

11.02b Wallpaper

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a. fabric linings

Far the most common use of fabric was the lining of full walls and ceilings in canvas, hessian or calico, either exposed, or used as a base for papering. Hessian was perhaps more common for walls, but calico might be used for ceilings. In Natal an unbleached calico ceiling was known for some reason as 'bafta', and might also be papered.¹

An Australian article published in 1889 stated

Coarse, cheap hessian with a strong fibre is better than finer cloth, as it gives a better key to the size. The hessian should be strongly sewn in broadsides, the size of each wall and ceiling, without puckering the edges, and fixed to the plates, joists and studs with stout clouts. The ceilings should be taped.

Pieces of timber were nailed onto the frame timbers to hold the hessian firmly against the rear edges of the skirtings and architraves, and openings for doors and windows were cut after the hessian was in place. It was finally sized with a mixture of glue size and weak paste, to which pepper might be added to deter mice, and this stretched the surface to a drum-like tightness. Lining paper was then applied, and this was either painted or overlaid with wallpaper.² When John Fulford, the manager of Lyndhurst station in North Queensland, was joined by his wife in 1871, she found a four roomed slab house with a bark roof, the timber of which had ben much eaten by white ants. She set about improving it by lining the walls 'with calico tents that were not good enough for camping'.³

A cottage at 8 Glenelg Street, Portland, Victoria, of the early 1850s, has in one room a base layer of what seems to be a floral muslin, probably contemporary with the building itself,⁴ and is likely to have come from India. At the Great Exhibition Clarke & Co of Leeds showed a material for covering walls which gave 'the appearance of superfine cloth' but was seamless, regardless of the size of the room.⁵ A number of wallpapers imitated the lush effects of baize, velvet, silk, tapestry, and leather and other materials, but only occasionally was the real fabric used rather than the

¹ Picton-Seymour, *Victorian Buildings in South Africa*, p 233.

² *Building, Engineering and Mining Journal*, 13 July 1889, p 46, quoted in Ian Evans, *The Australian House* (Sydney 1983), p 44.

³ Mrs John Fulford in J Black, *North Queensland Pioneers* (Charters Towers [Queensland], no date [1931]), p 45, quoted in Geoffrey Bolton, *A Thousand Miles Away* (Canberra 1971), p 105.

⁴ Inspected and sampled, March 2004.

⁵ London, Great Exhibition, 1851, *Catalogue*, II, p 783.

imitation. The prime examples are at 'Mandeville Hall', Melbourne, of 1878, decorated by Gillows of London under the supervision of a Mr East, who came out to Australia for the purpose. The drawing room walls were (and still are) hung with tapestry silk accompanied by a dado of deep rose silken plush and a frieze of silk and velvet embroidery; the stair handrail was covered in Utrecht velvet; the hall dado was of ruby and gold stamped Venetian leather; and the dining room walls were also in stamped leather.⁶ Liberty's of London stocked Indian printed silk for decoration, as well as woollen and cotton fabrics.⁷ The embroidery may have been of the type developed by L G Marshall.⁸

Sir William Clark, older brother of Joseph Clark of Mandeville Hall, built his own second mansion, 'Cliveden', a decade later, and covered the walls of the ballroom corridor 'with some of the famous Windsor tapestry, in which the late Prince Leopold took such interest.' A rumour that this was actually a present to Sir William from Queen Victoria proved to be false.⁹ The most remarkable example is the dado of 'Boisdale' homestead, Gippsland, of 1892. This consists of string woven to create a wavy, almost moiré, pattern. It should be seen in the context of the Arts and Craft movement, though the effect is almost Art Nouveau.

b. the wallpaper trade

Decorative paperhangings were almost exclusively imported from Europe, and their development is largely a matter of fashion. The first were from England, but in the 1840s and 1850s papers from France came into general use. Meanwhile, however, machine-printed papers were introduced in Britain by Potters of Darwen in about 1840, using an endless roll of paper, printing rollers, steam power and artificial drying.¹⁰ By 1849 there were a dozen steam driven machines in Britain, each printing in six to eight colours.¹¹ The sizes were different, and English rolls, measuring twelve yards by twenty-one inches [10.8 x 0.53 m], covered 50% more area than the European ones. Heywood, Higginbottoms, Smith & Co, also of Manchester, used as many as fourteen cylinders, and it was stated that 'each colour is made to fall precisely into its proper place. Others continued to print from blocks, notably C H & E Potter of Darwen, who could produce up to ten colours by this means.¹²

The first indication of local manufacture is an advertisement by Richard Guthridge of Melbourne, successor to the paint and paperhanging warehouse established by N Guthridge in 1841. Richard Guthridge advertised in 1851 that his business included 'a room-paper manufactory (believed to be the only one in the southern hemisphere)',

⁶ *Australasian*, 10 August 1878, pp 348-9.

⁷ J M Smith, *Ornamental Interiors Ancient and Modern* (London 1887), pp 95, 197-8, 208.

⁸ Smith, *Ornamental Interiors*, p 202.

⁹ *Table Talk*, 5 October 1888, p 3.

¹⁰ London, Great Exhibition of the Works of Industry of all Nations, 1851, *Reports by the Juries on the Subjects in the Thirty Classes into which the Exhibition was divided* (London 1852), p 547. However Koepelin attributes this development to Woollams & Co of Manchester: quoted in Louis Figuier [edited A C Leliur & Véronique de Bruignac], *Une Histoire du Papier Peint* (Paris 1995 [1876]), pp 12-13.

¹¹ Figuier, *Une Histoire du Papier Peint*, p 12.

¹² London, Great Exhibition, 1851, *Catalogue*, II, p 774.

though it must have been short-lived, as no more is heard of it.¹³ We can reasonably infer that this was primitive hand-blocking operation, for the newer roller printing would have required substantial investment, and would certainly have been reported elsewhere. Hand blocking, by contrast, required less plant but was labour intensive, and was unlikely to continue long with the rates of pay that became current after the gold discoveries. It was only in the early twentieth century that Australian manufacture was revived, notably by Gilkes & Co of Sydney and J W Williams of Adelaide.¹⁴

There are early references to Chinese-made papers being sold in Sydney, where one Bevan was offering a set of 'China ornamental Paper-hangings' in 1809,¹⁵ and in 1814 there was advertised a set of Chinese wallpaper and borders 'displaying and emblematic of the Chinese in their various Characters, Occupations, and Costume, highly decorated and embellished with finest colours...'. But it failed to sell, and was ultimately raffled.¹⁶ A B Sparker in 1825 sold papers from Canton,¹⁷ probably hand painted, like a Chinese example which we will discuss below. In 1817 the cargo of the *Cochin*, when offered for sale in Hobart, included 'China paper', but this was perhaps not wallpaper, as Chinese writing paper was also on the market. Later in the year, however, a local dealer was offering '2 Rolls of Beautiful China Paper for Rooms',¹⁸ and this may in fact have been the same batch. In 1835 there were auctioned in Hobart 'Three sets of Elegant Chinese papering of large dimensions, for drawing rooms, of a novel description.'¹⁹ Also in 1835 D Nathall reached Hobart from Calcutta with speculative goods including 'paper hangings, and bordering to match'.²⁰ It is by no means clear that this was or could have been manufactured in India, and it, too, may have been Chinese in origin.

