

The Late Victorian Period –

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The late Victorian Period (1880-1903 – or so) encompassed a number of new styles; some of which were refinements of earlier Victorian styles, some of which were new revivals, and some of which were a definite reaction to the perceived excesses of the earlier styles. Some of these continued well into the 20th century. Included in this mix are Queen Anne, Richardson Romanesque, Colonial Revival, and Mission Revival.

The Queen Anne Style (1870's-1910)



The Queen Anne Style reached its greatest popularity in the last quarter of the 19th century, manifesting itself in a number of different ways in different countries

The British Victorian version of the style is closer to the arts and crafts movement than the American version. It combined fine, soft finish brickwork, varied with terra-cotta panels, or tile-hung upper stories, with crisply painted white woodwork, or blond limestone detailing: oriel windows, often stacked one above another, corner towers, asymmetrical fronts and picturesque massing, sunken panels of strap work, deeply shadowed entrances and broad porches, in a domesticated free Renaissance style. In America, Queen Anne generally refers to an era of style, rather than a specific formulaic style in its own right. Unlike its British counterpart's use of "crisp white trim", Queen Anne in America used bold color resulting in Polychrome paint schemes on exteriors, often referred to as painted ladies. . It consisted largely of influences from the 17th and 18th centuries including, initially, elements from the historical reign of Queen

Anne (1702-14),

The most famous American Queen Anne residence (see photo above) is the William M. Carson Mansion of Eureka, California. Newsom and Newsom, notable builder-architects of 19th Century California homes and public buildings, designed and constructed (1884-1886) this 18-room home for one of California's first lumber barons. All styles described below as well as others are present in this example of American Queen Anne Style

. Features of American Queen Anne style included an asymmetrical facade; dominant front-facing gable, often cantilevered out beyond the plane of the wall below; overhanging eaves; round, square, or polygonal tower(s); shaped and Dutch gables; a porch covering part or all of the front facade, including the primary entrance area; a second-story porch or balconies; pedimented porches; differing wall textures, such as patterned wood shingles shaped into varying designs, including resembling fish scales, or terra cotta tiles or relief panels, wooden shingles over brickwork, etc; dentils; classical columns; spindle work; oriel and bay windows; horizontal bands of leaded windows; monumental chimneys; white painted balustrades; and slate roofs. Basements were abolished, and front gardens had wooden fences rather than iron railings.

The style could be adapted to houses large enough for the biggest family, but it always seemed welcoming and respectful of human scale. It worked in the city on narrow lots or on country farms and estates. Floor plans were eminently adaptable and it worked in wood or masonry, with or without half-timbering.

For more information:

<http://architecture.about.com/cs/housestyles/a/queenanne.htm>

http://en.wikipedia.org/wiki/Queen_Anne_Style_architecture

<http://www.buffaloah.com/a/archsty/queen/index.html>

http://www.oldhousejournal.com/exteriors_savvy_queen_anne/magazine/1496

http://www.artsparx.com/queenanne_style.asp

“Queen Anne Style” by James C. Massey & Shirley Maxwell. **Old House Journal**, July/August 1989, p38

Within the American Queen Anne Style, there are also a continuation of Stick, as well as Eastlake and Shingle styles.

The Eastlake Style

(1880's)



The Eastlake Style is named for Charles Eastlake (1836-1906), an Englishman whose *Hints on Household Taste in Furniture, Upholstery, and Other Details* (1868) was highly influential in American design, by translating John Ruskin and William Morris' ideas into a decorative vocabulary for the carpenter and builder. The Eastlake style uses geometric shapes made possible by modern machine techniques of the era. By making these intricate shapes with machines, it was possible to duplicate the exact complex patterns repeatedly, and in unusual places, such as the inside plates of a hinge. Eastlake always emphasized "simple, elegant motifs" rather than the florid decorative excesses of high Victorian style, and the majority of the items labeled "Eastlake" appalled him, as he frequently wrote during his lifetime

For more information:

<http://www.buffaloah.com/a/archsty/east/index.html>

<http://architecture.about.com/od/periodsstyles/ig/House-Styles/Queen-Anne-House.--01.htm>

<http://www.laokay.com/losangelesvictorians.htm>

http://www.capemaymac.org/content/subpage_main.aspx?id=1086

The Shingle Style

(1880's-1890's)



In the Shingle Style, English influence was combined with the renewed interest in Colonial American architecture which followed the 1876 celebration of the Centennial. Colonial houses' plain, shingled surfaces as well as their massing were imitated in both large and small homes. The impression of the passage of time was enhanced by the use of shingles. Some architects, in order to attain a weathered look on a new building, even had the cedar shakes dipped in buttermilk, dried and then installed, to leave a grayish tinge to the façade. The Shingle Style also conveyed a sense of the house as continuous volume. This effect—of the building as an envelope of space, rather than a great mass, was enhanced by the horizontal shape of many shingle style houses and the emphasis on horizontal continuity, both in exterior details and in the flow of spaces within the houses.

