Chinese Wallpaper in National Trust Houses
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Contents

3 Chinese Wallpaper: Eastern Images in Western Interiors

13 The Catalogue

48 Bibliography and Acknowledgements
Chinese Wallpaper in National Trust Houses
Chinese Wallpaper: Eastern Images in Western Interiors

Chinese Wallpaper was assimilated into a succession of western styles of decoration, from baroque and rococo to neoclassical and Victorian. It was associated with the grandeur and continuity of Chinese civilisation while at the same time epitomising the perceived frivolity of feminine taste. It was – and is – an extraordinarily successful and long-lasting product.

A Trickle of Chinese Pictures
Chinese wallpaper seems to have developed out of a combination of three factors: the European taste for Chinese pictures, the capacity of the East India Companies to ship goods across the globe and the ability of the Chinese painting workshops to respond to western demand. The bulk of the merchandise brought from China to Europe consisted of tea, raw silk and, to a lesser extent, porcelain, but this was accompanied by a trickle of Chinese pictures and prints, mainly brought back in the private consignments of East India Company employees. In the late 1660s the inventories for the French king’s palace at Versailles began to list Chinese screens decorated with paintings on paper and silk. In England the diarist John Evelyn noticed ‘Indian […] Schreens & Hangings’ in Queen Mary II’s apartment in Whitehall Palace in 1693 – ‘Indian’ being synonymous with ‘Chinese’ or ‘Asiatic’ in the imprecise parlance of the time.

In the late seventeenth and early eighteenth centuries Chinese, Japanese and Indian objects and materials became standard components of grand European interiors. Lacquer screens were inserted into wall panelling, as can still be seen at Burton Agnes Hall, East Yorkshire. The first known case of Chinese paintings being used in wall panelling was at the château de Waleffe, in Faimes in present-day Belgium, shortly after 17005, and by 1722 the Countess of Castlemaine’s parlour at Wanstead House, Essex, was ‘finely adorn’d with China paper, the figures of men, women, birds and flowers, the liveliest I ever saw come from that country.’

Chinese pictures were also hung as self-contained, framed works of art, as at Hanbury Hall, Worcesteshire, where ‘Nine India pictures in black frames’ were recorded as hanging in the ‘withdrawing room next the parlour’ in 1721. The withdrawing room also contained ‘a Japan corner cupboard’ and a ‘Japanned tea table’ and it seems to have been a room where the lady of the house could serve tea to her more intimate guests.

Winning Softness
The use of Chinese pictures in ladies’ apartments at Wanstead and Hanbury is representative of the tendency to associate Asian objects and decoration with women and with domestic spaces used predominantly by women. Of the items in this catalogue with known locations about 40 per cent were in bedrooms, about 35 per cent in dressing rooms and about 25 per cent in drawing rooms. Only one of the Chinese wallpapers in this catalogue is known to have hung in a library. It seems to have been rare, at least in Britain, for Chinese wallpaper to have been used in the ‘masculine’ or formal areas of a house.

Distinct from the state apartments and great rooms associated with the male head of the household, ‘feminine’ areas such as bedrooms, dressing rooms and drawing rooms seem to have been poised between the private and the public sphere. From the early eighteenth century onwards there appears to have been a tendency to link orientalism, femininity and sociability. The celebrated ‘bluestocking’ Elizabeth

Opposite One of the pictures hung as wallpaper in the study at Saltram (cat. 40). Many of the elements in this garden scene – elegant women, picturesque rocks, balustrades and bamboo fencing, plants in pots and bamboo – also occur in Chinese wallpaper proper.
Montagu (1718–1800), for instance, held her intellectual gatherings in her dressing room at her and her husband’s house at 23 (now 31) Hill Street, Mayfair, London, which was decorated in orientalist style and which she called her ‘Chinese Room’.

When completed in its first incarnation in about 1752 this room included Chinese wallpaper, curtains made of ‘Chinese pictures on gauze’, Chinese painted silk cushions, porcelain vessels and figurines and a writing table and a cabinet on stand by the cabinetmakers William and John Linnell incorporating lacquer. Elizabeth Montagu referred to this decoration, with playful self-mockery, as ‘the Temple of some Indian god’, but apart from being an expression of personal taste it may also have served as a reassuringly feminine counter-balance to her intellectual and literary interests, which at that time would have been seen as shockingly masculine. In 1767, after having had the room redone by Robert Adam (1728–92) – possibly his only scheme in the Chinese manner – Elizabeth Montagu made the male–female dichotomy even more explicit when she wrote: ‘I assure you the dressing room is now just the female of the great room, for sweet attractive grace, for winning softness, for le je ne sais quoi it is incomparable.’

**Printed and Painted**

The strong demand for sets of pictures to be used as wall decoration eventually prompted the development of Chinese wallpaper proper, that is to say sets of paper (or occasionally silk, see cat. 39) drops specifically made to decorate the entire wall surface of a room. The earliest surviving securely dated examples are from around 1750 (cat. 17). Chinese wallpaper was typically made up of three layers of paper, consisting of sheets of thin handmade paper made from bast fibres – material from the inner bark of trees such as the paper mulberry and blue sandalwood tree – often backed by a thicker paper made of bamboo fibres and all adhered together with starch paste. The presence of this laminated paper structure, used to provide the large sheets with structural integrity, can help to distinguish fragments of wallpaper from individual pictures, which tended not to have this additional lining.
(e.g. cat. 9). The paper was usually coated with a white or coloured ground to which powdered mica could be added to give the appearance of shimmering silk (cats. 33 and 34). The use of such grounds is relatively unusual in Chinese painting, and its prevalence in wallpaper may reflect a response to the western market.

The outlines of the design were then either printed – especially prevalent in earlier, mid-eighteenth-century wallpapers – or painted by hand. Wood-block printing is in evidence in approximately 25 per cent of the wallpapers in this catalogue (cats. 7, 8, 11, 17, 21, 29, 30, 38 and 44). The printing often extends beyond the outlines to include various other details (e.g. cat. 38). Close examination of repeated elements on some painted wallpapers suggests that they were produced by the meticulous tracing of motifs from a common model (e.g. cat. 6). The painted outlines on other wallpapers show a more loose and fluid indication of the final design (e.g. cats. 33–5). In some wallpapers the painted or printed outlines are completely obscured by the opaque colours added by hand. Pigments were prepared and bound in animal glue, and applied using a variety of brushes, including types with multiple heads used to create representations of massed leaves and grasses (e.g. cat. 4).

**Gardens and Landscapes**

In contrast to the Chinese porcelain produced for export, which was often decorated with western motifs, Chinese wallpaper retained its indigenous Chinese imagery to a considerable degree. Of the Chinese wallpapers in Britain and Ireland identified so far (see map) about 60 per cent was decorated with flowering trees and plants, birds, insects and rocks, representing idealised evocations of Chinese gardens. This kind of scenery appeared in about 1750 and was thereafter produced more or less continuously until the second half of the nineteenth century. The earlier examples tend to be more painterly, i.e. closer in style to traditional Chinese painting, whereas later examples are more stylised, sometimes with boldly coloured backgrounds. The manner of depicting butterflies, too, generally becomes more stylised in later wallpapers.

A much smaller group of Chinese wallpapers, about 15 per cent of the total and mainly produced during the second half of the eighteenth century, is decorated with human figures shown in landscape settings and engaged in agricultural, manufacturing and other activities. This type of wallpaper tended to be more expensive, presumably because it was more labour- and material-intensive to produce. The panoramic landscape imagery seems to have been partly derived from the Chinese tradition of landscape handscrolls, such as the one known as ‘Prosperous Suzhou’ (*Gusu fanhua tu*), completed by Xu Yang (active c. 1750–76) in 1759. This handscroll and others like it utilised a bird’s-eye-view perspective, a horizontal sweep and a high level of detail – stylistic elements that are also evident in figural landscape wallpapers.

Some of the agricultural and manufacturing motifs in figural wallpapers, moreover, are based on sets of pictures celebrating the production of rice, silk and porcelain – including the *Yuzhi gengzhi tu* or ‘Pictures of Tilling and Weaving’, produced by Jiao Bingzhen (active late 1680s–1722) for the Kangxi Emperor (1662–1722) in 1696 and the *Taoye tu* or ‘Pictures of Porcelain Production’ produced for the Qianlong Emperor (1711–99) in 1743. These sets of images expressed the official imperial view of China as a harmoniously ordered, happily productive realm. They were subsequently disseminated in printed form and eventually also found their way onto wallpapers made for the western market – together with images of tea production, which seem to have come from other sources. In spite of a degree of idealisation – inspired by the political significance of the imagery – many of the details are realistic. This is confirmed, for instance, by the clear resemblance between the buildings depicted in many of the figural wallpapers and the Ming- and Qing-period architecture surviving in villages in the Huizhou area of Anhui province and elsewhere.
Hybrids and Collages

Another relatively small group of wallpapers, about 10 per cent of the total number, was decorated with figures along the lower edge combined with trees and bamboo towering above. Like the use of coloured backgrounds, this type of decoration seems to have been a later elaboration, appearing from the 1790s onwards. The hybridity of the scenery illustrates how the different elements and motifs could be combined with a considerable degree of flexibility. Other surviving wallpapers display further variations, such as a landscape seen through a screen of trees (cat. 36), a landscape with extra-large buildings and figures, or garden scenery with a stream or pond running through it (cat. 35), or with birdcages, baskets, plants in pots (cat. 33), balustrades and garden walls.

A final group comprising about 15 per cent of the total consists of individual Chinese pictures used as wallpaper, either arranged separately (cat. 16) or as wall-covering collages (cats. 38 and 40). Although Chinese wallpaper proper seems to have developed out of the use of pictures as wall decoration, the latter continued to be used alongside the former until about 1800. This phenomenon seems to be related to the development of the print room during the second half of the eighteenth century, in which European prints were pasted on the walls in symmetrical configurations and with additional paper borders and decorations. The Chinese paintings workshops responded to the persistent popularity of ‘pictures used as wallpaper’ by creating ready-made print-room-style wallpaper (cats. 29 and 31). In some of these the borders are so prominent as to practically invert the relationship between margin and centre.

Below Tingqua’s painting workshop, Guangzhou, c.1830, showing some of the types of pictures produced for the export market.
**Workshop Methods**

Very little is as yet known about the workshops which created these wallpapers and pictures. It is assumed from scarce western references that they were situated in Guangzhou, close to the western trading posts along the waterfront, and that they were family-run, as tended to be the case with Chinese art and craft workshops. Occasionally names of what were presumably workshop managers or owners are mentioned in those same sources, and some attempts have been made to link them to certain groups of wallpapers (cat. 39). The repetition of more or less identical motifs, either within the same scheme (cats. 6 and 40) or appearing in different wallpapers (cats. 3, 4, 12, 15, 17, 19, 21, 22, 24, 27 and 39) certainly suggests a common origin. The workshops probably had archives of master designs which could be used to recreate the same basic pattern as often as required and either precisely or with variations.

The practice of producing numerous versions of the same image dates back to at least the twelfth century, when workshops in the port city of Ningbo are known to have supplied stock Buddhist paintings for domestic and Asian export markets. These workshops were operating within the ‘academic’ or ‘professional’ pictorial tradition, with its anonymous and relatively humble artists and highly detailed, colourful imagery. The paintings they produced were valued not so much as unique expressions of artistic sensibility, but as decorative accoutrements for specific seasonal, social and ceremonial occasions. These pictures needed to work in concert with other luxury objects in upper-class interiors, and they therefore had to be both visually pleasing and symbolically appropriate.

**Auspicious Symbols**

Chinese wallpaper is an offshoot of this professional painting tradition, which partly explains the presence of so many symbolic motifs in its imagery. Birds are often depicted in pairs, a reference to marital, societal and cosmic harmony. In addition, many plants and animals have specific symbolic meanings (although limitations of space prevent a detailed discussion of them here). The importance of auspicious or positive symbols led to a considerable degree of idealisation and stylisation in the flora and fauna depicted. Although the general identity of many of the plants, birds and insects shown in the wallpapers in this catalogue is fairly obvious, it has often proved difficult to determine the exact species. This may also partly be a consequence of the technical working practices of the painting studios, where motifs were generally copied from conventionally rendered master designs rather than directly from nature.

