

Wallpapers

Brian Coleman

Wallpapers in Historic Preservation Catherine Lynn, 1977 The papered and bordered wall was an important feature of American interiors during the 18th, 19th, and early 20th centuries. Paper hangings, both imported and of domestic manufacture, were more widely used than many of our restored buildings might lead us to believe. This book attempts to catalog and describe the variety, as well as accounting for restoration and preservation of pieces as part of the historical record. --Amazon.

Wallpapers Charles Oman, Jean Hamilton, Victoria and Albert Museum, 1982 Examines anonymous wallpapers and wallpaper designs from 1509 to 1978 as well as looking at works by individual artists.--

Zuber Brian Coleman, 2020-01-13 Luxurious homes, from the New York to South Carolina to Scotland and France, featuring woodblock printed panoramic wallpapers from the premier French manufacturer Zuber & Cie. Since its founding in 1797, Zuber & Cie wallpapers' fame has spread far and wide, from King Louis Philippe awarding Jean Zuber the Legion of Honor in 1834 to Jackie Kennedy installing Zuber's "Vues de l'Amérique du Nord" in the White House. According to France Today, the company still uses the same antique woodblocks, the same paint formulas, and the same time-honored processes to create its stunning wallpapers as it did in Jean Zuber's time. Gorgeous displays of friezes, borders, ceiling roses, and architectural trompe l'oeil have been photographed for this book in homes in the U.S., France, and the

U.K. Brian D. Coleman continually brings to life the biggest names in design, such as Farrow & Ball, Scalamandré, Fortuny, the Wiseman Group, Barry Dixon, and Leta Austin Foster. He lives in Seattle and NYC.

Wallpaper Zoë Hendon, 2018-09-20 We agonise and argue when choosing it; we admire, compliment and criticise it (or keep politely quiet about it); and the rest of the time we don't even notice it. Wallpaper has been the backdrop to our homes for hundreds of years. It can make a house feel cosy or trendy, modern or traditional, and it is one of the key elements of home décor through which to express personal taste. Despite the threat from plain-painted minimalism, wallpaper maintains a strong presence in modern domestic decoration. Zoë Hendon traces the history of wallpaper in Britain and its foremost designers, examining how social mobility and new technologies have influenced design trends. From early Chinoiserie, through William Morris and on to the 'feature wall', this book looks at wallpaper's surprisingly controversial place in shaping our sense of home.

Wallpaper Alejandro Asensio, Parragon, Incorporated, 2007 The practical examples of wallpapers that are offered in this book are grouped together into three trends: retro style (inspired by the aesthetics of the 1960s and 70); modern designs (which give an air of the contemporary); and classic style (with prints characteristic of the first age of wallpapers). With all of these the intention is to stimulate readers' imaginations and help them to find the best option for their own homes.--Back cover

Wallpapers in Historic Preservation Catherine Lynn Frangiamore, Park Service
National Park Service, 2005-01-01 The papered and bordered wall was an important feature of American interiors during the 18th, 19th, and early 20th centuries. Paper hangings, both imported and of domestic manufacture, were more widely used than many of our restored buildings might lead us to believe. In the late 17th and early 18th centuries, not only were American walls whitewashed, painted, and wainscoted, but they were also hung with a variety of materials. An English visitor of 1750, James Birket, commented on the number of rooms in Newport, Rhode Island, that were hung with printed canvas and paper. There is also documentation in the 18th century for the use of leather and textile wall hangings in this country. As early as 1700, wallpapers were recorded among the stock of a Boston merchant, and by the late 18th century, paper hangings were available to the middle class as well as to the rich. American advertisers claimed that the low prices at which they will be sold will make papering cheaper than whitewashing. Easily transported, papers were available at surprisingly early dates not only in the seaboard urban centers, but also in the back country. During the 1840's, industrialization transformed the business of producing wallpapers and made them affordable in the average household. An appetite for papers was stimulated by manufacturers: their advertisements in this period promoted wallpaper for use in churches, banks, and offices, as well as in houses. The resulting popularity of patterned walls is reflected in statistics of soaring

