

The Art of French Wallpaper Design

November 16, 2024 - May 11, 2025

These wallpapers once brought rooms to life with lush landscapes, imagined architecture, and vibrant patterns. Made in France between 1770 and 1840 using the process of woodblock printing, each example reflects hundreds of hours of collaborative effort by designers, woodblock carvers, and printers. From the largest panel to the smallest border, increasingly complicated designs pushed printmaking to new heights. In homes and public buildings, wallpapers didn't simply cover walls—they created spaces that surrounded people in beauty, delight, and comfort.

This remarkable collection was assembled between 1920 and 1934 by French artist Charles Huard and his wife, American-born writer Frances Wilson Huard. What initially began as a business in procuring historical French wallpapers for sale became a collecting passion for the Huards. In addition to representing the time-intensive art of woodblock printing, the Huard Collection demonstrates the widespread appeal of wallpapers, their numerous design influences, and the unique ways they were utilized, cared for, and lived with.

— Emily Banas, Associate Curator of Decorative Arts & Design

You can access a free digital publication about the Huard Collection by visiting <https://risdmuseum.org/art-french-wallpaper-design>.

This exhibition is made possible in part by generous support from the RISD Museum Associates. In addition, the RISD Museum is supported by a grant from the Rhode Island State Council on the Arts, through an appropriation by the Rhode Island General Assembly and a grant from the National Endowment for the Arts, and with the generous partnership of the Rhode Island School of Design, its Board of Trustees, and Museum Governors.

CHECKLIST OF THE EXHIBITION

Designed and Collected in Times of Civil Unrest, 1770–1840 and 1920–1934

The wallpapers on view in this gallery were produced in France during the reign of King Louis XVI and Marie Antoinette, the French Revolution, Napoleon's rise and fall, and the revolutions and uprisings that followed. More than a century later, between 1920 and 1934, these papers were collected in France by Charles and Frances Wilson Huard, who decorated their own home with them. Having lived through the devastation of World War I and aware of the brewing political turmoil that would culminate in World War II, the Huards sought to protect their collection from potential destruction by transferring it to the care of an American museum. RISD's focus on design education made the RISD Museum an easy choice. In 1934, the museum purchased their collection of approximately 500 wallpapers, preserving this crucial piece of French design history.

Jean-Baptiste Réveillon, manufacturer
Paris, France; 1753–1791
Sight (La Vue) Wallpaper; From the Five Senses (*Les Cinq Sens*), ca. 1780
Woodblock print on paper
Mary B. Jackson Fund **34.899**



Jean-Baptiste Réveillon, manufacturer
Paris, France; 1753–1791
Smell (L'Odorat) Wallpaper; From the Five Senses (*Les Cinq Sens*), ca. 1780
Woodblock print on paper
Mary B. Jackson Fund **34.900**



Jean-Baptiste Réveillon, manufacturer
Paris, France; 1753–1791
Hearing (L'Ouïe) Wallpaper; From the Five Senses (*Les Cinq Sens*), ca. 1780
Woodblock print on paper
Mary B. Jackson Fund **34.901**



Once part of a set representing the five senses—smell, hearing, touch, sight, and taste—these spectacular panels manufactured by Jean-Baptiste Réveillon showcase the ingenuity of printing a complicated design in a limited color palette. The design's draped figures, oversized urns, and geometric ornamentation reflect the continued popularity of classical decorative references in the late 1700s. Ongoing archaeological excavations of the ancient Roman cities of Herculaneum and Pompeii fueled this interest.

In April 1789, a few years after this set was created, Réveillon's wallpaper factory and home became early casualties of the French Revolution. They were burned in riots by angry citizens who believed Réveillon was advocating for lower worker wages when he said that bread should be more affordable.

More than a century later, when Charles Huard established his own wallpaper print shop in Versailles, France, in the 1920s, Réveillon's series on the five senses was one the historical designs he reproduced.

French

Gardens of the Palais Royal (Jardin du Palais Royal) Wallpaper, 1805-1810

Woodblock print on paper

Mary B. Jackson Fund **34.952**

This rich blue wallpaper once wrapped an entire room in architectural details and portrayals of people at leisure. It depicts an imagined version of the gardens of the royal palace in Paris. By the early 1800s, when the paper was designed, the monarchy had been overthrown and the palace repurposed into a space for cafés and shops frequented by people from a range of economic backgrounds.

In the 1920s, the Huards partnered with American interior decorator Nancy Vincent McClelland to ship French antiques—including wallpapers—to the US for resale. The Huards seem to have kept these three panels for themselves, sending other panels of this design to McClelland, whose archive documents their installation in several American homes.



