Reproduction Fabrics and Wallpapers

Executed in Neatness of Patterns and Elegance of Colours

One of the most persistent challenges confronting the curator of a decorative arts museum is the need to satisfy both the demands of exhibition and the requirements of preservation. Those of us who are associated with institutions that seek to present history (or to interpret it) know that for accurate interpretation the collection should be displayed in a manner suggesting its original appearance. At the same time, we realize that unless the objects entrusted to us are cared for properly, there will be nothing left for future generations to see.

Of all the objects in our care, textiles and wallpapers present the most complex problems, for they, more than most other objects, are subject to irreversible damage by exposure to moisture, sunlight, or abrasion through handling. Discolouration caused by water damage is highly visible and often cannot be removed completely either by washing or dry cleaning. Fading never can be reversed and with continued exposure to sunlight the design will disappear completely. While it is possible to mend a split or tear in an otherwise sound fabric, once the fibre has lost its resilience, even minimal handling will cause further damage. The results of long-term abrasion are clearly visible and there is no way to restore this loss. Occasionally, we can stabilize a deteriorating fabric, by covering it with a layer of crepeline, but this is only a temporary solution and will not reverse the process.

Wallpapers are only slightly less fragile than textiles. They, too, are subject to water damage, fading, abrasion and discolouration through improper handling. Torn fibres in a paper never can be rejoined, although a skilled conservator can bring the separation together and reinforce it or insert a patch to fill a loss. While fading is irreversible, conspicuous colour losses caused by abrasion can be inpainted to provide at least visual continuity.

The Winterthur Museum has an extensive collection of antique fabrics and wallpapers on permanent exhibition. It is an unusual museum because the entire collection is displayed in a series of room settings. We are proud of the fact that it is one of the few collections where a visitor can see period textiles and wallpapers in the majority of its more than 150 rooms.

Any museum using room installations as a major means of display must acknowledge the historical practice of furnishing a room en suite. Bills and inventories indicate that by the middle of the 18th century the practice was quite common and that the quantity of fabric involved was sizable. For example: John Cadwalader, a prominent Philadelphia merchant, ordered "56 yards of red and white copper plate cotton" for bed and window hangings for the principal bedchamber of his house. He also ordered enough blue silk damask for two sets of window hangings and upholstery for three sofas and twenty chairs. This would have been about 50 to 60 yards of fabric.

Few museums today can afford the luxury of using antique fabrics in their room installations. Period fabrics of an appropriate kind are increasingly difficult to find, and it is almost impossible to find them in the quantity needed to furnish a room. Even if they were available, it is doubtful that they would be used, since even under ideal climatic conditions, the active
1. MARLBORO, taken from a block-printed cotton fabric; England; 1805-1807.

2. CHINOISERIE TREE, taken from a block-painted fabric; England; 1770-1790.

2. CHINA FANCY, taken from a block-printed and handpainted wallpaper; England; 1750-1785.
life of an antique fabric probably would not exceed 15 or 20 years.

At Winterthur, many of the antique fabrics have been on display for more than 30 years. Unfortunately, some are beginning to show signs of wear and no longer present an accurate picture of period fashion. Even more important, if future generations are to have any seventeenth or eighteenth century textiles for study, the fabrics on display must be retired now. From a practical point of view, Winterthur, and indeed most other museums, eventually will be forced to use reproduction fabrics for display.

For the museum with a historical orientation, the need for accurate reproductions of historical fabrics is acute. Unfortunately, the task of finding an acceptable replacement is not an easy one. Ideally, one hopes to find a reasonably inexpensive, accurate copy of an existing document reproduced on an appropriate period fabric. The choices, however, often are limited either to stock items already on the market or to special order work. The use of stock items is the most expedient solution, particularly in terms of availability and cost, and several fabric houses market designs based on historical originals. The most comprehensive listing on American firms is included in an invaluable booklet entitled Fabrics for Historic Buildings by Jane C. Nylander (Preservation Press for the National Trust for Historic Preservation, 1977.) Mrs Nylander's study contains some very helpful advice on appropriate period fabrics and some useful observations on what to look for in a reproduction fabric.

