



PIERRE  
FREY  
PARIS

THE ARCHIVE GAZETTE

CLASSIC  
WALLPAPERS

REVISITED

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*"An imaginary voyage into  
the history of art"*

Article written by Sophie Rouart  
Curator of la Maison Pierre Frey



# SPOTLIGHT ON

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## WALLPAPERS

The launch of the Le Manach « Heritage » wallpaper collection gives us the opportunity to unveil a selection of unknown wallpapers from the Archives department.

This heritage is composed of more than 360 wallpapers, from the 18th century to the 1930s. It was built up by purchases and by the acquisition of Braquenié and Le Manach. All these wallpapers were acquired in order to be reproduced identically or be adapted into fabrics.

This gazette is made up of favorites of which a large majority date from the 18th century, outlining the origin, techniques and trends of this time.

Discover these precious antique wallpapers that highlight the art of decoration from another era and that show the evolution of decorative practices such as matching wallpapers and fabrics, trompe-l'oeil, etc...

Background image

*Braquenié Collection, Canton BP302 - 5 colorways*



THE MANUFACTURING OF WALLPAPER  
THROUGHOUT THE CENTURIES

# DOMINO PAPERS

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14<sup>TH</sup>-18<sup>TH</sup> CENTURY

A domino paper is a sheet of paper decorated with geometrical or floral patterns, printed by woodblock (for the outline) and colored in, using a paintbrush. They were produced by craftsmen called "cartiers-dominotiers".

The first mention of this kind of creation dates back to the 14th century but it is very difficult to date precisely the development of domino papers because of their fragility.

Placed side by side and glued together, used in front of altars or on walls until the middle of the 18th century, they are considered the ancestor of the wallpaper.

Mainly used in middle-class houses as a wallpaper, nowadays we can only recognize models used for covering books, boxes, or furniture because of the difficulty of conservation.



*Above: Wood-block printed wallpaper, french factory, 18th century, Inv.008.6.25  
Exists as a wallpaper, Braquenié Collection, Adelaide BP307*





Left page & Above :  
Woodblock printed and hand-painted domino papers, 18th century,  
Inv. 008.6.18 & Inv. 009.31.1

THE MANUFACTURING OF WALLPAPER  
THROUGHOUT THE CENTURIES

TRADITIONAL  
HANDMADE  
TECHNIQUES

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18<sup>TH</sup> CENTURY TO TODAY

In the middle of the 18th century, domino papers were replaced by English wallpapers which seduced French customers by their refinement and beauty.

At the beginning of the 18th Century, wallpaper was a colorful woodblock printed paper. In England, people began to stick the sheets together to form a roll before printing them. This was the birth of wallpaper as we know it today. The length of the roll is around ten meters. The continuous paper rolls would spread during the 1830s.

Furthermore, this technique allowed the printing of large-scale patterns, just like in textile printing. Contrary to the domino paper which was hand-painted, the woodblock is placed directly onto the paper. English printers replaced greasy inks by other inks more suitable for printing on paper.

This technique has been used until 1970. It was then replaced by the hand-screen printing technique for high-quality wallpapers. This technique is still used and is the most efficient to reproduce the charm of the wood-block printed wallpapers from the 18th century.

