

# Harriet Beecher Stowe Centre acquires 'Uncle Tom's Cabin'

The Harriet Beecher Stowe Centre of Hartford, CT has acquired a rare fragment of mid-19th century wallpaper featuring scenes from the novel

Acquired at auction for 3,850 dollars by the Harriet Beecher Stowe Centre of Hartford, Connecticut on February 12, the wallpaper fragment is possibly the only surviving specimen of its kind. It has eight panels featuring six vignettes from the plot of the famous anti-slavery novel by Harriet Beecher Stowe, and was manufactured in England in 1853, a year after the book was first published.

Uncle Tom's Cabin was a runaway best-selling novel that has now been translated into more than 60 languages. It sold 10,000 copies in the United States in its first week, 300,000 in its first year, and in Great Britain, 1.5 million copies in one year.

The piece was auctioned by Winter Associates, Plainville, Connecticut, whose catalogue description reads: 'Uncle Tom's Cabin themed rare English wallpaper fragment, c. 1853, two columns featuring eight vignettes from Harriet Beecher Stowe's anti-slavery novel, fragment mostly intact but with loss and tears at upper two panels, multiple English registry marks along margins, overall size: 26 3/4"h. x 22"w.'

The wallpaper is believed to have come originally from Australia, and belonged to a

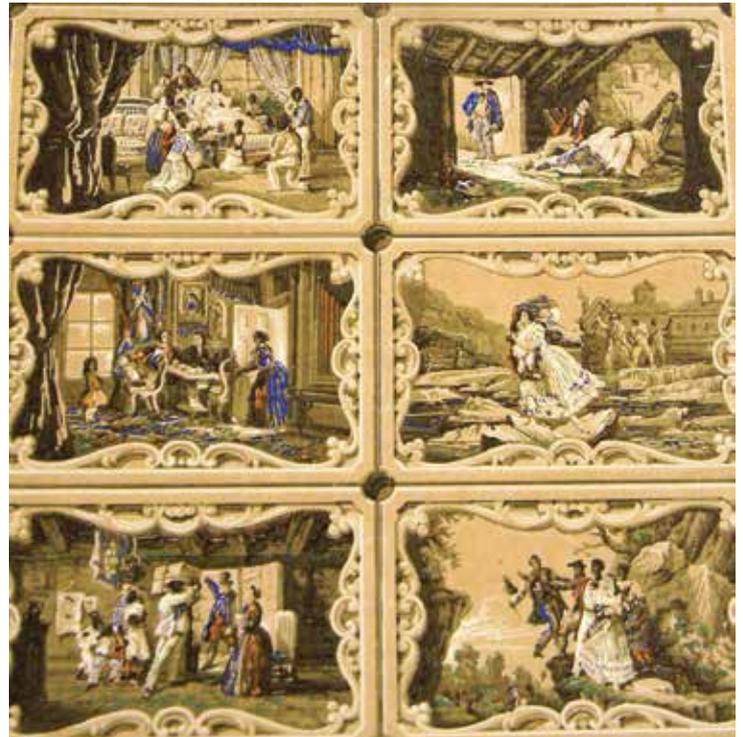


PHOTO COURTESY OF WINTER ASSOCIATES, INC., PLAINVILLE, CONNECTICUT, USA.

**The wallpaper features six vignettes from the plot of the iconic book. They show: the inside of Tom's cabin; Eliza carrying her child, Harry, over the ice, as a slave catcher chases them; Eva dying; George shooting a slave catcher pursuing his small party; Tom dying, and Eliza overhearing a discussion about the sale of her son.**

private consignor in Connecticut. It is now part of the largest collection of material related to the Beecher and Stowe extended families, which includes 6,000 objects and more than 200,000 manuscripts, pamphlets, books and images.

If you have any research that would help the Center learn more about the wallpaper, please contact: [research@stowecenter.org](mailto:research@stowecenter.org). The Center is at 77 Forest Street, Hartford, CT 06105. [www.harrietbeecherstowe.org](http://www.harrietbeecherstowe.org)

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**The WHS thanks Neu Kaliss Spezialpapier for its generous sponsorship of this issue.**

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We welcome members' contributions - and please send us your suggestions for events. We're going electronic! Please supply your email address to receive this in your inbox. You can now pay by PayPal. Check out our website, and follow us on Twitter - see p 8.

# A message from the new WHS Chairman

It has been an honour to take over as Chairman of the WHS for 2013, and my first duty is to say thank you to the outgoing Chair, Stephen Levrant, for his work over the last few years. He has found a lot of time for the Society, despite a hugely demanding work schedule. Also, many thanks must be extended to Jan McInley, outgoing Hon. Sec., for all her invaluable and good-humoured support.