Any institution working within a budget will try to find an appropriate stock reproduction if it can, and Winterthur is no exception. In the last few years we have purchased several stock fabrics that we felt provided an acceptable substitute for antique textiles. Among them are a plain blue wool serge used to cover seat cushions from the regular stock of Scalamandre Silks; a stamped wool upholstery fabric from Brunschwig & Fils, Inc.; green silk damask upholstery material from J.H. Thorpe; a chinoiserie design toile from Lee Beham Silks; and several sets of mull curtains from Henry Cassen (See Appendix I).

Unfortunately, stock items are not always available in the colour needed to furnish a particular room. While most firms will prepare a special dye lot of a stock fabric, there is a service charge and there may be some requirements on yardage. There are two such fabrics on display at Winterthur. One is a plain wool moireen from the regular Scalamandre stock that was dyed to match a sample of antique wool. The other is a patriotic toile reproduced by Brunschwig & Fils from a document at Stratford Hall. We had the design specially printed on a linen and cotton fabric that is slightly heavier than the regular stock material.

Perhaps a word of caution should be raised about the use of stock items. Not all so-called "historical" designs are acceptable substitutes for antique fabrics. It is important to remember that the reproduction of historical fabrics is only a small portion of a commercial firm's production. Their primary goal is to provide marketable fabrics for the contemporary decorating trade. Stock fabrics may vary from their period prototypes in scale, colour, or clarity of impression. Occasionally, you will find a fabric that has been reproduced from a faded document or one where the impression was not very clear.

4. **SPRIC AND STRIP**, taken from an embroidered linen fabric; Europe; 1780-1800.
For designs that are not available as stock items, an institution can choose to have them reproduced on special order. Winterthur has had its share of special order work. A moired red wool moreen with a stamped vermicelli design, made for us by Brunschwig & Fils, has been used for window curtains. Brunschwig also supplied a gold silk satin with mauve and white fleur-de-lis design which has been used for window curtains. A blue silk lampas, woven in France by Prelle & Cie, the firm that manufactured the original fabric, has been used for curtains and upholstery in another room. Fortunately, Prelle still had the old loom cards and could match the colour to an unfaded section that had been turned under in the upholstery.

Special order work is expensive, since the institution usually must absorb all the costs of production (design, special printing, or special loom setup) and must agree to purchase a minimum amount of yardage. The specific quantity will vary from one firm to another and from one fabric to another, depending on where the fabric was made and on the complexity of production. For many institutions, these costs are prohibitive, especially if a small yardage is required.

The task of locating an accurate substitute for a deteriorating antique wall-paper is no less difficult than finding an appropriate textile. Room size antique wallpapers rarely come on the market. Those that do have been removed from other surfaces and either are pieced or have been filled out with early 20th century reproduction panels to provide a required size. It is still possible to buy runs of papers printed in the 1920s and 1930s by such firms as Nancy McClelland and A.L. Diament (See Appendix II). A number of the fabric houses also carry reproduction wallpapers and some will do special order work (See Appendix III).

If you are faced with the problem of locating wallpaper for a historic structure, you might consult a booklet entitled *Wallpapers in Historic Preservation* by Catherine L. Frangiamore (National Park Service, 1977). This booklet gives an introduction to historic wallpapers and includes a short list of suppliers. Richard Nylander is preparing a more comprehensive list of suppliers and available designs which is scheduled to be published by the Preservation Press of the National Trust for Historic Preservation. Mrs Frangiamore is also working on a major publication on wallpapers used in America and Mr Nylander plans to publish the extensive wallpaper holdings of the Society for the Preservation of New England Antiquities.

Winterthur has used only two reproduction wallpapers. One is part of our reproduction series; the other was made for the Museum on special order. It was copied from a reconstruction of fragments found behind mouldings, cornices, and other bits of woodworking.

