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Vol. 4 No. 4
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Celebrating

The Victorian Revival

Surging popularity of Victorian styles is a tribute to the impact of the historic preservation movement. It has led to an explosive increase in suppliers of historical products—and to a rising number of new Victorian buildings.

By Clem Labine

Back in 1973, when I founded The Old-House Journal, the term 'Victorian' was a synonym for bad taste. Victorian houses were deemed white elephants; magazines such as House Beautiful were filled with articles titled: "Gloomy Old Victorian Transformed Into Cheerful Contemporary Home."

What a reversal of fortune! Today, Victorian styling is one of the main fashion trends in America. Developers find that neo-Victorian homes are among their best sellers. The new Victorian cottages and the 19th-century layout of Seaside, Fla., have triggered a reappraisal of traditional architectural values. Shelter magazines of today are more likely to feature a tasteful restoration than a remuddling "makeover."

In this Special Issue, we’re saluting the Victorian Revival in both of its manifestations: The restoration of 19th-century Victorian buildings and the construction of new, neo-Victorian structures. While the technology and design philosophy of restoration is quite different from new construction, the same Victorian Revival products are used in both applications.

Explosive Growth Since 1976

The Victorian Revival has been a major factor in the amazing growth of the historical products market. In 1976, when I published the first census of the Historical Products Industry, there were only 205 companies whose products could be considered historically styled. Today, there are nearly 3,000 historical products suppliers—and the list is growing too rapidly to publish in book form. Instead, we keep track of those 3,000 companies in our on-line database. (The Victorians—those worshipers of scientific progress—would applaud us for using the latest data-processing technology to document reproducers of their designs.)

The story of Bradbury & Bradbury Wallpapers (opposite page) typifies the blossoming of the Victorian Revival. The company didn’t even exist in 1976. But today, Bradbury & Bradbury is one of the leading suppliers of documentary papers, and its designs show up not only in a vast number of 19th-century restorations and contemporary interiors, but also in countless magazine photos, television commercials, and motion picture sets.

The last decade and a half also saw a radical change in where and how historical products are used. Many of today’s major suppliers started out selling architectural salvage items to restoration projects. But as restoration became more popular—and as competition increased for the dwindling supply of antique originals—many salvage dealers began to sell and/or manufacture reproductions. Today, many producers of historical reproductions find that more than 50% of their output is going into new construction, as opposed to rehab and restoration.

Another consequence of the Victorian Revival has been the rebirth of traditional craft skills. In painted finishes, for example, 15 years ago the art of marbling, stenciling, and graining had virtually vanished—surviving mainly among theatrical set decorators. For instance, when the interior of The Athenaeum of Philadelphia was re-grained in the 1970’s, the project director, Roger Moss, had to recruit a grainer from England. But today, there are at least 35 U.S. grainers on file in our database—and probably triple the number that haven’t officially recorded.

To get skilled craftspeople today, you don’t have to go overseas, or hope that you can find a retired worker who hasn’t forgotten trade secrets learned long ago. Thanks to the growth of the preservation movement, it is now possible to assemble teams of skilled American workers—many of them young—to undertake complex historical jobs like the restoration of the Michigan State Capitol (TB, May/June ’80, p. 3).

Victorian Revival Design: From Sublime To GAU

Another fascinating aspect of the Victorian Revival is the emergence of a new "historical" style: The neo-Victorian. The new structures being built in the Victorian manner aren’t slavish copies of the 19th century originals—just as Victorian buildings of the 1800’s weren’t slavish copies of the historical styles on which they were based.

There have been few serious critiques of the new neo-Victorian designs. The analysis by John Crosby Freeman on page 37 is one of the first attempts to apply critical analysis to this new genre. John uses his perspective as an architectural historian to evaluate the current crop of neo-Victorian house plans being offered by the mail-order plan services.

To my eye, there is a wide divergence in the quality of neo-Victorian design: some of it I find delightful. But most, in my opinion, runs from mediocre to GAU—god-awful ugly (a style terminology originated by Whitman Ball). Part of the unfortunate design is inevitable; there have been unskilled designers in every era. But another portion of the bad design is just lack of practice. Most of today’s designer’s simply aren’t comfortable manipulating Victorian motifs. But this should improve with time and practice. In 1830, at the start of the Gothic Revival, most of the new Gothic buildings looked rather stiff and awkward. By 1860, however, there was a whole new generation of architects who were fluent in the Gothic idiom and who produced magnificent neo-Gothic compositions.