Wallpaper had been made in the American colonies from 1765, and ten years later there were manufacturers in New Jersey, Massachusetts, Pennsylvania and elsewhere. By 1789 ten thousand pieces per month were being produced in Philadelphia alone. This was poor quality paper, in pieces no more than 760 mm in length, but the quality soon improved and roll printed paper was introduced. In 1843 an American machine for printing in two colours was patented, and ten years later one for printing in six

¹³ *Argus*, 10 April 1851, p 1.

¹⁴ Phyllis Murphy, *Historic Wallpapers in Australia 1850-1920* (Castlemaine [Victoria] 1966) p 23. Slightly later were handmade papers by Morrison's of Sydney, and Murphy, p 16, illustrates a Morrison's frieze of about the 1920s.

¹⁵ James Broadbent, 'A Survey of Colonial Imports', in James Broadbent [ed], *India, China, Australia: Trade and Society 1788-1850* (Sydney 2003), p 179.

¹⁶ *Sydney Gazette*, 22 January 1809, p 1, quoted in Terry Lane & Jessie Serle *Australians at Home* (Melbourne 1990), p 143; Roger Butler, 'Les Sauvages de la Mer Pacifique in England, America and Australia', in Susan Hall [ed], *Les Sauvages de la Mer Pacifique* (Canberra 2000), p 15.

¹⁷ *Australian*, 20 October 1825, p 1, quoted in Lane & Serle *Australians at Home*, p 143; Butler, 'Les Sauvages', p 15.

¹⁸ *Hobart Town Gazette*, II, 61 (16 August 1817), p 2.

¹⁹ *Tasmanian and Austral-Asiatic Review*, 16 October 1835, p 330, quoted in Broadbent, 'Survey of Colonial Imports', p 179.

²⁰ Broadbent, 'Survey of Colonial Imports', p 105 & p 106, quoting the *Tasmanian and Austral-Asiatic Review*, 31 July 1835, p 330, which does not name Nathall, but appears to relate to his consignment.

colours. By the 1870s twenty or more colours could be printed in one operation.²¹ None of these is known to have reached Australia, and it was only in the 1890s that the products of M H Birge & Co of Buffalo, New York,²² began to be popular locally.

Samuel Vaughan, an immigrant of 1852-3, listed in his journal the papers he had ordered, or intended to order, from one Norwood of Dean Street, New North Road, London:

Paper Hangings. No lining paper - no canvas -

1. Bed Room papers @ 6d. piece to 1/- piece
2. Staircase papers - from 8d. to 1/3d. piece
Red Granites say 50 pieces
3. Sitting Room Papers from 1/- to 1/9
not less than 50 pieces of one pattern
4. Common decorations for Sitting Rooms
most suitable for Small Rooms say for 12 rooms
5. White Marble (common) Ceiling Paper - from 7d. to 1/-
3 Qualities of about 50 pieces each.²³

In mid-nineteenth century there seems to have been a rapid increase in the sophistication and lushness of papers sold in Australia. A Melbourne dealer advertised:

every description of artistical decorations, both in gold, bas relief, and plain colours, as well as every description of gold and flock papers, suitable for drawing and dining rooms of the most elaborate description, as well as an endless variety of every other description of room papers ...²⁴

The firm of William and George Dean was established in Melbourne in 1854, and early illustrations show their premises, designated as importers of paperhangings, oils and colours, and artist's materials.²⁵ By 1856 two other retailers consistently advertised in Melbourne: Graham & Shearer of 100 Bourke Street described themselves as oil and colourmen, but also advertised paperhangings; and Nathan Joseph, of Farmer's Place, 21 Collins Street East, more specifically offered 'paperhangings and borders, French and English.'²⁶

²¹ F H Norton, *Illustrated Register of the Centennial Exhibition, Philadelphia, 1876, and of the Exposition Universelle, Paris, 1878* (New York 1870), p 45.

²² The company was founded in 1834 but had no discernible influence in Australia in its early years. See C C Oman & Jean Hamilton, *Wallpapers* (London 1982), p 72.

²³ Journal of Samuel Vaughan [1852-3] (La Trobe Collection, State Library of Victoria).

²⁴ Advertisement by G Trumble of Swanston St, originally dated 28 October 1850: *Argus*, 6 January 1851, p 1.

²⁵ Halina Zuzowski, 'The Works of Leonard Terry' (2 vols, BArch, University of Melbourne, 1971), p 26: the illustration dates from 1863.

²⁶ *Australian Builder*, 15 (12 June 1856), p 124.

By 1859 all the importers of oils, colours, varnishes and glass, were also advertising paperhangings, but there was one specialist, Charles Carter, who advertised simply 'Carter for Paperhangings', 71 Queen Street.²⁷ In 1862 Carter's warehouse at 71 & 73 Queen Street was stocked with common pulps; grounds; satin, flock, gold and embossed papers; borders of various sorts; scenes in single strips, and sets of scenery made up from between twelve and twenty-five lengths of paper; ceiling centres, wall centres, cameos and medallion views; prints of statuettes on brackets, stands and pedestals; and representations of columns with caps [capitals] and bases, including extensions so that they could be adjusted to the required length.²⁸ At the Intercolonial Exhibition of 1866-7 C Carter showed 'royal stamped burnished gold paperhangings' of his own design, and Jabez Clarke of Camberwell showed decorative paperhangings in which dyed sand was substituted for woollen flock.²⁹

By the turn of the century F Lassetter & Co of Sydney claimed to have the finest wallpaper stock in Australasia:

We have the latest designs and colourings from English, French, German, Canadian and American manufacturers. Our stock comprises the following:

Pulps, from ..	per roll	3 ¹ / ₂ d
Grounds	" "	6d
Embossed	" "	1/8
Sanitaries	" "	4 ¹ / ₂ d
Silks, from ..	per roll	1/3
Micas	" "	3 –

²⁷ C B Mayes, *The Victorian Contractor's and Builder's Price-Book* (Melbourne 1859), p vii. A Charles Carter billhead of 1859 is held by the La Trobe Library, and is reproduced in Phyllis Murphy, *Historic Wallpapers in Australia 1850-1920* (Castlemaine [Victoria] 1996), p 9.

²⁸ Charles Mayes, *The Australian Builders' Price-Book* (2nd ed, Melbourne 1862), pp 90-91.

²⁹ Intercolonial Exhibition, Melbourne, 1866-7, *Official Record* (Melbourne 1867), p 36. Carter's gold paperhangings may have been made with either 'bronze' or 'imitation gold dust' or with 'mosaic gold' or 'Dutch metal'. The imitation gold dust was invented in the seventeenth century by John Halitsch of Nuremberg, and continued to be made by his descendants, by sifting the filings of different metals, washing them in strong lye, placing them on a plate of iron or copper over a strong fire, and stirring them until they changed colours, Tin would turn to a gold colour, copper to red or flame colours, iron and steel to blue or violet, and tin or bismuth to shades of bluish white. The coloured dust was put through a flatting mill and applied to the paper in rather the same way as flock. Dutch gold was an amalgam of tin and copper formed into something like gold leaf, and its appearance was said to be much improved by embossing. The 'stamping' of Carter's paper was most probably embossing, done by passing it between two rollers, one of which had a design engraved upon it and was slightly heated. J G Crace, 'Manufacture of Paper Hangings', *Mechanic's Magazine*, XXXI, 825 (31 May 1839), pp 152-3.