It is clear, I think, that no institution can afford the luxury of special order work for all its needs; nor can it solve all its textile or wallpaper problems by using stock items. In recent years, a number of institutions have tried to combine the best features of both alternatives by participating in commercial reproduction programs. A list of some of these organizations includes both familiar and less well-known names: Colonial Williamsburg, Old Sturbridge Village, the Metropolitan Museum of Art, Historic Charleston, the Valentine Museum, Sleepy Hollow Restorations, the Bybee Howell House (Portland, Oregon), the Grand Rapids Public Museum, the Museum of Early Southern Decorative Arts (Winston-Salem, North Carolina), and Winterthur,
to mention only a few. For some, activity has been limited to the production of a single collection. Others engaged in continuing programs.

The existing commercial programs fall into three general categories: line for line reproductions of museum documents, adaptations of period fabrics and wallpapers, and aesthetic designs inspired by period models. In a documentary design, the manufacturer tries to copy the scale, colour and fabric of the original, usually with only minor concession to modern loom requirements and printing techniques. Adaptations permit more flexibility in interpreting design and in colour and fabric, although they usually try to maintain the spirit of the original. Aesthetic designs may bear little direct relationship to the original and often are little more than a borrowing of period motifs. Each type of program answers a specific need and an institution may choose to participate in any or all categories. Institutions often undertake commercial programs either to supply their own needs or in anticipation of profit. For their part, the manufacturers see these programs as one means of acquiring new designs for their collections.

Winterthur's entry into the commercial arena is of relatively recent date. Almost from the time the Museum opened in 1952, manufacturers sought to merchandise objects on the Museum collection and using the Winterthur name. Historically, we were leery of any venture that might compromise either the Museum's image or its reputation. In fact, the founder and principal benefactor of the Museum was adamantly opposed to commercialization of any aspect of the collection -- a position that was supported by the Board of Trustees. However, in the fall of 1970 the Museum received a proposal that seemed relevant. It was submitted by Brunschwig & Fils, Inc., of New York, and recommended that they be licensed to reproduce and market a line of textiles and wallpapers taken from objects in the Winterthur collection. Their proposal presented the possibility of reproducing accurately eighteenth and nineteenth century fabrics that could be used in the collection when the originals had to be retired. For its part, Brunschwig would handle the details of manufacture, would market the line, and would pay the Museum royalty on the wholesale price of all domestic sales. It was an intriguing proposal, for beyond supplying the immediate needs of the institution and possibly providing some profit, it suggested one way to ensure that accurate period reproductions would be available for general use at a reasonable cost.

I have been associated with this project almost since its inception and many of my remarks are based on my experiences. They also reflect the experiences of others engaged in commercial projects.

Participation in a commercial project should not be undertaken lightly. Certain basic questions must be raised at the start. What are the ramifications of participation? Will the project enhance the image of the institution? Will it provide an opportunity to expand public awareness of the Museum's collection? Is the institution prepared to absorb the cost of staff time needed to select the fabrics and to supervise the initial stages of production? Only if you can answer "yes" to these questions should you consider participating in a commercial project.

One of the most important decisions you will have to make is the selection of the commercial firm to represent you. Look for a firm with goals sympathetic to those of your institution, for in any project rapport between the cooperating institutions is essential. If profit is a major consideration, select a firm with extensive distribution capabilities.
5. Bargello, taken from a piece of Irish-stitch canvas work; England; 1725-1750.

6. Inlay, taken from a block-printed wallpaper; Philadelphia; c. 1794; attributed to William Poyntell.
Once a firm has been selected, the second most important consideration is the contract. Since most patterns that might be reproduced are already within the public domain, the contract is a means of licensing the use of the museum's name for merchandising purposes. It is important to have a contract that will provide the maximum protection for the rights of the institution as well as those of the manufacturer. There is no set formula. Based on our experience, here are some provisions that you might wish to consider:

Is the program to be a document series, an adaptation series, or a group of aesthetic designs? Winterthur's program is a document series. Brunschwig agreed to reproduce selected fabrics and wallpapers in a manner as close as possible to the original, using modern printing and weaving methods. Each pattern would be reproduced in the "document" colours, but Brunschwig was free to manufacture them in any additional colour ways that would follow current decorating trends.

