

PDF 3: The Scenic Revival of the Twentieth Century

adapted from:

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Translated by Robert M. Kelly

email: wscom@roadrunner.com

twitter: [robertmkelly_](https://twitter.com/robertmkelly)

Section Conclusion.2. The Revival of Panoramic Wallpaper in the 20th Century

Decoration often swings from one extreme to the other. It is therefore not surprising that one of the reactions to the success of decorative minimalism around 1900 was a resurgence of motifs in their most figurative form: panoramic wallpaper.

As we have seen, the tradition of panoramics had been in crisis since the 1850s. The last notable achievements date from the early 1860s with *l'Eden* in 1861 and *le Brésil* in 1862, two very similar decorations, designed by Joseph Fuchs and edited by Jules Desfossé in Paris. These panoramics were relatively small in size (twenty-three strips for the first and twenty strips for the second, instead of the usual thirty-two strips). But, they were notable for very many colors and therefore for a correspondingly high number of blocks: 3,642 for *l'Eden*, an absolute record.

For its part, Jean Zuber & Cie proposed in 1860 a panoramic which they hoped would match the ambitions of these decorations: *le Jardin japonais* (Japanese Garden). This was made up of ten strips and was designed by Victor Potterlet, a decorative specialist.[2214] Thereafter, the reign of the tableaux types continued, buoyed by the publicity generated by the London World's Fair of 1862: *le Berger* and *les Chèvres des Alpes* by Jean Zuber & Cie in 1860-62, *la Vigie de Koat Ven* of Zuber in 1861, the Desfossé *la Prière* (The Prayer) in 1862, and *l'Orage* (The Storm) by Zuber in 1863.

So it was that scenics of smaller size begin to appear. These were intended for a single wall, for example, *le Vieux Pont* (The Old Bridge) [2215] by Desfossé in 1862 rendered in grisaille, in five strips. Even smaller is the central element of *la Galerie Louis XIV*, presented in 1867 by Hooock Brothers, the successor firm to Délicourt. These products become an alternative to the large panoramics which were becoming more difficult to use in decoration. This was not only because of their size, but also because an ever more pictorial style (and therefore a constantly increasing number of colors) made them more expensive.

After these dates, even if here and there one or the other minor work may appear, we can generalize that the age of panoramics was essentially over. But, the torch was passed. Partly, this was due to the appearance of large "tapestries" which began to multiply in the 1880s. These imitate the rendering of rich textiles: *le Décor Boucher* of Desfossé (1882), for example, is made up of sixteen strips. Even if this work is influenced by the tapestries of the eighteenth century and imitates some of their effects, it is the scale of the work, above all, that maintains the panoramic tradition.

Art Nouveau also gives birth to a type of decor which is part tapestry and part painting, like *la Cueillette des Oranges* by Leroy [2216] or, on a far smaller scale, the *Décor Floréal* of Zuber [2217] and, also from Zuber, a *Décor japonais* (Japanese Landscape) in 1902.[2218]

All these attempts seem to have fallen short and the era of the panoramic finally comes to an end. An important milestone was reached during the 1880s when the Zuber factory inventoried all of its blocks and “*dégrave*,” i.e., burned the woodblocks of unwanted scenics. This was of course a definitive blow. [2219] The lost scenics were mainly from before 1842, with rare exceptions. The Desfossé factory did the same in 1894.[2220]

This decision of the two major manufacturers of the field was, essentially, an economic one: there was apparently no market for these panoramics. However, it’s clear from a careful study of the archives that some panoramics continue their career even if much reduced. This is the case for three scenics in particular: *l’Eldorado* (El Dorado) [2221], which enjoyed at least three reprints of a hundred copies between 1870 and 1900 (compared to one reprint every two years between 1850 and 1870); *Isola bella* (Isola Bella) reprinted in 1882; and *Les Lointains*, reprinted in 1877 and probably also at the beginning of the twentieth century. Note that all of these panoramics have a timeless character. None of them are linked to a specific historical time period, which was the kiss of death for many other scenics.