Although floral and figural wallpapers as described here do not seem to have been used in Chinese interiors, there did in fact exist a well-established practice of treating interior walls as decorative surfaces to be
enlivened with texture, colour, pattern and imagery.22 Paper wallcoverings of various kinds were used across the social spectrum, from vernacular dwellings to imperial palaces. The recently restored silk hangings painted with trompe l’oeil scenery in the Juanqinzhai (Studio of Exhaustion from Diligent Service), constructed in the Forbidden City in Beijing for the retired Qianlong Emperor in the late eighteenth century, represent a high-end, customised parallel to the wallpaper produced for export to the west.23

Most of the iconographic subtleties of Chinese wallpaper were of course lost on its western audience, and it was regularly described as fanciful or meaningless.24 One of the key attractions of Chinese wallpaper for western consumers seems to have been its sheer visual beauty and technical finesse.25 This was coupled with the high esteem in which China was held in eighteenth-century Britain, as a country that managed to combine ancient virtue with modern commerce.26 In addition, there was the exciting frisson of exoticism, which fed off and in turn reinforced the unintelligible foreignness of the scenery.

The Paper-hanger’s Art

Chinese wallpaper entered Britain through the port of London, where the cargoes of the East India Company’s ships were unloaded. Imported Asian goods could be bought at the auctions held by the Company at its headquarters at East India House in Leadenhall Street, and this is where the British trade must have sourced much of its stocks of Chinese wallpaper, although it also appears to have been possible for private individuals to buy them there (cat. 6). The wallpapers were then sold on through shops in London and elsewhere, as well as through decorating firms such as Crompton and Spinnage (cats. 12 and 13) and Bromwich and Leigh (cats. 31 and 41) and cabinetmakers such as Thomas Chippendale (cats. 12 and 24–26) and possibly William and John Linnell (cats. 23 and 28). Some Chinese wallpapers were also being supplied directly through acquaintances or family members employed by the East India Company (cat. 18).

Lady amateurs seem to have been involved in the hanging or embellishment of Chinese wallpaper to some degree27, but the high cost of the material and the specialist technical skills required to hang it properly meant that the main task of installation was usually undertaken by professional hangers. Because of the panoramic nature of the scenery and the relative scarcity of the wallpaper it would have required careful planning to fit it into the given wall spaces without compromising the overall visual effect. The most common procedure was to stretch canvas or another open-weave fabric across the bare wall and nail it down onto wooden battens, then to size it and to cover it with a lining of individual sheets of European hand-made paper, and finally to attach the Chinese paper on top. If the drops did not quite cover the walls, the paper hangers would add border papers, unobtrusively insert sections of wallpaper taken from elsewhere (cats. 17 and 38), or add new, extended skies (cat. 6). The greater width of Chinese wallpapers and the different reaction of Chinese paper to wallpaper paste presented additional challenges. In their advertisements paper hangers would therefore explicitly and proudly mention their ability to hang Chinese wallpaper.28

Below Detail of the Chinese wallpaper at Felbrigg Hall, where the paper hanger John Scrutton integrated various fragments along the bottom edge to extend the height of the paper.
Distribution and Survival

The map shown on the following pages includes the British and Irish houses that are currently known by the authors to have or have had Chinese wallpaper. In spite of the inevitable concentration of Chinese wallpaper in south-east England, it is nevertheless remarkable to see how this fragile luxury product penetrated into almost all of the corners of the British Isles, from County Mayo to Norfolk and from Cornwall to Scotland. An advertisement by the Dublin wallpaper merchants Ryves, Darkin and Co., repeatedly placed in a local newspaper between November 1770 and June 1771, gives an insight into how the trade operated and what types of Chinese wallpaper would have been available in Ireland at that time. It mentions that since the company is:

‘connected with a gentleman of the greatest eminence in the paper way in London, who constantly attends the India sales, [Ryves, Darkin & Co.] are now furnished with a variety of India landscapes, both for ornamenting rooms by way of pictures, or hanging them entirely, and a large parcel of the finest sheets of India birds and flowers in different grounds [...]’.29

Apart from the enduring popularity of these wallpapers, their physical survival is an equally astonishing phenomenon. Inevitably the papers have aged, not least as a result of use and imperfect environments. Typical deterioration and conservation challenges include delamination and staining of the paper, fading and localised flaking of certain pigments, inappropriate repairs (including overpainting, as in the case of cats. 15, 19, 21) and loss caused by the grazing of silverfish. However, the conservation of Chinese wallpapers in the west has developed considerably over the last few decades and, as many of the entries in this catalogue show, examination of individual wallpapers by conservators has often enhanced our understanding of them.

Country House Context

The aim of this catalogue is to describe and analyse the Chinese wallpapers and related Chinese pictures in the historic houses owned by the National Trust – including those still extant, either on the walls or in fragmentary form, and those lost but recorded. On the one hand, the wallpapers and related decorative schemes discussed here do not cover the whole spectrum of styles, subjects and periods. On the other hand, the National Trust does look after the largest collection of Chinese wallpapers on permanent public display in the world. Moreover, the historical and physical context of these wallpapers – the country houses they were hung in and the families who owned those houses – provides valuable clues as to how they were acquired, how they were installed and how they were appreciated. The authors have tried to deepen this context wherever possible by comparing the Chinese wallpapers in the care of the National Trust with related examples surviving or recorded elsewhere.

The inherent ambiguity of Chinese wallpaper, poised as it is between east and west, art and decoration, has prompted a multi-disciplinary approach, with contributions from historic interior curatorship, wallpaper conservation, economic history, material culture studies and Chinese art history. The research for this catalogue has resulted in the formation of an informal Chinese wallpaper study group including experts from all of those fields and from across the world. Their generous and insightful discussions have greatly contributed to the catalogue. Much remains to be discovered about Chinese wallpaper in its British, European, American and of course Chinese context, and the authors hope that this small publication will be a stepping stone for further research.
The map opposite shows the houses in Britain and Ireland known, at the time of going to press, to have or have had Chinese wallpapers. The real historical total must have been a multiple of this number, and the authors hope to be made aware of more examples.
Notes to the Introduction

1 Clunas 1987, pp.16, 112.
2 Wappenschmidt 1989, p.18.
3 Diary entry for 17 July 1693, quoted in Wappenschmidt 1989, p.18, n.27.
4 Cornforth 2004, p.254.
7 We are grateful to Lucy Armstrong, curator in the North West region of the National Trust, for making us aware of the reference to these pictures.
9 Taylor 2009, pp.5–6.
10 Sloboda 2010, pp.136–42.
11 Id., pp.143–6.
12 Letter to Sarah Scott, 8 January 1767, MO S846, the Huntington Library, San Marino, California, quoted in Baird 2003, p.178.
13 Winter 2008, p.79.
14 In about 1758 Henry Fownes Luttrell (1723–80), the owner of Dunster Castle, Somerset, was quoted 7s per square yard for figural Chinese wallpaper, 4s 6d per square yard for floral Chinese paper and 1s 6d per square yard for European flock wallpaper. See Maxwell Lyte 1909, vol. 2, p.376.
15 Now in the collection of the Liaoning Provincial Museum. We are grateful to Min-Zheng Veneau of Mallett Asia for bringing this handscrew to our attention.
16 Huang 2012, pp.127–30. We are grateful to Anna Wu, PhD candidate connected to the RCA/V&A History of Design course, and independent art historian Sander Karst for alerting us to these works and references.
17 We are grateful to Anna Wu for pointing this out.
18 Even today about half of the roughly 100 staff of the workshop in Guangdong province supplying hand-painted wallpapers to the wallpaper purveyors Gracie are members of the same extended family (we are grateful to Mike Gracie, president of Gracie, for this information).
20 Id., pp.177–81.
21 We are grateful to Peter Brash, wildlife and countryside adviser at the National Trust, Dr David Bullock, the National Trust’s head of nature conservation, and Matthew Oates, the National Trust’s nature and wildlife specialist, for attempting to identify the flora and fauna in the wallpapers in this catalogue.
22 See Hay 2010, pp.300–2, pp.332–5, illus. 16 (p.37), illus. 177 (p.303) and illus. 194 (p.333).
23 We are grateful to Anna Wu for alerting us to this decorative scheme in the Juanchinzhai.
24 In a satirical piece on the perceived extravagant consumerism of women in issue 38 of The World (20 September 1753), for instance, a distressed husband relates how ‘The upper apartments of my house, which were before handsomely wainscoted, are now hung with the richest China and India paper, where all the powers of fancy are exhausted in a thousand fantastic figures of birds, beasts, and fishes, which never had existence’ (p.90).
25 It was often described as ‘fine’ and ‘beautiful’ by contemporary observers, see Climenson (ed.) 1899, p.139 and pp.146–7.
26 Yang 2011, pp.7–10.
27 As Lady Mary Coke observed in 1772: ‘I called on the Duchess of Norfolk, who I found sorting butter-flies cut out of indien paper, for a room She is going to furnish. I admire, in the unhappy state of health She is in, how industrious She is to find out employments to amuse her: [...]’ Entry dated 20 July 1772, in Home (ed.) 1889–96, vol. 4, p.101.
28 In the 28 November 1747 issue of Faulkner’s Dublin Journal Michael Spruon ‘takes to acquaint the public (but more particularly the ladies) that he hangs rooms with India paper, in the most exact manner and elegant taste.’ In an advertisement in the Universal Advertiser (Dublin) of 23 February 1754 John Marlow mentioned that he ‘hangs India paper in the new improved London manner, and genteel taste [...]’. We are grateful to Allyson McDermott, wallpaper conservator and owner of Allyson McDermott Historic Interiors, for alerting us to these references.
29 Advertisement first placed in Hoey’s Dublin Mercury on 6 November 1770. We are grateful to Dr Joe Rock, consultant historian of Scottish material culture, for alerting us to this reference.
Avebury Manor  *Avebury, Wiltshire*

1. **Figural wallpaper decorated with a panoramic landscape including figures engaged in various activities associated with the New Year celebrations.**

The same festivities are depicted in a very similar manner on wallpapers preserved in the Victoria & Albert Museum, London, and at Youlston Park, Devon, which have both been dated to the 1780s.¹

The paper was trimmed at the top and seems to have consisted of 12 drops.

It hung in the Antechamber and seems to have been introduced by Alexander Keiller (1899–1955), an archaeologist and heir to a marmalade-manufacturing fortune, who owned Avebury from 1937. It was still in the house, in what was then called the Chinese Hall, when Avebury Manor was offered for sale at auction by Harrods on 16 March 1955. The wallpaper was reserved from the sale, however, and its present whereabouts are unknown.²

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¹ Below Figural wallpaper in the Chinese Hall (now the Antechamber) at Avebury Manor, in a photograph taken around 1955.
The wallpaper was created by Fromental in 2011 as part of the Manor Reborn project and television series. Its design is loosely based on the late eighteenth-century figural wallpaper at Coutts Bank, Strand, London, which includes depictions of silk, rice and ceramics production, as well as on the c.1780 wallpaper formerly at Strathallan Castle, Perthshire, and now in the Peabody Essex Museum, Salem, Massachusetts, showing the western trading posts or ‘hongs’ in Guangzhou. A depiction of Avebury Manor was included in the wallpaper, although there is no evidence of such a degree of customisation – sometimes seen in export porcelain – in historic Chinese wallpapers.

The wallpaper, consisting of 22 drops, was created in Fromental’s studio in Wuxi, Jiangsu province, and was painted with traditional techniques on xuan bast paper mounted on silk.

The installation of this wallpaper in the Dining Room at Avebury is ahistorical. There is no evidence of Chinese wallpaper having previously hung in this room, and it is rare for such wallpaper to be used in dining rooms in Britain.
Belton House  Near Grantham, Lincolnshire

3. Combined figural/floral wallpaper with small human figures and birds on an undulating foreground and much larger bamboo and flowering plants towering above against an originally pink background and with birds and butterflies among the branches. National Trust Inventory No. 433859

The birds include ducks, magpies, parrots and pheasants. The mannerist juxtapositioning of small-scale figures with large-scale flora was a relatively late development, seen in Chinese wallpapers dating from the 1790s until about 1840. A further note of fancy is evident in the climbing plant growing through the bamboo sprouting a variety of different flowers, a motif that may have been influenced by Indian chintz designs. A floral wallpaper with bamboo and climbers on a white ground, with a similar visual rhythm and some almost identical details, but without the human figures, is in the Ballroom at Woburn Abbey, Bedfordshire. Another very similar wallpaper, but with peonies along the bottom, is at Penrhyn Castle (cat. 34). In addition, a wallpaper fragment painted in a different style, but with a similar disposition of bamboo culms, is in a private collection in Bangkok.

