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French Wallpaper Decors: Papiers Peints in Homes of the American South

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French Wallpaper Decors:
Papiers Peints in Homes of the American South

by

Christine E. Speare

A thesis submitted in conformity
with the requirements for the
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French wood-block printed wallpaper is a very unique mural art form, yet often neglected. With this historical lack of attention, few academics have devoted themselves to the study of the topic, especially in the United States; and yet, wallpaper can reveal so much about past styles, settings, and collectors. Due to the historical changes in fashion, natural aging, weather, war, and neglect, a considerably limited number of collections continue to hang in situ in the American South in relation to the abundant examples found in the Northeast that have been better documented. Yet, the South's historic affinity for all that was French is indicative of the highly important collections that exist (or once existed) in the area. The French colonization of Louisiana, Mississippi, and Florida during sixteenth through early eighteenth centuries left a lasting impression on the southern region. Even after independence was granted, Southerners continued to hold on to their French roots, especially in the selection of fine and decorative arts for their households.

With this strong affinity for everything French, some of the finest examples of French wallpaper in America have been discovered in the Southern region. Focusing specifically on wallpaper collections of this region, this thesis aims to identify and analyze several notable examples of French eighteenth and nineteenth century wood-block printed *décor*s. From this research, the author hopes to present new insight on the socio-economic nature of those who acquired these papers and their collections. In light of time and travel constraints, this work is by no means an all-encompassing directory of the collections within the South; it is a focused study on the specific collections in which the author believes best articulate the essence of French wood-block printed wallpaper decors in this region.

Table of Contents

List of Illustrations	iii
Acknowledgements	vi
Introduction	1
i. Foreword & Thesis Statement	1
ii. Brief History of French Wallpaper in America	1
iii. Methodology	5
I. The “Golden Age” of French Wallpaper	10
II. Wallpaper in Upper Class Homes	18
i. Prestwould Manor	18
ii. Piedmont	22
iii. The Hermitage	23
iv. The Gallier House	26
v. Governor William Owsley House	27
vi. Analysis of Wallpaper in Upper Class Homes	28
III. Ghost Wallpaper in Upper Class Homes	30
i. Oak Lawn	30
ii. Natchez, Mississippi	31
(a) Landsdowne	31
(b) Elms Court	32
iii. Rosedown Plantation	33
iv. The William C. Williams House	34
v. Analysis of Ghost Wallpaper in Upper Class Homes	34
IV. Ghost Wallpaper in Middle Class Homes	36
i. Harper House	36
ii. Clinton, Georgia	37
(a) Parrish Billue House	38
(b) Clower-Gaultney House	39
(c) Hamilton-Johnson House	41
iii. Analysis of Ghost Wallpaper in Middle Class Homes	42
V. 20th Century Collections of Antique Wallpaper	43
i. Rosedown Plantation	44
ii. Viscaya	44
iii. Longue Vue	45
iv. Analysis of 20th Century Collections of Antique Wallpaper	46

Conclusion	47
Illustrations	50
Bibliography	67

List of Illustrations

- Fig. 1 “Cambridge Fragment,” Hugo Goes, England, ca. 1509, wood-block print. Christ Church, Cambridge, Victoria and Albert Museum, London.
- Fig. 2 Solid blue “plain papers” with a floral border, France, ca. XIII c., wood-block print. Mount Vernon, Virginia.
- Fig. 3 Receipt for Wallpapers, to Thomas Jefferson from Arthur & Robert, France, 1790.
- Fig. 4 Arabesque Wallpaper (Drawing #692), designed by Réveillon and manufactured by Jacquemart et Bénard, France, ca. 1789, wood-block print.
- Fig. 5 Design for the Montgolfier Brother’s Balloon, Jean-Baptiste Réveillon, France, 1783.
- Fig. 6 Anonymous watercolor of a room papered with *Vues of Lyon*, first half of 19th century, Galleria Nazionale d’Arte Moderna, Rome.
- Fig. 7 *Les Jardins Anglais*, P.A. Mongin for the Joseph Dufour company, France, ca. 1800, wood-block print.
- Fig. 8 *Sauvages de la mer Pacifique / Voyages de Captain Cook*, Jean-Gabriel Charvet for the Joseph Dufour company, France, ca. 1804, wood-block print.
- Fig. 9 *Vues de Suisse*, lengths 9-16, P.A. Mongin for Zuber, France, ca. 1804, wood-block print.
- Fig. 10 Prestwould Manor, Clarksville, Virginia.
- Fig. 11 *Les Jardins Français*, P.A. Mongin for Zuber, Rixheim, France, ca. 1822, wood-block print. Prestwould Manor, Clarksville, Virginia.
- Fig. 12 *Les Chasses de Compiègne*, Carle Vernet for Jacquemart and Bénard, Paris, France, ca. 1812-15, wood-block print. Prestwould Manor, Clarksville, Virginia.
- Fig. 13 *Le Parc Français* (1820-25), Jacquemart and Bénard, Paris, France, ca. 1820-25, wood-block print. Prestwould Manor, Clarksville, Virginia.
- Fig. 14 Piedmont, Charles Towne, West Virginia.

- Fig. 15 *Les Voyages D’Anthenor*, Dufour, Paris, France, ca. 1810-15, wood-block print. Courtesy of Kate Hughes, Piedmont, Charles Towne, West Virginia.
- Fig. 16 The Hermitage, Nashville, Tennessee.
- Fig. 17 *Télémaque dans l’Ile de Calypso*, Dufour et Cie, Paris, France, ca. 1818, wood-block print. The Hermitage, Nashville, Tennessee.
- Fig. 18 The Gallier House, New Orleans, Louisiana.
- Fig. 19. *Le Jardin d’Armide*, Édouard Muller for Jules Desfossé, France, ca. 1855, wood-block print. The Gallier House, New Orleans, Louisiana.
- Fig. 20 *Les Chasses de Compiègne*, Carle Vernet for Jacquemart et Bénard, Paris, France, ca. 1815, wood-block print. The Governor William Owsley House Museum, Richmond, Kentucky.
- Fig. 21 Oak Lawn, Mecklenburg County, North Carolina.
- Fig. 22 Wallpaper Fragment, attributed to Delicourt, France, 19th Century, wood-block print. Home of Marsha Colson, Landsdowne Plantation, Natchez, Mississippi.
- Fig. 23 Wallpaper Fragment, attributed to Zuber, France, 19th Century, wood-block print. Home of Marsha Colson, Landsdowne Plantation, Natchez, Mississippi.
- Fig. 24 Wallpaper Fragment, attributed to Zuber, France, 19th Century, wood-block print. Home of Marsha Colson, Landsdowne Plantation, Natchez, Mississippi.
- Fig. 25 Wallpaper fragment discovered during a renovation, likely French, 19th century, wood-block print. Home of Anne MacNeil, Elms Court, Natchez, Mississippi.
- Fig. 26 Rosedown Plantation, St. Francisville, Louisiana.
- Fig. 27 “The Monuments of Paris” Reproduction Wallpaper, Twiggs Fabric & Wallpaper, the Metropolitan Museum of Art, New York, New York.
- Fig. 28 Harper House, Harper’s Ferry, West Virginia.
- Fig. 29 Remnants of Dufour’s *Rives du Bosphore*, ca. 1812, wood-block print. Discovered at the Parrish Billue House, Clinton, Georgia.
- Fig. 30 *Les Jardins Français*, Zuber, France, ca. 1832, wood-block print. Hamilton-Johnson House, Clinton, Georgia.

- Fig. 31 Entrance at Rosedown Plantation with *Roland Furieux*, Velay, Paris, France, ca. 1820, wood-block print. Rosedown Plantation, St. Francisville, Louisiana.
- Fig. 32 Entrance Hall at Vizcaya with *La Galerie Mythologique*, Dufour, France, ca. 1814, wood-block print. Vizcaya Museum & Gardens, Miami, Florida.
- Fig. 33 *Vues de Lyon*, Félix Sauvinet, France, ca. 1823, wood-block print. Photo courtesy of Tina Freeman, 2014, Longue-Vue, New Orleans, Louisiana.

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Introduction

i. Foreword & Thesis Statement

French wood-block printed *décors* produced from the mid to late eighteenth century through the nineteenth century created an impression of a highly ornate and expensive decorative art, only attainable to the most elite of the American South. A considerably expensive product, Americans not only imported the papers from France, but sometimes, in addition, brought over the French craftsmen to expertly hang them, which represented substantial added costs.

Due to its aspirational nature, French wood-block printed wallpaper was admired by a variety of a more sophisticated gentry, and became one of the few decorative arts to adorn households of a wide range of socio-economic backgrounds. Contrary to what one might expect, it was not only found in the wealthiest of homes of the plantation owners, the doctors, the barons, and the politicians, but also in numerous middle-class dwellings, the homes of those who aspired to imitate the upper class. Furthermore, although French eighteenth and nineteenth century wood-block printed wallpaper was found in a variety of homes, the collections that continue to hang in situ today (and in decent condition) are those of the most elite of the times. The antique French wallpaper collections that hang in the American South remain to be highly undocumented, yet, the research that exists suggests that the region contains some of the country's best, and most prestigious examples.

ii. Brief History of French Wallpaper in America

The first recorded wood-block printed paper is the so-called "Cambridge Fragment" by

Hugo Goes, made in 1509 and discovered on the ceiling of Christ Church, Cambridge (Fig. 1).¹

At the beginning, these decorated papers in limited colors and simple, repetitive patterns were used to line the interior of fine furniture, such as chests, fine screens, and fine books.

Historically, the French and the English had been in competition to be the finest craftsmen of wallpaper. The English dominated the market until the last quarter of the eighteenth century. Yet, beginning with Jean-Baptiste Réveillon's workshop of over three hundred specialized craftsmen in the heart of Paris, the French took the market from the English and excelled in this field.

Réveillon developed more sophisticated techniques to create neo-classical decors and hired fine artists to do the designs. In 1783 his workshop became a royal manufactory. It is around this time that such decors for the walls became known as "papiers peints."² Prior to these, wood-block printed decorated papers were known as *dominos*. Wood-block printing such decors consists of a layering technique to create the designs. Blocks are carved with raised surfaces to create an imprint. As only one color can be imprinted at a time, separate printing blocks are cut for each color found within. The paper then must be hung to dry after each imprint. This process repeats itself for however many colors are in the design, whether there are only a few colors or over a thousand. Wood-block printing must be painstakingly accurate, as one slight slip of the plate would result in total damage of the paper.

Throughout the eighteenth century onwards, the French refined this method and became the true masters of the form. From the eighteenth century neo-classical *arabesque* decors of

¹ Carolle Thibaut-Pomerantz, *Wallpaper: A History of Style and Trends* (Paris: Flammarion, 2009), 20.

² The term *papiers peints*, though widely used in reference to French wallpaper, should not be translated literally as "painted papers." All European wallpapers were wood-block printed; only the Chinese wallpapers were hand-painted.

Jean-Baptiste Réveillon, to the nineteenth century grand scale *panoramiques* by Zuber and Dufour et Cie, to the geometric Art Deco panels of the early twentieth century, the production of French wallpaper continued through the centuries as a true mural art form.

