DOMES
CEILING TILES

Classic Mouldings

DOME:

a roof resembling an inverted cup or hemisphere; a concave ceiling, either hemispherical or of any other curve, covering a circular or polygonal area; vault of even curvature on a circular base.

DOMES

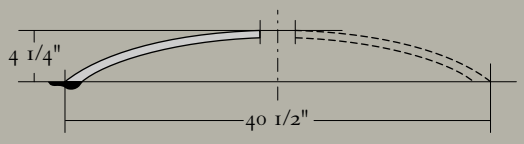
Modern application of the dome comes to us courtesy of 2nd century A.D. Rome. Revolutionary construction techniques, including the invention of concrete, allowed unprecedented feats of structural engineering. These new methods, when combined with traditional classic detail, created magnificent buildings that were admired throughout the Roman Empire. Viewing them from our distant perch here in the 21st century, they still inspire awe, admiration, and inspiration for our own architectural follies.

The dome may be lit by a central chandelier, or by flexible tube lights concealed in an indirect lighting cornice near the rim. The ceiling opening flanking the dome may be finished with a linear moulding or left plain. Coffering, angled towards the apical point of the dome, along with a rosette centred in each coffer, immeasurably enriches the dome interior, and may be gilded or glazed for more dramatic effect.

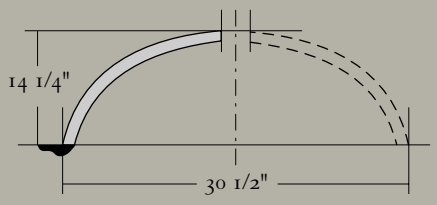
INSTALLATION INFORMATION

A dome may be installed only if there is adequate clearance between the drywall ceiling and the floor above. Make the opening 1" larger than the overall outside diameter of the dome. Studs from the floor above should be extended far enough down to allow a screw sunk into the concave, inside surface of the dome to penetrate the studs. The screws should be sunk into the surface of the dome, and the holes filled with Durabond 90™. Optimally, the studs can be dropped to form an octagonal frame around the dome. This will provide a convenient and secure surface in which to sink screws. The juncture between the dome and the ceiling may then be patched with drywall compound, and an indirect lighting cornice may be applied, or just an architectural trim on the ceiling flanking the dome.

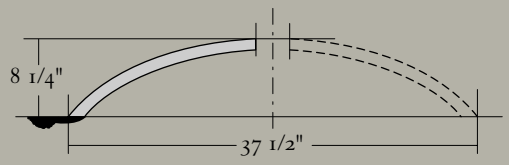
Electrical work should be in place before the dome is installed. Please specify whether the dome should be pre-drilled for eventual installation of a light fixture.



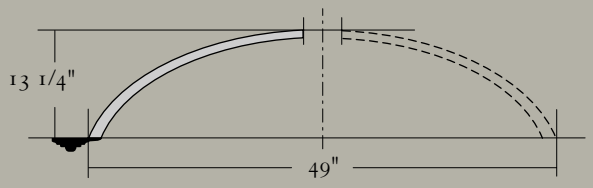
78 OVAL DOME WITH SCALLOPED INTERIOR
INSIDE DIAMETER 38"L X 28 1/4"W X 4"D
OUTSIDE DIAMETER 40 1/4"L X 30 1/8"W



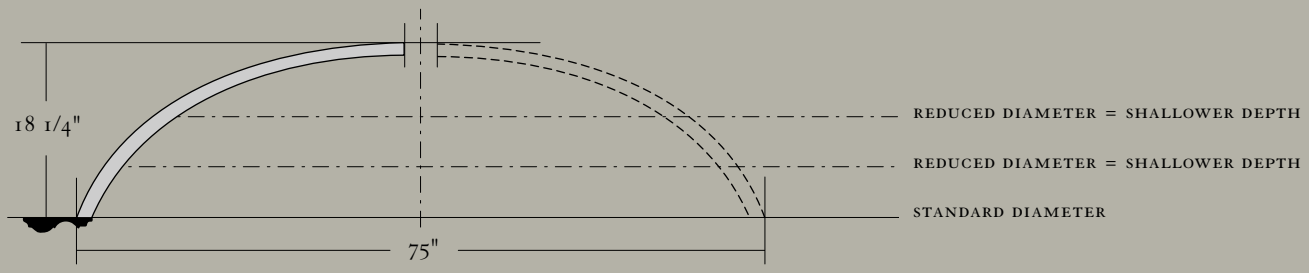
79 DOME
INSIDE DIAMETER 28" X 14" DEPTH
OUTSIDE DIAMETER 30 1/2"