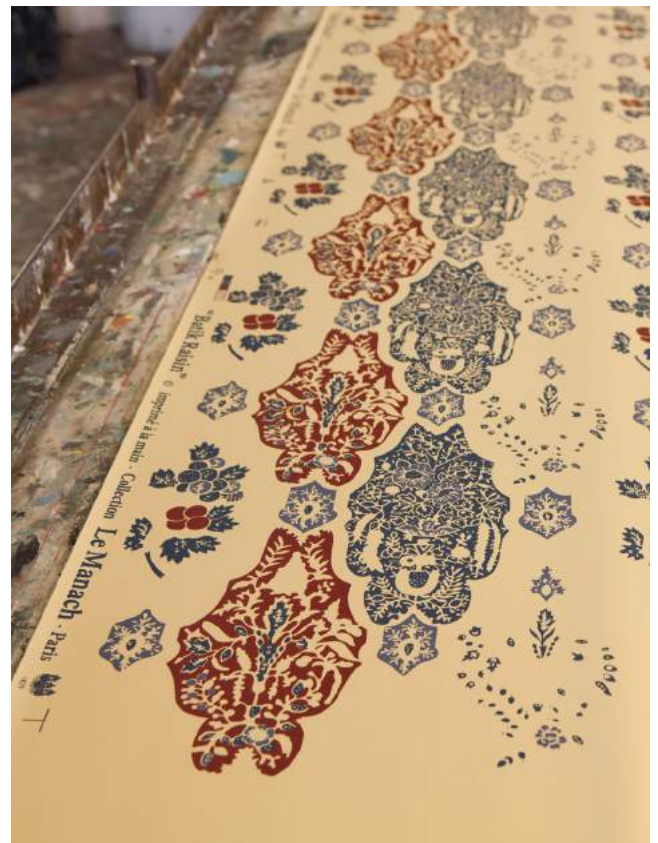


## WOODBLOCK PRINTING - 18<sup>TH</sup> CENTURY



Woodblock printed wallpaper, french manufacture 18th century, Inv. LM177

## HAND-SCREEN PRINTING



Wallpaper hand-screen printed, Le Manach Heritage collection, Batik Raisin LP105





Above: Le Manach Heritage collection, Mikado, Wallpaper LP112 - 3 Colorways

Left page: Le Manach collection, Hankeou LP109 - 4 Colorways

Photos : Anne-Emmanuelle Thion, Pierre Frey showroom, 27 Rue du Mail, Paris

THE MANUFACTURING OF WALLPAPER  
THROUGHOUT THE CENTURIES

# CONTEMPORARY PRINTING


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Today, other techniques are also used such as surface printing, gravure printing, silk screen-printing, rotary printing, and digital printing for the wide width wallpapers.



*Wallpaper produced using the gravure printing technique,  
Pierre Frey collection Les Dessins 3, Le Chant de Tidore FP490*



THE USE OF WALLPAPER  
THROUGHOUT THE CENTURIES

THE REASON FOR SUCCESS

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In the middle of the 18th century, wallpaper appeared as a true innovation, seen to replace the the decorative practices of the 17th century: wood panels, tapestries, painting and fabrics.

The french discovered this via the importation of Chinese papers and velvety English wallpapers. During the second half of the 18th century, wallpapers spread widely because of their iconographic repertory and by the simplicity of its use.

Background image

*Woodblock printed wallpaper, French manufacture, 2nd half of the 18th century, Inv. 008.6.33*



Woodblock printed wallpaper, french manufacture,  
18th century, Inv. 008.6.141 & 008.6.32

THE USE OF WALLPAPER  
THROUGHOUT THE CENTURIES

MATCHING WALLPAPERS  
AND FABRICS

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During the second half of the 18th century, printed patterns on paper followed the same style trends as those in other decorative arts. This allowed manufacturers to offer cheaper substitutes (ex: for figured silks) introducing matching wallpapers with printed or woven fabrics. This is the era of the first coordinated wallpaper and fabric.

Reveillon, a French wallpaper printer, is especially known for his wallpapers which match perfectly to Oberkampf's wood-block printed cottons. Both factories, known as the "Royale factory" were recognised for their high quality products, worked hand in hand, producing several coordinated patterns.





Woodblock printed wallpaper, french manufacture, 18th century, Inv.FR2337  
Silk lampas, 19th century, copy of an older figured silk, Inv.FR1578





*Woodblock printed cotton, Oberkampf manufacture, about 1789, Inv, BR1340*



*Les Toiles de Tours, Le Manach Collection, Tressage L5003*





Woodblock printed cotton, Oberkampf manufacture, about 1798, Inv, Lm2303



Woodblock printed wallpaper, Jacquemart-Bénard factory, end of 18th century, Musée des Arts décoratifs, Paris

Left page : Le Manach collection, Balmoral fabric L2290, Hand-printed in France - 2 Colorways

We have decided to re-edit a special coloring of this print, which has been made by Le Manach since 1903. It reproduces a toile de Jouy fabric named "Water Lilies" that was printed at the Oberkampf factory around 1795. The motif is composed of flowers scattered inside diamond-shaped ribbons that are placed in staggered rows on a background of small white leaves in a reverse print.



