

AN ABSTRACT OF THE THESIS OF

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Title: WALLPAPER IN PORTLAND, OREGON, 1850-1900:
A RESOURCE FOR HISTORICAL RESTORATION

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The purpose of this research project was to provide a resource for individuals doing historic restoration and preservation of buildings built between 1850 and 1900 in Oregon. The research attempted to determine the styles, patterns, and colors of wallpaper that were used, who applied the wallpaper, the methods of application, and the sources of the wallpaper.

Data collection instruments were developed to record information about styles, patterns, and methods of application from photographs of Oregon interiors taken before 1900; information about styles, patterns, and colors from illustrated advertisements and existing examples of wallpaper; information about services offered and products carried by individuals or companies who were associated with wallpaper as advertised in non-illustrated advertisements; and how long individuals or companies associated with wallpaper were in business.

The sources consulted were selected issues of the Portland Oregonian between 1851-1900, Portland City Directory between 1863-1900, the West Shore magazine from 1876-1891; and mail-order catalogs for Montgomery Ward and Company (1895) and Sears and Roebuck Company (1897 and 1902), photographs in the residence files of the Oregon Historical Society, and existing examples of wallpaper.

The most popular styles were the Arts and Crafts style and the Transitional style. The most popular patterns were the floral pattern and the arabesque/scroll pattern. There were not enough photographs or examples illustrating color to draw a conclusion about the most frequently used colors, although greens, browns, and creams were the most frequently listed in the mail-order catalogs advertisements.

The wallpaper was applied by painters until 1885, when paper-hanging began to be a more specialized occupation. Before the 1880's, wallpaper was sold by stores which dealt in carpets, furniture, and oil-cloths, but during the late 1880's, it began to be sold almost exclusively by the paint dealers.

The method of application most frequently seen in the photographs was one pattern from floor to ceiling, followed closely by one pattern from floor to frieze, with a coordinating pattern on the frieze.

The wallpaper was obtained by ship as early as 1851 from San Francisco or New York. After introduction of the railroad in 1883, it began to arrive by rail either directly to the dealer or to the home owner after ordering from a mail-order catalog.

Wallpaper in Portland, Oregon, 1850-1900:
A Resource for Historical Restoration

by

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WALLPAPER IN PORTLAND OREGON, 1850-1900:
A RESOURCE FOR HISTORICAL RESTORATION

CHAPTER I. INTRODUCTION

Statement of the Problem

In the last decade, there has been an explosion of interest in the restoration and preservation of historical buildings. Business and professional people, and governments and schools have demonstrated that restoration is cost effective because of the economic advantage in the form of tax shelters. If all or part of a building is used to produce income and the building is in a registered historic district, or is registered as historic itself, owners are eligible to take accelerated depreciation (Business Week, August 21, 1978, p. 120; Goetze, 1981, p. B1; Greenburg, 1981, p. 90).

An historic building that has survived is likely to have been altered many times. The aim of restoration is to return a building to the way it was during a selected time period, which must be carefully defined and based on historic fact (Keyes, 1975, p. 20).

Due to the increased activity in historical preservation and restoration in Oregon, there is a need for documented information about the interiors of historical buildings. To restore the interior of a building accurately, it is necessary to know if wallpaper was used and, if so, the styles, patterns, and colors used in Oregon during the last half of the nineteenth century. Knowledge of the method of application

(the part of the wall covered) is also necessary for accurate restoration.

Portland was the largest city in Oregon during the period 1850-1900, and was the center of distribution for the state; therefore this study will focus primarily on research done in the Portland area. Although wallpaper has been used continuously in America since the seventeenth century, this time period is important because Portland began to be settled around 1850 and the use of wallpaper started to decline around the turn of the century. The first frame house was built in Portland in 1847 (Stein, Ryan, and Beach, 1980, p. 54) and the population went from 700 in 1850 to 90,426 in 1900.

According to Seale (1975, p. 13), there was a geographical lag of about two decades between the East coast and the West coast in the selection and use of styles of American household decoration in the nineteenth century. Because of the limited amount of published material available on interiors in the Pacific Northwest, restorationists and interior decorators tend to use publications associated with the East Coast for information regarding wallpaper in the nineteenth century (Dickel, 1981; Hopkins, 1982).

Wallpapers were an important part of nineteenth century interiors. By 1850, machine-made papers became so cheap that all but the very poorest could afford them. There was a span of time, roughly from 1870 to the turn of the century, when wallpaper enjoyed enormous popularity and was used nearly everywhere (Lynn, 1980, p. 301; Seale, 1979, p. 33). Since it is difficult to remove, wallpaper has seldom been collected and infrequently studied (Frangiamore, 1972, p. 1042). Despite this, surviving examples are not that scarce:

Wallpaper often outlasted all manner of neglect and abuse for the simple reason that it was easier to cover over it than to strip it off a wall. . . though battered and discolored, many fragments of wallpaper remain in place, where they were hung two hundred years ago, telling us something about the tastes of ordinary people who seldom wrote about their aesthetic preferences (Lynn, 1980, quoted in Dunn, 1981, p. 27).

There are very few resources available for restorationists who desire information about the wallpaper styles, patterns, and colors that were used in Oregon from 1850 to 1900. Also lacking is information on who applied the wallpaper, the method of application, and the sources of the wallpaper.

A few publications devoted to nineteenth century interiors exist, though their authors have given very little attention to Oregon or the Pacific Northwest. Victorian West (Florin, 1978), which covers Victorian architecture on the West Coast, shows the interior of only one Oregon home, but it does not depict wallpaper. A Documentary History of American Interiors (Mayhew and Myers, 1980), a very comprehensive study concerning the colonial era to 1915, has photographs of 240 interior scenes, but only four are from Oregon and two from Seattle. Americans at Home (Peterson, 1971), a pictorial source book of American domestic interiors from the colonial to the late Victorian period, has 205 photographs, but none is from the Pacific Northwest. One of the best pictorial resources of this era is The Tasteful Interlude--American Interiors Through the Camera's Eye, 1860-1917 (Seale, 1975). It includes 226 photographs, with one from Tacoma, Washington, and three from Idaho, but none from Oregon. One source of information on restored American homes (Reif, 1970, p. 233) included an article on the Bybee-Howell house on Sauvie Island, located in the Columbia River near Portland; however, the photographs were of

recreated, not original, interiors. Portland, A Pictorial History (Stein, Ryan, and Beach, 1980) traces the history of Portland from its first log cabin to the present through photographs, including no pictures of home interiors.

The most comprehensive study of architecture in the Northwest, Space, Style, and Structure (Vaughn, 1974), includes a few paragraphs on home furnishings in the nineteenth century, although there are no interior photographs. In A Century of Portland Architecture (Vaughn, 1967), however, two photographs of the interior of the house of Dr. K. A. J. McKenzie are included. There is some description of the interior wall finishes of two Portland houses in an article (Haun, 1977, p. 18-24) published in the Journal of Interior Design and Research; however, there are no illustrations or descriptions of wallpaper.

The best available source of photographs of Oregon interiors is in Nineteenth Street (Marlitt, 1978), which includes 25 interior photographs. The emphasis of this book, however, as with most of the other Pacific Northwest resources, is on the exterior architectural design, rather than the interior.

It is clear that there is very little information about wallpaper used in Oregon interiors between 1850 and 1900. Available photographs tend to emphasize upper-class homes of the 1880's and 1890's, ignoring homes of the middle class and the early settlement years.

Justification of the Research Project

With the increased interest in period rooms and authentic restoration of historic houses, there is a real need for more precise published documentation of wallpaper used (Dunn, 1981, p. 27;

Frangiamore, 1972, p. 1042). Despite this growing interest, however, Oregon has no resource center with information about what to do, how to do it, and where to gain additional information or form networks with others in the preservation field. Because of this, the Historic Preservation League of Oregon plans to open a center to provide informational and educational programs for individuals and organizations concerned about retaining the state's architectural and cultural history (Goetze, 1981, p. B1).

Sharr Prohaska, the President of the League, reported that they would welcome any information on wallpaper used in Oregon, as there is very little that currently exists (Prohaska, 1981). One of Portland's leading interior designers in the field of Victorian interiors, Mirza Dickel, revealed that she has always relied on general guidebooks of the period for her information on wallcoverings (Dickel, 1981).

Sally Hopkins, a leading authority on wall stencilling in the Pacific Northwest, has also concluded from her research that there are few published resources about interior wall treatments used during the period 1850-1900. She has uncovered some examples of stencilling done during the late nineteenth century and concluded that stencilling was done because of the unavailability of currently popular wallpaper (Hopkins, 1982).

The basic tool of someone involved in restoration is sound historical research and accuracy. Because of the number of preservation and restoration projects now being undertaken, there is a demand for personnel with a combination of skills: a professional background in home economics, art, architecture or history, combined with design and/or historical experience (Keyes, 1975, p. 19).

Purpose and Objectives

The purpose of this research project was to gather information about wallpapers used in Oregon between 1850 and 1900 and to provide guidelines for people restoring Oregon homes built during the period.

The objectives of this research project include:

1. To determine the different styles, patterns, and colors of wallpaper used in Oregon from 1850 to 1900.
2. To determine who applied the wallpaper, what method of application was used, and what the sources of wallpaper were.

Assumptions:

1. Wallpaper was popular enough in Oregon between 1850 and 1900 to warrant a study of it.
2. Before the introduction of regular railroad service in 1883, there was a lag of ten to twenty years between the adoption of current styles on the East Coast and the West Coast.
3. Most wallpaper used in Oregon was obtained from East Coast manufacturers.

Limitations:

1. Sources of patterns actually used will primarily be photographs taken during this period, which may not be an accurate interpretation of the popular style of the day or reveal how long a particular style had been on the walls.

2. Although the catalogs and business advertisements may show what was available during this period, they are not necessarily indicative of the styles chosen by consumers.

3. Most photographs and advertisements will be in black-and-white, which gives little indication of the colors used.

4. The majority of the photographs surveyed derive from the Portland area and the Willamette Valley, which may not give an accurate indication of what was available throughout the rest of Oregon.

5. When photographs are taken out of the files of the Oregon Historical Society, they are not always immediately refiled; therefore, what is in the files may not be an accurate representation of the photographs that exist.

6. Photographs may not be available of homes from the middle class or early settlement years.

Operational Terminology

The terms to be used in this research project are:

Anaglypta: An English pulp wallpaper (Mayhew and Myers, p. 207).

arabesque: A scroll and leaf pattern with stems rising from a root and branching spiral forms (Whiton, p. 669). (See Appendix B, p. 97)

Art Nouveau: A style of architecture and decorating originating at approximately the turn of the century, with designs based on asymmetrical flowing lines of plant forms. (See Appendix B, p. 100, 104)

Arts and Crafts: A movement begun in England during the 1860's advocating the hand fabrication of products in protest to the industrial revolution. Floral patterns very common. Other wallpapers based on medieval designs, Japanese sources, and abstract, flattened, boldly outlined motifs. (See Appendix B, p. 98)

borders: Narrow strips (two to six inches wide) of a wallpaper pattern used to outline different architectural features and define areas of wall space. Covered mistakes made in cutting the ends of lengths

of paper and helped to prevent peeling at the edges. (See Appendix B, p. 99, 100)

brocaded: Walls covered with wallpaper that resembles brocade fabric. (See Appendix B, p. 103)

Classical style: Repeating patterns of pillars and arches resembling Roman architecture. (See Appendix B, p. 103)

Colonial Revival: A revival of seventeenth and eighteenth century furniture and decorative arts which began about 1876 and was popular through the 1880's.

dado: The lower portion of the wall when treated differently from the surface above it. (See Appendix B, p. 103)

diaper pattern: Patterns definitely enclosed by boundary lines or divided into compartments of a uniform size throughout. . .often of a geometric form (Eastlake, 1878, p. 123). (See Appendix B, p. 97)

Eastlake Style: Named for Charles Eastlake, an architect and furniture designer. Interiors based on Gothic detail, with varnished oak, glazed tiles, touches of black lacquer, and little thought of color harmony. His book, Hints on Household Taste, was the most important practical guide to house furnishing in America during the 1870's and 1880's (Lynn, 1980, p. 391).

Empire: A French style incorporating symbols of Napoleon's victories--Egyptian motifs, Roman and Grecian architecture, draperies, and tassels. (See Appendix B, p. 104)

fill: The space on the wall between the frieze and the dado. (See Appendix B, p. 103)

flocked paper: A pattern similar to that of woven fabric which was stamped on paper with glue or varnish, and powdered wool, called flock, was scattered over it. Enough of the flock stuck so that the finished product looked like velvet.

fresco: A method of painting on wet plaster with tempera colors. When dry, the pigment becomes part of the plaster.

frieze: A richly ornamented band at the top of a wall, usually fifteen to thirty inches wide. (See Appendix B, p. 102, 103)

glazing: A finishing coat of thin color applied to a wall which consists of oil, turpentine, and a small amount of pigment added in the desired strength.

Gothic style: Wallpaper incorporating imitations of the arches and pinnacles of Gothic buildings. (See Appendix B, p. 105)

graining: A painted imitation of the fiber lines of wood.

ingrain paper: Made from mixed cotton and woolen rags, dyed before pulping, which gave a thick, roughly textured coloring. Also called "oatmeal" paper.

Japanese leather paper: A highly embossed heavy gauge paper which resembled leather.

kalsomining: (calcimining) White or tinted wash consisting of glue, whiting, or zinc white and water, which is used on plaster surfaces. (Although "calcimining" is the currently acceptable spelling, "kalsomining" was the spelling used in the nineteenth century advertisements.)

Lincrusta-Walton: A wall covering that effectively faked the look of leather, plasterwork, or carved architectural ornament. Patented in 1877, the name is derived from the inventor, Frederick Walton, and the fact that, like linoleum, it was based on solidified linseed oil. Embossed while still in a semi-liquid state, and then backed with heavy canvas. (See Appendix B, p. 101)

method of application: Whether the wallpaper was applied to the whole wall, just the frieze, just the dado, the ceiling, or any combination of different areas of the wall. (See Appendix B, p. 103)

Moorish: Intricate, angular, geometric patterns including floral arabesques and rounded Moorish arches. (See Appendix B, p. 104)

pattern: Actual design of the wallpaper--whether it is floral, striped, abstract, geometric, ribbons, foliage, or scenic murals.

Rococo: A decorative style characterized by lightness and delicacy of line, and the abundant use of foliage, curves, and scrolls. (See Appendix B, p. 102, 104)

rosette: An ornamental motif arranged around a central point, usually a light fixture or chandelier. Either made out of plaster or printed on wallpaper.

shiplap: Wooden sheathing in which the boards are rabbeted so that the edges of each board lap over the edges of the adjacent boards to make a flush joint.

stencilled: The method of decorating or printing a design by brushing ink or dye through a cut-out pattern.

style: The design theme of the wallpaper, usually related to popular decorating styles, such as Gothic Revival, Rococo Revival, Art Nouveau, or Classical.

Transitional: Late nineteenth century attempts to imitate new French design. Elements of both Rococo and Art Nouveau. Includes scroll and floral patterns. (See Appendix B, p. 104)

wallpaper: Decorative paper for the walls of a room.

wallpaper substitutes: Products which resemble wallpaper, but are not made out of paper--such as Lincrusta-Walton and Japanese leather paper. Others were made from cork, rubber, wood fibers, and canvas.

wall treatment: The way a wall is finally finished--either wallpaper, paint, graining, glazing, kalsomining, tinting, stencilling, paneling, or shiplap.

CHAPTER II. REVIEW OF RELATED LITERATURE

In order to restore the wallpaper in a historical building, it is necessary to have an understanding of nineteenth century interior decorating, the history of wallpaper styles, different technologies used in wallpaper production, and how to find, identify, and restore wallpaper in historical buildings.

This review is organized to include the following areas: (1) interior decorating in America, 1850-1900, (2) history of wallpaper styles, (3) historic wallpaper technology, (4) wallpaper in historical restoration projects, and (5) interior decorating in Oregon, 1850-1900.

Interior Decorating in America, 1850-1900

The practice of architecture in the United States began to approach professional standing only shortly before the Civil War. Interior decoration as a professional field was about forty years behind that. At mid-century, interiors were usually created by the contractor or architect, the housepainter, or the owner. Many of the early decorators were connected with furniture companies or outlets. Through popular publications of the late nineteenth century, such as Ladies' Home Journal, Century Magazine, Architectural Record, and Good Furniture, Americans were exposed to the work of professional decorators. The content of these illustrated publications changed often enough to keep the public's taste, as well as its homes, in a constant state of fluctuation (Seale, 1975, p. 22).

The predominant decorating style in Oregon between 1850-1900 was the Victorian Classical style. It was well established in eastern urban

centers by the 1830's, but was considered unfashionable there by 1853. By mid-century, decorating was affected by mass production of furniture, improved transportation, and the wide circulation of decorating guidebooks (Mayhew and Myers, 1980, p. 175).

By the end of the Civil War, the concept of one right look was dead. The introduction of the Gothic Revival, Rococo Revival, and Elizabethan periods had followed each other in rapid sequence, and the three more or less coexisted during the 1850's. The 1860's and 1870's saw the addition of many new styles and the disappearance of none. The last decades of the century brought still more new styles and more refined variations.

In the 1870's, American decorators turned to exotic designs for inspiration--such as Japanese, Chinese, Turkish, Moorish, and Persian (Mayhew and Myers, 1980, p. 193). Japanese motifs made a strong appearance and continued for the rest of the century. Japan had been opened to commerce with the West in 1854, but it was not until the London Exposition of 1862 that Westerners actually saw Japanese accessories and furnishings. American interest in the arts of Japan and China grew further after displays at the Centennial Exposition in 1876, although the authentic oriental style was usually used as inspiration, rather than directly copied, in most American interiors (Mayhew and Myers, 1980, p. 240). One example of this in Oregon is the Anglo-Japanese pattern used in the wallpaper of the Bush house built in 1877 in Salem (Lynn, 1980, p. 436).