The design is painted on paper, with Chinese numerals visible along the bottom of the individual sheets, presumably as an aid to the production process. Similar numerals occur on wallpapers at Belton (cat. 4), at Ickworth (cat. 19), at Nostell Priory (cat. 27), in the Ballroom at Woburn Abbey, Bedfordshire, and at Wrest Park, Bedfordshire. In certain places butterflies cut out from other sections of wallpaper have been pasted on, especially along the joins between sheets. The wallpaper was
pasted onto decorator’s lining paper, which in turn was pasted directly onto the plaster. The pink background of the wallpaper has largely faded to white due to light damage. Some areas have been affected by detachment from the wall, water staining and retouching. Conservation treatment by Catherine Rickman (1988) and by Sandiford and Mapes Ltd. (2002) has been limited to in situ surface cleaning, re-attachment of small lifting areas, reinforcement of tears and consolidation of some dark-green pigments in the bamboo leaves.

The wallpaper hangs in the Chinese Bedroom. It appears to have been installed in about 1840 for John Cust, 1st Earl Brownlow (1779–1853) and his third wife, Emma Sophia, née Edgcumbe (1792–1872). It is framed by a European paper border in two separate parts, comprising a latticework pattern printed in silver, now tarnished to black, on green machine-made paper, which is banded by strips of possibly machine-made paper block-printed with a representation of bamboo. The use of machine-made paper dates the production of the border to 1830 at the earliest, and it appears to have been hung at the same time as the wallpaper. The wooden cornice, dado and door surrounds are painted in imitation of bamboo, a Regency-period decorative conceit also seen at, for instance, the Royal Pavilion, Brighton. The curtains, bed hangings and seat covers are made of a European chintz with an orientalist design of vases filled with flowers which is probably contemporary with the wallpaper.

4. **Floral wallpaper decorated with flowering trees (in colour), bamboo (in white), rocks, birds and butterflies on an undulating foreground, against a white ground.**

   *National Trust Inventory No. 434774*

   Right Section of the floral wallpaper in the Bamboo Bedroom at Belton House.
Leaving the foliage white appears to have been a stylistic innovation first noted in the 1770s. The birds include chickens, ducks and pheasants, and the plants include roses and Buddha’s hand citron. One of the bird motifs, a cockerel standing on a rock with its head lowered and its tail feathers raised, also appears in wallpapers at Ickworth (cat. 19) and at Nostell Priory (cat. 27). Eight drops of another similar wallpaper, combining flowering plants, birds and rocks in colour with bamboo in white against a pink ground, are in the Victoria & Albert Museum, London.

The design is painted on paper, with at least one Chinese numeral visible to the left of the bed. Similar numerals occur on wallpapers in the Chinese Bedroom at Belton (cat. 3), at Ickworth (cat. 19), at Nostell Priory (cat. 27), in the Ballroom at Woburn Abbey, Bedfordshire, and at Wrest Park, Bedfordshire. The wallpaper appears to have been pasted directly to the plaster, with no obvious signs of a western lining paper, although a lining paper was recorded in the adjoining Bamboo Dressing Room (cat. 5). Where the paper ran out the pattern was painted onto the plaster, as can be seen by the sides of the windows. There are approximately 18 drops which are of varying widths, possibly the result of efforts by the paperhangers to further integrate the design. The wallpaper has been affected by light damage, localised detachment from the wall, splitting, insect damage and over-enthusiastic use of adhesives to repair damaged areas. In places the pigment has faded, showing the painted outlines beneath. The wallpaper was treated in situ in 1983, before the National Trust acquired Belton.

The wallpaper hangs in the Bamboo Bedroom. It appears to have been hung in 1861 by the estate foreman, Mr Lowe, under the supervision of Lady Marian Alford (1817–88), the mother of the 2nd Lord Brownlow, who was in effective charge at Belton during his minority. The wallpaper is framed by a Victorian silvered imitation bamboo fillet similar to the one at Ickworth (cat. 19). The current appearance of the room dates from about 1930, when the bed, wardrobe and dressing table, all with faux bamboo details echoing the wallpaper fillet, were introduced.

5. **Floral wallpaper decorated with flowering trees (in colour), bamboo (in white), rocks, birds and butterflies on an undulating foreground, against a white ground.**

This wallpaper, which hung in the Bamboo Dressing Room, was identical to that hung in the Bamboo Bedroom (cat. 4). By 1983 the paper was stored in the attic. It was observed as having a European paper lining. Its current whereabouts are unknown.
6. Figural wallpaper decorated with a panoramic landscape including figures, buildings and trees separated by rocky outcrops, lakes, rivers and streams in the foreground and with crags and mountains in the background.

The scheme consists of four largely identical sets of wallpaper. These are similar in overall composition and scale to the figural wallpaper formerly at Croome Court (cat. 12). A number of broadly similar examples survive elsewhere, generally thought to date from the second half of the eighteenth century. The practice of using several identical sets of figural wallpaper in the same room was also evident in the Chinese Drawing Room at Headfort House, County Westmeath, Ireland (hung 1770s).  

The scenery is painted with ink and colour washes on paper. The individual lengths of wallpaper were reduced in both width and height and the paper was hung on western lining paper. The original sky and possibly some of the mountains were cut away and a new sky and additional mountains and trees were painted in on a layer of western paper. The practice of adding European skies can also be seen in Chinese wallpapers at Breda’s Museum, Breda, the Netherlands (hung second half eighteenth century); Harewood House, West Yorkshire (hung 1769); possibly in the wallpaper formerly at Headfort House, County Meath, Ireland (see note 11); and possibly in the wallpaper formerly at Copped Hall, Essex (1750s or 1770s). There is localised brown discolouration to the paper. In 2002 it was removed from the walls for full studio treatment by Sandiford and Mapes Ltd., which included removal of the third Chinese lining paper where it had become degraded by mould, washing on a vaccum suction table and relining.

The wallpaper hangs in the Chinese Bedroom, where it appears to have been introduced around the time of the marriage of John Hobart, 2nd Earl of Buckinghamshire (1723–93), to Mary Ann Drury in 1761. The 2nd Earl had been brought up by his aunt, Henrietta, Countess of Suffolk (1681–1767), and she was closely involved
with the redecoration of Blickling. Some of the borders of the Chinese wallpaper are inscribed on the reverse with ‘1758’ and ‘[?] Suffolk of [?] Lott 30’, presumably referring to their purchase at auction by Lady Suffolk. She is also known to have hung Chinese wallpaper at her own villa, Marble Hill in Twickenham, in 1755. The Chinese Bedroom also contains a pair of Chinese carved ivory models of pagodas which are thought to have come from Marble Hill. Lady Beauchamp Proctor remarked in 1764 that most of the domestic apartments at Blickling were hung with ‘India paper’. The wallpaper is surrounded by a Chinese painted paper border representing a bamboo trellis with flowering plants growing through it. The border next to the cornice in the south-west corner of the west wall has been stamped on the reverse with Chinese characters, but the impression is too indistinct to decipher. Three fragments of a similar bamboo trellis border with entwined flowers from Hampden House, Buckinghamshire, are in the Victoria & Albert Museum, London, to which they were donated by the 8th Earl of Buckinghamshire in 1978. Although Hampden House was only acquired by the Hobart family by inheritance in 1824 (by which time Blickling, conversely, had been inherited by the 6th Marquess of Lothian), it is possible that the Hampden and Blickling borders share the same provenance. Other contemporary examples of faux bamboo paper borders are associated with the two Chinese wallpaper panels in Breda’s Museum, Breda, the Netherlands, and with the Chinese wallpaper formerly at Headfort House, County Meath, Ireland (see note 11).

7. Overmantel picture made up of two sections from a landscape wallpaper or coloured print collaged together to form a landscape scene with figures, buildings, waterways and boats. National Trust Inventory No. 356855

The collaged picture is printed on paper and finished in colour by hand. It was mounted on textile on a wooden frame and was inserted into the overmantel of the Chinese Bedroom. The paper shows localised brown discolouration. It was treated by Sandiford and Mapes Ltd. in 2002 and provided with a new canvas lining.

8. Six fragments of a floral wallpaper on a white ground.
National Trust Inventory No. 355522

The wallpaper is printed on paper and finished in colour by hand. These fragments were found during the redecoration of the adjoining Chinese Dressing Room in 1972–3 and have been mounted and framed.
Section of the still-lifes of musical instruments and other luxury objects discovered at Castle Ward.

Castle Ward  Near Strangford, County Down

9. Still-lifes of musical instruments used as wallpaper. National Trust Inventory No. 840255

During refurbishment work in 1982 sections of what appear to be several Chinese paintings on paper were discovered under later wallpaper on the pier wall in the Boudoir. The pictures represent still-lifes of musical instruments and other auspicious objects, all hung on silk cords from mottled bamboo poles supported by brackets. The objects include a qin (seven-stringed zither, bottom left), an erhu (two-stringed fiddle, top left), a pipa (four-stringed lute, top right), a round fan (top centre left) and a sword (top centre right). The fan has been depicted with an inscribed and stamped label, but because of the damage to the paper it appears to be undecipherable. Two paintings on glass in the Peabody Essex Museum in Salem, Massachusetts, depict similar still-lifes of musical instruments, some likewise hung from silk cords. Still-lifes on paper of related luxury objects also survive as wall decoration at Milton Hall, Peterborough.

The still-lifes are painted on paper consisting of two thin layers, with the original pictures cut into about six pieces and re-arranged to fit around a mirror frame or a piece of furniture. The Chinese paper was mounted on European blue lining paper reinforced by strips of laid paper and then pasted directly onto rough wooden boards. The Chinese paper was affected by losses, abrasion and debris on the surface. Part of the scheme is in store and part is presumed to remain in situ.

The Chinese still-lifes were probably hung in the Boudoir when it was redecorated in Gothic Revival style for Lady Anne Ward, the wife of Bernard Ward (1719–91, cr. Baron Ward 1771, Viscount Bangor 1781), between 1762 and 1770. The Gothic and Chinese styles were regularly combined in the mid-eighteenth century, and it may be significant that the library at Castle Ward contains a copy of Charles Over’s Ornamental Architecture in the Gothic, Chinese and Modern Taste (London, 1758, National Trust Inventory No. 3016225). The Chinese paper is framed by a chinoiserie paper border printed with a faux fretwork pattern of rectangles and circles.
10. **Floral wallpaper.**

The wallpaper reputedly survives under later wallcoverings in the Blue Wallpaper Room. The interiors of the house were completed by Sir Richard Onslow, 3rd Baron Onslow (1713–76) and his wife Mary Elwill (d.1812) in the 1740s. Refurbishments were carried out by George Onslow, 4th Baron and 1st Earl of Onslow (1731–1814) and his wife Henrietta Shelley (1730/1–1802) in the 1780s. It is not known exactly when the Chinese wallpaper was hung, but the fact that it is said to cover an even earlier wallpaper may suggest that it was part of the 1780s refurbishment campaign. In the 1778 Clandon inventory this room was described as the dressing room to the Green Damask Bedroom. It is currently used as an office.

11. **Fragments of floral wallpaper with pairs of cranes and pheasants, pines, prunus, peonies and picturesque rocks on a white background, mounted on one side of a six-panel leather folding screen. National Trust Inventory No. 1440815**

The design is printed on paper and finished in colour by hand. Parts of two drop designs are visible which both appear repeatedly (the cranes occur six times). The wallpaper has apparently been mounted on top of European engraved maps and has been covered with varnish, which has discoloured and abraded. The initials ‘I.W.C.’ have been painted onto one section.

The white background and the similarity of these fragments to the Chinese wallpaper at Uppark (cat. 44) suggests a possible mid-eighteenth-century date. The screen was purchased by the Department of Public Works in 1963 and donated to the National Trust in 1977, but its earlier provenance is unclear and its position at the bottom of the Oak Staircase is not necessarily historical.
12. **Figural wallpaper decorated with a panoramic landscape including figures engaged in various pursuits among architecture and waterways in the foreground and mountains in the background.**

The wallpaper shares a number of motifs with a figural wallpaper formerly at Harewood House, West Yorkshire (probably hung c.1769 by Thomas Chippendale) and now in the Guangdong Museum, suggesting that both were produced in the same workshop. It is also similar in overall composition and scale to the figural wallpaper at Blickling Hall (cat. 6), and to one formerly at Copped Hall, Essex (see reference in cat. 6).

