




ROYAL
DELFT
— 1653 —

WALLPAPER & FABRIC

NICOLETTE MAYER NICOLETTE MAYER ROYAL DELFT

THE NICOLETTE MAYER COLLECTION WAS FOUNDED BY HUSBAND AND WIFE NICOLETTE MAYER AND JONATHAN OSTROW WHO SHARE A LOVE FOR TIMELESS YET CHIC MODERN DESIGN. BOTH WITH BACKGROUNDS IN FASHION, FURNITURE, FABRICS AND PRODUCT DESIGN, THE DESIGN DUO BEGAN TO CREATE A COLLECTION OF HOME WALLPAPERS THAT ARE WORLD'S MOST DISCERNING THEIR CLIENTS. AN AWARD-OFTEN FEATURED IN ELLE DIGEST, HOUSE BEAUTIFUL, COUNTRY HOUSE MAGAZINE, WALL STREET JOURNAL, IDEAS AMONG OTHERS, THE AMONG THE TOP EXCLUSIVE MADE IN THE U.K. AND U.S. MANUFACTURES AND TOP YEAR, THE NICOLETTE MAYER WORLDWIDE EXCLUSIVE LICENSE WITH ROYAL DELFT TO BRING THE ICONIC 400-YEAR-OLD BELOVED ICONIC SIGNATURE TO WALLPAPER AND FABRIC AND SOFT GOODS. OUR OWN MASTER ARTISTS DEVELOPED THE EXTRAORDINARY DESIGNS WHILE WORKING IN COLLABORATION WITH ROYAL DELFT'S DESIGN DIRECTOR AND MASTER ARTISTS. NICOLETTE MAYER HAS BEEN RECOGNIZED FOR HER DISTINCTIVE DESIGN SENSIBILITY IN A FUSION OF WHIMS WITH RESPECT FOR HISTORY AND PROVENANCE. "YOUR HOME SHOULD BE LIKE A LOOSELY WOVEN TAPESTRY OF MEMORIES, PASSION, INSPIRATIONS, ART, AND FILLED WITH LIFE AND COLOR..." SAYS NICOLETTE.



DECOR FABRICS AND CELEBRATED AMONG THE INTERIOR DESIGNERS AND WINNING BRAND THAT IS DÉCOR, ARCHITECTURAL, TRADITIONAL HOME, LUXE INTERIORS & DESIGN, HOT LIST, MARIE CLAIRE BRAND HAS DISTRIBUTION INTERNATIONAL, EDITEURS, USING THE BEST QUALITY MATERIALS, THIS BRAND LAUNCHED A

ROYAL DELFT DELFTWARE HAS BEEN ICONIC FOR HUNDREDS OF YEARS SINCE THE LATE 1600'S. ROYAL DELFT IS THE LAST REMAINING DELFT BLUE POTTERY FACTORY FROM THE 17TH CENTURY.

WHEN THE VOC (THE DUTCH EAST INDIA COMPANY) BROUGHT THE BLUE PAINTED PORCELAIN BACK FROM CHINA, IT WAS AN INSPIRATION FOR THE DUTCH CERAMISTS, BECAUSE THIS FRAGILE PORCELAIN HAD NOT BEEN SEEN BEFORE. WHEN SUPPLY FROM CHINA BECAME UNRELIABLE, DUTCH ARTISANS ORIGINALLY TRIED TO COPY AND THEN EVENTUALLY EMBRACED THEIR OWN STYLE THAT BECAME SIGNATURE DUTCH DELFT BLUE.

SINCE THEN ROYAL DELFT HAS MADE PORCELAIN THAT WAS UNIQUE, MEMORABLE, COVETED AND COLLECTIBLE. NOW MORE THAN EVER, AS IT TRANSITIONS INTO THE HOME BEYOND COLLECTIBLE PORCELAIN.

TIMELESS, YET TRADITIONAL AND STRANGELY MODERN, ROYAL DELFT'S HISTORY FOR MANY YEARS WAS A SOURCE OF INSPIRATION FOR THE NICOLETTE MAYER COLLECTION, AN INNOVATIVE YOUNG-BESPOKE PRODUCER OF EXTRAORDINARY WALLPAPERS AND FABRICS EXCLUSIVE TO TOP INTERIOR DESIGNERS AND DESIGNER SHOWROOMS AROUND THE WORLD.

IN MARCH 2016, WE CONTEMPLATED A LICENSES COLLABORATION— ROYAL DELFT WALLPAPER & FABRIC BY NICOLETTE MAYER— IN BLUE AND WHITE PEACOCKS AND TOWERS OF FLOWERS, THE TULIPERS BEING ONE OF OUR CENTRAL INSPIRATIONS. WE APPROACHED ROYAL DELFT WITH A COLLECTION WE DESIGNED, AND THEY LOVED OUR WORK AND ENTRUSTED US TO STAY TRUE TO THEIR STORIED BRAND WHILE MODERNIZING AND INTERPRETING IT FOR A NEW CATEGORY OF PRODUCTS AND A NEW GENERATION OF CUSTOMERS.

WE THEN WORKED WITH THEIR DESIGN DIRECTOR AND THEIR MASTER ARTISTS TO CREATE FOR A COUPLE OF UNIQUE PATTERNS UNIQUE TO THIS COLLABORATION, WHICH TOGETHER BECAME SUCH A FANTASTIC COLLABORATION THAT IT INSPIRED A NEW MODERN PEACOCK CHINA PATTERN FOR ROYAL DELFT. WHILE WE COLLABORATED WITH THE DESIGN DIRECTOR, ALL OF THE DESIGN WORK IS SIGNATURE NICOLETTE MAYER, DESIGNED BY US, AND MANUFACTURED BY US IN BOTH THE UK AND USA, UTILIZING BELGIAN LINEN AND LINEN SHEER, LINEN AND SILK, PURE WHITE GRASSCLOTH AND NONWOVEN WALLPAPER.

NOW, NICOLETTE MAYER—ROYAL DELFT WALLPAPER AND FABRICS TO BE SOLD THROUGH THE PREMIER DESIGNER SHOWROOMS THROUGHOUT THE WORLD.



Photos: Casne and Robert Brantley, Fremmy Photography
















**ROYAL
DELFT**
—1653—

Top of Repeat

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ROYAL DELFT
GARNITURE TULIP

COLOR: NEUTRAL LEFT PANEL

DESIGN NUMBER:

ROLL SIZE: 3.3 YDS, 3.05 M

REPEAT: 27.5"H x 120"V, 70cm x 305cm

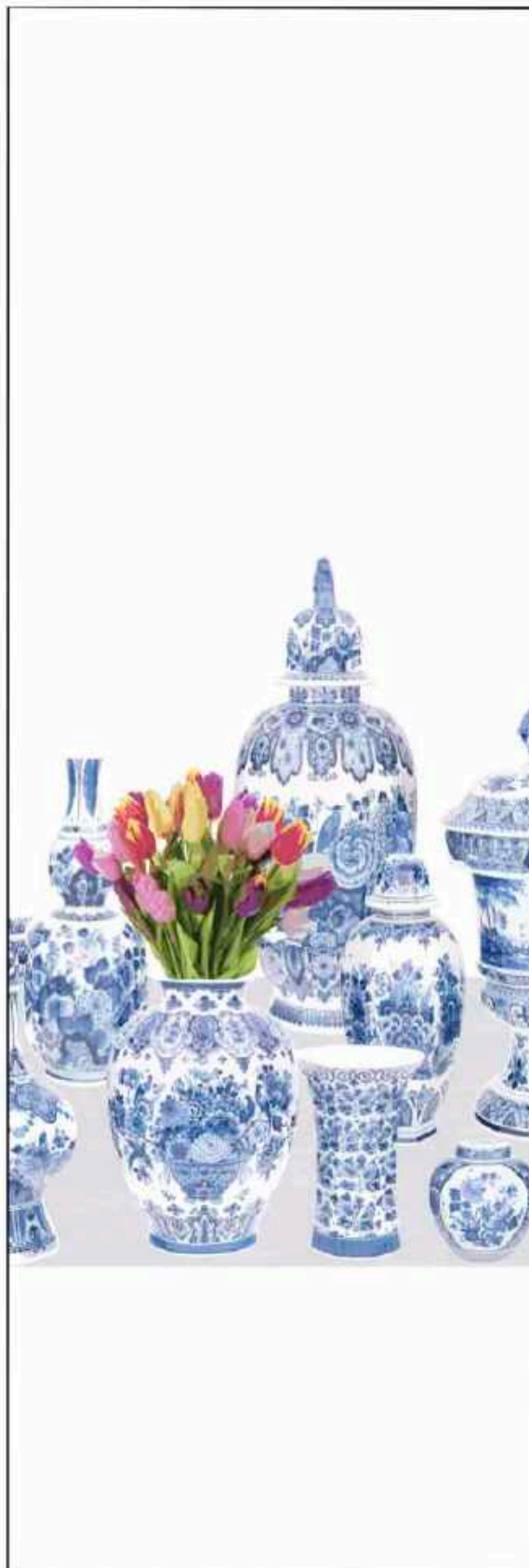
SUBSTRATE: SMOOTH NON-WOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

THE PROVENANCE OF ROYAL DELFT GARNITURE IS THE POPULARITY OF GARNITURE COLLECTING IN 17TH-CENTURY EUROPE, WHICH INFLUENCED INTERIOR DESIGN, GLOBAL TRADE AND POTTERY MANUFACTURE THROUGHOUT EUROPE, STILL TO THIS DAY. THE PHENOMENON OF 'GARNITURES' OR MATCHING SETS OF VASES, AND THE WAY IN WHICH THEY WERE USED IN EUROPEAN INTERIORS. DISPLAYED ABOVE FIREPLACES, MANTELS, CHIMNEY PIECES, CABINETS AND CLIFFBOARDS OR OVER DOORWAYS, THEY EMBELLISHED OR 'GARNISHED' THE INTERIOR AND ENHANCED THE STATUS OF THE OWNER. THE FASHION BEGAN IN EUROPE IN THE 1600s USING MISMATCHED PORCELAIN BEAKERS, VASES, BOWLS AND JARS, IMPORTED FROM CHINA. BY THE 1600s, PURPOSE MADE SETS WITH MATCHING DECORATION WERE PRODUCED IN CHINA, JAPAN AND EUROPE. THE FASHION CONTINUED WELL INTO THE 18TH CENTURY WITH ALMOST EVERY CERAMIC MANUFACTORY PRODUCING EXAMPLES. CONTEMPORARY INTERIOR DESIGNERS RE-INTERPRETING VASE SETS IN MODERN AND HISTORIC INTERIORS.

OUR TWO-PANEL GARNITURE PATTERN HAS A LEFT AND A RIGHT PANEL. EACH CAN REPEAT AND CAN 'FLOAT' AT ANY LEVEL THAT A DESIGNER MIGHT WANT TO PLACE THE GARNITURE SET, WITH AMPLE WHITE SPACE ABOVE AND BELOW. SO THAT IF A DESIGNER WANTS TO PLACE IT ABOVE A CABINET OR CONSOLE, IT CAN BE PLACED SO. ALTERNATIVELY, IT COULD BE PLACED AT EYE-LEVEL BELOW MOULDINGS. IT ALSO ALLOWS FOR DIFFERENT WALL HEIGHTS, WITHOUT SACRIFICING THE MAIN DESIGN. FANTASTIC IMPACT!

-Nicolette Mayer



Top of Repeat



ROYAL
DELFT
-1653-

Top of Repeat

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ROYAL DELFT

GARNITURE TULIP

COLOR: NEUTRAL RIGHT PANEL

DESIGN NUMBER:

ROLL SIZE: 3.3 YDS, 3.05 M

REPEAT: 27.5"H x 120"V, 70cm x 305cm

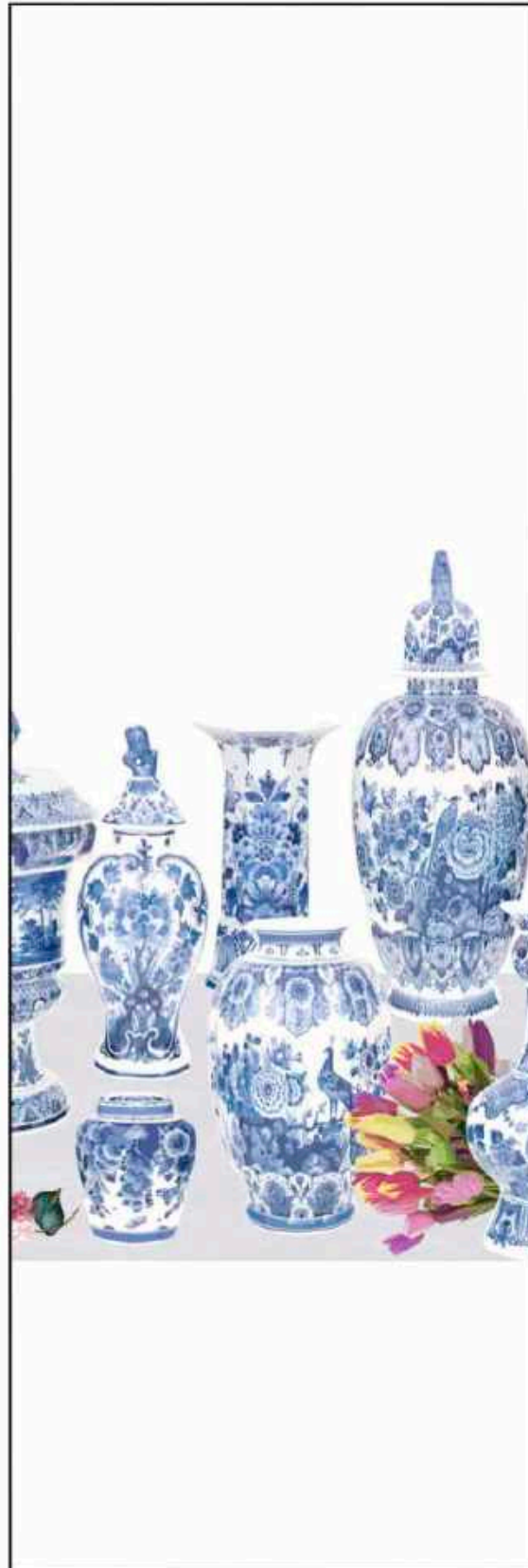
SUBSTRATE: SMOOTH NON-WOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

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-Nicolette Mayer



Top of Repeat



ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

FABRIC/ LINEN-COTTON



NICOLETTE MAYER COLLECTION
DESIGN NAME: WILLIAM & MARY
COLOR: BLUE/WHITE
DESIGN NUMBER:
CONTENT: 53/47% LINEN/ COTTON
VERTICAL REPEAT: 26" V / 66 cm
HORIZONTAL REPEAT: 27" H / 68.5cm
WIDTH: 54 INCHES / 137 CM

"THE PROVENANCE OF ROYAL DELFT 'WILLIAM & MARY' IS THE COMMISSION IN THE 1600'S OF THEMATIC TILE PLAQUES (MANUFACTURED IN DELFT) BASED ON DESIGNS BY DANIEL MAROT, WHO WORKED AS PRINCIPAL DESIGNER TO WILLIAM OF ORANGE AND ALSO WORKED AT WILLIAM AND MARY'S COURT IN ENGLAND (1694-1697) AND WHO MAY HAVE PLAYED A PIVOTAL ROLE IN FURNISHING AND DECORATING THE WATER GALLERY AT HAMPTON COURT PALACE. A BLUE DELFT VASE IS WITHIN A THREE-LOBED ORNAMENT OR TREFOIL, SURROUNDED BY A CARTOUCHE WITH LARGE CURLING ACANTHUS LEAVES AND FLOWERS, FILLED WITH DIAMOND ORNAMENT ON EITHER SIDE OF THE TREFOIL, A BIRD SITS ON THE CARTOUCHE. DELFT TILES WERE OFTEN USED TO SEAL DAMP WALLS FROM MOISTURE AND AS STADHOLDER OF HOLLAND AND KING OF ENGLAND, WILLIAM III DECIDED TO TILE THE WALLS ON THE THAMES-SIDE ROOMS TO KEEP OUT THE DAMPNESS WITH EXCEPTIONALLY BEAUTIFUL GLAZED TILES. THE PROJECT WAS NEVER COMPLETED, AS MARY DIED IN 1694, AND THE ROOMS WERE DEMOLISHED AS EARLY AS 1700; THE PLAQUES SOLD PIECE BY PIECE AND DISAPPEARED, ONLY RESURFACING IN 1923 WHEN AN ART DEALER PUT TEN FOR SALE ON THE MARKET. THEY ARE NOW HOUSED AT VARIOUS MUSEUMS, INCLUDING THE METROPOLITAN MUSEUM, RIJKSMUSEUM, DELFT, COPENHAGEN AND SÈVRES. WITH REVERENCE FOR THE ORIGINALS AND EQUAL PARTS ARTISTIC LICENSE, WE CAREFULLY RESTORED THEIR BEAUTY ON A NEW MEDIUM, IN FABRIC ON A FINE BELGIAN LINEN AND COTTON BLEND."

Nicolette Mayer



NICOLETTE MAYER COLLECTION
DESIGN NAME: WILLIAM & MARY
COLOR: WHITE
DESIGN NUMBER:
ROLL SIZE: 10.05M, 11YARDS
REPEAT: 70CM H X 67CM V, 27.55" H X 26.37" V
SUBSTRATE: SMOOTH NON WOVEN
CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

THE PROVENANCE OF ROYAL DELFT 'WILLIAM & MARY' IS THE COMMISSION
 THE 1600'S OF THEMATIC TILE PLAQUES (MANUFACTURED IN DELFT)
 DESIGNED BY DANIEL MAROT, WHO WORKED AS PRINCIPAL DESIGNER TO
 WILLIAM OF ORANGE AND ALSO WORKED AT WILLIAM AND MARY'S COURT IN
 ENGLAND (1694-1697) AND WHO MAY HAVE PLAYED A PIVOTAL ROLE IN
 DESIGNING AND DECORATING THE WATER GALLERY AT HAMPTON COURT
 PALACE. A BLUE DELFT WASE IS WITHIN A THREE-LOBED ORNAMENT OR
 'D'OR, SURROUNDED BY A CARTOUCHE WITH LARGE CURLING
 ANTHUS LEAVES AND FLOWERS FILLED WITH DIAMOND ORNAMENT ON
 EITHER SIDE OF THE TREFOL, A BIRD SITS ON THE CARTOUCHE. DELFT TILES
 WERE OFTEN USED TO SEAL DAMP WALLS FROM MOISTURE AND AS
 ADMIRAL OF HOLLAND AND KING OF ENGLAND, WILLIAM III DECIDED TO
 COVER THE WALLS ON THE THANKS-SIDE ROOMS TO KEEP OUT THE
 HUMIDITY WITH EXCEPTIONALLY BEAUTIFUL GLAZED TILES. THE PROJECT WAS
 NEVER COMPLETED, AS MARY DIED IN 1694 AND THE ROOMS WERE DEMOLISHED
 EARLY AS 1700. THE PLAQUES SOLD PIECE BY PIECE AND DISAPPEARED, ONLY
 SURFACING IN 1923 WHEN AN ART DEALER PUT THEM FOR SALE ON
 THE MARKET. THEY ARE NOW HOUSED AT VARIOUS MUSEUMS, INCLUDING
 THE METROPOLITAN MUSEUM, RIJSMUSEUM, DELFT, COPENHAGEN AND
 OXFORD. WITH REVERENCE FOR THE ORIGINALS AND EQUAL PARTS ARTISTIC
 INSPIRATION, WE CAREFULLY RESTORED THEIR BEAUTY ON A NEW MEDIUM IN FABRIC
 (A FINE BELGIAN LINEN AND COTTON BLEND).

—Nicolette Mayer









ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION
DESIGN NAME: WILLIAM & MARY
COLOR: FRENCH GRAY
DESIGN NUMBER:
ROLL SIZE: 10.05 M, 11 YARDS
REPEAT: 70CM H X 67CM V, 27.55" H X 26.37" V
SUBSTRATE: SMOOTH NON WOVEN
CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

THE PROVENANCE OF ROYAL DELFT 'WILLIAM & MARY' IS THE COMMISSION OF THE 1600'S OF THEMATIC TILE PLAQUES (MANUFACTURED IN DELFT) BASED ON DESIGNS BY DANIEL MAROT, WHO WORKED AS PRINCIPAL DESIGNER TO WILLIAM OF ORANGE AND ALSO WORKED AT WILLIAM AND MARY'S COURT IN ENGLAND (1694-1697) AND WHO MAY HAVE PLAYED A PIVOTAL ROLE IN BRUSHING AND DECORATING THE WATER GALLERY AT HAMPTON COURT PALACE. A BLUE DELFT VASE IS WITHIN A THREE-LOBED ORNAMENT OR TREFOL, SURROUNDED BY A CARTOUCHE WITH LARGE CURLING ANTHUS LEAVES AND FLOWERS, FILLED WITH DIAMOND ORNAMENT. ON EACH SIDE OF THE TREFOL, A BIRD SITS ON THE CARTOUCHE. DELFT TILES WERE OFTEN USED TO SEAL DAMP WALLS FROM MOISTURE AND AS ARCHITECTURE. AS REIGNING MONARCH AND KING OF ENGLAND, WILLIAM III DECIDED TO REPAIR THE WALLS ON THE THAMES-SIDE ROOMS TO KEEP OUT THE HUMIDITY WITH EXCEPTIONALLY BEAUTIFUL GLAZED TILES. THE PROJECT WAS NEVER COMPLETED, AS MARY DIED IN 1694 AND THE ROOMS WERE DEMOLISHED EARLY AS 1700. THE PLAQUES SOLD PIECE BY PIECE AND DISAPPEARED, ONLY SURVIVING IN 1923 WHEN AN ART DEALER PUT TEN FOR SALE ON THE MARKET. THEY ARE NOW HOUSED AT VARIOUS MUSEUMS, INCLUDING THE METROPOLITAN MUSEUM, RIJSMUSEUM, DELFT, COPENHAGEN AND 5 OTHERS. WITH REVERENCE FOR THE ORIGINALS AND EQUAL PARTS ARTISTIC INSPIRATION, WE CAREFULLY RESTORED THEIR BEAUTY ON A NEW MEDIUM, IN FABRIC (A FINE BELGIAN LINEN AND COTTON BLEND).

-Nicolette Mayer







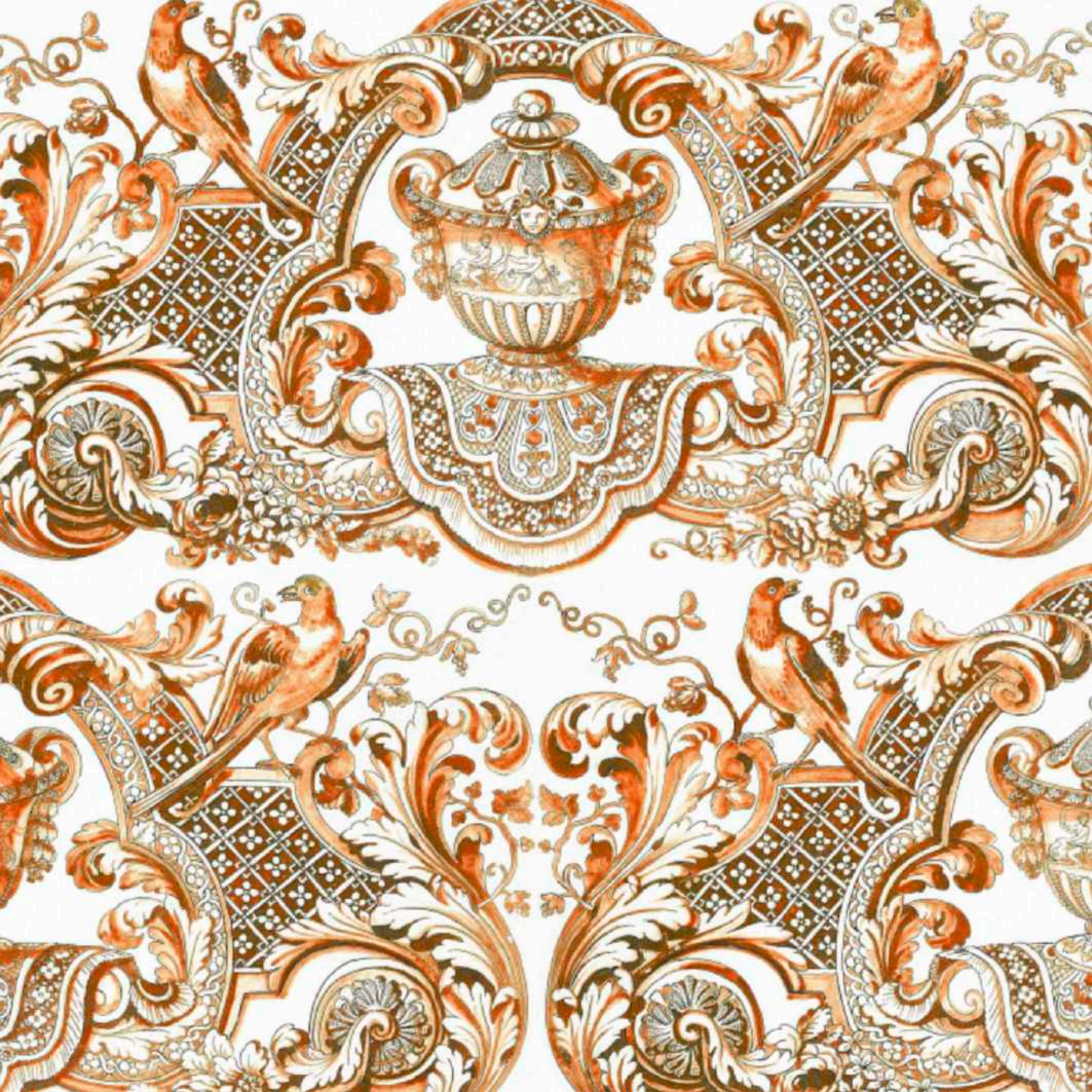

**ROYAL
DELFT**
— 1653 —
WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION
DESIGN NAME: WILLIAM & MARY
COLOR: RED
DESIGN NUMBER:
ROLL SIZE: 10.05 M, 11 YARDS
REPEAT: 70CM H X 67CM V, 27.55" H X 26.37" V
SUBSTRATE: SMOOTH NON WOVEN
CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

* THE PROVIDENCE OF ROYAL DELFT "WILLIAM & MARY" IS THE COMMISSION IN THE 1600'S OF THEMATIC TILE PLAQUES (MANUFACTURED IN DELFT) BASED ON DESIGNS BY DANIEL MAROT, WHO WORKED AS PRINCIPAL DESIGNER TO WILLIAM OF ORANGE AND ALSO WORKED AT WILLIAM AND MARY'S COURT IN ENGLAND (1694-1697) AND WHO MAY HAVE PLAYED A PIVOTAL ROLE IN FURNISHING AND DECORATING THE WATER GALLERY AT HAMPTON COURT PALACE. A BLUE DELFT WASE IS WITHIN A THREE-LOBED ORNAMENT OR TREFOIL, SURROUNDED BY A CARTOUCHE WITH LARGE CURLING ACANTHUS LEAVES AND FLOWERS, FILLED WITH DIAMOND ORNAMENT ON EITHER SIDE OF THE TREFOIL, A BIRD SITS ON THE CARTOUCHE. DELFT TILES WERE OFTEN USED TO SEAL DAMP WALLS FROM MOISTURE AND AS STAATSHOUDER OF HOLLAND AND KING OF ENGLAND, WILLIAM III DECIDED TO TILE THE WALLS ON THE THAMES-SIDE ROOMS TO KEEP OUT THE DAMPNESS WITH EXCEPTIONALLY BEAUTIFUL GLAZED TILES. THE PROJECT WAS NEVER COMPLETED, AS MARY DIED IN 1694, AND THE ROOMS WERE DEMOLISHED AS EARLY AS 1700. THE PLAQUES SOLD PIECE BY PIECE AND DISAPPEARED, ONLY REAPPEARING IN 1923 WHEN AN ART DEALER PUT THEM FOR SALE ON THE MARKET. THEY ARE NOW HOUSED AT VARIOUS MUSEUMS, INCLUDING THE METROPOLITAN MUSEUM, BLUESMUSEUM, DELFT, COPENHAGEN AND S. EVRES. WITH REVERENCE FOR THE ORIGINALS AND EQUAL PARTS ARTISTIC LICENSE, WE CAREFULLY RESTORED THEIR BEAUTY ON A NEW MEDIUM, IN FABRIC ON A FINE BELGIAN LINEN AND COTTON BLEND. ...