Printed directives on interior design published by furniture manufacturers became popular as the mass production of furniture increased in the second half of the century. By spreading news of what was cur-

rent, these publications helped to demolish class lines (Seale, 1975, p. 10). During this period, mail-order catalogs were also introduced. Montgomery Ward and Company was founded in 1872 and Sears Roebuck Company in 1886 (Montgomery Ward, 1895, p. vi). Americans located far from the urban centers usually ordered from a catalog only a single chair, picture, table, or statue in what was considered modern taste (Seale, 1975, p. 13).

Wallpapers, also available by catalog, were an important part of nineteenth century interiors. In an effort to reduce production costs, papermakers began to substitute cheaper materials for the cotton and linen rags traditionally used in papermaking. When the use of wood pulp was introduced, the price of wallpaper dropped. The public responded to steady price decreases by purchasing in increasing quantities. A writer for New York's magazine, The Manufacturer and Builder, asserted in 1869 that "In every mansion, house, and hut in the land, the work of the paper-stainer now confronts the inhabitant" (Lynn, 1980, p. 313). The production of wallpaper rose from two million rolls in 1840 to an annual production of one hundred million rolls in 1890. In 1895, one New York firm was offering papers from three cents to thirty cents a roll at retail (Lynn, 1980, p. 301-2).

In their book of 1869, The American Woman's Home, Harriet Beecher Stowe and Catherine E. Beecher advised the budget-conscious housewife to put her money in "cheap" wallpaper, rather than expensive Brussels carpeting. They suggested "good satin papers" in "a lovely shade of buff, which will make the room look sunshiny in the daytime" and added that a "maroon bordering, made in imitation of the choicest French style, can be bought for six cents a yard" (Lynn, 1980, p. 364).

Wallpaper and stencilling were often used together, typically with a large-patterned paper on the walls and a stencilled frieze and/or ceiling. Large formal rooms sometimes had stencilled walls, but in very complicated designs so that the effect resembled a mural more than a stencilled wall (Flaherty, 1975, p. 1).

According to William Seale (1975, p. 13, pp. 124-5), by the 1870's the personalized approach to home decorating had emerged in an effort to revitalize room decor. He felt that personalizing took on a greater significance and lasted longer in the west than anywhere else. This was not necessarily because fashion lagged in the west, but perhaps because the west was new country and the people were engaged in a certain quest for identity.

To the American of the 1870's, there was a distinct difference between style and taste. Style was the design theme in something they purchased, such as an Elizabethan chair (Seale, 1975, p. 19). In Seale's opinion (1975, p. 10), "high style applied to objects and rooms created in the most sophisticated vocabulary of fashionable acceptance at a given time." High style, however, was not common and there are few examples of it in America at this time.

Taste referred to the way an interior was finally put together; it was intended to depict a family's lifestyle at first glance. The isolation of the west accounts for some of the differences in taste in the houses of the people who insisted on the best (Seale, 1975, p. 10, 19).

History of Wallpaper

China

Records show that the first wallpapers were made in China around 200 B.C. In the early sixteenth century, this hand-painted paper, which relied heavily on nature for design inspirations, was imported into Europe for the first time (McClelland, 1924, p. 89).

Hand-painted Chinese paper influenced both English and French styles from the seventeenth century onward. According to Frangiamore (1977, p. 21), there were three basic types of patterns--flowering trees, landscapes, and processions--usually grouped together without regard to scale or perspective. McClelland (1924, p. 90), however, lists ten different subjects used, some of which were dragons, birds, fish, bamboo, and religious subjects. The main secret behind the success of Chinese wallpapers was a rare combination of informality and grandeur, which made them suitable for a variety of houses (Greysmith, 1976, p. 43).

France

Since only the well-to-do could afford imported Chinese wallpaper, a guild of painters and papermakers, called Dominotiers, was established in France in the second half of the sixteenth century to create a less expensive patterned paper (Greysmith, 1976, p. 57; Lewis, 1942, p. 194; McClelland, 1924, p. 19).

Jean Papillon (1661-1723) of France had such an impact on production techniques and styles that he is regarded as the "Father of Wallpaper." He planned the first repeating pattern so that lengths of

paper could be made to match and show a continuous pattern (Greysmith, 1976, p. 42-3; Lewis, 1942, p. 195; McClelland, 1924, p. 70).

French wallpaper was extremely popular in America from the 1790's until after the War of 1812 (Frangiamore, 1977, p. 21; Seale, 1979, p. 32). Brightly colored, gaudy Empire styles, and spectacular views and landscapes from France dominated the American wallpaper trade during the nineteenth century. Many of the papers imitated paintings, drapery, sculpture, ornamental carving, and other architectural detail (Frangiamore, 1977, p. 21-22).

During the 1820's, a printing technique was developed in France for printing blended color effects. It was called "irisee" by the French and "rainbow papers" in America. These wallpapers were printed with graduated alternating dark and light bands of the same or various colors and were very popular in America (Frangiamore, 1977, p. 22; Lynn, 1980, p. 274-5).

England

The earliest surviving example of wallpaper in England is blockwork printed on already used black paper. It was printed during the seventeenth century in York (Greysmith, 1976, p. 22; McClelland, 1924, p. 39). In the seventeenth century the first flocked papers were made to imitate the valuable brocades, damasks, and velvets with which the wealthy were covering their walls. Prior to the Revolution, these flocked English wallpapers dominated the market in America (Lewis, 1942, p. 194; Lynn, 1980, p. 18).

Eighteenth century English wallpaper reflected floral textile patterns with formal symmetrical bouquets and leaves or flowers on stems

over backgrounds of diaper patterns. Other patterns included ribbons and floral stripes. Most of the papers were monochromatic and of subdued colors, especially grey with some highlights of color (Frangiamore, 1977, p. 18, 21).

It was in England that the final step towards wallpaper production, as it is known today, was taken. The first machine for making "endless" paper, that made possible the industrialization of wallpaper making, was patented in 1799 (Lynn, 1980, p. 301).

America

The earliest wallpapers were imported from England and France because there was a scarcity of rags in America and because the process of using wood pulp for paper had not yet been developed. (Frangiamore, 1977, p. 21; Greysmith, 1976, p. 87; McClelland, 1924, p. 238). There is some confusion about when wallpaper was first printed in America, but according to Catherine Lynn (1980, p. 24), it was during the 1760's.

One popular eighteenth century American style that continued into the nineteenth century was the use of a plain solid shade of green or blue, usually advertised with "elaborate borders" (Frangiamore, 1977, p. 21). During the eighteenth and nineteenth centuries, borders simplified the paperhanger's job by concealing and fastening the cut ends of pieces of wallpaper, hiding tacks used, or filling gaps if a paper were trimmed too skimpily (Lynn, 1980, p. 142; Seale, 1979, p. 33). In the late eighteenth century, narrow two-inch borders were often used to outline windows, doors, fireplaces, and cabinets; four- to five-inch borders were used horizontally at the cornice and chair rail level. In the early nineteenth century, Americans used a richly ornamented band at the tops

of walls that was called a frieze and was fifteen to thirty inches wide. The lower part of an interior wall below the chair rail level was called a dado and the part in the middle was called the fill (Frangiamore, 1977, p. 36).

During the middle of the nineteenth century, wallpaper turned to Gothic Revival, Rococo Revival, and Renaissance Revival styles. Stylized flower patterns were popular during the 1870's, and there was an interest in flat pattern design and abstraction, known as "Anglo-Japanese," during the 1880's (Frangiamore, 1977, p. 27-8). After the mid-nineteenth century, inexpensive mass-produced papers tended to lean toward simpler, more informal patterns--little flowers, pinstripes, geometric shapes, and ribbons (Seale, 1979, p. 31).

Wallpaper is often associated with Victorian clutter, but it is of value as a record of the sequence of styles, patterns, and color preferences decade by decade. Precise dating on the basis of style alone is difficult as some popular patterns were repeatedly revived, and many others were used so briefly that they were never published (Frangiamore, 1972, p. 1043).

There were three special types of late nineteenth century wallcoverings that were very popular. The first was Japanese "Leather Paper." It was so realistic that many people accepted it for actual leather. This highly embossed heavy gauge paper was also used to decorate bamboo furniture. The second type was "Ingrain" paper, which was made from mixed cotton and woolen rags, dyed before pulping to give a thick, roughly textured coloring (Frangiamore, 1977, p. 31, 33). It was also called "oatmeal" paper and was very popular among the followers of the Victorian styles.

It was the least expensive paper available and was used into the twentieth century for halls, closets, and ceilings (Seale, 1979, p. 33).

The third type was "Lincrusta-Walton" which was based on linseed oil. It was very thick and strong and patterned in high relief. It was the invention of an Englishman, Frederick Walton; although there was limited American production until 1934, it was usually imported. When exposed to the air, the linseed oil was converted by oxidation to a tough, flexible, rubbery material. It had an outstanding waterproof quality and an elasticity that caused it to resist blows and abrasions. Although it was flexible and could easily be rolled and applied around corners, it often first had to be soaked in water to do this (Frangiamore, 1977, p. 31; Gerhardt, 1977, p. 138; Gitterman, 1977, p. 52-3).

Historic Wallpaper Technology

In determining the age of wallpaper, the most reliable clues are the signs of the technology used to make it, such as machine-made versus hand-made paper, and the use of block printing versus machine printing (Frangiamore, 1977, p. 3).

Handmade Paper

Wallpaper manufactured before 1835, known as "hanging paper," consisted of small sheets of paper pasted together to form enough length to extend from floor to ceiling. It was made from rags and was of high quality (Frangiamore, 1977, p. 3). The individual sheets were not uniform in size; they were usually smaller than twenty-two inches by thirty-two inches, depending on the size of the mold used to produce

them (Seale, 1979, p. 32). This rectangular mold was made of a wooden frame, or "deckle," and a bottom of wire cloth. A small amount of rag pulp was spread over the wire surface; when the water drained through the porous bottom, a thin layer of pulp remained to be further dried and flattened (Lynn, 1980, p. 31).

During the early eighteenth century, most printed sheets were pasted individually to a wall. By mid-century, they were pasted together into standard rolls (in England) of twelve yards long by twenty-three inches wide before they were colored (Frangiamore, 1977, p. 3; Greysmith, 1976, p. 64).

Horizontal seams are evidence of handmade paper produced before 1835. They can be located by shining a strong beam of light horizontally across the wall. Another evidence of handmade paper is a slightly ruffled or "deckle edge," caused by uneven drainage of water from the top half of the paper mold. Other characteristics, usually found under magnification or strong light, are (1) multidirectional pattern of fibers, (2) imprint of wires from the bottom of the mold, (3) watermarks, and (4) tax stamps (Frangiamore, 1977, p. 3).

Machine-made Paper

The industrialization of wallpaper making was made possible when machines for producing "endless" paper were invented in the early nineteenth century (Seale, 1979, p. 32). Wallpaper manufacturers adopted this type of paper in France around 1820, in England around 1830, and in America in 1835, with the widths of machine-made paper varying in each country. By the 1850's, the standard width of American paper was twen-

ty inches; English paper was twenty-one inches; and French paper was eighteen inches (Frangiamore, 1977, p. 6).

Machine-made papers were lighter and less durable than handmade papers. Whereas the latter were made of textile fibers, by the 1880's, most commercial wallpaper had been cheapened by the use of wood pulp and straw. The acids in the wood pulp caused the paper to turn brittle and brown (Seale, 1979, p. 32).

Painted Papers

Chinese wallpaper, and some of the other more expensive ones, have always been handpainted with waterbase colors. To date these papers, it is necessary to analyze the styles and the chemical composition of the pigments (Frangiamore, 1977, p. 6).

Stencilled and Printed Papers

The various methods of mass-producing wallpaper patterns are (1) stencilling, (2) block printing, (3) machine printing, and (4) silk-screen printing.

Stencilling

In the early eighteenth century, wallpaper makers in France used wood blocks and thin-bodied ink to produce pattern outlines. The outlines were filled in freehand or with stencils, in thin, transparent water colors. Stencilling appears in less expensive wallpaper and can be recognized by multidirectional brushstrokes with end at the solid-colored pattern shape (Frangiamore, 1977, p. 6).

Block printing

The finer wallpapers used wood blocks carved in relief, with a separate block for each color. This was developed by Jean Reveillon in Paris, who started a wallpaper shop in 1752 that produced pictorial hand-blocked panels (Greysmith, 1976, p. 81-2; Lynn, 1980, p. 89-90). Distemper colors were made by mixing pigments with water and glue sizing to make thick, opaque colors. Glossy accent colors were occasionally made from an oil-based medium. Studies of early color nomenclature and color history should be consulted before undertaking chemical analysis of old wallpaper pigments (Frangiamore, 1974, p. 3). A chemical analysis can be helpful in dating some wallpapers, as many colors were not discovered and developed until the late eighteenth and early nineteenth centuries (Candee, 1978, p. 850).

One of the first processes to be mechanized in wallpaper making was "grounding," which was a coating of coloring or white distemper applied with wide brushes to conceal the joints and paper discoloration. Once this coat had dried, the pattern could be printed. The block was pressed against a pad, coated with a layer of liquid distemper color, and then tapped against the paper with a mallet. Sometimes holes are visible in the areas of solid coloring from the bubbles created during the release of the block (Frangiamore, 1977, p. 7).

Machine printing

In the 1840's, steam-powered machines were developed with systems for feeding color to cylinders that printed from raised, rather than engraved, surfaces. The blank paper rode on a large revolving drum, which engaged a series of smaller cylinders, each of which had a raised sur-

face to print one color of the pattern. The colors used were thinned for quick drying, with an outline of thicker coloring around the edges of each shape. These machine printing characteristics are easy to recognize in less expensive paper (Frangiamore, 1977, p. 7, 12).

Silk-screen printing

Silk-screening was done from stencils on finely woven silk textile screens stretched over wooden frames. The fact that the color had passed through a woven fabric can be recognized with the aid of magnification, by the "stair steps" on the edges of the shapes (Frangiamore, 1977, p. 13).

Flocking

Wool and silk flocking have been used on wallpaper from the seventeenth century to the present. In this process, chopped, colored shavings of wool or silk was spread over areas of patterning printed in adhesive varnish. Because this method has been in use for so long, it does not provide a basis for dating paper (Frangiamore, 1977, p. 13).

Hanging Techniques

Early eighteenth century papers were sometimes pasted sheet by sheet to the wall and sometimes fixed to fabrics and canvas before being hung. Occasionally, tacks were used, instead of paste, to hang the paper. The tacks used along the edges were covered with borders, which were also tacked to the walls. By the middle of the eighteenth century, most papers were bought in rolls and pasted directly to the walls with a paste made of flour, water, and "Allum" (alum) that was boiled until

thick. Some papers were pasted on unfinished boards or simply over layers of old paper (Frangiamore, 1977, p. 16).

On plaster walls, the paper was often butt-pasted directly onto the wall. Wooden walls were covered best when paper was overlapped. The best result was achieved by tacking a thin layer of canvas, called "screening", over the wall and pasting the paper onto that. Not only did this prepare a smooth surface on the wall, but it absorbed the moisture from the paste so the wallpaper color would not run (Seale, 1979, p. 31).

Wallpaper in Historical Restoration Projects

According to Frangiamore (1977, p. 40), planning for wall finishes should start early in each project and be based on research of each specific building. This should be done by examining physical evidence and studying documentary descriptions of historic interiors before any demolition or restoration work is begun. There are seven museums in the United States (see Appendix C) with wallpaper reference collections that will offer assistance in identifying samples. If they have duplicate samples and good clear slides of the room, they will usually give a generalized, brief statement of opinion about the date of a wallpaper. If on-site examination of wallpaper is necessary, most museums can recommend consultants.

Sources of Original Wallpaper

Some sources that Frangiamore (1977, p. 40) suggested be researched to determine the wallpaper which was used were (1) old records of the business, institution, or family, (2) business journals,

bills of sale, public documents, and construction contracts, (3) old photographs and portraits, (4) extensive physical examination of rooms that may have been papered, (5) the architect's records, or (6) drawer linings or shelf paper that may have been made from remnants of wallpaper rolls. Ends of rolls of paper may be found in the attic or in old boxes and trunks. During the eighteenth and nineteenth centuries, fireplace openings were covered with large pieces of wood called "fireboards" that were decorated with wallpaper to match the rest of the room. Many were stored and forgotten; they should be checked for more than one layer of wallpaper, if found.

According to Frangiamore (1977, p. 41), in searching for wallpaper, painted walls should be carefully examined under a "raking" (slanted) light before repair, demolition, or restoration begins. Sometimes the horizontal seams in early handmade papers are discernable, as well as the vertical edges of later papers. Walls stripped to bare plaster can be illuminated with a black light to look for early patterns, and magnification can sometimes disclose chemical traces of coloring matter which has leached through the paste.

Frangiamore (1977, p. 41) suggested looking in all closets and anything that has been added over the years to the building--woodwork, paneling, partitions, large mirrors, paintings, bathroom cabinets, doors, windows, and baseboards. All edges, outlines, openings in the walls, and chair rails should be checked for border papers. When wallpaper is found, photographs should be taken, as well as measured drawings of exactly where the paper was found.

If old paper in good condition is going to be preserved, Frangiamore (1977, p. 41) believed that it can be left as it is or behind

a protective covering. If restoration is necessary and cannot be done immediately, the paper should be covered with plasterboard so the old papers can be preserved while the room is being redecorated. If the old paper is to be removed, the papered room should be thoroughly documented with photographs, and samples of full widths and repeat lengths should be coded in pencil and carefully removed.

