

THE AVAILABILITY OF REPRODUCTION WALLPAPERS
FROM 1700-1950 IN AMERICA

by

DAWN JOHNSON SCHUENEMAN

(Under the Direction of Mark Reinberger)

ABSTRACT

In the restoration of a historic house or building the issue of how the walls will be treated or decorated requires careful consideration. In many historic buildings, especially those constructed after the eighteenth century, wallpaper was a common decorative wall treatment. Therefore, to retain historic integrity in such spaces it is desirable replicate this treatment in a manner that will be appropriate for the historic period of the structure. This study evaluates the availability of reproduction wallpapers that retain historic integrity and are currently commercially accessible for the period in America from 1700 through the 1950s. A brief history of American wallpaper development and period characteristics are followed by a catalog of accurate reproduction wallpaper patterns and an analysis of the availability of reproduction wallpapers by period and type.

INDEX WORDS: Wallpaper, Reproduction Wallpaper, Historic Interiors, Decorative Arts, Interior Restoration.

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B.S. F.C.S., The University of Georgia, 1999

A Thesis Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment
of the Requirements for the Degree

MASTER OF HISTORIC PRESERVATION

ATHENS, GEORGIA

2004

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INTRODUCTION

When restoring an historic house or building it is important to consider not only the integrity of its architectural features but also the original interior decorations. Interior decorative materials constitute an important aspect of a building's history and should be considered alongside structural and architectural elements. Yet, commonly the interior is forgotten or subjected to a modernized treatment. In particular, it is unfortunate that many restorers often fail to give due consideration to the wallpaper in their structures, as wallpaper was a common and important decorative treatment in historic American buildings constructed after the eighteenth century.

It is the author's contention that any restoration should attempt to ascertain and replicate any original wall treatments whenever possible. However, when this proves impossible, an appropriate treatment should be selected in order to retain the historic integrity of the space. The curator of a house museum will often have the resources to acquire a faithful reproduction of the original decorative wall treatment. If a sample of the original wallpaper remains intact, a custom reproduction of the wallpaper may be commissioned or a close match located. However, for private owners of historic structures the options are often limited. Because wallpaper is a fragile, perishable object that is not generally considered to be an important architectural or structural feature, usable samples are often lost or damaged. Moreover, in the event that an original specimen is available, a custom reproduction may not be economically feasible for many owners of historic properties.

Under these constraints, there is currently a tendency to either make anachronistic wallpaper selections based on commonly held, yet misguided, impressions of an historic period or to apply paint in lieu of wallpaper. The former inclination has been encouraged by the decorative arts and wallpaper industry through their manipulation and adaptation of historic styles in an attempt to cater to modern tastes. This, in turn, presents a very real challenge to a restorationist who desires an accurate reproduction wallpaper pattern. While there are some resources available to assist in this endeavor, many of these are outdated, of limited scope, and do not include the historic time period after 1900. In fact, with the exception of Richard Nylander's Wallpapers for Historic Buildings: A Guide to Selecting Reproduction Wallpapers, all of the catalogs that the author encountered in this study were produced by individual wallpaper manufacturers. Nylander's work is perhaps the only survey with which the author has found that catalogues patterns from a number of different manufacturers and compiles those patterns according to period. Unfortunately, the vast majority of patterns listed in Nylander's book, published in 1983 and updated in 1992, are no longer available. Moreover, Nylander's work has become outdated as many reproduction patterns have been introduced or revived since its publication, and of those still available, many are not catalogued by the wallpaper manufacturers as historic reproductions. This makes it difficult to determine which patterns are original reproductions and which are adaptations of original patterns. Furthermore, of the companies included in both Nylander's first edition and this study, only 19 of the 168 wallpaper patterns are still produced, and of the companies in Nylander's second edition that are listed in this study only 125 of the 444 wallpaper patterns are currently available (this count does not include borders or ceiling papers, although almost all are discontinued). Additionally, Nylander's work only includes wallpapers up to the 1930s, excluding the historic period from

1940 through 1950. Moreover, Nylander also does not categorize the patterns according to type, which makes his catalog difficult and laborious to use.

The purpose of this study is to evaluate the availability, according to period and type, of reproduction wallpapers that retain historic integrity and are currently commercially accessible. The study will look at the historic period in American wallpaper from 1700 through the 1950s and seek to determine if the reproduction wallpaper patterns available adequately represent the corresponding time period. The study will provide a brief history of wallpaper usage in America as well as a catalogue of reproduction wallpapers, and will conclude with an evaluation of the availability of accurate historic reproduction wallpaper patterns. Appendix I will provide a limited number of photographs as a representative sample of the types of wallpaper for each period. Appendix II will organize the patterns according to type.

LITERARY REVIEW

There are very few resources available that deal with the subject of wallpaper and even fewer that deal with reproduction wallpapers, as the history of wallpaper and its development has been largely overlooked. The history of American wallpaper during the eighteenth and nineteenth centuries has been covered to a greater extent than the twentieth century, although a majority of the information on wallpaper is considered within the context of European history. Several publications do contain some very helpful material and are used extensively in this work. Wallpaper in America by Catherine Lynn provides one of the most detailed and complete histories of wallpaper usage and development from an American perspective. Additionally, Richard Nylander's books provide catalog information as well as historical information, some specifically from the Colonial American period. Phyllis Ackerman's Wallpaper covers the history, design and use of wallpaper in America. However, Ackerman's work is not nearly as scholarly as Lynn's and only covers the early periods of American wallpaper. Many of the books and journal articles are written from either an English or French perspective, providing information about the history of wallpaper in England or France. These are helpful as wallpapers were imported from these countries for the eighteenth and nineteenth centuries, therefore the design characteristics and pattern history in these countries would have been mirrored in America. Wallpapers of France 1800-1850, by Odile Nouvel includes a detailed history of French wallpapers during the first half of the nineteenth century as well as numerous color photographs of French wallpaper patterns. E.A. Entwisle offers a thorough history of French scenic wallpapers and histories of the largest manufacturers

of French scenic wallpapers in French Scenic Wallpapers 1800-1860. Entwisle also contributes a much wider history of wallpaper in The Book of Wallpaper: A History and An Appreciation. Several practical and less scholarly works include Greysmith's Wallpaper, and Katzenbach's The Practical Book of American Wallpaper. Katzenbach offers one of the only works on middle nineteenth century wallpaper, as the book was published in 1951 and covers patterns contemporary to the publishing date. Information on William Morris patterns is widely accessible. William Morris: Wallpapers and Designs by Andrew Melvin specifically features most of Morris' wallpaper designs, reproducing pictures of designs and providing a brief introduction to Morris as a wallpaper designer. William Morris, edited by Linda Parry is a compilation of articles written about Morris and includes an excellent section on Morris wallpapers written by Lesley Hoskins. Wallpaper and the Artist by Marilyn Hapgood covers wallpapers designed by artists from 1800 through the 1980s. It is significant because it provides mid-twentieth century pattern information. Another book that deals with twentieth century wallpaper patterns is Twentieth-Century Pattern Design: Textile & Wallpaper Pioneers, by Lesley Jackson. Jackson's work includes a valuable history of twentieth century wallpaper as well as information about several American wallpaper manufacturers. His work covers the entire century, providing an extremely helpful resource for future historic periods. Several other resources and many journal articles are listed in the bibliography, and each are invaluable to the development of this study.

PART ONE: A BRIEF HISTORY OF WALLPAPER IN AMERICA - 1700 TO 1950

I. THE EIGHTEENTH CENTURY

Prior to the eighteenth century, wallpaper usage in Colonial America was almost completely relegated to the upper class, as papers were generally expensive and difficult to acquire. Those who could afford wallpaper would have ordered it directly from an English merchant or had it shipped along with other personal and household items. By 1700, several New England merchants recorded regular wallpaper stocks in their inventories, though it would be many years before any wallpapers were actually produced locally. During this period all colonial era wallpapers were imported from European or Oriental manufacturers.¹ British Acts of Trade and Navigation, the high quality of the English papers, and the colonists' desire to imitate English fashion combined to insure that the vast majority of colonial era wallpapers would have British origins. Marketing of wallpaper throughout the eighteenth century was centered upon the wealthy male landowner and the professional architect or cabinet/furniture maker.² Wallpaper was not accessible to the middle class citizen and for the beginning of the eighteenth century was only available to the upper class in limited quantities.³

It is difficult to determine the exact style and period of many early American wallpapers. According to Catherine Lynn, in Wallpaper in America this difficulty is due in part to the fact that wallpaper was infrequently signed and dated. Moreover, wallpapers that appear to be particularly old because of their simple, even crude, patterns and quality of finish may in fact

¹ The first documented American manufacturer of wallpaper is John Hickey of New York in 1756. Lynn, 107

² Lynn, 164

³ Lynn, 164 and Nylander, Redmond and Sander, 3

have been made at a surprisingly late date. This owes particularly to the fact that wallpaper patterns were often simplified, despite the existence of more sophisticated styles and techniques of production, so that they could be made cheaply. The simplicity of a pattern might also reflect the limited skill of a particular craftsman rather than a prevailing style.⁴

The eighteenth century has been described as the golden age for the paperhanging maker, as this period saw a dramatic expansion of the wallpaper market in both Europe and America.⁵ English and French patterns dominated the market, and a definitively American style had yet to emerge as American manufacturers almost exclusively imitated imported patterns. During this time paper was predominately hand printed using wood blocks. Some papers were hand painted or stenciled, though due to time and cost considerations these were less frequently used. The designs were applied to individual sheets of small paper, which were connected prior to the printing process. Color prints were rarely available prior to the mid-eighteenth century, but color could be added by hand with brushes or stencils in a varnish medium. By the 1760s, distemper colors were introduced into wallpaper production, enabling the paper stainer to print colors directly from blocks rather than adding them by hand. Distemper colors are pigments carried in a water-based medium of glue or sizing, and are characterized by a matte, thick bodied, opaque and chalky appearance.⁶ Varnish colors were still occasionally used as they produced greater brilliancy, most often seen on details such as leaves, which will appear glossy next to the duller distemper finish.

Patterns imitating various textiles, expensive materials, and leather were extremely popular during this period due to their durability and appearance and were commonly produced both by American and English manufacturers. The most popular of these patterns were those

⁴ Lynn, 25, entire paragraph

⁵ Entwisle, The Book of Wallpaper, 71

⁶ Lynn, 43

imitating leather, which were produced through an embossing process. Additionally, patterns resembling cut and patterned velvet, referred to as flocked papers, remained common throughout the eighteenth century and beyond. Flocked papers were produced by adhering small pieces of textile fibers to designs printed in slow drying varnish or glue. Diaper patterns, which formed a small diamond grid derived from woven textiles, were also widely used as small repeating papers or as backgrounds for larger patterns.

The most commonly observed styles of the eighteenth century can be placed within several categories. The pre-Revolutionary English imports and American-manufactured papers favored floral patterns. These floral patterns were characterized by thick-stemmed vertical vines with leaves and flowers coming from the vine. Variants of this design included diaper, used as infill behind the flowering vine, vines with random orientation, flower and ribbon patterns, flower and stripe patterns, and imitations of damask woven silks with symmetrical arrangements of flower bouquets. The vertical repeat on these patterns was often relatively large at an average of just over 6 feet, although smaller scales of approximately 22-inch repeats were also used.

Non-repeating views painted in grisaille, called landscape papers, form another category of common eighteenth century patterns. Landscape papers were framed in elaborate papier-mâché designs and were especially common during the middle of the eighteenth century in Print rooms, which were rooms filled with wallpaper prints of fine art, images of historic events or scenes or people framed in wooden or paper moldings. In addition to landscape papers, patterns replicating architectural features and ornamentation were also common. These included two and three dimensional relief imitations of architectural ornamentation, as well as papers featuring gothic architectural elements and patterns with repeating urns, flowers, or figures framed by a round arch supported by two columns, referred to as “pillar and arch papers” (see photograph 5

in Appendix I). Small scale patterns such as diaper, small florals, geometric shapes, dashes, dots stripes and plaids were staple items for the wallpaper manufacturer. Early and middle eighteenth century color schemes were dominated by shades of gray with small amounts of yellow, blue, green and red. They were quite grave and paled in comparison to the French imports of the late eighteenth century.

Up to the middle of the eighteenth century the English manufacturers were the dominant force in both style and innovation. However, after the Revolution, grateful American consumers, now free from the constraints of the British Acts of Trade and Navigation, increasingly looked to their new ally France to make their wallpaper purchases. French papers had surpassed English papers in quality and design and had become increasingly affordable after France removed export duties on wallpapers in 1787.⁷ The French had become particularly adept by this time in their use of brilliant and clear colors. Reveillon, a primary manufacturer of French wallpapers in the middle and late eighteenth century, was noted for great advancements in the use of distemper colors printed with wood blocks. He had achieved unparalleled success in clarifying combinations of pastel and bright colors. The most notable of the mid to late eighteenth century French wallpapers are the arabesque designs, which “featured long vertical panels of foliage, flowers, and scrollwork, branching out symmetrically from a central stem, and adorned with figures, grotesques, animals, trophies, and architectural fragments.”⁸ The French were also noted for their *Toile de Jouy* papers (see photograph 7 in Appendix I), which were used well into the twentieth century.

Chinese papers were also vastly popular in England, France and America from the seventeenth through the nineteenth century. The Chinese are often attributed with the invention

⁷ Lynn, 89

⁸ Lynn, 90

of wallpaper, though several English historians vehemently oppose this conclusion. Entwisle states that while the Chinese may be credited with the invention of paper around A.D. 105, painted papers from China did not appear in England until the middle of the seventeenth century, well after the date of the first documented wallpaper, found at Christ's College in Cambridge, England with a printing date of 1509.⁹ Regardless, the Chinese or "India" papers enjoyed great success internationally. Chinese papers were individually painted by hand with no two papers exactly alike. Therefore they were very expensive and used only by wealthy Americans. Most were sold in sets of twenty to twenty-five panels each four feet wide by twelve feet long with no vertical repeat. Popular Chinese papers during the eighteenth century depicted scenes of flowering trees growing from rock formations with birds, insects and animals. These were depicted in great detail using carbon inks to outline the designs and thin color washes.

Toward the end of the eighteenth century American wallpaper manufacturers gained both strength and recognition. Paper stainers trained in Europe and England immigrated to America and established thriving businesses, selling cheap papers that claimed an imitation of French and English papers in both style and quality. However, despite their claims, American papers from this period exhibit cruder printing, thinner colors and generally less attention to detail than their imported counterparts.

The styles and designs of the early and middle eighteenth century wallpapers continued into the late eighteenth century in both domestic and international manufacture. Architectural papers with both small-scale architectural objects and full-scale objects and motifs, known as panel papers, remained popular. Frequently these would imitate wainscoting, molding types and architectural order motifs. Plain papers consisting of paper brushed with a single ground color came into vogue for both English and American manufacturers during the late eighteenth century

⁹ Entwisle, The Book of Wallpaper, 40

and lasted into the nineteenth century. Blue and green, specifically sky or verditer, were most common with straw, buff, French gray, pink salmon, yellow, black and white being only occasionally offered.¹⁰ Repeating and small patterns, often referred to as common papers, were the most frequently used papers, largely due to their affordability and versatility. These included the patterns previously mentioned as well as stripes; imitations of stone, marble or wood; and mosaic patterns, which were patterns comprised of small shapes and geometric objects. There was also a shift toward natural and abstract shapes, such as worm-like squiggles.

The border was a fundamental part of interior design throughout the eighteenth century, especially with plain or repeating pattern wallpapers. Borders were used to frame and outline architectural features in a room and coordinated with the wallpaper in both color and pattern. Often, they imitated moldings or contained garlands of flowers or fruit. In the early eighteenth century, architectural borders were preferred. However, these were often substituted with festoon borders in the late-eighteenth century. Characteristically, wider borders were hung horizontally and narrow borders were hung vertically with applied corner pieces to bridge their juxtaposition. Not only did borders provide architectural punctuation and aesthetic interest, but they also served to hold the wallpaper in place and hide both marks left by the tacks used to hang the paper and imperfect cutting lines. Borders created a finished appearance in a room, which was greatly esteemed by contemporary consumers, causing a considerable rise in their use in the 1780s and 1790s.

Late eighteenth century color schemes in America included a combination of the duller English designs as well as the bolder French colors. Unquestionably, the French surpassed the English and American manufacturers in both their skill and innovation. The gray,

¹⁰ Lynn, 127

monochromatic English papers could not compete with the bright, colorful French designs.

“Even when English paper stainers printed in polychromes, they often overwhelmed the colorful effect by introducing quantities of gray.”¹¹ One small area where the English did achieve recognition was for their use of pure blues, often seen in the background of period patterns. The French counterpart was lighter and slightly greenish blue. Colors used by American manufacturers could not compete with the repertoire of the French and English during the eighteenth century.¹²

II. THE NINETEENTH CENTURY

The styles and colors prevalent at the end of the eighteenth century continued into the beginning of the nineteenth century. The French papers retained their high status and continued to be imported and imitated in America. Especially fashionable were the French scenic wallpapers, produced primarily by Zuber and Dufour. These papers illustrated landscapes, exotic places and events, scenes from history, and portrayals of daily life. Each scene came as a collection of panels with each panel measuring approximately twenty inches wide and eight to ten inches in length. The top of each panel was usually undecorated, with a sky printed or painted in the space so that the paper could be adjusted to fit any size room without interfering with the scene.

A variation of the scenic paper was the landscape figure design. These patterns were often printed as single, polychromatic panels consisting of sculptures or scenes from a popular or historic narrative were framed in a medallion. “These richly iconographic designs were used to enhance chimney-screens as well as over doors.”¹³ In addition to the single panel designs,

¹¹ Lynn, 148

¹² For more information on the use of color in historic wallpapers see Appendix A of Wallpaper in America by Catherine Lynn.

¹³ Nouvel, 19

patterns were produced with several vignettes printed on a dotted background and separated by stripes.¹⁴ These panels with multiple vignette scenes would be repeated on the entire wall.

French scenic landscape and figure papers were renowned for their use of many colors, as in some cases twenty to forty colors would be used on a single panel. For those who favored a less colorful panel, some patterns were also printed in grisaille or sepia tints, giving the perception of a painted wall.¹⁵

Due to the high level of expertise required to print the scenic papers, American manufacturers produced very few landscape or figure papers and tended to copy the simpler French repeating pattern papers. American copies of the landscape figure patterns usually removed the dotted background to simplify the pattern, but retained the vignettes and dividing stripes.¹⁶ The most commonly reproduced patterns were the small scale repeating varieties containing small shapes or objects such as flowers, leaves, or geometric shapes (see photograph 10 in Appendix I). Many of the small repeating patterns were printed in a very simple style on grounds infilled with stripes, diaper, or smaller shapes. Patterns comprised of flowers or leaves usually featured small foliage in an evenly spaced design. A wide variety of flat colors were available, with the most common combinations including soft blues, mustard and pale yellows, or chalky reds, pinks and greens.

Another very popular type of pattern produced by French manufacturers were papers that imitated elaborately draped textile hangings or curtains, referred to as drapery panels. Drapery panels were offered both as repeating patterns and as full, large scale panels that replicated a full drapery from ceiling to floor. Due to the expertise required to produce the full drapery panels, American manufacturers created a modified version of the repeating drapery pattern. The scale

¹⁴ Nylander, Redmond and Sander, 118 and Lynn, 262

¹⁵ Entwisle, *French Scenic Wallpapers 1800-1860*, 21

¹⁶ Lynn, 262

was reduced, creating the impression that layers of swags or overlapping festoons of fabric were hung horizontally across the wall.¹⁷ Many different textile draperies were produced, providing the consumer with an almost endless selection of patterns simulating lace (see photograph 15 in Appendix I), tulle, satin and elaborate damask and printed textiles, as well as draperies ornamented with fringe, brass bosses, pearl swags, feathers and jewels.¹⁸ Upholstered walls were also recreated as wallpaper patterns. Satin papers, which had a shiny or polished finish, were frequently used as a background for many other patterns. Another interesting imitative pattern, introduced by Zuber and used during the first half of the century, called irise or ombre paper, simulated a rainbow-like color blending in circular, chevron or geometric shapes.

Empire or Neoclassical papers formed a large component of wallpaper offerings during this period. These papers were designed with three distinguishable components. First, a dominant motif or design was placed in the center of each width. The most common design was a small scene or figure or a bouquet of flowers. Second, the ground was usually printed with small dots that were slightly darker than the ground color. Third, vertical stripes of small shapes, foliage, or coordinating motifs were placed around or behind the dominant design. A variant of these papers was the landscape figure paper, containing vignettes of people or landscapes framed with stripes, which were similar to the Empire papers, or framed in circles of flowers and leaves with the background dots omitted.

By the middle of the nineteenth century wallpaper was at the height of its popularity, and major steps were being taken to increase and refine the production of wallpaper. Wallpaper manufacturers received a boost with the invention of continuous length paper, known as long paper. Introduced in 1799 by Fourdrinier, the process of continuous length paper production

¹⁷ Lynn, 259

¹⁸ Ibid.

was not perfected until 1809 when John Dickinson invented a cylinder to form the paper. Previously, paper had been slowly formed on wire belts. Paper continued to be expensive and time consuming to produce, though, despite the invention of the continuous cylinder. Most papers were composed of cotton and other textile products until paper manufacturers began using wood pulp in the 1850s. This drastically lowered the cost of long paper and enabled wallpaper manufacturers to more economically produce a greater number of patterns. The increase in cheap paper forced the invention of a machine capable of printing wallpaper designs. There had been several prior attempts to invent a roller machine for printing wallpaper. The process was remarkably similar to machines used to print calico designs on fabric. However, calico machines moved the paper too rapidly, causing the colors to run and smear. It was especially difficult to control the application of several colors. Striped papers were already being printed by machine using a V-slotted cylinder, and by the 1820s, several manufacturers began utilizing machines to print ground colors. In 1839, Harold Potter, of England, applied for a patent for an adaptation of the calico-printing machine that was capable of rapidly printing continuous lengths of wallpaper. Potter's machine was widely and rapidly employed in England, although it did not reach America until 1843.¹⁹ A marked increase in wallpaper production ensued.

Due to the invention of continuous length paper and a wallpaper printing machine, wallpaper manufactured after the middle of the nineteenth century greatly differed in appearance from the previous block printed papers. The continuous length paper eliminated the need for horizontal joints in the paper as well as the patterns designed to mask the joint overlap. Moreover, machine papers were printed in thinned, chemically altered colors to expedite drying and prevent streaking, which created a smooth and nearly transparent appearance. In contrast, block printed papers had layers of thick, chalky distemper colors that formed raised surfaces and

¹⁹ Lynn, 312

strong edges where the block was pressed. Additionally, when streaking occurred during the block printing process, a sunburst pattern resulted, whereas machine printed papers tended to have streaking in a vertical orientation. The pattern scale also differed on machine printed papers due to the construction of the cylinders and their smaller size. The cylinders consisted of a wooden core with the pattern formed from pieces of felt attached to the wood with small metal strips. The metal strips could adequately hold relatively small pieces of felt to the cylinder, otherwise the colors would blend together or the felt would fall off the cylinder entirely.²⁰ Therefore, a large design requiring a vast amount of felt was no longer feasible. Moreover, the small cylinders limited the pattern repeat to less than eighteen inches, whereas a block-printed paper had almost unlimited pattern repeat capabilities.

The discovery of several new synthetic pigments allowed machine printed papers of this period to be brighter than their block-printed predecessors. Some of the most popular new colors were chrome yellow (produced from chrome ore), bright blue (produced from artificial ultramarine), and Sheele's green (copper arsenite) and Schweinfurt green (copper aceto arsenite), with light bright green with gray on a glossy white satin ground, deep rose reds and brown, and bright blue and brown as the favored color combinations. Sheele's and Schweinfurt green were the most frequently used shades of green up to the 1870's. However, when concern arose over the high concentration of arsenic in both green pigments, the colors were replaced with an altered non-arsenic hue.²¹

Wallpaper designs between 1840 and 1870 exhibited enhanced intricacy as manufacturers experimented with the advanced capabilities of the machines. American manufactures received a boost with the machine in their attempt to copy costly French papers. However, the machine

²⁰ Lynn, 317

²¹ Lynn, 318

made papers still did not achieve the quality or aesthetic of the French papers. Americans retained a strong preference for papers imitating fabrics, specifically velvet and satin, replications of wood grain, and floral patterns. The floral patterns featured flowers arranged in a vertical orientation to form stripes, as well as flowers forming small patterns or arranged in meandering bouquets. Foliage and floral patterns were frequently printed in the form of a vine, which was often cut apart and used for borders or as a divider for vertical panels that strongly resembled a trellis or pillar of flowers entwined with curving foliate and floral scrollwork (see photograph 18 in Appendix I).²² This period also witnessed a revival of baroque and rococo designs characterized by asymmetrical cartouches and acanthus leaves. Rococo and Baroque motifs were also used in landscape papers, where frames of flowers and scrolls surround vignettes in a regular drop repeat. Due to the influence of Andrew Jackson Downing, Gothic revival elements gained popularity in America in the middle of the nineteenth century. The designs were created with stylized architectural elements from gothic buildings, such as pointed arches, trefoils and rose windows.

Several slight changes in design were seen in the landscape papers during this period. The small scenes or vignettes that were previously framed in a formal manner began to be randomly printed without strict frames (see photograph 14 in Appendix I). Moreover, the scenes were surrounded by foliage “to give the illusion that a thick growth of vines or endless arrays of flowers covered a wall, parting at intervals to give, most illogically, glimpses of distant buildings, figures in a group, or tiny landscapes in endless repeat.”²³ Architectural papers became even more popular with the introduction of fresco papers, which imitated interior architectural orders such as dados, columns, friezes, cornices and moldings.

²² Lynn, 338

²³ Lynn, 344

In the middle of the century more alterations occurred in pattern design. The brightly colored, intricately designed papers popularized with the advent of machine printing began to be strongly criticized, resulting in a shift toward simple patterns, light neutral shades and small embellishments, such as gold leaf. Moreover, Chinese papers also were slightly changed with the addition of figures in Chinese costumes, scenes displaying the production of pottery, silk, tea or rice, panels with trees and flowers placed over a balustrade, and scenes showing common daily tasks in Chinese landscapes.²⁴ The application of a border remained a significant interior feature, especially when the wall was divided into panels. However, narrow borders, which were typically applied in the upper portion of the room along the cornice, were replacing the previous wider varieties. Flocked, gilded, and architectural patterns, as well as designs containing scrolls, ivy, and flowering or grape vines were most often observed in border patterns.