Under what conditions will original documents be released to the manufacturer to develop the necessary artwork, colour determination, and selection of materials? Curators and conservators are reluctant to have antique fabrics and wallpapers out of their control while manufacturers always prefer to resolve preliminary design and colour problems in their studio rather than on site at the museum. After considerable discussion we agreed to send the original documents to New York with the understanding that the design studio was responsible for their safety on location. And we breathed a sigh of relief when they were returned to the Museum.

The manufacturer assumes responsibility for the details of production. Some contracts provide extensive control by the institution; others permit the manufacturer considerable latitude. Winterthur's contract gives the Museum the opportunity to review all designs for accuracy of rendering and colour. The Museum has absolute and final approval of all fabrics and wallpapers released in the document series.

The manufacturer also is responsible for the promotion and distribution of the line. Usually the institution is asked to provide photographs showing the fabrics or wallpapers in use to be included in advertising and promotion. While Winterthur's contract provides the opportunity to review all promotional copy, we rarely exercise this prerogative.

It is important to specify the details of remuneration. For some one-shot projects, there is a lump sum payment. On long-term programs, a system of royalties should be established. Be certain to specify the intervals on which royalties are paid. You should be aware that the percentage of royalty paid is not uniform. More prestigious institutions often receive higher royalties than lesser known ones.

Questions of copyright should be resolved. In most cases, the copyright belongs to the manufacturer, but we have found it useful to include our logo along with the manufacturers' on the selvage edge of fabrics and wallpapers. The contract should include a clear statement of the conditions that could cause the contract to be terminated. Finally, it goes without saying that the contract should be reviewed by an attorney.
Once the details of the contract are approved, selection of the designs can begin. Sometimes the manufacturer has specific expectations, but generally it is advisable to survey the entire collection for the best over-all representation and the items that the manufacturer sees as commercially marketable.

While details of the selection process vary from one manufacturer to another, it is always useful to provide as much basic catalogue data as possible (provenance, date, colour, material, vertical and horizontal repeats, and selvage to selvage measurements). We found it useful to send both black and white photographs and colour slides of each item under consideration. This facilitated the selection process by the Manufacturer.

To understand some of the potential areas of difficulty, it is helpful to know something of the process of reproducing a fabric or wallpaper. Whenever possible, the sample sent to the manufacturer should include a complete vertical and horizontal repeat. Since our particular concern was to try to duplicate original, unfaded colour, we tried to include a sample of the best surviving colour. Often, it would be a piece that had been protected, either a seam or a section turned under in upholstery. When there was no loose sample of good colour that could be sent to the design studio, we provided a list of colours coordinated to the Munsell colour chart.

From the design and colour samples, the design studio prepares a full scale colour rendering of the layout for the proposed fabric. This provides an opportunity to see the repeat and to see how the design fits the width of the material. The translation of a design from the original to the artist's rendering is a tricky process. It requires an understanding of the original method of printing judiciously blended with the requirements of modern production. Occasionally, it takes more than one attempt to find the right balance.

Once the layout is approved, the studio prepares the colour separations for the screen cutter. Each colour in the design will be laid on a separate sheet of clear acetate. The individual screens are cut from these patterns. The studio also prepares the art work for the other colourways in the manner described above.

Today, all printed fabrics are printed by a silk screen method, since it is economically unfeasible to reproduce them using the original wood block, copperplate, cylinder, or handpainted method. Some minor adjustments are necessary. Wash effects on the originals must be simplified for printing in opaque colours. Occasionally, the fine line of a copperplate design must be fattened so that the line will not flood during printing. Fortunately, such minor variations do not alter the over-all appearance of the design when compared to the original.