Uncovering and Removing Samples of Old Wallpaper

If the wallpaper is covered by paint, Frangiamore (1974, p. 2) found that sometimes a solvent will remove the paint without disturbing the paper. If the historic layer is under painted paper, however, it is simpler to lift up the top layer by steaming. Gerhardt (1977, p. 138) found samples of Lincrusta-Walton that had been attached with nails, which made them easy to remove.

If a wall has many layers of paper, Frangiamore (1974, p. 3) recommended removing the whole patch from the wall with a spatula; then steaming the layers apart with a hand steamer on a horizontal surface. The steam is directed at the paste until it is moist enough that the layers can be pried apart. This is the best way to preserve samples without losing the color, although the top layer is usually sacrificed. She further recommended (1977, p. 42) that if the original layer of paper cannot be removed without damaging the wall, removal should stop at that layer.

In the areas where samples are not being saved, The Old-House Journal (April, 1979, p. 46) suggested that the surface of the paper

can be broken by sanding it with very coarse sandpaper, scoring the wall with a saw, or using a wallpaper scraper.

Identifying Samples

According to the primary author on this topic, Frangiamore (1977, p. 44), the most important point in determining an approximate date of a wallpaper is the paper and color technology, although the style must also be examined. Original sample books usually contain only the most elaborate and expensive styles. A few museums (See Appendix C) have color slides and prints of dated and identified patterns. Some papers have maker's marks printed along the front margin, or English or French excise tax marks. Patent illustrations can be consulted; however, very few American wallpaper patterns are found in Patent Office records, as a patent offered little protection to a designer or manufacturer.

Alternatives for Restoration

Frangiamore (1974, p. 4) suggested three possibilities for providing authentic wallcoverings in restoring a historic room. They were: (1) restore the remaining wallpaper, (2) reproduce the original wallpaper, or (3) buy commercially reproduced wallpapers. The decision will depend upon the condition of the original wallpaper, the condition of the supporting wall, the intended use of the room, and the money available to spend.

Restore the remaining wallpaper

If a paper is in good enough condition to be preserved in place, Frangiamore (1977, p. 45) recommended that it be cleaned by vacuuming,

while protected with fine nylon screening. A draftsman's vinyl cleaning pad can be used on a smooth surface, as long as all residue is thoroughly cleaned off with a soft camel hair brush.

Frangiamore (1977, p. 45) further recommended that if top layers of wallpaper are to be removed, the walls behind them should be checked carefully, especially for moisture. Since wallpaper pigments are light-sensitive, ultra-violet filtering Plexiglas[®] should cover windows. Shades or blinds should be used if there is too much direct sunlight. Temperature and humidity controls will also help preserve the paper. Only chemically pure wallpaper paste should be used to readhere torn paper to the wall--not Scotch[®] tape, rubber cement, or Duco[®] cement. Varnish, shellac, or sprays containing fixatives should not be used. If protection is needed, the wall can be covered with Plexiglas[®], mounted about one-fourth inch from the surface of the wall to allow air circulation and prevent condensation.

If it is necessary to remove and rehang large areas of wallpaper, Frangiamore (1977, p. 46) suggested that it be cleaned, backed with acid-free lining paper, and mounted on chemically pure muslin before it is rehung. If it must be stored, it should be laid flat with masonite or plywood underneath, as the pigments can flake off when papers are rolled. In rehangng, the backed wallpaper should be tacked to the wall, or only pure water-soluble paste should be used. If the wall has mildewed, Sunset Home Remodeling Guide (p. 63) recommended removing all existing fungal spores (and any wallpaper) before hanging a wallcovering. After using a solution of trisodium phosphate, detergent, and bleach, all residue is rinsed off and the surface dried for twenty-

four hours. Then one coat of flat, oil-based enamel undercoat, mixed with a commercial fungicide, is applied.

According to Frangiamore (1977, p. 48), wallpaper paste can lose its adhesive strength from excessive dryness or moisture. Before readhering it to the wall, she suggested carefully cleaning the wall and removing all old paste from the wall and the paper. Paper in good condition can be readhered with high quality water-soluble paste, while paper in poor condition should be mounted on lining paper and then rehung. Wallpapers printed in distemper colors are subject to flaking. The flakes can be readhered by forcing a liquid synthetic behind the flakes and pressing the loose pieces back against the paper. Where colors are lost, they may be painted in, although samples should be done first and compared with the paper.

Frangiamore (1977, p. 50) suggested removing waterstains on a horizontal surface by placing a blotter or Fuller's earth under the paper and rolling with cotton swabs, so the solution passes through the paper. This is followed by pure water put through the paper in a similar manner.

Reproduce the original wallpaper

According to Seale (1979, p. 33), custom reproduction can usually be done by silk screen, if a wallpaper pattern is not currently available. The cost of this depends on the number of colors in the pattern, as a separate screen must be cut for each color. Frangiamore (1977, p. 50) further stated that a full size repeat of the pattern is needed to make the screens, along with details indicating the original production process and colors used.

Frangiamore (1977, p. 51) found that there are some firms in England and France that have retained blocks for printing nineteenth century wallpaper designs and some dealers in America who stock antique papers. According to Schenck (1980, p. 37, 40), antique wallpaper is extremely hard to obtain in quantities sufficient to paper a whole room. This problem was alleviated to a certain degree in 1976 when 4500 rolls of Victorian wallpaper, made between 1875 and 1925, were discovered in Wisconsin. Known as Brillion collection, the 1300 different patterns constitute one of the largest and most varied discoveries ever made. The papers show the diversity in patterns and colors available during the Victorian era. Some are in as many as twelve colors; today's wallpapers are rarely made in more than six.

Buy commercially reproduced wallpaper

Frangiamore (1977, p. 51) reported that a number of wallpaper companies include adaptations of early wallpaper patterns in their commercial line, although frequently the scale is altered, colors are eliminated to cut printing costs, and modern color schemes are used. Flaherty (1979, p. 63) found one company reproducing Victorian wallpapers under the name of the "Colonial Collection." The misnomer occurs because they are convinced that "colonial" sells; this indicated it may take some detective work to find an appropriate wallpaper reproduction. Frangiamore (1977, p. 51) stated that although there is usually one color called the "document color," which is close to the original old sample, wallpaper companies' statements about authenticity should be checked for accuracy.

Interior Decorating in Oregon, 1850-1900

There seems to be a difference of opinion as to how readily home furnishings were available in the west. In Space, Style, and Structure (1974, p. 275), Wallace Huntington observed:

Ideas are not dependent upon railroad transportation, but the means of implementing ideas or styles are dependent upon the physical movement of materials. Amenities taken for granted in Boston and New York in the 1840's and 1850's were luxuries in Portland and Tacoma in the 1860's and 1870's. Wallpaper, machine printed in 1844, and tapestry carpet, loomed in 1848, required railroad transportation to become items of casual commerce.

A statement of Catherine Lynn (Frangiamore, 1972, p. 1047), the nation's leading authority on wallpaper in America, seems to contradict this:

By 1850 American production and continuing imports from Europe and the Orient fed a market that extended across the continent. Surface coatings in the East Coast styles became instantly available in the West, just as in the eighteenth century imported wallpapers had brought European styles to the Colonies.

Railroad links from the Northwest to the East and California were begun in 1869 and were extended south from Portland to Roseburg by 1874. Although the railroad reached California from the East in 1869, it was not directly connected to the Pacific Northwest until 1883 (Staehli, 1975, p. 11).

The first homes in Oregon were either log cabins or frame houses built from lumber shipped "around the horn" from New England (Stein, Ryan, and Beach, 1980, p. 54). When the emigrants who came to the Northwest packed their wagons for the overland trek, their main priorities were food and tools. If there was any room left, they took books, household articles, extra clothing, and perhaps some items or furniture. The furniture, however, was the first item to go

overboard when the going got rough (Faragher, 1979, p. 23). Furniture on the nineteenth century frontier was limited to those pieces brought with the settlers or that which could be made locally. The contents of a cabin or room were limited to practical items of daily necessity, with virtually no decorative objects, except perhaps patchwork quilts (Mayhew and Myers, 1980, p. 293).

A photograph of William D. Peck's cabin (in what is now Idaho), taken by Henry Walton in 1853 shows a homemade writing chair with legs that did not match, open shelves, pegs, and chests or trunks for storage. The only decorative object was the patchwork quilt on Peck's bunk (Peterson, 1971, plate 81). Another mid-century photograph shows a ranch house built of logs, with had stone chimneys and slab floors. There was sand strewn over the floor and whitewash on the walls, joists, and ceiling. The tables and chairs were whittled by hand (Seale, 1975, p. 46).

Any objects that did not come in wagons had to come by boat, around the horn from the East or from England via San Francisco. During the 1850's, departures from San Francisco to Portland were scheduled each week in the summer and three times a month during the winter. Direct trade between Portland and China began in 1851, but did not become routine until a number of years later (Chia-Chi, 1978, p. 9).

An interesting house built in 1856 was that of James Bybee on his 640 acres on Sauvie Island, located in the Columbia River near Portland. It is known for an architectural mystery--a bedroom on the second floor that has no doorway to the second floor hall. Instead the room is reached by a curved staircase joining the bedroom above with what is thought to be a bedroom below. The home is quite elegant for this

period of time in Oregon. The main parlor has an elaborate ceiling rosette, and the plasterwork is considered to be exceptional, especially since most Oregon homes had painted board ceilings well into the 1870's. The second parlor features a fireplace treated to resemble gold-veined black marble. The dining room has paneled wainscoting, and the kitchen walls and ceiling are entirely wood paneled (Reif, 1970, p. 233).

Plaster was expensive and rarely used on houses before 1860. Interior walls were usually of carefully matched hand-planed horizontal board. The wall was sometimes left natural, sometimes painted, and often covered by muslin and paper (Dole, 1974, p. 95).

The Ladd and Tilton Bank, built in Portland in 1868, was designed by local architect John Nestor. In the interior, "he used frescoed walls with polished Port Orford cedar wainscoting," and it was said that, "taking the rooms as a whole, it surpassed any building on the coast in costliness and elegance of finish" (Hawkins, 1976, p. 44). Decorative interiors in Portland were not limited to the bank. The Protection Company Number IV firehouse, constructed in 1869, used only the best ornamental plaster and wood trims in the interior. The walls of the engine room were even wainscoted "for a depth proportionate with good taste" (Hawkins, 1976, p. 53).

The John Stevens home, north of Eugene, was built in 1875 in an adaptation of the Rural Gothic style. Much of the interior is wainscoted below, with the walls above finished in shiplap--a common choice at this time (Huntington, 1974, p. 231).

Portland's buildings, until the 1870's, were largely simple wooden frame box types; it was not until the later seventies and eighties that Portland began to have the finer homes and commercial buildings found in

older established cities of the east (Staehli, 1975, p. 12). In the 1870's, D. K. Warren erected a house in Warrenton that contained French wallpaper, crystal chandeliers, deep-piled carpets, and ornate furniture (Oregon Historic Landmarks, 1966, p. 33).

Other elaborate homes were built by architect Henry Cleaveland for Henry Failing and J. N. Dolph during the 1870's. In this decade interior designers dealt mainly with the actual execution of decoration, such as application of paint, frescoes, or wallpaper. The designing of interior spaces was handled entirely by the architect who, in turn, sought out decorators. Most of the architects were self-trained and relied heavily on the pattern books for knowledge of current styles. Henry Cleaveland, however, had received formal training in the eastern United States and had further increased his knowledge by extensive travel in Europe and England (Haun, 1977, p. 19-20).

In the Failing house, Cleaveland recommended a fairly simple fresco treatment, consisting of a delicate frieze around the perimeter of the room and a center medallion from which a gaselier (gas chandelier) was to descend. A Parisian artist was responsible for much of the furniture and interior decorations of the Dolph house, including wood work, wall and ceiling decorations, curtains, and fireplace elaborations. Although all the rooms had the same general design for carpets, furniture, ceilings, and curtains, they were decorated so that each one had a distinct personality (Haun, 1977, p. 21, 23).

The rapid growth of Portland in the 1880's and 1890's made it one of the richest communities for romantic style houses on the west coast. Victorian homes were finished with assembled pre-manufactured ornamental elements purchased from catalogs and combined to suit the

owner (Staehli, 1975, p. 13). The tiny railings, Gothic arches, and the Turkish filigree were elements of design that were used in the interiors as well as on the exteriors (Marlitt, 1978, p. 17).

One outstanding example of Victorian design in Oregon was the Richard P. Knapp residence erected in Portland in 1882 at a cost of \$80,000. Incorporating exotic woods, rare stained glass, and hand-wrought hardware, it was probably the most elaborate home in Portland. The doors were inlaid teakwood and each stained glass window had its own floral design (Marlitt, 1978, p. 15).

Cicero Lewis built his house in 1881, and although the exterior was rather simple for this period, the interior was quite elaborate. Rare woods, marble mantels, brocaded walls, and fine lighting fixtures were used throughout the house. The wainscot in the reception room was a material treated to look like metal and used again at the cornice over the wallpaper frieze (Marlitt, 1975, p. 59-63).

The rooms in the homes of the middle class were created from items they could order from catalogs and receive through the mail by railroad freight. Seale (1875, p. 49, 116) indicates that by the later 1880's, midwest mercantile houses did a large trade in the western states. An 1880 photograph of the parlor and dining room of Arthur and Mary Foote shows prints in gilded frames, which were available from dozens of catalogs of the time. These were hung with china pins and wires from a wallpaper border that might have been from the same catalog. An 1890 photograph shows leaves pasted in artistic rows on the white walls and over the door as an alternative to using wallpaper.

The Zera Snow house, built in 1892 in Portland, was a luxurious house made for the formal living and entertaining of the nineties.

Based on the design of English country houses, all of the important rooms opened off from the great hall, which was paneled in oak. The dining room was like the interior of a shell, for the shape of the room was not only oval, but the ceiling was coved (concave) to a plaster frieze in the center. It was paneled in cherry, with a reddish Italian marble fireplace (Marlitt, 1978, p. 115).

Eclectic decorating, which was popular in America from 1865 to 1895, is illustrated in photographs of the parlor of Dr. J. W. Robinson, Jacksonville, Oregon. The mantle and the sideboard were basic Eastlake designs with Renaissance details. A table and chair were influenced by Art Nouveau, and the firescreen was strongly Oriental. The wallpaper had a peacock border paper, with a nonmatching ceiling paper and border (Mayhew and Myers, 1980, p. 307).

Millionaire C. H. Lewis of Portland was able to afford a spectacular decor, but the photographs of the hall in his home show a relatively simple interior. The dado of the stair wall was done in a Moorish pattern and the walls were covered with one of the textured materials--Anaglypta or Lincrusta-Walton--which were available at the end of the century (Mayhew and Myers, 1980, p. 302).

Mayhew and Myers (1980, p. 265) classify the dining room of millionaire J. Wesley Ladd as the look of Colonial Revival from the late 1890's, but there is nothing colonial about the electric chandelier, the wallpaper of floral arabesques, the Indian wastebasket, or the Oriental ceramics.

Summary

Wallpapers were an important part of nineteenth century interiors in America. Interior decorating had not yet emerged as a professional

field by mid-century, so the selection of the wall treatment was usually done by the architect, contractor, housepainter, or the owner. A wide assortment of styles and patterns were popular during this period, giving people an opportunity to express individual taste in interior surroundings.

The major influences in American wallpaper came from China, France, and England. The signs of technology used in making, decorating, and hanging the wallpaper all give an indication of the age, and sometimes the origin, of the paper.

There are a number of sources that can be examined for old wallpaper when trying to document historical restoration, although uncovering and removing the paper can be a time-consuming and tedious task. Once a sample is identified, a number of alternatives are available for restoration--from restoring the remaining wallpaper to using commercially reproduced wallpaper.

Although there are differing opinions as to how readily home furnishings were available in Oregon, it is known that any objects that did not come by wagon were made locally or were shipped by boat from the eastern United States, England, or San Francisco. Portland's buildings were of the simple wooden box types until the 1870's. Rapid growth during the 1880's and 1890's, however, made Portland a community rich in Victorian style houses and elaborate commercial buildings. After 1883, many middle class homes were furnished with items ordered from mail-order catalogs that were shipped by railroad freight.

CHAPTER III. PROCEDURE

The research for this project attempted to determine the styles, patterns, and colors of wallpaper that were used in the Portland, Oregon area from 1850 to 1900, who applied the wallpaper, the method of application that was used, and the sources of the wallpaper.

Sources Consulted

Photographs

The Oregon Historical Society has an extensive photograph collection which was searched for any photographs containing wallpaper in the interiors of the homes. The files under the heading of family life, general residence, and specific residences were searched. As these files were examined, information about the wallpaper was recorded on data collection instrument A-1. (See Appendix A)

Photographs in existing publications, such as A Documentary History of American Interiors, by Mayhew and Myers, and Nineteenth Street, by Richard Marlitt, were examined for photographs of Oregon interiors that used wallpaper between 1850 and 1900. Data were recorded on instrument A-1. (See Appendix A)

Portland City Directories

The Oregon Historical Society has copies of the Portland city directories from its first printing in 1863 through the present. Copies from 1863 to 1873 are kept in the Manuscript Room. The remainder are kept on the shelves in the reference section. Directories for the years 1863-1900 were examined for advertisements which included references to

wallpaper, paperhangers, or interior decorating. Data were recorded on instrument A-4. (See Appendix A)

The Business Listings of the city directories were checked for individuals or companies who handled the sale or hanging of wallpaper. This was done to determine the name of the individuals or companies that were involved with wallpaper and the specific years that they were in business. Data were recorded on instrument A-5. (See Appendix A)

Business Records

The Oregon Historical Society has some original business records, correspondence, and architectural records in the Manuscript Room. Records that existed for wallpaper companies listed in the city directory were inspected for references to the sale and purchase of wallpaper or recommended wall treatments.

