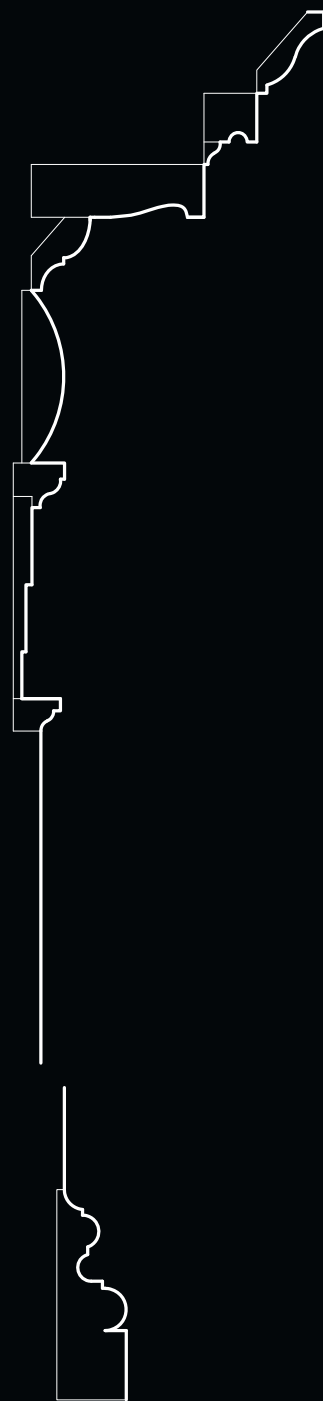
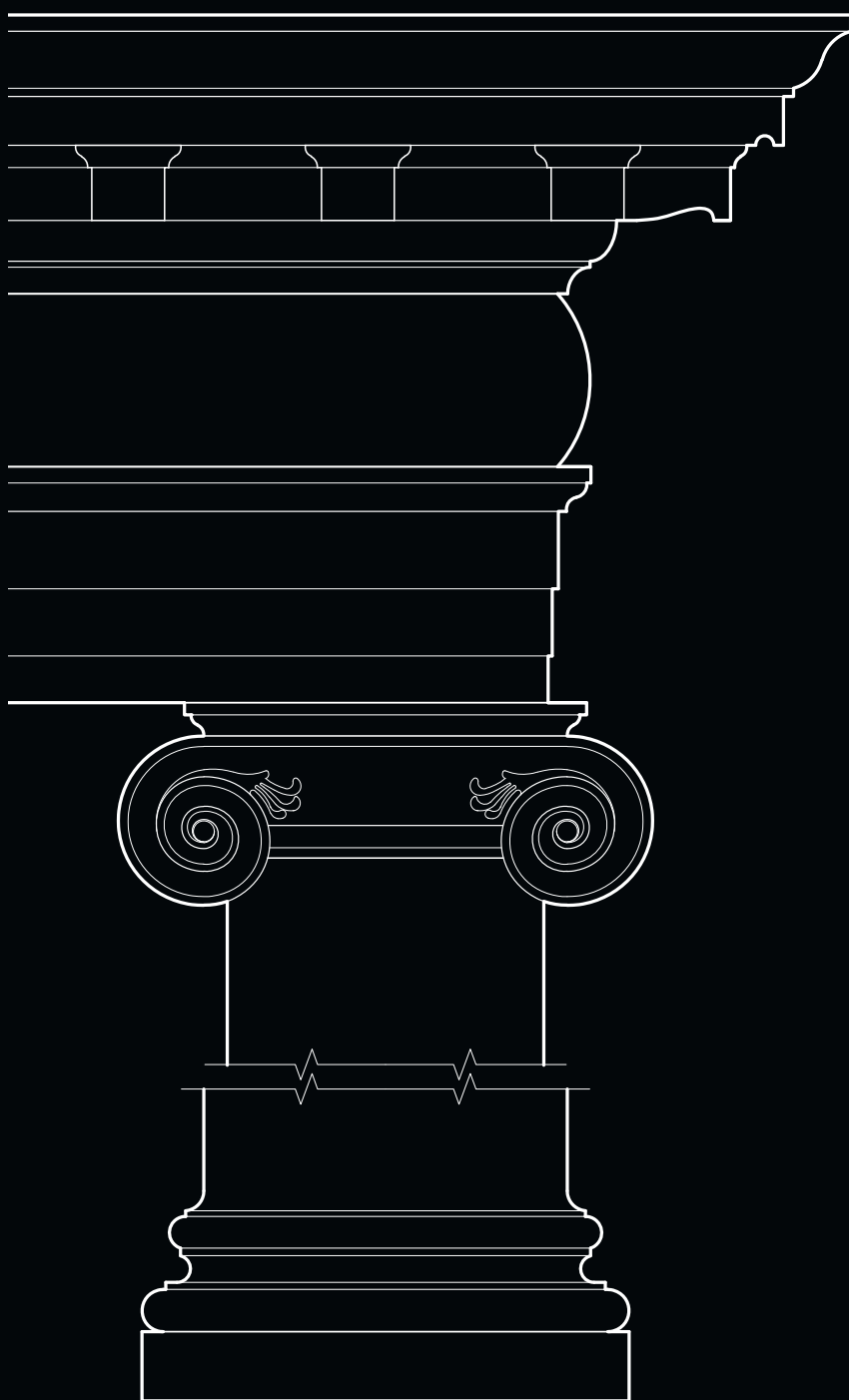


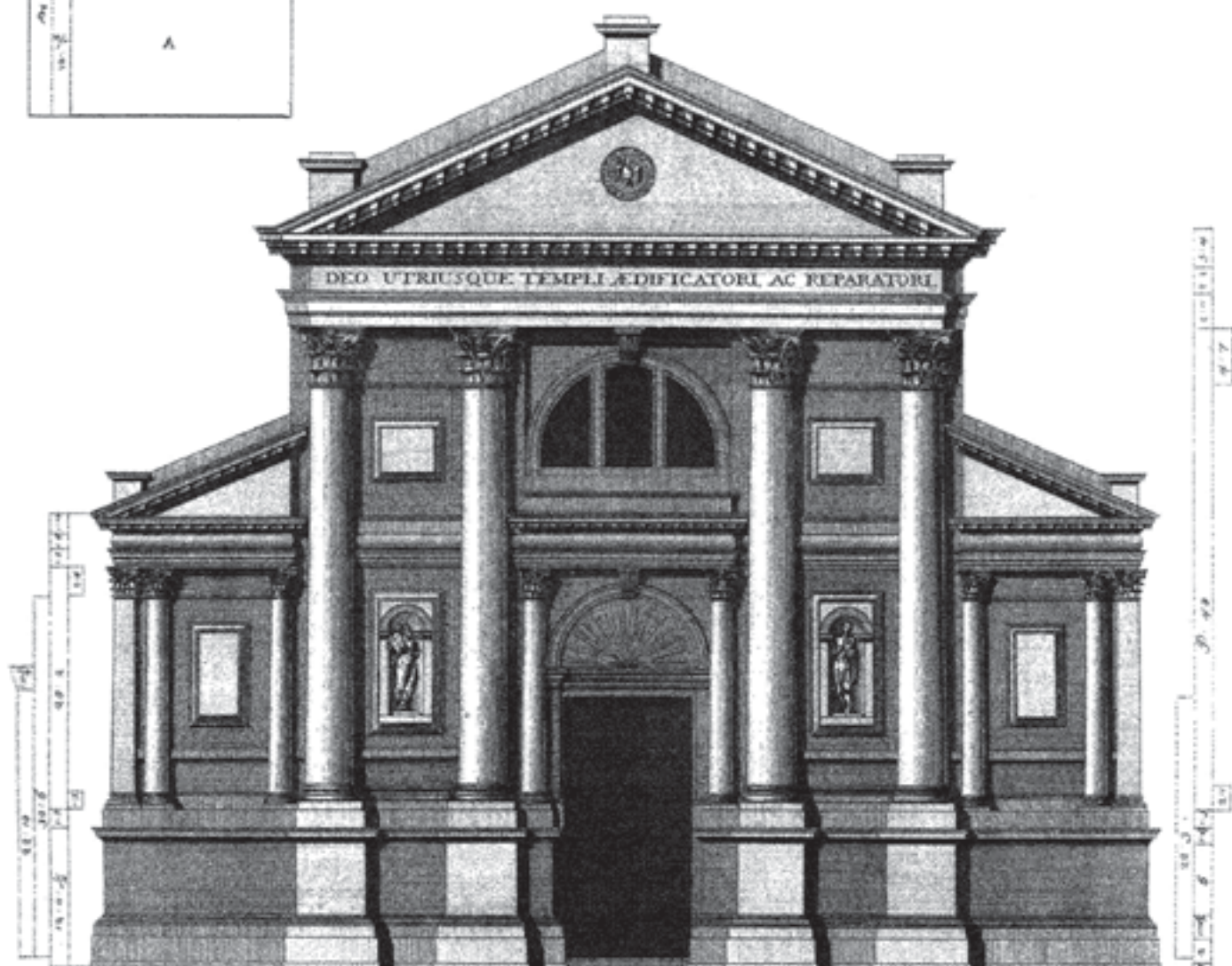
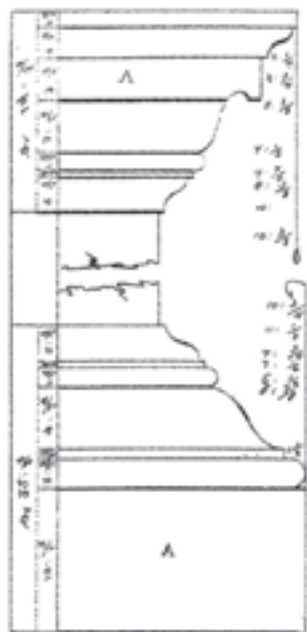
MOULDINGS ONE

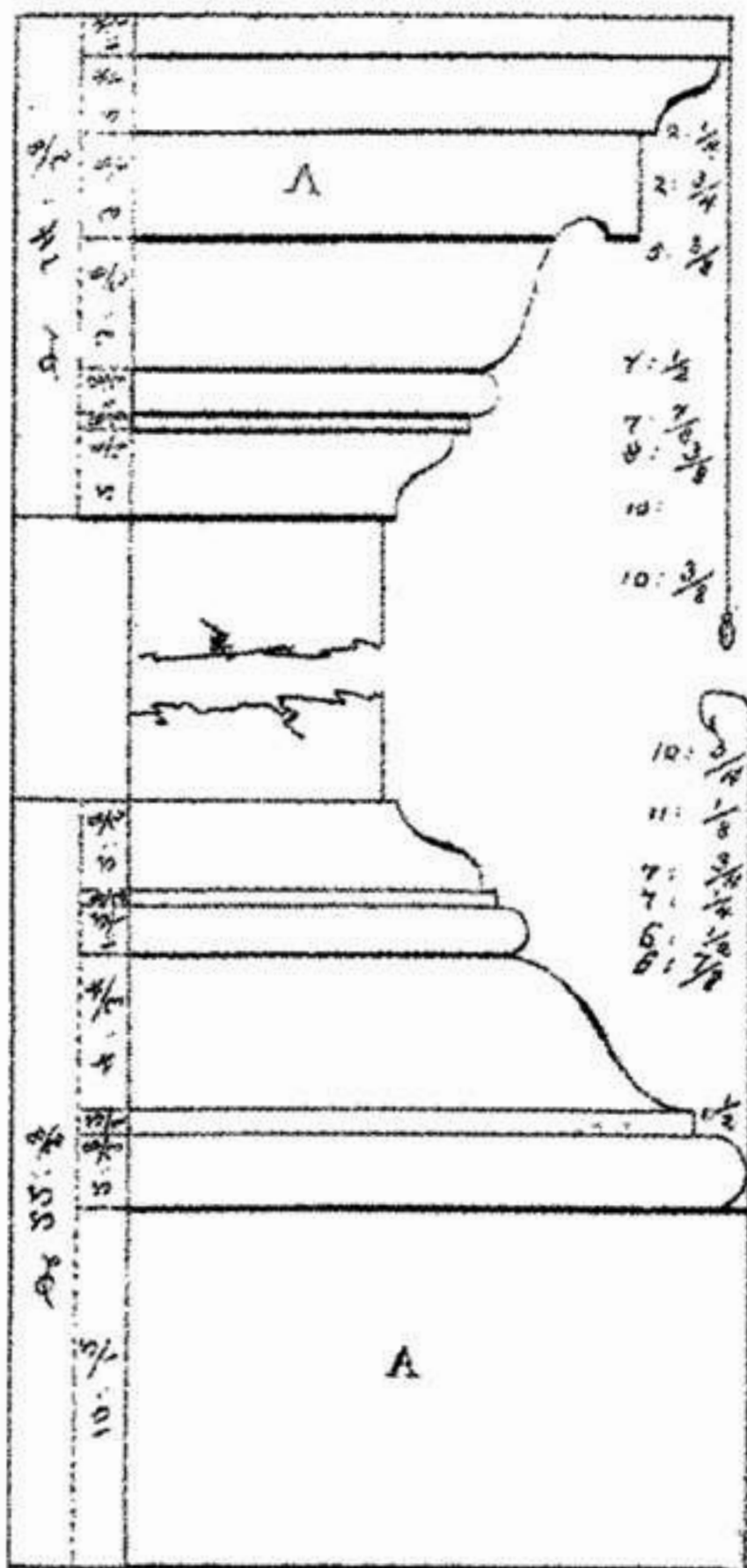
HISTORIC PERIOD AND IDEAL MOULDINGS

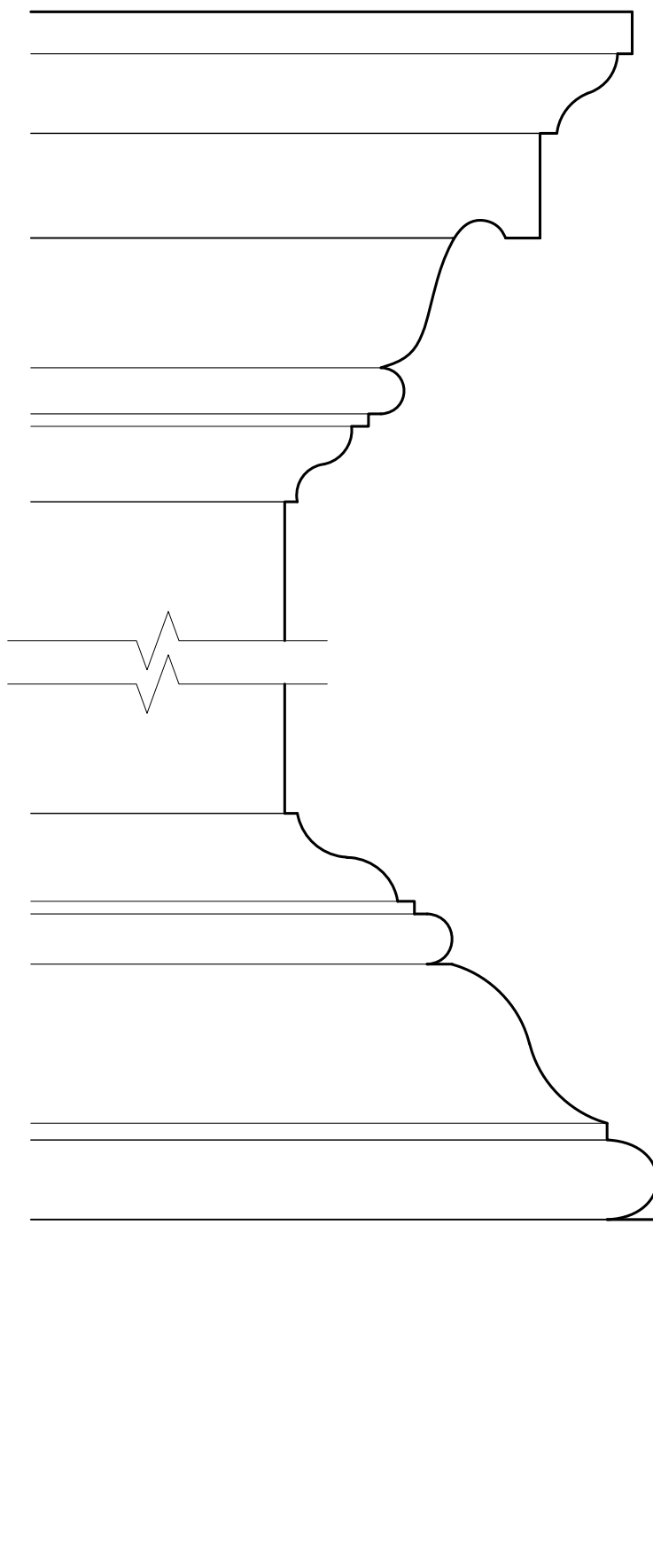


BY MAKING FINE EXAMPLES OF HISTORIC WOODWORK
AVAILABLE TO A WIDER AUDIENCE OF BUILDERS, CRAFTSMEN,
DESIGNERS, AND ENTHUSIASTS, I HOPE TO INCREASE
AWARENESS, APPRECIATION, AND PRESERVATION OF OUR
EVER-DISAPPEARING ARCHITECTURAL LEGACY.

-STEPHEN TRUDIC, JR.





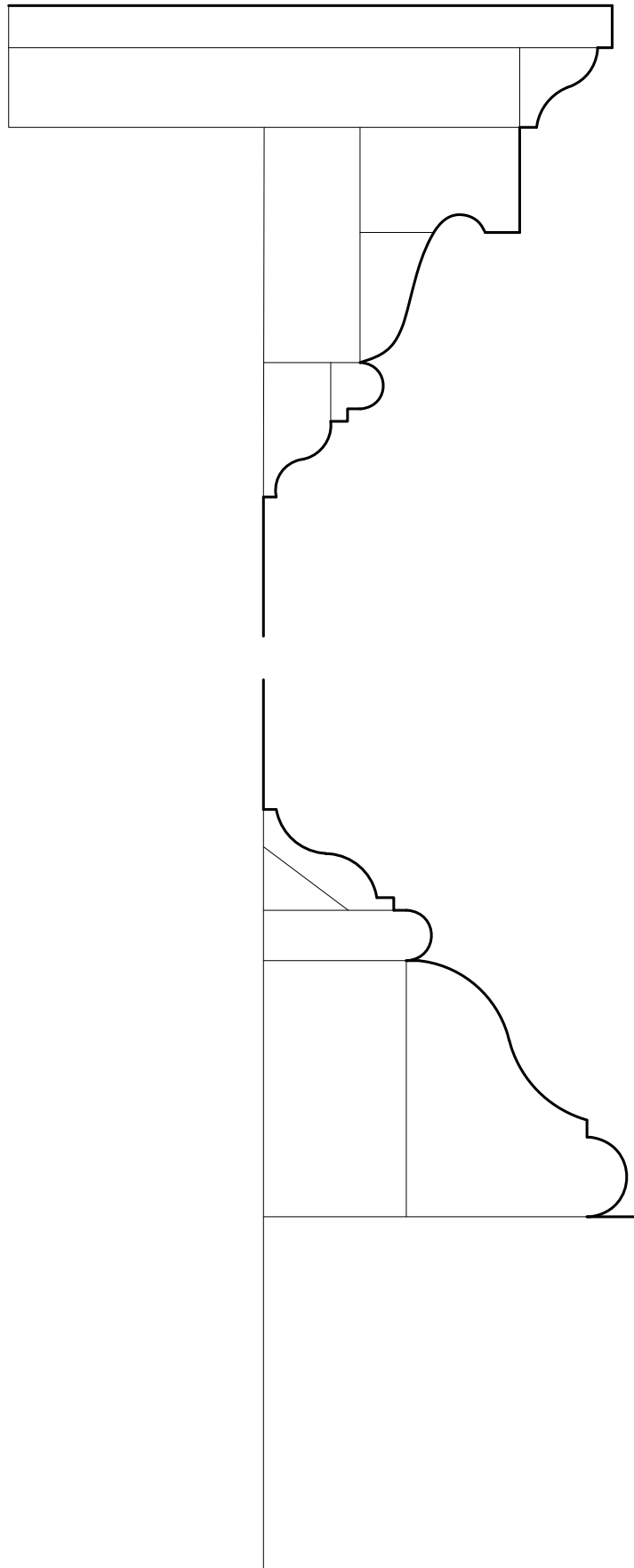


THE CORINTHIAN ORDER BY ANDREA PALLADIO FROM SAN FRANCESCO DELLA VIGNA

SCALE: 1/2 INCH = 1"

MOULDINGS ONE

CLASSICAL AND HISTORIC PERIOD MOULDINGS



THE CORINTHIAN ORDER BY ANDREA PALLADIO FROM SAN FRANCESCO DELLA VIGNA

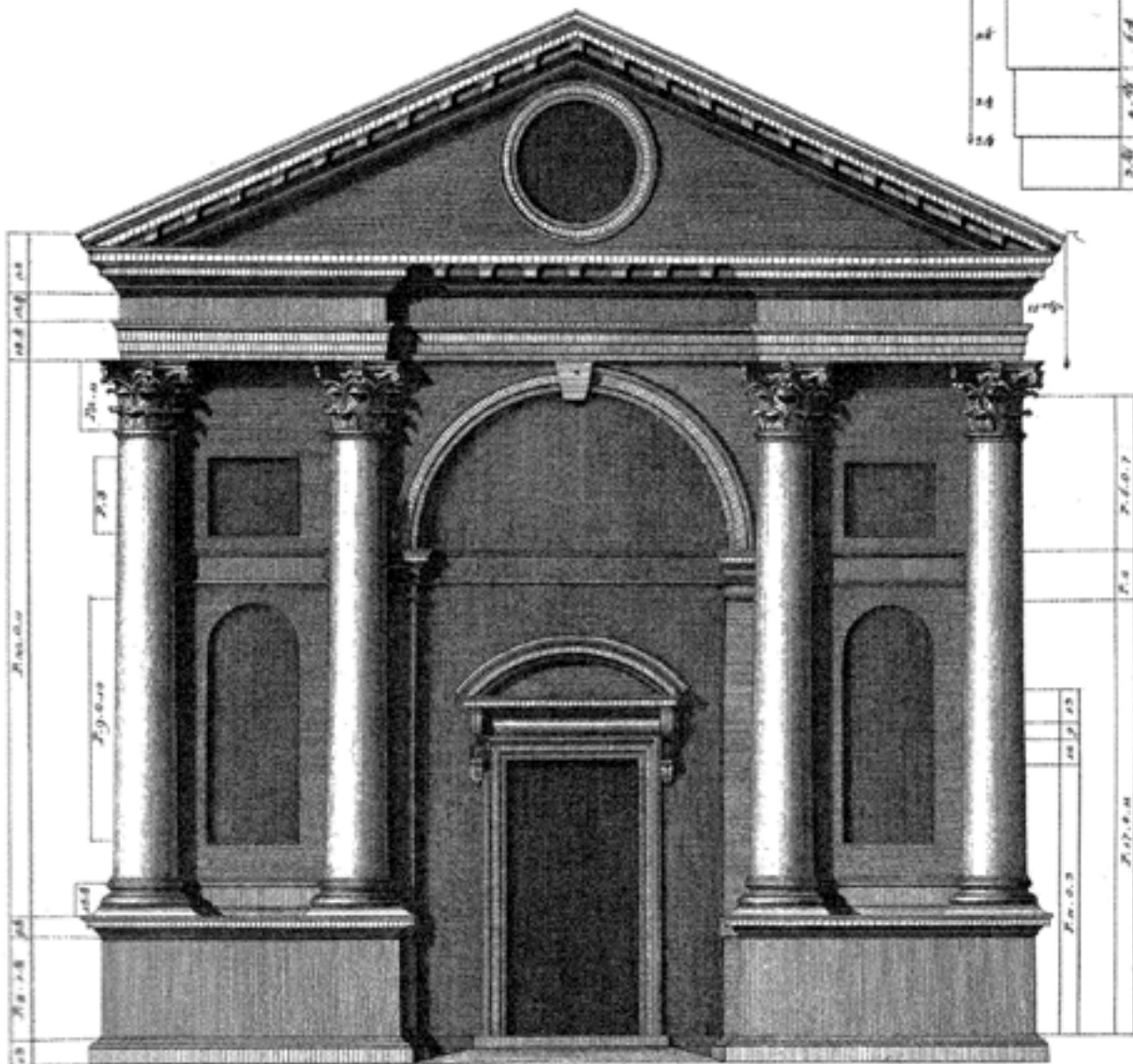
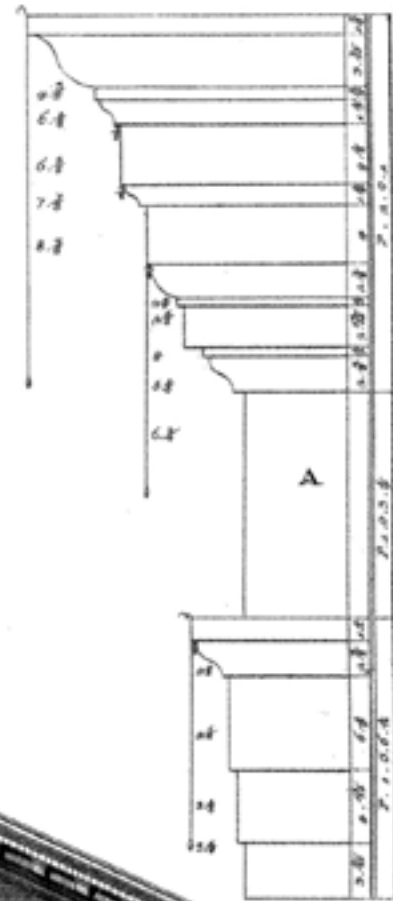
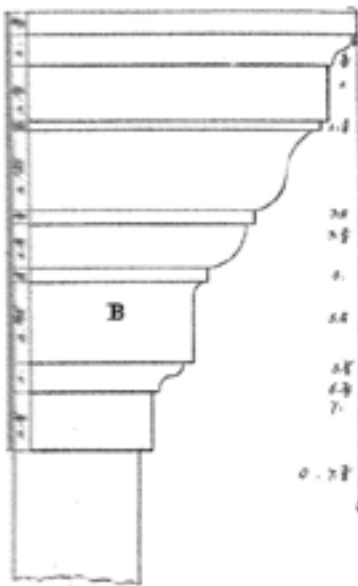
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MOULDINGS ONE

CLASSICAL AND HISTORIC PERIOD MOULDINGS

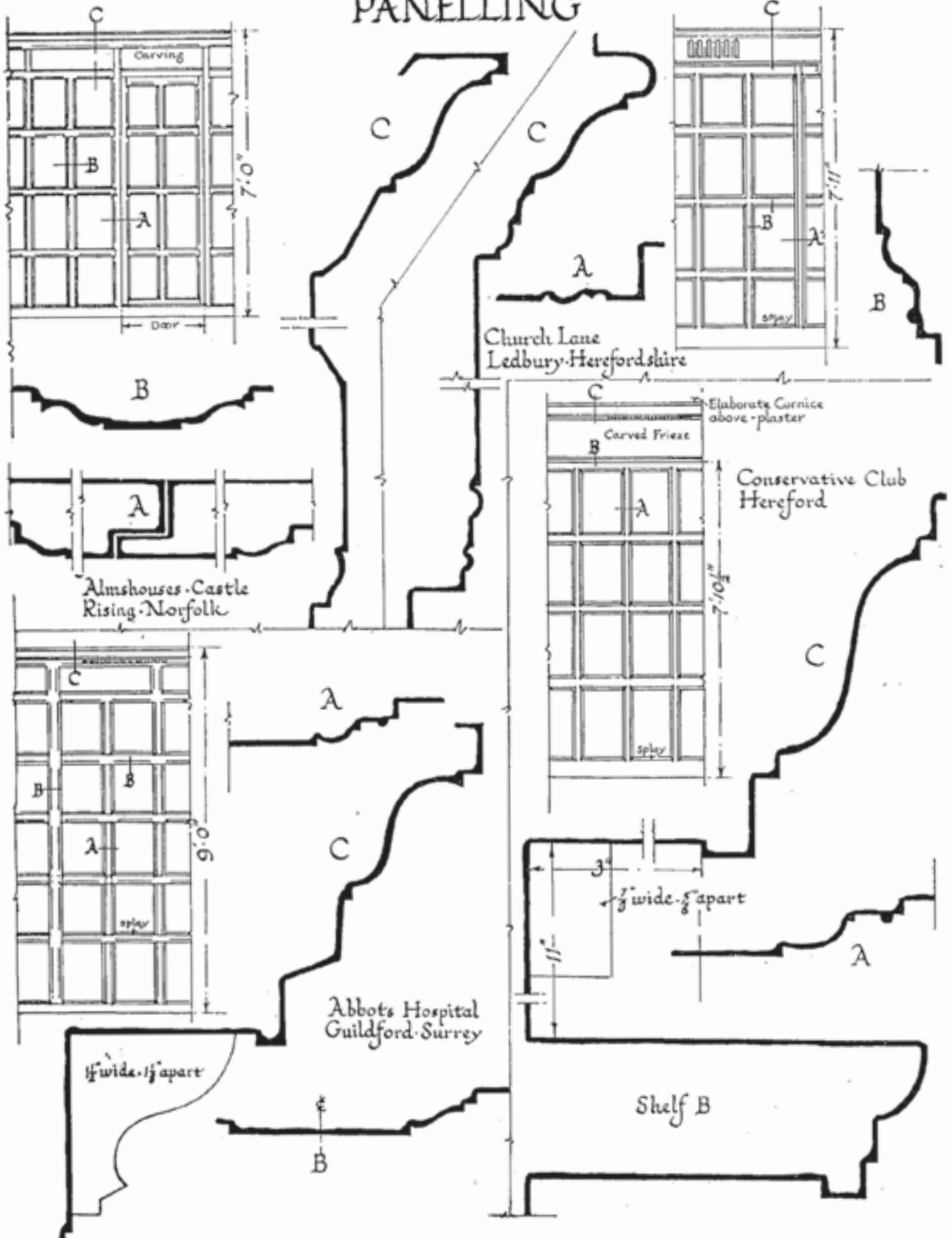
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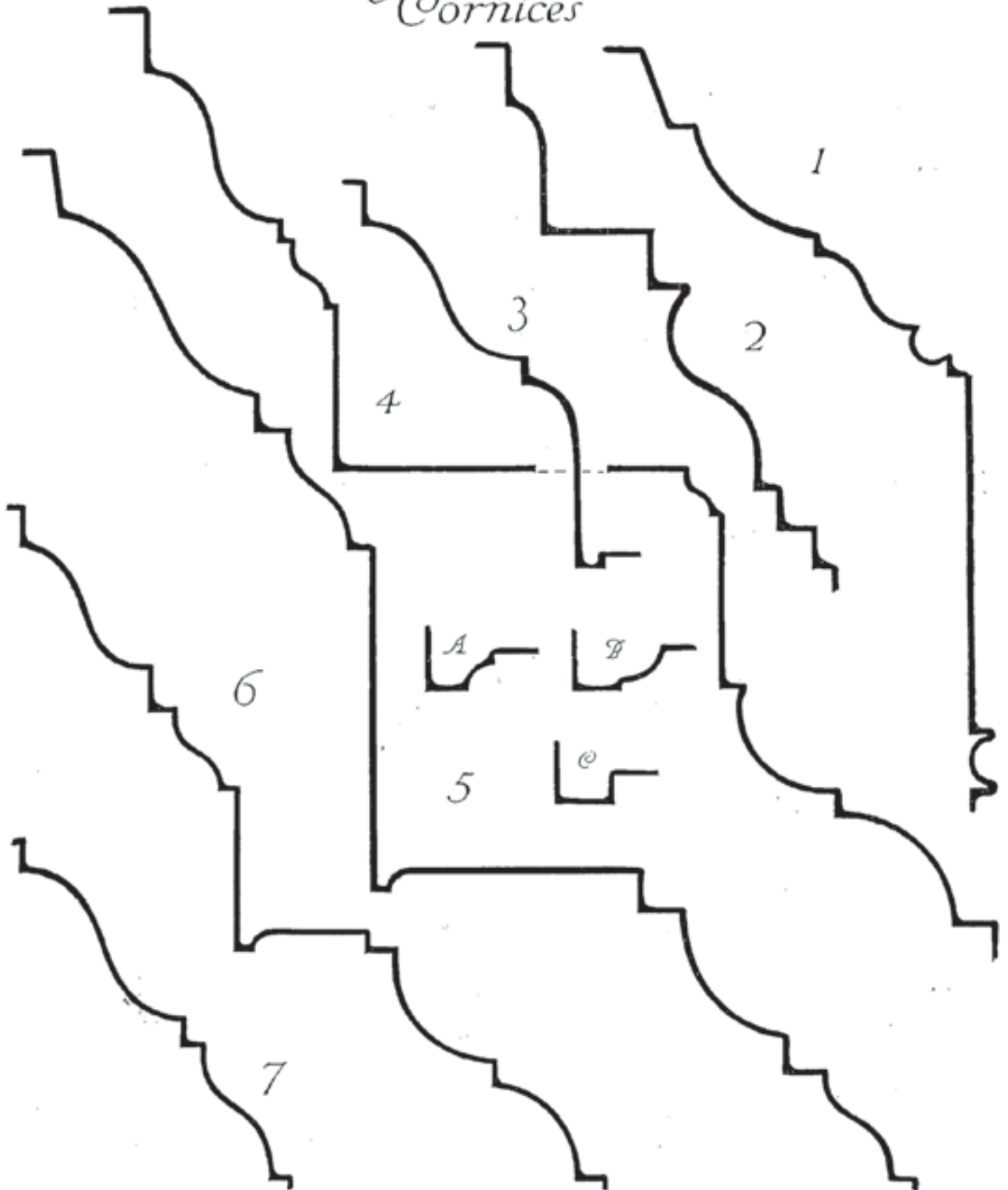


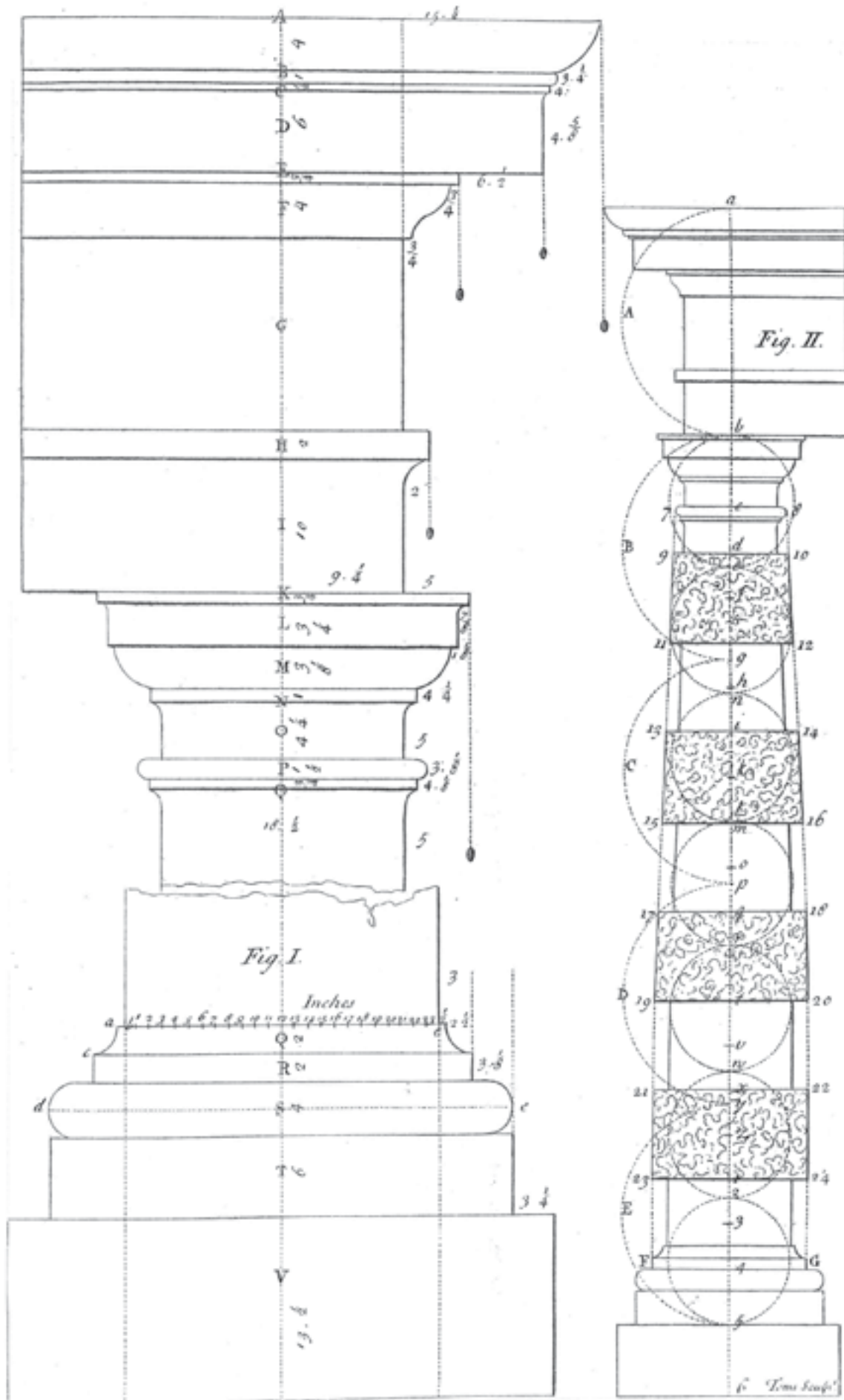
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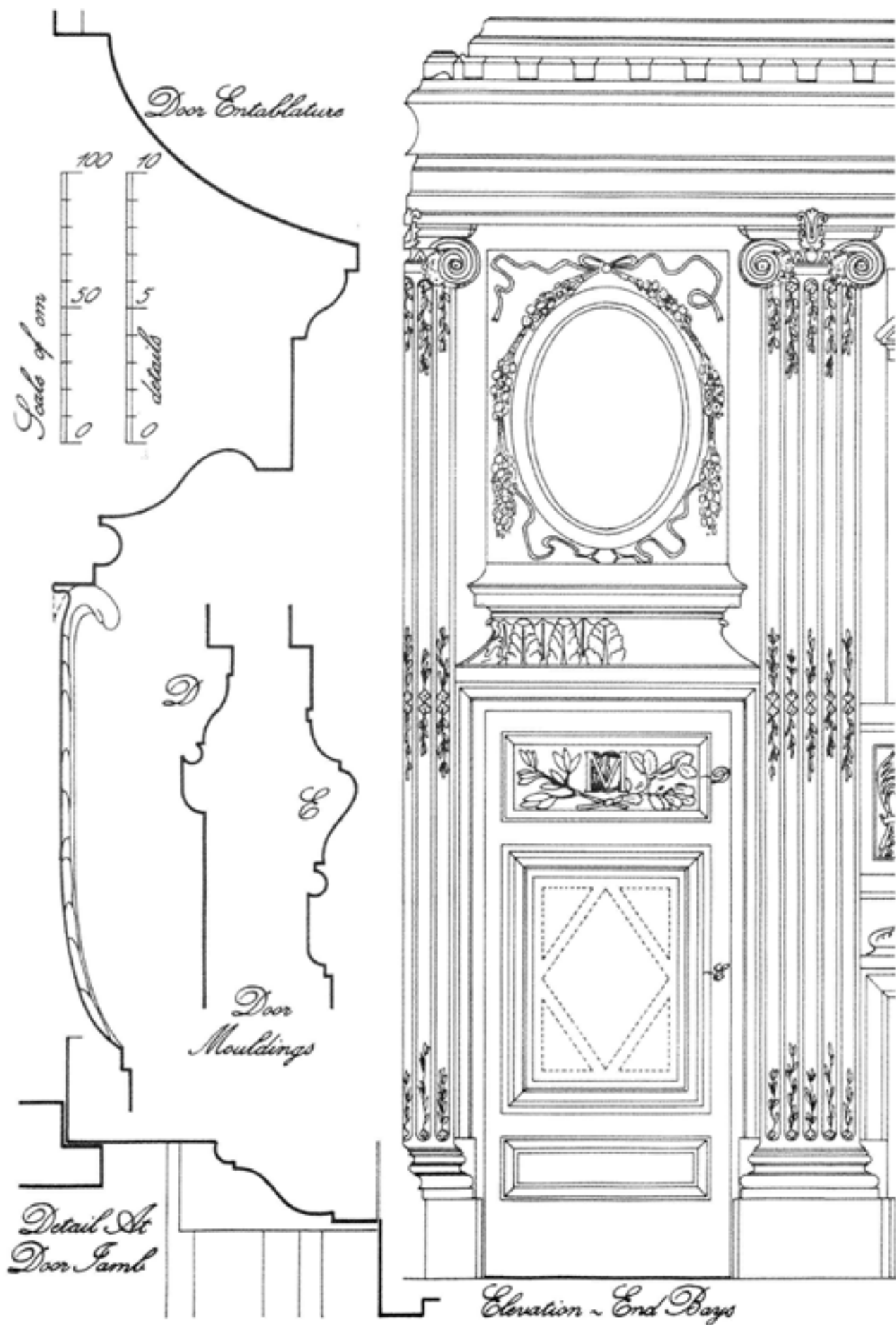


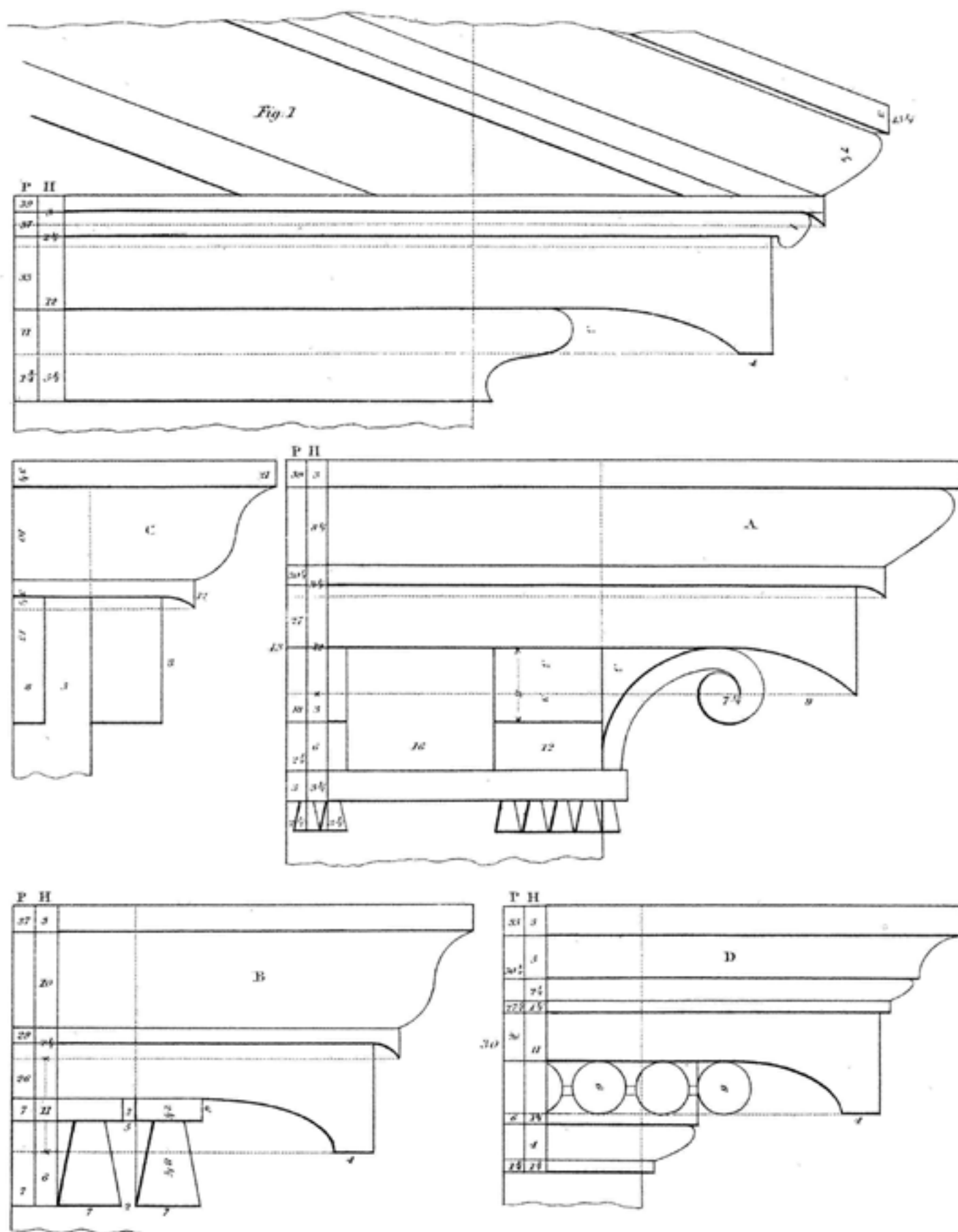
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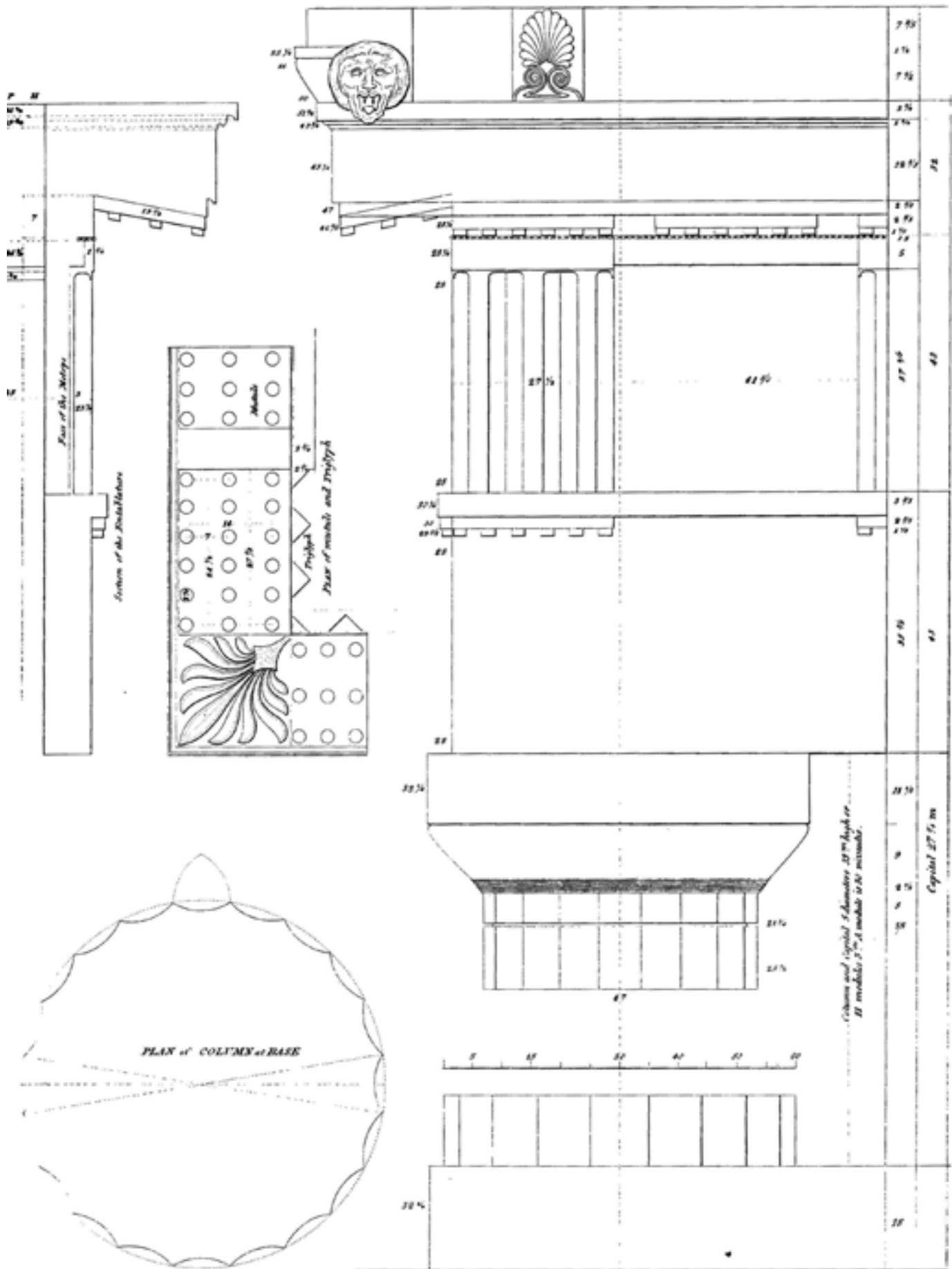
Cornices





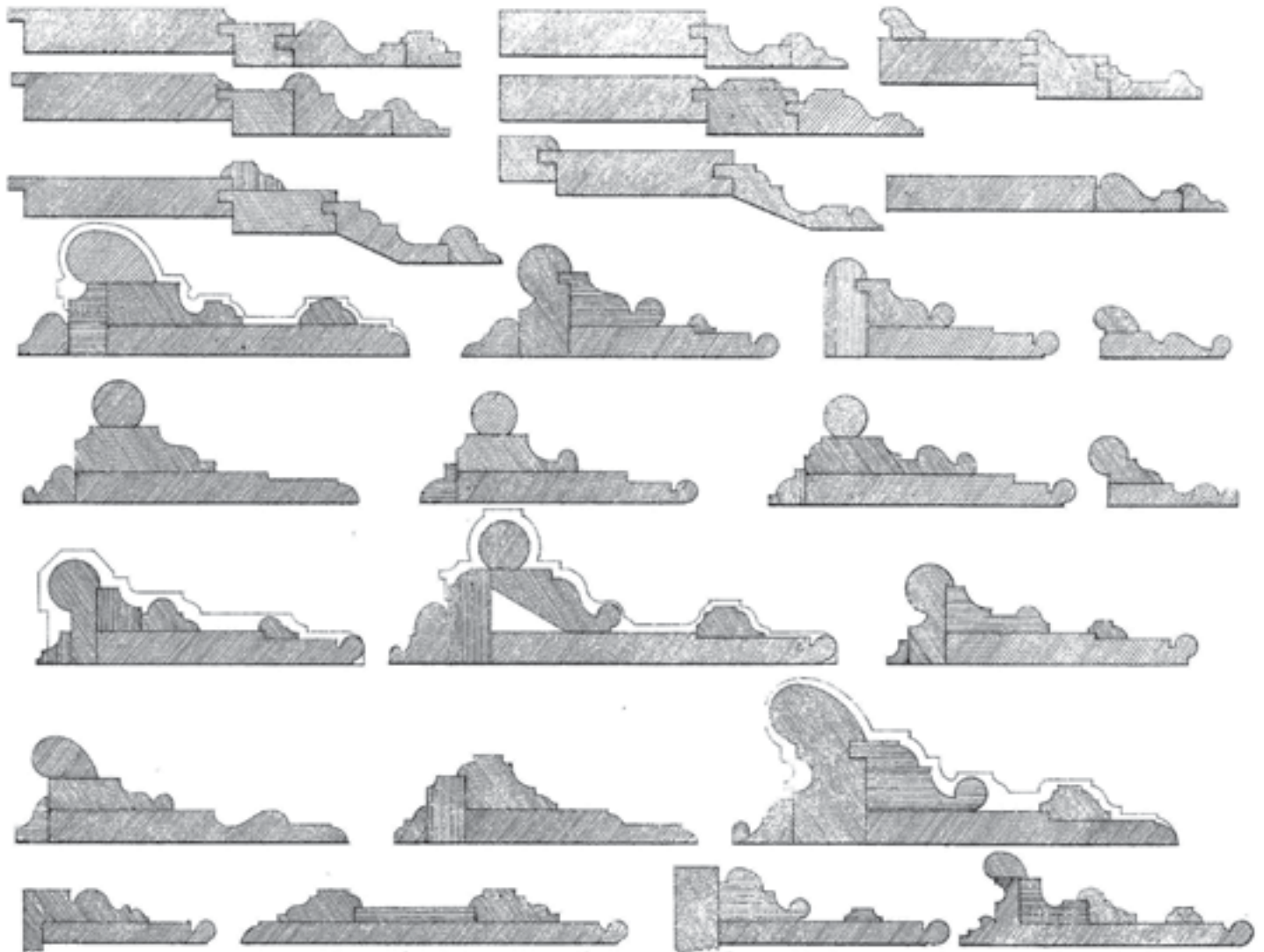




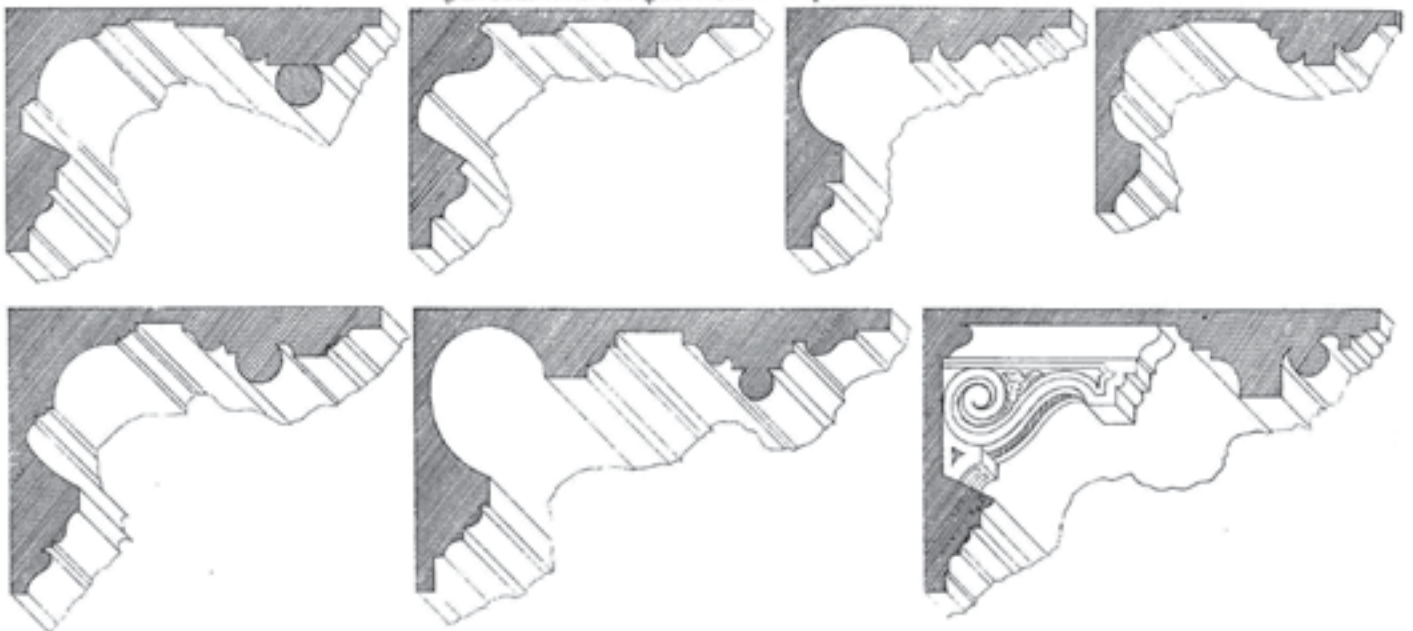




DESIGNS FOR ARCHITRAVES AND BASE.

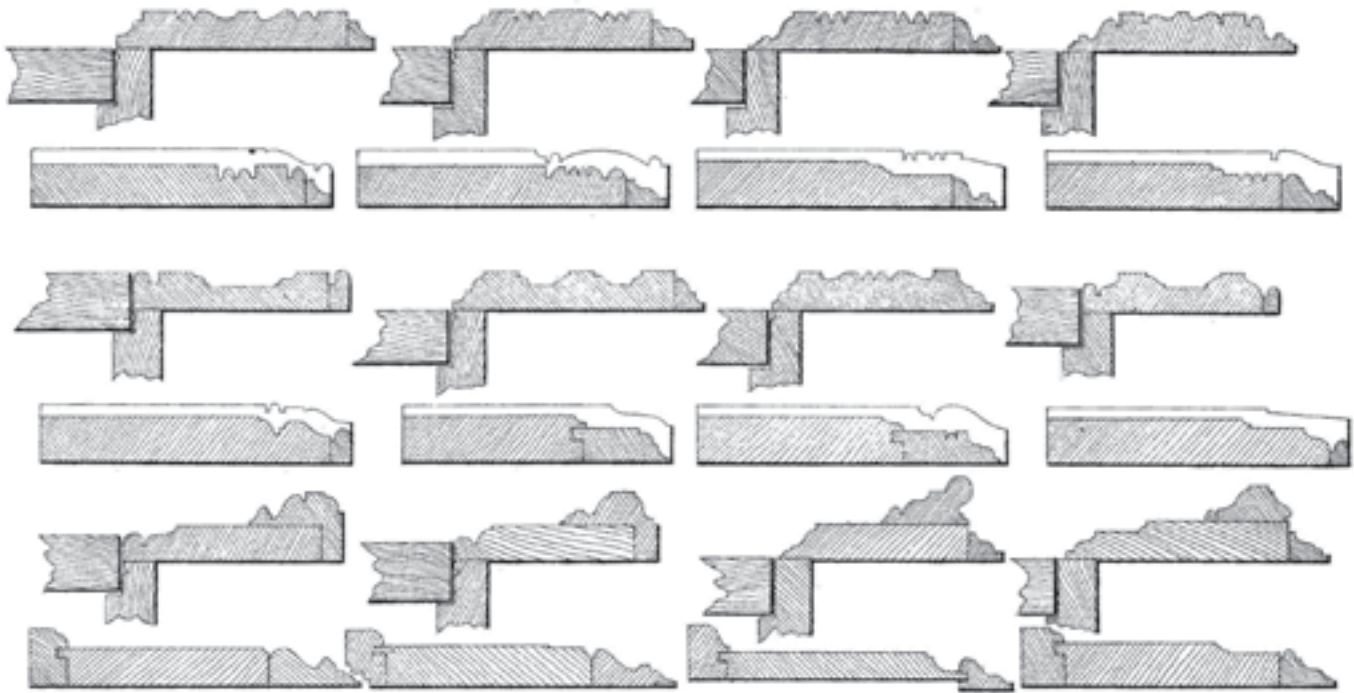


DESIGNS FOR PLASTER CORNICES.

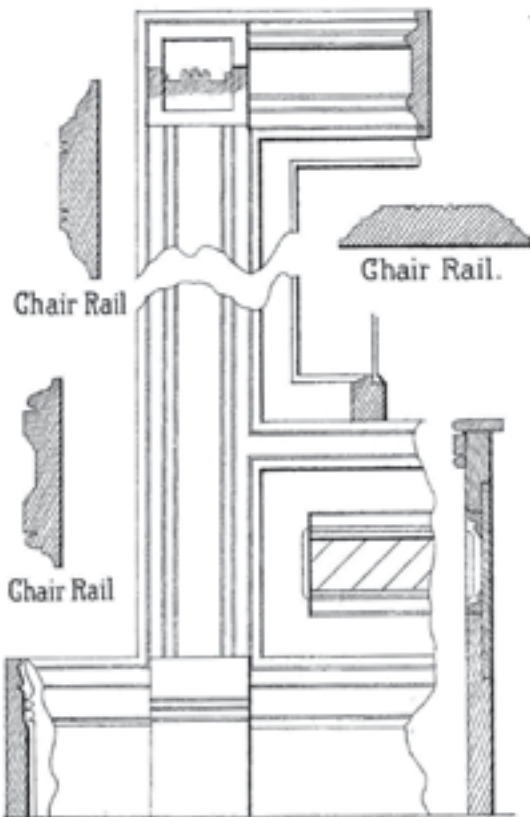


Scale 3/16 inches - 1 foot

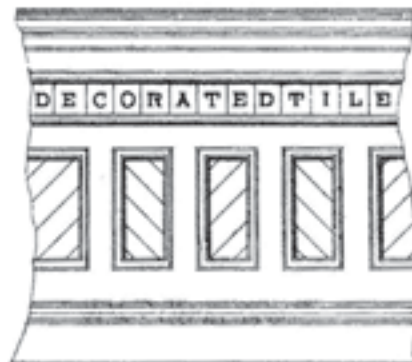
ARCHITRAVES BASES & WAINSCOTING.



Architraves & Bases



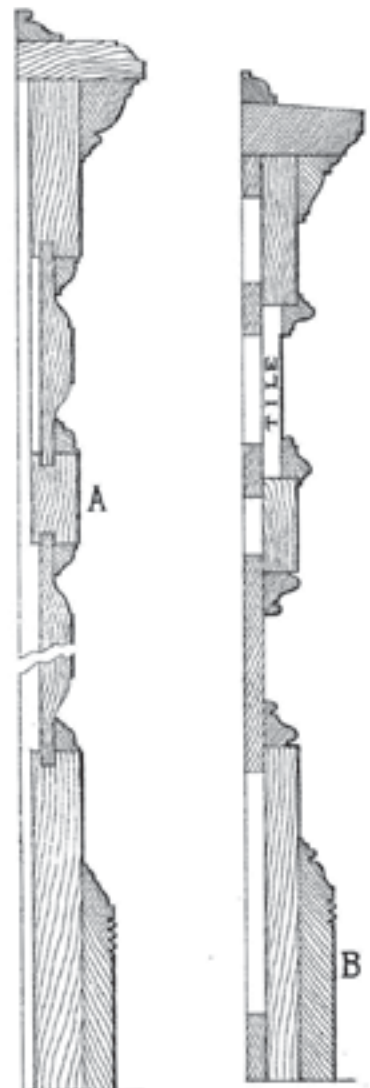
Wainscot A



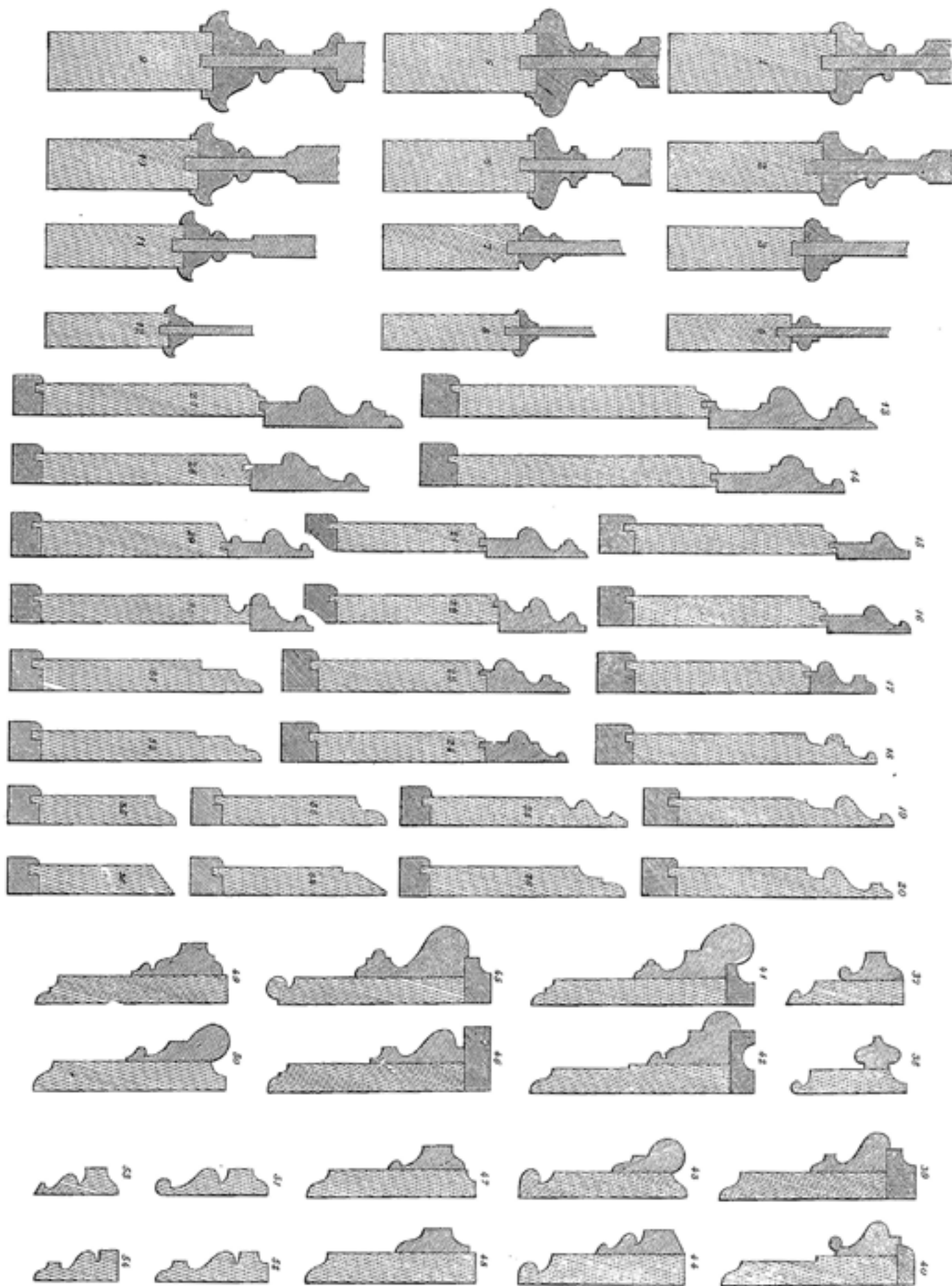
Wainscot B



Scale
Wainscot $\frac{3}{4}$ "—1 foot.
Details $1\frac{1}{2}$ " & 3"—



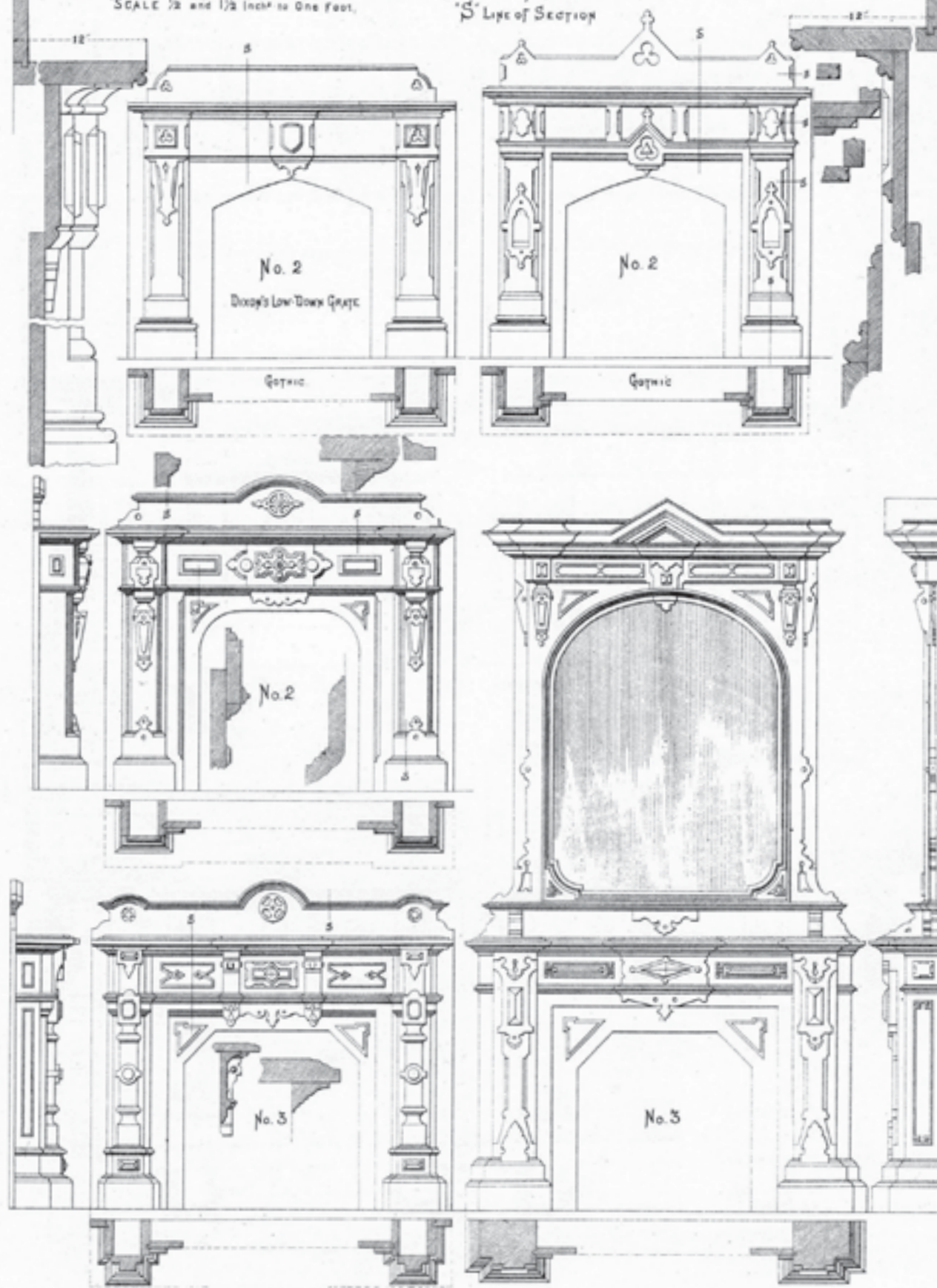
Sections, through wainscoting

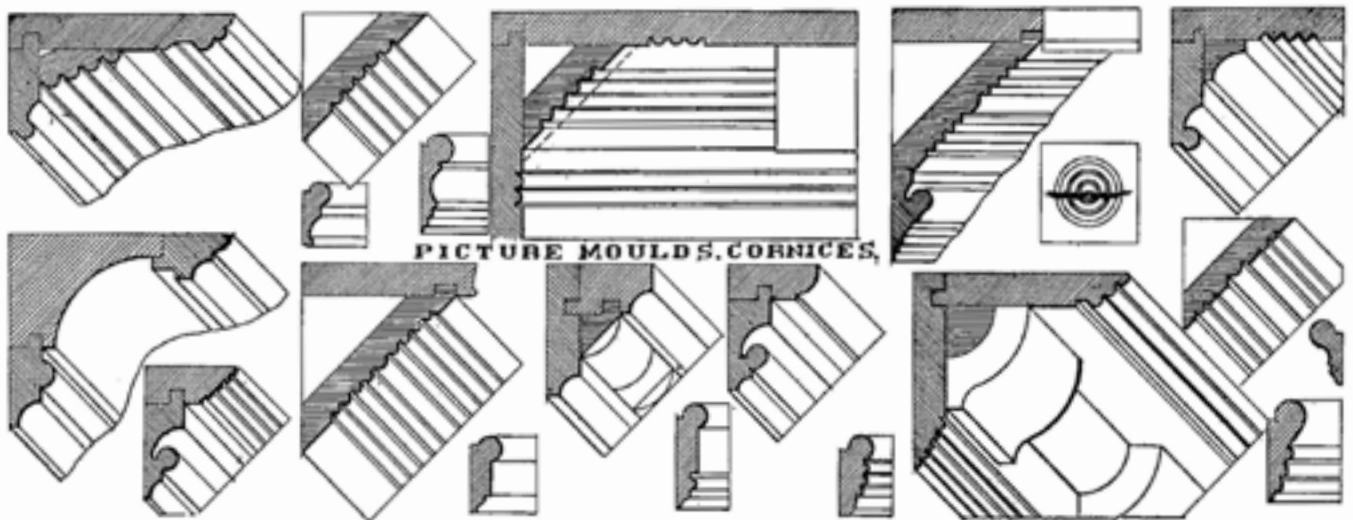


SCALE $\frac{1}{2}$ and $1\frac{1}{2}$ inch to One Foot.

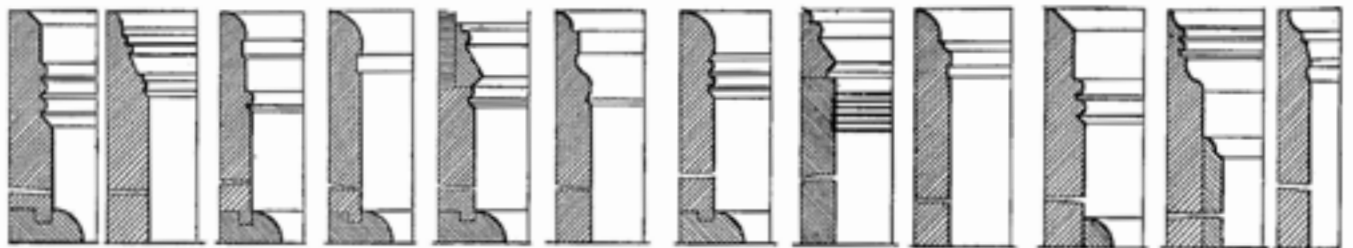
WOOD MANTELS

"S" LINE OF SECTION

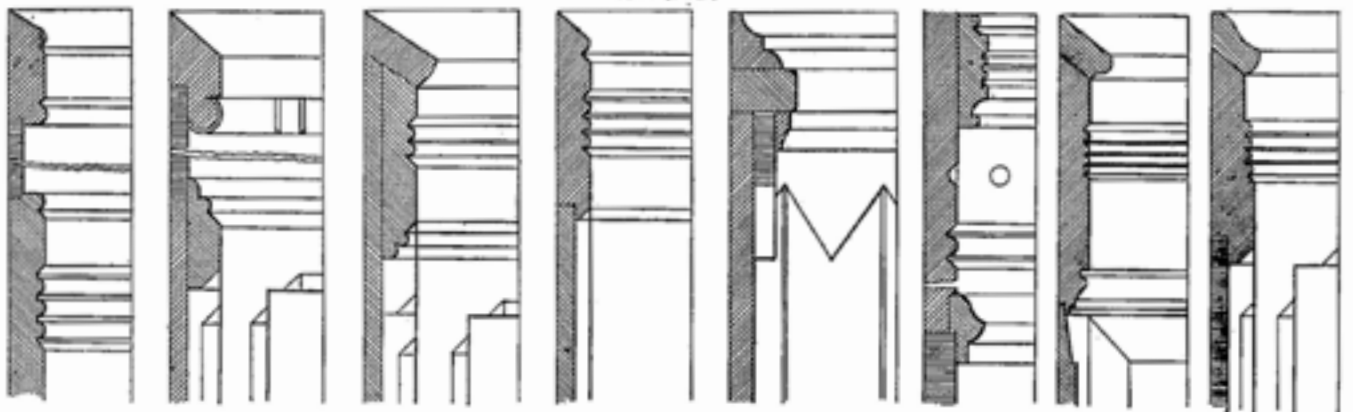




PICTURE MOULDS, CORNICES,



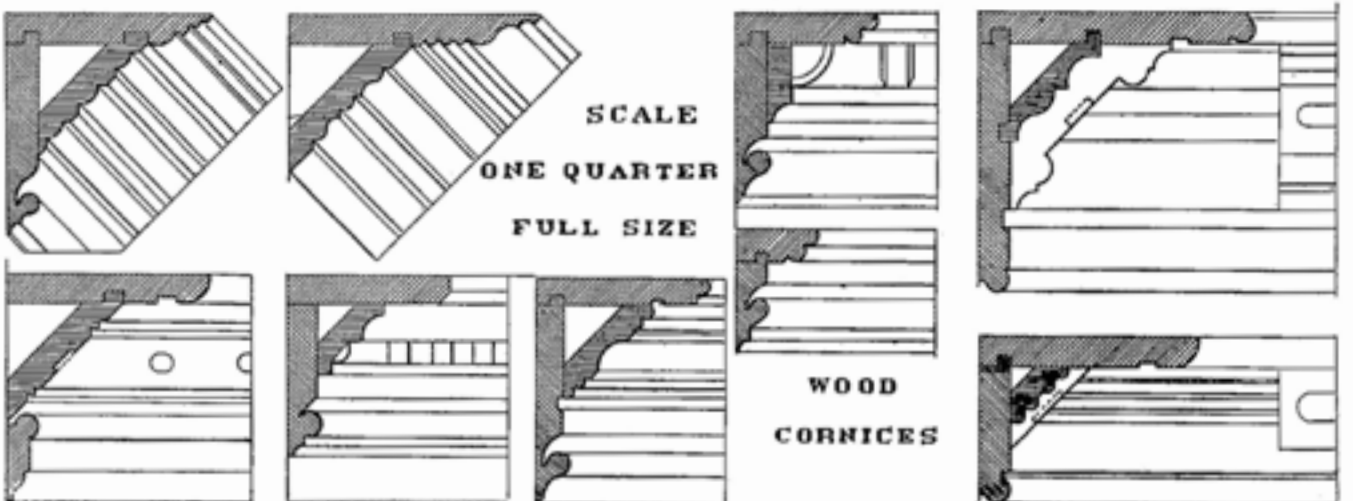
BASES



WAINSCOT CAPS



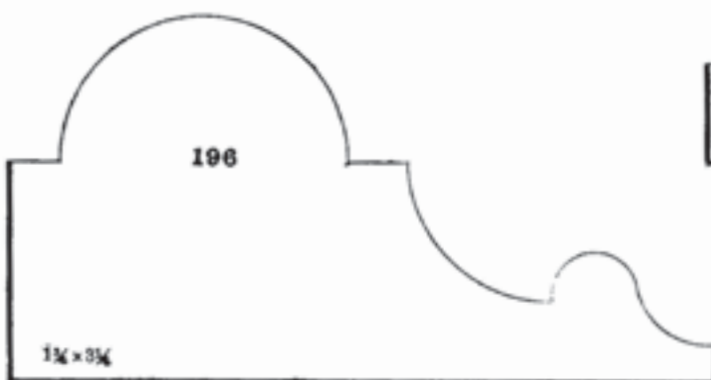
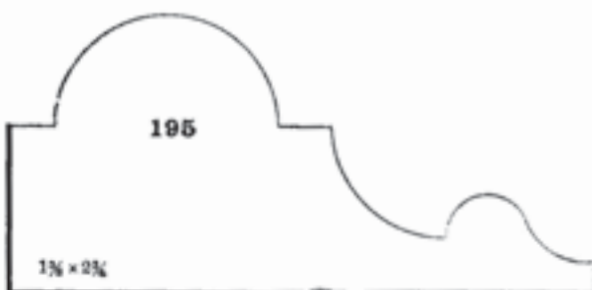
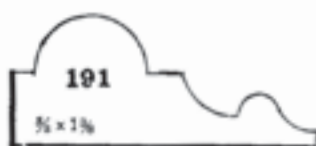
DOOR STOPS

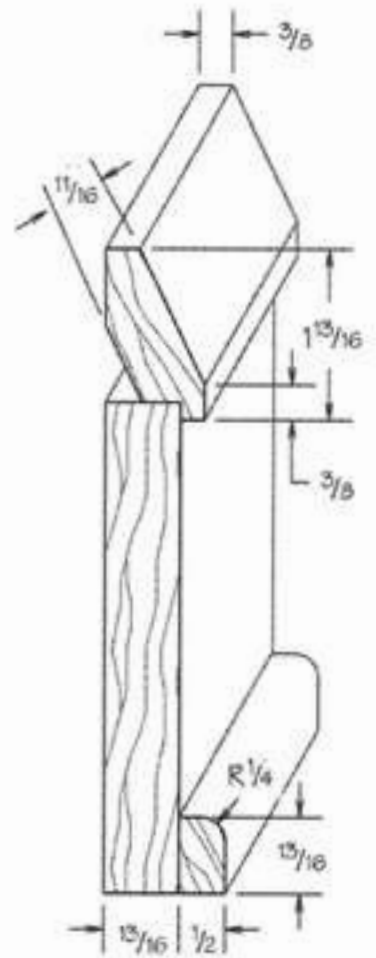
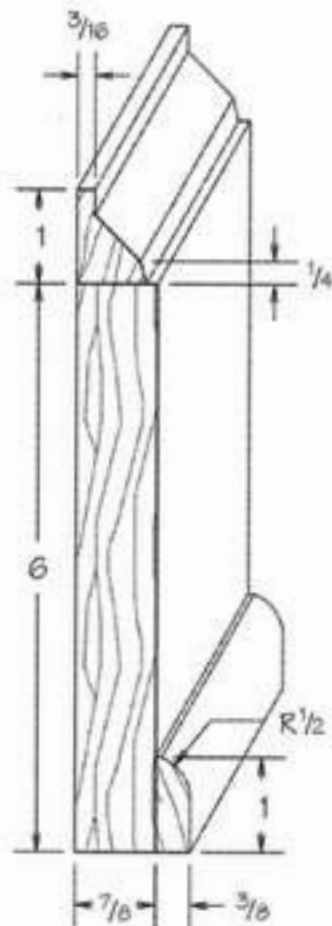
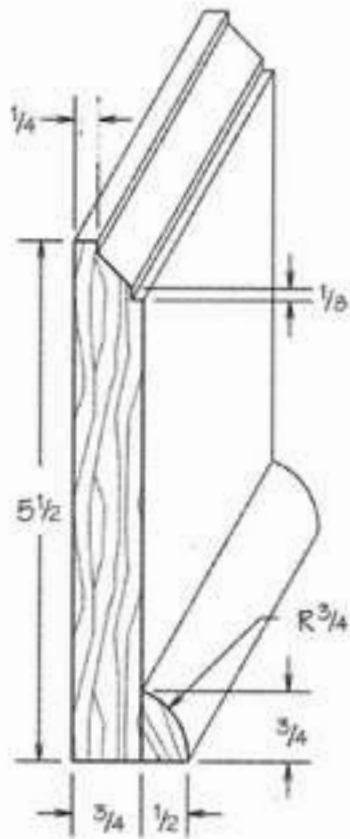
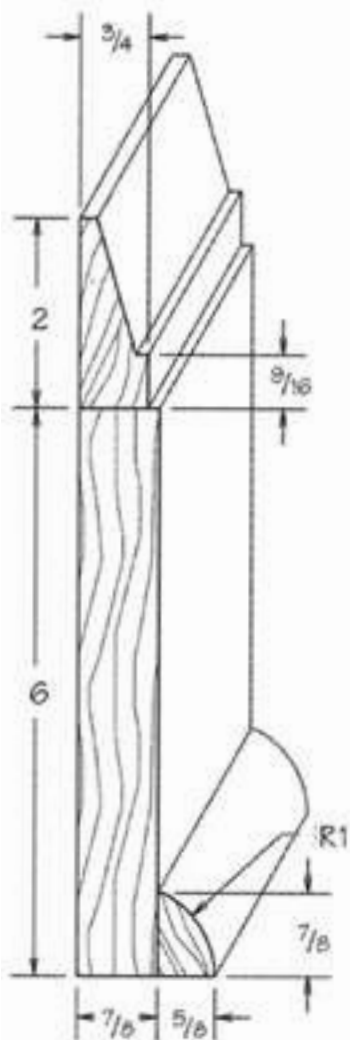


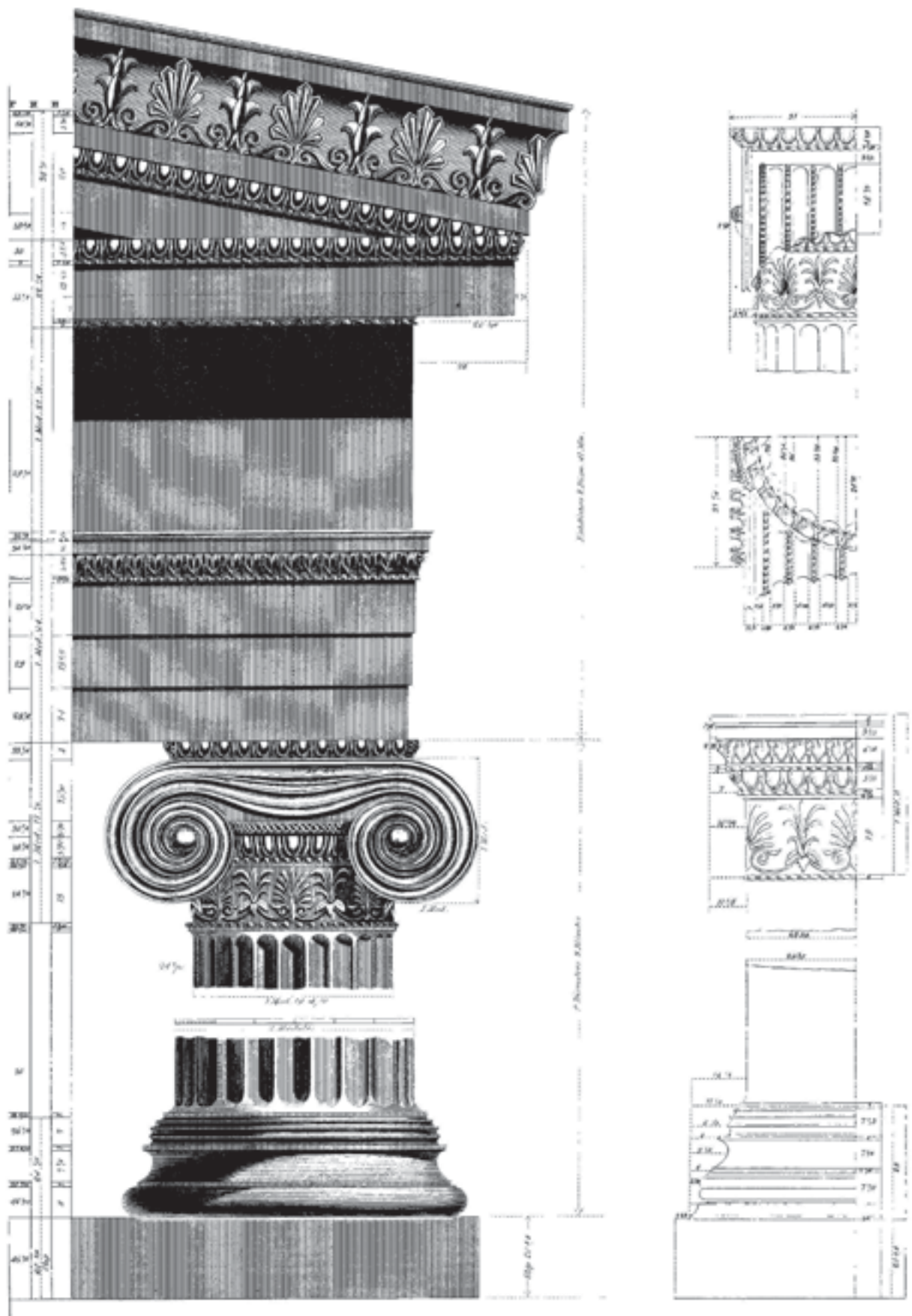
SCALE
ONE QUARTER
FULL SIZE

WOOD
CORNICES

PANEL AND BASE MOULDINGS.







THE IONIC ORDER AS CONCEIVED BY MINARD LAFEVER FROM THE TEMPLE OF ERECTHEUS.

AUTHOR'S NOTE

Volume 7, Classical and Historic Period Mouldings, is a compilation of moulding profiles of various styles and subject matter that add depth and breadth to the scope of the previous volumes.

We now have navigated the subject of mouldings and have completed what we set out to do; to create a resource that encompasses the world of mouldings. I believe, though, this is just the beginning of a great journey. The places we explore online, the books we sift through, and those we visit in person are vast and serve as an unlimited source of inspiration.

The building blocks of classical and traditional architecture are mouldings. It's vital to understand how these parts relate to one another and the whole. Since transcribing my first moulding in Volume One, my goal has been to help understand this relationship.

A handwritten signature in dark ink, appearing to read "Stephen Trudic". The script is cursive and fluid, with a stylized "S" and "T".

-Stephen Trudic, Jr.

A WORD FROM ARCHITECT, DAVID ELLISON

Stephen and I decided that bringing together some examples of historical molding profiles and traditional compositions would be a worthwhile project. We wanted to help people find whatever knowledge and understanding they could in our past. When he and I began to develop his catalog of molding profiles, it seemed like we would be done in a few months. Instead, it's taken us on a round-about tour and ended up here.

In this Volume, we've passed a milestone highlighting some great historical designers, their work, and significant historical periods and stylistic movements. We've filled in some of the gaps left by earlier volumes, and included a section called Ideal Mouldings, derived from observation of historical precedent.

Our hope is that readers will use moldings to bring nuance and subtlety to their work, enriching their projects. Having quick and easy access to this information can be a big help when it comes to ideas and detailing. The best outcome we can ask for is that you, the reader, the carpenter, and the designer are informed and inspired.

A handwritten signature in dark ink, reading "David Ellison". The signature is fluid and cursive, with the first name "David" and last name "Ellison" clearly legible.

-David Ellison

Museum of Historical Millwork

We invite you to explore our ever-growing online museum. We have transcribed thousands of historical moldings from various sources including Schreid's documentation of the Greek Revival style of Western New York, The White Pine Series of Architectural Monographs, the Historic American Buildings Survey and others. Our mission is to showcase and share the documentation we have gathered for others to embrace as an educational tool. Mouldings One can create any profile or group of profiles in most hardwood species for your use. Please call us for pricing and availability.

"By drawing attention to these examples and making them available to a wider audience of builders, craftsmen, and enthusiasts, we hope to increase public awareness, appreciation, and preservation of our ever-disappearing American architectural legacy."

-Stephen Trudic, Jr.

Museum Search



THE METROPOLITAN MUSEUM OF ART
DRAWINGS OF WOODWORK
DISPLAYED IN THE AMERICAN WING



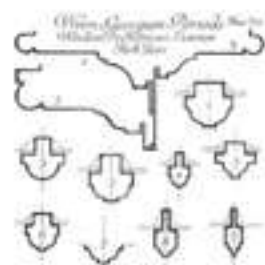
MOLDINGS OF THE TUDOR PERIOD



MOLDINGS BY MICHELANGELO



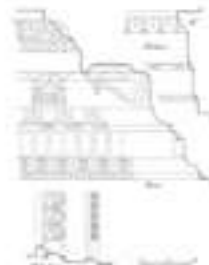
MOLDINGS BY ANDREA PALLADIO



MOLDINGS OF THE GEORGIAN AND
WEDGWOOD PERIOD



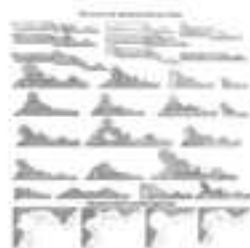
MOLDINGS BY R. G. JONES



FRENCH PERIOD MOLDINGS



MOLDINGS OF THE GREEK REVIVAL
PERIOD



VICTORIAN ERA MOLDINGS



TURN OF THE CENTURY MILLWORK
CATALOGUES



CRAFTSMAN ERA MOLDINGS

ABOUT THIS BOOK

The drawings in this book were transcribed from the work of countless architects and surveyors who took an interest in the work of previous generations and recorded what they found. They measured and drew the houses and moulding profiles by hand. Mouldings One has now transcribed them into a digital format and set them side by side so that a broader understanding of the work might emerge. We hope that by observing historical precedent in this way, our work can build upon the lessons of the past.

USE THIS BOOK WITH OUR ONLINE MUSEUM

Once you've discovered something of interest in this book, you will find more detailed information, photographs, and drawings in our online museum at:

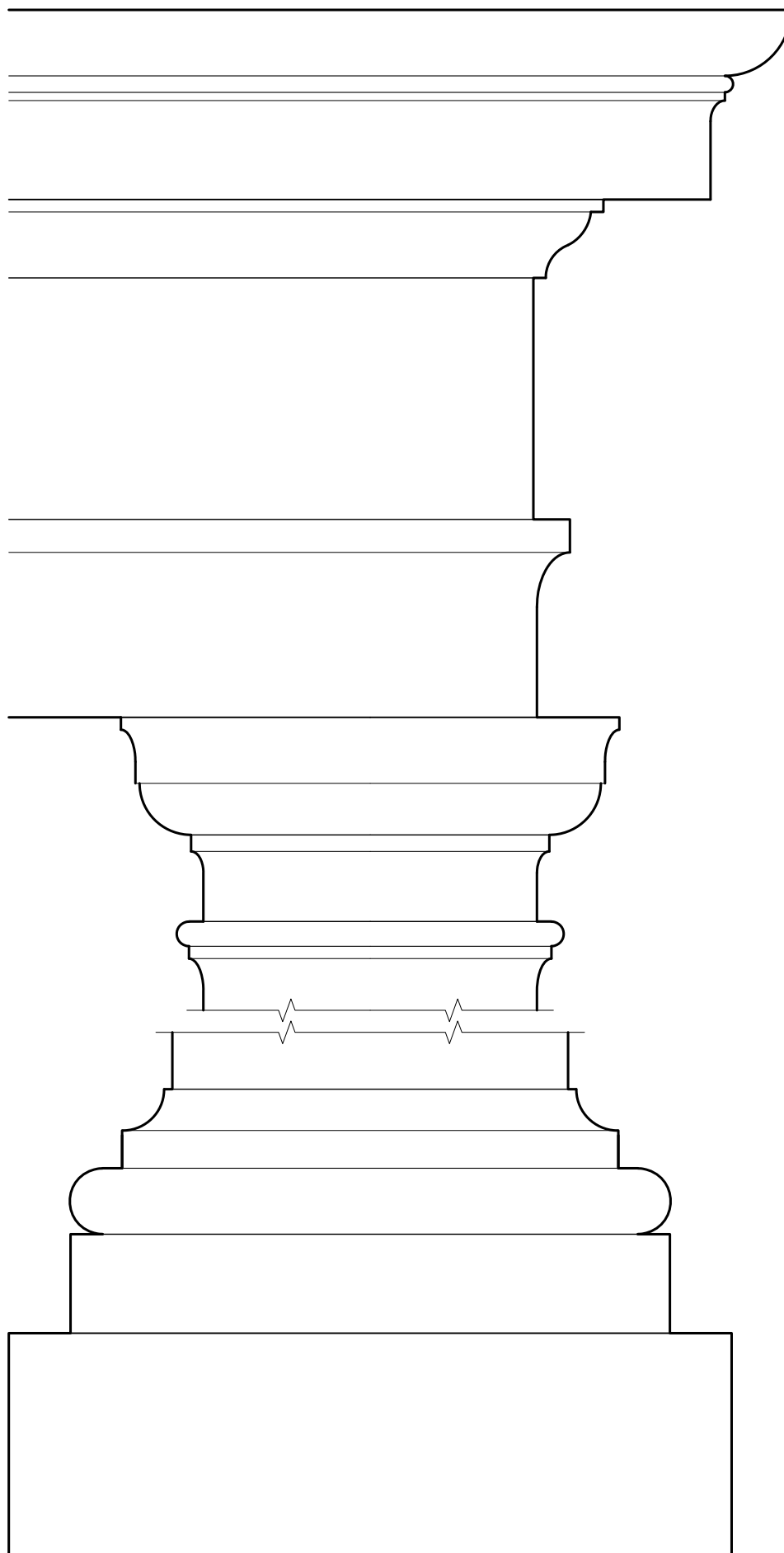
mouldingsone.com/historical-millwork

or mouldingsone.com, and click on the Explore the Museum tab.

This book is only a small sampling of what is available on the Mouldings One website. We hope you will go online, take your exploration further and visit our ever-growing collection of drawings of elevations and historical moulding profiles.

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THE TUSCAN ORDER IN FRONTISPIECE AT YORK STAIRS BY INIGO JONES

SCALE: 1-1/4 INCH = 1'

PART VI

HISTORIC PERIOD MOULDINGS

HISTORY IS FILLED WITH A VARIETY OF MOLDING SHAPES AND PROFILES THAT DIFFER IN THEIR USAGE, THEIR EFFECT, AND THE IMPACT THEY HAVE ON ARCHITECTURE. FROM THE DELICATE MEDIEVAL PANELING OF ELIZABETHAN ENGLAND TO THE MOTORIZED EXUBERANCE OF VICTORIAN EXCESS, THE POSSIBILITIES FOR EXPRESSION ARE NEARLY LIMITLESS. THE FOLLOWING PAGES DEPICT HISTORICAL MOLDING PROFILES FROM THE ITALIAN AND ENGLISH RENAISSANCE, CAPETIAN FRANCE, EARLY NINETEENTH-CENTURY HISTORICISM, LATE NINETEENTH-CENTURY MASS PRODUCTION, AND THE ARTS AND CRAFTS MOVEMENT.

ITALIAN RENAISSANCE

A period covering the 15th and 16th centuries in Italy, the Renaissance marks the transition from the middle ages to modernity. In its broadest sense, it can be considered to take place between about 1300 and 1600. It parallels the development of European banking and capitalism, primarily through the Florentine Medici Bank, expanding global awareness brought about by, among others, Italian explorers Marco Polo of Venice and Christopher Columbus of Genoa, and advancements in science brought forth by the likes of Leonardo DaVinci and Galileo. Corresponding with the fall of Constantinople to the Ottoman Empire in 1453, it was a period of unique culture, artistic revival, and renewed interest in classical antiquity. Centered in Florence and later in Venice, the Italian Renaissance spurred a new awareness of ancient Greek culture, the development of Humanist thought, and the rebuilding of Rome by Popes such as Julius II, Guiliano della Rovere, and Leo X, Giovanni di Lorenzo de' Medici.

MICHELANGELO

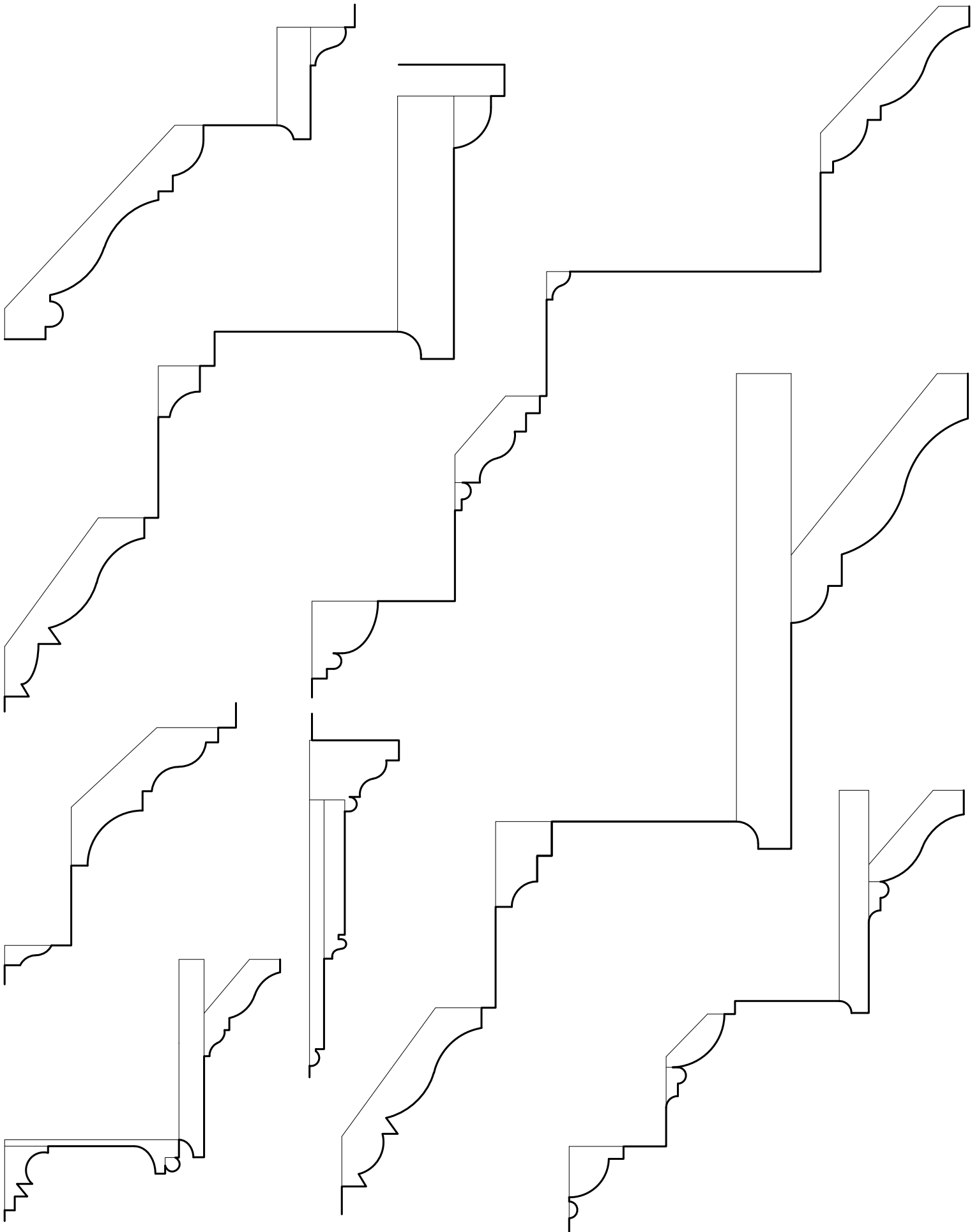
Born Michelangelo di Lodovico Buonarroti Simoni in 1475, he has had unparalleled influence on the development of western art. Well known for his painting and sculpture, he was also an architect of exceptional ability and creativity. His designs for St. Peter's Basilica in Rome, the Piazza del Campidoglio (Capitoline Square), and the complex of buildings in Florence surrounding the Church of San Lorenzo remain among the greatest achievements of Italian Renaissance architecture. Michelangelo's architectural work is distinguished by his sculptural use of moldings to achieve great depth, strength and delicacy.

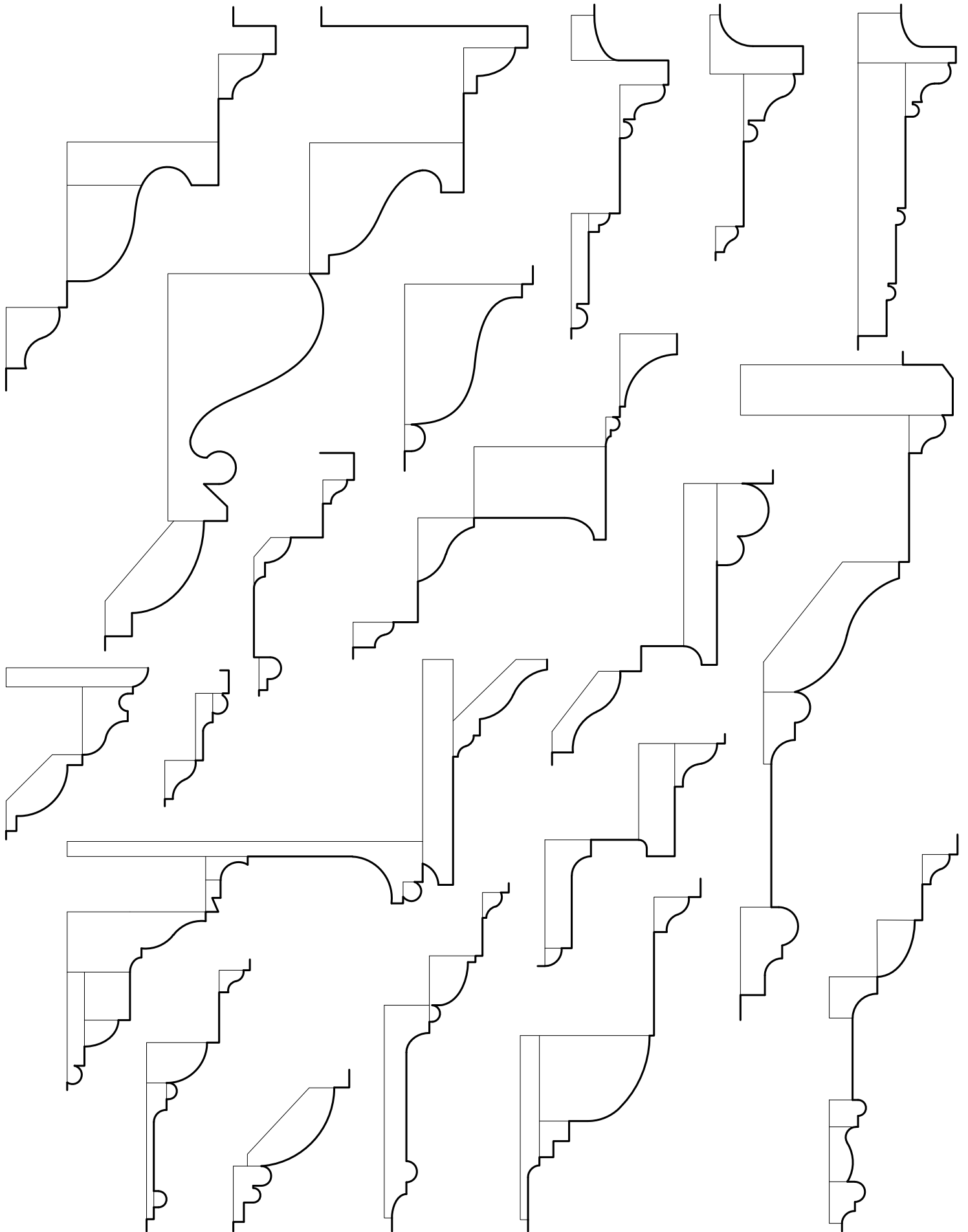
ANDREA PALLADIO

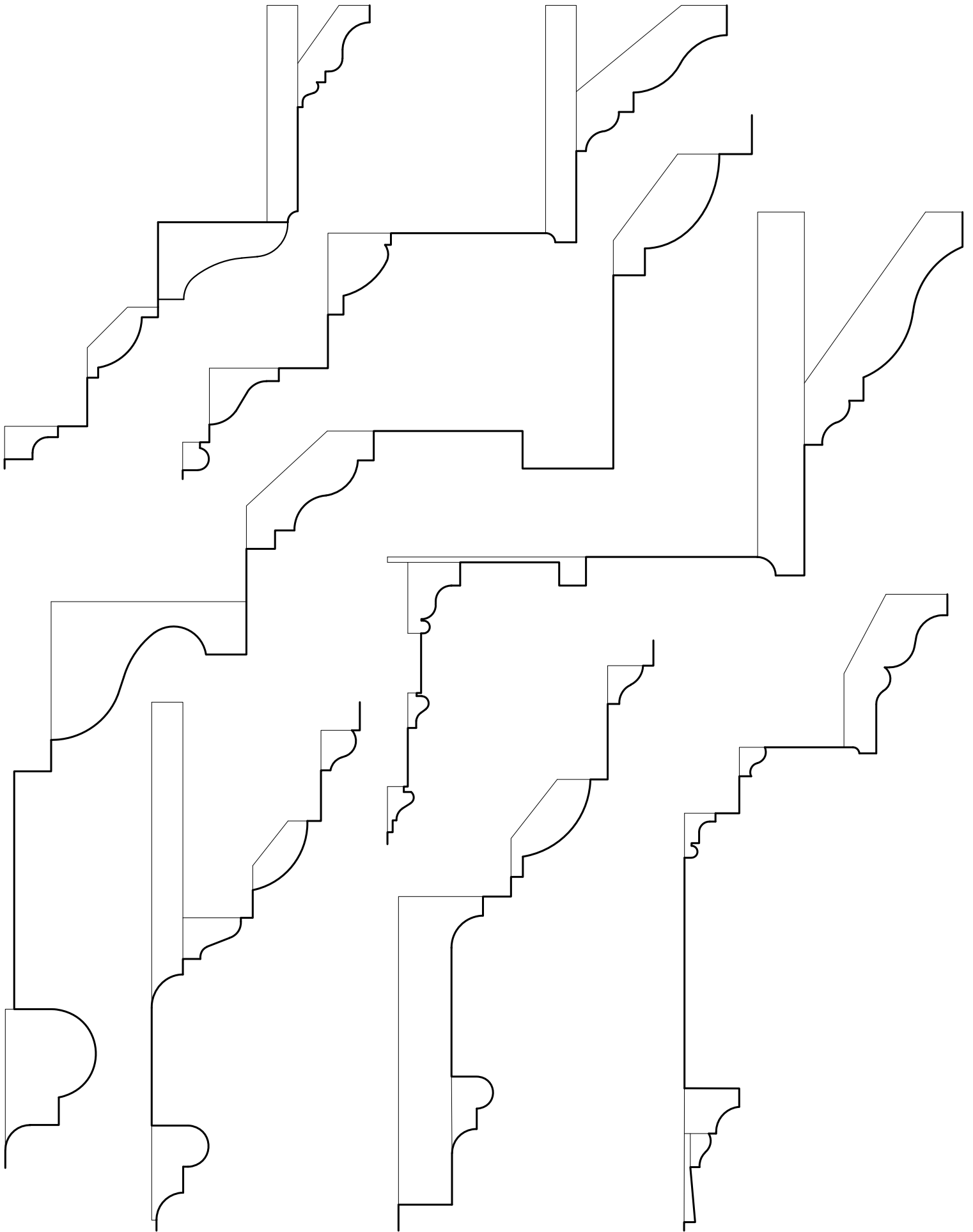
Born Andrea di Pietro della Gondola in 1508, Andrea Palladio is regarded as the greatest architect of 16th-century Italy and one of the most influential figures in Western architecture.

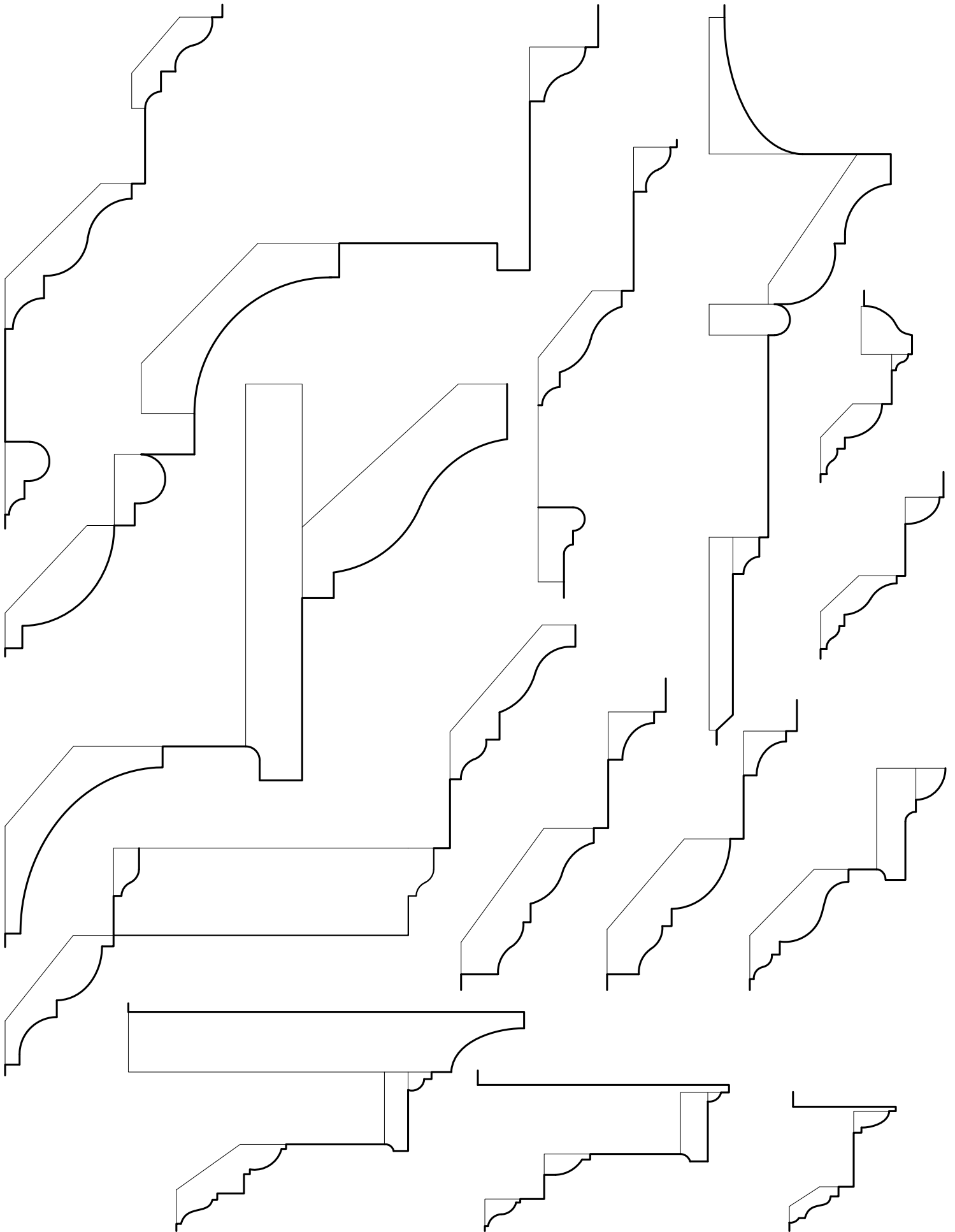
While working as a stone mason, he was found by Gian Giorgio Trissino, the humanist poet and scholar, who was building a villa meant to house a learned academy based on the work of the Roman architect, Vitruvius. Trissino undertook Andrea's humanist education and renamed him "Palladio" alluding to great wisdom and useful arts, ultimately inspiring him to write *Il Quatro Libri del Architectura*, Palladio's Four Books of Architecture.

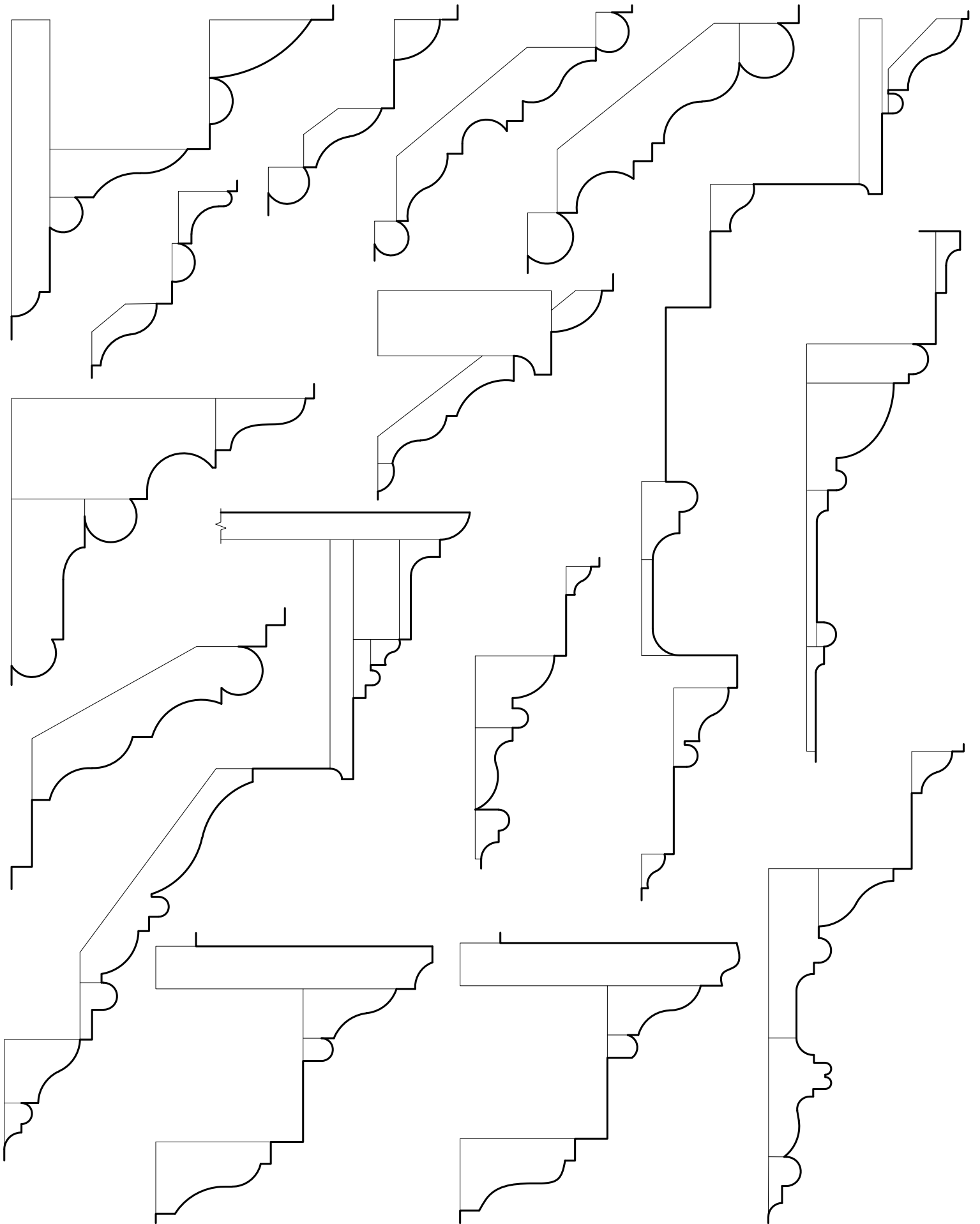
He measured and drew the ancient ruins in Rome, was inspired by Sansovino and Serlio, and designed and built what many consider the most perfect modern expressions of the classical architectural language. His judicious use of molded profiles was carefully considered, enhancing the overall aesthetic of a building without overpowering and detracting from its beauty, strength, and functionality.

