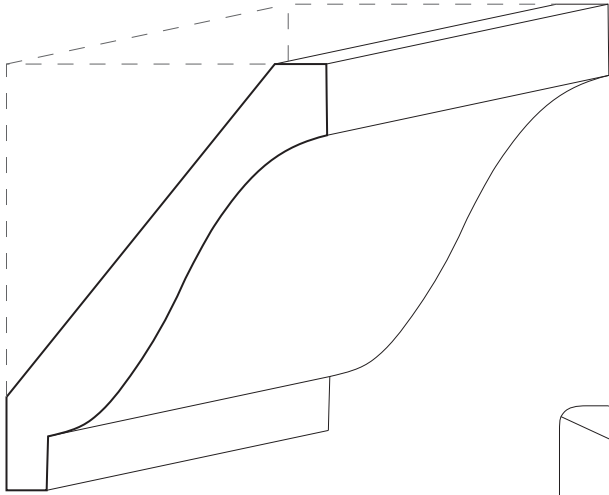
CRAFTSMAN STYLE MOULDINGS

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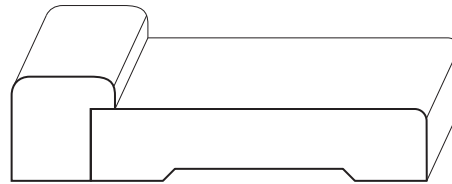


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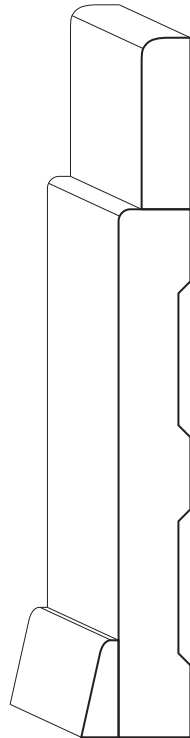
Drawing courtesy of The D. H. Ellison Co.



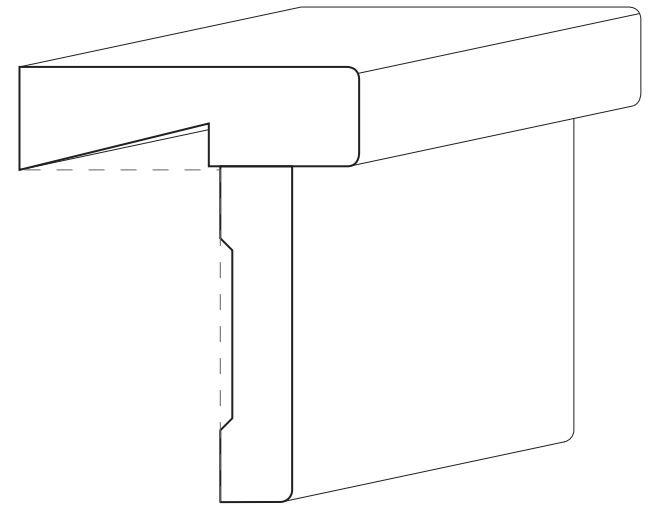
3041 [7/8 x 5-1/2]



7026 [1-1/16 x 1-1/16]
E1E [3/4 x 3-1/2]



E1E [3/4 x 5-1/2]
5305 MODIFIED [1/2 x 1-3/4]
5104 [5/16 x 1]



9002 [1-1/16 x 3-1/2]
E1E [3/4 x 3-1/2]



Albert A. Hamel House, Springfield, Greene County, Missouri



Power Foreman's Bungalow, Thompson Falls, Sanders County, Montana



George Adams House, Montour, Gem County, Idaho



Power Foreman's Bungalow, Thompson Falls, Sanders County, Montana

BUNGALOW [CRAFTSMAN] (1890-1930)

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 1 ½ story design. Window arrangements included groupings of double-hung or casement types with multiple lights, often of leaded glass.

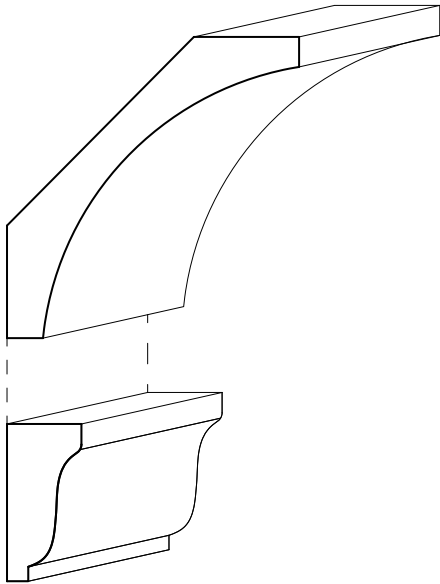
BUNGALOW STYLE MOULDINGS [CRAFTSMAN]

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.

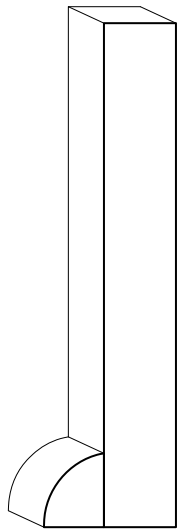


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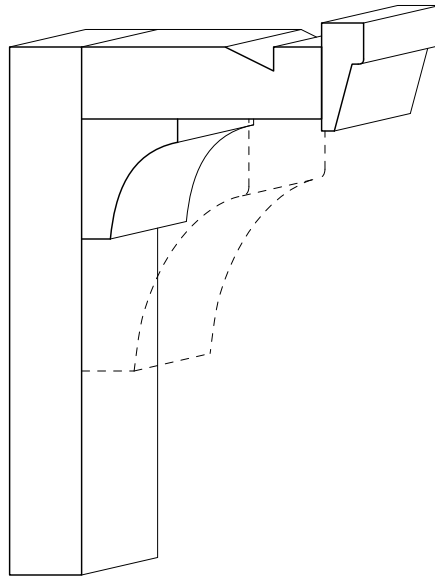
Drawing courtesy of The D. H. Ellison Co.



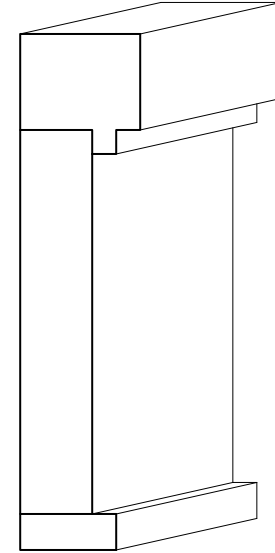
3217 [1-1/4 x 4-3/4]
5421 MODIFIED [3/4 x 1-5/8]



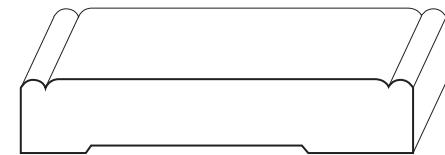
S4S [3/4 x 5-1/4]
5106 [1/2 x 3/4]



S4S [3/4 x 5-1/2]
8324 MODIFIED [3/4 x 2-1/2]
8074 MODIFIED [1 x 1-1/4]
8029 MODIFIED [1-3/4 x 2-5/8]
8071 MODIFIED [7/16 x 1-1/8]



7118 [1-1/4 x 1-1/4]
S4S [3/4 x 4]
S4S [3/8 x 1]



1023 [3/4 x 4]



S4S [7/8 x 4-1/8]



Reed Hall, Austin, Travis County, Texas



Stan Hywet Hall, Akron, Summit County, Ohio



Stan Hywet Hall, Akron, Summit County, Ohio



Stan Hywet Hall, Akron, Summit County, Ohio

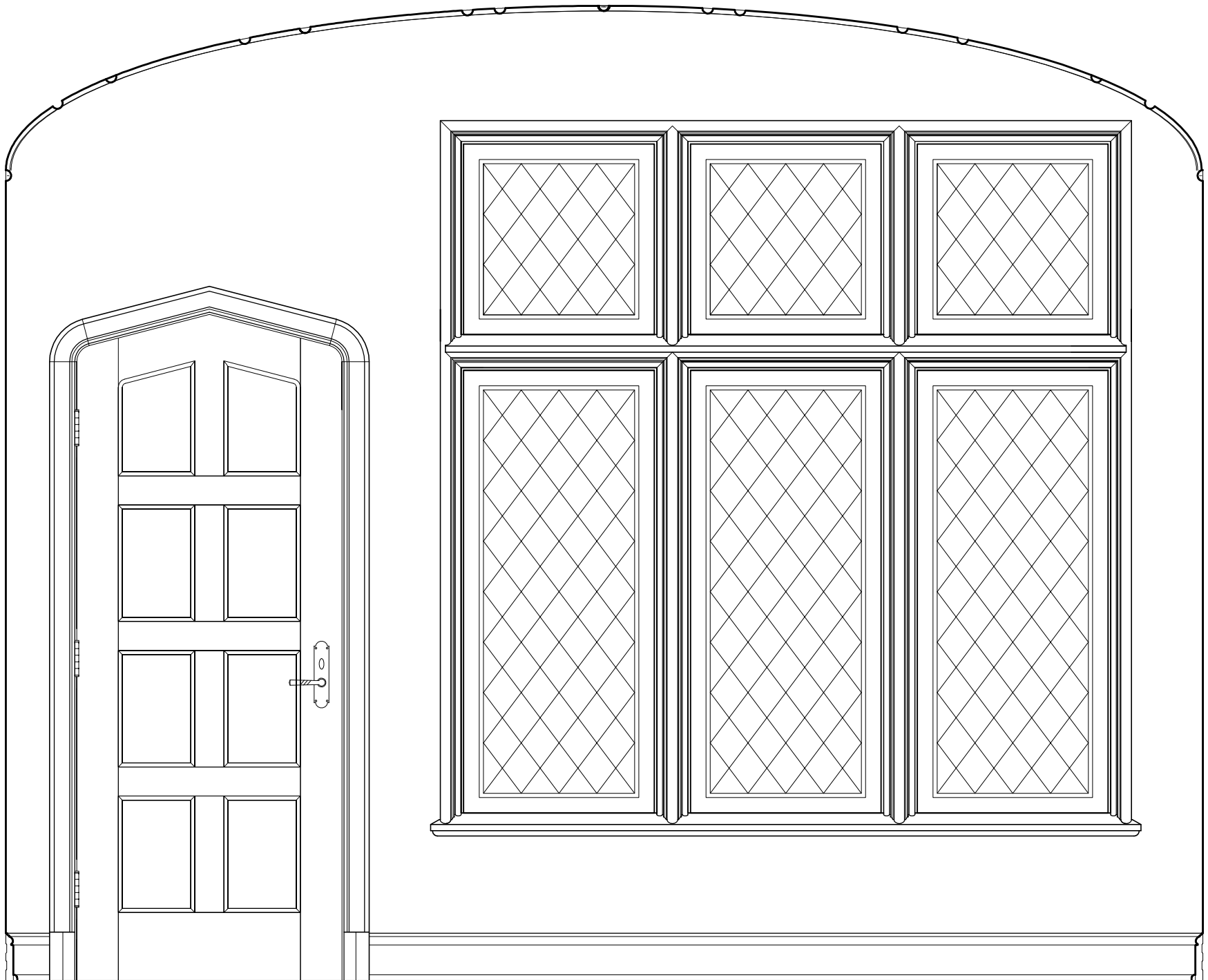
TUDOR REVIVAL (1895-1945)

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.