Illustrated Magazines

Original copies of the West Shore, an illustrated magazine that was published in Oregon from 1875 to 1891, are also kept in the Manuscript Room of the Oregon Historical Society. These were examined for illustrations, advertisements, or references to wallpaper. Data were recorded on instruments A-2 and A-4. (See Appendix A)

Newspapers

Copies of the Portland Oregonian, published continuously since 1850, are on microfilm at the Oregon Historical Society, Portland State University, and the Multnomah County Library. Microfilm of newspapers was searched for advertisements which involve wallpaper or paperhangers,

and any other newspaper articles or photographs concerned with home interiors of this period. The Oregonian was published weekly from 1850 to 1861; for that period the issues for the month of January were searched. Between 1862 and 1900, when the paper changed to daily publication, the issues for the first week in January were searched. January was selected for consistency. Data were recorded on instruments A-2 and A-4. (See Appendix A)

Catalogs

Mail order catalogs found in the Multnomah County Library and in used book stores were consulted for information regarding the styles, patterns, and colors of wallpaper that were available, the size of the rolls, and the price of the wallpapers. Data were recorded on instrument A-2. (See Appendix A)

Existing Examples

Existing samples of wallpaper in the possession of Sally Hopkins, a restoration stencilling expert, and Alfred M. Staehli, an architect specializing in historic preservation, were inspected. Existing examples, which are large enough to show one full repeat of the pattern, were examined for style, pattern, color, and condition. Data were recorded on instrument A-3. (See Appendix A)

Museums

The Portland Art Museum and the Architectural Preservation Gallery of Portland were consulted for any existing samples or photographs of

wallpaper that they might have. Data were recorded on instruments A-1 and A-3. (See Appendix A)

Data Collection Instruments

For the purpose of collecting and summarizing data about wallpaper from photographs, a chart was developed with the following categories:

(See Appendix A-1 for sample instrument)

- A. The first group of categories was included to permit later retrieval of the data collected. These categories included:
 1. Owner of the house
 2. Source of photograph (Oregon Historical Society, Portland Art Museum, book, individual)
 3. File number (Oregon Historical Society)
 4. Photograph negative number (Oregon Historical Society)
 5. Date
- B. The second group of categories was related to information about the style and pattern. The definitions of the styles and patterns were based on illustrations of examples found in Wallpaper in America (Lynn, 1980) and "How It Really Looked" (Schenk, 1980). The wallpaper was categorized into the group that it most closely resembled and divided into the most common style and pattern categories of the time period to facilitate compilation of the results:
 6. Style (Arts and Crafts, Art Nouveau, Classical, Empire, Gothic, Moorish, Oriental, Rococo, Scenic, Transitional, wallpaper substitute)
 7. Pattern (arabesque, brocade, diaper, floral, foliage, garlands/swags, geometric, grasscloth, ribbons/bows, floral stripe, color stripes, tiny flowers)
- C. The third group of categories was information about the method of application and where the paper was applied. The categories were designed to facilitate compilation of the results:
 8. Method of application (border, ceiling, dado, fill, floor to ceiling, floor to frieze, frieze, frieze and dado)
 9. Room used in (entry/hall, bedroom, dining room, library, music room, parlor)
- D. The last category was for any further applicable comments.

For the purpose of collecting and summarizing data about wallpaper from illustrated advertisements, a chart was developed with the following categories: (See Appendix A-2 for sample instrument)

- A. The first group of categories was included to permit later retrieval of the data. These categories included:
 1. Name of company or individual advertiser

2. Source (newspaper or catalog)
 3. Date of source
 4. Page number
- B. The second group of categories was related to information about the style, pattern, and color of the wallpaper. The categories were designed to facilitate compilation of the results:
5. Styles (Arts and Crafts, Art Nouveau, Classical, Empire, Gothic, Moorish, Oriental, Rococo, Scenic, Transitional, wallpaper substitute)
 6. Patterns (arabesque, brocade, diaper, floral, floral stripe, foliage, garlands/swags, geometric, grasscloth, ribbons/bows, color stripes, tiny flowers)
 7. Colors (as described or illustrated)
- C. The third group of categories was related to additional information which provided a further description of the wallpaper. They included:
8. Size of the roll of wallpaper
 9. Price of the wallpaper
 10. Additional description or comments

For the purpose of collecting and summarizing data from existing samples of wallpaper that are large enough to show one full repeat of the pattern, a chart was developed with the following categories: (See Appendix A-3 for sample instrument)

- A. The first group of categories provided information included to permit later retrieval of the data collected. These categories included:
 1. Source (business, museum, house, individual)
 2. Where found (sample book, unused roll, hanging on wall, fragment)
- B. The second group of categories was related to information about the style and pattern of the wallpaper. The categories were to facilitate compilation of the results:
 3. Style (Arts and Crafts, Art Nouveau, Classical, Empire, Gothic, Moorish, Oriental, Rococo, Scenic, Transitional, wallpaper substitute)
 4. Pattern (arabesque, brocade, diaper, floral, floral stripe, foliage, garlands/swags, geometric, grasscloth, ribbons/bows, color stripes, tiny flowers)
- C. The third group of categories was to provide further information about the wallpaper. They included:
 5. Color
 6. Condition of paper
 7. Technology (flocked, Lincrusta-Walton, machine-printed, silk-screen, stenciled)
 8. Additional comments

For the purposes of collecting and summarizing data from non-illustrated advertisements, a chart was developed with the following categories: (See Appendix A-4 for sample instrument)

- A. The first group of categories was included to permit later retrieval of the data collected. These categories included:
 1. Name of individual or company
 2. Source (Portland City Directory or name of newspaper)
 3. Page number
 4. Date
- B. The second group of categories was to provide information about the type of business or individual dealing in the sale or hanging of the wallpaper. These categories included:
 5. Services offered (dealer, importer, jobber, manufacturer, gilding, graining, kalsomining, painting, fresco painting, house painting, ornamental painting, sign painting, paperhanging, roofing, wall tinting or coloring, decorating)
 6. Products carried (bedding, carpets, crockery, furniture, oilcloths, paint, paperhangings, stoves, upholstery goods, varnish)
 7. Any additional services, products, or other comments

For the purpose of collecting and summarizing data about the individuals and companies that were involved in the sale or the hanging of wallpaper, a chart was developed with the following categories: (See Appendix A-5 for sample instrument)

1. Occupation as listed in the business section of the Portland City Directory (Architect, Dealer in Carpets and Paperhangings, Decorator, Painter, Paperhanger, Wallpaper Dealer)
2. Years that the company or individual was listed in the business section of the city directory
3. Under each specific occupational heading, the name of the individual or company was listed with a tally made of each year they were listed in the business section of the city directory.

Compilation of Data

In order to determine the styles, patterns, and colors of wallpaper that were used, data from the following instruments were used. From Appendix A-1 (photographs), the data from columns six (styles) and seven (patterns) were compiled. From Appendix A-2 (illustrated advertise-

ments), the data from columns five (styles), six (patterns), and seven (colors) were compiled. From Appendix A-3 (existing examples), the data from columns three (styles), four (patterns), and five (colors) were compiled.

To determine who applied the wallpaper in Oregon between 1850 and 1900, the data from the following instruments were used. From Appendix A-2 (illustrated advertisements), column one (advertisers) was used. From Appendix A-4 (non-illustrated advertisements), the data from columns one (advertisers), five (services offered), and six (products offered) were compiled. From Appendix A-5 (business listings), the data from columns one (occupation), two (years listed), and three (name of company) were compiled.

To determine the different methods of application that were used, the data from Appendix A-1 (photographs), columns eight (method of application) and nine (room used in), were compiled.

CHAPTER IV. FINDINGS

Introduction

The findings have been compiled from the completed instruments shown in Appendix A. Chart A-1 was used to record information from photographs in books and in the residence files of the Oregon Historical Society. Chart A-2 was used to record information from three mail order catalogs that were available from the time period. Chart A-3 was used to record information from existing examples of wallpaper, large enough to show one full repeat of the pattern, hung in Oregon between 1850 and 1900. Chart A-4 was used to record information from the non-illustrated advertisements of the Portland city directories published between 1863 and 1900. Chart A-5 was used to record the names of individuals and companies dealing with wallpaper from the business listings of the Portland city directories published between 1863 and 1900.

Styles, Patterns, and Colors

Photographs

The styles, patterns, and colors of wallpaper that were shown in eight secondary source photographs found in books and identified as Oregon residences (Lynn, 1980; Mayhew and Myers, 1980) and 109 primary source photographs found in the files of the Oregon Historical Society are listed in Table 1. Approximately 4000 photographs in the residence files of the Oregon Historical Society were examined, and approximately 200 of these were photographs containing wallpaper in the interiors, but some were different views of the same room. There was a variety of 109 different patterns and 91 different identifiable styles. Eighteen styles were not identifiable.

TABLE 1

STYLES, PATTERNS, AND COLORS OF WALLPAPER
FOUND IN PHOTOGRAPHS OF OREGON INTERIORS

| Styles | Number of times appearing in photos |
|-----------------------|--|
| Arts and Crafts | 17 |
| Art Nouveau | 11 |
| Classical | 1 |
| Empire | 3 |
| Moorish | 4 |
| Oriental | 6 |
| Rococo | 8 |
| Scenic | 3 |
| Transitional | 26 |
| Wallpaper substitutes | 12 |
| Unidentifiable | 18 |
| Patterns | Number of times appearing in photos |
| Arabesque | 19 |
| Brocade | 4 |
| Diaper pattern | 3 |
| Floral | 29 |
| Floral stripe | 5 |
| Leaves/foliate | 14 |
| Garlands/swags | 4 |
| Geometric | 15 |
| Grasscloth | 2 |
| Ribbons/bows | 5 |
| Stripes | 2 |
| Tiny flowers | 4 |
| Miscellaneous | 3 |
| Colors | Number of times appearing in photos |
| Red | 1 |
| Lavender | 1 |
| Browns | 2 |
| Cream/white | 1 |
| Blues | 2 |
| Gray | 1 |
| Pink | 2 |
| Metallic gold/silver | 4 |
| Yellow | 1 |

Photographs including wallpaper in the interior were found in the residence files of the Oregon Historical Society for nineteen identified homes in the Portland area. The photograph files of the historical society were not examined for areas other than Portland, because other areas did not contain separate residence files.

The photographs in books (Lynn, 1980; Mayhew and Myers, 1980) were of the Bush house in Salem and the home of Dr. J. W. Robinson in Jacksonville. Even though these photographs were not from the Portland area, they were included because the wallpaper was similar to the findings in this study. There were also photographs in books (Marlitt, 1978; Mayhew and Myers, 1980) that were duplicates of photographs in the historical society. The photographs used by Mayhew and Myers were accompanied by a description of the wallpaper, but those used by Marlitt did not mention the wallpaper.

The photographs found were weighted heavily towards the last two decades of this fifty-year period. Although photography was available at mid-century, the technology was not advanced enough to make it accessible to the general public.

The number of photographs for each residence in the Portland area, along with the dates that are known, (in order of predominance) was: Knapp-Lindley, thirty-four; Dolph-Jacobs, fifteen; W. S. Ladd, fourteen; A. H. Johnson (1890), eight; Frank M. Warren (1900), four; W. H. Corbett, Henry Failing (1889), Dr. Clements, and Henry Miller (1870's), three each; Ellis Davidson (1900), Sheridan Family, Herman Bohlman, Charles Prescott (1884), and the Sichel residence, two each; and Lorene Randall, Mr. and Mrs. Lucien Becker, Frank Bruhn, Wm. Holman, and C. H. Lewis, one each. There were forty-one unidentified residences.

Styles

The predominant style found in the photographs was the Transitional style, portrayed twenty-six times. The Arts and Crafts style was seen seventeen times, the Art Nouveau style was seen eleven times, and wallpaper substitutes were seen twelve times. The styles found less than ten times were Rococo, Moorish, Scenic, Classical, and Empire. There were eighteen unidentifiable styles.

Patterns

The patterns found most often in the photographs were floral, twenty-nine times; geometric, fifteen times; and arabesque/scroll and leaves/foilage, twelve times each. Those patterns seen five times or less were floral stripes, ribbons/bows, brocade, tiny flowers, diaper pattern, garlands/swags, grasscloth, and colored stripes.

Colors

The photographs in the Oregon Historical Society and four of the photographs in books (Mayhew and Myers, 1980) were in black-and-white and gave no information about the color of the wallpaper. Four of the photographs in books (Lynn, 1980) were either in color or in black-and-white with descriptions of the colors. The number of colors depicted or described in photographs was: metallic gold or silver, four; browns, pinks, and blues, two each; and red, lavender, cream, gray, and yellow, one.

Mail-Order Catalogs and Other Published Sources

Table 2 indicates the styles, patterns, and colors available in Oregon through mail-order catalogs in the late nineteenth century and the early twentieth century. The table summarizes information from the 1895 Montgomery Ward and Company Catalogue, the 1897 Sears Roebuck Catalogue, and the 1902 Sears, Roebuck Catalogue. These catalogs were used because they had been reprinted and copies were available through the Multnomah County Library. The original editions were unavailable, as were catalogs from other years.

The other published sources were the Portland Oregonian and the West Shore magazine, neither of which contained illustrated advertisements.

Styles

This section is divided into "Styles Depicted" and "Styles Described", as the catalogs contained more descriptions than illustrations. The illustrations in the catalogs were drawings rather than photographs.

Style Depicted

The styles illustrated in the 1895 Montgomery Ward and Company Catalogue were Arts and Crafts and Transitional, three times each, together with one example of a Empire/French style. The 1897 Sears Roebuck Catalogue showed no illustrations of wallpaper. The styles illustrated in the 1902 Sears, Roebuck Catalogue were: Transitional, five examples; Rococo, six examples; Moorish, two examples; and French, one.

TABLE 2
 STYLES, PATTERNS, AND COLORS OF WALLPAPER
 ADVERTISED IN MAIL ORDER CATALOGS, 1895-1902

| Style Depicted | Montgomery Wards 1895 | Sears Roebuck 1897 | Sears, Roebuck 1902 |
|-------------------|--------------------------|-----------------------|------------------------|
| Transitional | 3 | - | 5 |
| Moorish | - | - | 2 |
| Rococo | - | - | 6 |
| French/Empire | 1 | - | 1 |
| Arts/Crafts | 3 | - | - |
| Style Described | Montgomery Wards 1895 | Sears Roebuck 1897 | Sears, Roebuck 1902 |
| Embossed | 4 | 3 | 3 |
| Gilt/gold | 7 | 3 | 4 |
| Varnished | 3 | 1 | - |
| Pattern Described | Montgomery Wards 1895 | Sears Roebuck 1897 | Sears, Roebuck 1902 |
| Scroll | 7 | 2 | 10 |
| Bouquet | 5 | - | 2 |
| Floral | 9 | 2 | - |
| Leaves | 7 | 1 | 1 |
| Stripes | 3 | 2 | 3 |
| Geometric | 6 | 1 | 1 |
| Color Described | Montgomery Wards 1895 | Sears Roebuck 1897 | Sears, Roebuck 1902 |
| Gray | 5 | - | 2 |
| Red | 3 | 2 | 9 |
| Blue | 8 | 5 | 4 |
| Pink | 8 | 2 | 4 |
| Green | 13 | 2 | 20 |
| Yellow | -- | 2 | -- |
| Brown | 11 | 6 | 7 |
| Cream | 11 | 5 | 7 |
| Purple | 2 | 1 | 1 |

Style Described

The styles described most often in the catalogs were gilt or gold, embossed, and varnished. Gilt or gold was mentioned seven times in 1895, three times in 1897, and four times in 1902. Wallpaper was described as embossed four times in 1895 by Montgomery Ward and Company and three times by Sears Roebuck in both 1897 and 1902. Varnished wallpaper was mentioned three times in 1895 and once in 1897. The terms gilt, gold, embossed, and varnished were not consistent with the terms used to define wallpaper styles; however, they were the terms used in the catalogs to describe wallpaper.

Patterns

The most common patterns that were specified in the catalogs were scroll, floral, and leaf patterns. Floral patterns were mentioned nine times in 1895, while scroll and leaf patterns were mentioned seven times each. There were no patterns named more than twice in 1897, but in 1902, scroll patterns were mentioned ten times and floral patterns four times.

Colors

The colors that were named in the catalogs were divided into color families, with greens, browns, and creams as the predominant colors. In 1895, greens were seen thirteen times and browns and creams, eleven times each. The colors seen eight times or less were blues, pinks, grays, reds, and purples. In 1897, the colors mentioned most often were browns, six times, and blues and creams, five times each. Those

mentioned twice or less were red, pink, green, and purple. Greens were named most often in the 1902 catalog--a total of twenty times--along with reds, nine times, and browns and creams, seven times each. Those mentioned four times or less were blue, pink, gray, and purple.

The actual color names that were used to describe the various shades were:

greens: nile, apple, vernon, empire, olive
 blues: gobelin, delft, turquoise, light, dark
 browns: tan, terra cotta, drab
 purples: lilac, mauve
 grays: french, stone
 creams: ecru, pearl
 reds: garnet, maroon
 pinks: salmon, flesh

Business Records

The only business record found relating to the sale of wallpaper was an invoice from Walters Brothers' Carpet Warehouse to Henry Failing, dated April 6, 1872. The original copy of this invoice is in the Oregon Historical Society. On the invoice, the wallpaper Henry Failing ordered is described as "stamped gold, velvet and gold, and satin" with no other description of patterns or colors.

Existing Examples

Eight existing examples of wallpaper that were large enough to show one full repeat of the pattern had been removed from buildings built in Oregon between 1850 and 1900 and are in the possession of Sally Hopkins, a restoration stenciling expert, and Al Staehli, an architect specializing in historic preservation. These two individuals were the only ones who had examples of wallpaper hung in Oregon before 1900 in their possession. The five examples in the possession of Sally Hopkins

were removed from homes in the Portland area during remodeling, restoration, or demolition. The remaining three examples, which were in the possession of Al Staehli, had been removed from Old College Hall at Pacific University in Forest Grove, Oregon. This building was built during 1851 and was restored during the early 1970's.