French

Wallpaper Border, The Adventures of Don Quixote, ca. 1830

Woodblock print on paper

Mary B. Jackson Fund 34.1049



French

View of Venice Wallpaper, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund 34.1055



Above is a scene from *Don Quixote*, a popular novel about a knight who traveled Spain in a series of adventures. At center, curtains dramatically frame a view of Venice that unfolds like the opening scene of a play. Both papers take advantage of the brilliant *irisé* technique, which allowed more than one color to be brushed on at once, creating dynamic, seamless backgrounds of landscape and sky. By combining rich, blended color with detailed figures and dramatic architecture, these papers not only suggest paintings, but aim to match their splendor. Comparing these examples to the one at far right, you can get a sense of just how much wallpaper design and production progressed in a few short decades.

European
Woodblock for Wallpaper, ca. 1775–1850
Wood
Mary B. Jackson Fund **41.094**

European
Woodblock for Wallpaper, ca. 1775–1850
Wood and metal
Mary B. Jackson Fund **41.095**

European
Woodblock for Wallpaper, ca. 1775–1850
Wood and metal
Mary B. Jackson Fund **41.096**

European
Woodblock for Wallpaper, ca. 1775–1850
Wood and metal
Mary B. Jackson Fund **41.098**

Although these blocks weren't used to create any of the wallpapers in the Huard Collection, they are fascinating artifacts of historical printing processes. Craftsmen made these tools by carving designs into hardwood layered on a soft wood base. Made in a variety of sizes and designed to withstand hundreds of printings, wallpaper woodblocks were repaired if they became damaged. These examples were made to fit the width of a standard-size paper from that time.

By the 1840s, woodblock printing was being replaced by the quicker, more cost-effective method of roller printing. Some woodblock designs continued to be printed into the 1900s, but most were discontinued. Many woodblocks were burned as firewood during the hardships of World War I, when fuel was scarce and manufacturers believed they would never have use for these tools again.



The Forms of Wallpaper

Diverse and remarkably dynamic, wallpapers reflected not only the skills of their makers, but the creativity of the people who chose and installed them. Papers of different shapes and sizes were designed for use in different areas of a room. Panels over doorways depicted landscapes, scenes with figures, and vases with flowers. Some designs were made in the style of well-known artists of the time or copied directly from paintings. Large borders along the lower portion of the wall, called dados or *soubassement*, suggested architectural elements. *Décor* or pilaster-and-panel sets could be arranged to suit almost any space, providing an alternative to scenic papers.

Joseph Dufour et Cie, manufacturer
Paris, France; 1811-1823
Wallpaper Border with Italian Landscape, ca. 1820
Woodblock print on paper
Mary B. Jackson Fund **34.967**



Joseph Dufour et Cie, manufacturer
Paris, France; 1811-1823
Wallpaper Border with Italian Landscape, ca. 1820
Woodblock print on paper
Mary B. Jackson Fund **34.968**

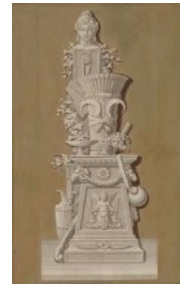


The space above doorways offered another place for decoration. *Dessus-de-porte* (above the door) options included plaster and wood architectural panels, textiles, paintings, and single-panel wallpapers. These compressed wallpaper designs indicate that they were made specifically for the space above a door.

Attributed to Joseph Dufour, manufacturer
Paris, France; 1797 - 1811
Wallpaper Dado, ca. 1800
Woodblock print on paper
Mary B. Jackson Fund **34.986**



Xavier Mader, designer
French, 1789-1830
Joseph Dufour et Cie, manufacturer
Paris, France; 1811-1823
Trophy with Bust of a Woman Wallpaper; From the Mythological Gallery (*La Galerie Mythologique*), 1814
Woodblock print on paper
Mary B. Jackson Fund **34.995**



Xavier Mader, designer
French, 1789-1830
Joseph Dufour et Cie, manufacturer
Paris, France; 1811-1823
The Judgment of Paris (Le jugement de Pâris) Wallpaper; From the Mythological Gallery (*La Galerie Mythologique*), 1814
Woodblock print on paper
Mary B. Jackson Fund **34.996**



Xavier Mader, designer
French, 1789-1830
Joseph Dufour et Cie, manufacturer
Paris, France; 1811-1823
Trophy with Bust of Homer Wallpaper; From the Mythological Gallery (*La Galerie Mythologique*), 1814
Woodblock print on paper
Mary B. Jackson Fund **34.997**



La Galerie Mythologique was a set of papers designed to accommodate different decorating arrangements. The original set featured 12 panels depicting scenes from Greek and Roman mythology. These motifs reflect continued interest in classical decoration, a specialty of Dufour's designer, Xavier Mader.