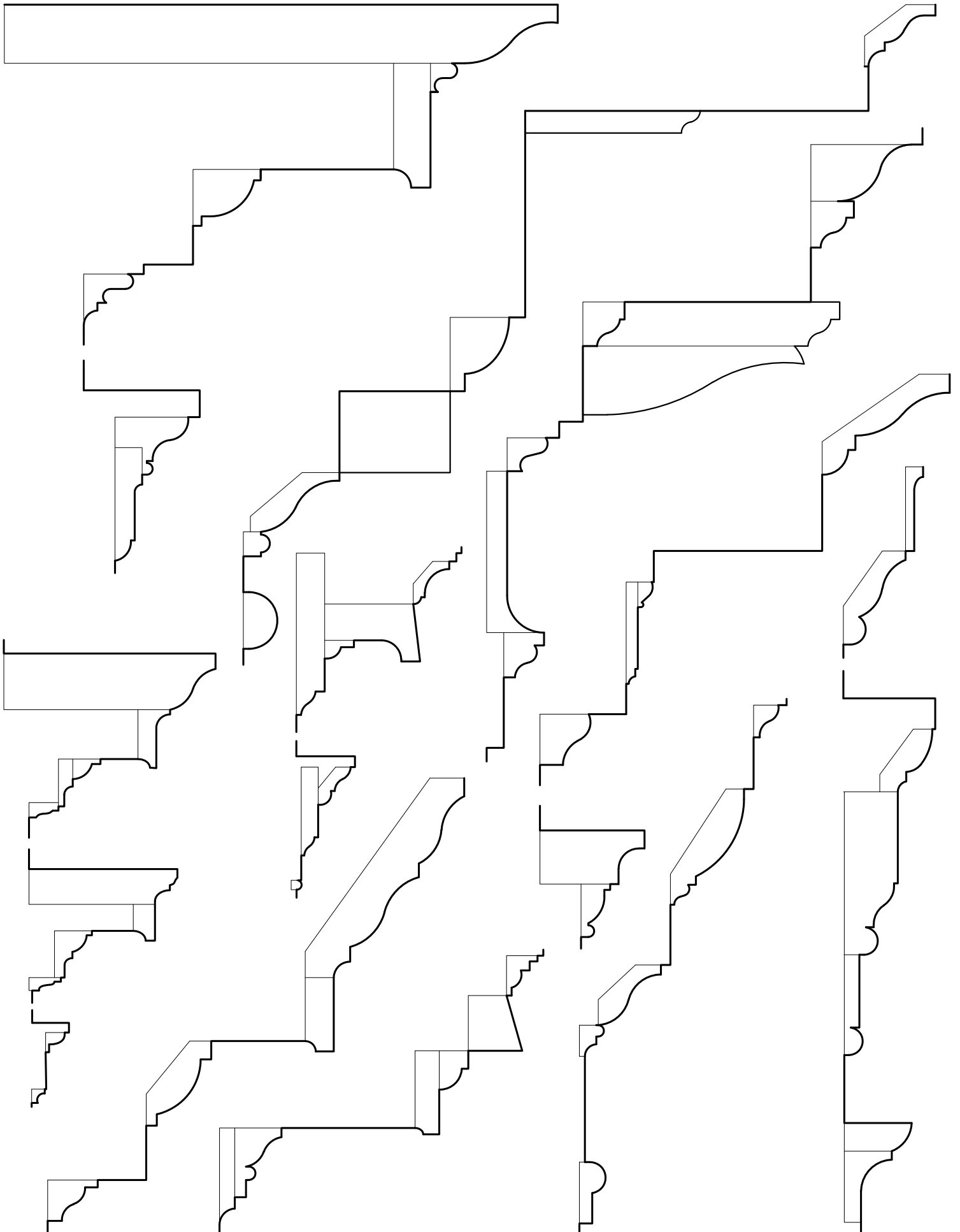


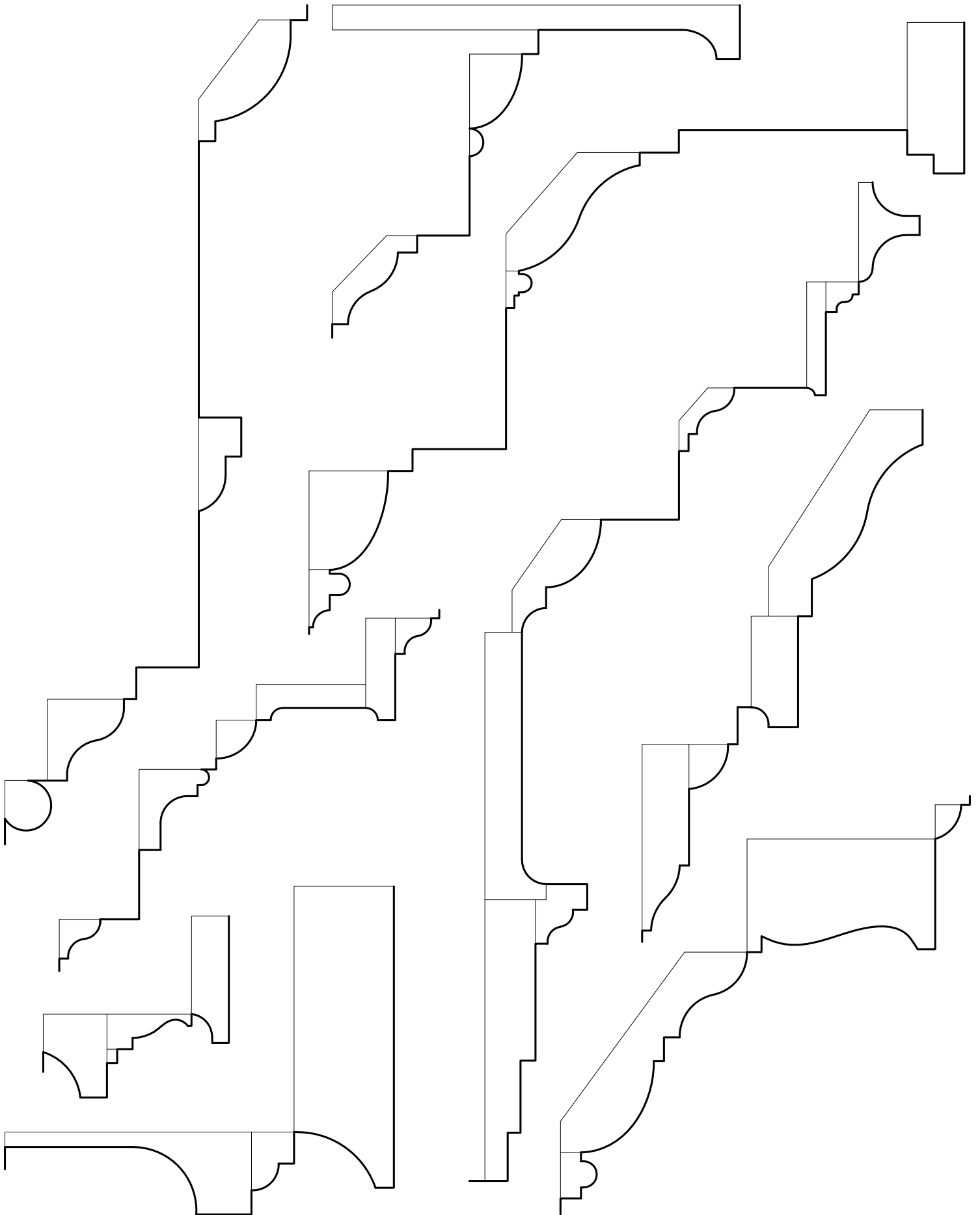


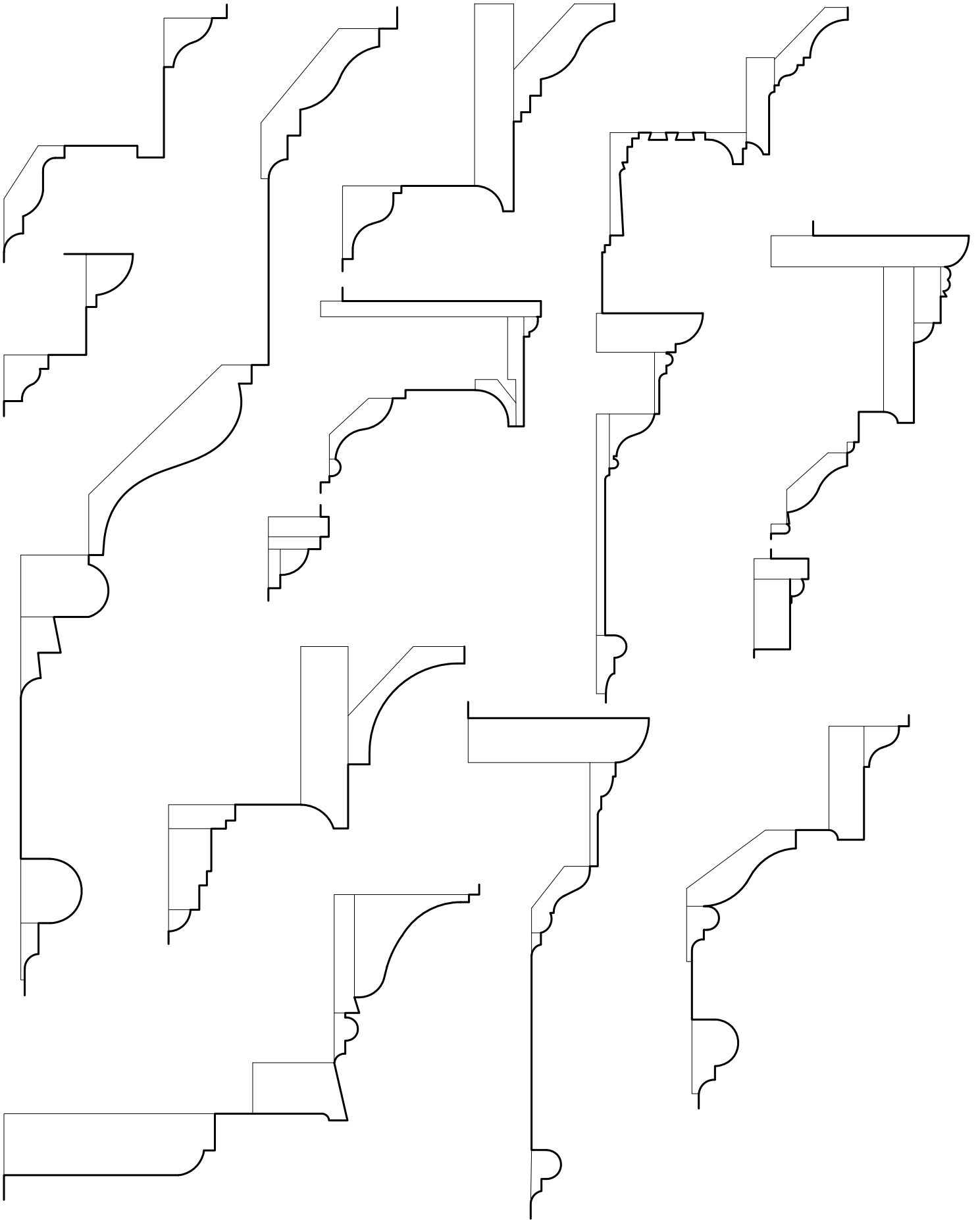


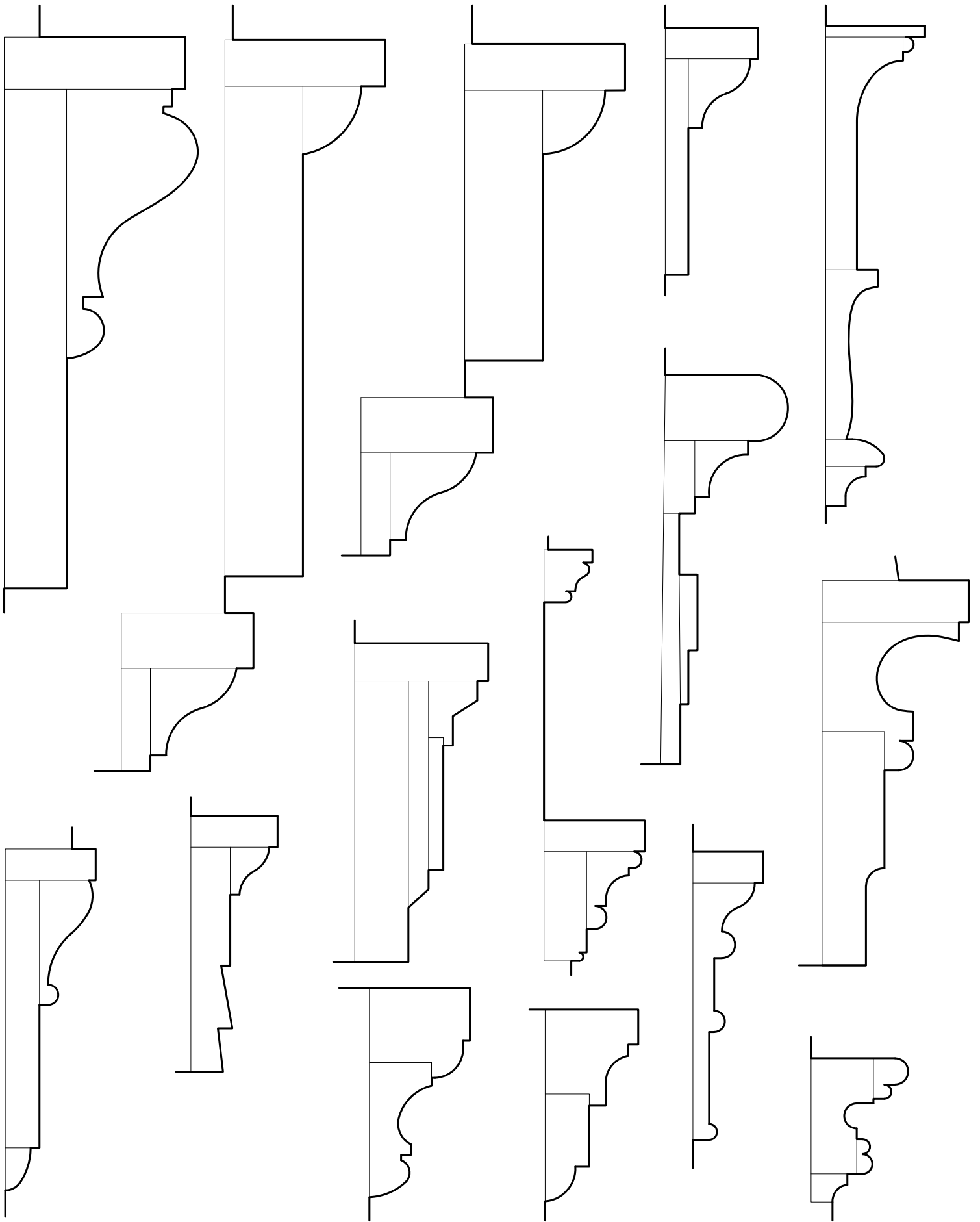


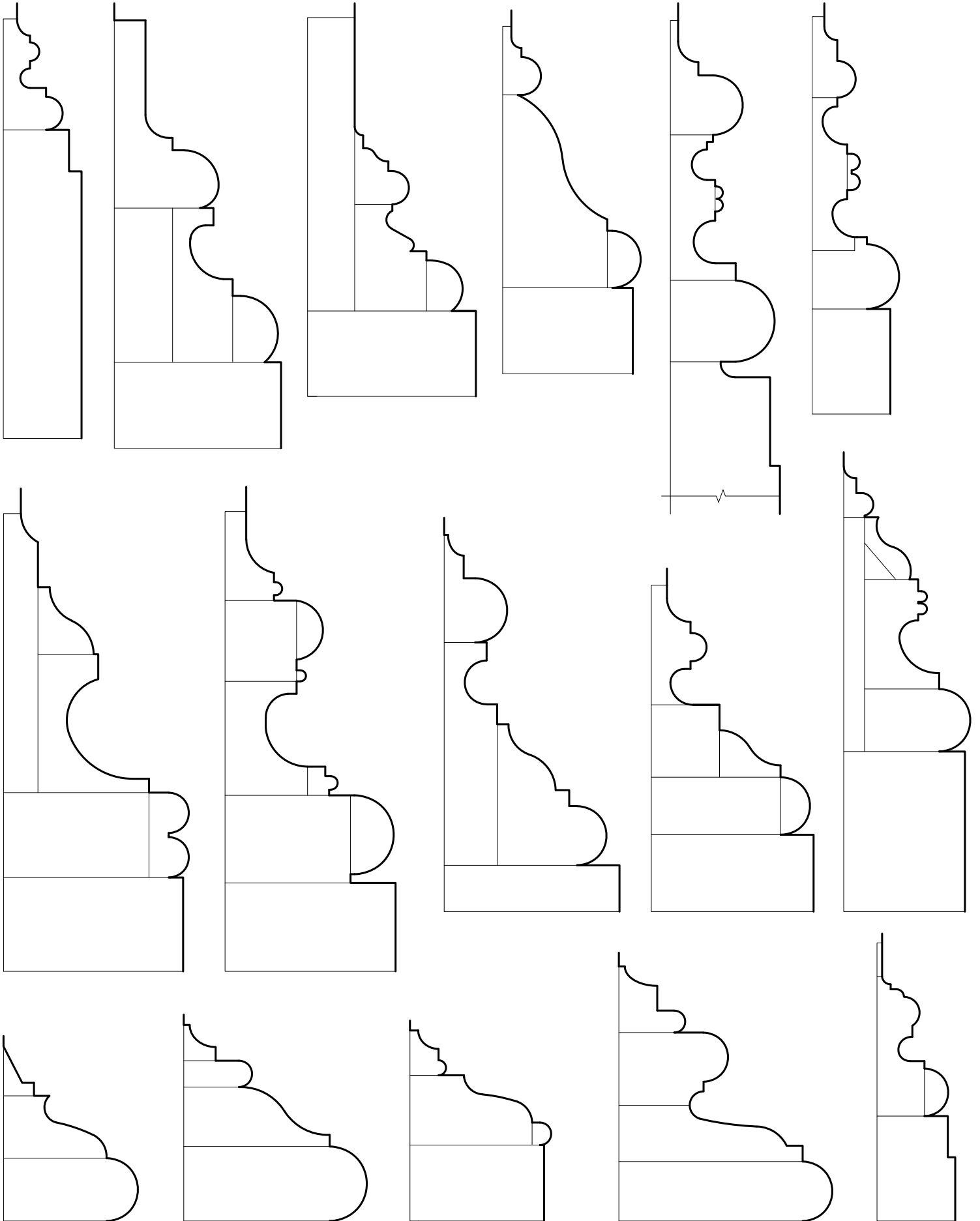


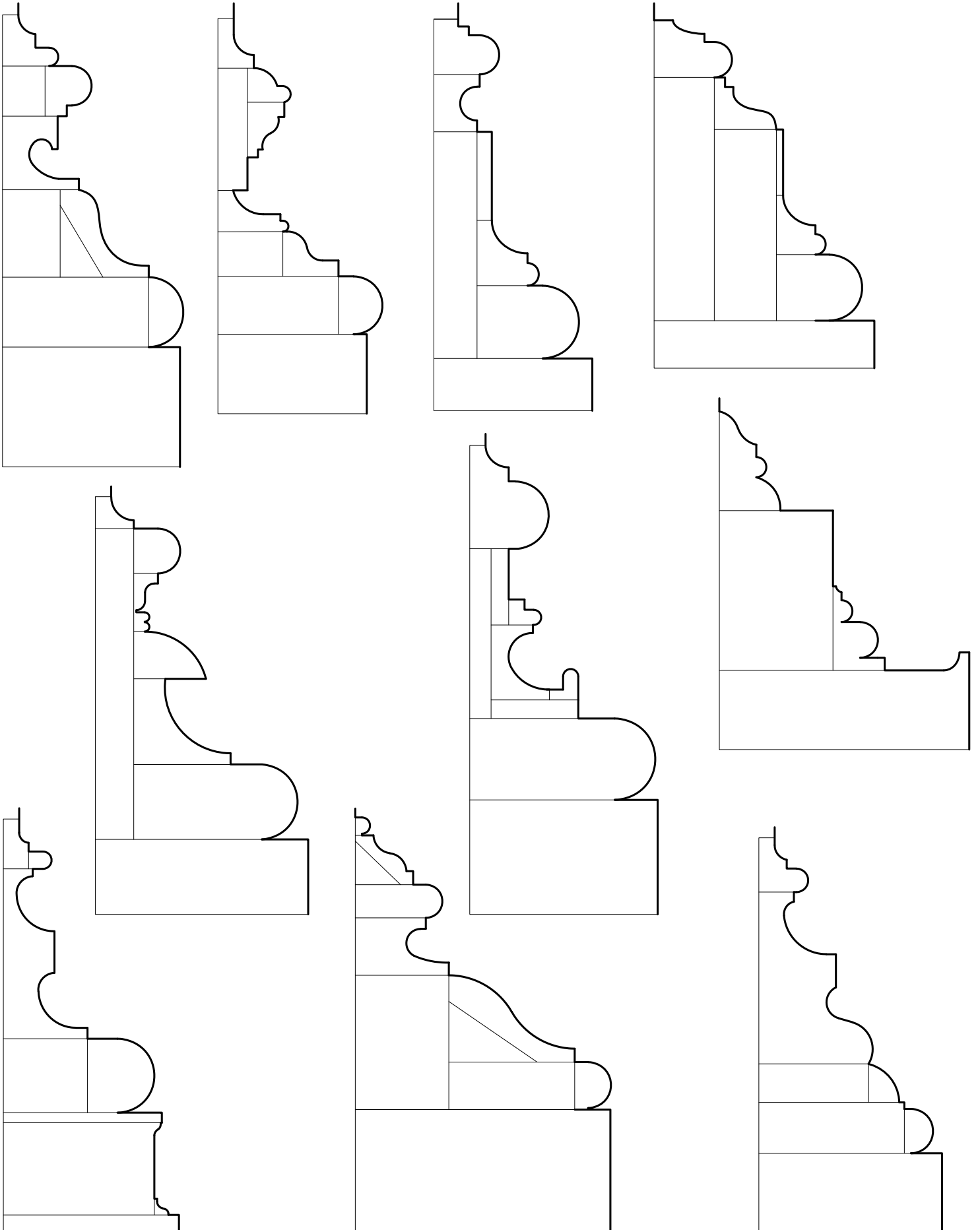


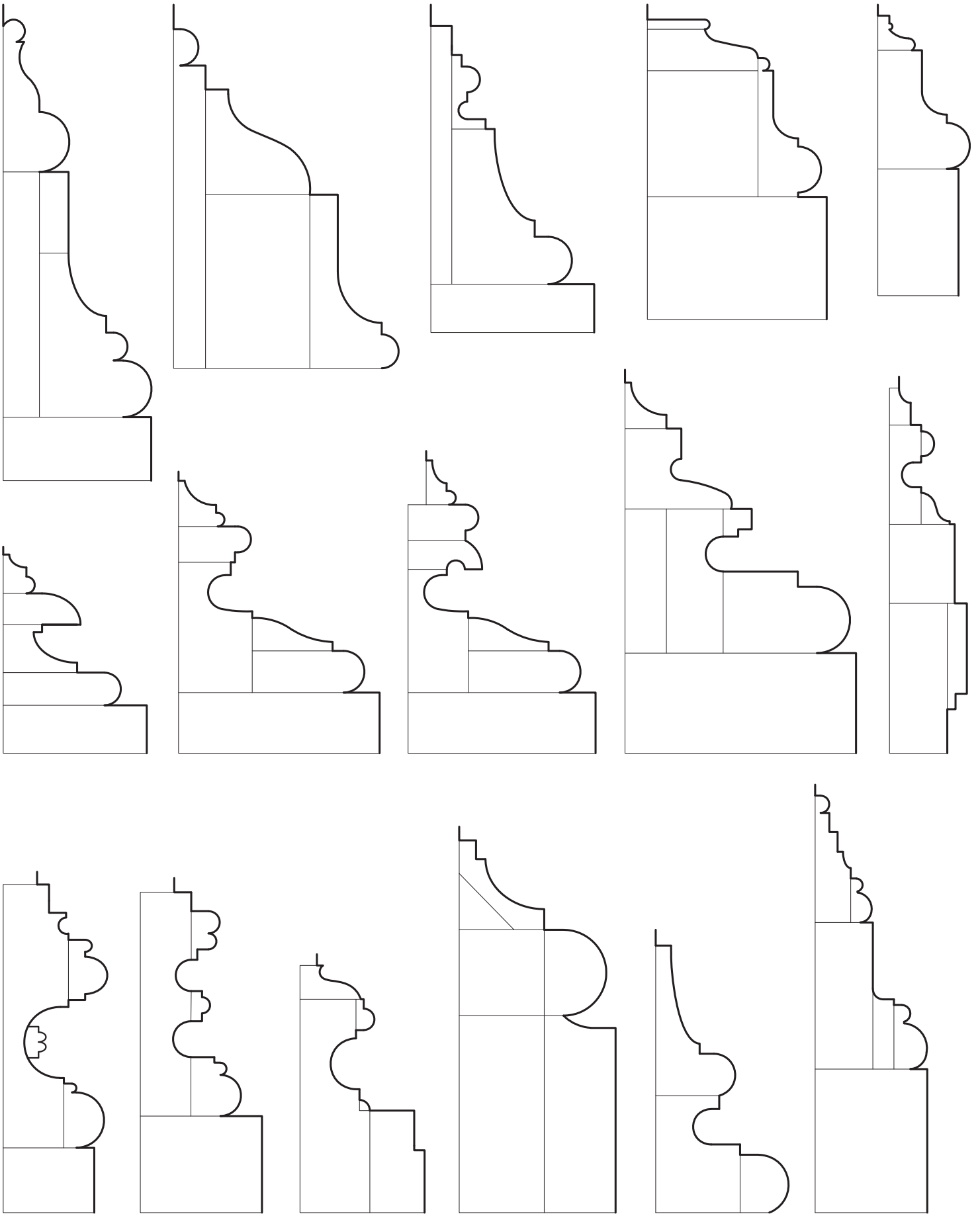


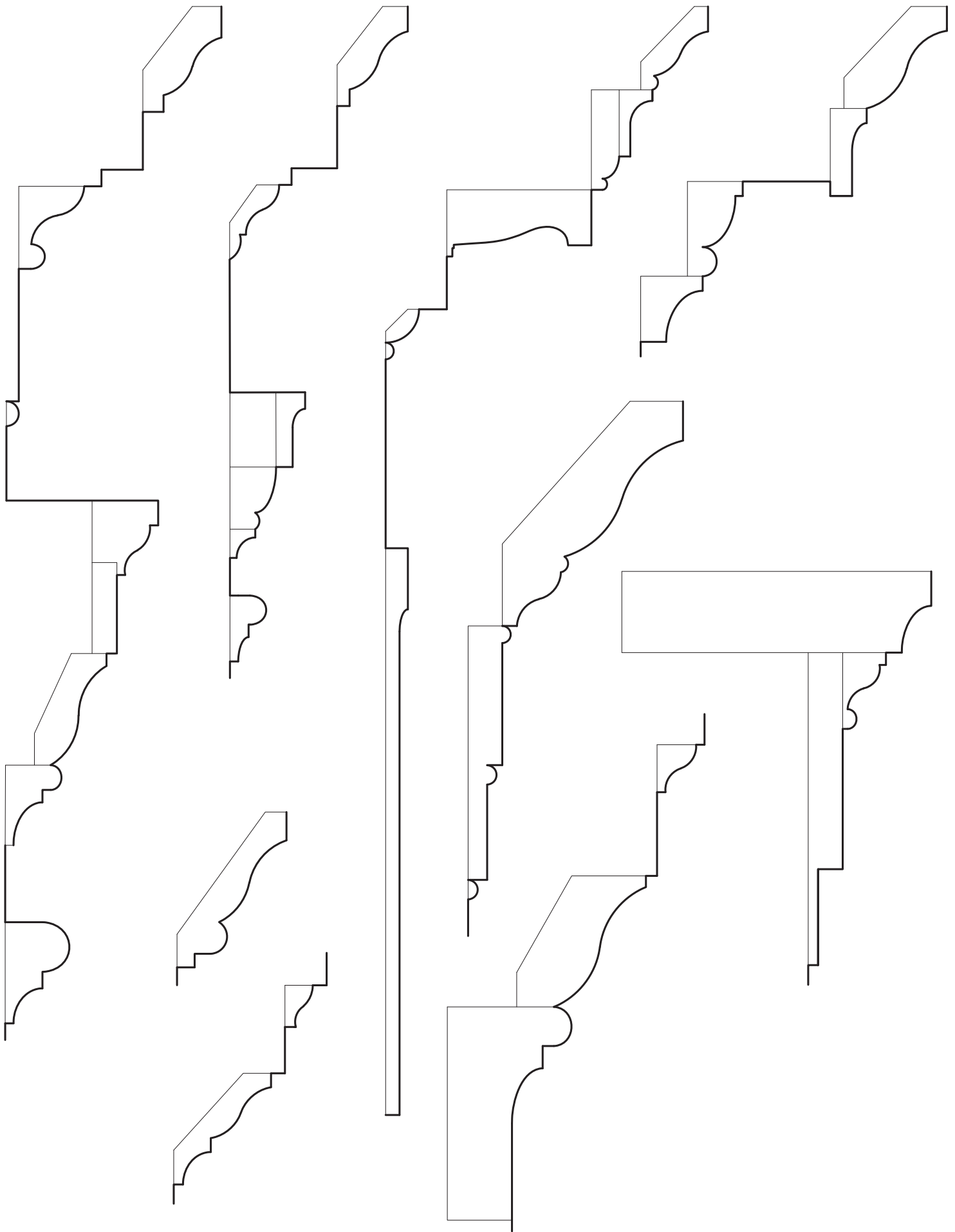


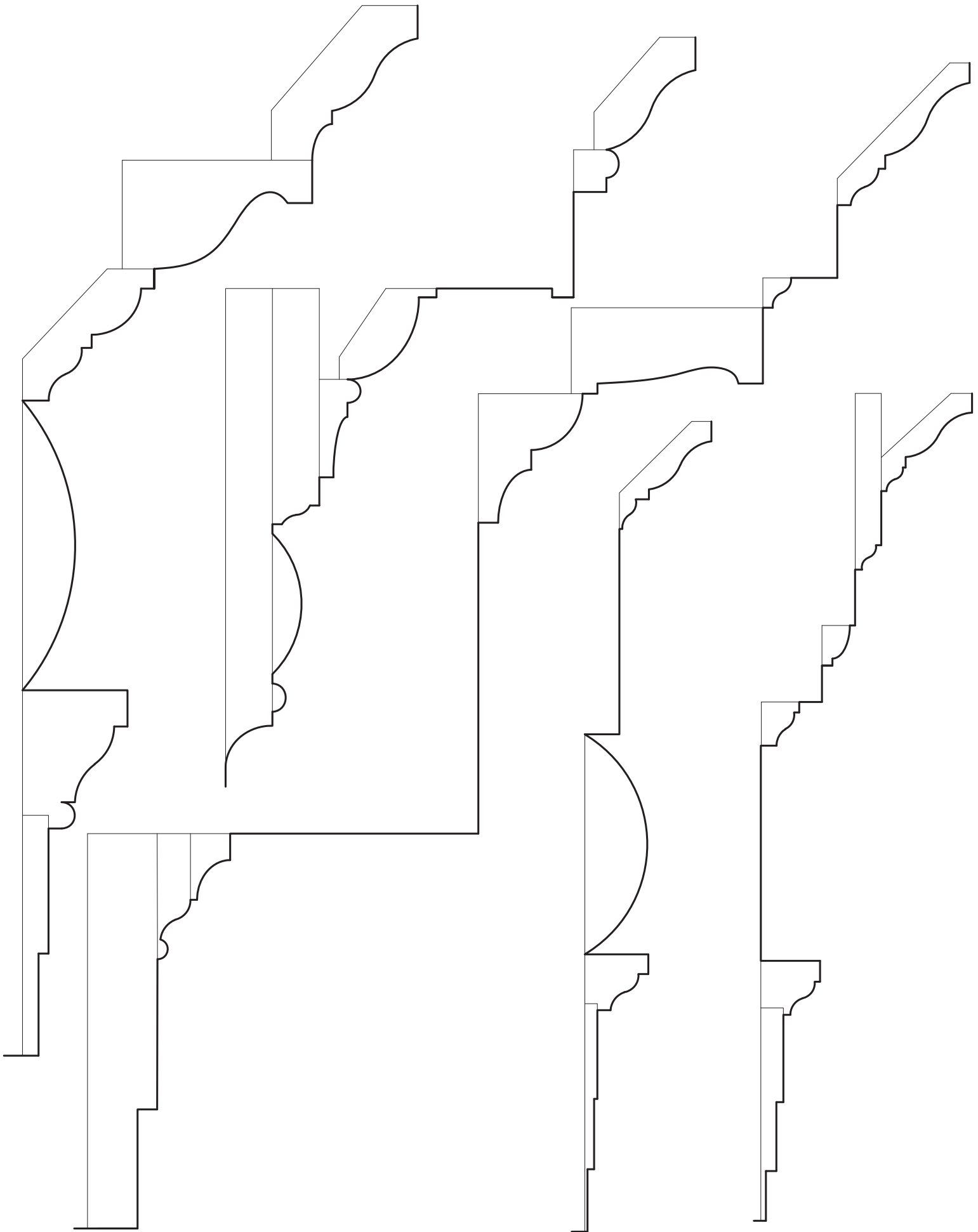


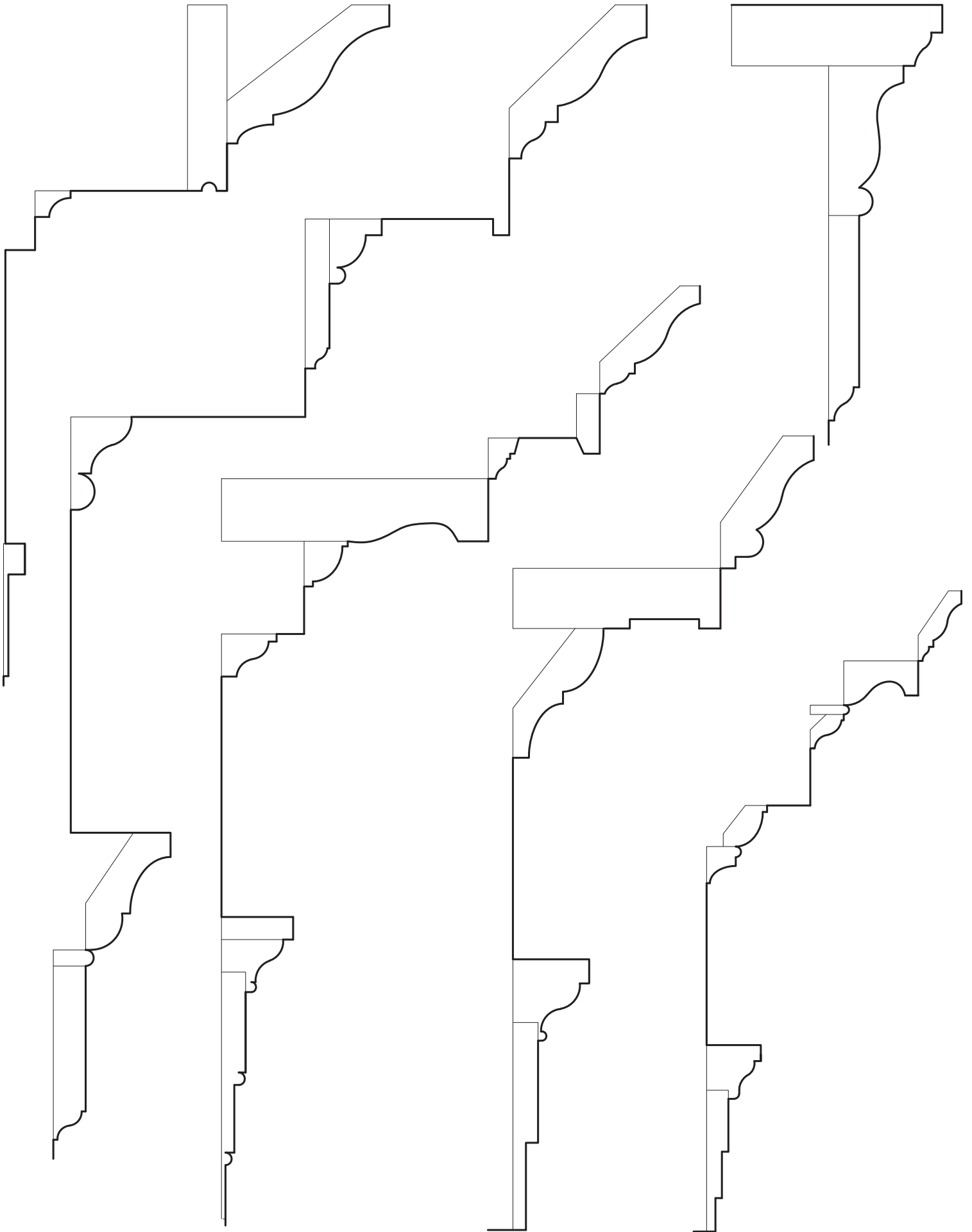


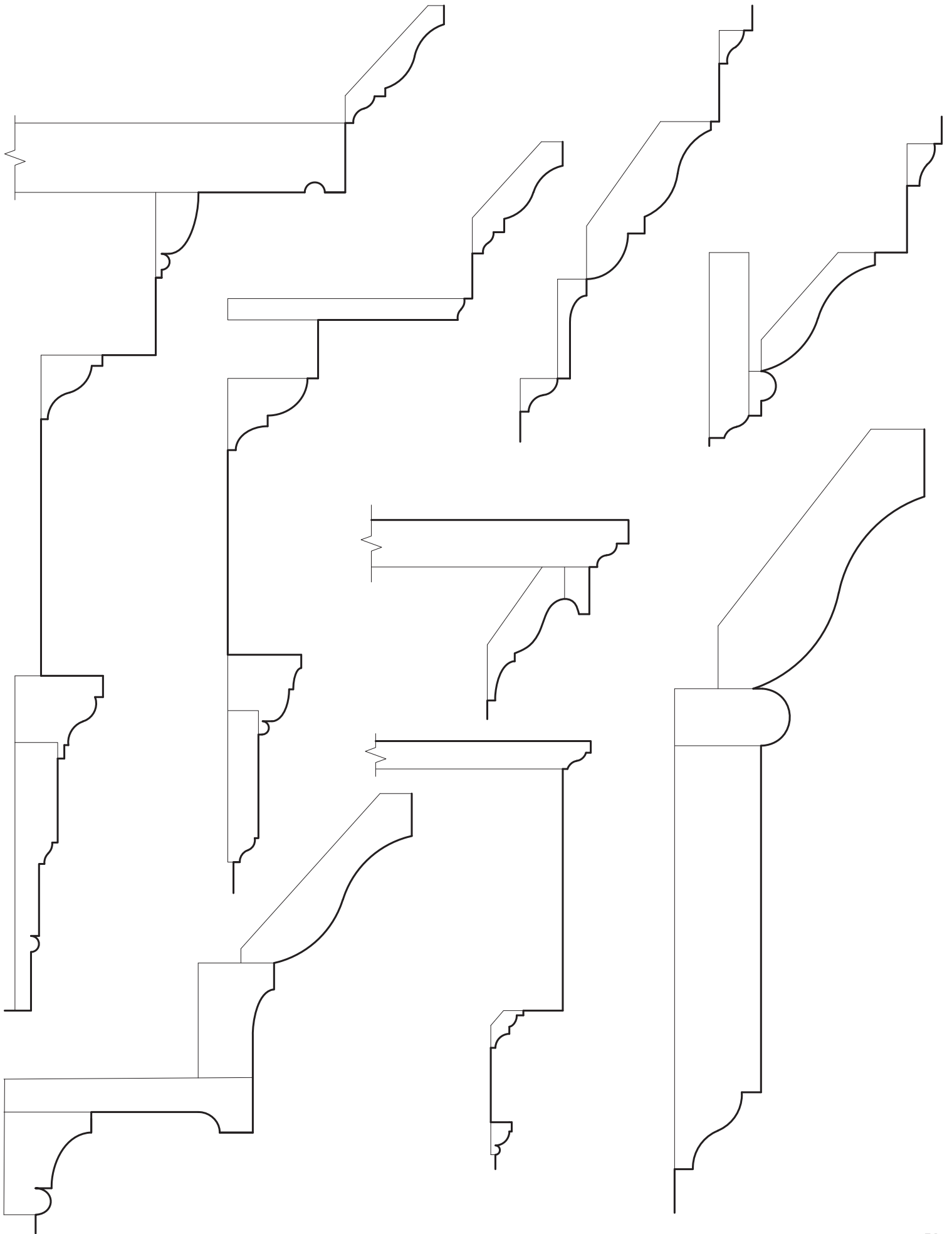


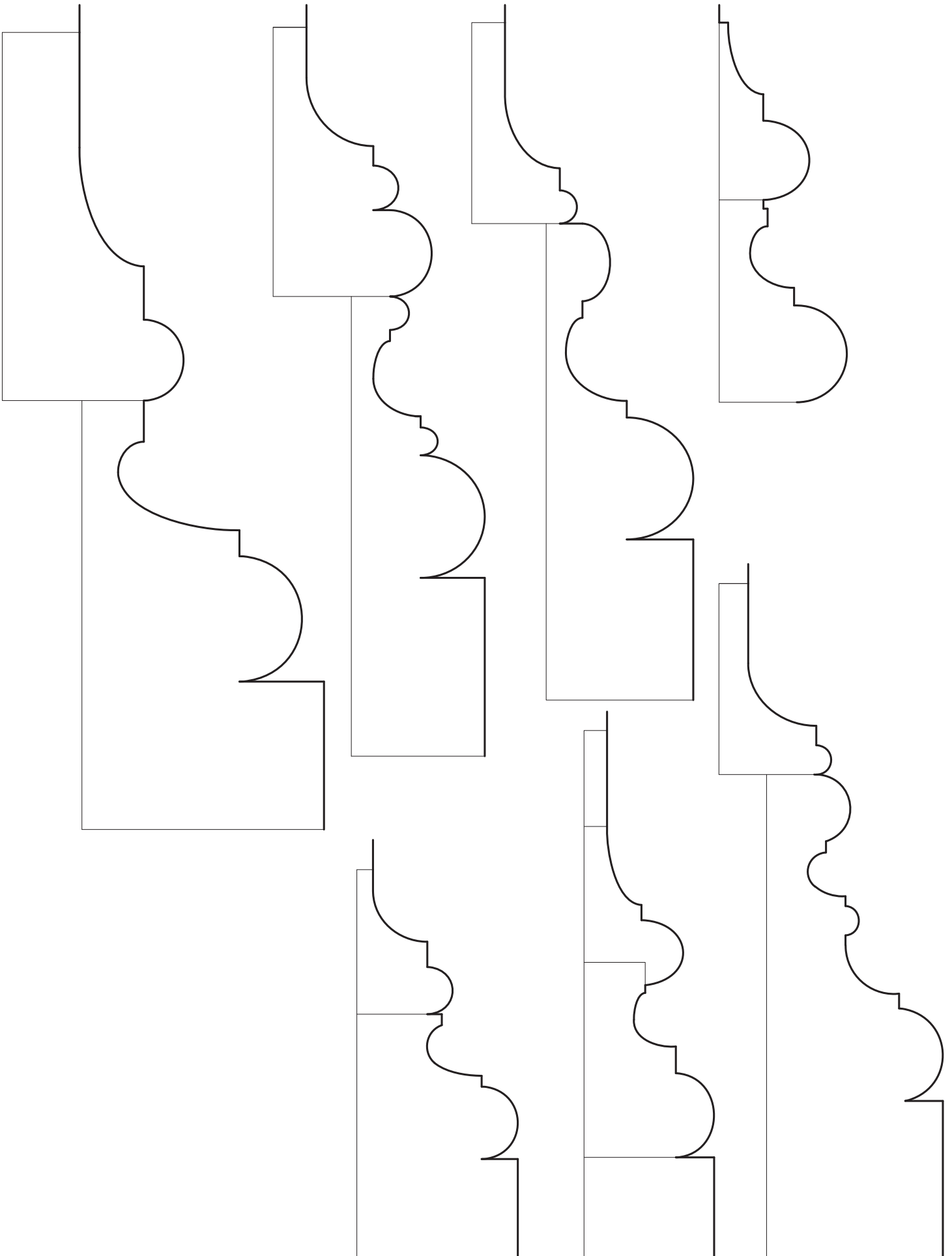


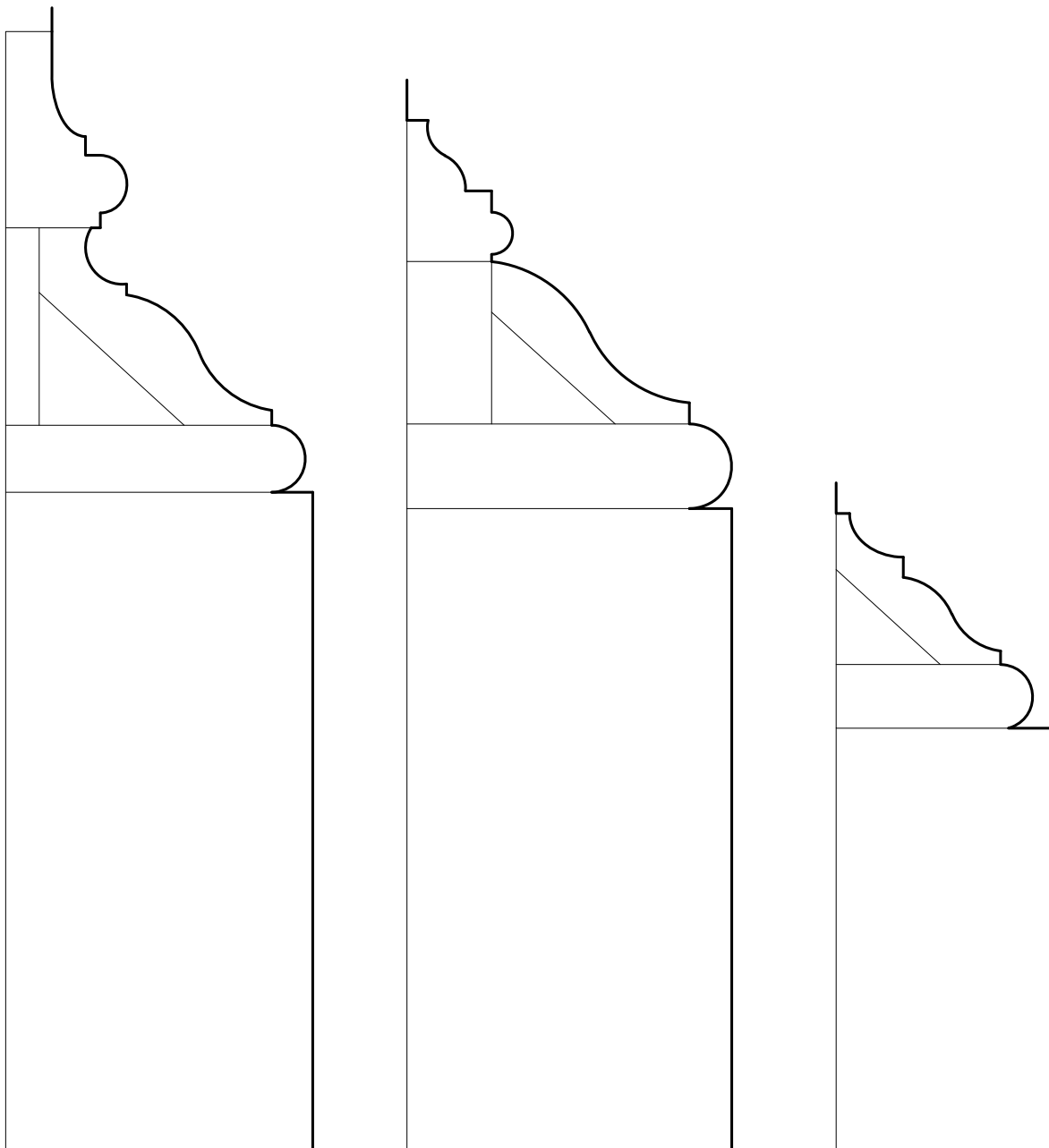












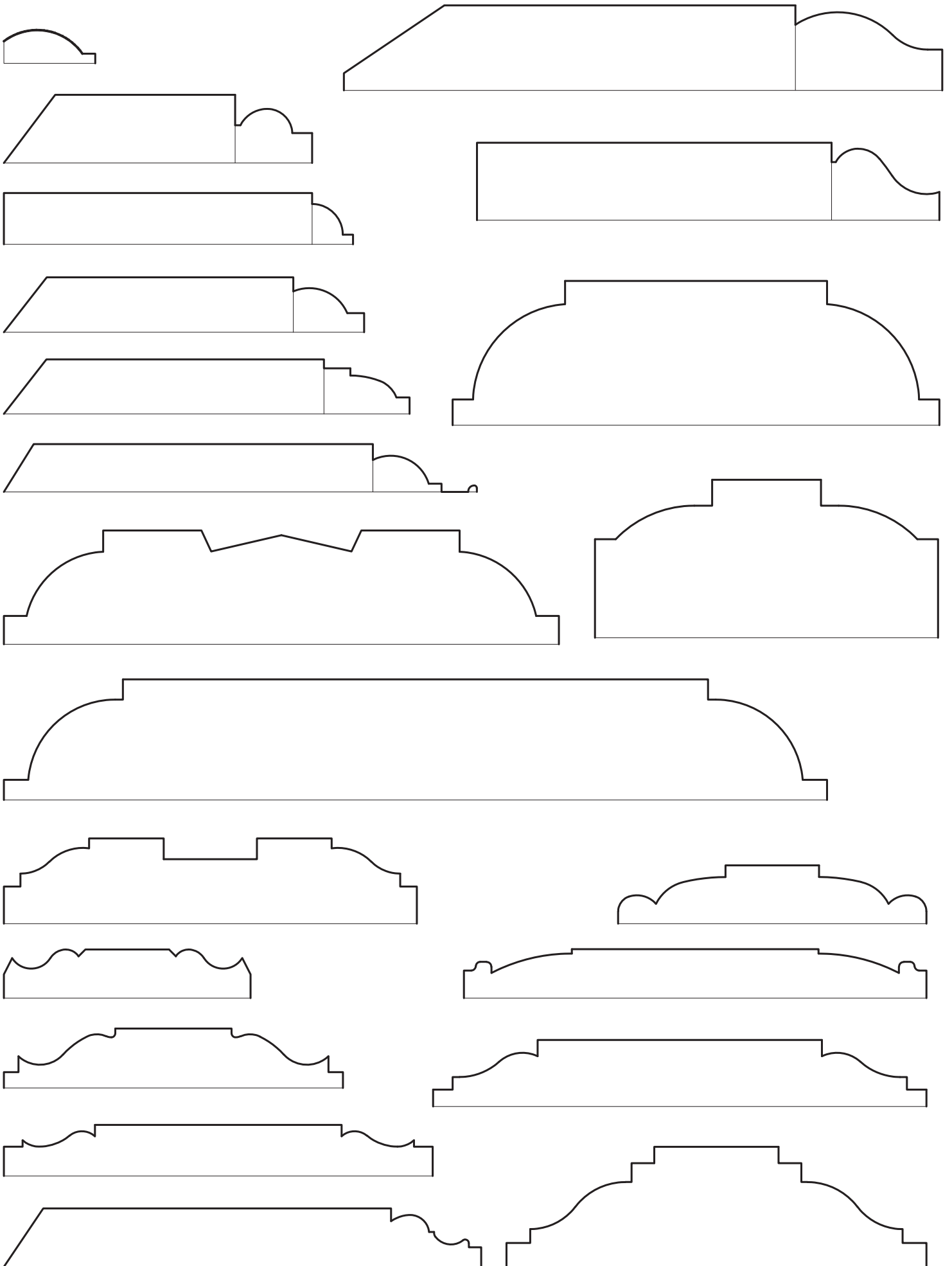
TUDOR PERIOD

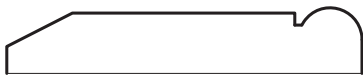
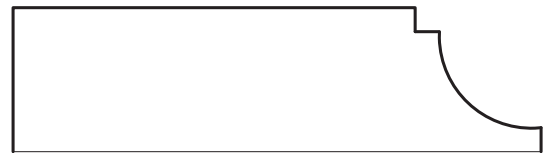
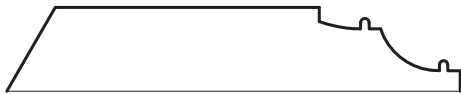
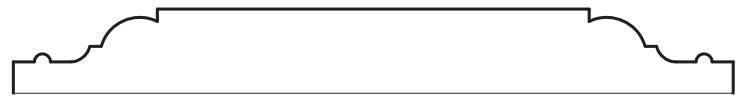
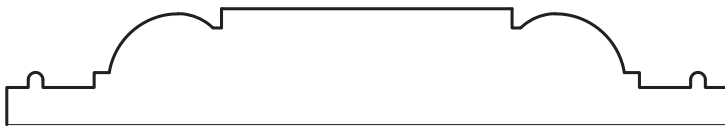
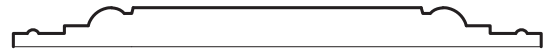
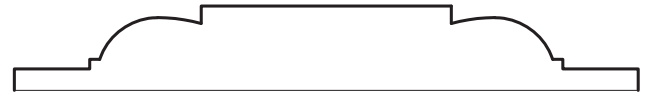
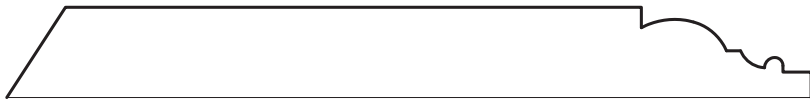
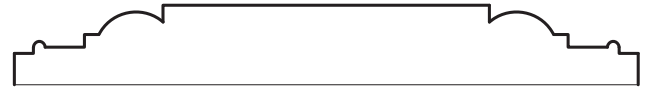
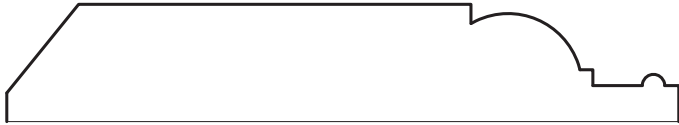
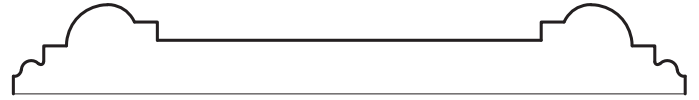
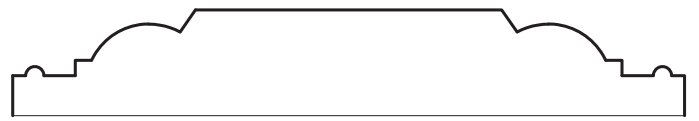
The Tudors, Henry VII, Henry VIII, Edward VI, Mary I, and Elizabeth I ruled England from 1485 until 1603. The period was marked by the “discovery” of the new world, a doubling of the population, and a transformation of English religion.

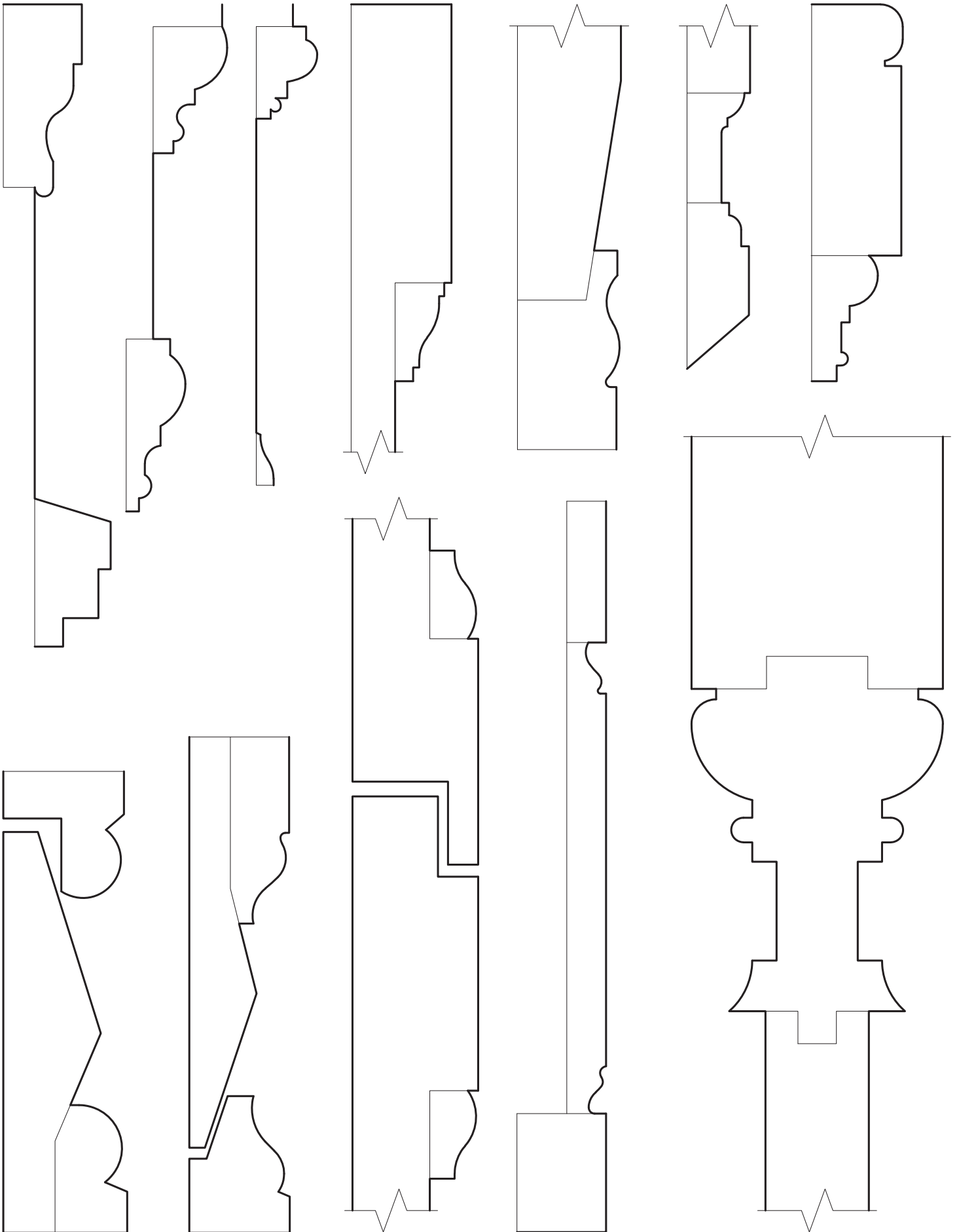
Tudor style architecture represents the final development stage of Medieval architecture and the beginning of the English Renaissance and neoclassicism. It includes Elizabethan architecture and the Jacobean architecture of the later Stuart period. The substantial buildings of the period were constructed of brick and stone, but we often associate the style with half-timbered buildings with exposed wood frames infilled with wattle and daub.

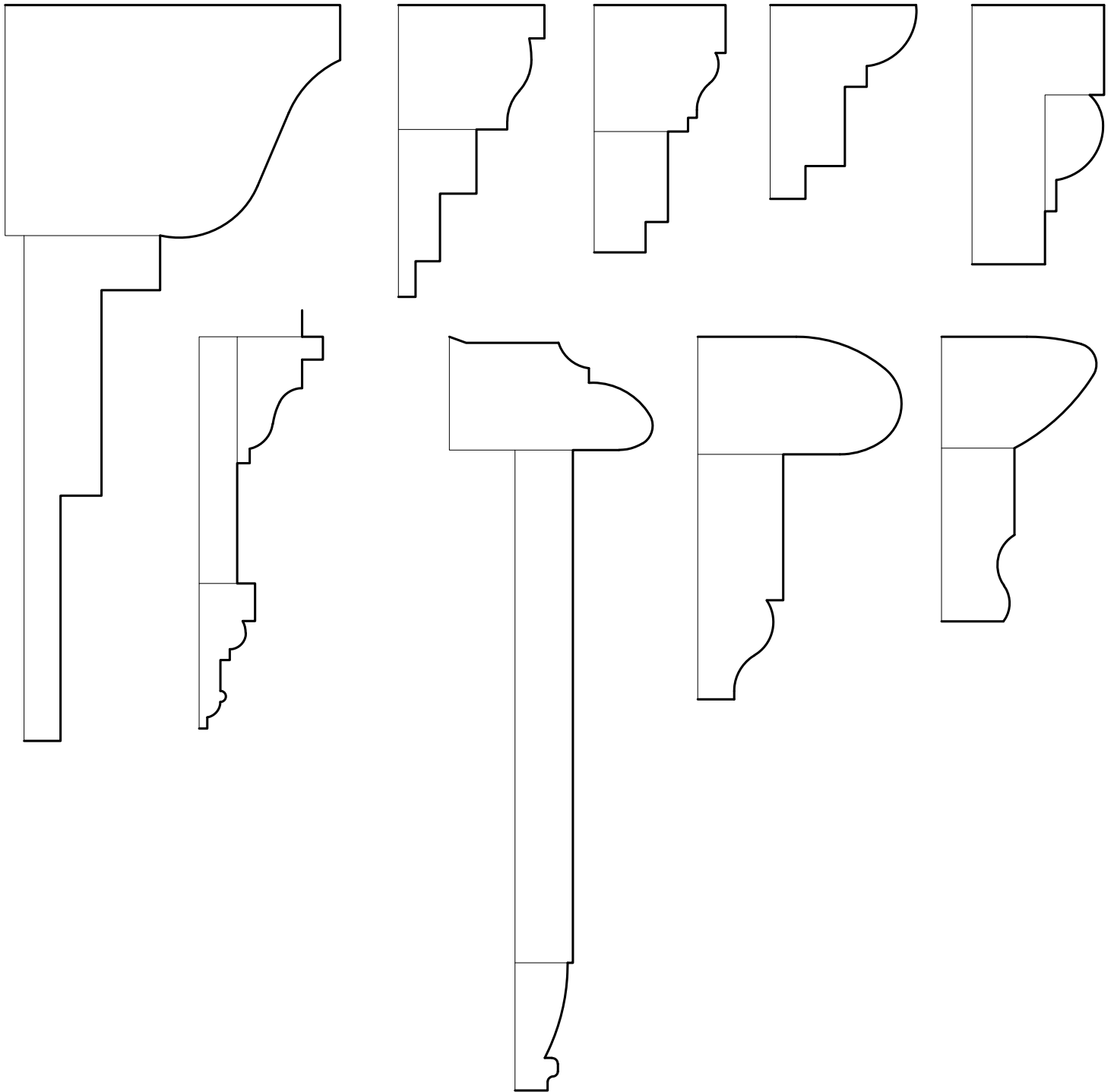
Rectangular, vertically-oriented leaded windows framed with structural transoms and mullions, oriel (bay) windows, low, and multi-centered Tudor arches are common architectural features.

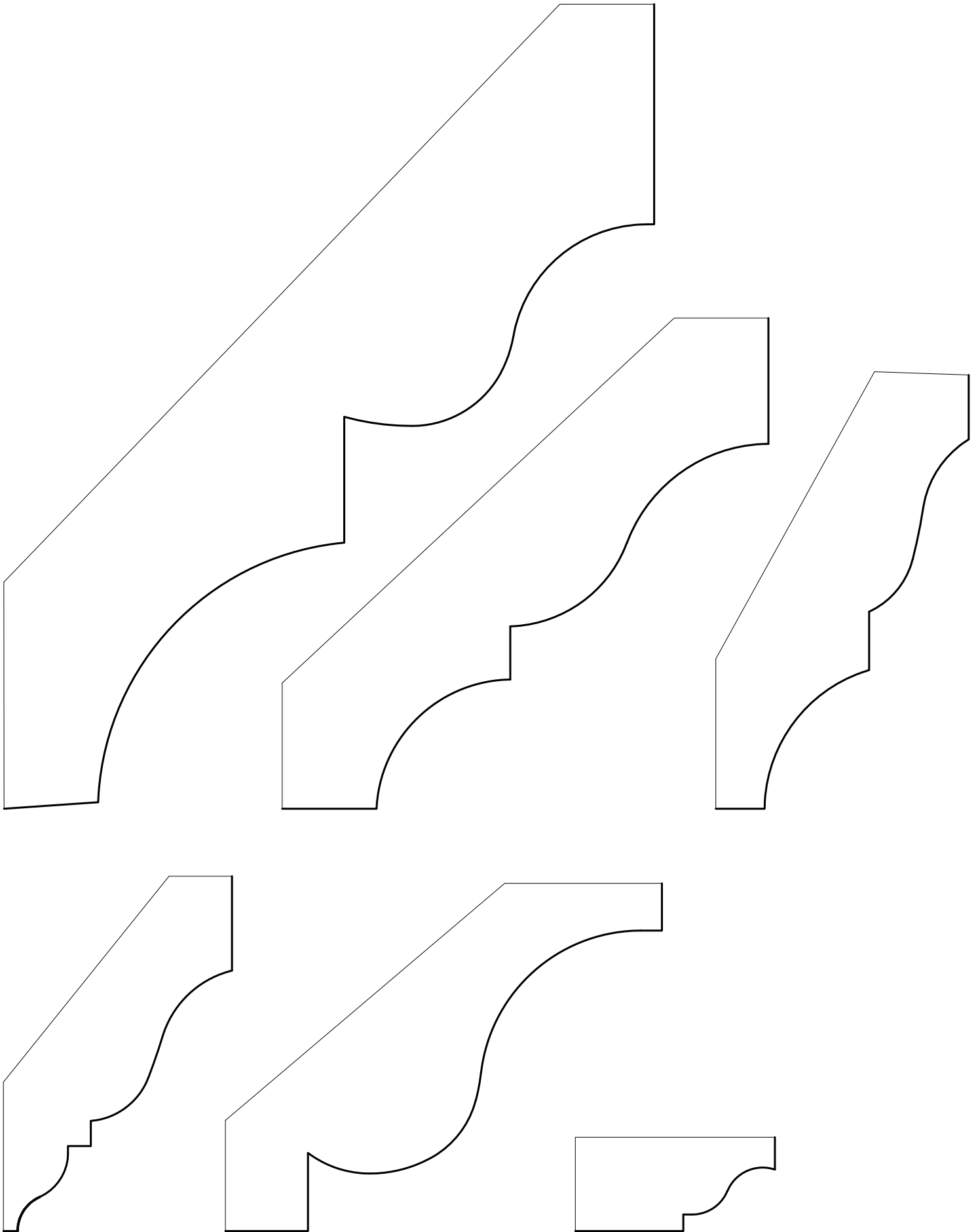
Wooden millwork in the form of multi-paneled walls was used as a finish material and to separate spaces. Carved, foliate and linen-fold ornamentation was used to decorate the paneling, while small, finely profiled panel moldings provided detail.

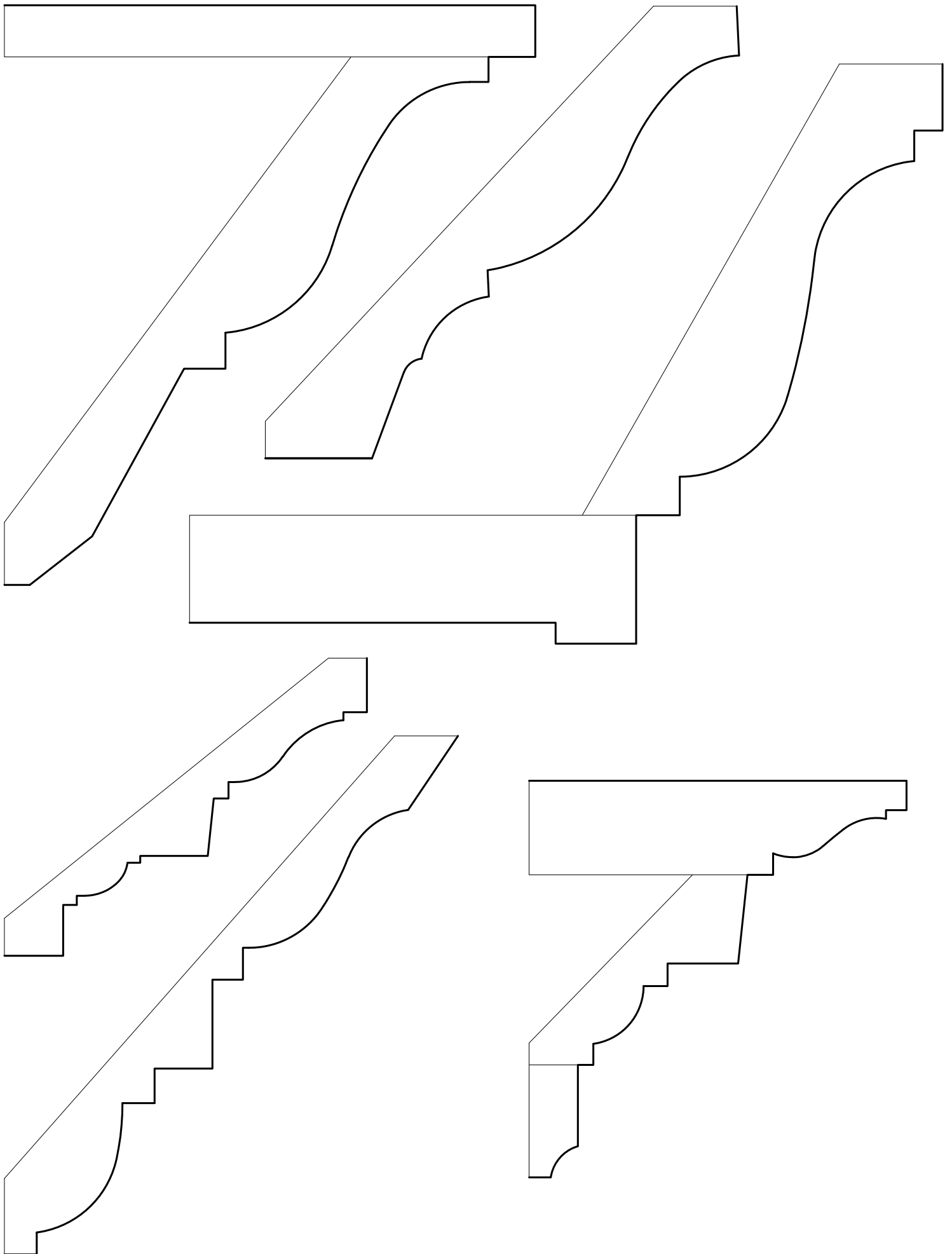


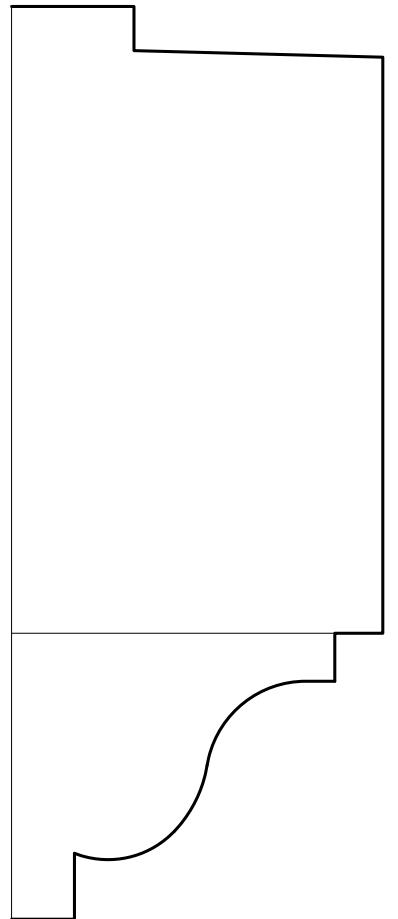
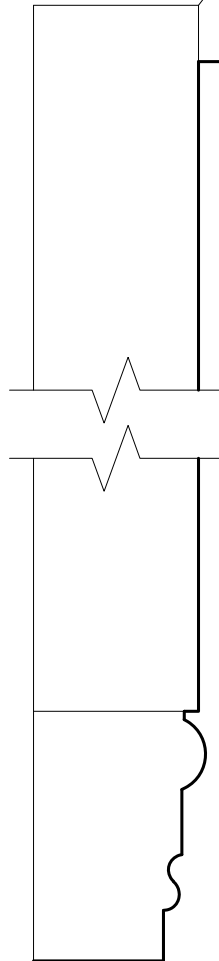
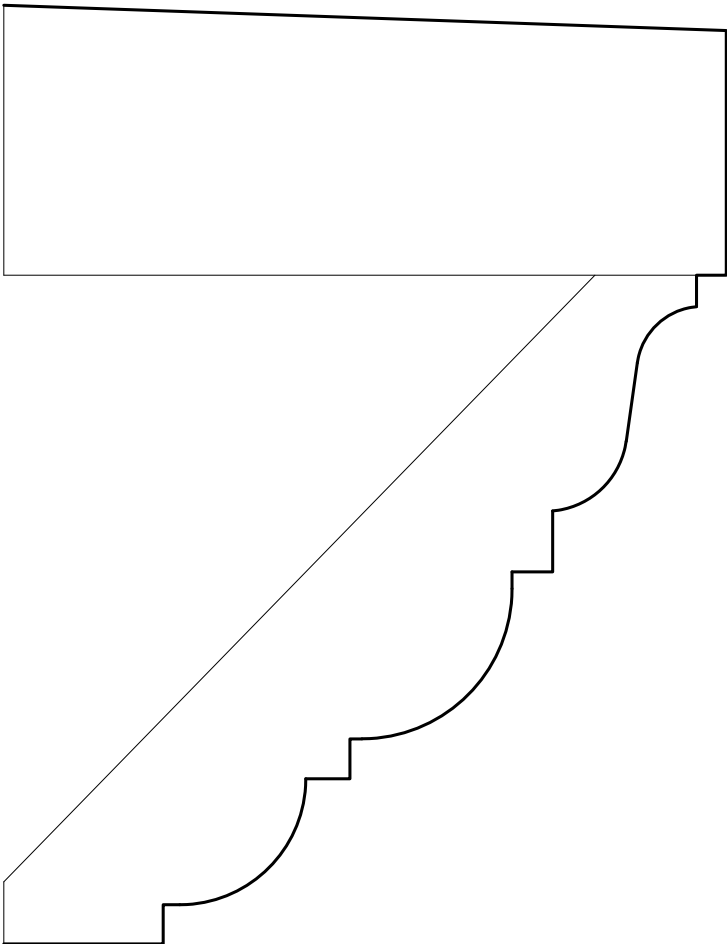
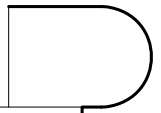
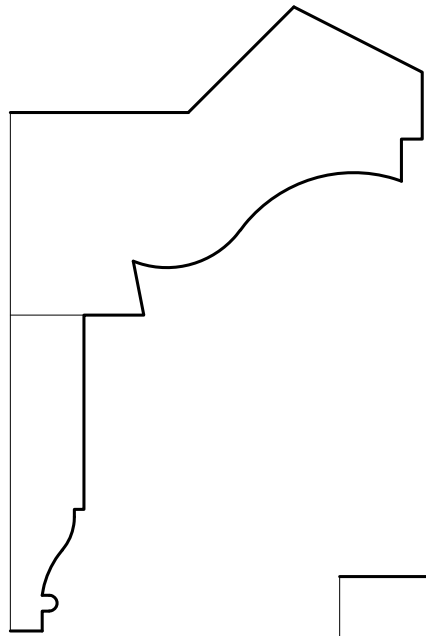
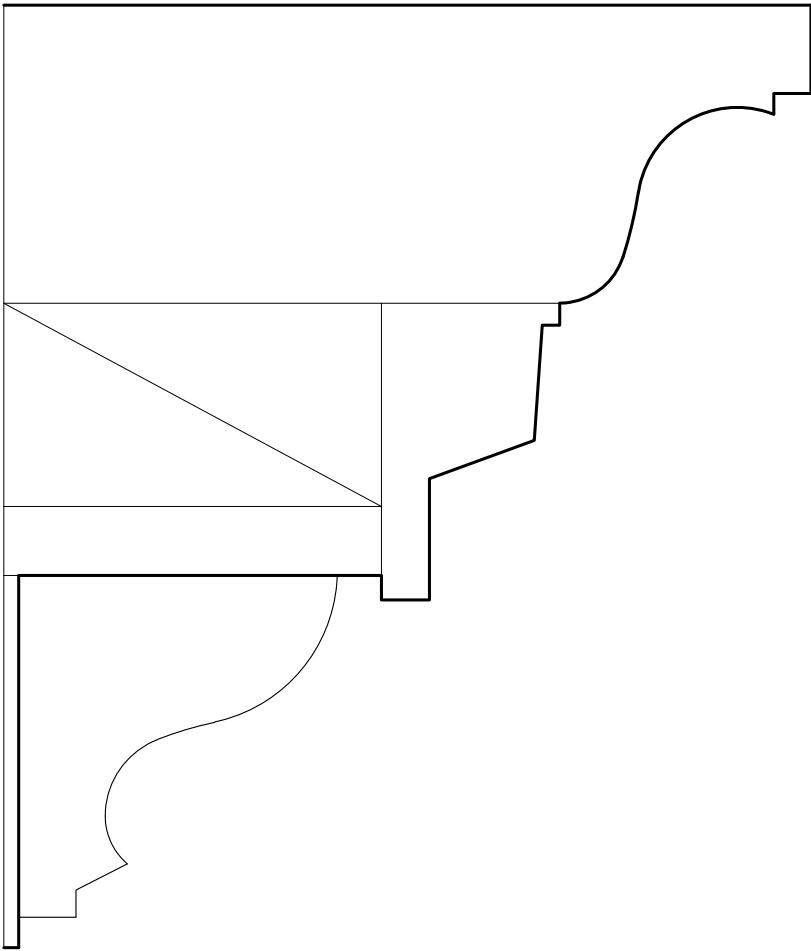


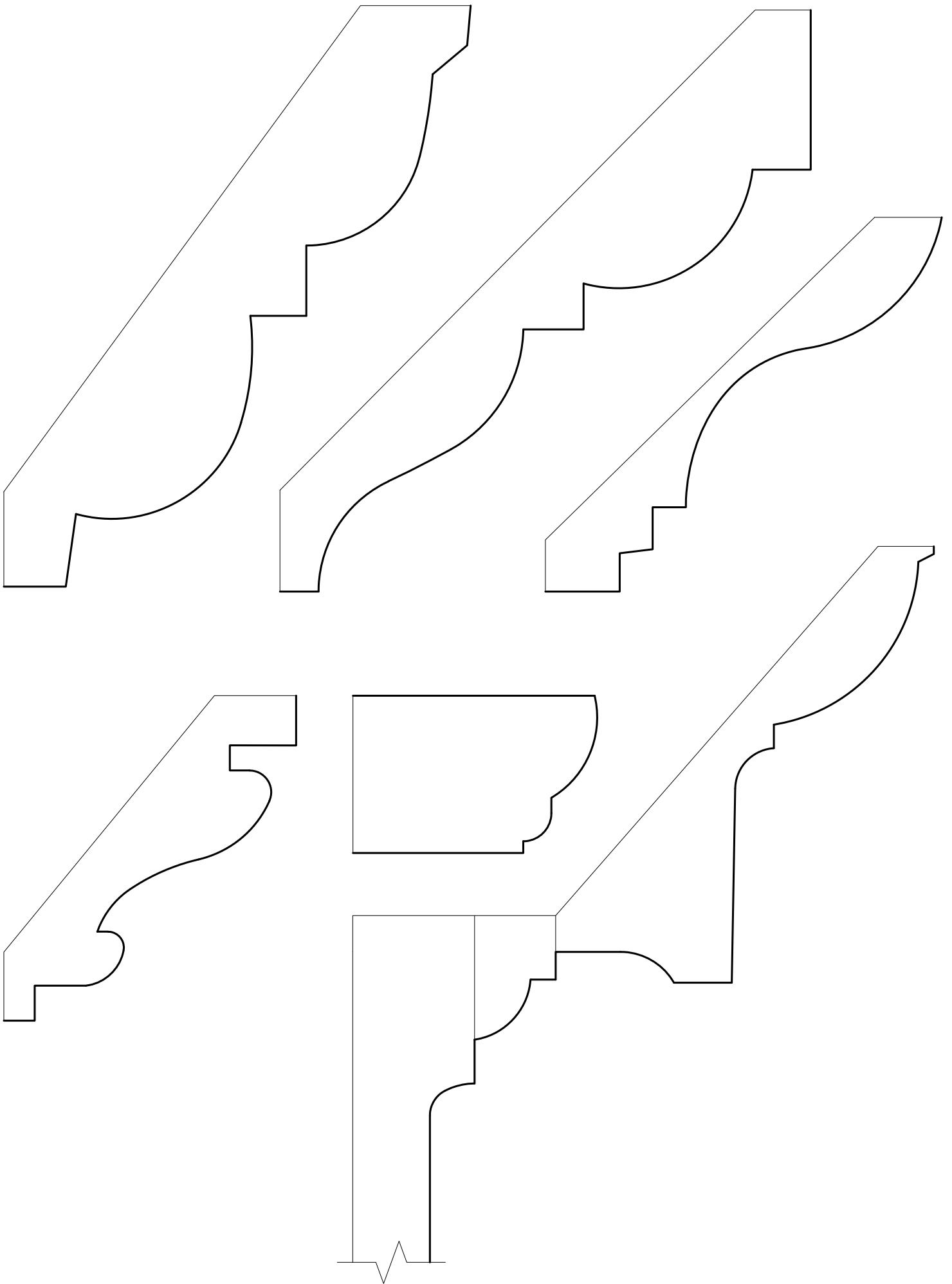


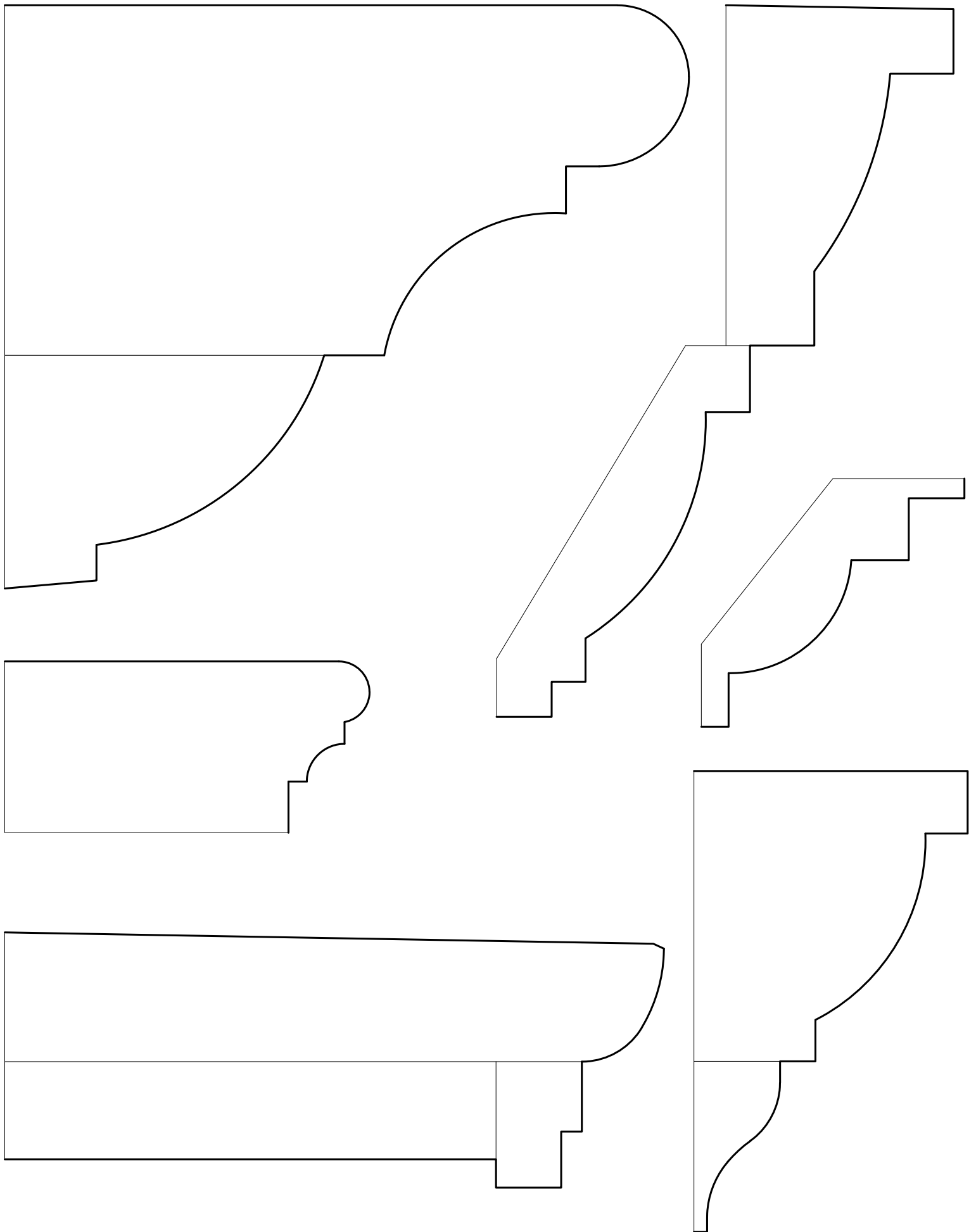


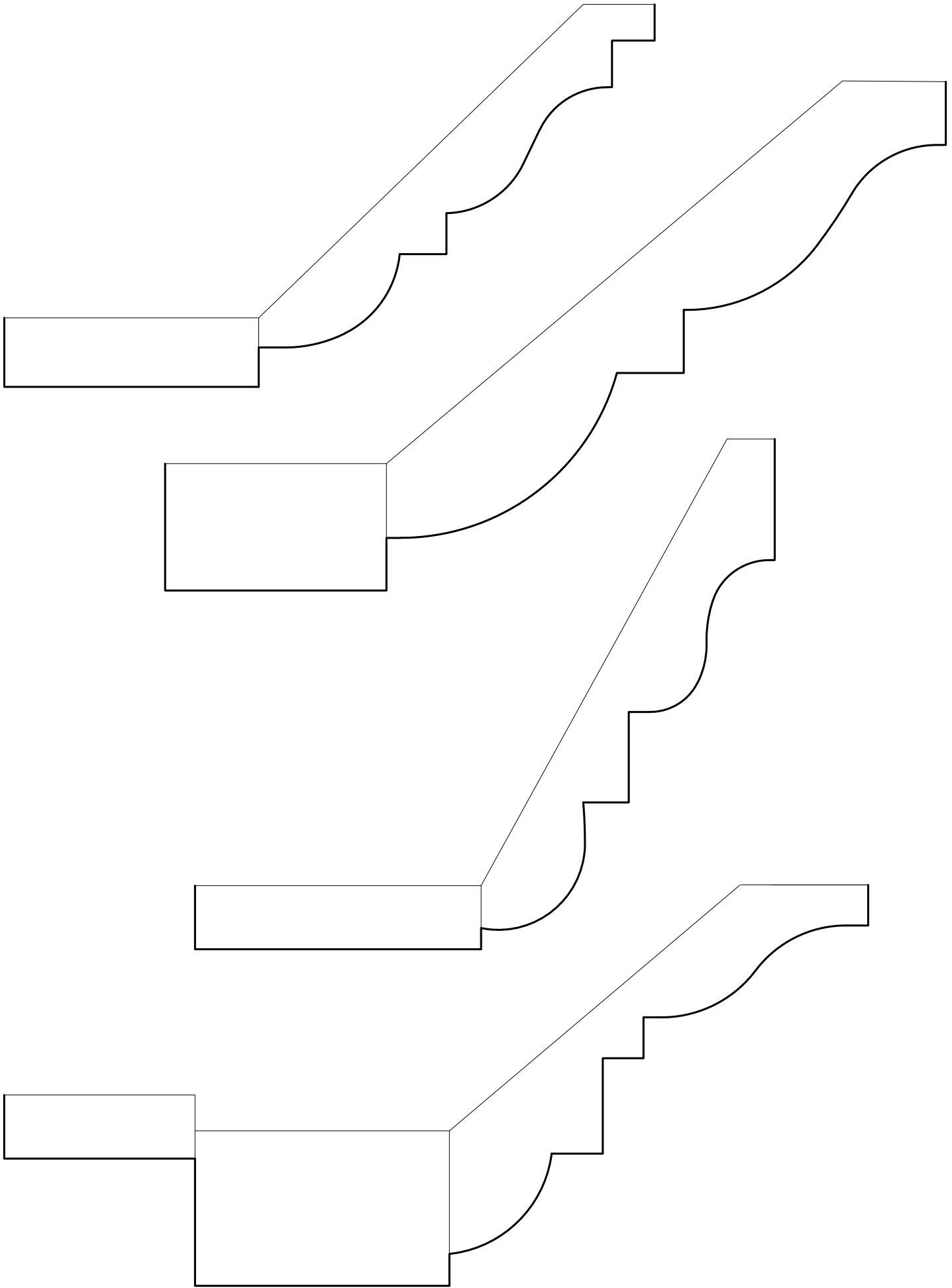


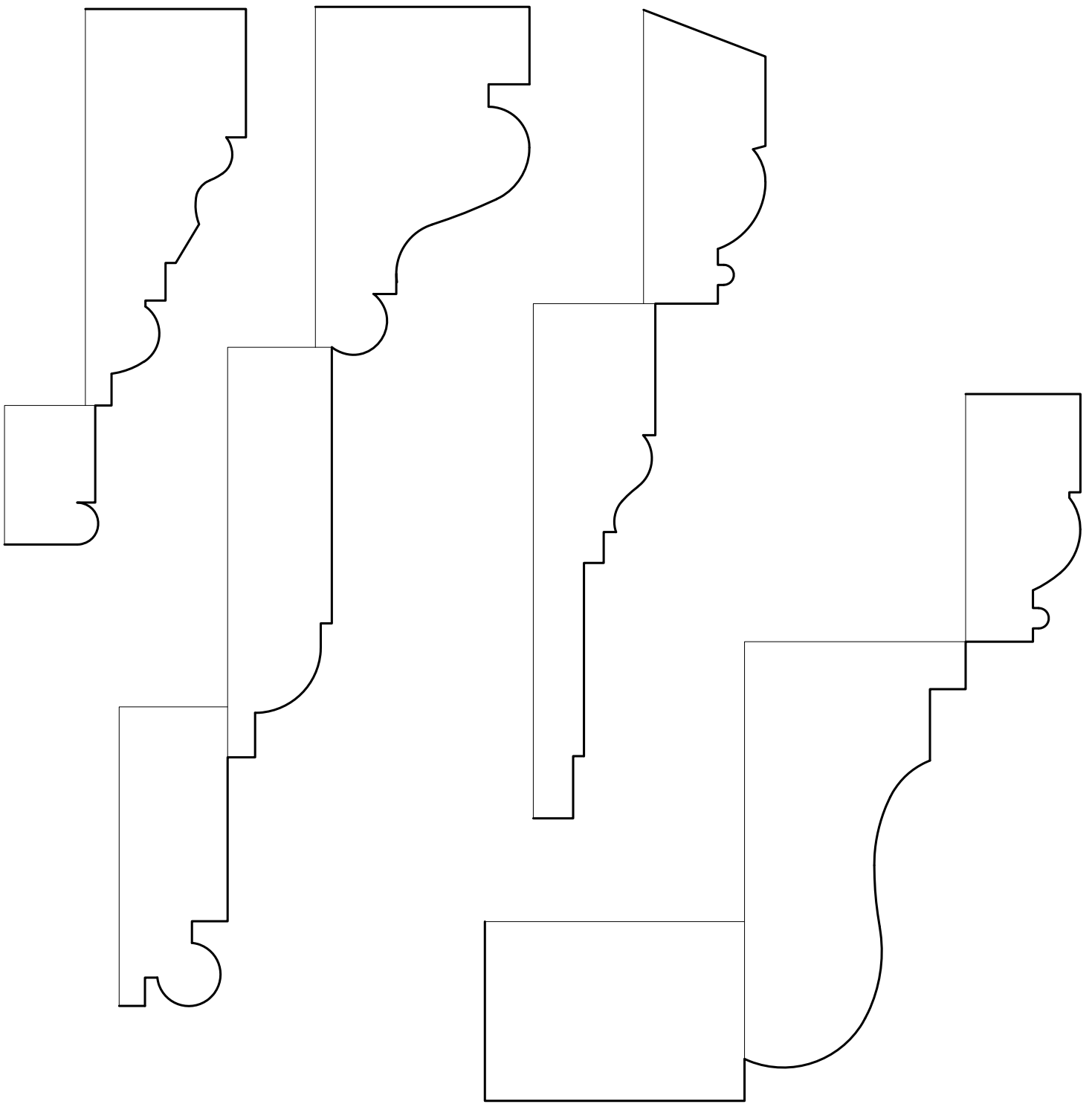










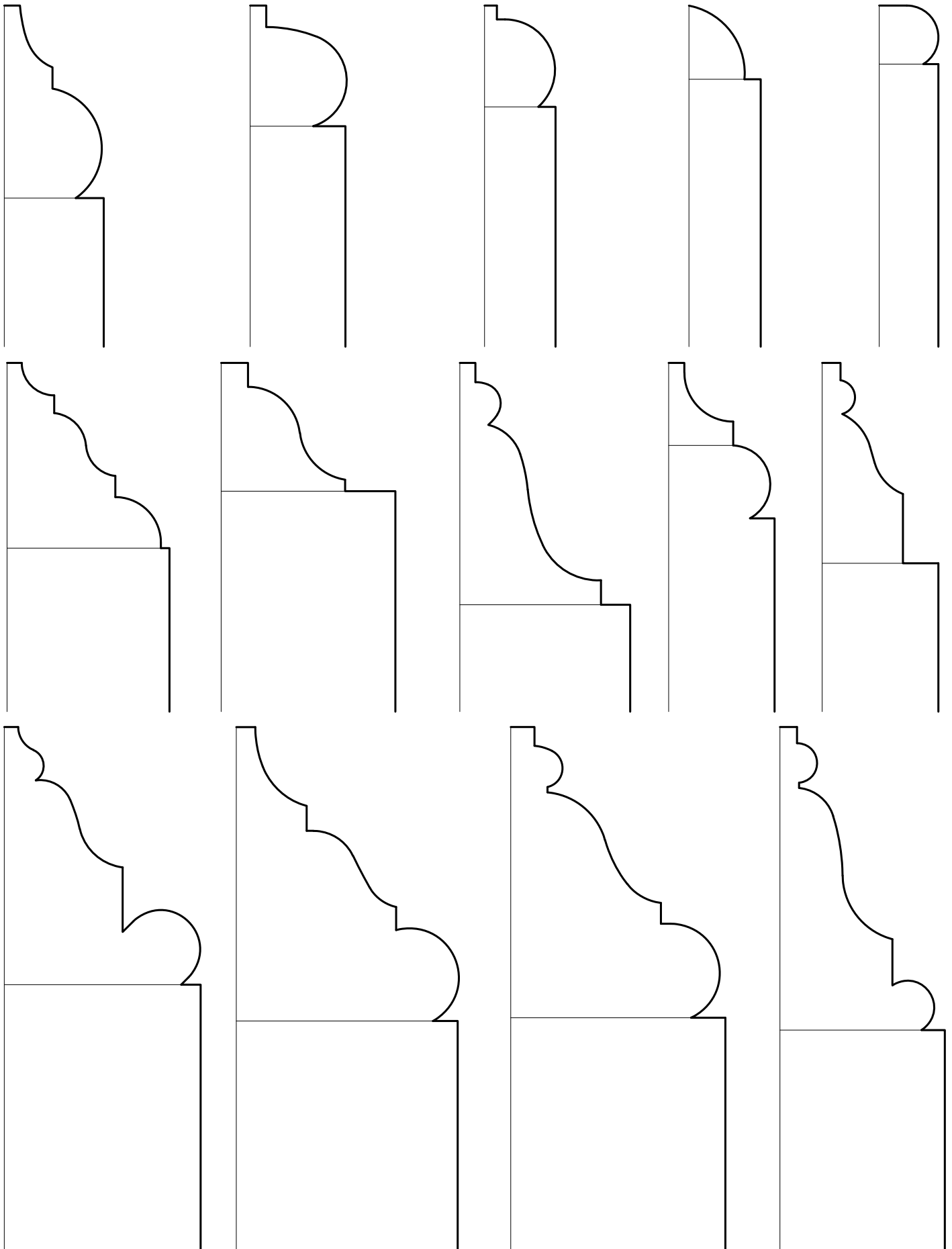


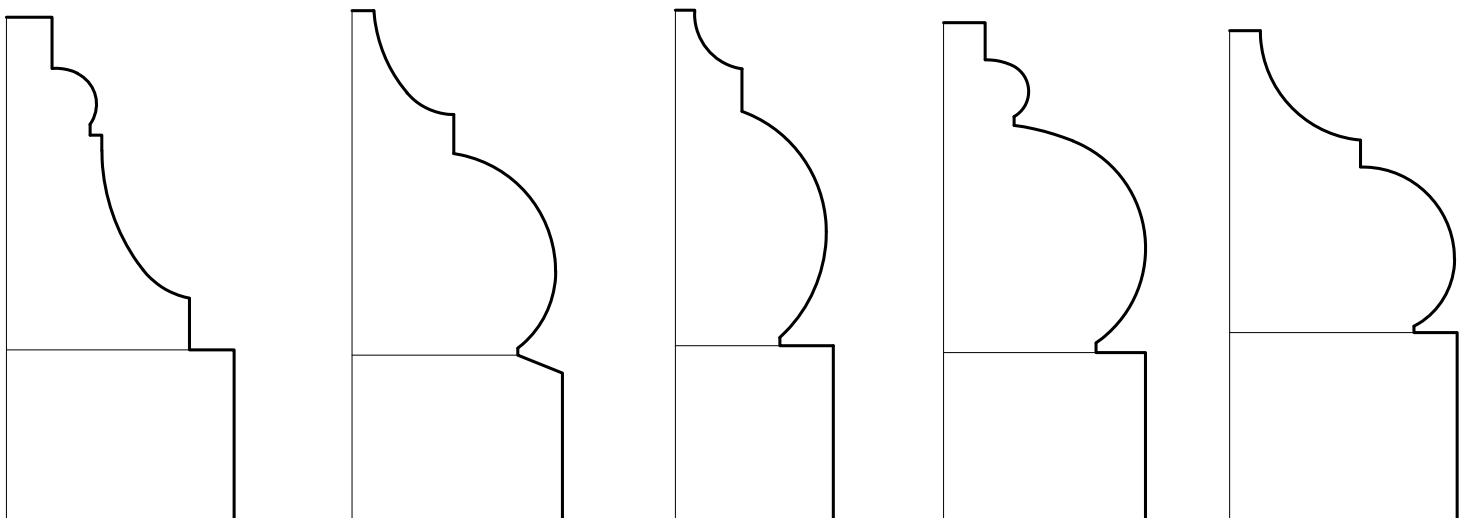
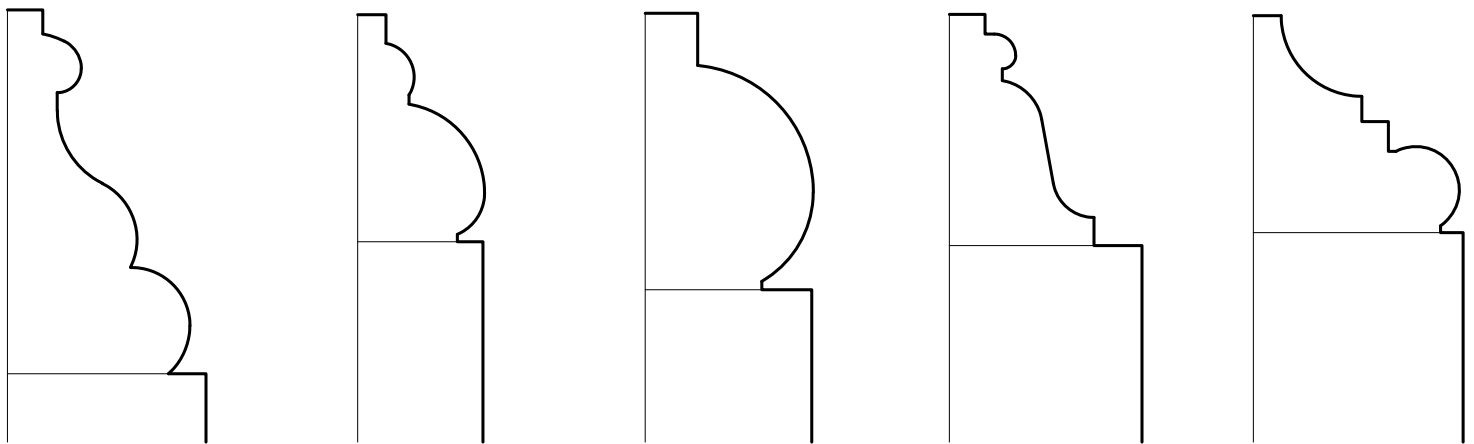
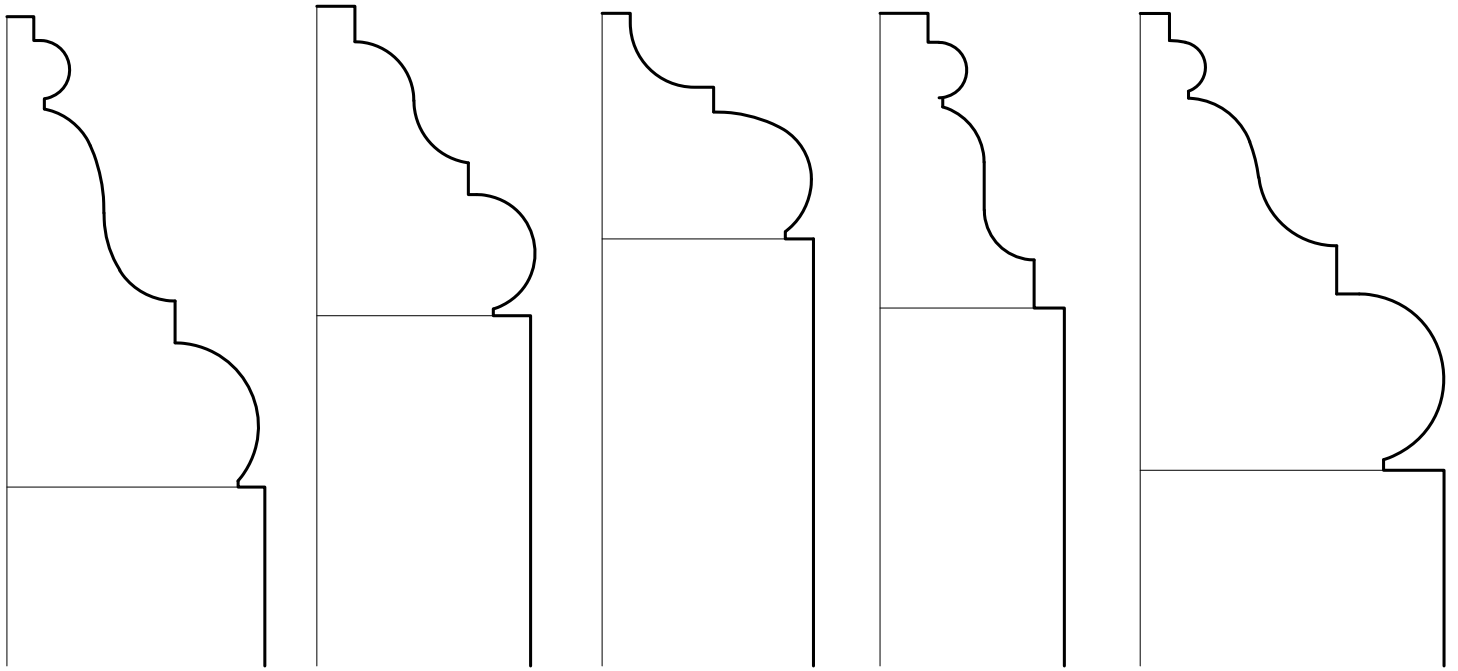
ENGLISH NEOCLASSICISM

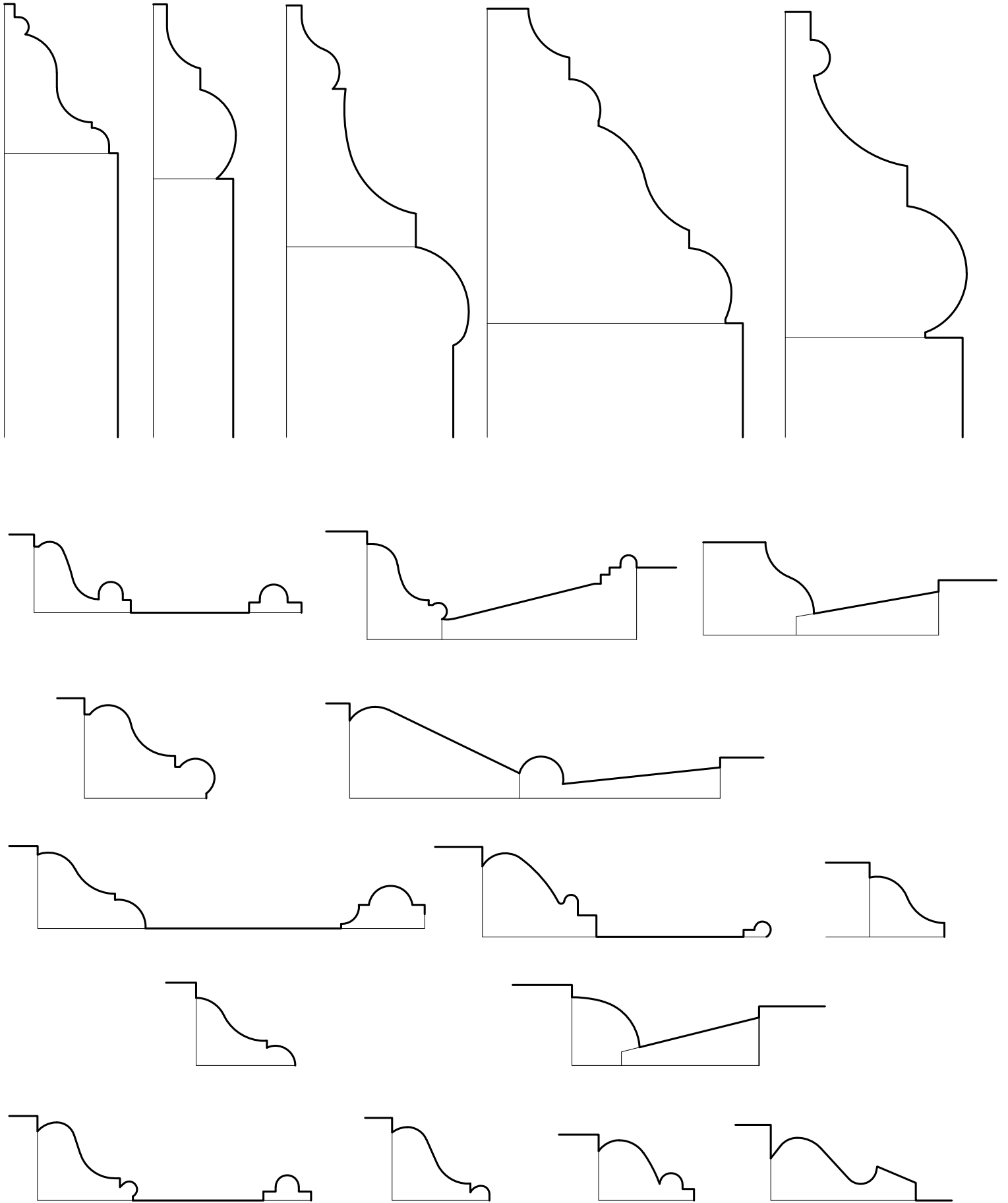
From the late 17th century to the early 19th century, interior decoration and architecture were characterized by a shift toward a new classicism inspired by the Renaissance. Symmetry, proportion, and classical motifs become ever more important.

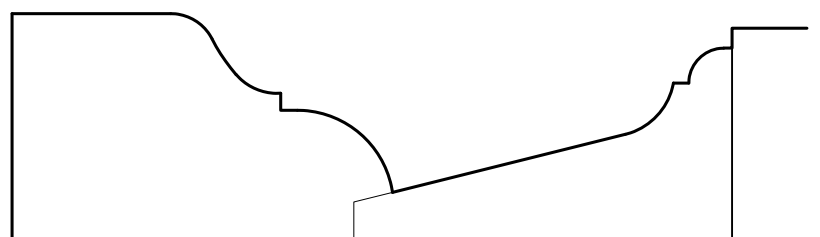
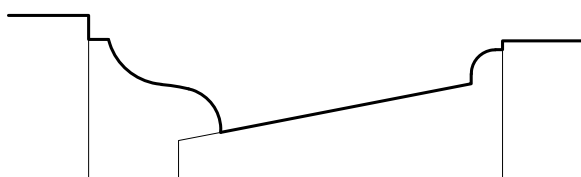
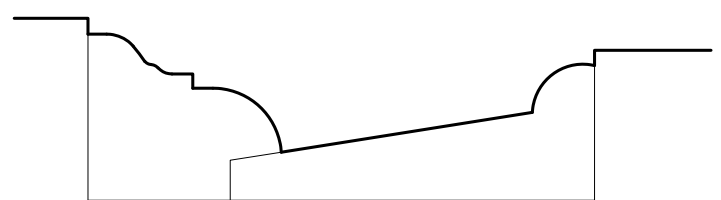
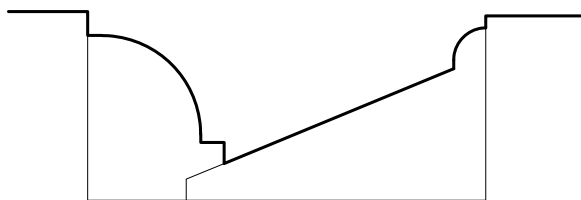
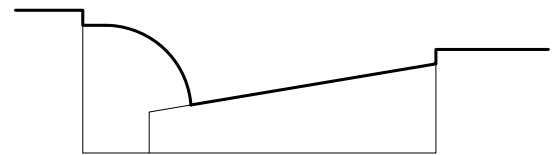
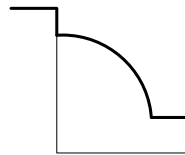
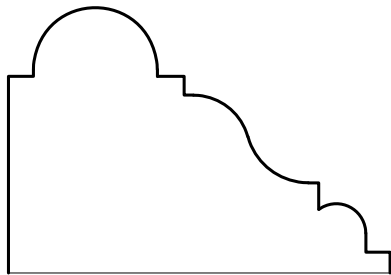
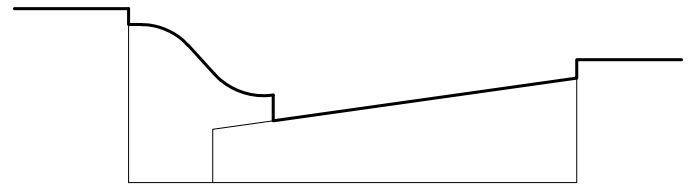
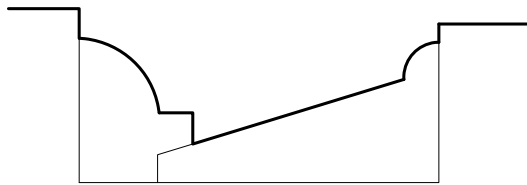
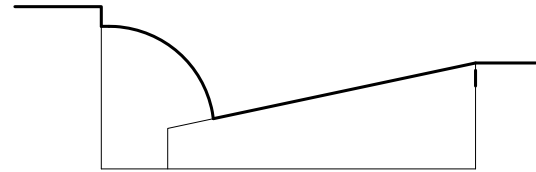
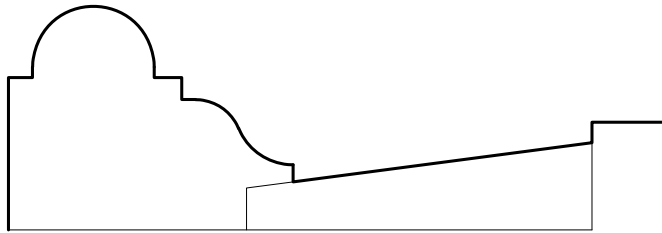
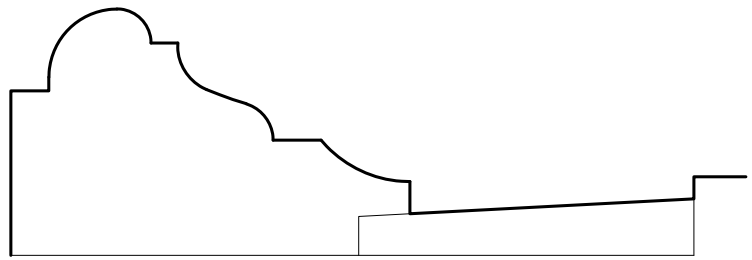
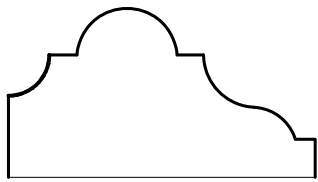
Inigo Jones, b. 1573, d.1652, was a renowned English architect and designer who was deeply influenced by the classical architecture of ancient Greece and Rome. Jones can be credited for his contributions to the development of the neoclassical style in Britain and for drawing English attention to the work of Andrea Palladio. His architectural designs established a new classical style in Britain, and have continued to influence architects and designers to this day. His work remains an important part of the architectural canon, and his mouldings are still studied and admired for their beauty and elegance.

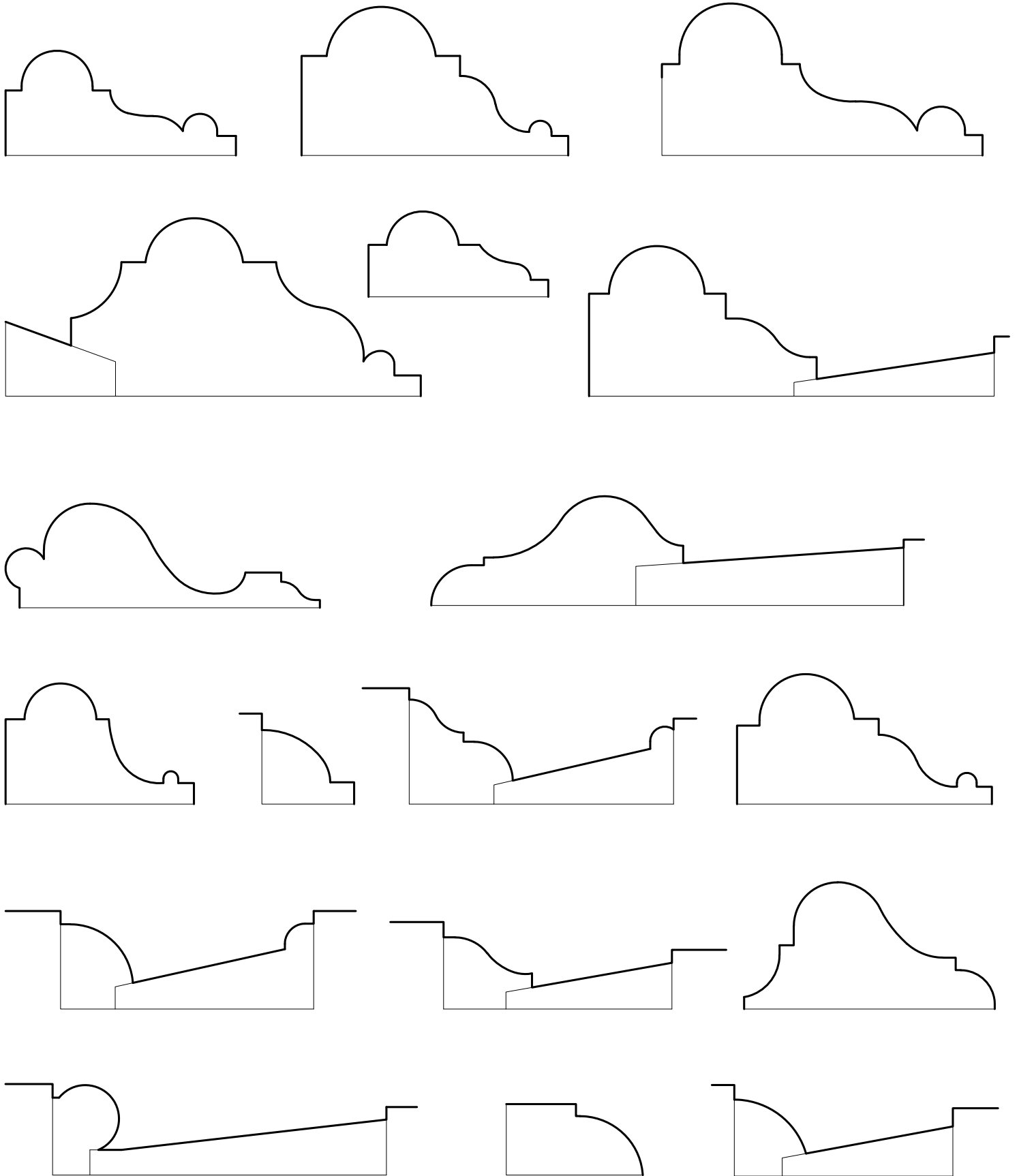
Architects who followed Jones such as Sir Christopher Wren, b.1632, d.1723, William Chambers, b.1732, d. 1796, John Soane, b.1753, d.1837, John Nash, b.1752, d.1835 and Alexander Thompson b.1817, d.1875 each developed neoclassicism in Great Britain, and consequently, the whole of the British Empire

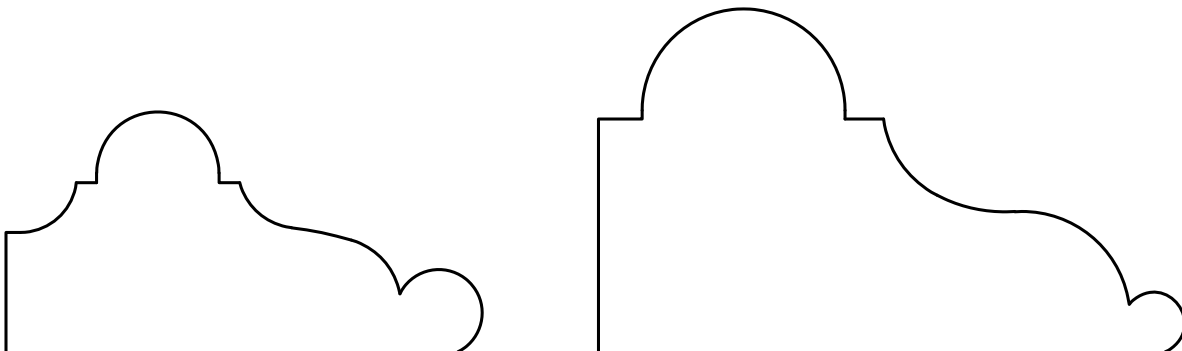
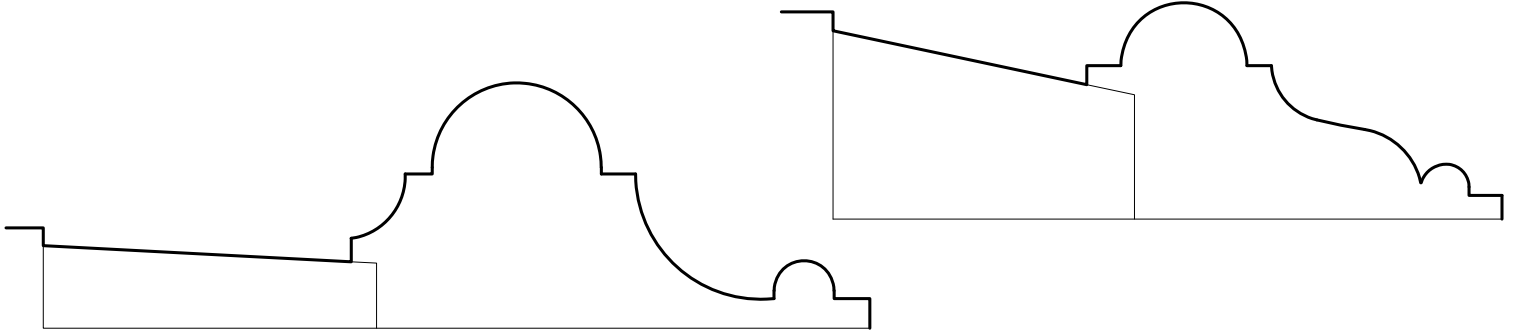
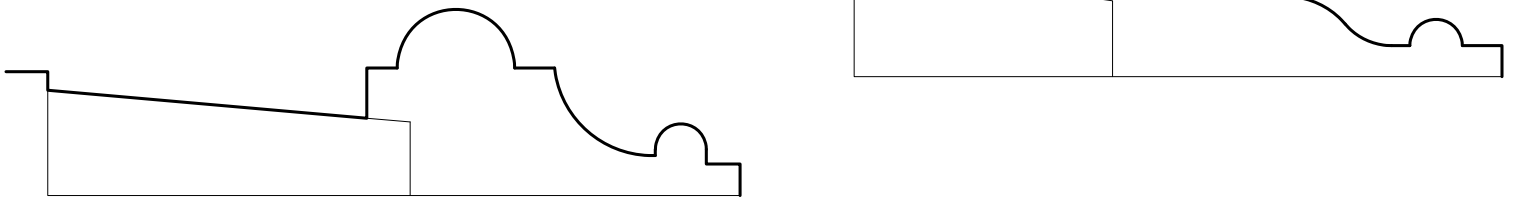
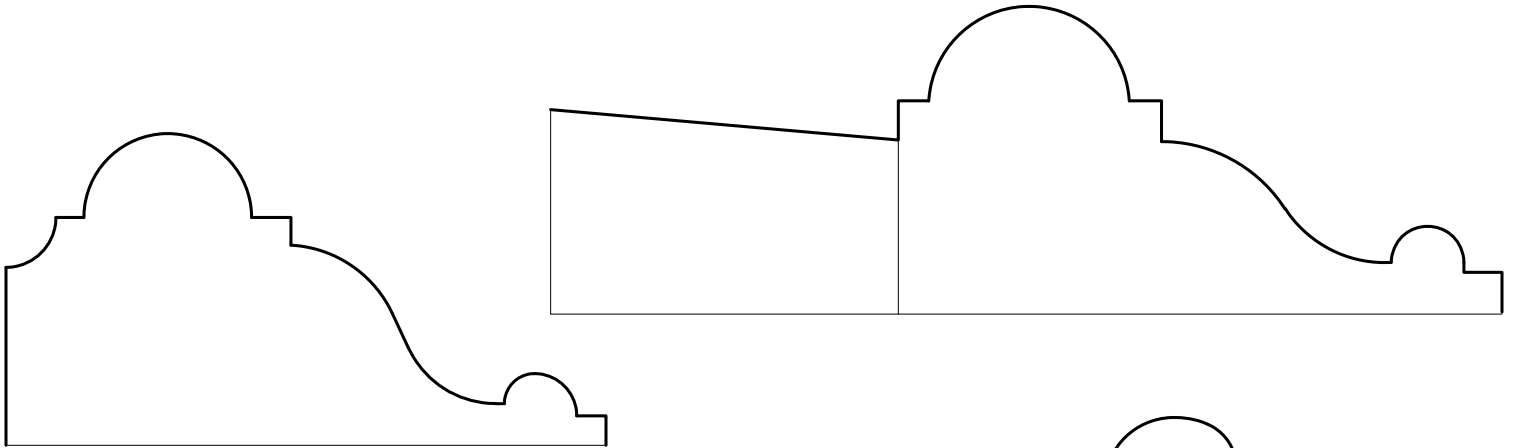
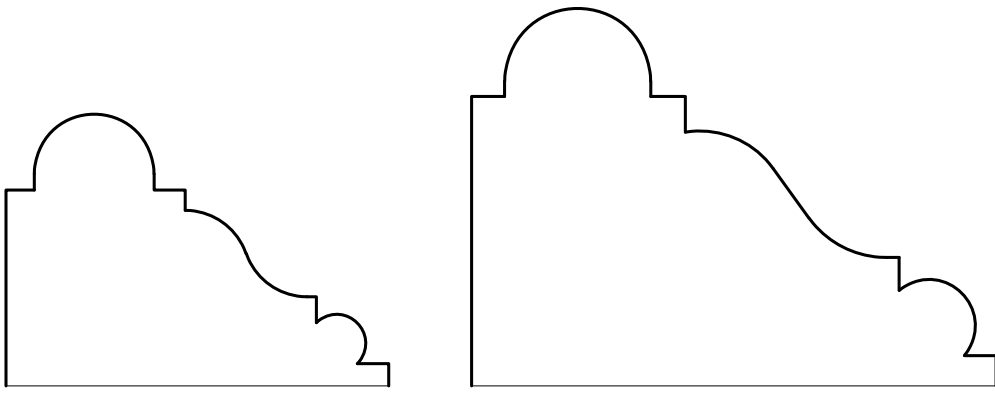


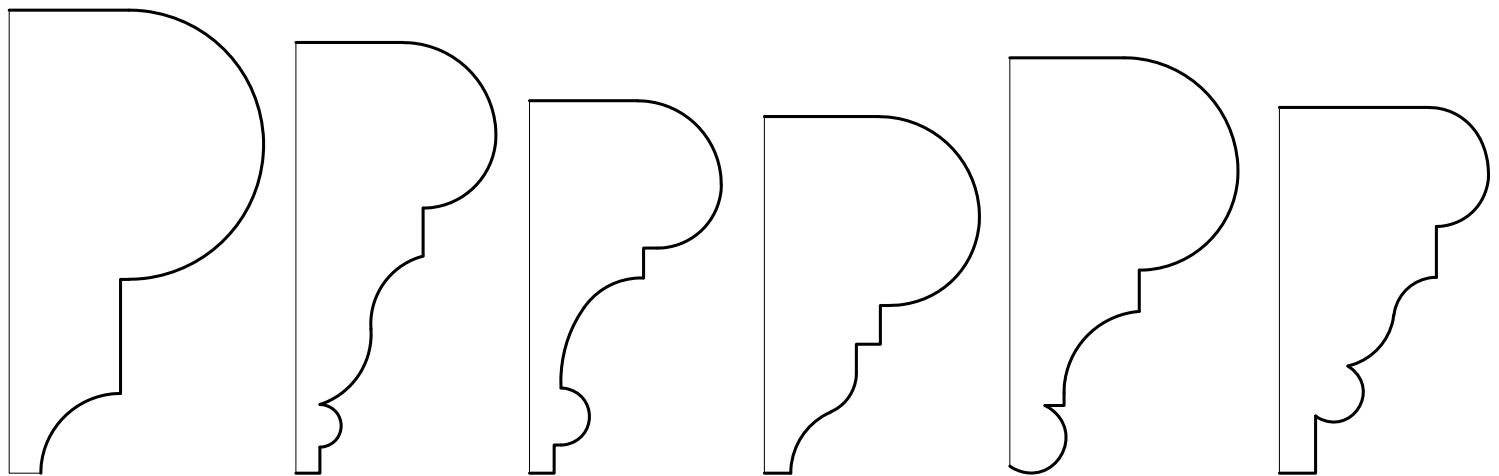
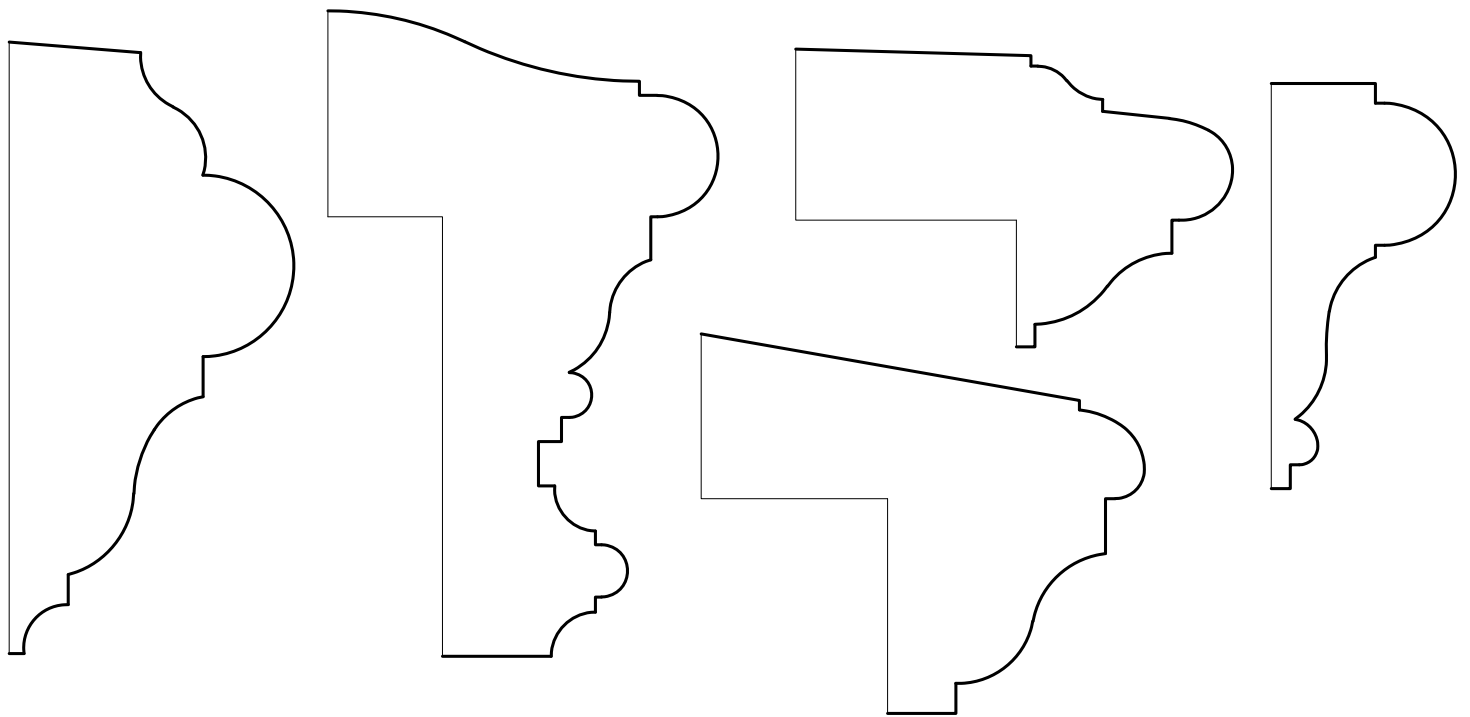
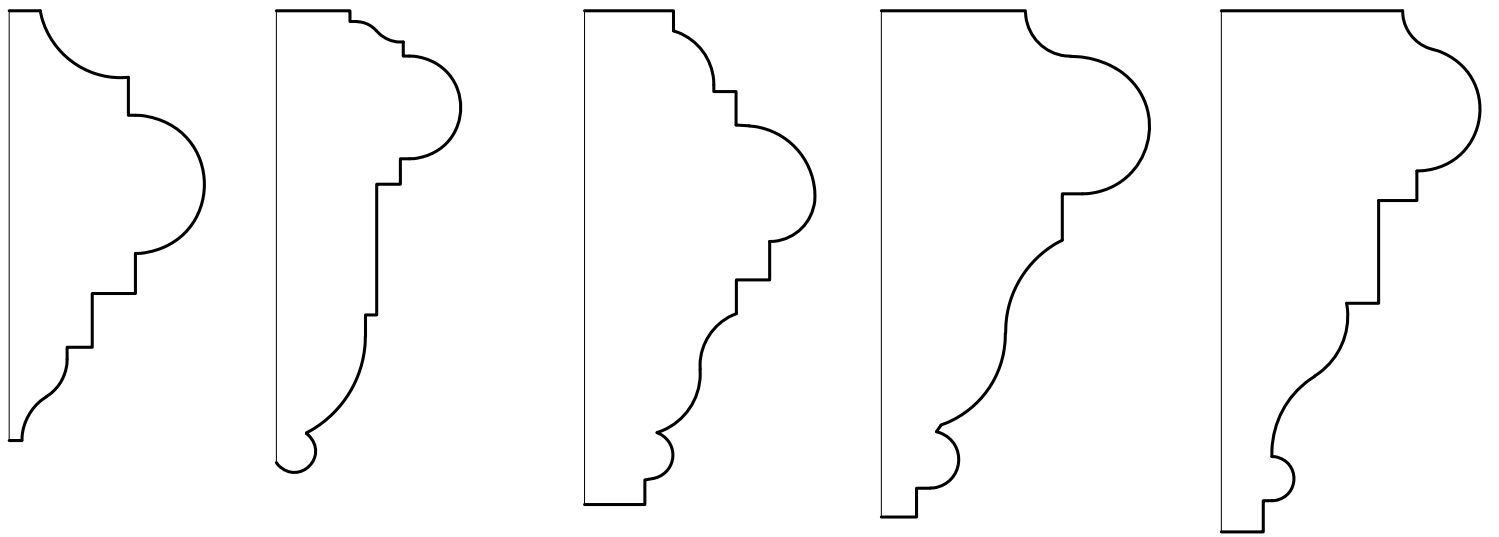


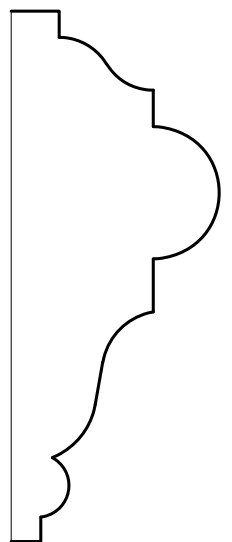
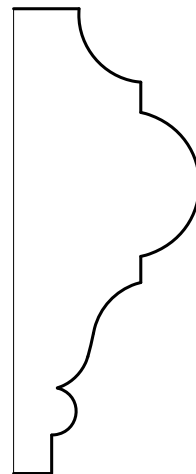
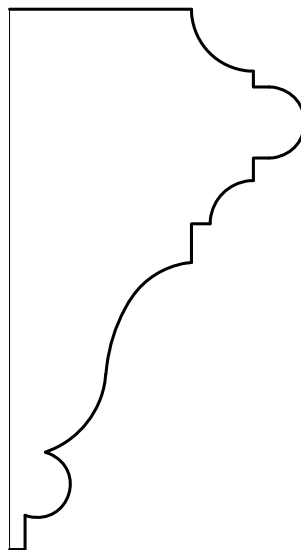
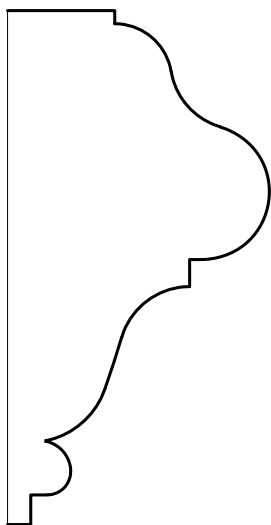
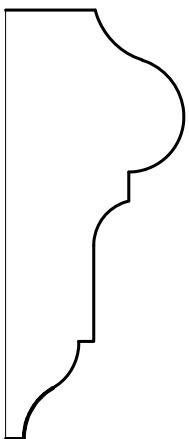
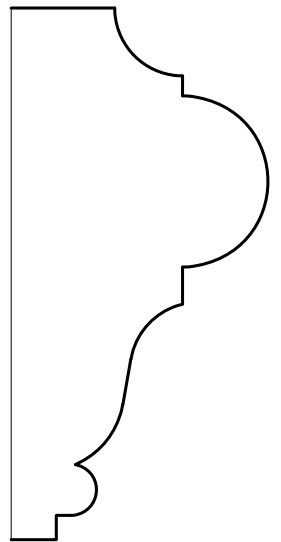
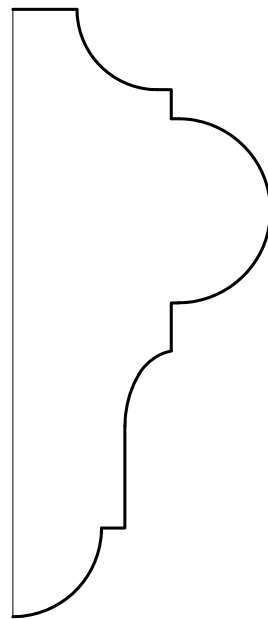
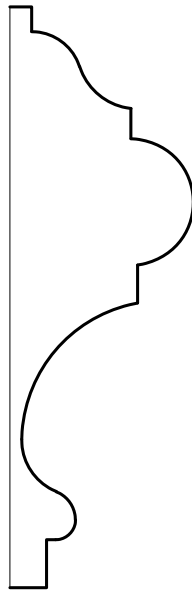
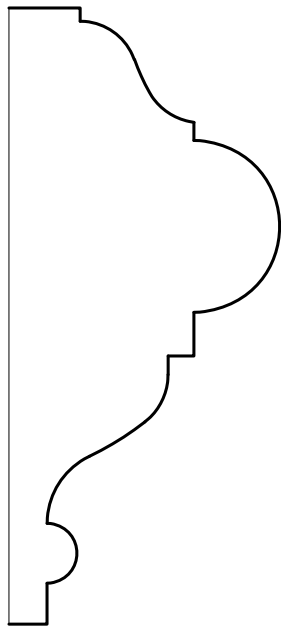
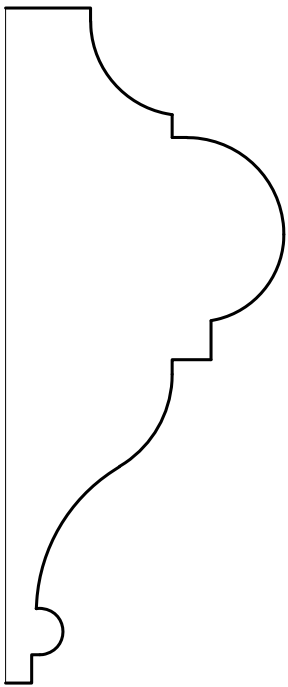
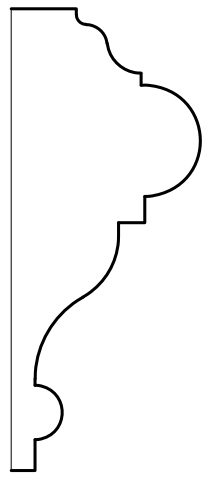
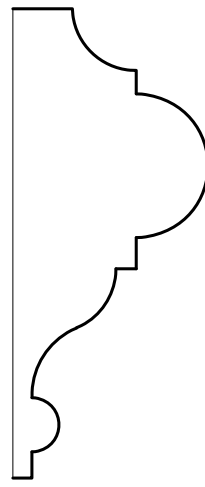
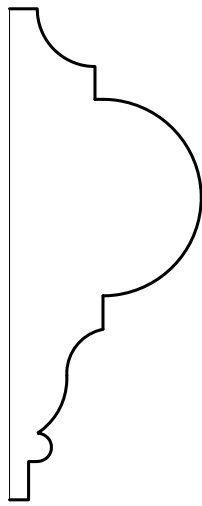
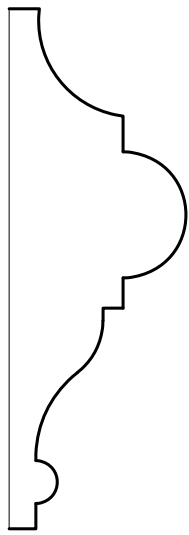
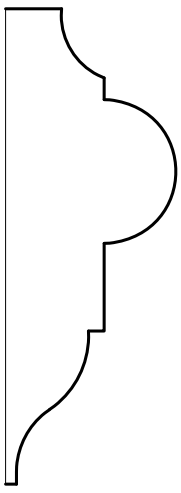