The wallpaper hung in the Chinese Room, which originally functioned as the best bedchamber. A 1763 account mentions that the paper-hanging firm of Crompton and Spinnage supplied ‘29 fine India landscapes’ at £2 2s per ‘landscape’ (so for a total of £60 18s) for the Bed Chamber at Croome. However, the same account also mentions a payment of £10 for ‘2 days work taking down the old India paper & canvas’ and £3 11s paid for ‘hanging 71 yards square of old India paper on linen’, suggesting that there was Chinese wallpaper at Croome before 1761. The redecoration by Crompton and Spinnage in 1763 was probably in preparation for the 6th Earl’s second marriage to Barbara St John (1737–1804). In the late nineteenth and early twentieth centuries the Chinese Room was the bedroom of Blanche, née Gaven, 9th Countess of Coventry (1842–1930) and it was recorded in a photograph from around 1900 in which the wallpaper appears to be framed by a fillet. During the Second World War the Croome estate was requisitioned by the RAF, and in November 1945 the Ministry of Works paid £200 compensation to the trustees of the Croome estate for damage to the Chinese wallpaper. When the trustees sold the house in 1948 the Chinese wallpaper was consigned for sale at auction at Sotheby’s in London. Its present whereabouts are unknown.

13. **Floral wallpaper**

A 1763 account lists payments to Crompton and Spinnage relating to a Dressing Room – probably adjacent to the Chinese Room – of £1 12s for supplying ‘1 fine sheet of birds and flowers’ and £1 16s 3d for ‘7½ days work mending cleaning and making out the above’, which appears to refer to the repair of an existing Chinese wallpaper and its embellishment with cut-out additions. The wallpaper has not survived.
Dudmaston Near Bridgnorth, Shropshire

14. **Fragment of floral wallpaper decorated with bamboo, roses and a dove against a white background.** National Trust Inventory No. 813742

The design is painted on paper. The fragment measures 340 x 435 mm.

The fragment was brought to Dudmaston by Alice Wolryche-Whitmore (née Darby 1852–1931). It is said to have hung at a house called Woodbines in Surrey, owned by her mother’s family, the Christys, Quaker manufacturers and financiers, from where she rescued it when the house was due to be demolished in the early twentieth century. Woodbines had been rebuilt by Alfred Waterhouse between 1865 and 1870.

Erddig Near Wrexham

15. **Floral wallpaper decorated with flowering trees, birds, butterflies and picturesque rocks on a green background.** National Trust Inventory No. 1153434

Chinese wallpapers with coloured grounds, including blue, green, pink and yellow, appear to have been produced from the mid-1760s onwards. The birds include chickens, ducks, egrets, peacocks and pheasants. One of the peacocks is almost identical to peacocks on wallpapers in the State Bedroom at Nostell Priory, West Yorkshire (cat. 24), at Cobham Hall, Surrey, and in the collection of the Victoria & Albert Museum, London. The plants include hibiscus, peony and Buddha’s hand citron.

The scenery is painted on paper. It was trimmed at the top and was pasted directly onto the plaster. Additional birds and flowers have been attached to the wallpaper. Brown discolouration and delamination of paper layers has occurred in various places. The background was extensively overpainted, possibly in the Edwardian era, when, according to family tradition, ‘many visitors staying at the house were asked to re-paint areas.’ Mining activities immediately under the house in the mid-twentieth-century caused structural problems which allowed rainwater to seep into the room, damaging the wallpaper. Following the acquisition of Erddig by the National Trust in 1973 the wallpaper was taken down, conserved and rehung by Graham Carr. Since then there have been in situ treatments by Orde Solomons, Sandiford and Mapes Ltd. and Graeme Storey.

The wallpaper hangs in the State Bedroom where it appears to have been installed during the modernisation of Erddig in the 1770s by Philip Yorke I (1743–1804) and his wife Elizabeth (1750–79), daughter of Sir John Cust of Belton House (see cats. 3–5). It is possible – though not proven – that the Chinese wallpaper was supplied by Elizabeth’s father and uncle, who were both directors of the East India Company. The wallpaper is framed by a beaded pressed metal fillet.
24

Chinese Wallpaper in National Trust Houses

Above Detail from the floral wallpaper in the State Bedroom at Erddig.

16. Pictures illustrating aspects of rice and silk production used as wallpaper.
National Trust Inventory No. 11553435

Left One of the pictures hung print-room-style in the Chinese Room at Erddig.
The group comprises 15 oval pictures and one rectangular picture. The three oval pictures to the left of the window are English facsimiles. One of the oval pictures shows a building with a plaque above the entrance which reads ‘Nanbing gumiao’ or ‘Nanbing old temple’. This may refer to a village called Nanbing, known for its well-preserved Ming- and Qing-period architecture, in the Huizhou area of Anhui province. This way of using individual Chinese pictures as applied wall decoration, in a manner reminiscent of a print room, appears to have been popular from the 1750s to the early nineteenth century. A similarly oval-shaped picture – albeit with an integral, not an applied border – survives on a chimney board in the Yellow Taffeta Bedchamber at Osterley Park (cat. 29). Decorative schemes using Chinese pictures were often supplied and installed by firms such as Bromwich and Leigh and Crompton and Spinnage, but it is not clear who created the Erdigg one.

The pictures are painted on paper. The paper shows some localised brown discolouration. The scheme was removed, conserved and rehung by Graham Carr in 1981.

The scheme hangs in the Chinese Room. It is possible – though not proven – that they were supplied by Elizabeth Yorke’s father and uncle, who were both directors of the East India Company. The pictures are framed by applied Chinese floral borders, except for the English facsimiles which have English paper borders, and are mounted on sections of plain paper painted a light pink, which in turn are set into the wall panelling. The pink background paper is framed with English block-printed borders. The Chinese Room had been a dressing room, but was transformed into a porcelain cabinet in the 1770s. Victoria Yorke (1823–95) used the room as a boudoir.

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**Felbrigg Hall** Near Cromer, Norfolk

17. **Floral wallpaper decorated with flowering trees, picturesque rocks and birds on a white background.** National Trust Inventory No. 1400532

The birds include ducks, egrets and pheasants. The plants include peonies, arrowhead, magnolia and a lotus seedhead. Six different drop designs can be made out, most of which occur three or four times around the room. Some identical drop designs are at Ightham Mote (cat. 21) and cut-out egrets identical to those in this wallpaper have been pasted into the scheme in the Chinese Dressing Room at Saltram (cat. 38). In addition, a fragment with a very similar subject matter, style and colour scheme has been found beneath later wallpapers at Oud Amelisweerd, near Utrecht, the Netherlands, in 1993. A wallpaper with a slightly denser, but otherwise similar floral pattern and colour scheme was hung at Dalemain, Cumbria, in about 1760.

The outlines and some of the details (for instance of bark) are printed on paper, with the colours painted by hand. The leaves are depicted in (or have faded to) shades of brownish, blueish and greyish green, which contrast with the relatively bright reds, pinks and purples of the flowers. Some of the birds have been cut out of additional sheets and attached to the wallpaper, including one European facsimile painted on hand-made laid paper. The wallpaper was hung on European hand-made lining paper which was pasted directly onto the plaster. The skill of the wallpaper hanger is evident in the way the relatively wide margins of the individual drops have been cut away around the imagery and integrated with the image details of the adjacent drops in order to create a more naturalistic and continuous panorama around the room. Additional sections of wallpaper of about 25 cm high were inserted in a similar manner along the bottom of each drop, cut in a wavy line in order to disguise the join. Similar techniques of integration and addition can be discerned in
the hanging of the prints in the Chinese Dressing Room at Saltram (cat. 38). The wallpaper is in better condition than the related set at Ightham. The drops on the north and west walls were removed for treatment and relining in 1974. In 1988 the paper on the west wall was treated by Orde Solomons following an outbreak of dry rot, and in 2003 the paper on the south and east walls was removed, conserved and rehung by Sandiford and Mapes Ltd.

The wallpaper hangs in the Chinese Bedroom. Between 1749 and 1761 the interiors at Felbrigg were remodelled in the rococo style by William Windham II (1717–61) with the help of the architect James Paine (1717–89), and the latter appears to have supplied the Chinese wallpaper in 1751. Windham complained about the cost of commissioning a London specialist to hang the wallpaper ‘at 3s.6d per diem while at Felbrig & 6d per mile travelling charges, which I think a cursed deal.’ Nevertheless ‘the India Paper hanger’ John Scrutton did hang this and other papers in the house in the spring of 1752. It is framed by a twisted and gilded rope fillet. Felbrigg can be compared to Uppark (cat. 44) in that the mid-eighteenth-century interiors of both houses combined elements of rococo, Grand Tour and chinoiserie decoration. This room was described in 1771 as the Bow Window Dressing Room and its furnishings included a firescreen decorated with ‘India’ (i.e. probably Chinese) paper.

Florence Court Near Enniskillen, County Fermanagh

18. Floral wallpaper decorated with flowering trees, birds, butterflies and rocks on an undulating foreground and against a green background.

The birds include pairs of pheasants, some of which are very similar in type, pose and execution to those in the green-ground floral Chinese wallpaper at Winfield House in Regent’s Park, the US ambassador’s residence in London.

The wallpaper hung in the Red Room. It may have been supplied by the Hon. Arthur Henry Cole (1780–1844), who had a successful career in the East India Company and who was the younger brother of the owner of Florence Court, John Willoughby Cole, 2nd Earl of Enniskillen (1768–1840). Arthur Cole is also thought to have supplied the wallpaper now at Winfield House, which originally hung at Townley Hall, County Louth, the residence of his sister, Lady Florence Townley Balfour. In the twentieth century the Red Room was the bedroom of Lady Enniskillen. The wallpaper was destroyed in a fire in the house in 1955.
Ickworth Near Bury St Edmunds, Suffolk

19. **Floral wallpaper decorated with bamboo, flowering plants, rocks birds and butterflies on an undulating foreground and against a green background.**

*National Trust Inventory No. 856001*

The plants include bamboo, prunus, chrysanthemum and peony. A fanciful climbing plant sprouting a variety of different flowers – a motif that may have been influenced by Indian chintz designs – is depicted growing through the bamboo. The birds include chickens, ducks and pheasants. One of the bird motifs, a cockerel standing on a rock with its head lowered and its tail feathers raised, also occurs in wallpapers in the Bamboo Bedroom at Belton House (cat. 4) and in the Crimson Bathroom at Nostell Priory (cat. 27).

The wallpaper is painted on paper, with at least one painted Chinese numeral. Similar numerals occur on wallpapers at Belton (cats. 3 and 4), at Nostell Priory (cat. 27) and in the Ballroom at Woburn Abbey, Bedfordshire, and at Wrest Park, Bedfordshire. Some areas along the skirting board are without Chinese wallpaper but have been painted to match. Some birds, butterflies and bamboo leaves have been pasted on in various places. One drop design occurs twice, but appears to have been painted by a different hand and with small variations in the details and colouring. In addition, small sections of wallpaper applied around the overmantel mirror are slightly different from those next to them. This suggests that the scheme was made up from two separate but very similar wallpapers, or was repaired some time after it had been hung with sections of a similar wallpaper. The overpainting of substantial areas of the background may have been intended to disguise this mixing and matching. The Chinese paper was attached directly to the plaster. The paper has split and become detached from the wall in places. There is an inscription on the wallpaper in the area above the mirror reading ‘D Dudley J Britton cleaned July 1960.’ *In situ* treatment was carried out by Sandiford and Mapes Ltd. in about 2000 and 2003.
The wallpaper hangs in the Chinese Room. According to Hervey family tradition the Chinese wallpaper was purchased at ‘one of the great exhibitions’34 – possibly the original Great Exhibition in London of 1851, or perhaps the International Exhibition in South Kensington of 1862. It is framed by a gilded imitation bamboo fillet similar to the one in the Bamboo Bedroom at Belton House (cat. 4). The overmantel mirror has a similar gilded imitation bamboo frame. The Chinese Room was listed on a c.1830 plan of the house as the dressing room of Elizabeth, Marchioness of Bristol (1775–1844). By 1907 it was still a dressing room, but used by Frederick Hervey, 3rd Marquess of Bristol (1834–1907). It is currently part of the restaurant of the Ickworth Hotel which occupies the east wing.