№ 935  
№ 0-50  
Leningrad  
Иванов



*Le Manach, Heritage collection, Pommes de pin, Wallpaper LP107 - Fabric L2454.*

*The motif of this wallpaper reproduces a Valoise from the start of the 18th century. This one was mentioned in corporate by-laws from 1669 and is made of a very fine silk cloth fabric that was in fashion in the late 17th and early 18th centuries. Having an extraordinary sheen, it is embellished with various motifs, flowers in particular. This document was used many times by Le Manach, which first reproduced it in lampas before making it into one of the emblematic prints of its collection under the reference L2454.*



THE USE OF WALLPAPER  
THROUGHOUT THE CENTURIES

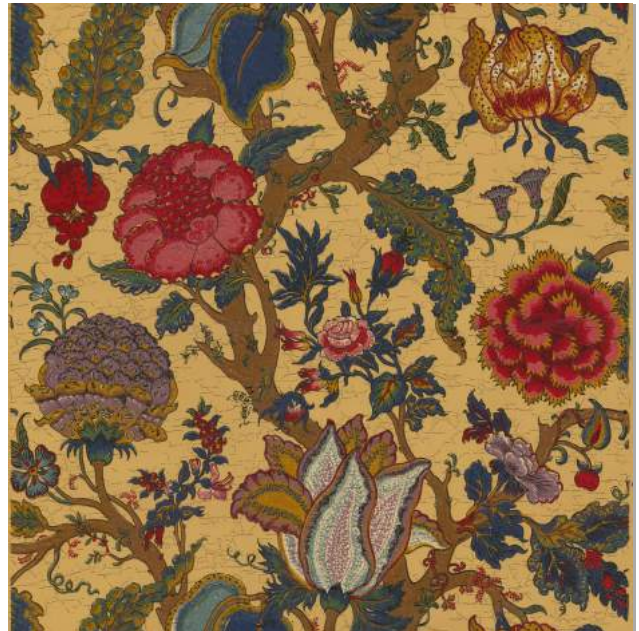
# FLORALS

Scattered, Striped, Cut, Stylized, Natural, Exotic, in sinuous stem, the flower has always been a popular design choice; stylistically, there is a rich and varied history of its utilization.

From the 18th century to nowadays. Each period has fascinating methods of bringing such a storied motif to life.

*Chasuble, woodblock printed paper, 2nd half of the 18th century, probably used in the theatre, Inv.014.19.46*





Recent purchases of woodblock printed papers, 2nd half of the 18th century, french manufacturers  
Top right: Wallpaper, Desfosse and Karth, around 1930, Inv.012.8.4

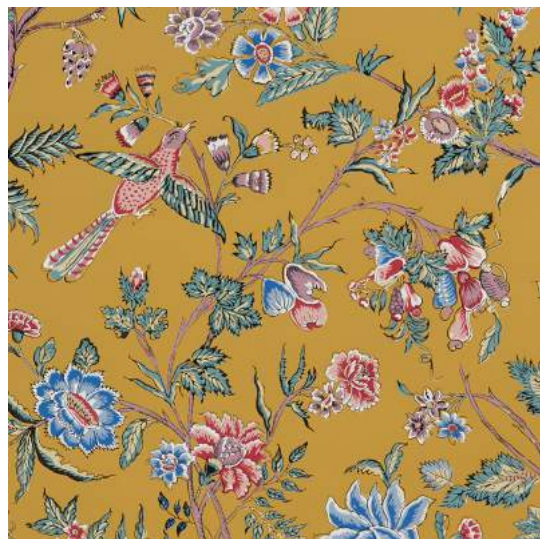
Blue WAY (J)