production. In 1840, observers of the industry reported that this country produced two million rolls of paper. By the 1880's paper was the standard wall finish and production rose to 100 million rolls in 1890. This wallpaper craze continued until World War I, for almost every imaginable use, from nursery to butcher shops. Architects increasingly specified wallpapers for their designs, and many examples of the late 19th-century period survive both on site and in photographs. Today, wallpaper is rarely given adequate consideration in the restoration of interiors. However, it should be remembered that 18th- and 19th-century owners, architects, and builders may have visualized certain spatial effects of light, warmth, mood, and proportion dependent on the use of wallpaper--effects which are completely distorted when the walls are painted a solid color. Therefore, attempts to create rooms in restored houses require careful consideration of the appropriate interior wall finish. The likelihood that wallpaper may have been used should be recognized and investigated. Whether the objective is to accurately restore an interior to a specific date, or to convey the feeling of a period, wallpaper can contribute positively to the overall success of a restoration. Striving for an accurate restoration, a high level of objectivity must be maintained and the evidence carefully considered. There are some pitfalls to avoid in choosing the paper. Not just any paper will achieve the proper historical ambience, and finding the proper documented paper is not always easy. Many expensively restored late 19th-century rooms have been

unwittingly papered with reproductions of distinctly 18th-century patterns which were readily available. The personal tastes of the board of directors, local decorators, influential donors or volunteer committees can pose great problems. Often, after professional research reveals the actual paper that was used in a room, the results are ignored by members of an influential committee who consider the paper ugly and therefore inappropriate. The impulse to decorate in conformity with 20th-century taste is commonly allowed to prevail, but should be suppressed. If paper is to be hung, patterns consistent with any evidence found in situ, or contemporary to the restoration target date and the type of room, should be carefully chosen.

Wallpaper Carolle Thibaut-Pomerantz, 2009-10-13 Wallpaper was initially used as an affordable substitute for lavish coverings, such as frescoes, tapestries, leathers, or hangings. Its current form debuted in sixteenth-century England, and its popularity took off at the end of the eighteenth century following advances in reproduction techniques. Wallpaper transformed the world of interiors, offering depth and perspective, creating the illusion of panoramic vistas, and incorporating narrative sequences, collections of engravings, or brief morality or history lessons. It eventually developed into the wide range of styles that have marked four centuries of decorative art, from Raphael to conceptual art, and from frescoes to photography. This stunning contribution to wallpaper's current revival offers a comprehensive review of a savoir faire that continues to thrive.

Wallpapers in Historic Preservation Catherine Lynn, 1977 The papered and bordered wall was an important feature of American interiors during the 18th, 19th, and early 20th centuries. Paper hangings, both imported and of domestic manufacture, were more widely used than many of our restored buildings might lead us to believe. This book attempts to catalog and describe the variety, as well as accounting for restoration and preservation of pieces as part of the historical record. --Amazon.

Wallpapers and Wall Coverings Arthur Seymour Jennings, 1903

The Wallpaper Book Genevieve Brunet, 2012-05-15 A wealth of design inspiration for any home: wallpaper styles to suite every taste, from nostalgic floral prints to playful retro revivals. While it has long been an essential element of interior decor, wallpaper is currently experiencing a creative boom. This everyday material has always reflected social shifts as well as changing fashions, and now designers everywhere are rediscovering its versatility, using it to achieve a variety of imaginative effects. It can add texture, warmth, wit, or personality to any space, becoming a tranquil backdrop or a striking conversation piece. A room may be papered with a profusion of patterns, or a wallpaper mural can make a bold statement, even blurring the boundaries between design and art installation. This book explores the art of wallpaper from its historical beginnings to the present day. Beginning with the handcrafted papiers peints of the eighteenth century through the Arts and Crafts movement, modernism, and Pop art, it traces the

influences behind today's popular motifs and showcases a dazzling selection of the very best in contemporary wallpaper. Some designers are reviving and reinventing traditional craft techniques while others embrace the latest in digital printing technology, even incorporating glow-in-the-dark effects or LED lights.

