



WALLPAPER HISTORY SOCIETY

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WHS Newsletter

First WHS Student Design Competition



Christine Woods and Liz Cann hearing a student presentation for the WHS Student Design Competition

In the autumn of 2009 the Wallpaper History Society introduced our first design competition. The competition was organised in conjunction with Zoffany Wallpapers, the Art Workers Guild and the Surface Design staff at the London College of Communication. We are delighted with the response from second year students on the BA Surface Design course. Our aim was to encourage undergraduate students to produce contemporary wallpaper designs reflecting Baroque styles, in the first of what we anticipate will be an annual event.

The brief was to invite students to submit a selection of designs for contemporary wallpapers based on a set of guidelines which highlighted the splendour and significance of Baroque style. This was a superb opportunity for students to study the V&A's spring 2009 exhibition: 'Baroque- 1620 – 1800: Style in the Age of Magnificence' and create their own 'Baroque with a Twist' wallpapers.

The guidelines for applicants asked that contestants submit sketch books, designs for wallpapers in a maximum of three colourways, a width of 56cms, and a length to show repeats if relevant. A panel of judges

consisted of Liz Cann, Design Director for Zoffany and Sanderson, Christine Woods, Curator of Wallpapers at the Whitworth Art Gallery, Manchester, Monica Grose-Hodge, Guild Secretary for The Art Workers Guild and Peter Gomez, designer for Zoffany.

The judges chose seven finalists to exhibit a two metre length of finished wallpaper at The Art Workers Guild from November 30th to December 6th 2009. The winning prize is a one week work placement at Zoffany together with additional prizes of a magazine subscription, design books and cash. There will be an independent private view exhibition sponsored by The Art Workers Guild. The winners will be announced at the Wallpaper History Society AGM on the 2nd December 2009.

We are delighted with the work of the finalists who include a student from Ireland on the Erasmus scheme, Mark Amura, Claire Campion, Sophia Demetrou, Natasha Lawless, Claire Ozkaya, Sally Poore and Louise Sheeran. Special thanks to staff at the LCC, especially Ellen Hanceri and Ian Wilmott, Course Director for Surface Design.

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Special points of interest:

... Check out updated website design

... We welcome Members contributions for future newsletters including any photos.

... Send us your suggestions for Events, Visits or any relevant Exhibitions.

... email address for society—
info@thewallpaperhistorysociety.org.uk

MoDA Study Day 15th May 2009

MoDA's senior curator, Zoe Hendon, and her colleague, Maggie Wood welcomed eleven members of the Wallpaper History Society to a Study Day on 15th May. They introduced their current exhibition *Designer Style: Home Decorating in the 1950s*, which was largely drawn for the 1950s and 1960s Crown/WPM wallpaper archive donated to both MoDA and the Whitworth Art Gallery. The exhibition featured a wide range of textiles and wallpapers, by many well-known artists and designers of the period who were highly skilled in applying new screen-printing techniques.

At the end of World War II the Council of Industrial Design (Design Council) was formed. Its primary task was to "improve the improvement of design in the products of British industry".

Reconstruction in housing created a new market for interior designers. Wallpaper and fabrics were less costly than new furniture and were more affordable for a growing mass market. New designs were widely available and produced by named designers such as Lucienne Day, Jacqueline Groag, Graham Sutherland and Cawthra Mulock. John Line, an independent wallpaper manufacturer, engaged new designers and developed an in-house design team.

The public were more interested in their domestic interiors and publications became fashionable. *Design* magazine published images of old and new styles side by side. Attention was given to promoting an informed debate regarding simple, healthier interiors and furnishings with an emphasis on pattern. Amateurs had more freedom in choosing how to decorate their homes.

The Study Day consisted of an informative snapshot of 1950s DIY. We had time to view the exhibition and then we were organised in two groups. One group had a session in the Study Room where they viewed the permanent exhibition *Exploring Interior: Decoration of the Home 1900-1960*. The second group saw the exhibition in the corridor, *Inspired by the 50s*, produced by the HVAF Textile Group and a well stocked shop.