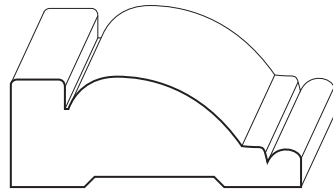
TUDOR REVIVAL STYLE MOULDINGS

Tudor style mouldings are characterized by bold coves and ovolos, large chamfers and fillets, beak molds, and delicate ogees and beads.

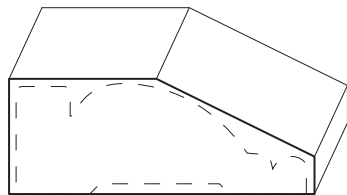


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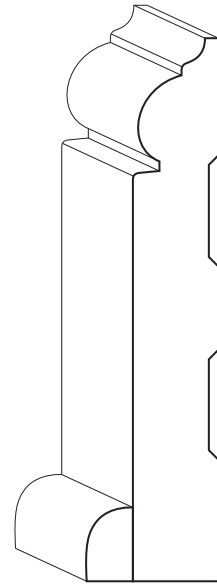
Drawing courtesy of The D. H. Ellison Co.



1157 [1-1/8 x 3]

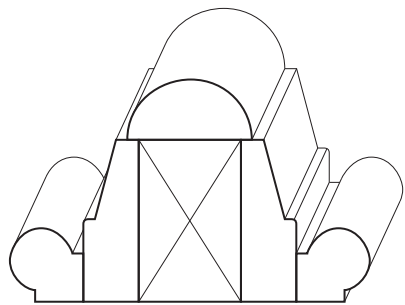


8549 [1-3/16 x 3-3/16]



2081 [7/8 x 5-3/4]

5101 [1/2 x 3/4]



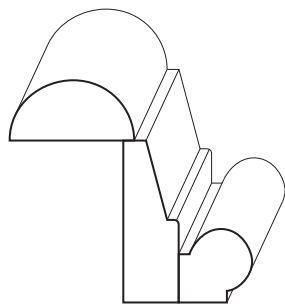
5007 [3/4 x 3/4]

8071 [9/16 x 1-11/16]

5210 [5/8 x 1-1/4]

8071 [9/16 x 1-11/16]

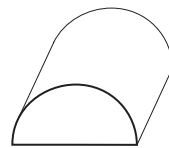
5007 [3/4 x 3/4]



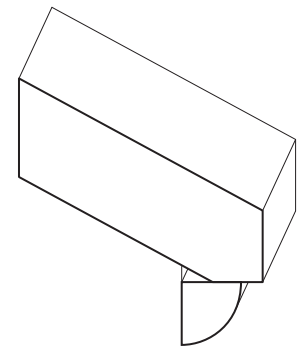
5210 [5/8 x 1-1/4]

8071 [9/16 x 1-11/16]

5007 [3/4 x 3/4]



5210 [5/8 x 1-1/4]



9025 [7/8 x 3-1/4]

5020 [5/8 x 5/8]



Steffens House, Chicago, Cook County, Illinois



Robie House, Chicago, Cook County, Illinois



William E. Drummond House, River Forest, Cook County, Illinois



E. E. Boynton House, Rochester, Monroe County, New York

PRAIRIE (1900-1920)

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.

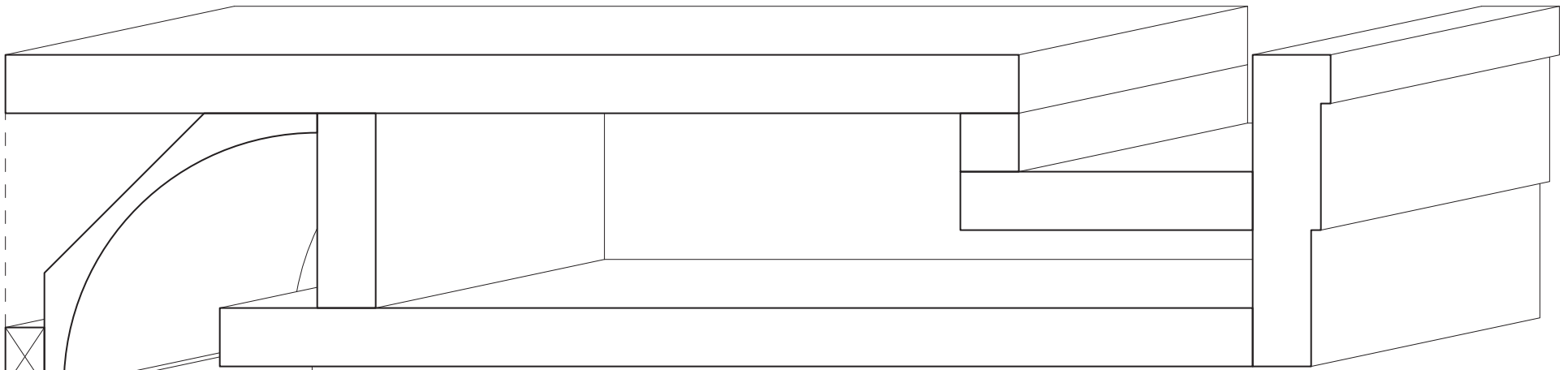
PRAIRIE STYLE MOULDINGS

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.

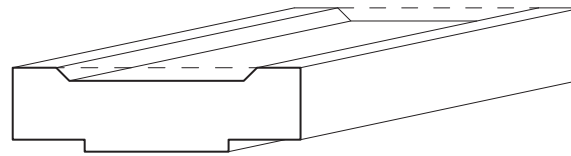


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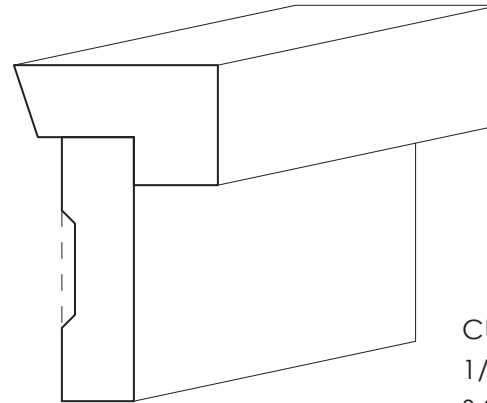
Drawing courtesy of The D. H. Ellison Co.



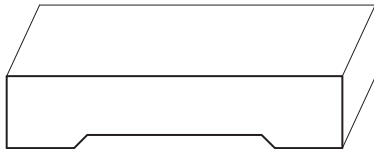
- CUSTOM CASING [1 X 4]
- S4S [3/4 X 3-3/4]
- S4S [3/4 X 3/4]
- S4S [3/4 X 13]
- S4S [3/4 X 13]
- S4S [3/4 X 2-1/2]
- CUSTOM COVE [1-1/4 X 5]
- NOTCHED S4S [1 X 3/4]
- S4S [3/4 X 3-3/4]
- CUSTOM MOLD [5/8 X 2-1/4]



CUSTOM MOLD [7/8 X 3]



NOTCHED S4S [1-1/4 X 2-1/4]
S4S [3/4 X 2-1/2]



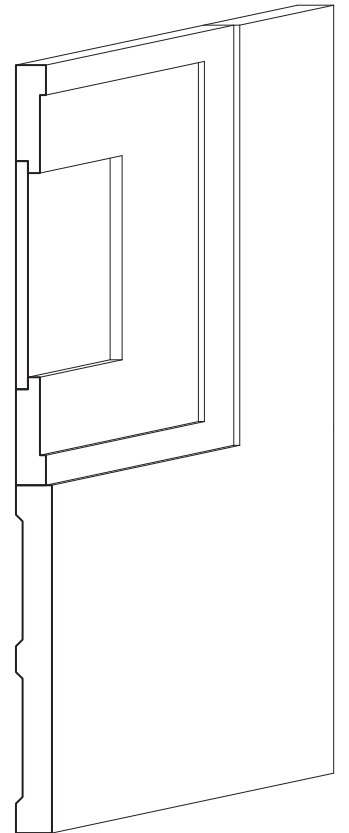
S4S [3/4 X 3-1/2]



S4S [3/4 X 2]

- CUSTOM MOLD [5/8 X 2-1/4]
- 1/4 PLYWOOD
- S4S [3/4 X 7-1/4]

(DRAWING 1/4 SCALE)





Friends Select School, Log Cabin, Philadelphia, Philadelphia County, Pennsylvania



Mays Log House, Chatham Pike, Harrodsburg, Mercer County, Kentucky



Laurel Lodge, Greenlawn, Suffolk County, New York



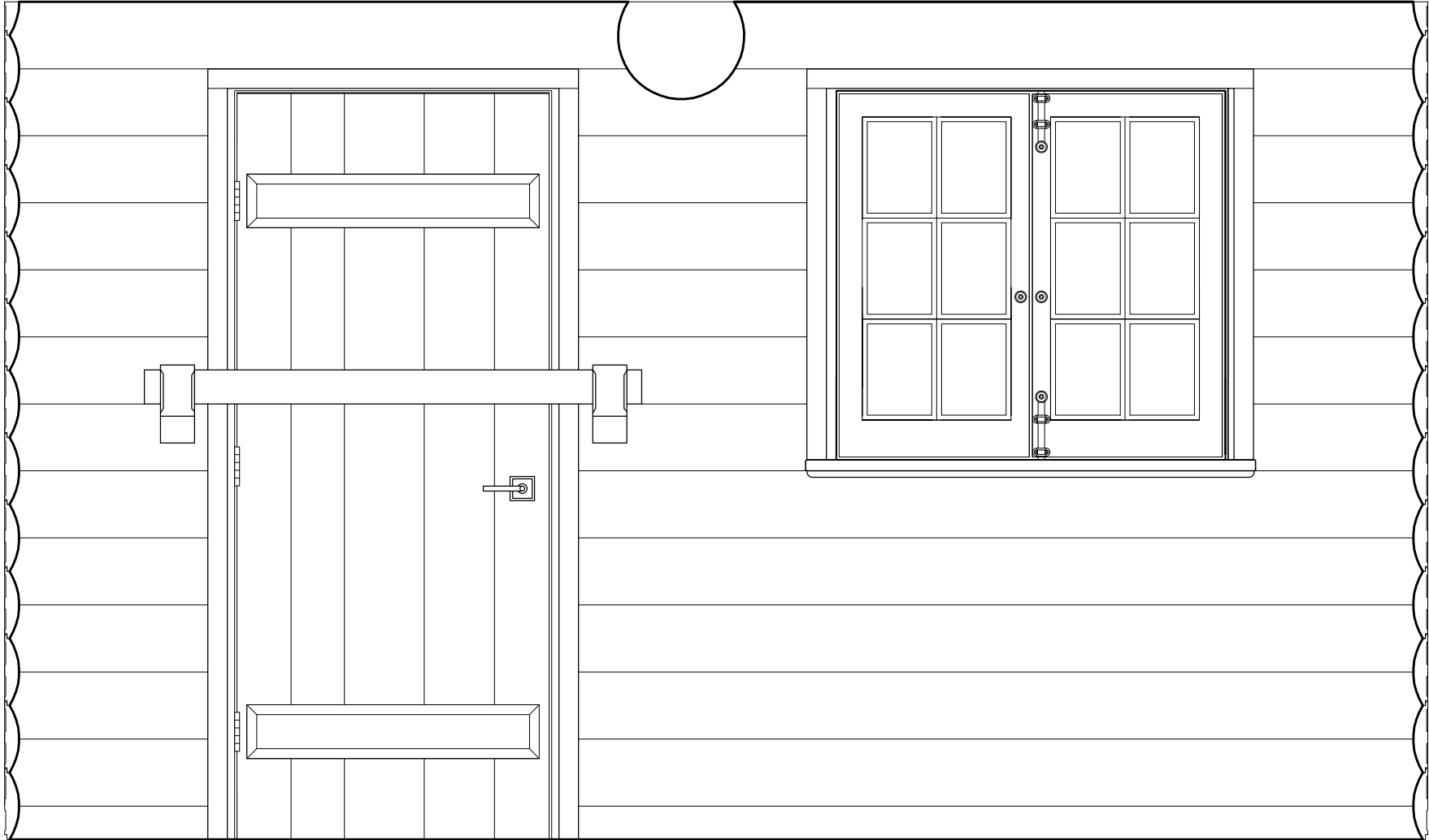
Moraine Lodge, Estes Park, Larimer County, Colorado