The American interest for French wallpapers began towards the end of the eighteenth century, and quickly became a vogue in the nineteenth century. After winning their independence from England, the United States enjoyed an improved trade with France. The French stopped charging export duties on wallpapers in 1787, and Americans could now import the fine *papiers peints* at more affordable prices. At the time, America was still a new and developing country; its wallpaper factories were nonexistent. Beginning in the nineteenth century, a few American craftsmen started printing very naive style papers, yet the majority of domestic wallpaper continued to be representative of French importation. Therefore, the earliest American tastemakers were among the first importers of French wallpaper. Inspired by his travels abroad, George Washington adorned the ballroom of Mount Vernon with solid blue “plain papers” with a floral border from France (Fig. 2). Thomas Jefferson, the American ambassador to France from 1785-89, was known to have ordered samples of various Arthur & Robert papers (Fig. 3).³ Jefferson, a true *francophile*, was considered a connoisseur of style. His taste for everything French greatly influenced the styles and trends of his day. With the eighteenth and nineteenth century fascination with the French decor, the Marquis de Lafayette, French hero of the Revolutionary War, was honored with the hanging of wood-block printed *panoramiques* in the homes he visited during his cross-country Farewell Tour of 1825. The utilization of French wallpaper by the most noble Americans spurred on the popularization of the trend. With the

³ Carolle Thibaut-Pomerantz, *Wallpaper: A History of Style and Trends* (Paris: Flammarion, 2009), 134.

French style in vogue, American collectors desired the more fanciful panels from their French allies and imported these wood-block printed *papiers peints* from France. These papers became the epitome of French “chic.”

Thus, starting in the mid to late eighteenth century, French wood-block printed wallpaper became increasingly fashionable in the wealthiest homes along the East Coast and the South. The well researched and maintained records of Zuber (known as the *Grands Livres*) indicate that between 1829 and 1834, there were ninety nine accounts in America along the East Coast from Maine to New Orleans. According to Catherine Lynn, after 1834, “Zuber did business directly with worthy New Yorkers, with thirteen Philadelphians, and with eleven Bostonians; with seven individuals and firms in Baltimore, with five in New Orleans, with three in Providence, as well as three in Washington, D.C.” She adds, “the *Grands Livres* also record shipment to two dealers in each of six cities: Albany, Charleston, Montreal, New Bedford, Portland, and Richmond. In addition, there are accounts of dealings with a single buyer in each of five additional cities: Augusta, Norfolk, Portsmouth, Savannah, and Salem.”⁴ From these accounts, it is apparent that French wood-block printed wallpaper was most prevalent in New England. However, it did have a presence in the South, especially in the more cosmopolitan “cities” of New Orleans, Charleston, Savannah, and Washington D.C. and Richmond.

Taste varied from account to account, yet the most popular decors of the century included Jean Baptiste Reveillon’s neo-classical designs, and in the eighteenth and nineteenth centuries,

⁴ Catherine Lynn, *Wallpaper in America, from the Seventeenth Century to World War I* (New York: W.W. Norton & Company, 1980), 215.

Joseph Dufour's *panoramiques* of *Les Monuments de Paris* (1812-14), *Les Rives du Bosphore* (1812), *Les Voyages du Capitaine Cook* (1804), and *Passage de Télémaque dans l'Île de Calypso* (1818), in addition to Zuber's *Les Vues de Suisse* (1804), *L'Hindoustan* (1807), and *Les Vues d'Italie* (1818).⁵ The vogue of French wallpaper collecting in America carried from the eighteenth through the twentieth centuries.

iii. Methodology

The subject of French wallpapers in the American South remains vastly unexplored. In writing this thesis, the author has been in communication with curators, historians, private residences, and collectors from the region. Matthew Thurlow, Executive Director of the Decorative Arts Trust, along with Matthew Webster, Director, Grainger Department of Architectural Preservation and Research, and Kate Hughes, Research Fellow of the Colonial Williamsburg Foundation, provided significant archival information on the wallpaper collections of Prestwould Manor, Virginia and Piedmont, West Virginia. Marsha Mullin, VP Museum Services & Chief Curator of the Hermitage Museum, was instrumental in sharing primary documents relating to Andrew Jackson's purchase of French wallpapers. Katie Burlison, Chief Curator of the Gallier and Herman-Grima Houses, was consulted regarding the Gallier House's impressive collection of decors. Several private homeowners from Natchez, Mississippi, supplied information on their ancestors' history and collections of decorative arts, including Mrs. Marsha Colson, Mrs. Anne MacNeil, and Mrs. Elizabeth Bogges.

⁵ Catherine Lynn, *Wallpaper in America, from the Seventeenth Century to World War I* (New York: W.W. Norton & Company, 1980), 215.

In addition to the correspondence with these individuals, the author perused the files of the Cooper Hewitt Museum archives under the guidance of Gregory Herringshaw, Chief Curator. The Cooper Hewitt houses Catherine Lynn's copious sources utilized in the writing of her *Wallpaper in America* book. These expansive files, organized by state, contain in-depth research, discoveries, and communications with museums and private collections across the country.

Several site visits to lesser known collections were conducted throughout the writing of this thesis, though proved to be relatively disappointing. In Charleston, South Carolina, the author visited the Charleston Museum under the counsel of Grahame Long, Chief Curator. The museum houses a file of wallpaper fragments collected in Charleston from the eighteenth through twenty first centuries. Unfortunately, the papers remain in poor condition, and are unidentifiable in maker and origin. Additional sources were consulted in Charleston, including the Historic Charleston Foundation archives (with the assistance of Karen Brickman Emmons, Archivist/Librarian), to explore the recording of wallpaper in private residences. Yet very few Charleston homes kept historical records of wallpaper. The author visited Juliana Falk's private residence, the Chancogne House, where fragments of antique wallpaper were discovered during a recent renovation. As the house originally belonged to a Frenchman, the papers are thought to be French. Ms. Falk is proactively working with Steve Larson of Adelphi Paper Hangings, LLC., to identify and reproduce the papers.

On a visit to Riversdale, Maryland, Ann Wass, History/Museum Specialist, provided a tour of the Riversdale House Museum. The museum contains several papers in the archives, as well as an in situ rendition of Jacquemart & Bénard's *Les Chasses de Compiègne* in poor

condition. Despite the lack of quality discoveries on these site visits, the author found inspiration in the proof of existence of French wallpapers within the region.

Considerable research exists on French wallpaper decors by French scholars; wood-block printed wallpaper is considered a national treasure of France and is thoroughly documented.

Henri Clouzot, considered the first authority on French wallpapers, introduced the formal study of *papiers peints* in his 1935 *Histoire du Papier Peint en France du XVII au XIX Siècles*- considered the bible on the subject. Bernard Jacqué, former director of the Musée du Papier Peint, has authored numerous notable studies on French wallpapers. Odile Nouvel-Kammer published a catalogue raisonnée of the *panoramiques* in her *French Scenic Wallpaper 1795-1865*- an exhaustive history and visual documentation of French scenic wallpapers. It looks at various manufacturers and artists, and their context and impact in French society. Though authoritative, Nouvel-Kammer's writing needs to be revised, as various updates have been discovered since the date of publication, 1990.⁶ Francoise Teynac, Pierre Nolot and Jean-Denis Vivien's *Wallpaper: A History* discusses the French history of wallpaper and its status of importance as a national monument. With over four hundred illustrations, it is broken up into chapters addressing the origins of wallpaper, printing methods, early influences, notable periods, the effects of industrialization, contemporary design, and compositional techniques. It looks solely at the French wallpaper production, which adds substantive background knowledge to the origins of the subject. In her *Art et Artistes du Papier Peint en France*, Veronique de Bruignac-La Hougue published a *répertoire alphabétique* of the key manufacturers, artists, and players of the French wallpaper industry. This dictionary of makers provides a solid reference of important

⁶ The second publication of *French Scenic Wallpaper 1795-1865* does not introduce any of the new findings.

dates, *décors*, and details. Yet the aforementioned authors are French scholars, whose interest rests primarily of French *papiers peints*.

The research that exists in America is not as widespread; very few experts have devoted themselves to studying the national collections. Nancy McClelland was the pioneer in the field with her 1924 reference book *Historic Wallpaper*- the first to write a history of French wallpapers. This book stood alone as the only resource on solely the topic of French wallpapers in America. Catherine Lynn's 1980 compilation, *Wallpaper in America*. Lynn completed extensive (though now dated) research on the wallpaper collections in America, investigating countless public and private collections in America. To this day, *Wallpaper in America* presides as the definitive compilation on the topic of wallpaper collections within the United States.

Carolle Thibaut-Pomerantz, art historian, lecturer, appraiser and world-renowned dealer of vintage wallpapers, has completed copious research on antique wallpaper, presenting a thorough and comprehensive history of the artistry of *papiers peints* from the sixteenth to the twenty first century in her book *Wallpaper: A History of Style and Trends*. In her chapter on American wallpapers, and as an advisor of this thesis, she suggests there are still many jewels to be discovered in America.

The remainder of the present day wallpaper research focuses on New England collections due to the work done by Richard Nylander with the Society for the Preservation of New England Antiquities. His *Wallpaper in New England*, *Wallpapers for Historic Buildings*, and *Fabrics and Wallpapers* present his extensive research on the wallpapers found within the region. Lesley Hoskins' *The Papered Wall: History, Patterns, and Techniques of Wallpaper* is primarily concerned with English wallpaper history, yet contains relative matter on the French

panoramiques and *décors* of the eighteenth and nineteenth century, as well. Hoskins writes on more than historical events; she explores the composition, technological innovation, and conservation behind wallpaper panels as well.

Additionally, Mary Ellen Higginbottom, Georgia State University professor and curator of the William Root House, has spent years identifying and documenting the antique wallpaper collections within Georgia. She published some of findings in “Bits and Pieces,” her article for the 2004 Symposium of the Decorative Arts.

Concerning the remainder of the South, there really is not much information pulled together, nor well illustrated, on the topic of antique French wallpaper collections. However this area features some of the finest examples of interiors and decorative arts in America’s history.

Continuing in these scholars’ investigation of wallpaper collections in America, this thesis aims to dive more deeply into the collections and collectors of the South. Looking at a wide range of households, it identifies important collections at various socio-economic positions to suggest that French wood-block printed wallpaper was not reserved for the most wealthy patrons, the vogue for *papiers peints* also extended into the homes of the middle class. In studying the upper class nineteenth century collections that continue to exist in situ today, in addition to the fragments and “ghost” papers of various other wealthy homes, as well as several period middle class common dwellings, and also numerous twentieth century antique collections, this thesis suggests that although French wood-block printed wallpaper existed in a range of environments, the collections that continue to endure are those found in the households of the most prestigious collectors.