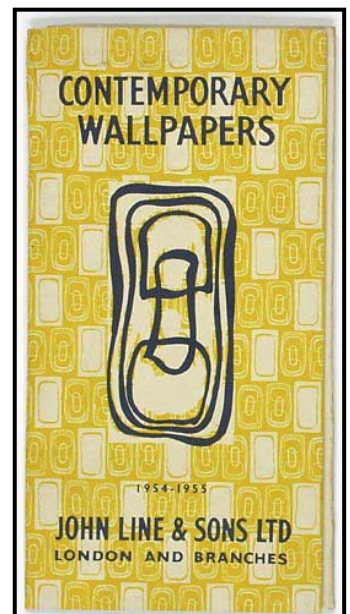
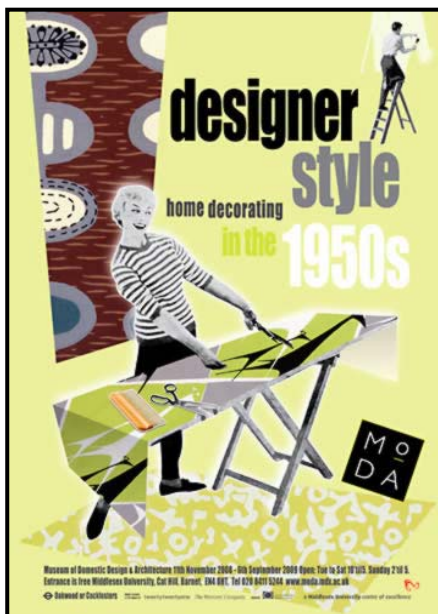
Of particular interest was our opportunity to look through the fragile pages of fascinating sample books. Many from the The Lancastria Collection (WPM) featured contemporary and traditional patterns for export. The target market was mainly American and it was interesting to see what was thought to appeal to that sector and how they were titled: textured papers - 'Sheepskin', simulated woods - pine and figured oak, brickwork - 'London Mews', large scale floral - damask rose, morning glory together with strips of companion papers, traditionals such as 'Hyde Park' which consisted of an Edwardian horse and carriages and 'Marauder', featuring a fox and farmyard scenes - very rural with a church spire in the background.

The early Palladio Collections from Lightbown Aspinall also contained large scale samples for public buildings, big rooms and wall spaces which appealed to architects and designers. The sample pages showed one full size motif with inserts showing the repeat pattern - there was no mention of designers. A very small and fragile John Line logbook (1958) with 1000 small samples was displayed on a book cushion. Another John Line book displayed their Limited Editions collection shown at the 1951 exhibition. These samples were modern treatments of classical imagery by named designers eg. John Minton's 'Tuscany'.

Labour-saving appliances appeared in the *Daily Mail Ideal Home* books which included domestic appliances, wallpapers and fabrics. Amongst the magazines were a *Festival of Britain Preview* with a great photo of John Piper at work on a mural for the outside of the Homes and Gardens Pavilion on the South Bank. There were also copies of *Entertainment at Home* featuring Robin Day's furniture and sections on 'The Young Man's Bedsitting Room'.

Jo Mabbutt

Images Courtesy MoDA



Owen Jones Study Day at the V&A June 13th 2009

Several members of the Wallpaper History Society attended the Owen Jones Study Day which marked the bicentenary of Jones, a major 19th British architect. Over 60 participants heard a fascinating series of illustrated lectures presented by seven experts from home and abroad. The papers highlighted Jones' extensive travels, writings, designs, colour theory, architectural principles and his close connection with the development of the South Kensington Museum. The study day complemented the V&A's exhibition: 'A Higher Ambition: Owen Jones (1809-74)', curated by Abraham Thomas.

Owen Jones was a luminary of Victorian architecture and design. He is regarded as one of the most influential, prolific and popular designers of his age and his impact can still be felt in modernist theory and architecture today. Perhaps he is most well-known for his magnificent opus, 'The Grammar of Ornament', published in 1856, shortly after the Great Exhibition of 1851. Of equal importance is his research into the designs for the Alhambra and Crystal Palaces together with his architectural designs for interiors, textiles and wallpapers.