In the late 1700s, the revolutionaries who overthrew the French monarchy adopted Greek and Roman references to promote their democratic ideals. By 1814, when these papers were created, Napoleon Bonaparte—France's self-appointed emperor—had been forced into exile after the empire he tried to build crumbled. Napoleon had looked to the classical world as a model for his own leadership, at one point declaring "I am a Roman emperor." Inventories of Château de Malmaison, his country home, document the presence of wallpaper.

Attributed to Jacquemart et Bénard, manufacturer
Paris, France; 1791-1840
Wallpaper Dado, Cupid and Psyche, 1810
Woodblock print on paper
Mary B. Jackson Fund **34.1007**



Attributed to Jacquemart et Bénard, manufacturer
Paris, France; 1791-1840
Wallpaper Dado, Cupid and Psyche, 1810
Woodblock print on paper
Mary B. Jackson Fund **34.1008**



French
Wallpaper Column Base, ca. 1820–1840
Woodblock print on paper
Mary B. Jackson Fund **34.1125**



French
Wallpaper Capital, ca. 1820–1840
Woodblock print on paper
Mary B. Jackson Fund **34.1126**



Early Wallpapers

Domino papers (*papier dominoté*)—square papers that could be pasted together to form a pattern—were one of the earliest forms of wallpapers. They typically featured geometric or floral patterns that were drawn from textile designs. Domino papers were printed in a single color or as a black outline that was then colored by hand. The latter technique might account for the French word for wallpaper, *papier peint*, or painted paper. Domino papers were not made solely for walls but for many uses, including covering books and lining drawers.

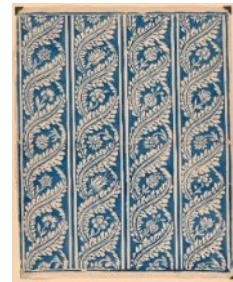
Atelier Boulard, manufacturer
Orléans, France; 1810-1842
Domino Paper (Papier Dominoté), 1810-1812
Ink-printed on typographical press
Mary B. Jackson Fund **34.867**



Atelier Boulard, manufacturer
Orléans, France; 1810-1842
Domino Paper (Papier Dominoté), 1810-1812
Ink-printed on typographical press
Mary B. Jackson Fund **34.869**



Atelier Boulard, manufacturer
Orléans, France; 1810-1842
Domino Paper (Papier Dominoté), 1810-1812
Ink-printed on typographical press
Mary B. Jackson Fund **34.870**



Basset, manufacturer
Paris, France; 1770–1795
Domino Paper (Papier Dominoté), ca. 1770
Ink-printed on typographical press and stenciled with tempera
Mary B. Jackson Fund **34.872**



La Veuve Tissot et Sainte-Agathe, manufacturer
Besançon, France; active ca. 1750
Domino Paper (Papier Dominoté), 1750
Ink-printed on typographical press
Mary B. Jackson Fund **34.1062**



La Veuve Tissot et Sainte-Agathe, manufacturer
Besançon, France; active ca. 1750
Domino Paper (Papier Dominoté), 1776
Ink-printed on typographical press
Mary B. Jackson Fund **34.1092**



Repeating Patterns

The mid-1700s marked a pivotal moment in wallpaper design: when single sheets of paper were first seamed together to create continuous surfaces. This innovation led to the development of repeating motifs with multiple color printings, each requiring a separate woodblock. Repeating patterns became the largest category of wallpapers, and they remain the most common wallpapers today. As the wallpaper industry flourished, so did sophisticated designs that drew inspiration from architecture, nature, geometric motifs and arabesques, and textiles. Framing these patterns at top and bottom were large borders, adding another layer of visual interest.

French
Wallpaper Imitating Fabric, ca. 1780
Woodblock print on paper
Mary B. Jackson Fund **34.928**



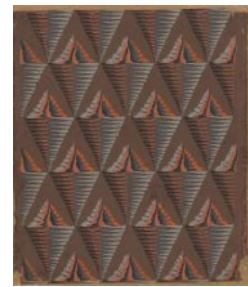
Jean-Baptiste Réveillon, manufacturer
Paris, France; 1753–1791
Arabesques, Cupids, and Landscapes Wallpaper, ca. 1780
Woodblock print on paper
Mary B. Jackson Fund **34.942**



Zuber & Cie, manufacturer
Rixheim (Alsace), France; 1797–present
Directoire, Wallpaper border, 1813
Woodblock print on paper
Mary B. Jackson Fund **34.963**



Manufacture Bon
Paris, France; active 1799–1808
Wallpaper, 1799
Woodblock print on paper
Mary B. Jackson Fund **34.974**



Ferrouillat et Cie, manufacturer
Lyon, France; 1780–?
Arabesque and Flowers Wallpaper, 1795
Woodblock print on paper
Mary B. Jackson Fund **34.976**