McKim, Mead and White and Peabody and Stearns were two of the notable firms of the era that helped to popularize the Shingle Style, through their large scale commissions for "seaside cottages" of the rich and the well-to-do in such places as Newport, Rhode Island. Many of the concepts of the Shingle Style were adopted by Gustav Stickley, and adapted to the American version of the Arts and Crafts Movement.

For more information:

“ American House Styles- Shingle Style” **Old House Journal**, August 1999, p. 59

<http://architecture.about.com/od/housestyles/ss/shingle.htm>

<http://www.oldhouseweb.com/architecture-and-design/victorian-shingle-style-houses-1880-1900.shtml>

<http://www.homeportfolio.com/GetInspired/GreatAmericanHomes/05.17.01/fulltext.jhtml>

Romanesque Revival (Richardsonian) (1880's)



Romanesque Revival (or Neo-Romanesque) is a style of building employed in the late 19th century inspired by the 11th and 12th century Romanesque style of architecture. Popular features of these revival buildings are round arches, semi-circular arches on windows, and belt courses. Richardsonian Romanesque is an American offshoot named after architect Henry Hobson Richardson, whose masterpiece is Trinity Church, Boston (1872) This very free revival style incorporates 11th and 12th century southern French, Spanish and Italian Romanesque characteristics. It emphasizes clear strong picturesque massing, round-headed "Romanesque" arches, often springing from clusters of short squat columns, recessed entrances, richly varied rustication, boldly blank stretches of walling contrasting with bands of windows, and cylindrical towers with conical

caps embedded in the walling. The style influenced the Chicago school of architecture and architects Louis Sullivan and Frank Lloyd Wright.

Unlike the classical Romanesque style, however, Romanesque Revival buildings tended to feature more simplified arches and windows than their historic counterparts.

For more information:

“Romanesque Revival” by James C. Massey and Shirley Maxell **Old House Journal**, December 2002 p 66.

http://en.wikipedia.org/wiki/Romanesque_Revival_architecture

http://www.oldhousejournal.com/Romanesque_Revival/magazine/1403

<http://historicbuildingsct.com/?cat=26>

<http://www.buffaloah.com/a/archsty/rom/index.htm>

<http://www.buffaloah.com/a/archs/rich/gles/index.html>

Colonial Revival (1890's-1915)



The Colonial Revival was a nationalistic architectural style and interior design movement in the United States. Its origins actually date to the 1840's but it didn't reach its peak until much later. Americans began to value their own heritage and architecture after the Centennial Exhibition of 1876 reawakened them to their colonial past. Colonial Revival sought to follow the Colonial style of the period around the Revolutionary War, usually being two stories in height with the ridge pole running parallel to the street, a symmetrical front facade with an accented doorway and evenly spaced windows on either side of it.

A feature that makes them distinguishable from colonial period homes are elaborate front doors, often with decorative crown pediments and overhead fanlights and sidelights, but with machine-made woodwork that had less depth

and relief than earlier handmade versions. Window openings, while symmetrically located on either side of the front entrance, were usually hung in adjacent pairs or in triple combinations rather than as single windows. Side porches or sunrooms were common additions to these homes, introducing modern comforts. Also distinctive in this style are multiple columned porches. To go along with the Colonial Revival style of architecture, owners often sought to furnish the house with furnishings that were antique or were reproductions.

Successive waves of revivals of British colonial architecture have swept the United States since 1876. In the 19th century, the Colonial Revival took a more eclectic style. The style wove together threads of nostalgia, concern for good taste, patriotism, design reform as well as a fear of new ideas and traditions brought by immigrants. Appealing to many social and economic classes, it appeared in both grand and modest homes.

For more information:

<http://architecture.about.com/od/periodsstyles/ig/House-Styles/colonial-revival-jpg.htm>

http://www.colonial-house-plans.us/colonial_revival.html

http://www.oldhousejournal.com/Was_the_Colonial_Revival_for_Real/magazine/1433

<http://www.co.lancaster.pa.us/lancastercity/cwp/view.asp?a=869&q=550378>

“Colonial Revival Reinvention Interiors” by Marilyn Casto **Old House Journal** - February 2003, p52.

Mission Revival (1894-1930's)



In California and the American Southwest, revival architecture looked back to Spanish, rather than Georgian prototypes. The Mission Revival Style was an

architectural movement that began in the late 19th Century and drew inspiration from the early Spanish missions in California. The movement enjoyed its greatest popularity between 1890 and 1915, though numerous modern residential, commercial, and institutional structures (particularly schools and railroad depots) display this instantly-recognizable architectural style.

