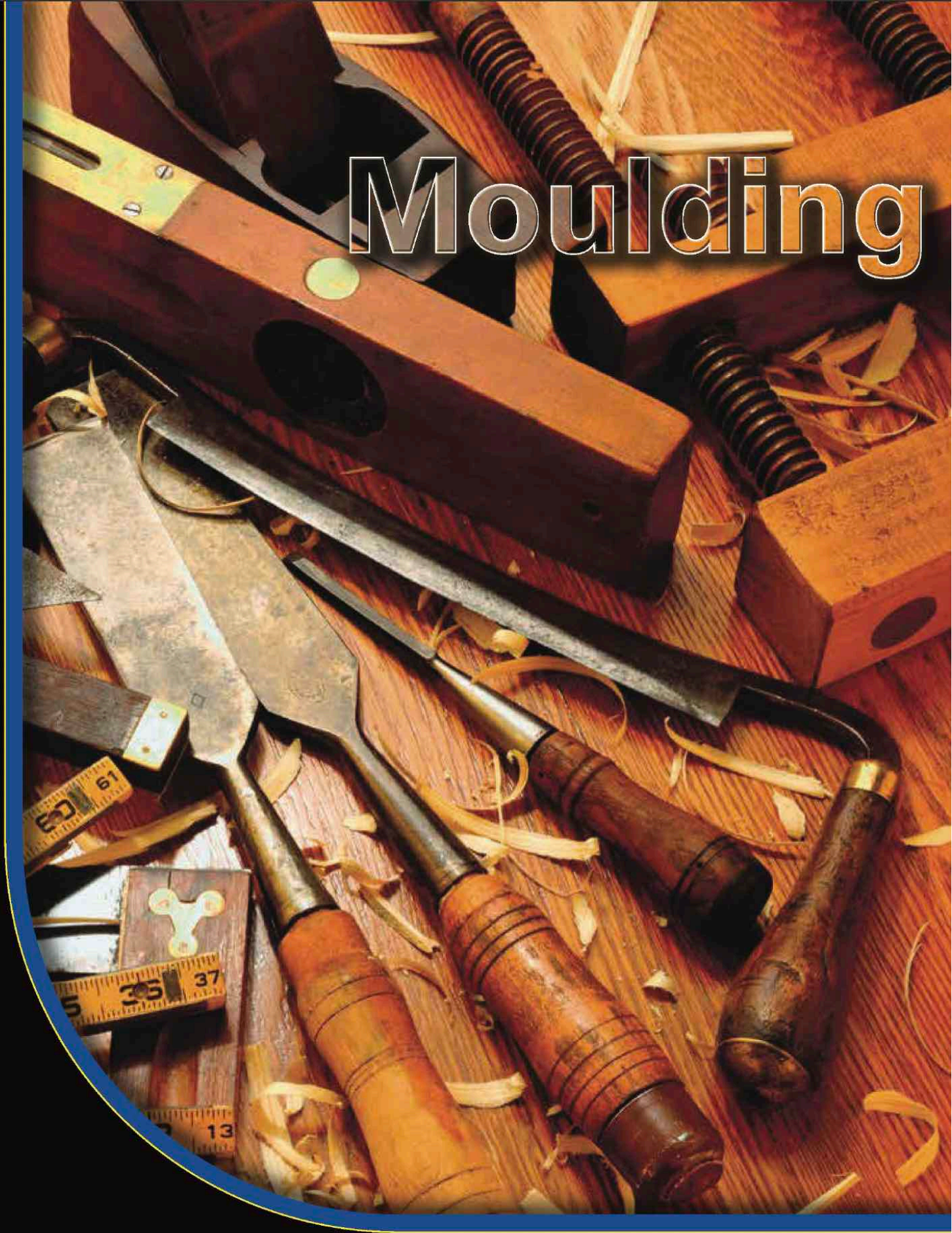
Moulding



Beronio LUMBER

Beronio
LUMBER

QUALITY PRODUCTS OFFERED BY BERONIO LUMBER

Dimensional Lumber | Engineered Lumber | Plywood | Siding & Paneling | Decking
Fencing | Moulding | Flooring | Finish Lumber | Stair Parts | Hardware | Building Materials

Lumber Yard and Showroom:

2525 Marin Street (at Bayshore)
San Francisco, CA 94124
Tel: (415) 824-4300
Fax: (415) 824-3706

Business Hours:

(Please check our website at beronio.com as hours may change)
Monday–Friday 6:00 am - 4:30 pm
Saturday 7:00 am - 12:00 pm

SUPPLYING THE BAY AREA WITH THE FINEST BUILDING MATERIALS

SINCE 1911

Beronio Lumber was founded in 1911 by Antone V. Beronio. The original yard was located on Powell and Beach streets on, what was then, San Francisco's busy waterfront. The yard serviced the countless contractors who were busy rebuilding the city. This was the era of the proud craftsman. Quality millwork was the standard. Doors were hung on the job, usually with a dime thickness tolerance.

The city was blessed with numerous millwork houses producing doors, windows, circular stairs and custom details. Each firm had its signature moulding series. It was this wonderful diversity that created the rich architectural heritage that San Francisco still enjoys today.

From the beginning, Beronio Lumber was actively involved in the millwork business providing raw material and finished millwork. Over the years, we've gathered a rich assortment of patterns and profiles. Every item in the front section of this catalog is kept in stock. The specie of each stock item is listed. The majority of patterns are "Paint Grade". Paint Grade profiles are generally stocked in either primed FJ Pine, or unprimed FJ or solid Poplar.

Finger-joint paint grade stock is designed to yield a good quality brush finish for most applications. However, in demanding applications where a "porcelain smooth" spray finish is desired and there is zero tolerance for "grain or finger-joint" telegraph, we strongly recommend that all trim be manufactured from solid hardwood lumber.

Our program is always in development. New patterns are being added. Old ones modified. At best, this catalog is a snapshot. Please give us a call before finalizing your specifications.

Finally, we take great pride in the dedication and skill of our millwork craftsmen. They are all dedicated professionals who still adhere to the "dime tolerance" school. Fact is, some of our most impressive work is not pictured in this catalog. These are the numerous custom details they produced for specific jobs. So, if what you really need to complete your design is not pictured here, we'd love to turn your doodle, idea, napkin sketch, or line drawing into a fine wood moulding that will provide countless years of enjoyment. The drawings and resulting knife grinding templates are both developed on state of the art CAD Cam machines. We can provide you with detailed drawings prior to running the detail to aid in your design. We look forward to seeing you soon.

TABLE OF CONTENTS

A1J
Paint Grade
R/E Casing
5/8" x 1 5/8"

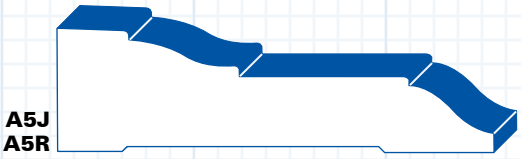
A2J
Paint Grade
R/E Casing
3/4" x 2 1/2"

A3J
Paint Grade
Bevel Casing
5/8" x 1 5/8"

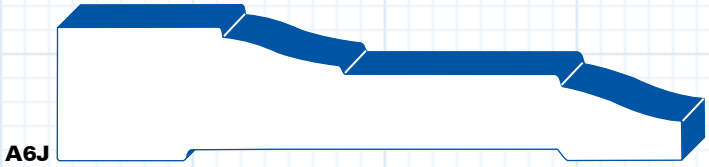
A4J
Paint Grade
Bevel Casing
5/8" x 2 1/4"

A5J
Paint Grade
Casing
5/8" x 2 1/4"

A5R
Redwood/Red Cedar
Casing
5/8" x 2 1/4"

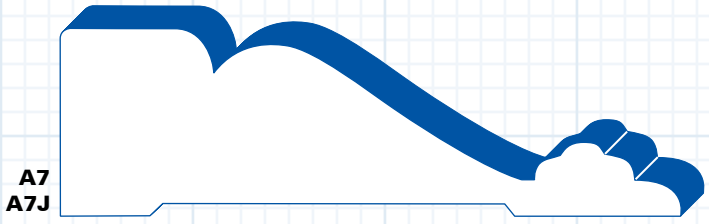


A6J
Paint Grade
Moulded Casing
5/8" x 3 1/4"



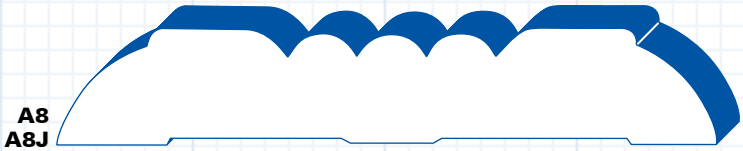
A7
Fir VG
49'er Casing
1" x 3 1/4"

A7J (Primed)
Paint Grade
49'er Casing
1" x 3 1/4"



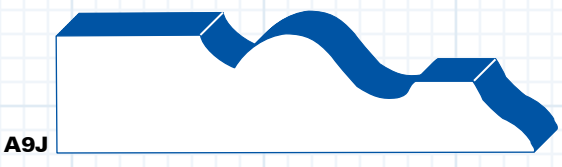
A8
Redwood/
Red Cedar
"Beaded" Casing
5/8" x 3 1/2"

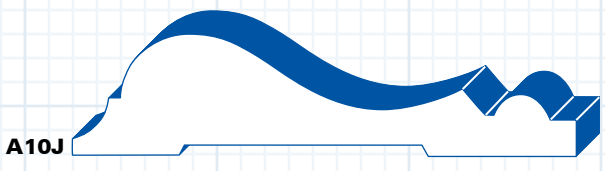
A8J
Paint Grade
"Beaded" Casing
5/8" x 3 1/2"

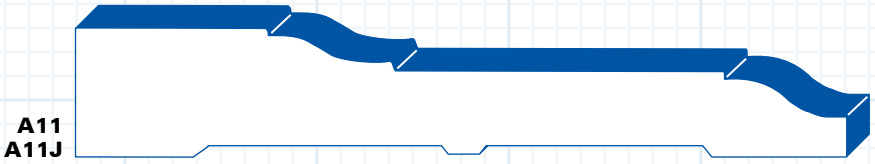


A9J
Paint Grade
Grillo Casing
5/8" x 2 1/2"

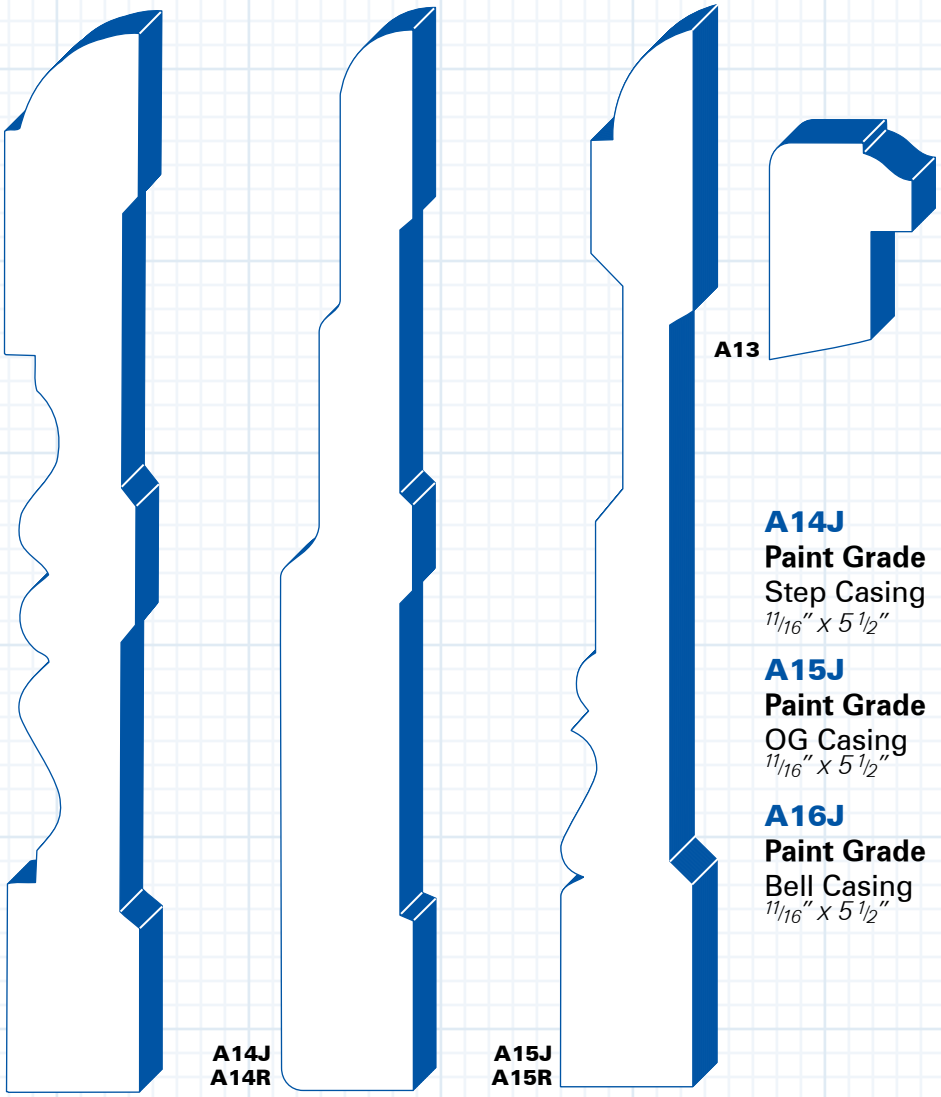
A10J
Paint Grade
Coronado Casing
5/8" x 2 5/8"







A11
A11J



A12J
A12R

A14J
A14R

A15J
A15R

A13

A11
Redwood/Red Cedar
Colonial Casing
5/8" x 4"

A11J
Paint Grade
Colonial Casing
5/8" x 4"

A12J
Paint Grade
Victorian Casing
11/16" x 5 1/2"

A12R
Redwood/Red Cedar
Victorian Casing
11/16" X 5 1/2"

A13
Paint Grade
Back Band
3/4" x 1 1/8"

A14J
Paint Grade
Step Casing
11/16" x 5 1/2"

A14R
Redwood/Red Cedar
Victorian Step Casing
11/16" x 5 1/2"

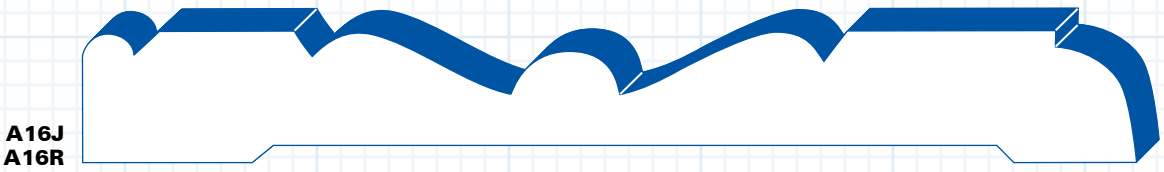
A15J
Paint Grade
OG Casing
11/16" x 5 1/2"

A15R
Redwood/Red Cedar
OG Casing
11/16" x 5 1/2"

A16J
Paint Grade
Bell Casing
11/16" x 5 1/2"

A16R
Redwood/Red Cedar
Bell Casing
11/16" x 5 1/2"

HW56*
House Whites
Header Stock
1" x 5 1/2"



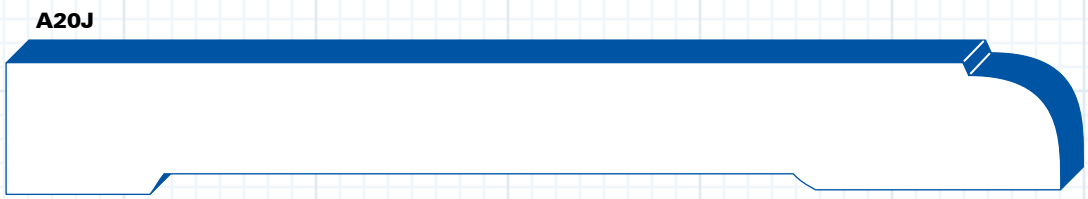
A16J
A16R

HW56* *Not shown to scale*

*Not shown to scale

A19J
Paint Grade
Plain Victorian
Casing
11/16" x 3 1/2"

A20J
Paint Grade
Plain Victorian
Casing
11/16" x 5 1/2"



A21A*
Pine Victorian
Corner Block
3/4" x 2 3/4"

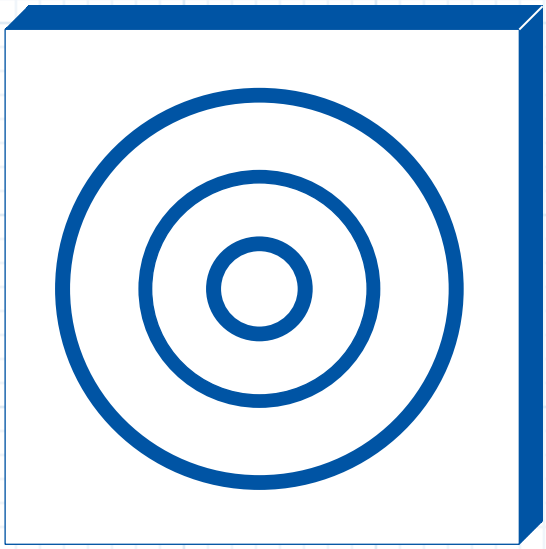
A21H*
Pine Victorian
Corner Block
1" x 3 3/4"

A21L*
Paint Grade Victorian
Corner Block
1" x 3 3/4"

A21P*
Redwood Victorian
Corner Block
1" x 5 3/4"

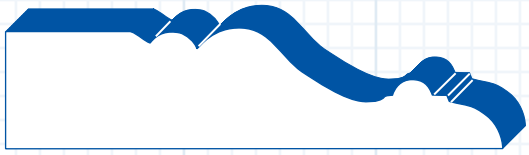
A21T*
Pine Victorian
Corner Block
1" x 4 1/4"

*Not shown to scale



A22J
Paint Grade
MPB Casing
5/8" x 2 5/8"

A22R
Redwood/Red Cedar
MPB Casing
5/8" x 2 5/8"

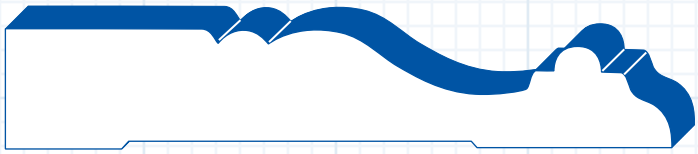


A24J
Paint Grade
AVB Casing
5/8" x 3 1/2"

A24R
Redwood/Red Cedar
AVB Casing
5/8" x 3 1/2"

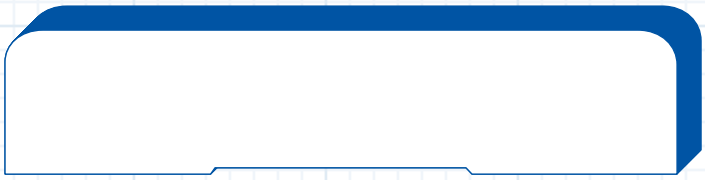
A26J
Paint Grade
R/E Casing
3/4" x 3 1/2"

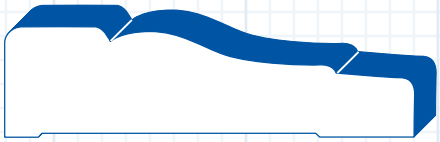
A27J
Paint Grade
Alameda Casing
5/8" x 2 1/4"



A27S
Solid Pine
Alameda Casing
5/8" x 2 1/4"

L130*
Oak
Victorian
7/8" x 3 3/4"





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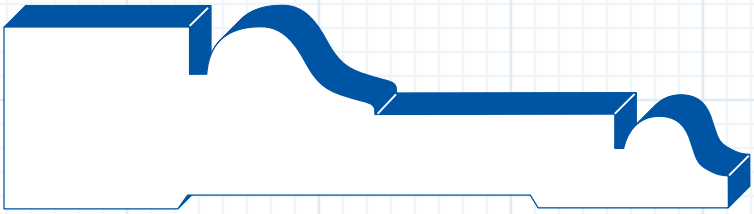
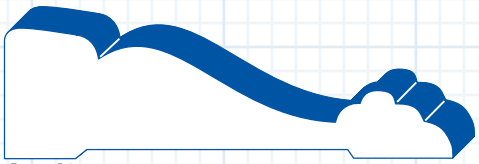
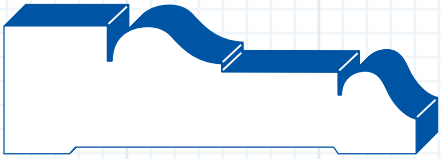


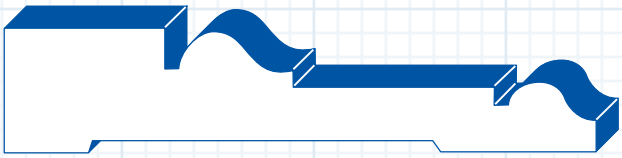
A28J*
A28R*



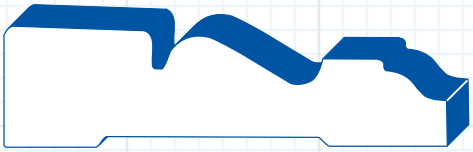
A29J*



A30*
A30J*
A30R*



A31*
A31J*



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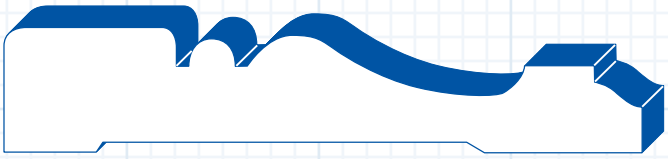
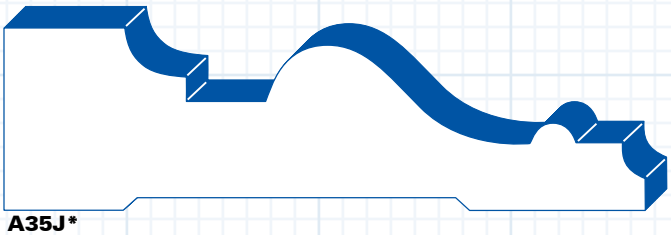
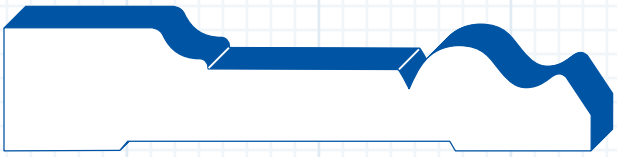


A34J*



A35J*
A35R*



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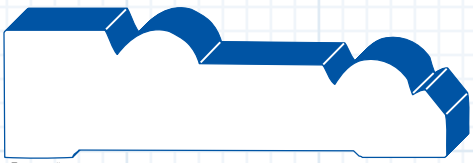

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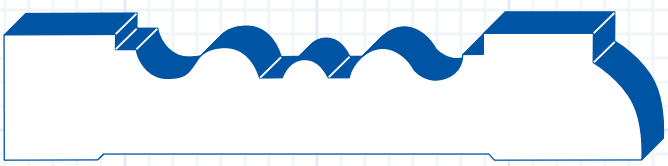


A38J*

A28J*
Paint Grade
Powell & Beach Casing
1" x 4"

A28R*
Redwood/Red Cedar
Powell & Beach Casing
1" x 4"

A29J*
Paint Grade
Marina Casing
11/16" x 2 7/16"

A30*
VG Fir
Augusta Casing
11/16" x 2 1/4"

A30J*
Paint Grade
Augusta Casing
11/16" x 2 1/4"

A30R*
Redwood/Red Cedar
Augusta Casing
11/16" x 2 1/4"

A31*
VG Fir
Augusta Casing
11/16" x 3 1/4"

A31J*
Paint Grade
Augusta Casing
11/16" x 3 1/4"

A33J*
Paint Grade
Ballardo Casing
5/8" x 2 1/2"

A34J*
Paint Grade
Beronio Casing
5/8" x 3 1/2"

A35J*
Paint Grade
Power Casing
1" x 3 1/2"

A35R*
Redwood/Red Cedar
Power Casing
1" x 3 1/2"

A36*
Red Knot
Country Casing
11/16" x 3 1/4"

A37*
Red Knot
Country Casing
11/16" x 2 1/2"

A38J*
Paint Grade
Victorian Casing
11/16" x 3 1/2"

Not shown to scale

A39J
Paint Grade
Perth Casing
11/16" x 2 1/2"

A40J
Paint Grade
Fluted Pilaster
11/16" x 5 1/2"

A41J
Paint Grade
Edge Band
1" x 1 1/4"

A41R
Redwood/Red Cedar
Edge Band
1" x 1 1/4"

A45J
Paint Grade
Foxx Lintel
1" x 4 1/2"

A46J
Paint Grade
Lintel Stop
1/2" x 1 1/2"

A47J
Paint Grade
Fluted Casing
3/4" x 3 1/2"

A48J
Paint Grade
Reed Casing
3/4" x 3 1/4"

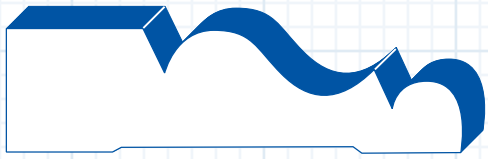
A49J
Paint Grade
Sir Ivor Casing
1" x 3 1/2"

A49R
Redwood/ Red Cedar
Sir Ivor Casing
1" x 3 1/2"

A50J
Paint Grade
Streamline Casing
11/16" x 1 5/8"

A55J
Paint Grade
Fluted Casing
1" x 5 1/2"

A55R
Redwood/Red Cedar
Fluted Casing
1" x 5 1/2"



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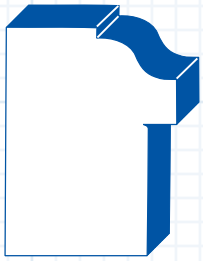
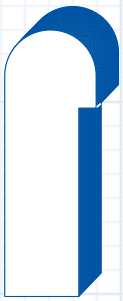


A41J
A41R



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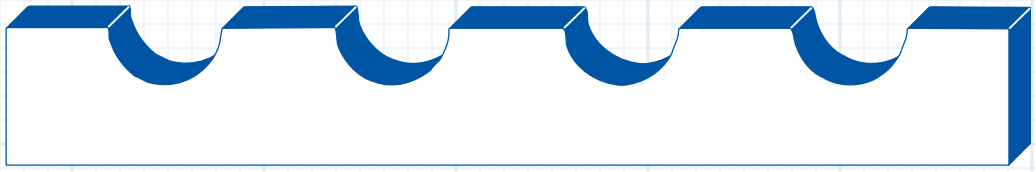
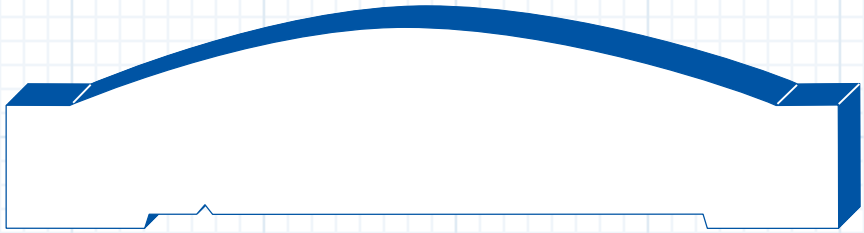


A40J



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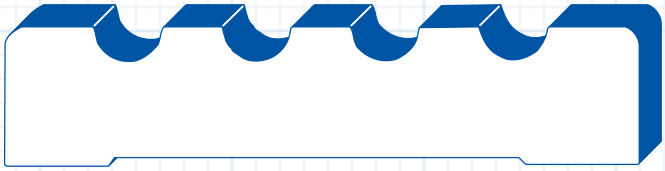
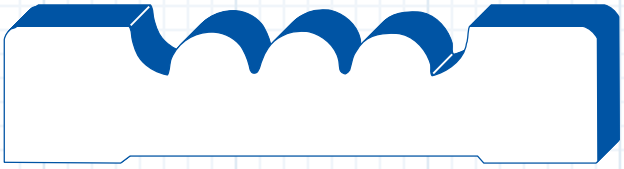
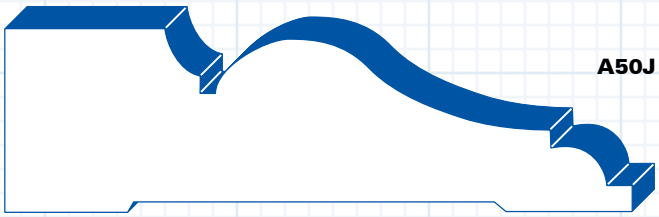


A47J

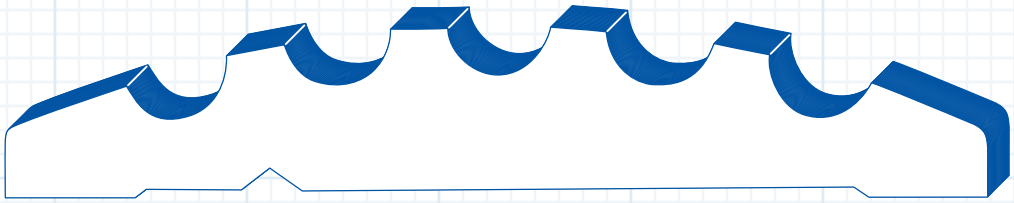


A48J

A50J



A49J
A49R



A55J
A55R

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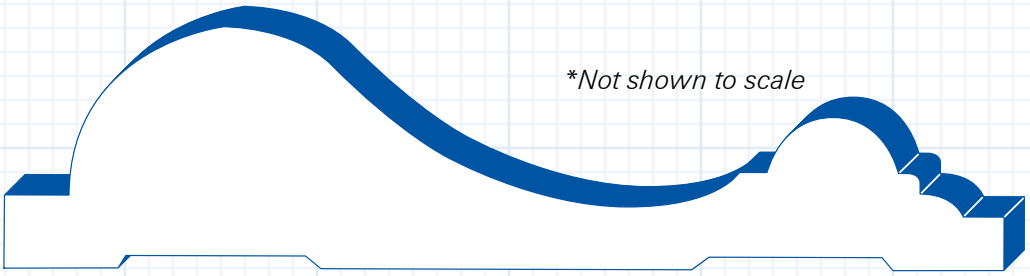
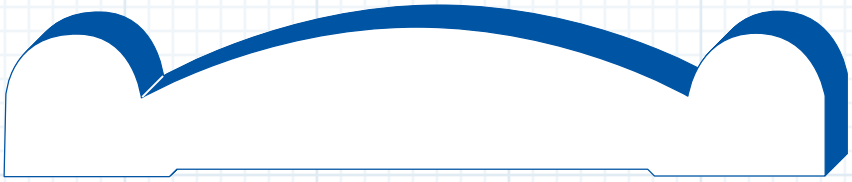
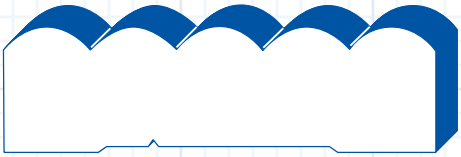


A56J*

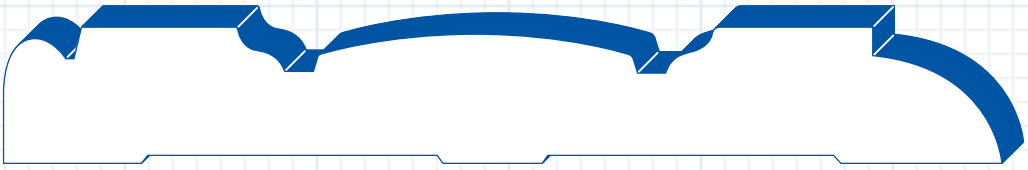


A57J

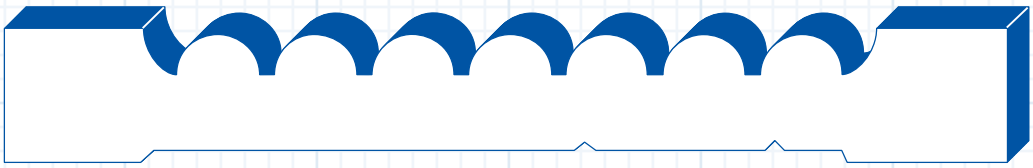
A58J



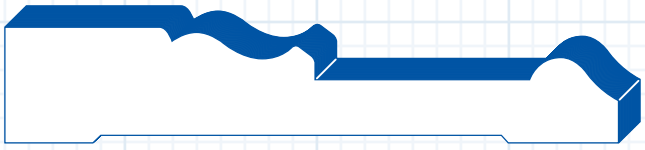
A59J



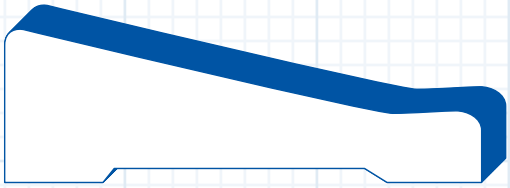
A60J



A61J
A61R



A62J



A64J

A65J

A56J*
Paint Grade
Casing
1 3/8" x 5 3/4"

A57J
Paint Grade
Casing
13/16" x 4 1/2"

A58J
Paint Grade
Clam Shell Casing
1/2" x 2 1/4"

A59J
Paint Grade
Casing
5/8" x 2 7/16"

A60J
Paint Grade
Victorian Casing
11/16" x 5 1/2"

A61J
Paint Grade
Casing
11/16" x 5 1/2"

A61R
Redwood/Red Cedar
Casing
11/16" x 5 1/2"

A62J
Paint Grade
Gwynn Casing
11/16" x 3 3/8"

A64J
Paint Grade
Bevel Casing
13/16" x 2 1/2"

A65J
Primed Paint Grade
Notched Kerf Casing
11/16" x 2 1/2"

*Not shown to scale

A242
Paint Grade
Moulded Casing
5/8" x 3 1/4"

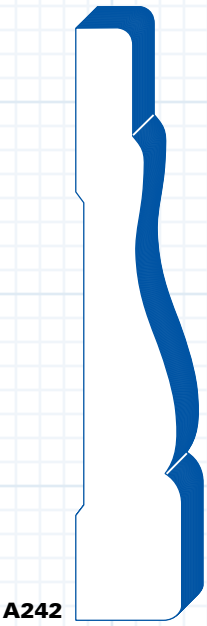
A1492J
Paint Grade
Meridian Casing
5/8" x 2 1/4"

A1493J
Paint Grade
Meridian Casing
7/8" x 3 7/16"

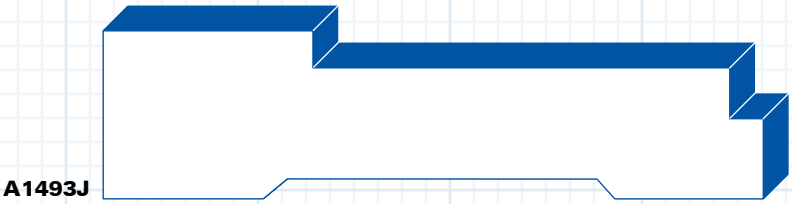
L1
Oak
Casing
5/8" x 2 1/2"

L108
Oak
OG Casing
3/4" x 2 1/2"

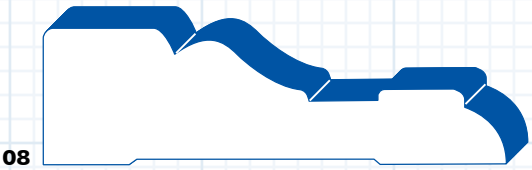
L110
Oak
OG Moulded Casing
3/4" x 3 1/4"

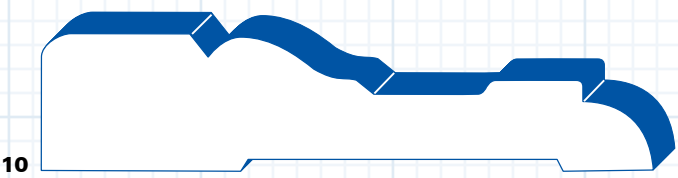

A242

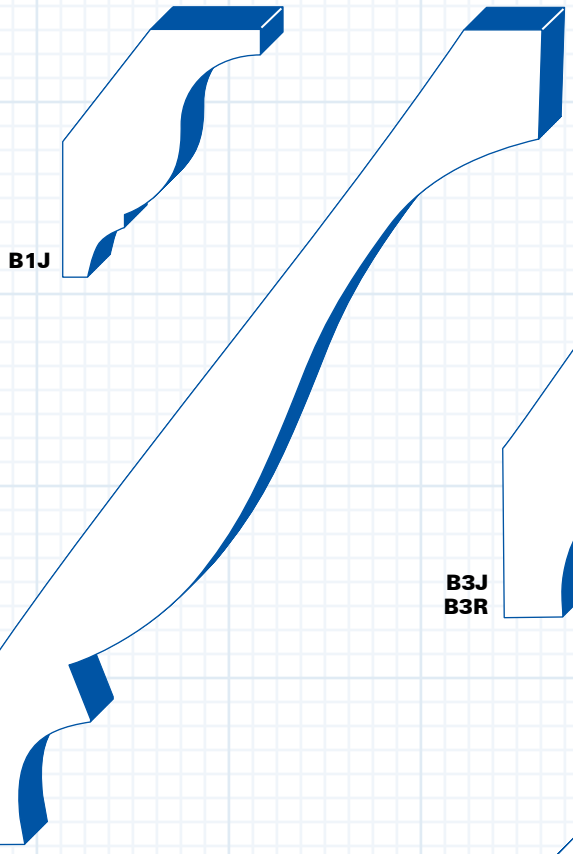

A1492J

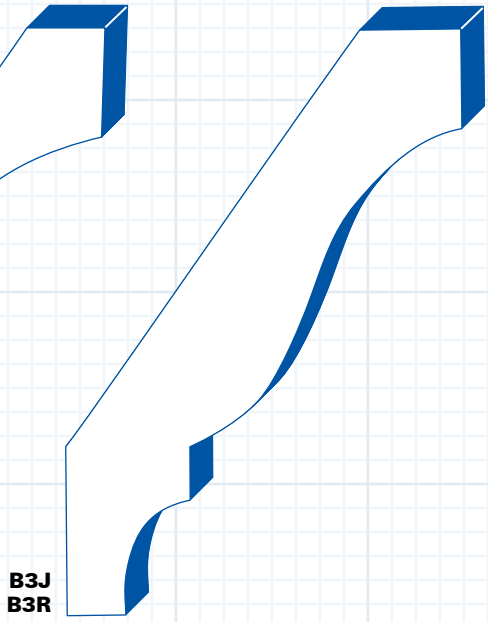

A1493J

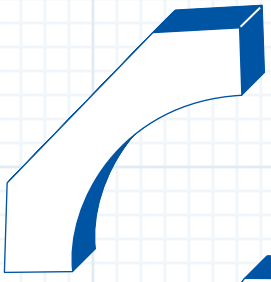

L1

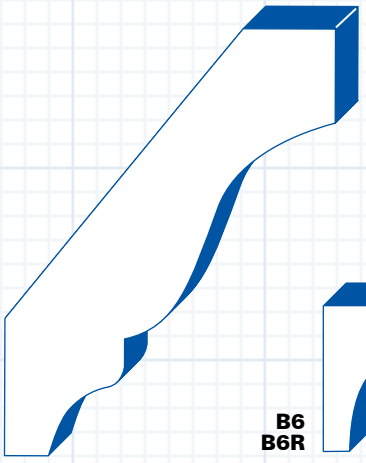

L108

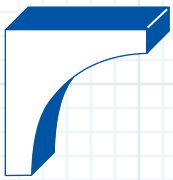

L110

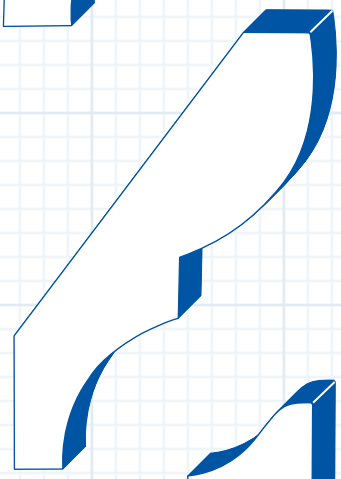


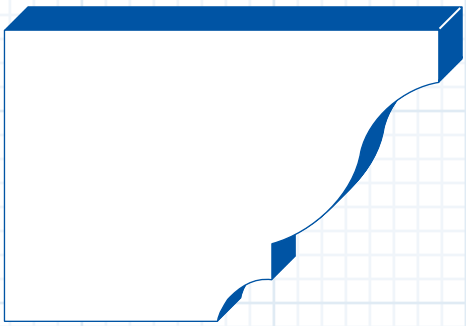


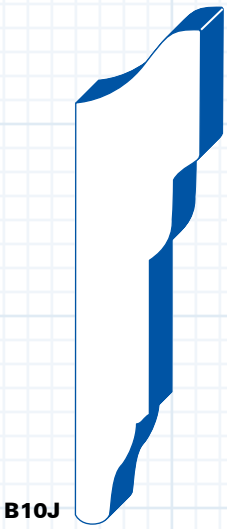












B1J
Paint Grade
Crown Moulding
1 5/8″

B2
Redwood/Red Cedar
CAH Crown Moulding
5 1/4″

B2J
Paint Grade
Crown Moulding
5 1/4″

B3J
Paint Grade
Crown Moulding
3 5/8″

B3R
Redwood/Red Cedar
Crown Moulding
3 5/8″

B4J
Paint Grade
Crown Moulding
2 3/4″

B5J
Paint Grade
Cove Moulding
1 3/4″

B6
Pine
Cove Moulding
3/4″ x 3/4″

B6R
Redwood/Red Cedar
Cove Moulding
3/4″ x 3/4″

B8
Redwood/Red Cedar
Bed Moulding
2 3/4″

B9
Redwood/Red Cedar
Header Cap
1 1/2″ x 2 1/4″

B10J
Paint Grade
Picture Moulding
11/16″ x 2 1/2″

B11J
Paint Grade
Picture Moulding
11/16" x 1 3/4"

B12
Redwood/Red Cedar
"Beaded" Cove
1 5/16" x 2 1/8"

B13J
Paint Grade
Crown
11/16" x 4 1/4"

B13R
Redwood/Red Cedar
Crown
11/16" x 4 1/4"

B16
Pine
Cove Moulding
1/2" x 1/2"

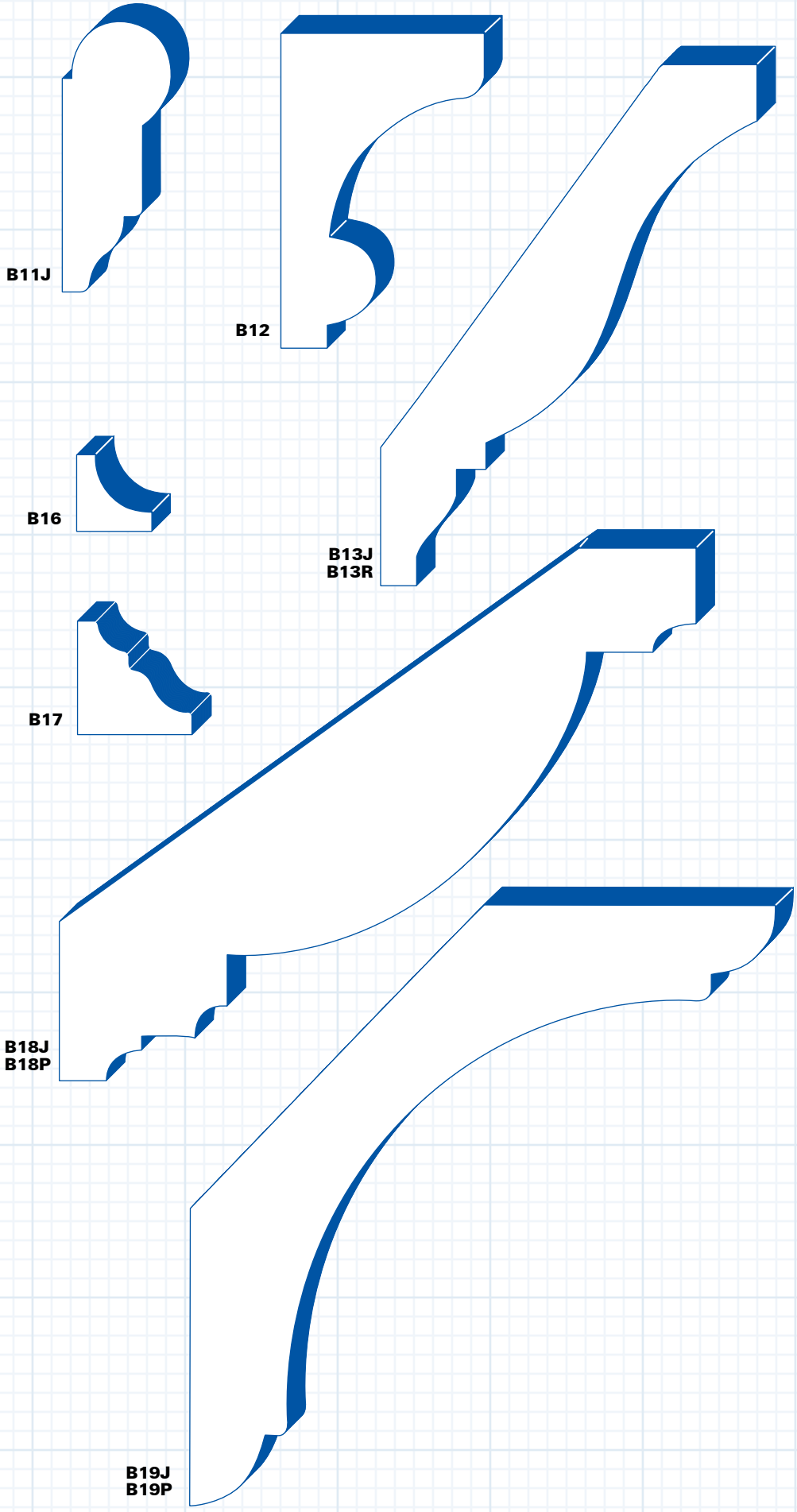
B17
Pine
Solid Crown
9/16" x 3/4"