As far as Victorian Revival goes, I believe we’re at the same stage as the Gothic Revival in 1830. There are some brilliant times ahead.

Who And What’s In This Special Issue

Suppliers of historical products have grown so numerous that it’s impossible to provide a complete inventory of all Victorian Revival products in an issue of this size. If we tried to publish all the information on all 19th-century building products in our 3,000-company database, we couldn’t afford to mail the issue!

To keep the task manageable, we sent a questionnaire to the 3,000 companies in our file, asking them which of their 19th-century products they felt were most newsworthy. From the replies to this questionnaire, the editors selected the items we believed most useful. The end result is a "Greatest Hits Of The Victorian Revival." — CL.
BRUCE BRADBURY: Victorian Visionary

The success of Bradbury & Bradbury is the story of the Victorian Revival in microcosm.

BY EVE M. KAHN

is bearded blonde visage has graced publications around the country; his ever-expanding line of Victorian-inspired wallpapers appears in new buildings and restorations from New York to New Zealand, and he has preached the gospel of Victorian Revival tirelessly to professionals and homeowners for a decade. Low-key, charming, and thoughtful, Bruce Bradbury has made his success seem predestined; but the real story is more turbulent. The proprietor of Bradbury & Bradbury Art Wallpapers faced many bleak moments in his rise to the top.

Certainly no one aware of his family tree would have guessed he would someday turn into a successful wallpaper visionary. "I'm a genetic mutation," he says. Born 43 years ago, he descends from Maine potato farmers. As a self-described "introverted, other-worldly kid" he dreamed at night of glorious rooms full of ornament, and at 13, he saw his first tangible representation of his fantasies: A Rosetti painting in a book in the school library. "I just lost it totally," he recalls. His parents humored him. "They were sure I would settle down and be a lawyer or doctor someday; there's a long tradition of tolerance for eccentricity in New England."

He did not, of course, settle down. After four miserable years at ye olde strict boarding school in New Hampshire, he tried an alternative college in Florida for a year, and then set off on a decade of wandering. "I just wanted to taste the world," he says. He settled first in San Francisco, after what was meant to be a brief visit.

We drove along Haight Street at sunset, and there were all these Pre-Raphaelite-esque girls in long flowing gowns, "he remembers, his voice growing dreamy. "All my life I'd felt like someone from another planet, and here I was thinking, "What is this the planet I'm from?" He worked happily for a few months as a janitor and left town just as the atmosphere started to sour. "Heavy drugs came in," he says, and "people weren't taking anymore, they were stealing." He died first in England, where he discovered the Tate Gallery's Pre-Raphaelite art collection and the William Morris house museum. "It wasn't a revelation to me at all when I got there and found out Morris did wallpaper," he says. "It just made so much sense."

For the next two years he shuttled between increasingly exotic places like Egypt, India and Crete and low level jobs in Florida, where he earned enough to pay for his travels. Everywhere he went, he added to his mental storehouse images he would later apply to walls, and he always managed a stopover in London to visit the Victoria & Albert. "The papers there, oh boy, they put me into a hypnotic dream state. I felt I could absorb them into my bloodstream, but not until he found himself stranded in an abandoned Himalayan village in

continued on page 48
Division 2

SITEWORK: Gazebos, Fences, & Other Exterior Furnishings

- Ornate picket fence suits a Victorian house. Company specializes in reproducing antique fences and gates; also arbors, lattice panels, and trellis. *Heritage Fence,* Skippack Pike, Box 121, Dept. TB, Skippack, PA 19474 (215) 584-6710. Write in No. 559

- Western red cedar gazebo, 15 ft. dia., with ventilating cupola and optional curved roof. Also glass-enclosed gazebos. All models have cedar-shingle roofs and 110-v. electrical service and can be assembled in less than 20 man-hours. *Vixen Hill Manufacturing,* Main St., Dept. TB, Elverson, PA 19520 (215) 286-0909. Write in No. 710