The prevalence of cheap, mass-produced wallpaper began to adversely impact the quality of wallpaper designs and subsequently harm the wallpaper industry. Noted leaders in the field of decorative arts condemned the substandard patterns and called for design reform among wallpaper manufacturers. John Ruskin and Augustus Pugin, two of the primary reformers, argued in favor of the reinstatement of hand made objects. The reformers were highly critical of the imitative nature of wallpaper and called for greater integrity in the designs and in the use of materials. Most of the reformers were English and therefore strongly emphasized the use of new reformed English designs instead of the highly imitative and dishonest French designs. Ruskin was largely influential in America and encouraged the shift from French dominance in the American market to a preference for English papers and designs in the 1870s and 1880s.

Several designers began working in this new reformed Arts and Crafts style, including Charles Eastlake, Owen Jones and William Morris. William Morris is recognized as the most

²⁴ Lynn, 101

widely influential leader in the Arts and Crafts Movement in the wallpaper industry. Although his designs for wallpaper did not immediately gain great popularity in America, they were very successful in England and many of his ideas strongly influenced pattern design among American wallpaper designers. While studying at Oxford, Morris was exposed to Ruskin's writings and was greatly impressed by his teachings. In 1861 Morris established his own decorative arts firm, Morris, Marshall & Faulkner, with the desire to produce honest, handmade decorative objects. The firm began designing wallpaper in 1862, and solely used the block printing method for all of their patterns. Three designs, utilizing many strong colors and a naturalistic style, were introduced between 1864 and 1867: Trellis, Daisy and Pomegranate. The next set of patterns introduced after these deviated slightly, using only one or two colors and simple designs. At this time Morris was much more adept at textile pattern design, but by 1870 Morris mastered a technique for designing wallpaper patterns that included a structure composed of two interwoven layers that created an intricate overall pattern.²⁵ Morris used this two-layer structure for approximately ten years in most of his wallpaper designs. In 1874, Morris began to integrate rich, deep colors and texturing, such as embossing, hatching and metaling into his designs with many of the patterns being printed on metallic grounds. The firm grew as many talented artists joined Morris in his pursuit of high quality, aesthetically pleasing designs. Morris insisted that most of the designs be printed by hand, but several of the artists convinced him to allow certain designs to be printed by machine. Morris alone designed over fifty wallpaper patterns, and his firm produced many more patterns throughout the nineteenth and into the early twentieth century.

In spite of the encouragement given by the Arts and Crafts movement toward naturalistic and pure designs, the American public favored unparalleled diversity in wallpaper designs and

²⁵ Ibid.

styles. A correspondent for the *Decorator and Furnisher* sums up this eclectic trend in the following manner: “In paper-hangings, the variety is simply exhaustless, and the most ultra-minded householder may give reign to his fancies without danger of violating any of the canons of existing fashion. [As long as] he avoids plain panels, and sticks to [using a] dado and frieze, he may do pretty much as he likes and still remain within the pale of permissible decorative art.”²⁶ The desire for unique patterns encouraged many designers to revive patterns and motifs from historical and architectural sources. Medieval, Middle Eastern and Japanese designs greatly appealed to the diverse taste of the American public. During the late 1870s, the Arts and Crafts movement, under the influence of Ruskin and Jones, sparked a rise in the popularity of Japanese-influenced designs, referred to as Japanesque papers. Christopher Dresser, Christian Herter and Louis Comfort Tiffany all designed wallpapers in this style. The patterns featured asymmetrical arrangements Japanese fans, vases and kimono-clad figures combined with vertical and horizontal shapes punctuated by diagonal slashes.²⁷

During the 1870s and 1880s, wallpapers designed for the ceiling became a common practice. The favored patterns simulated either a star-filled night sky or a clear blue sky. Other popular patterns were far from natural and realistic in design with shapes and patterns abstracted into new, often bizarre, patterns composed of randomly placed jagged lines similar to streaks of lightening, worm-like lines, little circles, snowflakes, and abstracted curvilinear shapes²⁸ In addition metallic elements were often incorporated into the patterns. With the exception of William Morris and his followers, who instructed that the ceiling be papered in a darker color than the walls, most ceilings were lighter than the walls in shades of cream, blue, gray and olive. The subdued ceilings of this period complemented the shift toward darker, warmer color

²⁶ Lynn, 430

²⁷ Lynn, 398

²⁸ Lynn, 472

schemes throughout the room. Contrasting bright colors with white were replaced with subtle blends of muted and strong shades of light and olive green, silver and metallic gold, maroon, creamy yellow beige and black accents.

Interest in faux leather and embossed papers reached its height during this period. Embossed papers made to simulate leather imported from Japan gained great popularity in America. Another type of embossed wallpaper, Lincrusta Walton, was widely used in America in the 1880s. Invented in 1877, in England by Frederick Walton, Lincrusta is composed of a woven cloth backing topped with layers of paper and a surface layer of fibers. The layers are adhered with an organic medium, such as linseed oil.²⁹ The pattern is then pressed into the surface material while the oil is still in a semi-solid state, creating a three-dimensional embossed pattern. Lincrusta Walton papers were most frequently sold in their natural color to be painted after they were hung. They were also available in a variety of colors, including a rubbed metallic gold finish. Many other embossed papers were invented after Lincrusta Walton including Anaglypta and Tynecystle, and were widely used throughout the nineteenth century.

The Art Nouveau style was immensely popular in Europe in the 1890s, but did not gain widespread acceptance in America. A few artists, like Louis Comfort Tiffany, designed Art Nouveau wallpapers featuring animals, insects and natural stylized forms. However, very few of these were printed in America, and Tiffany himself abandoned wallpaper design before the movement could take hold in America. This style may not have been as popular in America because of the influence and encouragement of President Roosevelt to seek simple and straightforward lifestyles and avoid the styles of “cultivated, ineffective men with a taste for bric-a-brac.”³⁰ Rather than the Art Nouveau papers, Americans preferred architectural and

²⁹Phillips and Ladygo, 64

³⁰ Hapgood, 109

classical papers as well as simple landscape designs, which were often used in children's rooms or nurseries. Walter Crane designed many of these nursery papers, and although his patterns exhibit some influence of the Art Nouveau style, they were composed of classical forms and flat shapes derived in colors that were balanced by solid black.³¹

The use of the dado lessened in popularity by the 1860s, and was overwhelmingly replaced by the frieze. This shift was strongly encouraged by Charles Eastlake, who advocated a three-part system, including a dado, sidewall pattern and frieze, to enliven the mundane expanses of wallpaper (see photograph 38 in Appendix I). "It took a while for the three-part system to catch on in both upper class and middle class markets, but by the 1880's, when it was in full flower, a funny thing happened, all the interesting patterns seem to have filtered upward into the friezes, which became ever more fanciful, while the sidewalls and dados grew ever tamer."³² Friezes were then combined with plain papers, small patterned papers or ingrain papers, a type of paper produced by coloring cotton and wool rags before they were pulped to form colored paper with a speckled finish. Paper of low quality or painted walls greatly benefited from the use of the frieze, and after a brief period, the dado ceased to be used entirely and a two-part system of sidewall and dominant frieze emerged.³³ "One aspect of the frieze was a liking for 'crown' designs. These consisted of frieze and filling together, produced either in the usual way as a vertical strip or in horizontal strips about four yards long."³⁴ The vast popularity of the sidewall and frieze system was largely due to the fact that it provided middle class consumers with an economical means of duplicating the elaborate decorative schemes of the upper class.

³¹ Hapgood, 74

³² Kelly, 24

³³ Kelly, 25

³⁴ Greysmith, 177, 184

In addition to the mechanical innovations of the mid-nineteenth century a notable shift was taking place in the marketing of wallpaper patterns. Throughout the eighteenth and first half of the nineteenth centuries, wallpaper patterns were solely marketed to the wealthy male consumer and the professional cabinet and furniture maker.³⁵ However, nineteenth century manufacturers of wallpaper began publishing literature that made wallpaper more accessible to the middle class citizen as well as the female consumer.³⁶ Several books were published to assist the average homeowner and female homemaker in the selection of tasteful and stylish wallpaper patterns. As the Industrial Revolution took men away from home, the emphasis placed upon the serenity of home and the home as a refuge increased.³⁷ Wallpaper manufacturers responded to this, providing examples and samples of beautiful and relaxing patterns, which the woman could use to create an appealing home.³⁸ Furthermore, design reformers targeted the female audience, impressing upon the mother and wife the need to create a morally responsible environment and citing the decorative treatment of the home as one of the primary venues in which this would occur.³⁹

Approaching the end of the nineteenth century, Victorian patterns and colors dominated the wallpaper market. Metallic finishes and details on many patterns continued to be fashionable with metallic striped papers being especially common. Deep, rich colors such as forest green, dark murky blue and dense red verging on maroon were still favored.⁴⁰ However, as the twentieth century dawned, a slight shift toward pastel and lighter colors began to transpire. Many consumers continued to use darker colors and initially the dark Victorian colors were

³⁵ Lynn, 165

³⁶ Ibid.

³⁷ Lynn, 166

³⁸ Ibid.

³⁹ Lynn, 167

⁴⁰ Lynn, 464

merely combined with a few pastel colors to form patterns with a subtle gradation from light to dark.

III. THE TWENTIETH CENTURY

The shift in marketing to the female consumer strengthened at the turn of the twentieth century. Prior to the 1890s, wallpaper manufacturers concentrated their marketing strategies upon the architect or head of the household, mainly male consumers. However, between 1890 and 1910, manufacturers transferred their marketing techniques to the female consumer.⁴¹ This was largely due to the newly-found control women were gaining in the domestic sphere, coupled with the introduction of advertising in popular women's magazines. Formerly, the consumer would have to go to the wallpaper retailer to view available wallpaper patterns. The books less than adequately displayed the patterns and the customer was only permitted to view the patterns in the store. However, wallpaper companies began to catalog their patterns in colorful books with suggested color and pattern combinations and a photograph of a room finished in the patterns. These more appealing catalog books could now be taken home so the customer would have a better idea of how the pattern would look in her room. By 1900, wallpaper companies were showing an assortment of their patterns in magazines and even mailing samples to the homes of consumers. "The accessibility of wallpaper meant that women from a wide range of social backgrounds in diverse geographic locations could readily obtain it. Manufacturers' marketing made sure women knew wallpaper was less expensive than other wall finishes and furnishings and offered a variety of venues for shopping."⁴² Women even began to hang their own wallpapers. This feminine dominance resulted in outcries from wallpaper reformers

⁴¹ Jennings, 248

⁴² Jennings, 253

claiming the women were “exercising bad taste in their selections.”⁴³ Reformers such as Henry Williams and Clarence Cook, along with home economists, began teaching about healthful colors and morally responsible patterns. However, the broad spectrum of American women did not respond to the teaching of the reformers. This was largely due to the fact that many were either not exposed to the criticism or were more strongly influenced by the advertisers. In fact, “the photographic evidence shows that many women continued to select what they liked. [R]egardless of reformers outcries...many women chose to retain ornamentation over simplicity on their walls.”⁴⁴

While the general public continued to use diverse wallpaper patterns in their homes, the upper class, encouraged by decorators and artists, were moving toward lighter and simpler interiors. In Europe, designers such as Charles Renee Mackintosh and Josef Hoffmann, founder of the Wiener Werkstatten in 1903, were working with structured and restrained geometric shapes. Additionally, “American designers were at this time beginning to come into their own, [and] were very much in the tradition of the plain-wall advocates.”⁴⁵ An example of this trend may be observed in the work of Frank Lloyd Wright, one of the most influential wallpaper designers in America at the time. His designs relied heavily on geometry and natural forms with crisp, clean patterns that were not grand in scale. For the most part, his designs were subdued, although a few were quite vivid and somewhat intrusive on the wall.⁴⁶ Le Corbusier also produced wallpaper in a similar genre, although his designs were considerably simpler as he often designed papers in single, plain colors with large-scale, repeating geometric shapes.

⁴³ Ibid

⁴⁴ Jennings, 262, 264

⁴⁵ Greysmith, 185

⁴⁶ Hapgood, 141

The Depression following the First World War brought about timidity among wallpaper manufacturers with the development of a vaguely pseudo-historical style in both furniture and wallpapers designed to appeal to the general public.⁴⁷ Wallpaper friezes were discontinued in use, with narrower borders regaining popularity. Moreover, cutout borders, consisting of a straight top edge with the bottom trimmed along the edge of the pattern, were widely used.⁴⁸ Floral and foliage patterns constituted the majority of cutout borders although elaborate borders of landscapes and scenes were also produced. “Although the rise of the feature border was accompanied by the gradual decline of patterned filling papers, densely ornamented polychrome florals, known as ‘tapestry’ wallpapers, remained extremely popular.”⁴⁹ Additionally, the landscape cutout border spurred a revival of landscape and scenic wallpapers.

Prior to the 1920s, the majority of professional artists designing wallpaper were European or English. However, in 1921 Charles Burchfield, an American artist, was commissioned by the wallpaper manufacturer M.H. Birge to design scenic and landscape wallpapers. Burchfield began his career as a watercolor painter and thus many of his wallpaper designs were based on his paintings and thus were printed with a painterly effect. His designs incorporated a rich depth composed of an interesting foreground coupled with a background design that was drawn from the primary foreground motifs.⁵⁰ He produced many scenic designs, which were largely based on his watercolors. The influence of the Art Deco style is evident in the abstracted natural forms used in a few of Burchfield’s designs. The “Modernistic” pattern was Birchfield’s most famous Art Deco design. Throughout his short career as a wallpaper designer, Burchfield sought to “allow the viewer to experience life and nature beyond the

⁴⁷ Greysmith, 185

⁴⁸ Jackson, 61

⁴⁹ Jackson, 62

⁵⁰ Ibid.

immediate design.”⁵¹ He returned solely to painting in 1929, although many of his wallpaper designs were introduced throughout the early and middle part of the twentieth century.

The Art Deco style emerged with great popularity and was seen in many American wallpaper patterns. In the 1920s, Europeans, specifically the French, had begun designing large patterns using bold and exotic colors in a spontaneous and naïve style.⁵² These Art Deco papers rapidly gained a footing in Europe and spread to influence wallpaper design in England and America. Many graphic artists began designing the characteristic Art Deco wallpapers, which often incorporated stylized animals and plants. *Toile de Jouy* papers, produced since the eighteenth century, received great popularity amongst Art Deco designers at this point. The patterns favored bright, strong colors such as red, black, violet, white and yellow. Yet the style was short-lived both in America and England. “By 1925 the Art Deco pendulum was swinging toward a more mechanical precision” with the influence of Cubism and abstracted geometric shapes gaining acceptance in wallpaper patterns.⁵³

At the close of the 1920s, the popularity of wallpaper had lessened, although the decreased acceptance would not have a negative impact on the market for several years. The average domestic consumer still strongly preferred the Victorian patterns of a generation or two before, therefore many of the wallpapers being produced were reminiscent of the previous era.⁵⁴ Additionally, a significant increase in the popularity of historic reproduction wallpapers occurred during this period. Manufacturers had begun reproducing older patterns at the end of the nineteenth century. These patterns were widely used by the general public and were especially liked by owners of older homes who desired to replace their existing damaged and aged

⁵¹ Hapgood, 183

⁵² Hapgood, 145

⁵³ Hapgood, 156

⁵⁴ Katzenbach, 2

wallpaper with a suitable and appropriate treatment. Furthermore, owners of revival style homes also desired to decorate with historically appropriate wall coverings. The most common reproductions were of English wallpapers from the nineteenth century, but manufacturers also offered copies of French and English papers from the seventeenth and eighteenth centuries as well as hand painted Chinese papers. In addition to historic patterns, pastel chintz patterns were revived and heavily featured in magazine advertisements of the period.⁵⁵

The 1930s were marked by even paler colors, with a tendency toward very light pastels. Wallpaper patterns were very simple with the most favored patterns being contemporary and abstract. Two-dimensional papers, which had a raised surface texture, were first introduced during this period and gained wide usage in America. As World War II approached, wallpaper production was limited as factories were used to produce ammunition and the economy fell into a slump. Additionally, patterns became even less colorful as chemical dyes were circumvented for use in the war effort.⁵⁶ At the close of the war, wallpaper manufacturers responded with great enthusiasm and wallpaper designers quickly began producing new patterns. The pastel chintz patterns returned with great popularity along with Colonial Revival patterns. Abstract modern papers, which were often very active and colorful, emerged with full force, with artists such as Joan Miro, Paul Klee, Alexander Calder, Jackson Pollock and Saul Steinberg contributing to the pattern design.⁵⁷ It is during this period that artists, not manufacturers' wallpaper designers, truly begin to dominate the wallpaper pattern industry in an unprecedented manner as well-known artists began to work with wallpaper manufacturers to produce the new patterns. Throughout the 1930s and 1940s the fashionable interior coupled wallpaper patterns with coordinating fabrics. This trend grew to great popularity by the end of the 1940s and

⁵⁵ Polson, 49

⁵⁶ Ibid.

⁵⁷ Jackson, 95

companies that previously had only produced textiles entered into wallpaper production to meet the growing demand for coordinating patterns. Chintz wallpapers and coordinating fabrics were especially in vogue. Vignette patterns, reintroduced during this period, were extensively used, especially in kitchens and children's bedrooms.⁵⁸ These patterns were closely related to the landscape figure patterns of the early and middle nineteenth century. Rather than framing the vignettes or figure scenes in stripes or medallions the scenes were randomly placed on the ground in an informal manner.⁵⁹

The middle of the twentieth century marked a high point in American wallpaper production in terms of the quantity of material and design.⁶⁰ The growth of the suburbs fueled the wallpaper market. This was mainly due to the fact that wallpapering was a simple and inexpensive way to add character to a tract house. "Wallpaper manufacturers redesigned their lines to work with post-war floor plans and the new suburban lifestyle: bold patterns paired with textures to coordinate 'living-dining areas,' murals to provide the illusion of a view where none existed, and 'conversationals' to spark up one wall and avoid the expense of papering all four."⁶¹ The decorator or household consumer had a wide variety of wallpaper patterns at their disposal as the wallpaper manufacturer of this period offered modern contemporary patterns, with bold shapes and colors akin to the Art Deco patterns, revival and reproduction patterns, as well as the traditional, small repeating patterns, florals and stripes. After several decades of criticism, wallpaper had returned as a popular interior treatment, and remained throughout the twentieth

⁵⁸ Polson, 50

⁵⁹ Ibid.

⁶⁰ Jackson, 118

⁶¹ Ibid.

century, offering decorators and homeowners alike a beautiful and functional solution for the decorative treatment of walls.⁶²

⁶² Mills, 219

PART TWO: WALLPAPER INVENTORY

I. METHODOLOGY AND CATALOG ORGANIZATION

Reproduction wallpaper patterns are traditionally viewed in two categories: the accurate reproduction and the historic adaptation. “An accurate reproduction follows exactly the design, scale (including width and repeat) and color of the original document.”⁶³ An “adaptation achieves the overall look and spirit of the original paper, but certain changes have been made by the manufacturer. The design and scale may have been altered; a motif may have been reworked or a new one introduced; the colors may have been printed weaker or stronger than the original, or a new color may have been added.”⁶⁴ Most reproduction wallpaper patterns are based on a wallpaper sample with alterations applied to modernize the pattern or make it more appealing to contemporary culture, and are therefore adaptations. Other reproductions include book end papers, box lining paper, tapestries or stenciled and painted walls. While these items may have been accurately reproduced from their source object, in actuality they are not historically appropriate as a wall treatment and thus are categorized as adaptations.

This study will only consider accurate reproductions of historic wallpaper patterns. In order to qualify as an accurate wallpaper reproduction, the source object must be a historic wallpaper sample and the reproduction accurately rendered in scale, motif and design. Reproductions in the original colorways are preferred, although patterns reproduced in alternate, yet historically appropriate, colorways will be accepted as an accurate reproduction. The

⁶³ Nylander, 14

⁶⁴ Nylander, 14

primary function of the study is to provide a catalog of accurate reproduction wallpaper patterns, which is organized according to period and stylistic type.

As this is similar to Richard Nylander's work, the survey method has been largely based upon the organizing principals and research criteria set forth in Wallpapers for Historic Buildings. Nylander organizes his catalog by historical period, dividing into separate sections non-repeating patterns, plain ground papers, scenic papers, ceiling papers, embossed papers, William Morris papers, borders and friezes.⁶⁵ Within each period Nylander lists each pattern under its respective company or manufacturer heading. A limited number of patterns are photographically reproduced. This catalog will be organized in the same manner, according to historic period and by manufacturer. However, beyond the pattern types previously listed, Nylander does not indicate pattern type for the majority of the papers in his catalog. This factor, combined with the limited number of photographs hinders the accessibility and helpfulness of Nylander's catalog, as the user must contact each manufacturer to determine the pattern types for the desired period. Therefore, this catalog will provide information regarding the type of pattern, such as floral or stripe. Unfortunately, only a limited number of patterns will be reproduced in the Appendix due to copyright constraints.

Most of the companies were surveyed at the Atlanta Decorative Arts Center in Atlanta, Georgia. The author visited the showroom of each manufacturer and reviewed archive material, whenever available. From this, the survey set was compiled, with only accurate reproduction patterns from original wallpaper patterns included. Any information about the source object was recorded from archive or catalog material. The patterns were then surveyed using the form on the flowing page.

⁶⁵ Nylander, 19

Name of Manufacturer
 Pattern name, Pattern Number
 The Location or Ownership of the Original Document
 The Original Printing Date
 The Original Printing Method
 The Width of the Paper the Current Pattern is Printed on Prior to Trimming
 The Horizontal and Vertical Repeat
 The Original Colorway as well as Current Colorways
 The Volume in Which the Pattern is Cataloged by the Company
 The Pattern Category (determined by the author)
 Any Special Notes Listed in the Archives or Company Catalog.

As each pattern was surveyed a pattern category was assigned by the author. Pattern categories are based on information obtained primarily from Catherine Lynn and Richard Nylander. The patterns were then divided into four major periods in chronological order. The periods are as follows: 1700-1800, 1800-1850, 1850-1900, and 1900-1950. Each period is divided into sidewall (wallpaper) patterns, borders and friezes and ceiling papers. Within each historic period the patterns are listed under their company/manufacturer heading. Each pattern is listed in the following format:

HISTORIC PERIOD

PATTERN TYPE (WALLPAPER, BORDER OR CEILING)

COMPANY NAME IN ALPHABETICAL ORDER AT THE BEGINNING OF EACH

SECTION

PATTERN NAME, Country of Origin, Date of Source Document, Original Printing Method.
 Paper width, Vertical Repeat, Horizontal Repeat or Drop Repeat
 Location of Original Document
 Pattern Number and Colorway(s) (original colorway specified if currently available)
 Volume Number
 Special Notes
 Pattern Category

II. COMPANY SELECTION

The companies selected for the survey all manufacture accurate reproductions of wallpapers from original wallpaper source objects. In addition, each company is accessible to the public consumer either through the trade (architect or interior designer) or a wallpaper retailer.

ADELPHI PAPERHANGINGS, INC.
(Adelphi has an excellent on-line catalog)

BRUNSCHWIG & FILS
75 Virginia Road
North White Plains, New York 10603
(914) 684-5800
www.brunschwig.com

BRADBURY & BRADBURY ART WALLPAPERS
P.O. Box 155
Benicia, CA 94510
(707) 746-1900
www.bradbury.com

Note: Bradbury & Bradbury papers have not been included in the catalog. However they do offer several accurate reproduction room sets and many appropriate and adapted patterns. The patterns are predominately representative of the Nineteenth century, specifically Victorian patterns and Arts and Crafts patterns. Bradbury will mail catalogs of all their patterns directly to the customer. The catalog may be ordered on-line or by phone.

CARTER & CO.- MT. DIABLO HANDPRINTS
451 Ryder Street
Vallejo, CA 94590
(707) 554-2682
www.carterandco.com (This is a very helpful web-site)

CHARLES RUPERT
2005 Oak Bay Avenue
Victoria, BC, Canada V8R 1E5
(250) 592-4916
www.charles-rupert.com (This is a very helpful web-site)

CLARENCE HOUSE

COLEFAX AND FOWLER*
Available through Cowtan & Tout

COLE & SON
LeeJofa
www.leejofa.com

COWTAN & TOUT
111 Eighth Avenue, Suite 930
New York, NY 10011
(212) 647-6900

GRACIE
121 West 19th Street
New York, NY 10011
(212) 924-6816

GREFF
Schumacher
79 Madison Avenue
New York, NY 10016
(800) 332-3384
www.fschumacher.com

HAMILTON WESTON

J.R. BURROWS
P.O. Box 522
Rockland, MA 02115
(800) 347-1795
www.burrows.com

MORRIS & CO.
Sanderson
285 Grand Avenue
5 Patriot Centre
Englewood, NJ 07631
(800) 894-6185
info@sanderson-us.com

SANDERSON*
285 Grand Avenue
5 Patriot Centre
Englewood, NJ 07631
info@sanderson-us.com
800-894-6185

SCALAMANDRE*

SCHUMACHER

79 Madison Avenue
New York, NY 10016
(800) 332-3384
www.fschumacher.com

THOMAS STRAHAN

Travis & Company
ADAC
(404) 237-5079

THE TWIGS

340 Sunset Ave
Venice, CA 90291
(310) 314-6284

WATERHOUSE WALLHANGINGS

Travis & Company
ADAC
(404) 237-5079

WATTS & CO.

ZUBER ET CIE

979 Third Ave.
New York, NY 10022
(212) 486-9226

Many of the companies have excellent websites with a representative sample of their reproduction patterns. Several companies listed in Richard Nylander's work declined participation in this study or no longer offer the listed accurate reproduction patterns. Scalamandre primarily produces fine nineteenth century reproductions of French block printed papers. All of their original patterns may be custom ordered, and in many cases in custom colorways. For the most part, the company retains all of their blocks, so a pattern may be obtained even if it is not a stocked item. Scalamandre will also cut custom blocks or screens of a document paper. Philip Graf has discontinued all of the patterns listed in Nylander's book.

Nylander includes several additional companies, which are not included in this study, although even among those companies roughly half of the patterns have been discontinued.

*These companies are not included in the catalog, but each has several accurate reproduction wallpaper patterns that are listed in Nylander's second edition and are still current.