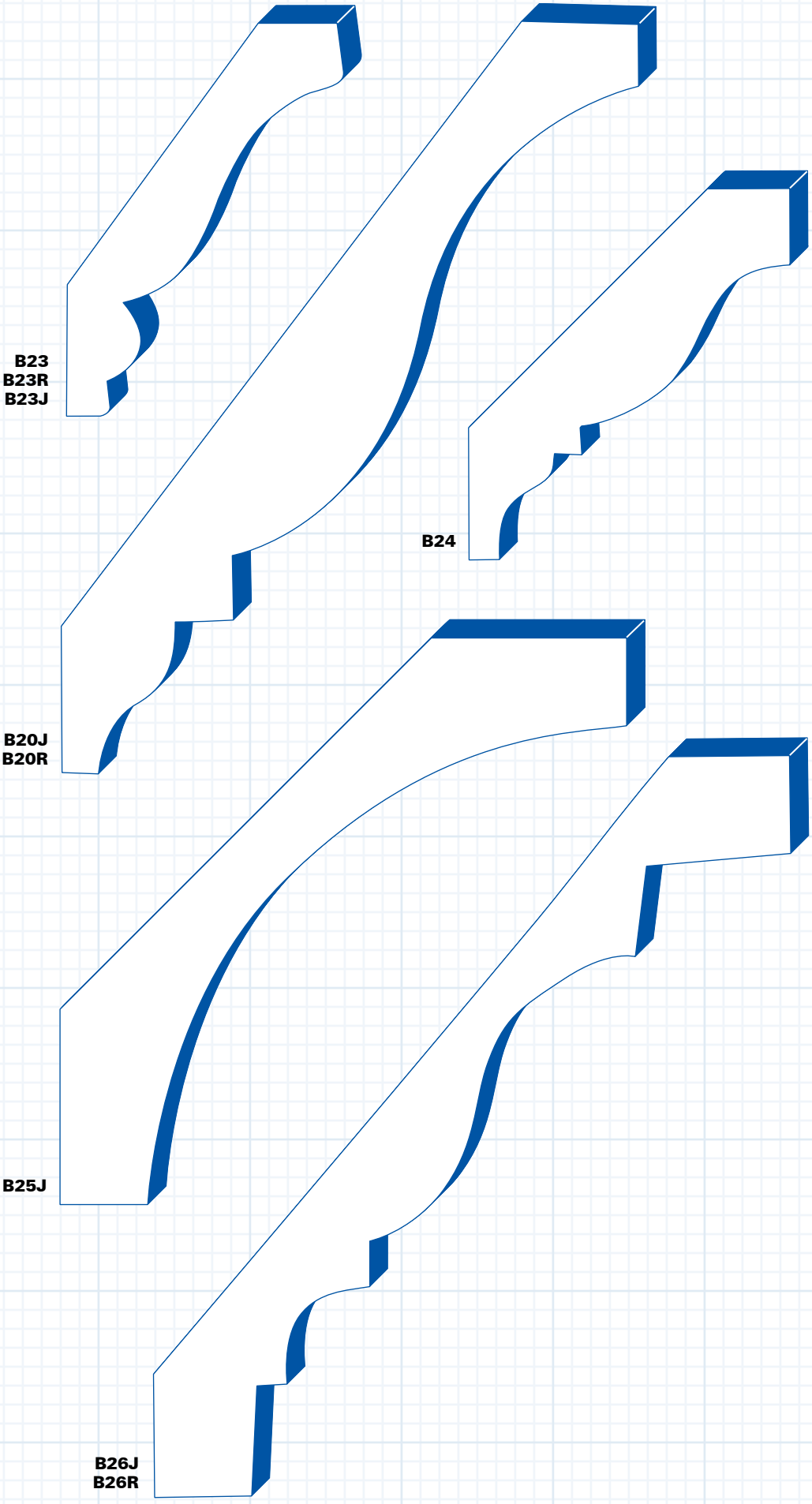
B18J
Redwood/Red Cedar
Ovolo Crown
5 1/2"

B18P
Paint Grade
Ovolo Crown
5 1/2"

B19J
Redwood/Red Cedar
Cove
5 1/2"

B19P
Pine
Cove
5 1/2"





B20J
Paint Grade
Crown
6 1/4"

B20R
Redwood/Red Cedar
Crown
6 1/4"

B23
Red Knot Pine
Crown
3 1/8"

B23J
Paint Grade
Crown
3 1/8"

B23R
Redwood/Red Cedar
Crown
3 1/8"

B24
VG Fir
Crown Moulding
3 1/4"

B25J
Paint Grade
Cove
5 1/4"

B26J
Paint Grade
Triple Crown
6 3/8"

B26R
Redwood/Red Cedar
Triple Crown
6 3/8"

B27J
Paint Grade
Cornice Crown
5 3/8"

B28J
Paint Grade
Cove
3 1/2"

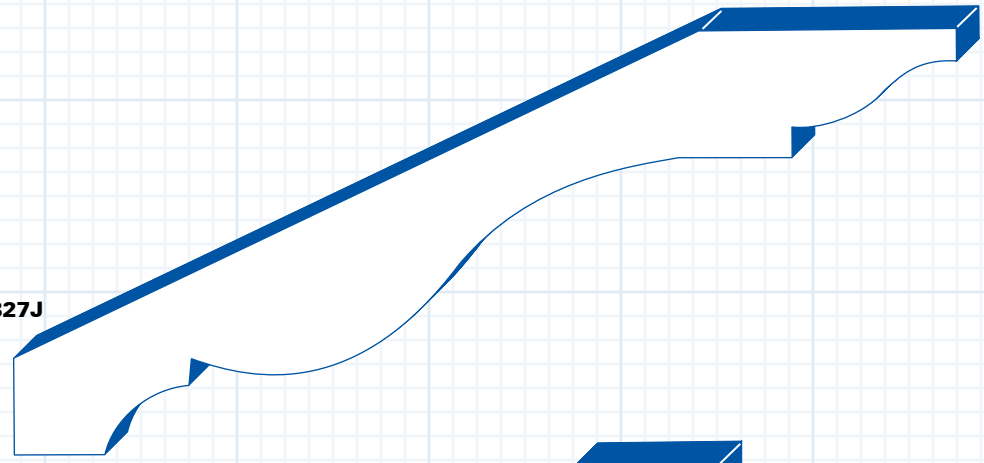
B29J
Paint Grade
Alydar Crown
1" x 1 1/2"

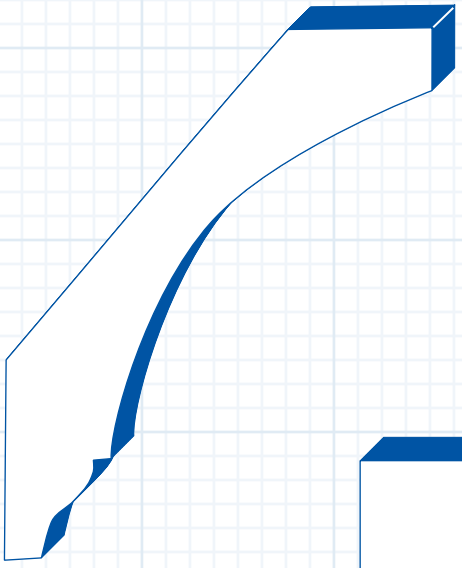
B29R
Redwood/Red Cedar
Alydar Crown
1" x 1 1/2"

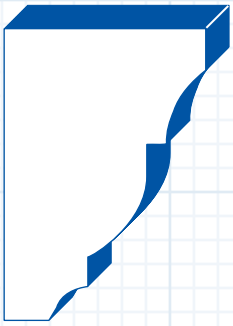
B30J
Paint Grade
Bed Moulding
1 7/8"

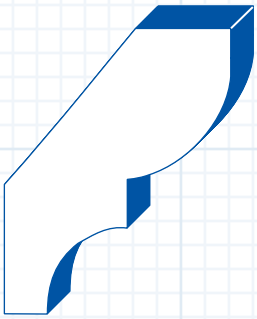
B32J
Paint Grade
Cove
2 1/2"

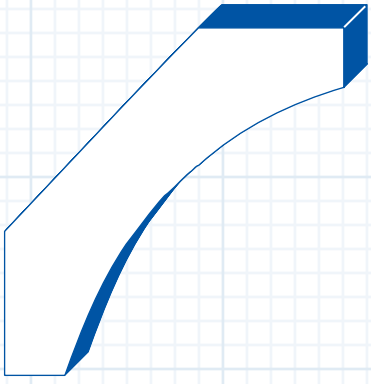
B33J
Paint Grade
Cove
3 1/2"

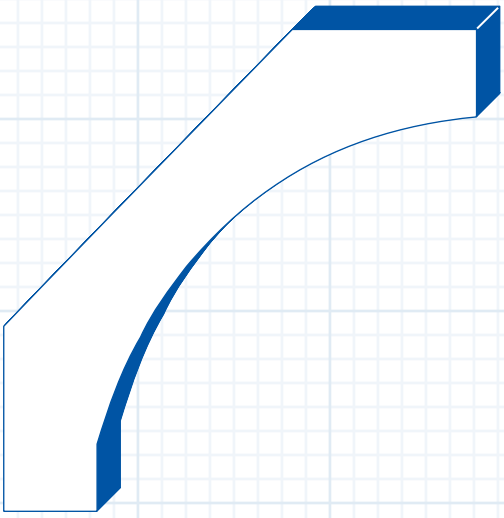

B27J


B28J


B29J
B29R


B30J


B32J

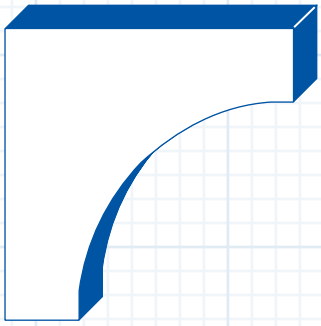

B33J


B34J

B34J
Paint Grade
Plate Rail
1" x 3 1/2"

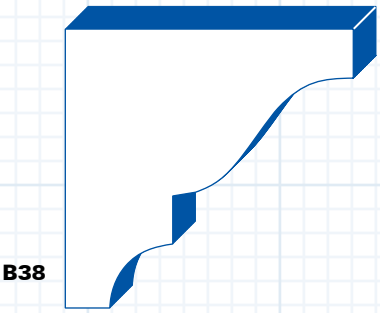

B35J

B35J
Paint Grade
Crown
3/4" x 2 1/2"

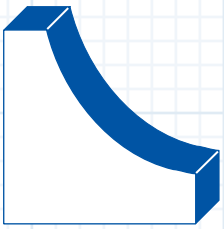

B36

B36
Redwood/Red Cedar
Ballymoss Cove
1 1/2" x 1 1/2"

B38
Redwood/Red Cedar
Piggott Crown
1 1/2" x 1 1/2"


B38

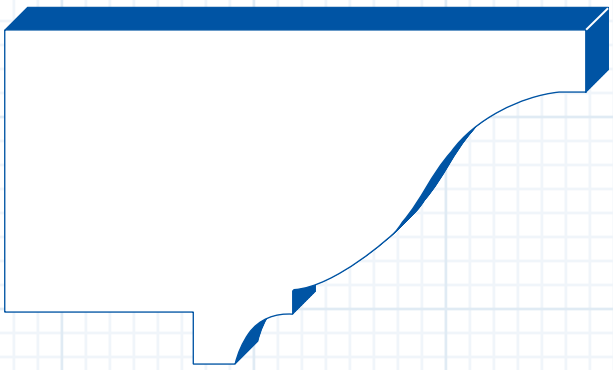
B39
Redwood/Red Cedar
Cove
1" x 1"

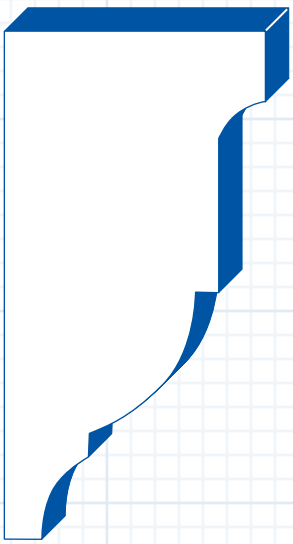

B39
B39J

B39J
Paint Grade
Cove
1" x 1"

B40
Paint Grade
Door Hood
1 3/4" x 3 1/8"

B45
Redwood/Red Cedar
Crown
1 3/8" x 2 11/16"


B40


B45

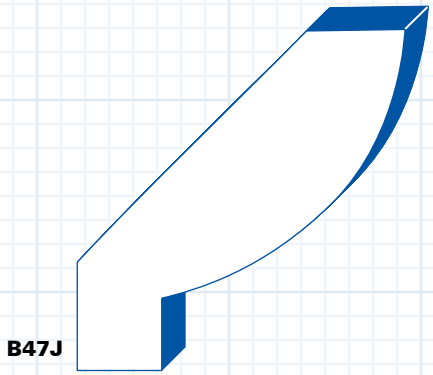
B47J
Paint Grade
Crown
2 7/16″

B49J
Paint Grade
“Beaded” Crown
4 9/16″

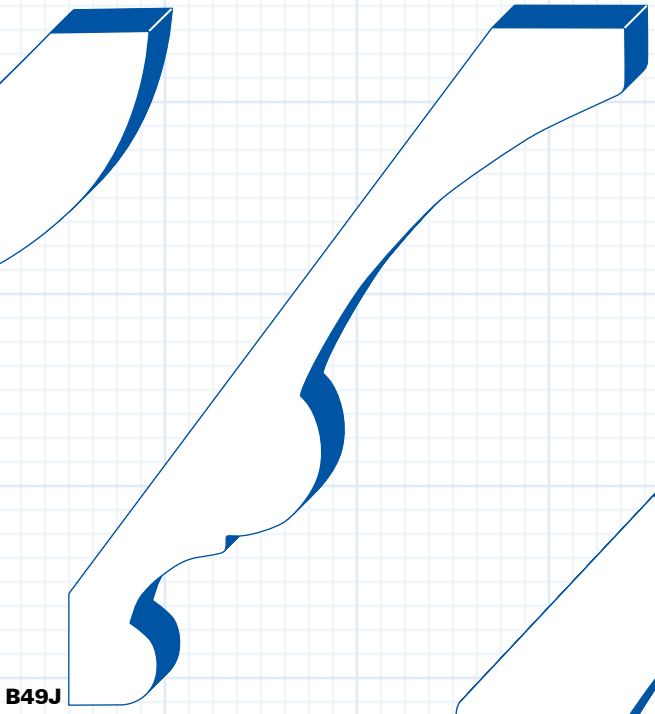
B50J
Paint Grade
Cove
3/4″ x 2 9/16″

B51J
Paint Grade
Crown / Cove
1 5/16″ x 5 5/8″

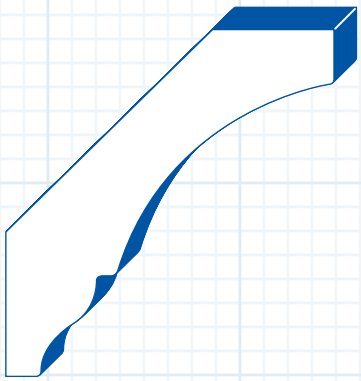
B52J
Paint Grade
Crown / Cove
1 5/16″ x 7 1/4″

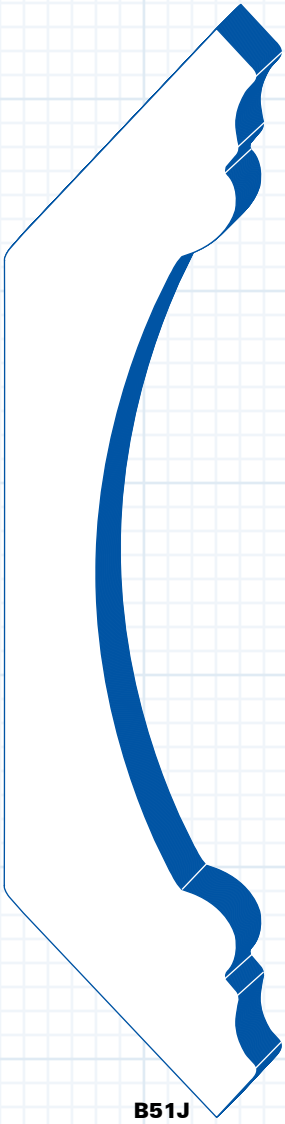


B47J

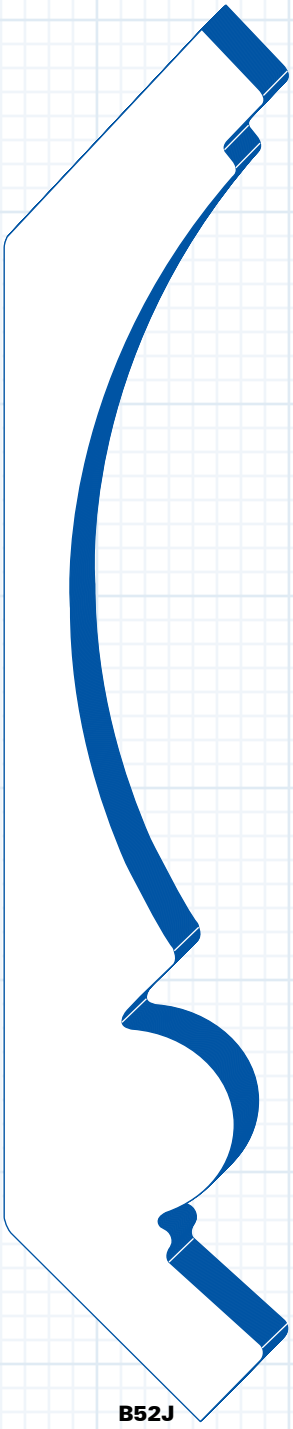


B49J

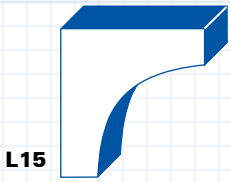


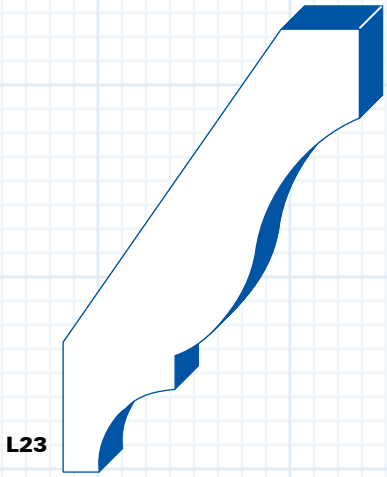


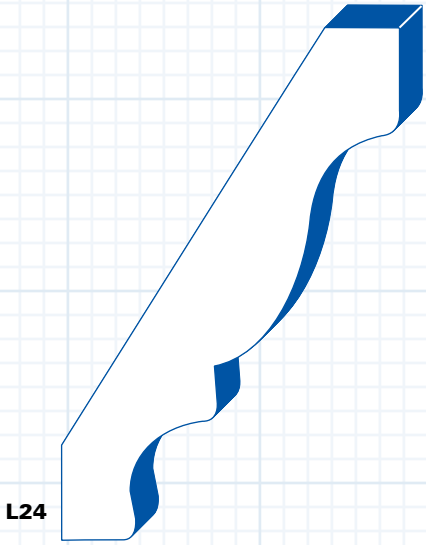
B51J



B52J







L15
Oak
Cove
3/4″

L23
Oak
Crown
2 11/16″

L24
Oak
Crown
3 1/4″

C1J
Paint Grade
R/E Base
1/2" x 5 1/2"

C2J
Paint Grade
Reverse Base
1/2" x 3 1/4"

C3J
Paint Grade
Reverse Base
3/8" x 2 1/4"

C6J
Paint Grade
Panel Cap
11/16" x 2 1/4"

C6R
Redwood/
Red Cedar
Panel Cap
11/16" x 2 1/4"

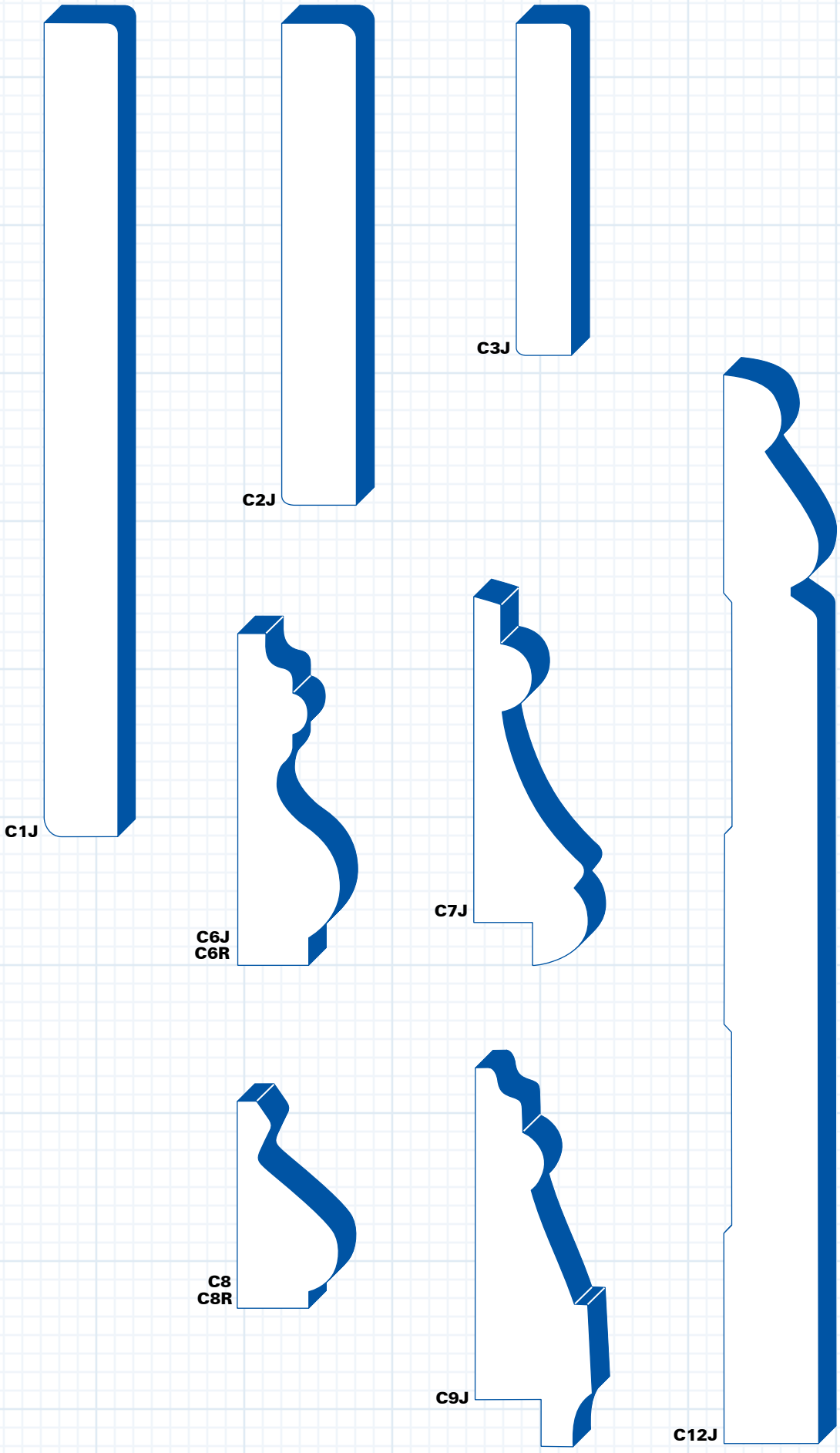
C7J
Paint Grade
Cove Cap
3/4" x 2 9/16"

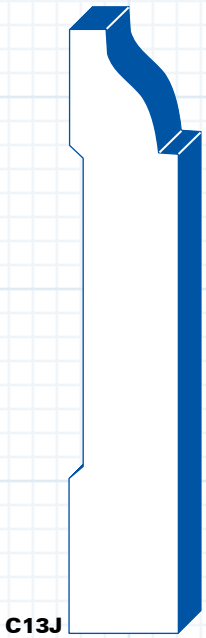
C8
Pine Coronado
Base Cap
11/16" x 1 3/8"

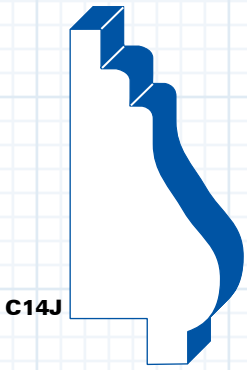
C8R
Redwood/
Red Cedar
Base Cap
11/16" x 1 3/8"

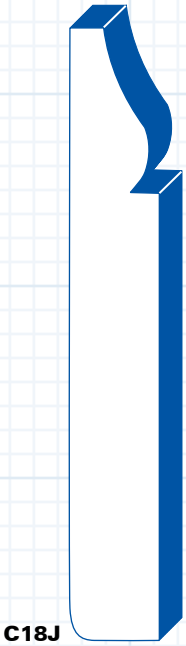
C9J
Paint Grade
Base Cap
3/4" x 2 9/16"

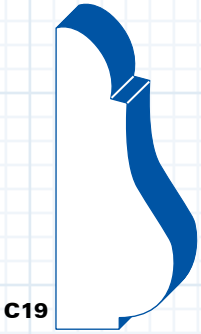
C12J
Paint Grade
Moulded Base
5/8" x 7 1/8"

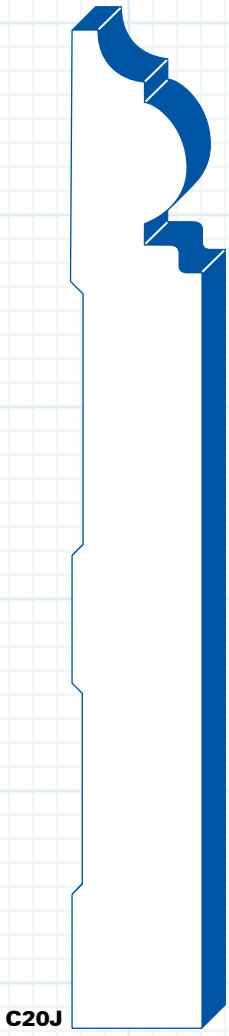


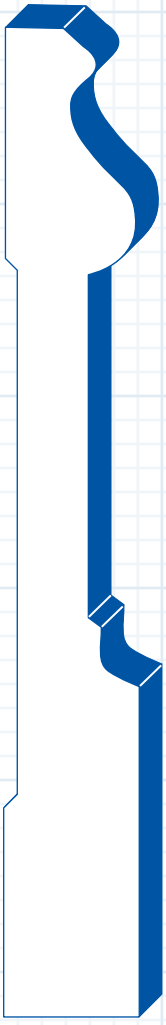


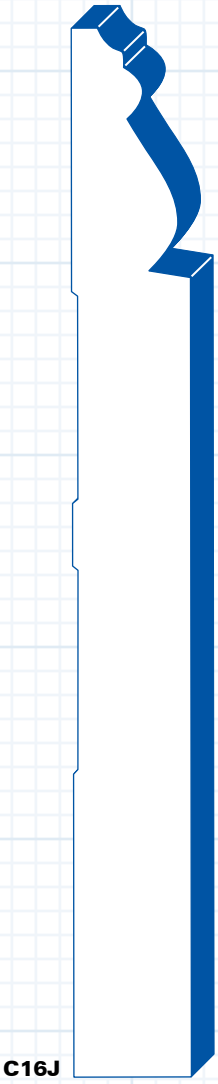


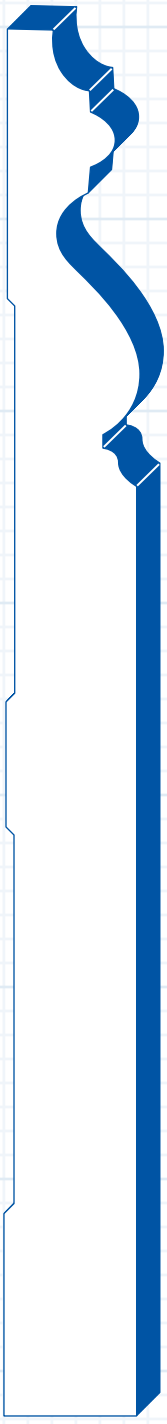












C13J
Paint Grade
Coronado Base
$^{9}/_{16}$" x 3 $^{1}/_{4}$"

C14J
Paint Grade
Fulton Cap
$^{13}/_{16}$" x 1 $^{3}/_{4}$"

C15J
Paint Grade
Gallo Base Cap
$^{11}/_{16}$" x 1 $^{3}/_{4}$"

C16J
Paint Grade
Base
$^{5}/_{8}$" x 5 $^{1}/_{2}$"

C17J
Paint Grade
Broadway Base
$^{11}/_{16}$" x 7 $^{1}/_{8}$"

C18J
Pine Solid
First Base
$^{1}/_{2}$" x 3 $^{3}/_{16}$"

C19
Paint Grade
Kevin Cap
$^{9}/_{16}$" x 1 $^{9}/_{16}$"

C20J
Paint Grade
Wilson Base
$^{5}/_{8}$" x 5 $^{3}/_{16}$"

C22
Pine Red Knot
Country Base
$^{5}/_{8}$" x 5 $^{3}/_{16}$"

C23J
Paint Grade
Coronado Base
9/16" x 5 1/2"

C24J
Paint Grade
Moulded Base
9/16" x 4 1/2"

C27J
Paint Grade
Base Cap
11/16" x 2 7/16"

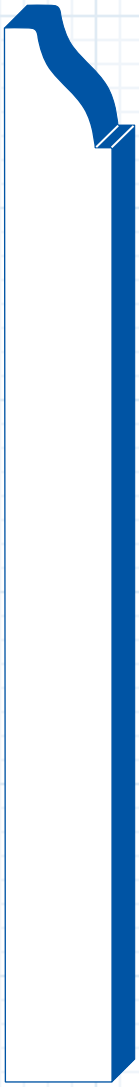
C29
Solid Fir
VG Base
11/16" x 5"

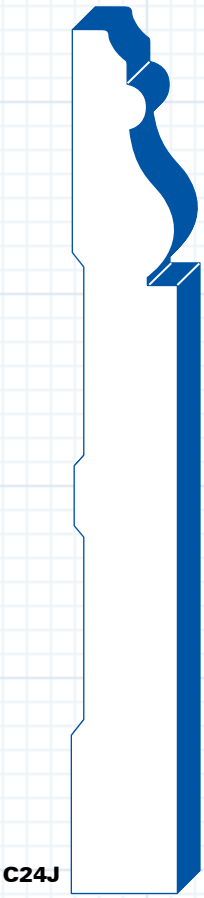
C31J
Paint Grade
Base Shoe
5/8" x 1"

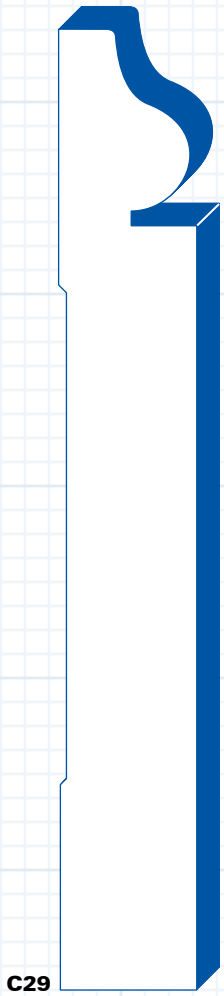
C32J
Paint Grade
Longdon Cap
1" x 1 3/4"

C32R
Redwood/
Red Cedar
Longdon Cap
1" x 1 3/4"

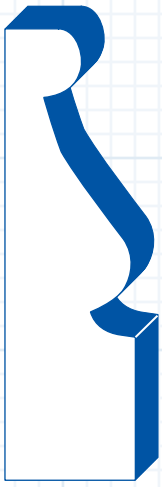
C36J
Paint Grade
Cap
3/4" x 1 3/4"

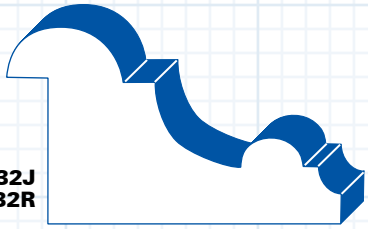

C23J

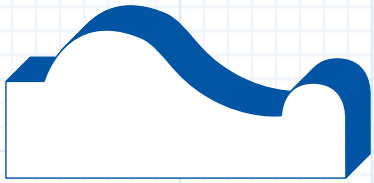

C24J


C29


C31J

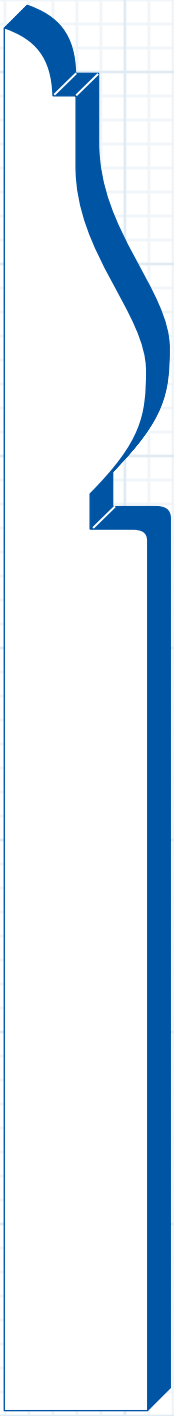

C27J


C32J
C32R

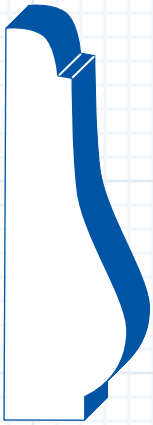

C36J

C38J*

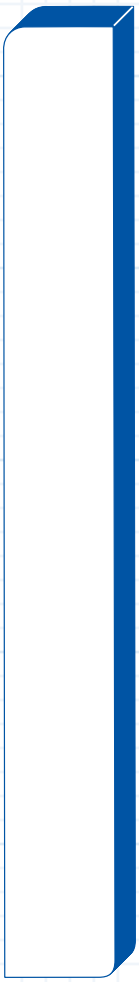
*Not shown to scale



C37J



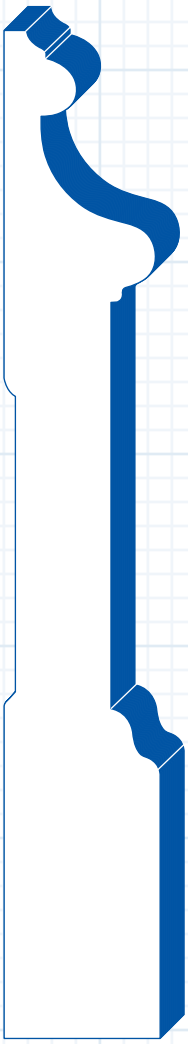
C39J



*Not shown to scale

C40J*

C42J
C42R



C43J

C54J

C55J*

C37J
Paint Grade
Base
3/4" x 7 1/8"

C38J*
Paint Grade
Base
3/4" x 5 7/16"

C39J
Paint Grade
Base Cap
5/8" x 2 1/16"

C40J*
Paint Grade
Chalmers Base
5/8" x 5 1/2"

C42J
Paint Grade
Cap
1/2" x 3/4"

C42R
Redwood/Red Cedar
Cap
1/2" x 3/4"

C43J
Paint Grade
Base / Casing
13/16" x 5 1/4"

C54J
Paint Grade
Notched Kerf Base
9/16" x 4 1/2"

C55J*
Paint Grade
Notched Kerf Base
9/16" x 5 1/2"

*Not shown to scale

L10S
Oak Coronado
Base
1/2" x 4 1/4"

L11S
Oak Coronado
Base
1/2" x 3 1/4"

L16
Oak Coronado
Cap
11/16" x 1 3/8"

L17
Oak
Base Cap
1/2" x 3/4"

L25
Oak
Bullnose and Cove
1 1/8" x 1 55/64"

L29
Oak
Picture Moulding
13/16" x 1 1/8"

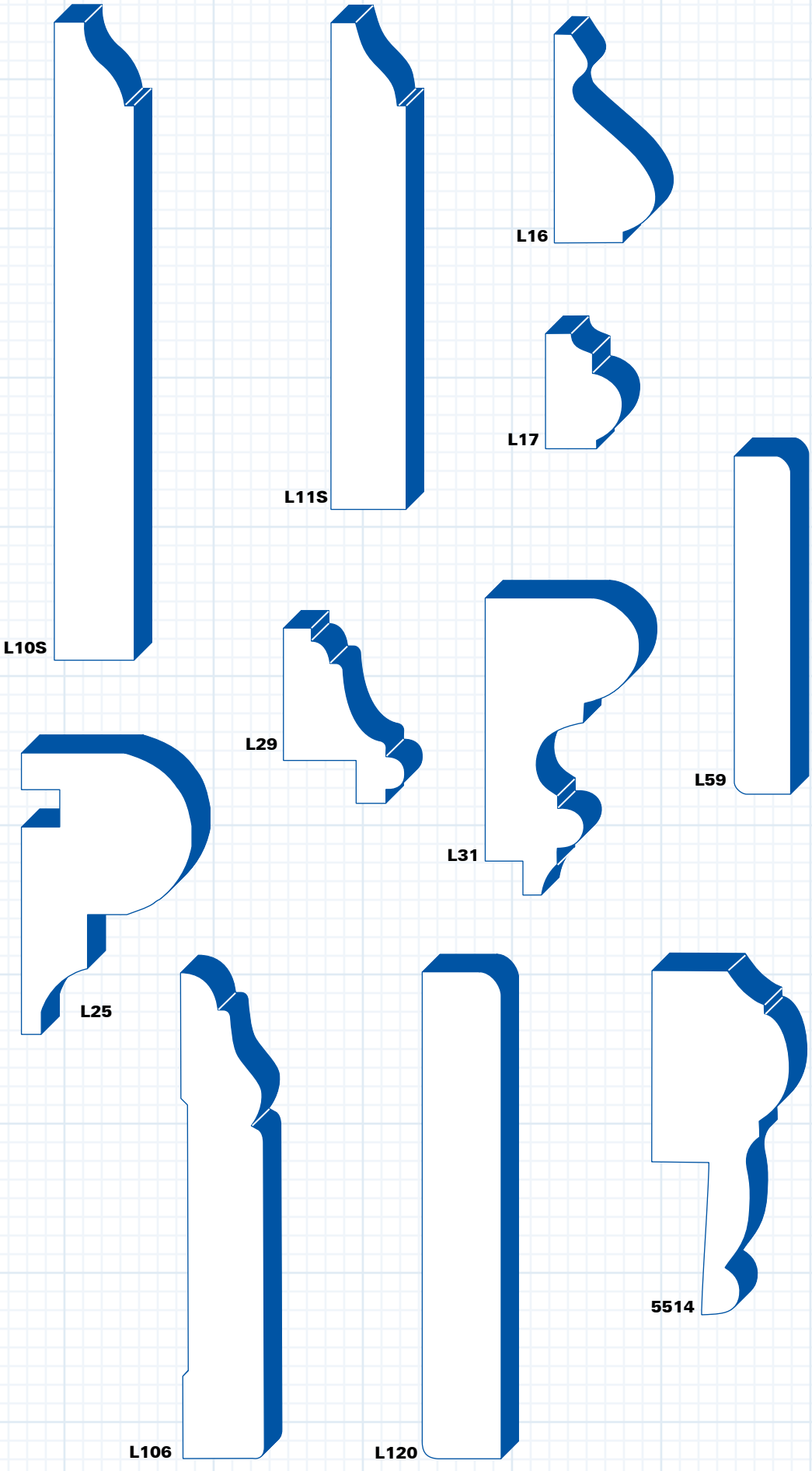
L31
Oak
Picture Moulding
1" x 2"

L59
Oak
Reversible Base
3/8" x 2 1/4"

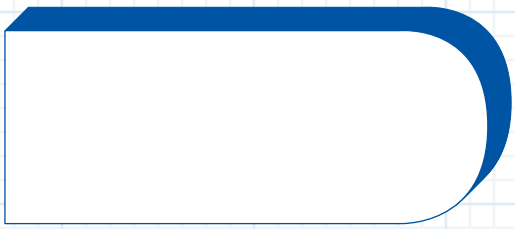
L106
Oak
OG Moulded Base
5/8" x 3 1/4"

L120
Oak
Reversible Base
1/2" x 3 1/4"

5514
Paint Grade
Cap
15/16" x 2 5/16"



*Not shown to scale



D1
Pine
R/E Stop
3/8" x 1 1/8"

D2
Pine
R/E Stop
3/8" x 1 3/8"

D2J
Paint Grade
Stop
3/8" x 1 3/8"

D3J
Paint Grade
R/E Stop
3/8" x 1 5/8"

D4
Pine
Victorian Stop
1/2" x 1 3/8"

D5
Pine
Parting Bead
3/8" x 3/4"

D6
Pine Paint Grade
R/E Stop
1/2" x 2 1/4"

D8
Pine
Glass Bead
3/8" x 3/8"

D9
Pine Glass Bead
OG Stop
1/2" x 5/8"

D10
Pine
OG Stop S4S
1/2" x 1 5/8"

D10R*
Redwood/Cedar
OG OS Stop S4S
1/2" x 1 1/2"

D11
Redwood
Square Edge Stop
1/2" x 1 1/2"

D12J
Paint Grade
Colonial Stop
3/8" x 1 3/8"

D15
Fir
Panel Glass Bead
3/8" x 1/2"

D16
Redwood/Red Cedar
Stop
1" x 2 1/2"

D16F
Douglas Fir
Stop
1" x 2 1/2"

L18
Oak
Edge
1/4" x 3/4"

L18M
Maple
Edge
1/4" x 3/4"

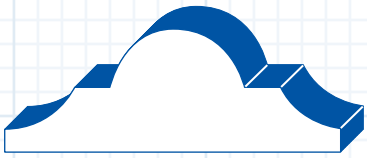
L19
Oak
OG Stop
3/8" x 1 3/8"

L20
Oak
R/E Stop
7/16" x 1 3/16"

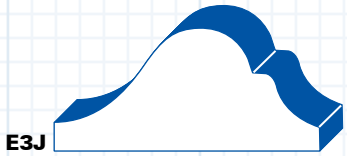
*Not shown to scale

E1J
Paint Grade
Chair Rail
9/16" x 2 1/2"

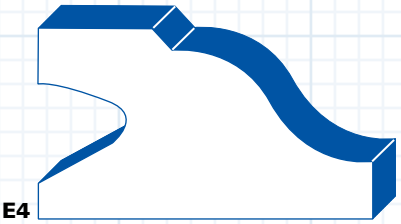
E2
Pine
Flat Astragal
5/8" x 1 3/4"



E3J
Paint Grade
Panel Moulding
11/16" x 1 3/8"

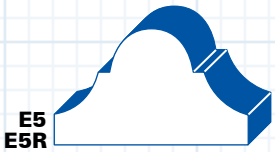


E4
Redwood/Red Cedar
Victorian Stucco
1" x 1 3/4"

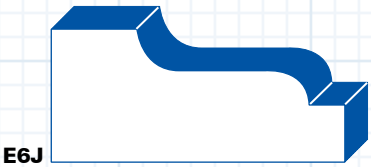


E5
Pine
Panel Moulding
5/8" x 1"

E5R
Redwood/Red Cedar
Panel Moulding
5/8" x 1"



E6J
Redwood/Red Cedar
Shingle Moulding
11/16" x 1 9/16"



E7
Redwood/Red Cedar
Stucco
1" x 1 9/16"

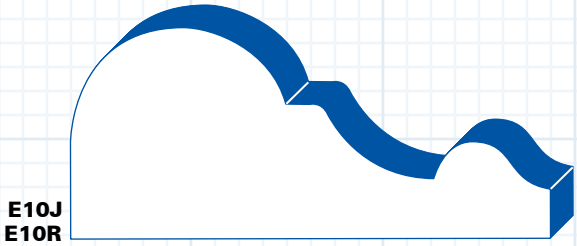
E9
Pine
Panel Strip
1/2" x 1 3/8"

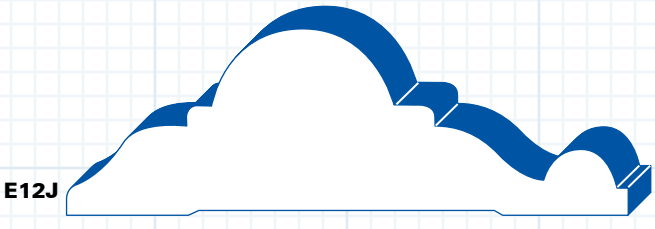
E10J
Paint Grade
Panel Moulding
1 1/16" x 2 7/16"

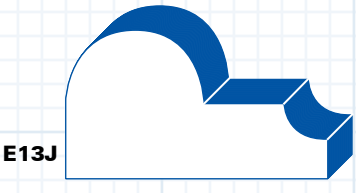
E10R
Redwood/Cedar
Panel Moulding
1 1/16" x 2 7/16"

E12J
Paint Grade
Colonial Moulding
1" x 3"

E13J
Paint Grade
Panel Cap
3/4" x 1 3/8"

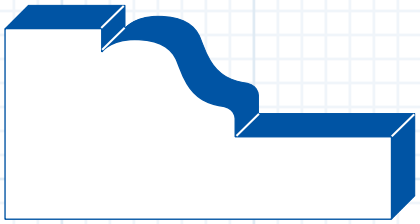




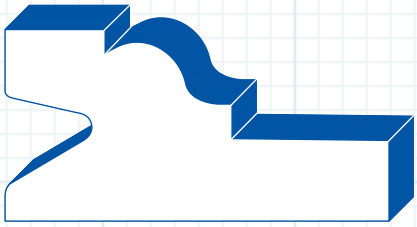



E14J

E14J
Redwood/Red Cedar
Dublin Stucco
1" x 3"


E15J

E15J
Redwood/Red Cedar
Brick Moulding
1" x 2"


E15K

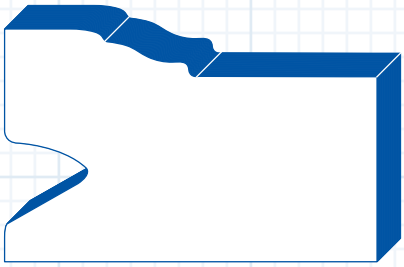
E15K
Redwood/Red Cedar
Brick Moulding (Keyed)
1" x 2"