French
Wallpaper Frieze, ca. 1795
Woodblock print on paper
Mary B. Jackson Fund **34.980**



Jacquemart et Bénard, manufacturer
Paris, France; 1791–1840
Wallpaper Dado, Cupids and Garlands, 1805
Woodblock print on paper
Mary B. Jackson Fund **34.994**



French

Wallpaper Border, ca. 1815

Woodblock print on paper

Mary B. Jackson Fund **34.1044**



Attributed to Dusserre & Cie

Lyon, France; active 1800–1810

Wallpaper Frieze, ca. 1805

Woodblock print on paper

Mary B. Jackson Fund **34.1074-34.1075**



French

Bowknots and Tassels Wallpaper, ca. 1750

Ink-printed on typographical press and hand-painted with watercolor

Mary B. Jackson Fund **34.873**



Attributed to Jean-Baptiste Réveillon, manufacturer

Paris, France; 1753–1791

Les Ilets Champêtres Wallpaper, 1785

Woodblock print on paper

Mary B. Jackson Fund **34.883**



French

Flowers and Birds Wallpaper, ca. 1770

Woodblock print on paper

Mary B. Jackson Fund **34.885**

Before the introduction of vibrant distemper paints, papers were printed in a limited color palette using a medium that was more like ink than paint. This early example reveals how manufactures layered primary colors to create more dynamic images. It was made before manufactures brushed wallpapers with a single color of paint to unify the composition and strengthen the paper before designs were printed. The lack of ground color allows us to see discoloration where the adhesive that once held it to the wall bled through.



Jean-Baptiste Huet, designer

French, 1745-1811

Jean-Baptiste Réveillon, manufacturer

Paris, France; 1753–1791

Wallpaper, ca. 1810

Woodblock print on paper

Mary B. Jackson Fund **34.888**

As with design collaborations today, manufactures often employed well-known artists to create products. Jean-Baptiste Huet was both a painter and a printmaker—expertise that lent itself to designing textiles and wallpaper. This scene, with figures and architectural elements in a landscape, is reminiscent of his toile de Jouy textiles.



French

Flowers and Birds Wallpaper, ca. 1770

Woodblock print on paper

Mary B. Jackson Fund **34.891**

Designers and manufactures worked out details by making full-color prints. Although this example appears to be a finished wallpaper, we can find hints that it was actually a design in process. A small figure in the gazebo and a bird above the trees are outlined in black—a stark contrast to the rest of the composition, which was printed in several colors. The roses appear unresolved, with only a few simple shapes suggesting their form.



French

Wallpaper of Venus at Her Toilette, ca. 1770

Woodblock print on paper

Mary B. Jackson Fund **34.893**



Jean-Baptiste Réveillon, manufacturer
Paris, France; 1753–1791

Flowers and Swans Wallpaper, ca. 1775

Woodblock print on paper

Mary B. Jackson Fund **34.903**



In the style of Gilles-Paul Cauvet
French, 1731–1788

Jean-Baptiste Réveillon, manufacturer
Paris, France; 1753–1791

Arabesque with Griffins Wallpaper, 1789

Woodblock print on paper

Mary B. Jackson Fund **34.910**



Ferrouillat et Cie, manufacturer
Lyon, France; 1780–?

Flowers and Doves (Fleurs et Colombes) Wallpaper, ca. 1786

Woodblock print on paper

Mary B. Jackson Fund **34.938**



Attributed to Joseph-Laurent Malaine, designer
French, 1745-1809
Jean-Baptiste Réveillon, manufacturer
Paris, France; 1753-1791
Floral Wallpaper, 1790
Woodblock print on paper
Mary B. Jackson Fund **34.954**



Attributed to Jacquemart et Bénard, manufacturer
Paris, France; 1791-1840
Wallpaper Dado, 1795
Woodblock print on paper
Mary B. Jackson Fund **34.965**



French
Poppies and Ornaments Wallpaper, ca. 1805
Woodblock print on paper
Mary B. Jackson Fund **34.1001**



French
Wallpaper Dado, 1800-1825
Woodblock print on paper
Mary B. Jackson Fund **34.1002**



Attributed to Zuber & Cie, manufacturer
Rixheim (Alsace), France; 1797–present
Irisé Wallpaper, ca. 1825
Woodblock print on paper
Mary B. Jackson Fund **34.1005**



Attributed to Zuber & Cie, manufacturer
Rixheim (Alsace), France; 1797–present
Irisé Wallpaper, ca. 1825
Woodblock print on paper
Mary B. Jackson Fund **34.1006**



These striking multicolored backgrounds were produced using a technique called *irisé*, developed in 1819 by Michael Spörlin, brother-in-law to Jean Zuber, founder of the Zuber wallpaper manufactory. A wide brush was dipped into a trough holding multiple paint colors, then brushed onto the paper. Large round brushes were then used to blend the colors together. Initially developed to replicate the rippled effect of moiré textiles, *irisé* became a mainstay for scenic wallpapers, allowing the backgrounds for landscape and sky to be painted all at once.