My main aims for the Society are threefold. First, the modernisation of communication to members. As 2013 unfolds, expect information about WHS activities to arrive in new ways - if we don't hold your email address, do please inform the Membership Secretary. Those of you who don't use emails, will, of course, still be served by postal information.

Second, I want to review our events schedule, and endeavour to offer a wider range of activities to members - so expect some novel Society events in the UK in 2013, and some interesting foreign trips in 2014.

Third, I want to increase Society membership, both at home and abroad, and I ask all of you to act as

recruitment officers. The more members we have, the more we can do.

There are many other themes to be followed over the coming months, and I would ask all of you for feedback - without this, it is harder to judge whether the Society is moving in the right direction.

We hope this Newsletter will inform, stimulate and entertain, and I would like to take this opportunity to offer many thanks to Abby Cronin for all her input in recent years in the development and editing of previous issues. In order to enable her to concentrate on her role as Website Editor, responsibility for production of the Newsletter now rests with the Society's editorial committee.

My first contact with the Society was in 2005, when I was involved - as a sponsor - in a WHS day at the V&A. I realised the range of interests served and the diversity of the Society - and how profound the heritage of the wallcoverings industry is. I hope that I can help us all to really enjoy this, and to properly record it for future generations.

**Frank Cockerill**



PHOTO: COURTESY OF ZOFFANY

**Mural artist Melissa White, the guest speaker at the WHS AGM held on December 4 at the Art Workers Guild in London, is a specialist in Elizabethan decorative wall paintings and painted cloth. She gave a most interesting illustrated presentation about the subject, and about her work with Zoffany to create the Arden Collection of wallpapers and fabrics, launched in March 2012. A rich mix of pattern, colour and texture, the collection is based around rare historical papers and fabrics from the Elizabethan period, and each design is accompanied by a narrative about its starting point. Melissa is pictured against a background of *Verdure*, an Arden collection design based on a late 17th century painted cloth, digitally printed onto 137cm wide wallpaper ([www.zoffany.com](http://www.zoffany.com)). She runs her practice from the Fairlyte workshop in Hastings: [www.fairlyte.co.uk](http://www.fairlyte.co.uk), and has a website dedicated to Elizabethan interiors at: [www.fairlyteelizabethan.co.uk](http://www.fairlyteelizabethan.co.uk)**



PHOTO: CLAIRE POULTON

**Pictured with part of the wallpaper display is Husnara Bibi, exhibition organiser and care of collections trainee at the National Trust Birmingham Back to Backs.**

## Birmingham Back to Backs

The wallpaper exhibition reflects mass decorating choices over last 100 years

The Birmingham Back to Backs is an atmospheric glimpse into the lives of ordinary people from the 1840's to 1970's who occupied the city's last surviving back to back houses built round a communal courtyard. Its extensive collection of indigenous wallpaper has received renewed attention with a 12-month project focused on conserving, cataloguing, researching and displaying the many layers for public viewing. The wallpaper exhibition, launched in June 2012, and open until the end of July, shows a range of fragments and information on wallpaper manufacture, and also focuses on the conservation process.

It provides the foundation for further work on the collection, and sheds new light on the social history of the Back to Backs and its previous occupants. The wallpaper at the Back to Backs is unique, as it reflects popular taste and the decorating choices of the average person over the last 100 years. Machine-manufactured and inexpensive, it would have been readily available to the masses, although it is rare to glimpse a surviving piece. An oral history sub-project has been collected for display in the exhibition, with decorating anecdotes, stories from decorators, and from people who have worked in wallpaper manufacture and retail. These stories can be viewed in the project blog at [uncoveringthepast.wordpress.com](http://uncoveringthepast.wordpress.com)

The Back to Backs has also partnered with a local higher educational institution, Newman University College, who have produced re-creations of some of the wallpaper patterns along with new wallpaper designs inspired by the Back to Back's own collection for display in the exhibition. The staff and students at Newman have set up a website showcasing their work at [www.splittingthepattern.com](http://www.splittingthepattern.com)

Please note that access to the Back to Backs is by guided tour only. It is essential to pre-book by calling 0121 666 7671. [www.nationaltrust.org.uk/birmingham-back-to-backs](http://www.nationaltrust.org.uk/birmingham-back-to-backs)

**Andrew Bush**

# Jeffrey & Co. wallpaper postcards

Christopher Jordan gives some background to the Cuming Museum's publication of four postcard designs - two each from Walter Crane and Sidney Mawson

Around 1914, wallpaper manufacturers Jeffrey & Co. gave the Cuming Gallery samples of its hand-blocked papers. This representative collection of some of the designers' and manufacturers' finest work - by Walter Crane (1845-1915), Sidney G. Mawson (1849-1941), Lewis Foreman Day (1845-1910), Heywood Sumner (1853-1940) and Henry Wilson (1864-1934) - is now administered as part of the Southwark Art Collection based at the Cuming Museum, London. The collection is not permanently on view, but examples by Walter Crane can be seen at [www.southwark.gov.uk/cumingmuseum](http://www.southwark.gov.uk/cumingmuseum).