COLEFAX AND FOWLER

Berkeley Sprig (Nylander p.61)

Huntingdon (Nylander p.61)

Sudbury Park (Nylander p. 38)

SANDERSON

Beaumont (Nylander p.160)

Bowery (Nylander p. 114)

Coleridge (Nylander p. 114)

Grosvenor (Nylander p. 160)

Oakeford (Nylander p. 114)

Rowan (Nylander p. 219)

Saville (Nylander p. 114)

Sommerville (Nylander p. 160)

The Mandarin (Nylander p. 219)

The Trail (Nylander p. 162)

III. WALLPAPER CATALOG

A. ORDER OF CATALOG

WALLPAPER PATTERNS: 1700-1800	Page 39
BORDER PATTERNS: 1700-1800	Page 50
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WALLPAPER PATTERNS: 1850-1900	Page 70
BORDERS AND FRIEZES: 1800-1900	Page 101
CEILING PAPERS: 1800-1900	Page 108
WALLPAPER PATTERNS: 1900-1950	Page 110
BORDERS AND FRIEZES: 1900-1950	Page 118
CEILING PAPERS: 1900-1950	Page 119
ANAGLYPTA AND LINCRUSTA	Page 120

B. WALLPAPER PATTERNS: 1700-1800

ADELPHI PAPERHANGINGS

IPSWICH SPRIG, England, 1760, Block print

21 ½" wide, 42" repeat.

Document: Society for the Preservation of New England Antiquities Archives.

Colorways: Documentary colorway available, black and white, deep blue on medium deep yellow, black/white and yellow or pink on a medium Prussian blue ground.

Repeating

EVERARD MEDALLION, England, 1760, Block print

21 ½" wide, 19 ½" repeat.

Documentary colorway available

Repeating

EVERARD DAMASK, England, 1760, Block print

21 ½" wide, 21 ¾" repeat.

Documentary colorway available.

Imitation

PAGODAS, England, 1763, Block print

21 ½" wide, 42" repeat

Documentary colorway: pink, white and black on deep grey ground. Also available: deep blue and light yellow ochre.

Chinese Scenic

WEST ST. MARYS, England, 1765, Block print

21 ½" wide, 42" repeat.

Colorways: Documentary colorway available. Black, white and pink on a stone ground.

Floral

BUTTERFLY CHINTZ, France, 1770, Block print

21 ½" wide, 42" repeat.

Documentary colorway available.

Repeating

PARAKEETS & PEARLS, France, 1780-90, Block print

21 ½" wide, 21 ¼" repeat.

Documentary colorway available.

Arabesque

BOSTON FLORAL STRIPE, America, 1790-1800, Block print

21 ½" wide, 2 ½" repeat.

Documentary colorway: Red, blue, Ochre. Any ground color available.

Floral and Stripe

HAMILTON URNS, America, 1787-90, Block print

21 ½" wide, 21 1/8" repeat.

Documentary colorway: Deep Prussian blue or Ochre ground with black blue and white. Also available: Black on ochre, buff, peach, grey or light blue ground. Blue on white ground. White on light grey, light or dark blue, ochre or buff ground.

Arabesque

BACCHUS, America, 1790-1805, Block print

21 ½" wide, 20" repeat.

Documentary colorway available.

Arabesque

ARABESQUE PIGEONS, America (Boston), 1795, Block print

21 ½" wide, 21 ½" repeat.

Documentary colorway: Grey ground with white, black and orange. Also available: Light blue, light yellow ochre and green verditer grounds.

Arabesque

4 JULY 1776, America (Boston), 1790s, Block print

21 ½" wide, 21" repeat/.

Documentary colorway: white or ochre ground.

Scenic

OTIS FEDERAL STRIPE, England, 1795-1805, Block print

21 ½" wide, 21 ½" repeat.

Documentary colorway available.

Floral and Stripe

SAYRE FOLIATE, England, 1795-1815, Block print

21 ½" wide, 10 ½" repeat.

Documentary colorway: Hot pink printed over a bright yellow ground with dark red pin dots.

Floral

URNS AND MEDALLIONS, England, 1795-1810, Block print

21 ½" wide,

Documentary colorway available.

Architectural -Blocked and framed

ARTHUR ET ROBERT STRIPE, France, 1799, Machine print

21 ½" wide

Documentary colorways available.

Drapery Stripe

PLAIN PAPERS, England, 1760-1820, Machine print or hand brushed

21 ½" wide, no repeat.

Available stock colors: Royal blue, verditer, common blue verditer (Sander's blue), sky blue (Prussian blue), green verditer, Scheele's green, pink, dawn, peach, ochre, buff, French grey, grey. Any custom color also available.

Plain paper

RIBBON SPRING, America (Boston), 1790, Block print

21 ½" wide, 2 ¼" repeat.

Documentary colorway: orange and black on grey ground. Also available: black and white on light blue ground. Buff or peach on ochre ground.

Repeating

BRUNSCHWIG AND FILS

NEW CHINA FANCY, England, 1750-1780, Block print with additional colors applied by hand.

21" wide, 47" vertical repeat, 23 ½" drop repeat.

Document: Winterthur Museum, DE, Blackwell Vestibule.

No. 69243-278 (sapphire blue), -464 (jade).

Vol. 45

Based on Chinese hand painted papers. May be custom reprinted. Joins on the half-drop.

Original document color charcoal and vermilion.

Floral-Chinese

CHINOISERIE, France, 1766, Hand block print

24" wide, 36" vertical repeat.

Document: MESDA, Salem, NC, Edenton Bedroom.

No. 610 (Lacquer red and blue on parchment-original document color, not currently available),

612 (china blues on off white), 614 (green and pink on off white), 614 (pink and blue on white),

Vols. 6, Revised Highlights, 1, 3, 36.

May be custom reprinted.

Floral-Chinese Scenic

DOMINO, France, 1770-1790, Hand block print

27" wide, 4" vertical repeat.

Document: Musee de Papier Peint, Rixheim. Printed on individual sheets of paper.

No. 15151 (rose), 15152 (blue), 15156 (terra cotta and green).

Vol. 38

Original document printed in terra cotta and blue (not available).

Repeating

LOCKLIN PLANTATION, France, 1780-1810, Wood block print

26 ½" wide, 30" vertical repeat, 26 ½" horizontal repeat.

Document: Liberty Hall, Kenansville, NC.

No. 69399-306 (buttercream – original document color), 000 (white and gold), 007 (off-white), 430 (celadon), 836 (mocha).

Vol. 50

Joins on the straight

Floral, Fruit, Bird

PENSEES MOUSSELINE, France, 1780, Hand block print

20 ¾" wide, 10 ¼" vertical repeat.

Document: Musee Des Arts Decoratifs, Paris.

No. 13410 (blue on linen), 11 (pink on linen), 15 (blue on aqua).

Vol. 30

May be custom reprinted.

Floral

FRAMBOISE, France, 1785-1800, Hand block print

27" wide, 16 ½" vertical repeat, 8 ¼" horizontal repeat.

Document: Musee Des Arts Decoratifs.

No. 12600 (blue on white).

Vol. 25

Joins on the half-drop, May be custom reprinted.

Floral

MUGUET MUOSSELINE, France, 1790, Block print

20 ½" wide, 10 ¼" vertical repeat

Document: Musee des Arts De'Coratifs, Paris, France.

No. 13390 (white on sand), 95 (white on aqua), 99 (white on linen).

Vol. 30

May be custom reprinted. Original document white on pink.

Trompe l'oeil on a hand brushed ground to simulate embroidered sheer muslin.

Floral with diaper ground

VIASON, France, 1790, Block print

27" wide, 18 ¼" vertical repeat, 9 1/8" drop repeat.

Document: Musee Des Arts Decoratifs, Paris. Reveillon design.

No. 15760 (sand), 62 (blue), 63 (gold), 64 (green).

Vol. 41

May be custom printed.

Scenic-birds eating strawberries

AURORA, France, 1794, Hand block print
 21" wide, 48" vertical repeat, 24" drop repeat.
 Document: The Antiquarian & Landmarks Society, Inc. Hartford, CT.
 No. 1422/315 (soleil), 14222 (blue on cream), 14224 (green on off white).
 Vol. 36, 45.
 Believed to have been printed by Reveillon. Can be joined on the straight or half-drop repeat.
 May be custom reprinted
 Arabesque

LES SYLPHIDES, France, 1794, Block print
 21" wide, 48" vertical repeat, 24" drop repeat.
 Document: The Antiquarian & Landmarks Society, Inc. Hartford, CT. Designed by Reveillon.
 No. 1423-976 (onyx), -32 (blue), -34 (green).
 Vols. 36, 45.
 May be custom printed. Can be joined on the straight or half-drop repeat.
 Panel-Pillar and Arch

SUFFIELD ARABESQUE, France, 1795, Hand block print
 22 ½" wide, 21 ¾" vertical repeat.
 Document: The Antiquarian and Landmarks Society, Hartford, CT.
 No. 15690 (white), 92 (pale blue-document color), 93 (yellow).
 Vol. 41
 May be custom printed. Museum adaptation.
 Arabesque

CHARLES RUPERT DESIGNS

BROOKSBY, England, 1740, Block print
 20 ½" wide, 15" vertical repeat.
 No. WP 1050-24, 25, 27.
 Floral vine pattern

VAUXHALL GARDENS, England, 1740-1780, Block print
 21" wide, 12" repeat
 No. WP 3423-38 (blues on pale sand), 46 (greens on off white)
 Ribbon stripe with floral

TAUNTON, England, 1780-1810, Block print
 21" wide, 15 ¾" repeat
 No. WP 3551-82 (pinks on pale grey), 90 (blues on off white)
 Stripe with floral vine

ROMNEY PARK, England, 1770-1810, Block print
 21" wide, 15" repeat
 No. WP 3523-04 (blue on pale grey), 12 (pink on off white), 20 (gold on off white)
 Stripe with floral

COLE & SON

CAVERSHAM, England, 1780, Block print

21" wide, 21" repeat.

No. 5911001. 7 colorways available (documentary colorway not available).

The Finsbury Collection.

Repeating

LUDLOW, England, 18th century, Block print

21" wide, 27 ½" repeat on the half drop.

Document: Colonial Williamsburg Botanical documents.

No. 6013014. 5 colorways available.

The Barnsbury Collection.

PENHURST TOILE, France, mid 18th century, Block print

21" wide, 21" repeat.

No. 6018046. 6 colorways.

The Barnsbury Collection.

Toile de Jouy

CLANDON, England, late 18th century, Block print

21" wide, 6" repeat.

No. 5270-, 07, 11, 13, 10, 04, 05, 03, 00, 01.

The Clandon Collection.

Repeating pattern- star and ogee trellis

HUMMINGBIRDS, England, Late 18th century, Block print

21" wide, 24" repeat

No. 62/1002 4 colorways

Richmond Collection

Floral

COLEFAX & FOWLER

LISERON, France, 1789, Block print

38 cm repeat.

Document: Musee Des Arts Decoratifs, Paris, France.

No. 7201-, 05 (red/green), 03 (beige/green), 04 (blue/green), 01 (yellow/green), 02 (blue/yellow).

Designed by Reveillon.

Musee Des Arts Decoratifs Wallpaper Collection II

Floral

GRACIE

CHINESE SCENIC PANELS, China, 1700-1900, Hand painted
 3' wide, Up to 10' high, variable repeat.
 No. SY- (custom colors available).
 Chinese Scenic

GREFF

BRUSH EVERARD DAMASK, England, 1760, Block print
 20 1/2" wide, 18" repeat
 Document: Brush Everard House, Williamsburg, VA
 No. 20406-, 0 gold, 3 red, 2 sand, 1 aqua
 The Williamsburg Reserve Collection
 Imitation-Textile

BRUSH MEDALLION, England, 1770-1790, Block print
 20 1/2" wide, 10" repeat
 Document: Brush Everard House, Williamsburg, VA
 No. 20407-, 3 document blue, 0 maize, 2 putty, 1 leaf
 The Williamsburg Reserve Collection
 Arabesque

BRIGHTON, England, 1785, Block print and hand colored
 21" wide, 42" repeat
 No. 20412-, 0 document, 1 ivory, 2 aqua
 The Williamsburg Reserve Collection
 Chinese Scenic

FOX GRAPE, France, 1790, Block print
 21" wide, 18" repeat
 Document: Nicholson Store in Colonial Williamsburg, Jefferson ordered same pattern for
 Monticello.
 No. 20400-, 0 document, 1 green, 2 ivory, 3 blue
 The Williamsburg Reserve Collection
 Foliage

COLONNADE, England, 1794, Block print
 27" wide, 36" repeat.
 No. 2019- 10(Biscuit), 11 (sky), 12 (taupe).
 Historic Savannah II
 Architectural

JOHANNA, England, 1790, Block print
 8 3/8" repeat.
 No. 2028-, 90 (green), 91 (blue), 92 (red), 93 (black), 94 (sand).
 Floral and Stripe

HAMILTON WESTON

TWIKENHAM, England, 1750, Hand block print
 52 cm wide, 21 cm vertical repeat.
 Any custom color available
 Repeating

MAYFAIR, England, 1755, Machine print
 52 cm wide, 53 cm vertical repeat.
 Document: Originally printed by Papers of London
 Any custom color available. Document color: 405
 Floral and Stripe

KEW GREEN, England, 1770, Hand block print
 50 cm wide, 33 cm vertical repeat.
 Document: Hamilton Weston archive.
 Colors: pink/green, pink/blue
 Floral and Stripe

ROYAL CRESCENT, England, 1775, Hand block print
 52 cm wide, 52 cm vertical repeat.
 Colors: Document-blue/green, also available in casino Marino blue.
 Arabesque

BEDFORD STRIPE, England, 1790, Machine print
 52 cm wide, 15 cm repeat.
 Document: Originally printed by Papers of London.
 Any custom color available.
 Floral and Stripe

FYNEDON GOTHIC, England, 1790, Hand block print
 47 cm wide, 47 cm repeat.
 Colors: Documentary color- red/red. Any custom color available.
 Architectural

STRAND TEARDROP, England, 1790, Hand block print
 52 cm wide, 3 cm repeat.
 Document: Originally printed by Old Paradise.
 Colors: Documentary color- 8121. Custom colors available.
 Repeating

THOMAS STRAHAN CO.

FAUBOURG TOILE, England, 1750-60, Block print
22" repeat.
No. TS 9211-01, 04
Toile de Jouy

FRIESLAND TOILE, France, 1768, Block print
19" repeat.
Document: Produced by the French factory of Oberkiempf.
No. 90-, 05, 04, 01
Toile de Jouy

ASHFORD, England, 1780, Block print
4.75" repeat.
Document: Ashford, CT
No. 8438-04, 03, 01
Repeating

THE GROTON, England, 1780-1790, Block print
20.5" repeat.
Document: Early Colonial Mansion in Groton, Mass.
No. TS6395-01, 03, 05
Repeating

REBECCA, America, 1780, Hand block print
18.75" repeat.
No. 8809-02, 04, 01, 03
Repeating

THE MOELLER, France, 18th Century, Block print
22" repeat.
Document: Influenced by Reveillon.
No. 8682-01, 02
Arabesque

VAN NUYS, England, Late 18th Century, Block print
10.25" repeat.
Document: Found in a Dutch home along the Hudson River Valley.
No. 9278-01, 02, 03
Floral and Stripe

WATERHOUSE WALLHANGINGS, INC.

TUDOR ROSE, England, 1630, Wood block print

1 ¾" repeat.

No. 167304 (white on beige), 167576 (gold on beige)

Repeating

FLEURS NATURALLES, England, 1750, Wood block print

27" repeat.

Document: Ball Tavern, Weston, Mass.

No. 111886 (off white on straw silk)

Floral

EAST INDIA, France, 1760, Wood block print

20 ½" wide, 22" repeat.

Document: Cooper-Hewitt Museum. Jean Pillement design.

No. 158311 (multi on mushroom), 158484 (multi on turquoise).

Foliage

GENERAL SAMUEL MCCLELLAN, England, 1769, Block print

21" wide, 23 ½" repeat.

Document: privately owned.

No. 155-, 447 (yellow), 437 (blue), 438 (terracotta).

Scenic

PILLEMENT, France, 1770, Wood block print

44" repeat

Document: Created in the studio of Jean Pillement.

No. 100635 (multicolor on off white-Document colorway), 100513 (multicolor on gold leaf).

Chinese Floral

JARDIN CHINOIS, England, 1770, Block print

22" repeat.

No. 172-, 488 (off whites on white mica ground), 518 (blue and grey on yellow ground), 476 (red on white), 469 (dark blues on blue).

Chinese

IMPERIAL PAGODA, England, 1770, Block print

22" repeat.

No. 251-, 431 (greys on grey), 402 (greens on pale green silk), 193 (gold on mustard), 851 (blues on gold ground), 635 (blues on white ground), 158 (greys on gold).

Chinoiserie

Chinese Scenic

REVELLION, France, 1785, Hand block print

27 ¼" wide, 44 ¾" repeat.

Document: Reveillon design

No. 1953-, 04 (multicolor on beige), 02 (multicolor on mink), May be custom colored.

Scenic

PETITE PILLEMENT, France, 18th Century, Wood block print

20" repeat.

Document: Designed by Jean Pillement.

No. 149-, 495 (white on off white), 431 (white on grey).

Chinoiserie

ZUBER

DÉCOR REVEILLON, France, 1790, Block print

Document: property of Zuber from designs by Reveillon.

Architectural panels in the Louis XVI Style.

Documentary colors: white or black.

Scenic- dado, sidewall and above door panels.

DÉCOR CARYATIDES, France, 1790, Block print

Document: Zuber original. Neoclassical design.

Multiple colors.

Scenic-panel

PANNEAUX A LA DRAPERIE EN BALDQUAUNS, France, 1790, Block print

0.56 meters wide, 1.80 meters high.

Document: Zuber original. Two neoclassical panels depicting Minerva and Venus.

22 colors

Separate top molding available.

Scenic-panel

VASE GOBELINS, France, 1790, Block print

Document: Zuber original design by Malaine.

Documentary color: Blue or degrading blue with 86 colors.

Scenic-panel with urn and flowers

VASE GREC A OISEAUX, France, 1793-94, Hand block print

Document: Zuber original design by Malaine.

Documentary color: Degrading blue or antique finish with 42 colors.

Scenic-panel

C. BORDERS AND FRIEZES: 1700-1800

ADELPHI PAPERHANGINGS

CABLE CHAIN, England, 1760, Block print

1 5/16" wide, 1 1/2" repeat.

Documentary colorway: Black on ochre. Also available: black on any ground and flocked.

EGG & DART, England, Block print

1 3/4" wide.

Documentary colorway available.

FLORET, England, 1768, Block print

1 3/4" wide

Documentary colorway: grey, white, black and pink. Also available: same colors on a blue ground.

MOCK FLOCK, England, 1768, Block print

1 3/4" wide.

Documentary colorway available. Blue, black and white or pink, red and white.

ROSE & LAUREL, America (Boston), 1795-1810, Block print

2 1/16" wide, 4 1/2" repeat.

Documentary colorway available. Blue with pink flowers and green varnish leaves.

SWAG & TASSLE FRIEZE, America, 1790-1805, Block print

7" high, 10 3/8" repeat.

Documentary color: Buff ground.

FESTOON FRIEZE, America, 1795, Block print

21 1/2" repeat, 10" high

OTIS FEDERAL, England, 1795-1805, Block print

1 15/16" wide

GREFF

DAVENPORT BORDER, England, 1790, Block print

No. 2018- 30 (sage), 32 (coral), 31 (Wedgwood), 33 (lapis).

D.WALLPAPER PATTERNS: 1800-1850

ADELPHI PAPERHANGINGS

BACCHUS, America, 1790-1805, Block print

21 ½" wide, 20" repeat.

Documentary colorway available.

Arabesque or Empire

OTIS FEDERAL STRIPE, England, 1795-1805, Block print

21 ½" wide, 21 ½" repeat.

Documentary colorway available.

Floral and Stripe

SAYRE FOLIATE, England, 1795-1815, Block print

21 ½" wide, 10 ½" repeat.

Documentary colorway: Hot pink printed over a bright yellow ground with dark red pin dots.

Floral

URNS AND MEDALLIONS, England, 1795-1810, Block print

21 ½" wide,

Documentary colorway available.

Architectural

PLAIN PAPERS, England, 1760-1820, Machine print or hand brushed

21 ½" wide, no repeat.

Available stock colors: Royal blue, verditer, common blue verditer (Sander's blue), sky blue (Prussian blue), green verditer, Scheele's green, pink, dawn, peach, ochre, buff, French grey, grey. Any custom color also available.

Plain Paper

LARUEL TRELIS SPRIG, France, 1800-1815, Block print

21 ½" wide, 4" repeat.

Documentary colorway: soft violet ground with green.

Foliage-Repeating

ADENA PIN RINGS, America (Philadelphia), 1800-1810, Block print

21 ½" wide, 7" repeat.

Documentary colorway available.

Repeating

PHILADELPHIA HARLEQUIN, America (Philadelphia), Block print

21 ½" wide, 12" repeat.

Documentary colorway available.

Repeating

BEES & STARS, America, 1800-1815, Block print

21 ½" wide, 13 ¾" repeat.

Documentary colorway available.

Repeating

MOSES GRANT STRIPE, America (Boston), 1805-1817, Block print

21 ½" wide, 6 ½" repeat.

Documentary colorway available.

Repeating-Stripe

PEBBLES & FLOWERPOTS, America (Philadelphia), 1810, Block print

21 ½" wide, 11 ¾" repeat.

Documentary colorway available.

Boxed-Floral

ADA HARRIS, America, 1810-1820, Block print

21 ½" wide. 19 ½" repeat.

Documentary colorway available.

Arabesque

TOILE DE LA FONTAINE, France, 1815-1820, Block print

21 ½" wide, 21 1/8" repeat.

Documentary colorway: two darker shades of blue on sky blue ground with black and white highlights. Also available: ochre, red, pink and green grounds. May be custom colored.

Toile

VIRCHAUX DRAPERY, America (Philadelphia), 1815, Block print

20 ½" repeat, 9 ¾" high.

Documentary colorway available.

Imitation-Drapery

MARBLE ASHLAR, France, 1820-1839, Block print

21 ½" wide, 3 ½" x 7" blocks.

Documentary colorway: tone-on-tone combinations of ochre. Also available: tone-on-tone greens and blues, red on golden ochre, green on grey.

Imitation

FRENCH COFFER, France, 1820-1835, Block print

18 ½" wide, 18 ½" repeat.

Documentary colorway: grisaille

Architectural -Imitation

VINE & PAISLEY, France, 1820, Block print
 19 ½" wide, 17" repeat.
 Originally printed by Jacquemart Bernard et Reveillon.
 Documentary colorway available.
 Repeating

CHEVRON & LARUEL, France, 1820-1830, Block print
 19" wide, 9 ½" repeat.
 Documentary colorway available.
 Repeating-Foliage

ORNAMENT & STRIPE, America (Hartford, CT), 1822-1828, Block print
 19" wide, 4 ½" repeat.
 Documentary colorways: green & white on deep grey ground, blue & white on grey ground.
 Janes & Bolles Collection
 Empire/Neoclassical

CIRCLE ORNAMENT, America (Hartford, CT), 1822-1828, Block print
 20 ½" wide, 10 ¼" repeat.
 Documentary colorway: blue on white. Also available: white on blue, ochre on grey, red ochre on yellow ochre.
 Janes & Bolles Collection
 Repeating

JANES & BOLLES COFFERED, America (Hartford, CT), 1824-1827, Block print
 19 ¼" wide, 18 ¾" repeat.
 All original colorways reproduced.
 Janes & Bolles Collection
 Architectural-Imitation

PAW PRINTS & STRIPES, America (Hartford, CT), 1822-28, Block print
 18 ½" wide.
 Documentary colorway: deep blue and white on grey. Also available: green and white on grey, blue and black on white, red and white on ochre.
 Janes & Bolles Collection
 Repeating-Stripes

FLOWER BASKETS, America, 1822-1828, Block print
 20 3/8" wide, 11 ½" repeat.
 Available colorways: blue or green on white, white on blue, grey on ochre.
 Janes & Bolles Collection
 Empire/Neoclassical

MIDDLEFIELD SPRIG, America, 1825-1850, Block print
 19 ½" wide, 19" repeat.
 Documentary colorway: Prussian or Ultramarine on white
 Floral and Diaper

COOPERSTOWN SPRIG, America, 1825-1850, Block print
 18 ½" wide, 9" repeat.
 Documentary colorway available.
 Irise

VOLUTE, France or America, 1840-1845, Block print
 20 ¾" wide, 20" repeat.
 Documentary colorway: hot cinnamon with ochre on white
 Repeating Scroll

BEALL FOLIATE, America, 1840, Block print
 18 3/8" wide, 18 ¼" repeat.
 Documentary colorway: soft grey and creamy white.
 Floral-Foliage

PINEAPPLES, America, 1845, Block print
 18 ½" wide, 18 ¼" repeat.
 Documentary colorway: beige with varnish green on blue, purple/pink with varnish green on yellow.
 Fruit

RENAISSANCE STRAPWORK, America, 1845-1855, Block print
 18 ½" wide, 9" repeat.
 Documentary colorway: greys on white with highlights of ultramarine.
 Imitation

BRUNSWIG & FILS

ALEXANDRA SIDEWALL, France, 1800, Wood block print
 21 ¾" wide, 9" repeat.
 Document: Brunshwig & Fils Archive.
 No. 11510 (cream)
 The French Folio, Revised Highlights Vol. 4
 May be custom printed
 Repeating

DAMIETTA PANEL, France, 1800-1805, Block print

27" wide, 102" repeat, 21' high.

Document: Musee De Papier Paint, Mullhouse.

No. 153-, 7 (gold and olive on apricot), 5 (rose and green on blue), 6 (terra cotta and green on sand).

Vol. 39

The panel was originally produced in France by the firm of Jacquemart et Benard. The palm tree design was said to have been popularized by the interest in Egypt generated by Napoleon's successful Egyptian Campaign.

Scenic-Panel-Column Stripe

GALLIER DIAMOND, France, 1800, Wood block print

28" wide, 13 3/8" repeat.

Document: Gallier house, New Orleans, LA.

No. 1141-, 0 (brown and green on beige-documentary colorway), 335 (topaz), 400 (seafoam), 654 (dusty peach).

Vols. 13, 46

May be custom printed

Repeating

TREILLAGE SIDEWALL, France, 1800, Wood block print

21 1/4" wide, 21" repeat.

Document: Burnschwigg & Fils archives

No. 114-, 29 (grey on white), 34 (celadon on off white)

The French Folio

May be custom printed

Repeating-Trellis

LOCKLIN PLANTATION, France, 1780-1810, Wood block print

26 1/2" wide, 30" vertical repeat, 26 1/2" horizontal repeat.

Document: Liberty Hall, Kenansville, NC.