Golds" " 9d³⁰

However Henry Brooks & Co were the agents in Australia for the major company of C & J G Potter, as well as for Walker, Carew & Co.³¹

The traditional measurement of wallpaper was by the 'piece', an eight yard [7.2 m] length, usually eighteen inches [450 mm] wide, but the term 'roll' became increasingly common with the development of machine printing in larger sizes. The American roll was eight yards, equal to the piece, but ordinary papers were sold in double rolls of sixteen yards [14.4 m]. The English roll was twelve yards [10.8 m] or 1½ pieces, and the French roll was nine yards [8 metres], but French and German manufacturers increasingly converted to the English size. Japanese leather papers came in 'Jap' rolls of 12 yards by 36 inches [10.8 x 0.9 m].³² During the later nineteenth century there were many further technical developments in the production of wallpaper, as well as a major structural change in 1899 when thirty-one British manufacturers combined to create Wallpaper Manufacturers Ltd. By the 1920s many of their papers were branded with a crown and the letters 'BCF / WPM'. The meaning of 'BCF' is not apparent, but a crown had been the brand of one of the original manufacturers, Wylie & Lockhead. The crown brand was finally registered by British Wallpaper Manufacturers in the 1960s.³³

c. wallpaper types

The 'sets of scenery' advertised by Carter were a French speciality, *papiers peints paysages*, physical evidence of which has almost disappeared from Australia - a scenic or panoramic paper, in which a single picture was formed by a large number of drops, sufficient to line a whole room. Usually it would have an extensive area of sky, which could be trimmed to suit the room height. The English architect Joseph Woods remarked upon these papers in an inn at Arles where he stayed in 1816. The dining room had a paper representing the principal buildings of Paris, and contained no repetition, although the room was thirteen metres long. This design was said to be very popular for use in inns.³⁴ It must have been Dufour & Leroy's 'Les Monuments de Paris', in which case it must have been very new, for this is believed to have been brought out only in 1814 or 1815.³⁵ In other rooms of his inn Woods saw papers

³⁰ F Lassetter & Co Limited, *Catalogue of Brushware, Paints, Oils, Colours &c* (Sydney, no date [c 1900]), p 20, quoted in Murphy, *Historic Wallpapers*, p 21.

³¹ *The Australasian Handbook* (London 1906), p 4.

³² P N Hasluck, *Decoration of the House* (London, no date [c1910]), p 14.

³³ Maggie Wood, Curator, Museum of Domestic Design and Architecture, Middlesex University, to Mary Lewis, 7 June 2007, The crown brand appears throughout the papers in Wall Paper Manufacturers Ltd., *Beautiful Rooms Artistically Decorated* (Manchester) no date [c1914].

³⁴ Joseph Woods, *Letters of an Architect in France, Italy and Greece* (2 vols, London 1928), p 14, letter of 16 April 1816.

³⁵ Odile Nouvel-Kammerer, *French Scenic Wallpaper 1795-1865* (Paris 2000 [1990]), pp 110-112, 237, 239, 276-7; Oman & Hamilton, *Wallpapers*, pp 56, 285; Lesley Hoskins [ed], *The Papered Wall* (London 1994), p 113; Catherine Lynn, *Wallpaper in America* (New York 1980), pp 173, 210, 230; Brenda Greysmith, *Wallpaper* (New York 1976), p 96.

illustrating the chase, almost certainly 'La Chasse de Compiègne',³⁶ and the story of Cupid and Psyche.³⁷

These papers were also popular in the United States, and thirteen sets of 'Les Monuments de Paris' are known to have been hung in various locations, and one survived into the twentieth century at 'Friendfield', Southern Carolina.³⁸ Five instances are known of 'La Chasse de Compiègne',³⁹ and there many other designs were used as well. A set of Dufour's 'Les Sauvages de la Mer Pacifique' (discussed below) was offered for sale in New Orleans as early as 1808.⁴⁰ Andrew Jackson, the seventh president of the country, ordered from France a set of twenty-five strips showing scenes from the legend of Telemachus,⁴¹ doubtless Dufour's 'Télémaque', the most popular of the classical papers in America.⁴² Only a few examples of the type survive in situ,⁴³ though there are a number in the Cooper-Hewitt Museum.

'Clairville' at Evandale, Tasmania, has paper of a similar date, though heavily discoloured by varnish.⁴⁴ I had surmised that it was Dufour & Cie's paper of Napoleon in Egypt,⁴⁵ but it has since been identified⁴⁶ as 'Passage des Détroits' or 'Cérémonie Turque' of about 1820-5.⁴⁷ The Australian National Gallery has a set, acquired in modern times, of Dufour's 'Sauvages de la Mer Pacifique' [Natives of the Pacific Ocean], of about 1805, designed by Jean-Gabriel Charvet.⁴⁸ This was based

³⁶ The paper of the chase could not have been Antoine Dury's 'La Grand Chasse', which was produced by Eugène Délicourt only about mid-century: Hoskins, *The Papered Wall*, pp 110, 112. Conversely Reveillon's 'La Chasse au Façon' is too early and is not panoramic: Lynn, *Wallpaper in America*, p 60. It must therefore have been Jaquemart & Bénard's 'La Chasse de Compiègne' or 'La Chasse au Cours' of 1814: Nouvel-Kammerer, *French Scenic Wallpaper*, pp 29, 157, 243, 278-9; Oman & Hamilton, *Wallpapers*, pp 56, 209; Teynac, Nolot & Vivien, *Wallpaper: a History*, p 109; Lynn, *Wallpaper in America*, pp 207, 214.

³⁷ Nouvel-Kammerer, *French Scenic Wallpaper*, pp 18, 39, 144-5, 262-3; 'L'Histoire de Psyche' was very new, having been published by Dufour in 1815 or 1816: Hoskins, *The Papered Wall*, pp 104-5; Françoise Teynac, Pierre Nolot & Jean-Denis Vivien, *Wallpaper: a History* (New York 1982 [1981]), pp 117-8; Oman & Hamilton, *Wallpapers*, p 358; Lynn, *Wallpaper in America*, pp 205, 209.

³⁸ Lynn, *Wallpaper in America*, p 210.

³⁹ Lynn, *Wallpaper in America*, p 207.

⁴⁰ Oman & Hamilton, *Wallpapers*, p 72.

⁴¹ T B Brumbaugh [ed], *Architecture of Middle Tennessee* (Nashville 1974), pp 124, 127.

⁴² Lynn, *Wallpaper in America*, pp 205, 210; Nouvel-Kammerer, *French Scenic Wallpaper*, pp 128, 153, 166-7, 169, 179, 232-4.

⁴³ Lynn, *Wallpaper in America*, pp 200, 212.

⁴⁴ The chimney breast panel is illustrated in E G Robertson & Edith Craig, *Early Houses of Northern Tasmania* (2 vols, Melbourne 1964), II, p 208, and Clive Lucas, *Australian Country Houses: Homesteads, Farmsteads, and Rural Retreats* (Sydney 1987), p 10.

⁴⁵ I was followed in this by Lucas, but he subsequently identified it from an old French auction catalogue as the arrival of King Otto I of Greece at Nauplia, which is in fact the subject matter though not the name. The paper shows shipping in the foreground, which might have been the French landing, but the actual Napoleon paper seems to be entirely terrestrial: four panels are illustrated in Lynn, *Wallpaper in America*, p 200.

⁴⁶ The identification was first made, to my knowledge, by Butler, 'Les Sauvages', p 18.