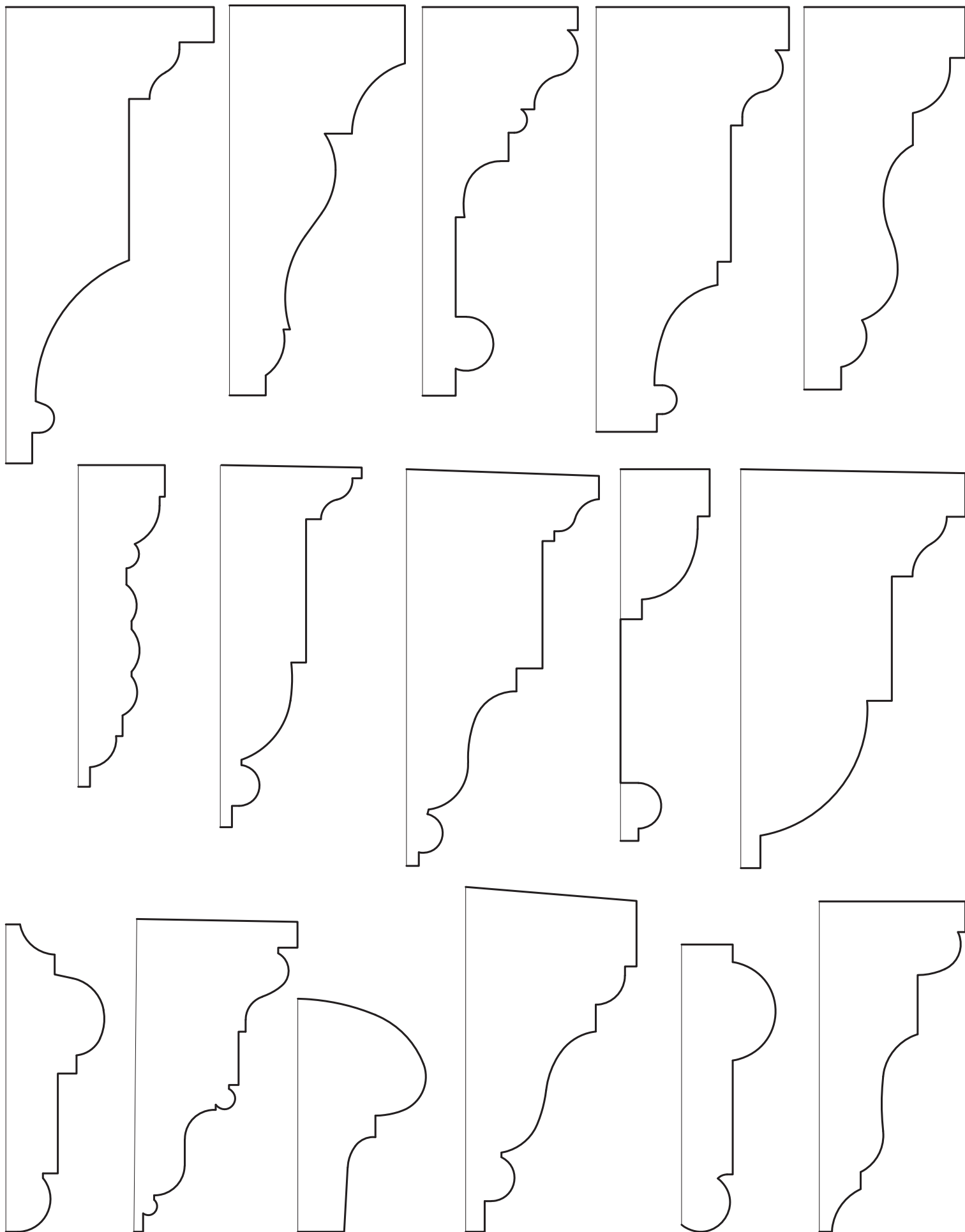


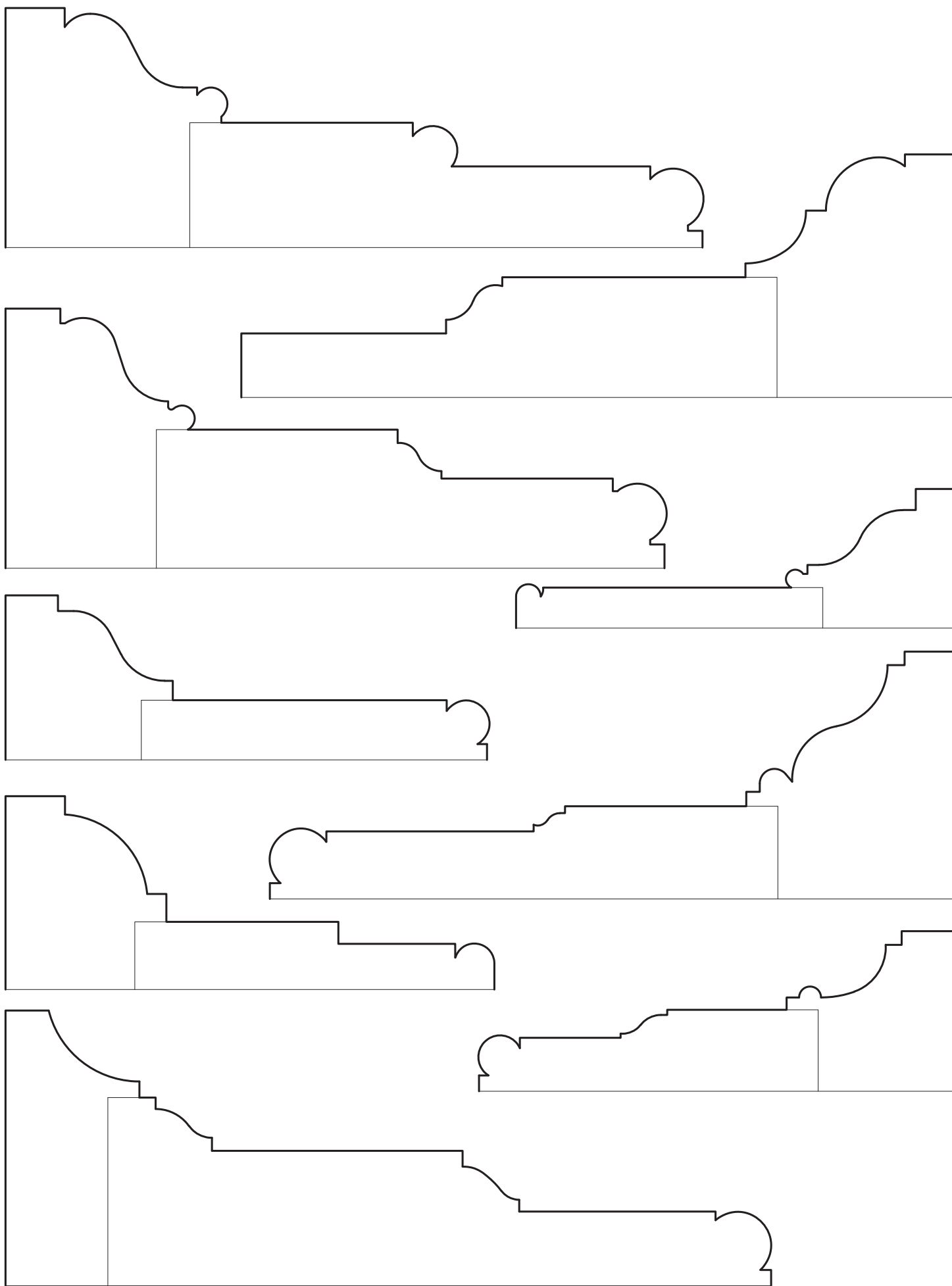


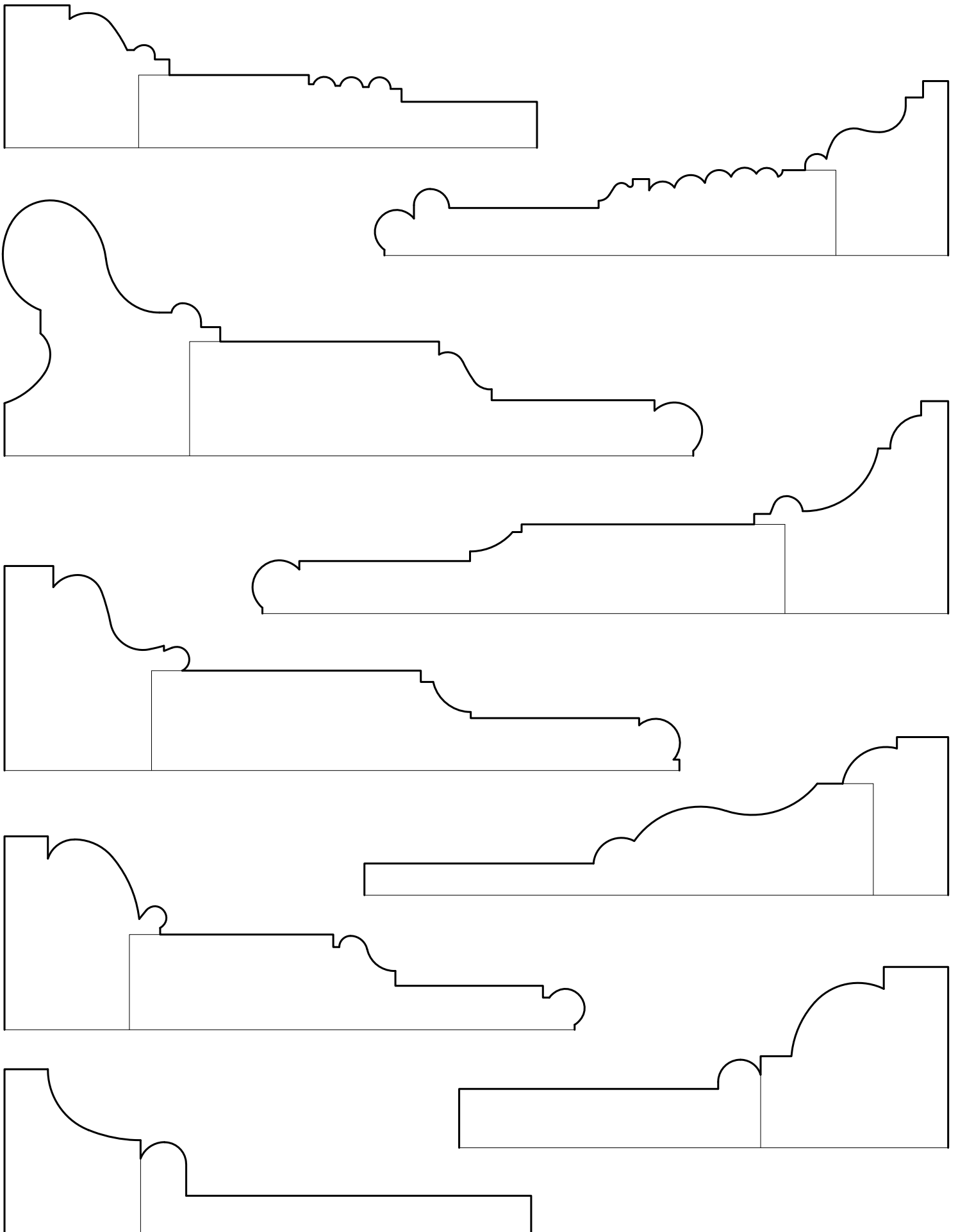


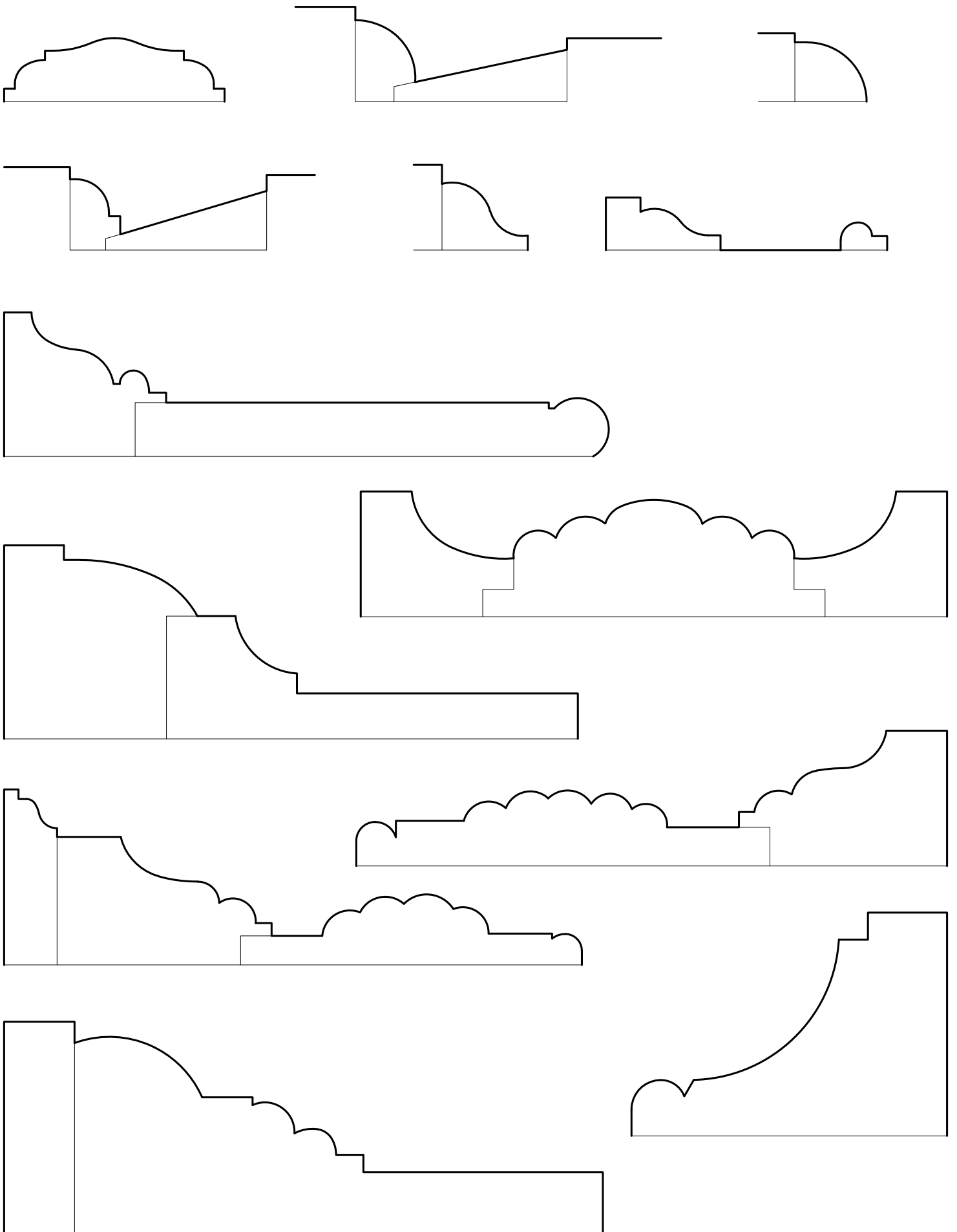


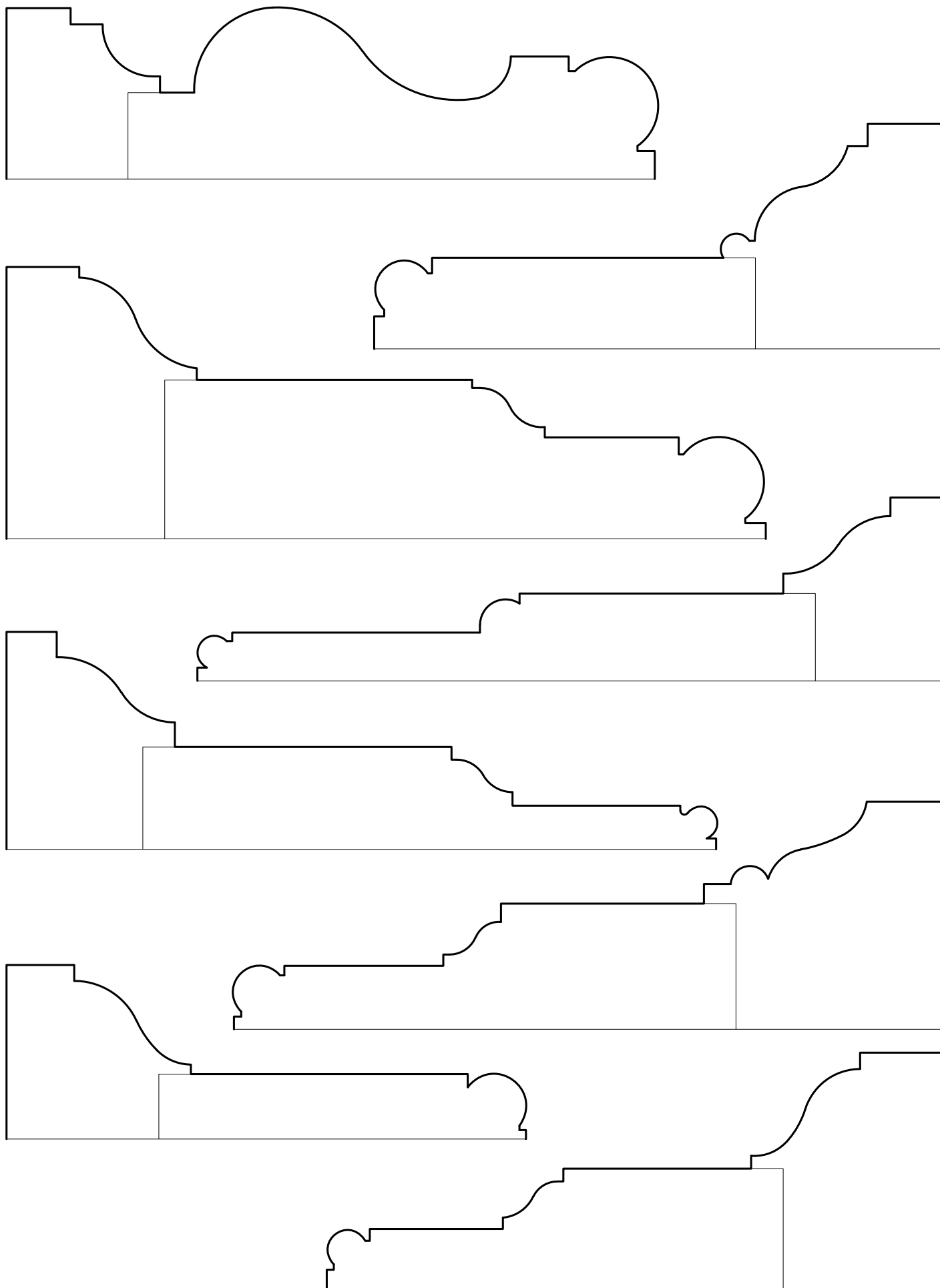


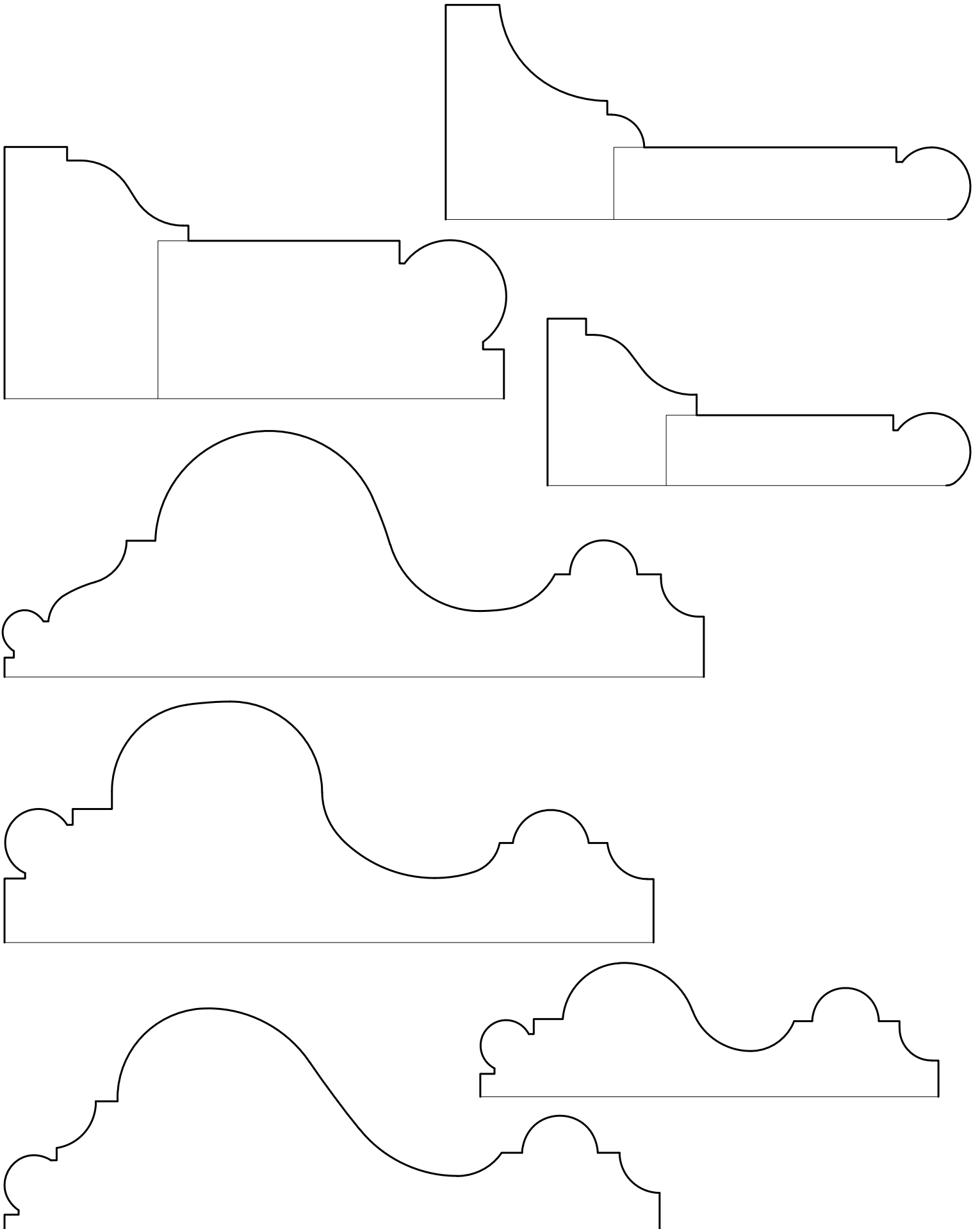


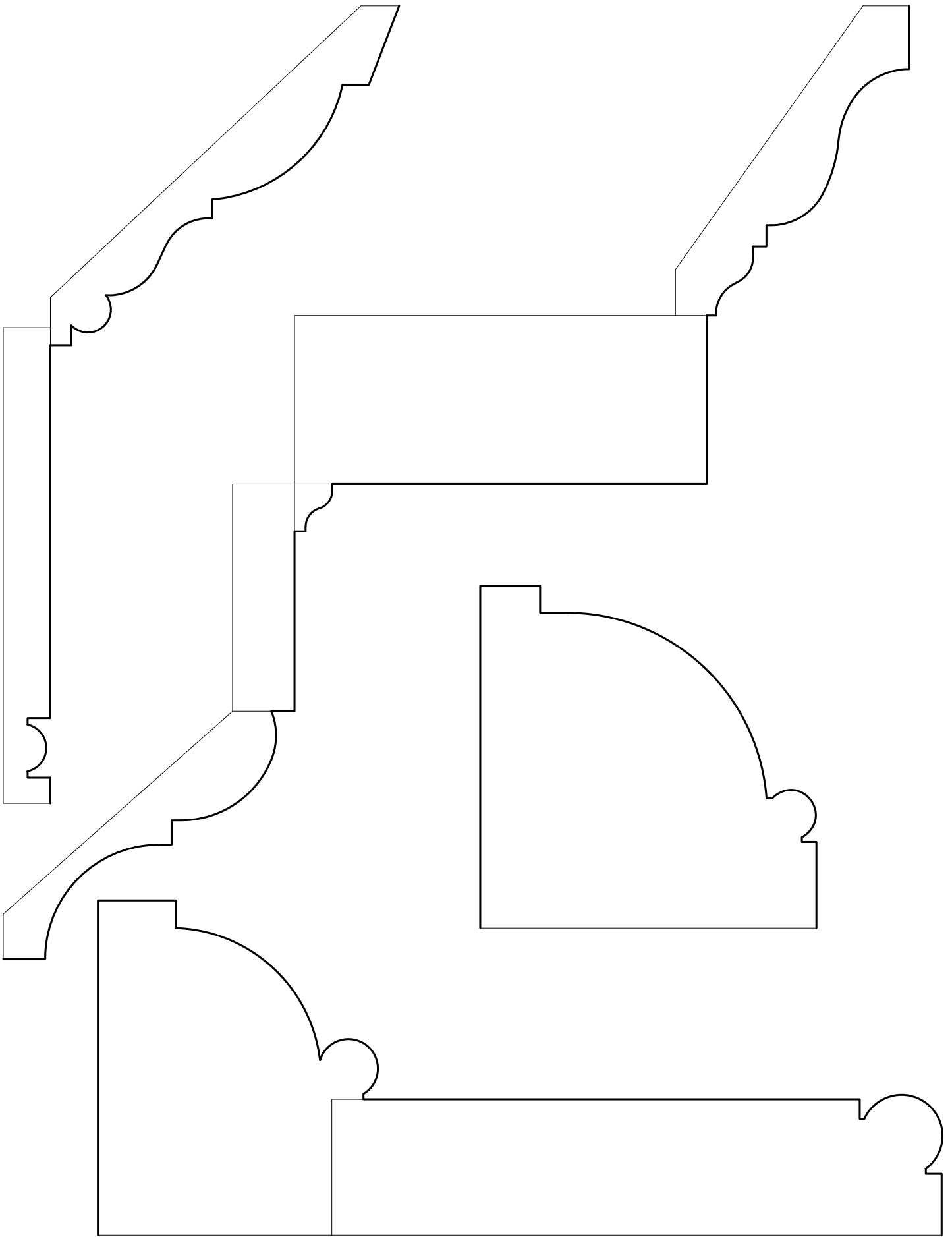


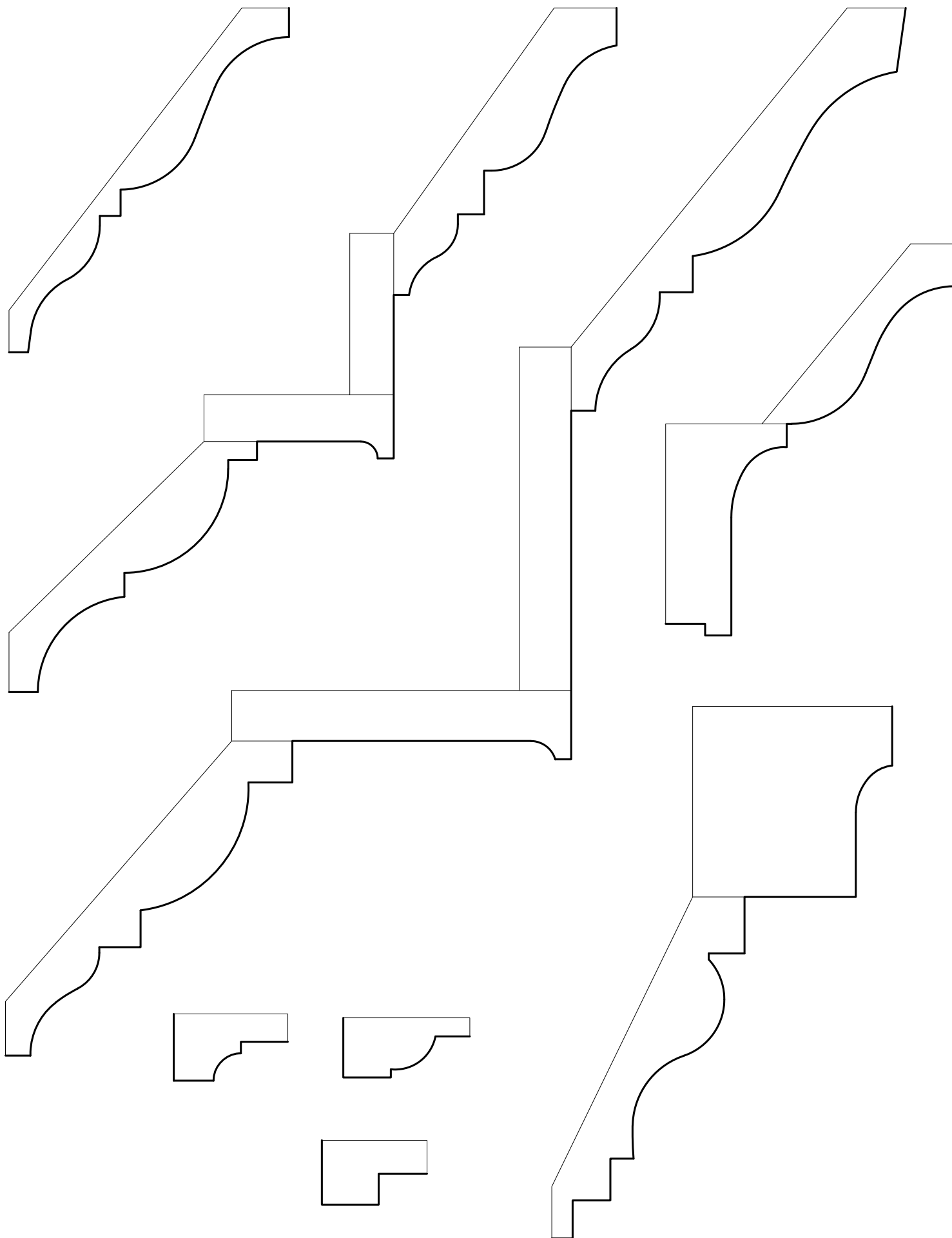


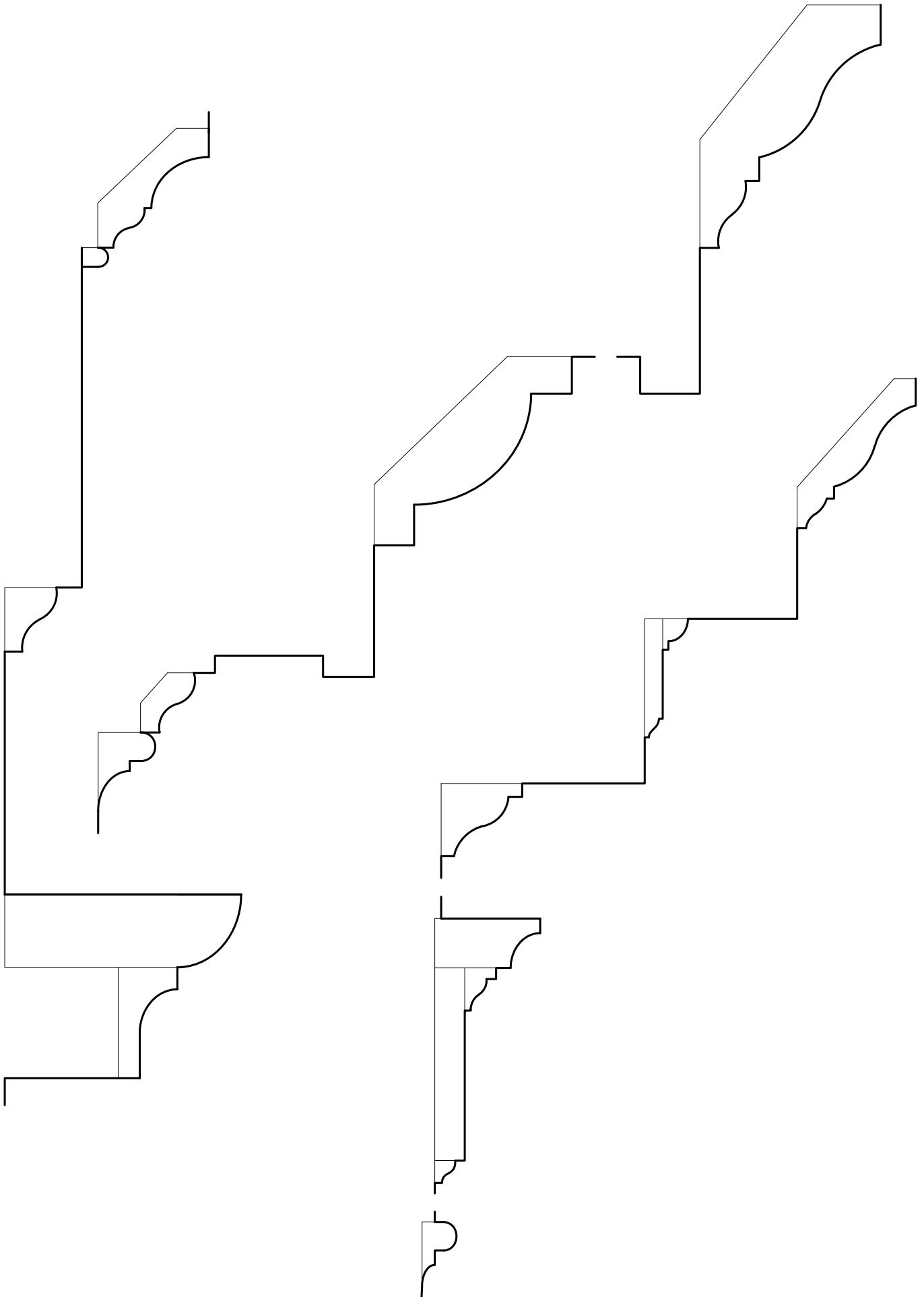


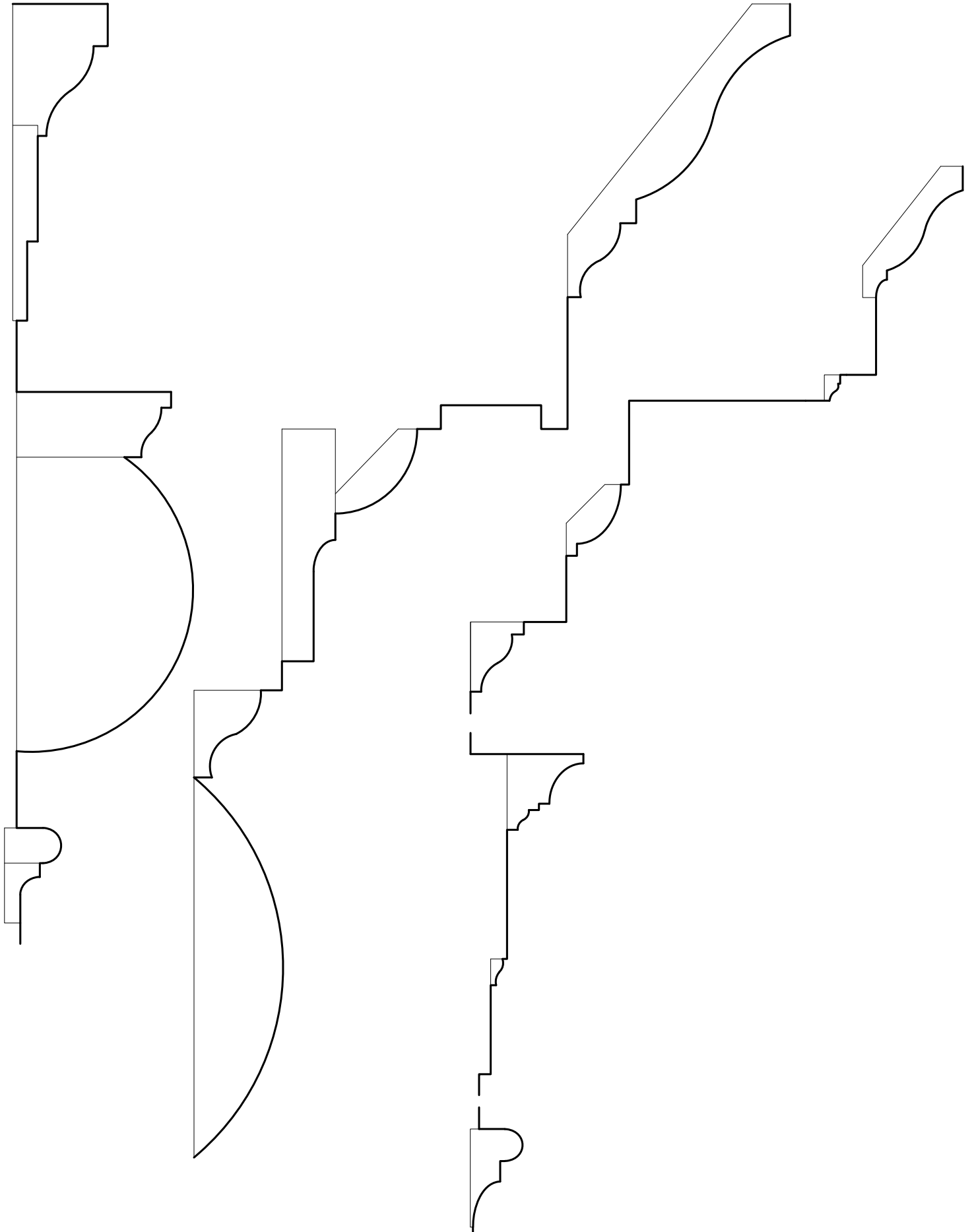


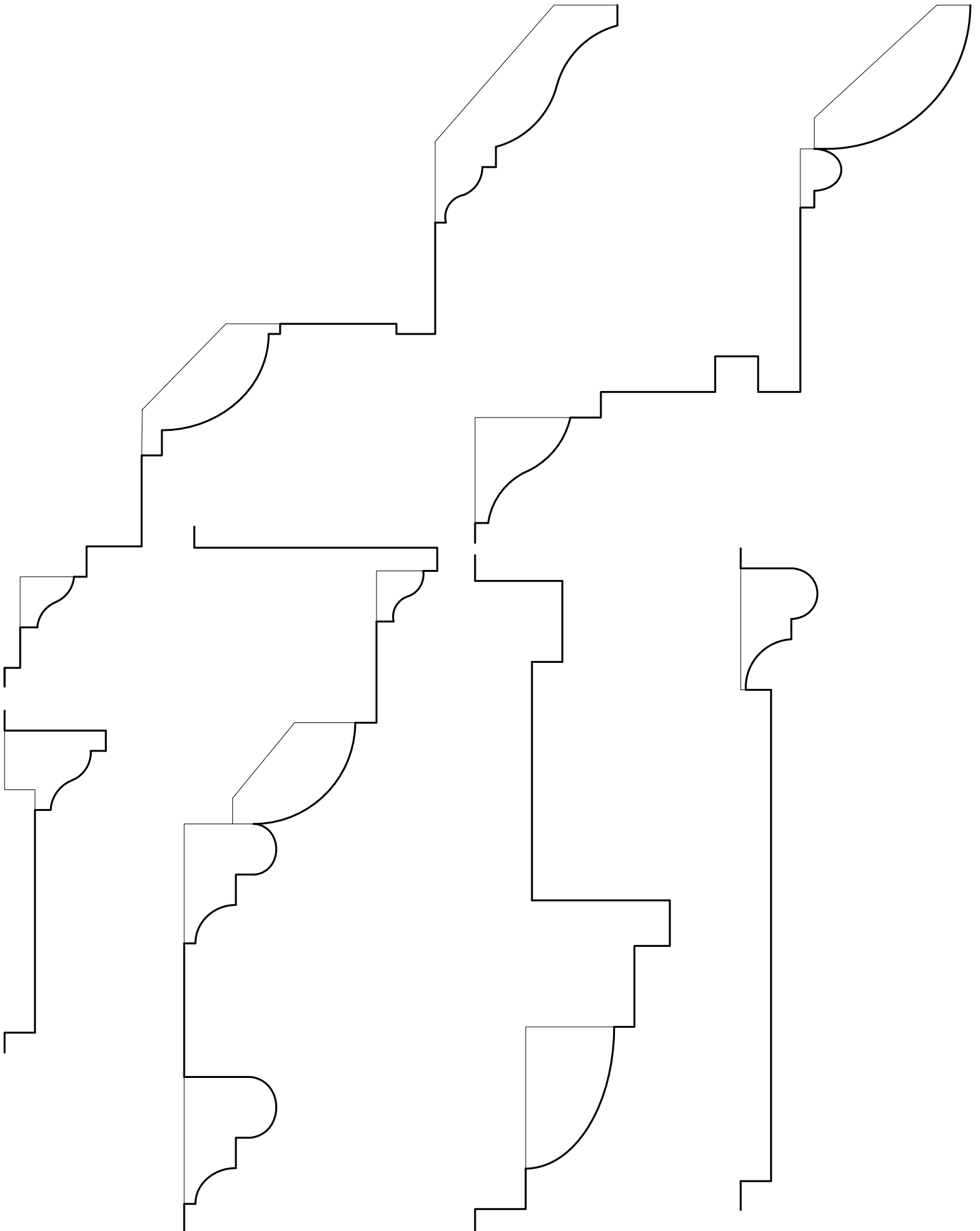


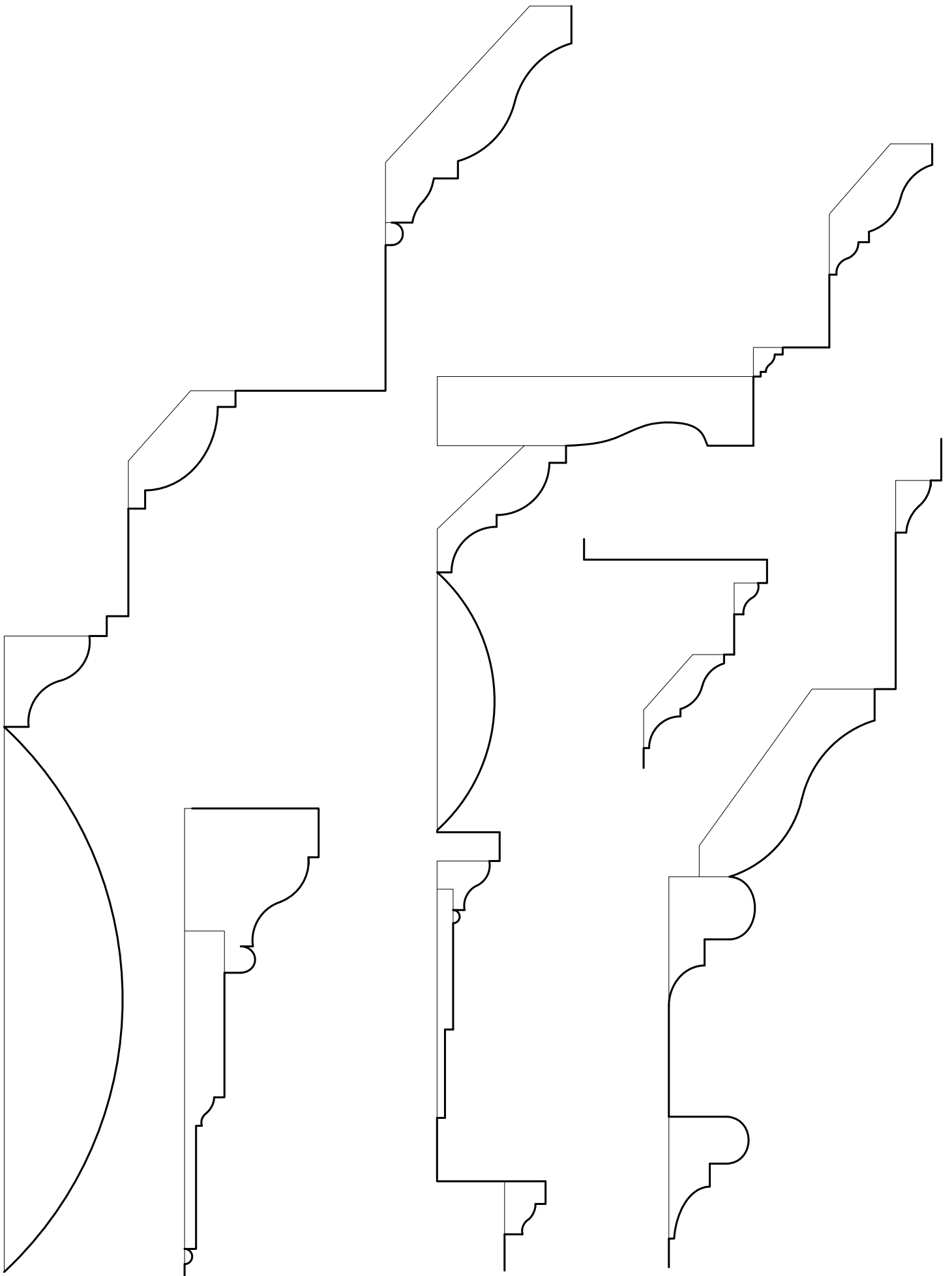


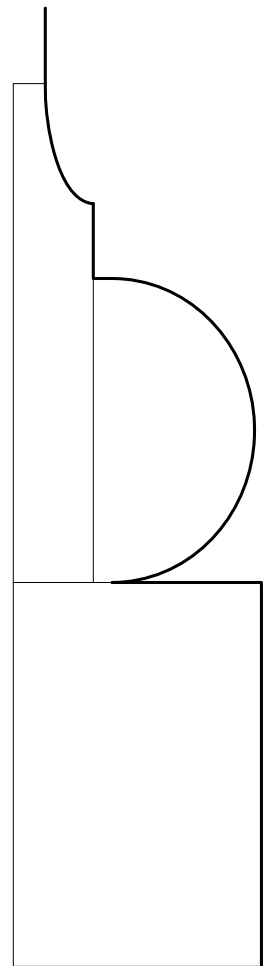
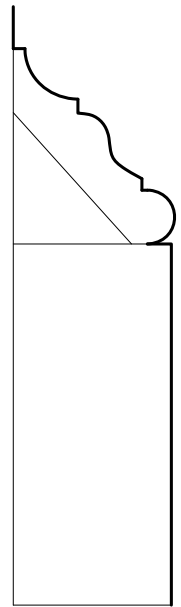
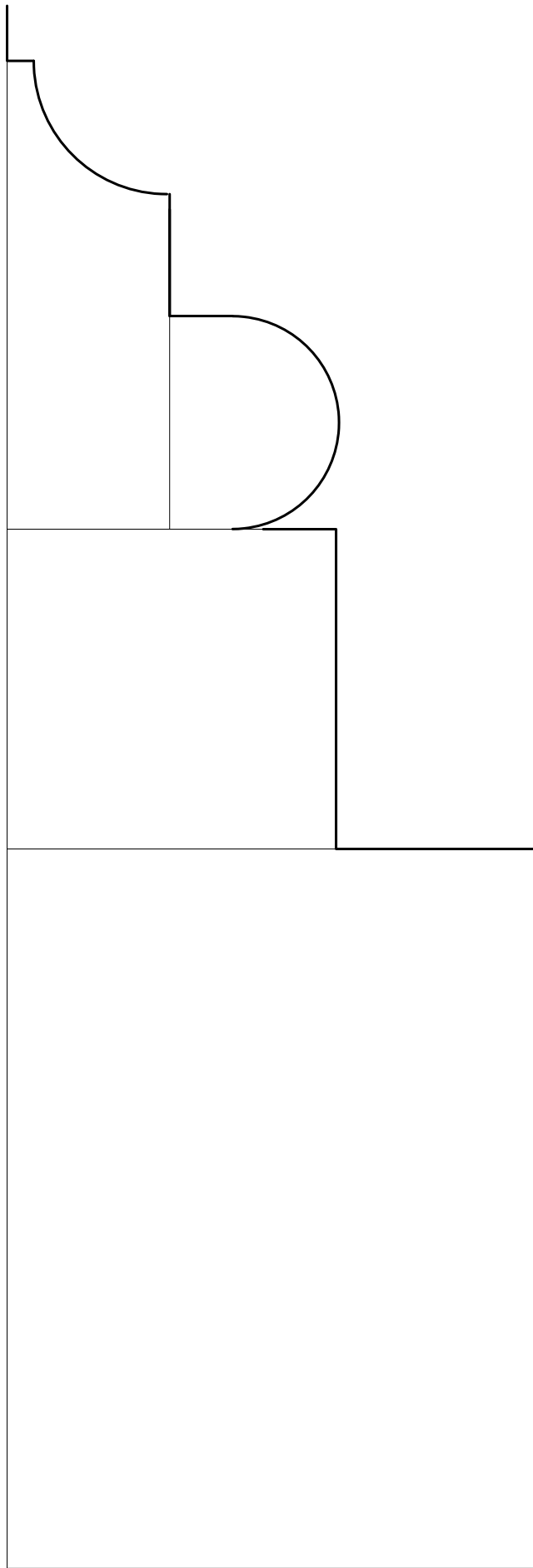
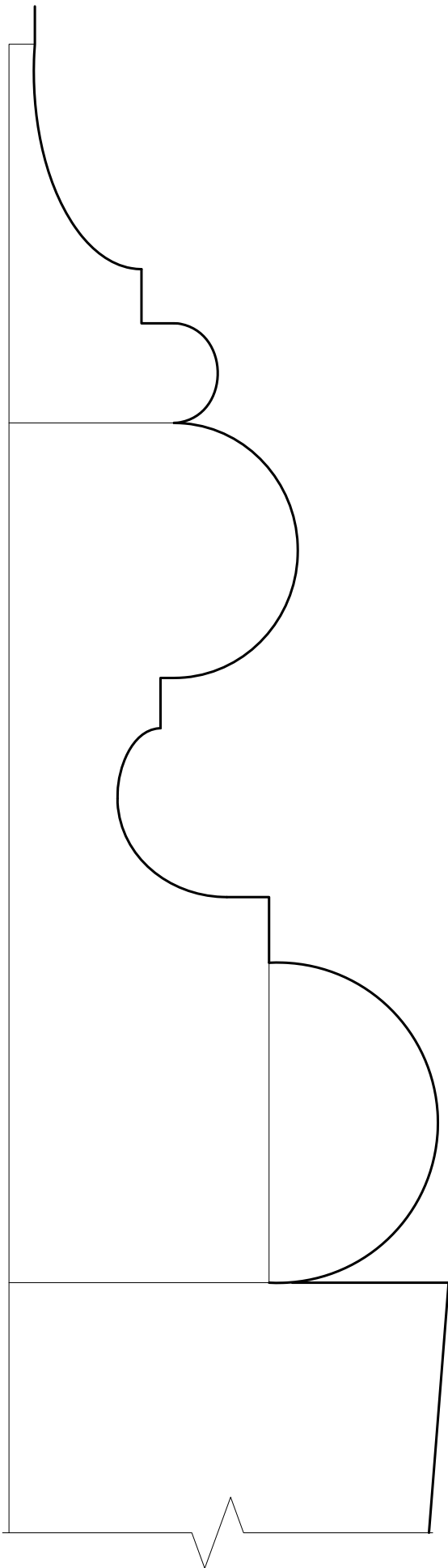


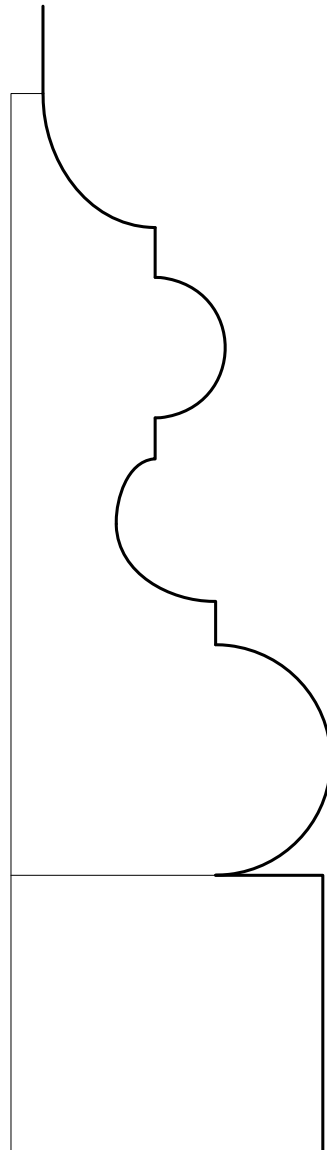
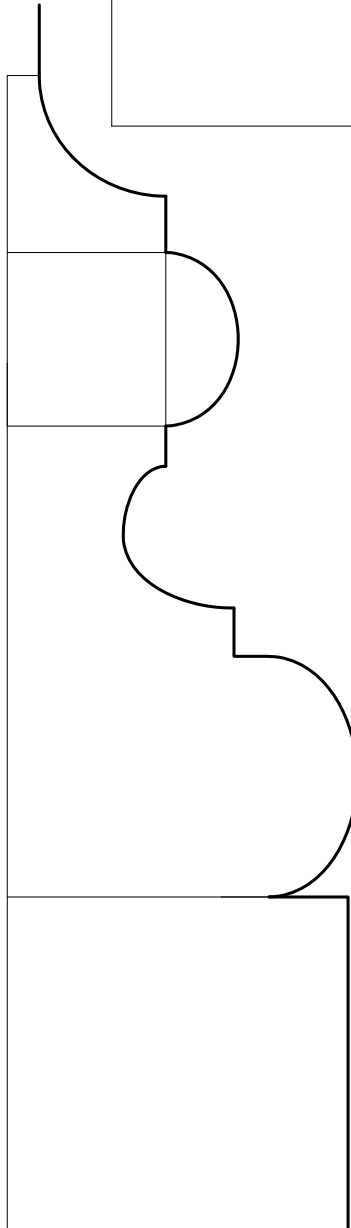
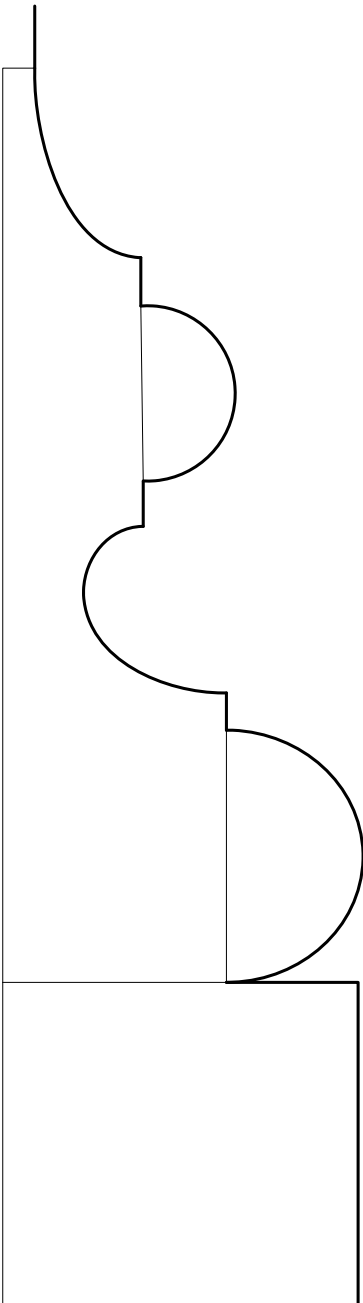
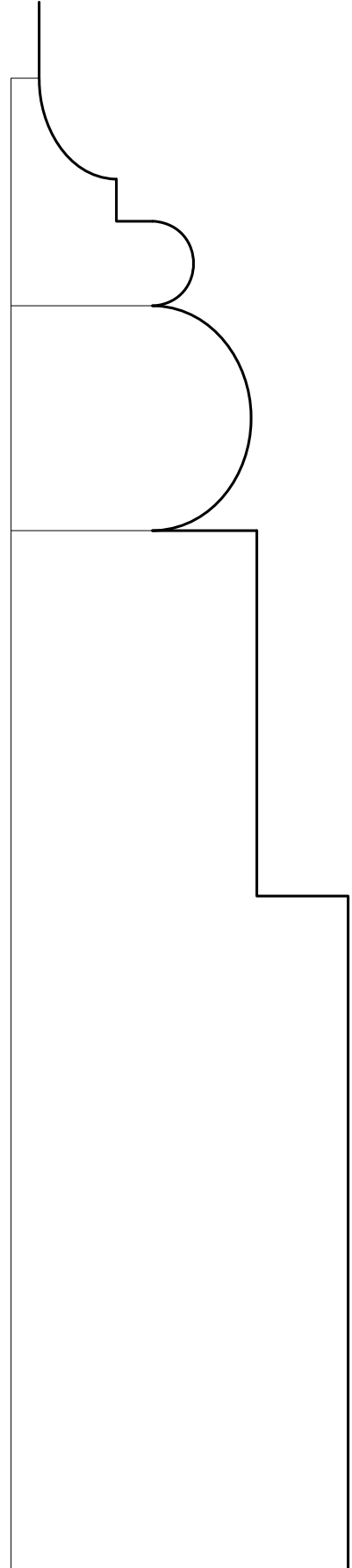
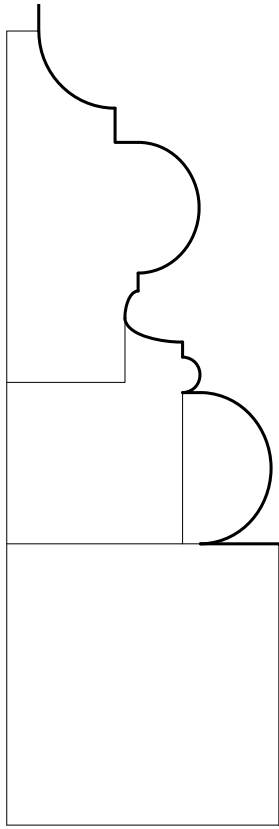
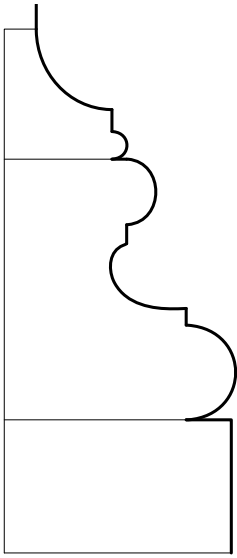










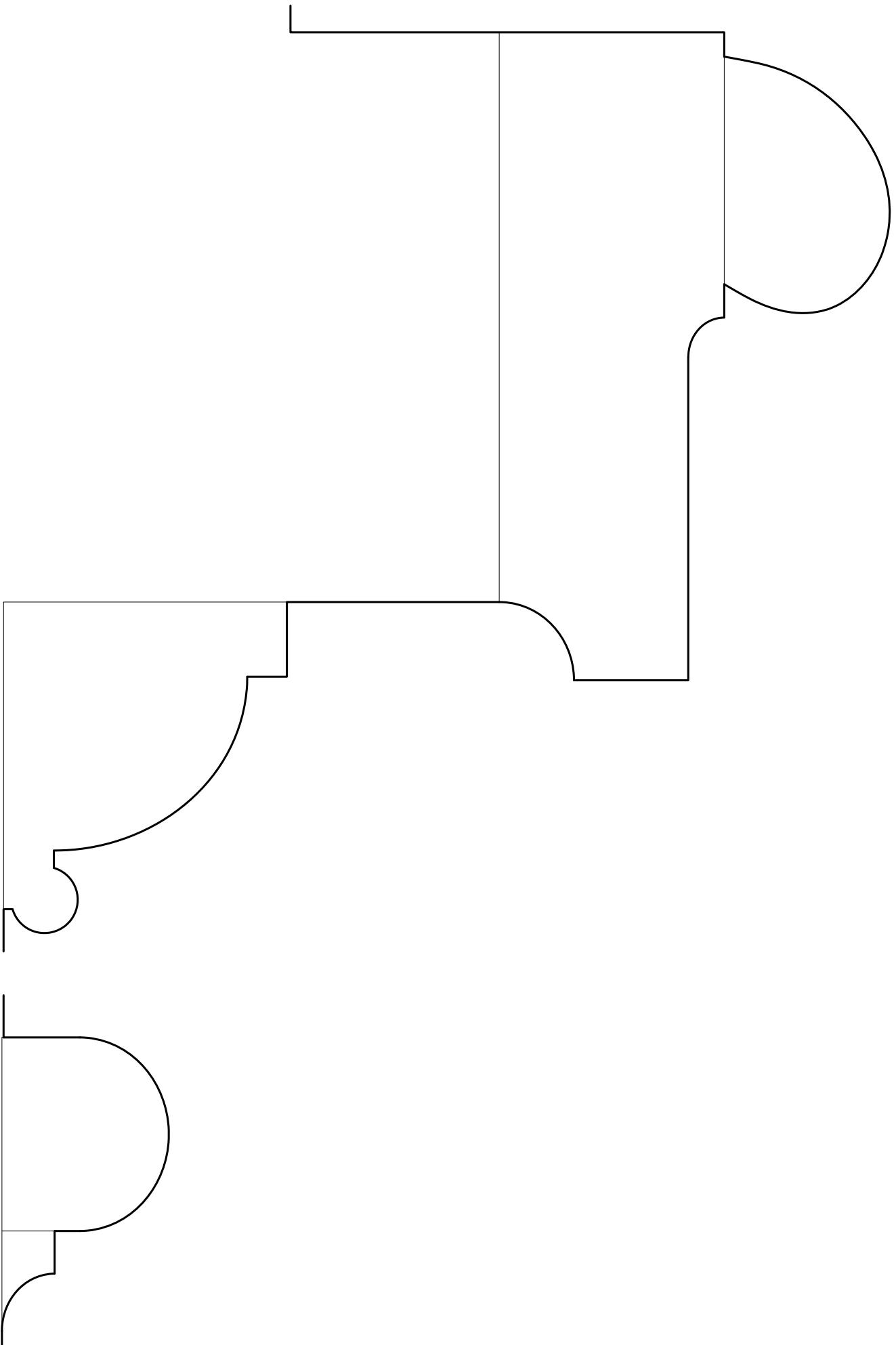


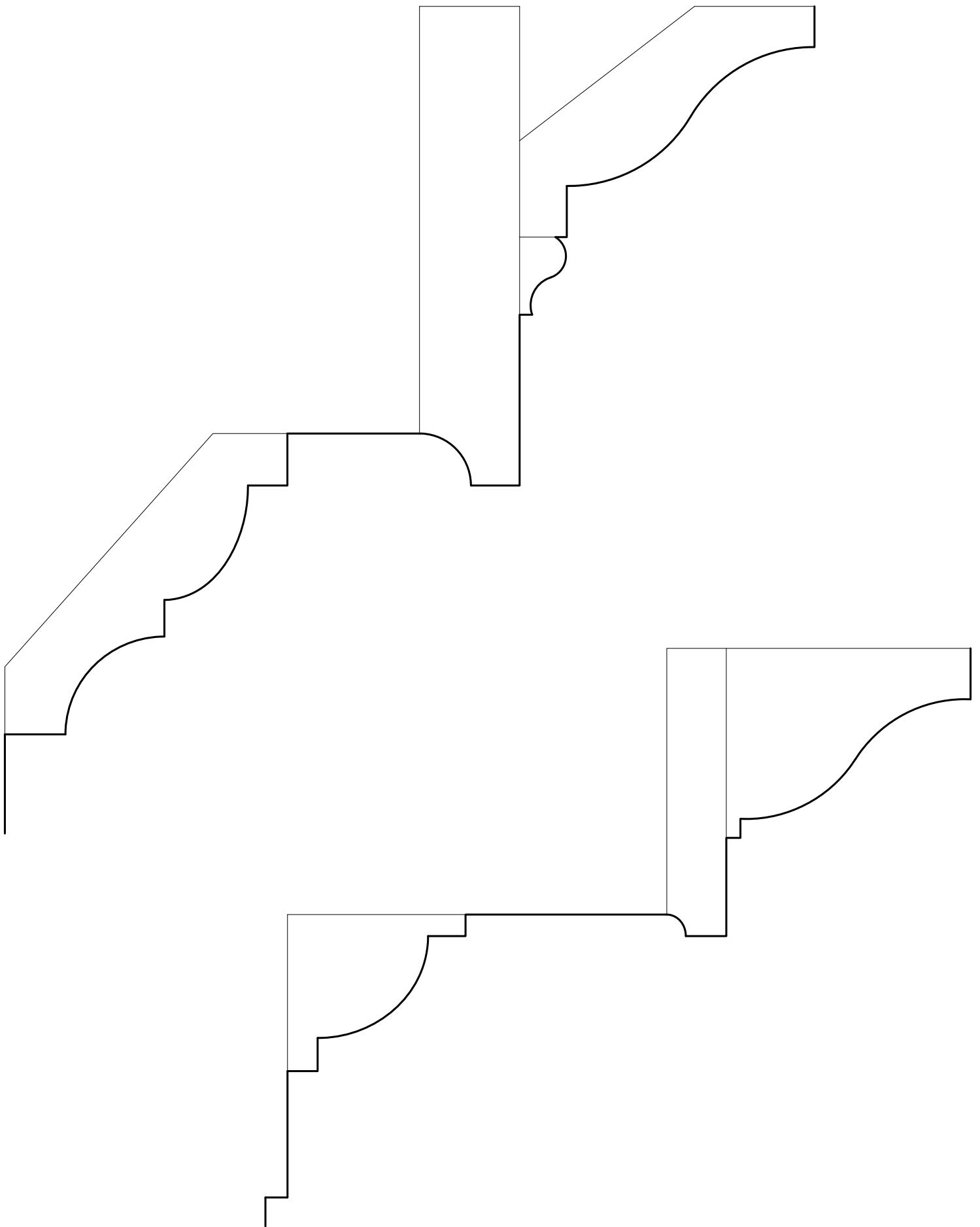
FRENCH PERIOD

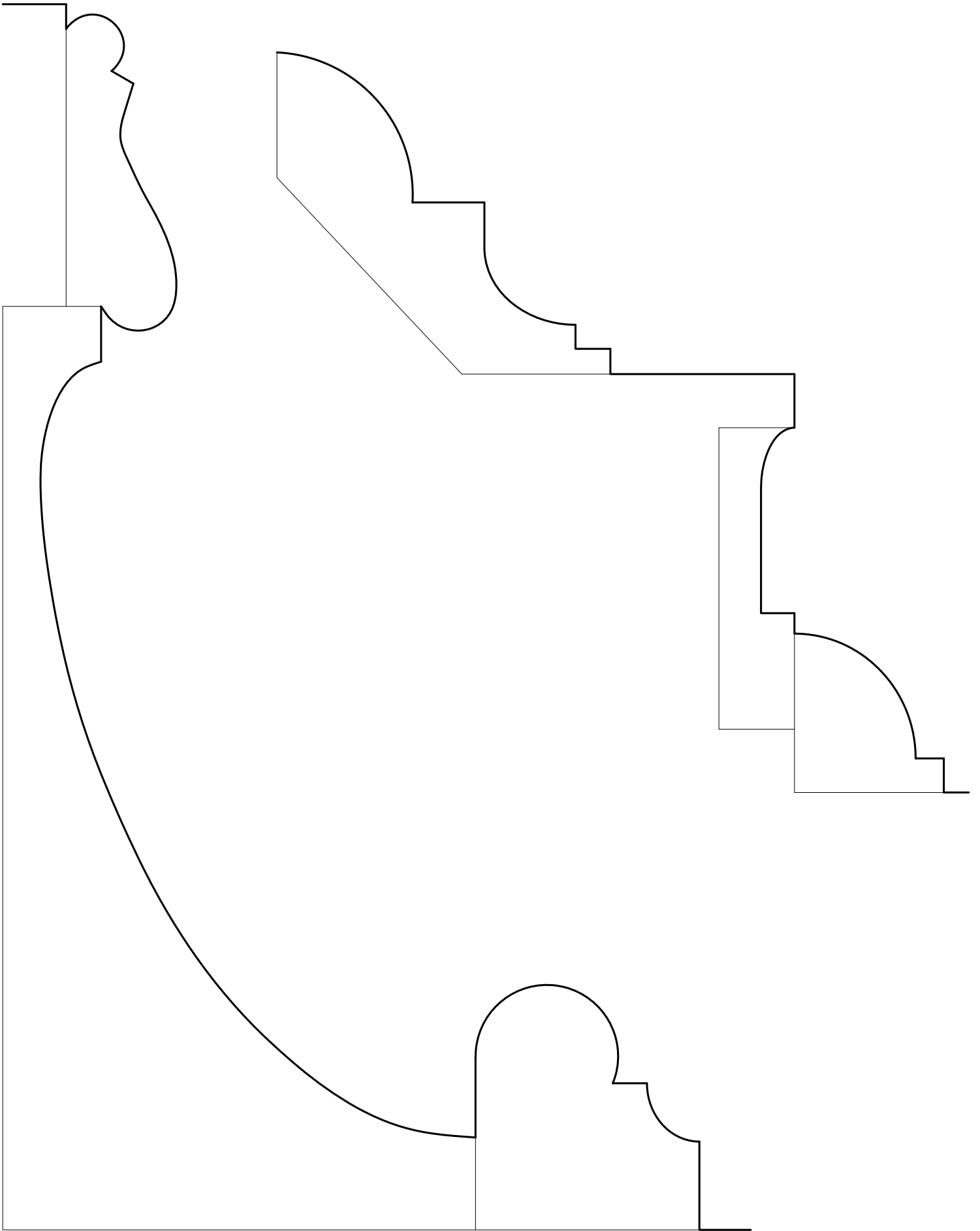
French style emerged in the middle of the fifteenth century as ideas from the Renaissance in art and architecture in Italy began to influence design on the continent of Europe. The architectural achievements of the Gothic cathedrals by earlier generations combined with the centralization of power and French court life resulted in the patronage of the arts, including architecture, on a scale unknown before. French design was not confined to quoting from the classical but included a more complete and wholistic vision of complete design. French mastery of stone carving, boiserie (woodwork), furniture (ebenisterie), etc., and the focus given to whole works, distinguished French design.

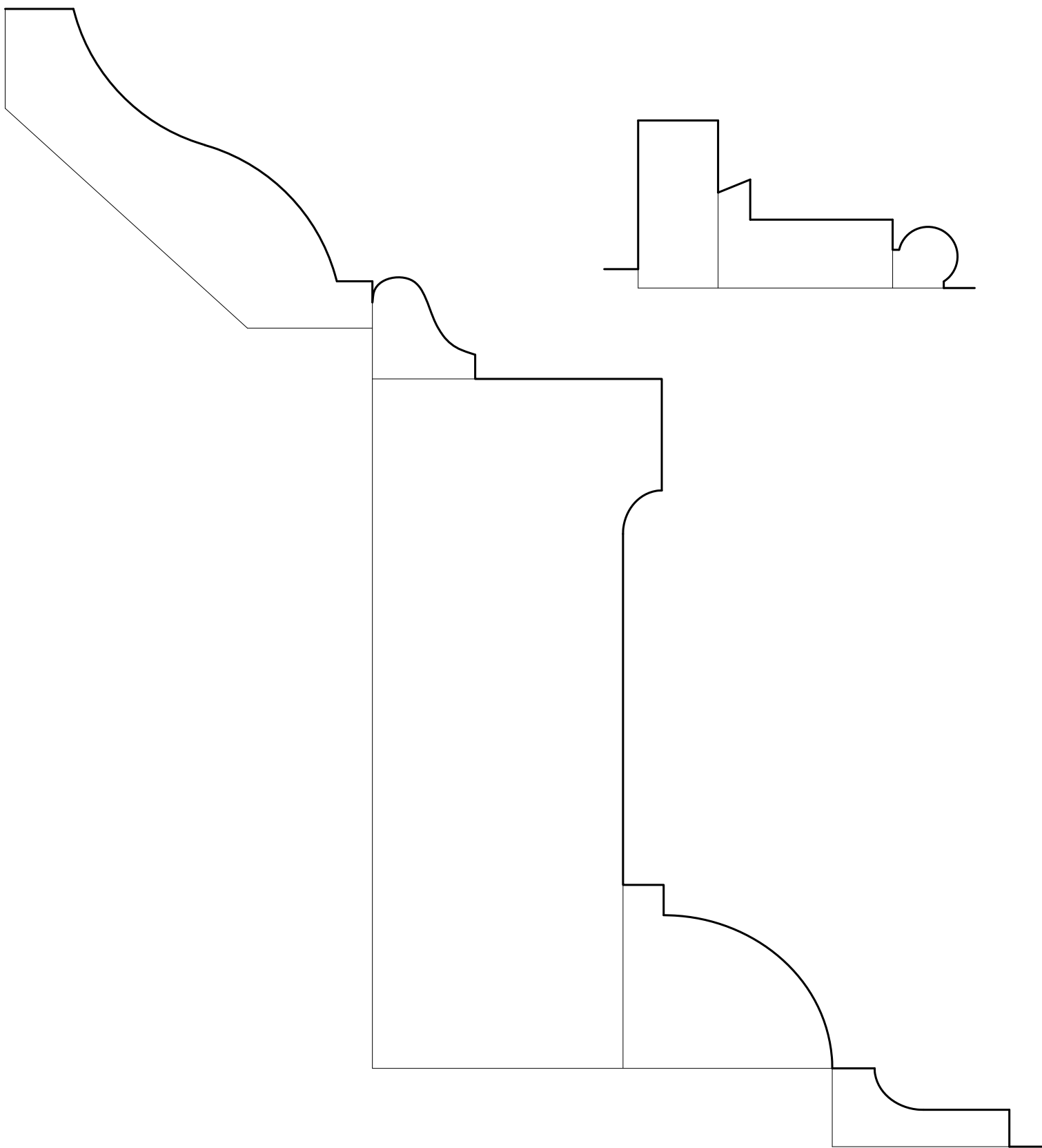
The following pages include drawings of stone masonry and woodwork from French Buildings that capture the character of the ornate and lavish designs, the opulence and grandeur of French interiors, inspired, but not bound by classical precedents. French moldings frequently include layering and back-cut profiles that create deep shadows and floating surfaces.

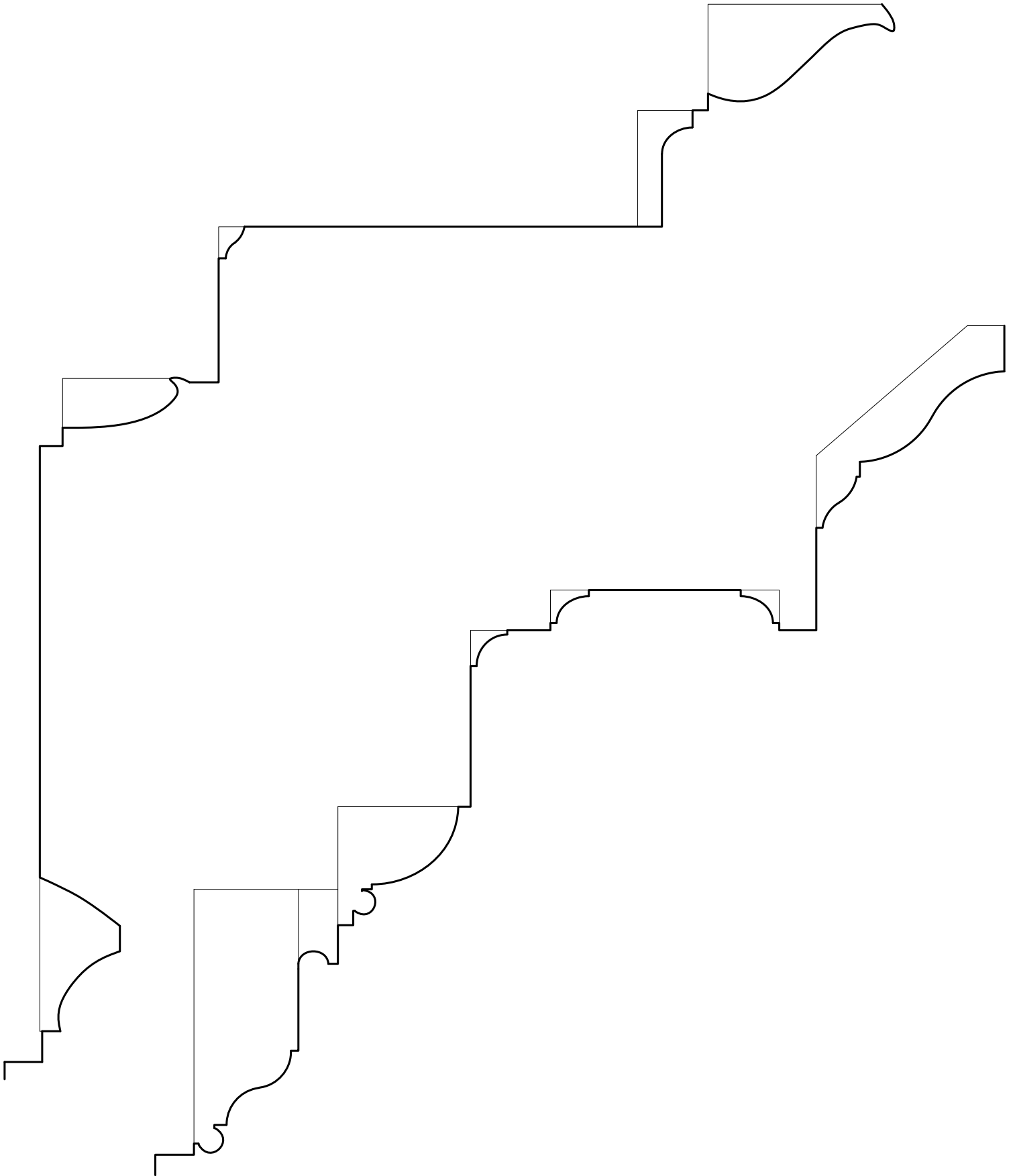
The French period mouldings of the 18th century were created during a time of significant political and social change which saw the rise of new ideas about individualism, reason, and natural rights. The ornate designs of mouldings, and their emphasis on individual beauty and creativity, reflected this new era of intellectual and cultural change.

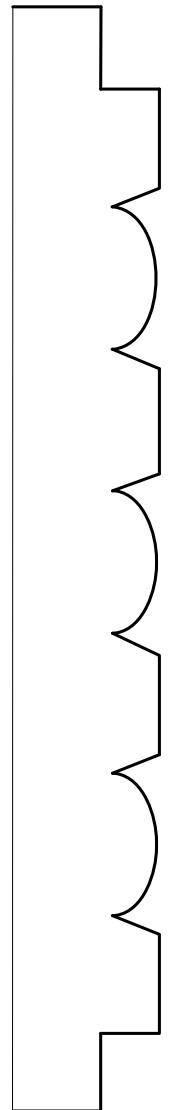
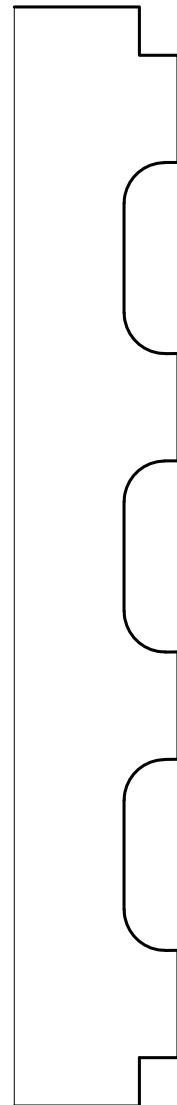
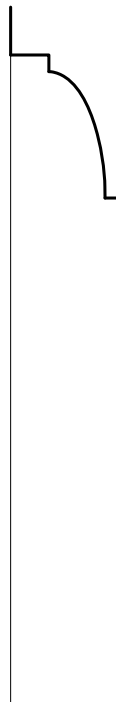
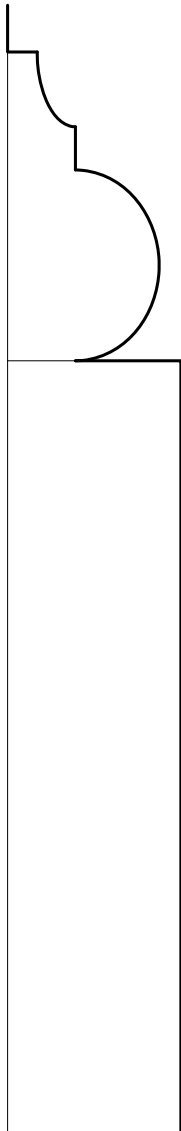
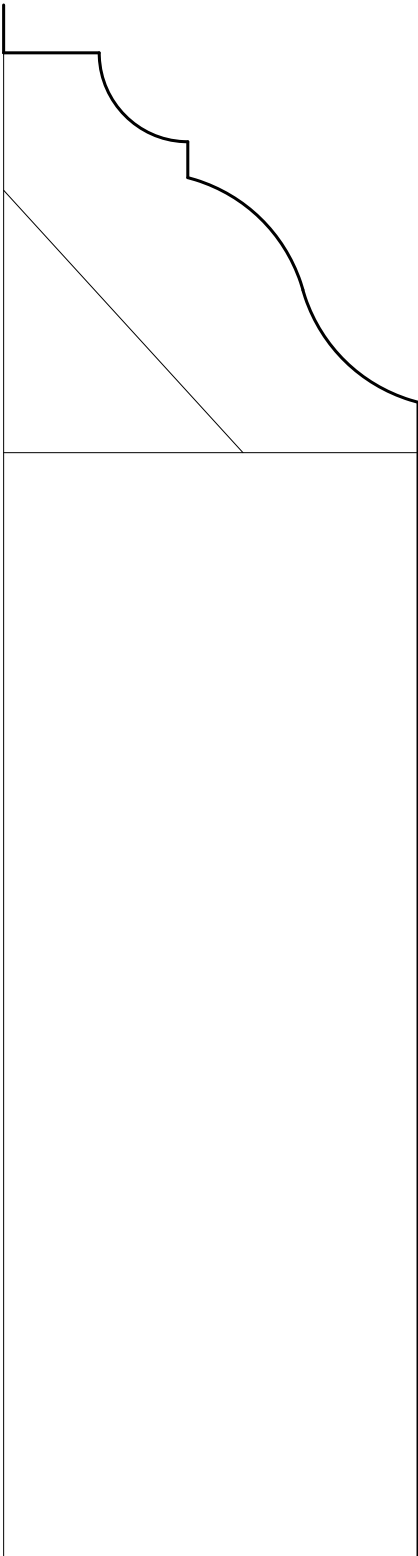
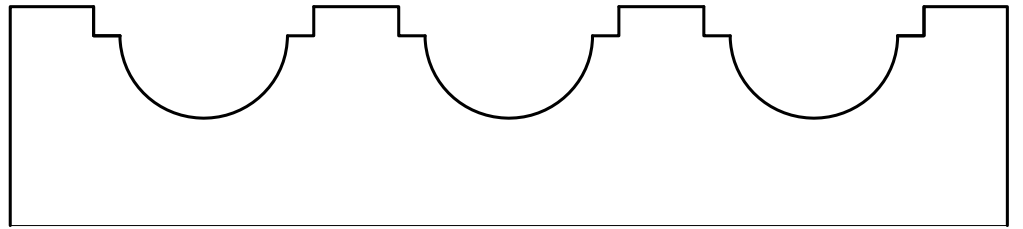
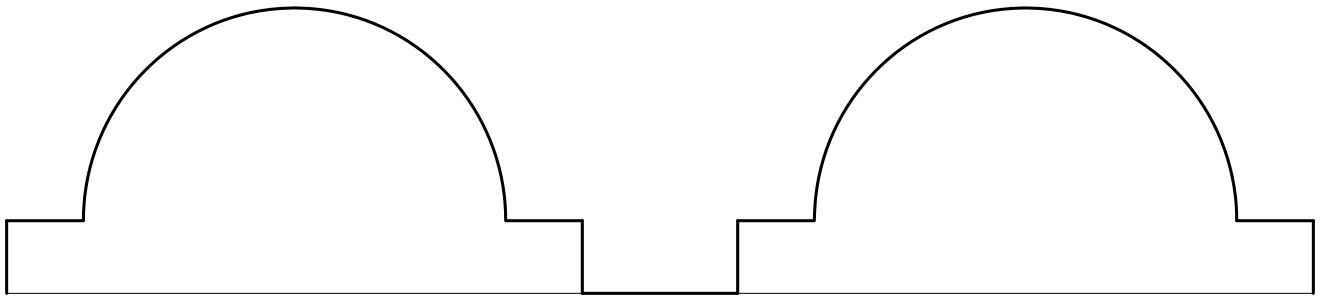


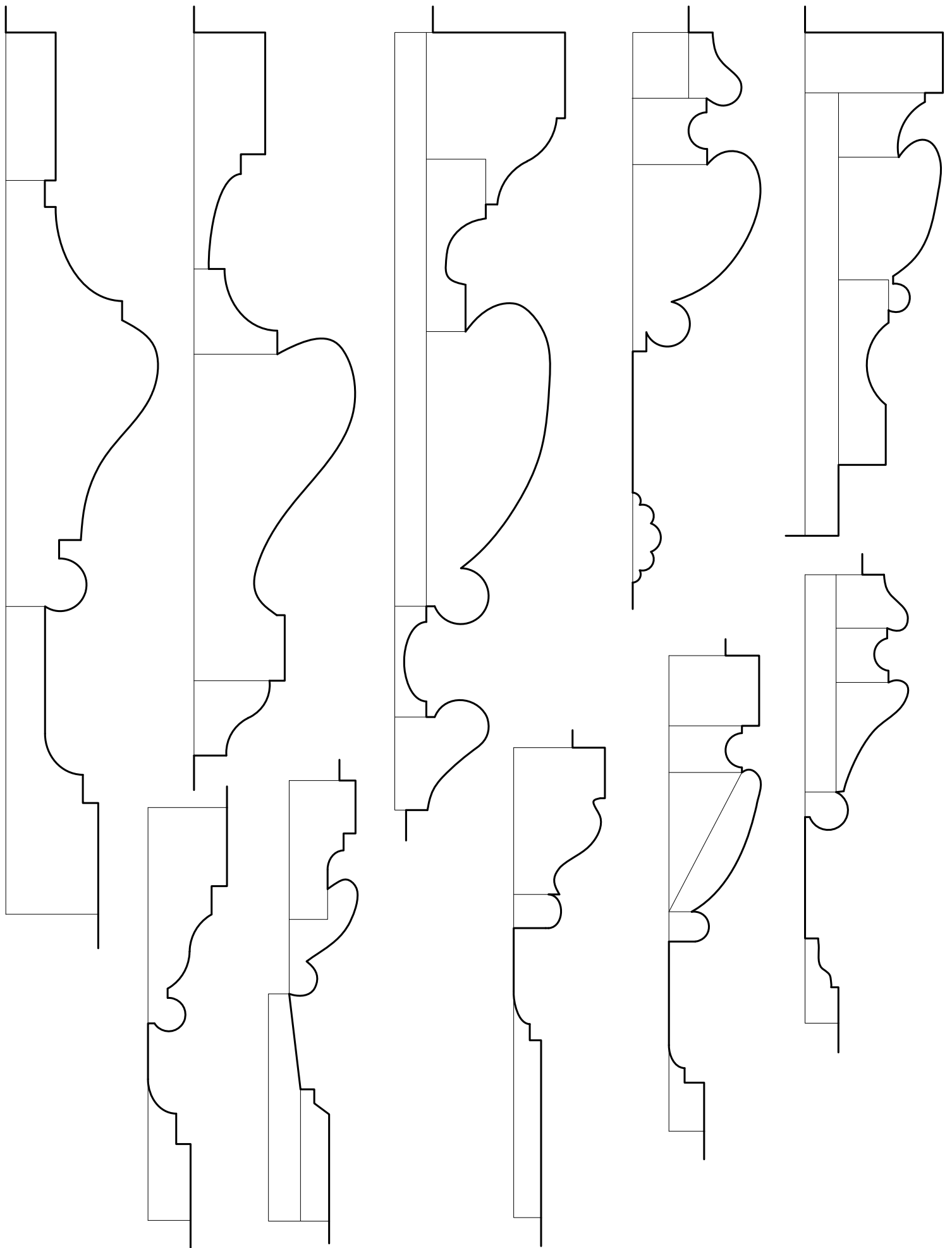


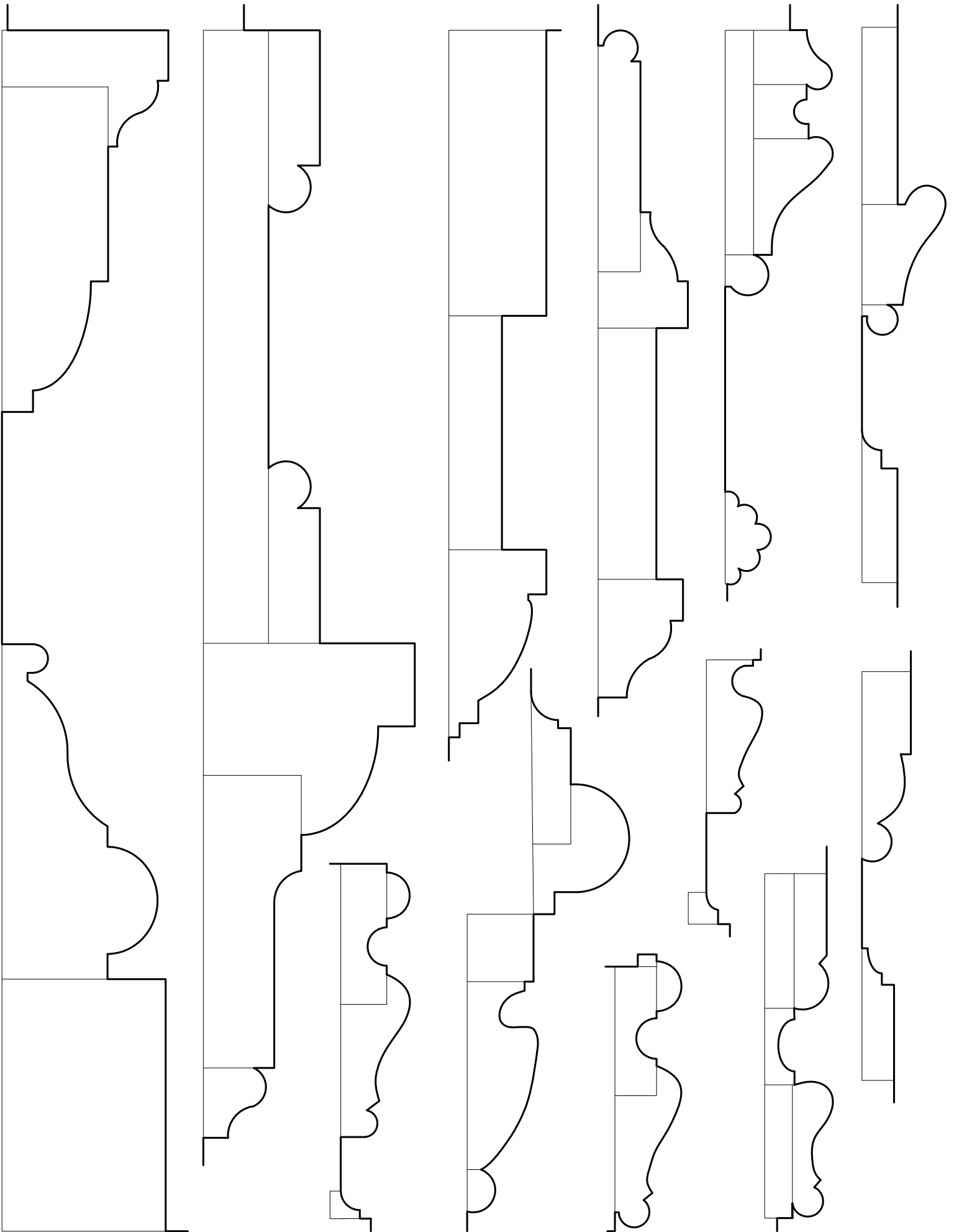


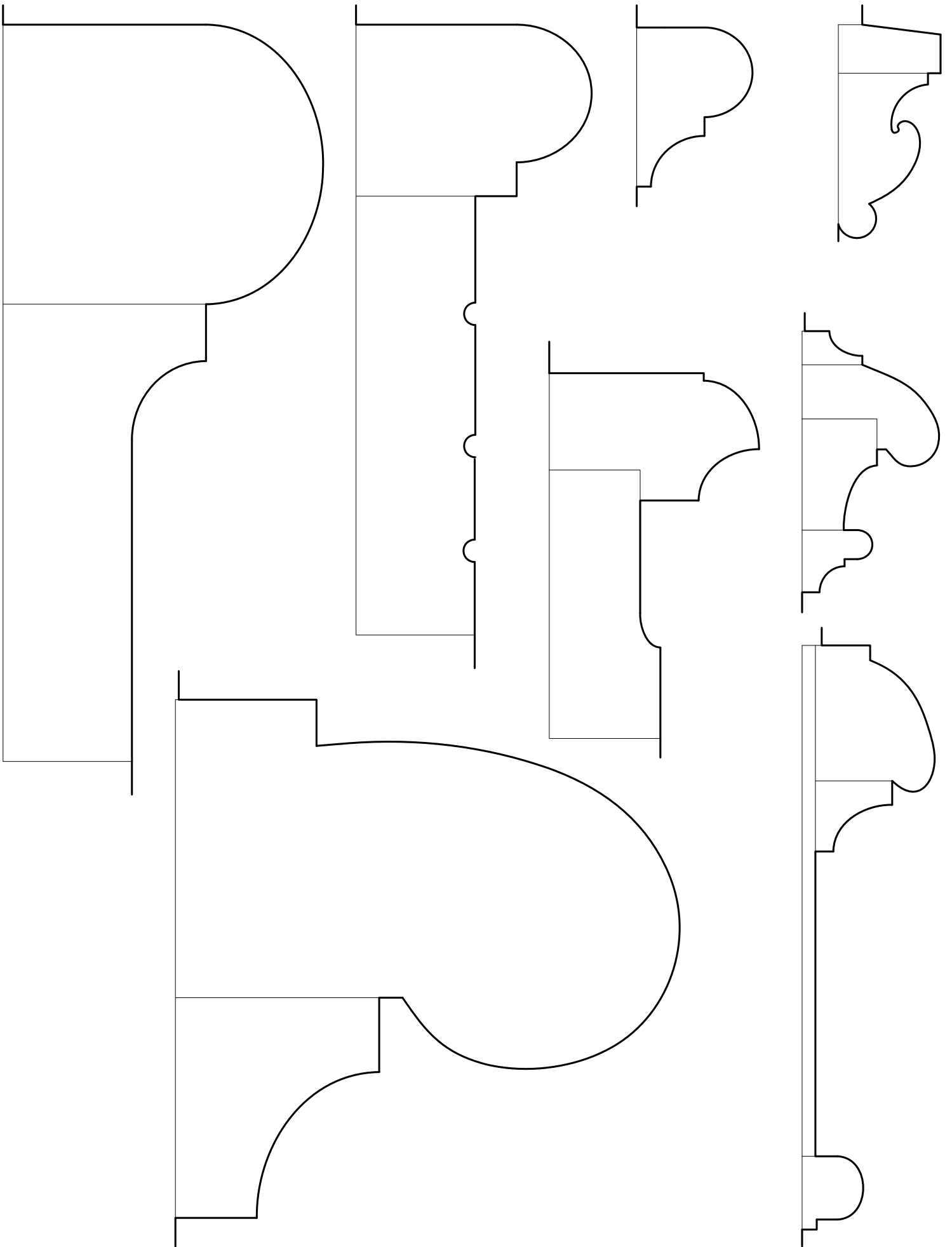


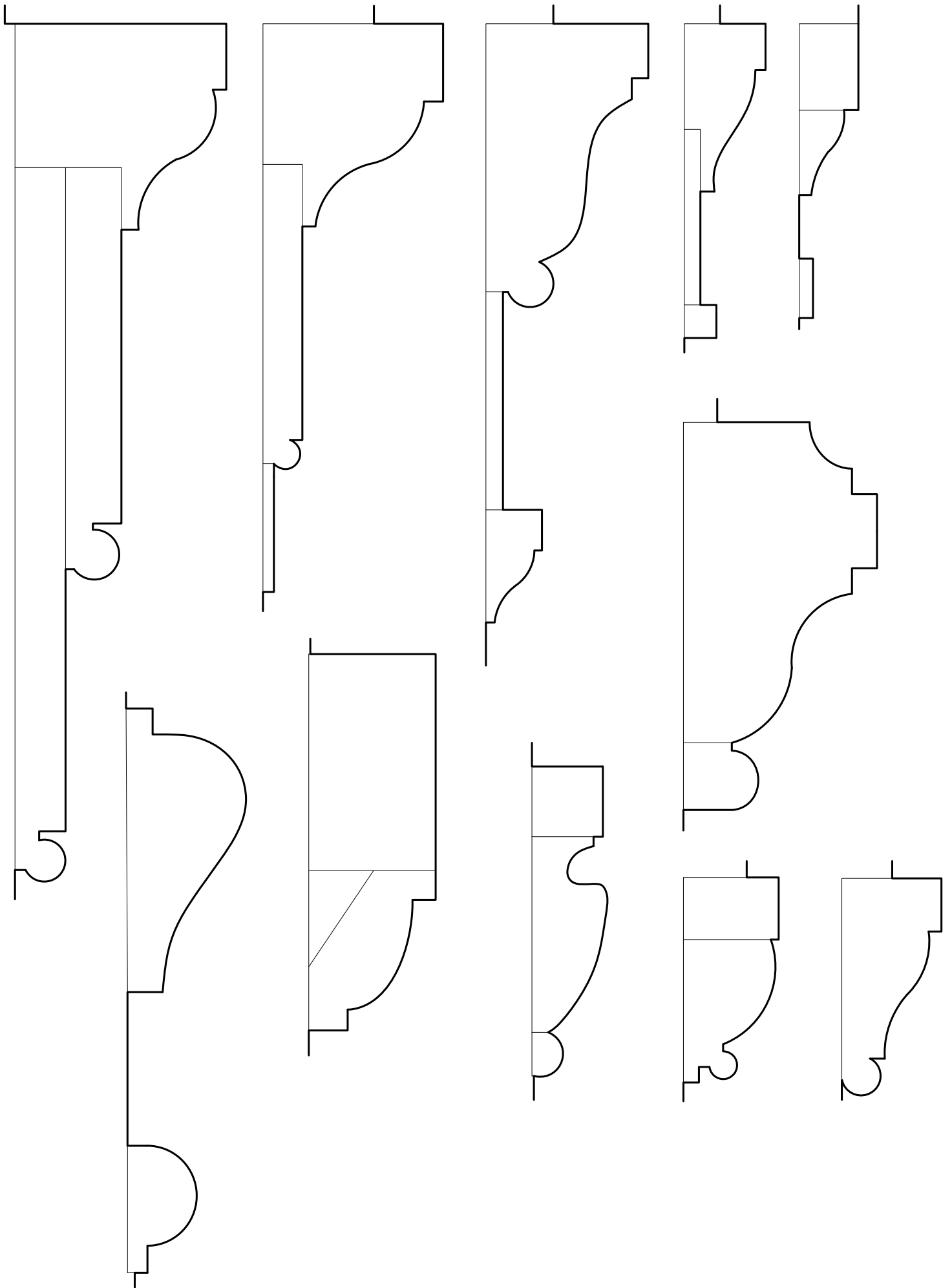












COLONIAL AND FEDERAL PERIOD

Architecture in the American Colonies and early republic was the product of the many influences upon it, not the least of which were the skills of the craftsmen and the materials available to them. Architectural traditions of the colonists' home countries, notably here, that of Great Britain, Tudor vernacular timber construction, naval architecture, and English Neoclassicism in the form of Georgian design each contributed to the buildings of the English North American colonies and the federal republic that emerged after American War of Independence.

At the time of the Centennial of Independence in the late 19th century, it became apparent to many Americans that the architectural heritage of the Colonial and Early Federal periods was being lost to neglect and obsolescence. Efforts were made to capture and save the early examples of American architecture and to promote a uniquely "American Style" symbolized by these examples.

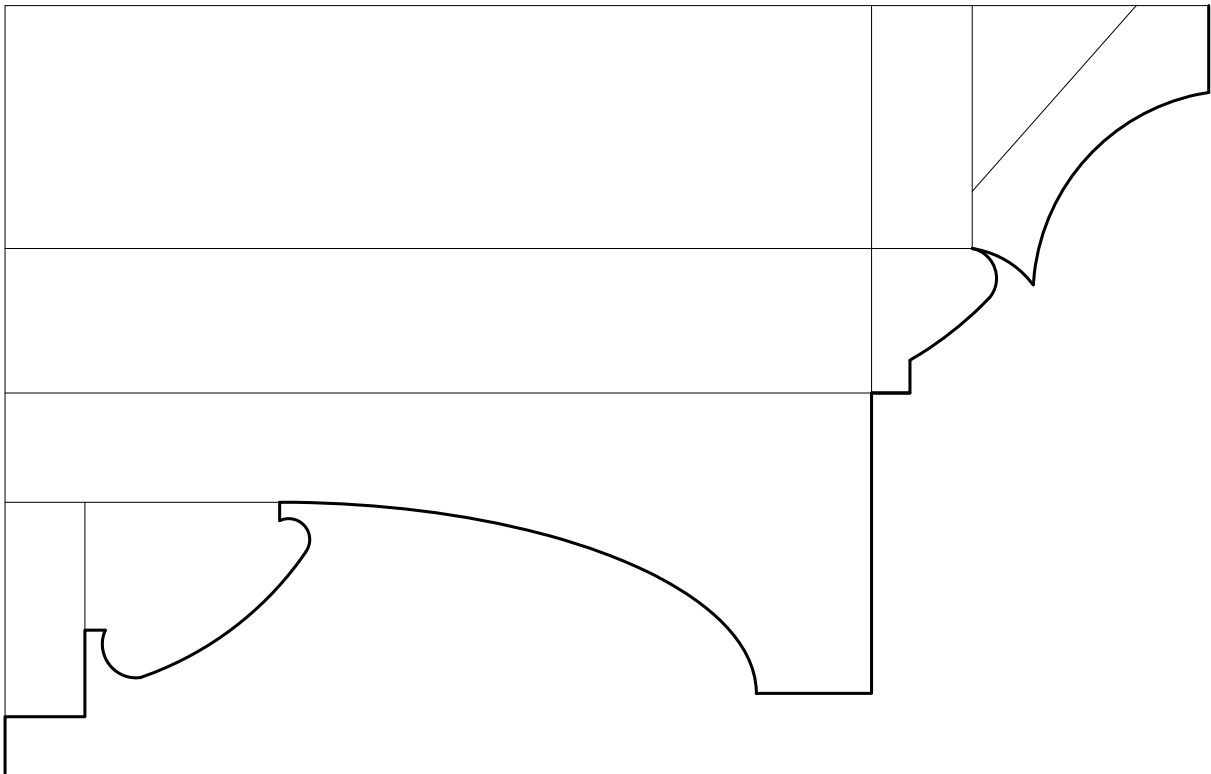
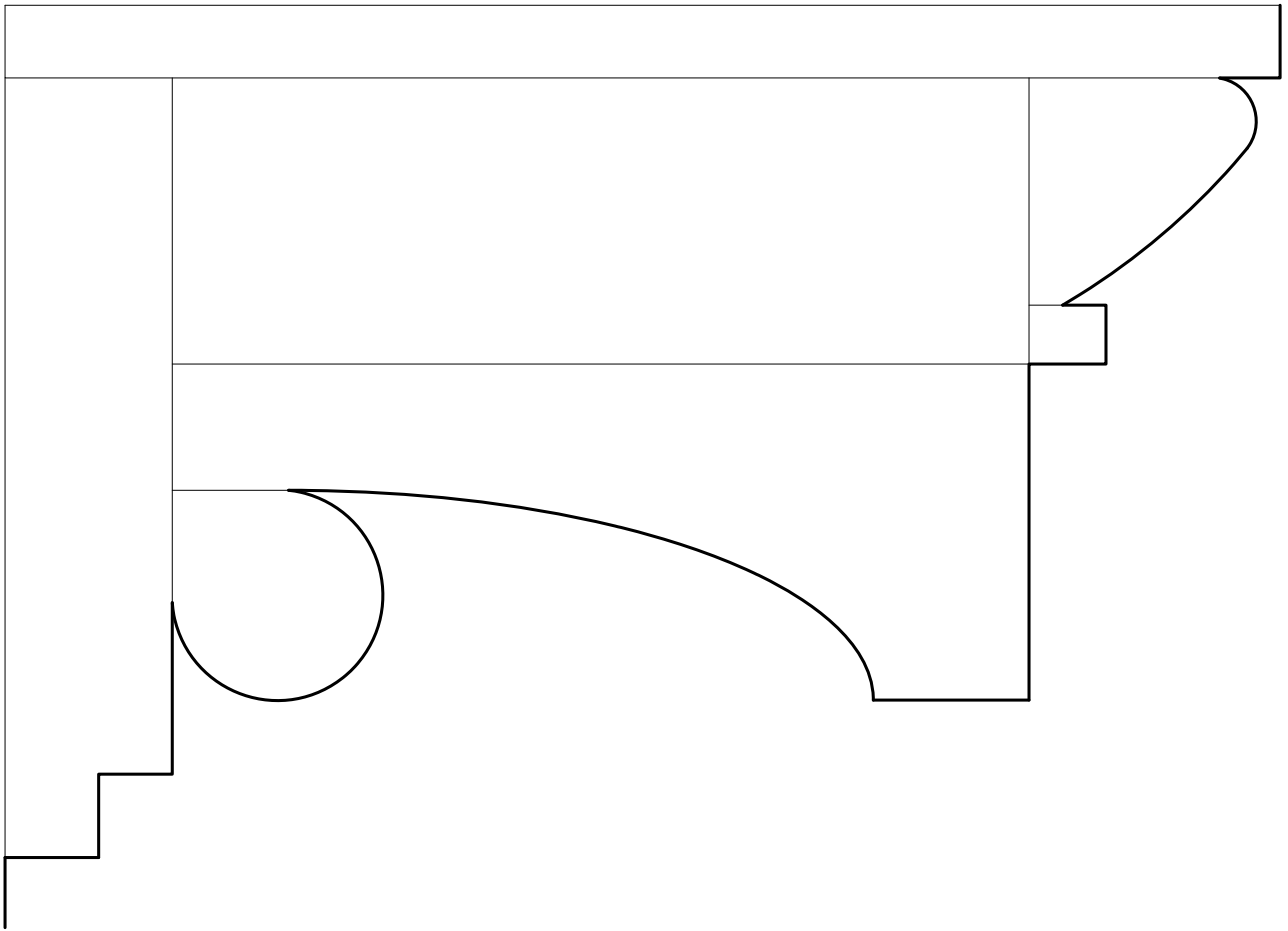
The White Pine Series of Architectural Monographs was a landmark publication made initially to promote White Pine as a building material. It presented drawings, photographs, and descriptions of early American Architecture to subscribers. The Monograph series was absorbed into Pencil Points Magazine in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

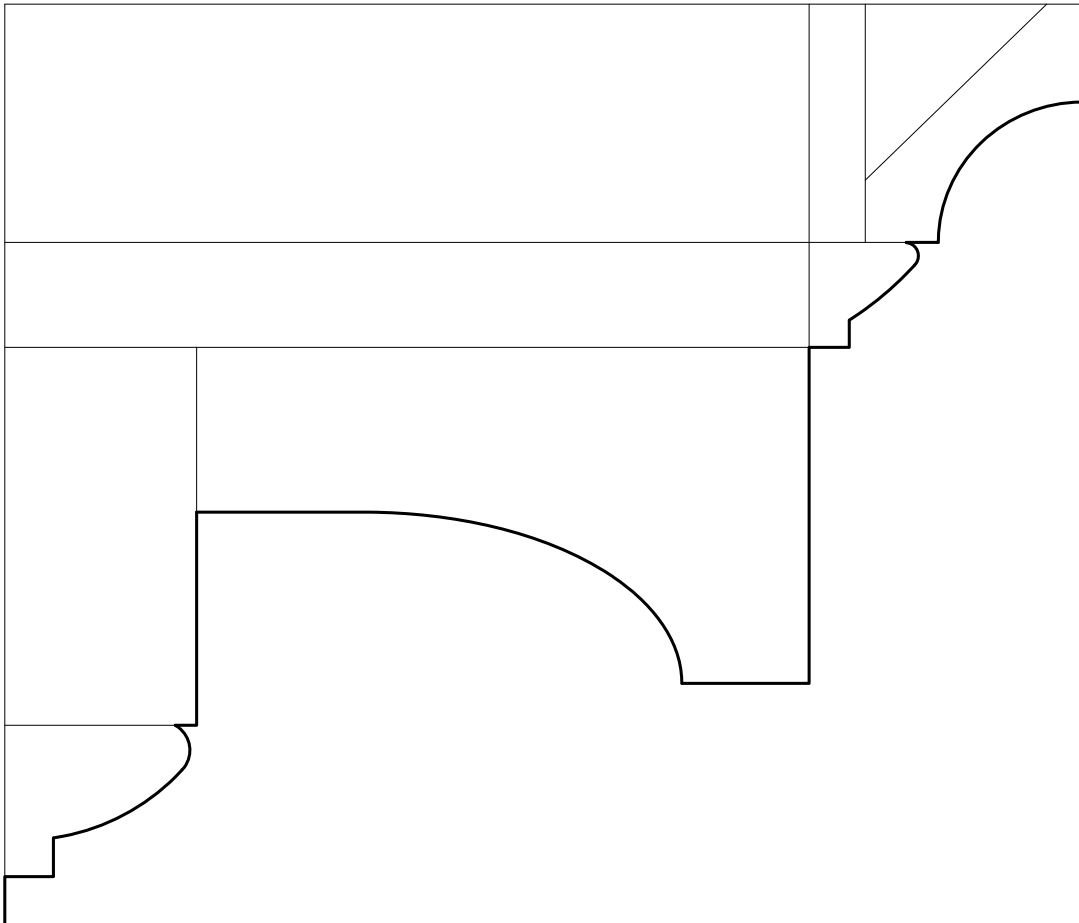
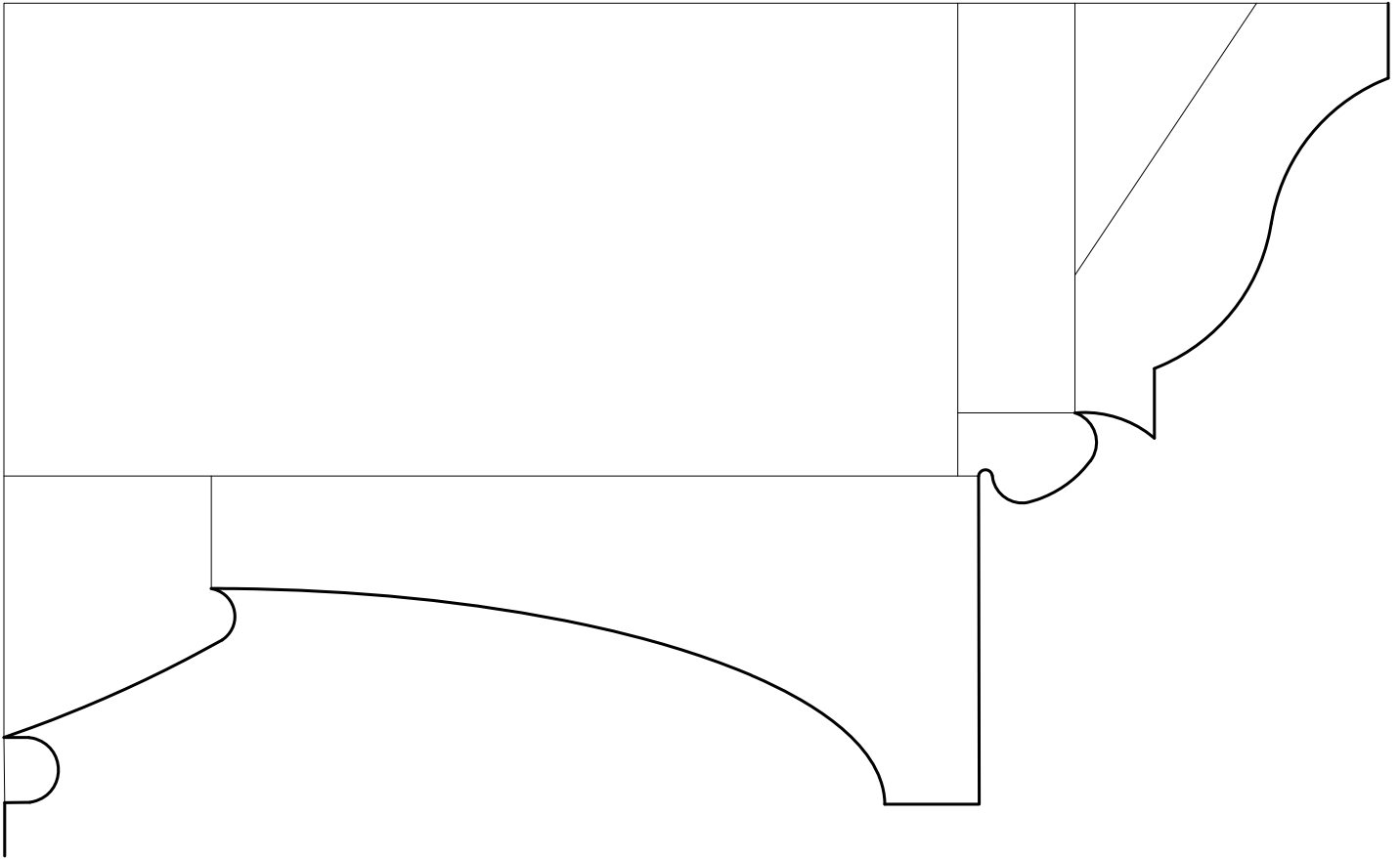
The Historic American Buildings Survey (HABS) collection is among the largest and most heavily used in the Prints and Photographs Division of the Library of Congress. Administered since 1933 through cooperative

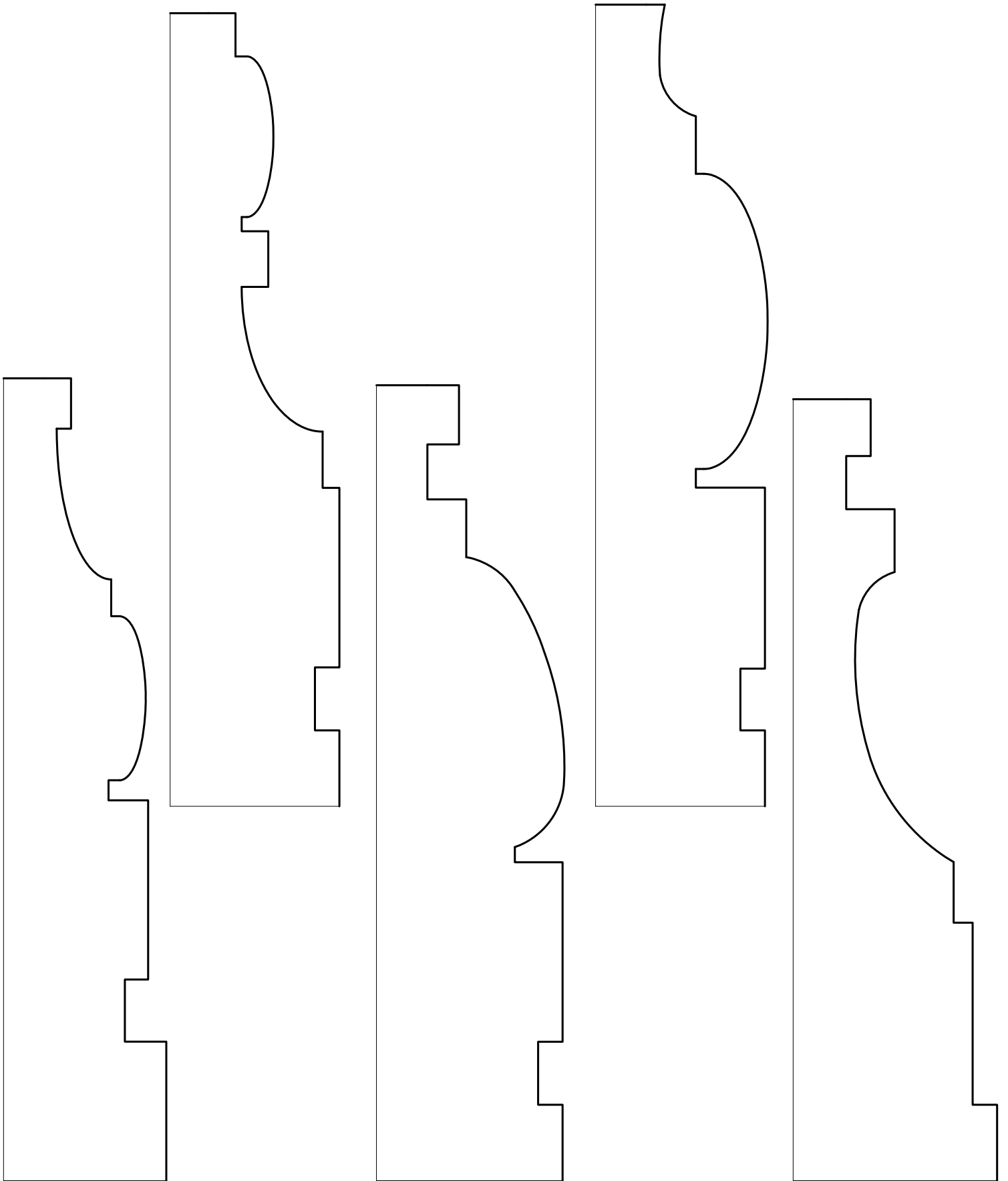
agreements with the National Park Service, the Library of Congress, and the private sector, ongoing programs of the National Park Service have recorded America's built environment in multiformat surveys comprising more than 581,000 measured drawings, large-format photographs, and written histories for more than 43,000 historic structures and sites dating from Pre-Columbian times to the twentieth century.

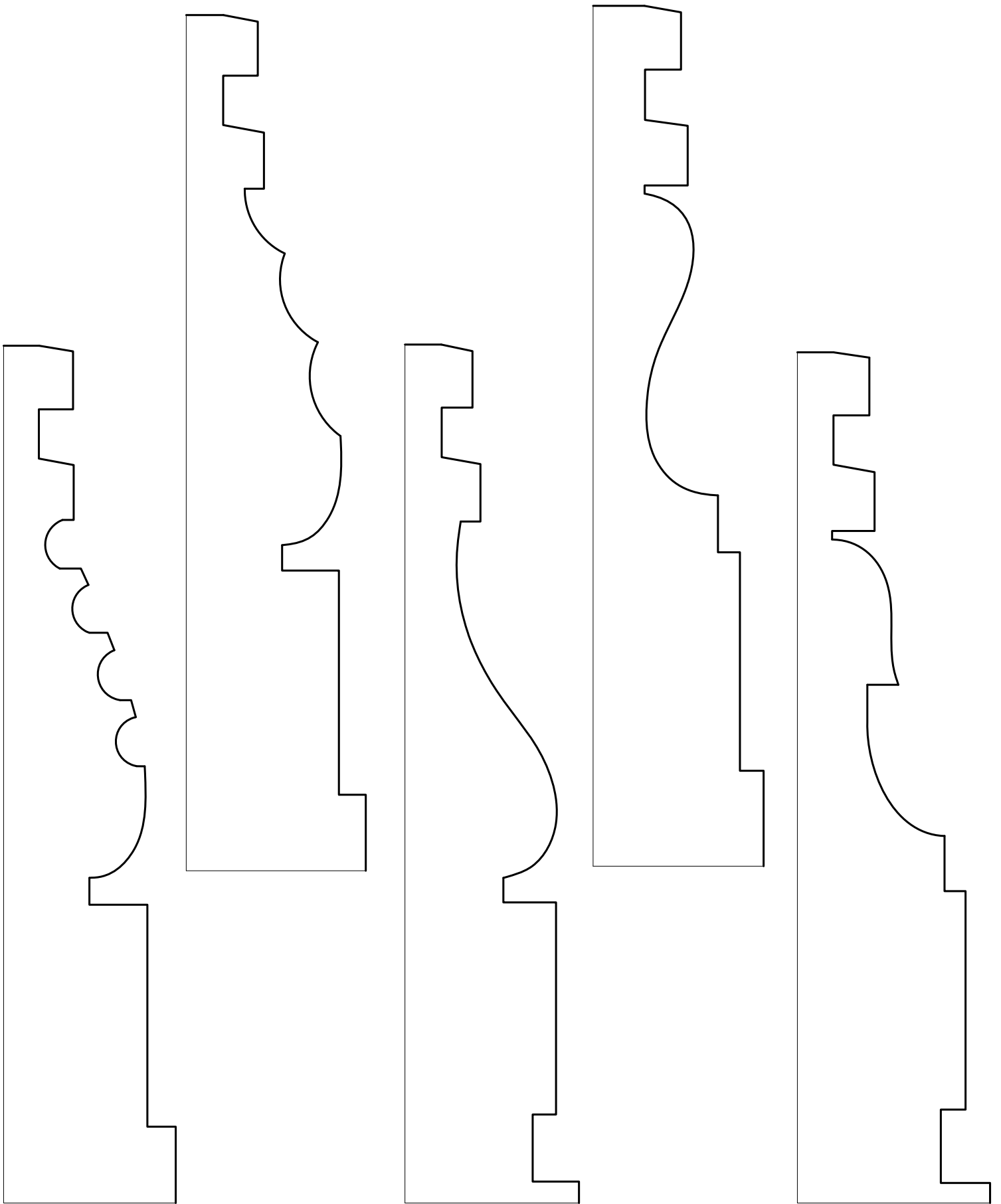
Asher Benjamin was a highly influential figure in American architecture in the late 18th and early 19th centuries, known for his influential building manuals on architectural design and ornamentation. These books were widely circulated and helped to standardize architectural design in the United States, making it accessible to builders, carpenters, and homeowners alike. The books were notable for their clear and concise instructions, as well as their detailed illustrations of architectural elements such as mouldings, cornices, and columns. They provided a comprehensive guide to the various shapes and styles of ornamentation that were popular in his time and continue to be used today.

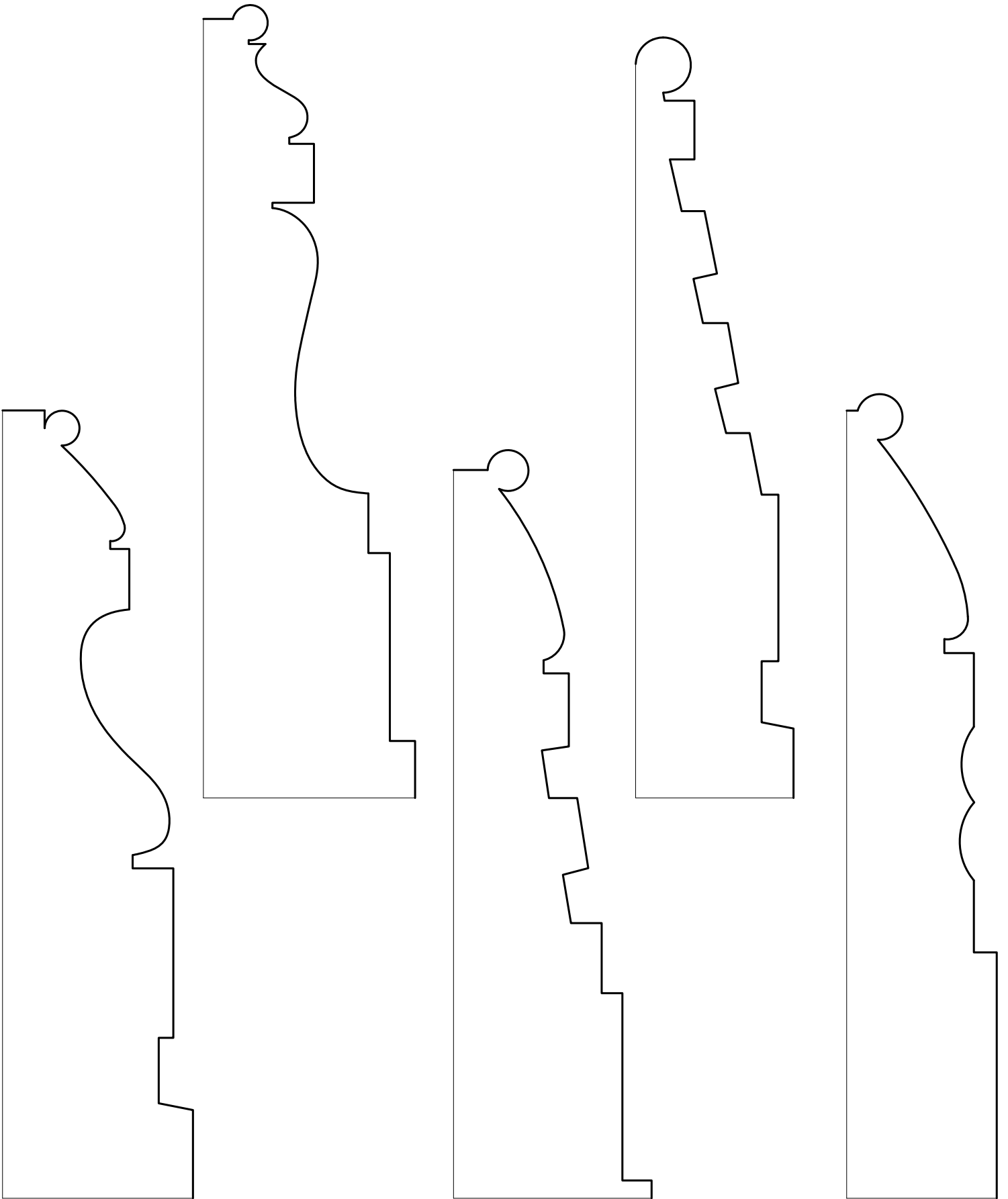
Asher Benjamin, along with other architects such as Charles Bulfinch, Thomas Jefferson and Benjamin Latrobe played a significant role in popularizing the Federal style, which emphasized symmetry, proportion, and classical motifs. Benjamin was known for his use of classical motifs in his moulding designs, which were based on the proportions and ornamentation of ancient Greek and Roman architecture. Benjamin's emphasis on proportion, symmetry, and classical ornamentation had a lasting impact and was widely copied and adapted.

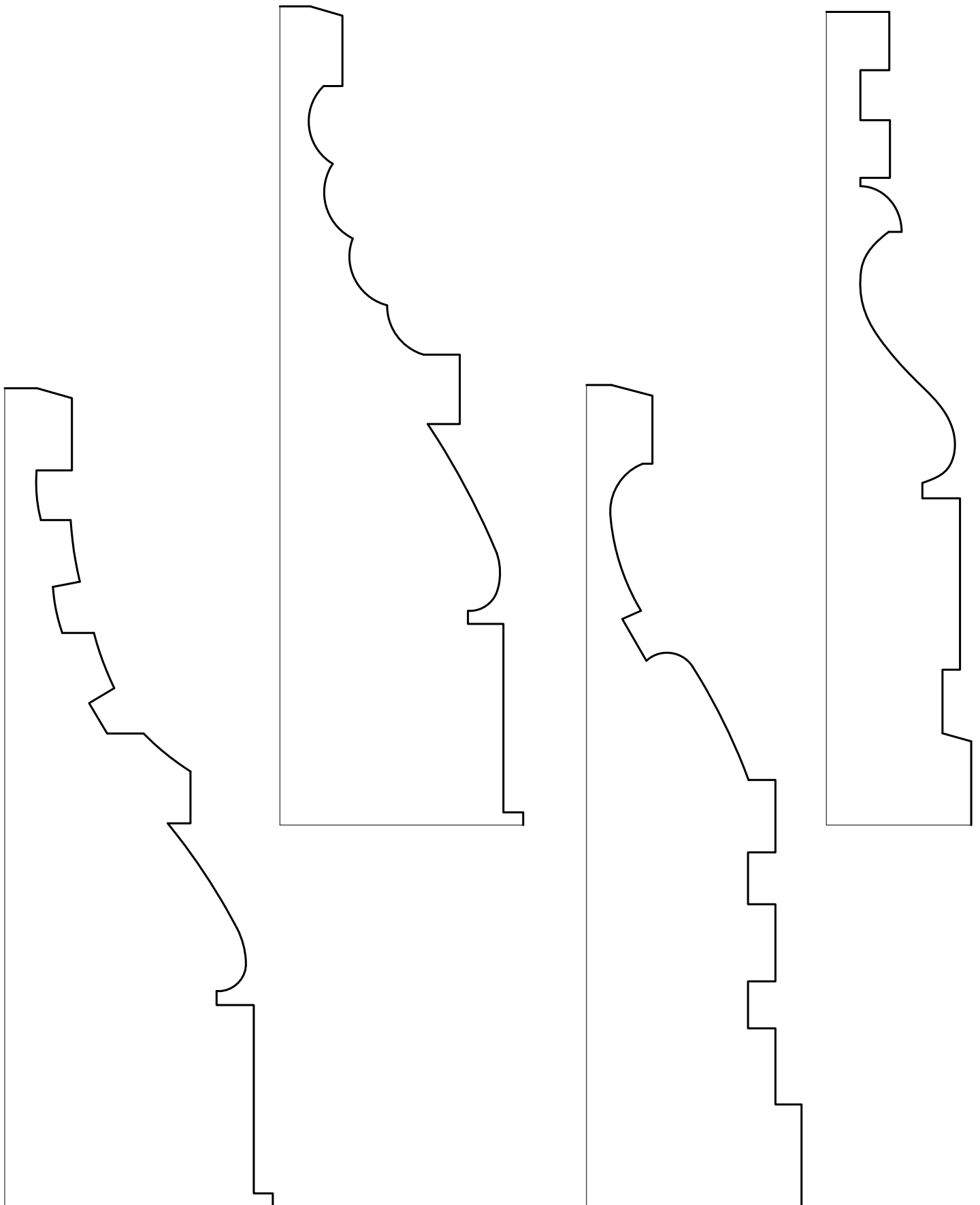


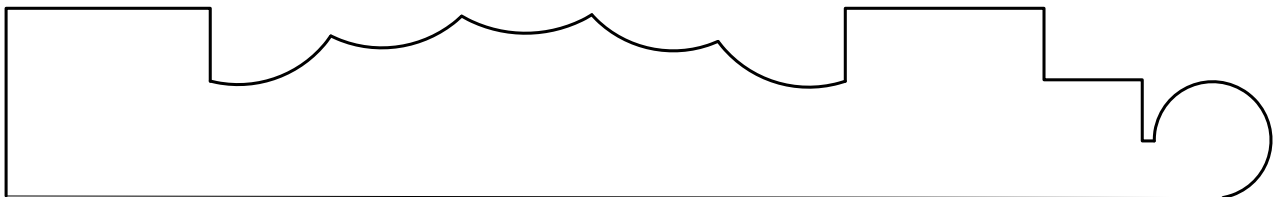
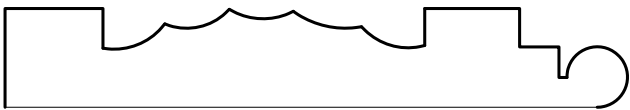
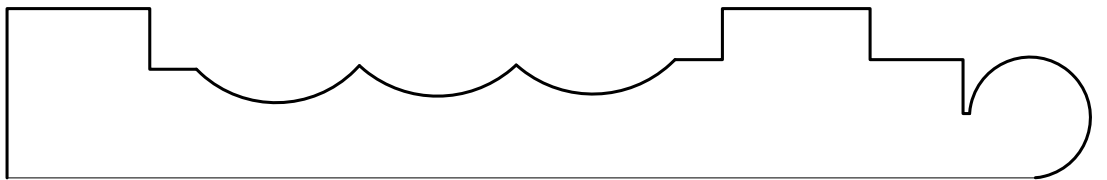
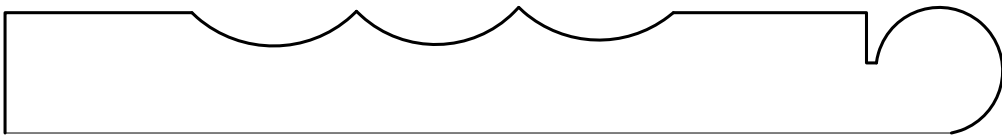
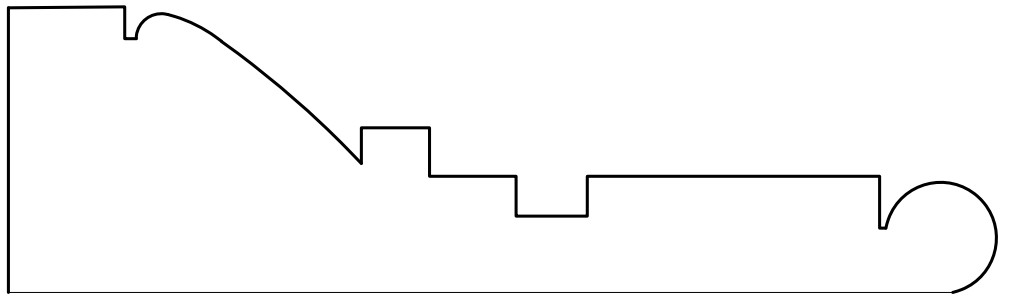
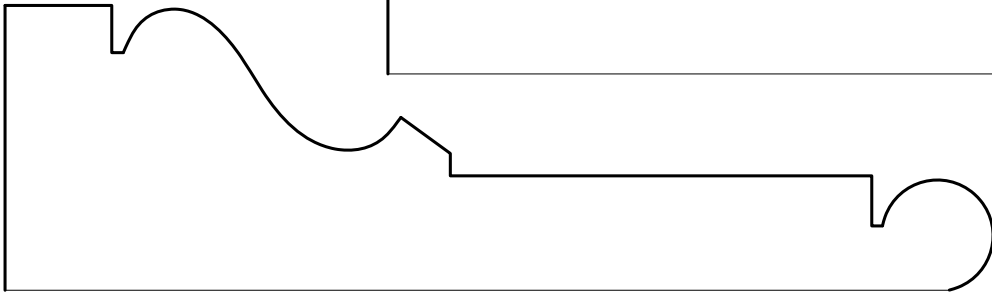
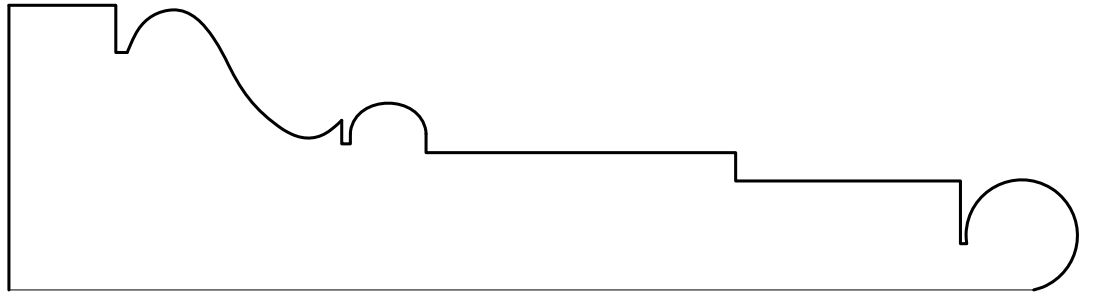
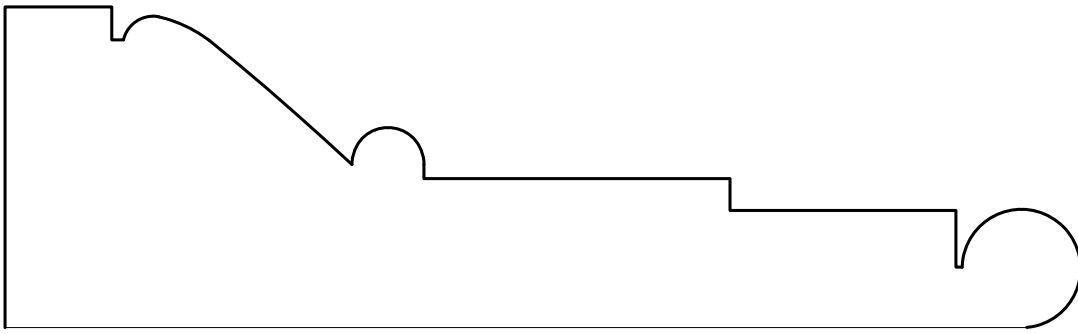


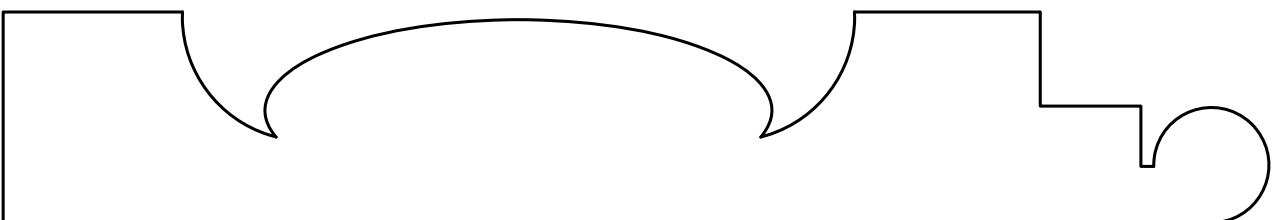
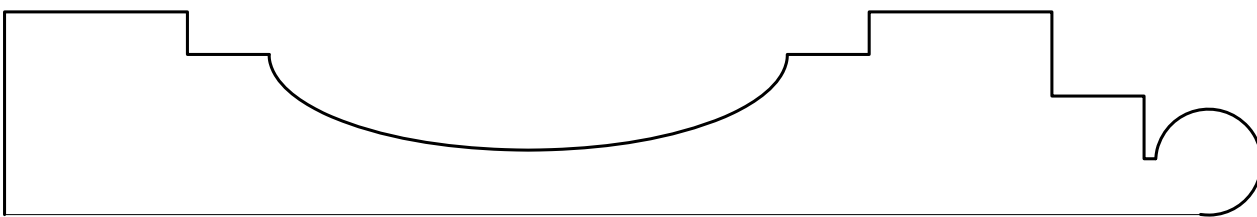
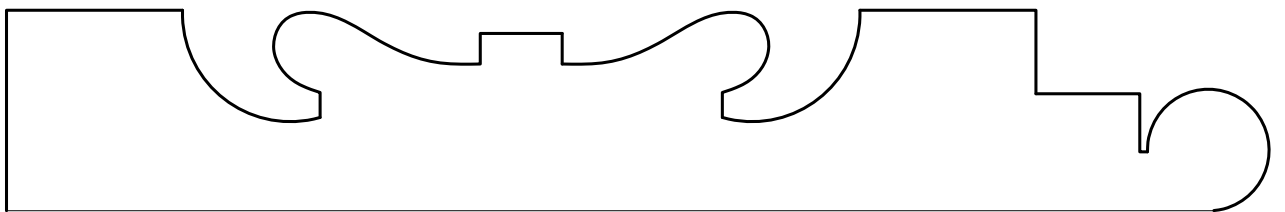
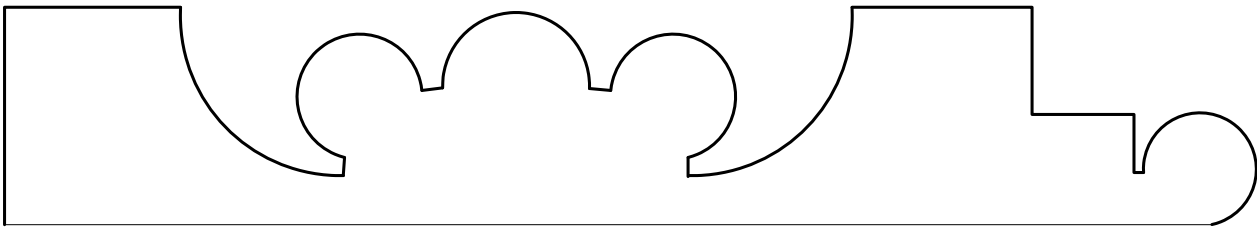
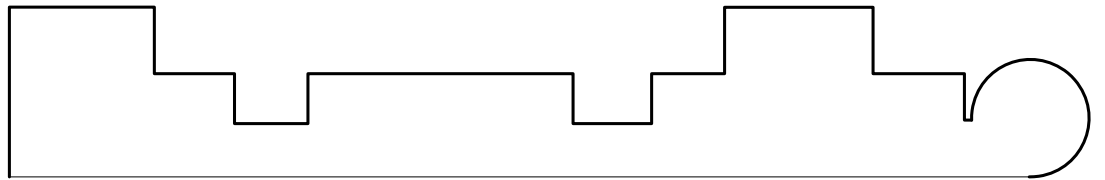
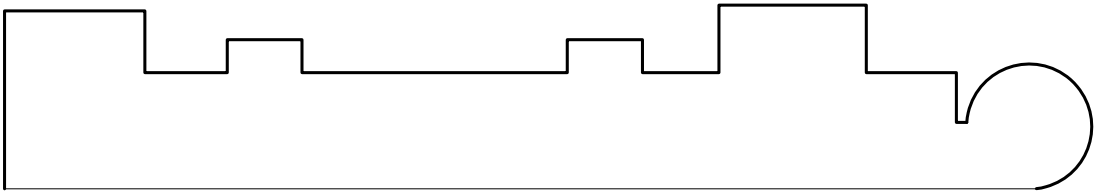
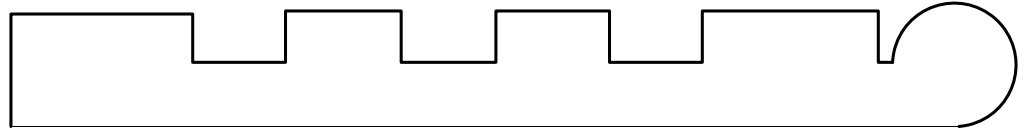
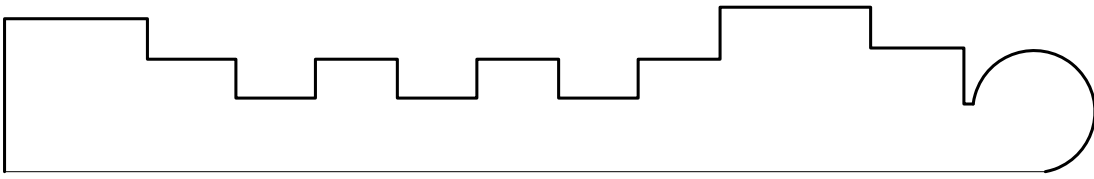


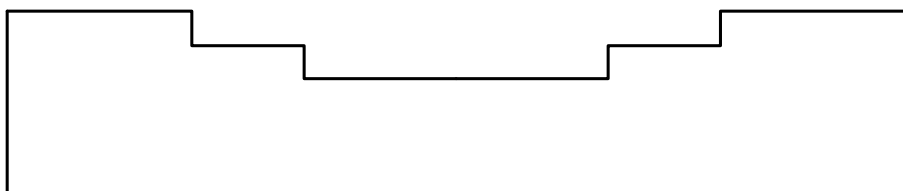
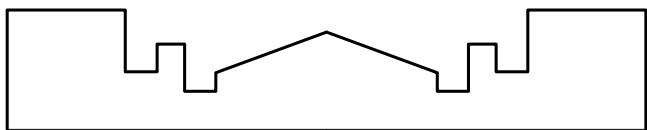
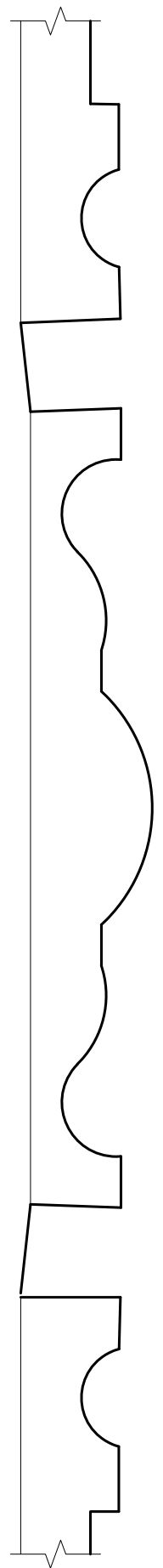
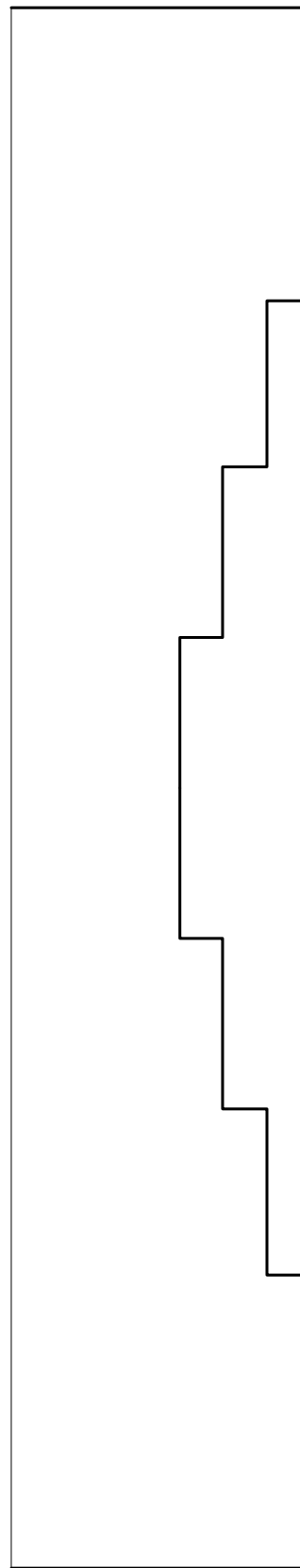
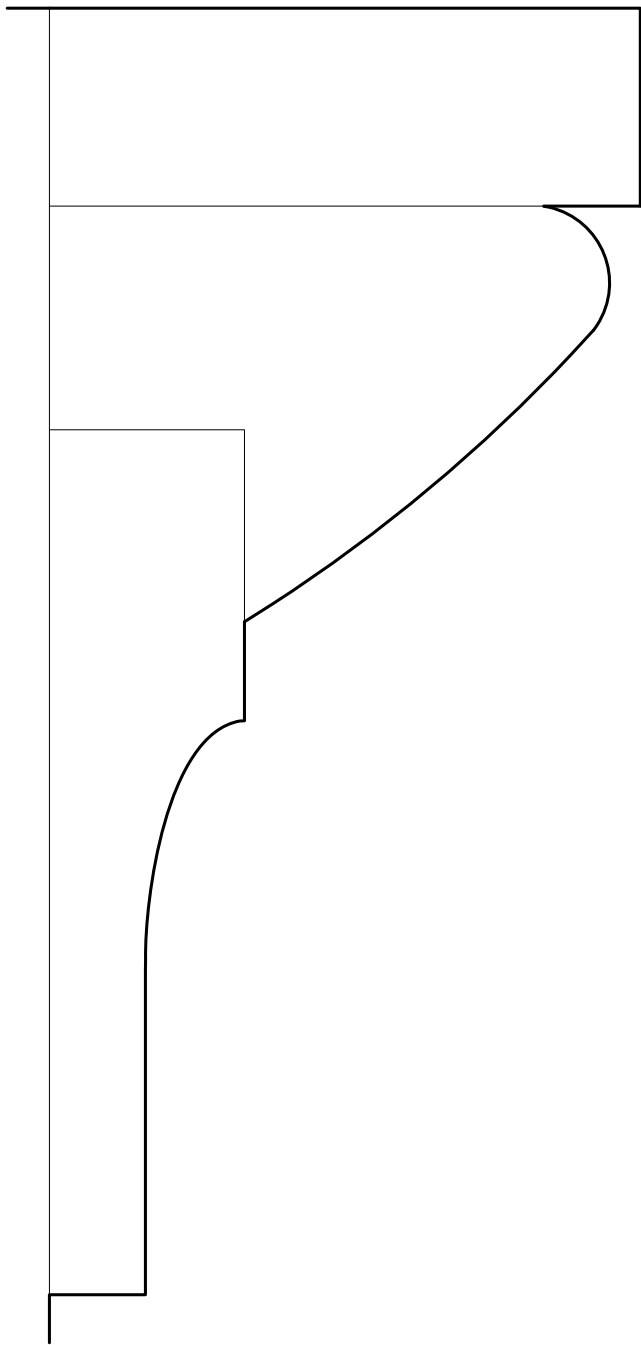


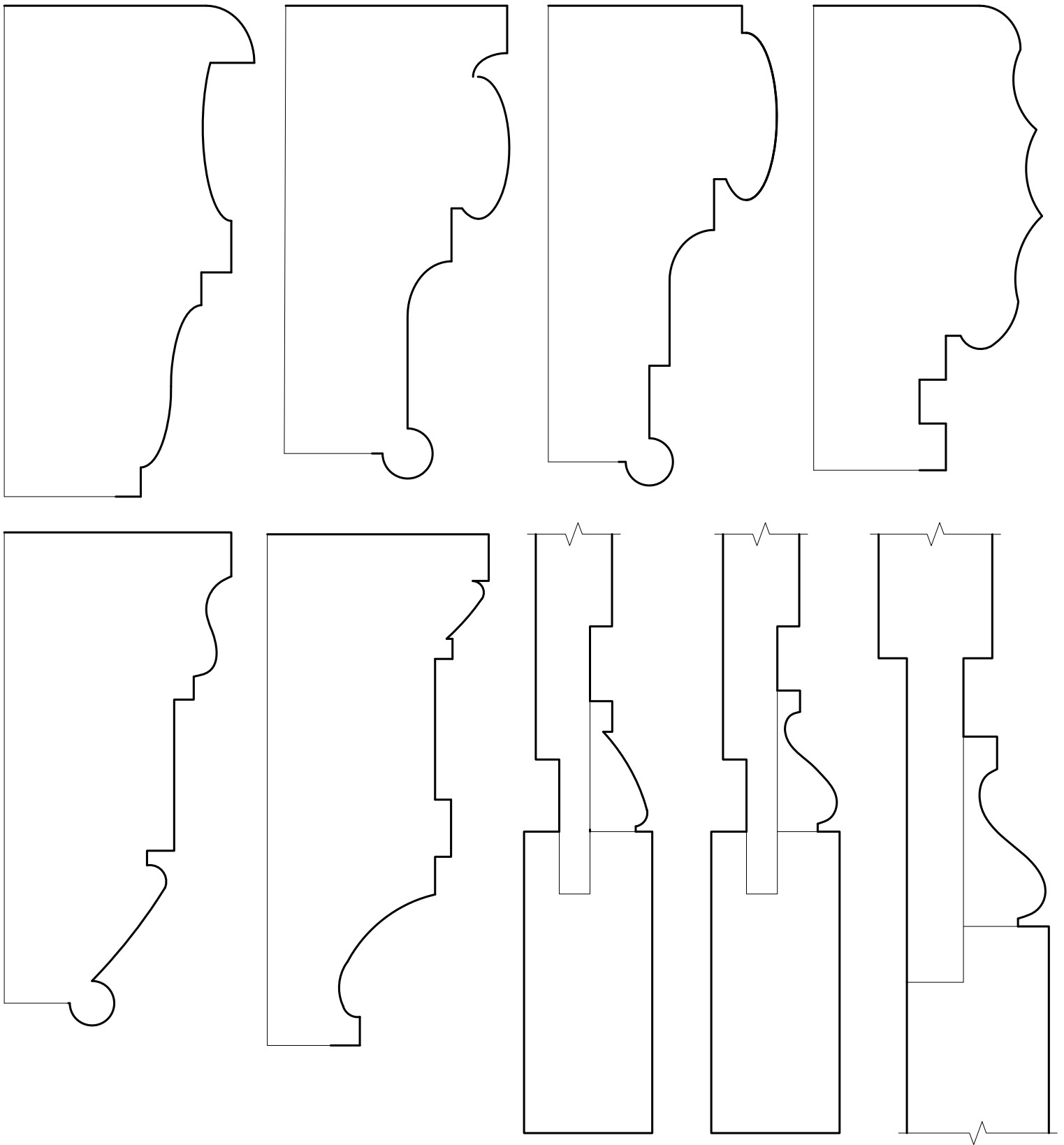


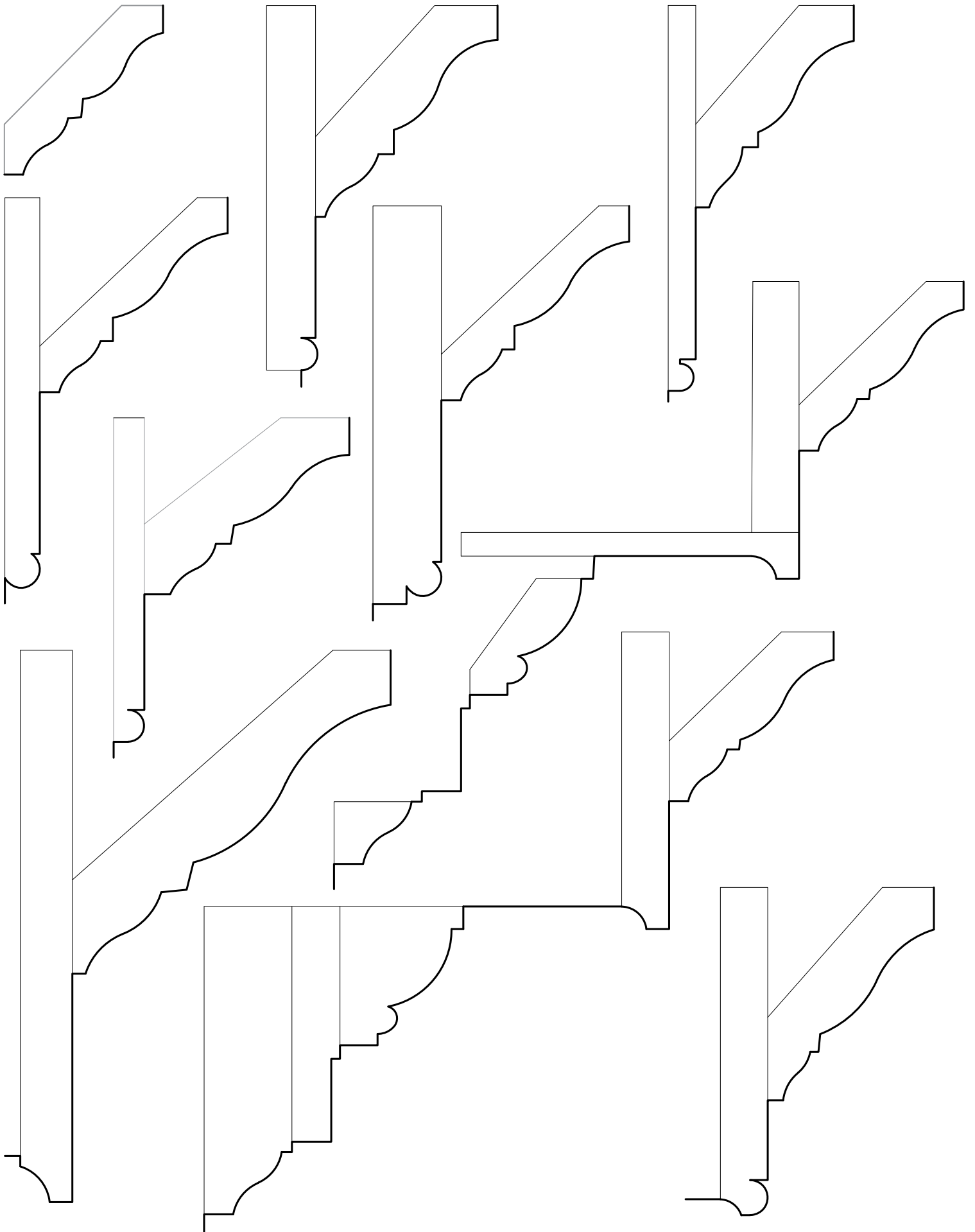


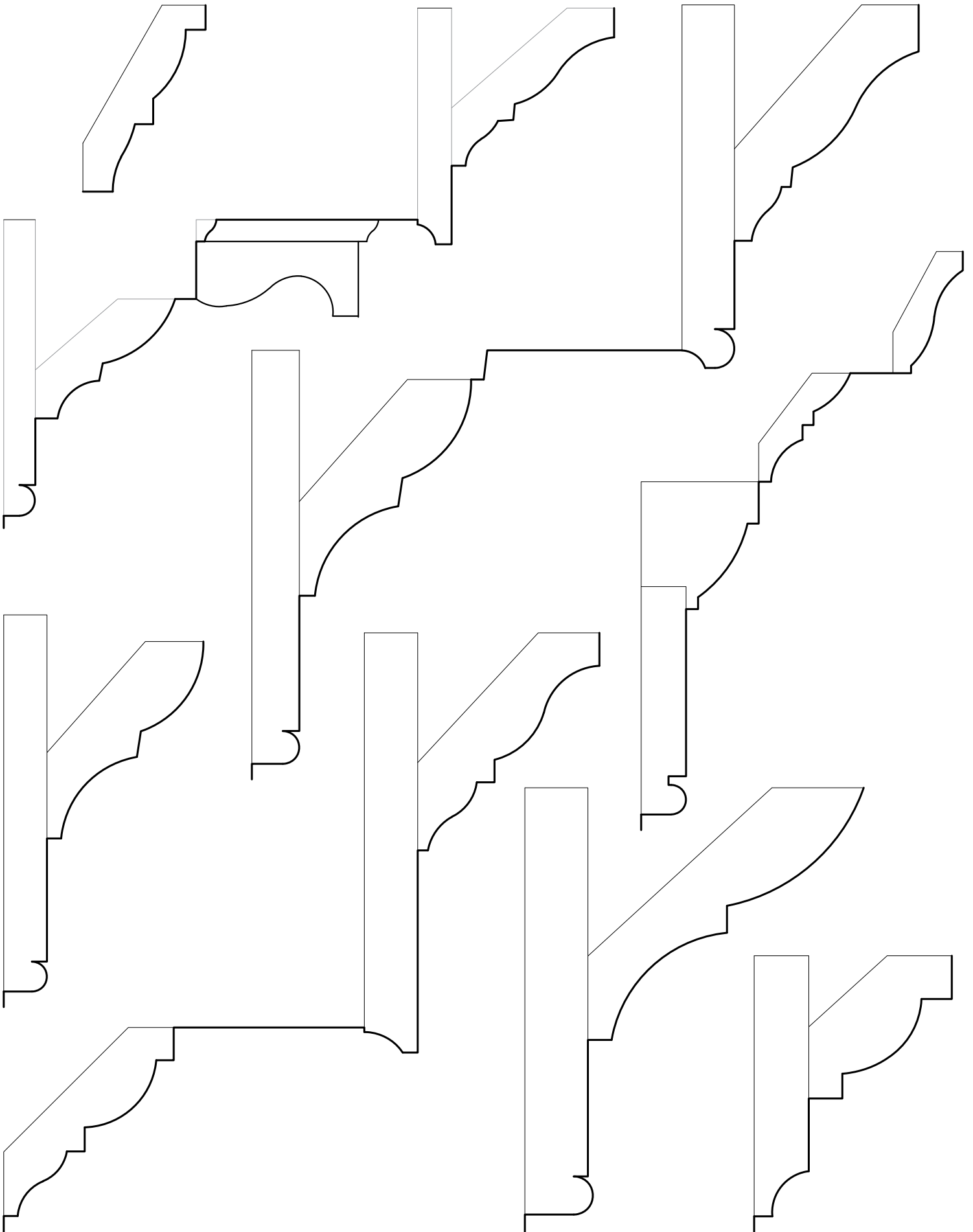


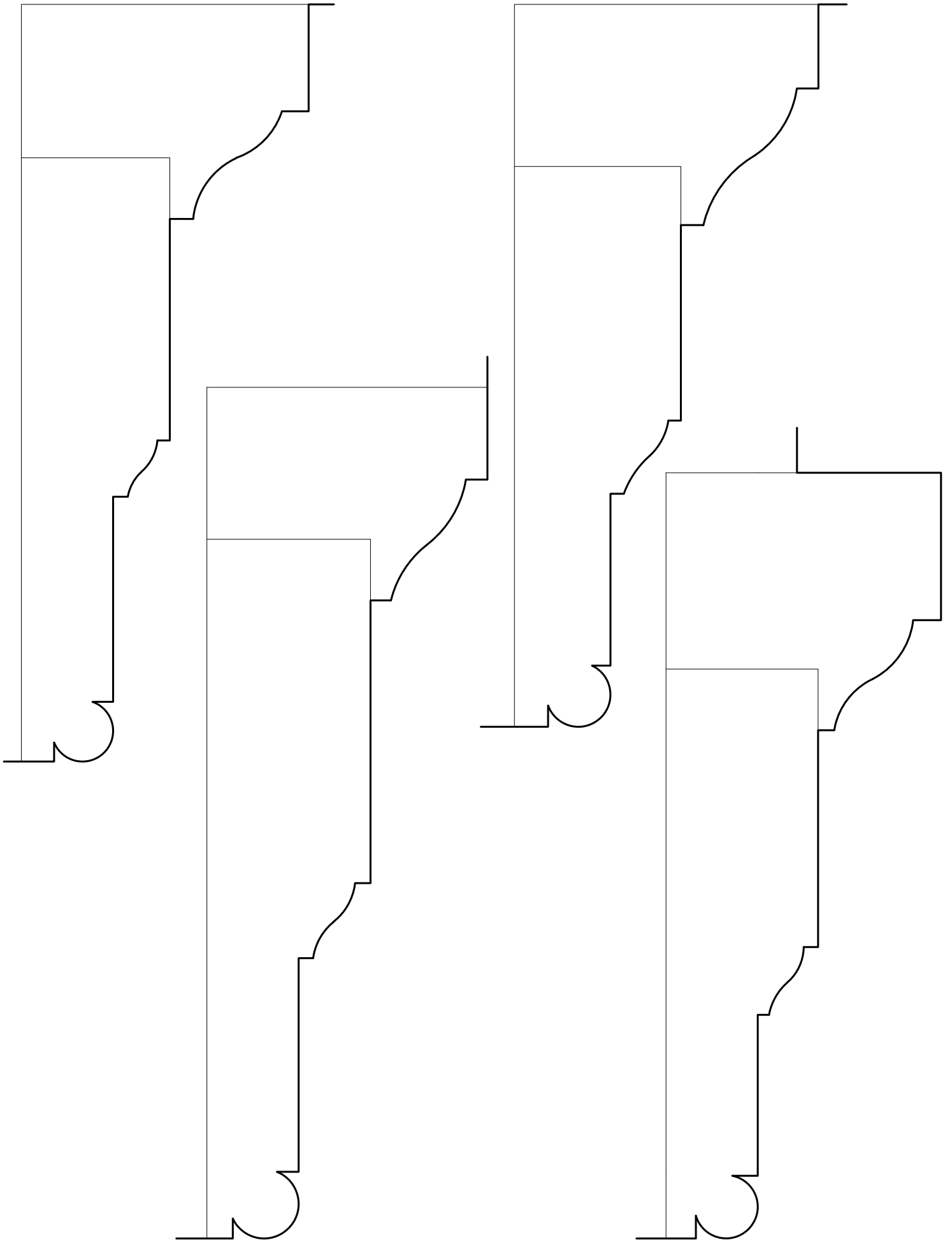


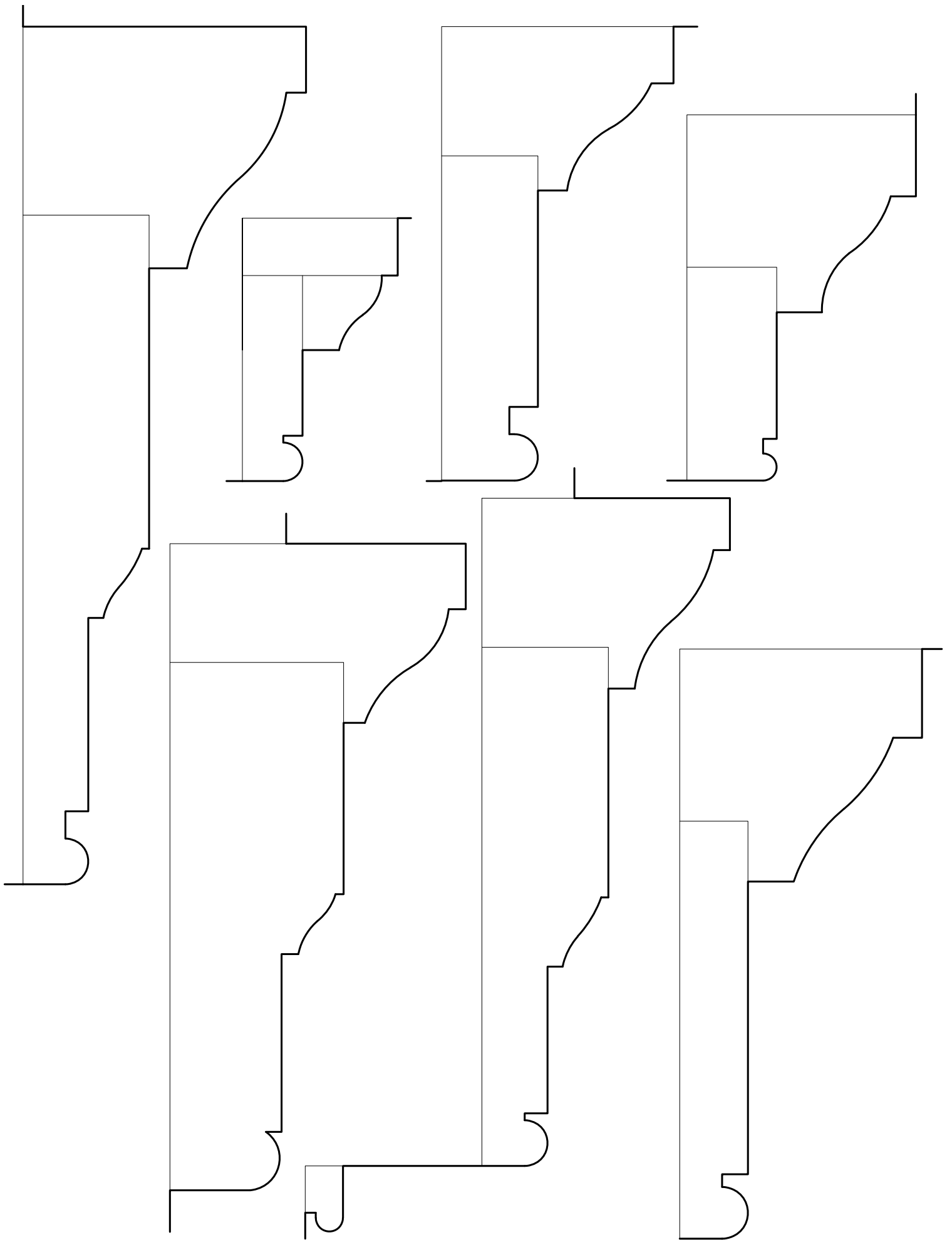


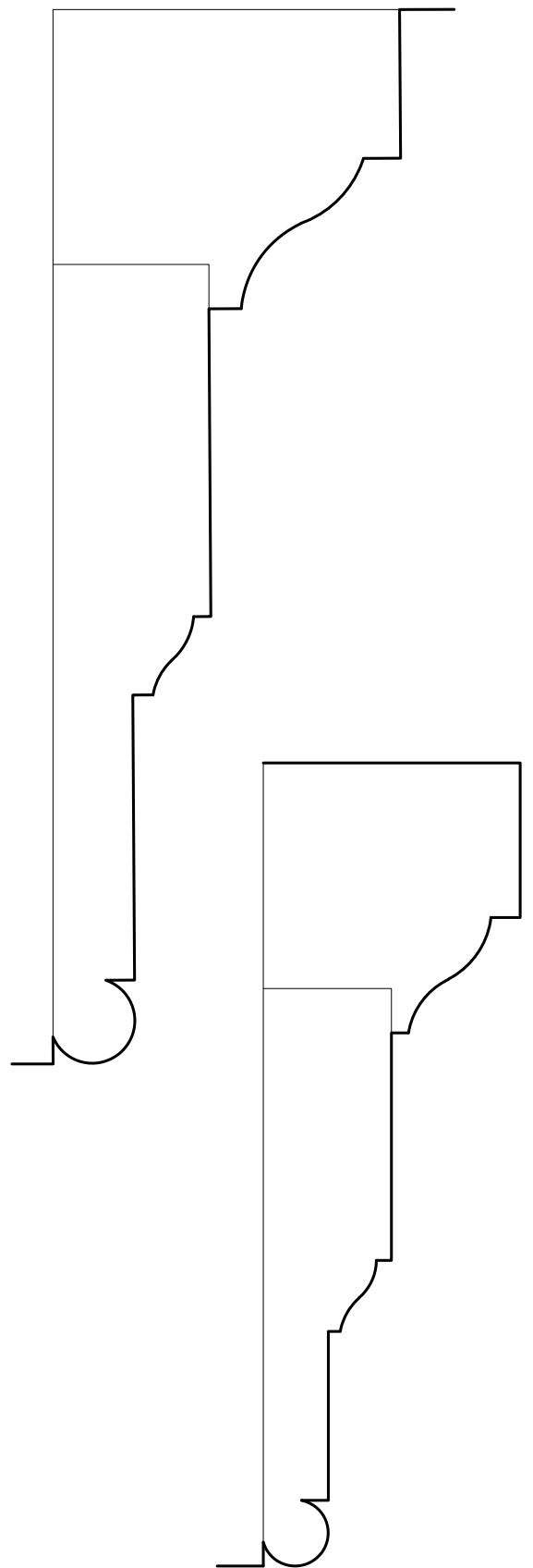
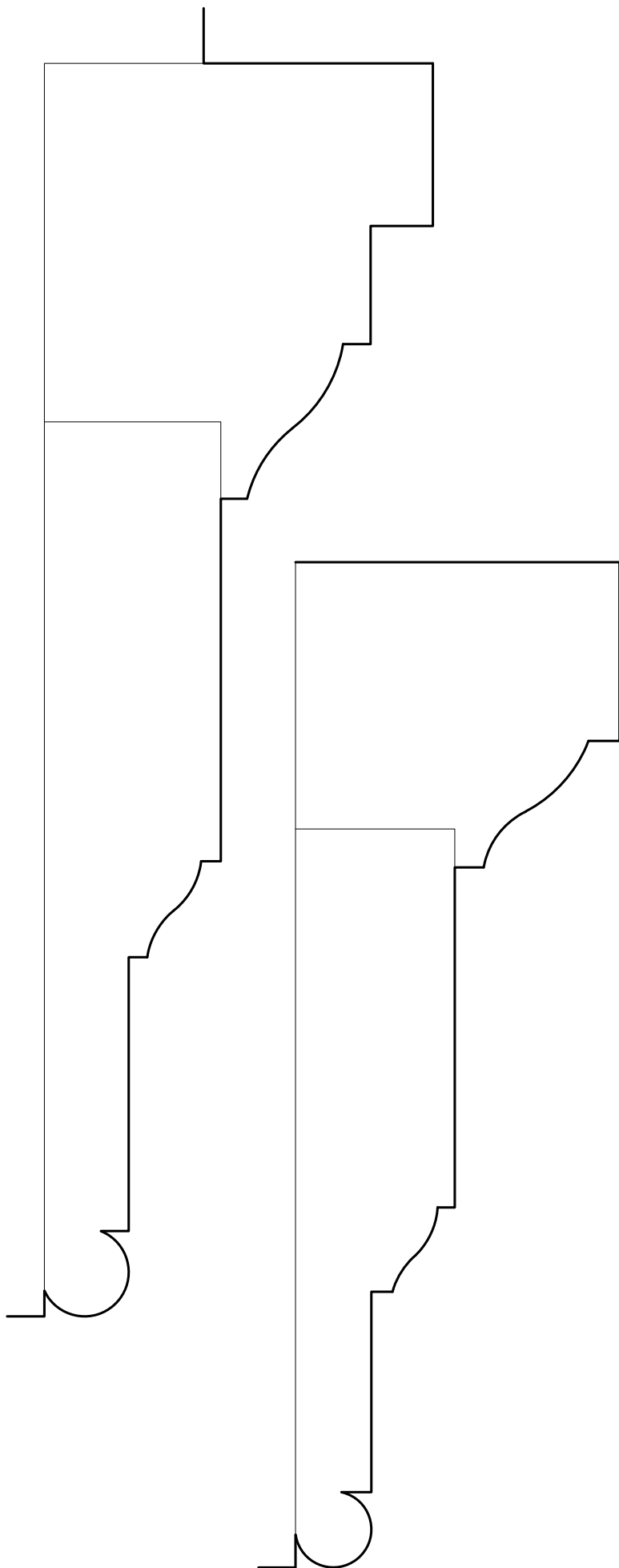