No. 69399-306 (buttercream – original document color), 000 (white and gold), 007 (off-white), 430 (celadon), 836 (mocha).

Vol. 50

Joins on the straight

Floral, Fruit, Birds

THE FOX AND THE ROOSTER, France, 1800, Block print

24" wide, 21" repeat

Document: MESDA

No. 69171-, 070 (teal on putty- Documentary colorway), 103 (ochre on putty), 309 (blue on maize).

Vols. 6, 45

May be custom printed

Landscape Figure

MAIZE, France, 1810, Wood block print
 24" wide, 24" repeat.
 Document: Brunschwig & Fils Archives.
 No. 1139-, 0 (Beige-Documentary colorway), 3 (gold)
 The French Folio
 Double stripe at the join. May be custom printed.
 Panel

WHEELER HOUSE SIDEWALL, France, 1814, Block print
 21 3/8" wide, 21" repeat.
 Document: John Wheeler House, Murfreesboro, NC.
 No. 12899 (grisaille)
 Custom order only
 Imitation-Swag Drapery

HANOVER, France, 1835, Block print
 27" wide, 18" repeat, 9" drop repeat.
 Document: Shown at the 1835 Exhibition in Paris, Musee de Papier Peint, Mulhouse.
 No. 1523-, 30 (parchment), 31 (red-document color), 33 (maize), 36 (celadon)
 Foliage-Floral

CHATEAU DIAMOND, France, 1840-1850, Machine print
 27" wide, 4" repeat.
 Document: Originally produced by Leroy, a manufacturer who introduced several new printing machines for wallpaper. Original document privately owned in France.
 No. 69276-, 177 (ruby), 205 (opal), 335 (topaz), 464 (jade), 940 (pewter). Documentary colorway not reproduced, opal and pewter closest to document.
 Vol. 45
 Joins on the straight.
 Repeating

ROSES POMPON, France, 1845-1850, Block print
 Document: Musee Des Arts Decoratifs, Paris. Originally manufactured by Zuber.
 No. 1346-, 812 (fawn), 68 (taupe-documentary color)
 Joined on the half-drop. May be custom printed.
 Trompe l'oeil- simulating swags of point de France lace with roses.
 Imitation-Drapery

MIGNONNE, France, 1850, Block print
 24" wide, 24" repeat
 Document: Musee Des Arts Decoratifs, Paris. From the factory of Riotto and Pacon in France.
 No. 1263-, 30 (sand), 300 (vanilla).
 Vol. 25
 May be custom printed.
 Floral and Drapery-Imitation

CARTER & CO. – MT. DIABLO HANDPRINTS

MELROSE MANSION, France, 1840, Block print with gold appliqué.

22" wide, 21" repeat

Document: Melrose Mansion, Natchez, Miss.

No. MMW-001 (documentary colorway)

Stripe with Foliage and Pillar

WILD ROSE WALL, America, 1840s, Machine print

19 ¾" wide, 19 ½" repeat

Document: Saratoga House, VA

No. WRW-001 (blue- document colorway), 002 (jasper)

Floral

IVY, America, 1840s, Machine print

20 ¼" wide, 9 5/8" repeat

Document: Saratoga House, VA

No. IVW-001 (document blue), -002 (taupe)

Foliage

MARIETTA EGLANTINE, America, 1844, Roller print

18" wide, 8 ¾" repeat

Document: William Root House, Cobb Landmarks and Historical Society, Marietta, GA

No. MEW-001 document colorway

Floral

GOVERNOR'S MANSION WALL, America, 1840-1860, Machine print

19 ¼" wide, 20" repeat

Document: Governor's Mansion, Richmond, VA

No. GMW- 001

Neoclassical/Empire

CHINESE LATTICE, America, 1840-1860, Machine print

19" wide, 6 ¼" repeat

Document: Santa Cruz Mission Adobe, California Parks and Recreation Department, Santa Cruz, CA

No. CLW-001 document colorway

Chinese

WILLIAM TAFT DIAMOND, American or England, 1840-1860, Machine print

21" wide, 1 3/8" repeat

Document: William Taft National Historic Site, Cincinnati, Ohio

No. WTD-001 (Document colorway), 002 (navy)

Repeating

WILLIAM TAFT TILE, America, 1840-1860, Machine print
 18 ½" wide, 9 ½" repeat
 Document: William Taft National Historic Site, Cincinnati, Ohio
 No. WTT-001 document colorway
 Repeating-Tile

CHARLES RUPERT

TAUNTON, England, 1780-1810, Block print
 21" wide, 15 ¾" repeat
 No. WP 3551-82 (pinks on pale grey), 90 (blues on off white)
 Stripe with floral vine

ROMNEY PARK, England, 1770-1810, Block print
 21" wide, 15" repeat
 No. WP 3523-04 (blue on pale grey), 12 (pink on off white), 20 (gold on off white)
 Stripe with floral

GREEN PARK, England, 1800, Block print
 20 ½" wide, 1 ½" repeat
 No. WP 4204 (document), 10, 05
 Small repeating pattern

VALE LODGE, England, 1800, Block print
 21" wide, 10 ½" repeat
 No. WP 5064-04 (blues, white on sand), 05 (bricks, white on sand)
 Stripe with foliage

CARSHALTON, England, 1810-1840, Block print
 21" wide, 12 ½" repeat
 No. WP 3421-71, 89, 97
 Stripe and vine

CAVERSHAM, England, 1810, Block print
 20 ½" wide, 21" repeat
 No. WP 1910-61
 Repeating pattern-Diamond with scroll

GEORGIAN ROPE TRELIS, England, 1810, Block print
 20 ½" wide, 21" repeat
 No. WP 1930-16, 19, 20, 21
 Diamond cord and button

CHESTER SQUARE, England, 1840, Block print

20 ½" wide, 5 5/8" repeat

Document: Henry Noel Turner and Co., London

No. WP 4107-5, 3, 10. 1. 9

Repeating pattern-Small ogee with pin point

SWEET PEA, England, 1840s, Block print

20 ½" wide, 15" repeat

No. WP 1446-84 (green, yellow, melon and blues on off white)

Floral-chintz

MADRAS VIOLET, France, 1850s, Block print

20 ½" wide, 21" Repeat

No. WP 1446-25 (purples, mauves, greens, golds on off white)

Floral-large floating on ground

CLARENCE HOUSE

GOTHIC FRETWORK, England, 1815-25, Block Print

27" wide, 3 ½" repeat

Document in Clarence House Archives

No. 9400-1 taupe, 2 coral, 4 turquoise, 5 green

Architecture -Repeating

COLE & SON

REGENCY STRIPE, England, 1820s, Block print

21" wide, no repeat

No. 54/46- 57 (green), 58 (blue), 59 (grey), 54 (yellow), 52 (cream), 55 (teal), 56 (red), 51 (beige), 53 (pink)

The Floral Collection

Stripe

BROOKSBY, England, Early 19th century, Block print

21" wide, 15" repeat

No. 60/5024, 4 colorways

The Barnsbury Collection

Repeating

MELROSE, England, Early 19th century, Block print

21" wide, 16" repeat

No.59/2008, 7 colorways

The Finsbury

Repeating-Floral

AMHURST, England, Early 19th century, Block print
 21" wide, 21" repeat
 No. 59/4024, 6 colorways
 The Finsbury
 Repeating-Foliage

CLOUDSLEY, England, Early 19th century, Block print
 21" wide, 18" repeat
 No. 59/6037, 5 colorways
 The Finsbury
 Repeating

GRACIE

CHINESE SCENIC PANELS, China, 1700-1900, Hand painted
 3' wide, Up to 10' high, variable repeat.
 No. SY- (custom colors available).
 Chinese Scenic

GREFF

MILLINGTON, America, 1800, Block print
 20 ½" wide, 19" repeat
 No. 2029-40 (oyster), 41(corn silk), 42 (delft), 43 (sprig), 44 (brick)
 Portraits of America
 Ribbon diamond with Flowers

PARAKEETS, America, 1815-1830, Block print
 12 5/8" wide
 No. 2028-50 (Wedgwood), 51 (linen), 52 (document), 63 (pine)
 Floral and Bird

TELFAIR STAR, America, 1825, Block print
 4 ¾" repeat
 No. 2019-92 (gold), 91 (plaster), 94 (crimson), 93 (taupe), 90 (porcelain)
 Repeating

DAVENPORT STRIPE, America, 1840, Block print
 25 ¼" repeat
 2019-22 (robin's egg), 20 (plaster), 21 (rose beige)
 Stripe

WINDSOR DIAMOND, America, 1840, Block print
 18" repeat
 No. 2021-62 (yellow), 60 (fern), 63 (parchment), 61 (rose)
 Imitation-Upholstery-Diamond cord and Button

HAMILTON WESTON

(CUSTOM COLORS AVAILABLE)

ARCHWAY HOUSE, England, 1800, Hand print
52 cm wide, 3 cm repeat
Document: Hamilton Weston Archives
Repeating

EMPIRE STRIPE, England, 1800, Machine print
52 cm wide
Document: Papers of London
Stripe
Small Stripe

GREEN PARK, England, 1800, Machine print
52 cm wide, 4 cm repeat
Document: Papers of London
Repeating

REGENCY ROSETTE, England, 1800, Hand print
53 cm wide, 3 cm repeat
Document: Hamilton Weston Archives
Repeating

BLOOMSBURY SQUARE, England, 1810, Machine print
52 cm wide, 4 cm repeat
Document: Papers of London
Repeating

CHARLECOTE STRAPWORK, England, 1820, Hand print
52 cm wide, 91 cm repeat
Orange on cream (document)
Imitation-Strap work

KINGSTON MARKET, England, 1820, Hand print
54 cm wide, 26 cm repeat
No. 8131 (document)
Repeating

CARLYLE DAMASK, England, 1828, Hand print
53 cm wide, 53 cm repeat
Imitation-Damask

COVENT GARDEN FLORAL, England, 1830, Hand print
53 cm wide, 28 cm repeat
Document: red on buff
Floral-tone on tone

JASMINE/JASMINE DOT, England, 1830, Hand print
53 cm wide, 30 cm repeat
Document: navy/gold on pea green
Foliage

FUSCHIA ST. JAMES, England, 1835, Hand print
53 cm wide, 27 cm repeat
No. 8151 document color way
Floral

CHESTER SQUARE, England, 1840, Machine print
52 cm wide, 14 cm repeat
No. 101 (document color way)
Repeating

CYFARTHFA DAMASK, England, 1840, Hand print
53 cm wide, 13 cm repeat
Imitation-Damask

RICHMOND TRELIS, England, 1840, Hand print
53 cm wide, 17 cm repeat
No. 8161 (document)
Trellis

UPPARK TRELIS, England, 1840, Hand print
47 cm wide, 11 cm repeat
Document: lilac
Repeating

FRENCH STRIPE, England, 1850, Hand print
52 cm wide
Stripe

UPPARK TAPESTRY ROOM, England, 1850, Hand print
47 cm wide, 26 cm repeat
Document: National Trust
Red/red document
Foliage

UPPARK YELLOW BEDROOM, England, 1850, Handprint
 47 cm wide, 54 cm repeat
 Grey ground document
 Floral

VICTORIA LEAF QUATREFOIL, England, 1850, Hand print
 54 cm wide, 15 cm repeat
 Yellow/blue document
 Repeating

SCHUMACHER

GREEN LEAVES FLORAL LACE, England, 1850s, Block print
 21" wide, 25 ¼" repeat
 No. 52355-, 4 red and gold, 5 document grey, 51 yellow and blue, 50 slate and beige, 53 green and bronze, 52 pink and cream
 The Natchez Collection
 Floral-tone on tone

THOMAS STRAHAN CO.

THE VARRELL, England, 1800-1820, Block print
 20.5" repeat
 Document: Varrell House, York Harbor, Maine
 No. 7513- 1,2,3,4,5,6
 Scenic Toile-Large birds and buildings

ROSEMIERE, England, 1820, Block print
 22" repeat
 No. TS 10355-1,2
 Floral-Chintz
 Floral and small stripe

BROOKFIELD, England, 1850, Block print
 15.75" repeat
 Document: Brookfield Inn, Brookfield, MA
 No. 8220- 1,2,3,4,5
 Floral

THE TWIGS

CAPRICCIO, France, 1780-1800, Block Print
 25" wide, 10" repeat
 No. 4509

DUTTON HOUSE, America, 1810-1825, Block print
 27" wide, 5" repeat
 No. A-221-, 7 white on beige, 6 white on cream (both document colorways)

LA NANCY, France, 1810-1820, Block print
 19" wide, 22 ½" repeat
 No. A229-, 9 gold, 4 white (both document colorways)

ORLEANS, France, 1815-20, Block Print
 26 ½" wide, 26 ¼" repeat
 No. 6511

FAUX MARBRE, England, 1820-40, Block Print
 27" wide, 36" repeat
 No. 6625

BRIGHTON LATTICE, England, 1830-40, Block Print
 27 ¼" wide, 14" repeat
 No. 7501

OSIER, France, 1830-40, Block Print
 24 ¼" wide, 1 ¾" repeat
 No. 63100

RED ANCHOR, France, 1830-40, Block Print
 19" wide, 18" repeat
 No. 9980

WATERHOUSE WALLHANGINGS, INC.

FRENCH TASSEL, France, Early 19th century, Wood block
 15 ½" repeat
 Document: Worcester, MA
 No. 1234-, 37 blue document, 88 white mica, 84 aqua, 38 terra cotta
 Floral in basket with swags and tassel

BREWSTER FLORAL, America, 1800, Block print
 15 ½" repeat
 Document: Brewster, MA
 No. 194528 olive on putty
 Floral and vine

EDGARTOWN, America, 1800, Wood block
 9 ½" repeat
 Document: Edgartown, MA
 No. 163-, 304 blue and white on grey, 476 greens
 Repeating floral and foliage

STRAWBERRY BANKE STENCIL, England, 1815, Block print
 21" repeat
 Document: Located in 2 houses in Strawberry Banke, Portsmouth, NH
 No. 145-, 635 green on white, 335 mica on white, 431 white on grey
 Large stripe filled with diaper and large center stencil design

ORIENTAL VINE, China, 1830, Hand paint
 25 ½" repeat
 No. 200329 light green silk
 Vine and Floral Damask-Embossed

SALISBURY MANSION CHAMBER STRIPE, America, 1830, Hand print
 21" wide, 14" repeat
 Document: Salisbury Mansion, Worcester, MA
 No. 239489 multi on pale yellow
 Stripe and Floral

WHISTLER, France, 1840-1842, Block print
 19" repeat
 Document: Stonington, CT
 No. 255-, 469 off white and blue on sky blue ground, 304 beige and white on off white ground,
 484 off white on aquamarine
 Repeating-Rosette and Scroll

NEW ENGLAND FLORAL, America, 1850, Block print
 18 ¾" repeat
 No. 206-, 507 multi on white, 484 multi on turquoise
 Floral

FLORAL BOUQUET, France, 1850, Block print
 18 ½" repeat
 No. 265-, 635 multi on white, 617 multi on beige, 469 multi on sky blue
 Floral tied with ribbon

WATTS & CO.

PINEAPPLE, England, 1849, Hand print
 42 cm wide, 199 cm repeat
 Document: AWN Pugin
 White, apple green, and gold on grey ground-document
 Repeating -Stylized Fruit

TRELLIS, England, 1849, Hand print
 54 cm wide, 18 cm repeat
 Document: AWN Pugin
 Powder blue in 2 colors
 Repeating -Diamond

ROSE AND CORONET, England, 1849, Hand print
 54 cm wide, 45 cm repeat
 Document: AWN Pugin
 Repeating

ZUBER

LES VUES DE SUISSE, France, 1804, Block printed
 Document: Designed by Pierre Mongin
 Scenic Wallpaper

HINDOUSTAN, France, 1807, Block Printed
 Document: Pierre Mongin
 Scenic Wallpaper

LES JARDINS FRANCAIS, France, 1822, Block Printed
 Document: Pierre Mongin
 Scenic Wallpaper

LES VUES DU BRESIL, France, 1828, Block Printed
 Document: Jean Julien Deltil
 Scenic Wallpaper

LE PAYSAGE A CHASSES, France, 1831-33, Block Printed
 Document: Jean Julien Deltil
 Scenic Wallpaper

DÉCOR CHINOIS, France, 1832-36, Block Printed
 Document: Ehrmann and Zipelius
 Scenic Wallpaper

VUES DE L'AMERIQUE DU NORD, France, 1834, Block Printed
 Document: Deltil
 Scenic Wallpaper

LES COURSES DE CHEVAUX, France, 1835-1838, Block Printed
 Document: Deltil
 Scenic Wallpaper

ISOLA BELLA, France, 1842-1843, Block Printed
 Document: Ehrmann, Fachs and Zipelius
 Scenic Wallpaper

ELDORADO, France, 1848, Block Printed
 Document: Ehrmann, Fachs and Zipelius
 Scenic Wallpaper

PSYCHE, France, 1815, Block printed
 Document: Designed after descriptions by La Fontaine
 Grisaille
 Panel

VASE ET ANGELOTS, France, 1800, Hand Block Printed
 White or degrading blue ground with 96 colors
 Panel

LES TROIS GRACES, France, 1803, Hand Block Printed
 Document: Malaine
 Brown ground with 38 colors
 Panel

TRIPIED GREC, France, 1803, Hand block print with 86 wood blocks
 Document: Malaine
 Blue ground with 32 colors
 Panel

OISEAUX ET FLEURS, France, 1852, Hand block print
 4 panels of birds and flowers
 Panel
 Striped papers, France, 1834, V-trough machine printed
 Wide color variety

DRAPERIE JOSEPHINE, France, 19th century, Block print
 Breadth, column and dado
 White or red or white faux marble breadths and columns, red and black dados
 Drapery

DÉCOR DIRECTOIRE, France, 19th century, Block print
Wallpaper with framing border, frieze over dado, frieze, dado and columns
Scenic panel

LES HUGUENOTS, France, 1840, Block print
2,1 meters high, 2,5 meters wide
38 colors
Scenic panel-Trompe d'oeuil

PERROQUETS, France, 1800-1810, Block print
Document: Malaine
Overdoor panel

LES INCAS, France, 1818, Block print
Décor of 2 breadths
Document: Dufour
24 Colors
Scenic panel-Parrot

VUES D'EGYPTE, France, 1819, Block print
3 breadths
Document: Mongin
Scenic panel

JARDIN D'ITALIE, France, 1820s, Block print
Decorative Trompe d'oeuil
Scenic panel

VASE A FLEURS, France, 1829, Block print
Overdoor panel
Document: Henry Terne
41 Colors
Scenic panel

COLLECTION KOENIGSBOURG, France 19th century, Block print
104-136 cm repeats
Imitation-Textile-Large repeating

COLLECTION BICENTENNARIE, France, 19th century, Block print
120 cm repeat
No. 40023-
Imitation-Textile-Irise

COLLECTION VELOURS BAROQUE, France 19th century, Block print
47-130 cm repeats
Flock-Imitation-textile

COLLECTION FER FORGE, France, 19th century, Block print
Polished metal colors

COLLECTION IRISE SOIE, France, 19th century, Block print
56-60 cm repeats
Irise

COLLECTION GOTHIQUE, France, 19th century, Block print
14,5-79 cm repeats
Custom colors available
Small repeating

COLLECTION ARABESQUES I, France, 19th century, Block print
Neo-classical wallpapers
Repeating

COLLECTION DOCUMENTS I, France, 19th century, Block print
Custom colors available
Imitation-Textile-Damask

COLLECTION DOCUMENTS II & III, France, 19th century, Block print
Custom colors available
Small repeating/ Imitation-Moiré

COLLECTION DOCUMENT IV, France, 19th century, Block print
Imitation-Drapery, Upholstery, Textile

E. WALLPAPER PATTERNS: 1850-1900

BRUNSCHWIG & FILS

BRIAR ROSE, France, 1855, Block print
Document: Chateau De Grancey, Drawing Room.
No. 69404, 5 colorways, original colorway: grisaille.
Chateau de Grancey Collection
Floral- grisaille wallpaper with a monochromatic design of roses, hydrangeas, tree peonies, dahlias and foliage linked by delicately meandering branches.

FUCHIA TRELLIS, France or possibly England, 1870-1885, Wood block print
18 ½" wide, 23" repeat
Document: Cooper Hewitt Museum Collection.
No. 1251-10 (white)
Vol. 24
May be custom printed.
Trompe l'oeil

CARTER & CO. – MT. DIABLO HANDPRINTS

GOVERNOR'S MANSION WALL, America, 1840-1860, Machine print

19 ¼" wide, 20" repeat

Document: Governor's Mansion, Richmond, VA

No. GMW-001

Neoclassical/Empire

CHINESE LATTICE, America, 1840-1860, Machine print

19" wide, 6 ¼" repeat

Document: Santa Cruz Mission Adobe, California Parks and Recreation Department, Santa Cruz, CA

No. CLW-001 document colorway

Chinese

WILLIAM TAFT DIAMOND, American or England, 1840-1860, Machine print

21" wide, 1 3/8" repeat

Document: William Taft National Historic Site, Cincinnati, OH

No. WTD-001 (Document colorway), 002 (navy)

Repeating

WILLIAM TAFT TILE, America, 1840-1860, Machine print

18 ½" wide, 9 ½" repeat

Document: William Taft National Historic Site, Cincinnati, OH

No. WTT-001 document colorway

Repeating-Tile

FROST GRAPE, America or England, 1853, Machine print

20" wide, 23" repeat

Document: Stonewall Jackson's Headquarters, Winchester-Frederick Historic Society, Winchester, VA

No. FGW-001 (document colorway), 002 (spring green)

Foliage

FARNSWORTH FLORAL, America, 1850s, Machine print

18 ¾" wide, 20 ½" repeat

Document: Farnsworth Museum, Rockland, ME

No. FFW-001 (document blue), 002 (blue)

Floral

NETZLEY-YENDER STRIPE, America, 1850s, Machine print

18 ¾" wide, 9 ½" repeat

Document: Netzley-Yender House, Lisle, IL

No. NYS-001 (document color)

Floral and Foliage Stripe

LINCOLN'S BEDROOM, France, 1850s, Block print

19" wide, 21 ½" repeat

Document: Lincoln Home, Springfield, IL

No. LBW-001 (document), 002 (red), 003 (teal blue), 004 (teal green)

Floral and Lace

LINCOLN'S PARLOR, England, 1850s Block print

18 ½" wide, 20 ¼" repeat

Document: Lincoln Home, Springfield, IL

No. LPW-001 (document), 002 (terracotta), 003 (green), 004 (blue), 005 (raspberry)

Foliage Vine

WIDOW CLARKE WALL, America, 1850's, Machine print

18" wide, 18" repeat

Document: Widow Clarke House, Chicago Historical Society, Chicago, IL

No. WCW-001 (document), 002 (spring green)

Foliage

WIDOW CLARKE STRIPE, America, 1850s, Machine print

18" wide, 18" repeat

Document: Widow Clarke House, Chicago Historical Society, Chicago, IL

No. WCS-001 (document), 002 (green/beige)

Floral Stripe

GREVEMBERG LATTICE, America, 1850s, Machine print

27 ½" wide, 4 1/8" repeat

Document: Grevemberg House, Franklin, LA

No. GLW-001 (document)

Repeating-Diamond

FRENCH SCENIC WALL, France or America, 1850s, Block or machine print

19" wide, 19" repeat

Document: John Paul Jones House, Portsmouth Historical Society, Portsmouth, NH

No. FSW-001 (document)

Scenic

BOGGS HOUSE WALL, America, 1867, Machine print

18 ½" wide, 9 ¼" repeat

Document: Boggsville Historic Society, Boggsville, CO

No. BHW-001 (document)

Repeating-Diamond

PROWERS MARBLE WALL, America, 1869, Machine print
 18" wide, 18 1/8" repeat
 Document: Boggsville Historic Society, Boggsville, CO
 No. PMW-001 (document)
 Imitation-Marble Panel

HARVEY ASHLAR WALL, America, 1860s-1870s, Machine print
 18 1/2" wide, 18 1/2" repeat
 Document: Harvey House, Salinas, CA
 No. HAW-001 (document)
 Imitation-Ashlar

CHINESE PHEASANT, France, 1870s, Block print
 21 1/2" wide, 26 1/2" repeat
 Document: Valley Historic Society, Valley, CA
 No. CPW-001 (document)
 Chinese

MABEL'S TOILE WALL, America, 1860-1870, Machine print
 18" wide, 18 1/2" repeat
 Document: Harvey House, Salinas, CA
 No. MTW-001
 Toile

WILD WEST, America, 1875, Machine print
 21" wide, 18" repeat
 Document: Cody, WY, Pattern based on Buffalo Bill's shows
 No. WWW-001 (document)
 Scenic-Vignette

HOOVER FARM WALL, America, 1875-1880, Machine print
 18" wide, 6 1/2" repeat
 Document: Amherst, NY
 No. HFW-001
 Repeating-Ogee with Floral

TEXARKANA FLORAL STRIPE, France or America, Machine print
 21" wide, 18" repeat
 Document: Texarkana, TX
 No. TFS-001 (document)
 Floral

TENNEY GATEHOUSE WALL, England, 1870s, Machine print
21" wide, 21" repeat
Document: Methuen, MA
No. TGW-001
Foliage-Stylized Floral

TEENEY GATEHOUSE DIAMOND, England, 1870s Machine print
21" wide, 3 1/8" repeat
Document: Methuen, MA
No. TGD-001
Repeating

CHURCH BEDROOM WALL, America, 1870s, Machine print
18" wide, 18 1/2" repeat
Document: Hawk, CO
No. CBW-001 (document)
Floral-Small

MARSH CREEK WALL, England, 1870s, Block print
21" wide, 18" repeat
Document: Kew, Victoria, Australia
No. MCW-001 (document), 002 (eucalyptus)
Floral

MARSH CREEK KINGFISHER, England, 1870s, Block print
28" wide, 24" repeat
Document: Kew, Victoria, Australia
No. MCK-001 (document)
Dado Panel-Scenic of Foliage and Birds

OGLESBY DAMASK, America or England, 1870s, Machine print
22 1/2" wide, 8 3/4" repeat
Document: Governor's Mansion, Decatur, IL
No. ODW-001 (document), 002 (persimmon)
Imitation-Damask

GOLD COIN WALL, America, 1880s, Machine print
24" wide, 16" repeat
Document: Gold Coin Casino, Central City, CO
No. GCW-001 (document)
Neoclassical/Empire