We are well-informed about sales in America from October 11, 1905 to March 2, 1906.[2222] Zuber in that period sold twenty-nine sets of El Dorado (at 150 francs, much more expensive than in the previous century), and 146 sets of *Les Lointains*, a scenic also known as Classic Landscape or Classic Scenery. At twenty-four francs, *Les Lointains* is truly inexpensive; the coloring is in the camaïeu style, with six shades. More surprisingly, sixteen sets were sold of *Les Courses de Chevaux* (Horse Racing Scenery) created in 1838.[2223]

Around this time the first rigorous studies of the panoramic appear. In 1900, the collector Félix Follot classified fragments of nine panoramics as “scenery” and presented them as part of a retrospective of wallpaper at the Universal Exhibition of Paris. The following year, he published the catalog of the exhibition with an introduction - the first substantial essay about historical wallpaper in France. In 1905 the first edition of Kate Sanborn's book *Old Time Wall Papers* appeared in the United States. She introduces the publication with the following words: “Now...all the best manufacturers and sellers of wall-papers are reproducing the very old designs.”

She adds that the same interest applies to “old-fashioned landscape papers.” Since the centennial of the founding of the United States, the Americans have developed an interest in their past and in the decor of this past. They have a particular interest in the so-called Federal style to which the panoramics are now connected. This is done by backdating them. For example, an installation of the panoramic *Zones terrestres* (1855), newly-rediscovered in a New England interior, is said to be “well over one hundred years old” and printed in “a fashion in vogue during colonial days” by the *Boston Herald*.[2224]

The final revival influence to consider is the German wallpaper museum. Around 1900 Gustav Iven began collecting the wallpaper documents which became the foundation of the Deutsches Tapetenmuseum of Kassel which finally opened in 1923.[2225]

The renewed attention spawned by the revival is soon reflected in production: in 1905 Desfossé & Karth reprint *le Brésil*; in 1909, Jean Zuber & Cie re-cut sixty-four blocks for a reissue of *Zones terrestres*; and, of special note, they bring to the market in 1912 a new panoramic: *le Paysage Italien* (Italian Landscape). [2226] This landscape is none other than a reduction of *l’Arcadie*. Twenty strips are cut down to ten, and the figures are removed. In fact, all literal references to the *Idylls* of the Swiss poet Salomon Gessner are erased in favor of a purely decorative approach. This occurs at the very moment when neoclassicism returns to fashion in different forms after the interlude of the Art Nouveau.[2227]

The momentum of the neoclassical revival, broken by the war, quickened after 1918. It is certainly not a coincidence that, during the war, Georges Gayelin, manager of Rixheim, took advantage of the lack of orders to reprint what the Supervisory Board of 1917 described as *Landschaftsbilder*. [2228] As a professional salesman, Gayelin was attuned to market demands.

We must name here a number of people who played major roles in the scenic revival. In France, the scholar Henri Clouzot began to research historical wallpaper in 1912. [2229] He intensified his research in the 1920s. After many articles this research resulted by 1931 in his first brief history of wallpaper in which the panoramic plays a minor role. [2230]

In 1935 his major contribution appears: *The History of Wallpaper in France*. This was co-written with Charles Follot, the son of the collector Félix Follot. But, well before this accomplishment, Clouzot had published the *catalogue raisonné* of Dufour's panoramics in 1930. [2231] This work of 1930 is significant for another reason: in the catalog's introduction (though not in the title) the term "panoramic" appears for the first time. [2232] At about this time Clouzot mounted exhibitions at the Musée Galliera in Paris showing panoramics. [2233]

On a commercial level, yet with scientific rigor [2234], the Parisian decorator André Carlhian collects, systematically documents, exhibits, and sells historical panoramics, beginning in 1920. He stages three exhibitions on this theme. [2235] In Kassel, the Deutsches Tapetenmuseum opens its doors in 1923 and for the first time presents a panoramic in the context of a history museum: that the setting of the museum is the Red Palace, former Stadtschloss of the landgraves of Hesse, lends prestige to the accomplishment. [2236]

Across the Atlantic, Nancy McClelland specializes in vintage panoramics as an antiques dealer/decorator in New York, while compiling documentation about them. [2237] This research culminates in her pioneering work of 1924, prefaced by Clouzot. [2238] For the first time, a large number of panoramics are not only being reproduced as decoration - they are also being documented as historical objects.