Often extravagant in their use of multiple colours, the designs by these artists required separate printing by hand with wooden blocks, and demonstrated the heights that could be reached when prestige mattered more than price. Added to their high production cost was the significant wastage due to the long repeat of many designs, for example Crane's *Orange Tree* (91.2cm) and Day's *Mortimore* (103.2cm), both 1896.

The collection also includes

Crane's medal-winning Philadelphia Centennial Exposition design *La Margarete* (1876), *Woodnotes* (1886), *Peacock Garden* (c.1889), *Corona Vitae* (1890) and *Meadow* (1896). Later Master of The Art Workers' Guild, Crane aspired to be recognised as a painter of Fine Art rather than, as we know him today, for his mastery of the decorative arts and book illustration.

Lewis Day is also represented by his designs *Corinthian* (1889) - a tour de force in how to disguise a repeat, and *Delhi* (1907). A prolific designer for many manufacturers of furniture and patterns for tiles, textiles and wallpaper, Day's principal legacy is as an influential writer on design, e.g. *Pattern and Design* (1903).

Mawson was a lecturer at the Slade. His *York* (1893) and *Holyrood* (1896) demonstrate the exuberance of his textile and wallpaper designs for Thomas Wardle and others in addition to Jeffrey & Co., sold through Liberty & Co. A painter, craftsman and illustrator, Heywood Sumner created such designs as *The Oak*, *the Ash* & *the Bonny Ivy Tree* (1896),



CUMING MUSEUM

Four designs are available on postcards from the Cuming Museum, London at 40p each, £1.20 for a set of four plus second class postage. Clockwise from top left: *Woodnotes* and *Orange Tree*, both by Walter Crane; *Holyrood* and *York*, both by Sidney Mawson.

*Rhododendron* (1899) and *Springtime* (1906). Later in life he moved to the New Forest, and these designs epitomise his love of natural forms and colour.

Henry Wilson was an architect and metalworker whose interest in more formal designs, often complex, as in his design *Tree* (1893), and others so far untitled, suggests a delight in creating vast labyrinthine interweaving line work that swirls across the wall, relying on pattern, rather than the bold use of colour, for their effect.

## Fire at the Cuming Museum

Curators are hopeful that most of the collections of the Cuming Museum, gutted by fire on March 25, have survived safely. London Fire Brigade officers rescued hundreds of objects on display in the permanent collection, but a lot were damaged and require urgent conservation. At the time of writing, the Southwark room and temporary exhibition space were still inaccessible, as the roof and floors had collapsed into them, so it is very unlikely that anything will have survived. The exhibition contained most of the Southwark Martinware, and also included a Ruskin watercolour, de Morgan wares and four framed wallpaper samples. The store at the rear, housing other papers, was undamaged.

Christopher Jordan

■ The museum at Old Walworth Town Hall, Southwark, is the home of the collection of the Cuming family and the museum of Southwark's history. It houses a diverse collection that includes archaeology, ethnography and social and natural history, the result of over 100 years of collecting by father and son Richard and Henry Cuming.

## WHS committee members join Jo Good for her afternoon radio phone-in

On Monday 28 January, WHS committee members Robert Weston, pictured left, and Matthew Meadows, right, joined BBC Radio London presenter Jo Good, centre, for a phone-in about wallpaper on her afternoon magazine programme. This was an opportunity to publicise the work of the WHS, and to convince the public at large that wallpaper isn't just....wallpaper.

Apparently most of Jo Good's audience is made up of London taxi drivers, and sure enough, one called in, referring to a previous career as a wallpaper hanger - clearly not as remunerative as cabbage. Most other callers seemed to be DIY-ers with practical questions about wallpaper hanging, starting with one about woodchip, although a lady from Woolwich asked about suitable early 20th century papers for the house she was renovating. She was directed to the WHS website. Jo Good's enthusiasm for the subject seemed genuine, and Robert gave some historical background to her question about Regency stripe patterns. I had brought along examples of block and screen printed papers, and described their production - and directed listeners to my website. Although not an obvious subject for radio, hopefully the event will have promoted both the WHS and the subject itself - amongst taxi drivers.



