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Historical Products For Today's Professional

SPECIAL
Vol. 4 No. 4
ISSUE



July-
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Victorian Revival Special Issue

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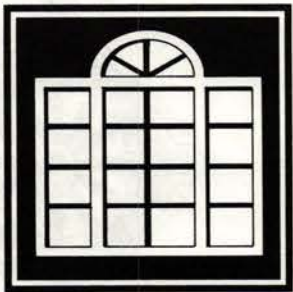
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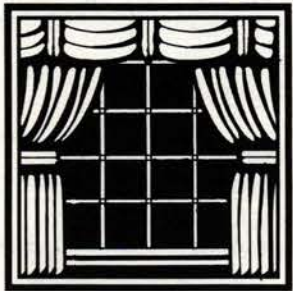
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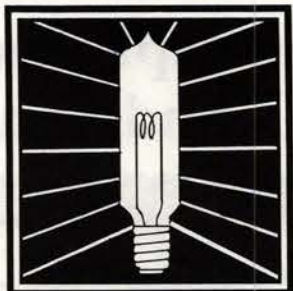
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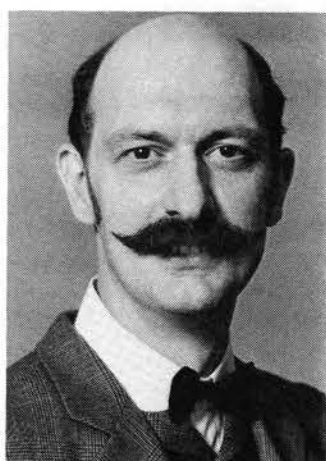


Celebrating The Victorian Revival



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 our 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.

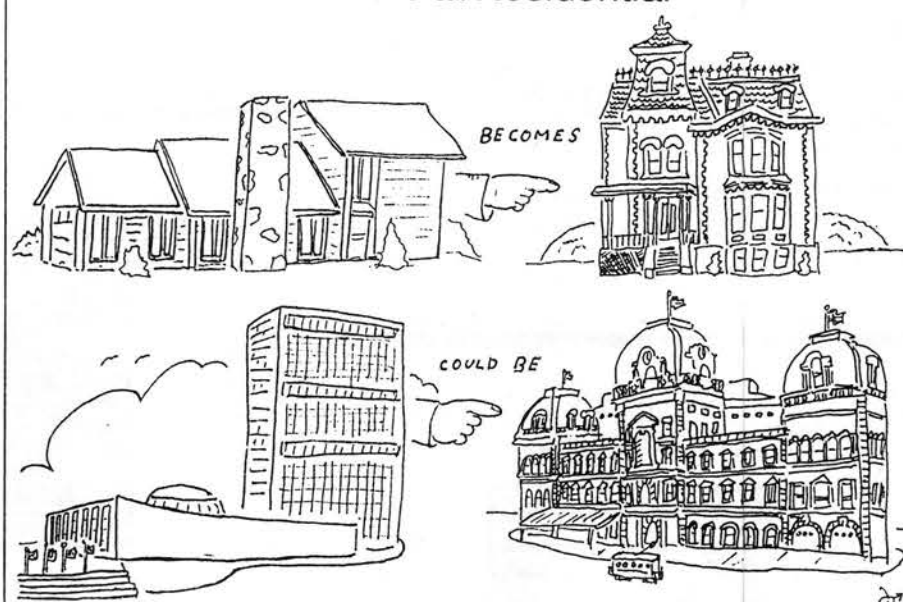
Another consequence of the Victorian Revival has been the rebirth of traditional craft skills. In painted finishes, for example, 15 years ago the art of marbling, stencilling, and graining had virtually vanished — surviving mainly among theatrical set decorators. For instance, when the interior of The 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 '90, 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

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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

profile

BRUCE BRADBURY: Victorian Visionary

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

His 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 to design 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. I decided this is the way things should look," 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-y 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 suddenly I was thinking, 'Whoa, this is 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 sharing anymore, they were stealing." He fled first to 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."

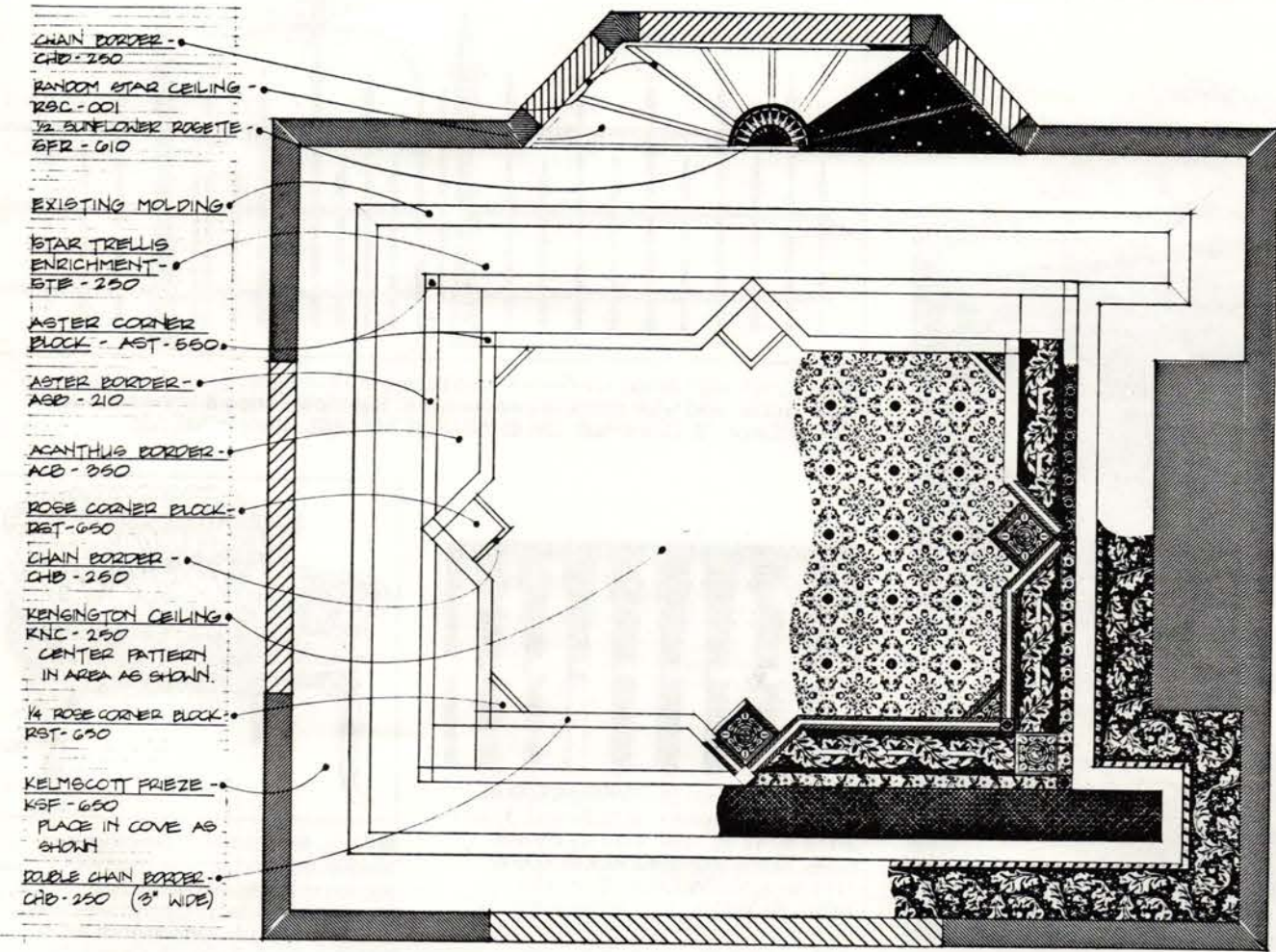
For the next few years he shuttled between increasingly exotic places like Egypt, India and Crete and low-level jobs in Florida, where he earned enough to pay for his travels. Everywhere he went, he added to his mental storehouse images he would later apply to walls, and he always managed a stopover in London to visit the Victoria & Albert: "The papers there, oh god, 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



▲ The prince consort of Victorian Revival, garbed in his Fenway Roomset (Photo: Jock McDonald, *SF* magazine)

◀ Bradbury's Design Service creates custom arrangements of Bradbury papers. Shown, a plan for a San Francisco living room using elements from the Morris collection.



•CEILING PLAN @ LIVING ROOM

Division 2

SITEWORK: Gazebos, Fences, & Other Exterior Furnishings



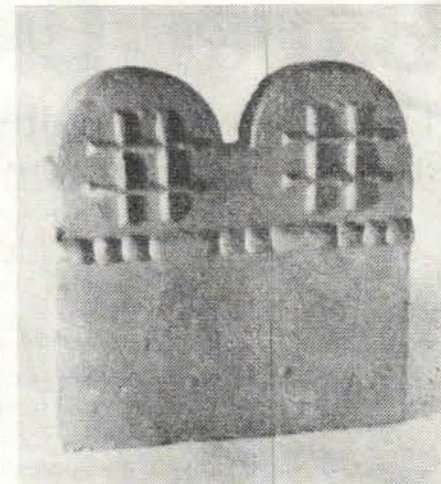
■ Ornate picket fence suits a Victorian house. Company specializes in reproducing antique fences and gates; also arbors, lattice panels, and trellis. **Heritage Fence**, Skippack Pike, Box 121, Dept. TB, Skippack, PA 19474 (215) 584-6710. Write in No. 559



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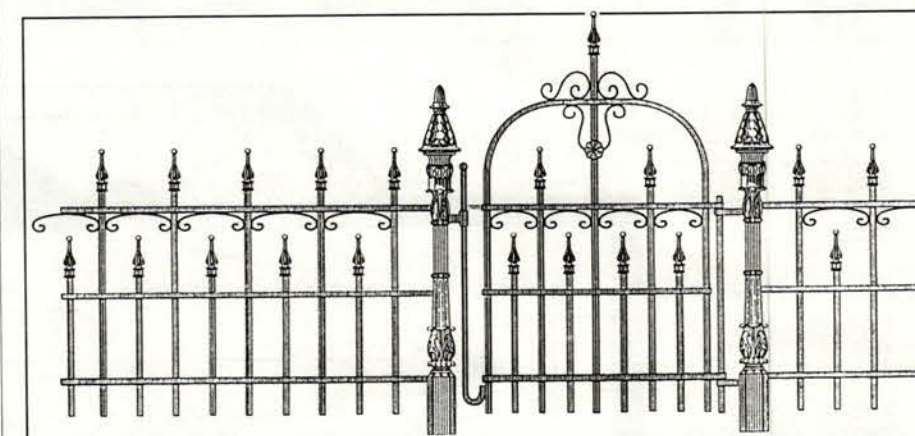
■ One of six folk-art and high-style cast-stone garden curbs to be produced. Already available are sunburst, rope-and-finial, and quatrefoil designs. **Bauer Casting Design**, 118 Main St., Box 385, Dept. TB, Lexington, GA 30648 (404) 743-3268



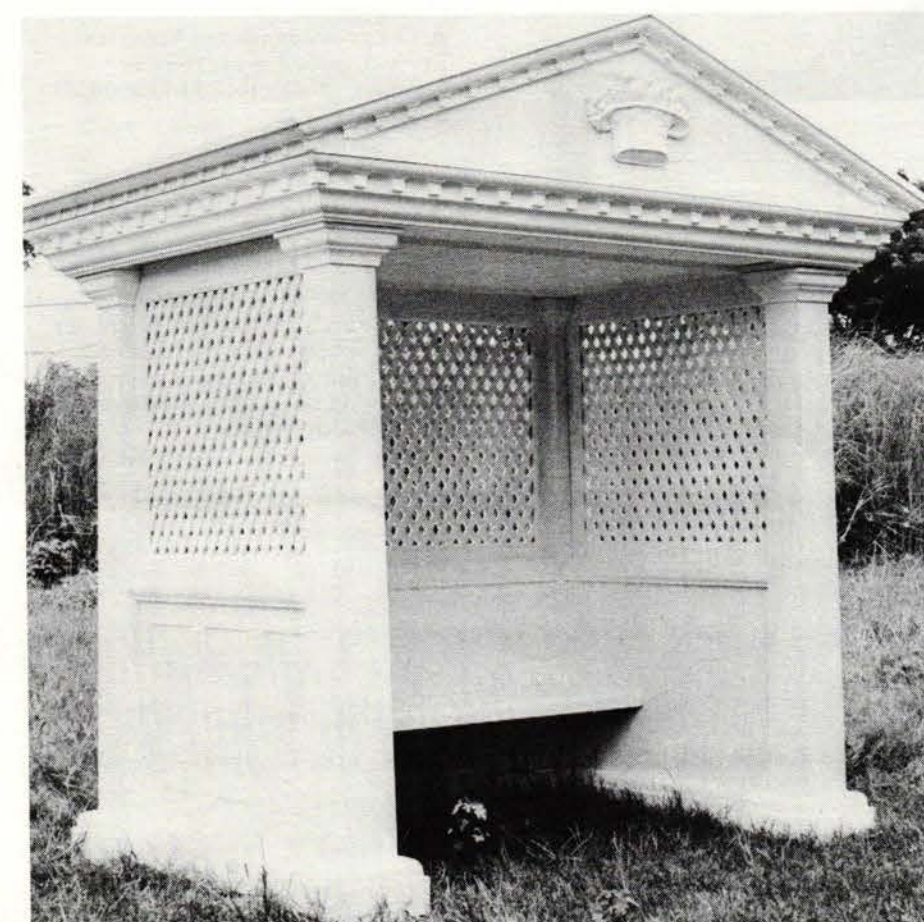
■ Western red cedar gazebo, 15 ft. dia., with ventilating cupola and optional curved roof. Also glass-enclosed gazebos. All models have cedar-shingle roofs and 110-v. electrical service and can be assembled in less than 20 man-hours. **Vixen Hill Manufacturing**, Main St., Dept. TB, Elverson, PA 19520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



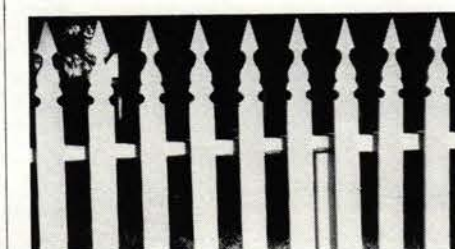
■ Victorian fence before a Victorianized Georgian house. Company specializes in elaborate traditional designs; choice of 25 finials and 10 picket profiles. Also lattice, trellis, gazebos, pergolas, and bridges. **Acorn Fence**, 500 State Ave., Dept. TB, Tiverton, RI 02878 (401) 625-1356. Write in No. 795



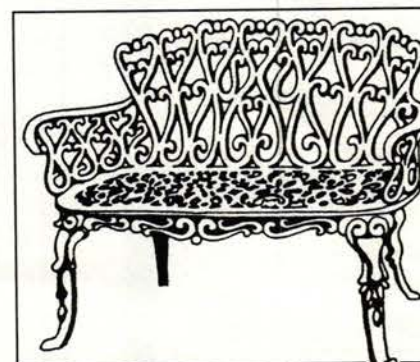
■ Hand-wrought fence; scrollwork inserts; one of 14 designs. Gates, line and newel posts, finials, and wide range of custom work. **Historical Fence & Ironworks**, Box 141459, Dept. TB, Cincinnati, OH 45250 (513) 244-1442. Write in No. 686



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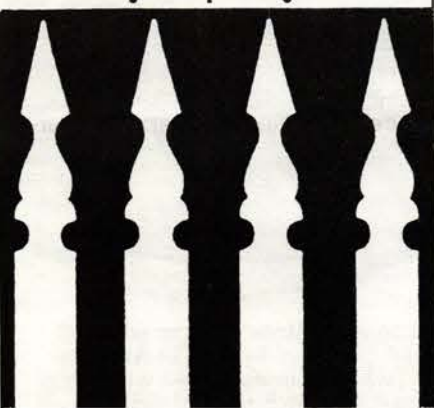
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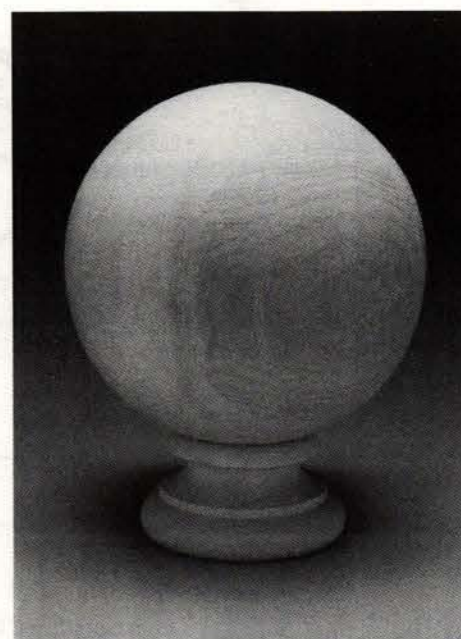
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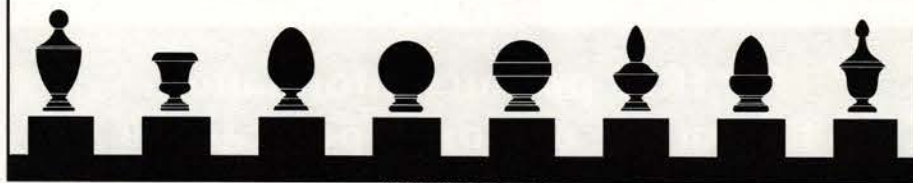
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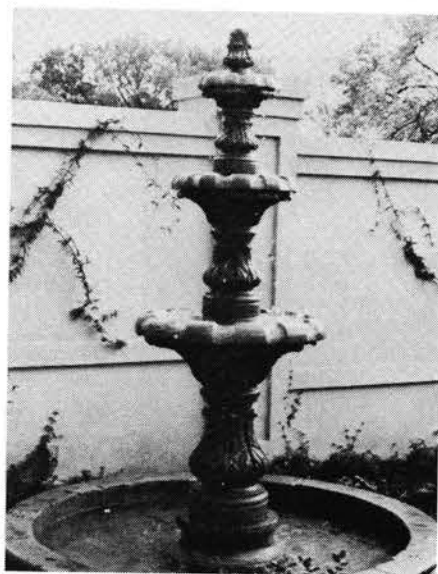
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Division 4



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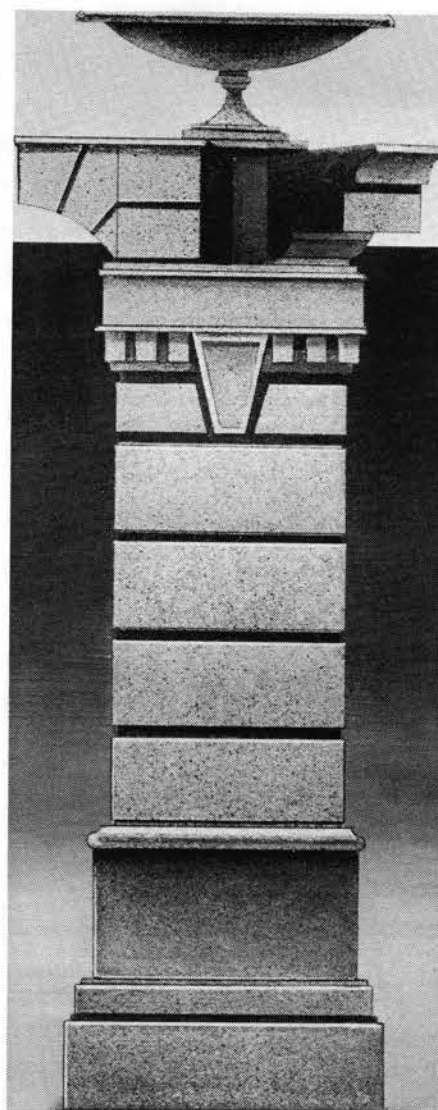
■ The San Miguel cast stone garden fountain is 6 ft. tall with a 6 ft. dia. pool at the base. Fountain is just one of a broad line of columns, garden ornament, balustrades, and architectural trim from this company. **Stromberg's Cast Stone**, P.O. Box 8083, Dept. TB, Greenville, TX 75402 (903) 454-0904



■ Clinker bricks used to be castoffs in brick production because they were considered too dark or misshapen. Now, however, they are prized for their character and handmade look. The Brickyard acquired a large stockpile of antique clinker brick, which is now being used in both restoration and new construction. **The Brickyard**, P.O. Box A, Dept. TB, Harrisonville, MO 64701 (816) 887-3366 Write in No. 396



■ For the finishing touch on a chimney, Superior Clay offers over 50 styles of chimney tops in both natural clay and color glazing. It also supplies Rumford fireplace components, flue linings, and architectural terra cotta. **Superior Clay Corp.**, P.O. Box 352, Dept. TB, Uhrichsville, OH 44683 (614) 922-4122



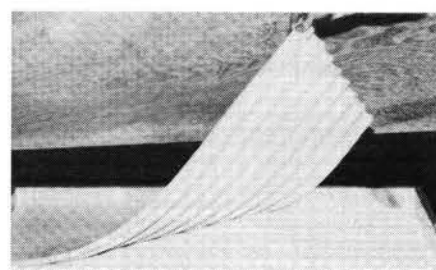
■ Detail of pilaster and cornice elements in the Beaux Arts tradition manufactured in cast stone by W. N. Russell & Co. for an addition to the Bayonne, N.J., Hospital. The firm specializes in custom architectural ornament in cast stone. **W.N. Russell & Co.**, 34-60 Albertson Ave., Dept. TB, Westmont, NJ 08108 (609) 858-1057



■ Large cast stone post cap with ball finial, produced by the Cut Art Stone Co., which manufactures a wide range of cast stone architectural elements, all on a custom basis. **Cut Art Stone Co.**, 109 Victory Drive West, Dept. TB, Savannah, GA 31405 (912) 235-4680



■ Carved stonework in the medieval tradition is still available from Cathedral Stoneworks. Although most of their output goes into the Cathedral of St. John The Divine, New York City, the stoneworks will also execute carvings for other clients. **Cathedral Stoneworks**, 1047 Amsterdam Ave., Dept. TB, New York, NY 10025 (212) 316-7457



■ Conap is a low-cost two-component urethane used to make tough flexible molds for creating exact replicas of concrete, terra cotta, painted wood, and other non-porous objects. The material has been used to reproduce ornate face panels on Victorian buildings. **Fosroc, Inc.**, 55 Skyline Drive, Dept. TB, Plainview, NY 11803 (516) 935-9100

continued on page 10

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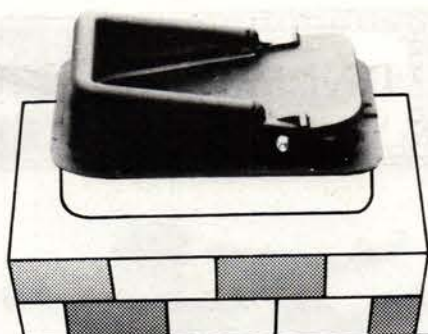
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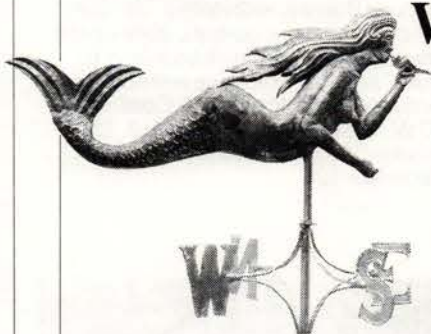
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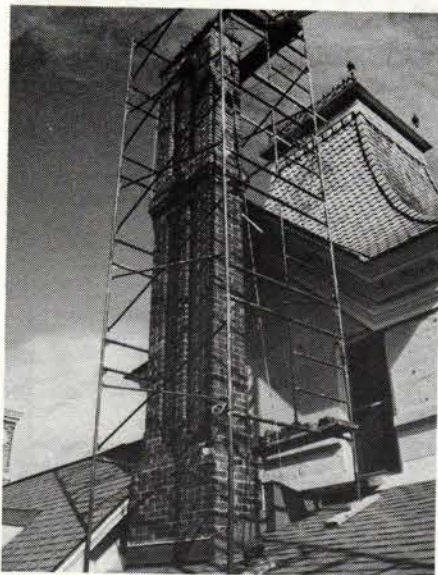
Recent commissions include textured steel rails for the Federal Reserve Bank of New York, and the restored City Hall of Lewiston, Maine.