-Nicolette Mayer





NICOLETTE MAYER COLLECTION
 DESIGN NAME: WILLIAM & MARY
 COLOR: TANGERINE
 DESIGN NUMBER:
 ROLL SIZE: 10.05 M, 11 YARDS
 REPEAT: 70CM H X 67CM V, 27.55" H X 26.37" V
 SUBSTRATE: SMOOTH NON WOVEN
 CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

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-Nicolette Mayer





NICOLETTE MAYER COLLECTION
 DESIGN NAME: WILLIAM & MARY
 COLOR: GREEN
 DESIGN NUMBER:
 ROLL SIZE: 10.05 M, 11 YARDS
 REPEAT: 70CM H X 67CM V, 27.55" H X 26.37" V
 SUBSTRATE: SMOOTH NON-WOVEN
 CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

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—Nicolette Mayer





NICOLETTE MAYER COLLECTION
DESIGN NAME: WILLIAM & MARY
COLOR: GOLD
DESIGN NUMBER:
ROLL SIZE: 10.05 M, 11 YARDS
REPEAT: 70CM H X 67CM V, 27.55" H X 26.37" V
SUBSTRATE: SMOOTH NON WOVEN
CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

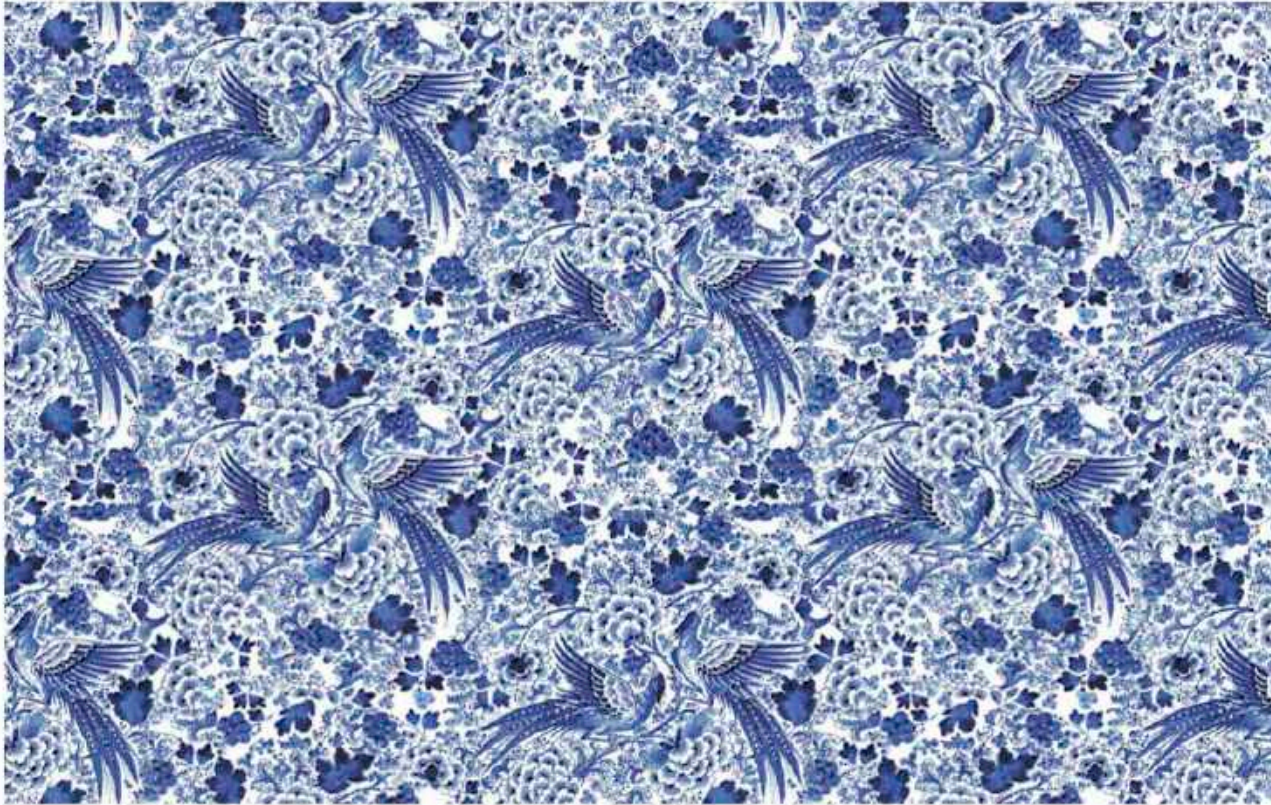
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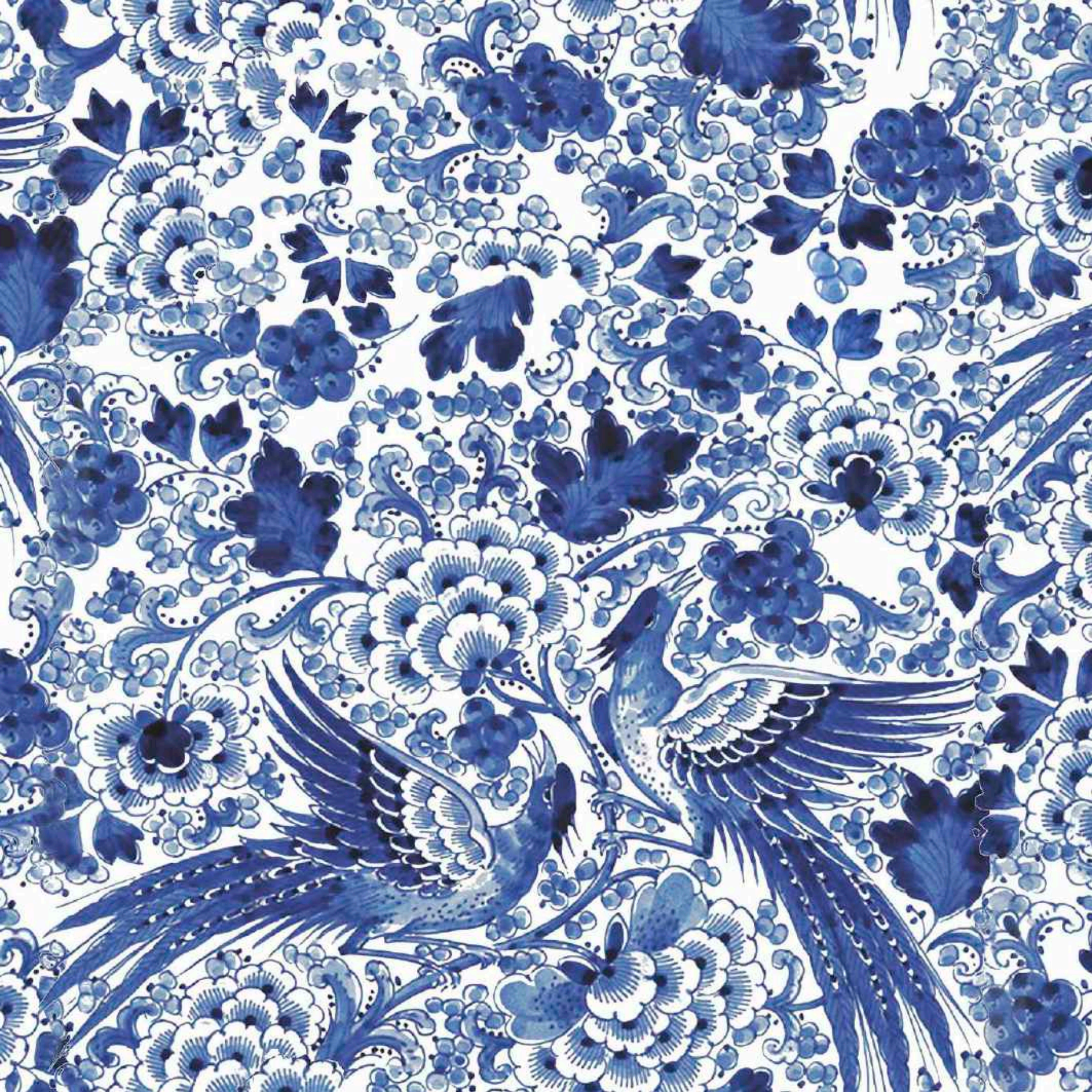


NICOLETTE MAYER COLLECTION
DESIGN NAME: INSPIRATION
COLOR: BLUE & WHITE
DESIGN NUMBER:
CONTENT: 53/47% LINEN COTTON
VERTICAL REPEAT: 15,5" V / 40 cm
HORIZONTAL REPEAT: 27" H / 68,5 cm
WIDTH: 54 INCHES. / 137 CM

"ROYAL DELFT INSPIRATION IS A MAGICAL 'BLUE & WHITE' CLASSIC. A PATTERN WITH ICONIC ROYAL DELFT BIRDS AND FLOWERS. IT IS 'BIRD AND FLOWER' PERFECTION. INSTANTLY RECOGNIZABLE AS DE KONINKLIJKE PORCELEYN FLES/ROYAL DELFT, ITS SIGNATURE IS BOLD, MODERN AND EFFORTLESSLY CLASSIC—ALL AT THE SAME TIME.

BORN IN SOUTH AFRICA, I GREW UP WITH LOVE FOR DELFT BLUE & WHITE. ROYAL DELFT STARTED IN THE 17TH CENTURY WHEN THE VOC (THE DUTCH EAST INDIA COMPANY, WHO ALSO SETTLED SOUTH AFRICA AS A STOPOVER POINT ON THE WAY TO HOLLAND) BROUGHT THE BLUE PAINTED PORCELAIN BACK FROM CHINA. WHEN SUPPLY WAS DIFFICULT TO GUARANTY, THE POPULARITY OF THE LOOK RESULTED IN AN INSPIRATION FOR DUTCH CERAMISTS TO CREATE SOMETHING SIMILAR, AND AS IT EVOLVED, SOMETHING NEW. THE RESULT WAS A EUROPEAN-INFLUENCED PORCELAIN THAT BECAME VERY DIFFERENT, SOPHISTICATED AND ITS OWN SIGNATURE RELATIVE TO THE IMPORTED CHINESE CERAMICS. THE STORY OF DELFT, MAJOLICA, & FAIENCE IS VERY SIMILAR. THIS NEW COLLECTION PROVIDES BLUE AND WHITE PATTERNS THAT MIX PERFECTLY FOR COLLECTORS AND FANS OF ANY OF THE GREAT BLUE AND WHITE CERAMIC TRADITIONS.

—Nicolette Mayer





NICOLETTE MAYER COLLECTION
DESIGN NAME: INSPIRATION
COLOR:
DESIGN NUMBER:
ROLL SIZE: 10.05 M
REPEAT: 70CM H X 41CM V
SUBSTRATE: SMOOTH NON WOVEN
CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

"INSPIRED BY THE TIMELESS THEMES OF ROYAL DELFT, INSPIRATION IS A PATTERN FEATURING ROYAL DELFT SIGNATURE BIRDS AND FLOWERS, INCLUDING CHRYSANTHEMUMS IN VARIOUS SHADES OF DELFT BLUE.

ENTIRELY HANDPAINTED IN HOLLAND IN THE SAME WORKSHOP SINCE THE 17TH CENTURY, ROYAL DELFT ICONIC PORCELAIN IS WORLD RENOWN AND BELOVED FOR MIXING EVERYDAY ELEGANCE WITH ROYAL ALLURE.

FOR THE FIRST TIME IN 400 YEARS, WE BRING THIS ICONIC LOOK WITH OUR UNIQUE MODERN DESIGNS TO FABRIC AND WALLCOVERINGS IN EXCITING, TIMELESS BLUE AND WHITE PATTERNS."

-Nicolette Mayer





ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

FABRIC/ LINEN COTTON



NICOLETTE MAYER COLLECTION

DESIGN NAME: ICONS

COLOR: WHITE

DESIGN NUMBER:

CONTENT: 53/47% LINEN COTTON

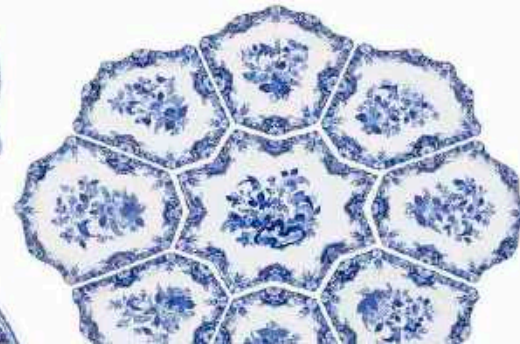
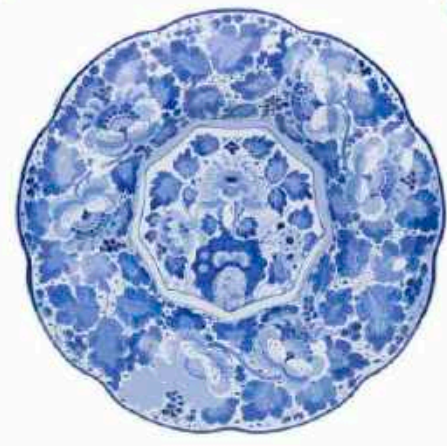
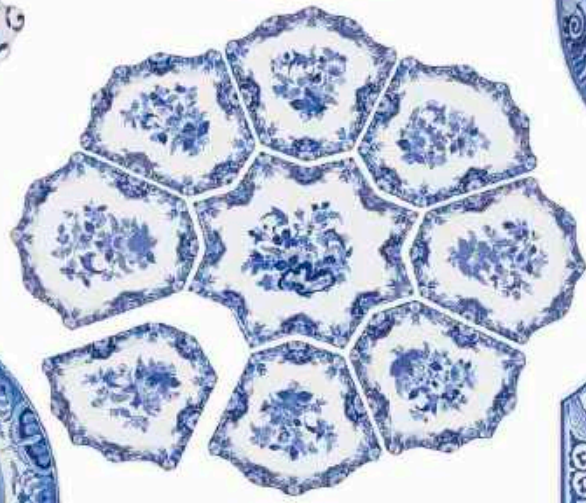
VERTICAL REPEAT: 24" V / 61 cm

HORIZONTAL REPEAT: 13.5" H / 34.29 cm

WIDTH: 54 INCHES / 137 CM

"ROYAL DELFT ICONS IS INSPIRED BY THE TULIPIERE, SATERVASE, LION AND LARGE GINGER JAR AT THE CENTER OF THE ICONIC MASTERPIECE COMBINED WITH OTHER SIGNIFICANT SIGNATURE PIECES SUCH AS THE PEACOCK PLATE, SMALL ROUND TULIPIERE AND OTHERS. ENTIRELY HANDPAINTED IN THE SAME WORKSHOP SINCE THE 17TH CENTURY, AND TAKING MONTHS OF WORK TO FINISH PAINTING OF EACH PIECE BY A DEDICATED MASTER ARTIST, THE ICONS FABRIC PATTERN PAYS HONOR TO THE ARTISTRY OF EACH SIGNATURE PIECE OF ROYAL DELFT. WITH REVERENCE FOR THE ORIGINALS AND EQUAL PARTS ARTISTIC LICENSE, WE CAREFULLY RESTORED THEIR BEAUTY ON A NEW MEDIUM, IN FABRIC ON A FINE BELGIAN LINEN AND COTTON BLEND."

-Nicolette May





ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NI COLETTE MAYER COLLECTION

DESIGN NAME: COLLECTIONS

COLOR: WHITE

DESIGN NUMBER:

ROLL SIZE: 10.05 METER ROLL

REPEAT: 52CM H X 91.44CM V

SUBSTRATE: SMOOTH NON WOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

THE ROYAL DUTCH DELFTWARE FACTORY 'DE KONINKLIJKE PORCELEYNEN' IS 'ROYAL DELFT' WAS ESTABLISHED IN 1653 AT THE BEGINNING OF THE DELFT MOVEMENT, CREATING UNIQUE BLUE AND WHITE CERAMICS. IT IS THE LAST REMAINING ORIGINAL DELFTWARE FACTORY. THE WORLD-OWNED ROYAL DELFTWARE IS STILL ENTIRELY HAND PAINTED ACCORDING TO CENTURIES-OLD TRADITION, AND AS SUCH, THE BRAND HAS CREATED SEVERAL ICONIC PIECES THAT ARE RECOGNIZED WORLD-WIDE BY COLLECTORS.

THE INSPIRATION FOR 'COLLECTIONS' IS THE ROYAL DELFT COLLECTORS THEMSELVES--THEIR PASSION, OBSESSION, LOVE--WE HOPE AS THEY FIND PIECES, TO EVENTUALLY ASSEMBLE A COMPLETE COLLECTION OF THEIR LOVED ROYAL DELFT, THEY WILL REFERENCE THIS PATTERN AS THEIR MAP.

INSPIRED BY THE UNIQUENESS OF EACH PIECE, ROYAL DELFT COLLECTIONS IS AN ASSEMBLAGE PATTERN OF KEY PIECES OF THE DELFT BLUE AND WHITE PLATES, WALL PLAQUES, VASES AND OTHER KEY PIECES OF THE ORIGINAL BLUE COLLECTION.

-Nicolette Mayer





ROYAL
DELFT
-1653-

WALLPAPER & FABRIC

FABRIC/ SILK-COTTON VOILE



NICOLETTE MAYER COLLECTION
DESIGN NAME: MASTERPIECES TULIP

COLOR: WHITE

DESIGN NUMBER:

CONTENT: 30/70% SILK COTTON VOILE

VERTICAL REPEAT: 14.5" V / 36.83 cm

HORIZONTAL REPEAT: 13.5" H / 34.29 cm

WIDTH: 54 INCHES / 137 cm

"MASTERPIECES TULIP IS A PATTERN FEATURING THE RAREST, MOST PRIZED ROYAL DELFT BLUE & WHITE PIECES.

ENTIRELY HANDPAINTED IN HOLLAND IN THE SAME WORKSHOP SINCE THE 17TH CENTURY. THE "TULIPERE" PYRAMID VASES CONSISTS OF A STACK OF EVER SMALLER ELEMENTS WHERE FLOWERS CAN BE PUT IN EACH OPENING. THE IMPOSING FLOWER PYRAMIDS ARE MADE TO FOLLOW THE LATE 17TH CENTURY ROYAL PYRAMIDS WITH ROYAL BLUE

THE ROYAL DELFT MASTERPIECES INCLUDE THE TULIPERE LION JAR AND LARGE GINGER JAR WITH FINIAL, WHICH IN THIS WALLPAPER PATTERN WITH PERFECTLY PLACED FLOWERS IN PASTEL TONES AGAINST AN AGED BACKDROP, MAKES FOR STUNNING ROOM SETTINGS."

-Nicolette Mayer



ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

FABRIC/ SILK-COTTON VOILE



NICOLETTE MAYER COLLECTION

DESIGN NAME: MASTERPIECES TULIP

COLOR: GRAY

DESIGN NUMBER:

CONTENT: 30/70% SILK COTTON VOILE

VERTICAL REPEAT: 14.5" V / 36.83 cm

HORIZONTAL REPEAT: 13.5" H / 34.29 cm

WIDTH: 54 INCHES / 137 cm

"MASTERPIECES TULIP IS A PATTERN FEATURING THE RAREST, MOST PRIZED ROYAL DELFT BLUE & WHITE PIECES.

ENTIRELY HANDPAINTED IN HOLLAND IN THE SAME WORKSHOP SINCE THE 17TH CENTURY. THE "TULIPERE" PYRAMID VASES CONSISTS OF A STACK OF EVER SMALLER ELEMENTS WHERE FLOWERS CAN BE PUT IN EACH OPENING. THE IMPOSING FLOWER PYRAMIDS ARE MADE TO FOLLOW THE LATE 17TH CENTURY ROYAL PYRAMIDS WITH ROYAL ALI

THE ROYAL DELFT MASTERPIECES INCLUDE THE TULIPERE LION JAR AND LARGE GINGER JAR WITH FINIAL, WHICH IN THIS WALLPAPER PATTERN WITH PERFECTLY PLACED FLOWERS IN PASTEL TONES AGAINST AN AGED BACKDROP, MAKES FOR STUNNING ROOM SETTINGS."

-Nicolette Mayer







ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: MASTERPIECES TULIP

COLOR: WHITE

ROLL WIDTH: 70 CM

ROLL SIZE: 10.05 M

REPEAT: 70CM H X 74CM V

SUBSTRATE: SMOOTH NON WOVEN

CLASS B s1.d0 (BS EN 13501-1-1: 2002)

MASTERPIECES TULIP IS A PATTERN FEATURING THE RAREST, MOST PRIZED ROYAL DELFT BLUE & WHITE PIECES.

ENTIRELY HANDPAINTED IN HOLLAND IN THE SAME WORKSHOP SINCE THE 17TH CENTURY. THE "TULPIERE" PYRAMID VASES CONSISTS OF A STACK OF EVER SMALLER ELEMENTS WHERE FLOWERS CAN BE PUT IN EACH OPENING. THE IMPOSING FLOWER PYRAMIDS ARE MADE TO FOLLOW THE LATE 17TH CENTURY ROYAL PYRAMIDS WITH ROYAL ALLURE.

THE ROYAL DELFT MASTERPIECES INCLUDE THE TULPIERE, LION JAR AND LARGE GINGER JAR WITH FINIAL, WHICH IN THIS WALLPAPER PATTERN WITH PERFECTLY PLACED FLOWERS IN PASTEL TONES AGAINST AN AGED BACKDROP, MAKES FOR STUNNING ROOM SETTINGS.

-Nicolette Mayer





ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: MASTERPIECES TULIP

COLOR: GRAY

ROLL WIDTH: 70 CM

ROLL SIZE: 10.05 M

REPEAT: 70CM H X 74CM V

SUBSTRATE: SMOOTH NON WOVEN

CLASS B s1.d0 (BS EN 13501-1-1: 2002)

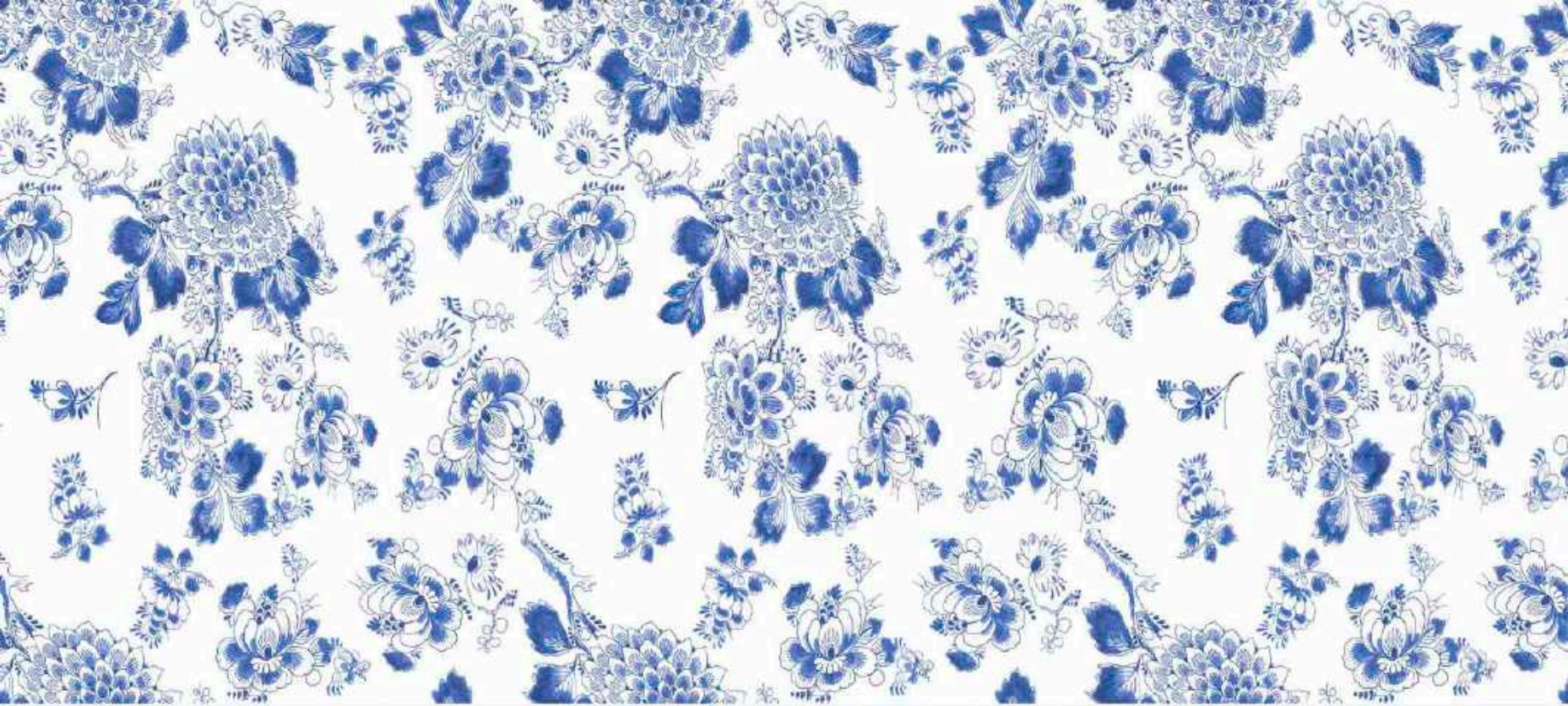
“MASTERPIECES TULIP IS A PATTERN FEATURING THE RAREST, MOST PRIZED ROYAL DELFT BLUE & WHITE PIECES.

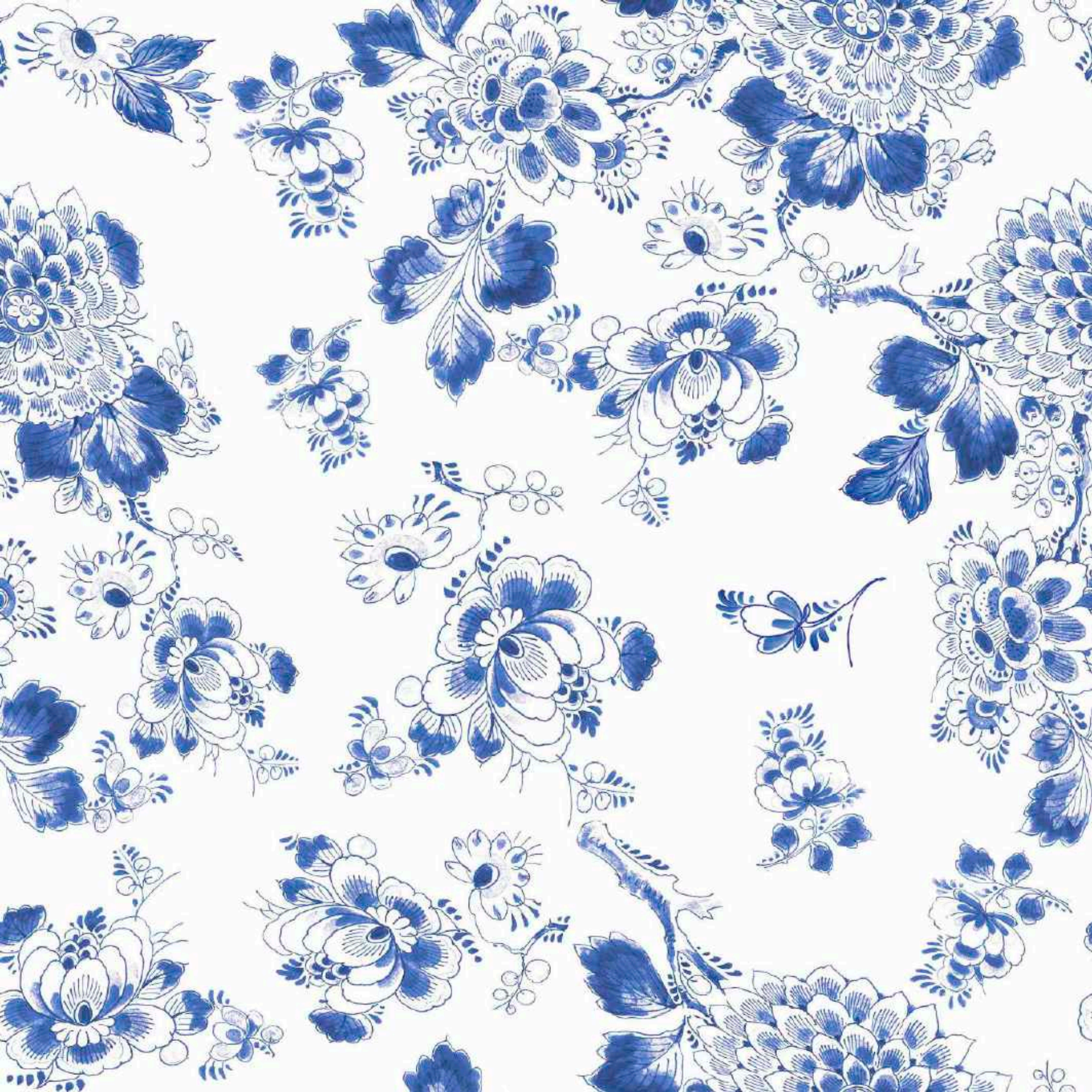
ENTIRELY HANDPAINTED IN HOLLAND IN THE SAME WORKSHOP SINCE THE 17TH CENTURY. THE “TULIPIERE” PYRAMID VASES CONSISTS OF A STACK OF EVER SMALLER ELEMENTS WHERE FLOWERS CAN BE PUT IN EACH OPENING. THE IMPOSING FLOWER PYRAMIDS ARE MADE TO FOLLOW THE LATE 17TH CENTURY ROYAL PYRAMIDS WITH ROYAL ALLURE.”

THE ROYAL DELFT MASTERPIECES INCLUDE THE TULPIERE, LION JAR AND LARGE GINGER JAR WITH FINIAL, WHICH IN THIS WALLPAPER PATTERN WITH PERFECTLY PLACED FLOWERS IN PASTEL TONES AGAINST AN AGED BACKDROP, MAKES FOR STUNNING ROOM SETTINGS.”