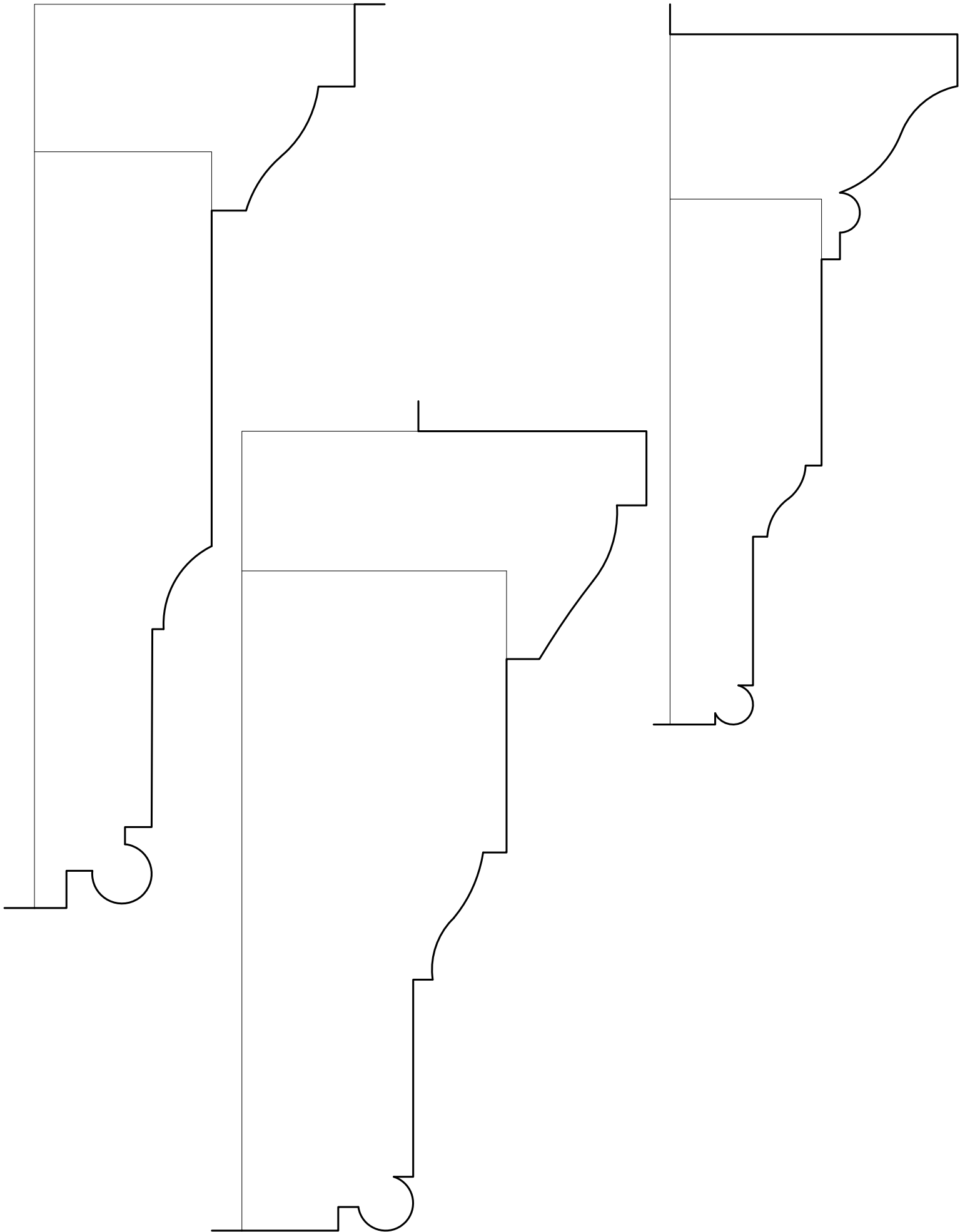


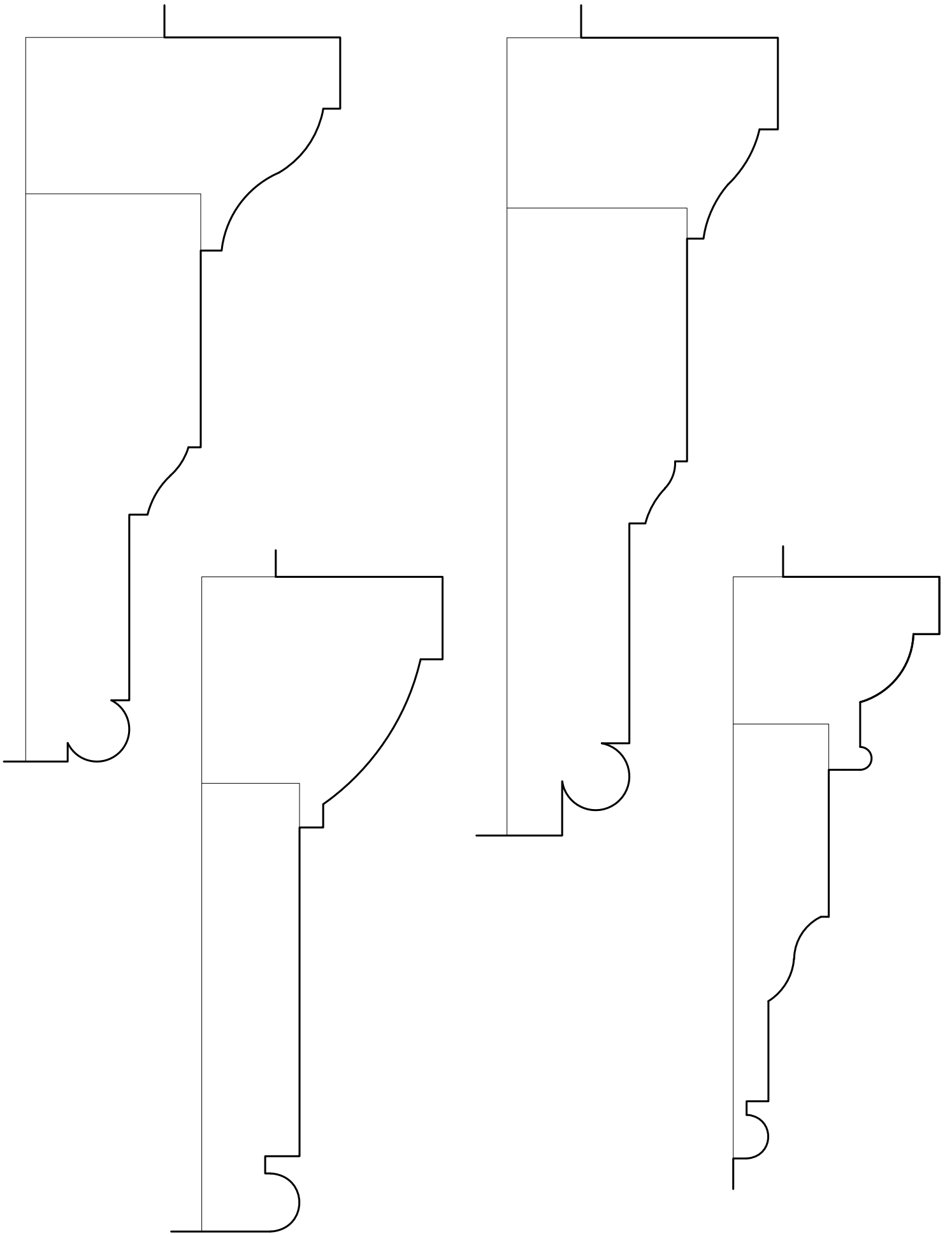


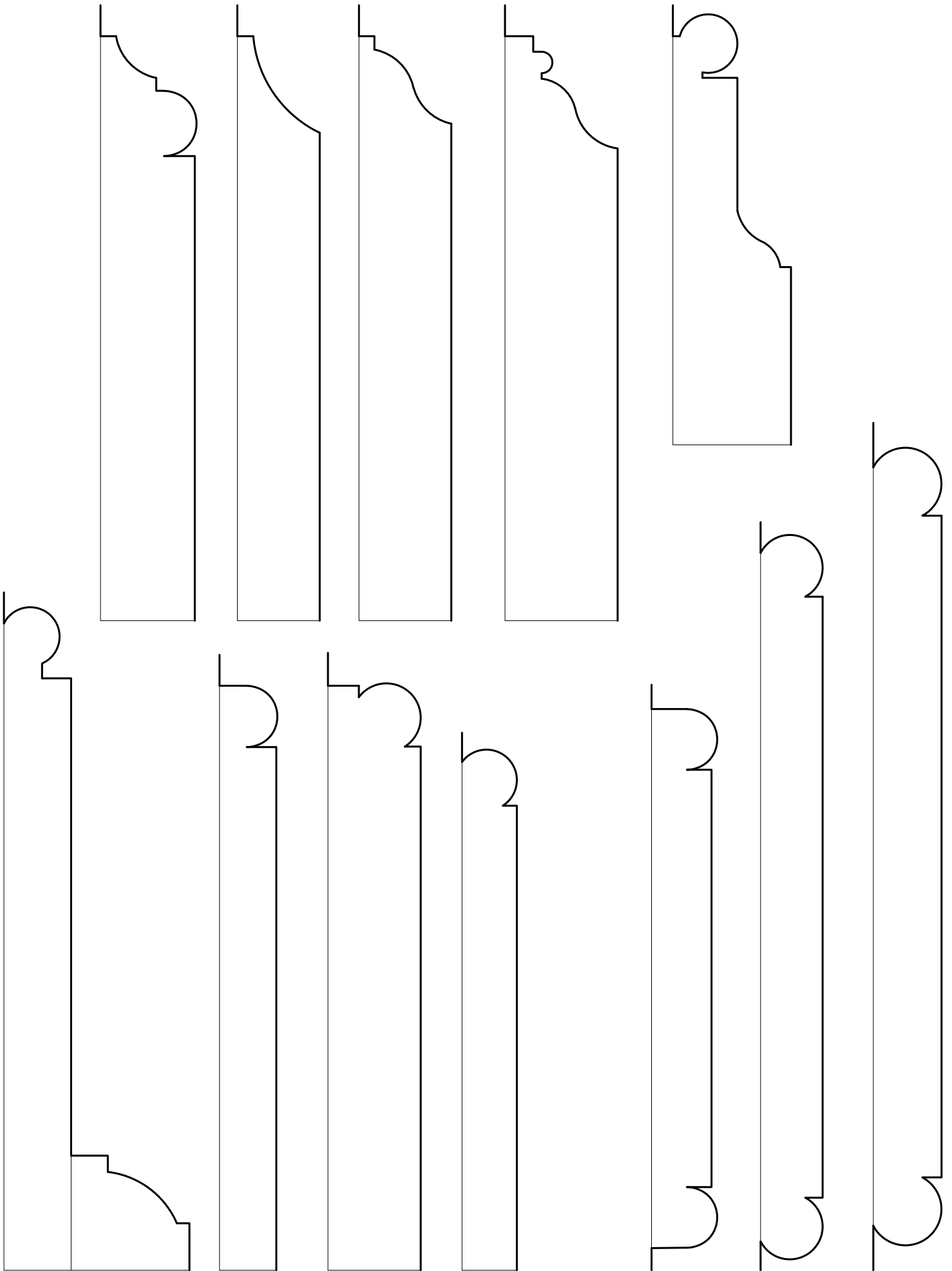




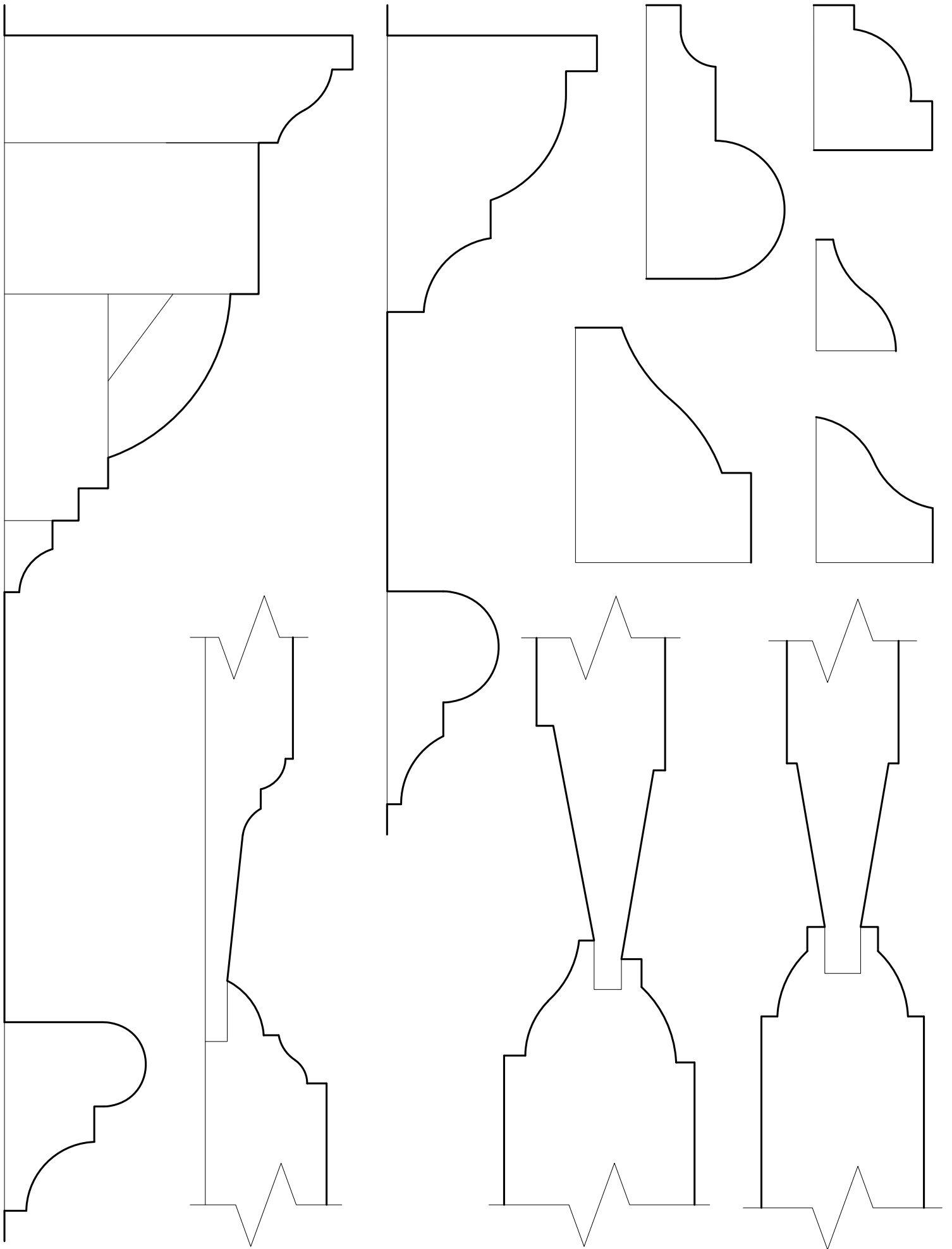




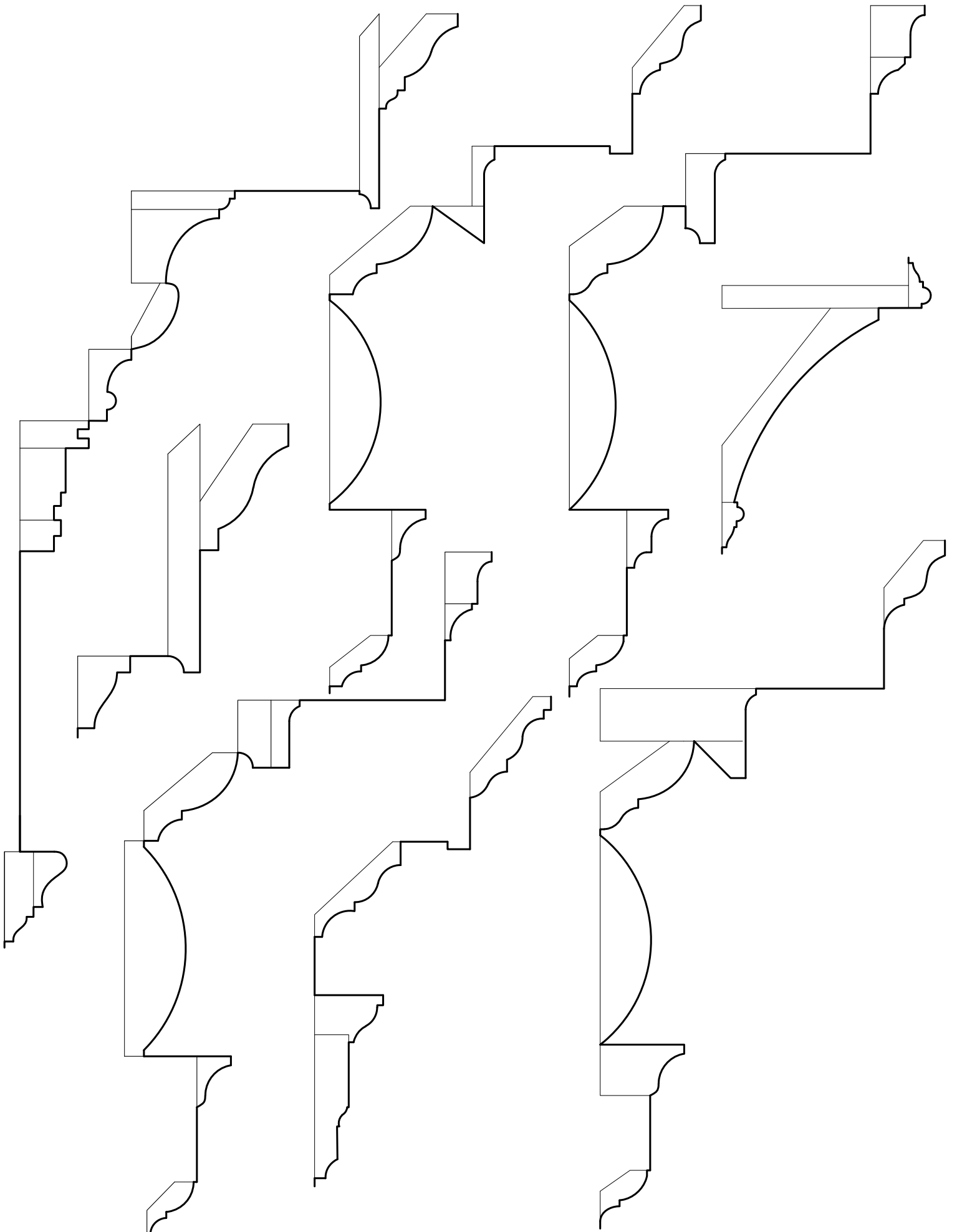


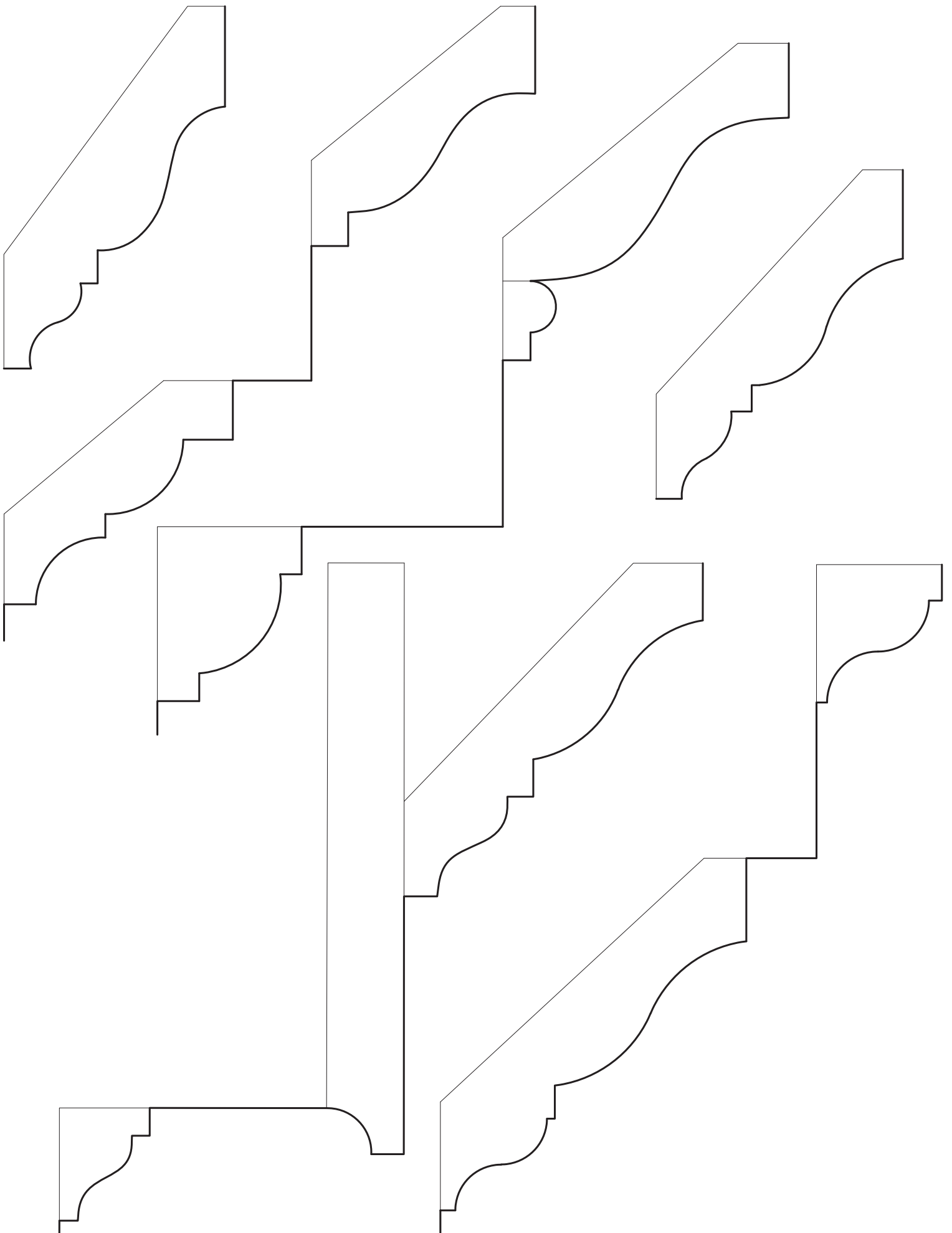


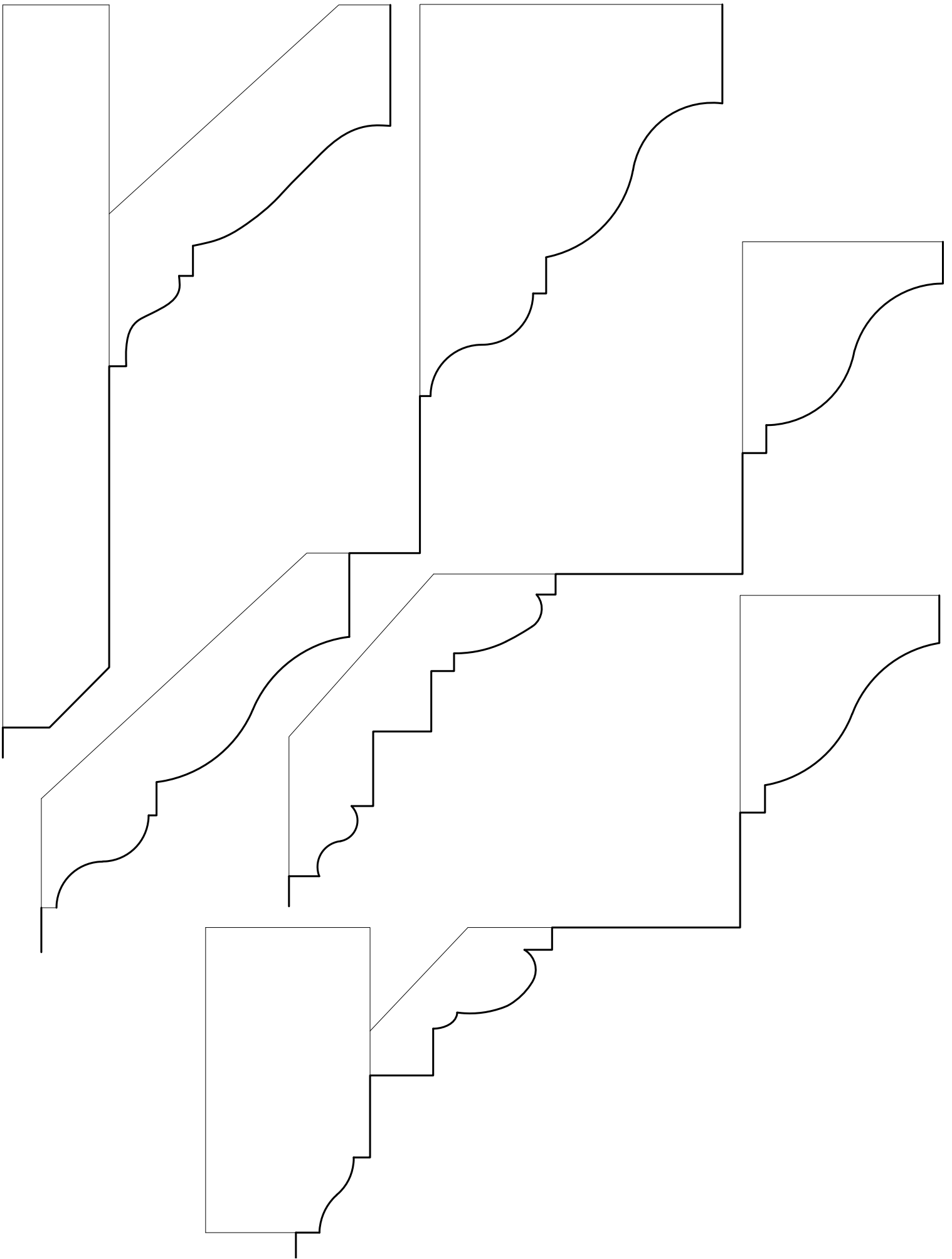


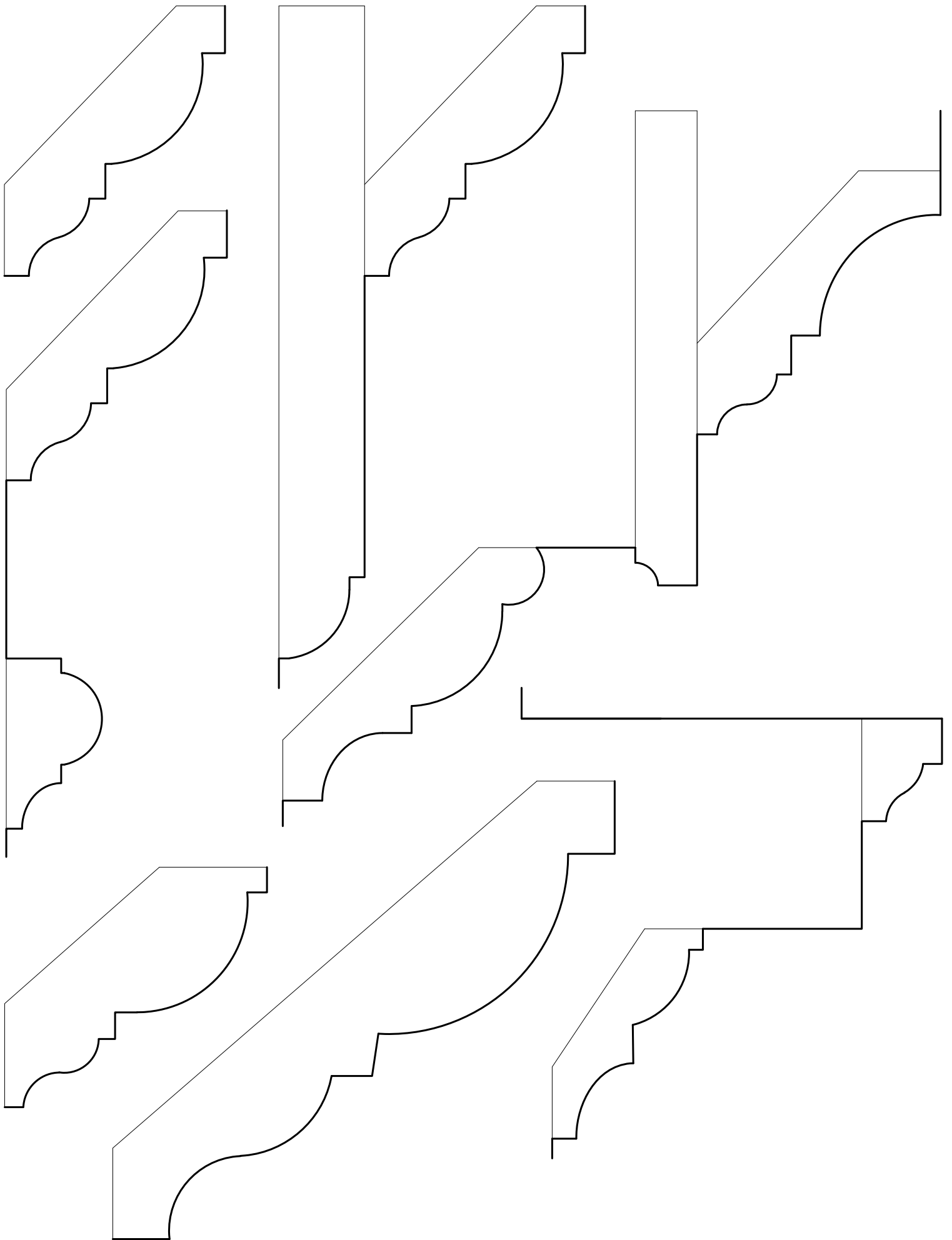


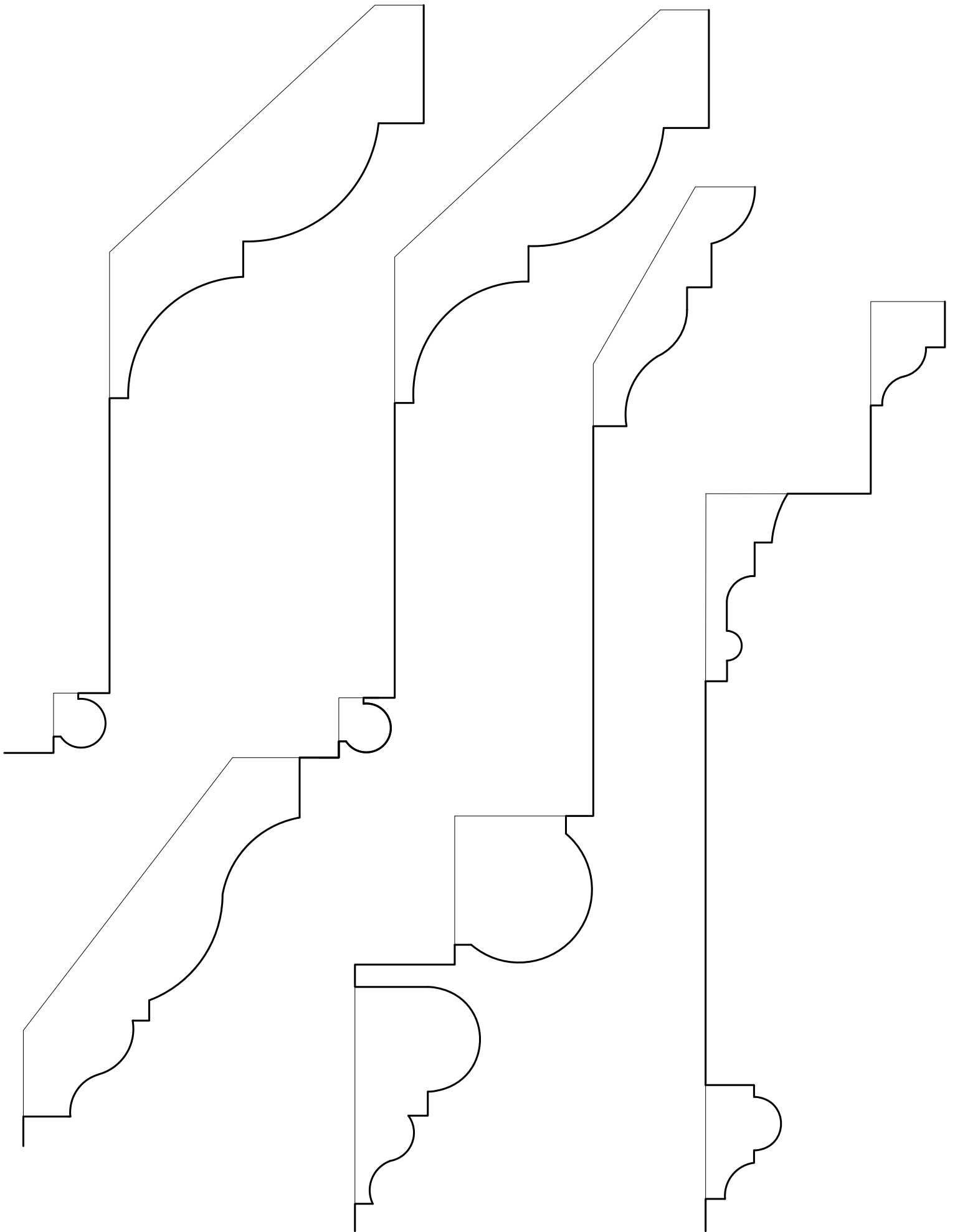
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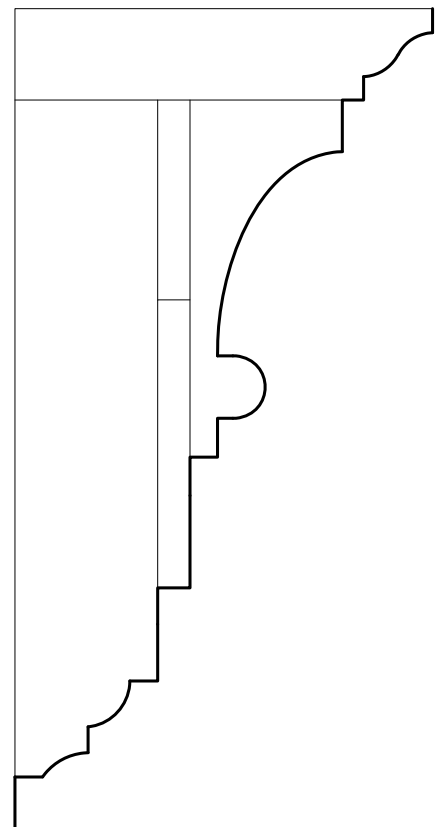
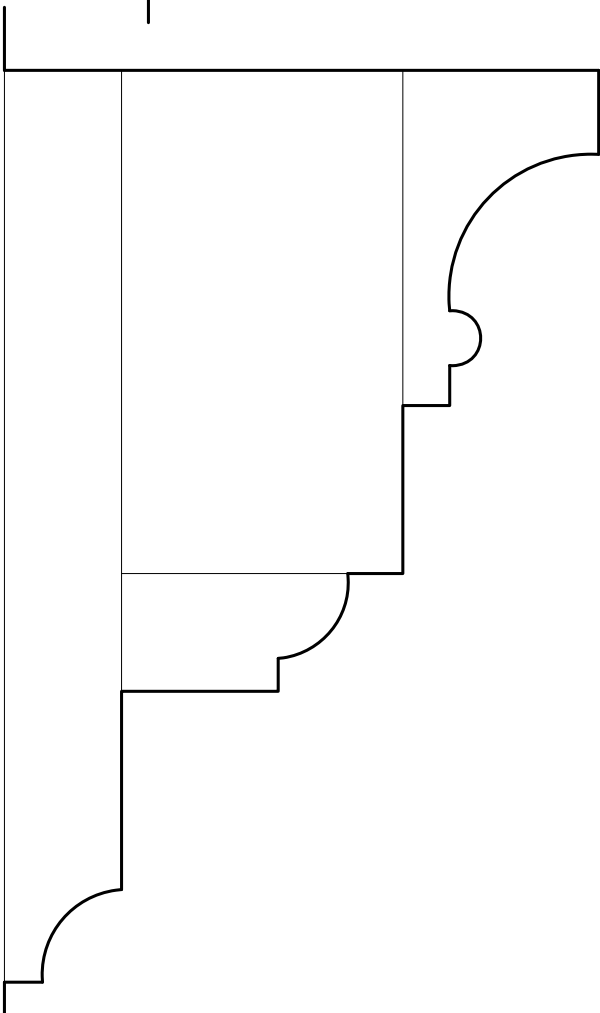
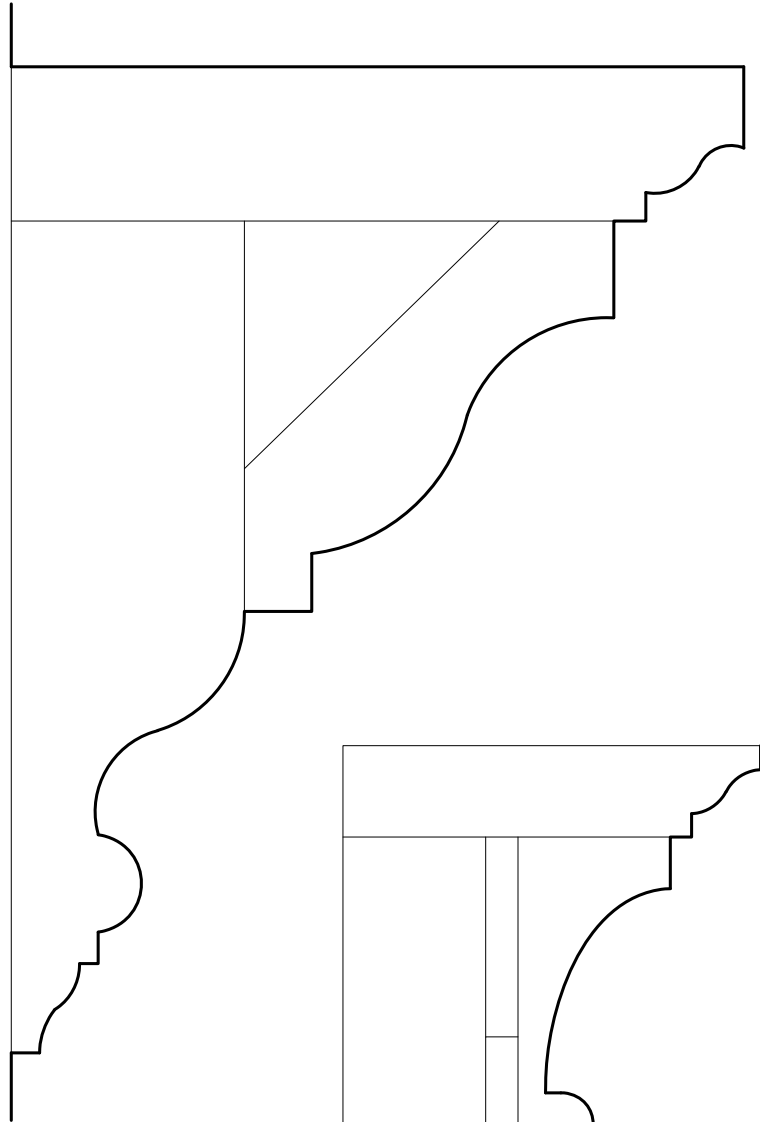
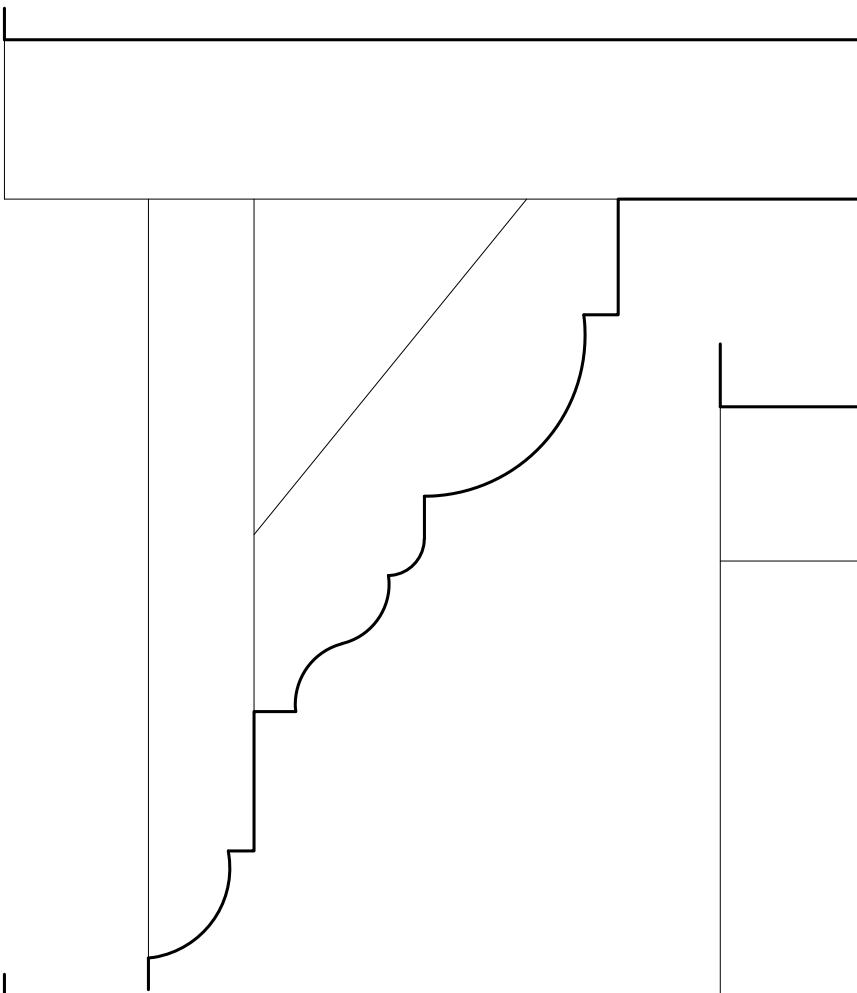


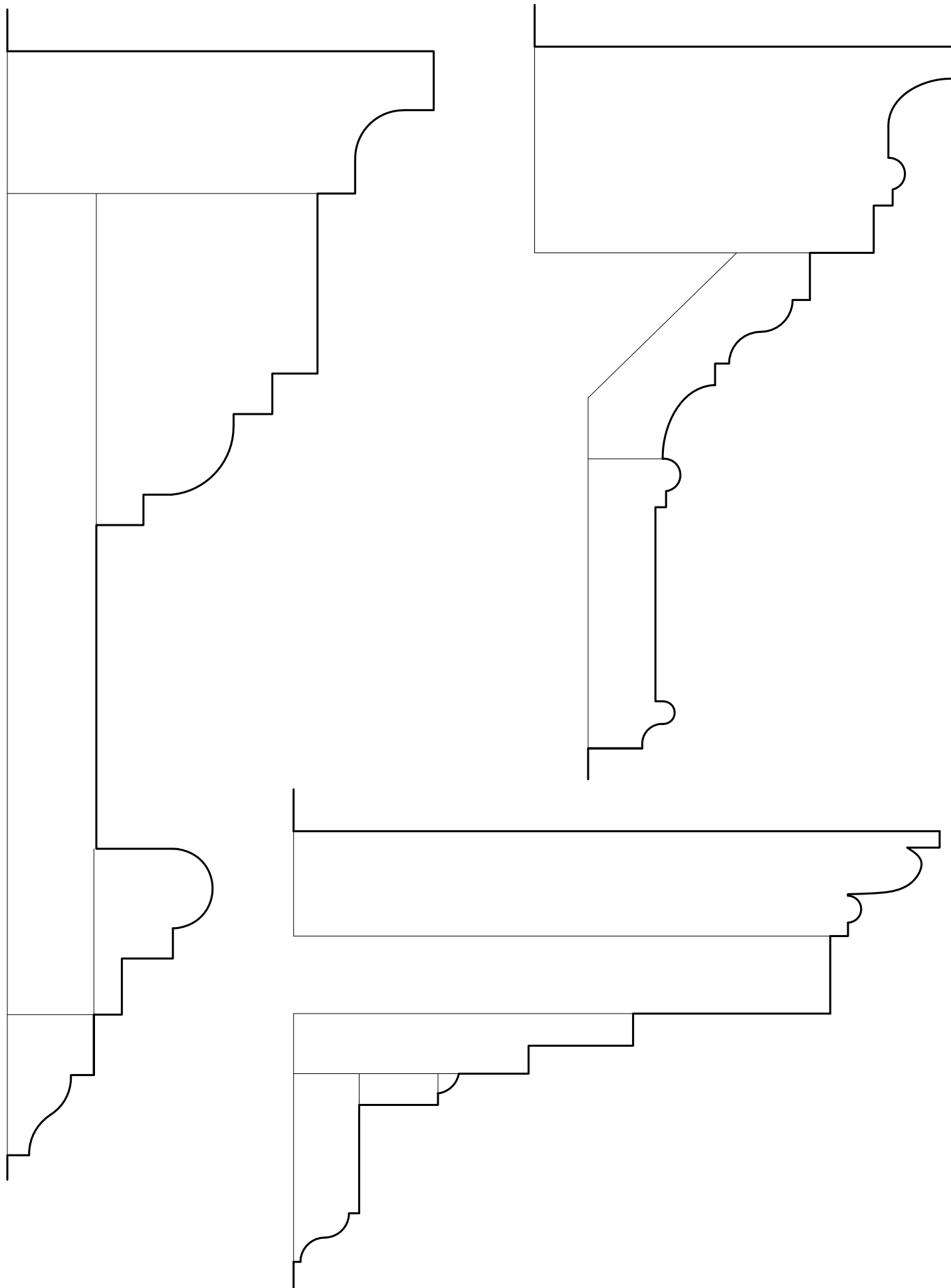


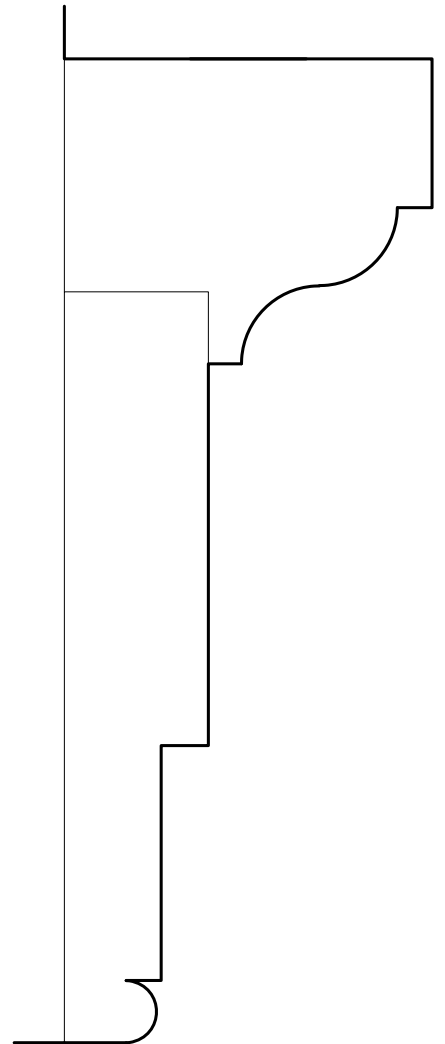
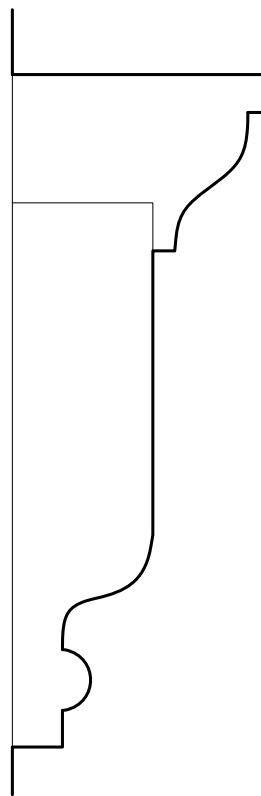
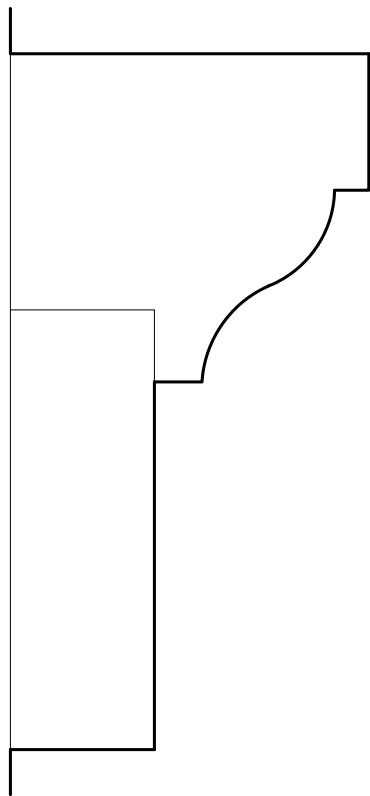
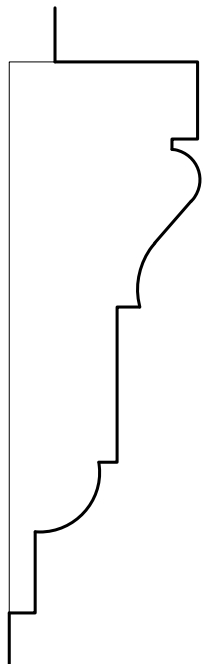
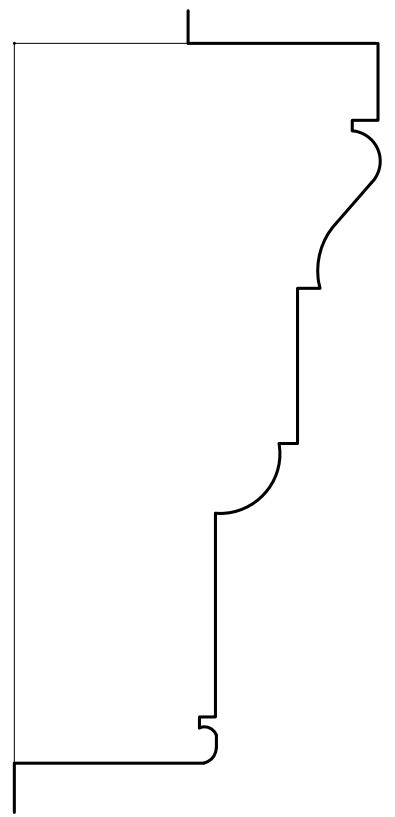
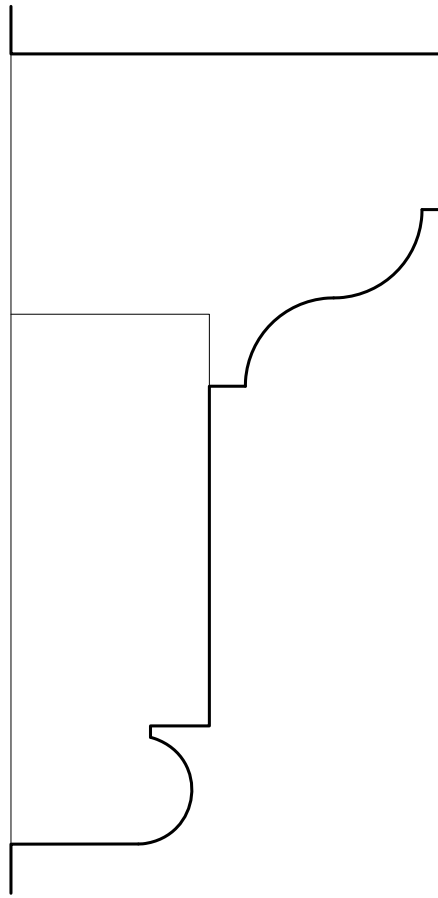
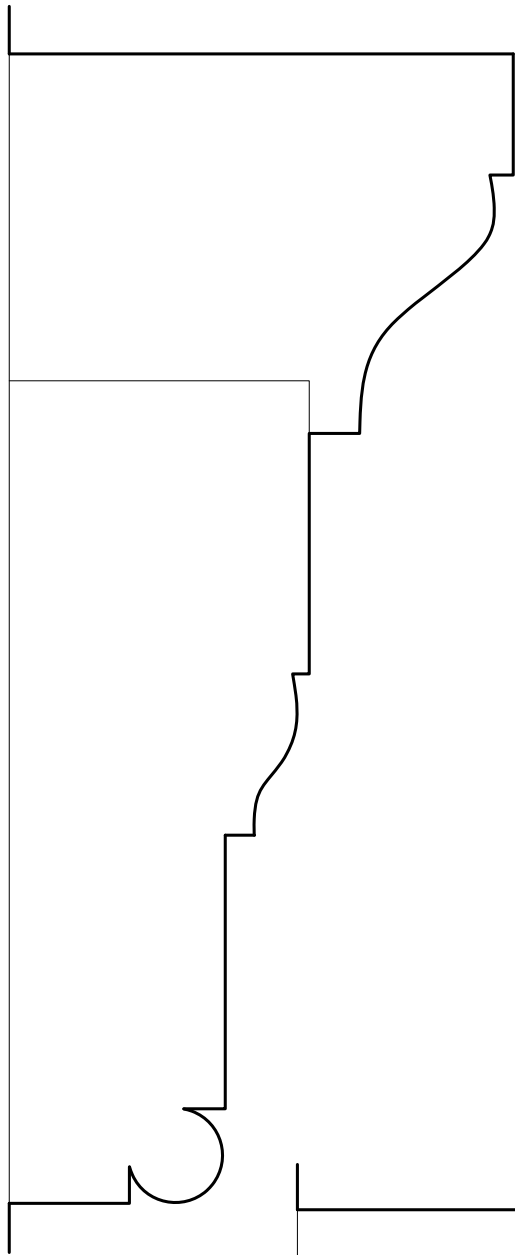


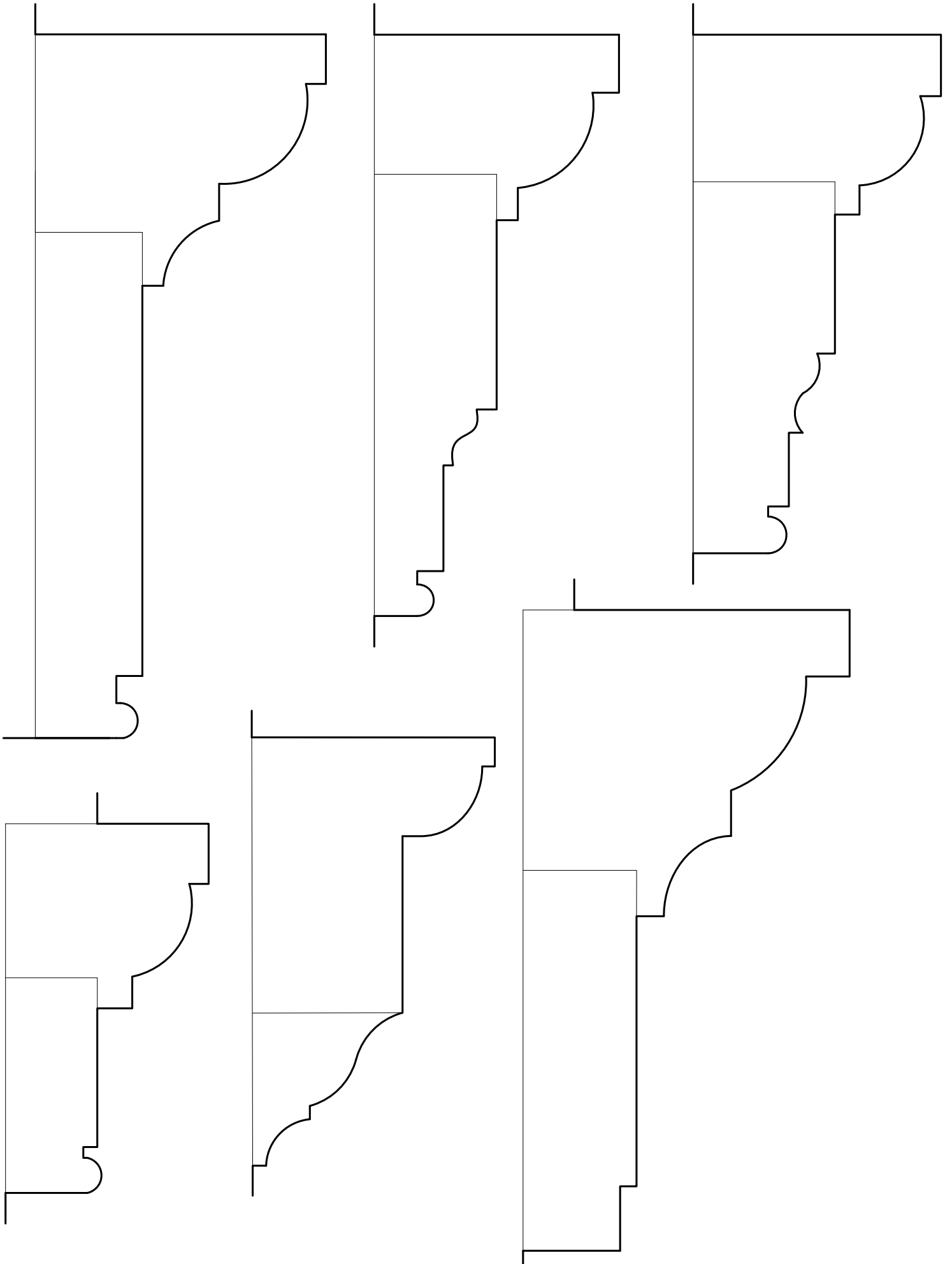


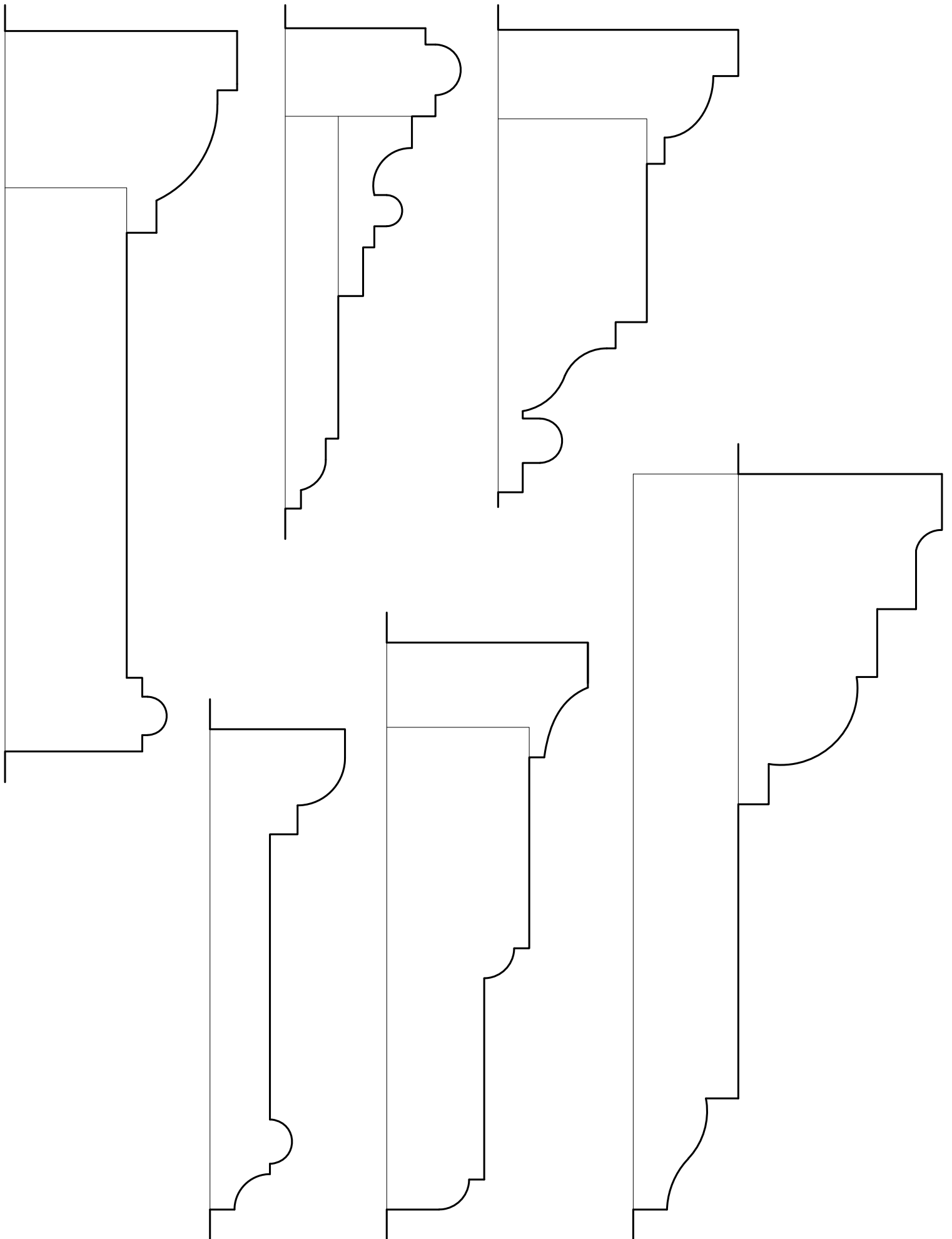


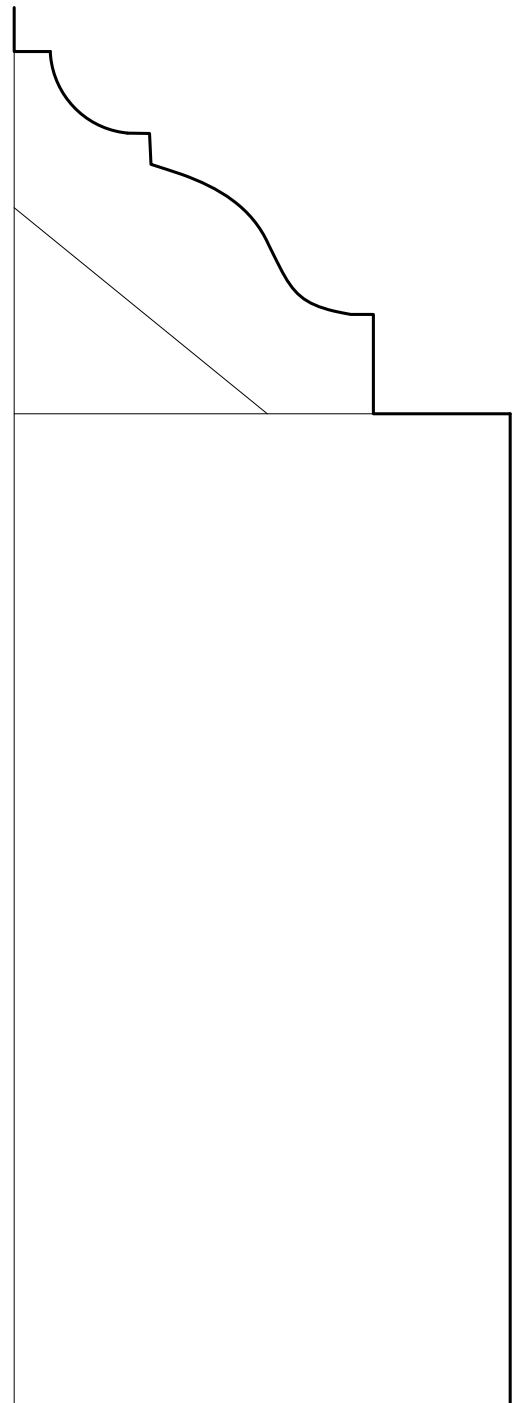
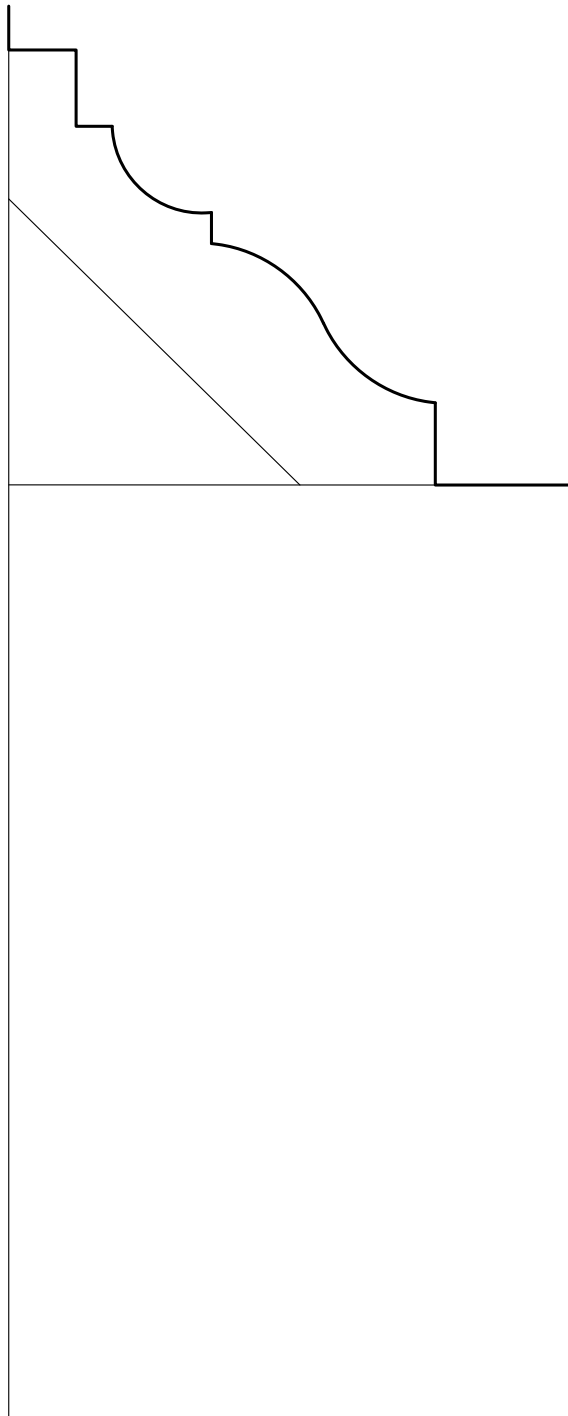
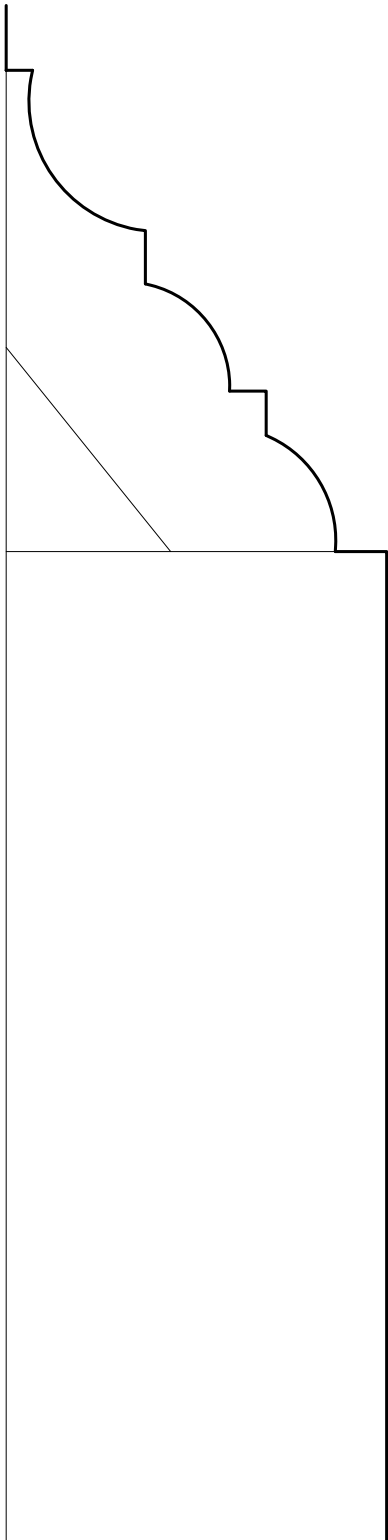


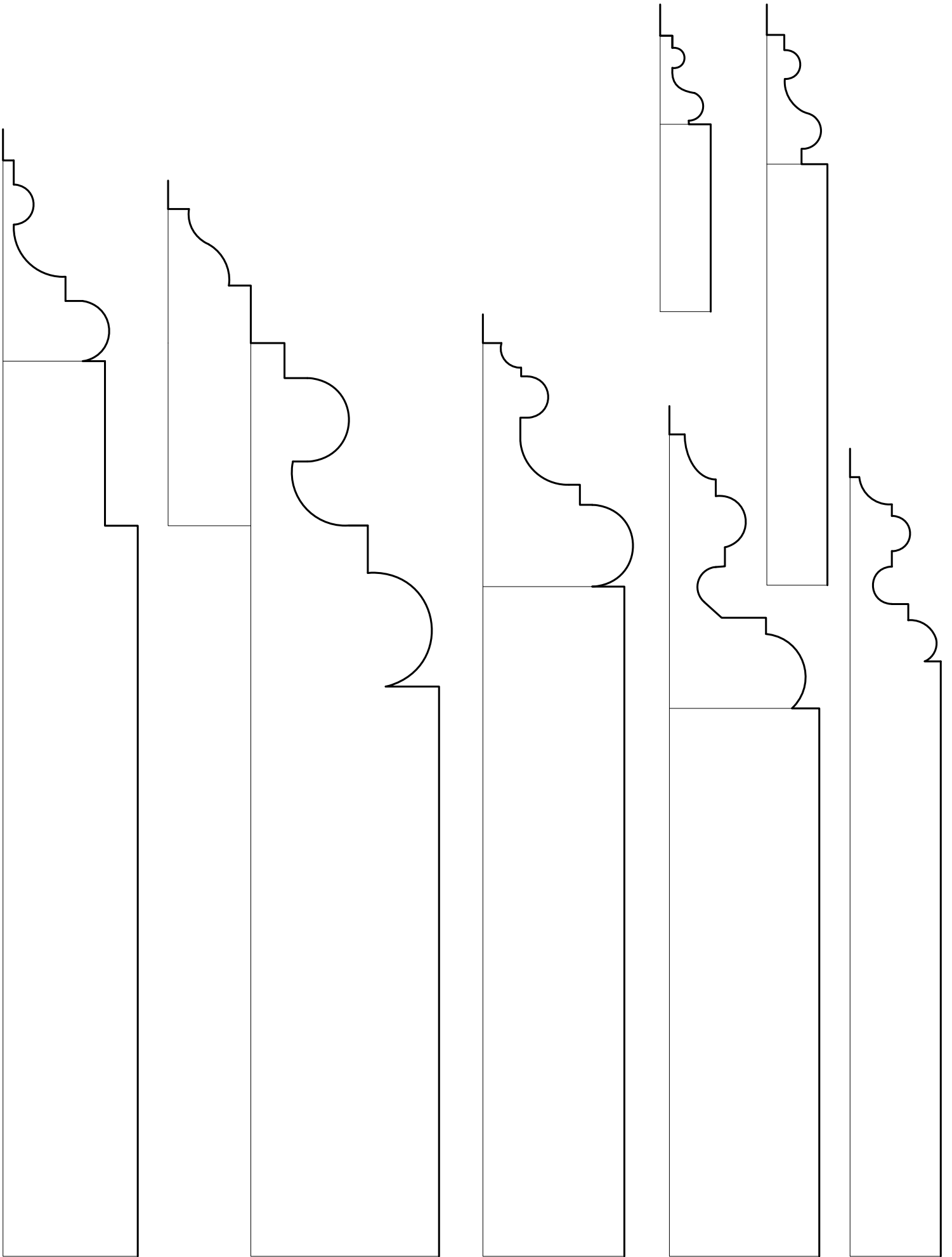


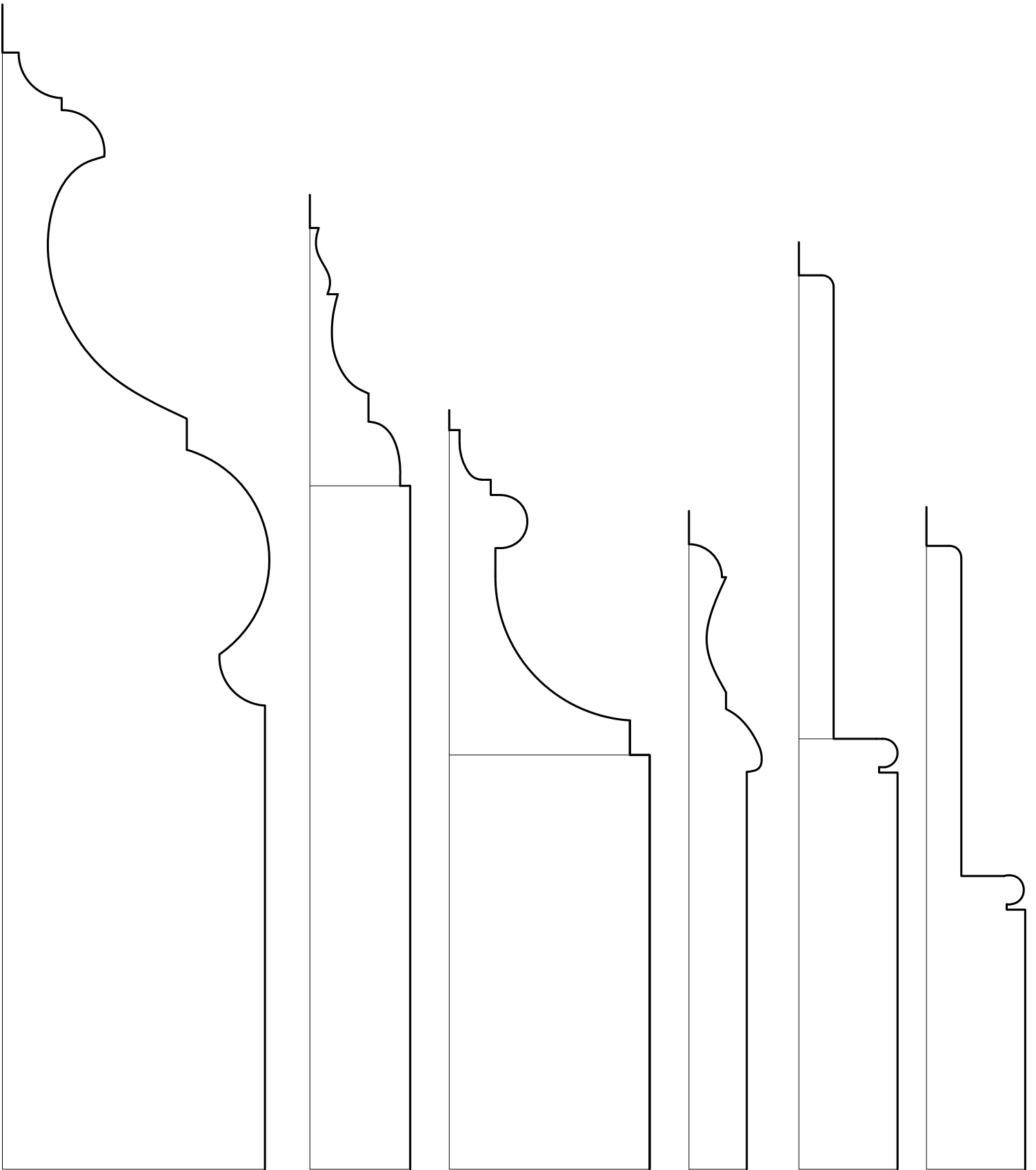


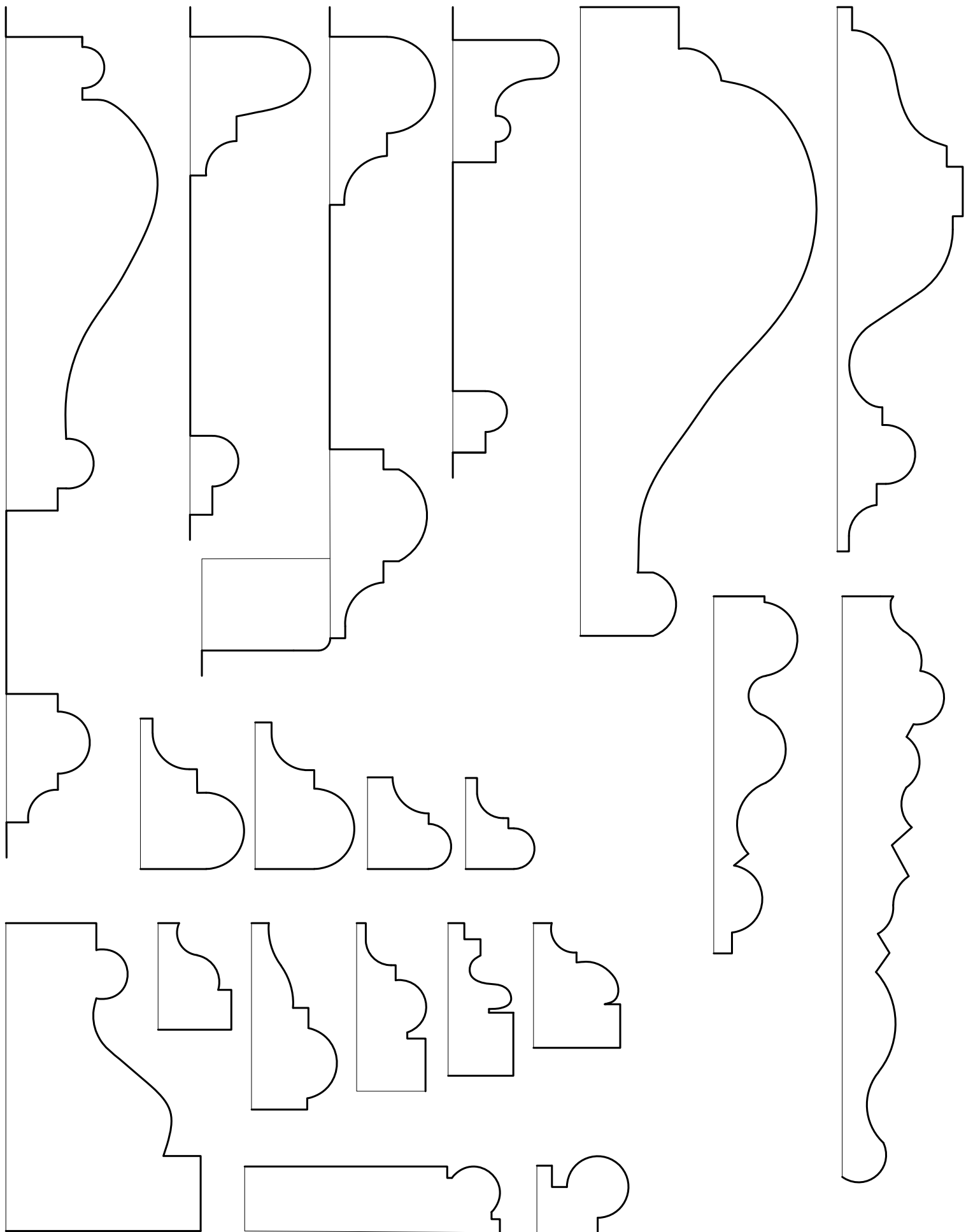


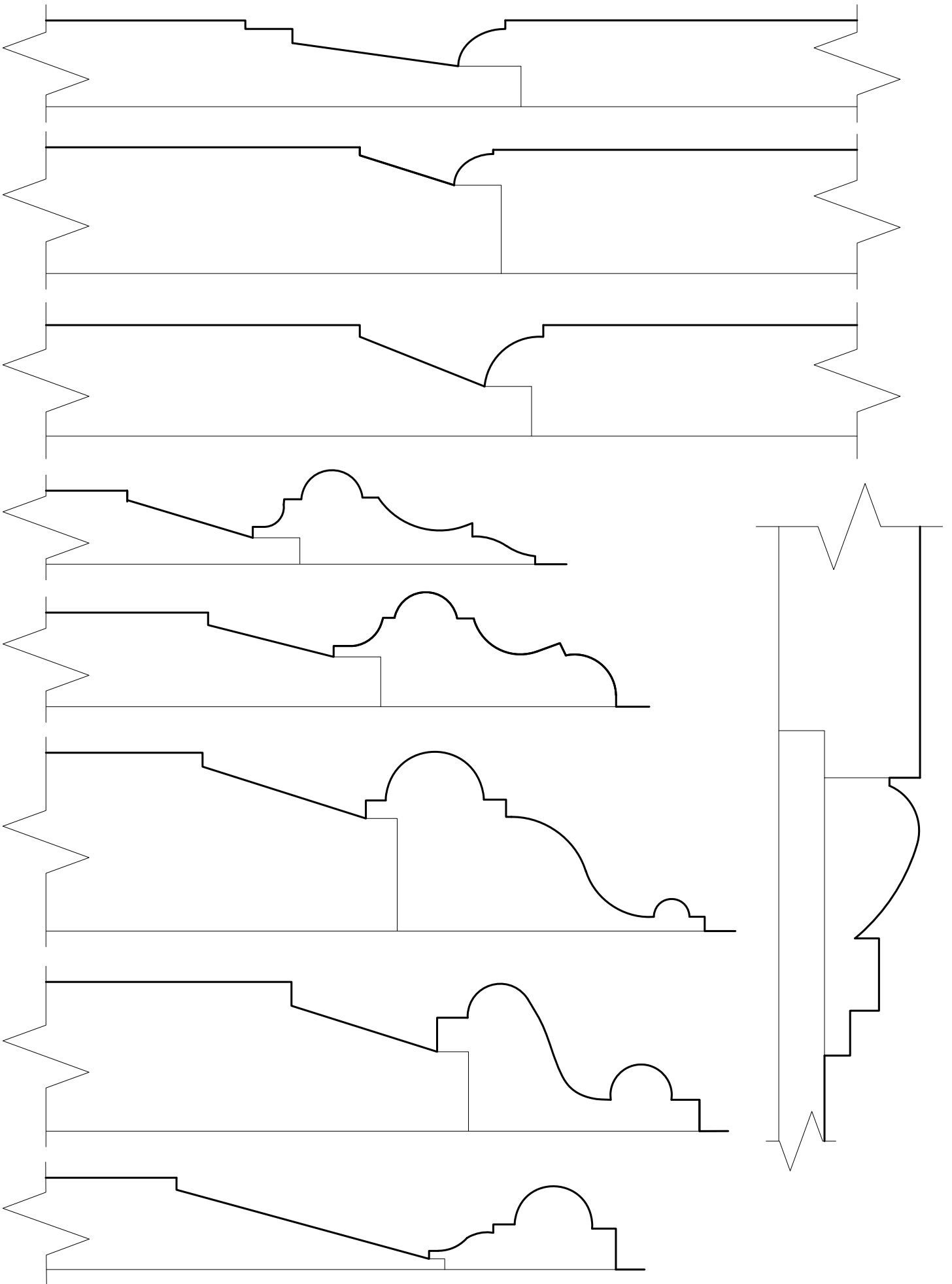


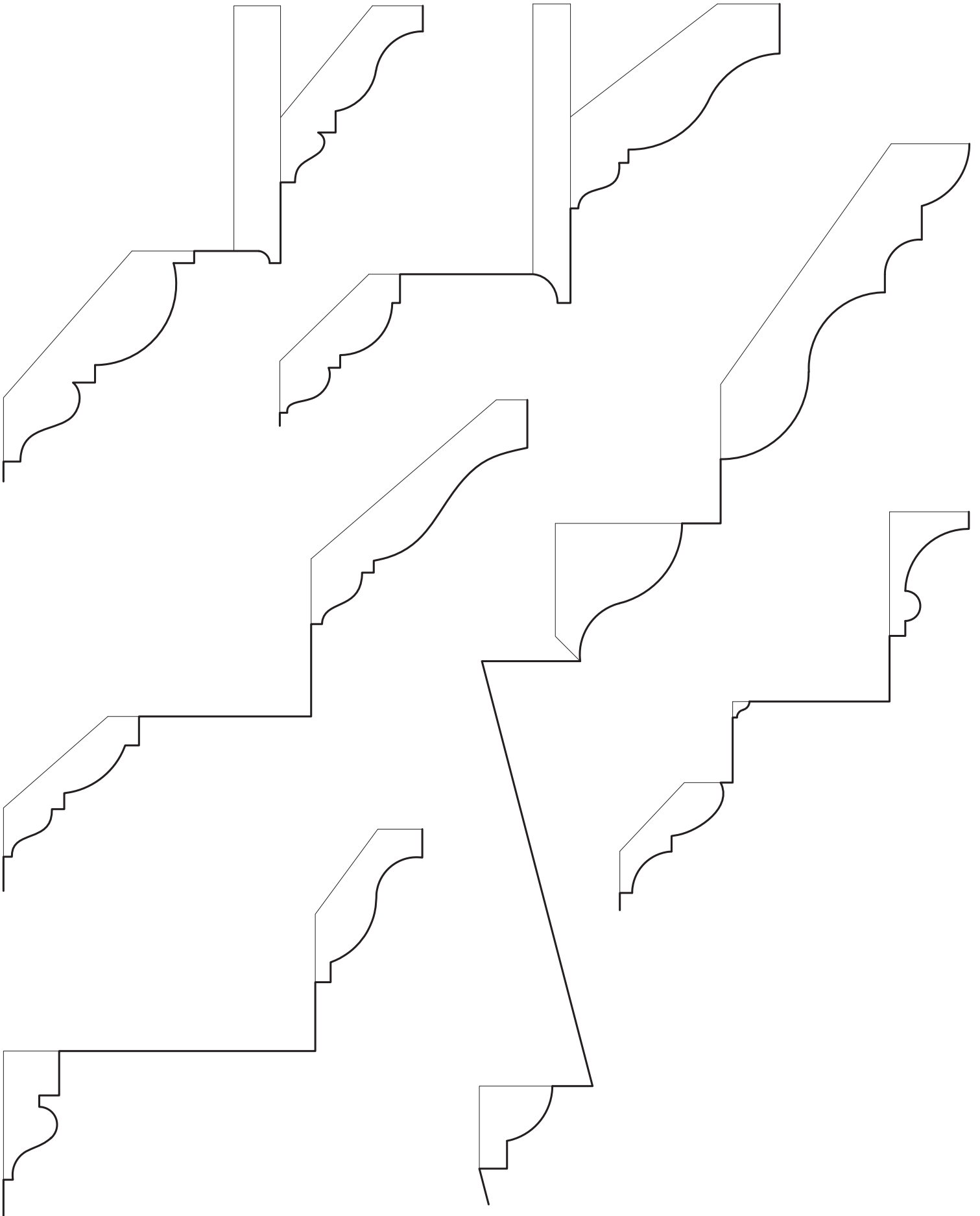


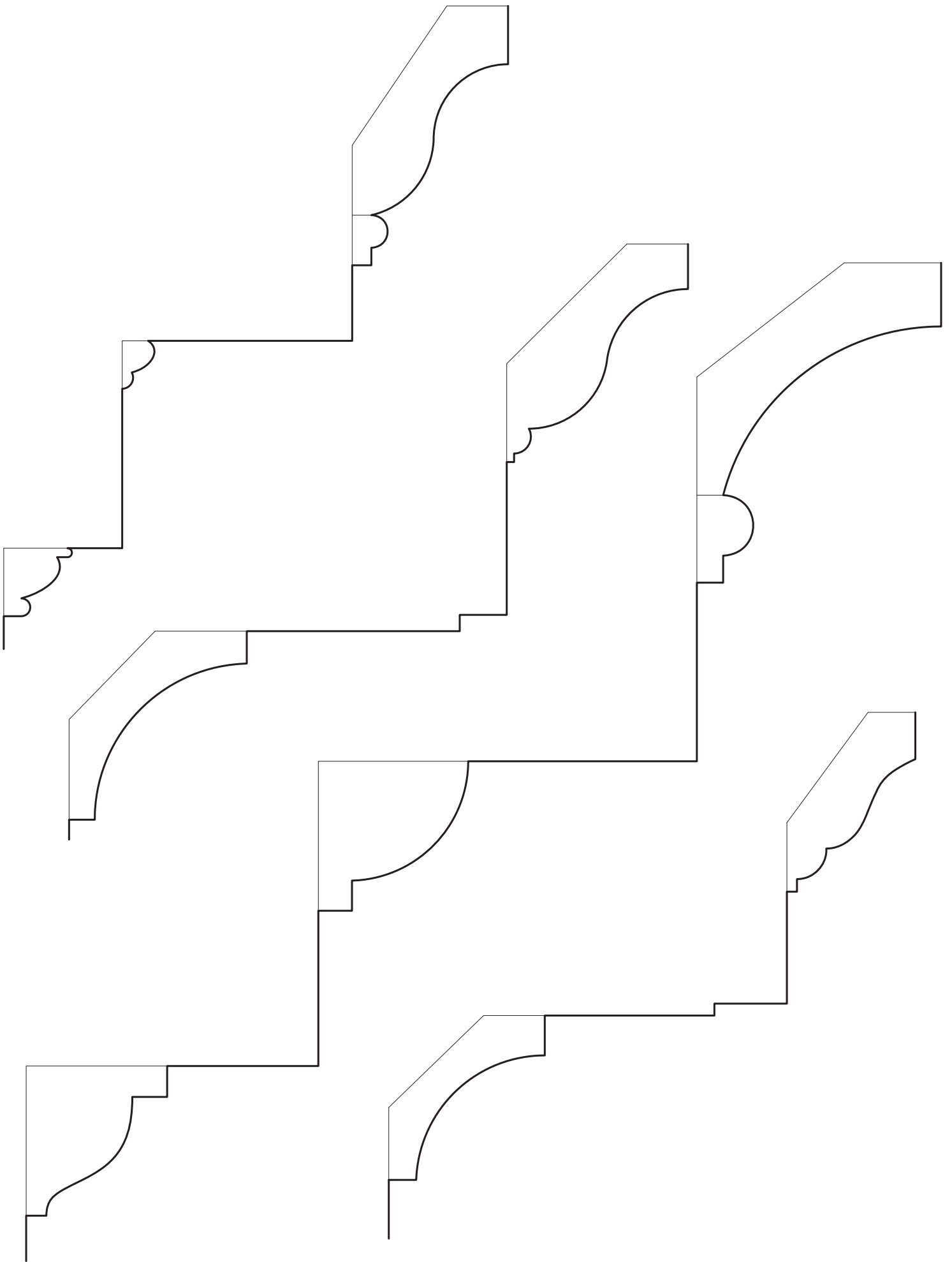


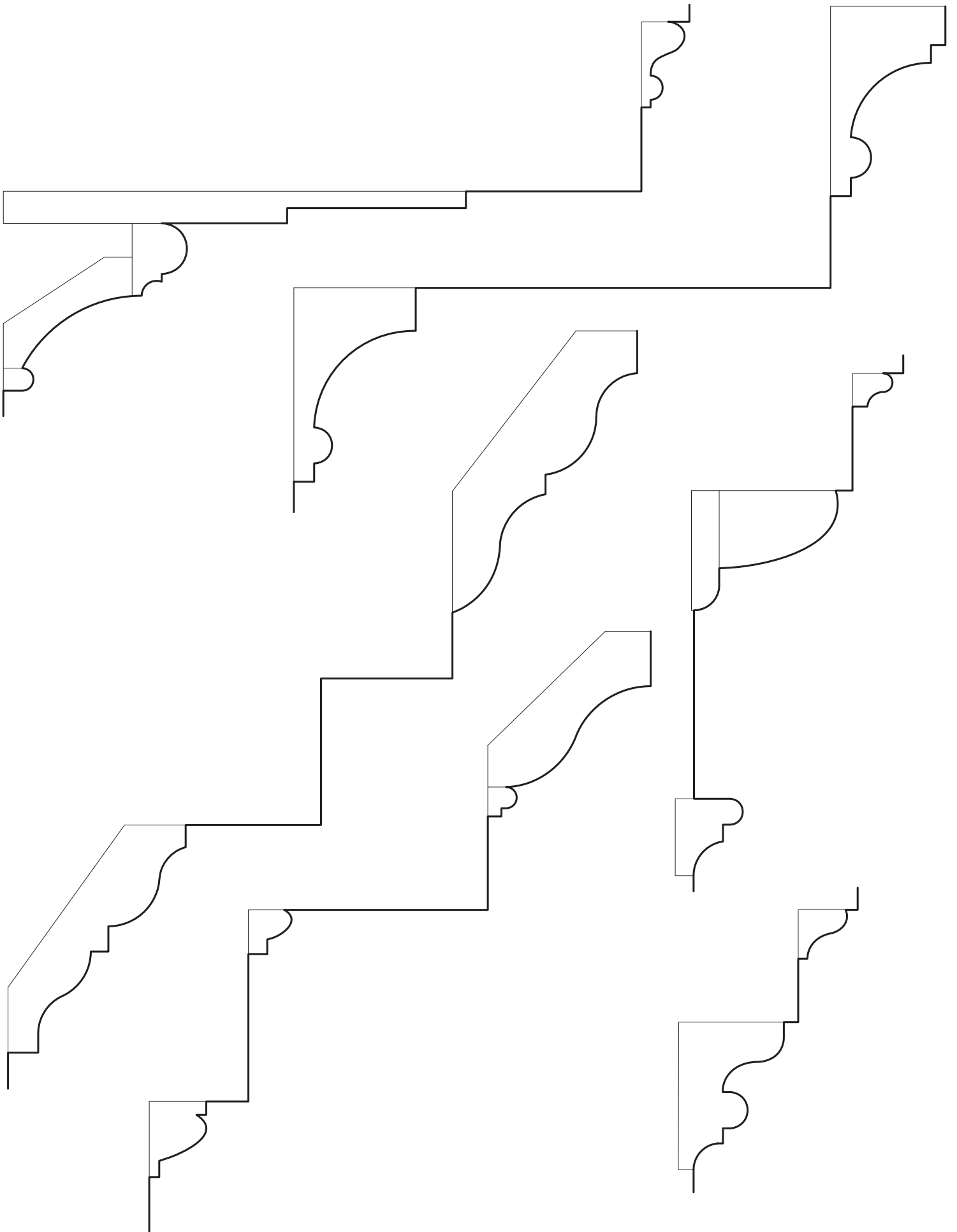


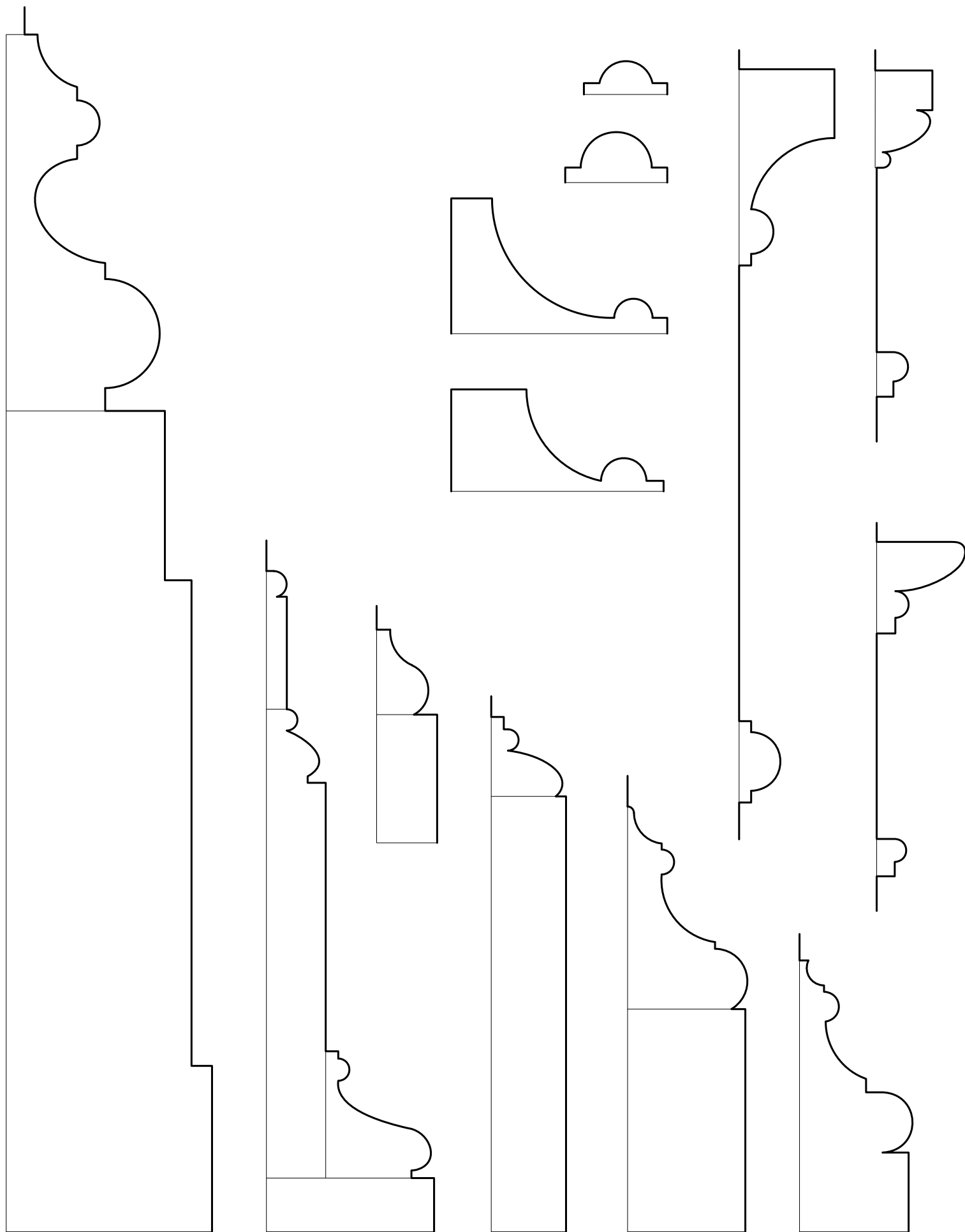


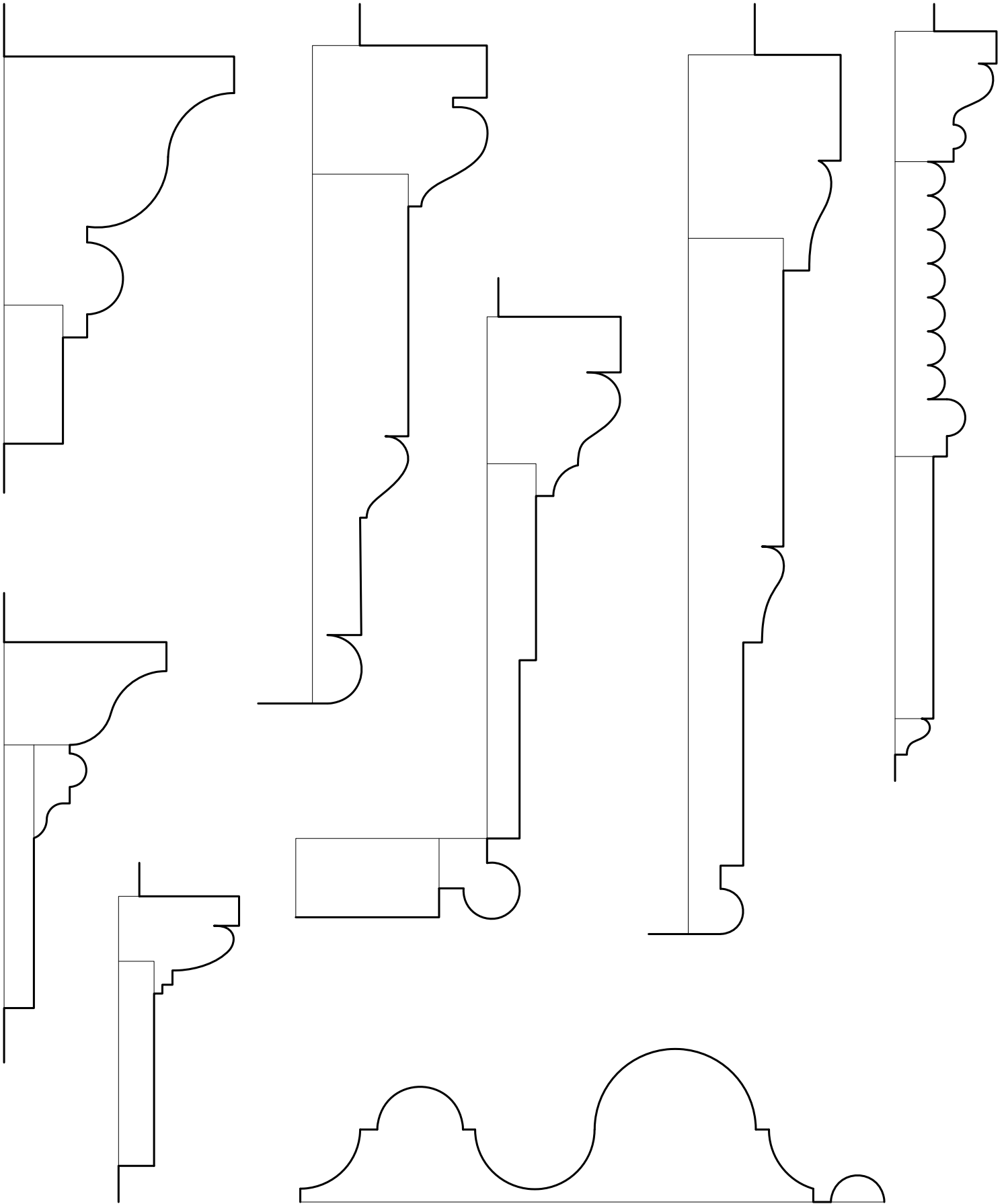


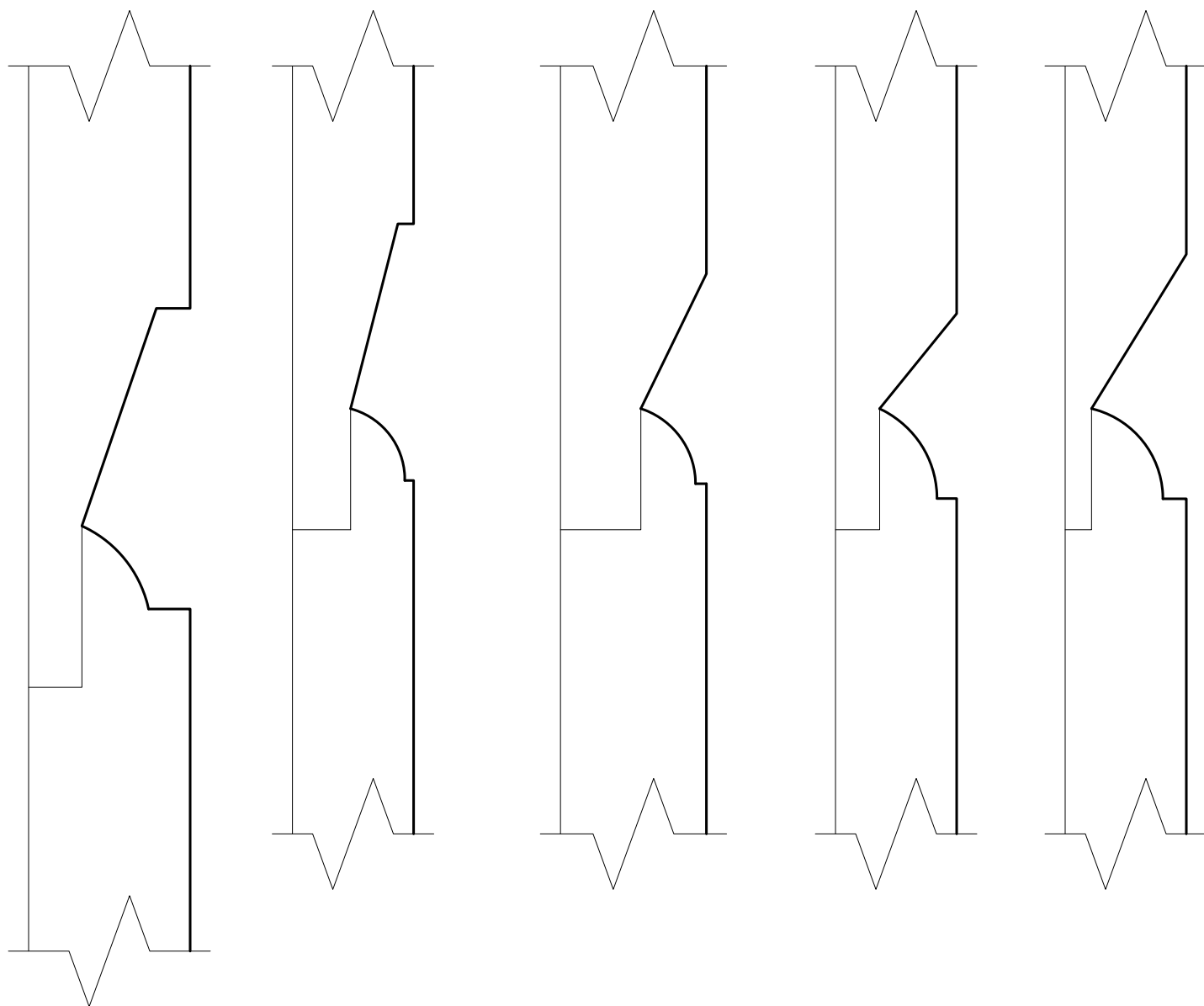










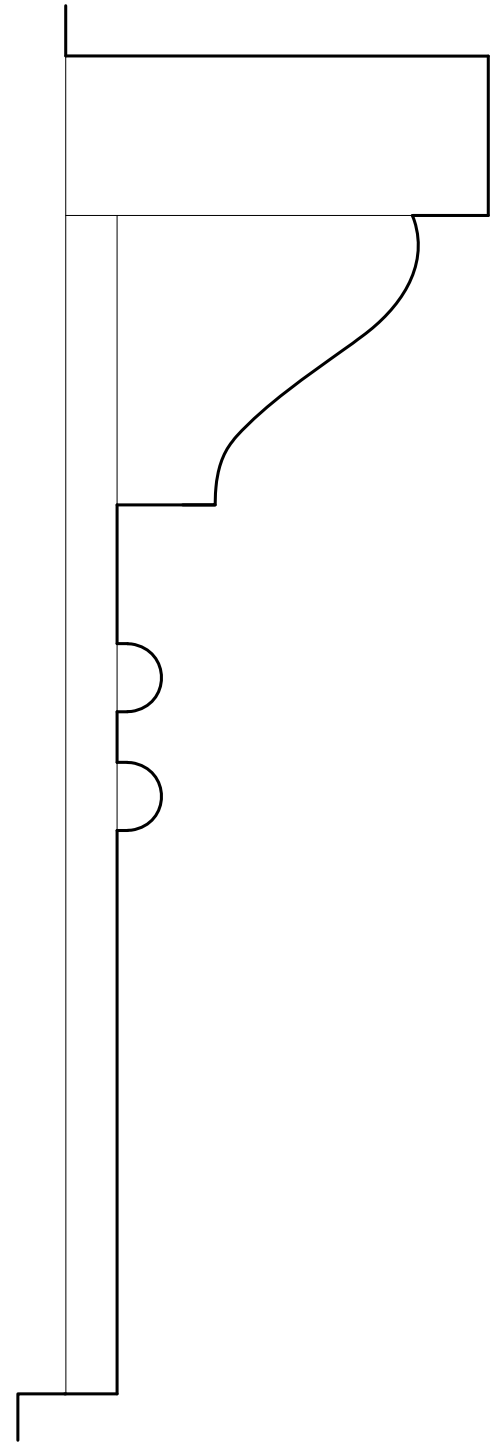
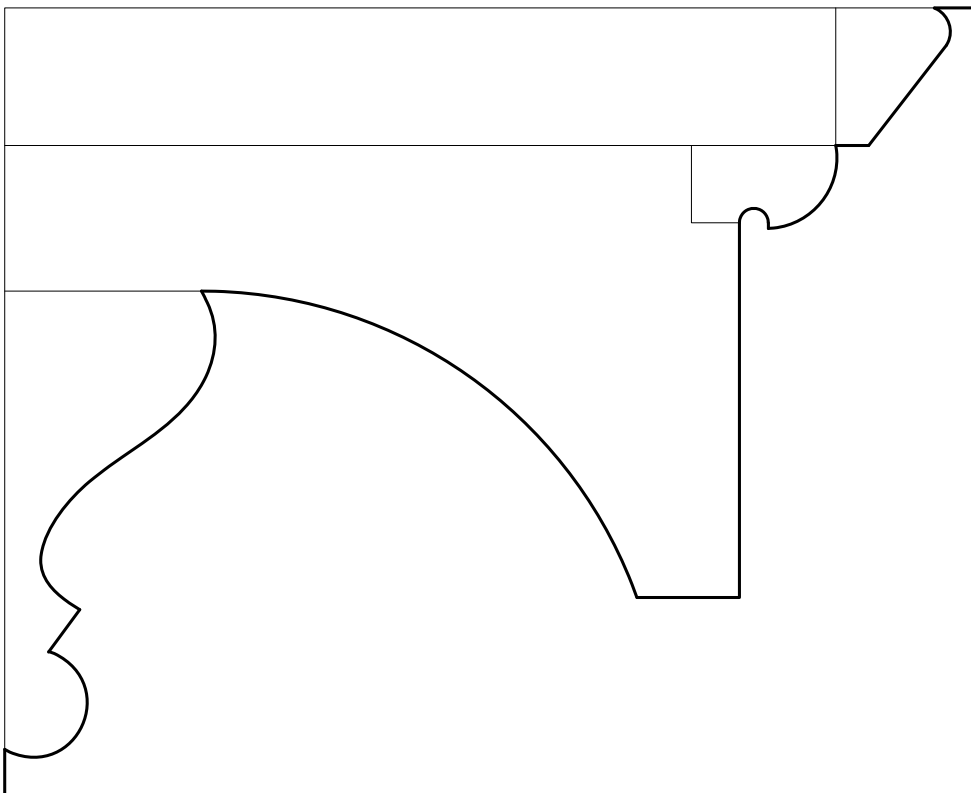
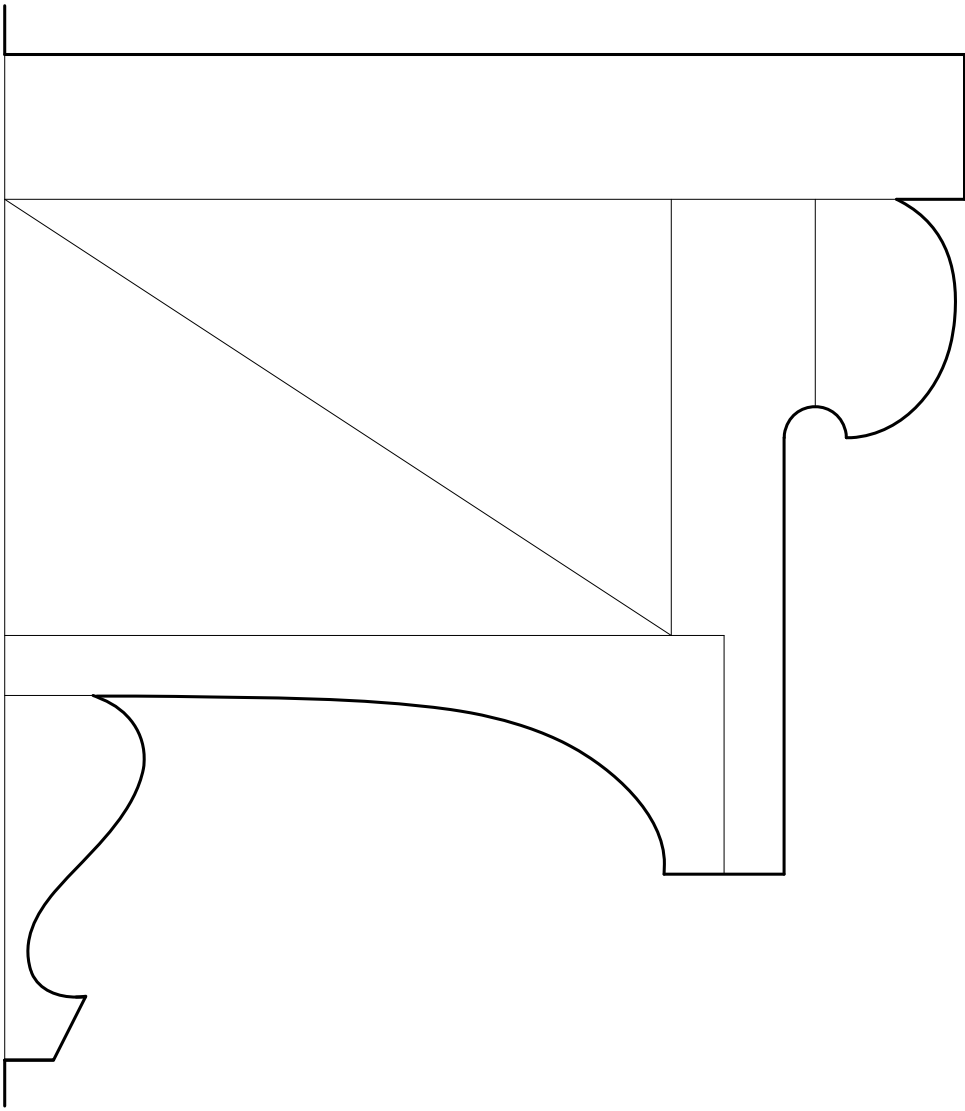


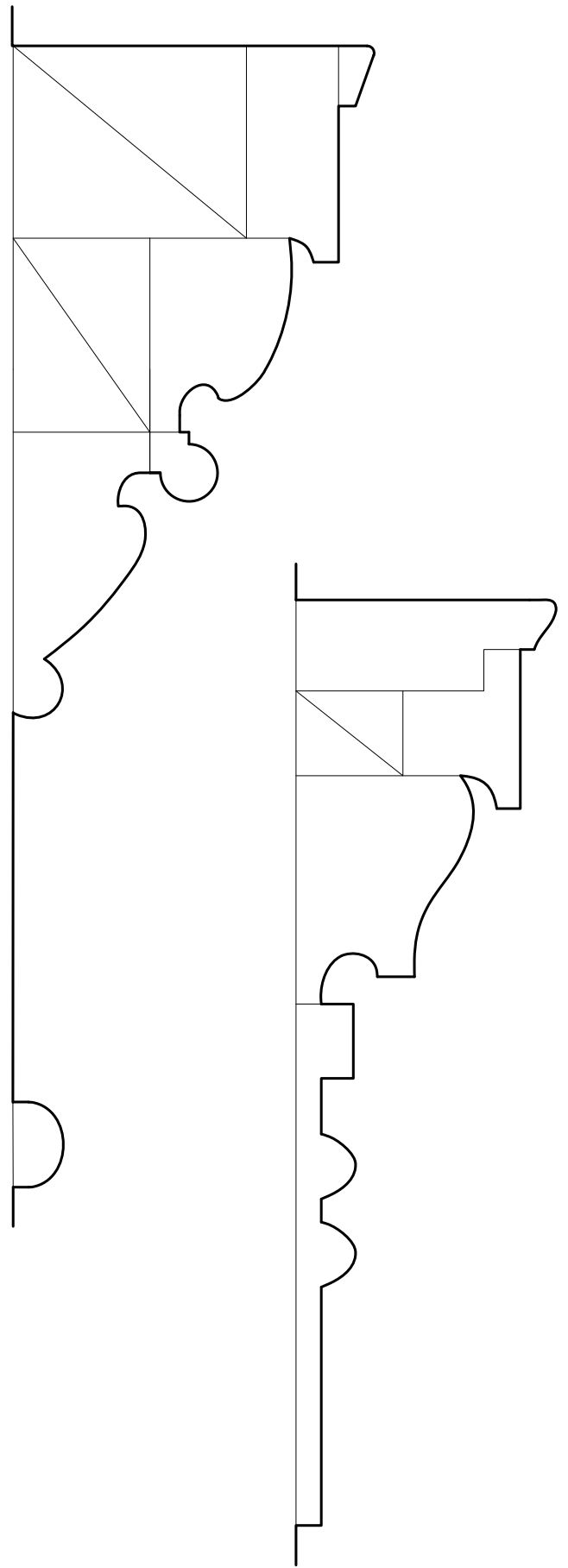
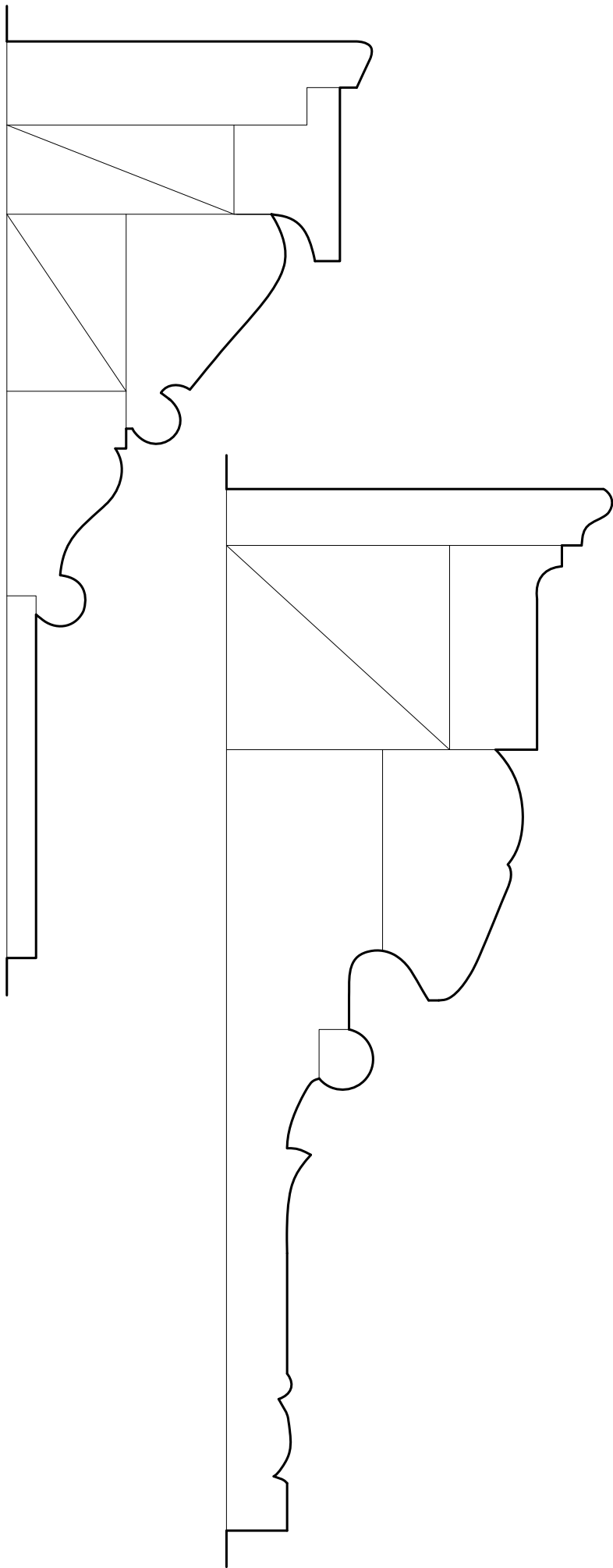
GREEK REVIVAL PERIOD

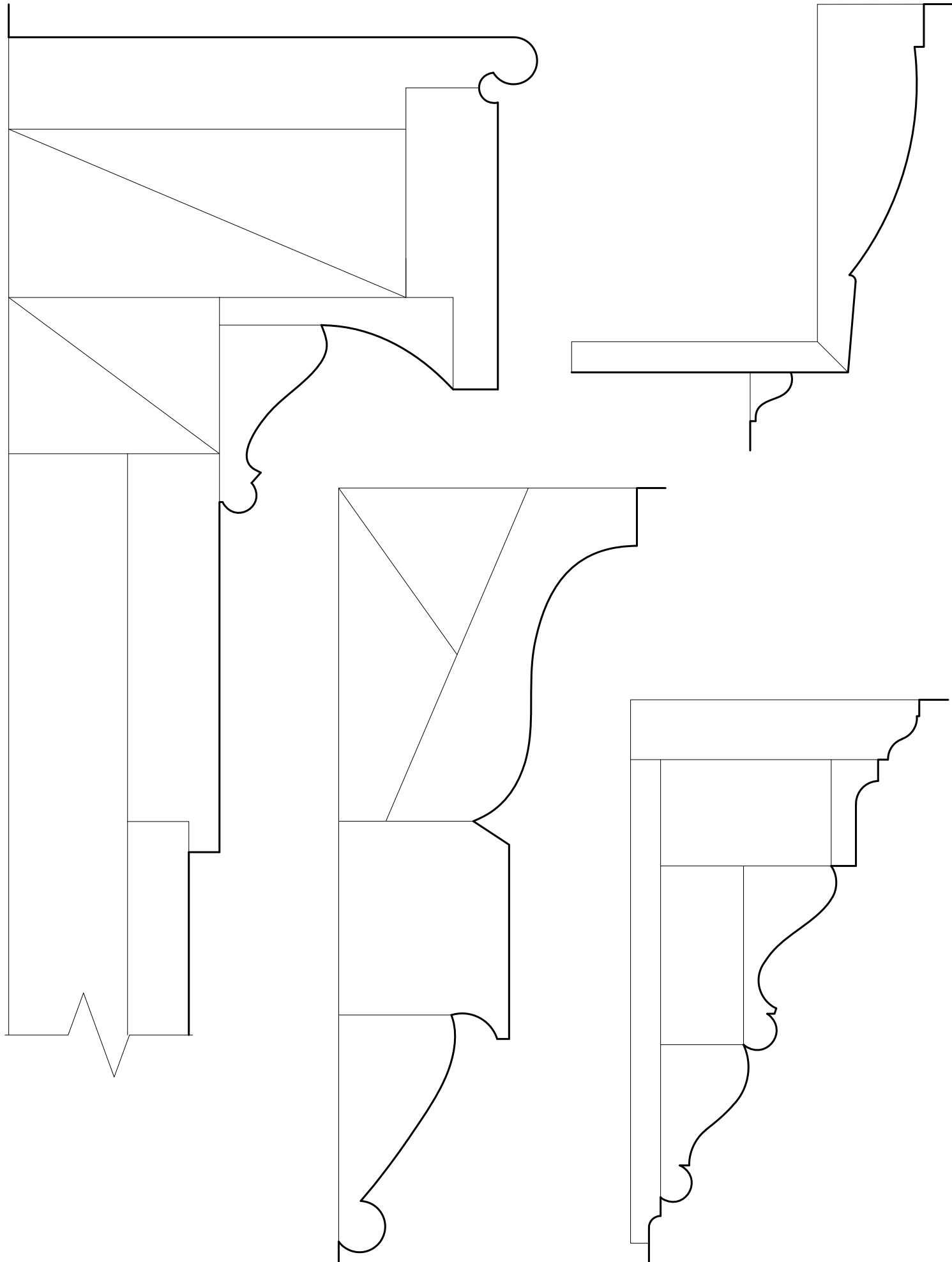
The Greek Revival architectural style, inspired by ancient Greek Temples, spread throughout Europe and the United States after the easing of diplomatic relations between Europe and the Ottoman Empire in the mid-eighteenth century. It flourished in the late 18th and early 19th centuries and represents the last phase of neoclassical architecture. Karl Friedrich Shinkel, of Germany, Claude Nicolas Ledoux of France, and Alexander "Greek" Thompson of Scotland are notable European architects of the Greek Revival, while William Strickland, Thomas U. Walter, and Minard LaFever are American proponents of the style.

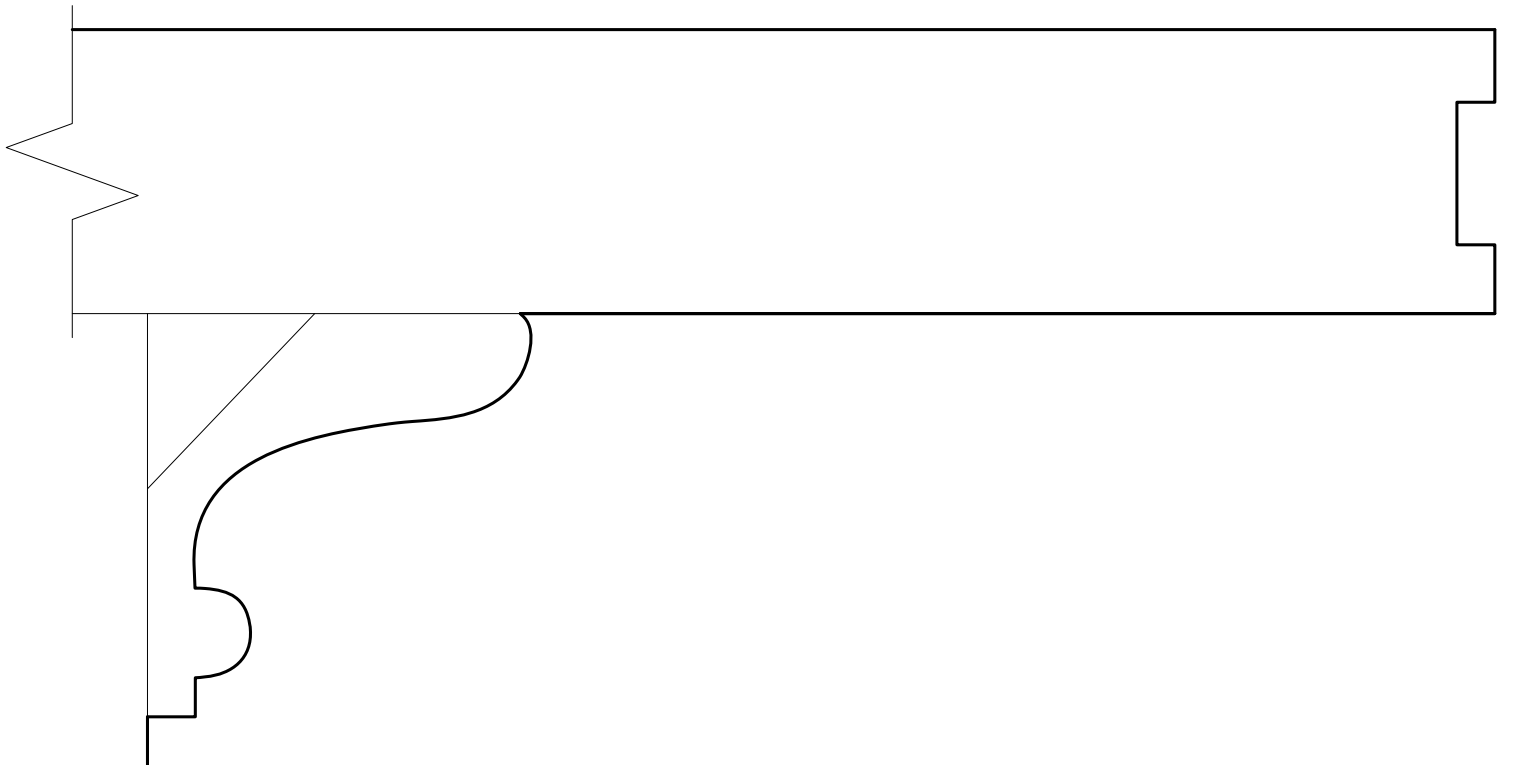
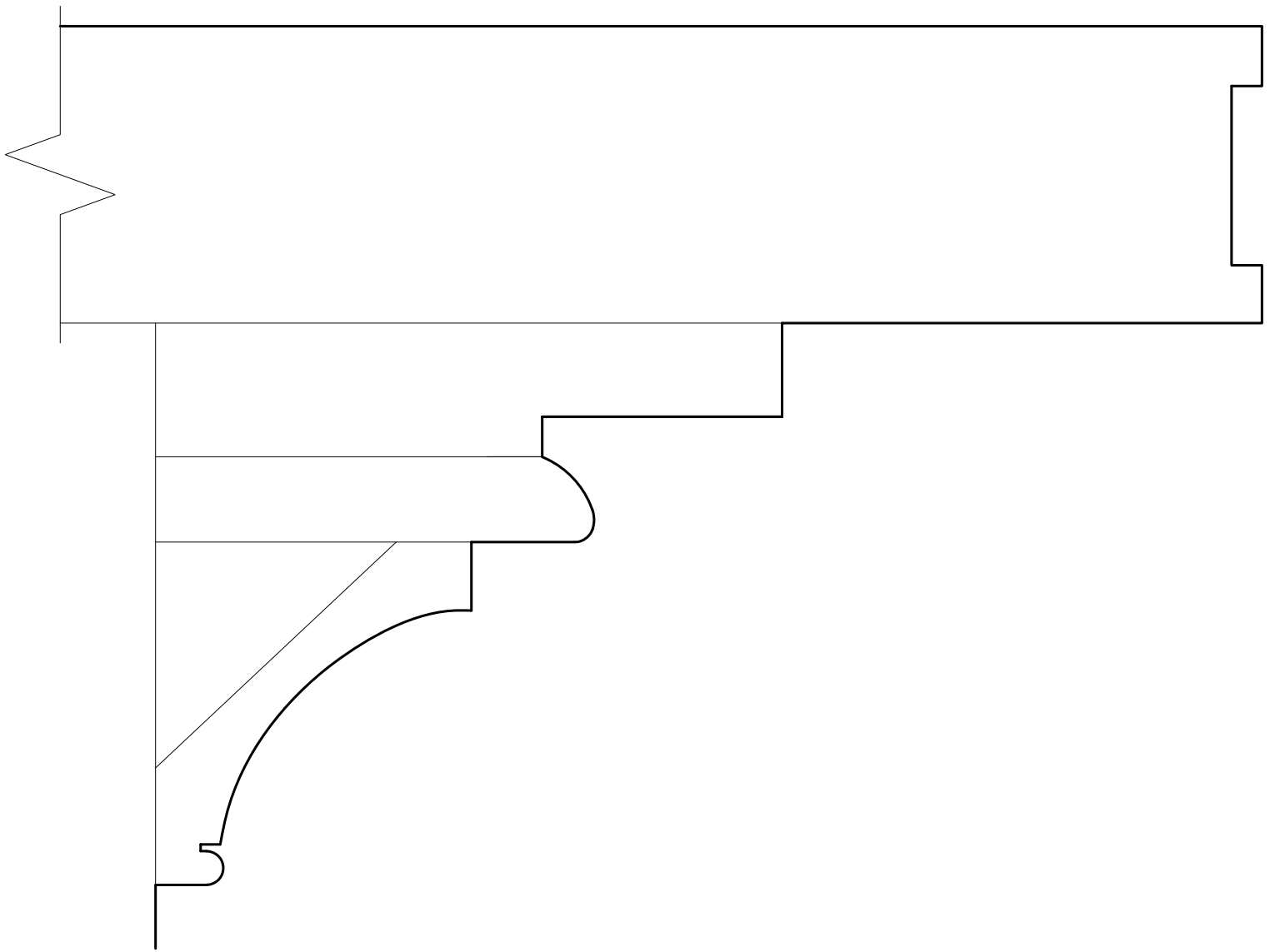
The following pages include the work of Minard Lafever, an American architect and author who was active during the first half of the 19th century. He is best known for his designs for religious and educational buildings, though his influence on the home building may be more recognizable to the general public. Lafever's books, "The Beauties of Modern Architecture" and "The Modern Builders' Guide," which were published in the early nineteenth century were influential in spreading the use of mouldings in American architecture and were a widely used reference for builders and architects.