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- Reproductions of c. 1900 pickets in cedar, pine, cypress, or redwood; 3/4 by 2-1/4 by 42 in. Also 4-in.-sq. by 6-ft. posts. *Texas Standard Picket,* 606 W. 17th St., Ste. 200, Dept. TB, Austin, TX 78701 (512) 472-1101. Write in No. 572

- Victorian fence before a Victorianized Georgian house. Company specializes in elaborate traditional designs; choice of 25 finials and 10 picket profiles. Also lattice, trellis, gazebos, pergolas, and bridges. *Acorn Fence,* 500 State Ave., Dept. TB, Elverson, PA 19520 (215) 286-0909. Write in No. 795

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Detail of pilaster and cornice ele-
ments in the Reux Arts tradition manufactured in cast stone by W. N. Russell & Co. for an addition to the Bayonne, N.J., Hospital. The firm specializes in custom architectural ornamental in cast stone. W. N. Russell & Co., 34-60 Albertson Ave., Dept. TB, Westmont, N.J. 08108 (609) 886-1067

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continued on page 10

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* Solid redwood gutters can still be found. Blue Ox Millworks is one of the primary sources. Select from one of their 16 standard patterns, or they'll run custom to match your profile. Blue Ox Millworks, Foot of X Street, Dept. TB, Eureka, CA 95501 (707) 444-3437

* Appearance of a sheet copper roof can be created by applying Thermo Copper Coating over less-expensive substrates. Material is a liquid formulated with acrylic resins and pure ground copper, which cures to form an elastomeric, waterproof, flexible membrane. It can be field- or shop-applied. Coating will gradually weather to a green patina; patinating process can be accelerated with Thermo Antique Solution. Thermo Materials, P.O. Box 9454, Dept. TB, San Diego, CA 92109 (800) 882-7007. Write in No. 454

* New line of fiber-cement shingles that resemble natural slate has been introduced by P.N.F. Roofing Products. Available in units approximately 14-1/2" x 24", material has an integral slate-gray color, and weighs about 60 lb. per square. P.N.F. Roofing Products, 170 Ambrosius Drive, Uxbridge, MA 01549. Write in No. 653

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* For installation and consultating on slate, tile, copper, and other types of traditional steep roofs, Belville has extensive experience with large buildings — such as churches, court-houses, etc. Belville Slate Roofing, P.O. Box 127, Dept. TB, Belville, NV 89012 (702) 950-5107. Write in No. 676

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Company also makes fiber-cement shake look-shingles in several colors — permitting creation of patterned roofs in the 19th-century manner. FibreCem Corp., 11000 S. Commerce Blvd., P.O. Box 811368, Dept. TB, Charlotte, NC 28241 (800) 340-6147

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Craftsmen at Midwest Architectural Wood Products, a custom millwork shop specializing in wood windows, take precise dimensions of a round-top original prior to reproducing it for a restoration project. Midwest Architectural Wood Products, 1051 S. Roff St., Dept. TB, Davenport, IA 52802 (319) 323-4127. Write in No. 146

It's frequently more economical to restore old wood windows than to replace them. This proposition was proven again during the restoration of the Rockery Building in Chicago (Hadsbower, Peterson, Zimoch & Siritin, Architects). Window restoration was handled by Specialty Clazing & Supply - a consulting and contracting company with expertise in window restoration. Specialty Clazing & Supply, 150 N. Schuyler, Dept. TB, Kankakee, IL 60901 (815) 937-5101

Solid brass reproduction cabinet latches are precision-cast for crisp appearance, and have stainless steel springs for durability. Company has a wide selection of Victorian door & cabinet hardware. Bathrom Machineries, P.O. Box 1020, Dept. TB, Murphy's, CA 92647 (209) 728-2031. Write in No. 580

For longest life, shutters are constructed from all cedar with traditional mortise-and-tenon joinery and held with teal locking pins. Available with louvers or solid panels. Vixen Hill Shutters, Main Street, Dept. TB, Elverson, PA 19021 (215) 286-0909. Write in No. 123

Storm windows can be custom-designed for landmark buildings (such as the round-top storms above) so energy efficiency can be increased without sacrifice of historic aesthetics. Allied Windows, 2724 W. McMicken Ave., Dept. TB, Cincinnati, OH 45214 (513) 559-1972. Write in No. 69

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continued on page 26
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continued on page 32
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TRADITIONAL BUILDING
Mail-Order Misinterpretations

Much of our built environment is influenced by mail-order house plans. According to this month’s guest columnist, purveyors of Victorian Revival designs are offering—in most cases—insipid, superficial historicism.