Finally, the Philadelphia firm of A.L. Diament & Company obtains the exclusive distribution for the reproductions of Zuber and Desfossé & Karth for the American market in the early 1920s. [2239] Diament carries out an aggressive advertising campaign in upscale magazines whereby the historical reality is set adrift, if not capsized. For example (if we are to believe the advertising copy) *Psyché & Cupidon* (Cupid & Psyche), the superb camaïeu decoration created by Dufour in 1815, "is done by David for Napoleon." Would not Napoleon (and David, for that matter) have had more pressing concerns in 1815?

Be that as it may, the Diament company was instrumental in encouraging the Zuber factory to exploit all blocks, even those which had been long dormant. By 1923, *le Paysage à chasses* (The Hunting Landscape, first created in 1832), the Views of North America (1835) and Isola Bella (1842) were revived. Then followed, around 1929, Hindustan (1807) and Views of Brazil (1829).

In 1937 *Vues de Suisse* (Views of Switzerland, from 1804), and, at an unclear date, *Zones terrestres* (1855) are reprinted. These are in addition to El Dorado (1849), *Les Lointains* (1825), Horse Racing Scenery (1838), and the most recent creation, Italian Landscape (1911) which had debuted in the pre-war market.

Furthermore, the catalog is enlarged by creations that are clearly old-fashioned: from 1925 to 1927, based on a copy found by Nancy McClelland, blocks are engraved of the American War of Independence, a painted variant from 1853 of the Views of North America (1835), as we have seen above (section 3.5.1. of thesis).

In addition there are panoramics in monochrome which are highlighted for the first time with color. In 1929 the *Côtes de Villefranche* is designed by Mathieu Ehny-Vogler after an over-door or frieze of the late-eighteenth century in the style of J. Vernet. [2240] In 1930 *les Scènes siciliennes* (Views of Sicily) [2241]

appears, designed by the same hand. An enlargement of *Les Lointains* by Bremler and Ehny is made in 1938. This is sold under the designations of *Bocage* or *Bocage fleuri* according to the lack or presence of flowers.

For its part, Desfossé & Karth successfully put Cupid & Psyche (by Dufour) back on the market; it was reprinted twice, in 1923 and 1931. The same workshop hired Henri Stéphany to design a striking contemporary scenic: this is *Décor Moderne*, a ten-strip, one-color scenic in the classic Art Deco style. [2242]

The commercial results of the revival are impressive. In 1929, a year undoubtedly exceptional and well documented at Zuber [2243], the factory sells exclusively to A. L. Diamant a total of 1,631 panoramics! When we examine this huge total, we find that it consists of many different types with a few underlying similarities. First, the most popular choices are the small or medium-sized panoramics: 497 Italian Landscapes (ten strips), 389 *Côtes de Villefranche* (fourteen strips), 225 *Isola Bellas* (eighteen strips), and 220 *Les Lointains* (six strips). None of the large panoramics (from twenty to thirty-two strips) sell more than one hundred copies each: eighty-nine of The Hunting Landscape, seventy-eight of El Dorado, fifty-five Views of North America, twenty-two American War of Independence, sixteen Hindustan, fifteen Horse Racing Scenery, and eleven Japanese Landscapes.

Note also that panoramics without figures (with the exception of the *Côtes de Villefranche* which is new to the market) are more successful than the others, possibly because of their lower price, but also because of the evolution in taste. It is also remarkable that the Views of Sicily, created just afterwards in 1930, does not include any figures at all. At Desfossé, the sales volume must have been robust, based on the very large numbers of Cupid & Psyche which remain in circulation down to the present day.