French
Diamond and Volute Wallpaper Border, ca. 1810
Woodblock print on paper
Mary B. Jackson Fund **34.1017**



Jean-Baptiste Réveillon, manufacturer
Paris, France; 1753–1791
Flowers and Garlands Wallpaper, 1774
Woodblock print on paper
Mary B. Jackson Fund **34.1019**



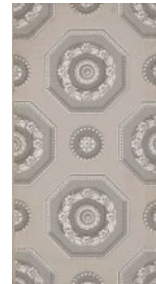
Jacquemart et Bénard, manufacturer
Paris, France; 1791–1840
Flowers and Ornaments Wallpaper, 1801
Woodblock print on paper
Mary B. Jackson Fund **34.1027**



Joseph Dufour et Cie, manufacturer
Paris, France; 1811–1823
Wallpaper Frieze Simulating Plasterwork and Drapery, ca. 1815-1820
Woodblock print on paper
Mary B. Jackson Fund **34.1034**



Joseph Dufour et Cie, manufacturer
Paris, France; 1811–1823
Ceiling Wallpaper (Papier Plafond), 1811
Woodblock print on paper
Mary B. Jackson Fund **34.1039**



Jacquemart et Bénard, manufacturer
Paris, France; 1791–1840
Wallpaper Frieze, Psyche and Love, 1800 - 1805
Woodblock print on paper
Mary B. Jackson Fund **34.1042**



Attributed to Dufour et Leroy, manufacturer
France, 1823–1836
Arabesques and Landscape Wallpaper, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1045**



Desfossé & Karth, manufacturer
France, 1863–1947
Wallpaper, 1908
Woodblock print on paper
Mary B. Jackson Fund **34.1054**

The Huard Collection's only example from the 1900s is this design, produced in 1908 by Desfossé & Karth. Even after mechanization revolutionized the wallpaper industry, Jules Desfossé continued to produce block-printed designs. Following his 1863 partnership with Hippolyte Karth, their firm became known both for reproducing popular designs from the early 1800s and printing original designs like this wallpaper.



French
Stripes and Tassels Wallpaper, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1056**

This understated design is elevated by its glossy background, created through a technique known as satination. To produce this lustrous finish, a special formula of distemper paint was brushed onto the paper. Once dry, it was polished to a shine using a short-bristle brush and talc, a powdered mineral.



French
Wallpaper Border, ca. 1800
Woodblock print on paper with flocking
Mary B. Jackson Fund **34.1071**



French

Flocked Wallpaper Border, ca. 1800

Woodblock print on paper with flocking

Mary B. Jackson Fund **34.1072**

This dado—or border for the base of a wall—features many layers of design and printing. It includes flocking, a technique in which dyed and chopped wool fibers are glued to the surface. Originally developed to mimic the plush look of textiles, flocking gives wallpapers a velvety texture. That depth is further enhanced here by the distemper paint printed on top of the flocking, a technique known as *repiquage*.



Repair

The Huard Collection gives us a window into the use and care of wallpapers. As with other domestic objects that were loved, used, and occasionally damaged, wallpapers were repaired by the people who owned them. Extra lengths of a design often were purchased for later use in mending areas that became torn, abraded, or soiled.

While many of the wallpapers on view reveal repair, the best example is not French, but this spectacular paper, one of only three Chinese examples in the Huard Collection. Hand-painted wallpaper was a luxury good made available by direct trade with China, and one that European artists sought to replicate. More costly than their French woodblock-printed counterparts, Chinese wallpapers were very desirable to maintain. Original repairs to this example can be found in several of the leaves and flowers, as well as the red bird in the tree.

Chinese

Wallpaper with Birds and Flowers, ca. 1770

Hand-painted paper

Mary B. Jackson Fund **34.863**



Assemblages

These wallpapers illustrate how people created unique compositions by cutting up and arranging different elements. Borders were important not just for outlining patterns, but also for framing and adding drama, especially when used with drapery-like papers. Large panels like these demonstrate how people used wallpaper to make the most of rooms with high ceilings.

In the style of Jean-Baptiste Pillement
French, 1728–1808
Wallpaper Panel, ca. 1780
Woodblock-print on paper
Mary B. Jackson Fund **34.875**

The owner of this paper framed a repeating pattern with a floral border, even painting a thin brown line to make it look like a real picture frame. This panel may have been made to fit within a framework of molding on a wall. The thin mismatched strip added down the left side may indicate the owner's desire not to waste any extra paper.