Matthew Meadows

# News in brief

## London Printworks Trust closes

Due to a funding crisis, London Printworks Trust has closed its doors after 20 years. London-based textile and wallpaper artists and designers will now have to look further afield for affordable open-access screen-printing facilities. It will be greatly missed, says Matthew Meadows. For further information, see: [londonprintworkstrust.wordpress.com/](http://londonprintworkstrust.wordpress.com/)

## National Trust Collections online: wallpapers



750,000 items from the collections of the National Trust can now be viewed online. Traditionally wallpapers have not been listed in the Trust's inventories, and consequently only a small proportion of its wallpapers have been recorded to date. However, more will be appearing, and the level of detail and accuracy will increase! [www.nationaltrustcollections.org.uk/](http://www.nationaltrustcollections.org.uk/)

## Nailing wallpaper in Wisbech



An exciting find of early 18th century fragments of a wallpaper has recently been uncovered during building works at the National Trust's property 14 North Brink, located next to Peckover House in Wisbech. It is rare enough to find wallpaper getting on for 300 years old, but these fragments also provide evidence of the original method of hanging, which included the use of nails.

For further details see the National Trust ABC Bulletin February 2013 edition, page 4, downloadable from [www.nationaltrust.org.uk/article-1356393817247/](http://www.nationaltrust.org.uk/article-1356393817247/)

## Decorative paper from the 1840's



In the WHS 2009 Newsletter issue 2, Jane Hunt asked for information relating to a red and gold paper used as end papers for an album of paintings on Pith paper. In 1845, Thomas De la Rue, the stationer and printer, registered a similar Chinoiserie design, but silver on blue, see National Archives BT 43/78. (The original request, with image, is on page 4 of the Newsletter, Autumn 2009).

Andrew Bush

# The refurbishment of St Pancras Chambers

The project offered a unique opportunity to investigate wallpapers used in this historic commercial property

The refurbishment of St Pancras Chambers (formerly the Midland Grand Hotel), which re-opened as a hotel in 2011, provided a unique opportunity to investigate the wallpapers used in this historic commercial property, spanning a period of just over 100 years.

In 1866 George Gilbert Scott won the competition to design a new hotel in St Pancras for Midland Rail. In 1872 Frederick Sang, a German-born decorator, was awarded the contract for the interior decoration of the east wing of the hotel<sup>1</sup>. Although the decoration was generally admired, many of the estimates were being exceeded, and the decoration of the west wing was given to Gillow & Co in 1874. This was a commercial firm that had previously supplied the furniture for the east wing of the hotel.

The furnishings of the hotel on the upper floors were much more modest than those on the lower floors, reflecting the hierarchy of uses of the building, with servants based in the attic rooms and the most prestigious rooms on the ground floor. While it seemed likely that wallpapers were chosen to also reflect this cost gradient, the refurbishment of the hotel provided an opportunity to investigate this.

The original ledger for the Hotel clearly shows the use of wallpapers. For example, Gillow's account (1875-1877) shows "...papering walls with a gold ground bird pattern French paper"<sup>2</sup>. This is, however, unusually specific in terms of design, and the majority of wallpapers mentioned by Gillow & Co are simply denoted as "Hanging own paper & providing & hanging borders"<sup>3</sup>.

A total of 99 different designs were retrieved from the hotel, including



The author pictured retrieving wallpaper from St Pancras Chambers.

William Morris' *Venetian*. Excitingly, this is mentioned by both Gillows, the only wallpaper named in their accounts, and by Sang. There were also papers identified as being designed by Owen Jones and Bruce Talbert. Clearly with a project of this importance and significance, the use of prestigious designers was important. On the lower floor, although many of the early designs found were floral, the patterns were generally much larger, often containing gold, and overall papers did conform to a cost gradient.

A number of alterations were carried out while the building was in use as a hotel until 1935, and evidence of the earliest papers was quite sparse, indicating many had been stripped off in redecoration schemes. Most of the surviving pieces were found when partition walls or ducting was removed. All these papers have been cleaned and conserved, and form a wallpaper archive available for access at the University of Lincoln.

Dr Lynda Skipper, Lecturer in Conservation and Restoration, University of Lincoln.

<sup>1</sup>Simmons, J. and Thorne, R. 2003) *St Pancras Station*, 2nd ed.

London: Historical publications.

<sup>2</sup>Midland Grand Hotel London. *Inventory of Furniture, fittings &c (Copies of tradesmens' bills. National Railway Museum archives, York 2003 – 8600.*

<sup>3</sup>ibid

PHOTOS: MATTHEW MEADOWS



**Far left: A view of 'Designing Women: Post-War British Textiles', the exhibition visited by members of the WHS at the Fashion and Textile Museum. Left: Daniel Rumsey-Williams, director, Hatley Print.**

# Screen-printing and surface design in Bermondsey

WHS members enjoyed their visits to Hatley Print and the Fashion and Textile Museum in Bermondsey in June last year

Our small group of WHS members began their Bermondsey Day outing on June 13, 2012, at Hatley Print in Shand Street, London SE1. Occupying three huge interconnecting Victorian railway arches, this surface printing business was bought by Louise Hatley from former boss and original owner David Jamison in 2004. We were shown round by director Dan Rumsey-Williams, who was very welcoming.