Six of the examples were in fair condition, with the original colors and patterns being quite clear. Two were in poor condition, as the colors were faded and partially worn off. All examples were very brittle and ranged in size from three inches by six inches to eight inches by sixteen inches. The styles, patterns, and colors are shown on Table 3.

Styles

The number of styles found in existing examples (in order of predominance) was: Arts and Crafts, three; Empire, two; and Classical, Oriental, and Scenic, one each.

Patterns

There were eight floral patterns found in existing examples, as well as three striped patterns, and one each of diaper pattern, floral stripe, geometric, and ribbons/bows.

Colors

The predominant colors found in existing examples were browns, seen seven times, and creams, seen six times. The colors found three times or less were blue, gray, black, metallic gold or silver, red, green, and pink.

TABLE 3

STYLES, PATTERNS, AND COLORS OF WALLPAPER
FOUND IN EXISTING EXAMPLES IN OREGON

| Style | Number of times appearing in examples |
|----------------------|--|
| Arts and Crafts | 3 |
| Classical | 1 |
| Empire | 2 |
| Oriental | 1 |
| Scenic | 1 |
| Patterns | Number of times appearing in examples |
| Diaper pattern | 1 |
| Floral | 5 |
| Floral stripe | 1 |
| Geometric | 1 |
| Ribbons/bows | 1 |
| Stripes | 2 |
| Colors | Number of times appearing in examples |
| Black | 2 |
| Red | 1 |
| Brown/tan | 7 |
| Cream/white | 6 |
| Blues | 3 |
| Greens | 1 |
| Gray | 3 |
| Pink | 1 |
| Metallic gold/silver | 2 |

Summary

Table 4 is a summary of the total times that styles, patterns, and colors appeared in Oregon in photographs and examples, the total times that styles, patterns, and colors were mentioned in catalogs, and a final total combining photographs, examples, and catalogs.

Styles

The most frequently seen styles in photographs, examples, and catalogs combines were the Transitional style, seen thirty-four times; the Arts and Crafts style, seen twenty-three times; embossed/wallpaper substitutes, seen twenty-two times; and Rococo, seen fourteen times. Other styles that were found eleven times or less were Art Nouveau, Oriental, Moorish, Empire/French, Scenic, and Classical. There were eighteen photographs of wallpaper with unidentifiable styles.

An article in the Portland Oregonian, January 1, 1883, indicated that the wallpapers used in Oregon were typical of current styles, rather than having a ten to twenty year lag, as previously indicated by Huntington (1974, p. 275):

Walters Brothers, 85 1st Street, Portland, importers and dealers in carpets, upholstery, and paperhangings, is one of the oldest houses in this city. Started in 1860, it has ever since by its integrity, gained the confidence of the people, and today it commands the finest and best trade in the Northwest. Its stock is immense, and it is made up of the finest goods, as well as goods generally needed. It carries the latest patterns and colors in the largest quantities. Since wallpaper for interior decorations has become the style altogether east, this house by its enterprise prepared for that trade here and has spared no expense to import the latest novelties in wallpaper and can show such at prices to suit everybody. . .their goods are selected with care and take a wide range from the dainty paper for walls. . .to the gorgeous magnificence of the decorating paper for the most elegant drawing room. . .the enterprise of the firm of bringing out novelties promptly as they appear in eastern cities is commendable. . .and those who entrust the wall decorations of their homes

TABLE 4

STYLES, PATTERNS, AND COLORS OF WALLPAPER FOUND IN PHOTOGRAPHS,
EXISTING EXAMPLES OF WALLPAPER, AND IN CATALOG ADVERTISEMENTS

| Style | Total times in photographs and examples | Total times in catalog advertisements | Total of photos, examples and catalogs |
|-------------------------|---|---|--|
| Arts and Crafts | 20 | 3 | 23 |
| Art Nouveau | 11 | - | 11 |
| Classical | 2 | - | 2 |
| Empire/French | 5 | 2 | 7 |
| Moorish | 4 | 2 | 6 |
| Oriental | 7 | - | 7 |
| Rococo | 8 | 6 | 14 |
| Scenic | 4 | - | 4 |
| Transitional | 26 | 8 | 34 |
| Wallpaper substitute | 12 | 10 | 22 |
| Unidentifiable | 18 | -- | 18 |
| Patterns | Photographs and examples | Catalog advertisements | Photos, examples and catalogs |
| Arabesque/scroll | 19 | 19 | 38 |
| Bouquets | -- | 7 | 7 |
| Brocade | 4 | - | 4 |
| Diaper pattern | 4 | - | 4 |
| Floral | 34 | 15 | 49 |
| Floral stripe | 6 | - | 6 |
| Foliage | 12 | 9 | 23 |
| Garlands/swags | 4 | - | 4 |
| Geometric | 15 | 8 | 23 |
| Grasscloth | 2 | - | 2 |
| Ribbons/bows | 6 | - | 6 |
| Stripes | 5 | 8 | 13 |
| Tiny flowers | 4 | 1 | 4 |
| Miscellaneous | 3 | - | 3 |
| Colors | Photographs and examples | Catalog advertisements | Photos, examples and catalogs |
| Red | 2 | 14 | 16 |
| Purple | 1 | 4 | 5 |
| Brown | 9 | 24 | 33 |
| Cream | 7 | 23 | 30 |
| Blue | 5 | 17 | 22 |
| Green | 1 | 35 | 36 |
| Gray | 4 | 7 | 11 |
| Pink | 3 | 14 | 17 |
| Gold/silver | 6 | -- | 6 |
| Yellow | 1 | 2 | 3 |
| Black | 2 | -- | 2 |

to Walters Brothers, can do so with the assurance that when completed, the whole will represent the latest style.

Patterns

The most frequently seen patterns in photographs, examples, and catalogs combined were the floral, scroll, foliage, and geometric patterns. There were forty-nine floral patterns, along with six floral stripes, and four papers with tiny flowers. The other predominant patterns were: arabesque/scroll, with thirty-eight examples, and foliage and geometric patterns, with twenty-three examples each. All other patterns were seen thirteen times or less.

Despite the limited number of patterns that were depicted in the photographs and examples, an article from the West Shore, February, 1880 (p. 48), entitled "Paper Hanging" gave information about available styles and patterns of wallpaper:

There is now a vast variety to choose from everywhere; mounting from the rough kitchen fourpenny paper that, put on wrong side out, when its pattern is but slightly stamped, presents a uniform gray surface something a great deal more expensive, and where the pattern is heavily stamped, presents a damascened gray surface, to those elaborate in art and material, whose use in a single room required an expenditure of a small fortune.

There are the common satin-faced ones, the gilded, silvered and bronzed grounds, embossed gilt and mica, imitation of silks and tapestries, cretonnes and chintzes, raised and stamped velvets; there are some like delicate muslins embroidered in chain stitch and lined with color, at six dollars a roll and upwards; others like the dark, old, embossed Spanish leathers buttoned to the wall, from nine to twelve dollars a roll, according to present prices; there are thick, Japanese papers, where the black ground riots in fantastic assemblage of all rich colors, where a gold ground carries birds and butterflies and fans in charming profusion, and those of lighter, less marked and less agreeable characteristics, at about the same price as the leather papers; others yet more expensive, thick and heavy, finely-glazed porcelain-like representation of tiles of all sorts, for those who will have them in imitation; and in addition there are the frescoed papers, and those for ceilings, for dadoes and for friezes. It would be hard if out of such a variety, one could not get up rooms that would be satisfying to the most demanding sense of the beautiful.

Colors

The predominant colors seen in photographs, examples, and catalogs combined were greens, seen thirty-six times; browns, seen thirty-three times; and creams, seen thirty-three times. Other frequently used colors were blues, seen twenty-two times; pinks, seen seventeen times; and reds, seen sixteen times. The remaining colors were found eleven times or less.

Although there were virtually no references to colors in advertisements concerning wallpaper, the October, 1877, issue of the West Shore magazine (p. 28) did carry an article discussing color in home furnishings:

. . .our rooms should be decorated on this principle. . .by making one color dominant and bringing in a variety of changes on it. In this way, yellow might lead up to green, silver gray up to purple, and Venetian red up to brown, but the subordinate tints in each case should have a certain affinity to the dominant color, and when you have settled all this you will find that any little bit of contrast introduced, provided it be unobtrusive, and does not interfere with your scheme, will have rather than a discordant effect. And this principle concerning the decoration of a room may be safely applied, I think to all departments of design in which the element of a color is a leading feature; as for instance in. . .paperhangings. . . .Wherever you find two or more colors introduced in such even proportions that you are puzzled to know which rules, so to speak, be sure the design is bad.

Who Applied the Wallpaper

Illustrated Advertisements

The publications that were searched for information regarding wallpaper in illustrated advertisements were the Portland Oregonian between 1851-1900, the West Shore magazine between 1875-1891, and three mail order catalogs (listed on page 49). The only illustrated advertise-

ments found were those in the mail-order catalogs; there were none in local publications.

Business Records

Records of architects listed in the business listings of the Portland City Directory from 1863-1887 were searched, with no information regarding wallpaper found. There was no correspondence found for architects or individuals or companies dealing in wallpaper during this period.

The only business record found which mentioned wallpaper was an invoice from Walters Brothers to Henry Failing (see Appendix D). Because Walters Brothers advertised and was listed in the Portland city directories, information on this firm is included in the section on non-illustrated advertisements and business listings.

Non-illustrated Advertisements

The Portland Oregonian between 1851-1900, the West Shore magazine between 1875-1891, and the Portland city directories between 1863-1900 were searched for non-illustrated advertisements containing references to wallpaper. The West Shore included non-illustrated advertisements from 1876 to 1880, but they were the same companies, and essentially the same advertisements, as found in the Portland city directories. The Portland Oregonian included occasional non-illustrated advertisements for wallpaper, but they were also for the same companies that advertised in the Portland city directories.

Table 5 gives information about firms or individuals that either ad-

TABLE 5

DESCRIPTIONS, PRODUCTS, OR SERVICES OFFERED,
IN ADDITION TO WALLPAPER AND PAPERHANGING,
AS ADVERTISED IN PORTLAND CITY DIRECTORIES, 1863-1900

| | 1863- 1865 | 1866- 1870 | 1871- 1875 | 1876- 1880 | 1881- 1885 | 1886- 1890 | 1891- 1895 | 1896- 1899 |
|--------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| Description | | | | | | | | |
| Dealer | 2 | 3 | 4 | 4 | 5 | 5 | 5 | 4 |
| Importer | 2 | 8 | 4 | 6 | 7 | 10 | 2 | 2 |
| Manufacturer | 1 | 4 | - | 2 | 4 | 2 | 1 | 2 |
| Services | | | | | | | | |
| Decorating | - | - | - | - | 2 | 6 | 6 | 4 |
| Glazing | 5 | 6 | 2 | 4 | 1 | 3 | - | - |
| Graining | 1 | 2 | 1 | 4 | 4 | 10 | 13 | 8 |
| Kalsomining | - | 3 | 2 | 8 | 6 | 8 | 13 | 9 |
| Painting | 1 | 4 | 2 | 3 | 1 | 4 | 8 | 4 |
| --Fresco | - | - | - | - | 4 | 11 | 5 | 4 |
| --House | 5 | 3 | 2 | 5 | 3 | 7 | 12 | 11 |
| --Ornamental | - | - | 1 | 3 | 4 | 6 | 2 | 3 |
| --Ship | 5 | 1 | - | - | - | - | - | - |
| --Sign | 4 | 3 | 2 | 5 | 1 | 7 | 3 | 3 |
| Paperhanging | 5 | 6 | 3 | 7 | 5 | 15 | 15 | 11 |
| Roofing | - | - | - | - | 3 | 3 | 1 | 2 |
| Tinting | - | - | - | 3 | 4 | 6 | 3 | 5 |
| Products | | | | | | | | |
| Bedding | 1 | 5 | - | 1 | 5 | 9 | 1 | 1 |
| Carpets | 4 | 9 | 3 | 4 | 8 | 9 | 1 | - |
| Furniture | 3 | 10 | 1 | - | 4 | 4 | - | - |
| Mattings | 2 | 7 | 3 | 4 | - | - | - | - |
| Oilcloths | 2 | 9 | 3 | 2 | 5 | 1 | - | - |
| Paint | - | - | 1 | - | - | 5 | 7 | 7 |
| Paperhangings | 4 | 10 | 4 | 4 | 7 | 13 | 10 | 8 |
| Upholstery | 1 | - | - | - | 1 | 5 | 2 | 3 |
| Window shades | 2 | 6 | 4 | 2 | - | - | - | - |

Portland city directories published between 1863-1900. It summarizes the way the firms described themselves, as well as the additional products or services that they offered. These data have been compiled into five year periods on the table. For the purpose of analyzing the data, they have been divided into three time periods: 1863-1870, 1871-1885, 1886-1899.

Description

From 1863 to 1870, the companies described themselves as importers ten times and as dealers or manufacturers, five times each. From 1871 to 1885, the companies usually described themselves as importers, seventeen times, or as dealers, thirteen times. From 1886 to 1899, they were described as dealers or importers fourteen times each.

Services

From 1863 to 1870, the most common services offered, in addition to paperhanging, were glazing, eleven times; house painting, eight times; sign painting, seven times, and ship painting, six times. For the period of 1871 to 1885, the services most commonly offered were kalsomining, sixteen times; graining, nine times; sign painting, eight times; and glazing, seven times. From 1886 to 1899, the services seen most often in the advertisements were paperhanging, forty-one times; glazing, thirty-one times; kalsomining and house painting, thirty times each; fresco painting, twenty times; and decorating and painting, sixteen times each.

Products

The products which were usually advertised with wallpaper between 1863 and 1870 were carpets and furniture, thirteen times each; oilcloths, eleven times; mattings, nine times; and window shades, eight times. The most common products advertised between 1871-1885 were carpets, fifteen times, and oilcloths, ten times. Mattings, furniture, bedding, and window shades were seen between seven and five times each. Between 1886 and 1899, wallpaper was advertised thirty-one times. In addition, paint was advertised seventeen times; bedding, eleven times; and carpets and upholstery, ten times each.

Business Listings

The names of the individuals or companies who applied or sold wallpaper are shown in Table 6. Because many were in business for only a few years, this listing includes those who were in the business listings of the Portland city directories for four years or more, the first and last years they were listed, and the total number of years they were listed. The information under the heading of Painters, Architects, and Carpets and Paperhangings is included only for the years 1863 to 1887, because after 1885 Wallpaper Dealers, Paperhangers, and Decorators began to have their own listings under these headings.

There were often gaps in the years that people were listed, but this did not necessarily mean that the individual or company was not in business that year--often people were listed in the alphabetical listing and their names were omitted under the business listings in the directory.

TABLE 6

INDIVIDUALS AND COMPANIES ASSOCIATED WITH WALLPAPER
WHO WERE LISTED IN THE BUSINESS LISTINGS OF
THE PORTLAND CITY DIRECTORY BETWEEN 1863 AND 1900

| Occupation Listed in the Portland City Directory | Name of Individual or Company | First and Last Years in Busi- ness Listings | Total Years Listed |
|--|--|---|--------------------------|
| Painter | Berger and Bock | 1878-87 | 6 |
| | Berger, W. P. | 1874-80 | 7 |
| | Canfill, Oliver | 1871-74 | 4 |
| | Egan, J. H. | 1863-86 | 22 |
| | Frank & Company | 1881-85 | 5 |
| | Freeborn, R. N. | 1873-87 | 11 |
| | Grow & Diggles | 1879-84 | 6 |
| | Grow, John | 1871-76 | 5 |
| | Helbock Brothers | 1873-82 | 10 |
| | Lucas, M. M. | 1871-82 | 4 |
| | Lyons, J. H. | 1868-81 | 14 |
| | McDougal, R. | 1867-75 | 5 |
| | Merton, J. H. | 1882-87 | 4 |
| | Mills, Chas. | 1863-72 | 10 |
| | Morse & Miner | 1882-87 | 6 |
| | Sheehy, Wm. | 1881-86 | 6 |
| | Simpson Brothers | 1881-86 | 4 |
| | Staeglich, August | 1867-75 | 6 |
| Sutcliff & Loomis | 1880-87 | 7 | |
| Thompson, J. | 1865-72 | 9 | |
| Paperhangers | Berger, Henry | 1891-99 | 9 |
| | Christensen, H. P. | 1892-99 | 7 |
| | Moorehouse, E. H. | 1893-98 | 6 |
| | Pearson, C. F. | 1885-92 | 7 |
| | Schofield & Morgan | 1885-94 | 6 |
| | Sutcliff & Blied | 1892-97 | 6 |
| Decorators | Christensen, H. P. | 1895-99 | 4 |
| | Northwest Wallpaper | 1893-96 | 4 |
| | Moorehouse, E. H. | 1893-99 | 6 |
| | Sutcliff & Blied | 1893-96 | 4 |
| Carpets and Paperhangings | Edwards, H. | 1881-85 | 4 |
| | Emil, Lowenstein Co. (Oregon Furn. Manu.) | 1865-74 | 10 |
| | Richter, Paul | 1875-81 | 2 |
| | Shindler & Chadbourne | 1870-75 | 4 |
| | Walters Brothers | 1880-85 | 6 |
| | (Oregon Carpet Ware- house) | 1863-85 | 23 |

TABLE 6 - Continued

| Occupation Listed in the Portland City Directory | Name of Individual or Company | First and Last Years in Busi- ness Listings | Total Years Listed |
|--|-------------------------------------|---|--------------------------|
| Wallpaper | Berger, Henry | 1890-99 | 10 |
| | Christensen, H. P. | 1892-99 | 8 |
| | Freeborn & Company | 1885-99 | 15 |
| | Kreiss, Louis | 1890-94 | 5 |
| | Menafee, J. S. | 1895-98 | 4 |
| | Miller, Ernest | 1896-99 | 4 |
| | Moorehouse, E. H. | 1892-99 | 8 |
| | Schofield & Morgan | 1887-99 | 13 |
| | Sutcliff & Blied | 1891-99 | 9 |
| Walters Brothers | 1888-94 | 10 | |
| Architects | Burton, E. M. | 1863-85 | 12 |
| | Graham, W. J. | 1879-87 | 5 |
| | Hefty, H. J. | 1884-87 | 4 |
| | Knapp, Jule | 1884-87 | 4 |
| | Krumbein, J. | 1876-86 | 9 |
| | Lewis, Wm. | 1879-86 | 4 |
| | Stokes, Wm. | 1883-86 | 4 |
| | White, W. S. | 1881-87 | 4 |
| Williams, W. H. | 1873-87 | 13 | |

Painters

There were twenty painters listed in the directory for more than four years. The painter who was in business the longest was J. H. Egan, who was listed from 1863 to 1886. Others who were in business for ten years or more were: J. H. Lyons, fourteen years; R. N. Freeborn, eleven years; and Helbock Brothers and Charles Mills, ten years. The remaining painters on Table 6 were in business from four to nine years.