-Nicolette Mayer









NICOLETTE MAYER COLLECTION
DESIGN NAME: ROYAL DELFT
HERITAGE

COLOR: WHITE

DESIGN NUMBER:

ROLL SIZE: 10.05 M. 52cm W

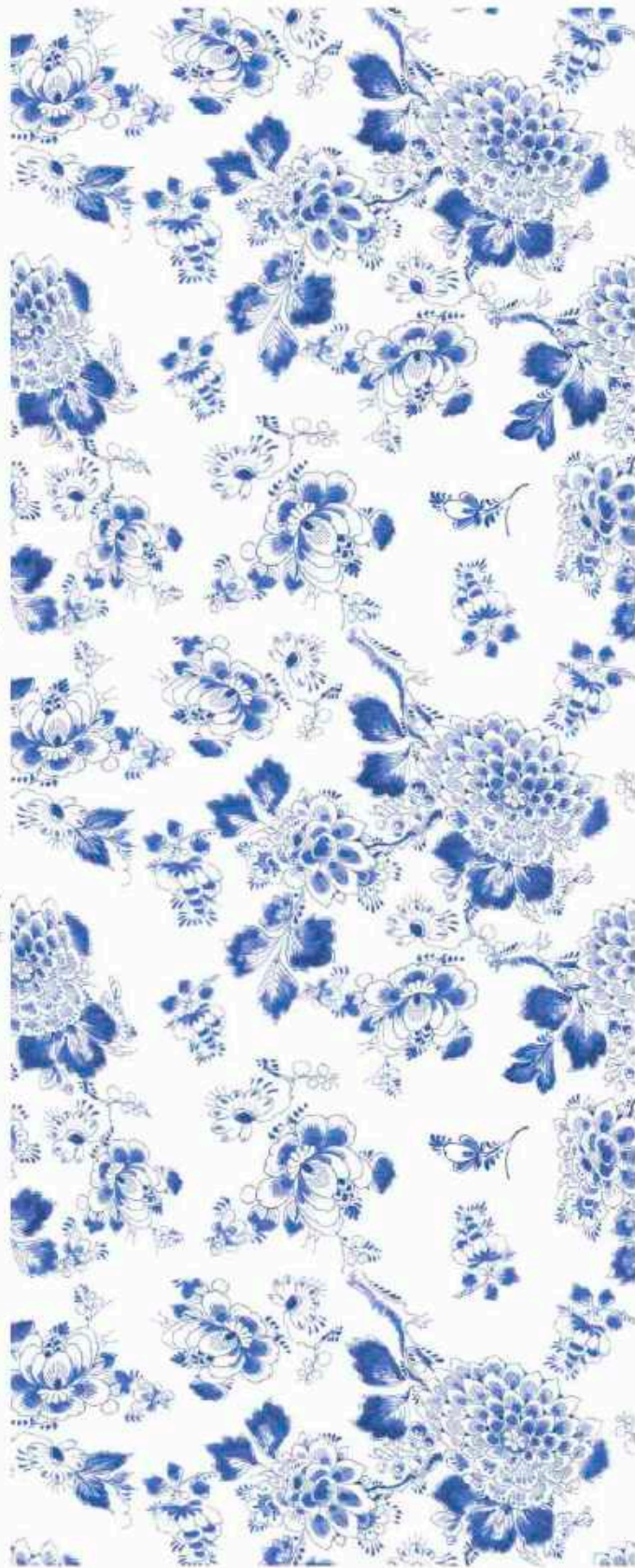
REPEAT: 20.5"H X 20.5"V. 52 cm X 52cm

SUBSTRATE: SMOOTH NONWOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

ROYAL DELFT HERITAGE IS A TUSSED FLORAL PATTERN THAT WE DESIGNED, INSPIRED BY MANY OF THE SIGNATURE ELEMENTS OF ROYAL DELFT'S MASTER PAINTING TECHNIQUES: LEAVES, CHRYSANTHEMUMS AND BRANCHES. THESE SMALL ELEMENTS TOGETHER WORK AS AN ALL-OVER FLORAL IN CRISP BLUE & WHITE IN A MANNER THAT IS TIMELESS, AND A REMINDER OF HOW BRIEF LIFE CAN BE. SCATTERED IN ALL DIRECTIONS, THE SYMBOLIC CHRYSANTHEMUMS HAVE A PROVENANCE: ORIGINALLY CULTIVATED IN CHINA, THE CHRYSANTHEMUM MADE THEIR WAY OVER TO JAPAN BY BUDDHIST MONKS IN AD400. SOON AFTER ITS INTRODUCTION, THE JAPANESE WERE SO ENAMORED BY THE BEAUTIFUL FLOWER THAT IT WAS SOON ADOPTED AS THE EMPEROR'S CREST & OFFICIAL SEAL. "KIKU" IS THE JAPANESE NAME FOR CHRYSANTHEMUM AND EVERY YEAR THERE IS A NATIONAL CHRYSANTHEMUM DAY WHICH IS ALSO REFERRED TO AS THE FESTIVAL OF HAPPINESS. THE CHRYSANTHEMUM AS PAINTED BY ROYAL DELFT IN DELFT BLUE IS KNOWN AS A SYMBOL FOR PEACE AND TRANQUILITY."

-Nicolette Mayer

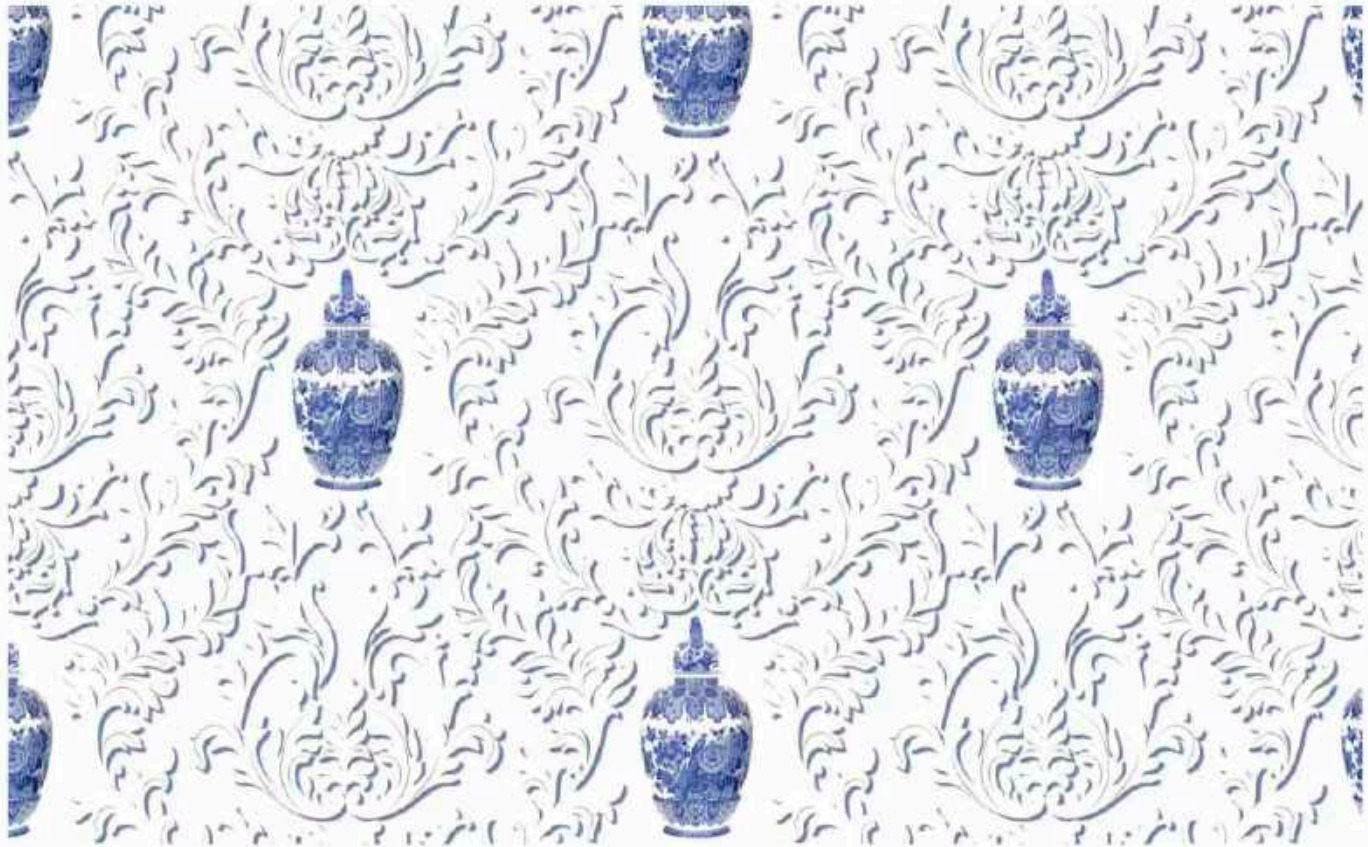




ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

FABRIC/ LINEN SHEER



NICOLETTE MAYER COLLECTION

DESIGN NAME: LION JAR

COLOR: WHITE

DESIGN NUMBER:

CONTENT: 100% LINEN SHEER

VERTICAL REPEAT: 27" V / 68.5 cm

HORIZONTAL REPEAT: 27" H / 68.5 cm

WIDTH: 54 INCHES / 137 CM

"ROYAL DELFT LION JAR IS A MODERN TAKE ON 'BLUE AND WHITE' PATTERNS WITH SHADY DAMASK WAVES. IT COMBINES A CLASSIC AGED DAMASK MOTIF AND THE ICONIC, HISTORIC, TIMELESS ALLURE OF ROYAL DELFT'S PORCELAIN LION JAR, WHOSE COMMON CHINOISERIE COUSIN IS KNOWN AS A TEMPLE JAR. IT CENTERS THE AMAZING LION JAR WITHIN THE CENTER OF THE UPDATED DAMASK SHAPE THAT DANCES WITH IT. THE PLAYFULNESS OF THE PATTERN MIXES WITH OTHER MORE MODERN PATTERNS AND MORE TRADITIONAL ONES, PROVIDING THE DESIGNER WITH FLEXIBILITY OF A TRANSITIONAL VIBE TO CREATE CLASSIC APPEAL FOR NEXT-GENERATIONAL CUSTOMERS WHO LOOK FOR FRESHNESS AND NOVELTY."

-Nicolette Mayer





ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ROYAL DELFT
MASTERS

COLOR: BLUE

DESIGN NUMBER:

ROLL SIZE: 10.05M

REPEAT: 20.5"H x 29.52"V, 52cm x 75cm

SUBSTRATE: SMOOTH NONWOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

ROLL WIDTH 52cm

"ROYAL DELFT MASTERS IS INSPIRED BY THE WORK OF ONE OF ROYAL DELFT'S MASTER ARTISTS, WITH BEAUTIFUL FLOWERS, LEAVES, BLOSSOMS, AND OTHER ROYAL DELFT ELEMENTS FLOATING IN AN EPHEMERAL PEACEFUL SPACE. THIS PARTICULAR "HAND" IS BY A MASTER ARTIST WHO PAINTED THE ORIGINAL ARTWORK ENTIRELY BY HAND IN BLACK ON WHITE PAPER, WHICH WAS THEN REINTERPRETED BY OUR OWN ARTISTS WITH THE ASPECTS COMBINED AND COLORED AND PUT INTO REPEAT AS AN INCREDIBLE WALLPAPER PATTERN. TO BECOME A ROYAL DELFT MASTER PAINTER, ACCORDING TO CENTURIES-OLD TRADITION LASTS ABOUT ONE YEAR. AFTER FOUR OR FIVE YEARS HE OR SHE WILL HAVE MASTERED ALL THE VARIOUS DELFT BLUE TECHNIQUES. THE TOTAL TRAINING TO BECOME A MASTER PAINTER TAKES ABOUT TEN YEARS. THE MASTER PAINTERS PAINT CUSTOM MADE ORDERS AND THE MORE COMPLICATED DECORATION TECHNIQUES, SUCH AS THIS ONE. IT IS A DREAM TO WORK TOGETHER WITH THE ARTISTS AT ROYAL DELFT TO BRING THE ICONIC LOOKS MADE FAMOUS OVER 400 YEARS OF PORCELAIN CREATION TO NEW CATEGORIES OF WALLPAPER AND FABRIC."

-Nicolette Mayer







ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ROYAL DELFT
MASTERS

COLOR: WHITE

DESIGN NUMBER:

ROLL SIZE: 10.05M

REPEAT: 20.5"H x 29.52"V. 52cm x 75cm

SUBSTRATE: SMOOTH NONWOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

ROLL WIDTH 52CM

*ROYAL DELFT MASTERS IS INSPIRED BY THE WORK OF ONE OF ROYAL DELFT'S MASTER ARTISTS, WITH BEAUTIFUL FLOWERS, LEAVES, BLOSSOMS, AND OTHER ROYAL DELFT ELEMENTS FLOATING IN AN EPHEMERAL PEACEFUL SPACE. THIS PARTICULAR "HAND" IS BY A MASTER ARTIST WHO PAINTED THE ORIGINAL ARTWORK ENTIRELY BY HAND IN BLACK ON WHITE PAPER, WHICH WAS THEN REINTERPRETED BY OUR OWN ARTISTS, WITH THE ASPECTS COMBINED AND COLOURED AND PUT INTO REPEAT AS AN INCREDIBLE WALLPAPER PATTERN. TO BECOME A ROYAL DELFT MASTER PAINTER, ACCORDING TO CENTURIES-OLD TRADITION LASTS ABOUT ONE YEAR. AFTER FOUR OR FIVE YEARS HE OR SHE WILL HAVE MASTERED ALL THE VARIOUS DELFT BLUE TECHNIQUES. THE TOTAL TRAINING TO BECOME A MASTER PAINTER TAKES ABOUT TEN YEARS. THE MASTER PAINTERS PAINT CUSTOM MADE ORDERS AND THE MORE COMPLICATED DECORATION TECHNIQUES, SUCH AS THIS ONE. IT IS A DREAM TO WORK TOGETHER WITH THE ARTISTS AT ROYAL DELFT TO BRING THE ICONIC LOOKS MADE FAMOUS OVER 400 YEARS OF PORCELAIN CREATION TO NEW CATEGORIES OF WALLPAPER AND FABRIC.

-Nicolette Mayer

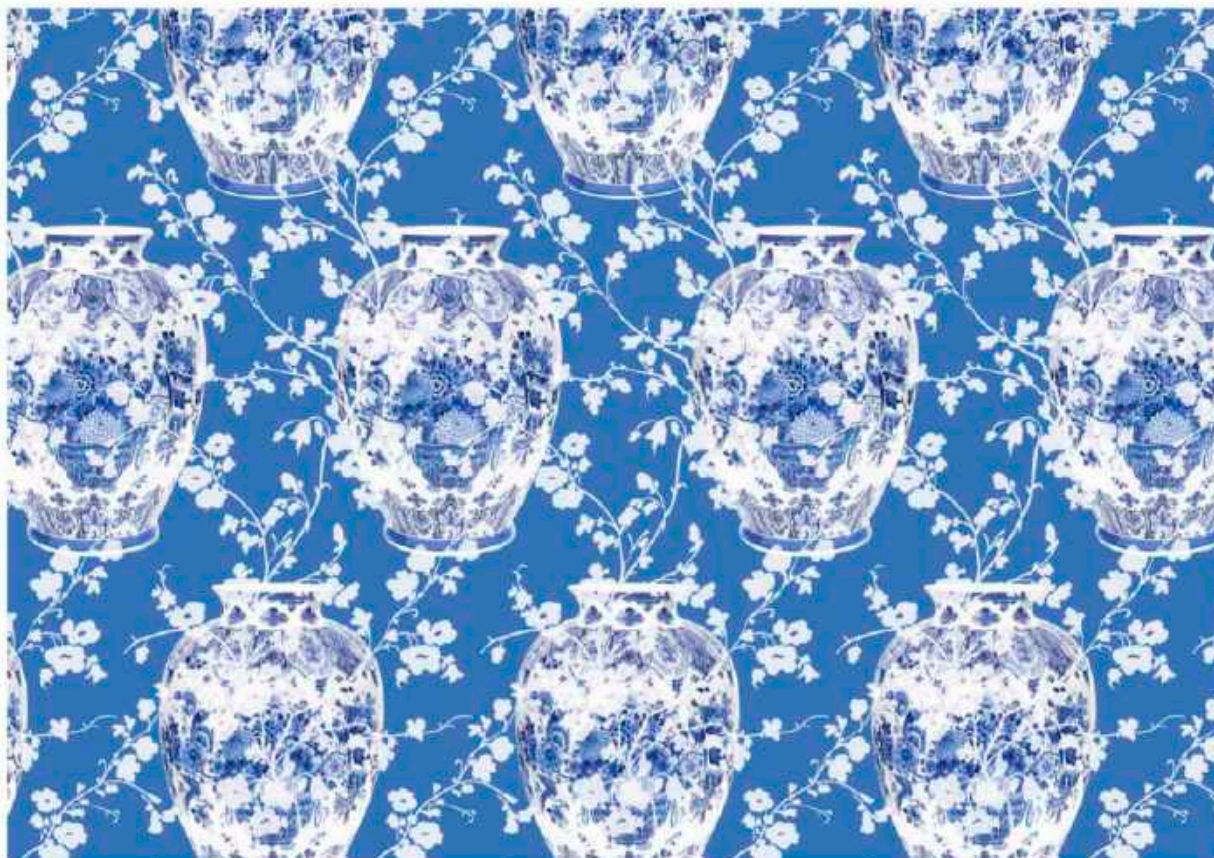




ROYAL
DELFT
1653

WALLPAPER & FABRIC

FABRIC/ LINEN SHEER



NICOLETTE MAYER COLLECTION

DESIGN NAME: FILIGREE

COLOR: BLUE

DESIGN NUMBER:

CONTENT: 100% LINEN SHEER

VERTICAL REPEAT: 27" V / 68.5 cm

HORIZONTAL REPEAT: 13.5" H / 34.29 cm

WIDTH: 54 INCHES / 137 CM

"ROYAL DELFT FILIGREE IS A MODERN 'BLUE & WHITE' CLASSIC. A PAINT THAT PLAYS WITH THE ICONIC ORNATELY PAINTED ROYAL DELFT 60CM FLOWER VASE, BEHIND A FLORAL VINE WITH LINGERIE-LIKE PEER-A-BOO EFFECT IT IS RECOGNIZABLE AS DE KONINKLIJKE PORCELEYNEN FLES/ROYAL DELFT. YET IT IS FUN AND NEW. ITS SIGNATURE IS BOLD, MODERN AND EFFORTLESSLY CLASSIC—ALL AT THE SAME TIME. BORN IN SOUTH AFRICA, I GREW UP WITH LOVE FOR DELFT BLUE & WHITE. ROYAL DELFT STARTED IN THE 17TH CENTURY WHEN THE VOC (THE DUTCH EAST INDIA COMPANY, WHO ALSO SETTLED SOUTH AFRICA AS A STOPOVER POINT ON THE WAY TO HOLLAND) BROUGHT THE BLUE PAINTED PORCELAIN BACK FROM CHINA. WHEN IT WAS DIFFICULT TO GUARANTEE THE POPULARITY OF THE LOOK, RESULTING IN AN INSPIRATION FOR DUTCH CERAMISTS TO CREATE SOMETHING SIMILAR, AND AS IT EVOLVED, SOMETHING NEW. THE RESULT WAS A EUROPEAN-INFLUENCED PORCELAIN THAT BECAME VERY DIFFERENTIATED AND ITS OWN SIGNATURE RELATIVE TO THE IMPORTED CHINESE CERAMICS. THE STORY OF DELFT, MAJOLICA, & FAIENCE IS VERY SIMILAR. THIS NEW COLLECTION PROVIDES BLUE AND WHITE PATTERNS THAT MIX PERFECTLY FOR COLLECTORS AND FANS OF ANY OF THE GREAT BLUE AND WHITE CERAMIC TRADITIONS."

-Nicolette Mayer





NICOLETTE MAYER COLLECTION
 DESIGN NAME: ROYAL DELFT
 TILE PLAY

COLOR: WHITE

DESIGN NUMBER:

ROLL SIZE: 10.05M 52CM W

REPEAT: 20.5"H x 15.75"V, 52cm x 40cm

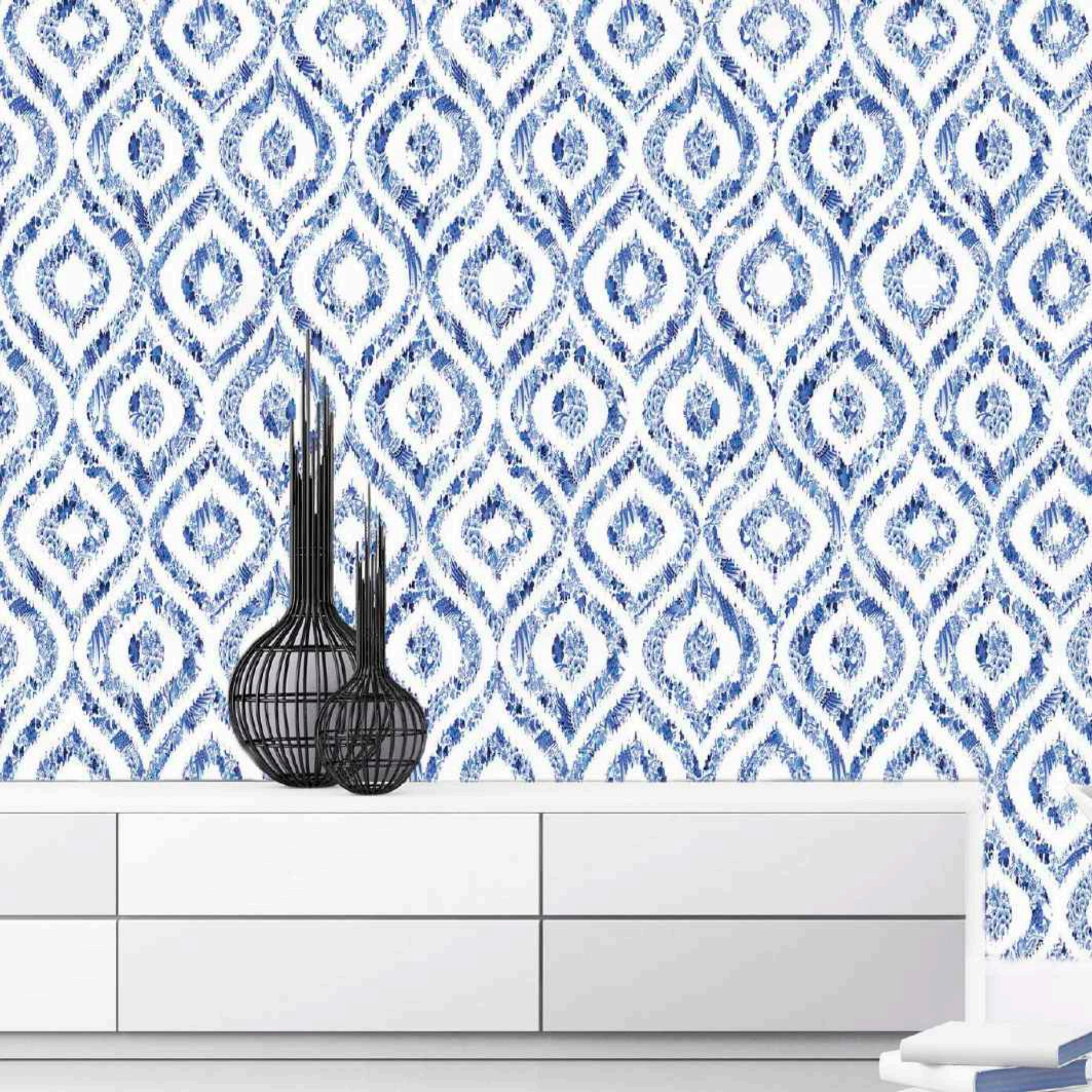
SUBSTRATE: SMOOTH NONWOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

* ROYAL DELFT TILES ARE FAMOUS SYMBOLS OF ROYAL DELFT, THE CITY OF DELFT, THE COUNTRY OF HOLLAND, THE ICONOGRAPHY OF SHIPS AND FLOWERS AND WINDMILLS, AND OF THE LOVE OF 'BLUE AND WHITE' CULTURES EVERYWHERE. THIS PATTERN IS INSPIRED BY ALL THOSE WHO LOVE BLUE AND WHITE, THE SOOTHING TONES OF PORTUGAL, CHINA, HOLLAND, SWEDEN, AND MANY MORE... THE PERFECT IMPERFECTIONS OF TILES, EACH COLLECTED AND BELOVED, NOW CAN GO HAND-IN-HAND WITH THE WALLPAPER THAT COLLECTS SOME OF THESE TOGETHER. ADD TO YOUR COLLECTION OF NEW TILES WITH ANTIQUE TILES YOU DISCOVER IN LITTLE ANTIQUE SHOPS AND ALLEYWAY MARKETS. MIX FABRIC AND WALLPAPER WITH ACTUAL TILES FOR A LAYERED, TEXTURED BATHROOM, BEDROOM OR KITCHEN. IT IS A DREAM TO WORK TOGETHER WITH THE ARTISTS AT ROYAL DELFT TO BRING THE ICONIC LOOKS MADE FAMOUS OVER 400 YEARS OF PORCELAIN CREATION TO NEW CATEGORIES OF WALLPAPER AND FABRIC.

-Nicolette Mayer












**ROYAL
DELFT**
—1653— Top of Repeat

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION
DESIGN NAME: ROYAL DELFT IKAT
COLOR: WHITE
DESIGN NUMBER:
ROLL SIZE: 10.05 METER ROLL, 70CM W
REPEAT: 70CM H X 70CM V
SUBSTRATE: SMOOTH NON WOVEN
CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

Top of Repeat

"ROYAL DELFT IKAT" COMBINES THE CLASSIC
ELEMENTS OF AN IKAT DESIGN WITH THE ICONIC IMAGE OF ONE OF
ROYAL DELFT'S BEAUTIFULLY DRAWN PEACOCK FLORALS. IKAT IS A MODERN
INTERPRETATION OF TWO ELEMENTS MOVING TOGETHER AS A
GEOMETRIC CLASSIC.

-Nicolette Mayer










**ROYAL
DELFT**
—1653—

Top of Repeat

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ROYAL DELFT

GARNITURE LEFT PANEL

COLOR: BLUE (NO TULIPS)

DESIGN NUMBER:

ROLL SIZE: 3.3 YDS, 3.05 M, 70 CM W

REPEAT: 27.5"H x 120"V, 70cm x 305cm

SUBSTRATE: SMOOTH NON-WOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

THE PROVENANCE OF ROYAL DELFT GARNITURE IS THE POPULARITY OF GARNITURE COLLECTING IN 17TH-CENTURY EUROPE WHICH INFLUENCED INTERIOR DESIGN, GLOBAL TRADE AND POTTERY MANUFACTURE THROUGHOUT EUROPE. STILL TO THIS DAY THE PHENOMENON OF 'GARNITURES' OR MATCHING SETS OF VASES, AND THE WAY IN WHICH THEY WERE USED IN EUROPEAN INTERIORS DISPLAYED ABOVE FIREPLACES, MANTELS, CHIMNEY PIECES, BENCHES AND CUPBOARDS OR OVER DOORWAYS, THEY EMBELLISHED OR 'FINISHED' THE INTERIOR AND ENHANCED THE STATUS OF THE OWNER. THE FASHION BEGAN IN EUROPE IN THE 1640s USING MISMATCHED PORCELAIN BEAKERS, VASES, BOWLS AND JARS, IMPORTED FROM CHINA. BY THE 1680s, PURPOSE MADE SETS WITH MATCHING DECORATION WERE PRODUCED IN CHINA, JAPAN AND EUROPE. THE FASHION CONTINUED WELL INTO THE 18TH CENTURY WITH ALMOST EVERY CERAMIC MANUFACTORY PRODUCING EXAMPLES. CONTEMPORARY INTERIOR DESIGNERS ARE RE-INTERPRETING VASE SETS IN MODERN AND HISTORIC INTERIORS.

OUR TWO-PANEL GARNITURE PATTERN HAS A LEFT AND A RIGHT PANEL. EACH REPEAT AND CAN 'FLOAT' AT ANY LEVEL THAT A DESIGNER MIGHT WANT AND TO PLACE THE GARNITURE SET, WITH AMPLE WHITE SPACE ABOVE AND BELOW. SO THAT IF A DESIGNER WANTS TO PLACE IT ABOVE A CABINET OR CONSOLE, IT CAN BE PLACED SO. ALTERNATIVELY, IT COULD BE PLACED AT A LONG HEIGHT BELOW MOULDINGS. IT ALSO ALLOWS FOR DIFFERENT WALL LIGHTS WITHOUT SACRIFICING THE MAIN DESIGN. FANTASTIC IMPACT!