However, he told us that because of escalating rents and rates, Hatley Print would soon move out of London, although he was confident the company would retain its current clients. Hatley Print has two 20-metre screen printing tables, which limit its output: this is split between short runs of textile and wallpaper. As well as fashion and interiors, much of this work was for film and TV, often for historical period sets and costumes.

The company provides a bespoke design service, and Dan showed us a screen-printed

wallpaper commissioned by current James Bond actor Daniel Craig. Its design was based on a painting by his mother, a keen amateur artist. Textiles were being printed during our visit, and those in our group unfamiliar with screen-printing could acquaint themselves with a wallpaper printing process which is still very much in use for limited production.

Since our visit Hatley Print has moved to Rotherfield, East Sussex, and is now concentrating on digitally printed fabric. Small scale screen-printing of textile items takes place, but no more wallpaper! For further information, see [www.hatleyprint.co.uk/Hatley\\_Print\\_Digital/Hatley\\_Print.html](http://www.hatleyprint.co.uk/Hatley_Print_Digital/Hatley_Print.html)

Round the corner from Shand Street is Bermondsey Street, where we walked to our second destination, the Fashion and Textile Museum, founded by iconic British designer Zandra Rhodes. After lunch at its house café, we met up with director Celia Joicey and curator Dennis

Nothdruff, who very kindly gave us a guided tour round 'Designing Women: Post-War British Textiles'. Despite not a roll of wallpaper in sight, we greatly enjoyed our private tour. The exhibition focused on three surface designers working after the War, only one of them British: Lucienne Day (1917–2010), Jacqueline Groag (1903–86) and Marian Mahler (1911– 83). Drawn from the American textiles collection of Jill A. Wiltse and H. Kirk Brown, the exhibition included work by other British designers such as Paule Vézelay, Mary Warren and Mary White.

Mid century design's influence continues today (for example, Lizzie Allen) and the work

displayed had a familiar, contemporary feel, reminding us that our peculiarly British brand of Modernism had indigenous as well as international sources, such as the Festival of Britain Pattern Group.

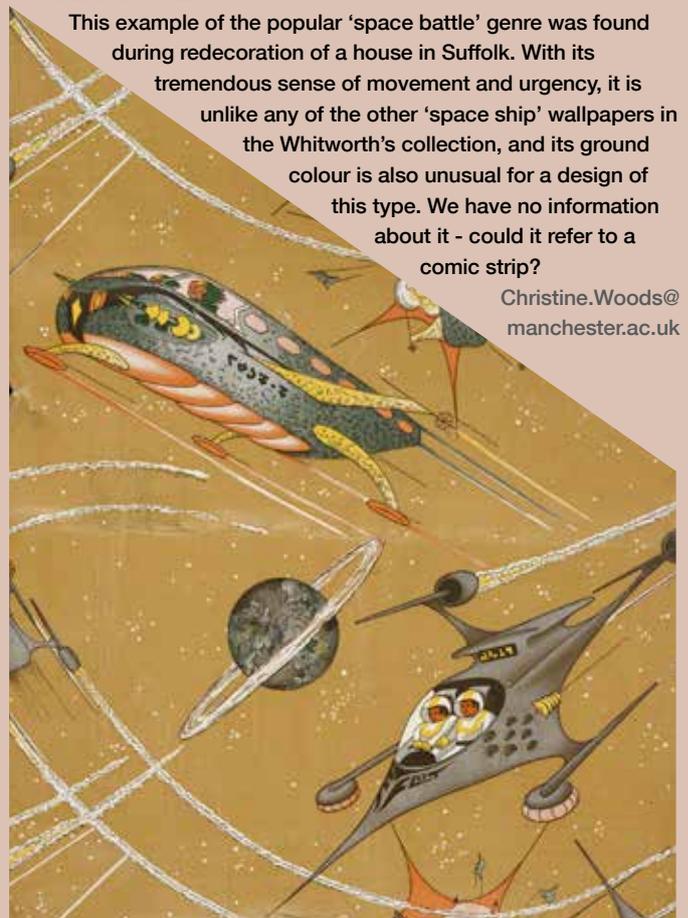
Most of the women designers also worked with wallpaper, and a more comprehensive exhibition might have made some reference to this. But despite a shortage of wallpaper, our Bermondsey Day gave us much to enjoy. Our special thanks go to Dan Rumsey-Williams of Hatley Print, and Celia Joicey and Dennis Nothdruff of the Fashion and Textile Museum.