Before any trial printings are made, a name must be chosen, since the name and description of the document are cut into the screen to appear along one selvage. This is not as easy as it sounds. On one hand, the manufacturer would like the name to have some association with the Museum; and on the other, he wants it to be sufficiently colourful to attract attention.
The first indication of how successfully a design has been translated for screen printing comes with the arrival of the blotter print. This is a test printing on heavy absorbent paper to see if the screens are properly cut and registered. The blotter print usually is not a good indicator of colour since the printer will use any available colour in a given range, but it will indicate if the designer and screen cutter have read the design properly. A good designer usually has no major problem translating the design, but occasionally, there is a tendency to make either an abstract design a little more realistic or a realistic design a little more abstract to suit contemporary taste.

The big challenge comes in the resolution of colour. Most commercial designers are not familiar with 18th and 19th century printing techniques and do not realize, for example, that green was produced by laying blue over yellow. Yellow is a very fugitive colour and often what remains on a faded sample is only the blue. Discussion of colour match can be endless, depending on the degree of accuracy required by the Museum. Some antique colours simply cannot be reproduced using modern dyes. And it is important to realize that there will be some variation in colour from one dye lot to another.

At this point, the question of the material itself must be resolved. For a document series, we try to duplicate the original fabric. Occasionally, compromises are necessary. For instance, silk is extremely expensive and a rayon blend fabric may be substituted for cost and wear. Sometimes, a blend of cotton and a synthetic fibre is used to simulate a rough weave cotton or linen. Obviously, in adaptation series, there is more flexibility in a choice of fabric.

The next step in the process is to run a test sample of the design on the actual fabric using production colours. Final colour corrections are made at that time, although we have been known to go through several test printings before we were satisfied.

All screen printed textiles and wallpapers follow this same procedure. The only added complication in reproducing a wallpaper is that usually there is no loose document to send to the studio. Instead, an artist must come to the Museum to make drawings or tracings of the design and to match colour.

Reproduction of a woven fabric involves a slightly different process. As with a printed fabric, the design rendering of the layout is prepared. Occasionally, minor adjustments must be made to compensate for modern loom dimensions. The design is then translated onto graph paper and transferred to the series of perforated loom cards that program the weaving patterns for mechanized looms. Woven designs must go through the same review process as do printed designs.

The time between selection of a design and its release may be as much as two years. Obviously, the fewer problems encountered in design interpretation and colour resolution, the more quickly the material can be released. On a long-term project, it is not unusual to be working on designs for release two, three and four years hence. Sometimes, adaptations can be produced in slightly less time, but it is always wise to build in time for unexpected problems.
7. BIRD AND THISTLE, taken from a copperplate printed cotton fabric; England; 1785-1790.

8. ORIOLE, taken from a roller printed cotton fabric; England; c. 1830.

9. INDIGO CREWEL, adapted from a wool needlework on linen fabric; America; 18th century.
Merchandising is the responsibility of the manufacturer. It is handled through showroom displays and advertising in trade publications and in magazines with a wider circulation. Two Winterthur reproductions in non-document colourways were used for a display of table settings at Tiffany's a couple of years ago. Others have been featured in the decorating sections of magazines.

If the project is to be a continuing one, it is important to try to develop a well-balanced collection. For greater commercial impact, fabrics should be released in groups. Perhaps the program at Winterthur will suggest ways for developing your own collections.

The first fabrics in the Winterthur series were released in January 1974 (Fig. 1). They included a block printed tree of life design called CHINOISERIE TREE and a blue and white resist dyed strip called HAMPTON RESIST. MARLBORO was taken from a block printed linen originally manufactured by the firm of Walters and Bedwell of Philadelphia about 1775.