Chapter I: The “Golden Age” of French Wallpaper

The late eighteenth and early to mid-nineteenth century is sometimes referred to as the “Golden Age” of French wood-block printed wallpaper. By this time, the French had honed the artistry of *papiers peints*, transforming it from the simplest of domino papers, small sheets of repeated motif patterns used to line cabinets, boxes, and chests, into the grand and fanciful *décors* it is associated with today.⁷ Introducing many new innovations in printmaking, Jean-Baptiste Réveillon became the most prominent figure in eighteenth century wallpaper design. At first a stationer and merchant, he began his career in 1741. Inspired to enter the wallpaper trade, he later opened a Paris workshop for wallpaper-making in 1755. Leading a factory of over three hundred people, he divided the labor into organized units, separated into skilled teams of paper gluers, color grinders, background-brushers, printers, engravers, designers, and painters.⁸ He recognized that the paper’s success was in part due to the artist who designed it, and developed prints based off of contemporary paintings. Additionally, he introduced new technical developments such as the 27-foot (8.2 meter) roll of paper of repeated motifs and the introduction of water-based colors in the mass production of his neo-classical arabesque designs (Fig. 4), for which he is best known for.⁹ With the ability to print larger scale decors, as well as the commission of fine artists of the times to do the designs, the French took the market from the English. Réveillon earned the title of “Royal Manufacturer” in 1783, and continued to win awards as well as both national and international recognition for his manufactory. He famously

⁷ Carolle Thibaut-Pomerantz, *Wallpaper: A History of Style and Trends* (Paris: Flammarion, 2009), 12.

⁸ *ibid.*, p. 50.

⁹ Françoise Teynac, Pierre Nolot and Jean-Denis Vivian, *Wallpaper: A History* (New York: Rizzoli International, 1982), 86.

designed the decorative pattern for the Montgolfier Balloon flight of 1783 (Fig. 5), one of the biggest influences on eighteenth century fashion and trends.¹⁰ However, although the Réveillon workshop had attained a highly reputable and world-renowned status, it suffered considerable damage during the French Revolution, as in 1789, mobsters attacked the factory in protestation of workers rights. The factory was rebuilt, but never recovered fully from the loss, and in 1792, was sold to Jacquemart & Bénard, who continued to produce the designs of Réveillon in addition to their own *décor*s.¹¹ Réveillon paved the way for the French wallpaper manufacturers including the highly esteemed Arthur et Grenard (later Arthur and Robert, of which tastemaker Thomas Jefferson was a loyal customer), who were known for their very fine neo-classical decors.

Perhaps the greatest innovation of nineteenth century wallpaper history was the French phenomena of the *panoramique*. This denomination comes from the term “panorama,” an all immersive, wrap-around landscape-like painting invented in the early nineteenth century by the Frenchman Carmontelle, and the English Robert Barker and Robert Fulton.¹² Wallpaper manufacturers translated this trend for the house interior walls, and created imaginary, fanciful scenes to fit into the home setting (Fig. 6). Mostly hung in dining rooms and salons, these *panoramiques* transported the viewer into a fantasy of far-away lands, exotic cultures, and stories of mythology and battle; “walls became a site of escape, a place to discover an ‘elsewhere.’”¹³ In *French Scenic Wallpapers*, Odile Nouvel-Kammerer defines the scenic paper as “the depiction of

¹⁰ Lesley Hoskins, *The Papered Wall: History, Patterns, and Techniques of Wallpaper* (New York: Thames & Hudson, 1994).

¹¹ Carole Thibaut-Pomerantz, *Wallpaper: A History of Style and Trends* (Paris: Flammarion, 2009), 56.

¹² *ibid.*, 85.

¹³ Odile Nouvelle-Kammer, *French Scenic Wallpaper 1795-1865* (Paris: Musée des Arts Décoratifs/Flammarion, 2001), 14.

a continuous landscape, with no repetition of scenes or patterns, printed on a series of strips that join to cover all the walls of a residential room with the goal of creating a special atmosphere, at an affordable price.”¹⁴

These papers depict a continuous panoramic view with no start or end. Each set averaged twenty strips at approximately fifty centimeters wide, and depicted subjects from Mythology & Biblical scenes, Literature, Theatre, & Opera Scenes, Park, Garden, & Town Scenes, Hunting, Festivity Scenes, Historic Scenes, Vista Scenes, and scenes from various nations within Europe, the Americas, and the Far East.¹⁵ The *panoramique* papers were desired by consumers from all social classes and backgrounds, and were a highly popular style within the nineteenth century house interior.

Several manufactures emerged in the production of wood-block printed *panoramique* papers, most notably the Joseph Dufour company, the Jean Zuber company, and other lesser known manufactures such as Velay and Pignet. Dufour introduced *Les Jardins Anglais* (Fig. 7) in early 1800, which was considered a predecessor of the landscape *panoramique* designs.¹⁶ Designed by the artist P.A. Mongin, *Les Jardins Anglais* was revolutionary in its immersive landscape effect because of the fashion for English gardens.

The Dufour company, under the leadership of Joseph Dufour, released its first true wood-block printed *panoramique* in 1804, *Sauvages de la mer Pacifique/Voyages de Captain Cook*

¹⁴ Odile Nouvelle-Kammer, *French Scenic Wallpaper 1795-1865* (Paris: Musee des Arts Decoratifs/Flammarion, 2001), 16 (book needs to be revised, as updated information has been discovered).

¹⁵ *ibid.*, 258-316.

¹⁶ Previously recorded as “*Les Jardins de Bagatelle*- manufacture and artist unknown, dated ca. 1820.” Now since Bernard Jacque’s findings we know that Dufour made it, commissioned Mongin to do the design, and named it *Les Jardins Anglais* because of the fashion for English gardens.

(Fig. 8), designed by Jean-Gabriel Charvet (1750-1829).¹⁷ This paper was inspired by the exotic explorations of Captain Cook in the South Seas. In explanation of the new form, Dufour stated “we felt that it would be worthwhile to bring together into one convenient form this multitude of peoples separated from us by the expanse of oceans. Thereby a cultivated man, who has read the accounts of travelers and is aware of the history of exploration, on which our work is based, can, without even leaving his room, find himself in the presence of these people, and see their lives unfold around him...so a mother can give her daughter living lessons in history and geography, teaching her to make better use of her education. And even the trees and flowers will serve as an introduction to botany...”¹⁸ He intended for the company’s *panoramique* papers to be educational and enlightening of other people and cultures. Characters are depicted in great detail and at a large scale, and rest atop a highly defined background of known landscapes and classical ornaments.¹⁹ Dufour’s *panoramique* was both a technical and financial feat, spanning over thirty three feet lengthwise, with around two thousand wood-block printed colors.²⁰ The Dufour firm made its public debut at the 1806 French Industrial Exposition, with the jury noting that “Monsieur Joseph Dufour from Maçon... sent new wall hangings whose subjects, taken from the travels of Captain Cook, are perhaps the most curious example of this art.” The report also noted that Zuber, Dufour’s direct competitor, displayed these landscapes as well.²¹ The papers shown at

¹⁷ Francoise Teynac, Pierre Nolot and Jean-Denis Vivian, *Wallpaper: A History* (New York: Rizzoli International, 1982), 86.

¹⁸ *ibid.*, 113.

¹⁹ Catherine Lynn, *Wallpaper in America, from the Seventeenth Century to World War I* (New York: W.W. Norton & Company, 1980), 194.

²⁰ Carolle Thibaut-Pomerantz, *Wallpaper: A History of Style and Trends* (Paris: Flammarion, 2009), 87.

²¹ Odile Nouvelle-Kammer, *French Scenic Wallpaper 1795-1865* (Paris: Musee des Arts Decoratifs/ Flammarion, 2001), 16.

the exposition were well-executed in composition, color, and quality, indicating that these were not early editions; the companies had developed and perfected their styles and techniques over time.

Nancy McClelland, in her extensive research on American wallpaper, notes that “the papers of Dufour were undoubtedly the most popular scenic papers in America,” especially those of *Monuments de Paris* (1812) and *Vues d’Italie* (1820).²² In addition to these famed *décors*, Dufour also produced various other papers of note including *Les Fêtes Grecques* or *Jeux Olympiques* (1818), *Télémaque dans l’Ile de Calypso* (1818), and *L’Histoire de Psyché et Cupidon* (1816).²³ Throughout the nineteenth century, the company continued to produce *panoramiques* as well as other papers, and utilized the craftsmanship of various designers, including Christophe Xavier Mader (1789-1830) and later, Jean Broc (1771-1850).²⁴ The firm changed hands over time, first as Dufour et Leroy, a joint business with Dufour’s son in law, and later as Desfossé et Karth, as it was bought by Jules Desfossé in 1851.

At around the same time that Dufour set up shop, the Zuber manufacture, led by Jean Zuber (1773-1835), was founded in 1797. It was based in Rixheim, of the Alsace region in France where the manufacture still continues to operate. Since the mid twentieth century, the business was sold and has been in various hands.

In 1804, Zuber introduced its first *panoramique*, *Vues de Suisse*, a sixteen panel scenic paper of the Swiss alpine scenery, designed by P.A. Mongin (Fig. 9). Zuber printed numerous

²² Nancy McClelland, *Historic Wall-Papers* (Philadelphia & London: J.B. Lippincott Co., 1924). 172.

²³ Carolle Thibaut-Pomerantz, *Wallpaper: A History of Style and Trends* (Paris: Flammarion, 2009), 88.

²⁴ Francoise Teynac, Pierre Nolot and Jean-Denis Vivian, *Wallpaper: A History* (New York: Rizzoli International, 1982), 117.

other scenics through the first quarter-half of the nineteenth century. While Dufour placed great stress on the educational value of his scenic decors, Zuber, instead, chose to depict more muted and distant scenes in a romantic and naturalistic manner.²⁵ Zuber's most well known papers include *El Dorado* (1848), *Les Vues de l'Amérique du Nord* (1834, yet later revised in 1852 as *La Guerre de l'Indépendance Américaine*, The American War of Independence), and *Les Zones Terrestres* (1854).²⁶ Both Dufour and Zuber designed scenics, sometimes on similar subjects, yet the companies produced two very different style decors.

Dufour and Zuber were the leaders of the wood-block printed *panoramique* style, however, several other firms also tried their hand with scenics. The firm Jacquemart and Bénard, who had assumed leadership of Réveillon's company in 1792, kept up to date with the contemporary trends in the production of their *Chasses de Compiègne* (1812-15) and later *Le Parc Français* (1820-25) both popular papers among American consumers. Additional manufactories including Velay and Pignet also produced various scenic designs.

The vogue for the wood-block printed *panoramique* began to decline in the mid nineteenth century. Designs began to move away from the all-surrounding and immersive tableaux, and into a style dominated by florals and gardens. In the 1840s and 1850s, the Zuber firm produced three new *décors* in this genre, *Isola Bella* (1842-3), *Eldorado* (1848) and *Les Zones Terrestre* (1855).²⁷

²⁵ Catherine Lynn, *Wallpaper in America, from the Seventeenth Century to World War I* (New York: W.W. Norton & Company, 1980), 195.

²⁶ Carolle Thibaut-Pomerantz, *Wallpaper: A History of Style and Trends* (Paris: Flammarion, 2009), 114.

²⁷ Catherine Lynn, *Wallpaper in America, from the Seventeenth Century to World War I* (New York: W.W. Norton & Company, 1980), 196.