⁴⁷ Nouvel-Kammerer, *French Scenic Wallpaper*, pp 288-9. Nouvel-Kammerer gives the alternative titles 'Ouverture des Détroits' and 'Cérémonie Turque', and identifies its source as a painting by Peter von Hess of 1839, showing the arrival of King Otto at Nauplia on 6 February 1833. The designer and manufacturer are unknown, but Dufour must be a strong contender for the latter.

⁴⁸ Teynac, Nolot & Vivien, *Wallpaper: a History*, p 112, attribute it to 1804. Odile Nouvel-Kammerer, 'Wide Horizons: French Scenic Papers', in Hoskins, *The Papered Wall*, p 102,

upon the voyages of Captain Cook, but it is not known to have been used in Australia.⁴⁹ The Melbourne decorators W & G Dean, recalled the design 'Isola Bella' as being a particularly popular scenic paper, representing 'a rich fringe of tropical plants silhouetted in clear colours in the foreground, against a distant vista in shades of light green and grey.'⁵⁰ This was a pattern produced by Zuber of Rixheim, Alsace, from about 1842-4, to the design of Zippelius, Ehrman and Fuchs.⁵¹ It was similarly popular in the United States where in an advertisement of 1854 Pratt, Hardenbergh & Co of New York described it in rhapsodic terms.⁵² One of the later examples of this general type was 'Décor Eden', designed by Joseph Fuchs and manufactured by Jules Desfossé in 1861, in twenty-three panels.⁵³ This is found at 'Yarrowee Hall', Ballarat, Victoria,⁵⁴ and as it was apparently installed after the house was extended in 1879-80,⁵⁵ it must be one of the very last uses of such a paper.

At Vacluse House, Sydney, one room is papered in vertical panels with a ribbon of foliated decoration, which seems French in character. However a paper in this manner was shown at the Great Exhibition by Allen Horne & Co.⁵⁶ Even in 1862 a 'Pompeiiian' paper by Woollams was in the same panelled format.⁵⁷

The 'fireboard piece' or 'chimney print', was not strictly a wallpaper, but a piece designed to be pasted to a board which was used to cover a fireplace when not in use.⁵⁸ It seems to have been an American speciality not much used in Australia, but one used at 'Ringwood Manor', New Jersey, originating from Zuber in France,⁵⁹ resembles in quality the extremely interesting 'Uncle Tom's Cabin' paper found at 'Black Rock House', Victoria, of the 1850s. It may suggest France, or even specifically Zuber, as the source of the latter. Something of the same quality is found

attributes it to 1806, and in her *Papiers Peints Panoramiques*, p 308, cited in Butler, 'Les Sauvages', p 16, she reports that it was exhibited in Paris in that year. But in her *French Scenic Wallpaper*, p 308, she dates it to 1804: see also illustrations pp 17, 59, 124, 182, 308-9. The Gallery's set, attributed to c 1804-5, is reproduced as the dustjacket of Eugene Kamenka [ed], *Utopias* (Melbourne 1987). See also Oman & Hamilton, *Wallpapers*, p 55.

⁴⁹ Lynn, *Wallpaper in America*, p 223, suggests that there would have been more than a hundred examples of it in America (apparently meaning the United States). A number of partial or complete holdings, locations, or former locations are listed in Hall, *Les Sauvages de la Mer Pacifique*, pp 44-7.

⁵⁰ *Age*, 7 January 1933, p 17.

⁵¹ Nouvel-Kammerer, *French Scenic Wallpaper*, pp 78, 192-3, 302-3; Teynac, Nolot & Vivien, *Wallpaper: a History*, p 112; Nouvel-Kammerer, 'Wide Horizons', p 103 and detail illustrated p 108; Lynn, *Wallpaper in America*, pp 196-7 and illustration, p 220.

⁵² Lynn, *Wallpaper in America*, pp 196-7.

⁵³ Nouvel-Kammerer, *French Scenic Wallpaper*, pp 32-3, 120, 213-218; Greysmith, *Wallpaper*, p 108, detail illustrated p 107; also mentioned in Teynac, Nolot & Vivien, *Wallpaper: a History*, p 102.

⁵⁴ Information from Phyllis Murphy, 16 April 2003.

⁵⁵ *Trust News*, April 2003, p 5.

⁵⁶ London, Great Exhibition of the Works of Industry of all Nations, 1851, *The Art Journal Illustrated Catalogue* (London 1851), p 143.

⁵⁷ London, International Exhibition 1862, *Art Journal Catalogue* (London 1862), p 138.

⁵⁸ Lynn, *Wallpaper in America*, p 210.

⁵⁹ 'Le Chien du Régiment': Lynn, *Wallpaper in America*, p 235.

in a paper produced to commemorate the Paris Exposition of 1855.⁶⁰ The Uncle Tom paper is typical of nursery papers in that it came in small blocks, each with a scene. Most such papers are less interesting, with each block containing a nursery rhyme scene, or a decorated letter of the alphabet. The system was of course practical, because separate blocks could be replaced when they were scribbled on or otherwise disfigured.

Imitation masonry papers, such as those listed by Vaughan, were commonly used in halls and passages, especially to dado height. This was partly a question of propriety, but it was practical as well, for they also were sometimes produced in small squares so that they could be replaced piecemeal as necessary when scuffed or otherwise damaged. As J C Loudon explained:

One of the best plain papers for the entrance lobby and the staircases of cottages, is one simply marked with lines in imitation of hewn stone; because, when any part of this paper is damaged, a piece, of the size of one of the stones, can be renewed, without having the appearance of a patch.⁶¹

Crude speckled papers occur in the back passage at Black Rock House, and the central passage of the Mills Cottage, Port Fairy. They present as blocks of something like granite, with darker speckling in bands at the bottom and one side of each block, and white speckling at the top and the other side, to suggest light and shade on the faces of a heavily margin drafted stone block. Burger's Cottage at Penshurst, Victoria, has a rather fine paper representing grey granite in brick-shaped blocks, used in a room rather than a passage, and probably dating from the original construction in 1854.⁶²

Another Victorian example, thought to be of the 1870s, is more sophisticated, showing properly delineated blocks against very wide joints, the blocks themselves represented as having chamfered edges, appropriately shaded, as well as contrasting panels in the face, all of these elements speckled to suggest granite.⁶³ A fragment from Seafield, Port Fairy, seems to be a grey dado paper, similarly speckled to indicate light and shade, overlapping (presumably at dado height) with a filler of white ruled out in red lines to imitate masonry joints. A house at 30 Gore Street, Fitzroy, had a similar filler treatment of white with brown-red lines, but in this case it was made with a small sheet for each masonry block, the lines at the edges. The Presbyterian manse at Port Fairy has a paper with a general speckled blue background, loosely suggestive of granite, and not shaded, but again ruled with red lines.

⁶⁰ Lynn, *Wallpaper in America*, p 337. Also similar, but not quite as convincing, is an English paper of about 1853, by Potters of Darwen, illustrating a railway station: Oman & Hamilton, *Wallpapers*, p 156.

⁶¹ J C Loudon, *An Encyclopædia of Cottage, Farm, and Villa Architecture and Furniture* (London 1846 [1833]), § 583, p 279 .

⁶² Inspected 2007.

⁶³ Phyllis Murphy, *Decorating with Wallpaper: a Guide to Assist in the Conservation and Restoration of Buildings* [National Trust technical bulletin 6.1] (Melbourne 1987), p 279: the house is 'Fossway', Greenhill.