**Matthew Meadows**

## Weird or what?

This example of the popular 'space battle' genre was found during redecoration of a house in Suffolk. With its tremendous sense of movement and urgency, it is unlike any of the other 'space ship' wallpapers in the Whitworth's collection, and its ground colour is also unusual for a design of this type. We have no information about it - could it refer to a comic strip?

Christine.Woods@manchester.ac.uk



THE WHITWORTH ART GALLERY, UNIVERSITY OF MANCHESTER. PHOTO: MICHAEL POLLARD.

# WHS members visit Wrest Park

WHS members who visited Wrest Park last July toured the wallpapered rooms of this impressive mansion, home to the de Grey family for 700 years, and now run by English Heritage

Members of the Society were first treated to a tour of the elegant ground floor reception rooms and impressive grand staircase by Dr Andrew Hann, properties historian team leader, English Heritage, who explained the history of the house and previous room usage.

*Andrew Hann writes:* Wrest Park at Silsoe, near Luton in Bedfordshire, was home of the de Grey family for over 700 years until 1917. Today it is best known for its splendid gardens. Equally impressive is the mansion, built between 1834 and 1838 by Thomas, 2nd Earl de Grey, entirely in the French style. This replaced an older house of medieval origin, which stood 250m to the south.

The designs for both the house and its interiors are by Thomas himself, based on French architecture books he acquired while staying in Paris in the 1820s. Following his death in 1859, the house passed to his daughter, Anne, then by descent to her son, Francis, and finally to Aubert Herbert, 9th Baron Lucas. He was killed during World War I and his sister sold the estate to



PHOTO: ANDREW BUSH

**Conservator Philippa Mapes, far right, explaining the conservation work on the Chinese wallpaper at Wrest Park.**

John George Murray, a northern industrialist.

The house subsequently passed into institutional use, first as the hq of Sun Insurance during WWII, then as the base of the National Institute of Agricultural Engineering (later the Silsoe Institute). From 1946 the Ministry of Works (later English Heritage) managed the garden monuments, and English Heritage took over the house in 2006 when the Institute closed.

The tour of the wallpapered rooms was led by Philippa

Mapes, at the time conservator for English Heritage, who explained the conservation work. This included work in situ as well as complete removal, re-lining and re-hanging of some of the papers in order to preserve them and ensure their future stability.

*Phillippa Mapes writes:* members then visited the wallpapered rooms on the second floor, open to the public by special arrangement only. First, the Chinese Bedroom and en suite Dressing Room, hung with one of the more unusual

types of Chinese wallpapers, combining the flower and bird design with daily life and Chinese traditions. This was believed to have hung in the old Wrest house in the late 18th century.

The tour continued to a third room hung circa 1849 with the fabulous French scenic wallpaper, *El Dorado* by Zuber. This paper is still intact in its original location and survives in a remarkably good condition. Its beautifully executed designs depicting the four lands of America, Europe, Asia and Africa are still clearly evident and its colours are still rich and vibrant.

Finally, members were shown some photographs from the pages of the Cowtan archive in the V&A which record samples of the very papers once ordered and hung in the other upstairs bedrooms. As some of the room names have since changed, an interesting end to the tour was an explanation of where papers may previously have been hung.

The WHS extends its thanks again to English Heritage at Wrest Park for its kind help and participation in this most interesting event.

## Events and exhibitions

### 'Wall to Wall: New Wallpaper Acquisitions' exhibition at the Whitworth Art Gallery, Manchester, 6 July - 1 September 2013.

This exhibition marks the culmination of a five-year programme by the Gallery after receiving the largest award in the North West from the Heritage Lottery Fund's Collecting Cultures scheme, which enabled the Whitworth to enhance dramatically its collection of historic and modern wallpapers. Special tour for WHS members, plus afternoon tea: Thursday, 11 July. For more information, see WHS website.



**Hand painted wallpaper (detail), late 18<sup>th</sup> century. Whitworth Art Gallery, University of Manchester.**

## Wallpaper History Study Day at Strawberry Hill, Thursday 3 October 2013.

Organised by the WHS in partnership with the Strawberry Hill Trust, this Study Day will be an introduction to the history of wallpaper, and in particular will follow the development of materials and techniques of production from the early 18th through to the 20th centuries.

The programme will combine illustrated lectures with the opportunity, in small groups, to handle and examine historic wallpapers, with a behind-the-scenes tour of recently discovered early Strawberry Hill wallpapers. The content is

designed for museum/heritage professionals - conservators, curators, students, architects and all homeowners with an interest in historic wallpapers. Three main sessions will look at distinguishing features that can act as an aid to the dating and identification of hand and machine printed wallpapers.