Jules Desfossé, successor to Dufour, produced his floral and mythologically inspired *Le Jardin d'Armide* in 1855, with the artistic design by famed artist, Édouard Muller, known as the painter of roses. This important decor was awarded the gold medal at its exhibition at the Exposition Universelle, Paris in 1855 where Desfossé presented it along with *Les Prodiges* (1855) and *L'Automne* (1855). Thomas Couture, well-known nineteenth century painter, designed and signed his *Les Prodiges* (also known as *Le Souper de Pierrot à la Maison d'Or*) for Desfossé in 1855, Auguste Clésigner designed his *L'Automne* (Autumn, or *La Bacchante Endormie*).

Into the nineteenth century, the “Golden Age” of French wood-block printed wallpaper was in full force, influencing the most fashionable homes worldwide.

However, the nature of style is that it is ever changing. The taste for French eighteenth and nineteenth century wood-block printed wallpaper in America sharply waned by the 1870s and 1880s. Consumers more often painted their walls than papered them. If wallpaper was to be included in the interior decor, it tended to be the flattened designs of the English, which often descended from Japanese or medieval inspiration.²⁸ Additionally, the rise of technology and the machine enabled the production of papers in the Arts & Crafts and Arts Nouveau styles by English makers such as Voysey, Christopher Dresser, and William Morris, the latter which, in particular, was instrumental in reviving an interest in hand-crafted wallpapers in England. Yet, with the dawn of the industrial revolution, the artistry of wood-block printed wallpaper was on the decline. Jacquemart et Bénard stopped producing papers in the mid-nineteenth century. The

²⁸ Catherine Lynn, *Wallpaper in America, from the Seventeenth Century to World War I* (New York: W.W. Norton & Company, 1980), 15.

Dufour manufactory was taken over by the Desfossé company in 1865, which later closed in 1899.

In the modern day market, the Zuber name is often used in reference to wood-block printed wallpapers; yet, these wallpaper decors were not the oldest, and not necessarily considered the finest. Zuber, unlike the rest of the *panoramique* manufacturers, was the only to survive, and continues to be in operation today. Yet, only its period decors are to be considered of interest and value. As the company keeps producing in great quantity to this day, the modern reissues are not considered of “collectible value,” even though the firm stands by the fact that they are being made in the same manner as the originals.

Today, there simply isn't the know-how, the expert skill of craftsmen, or the same materials. It is like placing a period piece of furniture next to a modern reproduction. The Art Deco period is considered the last period for fine production, as it was the last era in which wallpaper was designed by well-known artists and designers and still wood-block printed.

Chapter II: Wallpaper in Upper Class Homes

Whether due to the humidity, the distance from the New England trade ports, or perhaps regional style, a considerably limited number of known Southern homes were papered in the late eighteenth and nineteenth centuries in relation to the abundance of those in the Northeast. Nancy McClelland notes in her *History of Wallpaper*, “Very few scenic papers found their way below the Mason Dixon line. They stayed mostly in or near the Northern seaport towns where they had landed. To the dwellings of the old New Englanders they brought a riot of color that appeared almost licentious after the severity of whitewashed walls...Southerners, however, preferred wood-paneled rooms to these luxuries of paper.”²⁹ The vogue for French wood-block printed wallpaper had less of an impact on the South than on its Northeastern counterpart. With very few documented collections in existence, even fewer continue to survive, and in decent condition, today. The collections that weathered the centuries in situ all are similar in that they belonged to the most elite households.

i. Prestwould Manor

In Clarkesville, Virginia, the Prestwould Manor (Fig. 10) of the Skipwith baronetcy family is notable for its three *panoramiques* in excellent condition: *Les Jardins Français* (1821) by Zuber, as well as *Les Chasses de Compiègne* (1812-15) and *Le Parc Français* (1820-25), both manufactured by Jacquemart & Bénard. Its impressive collection is among the best preserved and best documented scenic wood block printed *décors* in the South, let alone in the United

²⁹ Nancy McClelland, *Historic Wall-Papers* (Philadelphia & London: J.B. Lippincott Co., 1924), 158.

States.³⁰ This rural Georgian plantation house was built in 1794 and completed in 1795 by Sir Peyton Skipwith (1740-1805), an American-born baronet, and his second wife, Lady Jean Skipwith (1747-1826).³¹ In addition to their noble heritage, Sir Peyton Skipwith made a considerable income from running a working, slave-operated tobacco plantation on site at Prestwoud, as well as several mills and cattle, sheep, and horse breeding facilities. By 1788, Sir Peyton was listed as “one of the 100 richest men in Virginia.”³² He began to build a grand estate on the plantation in 1794, one that would clearly emulate his wealth. At the time it was built, Prestwoud was considered to be one of the largest plantation estates in Virginia, a true reflection of the socio-economic standing of the Skipwith family. The plantation remained in the possession of the family for four generations, most notably Sir Peyton and Lady Jean Skipwith’s eldest son, Humbertson Skipwith, and his wife, Lelia Skipwith Robertson, who were responsible for much of the redecorating in the early to mid nineteenth century. Prestwoud weathered the Civil War and the proceeding economic downturns, and was later sold in 1914 to a series of private owners.

In 1963, it was acquired by the Roanoke River Museum (later renamed the Prestwoud Foundation). By this point, the original furnishings were no longer in situ, yet over ten thousand property documents were found, guiding the conservation and restoration efforts of the plantation home.

³⁰ According to the United States Department of the Interior’s “National Register Historic Places,” the “wall coverings are among the best-preserved in America from the period of the early republic and are in themselves a national significance.”

³¹ Julian David Hudson, “Prestwoud: Introduction,” *Antiques Magazine* (Jan 1995): 157.

³² “National Historic Landmark Nomination: Prestwoud,” United States Department of the Interior National Park Service, 2003: 1-29.

Today, the home acts as a historic house museum that reflects two periods of Prestwoud's heritage, as, "always relying on the surviving documentation and physical evidence, three rooms on the first floor- the parlor, the hall, and Sir Peyton Skipwith's chamber- have been interpreted to the lifetime of Lady Jean Skipwith, and three others- the saloon, drawing room, and dining room- to the period of Lelia Robertson Skipwith."³³ Prestwoud houses an important collection of late eighteenth and early nineteenth century architectural design, fine, and decorative arts, and is reflective of the most elite tastes of its era.

Lady Jean Skipwith, the plantation's first "madame," desired a papered house, yet opted for English and Irish designs of one or two colors. Upon Lady Jean's death in 1826, Mrs. Lelia Skipwith chose to completely redecorate the house to reflect a more neo-classical taste. The redecoration from Lady Jean to Mrs. Skipwith's tenancy demonstrates a change in style from the eighteenth century English papers to the nineteenth century French papers.

Employing the help of renowned retailer and installer, Francis Regnault, Jr. in 1831, Mrs. Skipwith chose for the drawing room, Zuber's *Les Jardins Français* (1822). The *décor* is presented in twenty five wood-block printed panels and depicts a highly neo-classical scene of a French park and the activities and buildings within (Fig. 11). Zuber created several versions of this scenic to adapt to the changes in period costumes and tastes, yet the paper at Prestwoud reflects the original 1822 edition.

For the dining room, Mrs. Skipwith chose *Les Chasses de Compiègne* (1812-15) designed by Carle Vernet (1758-1836) and manufactured by Jacquemart and Bénard of Paris (Fig. 12). Printed in twenty five panels, the *décor* tells the story of a stag hunt set around the Chateau of

³³ "National Historic Landmark Nomination: Prestwoud," United States Department of the Interior National Park Service, 2003: 1-29.

Compiègne, the country residence that both Napoleon and Napoleon III utilized for large hunt parties and festivities. *Les Chasses de Compiègne* was printed in two editions: the first, in 1812, hunters wear red coats during Napoleon's reign. In the second, post 1815 version, the hunters wear blue coats, corresponding to Napoleon's downfall and the return of the Bourbon monarchy. The Prestwold décor features red coats, and, while a definite date is not known, it can be attributed to be manufactured between 1812-1815.

Lady Skipwith hung a third *panoramique*, *Le Parc Français* (1820-25), also manufactured by Jacquemart and Bénard, on one wall of the saloon (Fig. 13). Printed in twenty five panels, the *décor* borrows its design from Hippolyte Leconte's engravings and Pierre Lecompte's paintings. From right to left, it depicts a peaceful, bucolic scene including the grave of Jean-Jacques Rousseau.³⁴ Mrs. Skipwith's selection of the three *panoramiques* is reflective of the period vogue for French wood-block printed wallpapers.

Besides the three *panoramiques*, Mrs. Skipwith also chose a selection of over a dozen French medallion, border, sidewall and dado papers. The papers, though having undergone various restoration efforts, continue to maintain their good condition. Prestwold is one of the only collections in the South to offer the original nineteenth century *décors* in situ. Its extensive and well kept archives, conservation efforts, and public awareness enable it to be preserved for future generations as one of the most significant collections in America, let alone the South.

³⁴ Odile Nouvelle-Kammer, *French Scenic Wallpaper 1795-1865* (Paris: Musée des Arts Decoratifs/Flammarion, 2001), 272.

ii. Piedmont

At Piedmont (Fig. 14), further down the road near Charles Town, part of Jefferson County, West Virginia, *Les Voyages D'Anthenor* (around 1820) survives in well-preserved condition.

Piedmont was the wealthy estate of prosperous physician, Dr. John Briscoe, Jr. (1717-1818) and family. The house was built in 1786 and completed in 1790 for the doctor and his wife, Eleanor Magruder Briscoe (1766-1806), who, originally from Maryland, wed in 1784 in Frederick County. After marriage, they acquired the land in West Virginia, and began to build their wealthy, slave-run estate. At the time of its construction, Piedmont was thought to be one of the most fashionable homes not only within its county, but in all of West Virginia. It is a two story (plus an attic and basement), eighteenth century estate with a Flemish-bond laid brickwork exterior. The interior, as well, is of historical significance, most notably because of its scenic *décor*. Dr. Briscoe, Jr. and Mrs. Briscoe purchased their wood-block printed *panoramique*, *Les Voyages D'Anthenor* from the popular manufacturer, Dufour et Cie, from France around 1820, which they installed in their drawing room. The *décor* depicts the mythological story of Diana and the hunt in twenty five panels, wood-block printed with over five hundred blocks, a technical and artistic marvel achieved by the Dufour company.