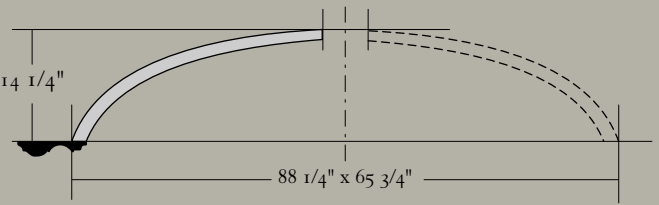
80 DOME
INSIDE DIAMETER 36" X 8" DEPTH
OUTSIDE DIAMETER 37 1/2"



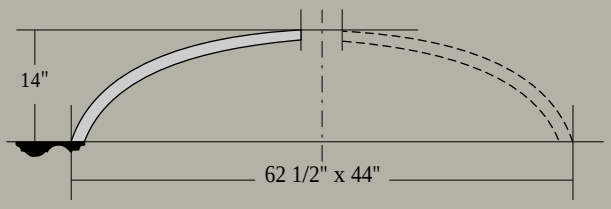
81 DOME
INSIDE DIAMETER 48" X 13" DEPTH
OUTSIDE DIAMETER 49"



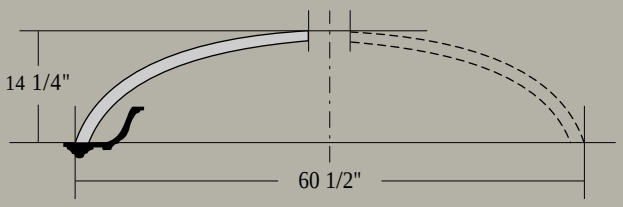
82 DOME
INSIDE DIAMETER 72" X 18" DEPTH
OUTSIDE DIAMETER 75"



83 OVAL DOME
INSIDE DIAMETER 86 1/2" X 64" X 14" DEPTH
OUTSIDE DIAMETER 88 1/4" X 65 3/4"



84 OVAL DOME
inside diameter 61" x 42 1/2" x 13 1/4" depth
outside diameter 61 1/2" x 44"



85 DOME
inside diameter 58 1/2" x 14" depth
outside diameter 60 1/2"

optional bulkhead trim:

570 TRIM FOR DOME

571 TRIM FOR DOME

572 TRIM FOR DOME

599s UNDERMOUNTED INDIRECT LIGHTING CORNICE

599 UNDERMOUNTED INDIRECT LIGHTING CORNICE

CEILING TILE:

precast plaster tiles, figured or stepped,
that are attached to the surface of an
existing ceiling, or dropped into a ceiling grid.

CEILING TILES

Early in the 16th century, after the central hearth fire was banished to a room with an outside wall, it became possible to consider a second floor as a feature of domestic life. There was no longer the need to vent smoke up through the middle of the house; therefore, the underside of the new floor joists began to be covered with plastered lath. These suspended, flat ceilings could be decorated, with the main beams being used to divide the ceiling into compartments. Early ceilings stayed rather grid-like, but later in the century began to have a more fluid, organic form, exhibiting flowers, vines and applied, decorative strapwork. Moulded bosses or pendants were sometimes used to mark the place where ribs or straps intersected.