-Nicolette Mayer



Top of Repeat



ROYAL
DELFT
—1653—

Top of Repeat

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ROYAL DELFT

GARNITURE RIGHT PANEL

COLOR: BLUE (NO TULIPS)

DESIGN NUMBER:

ROLL SIZE: 3.3 YDS, 3.05 M, 70 CM W

REPEAT: 27.5"H x 120"V, 70cm x 305cm

SUBSTRATE: SMOOTH NON-WOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

PROVENANCE OF ROYAL DELFT GARNITURE IS THE POPULARITY OF GARNITURE COLLECTING IN 17TH-CENTURY EUROPE, WHICH INFLUENCED EUROPEAN DESIGN, GLOBAL TRADE AND POTTERY MANUFACTURE THROUGHOUT THE WORLD. IT IS STILL TO THIS DAY THE PHENOMENON OF 'GARNITURES' OR MATCHING SETS OF VASES, AND THE WAY IN WHICH THEY WERE USED IN GRAND INTERIORS. DISPLAYED ABOVE FIREPLACES, MANTELS, CHIMNEY PIECES, INSETS AND CUPBOARDS OR OVER DOORWAYS, THEY EMBELLISHED OR 'FINISHED' THE INTERIOR AND ENHANCED THE STATUS OF THE OWNER. THE FASHION BEGAN IN EUROPE IN THE 1600S USING MISMATCHED CHINA, JARNS, BEAKERS, VASES, BOWLS AND JARS, IMPORTED FROM CHINA. THE EARLY PURPOSE MADE SETS WITH MATCHING DECORATION WERE PRODUCED IN CHINA, JAPAN AND EUROPE. THE FASHION CONTINUED INTO THE 18TH CENTURY WITH ALMOST EVERY CERAMIC MANUFACTORY PRODUCING EXAMPLES. CONTEMPORARY INTERIOR DESIGNERS ARE RE-INTERPRETING VASE SETS IN MODERN AND HISTORIC INTERIORS.

THE TWO-PANEL GARNITURE PATTERN HAS A LEFT AND A RIGHT PANEL. EACH PANEL REPEATS AND CAN 'FLOAT' AT ANY LEVEL THAT A DESIGNER MIGHT WANT IT TO PLACE THE GARNITURE SET, WITH AMPLE WHITE SPACE ABOVE AND BELOW. SO THAT IF A DESIGNER WANTS TO PLACE IT ABOVE A CABINET OR CONSOLE, IT CAN BE PLACED SO. ALTERNATIVELY IT COULD BE PLACED AT ANY HEIGHT BELOW MOULDINGS. IT ALSO ALLOWS FOR DIFFERENT WALL SETTINGS WITHOUT SACRIFICING THE MAIN DESIGN. FANTASTIC IMPACT!

-Nicolette Mayer



Top of Repeat







ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ELEMENTS

COLOR: BLUE

DESIGN NUMBER:

ROLL SIZE: 10.05 M, 70 CM W

REPEAT: 70CM H 70CM V, 27.5" x 27.5"

SUBSTRATE: SMOOTH NON-WOVEN

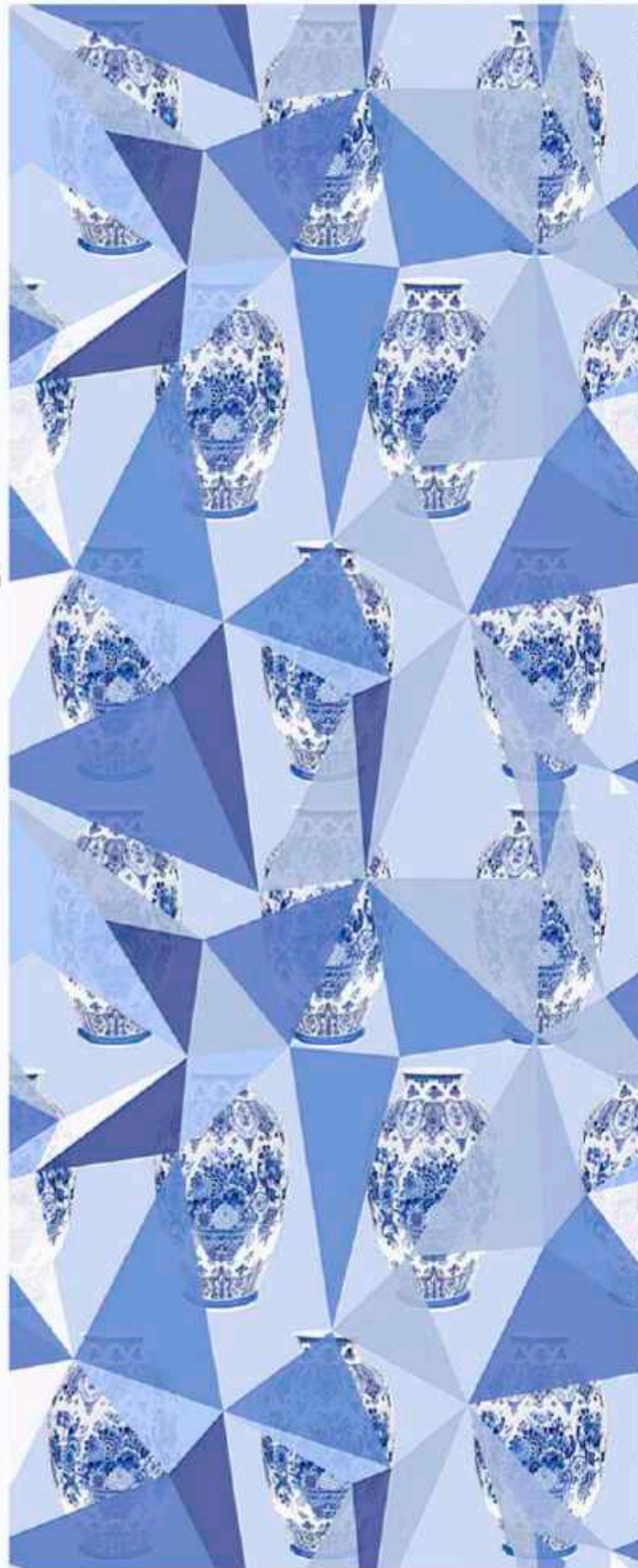
CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

"ELEMENTS IS A PATTERN FEATURING AN ORIGINAL BLUE VASE WITH ALL OF THE ELEMENTS OF ICONIC ROYAL DELFT: THE BIRDS, STILL LIFE FLOWERS IN VASE, VARIOUS BORDERS, AND A MODERN TRIANGULAR GEOMETRIC PEEK-A-BOO IN VARIOUS SHADES OF DELFT BLUE. MUCH LIKE LINGERIE BEHIND A SEMI-TRANSPARENT BLOUSE PLAYS WITH ONE'S EYE, THIS SEDUCTIVE AND THOROUGHLY MODERN PATTERN IS FRESH, FUN, TIMELESS.

ENTIRELY HANDPAINTED IN HOLLAND IN THE SAME WORKSHOP SINCE THE 17TH CENTURY, ROYAL DELFT ICONIC PORCELAIN IS WORLD RENOWN AND BELOVED FOR MIXING EVERYDAY ELEGANCE WITH ROYAL ALLURE.

FOR THE FIRST TIME IN 400 YEARS, WE BRING THIS ICONIC LOOK TO FABRIC AND WALLCOVERINGS IN MODERN AND FRESH PATTERNS."

-Nicolette Mayer






**ROYAL
DELFT**
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ELEMENTS

COLOR: WHITE

DESIGN NUMBER:

ROLL SIZE: 10.05 M, 70 CM W

REPEAT: 70 cm x 70cm, 27.5" x 27.5"

SUBSTRATE: SMOOTH NON-WOVEN

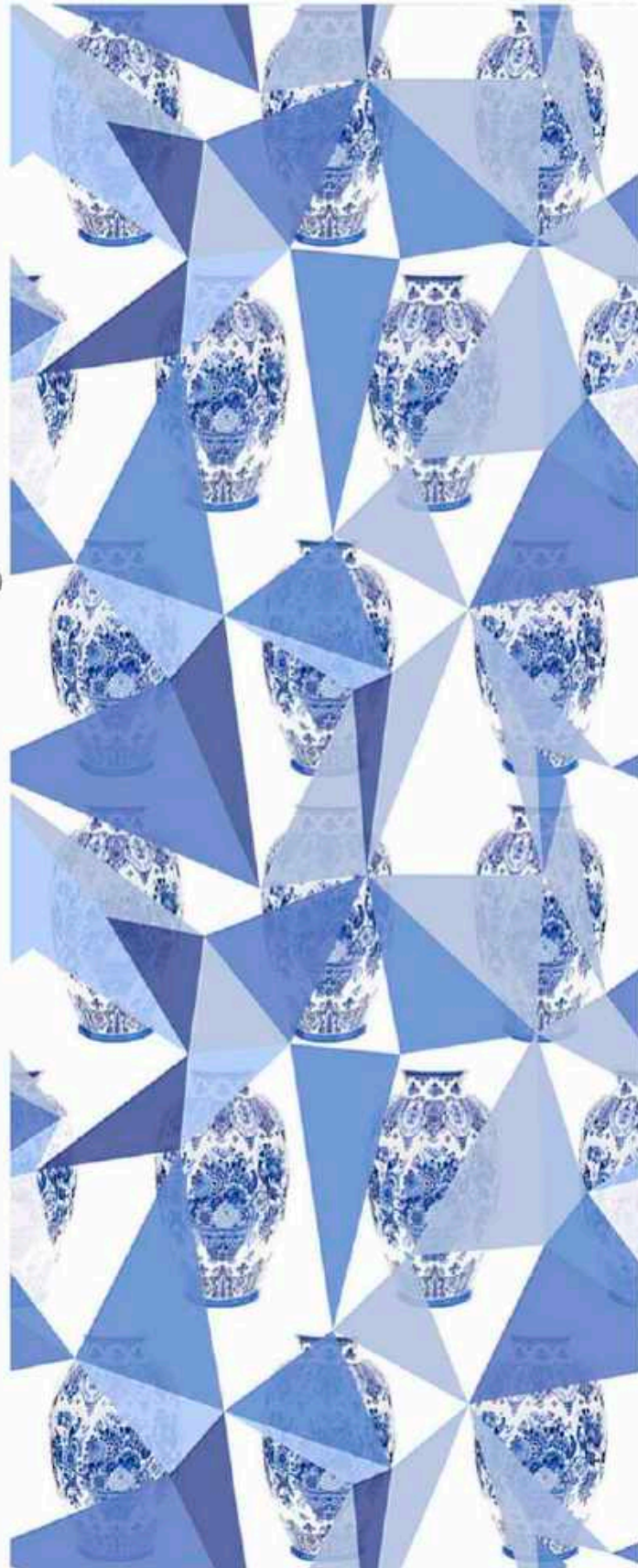
CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

ELEMENTS IS A PATTERN FEATURING AN ORIGINAL BLUE VASE WITH ALL OF THE ELEMENTS OF ICONIC ROYAL DELFT: THE BIRDS, STILL LIFE FLOWERS IN VASE, VARIOUS BORDERS, AND A MODERN TRIANGULAR GEOMETRIC PECK-A-BODD IN VARIOUS SHADES OF DELFT BLUE. MUCH LIKE LINGERIE BEHIND A SEMI-TRANSPARENT BLOUSE PLAYS WITH ONE'S EYE, THIS SEDUCTIVE AND THOROUGHLY MODERN PATTERN IS FRESH, FUN, TIMELESS.

ENTIRELY HANDPAINTED IN HOLLAND IN THE SAME WORKSHOP SINCE THE 17TH CENTURY, ROYAL DELFT ICONIC PORCELAIN IS WORLD-RENOWN AND BELOVED FOR MIXING EVERYDAY ELEGANCE WITH ROYAL ALLURE.

FOR THE FIRST TIME IN 400 YEARS, WE BRING THIS ICONIC LOOK TO FABRIC AND WALLCOVERINGS IN MODERN AND FRESH PATTERNS.

-Nicolette Mayer

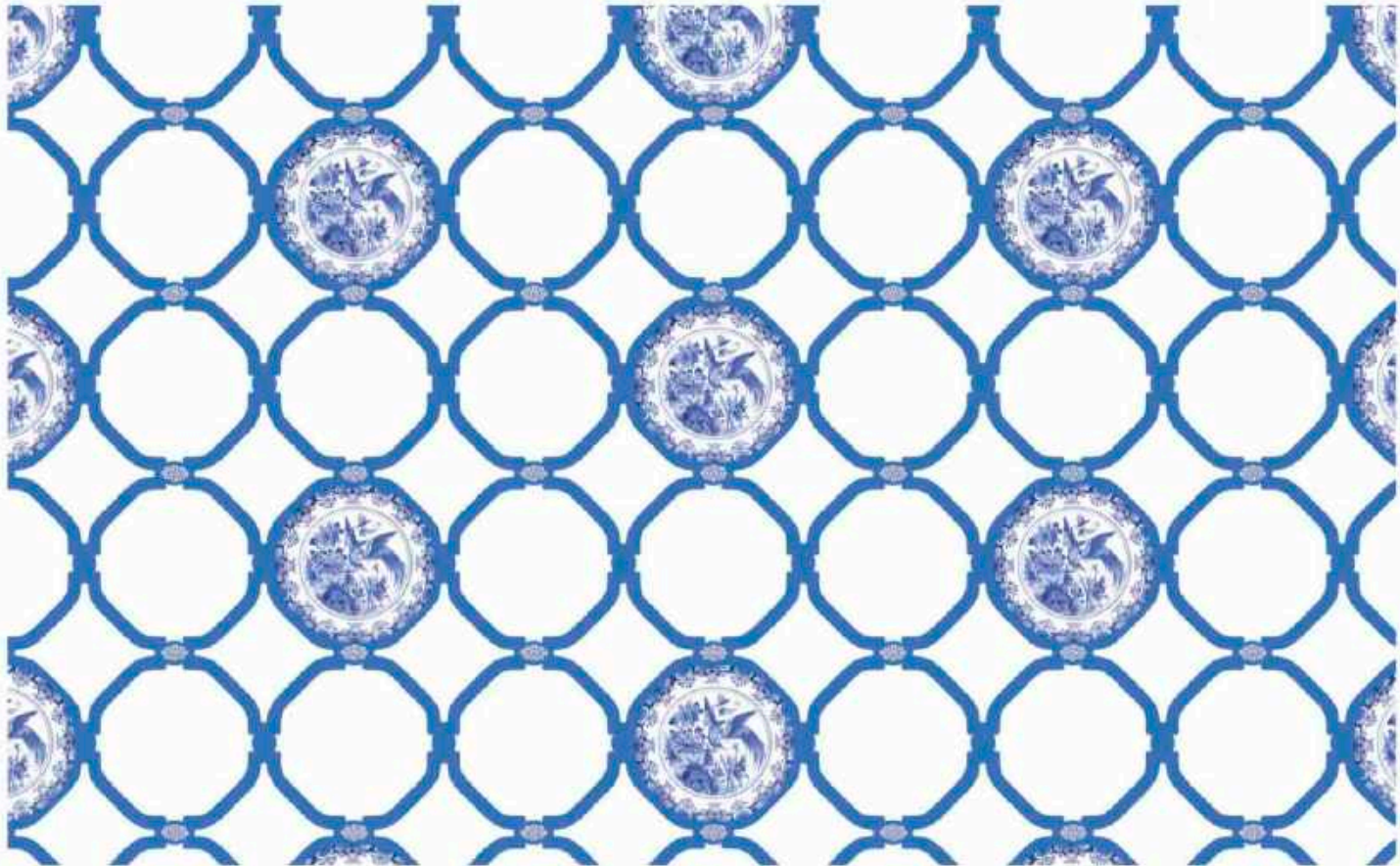




ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

FABRIC/ LINEN COTTON BLEND



NICOLETTE MAYER COLLECTION

DESIGN NAME: ETERNITY

COLOR: WHITE

DESIGN NUMBER:

CONTENT: 53/47% LINEN COTTON

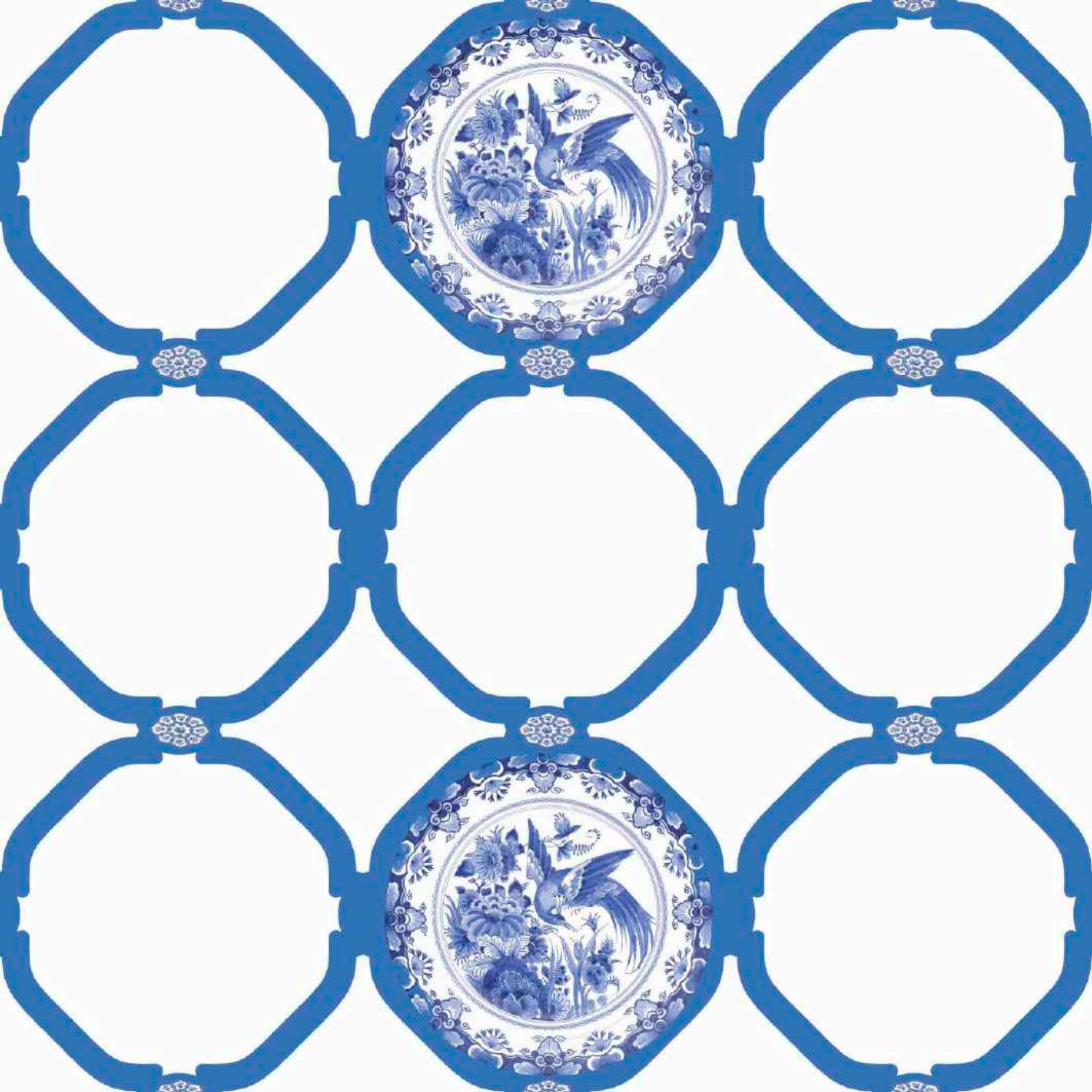
VERTICAL REPEAT: 13.5" V / 34.29 cm

HORIZONTAL REPEAT: 27" H / 68.5 cm

WIDTH: 54 INCHES / 137 CM

"ROYAL DELFT ETERNITY IS INSPIRED BY A SEXY MODERN ROMANCE BETWEEN MODERN SHAPE GEOMETRY IN TEXTILE DESIGN AND THE ICONIC, HISTORIC, AND TIMELESS ALLURE OF ROYAL DELFT PORCELAIN PLAQUES, EMBEDDED WITHIN THE CENTERS OF SOME OF THE SHAPES AND CONNECTING OTHERS. THE PLAYFULNESS OF THE PATTERN IS EVIDENT AND MIXES WITH OTHER MORE MODERN PATTERNS AND MORE TRADITIONAL ONES, PROVIDING THE DESIGNER WITH FLEXIBILITY OF A TRANSITIONAL VIBE TO CREATE CLASSIC APPEAL FOR NEXT-GENERATIONAL CUSTOMERS WHO LOOK FOR FRESHNESS AND NOVELTY."

-Nicolette Mayer





ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ETERNITY

COLOR: WHITE

DESIGN NUMBER:

ROLL SIZE: 10.05 M, 70 CM W

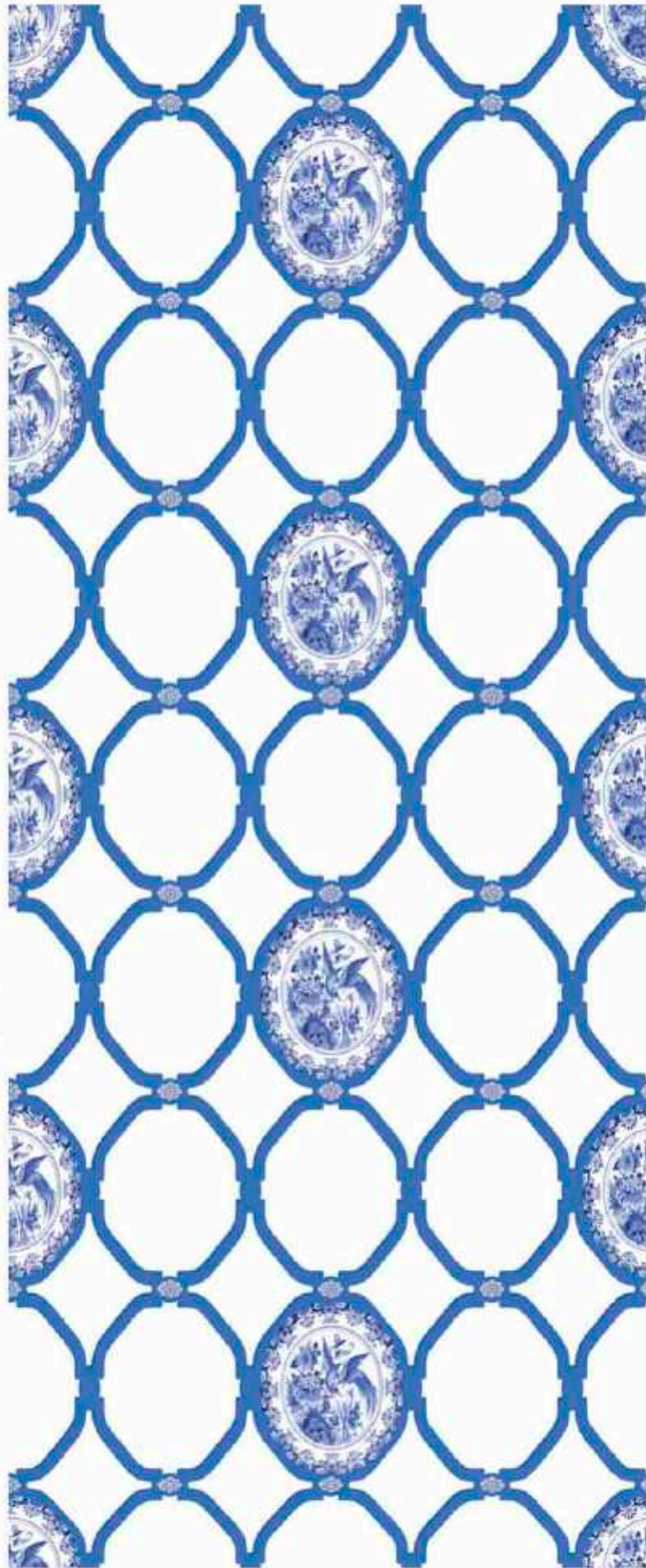
REPEAT: 70CM H X 70CM V

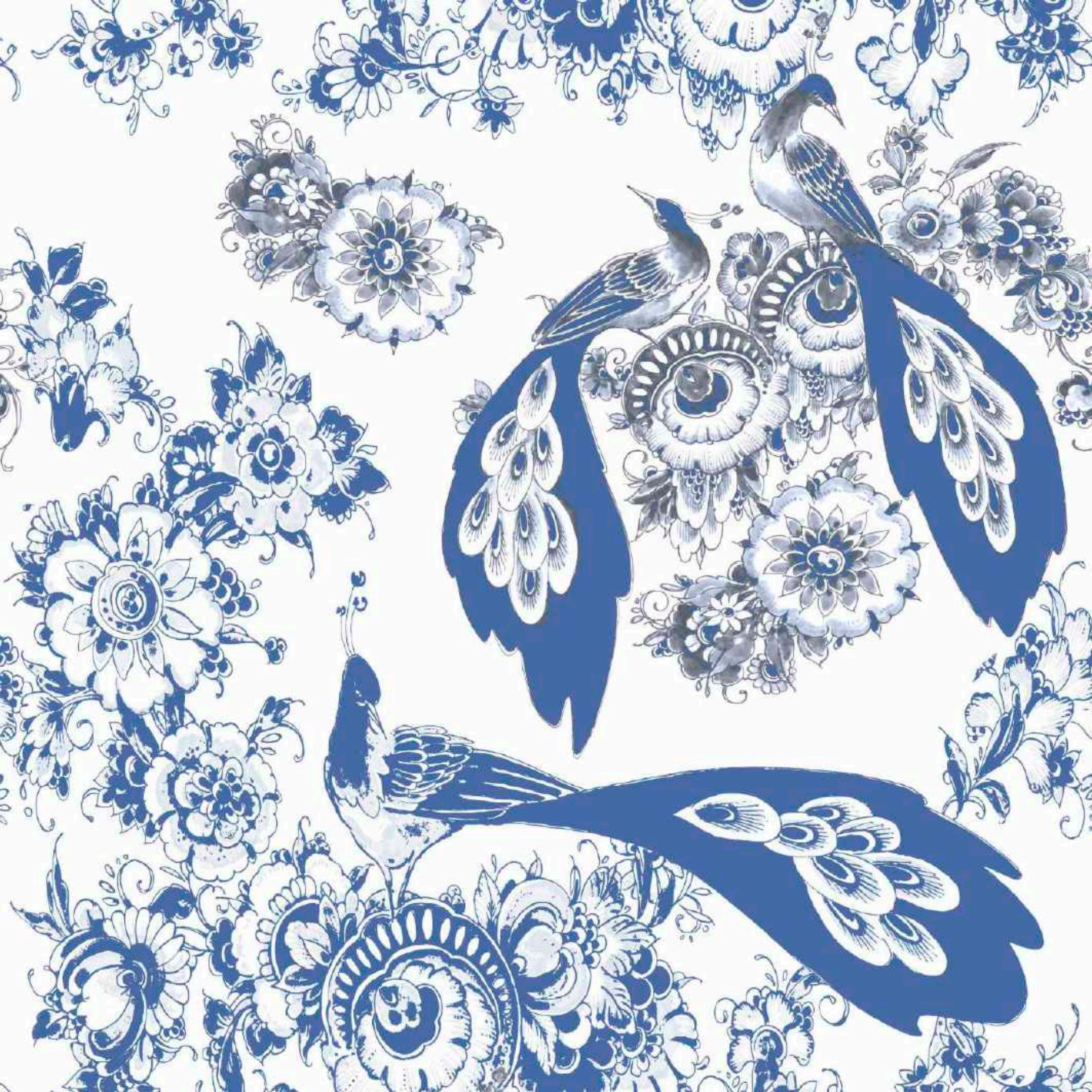
SUBSTRATE: SMOOTH NON WOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

* ROYAL DELFT ETERNITY IS INSPIRED BY A SEXY MODERN ROMANCE BETWEEN MODERN SHAPE GEOMETRY IN TEXTILE DESIGN AND THE ICONIC, HISTORIC, AND TIMELESS ALLURE OF ROYAL DELFT PORCELAIN PLAQUES, EMBEDDED WITHIN THE CENTERS OF SOME OF THE SHAPES AND CONNECTING OTHERS. THE PLAYFULNESS OF THE PATTERN IS EVIDENT AND MIXES WITH OTHER MORE MODERN PATTERNS AND MORE TRADITIONAL ONES, PROVIDING THE DESIGNER WITH FLEXIBILITY OF A TRANSITIONAL VIBE TO CREATE CLASSIC APPEAL FOR NEXT-GENERATIONAL CUSTOMERS WHO LOOK FOR FRESHNESS AND NOVELTY.

-Nicolette Mayer







ROYAL
DELFT
1653

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ROYAL DELFT
BLOEMDECOR

COLOR: WHITE

DESIGN NUMBER:

ROLL SIZE: 10.05M, 52 CM WIDE

REPEAT 20.5" H x 39.4" V, 52 cm x 100cm

SUBSTRATE: SMOOTH NONWOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

"ROYAL DELFT BLOEMDECOR IS A PATTERN INSPIRED BY THE 'PEACOCKS WITH PERSONALITY' THAT HAVE BEEN THE CENTERPIECE OF MOST OF THE ROYAL DELFT MASTERPIECE PORCELAIN FOR HUNDREDS OF YEARS AND THE SOURCE OF INSPIRATION FOR DESIGNERS AND CREATORS WORLDWIDE. THE TRADITIONAL FLORAL DESIGN ALONG WITH AN ASIAN-INSPIRED PEACOCK IS TIMELESS. THE MODERN PARED-DOWN PEACOCK SITS ON BRANCHES SURROUNDED BY FLOWERS WITH A LINE-DRAWING FEEL ON A SOFT PALETTE WITH SMALL COLORIZED ELEMENTS THAT RESPECTS THE MASTER ARTIST'S HAND THAT ALLOW FOR A TONE-ON-TONE SOFT LIVABLE FEEL THAT IS VERY TRUE TO ROYAL DELFT. IT IS A DREAM TO WORK TOGETHER WITH THE ARTISTS AT ROYAL DELFT TO BRING THE ICONIC LOOKS MADE FAMOUS OVER 400 YEARS OF PORCELAIN CREATION TO NEW CATEGORIES OF WALLPAPER AND FABRIC."