After Dr. John Briscoe, Jr. and Mrs. Briscoe's deaths, the house was passed down to their eldest son, John Briscoe III and his third wife, Sarah Rutherford. Piedmont stayed within the Briscoe family through the twentieth century, and with it, a sense of appreciation and respect for the scenic *décor*. After the Briscoe family's tenure, the house was restored and the paper came down for conservation, after which it was rehung in its original location. Because of its historical

significance and public attention, the papers of Piedmont continue to be well-documented and conserved as initially intended with no inpainting.

iii. The Hermitage

The discussion of French wood-block printed *décor* in the South is not complete without acknowledging the Hermitage, Andrew Jackson's (1764-1837) mansion and plantation in Nashville, Tennessee (Fig. 16). Jackson, along with his wife, Rachel Jackson (1767-1828), purchased the land in 1804. In addition to practicing law, he made his income from managing a general store, a tavern, a horserace track, as well as other endeavors. He began construction of The Hermitage in 1819, which was completed in 1821. Made of brick in the Federal architectural style, he papered almost every room with French wallpapers. Yet, a fire in 1834 severely damaged the house, and much of the original papers were lost. The home was redesigned and rebuilt in the Greek Revival style, completed in 1837. Jackson insisted that the hallway papers, the *panoramique* of *Télémaque dans l'Ile de Calypso* (1818) by the firm Dufour et Cie, be replaced. Considered by many as the "best preserved early U.S. presidential home,"³⁵ the Hermitage houses one of the best preserved collections of antique wallpaper in the United States. Six original papers (including borders) manufactured between 1835-36 still hang in situ.

The Hermitage papers are notable not only for their excellent condition, but also for their documentation of provenance. Andrew Jackson was an ardent fan of French wood-block printed wallpaper, which he used copiously in his renovations after the fire of 1834. He purchased an assortment of wallpapers in 1835 and 1836 from Robert Golder, a reputable merchant from 144

³⁵ The Hermitage, "The Hermitage Mansion Story," accessed November 7, 2018, <https://thehermitage.com/learn/mansion-grounds/mansion/mansion-story/>.

Chestnut Street, Philadelphia, Pennsylvania, including over twenty five untitled papers, side papers and borders from the firms Jacquemart et Bénard, Xavier Mader, Dufour, Zuber et cie and Cartulat et Simon. The original invoices have been discovered and now continue to remain in the museum's archival collections. A bill from April 2, 1835 lists over twenty five paper hangings and borders purchased by Jackson from Golder. Although no manufacturer names, artists, or titles are listed, the bill does identify the various manufacturer's pattern numbers, including several from the "5000" and "6000" series, indicators of Jacquemart & Bénard manufacture, as well as a paper numbered "176," an indicator of Cartulet et Simone manufacture.³⁶ Additionally, the bill organizes each style as a pair: a paper hanging with its border. Instead, Jackson adopted a "mix and match" approach to his interior décor, by pairing papers of different pattern and maker. Not all of these papers ended up being hung in the Hermitage; Jackson had intended to paper the majority of his rooms, but never did. Of these papers, eighteen original nineteenth century papers and borders continue to hang in situ in six rooms within the house, including the impressive *panoramique* of *Télémaque dans l'Ile de Calypso* ("Telemachus in the Isle of Calypso," 1815-1820), which Jackson purchased from Golder in 1836 (Fig. 17). This bill, too, has been discovered, and remains in the museum's collection as an important document of provenance and authentication. Dated May 30, 1836, it reads as follows:

"BILL FOR WALL-PAPER

PHILADELPHIA, May 30, 1836

Andrew Jackson Jnr. Esqr
Bo't of Robert Golder

<i>3 Views of Telemachus.....</i>	<i>at \$29</i>	<i>87.00</i>
<i>7 ps Pannell Paper.....</i>	<i>2.50</i>	<i>17.50</i>

³⁶ Marsha Mullin, VP Museum Services & Chief Curator, Andrew Jackson Foundation & Andrew Jackson's Hermitage, correspondence to the author, May 16, 2018.

7 " <i>Bordering</i>	3.00	21.00
4 " <i>Plain Blue</i>	75	3.00
		<hr/>
		128.50
	5 per C off for Cash	6.40
		<hr/>
		122.10
		.50
		<hr/>
		\$122.60
<i>Received payment for H Toland</i>		
October 25th 1836	Robert Golder	
	per Jas. Cameron Golder” ³⁷	

The Hermitage’s glorious *panoramique* of *Télémaque dans l’Ile de Calypso* was manufactured by Dufour et Cie and was designed by the artist, Xavier Mader, between 1815-1820. A true tour de force, the *panoramique* consists of twenty five panels, wood-block printed with 2,027 blocks and 85 colors. The *décor* is based on François Fenelon’s (1651-1715) literary piece, and depicts the mythological story of Ulysses’ son, Telemachus, on the island of Calypso.³⁸

The hallway *Télémaque dans l’Ile de Calypso* paper remains in exemplary condition. It was only removed once for conservation in 1930 under the expertise of James B. Wilson, then shortly after rehung in its original location. Due to the celebrity status and prestige of Andrew Jackson, as well as the amount of public attention on The Hermitage, itself, the *décor* is able to survive according to Jackson’s specifications in excellent condition. It is visible proof that the socio-economic position of a household directly influences the preservation and conservation

³⁷ Correspondence of Andrew Jackson, ed. by John Spencer Basset, published by Carnegie Institution of Washington, 1931, Volume V.

³⁸ Catherine Lynn, *Wallpaper in America, from the Seventeenth Century to World War I* (New York: W.W. Norton & Company, 1980), 218.

efforts within. Thanks to Andrew Jackson's celebrity, future generations will be able to enjoy the *panoramique* in situ.

iv. The Gallier House

In New Orleans, Louisiana, the Gallier House (Fig. 18), home of the prominent American architect James Gallier Jr. (1827-1868) and family, contains an impressive assortment of antique wallpaper (both French and English). Gallier was the son of architect James Gallier Sr., an Irish architect (née Gallagher) who, in 1832, immigrated to the United States and renamed himself "Gallier" to adhere to the New Orleans French. In 1849, James Gallier Jr. began working for his father's architectural firm. He is well known for building the French Opera House on Bourbon Street, a New Orleans landmark. He built his own townhouse in 1859-60, shortly after completing his Opera House assignment. The townhouse was meant to be a spectacle, a place to show off his architectural mastery. It was designed with an architecturally eclectic exterior, and a high style interior showcasing the latest fashions of the period. James Gallier Jr. died in 1868, after which his wife, Aglaé Villayaso Gallier, assumed ownership of the home with her four daughters. The house remained in the Gallier family hands until 1917, when the daughters sold it. It changed hands three times between 1917-1965, and was finally acquired by the Ella West Freeman Foundation, who restored the house to its original state and, in 1971, opened it as a house museum. Later in 1986, it was donated to Tulane University, and furthermore the Christian Woman's Exchange in 1996.³⁹

³⁹ Katie Burlison, Chief Curator Hermann-Grima + Gallier Historic Houses, e-mail to the author, May 21, 2018.

The Gallier House parlor houses the impressive *Le Jardin d'Armide* (1855), decor of Jules Desfossé (Fig. 19). This highly characteristic Napoleon III style decor of interior gardens was very much in fashion at the time. Thus, it is fitting that the paper is the focal point of James Gallier Jr.'s parlor. Gallier intended for his home to show off the latest fashions, the wallpaper was no exception.

v. Governor William Owsley House

A historically significant edition of Jacquemart et Bénard's *Les Chasses de Compiègne* (Fig. 20) once adorned the walls of Woodlawn, the wealthy plantation home of Colonel Rodes (1792-1856) in Richmond, Kentucky. Rodes, an "elegant and refined gentleman," was a hemp manufacturer, Master Commissioner of the Madison Circuit Court, and a prominent citizen of Richmond.⁴⁰ His parents built and gifted the Woodlawn property to Rodes in 1822, upon his marriage to Pauline Green Clay (1802-1866). The house was constructed in the Federal style and was the most grand mansion of its surrounding area.

General Cassius Clay presented the decor of *Les Chasses de Compiègne* to Rodes and his daughter as a wedding gift. Clay had ordered the paper from Downing & Grant, a leading Kentucky dealer. The paper was imported from France from the Jacquemart et Bénard manufactory, who expertly hung the paper in the Rodes' home. The hanging of the scenic was completed in time for the visit of General Lafayette in his Farewell Tour of America in 1825.

The Woodlawn set is the 1815 edition of the print, as riders are wearing blue coats. Although the full scenic was composed of twenty five strips, this set consists of eighteen of the

⁴⁰ W.H. Miller, *History and genealogies*, (Lexington, Kentucky: Press of Transylvania Co., 1906): 273.

panels; it is missing two strips of the view of Chateau de Compiègne, and five strips of the picnic scene. Since its original installation, it has been moved and removed multiple times. This instability has resulted in considerable damage, including pigment loss and surface wearing. Still, the set remain to be historically significant, and was most recently gifted by the Rodes' descendants to the Governor William Owsley House Museum in Danville, Kentucky, where it hangs today.

vi. Analysis of Wallpaper in Upper Class Homes

Surprisingly, only a limited amount of French wood-block printed wallpaper found its way into the American South, and even fewer continue to exist in situ to this day. This is partially due to the fact that Southerners, in general, preferred decorative materials that were better suited to their humid living conditions, such as paint and wood paneling. Several collectors did, however, participate in the vogue for the French *décor*. The homes in which French “Golden Age” wood-block printed papers continue to hang, and in a well-preserved state, are the collections of the most elite. From the Skipwith family’s barony plantation, Prestwould, to the Briscoe physician family’s Piedmont, to celebrated politician Andrew Jackson’s Hermitage, to the structural masterpiece and show house of architect James Gallier, to the historically impressive home of the Rodes’ family, the estates in which French “Golden Age” period *décors* continue to hang are conclusively the homes of the most prestigious and aristocratic American families. While Prestwould, Piedmont, the Hermitage, the Gallier House, and the Governor William Owsley House are not the only examples of wallpaper found in upper class

establishments, they could be considered the most significant in their historicism and relatively good condition.

Chapter II: Ghost Wallpaper in Upper Class Homes

Although the aforementioned papers were discovered in decent condition, many other papers of the upper class establishments in the American South have not been as fortuitous. Their existence has been determined through written accounts, photographs, and, if fortunate, remnants, or “ghost papers,” discovered on the walls during modern day renovations. While these papers sadly do not survive in situ, they tell an important story of their owners’ backgrounds and socioeconomic standings.

i. Oak Lawn

Joseph Dufour’s *Les Voyages du Capitaine Cook* (1804) was found to be at Oak Lawn in Mecklenburg County, North Carolina, through ghost papers and written accounts. Oak Lawn (Fig. 21) was built as the rural plantation home of prosperous cotton planter Benjamin Wilson Davidson (1787-1829). Construction began in 1818 upon the marriage of Davidson and his wife, Elizabeth (Betty) Latta. The Davidsons were a well-established family in North Carolina as well as throughout the United States, as Mr. Davidson’s father, Astor John Davidson, was highly involved with the American Revolution. It was built in the Georgian-Federal style with Flemish-bond brickwork and sophisticated woodwork. The house stayed in the Davidson family until the end of the Civil War, after which it was passed through the hands of a series of owners. During a 1941 renovation, remnants of Dufour’s *Les Voyages du Captain Cook* (1804) were discovered in one of the upstairs closets. This discovery coincided with a found journal entry of Mrs. J.W. Bradfield, one of Mr. and Mrs. Davidson’s granddaughters, who wrote in great detail about the house at the fall of the Civil War. She writes that “the glory of the house was the Indian room. It

was above the parlor and quite 30 by 20 feet. The paper was from England, decorated with Indian scenes. Red men carrying strings of fish and bananas and leading them in primitive ships and canoes.”⁴¹ Mrs. Bradfield was, of course, mistaken, as the *décor* was French and not English; however, her account of the papers’ appearance remains accurate.

ii. Natchez, Mississippi

Several French wood-block printed period *décors* have been discovered in Natchez, Mississippi. A charming, antebellum town, Natchez prospered in the nineteenth century due to its expansive cotton plantations and its prominent position on the American trade route. With the abundant wealth and trade in the town, it is no surprise that French wallpaper was frequently hung in the nineteenth century. Unfortunately, due to redecoration, weather, or natural aging, the glorious papers that once adorned the antebellum mansion homes no longer remain in situ.