There was a marked change in the mid 17th century because of the growing emulation of the ancient orders of architecture. As walls were organized into classic architectural forms, their junction with the ceiling was bridged with a cornice. This device began the practice of framing areas of the ceiling in order to differentiate them in a hierarchical manner. The Baroque ceiling (1625-1714) had densely ornamented areas separated each from the other by a grid; eventually this grid was omitted, leaving only the ovals and circles that had formerly been framed. The early Georgian ceiling dispensed with the heavy ornamentation of the Baroque period, and embraced "correct" Palladian detail that was worked in much shallower relief. A brief respite from the rigors of classicism was experienced in the 1730s and '40s, with Rococo's predilection for leaf, shell and bird shapes; but this was curtailed with the onset of strict Neo-Classical detailing in the 1750s and '60s. Small painted insets were popular during the beginning of this period, and mouldings picked out with colour were common. Robert Adam, the great interpreter of this movement, divided the ceiling into segments and panels arranged around a centerpiece. Halls and stairwells of grand houses had barrel and quoin vaulting, embellished with classical detail. A shallow saucer dome on pendentives (concave, triangular corner vaults that support a dome above a square room) was a popular element of the Greek Revival Style, which became fashionable at the end of the 18th century.

The Regency period (1811-1837) introduced a new austerity wherein ornament, though based on the rich motifs found in later Roman architecture, was confined to the border of the ceiling plane, with only a ceiling rose ornamenting the center of the room.

The high ceilings of large Victorian (1837-1901) homes offered plasterers enormous opportunity to display their skills. Elaborate swags, ribs, flowers and festoons decked the best rooms, as did ornate ceiling roses, which would sometimes double as ventilation grilles. The tendency was towards a more naturalistic, flamboyant design. Fibrous plaster was patented in 1856. This product contained canvas as a reinforcing agent, and enabled large, precast plaster panels to be moulded and nailed into position on site.

The Arts & Crafts movement (1860-1925) began as an homage to the late medieval period of design, and in its maturity was a proponent of simplicity and utility as epitomized by the uniform lath and plaster ceiling emphasizing the linear form. Barrel vaults were popular in the grandest houses. The 1880s were witness to the British Aesthetic movement making gilded coffering popular, with its inclusion of exotic Japanese and Persian motif.

Art Nouveau (1888-1905) often used the simple beam and plaster ceiling of the Arts & Crafts movement, or continued its own singular wall treatment up onto the ceiling. The more rectilinear lines of Britain's Art Nouveau contrasted with the curvilinear aspects of this international movement on the Continent, and examples of ceiling work with the peculiar "whiplash" line could be found more commonly in France, Belgium, Germany and eastern Europe.

Ceilings of the Edwardian period (1901-1914) tended to be lower and plainer than those during Victoria's reign. For the first time in hundreds of years, cornices were not considered necessary. There was a Tudor Revival with exposed beams and plaster infill. Precast fibrous plaster was still popular and came in a variety of styles, including Adam, Georgian and Tudor.

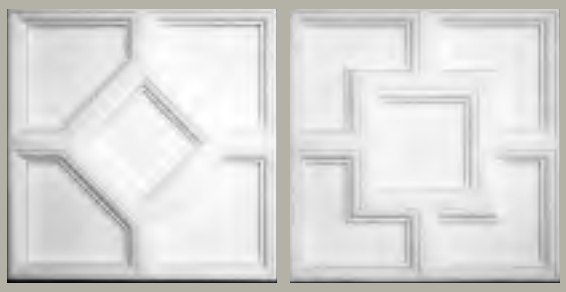
The American Beaux-Arts movement (1870-1920) utilized a great variety of architectural styles derived from historical precedents. Beaux-Arts design emphasized unity, in contrast to the competing patterns, textures and styles of the Victorian aesthetic. Beaux-Arts architects did not replicate historic houses; instead they used historic detail to embellish houses that were filled with the new domestic technology. Renaissance Revival coffering with centred rosettes, Tudor and Jacobean beamed ceilings, and Gothic designs made up of deep panel mouldings and bosses were all part of the Beaux-Arts repertoire.

Fashionable interiors from the 1920s onwards often had walls coving into the ceiling. This cove was often painted the same colour as the ceiling, with its lower edge being defined by a decorative border. Ceilings might have been divided by a plain panel moulding; figured mouldings often had stylized plant motifs. Ceiling roses were only very rarely used.