-Nicolette Mayer







ROYAL
DELFT
—1653—
WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ROYAL DELFT
BLOEMDECOR

COLOR: GRAIN

DESIGN NUMBER:

ROLL SIZE: 10.05M, 52 CM WIDE

REPEAT 20.5"H x 39.4"V, 52 CM x 100CM

SUBSTRATE: SMOOTH NONWOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

"ROYAL DELFT BLOEMDECOR IS A PATTERN INSPIRED BY THE 'PEACOCKS WITH PERSONALITY' THAT HAVE BEEN THE CENTERPIECE OF MOST OF THE ROYAL DELFT MASTERPIECE PORCELAIN FOR HUNDREDS OF YEARS, AND THE SOURCE OF INSPIRATION FOR DESIGNERS AND CREATORS WORLDWIDE. THE TRADITIONAL FLORAL DESIGN ALONG WITH AN ASIAN-INSPIRED PEACOCK IS TIMELESS. THIS MODERN PARED-DOWN PEACOCK SITS ON BRANCHES SURROUNDED BY FLOWERS WITH A LINE-DRAWING FEEL ON A SOFT PALETTE WITH SMALL COLORIZED ELEMENTS THAT RESPECTS THE MASTER ARTIST'S HAND THAT ALLOW FOR A TONE-ON-TONE SOFT LIVABLE FEEL THAT IS VERY TRUE TO ROYAL DELFT. IT IS A DREAM TO WORK TOGETHER WITH THE ARTISTS AT ROYAL DELFT TO BRING THE ICONIC LOOKS MADE FAMOUS OVER 300 YEARS OF PORCELAIN CREATION TO NEW CATEGORIES OF WALLPAPER AND FABRIC."

-Nicolette Mayer





ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

FABRIC/ LINEN COTTON BLEND



NICOLETTE MAYER COLLECTION

DESIGN NAME: PORCELEYNE

COLOR: WHITE

DESIGN NUMBER:

CONTENT: 53/47% LINEN COTTON

VERTICAL REPEAT: 24" V / 61 cm

HORIZONTAL REPEAT: 27" H / 68.5 cm

WIDTH: 54 INCHES / 137 cm

* ROYAL DELFT PORCELEYNE IS AN INSPIRED ROMANTIC MODERN TAKE ON TRADITION IN 'BLUE AND WHITE' WITH NUANCED SHADES AND AGING. IT COMBINES A CLASSIC AGED DAMASK MOTIF AND THE ICONIC, HISTORIC, TIMELESS ALLURE OF ROYAL DELFT PORCELAIN PLAQUES EMBEDDED WITHIN THE CENTERS OF THE UPDATED DAMASK SHAPES THAT DANCE WITH AGED ELEMENTS. THE PLAYFULNESS OF THE PATTERN MIXES WITH OTHER MORE MODERN PATTERNS AND MORE TRADITIONAL ONES, PROVIDING THE DESIGNER WITH FLEXIBILITY OF A TRANSITIONAL VIBE TO CREATE CLASSIC APPEAL FOR NEXT-GENERATIONAL CUSTOMERS WHO LOOK FOR FRESHNESS AND NOVELTY.

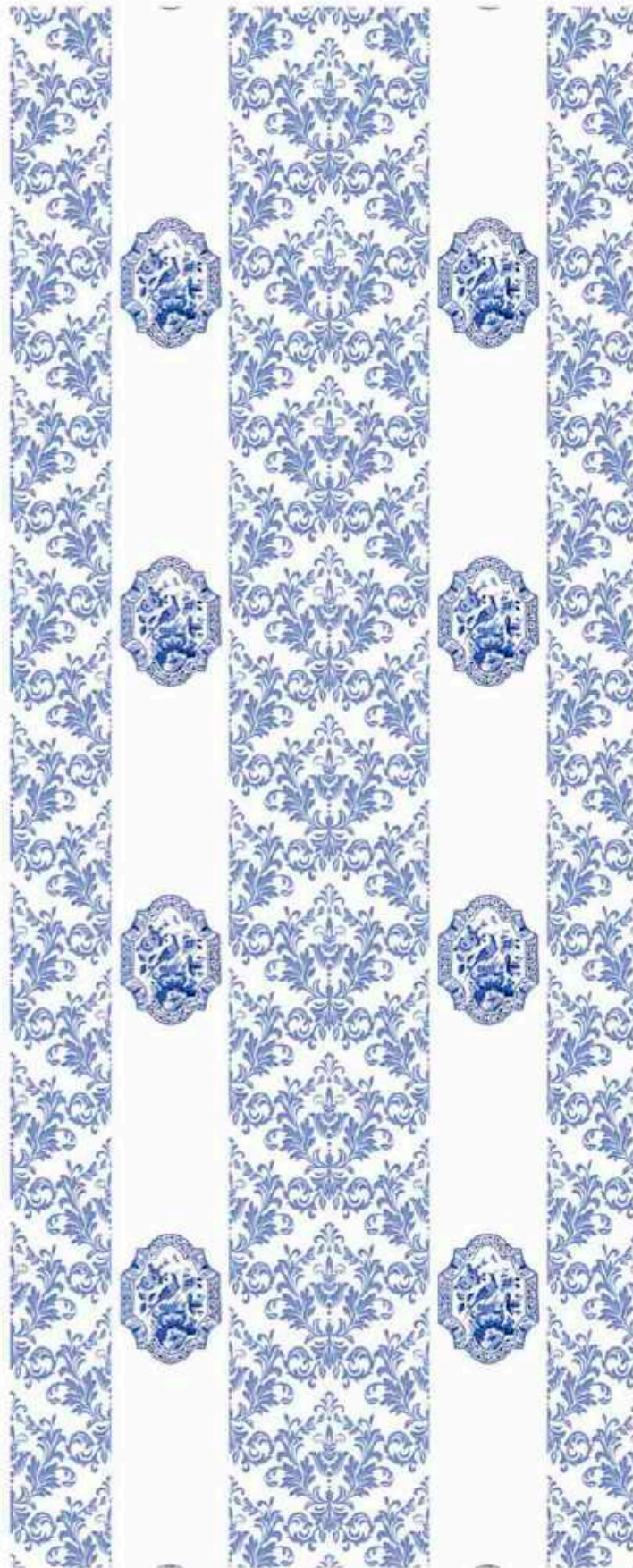
-Nicolette Mayer



NICOLETTE MAYER COLLECTION
DESIGN NAME: IMPERIAL
COLOR: WHITE
DESIGN NUMBER:
ROLL SIZE: 10.05 M, 70 CM W
REPEAT: 70CM H X 74CM V
SUBSTRATE: SMOOTH NON-WOVEN
CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

"ROYAL DELFT IMPERIAL IS INSPIRED BY THE STately ROYAL DELFT PLAQUE COLLECTIONS LINING DINING WALLS, STAIRCASES, HALLWAYS AND HOME ENTRIES WHICH PASSIONATE COLLECTORS PLACED IN FORMATIONS ON THE WALLS OF GRAND HOUSES, PALACES AND REFINED APARTMENTS, SHOWING THEIR CURATING SKILL AND PORCELAIN-LOVE! AMONG ARISTOCRATS FROM THE 1600S ON, BLUE AND WHITE CRAZES IN THE 17TH CENTURY BECAME FEVERED. THE PASSION FOR DELFTWARE IS STILL A PASSION AMONG COLLECTORS. ROYAL DELFT IMPERIAL PAYS HOMAGE TO THIS TRADITION AS IT PLACES A SIGNATURE PLAQUE IN FORMATION BETWEEN A MODERN DAMASK STRIPE THAT IS A STAND-ALONE WALLPAPER OR A CANVAS FOR A PLAQUE AND PLATE COLLECTION. HAVE FUN WITH IT! MIX STYLES, SHAPES, FAMILY PORTRAITS AND MODERN ART..."

-Nicolette Mayer











NICOLETTE MAYER COLLECTION
DESIGN NAME: IMPERIAL
COLOR: BLUE
DESIGN NUMBER:
ROLL SIZE: 10.05 M. 70 CM W
REPEAT : 70CM H X 74CM V
SUBSTRATE: SMOOTH NON-WOVEN
CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

"ROYAL DELFT IMPERIAL IS INSPIRED BY THE STATELY ROYAL DELFT PLAQUE COLLECTIONS LINING DINING WALLS, STAIRCASES, HALLWAYS AND HOME ENTRIES WHICH PASSIONATE COLLECTORS PLACED IN FORMATIONS ON THE WALLS OF GRAND HOUSES, PALACES AND REFINED APARTMENTS, SHOWING THEIR CURATING SKILL AND PORCELAIN-LOVE! AMONG ARISTOCRATS FROM THE 1600S ON, BLUE AND WHITE CRAZES IN THE 17TH CENTURY BECAME FEVERED. THE PASSION FOR DELFTWARE IS STILL A PASSION AMONG COLLECTORS. ROYAL DELFT IMPERIAL PAYS HOMAGE TO THIS TRADITION AS IT PLACES A SIGNATURE PLAQUE IN FORMATION BETWEEN A MODERN DAMASK STRIPE THAT IS A STAND-ALONE WALLPAPER OR A CANVAS FOR A PLAQUE AND PLATE COLLECTION. HAVE FUN WITH IT! MIX STYLES, SHAPES, FAMILY PORTRAITS AND MODERN ART."

-Nicolette Mayer









ROYAL
DELFT
—1653—

Top of Repeat

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ROYAL DELFT

GARNITURE TULIP

COLOR: SCENIC LEFT PANEL

DESIGN NUMBER:

ROLL SIZE: 3.5 YDS, 3.05 M

REPEAT: 27.5"H x 120"V, 70cm x 305cm

SUBSTRATE: SMOOTH NON-WOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

"THE PROVENANCE OF ROYAL DELFT GARNITURE IS THE POPULARITY OF GARNITURE COLLECTING IN 17TH-CENTURY EUROPE, WHICH INFLUENCED INTERIOR DESIGN, GLOBAL TRADE AND POTTERY MANUFACTURE THROUGHOUT EUROPE. STILL TO THIS DAY, THE PHENOMENON OF 'GARNITURES' OR MATCHING SETS OF VASES, AND THE WAY IN WHICH THEY WERE USED IN EUROPEAN INTERIORS DISPLAYED ABOVE FIREPLACES, MANTELS, CHIMNEY PIECES, CABINETS AND CUPBOARDS OR OVER DOORWAYS, THEY EMBELLISHED OR 'GARNISHED' THE INTERIOR AND ENHANCED THE STATUS OF THE OWNER. THE FASHION BEGAN IN EUROPE IN THE 1600s USING MISMATCHED PORCELAIN BEAKERS, VASES, BOWLS AND JARS, IMPORTED FROM CHINA. BY THE 1800s, PURPOSE MADE SETS WITH MATCHING DECORATION WERE PRODUCED IN CHINA, JAPAN AND EUROPE. THE FASHION CONTINUED WELL INTO THE 19TH CENTURY WITH ALMOST EVERY CERAMIC MANUFACTORY PRODUCING EXAMPLES. CONTEMPORARY INTERIOR DESIGNERS ARE RE-INTERPRETING VASE SETS IN MODERN AND HISTORIC INTERIORS."

"OUR TWO-PANEL GARNITURE PATTERN HAS A LEFT AND A RIGHT PANEL, EACH IS IN REPEAT AND CAN 'FLOAT' AT ANY LEVEL THAT A DESIGNER MIGHT WANT TO PLACE THE GARNITURE SET, WITH AMPLE WHITE SPACE ABOVE AND BELOW. SO THAT IF A DESIGNER WANTS TO PLACE IT ABOVE A CABINET OR CONSOLE IT CAN BE PLACED SO. ALTERNATIVELY, IT COULD BE PLACED AT CEILING HEIGHT BELOW MOULDINGS. IT ALSO ALLOWS FOR DIFFERENT WALL HEIGHTS WITHOUT SACRIFICING THE MAIN DESIGN. FANTASTIC IMPACT!"

-Nicolette Mayer



Top of Repeat



Top of Repeat

ROYAL DELFT —1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ROYAL DELFT
GARNITURE TULIP

COLOR: SCENIC RIGHT PANEL

DESIGN NUMBER:

ROLL SIZE: 3.5 YDS, 3.05 M

REPEAT: 27.5"H x 120"V, 70cm x 305cm

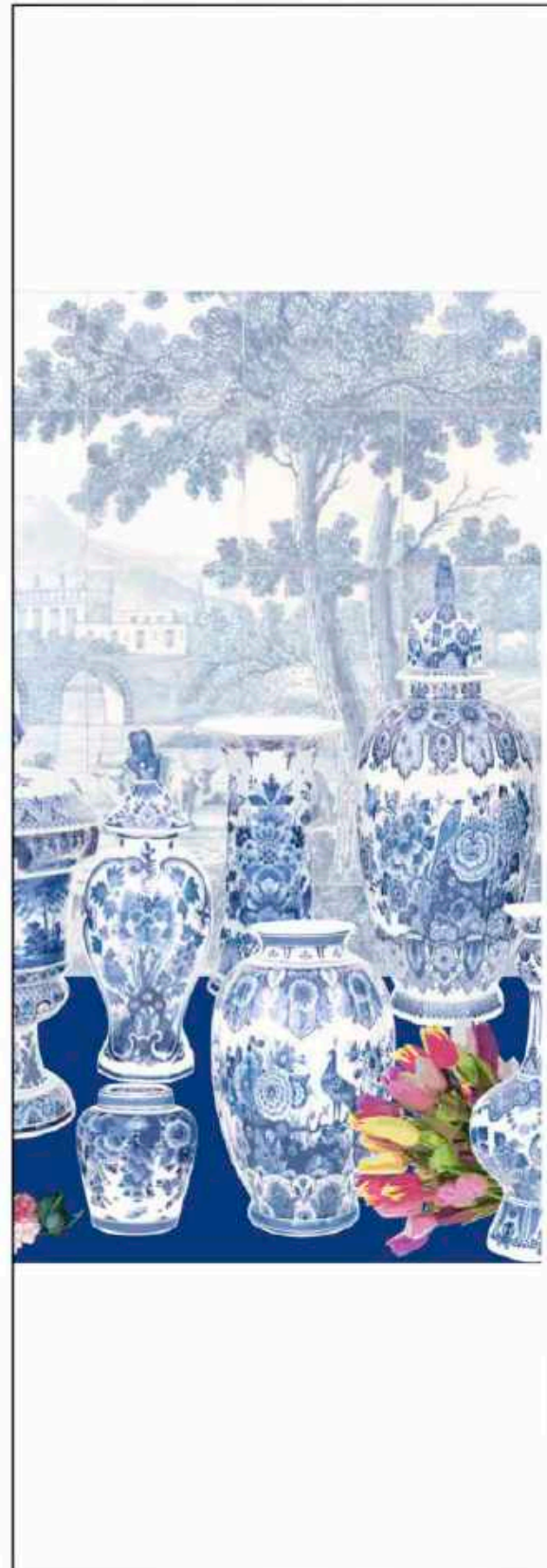
SUBSTRATE: SMOOTH NON-WOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

THE PROMINENCE OF ROYAL DELFT GARNITURE IS THE POPULARITY OF GARNITURE COLLECTING IN 17TH-CENTURY EUROPE, WHICH INFLUENCED INTERIOR DESIGN, GLOBAL TRADE AND POTTERY MANUFACTURE THROUGHOUT EUROPE. STILL TO THIS DAY THE PHENOMENON OF 'GARNITURES' OR MATCHING SETS OF VASES, AND THE WAY IN WHICH THEY WERE USED IN EUROPEAN INTERIORS DISPLAYED ABOVE FIREPLACES, MANTELS, CHIMNEY PIECES, CABINETS AND CUPBOARDS OR OVER DOORWAYS THEY EMBELLISHED OR 'GARNISHED' THE INTERIOR AND ENHANCED THE STATUS OF THE OWNER. THE FASHION BEGAN IN EUROPE IN THE 1680s USING MISMATCHED PORCELAIN BEAKERS, VASES, BOWLS AND JARS, IMPORTED FROM CHINA. BY THE 1840s, PURPOSE MADE SETS WITH MATCHING DECORATION WERE PRODUCED IN CHINA, JAPAN AND EUROPE. THE FASHION CONTINUED WELL INTO THE 18TH CENTURY WITH ALMOST EVERY CERAMIC MANUFACTORY PRODUCING EXAMPLES. CONTEMPORARY INTERIOR DESIGNERS ARE RE-INTERPRETING VASE SETS IN MODERN AND HISTORIC INTERIORS.

OUR TWO-PANEL GARNITURE PATTERN HAS A LEFT AND A RIGHT PANEL. EACH IS IN REPEAT AND CAN 'FLOAT' AT ANY LEVEL THAT A DESIGNER MIGHT WANT TO PLACE THE GARNITURE SET, WITH AMPLE WHITE SPACE ABOVE AND BELOW. SO THAT IF A DESIGNER WANTS TO PLACE IT ABOVE A CABINET OR CONSOLE IT CAN BE PLACED SO. ALTERNATIVELY, IT COULD BE PLACED AT CEILING HEIGHT BELOW MOULDINGS. IT ALSO ALLOWS FOR DIFFERENT WALL HEIGHTS WITHOUT SACRIFICING THE MAIN DESIGN. FANTASTIC IMPACT!

-Nicolette Mayer



Top of Repeat





ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

FABRIC/ SILK COTTON VOILE



NICOLETTE MAYER COLLECTION

DESIGN NAME: TULIPIERE FLOWERS

COLOR: GRAY

DESIGN NUMBER:

CONTENT: 30/70% SILK COTTON VOILE

VERTICAL REPEAT: 144" V / 366 cm

HORIZONTAL REPEAT: 54" H / 137 cm

WIDTH: 54 INCHES / 137 CM

* ROYAL DELFT TULIPIERE FLOWERS IS A SINGLE PANEL THAT IS INSPIRED BY ROYAL DELFT'S ICONIC TULIPIERE VASES, WHICH CAN BE MODERN MARVELS. THE ICON OF ROYAL DELFT - THE FLOWER PYRAMID IS A PHENOMENON THAT HAS BEEN USED FOR HUNDREDS OF YEARS BY ROYALTY, ARISTOCRATS AND LUCKY MODERN DESIGNERS TO CREATE AN EXTRAORDINARY INTERIOR SCENE UTILIZING THESE EXTRAORDINARY VASES CONSISTING OF A STACK OF EVER SMALLER ELEMENTS. ANY FLOWERS OR BULBS CAN BE PUT IN EACH SPOUT. THE IMPOSING FLOWER PYRAMIDS ARE MADE TO THE EXAMPLE OF THE LATE 17TH CENTURY ROYAL PYRAMIDS. OVER 300 YEARS AFTER THE FIRST VASES WERE DEVELOPED IN DELFT, THE BLUE AND WHITE FLOWER PYRAMID IS A FAMOUS NATIONAL ICON WITH ROYAL ALLURE. AFTER THE ADVENT OF LARGE-SCALE GLOBAL TRADE IN THE 17TH CENTURY, NUMEROUS FLOWER BULBS FROM ASIA SUCH AS THE TULIP GIGEUS, AND HYACINTH BECAME LUXURY ITEMS IN EUROPE AND THESE BULBS REMAINED AN EXOTIC NOVELTY UNTIL THE END OF THE 17TH CENTURY. LARGE PYRAMID-SHAPED TULIPIERES WERE PARTICULARLY ORNATE AND WERE USED AS A STATUS SYMBOL TO BEST SHOW THESE NOVEL FLOWERS. NOW AVAILABLE TO ANYONE THROUGH DESIGNERS AND ANTIQUE SHOPS BUT STILL PRECIOUS AND WITH EXTRAORDINARY VERSATILITY, WE NOW CAN ADD THE BEAUTY OF TULIPIERES TO WALLS AND DRAPING. TULIPIERE FLOWERS IS A BEAUTIFUL EXAMPLE OF OUR WORLDWIDE EXCLUSIVE LICENSE WITH ROYAL DELFT, WORKING IN COLLABORATION WITH ROYAL DELFT AND OUR OWN MASTER ARTISTS TO BRING THE ICONIC 400 YEARS OF ROYAL DELFT'S SIGNATURE BLUE AND WHITE STYLE TO NEW CATEGORIES: WALLPAPER, FABRIC AND SOFT GOODS THROUGH THE NICOLETTE MAYER COLLECTION. IT IS A DREAM TO WORK TOGETHER WITH THE ARTISTS AT ROYAL DELFT TO BRING THE ICONIC LOOKS MADE FAMOUS OVER 400 YEARS OF ROYAL DELFT AN CREATION TO NEW CATEGORIES OF WALL PAPER





Top of Repeat



NICOLETTE MAYER COLLECTION
DESIGN NAME: ROYAL DELFT
TULIPIERE FLOWERS

COLOR: WHITE

DESIGN NUMBER:

ROLL SIZE: 3.05M, 120" PANEL

REPEAT: 27.5"H x 10"V, 70cm x 30.5cm

SUBSTRATE: ROUGH PEARLIZED

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

ROYAL DELFT TULIPIERE FLOWERS IS A SINGLE PANEL THAT IS INSPIRED BY ROYAL DELFT'S ICONIC TULIPIERE VASES, WHICH CAN BE MODERN MARVELS OR THE ICON OF ROYAL DELFT. THE FLOWER PYRAMIDS A PHENOMENON THAT HAS BEEN USED FOR HUNDREDS OF YEARS BY ROYALTY, ARISTOCRATS OR LUCKY MODERN DESIGNERS TO CREATE AN EXTRAORDINARY INTERIOR SCENE. BUILDING THESE EXTRAORDINARY VASES (CONSISTING OF A STACK OF EVER SMALLER ELEMENTS) ANY FLOWERS OR BULBS CAN BE PUT IN EACH SPOUT. THE IMPOSING FLOWER PYRAMIDS ARE MADE TO THE EXAMPLE OF THE LATE 17TH CENTURY ROYAL PYRAMIDS. OVER 300 YEARS AFTER THE FIRST VASES WERE DEVELOPED IN DELFT, THE BLUE AND WHITE FLOWER PYRAMID IS A FAMOUS ORIGINAL ICON WITH ROYAL ALLURE. AFTER THE ADVENT OF LARGE-SCALE GLOBAL TRADE IN THE 17TH CENTURY, NUMEROUS FLOWER BULBS FROM ASIA SUCH AS THE TULIP, CROCUS, AND HYACINTH BECAME LUXURY ITEMS IN EUROPE. AND THESE BULBS REMAINED AN EXOTIC NOVELTY UNTIL THE END OF THE 17TH CENTURY. LARGE PYRAMID-SHAPED TULIPIERES WERE PARTICULARLY ORNATE AND WERE USED AS A STATUS SYMBOL TO BEST SHOW THESE NOVEL FLOWERS. NOW AVAILABLE TO ANYONE THROUGH DESIGNERS AND ANTIQUE SHOPS BUT STILL SO ELEGANT AND WITH EXTRAORDINARY VERSATILITY, WE NOW CAN ADD THE AUTHORITY OF TULIPIERES TO WALLS AND DRAPING. TULIPIERE FLOWERS IS A BEAUTIFUL EXAMPLE OF OUR WORLDWIDE EXCLUSIVE LICENSE WITH ROYAL DELFT, WORKING IN COLLABORATION WITH ROYAL DELFT AND OUR OWN MASTER ARTISTS TO BRING THE ICONIC 400 YEARS OF ROYAL DELFT'S SIGNATURE BLUE AND WHITE STYLE TO NEW CATEGORIES: WALLPAPER, FABRIC AND SOFT DECORS THROUGH THE NICOLETTE MAYER COLLECTION. IT IS A DREAM TO WORK TOGETHER WITH THE ARTISTS AT ROYAL DELFT TO BRING THE ICONIC LOOKS MADE FAMOUS FOR 400 YEARS OF PORCELAIN CREATION TO NEW CATEGORIES OF WALLPAPER OR FABRIC...

-Nicolette Mayer

Bottom of Repeat

Beginning of Next Repeat



Top of Repeat





NICOLETTE MAYER COLLECTION
DESIGN NAME: ROYAL DELFT
TULIPIERE FLOWERS

COLOR: BLACK

DESIGN NUMBER:

ROLL SIZE: 3.05M, 120" PANEL

REPEAT: 27.5"H x 10"V, 70cm x 305cm

SUBSTRATE: ROUGH PEARLIZED

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

*ROYAL DELFT TULIPIERE FLOWERS IS A SINGLE PANEL THAT IS INSPIRED BY ROYAL DELFT'S ICONIC TULIPIERE VASES, WHICH CAN BE MODERN MARVELS. THE ICON OF ROYAL DELFT, THE FLOWER PYRAMID IS A PHENOMENON THAT HAS BEEN USED FOR HUNDREDS OF YEARS BY ROYALTY, ARISTOCRATS AND LUCY MODERN DESIGNERS TO CREATE AN EXTRAORDINARY INTERIOR SCENE UTILIZING THESE EXTRAORDINARY VASES CONSISTING OF A STACK OF EVER SMALLER ELEMENTS. ANY FLOWERS OR BULBS CAN BE PUT IN EACH SPOUT. THE IMPOSING FLOWER PYRAMIDS ARE MADE TO THE EXAMPLE OF THE LATE 17TH CENTURY ROYAL PYRAMIDS. OVER 300 YEARS AFTER THE FIRST VASES WERE DEVELOPED IN DELFT, THE BLUE AND WHITE FLOWER PYRAMID IS A FAMOUS NATIONAL ICON WITH ROYAL ALLURE. AFTER THE ADVENT OF LARGE-SCALE GLOBAL TRADE IN THE 17TH CENTURY, NUMEROUS FLOWER BULBS FROM ASIA SUCH AS THE TULIP, CROCUS, AND HYACINTH BECAME LUXURY ITEMS IN EUROPE AND THESE BULBS REMAINED AN EXOTIC NOVELTY UNTIL THE END OF THE 17TH CENTURY. LARGE PYRAMID-SHAPED TULIPIERES WERE PARTICULARLY ORNATE AND WERE USED AS A STATUS SYMBOL TO BEST SHOW THESE NOVEL FLOWERS. NOW AVAILABLE TO ANYONE THROUGH DESIGNERS AND ANTIQUE SHOPS BUT STILL PRECIOUS AND WITH EXTRAORDINARY VERSATILITY, WE NOW CAN ADD THE BEAUTY OF TULIPIERES TO WALLS AND DRAPING. TULIPIERE FLOWERS IS A BEAUTIFUL EXAMPLE OF OUR WORLDWIDE EXCLUSIVE LICENSE WITH ROYAL DELFT, WORKING IN COLLABORATION WITH ROYAL DELFT AND OUR OWN MASTER ARTISTS TO BRING THE ICONIC 300 YEARS OF ROYAL DELFT'S SIGNATURE BLUE AND WHITE STYLE TO NEW CATEGORIES: WALLPAPER, FABRIC AND SOFT COO THROUGH THE NICOLETTE MAYER COLLECTION. IT IS A DREAM TO WORK TOGETHER WITH THE ARTISTS AT ROYAL DELFT TO BRING THE ICONIC LOOKS MADE FAMOUS OVER 300 YEARS OF PORCELAIN CREATION TO NEW CATEGORIES OF WALLPAPER AND FABRIC.

-Nicolette Mayer



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NICOLETTE MAYER COLLECTION
DESIGN NAME: ROYAL DELFT
TULIPIERE FLOWERS

COLOR: BLUE

DESIGN NUMBER:

ROLL SIZE: 3.05M, 120" PANEL

REPEAT: 27.5"H x 10"V, 70cm x 30.5cm

SUBSTRATE: ROUGH PEARLIZED

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

*ROYAL DELFT TULIPIERE FLOWERS IS A SINGLE PANEL THAT IS INSPIRED BY ROYAL DELFT'S ICONIC TULIPIERE VASES, WHICH CAN BE MODERN MARVELS. THE ICON OF ROYAL DELFT, THE FLOWER PYRAMID IS A PHENOMENON THAT HAS BEEN USED FOR HUNDREDS OF YEARS BY ROYALTY, ARISTOCRATS AND LUCKY MODERN DESIGNERS TO CREATE AN EXTRAORDINARY INTERIOR SCENE UTILIZING THESE EXTRAORDINARY VASES CONSISTING OF A STACK OF EVER SMALLER ELEMENTS, ANY FLOWERS OR BULBS CAN BE PUT IN EACH SPOUT. THE IMPOSING FLOWER PYRAMIDS ARE MADE TO THE EXAMPLE OF THE LATE 17TH CENTURY ROYAL PYRAMIDS. OVER 300 YEARS AFTER THE FIRST VASES WERE DEVELOPED IN DELFT, THE BLUE AND WHITE FLOWER PYRAMID IS A FAMOUS NATIONAL ICON WITH ROYAL ALLURE. AFTER THE ADVENT OF LARGE-SCALE GLOBAL TRADE IN THE 17TH CENTURY, NUMEROUS FLOWER BULBS FROM ASIA SUCH AS THE TULIP, CROCUS, AND HYACINTH BECAME LUXURY ITEMS IN EUROPE, AND THESE BULBS REMAINED AN EXOTIC NOVELTY UNTIL THE END OF THE 17TH CENTURY. LARGE PYRAMID-SHAPED TULIPIERES WERE PARTICULARLY ORNATE AND WERE USED AS A STATUS SYMBOL TO BEST SHOW THESE NOVEL FLOWERS. NOW AVAILABLE TO ANYONE THROUGH DESIGNERS AND ANTIQUE SHOPS BUT STILL PRECIOUS AND WITH EXTRAORDINARY VERSATILITY, WE NOW CAN ADD THE BEAUTY OF TULIPIERES TO WALLS AND DRAPING. TULIPIERE FLOWERS IS A BEAUTIFUL EXAMPLE OF OUR WORLDWIDE EXCLUSIVE LICENSE WITH ROYAL DELFT, WORKING IN COLLABORATION WITH ROYAL DELFT AND OUR OWN MASTER ARTISTS TO BRING THE ICONIC 400 YEARS OF ROYAL DELFT'S SIGNATURE BLUE AND WHITE STYLE TO NEW CATEGORIES: WALLPAPER, FABRIC AND SOFT GOODS THROUGH THE NICOLETTE MAYER COLLECTION. IT IS A DREAM TO WORK TOGETHER WITH THE ARTISTS AT ROYAL DELFT TO BRING THE ICONIC LOOKS MADE FAMOUS OVER 400 YEARS OF PORCELAIN CREATION TO NEW CATEGORIES OF WALLPAPER AND FABRIC.