LOG HOUSE (1910-1940)

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.

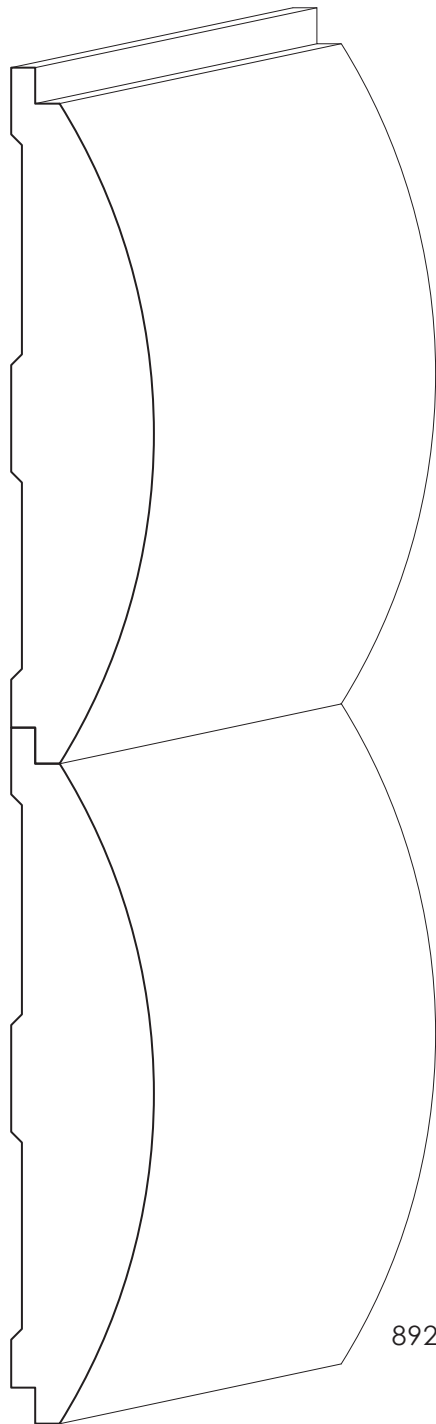
LOG HOUSE STYLE MOULDINGS

Log House Style Mouldings are simple and sometimes rustic, frequently derived from simple boards, s4s, rough-sawn lumber, or timbers.

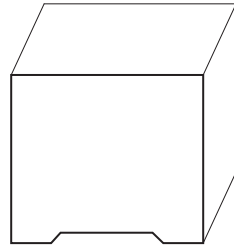


Scale: 3/4 inch = 1'

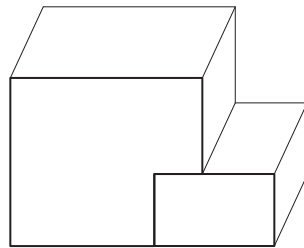
Drawing courtesy of The D. H. Ellison Co.



8926 [1-3/8 x 7-1/8]

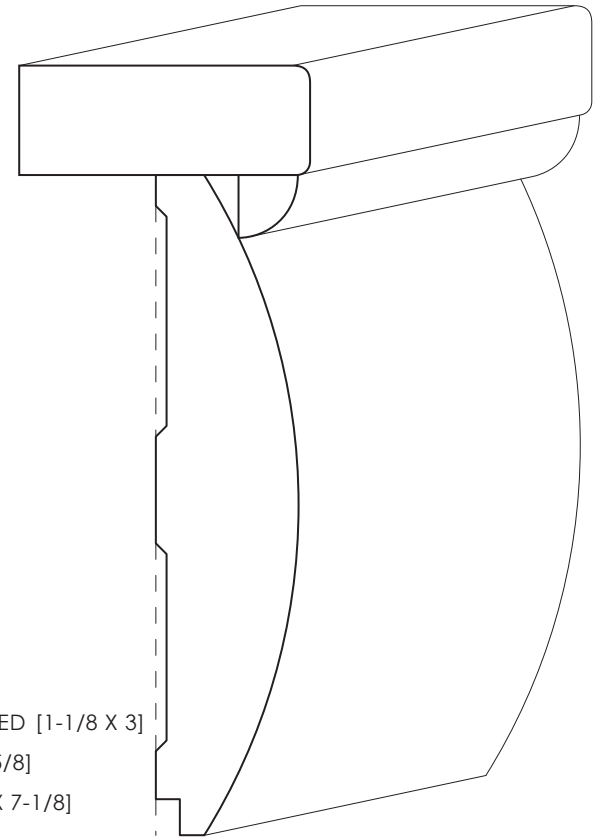


S4S [1-3/4 x 2]



S4S [1-3/4 x 2]

S4S [3/4 x 1-1/4]



9002 MODIFIED [1-1/8 X 3]

5020 [5/8 X 5/8]

8926 [1-3/8 X 7-1/8]



French Farmhouse, France



House at the "French Village," Hollywood, California



French Gîte, France



Queens Hamlet, Versailles, France

FRENCH COUNTRY (1915-1945)

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 "colombiers" or dovecotes, and houses that encompass rooms or even whole barns for domesticated livestock and farm animals.

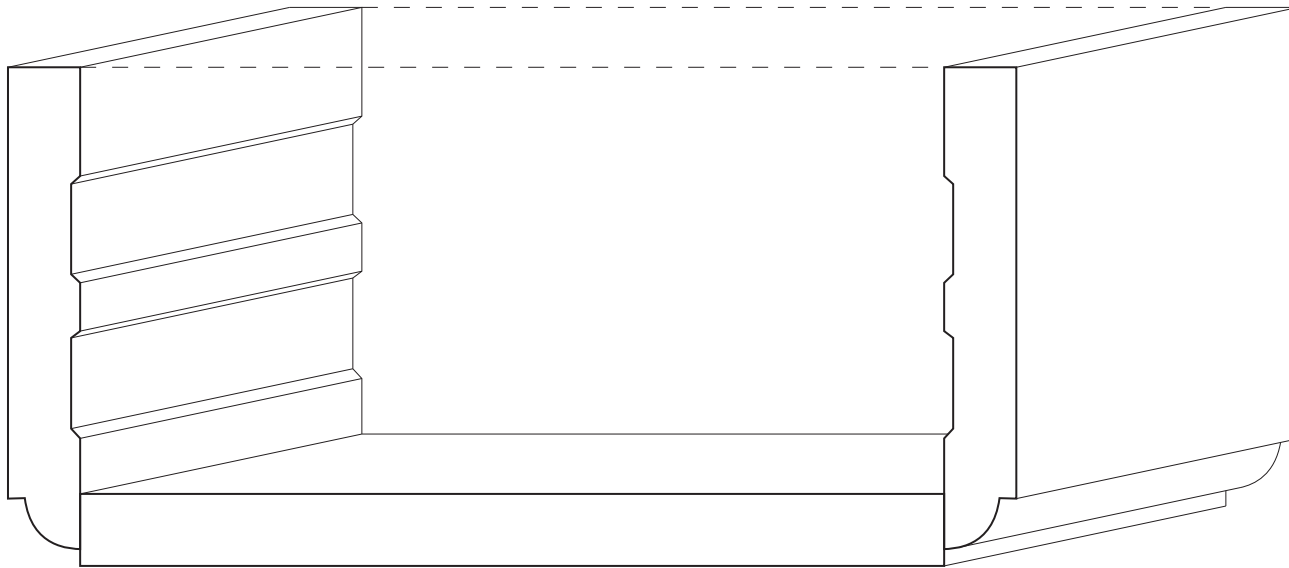
FRENCH COUNTRY STYLE MOULDINGS

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.

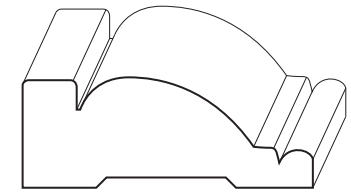


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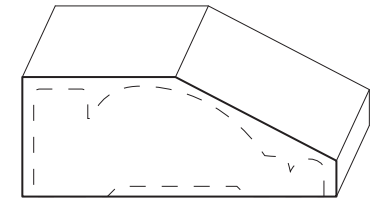
Drawing courtesy of The D. H. Ellison Co.