Wallpapers for Historic Buildings Richard C. Nylander, 1992 A catalog of more than 1,000 authentically reproduced designs available today.

Wallpaper, Its History, Design and Use Phyllis Ackerman, 1923

Wallpaper in America Catherine Lynn, Cooper-Hewitt Museum, 1980 Drawing on the extensive collections of the Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design, as well as from sources across America and Europe, the author documents the changing tastes in pattern and color preferences. Richly illustrated with 102 color plates and over 245 black and white photographs, this book is a stunning achievement.

Wallpapers of France, 1800-1850 Odile Nouvel, 1981

Off the Wall Lena Lenček, Gideon Bosker, 2004 Hypnotic flowering vines, black-and-white Op Art odysseys, and seas of patriotic warships are just some of the beautiful, strange, and fantastic patterns that have adorned the walls of homes the world over. In the tradition of best-seller Fabulous Fabrics of the 50s, this home decor reference book entertains while it inspires with flawless reproductions of 150 classic and unique wallpapers; many of which are drawn from the collections of the Cooper-Hewitt, National Design Museum,

Smithsonian Institution. Covering every decade of the century, Off the Wall celebrates robust pattern and detail in all their manifestations. Lively text and captions help to capture the designers, trends, and world events relevant to each piece, and the broader evolution of the genre, from a 1948 mural of rural America, replete with plump livestock and ripening fields, to the boldly colored abstractions produced in the 1950s by Herman Miller for MOMA. A useful resource for collectors, designers, decorators, and artists, Off the Wall is a colorful and captivating tribute to a widely appreciated medium.

Wallpapers in Historic Preservation Catherine Lynn, 2005

Half Upon a Time James Riley, 2011-09-13 In the village of Giant's Hand Jack's grandfather has been pushing him to find a princess and get married, so when a young lady falls out of the sky wearing a shirt that says Punk Princess, and she tells Jack that her grandmother, who looks suspiciously like the long-missing Snow White, has been kidnapped, Jack decides to help her.

Wallpaper Charlotte Abrahams, 2013-12-02 Wallpaper has burst back onto the interiors scene and shows no sign of departing. Here, Charlotte Abrahams has scoured the interior design world to create a stunning visual compendium of modern wallpapers.

Wallpaper Charlotte Abrahams, 2009 Wallpaper has never been more desirable. Throughout their 300-year history, patterned paper wallcoverings have alternated wildly between being absolutely 'of the moment' or totally out of

fashion. Recently, after more than a decade of blank white walls and minimalism, wallpaper has made a grand comeback - and its popularity shows no signs of abating. In this stunning book - the ultimate guide to wallpaper - Charlotte Abrahams gets to the heart of the exciting contemporary wallpaper scene. Dividing the book into the three main areas of design - pasted pictures, fabulous florals and architectural illusions - she starts each section with what is happening now, then traces the history back through the key moments, developments, designers and manufacturers to the origins of the style. New young designers and established manufacturers, funky new layered images and classic designs, the latest visual technology and hand-painted historical scenes - all are discussed and illustrated. Each section also explains how to use this type of wallpaper in a variety of ways and rooms to obtain different effects. Expert advice on working out colour schemes, mixing florals with geometrics, using large and small prints, zoning and other techniques is included. Each section ends with full-page photographs of the 48 best wallpapers in this area (a mix of contemporary and classic). Over 200 wallpapers are included and every one is itemised in an illustrated source list giving details of design and manufacturer, with contact details, websites and where to purchase. All the wallpapers featured are available worldwide. Illustrated throughout with stunning wallpaper designs and beautiful rooms, this book really will be the ultimate guide to wallpaper.

Wallpaper and the Artist Marilyn Oliver Hapgood, 1992 The book examines how

major artists over the last five centuries have approached wallpaper design. From Durer, who conceived his designs as seriously as he did a fine woodcut, to William Morris, who believed that wallpaper, like all good design, should transform our lives, to Andy Warhol, whose fascination with multiple images inspired brilliant parodies of the wallpaper tradition, the artists represented here reveal the rich complexity inherent in the art of pattern and form that constitutes wallpaper design.

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