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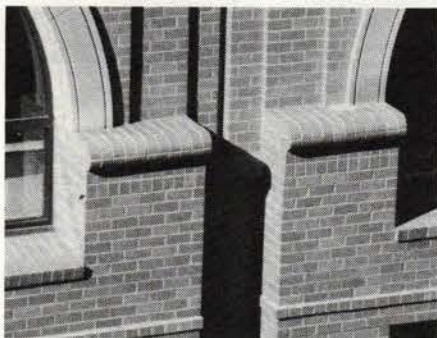
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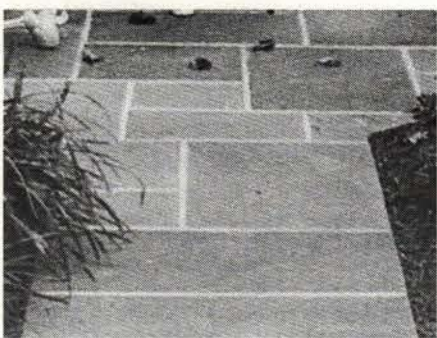
■ Part of the restoration of this 1854 Victorian house in La Crosse, WI, involved relining the chimneys with the poured-in-place Ahrens system. The cementitious lining not only made old chimneys safe for burning wood, but also restored structural integrity to deteriorated masonry. **Ahrens Chimney Technique, Inc.**, 2000 Industrial Ave., Dept. TB, Sioux Falls, SD 57104 (800) 843-4417. Write in No. 244



■ For the Reading Terminal Head House, Philadelphia, the architectural joint venture of Bower, Lewis, Thrower/Cope Linder Associates with historic preservation consultant John Milner Associates specified cast stone extensively, including simulated granite cornice and simulated terra cotta elements. The Cast Stone Institute publishes a very helpful manual for designing and specifying cast stone. **Cast Stone Institute**, Pavilions at Greentree, Suite 408, Dept. TB, State Highway 70, Marlton, NJ 08053 (609) 858-0271. Write in No. 647



■ Detailing on this segmental arch uses handmade shapes from Glen-Gery. The firm has an extensive selection of customized and handmade elements that allow designers to replicate many traditional architectural styles. **Glen-Gery Brick**, 1166 Spring St., Dept. TB, Wyomissing, PA 19601 (215) 374-4011



■ Bluestone flagging can be used for traditional-looking terraces, chimney caps, and interior floors. Pennsylvania Bluestone comes in a wide range of pastel shades: Steel blues, mixed grays, light grays, buffs, pheasant, brown, and rusty variations. **Robinson Flagstones**, P.O. Box 208, Dept. TB, Fort Washington, PA 19034 (215) 646-3500

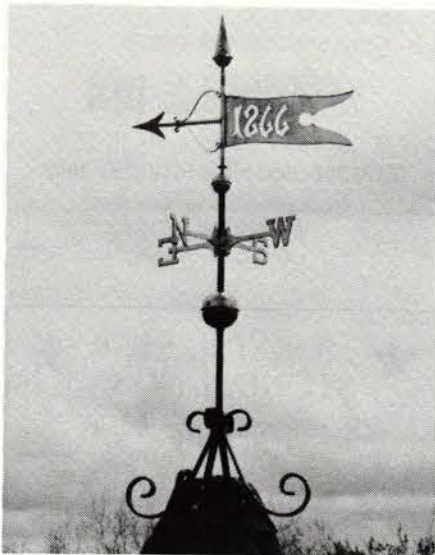
Division 5



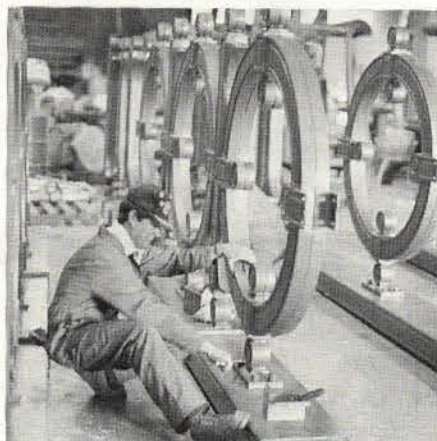
ORNAMENTAL METAL



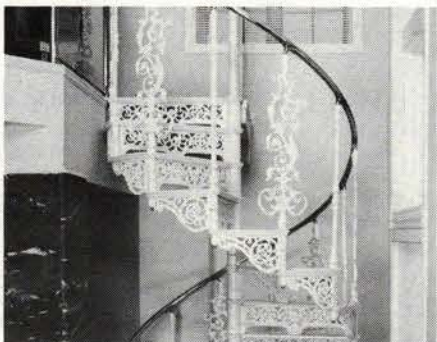
■ Hammered copper angel vane, a typical Victorian design. Company specializes in silhouette and full- or swell-bodied pieces with natural or verdigris finish; adaptations of stock and other custom work available. **Salt & Chestnut**, 651 Rte. 6A, Dept. TB, W. Barnstable, MA 02668 (508) 362-6085. Write in No. 659



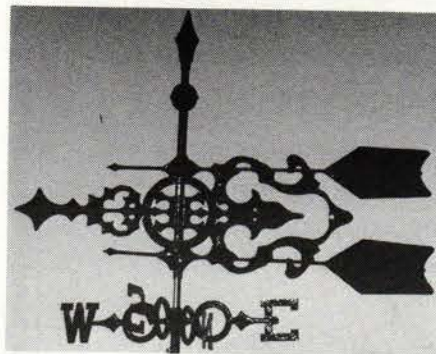
■ Banner vane for Civil War-era home; hand-crafted in copper with scroll mount, it can range from 2 to 6 ft. long. Also cupolas with hand-seamed copper roofs and wide range of stock and custom vanes. **Denninger Cupolas & Weather Vanes**, RD 1, Box 447, Dept. TB, Middletown, NY 10940 (914) 343-2229. Write in No. 730



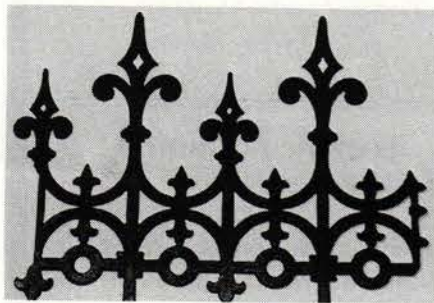
■ A craftsman builds roof cresting for 580 California Street in San Francisco (Johnson/Burgee, architects). The company can make any custom, state-of-the-art metal casting, from chandeliers to facades, and has extensive restoration experience. **Historical Arts & Casting**, 4130 W. 1939 South, Unit F, Dept. TB, Salt Lake City, UT 84104 (801) 974-0242. Write in No. 121



■ Barclay spiral 5-ft.-wide cast-iron stair; also spiral stairs in 4- and 6-ft. diameters and straight stairs. Company also distributes plaster and wood ornament, teak garden furniture, tin ceilings, metal castings, embossed wallcoverings, wall/ceiling papers, heating grates, and reproduction tiles; can fabricate in metal. **Steptoe & Wife**, 322 Geary Ave., Dept. TB, Toronto, Ont. Canada M6H 2C7 (416) 530-4200. Write in No. 47



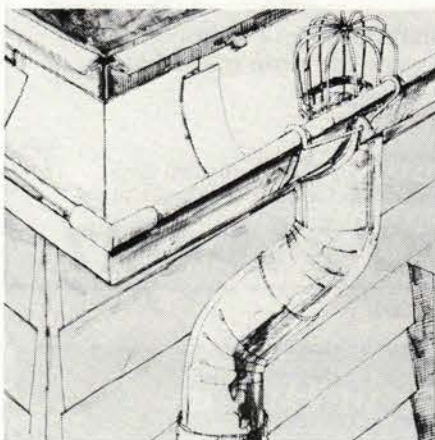
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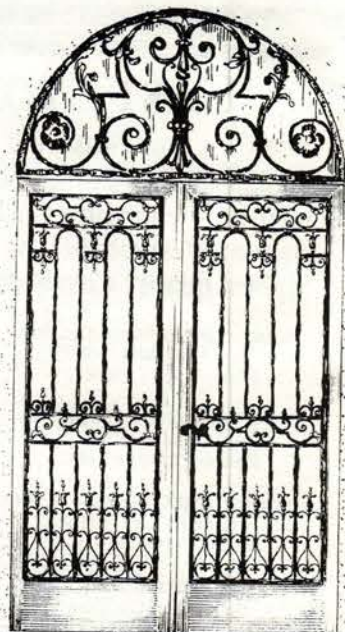
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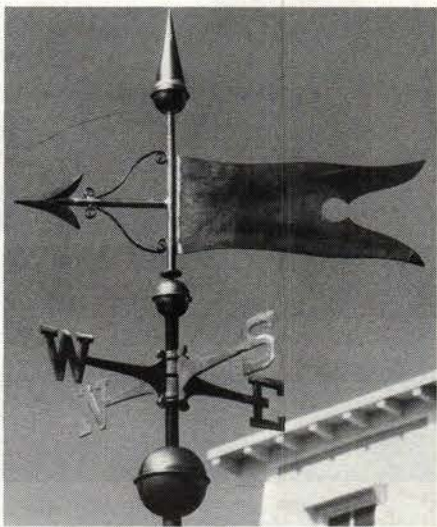
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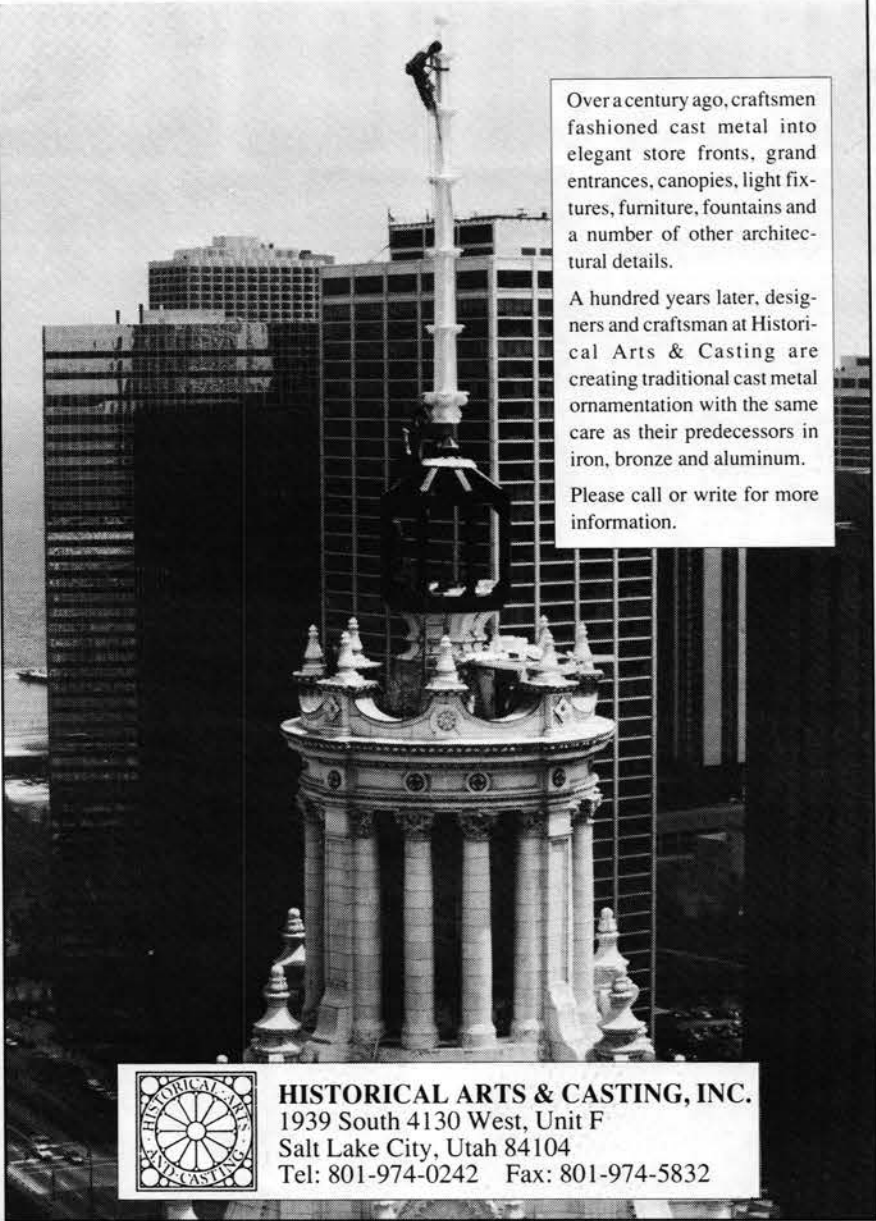


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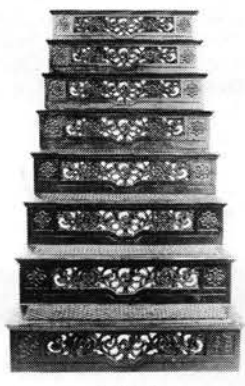


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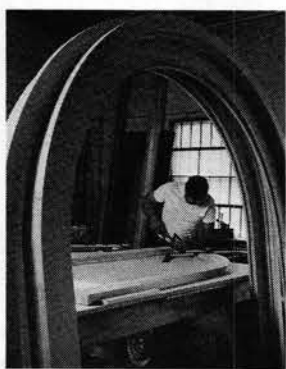


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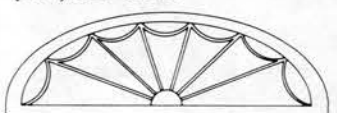


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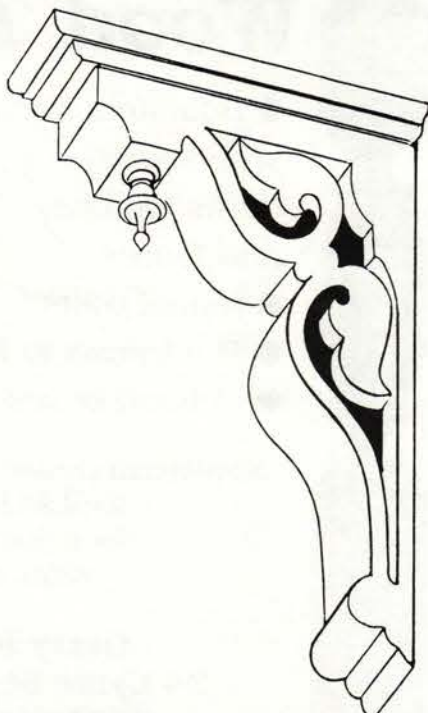
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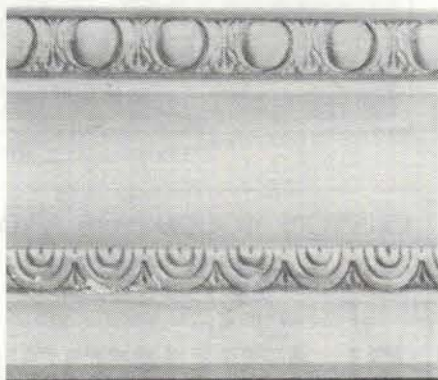
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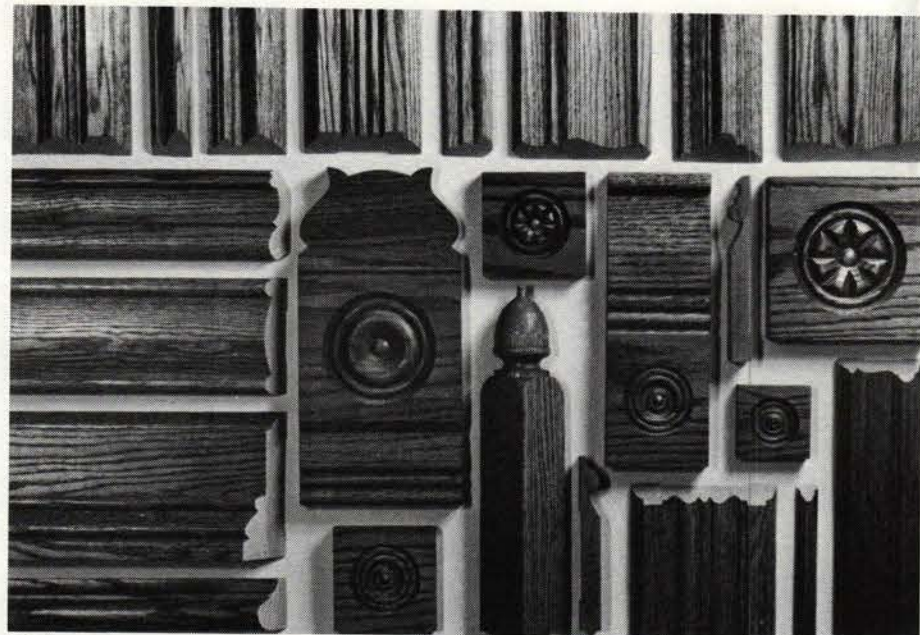
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continued on page 14

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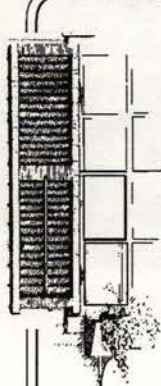


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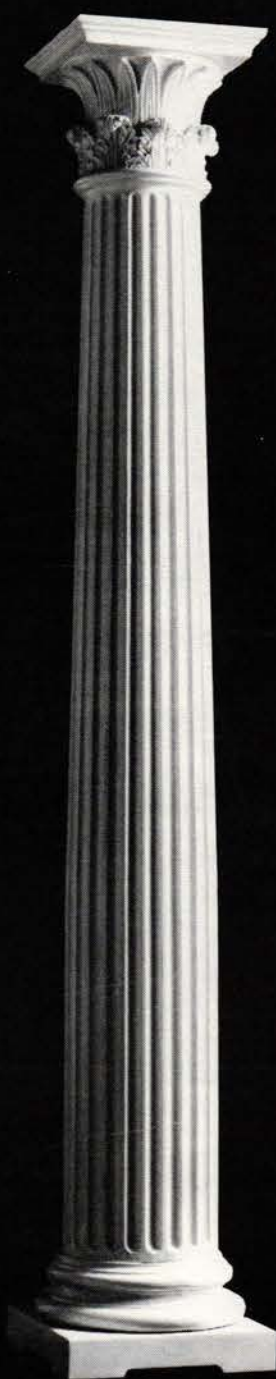
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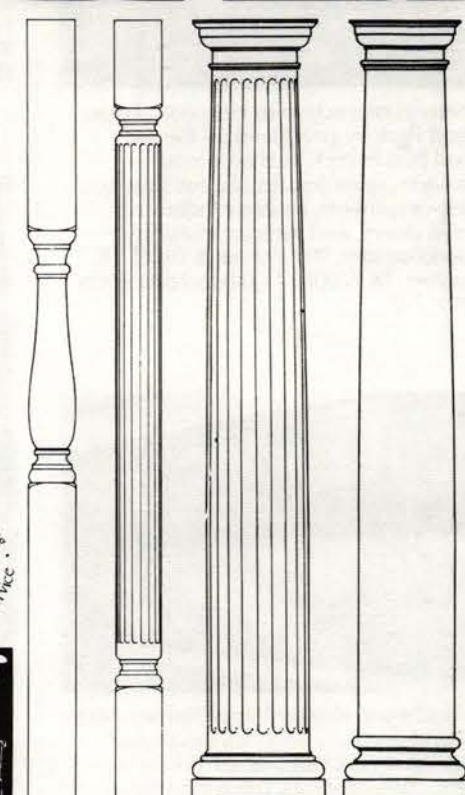
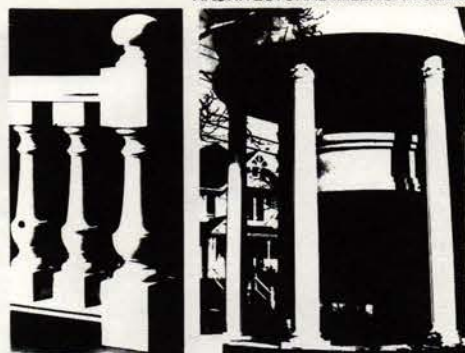
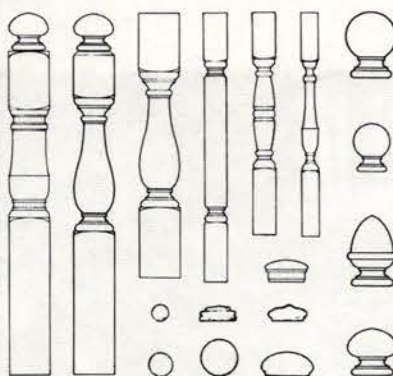
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Division 6, continued from page 12



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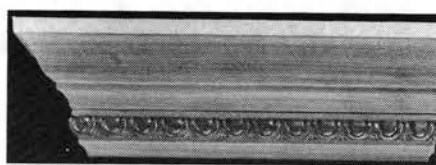
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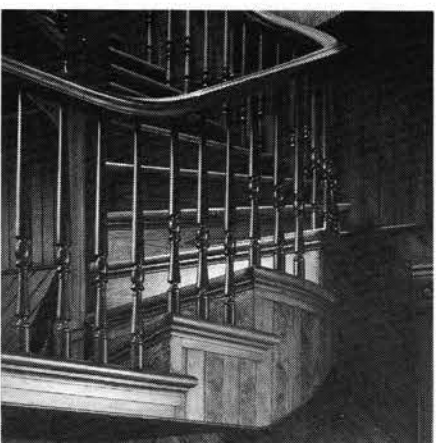
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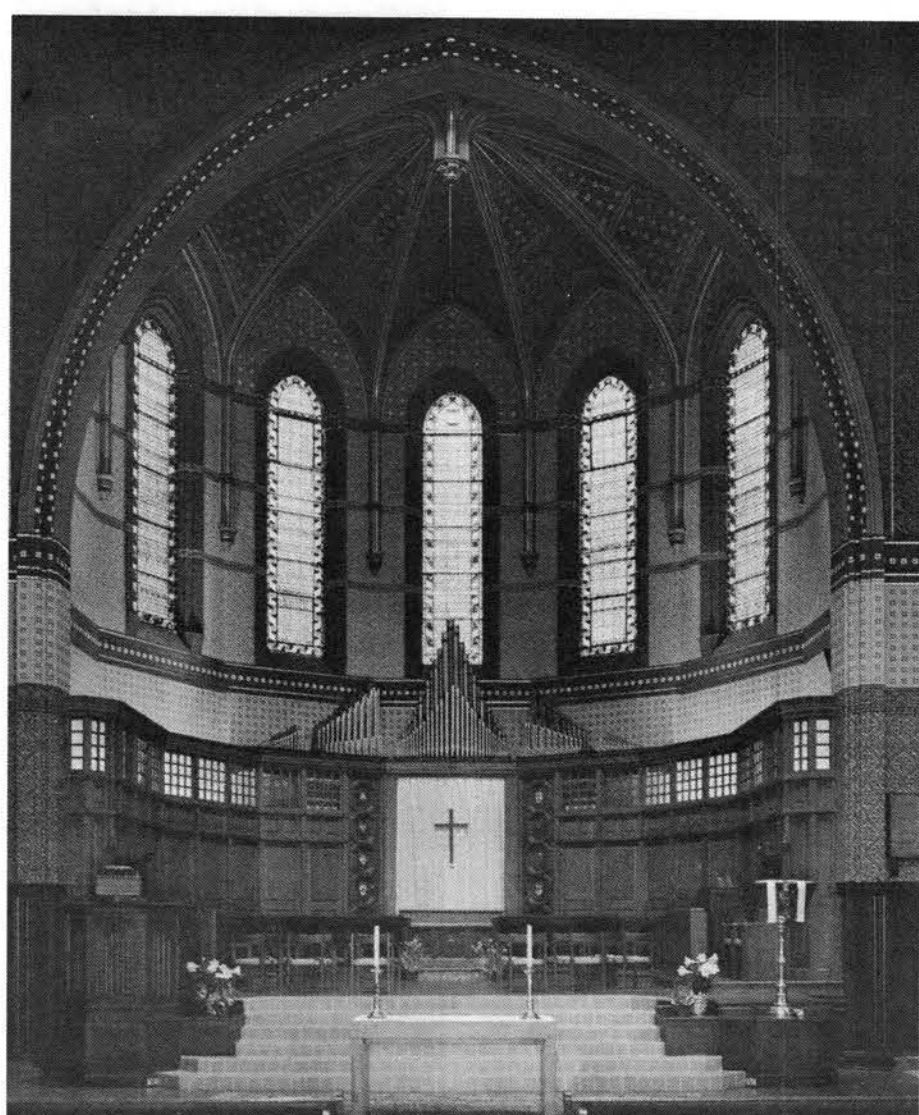
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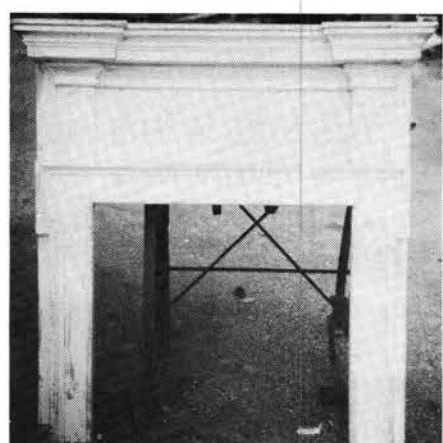
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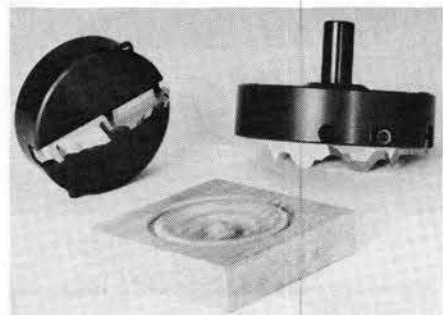
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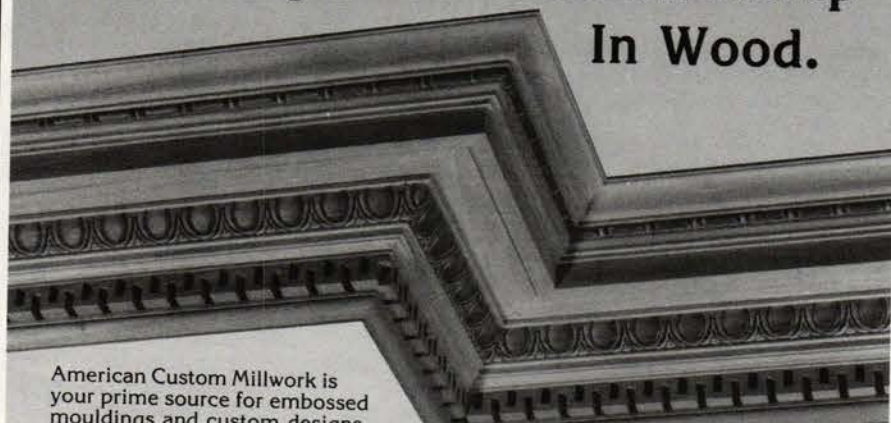
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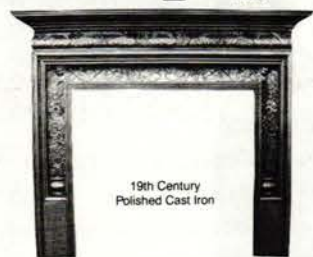
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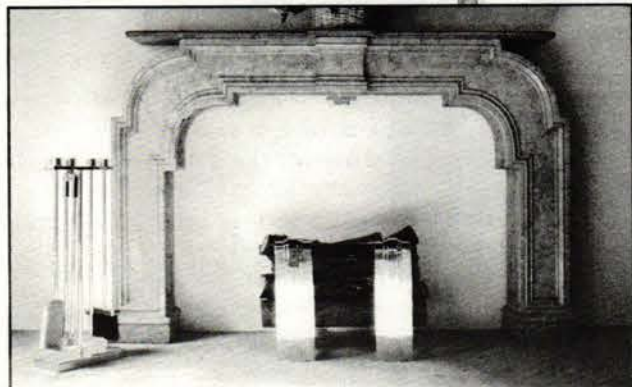
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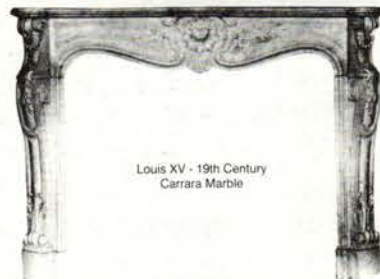
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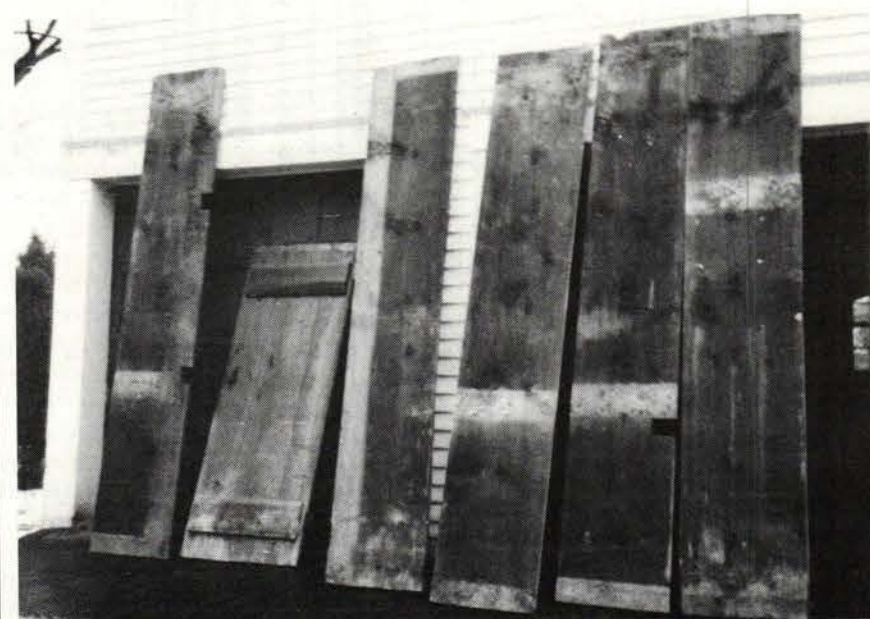
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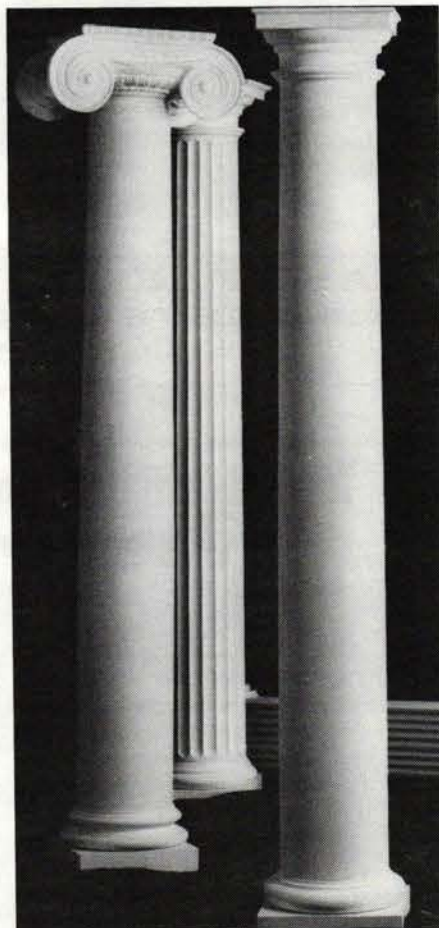