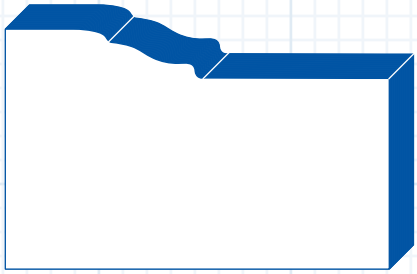
E16
Redwood/Red Cedar
Garage Stop
11/16" x 2 3/8"


E16

E17K
Redwood/Red Cedar
Brick Moulding (Keyed)
1 1/4" x 2"

E17R
Redwood/Red Cedar
Brick Moulding
1 1/4" x 2"

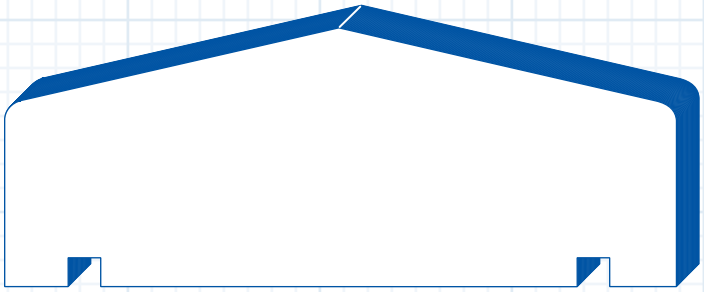

E17K


E17R

E20-4
Redwood/Red Cedar
Bevel Cap
1 3/8" x 3 1/2"

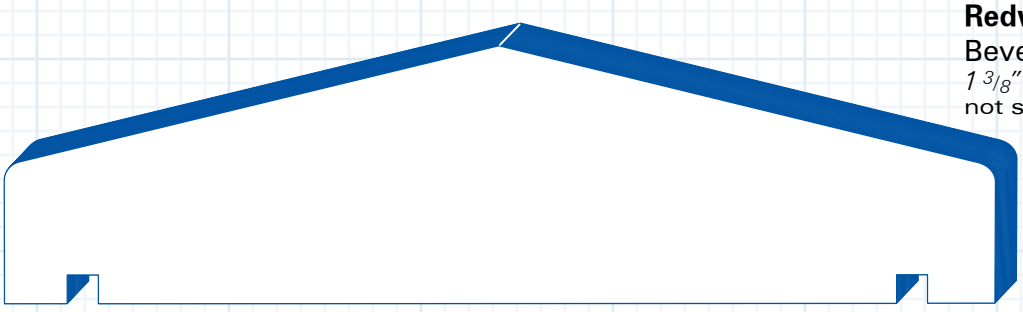
E20-6J
Redwood/Red Cedar
Bevel Cap
1 3/8" x 5 1/2"

E20-8
Redwood/Red Cedar
Bevel Cap
1 3/8" x 7 1/4"
not shown


E20-4

E20-10
Redwood/Red Cedar
Bevel Cap
1 3/8" x 9 1/4"
not shown

E20-12
Redwood/Red Cedar
Bevel Cap
1 3/8" x 11 1/4"
not shown


E20-6J

E21J
Paint Grade
Panel Moulding
1 1/4" x 1 11/16"

E23J
Paint Grade
Band Moulding
5/8" x 1 7/8"

E24J
Paint Grade
Band Moulding
1/2" x 1 1/2"

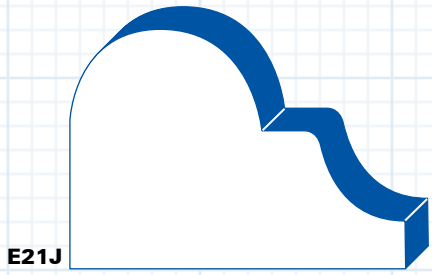
E25
Poplar
Window Band
1 3/4" x 3 1/8"

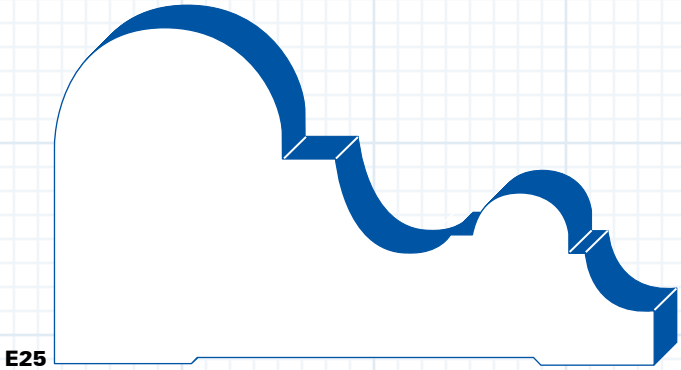
E30J
Paint Grade
Chair Rail
5/8" x 3 1/2"

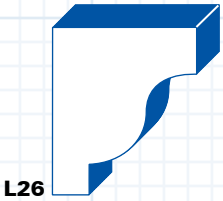
L26
Oak
Crown Moulding
3/4" x 7/8"

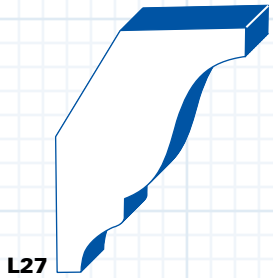
L27
Oak
Crown Moulding
1 5/8"

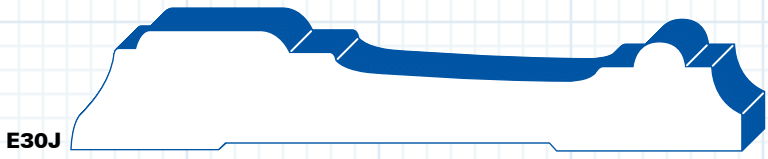
L45
Oak
Flat Astragal
11/16" x 1 3/4"

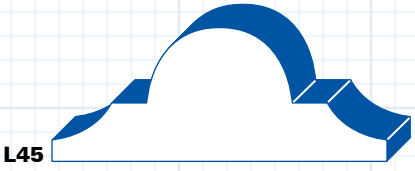










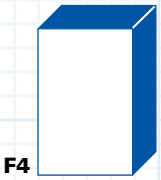


F1
Pine
Flat Screen Moulding
1/4" x 3/4"

F2
Pine
"Beaded" Screen Moulding
1/4" x 3/4"

F3
Pine
Square Stop
1/2" x 1/2"

F4
Pine
Stop
1/2" x 3/4"

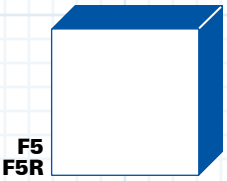


F5
Pine
Square Stop
3/4" x 3/4"

F5R
Redwood/Red Cedar
Square Stop
3/4" x 3/4"

F7
Pine
Lattice
1/4" x 1 3/4"

F7R
Redwood/Red Cedar
Lattice
1/4" x 1 3/4"



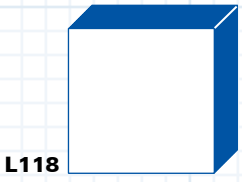
F8
Redwood/Red Cedar
Resawn Batten
1/4" x 2 1/2"

F9
Redwood/Red Cedar
Lattice
1/4" x 1 3/8"

F6
Pine
Lattice
1/4" x 1 3/8"

F11
Pine
Lattice
2 1/4"

L118
Oak
S4S Square Stop
3/4" x 3/4"



G3
Pine
O/S Corner
3/4" x 3/4"

G4
Pine
Half Round
1/2"

G5
Pine
Half Round
3/4"

G6
Pine
Half Round
1"

G7J
Paint Grade
Half Round
1 1/2"

G7R
Redwood/Red Cedar
Half Round
1 1/2"

G8
Pine
Quarter Round
1/4" x 1/4"

G9
Pine
Quarter Round
3/8" x 3/8"

G10
Pine
Quarter Round
3/4" x 3/4"

G10R
Redwood/Red Cedar
Quarter Round
3/4" x 3/4"

G11
Pine
Quarter Round
5/8" x 5/8"

G12
Pine
Quarter Round
1/2" x 1/2"

G12R
Redwood/Red Cedar
Quarter Round
1/2" x 1/2"

G13
Redwood/Red Cedar
Quarter Round
1 1/2"

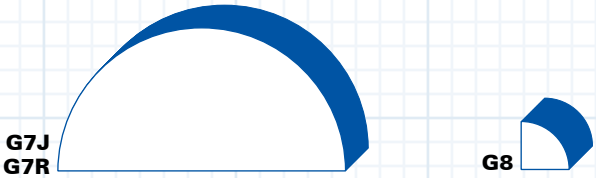
G14
Fir
Closet Pole
1 3/8"

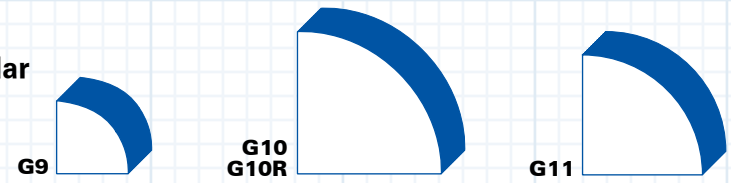
G16
Redwood/Red Cedar
Quarter Round
1" x 1"

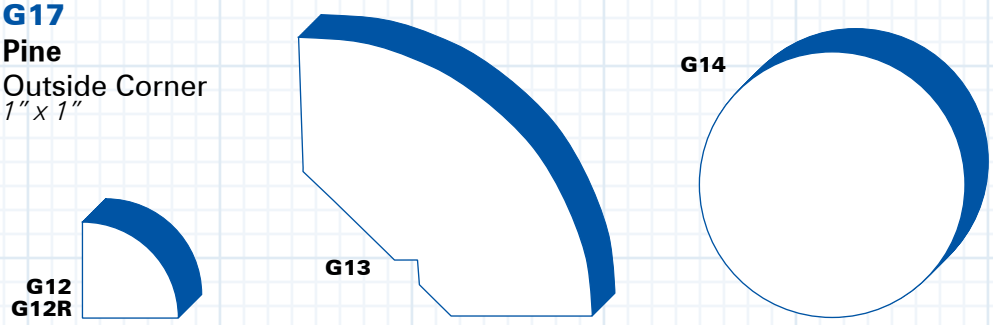
G16J
Paint Grade
Quarter Round
1" x 1"

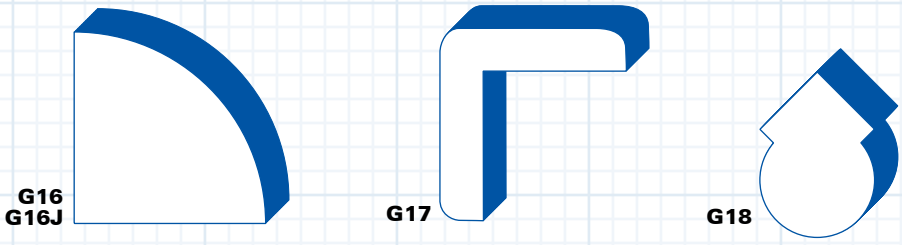
G17
Pine
Outside Corner
1" x 1"

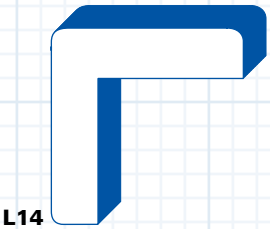
G18
Redwood/Red Cedar
Corner Bead
5/8" x 7/8"

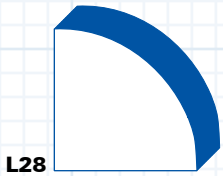










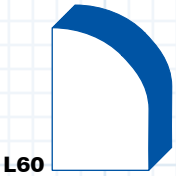


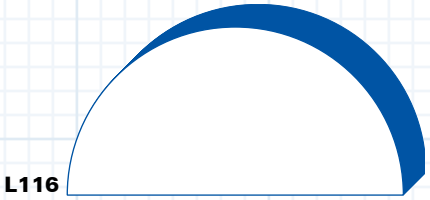
L13
Oak
O/S Corner
3/4" x 3/4"

L14
Oak
O/S Corner
1" x 1"

L28
Oak
Quarter Round
3/4" x 3/4"

L30
Oak
Quarter Round
1/2" x 1/2"





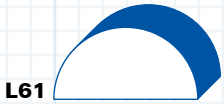
L60
Oak
Base Shoe
1/2" x 3/4"

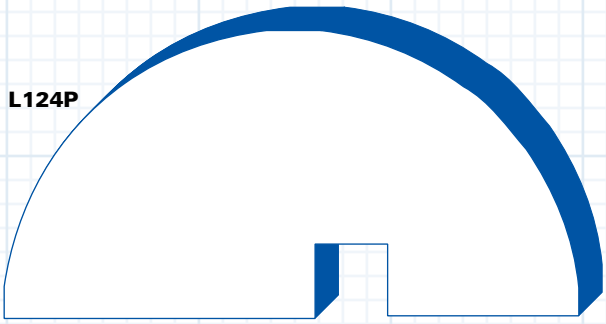
L61
Oak
Half Round
3/4"

L116
Oak
Half Round
1 3/4"

L124P
Paint Grade
Half Round
3"

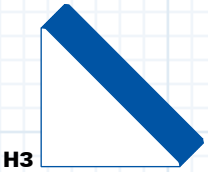
H1J
Paint Grade
Sash Stool
11/16" x 4 11/16"





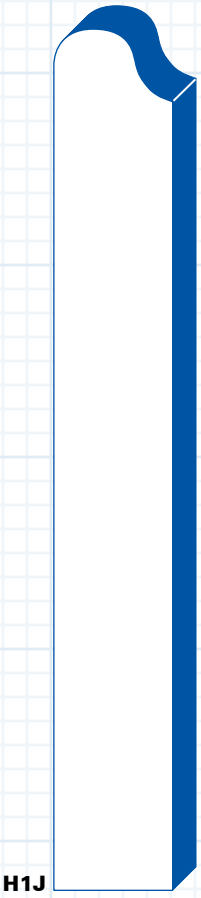
H2J
Paint Grade
Sash Stool
11/16" x 5 1/4"

H3
Pine
Cant Strip
3/4" x 3/4"

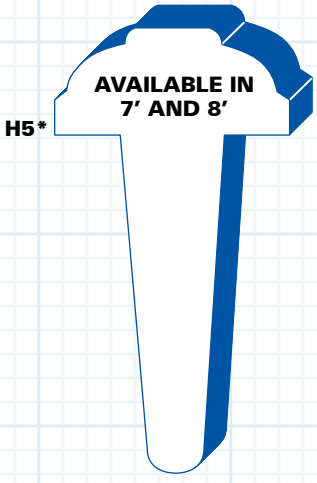


H4
Redwood/
Red Cedar
O/S Rustic Plug
5/16" x 1 3/8"

H5-7' & H5-8'*
DF "T" Astragal
For 1 3/4" Door
7' and 8' only



*Not shown to scale



*Not shown to scale

H6J
Paint Grade
Hook Strip
11/16" x 4 1/2"

H7
Redwood/
Red Cedar
O/S Rustic Plug
5/16" x 1 3/8"

H8J
Paint Grade
Shelf Cleat
11/16" x 1 1/2"

H9J
Redwood/Red Cedar
Water Table
1 1/2" x 2 1/2"

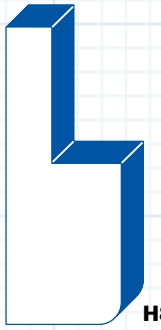
H14
Pine
Cant Strip
1 1/2" x 1 1/2"

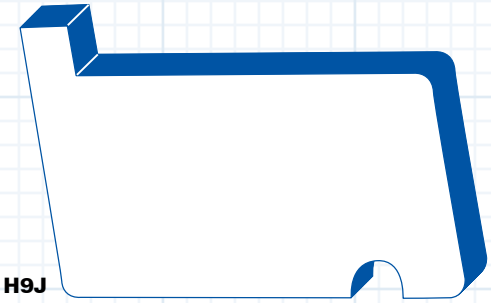
H15J
Paint Grade
Sash Stool
11/16" x 7 1/4"

H16J
Paint Grade
Radius Stool
3/4" x 5 1/2"

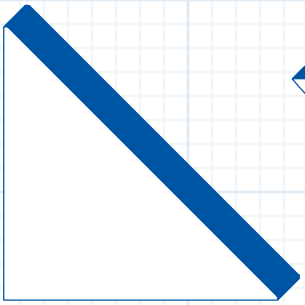
H18
Redwood/Red Cedar
Sash Stool
1 7/16" x 5 1/8"

H20
Pine/Fir
Chamfer Strip
1" x 1"

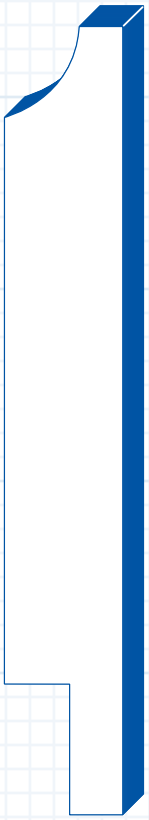

H8J

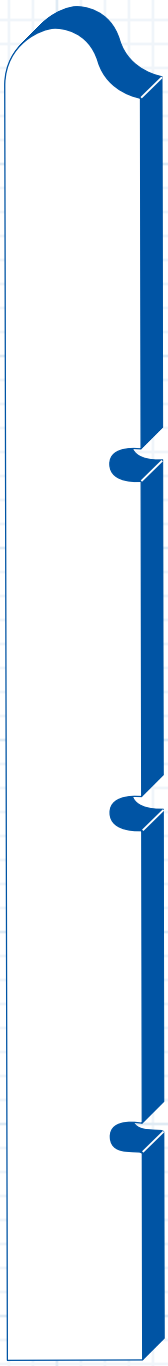

H9J

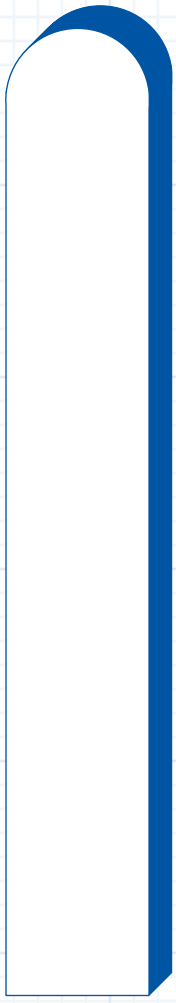

H7

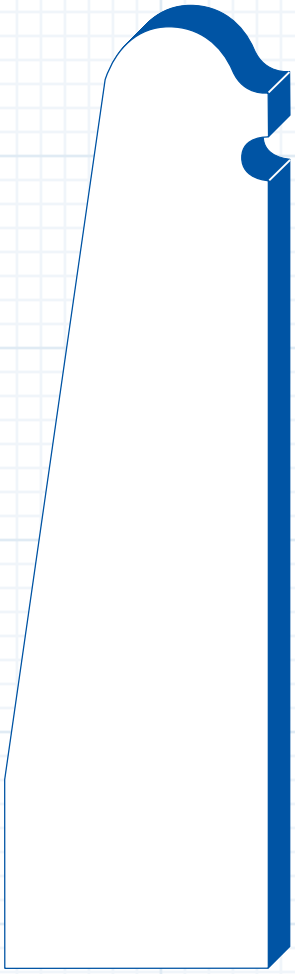

H14


H20


H6J

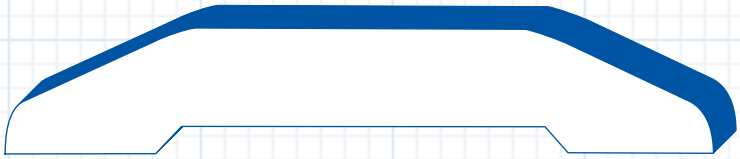

H15J


H16J


H18

L51

L51
Oak
Threshold
5/8" x 2 1/2"



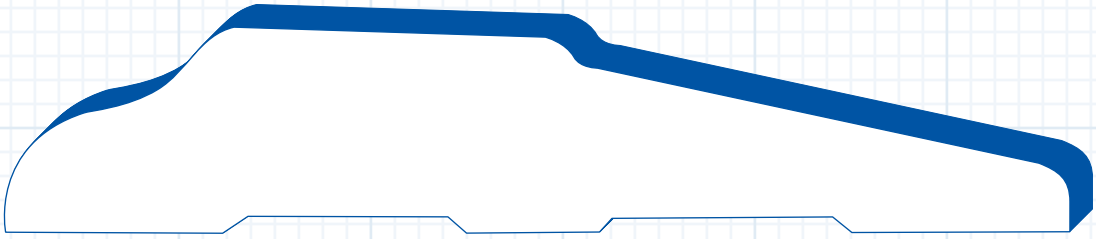
L52

L52
Oak
Threshold
11/16" x 3 5/8"

L53
Oak
Threshold
3/4" x 4 5/8"

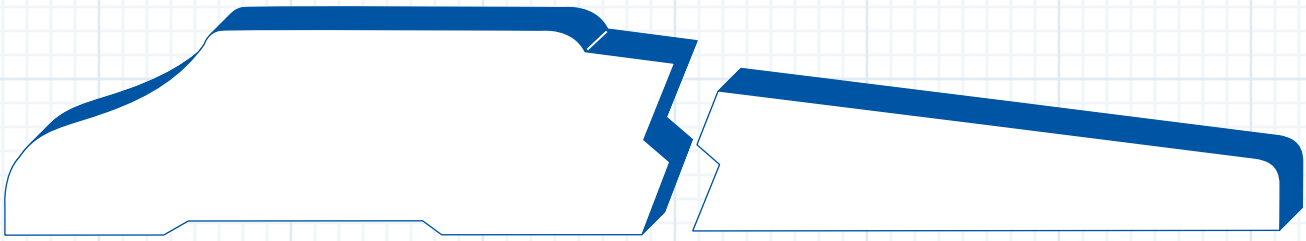
L53

L55
Oak
Threshold
1" x 5 5/8"



L55

L122
Oak
Threshold
1 1/16" x 7 3/4"



L122
NET SIZE 7 3/4"

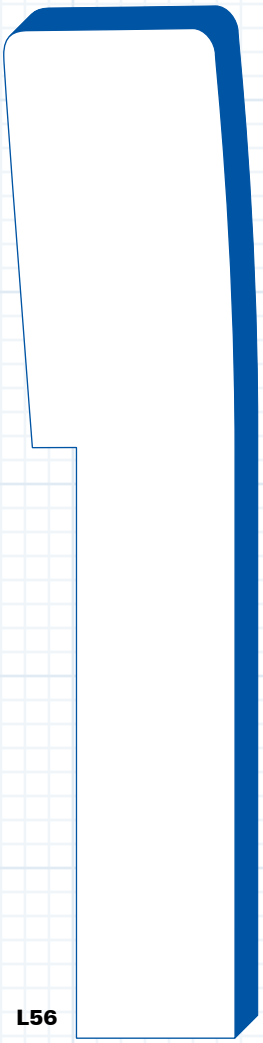
L56
Oak
Rabbeted Sill
1 1/16" x 5 1/4"

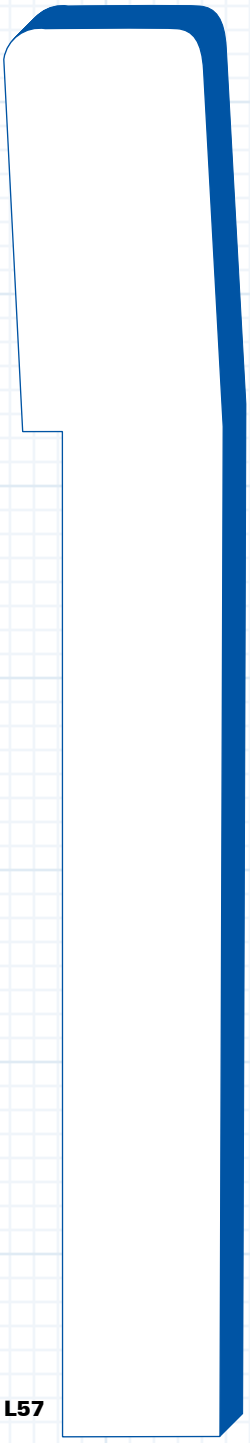
L57
Oak
Rabbeted Sill
1 1/16" x 7 1/4"

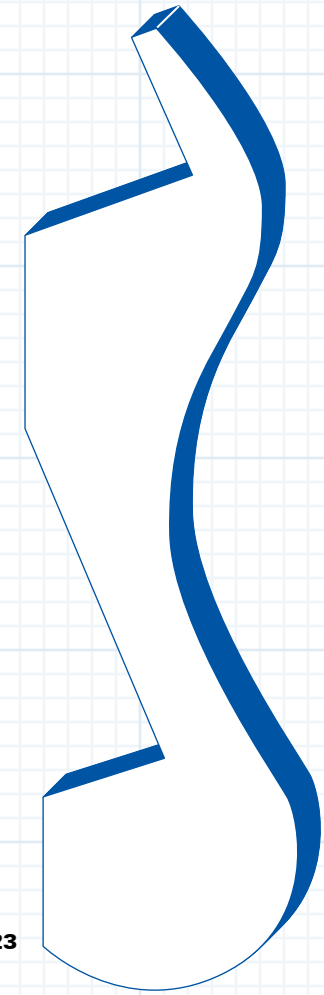
L123
Oak
Bar Rail
4 13/16"

I1J
Paint Grade
Interior Jamb Stock
11/16" x 4 9/16"

I2J
Paint Grade
Interior Jamb Stock
11/16" x 5 1/4"


L56


L57

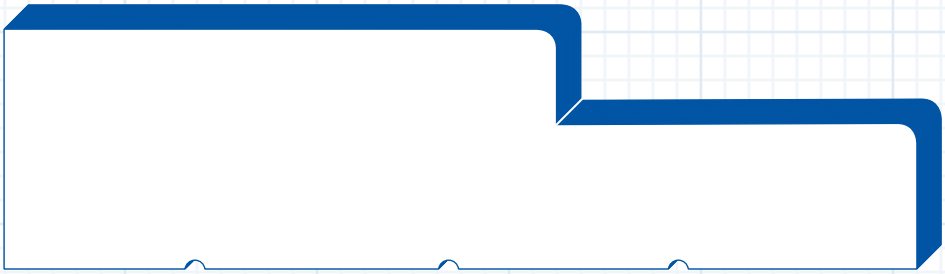

L123


I1J


I2J

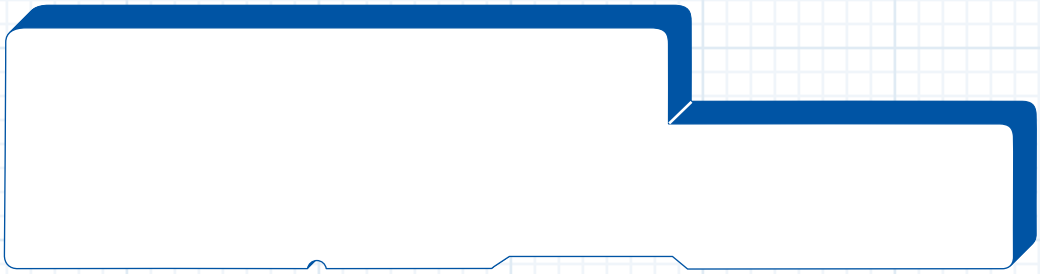
I3J

I3J
Paint Grade
Interior Jamb Stock
$11/16$" x $4\,13/16$"



I4J

I4J
Paint Grade
Exterior Jamb Stock
$1\,1/4$" x $4\,5/8$"



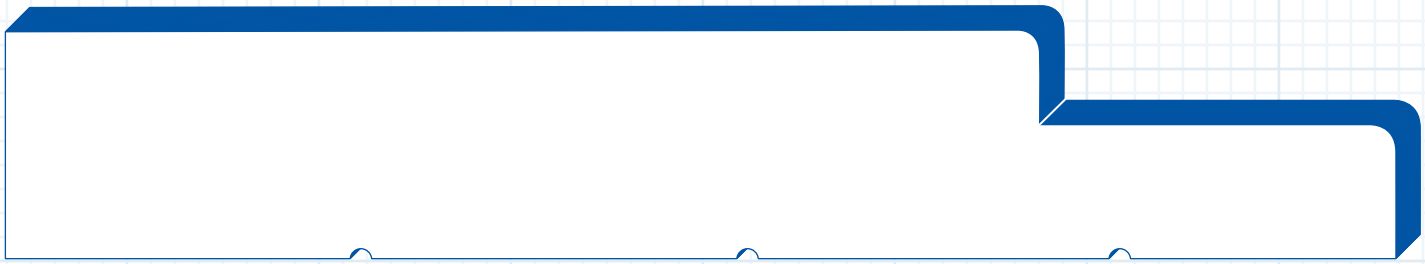
I5J

I5J
Paint Grade
Exterior Jamb Stock
$1\,1/4$" x $5\,1/4$"

I7J
Paint Grade
$1\,1/4$" x $7\,1/4$"

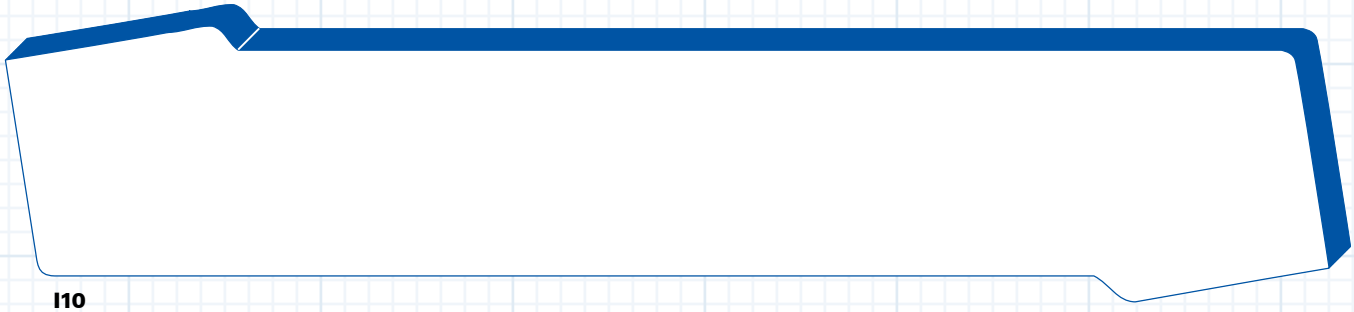
I8J
Paint Grade
Jamb Stock
$11/16$" x $7\,1/4$"

I10
Redwood/Red Cedar
Sill
2" x 8"
net size $1\,1/2$" x $7\,1/4$"



I7J

I8J



I10

J5J
House Whites
Primed "Beaded"
1" x 4"
(9/16" x 3 1/8" face)

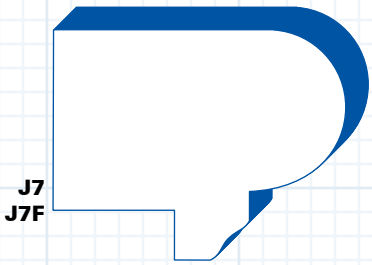
J6C
Red Cedar
Clear Heart VG "Beaded" TG
1" x 4"
(5/8" x 3 1/8" face)

J6J
House Whites
Clear "Beaded" TG
1" x 4"
(9/16" x 3 1/8" face)

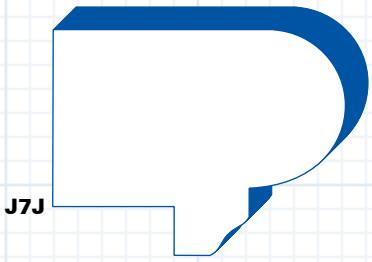
J6K
Knotty Pine
"Beaded" TG
1" x 4"
(11/16" x 3 1/8" face)

J7
Redwood
Cap
1 1/4" x 1 1/2"

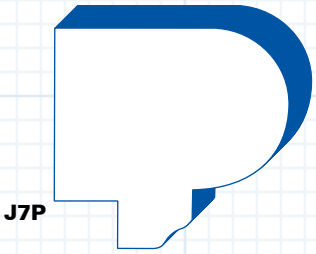
J7F
Fir
Cap
1 1/4" x 1 1/2"



J7J
Paint Grade
Cap
1 1/4" x 1 5/8"

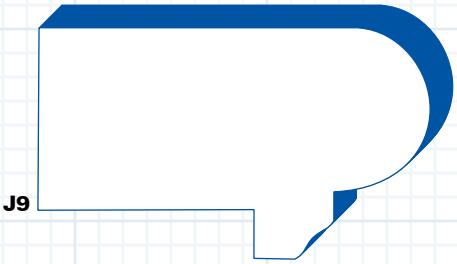


J7P
Paint Grade
Cap
1 3/16" x 1 3/16"

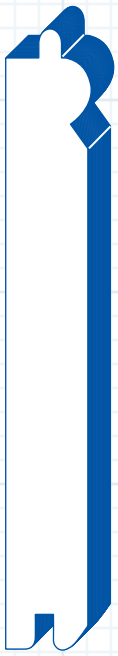


J8
Pine
Panel Cap
1/2" x 1 1/8"

J9
Paint Grade
Cap
13/16" x 2"

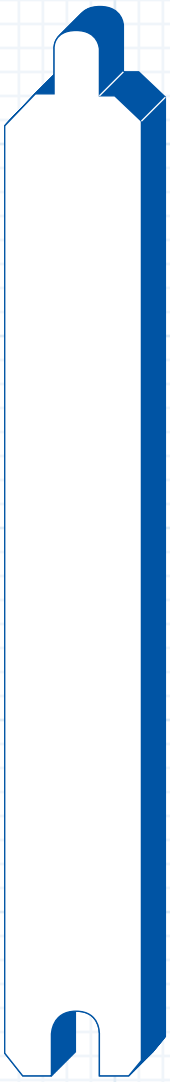


J19J

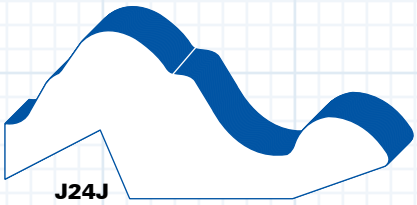


J23J

J29J



J37J



J24J

J19J
Paint Grade
Primed "V-Wall" TG
1/2" x 4"
(7/16" x 3" face)

J23J
Paint Grade Primed
"Bead-Wall" TG
7/16" x 4"
(13/32" x 3" face)

J24J
Paint Grade
"Varia" Wainscot Cap
2"

J29J
House Whites
Primed "Beaded"
1" x 6"
(3/4" x 5 1/8" face)

J37J
House Whites
Primed "V"
1" x 6"
(3/4" x 5 1/8" face)

J39J
Windsor 1 Primed
Hawaiian "V" TG
1" x 8"
(3/4" x 7 1/8" face)

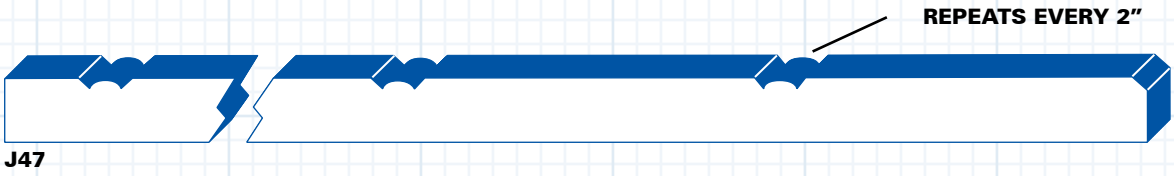
J47
Arauco 2" OC
"Beaded" Plywood
3/8" x 4' x 8'
4' x 8' Panel

J58
Douglas Fir
Select Struct
"V" Face/"SE" Back
2" x 6"
(1 7/16" x 5" face)

J106
FJ Pine
Primed Nickel Gap
9/16" x 6"

J111
House White
Reversible Int Lap
1" x 6"

J196J
FJ Poplar
Primed "V" TG
7/16" x 6"

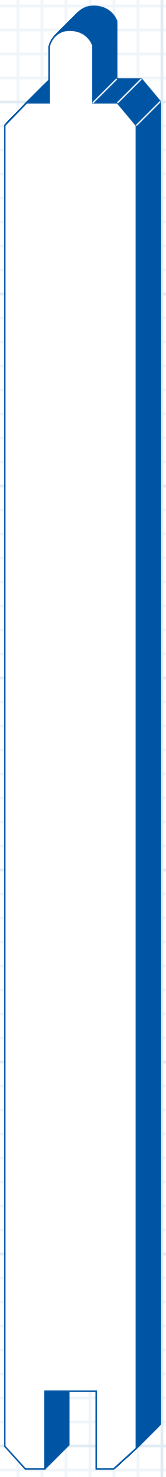


J47

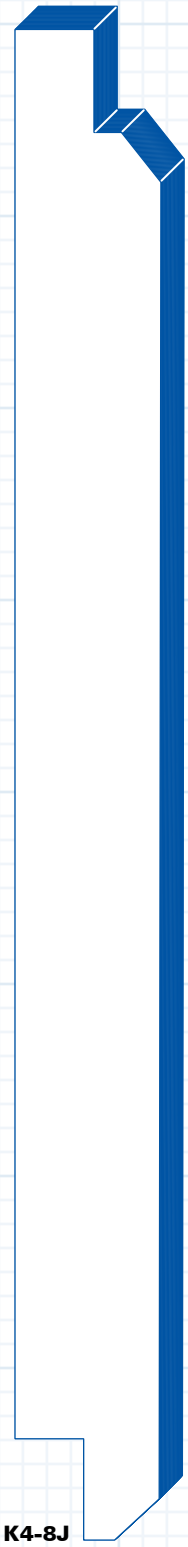

J58


J106

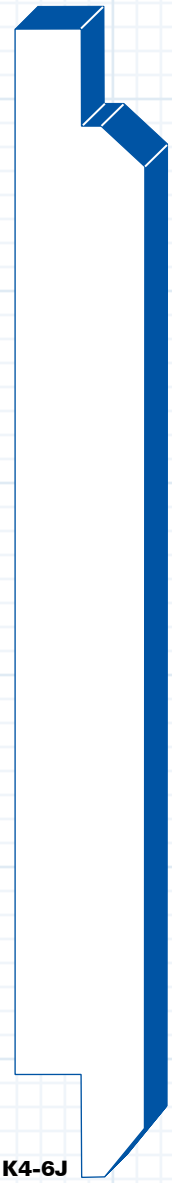

J111


J39J

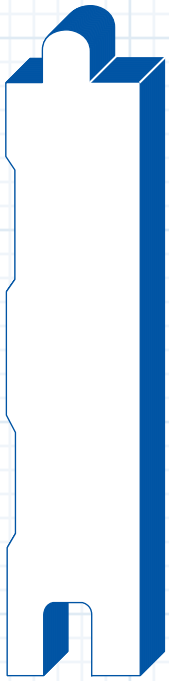

J196J



K4-8J



K4-6J



J3
J3C

J3
Douglas Fir
C/Btr VG Clear TG
1" x 4"
(3/4" x 3 1/4" face)

J3C
Alaskan Yellow
Cedar Solid TG
1" x 4"
(3/4" x 3 1/4" face)

K4-6J
House Reds FJ-EG
Primed "V"
1" x 6"
(11/16" x 5" face)

K4-8J
House Reds FJ-EG
Primed "V"
1" x 8"
(11/16" x 7" face)

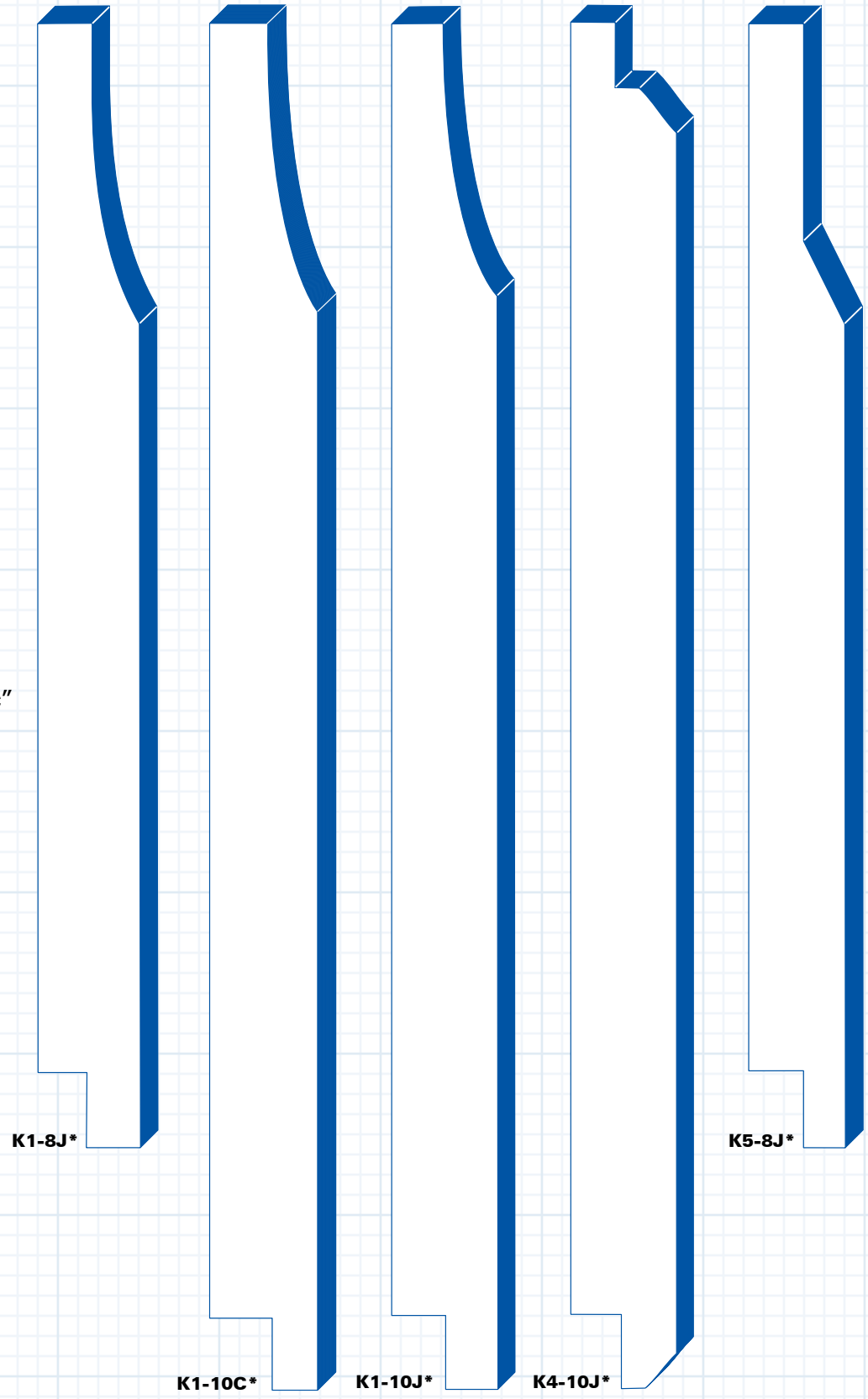
K1-8J*
House Reds FJ-EG
Primed "Cove"
1" x 8"
(11/16" x 7" face)

K1-10C*
House Reds A-VG
"Cove Rustic"
1" x 10"
(3/4" x 9" face)

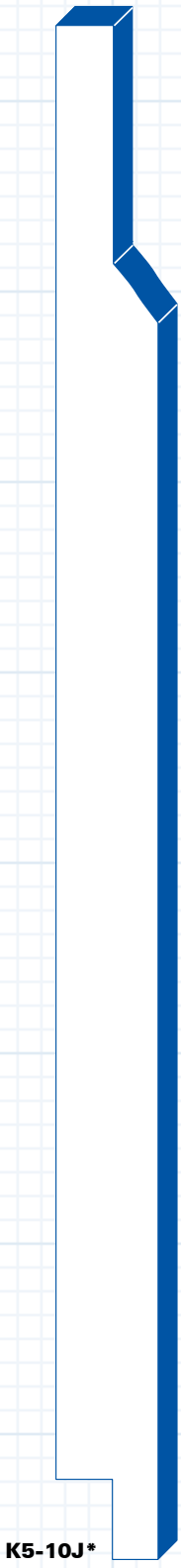
K1-10J*
House Reds FJ-EG
Primed "Cove"
1" x 10"
(11/16" x 9" face)

K4-10J*
House Reds FJ-EG
Primed "V"
1" x 10"
(11/16" x 9" face)

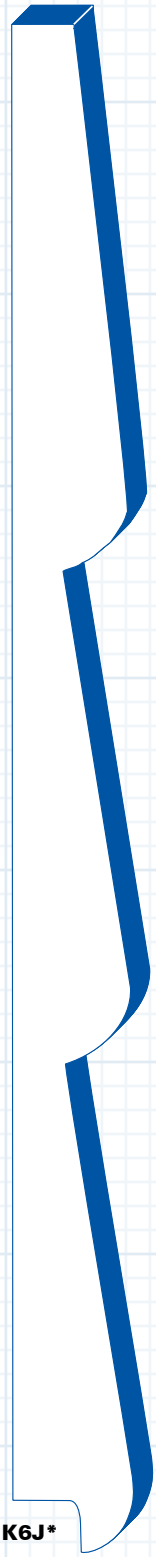
K5-8J*
House Reds FJ-EG
Primed "Channel Rustic"
1" x 8"
(11/16" x 7" face)



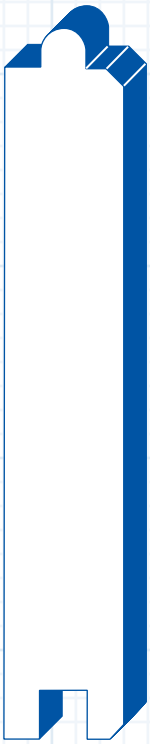
***Not shown to scale**



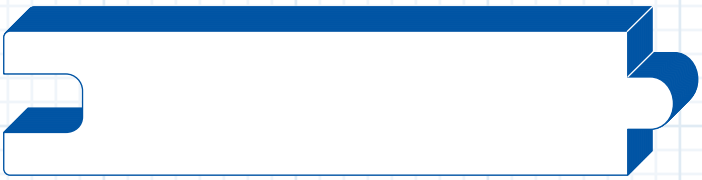
K5-10J*



K6J*



K40V*



K44*

K42V*

K5-10J*
House Reds FJ-EG
Primed "Channel"
1" x 10"
($11/16$" x 9" face)