(a) Landsdowne

Various wood-block printed *décors* have been found at Landsdowne, the grand estate George Marshall and Charlotte Hunt Marshall, cotton plantation owners (and direct descendants of the present day owners). The Marshalls came from a lineage of wealth; their plantation mansion was built in 1853, as their parents had provided money for the land, the house, and the furnishings within. They selected various French *décors* for their interior walls that reflected the style of the mid to late nineteenth century: a period that gravitated more to floral patterns,

⁴¹ Dan L. Morrill, “Oak Lawn,” Charlotte-Mecklenburg Historic Landmarks Commission, December 26, 1975, <http://www.cmhpf.org/Properties%20Foundation%20Reports/oaklawn.html>.

classical figures, and repeated motifs, and altogether less interested in the *panoramique* decors. Remnants of four panels of French wood-block printed paper have been discovered in the parlor and halls. As they are fragmented pieces without documents of provenance, the papers have not been able to be securely identified to any particular maker, but are assumed to be Zuber and Delicourt originals (Fig. 22, 23, 24) by a consultation from Ron and Mimi Miller of the Historic Natchez Foundation and through the family's oral tradition.⁴²

(b) Elms Court

Also in Natchez, Mississippi, French wood-block printed wallpaper fragments were discovered at Elms Court (Fig. 25). A Greek-Revival style mansion built in 1836, Elms Court first belonged to Lewis Evans, a wealthy planter, businessman, and patron of the arts. Francis Surget, Sr., “an early pioneer and the richest and most successful planter of this [Natchez] section” purchased the home in 1852 and presented it to his daughter, Jane, and her husband Ayers P. Merrill, merchant, planter and diplomat, as a wedding gift.⁴³ The Merrills performed various renovations to the estate, including the hanging of various French wallpapers. As a prominent merchant family, they had access to the most fashionable *décor*s on the market. As with the papers at Landsdowne, the Elms Court papers were found as remnants underneath deteriorated modern wallpapers. As they are in bits and pieces, it is difficult to provide a definite attribution, but are very similar to the mid to late nineteenth century “fresco papers” manufactured by Delicourt.

⁴² Marsha Colson, Owner of Landsdowne, e-mail to the author, November 16, 2018.

⁴³ “National Historic Landmark Nomination: Elms Court,” United States Department of the Interior National Park Service, January 5, 1977: 1-11.

iii. Rosedown Plantation

Rosedown Plantation in St. Francisville, Louisiana (Fig. 26), also has an interesting story behind its wallpaper collections both past and present. Originally the home of Daniel Turnbull and Martha Hilliard Barrow, wealthy plantation owners, the Rosedown property was cultivated in 1828 as a cotton plantation with over four hundred slaves. In 1834, after a few years of cash crop success, the Turnbull family's Federal-Greek Revival style estate home was built and completed within a year. Daniel and Martha were connoisseurs of the fine and decorative arts; soon after their marriage, they spent an extended period of time traveling throughout Europe and the British Isles, where they found inspiration for the interior and exterior design of their home. They decorated their interiors with the finest items on the market, from established dealers including Anthony Quervelle of Philadelphia and Prudent Mallard of New Orleans. Additionally, the Turnbull's imported wallpaper and draperies from Europe, including the Jacquemart et Bénard *panoramique*, the *Chasse de Compiègne* (1815), which they purchased in 1835. Sadly, the Jacquemart et Bénard original *décor* no longer hangs on the wall, nor are there any surviving fragments in Rosedown's possession. The only record that remains is a note found on the original receipt among the family's papers.

Rosedown Plantation remained in the Turnbull family lineage until 1956, when Milton Underwood and his wife, Catherine Fonder, purchased the estate. The Underwoods fully restored the plantation, intending it to run as a tourist site. During the renovation, the *Chasse de Compiègne* papers were completely removed and forever lost.

iv. The William C. Williams House

A set of Joseph Dufour's *Les Monuments de Paris* (1814) in disparaging condition was discovered at the William C. Williams House in Richmond, Virginia, the home of William Clayton Williams (1768-1817), a prominent Virginian lawyer. Williams' decor is a *panoramique* in twenty two panels depicting Paris' famous buildings and landmarks. It was designed by Xavier Mader and manufactured by Dufour in 1814.

In 1977, the Metropolitan Museum of Art in New York City acquired the contents of the William C. Williams House's parlor with plans to present as a period room within their recently renovated American Wing. They incorporated the room's mahogany woodworking, the King of Prussia marble baseboards, furniture by Charles-Honoré Lannuier and Duncan Phyfe, and this set of *Les Monuments de Paris*. However, as the set was in such poor condition, the museum commissioned Twigs Fabrics & Wallpaper, a San Francisco-based wallpaper manufactory, to reprint the Virginia papers in a small limited edition. Documenting the original papers, artists produced thousands of silkscreens and drawings over a two year period to achieve the desired result. Though the original papers have not survived, the reproduction continues to hang in the museum's Richmond Room (Fig. 27).

v. Analysis of Ghost Wallpaper in Upper Class Homes

Because such a limited amount of antique wallpaper still hangs in situ in the American South, one must rely on the photographic or written documentation of ghost papers to understand the consumer patterns of the past. Though the papers discovered at Oak Lawn, Landsdowne, Elms Court, Rosedown Plantation, and the William C. Williams House are merely suggestions of

what once hung, they divulge pertinent information on the wealthy plantation owners of the American South. The vogue for French eighteenth and nineteenth century wood-block printed wallpaper reigned supreme throughout the early to mid nineteenth century. The homes of these elite connoisseurs reflected the owner's aspiration for culture and sophistication, and are telling of their socio-economic status and wealth.

Chapter III: Ghost Wallpaper in Middle Class Homes

As previously discussed, the notable collections of French eighteenth and nineteenth century wood-block printed wallpaper in the American South that continue to hang in situ, and in decent condition, are found in the homes of the most elite and established collectors of the period. Yet, the vogue for the French *décor* did not stop with this milieu, members of the middle class also acquired a taste for the style. Their interest in the period fashions demonstrated their yearning to imitate the upper class. The houses of these middle class collectors have not aged well, however. Very little attention has been placed on the preservation and conservation of these establishments. Those wallpapers that have been discovered have been found as scraps on the wall, severely damaged, or altogether demolished. In these cases, the only record of their existence is determined through period photographs or journal accounts.

i. Harper House

Joseph Dufour's *Les Fêtes Grecques* or *Jeux Olympiques* (1818) was known to have existed in the Harper House, the West Virginia home of James Wager (Fig. 28). The house was built in 1775 by Robert Harper (1718-1782), builder, millwright and town founder, as a tavern and a facility to oversee the Quaker settlement in the Shenandoah Valley where the Potomac and the Shenandoah Rivers met. Harper House was completed in 1782, yet Harper never lived in the house. Upon his death, mill agent, James Wager, acquired the property. He performed several renovations to the property from 1832-1833, including the building of an addition to the modest house, an update to "modern" fixtures, and most significantly, the importation of the

panoramique of Joseph Dufour's *Les Fêtes Grecques* or *Jeux Olympiques* (1818) from France.⁴⁴

Printed in grisaille in thirty lengths, the scenic *décor* was first released in 1818 and exhibited in 1819 at the French Industrial Exposition in Paris. It depicts a mythological scene of eight different festivals of worship to the Greek gods, goddesses, and historical figures including Ceres, Homer, Bacchus, Jupiter, Heracles, Athena, the Nymph Grotto, and the Shepherd of Arcady.⁴⁵ The Harper House's panels did not fare well with the time; they were uncovered in a much destroyed condition behind a partition on the stairway during a 1959 renovation. The house is now maintained by the National Park Service, who observed that the paper "was printed in a gold or ochre monochrome."⁴⁶ Yet, *Les Fêtes Grecques* or *Jeux Olympiques* was printed in *grisaille* only, and thus, the gold or ochre finish must have been painted on after installation. The Harper House is a prime example of the type of *décor* found in nineteenth century middle class homes. Sadly, because of its lesser prestige, it was not well preserved or conserved, and again survives only through written accounts.

ii. Clinton, Georgia

Multiple scenic *décors* have been documented in Clinton, Georgia, a now relatively sleepy town in Jones County, Central Georgia. Founded in 1807, Clinton originated as a pioneer village for western bound settlers. It was a stereotypical frontier town, complete with log cabins,

⁴⁴ Correspondence from Vera B. Craig, Staff Curator of the United States Department of the Interior National Park Service, to Catherine Lynn Frangiamore, March 17, 1972.

⁴⁵ Odile Nouvelle-Kammer, *French Scenic Wallpaper 1795-1865* (Paris: Musée des Arts Decoratifs/ Flammarion, 2001), 282.

⁴⁶ Correspondence from Vera B. Craig, Staff Curator of the United States Department of the Interior National Park Service, to Catherine Lynn Frangiamore, March 17, 1972.

public drinking, gunfights, and trade with local tribesmen.⁴⁷ Due to the success of the cotton crop, Clinton witnessed a boom in the 1820s, at which point it grew to become the fourth most populated town in Georgia. It transformed into a more sophisticated and cultural epicenter of offices, schools, restaurants, shops, and entertainment venues.

(a) Parrish Billue House

Captain Jonathan Parrish and his wife, Nancy Slater Parrish, settled in Clinton in the early nineteenth century and built their home in 1810, known as the Parrish Billue House. The Parrishes were a middle class merchant family and were rural plantation owners, who also eventually opened up a boarding house for the town's bachelors within their home. Though not of the same socio-economic standing as the elite Skipwith family of Prestwoud or the Jackson family of the Hermitage, the Parrishes were ardent connoisseurs of the decorative arts, and purchased the best that their money could buy. From France, they purchased Joseph Dufour's *panoramique* titled *Rives du Bosphore* (1812), a scenic *décor* printed in color in twenty five lengths (Fig. 29). The paper depicts a story of an exotic, far off land of the Turks and the Ottoman Empire, perhaps inspired by Antoine-Ignace Melling's prose, the *Voyage pittoresque de Constantinople et des rives du Bosphore* ("Scenic Journey of Constantinople and the Banks of the Bosphorus," 1807-1819).⁴⁸

⁴⁷ Carol Krom, "Parrish-Billue House: A Home at the Heart of Clinton's History," Spring 2015, JonesLiving.com.

⁴⁸ Odile Nouvelle-Kammer, *French Scenic Wallpaper 1795-1865* (Paris: Musee des Arts Decoratifs/Flammarion, 2001), 304.