The advocates of Modernism (1920-1965) discouraged any trace of decoration on the ceiling. The very presence of a single ceiling rose could eliminate the entire house from that select category known as "modern".

The beginning of the 21st century is full of possibility for the ornamental ceiling. The idea of interior space as a sculptural presence is a dynamic one; ceilings can subtly echo the essence of an historical shape without committing to one single design epoch. Minimalist interiors, when juxtaposed with a baroque or rococo moulding, look witty and exuberant. The loft spaces proliferating in so many cities present interesting problems of proportion and design, and industrial paint finishes with aging patinas transform the face of traditional moulding completely. Provocative new ceiling tiles are now being sculpted that will change how we perceive what it is that's above our heads, using the same material that's been expressing our ideas about "the beautiful" in both our intimate and public interiors for the past 500 years.

14 RECESSED CEILING TILE WITH ACANTHUS LEAVES, FLUTES AND FLOWERS
31 1/4"L x 31 1/4"W x 8 3/4"D



15A RECESSED CEILING TILES WITH DIAMOND COFFERS
23"L x 23"W x 2"D

15B RECESSED CEILING TILES WITH SQUARE COFFERS
23"L x 23"W x 2"D

16 RECESSED CEILING TILE WITH ALTERNATING SQUARE AND OCTAGONAL COFFERS
27"L x 54"W x 5 1/2"D

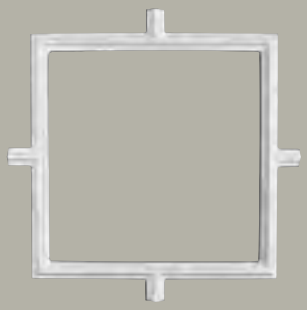
17 RECESSED CEILING TILE WITH CENTRAL ROSETTE
25 1/8"L x 25 1/8"W x 5 3/4"D

18 RECESSED CEILING TILE WITH CENTRAL ROSETTE AND DENTILS
30 7/8"L x 30 7/8"W x 9"D

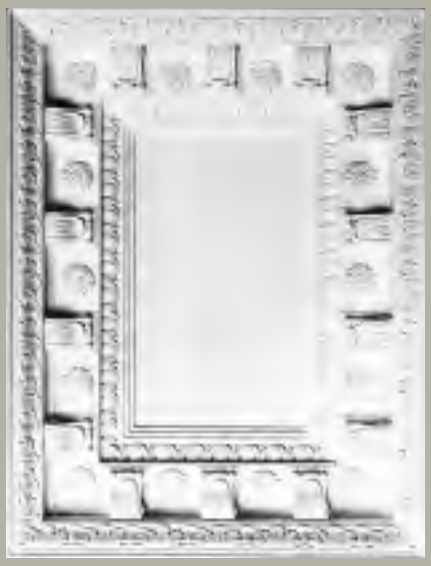
19A RECESSED CEILING TILE WITH QUATREFOIL, EGG AND DART, ROSETTE
16 3/4"L x 16 3/4"W x 5 1/2"D