Attributed to Joseph-Laurent Malaine, designer
French, 1745-1809
Jean-Baptiste Réveillon, manufacturer
Paris, France; 1753–1791
Wallpaper Border with Roses, ca. 1785
Woodblock print on paper
Mary B. Jackson Fund **34.929**



Jacquemart et Bénard, manufacturer
Paris, France; 1791–1840
Wallpaper with Muses and Arabesques, 1799
Woodblock print on paper
Mary B. Jackson Fund 34.935

At first glance, this appears to be a collage of different pieces of wallpaper. Comparative examples, however, show us that with the exception of the yellow border, the entire composition was printed on a single sheet. The owner may have cut the elements apart to try a different arrangement, or perhaps they later made a repair with extra paper, making it appear as though it was assembled from different parts.

When this wallpaper arrived at the RISD Museum in 1934, its yellow border was brittle and torn. Recent conservation efforts using yellow-toned paper have stabilized it again, extending its lifespan for generations to come.



Jacquemart et Bénard, manufacturer
Paris, France; 1791–1840
Wallpaper of Antique Statue with Drapery Border, ca. 1805
Woodblock print on paper
Mary B. Jackson Fund 34.992

Jacquemart et Bénard, manufacturer
Paris, France; 1791–1840
Wallpaper of Antique Statue with Drapery Border, ca. 1805
Woodblock print on paper
Mary B. Jackson Fund 34.993

Decorating with wallpaper was a creative act. Each of these panels features seven different elements, including borders, drapery, a central figure, and the blue background. Figures and decorative elements printed on solid-colored grounds were meant to be cut out and pasted to other papers.



Arthur et Robert, manufacturer
French, 1772–1789
Wallpaper Bandeaux and Pilasters, ca. 1785
Woodblock print on paper
Mary B. Jackson Fund 34.945

Standing at seven feet tall, this panel must have made quite an impression installed in a room. One of a pair, it was likely meant to mimic expensive decorative plasterwork. The image in the central medallion was painted in grisaille, a style that uses various shades of gray to create a three-dimensional effect.

The preservation of a wallpaper assemblage of this size can be a challenge. Many areas had been torn over the course of this paper's lifetime. With the help of trained conservators, significant repairs were recently made, adding a new layer of history to this dramatic example.



Designing Wallpaper

Each wallpaper started with a drawing. Design drawings provide a rare glimpse into how pattern, composition, and color were developed and revised. The Huard Collection includes designs on paper using graphite, gouache, watercolor, tempera, and other media. Each drawing reveals how that designer approached a repeating pattern or other form and translated it for printing. Some examples plot out designs in a grid or show what a full-scale image would look like.

Attributed to Etienne de Lavallée, designer
French, ca. 1733 - 1793
Attributed to Jean-Baptiste Réveillon, manufacturer
Paris, France; 1725–1811
Design for a Wallpaper Panel, ca. 1790
Printed and hand-painted in tempera and gouache on paper
Mary B. Jackson Fund 34.959

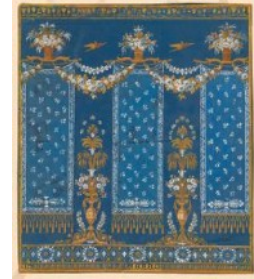


French

Design for a Wallpaper Border, ca. 1820

Woodblock print on paper

Mary B. Jackson Fund **34.1085**



French

Design for a Wallpaper Border, ca. 1780

Watercolor and graphite on paper

Mary B. Jackson Fund **34.1101**



French

Design for Ornament, ca. 1780

Tempera on oiled-paper

Mary B. Jackson Fund **34.1102**



French

Wallpaper Design Ornament, ca. 1780

Paper with sand and pigment

Mary B. Jackson Fund **34.1103**



French

Design for Ornament, ca. 1780

Tempera on oiled-paper

Mary B. Jackson Fund **34.1104**



Not intended to last beyond their immediate use, design drawings often were damaged or destroyed during the making process. The Huard Collection contains several designs in tempera paint on oiled papers, a method used for transferring patterns before the invention of transparent commercial papers. Over time, the oil dried and discolored to a dark brown, making the paper brittle and fragile. These patterns might have been developed for wallpaper, textiles, or another material.