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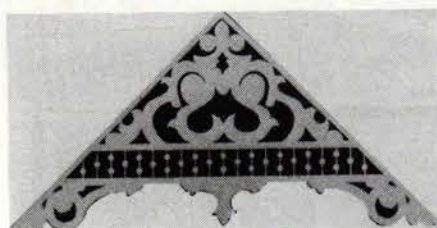
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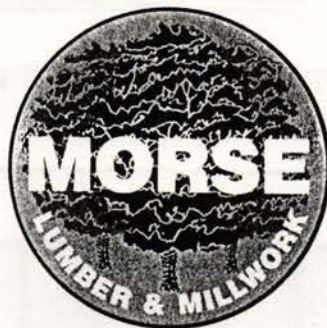
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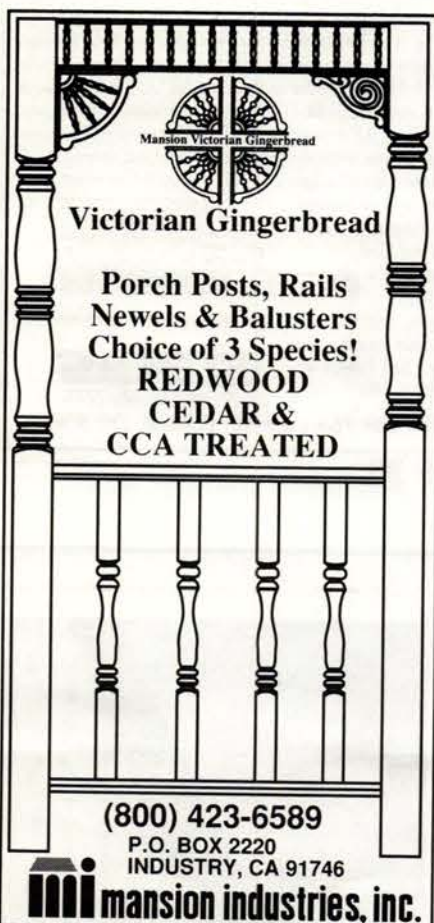
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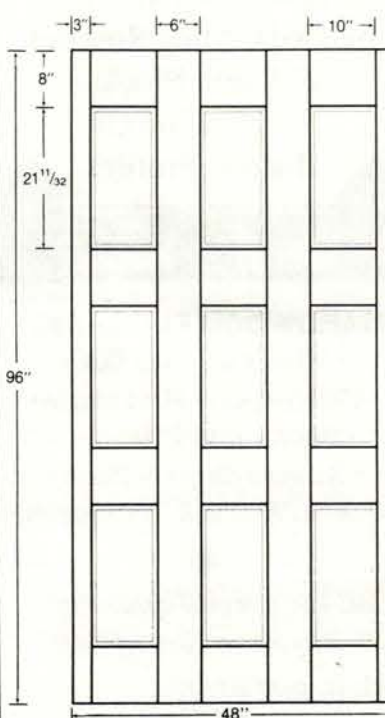
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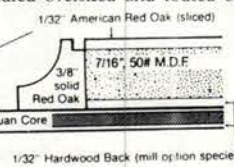


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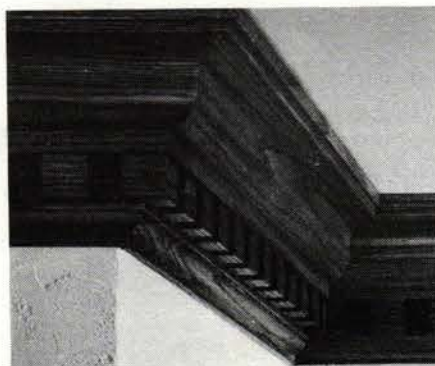
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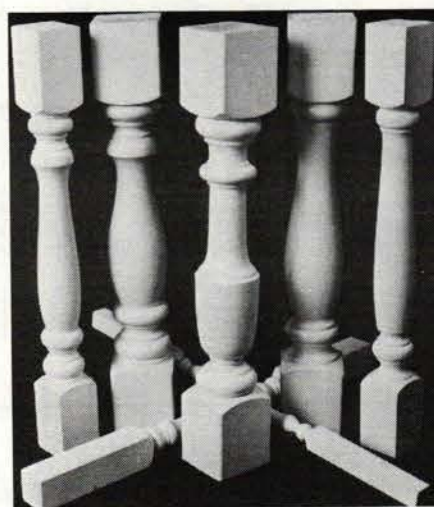
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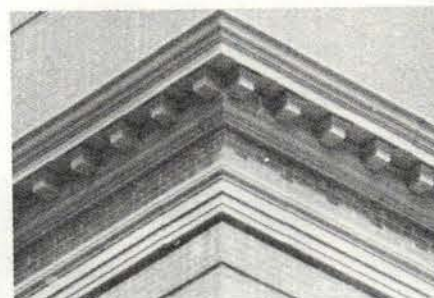
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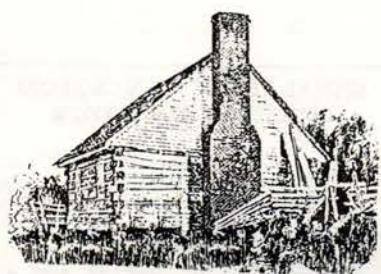
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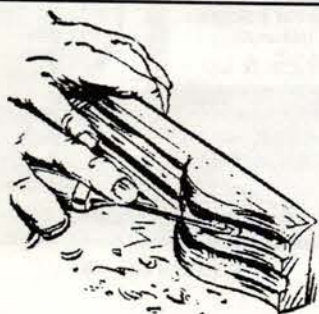
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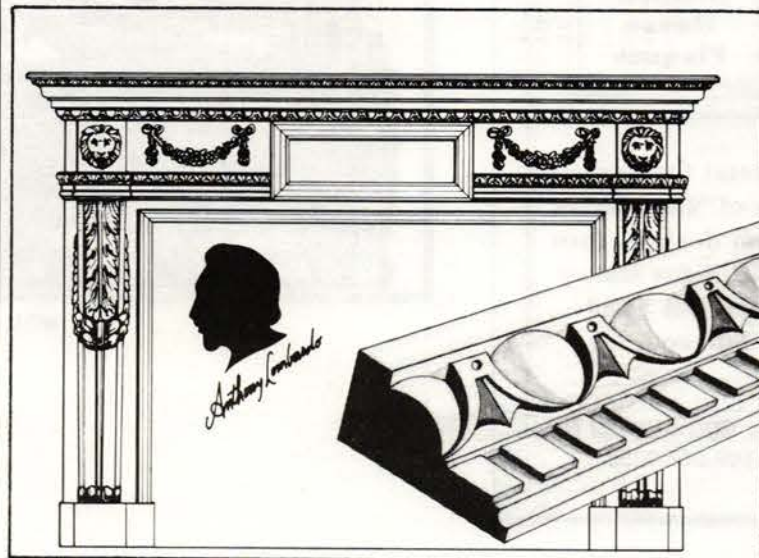
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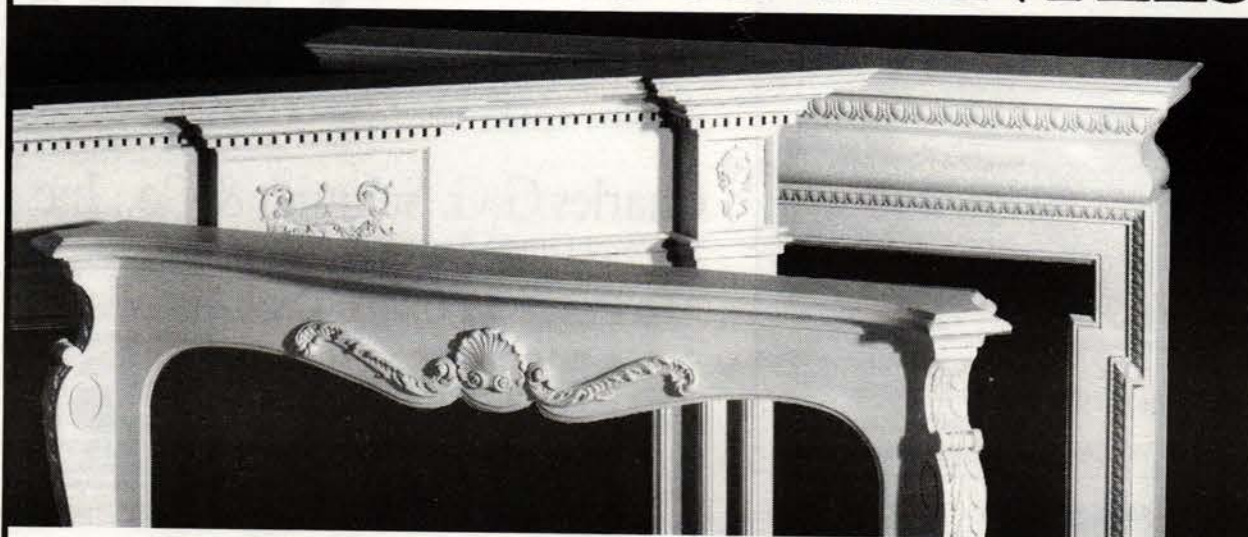
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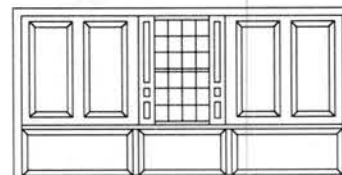
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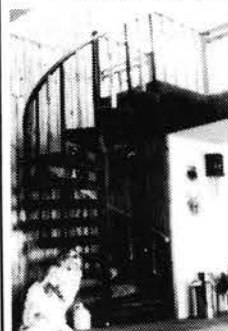
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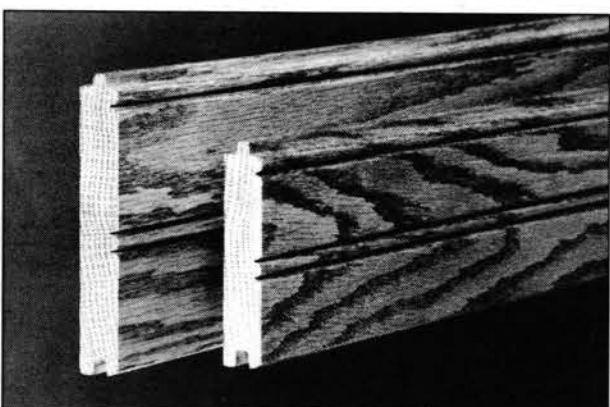
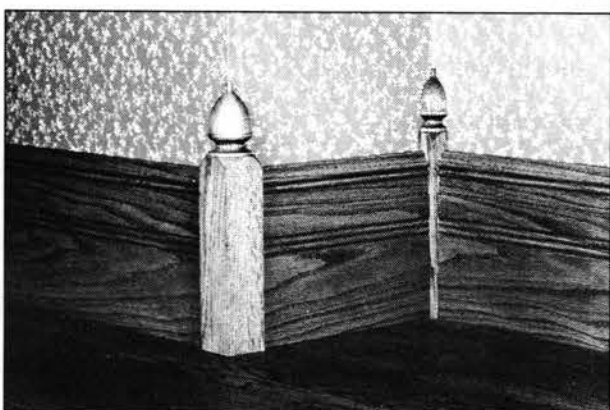
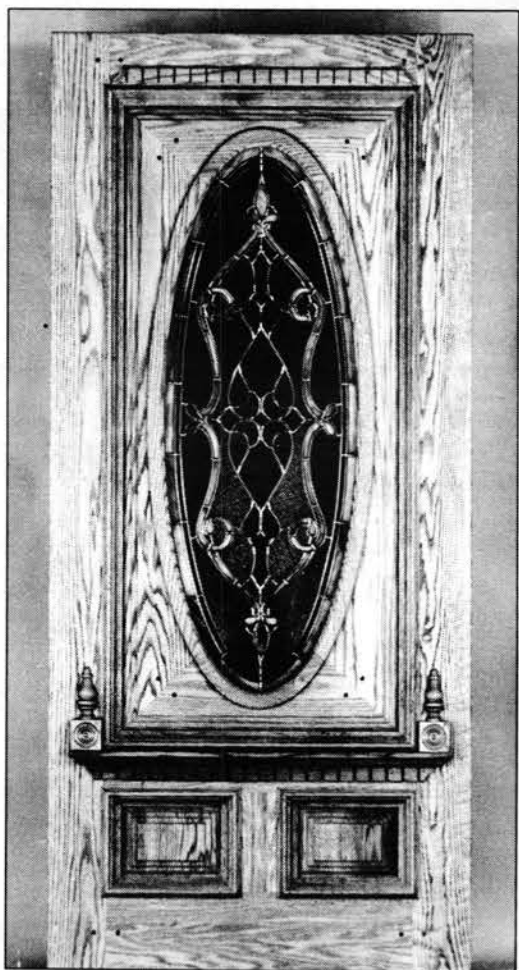
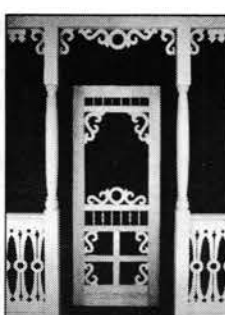
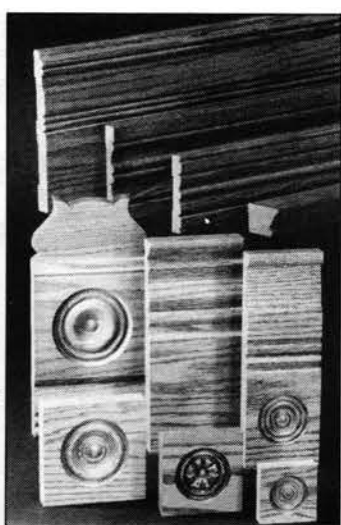
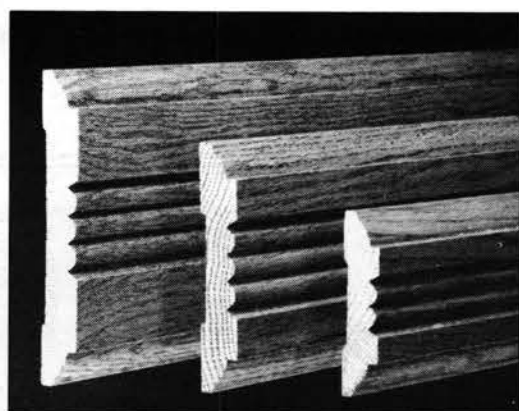
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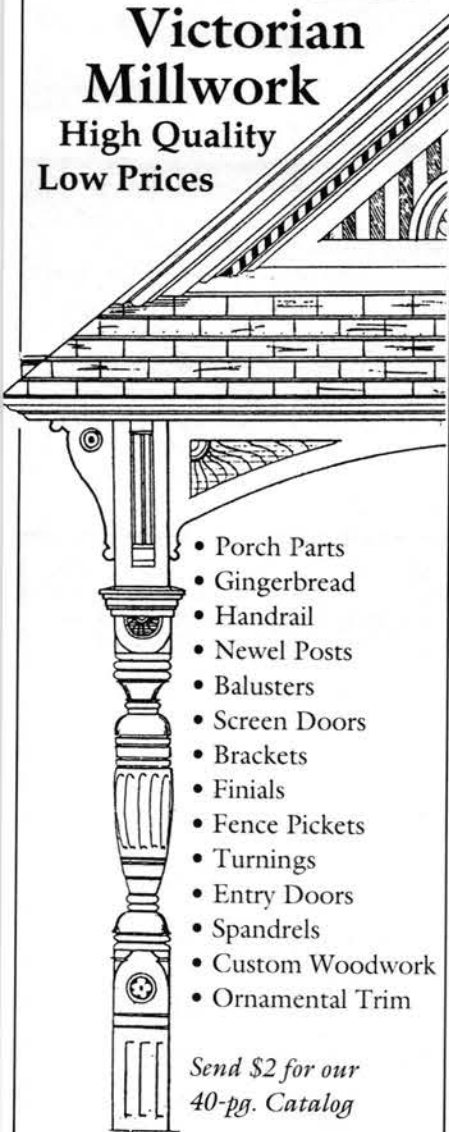
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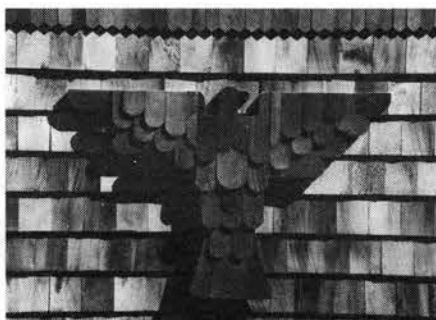
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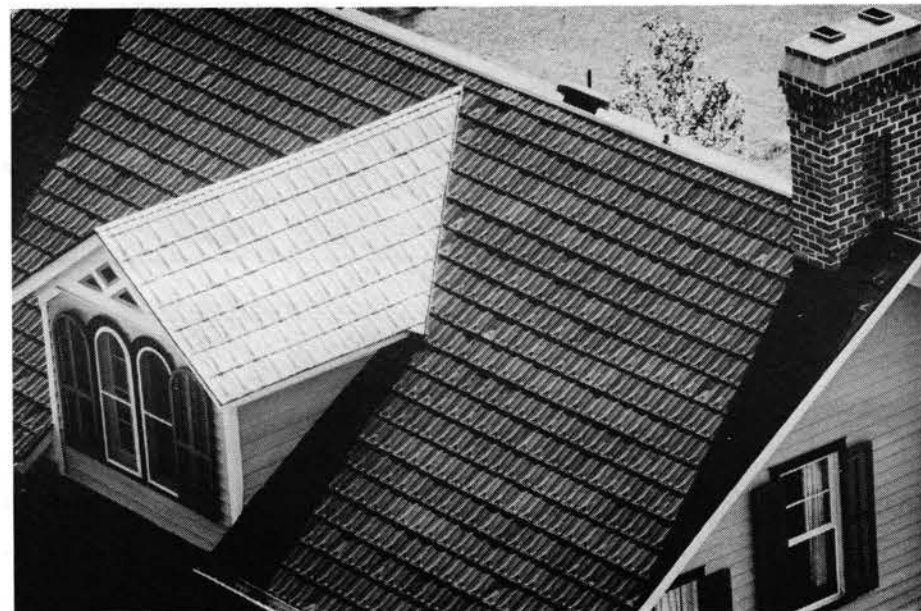
■ Hanging gutters on an old Victorian often results in ugly metal straps nailed directly into roofing. With "The Mole" hidden hanger attachment, which works with most flat strap sizes, hangers can be hidden under shingles. **Yosi Manufacturing & Supply**, P.O. Box 263, Dept. TB, Waterford, CT 06385 (800) 872-9678. Write in No. 786



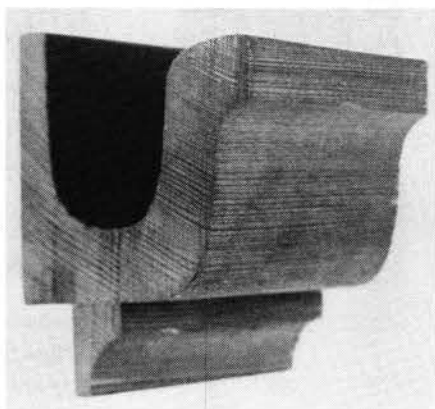
■ Eagle plaque was created by The Cedar Guild in the Victorian tradition of cut shingle applique. Cedar Guild produces custom-cut cedar shakes & shingles; matching odd patterns, lengths, and thicknesses is a specialty. **The Cedar Guild**, 51579 Gates Bridge East, Dept. TB, Lyons, OR 97358 (503) 897-2541. Write in No. 674



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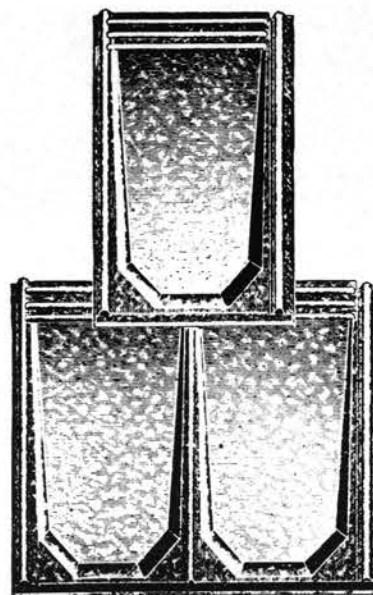
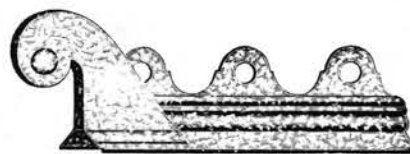
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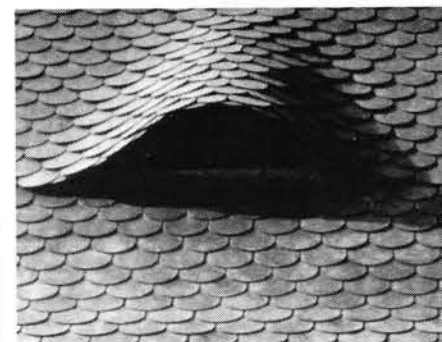
■ Crown Molding provides a traditional-looking finishing touch to roof edges. Available in copper, painted aluminum, and PVC-coated. Firm also supplies traditional metal gutters and leaders. **Berger Building Products**, 805 Pennsylvania Blvd., Dept. TB, Feasterville, PA 19053 (215) 355-1200. Write in No. 758