Paperhangers

Henry Berger was listed the longest as a paperhanger. Other paperhangers that were in business for six or seven years each were H. P. Christensen, E. H. Moorehouse, Schofield and Morgan, and Sutcliff and Blied. Christensen, Moorehouse, and Sutcliff and Blied were also listed under the headings of Decorators and Wallpaper Dealers.

Decorators

The decorators who were in business for more than four years were E. H. Moorehouse, listed six times, and H. P. Christensen, Northwest Wallpaper, and Sutcliff and Blied, listed four times each.

Carpets and Paperhangings

There were five listings under Carpets and Paperhangings for individuals or companies who were in business for four years or longer. Walters Brothers (sometimes shown as Oregon Carpet Warehouse) was listed from 1863 to 1885, a total of twenty-three times. Those in business between four and ten years were Emil, Lowenstein and Company (listed

twice as Oregon Furniture Manufacturing), Shindler and Chadbourne, Paul Richter, and H. Edwards.

Wallpaper Dealers

The number of years that companies were listed as wallpaper dealers was Freeborn and Company, fifteen; Schofield and Morgan, thirteen; and Henry Berger and Walters Brothers, ten each. Those companies in business between four and ten years were Sutcliff and Blied, E. H. Moorehouse, H. P. Christensen, Louis Kreiss, J. S. Menafee, and Ernest Miller.

Architects

There were two architects listed for ten years or more. They were W. H. Williams, thirteen years, and E. M. Burton, twelve years. Those in business between four and ten years were J. Krumbein, W. J. Graham, H. J. Hefty, Jule Knapp, Wm. Lewis, Wm. Stokes, and W. S. White.

In business one to three years

There were many companies or individuals associated with wallpaper that were in business for three years or less. Table 7 shows the number of individuals or companies who were listed for only one, two, or three years.

The number of individuals or companies in business for one year was: paperhangers, twenty-six; painters, twenty-four; architects, nineteen; wallpaper dealers, eighteen; decorators, four; and carpets and paperhangings, one. The number in business for two years was: painters, fourteen; architects, nine; paperhangers, eight; wallpaper dealers,

TABLE 7

NUMBER OF COMPANIES OR INDIVIDUALS WHO WERE
IN BUSINESS LISTINGS OF THE PORTLAND CITY DIRECTORY
FOR LESS THAN FOUR YEARS

| Occupation | One Year | Two Years | Three Years |
|------------------------------|----------|-----------|-------------|
| Painters | 24 | 14 | 6 |
| Paperhangers | 26 | 8 | 0 |
| Decorators | 4 | 2 | 1 |
| Carpets and Paperhangings | 1 | 1 | 1 |
| Wallpaper | 18 | 5 | 4 |
| Architects | 19 | 9 | 4 |

five; decorators, two; and carpets and paperhangings, one. The number in business for three years was: painters, six; wallpaper dealers and architects, four each; and decorators and carpets and paperhangings, one each.

Methods of Application

The methods of application used were determined from observing photographs in books and in the Oregon Historical Society. Table 8 shows the number of times a method was used in applying the wallpaper and the room in which it was applied.

The most common methods were: floor to ceiling application, used twenty-eight times; floor to frieze, used twenty times; and frieze, used eighteen times. The other methods were used twelve times or less. When one pattern was used from floor to frieze, a complementary pattern was usually applied to the frieze, although the frieze was occasionally left blank. Ceiling paper was never applied unless there was wallpaper on the walls too.

The number of times that wallpaper was shown in various rooms in photographs was: parlor (living room), twenty-eight; dining room, fourteen; bedroom, eleven; entry/hall, eight; music room, seven; library, four; bathroom, two; and kitchen and billiard room, one each. Some of the existing examples in the possession of Sally Hopkins were removed from closets of homes in Portland, Oregon.

Sources of Wallpaper

There was little evidence found in any of the research of the specific sources of wallpaper, other than references to San Francisco, New

TABLE 8

METHOD OF WALLPAPER APPLICATION
AND THE ROOM IN WHICH IT WAS APPLIED
AS FOUND IN PHOTOGRAPHS OF OREGON INTERIORS

| Method of Application | Number of times appearing in photos |
|-----------------------|--|
| Border | 6 |
| Ceiling | 7 |
| Dado | 6 |
| Fill | 12 |
| Floor to ceiling | 28 |
| Floor to frieze | 20 |
| Frieze | 18 |
| Frieze and dado | 3 |
| Room Application | Number of times appearing in photos |
| Entry/hall | 8 |
| Bedroom | 11 |
| Dining room | 14 |
| Library | 4 |
| Music room | 7 |
| Parlor | 28 |
| Kitchen | 1 |
| Bathroom | 2 |
| Billiard room | 1 |
| Unidentifiable | 33 |

York, and "imported from the east." Walters Brothers mentioned in their advertisements in the Portland city directories that they obtained their goods from their own houses in New York and San Francisco. Emil, Lowenstein and Company referred to their connection with Goodwin and Company of San Francisco in an advertisement in the Portland Oregonian, August 8, 1866. On January 7, 1854, wallpaper was also advertised in the Oregonian as arriving from New York on clipper ships, the Ocean Spray and the Ocean Bird, as well as the ex-clipper ship, the Messenger.

CHAPTER V. SUMMARY AND CONCLUSIONS

The purpose of this research was to determine the styles, patterns, and colors of wallpaper that were used in Portland, Oregon between 1850 and 1900 in order to aid the documentation of information about home interiors for historical preservation and restoration. Other intents of the research were to determine who applied the wallpaper, the methods of application that were used, and the sources of the wallpaper.

The procedure included an examination of photographs taken in Oregon between 1850 and 1900, illustrated advertisements containing information about wallpaper, non-illustrated advertisements with references to wallpaper, business records containing references to wallpaper, city directory listings associated with wallpaper, and actual examples of wallpaper hung in Oregon during that period.

Recorded from these sources were categories of information included to permit later retrieval of the data collected, such as the source, date, file number, negative number, owner of the house, and the name of an advertiser. Information about styles and patterns was categorized into the most common styles or patterns of that time period and colors were divided into color families.

The methods of application recorded referred to the parts of the wall that the wallpaper was applied to and the room in which it was applied. Information about who applied the wallpaper included additional products or services offered by companies or individuals associated with wallpaper, occupations as listed in the Portland city

directories, the number of years listed and the names of the individual or company.

Other information recorded included the size and price of a roll of advertised wallpaper, and the color, condition, and technology used in existing examples of wallpaper.

All information was recorded on the data collection instruments shown in Appendix A before being compiled and summarized.

Styles, Patterns, and Colors

Styles

Summary of Findings

The two predominant styles that appeared in the photographs were the Transitional style (usually characterized by a scroll pattern) and the Arts and Crafts style (usually characterized by floral patterns). Other popular styles were Art Nouveau, wallpaper substitutes (such as Lincrusta-Walton and Japanese Leather Paper) and Rococo styles (characterized by more elaborate scrolls). (See Appendix B, p. 97-102)

The oldest existing example of wallpaper found in Oregon was a Empire/French style, consisting of vases with flowers and fretwork around the sides, done in cream and light blue. This wallpaper was the original paper hung in Old College Hall built in 1851 at Pacific University in Forest Grove.

Although it has not been determined how long it took paperhangings to arrive in Oregon, in 1863 H.M.J. Troutt (Portland City Directory, p. 106) advertised "the newest styles in paperhangings--including fine gilt and satin papers." The styles available by mail-order catalog by

the 1890's were also described as gilt or gold, as well as frequently being described as embossed.

According to the article describing Walters Brothers (Oregonian, January 1, 1883), no expense was spared in importing the latest styles of wallpaper as soon as they appeared in the East, and their stock included the latest patterns and colors in the largest quantities.

Comparison to related literature

The floral patterns of the Arts and Crafts style and the scrolls of the Transitional and Rococo styles were also popular in the eastern United States during the last half of the nineteenth century, according to Frangiamore (1977, p. 27-8), who stated that during the middle of the nineteenth century wallpaper turned to Rococo Revival styles, and that stylized flower patterns were popular during the 1870's.

True Rococo wallpaper was found less frequently than the Transitional or Arts and Crafts styles in this study; however, the Transitional style was a less ornate adaptation of the Rococo style. In discussing styles that incorporate scroll patterns, Lynn (1980, p. 338-9) said that Rococo ornaments were "revived during the 1830's for wallpaper patterns. . .By the 1850's, the style was at its most florid."

This research was unable to determine whether or not these styles were used in Oregon during the 1850's. The scroll patterns were used frequently in Oregon in the 1880's and 1890's; this either indicates the continuing popularity of the style or a time lag in the adoption of new styles in Oregon.

According to Lynn (1980, p. 338), floral patterns were used continuously in America from the middle of the nineteenth century into the twentieth century. This continued use makes it difficult to date a style incorporating a floral pattern and draw any conclusions for this time period.

There are no references to Lincrusta-Walton or Japanese Leather Paper in the local advertisements or the mail-order catalogs, but both contained references to embossed papers. According to Catherine Lynn, (1980, p. 143), "embossed seems to have referred most usually to flocked papers, as well as to papers with raised patterns achieved by stamping under pressure." She further stated (1980, p. 304) that there were numerous ways of making wallcoverings with high-relief embossed patterns:

Although some, like the Japanese leather papers, were made of paper, not all were, strictly speaking, paper products. Rather they were wallcoverings made up of various compositions, the ingredients of which were concocted to simulate embossed leather wallcoverings.

The embossed wallpaper substitutes shown in the photographs in this study appeared to be either Lincrusta-Walton or Japanese Leather Paper, but there were no specific references as to which kind they were.

The "satin" papers advertised by H.M.J. Troutt (1863) were popular throughout America during this period of time. Lynn (1980, p. 329-30) found that:

During the middle of the century, "velvet" and "satin" continued to be the two most often-used textile words in American wallpaper advertisements. . .By the 1840's, those "satin" papers so much advertised in America were very highly polished, and had a much harder sheen than the satin papers of earlier decades. . .Satin effects described as having 'high polish and glancing appearance' were achieved at the Howell factory in Philadelphia. . .

The wallpaper ordered by Henry Failing was described as both "velvet" and "satin"; therefore, this research indicates that both of these types of wallpaper were available in Oregon.

Patterns

Summary of findings

Along with the floral and scroll patterns, the other patterns found predominately in the photographs of Oregon interiors were leaves or foliage and geometric patterns. The examples of wallpaper from Old College Hall included vases containing flowers and a tan and metallic silver floral paper. The other examples of wallpaper, in the possession of Sally Hopkins, were mostly floral patterns. Other patterns found in examples included floral stripes and geometric designs.

The wallpaper ordered by Henry Failing, of Portland, in 1872 for his new home was described as "stamped gold paper, velvet and gold borders, and satin papers." (Invoice, April, 6, 1872) Although some of the borders in the Failing home are shown in the photograph on page 99, it is not known if these are the same ones described in the invoice.

While not specifically mentioning Lincrusta-Walton or Japanese Leather Paper, the article in the West Shore (February, 1880, p. 48) entitled "Paperhanging" described some of the available wallpapers as "embossed gilt and mica", "others like dark, old, embossed Spanish leathers", and "thick Japanese papers. . .at about the same price as leather papers".

Comparison to related literature

The patterns popular in Oregon were similar to those popular in the rest of America. In regard to floral patterns, Lynn (1980, p. 333, 338) reported:

. . . . the French wallpaper manufacturers' realistic portrayals of flowers were their most magnificent and also their most popular. French wallpaper designers arranged flowers in stripes, in spotted patterns, or in meandering masses. . . . They showed flowers growing artfully on imitation trellises and pillars. They entwined flowers with scrollwork in endless variations--a favorite theme for the American market. Patterns. . . introduced in the middle of the century, were produced and sold for years thereafter, through the turn of the twentieth century. Machine-printed American derivations from the French florals were less beguiling, but sold in larger numbers because they were cheaper.

In Wallpaper in America (Lynn, 1980, p. 338-9) there was further elaboration on the popular scroll patterns used in the nineteenth century:

The decorative vocabulary of the mid-nineteenth century was richly embellished with scrollwork, with curving foliate and floral forms. The "C" and "S" curves, the asymmetrical cartouches, and the fantastic acanthus leaves of late-seventeenth- and eighteenth-century baroque and rococo ornament were revived during the 1830's for wallpaper patterns as well as for every other kind of furnishing. . . . Scrollwork, the favorite ornamental device in dense and luxuriant patterning on wallpapers of the 1840's through the 1860's, became a particular target of the design reformers.

Foliage patterns were often used for borders. "Trailing bands of ivy, of grapes among grape leaves, and of blooming vines were favorite naturalistic motifs for borders, since the natural patterns of growth of those plants were easily adapted to a border format." (Lynn, 1980, p. 361).

This research did not produce any foliage patterns used for borders. The borders found were usually patterns that coordinated with the paper used on the walls.

According to Seale (1979, p. 31), after the mid-nineteenth century, inexpensive mass-produced papers tended to lean toward simpler, more informal patterns--little flowers, pinstripes, geometric shapes, and ribbons. In discussing the more simple wallpaper patterns, Lynn (1980, p. 142) said:

. . . .such standard wallpaper types as stripes, checks, simple geometric configurations. . .and ordinary little spotted flower patterns were made as cheap papers during the eighteenth century, and they have remained in production to this day.

In reference to stamped gold paper, Wallpaper in America (Lynn, 1980, p. 359-60) stated:

During the 1850's and 1860's. . .many Americans began to hang sparsely ornamented patterns on which light touches of gold were spotted across delicately tinted ground colors---grays, beiges, eggshell shades, and white. Most of these patterns featured small embossed gold motifs on satin grounds. The gold was real gold leaf that had been subjected to the pressure of intricately detailed metal dies on heavy machines that stamped their imprint into the paper while bonding the gold leaf to it.

The invoice from Walters Brothers to Henry Failing dated April 6, 1872, was for "stamped gold, velvet and gold, and satin paper". Stamped gold paper was still being made in America in 1873 according to Lynn (1980, p. 360), which indicates a continuing availability of this type of paper in Oregon.

Colors

Summary of Findings

There were a variety of colors found in the existing examples of wallpaper and in the color photographs, but there were not enough examples or photographs available to make an accurate statement about the most popular colors of wallpaper in Oregon.

The colors that were available by catalog included a great variety of shades. The greens were by far the most popular, followed closely by browns, creams, and blues. Pinks, reds, and grays were also popular in the catalogs.

Comparison to related literature

With regard to dating wallpaper from the colors used, Wallpaper in America (Lynn, 1980, p.151) related that:

Although it is impossible to . . . assert that a wallpaper of a given color scheme dates from a specific time simply because the combination of colors in which it was printed was more popular at one date than another, colors can help in dating old wallpapers. Information about the chemical makeup of the colors can be useful in establishing dates. Sometimes, the date of the invention or discovery of a pigment is known, so that a researcher can establish a date before which the paper could not have been made. In some cases, ingredients went out of use when cheaper pigments came in, and the presence of purely early coloring materials will suggest an earlier date for a paper.

According to Eastlake (1878, p. 120), it is also difficult to judge the true color of wallpaper from a small sample:

Nothing is more difficult to estimate than the value and intensity of colour when spread over a large surface from the simple inspection of a pattern-book. The purchaser will frequently find that a paper which he has ordered will look either darker or lighter when hung than it appeared in the piece. For this reason, it is advisable to suspend several lengths of paper side by side in the room for which it is intended. . .

After examining existing examples of wallpaper in this research and noting that many colors are still used frequently over one hundred years later, this research concluded that it is indeed difficult to date wallpaper by the colors used.

Who Applied the Wallpaper

Descriptions

The individuals or companies dealing in wallpaper usually described themselves as "importers" or "dealers" and occasionally as "manufacturers". The manufacturers were Emil, Lowenstein and Company and I. F. Powers, who were both furniture manufacturers, and C. F. Pearson (Oregon Paint and Varnish Company), who manufactured paint and varnish. Most wallpaper dealers described themselves as "importers", which probably indicated that their goods were imported from the East. Walters Brothers' advertisement of 1865 specified "We import our goods from the east and supply them at San Francisco prices" (Portland City Directory, 1865, p. 142).

J. H. Egan, who in 1865 guaranteed satisfaction and referred to himself as the "pioneer of the trade in this state" (Portland City Directory, 1865, p. 92), had his first advertisement in the Oregonian on May 3, 1851 for house, sign, and ship painting, along with paperhanging.

Occasionally a wallpaper dealer described himself as a "Jobber" (wholesale dealer), as I. F. Powers did in 1879 (Portland City Directory, 1879, p. 63). In 1892, H. P. Christensen announced that he was a "dealer in ceiling decoration, agent for transfer graining paper"

(Portland City Directory, 1892, p. 6), but did not specify whether the ceiling decorations were wallpaper.