-Nicolette Mayer





NICOLETTE MAYER COLLECTION
DESIGN NAME: ROYAL DELFT
TULIPIERE FLOWERS

COLOR: GRAY

DESIGN NUMBER:

ROLL SIZE: 3.05M, 120" PANEL

REPEAT: 27.5"H x 10"V, 70cm x 30.5cm

SUBSTRATE: ROUGH PEARLIZED

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

*ROYAL DELFT TULIPIERE FLOWERS IS A SINGLE PANEL THAT IS INSPIRED BY ROYAL DELFT'S ICONIC TULIPIERE VASES, WHICH CAN BE MODERN MARVELS. THE ICON OF ROYAL DELFT, THE FLOWER PYRAMID IS A PHENOMENON THAT HAS BEEN USED FOR HUNDREDS OF YEARS BY ROYALTY, ARISTOCRATS AND LUCKY MODERN DESIGNERS TO CREATE AN EXTRAORDINARY INTERIOR SCENE UTILIZING THESE EXTRAORDINARY VASES CONSISTING OF A STACK OF EVER SMALLER ELEMENTS. ANY FLOWERS OR BULBS CAN BE PUT IN EACH SPOUT. THE IMPOSING FLOWER PYRAMIDS ARE MADE TO THE EXAMPLE OF THE LATE 17TH CENTURY ROYAL PYRAMIDS. OVER 300 YEARS AFTER THE FIRST VASES WERE DEVELOPED IN DELFT, THE BLUE AND WHITE FLOWER PYRAMID IS A FAMOUS NATIONAL ICON WITH ROYAL ALLURE. AFTER THE ADVENT OF LARGE-SCALE GLOBAL TRADE IN THE 17TH CENTURY, NUMEROUS FLOWER BULBS FROM ASIA SUCH AS THE TULIP, CROCUS, AND HYACINTH BECAME LUXURY ITEMS IN EUROPE AND THESE BULBS REMAINED AN EXOTIC NOVELTY UNTIL THE END OF THE 17TH CENTURY. LARGE PYRAMID-SHAPED TULIPIERES WERE PARTICULARLY ORNATE AND WERE USED AS A STATUS SYMBOL TO BEST SHOW THESE NOVEL FLOWERS. NOW AVAILABLE TO ANYONE THROUGH DESIGNERS AND ANTIQUE SHOPS BUT STILL PRECIOUS AND WITH EXTRAORDINARY VERSATILITY, WE NOW CAN ADD THE BEAUTY OF TULIPIERES TO WALLS AND DRAPING. TULIPIERE FLOWERS IS A BEAUTIFUL EXAMPLE OF OUR WORLDWIDE EXCLUSIVE LICENSE WITH ROYAL DELFT, WORKING IN COLLABORATION WITH ROYAL DELFT AND OUR OWN MASTER ARTISTS TO BRING THE ICONIC 400 YEARS OF ROYAL DELFT'S SIGNATURE BLUE AND WHITE STYLE TO NEW CATEGORIES: WALLPAPER, FABRIC AND SOFT GOODS THROUGH THE NICOLETTE MAYER COLLECTION. IT IS A DREAM TO WORK TOGETHER WITH THE ARTISTS AT ROYAL DELFT TO BRING THE ICONIC LOOKS MADE FAMOUS OVER 400 YEARS OF PORCELAIN CREATION TO NEW CATEGORIES OF WALLPAPER AND FABRIC.

-Nicolette Mayer







ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION
DESIGN NAME: ROYAL DELFT
HAMPTON COURT
COLOR: WHITE
DESIGN NUMBER:
ROLL SIZE: 3 METER PANEL
REPEAT: 70CM H X 300CM V
SUBSTRATE: SMOOTH NON WOVEN
CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

* THE PROVENANCE OF ROYAL DELFT HAMPTON COURT IS THE COMMISSION IN 1690 OF CERTAIN THEMATIC PLAQUES FOR A NEW PALACE THAT WAS TO BE BUILT FOR THE ROYAL COUPLE. PLAQUES THAT TOGETHER, CREATED COLUMNS FOUR OR FOUR AND A HALF PLAQUES HIGH. THE DECORATION ON THESE PLAQUES (MANUFACTURED IN DELFT) WAS BASED ON DESIGNS BY DANIEL MAROT, WHO WORKED AS PRINCIPAL DESIGNER TO WILLIAM OF ORANGE AND ALSO WORKED AT WILLIAM AND MARY'S COURT IN ENGLAND (1694-1697) AND WHO MAY HAVE PLAYED A PIVOTAL ROLE IN FURNISHING AND DECORATING THE WATER GALLERY AT HAMPTON COURT PALACE. DELFT TILES WERE OFTEN USED TO SEAL DAMP WALLS FROM MOISTURE AND AS STADHOLDER OF HOLLAND AND KING OF ENGLAND, WILLIAM III DECIDED TO TILE THE WALLS ON THE THAMES-SIDE ROOMS TO KEEP OUT THE DAMPNESS WITH EXCEPTIONALLY BEAUTIFUL GLAZED TILES. EACH OF THE THREE SCENES WAS AN INDIVIDUAL PLAQUE OF 24"x24", NOW KNOWN AS "THREE PLAQUES FROM A COLUMN" OR "FOUR PLAQUES FROM A COLUMN", WHICH MAY OR MAY NOT HAVE EVER BEEN ON THE SAME COLUMN IN THE WATER GALLERY. WE MAY NEVER KNOW THE PROJECT WAS NEVER COMPLETED, AS MARY DIED IN 1694, AND THE ROOMS WERE DEMOLISHED AS EARLY AS 1700. THE PLAQUES SOLD PIECE BY PIECE AND DISAPPEARED, ONLY RESURFACING IN 1923 WHEN AN ART DEALER PUT TEN FOR SALE ON THE MARKET. THEY ARE NOW HOUSED AT VARIOUS MUSEUMS, INCLUDING THE METROPOLITAN MUSEUM, RIKSMUSEUM, DELFT, COPENHAGEN AND SEVRES. WITH REVERENCE FOR THE ORIGINALS AND EQUAL PARTS ARTISTIC LICENSE, WE COMPLETED A COLUMN AND CAREFULLY RESTORED THEIR BEAUTY ON A NEW MEDIUM TO CREATE WHAT MARY MAY HAVE ORIGINALLY ENVISIONED FOR THE WATER GALLERY IN HER PALACE.

-Nicolette Mayer

Top of Repeat



Bottom of Repeat



NICOLETTE MAYER COLLECTION

DESIGN NAME: PURISSIMA

COLOR: WHITE

DESIGN NUMBER:

CONTENT: 30/70% SILK COTTON VOILE

VERTICAL REPEAT: 16.5" / 42CM

HORIZONTAL REPEAT: 13.5" / 34CM

WIDTH: 54" / 137CM

* ROYAL DELFT PURISSIMA IS A PATTERN INSPIRED BY THE ROYAL DELFT BALLISTER VASE WITH TOSSED FLOWERS EVOKING A FLORAL ARTIST CREATING AN ARRANGEMENT. WITH ITS EXOTIC SHAPE SIMILAR TO A CALABASH BOTTLE, OULRO SHAPE IT IS ELEGANT AND STATELY YET WHIMSICAL. SINCE THE EARLY 17TH CENTURY THE ALMOST 60 CENTIMETRE HIGH VASE HAS A ROUNDED EXAGGERATED BELLY AND A GRACEFULLY SLIM NECK WITH A MOUTH AT THE TOP. THE VASE HAS AN EXOTIC SHAPE AND IS USED FOR LONG FLOWERS SUCH AS AMARILLIS OR SUMMER LILIES. THE PEACOCK IS CENTRAL IN THIS DECORATION. BIRDS ARE A REOCCURRING DECORATION FOR A DELFTWARE PAINTER AND BIRDS AND FLOWERS STILL INSPIRE DESIGNERS WORLDWIDE. IT IS A DREAM TO CREATE THIS COLLECTION, BRINGING THE ICONIC LOOKS MADE FAMOUS OVER 400 YEARS OF PORCELAIN CREATION TO NEW CATEGORIES OF WALLPAPER AND FABRIC.

-Nicolette Mayer





ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: PURISSIMA

COLOR: WHITE

DESIGN NUMBER:

ROLL SIZE: 10.05 M, 70cm W

REPEAT: 27.5"H x 33.5"V. 70cm x 85cm

SUBSTRATE: ROUGH PEARLIZED

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

"ROYAL DELFT PURISSIMA IS A PATTERN INSPIRED BY THE ROYAL DELFT BALUSTER VASE WITH TOSSED FLOWERS EVOKING A FLORAL ARTIST CREATING AN ARRANGEMENT. WITH ITS EXOTIC SHAPE SIMILAR TO A CALABASH BOTTLE GOURD SHAPE, IT IS ELEGANT AND STATELY YET WHIMSICAL. SINCE THE EARLY 17TH CENTURY THE ALMOST 60 CENTIMETRE HIGH VASE HAS A ROUNDED DIAGONERATED BELLY AND A GRACEFULLY SLIM NECK WITH A MOUTH AT THE TOP. THE VASE HAS AN EXOTIC SHAPE AND IS USED FOR LONG FLOWERS SUCH AS AMARYLLIS OR SUMMER LILIES. THE PEACOCK IS CENTRAL IN THIS DECORATION. BIRDS ARE A REOCCURRING DECORATION FOR A DELFTWARE PAINTER AND BIRDS AND FLOWERS STILL INSPIRE DESIGNERS WORLDWIDE. IT IS A DREAM TO CREATE THIS COLLECTION BRINGING THE ICONIC LOOKS MADE FAMOUS OVER 400 YEARS OF PORCELAIN CREATION TO NEW CATEGORIES OF WALLPAPER AND FABRIC."

-Nicolette Mayer



IRIDESCENCE SOLIDS

ROUGH PEARLIZED
CLASS B s1.d0 (BS EN 13501-1-1: 2002)
ROLL SIZE: 70 CM, 10.05M

A CRÈME	B TAUPE	C PORTOBELLO
D WEDGEWOOD	E TULIP	F ORCHID
G FIGUE	H MIMOSA	I CASABLANCA
J GUSTAVIA	K DELFT	L SLAY
M VERMEER	N BLAUW	O ANTWERP
P COBALT	Q AARONSON	R ROYAL
S VAN GOGH	T CORNFLOWER	U BOSCH
V IMPRIMA	W FLAMING	X LUMINARY
Y PAPRIKA	Z FLAMENCO	AA ORCHID
AB LILAC	AC ACID	AD GERANIUM



NICOLETTE MAYER COLLECTION
DESIGN NAME: ETUDES DE FLEURS
COLOR: BLUE
DESIGN NUMBER:
CONTENT: 25%/75% SILK/LINEN
VERTICAL REPEAT: 27" V / 68.5cm
HORIZONTAL REPEAT: 27" H / 68.5cm
WIDTH: 54 INCHES / 137 CM

*ROYAL DELFT ETUDES DE FLEURS IS INSPIRED BY THE ICONIC DUTCH TULIPS ASSOCIATED WITH STately ROYAL DELFT TULIPIERES, AND THE EXTRAORDINARY BEAUTIFUL BLOOMS IN STILL LIFE PAINTING IN HISTORY ASSOCIATED WITH DUTCH PAINTERS AND THE NETHERLANDS. TULIPS WERE IN CULTIVATION SINCE THE 13TH CENTURY, BUT ONLY REALLY TOOK OFF AS A PASSION FOR COLLECTORS AMONG ARISTOCRATS IN THE 1600S WHEN TURKISH TRADERS INTRODUCED THEM TO THE DUTCH. THE TULIP CRAZES IN THE 17TH CENTURY BECAME SO FEVERED THAT THE BULBS WERE TRADED AS CURRENCY AND THEFT OF THE FLOWERS TRIGGERED HARSH PENALTIES. WHILE IT'S NOT THE FANCIEST FLOWER IN THE GARDEN, THE BEAUTY AND GRACE OF A SIMPLE TULIP MEANS ENDURING LOVE BETWEEN PARTNERS, UNDYING PASSIONATE LOVE, PASSION SPURNED, ROYALTY, ABUNDANCE, PROSPERITY, AND INDULGENCE. ALTHOUGH IT WAS CONSIDERED MORE OF A SYMBOL FOR CHARITY BY THE VICTORIANS, THE TURKISH WHO ORIGINALLY BREED THE FLOWER CONSIDERED IT A SYMBOL OF PARADISE ON EARTH, MAKING IT A PART OF MANY RELIGIOUS AND SECULAR POEMS AND ART PIECES. WHILE THE OTTOMAN EMPIRE PLANTED THE BULBS TO REMIND THEM OF HEAVEN AND ETERNAL LIFE, THE DUTCH THAT POPULARIZED THE FLOWER CONSIDERED IT A REMINDER OF HOW BRIEF LIFE CAN BE INSTEAD. MIXED WITH SIMPLE WILDFLOWERS AND SCATTERED IN ALL DIRECTIONS, FLORA & FAUNA IS CONSIDERED A SYMBOL OF HAPPINESS AND JOIE DE VIVRE! FLORA & FAUNA PAYS HOMAGE TO ARTIST VITTORIO ACCORNERO WHOSE GARDINI DI SETA WORKS FOR GUCCI INSPIRED A GENERATION OF INTERIOR AND FASHION DESIGNERS TO CREATE FLORAL ART. —Nicolette Mayer





NICOLETTE MAYER COLLECTION
DESIGN NAME: FLORA & FAUNA
COLOR: BLUE
DESIGN NUMBER:
ROLL SIZE: 10.05 M, 70 CM W
REPEAT: 27.5"H x 27.5"V, 70cm x 70cm
SUBSTRATE: SMOOTH PEARLIZED
CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

* ROYAL DELFT FLORA & FAUNA IS INSPIRED BY THE ICONIC DUTCH TULIPS ASSOCIATED WITH STately ROYAL DELFT TULIPIERES AND THE EXTRAORDINARY BEAUTIFUL BLOOMS IN STILL LIFE PAINTING IN HISTORY ASSOCIATED WITH DUTCH PAINTERS AND THE NETHERLANDS. TULIPS WERE IN CULTIVATION SINCE THE 13TH CENTURY, BUT ONLY REALLY TOOK OFF AS A PASSION FOR COLLECTORS AMONG ARISTOCRATS IN THE 1600S WHEN TURKISH TRADERS INTRODUCED THEM TO THE DUTCH. THE TULIP CRAZE IN THE 17TH CENTURY BECAME SO FEVERED THAT THE BULBS WERE TRADED AS CURRENCY AND THEFT OF THE FLOWERS TRIGGERED HARSH PENALTIES. WHILE IT'S NOT THE FANCIEST FLOWER IN THE GARDEN, THE BEAUTY AND GRACE OF A SIMPLE TULIP MEANS ENDURING LOVE BETWEEN PARTNERS, UNIVING PASSIONATE LOVE, PASSION SPURNED, ROYALTY, ABUNDANCE, PROSPERITY, AND INDULGENCE. ALTHOUGH IT WAS CONSIDERED MORE OF A SYMBOL FOR CHARITY BY THE VICTORIANS, THE TURKISH WHO ORIGINALLY BRED THE FLOWER CONSIDERED IT A SYMBOL OF PARADISE ON EARTH, MAKING IT A PART OF MANY RELIGIOUS AND SECULAR POEMS AND ART PIECES. WHILE THE OTTOMAN EMPIRE PLANTED THE BULBS TO REMIND THEM OF HEAVEN AND ETERNAL LIFE, THE DUTCH THAT POPULARIZED THE FLOWER CONSIDERED IT A REMINDER OF HOW BRIEF LIFE CAN BE INSTEAD. MIXED WITH SIMPLE WILDFLOWERS AND SCATTERED IN ALL DIRECTIONS, FLORA & FAUNA IS CONSIDERED A SYMBOL OF HAPPINESS AND JOIE DE VIVRE! FLORA & FAUNA PAYS HOMAGE TO ARTIST VITTORIO ACCORNERO WHOSE GARDINI DI SETA WORKS FOR GUCCI INSPIRED A GENERATION OF INTERIOR AND FASHION DESIGNERS TO CREATE FLORAL ART.

-Nicolette Mayer







ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

FABRIC/ SILK-LINEN



NICOLETTE MAYER COLLECTION
DESIGN NAME: ETUDES DE FLEURS
COLOR: BRIGHTS
DESIGN NUMBER:
CONTENT: 25%/75% SILK/LINEN
VERTICAL REPEAT: 27" V / 68.5cm
HORIZONTAL REPEAT: 27" H / 68.5cm
WIDTH: 54 INCHES / 137 CM

"ROYAL DELFT ETUDES DE FLEURS IS INSPIRED BY THE ICONIC DUTCH TULIPS ASSOCIATED WITH STately ROYAL DELFT TULIPIERES, AND THE EXTRAORDINARY BEAUTIFUL BLOOMS IN STILLLIFE PAINTING IN HISTORY ASSOCIATED WITH DUTCH PAINTERS AND THE NETHERLANDS. TULIPS WERE IN CULTIVATION SINCE THE 13TH CENTURY, BUT ONLY REALLY TOOK OFF AS A PASSION FOR COLLECTORS AMONG ARISTOCRATS IN THE 1600S WHEN TURKISH TRADERS INTRODUCED THEM TO THE DUTCH. THE TULIP CRAZES IN THE 17TH CENTURY BECAME SO FEVERED THAT THE BULBS WERE TRADED AS CURRENCY AND THEFT OF THE FLOWERS TRIGGERED HARSH PENALTIES. WHILE IT'S NOT THE FANCIEST FLOWER IN THE GARDEN, THE BEAUTY AND GRACE OF A SIMPLE TULIPS MEANS ENDURING LOVE BETWEEN PARTNERS, UNDYING PASSIONATE LOVE, PASSION SPURNED, ROYALTY, ABUNDANCE, PROSPERITY, AND INDULGENCE. ALTHOUGH IT WAS CONSIDERED MORE OF A SYMBOL FOR CHARITY BY THE VICTORIANS, THE TURKISH WHO ORIGINALLY BRED THE FLOWER CONSIDERED IT A SYMBOL OF PARADISE ON EARTH, MAKING IT A PART OF MANY RELIGIOUS AND SECULAR POEMS AND ART PIECES. WHILE THE OTTOMAN EMPIRE PLANTED THE BULBS TO REMIND THEM OF HEAVEN AND ETERNAL LIFE, THE DUTCH THAT POPULARIZED THE FLOWER CONSIDERED IT A REMINDER OF HOW BRIEF LIFE CAN BE INSTEAD. MIXED WITH SIMPLE WILDFLOWERS AND SCATTERED IN ALL DIRECTIONS, FLORA & FAUNA IS CONSIDERED A SYMBOL OF HAPPINESS AND JOIE DE VIVRE! FLORA & FAUNA PAYS HOMAGE TO ARTIST VITTORIO ACCORNGIO WHOSE GARDINI DI SETA WORKS FOR GUCCI INSPIRED A GENERATION OF INTERIOR AND FASHION DESIGNERS TO CREATE FLORAL ART". -Nicolette Mayer



NICOLETTE MAYER COLLECTION
 DESIGN NAME: FLORA & FAUNA
 COLOR: WHITE
 DESIGN NUMBER:
 ROLL SIZE: 10.05 M, 70 CM W
 REPEAT: 27.5" H x 27.5" V, 70cm x 70cm
 SUBSTRATE: SMOOTH PEARLIZED
 CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

"ROYAL DELFT FLORA & FAUNA IS INSPIRED BY THE ICONIC DUTCH TULIPS ASSOCIATED WITH STately ROYAL DELFT TULIPERIES, AND THE EXTRAORDINARY BEAUTIFUL BLOOMS IN STILL LIFE PAINTING IN HISTORY ASSOCIATED WITH DUTCH PAINTERS AND THE NETHERLANDS. TULIPS WERE IN CULTIVATION SINCE THE 13TH CENTURY, BUT ONLY REALLY TOOK OFF AS A PASSION FOR COLLECTORS AMONG ARISTOCRATS IN THE 1600S WHEN TURKISH TRADERS INTRODUCED THEM TO THE DUTCH. THE TULIP CRAZE IN THE 17TH CENTURY BECAME SO FEVERED THAT THE BULBS WERE TRADED AS CURRENCY AND THEFT OF THE FLOWERS TRIGGERED HARSH PENALTIES. WHILE IT'S NOT THE FANCIEST FLOWER IN THE GARDEN, THE BEAUTY AND GRACE OF A SIMPLE TULIP MEANS ENDURING LOVE BETWEEN PARTNERS, ENDING PASSIONATE LOVE, PASSION SPURNED, ROYALTY, ABUNDANCE, PROSPERITY, AND INDULGENCE. ALTHOUGH IT WAS CONSIDERED MORE OF A SYMBOL FOR CHARITY BY THE VICTORIANS, THE TURKISH WHO ORIGINALLY BRED THE FLOWER CONSIDERED IT A SYMBOL OF PARADISE ON EARTH, MAKING IT A PART OF MANY RELIGIOUS AND SECULAR POEMS AND ART PIECES. WHILE THE OTTOMAN EMPIRE PLANTED THE BULBS TO REMIND THEM OF HEAVEN AND ETERNAL LIFE, THE DUTCH THAT POPULARIZED THE FLOWER CONSIDERED IT A REMINDER OF HOW BRIEF LIFE CAN BE INSTEAD. MIXED WITH SIMPLE WILDFLOWERS AND SCATTERED IN ALL DIRECTIONS, FLORA & FAUNA IS CONSIDERED A SYMBOL OF HAPPINESS AND JOIE DE VIVRE! FLORA & FAUNA PAYS HOMAGE TO ARTIST VITTORIO ACCORNERO WHOSE GARDINI DI SETA WORKS FOR GUCCI INSPIRED A GENERATION OF INTERIOR AND FASHION DESIGNERS TO CREATE FLORAL ART.

-Nicolette Mayer







ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: FLORA & FAUNA

COLOR: ACID

DESIGN NUMBER:

ROLL SIZE: 10.05 M, 70 CM W

REPEAT: 27.5"H x 27.5"V, 70cm x 70cm

SUBSTRATE: SMOOTH PEARLIZED

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

* ROYAL DELFT FLORA & FAUNA IS INSPIRED BY THE ICONIC DUTCH TULIPS ASSOCIATED WITH STately ROYAL DELFT TULIPERES, AND THE EXTRAORDINARY BEAUTIFUL BUDOMS IN STILLIFE PAINTING IN HISTORY ASSOCIATED WITH DUTCH PAINTERS AND THE NETHERLANDS. TULIPS WERE IN CULTIVATION SINCE THE 13TH CENTURY, BUT ONLY REALLY TOOK OFF AS A PASSION FOR COLLECTORS AMONG ARISTOCRATS IN THE 1600S WHEN TURKISH TRADERS INTRODUCED THEM TO THE DUTCH. THE TULIP CRAZES IN THE 17TH CENTURY BECAME SO FEVERED THAT THE BULBS WERE TRADED AS CURRENCY AND THEFT OF THE FLOWERS TRIGGERED HARSH PENALTIES. WHILE IT'S NOT THE FANCIEST FLOWER IN THE GARDEN, THE BEAUTY AND GRACE OF A SIMPLE TULIPS MEANS ENDURING LOVE BETWEEN PARTNERS, LINDVING PASSIONATE LOVE, PASSION SPURNED, ROYALTY, ABUNDANCE, PROSPERITY, AND INDULGENCE. ALTHOUGH IT WAS CONSIDERED MORE OF A SYMBOL FOR CHARITY BY THE VICTORIANS, THE TURKISH WHO ORIGINALLY BRED THE FLOWER CONSIDERED IT A SYMBOL OF PARADISE ON EARTH, MAKING IT A PART OF MANY RELIGIOUS AND SECULAR POEMS AND ART PIECES. WHILE THE OTTOMAN EMPIRE PLANTED THE BULBS TO REMIND THEM OF HEAVEN AND ETERNAL LIFE, THE DUTCH THAT POPULARIZED THE FLOWER CONSIDERED IT A REMINDER OF HOW BRIEF LIFE CAN BE INSTEAD. MIXED WITH SIMPLE WILDFLOWERS AND SCATTERED IN ALL DIRECTIONS, FLORA & FAUNA IS CONSIDERED A SYMBOL OF HAPPINESS AND JOIE DE VIVRE! FLORA & FAUNA PAYS HOMAGE TO ARTIST VITTORIO ACCORNERO WHOSE GARDINI DI SETA WORKS FEEL GUCCI INSPIRED A GENERATION OF INTERIOR AND FASHION DESIGNERS TO CREATE FLORAL ART.

-Nicolette Mayer







ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: FLORA & FAUNA

COLOR: CYAN

DESIGN NUMBER:

ROLL SIZE: 10.05 M, 70 CM W

REPEAT: 27.5"H x 27.5"V, 70cm x 70cm

SUBSTRATE: SMOOTH PEARLIZED

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

* ROYAL DELFT FLORA & FAUNA IS INSPIRED BY THE ICONIC DUTCH TULIPS ASSOCIATED WITH STATELY ROYAL DELFT TULIPERES, AND THE EXTRAORDINARY BEAUTIFUL BLOOMS IN STILLIFE PAINTING IN HISTORY ASSOCIATED WITH DUTCH PAINTERS AND THE NETHERLANDS. TULIPS WERE IN CULTIVATION SINCE THE 13TH CENTURY, BUT ONLY REALLY TOOK OFF AS A PASSION FOR COLLECTORS AMONG ARISTOCRATS IN THE 1600S WHEN TURKISH TRADERS INTRODUCED THEM TO THE DUTCH. THE TULIP CRAZES IN THE 17TH CENTURY BECAME SO FEVERED THAT THE BULBS WERE TRADED AS CURRENCY AND THEFT OF THE FLOWERS TRIGGERED HARSH PENALTIES. WHILE IT'S NOT THE FANCIEST FLOWER IN THE GARDEN, THE BEAUTY AND GRACE OF A SIMPLE TULIPS MEANS ENDURING LOVE BETWEEN PARTNERS, LINDING PASSIONATE LOVE, PASSION SPURNED, ROYALTY, ABUNDANCE, PROSPERITY, AND INDULGENCE. ALTHOUGH IT WAS CONSIDERED MORE OF A SYMBOL FOR CHARITY BY THE VICTORIANS, THE TURKISH WHO ORIGINALLY BRED THE FLOWER CONSIDERED IT A SYMBOL OF PARADISE ON EARTH, MAKING IT A PART OF MANY RELIGIOUS AND SECULAR POEMS AND ART PIECES. WHILE THE OTTOMAN EMPIRE PLANTED THE BULBS TO REMIND THEM OF HEAVEN AND ETERNAL LIFE, THE DUTCH THAT POPULARIZED THE FLOWER CONSIDERED IT A REMINDER OF HOW BRIEF LIFE CAN BE INSTEAD. MIXED WITH SIMPLE WILDFLOWERS AND SCATTERED IN ALL DIRECTIONS, FLORA & FAUNA IS CONSIDERED A SYMBOL OF HAPPINESS AND JOIE DE VIVRE! FLORA & FAUNA PAYS HOMAGE TO ARTIST VITTORIO ACCORNERO WHOSE GARDINI DI SETA WORKS FEEL GUCCI INSPIRED A GENERATION OF INTERIOR AND FASHION DESIGNERS TO CREATE FLORAL ART.