K6J*
House Reds FJ-EG
Primed "Triple Lap"
1" x 10"
($11/16$" x 9" face)

K40V*
Western Red Cedar
Clear Heart
(10% B) VG R/S TG
$11/16$" x 4"
($11/16$" x $3\,1/2$" face)

K42V*
Western Red Cedar
Clear Heart
(10% B) VG R/S TG
1" x 6"
($3/4$" x $5\,1/4$" face)

K44*
Red Cedar A VG
Square Edge T&G
1" x 4"
($3/4$" x $3\,1/4$" exposed face)

***Not shown to scale**

K45R
Redwood Fireblocker™
Primed FJ/EG VG Belgium Lap
1" x 4"
(11/16" x 3 1/8" exposed face)

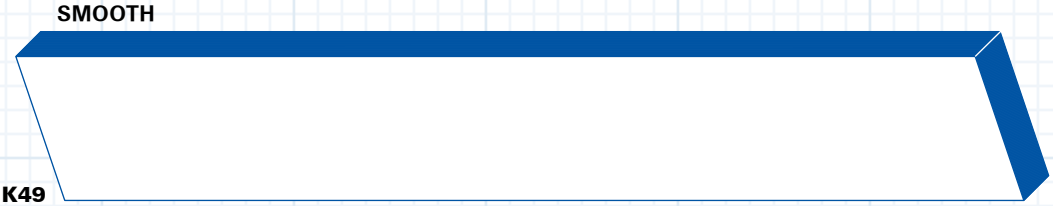
K49
Red Cedar Tight Knot
Bevel Rainscreen
1" x 6"
(3/4" x 5 9/32" face)

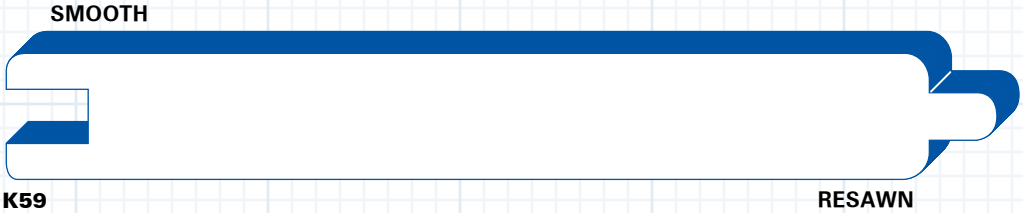
K59
Red Cedar Tight Knot
Eased Edge T&G
1" x 6"
(3/4" x 5" exposed face)

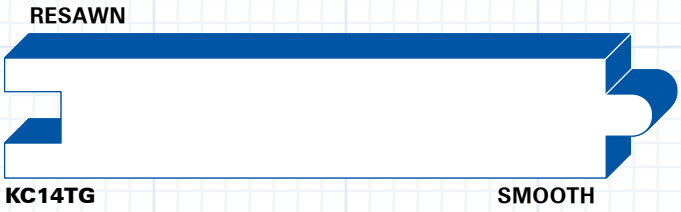
K46V
CLR VG Smooth SQ CM TG
Red Cedar
1" x 6"
(3/4" x 5 9/32" face)

K45R

K46V







KC14TG
Red Cedar
STK SIS/RS TG
1" x 4"

K575
Thermally Modified Hemlock VG
"Fineline" T&G
1" x 6"
(3/4" x 5 1/4" exposed face)

K66C*
Red Cedar A VG
Rainscreen Lap
1" x 6"
(3/4" x 4 15/16" exposed face)
Install with clips

K75SE*
Red Cedar A VG
"Fineline" T&G
1" x 6"
(3/4" x 5 1/4" exposed face)

*Not shown to scale

*Not shown to scale

*Not shown to scale

*Not shown to scale

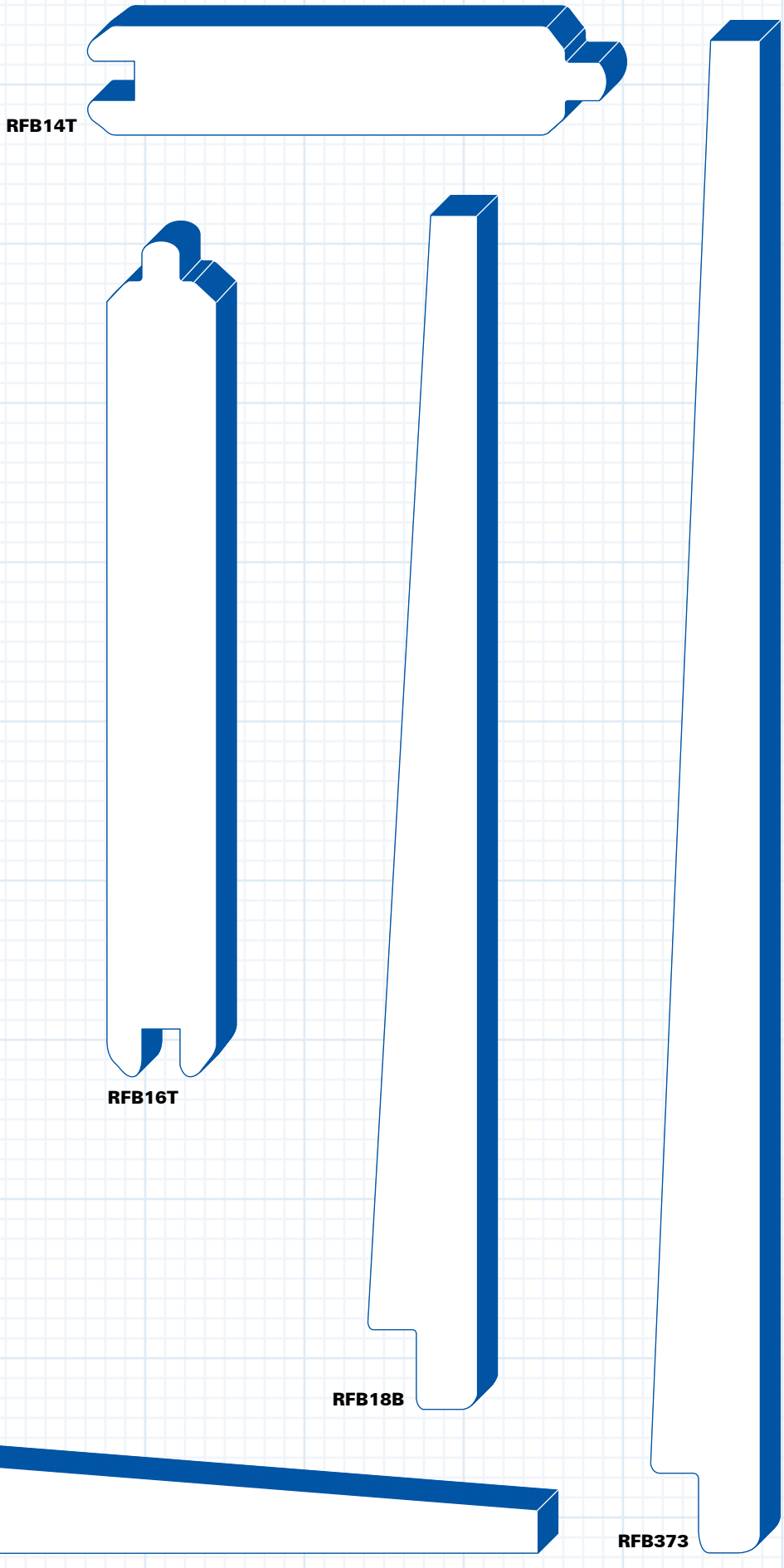
RFB14T
Redwood Fireblocker™
Primed FJ/EG V T&G
1" x 4"
($11/16$" x 3" exposed face)

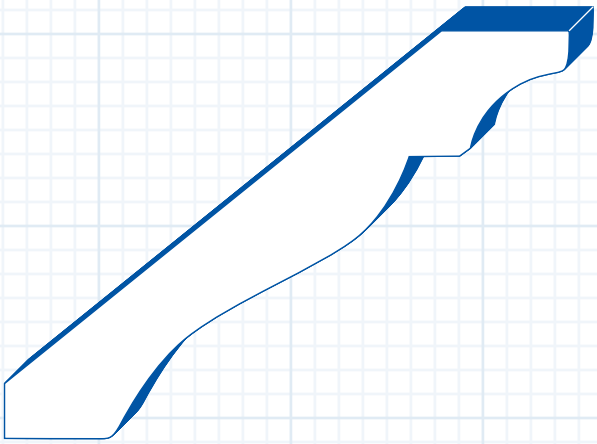
RFB16B
Redwood Fireblocker™
Primed FJ/EG V Bevel Siding
3/4" x 6"
($11/16$" x 5" exposed face)

RFB16T
Redwood Fireblocker™
Primed FJ/EG V Bevel Siding
1" x 6"
($11/16$" x 5" exposed face)

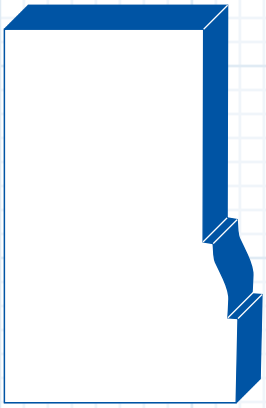
RFB18B
Redwood Fireblocker™
Primed FJ/EG V Bevel Siding
3/4" x 8"
($11/16$" x 7" exposed face)

RFB373
Redwood Fireblocker™
Primed FJ/EG V Bevel Siding
3/4" x 10"
($11/16$" x 9" exposed face)

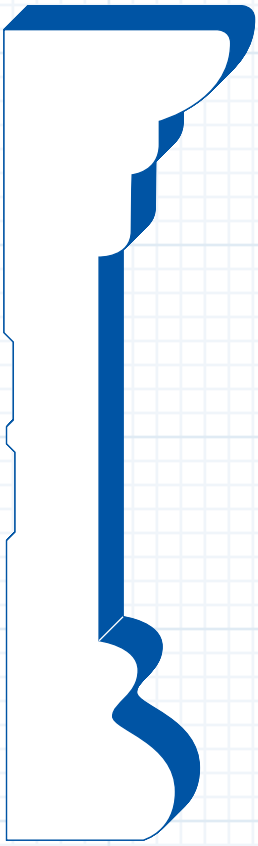




EX286

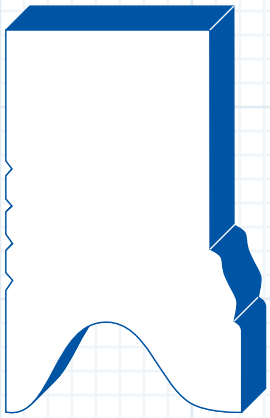


EX381



EX1400

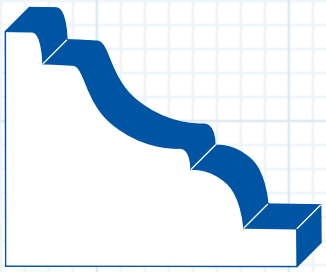
EX604



EX381K

EX614

EX606



EX607

EX616

EX286
Treated Pine
Crown
3 5/8″

EX381
Treated Pine
Brick
2″

EX381K
Treated Pine
Brick/Key
2″

EX604
Treated Pine
Corner MLG
1 1/2″

EX606
Treated Pine
Cove
3/4″

EX607
Treated Pine
Pedimont
1 1/2″

EX1400
Treated Pine
Architrave
4 1/4″

EX614
Treated Pine
Quarter Round
3/4″

EX616
Treated Pine
Shingle MLG
1 5/8″

**Not shown to scale*

EX618
Treated Pine
Stucco MLG
1 1/2"

EX619
Treated Pine
Brick MLG
1 3/8"

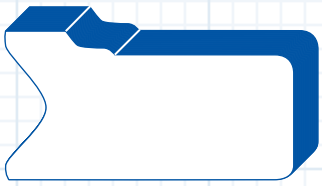
EX627
Treated Pine
Stucco MLG
1 15/16"

EX629
Treated Pine
Stucco MLG
2 1/2"

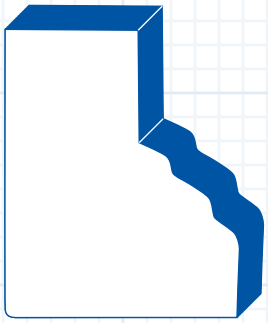
EX630
Treated Pine
Water Table
1 7/8"

EX634
Treated Pine
Water Table
3 1/4"

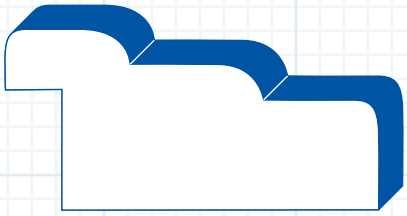
EX638
Treated Pine
Cutter MLG
3 5/16"



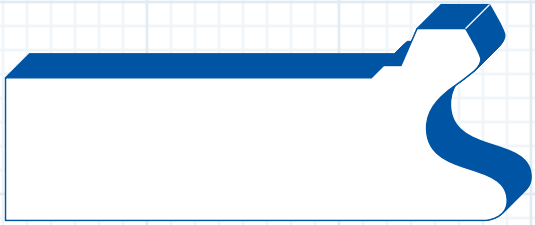
EX618



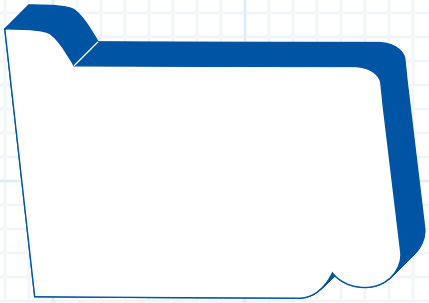
EX619



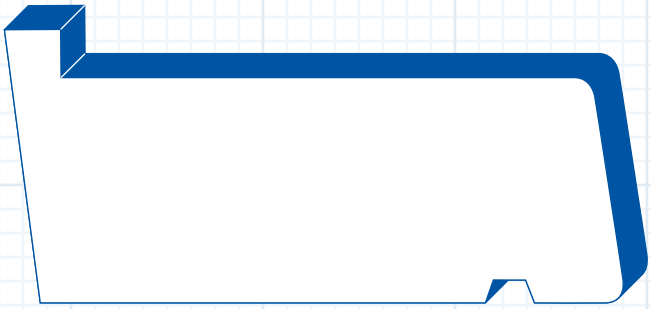
EX627



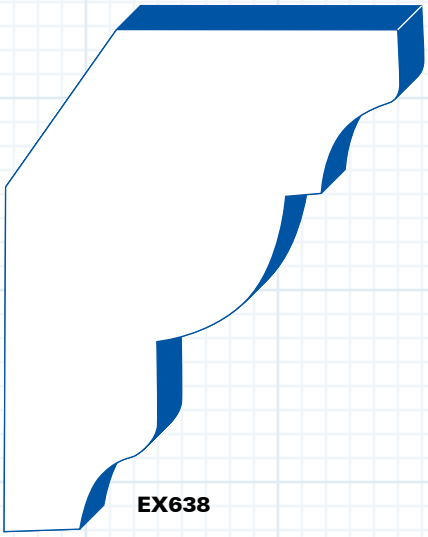
EX629



EX630

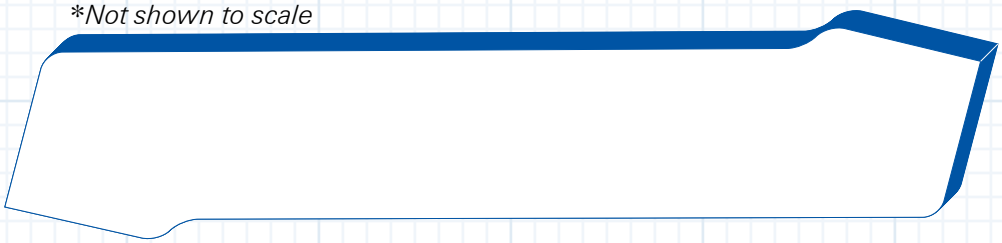


EX634

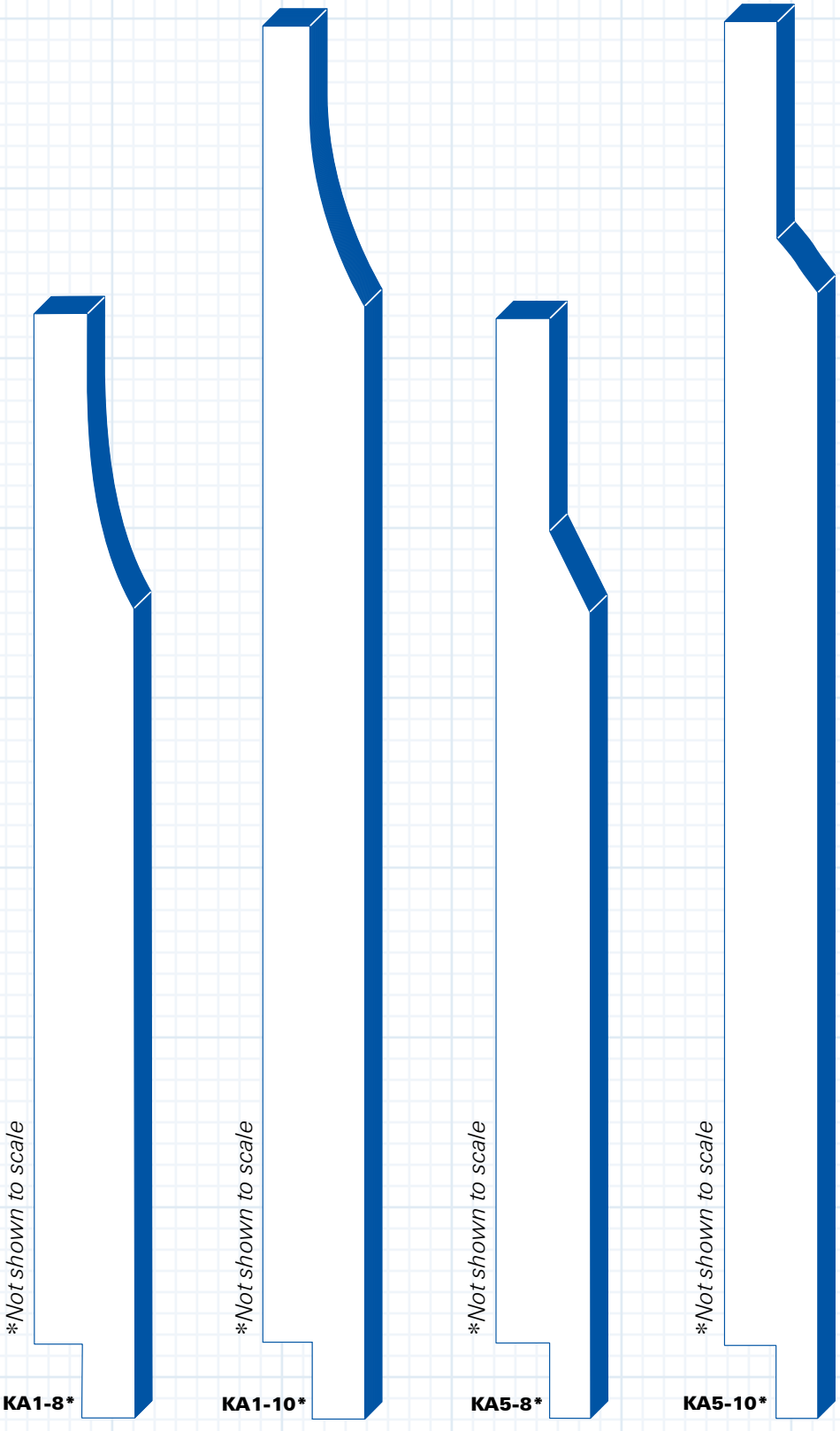


EX638

*Not shown to scale



EX640*



*Not shown to scale

KA1-8*

*Not shown to scale

KA1-10*

*Not shown to scale

KA5-8*

*Not shown to scale

KA5-10*

EX640*
Treated Pine
Rev Sill
7 1/4"

KA1-8*
Bodyguard
Treated Cove Rustic
1" x 8"
(3/4" x 7" face)

KA1-10*
Bodyguard
Treated Cove Rustic
1" x 10"
(3/4" x 9" face)

KA5-8*
Bodyguard
Treated Channel Rustic
1" x 8"
(3/4" x 7" face)

KA5-10*
Bodyguard
Treated Channel Rustic
1" x 10"
(3/4" x 9" face)

*Not shown to scale

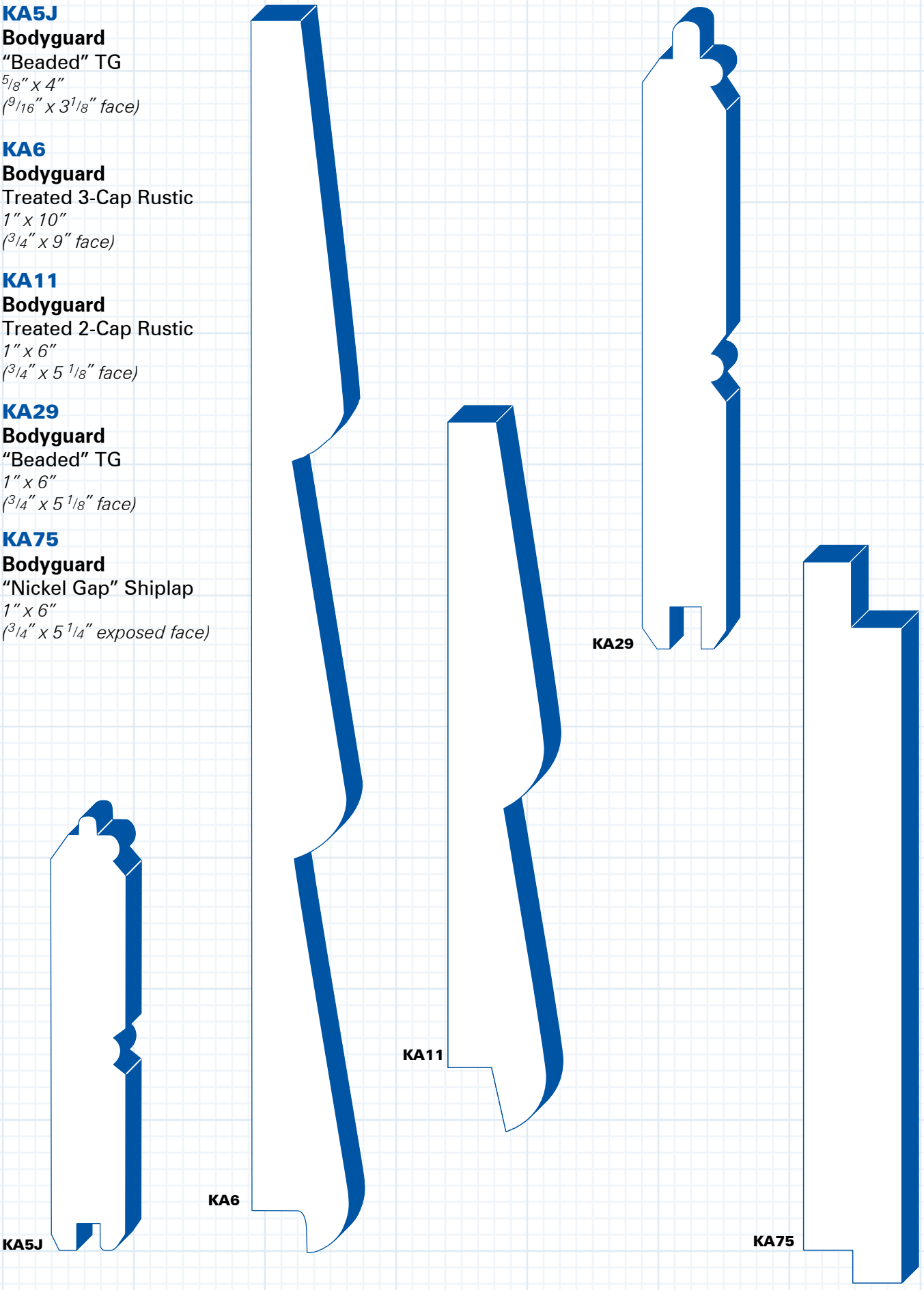
KA5J
Bodyguard
"Beaded" TG
5/8" x 4"
(9/16" x 3 1/8" face)

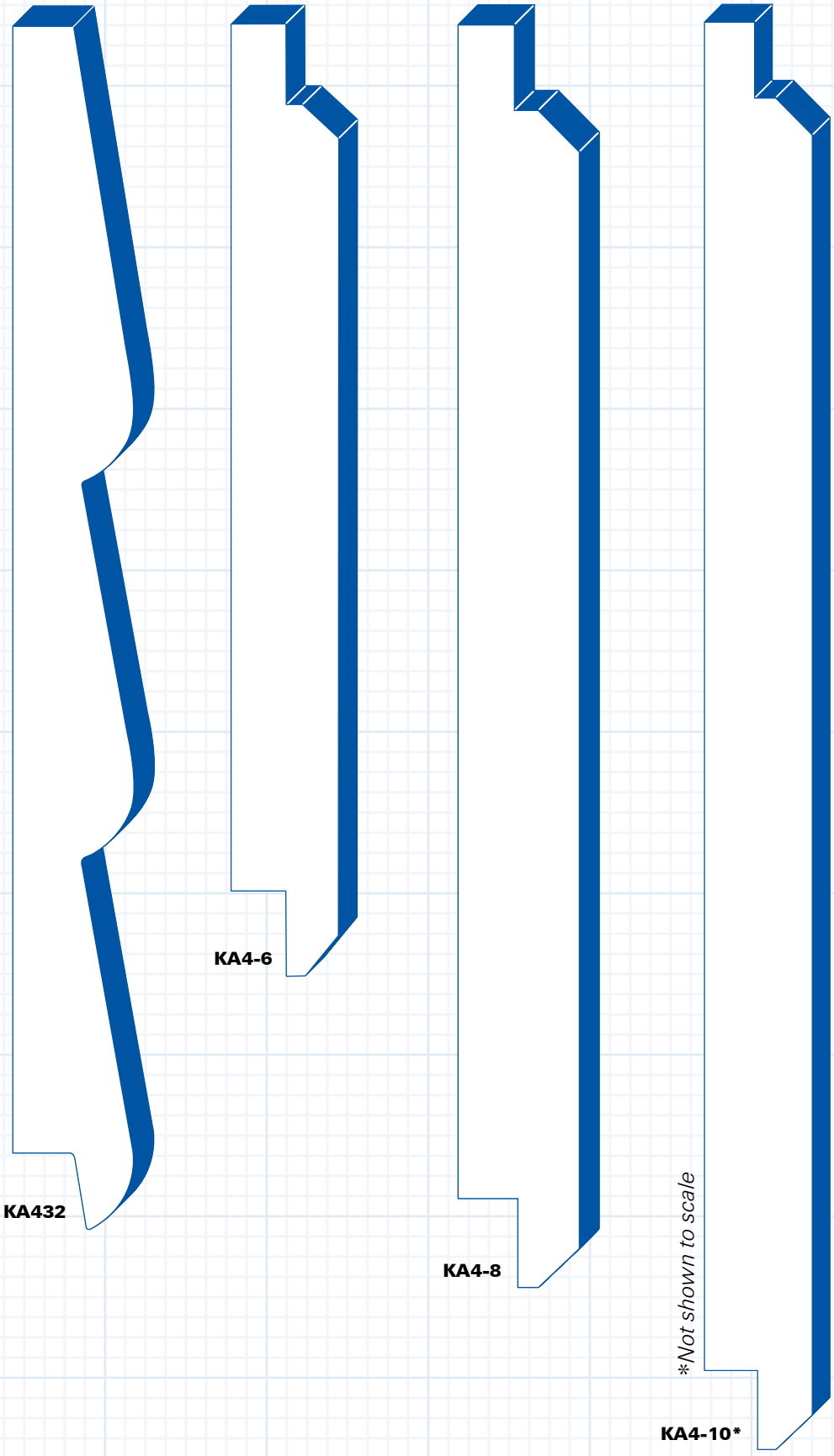
KA6
Bodyguard
Treated 3-Cap Rustic
1" x 10"
(3/4" x 9" face)

KA11
Bodyguard
Treated 2-Cap Rustic
1" x 6"
(3/4" x 5 1/8" face)

KA29
Bodyguard
"Beaded" TG
1" x 6"
(3/4" x 5 1/8" face)

KA75
Bodyguard
"Nickel Gap" Shiplap
1" x 6"
(3/4" x 5 1/4" exposed face)





KA432
Bodyguard
Triple Lap
1" x 8"
(3/4" x 7" exposed face)

KA4-6
Bodyguard
Treated V Rustic
1" x 6"
(3/4" x 5 1/8" face)

KA4-8
Bodyguard
Treated V Rustic
1" x 8"
(3/4" x 7" face)

KA4-10*
Bodyguard
Treated V Rustic
1" x 10"
(3/4" x 9" face)

*Not shown to scale

FF12
Hemlock
Fillet
1/4" x 1 1/4"

FF15
Hemlock
Fillet
1/4" x 1 5/8"

FR2
Hemlock
Hampton Rail
2 3/8" (1 5/8" plow)

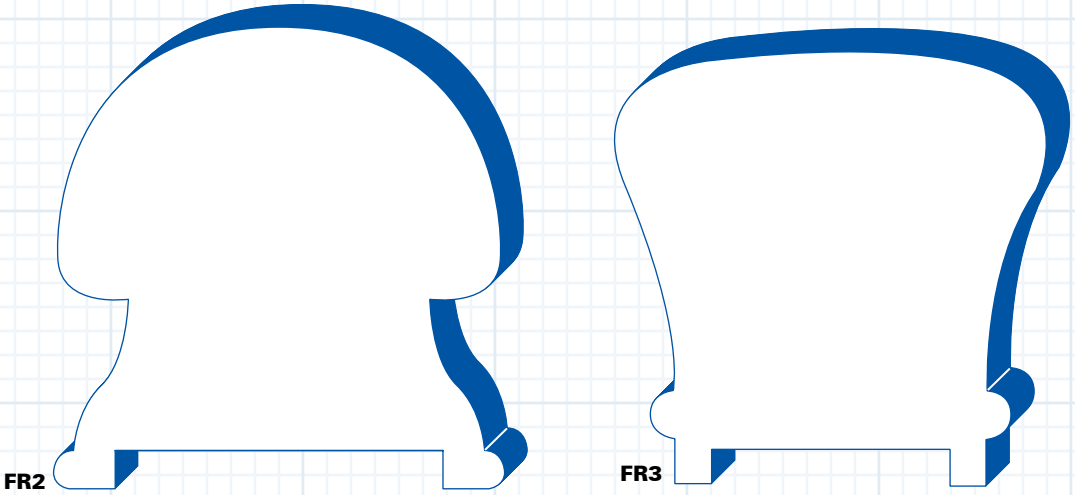
FR3
Hemlock
Newport Rail
2 1/4" (1 1/4" plow)

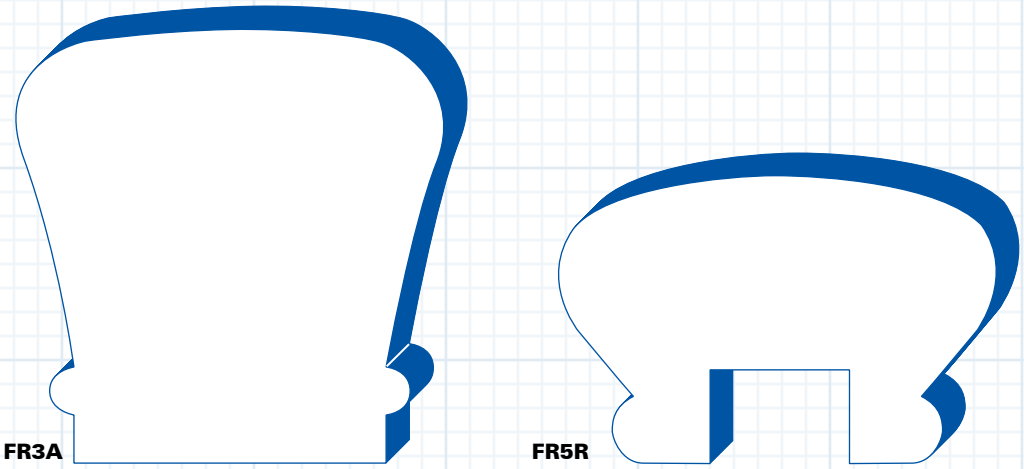
FR3A
Hemlock
Newport Rail
2 1/4"

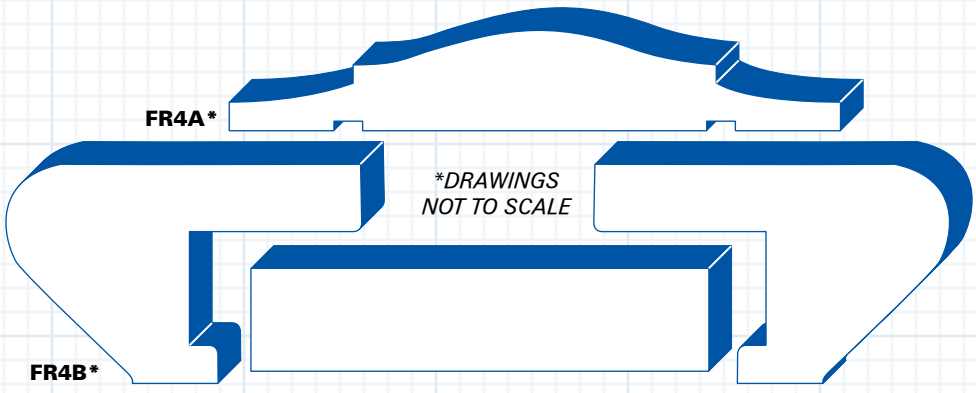
FR4A*
Redwood/Red Cedar
Rail Cap
4"

FR4B*
Redwood/Red Cedar
Rail Side
1" x 3"
(For use with 3" x 3" Baluster)
1" x 4"
(For use with 4" x 4" Baluster)

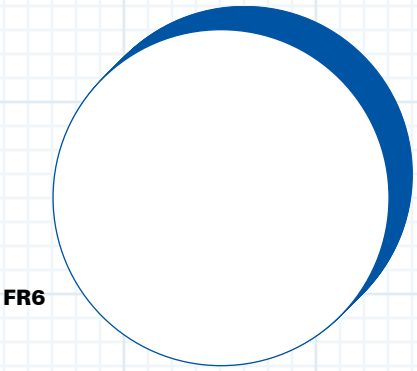
FR5R
Redwood/Red Cedar
Mushroom Plowed Rail
1 1/2" x 2 1/4" (3/4" plow)



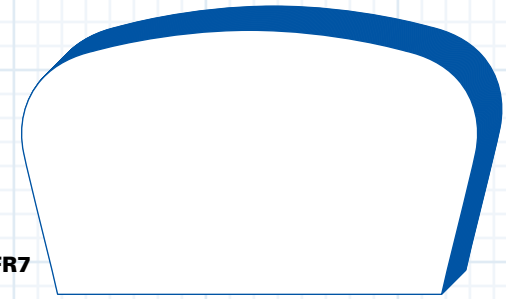




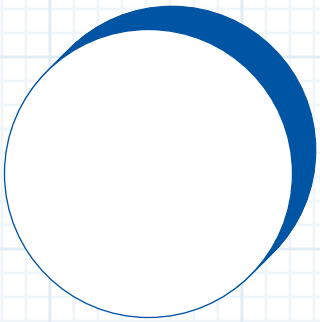
*Not shown to scale



FR6



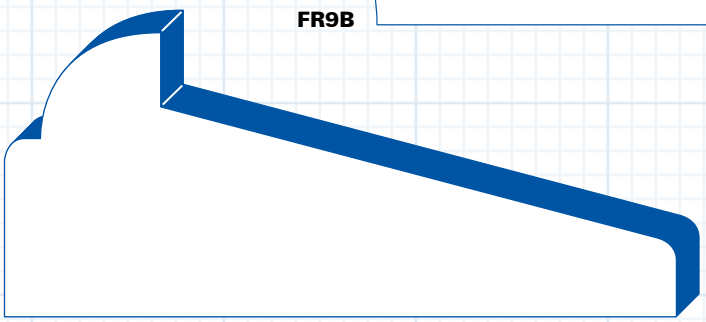
FR7



FR8

FR9A

FR9B



FR9F

FR10A

FR10B

FR6
Fir
Round Rail
1 3/4″

FR7
Wall Rail
2 3/8″

FR8
Fir
Round Rail
1 1/2″

FR9A
Redwood/Red Cedar
Handrail
1/2″ x 2 1/4″

FR9B
Redwood/Red Cedar
Handrail
1 1/2″ x 3 1/2″

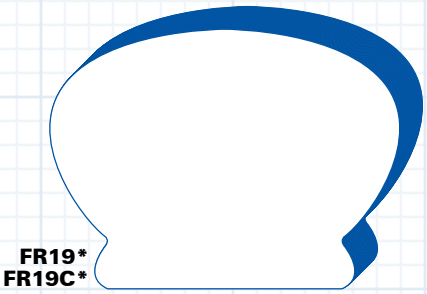
FR9F
Redwood/Red Cedar
Foot Rail
1 1/2″ x 3 1/2″

FR10A
Redwood/Red Cedar
Handrail
3/4″ x 3 5/8″

FR10B
Redwood
Handrail
1 1/2″ x 5″

FR19*
Douglas Fir
Mushroom Flat Rail
1 7/16" x 1 15/16"

FR19C*
Redwood/Red Cedar
Mushroom Flat Rail
1 7/16" x 1 15/16"


FR19*
FR19C*


FS24*

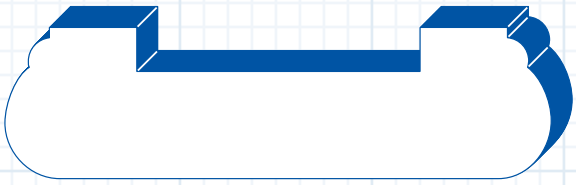
FS12*
Hemlock
Shoe
1 3/16" x 2 1/2" (1 1/4" plow)


FS12*

FS24*
Hemlock
Shoe
1 1/4" x 2 1/2" (1 5/8" plow)

FS31*
Redwood
Shoe Rail
7/8" x 3 1/8" (1 3/8" plow)

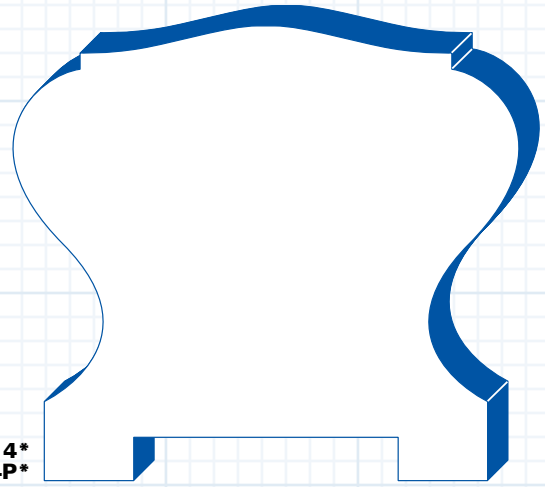
FS31P*
Paint Grade
Shoe Rail
7/8" x 3 1/8" (1 5/8" plow)


FS31*
FS31P*

MR14*
Redwood
Rail
2 3/4" (1 3/8" plow)

MR14P*
Poplar
Rail
2 3/4" (1 5/8" plow)

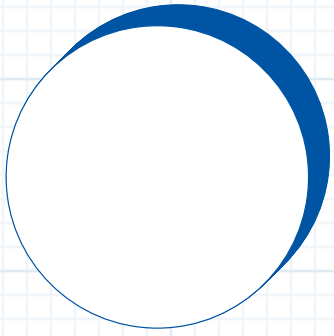
MR16*
Mahogany
Handrail
1 3/4"

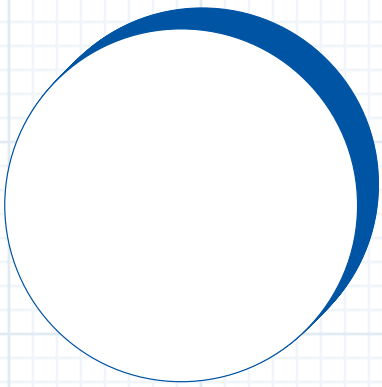

MR14*
MR14P*

MR17*
Redwood/Red Cedar
Handrail
2"

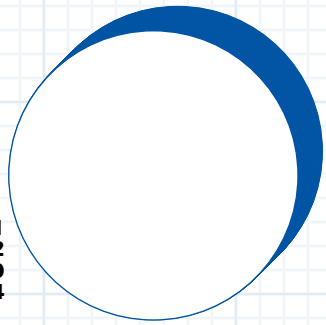
MR18*
Maple
Round Rail
2"

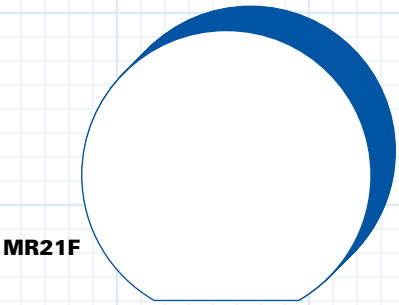
MR19*
Cherry
Round Rail
2"

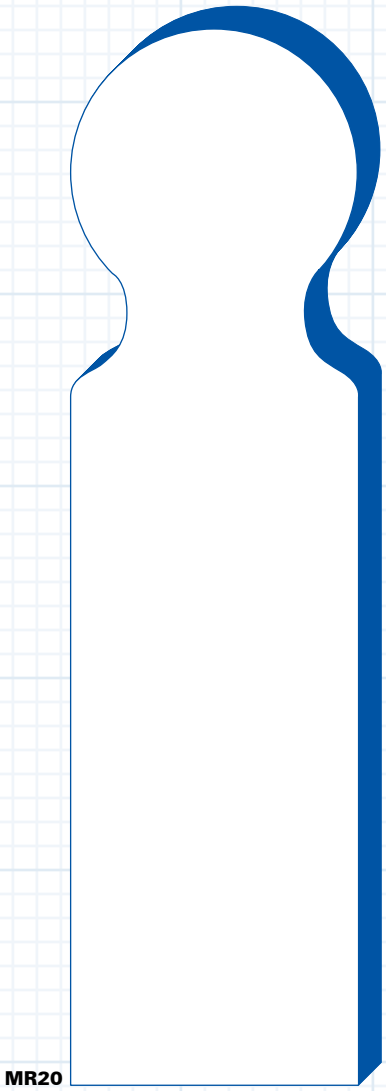

MR16*

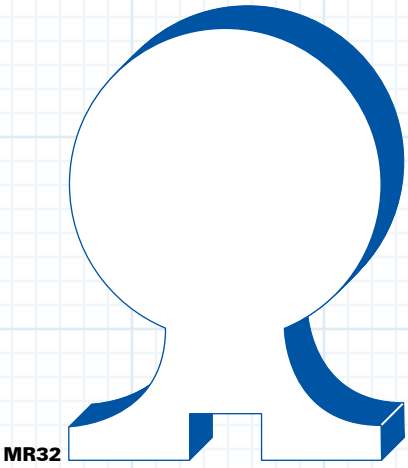

MR17*
MR18*
MR19*

Not shown to scale









MR20
Redwood
Handrail
5 1/2" x 1 1/2"

MR21
Redwood/Red Cedar
Round Rail
1 1/2"

MR21F
Redwood/Red Cedar
Round Rail Flat Bottom
1 1/2"

MR22
Maple
Handrail
1 1/2"

MR30
Mahogany
Round Rail
1 1/2"

MR32
Redwood/Red Cedar
Rail
2 1/4" X 1 5/8"

MR34
Maple
Round Rail
1 1/2"

OF12
Oak
Fillet
5/16" x 1 1/4"

OF13
Oak
Fillet
3/8" x 1 1/4"

OF15
Oak
Fillet
5/16" x 1 5/8"

OF16
Oak
Fillet
5/16" x 1 3/4"

OR1
Oak
Handrail
1 3/4″

OR2
Oak
Round Rail
2″

OR3
Oak
Wall Rail
2 3/8″

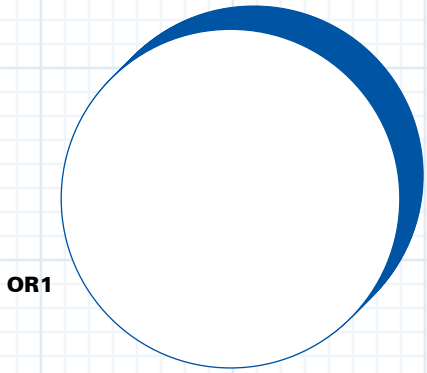
OR4
Oak
Round Rail
1 1/2″

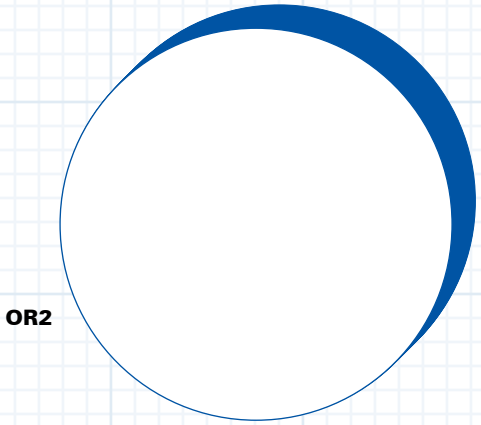
OR6
Oak
Newport Rail
2 1/4″

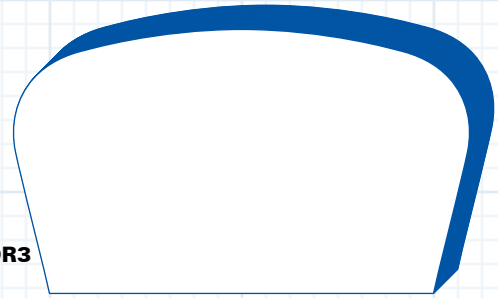
OR7
Oak
Newport Plowed Rail
2 1/4″ (1 1/4″ plow)