Services

Though it was the architects who probably recommended the wall treatment to be used, it was primarily the painters who until the 1880's were responsible for the hanging of the paperhangings. The first advertisement for paperhanging was in the Oregonian in February, 1851, when Lucas, Fulkerson, and Company advertised house, sign, ship, and ornamental painting, along with paperhanging. During the 1860's the most common services offered by painters, in addition to paperhanging, were glazing, kalsomining, house painting, sign painting, and ship painting.

By the 1870's, the painters had ceased to advertise ship painting, and were more concerned with house, sign, and ornamental painting, as well as their paperhanging. Ornamental painting was first advertised in 1874 by C. C. Bauer and coloring and tinting first in 1877 by Helbock Brothers.

Most of the painters seemed to be concerned with pleasing the customer. Agust (August) Staeglich described his work as "done in the most workmanlike manner" (Portland City Directory, 1870, p. 80), while Emil, Lowenstein and Company advertised "orders promptly attended to--all work executed with neatness and at prices to suit the times" (Portland City Directory, 1873, p. 380). L. Zick stated that his work was "done with neatness and dispatch" (Portland City Directory, 1879, p. 152).

Fresco painting was first advertised in 1882 by Berger and Bock, but by 1890, Berger and Bock had gone their separate ways; Henry Berger offered "wallpaper and art decoration" (Portland City Directory, 1890, p. 9) and George Bock, under the name of the International Painting Company, announced that his work was "done in the best style and at the lowest prices--frescoing and decorative paperhanging a specialty" (Portland City Directory, 1890, p. 26).

Decorating was often mentioned in the advertisements of the 1890's, along with paperhanging and all kinds of painting. Glazing was mentioned occasionally, but not nearly as much as graining and kalsomining, which were invariably advertised together.

Products

The first advertisement for the sale of wallpaper was in the Portland Oregonian on May 26, 1851, for Knighten and Tappen, who also carried dry goods, family groceries, and hardware.

The companies who dealt in carpets and paperhangings during the 1860's were most likely to include bedding, furniture, oilcloths, and mattings in their advertisements. Walters Brothers, however, offered a wider variety of goods, including "hair cloths, plushes, lace curtains, silk and worsted damask, window shades, rugs and mats, cornices, stair rods, and furniture gimps." (Portland City Directory, 1865, p. 142)

Until 1885, wallpaper was sold by companies who were under the listing of Carpets and Paperhangings. In 1885, wallpaper emerged as a separate listing in the business listings of the Portland City Directory, perhaps because the introduction of the railroad in Oregon

in 1883 increased the volume of available wallpaper and provided enough materials to make an independent business possible.

During the 1890's, wallpaper was usually sold with paint, oil, and varnish, although an unusual assortment of goods was advertised by Gridley and Whitney (Portland City Directory, 1890, p. 718) which included, along with wallpaper, sewing machines, agricultural implements, and undertakers' goods. J. A. Vehring's advertisement for wallpaper (Portland City Directory, 1883, p. 14) stated that he had "new and elegant designs, large and fresh stock to select from."

Method of Application

Summary of findings

Although, according to Lynn (1980, p. 417), it was popular in America during the 1870's and 1880's to divide the walls into three sections--frieze, fill, and dado--there were no illustrations found of this method of application in the photographs of Oregon interiors surveyed.

The method of application that was most frequently used in the photographs of Oregon interiors was either one pattern from floor to ceiling, or one pattern from floor to frieze, with a similar style used on the frieze. (See Appendix B, p. 94, 95, 97)

Wallpaper for the ceiling was advertised in the three catalogs surveyed, with a ceiling pattern to match every wall pattern, but it was only found in seven photographs of Oregon interiors.

The wallpaper in Oregon was applied in almost every room in the house--including the closets. The parlor was most frequently shown in photographs, but that was probably because the parlor was the room most likely to have been photographed.

Comparison to related literature

General agreement exists about the method of application in America in the 1870's and 1880's, particularly "the advantages of dividing walls into horizontal sections, composed of a wide frieze at cornice level, a dado on the lower portion of the wall. . . and a "filling" of wallpaper between the two" (Lynn, 1980, p. 417). The dado was the favorite part of the three-part scheme, and through the 1880's it was included in almost every mention or illustration of wallpaper in America. (Lynn, 1980, p. 426) Lynn (1980, p. 464) further states that, "Although the wallpaper dado fell from favor during the 1890's. . .the wallpaper frieze did survive and, in fact became even more popular than it had been during the previous decades."

During the 1870's and 1880's, many patterns were printed especially for the ceiling, although they were not universal, largely because they were hard to hang. (Lynn, 1980, p. 426-7)

This research did not support the general agreement that the three-part method of application was the most frequently used method during the 1870's and 1880's, but it did support Lynn's statement that the wallpaper frieze survived and remained popular, as well as her statement that ceiling paper was not universally used.

Sources of Wallpaper

Summary of findings

The arrival of wallpaper into Oregon, usually from San Francisco, was occasionally announced in the advertisements in the Portland Oregonian. On January 17, 1857, Frank Baker reported "Just arrived--300 cases paper hangings--French and American--every variety. 6000 rolls French and American borders." A. H. Francis Carpet Loft on January 15, 1859 advertised the "largest and best selected stock of tapestry, carpets, oilcloths, and wallpaper ever introduced in this market just arrived from San Francisco".

On December 23, 1862, in the Portland Oregonian, Walters Brothers announced the arrival of 20,000 rolls of paperhangings and borders. Walters Brothers was not a locally-owned firm. In their 1863 advertisement, they stated that their goods were "being supplied by our own houses in New York and San Francisco" (Portland City Directory, 1863, p. 118). By February 20, 1865, their advertisement (Oregonian, 1865) stated they were "now receiving from the East 50,000 rolls paperhangings to sell strictly at San Francisco prices." On December 4, 1878 (Oregonian, 1878), their advertisement said they were receiving "new patterns by every steamer."

The only mention of a specific supplier was in the advertisement of Emil, Lowenstein and Company on August 6, 1866, which said, "our connection with Goodwin and Company of San Francisco gives us facilities over all our competition in point of largeness of variety and our prices will be the same as in San Francisco, with expenses added."

(Oregonian, 1866)

Conclusions About Sources of Wallpaper

Wallpaper has been sold and hung in Oregon since settlement in the mid-nineteenth century. Based on the findings and subsequent comparison to related literature, there seems to be little variation between the wallpaper used in Oregon and that used in the eastern United States. Wall coverings were an important part of home interiors and were continuously imported from the East and San Francisco, reportedly in the latest styles and patterns. If there was a time lag involved in availability of the wallpaper before 1885, it was probably only a year or two, because of the time it took for the ships bearing the paper to reach Oregon. After the mid-1880's, eastern styles were readily available in the west through catalogs and from local wallpaper dealers, probably because of the introduction of the railroad.

CHAPTER VI. RECOMMENDATIONS

For Historical Restoration

For someone doing wallpaper restoration in Portland, Oregon for an unidentified building, it is recommended that a floral pattern, typical of the Arts and Crafts style, or scroll pattern, typical of the Transitional style, be used. These were the most popular styles and patterns during 1850-1900 in Portland. If no information is available about the method of application used in the building, it is recommended that one paper be used for the whole wall, or one pattern from floor to frieze and a similar pattern on the frieze. There was not enough conclusive information about the colors used to make a recommendation about color, although greens, browns, creams, and blues were the most frequently seen in the catalogs, color photographs, and examples surveyed.

If the original address or owner of the building is known, it is possible to check county records, or the records of the Oregon Historical Society for information about the date the home was built and the original builder or occupants.

Because of the wide variety of styles and patterns and methods of application found in the photographs, the residence files of the historical society are the best resource for this information.

The home to be restored should be searched for any available clues of original wallpaper, noting the styles, patterns, colors, and method of application. If samples are found, they can be compared to the examples used in Wallpaper in America, by Catherine Lynn, for further information. Any repairs, restoration, or reproduction that is done should be according to the techniques described in Wallpaper in

Historic Preservation and Rescuing Historic Wallpapers:
Identification, Preservation, and Restoration by Catherine Lynn
Frangiamore.

For Further Study

There is much to be learned about the interiors of nineteenth century Oregon homes. Some possible areas for further study are:

1. Other services offered by the people who did the paperhanging could be examined--kalsomining, graining, glazing, tinting, fresco, and ornamental painting.
2. Homes and buildings in Oregon that were built before 1900 could be examined for further examples of original wallpaper for information about style, pattern, and color.
3. Additional photographs of Oregon interiors, other than those of the Oregon Historical Society, could be examined for information about styles, patterns, and methods of application of wallpaper.
4. The business records in the Oregon Historical Society gave little information about wallpaper dealers and the paper they bought and sold. Additional business records, shipping, or railroad records may exist with more information in this area.
5. People whose ancestors may have lived in Portland between 1850 and 1900 could be interviewed for any information they may have of home interiors during this period.

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APPENDICES

APPENDIX A-1
Photographs

| 1. House | 2. Source | 3. File No. | 4. Negative | 5. Date | 6. Style | 7. Pattern | 8. Method of Application | 9. Room | 10. Further Comments |
|----------|-----------|-------------|-------------|---------|---|------------|--------------------------|---------|----------------------|
| | | | | | Arts & Crafts Art Nouveau Classical Empire Moorish Oriental Rococo Gothic Scenic Transitional Wallpaper Substitute Arabesque Brocade Diaper pattern Floral Floral stripe Foliage Garlands/swags Geometric Grasscloth Ribbons/bows Stripes Tiny flowers Borders Ceiling Dado Fill Floor/ceiling Floor/frize Frize Frize & dado Entry/hall Bedroom Dining room Library Music room Parlor | | | | |

APPENDIX A-2

Illustrated
Advertisements

| 1. Individual or Company | 2. Source | 3. Date | 4. Page | 5. Style Arts & Crafts Art Nouveau Classical Empire Gothic Moorish Oriental Rococo Scenic Transitional Wallpaper Substitute Arabesque Brocade Diaper Floral Floral stripe Foliage Garlands/swag Geometric Grasscloth Ribbons/bows Stripes Tiny flowers | 6. Pattern | 7. Color | 8. Rollsize | 9. Price | 10. Description or Comments |
|-----------------------------|-----------|---------|---------|--|------------|----------|-------------|----------|-----------------------------|
| | | | | | | | | | |

APPENDIX A-3

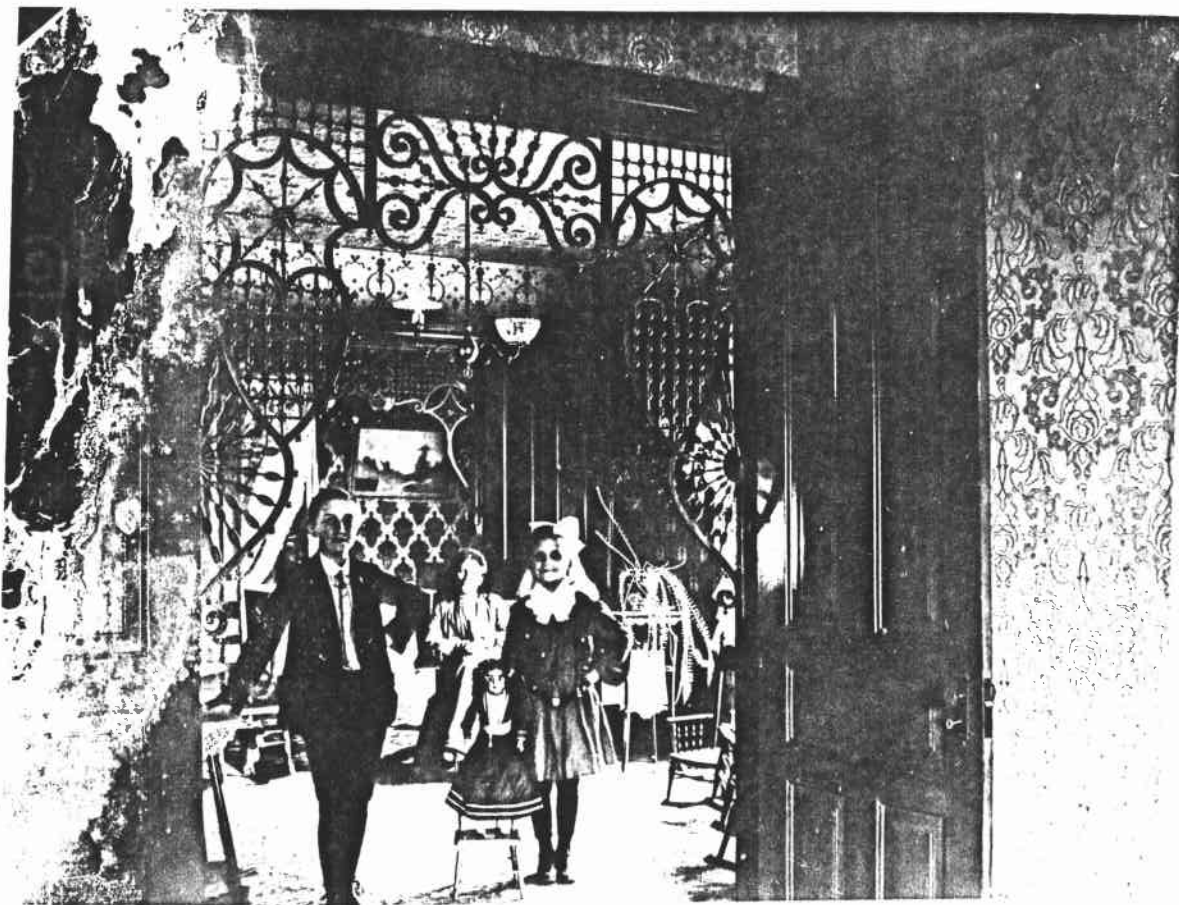
Examples of
Wallpaper

| 1. Source | 2. Where found | 3. Style | 4. Pattern | 5. Color | 6. Condition | 7. Technology | 8. Comments |
|-----------|----------------|------------------------------|---------------------|----------|--------------|---------------|--------------|
| | | Arts & Crafts Art Nouveau | Arabesque arcade | Floral | Diaper | Floral | Tiny flowers |
| | | Classical Empire | Arabesque arcade | Floral | Diaper | Floral | Tiny flowers |
| | | Gothic Moorish | Arabesque arcade | Floral | Diaper | Floral | Tiny flowers |
| | | Oriental Rococo | Arabesque arcade | Floral | Diaper | Floral | Tiny flowers |
| | | Scenic Transitional | Arabesque arcade | Floral | Diaper | Floral | Tiny flowers |
| | | Wallpaper substitute | Arabesque arcade | Floral | Diaper | Floral | Tiny flowers |
| | | Arabesque arcade | Arabesque arcade | Floral | Diaper | Floral | Tiny flowers |
| | | Diaper Floral | Arabesque arcade | Floral | Diaper | Floral | Tiny flowers |
| | | Floral stripe Foliage | Arabesque arcade | Floral | Diaper | Floral | Tiny flowers |
| | | Garlands/swag Geometric | Arabesque arcade | Floral | Diaper | Floral | Tiny flowers |
| | | Grasscloth Ribbons/bows | Arabesque arcade | Floral | Diaper | Floral | Tiny flowers |
| | | Stripes Tiny flowers | Arabesque arcade | Floral | Diaper | Floral | Tiny flowers |

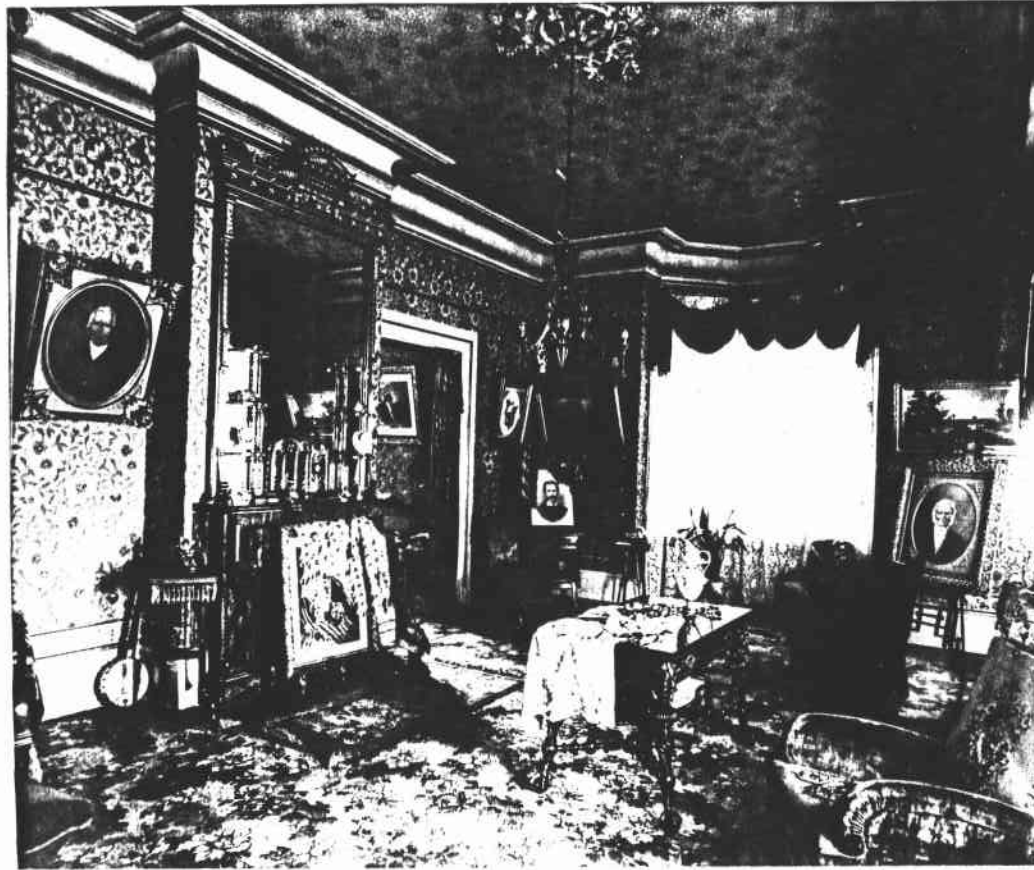
APPENDIX A-4

Non-illustrated
Advertisements

| 1. Individual or Company | 2. Source | 3. Page | 4. Date | 5. Services Offered | 6. Products Carried | 7. Comments |
|-----------------------------|--------------|------------|------------|--|--|----------------|
| | | | | Dealer Importer Jobber Manufacturer Decorating Glazing Graining Kalsomining Painting --fresco --house --ornamental --ship --sign Paperhanging Roofing Wall tinting | Bedding Carpets Crockery Furniture Oilcloths Pairs Paperhanging Stoves Upholstery Varnish | |