French

Design for a Wallpaper Border, ca. 1775-1825

Tempera on paper

Mary B. Jackson Fund 34.1127



French

Design for a Wallpaper Border, ca. 1805

Gouache and graphite on paper

Mary B. Jackson Fund 34.1129



French

Design for Wallpaper Ornament, ca. 1805

Graphite on paper

Mary B. Jackson Fund 34.1130

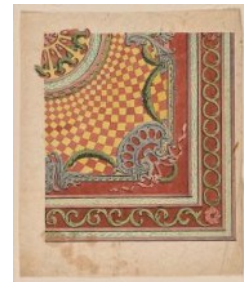


French

Design for Ceiling Paper, 1840

Watercolor and graphite on paper

Mary B. Jackson Fund 34.1184



French

Design for Wallpaper, ca. 1805

Tempera and graphite on paper

Mary B. Jackson Fund 34.1128



French
Design for Wallpaper Border, ca. 1820
Watercolor and graphite on paper
Mary B. Jackson Fund 34.1132



French
Design for Wallpaper Border, 1830
Gouache and graphite on paper
Mary B. Jackson Fund 34.1173



French
Design for Wallpaper, 1830
Tempera and graphite on paper
Mary B. Jackson Fund 34.1174



French
Design Drawing for Wallpaper, 1830
Graphite on paper
Mary B. Jackson Fund 34.1176



French
Design for Wallpaper Border or Ornament, 1840
Tempera and graphite on paper
Mary B. Jackson Fund 34.1178



French
Design Drawing for Wallpaper, 1840
Graphite and gouache on tracing paper
Mary B. Jackson Fund 34.1180



Preservation

Most of the examples the Huards collected were already pasted onto walls; very few pristine rolls of paper or unused samples were discovered. To preserve them, the wallpapers were removed and pasted onto lining paper, which was in turn pasted onto canvas stretched on wood frames (or strainers).

Although this was a practical solution for the Huards 100 years ago, its long-term effects have not always been positive. Because the original wooden strainer for this overdoor panel was too small, the paper was pasted directly onto the pieces of wood added to the top and bottom. Over time, the wood warped and the paper tore. This wallpaper is now a candidate for conservation, as well as an illustration of how preservation strategies have changed.

Monchablon, manufacturer
Paris, France; 1788–1808
Antique Figure of a Young Woman (Figure à L'Antique de Jeune Femme)
Wallpaper Overdoor Panel (Dessus de Porte), 1799
Woodblock print on paper
Mary B. Jackson Fund 34.985



Fragments and Borders

Borders benefitted from the same creative and technical innovations that drove full-size wallpapers to new heights. Multiple color printings, saturation, *irisé* grounds, and flocking made borders as interesting as the papers they surrounded. Manufacturers typically printed several borders per sheet, which were then cut out.

The Huards salvaged many small pieces of wallpapers that were in good condition, arranging and pasting them onto cardboard to preserve them. While the Huards didn't assemble their collection as a tool for teaching art and design, these fragments remain strong examples of pattern, color, and composition today. The majority are currently unidentified, but increased digitization efforts by museums present new opportunities for recognizing small elements in a larger image or in the pages of a sample book.

French

Wallpaper Border, ca. 1820

Woodblock print on paper

Mary B. Jackson Fund 34.1117



French

Wallpaper Border, ca. 1820

Woodblock print on paper

Mary B. Jackson Fund 34.1131



French

Pair of Wallpaper Borders, ca. 1820

Woodblock print on paper

Mary B. Jackson Fund 34.1136



French

Wallpaper Border, 1830-1850

Woodblock print on paper with flocking

Mary B. Jackson Fund 34.1137



French

Wallpaper Border, ca. 1820

Woodblock print on paper

Mary B. Jackson Fund 34.1138

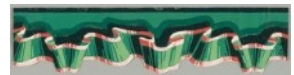


French

Wallpaper Border, ca. 1860

Woodblock print on paper

Mary B. Jackson Fund 34.1140



French
Wallpaper Border, ca. 1860
Woodblock print on paper
Mary B. Jackson Fund **34.1141**



French
Wallpaper Border, ca. 1860
Woodblock print on paper
Mary B. Jackson Fund **34.1142**



French
Wallpaper Border, ca. 1860
Woodblock print on paper
Mary B. Jackson Fund **34.1144**



French
Wallpaper, ca. 1830
Woodblock print on paper
Mary B. Jackson Fund **34.1148**



French
Wallpaper, ca. 1830
Woodblock print on paper
Mary B. Jackson Fund **34.1149**



French
Wallpaper Border, ca 1820-ca. 1830
Woodblock print on paper
Mary B. Jackson Fund **34.1153**



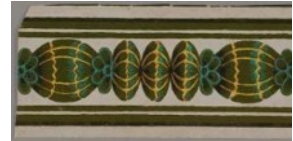
French
Wallpaper Border, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1157.1**



French
Wallpaper Border, 1820-1830
Woodblock print on paper
Mary B. Jackson Fund **34.1158**



French
Flocked Wallpaper Border, 1820-1830
Woodblock print on paper with flocking
Mary B. Jackson Fund **34.1160**



French
Flocked Wallpaper Border, 1820-1830
Woodblock print on paper with flocking
Mary B. Jackson Fund **34.1164**