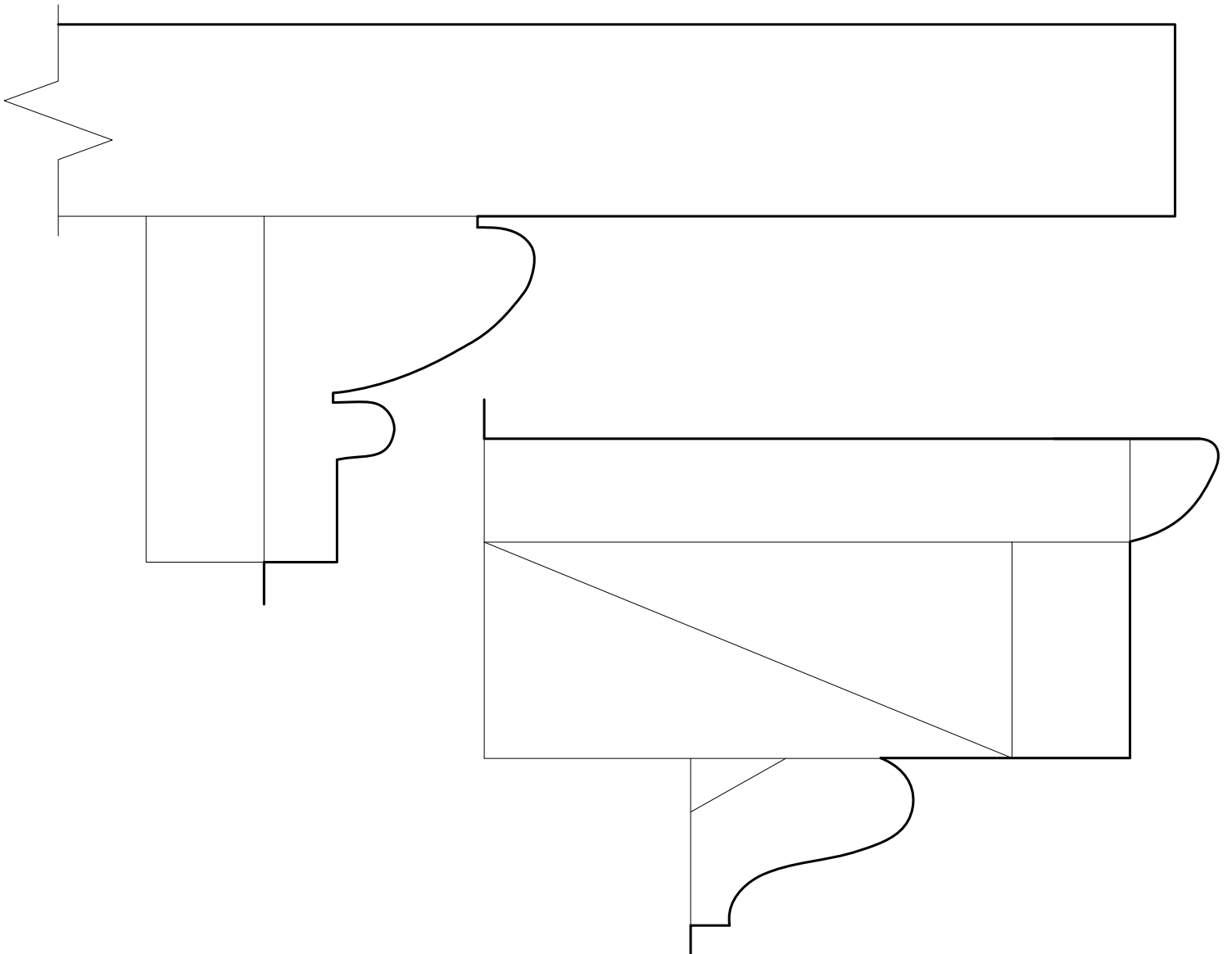
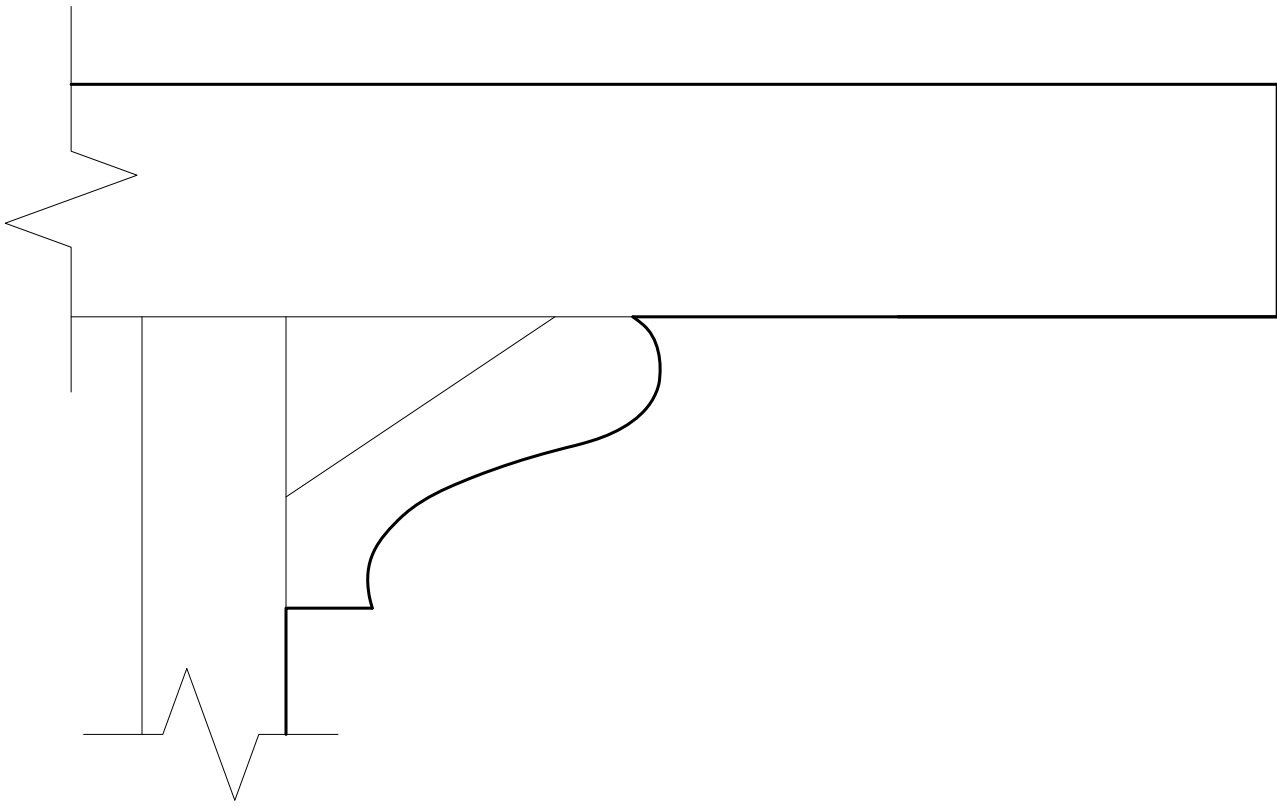
Carl Schmidt, a prominent architect and architectural historian in Rochester, New York who lived in the mid-twentieth century, was inspired to measure, draw and publish documentation of the beautiful Greek Revival Style houses in Western New York, many of which were based on the building manuals published by LaFever.

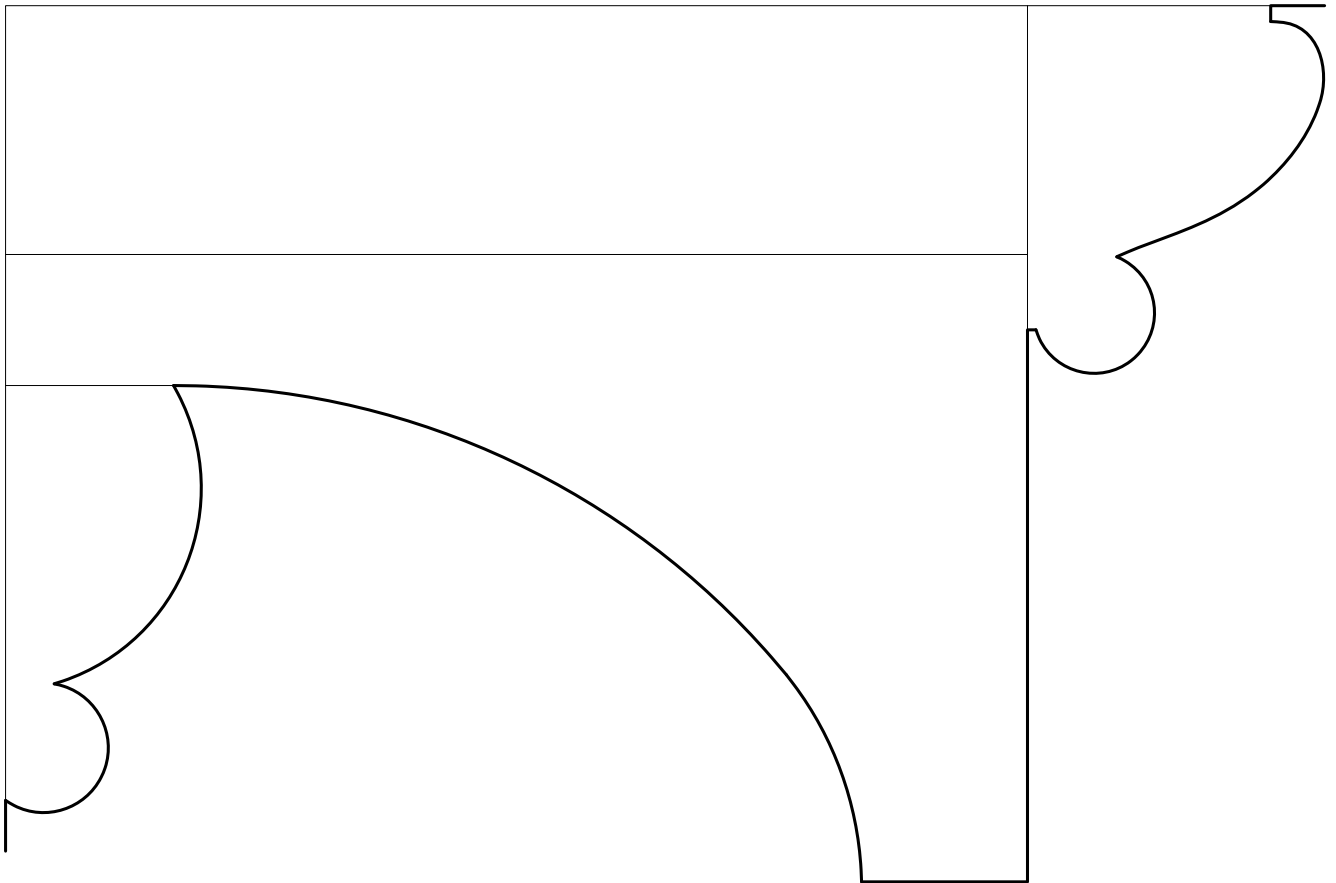
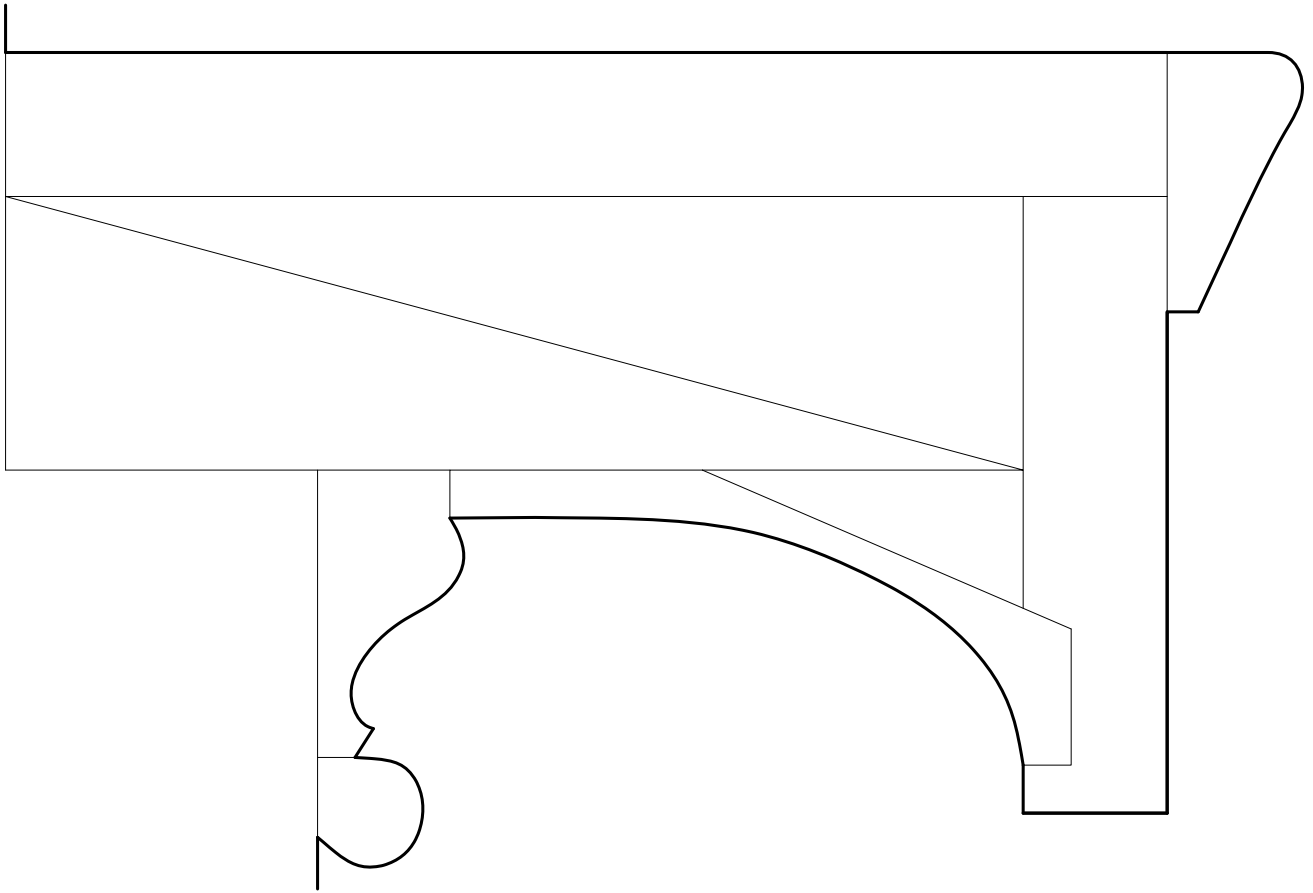


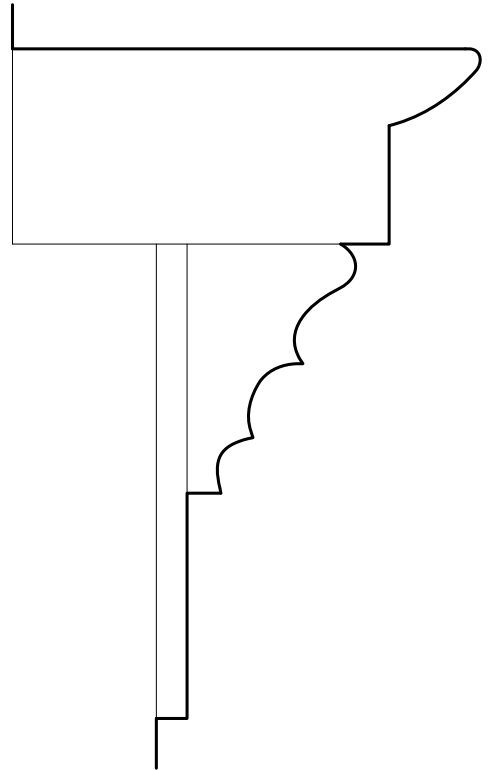
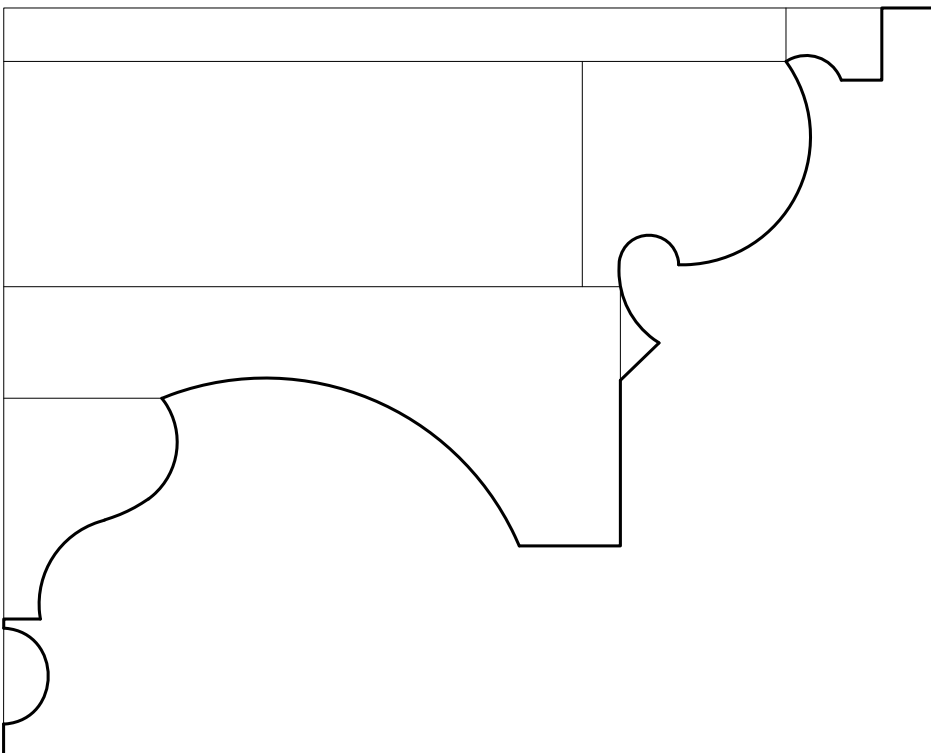
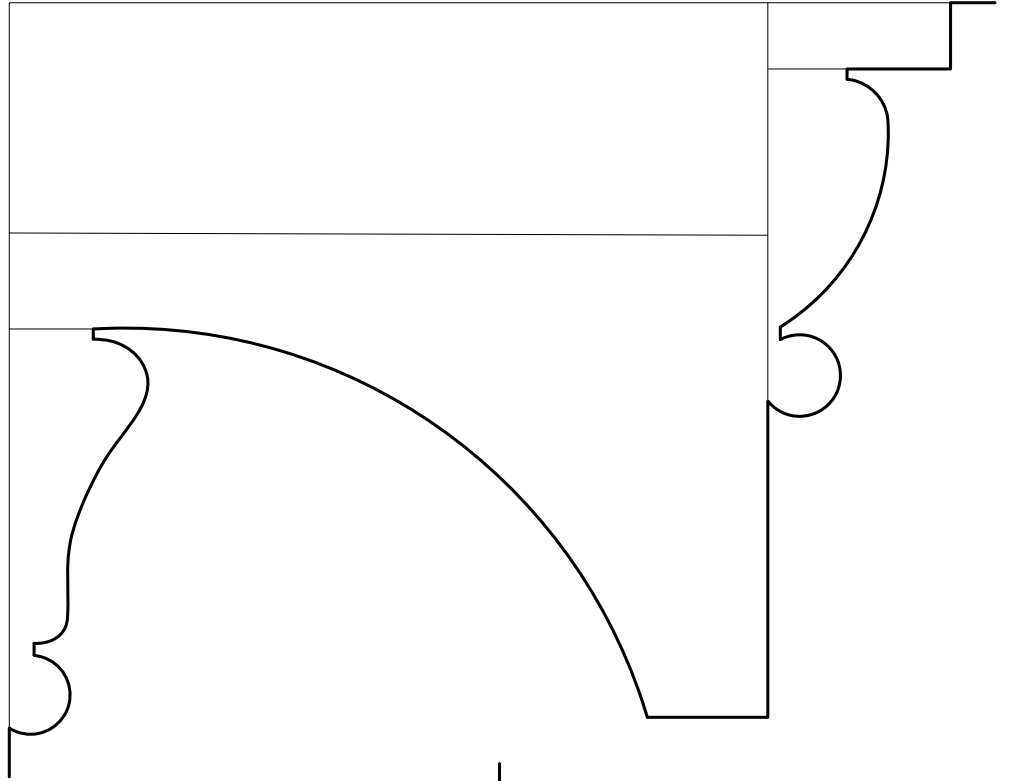
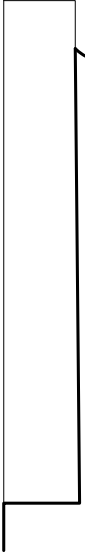
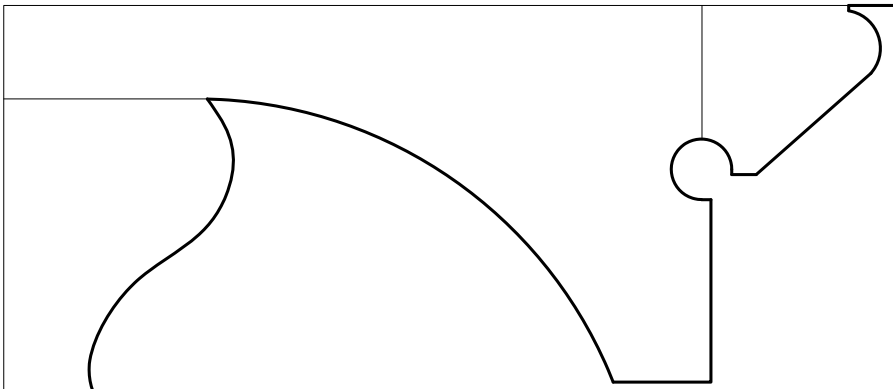


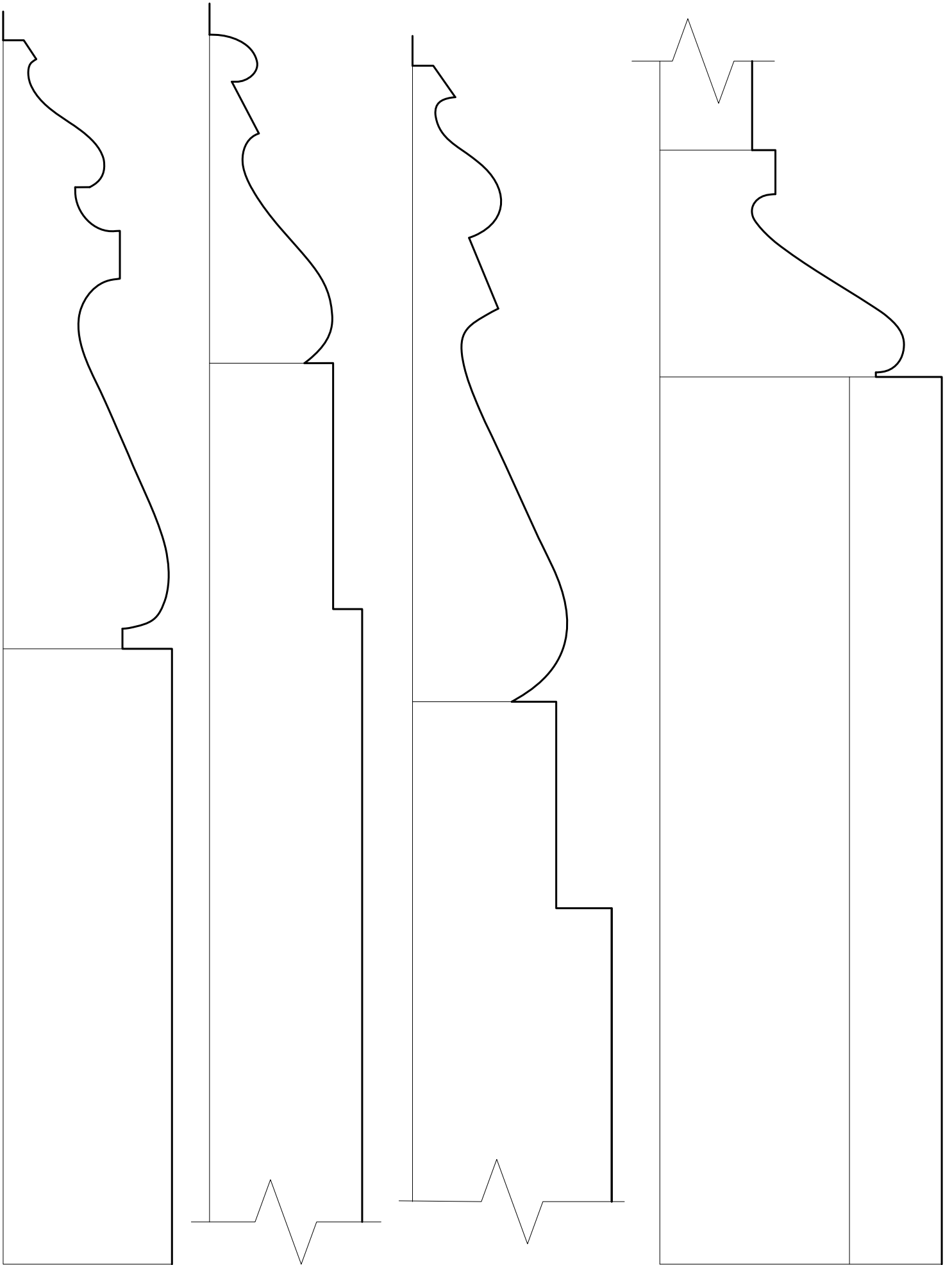


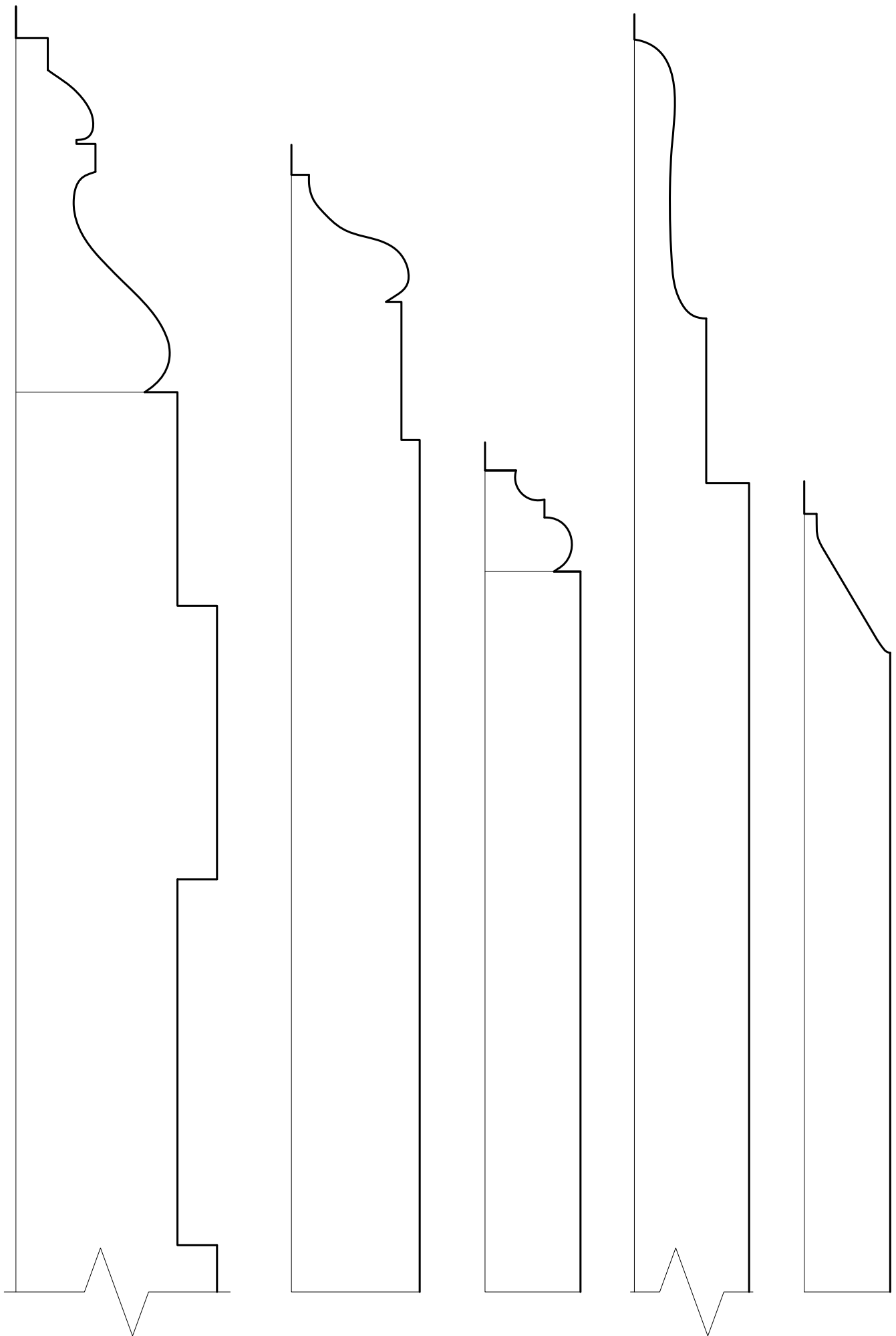


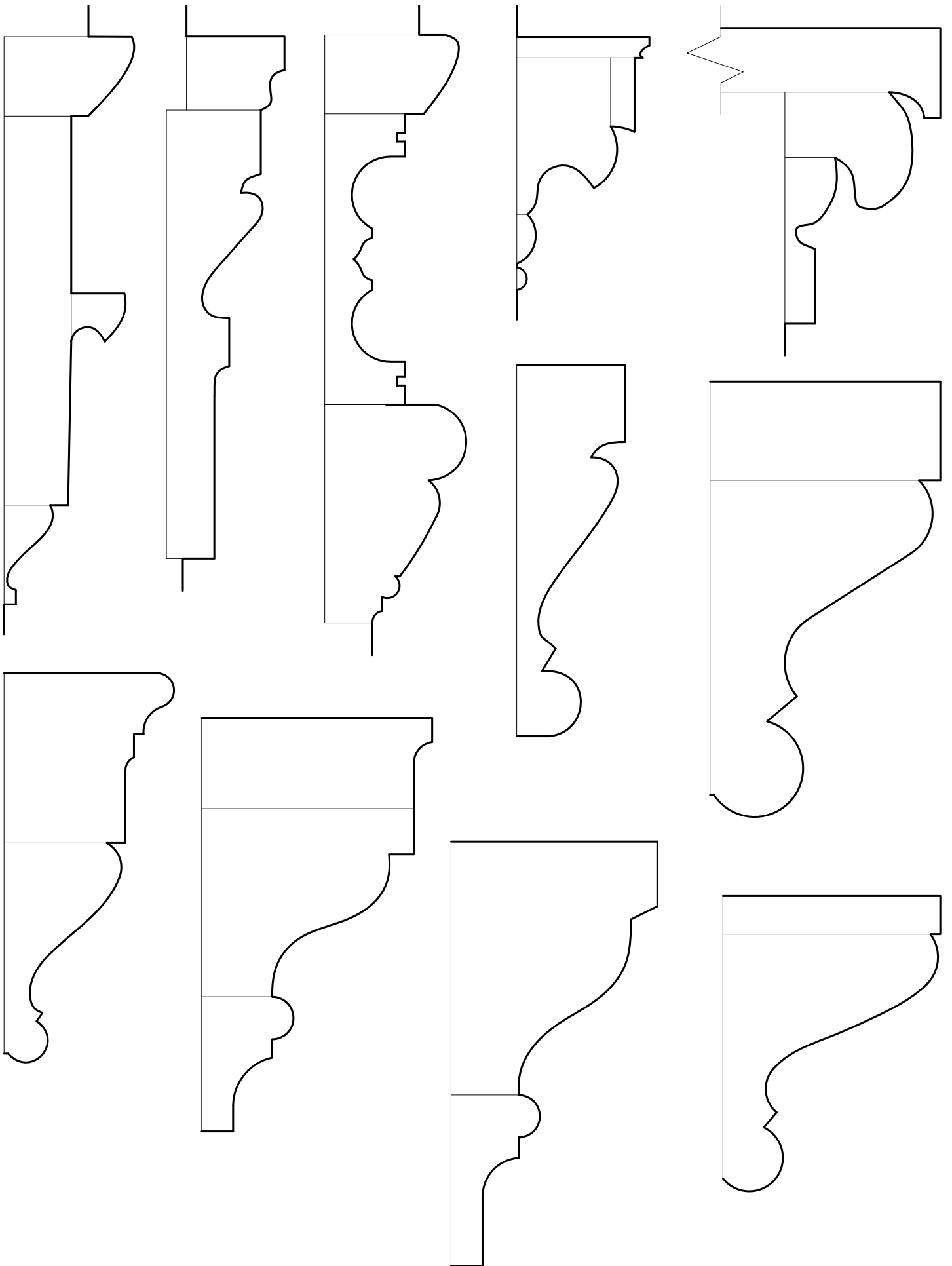


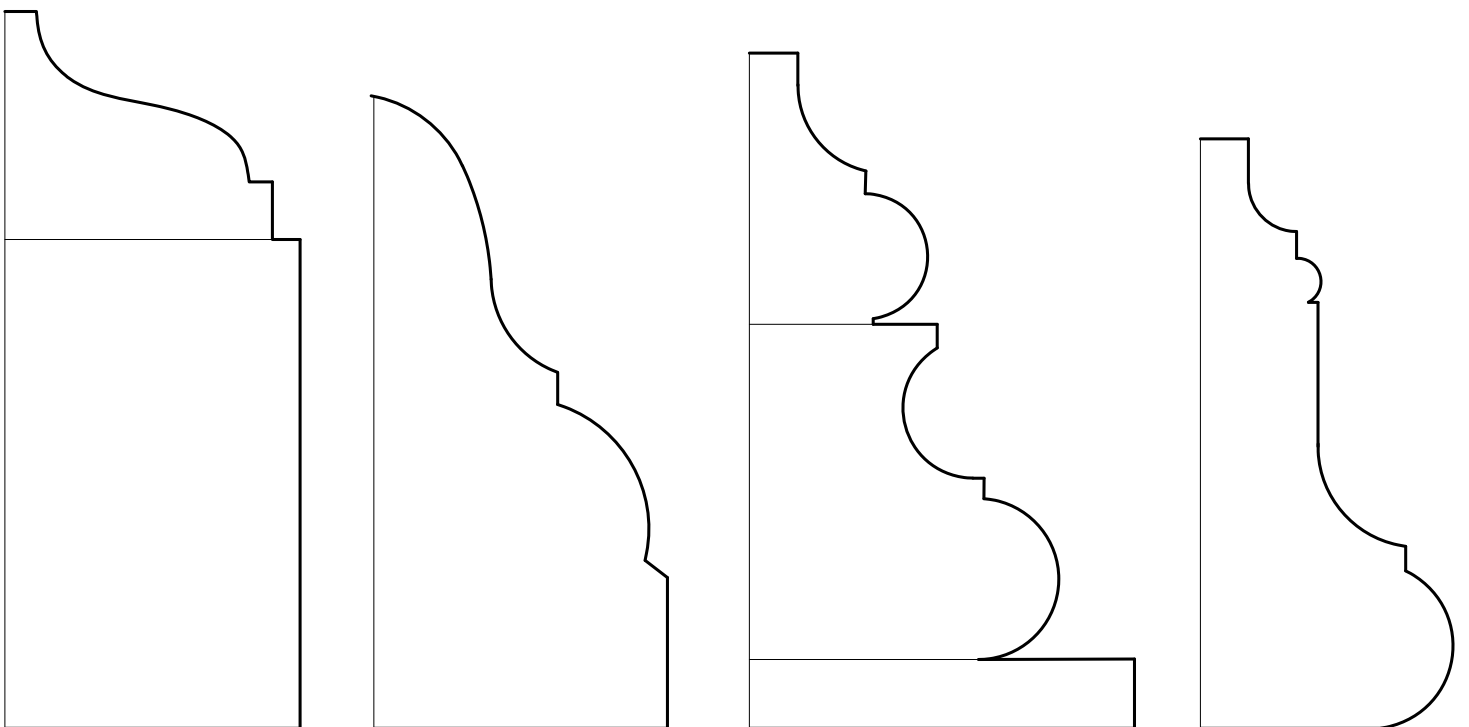
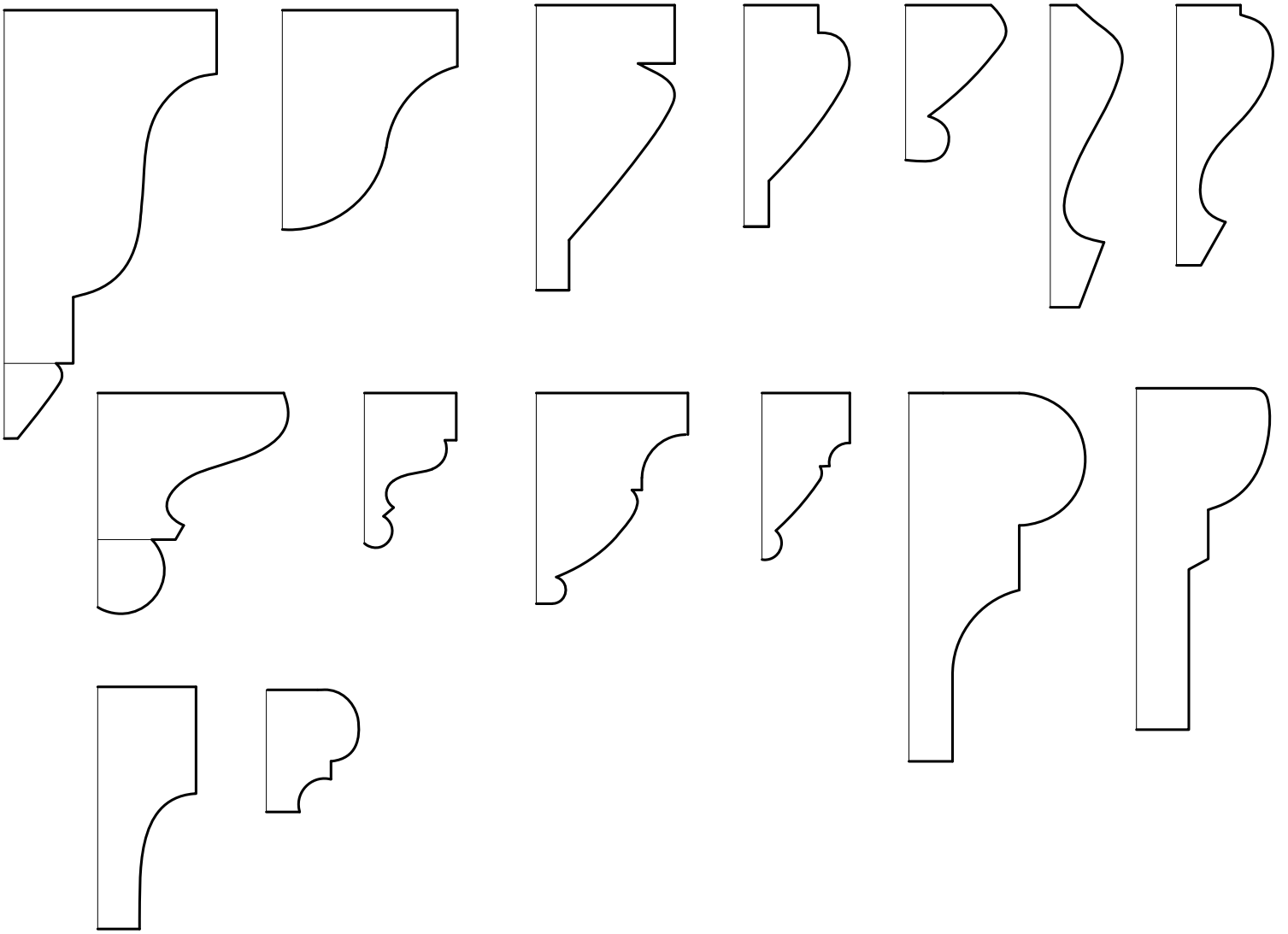


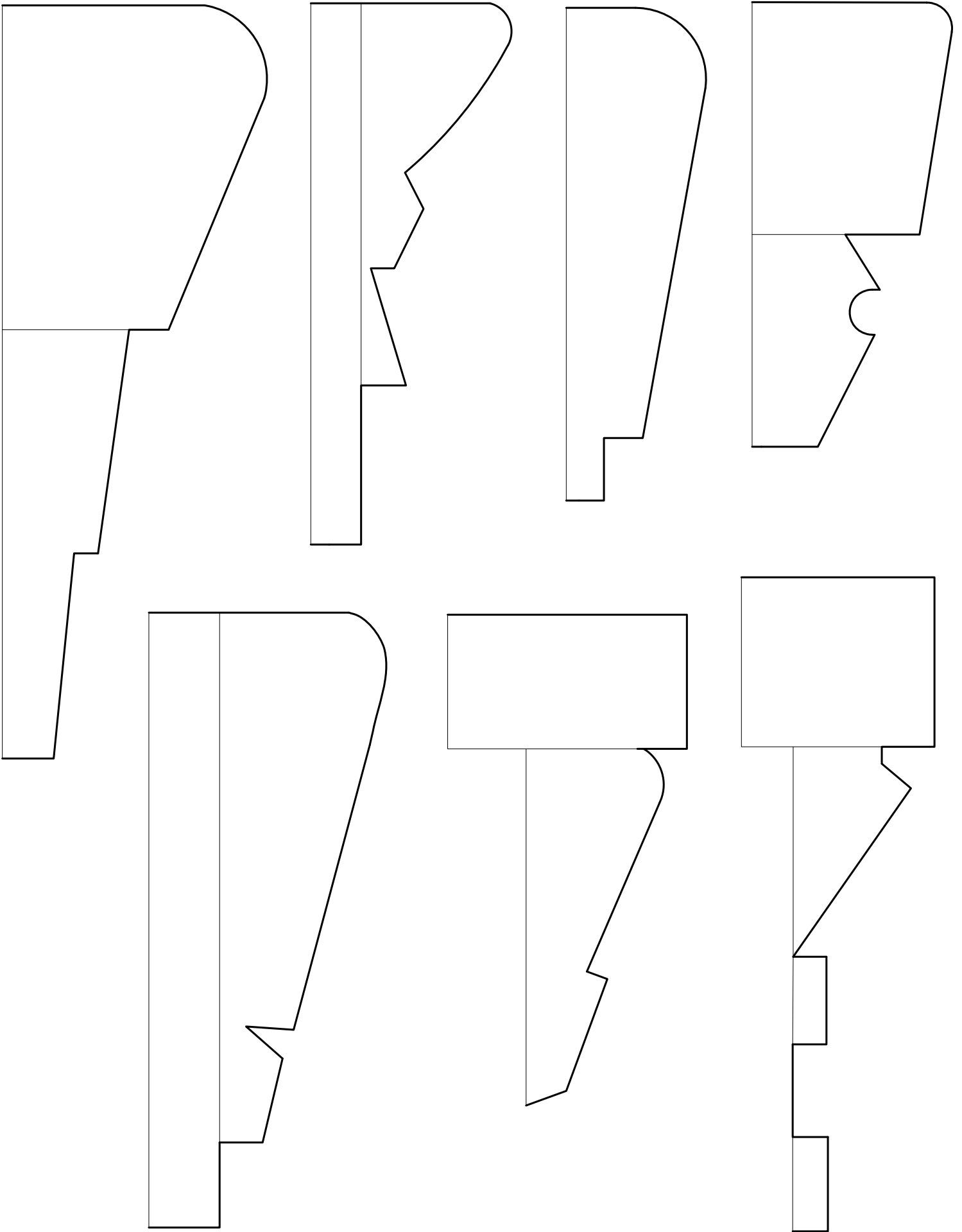


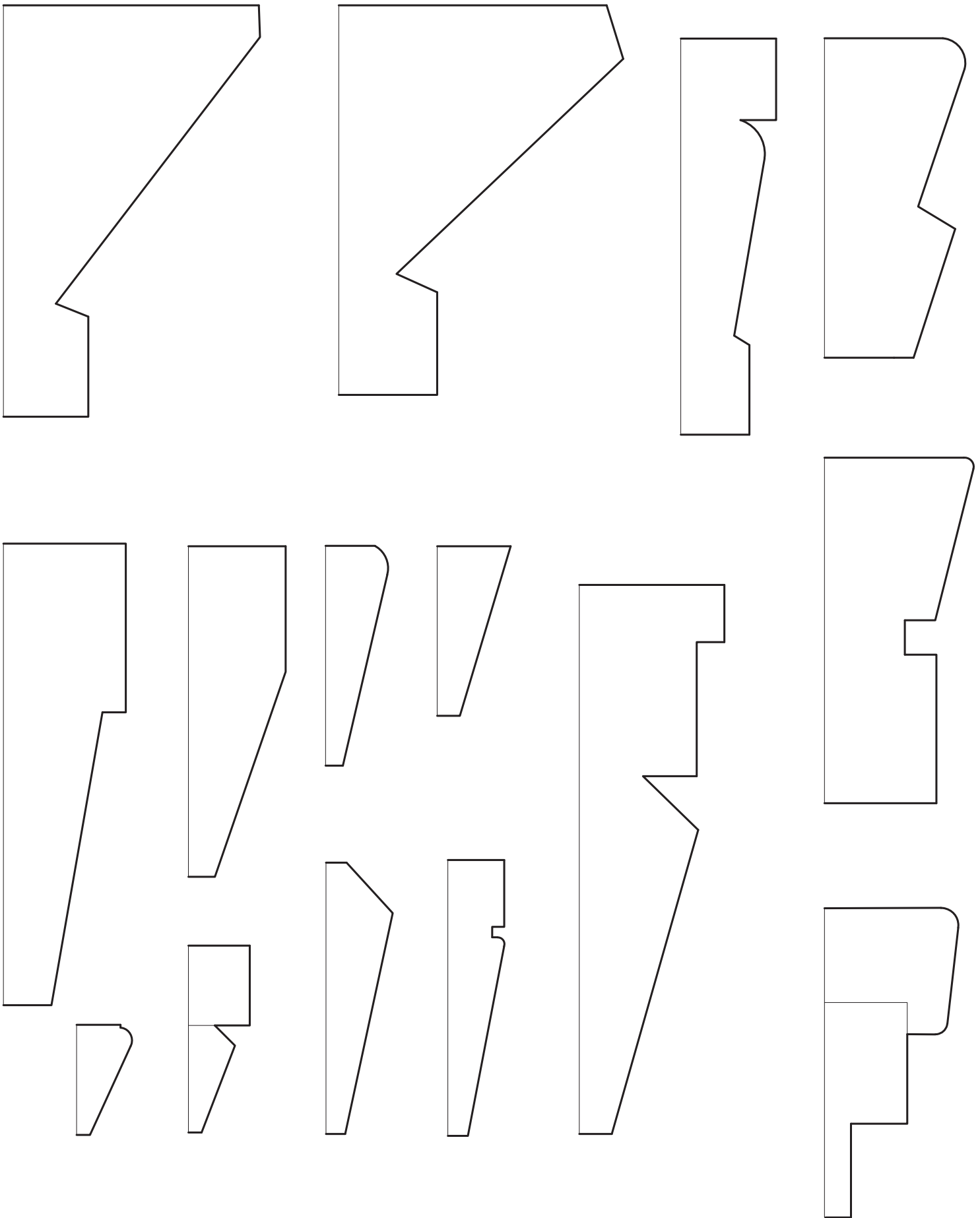


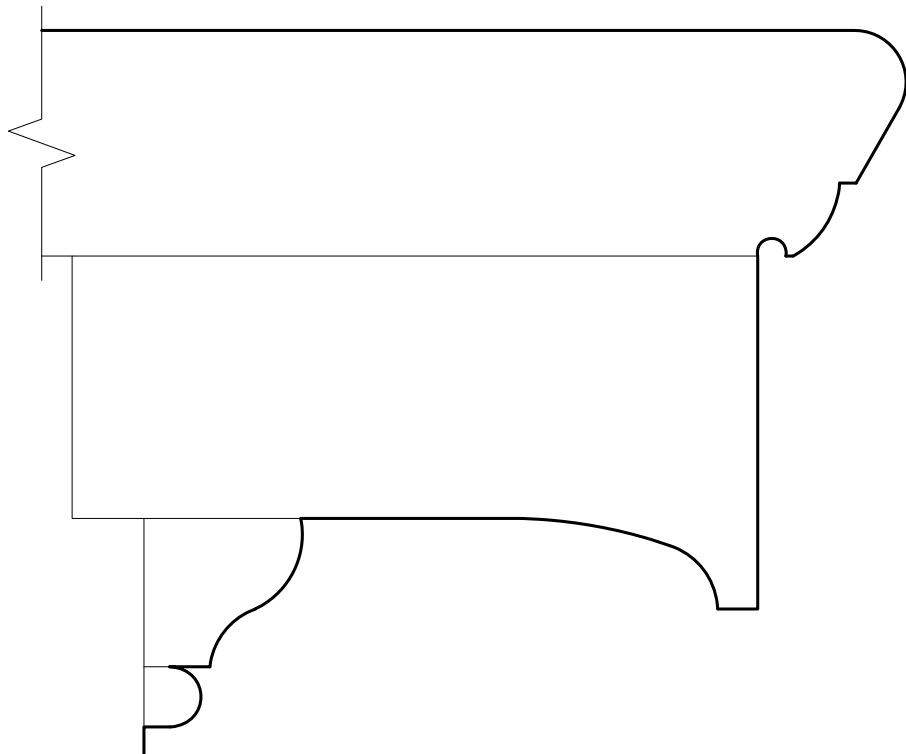
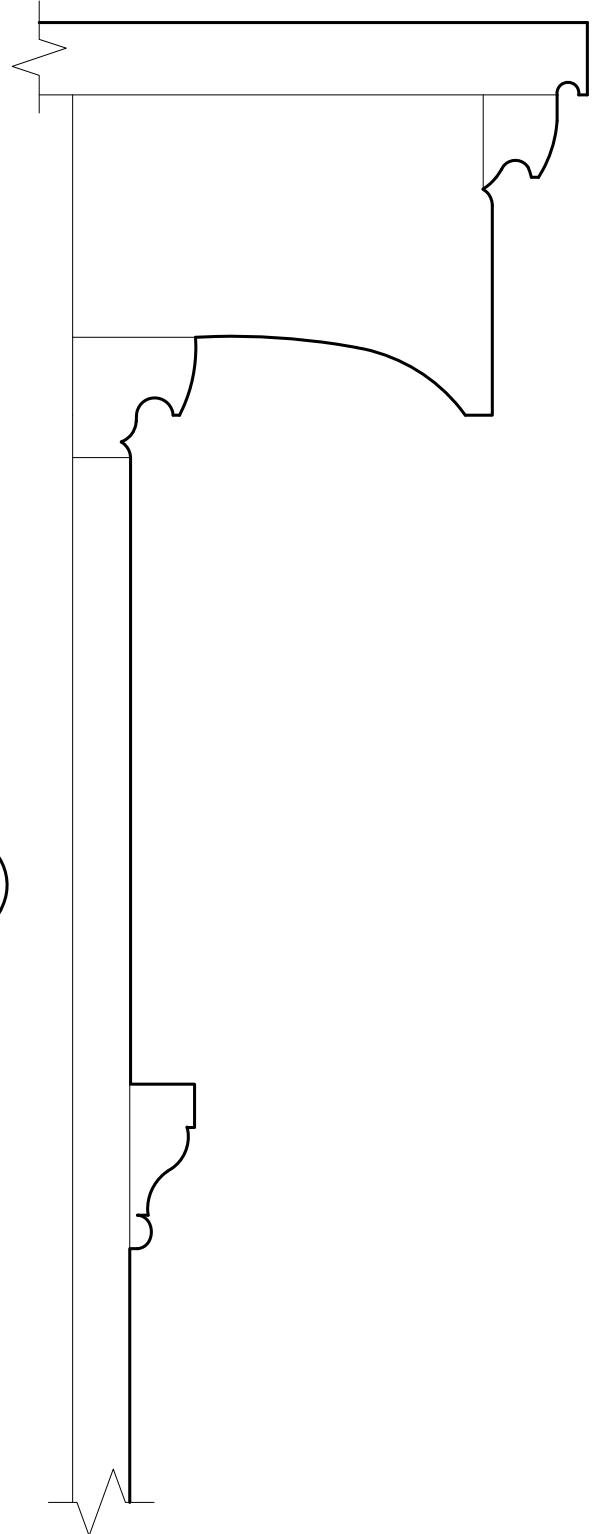
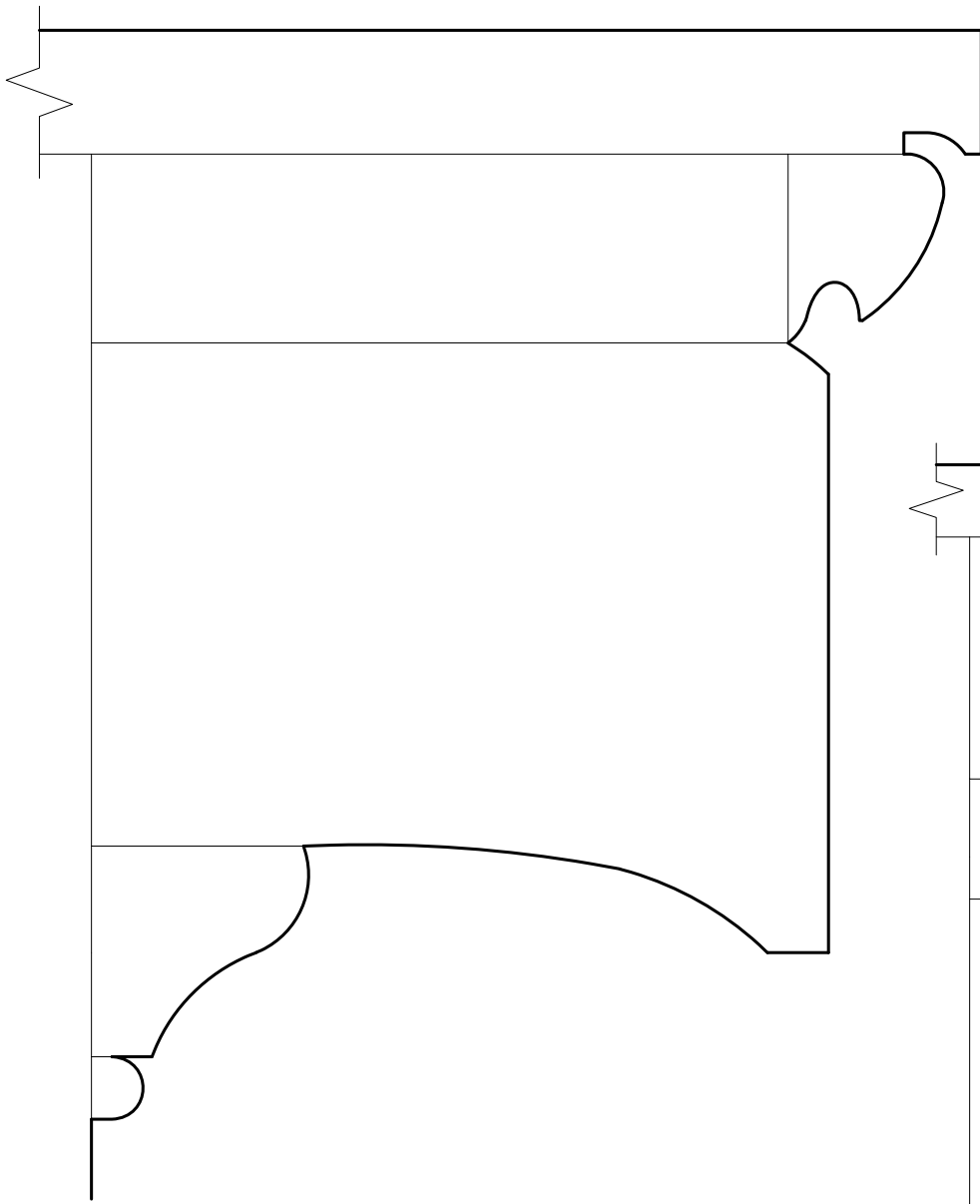


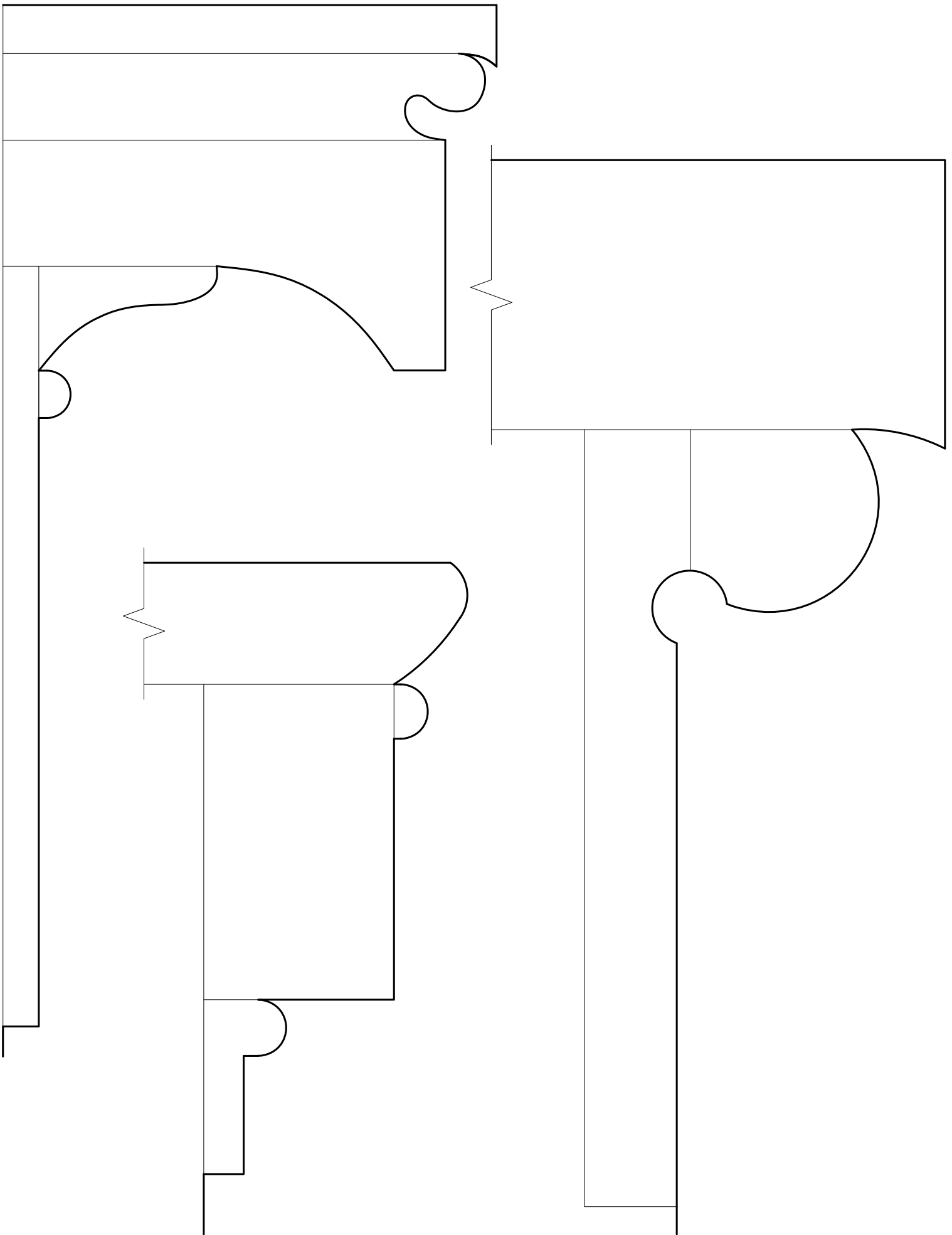


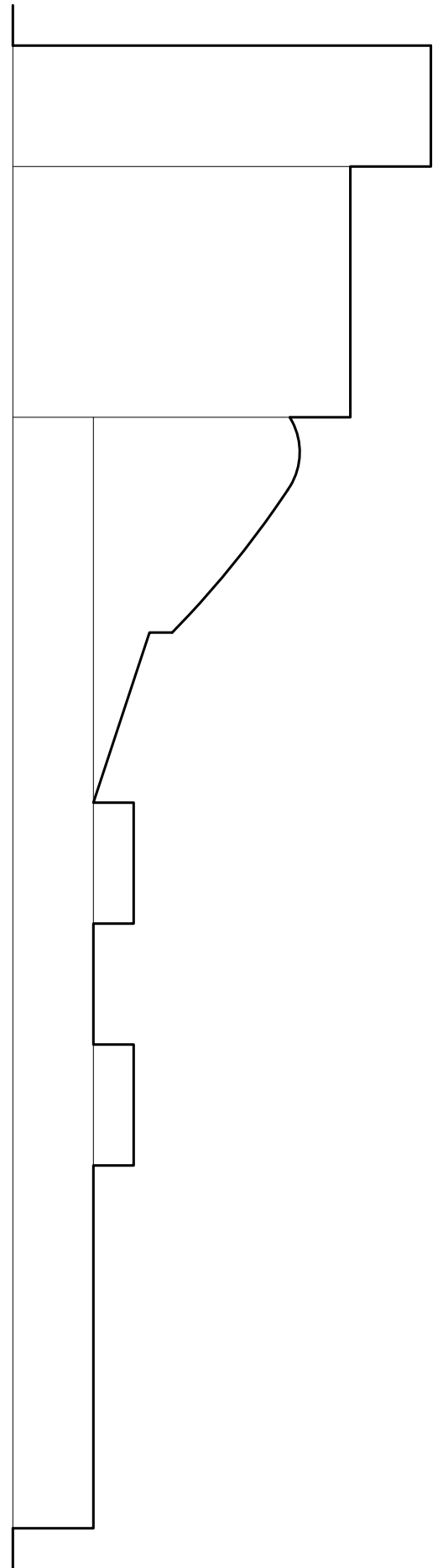
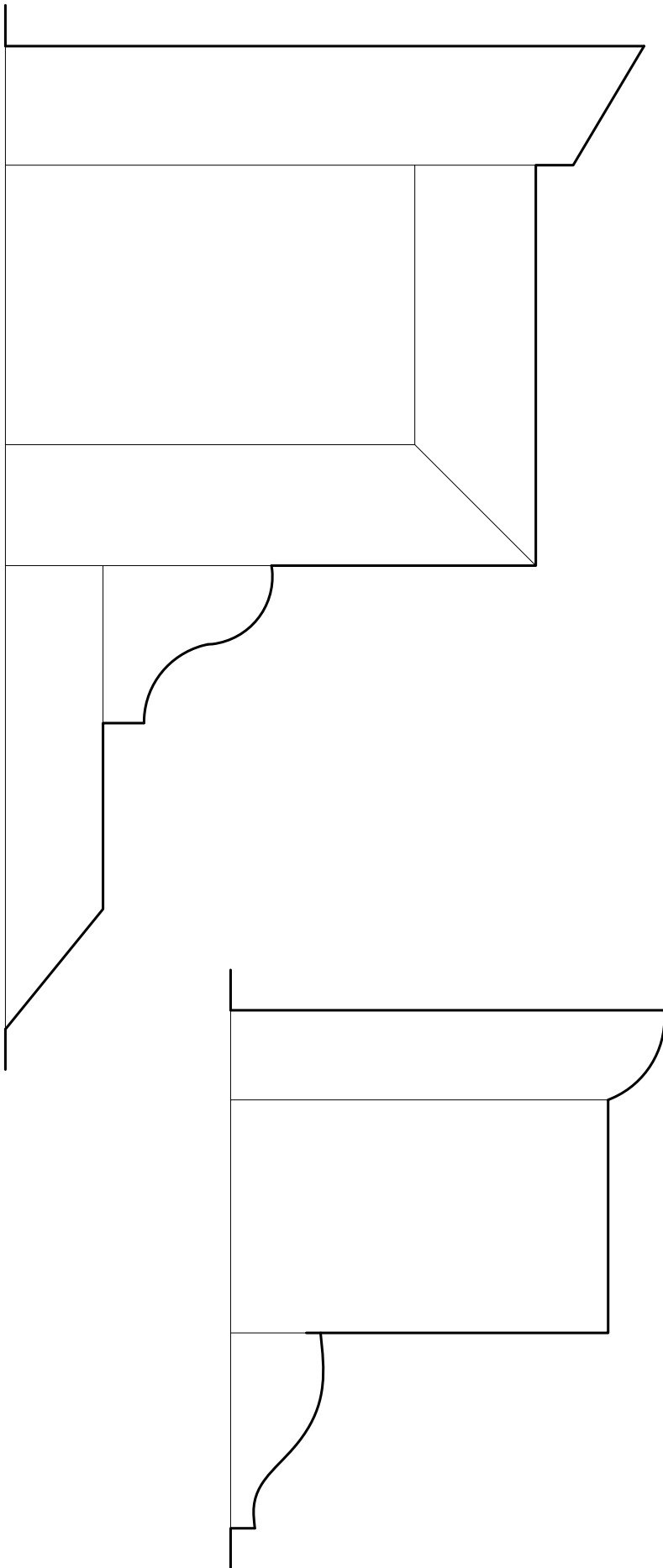


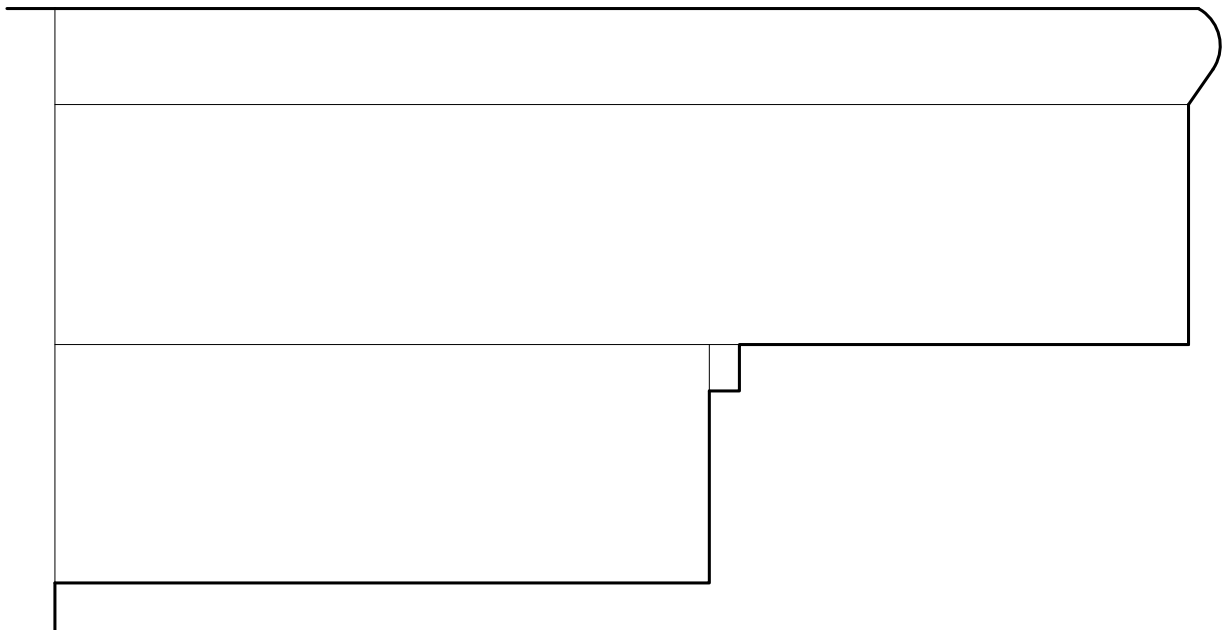
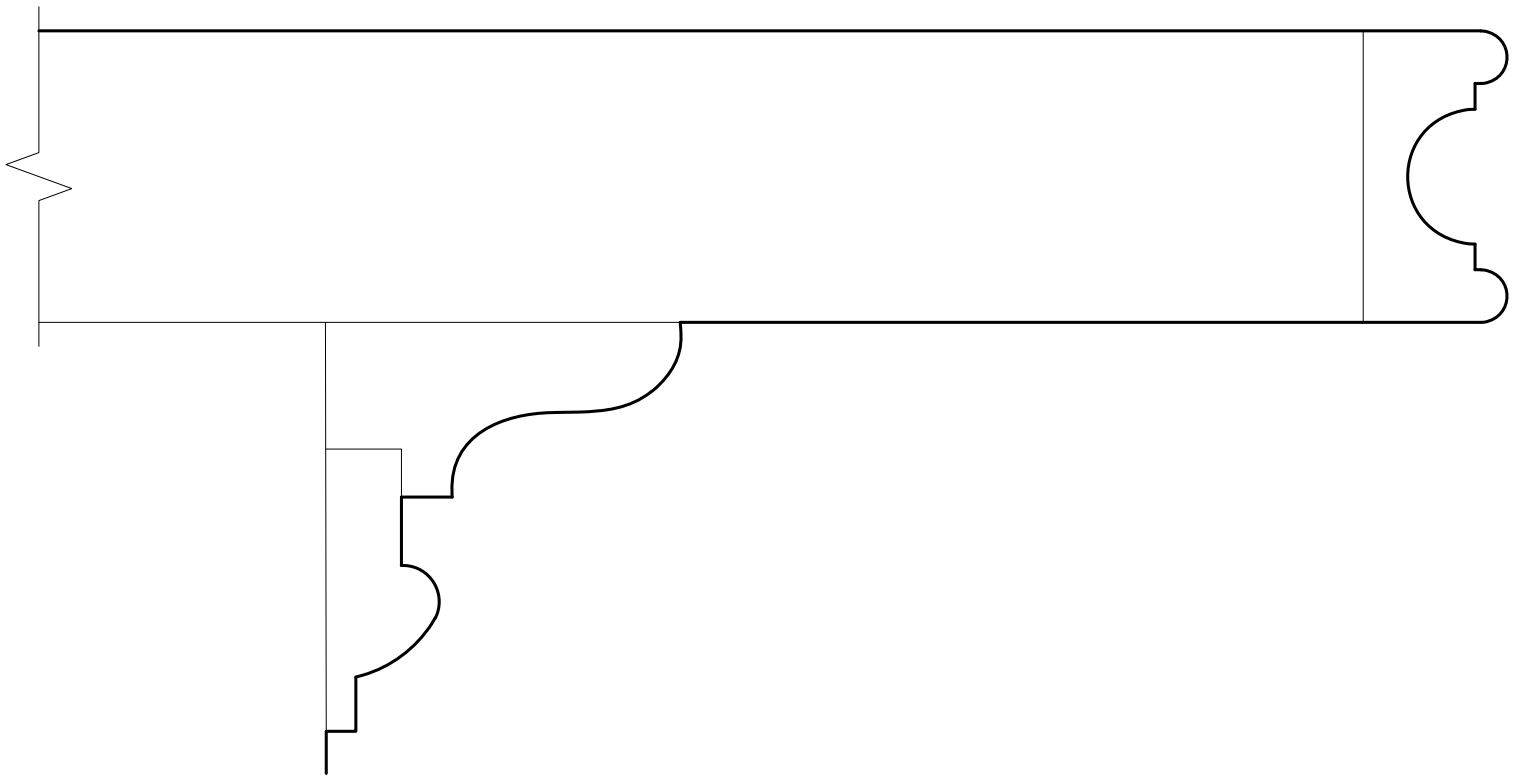


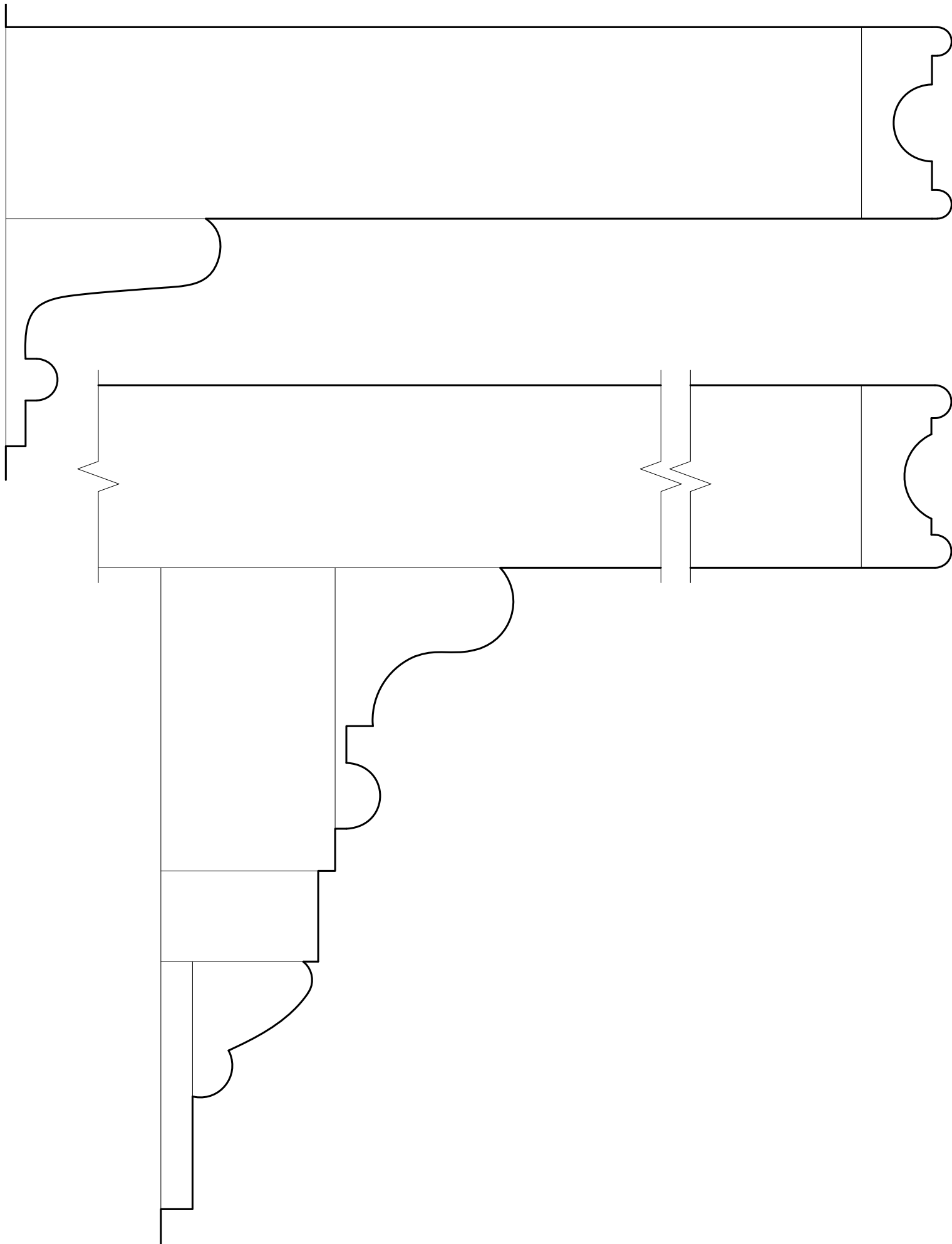


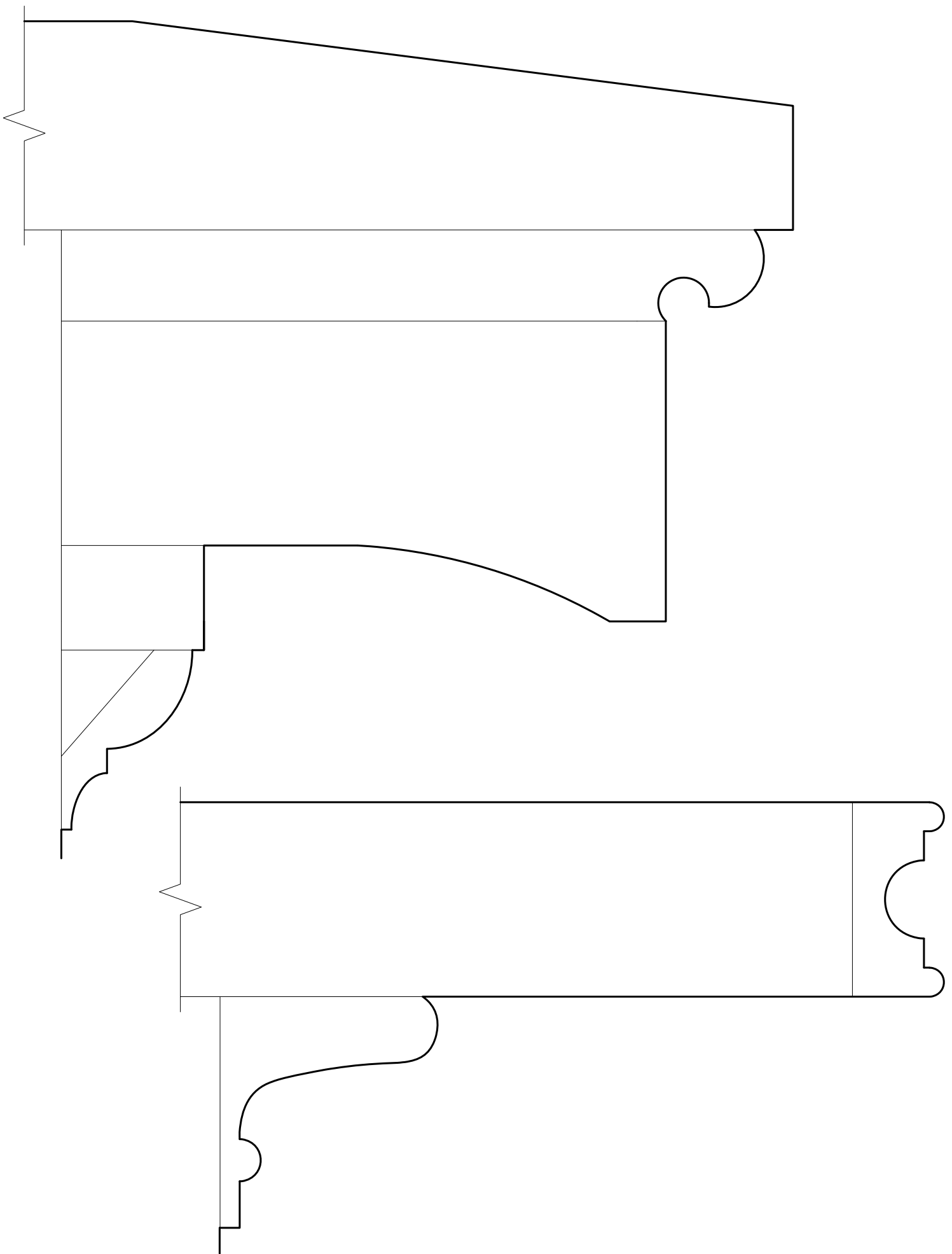


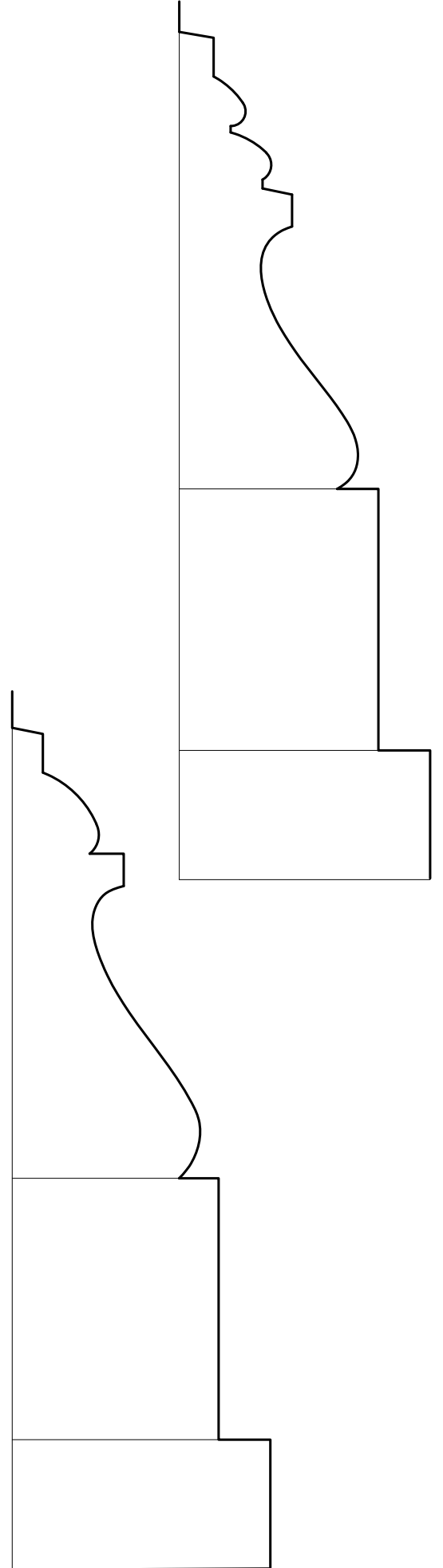
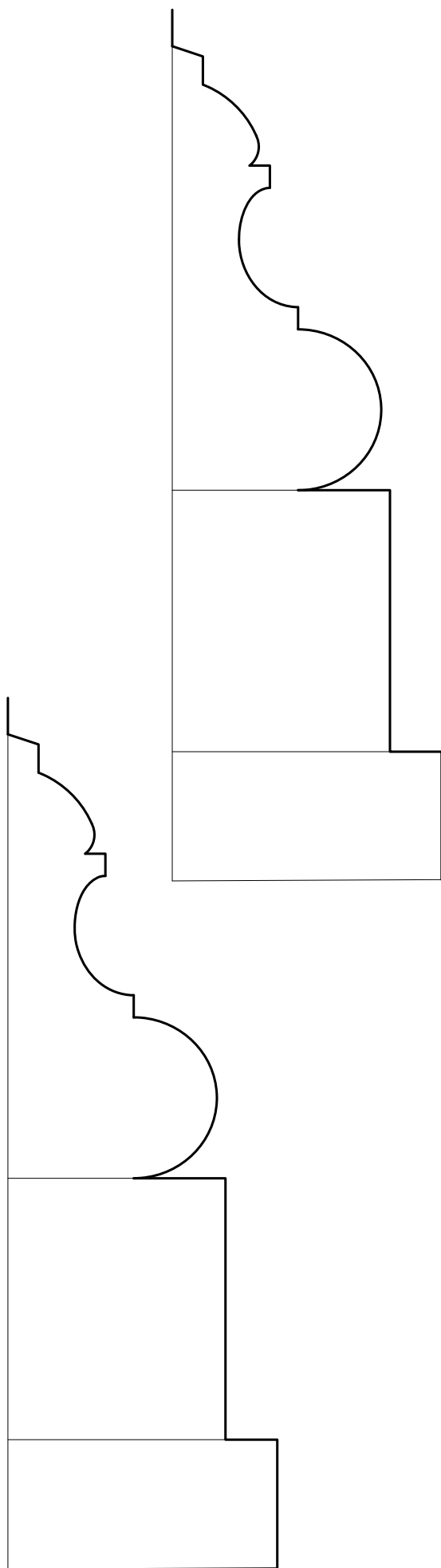
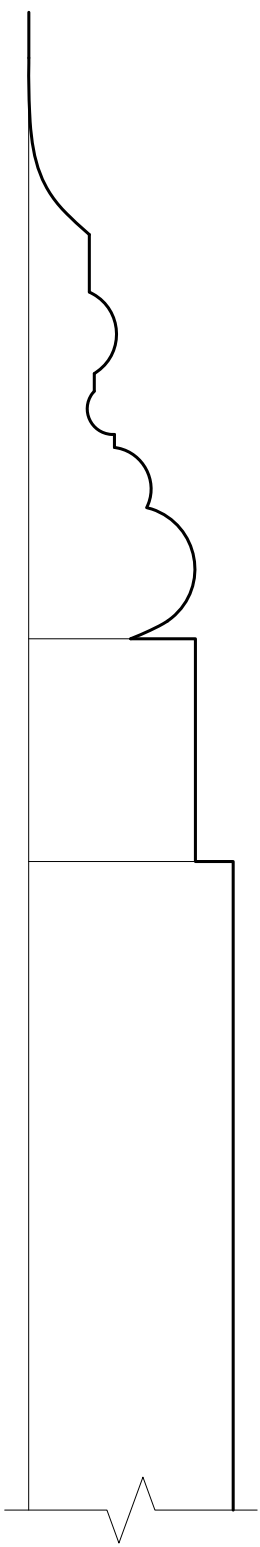


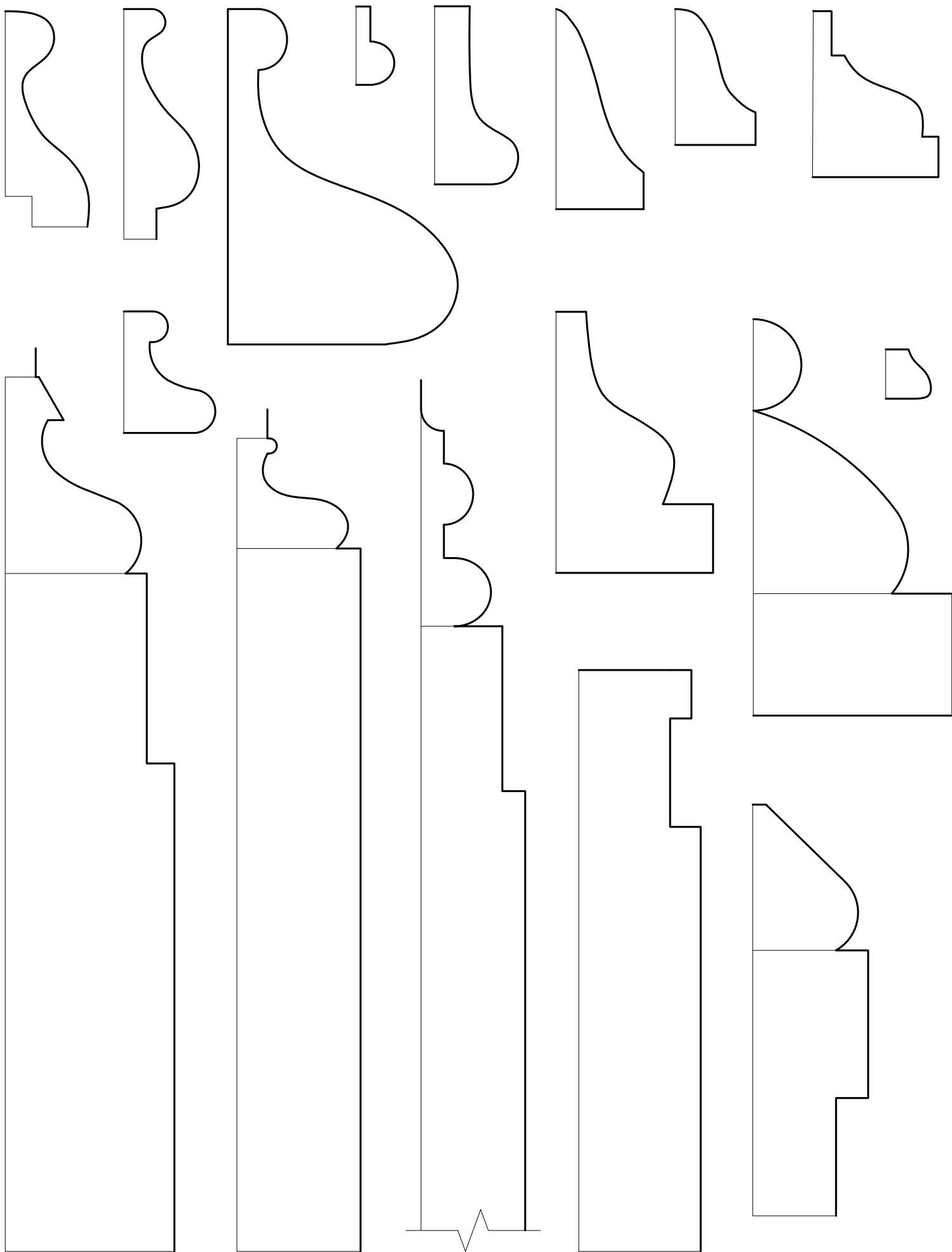


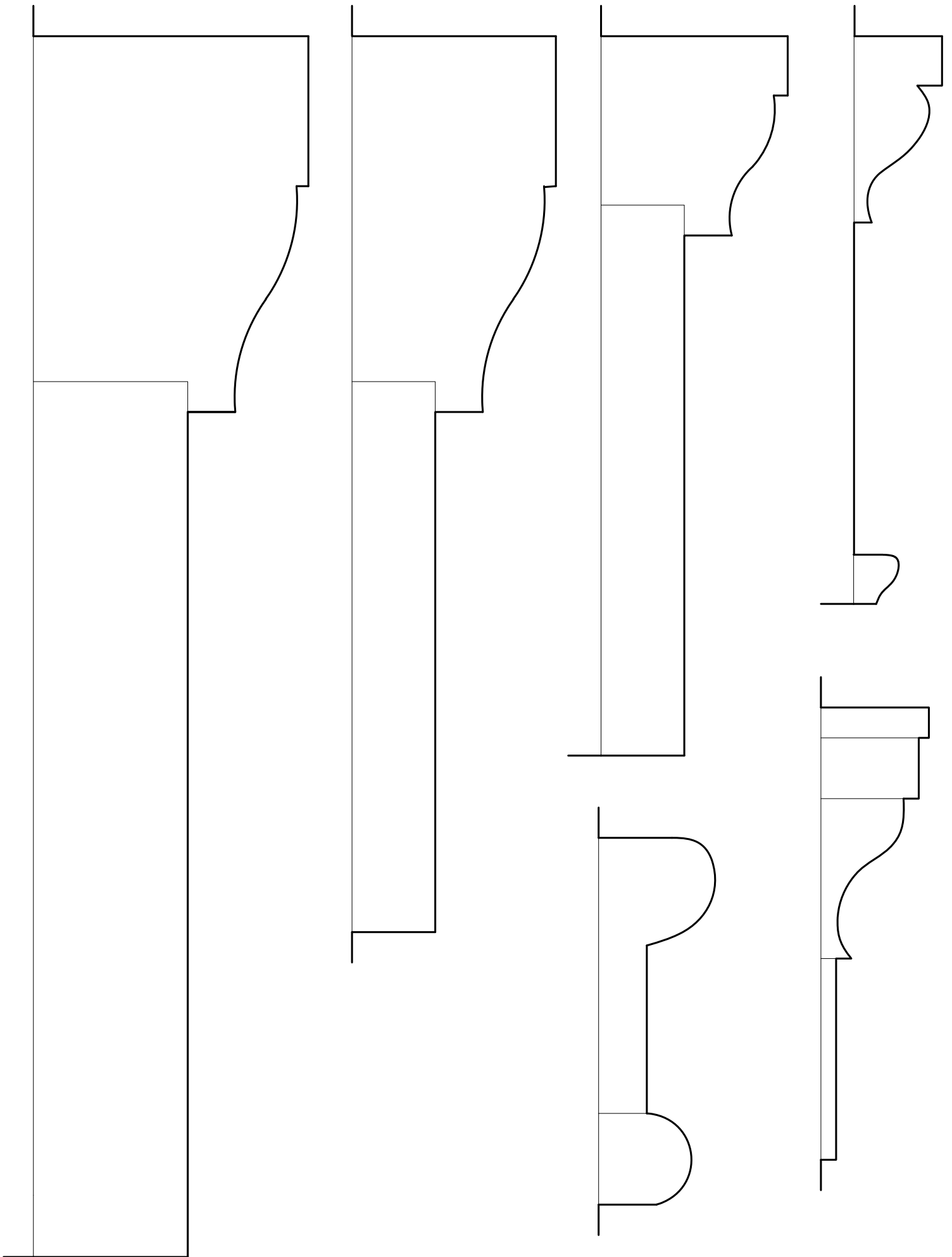


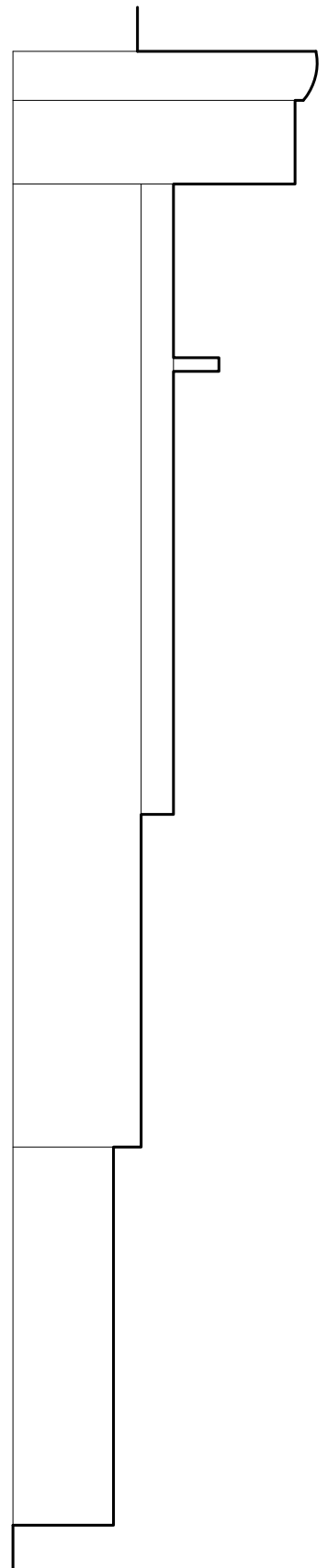
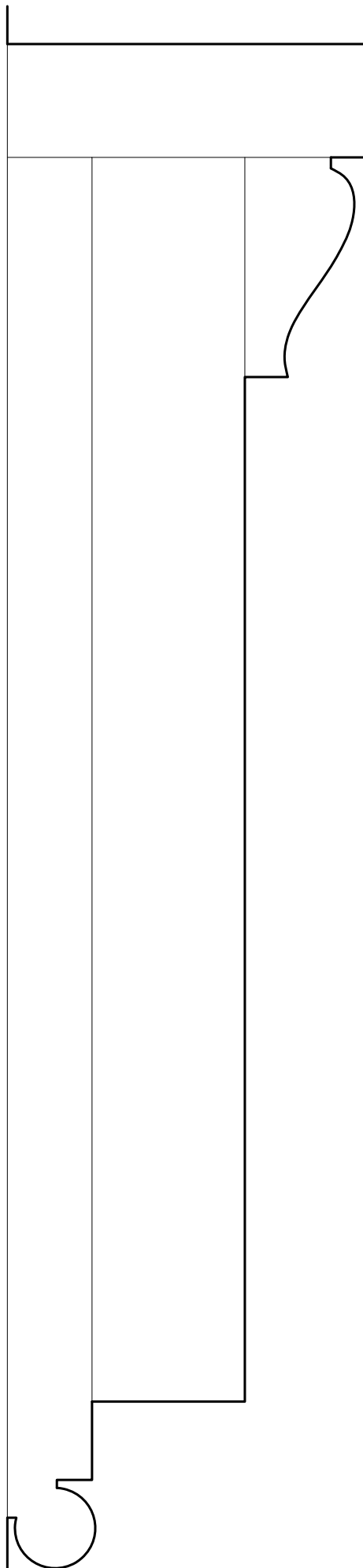
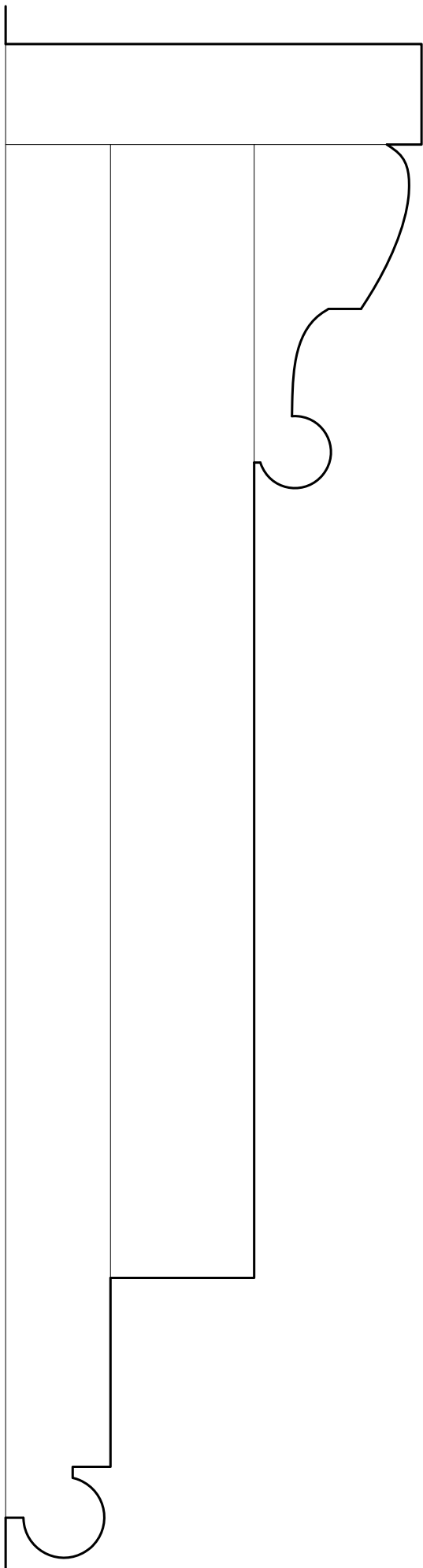


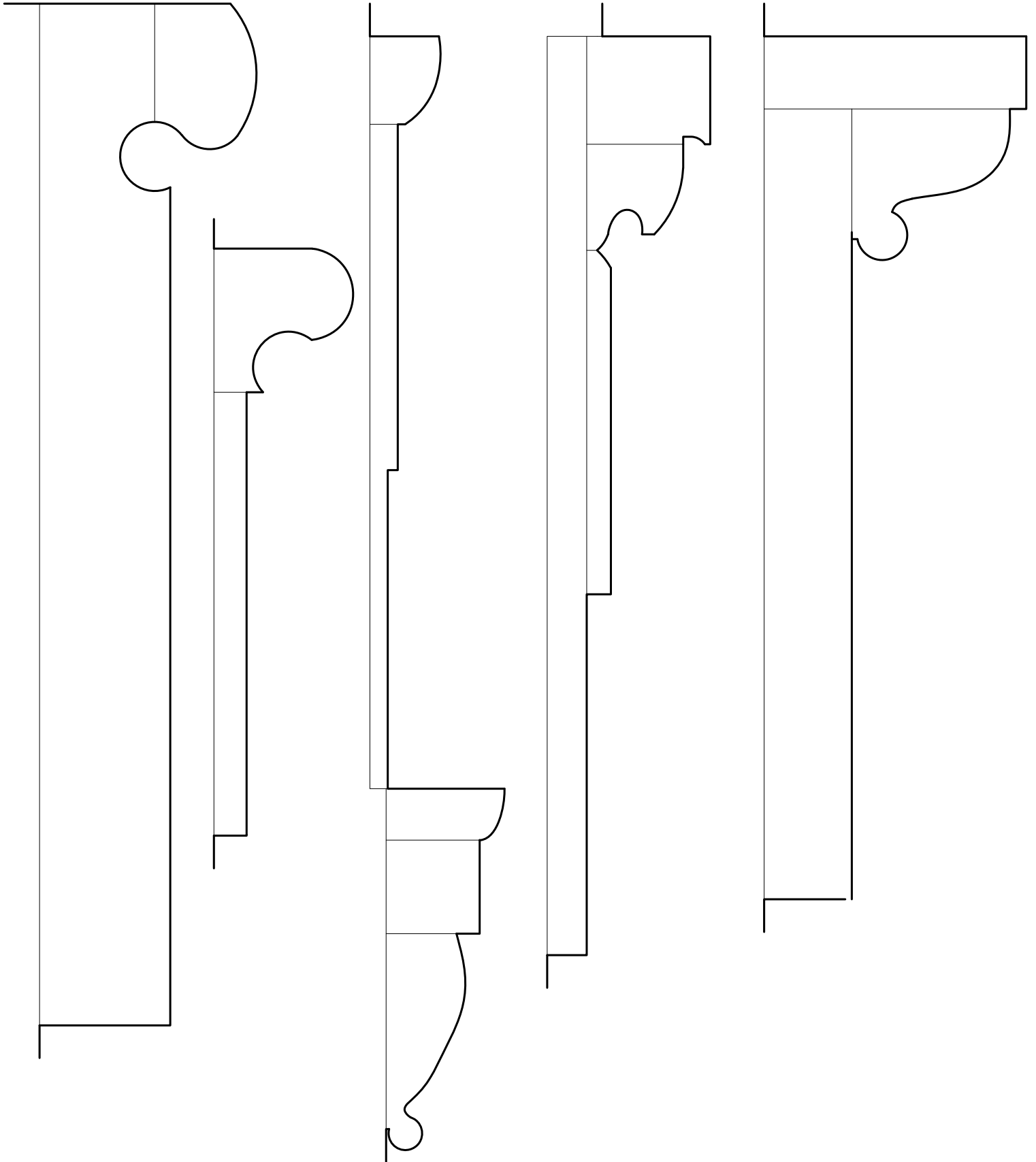


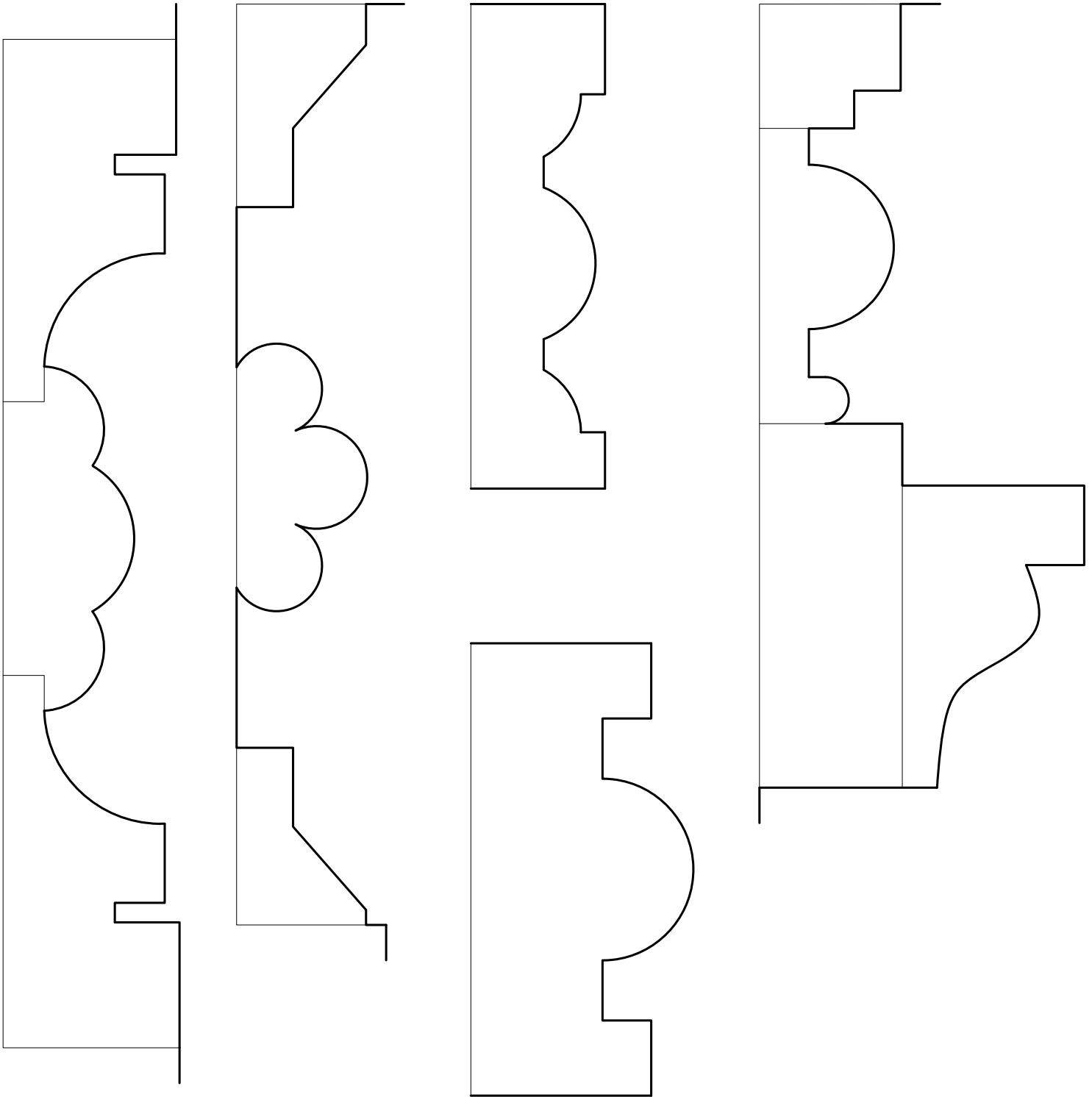


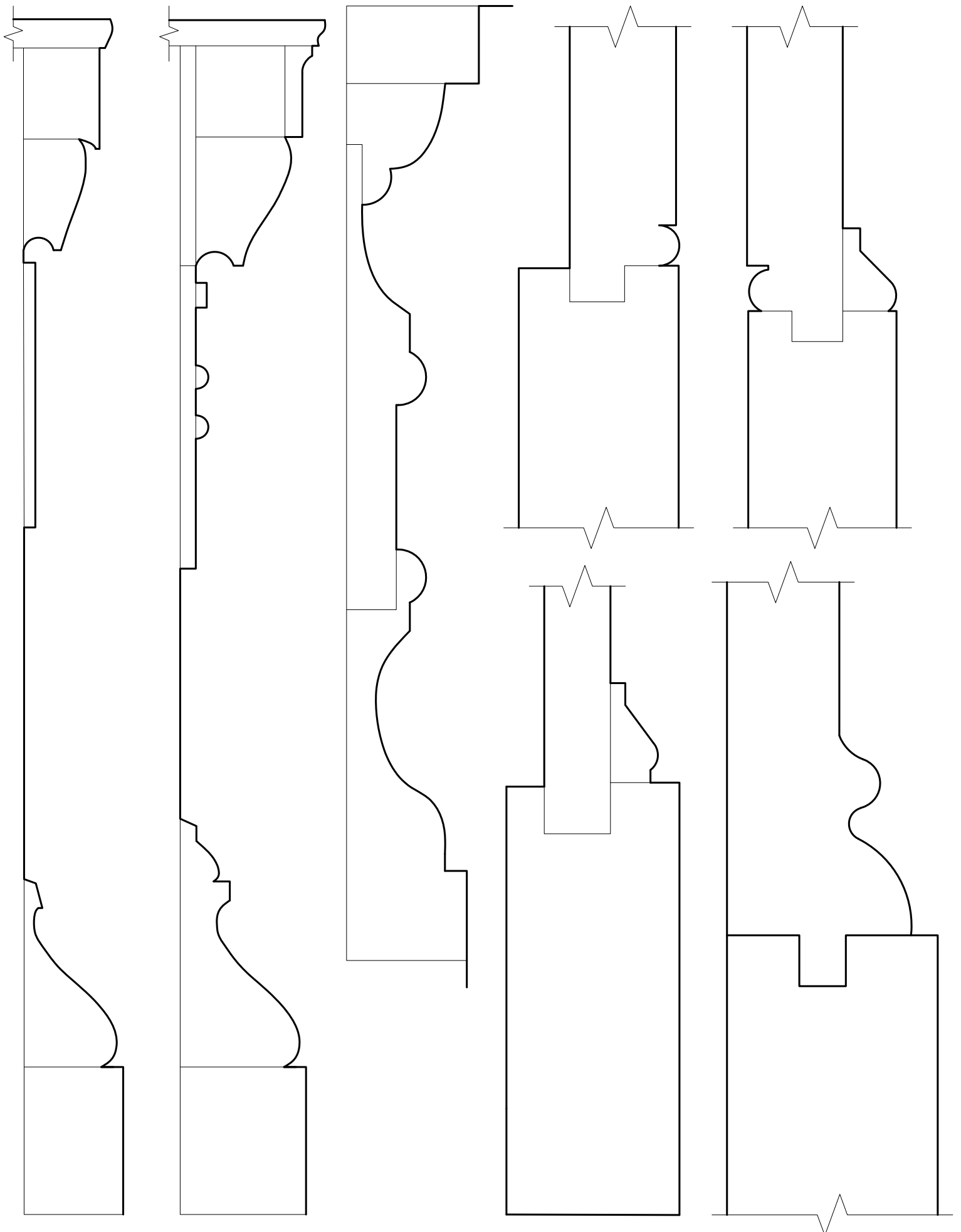


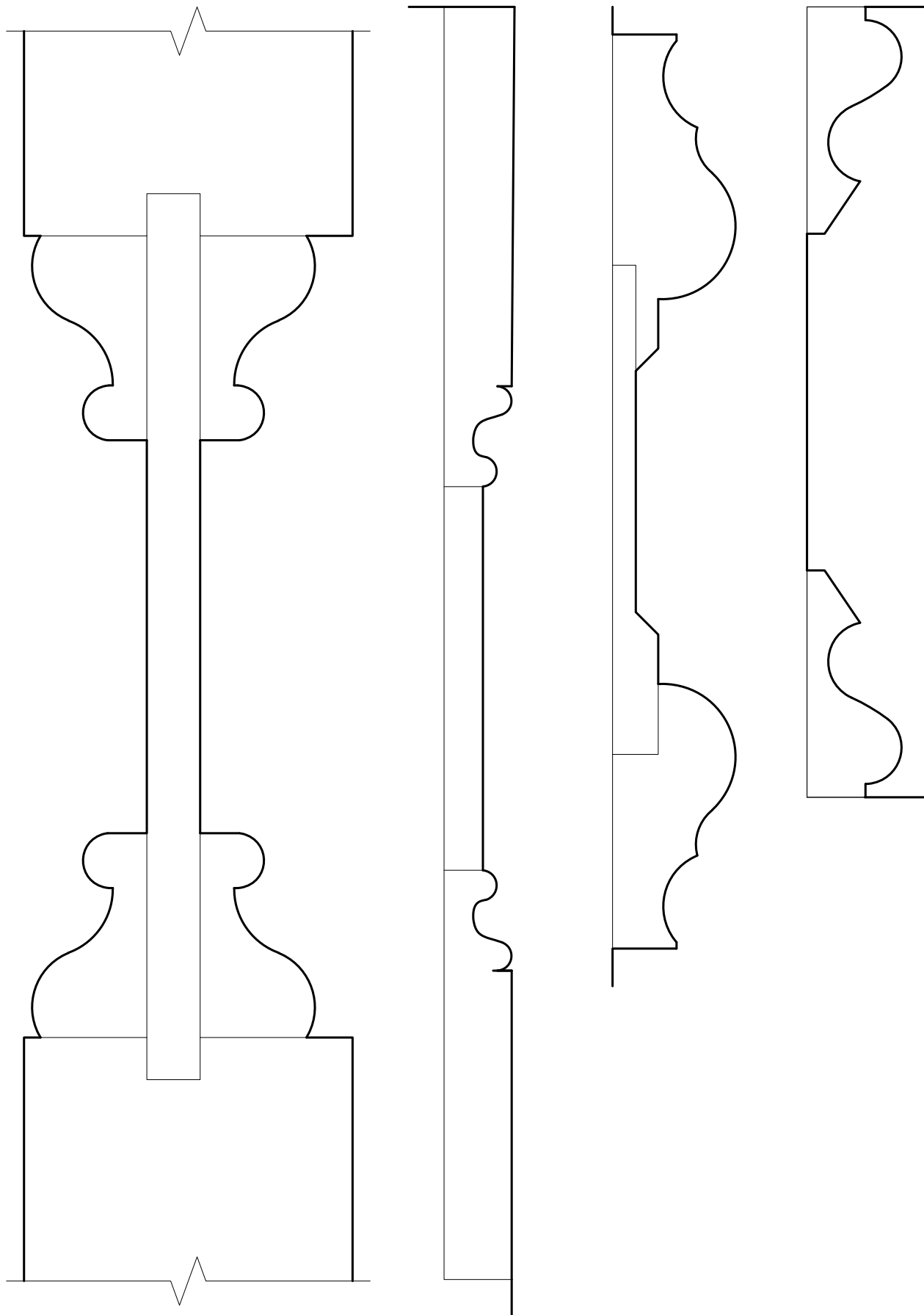








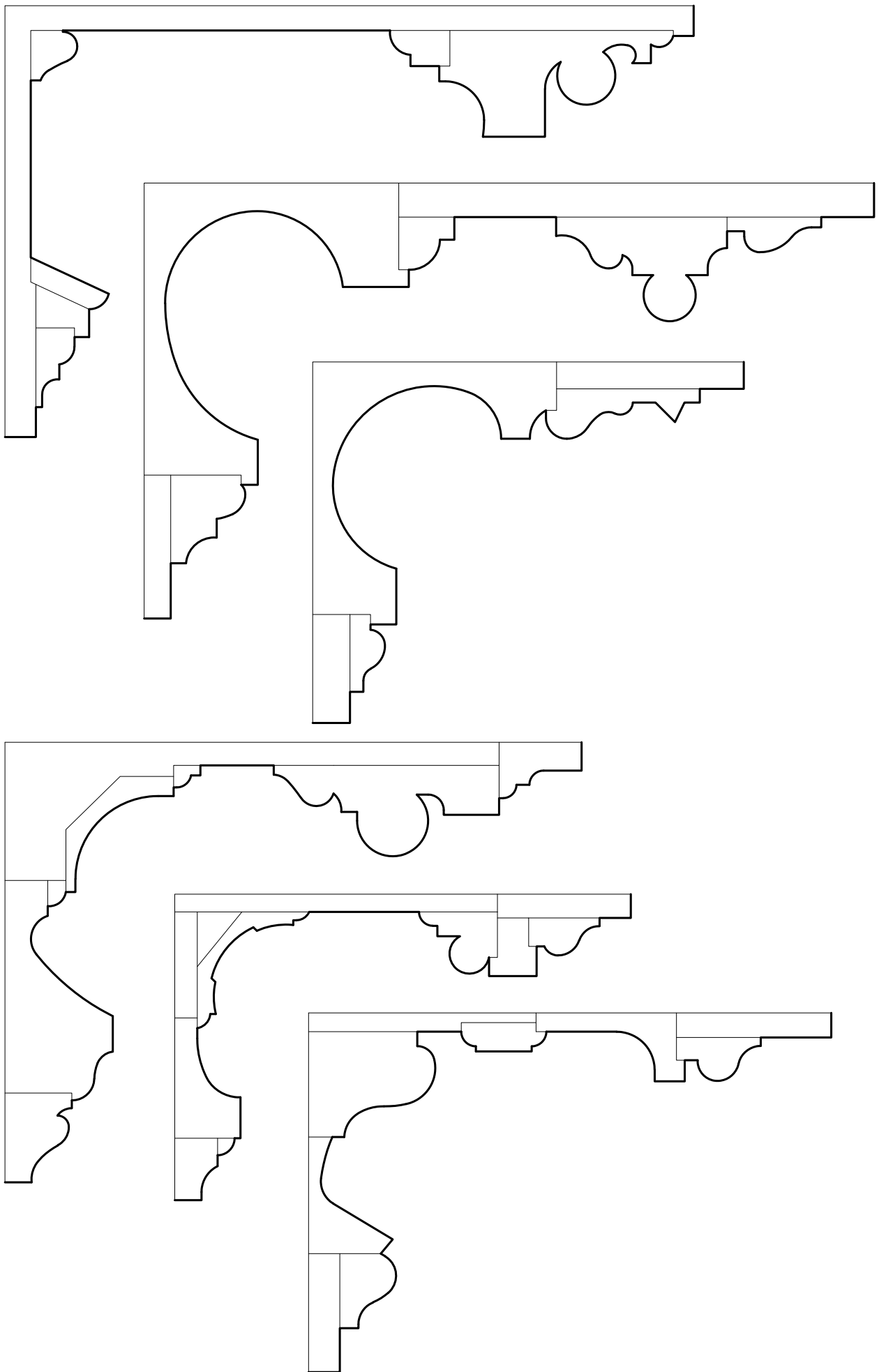


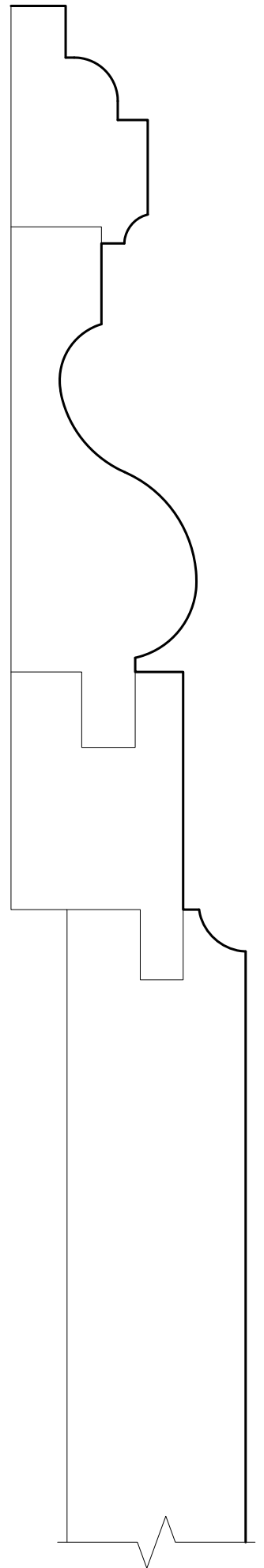
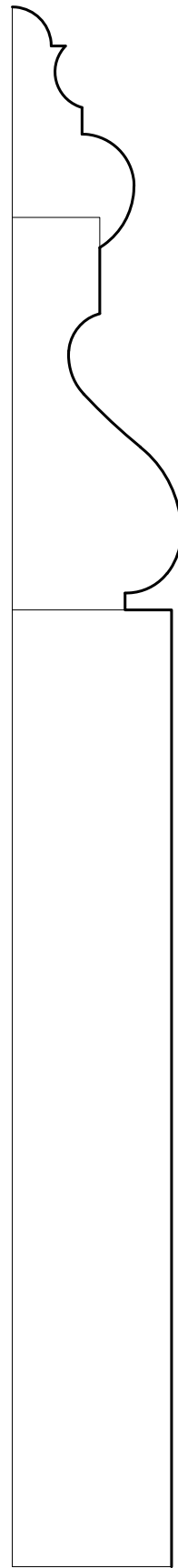
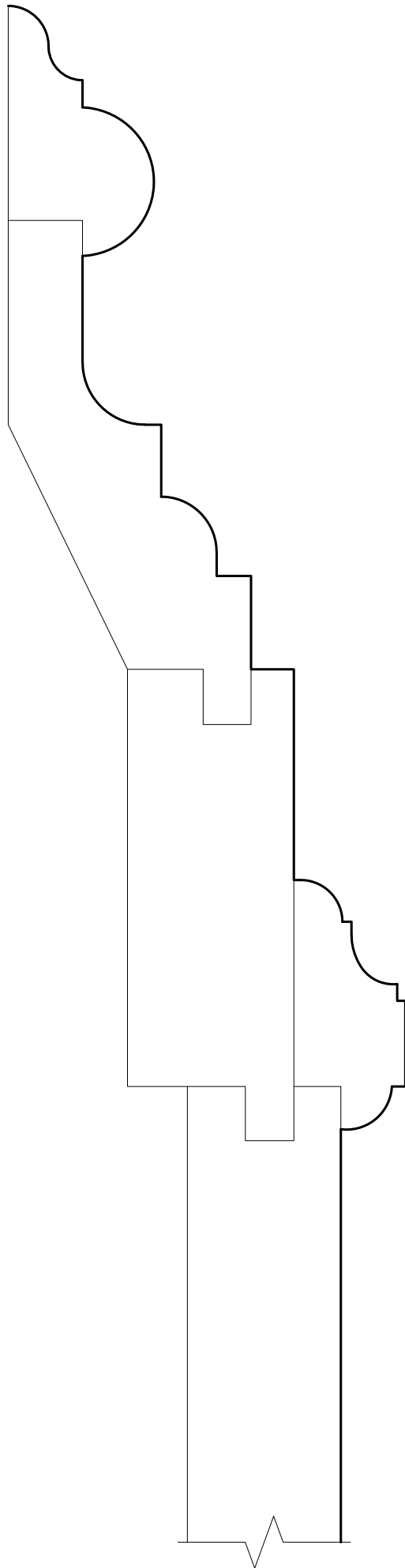
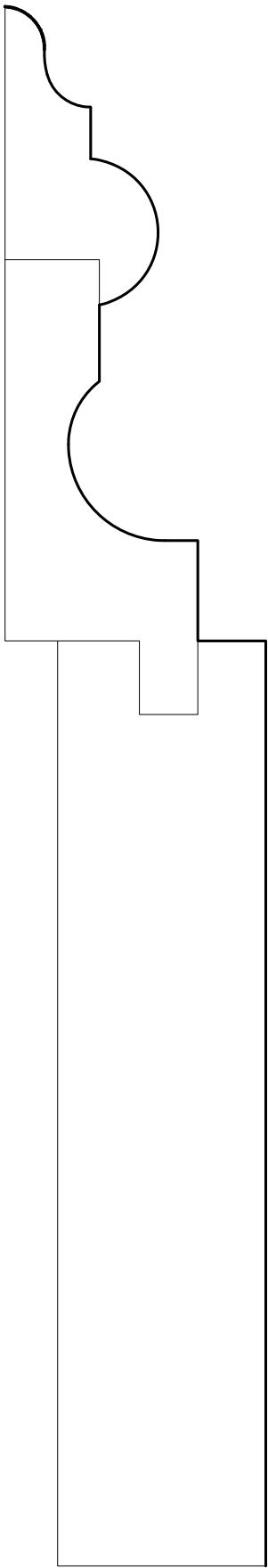


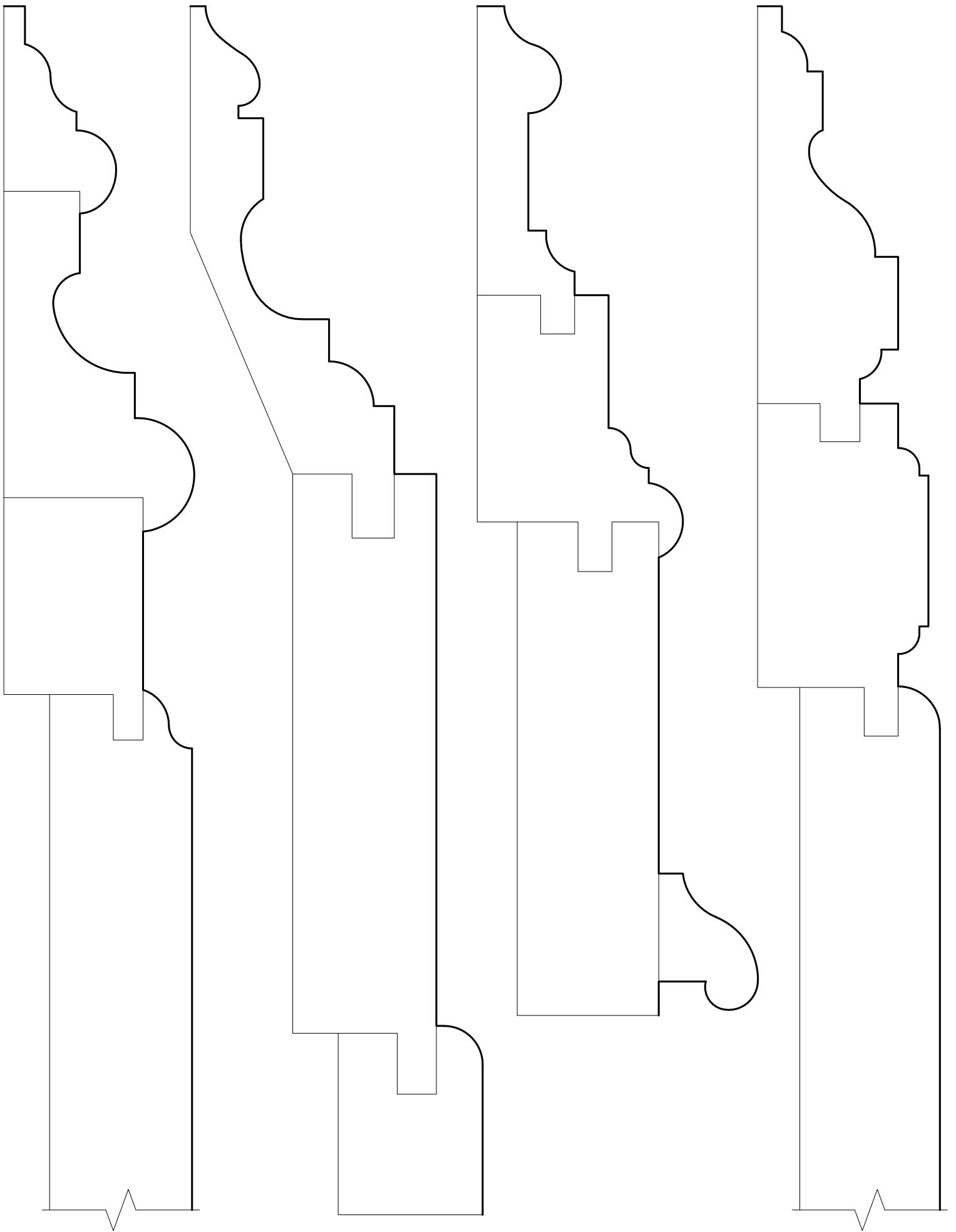
VICTORIAN PERIOD

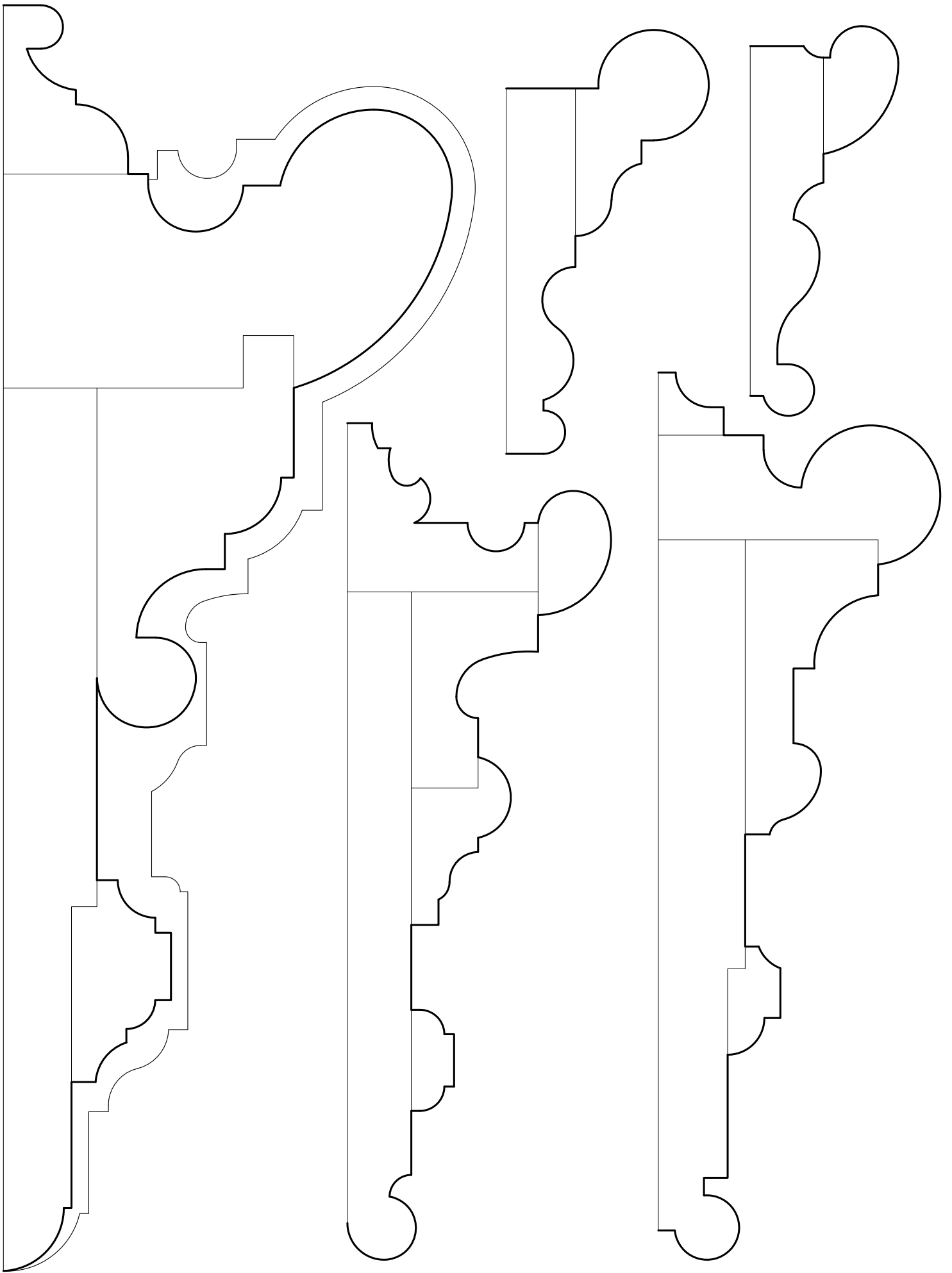
Spanning a period of over 60 years, the Victorian "style" is a jumble of overlapping English and American architectural styles that includes the Italianate, Gothic, and Colonial Revivals, Second Empire, Romanesque, Stick, and Shingle styles. It is distinguished as a break with the neoclassically inspired Georgian, Palladian, and Greek Revival styles and by its incorporation of mass-produced building products and ornamentation. Because of the widespread influence of the British Empire during the nineteenth century, it became something of an international style, exported around the world to places as far from England as California, Australia, and Hong Kong.

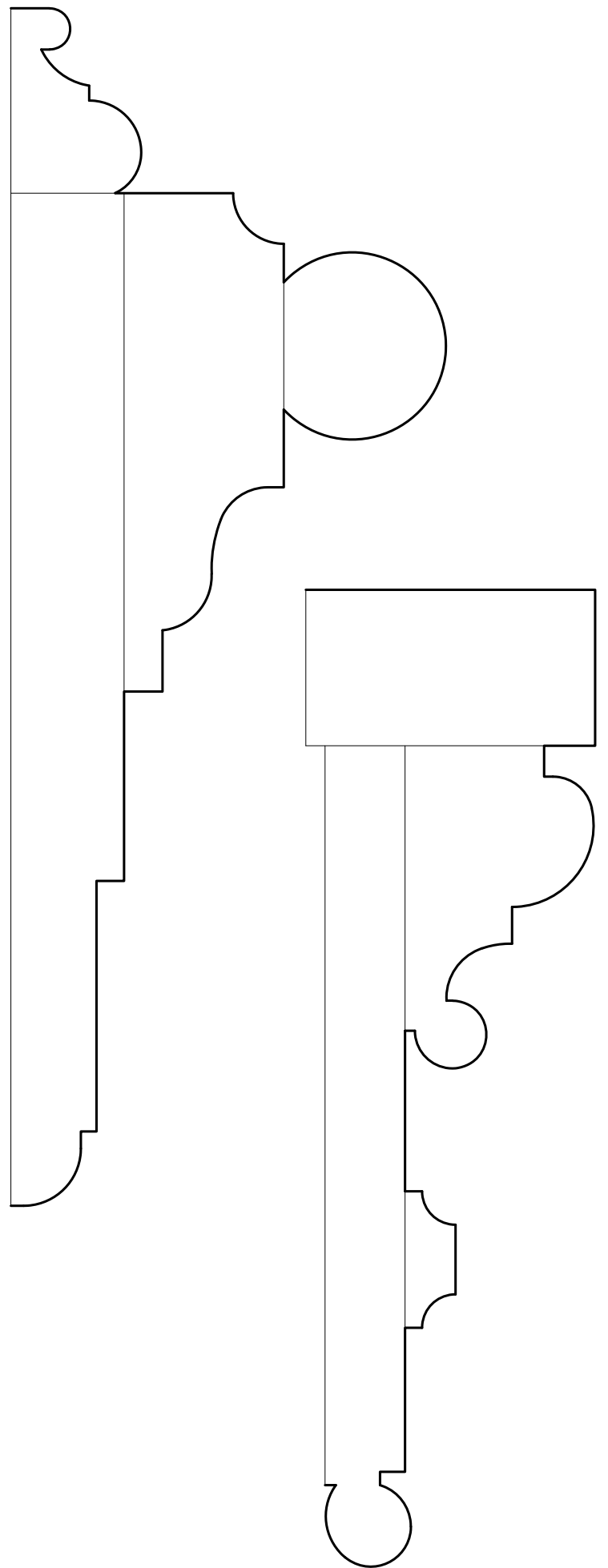
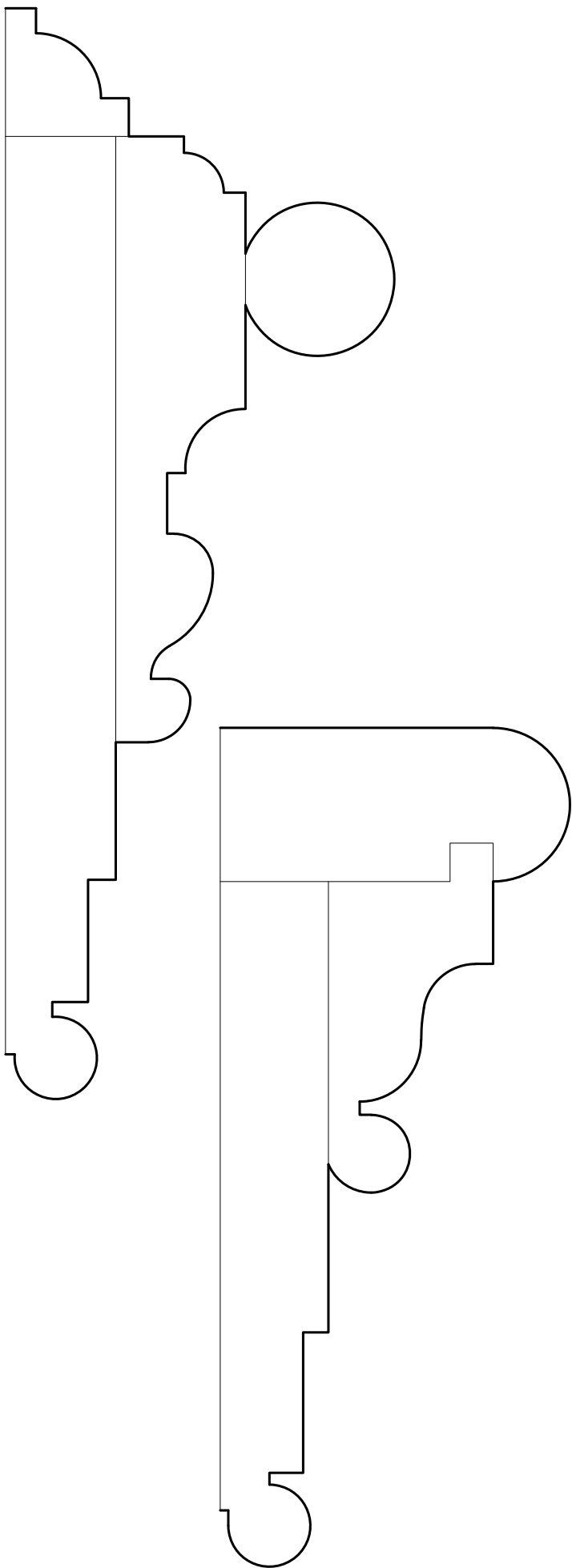
Construction following the American Civil War is all considered "Victorian" in the United States and featured steep roofs with ornate gables, cresting and finials, turrets, polychromatic materials, and wrap-around porches. There was a proliferation of building manuals prepared by architects and planing mills providing stylistic direction and inspiration to a rapidly expanding population with growing affluence. A.J. Bicknell, W.T. Comstock, Cummings and Miller, George E. Woodward, the Palliser Brothers, and the Mulliner Company are just a few of the many such proponents and influencers of the period.