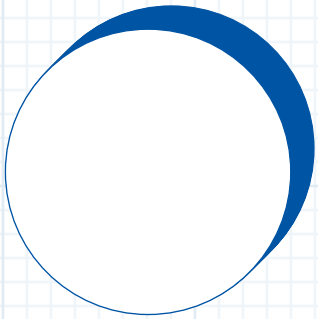
OR8
Oak
Colonial Rail
2 3/4″

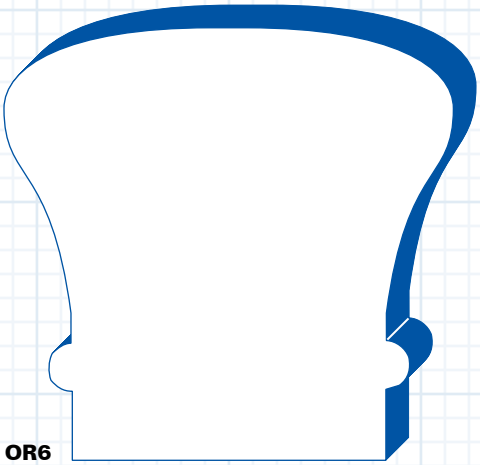
OR9
Oak
Jr. Hampton Rail
2 1/2″ (1 1/4″ plow)

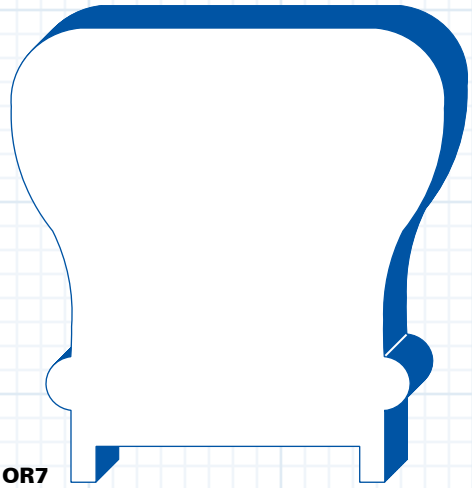

OR1

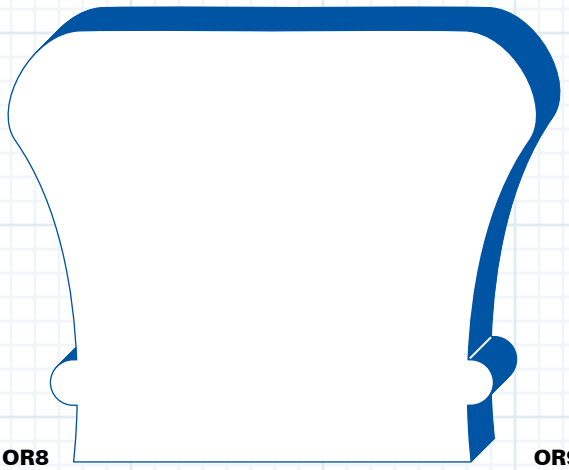

OR2

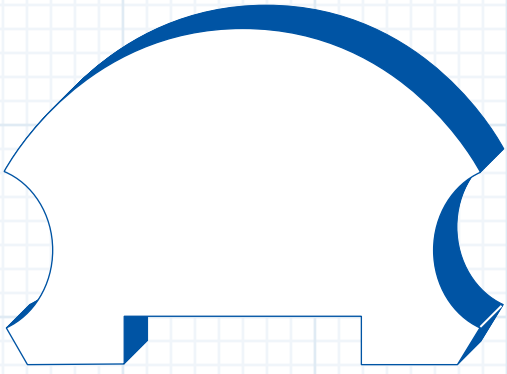

OR3


OR4


OR6


OR7


OR8


OR9

OR14
Oak
Washington Rail
3" (1 3/4" plow)

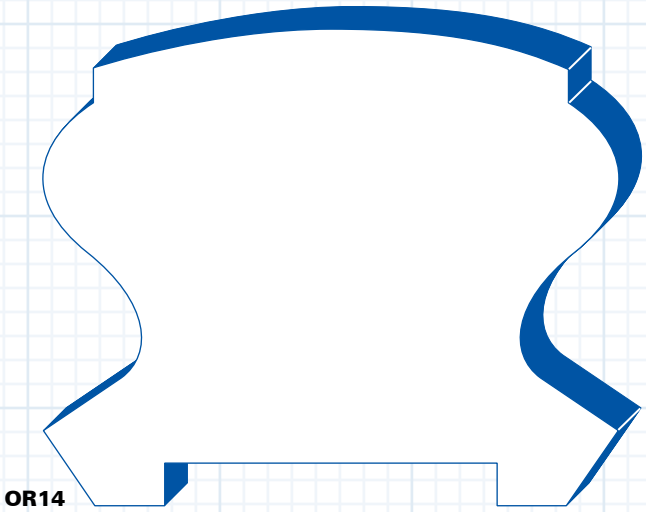
OR22
White Oak
Hand Rail
1 1/16" x 2"

OS12
Oak
Shoe
3/4" x 2 1/2" (1 1/4" plow)

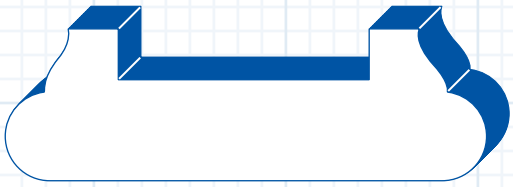
OS15
Oak
Shoe
3/4" x 2 1/2" (1 5/8" plow)

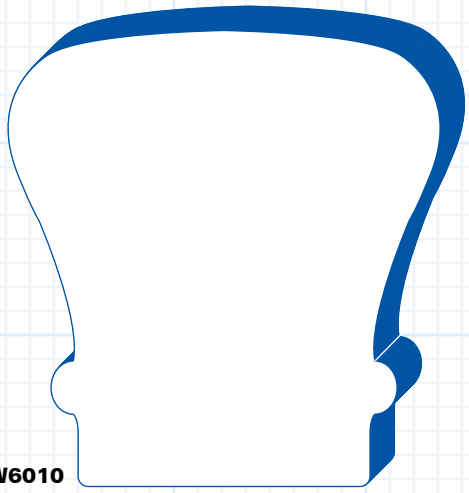
OS16
Oak
Shoe
7/8" x 3 1/8" (1 3/4" plow)

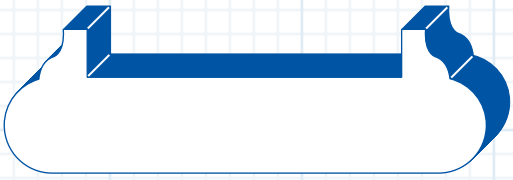
W6010
White Oak
Hand Rail
2 1/4"

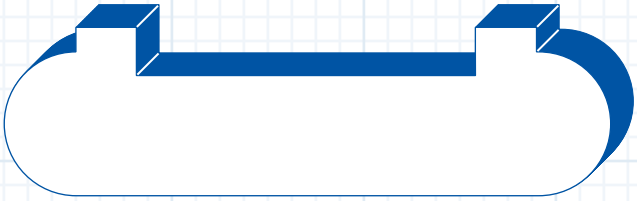

OR14


OR22


OS12


W6010


OS15


OS16

A5R
Redwood/Red Cedar*
Casing
5/8" x 2 1/4"

A11
Redwood/Red Cedar*
Colonial Casing
5/8" x 4"

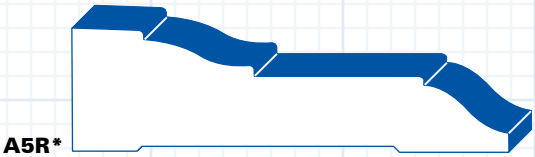
A14R
Redwood/Red Cedar*
Victorian Step Casing
11/16" x 5 1/2"

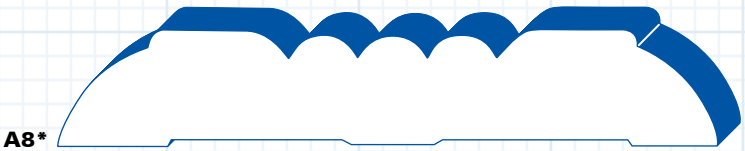
A15R
Redwood/Red Cedar*
OG Casing
11/16" X 5 1/2"

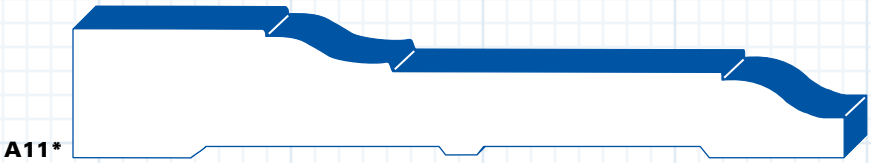
A16R
Redwood/Red Cedar*
Bell Casing
11/16" X 5 1/2"

A8
Redwood/Red Cedar*
"Beaded" Casing
5/8" x 3 1/2"

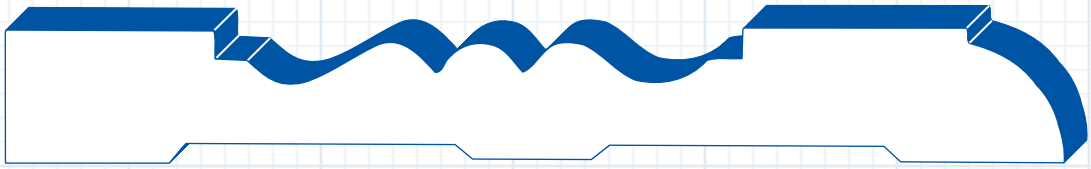
A12R
Redwood/Red Cedar*
Victorian Casing
11/16" X 5 1/2"

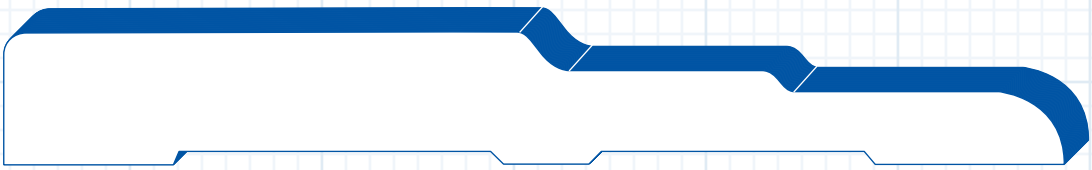

A5R*

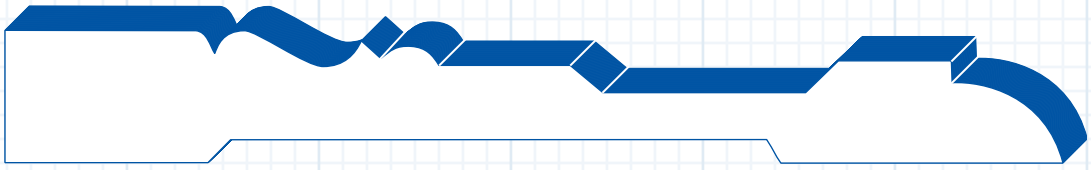

A8*

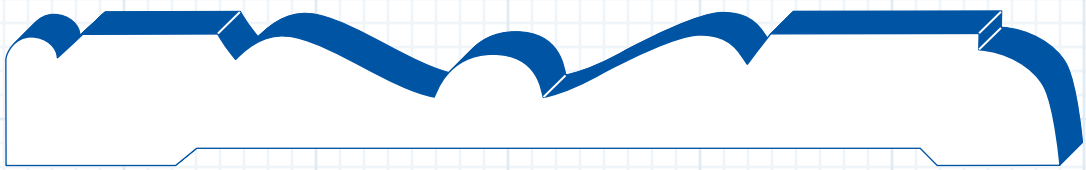

A11*

***PATTERN MAY ALTERNATE BETWEEN REDWOOD & RED CEDAR DEPENDING ON AVAILABILITY**


A12R*

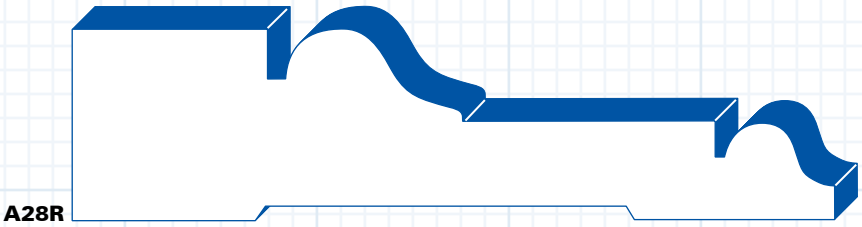

A14R*

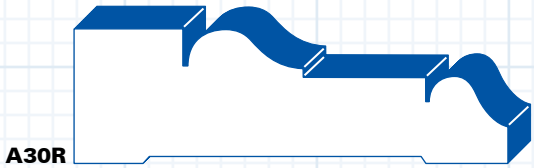

A15R*

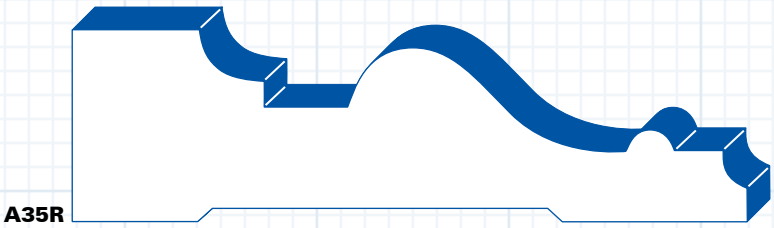

A16R*

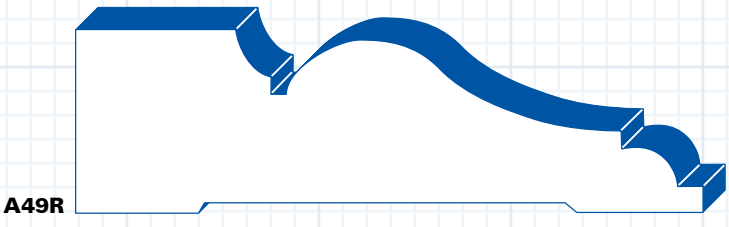

A22R

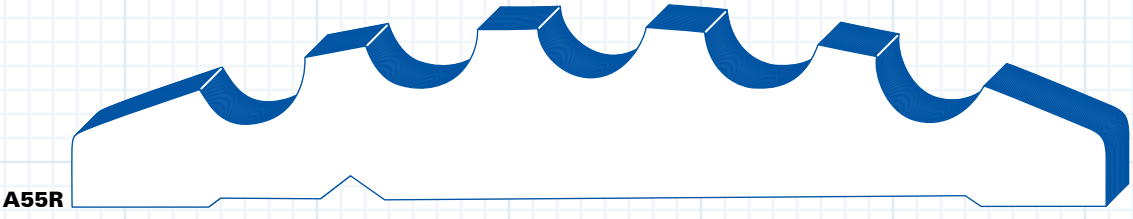

A24R


A28R


A30R


A35R


A49R


A55R

A22R
Redwood/Red Cedar
MPB Casing
5/8" x 2 5/8"

A24R
Redwood/Red Cedar
AVB Casing
5/8" x 3 1/2"

A28R
Redwood/Red Cedar
Powell & Beach Casing
1" x 4"

A30R
Redwood/Red Cedar
Augusta Casing
11/16" x 2 1/4"

A35R
Redwood/Red Cedar
Power Casing
1" x 3 1/2"

A49R
Redwood/ Red Cedar
Sir Ivor Casing
1" x 3 1/2"

A55R
Redwood/Red Cedar
Fluted Casing
1" x 5 1/2"

B2
Redwood/Red Cedar
CAH Crown Moulding
5 1/4"

B3R
Redwood/Red Cedar
Crown Moulding
3 5/8"

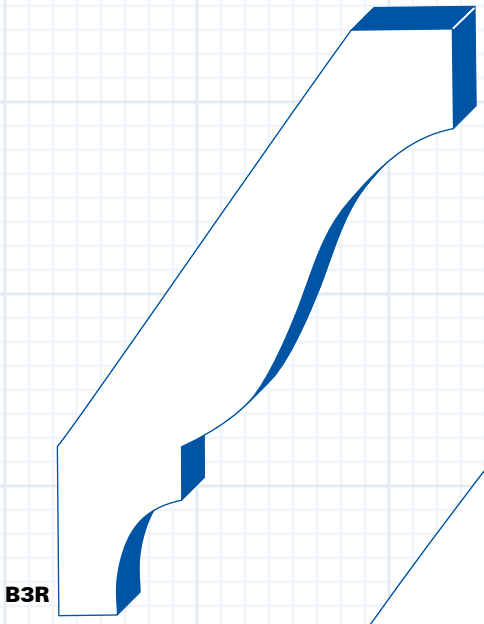
B6R
Redwood/Red Cedar
Cove Moulding
3/4" x 3/4"

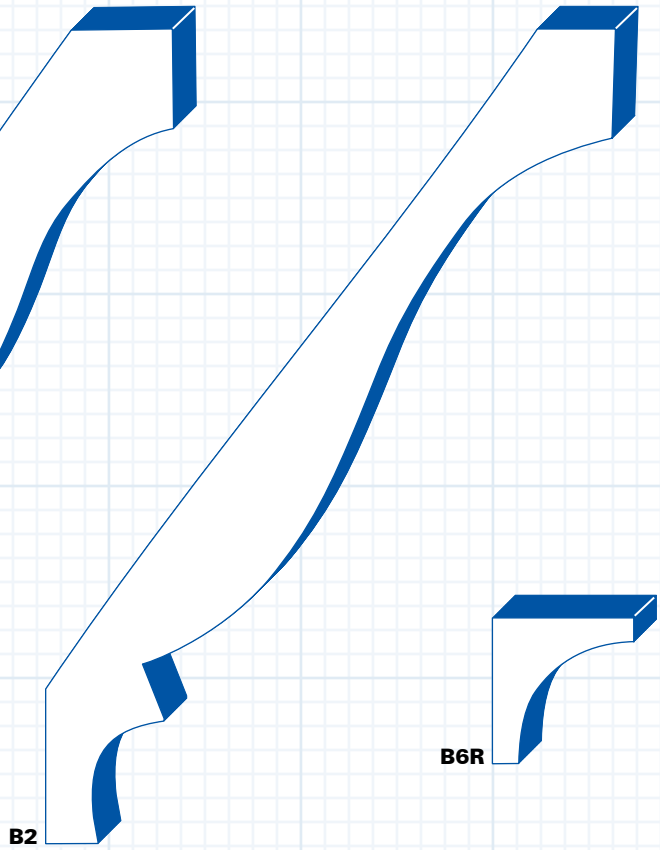
B8
Redwood/Red Cedar
Bed Moulding
2 3/4"

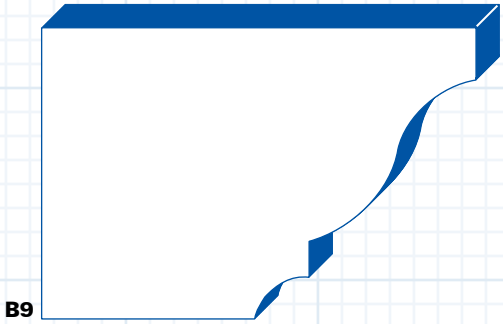
B9
Redwood/Red Cedar
Header Cap
1 1/2" x 2 1/4"

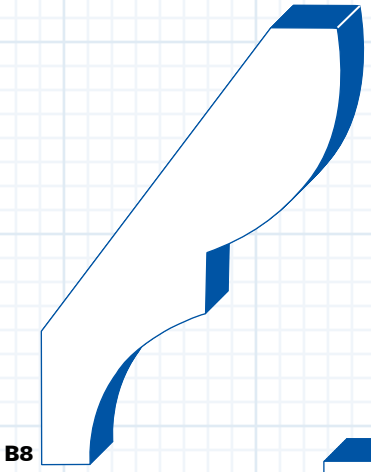
B12
Redwood/Red Cedar
"Beaded" Cove
1 5/16" x 2 1/8"

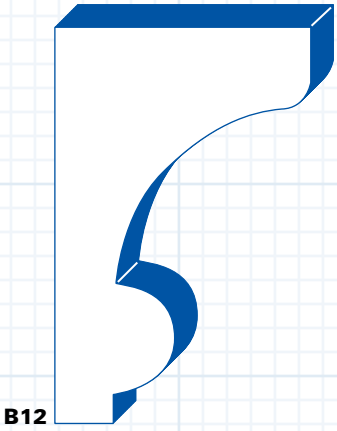
B13R
Redwood/Red Cedar
Crown
11/16" x 4 1/4"

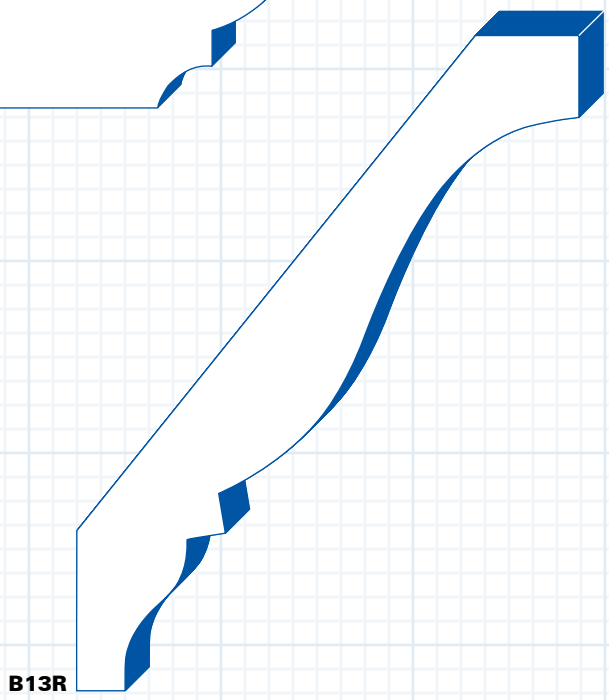


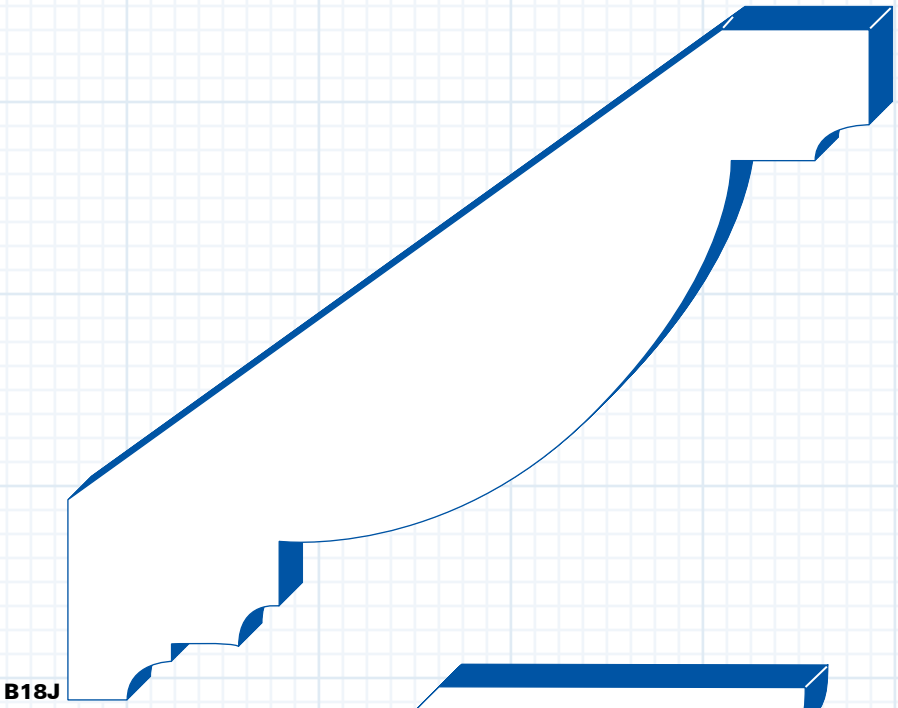




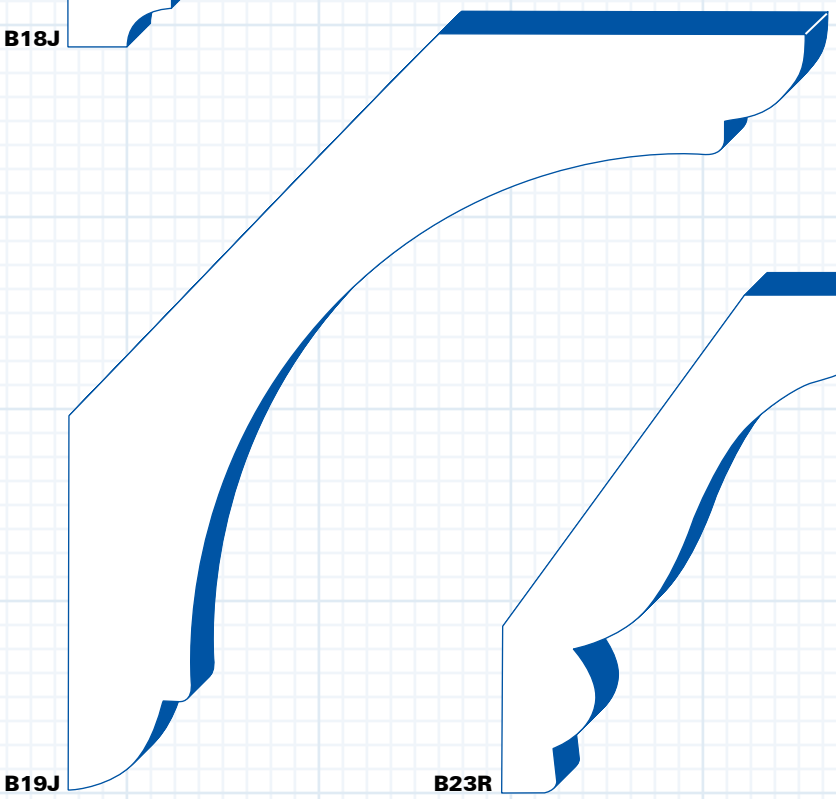




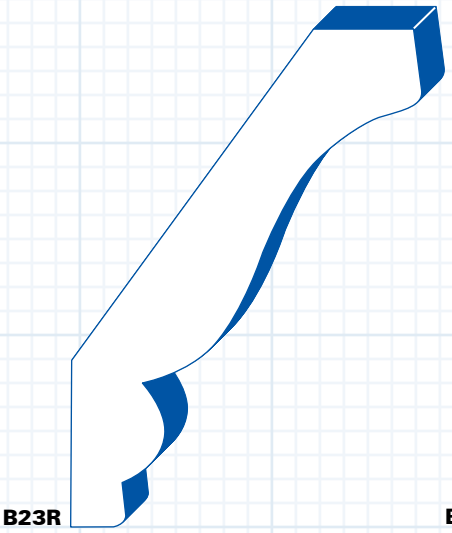



B18J

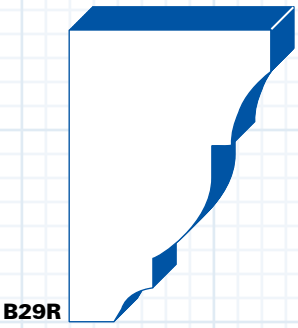
B18J
Redwood/Red Cedar
Ovolo Crown
5 1/2″


B19J

B19J
Redwood/Red Cedar
Cove
5 1/2″


B23R

B23R
Redwood/Red Cedar
Crown
3 1/8″

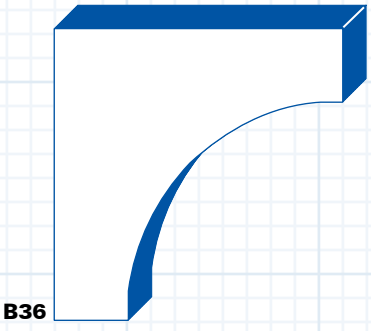

B29R

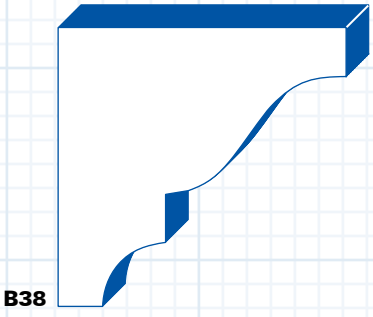
B29R
Redwood/Red Cedar
Alydar Crown
1″ x 1 1/2″

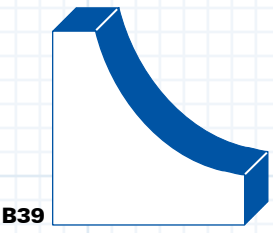
B36
Redwood/Red Cedar
Ballymoss Cove
1 1/2″ x 1 1/2″

B38
Redwood/Red Cedar
Piggott Crown
1 1/2″ x 1 1/2″

B39
Redwood/Red Cedar
Cove
1″ x 1″


B36


B38


B39

B45
Redwood/Red Cedar
Crown
1 3/8" x 2 11/16"

C8R
Redwood/Red Cedar
Base Cap
11/16" x 1 3/8"

C32R
Redwood/Red Cedar
Longdon Cap
1" x 1 3/4"

D10R
Redwood/Red Cedar
OG OS Stop S4S
1/2" x 1 1/2"

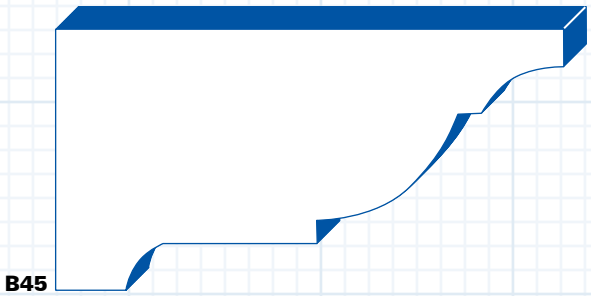
E4
Redwood/Red Cedar
Victorian Stucco
1" x 1 3/4"

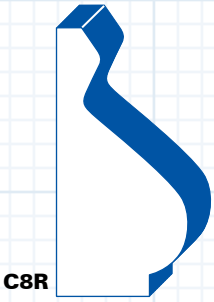
E5R
Redwood/Red Cedar
Panel Moulding
5/8" x 1"

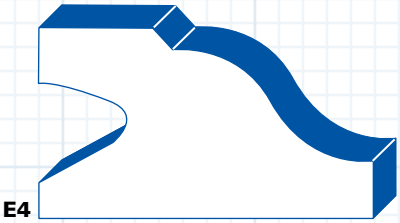
E6J
Redwood/Red Cedar
Shingle Moulding
11/16" x 1 9/16"

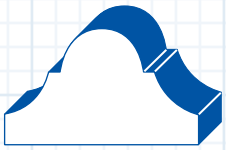
E7
Redwood/Red Cedar
Stucco
1" x 1 9/16"

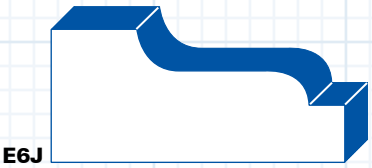
E14J
Redwood/Red Cedar
Dublin Stucco
1" x 3"

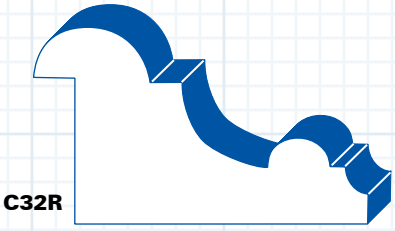


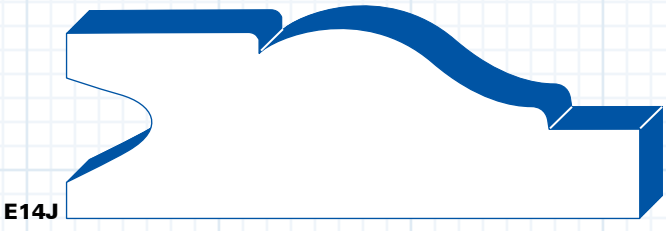


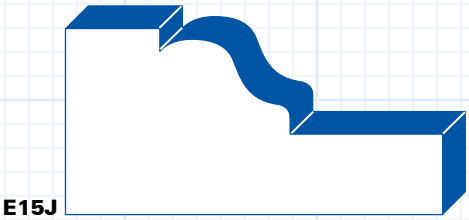


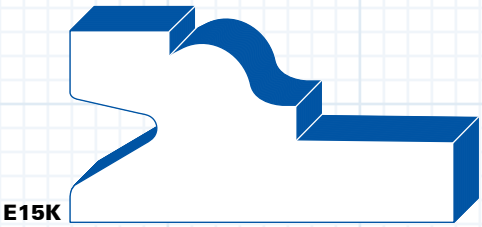






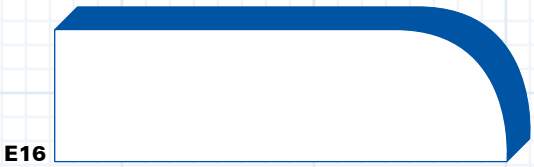



E15J


E15K

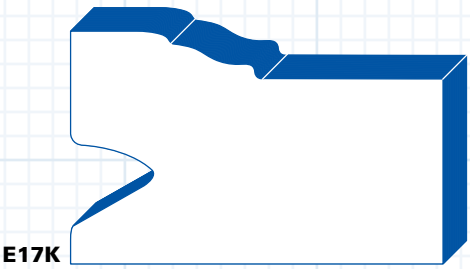
E15J
Redwood/Red Cedar
Brick Moulding
1" x 2"

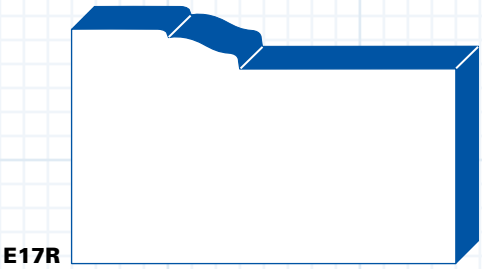
E15K
Redwood/Red Cedar
Brick Moulding (Keyed)
1" x 2"


E16

E16
Redwood/Red Cedar
Garage Stop
11/16" x 2 3/8"

E17K
Redwood/Red Cedar
Brick Moulding (Keyed)
1 1/4" x 2"

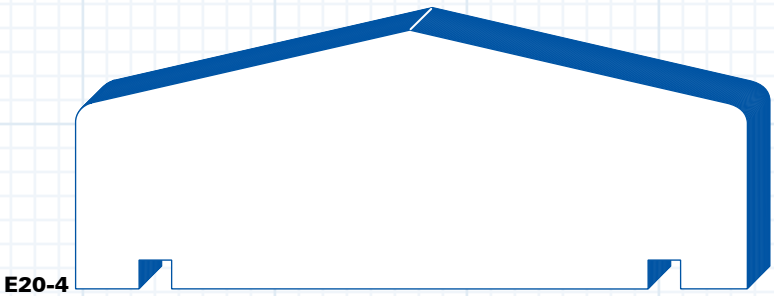

E17K


E17R

E17R
Redwood/Red Cedar
Brick Moulding
1 1/4" x 2"

E20-4
Redwood/Red Cedar
Bevel Cap
1 3/8" x 3 1/2"

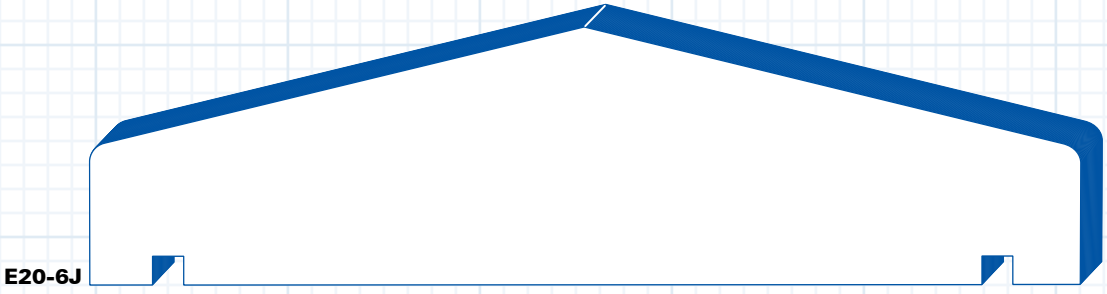
E20-6J
Redwood/Red Cedar
Bevel Cap
1 3/8" x 5 1/2"


E20-4

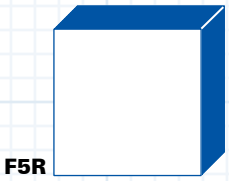
E20-8
Redwood/Red Cedar
Bevel Cap
1 3/8" x 7 1/4"
not shown

E20-10
Redwood/Red Cedar
Bevel Cap
1 3/8" x 9 1/4"
not shown

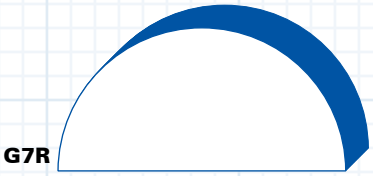
E20-12
Redwood/Red Cedar
Bevel Cap
1 3/8" x 11 1/4"
not shown


E20-6J

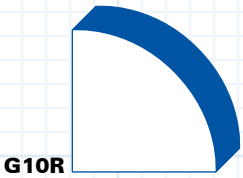
F5R
Redwood/Red Cedar
Square Stop
3/4" x 3/4"



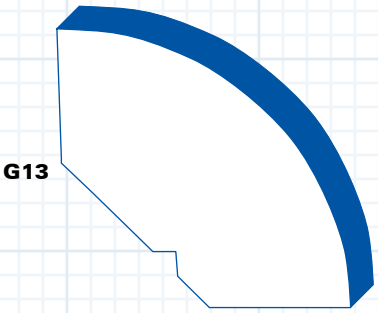
G7R
Redwood/Red Cedar
Half Round
1 1/2"



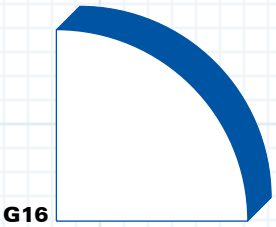
G10R
Redwood/Red Cedar
Quarter Round
3/4" x 3/4"



G13
Redwood/Red Cedar
Quarter Round
1 1/2"



G16
Redwood/Red Cedar
Quarter Round
1" x 1"

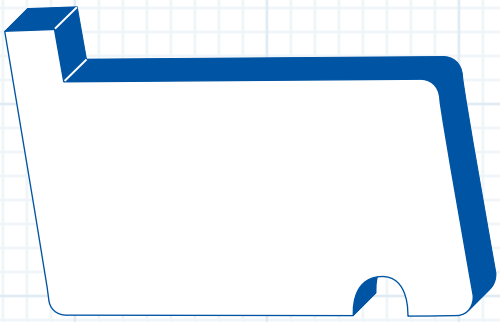


G18
Redwood/Red Cedar
Corner Bead
5/8" x 7/8"

H4
Redwood/Red Cedar
O/S Rustic Plug
5/16" x 1 3/8"

H7
Redwood/Red Cedar
Cove Rustic Plug
5/16" x 1 3/8"

H9J



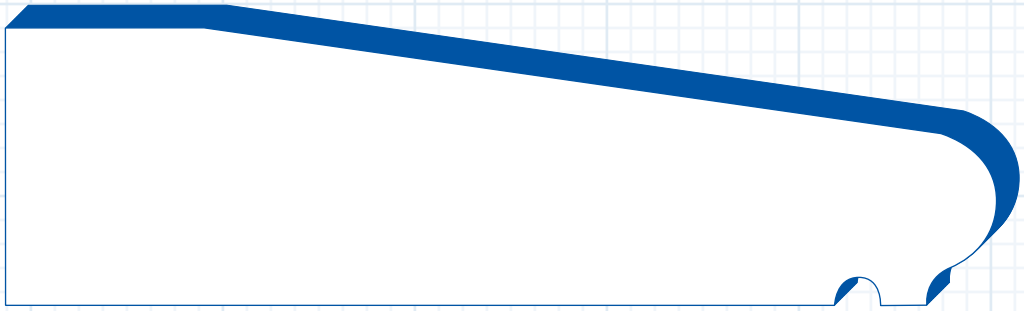
H9J
Redwood/Red Cedar
Water Table
1 1/2" x 2 1/2"

I10
Redwood/Red Cedar
Sill
2" x 8"
net size 1 1/2" x 7 1/4"

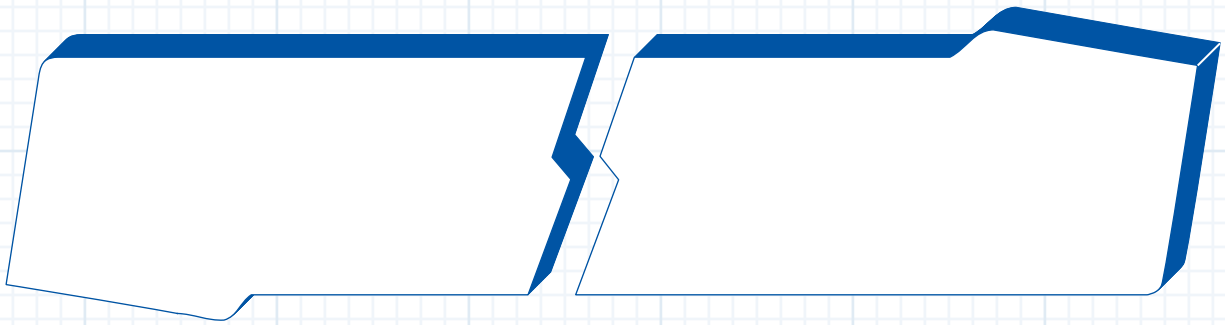
H18
Redwood/Red Cedar
Sash Stool
1 7/16" x 5 1/8"

MR14
Cedar
Rail
2 3/4" (1 3/8" plow)

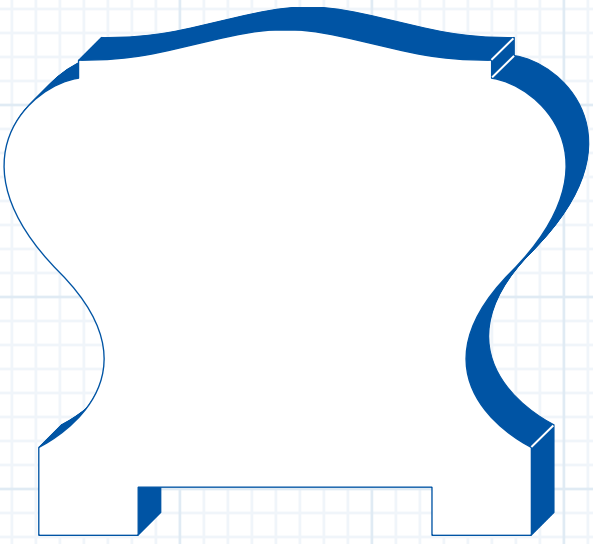
H18



I10

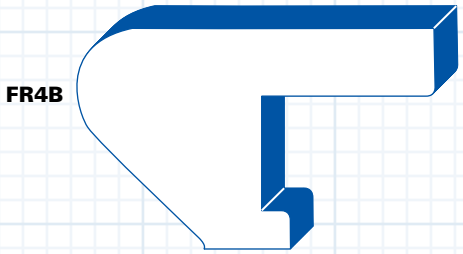


MR14

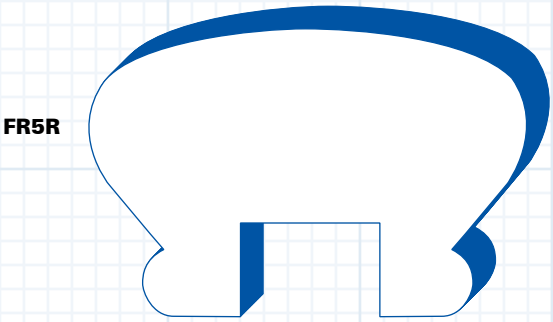


FR4A
Redwood/Red Cedar
Rail Cap
4″

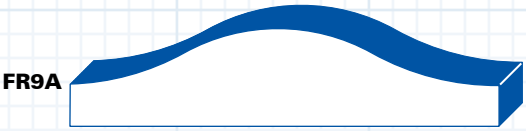
FR4B
Redwood/Red Cedar
Rail Side
1″ x 3″
(For use with 3″ x 3″ Baluster)
1″ x 4″
(For use with 4″ x 4″ Baluster)



FR5R
Redwood/Red Cedar
Mushroom Plowed Rail
1 1/2″ x 2 1/4″

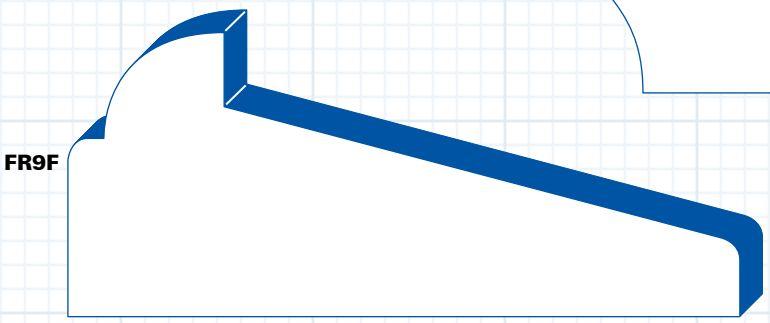


FR9A
Redwood/Red Cedar
Handrail
1/2″ x 2 1/4″

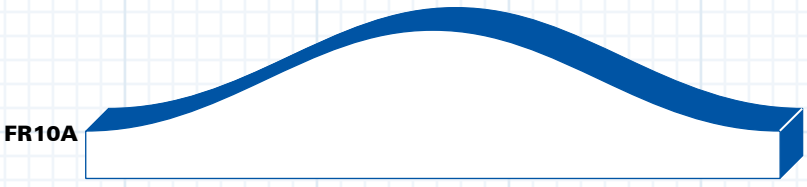


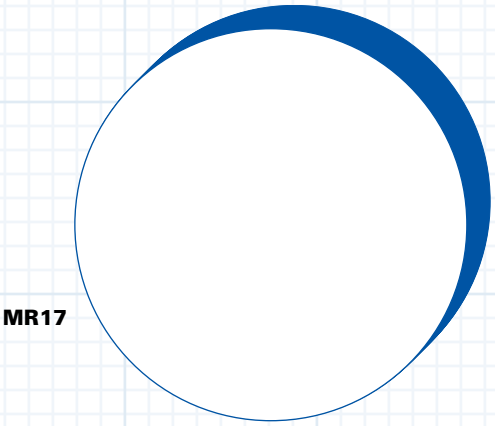
FR9B
Redwood/Red Cedar
Handrail
1 1/2″ x 3 1/2″