By John Crosby Freeman

Victorian “originals” of the 19th century that we admire today were themselves interpretations of earlier historic architectures. And those “originals” had their critics. During the 19th century, persons intimately acquainted with historic prototypes often expressed their disappointment with the differences between the revival and the original. “We don’t copy old buildings,” Victorian architects and builders shot back, “we modernize historic forms and ornament in a creative way.”

Today’s Victorian Revival designers and builders would probably raise the same defense to any apropos charge. Because I admire 19th-century architecture so much, I can’t help but base my critique on comparisons with 19th-century originals. And measured against that standard, most of today’s Victorian Revival designs are pale imitations of their 19th century forbears.

Part of this divergence is due to economics. But there is also an enormous attitudinal difference toward historic architecture between the 19th-century Victorian designers and 20th-century Victorians, or as I prefer to call them, Victorian Revivalists. Many who design Victorian Revival houses today seem to regard Victorian architecture as something foreign, in the same way an Ikekaba flower arranger might regard a Victorian bouquet. Victorian architecture came at the end of Western Civilization’s 500-year fascination with neo-classic historic forms and ornaments. Neo-classicism was often the canvas upon which many masterfully eccentric examples of Victorian architecture were created.

But today’s Victorian Revival architecture comes at the end of 80 years of official contempt within the architectural profession for historic forms and ornament. Architectural styles are like religious congregations: They are only a generation away from extinction. For many decades, architectural schools have opposed searching for wisdom in architectural history. And one consequence is the superficial historicism of the Victorian Revival. Architects and builders in the 19th century could justify their limited knowledge of historic buildings on the grounds of lacking local examples, difficulty of travelling to remote locations, and inadequate published information. Victorian Revival designers, who are locally surrounded by thousands of Victorian buildings and have access to a wealth of print and video information, can justify their ignorance of Victorian architecture only on the grounds of indifference. They are like Maurice Sendak’s insouciant little boy Pierre, who faced life with an insouciant “I don’t care!”

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This “Before” and “After” is a capsule history of the Victorian Revival. Above is a two-story contemporary adaptation of a one-story cottage from George Francis Barber’s Cottage Souvenir No.2 (1890) on the left. Comparing the original and adaptation reveals that only the general rooflines of the original survived the revival process. What’s missing? Basically the Victorian detailing and ornament, especially in the gables; all Stick Style banding; the central chimney; all ridge crests and peak pineapple the Queen Anne parlor window; the verandah bracket arches. Perhaps modern pocketbooks dictated the stripped-down version. But to me, it seems the character has been lost.

The tri-gabled homestead style was a common Queen Anne cottage type from the 1880’s well into the early 20th century. This 1990’s version could be improved by: (1) Bringing the garage forward to the front plane of the verandah, extending the verandah roof over it, and moving the entrance to the side; (2) Substituting shingles for 2nd floor clapboards. An option would be to place beneath the raking eaves of the front pediment what is now called “gingerbread” (late Victorian millwork catalog called this type of ornament “cornice drapery”), along with a peak ornament. The proper paint scheme is essential for this type of house. I’d paint clapboards a light color, 2nd floor shingles medium color, and gable shingles (along with verandah balusters and spindles) the accent color.

This is essentially a 19th-century Greek Revival shape whose popularity ran from the early 1800’s through the 1870’s. By the middle of 19th century, this Greek Revival shape was being ornamented with Italianate touches. The design shown here, however, has been given the “Fearless Fosdick” treatment. (Some of you may remember Fearless Fosdick of the Life comic strip who looked like Swiss cheese because he was always getting riddled by bullets.)