Although the economic crisis of the 1930s dimmed the revival's success, the production and sale of panoramics continued, to such a degree that in 1937 the panoramics accounted for almost half of the inventory value of the Zuber factory. This was a completely new situation in comparison with that of the nineteenth century when, as we have seen, the panoramic played a limited role. Zuber & Cie thus began an evolution that will lead to its present situation where the reprinting of panoramics has become by far its main activity.[2244]

The Second World War may have stopped the printing of panoramics but the sales continued. The stock was transported to the Creuse area of central France, where the trade carried on, especially to the United States, as long as it remained possible. With an eye toward the possibility of blockades, A. L. Diamant bought up all available stock.[2245]

Aside from Zuber and Desfossé it's necessary to mention Charles Huard, who also reprinted antique block-prints. In 1924 he recreated a panoramic known as *Palais Royal* (Royal Palace) and added to it, increasing it to thirty strips. According to Jean-Louis Chasset, whose father preserved the blocks, forty sets were printed and sold, the vast majority of the sales involving Nancy McClelland, Inc. At about this time an unknown studio seems to have also reproduced some panoramics and created new ones, all with hand-painting methods.[2246]

In the inter-war period an important change in terminology occurs. People in the nineteenth century had long hesitated about what to call panoramics. The term most frequently employed was simply "landscape" (*paysage*). It was only in the first half of the twentieth century that the concept of "panoramic" was introduced: in 1924, Henri Clouzot, in his introduction to Nancy McClelland's work, mentions "large story-panels which Miss McClelland calls scenic papers, a term for which the French language has no equivalent." [2247]

In 1930, as we have seen, Clouzot first used the term "panoramic." Indeed, he probably invented it. Apparently he made the questionable assumption that the painted-canvas panoramas [installed in rotundas] and the wallpaper versions had similar origins in the late-eighteenth century. The term

“panoramic” is taken up by Carlhian in his catalogs, but it is necessary to wait until 1948 to see it accepted by Zuber & Cie who then begin using it to describe, for example, “panoramic scenery.” Meanwhile, the A. L. Diament company and others in America continue to use the term “scenic wallpaper” which has been used since the beginning of the century. [2248]

However, what is different across the board is that when panoramics are installed after 1918, they resemble panoramas, without any accompanying décor, in the sense that the wallpaper industry used this term in the nineteenth century. That is to say, panoramics were installed without isolating the different scenes, and often, without even a border. Adjacent decorative areas are treated in a solid color, without ornament.[2249] We can therefore conclude that, apart from the simple emergence of the word “panoramic,” a more significant change has occurred: design concepts evolving since the beginning of the century have affected decorative practice.

If the twentieth century, educated by Adolf Loos, Le Corbusier and the Bauhaus, rejected the ornamental formulas of the previous century, it nevertheless accommodated the rediscovery of these “landscapes” and integrated them into new modes of decoration. As often happens, an identical object of decoration resulted in different effects according to how it was used.

Equally puzzling was another change. Now, instead of covering all the walls of a room, it became fashionable to use smaller sets, such as the Italian Landscape, to cover only part of the room, or even a single wall. It is not a question of returning to the “paintings” of the years 1850-60 [the “tableaux” style], since there remains a considerable horizontal continuity on the wall. Yet there is at the same time a refusal to commit to a “panoramic” view which would have overpowered the room.

Here we take a particular case: that of Cupid & Psyche. Its discontinuous design had, as early as 1815, encouraged a presentation of panels, or even (as at the Residenz d'Ellingen in Bavaria) a presentation of “paintings.” The wide circulation of Cupid & Psyche, following on the revival already spoken of, gave rise to many Empire/Art Deco expressions. The most famous example was installed between 1926 and 1930 in the office of the summer residence of the President of the French Republic in Vizille, near Grenoble, but contemporary decoration magazines record many others.[2250]

There is another essential difference between reprinted panoramics and historical models, namely, that the antique panoramics often have a bright, if not garish, color palette, appropriate for their striking imagery. There is a simple explanation: bright colors were appropriate for the dark atmosphere of many interiors of the first half of the nineteenth century. But, the interiors of the twentieth century were better lit, both naturally and artificially.