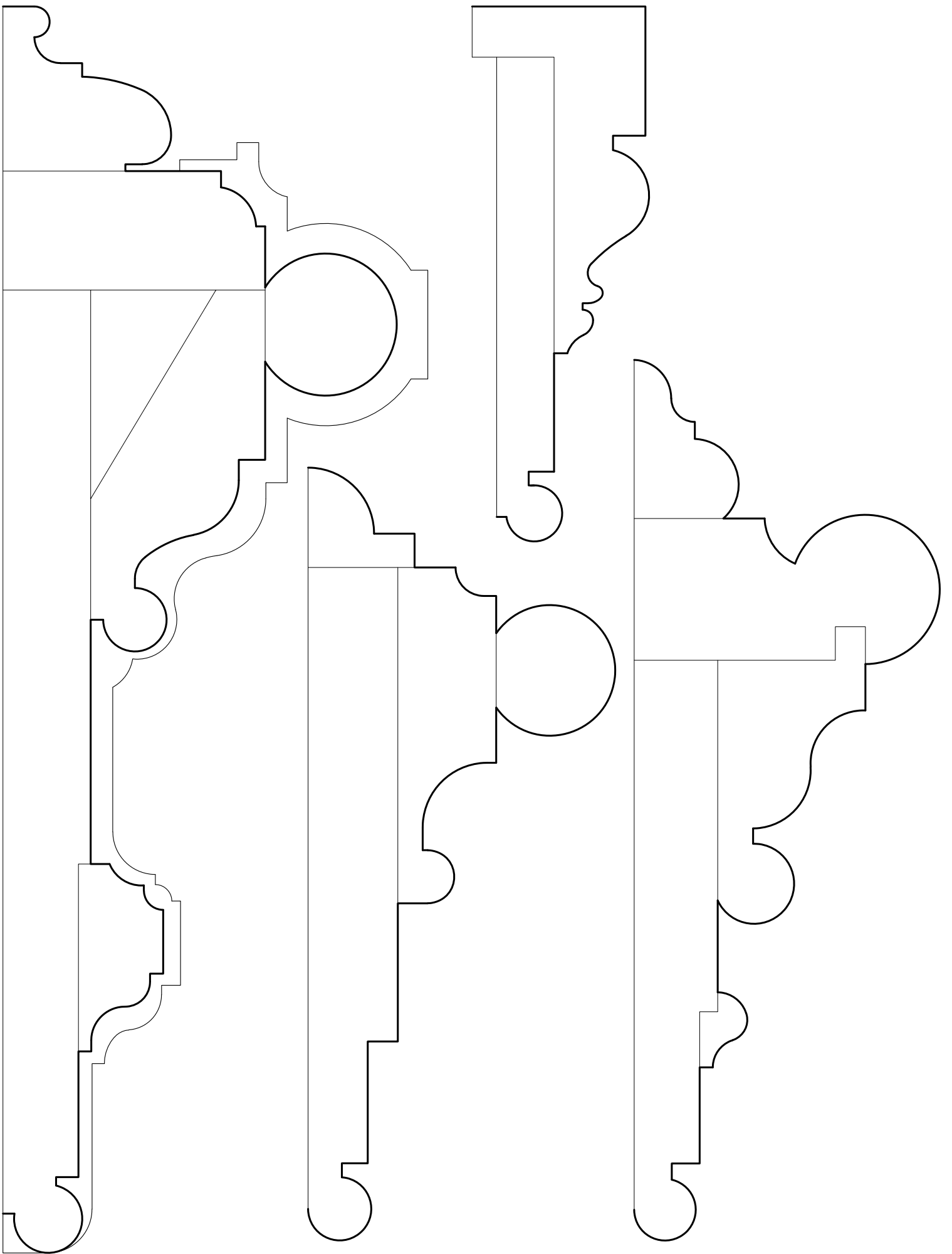


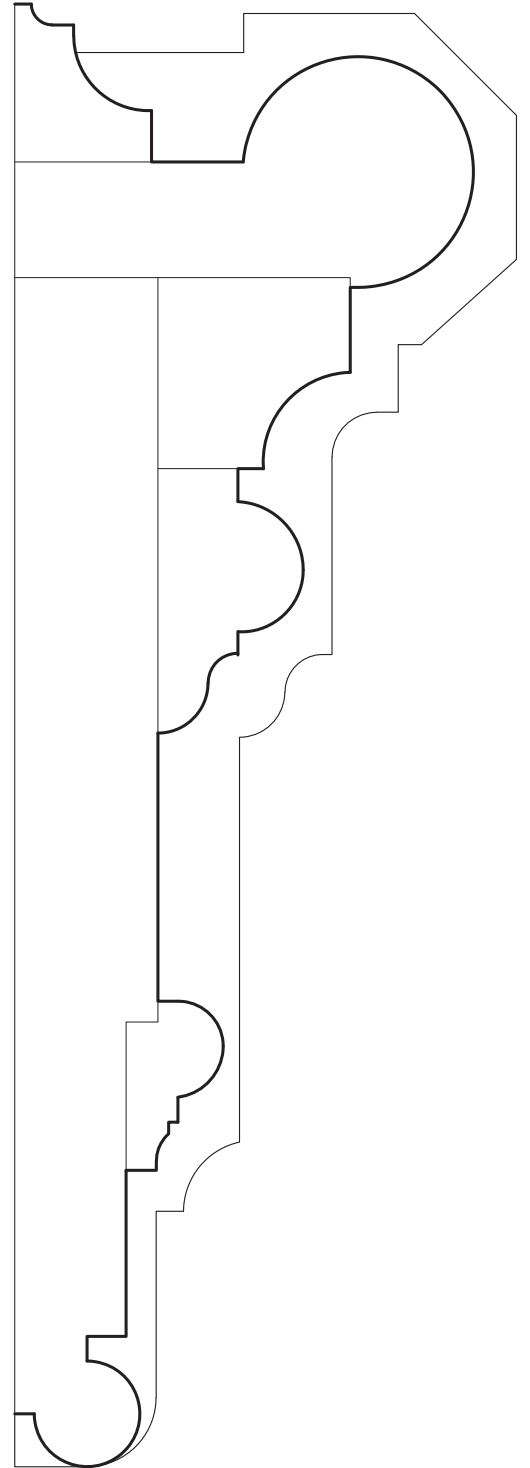
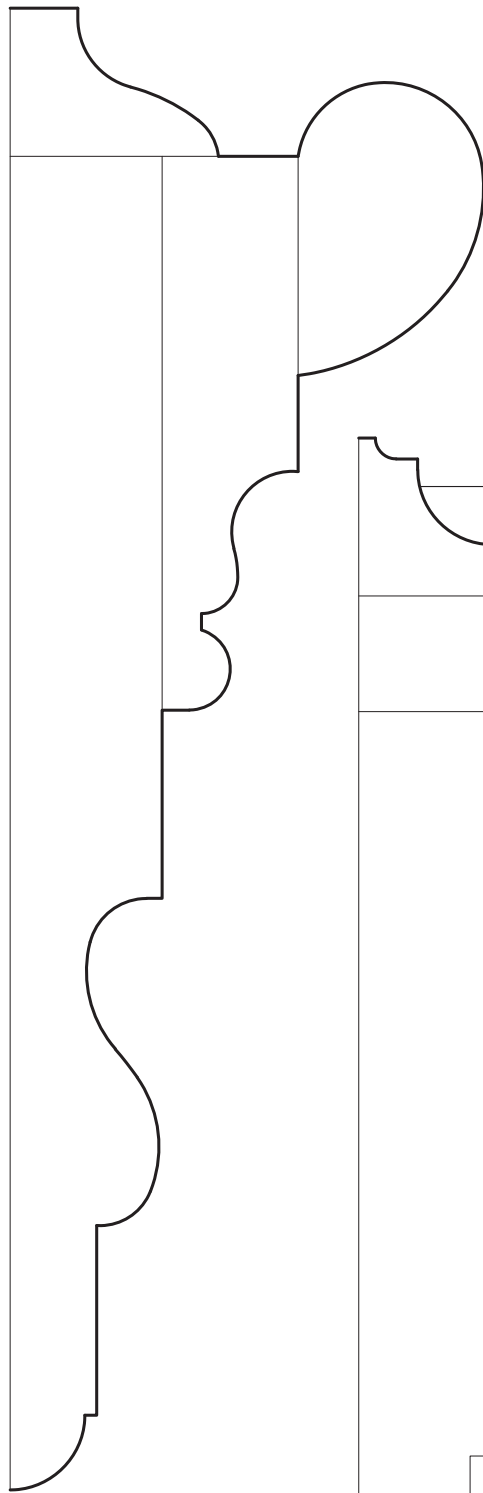
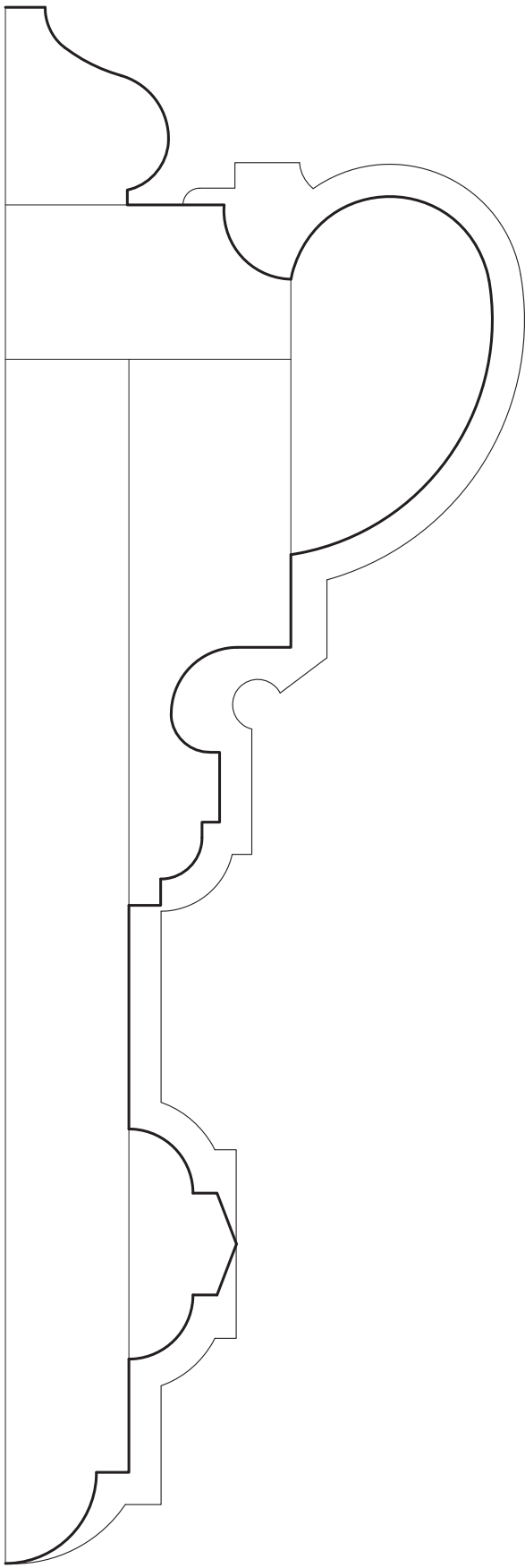


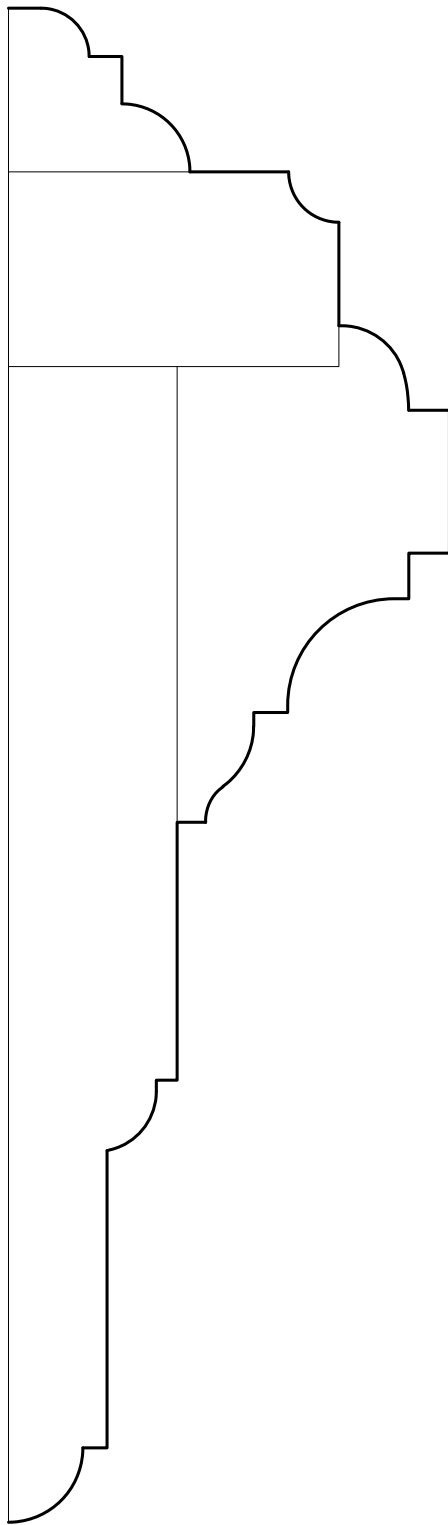
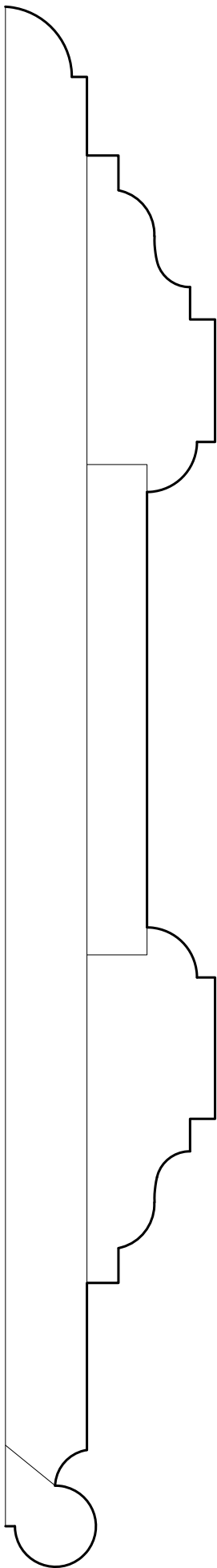


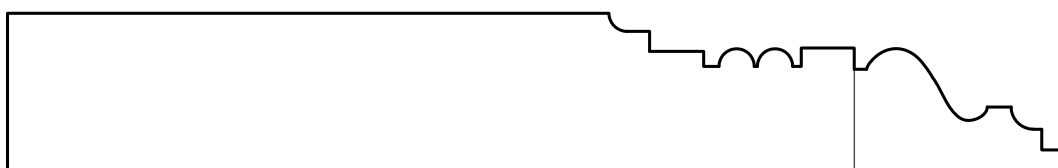
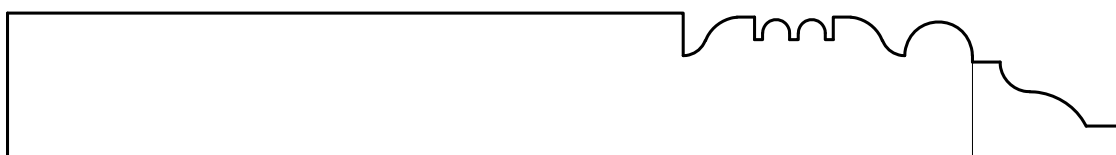


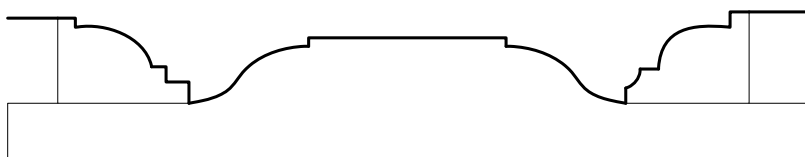
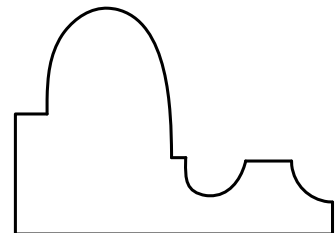
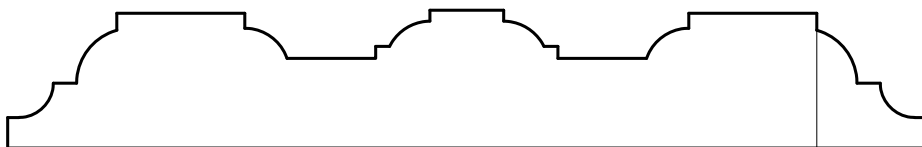
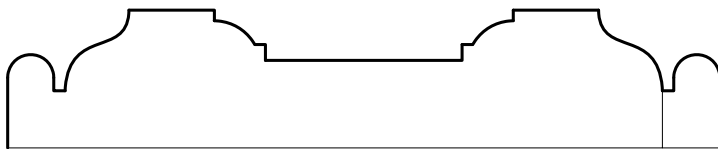
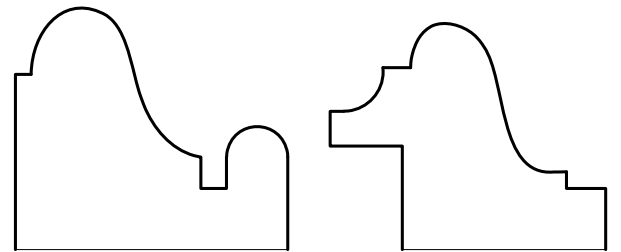
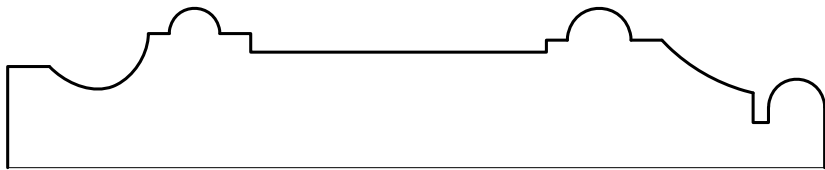
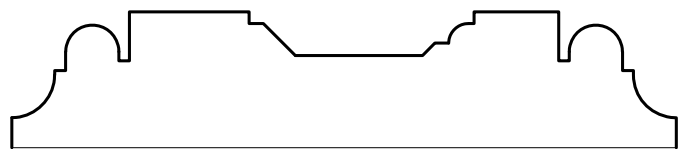
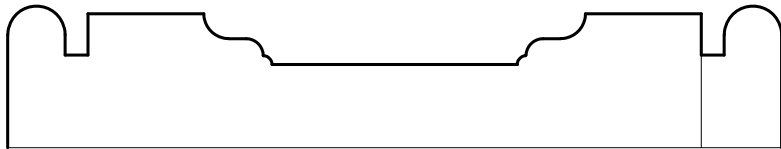
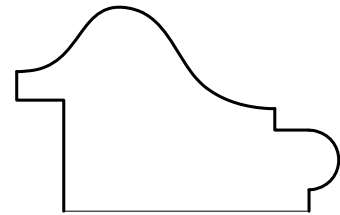
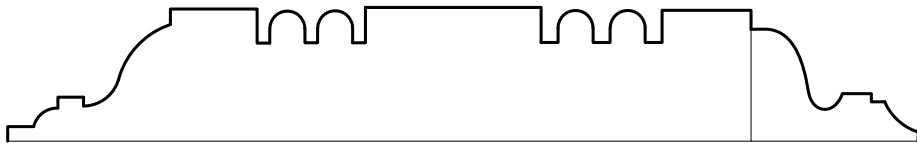
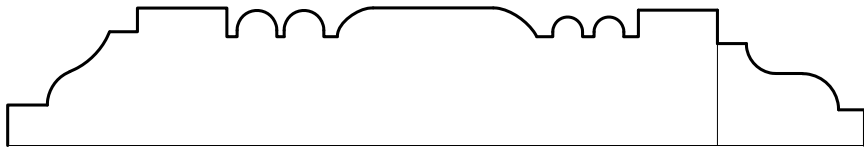
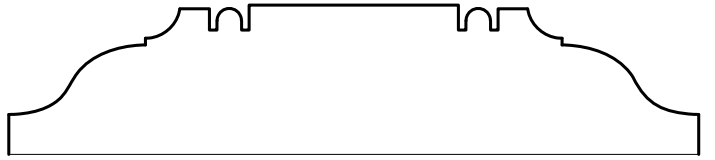
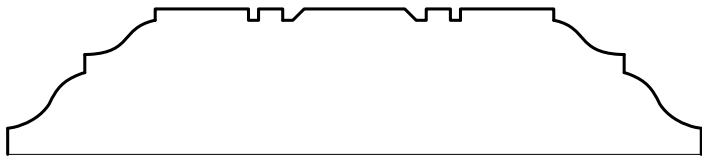
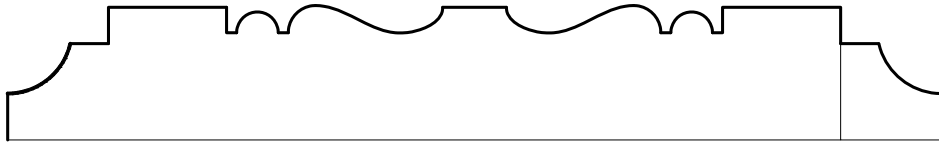
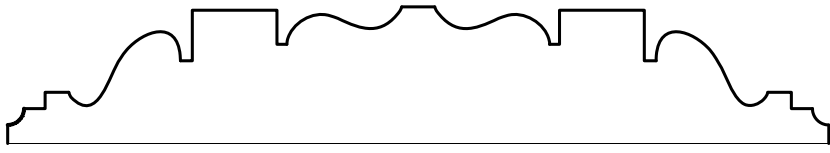
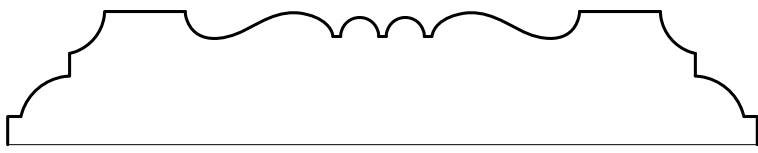


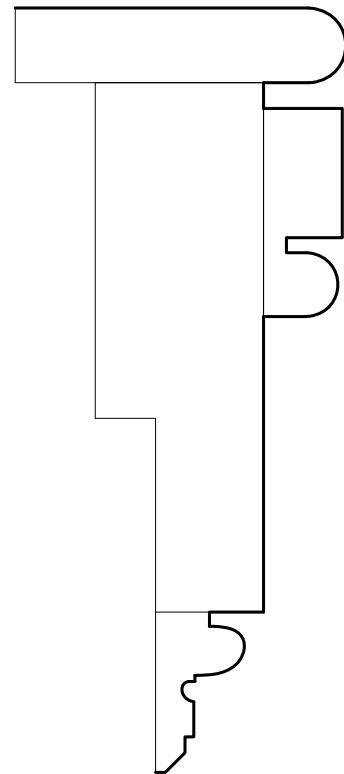
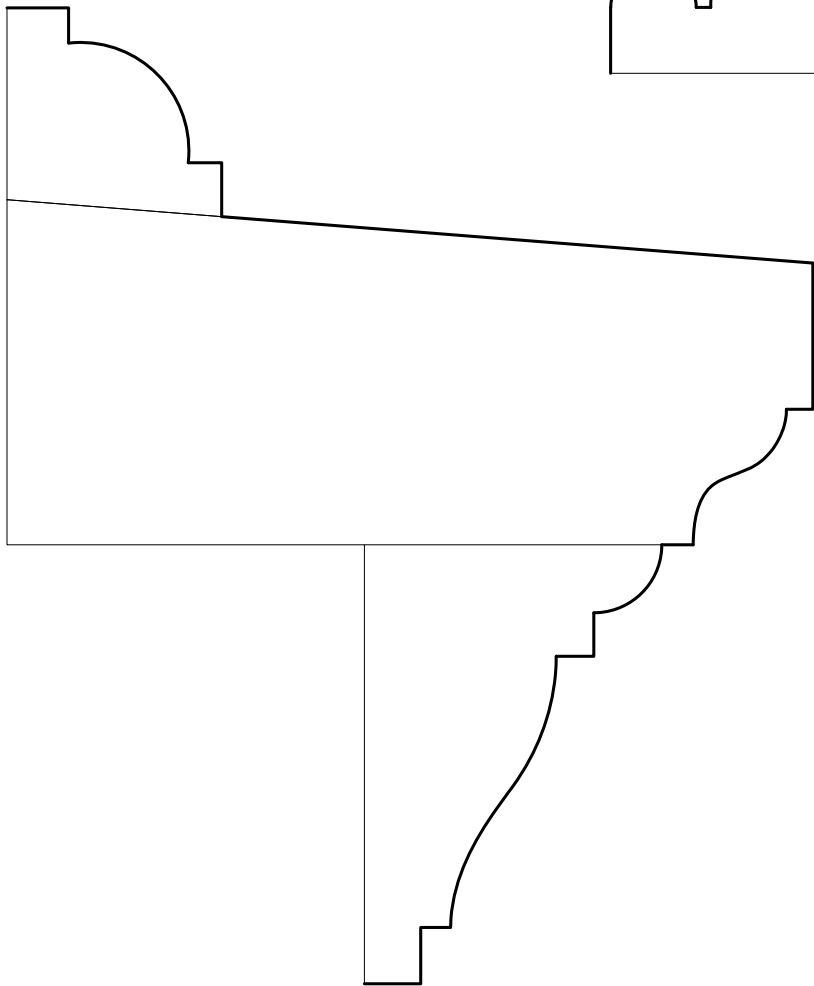
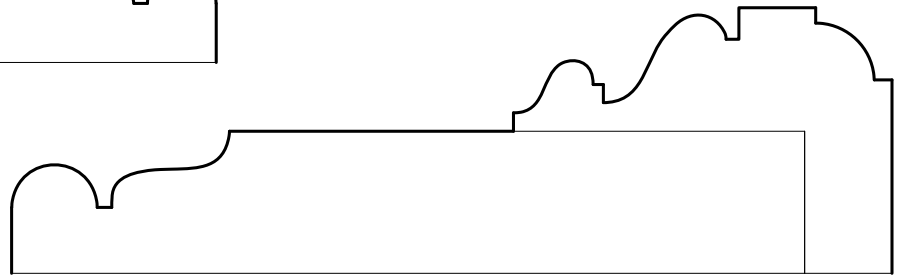
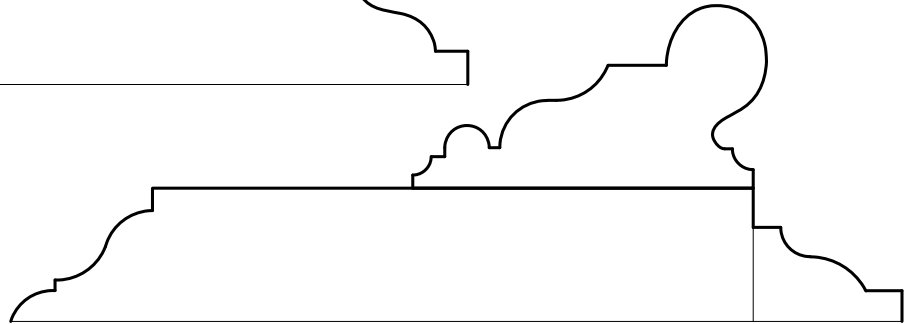
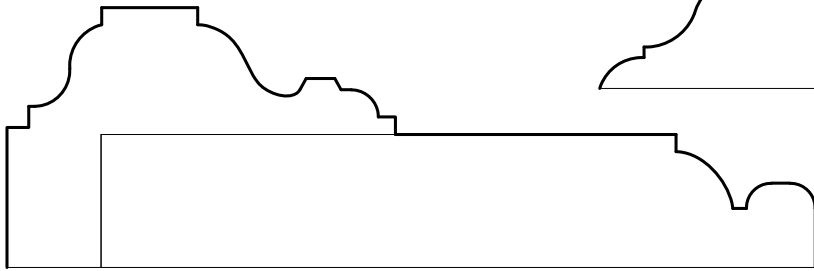
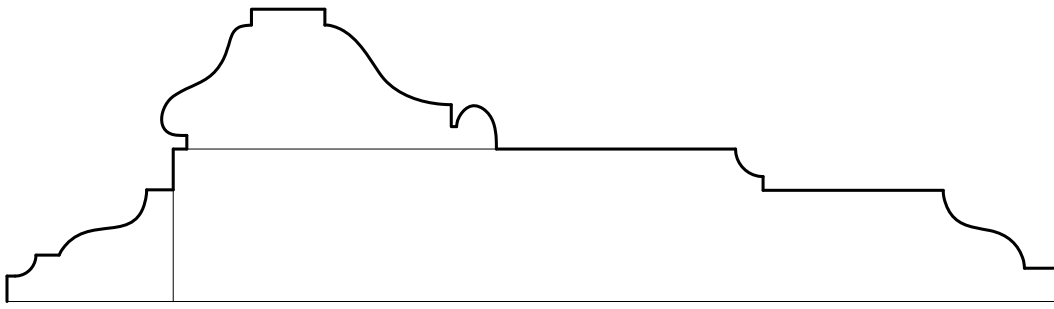


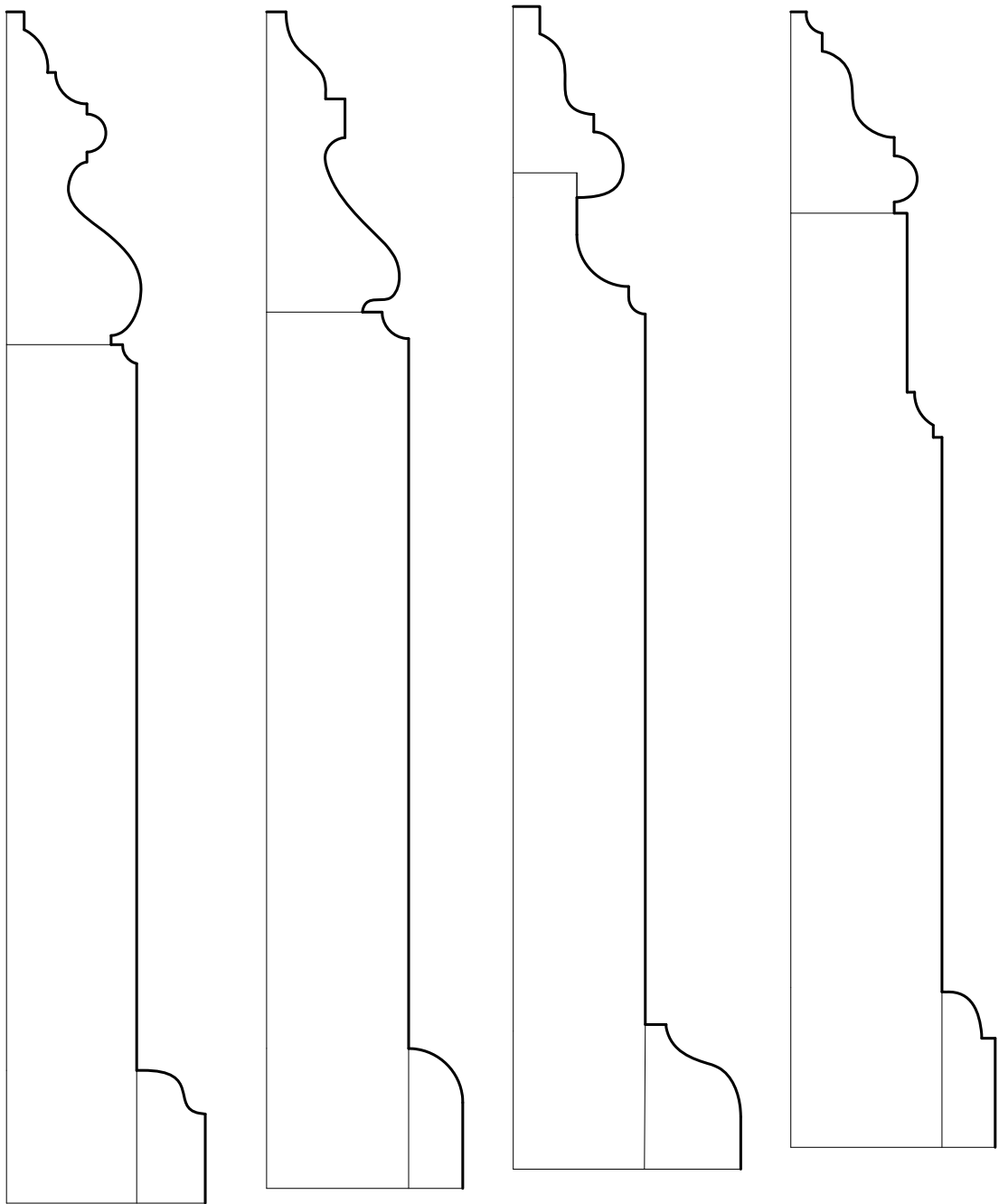


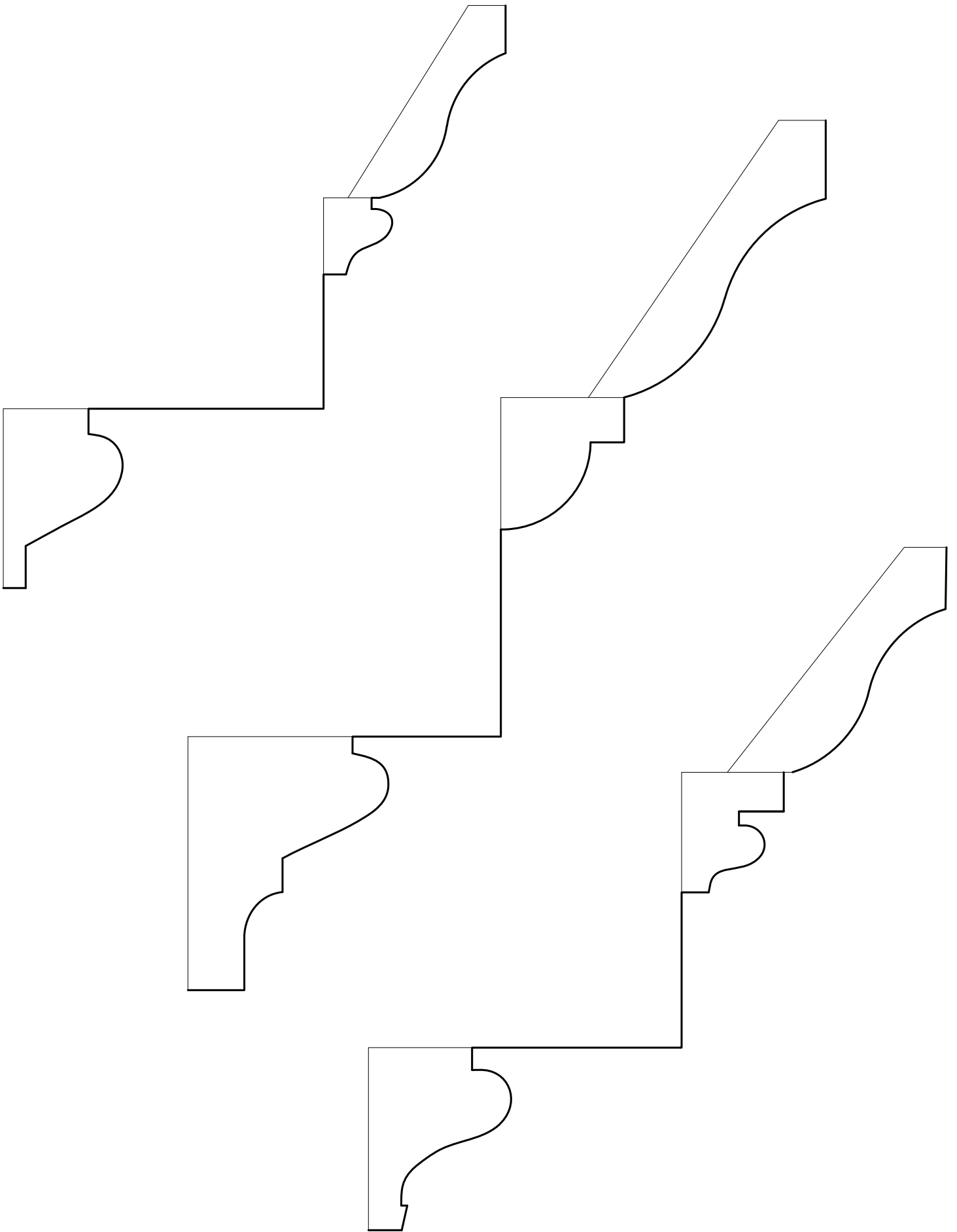


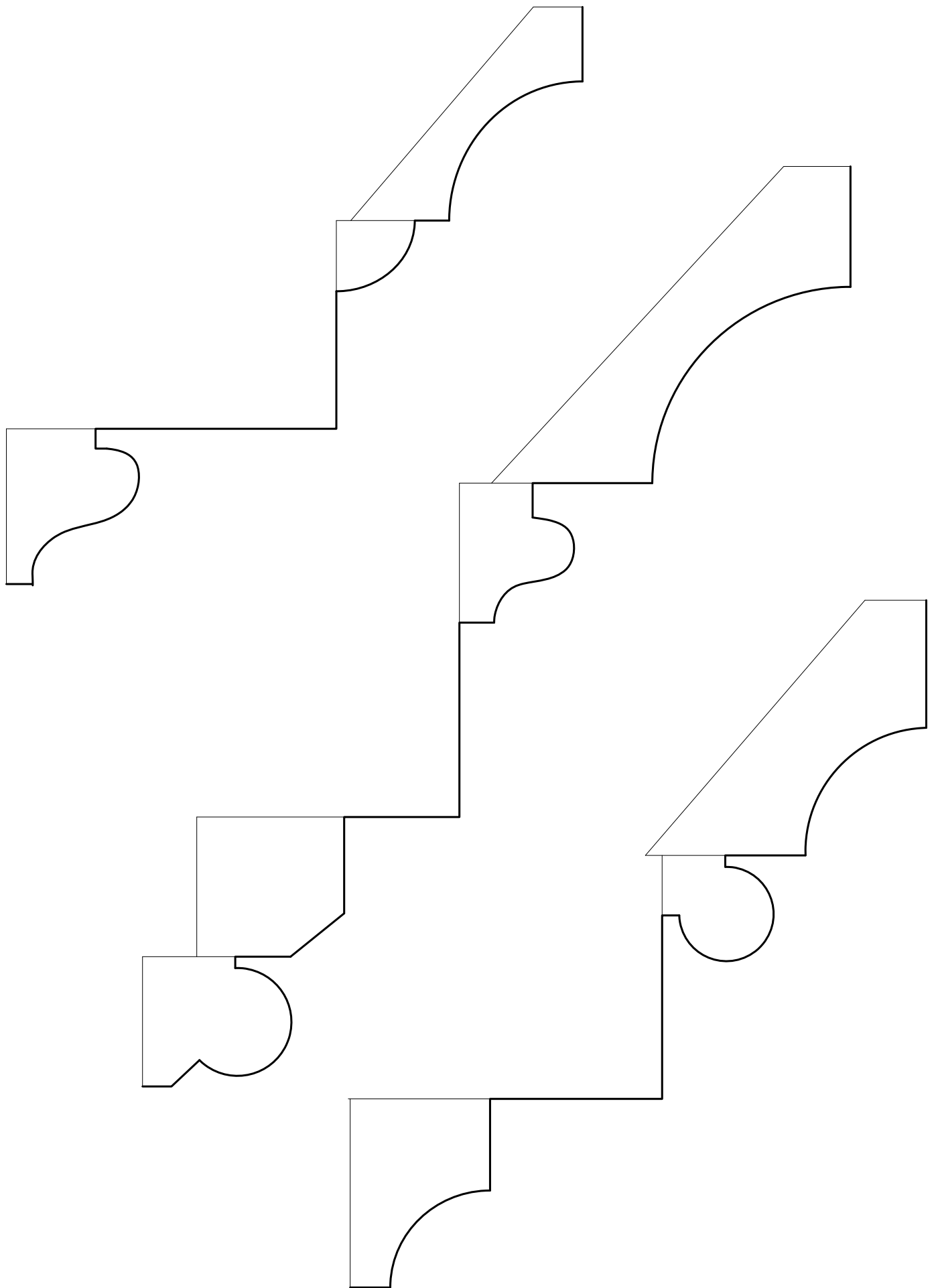


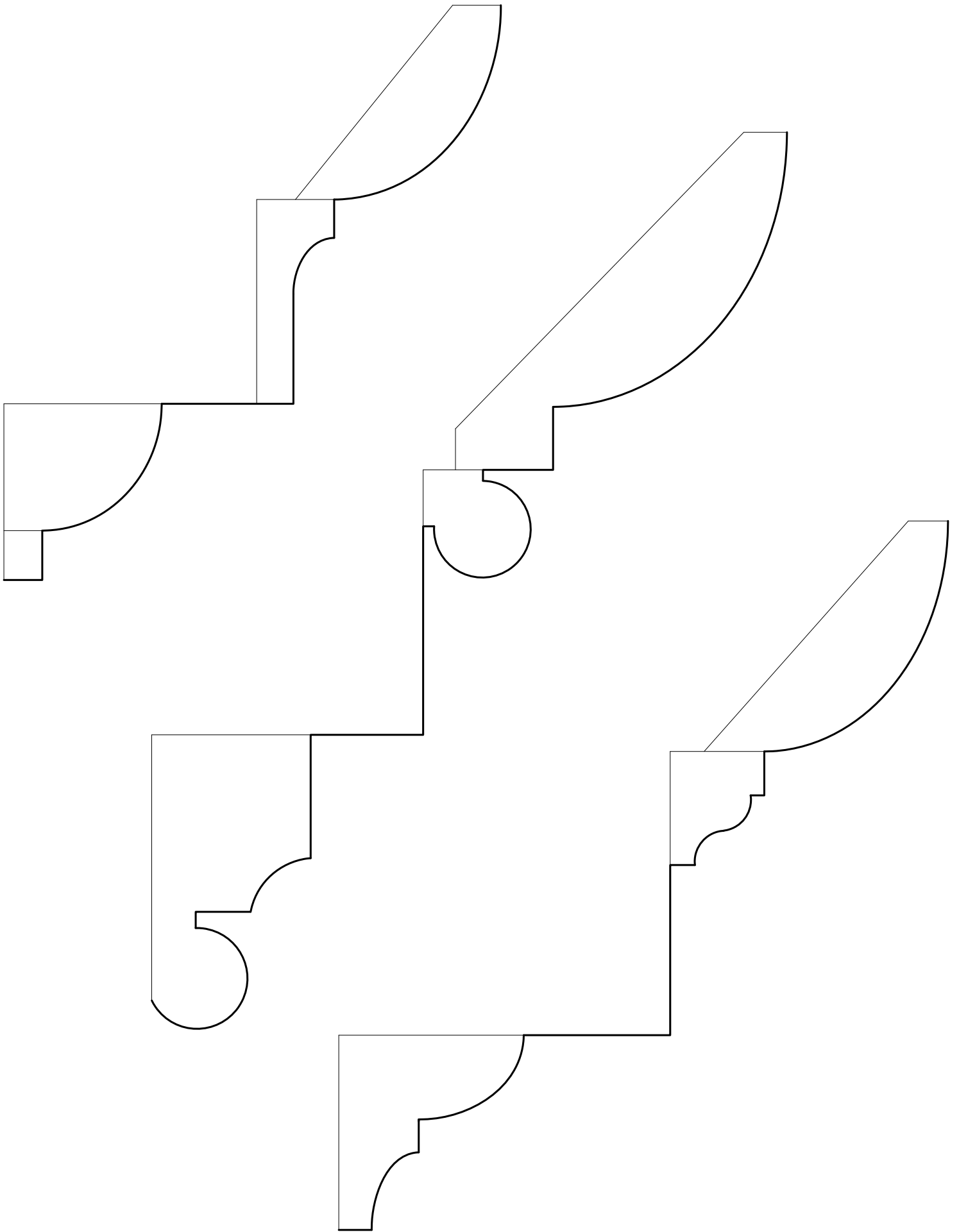


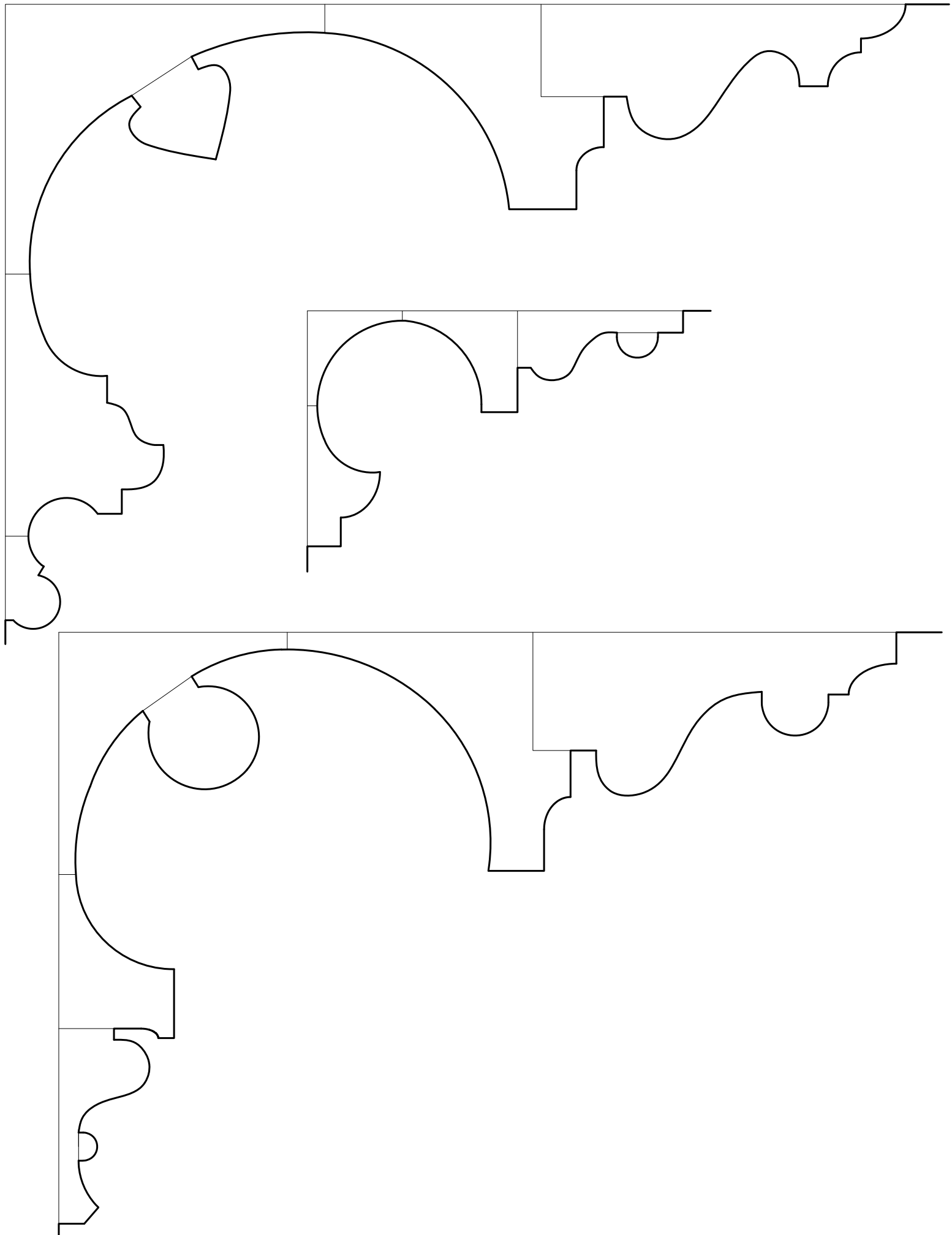


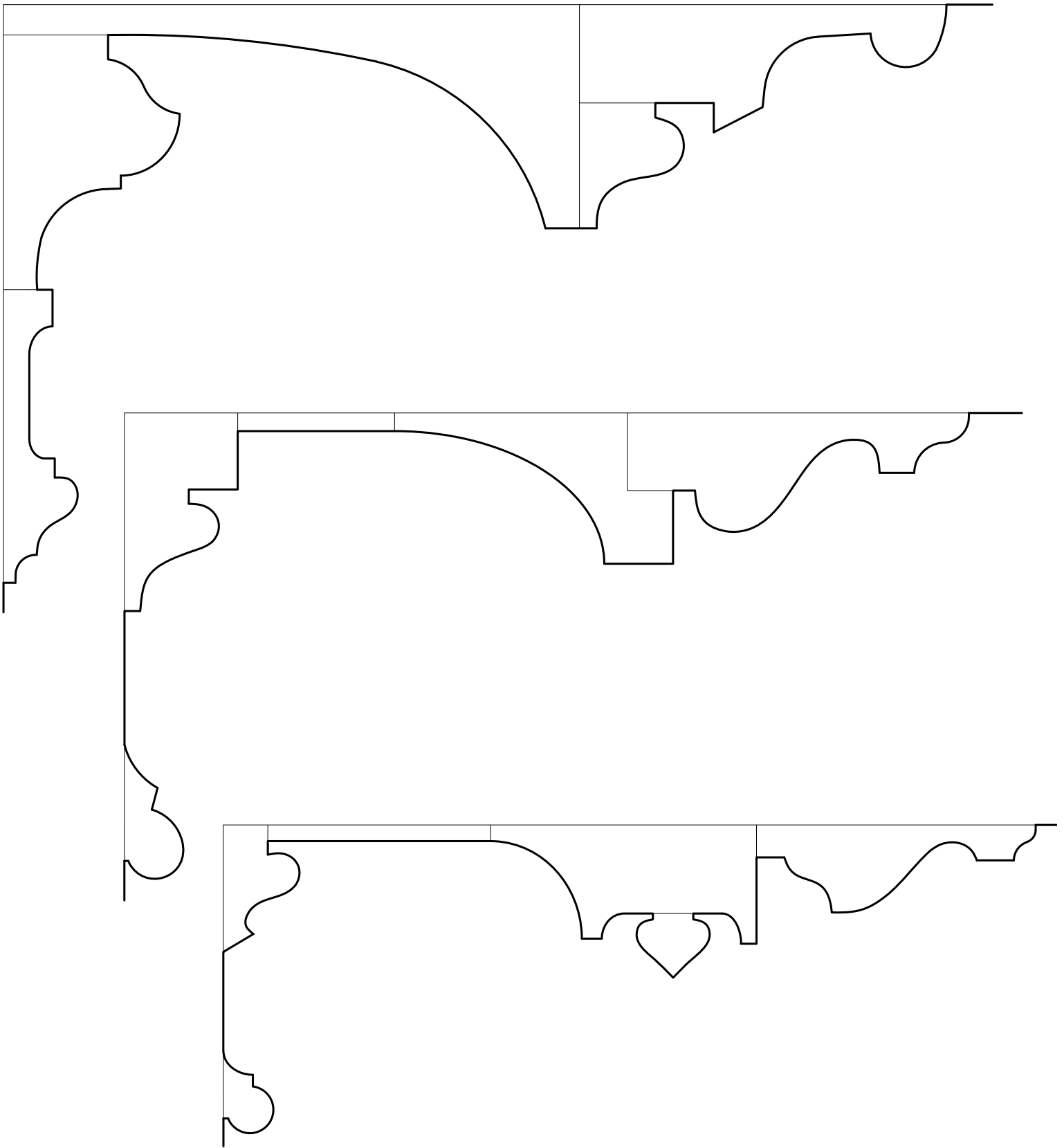


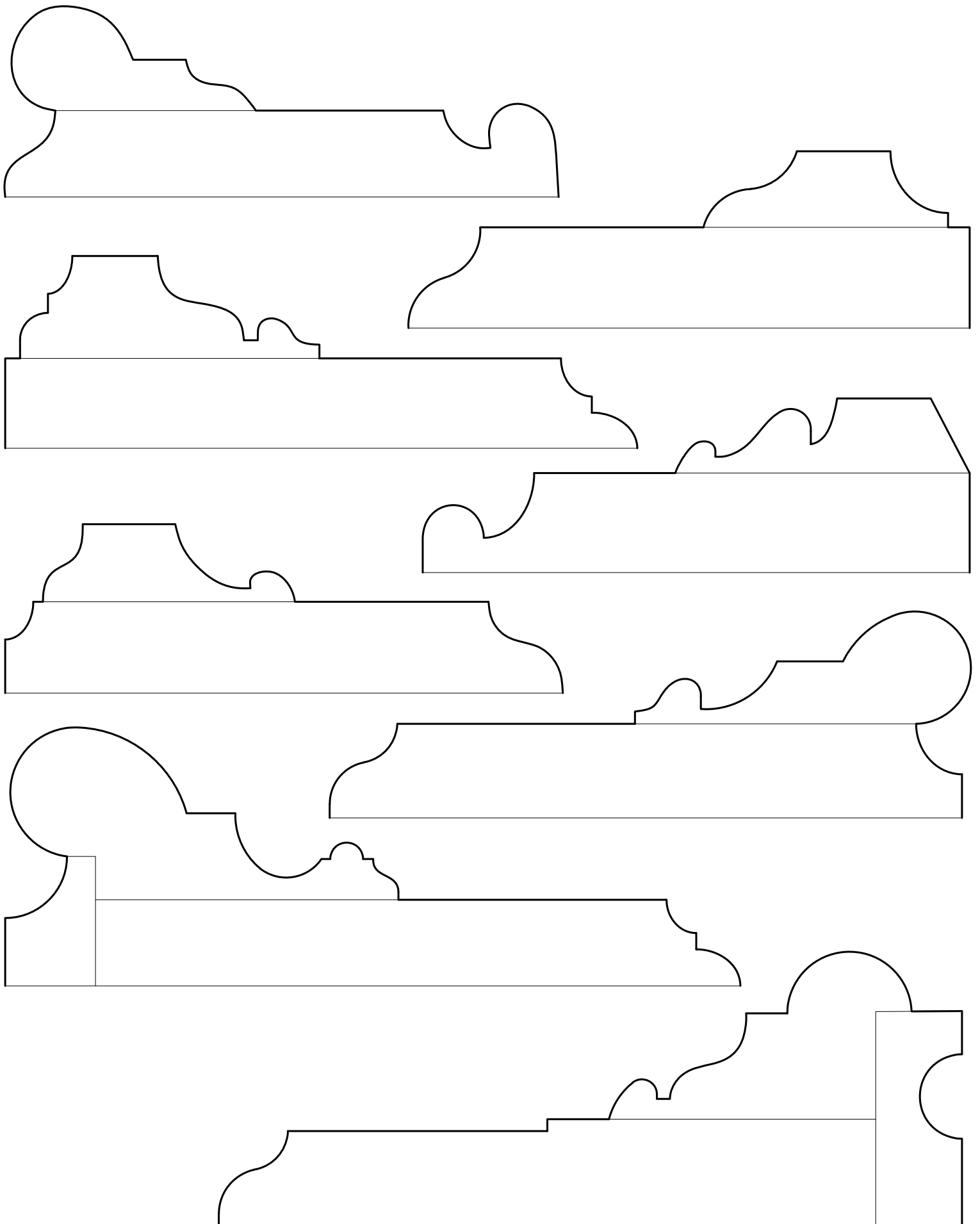


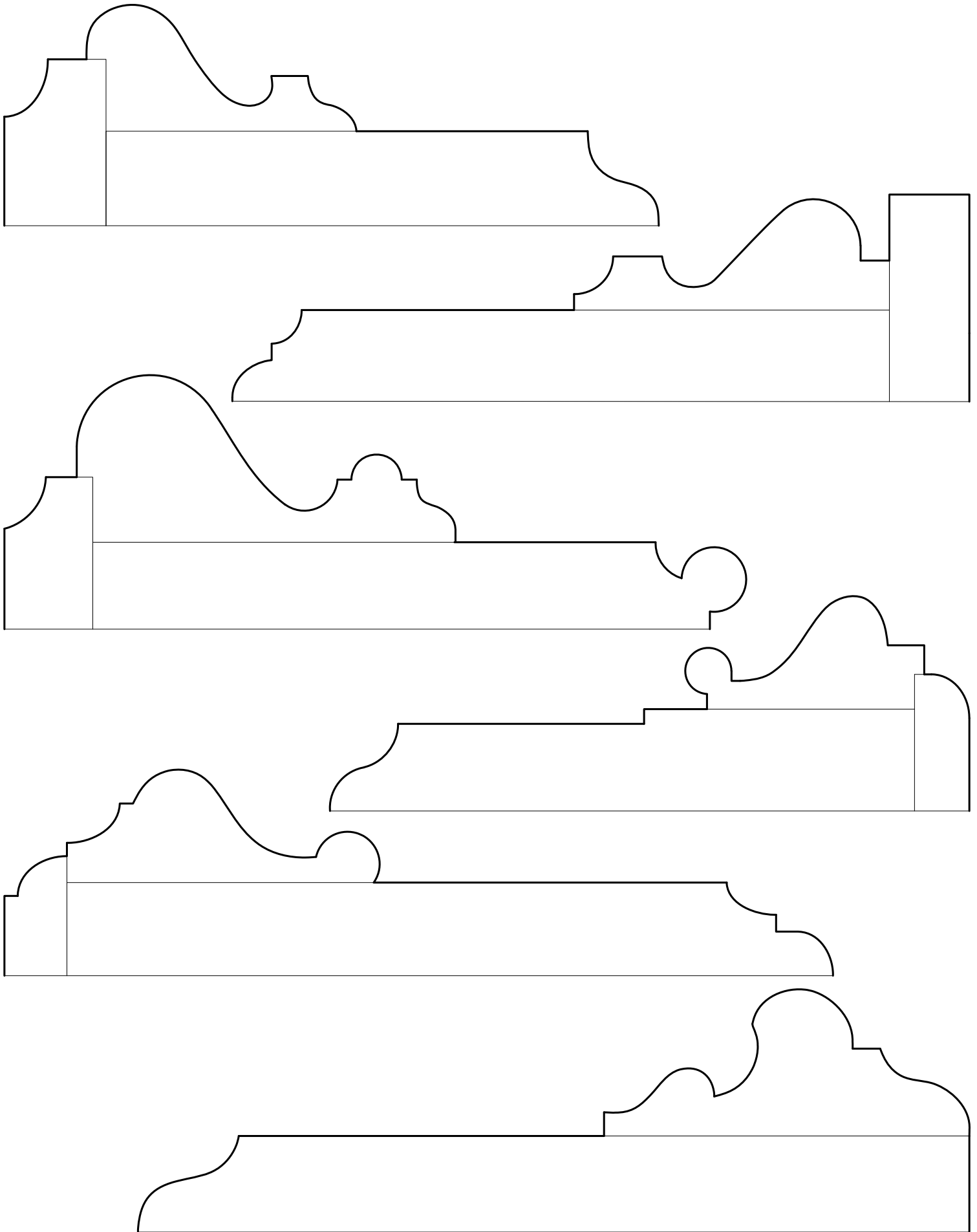


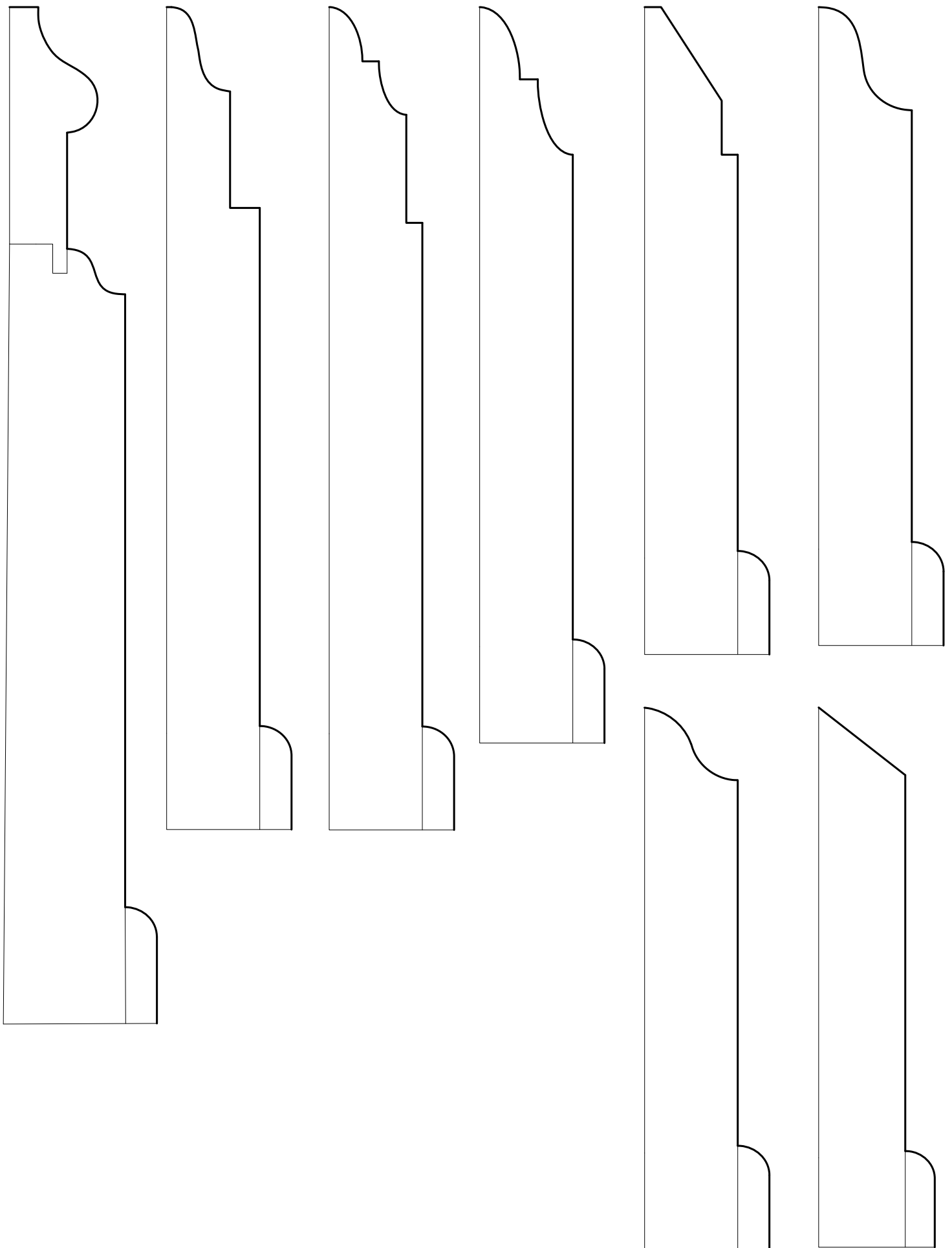


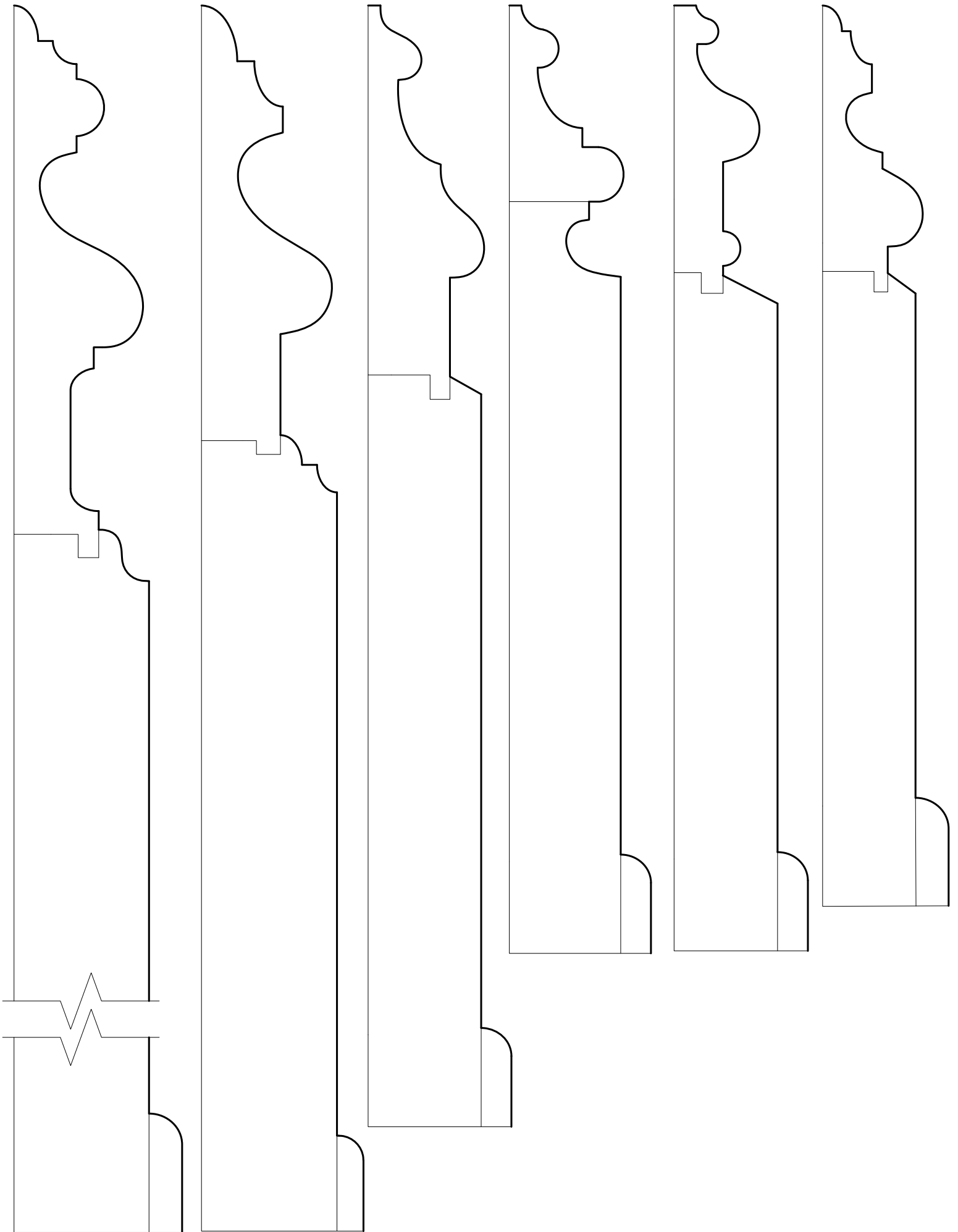


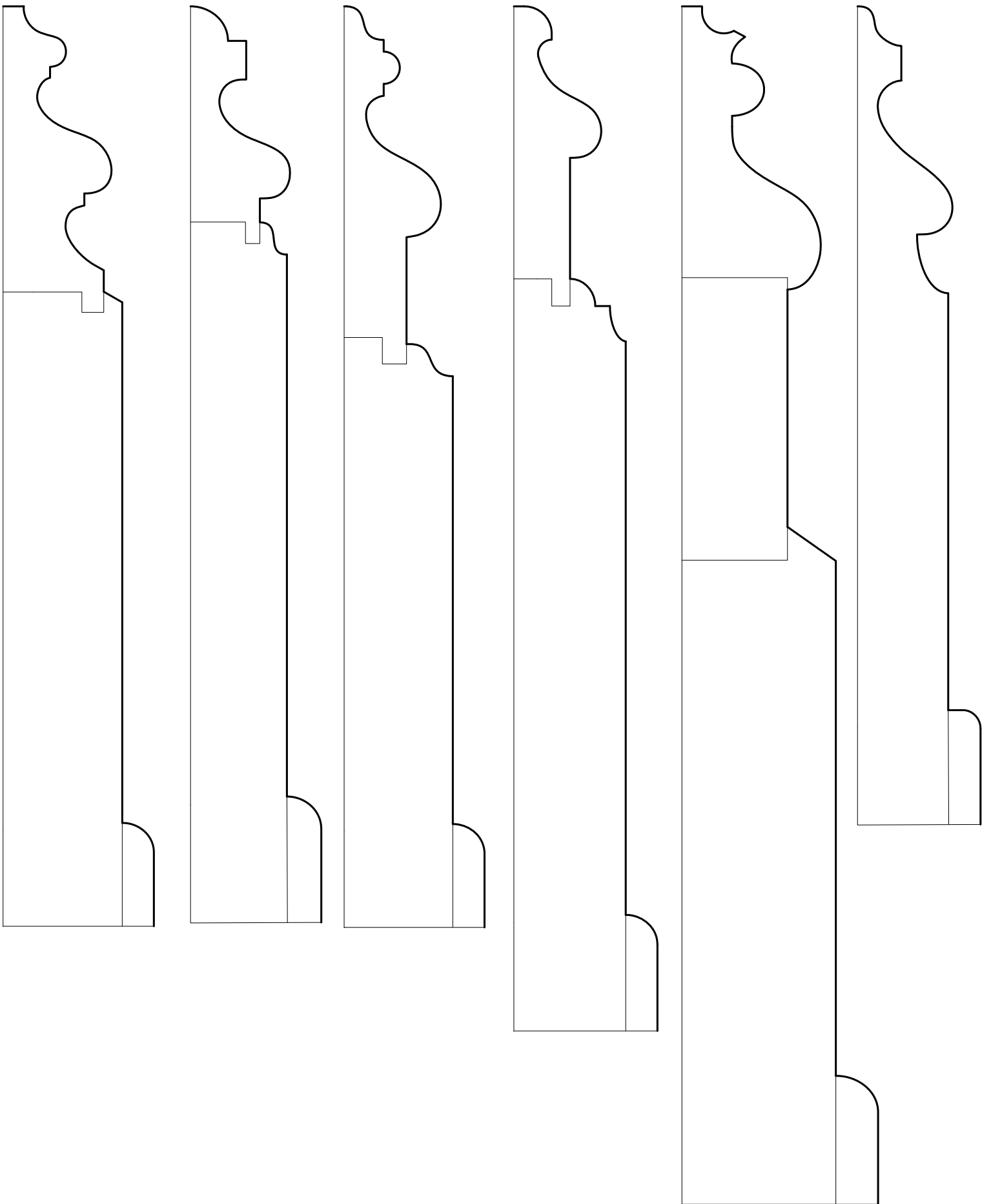


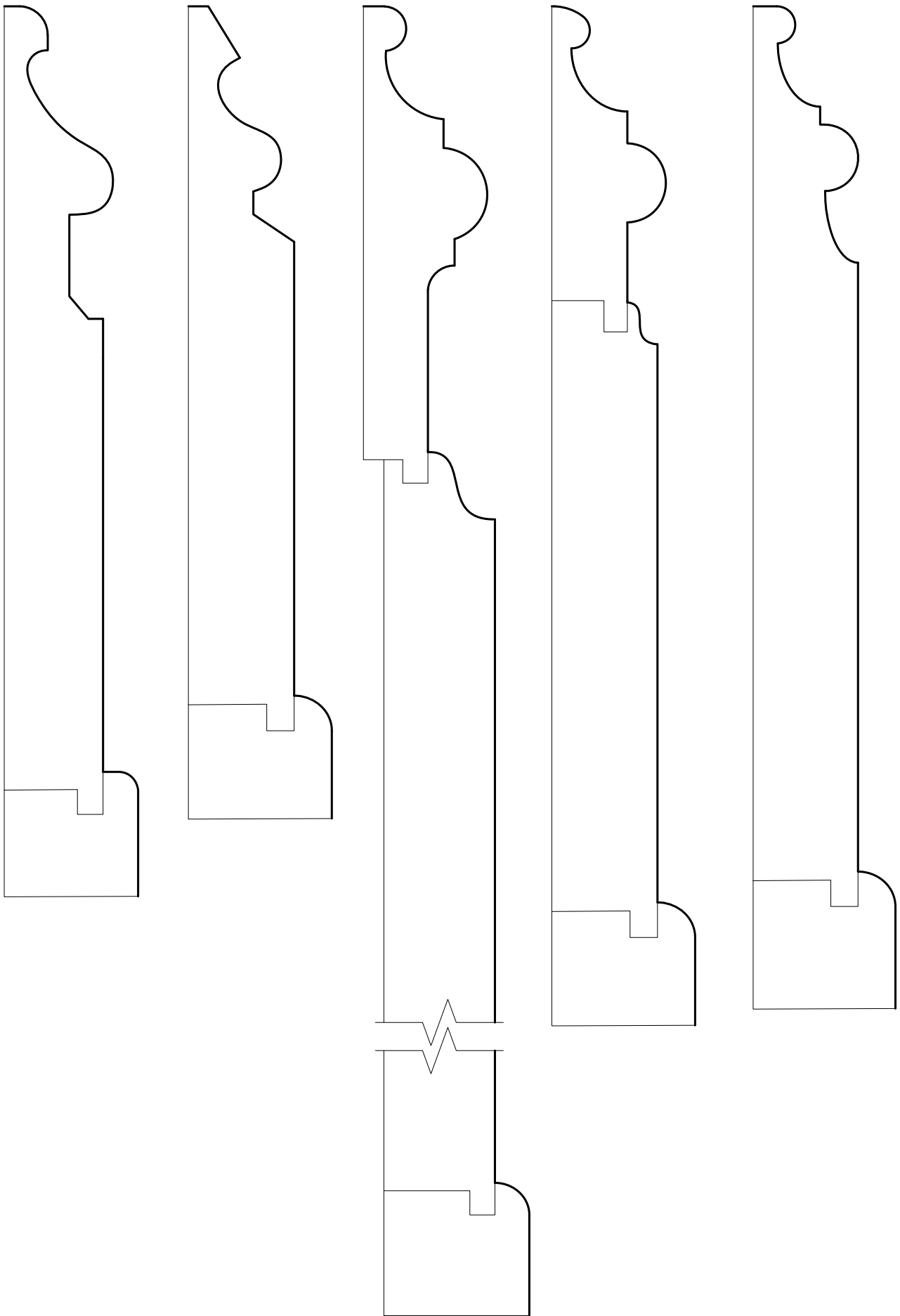


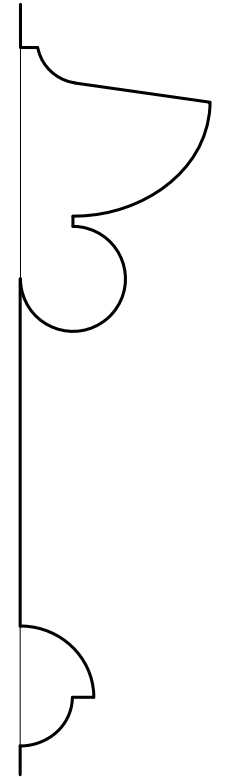
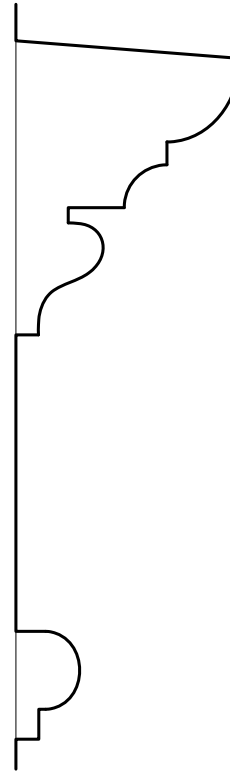
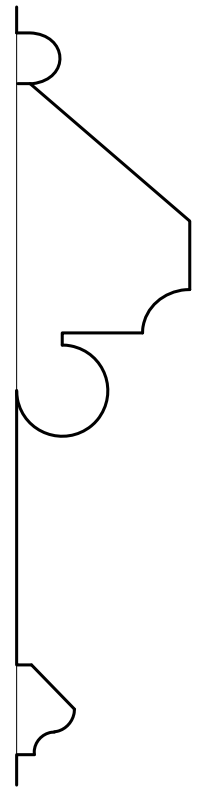
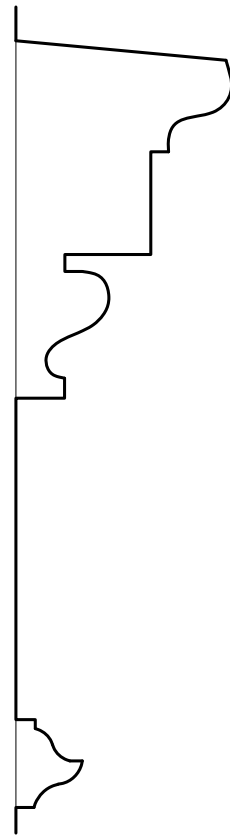
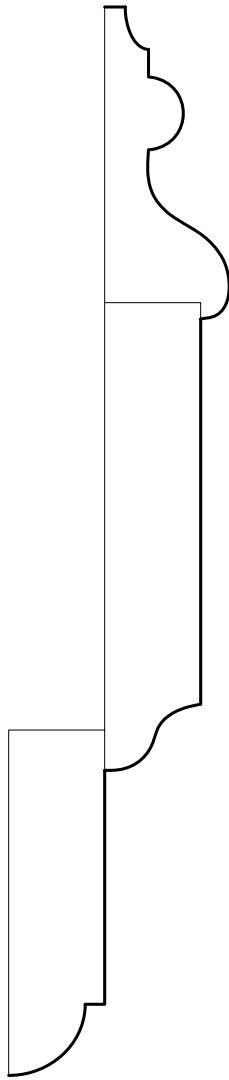
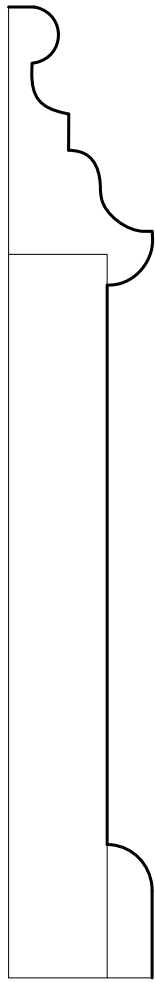
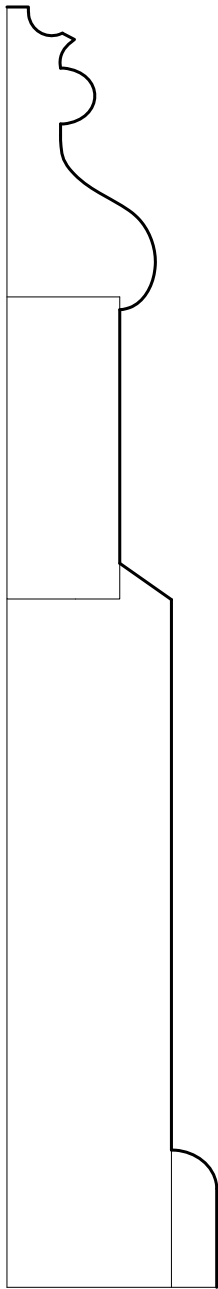
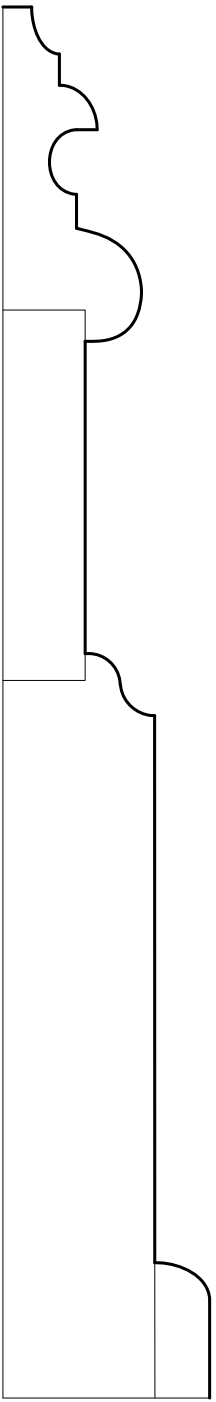


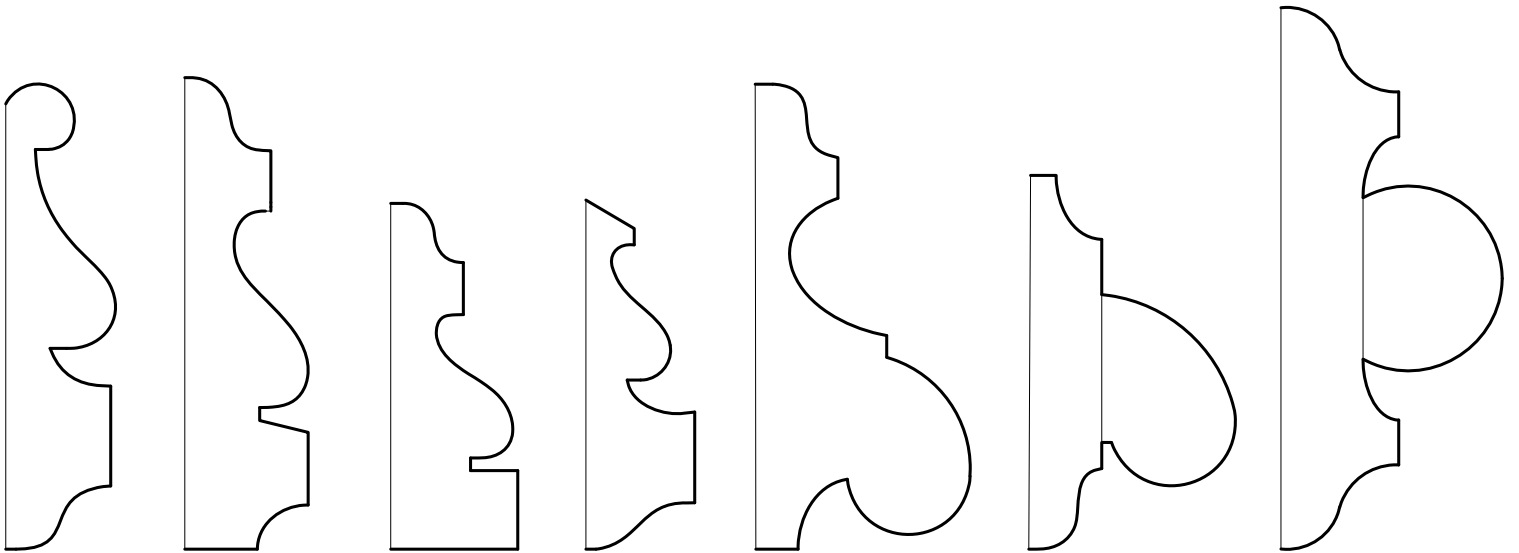
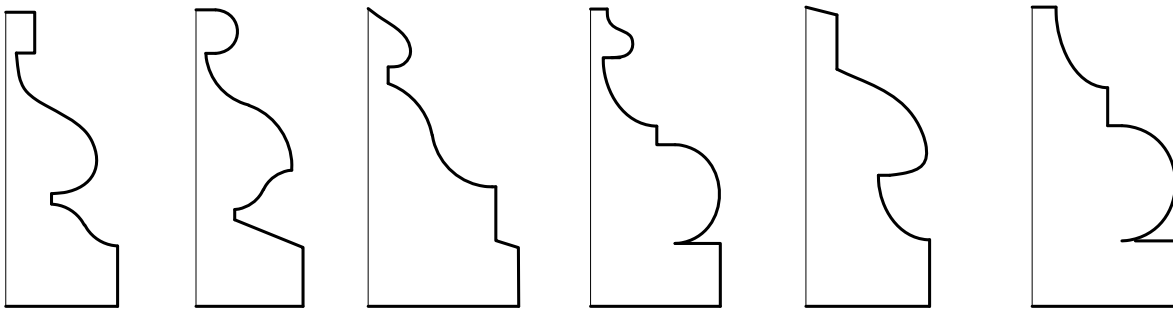
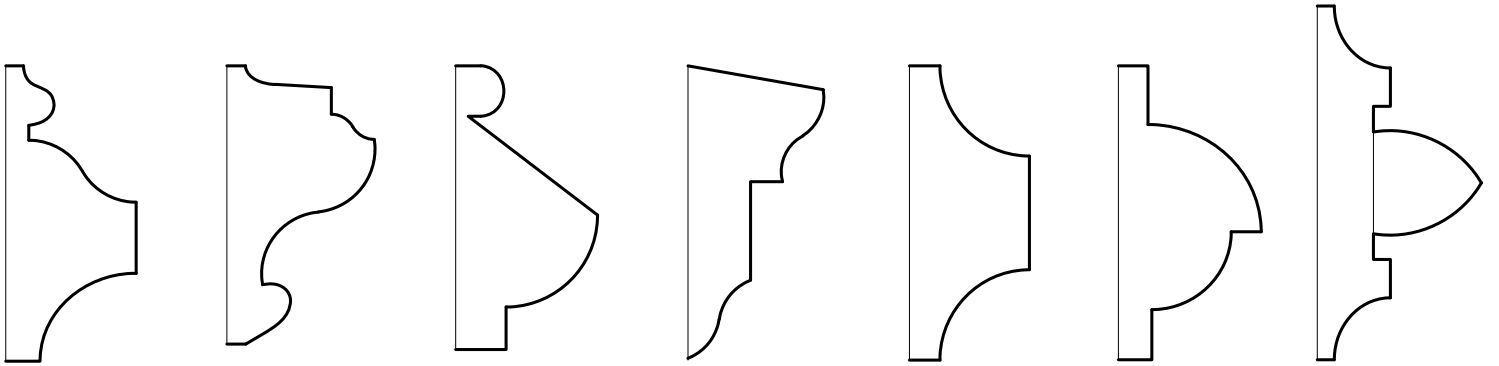
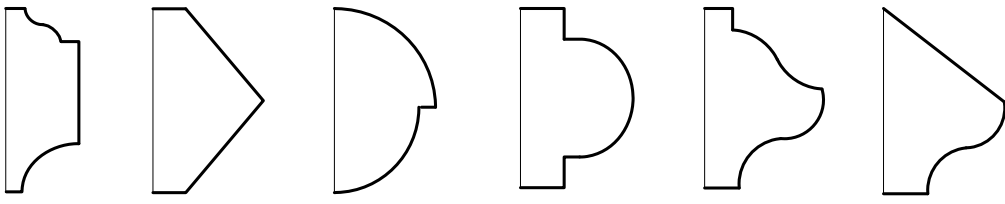


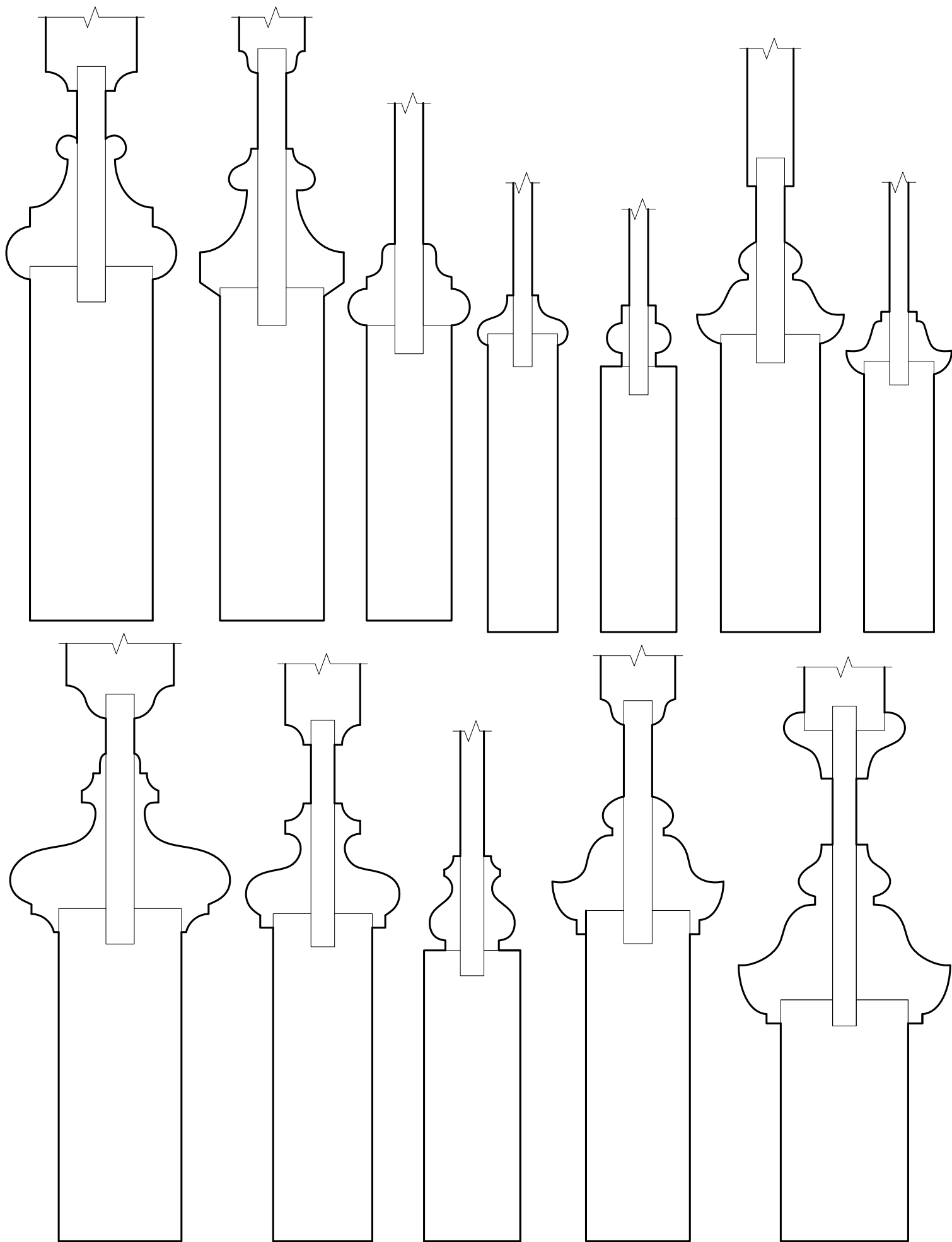


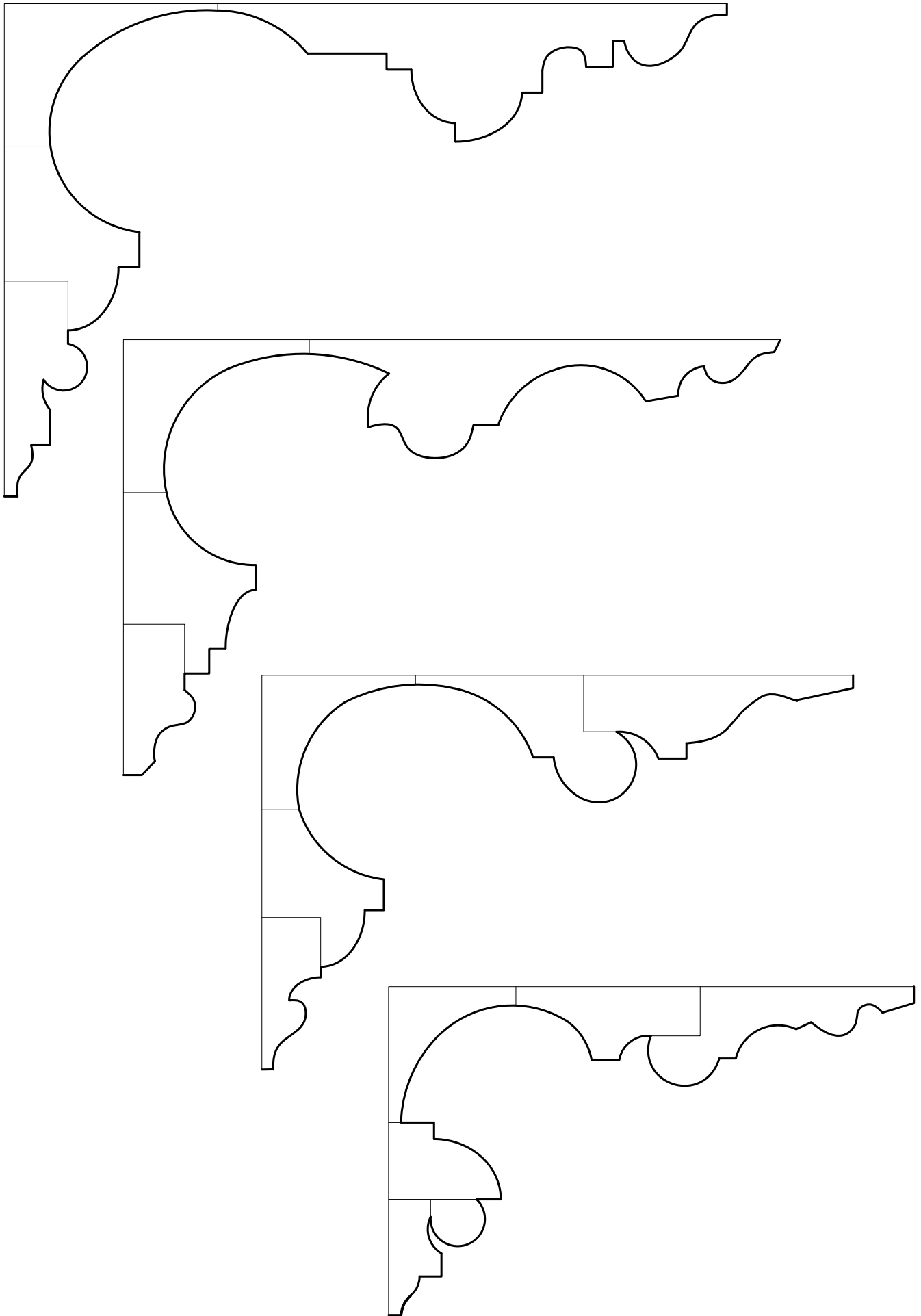


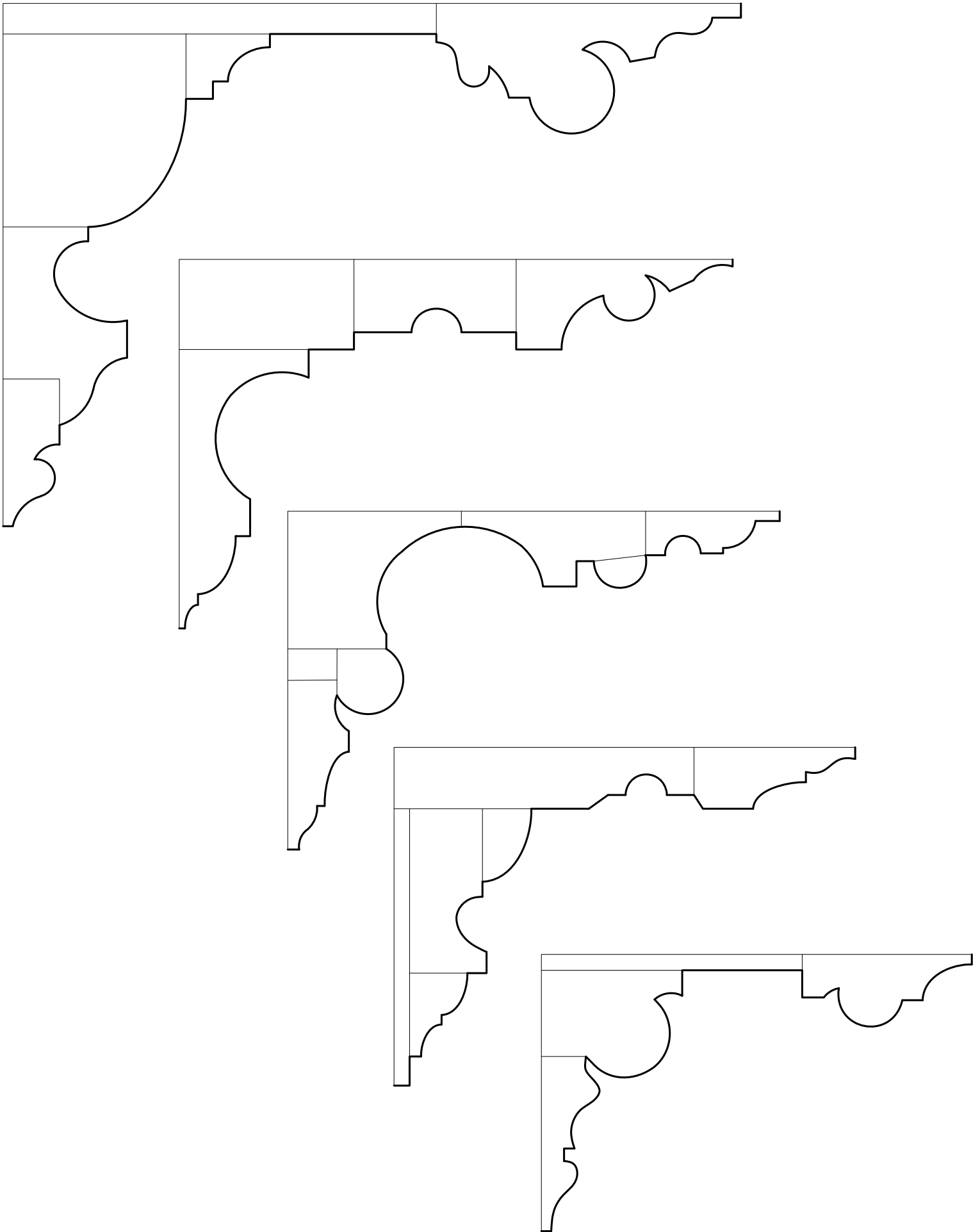


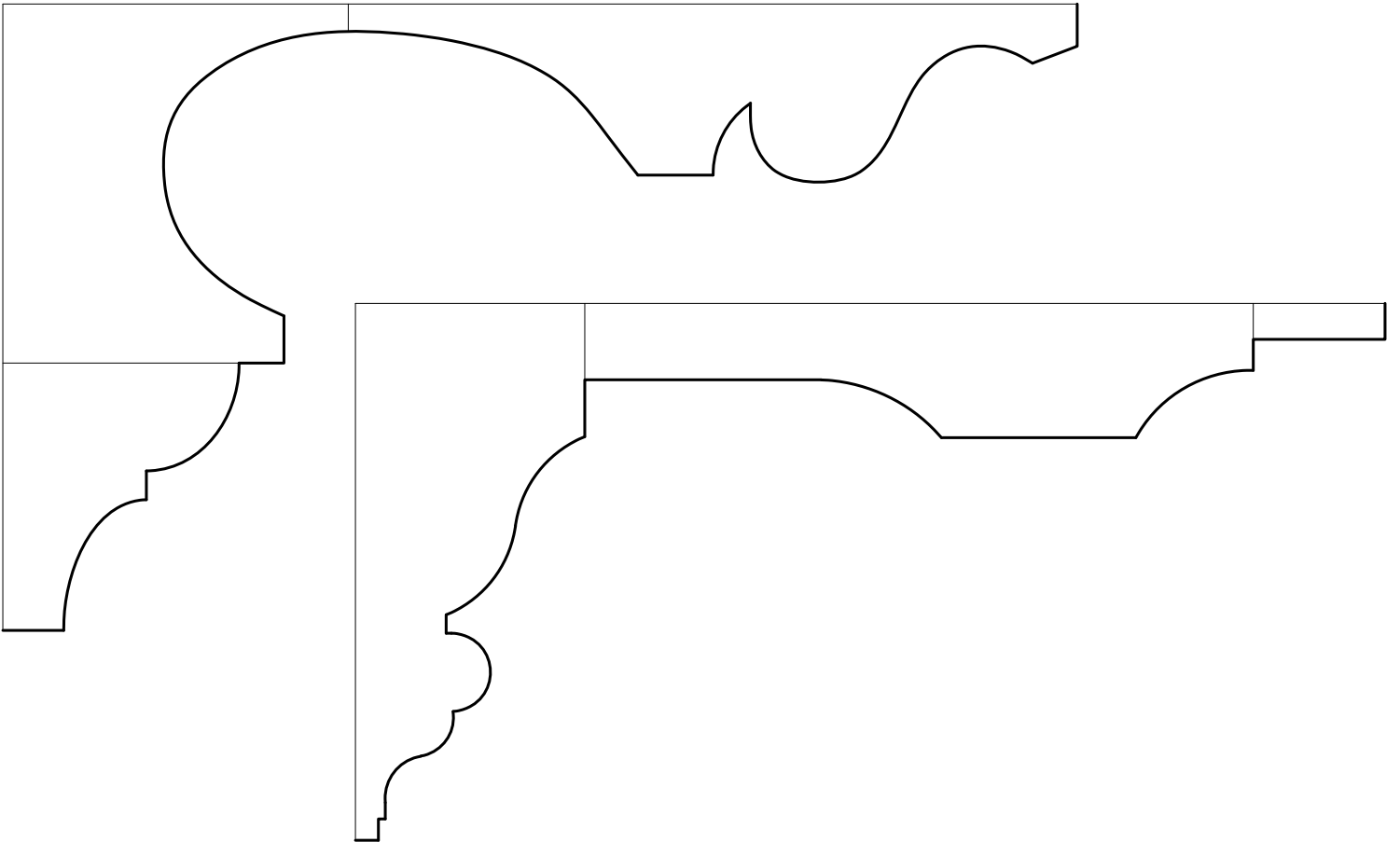
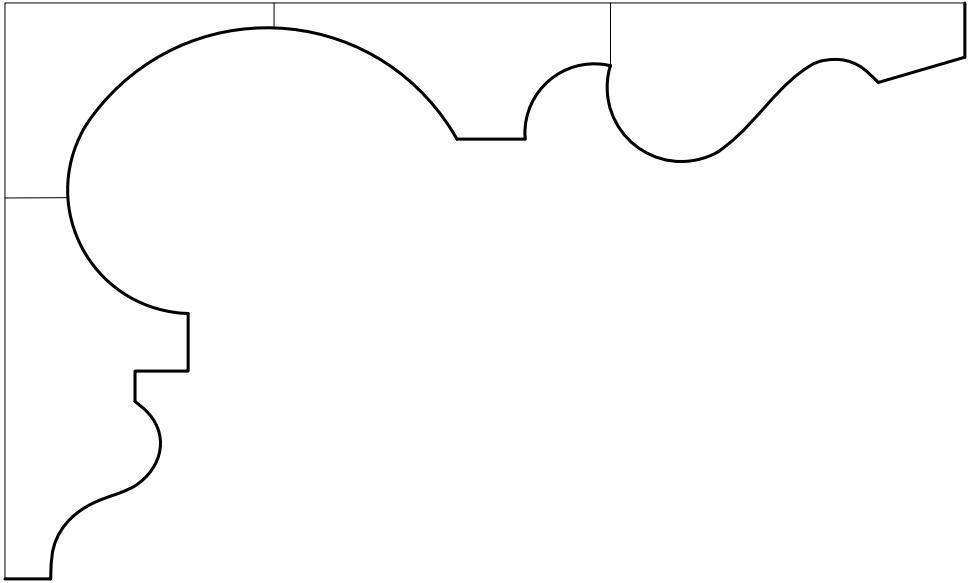
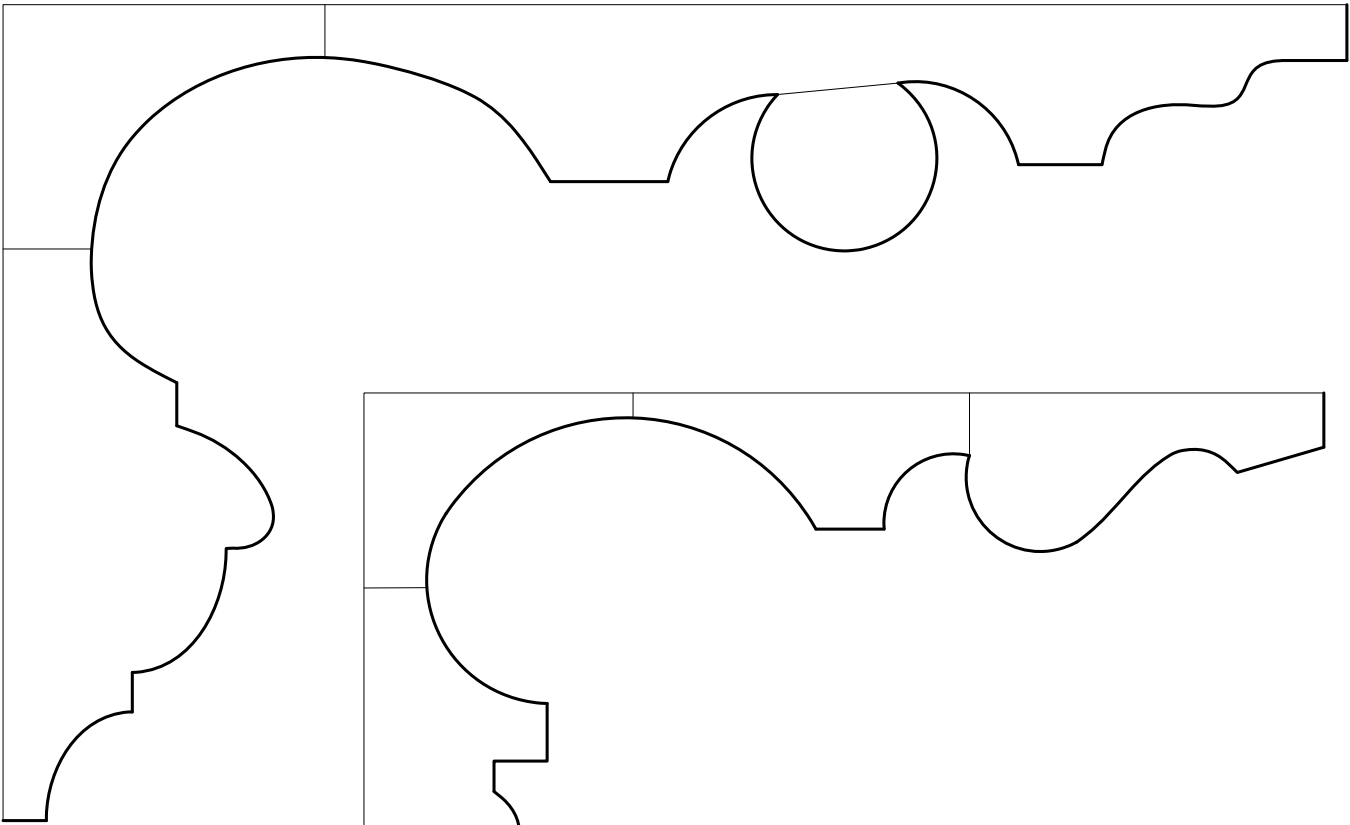


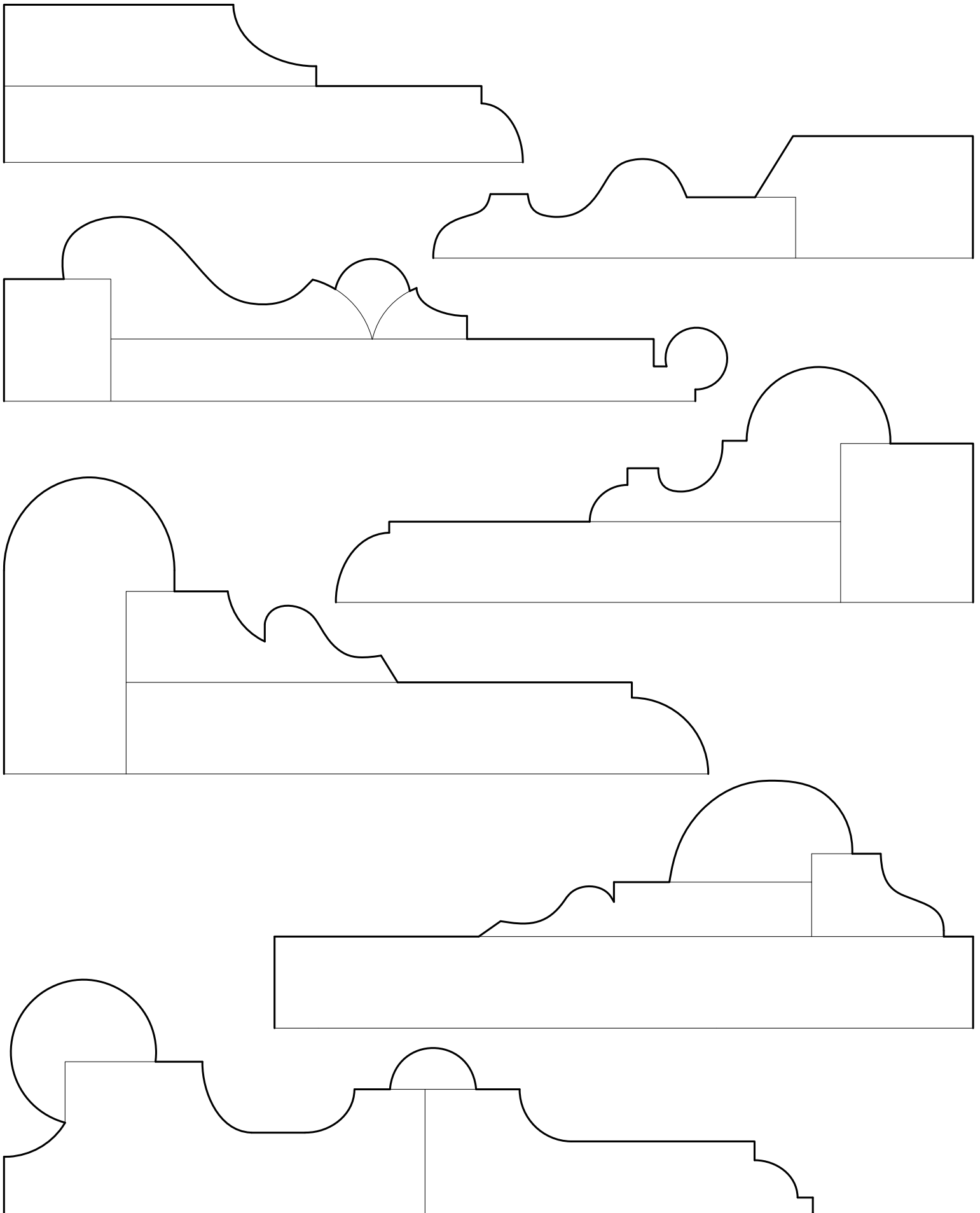


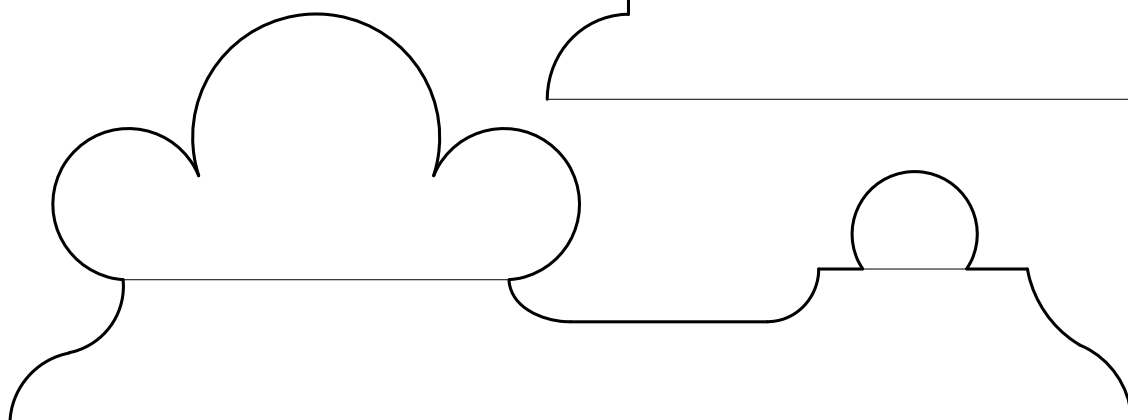
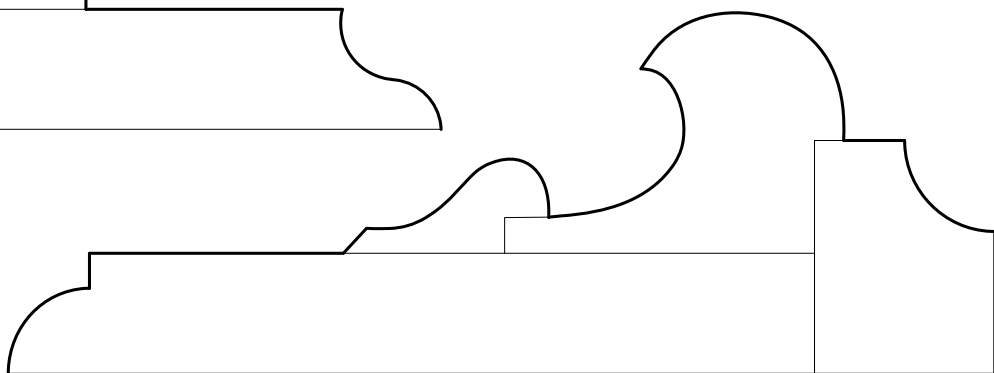
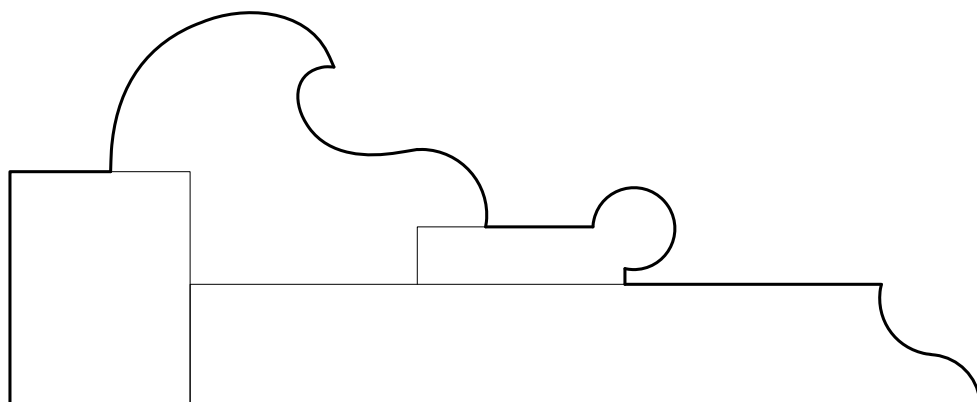
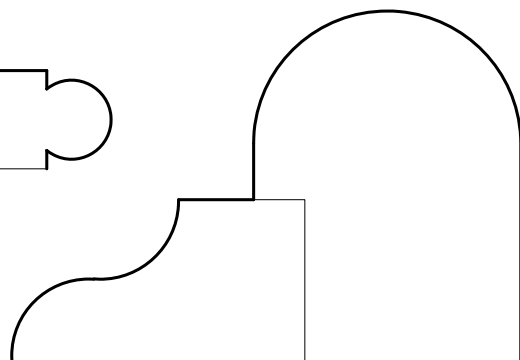
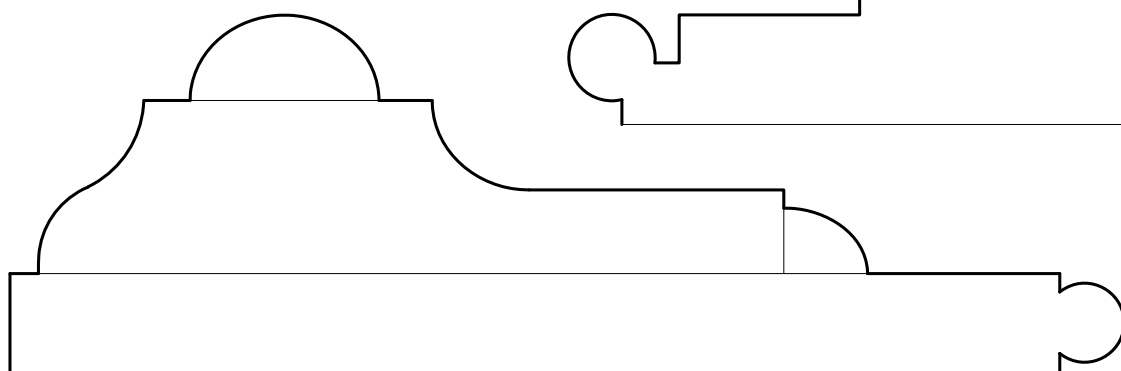
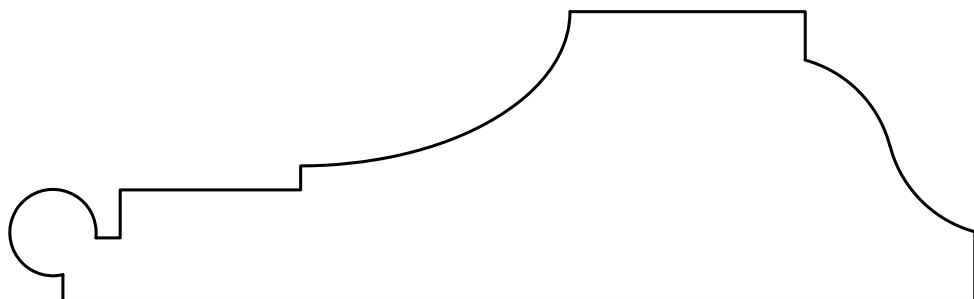
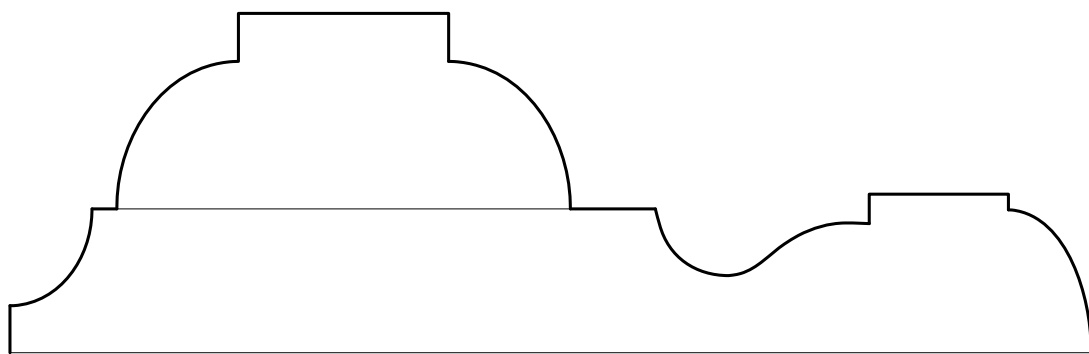


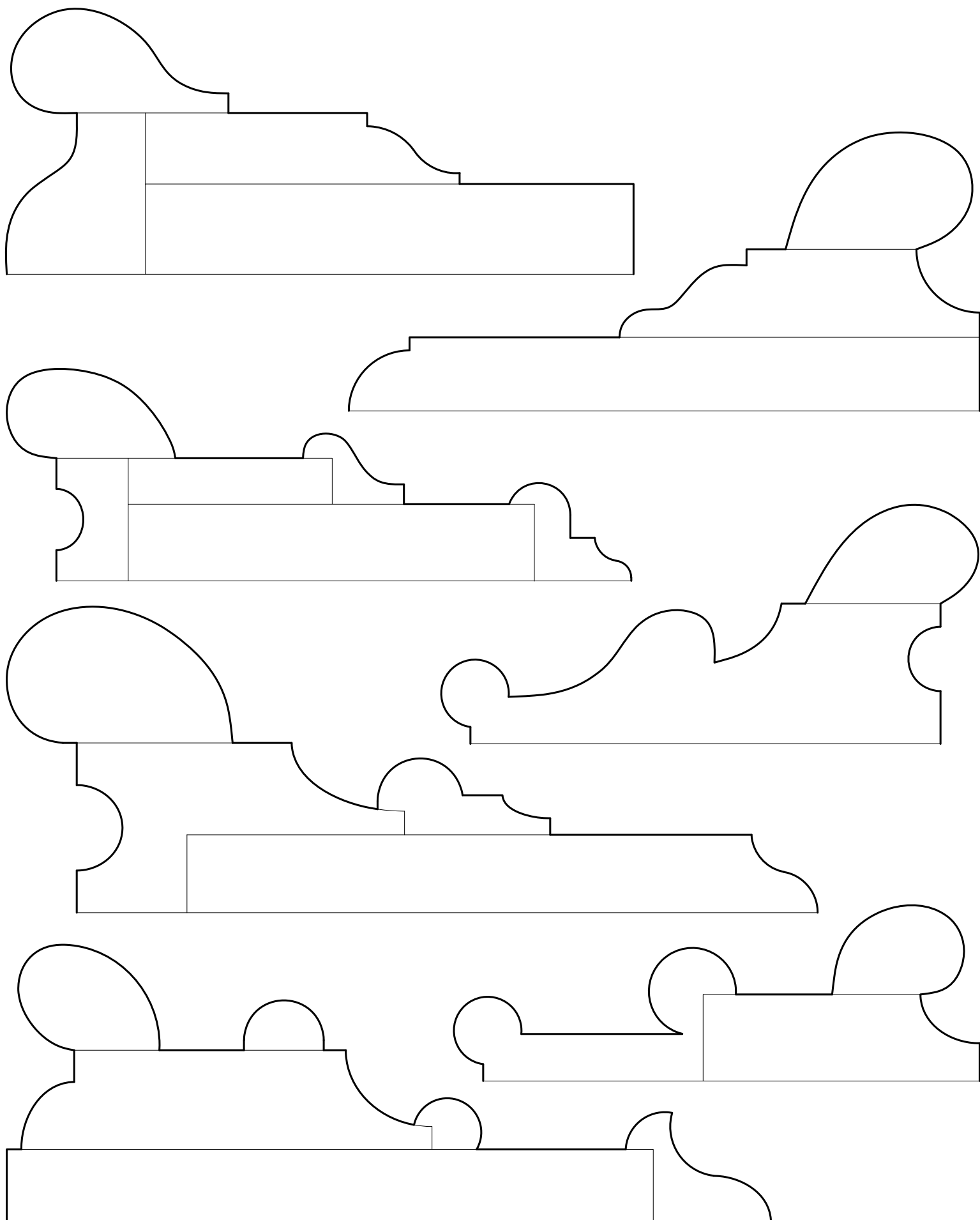


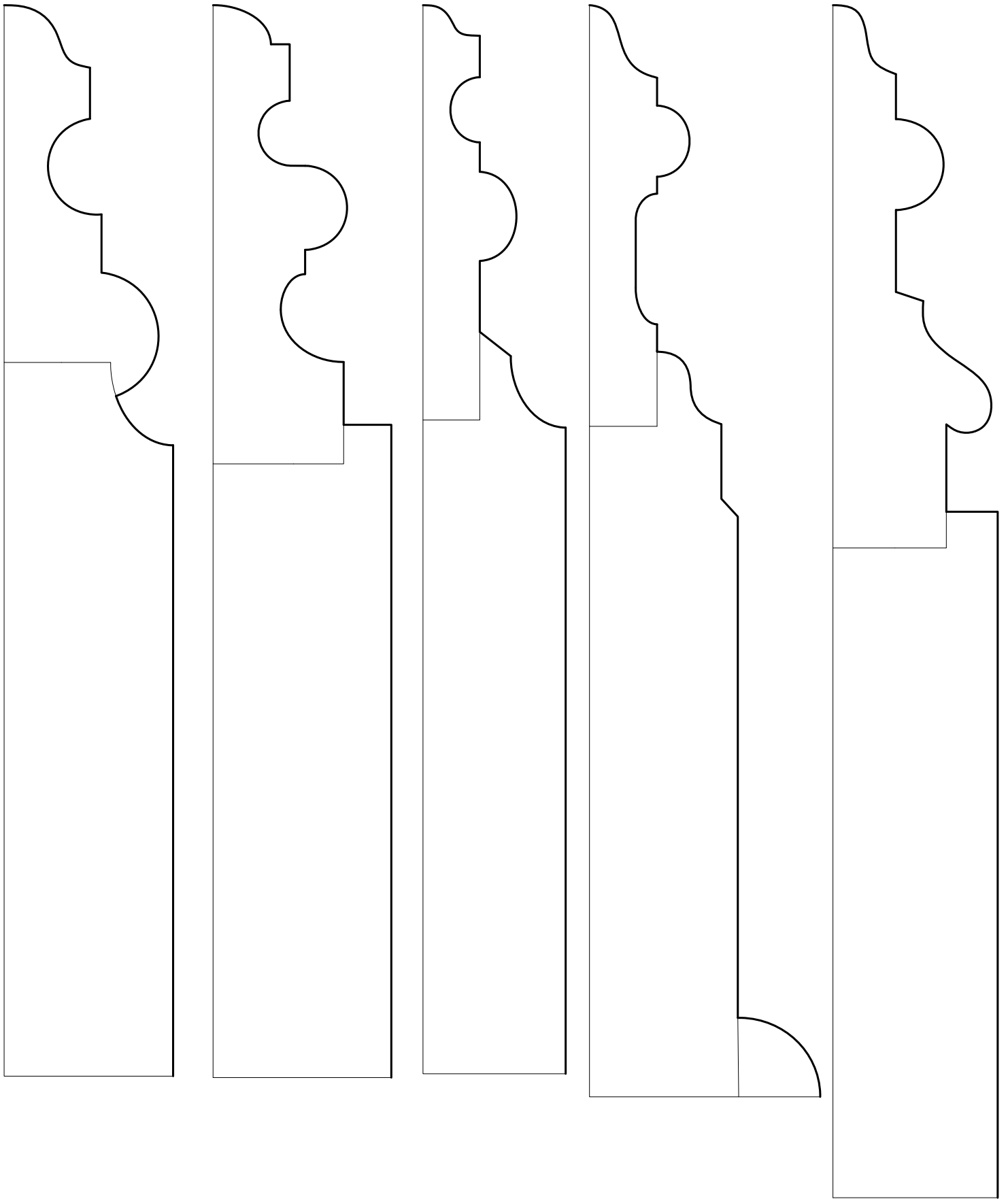


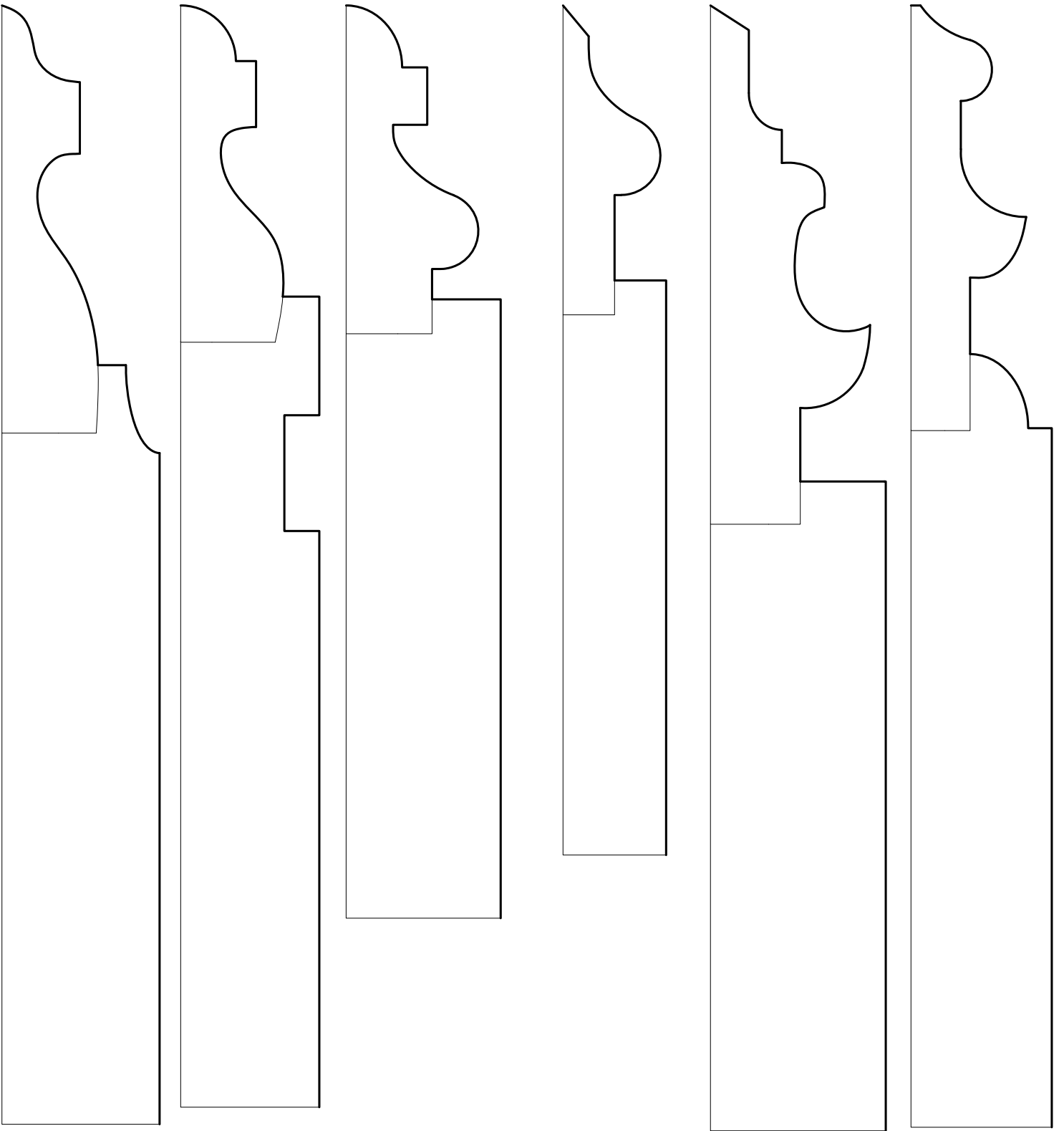


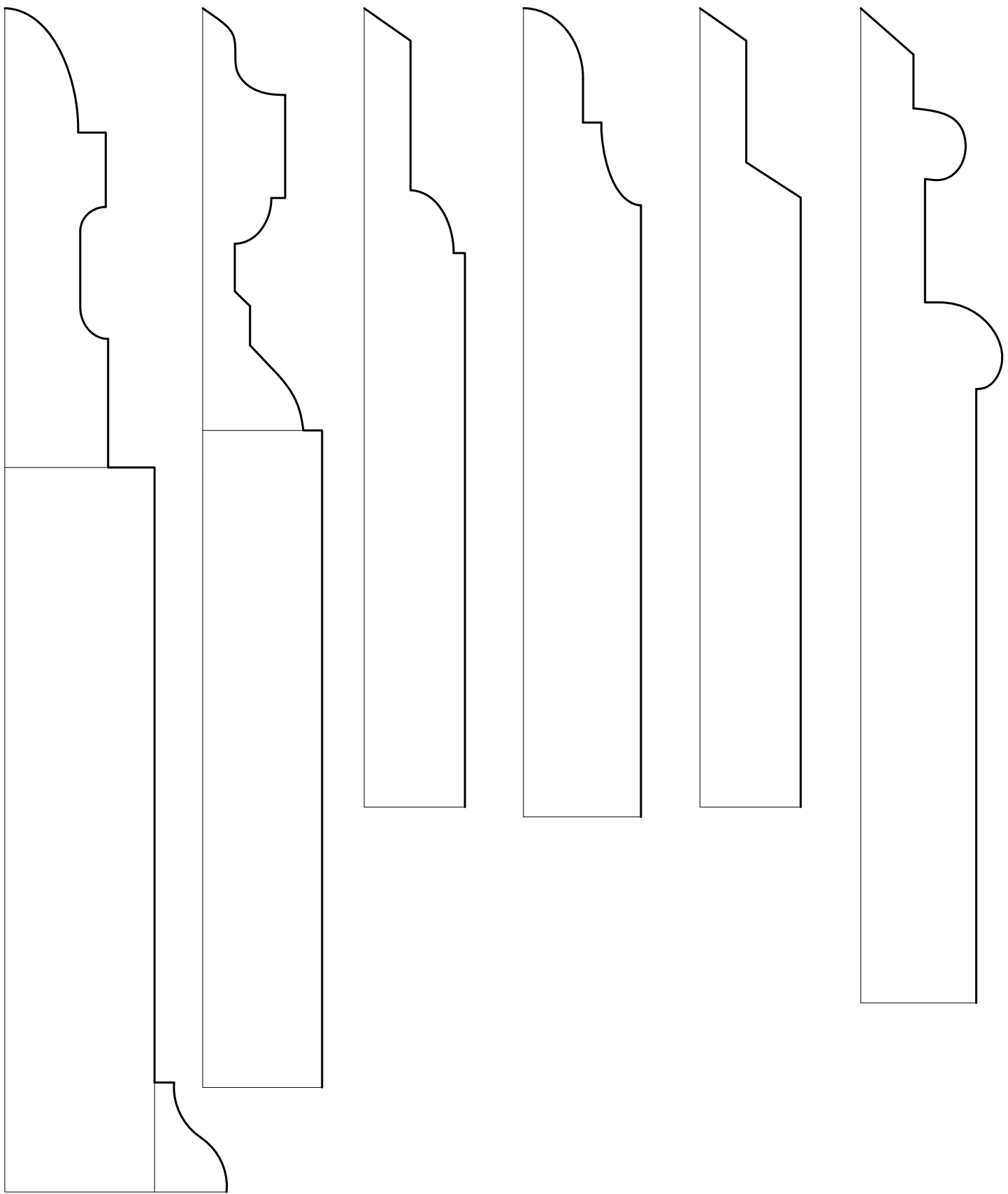


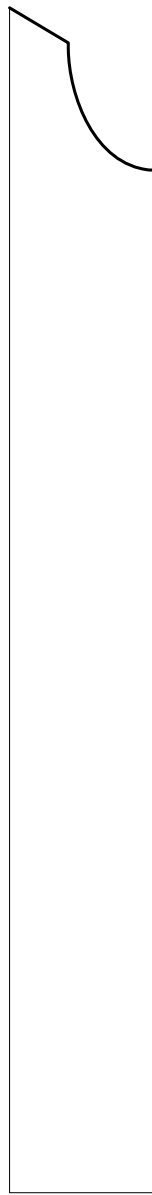
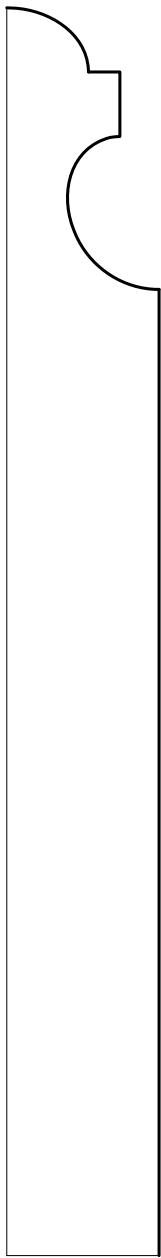
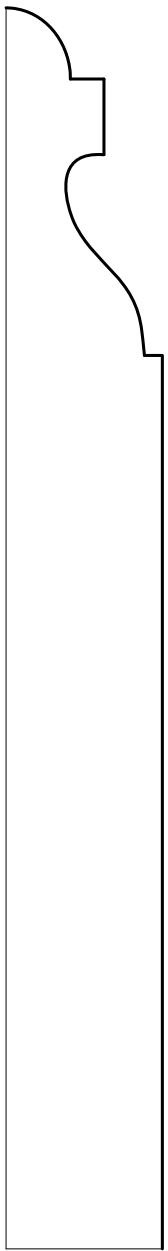


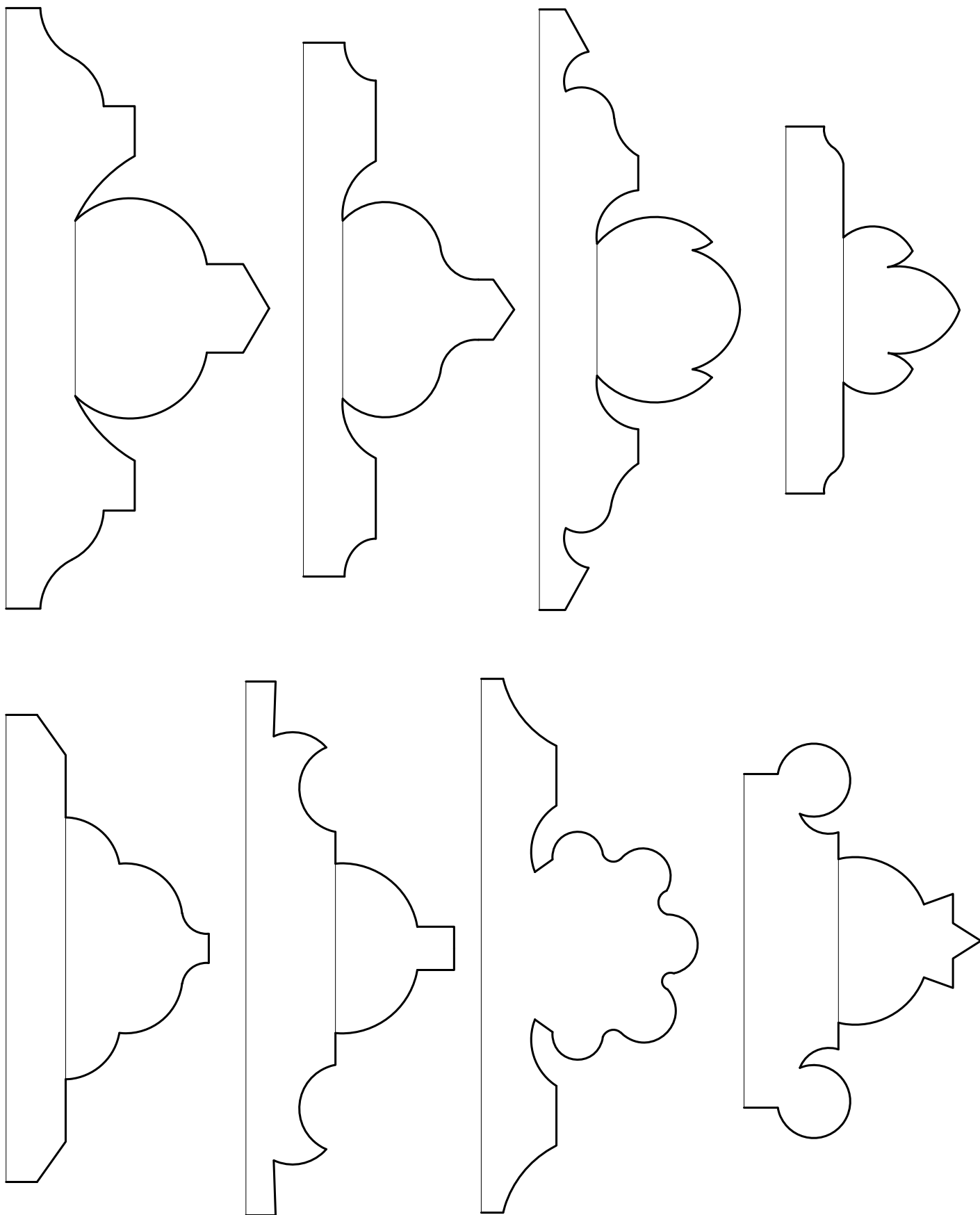


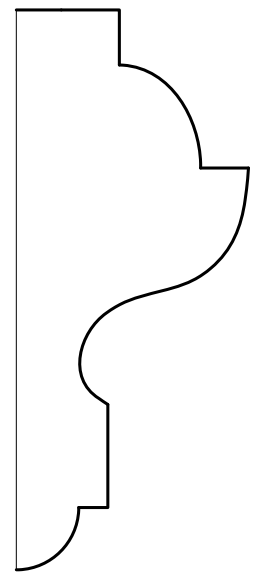
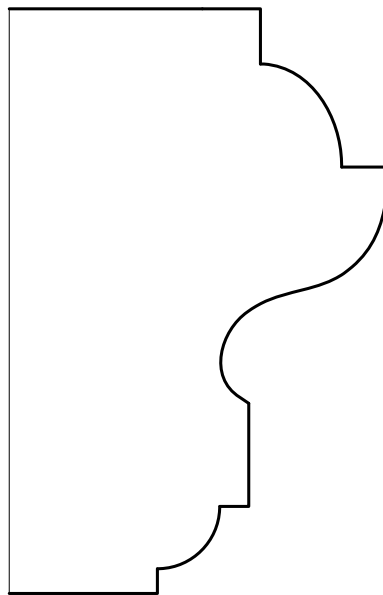
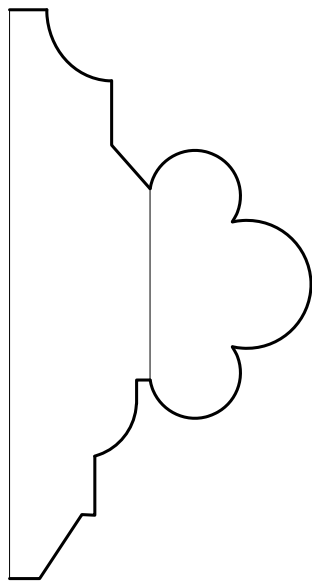
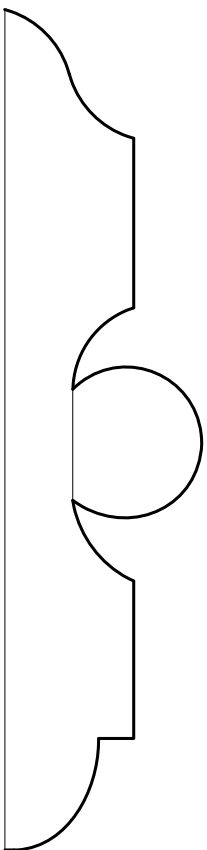
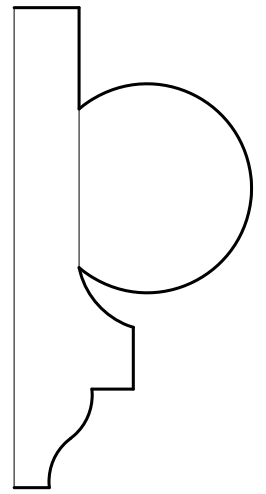
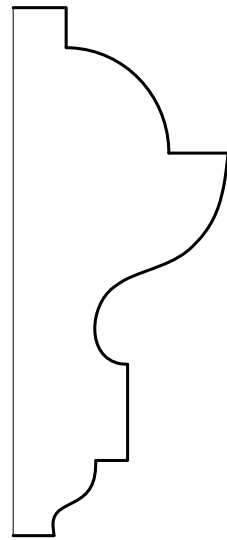
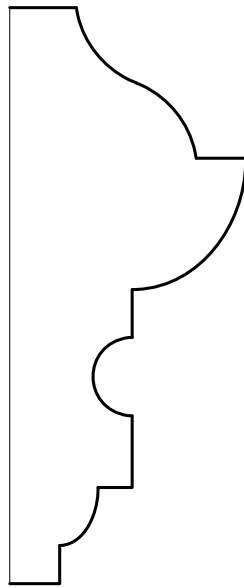
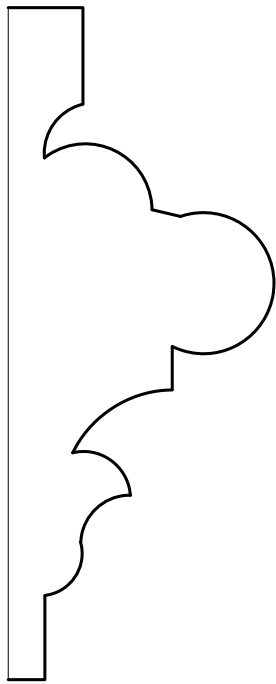
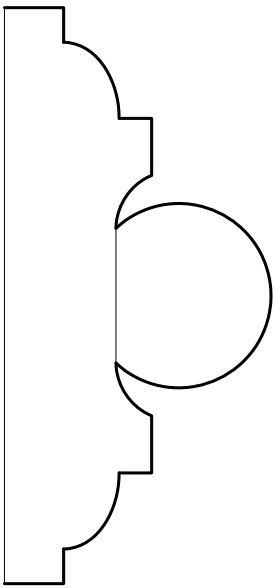