There’s more to Victorian Revival design than an eccentric burst of ornamentation. This design could be improved with alterations that emphasize its Greek Revival and Italianate roots: (1) For each foot of wall height (from foundation board to horizontal cornice) project the eaves 1 inch. (2) Provide frieze boards, with or without an architrave molding near the bottom, under all cornices. (3) Trade in the circle windows for some brackets, arranged in regular rhythm under the raking eaves of the front gable. (4) Widen corner boards to create pilasters to support the Greek Revival cornice. (5) Bury that contemporary adornation — the wood-framed chimney with vinyl siding — in the side wall and expose a real masonry chimney above the roof. (6) Move the bay window from the front wall of the living room to the side wall of the connecting back dining room. (7) Project the porch to the front plane of the garage and extend it across the facade. (8) Move the garage entrance to the side and into the front wall as an enclosed section of the verandah. Trade in the shutters and fish-scale shingles for a set of French doors under the verandah (where the bay window now is).
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JULY/AUGUST 1991 39
Muddled Messages

When scholars in the next century look back at the late 20th century, they will have no more difficulty spotting Victorian Revival architecture of the 1980's and 1990's than we do identifying Late Victorian architecture of the 1880's and 1890's. Perhaps they will categorize Victorian Revival under the heading of "Post-Modern Traditionalism" and declare it part of a general collapse of architectural convictions characteristic of a civilization undergoing fundamental change.

Post-Modern Traditional architecture created by inspired hands makes amusing reading for those who have acquired a taste for the light verse of its educated little jokes about "modern" and traditional architectures. Post-Modern Traditional buildings created by hands crippled with learning disorders or indifference make dull reading; they are flaccid examples of modern as well as traditional architecture. Architecture is a public speaker; its worst crimes are the same as those of lecturers who bore us with sluggish speech and confuse us with muddled messages.

A Mail-Order Critique

I've examined the "Victorian" house plans offered by a number of mail-order plan services. Most of these Victorian Revival plans, in my opinion, fail to realize their potential and invest money with poor economy. It takes more than fish-scale shingles, towers, and wraparound verandahs to capture the energy and spirit of 19th-century design.

Clients who have purchased Victorian Revival house plans often ask me to diagnose weakness in the designs they have acquired and to suggest surgical removals, recommend plastic surgery, prescribe ornamentation, and advise a color scheme. In the following illustrations, I'll take a look at some typical mail-order Victorian Revival house plans and suggest how they could be modified to capture more original Victorian vigor.

John Crosby Freeman is a former professor of architectural history and is responsible for the rethinking of many 19th-century Victorian architectural stylebooks and patternbooks, published by The American Life Foundation. He is the Executive Director of The American Life Foundation, and is also a professional consultant on architectural design and color of residential and commercial buildings in traditional styles. He can be reached through P.O. Box 430, Norristown, PA 19404 or (215) 539-3010.

Vertical boarding and gable ornaments initiate an "homage" to the so-called stick style, but the design doesn't convey the full picturesque delights of folk medieval houses, which Richard Morris Hunt explored in his famous designs for Newport villas during the 1860's and 1870's. To complete what has been pretty well started, here are a few improvements I'd suggest: (1) Put double windows in the gabled projection; put single windows in the main facade. (2) Use head, jambs, and sills as the basis for an arched web of simulated half-timbering made with flat boards. (3) Use simulated half-timbering to create a belt course that separates first- and second-story windows, and vertical boards that connect them. The recesses can be horizontal flanked by diagonal patterns of beveled-edge boarding. (4) Add an ornamental cap to the chimney so it will add its own picturesque note to the skyline. (5) Mask the odd-looking "ear muffs" of the gable eaves required by today's building codes with suitable ornament. (6) Enliven rooflines with cast-iron cresting and finials.

A tendency toward conspicuous waste of space is evident in this large (over 4,000 sq. ft.) Victorian Revival plan. The great cliche of the 1980's — the atrium foyer — renders the splendid 2nd- and 3rd-floor spaces of the inner corner tower unusable. The glass-paneled frieze area of the verandah tower is inaccessible from the interior. The vast attic is not planned for living space. The entrance at the inner angle tower is quite splendid — but it is trivialized by repeating its entablature and roof at the corner of the wrap-around verandah. Removing this useless feature would open up a balcony area which could be made accessible from the master bedroom via a door set into a Late Victorian beveled corner echoing those in the end pavilions. I'd also replace the hipped roof with a simple gable-end roof embellished in the Late Victorian manner. The design would also benefit from ridge crossings and peak finials.