The introductory series also included a reproduction of the hand painted eighteenth century Chinese wallpaper in the Blackwell Vestibule which we called CHINA FANCY (Fig. 2.). Wallpapers, like fabrics, are released in a series of decorator colours. For one accustomed to the palette of the 18th century Chinese colourists, it was something of a shock to see the design reproduced in four separate colourways: contemporary polychrome, pink, blue and silver. In this first group we limited ourselves to printed designs because they could be produced relatively quickly in this country.

Our second group of textiles, which was released in August of 1974, included two woven textiles. BALTIMORE STRIPE was based on a silk satin striped upholstery fabric. At Brunschwig's suggestion, we agreed to reproduce this in rayon since the cost of silk is prohibitive. MARCH BANK MATELASSE was taken from a matelasse coverlet.

Sometimes, it is advisable to take the advice of the manufacturer concerning the marketability of a design. We were surprised when Brunschwig elected to reproduce a polished cotton in a leopard design from our textile study collection. Certainly, it was not a fabric that we needed for display and I remember having great misgivings about its marketability. Brunschwig obviously knew the decorating market because ENGLISH LEOPARD has sold reasonably well (Fig. 3).

The great popularity of the blue and white HAMPTON RESIST released earlier encouraged us to include a second resist fabric in the spring collection for 1975. In contrast to that earlier design, the scale for PRANCING DEER is fairly small -- only a couple of inches tall. This collection also included the first embroidered fabric in the line, SPRIG AND STRIP, a blue and white floral on a woven blue and white stripe (Fig. 4). A second wallpaper called IMLAY was part of spring collection (Fig. 6). This block-printed design of trailing vine and flowers was taken from a wallpaper sold by William Poyntell of Philadelphia about 1794.

Few fabrics have encountered as many production problems as BARGELLO and BLACKWELL LAMAS released in the fall of 1975 (Fig. 5). BARGELLO was taken from a piece of Irish stitch needlework used for upholstery. Several
attempts were made to recreate the character of handwork; none was successful, and in the end, we agreed to simulate the appearance of the original by printing the design on a rough weave linen. Our difficulty in reproducing BLACKWELL LAMPSAS was in design rather than production. We had a great deal of difficulty convincing the design studio that the use of horizontal bands of contrasting colours (blue and green) was consistent with 18th century practice. Incidentally, they elected to simplify the design to a single colour for the other colourways.

The spring line for 1976 (Fig. 7) included a delicate block printed 18th century French fabric with flowers and butterflies called PETITS CHAMPS, and a rather unusual English copperplate print called BIRD AND THISTLE. That same series included a bold blue and white resist called BROMELIA RESIST.

Releases for the fall of 1976 (Fig. 8) included a group of three 19th century polychrome chintzes from the Textile Study Collection: PEONY TREE, taken from a wood block print; ORIOLE, taken from an English roller print of the 1830's; and VICTORIAN GARDEN, a late 19th century wood block print of naturalistic flowers.

In all, the document series now includes 17 fabrics, 2 wallpapers, and 3 wall coverings based on fabric designs. By including resist fabrics, block prints, roller prints, copperplate prints, and woven fabrics, we have tried to suggest the range of fabrics available at the Museum.

Within the restrictions of the document series we found that there were (sic) a number of interesting fabrics in the collection that could not be reproduced in their original state because the designs were incomplete, they were excessively faded, they had overly fine detail or too many colours. To make some of these designs available, we have instituted a series of adaptations which will permit some flexibility in reproduction but will retain the spirit of the originals. Three designs in this Adaptation Series were released in 1978 (Fig. 9). A chinoiserie design, called CHINA DREAM, and a floral stripe, called POTPOURRI, are two of the extensive group of painted silks in the collection. INDIGO CREWEL is one of the many crewelwork pieces on display. For it we selected eight of the twenty or so motifs on the original.