-Nicolette Mayer







ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: FLORA & FAUNA

COLOR: GRAY

DESIGN NUMBER:

ROLL SIZE: 10.05 M, 70 CM W

REPEAT: 27.5"H x 27.5"V, 70cm x 70cm

SUBSTRATE: SMOOTH PEARLIZED

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

* ROYAL DELFT FLORA & FAUNA IS INSPIRED BY THE ICONIC DUTCH TULIPS ASSOCIATED WITH STATELY ROYAL DELFT TULIPERES, AND THE EXTRACORDINARY BEAUTIFUL BLOOMS IN STILLIFE PAINTING IN HISTORY ASSOCIATED WITH DUTCH PRINTERS AND THE NETHERLANDS. TULIPS WERE IN CULTIVATION SINCE THE 13TH CENTURY, BUT ONLY REALLY TOOK OFF AS A PASSION FOR COLLECTORS AMONG ARISTOCRATS IN THE 1600S WHEN TURKISH TRADERS INTRODUCED THEM TO THE DUTCH. THE TULIP CRAZES IN THE 17TH CENTURY BECAME SO FEVERED THAT THE BULBS WERE TRADED AS CURRENCY AND THEFT OF THE FLOWERS TRIGGERED HARSH PENALTIES. WHILE IT'S NOT THE FANCIEST FLOWER IN THE GARDEN, THE BEAUTY AND GRACE OF A SIMPLE TULIPS MEANS ENDURING LOVE BETWEEN PARTNERS, LIVING PASSIONATE LOVE, PASSION SPURRED, ROYALTY, ABUNDANCE, PROSPERITY, AND INDULGENCE ALTHOUGH IT WAS CONSIDERED MORE OF A SYMBOL FOR CHARITY BY THE VICTORIANS. THE TURKISH WHO ORIGINALLY BRED THE FLOWER CONSIDERED IT A SYMBOL OF PARADISE ON EARTH, MAKING IT A PART OF MANY RELIGIOUS AND SECULAR POEMS AND ART PIECES. WHILE THE OTTOMAN EMPIRE PLANTED THE BULBS TO REMIND THEM OF HEAVEN AND ETERNAL LIFE, THE DUTCH THAT POPULARIZED THE FLOWER CONSIDERED IT A REMINDER OF HOW BRIEF LIFE CAN BE INSTEAD. MIXED WITH SIMPLE WILDFLOWERS AND SCATTERED IN ALL DIRECTIONS, FLORA & FAUNA IS CONSIDERED A SYMBOL OF HAPPINESS AND JOIE DE VIVRE! FLORA & FAUNA PAYS HOMAGE TO ARTIST VITTORIO ACCORNERO WHOSE GARDINI DI SETA WORKS FOR GUCCI INSPIRED A GENERATION OF INTERIOR AND FASHION DESIGNERS TO CREATE FLORAL ART.

-Nicolette Mayer







ROYAL
DELFT
-1653-

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: FLORA & FAUNA

COLOR: FONTANA

DESIGN NUMBER:

ROLL SIZE: 10.05 M, 70 CM W

REPEAT: 27.5" H x 27.5" V, 70 CM x 70 CM

SUBSTRATE: SMOOTH PEARLIZED

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

* ROYAL DELFT FLORA & FAUNA IS INSPIRED BY THE ICONIC DUTCH TULIPS ASSOCIATED WITH STately ROYAL DELFT TULIPIERES, AND THE EXTRAORDINARY BEAUTIFUL BLOOMS IN STILL LIFE PAINTING IN HISTORY ASSOCIATED WITH DUTCH PAINTERS AND THE NETHERLANDS. TULIPS WERE IN CULTIVATION SINCE THE 13TH CENTURY, BUT ONLY REALLY TOOK OFF AS A PASSION FOR COLLECTORS AMONG ARISTOCRATS IN THE 1600S WHEN TURKISH TRADERS INTRODUCED THEM TO THE DUTCH. THE TULIP CRAZES IN THE 17TH CENTURY BECAME SO REVERED THAT THE BULBS WERE TRADED AS CURRENCY AND THEFT OF THE FLOWERS TRIGGERED HARSH PENALTIES. WHILE IT'S NOT THE FANCIEST FLOWER IN THE GARDEN, THE BEAUTY AND GRACE OF A SIMPLE TULIP MEANS ENDURING LOVE BETWEEN PARTNERS, UNDYING PASSIONATE LOVE, PASSION SPURNED, ROYALTY, ABUNDANCE, PROSPERITY, AND INDULGENCE. ALTHOUGH IT WAS CONSIDERED MORE OF A SYMBOL FOR CHARITY BY THE VICTORIANS, THE TURKISH WHO ORIGINALLY BRED THE FLOWER CONSIDERED IT A SYMBOL OF PARADISE ON EARTH, MAKING IT A PART OF MANY RELIGIOUS AND SECULAR POEMS AND ART PICES. WHILE THE OTTOMAN EMPIRE PLANTED THE BULBS TO REMIND THEM OF HEAVEN AND ETERNAL LIFE, THE DUTCH THAT POPULARIZED THE FLOWER CONSIDERED IT A REMINDER OF HOW BRIEF LIFE CAN BE INSTEAD. MIXED WITH SIMPLE WILDFLOWERS AND SCATTERED IN ALL DIRECTIONS, FLORA & FAUNA IS CONSIDERED A SYMBOL OF HAPPINESS AND JOIE DE VIVRE. FLORA & FAUNA PAYS HOMAGE TO ARTIST VITTORIO ACCORNERO WHOSE GARDIN DI SETA WORKS FOR GUCCI INSPIRED A GENERATION OF INTERIOR AND FASHION DESIGNERS TO CREATE FLORAL ART.

-Nicolette Mayer







ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: FLORA & FAUNA

COLOR: LIGHT BLUE

DESIGN NUMBER:

ROLL SIZE: 10.05 M, 70 CM W

REPEAT: 27,5*H x 27,5*V, 70cm x 70cm

SUBSTRATE: SMOOTH PEARLIZED

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

* ROYAL DELFT FLORA & FAUNA IS INSPIRED BY THE ICONIC DUTCH TULIPS ASSOCIATED WITH STately ROYAL DELFT TULIPIERES, AND THE EXTRAORDINARY BEAUTIFUL BLOOMS IN STILLIFE PAINTING IN HISTORY ASSOCIATED WITH DUTCH PAINTERS AND THE NETHERLANDS. TULIPS WERE IN CULTIVATION SINCE THE 13TH CENTURY, BUT ONLY REALLY TOOK OFF AS A PASSION FOR COLLECTORS AMONG ARISTOCRATS IN THE 1600S WHEN TURKISH TRADERS INTRODUCED THEM TO THE DUTCH. THE TULIP CRAZES IN THE 17TH CENTURY BECAME SO FEVERED THAT THE BULBS WERE TRADED AS CURRENCY AND THEFT OF THE FLOWERS TRIGGERED HARSH PENALTIES. WHILE IT'S NOT THE FANCHEST FLOWER IN THE GARDEN, THE BEAUTY AND GRACE OF A SIMPLE TULIPS MEANS ENDURING LOVE BETWEEN PARTNERS, UNDYING PASSIONATE LOVE, PASSION SPURNED, ROYALTY, ABUNDANCE, PROSPERITY, AND INDULGENCE. ALTHOUGH IT WAS CONSIDERED MORE OF A SYMBOL FOR CHARITY BY THE VICTORIANS, THE TURKISH WHO ORIGINALLY BREED THE FLOWER, CONSIDERED IT A SYMBOL OF PARADISE ON EARTH, MAKING IT A PART OF MANY RELIGIOUS AND SECULAR POEMS AND ART PIECES. WHILE THE OTTOMAN EMPIRE PLANTED THE BULBS TO REMIND THEM OF HEAVEN AND ETERNAL LIFE, THE DUTCH THAT POPULARIZED THE FLOWER CONSIDERED IT A REMINDER OF HOW BRIEF LIFE CAN BE INSTEAD. MIXED WITH SIMPLE WILDFLOWERS AND SCATTERED IN ALL DIRECTIONS, FLORA & FAUNA IS CONSIDERED A SYMBOL OF HAPPINESS AND JOIE DE VIVRE! FLORA & FAUNA PAYS HOMAGE TO ARTIST VITTORIO ACCORNIERO WHOSE GARDINI DI SETA WORKS FOR GUCCO INSPIRED A GENERATION OF INTERIOR AND FASHION DESIGNERS TO CREATE FLORAL ART.

-Nicolette Mayer







ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: FLORA & FAUNA

COLOR: MOCHA

DESIGN NUMBER:

ROLL SIZE: 10.05 M, 70 CM W

REPEAT: 27,5"H x 27,5"V, 70cm x 70cm

SUBSTRATE: SMOOTH PEARLIZED

CLASS: CLASS B sL.d0 (BS EN 13501-1-1: 2002)

* ROYAL DELFT FLORA & FAUNA IS INSPIRED BY THE ICONIC DUTCH TULIPS ASSOCIATED WITH STately ROYAL DELFT TULIPRIERS, AND THE EXTRAORDINARY BEAUTIFUL BLOOMS IN STILLLIFE PAINTING IN HISTORY ASSOCIATED WITH DUTCH PAINTERS AND THE NETHERLANDS. TULIPS WERE IN CULTIVATION SINCE THE 13TH CENTURY, BUT ONLY REALLY TOOK OFF AS A PASSION FOR COLLECTORS AMONG ARISTOCRATS IN THE 1600S WHEN TURKISH TRADERS INTRODUCED THEM TO THE DUTCH. THE TULIP CRAZES IN THE 17TH CENTURY BECAME SO FEVERED THAT THE BULBS WERE TRADED AS CURRENCY AND THEFT OF THE FLOWERS TRIGGERED HARSH PENALTIES. WHILE IT'S NOT THE FANCHEST FLOWER IN THE GARDEN, THE BEAUTY AND GRACE OF A SIMPLE TULIPS MEANS ENDURING LOVE BETWEEN PARTNERS, UNDYING PASSIONATE LOVE, PASSION SPURNED, ROYALTY, ABUNDANCE, PROSPERITY, AND INDULGENCE. ALTHOUGH IT WAS CONSIDERED MORE OF A SYMBOL FOR CHARITY BY THE VICTORIANS, THE TURKISH WHO ORIGINALLY BREED THE FLOWER, CONSIDERED IT A SYMBOL OF PARADISE ON EARTH, MAKING IT A PART OF MANY RELIGIOUS AND SECULAR POEMS AND ART PIECES. WHILE THE OTTOMAN EMPIRE PLANTED THE BULBS TO REMIND THEM OF HEAVEN AND ETERNAL LIFE, THE DUTCH THAT POPULARIZED THE FLOWER CONSIDERED IT A REMINDER OF HOW BRIEF LIFE CAN BE INSTEAD. MIXED WITH SIMPLE WILDFLOWERS AND SCATTERED IN ALL DIRECTIONS, FLORA & FAUNA IS CONSIDERED A SYMBOL OF HAPPINESS AND JOIE DE VIVRE! FLORA & FAUNA PAYS HOMAGE TO ARTIST VITTORIO ACCORNIERO WHOSE GARDINI DI SETA WORKS FOR GUCCI INSPIRED A GENERATION OF INTERIOR AND FASHION DESIGNERS TO CREATE FLORAL ART.

-Nicolette Mayer







ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: FLORA & FAUNA

COLOR: BLACK

DESIGN NUMBER:

ROLL SIZE: 10.05 M, 70 CM W

REPEAT: 27,5" H x 27,5" V, 70cm x 70cm

SUBSTRATE: SMOOTH PEARLIZED

CLASS: CLASS B sL.d0 (BS EN 13501-1-1: 2002)

* ROYAL DELFT FLORA & FAUNA IS INSPIRED BY THE ICONIC DUTCH TULIPS ASSOCIATED WITH STately ROYAL DELFT TULIPERIES, AND THE EXTRAORDINARY BEAUTIFUL BLOOMS IN STILLIFE PAINTING IN HISTORY ASSOCIATED WITH DUTCH PAINTERS AND THE NETHERLANDS. TULIPS WERE IN CULTIVATION SINCE THE 13TH CENTURY, BUT ONLY REALLY TOOK OFF AS A PASSION FOR COLLECTORS AMONG ARISTOCRATS IN THE 1600S WHEN TURKISH TRADERS INTRODUCED THEM TO THE DUTCH. THE TULIP CRAZES IN THE 17TH CENTURY BECAME SO FEVERED THAT THE BULBS WERE TRADED AS CURRENCY AND THEFT OF THE FLOWERS TRIGGERED HARSH PENALTIES. WHILE IT'S NOT THE FANCHEST FLOWER IN THE GARDEN, THE BEAUTY AND GRACE OF A SIMPLE TULIPS MEANS ENDURING LOVE BETWEEN PARTNERS, UNDYING PASSIONATE LOVE, PASSION SPURNED, ROYALTY, ABUNDANCE, PROSPERITY, AND INDULGENCE. ALTHOUGH IT WAS CONSIDERED MORE OF A SYMBOL FOR CHARITY BY THE VICTORIANS, THE TURKISH WHO ORIGINALLY BRED THE FLOWER, CONSIDERED IT A SYMBOL OF PARADISE ON EARTH, MAKING IT A PART OF MANY RELIGIOUS AND SECULAR POEMS AND ART PIECES. WHILE THE OTTOMAN EMPIRE PLANTED THE BULBS TO REMIND THEM OF HEAVEN AND ETERNAL LIFE, THE DUTCH THAT POPULARIZED THE FLOWER CONSIDERED IT A REMINDER OF HOW BRIEF LIFE CAN BE INSTEAD. MIXED WITH SIMPLE WILDFLOWERS AND SCATTERED IN ALL DIRECTIONS, FLORA & FAUNA IS CONSIDERED A SYMBOL OF HAPPINESS AND JOIE DE VIVRE! FLORA & FAUNA PAYS HOMAGE TO ARTIST VITTORIO ACCORNIERO WHOSE GARDINI DI SETA WORKS FOR GUCCI INSPIRED A GENERATION OF INTERIOR AND FASHION DESIGNERS TO CREATE FLORAL ART.

-Nicolette Mayer







ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: FLORA & FAUNA

COLOR: ORCHID

DESIGN NUMBER:

ROLL SIZE: 10.05 M, 70 CM W

REPEAT: 27.5" H x 27.5" V, 70cm x 70cm

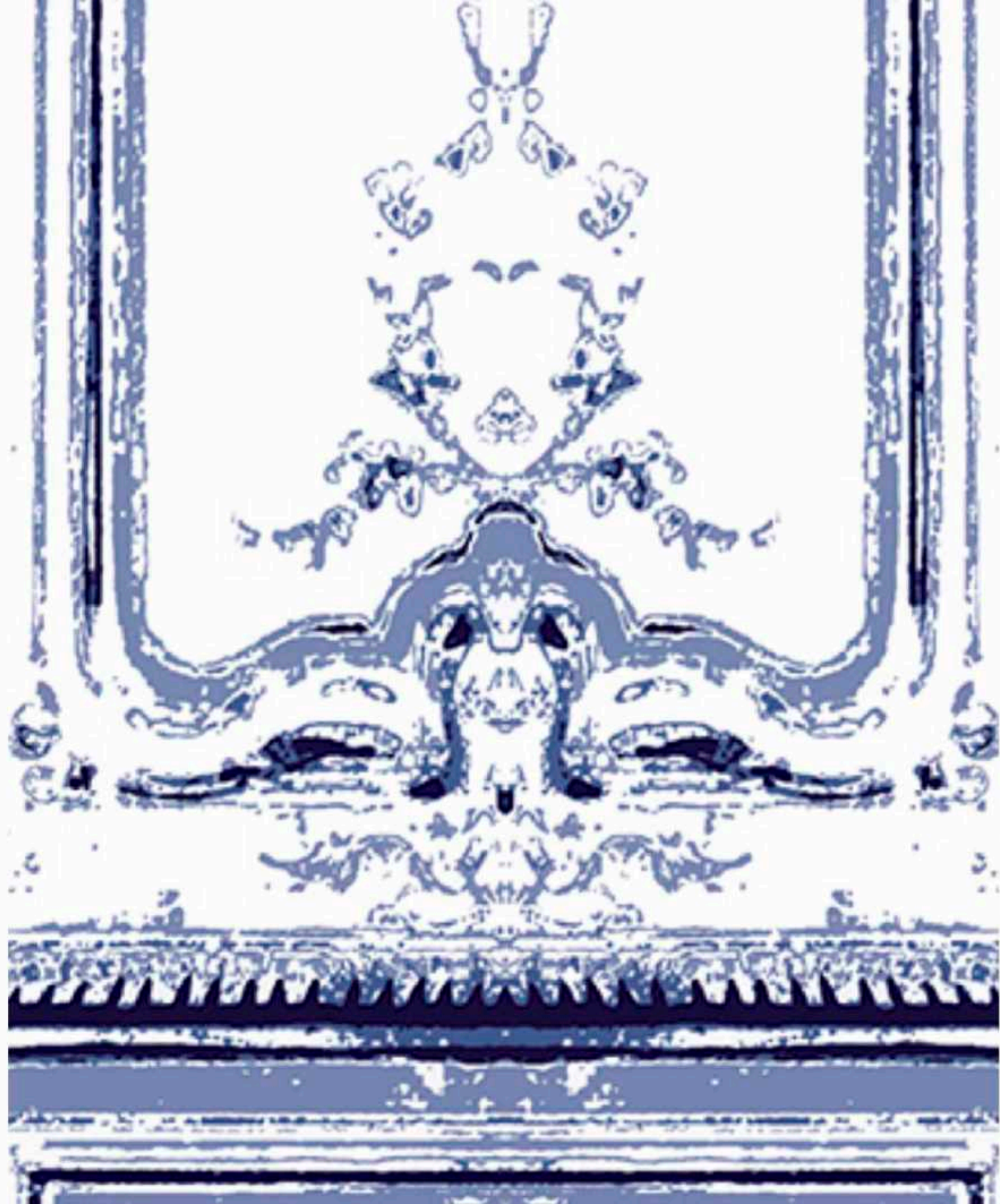
SUBSTRATE: SMOOTH PEARLIZED

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

* ROYAL DELFT FLORA & FAUNA IS INSPIRED BY THE ICONIC DUTCH TULIPS ASSOCIATED WITH STately ROYAL DELFT TULIPIERS, AND THE EXTRAORDINARY BEAUTIFUL BLOOMS IN STILL LIFE PAINTING IN HISTORY ASSOCIATED WITH DUTCH PAINTERS AND THE NETHERLANDS. TULIPS WERE IN CULTIVATION SINCE THE 13TH CENTURY, BUT ONLY REALLY TOOK OFF AS A PASSION FOR COLLECTORS AMONG ARISTOCRATS IN THE 1600S WHEN TURKISH TRADERS INTRODUCED THEM TO THE DUTCH. THE TULIP CRAZE IN THE 17TH CENTURY BECAME SO FEVERED THAT THE BULBS WERE TRADED AS CURRENCY AND THEFT OF THE FLOWERS TRIGGERED HARSH PENALTIES. WHILE IT'S NOT THE FANCIEST FLOWER IN THE GARDEN, THE BEAUTY AND GRACE OF A SIMPLE TULIP MEANS ENDURING LOVE BETWEEN PARTNERS, UNWINDING PASSIONATE LOVE, PASSION SPURNED, ROYALTY, ABUNDANCE, PROSPERITY, AND INDULGENCE. ALTHOUGH IT WAS CONSIDERED MORE OF A SYMBOL FOR CHARITY BY THE VICTORIANS, THE TURKISH WHO ORIGINALLY BRED THE FLOWER CONSIDERED IT A SYMBOL OF PARADISE ON EARTH, MAKING IT A PART OF MANY RELIGIOUS AND SECULAR POEMS AND ART PIECES. WHILE THE OTTOMAN EMPIRE PLANTED THE BULBS TO REMIND THEM OF HEAVEN AND ETERNAL LIFE, THE DUTCH THAT POPULARIZED THE FLOWER CONSIDERED IT A REMINDER OF HOW BRIEF LIFE CAN BE INSTEAD MIXED WITH SIMPLE WILDFLOWERS AND SCATTERED IN ALL DIRECTIONS. FLORA & FAUNA IS CONSIDERED A SYMBOL OF HAPPINESS AND JOIE DE VIVRE! FLORA & FAUNA PAYS HOMAGE TO ARTIST VITTORIO ACCORNERO WHOSE GARDINI DI SETA WORKS FOR GIUCO INSPIRED A GENERATION OF INTERIOR AND FASHION DESIGNERS TO CREATE FLORAL ART.

-Nicolette Mayer







ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION
DESIGN NAME: ROYAL DELFT AGED
BOISERIE

COLOR: WHITE

DESIGN NUMBER:

ROLL SIZE: 3 METER PANEL

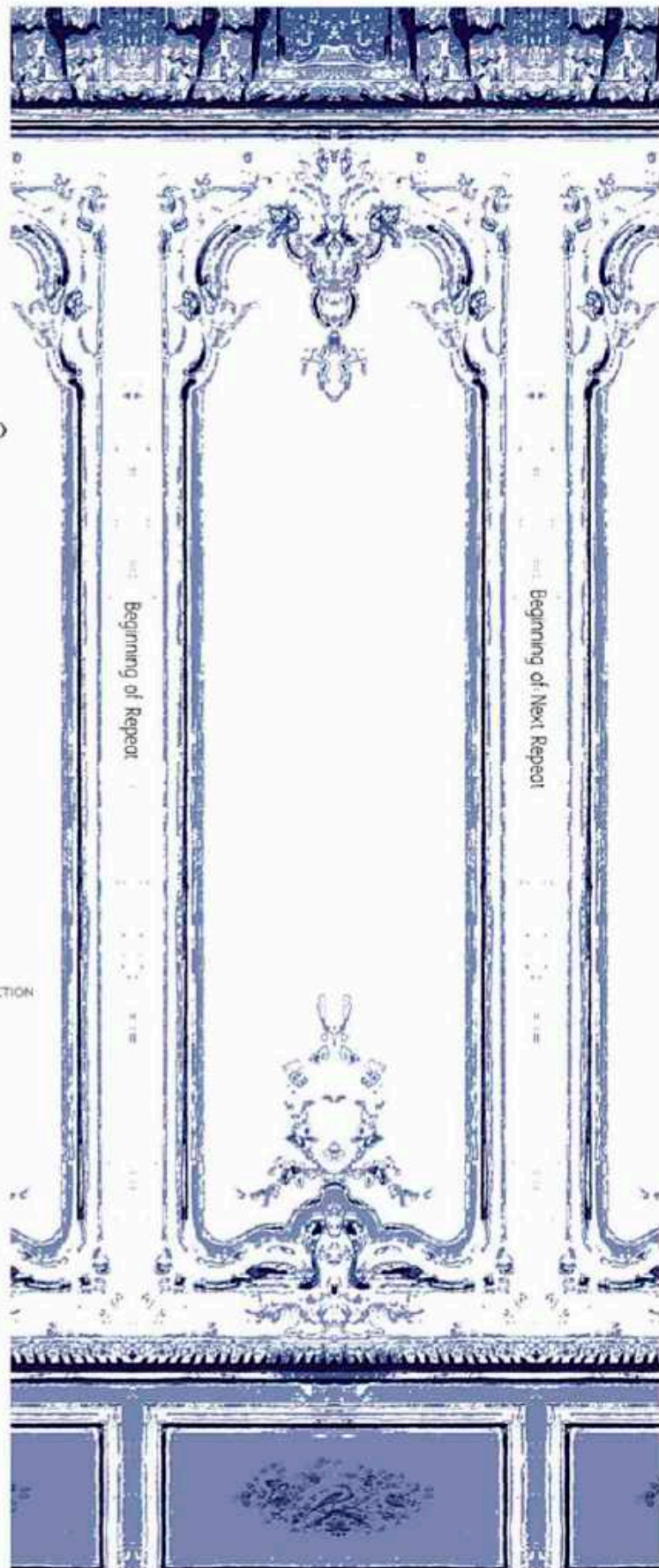
REPEAT: 70CM H X 300CM V

SUBSTRATE: SMOOTH NON WOVEN

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

"ROYAL DELFT AGED BOISERIE" IS A DECONSTRUCTED INSTA-DECOR MODERN INTERPRETATION OF PANELLING AND MOUNDINGS. BOISERIE IS THE FRENCH TERM USED TO DEFINE ORNATE AND INTRICATELY CARVED WOOD PANELLING. EARLY EXAMPLES OF BOISERIE WERE UNPAINTED, BUT LATER THE RAISED MOUNDINGS WERE OFTEN PAINTED OR GILDED. OUR ATTEMPT COMBINES THE CLASSIC ELEMENTS OF A MOUNDING DESIGN WITH THE ICONIC IMAGE OF ONE OF ROYAL DELFT'S BEAUTIFULLY DRAWN PEACOCK FLORALS. THE DECONSTRUCTION EFFECTS CREATE A COOL MODERN VIBE THAT WILL WORK IN ANY DECOR.

-Nicolette Mayer





ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION
DESIGN NAME: ROYAL DELFT
PEACOCK ELOQUENCE

COLOR: BLUE AND WHITE

DESIGN NUMBER:

ROLL SIZE: 10.05 M, 70cm W

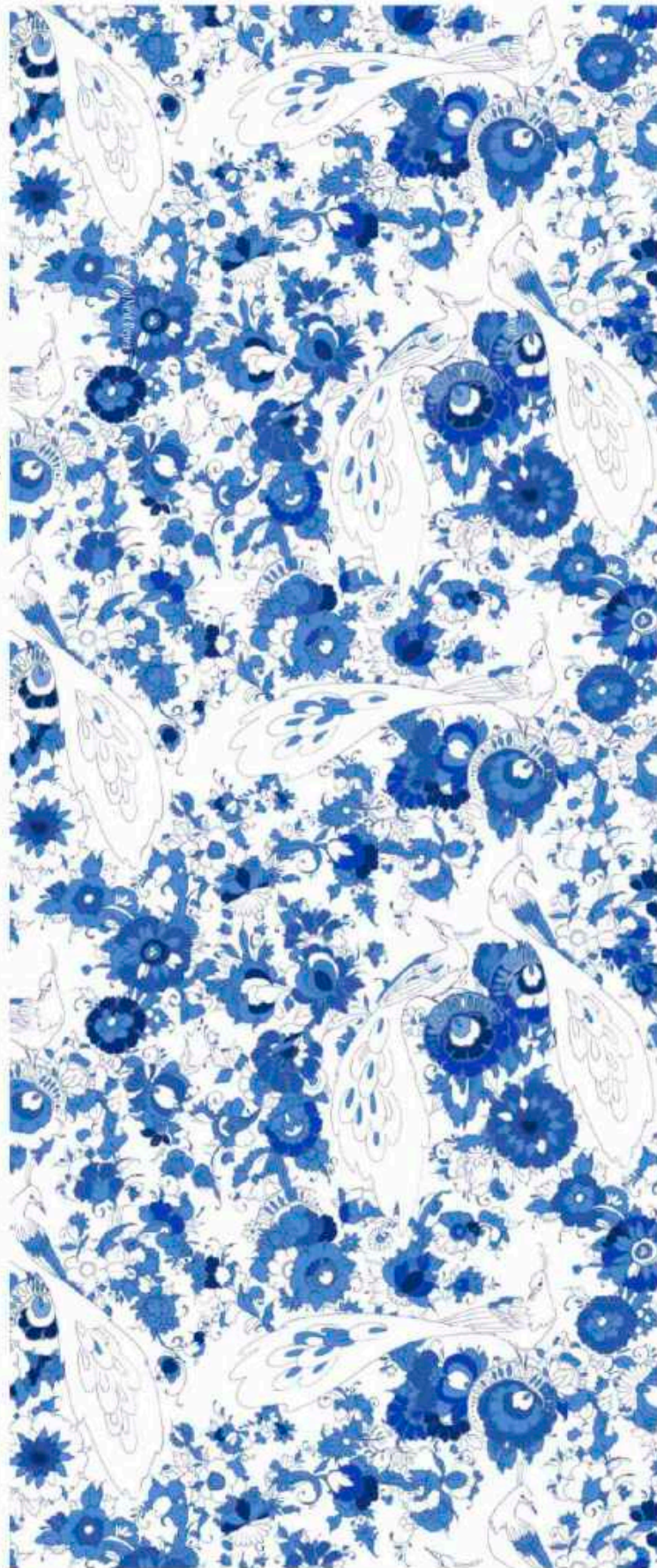
REPEAT: 27.5"H x 17.71"V, 70cm x 45cm

SUBSTRATE: PARCHMENT

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

"ROYAL DELFT PEACOCK ELOQUENCE IS A PATTERN INSPIRED BY THE 'PEACOCKS WITH PERSONALITY' THAT HAVE BEEN THE CENTERPIECE OF MOST OF THE ROYAL DELFT MASTERPIECE PORCELAIN FOR HUNDREDS OF YEARS, AND THE SOURCE OF INSPIRATION FOR DESIGNERS AND CREATORS WORLDWIDE. THE TRADITIONAL FLORAL DESIGN ALONG WITH AN ASIAN-INSPIRED PEACOCK IS TIMELESS. THIS MODERN PARED-DOWN PEACOCK SITS ON BRANCHES SURROUNDED BY FLOWERS WITH A LINE-DRAWING FEEL ON A NEUTRAL PALETTE WITH SMALL COLORIZED ELEMENTS THAT ALLOW FOR A TONE-ON-TONE SOFT LIVABLE FEEL. IT IS A DREAM TO WORK TOGETHER WITH THE ARTISTS AT ROYAL DELFT TO BRING THE ICONIC LOOKS MADE FAMOUS OVER 400 YEARS OF PORCELAIN CREATION TO NEW CATEGORIES OF WALLPAPER AND FABRIC."