Blue 3

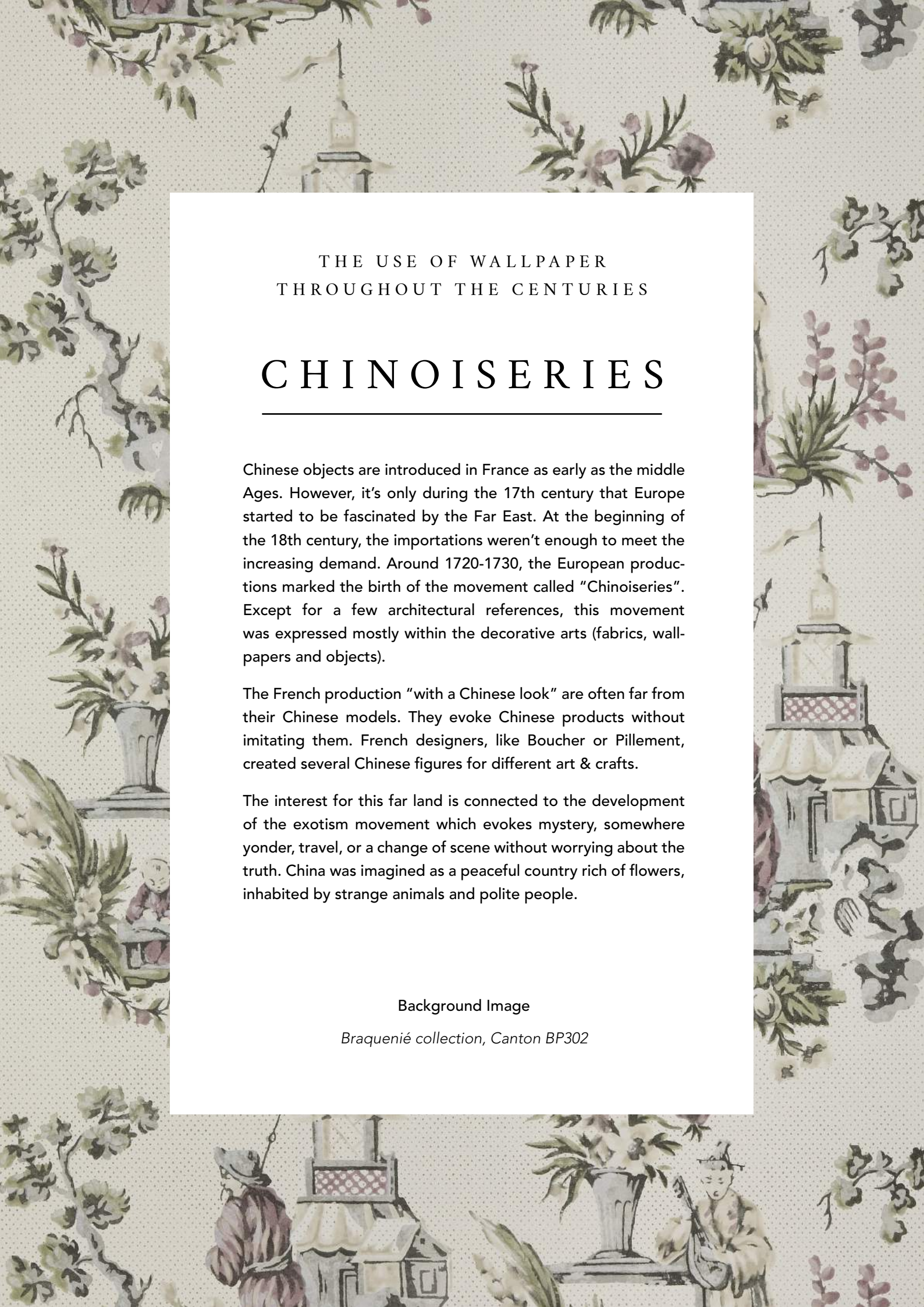
WAY (L)





*Le Manach, Heritage collection, l'Arbre Indien LP103*

*Presenting a pattern of sinuous flower stems in an Indian style, this wallpaper with a colored background evokes the Indian fashion found throughout the 18th century.*



THE USE OF WALLPAPER  
THROUGHOUT THE CENTURIES

# CHINOISERIES

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Chinese objects are introduced in France as early as the middle Ages. However, it's only during the 17th century that Europe started to be fascinated by the Far East. At the beginning of the 18th century, the importations weren't enough to meet the increasing demand. Around 1720-1730, the European productions marked the birth of the movement called "Chinoiseries". Except for a few architectural references, this movement was expressed mostly within the decorative arts (fabrics, wall-papers and objects).

The French production "with a Chinese look" are often far from their Chinese models. They evoke Chinese products without imitating them. French designers, like Boucher or Pillement, created several Chinese figures for different art & crafts.

The interest for this far land is connected to the development of the exotism movement which evokes mystery, somewhere yonder, travel, or a change of scene without worrying about the truth. China was imagined as a peaceful country rich of flowers, inhabited by strange animals and polite people.