The highly exotic *Rives du Bosphore* seems perhaps an odd choice for a common establishment in rural Georgia; however, it captures the spirit of the nineteenth century. Middle class civilians such as the Parrishes would have opted for scenic *décors* that transported them to far off lands, thereby encouraging them to dream of travel and adventure. Though the Parrish Billue House may not have been the grandest of households in the American South, its *panoramique* was fitting for its aspirational aspect.

Unfortunately, due to post-Civil War debt and changes in fashion, the papers did not survive past the nineteenth century. Several other layers of paint and wallpaper were applied over the scenic *décor*. Fragments of the paper were discovered only recently due to a newfound interest in the historic preservation of the property.

Robert Billue and his wife Shirley purchased the house in 1974, and have initiated a large scale renovation project to restore the house to its nineteenth century appearance. While removing layers of the house's paint and wallpaper, they discovered the fragments of the scenic papers. It was an exciting find, historically speaking, yet, sadly, the remaining papers are much deteriorated and in poor condition. Regardless, the Parrish Billue House is significant as it is a commoner's collection of wallpaper. It demonstrates that the French wood-block printed *décors* of the nineteenth century were not exclusive to the elite, they were also purchased by an aspirational middle class.

(b) Clower-Gaultney House

A second common home in Clinton, Georgia, also once housed an impressive collection of scenic *décors*. Two *panoramiques* by Zuber, *Les Vues d'Ecosse* or *La Dame du Lac* (1827)

and *Paysage à Chasse* (1831) were found to be at the Clower-Gaultney House, home of working class plantation owner, Peter Clower (1775-1851). Clower, an early settler of the town of Clinton, built his home between 1816-1819. It was a simple, two-story frame house in the Classical style. An aspirational middle class citizen, Clower selected two French papers for the interior decor. First, he hung Zuber's *Les Vues d'Ecosse* in his bedroom. Attributed to the designer Julien-Michel Gué and printed in seven-shade monochrome, a popular choice among the middle class for its affordability. The *panoramique* extends thirty two lengths in total, and, from left to right, depicts the story of Sir Walter Scott's poem, *The Lady of the Lake* (1827). Interestingly, *Les Vues d'Ecosse* was not the only *panoramique* found at the Clower-Gaultney House; Peter Clower hung Zuber's *Paysage à Chasse* (1831) in his parlor. A thirty two length hunting scene designed by artist Jean-Julien Deltit, the *décor* was inspired by engravings and drawings by Victor Adam and Carle Vernet. It was wood-block printed in color utilizing nine hundred and sixty four blocks. While the date of the *décor's* installation in the Clower-Gaultney House remains unknown, it was a later addition by Peter Clower, as the paper's date of manufacture is fifteen years after the house's original construction. Both the *Les Vues d'Ecosse* and *Paysage à Chasse décors* were purchased and uprooted from the house in 1960, after which they were rehung in a house in McDuffie County, Georgia.⁴⁹ Though the papers no longer remain in situ, the Clower-Gaultney House is demonstrative of the middle class taste for the high fashion French wood-block printed *décor*.

⁴⁹ Maryellen Higginbottom, "Bits and Pieces, Paper and Pattern: Researching Wallpaper in Nineteenth-Century Vernacular Georgia," *Georgia Inside and Out: Architecture, Landscape, and Decorative Arts* (2004): 34.

(c) Hamilton-Johnson House

The Hamilton-Johnson House, also in Clinton, Georgia, once housed Zuber's *Les Jardins Français* (1832).⁵⁰ The house had various owners throughout the mid to late nineteenth century. It originated back to Peter Clower of the Clower-Gaultney House, who presented the house to his daughter, Melinda, upon her marriage to Dr. Thomas Hamilton in 1824. The Hamiltons did not live in the house for long; from 1831 to 1844, the house passed through the hands of several different owners, including John W. Turner and Edward Taylor, both members of the middle class. The house finally ended up under the ownership of Francis S. Johnson, a local middle class merchant, who's descendants occupied the house until 1963. Zuber's *panoramique* of *Les Jardins Français* was discovered in the parlor. It was installed in the house in approximately 1832, likely by Edward Taylor, who lived in the house from 1831 to 1844. Upon her research for her *Historic Wallpapers*, Nancy McClelland visited the Hamilton-Johnson House, where she reportedly assisted in the paper's restoration and rehanging.⁵¹

The same *décor* that was found at Prestwould, the aristocratic Skipwith family's plantation, *Les Jardins Français* is wood-block printed to depict a French park, its activities and the landmarks within. Sadly, the Hamilton-Johnson burnt down in 1963, and so the wallpaper exists only through photographic and written documentation (Fig. 30). Yet its presence in a rural, middle class town of Georgia remains significant as an indicator of the extent of the period vogue for French fashion.

⁵⁰ Maryellen Higginbottom, "Bits and Pieces, Paper and Pattern: Researching Wallpaper in Nineteenth-Century Vernacular Georgia," *Georgia Inside and Out: Architecture, Landscape, and Decorative Arts* (2004): 35.

⁵¹ *ibid.*

iii. Analysis of Ghost Wallpaper in Middle Class Homes

These antique *panoramiques* and *décors* relay a strong message of the dreams and desires of the middle class. This working class sought after the “American Dream,” the notion that class was determined not by blood, but by work ethic. Using their hard earned money, they purchased luxury items for their homes, as they yearned to emulate the grand, fashionable plantations of the elite. The Harper House and Clower-Gaultney House’s monochrome *panoramiques* are typical of the papers that would have been most consumed by the middle class; with a significantly reduced printing process of only a few colors, monochromatic papers are more affordable than their color counterparts, and therefore more accessible to a wide range of socio-economic customers. Yet, as seen at the Parrish Billue House and the Hamilton Johnson House, monochromatic *décors* were not the only papers found in middle class homes. *Panoramiques* printed in full color were also hung, though less frequently. Unfortunately, due to the relatively low significance of these households, the wallpapers have not aged well. They exist as fragments, in a highly deteriorated state, or altogether lost. French wood-block printed papers of the middle class homes are remembered solely through photographic and written records.

Chapter V: 20th Century Collections of Antique Wallpaper

The collecting of antique French wood-block printed wallpaper in America did not stop after the nineteenth century. After an extended period of being considered of the highest fashion, it fell out of vogue shortly from the late nineteenth century to the mid-twentieth century.

Tastemaker Edith Wharton, in her 1897 publication on interior design, *The Decoration of Houses*, states that “sometimes, of course, the use of wall-paper is a matter of convenience, since it saves both time and trouble; but a papered room can never, decoratively or otherwise, be as satisfactory as one in which the walls are treated in some other manner.”⁵² Though briefly less in fashion, antique French wood-block printed wallpaper witnessed a revival in the mid-twentieth century, much in part to the work of Nancy McClelland, the “first lady of wallpapers” and author of the 1924 *Historic Wall-Papers*.⁵³ She readdressed Wharton’s advice, in writing “I often think, when I see papered rooms, which many people put on very much as they put butter on bread... What a pity, when there are dozens of interesting ways in which paper can be used— all of which enhance the value of the paper and the decorative feeling that it creates. No other minor art has done so much to beautify our homes.”⁵⁴ Twentieth-century collectors found inspiration in McClelland’s work and the reemergence of wallpaper, and installed antique *décors* in their homes.

⁵² Edith Wharton and Ogden Codman, *The Decoration of Houses* (New York: B.T. Batsford, 1898), 44.

⁵³ Carolle Thibaut-Pomerantz, *Wallpaper: A History of Style and Trends* (Paris: Flammarion, 2009), 142.

⁵⁴ *ibid.*

i. Rosedown Plantation

Antique French wood-block printed paper was installed in a twentieth century redecoration of Rosedown Plantation, the Louisiana upper class home discussed in chapter three. When Milton Underwood and Catherine Fonder purchased the estate in 1956, they chose the *panoramique* of *Roland Furieux* to replace the *Chasse de Compiègne* that once hung in the entry hall (Fig. 31). This antique *décor* was manufactured by Velay of Paris in 1820.⁵⁵ It is printed in color in thirty lengths, and depicts the epic Italian poem of “Orlando Furioso.” Although an original nineteenth century print, the papers are in exemplary condition, as they were never previously hung. The Underwoods purchased these antique papers from the Zuber Company in Paris, who, as the only remaining company producing wood-block printed wallpaper, bought out the archives of nineteenth century papers from various other companies that had gone out of business. After the Underwoods tenancy of Rosedown, the plantation was purchased by Gene Slivka, a Georgia businessman who greatly neglected the property’s history. Rosedown Plantation remained in his procession until the Louisiana government stepped in. In 2000, it was finally purchased by the State of Louisiana to be run as a State Historic Site, and, in 2005, was deemed a National Landmark within the United States. Rosedown Plantation continues to be of national importance and is often acclaimed for its antique French wood-block printed wallpaper.

ii. Viscaya

James Deering (1859-1925), American industrialist and millionaire, hung a complete set of Dufour’s *Galerie Mythologique* in Viscaya, his Miami, Florida home. The house was built

⁵⁵ Not all manufacturers revealed names of their designers. Dufour was the primary manufacturer to state the names of the artists that he commissioned.

between 1914-1922 in the Italian Renaissance Revival style, after Deering acquired a considerable fortune from the operation of his Deering Harvester Company (and later, International Harvester Company). Deering's home was intended to showcase his vast collection of European antiques, including the antique *panoramique* of *Galerie Mythologique*. Designed by Xavier Mader and manufactured by Dufour, Viscaya's *Galerie Mythologique* is an original 1814 printing. It is printed in grisaille, and depicts a mythological scene of classical figures throughout its twenty four lengths. Viscera's *décor* hangs in the house's entrance hall (Fig. 32), and is thereby a central attraction for anyone who enters the house. Sadly, due to hurricanes, house renovations, and faulty attempts at conservation, the paper remains in poor condition. Regardless, it is reflective of the continued vogue for antique French wood-block printed wallpaper in the most sophisticated homes of the twentieth century.

iii. Longue Vue

In New Orleans, Louisiana, Edgar Bloom Stern (1886-1959) and Edith Rosenwald Stern (1895-1980) decorated their home, Longue Vue, with Félix Sauvinet's *Vues de Lyon* (1823). Heirs to the Sears, Roebuck and Company department store megacorp, and avid philanthropists and patrons to the arts, the Sterns began building their acclaimed garden home in 1924. In 1939, landscape architect Ellen Biddle Shipman was hired to rework the home and gardens, which remain in tact today. Shipman was responsible for the interior decoration of the home, and incorporated a "diverse collection of American and English antiques, needlework, intricate fabrics and wall coverings, French and Oriental carpets, and an antique creamware pottery

collection.”⁵⁶ Shipman acquired the scenic *décor* of *Vues de Lyon* from Nancy McClelland during her re-working of the house, which she hung as the focal point of the upper hall, of which all other furniture and decor was based around. The *panoramique* depicts the left bank of the Rhône and the city of Lyon in thirty two lengths. This antique French wood-block paper brings the outside in, which is fitting for Longue Vue, a house famed for its garden-inspired interiors.

iv. Analysis of 20th Century Collections of Antique Wallpaper

The vogue for French antique wood-block printed wallpaper prevailed even after its period of manufacture in the eighteenth and nineteenth centuries. Prestigious twentieth century collectors continued to hang wood-block printed French *décors*. Viscaya, Longue Vue, and Rosedown Plantation, all homes of elite connoisseurs, integrated antique wallpapers into their carefully curated interiors. Though these collections are relatively modern, they relay the historical significance of the art form.