Above all, the panoramics are now being regarded as a luxury product, as evidenced by their price, with their procurement now put into the hands of first-rate decorators and antique dealers like Carlhian in Paris (Place Vendome) or Nancy McClelland, Inc. on Fifth Avenue in New York City. All of this activity is fueled by advertisements in glossy decoration magazines. As a result, the colors of the panoramics are homogenized and lightened, and the figured scenics popular prior to 1850 are rarely reprinted. Note finally that the panoramic, usually installed until then in a reception room, enters the bedroom, as shown in contemporary advertisements, articles, and photos of decorating magazines.[2251]

The panoramic revival is not extinguished after the Second World War. It continues with essentially the same players and on the same basis as before the war, and even grows.[2252] Zuber & Cie, in particular, will specialize more and more in these reissues which, after 1978, become practically its only production. [2253] The installation of an antique copy of the Views of North America in the diplomatic reception room of the White House in 1961 had a strong impact. Much of this impact can be traced to its somewhat dubious connection to the initiative of the legendary Jackie Kennedy.[2254] It is also remarkable that this panoramic is placed in an oval room, consistent with its new status of “panorama” and without any framing elements (see discussion above).[2255] All the panoramics reprinted before the Second World War in Rixheim continue to be printed in Rixheim up to the present.[2256]

In addition to these reprints, many companies, especially in the years 1950-1970 [2257], in Europe as well as the United States, will produce small sets, mostly by silkscreen. These generally consist of six strips or less.[2258] This little-known production, which is not very well-represented in the MPP collections [2259], seems to have been enormous, especially in America. During the 1960s the trade magazine *Wallpapers & Wallcoverings* regularly listed firms that offered this type of product. In September 1958, under the heading “scenics and murals,” they list 38; in September 1968, the list grows to 105!

This activity decreases thereafter, without completely disappearing. According to the advertisements of this magazine and the examples preserved, the production appears qualitatively very poor. A maximum of six strips are offered with the possibility of adding individual strips to the right and to the left, in a small range of colors, usually less than ten. However, there is some variation in backgrounds and printing techniques.

As for the motifs, their themes express a longing for the past: idealized views of Virginia, Williamsburg-style colonial revival, the ports of New England, the “must-see” destinations of any trip to Europe such as Venice and Montmartre. Also, rather banal gardens or verandas, and a large assortment of Chinese or Japanese trees. Among the vast amounts of production which were advertised, there is only one contemporary motif, and it comes in 1958 during a moment of American nationalism and pride occasioned by the conquest of space: “Space Station X-7” by the Warner company. This particular vision owes a lot to science fiction.

Among the better-quality examples, we find the international style of the years 1950-70, very “School of Paris” of that time, influenced by Cocteau or Peynet. European companies launched projects of both quality and quantity onto the market: Sanderson in England; UPL [2260] in Belgium; Dumas [2261], I. Leroy [2262], and Inaltera [2263] in France; and Flammersheim & Steinmann [2264], Salubra [2265], Schleu & Hoffmann [2266], and H. Strauben KG [2267] in Germany. Many municipal structures built to accommodate post-war reconstruction in the aftermath of the baby boom featured abstract compositions reminiscent of the best French paintings of the time.[2268]

In this ocean of mediocrity, however, there is one exception: Zuber & Cie. The company stays in the game by remaining faithful to its technical and aesthetic traditions.[2269] The responsibility lies with two men: the president, Pierre Jaquet [2270], who, taking over the company in 1968, found a way to renew the panoramic in the early 1970s in the person of Francis Deransart. [2271] Deransart’s idea was to create decors adapted to the conceptions of modern architecture and closer to the tastes of a new clientele, using up-to-date technology.[2272]

In this context, the manufacturer creates in the years 1975-80 a collection named the “Landscapes of Zuber.” Deransart hires artists specializing in contemporary decorative art: Jean Michel Folon (*la Sortie*), Alain Le Foll (*les Nénuphars, les Falaises, la Mer*), Georges Lemoine (*le Chemin de halage*) and Francis Deransart himself (*L'Envol*). This collection, presented in an album, follows strict constraints: very few colors (generally one to six), and a reduced number of strips, four or at most six. The possibility is left open for adapting the decor and the pattern design to variable surfaces. Also, to compensate for the constraints, the manufactory offered options for iridescent colors and other color variations.