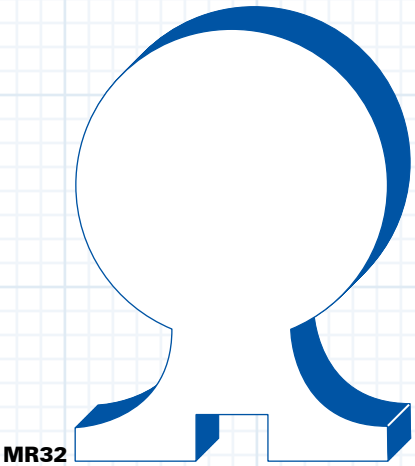
FR9F
Redwood/Red Cedar
Foot Rail
1 1/2″ x 3 1/2″

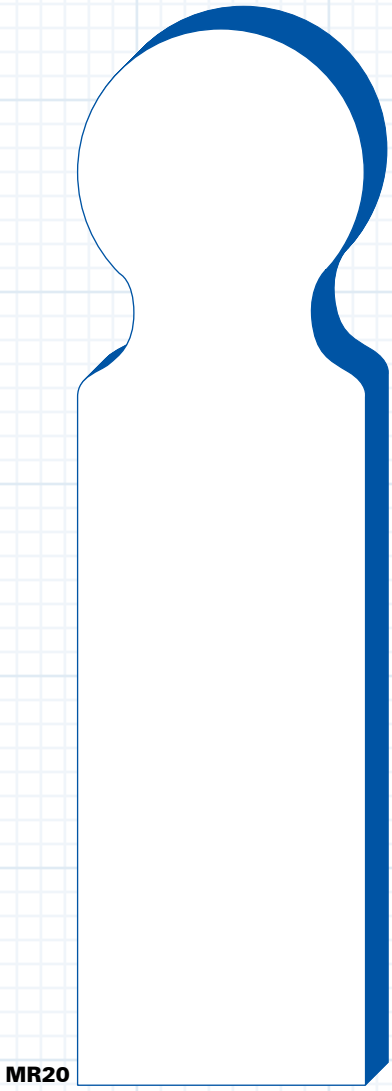


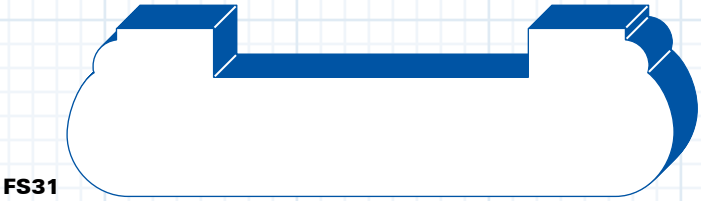
FR10A
Redwood/Red Cedar
Handrail
3/4″ x 3 5/8″




MR17


MR32


MR20


FS31


FR10B

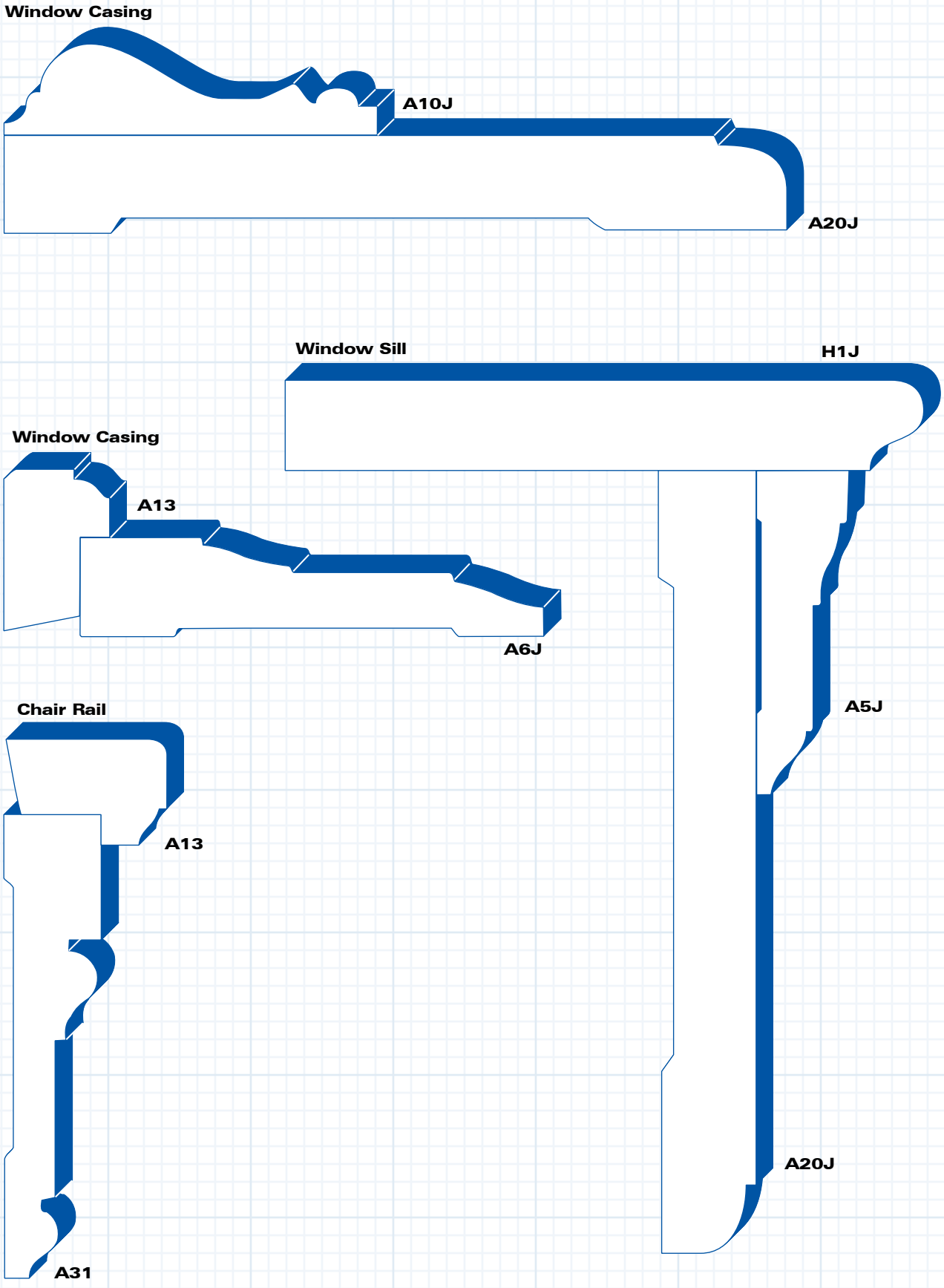
FR10B
Redwood
Handrail
1 1/2" x 5"

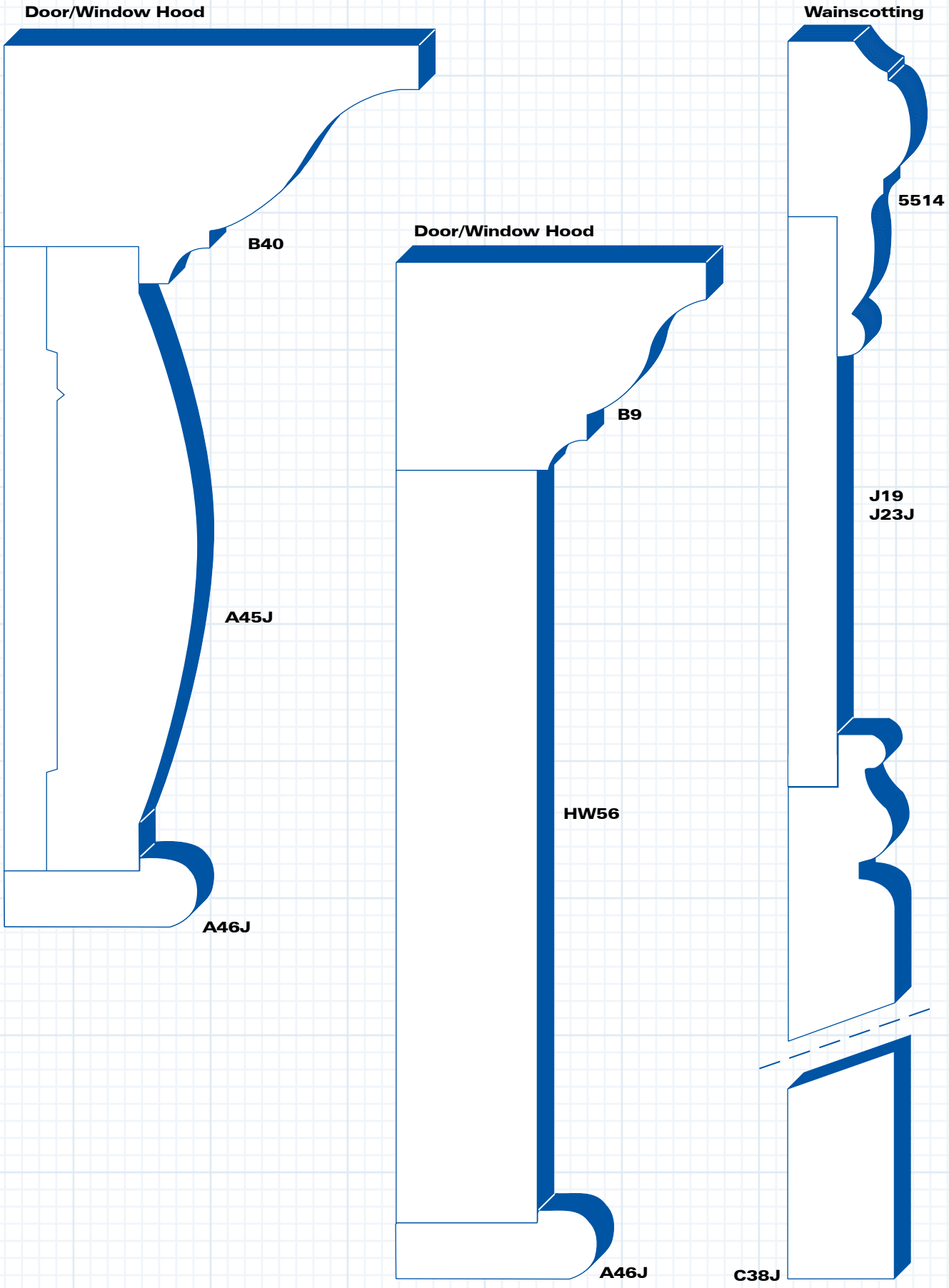
FS31
Cedar
Shoe Rail
7/8" x 3 1/8" (1 1/2" plow)

MR17
Redwood/Red Cedar
Handrail
2"

MR20
Redwood
Handrail
5 1/2" x 1 1/2"

MR32
Redwood/Red Cedar
Rail
2 1/4" x 1 5/8"


Window Casing
A10J
A20J
Window Sill
H1J
Window Casing
A13
A6J
A5J
Chair Rail
A13
A20J
A31


Door/Window Hood
B40
A45J
A46J
Door/Window Hood
B9
HW56
A46J
Wainscotting
5514
J19
J23J
C38J

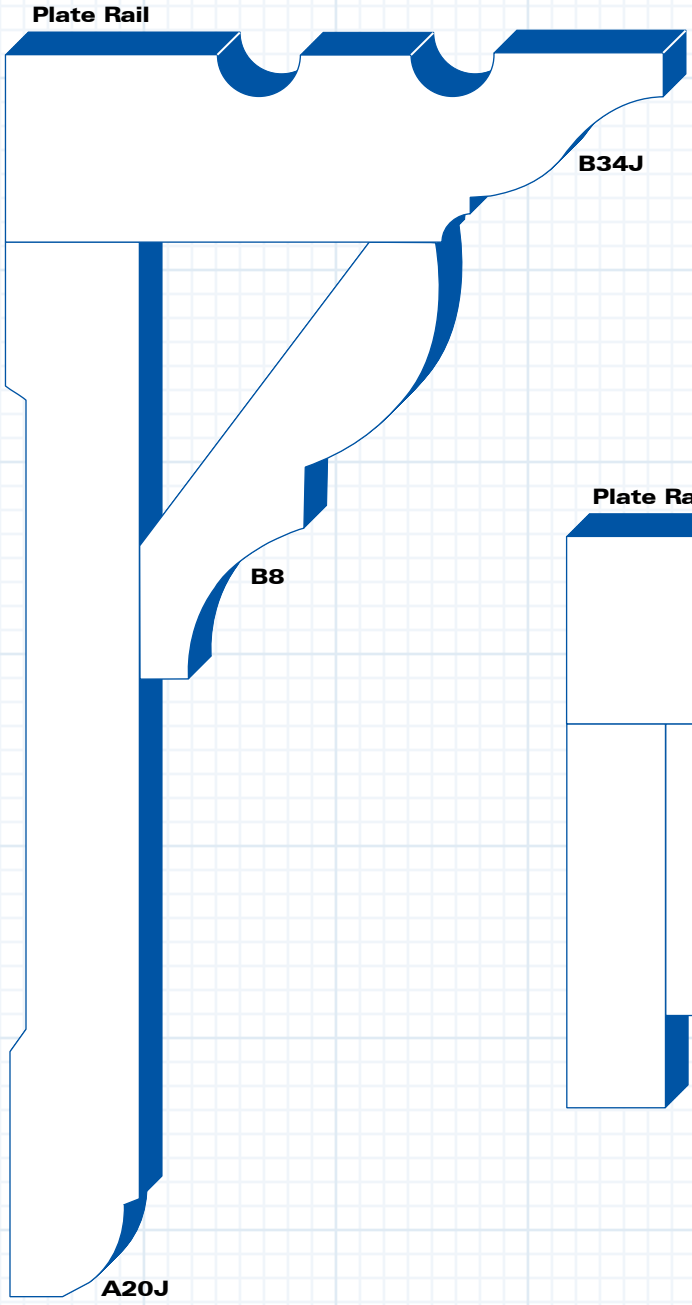


Plate Rail
B34J
B8
A20J

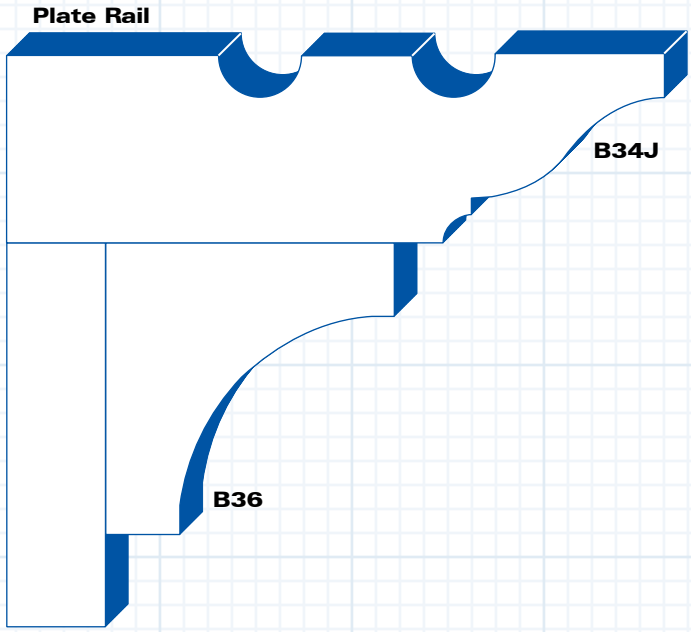
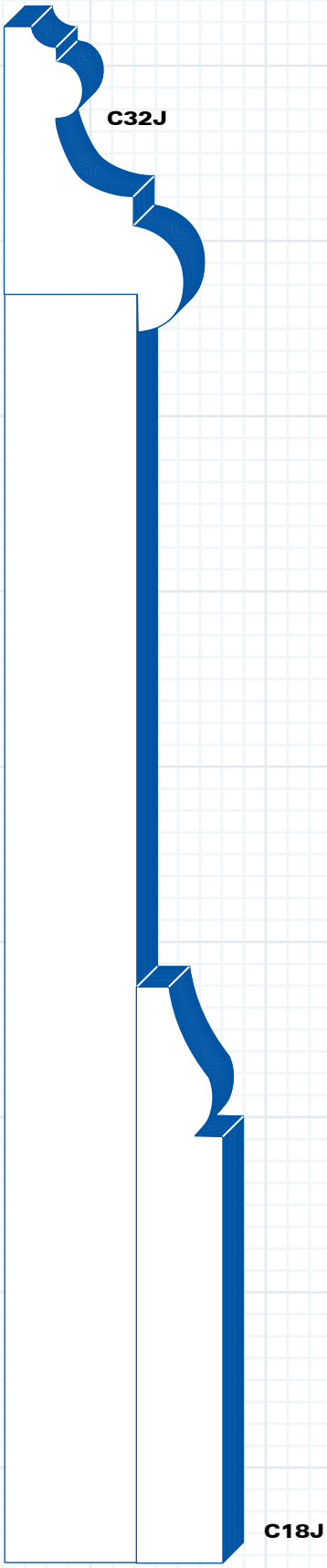
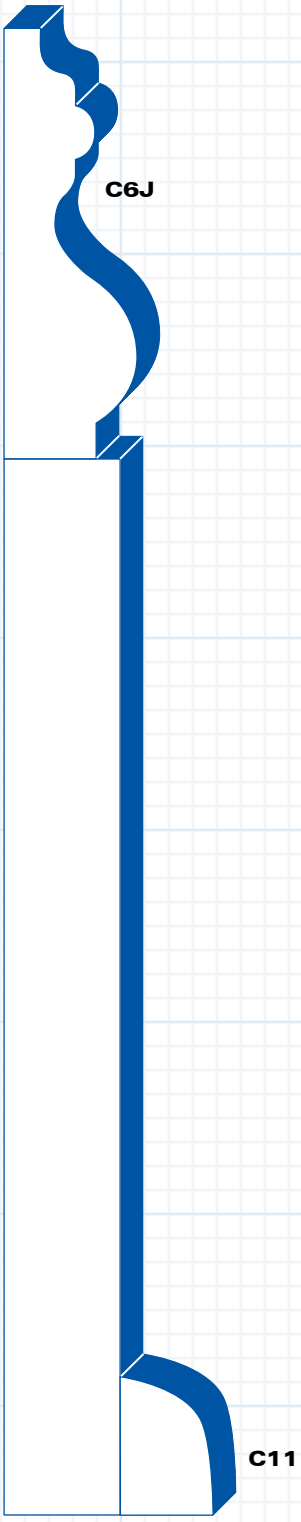


Plate Rail
B34J
B36

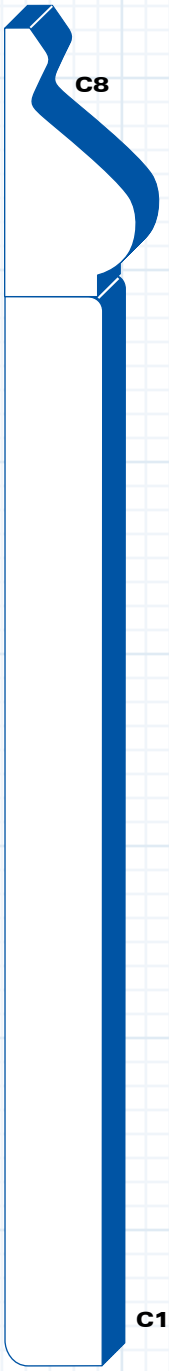
Base Buildup



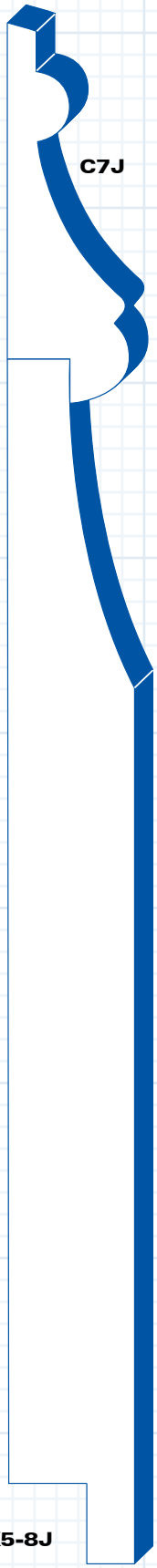
Base Buildup

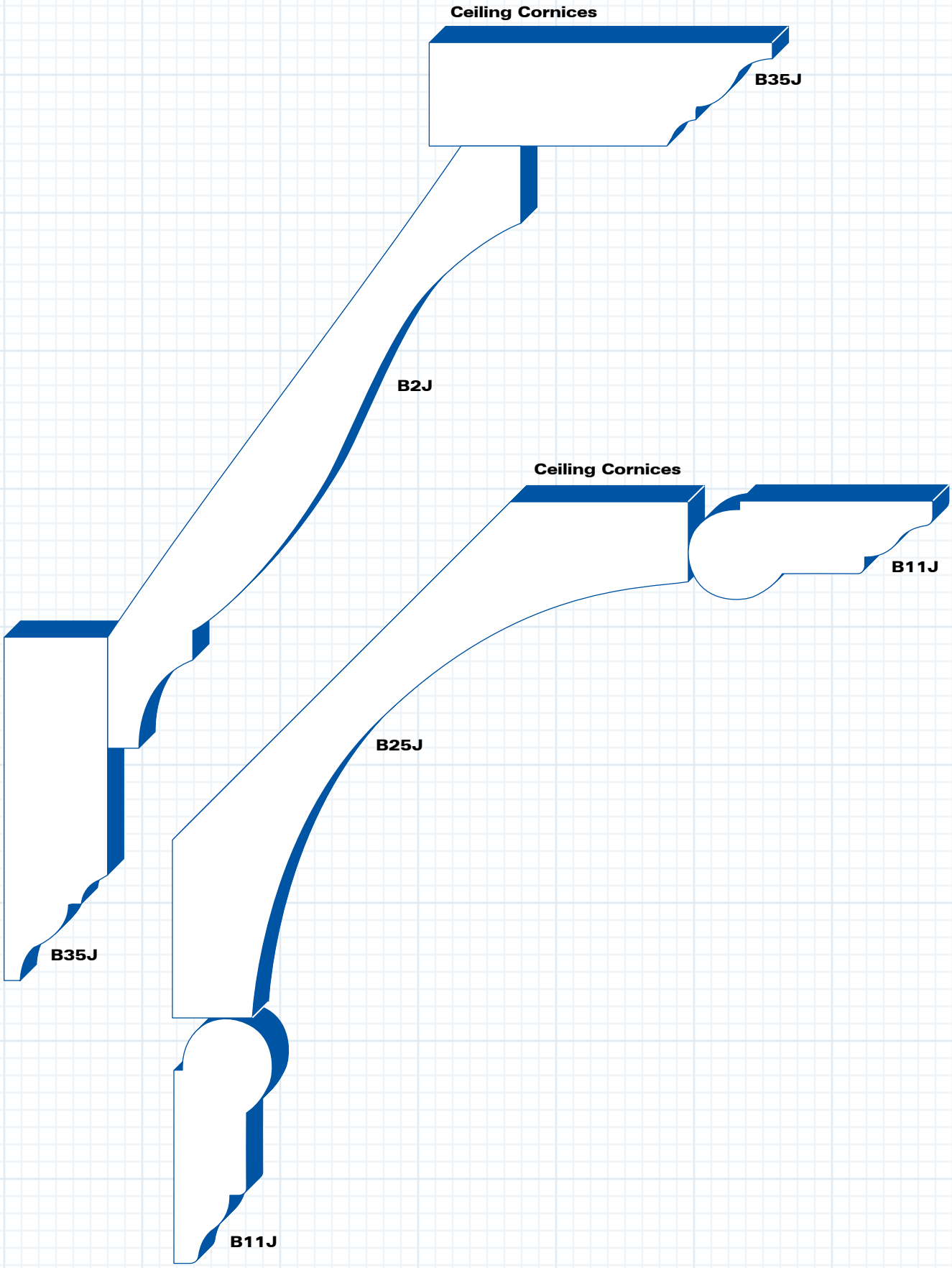


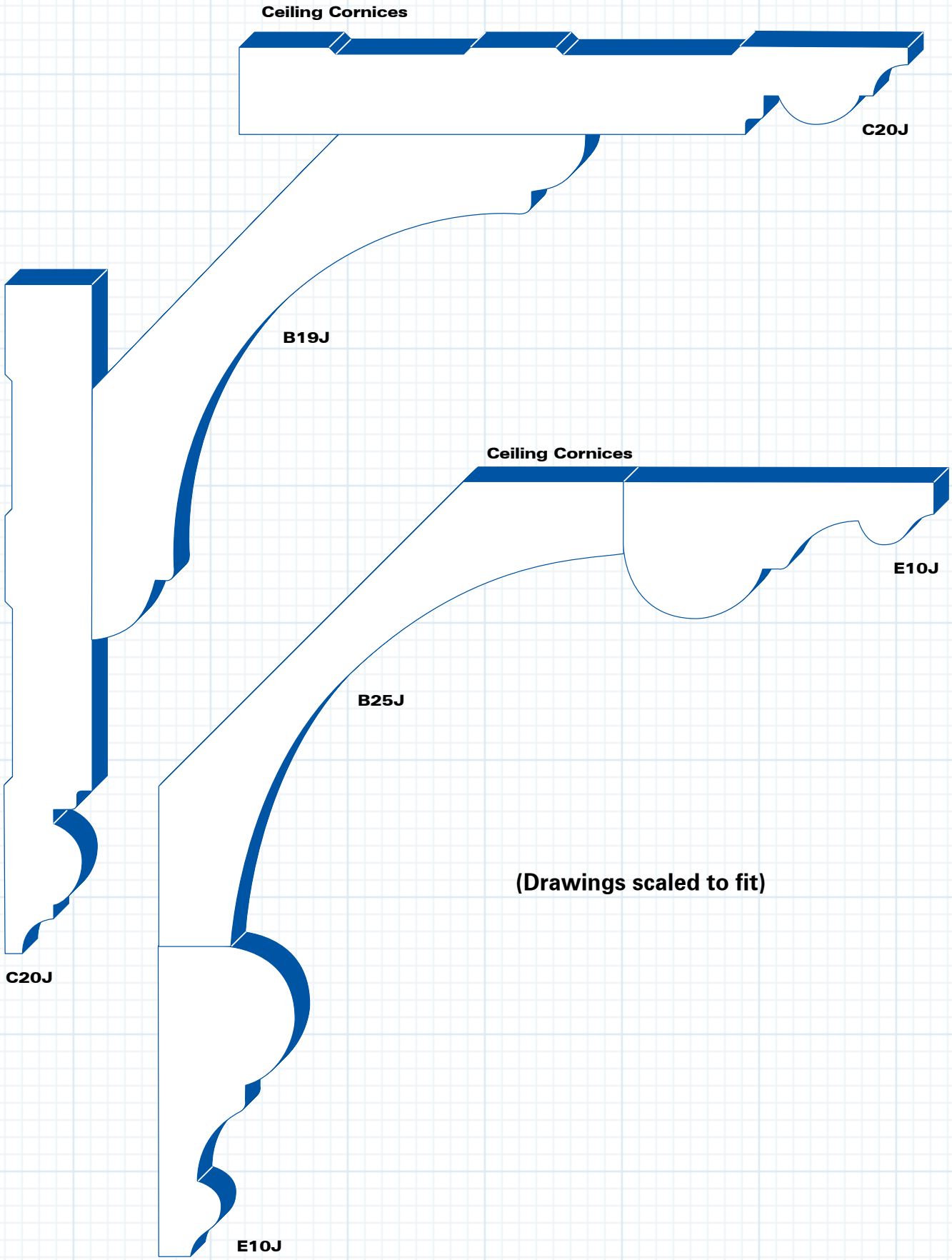
Baseboard 2-Piece



Baseboard
(scaled to fit)

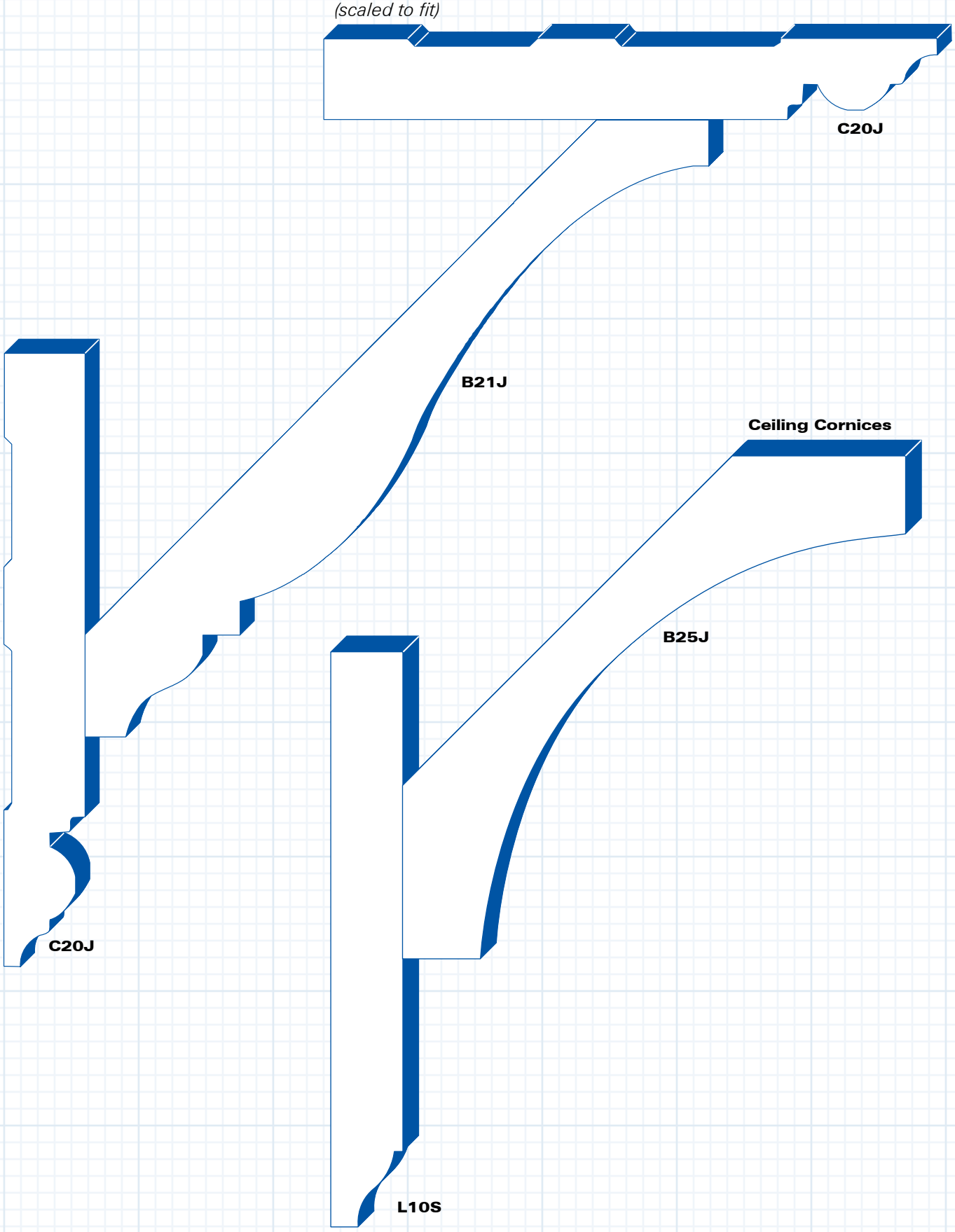



Ceiling Cornices
B35J
B2J
B35J
Ceiling Cornices
B11J
B25J
B11J



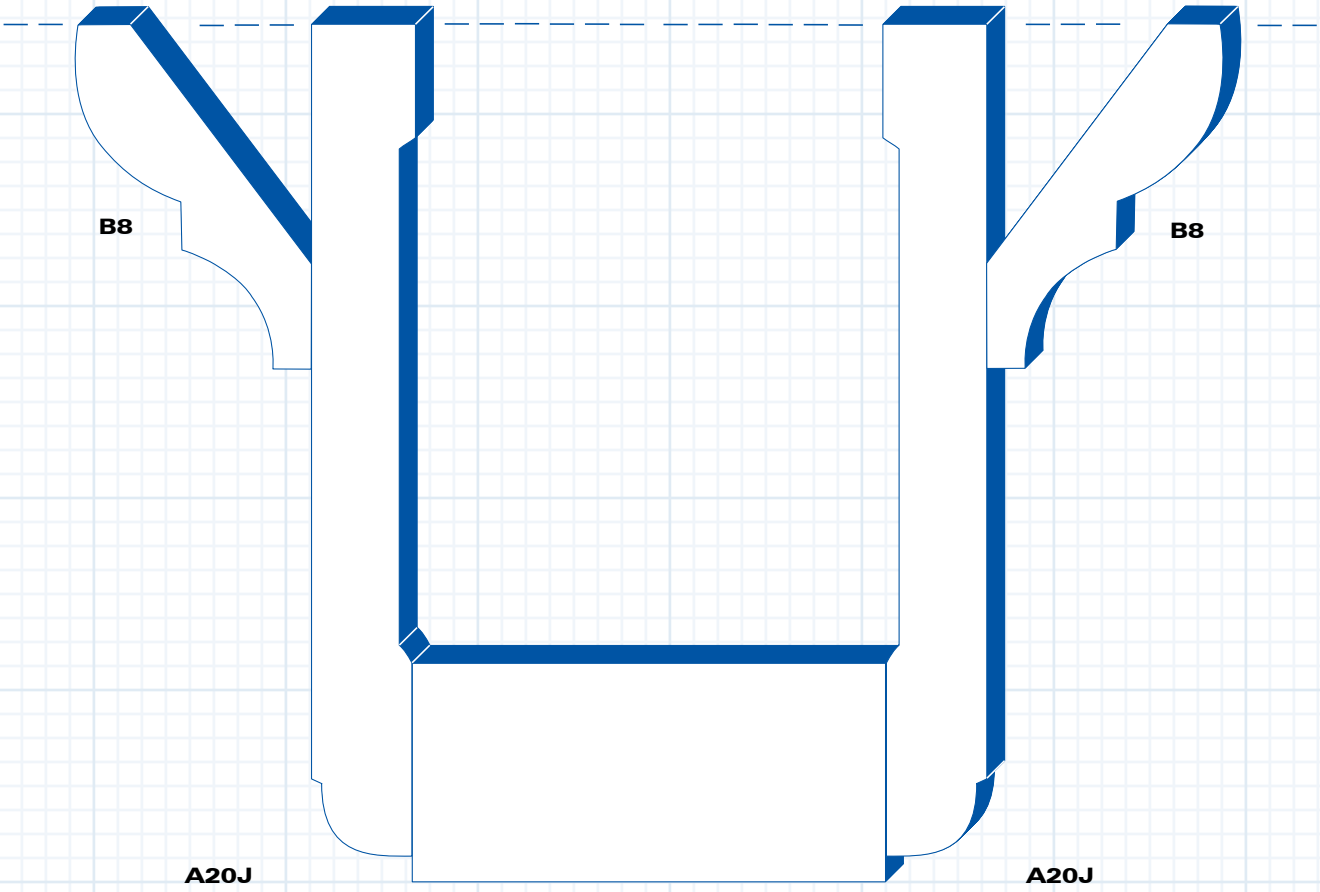
(Drawings scaled to fit)

Ceiling Cornices
(scaled to fit)



Ceiling Beam

(scaled to fit)



BERONIO LUMBER is pleased to carry a collection of Classic American Mouldings from Windsor Mill. This series contains four distinct and defining American House Period styles, including:

The **Classical Colonial** Style

The Classical Colonial Style captures the flair and flavor of the 18th century and is designed after the mouldings in the historic William Gibbes House in Charleston, South Carolina, where the walls and rooms were symmetrical, balanced and perfectly proportioned.

Mouldings of this period were quite sturdy, and the Classical Colonial Style reproduces the size and scale of these traditional patterns. Typical of this period, the Style is built up and large, with bold details designed to create a home of distinctive scale.

This Classical Colonial Style is drawn from turn of the century millwork and accurately captures the spirit of early craftsmanship, where house-wrights would use a variety of hollow, round and angled planes to mold fine-grained wood according to their own interpretation of traditional design. Detailed coves and beads throughout the mouldings result in a harmonious and classic pairing of styles perfect for any home.

The **Classical Craftsman** Style

Representing an influential presence in American architectural history, the Classical Craftsman Style is inspired by the Arts and Crafts, Bungalow and Prairie movements. These movements rejected Victorian era excesses and embraced the desire to emphasize “man-made” over “machine-made” materials.

Simple square lines with rounded edges, the mouldings from the Classical Craftsman Style are thick and hearty. In a time when most mouldings have shrunk in size and thickness, these mouldings stand boldly. Reviving the craftsmanship from decades before, this offering emphasizes clean, simple design and detailed workmanship.

The classical side of this Style is seen in the header cap, with the doors and windows reflecting the lines of the classical crown. Clean lines and classical details, taken directly from period moulding catalogs, make these mouldings versatile for a variety of homes.

The **Greek Revival** Style

Amidst growing patriotism and a decreasing dependency on England, a new architectural movement called the Greek Revival emerged in America. It was embraced by influential pattern book authors Asher Benjamin and Minard Lafever, architects of the early 1800’s and contemporaries of Charles Bullfinch. Benjamin was one of our earliest and most famous architects. Best known for his pattern books, Benjamin’s writings and engravings were popular and widely distributed in the Northeast from 1810 to the mid 1830’s.

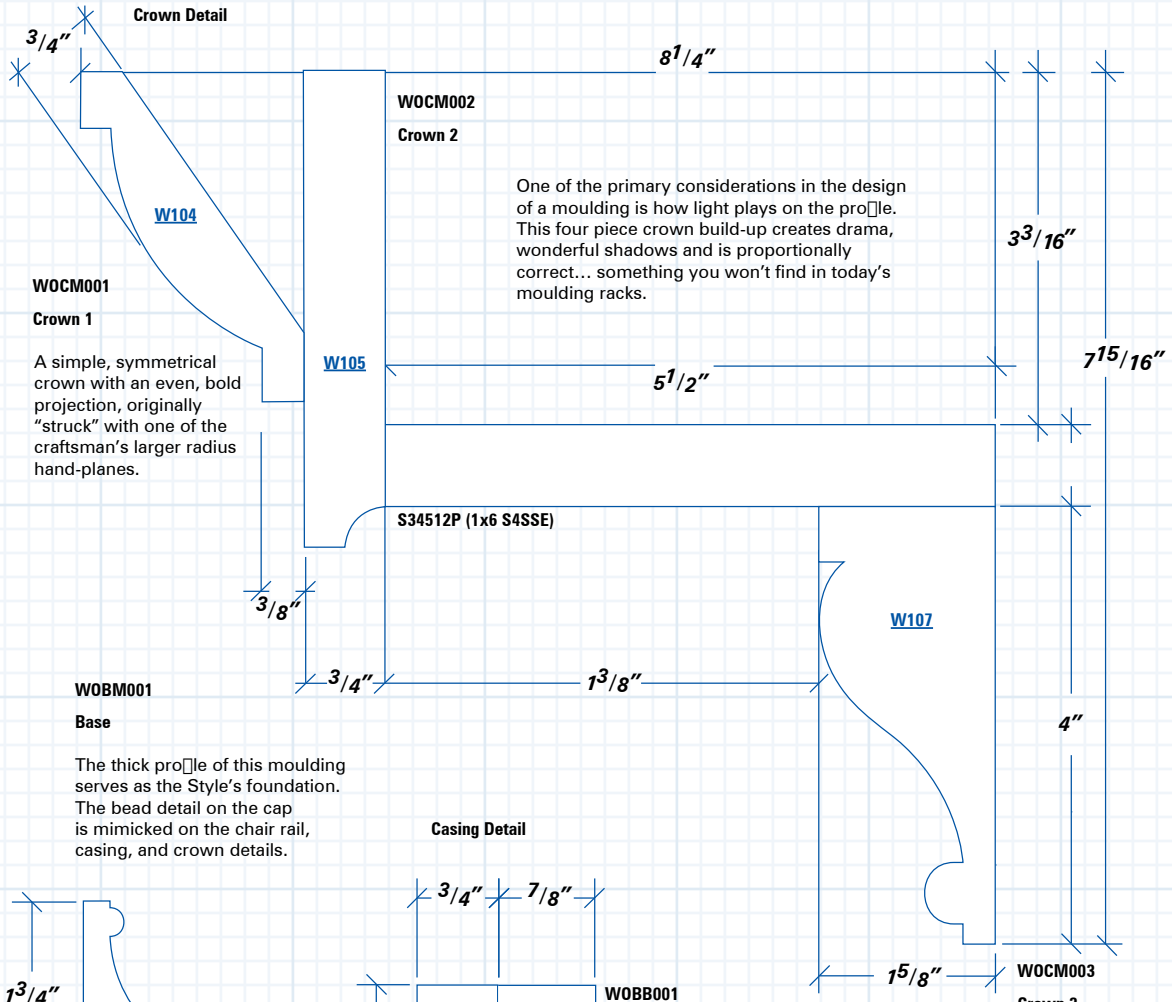
Inspired by the democratic ideals of Greek culture and using the Parthenon as a model, architecture of this period reflected ideals of symmetry and balance. Increasing interest in decorative mouldings resulted in subtle details being added to the home’s windows, doors, mantels and staircases in addition to traditional room mouldings.

The moulding profiles of this Style maintain the elliptical lines of Greek architecture, giving them a subtle shadow line and refined look.

The **Colonial Revival** Style

Capturing the spirit of classical details on a smaller scale and the revival of old world styles, the Colonial Revival Style reflects a new interpretation of classical orders with a distinctively American feel. Historic styles unique to colonial architecture found new life during the 1920’s and 1930’s, as architecture began to increasingly reflect the homeowner’s wealth. A renewed sense of national pride arrives, and along with it comes a revival of a classical architectural style that is slightly smaller in scale, and just as eye-catching.

Taken from a turn of the century moulding catalog, patterns of this Style use mostly 3/4” material tied together meticulously for a feeling of detailed grandeur perfect for today’s style of homes. Particularly notable in the collection is the picture moulding, with a turn of the century crown treatment to create a classical symbol when placed a few inches beneath the crown.



WOCM002

Crown 2

One of the primary considerations in the design of a moulding is how light plays on the pro□le. This four piece crown build-up creates drama, wonderful shadows and is proportionally correct… something you won't find in today's moulding racks.

WOCM001

Crown 1

A simple, symmetrical crown with an even, bold projection, originally "struck" with one of the craftsman's larger radius hand-planes.

WOBM001

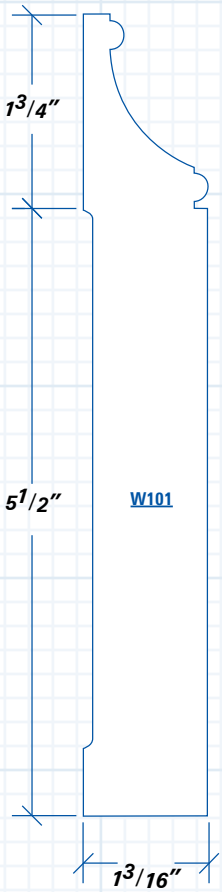
Base

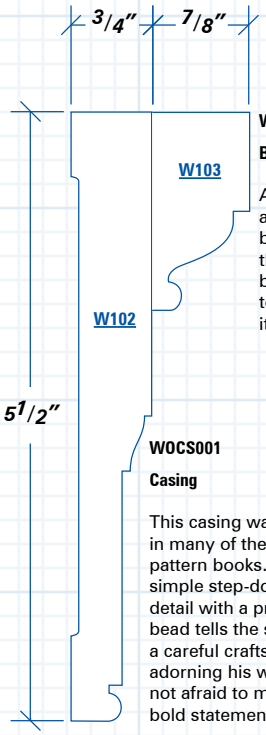
The thick pro□le of this moulding serves as the Style's foundation. The bead detail on the cap is mimicked on the chair rail, casing, and crown details.

WOCM003

Crown 3

This last piece of the built-up crown anchors the cornice to the wall and supports it appropriately.





WOBB001

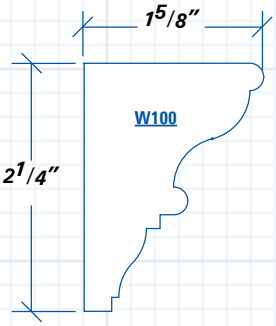
Back Band

Adding flair to a traditionally flat pro□le, this back band was popular in the late 1800s, either because of a popular pattern book, or simply for its attractiveness.

WOCS001

Casing

This casing was found in many of the period pattern books. The simple step-down detail with a prominent bead tells the story of a careful craftsman adorning his work—but not afraid to make a bold statement.



WOCH001

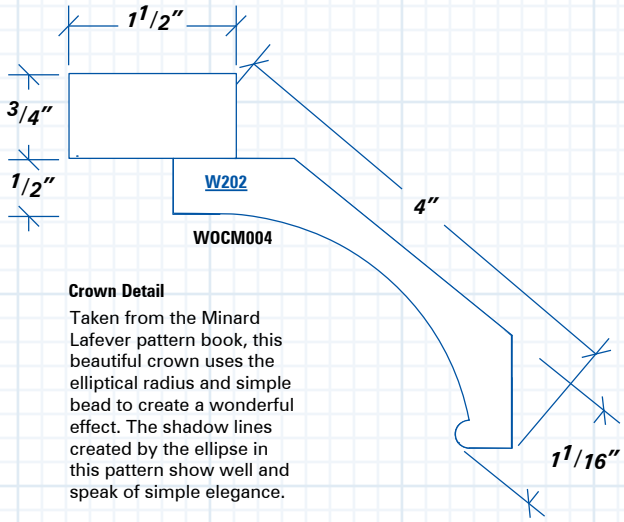
Chair Rail

The pro□le picks up the same bead detail found in various parts of this Style. The craftsman obviously was fond of his beading plane as the well-proportioned results attest.