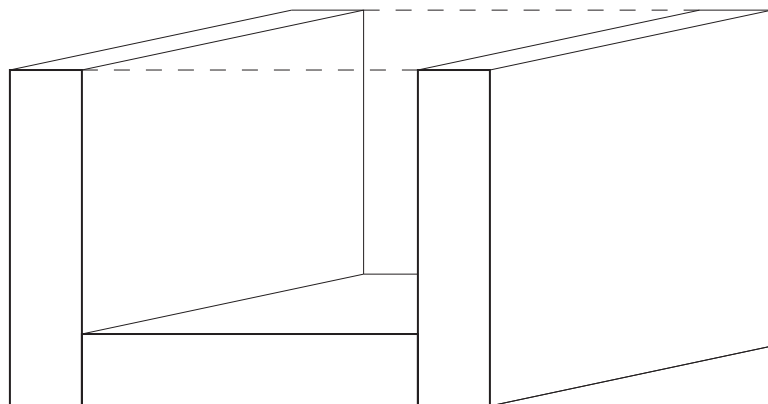
2033 [3/4 x 5]
S4S [3/4 x 9]



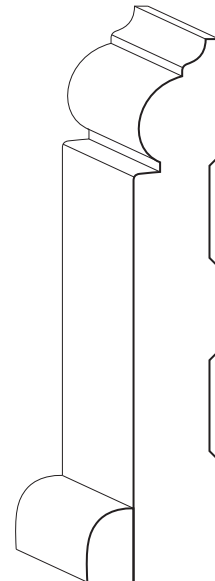
1157 [1-1/8 x 3]



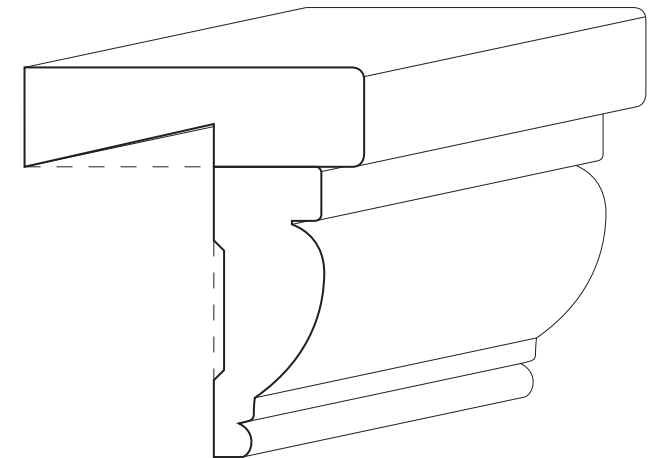
8549 [1-3/16 x 3-3/16]



S4S [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]



Mar-a-Lago, Palm Beach, Palm Beach County, Florida



Seaboard Airline Railway Station, Palm Beach, Palm Beach County, Florida



La Pietra, Honolulu, Honolulu County, Hawaii



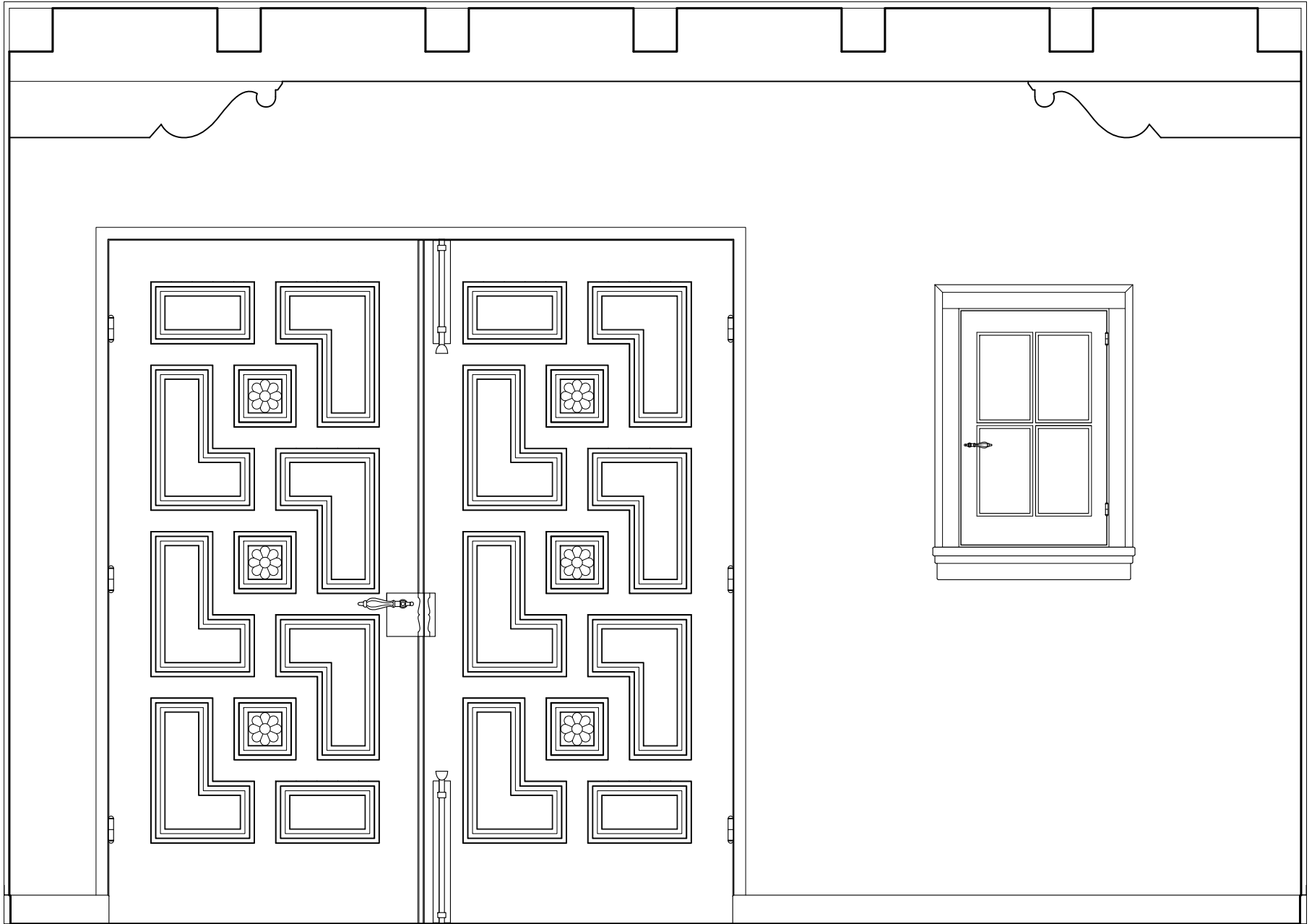
MacDill Air Force Base, Field Officers' Quarters, Tampa, Hillsborough County, Florida

MEDITERRANEAN REVIVAL (1920-1940)

Mediterranean Revival architecture refers to a style that recalls the stuccoed, tile-roofed buildings surrounding the Mediterranean Sea. From Spain to the Levant, building materials dictated masonry and mud construction, with tile or stone roofing and only judicious use of wood products for timber-framed roofs, doors, and windows. The style can combine austere rendered plaster surfaces, rubble stone masonry, and sun-baked terra cotta with polychromatic paint schemes, marble mosaics, and elaborate patterns. It is usually less formal and more rustic than classically-inspired work though it often incorporates elements such as arcades and loggias to create shade from the sun. Ottoman and Moorish influences can make it appear to have an exotic appearance to Western observers, while its simpler manifestations can convey a clean, modern, though primitive appearance.

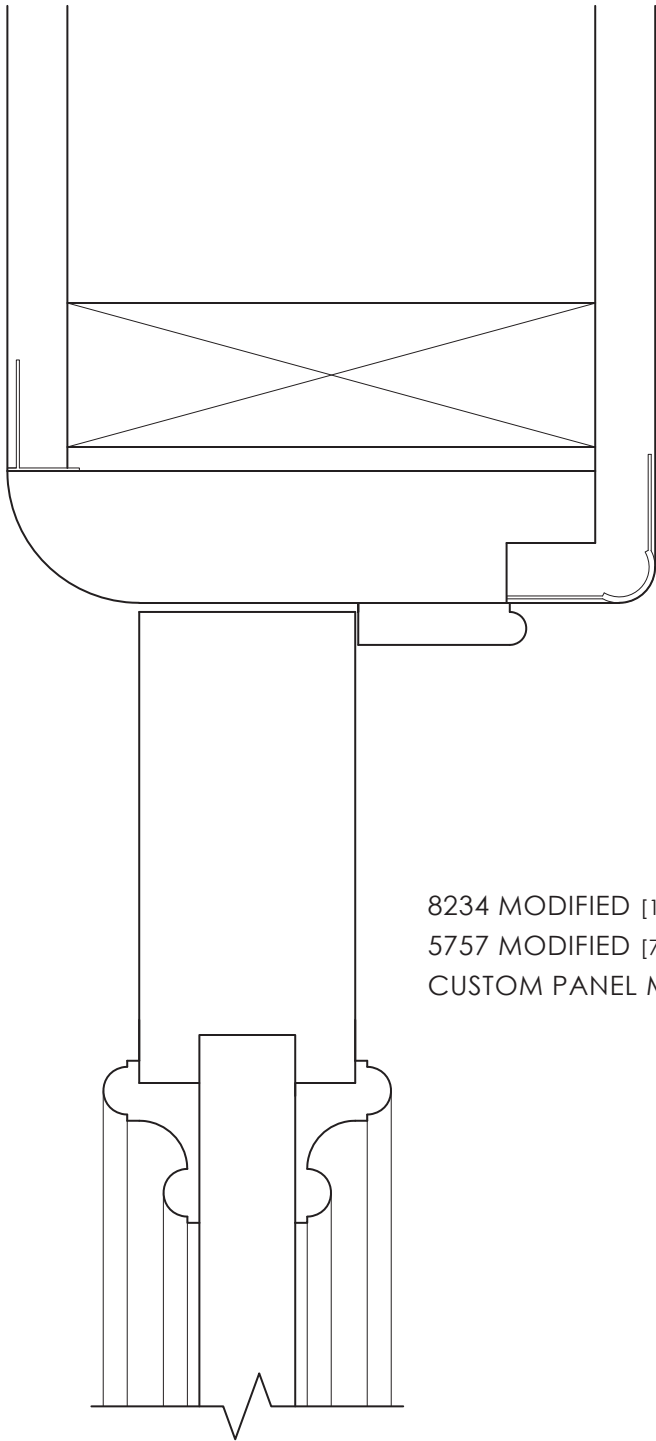
MEDITERRANEAN REVIVAL STYLE MOULDINGS

The molding profiles found in Mediterranean-style buildings are the same sorts of classical profiles used from Egypt and Greece to Spain and Morocco but carried out in stone and stucco. Wooden moldings are often limited to beams, door and window jambs, panels, and frames and almost always have a natural transparent or stained finish rather than being painted. We find plain boards, small quirk or bead moldings, carved or stenciled twists and other simple fillets, quarter rounds and eased edges rather than more elaborate ogees or complex compound molding combinations.

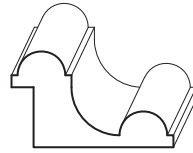


Scale: 3/4 inch = 1'

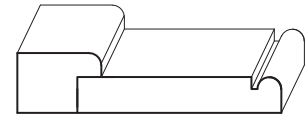
Drawing courtesy of The D. H. Ellison Co.