20. **Wallpaper of unknown type.**

The bedroom adjacent to the dressing room described above is likewise said to have been decorated with Chinese wallpaper, but this does not seem to have survived. It was later used as a dining room.

![Section of the floral wallpaper in the Chinese Room at Ickworth.](image-url)
Ightham Mote  
*Near Sevenoaks, Kent*

21. **Floral wallpaper decorated with flowering trees, picturesque rocks and birds on a white background. National Trust Inventory No. 825922**

The birds include pairs of pheasants, cranes and peacocks. The plants include peonies, irises, chrysanthemum and lotus. Some of the drop designs can also be found at Felbrigg Hall (cat. 17). Since the Felbrigg wallpaper was hung in 1752 this suggests a similar mid-eighteenth-century date of importation for the Ightham paper. A fragment with a very similar colour palette, subject matter and style has been found at Oud Amelisweerd, near Utrecht, the Netherlands. A wallpaper with a slightly denser, but otherwise similar floral pattern and similar colouring was hung at Dalemain, Cumbria, in about 1760 (for references see cat. 17).

The outlines are printed onto the paper, with the colours painted in by hand. The leaves are depicted in (or have faded to) shades of brownish, blueish and greyish green, which contrast with the relatively bright reds, pinks and purples of the flowers.
The wallpaper was mounted on textile which was stretched on battens. In comparison with the Felbrigg wallpaper, the Ightham paper has been trimmed at the top, has suffered more from damp and insect damage and has been more extensively restored. It was treated around 1900 (inscribed dates of both 1891 and 1903 were found), possibly by W. Middleton and J. Morley, who overpainted most of the background and about two-thirds of the detail with an unsuitable oil-bound distemper. Orde Solomons carried out in situ holding repairs in 1986. In 1989 the wallpaper was removed, relined and consolidated by Merryl Huxtable and Pauline Webber in conjunction with G. Jackson and Sons. Following extensive building works at Ightham Mote, Sandiford and Mapes Ltd. carried out some further treatment and the wallpaper was rehung in 1997 on new linen canvas stretched over damp-proof battens. During the conservation work it was discovered that one of the sheets of Chinese lining paper was stamped in Chinese characters, including what appears to be the name ‘Sanheli’, possibly referring to the paper manufacturer.35

The wallpaper hangs in the Drawing Room, where it is thought to have been installed in about 1800, when the Mote was owned by the Selby family, although the exact date and circumstances are uncertain. It was originally framed by an English paper border, of which only fragments remain, which was block-printed and pierced in a chinoiserie fretwork pattern similar to one in plate 192 of Chippendale’s Gentleman and Cabinet-Maker’s Director (1762). Ightham Mote is an unusually modest setting for a Chinese wallpaper, but within the context of the house the Drawing Room is one of the grander spaces. To the right of the Jacobean fireplace, where the wallpaper presumably ran out, the wall was covered with sections of Indian printed silk with repeating floral designs.

22. Fragments of floral wallpaper on a folding screen consisting of three oak leaves decorated on both sides with 12 panels of Chinese wallpaper depicting birds, butterflies and flowering plants. National Trust Inventory No. 825923

The plants include peony and bamboo. A fanciful climbing plant sprouting a variety of different flowers – a motif that may have been influenced by Indian chintz designs36 – is depicted growing through the bamboo. Two of the ducks are almost identical to ducks on the wallpaper in the Chinese Bedroom at Belton House, hung c.1840 (cat. 3). One of those ducks also appears in the wallpaper in the Ballroom at Woburn Abbey, suggesting that all of these papers may have been produced by the same workshop at about the same time.

Each of the 12 panels is made up of fragments of Chinese wallpaper pieced together with linings of European wallpaper and lining paper. The paper was varnished after it was mounted onto the screen, but retains much of the original clarity of the imagery with few losses. It was cleaned, relined, reinforced and remounted by Claire Gaskell in 2008.

The screen stands in the Billiard Room. It has a provenance from Sir James Colyer-Fergusson, 2nd Bt. (1835–1934), the father of Sir Thomas Colyer-Fergusson, 3rd Bt. (1865–1951), who purchased the house in 1891 and restored and refurbished it. The screen was purchased at auction by the National Trust in 2007.37

Above: Fragment of floral wallpaper mounted on a folding screen at Ightham Mote.
Kedleston Hall *Near Derby*

23. **Wallpaper of unknown type.**

The wallpaper was described in the 1769 guidebook to Kedleston as ‘India paper’ and was listed as hanging in the Wardrobe, which functioned as the dressing room for the State Bedchamber next door. The source of the wallpaper may have been the cabinetmaking firm of William and John Linnell, who supplied furniture to Sir Nathaniel Curzon, 5th Bt and 1st Baron Curzon (1726–1804) for Kedleston and who were involved with a number of other interiors featuring Chinese wallpaper. Alternatively, it may have come through James Paine, who was involved at Kedleston as well as at Felbrigg (cat. 17) and Uppark (cat. 44). Within about ten years time the Wardrobe had been altered and the Chinese wallpaper replaced by blue damask.

Nostell Priory *Near Wakefield, West Yorkshire*

24. **Floral wallpaper decorated with flowering trees, rocks, birds and butterflies on an originally pale blue-green background.** National Trust Inventory No. 959651

This is part of the set of 18 sheets of ‘fine India paper’ which Chippendale supplied in April 1771 (see also cats. 25 and 26). The birds include chickens, parrots and pheasants. One of the peacocks is almost identical to peacocks on wallpapers in the State Bedroom at Erddig (cat. 15), at Cobham Hall, Surrey, and in the collection of the Victoria & Albert Museum, London (see note 22), suggesting they were produced by the same workshop at about the same time. The plants include magnolia and peony.

The scenery is painted on paper. The wallpaper was mounted on strained textile over wooden boards. The white background has darkened. The visibility of parallel watermarks from the paper-making process suggests that the ground is relatively thin. The wallpaper was treated *in situ* by Sandiford and Mapes Ltd. in 2000.

The wallpaper hangs in the State Bedroom. This room had previously been a drawing room, but in 1771 it was redecorated for Sir Rowland Winn, 5th Bt (1739–85), by Robert Adam (1728–92) and Thomas Chippendale (1718–79) as the dressing room for the principal bedroom. It was only called the State Bedroom from the late nineteenth century, when the bed was introduced. Apart from the wallpaper, Chippendale also supplied the green and gold fillet and the green and gold chinoiserie furniture comprising a clothes press, commode, pier glass, dressing table, stool, sofa, easy chair and eight armchairs *en suite* with the furniture in the State Dressing Room (cat. 25).
25. **Floral wallpaper decorated with flowering trees, rocks, birds and butterflies on an originally pale blue-green background. National Trust Inventory No. 959654**

This is part of the set of 18 sheets of 'fine India paper' which Chippendale supplied in April 1771 (see also cats. 24 and 26). The birds include pheasants and the plants include peony.

The scenery is painted on paper. The wallpaper was mounted on stained textile. The white background has darkened. The visibility of parallel watermarks from the paper-making process suggests that the ground is relatively thin. This room suffered water damage during the 1980 fire. The wallpaper was treated *in situ* by Sandiford and Mapes Ltd. in 2000.

The wallpaper hangs in the State Dressing Room. This room was originally designed by as the principal bedroom of the house (it only acquired its current name in the late nineteenth century), and still functioned as such when Adam and Chippendale redecorated it between 1769 and 1771. Apart from the wallpaper, Chippendale also supplied the green and gold fillet and the green and gold chinoiserie furniture comprising a domed bed, lady's dressing table, stool and six armchairs *en suite* with the furniture in the State Bedroom (cat. 24).

26. **Floral wallpaper decorated with flowering trees, rocks, birds and butterflies on an originally pale blue-green background. National Trust Inventory No. 959653**

This is part of the set of 18 sheets of 'fine India paper' which Chippendale supplied in April 1771 (see also cats. 24 and 25). The birds include peacocks and pheasants and the plants include peony and magnolia.

The scenery is painted on paper. The wallpaper was mounted on strained textile. The white background has darkened. The visibility of parallel watermarks from the paper-making process suggests that the ground is relatively thin. In 1984 some excise stamps were found by Pauline Webber on the lining paper and the Chinese wallpaper on two walls. Their presence is not clear, as lining paper not intended for staining was not normally subject to duty and charge stamps have not been recorded on other Chinese wallpapers. This room suffered smoke damage during the 1980 fire. In 1984 the paper was taken down, treated and remounted onto linen strained over boards by Merryl Huxtable and Pauline Webber in conjunction with G. Jackson and Sons. At that time evidence was found of a late nineteenth century treatment which may have included removal from the wall.

The wallpaper hangs in the State Dressing Room Bathroom. This room and the adjacent Crimson Bathroom were described as dressing rooms in 1818 and then had wash-stands and dressing tables. In the early nineteenth century a door was created connecting the two rooms in order to facilitate access for servants. The rooms were turned into bathrooms in the early twentieth century.

27. **Floral wallpaper decorated with bamboo and flowering trees, rocks, birds and butterflies, on an undulating foreground and against a white background. National Trust Inventory No. 959652**

This paper is different from that of the wallpaper in the State Bedroom, Dressing Room and Bathroom (cats. 24–26). The birds include chickens, ducks, peacocks and pheasants. One of the bird motifs, a cockerel standing on a rock with its head lowered and its tail feathers raised, also occurs in wallpapers in the Bamboo Bedroom at Belton House (cat. 4) and in the Chinese Room at Ickworth (cat. 19).

The scenery is painted on paper with a mica ground. Some of the sheets show Chinese numerals (the numbers seven, nine and twelve are visible). Similar numerals occur on wallpapers at Belton (cats. 3 and 4), at Ickworth (cat. 19) and in the Ballroom at Woburn Abbey and at Wrest Park, both in Bedfordshire.
The underpainting includes notes in Chinese characters about the placement of elements of the scenery, specifically the tree trunks (literally reading shushen, ‘tree trunk’), flowers and grass. This room suffered smoke damage during the 1980 fire. In 1984 the paper was taken down, treated and remounted onto linen strained over boards by Merryl Huxtable and Pauline Webber in conjunction with G. Jackson and Sons. The wallpaper was found to have been partly lined with European wove watermarked paper.

The wallpaper hangs in the Crimson Bathroom. This room and the adjacent State Dressing Room Bathroom were described as dressing rooms in 1818 and then had wash-stands and dressing tables. In the early nineteenth century a door was created connecting the two rooms in order to facilitate access for servants. Rowland Winn, MP (1820–93, created 1st Baron St Oswald 1885) carried out a comprehensive refurbishment of the house in the late 1870s, masterminded by the architect John Macvicar Anderson (1835–1915). The wallpaper in the Crimson Bathroom appears to have been supplied in November 1883, when the London wallpaper suppliers Cowtan & Sons sent 10 sheets of a floral Chinese wallpaper with bamboo up to Nostell by train.40 The rooms were turned into bathrooms in the early twentieth century.

*Below* Detail from the floral wallpaper in the Crimson Bathroom at Nostell Priory.

In 1772 Agneta Yorke (1740–1820) wrote that the bedrooms and dressing rooms at Osterley were furnished ‘with the finest chintzes, painted taffatys, India paper, and decker work [Decca work, or Indian embroidered silk], and a profusion of rich china [porcelain] and japan [lacquer] ... I could almost fancy myself in Peking.’ This is reflected in the labels from an old bell hanging board (National Trust Inventory No. 772195), which include references to a ‘Chinese Room’, ‘Indian Room’ and ‘Chintz Room’. Osterley was the suburban seat of the wealthy banker Robert Child (1739–82) and his wife Sarah (née Jodrell, 1741–93), who were employing Robert Adam to remodel the house. The source of the Chinese wallpaper may have been the cabinetmaking firm of William and John Linnell, who supplied furniture to Osterley in the 1760s and 1770s and who were involved with a number of other interiors featuring Chinese wallpaper. There are no Chinese wallpapers visible on the walls today.