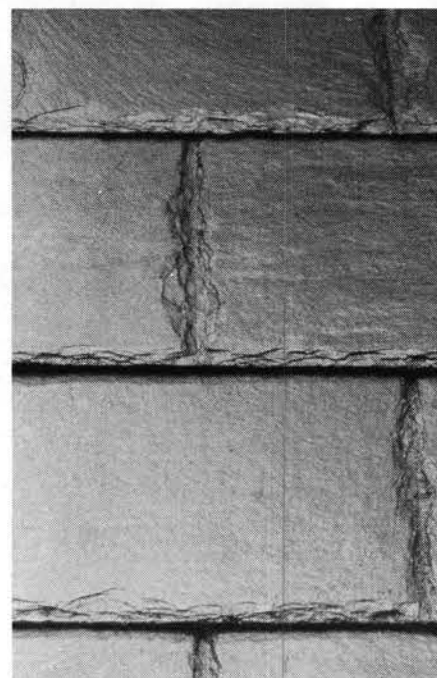
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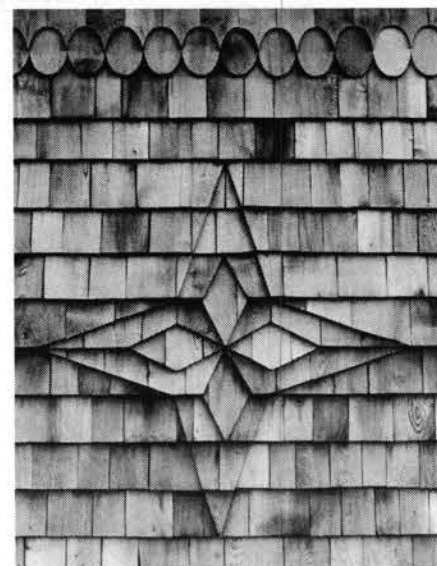
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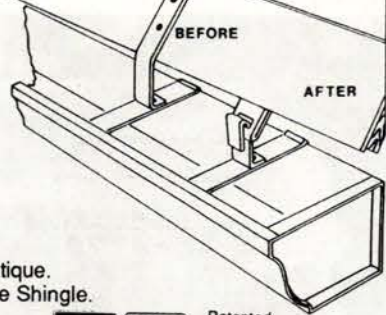
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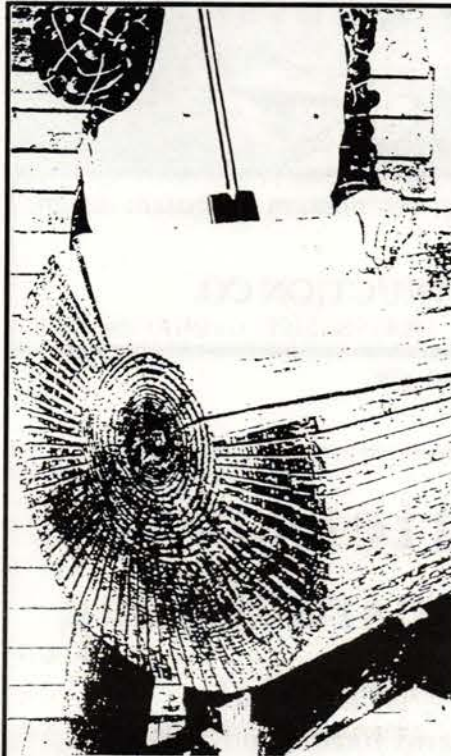
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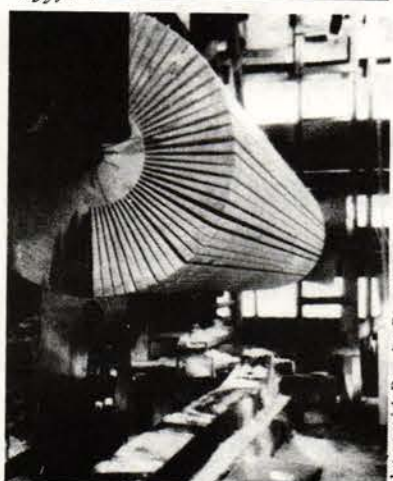
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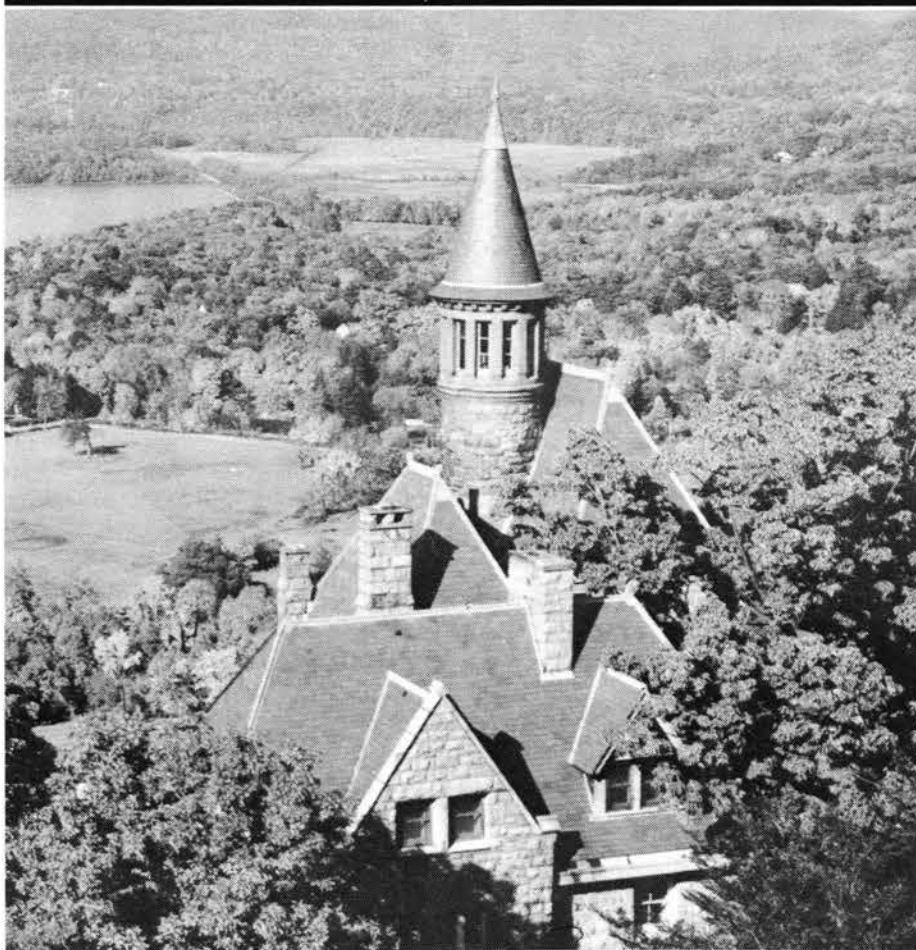
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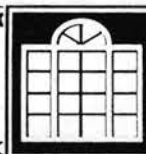
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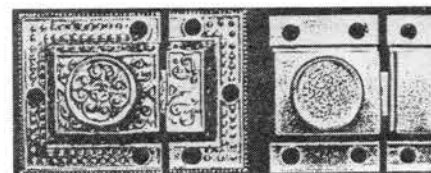
Doors, Windows, & Hardware



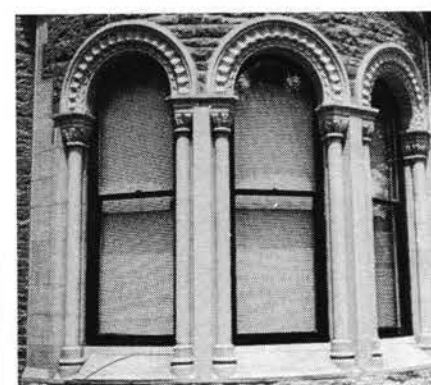
■ Craftsmen at Midwest Architectural Wood Products, a custom millwork shop specializing in wood windows, take precise dimensions of a round-top original prior to reproducing it for a restoration project. **Midwest Architectural Wood Products**, 1051 S. Rolff St., Dept. TB, Davenport, IA 52802 (319) 323-4757. Write in No. 146



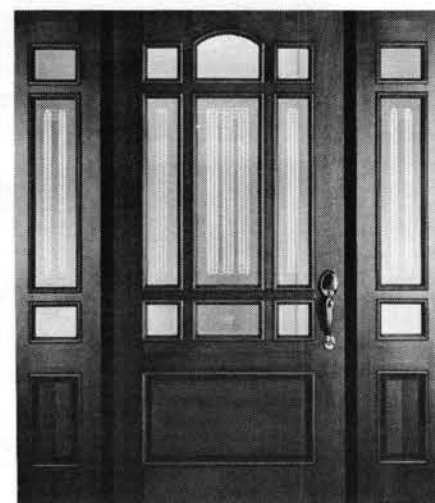
■ It's frequently more economical to restore old wood windows than to replace them. This proposition was proven again during the restoration of the Rookery Building in Chicago (Hasbrouck, Peterson, Zimoch & Siriratunrong, Architects). Window restoration was handled by Specialty Glazing & Supply — a consulting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



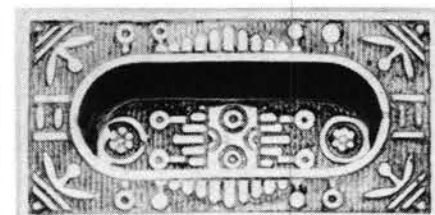
■ Solid brass reproduction cabinet latches are precision-cast for crisp appearance, and have stainless steel springs for durability. Company has a wide selection of Victorian door & cabinet hardware. **Bathroom Machineries**, P.O. Box 1020, Dept. TB, Murphys, CA 95247 (209) 728-2031. Write in No. 586



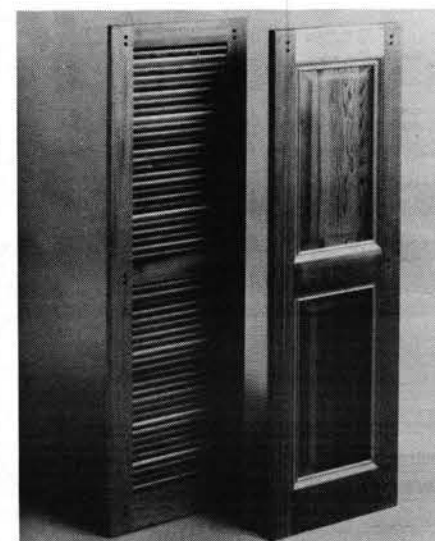
■ Storm windows can be custom-designed for landmark buildings (such as the round-top storms above) so energy efficiency can be increased without sacrifice of historic aesthetics. **Allied Windows**, 2724 W. McMicken Ave., Dept. TB, Cincinnati, OH 45214 (513) 559-1212. Write in No. 69



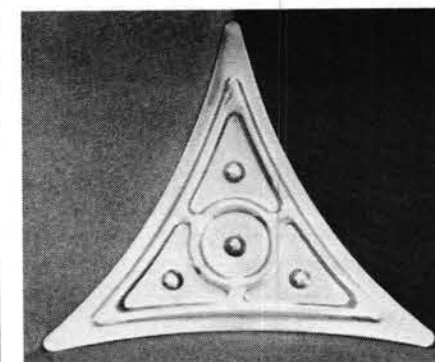
■ Simpson Door's recently introduced special edition Centennial Door, featuring traditional lines and beveled glass. The firm produces a wide variety of stile-and-rail exterior, interior, and fire doors. **Simpson Door Co.**, P.O. Box 210, Dept. TB, McCleary, WA 98557 (206) 495-3291



■ Late Victorian sash lifters are part of a large collection of 19th- and early-20th-century door and window hardware, cabinet and furniture hardware, mailboxes, wind vanes, etc. **Crown City Hardware**, 1047 N. Allen Ave., Dept. TB, Pasadena, CA 91104 (818) 794-1188. Write in No. 583



■ For longest life, shutters are constructed from all cedar with traditional mortise-and-tenon joinery, and held with teak locking pins. Available with louvers or solid panels. **Vixen Hill Shutters**, Main Street, Dept. TB, Elverson, PA 19520 (215) 286-0909. Write in No. 123

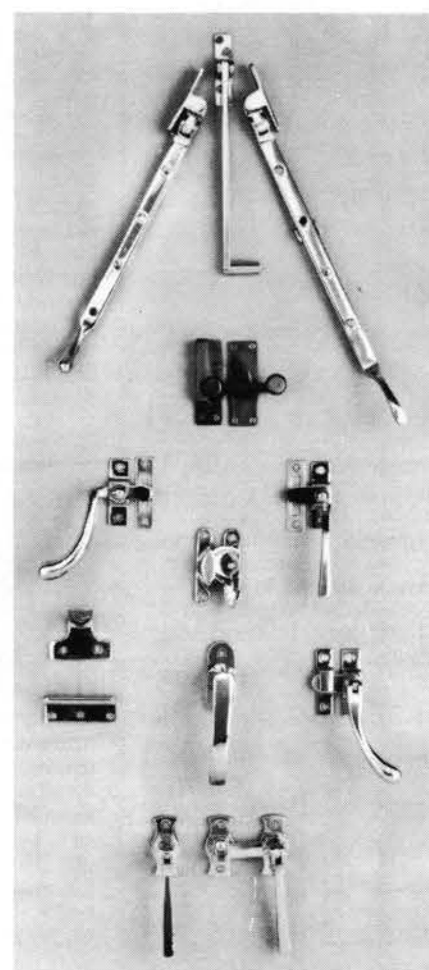
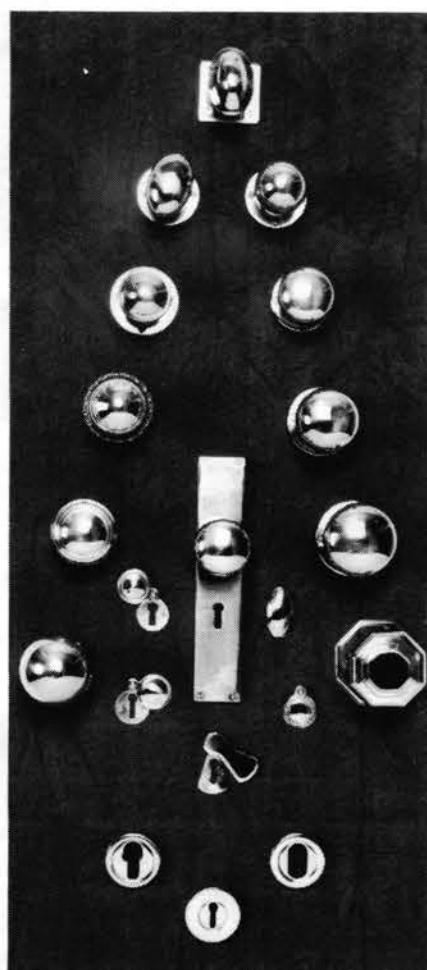
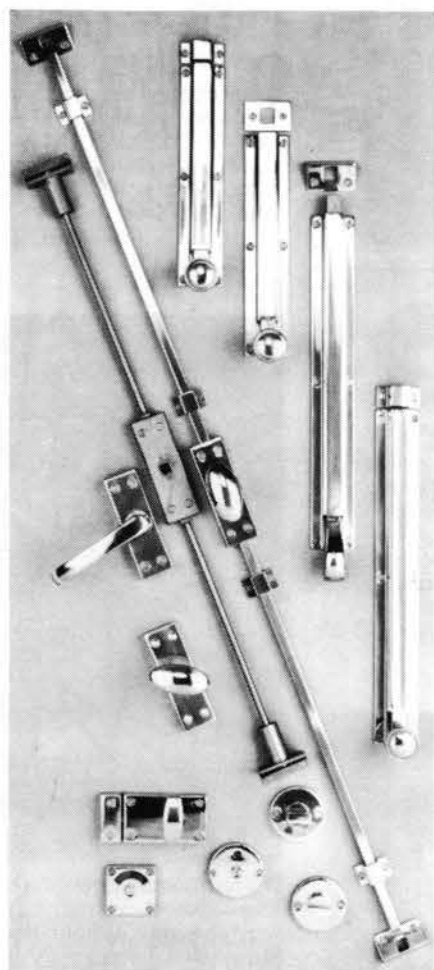


■ Developed in the 1890's to simplify housework, brass dust corners make cleaning stairs easier. They still serve the same utilitarian function — and add a decorative touch as well. The brightly finished solid brass units are made by the same methods and machinery used years ago. **Conant Custom Brass**, 270 Pine St., Dept. TB, Burlington, VT 05401 (802) 658-4482. Write in No. 62

continued on page 26

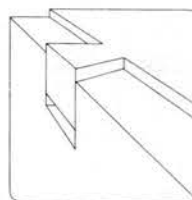
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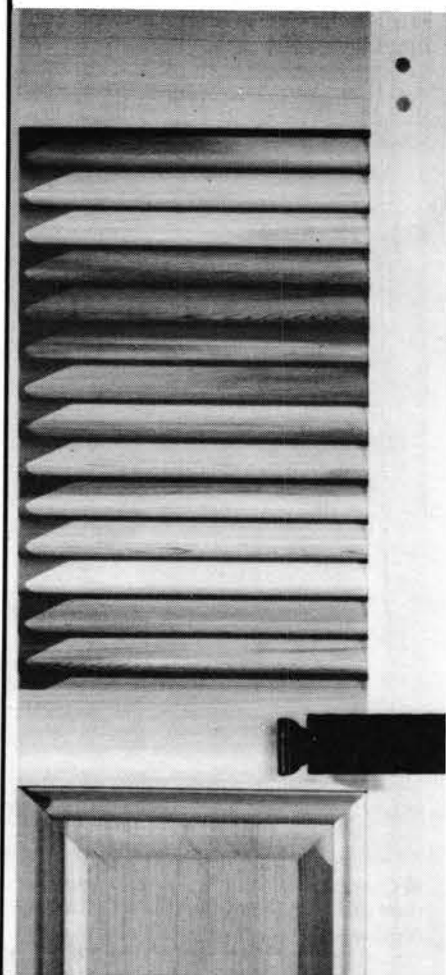


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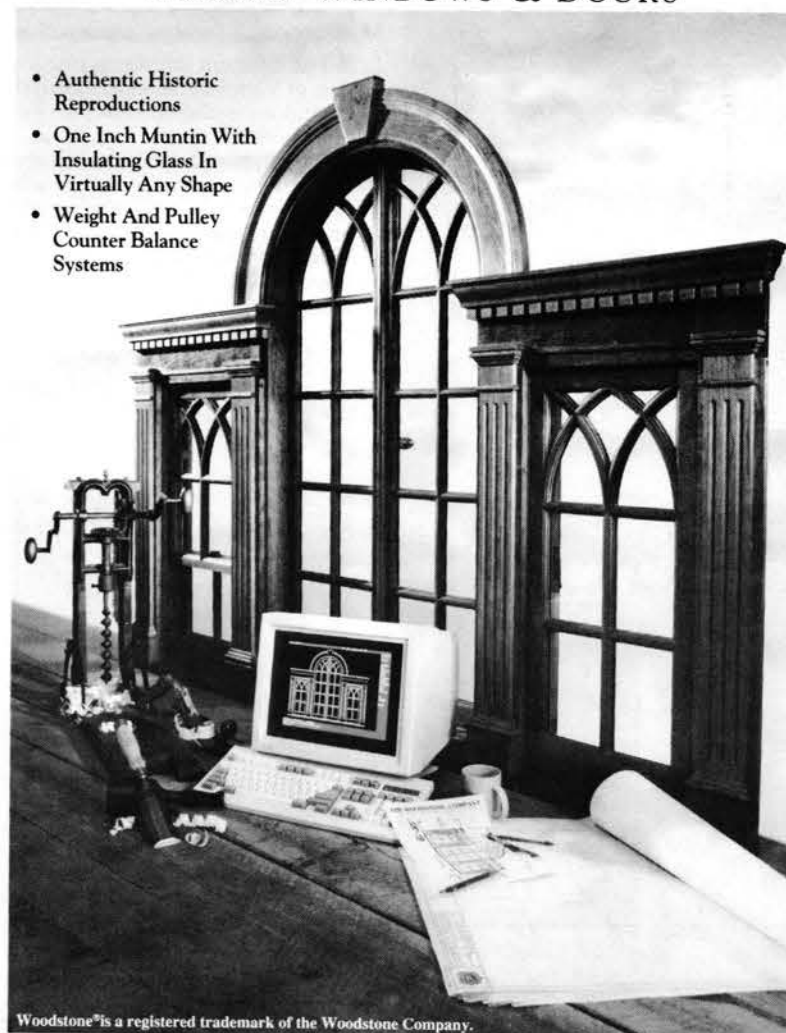
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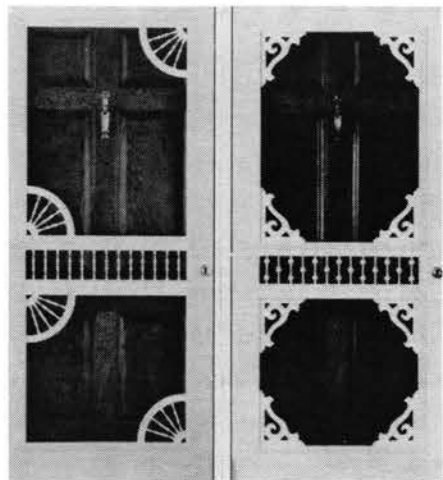
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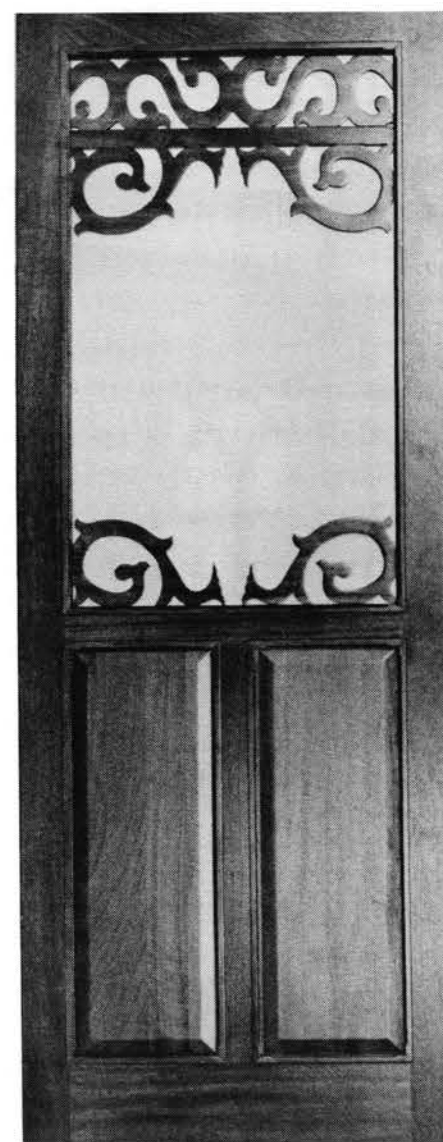
Division 8, continued from page 24



■ Wooden storm-screen doors are furnished in all sizes and a variety of traditional styles. Above: The Springfield and Fox River models. Custom orders welcome. Firm also sells exterior furnishings and ornament, and interior decorative materials. **Old Wagon Factory**, P.O. Box 1427, Dept. TB, Clarksville, VA 23927 (800) 874-9358 Write in No. 780



■ Replicas of old etched glass work are made for doors, windows, cabinets, and transoms. For entry glazing, safety-sheet laminated glass is used. Glass can be furnished separately, or mounted in traditional solid pine doors. **Pocahontas Hardware & Glass**, P.O. Box 127, Dept. TB, Pocahontas, IL 62275 (618) 669-2880



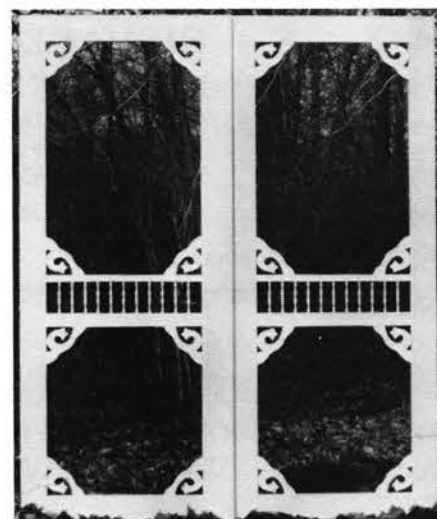
■ Victorian style screen door features hardwood frame and raised panels, with cross-laminated hardwood scrollwork. Custom design and construction of screen doors is the firm's specialty. **Creative Openings**, P.O. Box 4204, Dept. TB, Bellingham, WA 98227 (206) 671-6420



■ Doorknob roses are part of a line of custom residential and commercial hardware in many historical styles and periods. Will repair and/or replicate old hardware. **Brian F. Leo Custom Hardware**, 7532 Columbus Ave. S., Dept. TB, Minneapolis, MN 55423 (612) 861-1473. Write in No. 584