The Kyneton and Malmsbury examples discussed below are again meant to represent granite, but other granite papers are somewhat different in conception. In most cases they also represent blocks, but not by means of elaborately painted thick joints and shading. They tend to consist of an overall speckled pattern, sometimes with fragments of shiny material to convincingly suggest mica. Over this uniform treatment are thin vertical and horizontal lines to suggest the masonry jointing. A granite paper design had been registered in England in 1846 by William Gibbs, who was not long afterwards obliged to take legal action against a decorator called Spurway, who had plagiarised it. Gibbs was successful, though Alderman Sidney, in his judgement, 'intimated that he had misgivings of the newness of the pattern imitated.'⁶⁴ The papers with mica fragments may well be the 'crystal granite'; type invented by Raymond Fletcher of Derby and shown at the Great Exhibition of 1851. Fletcher claimed that they were washable, and promoted them for locations such as halls and staircases.⁶⁵ In Australia granite papers are commonly associated with prefabricated houses, for they were supplied or recommended by English prefabricators such as Samuel Hemming.

Papers imitating marble were very common, especially Siena marble, as in the top floor of 'Mona Vale', Tasmania (finished 1868).⁶⁶ In 1858 Cole Bros of Melbourne were negotiating to buy from England 'the best Handworked Sienna Marbles ... used in Blocks' at the highest prices,⁶⁷ and 'Marbles, Siena, lined and unlined' were regularly listed in Mayes's *Australian Builders' Price-Book*.⁶⁸ One of the grandest masonry papers was also at Black Rock House in the hall, a continuous paper which can be interpreted from surviving fragments as containing panels with equestrian scenes set in ornate panels against a marble background. A paper of a similar quality, with ornate marble blocks but no scenes, is illustrated by Lynn and is thought to have originated in France.⁶⁹ Murphy illustrates an elaborate but basically masonry-derived paper used in the Wesleyan manse at Kyneton of 1857, and one of conventional but elaborately treated blocks in the manager's house at Ward's Mill, Malmsbury, also of the 1850s.⁷⁰ An elaborate paper at 'Wood Cot Park', Gippsland, cannot be dated but must be substantially later than the house, of 1854-5. It is in blocks, represented as having studs at the four corners, and a fielded panel between, with concave corners around the studs. The outer margin suggests a picked stone surface, the mouldings around the panel are shadowed, and the surface of the panel is marbled.⁷¹

At the mid-century architectural elements such as modillioned cornices seem to have been popular. These were rendered in three dimensions with shading, and against a coloured background, usually blue, and hand blocked rather than roller printed. A number of these survive in the collection from Price & Co, decorators at

⁶⁴ *Builder*, V, 212 (25 September 1847), p 463.

⁶⁵ London, Great Exhibition, 1851, *Catalogue*, II, p 744.

⁶⁶ Clive Lucas, *Australian Country Houses: Homesteads, Farmsteads, and Rural Retreats* (Sydney 1987), p 72.

⁶⁷ Cole Bros papers, SLV, quoted in Murphy, *Historic Wallpapers*, p 18.

⁶⁸ Mayes, *Australian Builders' Price-Book* [1862], p 90, and in subsequent editions.

⁶⁹ Lynn, *Wallpaper in America*, p 289, fig 12-34, at the Bliss-Keep house, Massachusetts.

⁷⁰ Murphy, *Historic Wallpapers*, p 18.

⁷¹ Inspected 2005. The paper is in what was originally a detached kitchen, and as this is partly built of iron believed to be.

Kyneton, Victoria. One, which imitates the Panathenaic frieze of the Parthenon but with a blue background, was used at 'Mona Vale', where a spare roll in mint condition survives. It is probably that shown by Jeffery, Allan & Co of Whitechapel at the Great Exhibition, described as: 'Frieze, executed in imitation of classical subjects, 24 feet in length, without repeat, selected from the best part of the Elgin frieze.'⁷²

A *papier tontisse* or flock paper is one in which the design is formed by foreign matter applied to the surface. Flocks were obtained from woollen manufacturers, stove dried, and ground to powders of varying degrees of fineness. They were then applied to a paper upon which 'encaustic' (basically boiled linseed oil), had been printed in the required pattern to glue down the flock.⁷³ Early examples are mainly of French origin, but in 1851 Townsend, Parker & Townsend of London were making flock paper,⁷⁴ and by the 1880s William Woollams & Co of London were producing 'patent embossed flocks', and William Cook & Co of Leeds 'raised flocks', 'cheviot flocks' and 'cheviotine' papers.⁷⁵ A flock paper found at Elizabeth Farm, Parramatta, dates no later than the 1830s,⁷⁶ and a red flock is found at Black Rock House, of 1854. This latter is French, and a sample of it is held in the Bibliothèque Forney, Paris,⁷⁷ but the manufacturer is unknown, though it resembles a flock by Victor Poterlet.⁷⁸ The house 'Fulham Park', Gippsland, of about 1854, has the remains of a similar flock in a ground floor room,⁷⁹ and another which survives in the dining room of 'Woolmers', Tasmania, was bought from Simpson's of London in 1859.⁸⁰ A very fine flock paper of later date survives in the entry hall of 'Abercrombie House', Bathurst, of 1870-8.⁸¹ We have already seen that Jabez Clarke of Melbourne experimented with the use of dyed sand instead of flock, but nothing seems to have come of this, and it can be assumed that all such papers are imported.

An innovation which appeared in Manchester in 1832 was to use the fine waste or 'flyings' produced in cotton manufacture, hydraulically pressed into a kind of thin cloth, as a substitute for the paper itself. This was said to take the stain just as well as ordinary paper, and to be a good and cheap substitute for it, though it seems likely that the cheapness was only by virtue of the fact that the material did not incur the high excise to which paper was liable.⁸² There is nothing to suggest that this felt-like material was ever used in Australia.

⁷² London, Great Exhibition, 1851, *Catalogue*, II, p 758.

⁷³ Andrew Ure, *Dictionary of Arts, Manufactures and Mines* (London 1839), sv Paper-hangings. For a good account of wallpaper manufacture in the late eighteenth century, when flock paper was a new development, see G S Howard et al, *The New Royal Encyclopaedia Londinensis* (London, in parts, from c1785), sv Paper. A thorough account of both the history and current practice of wallpaper manufacture is given in the paper by to the Institute of British Architects: Crace, 'Manufacture of Paper Hangings', pp 150-3 [*supra*].

⁷⁴ London, Great Exhibition, 1851, *Catalogue*, II, p 758.

⁷⁵ *Building News*, 20 April 1888, pp iv, vii.

⁷⁶ Lane & Serle *Australians at Home*, p 143.

⁷⁷ Ref PP50 (1840-50).

⁷⁸ Odile Nouvel, *Wall-Papers of France 1800-1850* (London 1981), p 55, no 136.

⁷⁹ Inspected 2005.

⁸⁰ Lucas, *Australian Country Houses*, p 49.

⁸¹ Inspected 2002.

⁸² *Mechanic's Magazine*, XVIII, 480 (20 October 1832), p 48.