The house still contains a number of Asian and Asian-inspired objects reflecting the Child family’s trading connections – the brothers Sir Robert Child (1674–1721) and Sir Francis Child the Younger (1684–1740), respectively Robert Child’s uncle and father, were bankers, members of Parliament and directors of the East India Company. The Chinese-style boat and garden pavilion and menagerie with exotic birds, however, which were recorded during the second half of the eighteenth century, have since disappeared.

29. Print-room-style wallpaper on chimney board decorated with an oval Chinese picture on paper of birds, butterflies and peonies, surrounded by a paper border depicting mottled bamboo entwined with flowers and leaves, in turn surrounded by an all-over pattern of peonies. National Trust Inventory No. 771805

A number of chimney boards similarly decorated with ‘India paper’ were recorded at Woburn Abbey in about 1751. The oval picture is reminiscent of the similarly shaped Chinese pictures on paper used as wall decoration during the late eighteenth and early nineteenth century, for instance in the Chinese Room at Erdrgig (cat. 16). The stylised floral border, moreover, appears to be related to the print-room-style wallpapers of the late eighteenth century in which the borders are very prominent, as can still be seen for instance at Stoneleigh Abbey, Warwickshire, and in the Blauer Chinesischer Salon at Schloss Schönbrunn, Vienna (see also cat. 31).

The decoration is printed on layered paper and finished in colour by hand, but without an overall ground. In many places the colours cover the printed lines (compare cat. 30), which contrasts with the way colour was added within the printed lines of wallpapers such as those at Felbrigg Hall (cat. 17) and Ightham Mote (cat. 21). The central image, oval bamboo-and-floral border and surrounding pattern of peonies are on the same sheet, but the outer bamboo-and-floral paper border was applied separately. The background is somewhat discoloured.

The chimney board is in the Yellow Taffeta Bedchamber. This room was the principal guest bedroom during the second half of the eighteenth century. It still contains the satinwood bed designed for it by Adam in 1779 and made by John Linnell (1729–96), which was hung with Chinese silk painted with peonies and other flowers. The same silk was also used for the curtains and the squab cushions. Most of the silk was remade in the 1920s, but some of the original late eighteenth-century material appears to survive on an oval pole screen (National Trust Inventory No. 771815).
30. **Decorative Chinese paper painted with stylised peonies mounted on both sides of a pole screen.**

National Trust Inventory No. 771874

The pattern is reminiscent of the floral patterns used on Chinese textiles. The outlines were printed and then finished in colour by hand. As in the case of the chimney board (cat. 29), the colour covers the printed outlines in many areas. The paper appears to be a single sheet lined with scrim. One side is punctured and there is a loss on the other side. The background is discoloured. The pole screen is currently in store.
31. **Print-room-style wallpaper decorated with mottled bamboo trelliswork and flowers.**

The paper is too wide to be a trelliswork border (as for instance in the Chinese Bedroom at Blickling Hall, cat. 6) and appears instead to be a late eighteenth-century print-room-style wallpaper in which the floral and trelliswork border motifs have taken over almost the entire design. Other examples of this type can still be seen at Stoneleigh Abbey, Warwickshire, and in the Blauer Chinesischer Salon at Schloss Schönbrunn, Vienna (see cat. 29).

The wallpaper is painted on paper. Sections of it were uncovered during recent conservation work.

The wallpaper is in a room in a private apartment in the house currently in use as a kitchen. It was probably installed during the remodelling of some of the interiors by Sir Richard Bedingfeld, 4th Bt (1726–95), between 1775 and 1779. There are records of payments to the paper hangers Bromwich and Leigh at this time, suggesting that they may have supplied the Chinese wallpaper. The room was used as a dressing room, as documented by Charlotte Bedingfeld, the wife of the 5th Baronet, in 1819: ‘My Mother seemed pleased with her Stay with Us, she slept in the Fetterlock room, and Sat in the Morning in the Chinese dressing Room, having her Breakfast there, and amusing herself with looking at the Books I was occupied in packing up.’ When the contents of Oxburgh were put up for sale in 1951 this room was still marked as ‘Chinese’ in an annotated copy of the auction catalogue. It remains to be investigated whether there is any Chinese wallpaper surviving under later papers in the adjacent bedroom.

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**Below left** Print-room style wallpaper discovered at Oxburgh Hall.

**Below** Section of print-room-style wallpaper at Schloss Schönbrunn. The wallpaper at Oxburgh appears to have a similar floral trellis pattern.
Peckover House  
*Wisbech, Cambridgeshire*

32. **Picture on a pole screen depicting poppies growing next to a picturesque rock with a butterfly hovering above. National Trust Inventory No. 782302**

The picture is painted on paper. It was mounted on textile which was in turn mounted onto a rectangular pole screen. The lack of paper joins and linings suggest that it is a picture rather than a section of wallpaper. The paper is discoloured and stained with abrasions and losses. A small section of paper which used to be covered by one of the metal fittings of the pole screen still has its original light blue background colour.¹⁹

The picture is surrounded by a European rococo paper border representing acanthus leaves winding around a straight frame. This border is very similar to the carved and gilded wooden frames of a set of six Chinese pictures on paper with scenes in palaces, mansions and gardens (National Trust Inventory No. 1271100) at Shugborough Hall, near Stafford, demonstrating how Chinese and rococo styles could be combined without any apparent incongruity. The front of the screen is decorated with a European embroidered panel. There is no documentary evidence concerning this firescreen, but the rococo paper border suggests a mid-eighteenth-century date.

Penrhyn Castle  
*Near Bangor, Gwynedd*

33. **Floral wallpaper decorated with flowering trees, pots, rocks, birds and insects on an undulating foreground and against an off-white background. National Trust Inventory No. 1422110**

Some of the rocks serve as pedestals for pots holding small flowering trees. The plants include peony and hydrangea. The birds include chickens, parrots and pheasants.

The scenery is painted on paper. It was applied directly to the plaster. Repairs were carried out *in situ* by Graeme Storey in 2009.

The wallpaper hangs in the State Bedroom. This was decorated in the early 1830s, when Penrhyn Castle, designed by Thomas Hopper (1776–1856) for George Hay Dawkins-Pennant (1764–1840), was nearing completion (see also cats. 34 and 35). The room is furnished with a mixture of neo-Norman, Dutch, English, French and Indian pieces of furniture, including a nineteenth-century rococo-revival mirror painted with a flowering tree and birds in imitation of both the wallpaper and Chinese mirror paintings.

*Right* Section of the floral wallpaper in the State Bedroom at Penrhyn Castle.
34. **Floral wallpaper decorated with bamboo, peonies, rocks, birds and insects against an off-white ground. National Trust Inventory No. 1422111**

A fanciful climbing plant sprouting a variety of different flowers – a motif that may have been influenced by Indian chintz designs – is depicted growing through the bamboo (for image see contents page). The birds include ducks and pheasants. A very similar wallpaper, but on an originally pink ground and with figures along the bottom, is at Belton House (cat. 3).

The scenery is painted on paper. The wallpaper was applied directly to the plaster. In 1985 the wallpaper on one wall in this room was fully conserved by Pauline Webber and Merryl Huxtable, while the other three walls were hung by decorator Charles Hesp with unused drops which had been in store. In 1989 Orde Solomons temporarily peeled back some of the paper at cornice level to allow for dry rot treatment.

The wallpaper hangs in the State Dressing Room, where it is part of the original early 1830s decorative scheme (see also cats. 33 and 35).

35. **Floral wallpaper decorated with a canal or embanked stream, flowering trees, large picturesque rocks, birds and insects against a blue background.**

*National Trust Inventory No. 1422112*

The plants include iris, lotus and peony. The birds include chickens, cockatoos, ducks, pheasants and storks. A related wallpaper, again including an embanked stream, is in the Chinese Room at Woburn Abbey, Bedfordshire. Another related paper, but without the embanked stream, is in the Vogeltjes Kamer (Little Birds Room) at Oud Amelisweerd, near Utrecht, the Netherlands. The bottom edge of the wallpaper has been finished with a double Chinese paper border painted with a floral pattern on a blue light background.

The scenery is painted on paper. The wallpaper was applied directly to the plaster. The background has faded from the original light blue and most of it was overpainted, possibly twice. A number of unused sections survive in store, providing evidence for the original colours. Block-printed and inscribed European numbers have been found on the back of some of the sheets. Full conservation treatment including relining was carried out by Sandiford and Mapes Ltd. at the Victoria & Albert Museum in 1993.
Powis Castle  Near Welshpool, Powys

36. Combined figural/floral wallpaper decorated with tall bamboo, flowering plants, rocks, birds and insects on islands in the foreground and a watery landscape beyond with rocks and hills, buildings and figures engaged in various activities, against a green background.

This scenery appears to be a variation on the hybrid type of scenery combining tall bamboo and trees with small human figures, as seen at Belton House (cat. 3). Stylistic similarities with the wallpaper at Ickworth, moreover, suggests that this wallpaper dates from the middle or the second half of the nineteenth century. The plants include lychee, Buddha's hand citron, pomegranate, banana plantain, rose, peony and prunus. The birds include chickens, cranes and ducks.

The scenery is painted on paper. The wallpaper was mounted on textile and stretched on battens, which in turn were nailed onto a mid-nineteenth century Moresque wallpaper. The colours remain strong and bright, although there are some water stains and the paper shows some detachment from the wall and splitting in places. A section was treated by Orde Solomons in 1990.

The wallpaper hangs in the Sitting Room. The two Chinese wallpapers at Powis Castle (see also cat. 37) appear to have originally hung at Walcot Hall, near Lydbury North, Shropshire. Walcot was purchased by Robert Clive, 1st Baron Clive (‘Clive of India’, 1725–74), in 1764 and was rebuilt for him by Sir William Chambers (1723–96). The 1st Lord Clive's son, Edward Clive, 1st Earl of Powis (1754–1839), made further changes at Walcot in the early nineteenth century, but it is not clear when the Chinese wallpapers were originally installed there. They were brought to Powis Castle when George Herbert, 4th Earl of Powis (1862–1952) sold Walcot Hall in 1936. A border of stamped gold leather was added around the fireplace.
37. **Floral wallpaper decorated with flowering trees, rocks, birds and insects on an undulating foreground and against a yellow background, with a faint blue wash towards the top.**

The plants include magnolia, peony and hydrangea. The birds include pairs of chickens and pheasants. It has been suggested that on stylistic grounds this wallpaper can be dated to the late nineteenth or the early twentieth century.52 The scenery is painted on paper. The drop widths are relatively narrow (approx. 940 mm). The wallpaper is in good condition.

The wallpaper hangs in the Music Room. It was mounted on top of the same Victorian Moresque wallpaper that also survives underneath the Chinese wallpaper in the Sitting Room (cat. 36), and it has the same provenance from Walcot Hall.

**Saltram Near Plymouth**

38. **Pictures depicting large emblematic male and female figures in garden settings used as wallpaper. National Trust Inventory No. 872998**

The scheme is made up of multiple copies of two Chinese hand-coloured prints. On the main walls of the room the two prints have been hung in alternating pairs. On a partition that separates off part of the room the prints have been combined with a number of cut-out figures (some of which also appear in the Study, see cat. 40), egrets identical to those in the wallpaper in the Chinese Bedroom at Felbrigg (cat. 17), a bird on silk, birds cut out of coloured paper by a western hand, rocks and clouds. The presence of these various additions may indicate that there were originally even more rooms decorated with Chinese wallpaper at Saltram than the four that survive today (see also cats. 39 and 41).53 The large emblematic figures include elegant women, scholars and immortals. Similar large-scale coloured prints have survived at Schloss Sünching in Oberpfalz, Germany; at Kasteel d’Ursel, Hingene, near Antwerp, Belgium; and in the collection of the Hofmobiliendepot, Vienna (formerly at the Blauer Hof, Laxenburg). All these schemes are dated to around the 1760s (see also cat. 40).54
The pictures are printed on paper and finished by hand in black ink and colour. They were mounted on a textile lining. There are about 20 alternating pairs of prints on the main walls, and more on the partition. The skilful way in which the joins between the prints have been disguised, by cutting off the top margins around certain motifs and by the addition of certain cut-out motifs, suggests the involvement of a professional paper hanger (compare cat. 17). The partition was decorated in a slightly different way, with the addition of large figures cut from other prints, and it appears to have been inserted into the room slightly later. Some colours have faded, particularly in the backgrounds. The wall depicted in one of the prints was originally blue, but this can now only be seen in sections which were previously covered by an architrave surrounding the opening in the partition. By the early 1960s the wallpaper had become detached from the wall in places, and conservation treatment (including relining) was carried out by C.P. Sharpe of London in 1962. The scheme was removed from the walls, treated and relined by Merryl Huxtable and Pauline Webber in 1987, in conjunction with G. Jackson and Sons.