One of our major goals in participating in a commercial program was to be able to satisfy institutional needs. Although not all the fabrics and wallpapers that have been reproduced will be used in the collection, we do have a pressing need for some. Almost as soon as the fabric was printed, we used CHINOISERIE TREE for curtains and slipcovers in one of our rooms. The wallpaper in the Imlay Room had been high on our list of priorities for reproduction. Over the years, it had faded to a muted silvery tone quite inconsistent with its original appearance. Now that the document reproduction is available the room has been re-papered using the reproduction wallpaper. This past winter, we had to retire a set of hand painted silk stripe window curtains and we plan to use POTPOURRI STRIPE in its place. We also plan to use CHINA DREAM to redress a bed in order to preserve a set of 18th century painted silk bed hangings.

Participation in a commercial program is, at once, exciting, challenging, and a little frustrating in part because commercial firms tend to regard some
historical considerations with less veneration than do museums. Any commercial program is time-consuming, but there are compensating rewards. Accurate reproductions in authentic colours are available for institutional use. Organizations with limited resources can acquire appropriate period reproductions for use in historical installations. And if the venture is financially successful, some portion of the profits may be used either for care of the existing collection or for the acquisition of new objects. For the conscientious reproduction program, the goal is that of the eighteenth century paper stainer Edward Ryves, who advertised stock "executed in neatness of pattern and elegance of colour". To that, we would add "at a reasonable cost".

Footnotes


2. Ibid., p. 52.

NANCY RICHARDS
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Appendix 1

FIRMS MANUFACTURING REPRODUCTION FABRICS

Bailey and Griffen Inc.,
227 East 56th Street,
New York, New York 10022

Arthur H. Lee and Jofa, Inc.,
979 Third Avenue,
New York, New York 10022

Brunschwig and Fils, Inc.,
979 Third Avenue,
New York, New York 10022

Oken Fabrics,
Decorators Walk,
171 East 56th Street,
New York, New York 10022

Henry Cassen, Inc.,
979 Third Avenue,
New York, New York 10022

Old World Weavers, Inc.,
136 East 57th Street,
New York, New York 10022

Clarence House,
40 East 57th Street,
New York, New York 10022

Scalamandre Silks, Inc.,
950 Third Avenue,
New York, New York 10022

Greeff Fabrics, Inc.,
155 East 56th Street,
New York, New York 10022

Peter Schneider's Sons & Company,
Decorators Walk,
171 East 56th Street,
New York, New York 10022

Lee Behren Silks,
Decorators Walk,
171 East 56th Street,
New York, New York 10022
F. Schumacher & Company,  
939 Third Avenue,  
New York, New York 10022

Stroheim and Romann,  
155 East 56th Street,  
New York, New York 10022

J.H. Thorp & Company, Inc.,  
Decorators Walk,  
171 East 56th Street,  
New York, New York 10022

Appendix II

FIRMS RETAINING OLD BLOCKS FOR WALLPAPER

Cole and Sons Wallpapers, Ltd  
18 Mortimer Street  
London, W 1, ENGLAND

A.L. Diament & Company  
2415 South Street  
Philadelphia, Pennsylvania 19146

Charles W. Gracie and Sons  
979 Third Avenue  
New York, New York 10022

Appendix III

FIRMS MANUFACTURING REPRODUCTION WALLPAPER

The Birge Company,  
390 Niagara Street,  
Buffalo, New York 14202

Louis W. Bowen, Inc.,  
979 Third Avenue  
New York, New York 10022

Brunschwig and Fils, Inc.,  
979 Third Avenue,  
New York, New York 10022

Inez Croom,  
527 Madison Avenue,  
New York, New York 10022

Jack Denst Designs, Inc.,  
6-117 Merchandise Mart,  
Chicago, Illinois 60654

Katzenbach and Warren, Inc.,  
155 East 56th Street  
New York, New York 10022

Old Stone Mill Corporation,  
Grove Street,  
Adams, Massachusetts 01220

Scalamandre Silks, Inc.,  
950 Third Avenue,  
New York, New York 10022

F. Schumacher & Company,  
939 Third Avenue,  
New York, New York 10022

Waterhouse Wallhangings,  
420 Boylston Street,  
Boston, Massachusetts 02116