The result, which was very sober and refined, not far from the Scandinavian design then fashionable in interior decoration, met with a measure of success. For example, *l'Envol* was presented in the contemporary section of the Musée des Arts Décoratifs before its closure. Although these decors were admittedly beautiful, they had only a limited appeal in a market dominated by banality. They were printed until the early 1980s.

In contrast to such refined research and development, the 1980s also saw the Scandinavian company Scandecor initiate a program of “murals.” These reproduced, with the help of new printing techniques, landscape photographs of considerable width in just a few simple moods: mountains, beaches, and so

on. The iconography is not far from the imagery of calendar photography, and some are designed in a style more audacious than artistic. Unlike the previous ones under discussion, these products are aimed squarely at a popular audience.[2273]

In recent years, Italian wallpaper manufacturers have put decorations on the market more or less in the landscape mode. These are modular and printed in rotogravure. American manufactures, for their part, have long produced with similar techniques landscape friezes dominated by views of the western United States.

The trade of buying and selling antique panoramics remains intense: antique copies are disassembled and regularly put on sale in Paris since the pioneering sale of Sotheby's Park Bernet in Monte-Carlo in 1982.[2274] Moreover, in the United States, silkscreen reproductions of historical panoramics, notably the Monuments of Paris, have been done: one of these copies has been installed in the American Wing of the Metropolitan Museum in New York.[2275] Zuber, for its part, has offered for sale in recent years fragments of panoramics of various origins. Some have been reproduced by screen printing, and some have been hand-painted in Nepal; for example, an Inca scene from the Dufour & Leroy factory.

But while the motivation for reprinting antique wallpapers may be keen, especially in Anglo-Saxon countries, the high cost of these reissues tempers their popularity. In the end, block-printing still has a future, provided that the artisanal know-how is maintained.

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Endnotes:

2214.

It bears the name of "Great Japanese Decor" in the engraving records, which is surely not accidental, although there are only seventy-two colors.

2215.

It consists of ninety-two blocks, according to the Leroy archives, Musée des Arts Décoratifs (MAD). This scenic is quite rare: the Deutsches Tapetenmuseum in Kassel and the Kunstgewerbemuseum in Cologne each have a single copy.

2216.

There appears to be no published image of this decoration. There is a collotype in the MPP archive.

2217.

1897, four strips, see Jacqué-Bieri 1997, p. 53 and n° 38.

2218.

Ten strips, 240 blocks, ten colors, see Jacqué 1984, p. 99.

2219.

At this time many blocks vanished, never to be seen again. These included blocks for: *l'Arcadie*, *la grande Helvétie* and *la petite Helvétie*, the Views of Italy, the French Garden, *les Vues d'Écosse* (Views of Scotland), and *les Combats des Grecs*.

2220.

Fauconnier (E.-A.): "Notes sur les Desfossé," s.l., 1935-36; notes dactylographiées, département des papiers peints, MAD, Paris; p. 17.

2221.

El Dorado was used as the centerpiece for Zuber's stand at the St. Louis World's Fair in 1904.

2222.

MPP Z 89.

2223.

Apparently these figures, too, had a somewhat timeless quality.

2224.

Boston Herald newspaper, November 17, 1907. This erroneous information was repeated endlessly in the advertising of A. L. Diament in the inter-war period.

2225.

Mick (Ernst-Wolfgang): *Deutsches Tapetemuseum*, Kassel, s.d., pp. 121-122.