This is actually a neo-classical, three-bay, central entrance Georgian Revival hipped-roof house surrounded by a jumble of Victorian Revival additions. The vertical thrusts of the center gable and corner tower are intimidated by the hipped roof. The design could be improved by the following: (1) Change the hipped roof into a cheaper side-gabled roof the attic could be made habitable by adding eyebrow dormers. (2) Raise the central gable/pediment to break free of the horizontal eaves of the main roof, and lower the main roof ridge to the new level of the pediment ridge. (3) Project the pediment forward to create a balcony over the verandah entrance; cover the sides and back wall of the balcony to create overhangs and paint them the same accent color as the fish-scale shingles in the gable. (4) Raise the roof of the octagonal turret to break free of the horizontal eaves of the main roof by adding an ornamental frieze and architrave — with or without brackets. (5) Replace the pedimental gable over the garage with a semi-octagon dormer terminating in a low-pitched roof masked by a parapet, cover its base with decorative shingles painted the accent color. (6) Continue horizontal lines of the verandah roof around the octagonal turret with an over-scaled, decoratively shingled belt course painted in the accent color.
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continued on page 46
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Bruce Bradbury
continued from page 5

1972, with no money and almost no food, did he realize what his future held.

He Saw A Vision

Sitting on a rock there, he had a vision of his career: He saw himself playing three tiers of keyboards, producing incredibly beautiful harmonies with each one. He realized that each board represented an aesthetically oriented company, and he knew it was time to come home, to tackle Keyboard #1. Back in Northern California, he hounded a wallpaper manufacturer into hiring him.

They had no openings, especially for someone with no skills. But I just didn’t take no for an answer, and finally they relented,” he recalls. He spent every spare hour learning all aspects of the business, and he took breaks only to travel to the V & A. A few years later, he made his way there in 1976 he paused in Brooklyn to meet Traditional Building’s publisher, Clem Labine. “I’d held my dreams very tight inside until then,” he says. “Victorian interiors then were associated with whorehouses and pizza parlors. Clem was the first person who treated me like I wasn’t daft.” By 1979 he’d developed a line of 12 Victorian wallpapers, the first of which, Marigold, is still going strong.

At first he gave away his products. “I’d had such an outrageous time making them,” he says, “that I couldn’t imagine charging.” Pressured by his clients, he finally decided to charge something, but copied his prices from a list at K-Mart and so made no profit. He was determined to take up William Morris’s failed quest to bring art to the masses. His idealism faded reluctantly. “I realize that by pricing for a profit I could use the profit to make better wallpaper,” he says. “And I realized the masses could care less.”

He quit his factory job in 1979 but was not established enough to survive financially; he ended up broke again. “I was surrounded by these wallpapers that I believed in, living in a condemned house with no food and no heat. I didn’t understand what had gone wrong, I didn’t understand marketing, I cried myself to sleep.” He started installing radios in freshly imported Mazdas, still pursuing wallpaper in his spare time. An article in The Old-House Journal and a few restoration assignments kept his business alive. The crews on the restoration jobs, he says, “knew how much I knew but they also knew I worked in a car lot, and they hid that fact from the older architects.”

Finally, in 1981, emboldened by loans from his family and former employers, he put himself in business “just barely.” He transformed a 19th-century military outpost 30 miles east of San Francisco into a factory, cobbling together the printing equipment himself. He was joined by John Burrows (who now runs his own Victorian furnishings company), and to his line he added “whatever excited me at the moment.” Gradually, he took his market’s opinions more seriously; he traveled the country looking at regional wallpaper and speaking to groups, “to see what people liked.” Since 1984 he has been developing his current brochure, a series of miniature wallpaper replicas that makes designing with his room-sets seem as easy as coloring by numbers. And since 1985 he has supervised a Design Services department that does nothing but plan elaborate, custom Victorian ceilings “so that all the elements we’ve created over the years can be used in the best possible way.”

His main collection now con-
A Strict "Revivalist"

He is not, then, a strict preservationist; he prefers to be called a "revivalist." "A title," he says "leaves room for evolution." My penchant is to go back to the originals and first copy and then learn and carry on from there. As Colonial is the foundation style of the Northeast, Victorian is the foundation style of the West. It set the tone. It was neglected, but now it's back to its proper place, and it will never disappear again. An astounding percent of our work is for new buildings, from careful copies to plays on styles. Victorian Revival has really moved into the mainstream." George Lucas is a Bradbury buyer; his company operates out of a Victorian Revival village. Linda Ronstadt is also a customer. "She's got an old Victorian in San Francisco, and she likes purples and violets." That's all her wallpaper manufacturer will reveal.