19B RECESSED CEILING TILE WITH QUATREFOIL, EGG AND DART
16 3/4"L x 16 3/4"W x 5 1/2"D

21 RECESSED EGG AND DART CEILING TILE
26 1/4"L x 26 1/4"W x 2 1/4"D



23 CEILING FRAME COMPONENT
18"L x 18"W

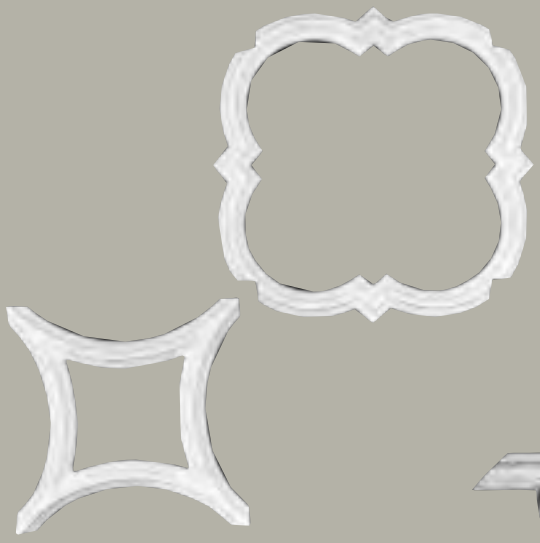


26 COFFERED CEILING TILE WITH MODILLIONS AND ROSETTES
42 1/8"L x 31 1/2"W x 7 7/8"D

28 ITALIAN RENAISSANCE COFFERED CEILING TILE
24"L x 24"W x 2"D

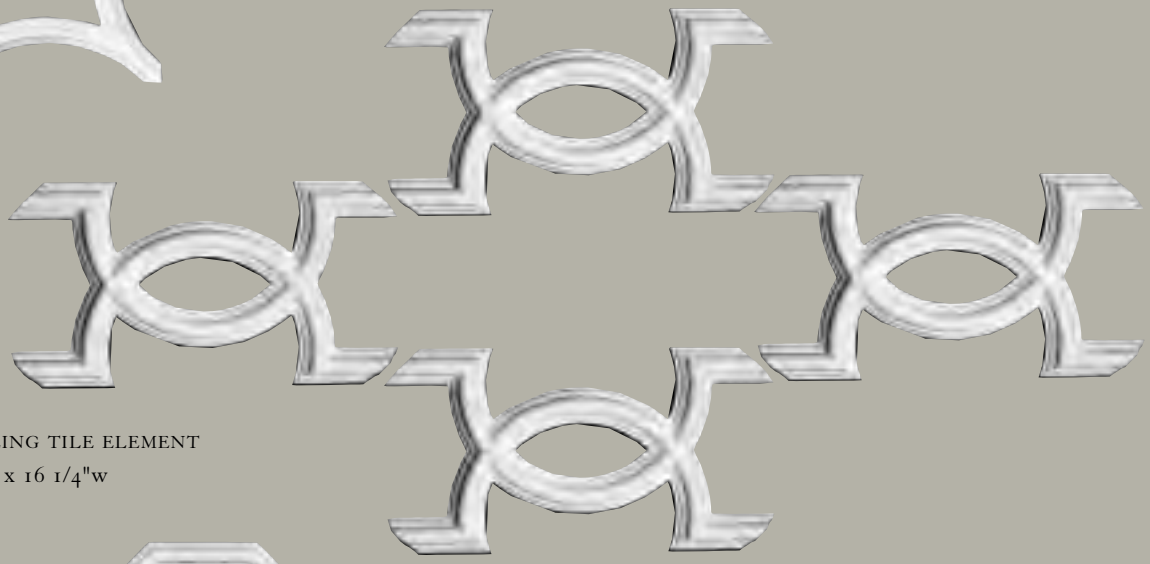
29 HIGH PROFILE, SCALLOPED RING ELEMENT FOR COFFERS
26 1/4"DIAMETER x 2"WIDTH x 2 1/4"P