All of California's missions shared certain design characteristics, owing both to the limited selection of building materials available to the founding padres and an overall lack of advanced construction experience. Each installation utilized massive walls with broad, unadorned surfaces and limited windows, wide, projecting eaves, and low-pitched clay tile roofs. Other features included long, arcaded corridors, pierced arches, and curved gables. Exterior walls were coated with plaster (stucco) to shield the adobe bricks beneath from the elements. A common architectural feature of the Spanish Missions that is often emulated in Mission Revival Style architecture. Each of these elements is replicated, to varying degrees, in Mission Revival buildings.

For more information:

http://en.wikipedia.org/wiki/Mission_Revival_Style_architecture

<http://jan.ucc.nau.edu/~twp/architecture/mission/>

<http://architecture.about.com/od/periodsstyles/ig/House-Styles/mission-724232.htm>

<http://www.antiquehome.org/Architectural-Style/mission.htm>

Interiors

During the Late Victorian period walls were divided into three parts; frieze, fill and dado, each separated by woodwork, including cove and picture molding, chair rail and baseboard. A paneled dado was called wainscoting. Complicated wallpaper patterns were now possible because of the new technique of 12 color printing. Main rooms could have wall covered with paper, leather in exotic designs, or have inset panels of silk, velvet or chintz, or be painted with trompe l'oeil designs representing mythology, antiquity, balustrades, or gardens. Popular in the Nursery were Mother Goose and Kate Greenaway prints. Bedrooms might have floral prints or painted pastels. Kitchens and baths had five foot wood or tile splashboards and plain, sanitary papers or paint, often varnished to be washable.

Ceilings might be plain or fancy and have a center medallion over a candle or gas chandelier, could be painted, papered, have a stencil inlay, or, in a Colonial Revival type setting, have exposed beams.

Windows might be one over one, asymmetrical, with window sash raised off center, or feature a return to small panes. Shutters, venetian blinds, and now screens were common for doors and windows. Interior doors were often solid and dark wood, with a rod across to hold a curtain which could be pulled open and fastened to one side. From the Japanese influence, strings of beads were another popular curtain style.

Parquet floors became elaborate with intricate exotic woods in geometric inlay, which was termed "wood carpet". Floors might also be of tile, or linoleum, made to imitate wood. Standardized sizes in carpets allowed them to be purchased by mail order. Orientals were often laid on top of wall to wall carpeting. Sometimes floors were also made of marble.

Popular furniture styles included Art Nouveau, with curving, undulating and flowing lines, Arts and Crafts; straight and angular in style, handcrafted Mission and streamlined Japanese. In addition, the Gothic, Rococo, Renaissance Revival, Louis and Eastlake styles continued. Colonial Revival, although definitely not a historical representation of Colonial interiors, became quite popular. It produced a comfortable, romantic, uncluttered feeling and evoked an era that seemed simpler and safer, full of quiet restful spaces and objects with which an imaginative person can summon the past. It was perfectly acceptable to combine several decorating styles into one home, or even one room. The curvilinear neo-Rococo style might be used in the drawing room, Gothic Revival in the library, neo-Elizabethan in the dining room, Moorish style in the smoking room, gilded Louis Seize revival in the boudoir, etc. None of these treatments would have been authentic. Actually, many of the styles differed only superficially.

Your dolls have a wide variety of Victorian period environments to choose from. Many of these styles have continued in one form or another until the present day.

For further information:

<http://ezinearticles.com/?Guide-to-Authentic-Victorian-Interior-Design&id=1217998>

<http://www.victorianstation.com/sitemap.htm>

<http://www.hunterhousemuseum.org/history/interior.htm>

<http://www.lacetoleather.com/victorianstylereference.html>

<http://www.vintagedesigns.com/id/index.htm>

http://en.wikipedia.org/wiki/Victorian_decorative_arts

Do it in Miniature

There are some wonderful sources of information available specifically for miniaturists. The book **Decorate a Doll's House** by Michal Morse discusses authentic period styles for the dollhouse from 1630 to the present day. Chapters on the Victorian house of the 1870's and the Late Victorian house of the 1890's describe the possibilities for decorating room by room.

Dougless Strickland Bitler (Ask Dougless) has published a series of guides, listing all kinds of information about each architectural period that affected American homes.

If you are an advanced enough miniaturist to construct your own furniture, not only are kits available from a number of sources, but Dorsett Publications has a whole series of furniture plans available for a reasonable price.

Volume 1 covers 19th Century country furniture ;

Volume 2 covers Victorian Furniture from 1850-1880, including Victorian Renaissance, Rococo and Cottage Styles;

Volume 3 covers Jacobean and William & Mary Styles;

Volume 4 covers the Queen Anne Style;

Volume 5 covers "Turn of the Century (20th) Oak"

Volume 6 covers French: Louis XV & XVI, 2nd Empire and Regency

Volume 7 covers Overstuffed/ upholstered furniture,

Volume 8 covers 1/2" scale furniture

Volume 9 covers Federal Furniture

For information about obtaining either the Dougless guides or the Dorsett Guides, please email the author privately.