ETRUSCAN MOSAIC, America, 1880-1890, Machine print
18" wide, 18 $\frac{3}{4}$ " repeat
Document: Columbia, CA
No. EMW-001 (document), 002 (claret)
Stylized Floral Mosaic

KNIGHT HALL WALL, America, 1880s, Machine print
19 $\frac{1}{2}$ " wide, 13" repeat
Document: Knight House, Sliver Plume, CO
No. KHW-001
Repeating-Geometric Tracery

ANGLO-JAPANESE COLLAGE, America, 1880s, Machine print
18 $\frac{3}{4}$ " wide, 19 $\frac{3}{4}$ " repeat
Document: Columbia, CT
No. AJC-001
Repeating-Collage

ROCK LEDGE FLORAL WALL, America, 1880s, Machine print
19" wide, 15 $\frac{1}{2}$ " repeat
Document: Colorado Springs, CO
No. RFW-001
Floral

ROCK LEDGE GEOMETRIC WALL, America, 1880s, Machine print
16 $\frac{1}{2}$ " wide, 6 $\frac{1}{8}$ " repeat
Document: Colorado Springs, CO
No. RGW-001
Repeating-Geometric

CHURCH DINING WALL, America, 1880s, Machine print
18 $\frac{1}{4}$ " wide, 16" repeat
Document: Hawk, CO
No. CDW-001 (document)
Floral-Foliage

HAMILL HALL WALL, America, 1880s, Machine print
18" wide, 15 $\frac{1}{4}$ " repeat
Document: Hawk, CO
No. HHW-001 (document)
Floral-Foliage

KNIGHT DAMASK WALL, America, 1880s, Machine print
18 ½" wide, 18 ¾" repeat
Document: Silver Plume, CO
No.KDW-001
Floral Damask

ROCK LEDGE STRIE, America, 1880s, Machine print
19 1/8" wide, 7 7/8" repeat
Document: Colorado Springs, CO
No. RLS-001
Floral-Foliage

ROCK LEDGE MAID'S ROOM, America, 1880s, Machine print
18 ¾" wide, 16" repeat
Document: Colorado Springs, CO
No. RLM-001
Foliage

ROCK LEDGE HALL, America, 1880s, Machine print
18 ½" wide, 6 ¼" repeat
Document: Colorado Springs, CO
No. RLH-001
Imitation-Textile

ROCK LEDGE BEDROOM, America, 1880s, Machine print
18" wide, 6 ½" repeat
Document: Hawk, CO
No. RLB-001
Stylized Floral

GARFIELD PARLOR WALL, America, 1880s, Machine print
18 ½" wide, 12 5/8" repeat
Document: James A. Garfield National Historic Site, Mentor, OH
No. GPW-001 (document)
Floral

LUCRETIA GARFIELD WALL, England, 1880s, Block or machine print
21" wide, 12 ½" repeat
Document: James A. Garfield National Historic Site, Mentor, OH
No. LGW-001 (document)
Floral

GRANDMOTHER GARFIELD WALL, America, 1880s, Machine print
19" wide, 12 $\frac{3}{4}$ " repeat
Document: James A. Garfield National Historic Site, Mentor, OH
No. GGW-001 (document)
Floral

GARFIELD STUDY WALL, America, 1880s, Machine print
18" wide, 15 $\frac{3}{4}$ " repeat
Document: James A. Garfield National Historic Site, Mentor, OH
No. GSW-001 (document)
Stylized-Squiggles and Bursts

GARFIELD HALL WALL, America, 1880s, Machine print
18" wide, 15 $\frac{3}{4}$ " repeat
Document: James A. Garfield National Historic Site, Mentor, OH
No. GHW-001 (document)
Repeating-Geometric

GARFIELD SPIDERWEB WALL, America, 1880s, Machine print
18 $\frac{1}{4}$ " wide, 19" repeat
Document: James A. Garfield National Historic Site, Mentor, OH
No. GWW-001 (document)
Floral and Spider web

GEORGE'S ROOM, America, 1880, Machine print
18" wide, 18" repeat
Document: Mark Twain House, Hartford, CT
No. GRW-001 (document)
Repeating-Floral

BURWELL TOWER WALL, America, 1890-1910, Machine print
18 $\frac{1}{2}$ " wide, 9 $\frac{1}{4}$ " repeat
Document: Minnetonka, MN
No. BTW-001
Repeating-Floral

HAZELWOOD DAMASK, America, 1880s, Block or Machine print
25 $\frac{1}{2}$ " wide, 15 $\frac{1}{2}$ " repeat
Document: Green Bay, WI
No. HDW-001 (document)
Imitation-Damask

THOMASTON DAMASK, America, 1880s, Machine print
 18" wide, 16 5/8" repeat
 Document: Thomaston, Maine
 No. TDW-001 (document), 002 (green), 003 (chocolate)
 Imitation-Damask

GRIFFITHS FLORAL, America, 1880s, Machine print
 20" wide, 16 1/4" repeat
 Document: San Francisco, CA
 No. GFW-001 (document), 002 (rose)
 Arabesque

SILK MOIRE WALL, France, 1885, Machine print
 21" wide, 22 3/8" repeat
 Document: Carson Mansion, Eureka, CA
 No. SMW-001 (document)
 Moiré Arabesque

ROSE GARLAND WALL, England, 1880s, Machine print
 21 1/2" wide, 16 1/4" repeat
 Document: Carson Mansion, Eureka, CA
 No. RGW-001 (document)
 Floral Garland

CARSON ROSE WALL, America, 1880s, Machine print
 18" wide, 18 3/4" repeat
 Document: Carson Mansion, Eureka, CA
 No. CRW-001
 Floral

CHATEAU DE MORES BAMBOO, France or America, 1880s, Machine print
 18" wide, 18 3/4" repeat
 Document: Chateau de Mores, State Historic Society of North Dakota, Medora, ND
 No. CMB-001 (document), 002 (document grey), 003 (document blue), 004 (Kraft/teal)
 Foliage

CHATEAU DE MORES MEDALLION, France or America, 1880s, Machine print
 18 1/2" wide, 25" repeat
 Document: Chateau de Mores, State Historic Society of North Dakota, Medora, ND
 No. CMM-001 (document), 002 (cobalt/gold), 003 (garnet/gold), 004 (green/gold)
 Repeating-Medallion

CHATEAU DE MORES STUDY, France or America, 1880s, Machine print
 18 1/8" wide, 20 7/8" repeat
 Document: Chateau de Mores, State Historic Society of North Dakota, Medora, ND
 No. CMS-001 (document)
 Repeating-Floral

CHINESE WILLOW WALL, England, 1880-1890, Machine print
 21" wide, 24 1/2" repeat
 Document: Millford, PA
 No. CWW-001
 Scenic

GREENFIELD ANGLO-JAPANESE, America, 1880s, Machine print
 18 1/2" wide, 16 3/4" repeat
 Document: Henry Ford Museum, Dearborn, MI
 No. GAJ-001 (document), 002 (sage/grey), 003 (dark sage/gold)
 Japanesque-Floral Scenic

ANGLO-JANANESE BLOSSOM, America or England, Machine print
 18" wide, 13" repeat
 Document: Cohen Bray House, Oakland, CA
 No. AJB-001 (document), 002 (salmon), 003 (cream)
 Japanesque-Repeating

LEATHER TAPESTRY, America, 1880-1890, Machine print
 20" wide, 22 3/8" repeat
 Document: Cohen Bray House, Oakland, CA
 No. LTW-001 (document)
 Arabesque

TEXTURED MICA WALL, America, 1880-1890, Machine print
 26" wide, 10 1/4" repeat
 Document: Cohen Bray House, Oakland, CA
 No. TMW-001 (document), 002 (ivory), 003
 Texture

CAMPBELL HOUSE POPPY, England, 1880-1900, Machine print
 26 1/2" wide, 43" repeat
 Document: Campbell House, Cheney-Kowles Museum, East Washington State Historical
 Society, Spokane, WA
 No. CHP-001 (document)
 Floral

CAMPBELL HOUSE DAMASK, America, 1890s, Machine print

18 ½" wide, 18 ¾" repeat

Document: Campbell House, Cheney-Kowles Museum, East Washington State Historical Society, Spokane, WA

No. CHD-001 (document)

Imitation-Damask

SWEETHEART ROSE LATTICE, America, 1890s, Machine print

19 ½" wide, 16 ¾" repeat

Document: Campbell House, Cheney-Kowles Museum, East Washington State Historical Society, Spokane, WA

No. SRL-001 (document), 002 (pinks)

Floral-Garland

CAMPBELL HOUSE TILE, America, 1890s, Machine print, embossed

24 ¾" wide, 12 5/8" repeat

Document: Campbell House, Cheney-Kowles Museum, East Washington State Historical Society, Spokane, Washington

No. CHT-001 (document), 002 (document)

Floral-Tile

CAMPBELL HOUSE KITCHEN, America, 1898, Machine print

23 ½" wide, 11 7/8" repeat

Document: Campbell House, Cheney-Kowles Museum, East Washington State Historical Society, Spokane, WA

No. CKW-001 (document)

Floral and Scroll

BILLINGS ACANTHUS, America, 1890s, Machine print

23 ½" wide, 13 ½" repeat

Document: Billings Farm and Museum, Woodstock, VT

No. BAW-001 (document), 002 (beige), 003 (grey), 004 (blue), 005 (green), 006 (terra cotta)

Foliage

WREN'S NEST STUDY, America, 1897, Machine print

20 ¾" wide, 22" repeat

Document: The Wren's Nest, Joel Chandler Harris Associates, Atlanta, GA

No. WNS-001 (document)

Art Nouveau-Floral and Foliage

WREN'S NEST POPPIES, America, 1890-1910, Machine print on Kraft paper

18" wide, 12 ½" repeat

Document: The Wren's Nest, Joel Chandler Harris Associates, Atlanta, GA

No. WNP-001 (document)

Floral

WREN'S NEST TILE, America, 1890-1910, Machine print
18 3/8" wide, 6 1/4" repeat
Document: The Wren's Nest, Joel Chandler Harris Associates, Atlanta, GA
No. WNT-001 (document)
Repeating-Tile

KATHERINE'S BEDROOM, England, 1890-1910, Machine print
21" wide, 12" repeat
Document: Byers-Evans House, Colorado Historic Society, Denver, CO
No. KBW-001 (document), 002 (ivory), 003 (yellow), 004 (tangerine)
Floral

NOUVEAU ROSE, America, 1890-1910, Machine print
18" wide, 12 1/2" repeat
Document: Byers-Evans House, Colorado Historic Society, Denver, CO
No. NRW-001 (document), 002 (lilac), 003 (amber), 004 (camel)
Floral

NOUVEAU TULIP, America, 1890-1910, Machine print
18" wide, 15 3/4" repeat
Document: Byers-Evans House, Colorado Historic Society, Denver, CO
No. NTW-001 (document), 002 (jasper)
Floral

POPPY, France or America, 1890-1910, Machine print
18 1/8" wide, 16" repeat
Document: Byers-Evans House, Colorado Historic Society, Denver, CO
No. POW-001 (document), 002 (orange)
Floral

ROUND TILE, America, 1890-1910, Machine print
17 5/8" wide, 6 1/4" repeat
Document: Byers-Evans House, Colorado Historic Society, Denver, CO
No. RTW-001 (document)
Repeating-Tile

MOORE HOUSE HALL, America, 1890-1910, Machine print
25 1/2" wide, 24 3/8" repeat
Document: Moore House, Klondike Gold, Skagway, AL
No. MHH-001 (document)
Repeating-Floral

MCFADDEN WARD FLORAL, America, 1890-1910, Machine print

18" wide, 24" repeat

Document: Mcfadden Ward House, Beaumont, TX

No. MFW-006 (hunter green), 007 (claret), 009 (terra cotta), 010 (melon), 011 (sage), 012 (mint), 013 (French blue), 014 (plum)

Floral and Foliage

HUMMINGBIRD LATTICE, France, 1890-1910, Block print

18 ¾" wide, 22 ¾" repeat

Document: Kearny Mansion, Fresno, CA

No. HLW-001 (document)

Foliage/Bird Lattice

MOORE HOUSE WALL, America, 1890-1910, Machine print

18 ½" wide, 18 ½" repeat

Document: Moore House, Skagway, AL

No. MHW-001 (document), 002 (custard)

Medallion and Garland

CHARLES RUPERT DESIGNS

OWEN JONES, England, 1850-1860, Block print

20 ½" wide, 2 5/8" wide

No. WP 1270-40 (dark red on red), 44 (grey-blue-green on very pale blue-green)

Small repeating

FLORENCE DAMASK, France, 1860, Block print

20 ½" wide, 10 ½" repeat

No. WP 1530-03 (dark cream on gold), 01 (light cream on dark cream), 00 (warm grey on off white)

Imitation-textile

VIRGINA CREEPER, England, 1860-1870, Block print

21" wide, 7 ½" repeat

No. WP 5037- 15 (blue on cream), 16 (green on cream), 17 (gold on cream), 18 (rose on cream), 19 (sandstone on cream)

Small repeating-diamond

GOTHIC COTTAGE, England, 1860s-1870s, Block print

21" wide, 7" repeat

No. WP 3524-03 (grey, blue and white)

Repeating ogee with center design

GOTHIC FLOWER, England, 1860-1870, Block print

20 ½" wide, 12 ½" repeat

No. WP 4360-01 (dark green, red, pale gold on dark sand), 02 (blue, red, dark sand on light sand), 04 (apple green, pink, dark sand on sand), 05 (pale pink, gold, sand on cream)

Repeating Gothic arch with flower in center

JACKSON, England, 1860-1870, Block print

21" wide, 7" repeat

No. WP 5016-04 (rose on cream), 03 (gold on cream), 02 (green on cream) 01 (blue on sand)

Small Repeating-curved diamond with floral in center

DIAMOND FLOWER, England, 1860-1870, Block printed wallpaper

21" wide, 4 ¼" repeat

No. WP 5015-03 (brick on cream), 02 (green on sand), 01 (blue on cream), 04 (navy on sand)

Small repeating diamond with flower in center

FLEUR DE LIS, England, 1860-1870, Block printed wallpaper

21" wide, 7" repeat

No. WP 3250-49 (sand and navy), 31 (white and sand)

Repeating ogee with fleur de lis in center

DAISY, England, 1864, Block print

20 ½" wide, 12" repeat

Document: William Morris design

No. WP 2479-1,2

Morris

FRUIT (POMEGRANATE), England, 1864, Block print

20 ½" wide, 18" repeat

Document: William Morris design

No. WP 2048-01, 02, 03

Morris

JASMINE, England, 1872, Block print

20 ½" wide, 24" repeat

Document: William Morris design

No. WP 2467-1,2,3

Morris

TULIP & WILLOW, England, 1873, Block print

20 ½" wide, 12" repeat

Document: William Morris design

No. WP 2554-1,2,3,4,5

Morris

VINE, England, 1873, Block print
 20 ½" wide, 21" repeat
 Document: William Morris design
 No. WP 2613-1,3
 Morris

PIMPERNEL I, England, 1876, Block print
 20 ½" wide, 17" repeat
 Document: William Morris design
 No. WP 9226-1,2
 Morris

PIMPERNEL II, England, 1876, Block print
 27" x 27" roll, 9" repeat
 Document: William Morris design
 No. WP 6622-1,2,4,11
 Morris

CHRYSANTHEMUM, England, 1877, Block print
 20 ½" wide, 21 " repeat
 Document: William Morris design
 No. WP 2612-07, 03, 02 , 08, 06, 07
 Morris

SUNFLOWER, England, 1879, Block print
 20 ½" wide, 18" repeat
 Document: William Morris design
 No. WP 2197-3,6,4,5
 Morris

ACORN, England, 1879, Block print
 20 ½" wide, 18" repeat
 Document: Dearle design
 Putty on off white
 Morris

ALPHABET BLOCK, England, 1880-1910, Block print
 20 ½" wide, 21" repeat
 No. WP 6606 – 04 (green, sage, pink, pale blue and tan on cream), 01 (copper sheen, brick, grey, green and tan on warm tan), 07 (brown, dark pink, burgundy, grey, green and tan on sand)
 Small repeating-children's blocks with letters, flowers and animals

EMPIRE SCROLL, England, 1880-1900, Block print
 21" wide, 11" repeat
 No, WP 3551-09 (grey and blue)
 Stripe with scroll

STARFIELD, England, 1880-1900, Block print
 21" wide, 2 ¾" repeat
 No. WP 3510-33 (blue on cream)
 Small repeating-ceiling

HONEYSUCKLE II, England, 1883, Block print
 20 ½" wide, 18" repeat
 Document: May Morris design
 No. WP 2611-4, 5, 2, 1
 Morris

WREATH CEILING (NEW CEILING), England, 1883, Block print
 21" x 21' roll, 21" repeat
 Document: William Morris design
 No. WP 9263-01
 Morris

GODWIN, England, 1885, Block print
 21 ½" wide, 12 ¼" repeat
 Document: designed by E W Godwin
 No. WP 4023-03 (red on red), 05 (green on green)
 Repeating Floral-stylized

IRIS, England, 1887, Block print
 20 ½" wide, 18" repeat
 Document: Dearle design
 No. WP 2042-1,2,3
 Morris

WILLOW BOUGHS, England, 1887, Block print
 20 ½" wide, 18" repeat
 Document: William Morris design
 No. WP 2614-1,2,4,5,6,7
 Morris

PLUMBAGO, England, 1890, Block print
 20 ½" wide, 21" repeat
 Document: H Scott Richmond design
 No. WP 1446-44 (blue, grey-blue and pale blue on cream)
 Floral- Chintz

CRANBROOK, England, 1890, Block print
 20 ½" wide, 18" repeat
 No. WP 1950-30 (pale brick on brick), 36 (pale cream on light green), 33 (pale cream on golden yellow), 34 (pale cream on light stone)
 Repeating Floral- tone on tone floral

WALLFLOWER, England, 1890, Block print
 20 ½" wide, 14" repeat
 Document: William Morris design
 No. WP 9233-1 (document)
 Morris

BLACKTHORN, England, 1892, Block print
 20 ½" wide, 24" repeat
 Document: William Morris design
 No. WP 2610-01,02
 Morris

COMPTON, England, 1895, Block print
 20 ½" wide, 21" repeat
 Document: Dearle design
 No. WP 2675-2,3
 Morris

GARDEN TULIP, England, 1885, Block print
 20 ½" wide, 18" repeat
 Document: William Morris design
 No. WP 2552-1
 Morris

GOLDEN LILY, England, 1899, Block print
 20 ½" wide, 18" repeat
 Document: Dearle design
 No. WP 2556-1,2,3
 Morris

MRYTLE, England, 1899, Block print
 20 ½" wide, 33" repeat
 Document: William Morris textile design, adapted as a wallpaper in 1899
 No. WP 9237-01 (document)
 Morris

CLARENCE HOUSE

PARLIAMENT HOUSE, England, 1850-60, Block Print
 27" wide, 14 ½" repeat
 Document in Clarence House Archives
 No. 9460- 4 red document, 1 beige, 2 grey, 3 mustard

CANONBURY, England, 1890-1910, Block Print
 21" wide, 21" repeat
 Coles Traditional Collection
 No. C 260 gold document, 261 anthracite, 264 blue document
 Imitation-Damask

MILLIKEN, England, 1880-1900, Block Print
 21" wide, 21" repeat
 Document: Henry H. Mott design
 No. C 227 green, 228 salmon, 229 white, 230 gold, 231 sand
 Imitation-Damask

SMALL ACANTHUS, England, 1880-1910, Block Print
 21" wide, 24" repeat
 No. C 216 oxblood, 217 parchment, 218 brown, 219 brick
 Foliage

VALLIERE MINOR, England, 1890-1910, Block Print
 21" wide, 14" repeat
 No. C214 salmon
 Formal Floral-Imitation-Damask-similar to an arabesque

COLE & SON

ONSLOW, England, 1850-1860, Block print
 21" wide, 24" repeat
 No. 63/1001, 6 colorways
 Dennis Hall Collection
 Imitation-Damask, velvet

GEORGIAN ROPE TRELIS, France, Mid 19th century, Block print
 21" wide, 21" repeat
 No. 59/3015
 The Finsbury
 Large Repeating-diamond rope and button

TAVISTOCK, France, Mid 19th century, Block print
 21" wide, 8" repeat
 No. 60/7036, 10 colorways
 The Barnsbury Collection
 Repeating

MIDHURST, England, mid 19th century, Block print
21" wide, 10 ½" repeat
No. 60/9052, 9 colorways
The Barnsbury Collection
Repeating

SWEET PEA, England, 1840s, Block print
21" wide, 15" repeat
No. 54/46- 83, 81, 84 (multi
The Floral Collection
Floral and stripe-sweet pea trellis with VICTORIA STRIPE background)

CRANLEY, England, 1840-1860, Block print
21" wide, 21" repeat
No. 63/5031, 7 colorways
Dennis Hall Collection
Floral and Foliage

STANHOPE, England, 1850-1870, Block print
21" wide, 24" repeat
No. 63/3013, 7 colorways
Dennis Hall Collection
Imitation-Fretwork

MONTPELIER, England, 1850-1860, Block print
21" wide, 24" repeat
Document: Based on a textile pattern with antique velvet background)
No. 63/4020, 11 colorways
Dennis Hall Collection
Imitation-textile

BROMPTON, England, 1855-1875, Block print
21" wide, 24" repeat
No. 63/6038, 7 colorways
Dennis Hall Collection
Imitation-woven silk with Moorish influences

OWEN JONES, England, Mid 19th century, Block print
21" wide, 3" repeat
No. 52/7040 9 colorways
The Clandon Collection
Small Repeating-quatrefoil pattern

BLOCK MORIE, England, 19th century, Block or Machine print
 21" wide, 21" repeat
 No. 52/7085 7 colorways
 The Clandon Collection
 Plain/Imitation -Moiré, watered silk pattern

PELHAM, England, 1865-1885, Block print
 21" wide, 12" repeat
 No. 63/7045, 6 colorways
 Dennis Hall Collection
 Floral & Fruit-trellis with stylized fruit and flowers

BUCKINGHAM STRIPE, England, Late 19th century, Block print
 21" wide, no repeat
 Utopian I Collection
 Stripe

GREVILLE, England, Late 19th century, Block print
 21" wide, 7" repeat
 No. 52/ 7070
 The Clandon Collection
 Stripe and Foliage

CRANBROOK, England, Late 19th century, Block print
 21" wide, 18" repeat
 No. 59/5030, 7 colorways
 The Clandon Collection
 Floral-Stylized

FLORENCE DAMASK, England, Late 19th century, Block print
 21" wide, 10" repeat
 No. 55- 3001(cream, brown), 3006 (green), 3005 (red, red)
 The Stratford Park Collection
 Damask-Stylized Foliage

PLAIN MOIRE, England, Late 19th century, Block Print
 21" wide
 No. 55- 3115 (gold, cream), 3111 (red, red), 3114 (teal), 3113 (cream, blue), 3110 (yellow), 3112 (green)
 The Stratford Park Collection
 Stripe (pin)-Plain-Embossed

STRATFORD STRIPE, England, 19th century, Machine print

21" wide

No. 55/30- 73 (gold, cream), 75 (cream, blue), 70 (red, red), 76 (blue, cream, turquoise), 74 (yellow, cream, grey), 71 (gold, yellow), 77 (teal), 72 (green)

The Stratford Park Collection

Variegated Stripe

PIN STRIPE, England, 19th century, Machine print

21" wide

No. 55/30- 46 (gold, cream), 45 (cream, blue), 47 (red, medium grey), 48 (cream, turquoise), 43 (yellow, gold, medium grey), 40 (cream, sand, grey), 41 (off white, blue), 44 (green), 42 (off white, pink), 49 (green)

The Stratford Park Collection

Stripe

WIDE MORIE STRIPE, England, 19th century, Machine print

21" wide

No. 55/31- 03 (green), 00 (grey), 02 (yellow), 01 (red, red)

The Stratford Park Collection

Stripe

NARROW MORIE STRIPE, England, 19th century, Machine print

21" wide

No. 55/30- 94 (grey, cream), 91 (cream, blue), 92 (red, blue), 90 (pink, off white), 93 (red, burgundy), 95 (teal, cream, blue)

The Stratford Park Collection

Stripe

BUTTERFLIES, England, 1880, Block print

21" wide, 12" repeat

No. 54/47- 17 (green, red), 14 (cream, blue), 16 (cream, grey), 11 (cream, red), 15 (blue, white), 12 (cream, yellow), 13 (cream, blue)

The Floral Collection

Repeating

PLUMBAGO, England, 1890, Block print

20 1/2" wide, 21" repeat

Document: H Scott Richmond design

No. 54/46- 44 (cream, blue), 42 (cream, yellow), 41 (cream, pink), 43 (cream, beige), 46 (multi green, red), 49 (multi), 45 (multi), 48 (black), 47 (multi)

The Floral Collection

Floral- Chintz

ORMONDE, England, 1890, Block print

21" wide, 5" repeat

Document: Victoria and Albert Museum, Original design by Cowtan & Sons

No. 54/49-91 (cream, pink), 92 (cream, yellow), 94 (cream, blue), 93 (cream, beige)

The Floral Collection

Floral and Ribbon

ST CLOUD, France, 1893, Block print

21" wide, 15" repeat

No. 54/46-65 (red), 61 (cream, pink), 66 (green), 64 (gold), 67 (blue), 62 (cream, beige), 63 (cream, blue)

The Floral Collection

Floral and lace

PEONY, England, Late 19th century, Block print

21" wide, 15" repeat

No. 54/46- 77 (green), 76 (teal), 75 (celadon), 72 (yellow), 74 (peach), 73 (beige), 71 (pink), 78 (red) –All tone on tone

The Floral Collection

Floral/Japanesque -tone on tone

VICTORIA STRIPE, England, 19th century, Machine print

21" wide, 1" stripes

No. 54/18-43 (cream, grey), 41 (cream, grey beige), 42 (cream, yellow)

The Floral Collection

Stripe

PAGODA, English, 1890-1910, Block print

21" wide, 24" repeat

No. 63/2007, 6 colorways (blue & white, documentary colorway)

Dennis Hall Collection

Chinoiserie

COWTAN & TOUT

MARLBOROUGH STRIPE, England, 1880-1900, Machine print

21" wide

No. 290- 66 (tobacco), 67 (oyster), 72 (beige – document), 78 (white)

Stripe

GREFF

GREENBRIAR VINE, America, 1870, Block print

25 ¼" repeat

No. 201540

Foliage

AVONDALE STRIPE, America, 1890, Block print

27" repeat

No. 2008-90 (alabaster), 91 (parchment), 92 (buttercup), 93 (peridot), 94 (slate), 95 (ruby), 96 (sapphire), 97 (forest)

Stripe

HAMILTON WESTON

UPPARK OGEE, England, 1855, Hand print

47 cm wide, 48 cm repeat

Blue, white and grey document

Repeating

CHARLECOTE TRELLIS, England, 1860, Hand print

52 cm wide, 15 cm repeat

Grey, gold on white document

Diamond Trellis

UPPARK LEAF, England, 1860, Hand print

53 cm wide, 15 cm repeat

Grey ground document

Repeating

J R BURROWS

DEPDEN, England, 1870-1880, Hand print

20 ¾" wide, 3 ½" repeat

Document: Day House in Norwood, Mass

Deep olive tone on tone

Stylized Scroll and Foliage

SANDRINGHAM, England, 1880s, Hand print

20 ¾" wide, 21" repeat

Document: Norfolk County House of Queen Victoria

Olive on light olive (document), sage green/putty, golden yellow ochre/off white

Acanthus Leaves

ROSETTI, England, 1884, Hand print

Two 21" widths are needed for the 42" wide pattern, 42" repeat

Document: Aldam Heaton design, Wellesley, Mass

Light terra cotta on yellow ochre ground

Stylized Foliage

GIOTTO, England, 1884, Hand print
 21" wide, 21" repeat
 Yellow ochre (document), celadon green
 Stylized Foliage

SUMMER STREET DAMASK, England, 1880s, Hand Print
 21" wide, 36" repeat
 Document: John Dando Sedding, Kennebunk, Maine
 Terra cotta (document), celadon, sorrel, rose on off white
 Figs and Fig Leaves

PERSIS WALL, England, 1880s, Hand block
 21" wide, 21" drop repeat
 Document: Found in the Shop of Burrow & Co., Boston, Mass
 Shades of sage green (document), terra cotta, pale gold on cream, celadon green, green leaves on deep lacquer green ground
 Floral and Foliage

COLEMAN BOWER, England, Late 19th century, Hand print
 21" wide
 Century red, soft green, butterscotch and terra cotta
 Floral-tone on tone

PRIORY GARDEN, England, 1880-1890, Hand Print
 21" wide, 11 7/8" repeat
 Document: Fred Holland Day House, Norwood, MA
 Soft tertiary hues of sage, green, ochre and blue (document)
 Stylized Floral

CHRYSANTHEMUM, England, 1890, Hand print
 21" wide, 18" repeat
 Off white on sage/ochre ground (document), off white on rose
 Stylized Floral

PERUVIAN LILY, England, 1890, Hand print
 21" wide, 20 7/8" repeat
 Off white on pale grey-blue (document), off white on moss green, warm golden yellow grey with white.
 Stylized Floral

ARABELLA, England, 1890s, Hand print
 20 1/2" wide, 19" repeat
 Document: Worcester, Mass
 Indigo blue ground with terra cotta, green, sage and gold, off white outlines
 Arabesque and Medallion

KENSINGTON, England, 1890s, Block print
 20 ¼" wide, 15 ¾" repeat
 Brilliant red and white (document), moss and white, celadon and putty
 Arabesque

THE STAG, England, 1896, Machine print
 21" wide, 21 ¼" repeat
 Document: CFA Voysey design
 Tertiary tones of green, blue, light brown, purple and orange
 Landscape Scenic

MORRIS & CO.