2226.

Designed by Stutz, ten strips, 240 blocks.

2227.

This is an episode in the history of decorative art that has not yet found its historian. In the field of wallpaper, it was very significant.

2228.

MPP Z 5.

2229.

See "Hommage à Henri Clouzot" in *Bulletin de la Société historique et scientifique des Deux-Sèvres*, tome XIII, n° 4, 1966, pp. 60-200.

2230.

Clouzot 1931.

2231.

Clouzot 1930.

2232.

In 1928 the terminology was still unsettled. The historian Jacques Robiquet used the expression "animated landscape" while trying to translate "scenic paper" (Robiquet 1928, pp. 87-94).

2233.

The most important was in 1933: *Exposition historique de l'aéronautique et rétrospective du papier peint* (Aeronautical History Exhibition and Wallpaper Retrospective).

2234.

His methods compare favorably to the commercial methods of Diament, see below.

2235.

Of which two included catalogs: Paris 1936 and Paris 1946. See Nouvel-Kammerer 1990, p. 257.

2236.

Mick s.d., pp. 123-129.

2237.

Obituary notice in the American magazine *Wallpaper & Wallcoverings*, November 1959. Ms. McClelland fought unsuccessfully for the birth of an American museum of wallpaper, modeled on Kassel. The roles of

Carlhian, McClelland and Iven show the breadth of the antique panoramic market, which remains vibrant. A considerable number of antique scenics continue to be dismantled, put on sale, and reassembled in new places; they appear regularly in leading auction houses and in private sales on both sides of the Atlantic.

2238.

McClelland (Nancy V.): *Historic Wall-Papers: From Their Inception To the Introduction of Machinery* (1924). She also develops a business relationship with Carlhian.

2239.

The history of this family-based Philadelphia-area firm is obscure; it closed in the 1970s. The descendants of its owners have some archival records. The archives of the MPP have information about the company for the period 1931-1942 (MPP Z 153-156).

2240.

At first 158 blocks. An additional 106 blocks were created in 1931 to color the figures. Fourteen strips.

2241.

Twenty-four strips, 533 blocks.

2242.

Only forty blocks according to Fauconnier 1935-36: the number of blocks is significant; records of the advertising lithography are in the MPP archive. For more on Stéphanie, see Hardy 2001, pp. 12-13.

2243.

MPP Z 90-91.

2244.

The name of the factory since 1926 has been "Zuber & Cie."

2245.

The head of Zuber in the 1940s is Louis Zuber who joined his family in Switzerland after 1942. Oddly, his name is included in a list of Jewish accounts in escheat published by the Swiss banking authorities in 2000.

2246.

All these references are found in the MPP archives. In recent years, the London firm of de Gournay has reproduced some antique panoramics with hand-painting methods.

2247.

My emphasis.

2248.

In the second half of the century, "scenic" is often replaced by "mural."

2249.

A "panorama" presentation, it will be remembered, was far from the rule in the previous century. It was unthinkable to install a panoramic without a border and/or frieze.

2250.

The Château de Vizille was the presidential residence until 1975.

2251.

See for example Sanders (Gill): *Wallpaper In Interior Decoration*, V & A, 2002, p. 92.

2252.

Except that the Desfossé company disappears. The blocks for Cupid & Psyche were destroyed by bombing during the Second World War; two remain in the MPP (donated by Teynac). The current Zuber & Cie factory reprints the frame of the panoramic under its own name.

2253.

The company eliminated its machine-printing business in 1978, while selling its buildings to the city of Rixheim. After the company was bought in 1983 by Chalaye SA, the quality of the block-printing, which had remained at a high level, declined precipitously. Screen printing, hand-painting, and systematic coatings have transformed the quality of the "impressions." But, the company has introduced some new ideas; panoramics are now presented to potential customers as investments.

2254.

This antique panoramic, found in a house in Thurmont (Maryland), was acquired by the National Society of Interior Designers and donated to the White House; see Emlen, "Imagining America In 1834," *Winterthur Portfolio* 32, No. 2/3 (1997): pp. 189-210.