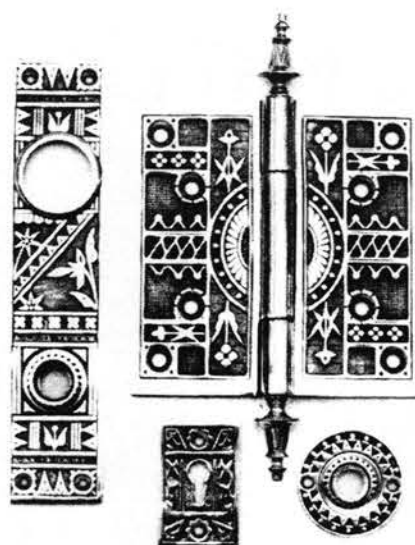
■ Historic weight-and-pulley double-hung windows are handmade with traditional mortise-and-tenon joinery. Available in a wide variety of glazing, from single glazing with wood storm sash to high-performance insulated glass; bronze compression and interlocking weatherstrip. **Woodstone Company**, P.O. Box 223, Patch Rd., Dept. TB, Westminster, VT 05158 (802) 722-9217



■ The Trillium (above) is one of a collection of Victorian screen/storm doors. Each door is custom-built to client's measurements from Honduras mahogany, and can be painted or finished naturally. Storm panels are clear tempered safety glass; optional brass hardware available. **Touchstone Woodworks**, P.O. Box 112, Dept. TB, Ravenna, OH 44266 (216) 297-1313. Write in No. 784



■ Custom arch-top wood windows in a wide variety of interior trim profiles are available from New Morning Windows. Interior trim choices are available for their own, or for other manufacturers' window units. **New Morning Windows**, 11921 Portland Ave. So., Dept. TB, Burnsville, MN 55337 (612) 895-6175



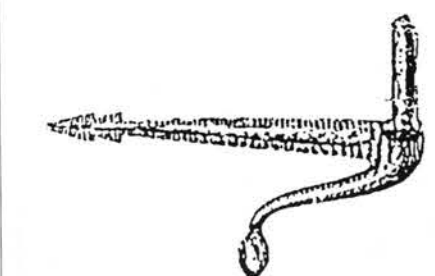
■ Restoration hardware, both standard designs and custom, and other fittings in brass and bronze are produced by the lost wax process — creating sharpest possible detail. Above, some elements from the 1885 Lilly Suite. **Cirecast**, 380 7th Street, Dept. TB, San Francisco, CA 94103 (415) 863-8319. Write in No. 593



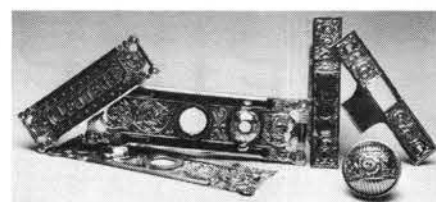
■ Victorian theater ashtray in solid brass is part of a line of high-quality English brass hardware and architectural fittings in traditional styles. **Architectural Hardware**, c/o Richard O. Byrne, P.O. Box 610, Dept. TB, Merrickville, Ont. Canada K0G 1N0 (613) 269-3676. Write in No. 585



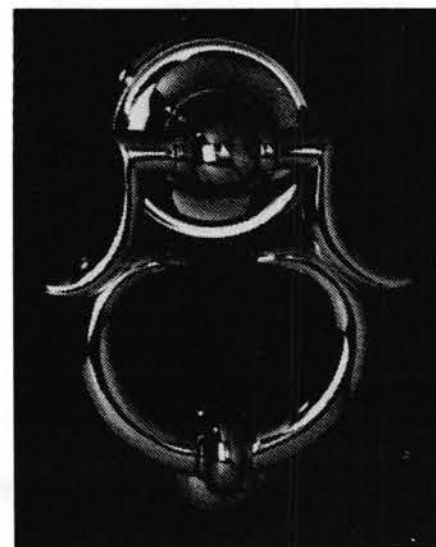
■ Cast brass and bronze Victorian steeple-tipped hinges are a tiny fraction of the authentic 19th-century house hardware available from this major historic products supplier. **Ball & Ball**, 463 W. Lincoln Highway, Dept. TB, Exton, PA 19341 (215) 363-7330. Write in No. 293



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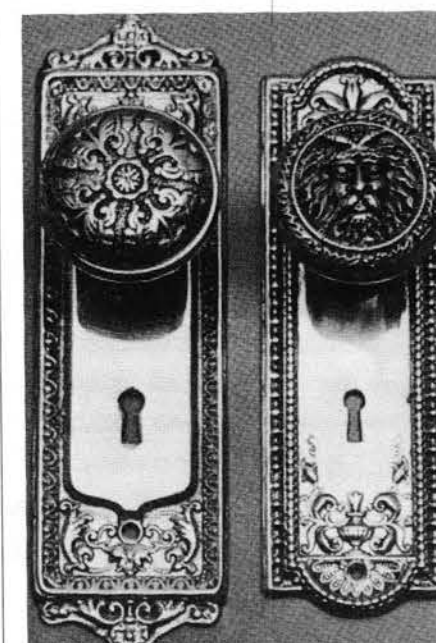
■ Selection of original Victorian hardware is just a small part of the huge collection of doors, mantels, entryways, and other architectural artifacts housed in an 85,000 sq. ft. warehouse. **Salvage One**, 1524 S. Sangamon St., Dept. TB, Chicago, IL 60608 (312) 733-0098. Write in No. 499



■ Traditional knocker is just one of thousands of decorative hardware items in a massive collection that includes: Shutter hardware, bathroom hardware, hinges, knobs, kitchen hardware, house signs, escutcheons, and much more. **Knobs 'N Knockers**, Peddler's Village, Dept. TB, Lahaska, PA 18931 (215) 794-8045. Write in No. 775



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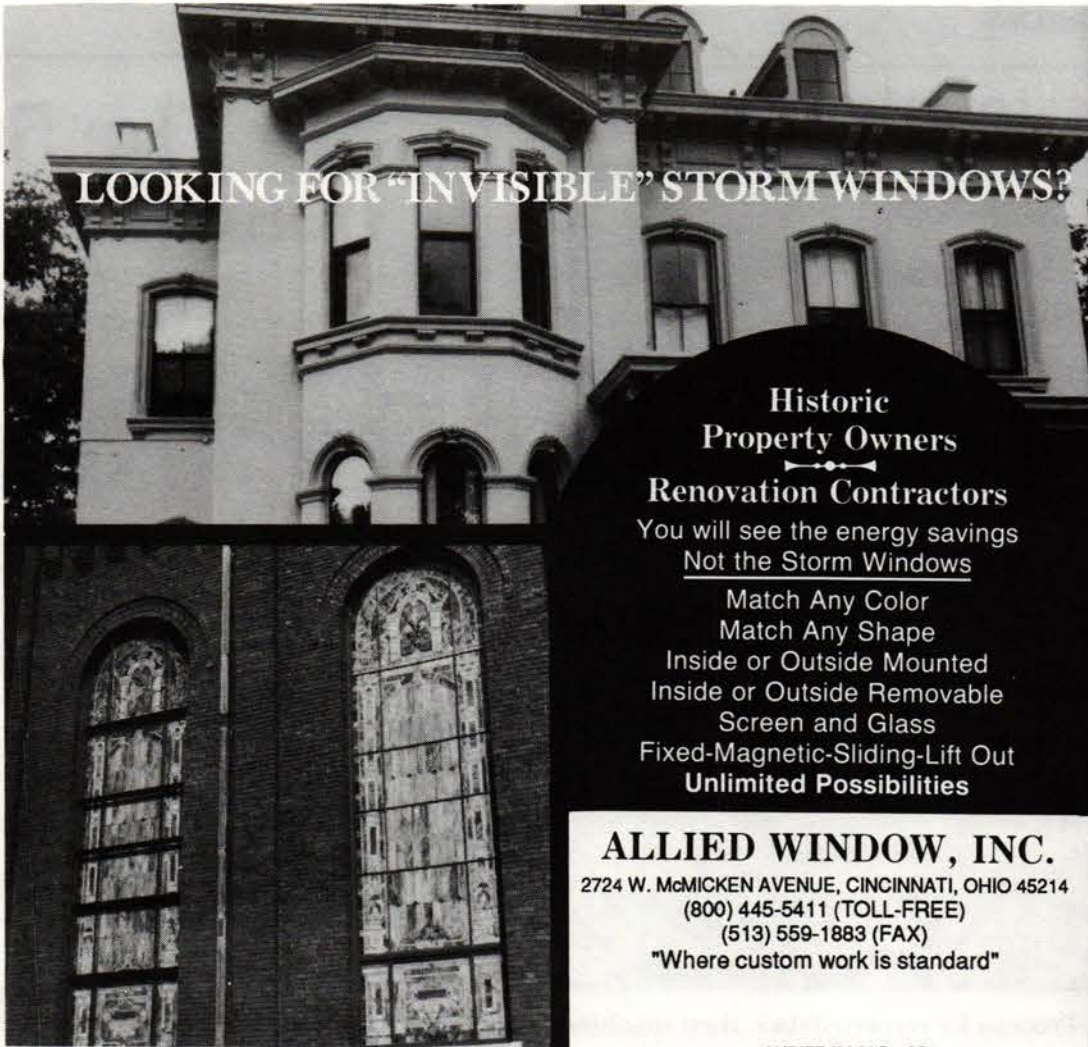
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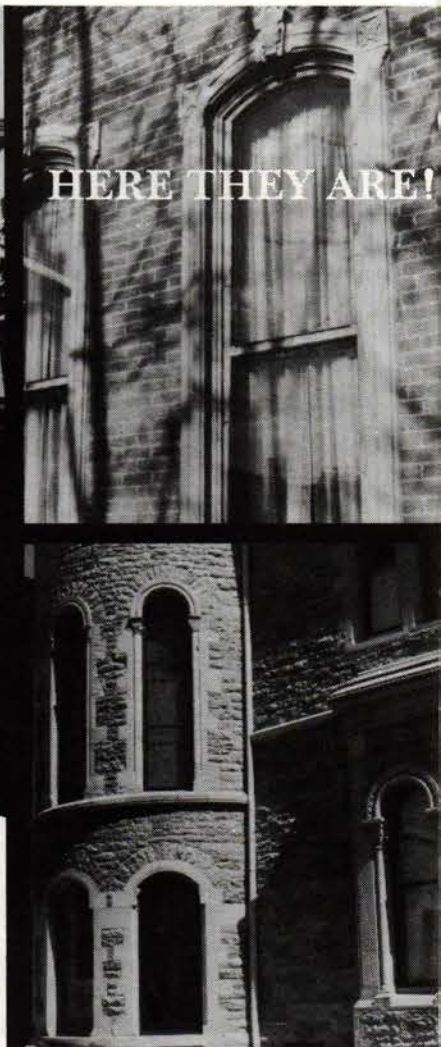
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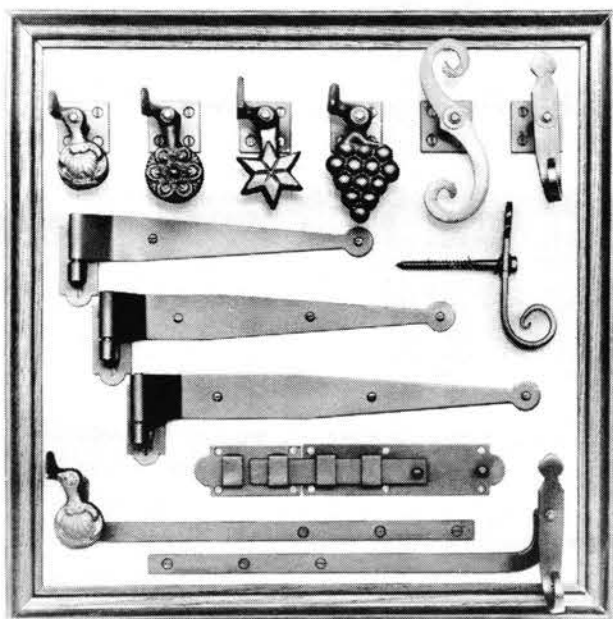
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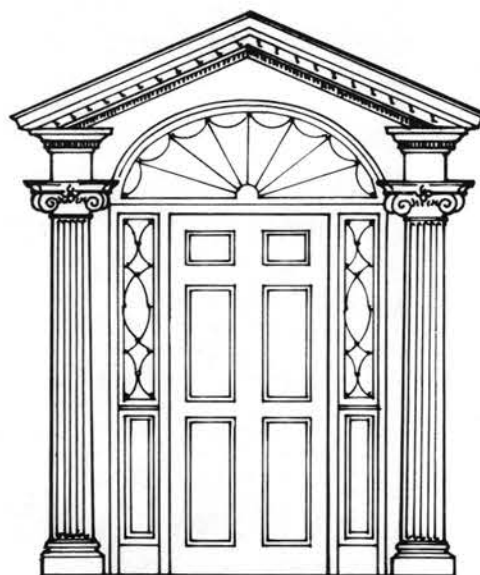
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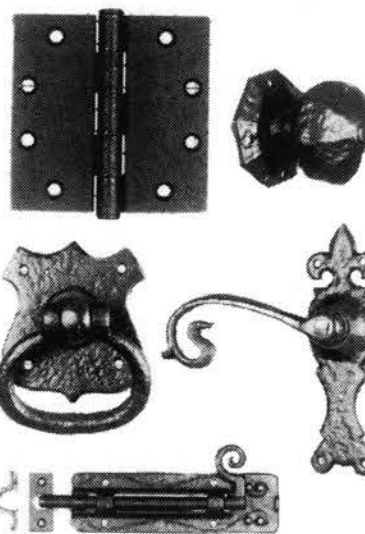
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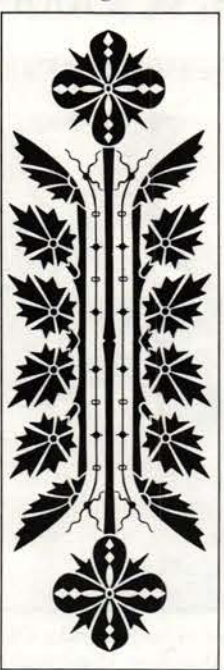
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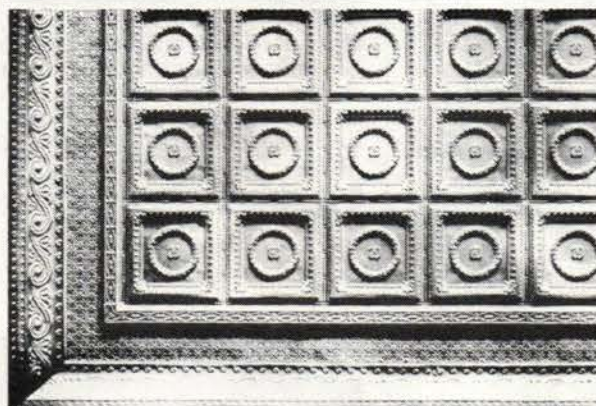
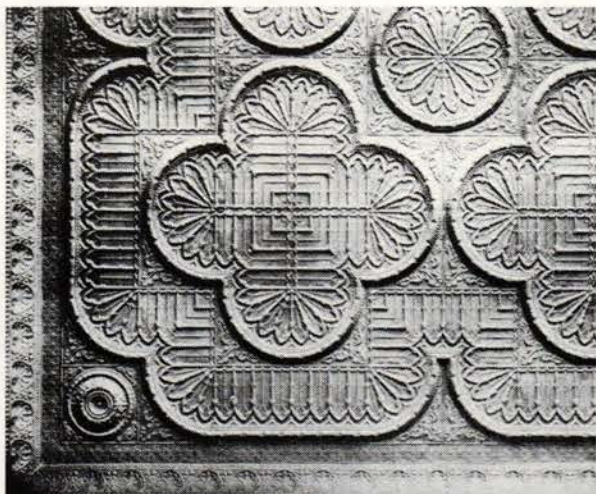
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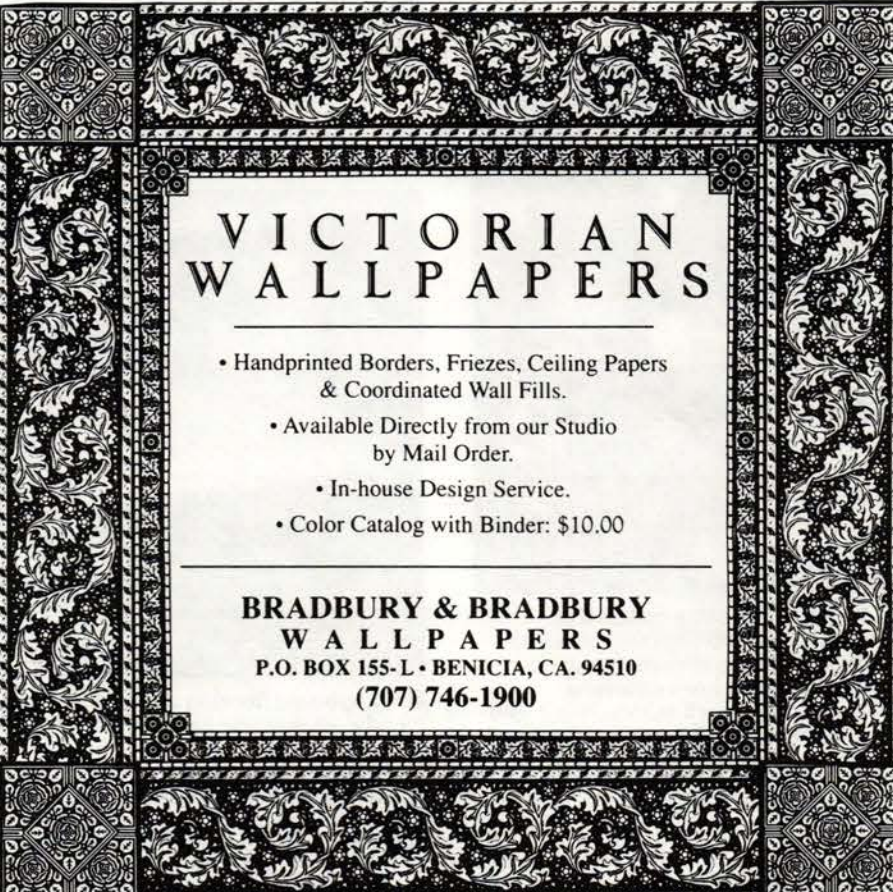
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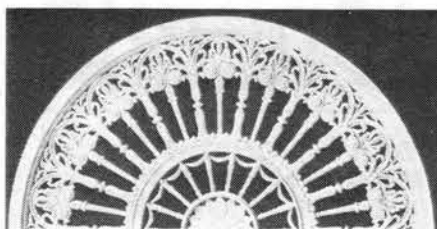
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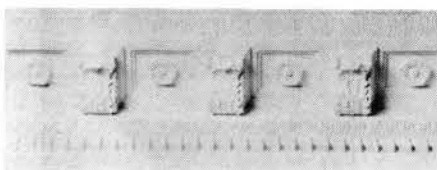
Division 9



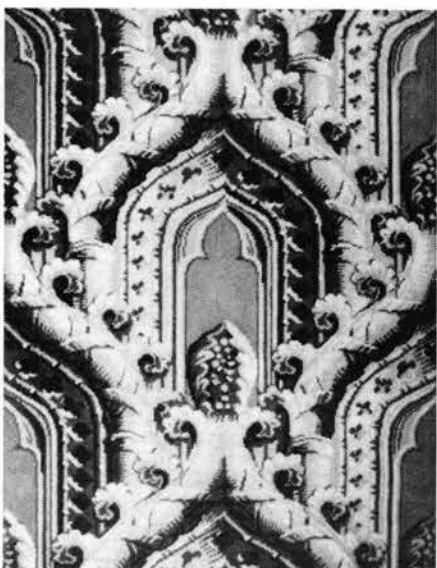
FINISHES: Finish Materials For Ceilings, Walls, & Floors



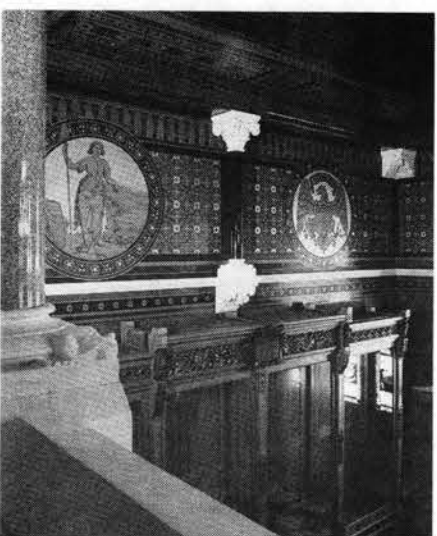
■ Grille #9991; 72 in. wide, projection of 1-3/4 in. Over 1,700 other hand-crafted plaster ornaments as well as custom work: Cartouches, friezes, medallions, brackets, niches, cornices, and moldings. **Fischer & Jirouch Co.**, 4821 Superior Ave., Dept. TB, Cleveland, OH 44103 (216) 361-3840. *Write in No. 196*



■ Intricate custom plaster molding; company also supplies stock and custom medallions, archways, niches, and other ornament. **Aristocast**, 6200 Highland Pkwy., Ste. 1, Dept. TB, Smyrna, GA 30082 (404) 333-9934. *Write in No. 118*



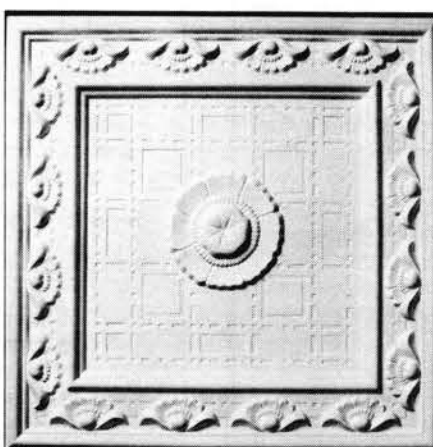
■ Gothic Revival carpet, c.-1848 Wilton pattern. Also extensive line of other Victorian Wilton and Brussels carpets, William Morris designs on Axminster carpets, Nottingham lace, and Aesthetic Movement wallpaper and fabrics. **J. R. Burrows & Co.**, 393 Union St., Box 522, Dept. TB, Rockland, MA 02370 (617) 982-1812. *Write in No. 693*



■ Decorative painting restored at Connecticut's 1880 Capitol. Services include uncovering, documenting, cleaning, restoring, and re-varnishing existing work as well as stenciling, gilding, and many other varieties of painting. **John Canning & Co. Ltd.**, Box 822, Dept. TB, Southington, CT 06489 (203) 621-2188. *Write in No. 510*



■ Parquet log cabin quilt pattern made of ash and walnut strips. Mill-direct company specializes in flooring and paneling in any wood specified; also timbers, decking, stress skin panels, and trusses. **Harmony Exchange**, Rte. 2, Box 843-A, Dept. TB, Boone, NC 28607 (800) 765-9663 or (704) 264-2314. *Write in No. 323*



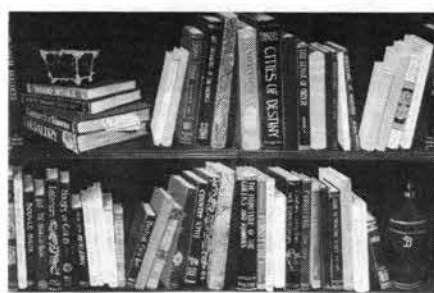
■ Victorian Poppy suspended plaster ceiling tile. Available in 1,300 colors as well as faux and custom finishes; line of 2-x-2-ft. tiles have relief ranging from 1 in. to 1-1/4 in. Each unit weighs 8 lbs. **Above View**, 241 E. Erie St., Dept. TB, Milwaukee, WI 53202 (414) 271-4477. *Write in No. 376*



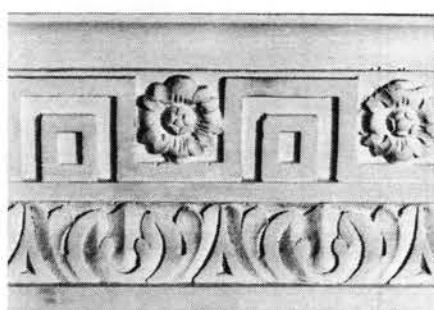
■ Emperor wallpaper, used in the Oshkosh, Wis., 1882 opera house. Paper is part of Brillion Collection — reproductions of a set of over 4,500 wallpaper rolls, discovered in a Wisconsin drugstore, and dating back to as early as 1850. **Victorian Collectibles, Ltd.**, 845 E. Glenbrook Rd., Dept. TB, Milwaukee, WI 53217 (414) 352-6971



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■ Two shelves of faux books. Company specializes in architectural illusions and other forms of trompe l'oeil as well as faux finishes; classes are also available. **The Studio of Fine & Decorative Arts**, 12 Engle St., Ste. 201, Dept. TB, Englewood, NJ 07631 (201) 569-9114. *Write in No. 800*



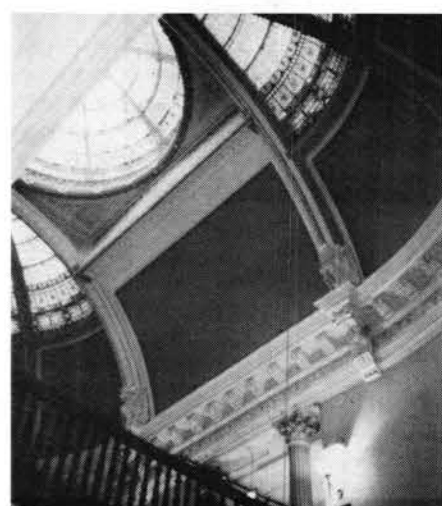
■ Detail of chair rail for Pierpont Morgan Library, New York City. Studio specializes in design and fabrication of ornament in concrete, plaster, terra cotta, and GFR. **Cameron Noriega Atelier**, 156 Culver Ave., Dept. TB, Jersey City, NJ 07305 (201) 332-6827. *Write in No. 413*