VINE, England, 1873, Hand block print
 21" wide, 21" repeat
 Document: William Morris design
 No. WM 7613-1 blue, green, wine, tan, 3 maroon, green, midnight
 Morris V
 Available as a screen print and a hand block
 Morris

SUNFLOWER, England, 1879, Hand block print
 21" wide, 18" repeat
 Document: William Morris design
 No. WM 7197, Red and green, 3 celadon, cream, 4 buttercup, yellow, 5 dove grey, cream
 Available as a screen print and a hand block
 Morris

BIRD AND ANEMONE, England, 1882, Hand block print in distemper colors
 Document: William Morris design
 No. Morris 14, Green and white, 143 red, 144 yellow
 1 block
 Morris

ACORN, England, 1879, Hand block print
 21" wide, 18" repeat
 Document: William Morris design
 (No. WM 74221 flax, alabaster, 114 (green))
 Available as a screen print and a hand block print
 Morris

APPLE, England, 1877, Hand block print
 21" wide, 12" repeat
 Document: William Morris design
 No. 97 blue, 98 green
 Morris

BORAGE CEILING, England, 1888, Hand block print

20" repeat

No. Morris 479 white

Available as a hand block only

Morris

CHRYSANTHEMUM, England, 1877, Hand block print

21" wide, 21" repeat

Document: William Morris design

No. Morris 118, WM 7612, 2 greens, chalk green, 3 green, pink, sand, 7 green, celadon, neutral, 8 neutral, Morris 118 green

Some original designs used foiled paper that was lacquered, stamped and stenciled with oil colors. Available as a screen print and a hand block

Morris

DAISY, England, 1864, Block print in distemper colors

14" hand block, 12" screen print

Document: William Morris design

No. Morris 1 and 75, WR 8479, 1 sand, terra cotta, 2 cream, green, Morris 1 dark green, Morris 75 green

Available as a screen print and hand block

Morris

FRUIT (POMEGRANTE), England, 1866, Block print in distemper colors

21" hand block, 21 ¼" screen, 12 hand blocks

Document: William Morris design

No. WR 8048, 1 almond green, satinwood, buff, rose, brick, parchment, 2 olive green, chartreuse, brown, walnut, manila, 3 blue grey, maize, almond, oakwood, nutmeg, khaki, corn, Morris 4 dark green, Morris 5 cream

Available as a screen and hand block print

Morris

GOLDEN LILY, England, Block print

17 ½" hand block, 18" screen, 11 blocks

No. Morris 356, WM 8556, 356 multicolor, 1 indigo, 2 pale biscuit, 3 mineral

Available as a hand block and screen print

Morris

GRANVILLE, England, 1895, Block print

21" wide, 20" repeat, 11 blocks

No. Morris 325 blue, green

Morris

HONEYSUCKLE, England, 1883, Block print

21" wide, 21" repeat - hand block, 18" repeat-screen, 8 blocks

No. Morris 147 and 263, WM 7611, 2 pink, aqua, 4 berry red, fir green, 5 pale peach, leaf green, 147 green, 263 light

Available as a screen and hand block

Morris

INDIAN, England, 1868, Block print in distemper

21" wide, 25" repeat-hand block, 24" repeat-screen

Document: William Morris design

No. Morris 14, 32, 470, WM 7311, 6 crimson, Morris 14 light blue, Morris 32 green (2 blocks), Morris 470 red (2 blocks)

Introduced in one and two colors and flocked. Available as a screen and block print. One and two blocks.

Morris

IRIS, England, 1887-88, Block print

21" wide, 16 ¼" repeat-hand block, 18" repeat-screen

Document: Dearle design for William Morris

No. Morris 224, WR 8042, 1 willow, silver, turquoise, peach, terracotta, off-white, 2 corn husk, coral, vanilla, 3 almond, red, blue, midnight green, Morris 224 green

Available as a screen and block print, 6 blocks

Morris

JASMINE, England, 1872, Block print in distemper colors

21" wide, 24" repeat

No. WR 8467, 1 terra cotta, russet, 2 green, tonal, 3 yellow, tonal

Available as a screen print

Morris

LARKSPUR, England, 1874, Block print

21" wide, 14" repeat

Morris 30 yellow, 64 green, 160 salmon

Hand block, 1 block

Morris

LOOP TRAIL, England, 1877, Block print

21" wide, 12 ½" repeat

No. 94 blue, 95 yellow, 169 red

Hand block, 2 blocks

Morris

MALLOW, England, 1879, Block print
 21" wide, 12" repeat
 107 yellow, 140 red, 145 green, 159 salmon
 Hand block, 1 block
 Morris

LILY, England, 1874, Block print
 21" wide, 18" repeat
 Document: William Morris design
 No. WM 8555, 2 eggshell blue, yellow, grey
 Screen print only
 Morris

MARIGOLD, England, 1875, Block print
 21" wide, 10 ½" repeat
 Document: William Morris design
 No. Morris 532 olive
 Screen print 1 screen
 Morris

POPPY, England, 1880, Block print
 21" wide, 16 ¼" repeat
 No. Morris, 440 red, 531 brown
 Hand block only, 1 block
 Morris

SUNFLOWER, England, 1879, Block print in oil or distemper colors.
 21" wide, 18" repeat
 Document: William Morris design. Originally printed with a metallic gold ground, single color in distemper and oil. Crape, embossed, foiled and lacquered grounds used
 No. WM 7197, Morris274 green, Morris530 white, 3 celadon, cream, 4 buttercup yellow, straw, 5 dove grey, cream
 Available in screen and hand block, 1 block
 Morris

TRELLIS, England, 1862, Block print
 21" wide, 21" repeat
 No. Morris 7 green, 157 cream
 Hand block, 11 blocks
 Morris

VINE, England, 1874, Block print in distemper

21" wide, 21" repeat

Document: William Morris design

No. Morris 45, WM 7613, 1 blue, green, wine, tan, 3 maroon, green, midnight, Morris 7

Available in screen and block print, 7 blocks

Morris

WILLOW BOUGHS, England, 1887, Block print in distemper colors

21" wide, 18" repeat

Document: William Morris design

No. WM 7614, 1 green, tan, parchment, 2 dark green, putty, 4 blue, brown, Morris 210 green, Morris 229 blue

Available in block and screen print, 5 blocks

Morris

THOMAS STRAHAN CO.

LEBAISER, France, 1888, Block print

21.75" repeat

Document: Reproduced by Thomas Strahan in 1888

No. 9282-1,2,3,4,5

Toile

MAYFAIR, England, 1893, Block print

15.625" repeat

Document: Original Thomas Strahan design for Fred Holland Day, Norwood, MA

No. 8684- 1,2,3,4,5

Landscape Figure

WATERHOUSE WALLHANGINGS

BRODSWORTH, England, 1860, Block print

30" repeat

No. 187-, 467 white on linen silk ground, 341 coral on silk

Damask-Embossed

GROSVENOR HOUSE, England, 1870-1880, Block print

23 ½" repeat

Document: Art Nouveau design

No. 223-, 449 chamois and gold on chamois ground, 528 green and gold on green ground

Repeating-Art Nouveau

WATERHOUSE DAMASK, England, 1880-1900, Block print

25" repeat

No. 230-, 635 off white on white ground, 576 pale putty on putty silk, 464 Victorian red

Damask

THE NORWICH, England, 1880-1920, Block print
23" repeat

Document: Davenport and Co. Wallpaper
No. 201-, 467 pearl on off white, 528 pearl on green
Floral-Embossed

QUINCY LACE, England, 1890, Block print
19" repeat

Document: John Adams House, Quincy, Mass
No. 180-, 488 white on white mica ground, 163 ivory on gold mica ground, 625 white on celadon ground, 504 white on pink ground
Lace-Embossed

BROAD MEADOWS, England, 1890, Block print
14" repeat

No. 212-, 488 white and off white on white mica ground, 541 pinks on white ground, 467 beige and off white on white
Stylized Floral and Scroll

CHRYSANTHEMUM, England, 1895, Block print

Document: Possibly designed by Voysey
No. 256-, 304 beige on beige strie, 519 moss on cucumber strie, 633 dark terra cotta on terra cotta strie
Repeating Stylized Floral

WATTS & CO.

CLARENCE, England, 1860, Hand print

54 cm wide, 26 cm repeat
Document: Nash House, London
Repeating

OSCAR, England, 1860, Hand print

47 cm wide, 49 cm repeat
Cobalt blue overprinted with tan and cream
Repeating-Foliage

PORDEN, England, 1865, Hand print

54 cm wide, 48 cm repeat
Multiple colorways
Gothic arches with Foliage

BIRD, England, 1870s, Hand Print

64 cm wide, 59 cm repeat
Document: Gilbert Scott the younger design
Stylized bird and Foliage

VENETIAN, England, 1874, Hand print
 54 cm wide, 119 cm repeat
 Document: George Frederick Bodley
 Arabesque

ROSE, England, 1876, Hand print
 54 cm wide, 76 cm repeat
 Document: GF Bodley, Originally a flock print
 Stylized Floral

GENOESE, England, 1877, Hand print
 54 cm wide, 91 cm repeat
 Document: Gilbert Scott, Jr.
 Various colorways
 Damask

ROSE & FLEUR DE LYS, England, 1877, Hand Print
 52 cm wide, 44 cm repeat
 Document: AWN Pugin
 Repeating

SANDRINGHAM, England, 1882, Hand print
 53 cm wide, 107 cm repeat
 Document: John Dardo Sedding
 Olive on light olive ground-document
 Damask

SUMMER STREET DAMASK, England, 1882, Hand print
 53 cm wide, 93 cm repeat
 Document: John Dardo Sedding
 Terra cotta
 Damask

ZUBER

LA GUERREE D'INDEPEN DENCE AMERICAINE, France, 1852, Block Printed
 Document: Deltil
 Scenic Wallpaper

LE JARDIN JAPONAIS, France, 1861, Block Printed
 Document: Victor Potterlet
 Scenic Wallpaper

PANNEAUX DE DÉCOR GREC, France, 1878, Hand Block Printed
 4 neoclassical panels
 Document: Designed by Wagner
 Panel

F. BORDERS AND FRIEZES: 1800-1900

ADELPHI

LAMB'S TONGUE BORDER, England, 1800-1810, Block print
 1 1/6" wide

SAYRE SAWTOOTH, America (New England), 1800-1810, Block print
 1 3/4" wide

ANTHEMION BORDER OR STRIPED ANTHEMION BORDER, France, 1800, Block print
 20 1/2" wide
 Plain yellow ground, graduated blues, graduated earthy tones, or same patterns/colors printed over stripes

RIBBON BORDER, France, 1800, Block print
 4 1/2" wide
 Lilac and lime green, document

ORBES DIRECTOIRE, France, 1810, Block print
 5" wide
 Lavender

SAYRE ARCADE BORDER, America (New England), 1800-1810, Block print
 1 9/16" wide
 Black and orange

SAWTOOTH & GUILLOCHE, France 1800-1815, Block print
 3 1/2" wide
 Any color available

EGYPTIAN BORDER, France, 1800-1805, Block print
 9 1/2" high, 10 1/2" repeat
 Sheele's green against lilac, pale orange and black

SWAN FRIEZE, America (Philadelphia), 1814-1816, Block print
 9 3/4" high, 20 1/2" repeat
 Designed to be hung with a drapery

GRAPEVINE FRIEZE, France, 1820-1830, Block print
 6 3/8" wide
 Green on pale yellow, Any ground available

GREEK KEY BORDER, France, 1810-1825, Block print
 3 1/2" wide

LILAC BORDER, France, 1810-1825, Block print
 5 1/2" wide

BRUNSCHWIG & FILS

ALEXANDRIA BORDER, France, 1800, Block print
 13 1/2" high, 18 3/4" repeat
 Document: Brunschwig & Fils archives
 No. 1152-9 sand on clay
 The French Folio
 Wide Swag

DAMIETTA BORDER, France, 1800-1805, Block print
 1 3/4" high, 1 3/8" repeat
 Document: Originally produced by Jacquemart et Benard, Musse de Papier Paint, Mullhouse
 No 1539-, 5 rose narrow border

WHEELER HOUSE BORDER, France, 1814, Block print
 20 1/4" high, 27 3/4" repeat
 Document: John Wheeler House, Murfreesboro, NC
 No. 12889 grey and brown

VOLUBILIS BORDER, France, 1863, Block print
 5" high, 20" repeat
 Document: Musee des arts decoratifs
 No. 1352-, 24 coral and blue on pale green (document), 20 pink and coral on cream
 Floral

CARTER & CO. – MT. DIABLO HANDPRINTS

MORNING GLORY BORDER, America, 1840s, Machine print with flock overlay
 5 3/8" wide, 18 1/2" repeat
 Document: Saratoga House, VA
 No. MGB-001 document

OSTRICH FEATHER BORDER, America, 1840s, Machine print
 3 3/4" wide, 18 5/8" repeat
 Document: Saratoga House, VA
 No. OFB-001 document

GOVERNOR'S MANSION BORDER, America, 1840-1860, Machine print
3" wide, 10 $\frac{3}{4}$ " repeat
Document: Governor's Mansion, Richmond, VA
No. GMB-001

SANTA CRUZ BORDER, America, 1840-1860, Machine print
3" wide, 20 $\frac{7}{8}$ " repeat
Document: Santa Cruz Mission Adobe, Santa Cruz, CA
No. SCB-001 document

WILLIAM TAFT FRIEZE, America, 1840-1860, Machine print
5 $\frac{3}{8}$ " wide, 4 $\frac{3}{4}$ " repeat
Document: William Taft House, Cincinnati, OH
No. WTF-001 document

BOGGS HOUSE BORDER, America, 1867, Machine print
3" wide, 18 $\frac{3}{4}$ " repeat
Document: Boggs House, Boggsville Historic Society, Boggsville, CO
No. BHB-001 document

PROWERS HOUSE BORDER, America, 1869, Machine print
3 $\frac{1}{2}$ " wide, 4" repeat
Document: Boggs House, Boggsville Historic Society, Boggsville, CO
No. PHB-001 document

HARVEY GUILLOCHE BORDER, America, 1860-1870, Machine print
2 $\frac{3}{4}$ " wide, 6" repeat
Document: Salinas, CA
No HGB-001

TENNEY GATEHOUSE BORDER, England, 1870s, Machine print
3 $\frac{1}{2}$ " wide, 10 $\frac{1}{2}$ " repeat
Document: Tenney Gatehouse, Methuen, MA
No TGB-001

CHURCH BEDROOM BORDER, America, 1870, Machine print
3" wide, 10 $\frac{1}{2}$ " repeat
Document: Church House, Blackhawk, CO
No. CBB-001 document

MARSH CREEK FLORAL BORDER, England, 1870s, Block print
5" wide, 10 $\frac{3}{4}$ " repeat
Document: Kew, Victoria, Australia
No. MCB-001 document

MARSH CREEK LILY PAD BORDER, England, 1870s, Block print
4" wide, 21" repeat
Document: Kew, Victoria, Australia
No. MCL-001 document

OGLESBY ARABESQUE FRIEZE, America or England, 1870s, Machine print
21" wide, 20" repeat
Document: Governor's Mansion, Decatur, IL
No. OAF-001 document

MARSH CREEK FISH BORDER, England, 1870s, Block print
11" wide, 22 ¾" repeat
Document: Kew, Victoria, Australia
No. MCF-001 document

CHURCH DINING BORDER, America, 1880s, Machine print
3 ¾" wide, 13" repeat
Document: Church House, Blackhawk, CO
No. CDB-001 document

CHURCH OFFICE BORDER, America, 1880s, Machine print
3 ½" wide, 13 ¾" repeat
Document: Church House, Blackhawk, CO
No. COB-001 document

GOLD COIN FRIEZE, America, 1880s, Machine print
18" wide, 15 ¾" repeat
Document: Gold Coin Casino, Central City, CO
No. GCF-001 document

AUTUMN LEAF BORDER, America, 1880s, Machine print
Document: Church House, Blackhawk, CO
No. ALB-001

HAMILL HALL BORDER, America, 1880, Machine print
5 ½" wide, 13" repeat
Document: Church House, Blackhawk, CO
No. HHB-001 document

KNIGHT SEASHELLS FRIEZE, America, 1880s, Machine print
9 ½" wide, 15 ½" repeat
Document: Knight House, Silver Plume, CO
No. KSF-001

KNIGHT CHINESE BORDER, America, 1880s, Machine print
 10" wide, 12 ½" repeat
 Document: Knight House, Silver Plume, CO
 No. KCB-001

KNIGHT PINCUSHION BORDER, America, 1880s, Machine print
 2 ¾" wide, 2 ¾" repeat
 Document: Knight House, Silver Plume, CO
 No. KPB-001

GARFIELD STUDY BORDER, America, 1880s, Machine print
 11 ½" wide, 16" repeat
 Document: Garfield House, Mentor, OH
 NO. GSB-001 document

GARFIELD HALL BORDER, America, 1880s, Machine print
 7" wide, 19" repeat
 Document: Garfield House, Mentor, OH
 No. GHB-001 document

ANGLO-EGYPTIAN FRIEZE, America or England, 1880, Machine print
 21" wide, 26" repeat
 Document: Cohen-Bray House, Oakland, CA
 No. AEF-001 document, 002 verdigris

FAN FRIEZE, America or England, 1880, Machine print
 18 ½" wide, 19" repeat
 Document: Cohen-Bray House, Oakland, CA
 No FNF-001 document, 002 blue

CHRYSANTHEMUM BORDER, America or England, 1880s, Machine print
 7 ½" wide, 19" repeat
 Document: Cohen-Bray House, Oakland, CA
 No. CHB-001 document, 002 cobalt, 003 malachite, 004 garnet, 005 tobacco

CHRYSANTHEMUM CORNER BLOCK, America or England, 1880s, Machine print
 Document: Cohen-Bray House, Oakland, CA
 No. CCB-001 document, 002 cobalt, 003 malachite, 004 claret

1" GEOMETRIC BORDER, America or England, 1880s, Machine print
 1 6/8" wide, 26" repeat
 Document: Cohen-Bray House, Oakland, CA
 No. 1GM-001 document, 002 malachite

ORIENTAL LATTICE BORDER, America or England, 1880s, Machine print
4 ½" wide, 1 5/8" repeat
Document: Cohen-Bray House, Oakland, CA
No. OLB-001 document

PINWHEEL BORDER, America or England, 1880s, Machine print
10" wide, 10 ¼" repeat
Document: Cohen-Bray House, Oakland, CA
NO. PWB-001 document, 002 bronze

GOLD LEAF BORDER, America, 1880s, Machine print
7 ½" wide, 21 ½ repeat
Document: Fallon Hotel, Columbia, CA
No. GLB-001 document

FLORAL SCENIC BORDER, America, 1880s, Machine print
6 ¼" wide, 16 1/8" repeat
Document: Dearborn, MI
No. FSB-001 document

KNIGHT HALL FREIZE, America, 1880s, Machine print
10" wide, 9" repeat
Document: Knight House, Silver Plume, CO
No. KHF-001

FALLON COLLAGE BORDER, America, 1880s, Machine print
9 ½" wide, 13 ¼" repeat
Document: Columbia, CA
No. FCB-001

ROCK LEDGE FLORAL BORDER, America, 1880-1900, Machine print
7 ¾" wide, 15" repeat
Document: Colorado Springs, CO
No. RFB-001

ROCK LEDGE GEOMETRIC BORDER, America, 1880-1900, Machine print
3 ¾" wide, 6 1/8" repeat
Document: Rockledge House, Colorado Historic Society, Colorado Springs, CO
No.

CARSON ROSE BORDER, America, 1880-1890, Machine print
4 ¼" wide, 18 ¾" repeat
Document: Eureka, CA
No. CRB-001 document

ETRUSCAN MOSAIC FRIEZE, America, 1880-1890, Machine print
 21 ¼" wide, 18 ¾" repeat
 Document: Columbia, CA
 No. EMF-001 document

HAYES STREET FRIEZE, America, 1890s, Machine print
 17 7/8" wide, 21 ½" repeat
 Document: Hayes House, San Francisco, CA
 No. HSF-001 document

GREFF

OAKLEAF BORDER, England, 1805-1810, Block print
 No. 2018-, 62 jade, 63 crimson, 60 yellow

BIRD & SWAG BORDER, England, 1805-1825, Block print
 No. 2017-, 90 ivory, 91 powder blue, 92 linen, 93 khaki

ADAMSTOWN BORDER, England, 1815-1835, Block print
 No. 2029-, 70 mocha, 71 khaki, 72 cream, 73 alabaster

DAVENPORT BORDER, England, 1840s, Block print
 No. 2018-, 30 sage, 31 Wedgwood, 32 coral, 33 lapis

WILLIAMSBURG INN BORDER, England, 19th century, Block print
 No. 2041-, 90 taupe, 91 green, 92 red, 93 blue

JR BURROWS

CHAUNCY FRIEZE, England, 1880-1890, Block print
 17 ½" high
 Celadon green, pale gold on cream and sage green

G. CEILING PAPERS: 1800-1900

CARTER & CO.

KNIGHT HALL CEILING, America, 1880s, Machine print
 18 ½" wide, 15 ¾" repeat
 Document: Knight House, Silver Plume, CO
 No. KHC-001

ROCK LEDGE FLORAL CEILING, America, 1880-1900, Machine print
19" wide, 15 1/2" repeat
Document: Rockledge House, Colorado Springs Historical Society, Colorado Springs, CO
No. RFC-001

ROCK LEDGE GEOMETRIC CEILING, America, 1880-1900, Machine print
18 3/8" wide, 18 3/8" repeat
Document: Rockledge House, Colorado Springs Historical Society, Colorado Springs, CO
No. RGC-001

HAMILL HALL CEILING, America, 1880s, Machine print
25" wide, 2 1/4" repeat
Document: Blackhawk, CO
No. HHC-001 document

KNIGHT FLORET CEILING, America, 1890-1900, Machine print
18" wide, 3" repeat
Document: Silver Plume, CO
No. KFC-001

OUTLINE FLORAL CEILING, America, 1880-1900, Machine print
18" wide, 16 1/4" repeat
Document: Blackhawk, CO
No. OFC-001 document

RANDOM STARS CEILING, America, 1880-1900, Machine print
18" wide, 12 1/2" repeat
Document: Blackhawk, CO
No. RSC-001 document

SHOOTING STARS CEILING, America, 1880-1900, Machine print
18 1/2" wide, 15 3/4" repeat
Document: Blackhawk, CO
No. SSC-001 document

SNOW FLAKE CEILING, America, 1880-1900, Machine print
18" wide, 12 1/2" repeat
Document: Blackhawk, CO
No. SFC-001 document

GARFIELD HALL CEILING, America, 1880s, Machine print
24" wide, 6" repeat
Document: James Garfield House, Mentor, OH
No. GHC-001 document

GARFIELD MEDALLION CEILING, America, 1880s, Machine print
 21" wide, 11 ¼" repeat
 Document: James Garfield House, Mentor, OH
 No. GMC-001 document

CRAMER-KENYON CEILING, America, 1880-1900, Machine print (glue screen)
 18 ½" wide, 21 ¾" repeat
 Document: Heritage House, SD
 No. CKC-001 document

RAVEL CEILING, America, 1890-1910, Machine print
 18 " wide, 17 ¾" repeat
 Document: Byers-Evans House, Colorado Historical Society, Denver, CO
 No. RVC-001 document

MICA PINWHEEL CEILING, America, 1890s, Machine print
 28" wide
 Document: Byers-Evans House, Colorado Historical Society, Denver, CO
 No. MPC-001 document

MOORE HOUSE CEILING, America, 1890-1910, Machine print
 27" wide, 9" repeat
 Document: Moore House, Skagway, AL
 No. MHC-001 document, 002 custard

H. WALLPAPER PATTERNS : 1900-1950

BRUNSCHWIG & FILS

BEAUPORT PROMENADE, England, 1900, Block print
 36 ½" wide, 34" wide
 Document: The Society for the Preservation of New England Antiquities, Boston, Mass
 No. 69250-, 192 turkey red, 341 verdure, 970 black
 Vols. 29, 41, 45
 Chinese Scenic-Elephants and Camels

YORK & LANCASTER, America, 1950, Machine print
 28" wide, 36" repeat, 18" drop repeat
 Document: Designed by Margowen
 No. 1295-55 pink on white
 Vol. 27
 May be custom printed
 Floral

CARTER & CO.