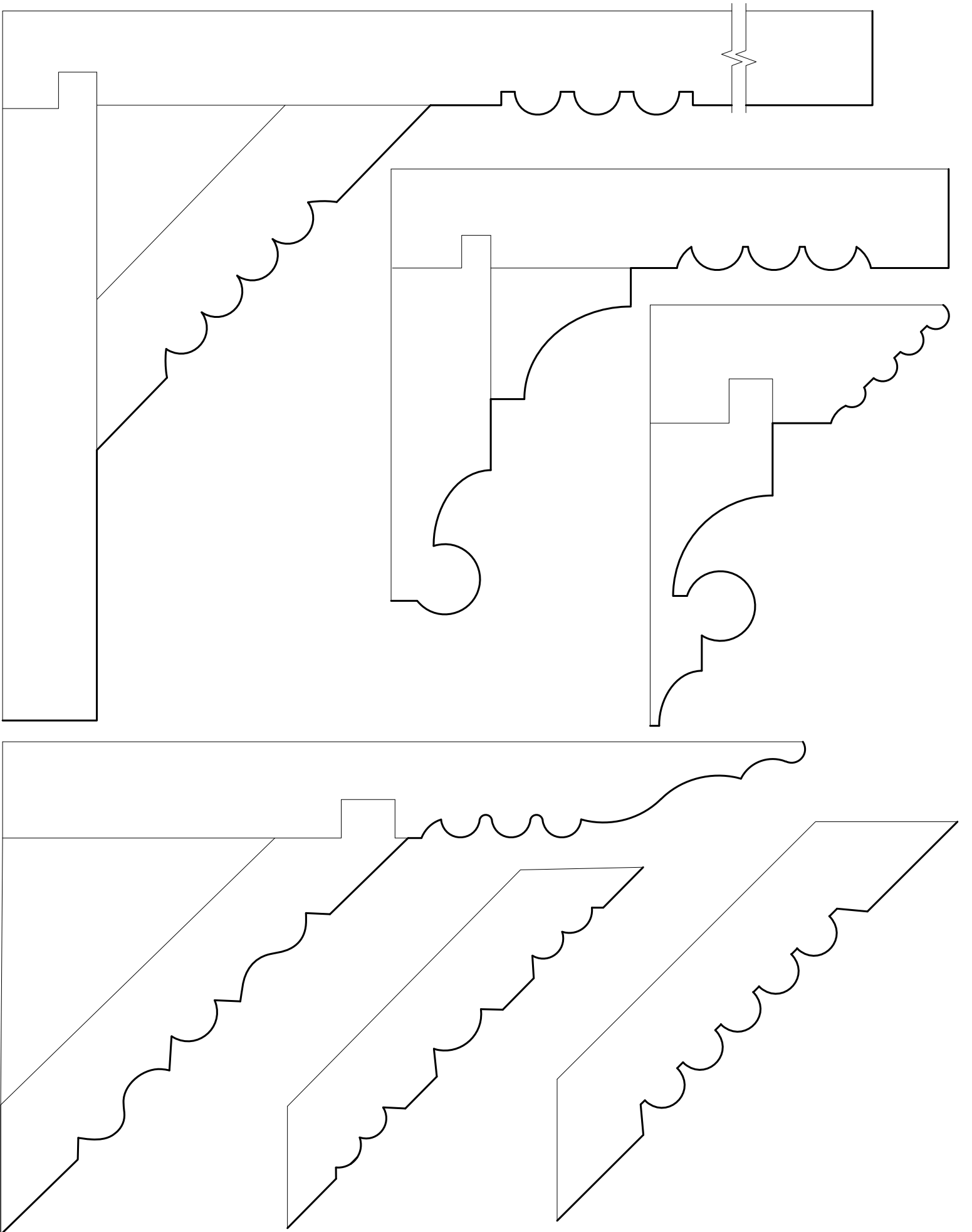


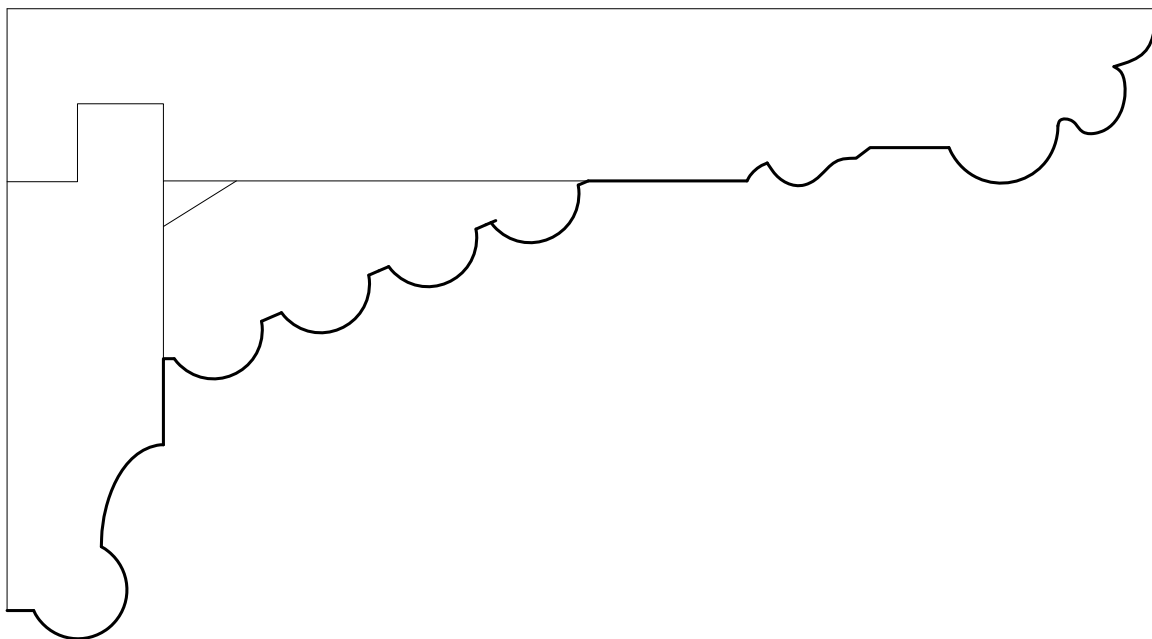
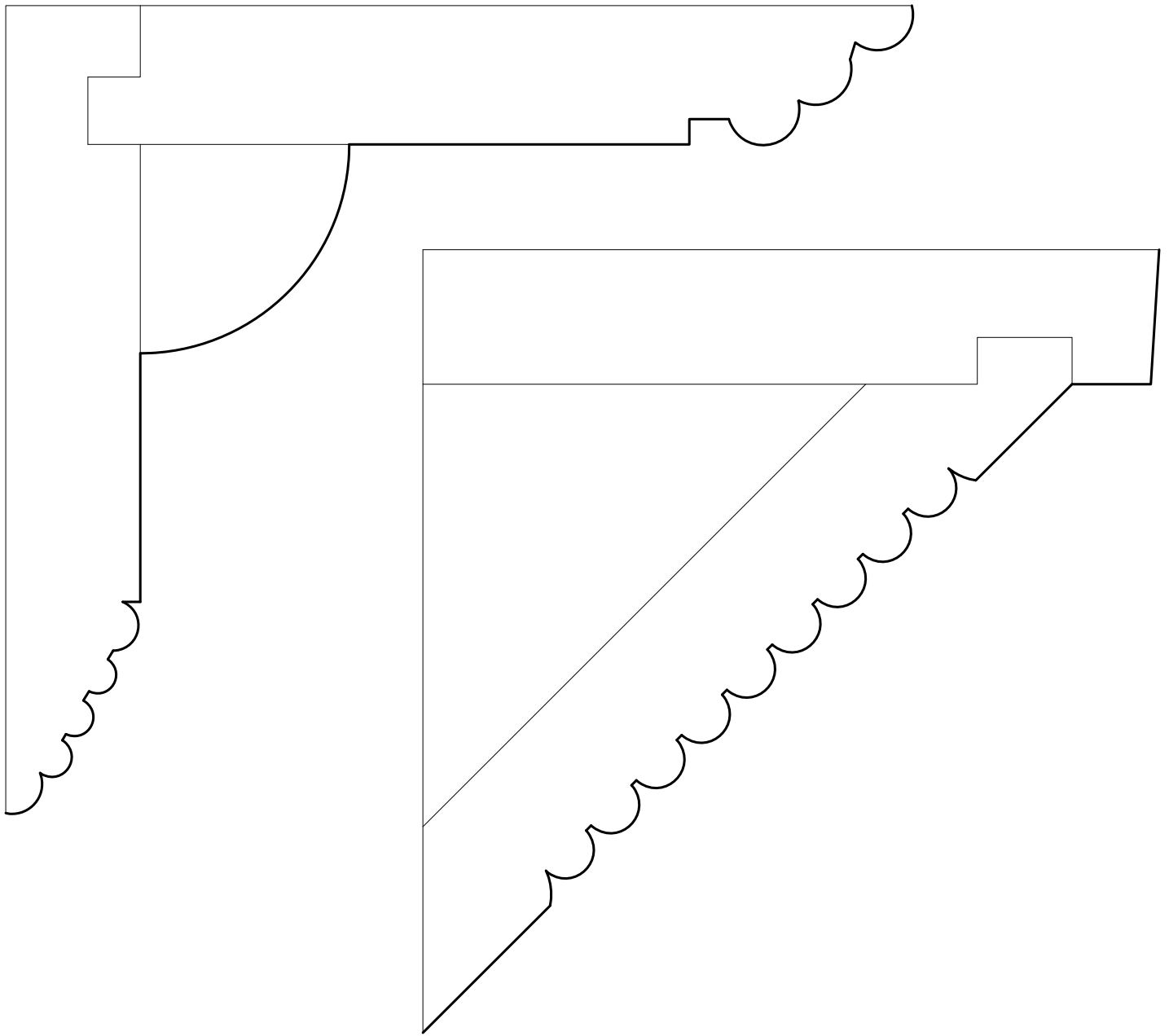


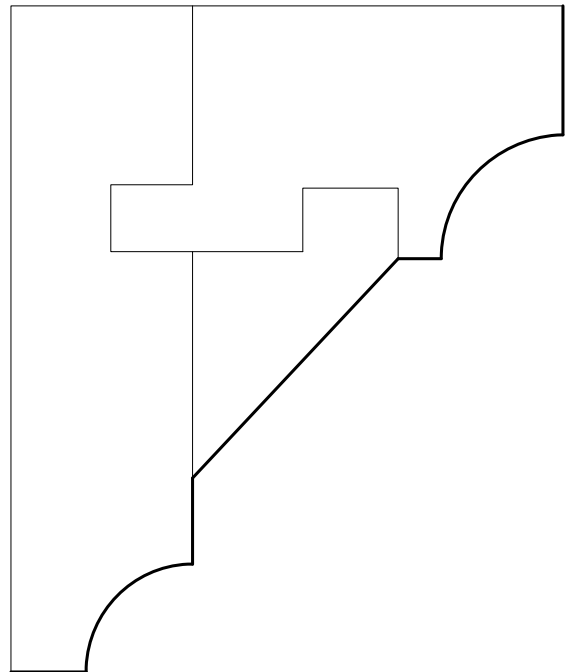
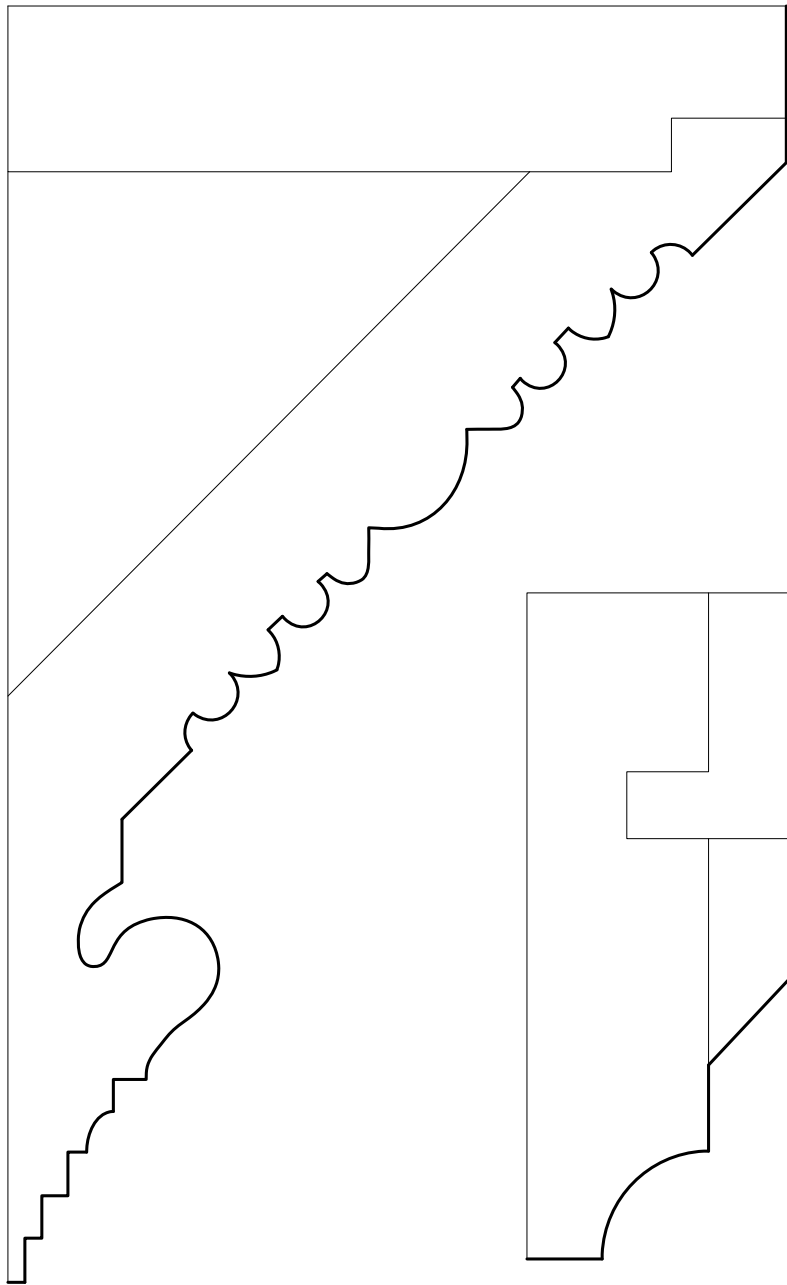
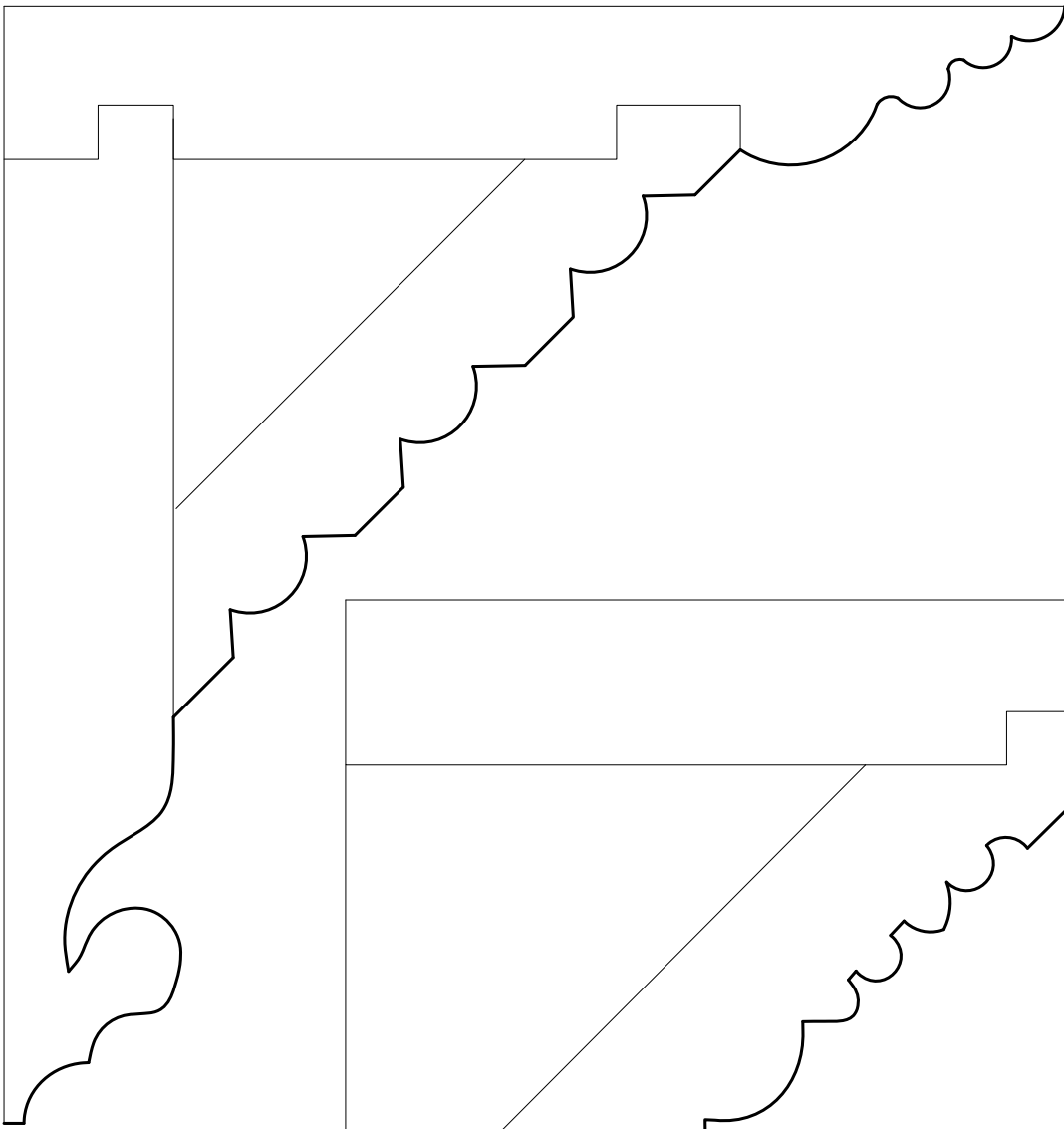


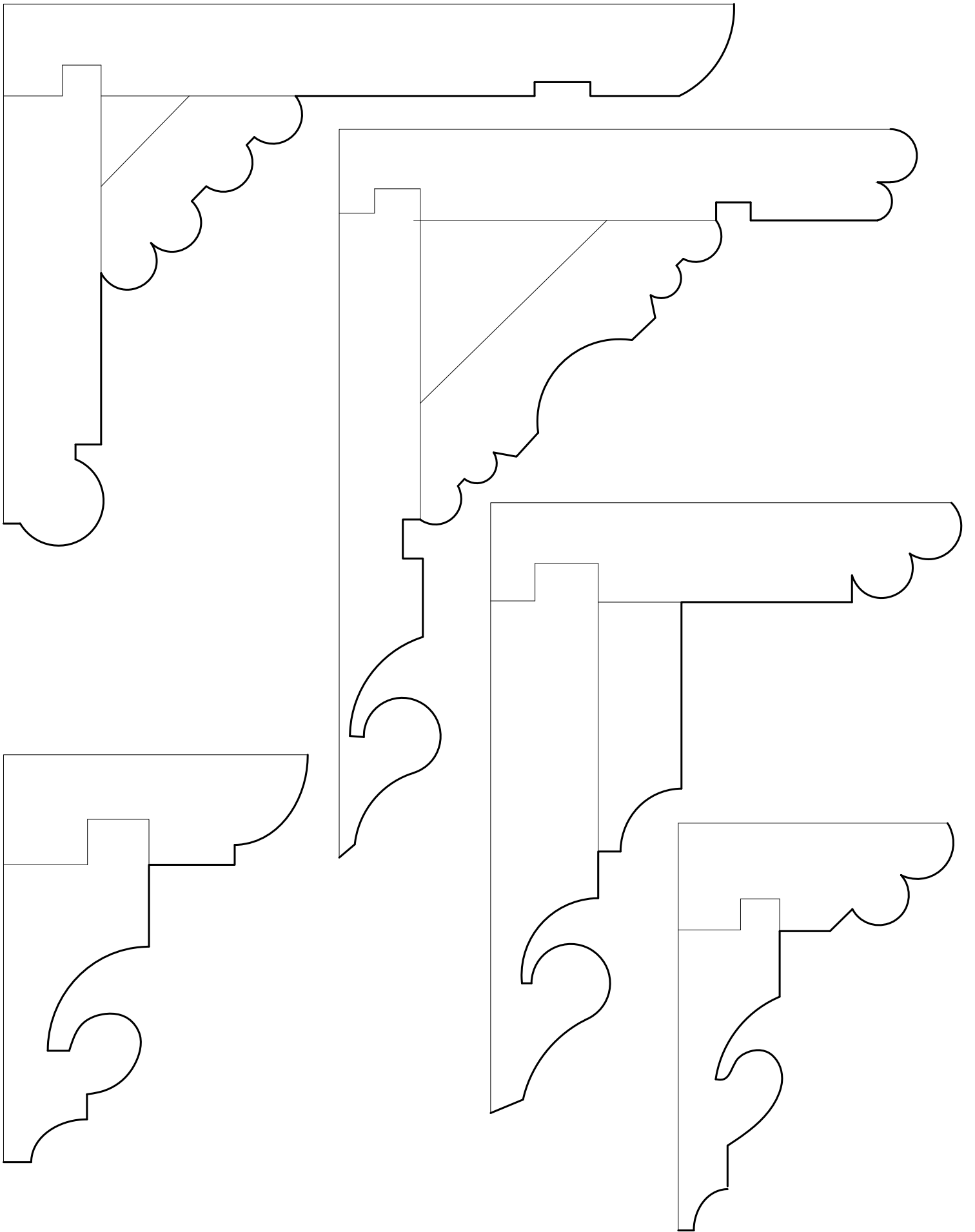


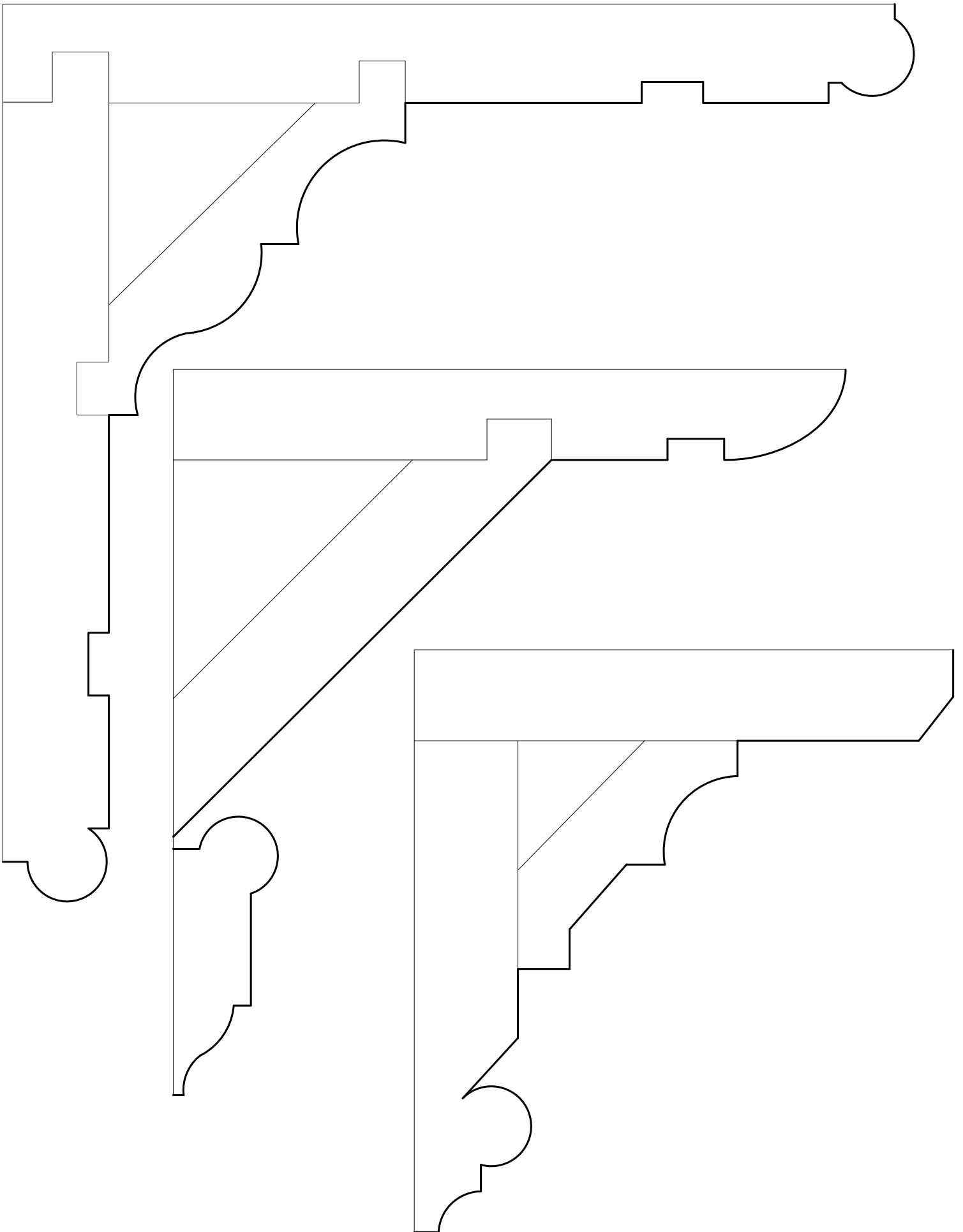


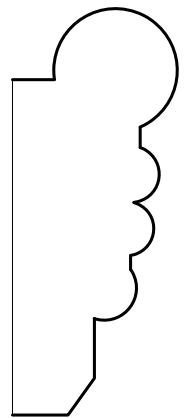
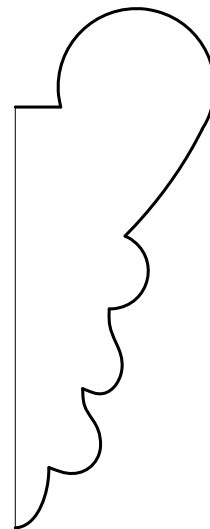
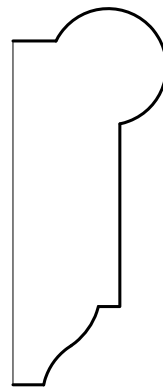
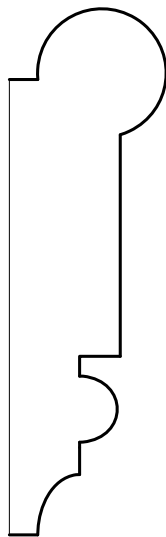
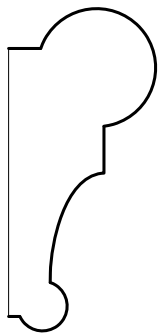
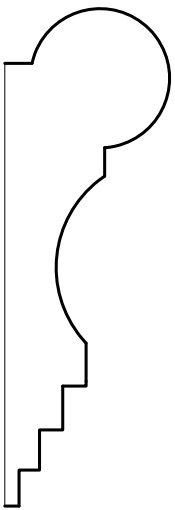
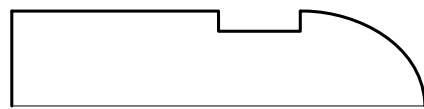
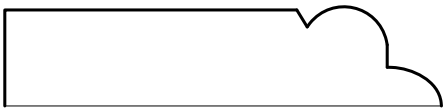
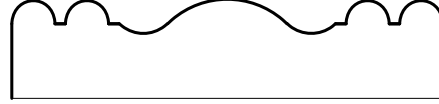
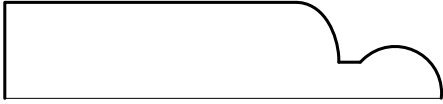
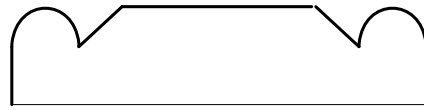
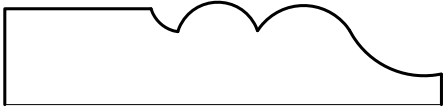
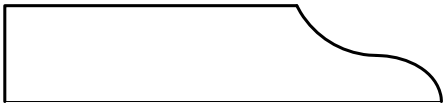


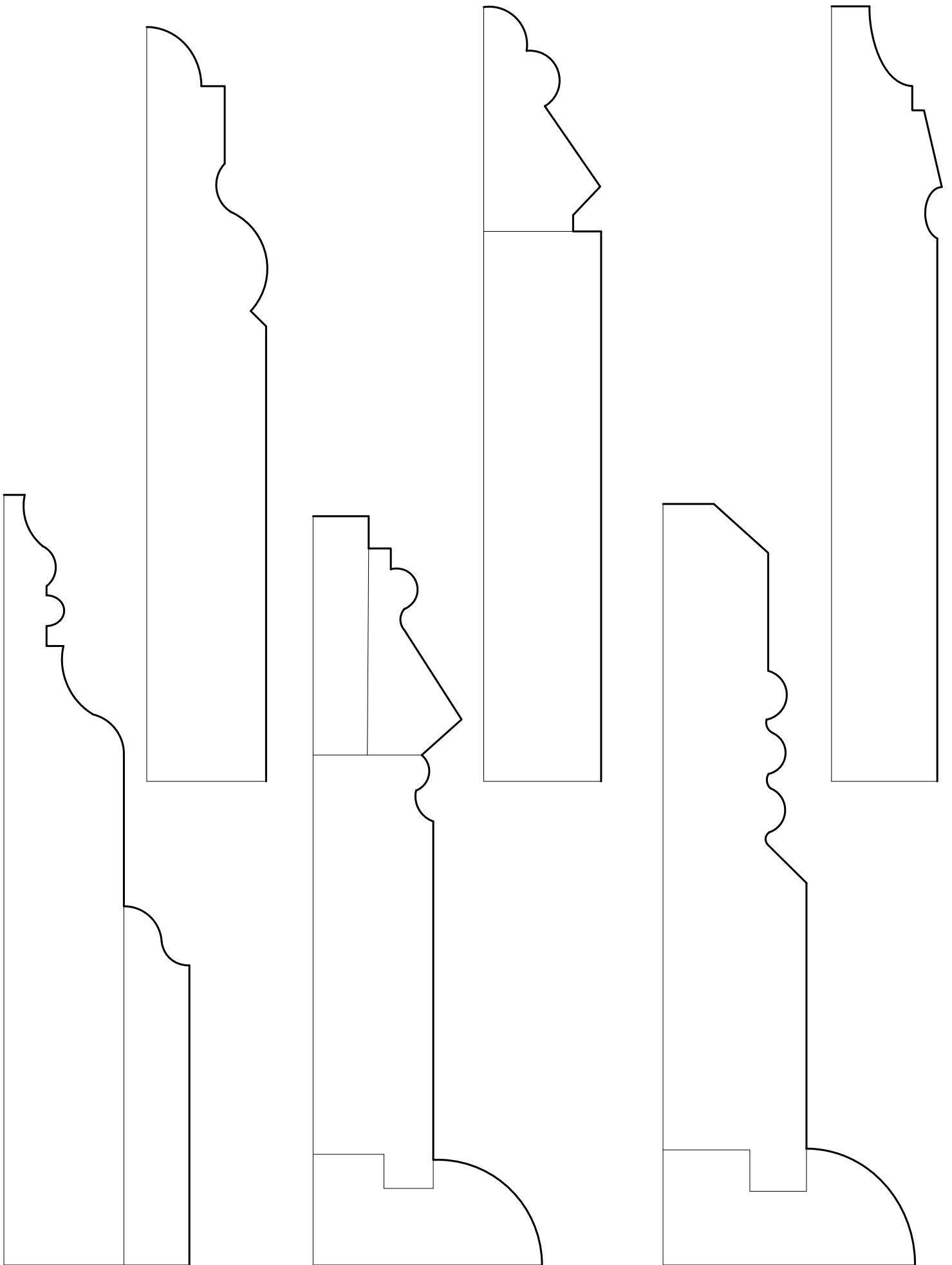


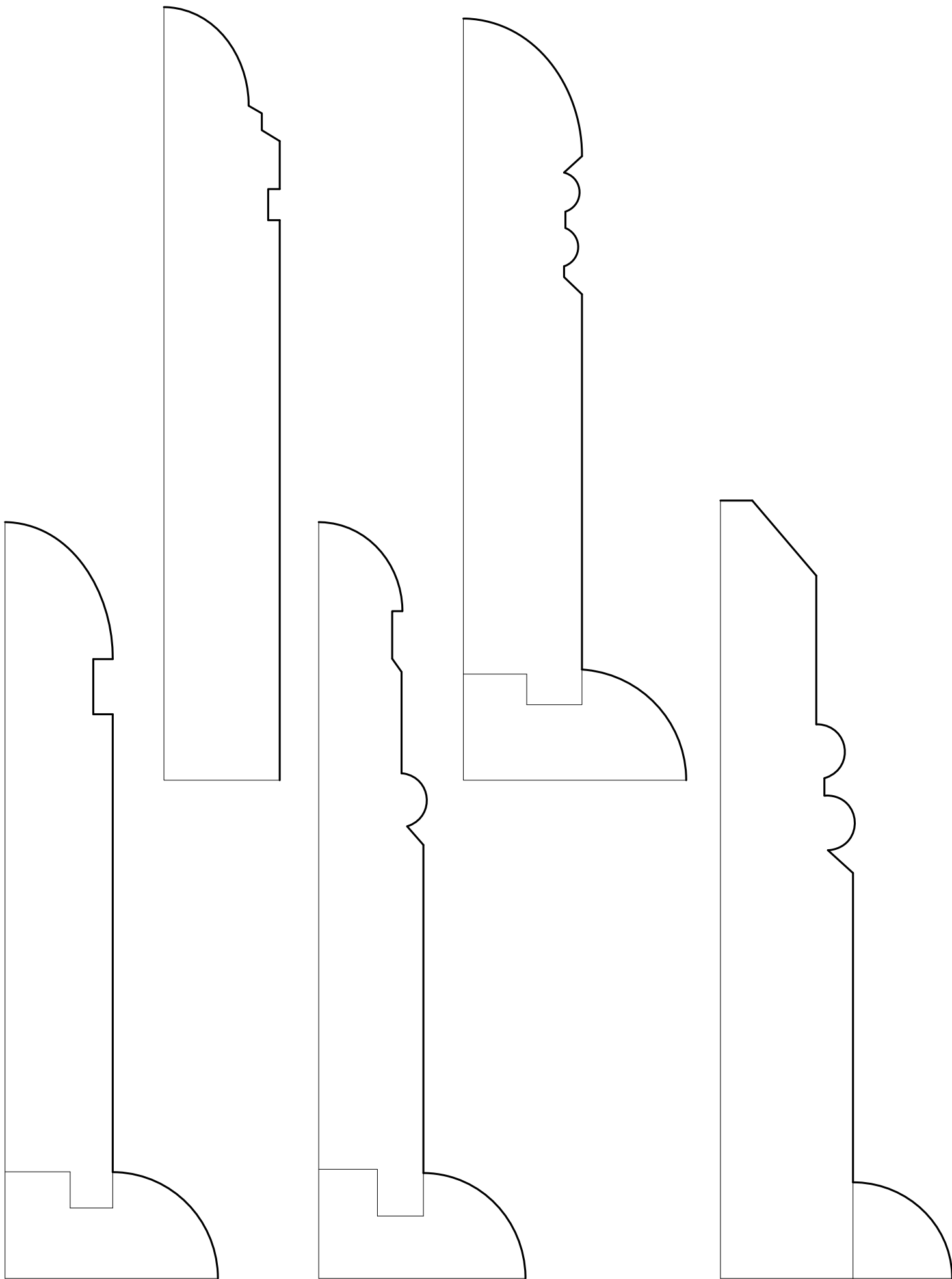


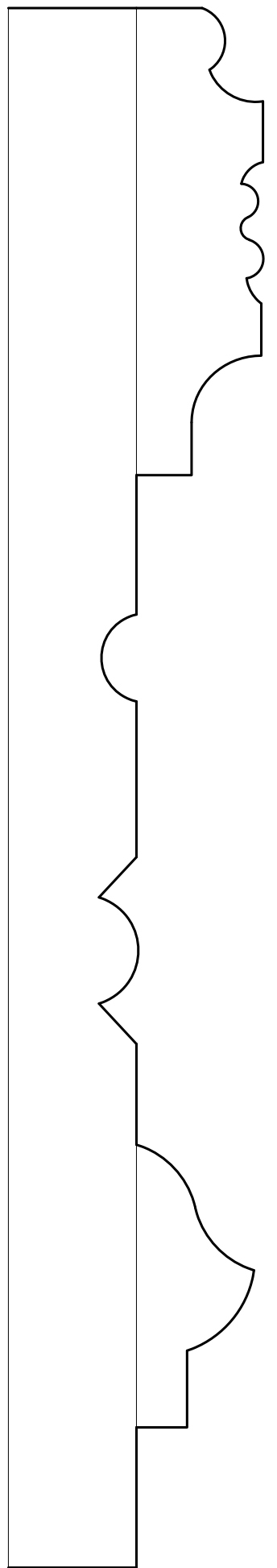
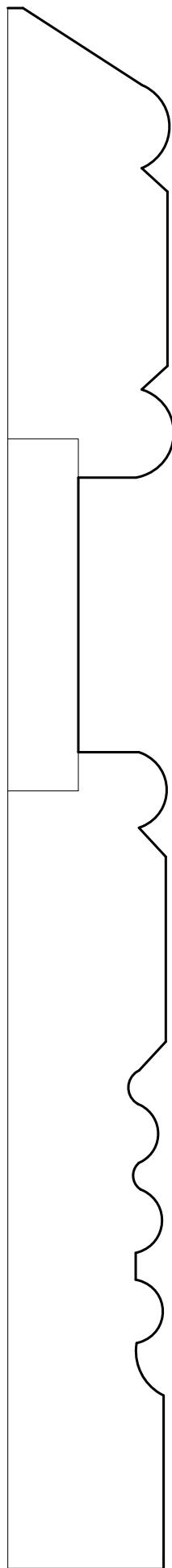
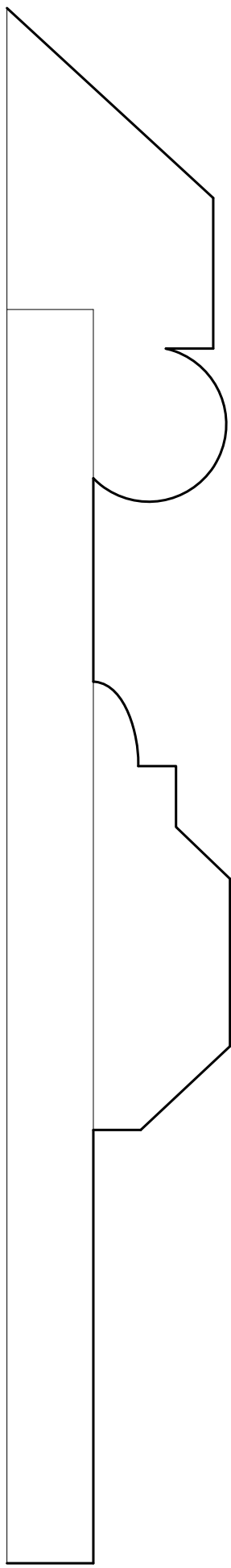
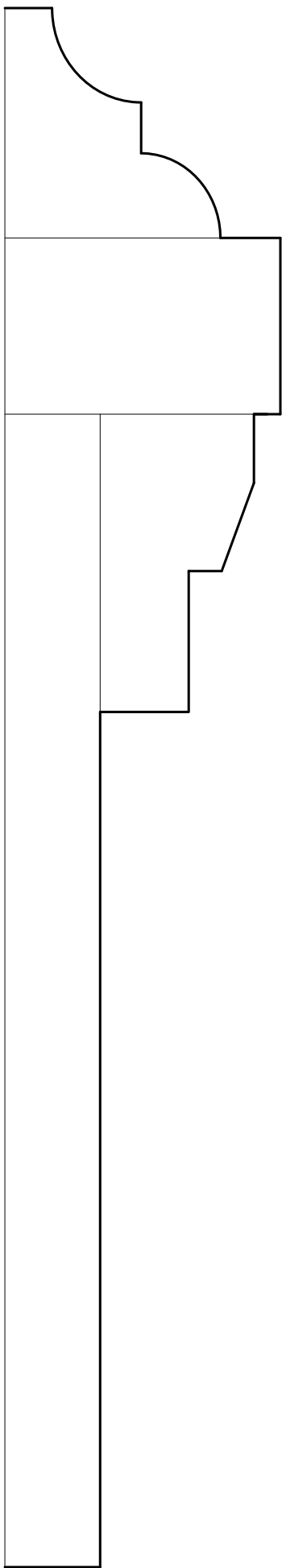


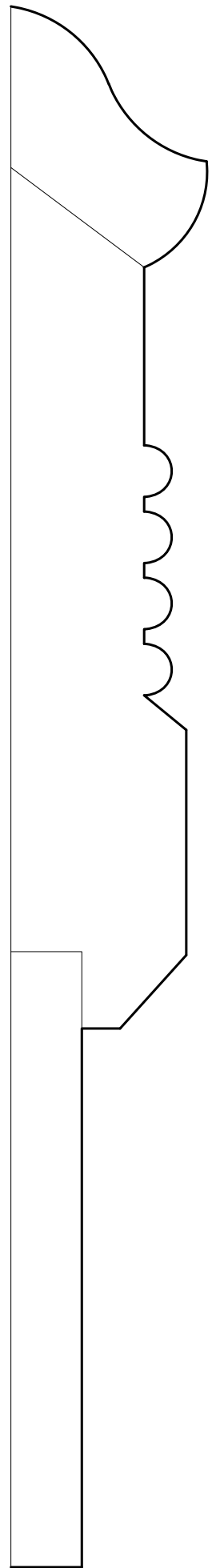
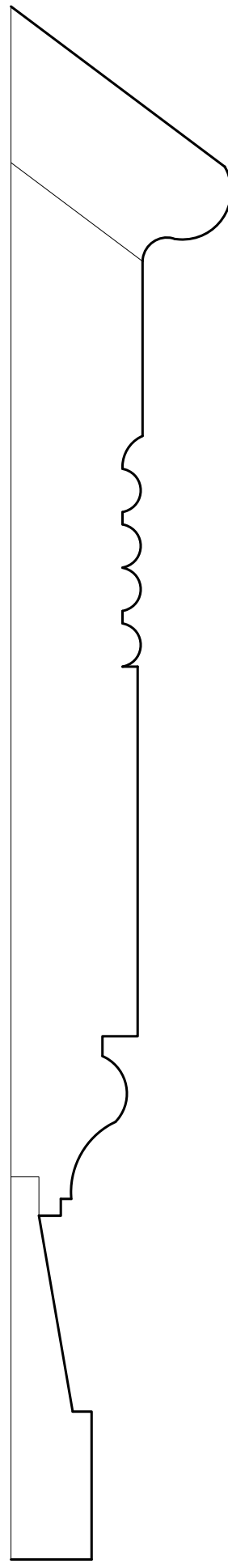
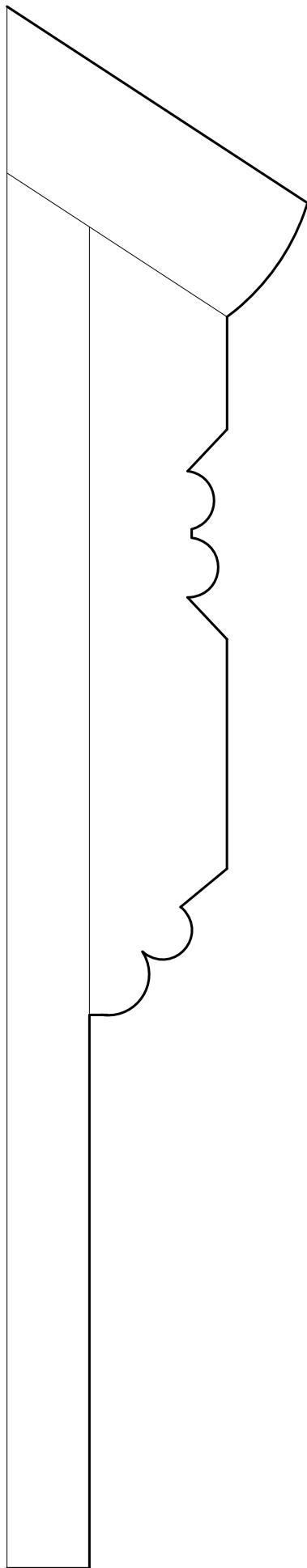
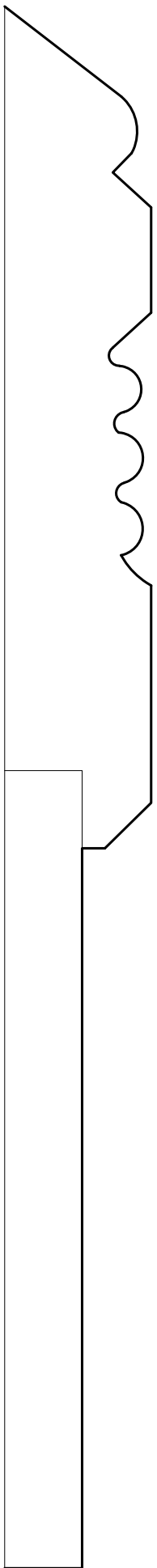


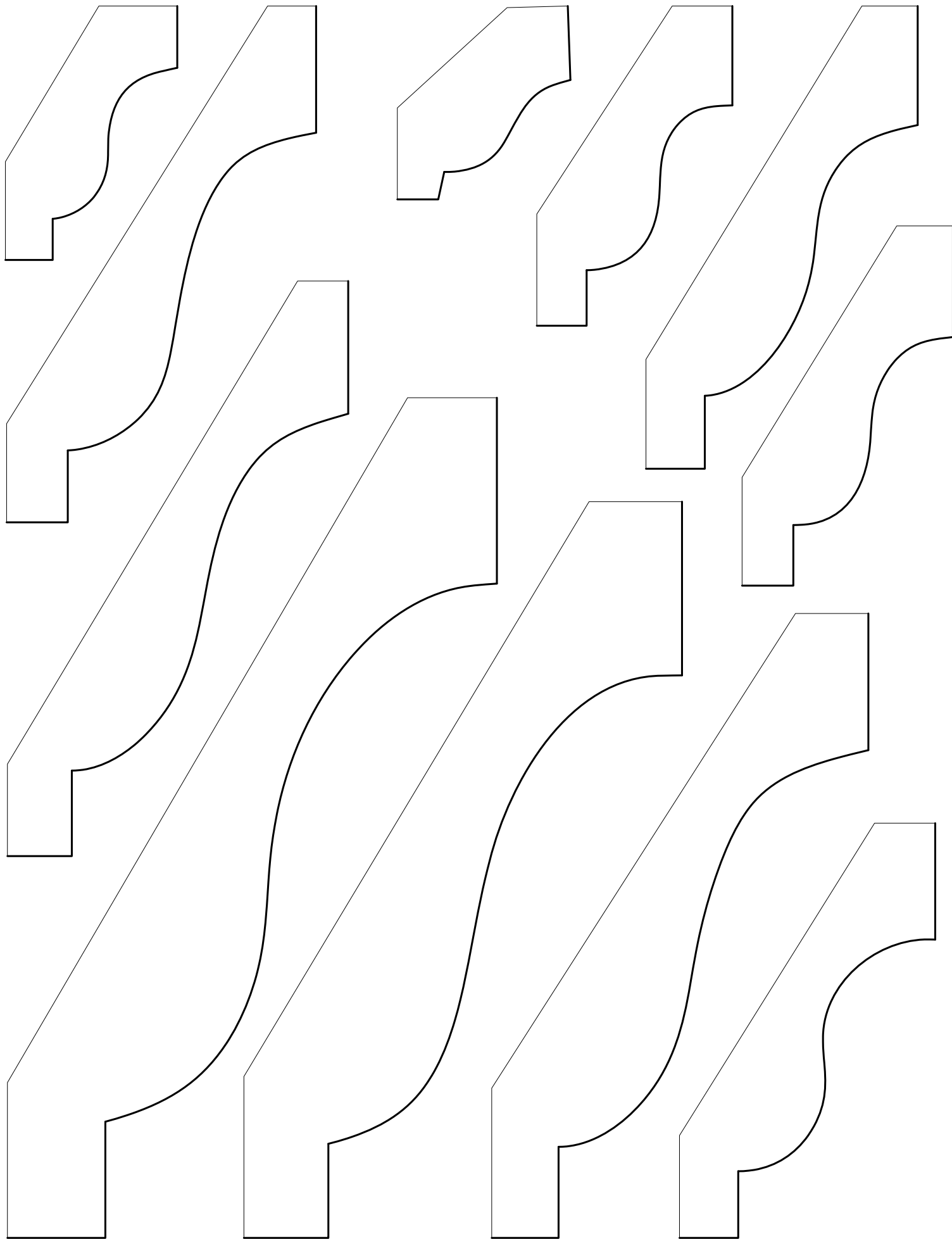


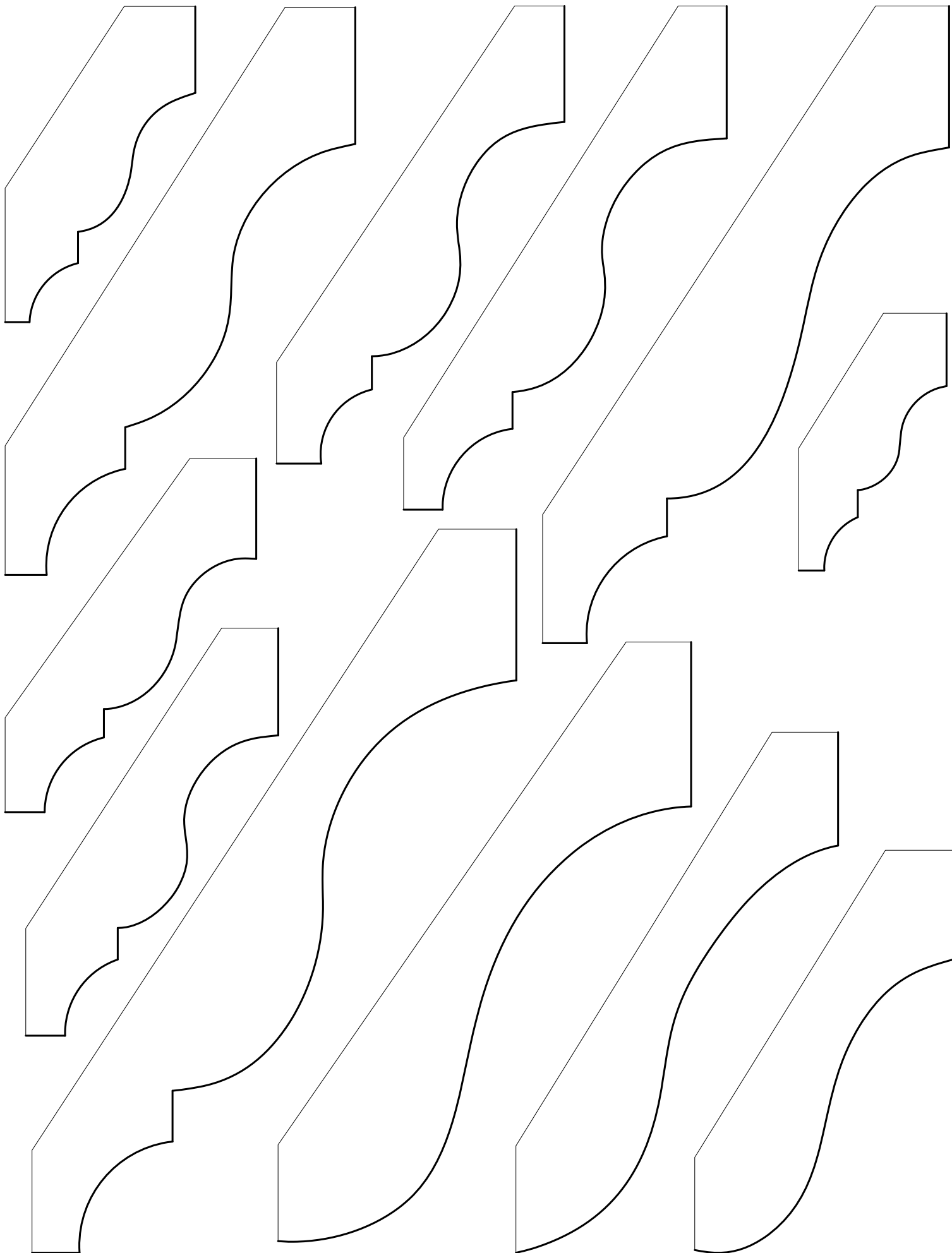


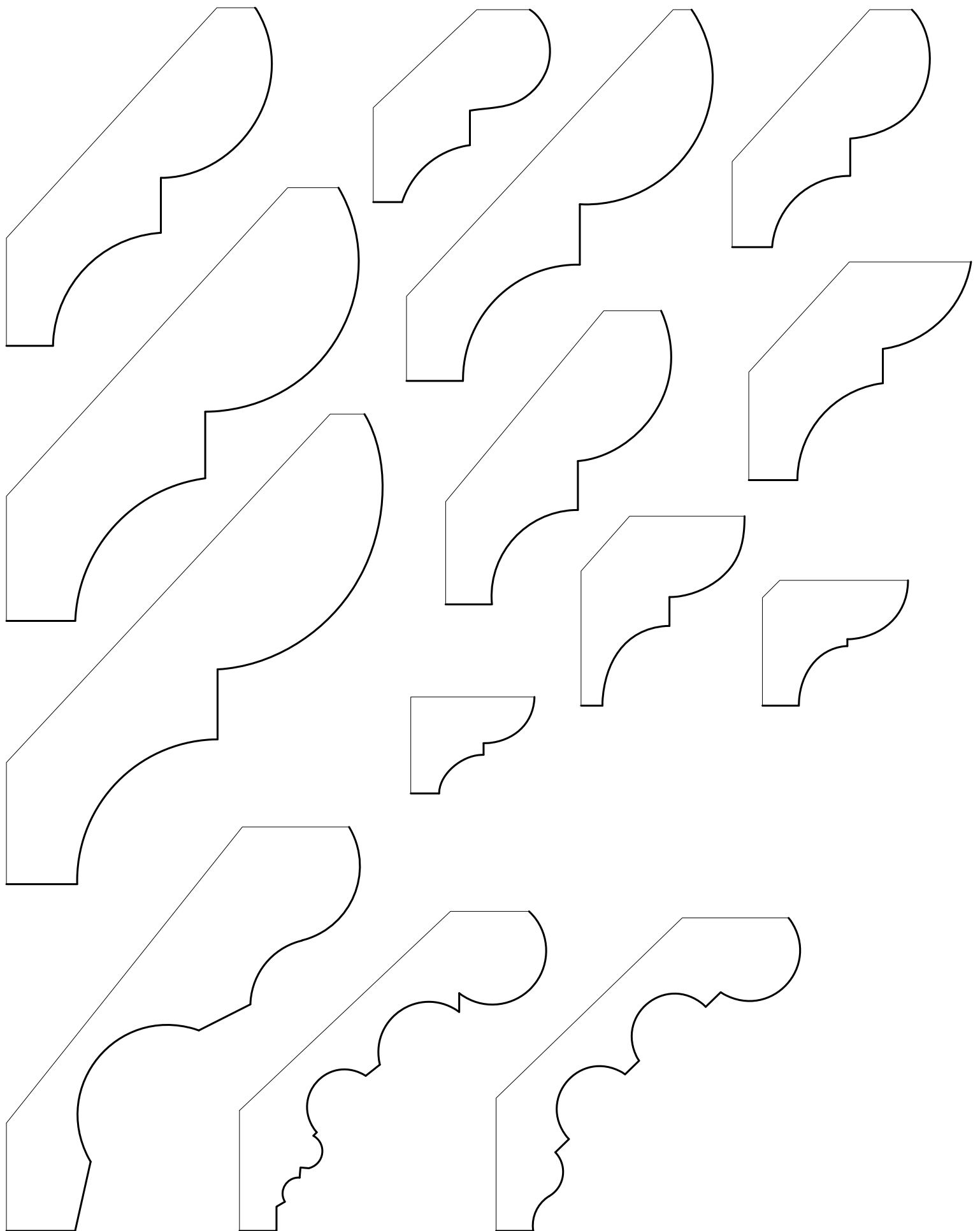


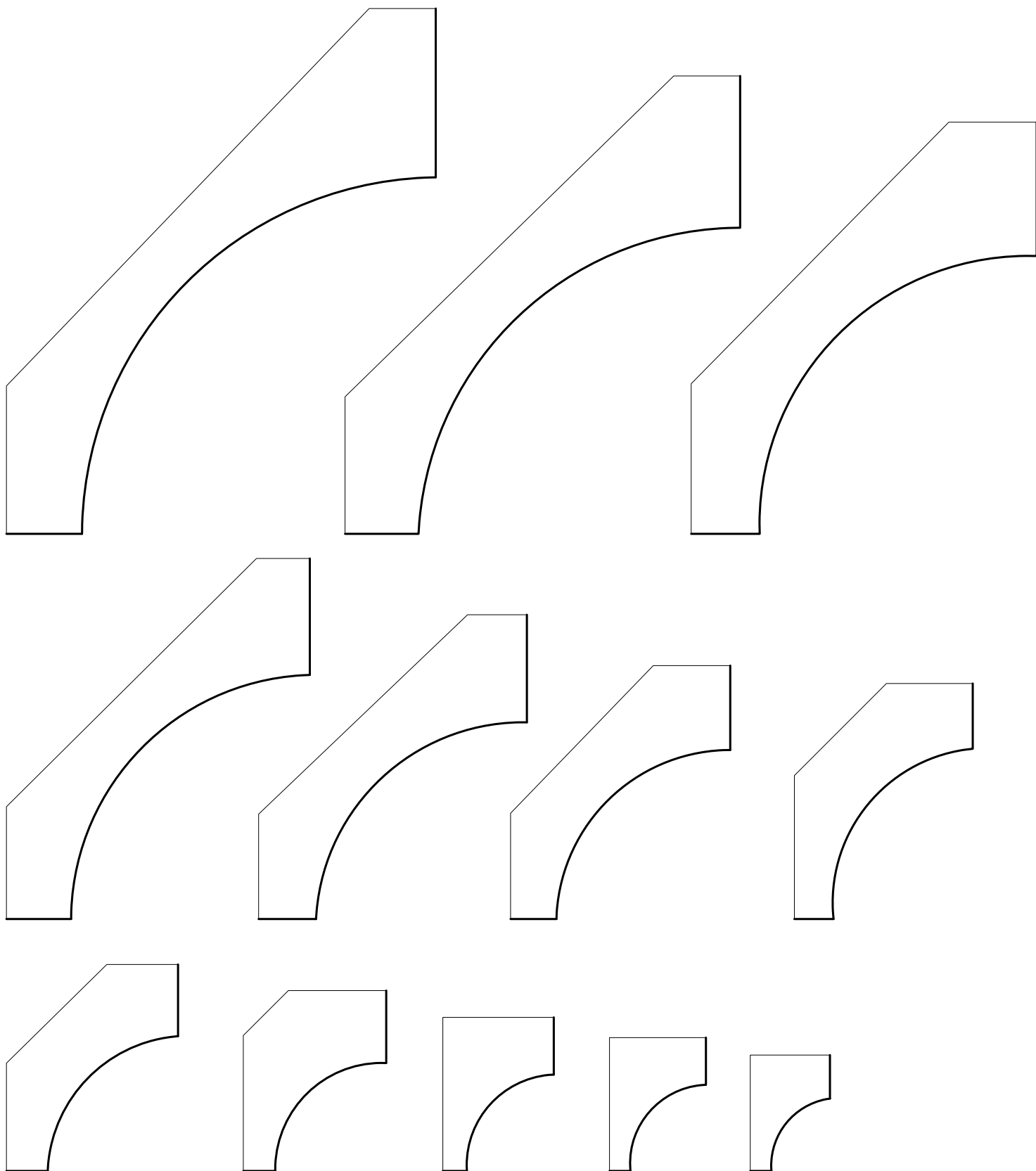


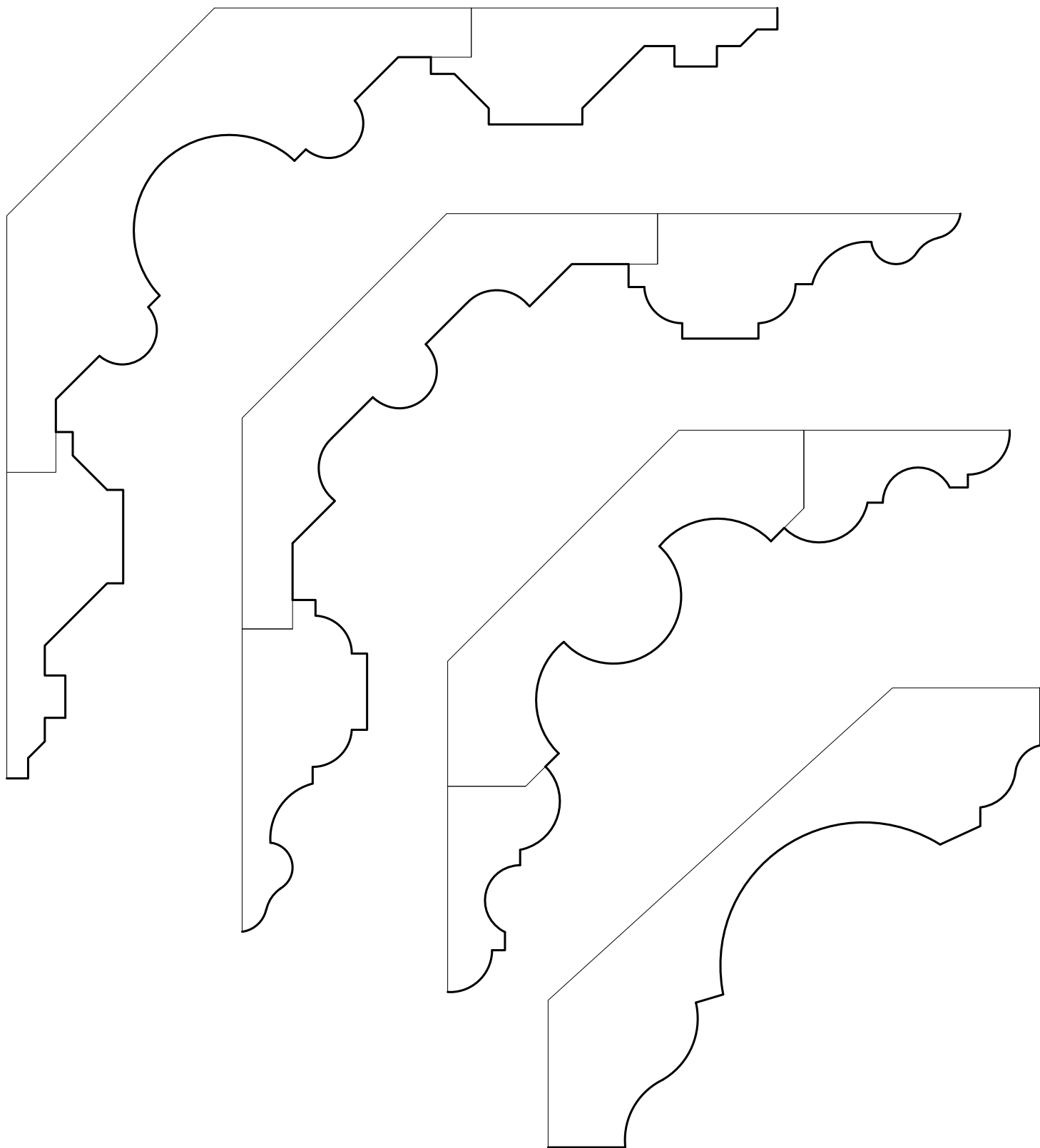


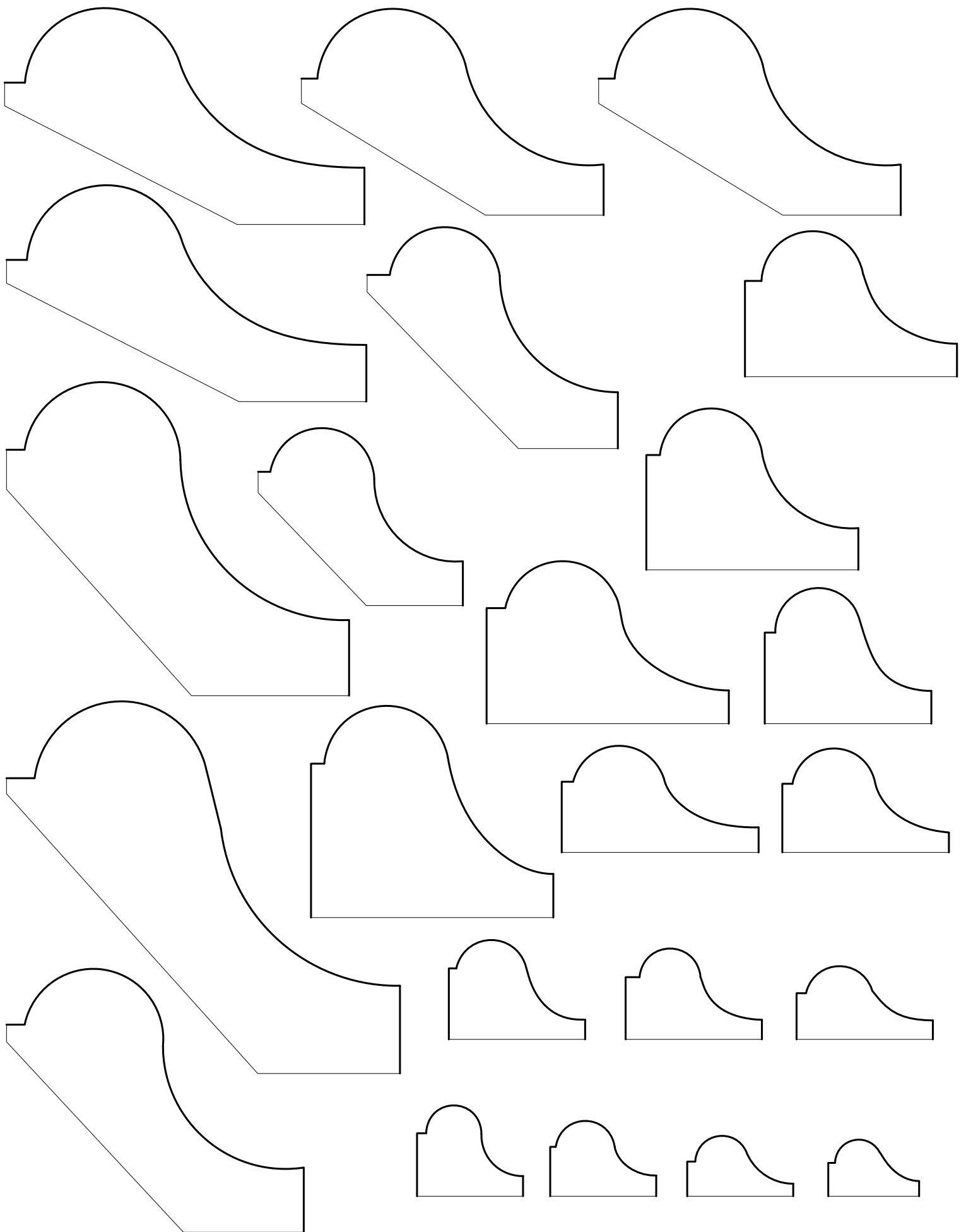


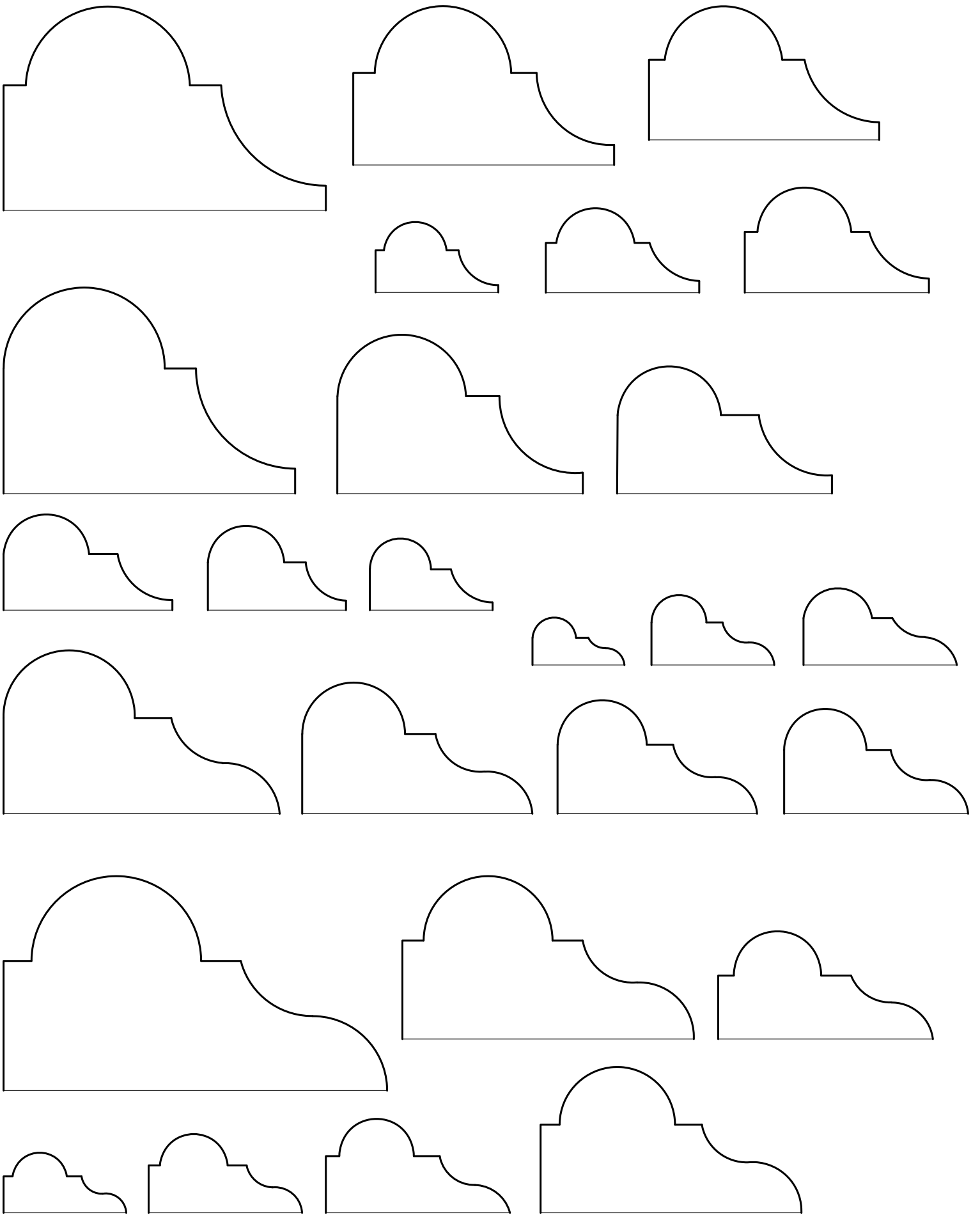


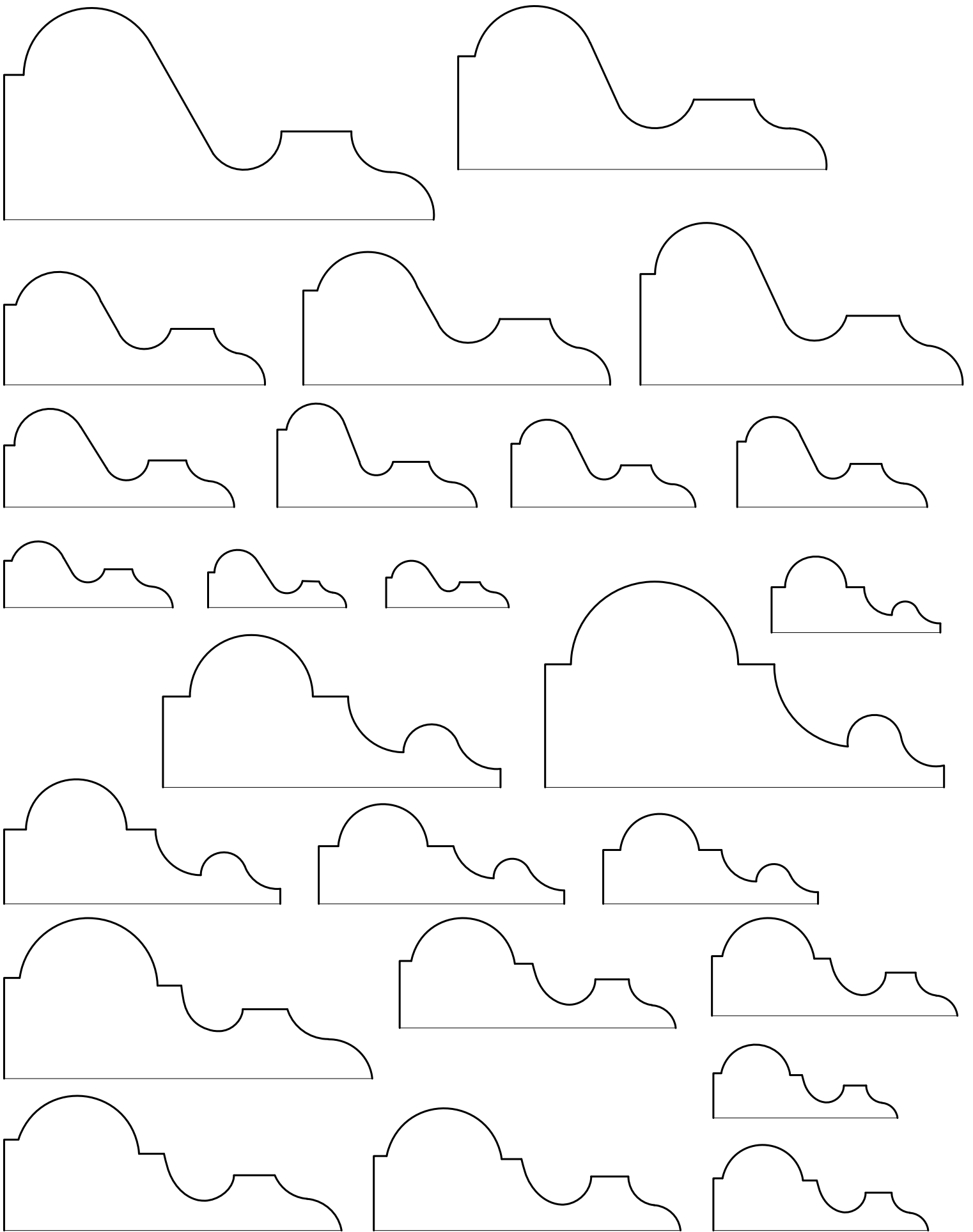


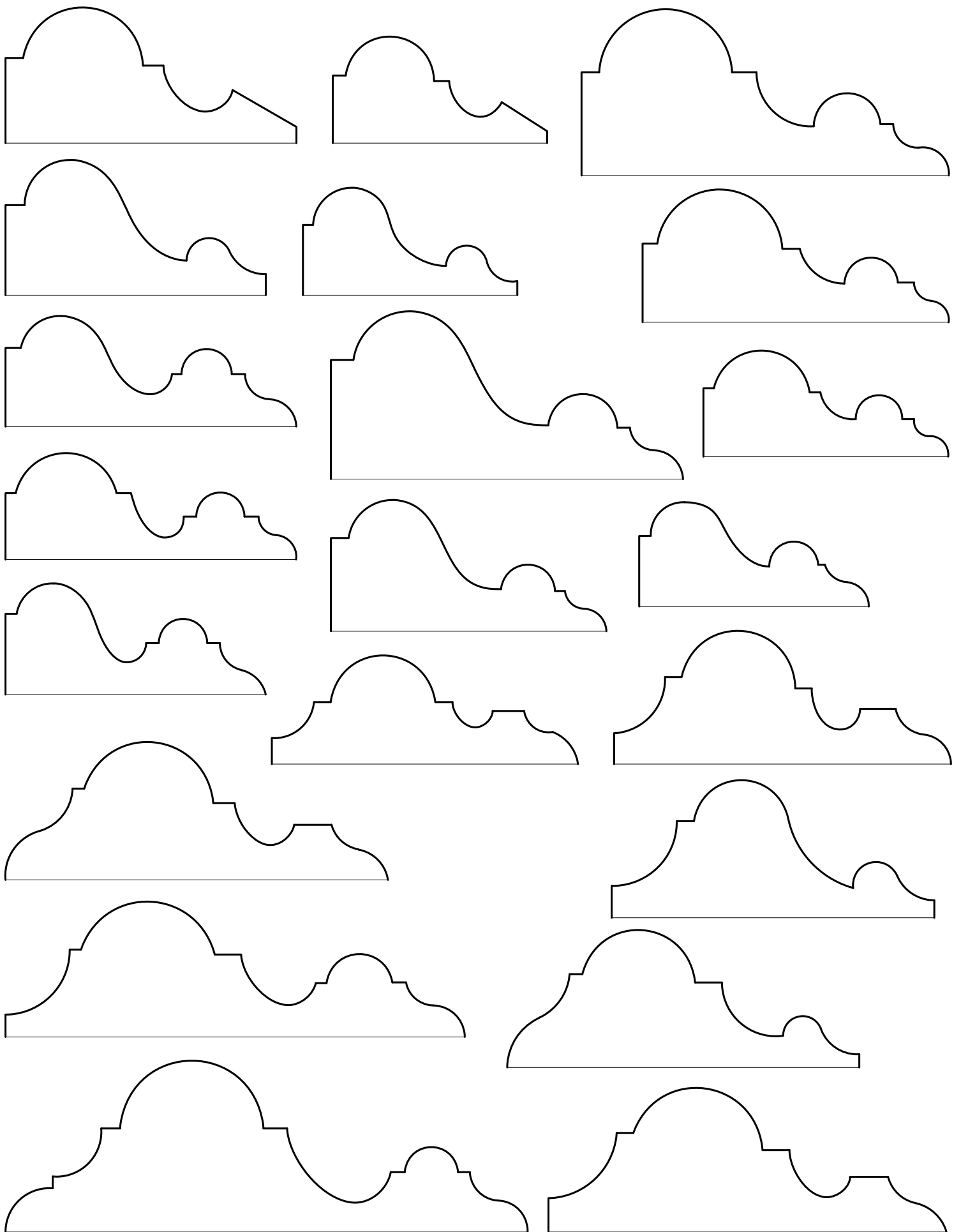


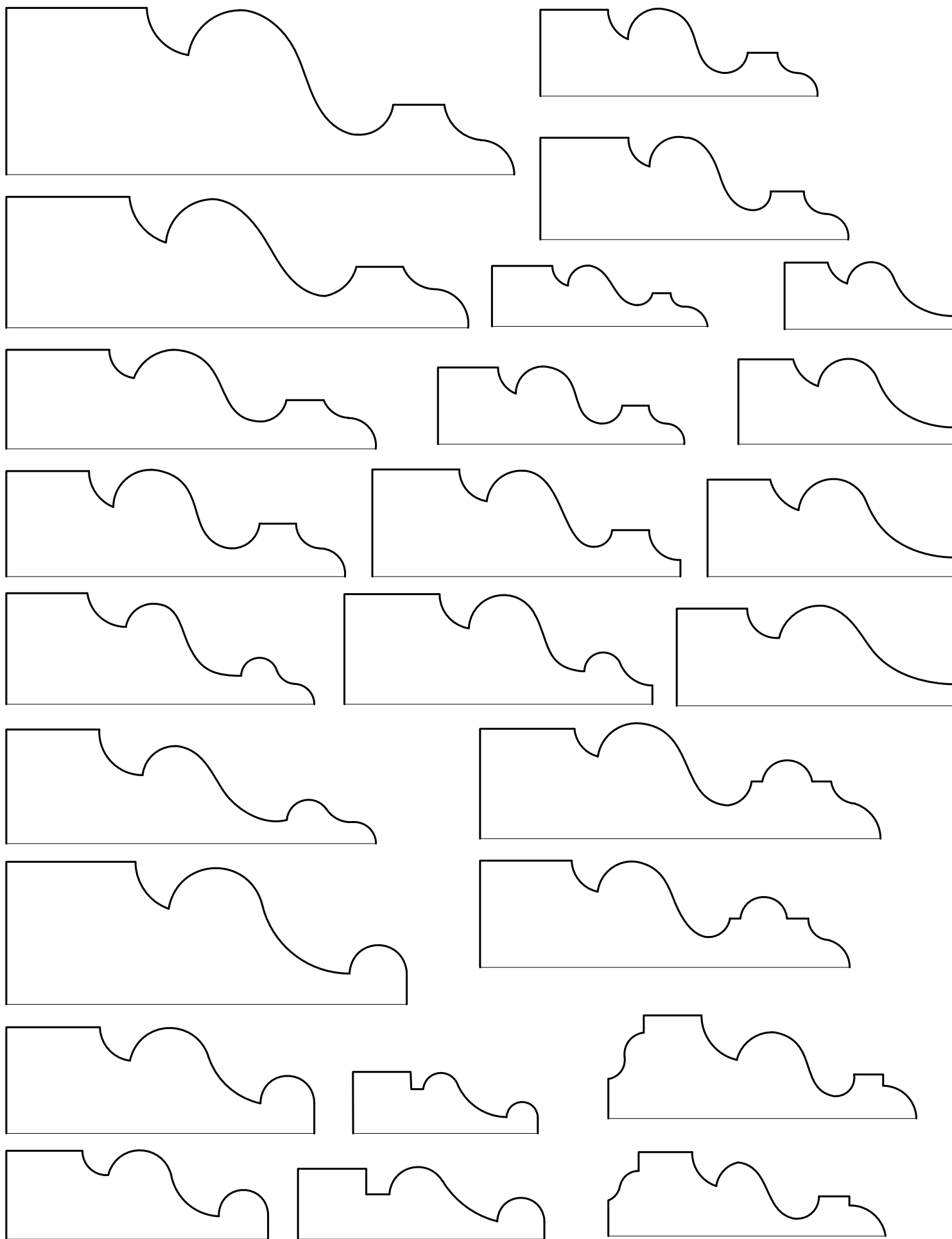


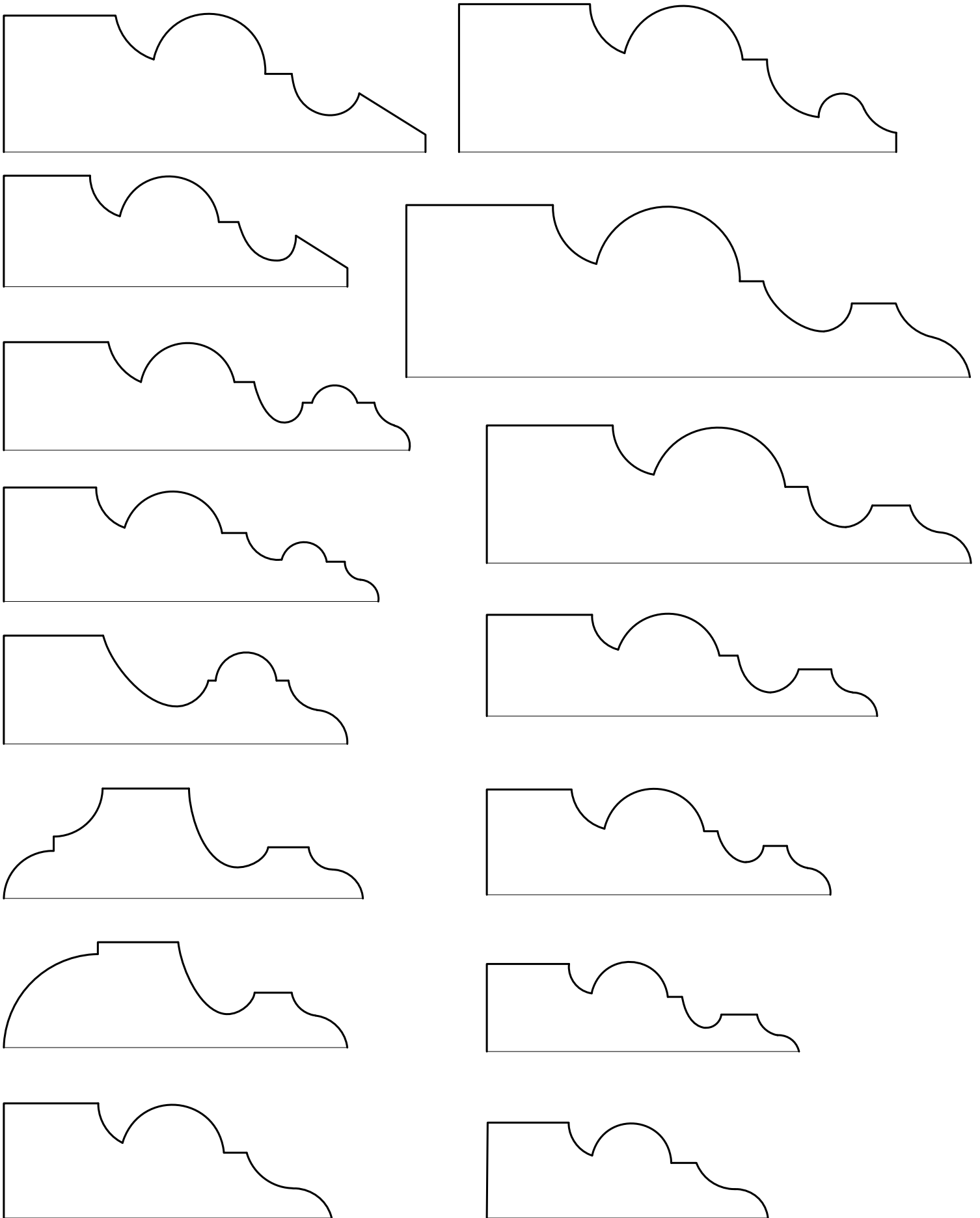


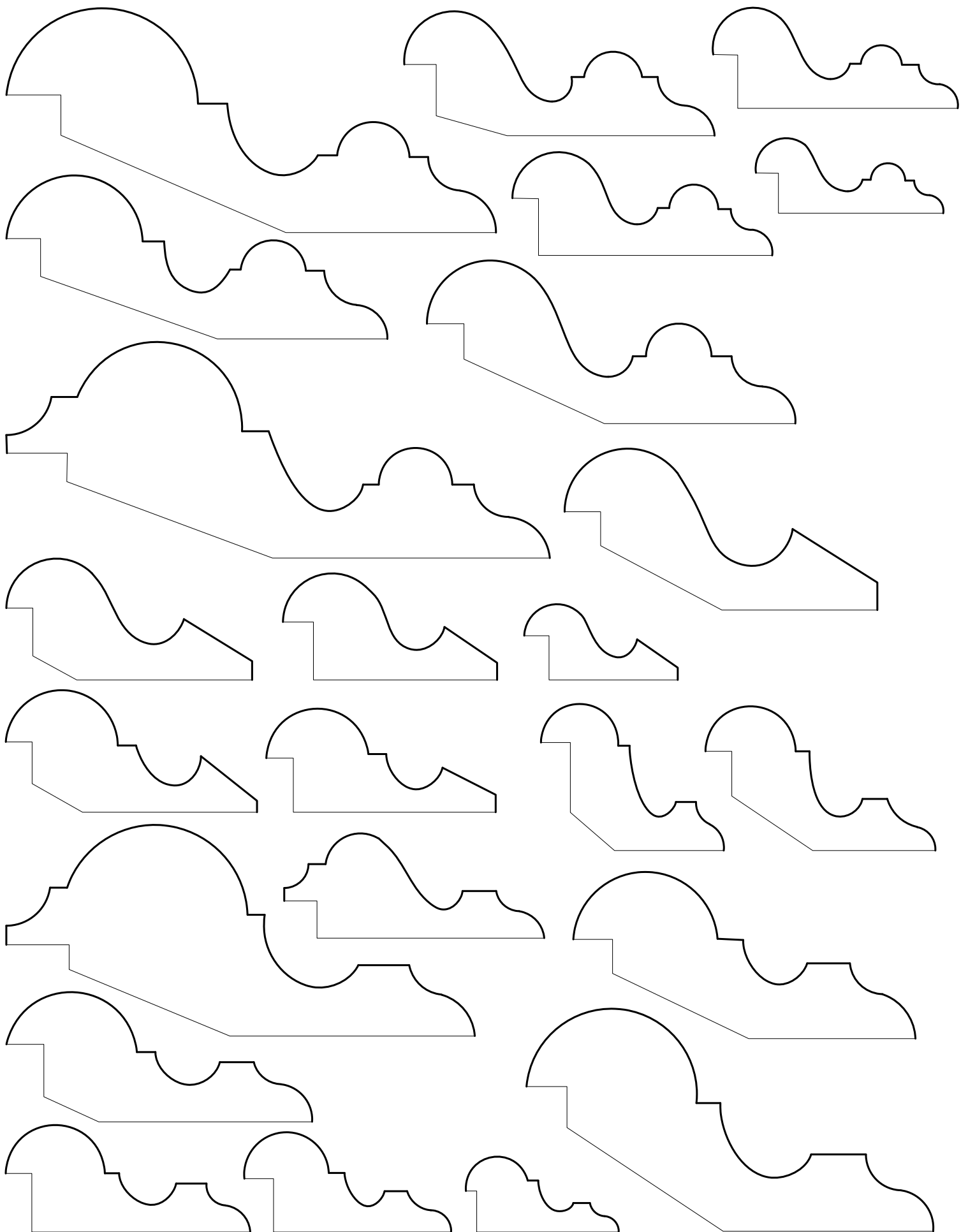


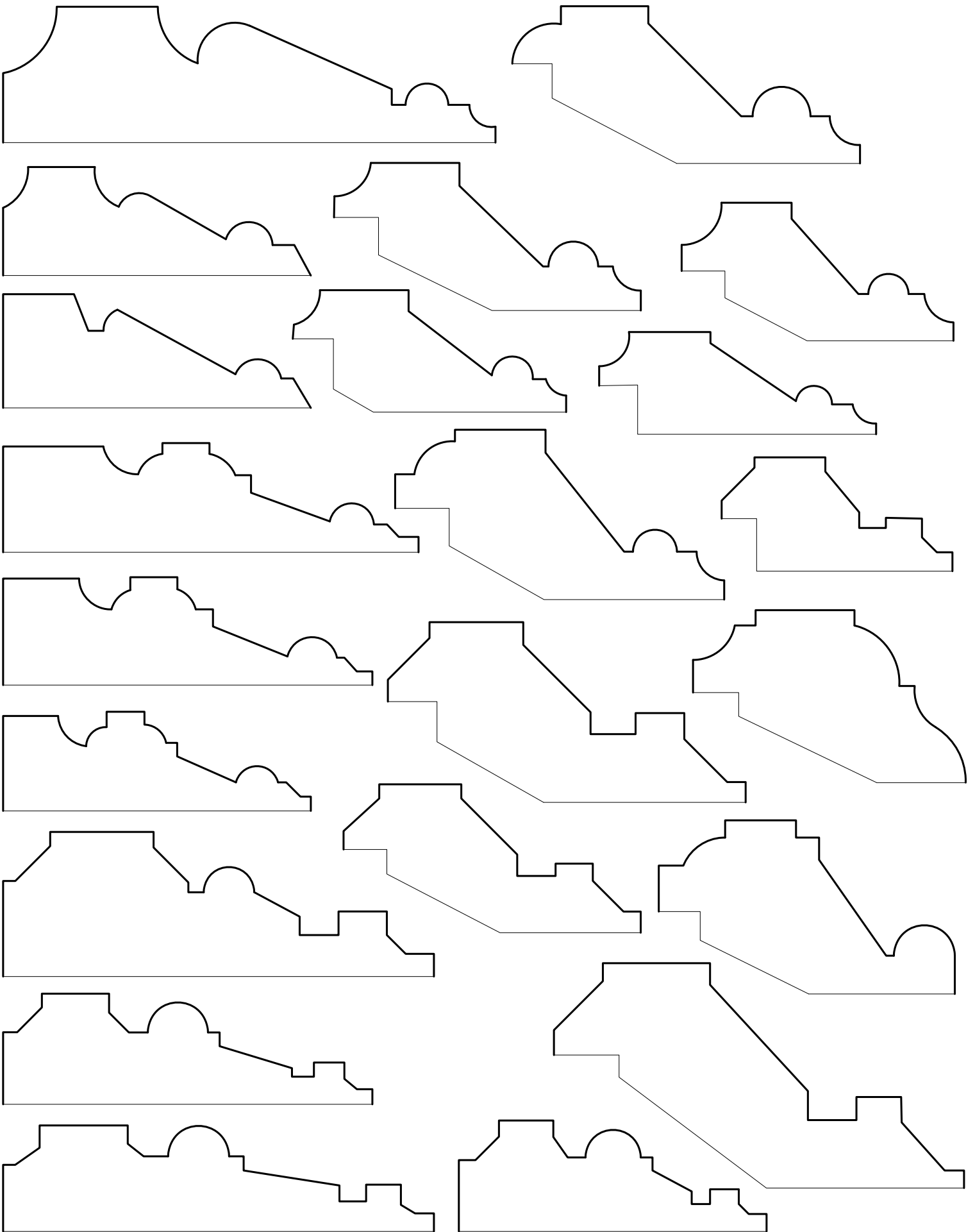


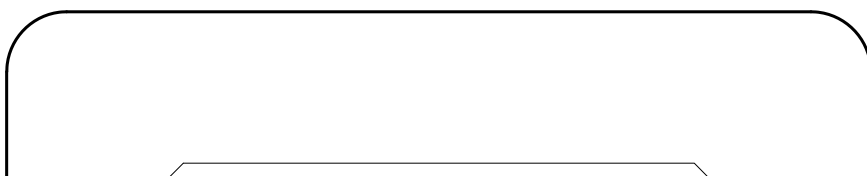
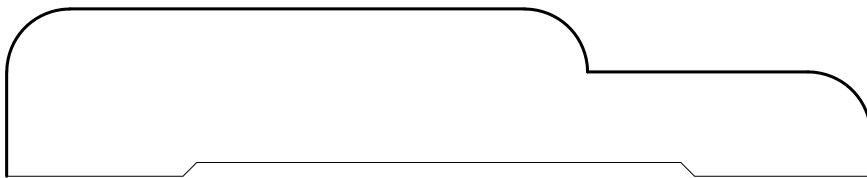
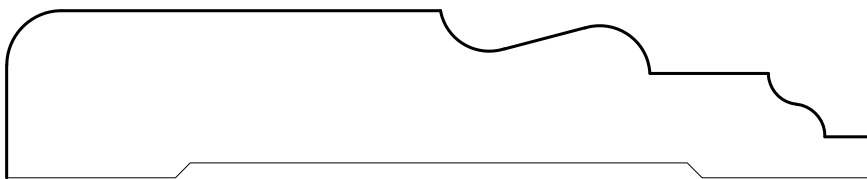
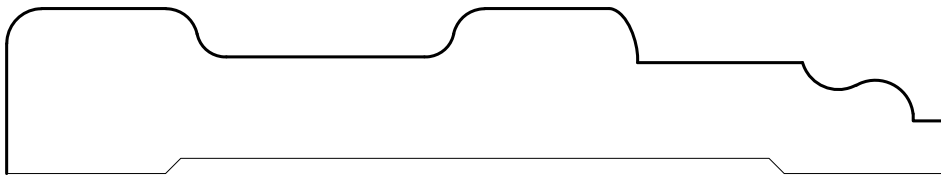
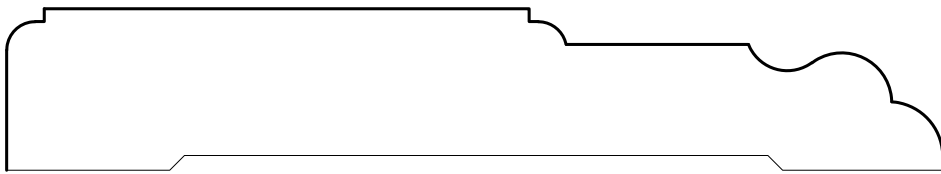
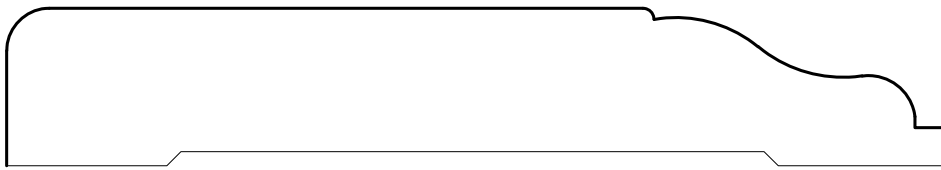
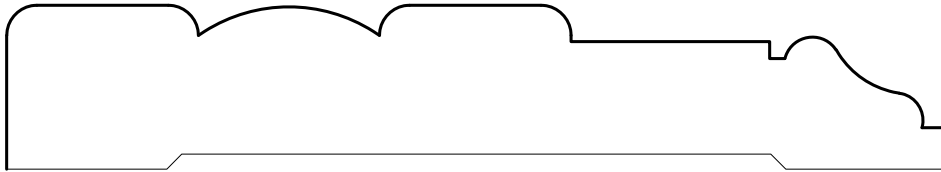
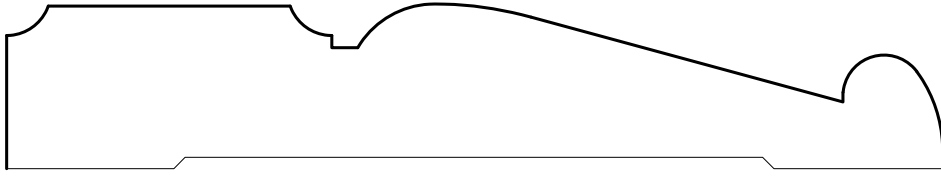
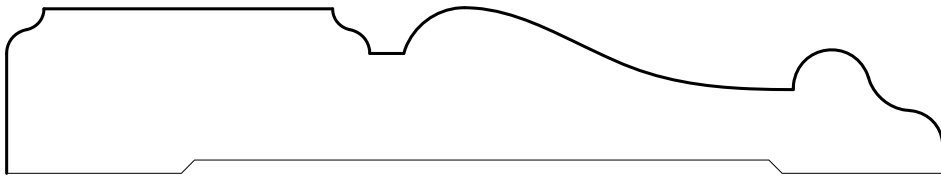


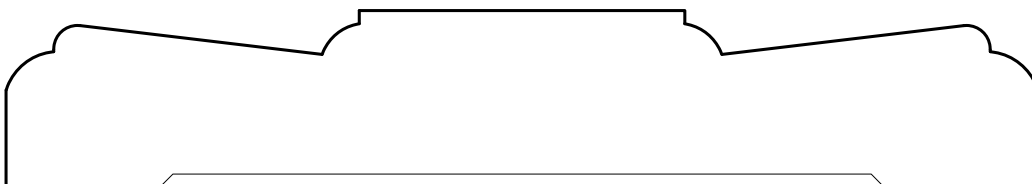
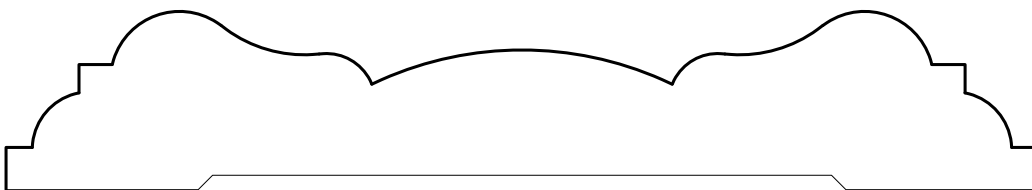
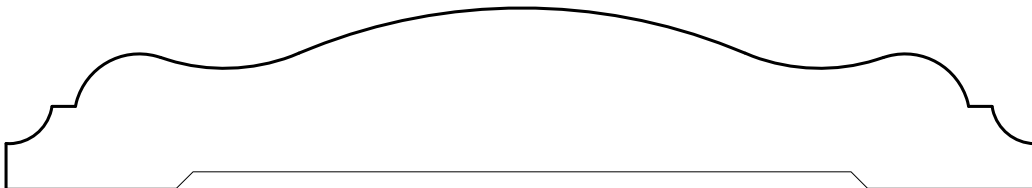
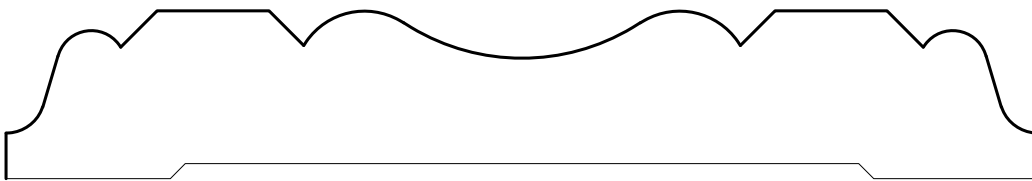
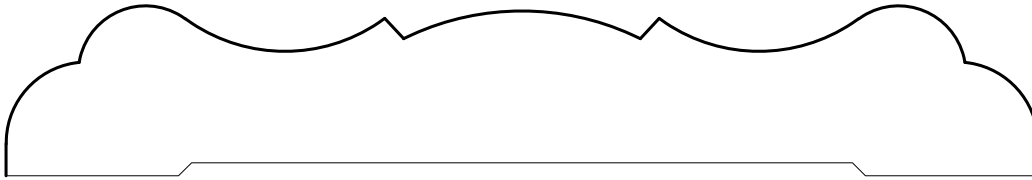
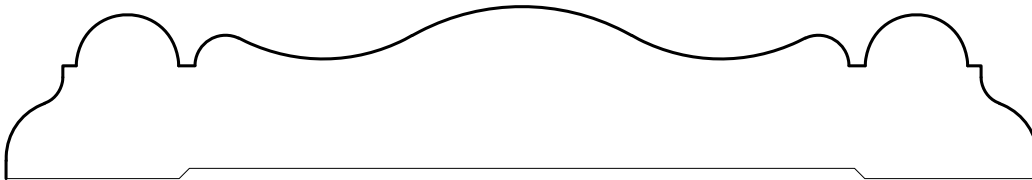
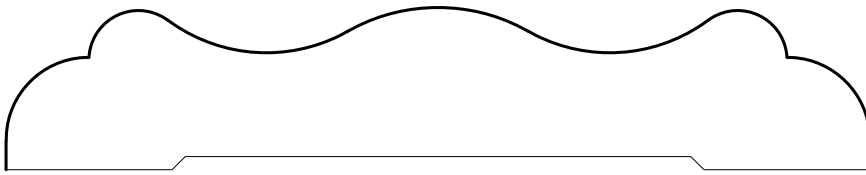
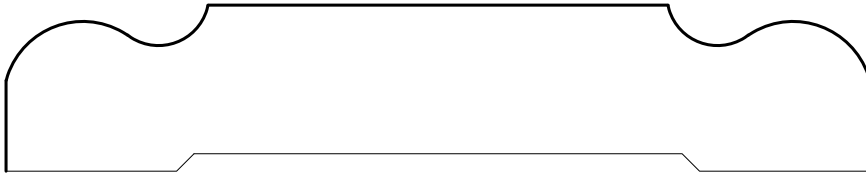
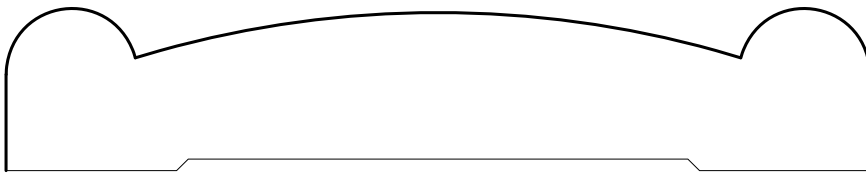


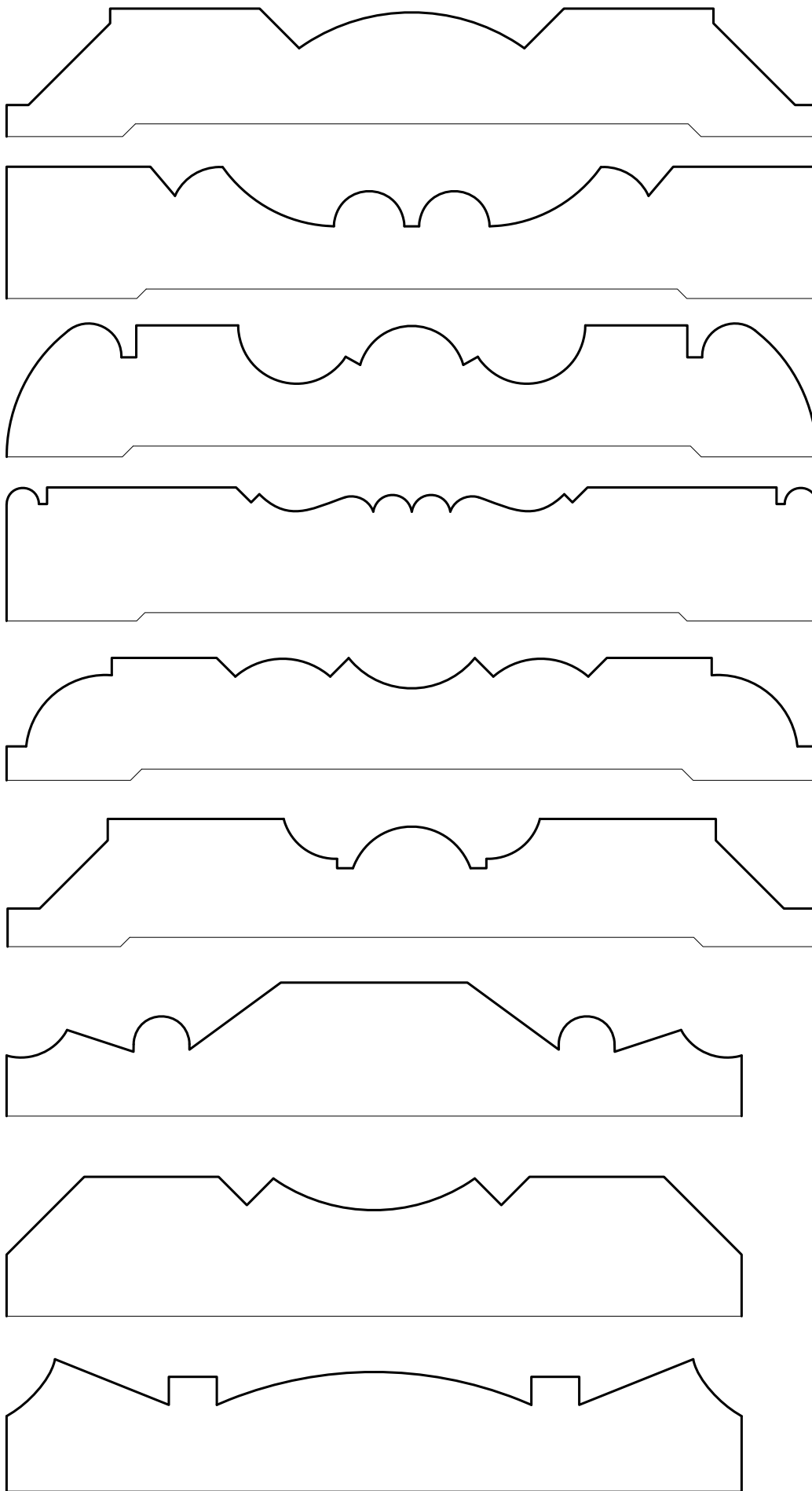


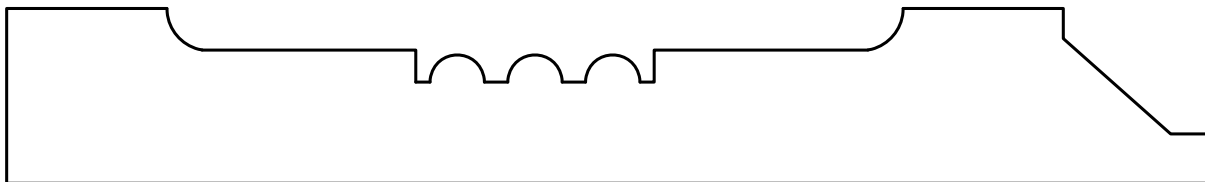
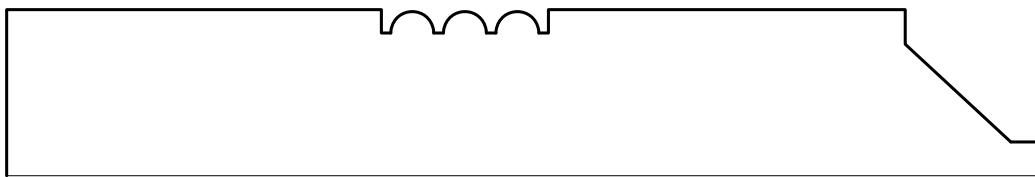
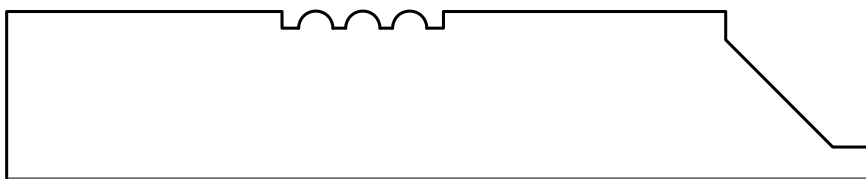
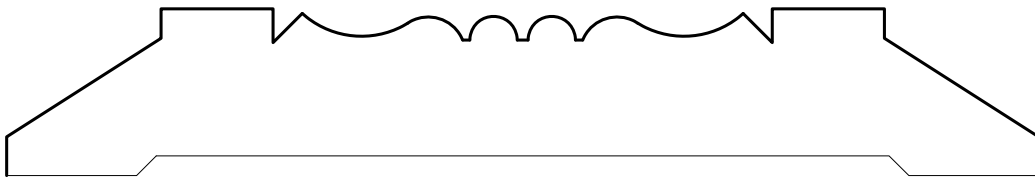
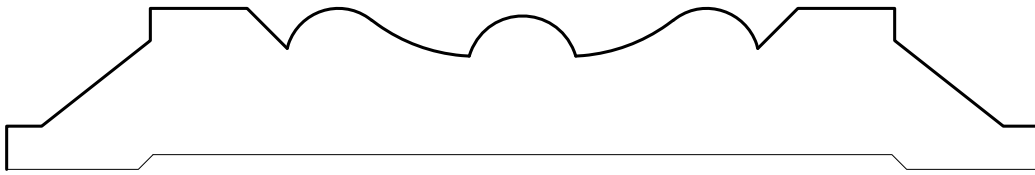
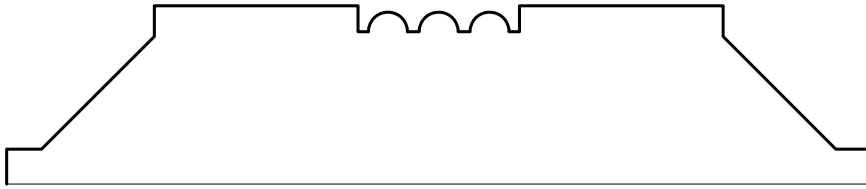
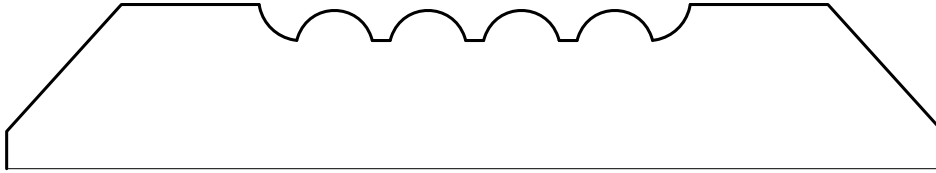
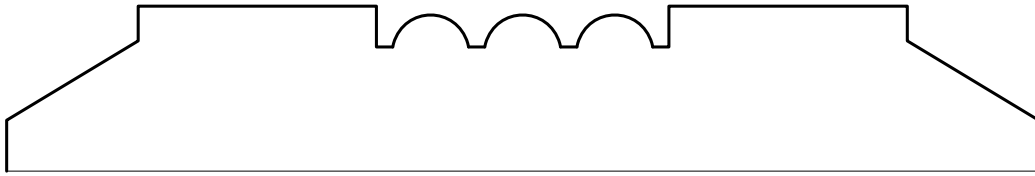
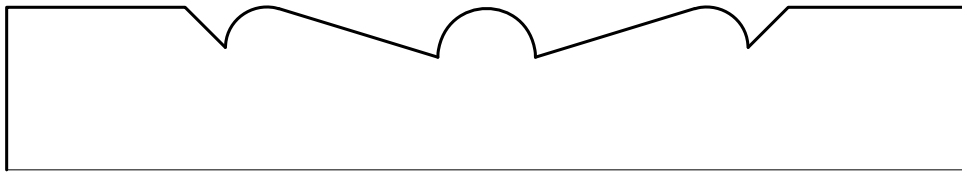


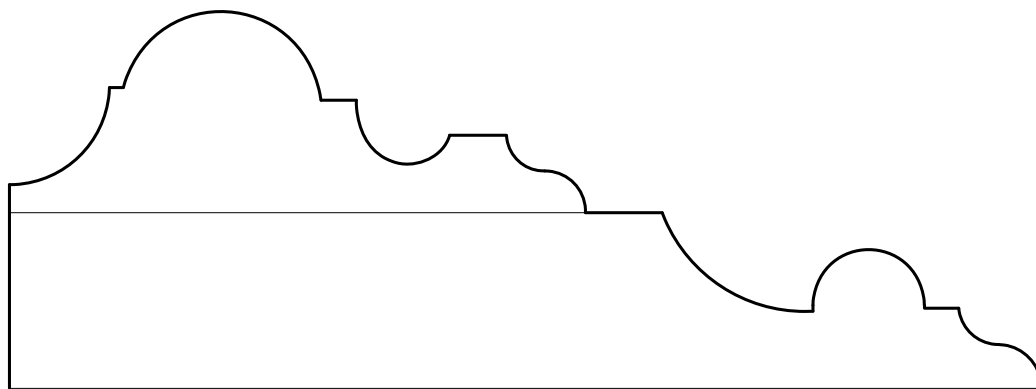
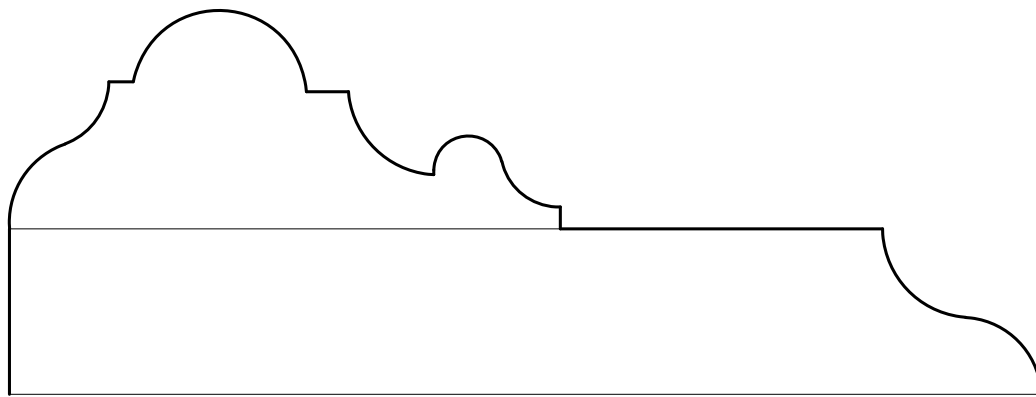
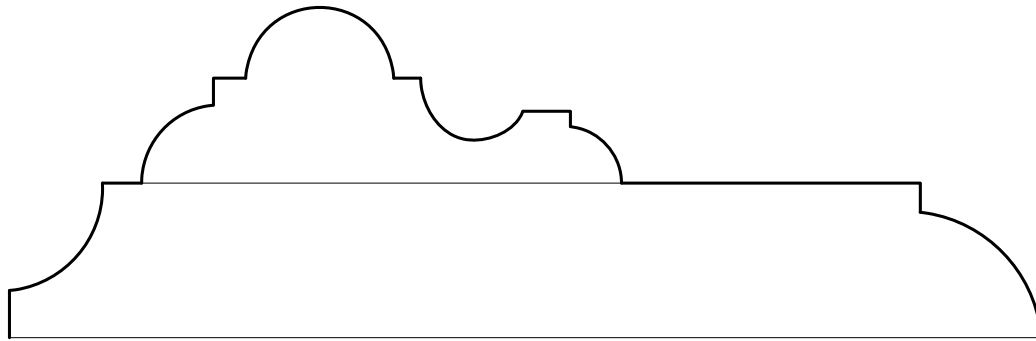
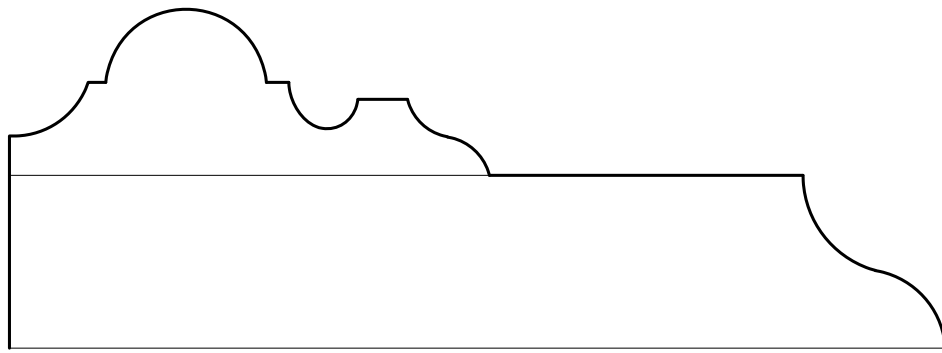


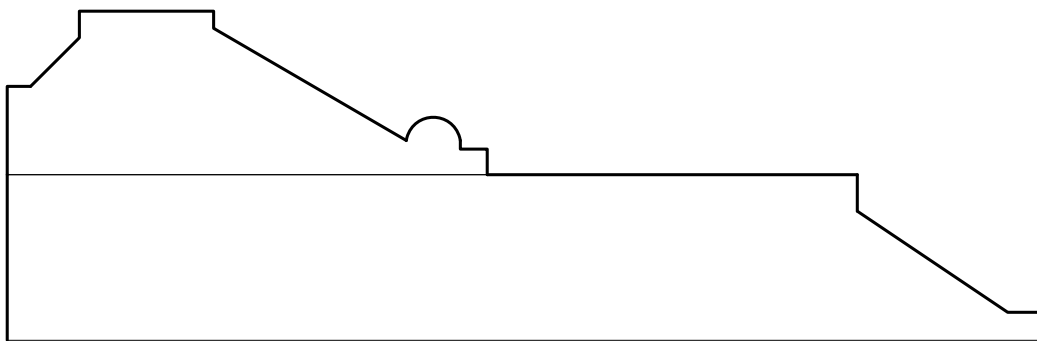
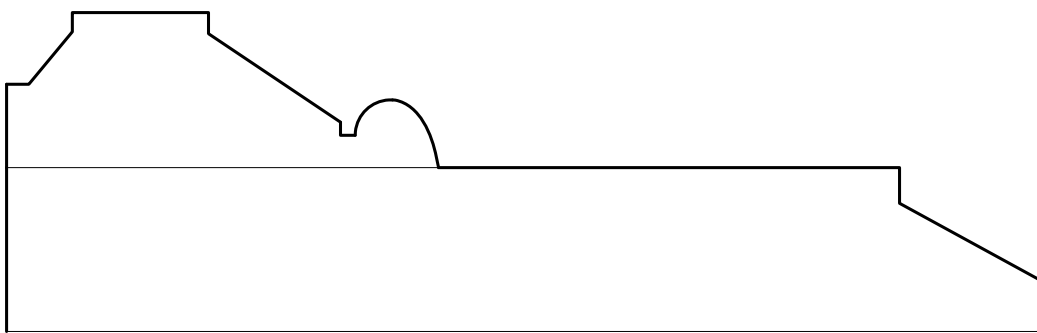
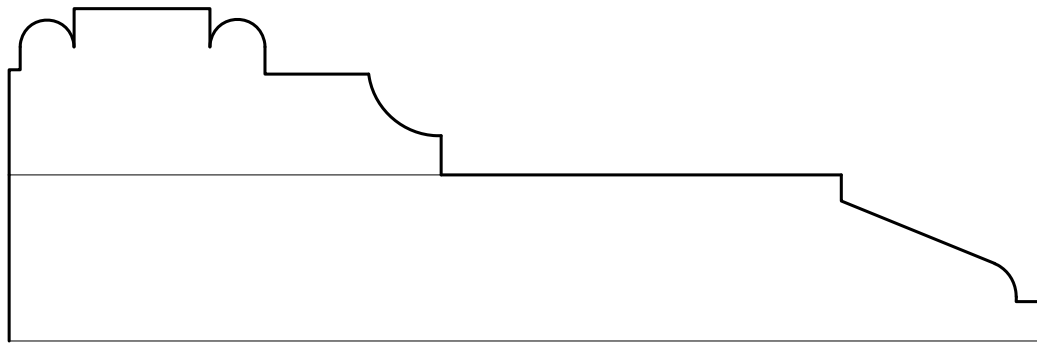
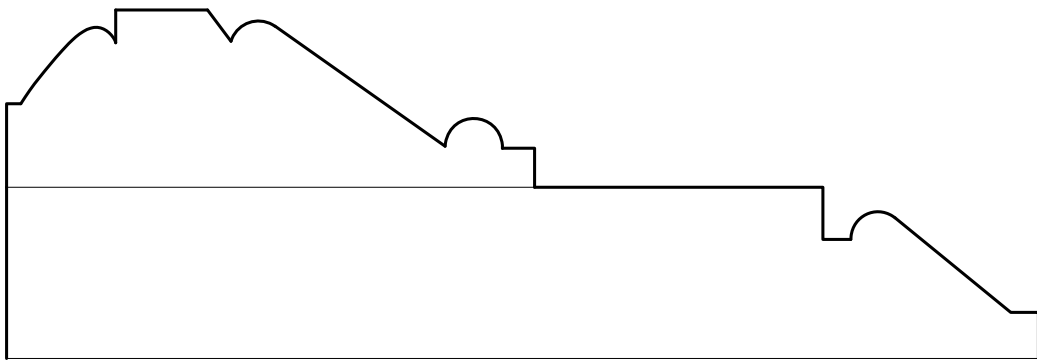


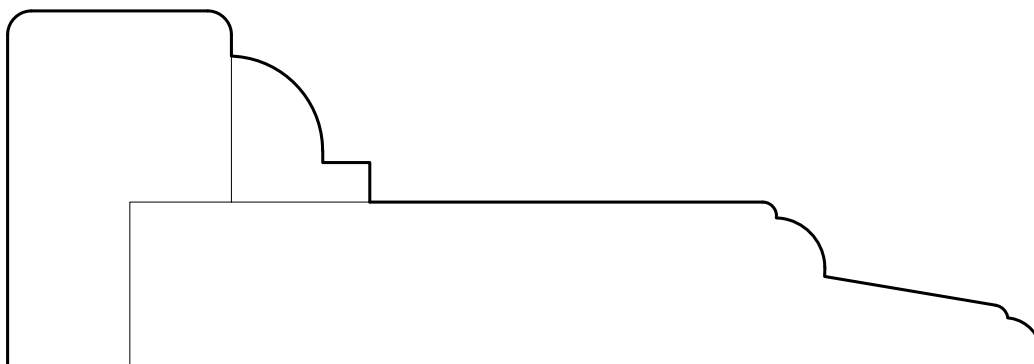
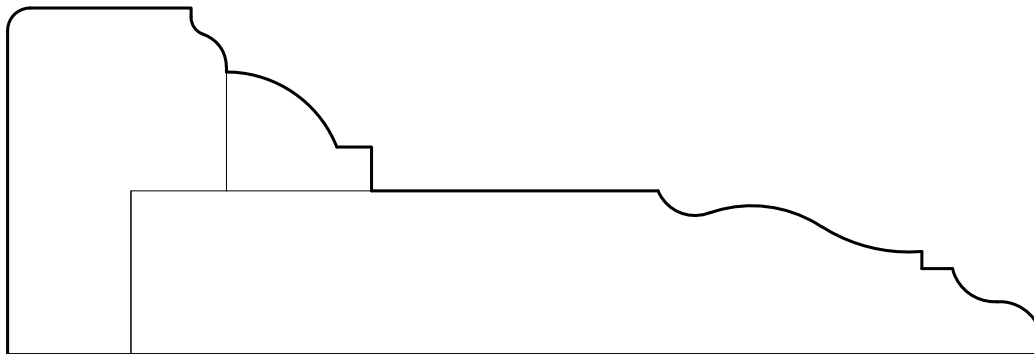
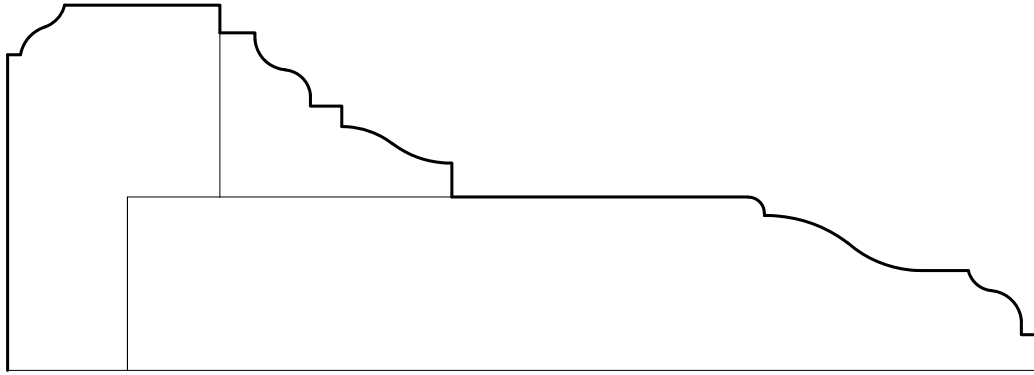
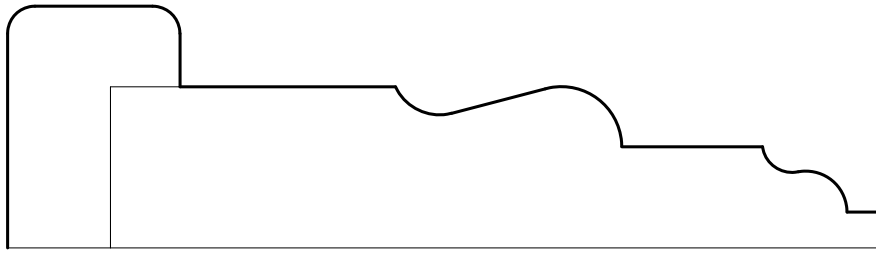


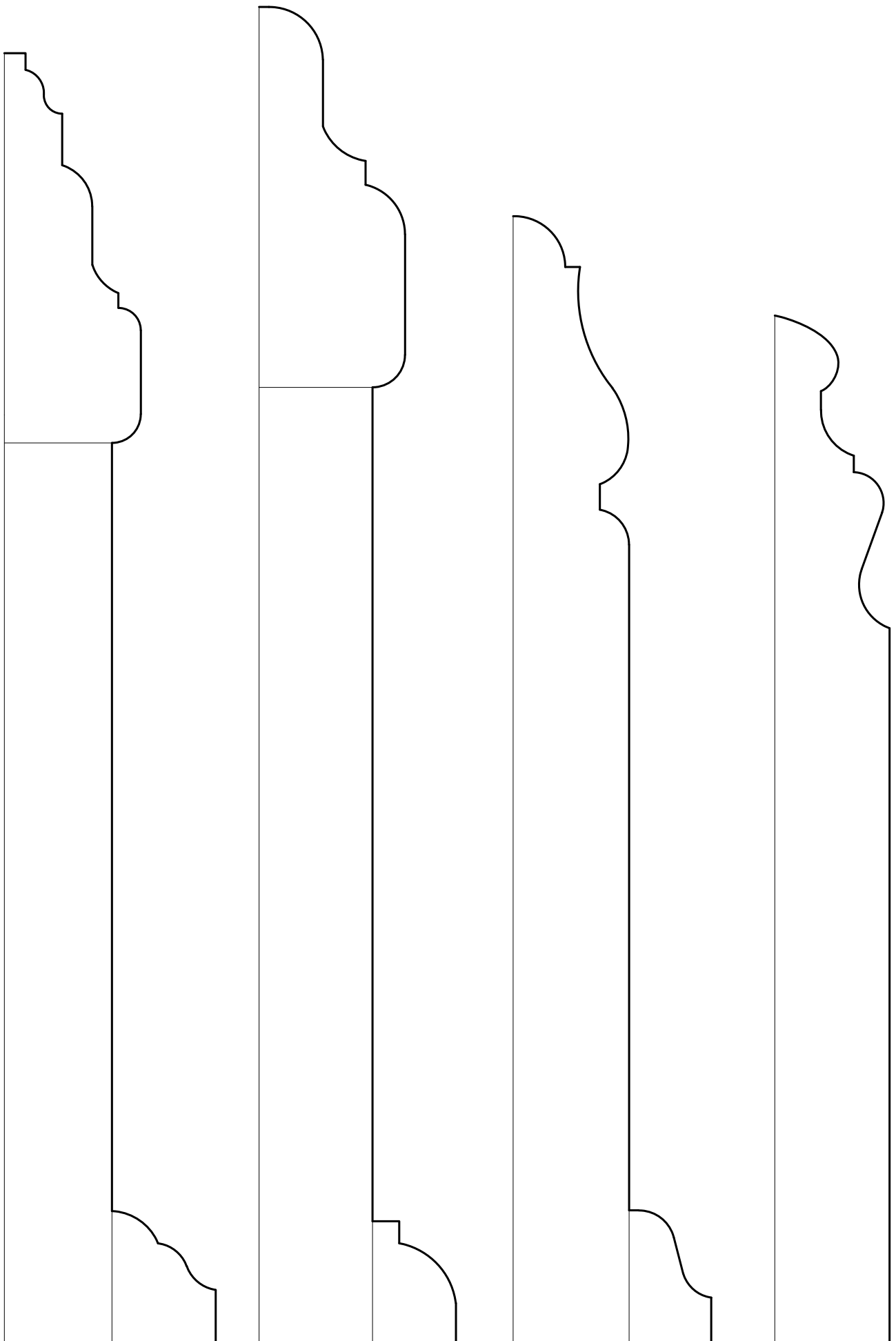


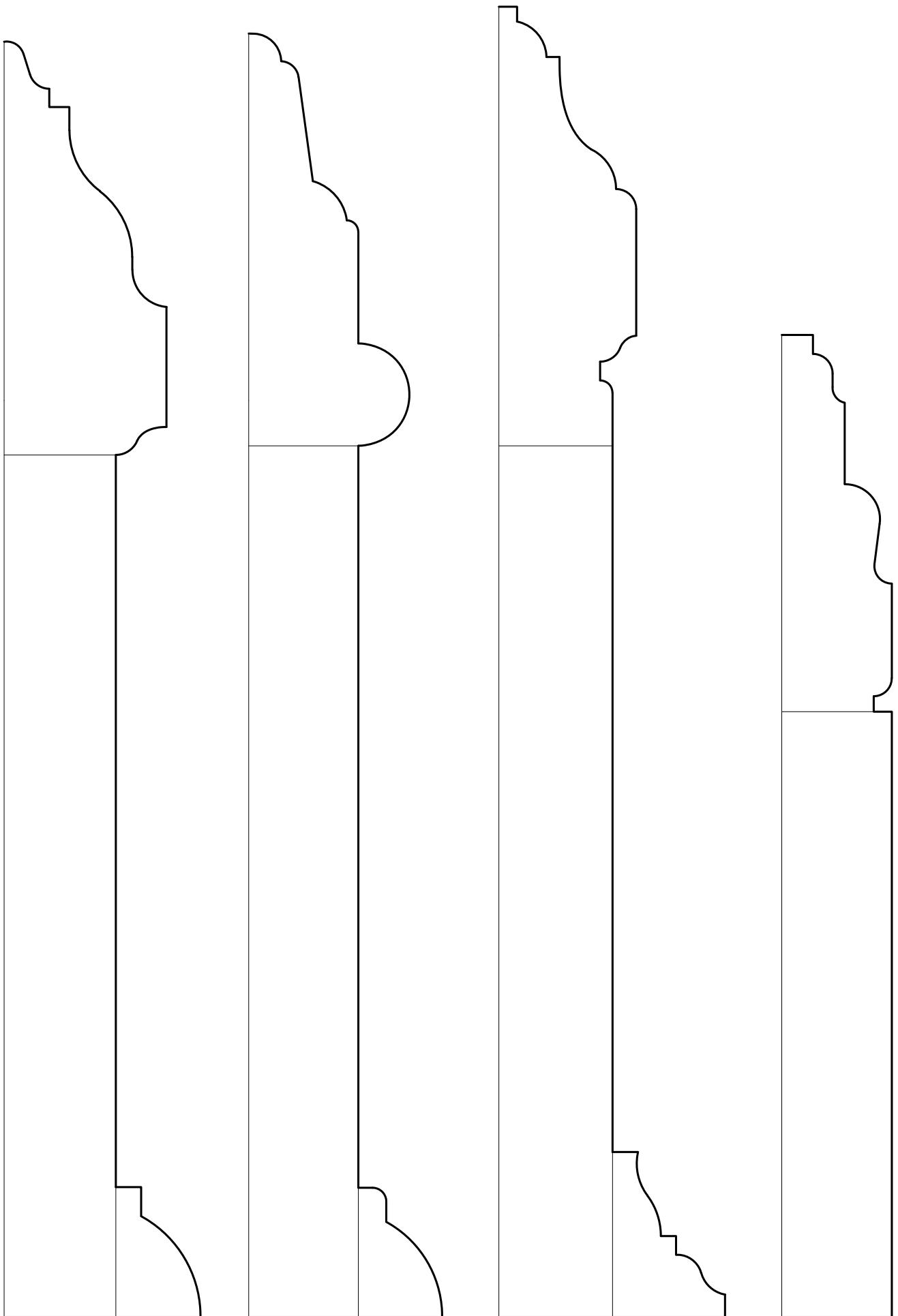


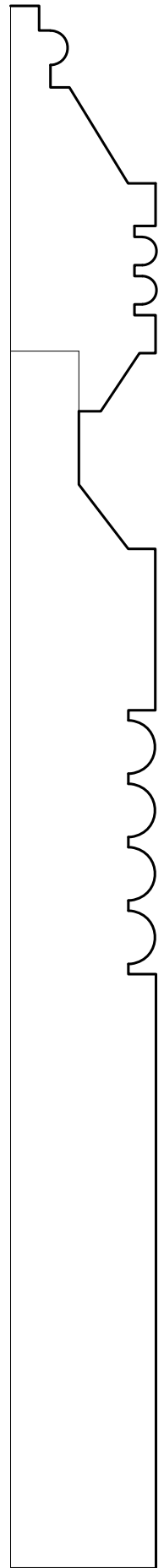
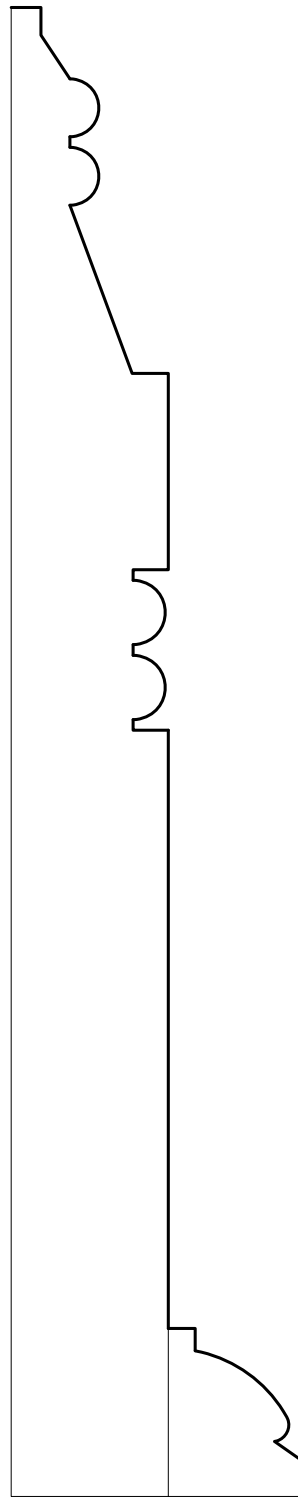
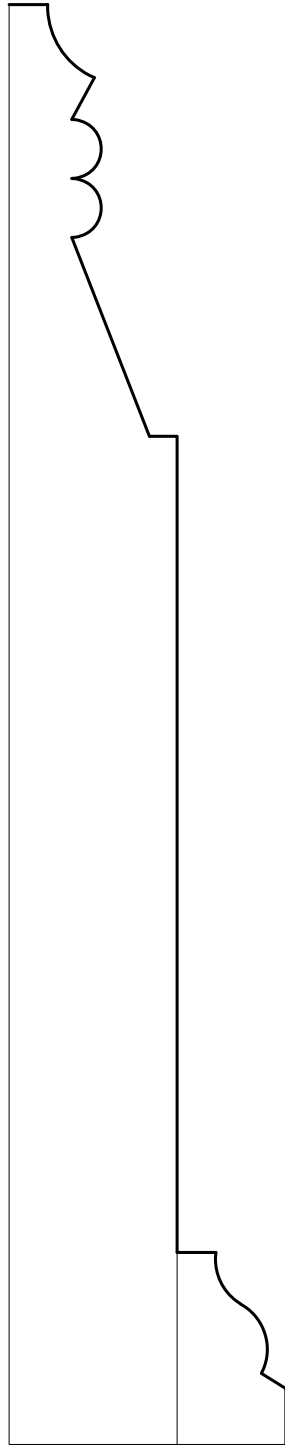
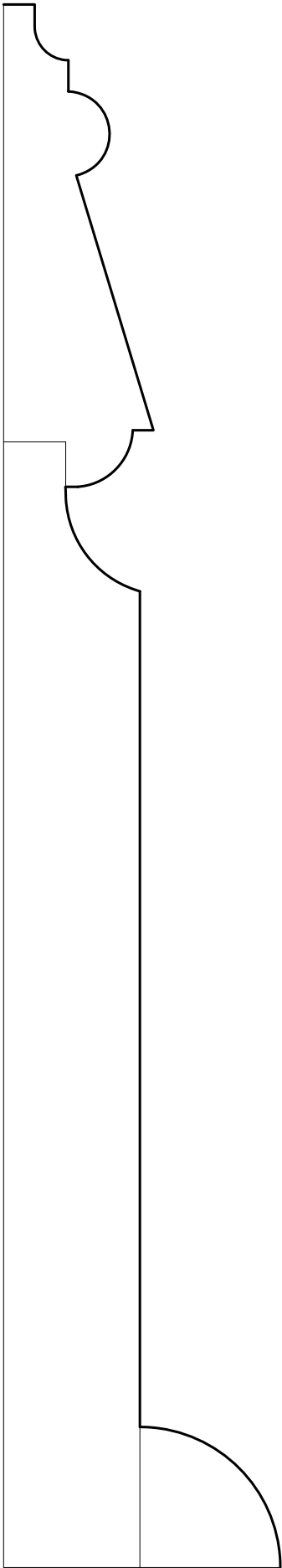