2255.

See for example illustration 79, p. 95 in Saunders 2002. We know of only two historical examples of scenic wallpaper presented as a true "panorama" [ideally, an oval or circular room without windows or doors]: first, Dufour's *Sauvages du Pacifique*, still in its original setting at the Château de Champlitte (Haute-Saône); the second, once installed in the South-West of France, has been sold and removed, see Clemens (Jacques): "Le sauvetage privé du papier peint panoramique du Mas d'Agenais," *Bulletin de l'Académie des sciences, lettres & arts d'Agen*, janvier-mars 1995.

2256.

However, many of these must be considered variants, because painted elements have been introduced. Already during the 1950s, block-printed panoramics were not always authentic, at the request of Diament. This can be discerned from a Diament advertisement in the archive: "Today Zuber & Cie...throw caution to the winds by adding provocative color to a newly created foreground of this charming scenic wallpaper." The ad boasts that "a color worthy of Van Gogh is introduced into each foreground; clusters of blossoms in rich blue, yellow, camelia and fuchsia, in order to bring the gray and sepia foliage and ground of the original scenic up to a modern tempo" (Doc. MPP).

2257.

Some examples in the MPP archives from the 1930s are printed using a photo-lithographic process; the use of these technologies will increase after the war. See Saunders 2002, p. 96.

2258.

Leiss 1961 gives a short account, the only one to our knowledge, pp. 113-114: "die Bildtapete modern." See Leiss (Josef): *Bildtapeten aus alter und neuer Zeit*, Hamburg, 1961.

2259.

The MPP has one set of panels from the American firm Piedmont.

2260.

Available in 1968: *Marne, Chantilly, Ulysse, Chasse, Gascogne, Flandre, Watteau, Genova, Kyoto, Directoire, Okusai (sic), Fishing*.

2261.

A panoramic designed by Fumeron is presented at Galliera's exhibition in 1955.

2262.

Available in 1968: *Terrasses romaines, les Antilles, la Grèce, chasse à courre.*

2263.

Available in 1968: *Paysage hollandais, A la manière de... Vernet, Pastorale, Fête galante, Louveciennes, Arcadie, Fantasmagorie, Venise.*

2264.

Before 1961: *Weinlese, Sommer.*

2265.

Before 1961: Salubra-Dekor No. 4104A (a contemporary harbor view).

2266.

Before 1961: *Er-Te.*

2267.

Before 1961: *Komposition.*

2268.

Leiss 1961, illustration no. 41.

2269.

It seems that the factory produced a few new block-printed panels around 1950. Photographs of these presentations at an exhibition of decorators are kept in the archives, but few other traces remain (Doc. MPP).

2270.

Descended from a family of industrialists from Mulhouse, Jaquet became a prominent local businessman, particularly as president of the textile company Schaeffer & Cie (now defunct), and became the main shareholder of Zuber & Cie, which passed out of family ownership in 1968.

2271.

I owe to F. Deransart himself, currently retired, the information concerning his artistic choices.

2272.

It appears that from the years 1950 to 1960 the factory tried experiments in this direction: at a Biennial of decorators, apparently, the manufacturer presented a small decor of Chapelain-Midy, then very fashionable, one of Pottier [or, Potier] in a style close to Jean Lurçat and one of Despierre, very "School of Paris" (photos Doc. MPP).

2273.

This type of manufacturing is still going on around the world. In Europe, the German firm Komar has become the main supplier, see www.komar.de. To see an example in the setting of the 70s-80s, see Hers (François), Ristelhueber (Sophie): *Intérieurs*, Bruxelles, 1981, pp. 14-15.

2274.

The auction house Coutau-Bégarie has made antique wallpaper a speciality; it is also regularly offered for sale by the French-American antique dealer Carole Thibaut-Pomerantz.

2275.

This silkscreened reprint was made by the American design studio The Twigs. The screens were subsequently bought by Zuber & Cie.