The scheme hangs in the Chinese Dressing Room. It seems to have been installed for John Parker (1703–68) and his heiress wife Lady Katherine (née Poulett, 1706–58), who remodelled the interiors at Saltram in rococo style from the 1740s onwards. There are a number of suggestive but as yet inconclusive clues relating to the dating of the Chinese wallpaper at Saltram, including an inscription dated 1757 found on the back of a mirror painting in the Mirror Room (see cat. 41), the similarity between a print in the Study and one hung at Stoneleigh Abbey by Bromwich and Leigh in 1763 (see cat. 40), the appearance of Chinese pictures with large figures in Europe in the 1760s (see above), the entry in Parker’s cash account book for a payment of £56.00 for ‘paper’ to the firm of Crompton and Spinnage in February 1772 and the production of panoramic wallpapers on silk between about 1760 and 1788 (see cat. 39). The scheme is framed by an English hand-printed border.

39. **Figural wallpaper showing a landscape with figures engaged in the growing and treating of tea and in manufactures. National Trust Inventory No. 872999**

The original sequence of the panorama only survives in one area. Some motifs occur more than once, including a scene of the packing up of crates (twice), a man sawing wood (twice), three men on a veranda (four times), a pair of boats (four times) and an open-sided building (five times). A wallpaper on silk at Schloss Dyck, Nordrhein-Westfalen, Germany, which originally hung at Schloss Halbturn, Burgenland, Austria, from about 1765, has more or less identical scenery. It has been demonstrated that the scenes of rice and silk production in the Dyck/Halbturn wallpaper are based on the illustrations in the *Yuzhi Gengzhitu* (Treatise on Tilling and Weaving), originally produced in 1696. It has been suggested that this type of panoramic wallpaper on silk may have been produced by the Guangzhou artist or workshop known in western sources at ‘Anthony’ or ‘Anthonij’, who appears to have specialised in supplying paintings and wallpapers on silk to westerners between about 1760 and 1788.

The scenery is painted on silk. The wallpaper was lined with paper and strained on textile. The drops appear to have been trimmed at the top, as no sky can be seen. A number of cut-out motifs from other sources have been attached, which may suggest that there were originally even more rooms decorated with Chinese wallpaper at Saltram (see also cat. nos. 38 and 41).

The wallpaper hangs in the Chinese Bedroom, which was originally called the Blue Bow Room. The wallpaper and the furniture were originally in the Collopy Bedroom on the north-east side of the first floor, but following an outbreak of dry rot in the 1930s the contents of that room were removed and stored. After the National Trust acquired Saltram in 1957 the Chinese wallpaper was rediscovered in one of the attics, although some of the drops were missing and the paper had been affected by mould caused by
water ingress. However, as the surviving sections approximately fitted the Blue Bow Room, they were cleaned, relined and hung there by C.P. Sharpe on the instructions of curator Nigel Neatby in 1962–3. At this time a European stamped mark was found on the original scrim backing, but its meaning has not yet been determined. From then on the Blue Bow Room was effectively a recreation of the Collopy Bedroom, but was called the Chinese Chippendale Bedroom (now Chinese Bedroom). The wallpaper again received full conservation treatment including relining by Sandiford and Mapes Ltd. in 1995. It was originally framed by an English multi-coloured block-printed floral border, fragments of which survive along the dado and frieze.

Left The figural wallpaper on silk in the Chinese Bedroom at Saltram.

40. Pictures of different sizes and scales and depicting a variety of subjects used as wallpaper. National Trust Inventory No. 873000

The pictures include landscapes with figures and architecture and pictures of single emblematic figures. There scheme comprises about 60 separate images in all, applied as symmetrical collages covering the walls from dado to frieze. The emblematic figures include elegant ladies, government officials and immortals. Some of the larger figures are related to the prints used in the Chinese Dressing Room (cat. 38), although they do not seem to have printed outlines. A figure of a lady, holding what may be a fishing rod, also appears, with some variations, as an overdoor in the Vogeltjes Kamer (Little Birds Room) at Oud Amelisweerd, near Utrecht, the Netherlands. It has been suggested that, since one of the landscape scenes in the Study is almost identical to one that was part of a decorative scheme in Miss Leigh’s Bedchamber at Stoneleigh Abbey, Warwickshire, created by Bromwich and Leigh in 1765, that firm may also have supplied the Chinese pictures at Saltram.

The scheme comprises paintings and coloured prints on paper as well as a small section of painted silk wallpaper (probably a repair). The pictures have been mounted on a textile lining. Details on some of the smaller figures have been picked out in gold.
41. **Figural wallpaper decorated with small-scale scenery of figures and architecture in mountainous landscapes interspersed with stylised clouds.**

National Trust Inventory No. 873001

Some scenes are repeated a number of times. The stylised manner in which the mountains and clouds have been depicted is reminiscent of a landscape wallpaper originally at Schloss Hof, in Schlosshof, Austria, now in the collection of MAK, Vienna.

The wallpaper is painted on paper. The scheme has been mounted on textile. The individual sheets are about 120 cm in height. Some slightly larger cut-out fragments, including figures engaged in aspects of silk production and birds, have been attached to the wallpaper in various places, perhaps indicating that there may originally have been even more rooms with Chinese wallpaper at Saltram (see also cats. 38 and 39).

In the early 1960s Nigel Neatby had this wallpaper removed from the dressing room adjacent to the Collopby Bedroom, relined and rehung in the Mirror Room, probably by C.P. Sharpe. In situ conservation treatment was carried out by Mark Sandiford in 2007.

The wallpaper hangs in the Mirror Room. Until the nineteenth century this room – which is situated next to the Library on the ground floor – served as a vestibule and was known as the Green Room. It was given the name Mirror Room when the
Chinese wallpaper and a group of mid-eighteenth-century Chinese mirror paintings were hung here in the early 1960s. One of the mirror paintings was found to be backed with a sheet of paper inscribed with ‘Bird & fflowers cut out / of India paper for filling / in vacancys in other paper / March 1757.’

**Left:** Section of the figural wallpaper in the Mirror Room at Saltram, together with one of the mid-eighteenth-century Chinese mirror paintings. **Right:** Section of the figural wallpaper similar to the Saltram Mirror Room wallpaper, formerly at Schloss Hof, now in MAK, Vienna.

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**Sudbury Hall** Near Uttoxeter, Derbyshire

**42. Wallpaper of unknown type.**

Elizabeth, Duchess of Beaufort (1713–99), noted the presence of Chinese wallpaper in the Library at Sudbury in 1751: ‘Hung with India paper the book cases in it are partly guilt & ye ionic order very pretty.’ It is rare to find Chinese wallpaper in a library. The bookcases, probably dating from the late seventeenth or early eighteenth century, are still in the room, but the Chinese wallpaper seems to have been replaced or papered over by the late eighteenth century.

The wallpaper was probably installed for George Venables-Vernon, 1st Baron Vernon of Kinderton (1709–80), and his third wife Martha (née Harcourt, 1715–94), whom he married in 1744.

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**Tatton Park** Near Knutsford, Cheshire

**43. Pictures used as wallpaper.**

In 1768 the Bed Chamber and Dressing Room of Beatrix Egerton (1754–79), the only child of Samuel Egerton (1711–80) and his wife Beatrix (née Copley, d.1755), were decorated with Chinese wallpaper, as recorded in a receipt from the painter William
Hunt dating from that year: ‘Painting with water colours the blue paper in ditto rooms [Miss Egerton’s Bed Chamber and Dressing Room] stone colour as a ground for India paper. Materials and time 010.6.’\textsuperscript{64} The fact that it mentions a paper ‘ground’ for the ‘India paper’ may indicate that this was a decorative scheme of separately hung Chinese pictures, as at Erddig (cat. 16), rather than a full-scale wallpaper.

**Uppark** Near South Harting, West Sussex

44. **Floral wallpaper decorated with trees and flowering plants, birds and rocks on a white ground.**

The birds include pairs of pheasants and quails, and the plants include peony and magnolia. The outlines are block-printed, with colour added by hand. The wallpaper was covered over in about 1770 with a green distemper diaper-pattern wallpaper. A fragment of the Chinese wallpaper was on display in the 1980s, but more fragments were revealed after a fire in 1989.

The wallpaper hung in the Little Parlour, which was used as a drawing room by Sarah, Lady Fetherstonhaugh (1725–88), and by subsequent ladies of the house. It was framed with a European paper fillet cut in a chinoiserie fretwork pattern.\textsuperscript{65} Among the furniture in the room is a hybrid cabinet that combines japanned decoration and a miniature two-tier pagoda flanked by two pavilions on the top with inset Italian *pietra dura* panels.

Lady Fetherstonhaugh and her husband, Sir Matthew Fetherstonhaugh, 1st Bt. (1714–74), went on a two-year tour of Italy between 1749 and 1751. They employed the architect James Paine (1717–89), who also worked at Felbrigg Hall (cat. 17) and Kedleston Hall (cat. 23), to remodel the interiors at Uppark. Like Felbrigg, Uppark is a house that combines Grand Tour and chinoiserie decoration in its interiors. The Chinese wallpaper is thought to have been hung around 1750, during Paine’s first phase of work.

**West Wycombe Park** Near High Wycombe, Buckinghamshire

45. **Fragment of floral wallpaper.**

The fragment is painted with floral decoration on paper and was found during conservation work.

The fragment is from what is now the master bathroom of the Dashwood family apartment in the house. Its position in the successive layers of wallpaper suggests that it was hung between about 1760 and 1780, when the room was a bedroom or dressing room. Between 1748 and 1756 West Wycombe was enlarged and remodelled for the colourful Sir Francis Dashwood, 2nd Bt, later Lord Le Despencer (1708–81) and his wife Lady Sarah (née Ellys, d.1769). The 2nd Baronet’s father and uncle, Sir Francis Dashwood, 1st Bt (c.1658–1724) and Sir Samuel Dashwood (c.1643–1705), respectively, were active in the East India trade.
Notes

1 Wappenschmidt 1989, pp.48 and 77, and figs. 62 and 63. See also Oman and Hamilton 1982, cat. 666, specifically for the wallpaper in the Victoria & Albert Museum (E.3017–1921).

2 We are grateful to Stephen Ponder, curator in the South West region of the National Trust, and Dr Rosamund Cleal, curator of the Keiller Museum, for much of this information.

3 The only dining rooms or dining parlours in the British Isles hung with Chinese wallpapers that we are aware of were at a seat of the 4th Earl of Cardigan (TJ42); at Marble Hill, Twickenham (TJ35); at Westport House, County Mayo (TJ90a2); and at Bletchley Rectory, Fenny Stratford, Buckinghamshire (1838).

4 Other examples in the British Isles of this figural/floral type of wallpaper are or were at Abbotsford, Roxburghshire; Caledon House, County Tyrone; Kelmarsh Hall, Northamptonshire (originally at Kimberley Hall, Norfolk); Lockley’s, Hertfordshire; Longleat, Wilts; the Victoria & Albert Museum, London (ex Old Brewery House, Watford, and Sharwood Park, East Sussex); and West Park, Bedfordshire.

5 See Peck (ed.) 2013, cat. 59 (entry by Melinda Watt), p.214. For similar climbing plants see cats. 19, 22 and 34.

6 Numbers visible are 3 and 4 (north wall), 8 (east wall) and 11, 12, 13, 14, 15 and 16 (south wall).

7 Wappenschmidt 1989, p.58.

8 E.25–31A–1912, see Oman and Hamilton 1982, cat. 674, there dated late eighteenth or early nineteenth century.

9 Annual Ledgers, Brownlow Papers, Lincolnshire Archives. We are grateful to Andrew Barber, curator in the Midlands region of the National Trust, for this information.

10 Report by paper conservator Mary Goodwin, 1983, in the paper conservation files in the National Trust’s central office, Swindon.

11 The wallpaper at Headfort House was sold to a Dublin dealer called Cohen in the early 1960s and was then possibly sold on to an American buyer. We are grateful to Michael Bolton, teacher at Headfort School, for this information.