1725–1820: The standard moulding patterns of this period, which were classical and evenly proportioned, were often adapted from London plan books. Beautifully scaled moldings, bold details, symmetry, paneled walls and harmonizing proportions were the rule.

**images not shown to scale*

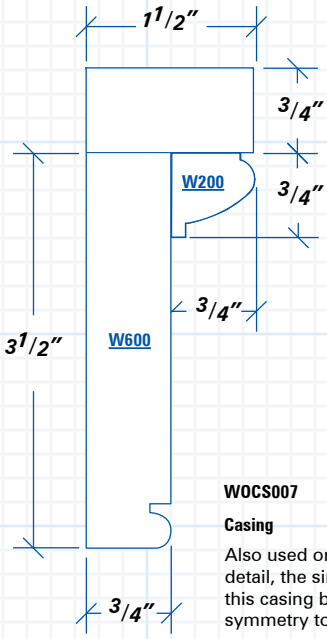
S34112P (1x2 S4SSE)



Crown Detail

Taken from the Minard Lafever pattern book, this beautiful crown uses the elliptical radius and simple bead to create a wonderful effect. The shadow lines created by the ellipse in this pattern show well and speak of simple elegance.

Casing Detail



S34112P (1x2 S4SSE)

This simple, square back band is seen in catalogs and pattern books from the 1820s through the 1870s.

WOBB002

Band Moulding

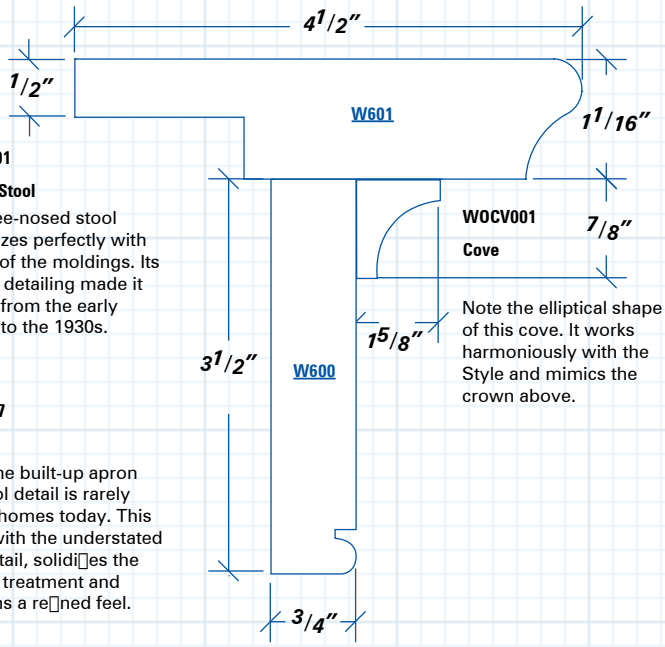
Inspired by an Asher Benjamin pattern book of the 1830s, this elliptical band mold was used extensively in Greek Revival houses.

WOCS007

Casing

Also used on the window detail, the simple bead on this casing brings order and symmetry to the room.

Window Detail



WOWS001

Window Stool

This ogee-nosed stool harmonizes perfectly with the rest of the moldings. Its graceful detailing made it popular from the early 1800s into the 1930s.

WOCV001

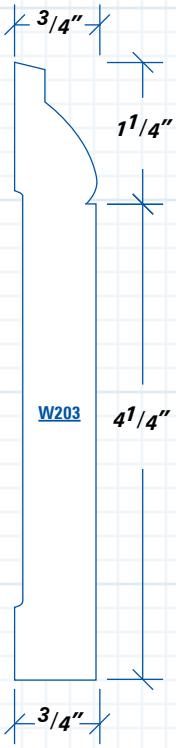
Cove

Note the elliptical shape of this cove. It works harmoniously with the Style and mimics the crown above.

WOCS007

Apron

Sadly, the built-up apron and stool detail is rarely used in homes today. This apron, with the understated bead detail, solidifies the window treatment and maintains a refined feel.



WOBM002

Base Moulding

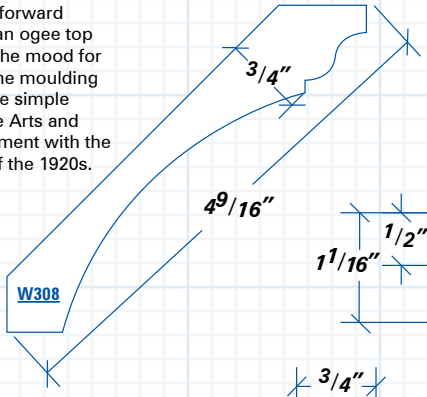
This classically inspired base moulding anchors the Greek Revival Style. The harmonious play of light on the ovolo and deep set quirk bring order and elegance to the entire piece.

1820–1840: Inspired from the pattern books of the great architect Asher Benjamin, the Greek Revival Style is based on the oval instead of the circle. It is believed the Greeks used the nautilus shell as a model architectural profile.

**images not shown to scale*

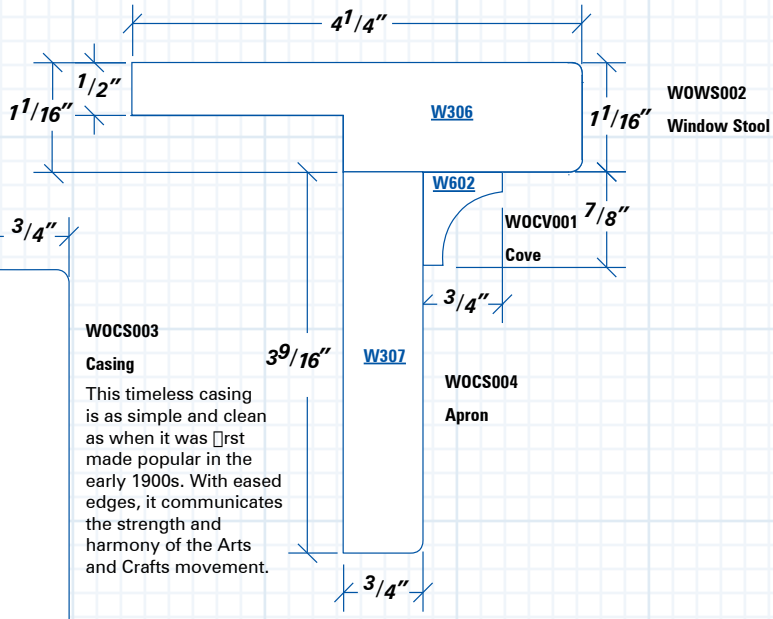
Crown

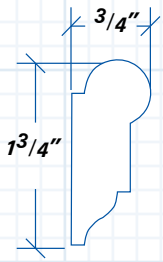
This straightforward crown with an ogee top establishes the mood for this Style. The moulding combines the simple styling of the Arts and Crafts movement with the classicism of the 1920s.



Window Detail

This stool and apron detail is an appropriate finish for any window. The thick stool is softened by the simple cove, which transitions to the apron. The result is a strong detail with handsome shadow lines and an honest feel.

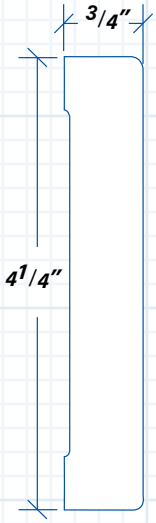




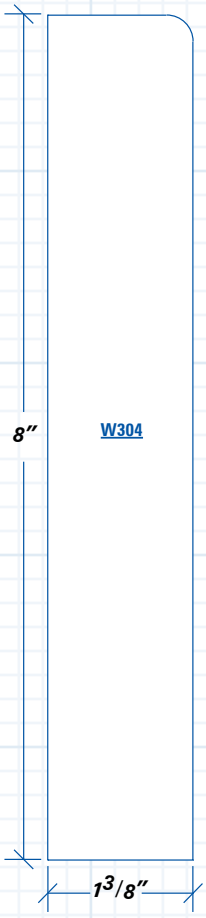
WOPM004

Picture Moulding

A great functioning piece of history. Not only was it used to hang pictures (plaster was too hard to nail into), but also by functioning as the architrave, it creates the feel of the classical entablature.



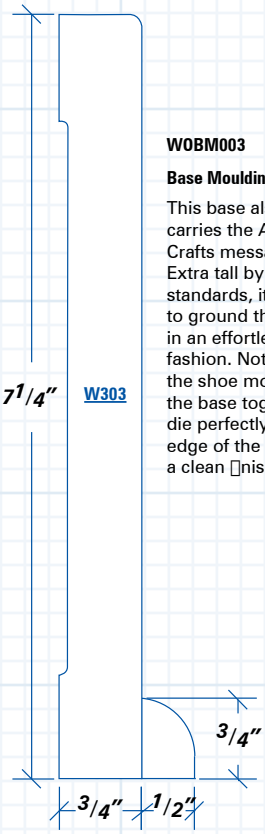
1900–1930: Rejecting the ornate mouldings that characterized the Victorian era, the Classical Craftsman Style reflects the ideals of the Arts and Crafts movement, with simple lines and unadorned details.



WOPB001

Plinth

The plinth block gets its name from classical architecture where the plinth supported the base of the column. This Classical Craftsman Style plinth is simple and substantial and works great in any room.



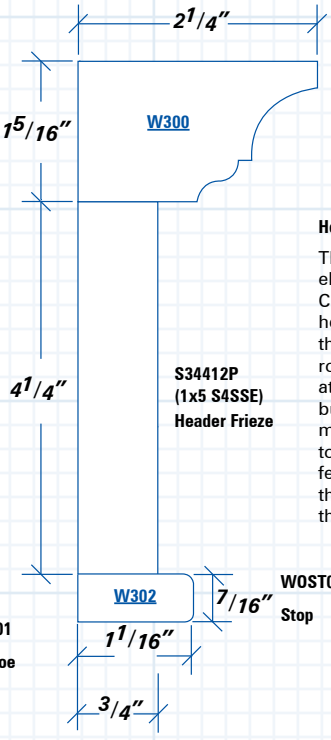
WOBM003

Base Moulding

This base also carries the Arts and Crafts message. Extra tall by today's standards, it works to ground the wall in an effortless fashion. Note how the shoe mold and the base together die perfectly into the edge of the plinth for a clean finish detail.

WOBS001

Base Shoe



WOHC001

Header Cap

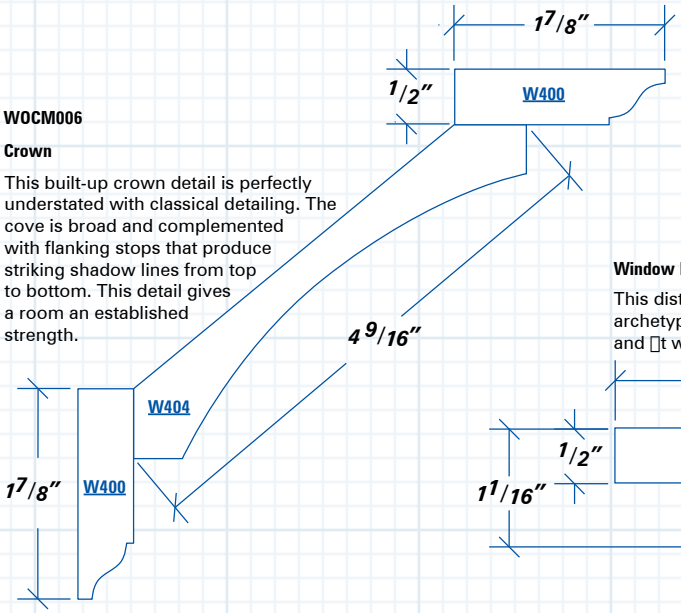
Header Detail

The cove and ogee elements in this three-part Classical Craftsman Style header cap complement the other mouldings in the room. The radius-stop piece at the bottom balances the build-up and feels like a mini-entablature, essential to the classical and clean feel of this Style. Note how the shadows splay across the large circular radius.

WOST001

Stop

**images not shown to scale*



WOCM006

Crown

This built-up crown detail is perfectly understated with classical detailing. The cove is broad and complemented with flanking stops that produce striking shadow lines from top to bottom. This detail gives a room an established strength.

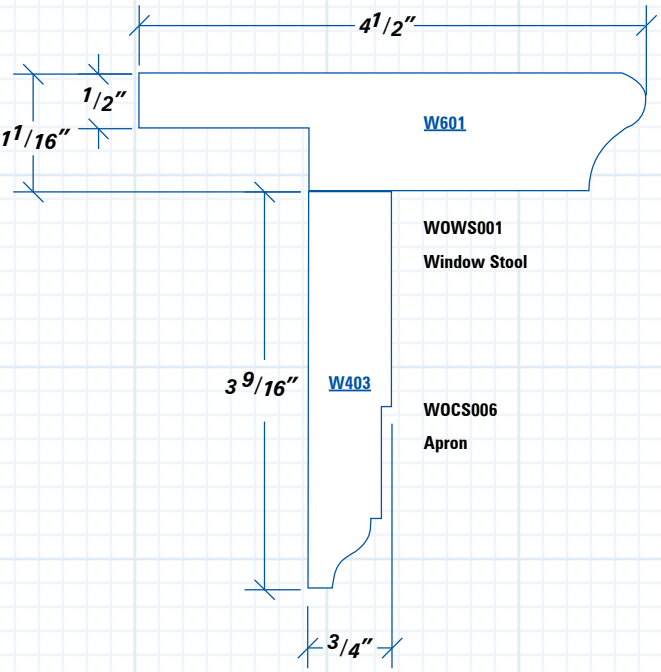
WOST004

Stop

Used twice in the crown build-up, the stop piece adds detail and anchors the crown to the ceiling and wall.

Window Detail

This distinctively American window stool and apron detail is archetypically pure. The ogee details complement each other and □t well with the other mouldings from this Style.



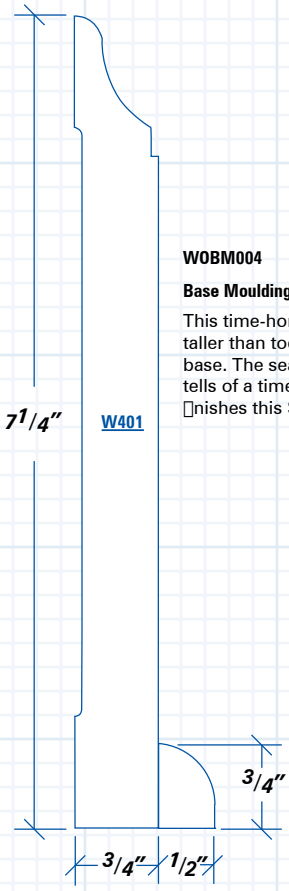
WOWS001

Window Stool

WOCS006

Apron

1920–1940: A celebration of the colonial era, this Style reflects new design interpretations of the classical order with smaller proportions and distinctive ogee detailing, characterized by the reversed curve on the base moulding, casing and picture moulding designs.



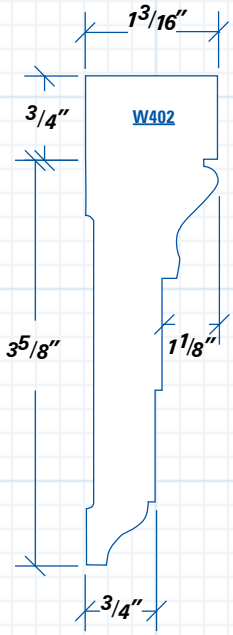
WOBM004

Base Moulding

This time-honored base is taller than today's standard base. The seamless transition tells of a time long past and □nishes this Style.

WOBS001

Base Shoe

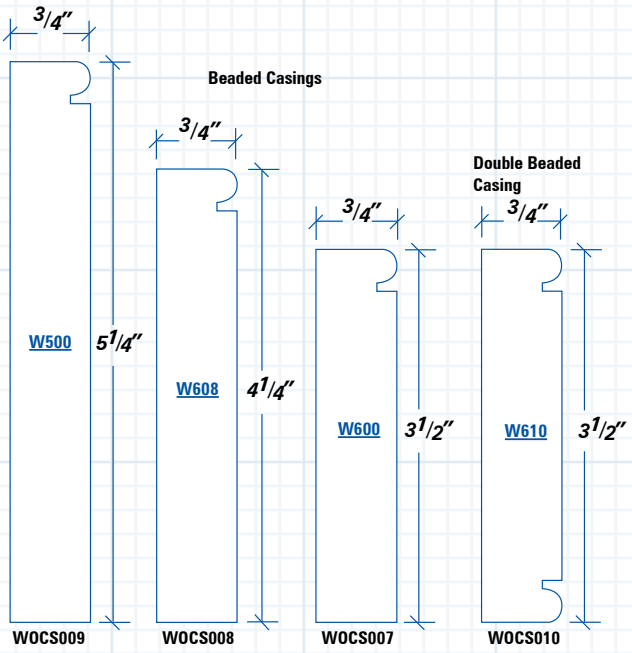


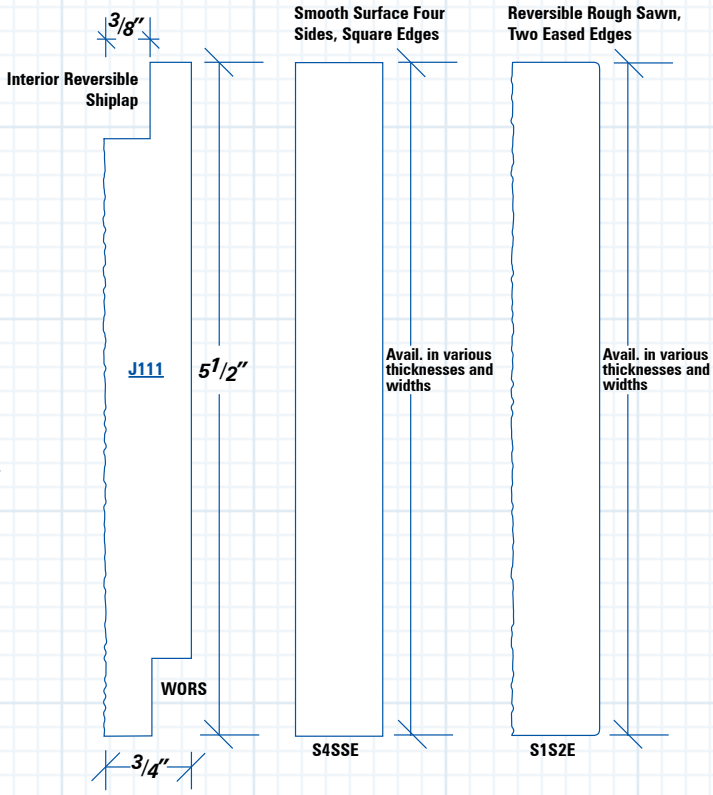
WOCS005

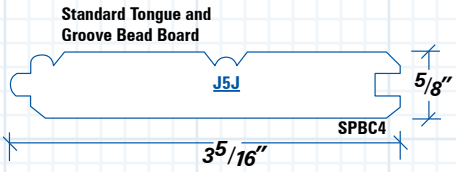
Casing

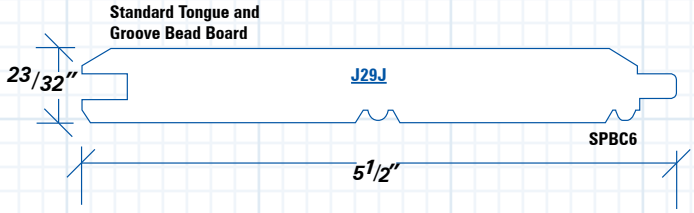
This distinct casing communicates the classical feel of the traditional architrave in a scaled down, one-piece pro□le. The shapes collectively integrate with the Style, announcing the windows and doors.

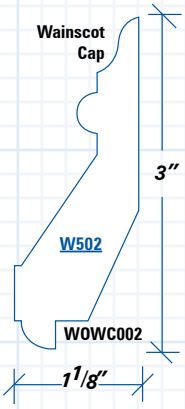
**images not shown to scale*

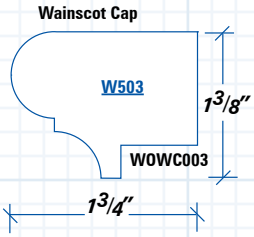

3/4"
Beaded Casings
W500
5 1/4"
WOCS009
3/4"
W608
4 1/4"
WOCS008
3/4"
W600
3 1/2"
WOCS007
Double Beaded Casing
3/4"
W610
3 1/2"
WOCS010

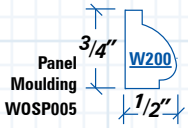

3/8"
Interior Reversible Shiplap
J111
5 1/2"
WORS
3/4"
Smooth Surface Four Sides, Square Edges
Avail. in various thicknesses and widths
S4SSE
Reversible Rough Sawn, Two Eased Edges
Avail. in various thicknesses and widths
S1S2E


Standard Tongue and Groove Bead Board
J5J
5/8"
SPBC4
3 5/16"


Standard Tongue and Groove Bead Board
23/32"
J29J
SPBC6
5 1/2"


Wainscot Cap
3"
W502
WOWC002
1 1/8"

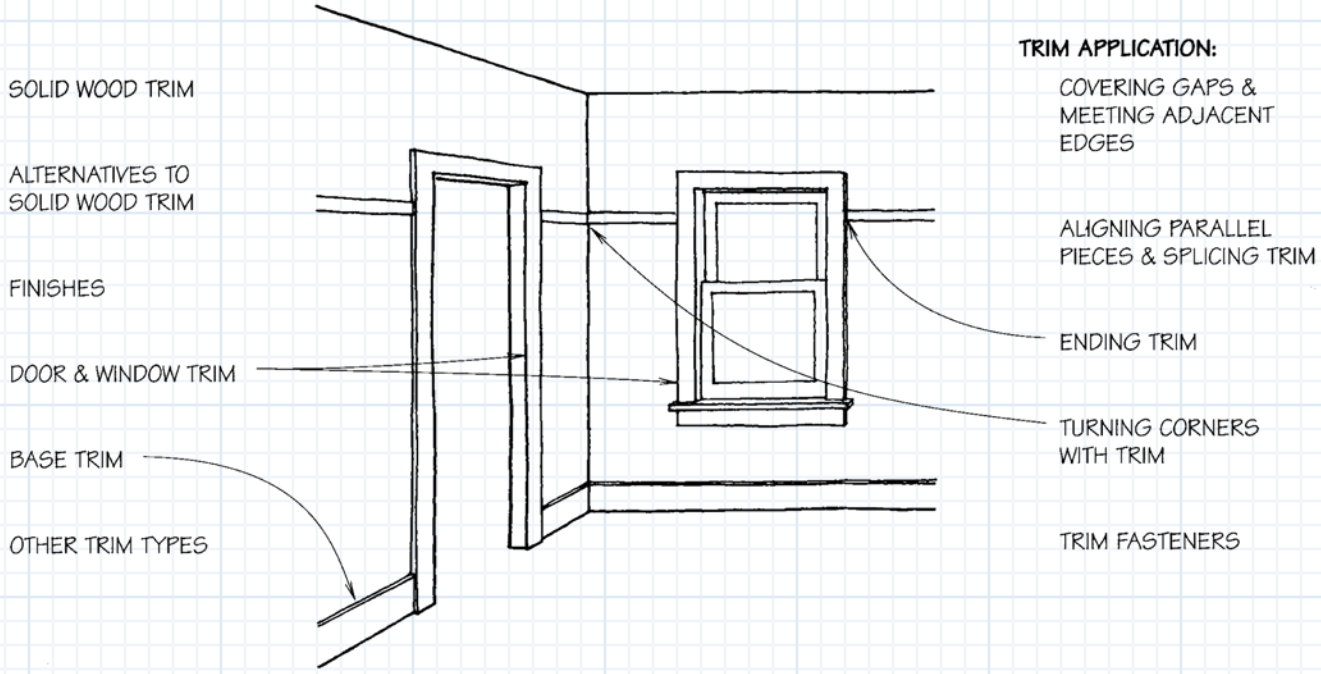

Wainscot Cap
W503
1 3/8"
WOWC003
1 3/4"


3/4"
W200
Panel Moulding
WOSP005
1/2"

Installation Tips

The following section is taken from Rob Thallons "Graphic Guide to Interior Details," published by Taunton Press.

We have included this in our book because it represents the single best review of trim and moulding in print. We firmly believe that each project should begin with and be guided by these wonderful books and videos.



Trim, one of the very last things to be added to a building under construction, has the primary function of covering gaps between loosely fitting parts, such as between window and wall and between wall and floor.

Trim can also protect the building from abrasion where furniture or people are likely to bump into it. Baseboards, for example, protect walls from shoes, chairs and other things moving at the level of the floor, while door casings keep walls from being damaged as people and objects pass through the doorway.

Trim, called moulding when it is cut into specific shapes, also contributes significantly to the character of an interior space. There is an obvious difference between a door trimmed in the most minimal fashion and one trimmed with a full complement of ornate period mouldings.

Coordinating trim with the scale of a room, with the other surface materials and with the architectural features of a building is an important aspect of interior detailing.

Wood moulding was once made by hand with planes that held uniquely shaped blades. With the development of the moulding machine in the late 19th century, trim started to be mass-produced, and the use of intricately shaped pieces increased significantly. The earliest trim was made of the finest-grained wood available, both for its beauty and to facilitate manufacture and installation. Today, such fine-grained wood is scarce, so alternatives, including composite wood products and nonwood products, have been developed (see 152). Some of these alternatives are virtually indistinguishable from traditional wood molding when painted, but no modern alternative can match its predecessors when treated with a clear, natural finish.

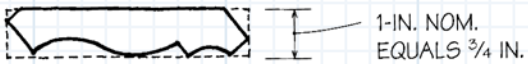
This chapter describes primarily the principles and particular details that apply to solid wood mouldings. Most of these principles and details also apply to alternative mouldings made of MDF, and many apply to plastic mouldings.

SOLID WOOD TRIM

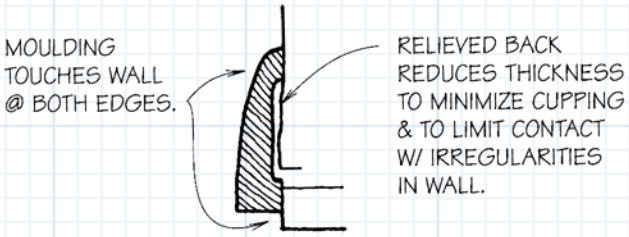
Trim Profiles

The simplest trim is made from unprofiled boards, rectangular in shape and milled to a smooth surface on all four sides. These boards are typically available in 1x2, 1x3, 1x4, 1x5, 1x6, 1x8, 1x10 and 1x12 sizes (nominally), depending on the species.

When boards are milled into more complex shapes with combinations of curved and straight surfaces, they are known as mouldings. Wood mouldings are characterized by their profiles, or cross-sectional shapes. Available profiles vary from region to region, but most can be milled from a 1-in. (nominal) board.



Many of the larger profiles have a relieved back designed to minimize cupping by reducing the thickness of the trim. The relieved back also allows the trim to span over irregularities in the wall and helps the installer fit the edges of the trim tight against the adjacent materials.

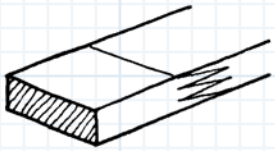


MOULDINGS W/ RELIEVED BACK

Typical Species

Standard, off-the-shelf profiled wood moulding is made primarily of lengths of softwood—namely fir, pine or hemlock—and some hardwood, primarily oak and some white hardwoods such as alder, birch or poplar. Unprofiled boards are generally available in the same species as profiled mouldings.

Finger-jointed moulding made of inexpensive short lengths of clear softwood (usually pine) joined at the ends with interlocking, glued joints is also available in some profiles for trim that is to be painted (see 153B). Finger-jointed pine boards with a clear wood veneer are also available in some species for stain-grade trim.



FINGER-JOINTED TRIM

Moisture Content

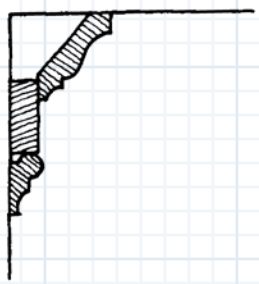
Like all lumber products, wood trim changes dimensions with a change in moisture content (see 156). To minimize the effects of this, trim is dried to 7% to 10% moisture content, depending on the location of manufacture and time of year. As a precaution, however, trim should be stored inside at the (heated) job site for several days before installation.

Custom Milling

Custom milling to achieve a special profile or to use an unusual species of wood is more expensive than using standard mouldings but is not uncommon. Special profiles may be milled from any species of wood, but when the trim is to be painted, species that have consistent grain and are easily machined, such as pine or poplar, are preferred. When the trim is to have a transparent finish, it is not uncommon to custom mill more unusual species such as mahogany, redwood, maple or katsura to showcase their features or to match cabinetry. Most trim carpenters mill some simple special-purpose mouldings on site with a table saw and/or router at little additional cost.

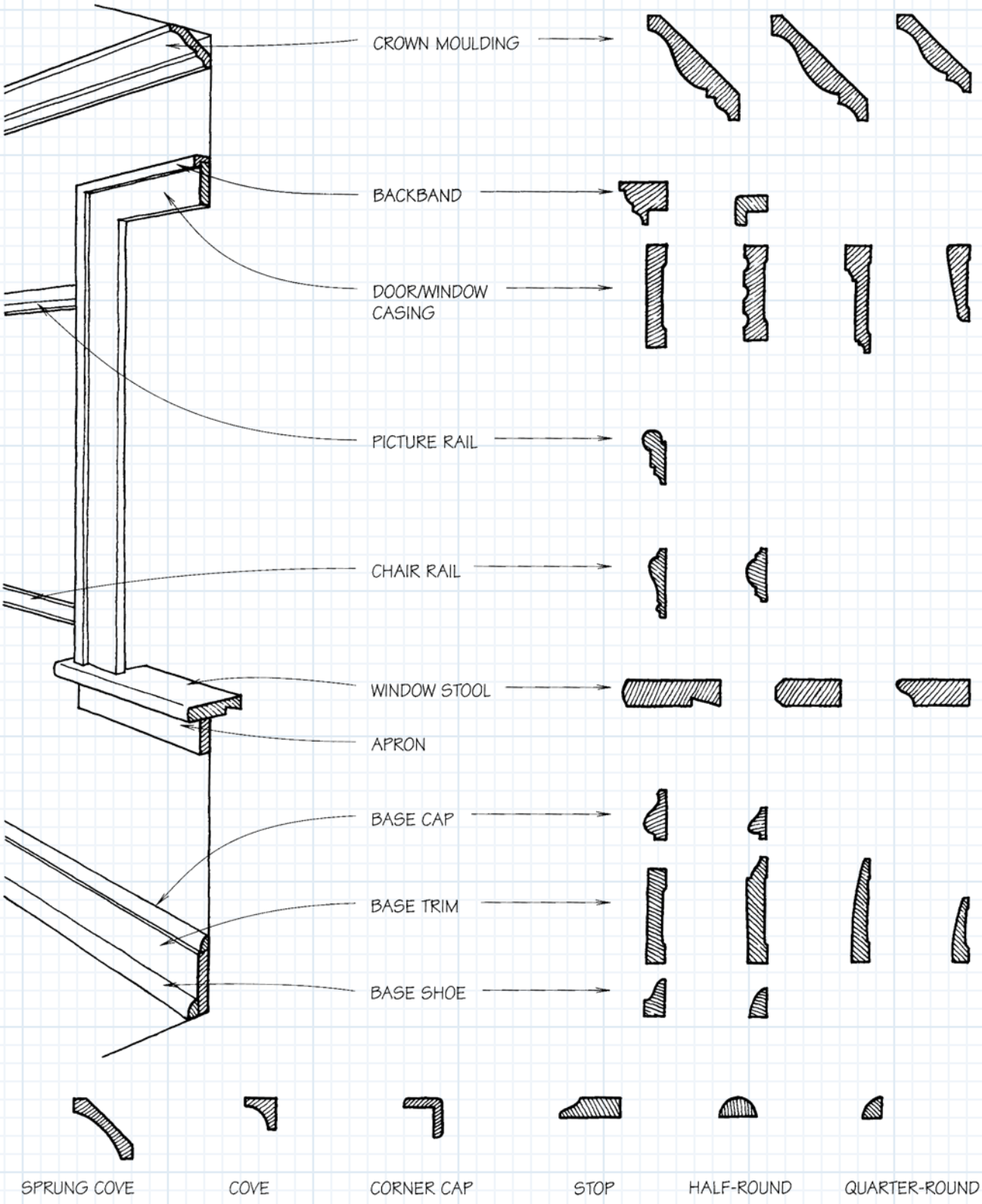
Building Up Trim

Because elaborate trim profiles can be nearly impossible to make from a single piece of wood, complex profiles have traditionally been built up of several smaller pieces of standard trim. The smaller pieces are also more flexible so that they will conform to irregularities in the adjacent surfaces more readily than a single large piece. Since standard trim profiles are milled from less expensive small-dimension stock, building up trim is generally less expensive than custom milling a larger intricate moulding from a single piece.



BUILT-UP TRIM

MOULDING PROFILES



ALTERNATIVES TO SOLID WOOD TRIM

There are several alternatives to solid wood trim that are appropriate if the work is to be painted. The choice of profiles tends to be somewhat more limited for these alternatives than for standard wood trim, but most material types have a sufficient selection of trim for all standard conditions.

Medium-Density Fiberboard (MDF)
MDF is a dense, recombined wood product that is relatively inexpensive and is easily cut, sanded, shaped and attached to the building with normal woodworking tools (see Appendix B). For use as trim, MDF is available in sheets that can be custom cut and/or shaped at the site, precut rectangular sections (boards) and a limited number of shaped profiles similar to the common wood trim profiles.

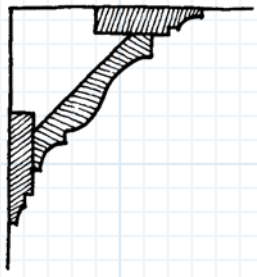
Because of its appearance as a raw material, MDF trim is typically painted, and many premanufactured profiles are available primed. MDF used as trim has the drawback that changes in moisture content will affect the length of the pieces more than the same change would affect solid wood. Therefore, using it in buildings without air conditioning and in regions with significant seasonal humidity swings may not be appropriate. Given its low cost relative to other trim, its availability and its similarities to solid wood, however, MDF seems the most likely of the current alternatives to displace solid wood as the principal material for the painted trim market.

Plastic Mouldings
Made of petroleum products, plastic trim has a density similar to pine. It can be cut, sanded, shaped and attached to the building with normal woodworking tools. However, plastic molding is more consistent than wood since it does not have the irregularities of grain. Plastic moulding also does not absorb moisture so is not subject to dimensional changes.

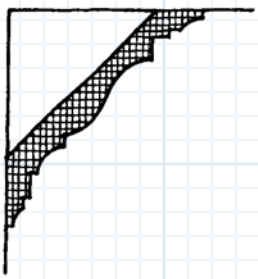
Plastic moulding is less expensive than hardwood moulding but more expensive than finger-jointed pine. Plastic is also not generally available in the same shapes as board, so built-up trims (see 150) must usually be combined with MDF or wood.

The most common plastic mouldings are made of fiber-reinforced polyester or extruded polystyrene. Both are available in standard profiles for typical trim tasks such as base, casing, chair rail and crown mould. They are typically manufactured with a primed coating or prefinished with an ersatz wood grain pattern. Plastic corner blocks are available for virtually all conditions and thus allow the inexperienced homeowner to apply the moulding without having to make anything but square cuts.

A slightly more dense plastic moulding is made of polyurethane. Many profiles made of this material are modeled after traditional wood profiles. In addition, there are elaborate ornamental molded profiles with sculptural repeating forms that would originally have been made of cast plaster or of several built-up pieces of wood. Because the plastic material is dimensionally stable, these complex shapes can be and are often quite wide. Some patterns are also made in a flexible moulding that is able to conform to inside or outside curves with a radius as small as 2 ft., depending on the pattern.



BUILT-UP WOOD CROWN MOULDING



SINGLE-PIECE PLASTIC CROWN MOULDING

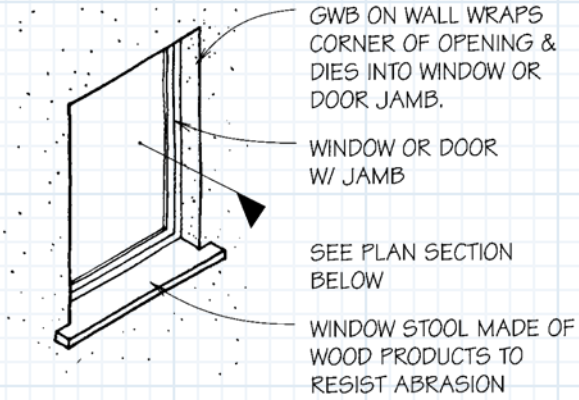
Plaster Mouldings
Fiber-reinforced gypsum-plaster mouldings that are either extruded (drawn) or cast are available. Many of these mouldings are modeled after historic plaster castings that were used to make elaborate ceilings. Because they are relatively soft and brittle, the use of modern plaster mouldings is generally limited to ceilings and other areas of a building that do not receive abuse.

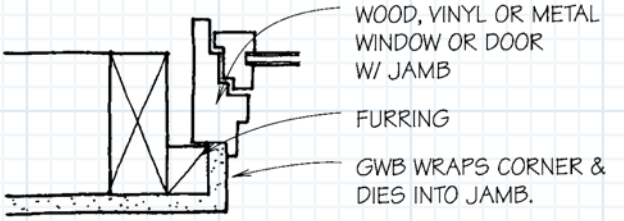
Vinyl and Rubber Moulding
Vinyl and rubber moulding are thin (approximately ⅛ in. thick) and are manufactured in long rolls. The materials are supple and durable and are available in a variety of colors. Vinyl and rubber moulding are attached to the wall with adhesives rather than fasteners. Used extensively in commercial work, these materials are available only as base moulding.

THE NO-TRIM ALTERNATIVE

@ WINDOWS & DOORS

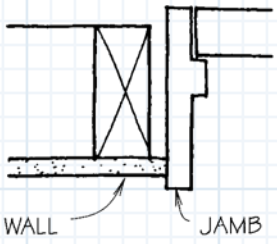
One of the most common alternatives to using wood trim is to eliminate the trim altogether by using gypsum wallboard (GWB). With the aid of metal or plastic edge trim (see 9A), GWB makes a clean edge against the window or door. This economical approach is most commonly employed at windows or exterior doors where the GWB wraps the corner of the opening and dies into, or butts into, the window or door jamb, eliminating both jamb extender and wood trim.



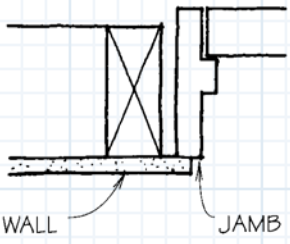


PLAN SECTION

When a wood jamb (or jamb extender) extends the full thickness of the wall, such as for an interior wood door, GWB may still be used in place of trim and may butt or lap the jamb.



GWB BUTTS JAMB



GWB LAPS JAMB

FINISHES

PAINT VS. STAIN

The decision of whether trim is to be painted with an opaque finish or to have a transparent natural finish such as a stain should be made before trim materials are selected. Each choice has cost implications and will make a significant impact on the appearance of the interior. Painted trim is generally more easily matched with other components of an interior space such as doors, windows and cabinets. However, stained wood can take abuse better than painted wood because a scratched or chipped surface does not show as much and dents tend to blend with and may even complement the exposed natural grain. Stained trim can also be changed to painted while the reverse is not true.

For painted work, the options for materials are considerably greater than for stained work since the trim will be coated with an opaque film. This means that low-cost mouldings made of finger-joined pine, MDF or plastic may be used. The cost of labor to install painted trim is also less than for stained work, since the painting (and caulking) cover a lack of refinement in the trim and its installation. Substantial gaps can be filled with a quality caulk that is applied with a caulk gun and smoothed with a wet finger. Fasteners used to attach the trim are also easily concealed when the work is painted. In fact, modern caulking and filling compounds that accept paint well are an important component of quality painted trim.

The savings realized in the cost of material and the installation of painted trim will likely be eroded somewhat by the application of the paint itself. A high-quality paint job generally requires three coats—a primer and two finish coats (with caulk applied between the primer and first finish coat). A stain job can normally be completed in two coats. Finishing painted trim is likely to cost about 50% more than finishing stained trim.

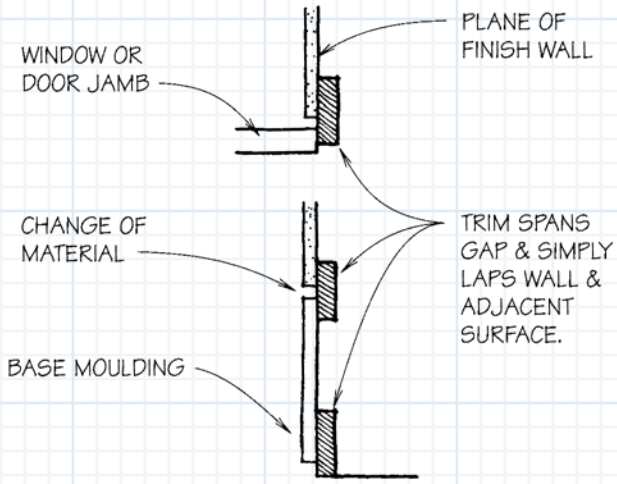
Trim that is finished with a stain or other transparent coating must be fastened to the finish wall more carefully than paint-grade trim. There are fewer choices for materials, and the material specified is usually an expensive clear grade of wood. In addition, the installation cost is greater since the cracks and gaps that can be easily filled with caulk in painted work are not acceptable for work intended for a clear finish. Even nail or staple holes (see 158), easily filled and concealed in paint-grade work, must in stain-grade trim be either strategically located or filled with material that is carefully color-matched to the wood.

COVERING GAPS & MEETING ADJACENT SURFACES

Understanding the general principles of how trim is applied and how it performs under various conditions will help the designer select moldings and design details so that the entire assembly of trim in a room or building can be logical, durable and beautiful.

Covering Gaps

Given that the primary objective of trim is to conceal gaps between the edges of adjacent materials, a simple overlapping of the trim onto the material is the most direct way to accomplish this task.

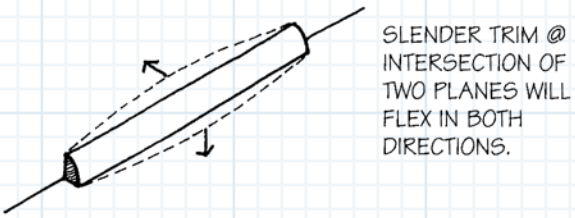


Most trim will be applied to the finished surface of an interior wall, so it is sensible to use this plane as a reference point.

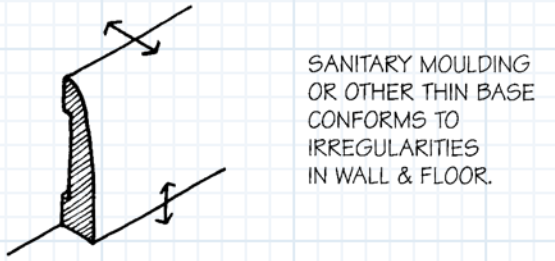
Meeting Adjacent Surfaces

The gaps between materials that must be covered by trim are, for the most part, quite long and are adjacent to materials that have less than perfectly regular surfaces. The use of a reasonably thin trim piece that will bend to conform to the irregularities of the adjacent surface is often required to make a tight joint.

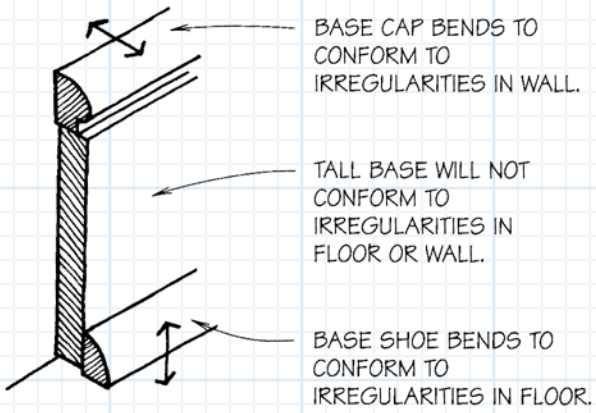
When a single piece of trim is expected to bend in both directions to conform to irregularities, a moulding such as quarter-round that is thin in both directions works best.



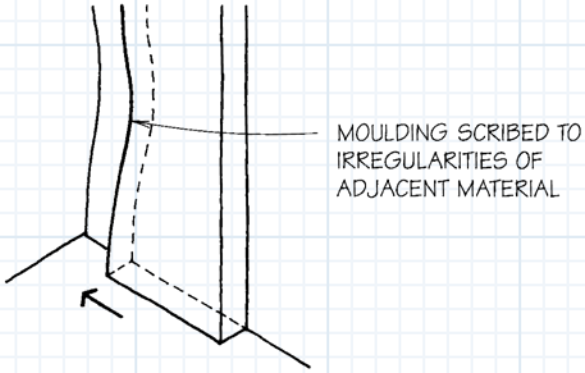
Sanitary moulding, a thin, inexpensive moulding with one curved corner, and other mouldings of similar size are usually sufficiently supple in both directions to achieve the desired fit.



When a wider moulding, such as a tall baseboard, is specified, it must often be accompanied by a smaller piece such as a base shoe or base cap that will bend to conform to the irregularities of the floor.



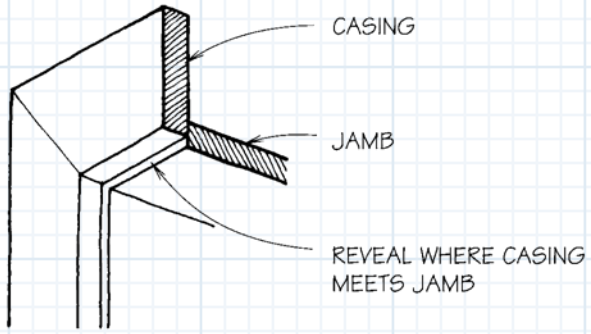
If wide mouldings are desired without having to build up with thin pieces that bend, a single-piece wide moulding can be scribed to the material it trims. Scribing involves planing the edge of the moulding so that it conforms to the contours of the material adjacent to it. The labor of scribing can sometimes be more expensive than the addition of a thin trim piece such as that discussed above.