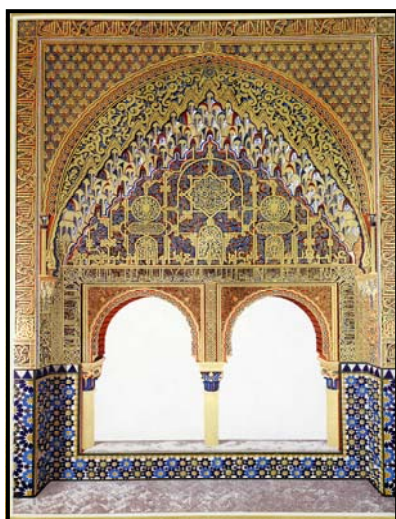
Abraham Thomas chaired the Study Day and introduced the speakers. Charles Newton's account explored Jones's early travels in Greece, Turkey, Egypt and Spain and emphasized how these architectural styles influenced the development of Jones's theory and practice. Mariam Rosser-Owens's paper developed Jones' fascination with the 14th century Islamic designs of the Alhambra Palace in Granada. She explained how Jones and the French architect Jules Goury had spent six months in 1830s meticulously recording the architecture, decoration and colours used by the Moors in designing the Alhambra. Their findings were published in a seminal work, *Plans, Elevations, Sections and Details* (1845).

Sonia Ashmore of the V&A, described 'The Grammar of Ornament' as a "lesson in exemplary design principles in book form and a form of portable museum." 'The Grammar of Ornament', a superb printed book with 112 colour plates, is a classic reference book on Victorian aesthetics and a visual synopsis illustrating representative patterns and designs taken from world-wide decorative traditions, many of them non-western. The 'Grammar' includes designs from Savage Tribes, Ancient Egypt, Greek, Persian, and Moresque on through to nineteenth-century Europe— in twenty-two exquisitely illustrated chapters.

Kathryn Ferry highlighted Jones' role as Director of Decoration to the Great Exhibition building in 1850. Although his elaborate colour scheme for painting the interior ironwork in red, yellow and blue was initially highly controversial, ultimately he was vindicated when, on opening day, the public was unrestrained in extolling Jones's scheme... (C. Flores, *Owen Jones*:p87). Carol Flores' exposition focused on Jones's work as an interior designer for a number of retail firms in the 1850s. She enabled the audience to appreciate the collaboration Jones had with the decorator company of Jackson and Graham. Further examples of Jones's innovative architectural principles were explained with reference to the construction of lighting, heating and use of wrought iron in St. James's Hall (1858-1905). His interior designs and furnishings were used in his decorative scheme for 16 Carlton House Terrace, London, and many other commissions.

Mary Schoeser's paper drew attention to the detailed designs Jones devised for his textiles, wallpapers and other paper products. She emphasized the importance of scale in his use of colourways and drew attention to Jones's Propositions outlined in 'The Grammar of Ornament'. In addressing how colours should be separated, she cited proposition 18 which specifies how primary colours should be used in specific proportions to achieve harmony. Proposition 22 states that "The various colours should be blended that the objects coloured, when viewed at a distance, should present a neutralized bloom." (See 'The Grammar of Ornament'). Finally, the contributions by Alan Powers, Jan Piggott and Ariane Varela-Braga provided detailed accounts of the enduring legacy of Owen Jones's vital contribution to changing principles of aesthetics and ornament in the vibrant period of Victorian architectural development.

Abby Cronin



"Window in the Alcove of the Hall of the Two Sisters," Pl. XXI from *Plans, Elevations, Sections, and Details of the Alhambra*, 1842



Plate VI from "The Grammar of Ornament", 1856



Plate III from "The Grammar of Ornament", 1856

Photo Gallery



In situ and detail photo of hand-stencilled Ikat Wallpaper at Bob Bob Ricard restaurant made by WHS member Tony Roche for David Collins Associates, Designers.

www.bobbobricard.com

Images BBR and Tony Roche



Image from French 1920's Art Deco wallpaper sample book recently sold at Decorative Antiques and Textiles Fair for a considerable fee.

Courtesy Pippa Roberts PR



An image from a past trip. This image was from a Swedish Farmhouse taken when we travelled in Sweden organised by The Nordiska Museum, Stockholm.