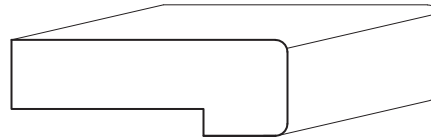
8234 MODIFIED [1-3/8 X 6-1/8]
 5757 MODIFIED [7/16 X 1-3/4]
 CUSTOM PANEL MOLD [1 X 1-11/16]



CUSTOM PANEL MOLD [1 x 1-11/16]



CUSTOM MOLD [5/8 X 7/8]
 CUSTOM MOLD [3/8 X 2-1/8]



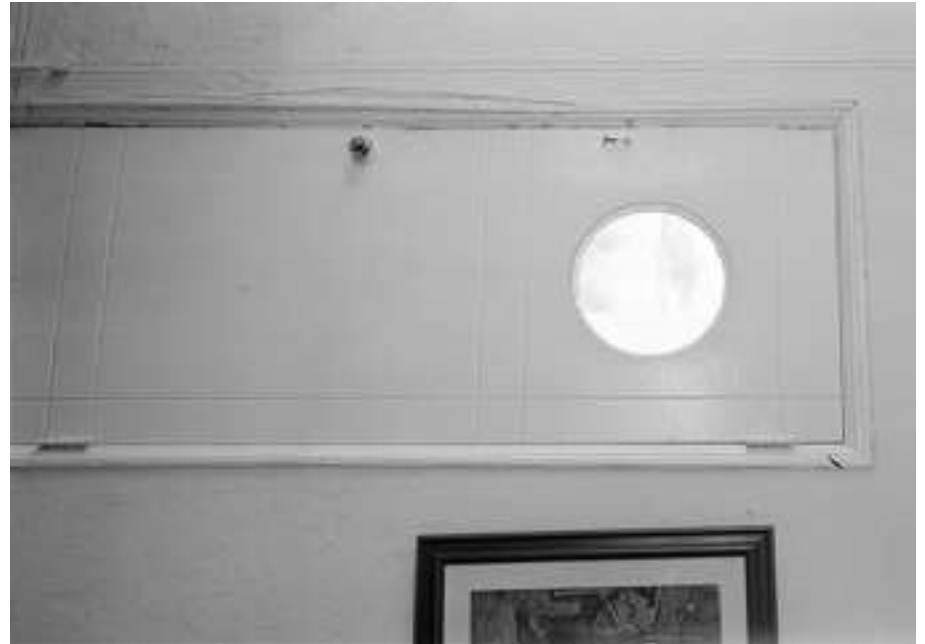
9021 MODIFIED [1 x 2-7/8]



2285 MODIFIED [3/4 x 3-5/16]



Old News Advance Building, Lynchburg, Independent City, Virginia



1211 Pennsylvania Avenue, Third Floor Apartment, Miami, Miami-Dade County, Florida



den Hartog House, Des Moines, Polk County, Iowa



Paramount Theatre, Oakland, Alameda County, California

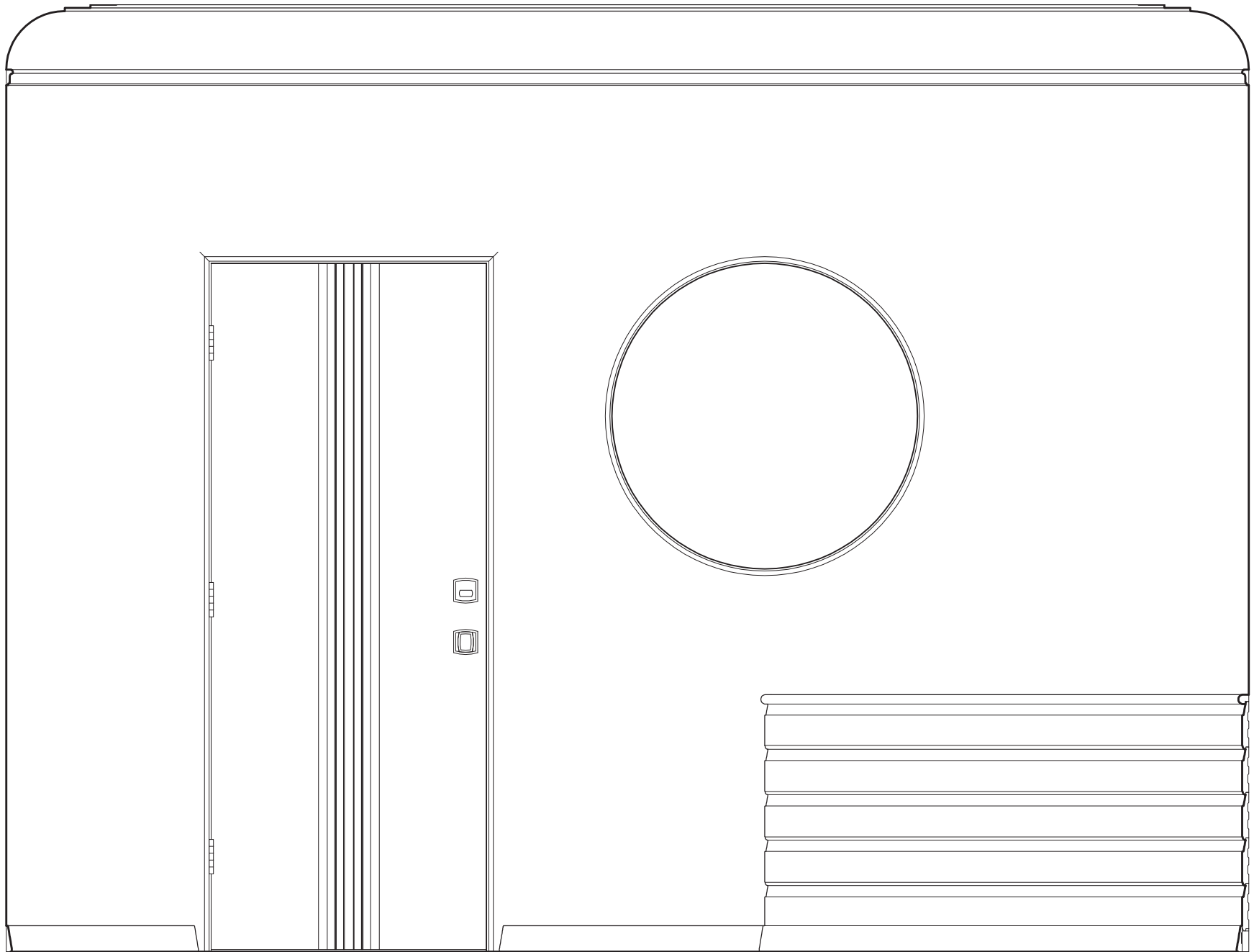
ART DECO (1920-1940)

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. Its 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.

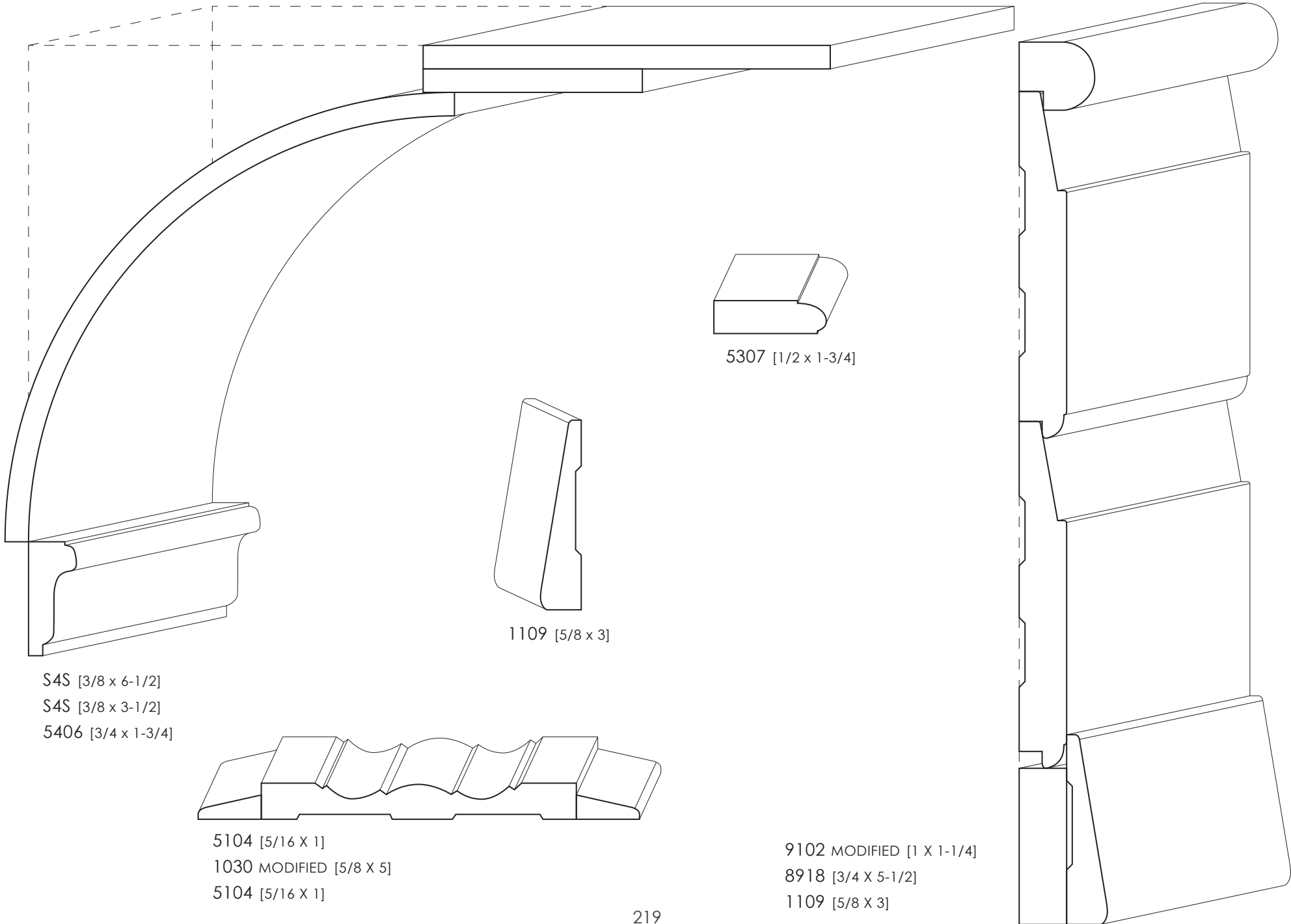
ART DECO STYLE MOULDINGS

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



Scale: 3/4 inch = 1'

Drawing courtesy of The D. H. Ellison Co.