The wallpaper on the far right of the photograph is an arabesque/scroll pattern. The pattern in the middle room is a ribbons/bows pattern from floor to ceiling with a different pattern on the ceiling. The pattern on the far wall--through the second set of doors--is a diaper pattern. (Courtesy Oregon Historical Society)



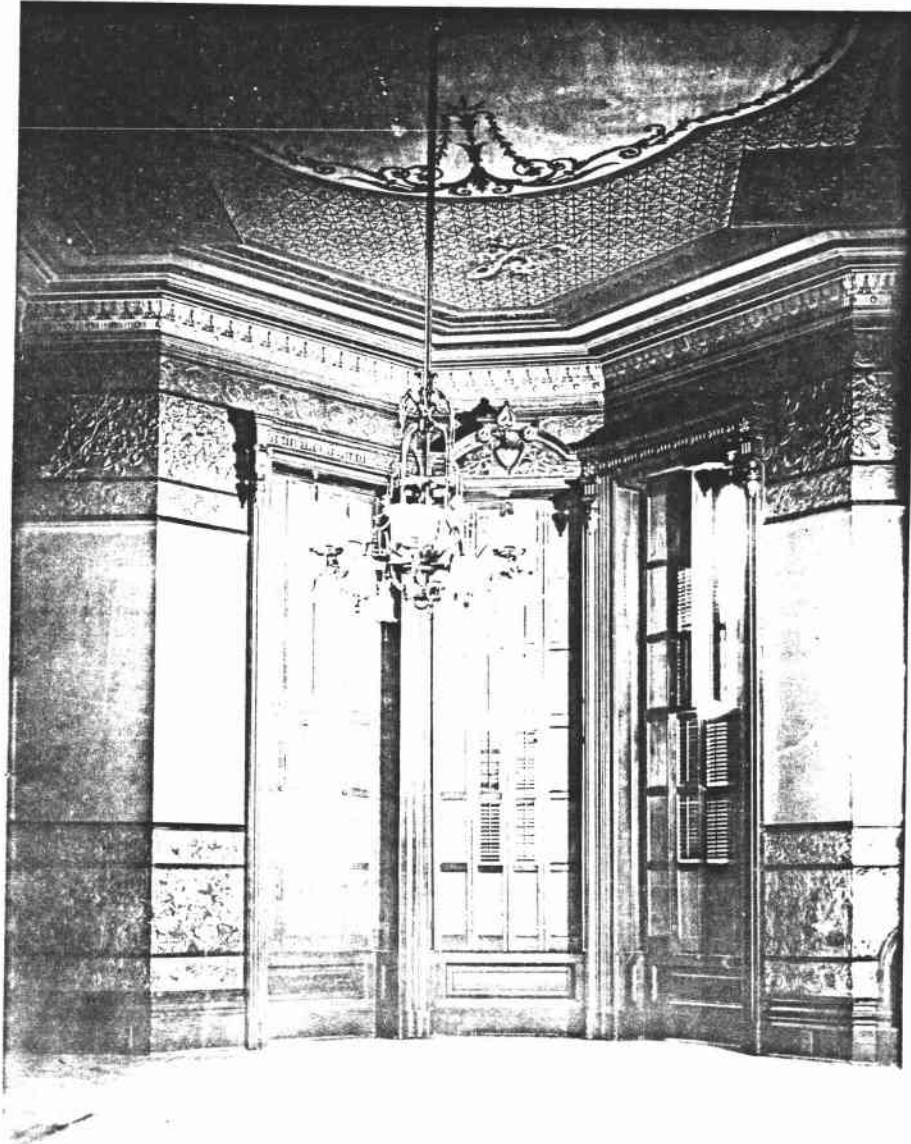
The popular floral pattern of the Arts and Crafts style is shown on the walls with a similar pattern on the frieze and border around the bottom of the wall. A more abstract floral pattern is shown on the ceiling. Sitting room of the A. H. Johnson residence around 1890. The two large paintings in the room are Heppie Johnson's grandparents, the St. Clairs. The draped photograph in the center is Wm. Street Johnson who died in 1890. (Courtesy Oregon Historical Society)



The interior of the Henry Failing home, built in the early 1870's shows coordinating wallpaper borders at the top and the bottom of the wall. The top border is a garland/swag pattern and the bottom border is an abstract design. (Courtesy Oregon Historical Society)



This room exemplifies one of the most popular methods of application in Oregon with a geometric pattern from floor to frieze and a coordinating pattern on the frieze in an Art Nouveau style. This house was built by Charles Prescott in 1884 in Portland, Oregon. The Samuel Heitshu family moved in during 1888. (Courtesy Oregon Historical Society)

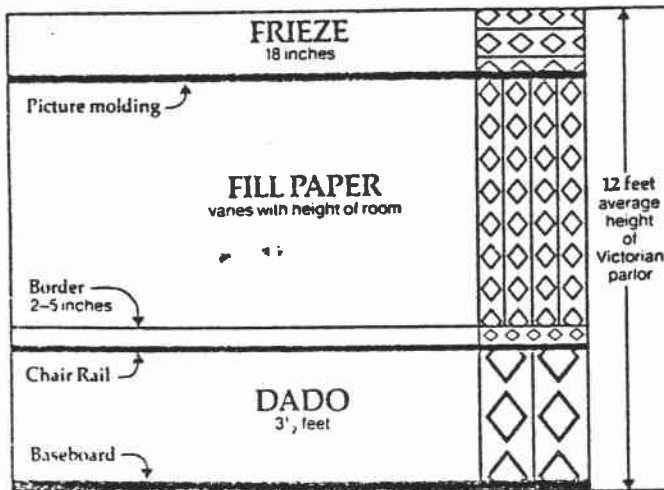


This frieze and dado are done in an embossed wallpaper substitute-- either Lincrusta-Walton or Japanese Leather Paper. This is the interior of the Dolph-Jacobs home in Portland, Oregon. (Courtesy Portland Art Museum and Oregon Historical Society)



This photograph is a good example of a frieze done in a Rococo style. This is the Sichel residence interior in Portland, Oregon. (Courtesy Oregon Historical Society)

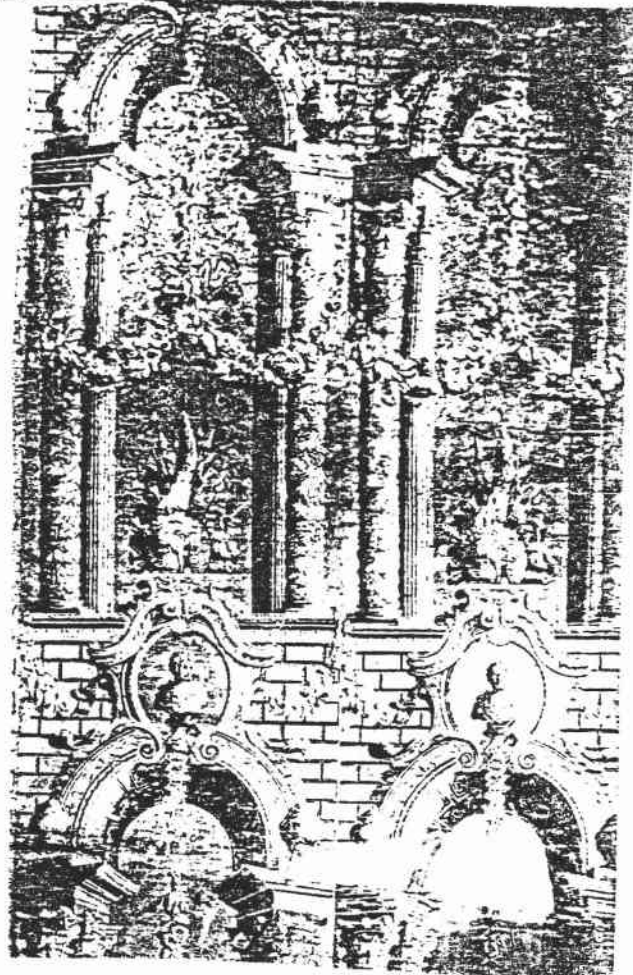
Secondary Sources



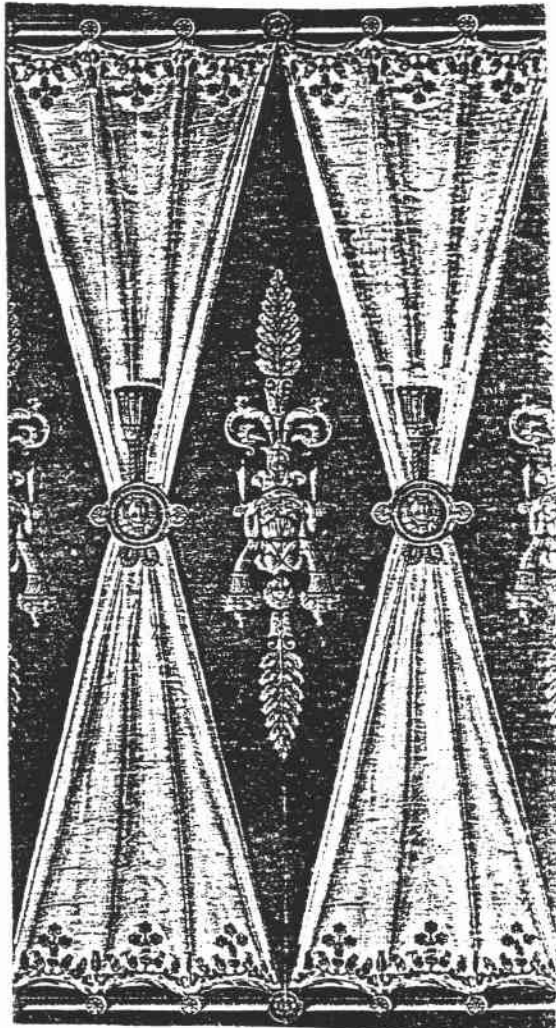
Method of Application
(Schenk, p. 38)



Brocade (Lynn, p. 21)



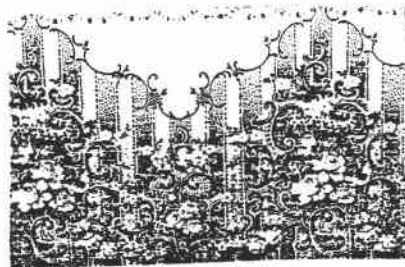
Classical (Lynn, p. 83)



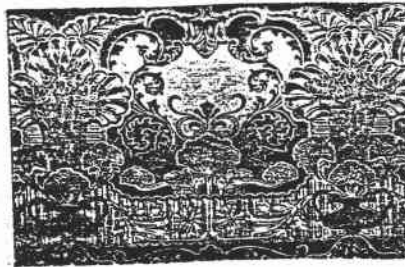
Empire (Lynn, p. 244)



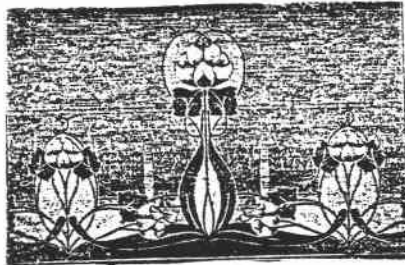
Moorish



Rococo



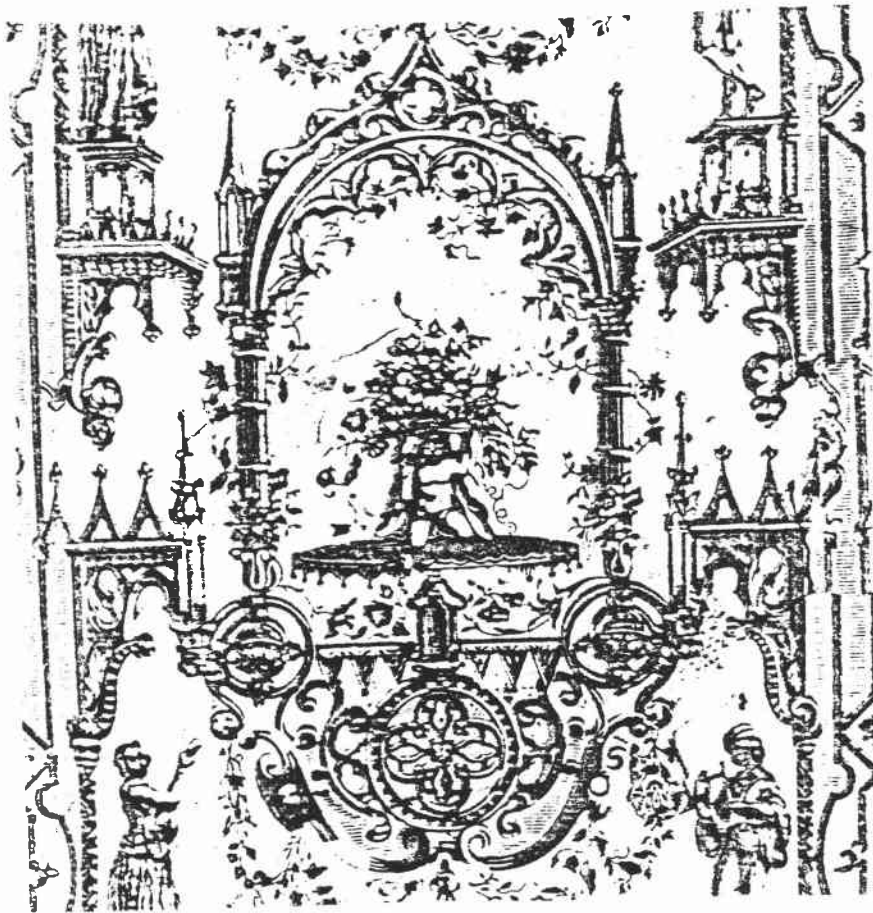
Transitional



Art Nouveau
(Schenck, p. 39)



ANGLO-JAPANESE (Lynn, p. 437)



Gothic (Lynn, p. 334)

APPENDIX C - WALLPAPER REFERENCE COLLECTIONS

1. Cooper-Hewitt Museum
Smithsonian Institution
2 East 91st Street
New York, New York 10028
2. Metropolitan Museum of Art
Print Room
82nd Street and Fifth Avenue
New York, New York 10028
3. Museum of Art
Rhode Island School of Design
224 Benefit Street
Providence, Rhode Island 02903
4. National Park Service
Boston: North Atlantic Regional Office
15 State Street
Boston, Massachusetts 02109
5. National Park Service
Philadelphia: Independence National Historical Park
313 Walnut Street
Philadelphia, Pennsylvania 19106
6. Society for the Preservation of New England Antiquities
144 Cambridge Street
Boston, Massachusetts 02114
7. Stowe-Day Foundation
77 Forest Street
Hartford, Connecticut 06105

Appendix D

An invoice found in the records of Henry Failing in the Oregon Historical Society Manuscript Room, File number 650, Box 4. This is for wallpaper bought from Walters Brothers' Carpet Warehouse on April 6, 1872.

HAIR CLOTHS,
 FLUSHES,
 LACE CURTAINS,
 Silk & Worsted Damasks,
 WINDOW SHADES,
 Slide Fixtures,
 RUGS & MATS,
 TABLE ENAMELED
OIL CLOTHS,
 Corsets, Hair Buds,
 FURNITURE GIMPS,
 And all Goods in the Line
 of a First-Class Dry Goods
 Store.

CARPET WAREHOUSE.

Wm. C. Wall
Wm. C. Wall
Bought of
WALTER BROS.

IMPORTERS AND DEALERS IN

Carpets, Oil Cloths, Mattings, Paper Hangings, &c., &c.

No. 89 FRONT STREET.

TERMS CASH - Payable in U. S. Gold Coin, or its equivalent.

| | | |
|----------------------------|-----|---------------|
| 7 1/2 yds Pap. Breakfast | 107 | 115 30 |
| 4 1/2 " " Bedch " | 275 | 110 00 |
| 150 " " Carpet Living | 20 | 22 00 |
| 16 Rols. Gilted gold Paper | 200 | 32 00 |
| 18 " " " " " | 175 | 31 50 |
| 1 " " " " Border | | 5 00 |
| 8 " " " Paper | 37 | 3 00 |
| 21 1/2 yds Carpet | 107 | 110 30 |
| 10 yds " " Living | | 2 00 |
| 12 " " " " " " " " " " | 275 | 33 00 |
| 1 green " " " " | | 2 75 |
| 1 Table Cover Mat | | 5 00 |
| 8 yds Gilt oil cloth | 37 | 3 00 |
| Mosquito Netting | | 50 |
| 8 yds Pap. Carpet | 107 | 15 00 |
| 1 1/2 Rug | | 10 00 |
| 2 Mats | 300 | 6 00 |
| 5 yds oil cloth | 112 | 3 62 |
| | | 471 97 |

Paid
Walter Bros.