William Morris's papers became available in the sixties, but are not found in Australia until well into the seventies. Jeffery & Co produced Morris's designs before he established his own workshop, and Jeffery's papers were used at 'Martindale Hall', South Australia, in 1878-80, a different design in each bedroom and dressing room.⁸³ Deans remembered the popular Morris designs as being the Daisy, the Pomegranate, and the Trellis and Acanthus.⁸⁴ Jeffery & Co also produced papers designed by Arthur Silver, Walter Crane and Bruce Talbert, and they are said to have established a Melbourne agency (probably in the 1880s).⁸⁵ In 1879 John Allan & Son of Bow, London, showed at the Sydney Exhibition 'Washable Varnished Paper Hangings in Imitation of Porcelain, Tessellated Tiles, Wood, and Leather, made by Steam Machinery'.⁸⁶ In about 1883 there appeared locally a glazed wallpaper suitable 'for lavatories'⁸⁷ - presumably that which became generally known as 'sanitary paper' (the more common spelling), the last in a series of ostensibly washable papers developed in Britain since 1828.⁸⁸ A sample from the Bank of Victoria, Yackandandah, Victoria, is labelled 'SANITARY. WASHABLE' on the selvedge.⁸⁹

The Aesthetic Movement encouraged an interest in the Japanese taste and, to a much lesser extent, the Chinese. Four Japanese producers showed papers at the Melbourne Exhibition of 1880 - an imitation leather paper (a type mentioned below), two 'printed paperhangings', and the 'paper-hangings and artistic papers' of Koshokuwaisha Kiru and T Akiyama of Tokyo.⁹⁰ In addition, Heywood, Higginbottom, Smith & Co of Manchester showed, inter alia:

The Decorations in the Japanese style consist of bamboo, convolvulus, lilies, birds, &c.; Fusiyama, the sacred mountain of Japan, in the background. Filling, constructed on geometric lines in pure conventional style of Japanese art, representing flat inlays of the "Silent Stork" and plants, and cunningly arranged diaper work. Frieze Border - Lake Scene; swans, birds, flies, palms, and other tropical plants. Printed in four parts, by thirty-four rollers.⁹¹

A Japanese paper found at the house 'Mynda' in Kew, Melbourne, of 1886, had not been hung, and survives in the form of twenty-two drops, some in almost mint condition. The same design of branches, flowers, &c is repeated on each piece, but with slight variations such as would be expected in a hand-painted product.⁹²

⁸³ Elizabeth Warburton, *Martindale Hall* (Adelaide 1979), p 140.

⁸⁴ *Age*, 7 January 1933, p 17.

⁸⁵ Mark Turner, 'Wallpapers in Australia 1870-1940', in Sally Webster [ed], *British Wallpapers in Australia 1870-1940* (Sydney 1995), p 17.

⁸⁶ Sydney International Exhibition 1879, *Official Catalogue of the British Section* (London 1879), p 97.

⁸⁷ Charles Mayes, *The Australian Builders' Price-Book* (4th ed, Melbourne 1883), p xi.

⁸⁸ Crease's Washable paperhangings, 1828; Morton, Rule & Co's patent lavable paperhangings, 1863; Lee & Co's patent 'Oleo Charta', 1869; Amaranth Paper Co, 1871: Wyatt Papworth [ed], *The Dictionary of Architecture* (London 1853-92), sv Paper, ref *Builder*, XXIX, 164.

⁸⁹ On display at the Bank Museum, Yackandandah, inspected June 2005.

⁹⁰ Melbourne International Exhibition, 1880, *Official Catalogue of the Exhibits* (2 vols, Melbourne 1880), II, p 170; Melbourne International Exhibition, 1880-1881, *Official Record* (Melbourne 1882), p 170.

⁹¹ Melbourne Exhibition 1880, *Catalogue*, II, p 271.

⁹² Paper held by Peter Lovell & Jessie Serle: advice from Jessie Serle, and personal inspection, 2000.

By 1888 William Cook & Co of Leeds were making imitation silk papers, designated 'Golden Lustre Silk', as well as a range mica lustres and flocks.⁹³ Imitation timber papers also became popular in the 1880s. A sample from the house 'Seafield', Port Fairy, was laid over newspaper of 1888, and had been used as a filler in association with a sanitary paper dado and border. It may well be the product shown in 1880 Heywood, Higginbottom, Smith & Co of London :

... Decoration, composed of Specimens of Imitation Woods, with Dado, Filling, Border, and Centre Piece ... unrivalled for durability and the close resemblance to the grain of the original wood. The colours are printed in oil, and can be washed with cold water, still retaining their brilliancy and natural effect. This class of Paper Hangings was originated and invented by the Exhibitors some years ago ...⁹⁴

A wood-like finish, found in a house of 1908 at Wangaratta, Victoria, is a heavy paper with a projecting grain texture, medium brown in the background and darker adjoining the ridges. It was here laid in 320 mm square panels enclosed by 61 mm wide straps to suggest wainscot panelling.⁹⁵

By the 1930s there were Japanese papers made of very thin layers of real wood,⁹⁶ which are probably the same as the product called 'Flexwood'. One Roberts of the Myer Emporium, Melbourne, came across this material while on an overseas trip, and acquired the sole Australian rights. It was a single veneer of walnut (quartered and sliced), oriental walnut, plain prima vera, quartered oak, ribbon mahogany, lancewood or knotty pine, and was glued to the wall like wallpaper.⁹⁷ By 1910 (although it has not been identified in Australia) the Alfred Peate Co was manufacturing a 'Fiber Floor' which, though not textured, was said to be 'not an imitation but ... printed directly from the wood and is as exact reproduction of a hardwood floor, that cannot be distinguished from the genuine.' Though on a jute backing, its appearance is more suggestive of a wall covering than a flooring material.⁹⁸

By the 1930s, in England at least, Lincrusta had largely given way to artificial leather materials called Rexine and Leicester Cloth, which were glued to the wall.⁹⁹ Other textured types included woven grass effects, called 'Hofi', sold in the United States by the Alfred Peats Company by 1910.¹⁰⁰ In the 1950s new Japanese papers, some of which were surfaced with silk and woven straw, came onto the local market.¹⁰¹

Apart from the sanitary papers already discussed, one of the first washable wall hangings was 'Tectorium', manufactured in the 1880s by Storey Brothers & Co, 'a thin cloth prepared like ordinary artist's canvas for painting in oil, on which the design is

⁹³ *Building News*, 20 April 1888, p vii.

⁹⁴ Melbourne Exhibition 1880, *Catalogue*, I, p 272.

⁹⁵ 'Warra', Millard St, Wangaratta, by the architect Frank Harders, 1908: inspected 2000.

⁹⁶ S O Adshead, *Modern Methods of Building* [lecture to the RIBA 1936] (London 1937), p 10.

⁹⁷ Royal Victorian Institute of Architects, *Journal*, XXI, 3 (July 1933), p xiv.

⁹⁸ Peats, *Book 5*, last sample.

⁹⁹ Adshead, *Modern Methods of Building*, p 10.

¹⁰⁰ Peats, *Book 5*, no page.

