



The 1879 Avery House

Art & Artifacts



THE VICTORIAN PERIOD

Franklin and Sara Avery built this house in 1879, during the Victorian Era. This period had many artistic influences from across different eras. Within the architecture you will be able to see influences from the Gothic, Queen Anne, and Second Empire style. The Avery House is High Victorian Gothic and eclectic.

As for the art, this era was inspired by Classicism, Neoclassicism, Romanticism, and Impressionism. However, Victorians also created their own style and left their own legacy. You'll notice the Eastlake designs throughout the house; this was a design that became popular during the late Victorian period. It emphasized geometric designs, with curved and light designs.



Helpful Definitions:

Eastlake Style: This decorative style was popular from 1870-1890 and emphasized low relief carvings, geometric, and angular patterns. Example: the sitting chair in the back parlor.



Queen Anne Style: This architectural style was popular from 1880-1910. It emphasizes steep roofs with cross gables, asymmetrical facade and an expansive porch. The best example of this style is the turret or tower of the house.



Second Empire Style: This architectural style was popular from 1865-1900. Features within this style include dormer windows, entablatures with brackets, and elaborate window treatments. The best example of this style is the dormer windows seen from the outside of the house.





Asian Lacquer-Panel, Entrance

This is one of the most special pieces at the Avery House. This is a 19th century lacquered wood panel with mother of pearl inlay. The Avery's likely brought this home with them from Japan in 1910. There are peach blossoms, a pheasant symbolizing prosperity, and a master and a servant. It is believed to be a Daoist piece. This religion stresses harmony with the universe or the Tao.



Church in the Catskills, Dining Room

At first glance, this might seem like a regular painting but when you get closer you can see that the paint has been applied to the glass in layers on the back. This technique is called Verre Eglomise which comes from 18th-century France. This painting is set in the Catskills Mountains in New York.



English Old Hall Earthenware, Dining Room

This is pottery from England circa 1870. It was made by Old Hall Ltd. which was a popular ceramic company during this time. There are some Asian motifs that show up on ceramics like this due to Chinoiserie and Eastern influence still playing a large role in European design.



Chocolate Pot, Dining Room

Although this might look like a tea set, this set wasn't meant for tea. This is called a Chocolate Pot and it was prominent in the Victorian period as chocolate was often more palatable than coffee. This set is porcelain, done in the Chinoiserie style and was also from the Avery's trip to Yokohama, Japan in 1910.



Mustache Cup and Saucer, Dining Room

Most tea cups seen today do not have this butterfly-wing addition on the inside. This is a Mustache Cup with its saucer. They were very popular during the Victorian period and were used to protect men's facial hair and any product that was in them from their tea.



Cranberry Glass, Dining Room

The pink glass you see all over the Avery House is called "Cranberry Glass." It is made by adding gold salt to molten glass which is what gives the glass its pink color. Contrary to popular belief, the Victorians loved color and the remains of cranberry glass from this time is a reminder of that today.



Iris Vase, Back Parlor

During Franklin and Sara Avery's trip to Japan in 1910, they acquired many items that are now seen around the house. This is a porcelain vase with iris decorations. Porcelain was a common material used in Asia and was later popularized by European trade and travel. The design of an iris also points to its Japanese origin as an iris symbolizes strength, hope, health, and wisdom.



Avery Family Coat of Arms, Back Parlor

This depicts part of the Avery Family's coat of arms which was brought over from England by Dr. William Avery in 1650. This image in particular was painted by Claire Avery, who worked as an illustrator for Vogue, likely around 1912 to represent her family's original coat of arms. It depicts a leopard with a crown around its neck.



Chrysanthemum Cup and Saucer, Front Parlor

This is a porcelain cup and saucer with Chrysanthemum decals. Chrysanthemums are a large part of the Japanese culture and often show up within their art and on porcelain; they symbolize royalty and rejuvenation. This is likely from the Avery's trip to Japan in 1910.



Bible, Front Parlor, 1872

Religion was an integral part of the Victorian's lives. With this period being so heavily influenced by mortality, the belief and preparation of the afterlife was crucial. The Avery's were Christian Methodists and went to the First Methodist Church of Fort Collins, where George Avery was minister for several years.



Le Fleuve, 1897 Henri Riviere, Front Parlor

This is a chromolithograph of a Breton landscape created by Henri Riviere. Lithography is a process of printing on a flat surface which is treated in order to repel ink where it isn't needed and accept it where it's required.

Chromolithographs have color as opposed to black and white lithographs. This was very popular during this time.



Victorian Hair Wreath, 1879, Avery Room

During the Victorian Era, mortality rates were much higher than they are now. Ways to memorialize those who had passed was incredibly important to Victorian people. Although this may seem strange to us today, making art out of the hair of people you loved was quite common. We can see this technique employed here, along with the names of the people who gave their hair.



Ostrich Feather Fan, 1880, Exhibit Room

This fan was a gift for a woman named Ella Furrow, dressmaker for the famous Baby Doe, or Elizabeth Tabor. In 1880 this fan cost \$50 which equates to about \$1,500 today. This fan is made out of white ostrich feathers which were highly fashionable during the Victorian period.



Milliner's Doll, 1840, Girl's Room

This is a Milliner's Doll which was used to model hats that women could purchase from a millinery establishment. A millinery establishment was a shop that primarily made hats and was run by women. Millinery has its roots going back to colonial times and was one of the only places women were able to work.



Chautauqua Desk, 1886, Girl's Room

This is a Chautauqua Desk which was an early form of using desks and chalkboards for educating children in the home. This desk which contains spelling, math, cursive, music, and science was advertised as a "home teacher." This desk also helped advance the education of young girls and women.



Currier and Ives Chromolithograph, Edgar's Room

This is a Currier and Ives chromolithograph in an Eastlake style frame. These prints were made in New York from 1835 to 1907. They were sold as inexpensive and accessible prints which often covered news or popular culture in America. This print was also later used as a Christmas stamp in 1974.