■ Medallion #1404, part of extensive line of Sorale plaster ornament imported from France, including columns, mantels, niches, molding, trim, and cornices. Zero flame spread, zero flame contribution. Also pine mantels and cast and carved stone. **Nostalgia, Inc.**, 307 Stiles Ave., Dept. TB, Savannah, GA 31401 (800) 824-0015 or (912) 232-2324. *Write in No. 743*



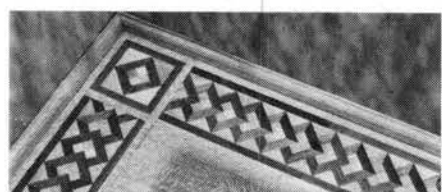
■ A Corinthian capital that was rebuilt in FRP for the Schenectady, N.Y., City Hall. Company also restores and fabricates in marble, FRG, cast concrete, plaster, metals, epoxy, and ceramics and can restore decorative painting. **Architectural Conservation**, 6 Sarnowski Dr., Dept. TB, Scotia, NY 12302 (518) 370-0712. *Write in No. 641*



■ Interior of West Rotunda, Old Executive Office Building, Washington, D.C., researched by Matthew Mosca. Paint consultant can find marbleizing, trompe l'oeil, and faux graining in unexpected places, and determine type and color of original finishes such as paints and papers. Also analyzes for lead content. **Matthew J. Mosca**, 2513 Queen Anne Rd., Dept. TB, Baltimore, MD 21216 (301) 466-5325. *Write in No. 789*



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continued on page 32

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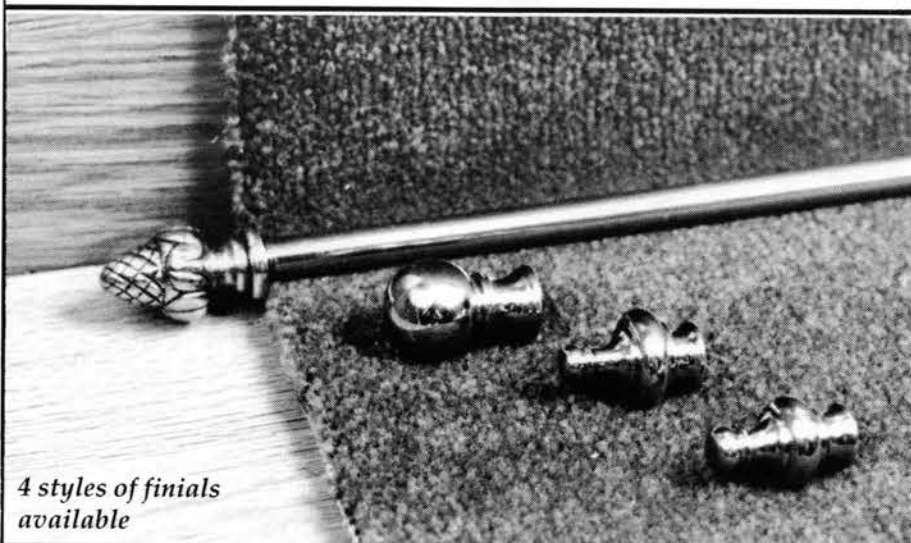
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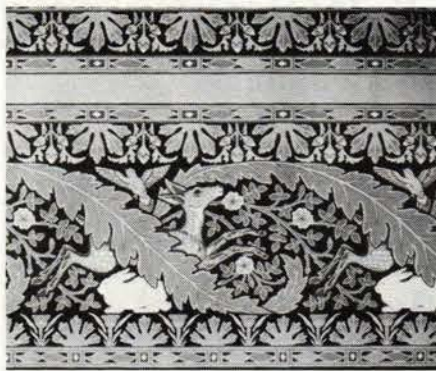
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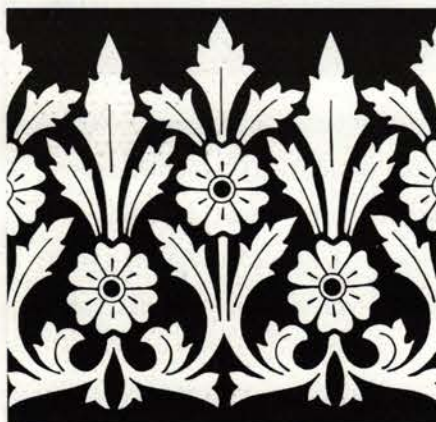
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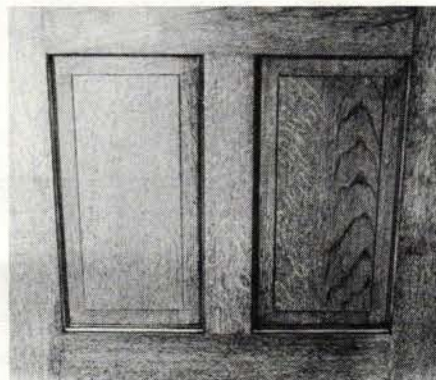
Division 9, continued from page 30



■ Deer and rabbit frieze, based on 1888 Walter Crane pattern. This company offers 100 Victorian wall and ceiling papers, custom reproductions and interpretations, design service for ceiling and wall roomsets, and new line of six Arts & Crafts papers. **Bradbury & Bradbury Art Wallpapers**, Box 155, Dept. TB, Benicia, CA 94510 (707) 746-1900. Write in No. 13



■ Border tile (6 by 12 in.) in Gothic Revival transfer series; corner, field, and floral panel tiles also available, all in brown on cream. This studio specializes in reproducing historic patterns. **Designs in Tile**, Box 358, Dept. TB, Mt. Shasta, CA 96067 (916) 926-2629. Write in No. 25



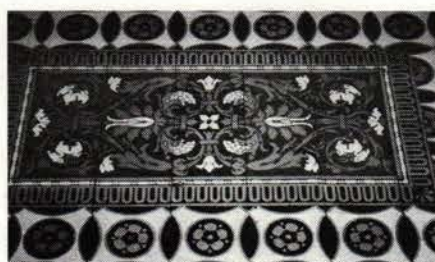
■ Training workshops teach Victorian decorative-painting techniques such as wood graining, marbling, wall glazing, and other finishes. **Fe Fi Faux**, 337 S. Davie St., Dept. TB, Greensboro, NC 27401 (919) 272-3289. Write in No. 449



■ Restored stenciling in Cambridge, Mass., City Hall. 133-year-old company specializes in faux finishes and stenciling, primarily for residential buildings on the east coast. **Edward K. Perry Company**, 53 Plain St., Dept. TB, Braintree, MA 02184 (617) 849-9810. Write in No. 617



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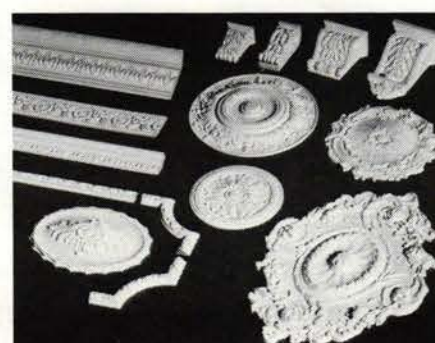
■ Copies of c.-1850 Minton encaustic floor tiles laid recently in the Capitol in Washington, D.C. Stock and custom encaustic Victorian tiles, as well as Victorian and Art Nouveau embossed and painted tiles. **H & R Johnson**, 190 Highway 18, Dept. TB, E. Brunswick, NJ 08816 (212) 245-2295



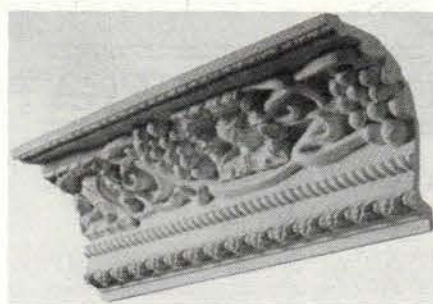
■ Glazed geometric fireplace tiles in amber, black, and cream on hearth, imitation brick tiles on face. Company specializes in tile restoration and reproduction (including encaustics), with extensive stock line. **L'Esperance Tile Works**, 237 Sheridan Ave., Dept. TB, Albany, NY 12210 (518) 465-5586. Write in No. 562



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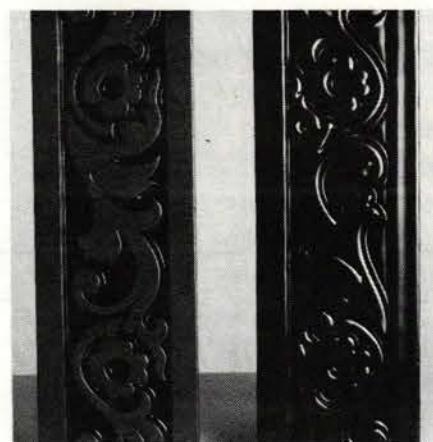
■ Polyurethane medallions, corbels, and molding. Line includes niches, capitals, and columns, too; all are pre-primed. Also wood architectural ornament, paneling, carvings, gazebos, and restoration and design services. **Cumberland Woodcraft**, Drawer 609, Dept. TB, Carlisle, PA 17013 (800) 367-1884 or (717) 243-0063. Write in No. 131



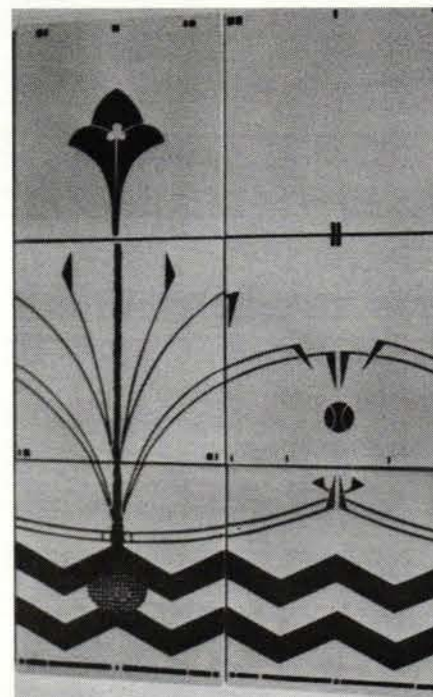
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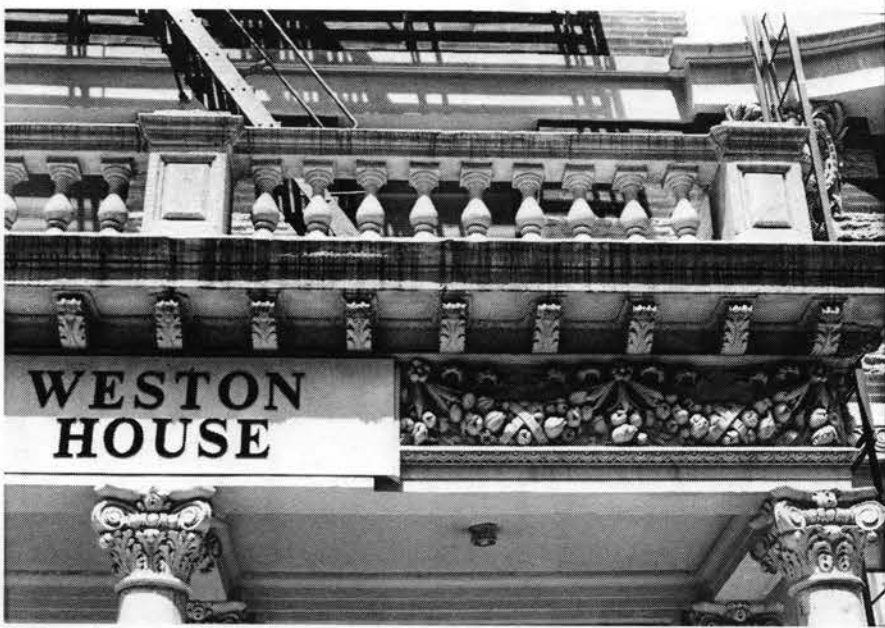
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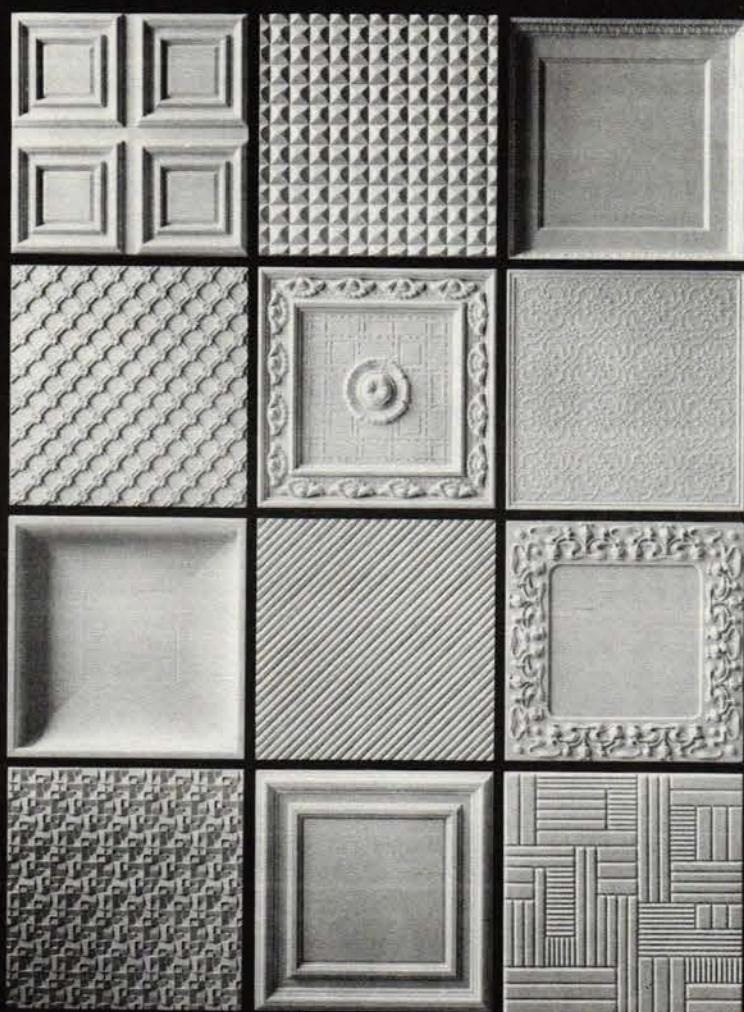
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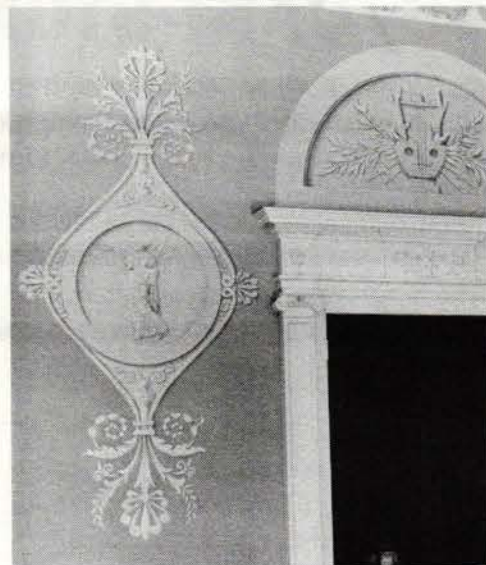
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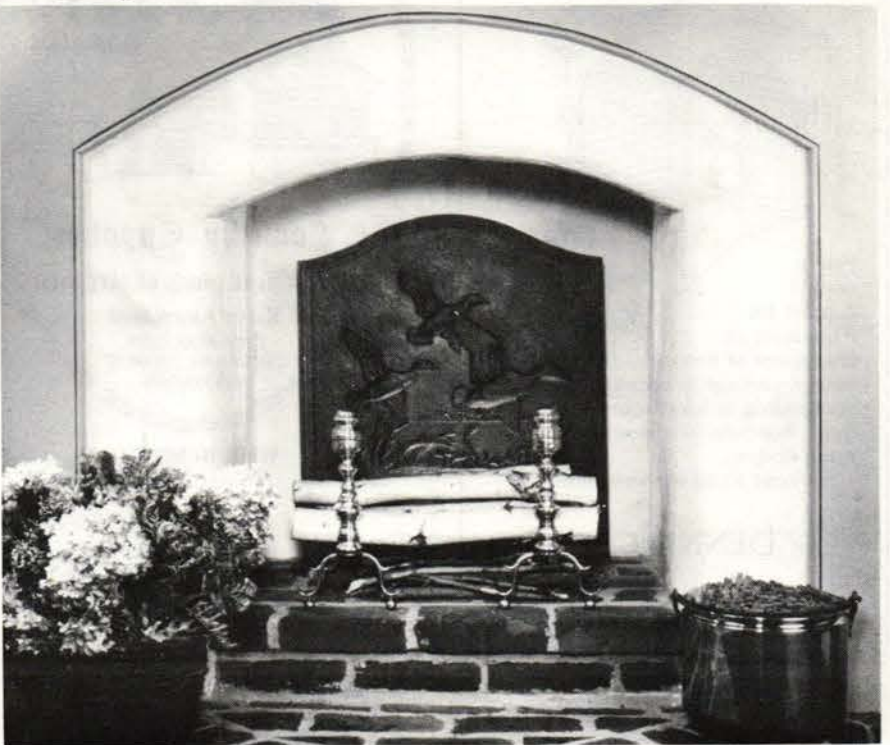
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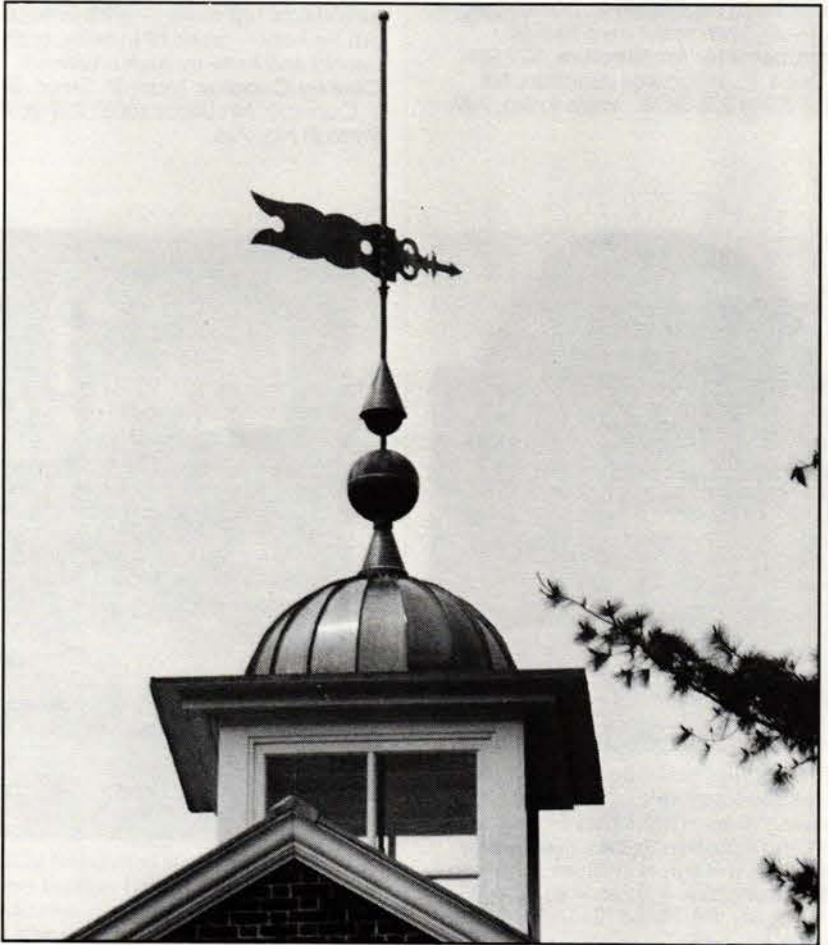


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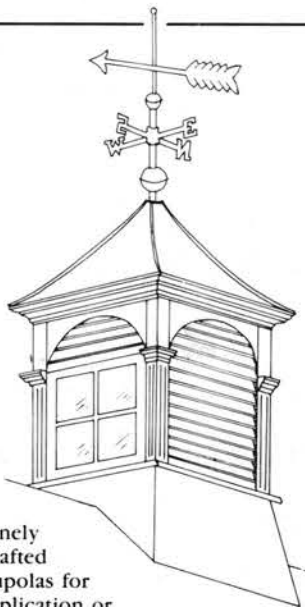
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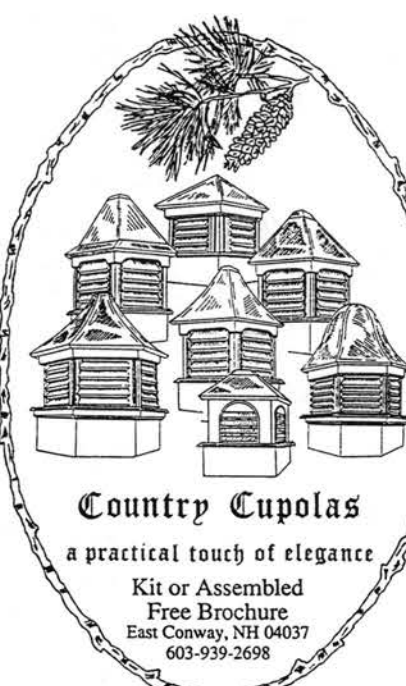
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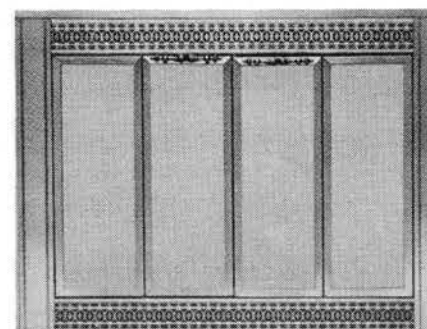
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victorian revival design review

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.

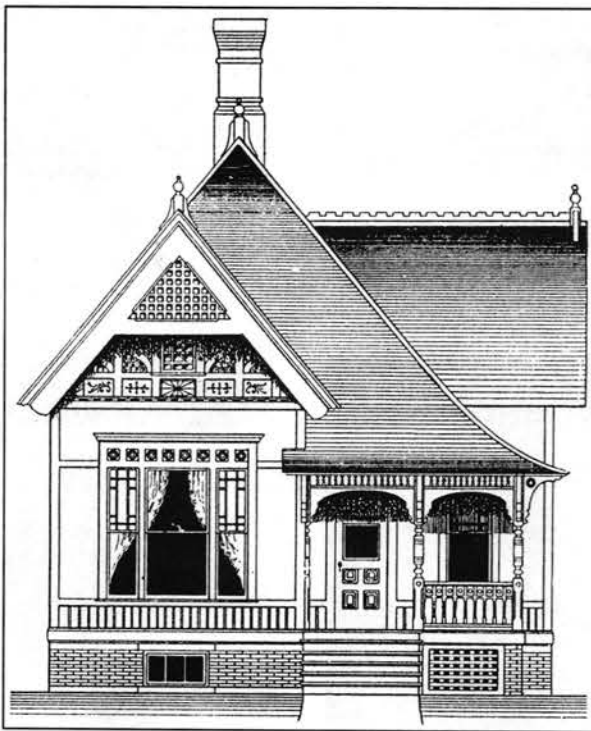
By John Crosby Freeman

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 make modern buildings using historic forms and ornament in a creative way."

Today's Victorian Revival designers and builders would probably raise the same defense to my appraisal. 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 towards historic architecture between the 19th-century Victorian designers and 20th century revivalists. Many who design Victorian Revival houses today seem to regard Victorian architecture as something foreign, in the same way an Ikebana flower arranger might regard a Victorian bouquet.

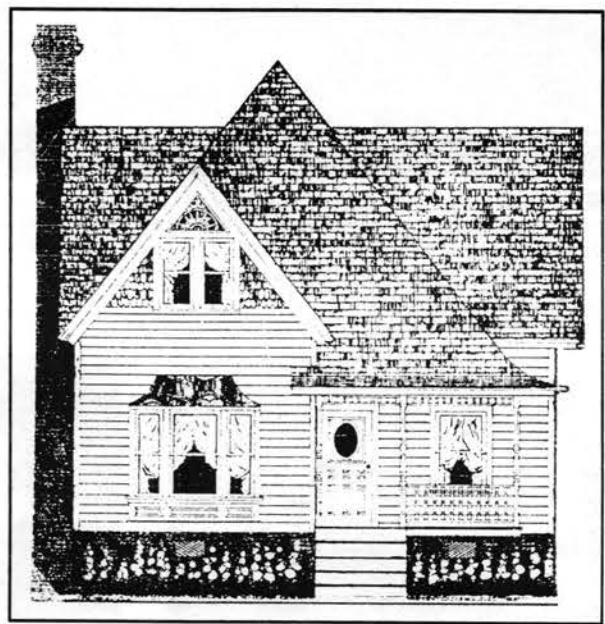
Victorian architecture came at the end of Western Civilization's 500-year fascination with



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.