¹⁰¹ *Cross-Section*, no 39 [1 January 1956], p 3..

printed in oil colours'. It could be washed like an ordinary oil paint.¹⁰² The Standard Table Oil Cloth Co, of the United States, developed a waterproof wall hanging called 'Sanitas', based upon cloth printed in oil colours, in tile patterns and other designs.¹⁰³ The base fabric appears to have been muslin, and the range of designs included plain surfaces, woven patterns, imitation tile work, &c.¹⁰⁴ The Alfred Peats Co marketed other papers of this character, the brand of which is not given, but which are on a paper rather than a fabric base, and in many cases printed with the same stippled emulsion effect as the original sanatories.¹⁰⁵ In the early twentieth century Sanitas was sold by D & W Chandler of Melbourne,¹⁰⁶ having come into vogue for kitchens and bathrooms, commonly in a pattern representing white tiles, square but for small diagonal squares of blue or green at the intersection of the joints. It could be wiped down with a damp cloth.¹⁰⁷

d. embossed papers

The manufacture of stamped and gilded leather had been revived in France in the mid-1830s, using hydraulic machinery,¹⁰⁸ though it was probably used more on articles of furniture than as a wall hanging. But by 1835 one Delereux of London, a manufacturer of embossed card, was producing embossed wallpapers, some of them in metallic patterns on a flock ground.¹⁰⁹ By 1862 the Gilded Leather Cloth Company of London was able to exhibit a range of wall hangings, apparently of real leather, but others were soon producing imitation leather hangings.¹¹⁰

However Japan was the inspiration for such papers and the source of most of them. The Japanese had a history of imitation leather paper, *Tsuboya-shi*, going back to the seventeenth century. A wide range of Japanese papers, including a number of imitation leathers, were shown at the London Exhibition of 1862, and William Burges bought one paper which was embossed in imitation of leather and coloured in gold and silver. Jeffery & Co produced some imitation leather wallpapers in the 1870s.¹¹¹ By 1876 Liberty's store in London was selling Japanese embossed leather paper, and in that year Christopher Dresser visited Japan, and remarked upon the leather wallpaper. A British expert, the engineer Arthur S Aldrich, recommended that the Japanese government encourage its production.¹¹² The Japanese government then began experimenting with the manufacture of the material,¹¹³ and in 1880 the 'Government Printing Office', Tokyo, showed imitation leather wallpaper at the

¹⁰² J M Smith, *Ornamental Interiors Ancient and Modern* (London 1887), p 202.

¹⁰³ *'Sweet's' Indexed Catalogue of Building Construction* (New York 1906), p 745.

¹⁰⁴ J W Gerry, *Style Book No. 100 Sanitas Modern Wall Covering* (Boston, no date [?c 1920]), passim.

¹⁰⁵ Peats, *Book 5*, no page.

¹⁰⁶ D. & W. Chandler, Ltd, [catalogue] (Melbourne, no date [?c1928]), p 99.

¹⁰⁷ *Australian Home Beautiful*, 12 November 1925, p 62.

¹⁰⁸ Robert Mallet, *The Record of the 1862 International Exhibition* (Glasgow 1862), pp 549 ff.

¹⁰⁹ *Architectural Magazine*, II (1835), pp 549 ff.

¹¹⁰ *Architectural Magazine*, II (1835), pp 549 ff.

¹¹¹ Christine Woods, 'Great Britain', in Lesley Hoskins [ed], *The Papered Wall* (London 1994) p 15

¹¹² Yasuko Suga, 'Designed Authenticity: Japanese Leather Paper and Inter/National Representation' (unpublished paper, 2005), pp 2, 3.

¹¹³ Information from Associate Professor Yasuko Suga of Tsuda College, Japan, 2005.

Melbourne Exhibition.¹¹⁴ According to Suga Yasuko, cherrywood cylindrical rolls engraved with westernised patterns were used at Tokyo, and in Ise the Horiki company produced wrinkled paper with Japanese motifs.¹¹⁵

The elaborate and heavily embossed and gilded imitation leather wallpapers, which are common in boom period mansions in Australia, would generally have been produced in Rottmann, Strome & Co's factory at Yokohama.¹¹⁶ The London businessman Alexander Rottmann seems to have been the main mover, but he entered partnership with J L P Strome, who had first visited Japan in 1877 as agent for the Londos company, of which Christopher Dresser was the art director. They entered discussions with the Government Printing Office (that is, the Printing Bureau, Ministry of Finance), culminating in the establishment of a London headquarters and Yokohama branch in 1883.¹¹⁷ They leased the government's wallpaper factory, while establishing others of their own, and perhaps began manufacture in the same year.¹¹⁸ Their papers were known in Australia by 1888, when they were shown at the Centennial Exhibition. According to the *Official Record* they were prepared from the inner bark of the mulberry tree, beaten on blocks, onto which the various designs were engraved¹¹⁹ - but it sounds as if this were to do with the dies rather than the paper itself. For the latter, according to a later report, four layers of a tough paper, made from the fibres of *edgemonthia papyrifera*, were stuck together to create a heavy spongy sheet, embossed with wooden rollers, gilded or silvered, and then stencilled with a design.¹²⁰

Rottmann Strome & Co produced their papers in four categories - purely Japanese, Japanese adapted to English taste, English with Japanese details, and imitations of real Spanish and Flemish embossed leather.¹²¹ By 1901 the fashion for imitation leather had abated, and Rottmanns - as they now called themselves - produced 'English Relief Decorations' with names like 'The Isleworth' and 'The Godalming', as well as 'Japanese Leather Papers' in art nouveau designs.¹²² In the early 1890s the company split into Rottman & Co and Strome & Co, and Suga cites a Japanese house of 1896 in which one of the paper rolls bears the old brand 'R.S.&CO.' and another the new

¹¹⁴ Melbourne Exhibition 1880, *Catalogue*, II, p 170; Melbourne Exhibition 1880-1881, *Official Record*, p 571

¹¹⁵ Suga, 'Designed Authenticity', p 2.

¹¹⁶ Colour plate and article, 'Japanese Leather Paper', *Journal of Decorative Art*, IV, 40 (April 1884), pp 481-9, 494. Woods, 'Great Britain', p 158, identifies Rottmann as the founder of the firm.

¹¹⁷ Suga, 'Designed Authenticity', p 4. J E Sears [ed], *The Contractors, Merchants, and Managers' Compendium and Catalogue* (15th ed, London 1901), p 292, dates the firm to 1882; P H Simpson, *Cheap, Quick, & Easy* (Knoxville [Tennessee]), p 114, dates it to 1884.

¹¹⁸ Professor Suga says it took about four years for the company to conclude an agreement with the Japanese government. One example is found in the house 'Memsie', Bridgewater, Victoria, a rhouse extension dating from 1883, so that the paper could be original to it, though this seems improbable.

¹¹⁹ Melbourne Centennial Exhibition 1888-1889, *Official Record* (Melbourne 1890), pp 440, 728, 729, 962.

¹²⁰ *Age*, 7 January 1933, p 17.

¹²¹ Suga, 'Designed Authenticity', p 4.

¹²² Sears, *Compendium and Catalogue* (1901), pp 289-292.