EAVES CABIN WALL, America, 1900, Machine print

18" wide, 8" repeat

Document: Eaves-Brady Cabin, Greater Southwest Historical Museum, Ardmore, OK

No. ECW-001

Repeating-Foliage diamond with center design

ALDRICH TRELIS WALL, America, 1900s, Machine print

18 ½" wide, 13" repeat

Document: Thomas Bailey Aldrich House, Strawberry Banke Museum

No. ATW-001

Trellis with Ivy

MOORELAND ROCOCO WALL, France, 1900s, Block print

18" wide, 42" repeat

Document: Kirtland, OH

No. MRW-001 document

Arabesque panel

PASSION FLOWER, France, 1900-1910, Block print

21 ½" wide, 21" wide

Document: Kearny Mansion, Fresno, CA

No. PFW-001 document

Floral

ROSE LATTICE, England, 1900-1910, Block print

20 ½" wide, 19" repeat

Document: Kearny Mansion, Fresno, CA

No. RLW-001 document, 002 coral, 003 pink, 05 red/ebony, 06 red/camel

Floral lattice

BOWMAN-WHITE WALL, America, 1901, Machine print

27" wide, no repeat

Document: Bowman-White House, Georgetown, CO

No. BWW-001 document

INGALLS PARLOR WALL, America, 1908-1909, Machine print

19" wide, 18" repeat

Document: Based on a Black & White Photograph

No. IPW-001

Diamond Floral

ARDENWOOD WALL, America, 1914, Machine print
19" wide, 14" repeat
Document: Patterson House, Ardenwood Farm, Fremont, CA
No. AWF-001 document
Stripe with floral medallion

OAK GROVE, America, 1915, Machine print
18 ¼" wide, 23 ¼" repeat
Document: Lanterman House, Lanterman Historical Museum Foundation, Flintridge, CA
No. OGW-001 document
Foliage-Oak trees

FT. BEND WALL, America, 1902's, Machine print
18 1/8" wide, 17 ½" repeat
Document: Moore House, Richmond, TX
No. FBW-001 document
Arabesque

WIDER WALL, America, 1920-1930, Machine print
20" wide, 16 ¼" repeat
Document: Wider House, Norfolk, MA
No. WWW-001 document
Foliage

ZANONE PARLOR WALL, America, 1900-1920, Machine print
18 ¼" wide, 16" repeat
Document: Zanone House, Eureka, CA
No. ZPW-001

COWBOY SCENIC, America, 1940s, Machine print
18" wide, 17 ¼" repeat
Document: Martinez House, Columbia, CA
No. CSW-001 document
Scenic-Vignette

SUNNYVIEW HUNT SCENIC, England, 1950, Machine print
20 ½" wide, 18 ¾" repeat
Document: Sunnyview Farms, Georgetown, GA
No. SHS-001
Scenic

CHARLES RUPERT DESIGNS

ACANTHUS, England, 1900-1920, Machine print
 21" wide, 15" repeat
 No. WP 3522-, 47 green, 54 sand, 62 pink
 Floral-all over pattern

BASKET STRIPE, England, 1900-1920, Machine print
 21" wide, 8 ¼" repeat
 No. WP 3534-, 68 blue on white, 76 pink on cream
 Stripe and floral (baskets of flowers inside stripe)

MICHAELMAS DAISY, England, 1912, Machine print
 21" wide, 21" repeat
 Document: Dearle design
 No. WP 2313-1
 Morris

SWEET BRIAR, England, 1912, Machine print
 21" wide, 21" repeat
 Document: Dearle design
 No. WP 2421-5
 Morris

ARBUTUS, England, 1913, Machine print
 20 ½" wide, 18" repeat
 Document: Kathleen Kersey design
 No. WP 2466- 1,2,3
 Morris

CLOVER, England, 1920s, Machine print
 21" wide, 8 ½" repeat
 No WP 5033-, 11 green and pink on off white, 10 green and blue on off white
 Foliage-all over pattern of clover
 SPRINGTIME, England, 1920s, Machine print
 21" wide, 10 ½" repeat
 No. WP2677-1 multi on sand
 Floral-all over solid flowers

DECO BIRD, England, 1930s, Machine print
 21" wide, 2 3/8" repeat
 No. WP 3525-, 85 pink on off white, 77 blue on off white
 Small repeating-diamond pattern formed from stylized standing birds

CONFETTI ROSE, England, 1940s, Machine print

21" wide, 18" repeat

No. WP 2302-, 3 pink and blue on off white, 1 pink, mauve and green on cream, 2 pink, gold and blue on sand

Floral-all over spaced rose heads

RIBBON & ROSEBUD, England, 1940s, Machine print

20 ½" wide, 5 ¼" repeat

No. WP 3525-, 93 blue & pink on off white, 01 green & gold on sand, 19 green & mauve on sand

Small repeating-ribbon diamond with roses at intersections

THREAD, England, 1920s-1940, Machine print

20 ½" wide, 1" repeat

No WP 2336-, 2 brown and orange on gold, 5 green and grey on pale green, 1 tan and grey on cream, 3 red and green on aqua

Texture-Imitation-fine woven linen

OATMEAL PAPERS, England, 1930s-1940s, Machine print

21" wide

No. WP 3512-, 56 rose, 15 pale grey, 23 cream, 64 delft blue

Plain-Texture

POLKA DOT ROSE, England, 1940s, Machine print

21" wide, 18" repeat

No. WP 22850, 3 pinks and green on sand, 4 yellow and green on blue

Floral-sprigs of roses on dot ground

ENGLISH IVY, England, 1950s, Machine print

20 ½" wide, 21" repeat

No. WP 2450-4 green on cream

Stripe-Foliage-vine stripe of ivy

GARDEN, England, 1950s, Machine print

21" wide, 22" repeat

No. WP 3550-34 multi on white

Large Floral and Foliage-floating on ground

PARADISE, England, 1950s, Machine print

21" wide, 23 ¾" repeat

No. WP 3512-93 multi on white

Scenic/Vignette -abstract and simple scene of a garden

CLARENCE HOUSE

DORSET, England, 1900-1915, Block Print

21" wide, 18" repeat

No.C 223 yellow, 224 green, 225 grey, 226 gold

SWANS, England or America, 1920-1930, Machine Print

27" wide, 9" repeat

No. 9180-1 brown, 2 royal blue, 3 green, 4 silver

COLE & SON

CHANDOS, England, Early 20th Century, Block print

21" wide, 21" repeat

No. 5316060, 5 Colorways

The Chandos Collection

ARTEMIS AND ERATO, England, 1950s, Machine print

21" wide, 21" repeat

No 536030, 5 Colorways

The Chandos Collection

DIJON, England, 1905, Block print

21" wide, 30" repeat

No. 53/6013, 5 Colorways

The Chandos Collection

AMORETTI, England, 1955, Machine print

21" wide, 21" repeat

No. 53/6001 5 Colorways

VICTORIAN STAR, England, 1910, 1940-1950, Block print

21" wide, 2" repeat

No. 55/ 3011 cream ground with metallic gold stars, 3021 teal and gold, 3018 burgundy and red, 3019, 3014 pink and white, 3013 gold and white, 3017 red and metallic gold, 3016 terra cotta, 3012 gold and yellow, 3010 cream and silver, 3015 black and white, 3020 green

The Stratford Park Collection

Small Repeating

ALMA TRELIS, England, Early 20th century, 1950s, Block print

21" wide, 5" repeat

No. 55/ 3065 cream and beige, 3061 white and pink, 3063 red and red lacquer, 3068 butter and green, 3067 cream and terra cotta, 3062 yellow, gold and metallic gold, 3060 off white and blue, 3064 grey

The Stratford Park Collection

Repeating-Diamond with Shell

BUTTERFLIES, England, 1930-1950, Block print

21" wide, 12" repeat

No. 54/47- 17 (green, red), 14 (cream, blue), 16 (cream, grey), 11 (cream, red), 15 (blue, white),
12 (cream, yellow), 13 (cream, blue)

The Floral Collection

Repeating

GRACIE

CHINESE SCENIC PANELS, China, 1700-1900, Hand painted

3' wide, Up to 10' high, variable repeat.

No. SY- (custom colors available).

Chinese Scenic

GREFF

HAVERHILL, America, 1920s, Machine print

21" wide, 25 1/4" repeat

No. 20283-, 0 primary, 1 ivory, 2 yellow, 3 parchment

Scenic-Draped Fabric, Bird, Scroll

FORSYTH MEDALLION, America, 1920, Machine print

21" wide, 36" repeat

Document: Historic Savannah II

No. 20180- 0 linen, 2 Wedgwood, 3 celadon, 1 yellow

Repeating Medallion

CLEVES, America, 1930s, Machine print

21" wide, 24" repeat

Document: Archive Collection

No. 2021-, 94 alabaster, 92 yellow

Stylized Floral

ROCKWOOD FLORAL, America, 1950s, Machine print

21" wide, 24" repeat

Document: Archive Collection

No. 2021-, 71 document, 70 garden, 72 yellow, 73 antique

Fruit, Floral and Parrot

HAMILTON WESTON

EDWARDIAN DAMASK, England, 1901, Hand print

61 cm wide, 61 cm repeat

Lustre on red document

Damask

J.R. BURROWS

CUSTOM COLORS AVAILABLE

THEBES ROOMSET, America, 1905-1910, Hand print
 27" wide, 27" repeat
 Document: Jennie B. Jones design
 Teal blue document
 Floral-Art Nouveau

FLORENTINE, America, 1905-1910, Hand print
 21" wide, 21" repeat
 Document: Jennie B. Jones design
 Thebes blue or medium green on cream
 Arabesque

KYOTO IRIS, America, 1905-1910, Hand print
 21" wide, 21" repeat
 Document: Jennie B. Jones design
 Misty greyed lavender
 Japanesque, Floral

MIKADO, America, 1905-1910, Hand print
 21" wide, 21" repeat
 Document: Jennie B. Jones design
 Misty greyed lavender
 Diaper

SUMMER PHLOX, America, 1905-1910, Hand Print
 21" wide, 21" repeat
 Document: Jennie B. Jones Design
 Sage green with greyed lavender
 Floral

MORRIS & CO.

ARBUTUS, England, 1913, Hand block print
 15" block, 18" screen
 No. WR 8466-1 dark green, red, 2 blue, coral, 3 sage green, 493 peach
 Available as a screen print and a hand block print
 Morris

SWEET BRIAR, England, 1911, Block print
 21" wide, 21" repeat
 No. Morris 482green
 7 blocks
 Morris

TULIP FRIEZE, England, 1903, Block print
 21" repeat
 No. Morris 385 green
 Hand block, 11 blocks
 Morris

SCHUMACHER

RUTH AUDLEY ROSE, England, 1932, Machine print
 21" wide, 25 ¼" repeat
 Document: reproduction of a Victorian or 2nd Empire pattern
 No. 52356-, 3 document rose and cream, 0 coral and white, 1 salmon and cream, 2 fuchsia and yellow, 4 topaz and cordovan
 The Natchez Collection
 Floral

WATERHOUSE WALLHANGINGS

SUMMER ROSES, England, 1900, Block print
 21" wide, 22" repeat
 No. 253-, 506 blue and green on beige, 488 multi on beige silk, 635 reds and green on white, 489 yellow and green on ivory
 Floral

I. BORDERS AND FRIEZES: 1900-1950

CARTER & CO.-MT. DIABLO HANDPRINTS

INGALLS PARLOR FRIEZE, America, 1908-1909, Silk Screen print
 10" wide, 18" repeat
 Document: Based on a Black and white photograph
 No. IPF-001

BOWMAN-WHITE FRIEZE, America, 1910, Machine print
 18" wide, 18 ¾" repeat
 Document: Bowman-White House Georgetown, CO, Originally printed by SE James Co.
 No. BWF-001 document

WIDER BORDER, America, 1920-1930, Machine print
 3" wide, 8" repeat
 Document: Wider House, Norfolk, MA
 No. WWB-001 document

J.R. BURROWS

SMALL LOTUS FRIEZE, America, 1905-1910, Hand print
 12" high
 Document: Jennie B. Jones design
 Teal blue document

LARGE LOTUS FRIEZE, America, 1905-1910, Hand print
 18" high
 Document: Jennie B. Jones design
 Teal blue document

J. CEILING PAPERS: 1900-1950

CARTER & CO.-MT. DIABLO HANDPRINTS

BOWMAN-WHITE CEILING, America, 1910, Machine print
 18" wide, 25" repeat
 Document: Bowman-White House Georgetown, CO, Originally printed by SE James Co.
 No. BWC-001 document

J.R. BURROWS

THEBES CEILING, America (New England), 1905-1910, Hand print
 27" wide, 27" repeat
 Document: Jennie B. Jones design
 Teal blue

K. ANAGLYPTA AND LUNCRUSTA

AVAILABLE THROUGH KRAVET

(THESE PATTERNS ARE NOT ACCURATE REPRODUCTIONS, BUT ARE
 APPROPRIATE PATTERNS FOR THE PERIOD)

ANAGLYPTA WALLPAPERS, BORDERS AND DADOS OFFERED IN VARIOUS SIZES
 AND PATTERNS
 No. 31595- and 31596- (dado panels)

LINCRUSTA WALLPAPERS, MOLDINGS, DADOS AND BORDERS OFFERED IN
 VARIOUS SIZES AND PATTERNS
 No. 31596- and 31597-

CONCLUSION AND RECOMMENDATIONS

The survey set includes approximately 600 wallpaper patterns, including borders, friezes and ceiling papers. The availability of reproduction wallpaper patterns strongly favors the nineteenth century, offering the largest amount of wallpaper patterns for the period spanning from the late 1790s through 1900. Within the survey set, approximately seventy-seven percent of the patterns represent the nineteenth century. This is to be expected, as the nineteenth century is the period in which wallpaper was most widely utilized as a decorative art. However, the author concedes that this may be an unbalanced portrayal of American wallpaper usage, as the eighteenth and twentieth centuries comprise only thirteen and ten percent, respectively, of the total. Possible reasons for the limited number of eighteenth and twentieth century patterns will be discussed at the conclusion of this section.

There are design characteristics and widely used patterns within each of these three periods. The eighteenth century displayed a wide usage of small repeating patterns, architectural papers, arabesque patterns, textile imitation papers, floral patterns and French and Chinese scenic papers. The most popular pattern was the repeating pattern. Floral patterns make up the next largest category for the period and include floral with diaper, floral with ribbon, floral with stripe, and floral with damask. Scenic papers became very popular towards the end of the century. In the survey set, the largest percentage of patterns are the floral and foliage type, comprising 35% of the total. Repeating patterns make up 16%, arabesque patterns 11%, scenic patterns including French scenic panels comprise 14%, Chinese scenic 7%, and the textile imitation and architectural patterns comprise the remaining 10%. Borders were integral to the

eighteenth century interior, often framing architectural elements and frequently used with plain papers or small repeating designs. Of the companies surveyed, very few offer borders for this time period. Many of the borders listed in Nylander's work, or previously offered by these companies, have been discontinued or are in the process of being removed from the company lines. Only nine borders are included in the survey set for the eighteenth century. Of these, floral patterns are most common, although some geometric and drapery swag patterns are also available. Based on the survey information, wallpaper companies adequately provide floral patterns for this period. However, the imitative patterns and architectural papers are drastically underrepresented. The remaining patterns are still overshadowed by floral patterns, but are available in large enough quantities to provide a representative spectrum of the common historic patterns.

The nineteenth century, which comprises the greatest percentage of the survey set, offers the largest number of wallpaper patterns, borders, friezes and ceiling papers. The period was strongly characterized by scenic papers, specifically French scenic patterns, Neoclassical or Empire patterns, landscape figure patterns, imitation patterns and floral patterns. Repeating patterns continued to be widely used, although the scenic patterns, with their new colors and designs, gained great popularity, especially in the mid-century. However, the survey set is comprised of an inordinately large percentage of floral patterns (30%) and repeating patterns (19%). Scenic patterns are represented with 9% of the total, and landscape and Empire or Neoclassical patterns make up 3% and 5%, respectively. Imitation papers including textile and architectural material imitation and irise papers comprise 12% of the survey set. Plain stripe papers, which were often used during this period, make up 4% of the whole. A large percentage of the survey is comprised of William Morris and Arts and Crafts papers (13%). Borders were

very important and utilized in many nineteenth century interiors. The survey identified 62 accurate border reproduction patterns. Moreover, ceiling papers began to be widely used during this period as well and comprise 4% of the sample set. Several other types of wallpaper patterns comprise a very small percentage of the whole and include Japanesque patterns, Chinese scenic patterns and *Toile de Jouy* papers.

The twentieth century favored many patterns from the previous centuries with the most commonly used patterns including floral, small repeating, and *Toile de Jouy* papers. In addition, Art Deco patterns were widely used in the 1920s and 1930s. This period also witnessed the introduction of the vignette patterns, which were similar to the landscape figure patterns. The survey set strongly supports these characteristics with floral patterns comprising 44% of the period set. The remaining patterns are repeating patterns (13%), vignette and scenic patterns (10%) and imitation and arabesque patterns. William Morris patterns are also available for the period. Because simple repeating patterns, plain papers and painted walls coupled with a border were especially popular, borders were most widely used in this period out of all of the periods. However, the survey only identified five border patterns. Finally, ceiling papers comprise a very small percentage of the survey, with only two papers identified. This study includes approximately 17 patterns from the 1940s and 1950s, which are not covered in Nylander's study. While this still only constitutes a small percentage of the total, the inclusion of these patterns provides a necessary, and previously neglected, record of these historic patterns.

On the whole, historic reproduction wallpapers are adequately available for the nineteenth century, with most companies concentrating their reproduction patterns in this period. However, the eighteenth and twentieth century are not appropriately represented. While there is at least one representative pattern for each of the most common types of wallpaper per period,

some pattern types are quite limited. While this trend may seem to mirror the level of interest in wallpaper in this country during the nineteenth century, many of the available nineteenth century patterns do not mirror the most popular wallpaper patterns of the period, which were the scenic papers, Neoclassical or Empire patterns, landscape figure patterns, imitation patterns and floral patterns. Additionally, the large number of nineteenth century patterns minimizes the interest in wallpaper during the eighteenth and twentieth centuries. While the use of wallpaper in America during these periods was not as strong as the nineteenth century, wallpaper was still greatly utilized and the available resources do not adequately represent both the number of patterns and type of patterns available during these periods. This may be the case because very few examples of eighteenth century patterns remain; therefore there are only a few patterns available to reproduce. In addition to this the colorful and intricate French patterns of the nineteenth century provide a much more desirable reproduction pattern. Furthermore, just as many eighteenth century wallpaper patterns have been destroyed or replaced, early and mid twentieth century patterns have also been removed or covered as wallpaper drastically fell out of favor in the latter part of the century and was replaced with simpler treatments or painted over.

A large number of the patterns in the survey set for both the nineteenth and twentieth centuries are William Morris and Arts and Crafts patterns. This creates the impression that these patterns were very popular during these periods however, were not nearly as common in America as they were in England. The current reproduction of an inordinately large number of these patterns, suggests that the Arts and Crafts movement is more popular today than it was in the nineteenth century. Arts and Crafts bungalows that previously had painted interiors or inaccurate wall treatments are now being restored with these patterns. Additionally, the author recognizes that most of the manufacturers reproducing William Morris patterns are of English

origin, and in many cases are solely English companies. Therefore, while the patterns are available to the American market, they are probably being reproduced primarily for an English market.

For each period floral patterns comprise the largest percentage of the survey. Although floral patterns were popular during all three centuries they were not the dominant pattern, contrary to the suggestion of the survey figures. This is possibility due to the current popularity of floral patterns and their long-term aesthetic appeal, as well as their ability to easily span design trends without rapidly dating, unlike many other pattern types, which may be obviously dated from a particular time period or style.

The survey patterns also tend to favor French reproductions, to the neglect of English patterns, which actually enjoyed larger and longer usage in this country. This is due in part to the fact that many of the largest American reproduction companies are of French origin and therefore tend to favor French patterns. Additionally, due to their advanced mechanical innovations the French undeniably offered a finer color selection and greater pattern variety and quality, which is desirable in a modern reproduction. The English patterns represented in the survey tend toward the small repeating patterns and floral patterns as well as the William Morris papers.

It is recommended by the author that the reproduction wallpaper industry apply a more rigorous treatment to the production of eighteenth century wallpaper patterns to more adequately represent the use of wallpaper in America during this period. In addition, very few fine examples of early twentieth century patterns are available. While some of the earlier patterns, such as floral and small repeating patterns, are appropriate for the time period, Art Deco, vignette patterns and patterns from the 1940s and 1950s have limited availability. Based

on the current availability, the restoration of wallpaper in an interior dating between 1920 and 1950 would prove to be very difficult, as few accurate or appropriate reproduction patterns exist. As structures constructed during the 1940s and 1950s are now considered historic there is a great need to preserve and restore the integrity of both the architectural structure as well as the interior decorative treatments. This is especially important because many mid-nineteenth century structures have been altered or updated to appeal to current styles. However, as these are recognized as important historic structures and restored to their historic period there is a greater need for accurate mid-twentieth century wallpaper patterns.

Borders are widely unavailable for all three periods, and especially for the eighteenth and twentieth centuries. Several companies indicated that this is due to the fact that the border is not currently an integral part of the modern interior and therefore cannot be economically justified, as much of their business is not generated from restoration sales but from the decoration of new interiors. However, a few companies that do not keep certain border patterns in stock will print a discontinued border pattern as a custom order.

On the whole, most companies adequately offer historic colorways and many will print custom colors upon request, although minimum yardage requirements apply to these orders and in most cases a high surcharge is applied to the order. Companies offering this service are indicated in the catalog by the notation "custom colors/patterns available." While the available stock for several periods is not widely accessible, most of the companies indicated a willingness to work with the individual customer to provide an accurate and aesthetically pleasing solution for any historic restoration project, although the customer must be prepared to pay prices similar to custom work for this service.