French
Flocked Wallpaper Border, 1820-1830
Woodblock print on paper with flocking
Mary B. Jackson Fund **34.1165**



French
Flocked Wallpaper Border, 1820-1830
Woodblock print on paper with flocking
Mary B. Jackson Fund **34.1168**



French

Wallpaper Border, 1800-1805

Woodblock print on paper

Mary B. Jackson Fund **34.1169**



French

Wallpaper Border, 1820-1830

Woodblock print on paper

Mary B. Jackson Fund **34.1170**



French

Border, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1193**



French

Wallpaper, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1196**



French

Wallpaper Fragment, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1197**

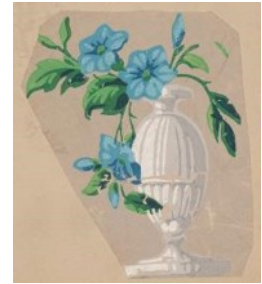


French

Wallpaper Fragment, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1198**



French

Wallpaper Border, ca. 1805

Woodblock print on paper

Mary B. Jackson Fund **34.1201**

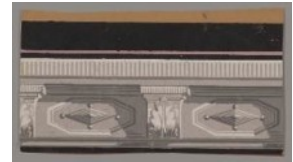


French

Wallpaper Border, ca. 1805

Woodblock print on paper

Mary B. Jackson Fund **34.1207**



French

Wallpaper Border, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1209**



French

Wallpaper Border, ca. 1805

Woodblock print on paper

Mary B. Jackson Fund **34.1210**



French

Wallpaper Fragment, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1211**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1212**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1213**



French
Wallpaper, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1215**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1217**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1218**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1219**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1220**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1221**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1222**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1223**



French

Wallpaper Border, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1228**

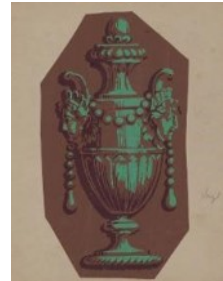


French

Wallpaper Fragment, ca. 1805

Woodblock print on paper

Mary B. Jackson Fund **34.1232**



French

Border, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1242**



French

Wallpaper Border, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1247**



French

Wallpaper Fragment, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1248**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1249**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1256**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1257**



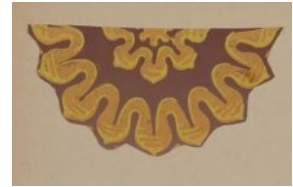
French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1258**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1259**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1260



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1261



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1262



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1263



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1264



French
Wallpaper, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1271



French
Wallpaper Border, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1281**



French
Wallpaper Border, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1282**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1291**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1292**



French
Wallpaper Fragment, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund **34.1293**

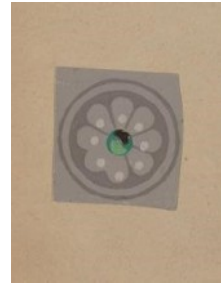


French

Wallpaper Fragment, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1294**



French

Wallpaper Fragment, ca. 1805

Woodblock print on paper

Mary B. Jackson Fund **34.1295**



French

Wallpaper Border, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1296**



French

Border, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1297**



French

Border, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1298**



French

Wallpaper Border, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1302**



French
Border, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1304



French
Border, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1308



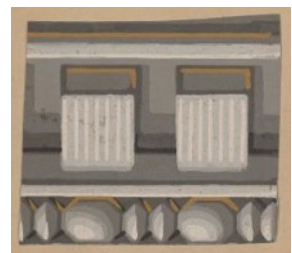
French
Wallpaper Border, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1309



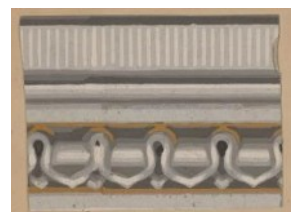
French
Wallpaper Border, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1310



French
Border, ca. 1805
Woodblock print on paper
Mary B. Jackson Fund 34.1323



French
Border, ca. 1805
Woodblock print on paper
Mary B. Jackson Fund 34.1324



French
Border, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1325



French
Wallpaper Border, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1326



French
Border, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1329



French
Wallpaper Border, ca. 1805
Woodblock print on paper
Mary B. Jackson Fund 34.1331



French
Border, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1332



French
Wallpaper Border, ca. 1840
Woodblock print on paper
Mary B. Jackson Fund 34.1333



French

Wallpaper Border, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1334**

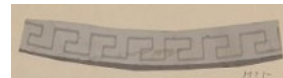


French

Wallpaper Border, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1335**



French

Wallpaper Border, ca. 1840

Woodblock print on paper

Mary B. Jackson Fund **34.1336**