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



Edith Farnsworth House, Plano, Cook County, Illinois



Gropius House, Lincoln, Middlesex County, Massachusetts



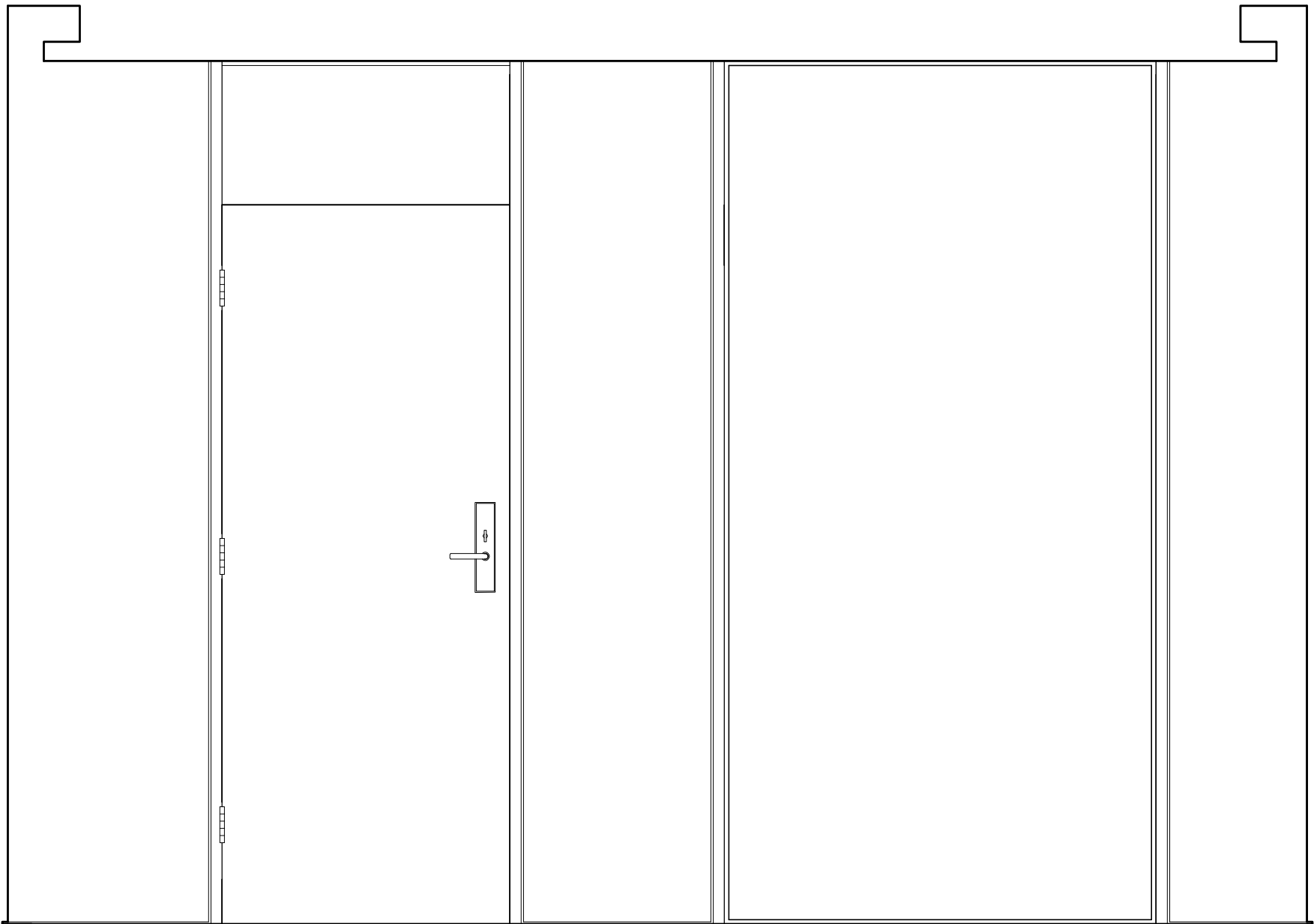
Gropius House, Lincoln, Middlesex County, Massachusetts

INTERNATIONAL (1925-PRESENT)

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.

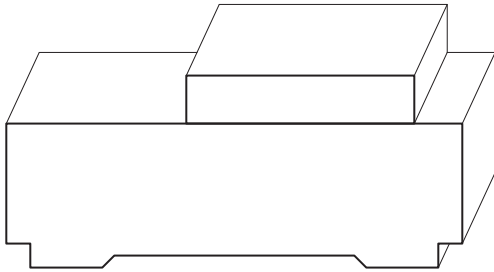
INTERNATIONAL STYLE MOULDINGS

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 before 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.

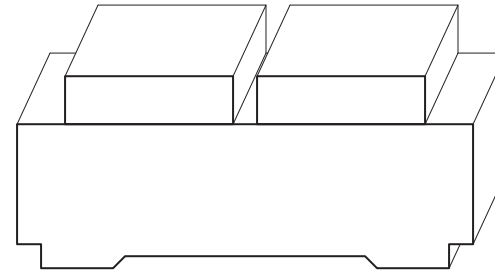


Scale: 3/4 inch = 1'

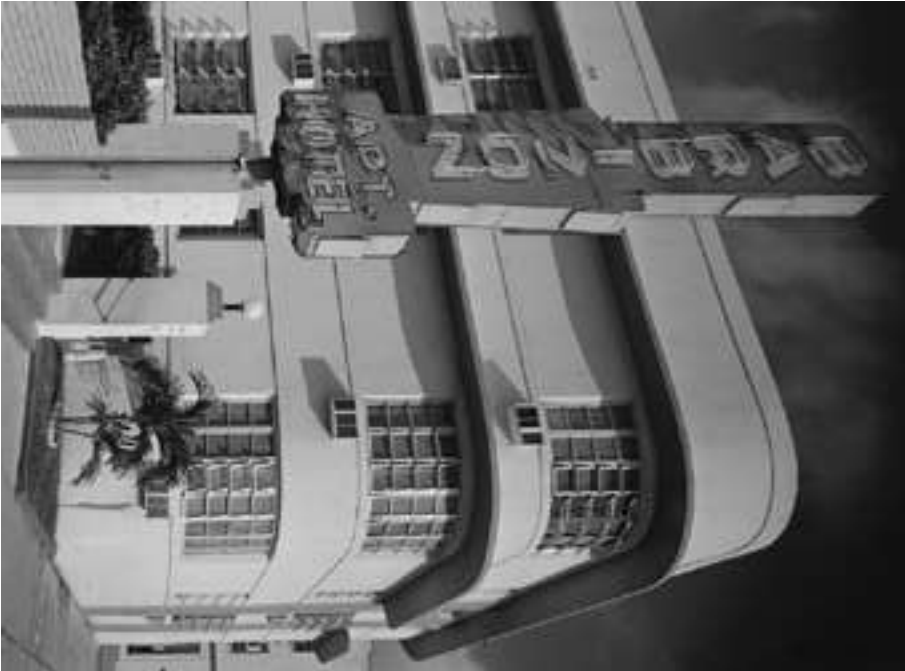
Drawing courtesy of The D. H. Ellison Co.



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]



Barbizon Apartment Hotel, Miami, Miami-Dade County, Florida



U.S. Naval Base, Pearl Harbor, Honolulu County, Hawaii



Kenmore Hotel, Miami, Miami-Dade County, Florida



Canada Dry Bottling Plant, Portland, Multnomah County, Oregon

ART MODERNE (1930-1950)

Art Moderne architecture, sometimes referred to as Streamlined Moderne, was a design style that emerged during the 1930s. Its 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.

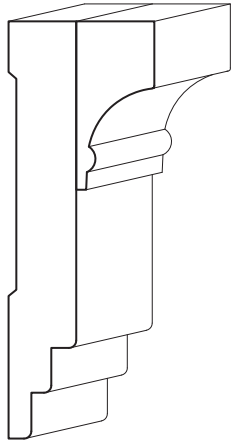
ART MODERNE STYLE MOULDINGS

Art Moderne style mouldings use long, smooth, parallel lines with soft corners and suggest the speed of the machine age.

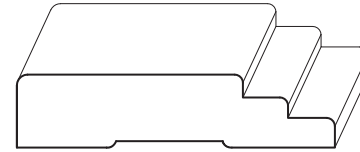


Scale: 3/4 inch = 1'

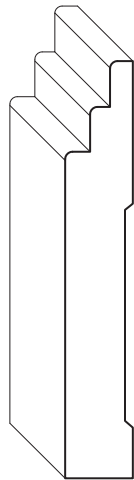
Drawing courtesy of The D. H. Ellison Co.



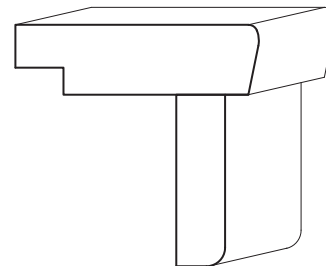
8039 [13/16 x 1-3/4]
2014 [11/16 x 4-3/8]



1021 [3/4 x 3-5/16]



2014 [11/16 x 4-3/8]



9001 [3/4 x 2-1/2]
5305 [1/2 x 1-3/4]



Alexander Construction Company, Palm Springs, Riverside County, California



Alexander Construction Company, Palm Springs, Riverside County, California



Elvis Presley Honeymoon Hideaway, Palm Springs, Riverside County, California



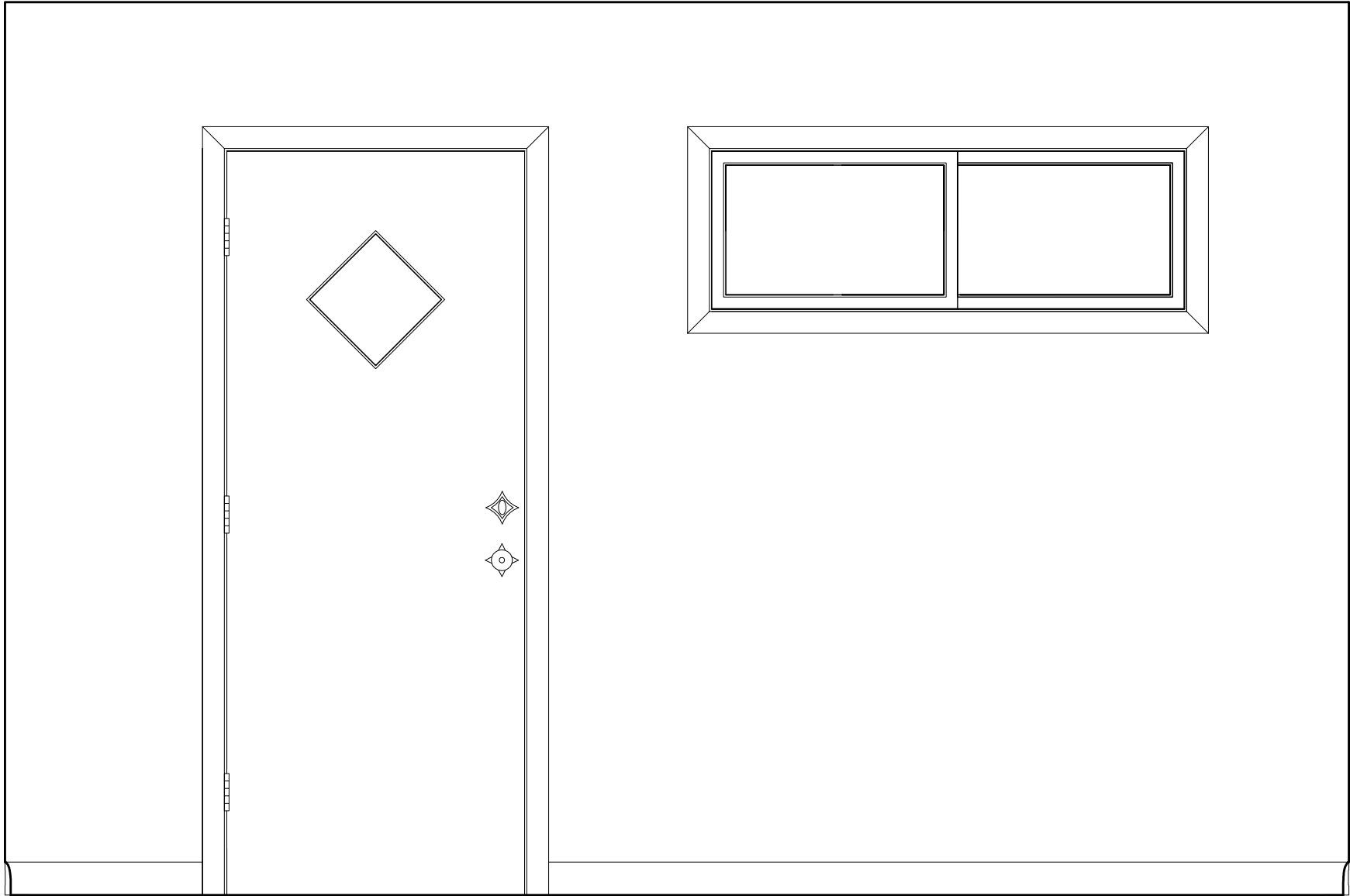
Elvis Presley Honeymoon Hideaway, Palm Springs, Riverside County, California