Image: Caroline McNamara



Paper produced by Hamilton Weston Wallpapers for the restoration of the Plebanie (sort of Vicarage) of St. Blavo Cathedral, Haarlem, Netherlands.

It was originally designed by Dutch Architect Zwiers who completed the building in 1895 and the Cathedral in 1928

Image: Elsbeth Geldhof



As a taster for the forthcoming WHS trip to Ireland next May, image of a beautiful panoramic wallpaper by the French firm of Desfosse et Karth installed in a framework of borders and dado papers

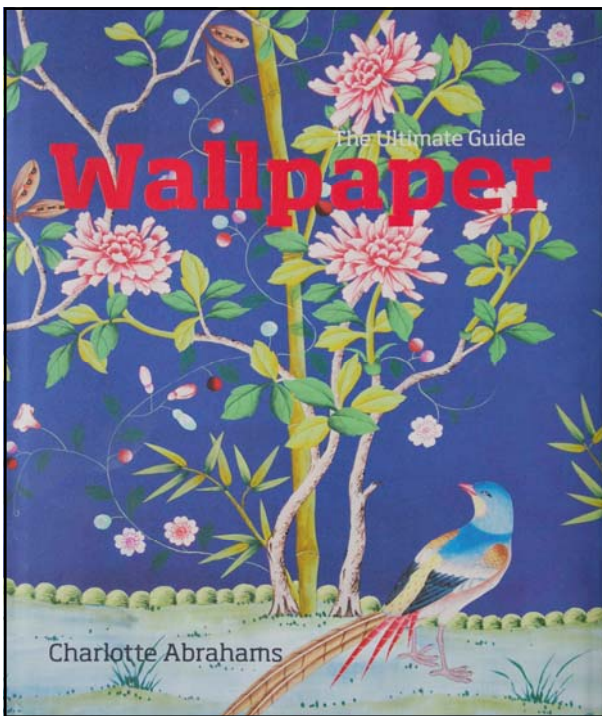
Image: Tony Roche



Does anyone recognise this?

Used as endpapers in a bound album of Pith paper paintings. The paintings were produced, probably in China, sometime after 1825. Readers should be aware that the pattern is much smaller in scale than is usually the case with wallpapers. The album is in the Special Collections Department at Manchester Metropolitan University. If you have any information please direct it to Jane Hunt, the Paper Conservator. J.Z.Hunt@mmu.ac.uk