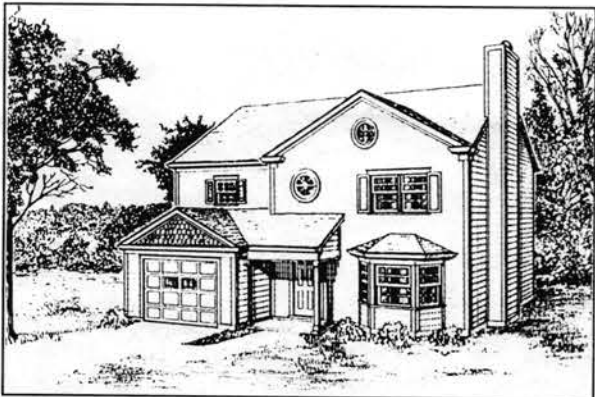
Architects and builders in the 19th century could justify their limited knowledge of historic buildings on the grounds of lacking local examples, difficulty of travelling to remote locations, and inadequate published information. Victorian Revival designers, who are locally surrounded by



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: All surface ornament, especially in the gables; all Stick Style banding; the central chimney; all ridge crestings and peak pinnales; 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.

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 apathetic little boy Pierre, who faced life with an insouciant "I don't care!"

continued on page 40



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 *Lil' Abner* 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 ornamental gunfire. 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 abomination — 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 detail 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).



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 catalogs 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.

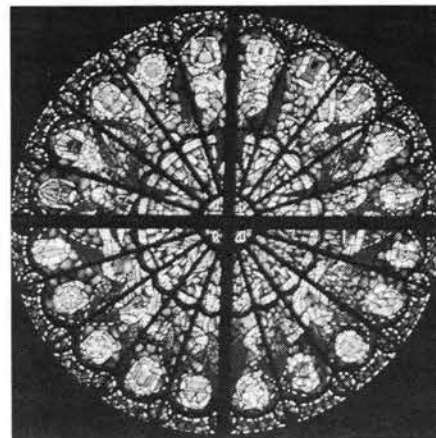
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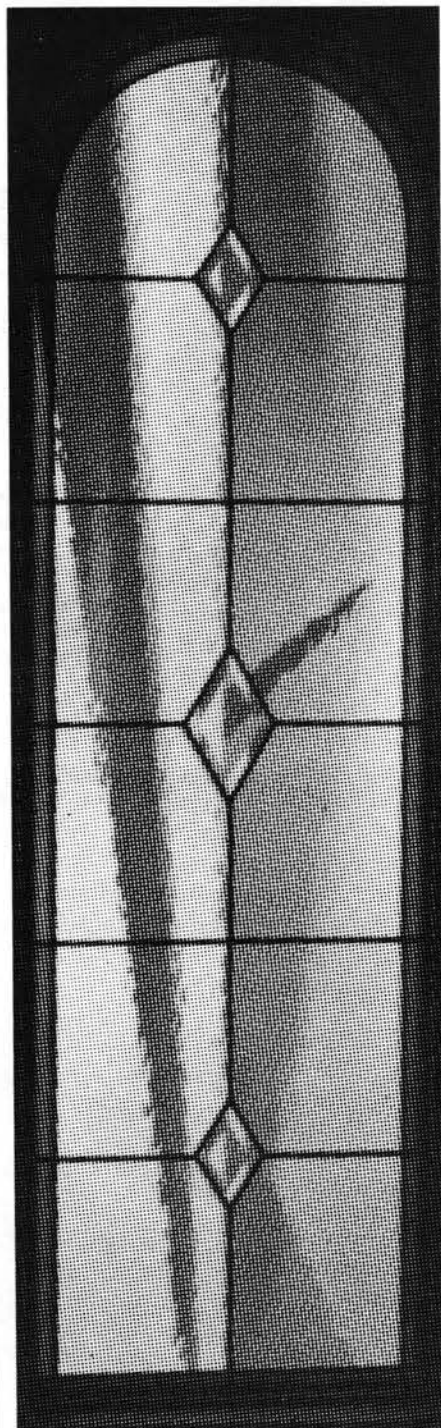
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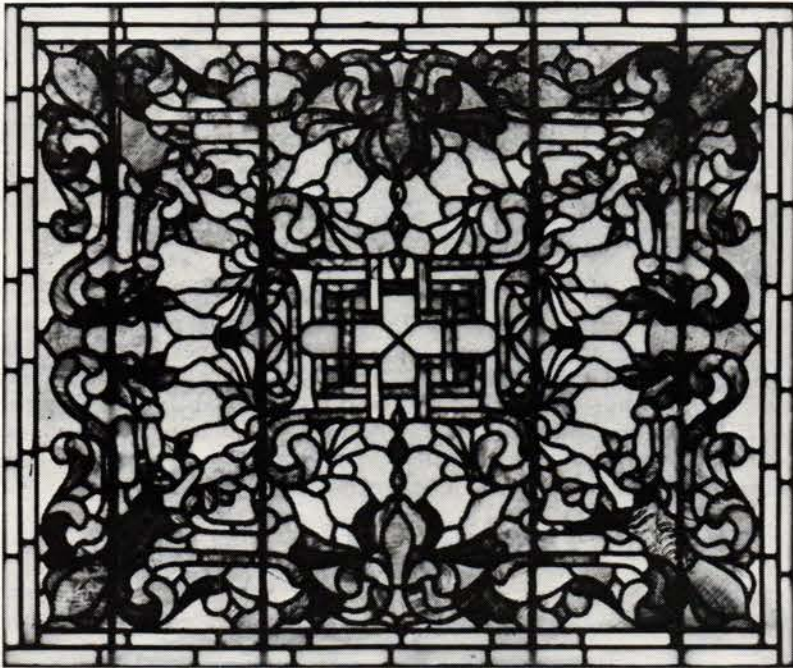
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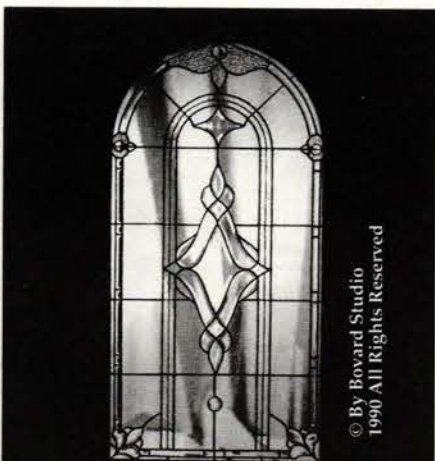


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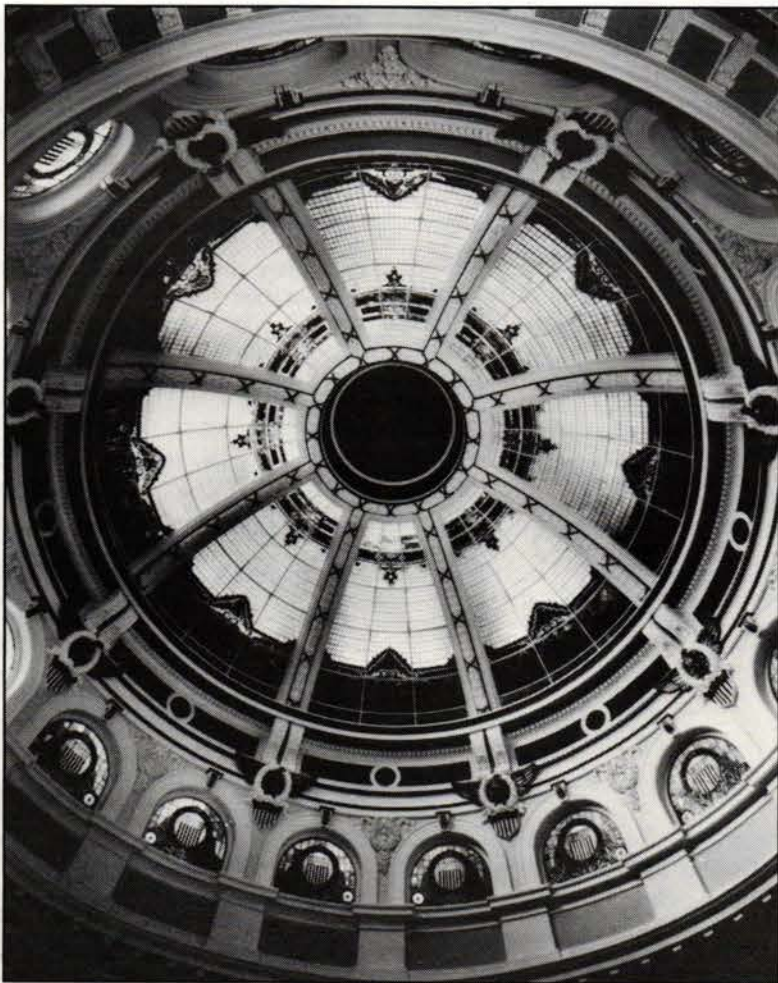


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Muddled Messages

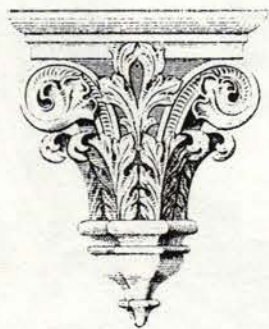
When scholars in the next century look back at the late 20th century, they will have no more difficulty spotting Victorian Revival architecture of the 1980's and 1990's than we do identifying Late Victorian architecture of the 1880's and 1890's. Perhaps they will categorize Victorian Revival under the 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 makes 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.

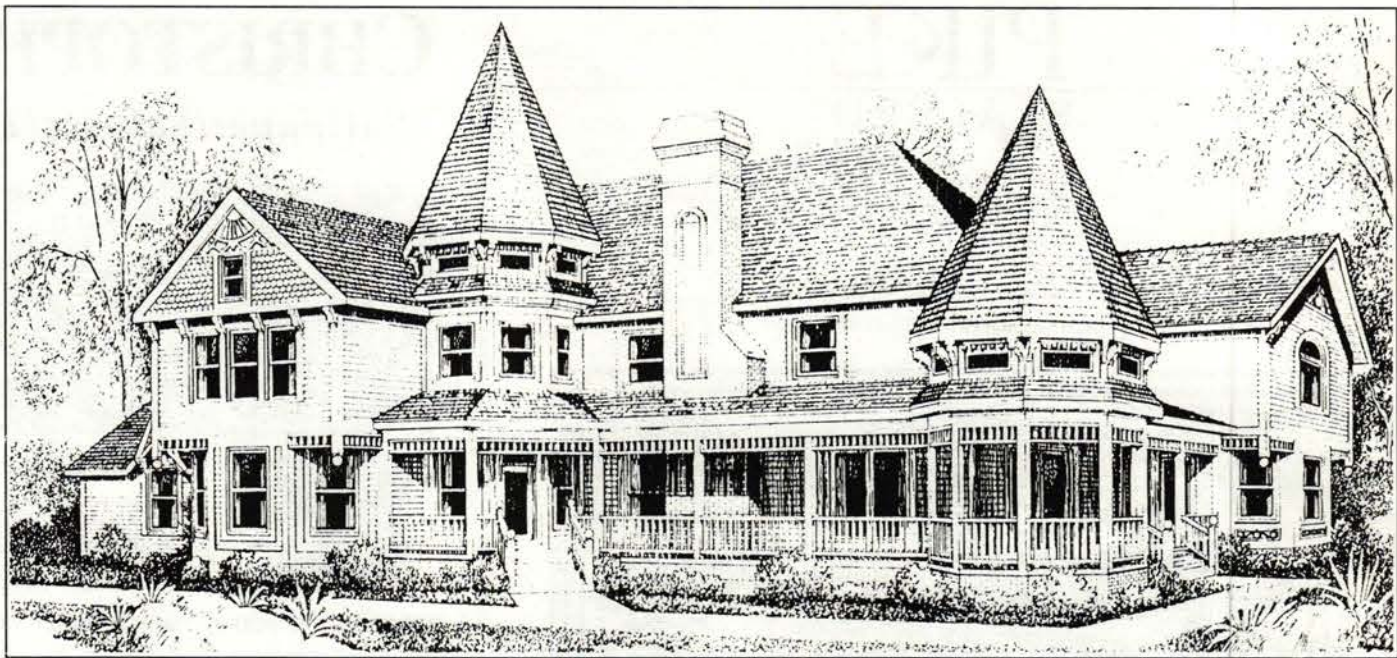
A Mail-Order Critique

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. ♦



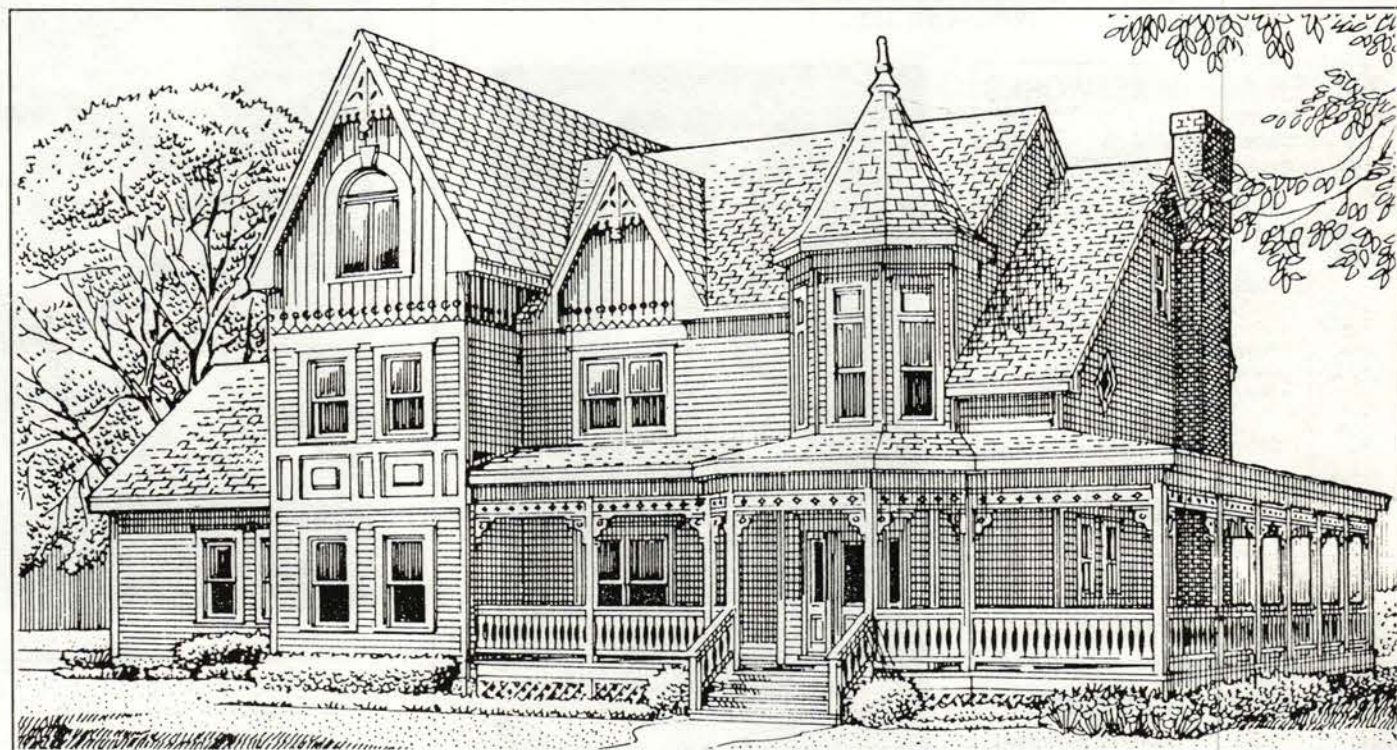
John Crosby Freeman is a former professor of architectural history and is responsible, during the last 25 years, for the reprinting of many 19th-century Victorian architectural stylebooks and patternbooks, published by The American Life Foundation. He is the Executive Director of The American Life Foundation, and is also a professional consultant on the 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.



A tendency toward conspicuous waste of space is evident in this large (over 4,000 sq. ft.) Victorian Revival plan. The great cliché 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 crestings 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 pavilion with regular-cut shingles 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 pedimented 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.



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 heads, jambs, and sills as the basis for an artful 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 flush boarding or 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.



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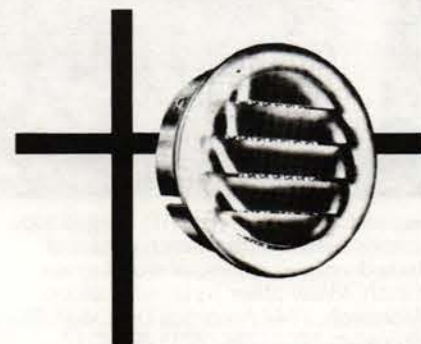
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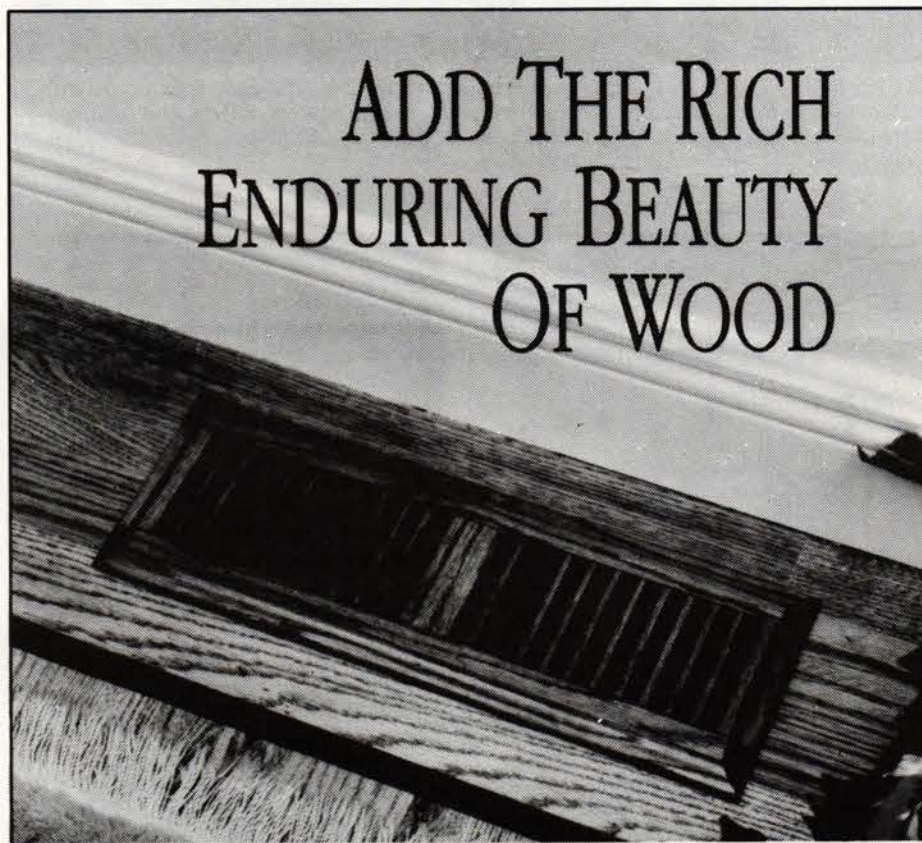


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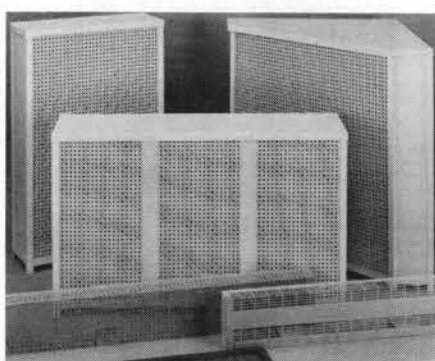
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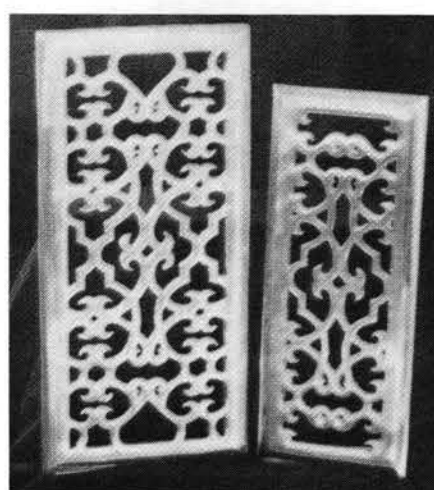
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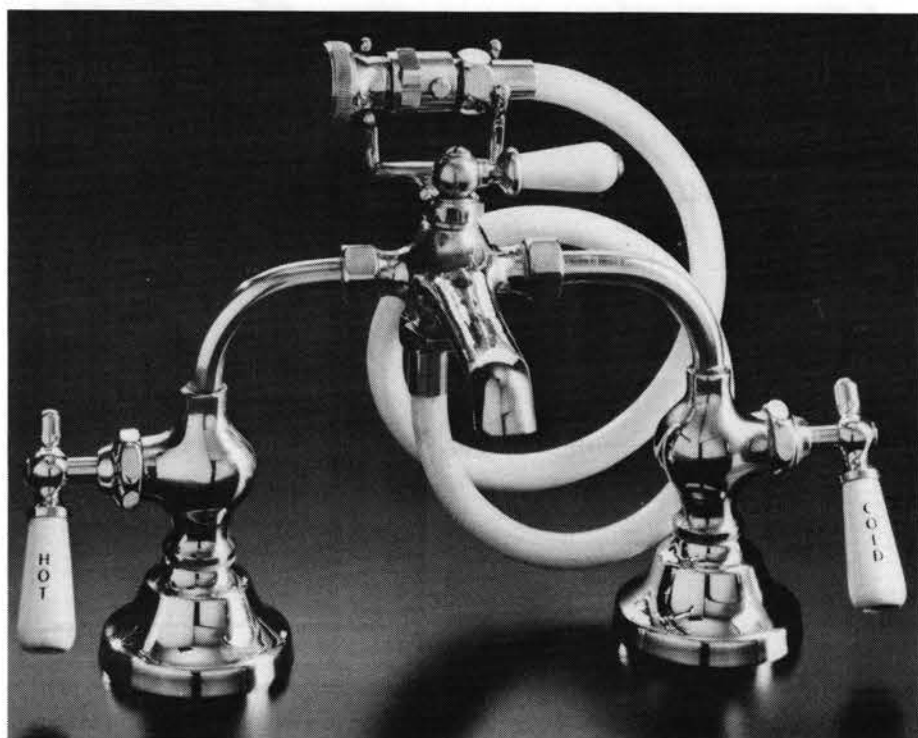
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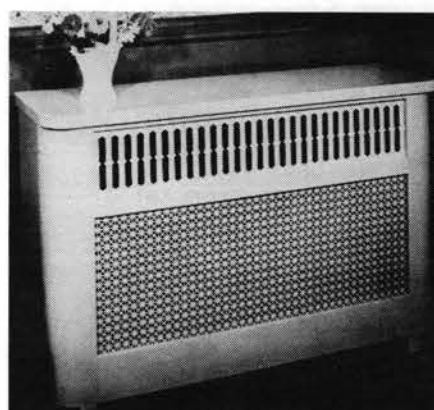
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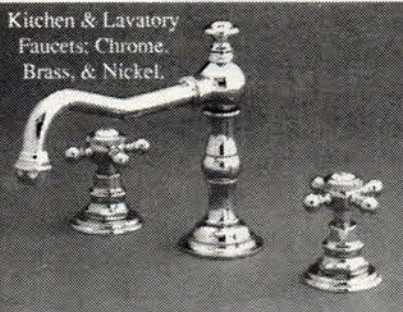


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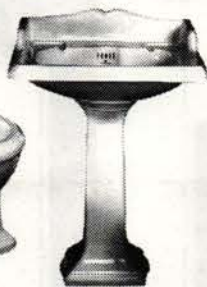