30 RECESSED CEILING PANEL
19 1/2"L x 19 1/2"W

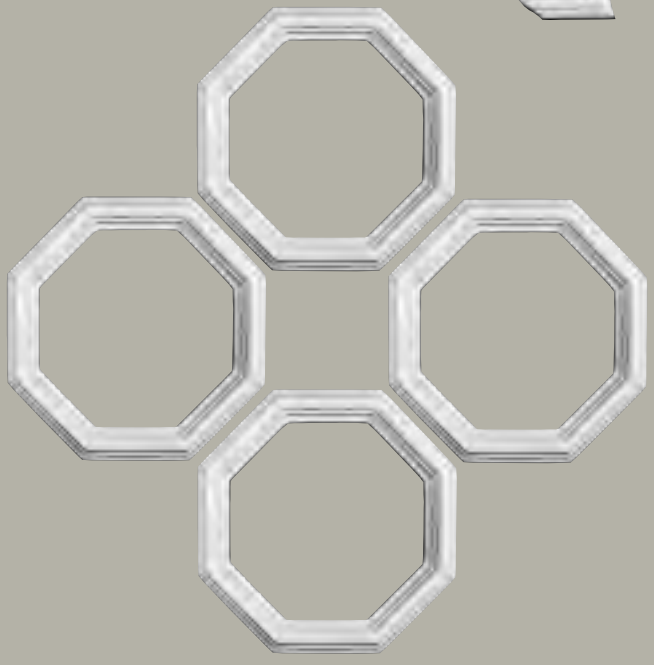


31A COMPONENT RING OF CEILING TILE SYSTEM
22" DIAMETER X 2 1/4"W

31B COMPONENT RING CONNECTOR OF CEILING TILE SYSTEM
17"L X 17"W

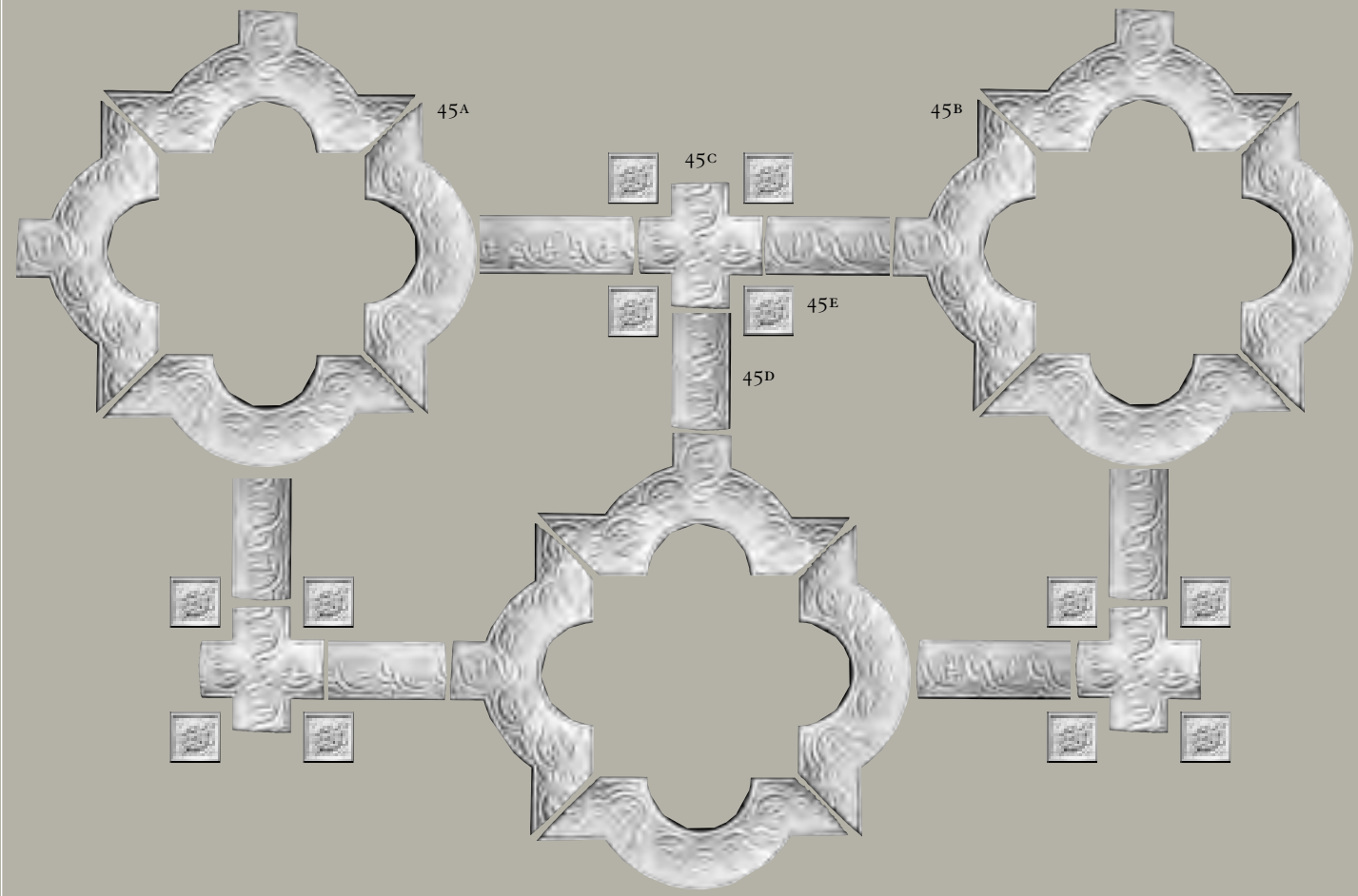


32 CEILING TILE ELEMENT
30"L X 16 1/4"W



33 OCTAGONAL COMPONENT OF CEILING TILE SYSTEM
22 3/4" DIAMETER X 3"W X 1 1/4"D

44 ART NOUVEAU CEILING TILE
20 3/4"L X 23 3/4"W X 1 1/4"P



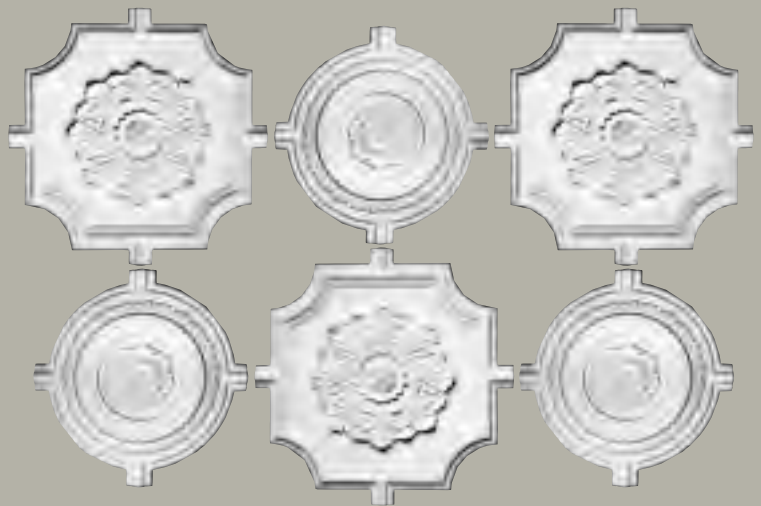
45A GUILLOCHE STRAPWORK CEILING ELEMENT. 9 1/2" WIDE WITH PROJECTION OF 2". 50 1/2"L X 22 1/4"W

45B GUILLOCHE STRAPWORK CEILING ELEMENT. 9 1/2" WIDE. 50 1/2"L X 22 1/4"W

45C GUILLOCHE STRAPWORK CEILING ELEMENT. 90° CROSS. 20"L X 20"W

45D GUILLOCHE STRAPWORK CEILING ELEMENT 9 1/2"W X 2"P

45E GUILLOCHE STRAPWORK CEILING ELEMENT. ROSETTE. 14"L X 14"W X 2"P



47A ROUND CEILING TILE WITH PANEL MOULDING CONNECTORS 21 1/2"D X 3"P

47B OCTAGONAL CEILING TILE WITH PANEL MOULDING CONNECTORS 30"L X 30"W X 1 1/4"P

48 BASKET WEAVE CEILING TILE
28"L x 28"W x 7/8"P

49 FLEUR DE LIS AND FLORAL ROSETTE CEILING TILE
36 1/2"L x 36 1/2"W x 3/4"P

50 LATTICE CEILING TILE
41"L x 16"W

51 LATTICE WITH FLOWER ENRICHMENT CEILING TILE
50 1/2"L x 20"W

1400 CEILING TILE WITH ROSETTE
13"L x 13"W x 1 3/4"P

1402 DECORATIVE TILE FOR COFFER.
FLORAL, EDGED WITH STRING OF PEARLS.
14 1/4"L x 14 1/4"W x 2 1/4"P

CLASSIC MOULDINGS

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