Background Image

*Braquenié collection, Canton BP302*



*Braquenié collection, Canton BP302*

*A stunning, polychrome, Chinese-style wallpaper inspired by the works of Pillemet, most likely printed at the Réveillon factory after 1770. It depicts two Chinese scenes in staggered rows on a finely speckled background. It was presumably coordinated with a printed cloth from the Oberkampf factory at Jouy-en-Josas. The original document is kept at the Toile de Jouy Museum.*





*Le Manach, Heritage collection, Les Lions LP111*







*Boussac collection, Kanawa W4515 wallpapers, hand-printed in a frame.*

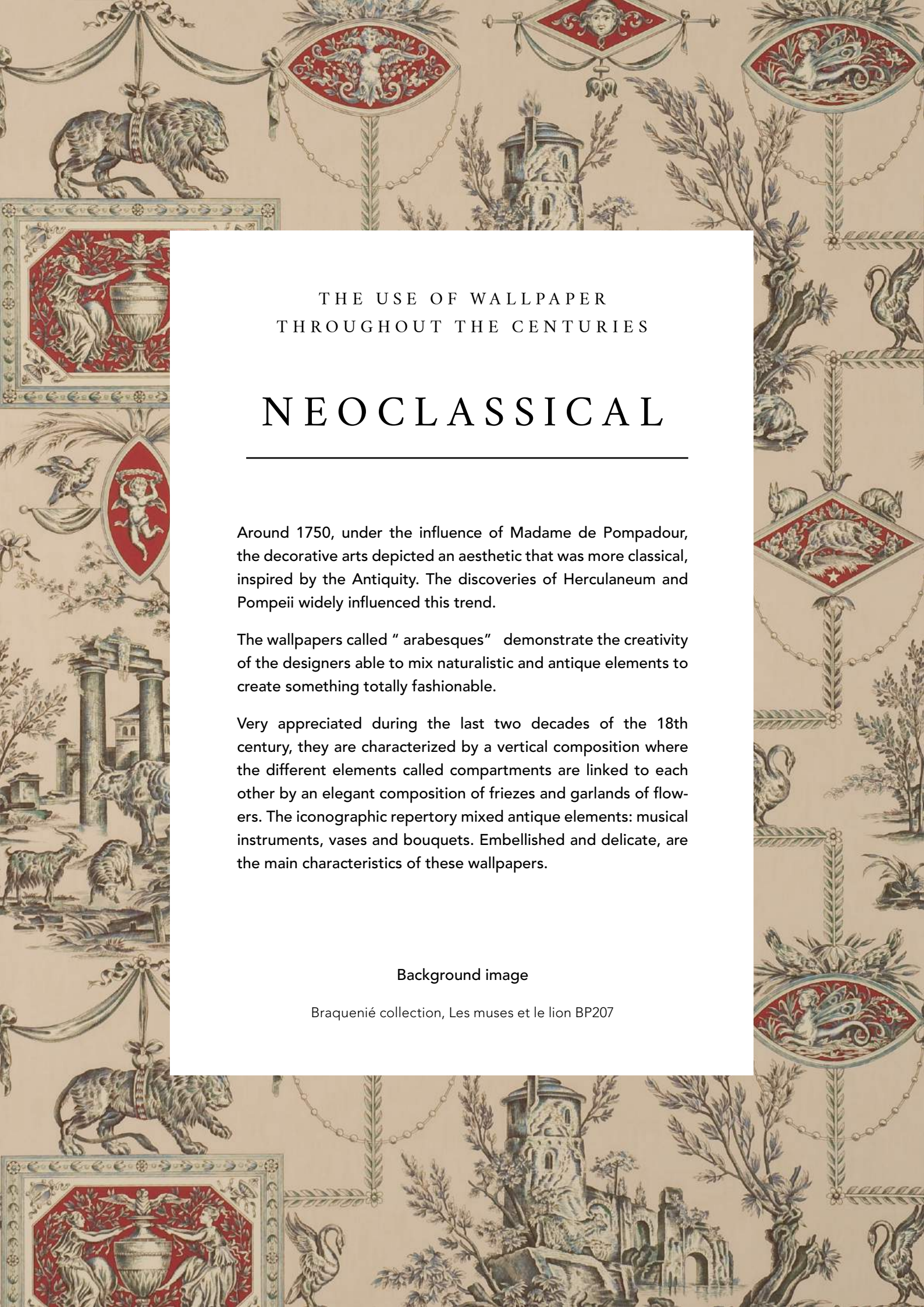
*Reproduces a toile de jouy called "The dance lesson", printed by copper-plate at Oberkampf's factory, around 1785.*





*Braquenié collection, Delft BP305*

*Reproduction of a hand-joined wallpaper printed in the second half of the 18th century with a chinoiserie design. The original blue colour immediately brings to mind Delft pottery, which could well have been the inspiration for this pattern.*