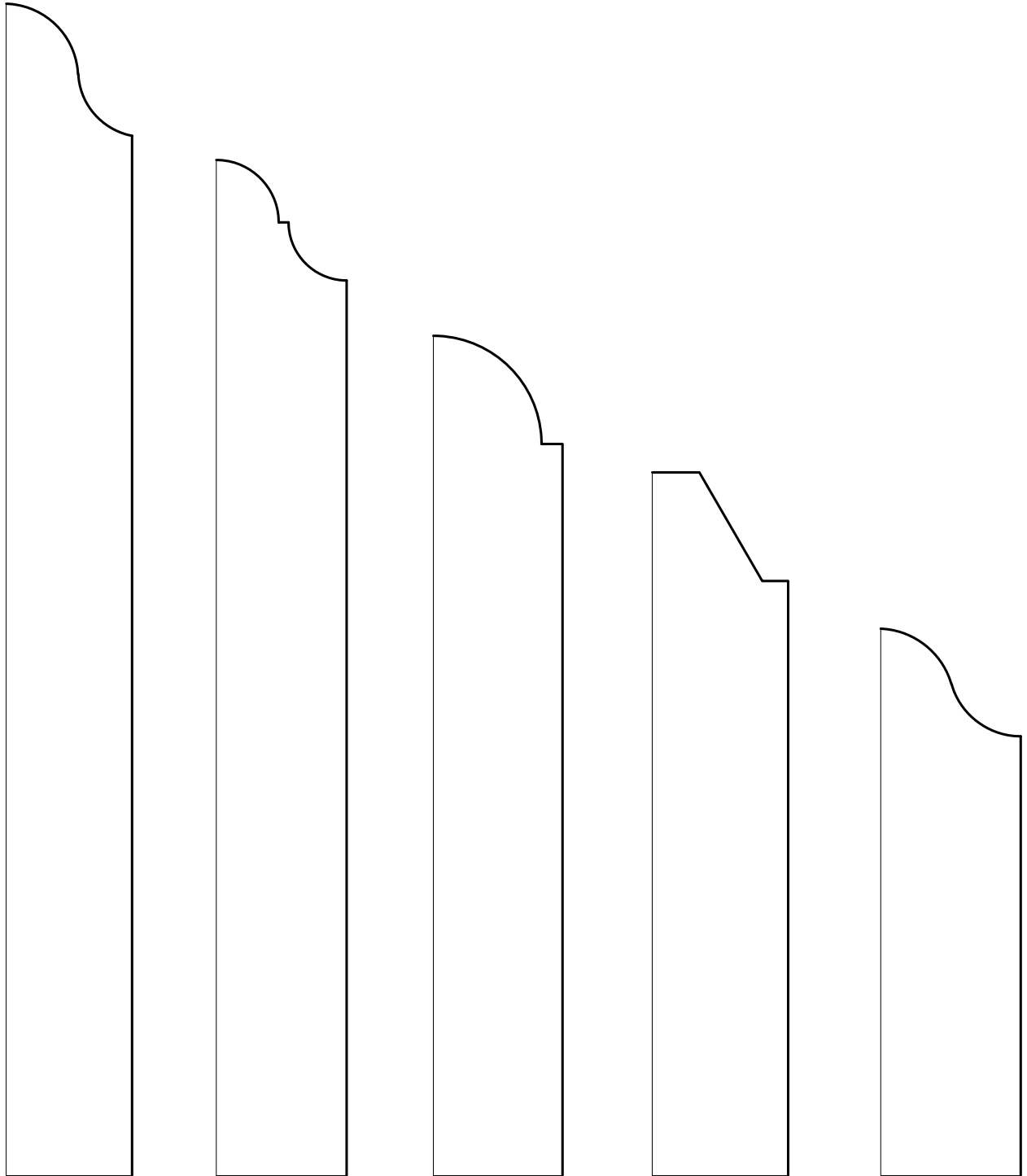


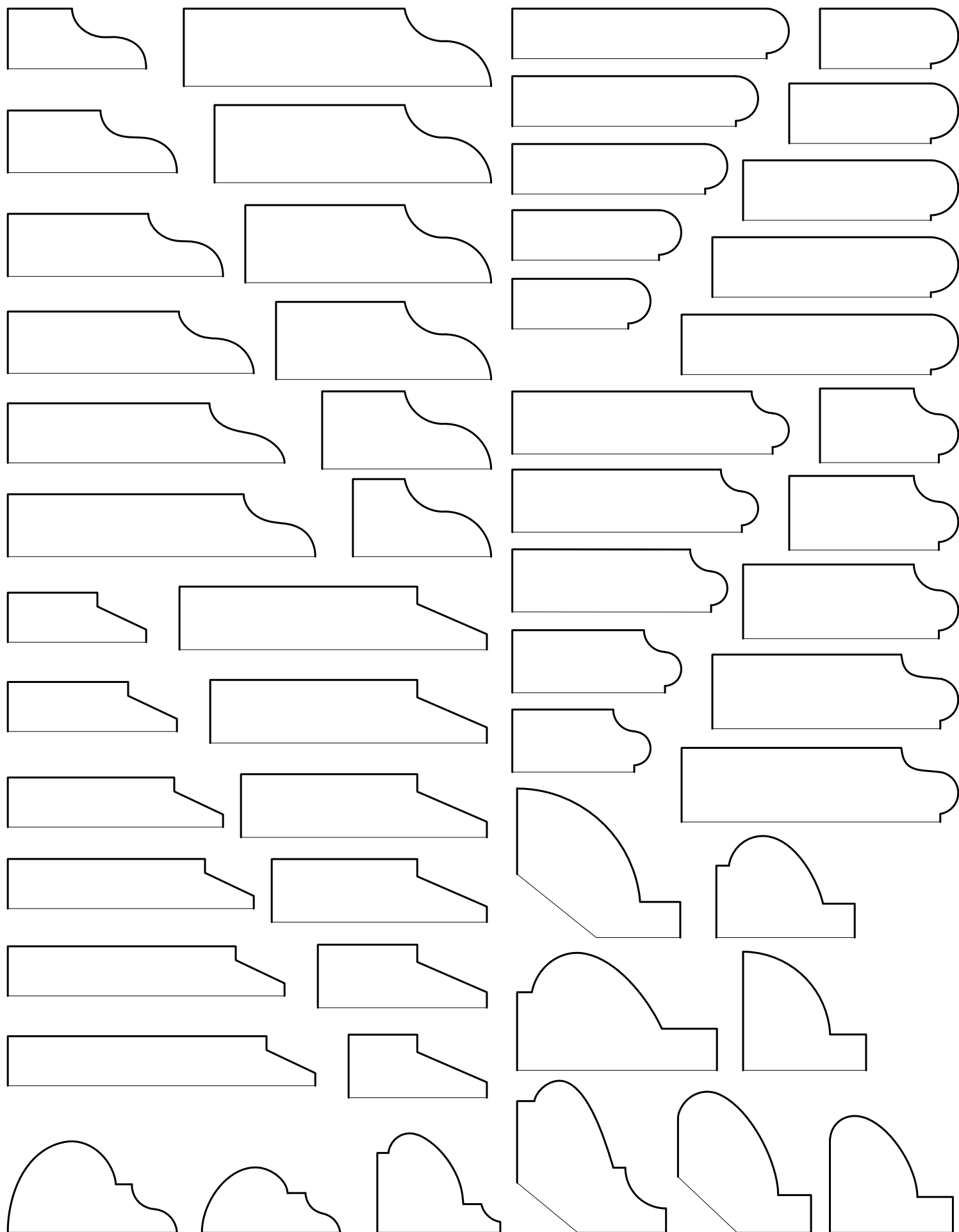


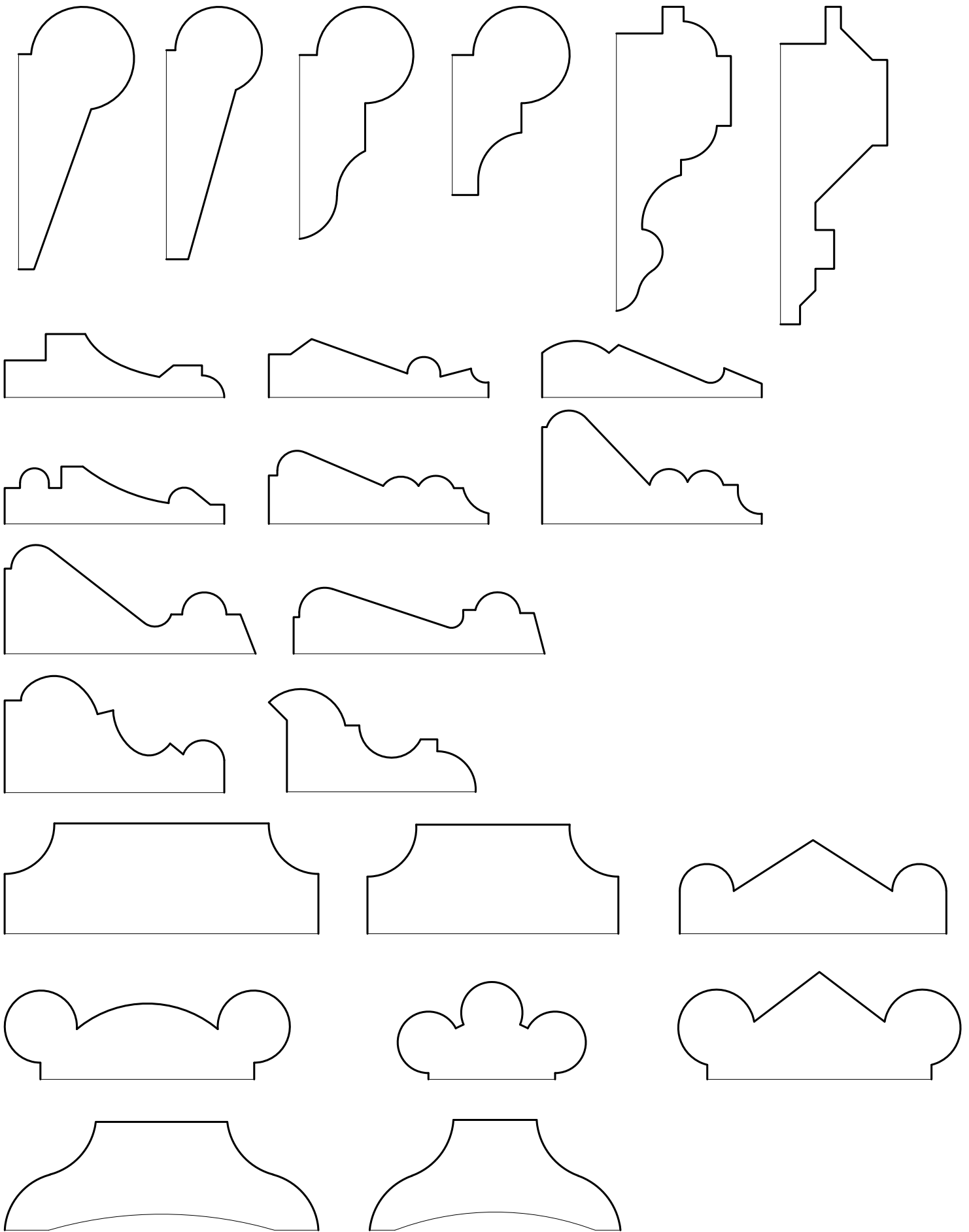


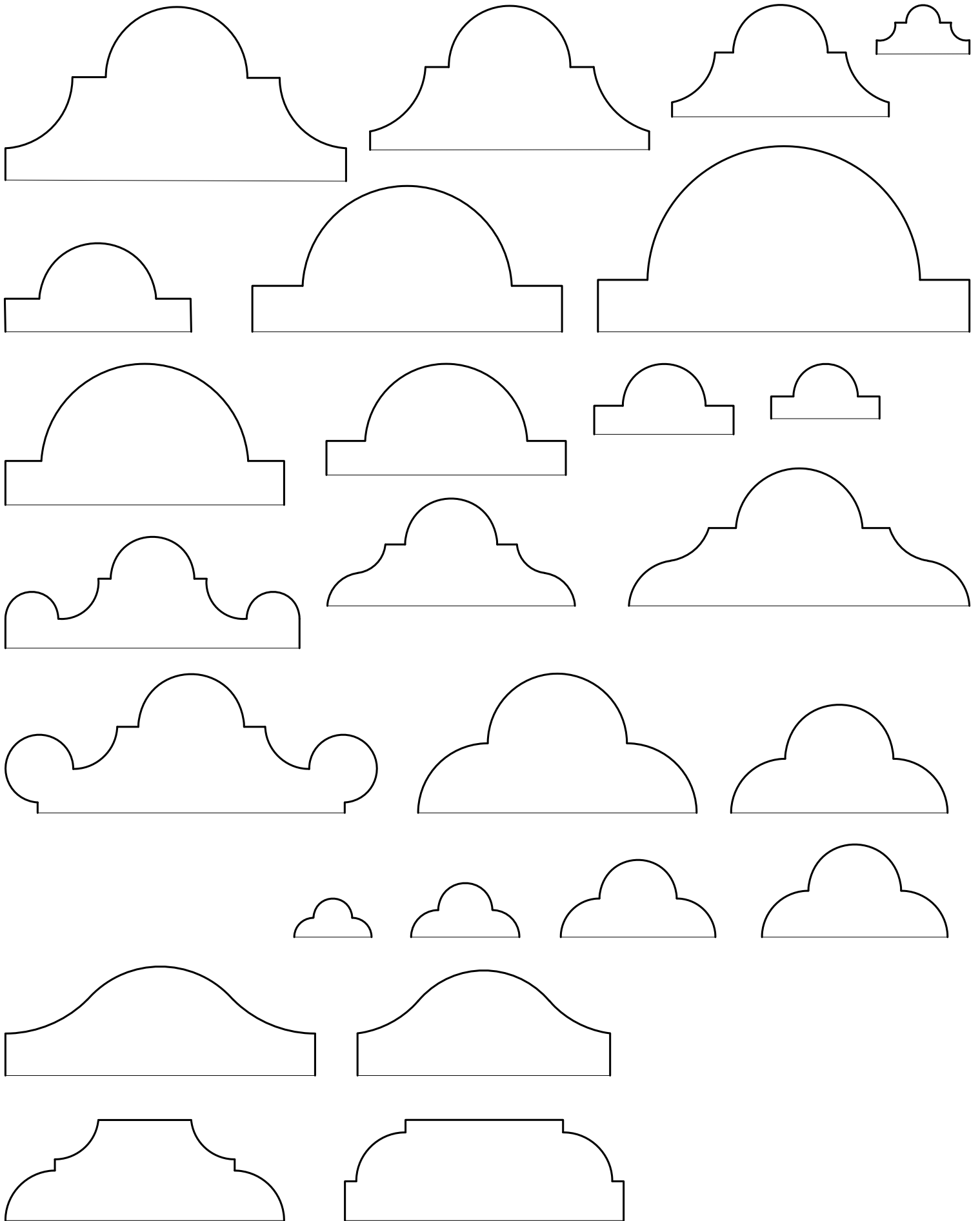


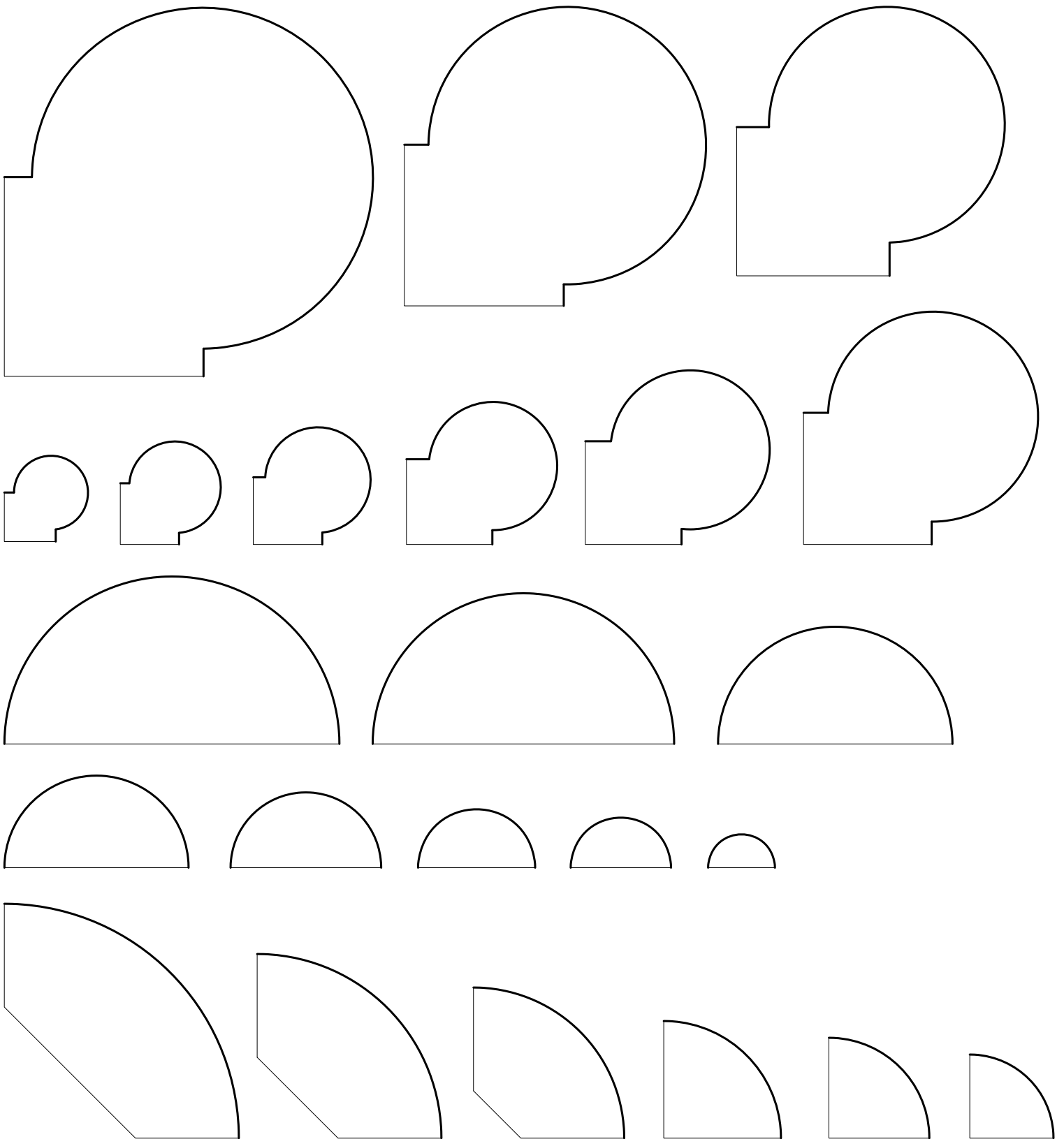








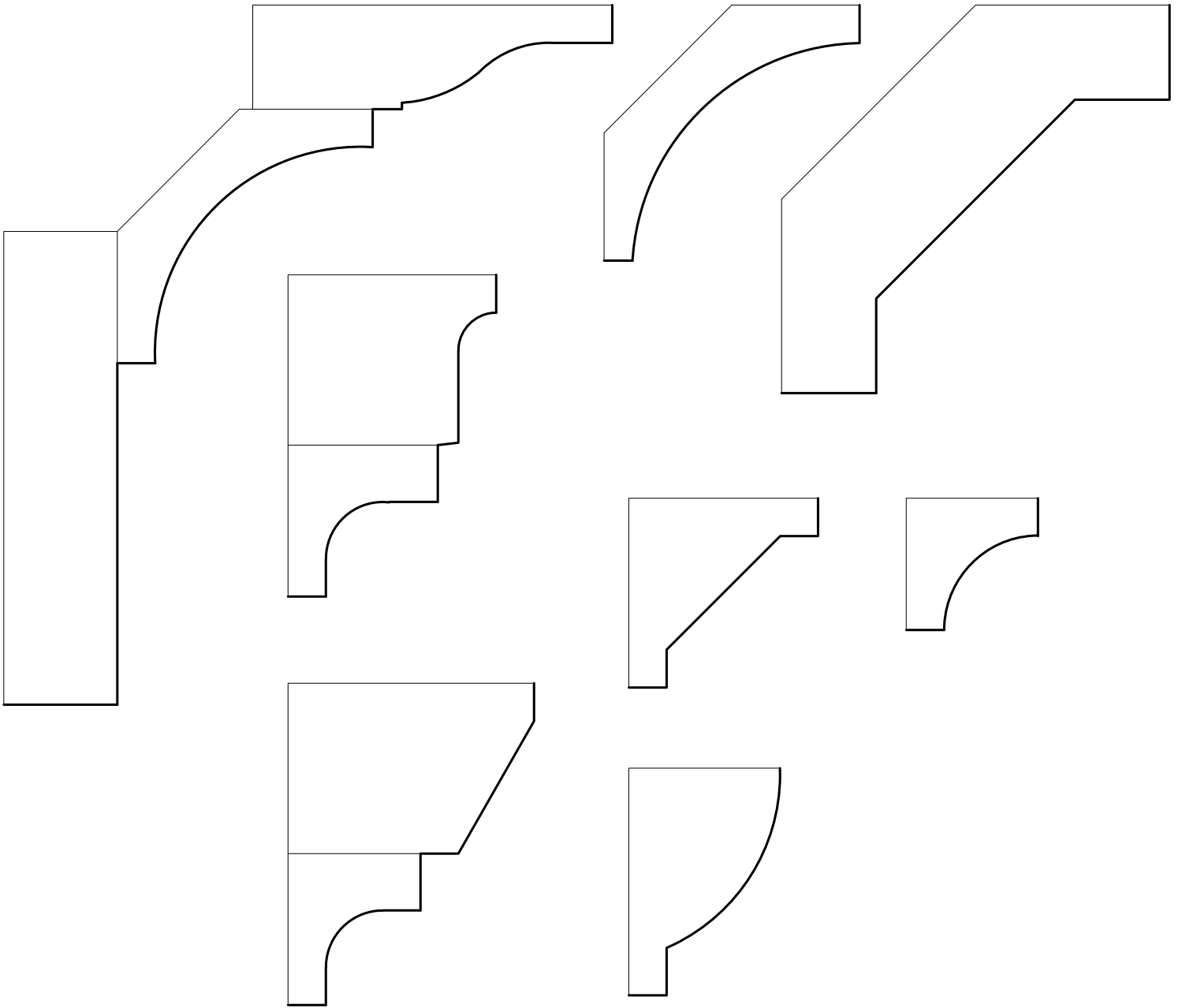


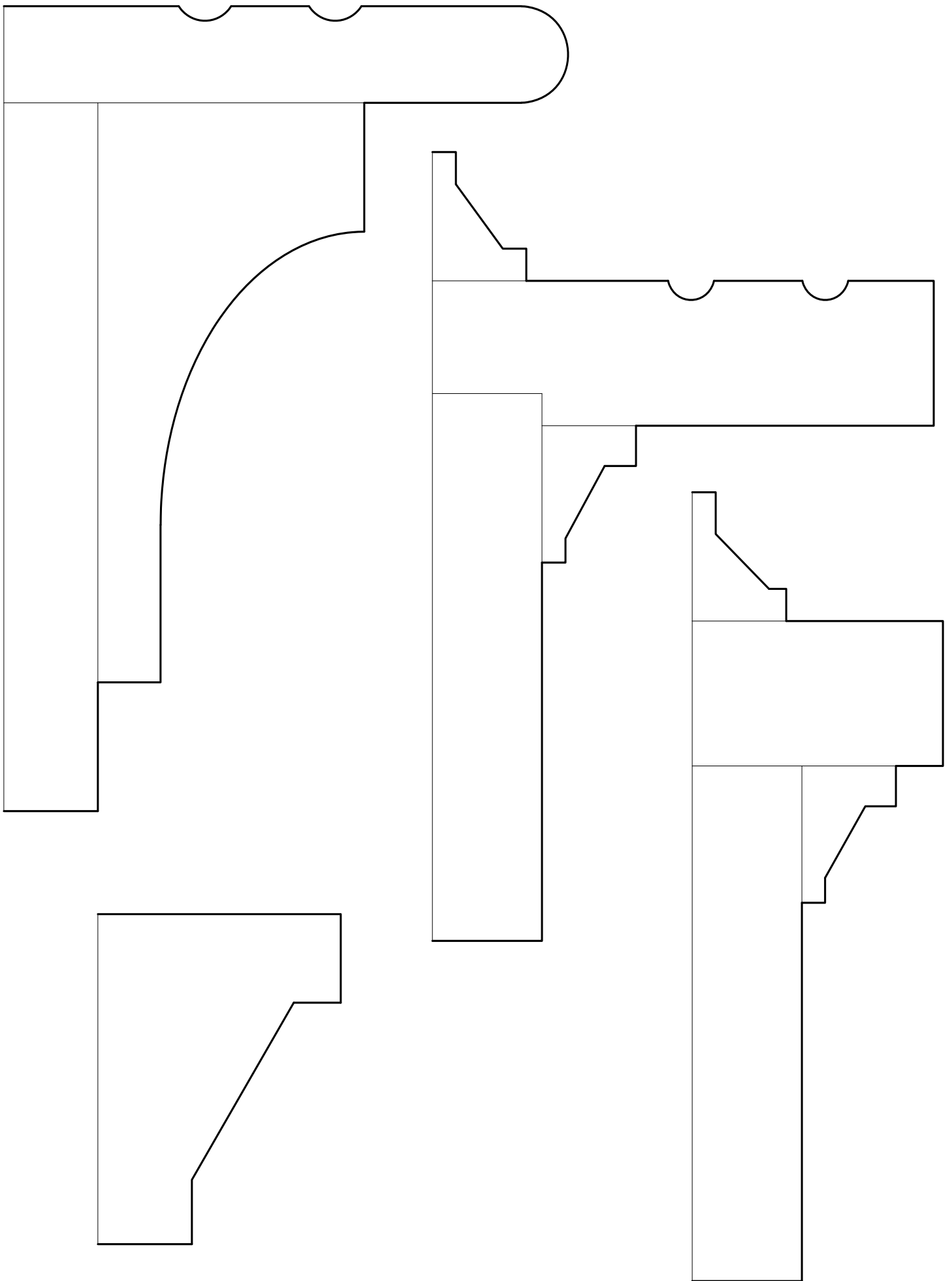


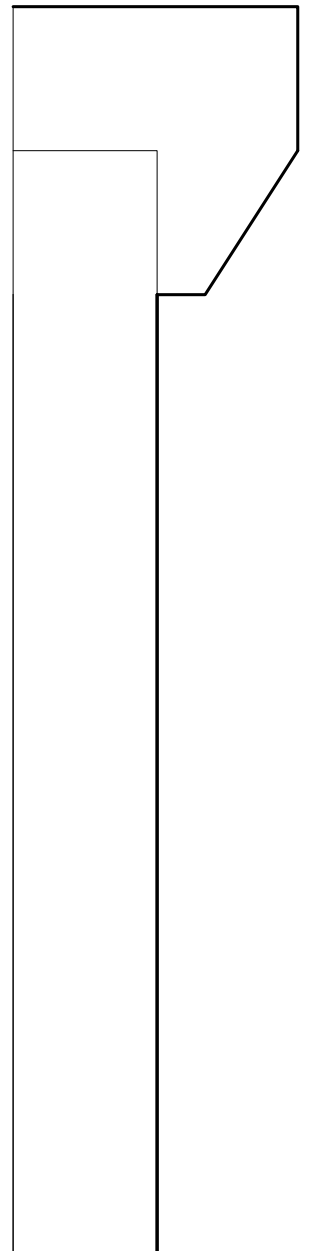
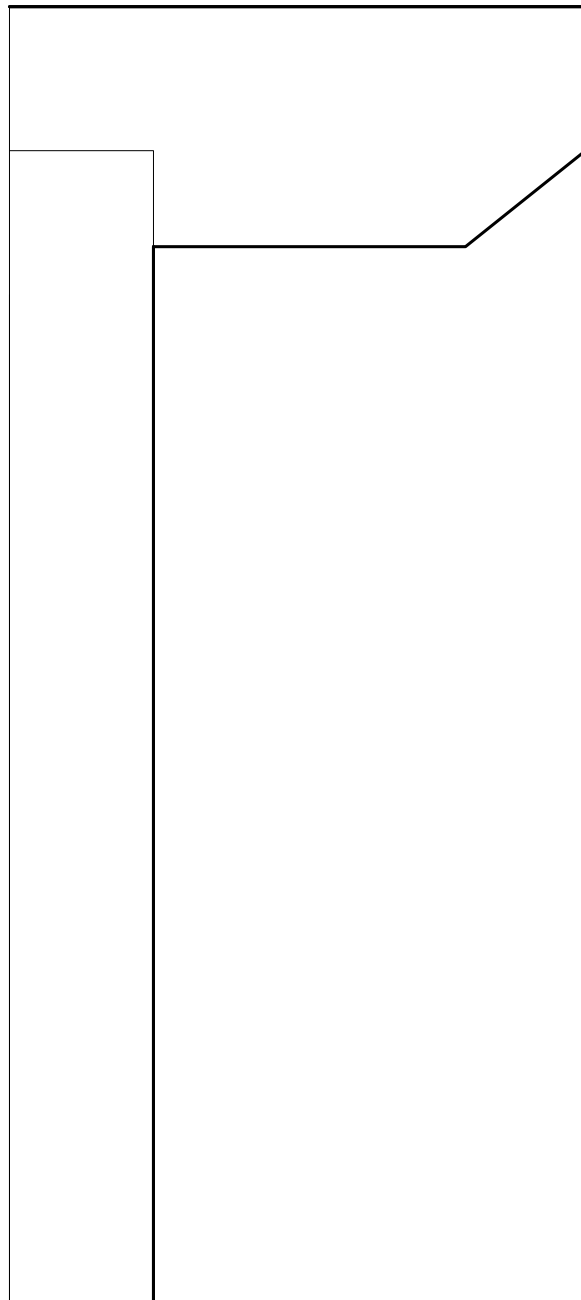
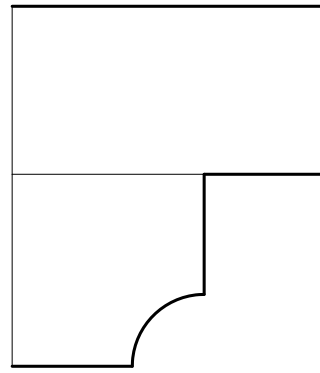
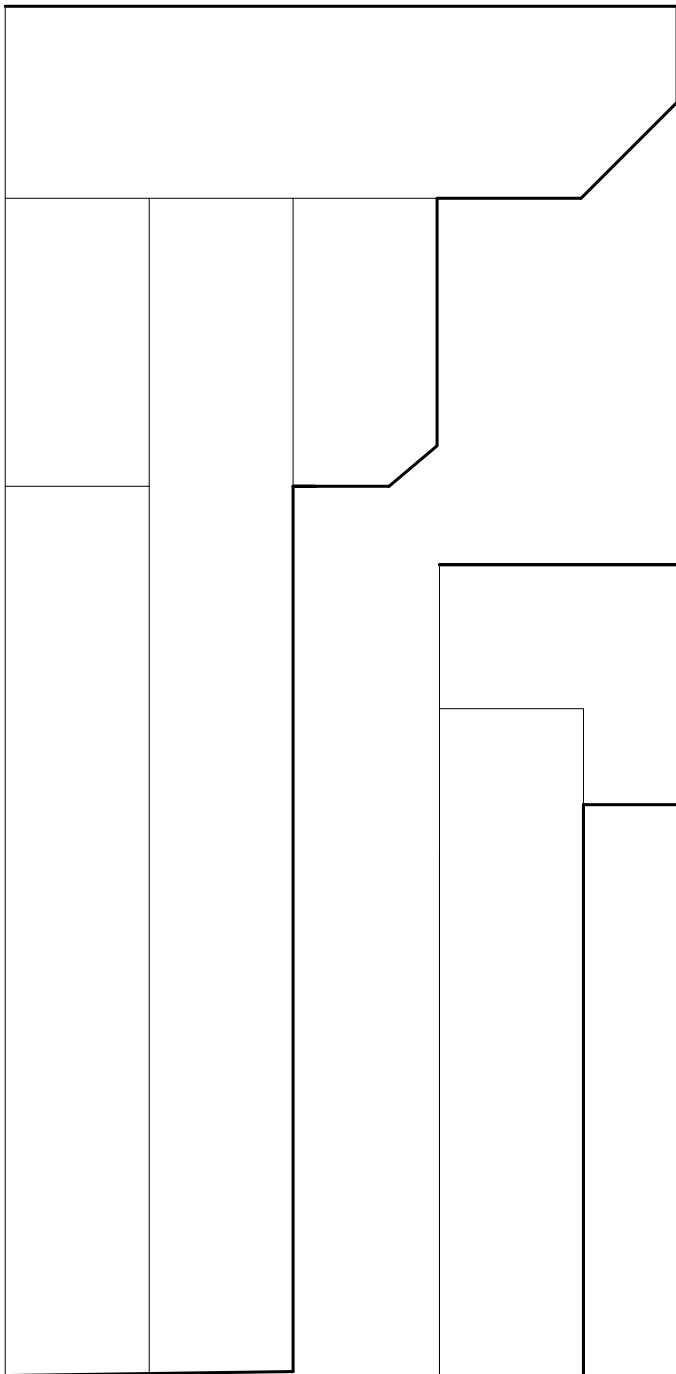
CRAFTSMAN PERIOD

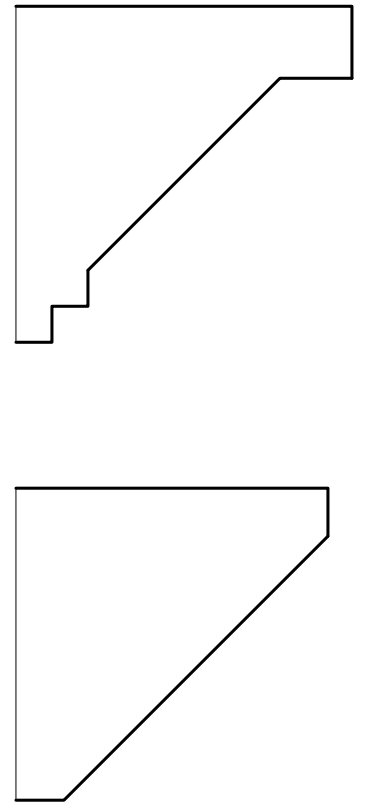
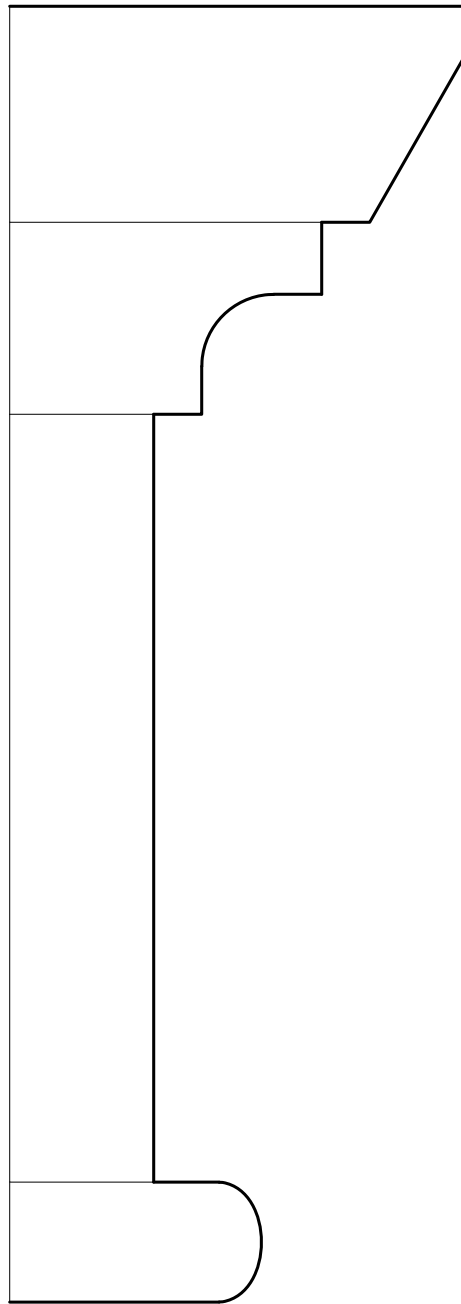
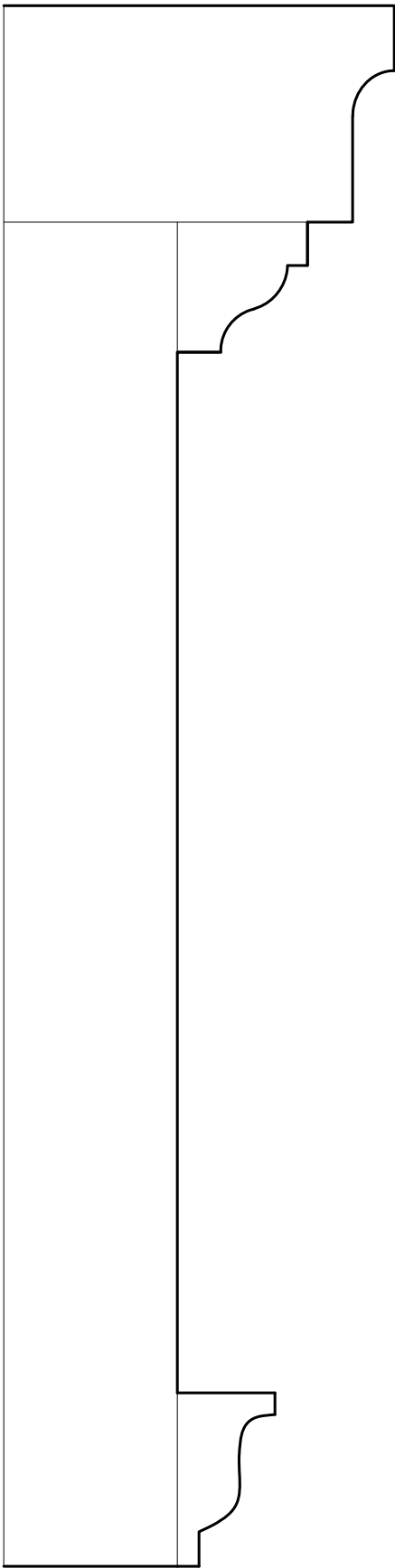
In reaction to the Industrial Revolution, Social theorists like William Morris outlined a philosophy embracing handcraftsmanship. As industrialization and mass production produced both alienated factory workers and a rising middle class, it also spurred the work of artisan entrepreneur-publishers such as Elbert Hubbard and Gustav Stickley, who promoted the arts and crafts movement and handcrafted products through widely read and circulated publications, including *The Craftsman* magazine, establishing what we now widely recognize as the "arts and crafts bungalow" type of house. The Craftsman Style has now become associated with simple forms and a rejection of classical details in favor of those that might be made by the home hand-craftsman. In some ways, it launched the modern DIY movement and all that goes with it.

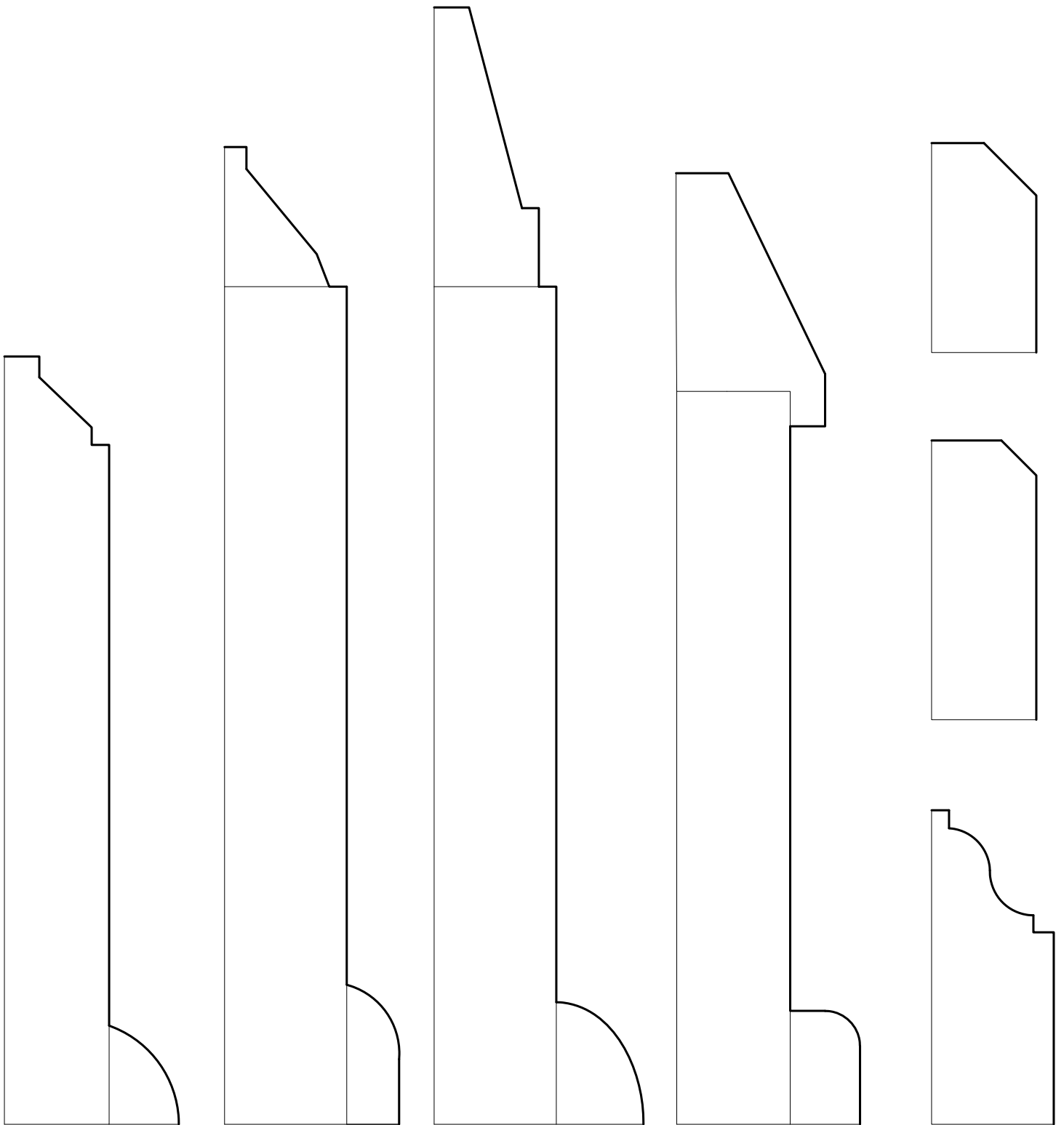
The following pages include the work of Robert Lang who has written numerous books on woodworking, including "Shop Drawings for Craftsman Interiors", a standard reference for woodworkers. The book provides detailed plans and instructions for creating cabinets, mouldings, and built-ins in the Craftsman style for every room in the home. It includes over a thousand illustrations, photographs, and construction details along with step-by-step instructions for building bookcases and sideboards to mantels and wainscoting.

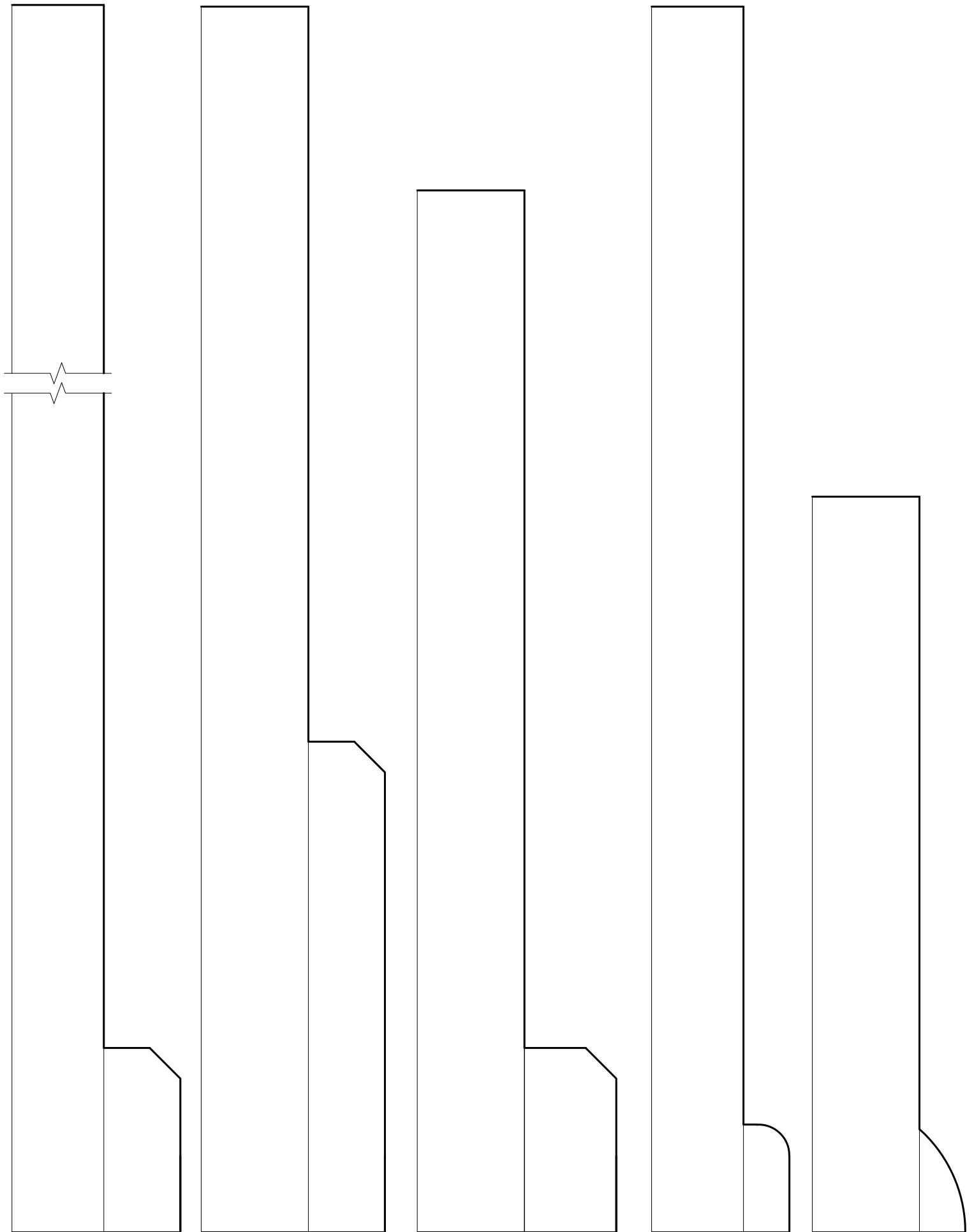


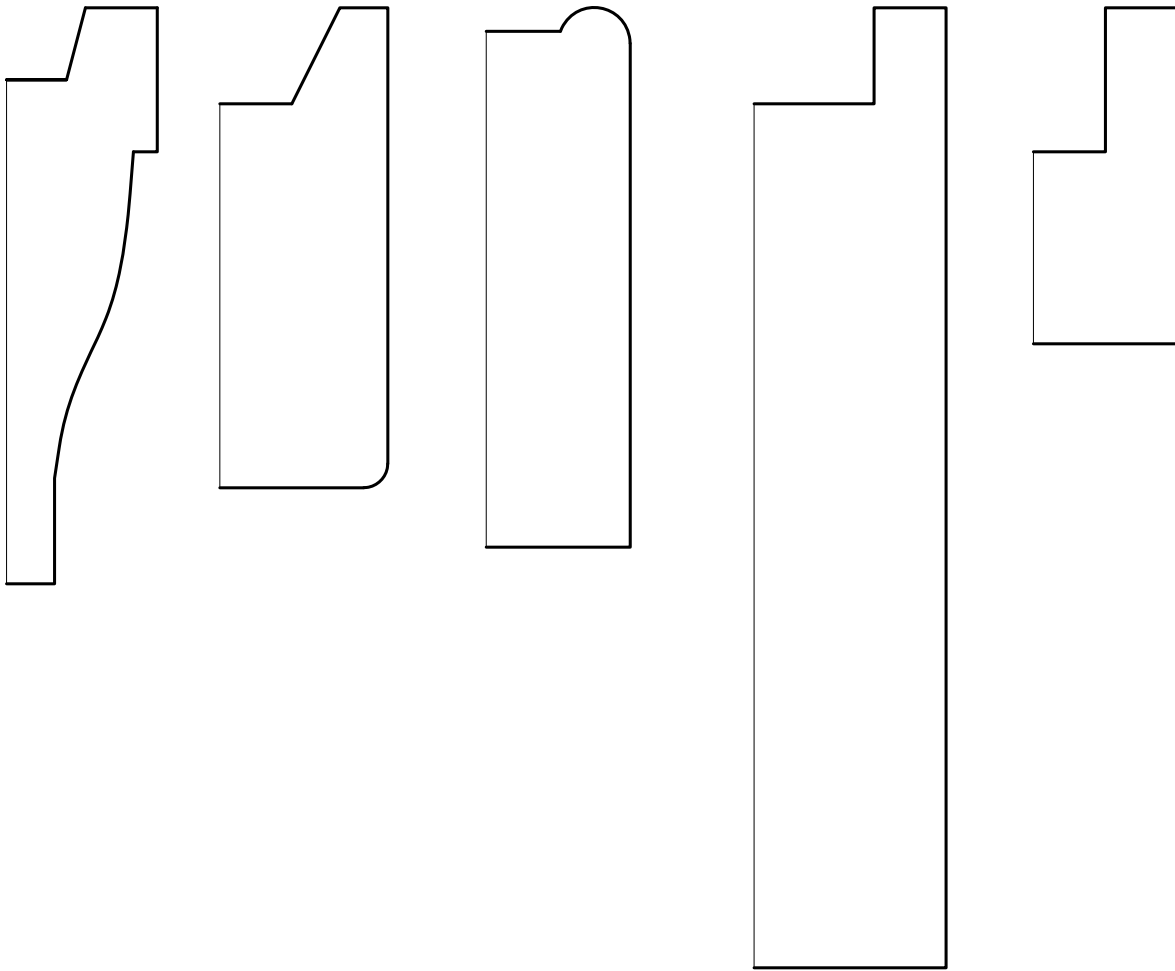


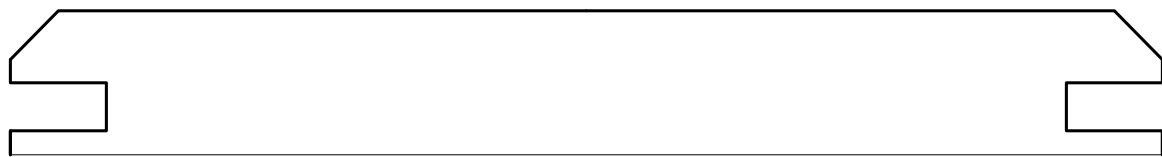
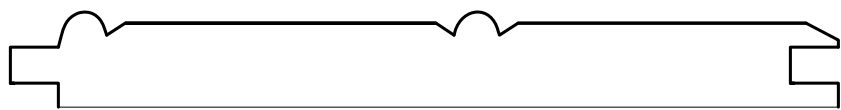
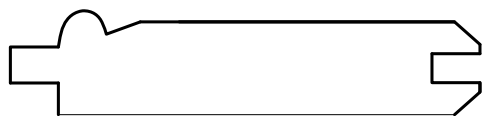








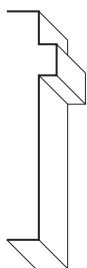




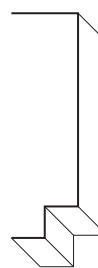
BASIC SHAPES OF MOULDINGS

STRAIGHT

FILLET

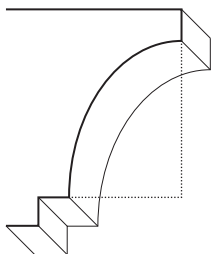


FACIA

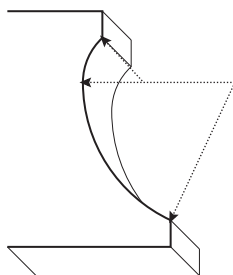


CONCAVE

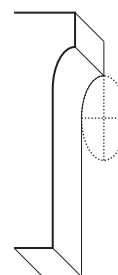
CAVETTO



SCOTIA

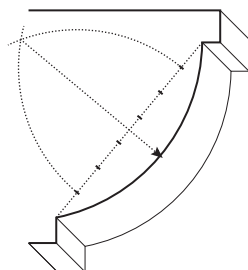


CONGE

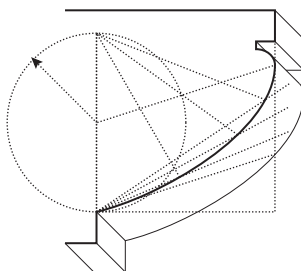


CONVEX

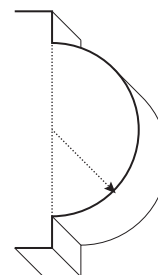
OVOLO



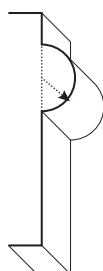
ECHINUS



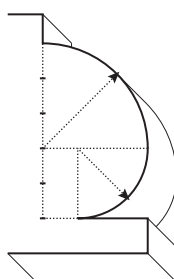
TORUS



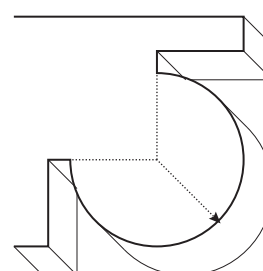
ASTRAGAL BEAD



THUMB

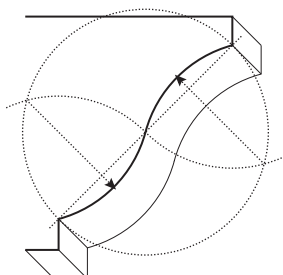


3/4 BEAD

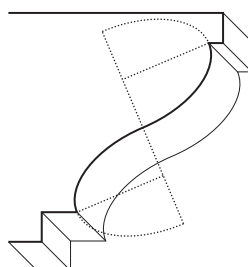


COMPOUND

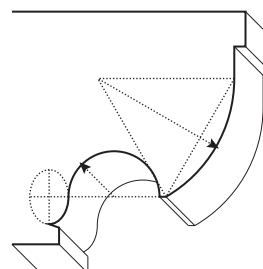
CYMA RECTA



CYMA REVERSA



BEAK



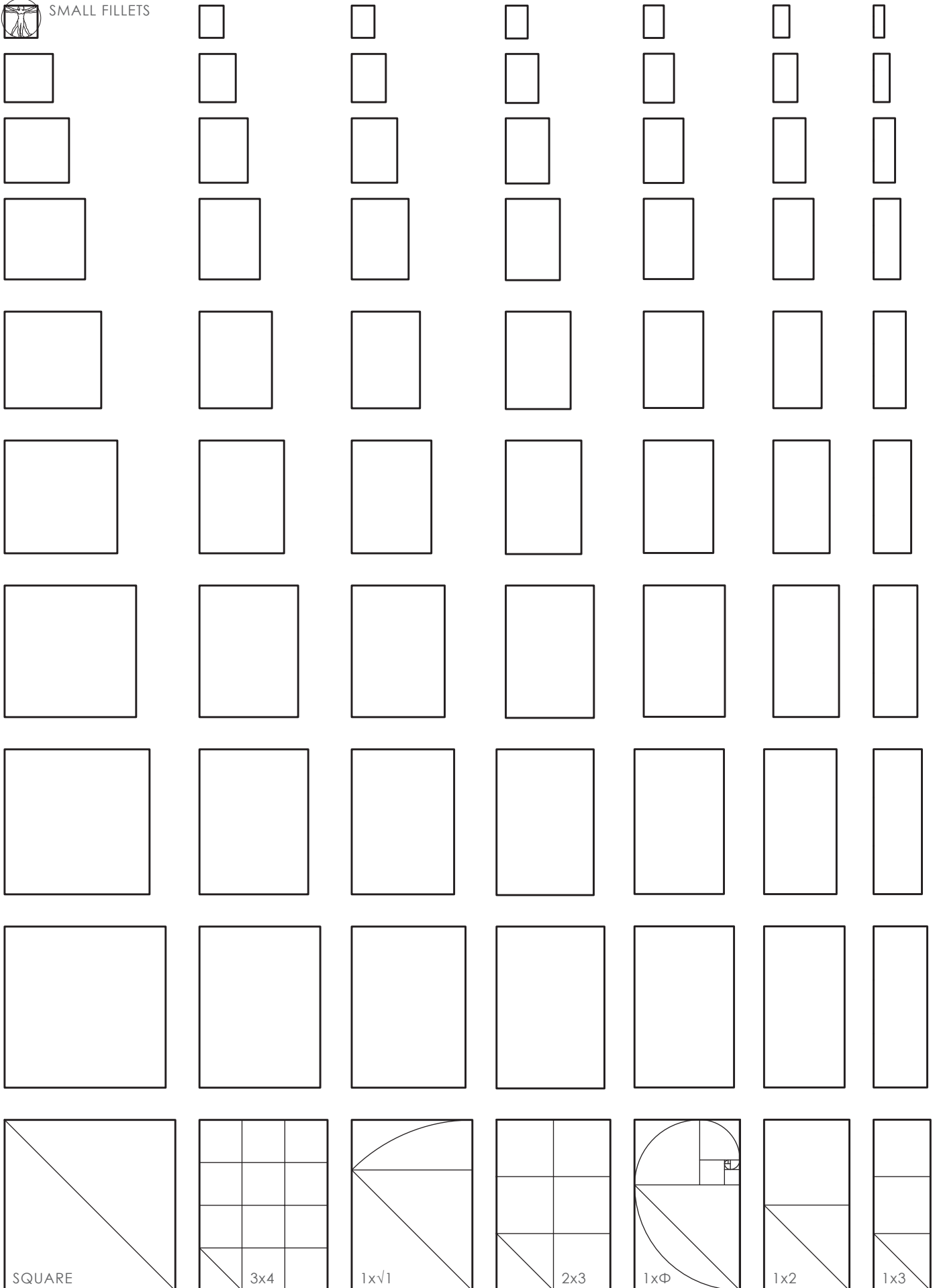
PART VII

IDEAL MOULDINGS

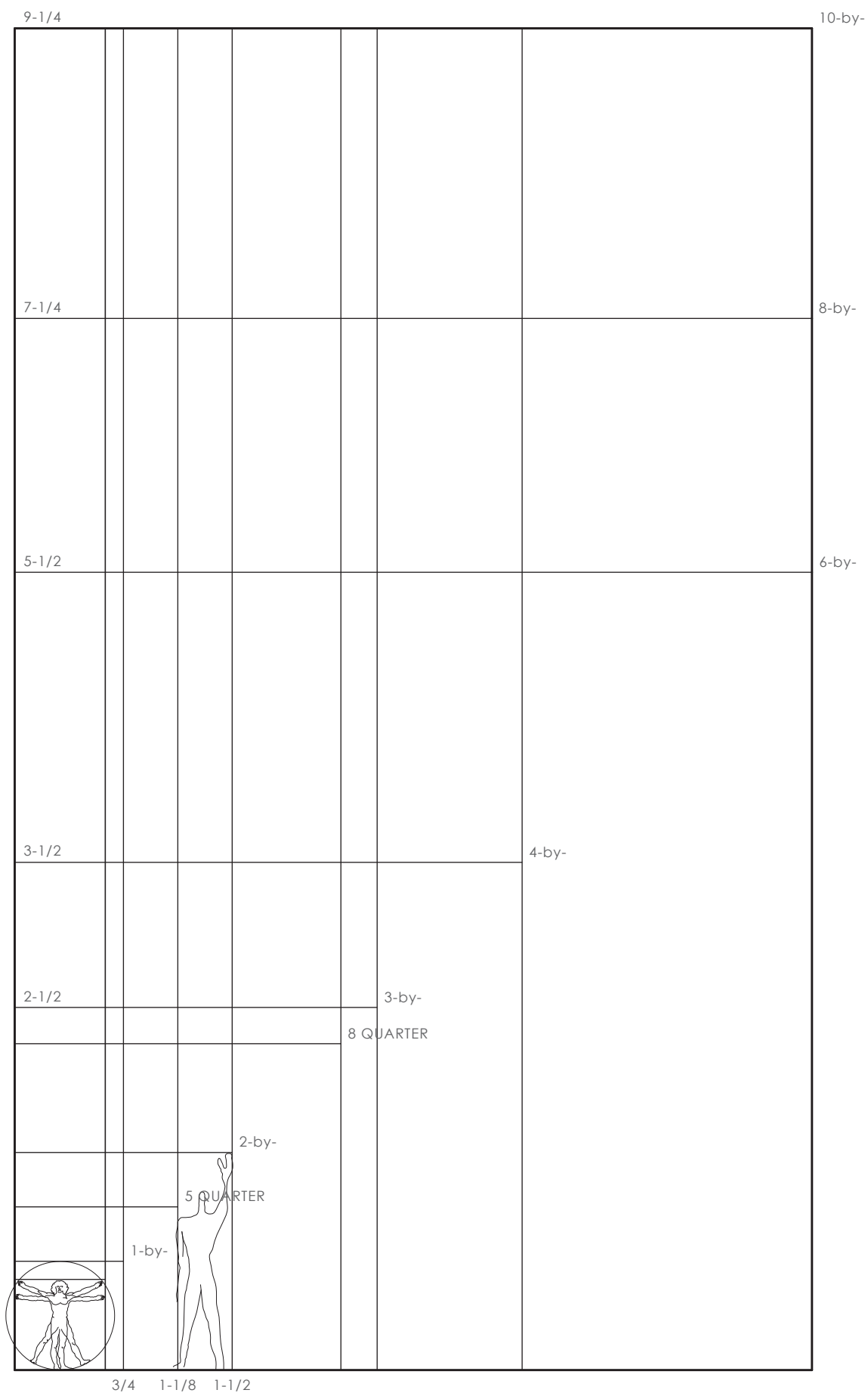
WHILE THE RANGE OF POSSIBILITIES FOR MOULDING PROFILES IS ONLY LIMITED BY ONE'S IMAGINATION, CERTAIN FORMS AND PROFILES CREATE MORE RELIABLE AND PLEASING COMPOSITIONS. OVER THE YEARS, WE HAVE RUN MILLIONS OF LINEAR FEET OF MOULDINGS, LOOKED AT HISTORICAL EXAMPLES FROM ACROSS THE WORLD, AND TRANSCRIBED THOUSANDS OF PROFILES FROM HISTORICAL DOCUMENTATION. WITH THAT EXPERIENCE, WE'VE ASSEMBLED A GROUP OF IDEAL MOULDING PROFILES THAT ARE INCLUDED IN THE FOLLOWING PAGES.

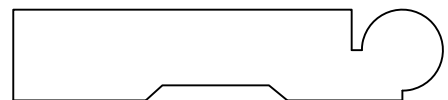
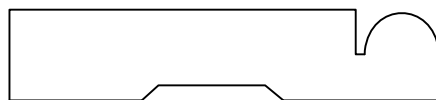
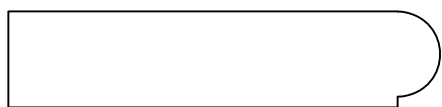
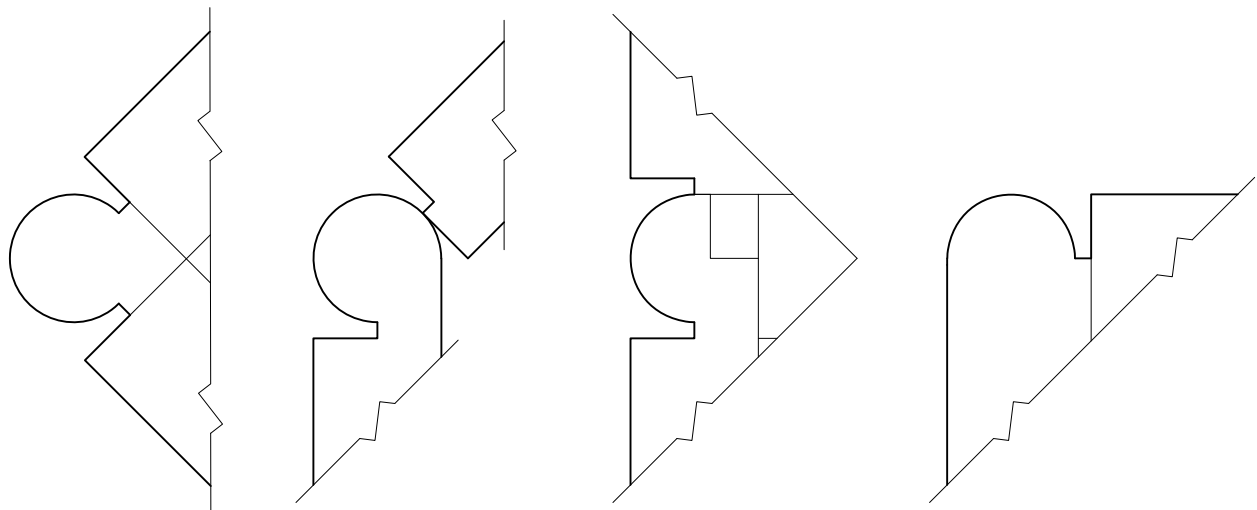


SMALL FILLETS

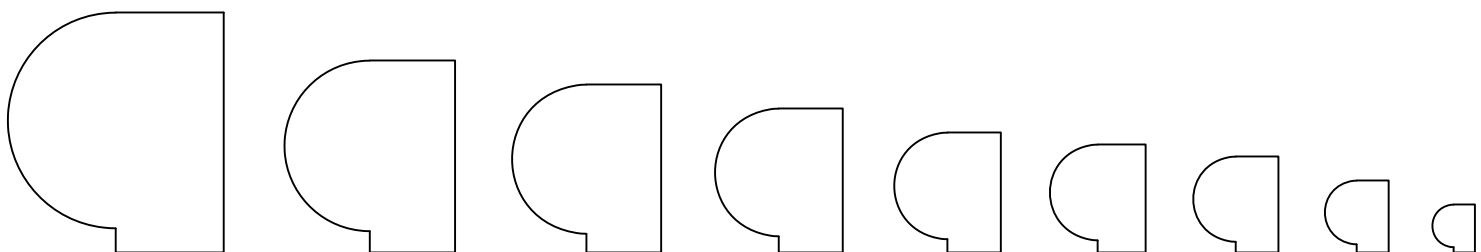
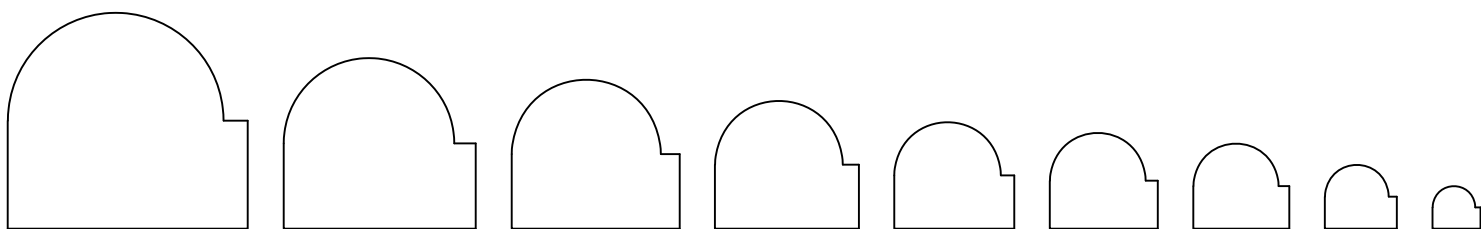
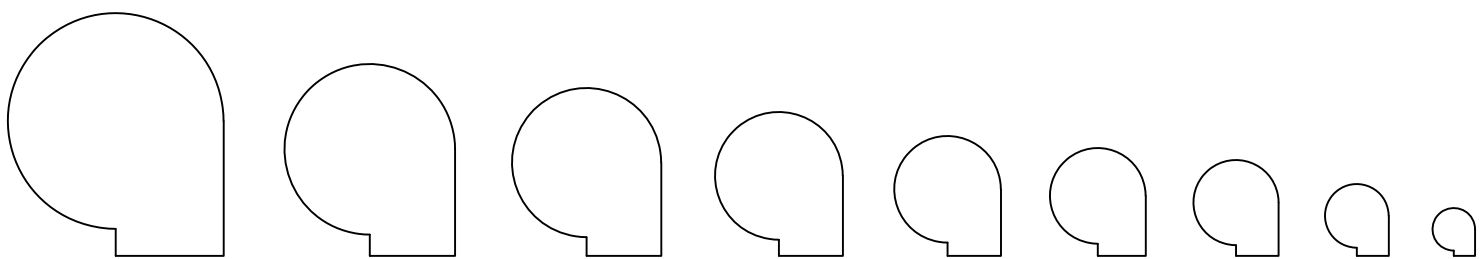
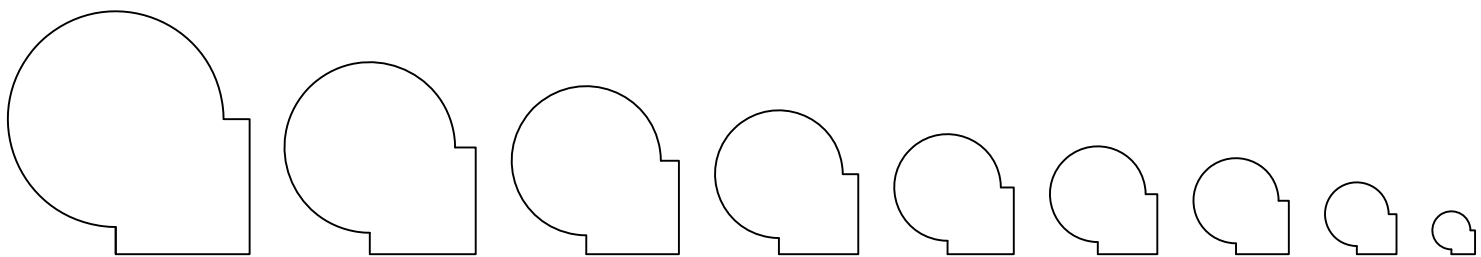


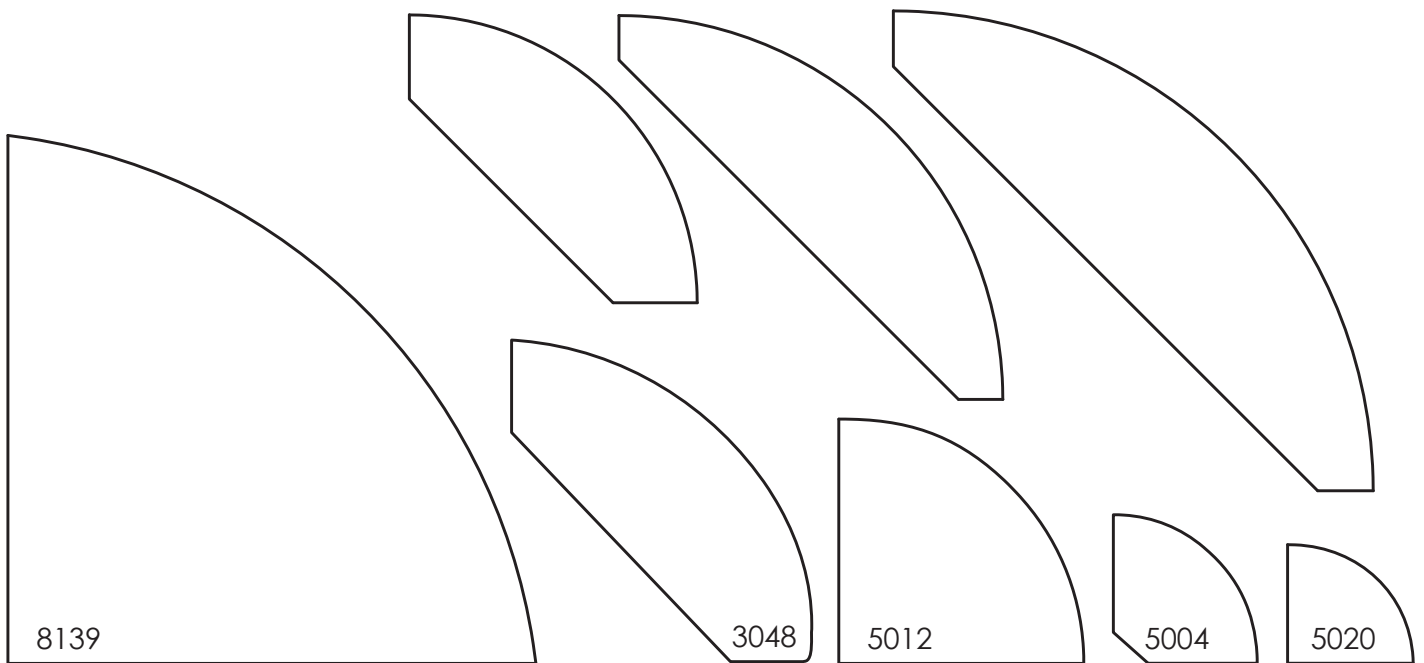
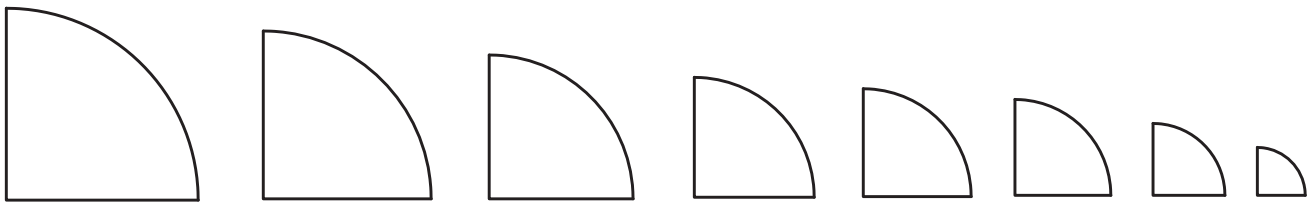
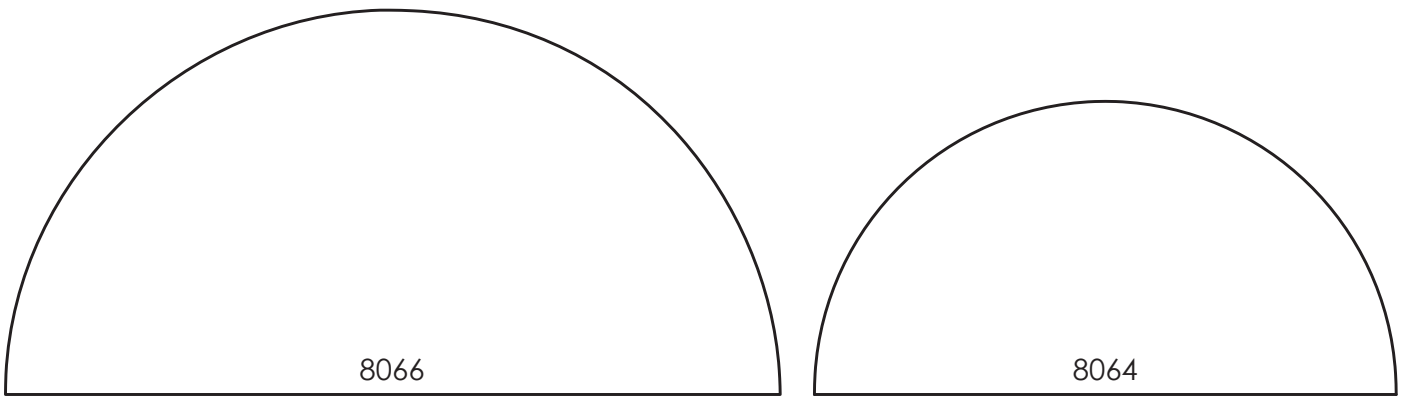
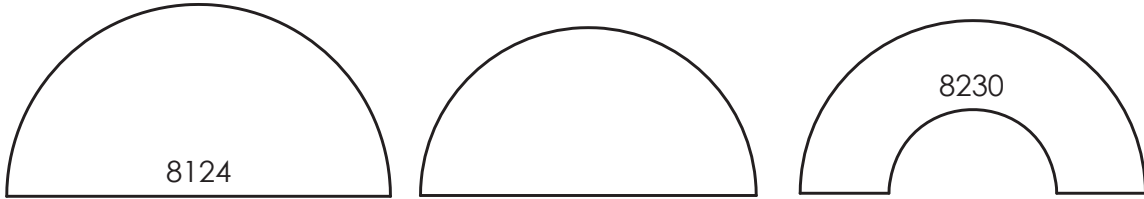
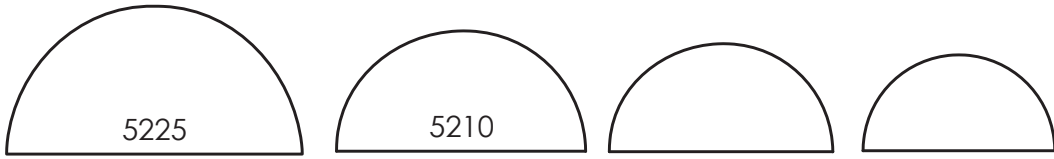
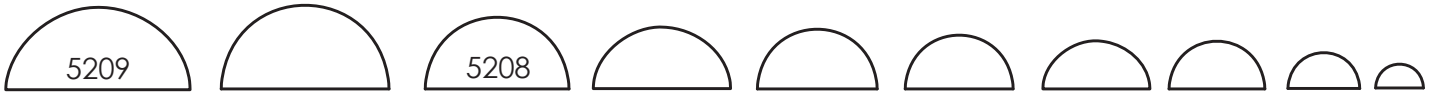
S4S (SANDED FOUR SIDES) SQUARE AND RECTANGULAR BLOCKS AND FILLETS IN STANDARD SIZES MAKE UP THE BLANKS FROM WHICH THE PROFILES ARE CUT AND ADDED TO.





BEADED PROFILES CAN BE EXTENDED
IN ANY DIRECTION AND ORIENTATION

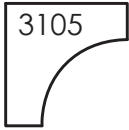




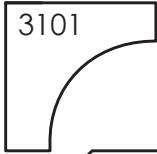
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3105



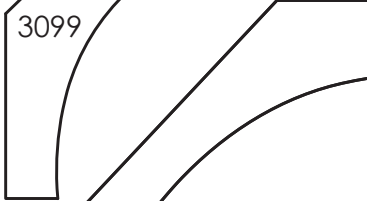
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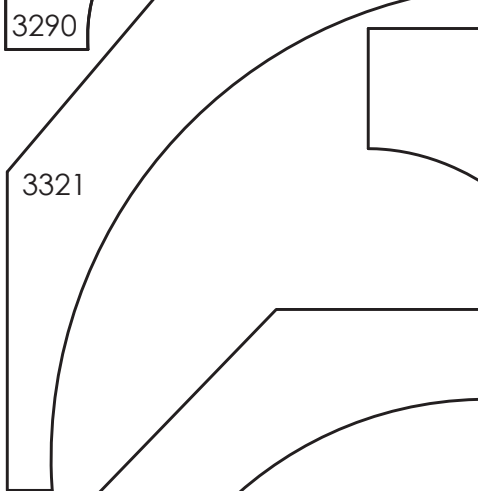
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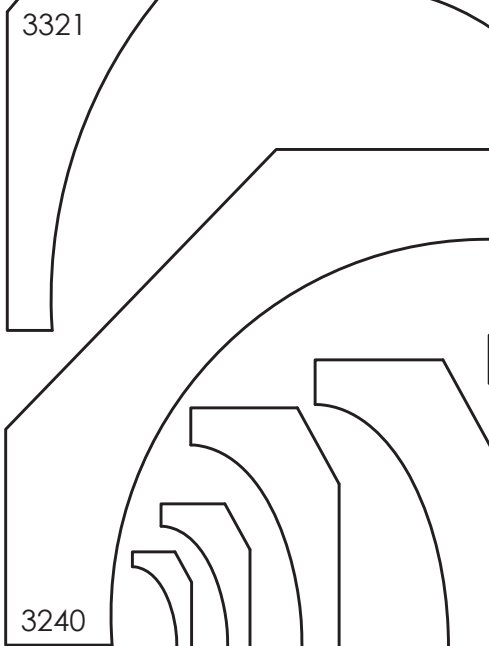
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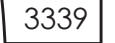
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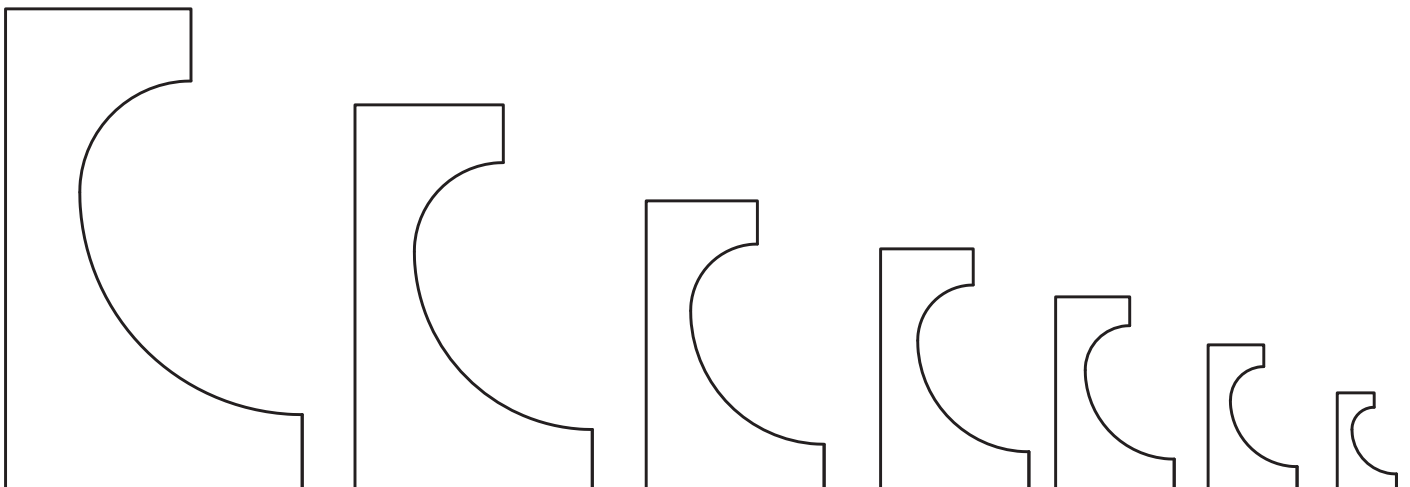
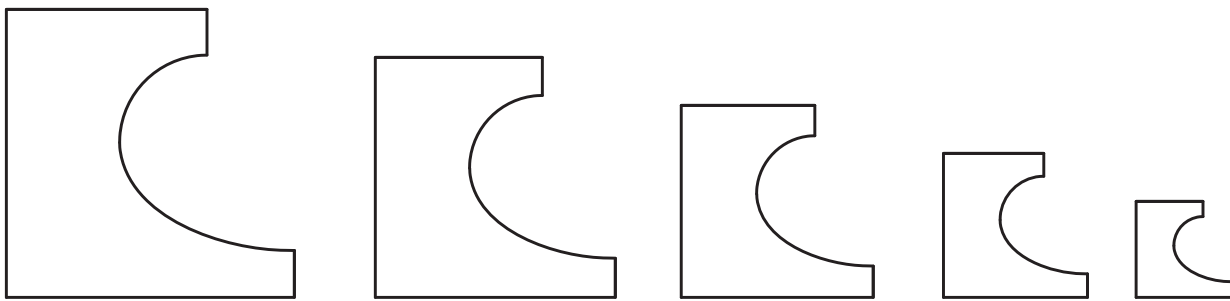
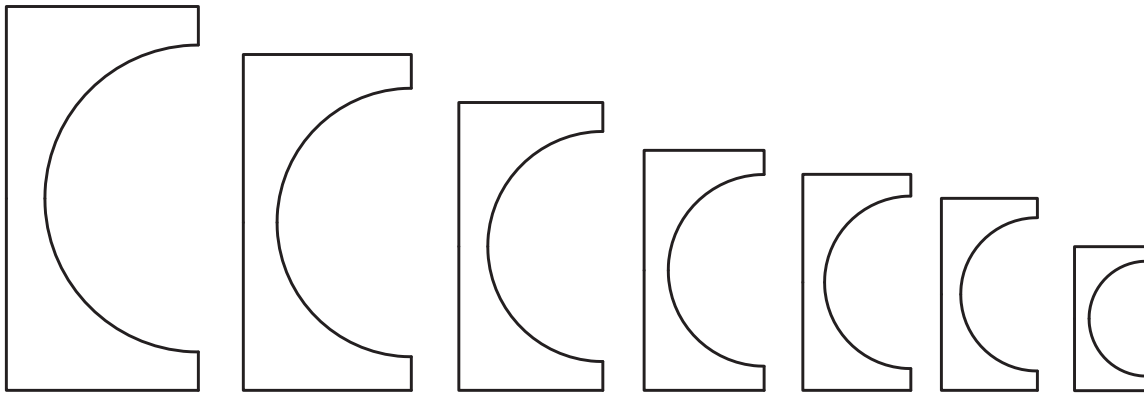
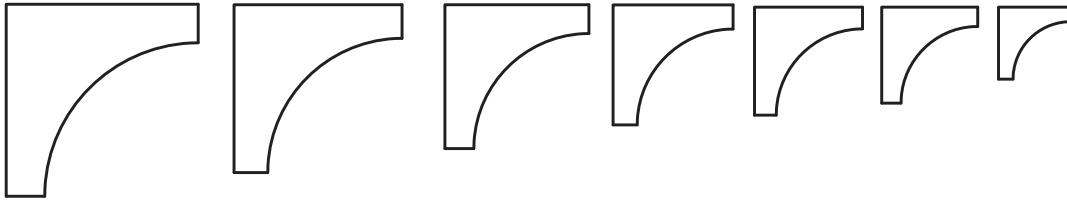
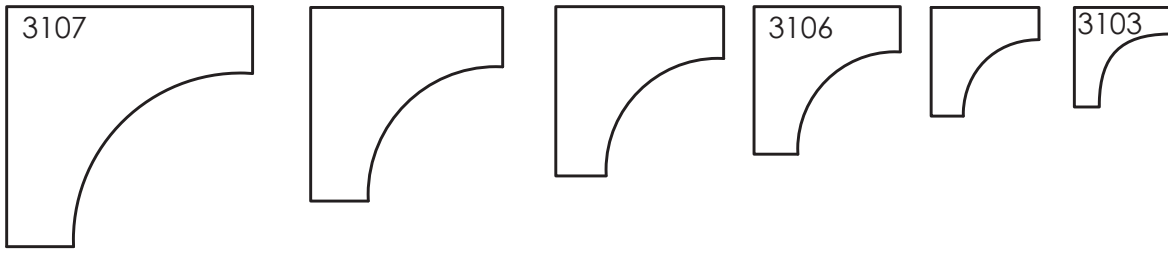


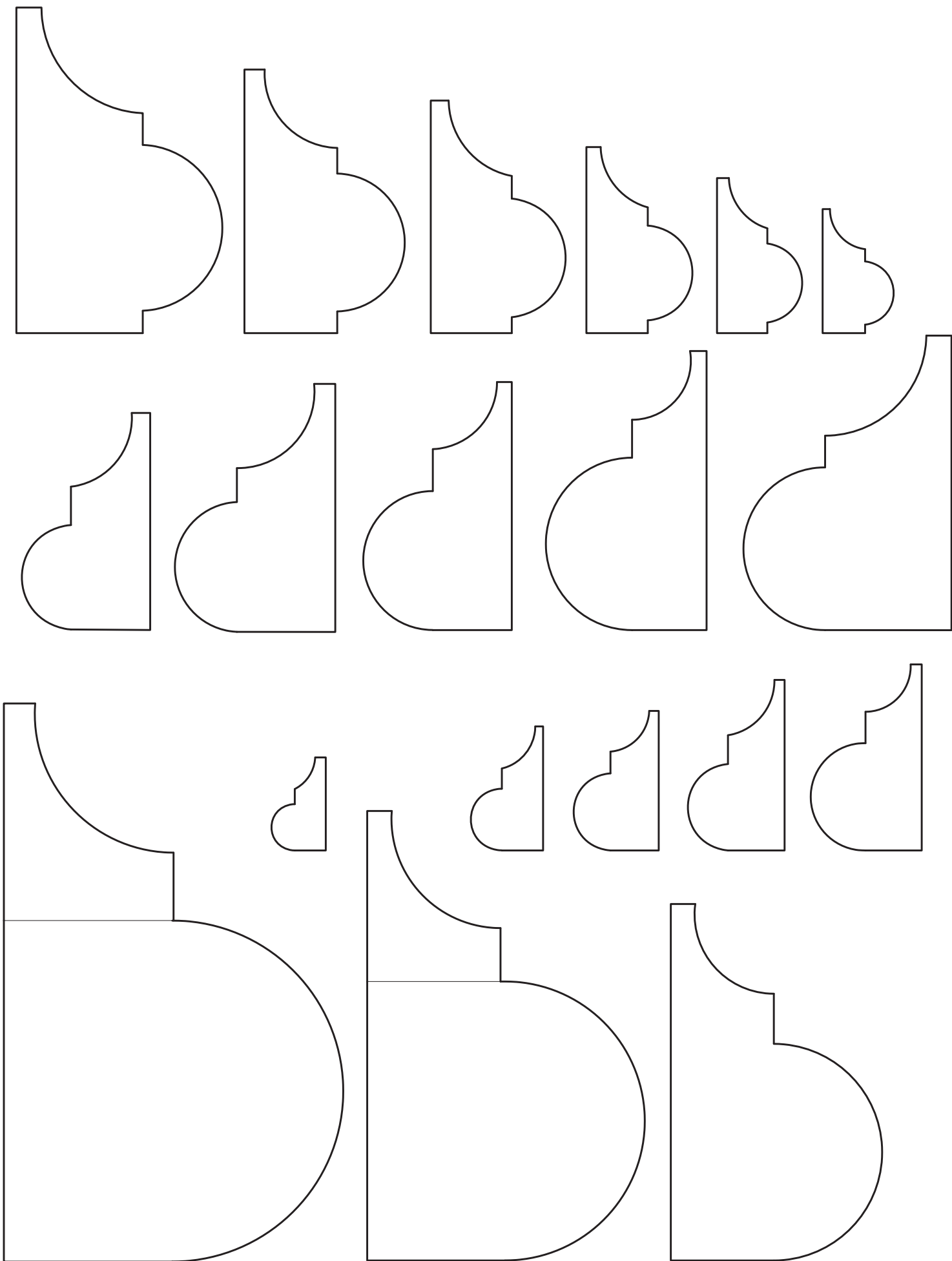
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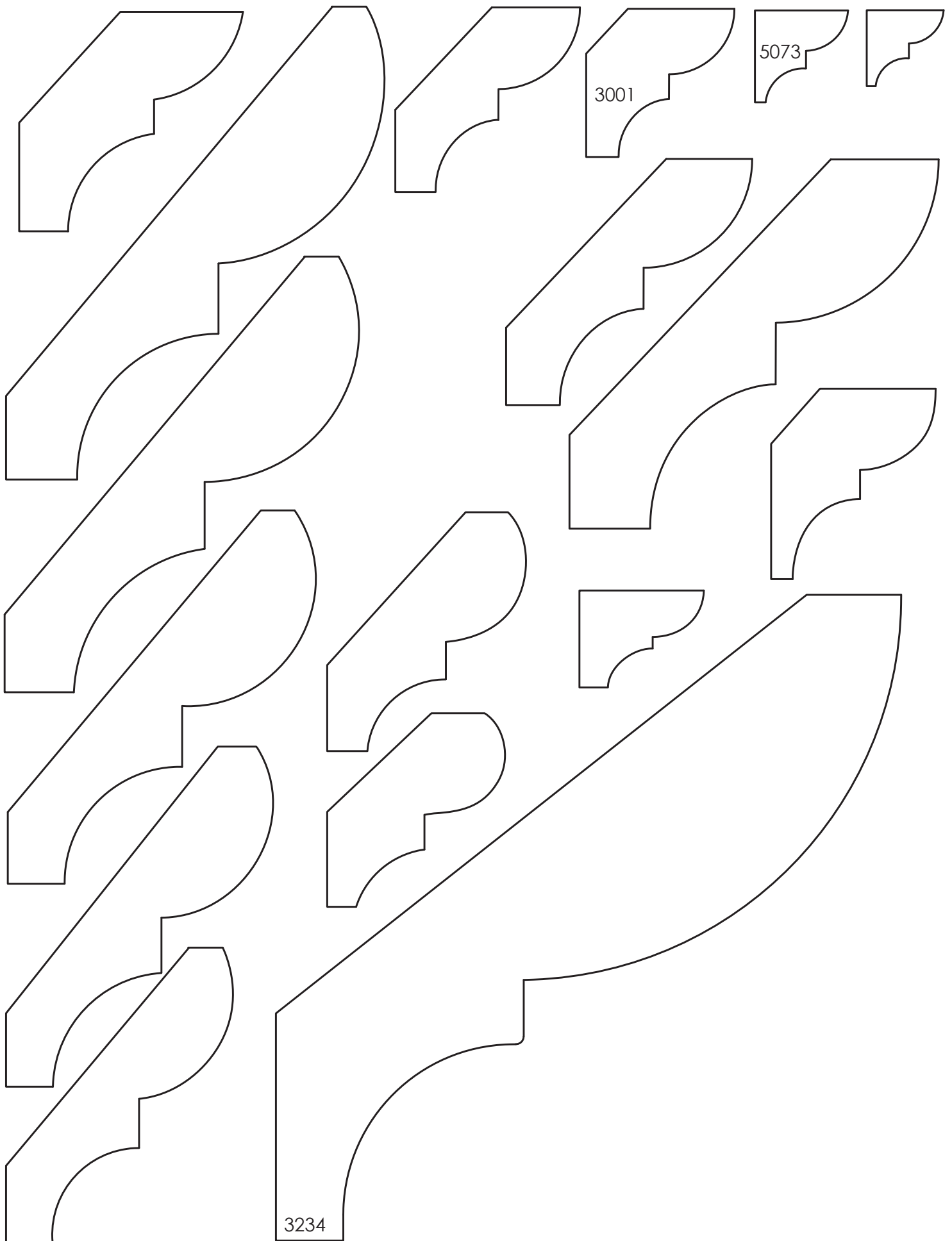


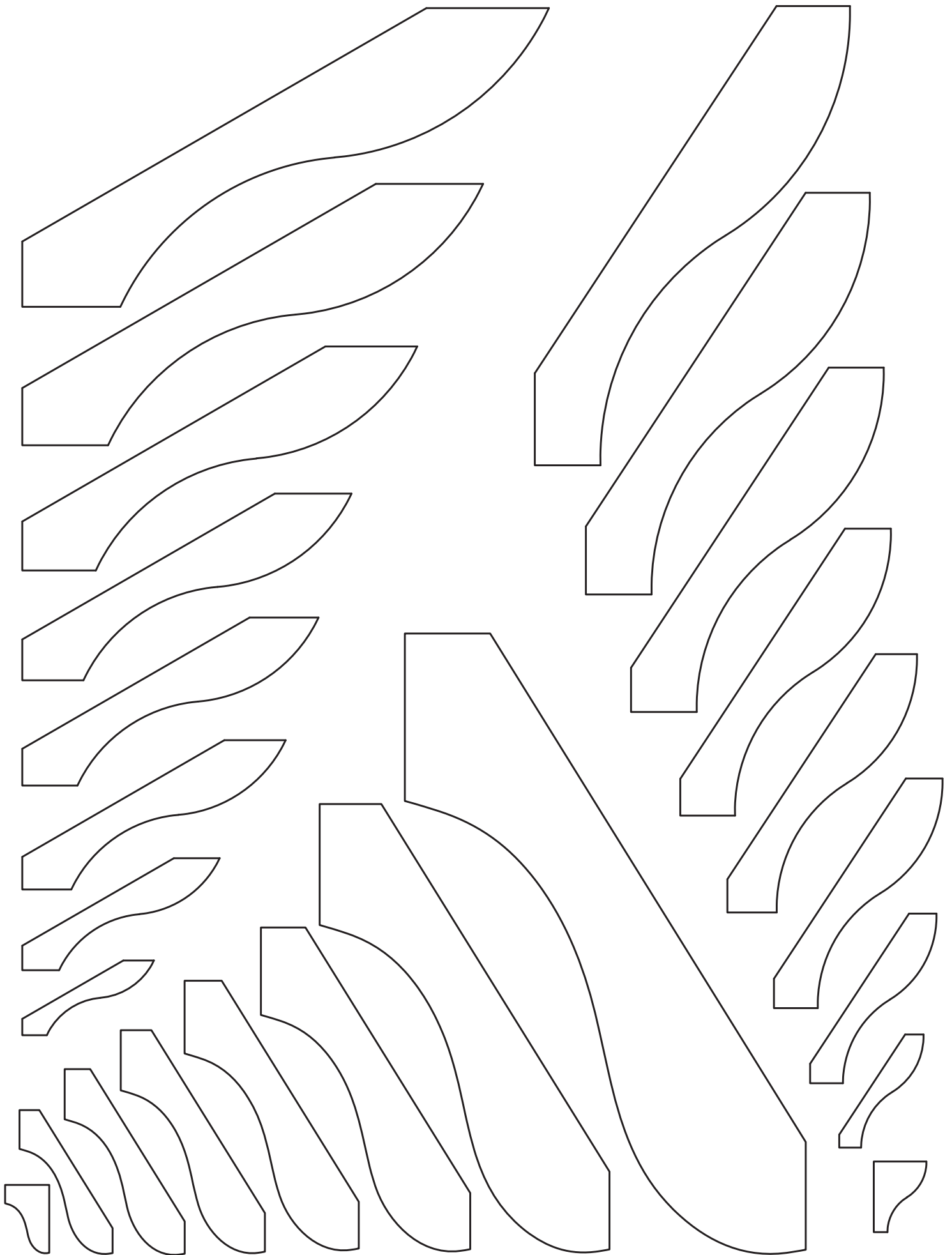
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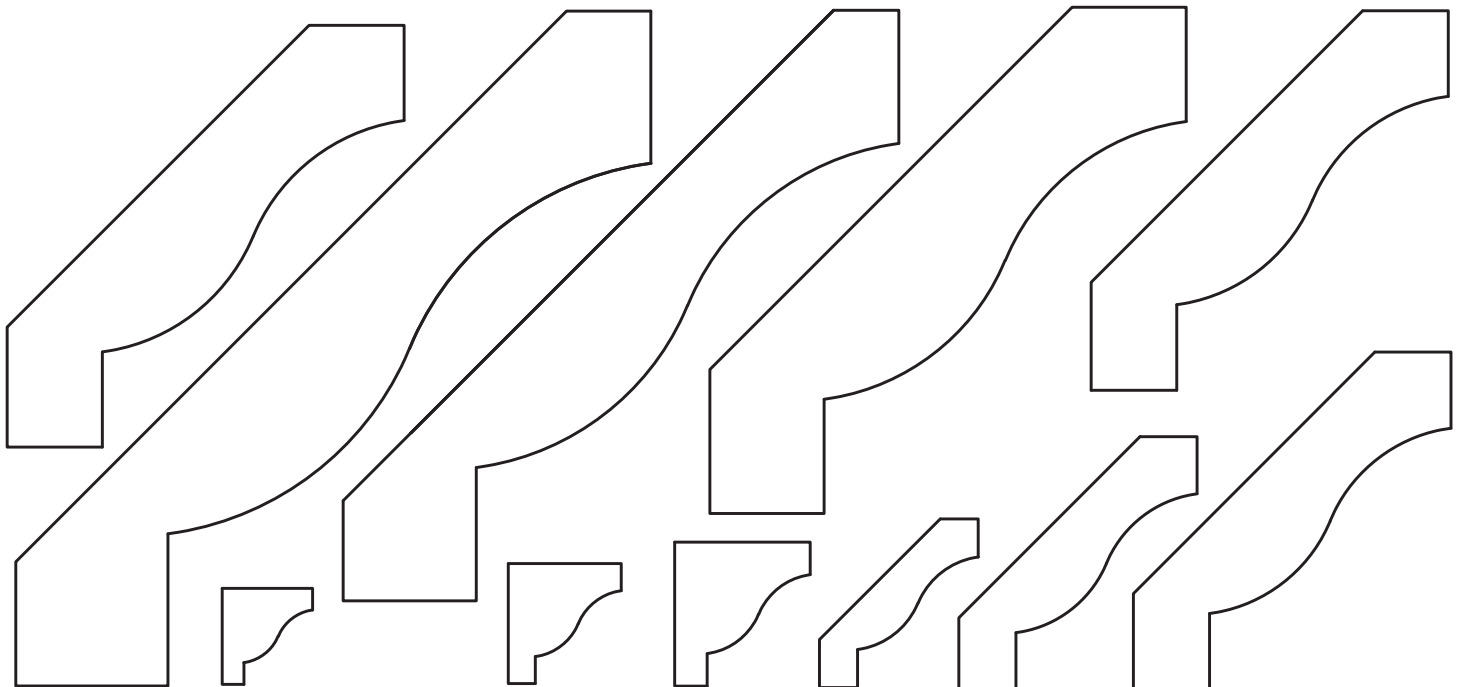
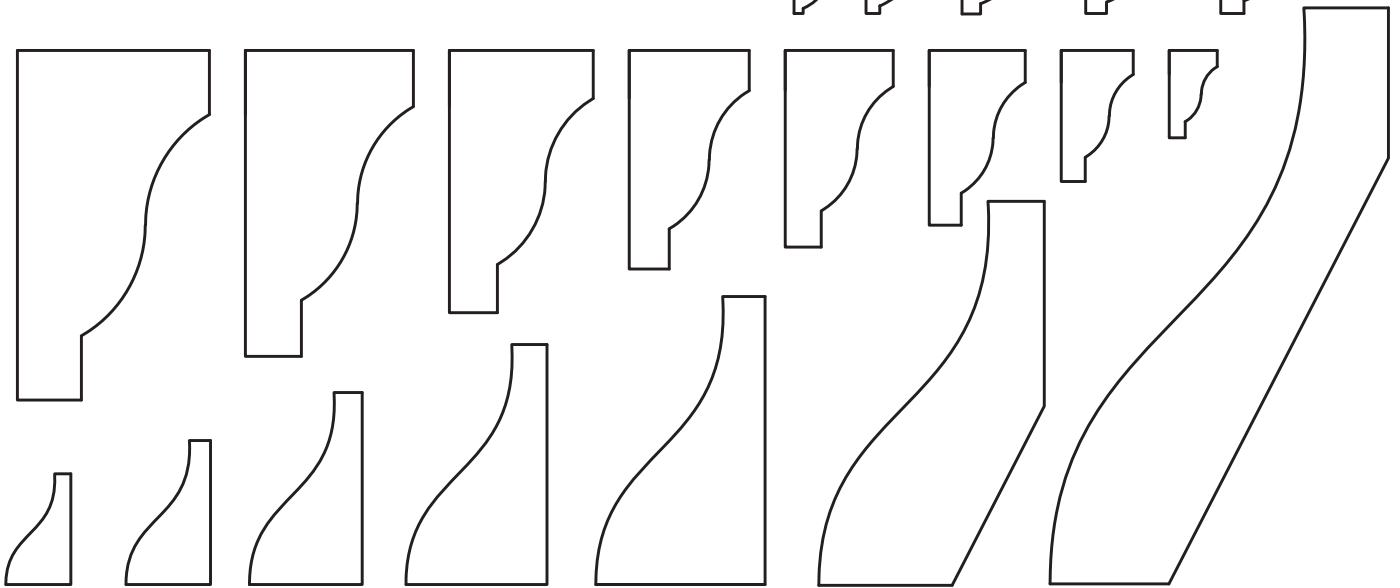
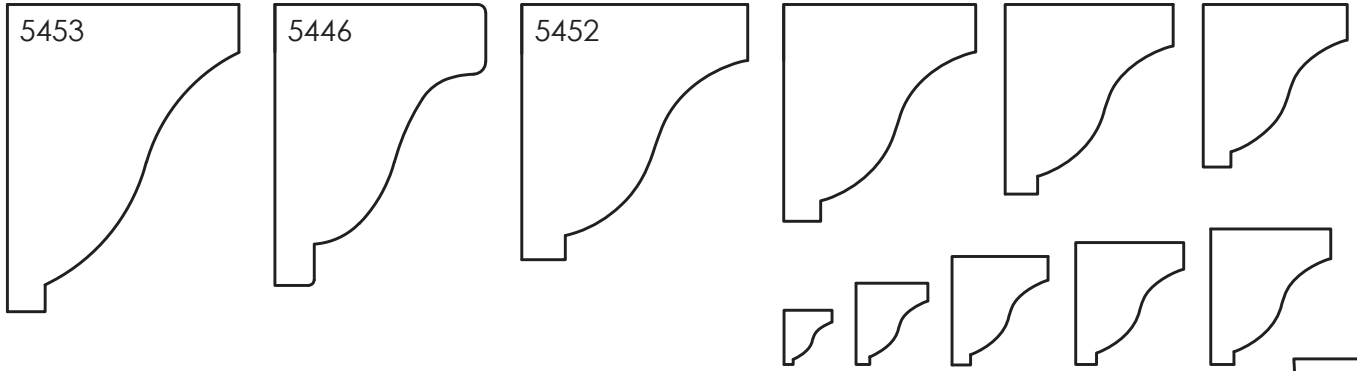
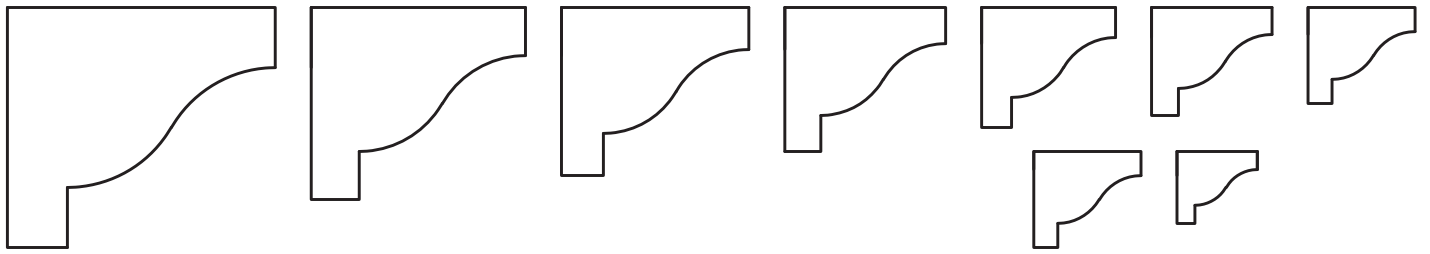


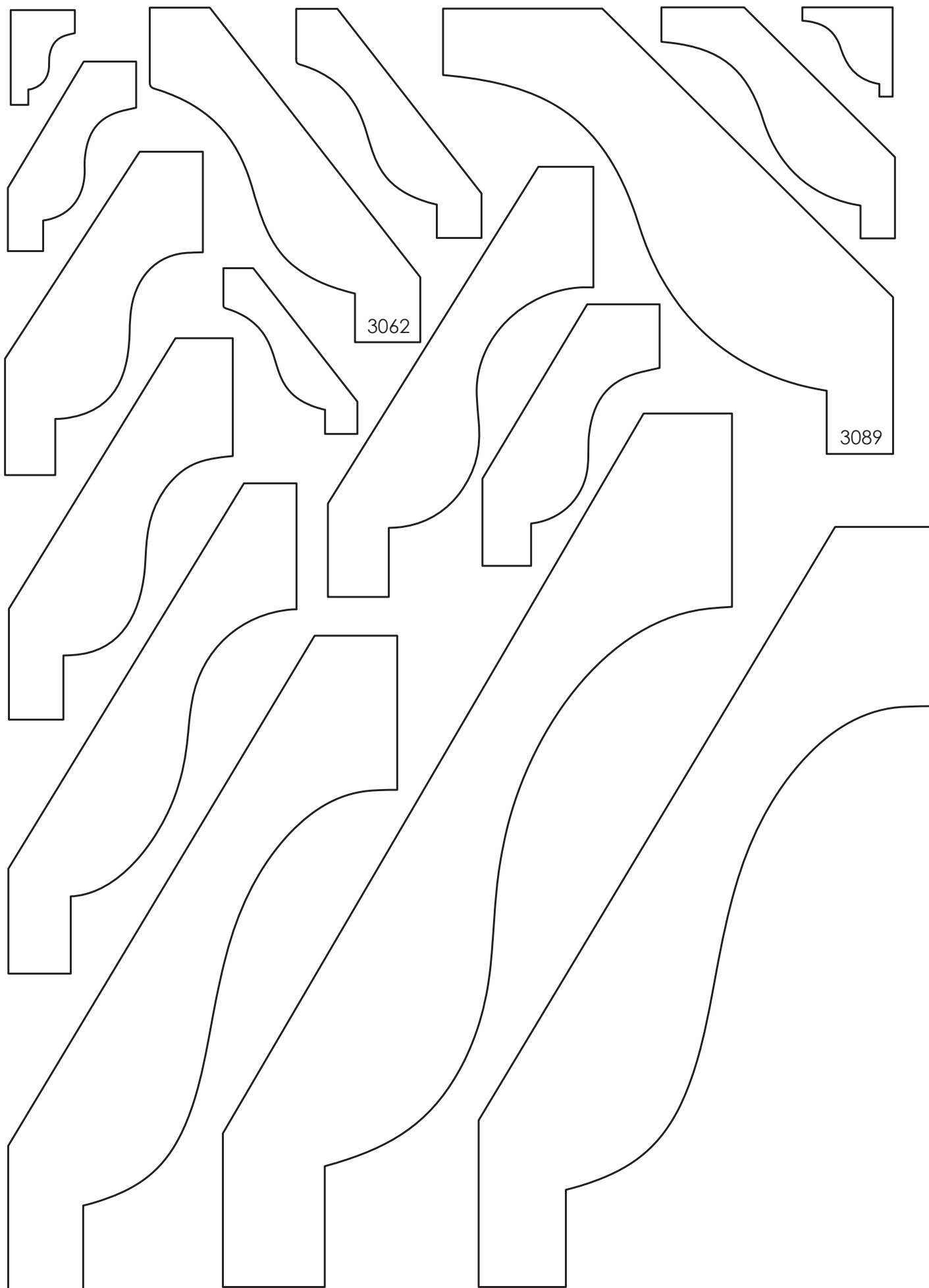


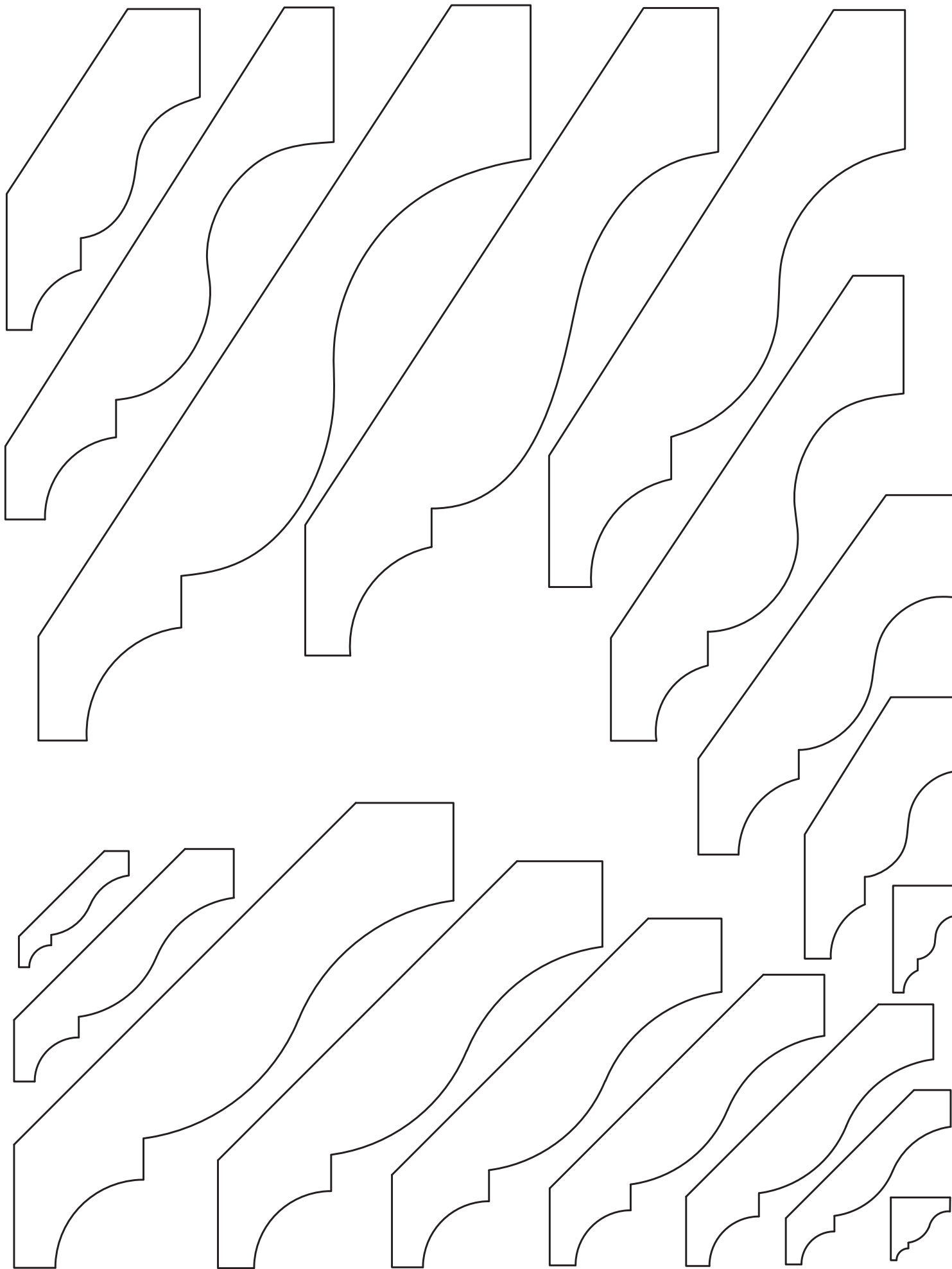


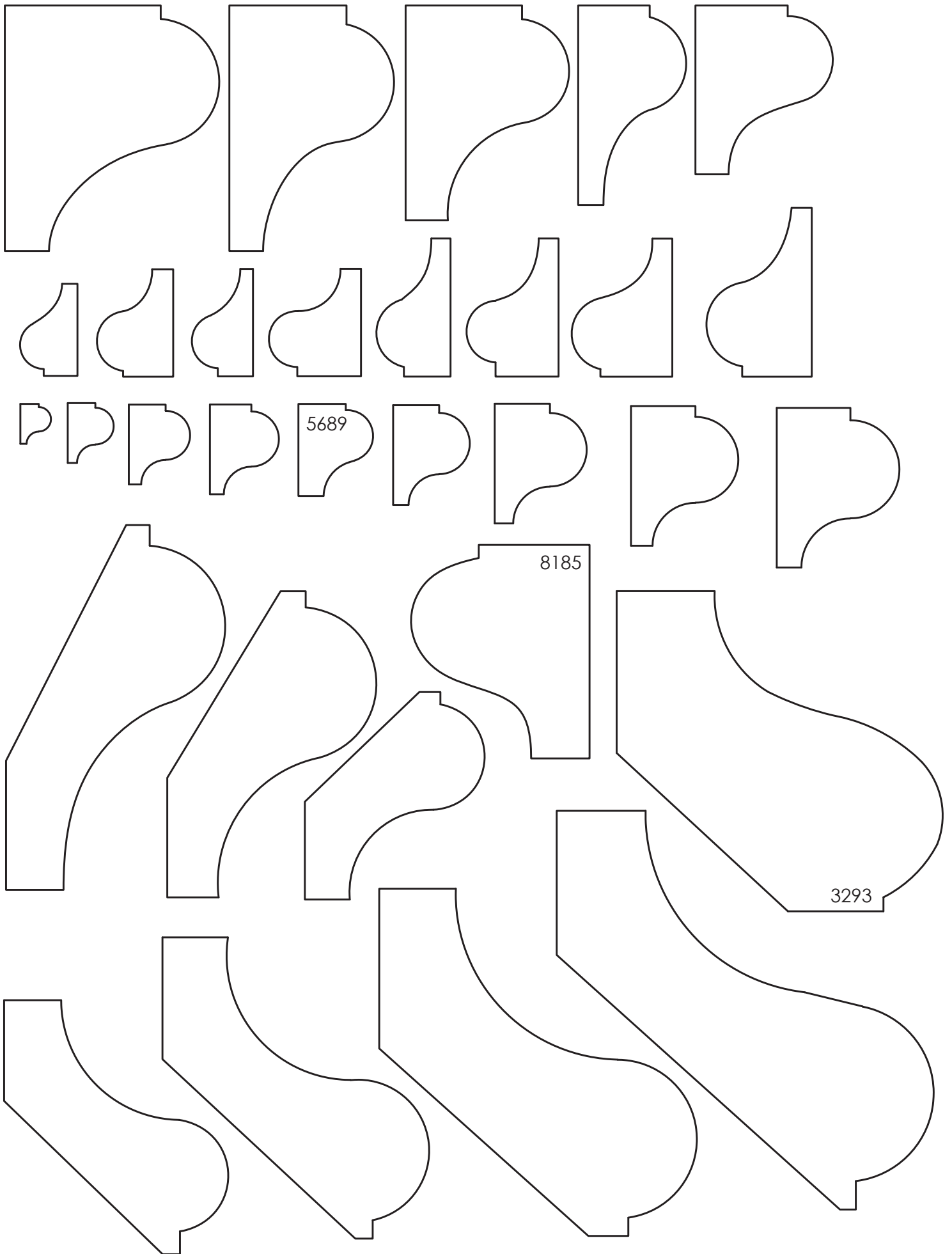


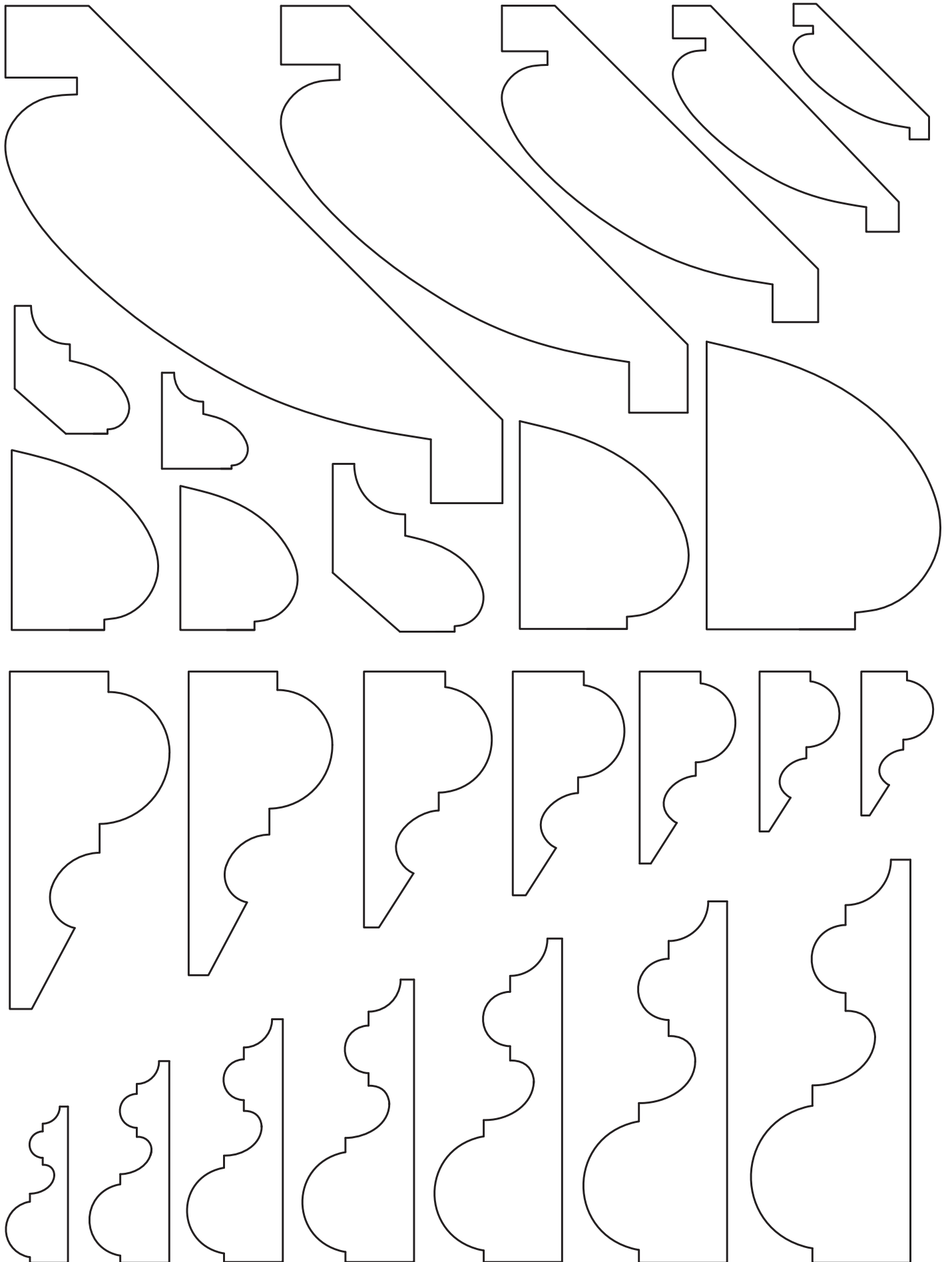


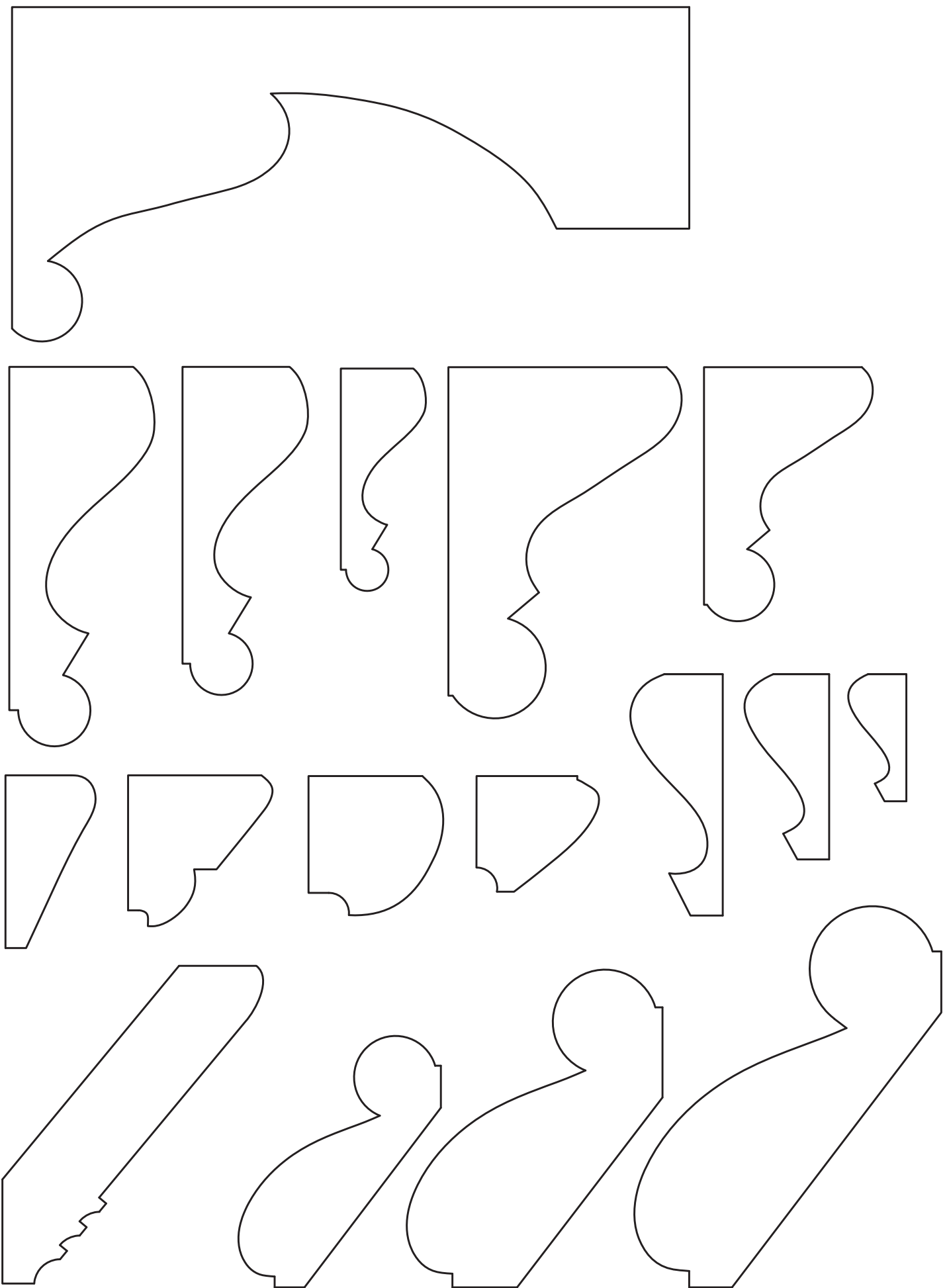


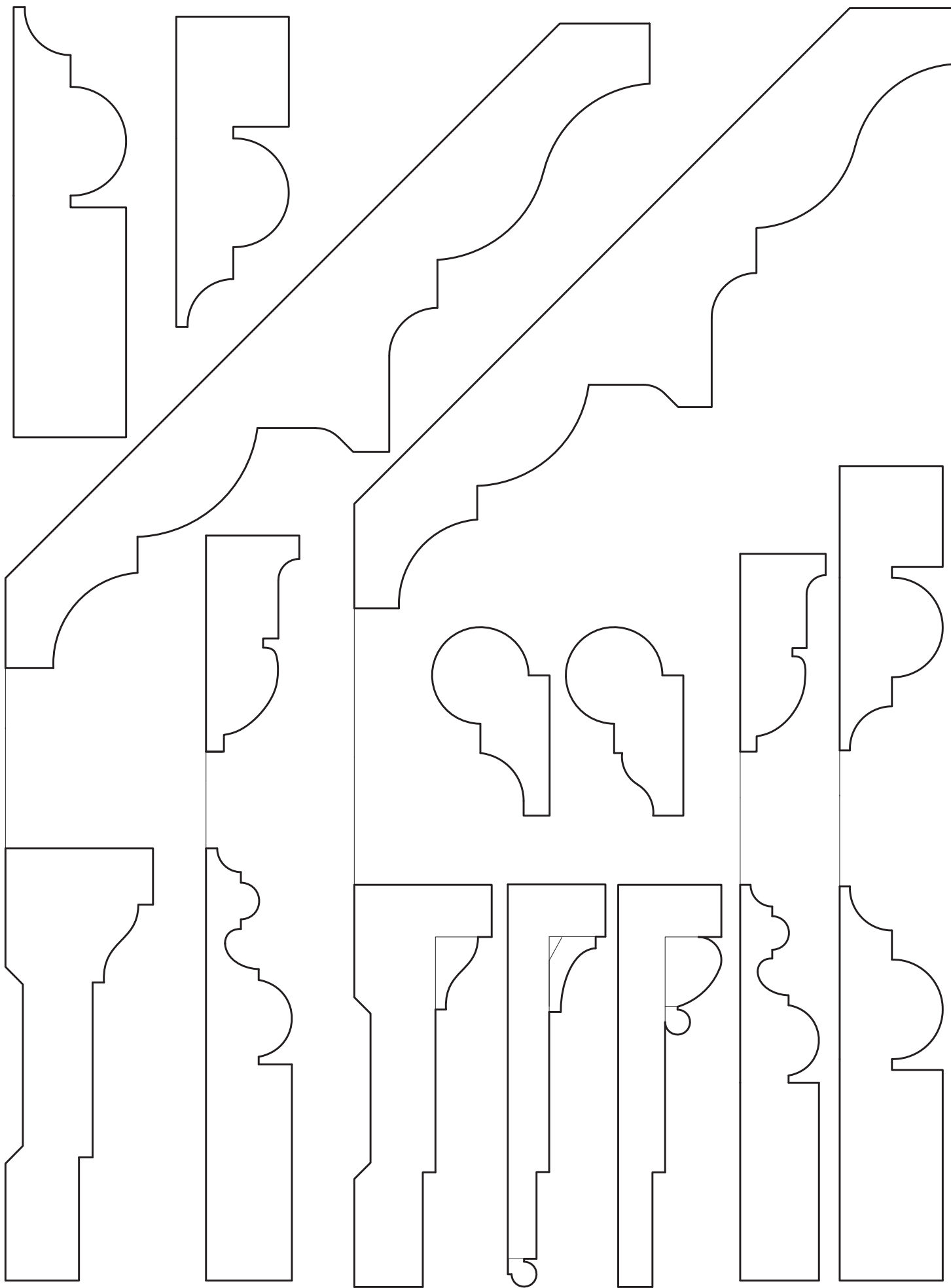


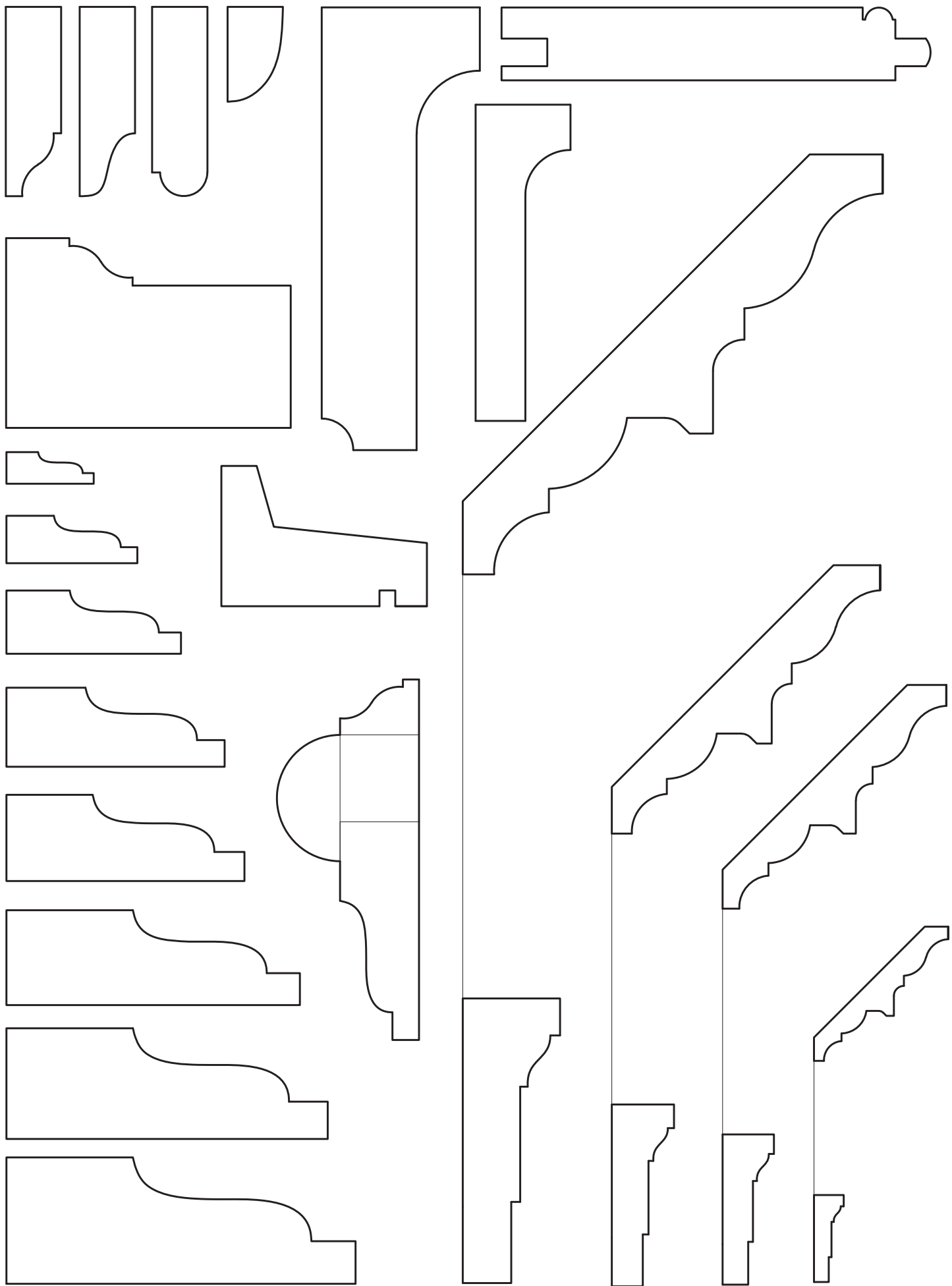


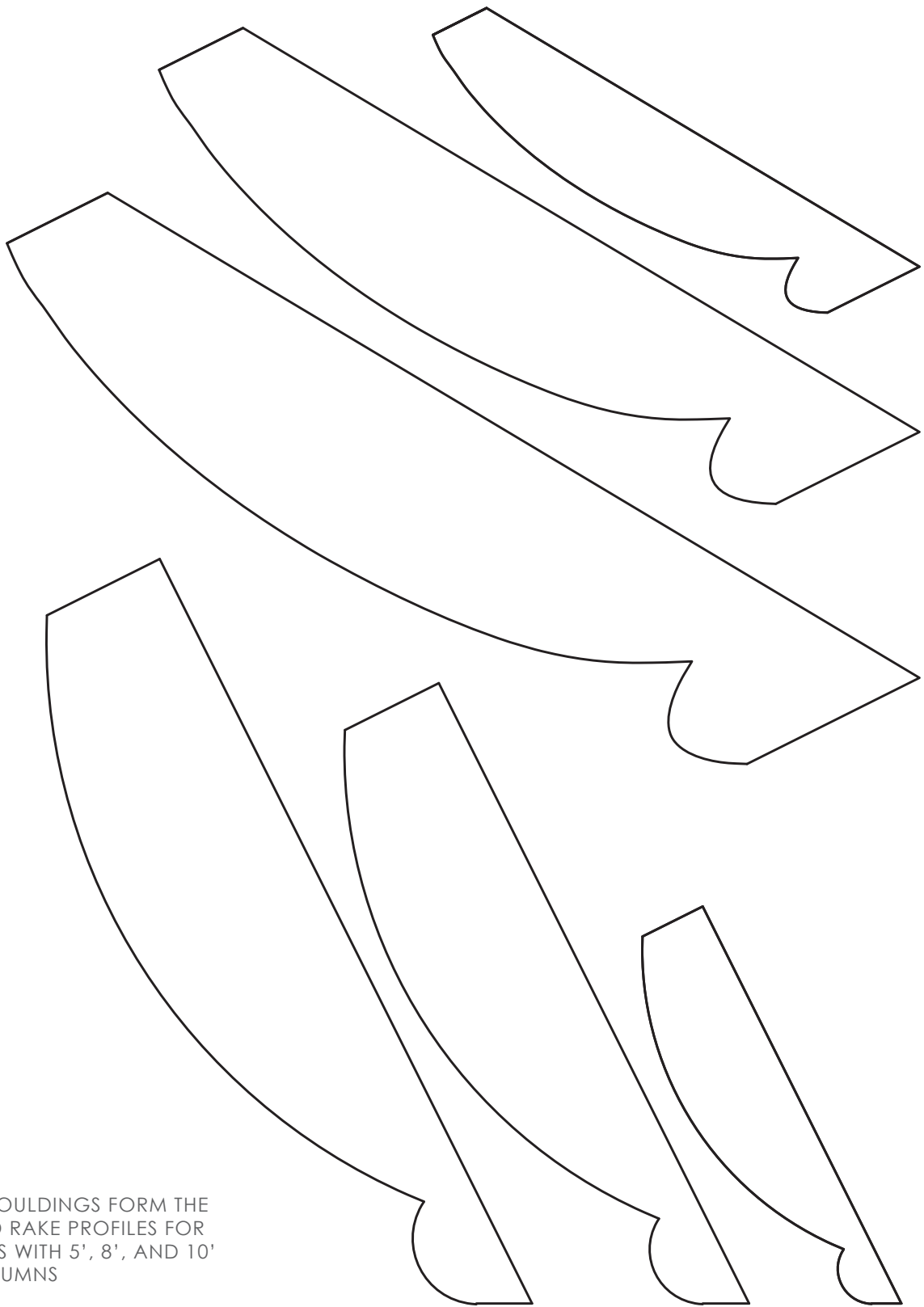




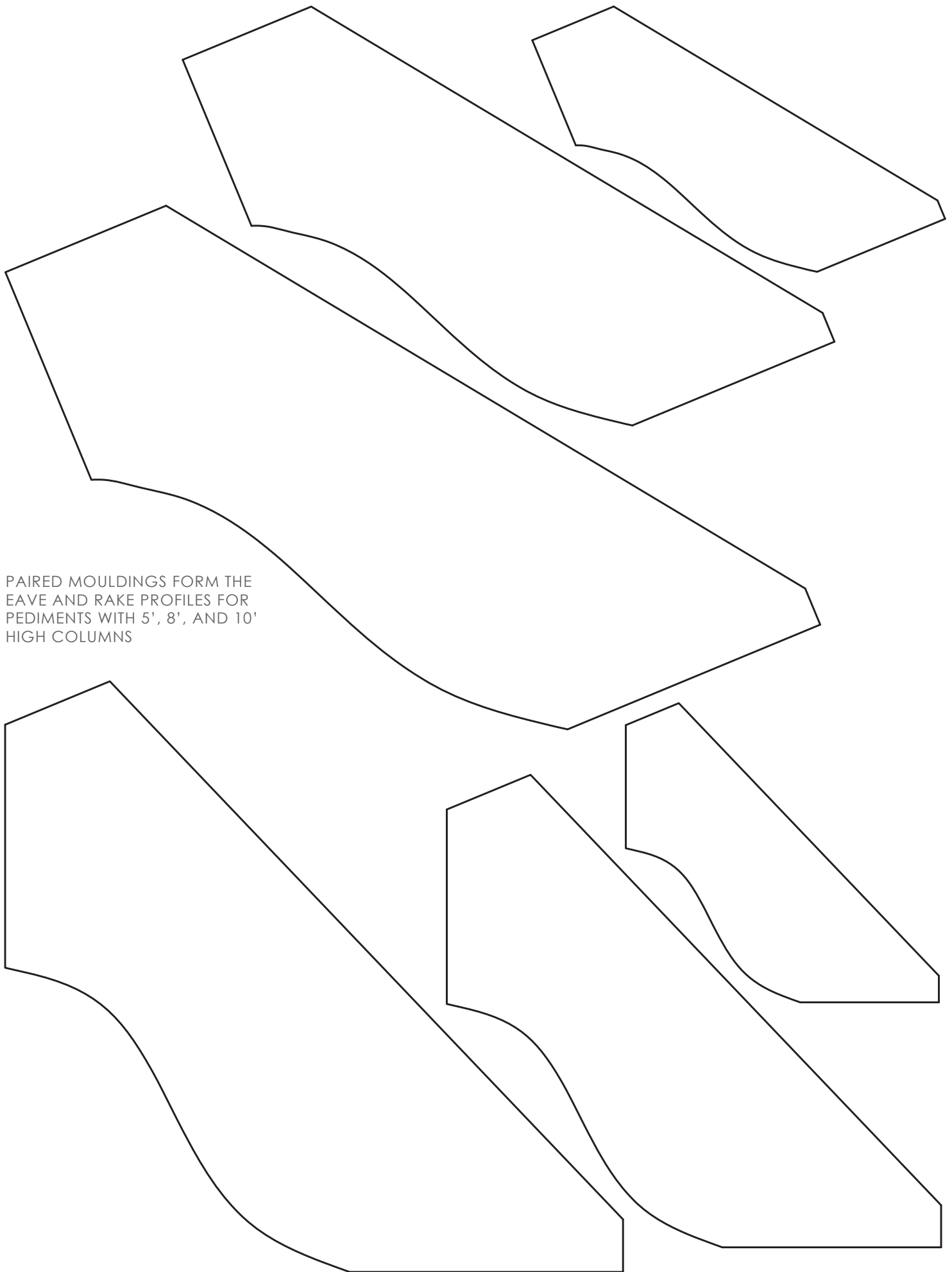








PAIRED MOULDINGS FORM THE
EAVE AND RAKE PROFILES FOR
PEDIMENTS WITH 5', 8', AND 10'
HIGH COLUMNS



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