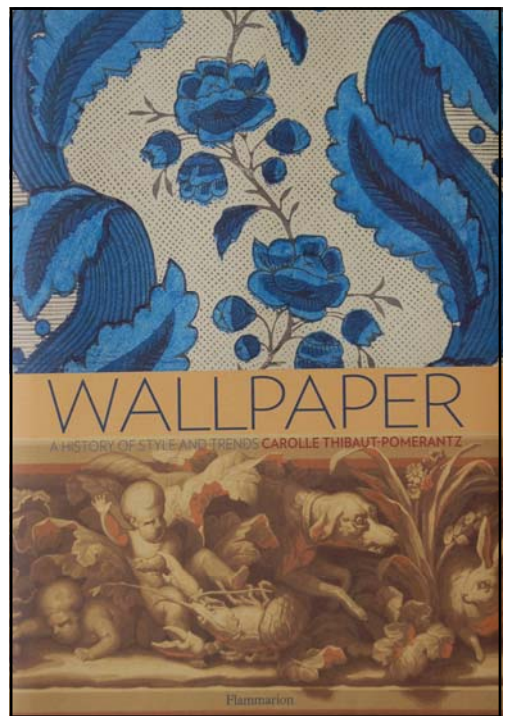
New Publications– Reviews in Next Issue



Wallpaper: The Ultimate Guide

By Charlotte Abrahams

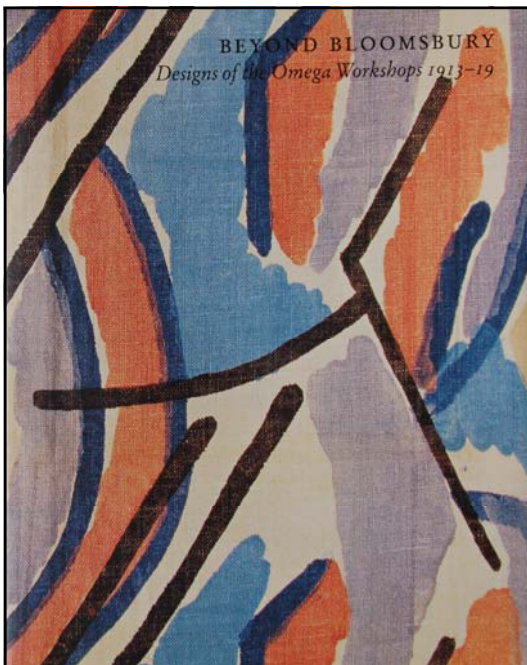
Publisher: Quadrille £30.00



Wallpaper: A History of Style and Trends

By Carolle Thibaut-Pomerantz

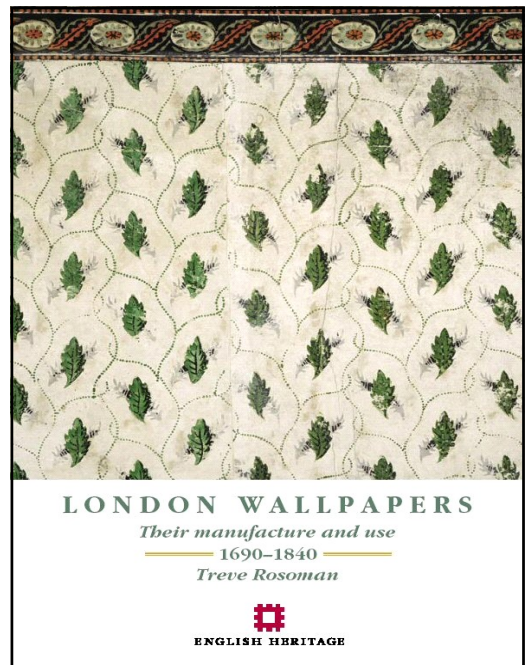
Publisher: Flammarion £49.95



Beyond Bloomsbury: Designs of the Omega Workshop 1913-19

Publisher: The Courtauld Gallery

Hardback: £25.00 Paperback: £20.00



London Wallpapers: Their Manufacture and Use 1690-1840

By Treve Rosoman

Publisher: English Heritage £20.00

Au revoir, not goodbye

Bernard Jacqué retired from the Musée du papier peint, Rixheim. at the end of August.

Since his retirement was announced, numerous tributes have been circulating around the International wallpaper community, one of which edited is printed below.

Robert M. Kelly writes:

I cannot let this occasion go by without acknowledging the great debt that I owe M. Bernard Jacqué. No doubt many hearing of his farewell from the Musée du Papier Peint have had the same thought!

I first met him through *Wallpaper Reproduction News* (WRN), a newsletter I launched in 1990. This small periodical, which ran from 1990-98, was devoted to sharing information about quality reproductions of wallpaper documents. Many readers will know that the production of reproduction wallpaper in the US was at that time dominated by the silkscreen method, and most of the printers were in the States. However, the documents that US printers were using often originated overseas, to be bought here and hung in American homes.

For this reason I began sending complimentary copies of WRN to museums which collected wallpaper, and of course many of these were in England and France. The response to WRN was good, better than expected, but what really stood out was the response from Europe. The chief enthusiast turned out to be none other than Bernard, with, perhaps, Christine Woods at this *Review* running a close second.

Bernard became a wallpaper hero to me. My nickname for him, which, incidentally, he did not discourage, was 'Wallpaper Superstar'.

He readily agreed that the history of wallpaper, as a uniquely adaptable and well-travelled commercial product, was best read as an international phenomenon. His scrupulous regard for documentation combined with his insatiable curiosity about the meaning of wallpaper (at all price points, from all countries, and for all uses) impressed me mightily. But, it was not only his vast knowledge and curiosity that impressed. His personal qualities are what elevated him in my eyes from connoisseur to valued friend and colleague. He responded unflinching to my questions and requests for information. I soon learned that he was supportive to all who were looking to push wallpaper study further, and in a field with a small scholarly footprint, this was invaluable aid. Support, enthusiasm and scholarship . . . what a winning combination!