THE USE OF WALLPAPER  
THROUGHOUT THE CENTURIES

# NEOCLASSICAL

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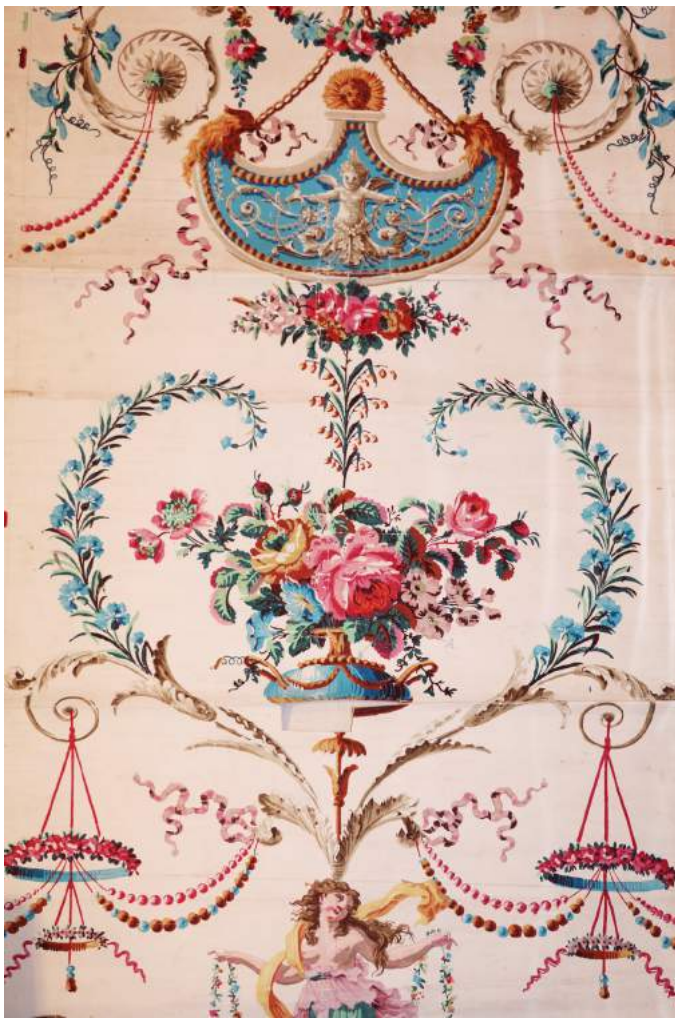
Around 1750, under the influence of Madame de Pompadour, the decorative arts depicted an aesthetic that was more classical, inspired by the Antiquity. The discoveries of Herculaneum and Pompeii widely influenced this trend.

The wallpapers called "arabesques" demonstrate the creativity of the designers able to mix naturalistic and antique elements to create something totally fashionable.

Very appreciated during the last two decades of the 18th century, they are characterized by a vertical composition where the different elements called compartments are linked to each other by an elegant composition of friezes and garlands of flowers. The iconographic repertory mixed antique elements: musical instruments, vases and bouquets. Embellished and delicate, are the main characteristics of these wallpapers.

Background image

Braquenié collection, Les muses et le lion BP207



Woodblock printed wallpaper, French manufacture, end of the 18th century Inv. FR2294



Woodblock printed wallpaper, unknown manufacture, around 1790, Inv. 008.6.11 probably used as a screen.