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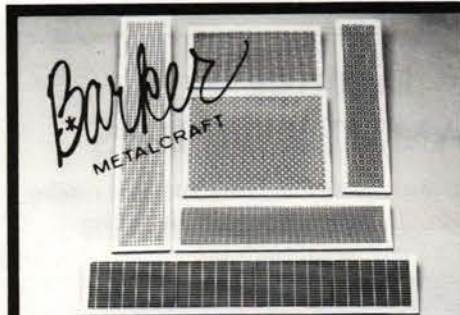
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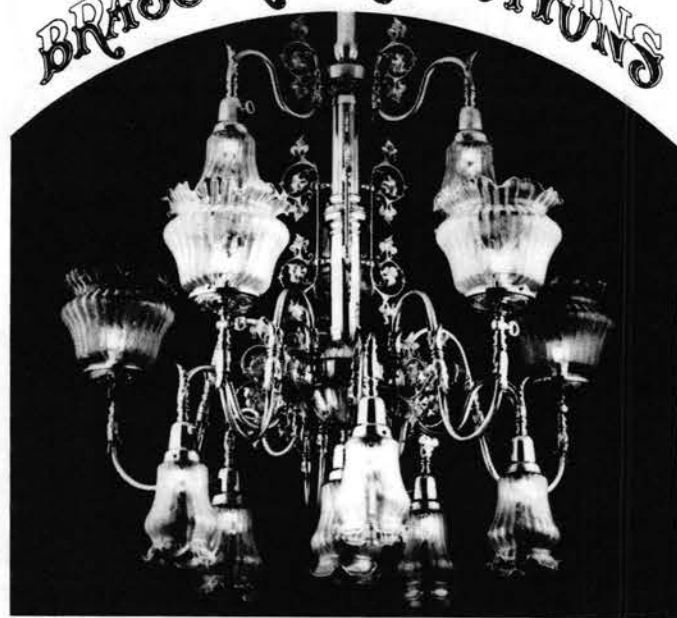
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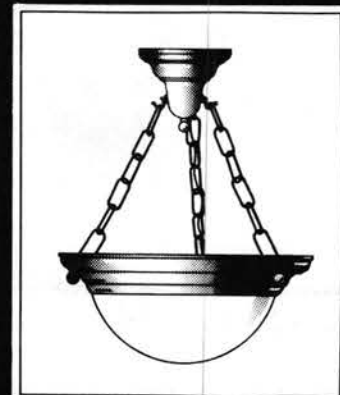
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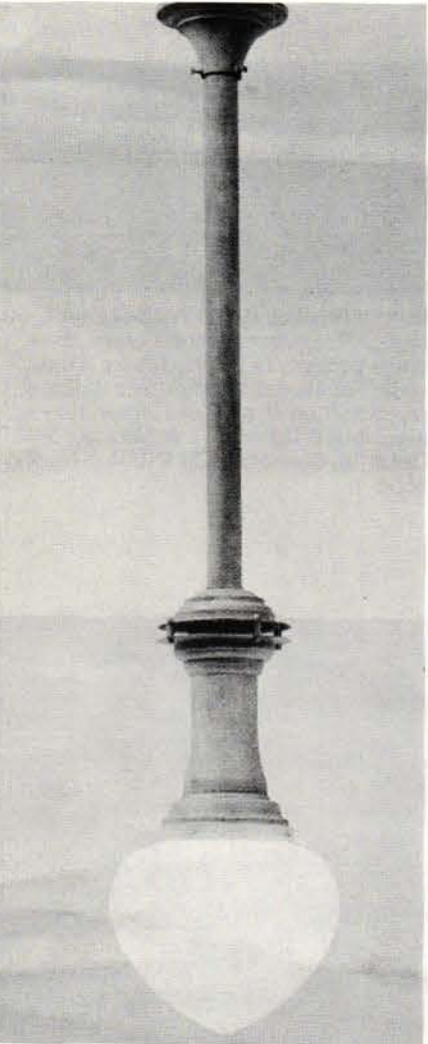
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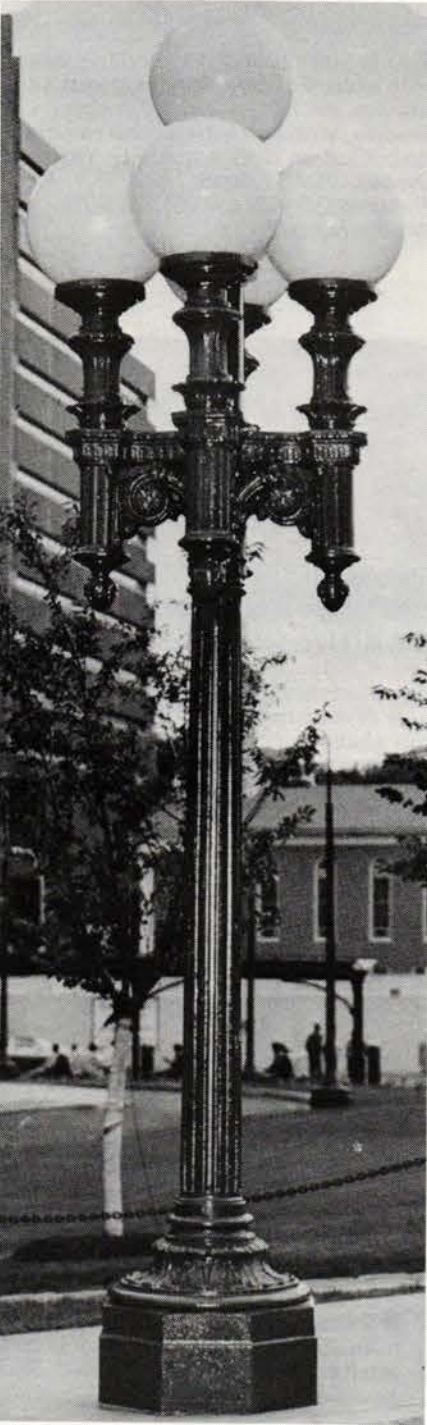
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Division 16, continued from page 45



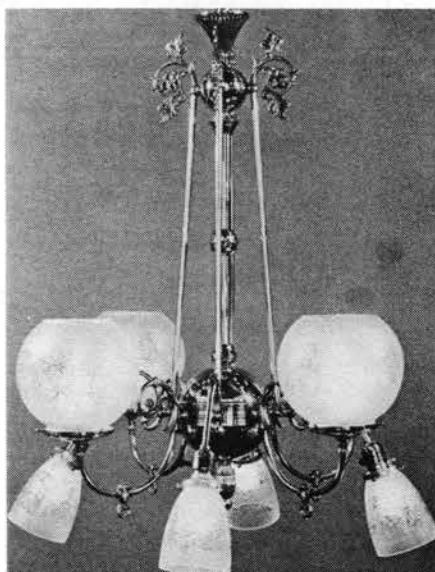
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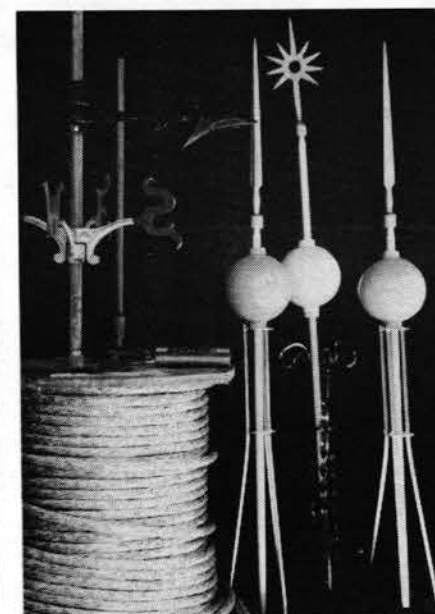
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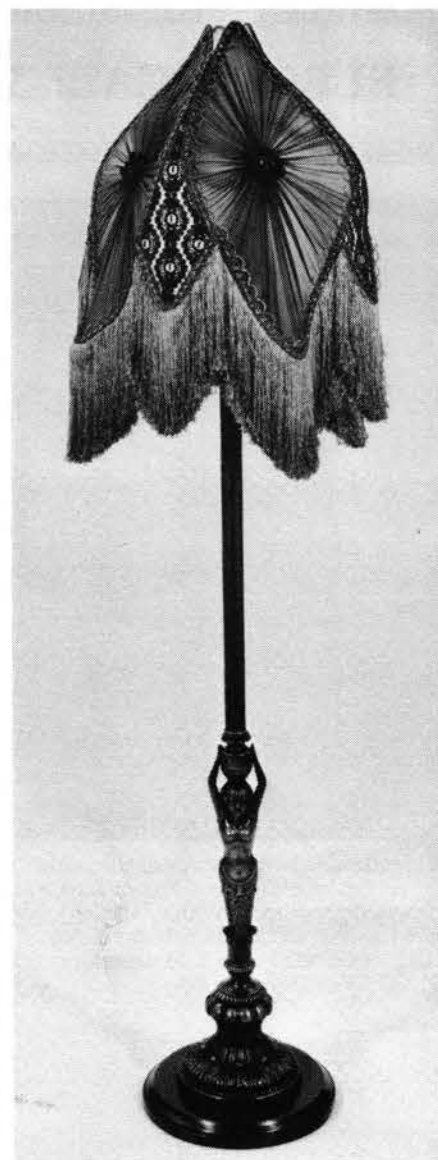
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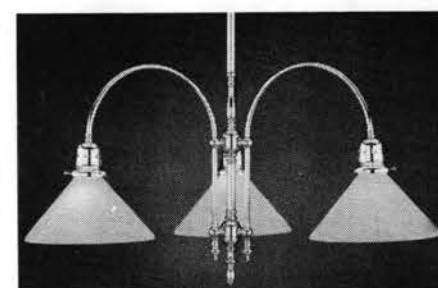
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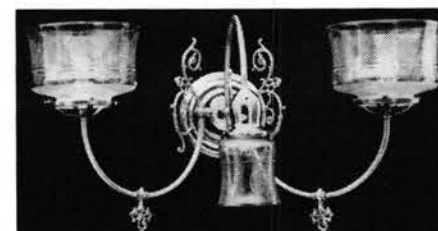
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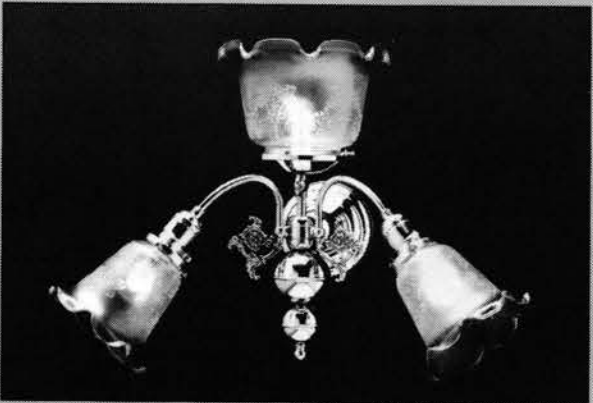
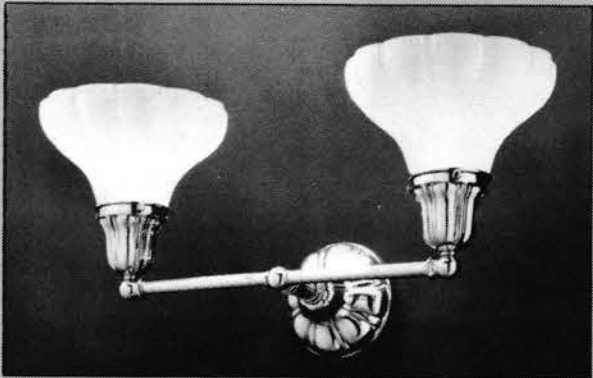
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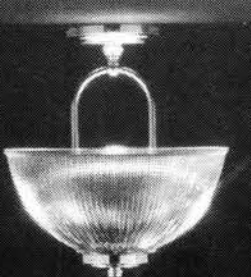
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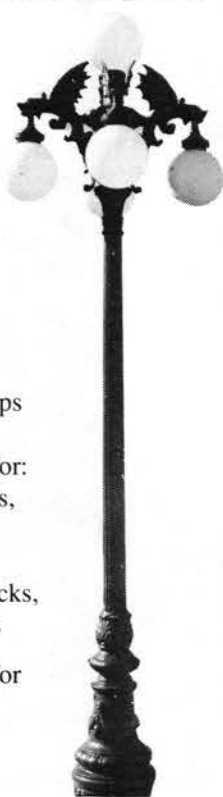
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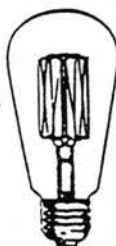
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continued from page 5



Pressing ink through a silk screen onto hangable paper

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. On 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 realized 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-

tains 100 patterns. He's copied 100 others, for such blue-chip restorations as Greenfield Village; and six initial designs appear in his new Edwardian collection. In addition to planning an all-encompassing computerized grammar of ornament, from Mayan to modern (that may be the second of the three keyboards he envisioned in the Himalayas, and he hopes to undertake it after the computer industry standardizes its graphics) he's trying to adapt computer technology to reproduce Italianate-style ceiling paintings on hangable paper. He's also expanding his early 20th-century offerings: "There's a real pent-up demand there," he says. As with his Victorian papers, he's covering many styles of the era, including Craftsman, Prairie, and Wiener Werkstatte, and he's striving for "what visionaries and architects were dreaming of — not what the average person bought at a hardware store."

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 himself. "I didn't have any fun then," he says. "I'd Peter Principled myself out of being a craftsman." Worse, a blue/white collar 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." ♦

Victorian Revival parlor with c.-1870-style papers inspired by Christopher Dresser



Bedroom graced with c.-1880 Fenway Roomset



Dining room done up with c.-1887 Neo-Grec Roomset

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481. Color Consulting — Consulting on color and exterior design for buildings. Exterior color schemes for old and new buildings, but specializes in Victorian. Free Information packet. **The Color People**

25. Historic Hand-Decorated Tiles — For fireplaces, kitchens, or bath: coordinated borders and patterns in any size. Victorian, Neo-Classic, Foliate, De Morgan, Art Nouveau, Arts & Crafts, Art Deco, and more. Period pavements. Illustrated brochure. **Designs In Tile**

449. Faux Finishing Workshops — Marbleizing, graining, glazing, and other specialty paint finishes taught to professionals in hands-on workshops. Free brochure. **Fe Fi Faux**

196. Plaster Ornament — Hundreds of ornaments in fiber-reinforced plaster from turn-of-the-century molds. Also: custom duplication of existing ornament from your sample. Free flyer. **Fischer & Jirouch Co.**

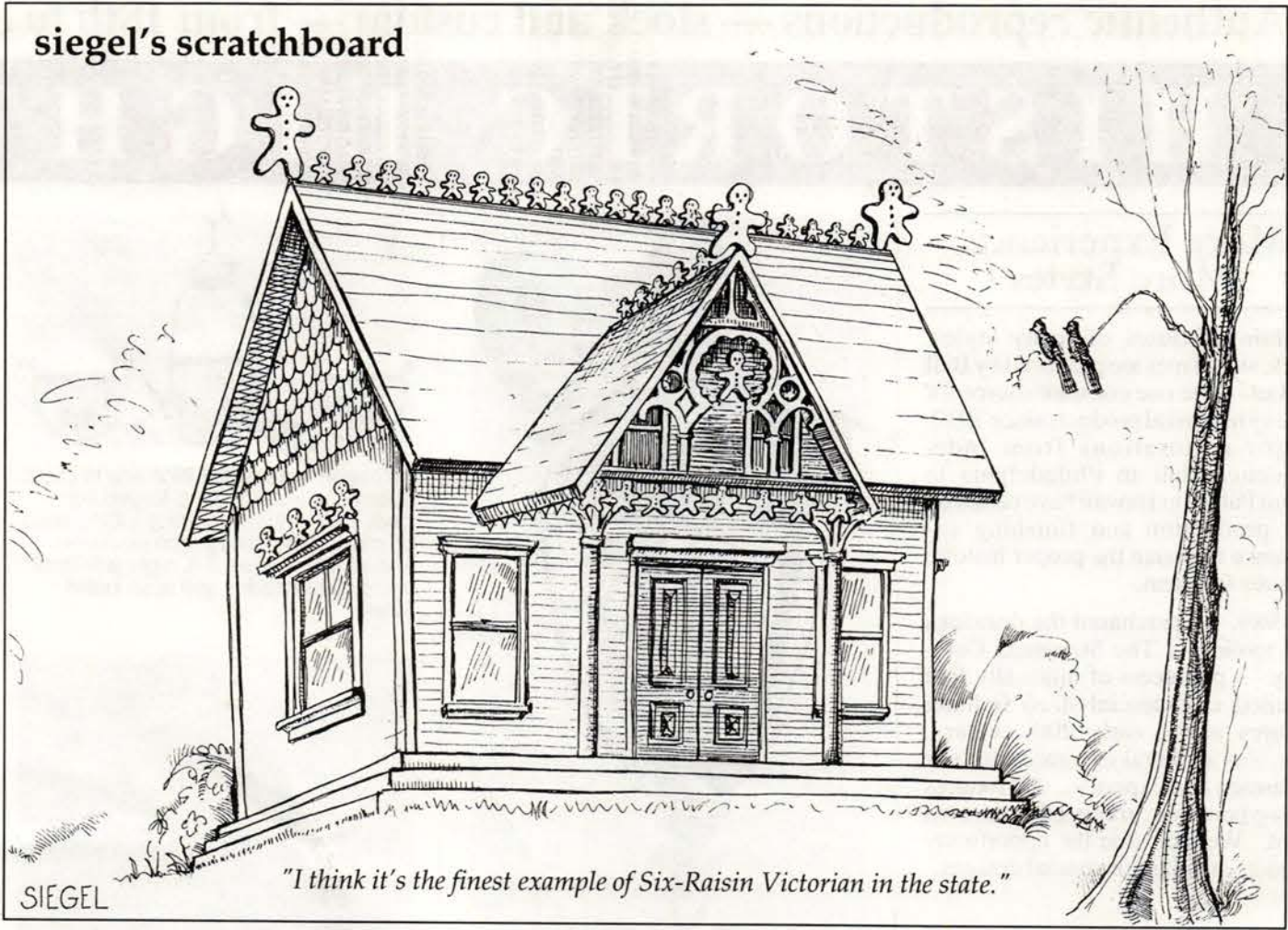
736. Plaster Moldings — Architectural and decorative fibrous plaster moldings, including crown moldings, ceiling medallions, and mantels. Also chair rails, niches, arches, custom moldings. Free brochure. **Hyde Park Fine Art of Moldings**

693. Victorian Carpet — Real Victorian carpet is woven on 19th-century machinery, using original designs. Hundreds of authentic patterns available. English lace for window treatments. Free brochure. **J.R. Burrows & Co.**

510. Decorative Painting — Headed by a European-trained master painter, this studio is headquartered in Conn., but does work all across the country. Restoration a specialty, but also executes new commissions. Free brochure. **John Canning & Co.**

562. Historic Tiles — Specialist in reproductions of historic tiles, including rare encaustic tiles. Extensive museum experience. Stock patterns as well as custom work. Free brochure. **L'Esperance Tile Works**

789. Historical Paint Analysis — For true restorations, microscopic analysis can identify original paint



layers, pigments, and colors. Written report becomes vital restoration tool. Free brochure. **Matthew John Mosca**

743. Plaster Ornament — Line of French interior ornament includes patterns suitable for major installations such as ball rooms, theaters, malls, etc. Residential also. Free brochure. **Nostalgia, Inc.**

790. Milk Paint — Genuine milk paint, homemade in the traditional way, gives authentic look to furniture, walls, and woodwork. Comes in powder form in 8 colors. Brochure & color card. **Old-Fashioned Milk Paint Co.**

617. Decorative Painting — Since 1858, this family-owned firm has decorated structures, large and small, along the East Coast. Restoration a specialty. Free brochure. **Edward K. Perry Co.**

800. Sculpture & Decorative Painting — Specialties include marbleizing, trompe l'oeil, glazing, fantasy finishes, sculpture, gilding, murals, and architectural stenciling. Free brochure. **Studio of Fine & Decorative Arts**

575. Brass Carpet Rods — European-style solid brass stair rods and finials at affordable prices. Hand-polished, lacquered; easy-to-install mountings. Free brochure. **Unique Designs Mfg.**

52. Sheet Metal Ceilings & Ornament — Richly ornamented metal ceilings, from original turn-of-the-century dies. Also: Exterior cornices and hundreds of sheet metal ornaments. Free catalog. **W. F. Norman**

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749. Architectural Finials — Company makes finials out of copper, brass, fiberglass, and wood: 3 ft. to 12 ft. heights. Free brochure. **Adornments For Architecture**

553. Rumford Fireplaces — Supplier of components to build the most heat-efficient wood-burning fireplace ever designed: The Rumford fireplace. Free brochure. **Buckley Rumford Fireplace Co.**

716. Cupolas — Cupolas with pagoda, hip, or bell roofs. 4, 6, or 8 sides; up to 68 in. high. Stock or custom. Free literature. **Country Cupolas**

176. Cast Iron Firebacks — Hand-cast from original designs dating to Colonial period. Pieces are not only decorative, but also prevent deterioration of firebox. Prices range from \$75 to \$400. Free brochure. **Country Iron Foundry**

730. Cupolas & Weathervanes — Offers complete cupola service from design through installation; stock or custom. Also: Large selection of stock or custom weathervanes. Free brochure. **Denninger Products**

121. Custom Casting — Foundry custom-casts architectural ornament in iron, aluminum, and bronze. Works from your specs, or can draw on extensive archive of historic ornament to make design suggestions. Free brochure. **Historical Arts & Casting**

37. Pigeon Control — Get rid of bird pests with inconspicuous stainless steel needles that eliminate roosts — without harming building. Humane and practical. Free flyer. **Nixalite**

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46. Historic Markers — Historic markers in sand-cast bronze or aluminum. Also: Anodized aluminum markers with image permanently embedded in bronze or pewter finish. No charge for photos. Custom work. Free catalog. **Smith-Cornell**

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■ **Division 12 — FURNISHINGS**

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your choice of designs, colors, and textures. 25 standard sizes with round top or rectangular frames; insulated glass options. Free color brochure. **Bovard Studios**

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799. Traditional Folding Screens — For home, office, or commercial decor: Traditional screens with silhouettes, raised panels, louvers, lattice, and removable cloth panels. Free brochure. **Kestrel Manufacturing**

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792. Victorian Mirrors & Cabinets — Features scrolled wood designs with mirrors incorporating stained glass accents. Free brochure. **Ravenglass**

793. Stained Glass Studio — Major studio designs and fabricates art glass panels for residential and commercial buildings. Extensive experience in restoration and conservation. Free brochure. **Reflection Studios**

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51. Authentic Window Treatments — Get custom-made, historically accurate Greek Revival, Victorian, & early-20th-century soft drapery valances. Custom-by-mail service. Free brochure. **Vintage Valances**

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785. Air Grilles — Grilles made from sturdy hardwoods designed to fit any decor. Custom grilles available for floors, walls, or ceilings. Free brochure. **Wood Ventures, Inc.**

■ **Division 16 — ELECTRICAL**

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773. Lightning Protection — System provides modern lightning protection combined with the looks of 19th century Victorian fittings. Free Brochure. **Hale's Lightning Protection**

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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 1905 renovation of The Rookery Building in Chicago. Ball & Ball was asked to renovate 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 trails 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, 32" dia., fitted to cast brass border supporting lost-wax-cast lion heads that hold 6 electrified arms. Overall dia. 5 ft. Exact copies, larger, or smaller versions of this lamp are available on special order.



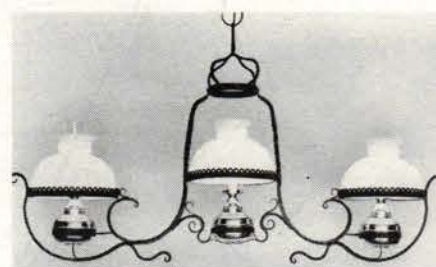
■ Wall-mounted exterior light, 20" high and 13" across, produced from original Steinmetz Co. drawings. Hex-shaped cap, body, and base are made from cast brass. Glazing can be bent, hand-blown glass, or shatter-resistant plastic. In addition to exterior lighting, applications for this light include accent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



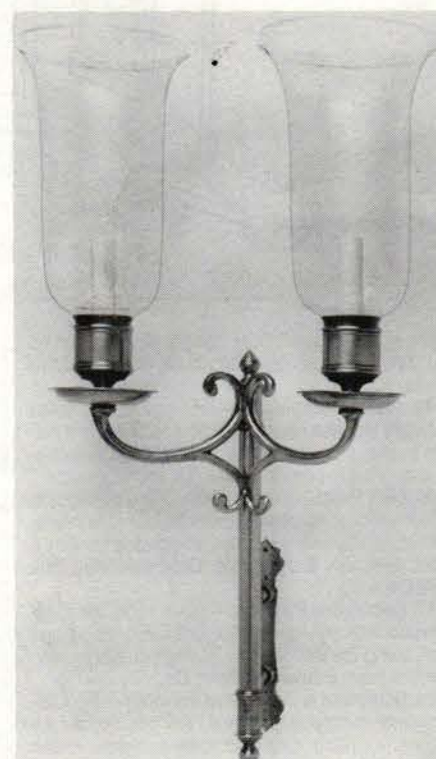
■ Lighting fixture made by The Steinmetz Co. to hang in a lower level hall of the U.S. Capitol. Made of cast brass, spun brass, and fluted brass tubing, it features etched glass on all 6 sides and bottom. It is 22" high to the column top, 19" across. Center of the bottom is hinged for bulb changing.



■ Argand Lamp, c. 1800, reproduced for a restoration in Barbados. The fixture, 20" in diameter and 40" high, is cast, sheet, and spun brass with hand-blown glass. As pictured, the fixture has been adapted to accommodate 2 electric candles.



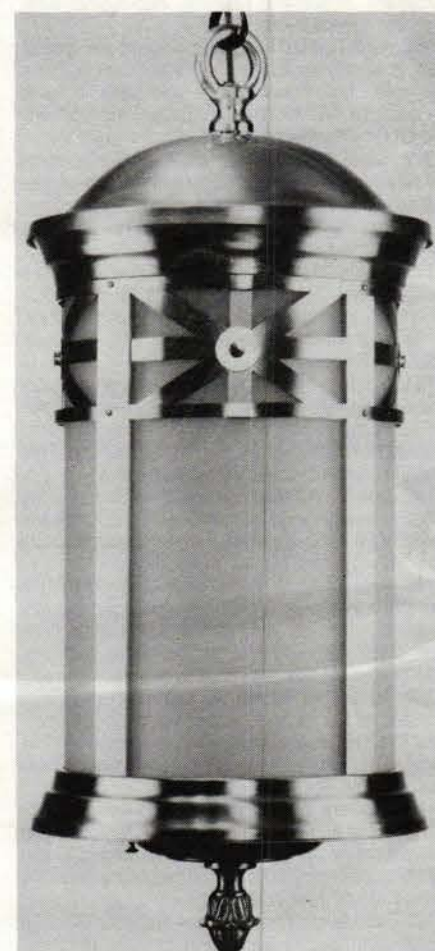
■ Custom lighting fixture made to client specifications with hand-forged iron body (rather than the brass tubing seen on most 19th-century reproductions). Fixture is 5 ft. wide, 3 ft. high, with 3 12" white glass shades and spun brass founts.



■ Wall sconce, c. 1835, cast brass with hand-blown glass. Fixture is 28" high and 14" wide.



■ Two-tier chandelier, custom-made to complement an original 18th-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.



■ 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 — 16" O.D., 28" high; Small — 9" O.D., 19" high. Small unit could use glass for residential installations.

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