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APPENDIX I

: WALLPAPER PATTERN PHOTOGRAPHS



1. CHINOISERIE, France, 1766
Brunschwig & Fils



2. DOMINO, France, 1770-1790
Brunschwig & Fils



3. VIASON, France, 1790
Brunschwig & Fils



4. AURORA, France, 1794
Brunschwig & Fils



5. LES SYLPHIDES, France, 1794
Brunschwig & Fils



6. LUDLOW, England, 18th Century
Cole & Son



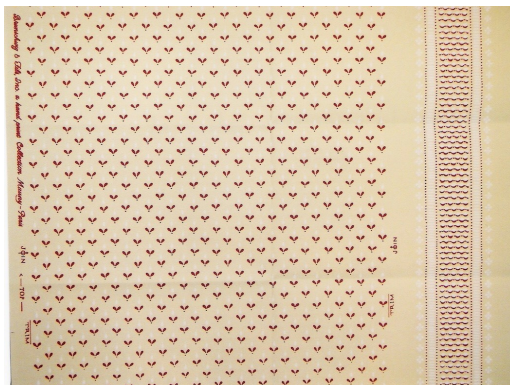
7. PENHURST TOILE, France, Mid 18th Century
Cole & Son



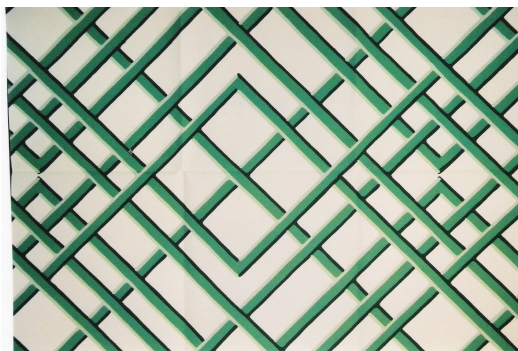
8. CLANDON, England, Late 18th Century
Cole & Son



9. HUMMINGBIRDS, England, Late 18th Century
Cole & Son



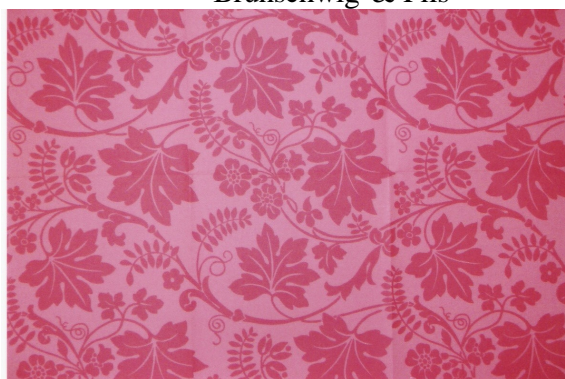
10. ALEXANDRA SIDEWALL, France, 1800
Cole & Son



11. TREILLAGE SIDEWALL, France, 1800
Brunschwig & Fils



12. MAIZE, France, 1810
Brunschwig & Fils



13. HANOVER, France, 1835
Brunschwig & Fils



14. THE FOX AND THE ROOSTER, France, 1800
Brunschwig & Fils



15. ROSES POMPON, France, 1845-1850
Brunschwig & Fils



16. BROOKSBY, England, Early 19th Century
Cole & Son



17. ONSLOW, England, 1850-1860
Cole & Son



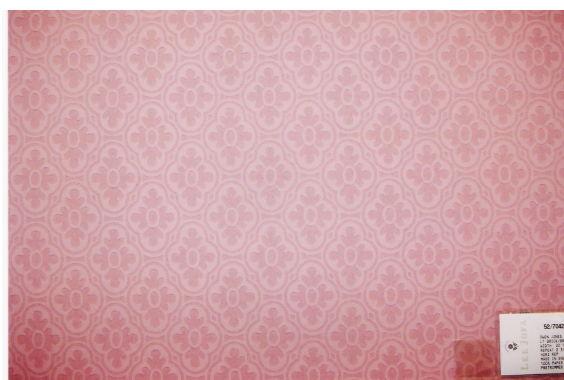
18. SWEET PEA, England, 1840s
Cole & Son



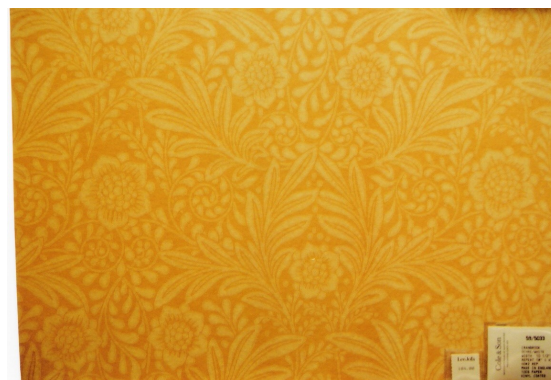
19. MONTPELIER, England, 1850-1860
Cole & Son



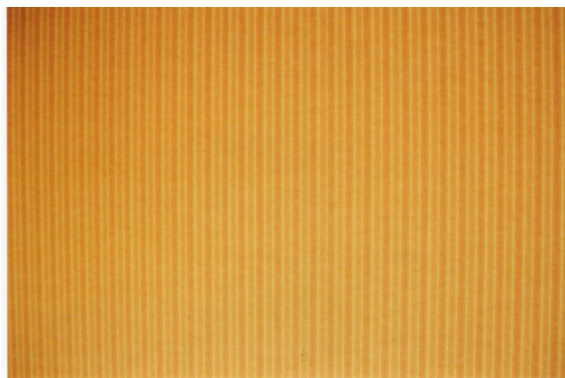
20. BROMPTON, England, 1855-1875
Cole & Son



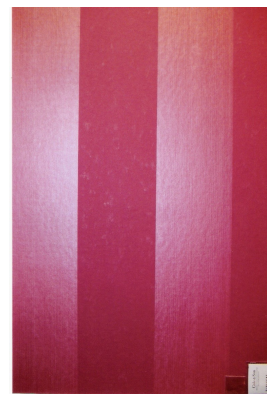
21. OWEN JONES, England, Mid 19th Century
Cole & Son



22. CRANBROOK, England, Late 19th Century
Cole & Son



23. PIN STRIPE, England, 19th Century
Cole & Son



24. WIDE MOIRE STRIPE, England, 19th Century
Cole & Son



25. BUTTERFILES, England, 1880 & 1930-1950
Cole & Son



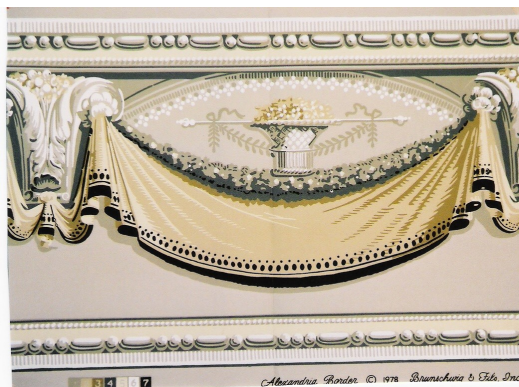
26. PLUMBAGO, England, 1890
Cole & Son



27. PEONY, England, Late 19th Century
Cole & Son



28. PAGODA, England, 1890-1910
Cole & Son



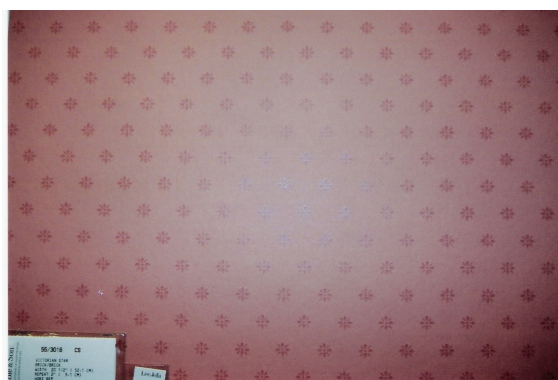
29.ALEXANDRIA BORDER, France 1800
Brunschwig & Fils



30. VOULBILIS BORDER, France, 1863
Brunschwig & Fils



31.YORK & LANCASTER, America, 1950
Brunschwig & Fils



32.VICTORIAN STAR, England, 1910, 1940-50
Cole & Son



33. ALMA TRELIS, England, Early 20th Century
Cole & Son



34. DIJON, England, 1905
Cole & Son



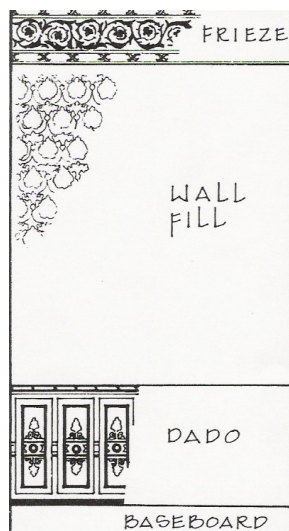
35. CHANDOS, England, Early 20th Century
Cole & Son



36. ARTEMIS & ERATO, England, 1950s
Cole & Son



37. AMORETTI, England, 1955
Cole & Son



38. Three-part wall system⁶⁶

⁶⁶ Bradbury & Bradbury Art Wallpapers

APPENDIX II

WALLPAPER PATTERNS BY TYPE

WALLPAPER PATTERNS 1700-1800**FLORAL AND FOLIAGE PATTERNS**

West St. Mary's- Adelphi Paperhangings
 Sayre Foliate-Adelphi Paperhangings
 Locklin Plantation-Brunschwig & Fils
 Pensees Mousseline-Brunschwig & Fils
 Framboise-Brunschwig & Fils
 Muguet Mousseline-Brunschwig & Fils
 Brooksby-Charles Rupert Designs
 Hummingbirds-Cole & Son
 Liseron-Colefax & Fowler
 Fox Grape-Greff (foliage)
 Fleurs Naturalles-Waterhouse Wallhangings
 East India-Waterhouse Wallhangings (foliage)

FLORAL AND STRIPE PATTERNS

Boston Floral Stripe-Adelphi Paperhangings
 Otis Federal Stripe-Adelphi Paperhangings
 Vauxhall Gardens-Charles Rupert Designs
 Taunton-Charles Rupert Designs
 Romney Park-Charles Rupert Designs
 Johanna-Greff
 Mayfair-Hamilton Weston
 Kew Green-Hamilton Weston
 Bedford Stripe-Hamilton Weston
 Van Nuys-Thomas Strahan Co.

CHINESE SCENIC AND FLORAL PATTERNS

Pagodas-Adelphi Paperhangings
 New China Fancy-Brunschwig & Fils
 Chinoiserie-Brunschwig & Fils
 Chinese Scenic Panels-Gracie
 Brighton-Greff
 Pillement-Waterhouse Wallhangings

Jardin Chinois-Waterhouse Wallhangings
 Imperial Pagoda-Waterhouse Wallhangings
 Petite Pillement-Waterhouse Wallhangings

REPEATING PATTERNS

Ipswich Sprig-Adelphi Paperhangings
 Everard Medallion-Adelphi Paperhangings
 Butterfly Chintz-Adelphi Paperhangings
 Ribbon Sprig-Adelphi Paperhangings
 Domino-Brunschwig & Fils
 Caversham-Cole & Son
 Ludlow-Cole & Son
 Clandon-Cole & Son
 Twickenham-Hamilton Weston
 Strand Teardrop-Hamilton Weston
 Ashford-Thomas Strahan Co.
 The Groton-Thomas Strahan Co.
 Rebecca-Thomas Strahan Co.
 Tudor Rose-Waterhouse Wallhangings

IMITATION PATTERNS

Everard Damask-Adelphi Paperhangings
 Arthur Et Robert Stripe-Adelphi Paperhangings (drapery stripe)
 Brush Everard Damask-Greff

ARCHITECTURAL PATTERNS

Urns and Medallions-Adelphi Paperhangings
 Les Sylphides-Brunschwig & Fils (Pillar and Arch panel)
 Colonnade-Greff
 Fynedon Gothic-Hamilton Weston

ARABESQUE PATTERNS

Parakeets & Pearls-Adelphi Paperhangings
 Hamilton Urns-Adelphi Paperhangings
 Bacchus-Adelphi Paperhangings
 Arabesque Pigeons-Adelphi Paperhangings
 Aurora-Brunschwig & Fils
 Suffield Arabesque-Brunschwig & Fils
 Brush Medallion-Brunschwig & Fils
 Royal Crescent-Hamilton Weston
 The Moeller-Thomas Strahan Co.

SCENIC PATTERNS

4 July 1776-Adelphi Paperhangings
 Viason- Brunshwig & Fils
 General Samuel McClellan -Waterhouse Wallhangings
 Revellion -Waterhouse Wallhangings
 Décor Reveillon -Zuber
 Décor Caryatides -Zuber
 Panneaux A La Draperie En Baldquains -Zuber
 Vase Gobelins -Zuber
 Vase Grec A Oiseaux -Zuber

TOILE DE JOUY PATTERNS

Penhurst Toile-Cole & Son
 Faubourg Toile-Thomas Strahan Co.
 Friesland Toile- Thomas Strahan Co.

PLAIN PAPERS

Plain Papers-Adelphi Paperhangings

WALLPAPER PATTERNS 1800-1850**FLORAL AND FOLIAGE PATTERNS**

Sayre Foliage-Adelphi Paperhangings
 Laurel Trellis Sprig-Adelphi Paperhangings (foliage)
 Pebbles & Flowerpots-Adelphi Paperhangings (boxed floral)
 Chevron & Laurel-Adelphi Paperhangings (foliage)
 Middlefield Sprig-Adelphi Paperhangings
 Beall Foliage-Adelphi Paperhangings (floral and foliage)
 Pineapples -Adelphi Paperhangings (fruit)
 Locklin Plantation-Brunshwig & Fils (floral, fruit and birds)
 Hanover-Brunshwig & Fils (foliage & floral)
 Wild Rose Wall-Carter & Co.
 Ivy- Carter & Co. (foliage)
 Marietta Eglantine-Carter & Co.
 Sweet Pea-Charles Rupert
 Madras Violet-Charles Rupert (large floral)
 Melrose-Cole & Son (repeating floral)
 Amhurst- Cole & Son (repeating foliage)
 Millington-Greff (ribbon diamond with floral)
 Parakeets -Greff (floral and bird)
 Covent Garden Floral-Hamilton Weston (tone on tone)

Jasmine/Jasmine Dot-Hamilton Weston (foliage)
 Fuschia St. James-Hamilton Weston
 Uppark Tapestry Room-Hamilton Weston-Foliage
 Uppark Yellow Bedroom-Hamilton Weston
 Green Leaves Floral Lace-Schumacher (tone on tone)
 Brookfield-Thomas Strahan Co.
 French Tassel-Waterhouse Wallhangings (floral in basket with swags and tassel)
 Brewster Floral-Waterhouse Wallhangings (floral and vine)
 Edgartown-Waterhouse Wallhangings (repeating floral and foliage)
 Oriental Vine-Waterhouse Wallhangings (vine and floral damask, embossed)
 New England Floral-Waterhouse Wallhangings
 Floral Bouquet-Waterhouse Wallhangings (floral tied with ribbon)

STRIPE PATTERNS

Otis Federal Stripe-Adelphi Paperhangings (floral and stripe)
 Moses Grant Stripe-Adelphi Paperhangings (no floral, stripe only)
 Paw Prints & Stripes-Adelphi Paperhangings
 Melrose Mansion-Carter & Co. (stripe with foliage and pillar)
 Taunton-Charles Rupert (stripe with floral vine)
 Romney Park-Charles Rupert (stripe with floral)
 Vale Lodge-Charles Rupert (stripe with foliage)
 Carshalton-Charles Rupert (stripe and vine)
 Regency Stripe-Cole & Son
 Davenport Stripe-Greff
 Empire Stripe-Hamilton Weston (small stripe)
 French Stripe-Hamilton Weston
 Rosemiere-Thomas Strahan Co. (floral and small stripe)
 Strawberry Banke Stencil-Waterhouse Wallhangings (large stripe filled with diaper and large stencil)
 Salisbury Mansion Chamber Stripe-Waterhouse Wallhangings (stripe and floral)

CHINESE SCENIC AND FLORAL PATTERNS

Chinese Lattice-Carter & Co.
 Chinese Scenic Panels-Gracie

REPEATING PATTERNS

Adena Pin Rings-Adelphi Paperhangings
 Philadelphia Harlequin-Adelphi Paperhangings
 Bees & Stars-Adelphi Paperhangings
 Vine and Paisley-Adelphi Paperhangings
 Chevron & Laurel-Adelphi Paperhangings
 Circle Ornament-Adelphi Paperhangings
 Paw Prints & Stripes-Adelphi Paperhangings

Volute-Adelphi Paperhangings (scroll)
 Alexandra Sidewall-Brunschwig & Fils
 Gallier Diamond-Brunschwig & Fils
 Treillage Sidewall-Brunschwig & Fils (trellis)
 Chateau Diamond-Brunschwig & Fils
 William Taft Diamond-Carter & Co.
 William Taft Tile-Carter & Co.
 Green Park-Charles Rupert (small)
 Caversham-Charles Rupert (diamond with scroll)
 Chester Square-Charles Rupert (small ogee with pin print)
 Brooksby-Cole & Son
 Amhurst-Cole & Son (foliage)
 Cloudsley-Cole & Son
 Telfair Star-Greff
 Archway House-Hamilton Weston
 Green Park-Hamilton Weston
 Regency Rosette- Hamilton Weston
 Bloomsbury Square- Hamilton Weston
 Kingston Market- Hamilton Weston
 Chester Square- Hamilton Weston
 Richmond Trellis- Hamilton Weston (trellis)
 Uppark Trellis- Hamilton Weston
 Victoria Leaf Quatrefoil- Hamilton Weston
 Whistler-Waterhouse Wallhangings (rosette and scroll)
 Pineapple-Watts & Co. (fruit)
 Trellis-Watts & Co.
 Rose & Coronet-Watts & Co.

ARABESQUE, EMPIRE AND NEOCLASSICAL PATTERNS

Bacchus-Adelphi Paperhangings (arabesque)
 Ada Harris- Adelphi Paperhangings (arabesque)
 Ornament & Stripe- Adelphi Paperhangings (empire)
 Flower Baskets- Adelphi Paperhangings (empire)
 Governor's Mansion Wall-Carter & Co. (empire)

ARCHITECTURAL PATTERNS

Urns and Medallions-Adelphi Paperhangings
 French Coffered-Adelphi Paperhangings
 Janes & Bolles Coffered-Adelphi Paperhangings

IMITATION PATTERNS

Virchaux Drapery- Adelphi Paperhangings
 Marble Ashlar- Adelphi Paperhangings
 Cooperstown Sprig- Adelphi Paperhangings (Irise)
 Renaissance Strapwork- Adelphi Paperhangings
 Wheeler House Sidewall-Brunschwig & Fils
 Roses Pompon- Brunschwig & Fils
 Mignonne- Brunschwig & Fils
 Georgian Rope Trellis-Charles Rupert
 Windsor Diamond-Greff
 Charlecote Strapwork-Hamilton Weston
 Carlyle Damask-Hamilton Weston
 Cyfarthfa Damask-Hamilton Weston
 See Zuber Section

TOILE DE JOUY PATTERNS

Toile De La Fontaine-Adelphi Paperhangings
 The Varrell-Thomas Strahan Co.

SCENIC AND LANDSCAPE FIGURE PATTERNS

Diametta Panel-Brunschwig & Fils
 The Fox and the Rooster-Brunschwig & Fils (landscape figure)
 Miaze-Brunschwig & Fils (panel)
 See Zuber Section

PLAIN PAPERS

Plain Papers-Adelphi Paperhangings

WALLPAPER PATTERNS 1850-1900**FLORAL AND FOLIAGE PATTERNS**

Briar Rose-Brunschwig & Fils
 Fuchia Trellis-Brunschwig & Fils (trompe l'oeil)
 Frost Grape-Carter & Co. (foliage)
 Farnsworth Floral- Carter & Co.
 Lincoln's Bedroom- Carter & Co. (floral and lace)
 Lincoln's Parlor- Carter & Co. (foliage vine)
 Widow Clarke Wall- Carter & Co. (foliage)
 Texarkana Floral Stripe- Carter & Co.
 Tenney Gatehouse Wall- Carter & Co.
 Church Bedroom Wall- Carter & Co.

Marsh Creek Wall- Carter & Co.
 Marsh Creek Kingfisher- Carter & Co.
 Etruscan Mosaic- Carter & Co.
 Rock Ledge Floral Wall- Carter & Co.
 Church Dining Wall- Carter & Co.
 Hamill Hall Wall- Carter & Co.
 Knight Damask Wall- Carter & Co.
 Rock Ledge Strie- Carter & Co.
 Rock Ledge Maid's Room- Carter & Co.
 Rock Ledge Bedroom- Carter & Co.
 Garfield Parlor Wall- Carter & Co.
 Lucretia Garfield Wall- Carter & Co.
 Grandmother Garfield Wall- Carter & Co.
 Garfield Spiderweb Wall- Carter & Co.
 George's Room- Carter & Co.
 Burwell Tower Wall -Carter & Co.
 Rose Garland Wall- Carter & Co.
 Carson Rose Wall- Carter & Co.
 Chateau De Mores Bamboo- Carter & Co. (foliage)
 Chateau De Mores Study- Carter & Co.
 Campbell House Poppy- Carter & Co.
 Sweetheart Rose Lattice- Carter & Co.
 Campbell House Tile- Carter & Co.
 Campbell House Kitchen- Carter & Co.
 Billings Acanthus- Carter & Co. (foliage)
 Wren's Nest Study- Carter & Co. (art nouveau)
 Wren's Nest Poppies- Carter & Co.
 Katherine's Bedroom- Carter & Co.
 Nouveau Rose- Carter & Co.
 Nouveau Tulip- Carter & Co.
 Poppy- Carter & Co.
 Moore House Hall- Carter & Co.
 McFadden Ward Floral- Carter & Co.
 Hummingbird Lattice- Carter & Co.
 Moore House Wall- Carter & Co. (medallion and garland)
 Godwin- Charles Rupert
 Plumbago- Charles Rupert
 Cranbrook - Charles Rupert
 Cranley- Cole & Son
 Pelham- Cole & Son
 Cranbrook- Cole & Son
 Plumbago- Cole & Son
 Ormonde- Cole & Son (ribbon and floral)
 St. Cloud- Cole & Son (floral and lace)
 Peony- Cole & Son
 Greenbriar Vine-Greff

Depden-J.R. Burrows
 Sandringham - J.R. Burrows (acanthus leaves)
 Rosetti - J.R. Burrows
 Giotto- J.R. Burrows
 Persis Wall- J.R. Burrows
 Coleman Bower- J.R. Burrows (tone on tone)
 Priory Garden- J.R. Burrows
 Chrysanthemum - J.R. Burrows
 Peruvian Lily- J.R. Burrows
 The Norwich- Waterhouse Wallhangings (embossed)
 Broad Meadows- Waterhouse Wallhangings (floral and scroll)
 Chrysanthemum - Waterhouse Wallhangings
 Bird- Watts & Co. (bird and foliage)
 Rose- Watts & Co. (stylized)

STRIPE PATTERNS

Netzley-Yender Stripe- Carter & Co. (floral and foliage stripe)
 Widow Clarke Stripe- Carter & Co. (floral stripe)
 Empire Scroll- Charles Rupert
 Sweet Pea- Cole & Son
 Buckingham Stripe- Cole & Son
 Greville- Cole & Son (foliage and stripe)
 Stratford Stripe- Cole & Son (variegated stripe)
 Pin Stripe- Cole & Son
 Wide Moiré Stripe- Cole & Son
 Narrow Moiré Stripe- Cole & Son
 Victoria Stripe- Cole & Son
 Marlborough Stripe-Cowtan and Tout
 Avondale Stripe-Greff

NEOCLASSICAL, EMPIRE, AND ARABESQUE PATTERNS

Governor's Mansion Wall-Carter & Co.
 Gold Coin Wall- Carter & Co.

CHINESE SCENIC AND FLORAL PATTERNS

Chinese Lattice-Carter & Co.
 Chinese Pheasant- Carter & Co.
 Pagoda- Cole & Son

REPEATING PATTERNS

William Taft Diamond-Carter & Co.
 William Taft Tile- Carter & Co.

Grevemberg Lattice- Carter & Co.
 Boggs House Wall- Carter & Co. (diamond)
 Hoover Farm Wall- Carter & Co.(ogee with floral)
 Tenney Gatehouse Diamond- Carter & Co.
 Knight Hall Wall- Carter & Co.
 Anglo-Japanese Collage- Carter & Co.
 Rock Ledge Geometric Wall- Carter & Co.
 Garfield Study Wall- Carter & Co.
 Garfield Hall Wall- Carter & Co.
 Chateau De Mores Medallion- Carter & Co.
 Anglo-Japanese Blossom- Carter & Co. (Japanesque)
 Wren's Nest Tile- Carter & Co.
 Round Tile- Carter & Co.
 Owen Jones-Charles Rupert
 Virginia Creeper- Charles Rupert
 Gothic Cottage- Charles Rupert
 Jackson- Charles Rupert
 Diamond Flower- Charles Rupert
 Fleur De Lis- Charles Rupert
 Alphabet Block- Charles Rupert
 Starfield- Charles Rupert
 Georgian Rope Trellis- Cole & Son
 Tavistock- Cole & Son
 Midhurst- Cole & Son
 Owen Jones- Cole & Son
 Butterflies- Cole & Son
 Uppark Ogee-Hamilton Weston
 Charlecote Trellis-Hamilton Weston
 Uppark Leaf-Hamilton Weston
 Grosvenor House- Waterhouse Wallhangings
 Clarence-Watts & Co.
 Oscar- Watts & Co. Watts & Co.(foliage)
 Rose & Fleur De Lys- Watts & Co.

SCENIC PATTERNS

French Scenic Wall- Carter & Co.
 Wild West- Carter & Co.
 Chinese Willow Wall- Carter & Co.
 Greenfield Anglo-Japanese- Carter & Co. (Japanesque)
 The Stag- J.R. Burrows (landscape)
 See Zuber Section

IMITATION PATTERNS

Prowers Marble Wall- Carter & Co.

Harvey Ashlar Wall- Carter & Co.
 Oglesby Damask- Carter & Co.
 Knight Damask Wall- Carter & Co.
 Rock Ledge Hall- Carter & Co.
 Hazelwood Damask- Carter & Co.
 Thomaston Damask- Carter & Co.
 Textured Mica Wall- Carter & Co.
 Campbell House Damask- Carter & Co.
 Florence Damask- Charles Rupert
 Onslow-Cole & Son
 Stanhope- Cole & Son
 Montpelier- Cole & Son
 Brompton- Cole & Son
 Block Moiré- Cole & Son
 Florence Damask- Cole & Son
 Plain Moiré- Cole & Son
 Summer Street Damask- J.R. Burrows (figs and fig leaves)
 Brodsworth-Waterhouse Wallhangings
 Waterhouse Damask- Waterhouse Wallhangings
 Quincy Lace- Waterhouse Wallhangings (embossed)
 Genoese- Watts & Co. (damask)
 Sandringham- Watts & Co.
 Summer Street Damask- Watts & Co.

TOILE DE JOUY PATTERNS

Mabel's Toile Wall- Carter & Co.
 Lebasier-Thomas Strahan Co.

ARABESQUE PATTERNS

Griffiths Floral- Carter & Co.
 Silk Moiré Wall- Carter & Co.
 Leather Tapestry- Carter & Co.
 Arabella- J.R. Burrows
 Kensington- J.R. Burrows
 Venetian- Watts & Co.

ARCHITECTURE PATTERNS

Gothic Cottage- Charles Rupert
 Gothic Flower- Charles Rupert
 Porden- Watts & Co. (Gothic arches with foliage)

WILLIAM MORRIS PATTERNS

See Charles Rupert
See Morris & Co.

LANDSCAPE FIGURE PATTERNS

Mayfair- Thomas Strahan Co.

WALLPAPER PATTERNS 1900-1950**FLORAL AND FOLIAGE PATTTTERNS**

York & Lancaster-Brunschwig & Fils
Eaves Cabin Wall-Carter & Co.
Aldrich Trellis Wall- Carter & Co.
Passion Flower- Carter & Co.
Rose Lattice- Carter & Co.
Ingalls Parlor Wall- Carter & Co.
Oak Grove- Carter & Co.
Wider Wall- Carter & Co.
Acanthus-Charles Rupert
Clover-Charles Rupert (foliage)
Springtime- Charles Rupert
Confetti Rose- Charles Rupert
Polka Dot Rose- Charles Rupert
Garden- Charles Rupert
Cleves-Greff
Rockwood Floral-Greff
Thebes Roomset-J.R. Burrows
Kyoto Iris-J.R. Burrows
Summer Phlox-J.R. Burrows
Ruth Audley Rose- Schumacher
Summer Roses-Waterhouse Wallhangings

STRIPE PATTERNS

Ardenwood Wall- Carter & Co.
Basket Stripe-Charles Rupert
English Ivy- Charles Rupert (stripe and foliage)

REPEATING PATTERNS

Deco Bird- Charles Rupert
Ribbon & Rosebud- Charles Rupert
Victorian Star-Cole & Son

Alma Trellis-Cole & Son
 Butterflies-Cole & Son
 Forsyth Medallion-Greff
 Mikado-J.R. Burrows

IMITATION PATTERNS

Thread- Charles Rupert
 Oatmeal Papers- Charles Rupert
 Edwardian Damask-Hamilton Weston

CHINESE PATTERNS

Beauport Promenade-Brunschwig & Fils
 Chinese Scenic Panels-Gracie

ARABESQUE PATTERNS

Mooreland Rococo Wall- Carter & Co.
 Ft. Bend Wall- Carter & Co.
 Florentine-J.R. Burrows

LANDSCAPE FIGURE, SCENIC, AND VIGNETTE PATTERNS

Cowboy Scenic- Carter & Co. (vignette)
 Sunnyview Hunt Scenic- Carter & Co. (scenic)
 Paradise- Charles Rupert (vignette)
 Artemis and Erato-Cole & Son
 Haverhill-Greff

WILLIAM MORRIS PATTERNS

See Charles Rupert Designs
 See Morris & Co.