⁵⁶ New Orleans Online, “Longue Vue House and Gardens,” Accessed November 28, 2018, <https://www.neworleansonline.com/directory/location.php?locationID=1264>.

Conclusion

Antique French wood-block printed wallpaper is a noble art form. In addition to being a decorative art, it is a telling indicator of a home's history. Contrary to what one might think, wallpaper was hung in a wide range of socio-economic establishments; not only was it found in the wealthiest of homes, but it was also hung also in the homes of the middle class. Furthermore, although antique wallpaper has been found in a wide variety of homes, the collections that continue to survive in situ today (and in decent condition) are the homes of the most elite. The homes of Prestwoud, Piedmont, the Hermitage, and the Gallier House contain exemplary examples of antique French wood-block printed wallpaper. These collections are significant in their historicism and their prestigious provenances, which has resulted in their national attention. This attention has in turn contributed to their conservation and preservation. A historically significant collection hangs at the Governor William Owsley House, as well, although it is in a less ideal condition.

While the best preserved examples of French wood-block printed papers in the American South are found solely in the homes of the most elite, unfortunately, many once-important collections of the upper class have not survived with the time. Many factors have contributed to the demise of these *décors*, including changes in fashion, new ownership, renovation, natural aging, weather, war, and total neglect. French *décors* once hung at the homes of Oak Lawn, Landsdowne, Elms Court, Rosedown, and the William C. Williams House, yet these papers no longer remain in situ. The wallpapers that once hung have been uncovered as decrepit fragments found during recent renovations, as well as through their historical photographic and written documentation. Although they do not continue to exist in situ, these collections were all once

impressive and integral parts of the houses' interior decor. They remain a significant indicator of their owners' background, education, and socio-economic status.

While the majority of French wood-block printed wallpaper in the American South hung in the homes of the upper class, this genre of paper was not altogether reserved for the elite. The aspirational ideology of the *panoramique* made it a popular choice among middle class homeowners. Though of common ownership, the Harper House, the Parrish Billue House, the Clower-Gaultney House, and the Hamilton-Johnson House once housed fine French wallpapers in the nineteenth century. These elaborate scenic *décors* encouraged the viewer to dream of far off lands and exotic travels, an alluring and enticing diversion for the less-endowed middle class. Due to the considerably limited amount of attention and preservation efforts that have gone in to these collections, all have been completely lost. They are now remembered as “ghost” papers, distant memories of papers that once existed.

The affinity for French antique wood-block printed wallpaper did not end with the nineteenth century. The designs are timeless and complement modern interiors. Many twentieth century collectors continued in the tradition of hanging period French *décors*, notably at Viscaya, Longue Vue, and the newly renovated Rosedown Plantation. These collections, though relatively recent additions, retain the historical significance of the antique papers.

French wood-block printed wallpaper is a true mural art form and a significant indicator of cultural and socio-economic history in America. It conveys a sense of period affinity for all that was French, in addition to the collecting habits and socio-economic standings of its consumers. Unfortunately, due to the many changes in style over time, the history of wallpaper has been often neglected in the United States. Its recognition as a national treasure is a relatively

recent phenomenon. Nancy McClelland's 1924 publication of *Historic Wallpapers* ignited an interest in wallpaper as an art form in America, inspiring further preservation and conservation efforts of our nation's collections. Still, as witnessed in the foregoing examples, the existence of documented antique wood-block printed wallpaper in situ in the American South is shockingly sparse. The known collections that continue to hang in decent condition today are those of the most prestigious collectors: famed politicians, barons, and the like. Other collections once existed, and in a variety of socio-economic settings, yet the late nineteenth and early twentieth century indifference has led to their demise. Therefore, the fragments and "ghost" papers of the aforementioned homes must serve as a cautionary tale to today's curators and preservationists. Special attention must be brought to the preservation and conservation of these examples of French "Golden Age" wood-block printed papers of the American South.

The vogue for antique French wood-block printed wallpaper in America has been a prevalent trend since the eighteenth century. Many collections have been recorded in New England, less so in the South. However, the proven existence in the aforementioned Southern households demonstrates a strong gravitation towards the style. Both the elite and the aspirational middle class selected French period *décor*s for their homes. Though only a relative handful have been documented, one cannot help but suspect there are still more collections to be discovered. With the historical affluence of the region, the affinity for all things French, the indication of eighteenth and nineteenth century trade routes, and the evidence of known collections, one can only hope that these potential uncharted collections (most likely within private residences) will be revealed in the future. Using the known examples as a guide, it is the duty of today's wallpaper scholars and historians to discover and document new collections.

Illustrations



Fig. 1

“Cambridge Fragment,” Hugo Goes, England, ca. 1509, wood-block print.
Christ Church, Cambridge, Victoria and Albert Museum, London.



Fig. 2

Solid blue “plain papers” with a floral border, France, ca. XIII c., wood-block print.
Mount Vernon, Virginia. Image courtesy of Carolle-Thibaut Pomerantz.

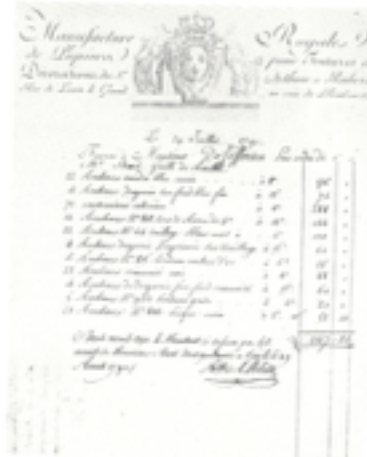


Fig. 3
 Receipt for Wallpapers, to Thomas Jefferson from Arthur & Robert, France, 1790.
 Image courtesy of Marsha Mullen, National Hermitage Foundation.



Fig. 4
 Arabesque Wallpaper (Drawing #692), designed by Réveillon and manufactured by Jacquemart et Bénard, France, ca. 1789, wood-block print. Image courtesy of Carolle-Thibaut Pomerantz.



Fig. 5
Design for the Montgolfier Brother's Balloon, Jean-Baptiste Réveillon,
France, 1783.



Fig. 6
Anonymous watercolor of a room papered with *Vues of Lyon*,
first half of 19th century, Galleria Nazionale d'Arte Moderna, Rome.



Fig. 7
Les Jardins Anglais, P.A. Mongin for the Joseph Dufour company,
 France, ca. 1800, wood-block print.



Fig. 8
Sauvages de la mer Pacifique / Voyages de Captain Cook,
 Jean-Gabriel Charvet for the Joseph Dufour company,
 France, ca. 1804, wood-block print.



Fig. 9
Vues de Suisse, lengths 9-16, P.A. Mongin for Zuber, France, ca. 1804,
 wood-block print.



Fig. 10
 Prestwoud Manor, Clarkesville, Virginia.



Fig. 11

Les Jardins Français, P.A. Mongin for Zuber, Rixheim, France, ca. 1822, wood-block print.
Prestwould Manor, Clarkesville, Virginia.



Fig. 12

Les Chasses de Compiègne, Carle Vernet for Jacquemart and Bénard, Paris, France, ca. 1812-15, wood-block print.
Prestwould Manor, Clarkesville, Virginia.



Fig. 13
Le Parc Français (1820-25), Jacquemart and Bénard, Paris,
 France, ca. 1820-25, wood-block print.
 Prestwoud Manor, Clarkesville, Virginia.



Fig. 14
 Piedmont, Charles Towne, West Virginia.



Fig. 15
Les Voyages D'Anthenor, Dufour, Paris, France, ca. 1810-15,
wood-block print. Piedmont, Charles Towne, West Virginia. Image courtesy of Kate Hughes.



Fig. 16
The Hermitage, Nashville, Tennessee



Fig. 17

Télémaque dans l'Ile de Calypso, Dufour et Cie, Paris, France, ca. 1818, wood-block print.
The Hermitage, Nashville, Tennessee. Image courtesy of Marsha Mullen, the Hermitage.



Fig. 18

The Gallier House, New Orleans, Louisiana.



Fig. 19

Le Jardin d'Armide, Édouard Muller for Jules Desfossé, France, ca. 1855, wood-block print. The Gallier House, New Orleans, Louisiana. Image courtesy of the Hermann-Grima + Gallier Historic Houses; Photographs copyright Kerri McCaffety 2014.



Fig. 20

Les Chasses de Compiègne, Carle Vernet for Jacquemart et Bénard, Paris, France, ca. 1815, wood-block print. The Governor William Owsley House Museum, Richmond, Kentucky. Image courtesy of Carolle Thibaut-Pomerantz.



Fig. 21
Oak Lawn, Mecklenburg County, North Carolina.



Fig. 22
Wallpaper Fragment, attributed to Delicourt, France, 19th Century, wood-block print.
Home of Marsha Colson, Landsdowne Plantation, Natchez, Mississippi.
Image courtesy of Marsha Colson.



Fig. 23

Wallpaper Fragment, attributed to Zuber, France, 19th Century, wood-block print.
 Home of Marsha Colson, Landsdowne Plantation, Natchez, Mississippi.
 Image courtesy of Marsha Colson.



Fig. 24

Wallpaper Fragment, attributed to Zuber, France, 19th Century, wood-block print.
 Home of Marsha Colson, Landsdowne Plantation, Natchez, Mississippi.
 Image courtesy of Marsha Colson.



Fig. 25

Wallpaper fragment discovered during a renovation, likely French, 19th century, wood-block print. Home of Anne MacNeil, Elms Court, Natchez, Mississippi.

Image courtesy of Anne MacNeil.



Fig. 26

Rosedown Plantation, St. Francisville, Louisiana.



Fig. 27
 "The Monuments of Paris" Reproduction Wallpaper,
 Twiggs Fabric & Wallpaper. The Metropolitan Museum of Art,
 New York, New York.



Fig. 28
 Harper House, Harper's Ferry, West Virginia.



Fig. 29
Remnants of Dufour's *Rives du Bosphore*, ca. 1812, wood-block print.
Discovered at the Parrish Billue House, Clinton, Georgia.



Fig. 30
Les Jardins Français, Zuber, France, ca. 1832, wood-block print.
Hamilton-Johnson House, Clinton, Georgia.



Fig. 31

Entrance at Rosedown Plantation with *Roland Furieux*, Velay, Paris, France, ca. 1820, wood-block print. Rosedown Plantation, St. Francisville, Louisiana.



Fig. 32

Entrance Hall at Vizcaya with *La Galerie Mythologique*, Dufour, France, ca. 1814, wood-block print. Vizcaya Museum & Gardens, Miami, Florida.



Fig. 33

Vues de Lyon, Félix Sauvinet, France, ca. 1823, wood-block print.

Image courtesy of Tina Freeman, 2014, Longue-Vue, New Orleans, Louisiana.

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