Confirmed speakers include Andrew Bush, National Trust Paper Conservation Adviser, and Philippa Mapes, University of Leicester, former English Heritage and historic wallpaper conservator. Limited spaces: for booking and information visit: [www.strawberryhillhouse.org.uk/events.php](http://www.strawberryhillhouse.org.uk/events.php)

# Morris & Co. wallpapers in Adelaide

Owing to lack of space, Christopher Jordan's account in the current issue of the *Wallpaper History Review* of his Australian visit did not include the Morris & Co. information below

A number of houses in the Adelaide area were furnished by Morris & Co., primarily for three generations in seven properties owned by the Barr Smith family. These included Auchendarroch, on Mount Barker - formerly the Oaklands Hotel but converted into a summer residence by the young English architect, later financier and philanthropist Robert Barr Smith (1824-1915).

The drawing room, now the ballroom of a large hotel, still has its Morris 'Spring Thicket' paper (1894) on the walls. Others were Torrens Park, Mitcham, now part of Scotch College; 40 Angus Street, Adelaide (demolished); Wairoa, Aldgate (garden occasionally open to the public); Birksgate, Glen Osmond (demolished), Springfield House, Springfield (private house); St. Margaret's Park Terrace, Adelaide, now Caramar Clinic, Greenhill Road; and finally 28-33 Brougham Place, N. Adelaide, now part of Lincoln College.<sup>1</sup>

Apart from Auchendarroch, none of the surviving properties is



PHOTO: CHRISTOPHER JORDAN

**Morris & Co. Wild Tulip, 1900, Adelaide Art Gallery.**

known to have any original furnishings or wallcoverings. Although it contains only a single drop of curtain by Morris & Co., to get a sense of the graciousness of living in these homes, one has to go to the later Carrick Hill (1939), in Springfield, Adelaide, (no visit to Adelaide is complete without doing so). The stunning home of Sir Edward "Bill Hayward" and his wife Lady

Ursula (nee Barr-Smith), is furnished with early 20th century paintings and furnishings which complement the imposing staircase bought from the sale of Beaudesert House, Staffordshire.

Adelaide Art Gallery has a superb collection of Morris & Co. products in a beautifully displayed Arts & Crafts room that includes choice pieces by De Morgan and others. Morris & Co. designs

currently on display include Jeffrey & Co. papers: *Marigold* c.1900, *Honeysuckle* 1883, *Wild Tulip* (yellow) 1900, *Pink & Rose* c.1900; J. H. Dearle fabrics *Daffodil* 1920s, *Peacock & Dragon* c.1910, *Trent* c.1900 and *Crown Imperial* c. 1900.

Along North Terrace and on the other side from Adelaide Art Gallery is the National Trust property, Ayers House. The terrace was once fronted by many fine 19th century mansions, but only bluestone Ayers House remains. It was once the home of five times Premier of South Australia, Sir Henry Ayers (1821-1897), after whom Ayers Rock was named. Imposing in every way, the rooms throughout are colour washed and are disappointing for wallpaper enthusiasts. However, the walls of a number of rooms have a repeating upper frieze that may be stencilled, but could possibly be an applied printed band. Unfortunately no information is available locally.

**Christopher Jordan**

<sup>1</sup>See Auchendarroch ballroom wallpaper by virtual tour on [www.wallistavern.com.au](http://www.wallistavern.com.au), and also see Morris & Co. wallpapers such as *Wild Tulip*, *St James*, *Lily & Pomegranate*, *Acanthus* and *Double Bough* in Christopher Menz, *Morris & Co., Adelaide: Art Gallery of South Australia, 2002*, pp.162, 164-5,166-7.

# Fifth student wallpaper design competition

Archives inspire the 2013 student wallpaper design competition organised by CAMAC Design

Surface design students taking part this year in the fifth annual Student Wallpaper Design Competition and associated Student Textile Design Challenge organised by CAMAC Design are being offered the opportunity to study and draw inspiration from a wide range of archival source material.

London's Fashion and Textile Museum, Bermondsey (FTM), the Warner Textile Archive, Braintree (WTA) and Sanderson are opening their archives to the students to help them design to fit the competition brief: to think about the function and importance of archives in the design process. Colleges taking part are: Cass School of Design; London Metropolitan University; CIT

Crawford College, Cork, Ireland; Leeds College of Art; London College of Communication, University of the Arts; Morley College, London; Newham College, London; Norwich University of the Arts; Plymouth College of Art; and the University for Creative Arts, Farnham.