-Nicolette Mayer





ROYAL
DELFT
—1653—

WALLPAPER & FABRIC

NICOLETTE MAYER COLLECTION

DESIGN NAME: ROYAL DELFT

PEACOCK COLOR

COLOR: TURQUOISE

DESIGN NUMBER:

ROLL SIZE: 10,05 M, 70cm W

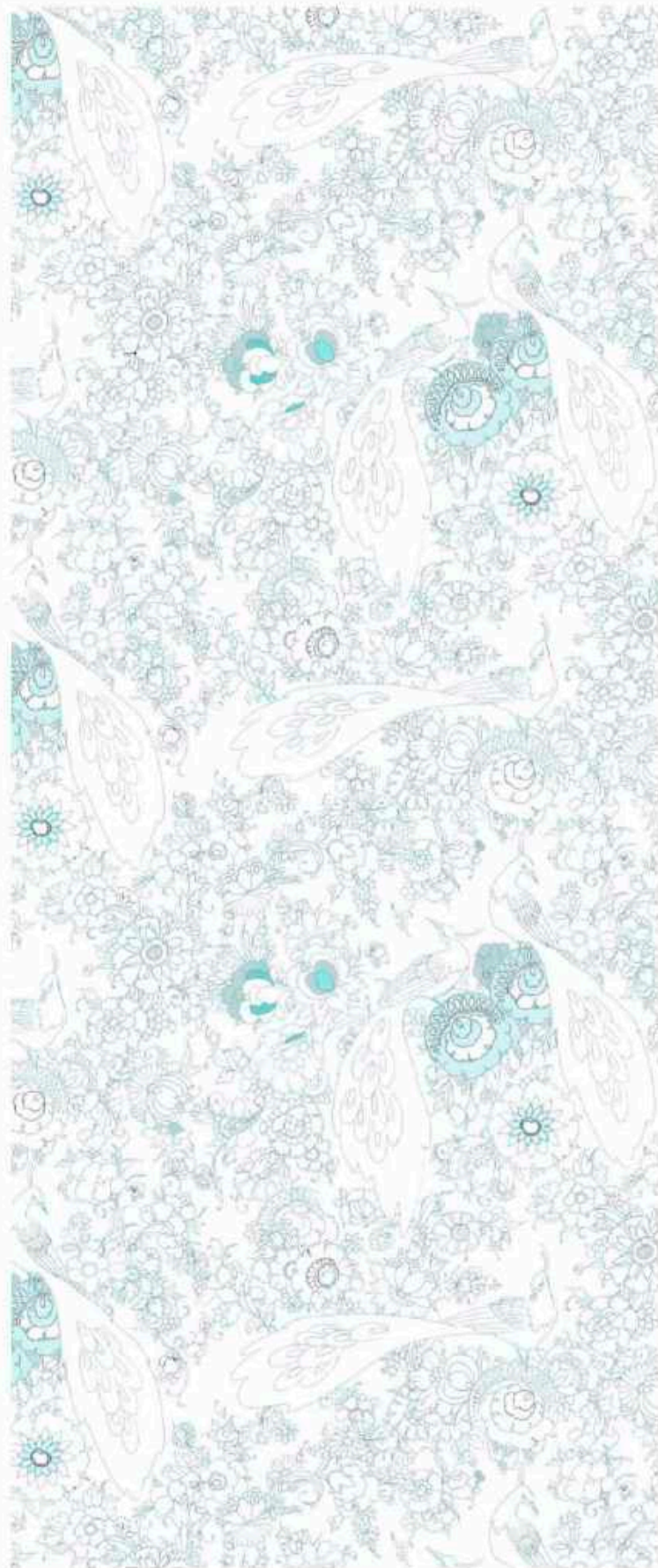
REPEAT: 27.5"H x 17.71"V, 70cm x 45cm

SUBSTRATE: PARCHMENT

CLASS: CLASS B s1.d0 (BS EN 13501-1-1: 2002)

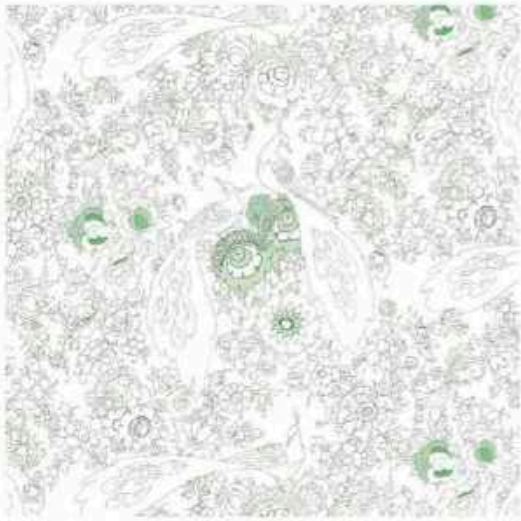
"ROYAL DELFT PEACOCK COLOR IS A PATTERN INSPIRED BY THE 'PEACOCKS WITH PERSONALITY' THAT HAVE BEEN THE CENTERPIECE OF MOST OF THE ROYAL DELFT MASTERPIECE PORCELAIN FOR HUNDREDS OF YEARS, AND THE SOURCE OF INSPIRATION FOR DESIGNERS AND CREATORS WORLDWIDE. THE TRADITIONAL FLORAL DESIGN ALONG WITH AN ASIAN-INSPIRED PEACOCK IS TIMELESS. THIS MODERN PARED-DOWN PEACOCK SITS ON BRANCHES SURROUNDED BY FLOWERS WITH A LINE-DRAWING FEEL ON A NEUTRAL PALETTE WITH SMALL COLORIZED ELEMENTS THAT ALLOW FOR A TONE-ON-TONE SOFT LIVABLE FEEL. IT IS A DREAM TO WORK TOGETHER WITH THE ARTISTS AT ROYAL DELFT TO BRING THE ICONIC LOOKS MADE FAMOUS OVER 400 YEARS OF PORCELAIN CREATION TO NEW CATEGORIES OF WALLPAPER AND FABRIC."

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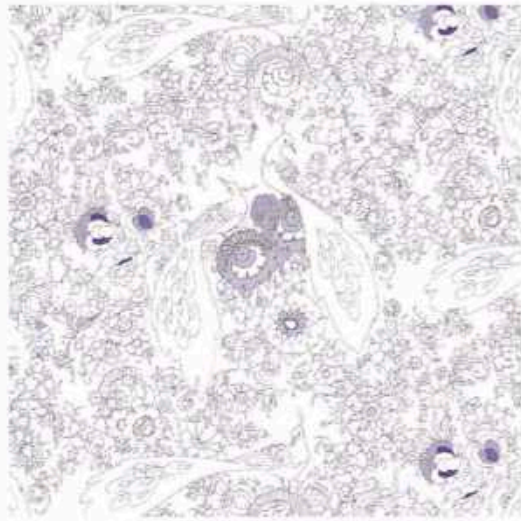


ROYAL DELFT PEACOCK

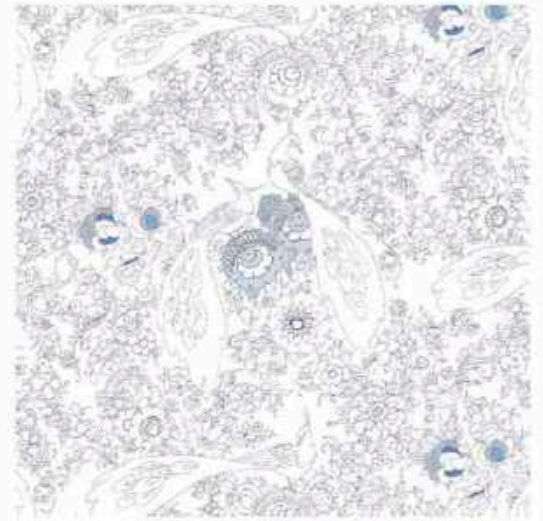
AVAILABLE IN 6 COLOURWAYS



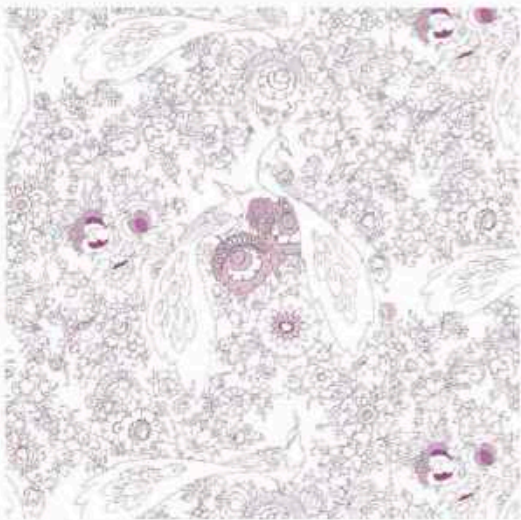
LADUREE



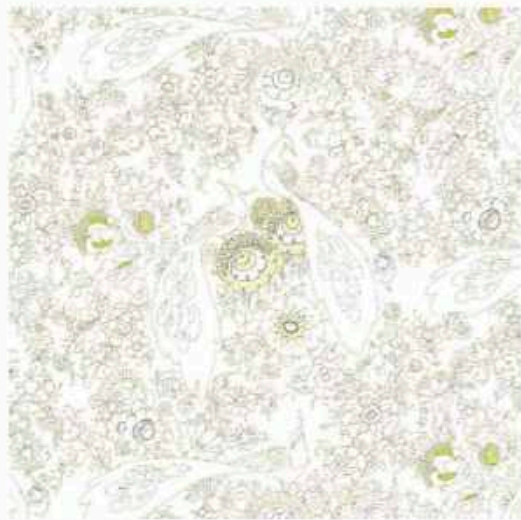
LILAC



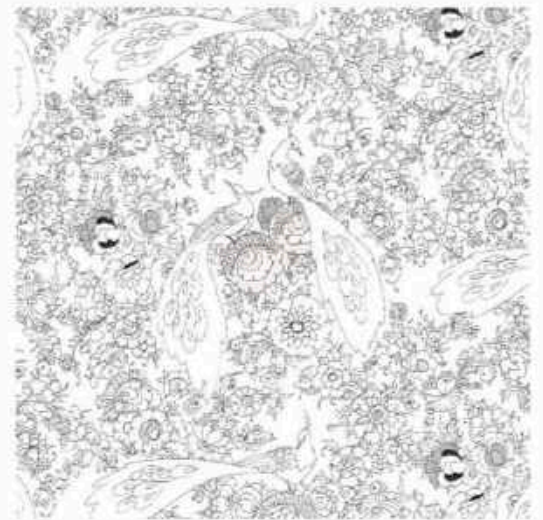
SOFT BLUE



SOFT PINK



SUN



BLACK AND WHITE

nicolette mayer

NON WOVEN HANGING INSTRUCTIONS

IMPORTANT INSTRUCTIONS FOR BEST RESULTS

We know you're going to love your Nicolette Mayer Royal Delft Wallpaper. However, before hanging, check that rolls are undamaged, that numbers and letters are the same for each roll of this design and that all colors match. Return any defective roll, with its label, to where it was purchased. Take extra care when pasting around electric light switches and power points/outlets. Do not allow excess moisture to drip onto electrical contacts. For optimum results, we recommend pre-mixed adhesive specifically for non-woven wallpaper. Do not apply adhesive to the wallpaper prior to hanging. Questions? www.nicolettemayer.com

PLEASE USE A PROFESSIONAL EXPERIENCED WALLPAPER HANGER FOR PROFESSIONAL RESULTS. DIY (DO-IT-YOURSELF) CUSTOMERS, PLEASE FOLLOW INSTRUCTIONS EXTRA CAREFULLY. APPLY THE ADHESIVE TO THE WALLS DIRECTLY THEN APPLY WALLPAPER DIRECTLY TO THE WALL. NO NEED TO WAIT. MAKE SURE EDGES ARE WELL PASTED. DO NOT OVERLAP. USE BUTT JOINTS. CAREFULLY WIPE OFF EXCESS PASTE IMMEDIATELY WITH A CLEAN DAMP SPONGE. FAILURE TO DO SO MAY RESULT IN DAMAGE TO THE SURFACE. INSPECT PRIOR TO HANGING. AFTER HANGING 2 OR 3 LENGTHS, PLEASE INSPECT THE RESULTS TO ENSURE THAT THERE IS NO SHADING OR OTHER FAULTS. A GOOD QUALITY SOLVENT FREE, FUNGICIDE PROTECTED READY-MIXED 'TLB' ADHESIVE - SPECIFICALLY FOR 'PASTE THE WALL' NON-WOVEN PAPERS SHOULD BE USED. PASTE SHOULD BE EVENLY APPLIED TO THE WALL TO HANG ONE LENGTH AT A TIME TO AN AREA SLIGHTLY WIDER THAN WIDTH OF THE PAPER. BUTT JOINTS AND USE A DECORATOR'S BRUSH TO SMOOTH DOWN THE WALLCOVERING, WORKING FROM THE CENTER TO THE EDGES TO EXPRESS AIR BUBBLES. AVOID SQUEEZING PASTE OUT OF THE JOINTS AND ENSURE PASTE DOES NOT GET ONTO THE BRUSH OR ROLLER. NO PASTE SHOULD BE ALLOWED TO COME INTO CONTACT WITH THE SURFACE AND HANDS SHOULD BE KEPT CLEAN AND DRY WHILST HANGING THE WALLCOVERING. PASTE WILL DAMAGE THE SURFACE. THE COMPANY CANNOT ACCEPT RESPONSIBILITY FOR MARKS OR DAMAGE CAUSED BY PASTE. SHOULD ANY PASTE HAVE BEEN ALLOWED TO COME INTO CONTACT WITH THE SURFACE IT SHOULD BE LIGHTLY SPONGED WHILST STILL MOIST, USING A CLEAN DAMP SPONGE. PLEASE FOLLOW INSTRUCTIONS CAREFULLY.

PREPARATION

REMOVE WALL BY REMOVING ALL TRACES OF DIRT, OLD WALLPAPER, DETAPEL OR LOOSE PAINT. DO NOT HANG WALLCOVERINGS ON ANY WALL WITH A HISTORY OF DAMPNESS. FILL ANY CRACKS AND ALLOW WALLPAPER TO DRY BEFORE HANGING. ABSORBENT SURFACES CAN BE SEED WITH A WEAK SOLUTION OF WALLCOVERING ADHESIVE FOLLOWING THE MANUFACTURER'S INSTRUCTIONS. IN SUCH CASES, LINING PAPER SHOULD BE HUNG HORIZONTALLY AND ALLOWED TO DRY COMPLETELY. TO AVOID DRINK BACK, WE RECOMMEND THAT THE PAPER BE ALLOWED TO DRY OUT NATURALLY. IT IS THEREFORE ALSO RECOMMENDED THAT ANY CENTRAL HEATING BE TURNED OFF UNTIL THE NATURAL PROCESS HAS OCCURRED.

PLEASE TAKE BEFORE AND AFTER PHOTOGRAPHS AND SHARE THEM ON INSTAGRAM AND [WWW.NICOLETTEMAYER.COM](http://www.nicolettemayer.com). YOU MAY WIN FREE WALLPAPER AND/OR BE INCLUDED IN EDITORIALS IN MAGAZINES FEATURING YOUR WORK. SHARE AND WIN.

IMPORTANT POUR UN RÉSULTAT OPTIMAL

NOUS SAVONS QUE VOUS ALLEZ ADOREDER VOTRE PAPIER PEINT NICOLETTE MAYER ROYALDELFT. TOUTEFOIS, AVANT DE LE POSER, VÉRIFIEZ QUE LES ROULEAUX SONT INTACTS, QUE LES CHIFFRES ET LES LETTRES SONT IDENTIQUES POUR CHAQUE ROLLEAU ET QUE TOUTES LES COULEURS CORRESPONDENT. RENVOYEZ TOUT ROULEAU DÉFECTUEUX AVEC SON ÉTIQUETTE À L'ENDROIT OÙ IL A ÉTÉ ACHÉTÉ.

FAITES ATTENTION LORSQUE VOUS DÉMONTREZ LES INTERRUPTEURS ÉLECTRIQUES ET LES BRUSES DE COUVRANT. NE LAISSEZ PAS L'EXCÈS D'HUMIDITÉ ENTRER EN CONTACT AVEC LES ÉLÉMENTS ÉLECTRIQUES. POUR DES RÉSULTATS OPTIMAUX, NOUS RECOMMANDONS UNE COLLE PRÊTE À L'EMPLOI SPÉCIALE POUR PAPIERS PEINTS INTISSÉS. NE PAS METTRE LA COLLE SUR LE PAPIER PEINT AVANT DE LE SUSPENDRE. DES QUESTIONS? [WWW.NICOLETTEMAYER.COM](http://www.nicolettemayer.com)

FAITES APPEL À UN PROFESSIONNEL EXPÉRIENTÉ DANS LA POSE DU PAPIER PEINT POUR UN RÉSULTAT OPTIMAL. SI VOUS PÔSEZ VOUS-MÊME VOTRE PAPIER PEINT, VEUILLEZ SUIVRE LES INSTRUCTIONS AVEC PRÉCAUTION. APPLIQUER LA COLLE DIRECTEMENT SUR LE MUR, PUIS SUSPENDRE LE PAPIER PEINT. VOUS N'AVEZ PAS BESOIN D'ATTENDRE POUR COLLER LE PREMIER LÉ. ASSUREZ-VOUS QUE LES BORDS DES LÉS SONT BIEN COLLÉS. NE PAS LES FAIRE SE CHEVAUCHER MAIS LES COLLER EN BORD À BORD. ÉSSUYEZ SOIGNEUSEMENT L'EXCÈS DE COLLE IMMÉDIATEMENT AVEC UNE Éponge PROPRE ET HUMIDE. LE NON-RESPECT DE CETTE CONSIGNE PEUT DÉGÂTAGER LE PAPIER PEINT. BIEN INSPECTER LES LÉS DE PAPIER PEINT AVANT DE LES POSER. APRÈS AVOIR COLLÉ 2 OU 3 LÉS, VEUILLEZ INSPECTER LES RÉSULTATS POUR VOUS ASSURER QU'IL N'Y AIT PAS DE DÉFAUTS. UTILISER UNE COLLE PRÊTE À L'EMPLOI DE BONNE QUALITÉ ET SANS SOLVANT. LA COLLE DOIT ÊTRE APPLIQUÉE UNIFORMÉMENT SUR LE MUR, SUR UNE ZONE UN PEU PLUS LARGE QUE LA LARGEUR DU LÉ. PUIS COLLER UN LÉ À LA FOIS. PASSER LA ROULETTE DE TAPISER AU NIVEAU DES JOINTURES ET UTILISER UNE BROUSSE À HAUTSILLET POUR BIEN LISSER LE REVÊTEMENT MURAL EN DÉMARRANT DU CENTRE VERS LES BORDS POUR FAIRE SORTIR LES BULLES D'AIR. ÉVITEZ QUE LA COLLE NE DÉBORDE SUR LES CÔTÉS ET ASSUREZ-VOUS QU'ELLE N'ENTRE PAS EN CONTACT AVEC LA BROUSSE À HAUTSILLET OU LA ROULETTE DE TAPISER. AUCUNE COLLE NE DOIT ENTRER EN CONTACT AVEC LE PAPIER PEINT ET LES MAINS DOIVENT ÊTRE PROPRES ET SÈCHES TOUT AU LONG DE LA POSE. LA COLLE ENDOMMAGERAIT LE PAPIER PEINT. LA SOCIÉTÉ NE PEUT ÊTRE TENUE RESPONSABLE DES MARQUES OU DES DÉGÂTS CAUSÉS PAR LA COLLE. SI LA COLLE À L'ÉCRÈMENT DÉBORGE SUR LE PAPIER PEINT, ELLE DOIT ÊTRE DÉLICATEMENT RETIRÉE AVEC UNE Éponge PROPRE ET HUMIDE. VEUILLEZ SUIVRE ATTENTIVEMENT LES INSTRUCTIONS.

PRÉPARATION

PRÉPARER LE MUR EN ÉLEVANT TOUTES LES TRACES DE SALETÉ, D'ANCIEN PAPIER PEINT, DE CLOQUES OU DE PEINTURE DÉTACHÉE. NE PAS COLLER DE REVÊTEMENTS MURAUX SUR UN MUR HUMIDE. REBOUCHER TOUTES LES FISSURES ET LASSER SÈCHER AVANT DE SUSPENDRE LE PAPIER PEINT. LES SURFACES ABSORBANTES DOIVENT ÊTRE TRAITÉES AVEC UNE SOLUTION SPÉCIALE POUR REVÊTEMENT MURAL, SELON LES INSTRUCTIONS DU FABRICANT. DANS DE TELS CAS, LE PAPIER DE FOND DOIT ÊTRE POSÉ HORIZONTALEMENT ET LE LAISSER SÈCHER COMPLÈTEMENT. POUR ÉVITER LE RÉTRECISSEMENT, NOUS RECOMMANDONS DE LAISSER SÈCHER LE PAPIER NATURELLEMENT. IL EST DONC ÉGALEMENT RECOMMANDÉ QUE TOUT CHAUFFAGE CENTRAL SOIT ÉTEINT JUSQU'À CE QUE LE PROCESSUS NATUREL AIT EU LIEU.

PRENEZ UNE PHOTO AVANT ET APRÈS LA POSE DE VOTRE PAPIER PEINT ET PARTAGEZ-LE SUR INSTAGRAM ET SUR [WWW.NICOLETTEMAYER.COM](http://www.nicolettemayer.com). VOUS GAGNEREZ PEUT-ÊTRE UN ROULEAU DE PAPIER PEINT ET/OU VOTRE PHOTO SERA PUBLIÉE DANS DES MAGAZINES, INSTAGRAM ET GAGNER.

BELANGRIJK VOOR HET BESTE RESULTAAT (Dutch)

WIJ WETEN ZEKER DAT U VAN UW NICOLETTE MAYER ROYAL DELFT WALLPAPER GANT HOUDEN. CONTROLEER, VOOR HET OPHANGEN, OF DE ROLLEN ONGESCHADIGD ZIJN, DAT DE CIJFERS EN LETTERS OVEREENKOMEN OPLEKE ROL MET HETZELFDE ONTWERP EN DAT ALLE KLEUREN OVEREENKOMEN. DEFECTE ROLLEN MET DE ORIGINELE LABEL KUNT U RETOURNEREN IN DE WINKEL WAAR U DEZE GEROCHT HEEFT. NEEM EXTRA VOORZICHTIG BIJ HET BEHANGEN BONDHO ELEKTRISCHE LICHT SCHAKELAARS EN STOPCONTACTEN. DRAAD ER ZORIG VOOR, DAT OVERTOLDIG VOCHT NIET IN DE STOPCONTACTEN KAN KOMEN. VOOR OPTIMAAL RESULTAAT ADVISEREN WIJ KANT EN KLARE BEHANGLIJM SPECIAAL VOOR VLIESBEHANG. DE LIJM DIENT NIET VOOR HET OPHANGEN OF HET BEHANG AANBRACHT TE WORDEN. VRAAGEN? [WWW.NICOLETTEMAYER.COM](http://www.nicolettemayer.com)

GEbruik een professionele behanger voor professionele resultaten. Wij adviseren doe-het-zelf klanten extra aandachtig de instructies te lezen. Breng de behanglijm aan op de muur - en direct daarna het behang. U hoeft niet te wachten met het aanbrengen van het behang. Zorg ervoor dat de randen goed vlakken. Overlappen niet overlappen. Plak de banden stottend tegen elkaar. Verwijder onmiddellijk de overtollige lijm voorzichtig met een schone, vochtige spons. Doet u dit niet dan kan dit leiden tot schade aan de oppervlakte van het behang. Inspecteer de band voorafgaand aan het ophangen. Nadat u 2 of 3 banden hebt oorgehangen, controleer dan of er geen schaduw of andere fouten zijn zitten. Een goede kwaliteit, oplosbaar lijm, schimmelwerende kant-en-klare lijm - speciek voor vliesbehang moet gebruikt worden. De lijm moet gelijkmatig worden aangebracht per behangband op de muur. De lijm moet iets breder worden aangebracht dan een behang band breed is. Breng de banden stottend tegen elkaar aan en maak gebruik van een behangborstel om het behang glad te strijken. Werk hierbij vanuit het midden naar de zijkanten om alle luchtbelletjes te verwijderen. Zorg ervoor dat de lijm niet tussen de naden door eruit worden geperst en voorkom dat de lijm niet op de knaast of roller terecht komt. De lijm mag niet in contact komen met de oppervlakte en zorg ervoor dat u uw handen schoon en droog houdt tijdens het behangen. De lijm kan de oppervlakte beschadigen. Het bedrijf is niet aansprakelijk voor beschadigen of vlekken van de lijm. Mocht de lijm in contact komen met de oppervlakte, dan kan er met een schone, vochtige spons licht geclept worden om dit te verwijderen. Volg de instructies zorgvuldig.

VOORBEREIDING

BEREID DE MUUR VOOR DOOR HET VERWIJDEREN VAN ALLE SPoren VAN VUIL, OUD BEHANG OF LOSSE VERF. HANG HET BEHANG NIET OP MUUREN DIE VOCHT PROBLEEMEN HEBBEN OF HEBBEN ONDANK VUL. EVENTUELE SCHUREN EN LAAT BEHANG DROGEN VOORDAT DEZE WORDT OORGEHANGEN. ABSORBERENDE OPPERVLAKTEN KUNNEN WORDEN BEHANDELD MET EEN OPLOSSING VAN BEHANGLIJM VOLGENS DE INSTRUCTIES VAN DE FABRIKANT. IN DEBELGIE GEVALLEN MOET VOEPAPIER HORIZONTAAL WORDEN OORGEHANGEN EN DEDROOGD WORDEN. OH TE VOORZICHTIG DAT HET BEHANG KRIMP. ADVISEREN WIJ HET PAPIER NATUURLIJK TE LATEN DROGEN. HET ADVIS IS DARAOM ELKE CENTRALE VERWARMING UIT TE SCHAKKEN TOTDAT HET NATUURLIJKE DROOGINGPROCES HEET PLATSGEVONDEN.

NEEM VOOR EN NA FOTO'S EN DEEL ZE OP INSTAGRAM EN [WWW.NICOLETTEMAYER.COM](http://www.nicolettemayer.com). U KUNT GRATIS BEHANGWINNEN EN / OF WORDEN OORGEHOEN IN EDITORIALS IN TIJDSCHRIFTEN. DEEL EN WIN.

Paste the Wall

The adhesive should be applied to the surface that the wallcovering is being hung onto e.g. the wall, and the paper applied dry.

Good Light Fastness

Would have a minimum rating of 5 when tested in accordance with the EN233 lightfast testing procedure.

Straight Match

The pattern matches straight across the width.

Peelable



































A wallcovering from which the printed decorative face can be manually removed, either as whole or in at least large pieces, whilst still dry.

Environmentally Friendly, Sustainable

FSC C104236: FSC CERTIFIED PAPER & MADE FROM RECYCLED MATERIALS

Spongeable

A wallcovering from which the adhesive may be wiped off the face of the paper with a damp soft cloth or sponge at the time of hanging without causing visible damage, providing it is done whilst the adhesive is still damp.

LAUR L TH	RACCORD VERTICAL REPEAT	RACCORD HORIZONTAL REPEAT	POIDS WEIGHT	TAILLE DES ROULEAUX ROLL SIZE	QUALITE QUALITY	RECOMMENDE RECOMMENDED
7.56"	305 cm/120"	70 cm/ 27.56"	300g/ Roll	3.05 M / 3.33 yards	Intisse/Non-Woven	  →
7.56"	305 cm/120"	70 cm/ 27.56"	300g/ Roll	3.05 M / 3.33 yards	Intisse/Non-Woven	  →
7.54"	66 cm/ 26"	68.5 cm/ 27"	265 gm2	Sold/Meter	53% Lin Belgium/ 47% Cotton	Upholstery - Curta Cushions - Ac
7.56"	67 cm/26.37"	70 cm/ 27.56"	1200g/Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
7.54"	40 cm/ 15.75"	68.5 cm/ 27"	265 gm2	Sold/Meter	53% Lin Belgium/ 47% Cotton	Upholstery - Curta Cushions - Ac
7.56"	41 cm/16.14"	70 cm/ 27.56"	1200g/Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
7.54"	61cm / 24"	34.27cm / 13.5"	265 gm2	Sold/Meter	53% Lin Belgium/ 47% Cotton	Upholstery - Curta Cushions - Ac
10.5"	91.44 cm/36"	52 cm/ 20.5"	800g/Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
7.54"	36.83 cm/14.5"	34.29cm/ 13.5"	9mm	Sold/Meter	VOILE 70% Cotton / 30% Silk	Curtains - Walling Table Linens - A
7.56"	37 cm/14.56"	35 cm/ 13.77"	1200g/Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
7.54"	68.5cm / 27"	68.5 cm/ 27"	95 gm2	Sold/Meter	VOILE 100% Linen Belgium	Curtains - Walling Table Linens - A
10.5"	52 cm/ 20.5"	52 cm/ 20.5"	800g/Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
10.5"	75 cm/ 29.52"	52 cm/ 20.5"	800g/Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
7.54"	68.5cm / 27"	34.29 cm / 13.5"	95 gm2	Sold/Meter	VOILE 100% Linen Belgium	Curtains - Walling Table Linens - A
10.5"	40 cm/ 15.75"	52 cm/ 20.5"	800g/Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
7.56"	70 cm/ 27.56"	70 cm/ 27.56"	1200g/Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
7.56"	305 cm/120"	70 cm/ 27.56"	300g/ Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
7.56"	305 cm/120"	70 cm/ 27.56"	300g/ Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
7.56"	70 cm/ 27.56"	70 cm/ 27.56"	1200g/Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
7.54"	34.29 cm / 13.5"	68.5 cm/ 27"	265 gm2	Sold/Meter	53% Lin Belgium/ 47% Cotton	Upholstery - Curta Cushions - Ac
7.56"	35 cm/ 13.77 "	70 cm/ 27.56"	1200g/Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
10.5"	100 cm/ 39.4"	52 cm/ 20.5"	800g/Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
7.54"	61cm / 24"	68.5 cm/ 27"	265 gm2	Sold/Meter	53% Lin Belgium/ 47% Cotton	Upholstery - Curta Cushions - Ac
7.56"	37 cm/14.56"	35 cm/ 13.77"	1200g/Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →
7.56"	45 cm/17.71"	70 cm/ 27.56"	1200g/Roll	10.05 M / 11 yards	Intisse/Non-Woven	  →



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