MID-CENTURY MODERN (1945-1970)

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 1945 to 1970. 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.

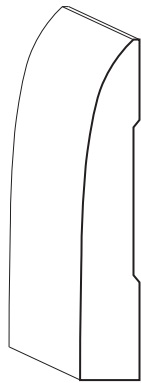
MID-CENTURY MODERN STYLE MOULDINGS

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

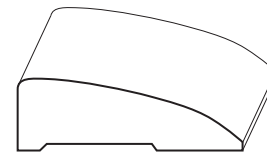


Scale: 3/4 inch = 1'

Drawing courtesy of The D. H. Ellison Co.



2004 [5/8 x 3-1/2]



1009 [3/4 x 2-1/4]



De Luwte House, New Amsterdam, Netherlands



Vanna Venturi House, Philadelphia, Philadelphia County, Pennsylvania



Reinhold's Apartment, New York City, Kings County, New York



Anne and Charles Duncan Hall, Rice University, Houston, Harris County Texas

POSTMODERN (1960-2000)

Architect Robert Venturi is the founding father of Postmodernism and originated the theory captured in his book *Complexity and Contradiction in Architecture* (1966) that "less is a bore." Postmodernism departs from modernism in opposition to the modernists' rigid ideals that dictate simplicity, abstraction, and simple shapes. Unlike modernism, Postmodernism encouraged creativity in asymmetry, fragmentation, complexity, humor, color, playfulness, classical motifs, and various materials and shapes. While modernism disrespects any historical reference of architecture by carelessly demolishing the past, Postmodernism joyfully mixes in combinations of traditional styles such as Neoclassical, Arts and Crafts, and Art Deco. In conjunction with the past, postmodern architecture also celebrates the future as a cosmopolitan, eclectic mishmash involving all artistic eras and trends. Venturi had an eye for dynamic pizzazz. He notes that Postmodern is a "gentle manifesto for a non-straightforward architecture" without any limitations to inclusion without exclusion.

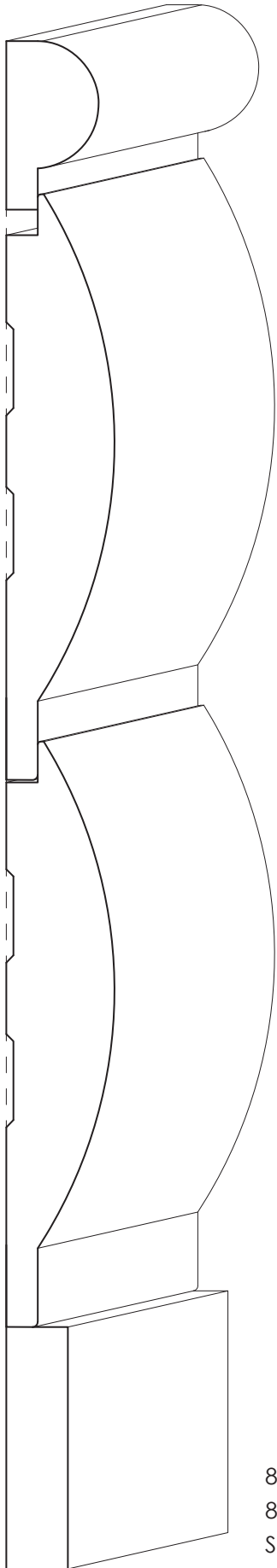
POSTMODERN STYLE MOULDINGS

Postmodernist mouldings can include any of the traditional shapes but tend to be limited to usually oversized, basic shapes. Often rather than mitering corners, postmodernist usage frequently cuts the moulding profiles off perpendicular allowing the profile to be seen on edge. The half-round moulding is especially common in postmodernist designs.

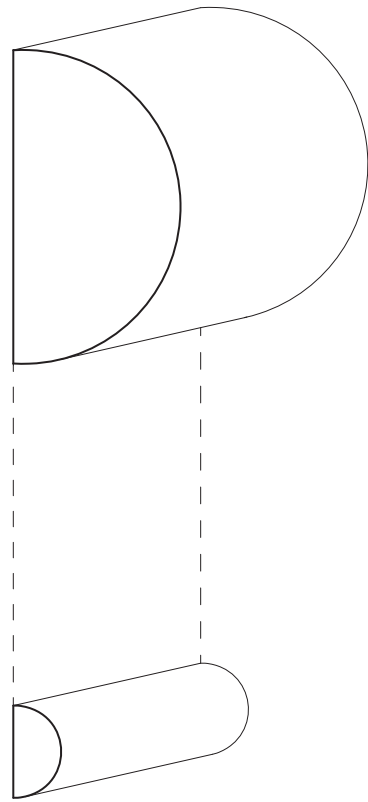


Scale: 5/8 inch = 1'

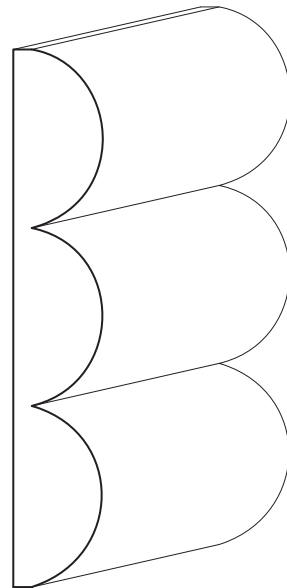
Drawing courtesy of The D. H. Ellison Co.



8053 [1-1/4 x 2]
8926 [1-3/8 x 7-1/8]
S4S [3/4 x 2-15/16]



8161 [1-7/8 x 3-1/4]
5209 [1/2 x 1]



8094 [7/8 x 5-1/2]



Guggenheim Museum Bilbao, Bilbao, Spain



Vitra Design Museum, Weil am Rhein, Germany



Cleveland Clinic Lou Ruvo Center for Brain Health, Las Vegas, Clark County, Nevada



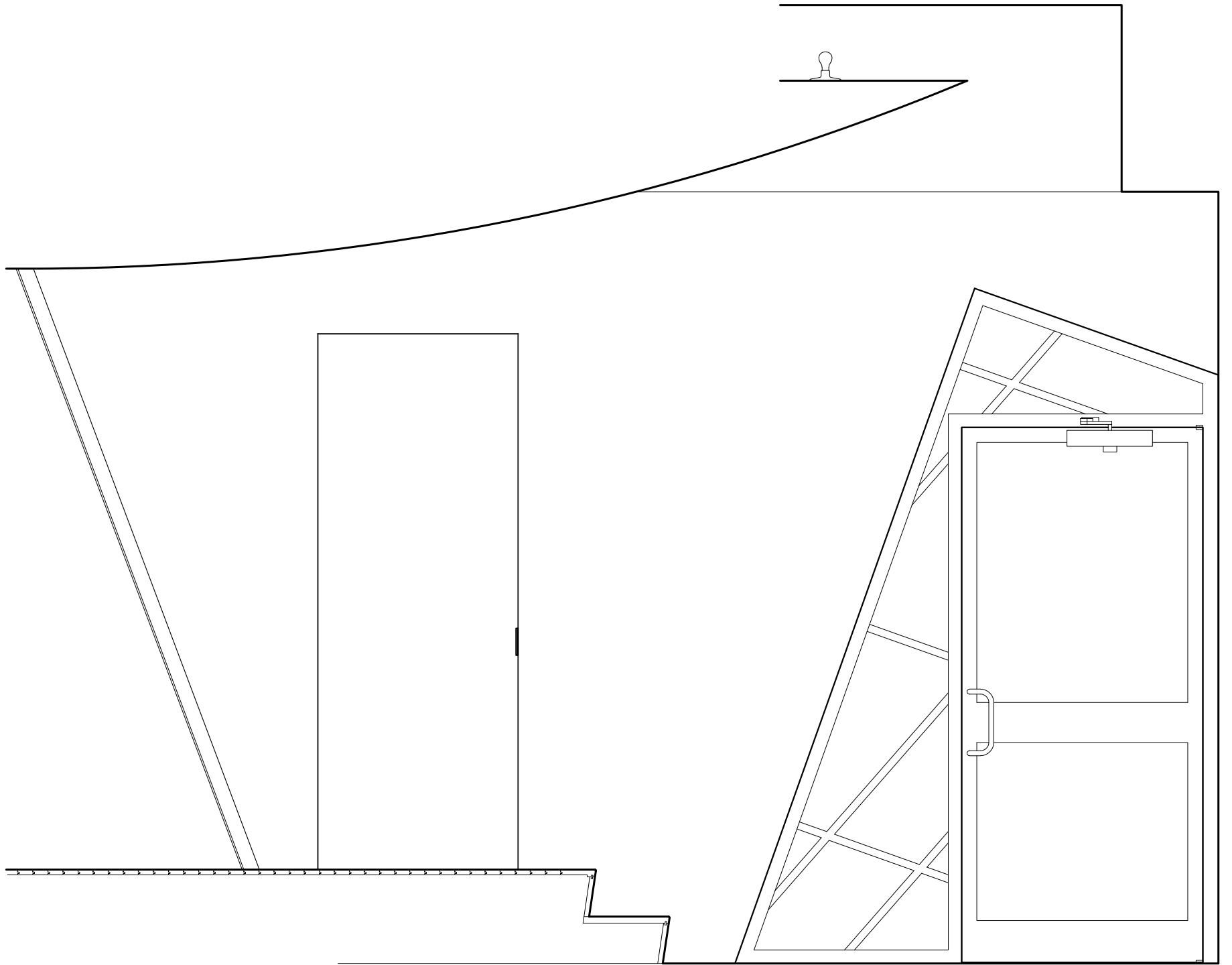
Vitra Fire Station, Weil am Rhein, Germany

DECONSTRUCTIVISM (1985-2010)

In the 1980s, French philosopher Jacques Derrida developed the concept of Deconstructivism. The architectural domain followed suit by fragmenting and manipulating construction by breaking down structures and exploring the asymmetry of geometry and freedom in form. Deconstructivism is characterized by a non-rectilinear approach with a loss of continuity. In this rebellious style, tradition is lost, and prior design rules are broken. Structures in the deconstructivism style are incredibly one-of-a-kind, so unique, distorted, weird. It can be a visually striking yet perplexing art. Frank Gehry, Daniel Libeskind, Zaha Hadid, Bernard Tschumi, Peter Eisenman, and others were the pioneering figures of the ground-breaking Deconstructivism movement. Architecture became altered as we know it, and in this *mélange* of Russian Constructivism and Modernism, with bits of influence from Post-modernism, Cubism, and Expressionism, this is Deconstructivism.