"R.&Co."¹²³ Webster reports the discovery in Sydney of two unused rolls of Japanese imitation leather frieze with the later brand:

MADE IN JAPAN R & CO PENSURST FRIEZE REGD. No 238852¹²⁴

The leather fashion continued to decline, but even in 1910 the Alfred Peate Company of New York was marketing a somewhat lurid 'metallized leather effect' paper.¹²⁵ In Japan itself the Horiki company closed in 1935 and the government factory, having been sold in 1890 to the private company Yamaju Ryojo, closed about the time of World War II.¹²⁶

By 1882 it appears that an Adelaide company was making squares of paper embossed with a simple design in low relief, and intended to be screwed to the ceiling.¹²⁷ At the English, Scottish & Australian Bank in Melbourne, completed in 1887, the dadoes in the manager's residence are of Tynecastle Tapestry, painted and lacquered, and the walls of the drawing room and boudoir were reported to be finished in 'highly embossed Japanese leather paper'.¹²⁸ The 'leather paper' was doubtless the imitation leather which was now being made in Japan by Rottmann Strome. The Tynecastle was an embossed canvas, mounted on paper, designed to be coloured after it was hung. It was produced by the W S Morton's Tynecastle company, and branded 'W. Scott Morton's patent ... Modelled Canvas' or 'W. Scott Morton's Tynecastle Canvas'. Oman and Hamilton date its appearance to 1874,¹²⁹ whereas Simpson produces evidence of a date in the 1880s, including patents taken out by Morton in 1882 and 1885.¹³⁰ By 1901 Rottmanns had acquired the rights, and were making 'Tynecastle (Vellum)' in designs including 'The Harlech'.¹³¹

The other main relief products were Lincrusta (or Lincrusta-Walton) and its successors, developed by Frederick Walton, the inventor of linoleum, and similarly based upon linseed oil. It was in fact first known as 'Linoleum Muralis' or wall linoleum, and also as 'The Sunbury Wall Decoration', because manufactured at Sunbury, on the Thames. It was essentially a mixture of boiled linseed oil and fibre, rolled onto fabric, and machine-pressed to create a very high relief. It was developed

¹²³ Suga, 'Designed Authenticity', p 7.

¹²⁴ Sally Webster, 'The Wallpaper Collection of the Conservation Resource Centre', in Sally Webster [ed], *British Wallpapers in Australia 1870-1940* (Sydney 1995), p 25.

¹²⁵ Alfred Peats Company, *Prize Wall Paper Book 5* (New York, no date [1910]), first specimen.

¹²⁶ Suga, 'Designed Authenticity', p 7.

¹²⁷ George Verdon, 'Notes on some details in the proposed additions to the House of the Melbourne Club', 23 September 1882 [now in the Melbourne Club Archives], cited in Allom Lovell & Associates Pty Ltd, *Melbourne Club 26 Collins Street Melbourne Conservation Management Plan* (Melbourne 1998), p 41.

¹²⁸ William Wardell, 'Contract for Decorating the New Building for the E. S. & A. C. Bank', 15 February 1887 (ANZ Bank Archives, Melbourne), p 6, cited in Lane & Serle, *Australians at Home*, pp 297, 346. The word 'paper' does not appear in the reference by Robyn Riddett, 'A Building "Worthy of the City"', in U M de Jong [ed], *W W Wardell: the Architect and his Era* (Geelong [Victoria] 2000), p 117, but it does in Allom Lovell & Associates Pty Ltd, *380 Collins St, &c* (Melbourne 1989), p 19, and elsewhere.

¹²⁹ R C Nylander, 'Elegant Late Nineteenth Century Wallpapers', *Antiques*, August 1982, pl VII; see also Oman & Hamilton, *Wallpapers*, p 388.

¹³⁰ Simpson, *Cheap, Quick, & Easy*, p 122.

¹³¹ Sears, *Compendium and Catalogue* (1901), p 292.

in 1877¹³² and had been brought onto the market by about 1878. It was shown at the Sydney Exhibition in 1879, somewhat noncommittally described as 'wall decoration'.¹³³ Although it was introduced in the United States in the same year it did not achieve much success until Frederick Beck bought the local rights and began manufacturing it at Stamford, Connecticut, in 1883.¹³⁴ It was the subject of a major article in the *Journal of Decorative Art* in 1884,¹³⁵ and in 1887 it was improved by replacing the canvas backing with waterproof paper.¹³⁶

The chief rival of Lincrusta was 'Anaglypta' embossed cotton fibre board, developed by Walton's former employee, Thomas Palmer, patented in 1886, and in production the following year. The first manufacturers, Storey Brothers, sold out in 1894 to Potters of Darwen, who established the Anaglypta Company Ltd at a new plant in Darwen.¹³⁷ Strangely enough 'Anaglypta' was the name of a cover strip promoted in Australia by Wunderlichs in the 1950s, as a means of sealing joints between the company's 'Durabestos' sheets when used as an internal wall lining.¹³⁸ Whether there was any genuine connection between the two products is unclear.

One of the first local references to Lincrusta is a discussion by Sir George Verdon in 1882 of possible wall finishes for the dining room of the Melbourne Club. Verdon was concerned that Lincrusta held dust and was difficult to clean,¹³⁹ and the architects did not elect to use it. However it was used in the dining room at 'Rippon Lea' in 1887,¹⁴⁰ and in a number of locations at 'Labassa'.¹⁴¹ In Sydney it was sold during the 1880s by William Walker & Sons,¹⁴² and the finishes of Her Majesty's Theatre in Sydney included both 'lino relief' and Lincrusta.¹⁴³ The sole Victorian agents were LS Blair & Co of Swanston Street and South Melbourne, who in 1892 sued William Chaffey for 'work and labour',¹⁴⁴ doubtless for the installation of the Lincrusta which can still be seen in Chaffey's house 'Rio Vista' at Mildura.

From 1899 a combine called the Wallpaper Manufacturing Company bought up most of the independent wallpaper companies, and ultimately owned 98% of the British industry, including Frederick Walton & Company, and all the other manufacturers of

¹³² Woods, 'Great Britain', p 156.

¹³³ Sydney Exhibition 1879, *Catalogue of British Section*, p 112.

¹³⁴ Simpson, *Cheap, Quick, & Easy*, p 166. See also the catalogue, Fr Beck & Co, *Lincrusta-Walton* (New York, no date [c 1900]).

¹³⁵ 'Lincrusta Walton', *Journal of Decorative Art*, March 1884, pp 472-477: see also the colour plate and text, p 471; illustrations, pp 506, 507, 591; and rear cover advertisement. See also Simpson, *Cheap, Quick, & Easy*, pp 102-6.

¹³⁶ Woods, 'Great Britain', p 157. See also Smith, *Ornamental Interiors*, pp 201-2.

¹³⁷ Simpson, *Cheap, Quick, & Easy*, pp 110-111.

¹³⁸ Wunderlich Limited, *Designs of Small Homes* (South Melbourne 1956), facing plan T11.

¹³⁹ Verdon, 'Notes on some details' in Allom Lovell & Associates, *Melbourne Club*, p 41.

¹⁴⁰ *Australasian Sketcher*, 9 August 1887, p 122, quoted in Lane & Serle, *Australians at Home*, p 346.

¹⁴¹ Which I have been able to identify by reference to a catalogue: Fr Beck & Co, *Lincrusta-Walton* (New York, no date [c 1900]).

¹⁴² Andrew Montana, *The Art Movement in Australia: Design, Taste and Society 1875-1900* (Melbourne 2000), p 107.

¹⁴³ *Australasian Builder and Contractor's News*, 22 October 1887, p 382.

¹⁴⁴ Andrew C Ward & Associates, "Rio Vista" *Conservation Analysis* (no place, 1988), p 31.

relief materials except Tynecastle.¹⁴⁵ By 1901 the production of all these materials was concentrated at Darwen. Lincrusta Walton, Anaglypta, Lignomur and Caméoid were marketed by 'Relief Decorations WPM', apparently a branch of Wall Paper Manufacturers.¹⁴⁶

¹⁴⁵ Simpson, *Cheap, Quick, & Easy*, pp 114-115.

¹⁴⁶ J E Sears & J E Sears, *The Architects' Compendium and Annual Catalogue* (London 1936), pp 509-10. Lignomur and other products such as Cordelova, Subercorium, Corticine and salamander.