ROZIÈRE FOND UNI BP300  
Braquenié Collection



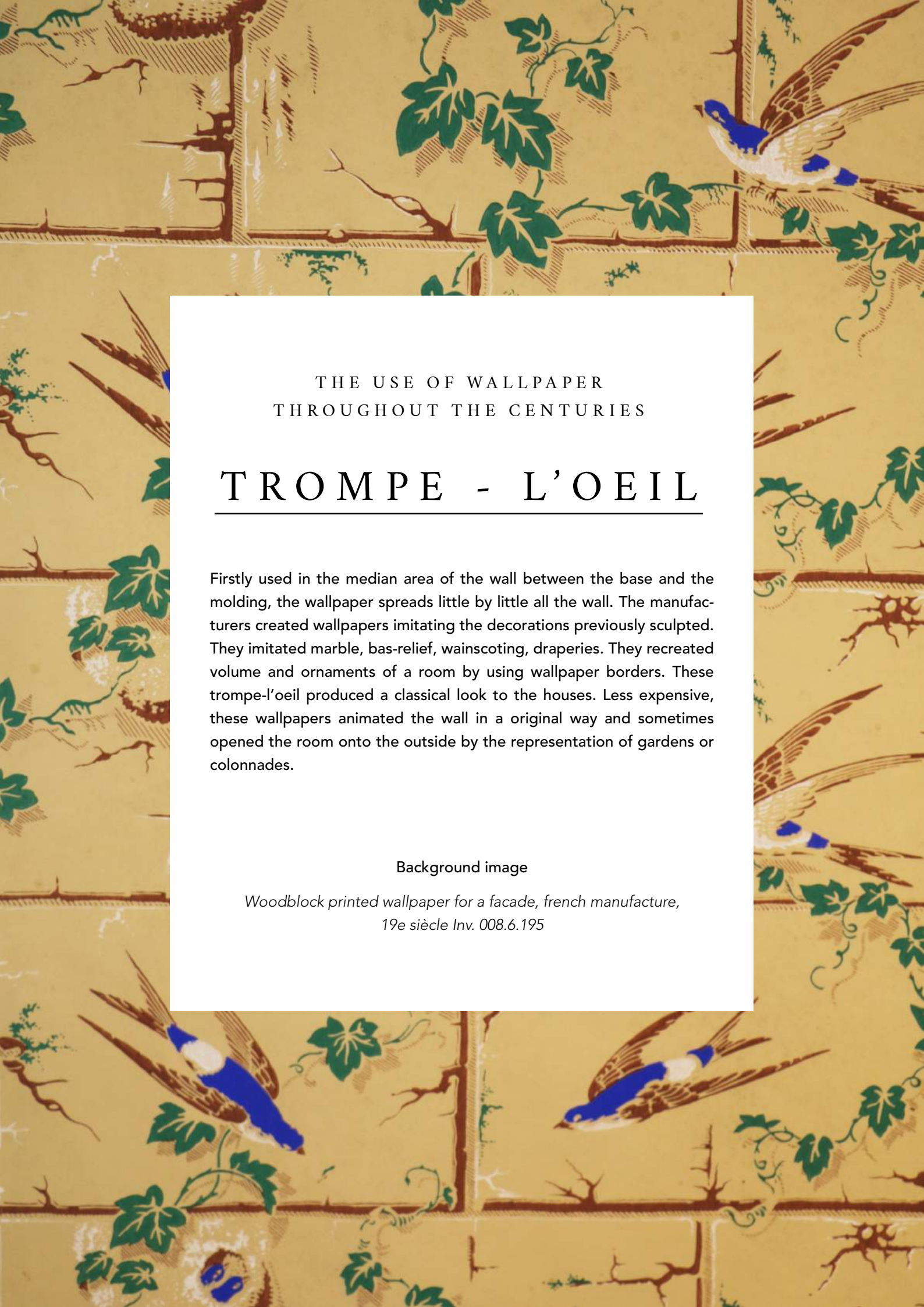








*Le Manach, Heritage collection, Madame Tallien LP101*



THE USE OF WALLPAPER  
THROUGHOUT THE CENTURIES

## TROMPE - L'OEIL

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Firstly used in the median area of the wall between the base and the molding, the wallpaper spreads little by little all the wall. The manufacturers created wallpapers imitating the decorations previously sculpted. They imitated marble, bas-relief, wainscoting, draperies. They recreated volume and ornaments of a room by using wallpaper borders. These trompe-l'oeil produced a classical look to the houses. Less expensive, these wallpapers animated the wall in a original way and sometimes opened the room onto the outside by the representation of gardens or colonnades.

### Background image

*Woodblock printed wallpaper for a facade, french manufacture,  
19e siècle Inv. 008.6.195*



Wallpapers « drapery » and « marble » Woodblock printed, french manufacture, 19th century Inv. 008.6.121 et 008.6.126





*Colonnade wallpaper woodblock printed, french manufacture, beginning of the 19th century Inv. 008.6.131*



# WALLPAPER MUSEUMS

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*in France:*

Musée des Arts Décoratifs, Paris

Musée du papier peint, Rixheim

*in Europe:*

Victoria & Albert Museum, Londres (UK)

Musée du papier peint, Mézières (Suisse)

Background image

*Wallpaper with palms, woodblock printed, french  
manufacture, 18th century*