12 The two sections of wallpaper in Breda’s Museum (S06489) came from a house called De Rode Haen (The Red Cockerel) at Ginnekenstraat 10 in Breda, where they were set in late eighteenth century wall paneling. The house was demolished in 1961. We are grateful to independent art historian Sander Karst for this reference. The wallpaper at Copped Hall was lost in a fire which gutted the house in 1917, but it is visible in an early twentieth-century photograph. We are grateful to Georgina Green of the Copped Hall Trust for this information.

13 E.948A-C,1978, see Oman and Hamilton 1982, cat. no. 678. This border is associated with an unusual Chinese wallpaper decorated with a pattern of ribbons surrounding auspicious motifs (E.948–1978 CT 7745, see Oman and Hamilton 1982, cat. no. 677). There is another unusual Chinese wallpaper in the Victoria & Albert Museum that was also formerly at Hampden House, combining Chinese scenery with a rococo design originally by Jean-Antoine Watteau (E.51–1968 CT 7739, see Oman and Hamilton 1982, cat. 653).

14 We are grateful to Anna Wu, PhD candidate connected to the RCA/V&A History of Design course, for identifying the musical instruments and for alerting us to the paintings on glass in the Peabody Museum (AE85995-1 and AE85995-2).

15 The room at Milton Hall appears to have been decorated in about 1750, see Cornforth 2004, pp.264–65, fig.344.

16 This book was originally owned by Charles Echlin of nearby Echlinville, and it is not clear exactly how and when the book came to Castle Ward. See Purcell 2011, p.30.

17 We are grateful to Min-Zheng Veneau of Mallett Asia for making us aware of the wallpaper in the Guandong Museum. An additional figural wallpaper, also depicting a landscape but with larger buildings and less prominent mountains, was hung at Harewood at about the same time and was conserved and rehung in 2008 (see Gallimore 2008).

18 Payments from the Earl of Coventry to Crompton and Spinnage and Co, Worcestershire Record Office, Coventry family papers, F62/28. We are grateful to Jill Tovey for alerting us to this document.

19 As solicitor Hugh Rowcliffe wrote to Colonel Osbert Dudley-Smith, one of the trustees of the Croome estate, on 14 October 1948: ‘With regard to the Chinese wallpaper, […] if it is left in Croome it will deteriorate or if Croome is let as a school it is likely to be damaged, it should be sold without reserve so that the Trust may receive something for it instead of, possibly in a few years’ time, nothing.’ (Croome Estate Trust archives). The wallpaper was lot 152 in the sale at Sotheby’s, New Bond Street, London, on 22 October 1948 (Chinese Ceramics, Works of Art and Wallpaper): ‘A fine and rare set of 18th century Chinese wallpaper hangings, painted in polychrome with imaginative scenes set in a landscape of mountains, rivers and islands; on the islands are numerous houses and pavilions, and the figures include ladies at various pursuits, mandarins, scholars and sages, children at school and at play, fishermen, gardeners and labourers. The approximate size of each panel is: 9ft 4in by 23ft wide; 9ft 4in by 10ft wide; 9ft 4in by 11ft wide; 9ft 4in by 13ft 6in; 9ft 4in by 13ft 6in wide.’ The wallpaper sold for £50. We are grateful to Sarah Kay, project curator, and Jill Tovey, archivist at Croome Court, for this reference.

20 Ibid.


23 Yorke n.p.d., pp.49–50. We are grateful to Susanne Gronnow, house steward at Erdigg, for this reference.

24 We are grateful to Anna Wu and to the artist Nashunmenghe for deciphering the characters and suggesting the location.

25 Other examples in the British Isles have been recorded at Clifton Hall, Northamptonshire (c.1780); Fawley Court, Buckinghamshire (1771); Heathcote Satchville, Devon (c.1800); Kilnwick Hall, East Yorkshire (1753); Mawley Hall, Shropshire (c.1770); Newbridge House, County Dublin (1770s); and Stoneleigh Abbey, Warwickshire (1765). See Wappenschmidt 1989, pp.62–64.

26 Conservator Judith Bohan has dated the hanging of this paper to around 1770 (we are grateful to independent art historian Thomas Brain for this reference). See also van Dam 1993, p.230 and col. pl. 12.

27 See Cornforth 2004, p.265, fig.345.

28 Mentioned in conservation report by Sandiford and Mapes Ltd., 2002, in the paper conservation files in the National Trust’s central office, Swindon.

29 A fragment of an envelope inscribed ‘18 pictures of flowers / and birds / I] Mr Payne’ (National Trust Inventory Number 1401009) was found behind the wallpaper in the Chinese Bedroom. Paine may also have supplied the Chinese wallpaper at Upton (cat. 44).

30 Letter to Mr Frary, 24 September 1751 (Felbrigg Hall papers, WKC 7/178 464x3 no. 9, Norfolk Record Office). We are grateful to Eleanor Akinlade, house and collections manager at Felbrigg, and to Bonnie Lovelock and Roger Sykes, volunteers at Felbrigg, for this reference.

31 As recorded in a note in the Felbrigg Cash Book dated 26 April 1752: ‘Began to work the 30th March and Finished the 9th May’ (Felbrigg papers, WKC 5/217, 400 - General Ledger, 1749–54, Norfolk Record Office). Scrutton received a total of £5 15s 6d, although that does not appear to include his travelling expenses. We are grateful to Bonnie Lovelock and Roger Sykes for this reference.

32 Christopher Hussey, ‘Townley Hall, Co. Louth, Ireland’, Country Life, 30 July 1948, pp.228–31, at p.229. We are grateful to Stephen Crisp and Pamela Strangman, respectively head gardener and property manager at Winfield House, for this reference.

33 See Peck (ed.) 2013, cat. 59 (entry by Melinda Watt), p.214. For similar climbing plants see cats. 3, 22 and 34.

34 Oral history recording of Lady Mary MacRae, granddaughter of the 4th Marquess of Bristol, 1989. We are grateful to Anna Forrest, curator in the East of England region of the National Trust, for this information.

35 We are grateful to Tim Butcher, director of Fromental, for providing a partial translation of the stamp.

36 See Peck (ed.) 2013, cat. 59 (entry by Melinda Watt), p.214. For similar climbing plants see cats. 3, 19 and 34.

37 We are grateful to Lynne Antwis, house steward at Ightham Mote, for this information.

38 For example Elizabeth Montagu’s Chinese Room at 23 (now 31) Hill Street, Mayfair, London (c.1752); the Chinese Bedroom at Badminton House, Gloucestershire (c.1754); and at Osterley Park (1760s–70s, see cat. 28).

39 We are grateful to Andrew Barber, curator in the Midlands region of the National Trust, for this reference.

40 Cowtan order book, p.27, Victoria & Albert Museum, London, 96.A 16.1864–1946. The small sample of wallpaper attached to this entry appears to be somewhat different from the paper in the Crimson Bathroom, but the order book does sometimes include samples from closely related wallpapers rather than from the wallpaper actually supplied. We are grateful to Allyson McDermott, wallpaper conservator and owner of Allyson McDermott Historic Interiors, for alerting us to this reference, and to Chris Blackburn, house and collections manager at Nostell.

41 Letter from Agneta Yorke to Lady Beauchamp Proctor, 1772, included in a privately owned manuscript volume entitled Extracts of letters from my dear sister Y--- and other friends. We are grateful to Claire Reed, house and collections manager at Osterley Park, for this reference and other information about the collection at Osterley.

42 For example Elizabeth Montagu’s Chinese Room at 23 (now 31) Hill Street, Mayfair, London (c.1752); the Chinese Bedroom at Badminton House, Gloucestershire (c.1754); and the Wardrobe at Kedleston Hall (1760s–80s, see cat. 23).

43 ‘The Osterley Childs and the East India Company’, leaflet produced for Osterley Park by volunteer researcher Pauline Davies.

44 We are grateful to historic interiors consultant Lucy Johnson for this reference.

45 We are grateful to Allyson McDermott for alerting us to the wallpaper at Stoneleigh Abbey, and to historic interiors consultant Jonathan Gration for showing us images of the Baur-Chinesischer Salon at Schloss Schönbrunn.

46 We are grateful to Anna Forrest for supplying much of this information, which is based on a report on Oxburgh’s building fabric by Adam Menuge (English Heritage, 2006), a dissertation by Wendy Andrews on the wallpapers at Oxburgh (University of Cambridge, Faculty of Architecture and Art, Masters in Building History, 2013) and a paper on the use of wallpapers at Oxburgh by Allyson McDermott (2013).

47 Diary entry for 31 August 1819, in Castle (ed.) 1896, vol.2, pp.346–7. We are grateful to Allyson McDermott for this reference.

48 Kept among the National Trust’s records at Oxburgh.

49 At the time of writing the pole screen was undergoing conservation treatment and we are grateful to Nicholas Burnett, chief conservator at Museum Conservation Services for this information.

50 See Peck (ed.) 2013, cat. 59 (entry by Melinda Watt), p.214. For similar climbing plants see cats. 3, 19 and 22.

51 Note in survey by Jean Hamilton, 1990, in the paper conservation files in the National Trust’s central office, Swindon.
By Jean Hamilton in her 1990 survey (see previous note), and by Mark Sandiford in his 2003 condition report, also in the paper conservation files in the National Trust's central office.

The coloured prints were purchased in Amsterdam in 1765 and were hung in a dressing room and a bedroom at St Pancras by 1766, see Wappenschmidt 1989, pp.39, 86 and 101–2. The coloured prints at Kasteel d‘Ursel were used as overdoors and chimney boards, and were probably installed 1761–4; see Bungeers, Cherroutre and Wisse 2002, cats. 1 and 6–9, pp.19–21; we are grateful to Koen de Vlieger-de Wilde, house manager at Kasteel d‘Ursel, and to Jonathan Graton for bringing these to our attention. The pictures in the Hofmobiliendepot are thought to have been installed at the Blauer Hof, Luxembourg, in about 1760; we are grateful to Jonathan Graton for alerting us to them.

As noted by Pauline Webber in her conservation report on this scheme, 1987, in the paper conservation files in the National Trust's central office, Swindon.

It is not clear what kind of wallpaper this is referring to, or indeed whether it was for Saltram or for the Parker family's London residence in Sackville Street. We are grateful to Michael Ford, volunteer at Saltram, for this reference.

Berger, Métalïé and Watabe 1996, p.97. We are grateful to Martin Wolthaus of the Stiftung Schloss Dyck for this reference. See also Winternmann 2003, pp.24–9 and 114–6. For the significance of the Yushi Gengzhihu see the introductory essay.

The name of this room derives from its use, during October and November 1793, as a studio by Timothy Collopy, who was described by the 1st Lord Morley's sister as 'a little painter who is in the house cleaning pictures.' See Sitwell 1998, pp.130–1.

As described in typescript notes by Nigel Neatby, dated 1977, among the National Trust's records at Saltram. We are grateful to Michael Ford for alerting us to these.

We are grateful to independent art historian Sander Kast and to Monique Staal of XLpapier for alerting us to this picture, which was recently found underneath another Chinese picture at Oud Amelisweerd.

Cornforth 2004, p.266.


Item 62, bundle EGT/3/7/5/1/4, Egerton of Tatton Muniments, John Rylands University Library, Manchester. We are grateful to Caroline Schofield, mansion and collections manager at Tatton Park, and Lucy Armstrong, curator in the North West region of the National Trust, for this reference.

An almost identical fretwork pattern was found printed on a border paper in no. 10 Henrietta Street, Dublin. We are grateful to David Skinner of David Skinner Wallpapers, Dublin, for this information.

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Front cover Detail from the floral wallpaper in the State Bedroom at Erddig (cat. 15).

Inside front cover Section of the floral/figural wallpaper in the Chinese Bedroom at Belton House (cat. 3).

Contents page Detail from the floral wallpaper in the State Dressing Room at Penrhyn Castle (cat. 34).

Back cover Details from wallpapers at (clockwise from top right) Saltmarr (cat. 39), Felbrigg Hall (cat. 17), Nostell Priory (cat. 25), Ickworth (cat. 19), Saltram (cat. 39) and Erdigg (cat. 15).
The enduring popularity of Chinese wallpaper in the west is an astonishing phenomenon. A fragile, exotic luxury product, it became fashionable from Ireland to Russia and from Sweden to Italy. Its imagery was consistently misunderstood, but its visual impact profoundly affected the development of European and American interiors.