Whilst on a trip to Europe in 1993, I made time for a visit to France and encountered Bernard in person. Bernard was the perfect host for a short but action-packed visit, as he darted around the museum opening up drawer after drawer of treasures, showing handblocked Zuber and Dufour panels and giving me a crash course in what the museum had to offer. What a splendid memory.

In 1996 I asked him to appear in the US at the 2nd annual so-called 'wallpaper camp' at Eastfield Village. He accepted graciously and eagerly. This was a delightful and even a historic occasion as Treve Rosoman, Bernard, Margaret Pritchard, Richard Nylander, and Allyson McDermott, among others, held forth on the state of the art of wallpaper research, and what could be done to better understand and better reproduce it. This workshop coincided with the involvement of Chris Ohrstrom and others, with help from Don Carpenter, to create the first blockprinting table which was used at Eastfield at the sessions. The table later went to the Cooperstown Farmer's Museum and is presently, I think, at Old Sturbridge Village where it will be the centrepiece of a permanent exhibit about early block printing.

On that same 1996 trip my wallpaper friends and I tried our best to just about kill Bernard, sending him on a forced march around the country showing slides of fabulous (of course!) French wallpaper. He was only too willing. We arranged for him to speak at Prestwood Plantation (where there are three fabulously restored French scenics from 1831), at the Phelps-Hatheway House in Suffield (where Reveillon arabesques still adorn the walls), at Carpenter's Hall in Philadelphia, at Hillwood, in Washington, DC and the Cooper-Hewitt, New York. What a lot of great wallpaper memories flood back as these adventures are recalled.

These are only a few of the highlights but they show clearly what a remarkable influence Bernard has had here in the US. My last connection, a small one, was writing a review of one of his many articles. He wrote about the wallpaper used at the Tuileries for the Bard Center a few years ago. The review is here:

<http://www.wallpaperscholar.com/reviews.html>

Lastly, in my continuing pursuit for information about early American wallpaper over the last five years or so, Bernard has continued to be a valuable resource, as well as a good friend. I know that Philippe will continue the magnificent tradition that Bernard has established and look forward to many more contacts and connections as we continue to study his favourite subject.

Bernard, mon ami, félicitations!



Bernard Jacqué
Image courtesy Christine Woods

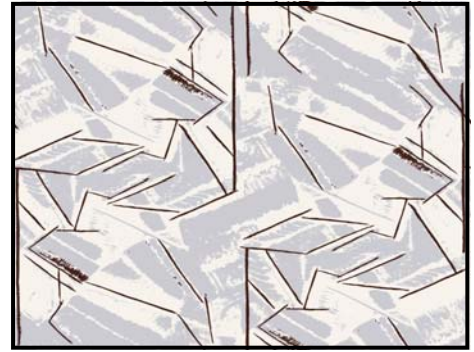
Omega Wallpaper at Courtauld Gallery Shop

In conjunction with the recent exhibition 'Beyond Bloomsbury: Designs of the Omega Workshops 1913-19', the Courtauld Gallery Shop commissioned various artists to produce exclusive items for the home.

Absolute Zero Degrees produced a jazzy and lively wallpaper called *Fitzrovia* printed with waterbased inks in the UK on paper from sustained and certified forests (£49.95 per 52cm x 10m roll) available in gallery shop until Christmas.

Elle Decoration has shortlisted the Omega wallpaper for Best British Wallcovering, in order to vote for it visit: www.thebritishdesignawards.com

Courtesy Sue Bond Public Relations



A Travelling Wallpaper Motif

About twenty five years ago, a small scrap of wallpaper was found in a major 18th century London building. It was a mint green paper with a slightly darker simple rosette motif with matching Greek Key border. Dated to 1790-1800, they both were subsequently reproduced as single colour prints for a number of Interior and restoration projects. And that was it or so we thought.

About ten years ago in the east of the Netherlands, in the former Hanseatic town of Zwolle, a similar but two colour rosette was found: white with black centre on an orange-yellow ground. Then two more two colour variations were found in the Dutch summer house (c.1789) of the Amsterdam based English banker Henry Hope, brother of Thomas Hope the designer. It appeared to us that there was more to this than just coincidental use of a motif by a European manufacturer.