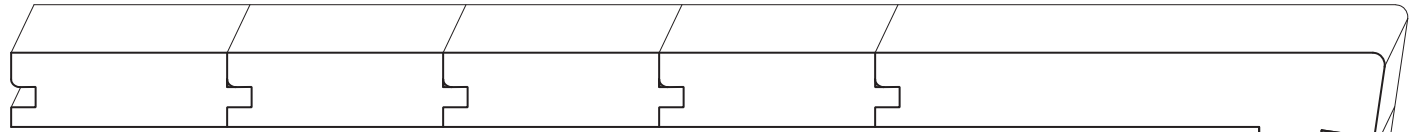
DECONSTRUCTIVISM STYLE MOULDINGS

Deconstructivism does not typically include any traditional moulding profiles, but despite its appearance of unusual, cutting-edge flaunting of history, still must employ traditional detailing and materials. Sharp corners may be formed at any angle, ready to be mudded into the edges of drywall partitions, even "invisible" flush doors still require wood jambs. Stair treads, nosings, and wood flooring can be milled to any angle, in any width required by the designer.

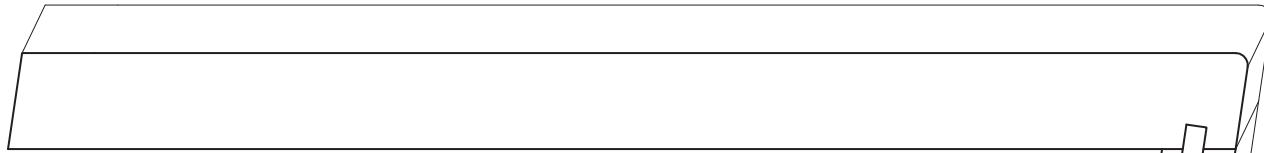


Scale: 5/8 inch = 1'

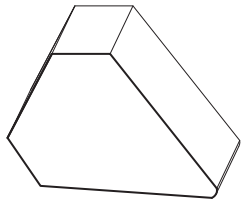
Drawing courtesy of The D. H. Ellison Co.



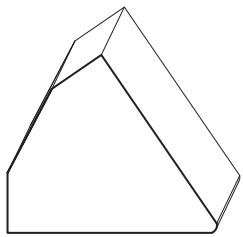
SHEOGA FLOORING [3/4 x 2-1/4]
 CUSTOM NOSING [1-1/16 x 5-5/16]
 CUSTOM STRINGER [3/16 x 1/2]
 CUSTOM STAIR RISER [3/4 x 6]



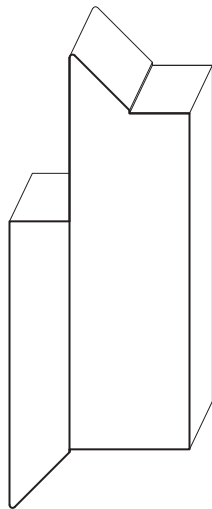
CUSTOM STAIR TREAD [1 x 1'-0-13/16]
 CUSTOM STRINGER [3/16 x 1/2]
 CUSTOM STAIR RISER [3/4 x 6]



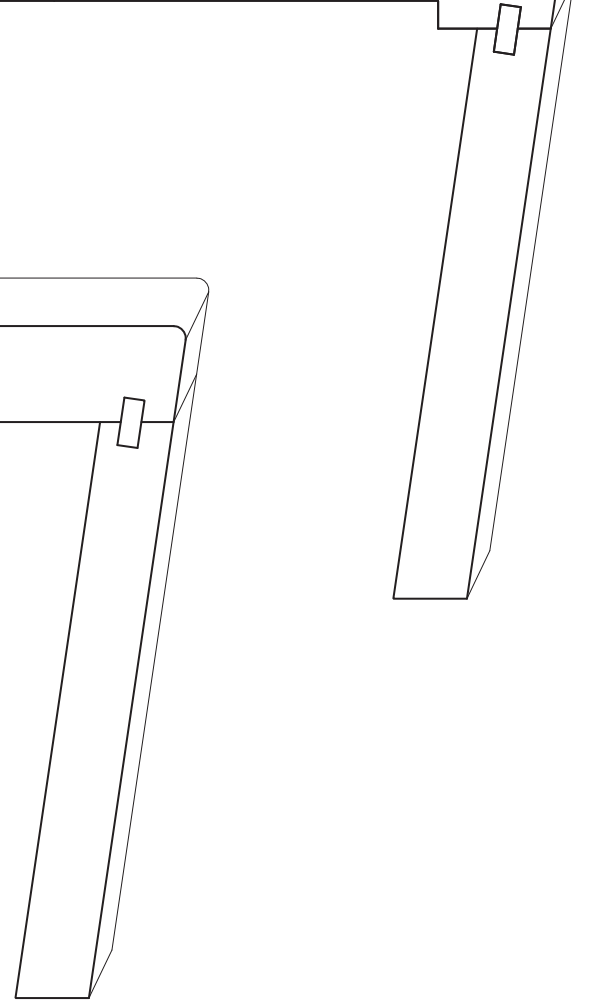
CUSTOM MOLD [1-9/16 x 2-3/16]



CUSTOM MOLD [1-7/8 x 2-3/16]



CUSTOM DOOR JAMB [5/8 x 3]
 CUSTOM DOOR JAMB [1-1/4 x 4-1/8]





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.

1. Architectural Treasures of Early America (16 Volume Set) Hardcover – 1987." *Architectural Treasures of Early America (16 Volume Set)*: Lisa C. Mullins, Roy Underhill: Amazon.com: Books. N.p., n.d. Web. 30 July 2015.
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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.

GALLERY OF SKETCHES

The sketches in this book were created by Architect, David Ellison. Each drawing was done by hand and pencil illustrating different architectural styles.



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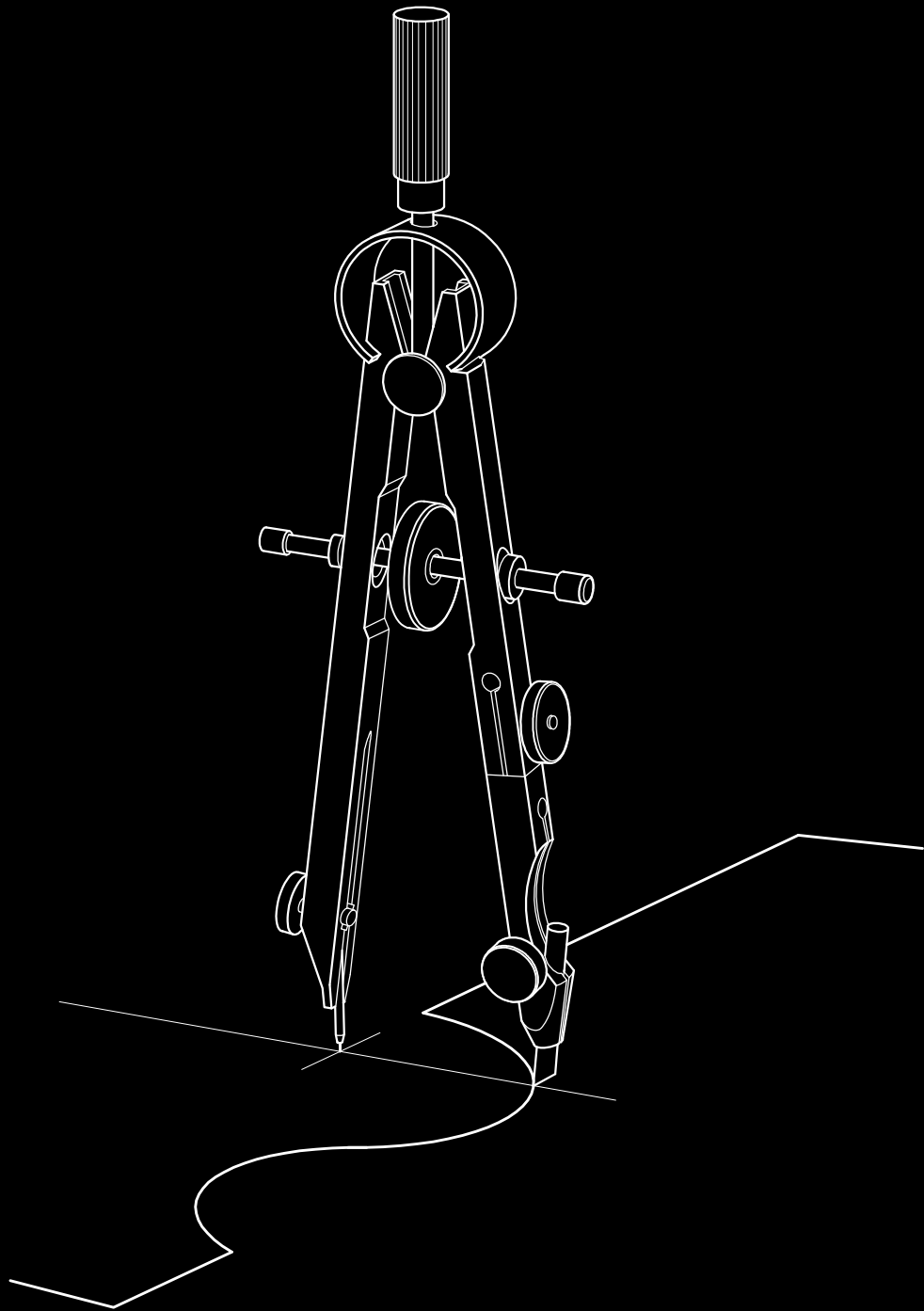
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