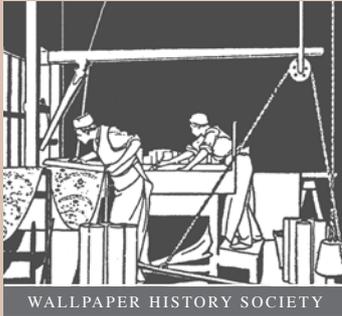
Shortlisted wallpapers will be displayed at the FTM as part of its 10th anniversary exhibition 'Zandra Rhodes: Unseen', from 12 July to 31 August, and the Sanderson Hotel in London. Anstey, Graham & Brown and the WTA will print a selection of winning designs, and winners will be offered work placements again by Anstey, Graham & Brown and Zoffany, and by Cole & Son for the first time.



PHOTO: BEN TAYLOR

**Sanderson design director Liz Cann is pictured in the company's archive at Denham with Caroline McNamara, CAMAC Design, and Rachel Parker, Norwich University of the Arts, winner of the Zoffany work placement in the 2012 student wallpaper design competition.**

[www.wallpaperhistorysociety.org.uk](http://www.wallpaperhistorysociety.org.uk)



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#### Committee Members

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

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

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

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## New Members Welcome

#### Annual Membership Fees

	UK	Overseas
Individual:	£20.00	£30.00
Concessions:	£12.00	£22.00
Institutions:	£20.00	£30.00
Corporate:	£50.00	£60.00

Membership forms can be downloaded from the website or obtained from: Membership Secretary, The Wallpaper History Society, 2 Parkdale Gardens, Oakdale, Blackburn BB2 4SU.



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Will members please supply their email address? Postage is costly, and we will use email when members supply this information to the Membership Secretary, above. Thank you.

# Dates for the Diary

See WHS website for full details



**Japonismes: the Empire of the Sun in wallpaper from 1860 to the present, Musée du Papier Peint, Rixheim, Alsace, 22 March 2013 – 30 April 2014.**

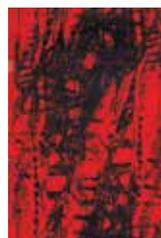
The opening of Japan to the West in the mid-19th century led to a major revolution in the visual arts, and the influence of Japanese culture remains a major force. This exhibition features numerous historic and contemporary

examples of the ingenuity of French designers and manufacturers in translating Japanese motifs and styles for a European market. [www.museepapierpeint.org](http://www.museepapierpeint.org). Pictured above: Scenes from Japanese prints by Hokusai (1760-1849) and Hiroshige (1797-1858). Manufacturer unknown, before 1892. © Musée du Papier Peint.

#### **Noblesse oblige! Country house life at a château the 18th Century.**

A new permanent exhibition focusing on the lifestyles and daily occupations of the château's inhabitants in the 18th century opened on 23 March 2013 at the Château de Prangins, near Nyon, Switzerland. The former reception rooms are revealed in their original grandeur. [www.nationalmuseum.ch](http://www.nationalmuseum.ch)

**Wall to Wall: The Wallpapers of Morris & Co:** This exhibition of the designs of J H Dearle from the Morris & Co. Archives is accompanied by a trail through Standen house. Ongoing exhibition runs until 2 June 2013 at Standen National Trust, West Hoathly Road, East Grinstead, Sussex RH19 4NE . T: 01342 323029. [www.nationaltrust.org.uk/standen/](http://www.nationaltrust.org.uk/standen/)



**Wall to Wall: New Wallpaper Acquisitions exhibition, Whitworth Art Gallery, 6 July - 1 September 2013.** Left: Dorothy Carr, *Off Centre*, printed by Cole & Son, c.1964. Whitworth Art Gallery. [www.whitworth.manchester.ac.uk](http://www.whitworth.manchester.ac.uk). Special tour for WHS members, plus afternoon tea, Thursday, 11 July (See page 6 and WHS website for more information).

#### **Wallpaper History Study Day at Strawberry Hill, Thursday 3 October 2013.**

Organised by the Wallpaper History Society in partnership with the Strawberry Hill Trust, this will be an introduction to the history of wallpaper, combining lectures and a behind-the-scenes tour. Limited spaces (see page 6 for more information).

**The Natures of Art Nouveau**, with two identical and concurrent travelling exhibitions, starts its journey to all participating cities in October 2013 at Helsinki and Brussels. Organised by the Réseau Art Nouveau Network as part of the European project 'Art Nouveau & Ecology' (2010-2015) the exhibition encourages visitors to discover Art Nouveau and its relation with nature: [www.artnouveau-net.eu](http://www.artnouveau-net.eu)

#### **WHS AGM and Christmas event: Tuesday 3 December, 2013.**

A Russian-themed evening at the Art Workers Guild, 6 Queen Square, London WC1N 3AT. Details to follow - see WHS website.