The wallpapers were carefully studied and all found to have been printed from the same two blocks but with varying printing techniques, resulting in extremely clever permutations. In the course of the present restoration of Horace Walpole's Strawberry Hill, the same motif was found again as a two colour print. However this time a 'slip print' technique was employed, using only the petal block to create a shadow effect in white over black.

Given this recent discovery, together with the Hope connections and well organized international trading routes, we can probably trace all these wallpapers back to a quality London paper-stainer whose clientele reached Continental Europe, Ireland and possibly as far as America.

We would welcome any information on 'travelling wallpapers' from WHS members. We have found several English 18th C. designs in Ireland (one with Irish tax marks), in America with one design printed in reverse from copied blocks.

Elsbeth Geldhof Blue Tortoise Conservation

Robert Weston Hamilton Weston Wallpapers



Image: Elsbeth Geldhof



Image: Courtesy Strawberry Hill Trust

Spanish Wallpaper Makers

WHS member, Monica Grose-Hodge and Guild Secretary of the Art Workers Guild recently travelled through Spain as a recipient of the Winston Churchill travel fellowship. Monica interviewed thirty craftsmen and women producing an accurate account of the unique situation Spain is experiencing in helping its creative workers look forward to the future and compete with the rest of the world.

Among Monica's visits was to wallpaper makers tres tintas who produce patterns mostly by well known designers.

The outcome of this project will be an exhibition at The Art Workers Guild, 6 Queen Square, London and hopefully a bilingual publication.

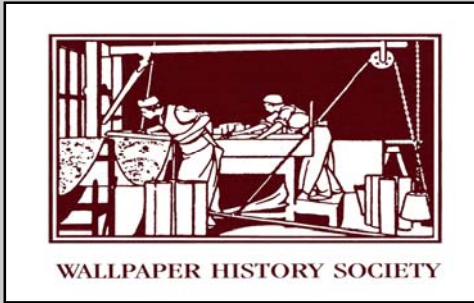
www.artworkersguild.org

www.trestintas.com



Tres Tintas wallpaper, Barcelona

Image: Monica Grose-Hodge



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The Wallpaper History Society was founded in 1986 to promote awareness, understanding and appreciation of historic and contemporary wallcoverings. Its aims are threefold:

1. To encourage research and disseminate information about all aspects of the design, production and consumption of wallpapers and wallcoverings.
2. To foster an awareness of the importance of preserving historic decoration
3. To provide a forum for discussion and point of contact for the different groups interested in these issues.

The Society organises a range of events, including conferences, lectures, seminars, visits to historic houses and tours of exhibitions and archives

New Members Welcome

Annual Membership Fees

| <u>United Kingdom</u> | <u>Overseas</u> |
|---|-----------------|
| Individual: £12.50 | £17.50 |
| Concessions: £6.50 (full-time students) | £11.50 |
| Institutions: £20.00 | £25.00 |
| Corporate: £30.00 | £35.00 |

Membership forms can be downloaded from website or from-

Membership Secretary
The Wallpaper History Society
Lifford House
199 Eade Road
London N4 1DN

Future Events

Booking Now

AGM Christmas Event and Exhibition at Art Workers Guild
Dec the Halls— fashion, fads and failures in hanging the Royal Palaces

By Guest Speaker Sebastian Edwards

An Exhibition of Wallpaper Designs by L.C.C. second year BA
Surface Design Students

Email; cmcna12@aol.com

Future Exhibition and Conference at Whitworth Art Gallery

The Walls are Talking: wallpaper, art and culture.

6th February-end November 2010

A two day conference is planned for 12-14 March 2010

Following a fascinating first visit

Another Visit to Trevor Howsam's Prop House.

Saturday 13th February 2010

Booking form will be mailed out

Somerset Visit to Private Collection of Doll's Houses

Saturday, 17th April 2010

Booking form will be mailed out

Weekend trip to Ireland

3 Nights Based around Cork City 21-24 May 2010

Full itinerary to follow

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