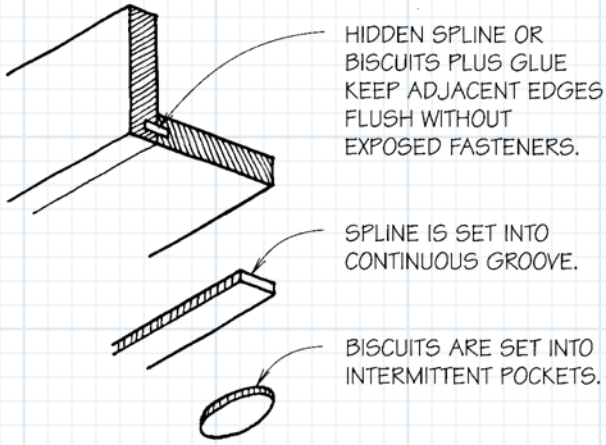
ALIGNING PARALLEL PIECES

Aligning Parallel Pieces
The perfect alignment of trim edges to the edges of window or door jambs or to other moulding is very difficult. This is because the existing window and door edges are rarely perfect, and the internal strength of the trim pieces makes them difficult to bend.

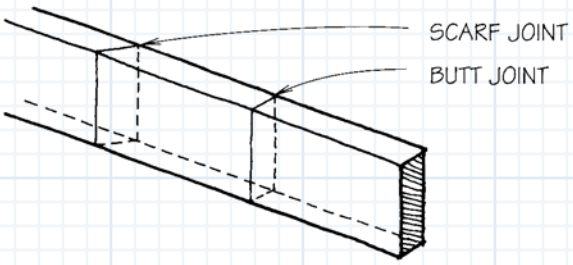
It is most common and practical to offset the two edges to create a reveal. The reveal makes a shadow line that for all practical purposes aligns the two edges without having to make the alignment perfect. Slight variations in alignment will not be perceptible because of the offset between the two edges. The reveal is used extensively in trim detailing.



When it is necessary to align a piece of trim flush with another material, the trim may first be glued and nailed to hold it in place. The joint can then be planed and sanded smooth to make the edges perfectly flush. The nail or screw holes can be filled and the surface painted. For stained or clear finish trim, the exposed fasteners may be eliminated with a spline or biscuit joint that locks the pieces together internally like a tongue-and-groove detail.



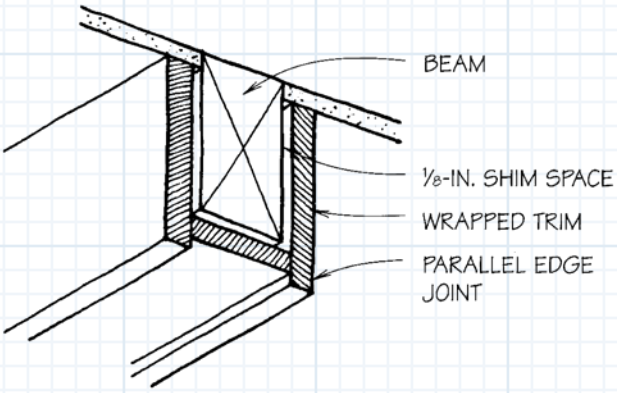
SPLICING TRIM



Trim must be spliced if a single piece cannot be found to extend the full length of a long wall. The scarf joint, which joins the ends of trim with a sloping lap-joint, has traditionally been considered the best detail for this situation, especially for stain-grade trim.

Any slight change in the length of the trim will slide the lapped pieces across one another but will not cause a crack in the joint. The scarf joint is not used as much today because it is slow and troublesome compared to the simple butt joint. The butt joint may be considered as good a joint as the scarf joint, especially for painted work, which will show a crack in the paint if the trim moves, whatever the joint used.

WRAPPING COLUMNS & BEAMS



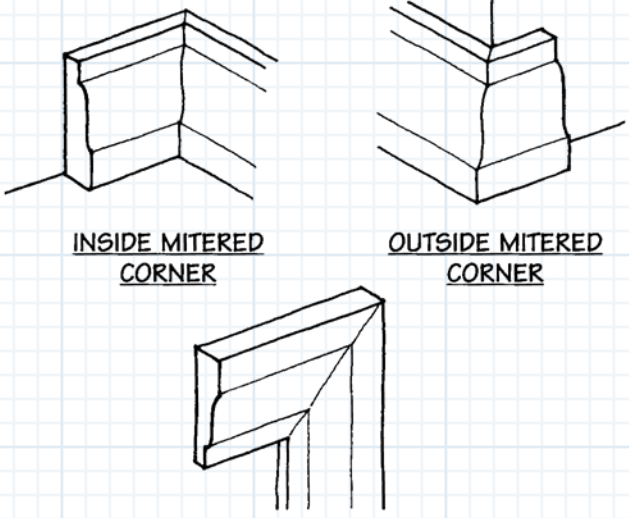
Structural members such as columns and beams are frequently wrapped (or boxed) with finish material to improve their appearance. Wrapping can be accomplished with virtually any material, but it is most frequently done with gypsum wallboard or wood trim, as shown above.

A ⅛-in. shim space is required between structure and finish because the structural member can be expected to be irregular, and this space will usually be sufficient to span the irregularities of the member.

TURNING CORNERS WITH TRIM

It is very common for trim to turn a corner. The corner can be an inside corner, an outside corner or a flat corner. Following are the basic joints that can be employed to make these corners:

Miter joint—The miter joint is common because of its versatility. The two pieces of trim that make a corner are cut at 45°, which allows moldings of any profile to make corners of any type.



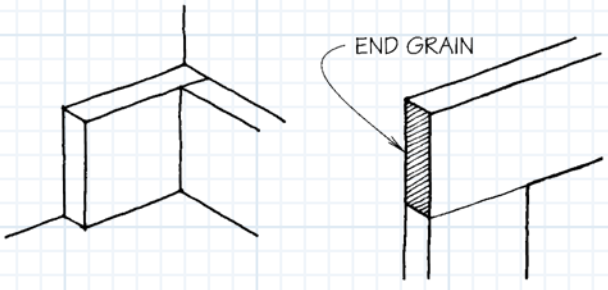
INSIDE MITERED CORNER

OUTSIDE MITERED CORNER

FLAT MITERED CORNER

The only disadvantage of the miter joint is that dimensional changes across the width of the trim caused by variations in moisture content can create a gap at the miter. This phenomenon is especially likely to occur with wider or thicker moulding pieces but is often disregarded when choosing them.

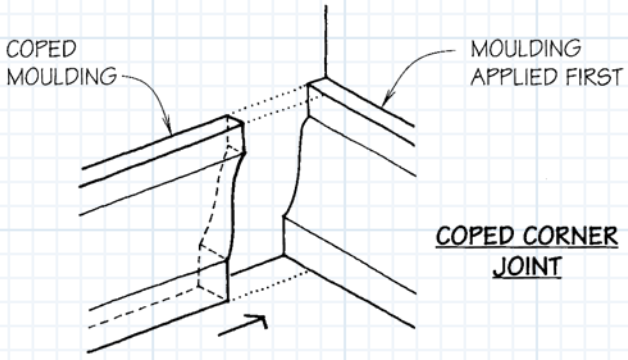
Butt joint—The simplest of corner joints, the butt joint is useful only for simple trim pieces of rectangular section. Common for inside or flat corners, the butt joint at the flat corner has the disadvantage of showing end grain, which does not paint or stain well.



INSIDE BUTT CORNER

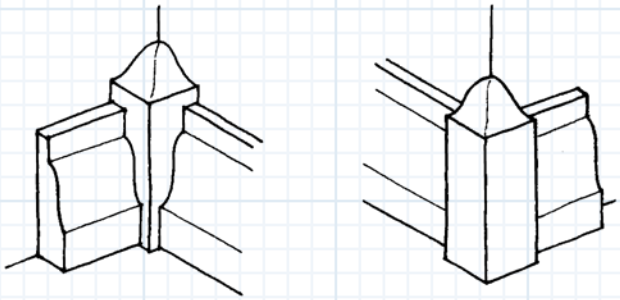
FLAT BUTT CORNER

Coped joint—The coped joint is superior to the mitered joint for profiled moulding at inside corners. This joint is made by cutting (coping) the end of the second moulding piece to match the profile of the piece applied first. The coped cut incorporates a backcut so that only the exposed edge of the coped piece touches the first piece of moulding. When the second piece is pushed up against the first, a tight joint that is unlikely to open with changes in the wood's moisture content is made. If a gap does appear, it will be consistent at all points.



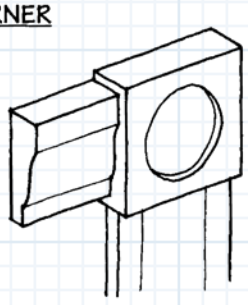
COPED CORNER JOINT

Block joint—The block joint is a simple, versatile joint that, like the miter joint, allows trim of any profile to make corners of any type. The pieces of trim butt against a thick block (called a plinth block when at the base of door trim—see 163A) to create a reveal. The disadvantage of the joint is that the block requires its own means of attachment.



INSIDE BLOCK CORNER

OUTSIDE BLOCK CORNER



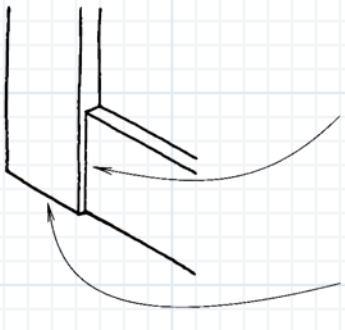
FLAT BLOCK CORNER

ENDING TRIM

Each piece of trim must end somehow. If it does not turn a corner, it can either die into another material, such as a floor or another piece of trim, or it can simply stop. Knowing a few principles about conditions at the end of a piece of trim is useful in designing an overall trim package.

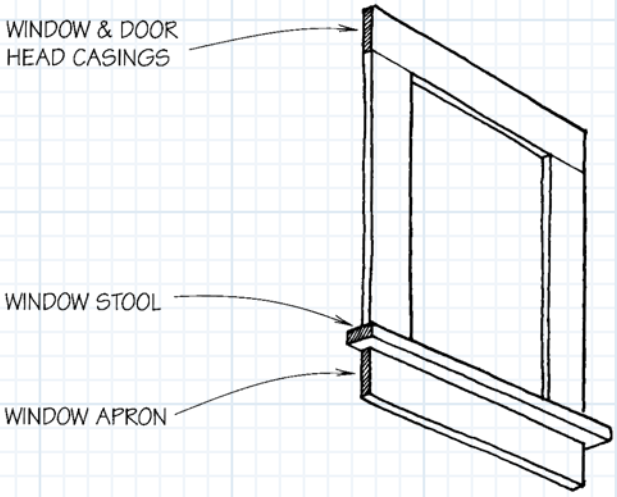
Trim Dies into Another Material

One of the simplest ways for a piece of trim to end is for it to die (butt) into the surface of another material that is perpendicular to its length. This condition has the effect of capping the end of the trim piece with the surface into which it dies. Nothing further need be added to the assembly to make it appear finished.



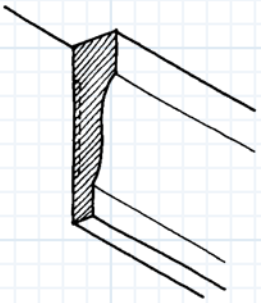
Trim Terminates

Occasionally, it is desirable or necessary to end a piece of trim without butting against another material or turning a corner. This condition frequently occurs at window and door trim.

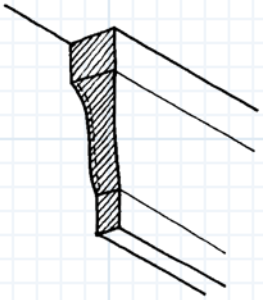


There are three basic approaches that can be taken to terminate trim:

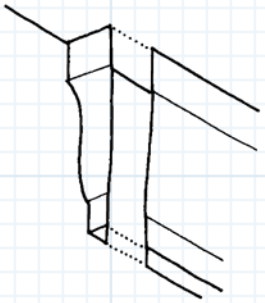
Square-cut—The trim can simply be square-cut to length and left with the end grain exposed. This works fine in many cases, especially if the trim has a simple profile or is a simple board. The square-cut detail has the disadvantages that the end grain does not paint or stain well and that trim profiles with relieved backs will show the gap at the back of the piece.



Coped—Mouldings with shaped profiles can be coped so that the end of the moulding matches the cross-sectional profile. This detail has the same disadvantages as the square-cut detail described above.



Mitered & returned—Trim can be mitered and returned to the wall (or other surface) with a small piece of the same trim glued in place. This approach, although somewhat more involved, has the advantages of eliminating the end grain while also ending the moulding with the same profile as its cross section.



TRIM FASTENERS

Pneumatic Nailers
Until the advent of the pneumatic nailers (air guns) in the 1970s, virtually all trim was fastened by hand with finish nails. Finish nails, which have very small heads, are driven to the surface of the wood trim with a finish hammer and then below the surface with a few hammer blows to a nail set. This method is still used, but trim applied by professionals is now almost always fastened with pneumatic equipment.

The advantages of the pneumatic nailer are so numerous and compelling that it is almost impossible for finish carpenters to compete for work without one. Primary among these advantages is the speed with which the fastener is set to its finished position. This operation takes only a fraction of the time taken to drive and set a finish nail by hand. The operation also takes only one hand, freeing the other hand to hold the trim accurately in place. Finally, the single blow with which the air gun sets the nail below the surface also applies force to the trim piece, which tends to make the trim fit tighter to the wall than it would with the multiple blows of a hammer. This single pneumatic blow is sharp and crisp and allows some pieces to be joined that could not be easily joined with a hammer.

An air gun can also be used with staples. If both the nail and the staple are sized to have sufficient holding power for the materials on which they are used, the main difference between the two is the shape of the hole that they leave on the surface of the trim.


FINISH NAIL HOLE


FINISH STAPLE HOLE

For painted work, the shape of the holes to be filled makes little difference because a good painter can make them disappear even to the critical eye. For clear-finished work, however, the fastener holes can be seen through the transparent finish and can detract from the overall appearance. Staple holes have the advantage of being long and thin so that, if oriented in the direction of the grain, can blend better with the natural surface of stained woods.

Screws
In addition to nails and staples, screws are sometimes used to attach trim. Trim-head screws are used to attach trim to steel studs. They are also advantageous for locations that require more holding power than a nail or staple can deliver. Trim-head screws have heads only slightly larger than the heads on pneumatically driven finish nails and are installed with a square driver. The screws are self-tapping, and some will create their own pilot holes in light steel framing as they are being installed. This type of fastener tends to split solid wood trim, especially hardwood, so predrilling of moulding may be recommended.

Adhesives
Adhesives are used, usually in conjunction with other fasteners, to increase the bond between trim and the material to which it is fastened. Adhesives are especially useful where two pieces of trim must remain flush (see 155). Adhesives are also sometimes used by themselves for very small pieces of trim that would probably be split by a nail or staple.

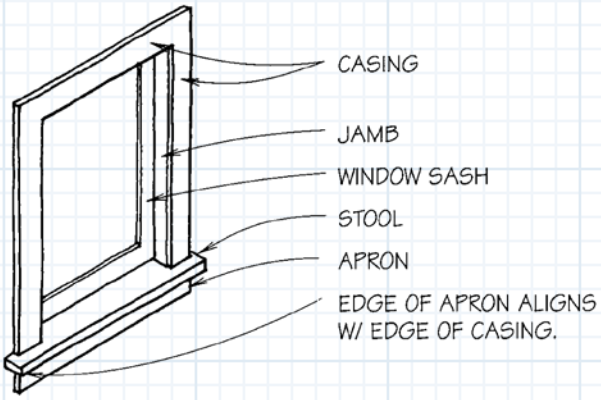
Filling Fastener Holes
Filling holes in trim that is to be painted is reasonably straightforward. There are many fillers available that can be matched to the materials, applied, sanded and covered with paint. For stained trim, however, the job of filling holes is much more critical because the filled hole will remain visible after the trim is finished. Matching the color of the wood is the most difficult part of filling stained work. The darker the stain, the less critical this task becomes, whereas for very light stains or clear finishes, the color of the wood must be matched almost exactly for the fastener holes to disappear into the finished work. Over time, clear finished wood usually changes color, so that even though the filler color matches the wood at the time of installation, it probably will not match the finished trim in a year or two.

Premixed fillers with colors supposedly matched to specific species are available, but they rarely match exactly because of the variety within each species and, in some cases, within a single piece of trim. These premixed fillers are often adequate for dark stained work, however. The best way to match trim color with filler is to custom-mix the filler at the site with the aid of a palette of colors. This is done for the best clear finish work, often after the trim has been finished and has had a year or more to change color.

DOOR & WINDOW TRIM

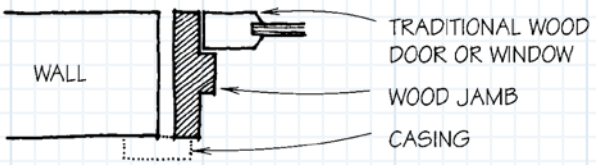
JAMBS, STOOLS & APRONS

Doors and windows have basic functional components, as shown below (door components are like windows except that a door replaces the window sash and doesn't have a stool or apron).



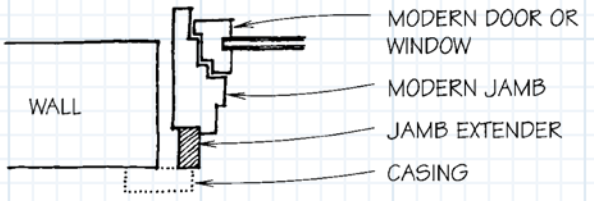
Jambs

Key among door and window components is the jamb. The side jambs and the head jamb (often simply called the head) of a window or door hold the operational elements—the door or the window sash—in place. The edge of the jamb is lapped by trim, called casing (see 160–61), which spans the gap between jamb and finish wall. Windows today are provided with a range of trim packages from which to choose. It is also possible to select trim casings, stools and aprons separately.



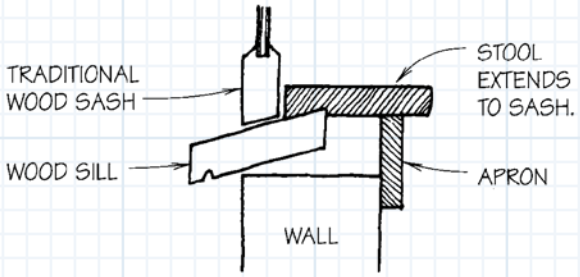
Some jambs are made the same way today as they have been for centuries. For example, interior door jambs are usually made of a single piece of wood that extends the full thickness of the wall and has trim on both sides of the wall lapping the jamb.

Jamb extenders—Most modern wood windows and exterior doors have jambs that do not extend through walls that are framed with materials thicker than 2x4s. To trim these windows and doors with wood, extenders must be added to the jamb. Modern metal and vinyl windows require wood jamb extenders if wood casing is to the used.

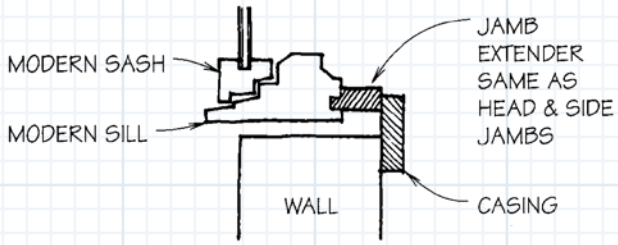


Stools & Aprons

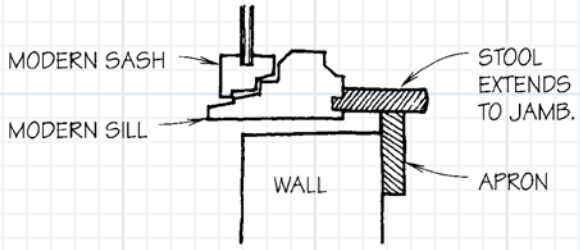
Wood windows traditionally have been trimmed inside with a wood stool and apron as a complement to the exterior sloped sill. The stool protects against water penetration at its outer edge and provides a wide level surface inside. A trim piece called an apron covers the gap between stool and finish wall surface. The simplest apron can be an unprofiled board. Elaborate aprons may be built up of several pieces.



The sill of a modern window is not sloped but is usually the same as the side and head jambs. And instead of a stool, these windows are often trimmed at the bottom with a jamb extender and casing that are identical to the jamb extenders and casing on the rest of the window, thus making picture-frame casing.

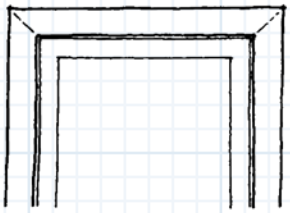


Alternatively, a shallow stool with an apron may trim the modern window base. This detail provides a wider surface and allows a variety of casing types to be used (see 160-61). A stool and apron can also be used when there is no head or side casing and gypsum wallboard wraps the corner and butts the jamb.

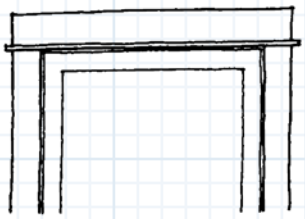


DOOR & WINDOW CASING

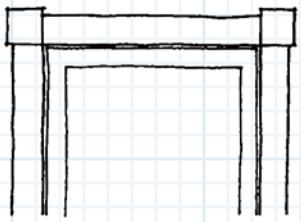
JOINT TYPES



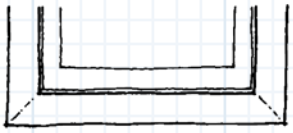
MITERED JOINT



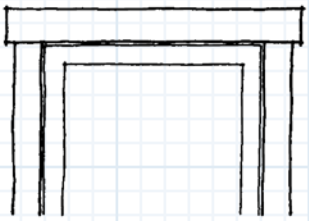
BEAD JOINT



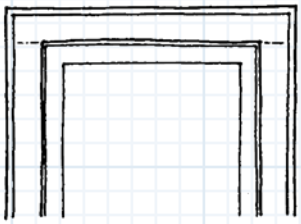
CORNER BLOCKS



A MITERED JOINT IS OFTEN USED @ BASE OF WINDOW WITHOUT STOOL. THIS IS CALLED PICTURE-FRAME CASING.



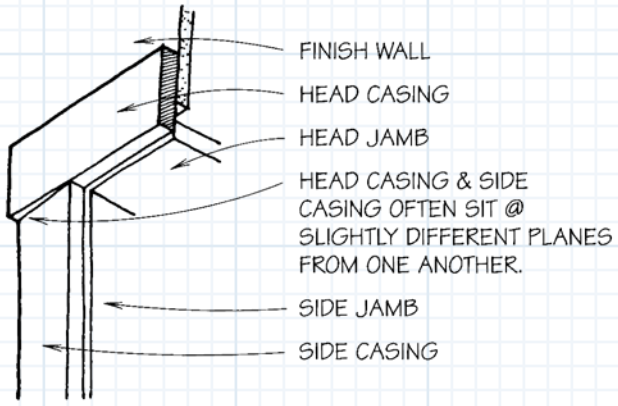
REVEAL JOINT



BUTT JOINT

DOOR & WINDOW CASING

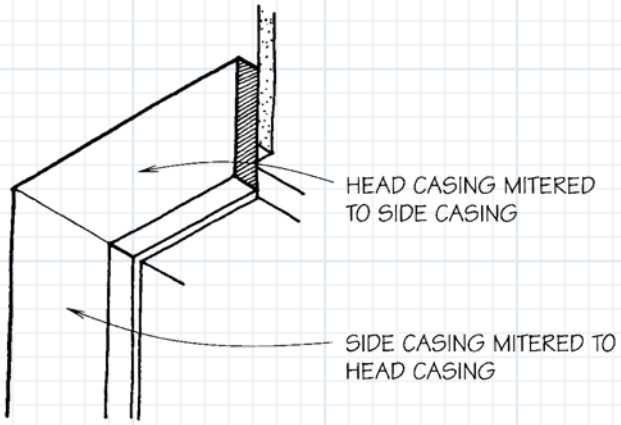
DESIGN STRATEGIES



The gap between the jamb or jamb extender and the wall is covered with trim that is called casing. There are several types of window and door casing, and they are differentiated primarily by the way the head and side casing meet. Because casings straddle the gap between the jamb and the often irregular surfaces of the wall, the head casing and side casing often sit at slightly different planes from each other. Most of the corner joints have therefore been developed to provide a reveal, allowing the unavoidable slight misalignment to go unperceived.

MITERED JOINT

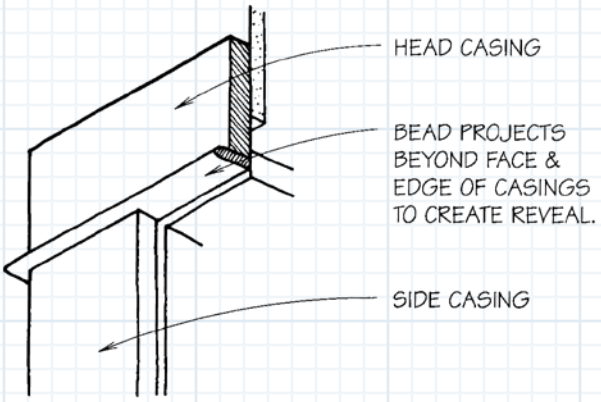
@ DOOR & WINDOW CASING



One of the most common corner joints, the mitered joint has the advantage of simplicity, but it does not make a reveal, so misaligned casings will be perceptible. In addition, the joint is useful only for narrow (3 in. or less) casings; dimensional changes across wider mouldings will open the joint. When a jamb extender is used in place of a stool, the miter joint is usually used at the bottom corners to allow the casing to wrap around the base of the window. This trim arrangement is commonly called picture-frame casing.

BEAD JOINT

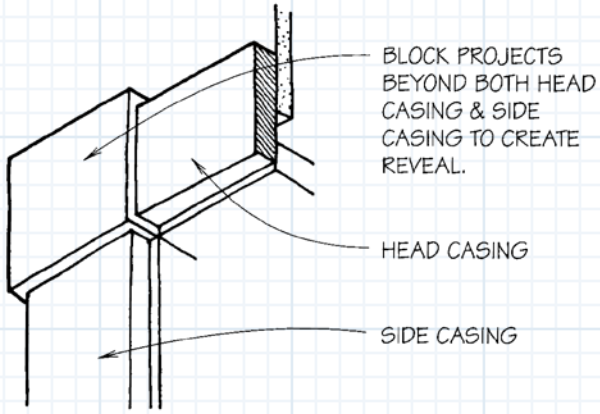
@ DOOR & WINDOW CASING



The insertion of a thin but extra-deep trim piece—a bead—below the head casing creates a reveal that allows a slight misalignment between side and head casings. Another advantage of this treatment is that if the head jamb is recessed from the wall plane the bead can be trimmed at its ends so that the central portion of the bead can rest firmly against the head jamb. The joint was popularized in Victorian buildings.

CORNER-BLOCK JOINT

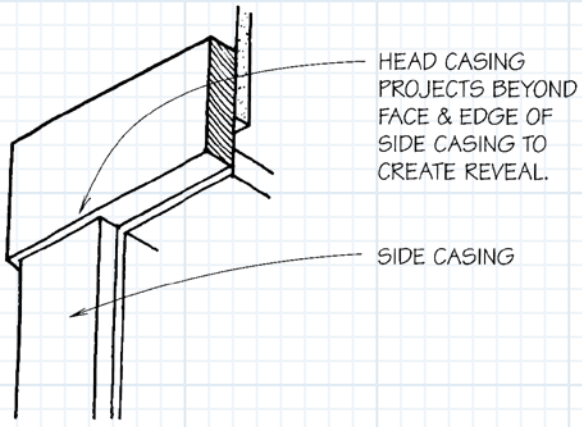
@ DOOR & WINDOW CASING



Inserting at the corners blocks that are thicker than the casings creates a reveal that allows both side and head casings to assume a slightly different plane from that of the wall. Popular in Victorian buildings, the joint was also used at the base of door casing where the casing meets the base trim.

REVEAL JOINT

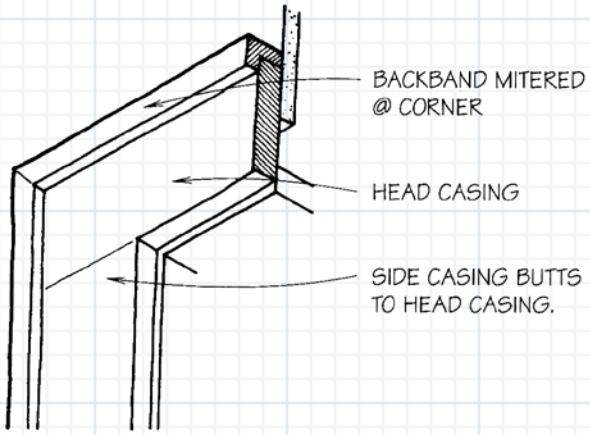
@ DOOR & WINDOW CASING



Similar to the bead joint, the reveal joint allows the side casings to be slightly misaligned from the plane of the wall. The reveal itself is created by using a head casing thicker than the side casings. A disadvantage of this system compared to the bead joint is that a jamb behind the plane of the wall cannot be so easily accommodated. The reveal joint came into common usage during the Craftsman period in the early 1900s.

BUTT JOINT

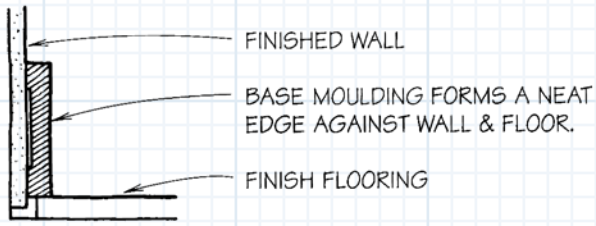
@ DOOR & WINDOW CASING



Simplest of all casing joints, the butt joint works only for square-edged casings of identical thickness and does not allow misaligned casings. The butt joint is often used in conjunction with a backband that covers the end grain of the head casing. The backband also adds visual complexity to the casing and can provide a reveal for base or other mouldings that may die into the casing.

BASE TRIM

The transition between wall and floor is usually trimmed with a base moulding designed to form a neat edge against both surfaces.



Base trim not only covers the gap between wall and floor but can also protect the wall from marks caused by shoes and furniture. Residences usually have a wood base moulding, while commercial buildings often employ a vinyl or rubber base trim.

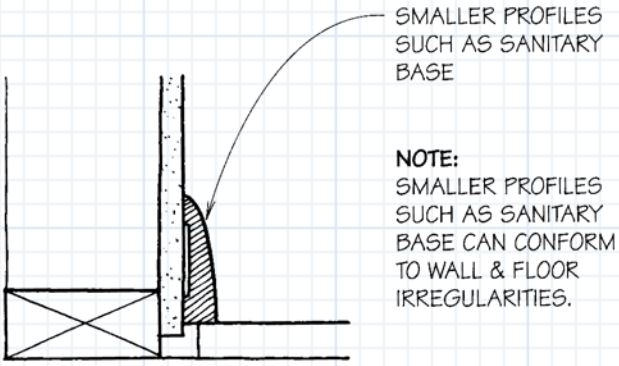
Base trim in wood and other materials is available in many profiles. Base trims tend to have a slender or sloped top edge to ease the task of installing them against an uneven wall and to minimize places for dust to accumulate.

The finish materials of the walls and the floor are important to consider when selecting base mouldings. Carpet, for example, has different requirements for meeting a base trim than does wood flooring.

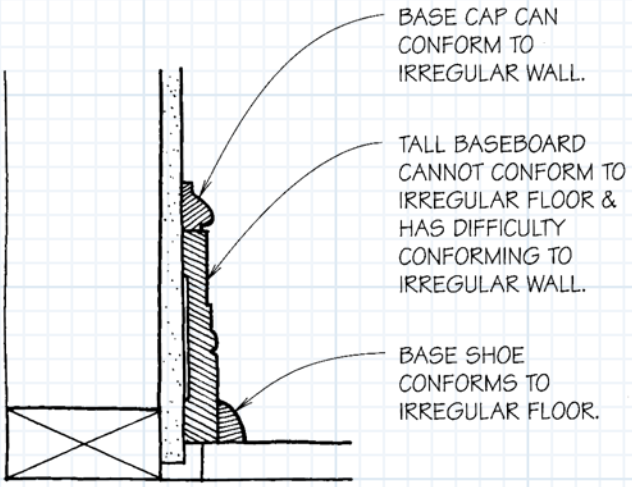
Wood Base Trim

Wood base is available not only in a number of profiles but also in many different sizes. Smaller profiles such as sanitary base or quarter round are common because they are narrow enough to conform to irregularities in both wall and floor (see 154) and therefore can be applied as a single piece (drawing top right). Taller bases may be built up of several pieces and usually require a base shoe to conform to flooring contours (drawing middle right). An independent base cap may also be required to conform to irregularities in the wall.

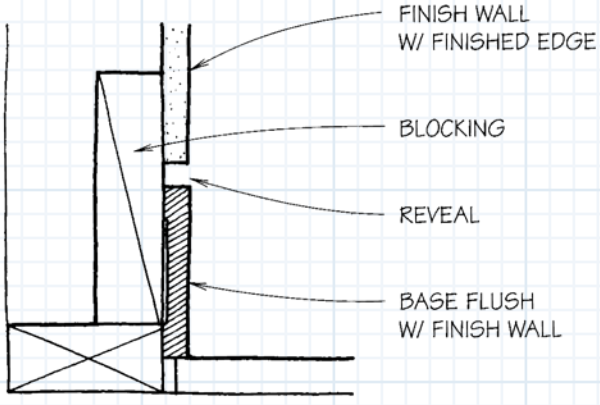
One variation of the standard wood base is the flush base moulding, which looks simple but which can be expensive to install because of the required blocking and edge detailing of wall material (drawing bottom right).



SMALL BASE



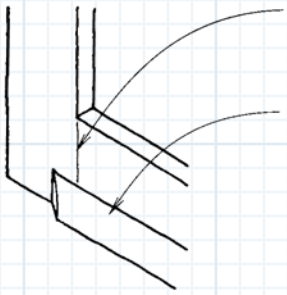
TALL BASE W/ BASE SHOE



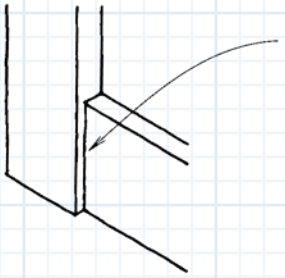
FLUSH BASE

BASE TRIM @ DOOR CASING

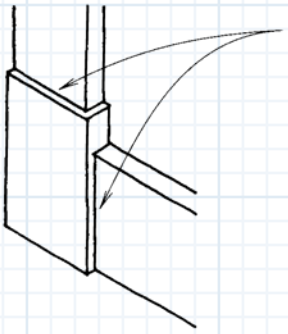
Base moulding is typically applied to the surface of the finish wall, and it butts into the edge of the door casing. Coordination of base moulding with door casing should ensure that the face of the base moulding does not project beyond the door casing. Although the base and door trims shown below have rectangular profiles, mouldings of other profiles may be used.



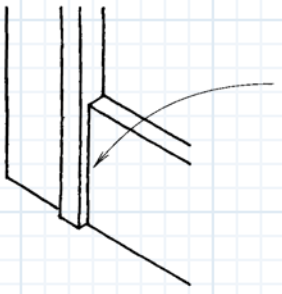
FLUSH



REVEAL

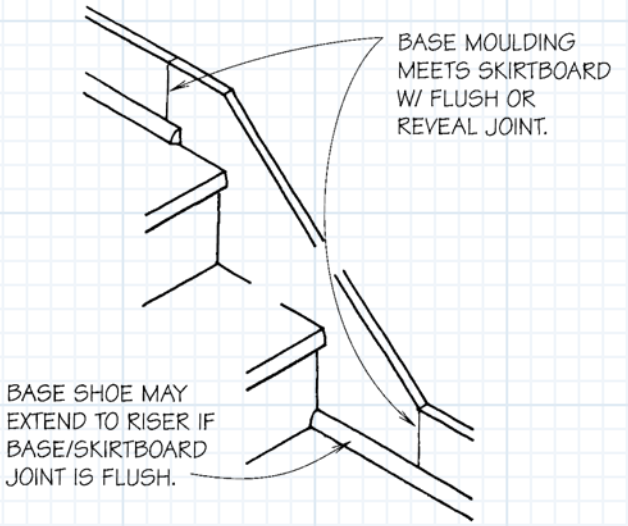


PLINTH BLOCK



BACKBAND

VINYL OR RUBBER BASE MOULDING

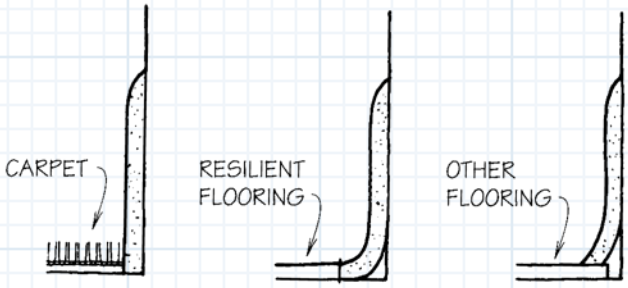


To make a neat connection between base trim and a stair skirtboard, the base trim should match the thickness of the skirtboard. The base shoe will then continue over the flush joint to the first riser. If the skirtboard is thicker than the baseboard, the baseboard can meet the skirtboard with a reveal joint but a base shoe (if any) will not continue to the stair riser.

BASE TRIM @ STAIR

Common in commercial work, vinyl or rubber base moulding is inexpensive, available in a number of colors and easily applied with adhesive. It easily conforms to wall and floor irregularities. Standard heights are 2½ in., 4 in. and 6 in. Three typical profiles (shown below) can be matched with specific flooring types.

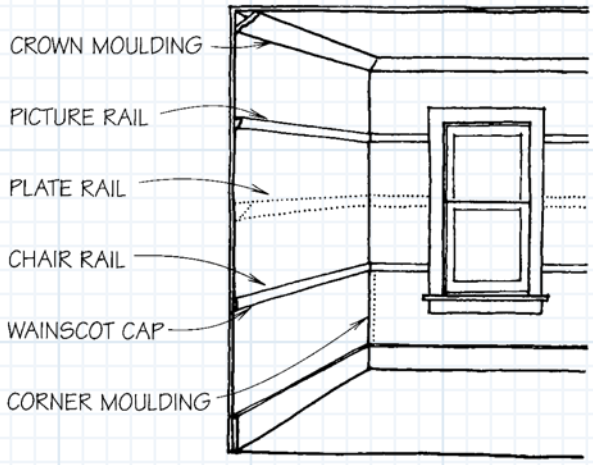
Manufactured outside corners are commonly used, but inside corners are usually coped. Vinyl and rubber base mouldings are narrow enough to die into door casings.



CARPET BASE COVE BASE TOPSET BASE

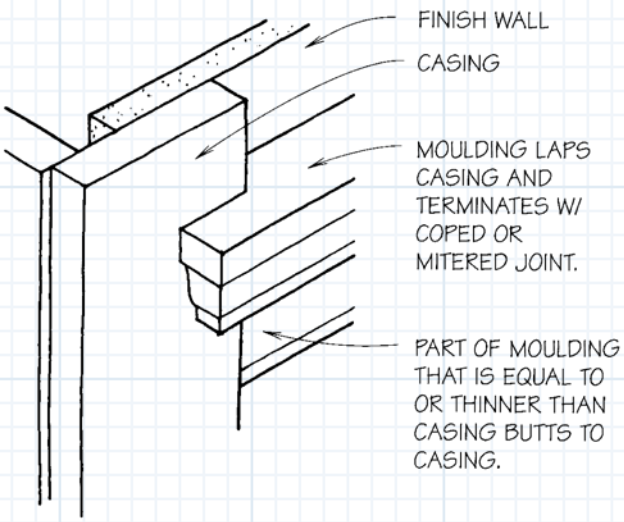
SPECIALIZED MOULDINGS

INTRODUCTION



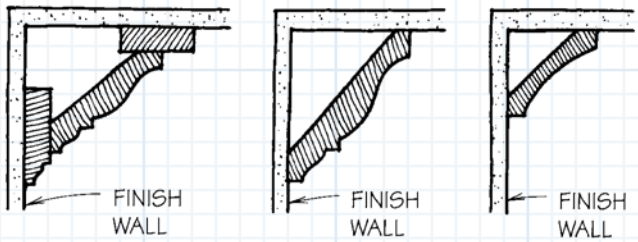
There are several specialized types of traditional mouldings that can be used functionally and decoratively. Many of these mouldings are applied continuously around a room and often require backing or blocking, so it is important to plan for such mouldings before wall finishes are in place.

Some of these mouldings (especially plate rails, chair rails and wainscot caps) commonly terminate at door or window casings. If the moulding is thinner than the casing, it can simply butt into the casing, leaving a reveal (see 163A) If the moulding is thicker than the casing, however, it must be terminated independently of the edge of the casing. This is commonly done with a coped or mitered end (see below and 157). An alternative is to add a backband to the casing and butt the moulding to the backband.



CROWN MOULDING

Located at the intersection of a wall and ceiling, the crown (or sprung cove) moulding makes a transition between these two planes. Crown moulding typically circumscribes a room and is fastened to both wall and ceiling, so some blocking in the ceiling is usually required. Crown moulding can be built up of several pieces to be quite elaborate. Crown moulding can also be made with plaster.



BUILT-UP CROWN MOULDING | CROWN MOULDING | SPRUNG COVE

PICTURE RAIL

Historically, the picture rail has been used as a continuous strip around a room from which to hang pictures. Although the picture rail is not always used for hanging pictures today, its use has persisted because it provides a trim high on the wall that acts as an accent strip or a logical place to change paint colors. The picture rail is usually set either just below the heads of doors and windows where it dies into the side casings or just below the ceiling plane where it can flow around the room without interfering with other trim.

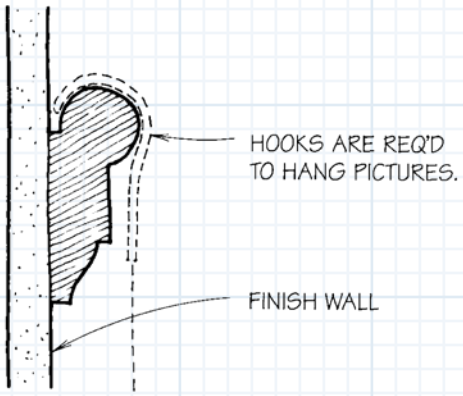
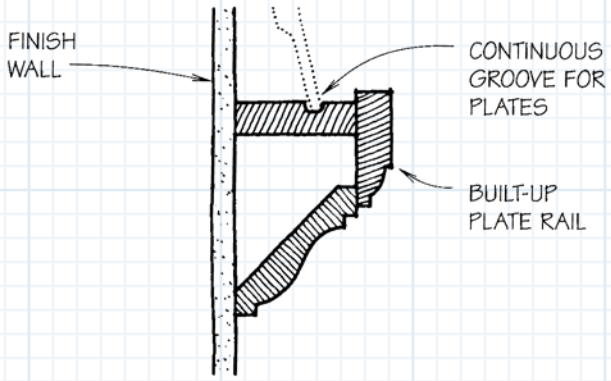


PLATE RAIL

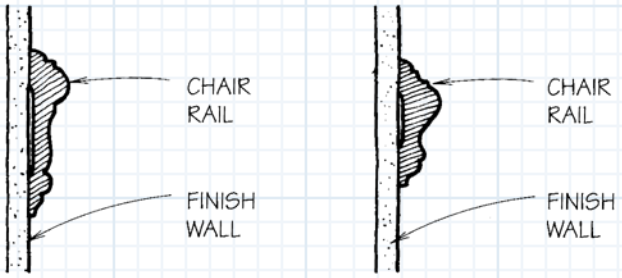
The plate rail was developed to display plates and other objects approximately at eye level. It is usually built up of several pieces of moulding and was used frequently in Craftsman-style houses. The plate rail is not common today.



NOTE:
AN ALTERNATIVE IS TO SUPPORT A CONTINUOUS SHELF WITH INDIVIDUAL BRACKETS.

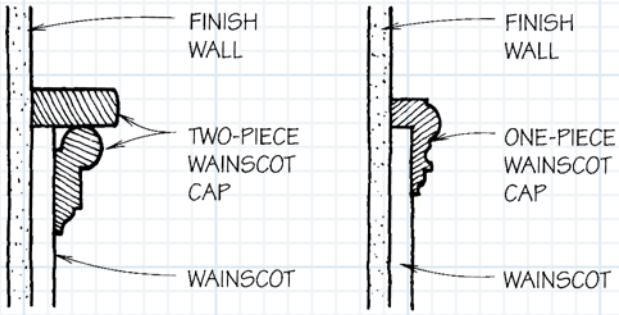
CHAIR RAIL

A horizontal moulding set about 3 ft. above the floor, a chair rail has historically performed two functions. First, it protected the relatively soft plaster surface of the wall from abrasion by chairs placed against it. Second, some types of chair rail were fitted with pegs on which chairs were hung while the floor was swept. The modern chair rail rarely has pegs, but rather acts as a visual divider of the height of the wall. The wall surface below the chair rail is often finished differently from the wall above, making the chair rail effectively into an inexpensive wainscot cap.



WAINSCOT CAP

The wainscot cap covers the gap between the top of the wainscot (see 40-41) and the wall above. If the wainscot is flush with the wall, the wainscot cap can be very simple and, indeed, identical to a chair rail (see 165B). If the wainscot is applied to the surface of the wall, the cap must accommodate the difference between the planes of the wainscot and the wall above. In this case, the wainscot cap frequently builds out beyond the door (or window) casing and is detailed to lap the casing.



CORNER MOULDINGS

Several mouldings are available primarily to trim corners.

Corner cap—The corner cap is designed to trim outside corners with a single piece of moulding. It is generally used in a vertical application, such as where the board paneling on two walls meet. The thin profile of the corner cap allows it to butt to other mouldings leaving a reveal.

Cove—Cove moulding is commonly used to trim inside corners and in combination with other mouldings to make built-up profiles.

Quarter-round—Like cove moulding, quarter-round moulding is used to trim inside corners. Quarter-round is also often used in place of a base shoe.

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