Keeping It Small

Bradbury & Bradbury produces 15,000 rolls per year—a load a large manufacturer could churn out in a day—and only once did it grow beyond the nine people its owner can manage. "I didn't have any fun then," he says. "I'd Peter Principle myself out of being a craftsman." Worse, a blue/white col-lar gap was developing, something he'd hated as a worker. "The printers are the shoulders upon which the business is run, and we treat them accordingly," he says. He's been asked to co-author a book on "bonsai" management, the art of "keeping a business small, trimming it, sculpting it, making it a work of art." And yet he sees his papers spreading ever farther. He has withdrawn virtually no patterns over the years. "I have no interest in making a few of anything," he says. "When I make something, I want everyone to have one, so they can all share the thrill."

What will keyboard #3 be? "I don't know yet and I'm glad I don't, or else I couldn't concentrate on #1 and #2," he says. "I never know what I'm going to do until I do it.\n
Victorian Revival parlor with c.-1870 style papers inspired by Christopher Dresser

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Authentic reproductions — stock and custom — from 18th to early 20th centuries:

HISTORIC LIGHTING

More Experience, More Styles

Lighting fixtures of many styles, sizes, and shapes are produced by Ball & Ball — the one constant source for quality historical products since 1932. Major restorations from Independence Hall in Philadelphia to Iolani Palace in Hawaii have called on our production and finishing experience to create the proper historic fixtures for them.

In 1989, we purchased the drawings and tooling of The Steinmetz Company — producers of unusually fine detailed commercial-sized lighting fixtures in the early 20th century. This was a natural expansion for our craftsmen and expertise. All fixtures shown here were produced in our own plant. We welcome the opportunity to quote standard or special designs.

Frank Lloyd Wright designed this cast iron fixture for his 1926 renovation of the Rockery Building in Chicago. Ball & Ball was asked to reproduce the 10 original units — and supply 6 new ones to match. The pattern in the fixture matches the rest of the iron lace in the building. A 19" square cast iron brass-plated canopy trail 8 cast brass chains, 6 ft. long, supporting a 30" square main body, which in turn holds 4 corner globes and a central globe over and under the main body.

Early 20th century hallway lighting by The Steinmetz Co. for the U.S. Capitol, Washington, D.C. Ball & Ball had all the original drawings on hand to produce two additional lights to match the originals. (This fixture is just one of many that Steinmetz produced for government buildings in Washington.) Main body is spun brass, 30" dia., fitted to cast brass border supporting lost-wax cast iron heads that hold 8 electrified arms. Overall dia. 5 ft. Exact copies, larger, or smaller versions of this lamp are available on special order.

Lighting fixture made by The Steinmetz Co. to hang in a lower level hall of the U.S. Capitol. Made of cast brass, spun brass, and fluted brass tubing, it features etched glass on all 6 sides and bottom. It is 12" high to the burner top, 28' O.D. Center of the bottom is hinged for bulb changing.

Wall sconce. C. 1885, cast brass with hand-blown glass. Fixture is 29" high and 14" wide.

Wall-mounted exterior light. 20' high and 13' across, produced from original Steinmetz Co. drawings. Hex-shaped cap, body, and base are made from cast brass. Glazing can be bent, hand-blown glass, or shatter-resistant plastic. In addition to exterior lighting, applications for this light include accent lighting for showrooms and passage lighting for corporate offices.

Custom lighting fixture made to client specifications with hand-hammered iron body (rather than the brass tubing seen on most 19th-century reproductions). Fixture is 5 ft. wide, 3' high, with 3 1/2 ft. white glass shades and spun brass fonts.

Early 20th century turned, spun, and sheet brass lantern with shatterproof plastic. The "Union Jack" decoration can be changed. Duplicated at the bottom, or made with three bands. Sizes: Large — 28" O.D., 52" high; Medium — 19" O.D., 28" high; Small — 9" O.D., 19" high. Small unit could use glass for residential installations.

Two-tier chandelier, custom-made to complement an original 19th-century 3-tier fixture in a Pennsylvania church. The unit as shown is 48" high, 56" wide, and has 12 arms with hand-blown shades.

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