

WATTS 1874

ANTHOLOGY
Tableaux Scéniques



WATTS 1874

Tableaux Scéniques

Celebrating 150 years
of creative independence

Tableaux Scéniques rewrite the rules for historical wallcoverings. Taking antique woven tapestries, we use the most sophisticated digital photomosaic photography to gently transcribe centuries-old designs into exquisite, digitally printed panoramic textiles and papers, suitable for upholstery, drapery and wallcovering.

Persuading rich, historical narratives to talk again, Watts' Tableaux Scéniques propel the subtleties of these age-worn designs into the 21st century.

Made in England.



London Showroom: Design Centre Chelsea Harbour +44 (0) 20 7376 4486 watts1874.co.uk



Aubusson. Armide enlève Renaud
Renaud and Armide

Collection Cité Internationale de la Tapisserie



The Museum is
now recognised by
UNESCO as a World
Heritage Site.

Cité Internationale de la Tapisserie. Aubusson.

The opportunity to work with the Museum in Aubusson is a gift that for years to come will be seen as one of those significant associations in the history of any company that seriously influences their future.

Working with the Museum, discovering the tale of the tapestry through the existence of a community of professionals which, for more than five centuries, has kept alive the whole range of skills essential to the making of an Aubusson tapestry, is a humbling experience.



The creation of the Cité internationale de la tapisserie is in response to UNESCO incorporating the craftsmanship of tapestry into its list of intangible Cultural Heritage of Humanity in 2009.

The Museum is now recognised by UNESCO as a World Heritage Site.

Tasked with the painstaking challenge of compiling an archive spanning six centuries, the Cité is a place of artistic creation, encompassing an education centre, a research library and a museum which boasts a collection of 330 tapestries and 15,000 graphic works. In a state of the art setting the museum offers its visitors unique access to this art form, honouring the tapestry's

venerable history whilst simultaneously securing its future.



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Glossary of Design

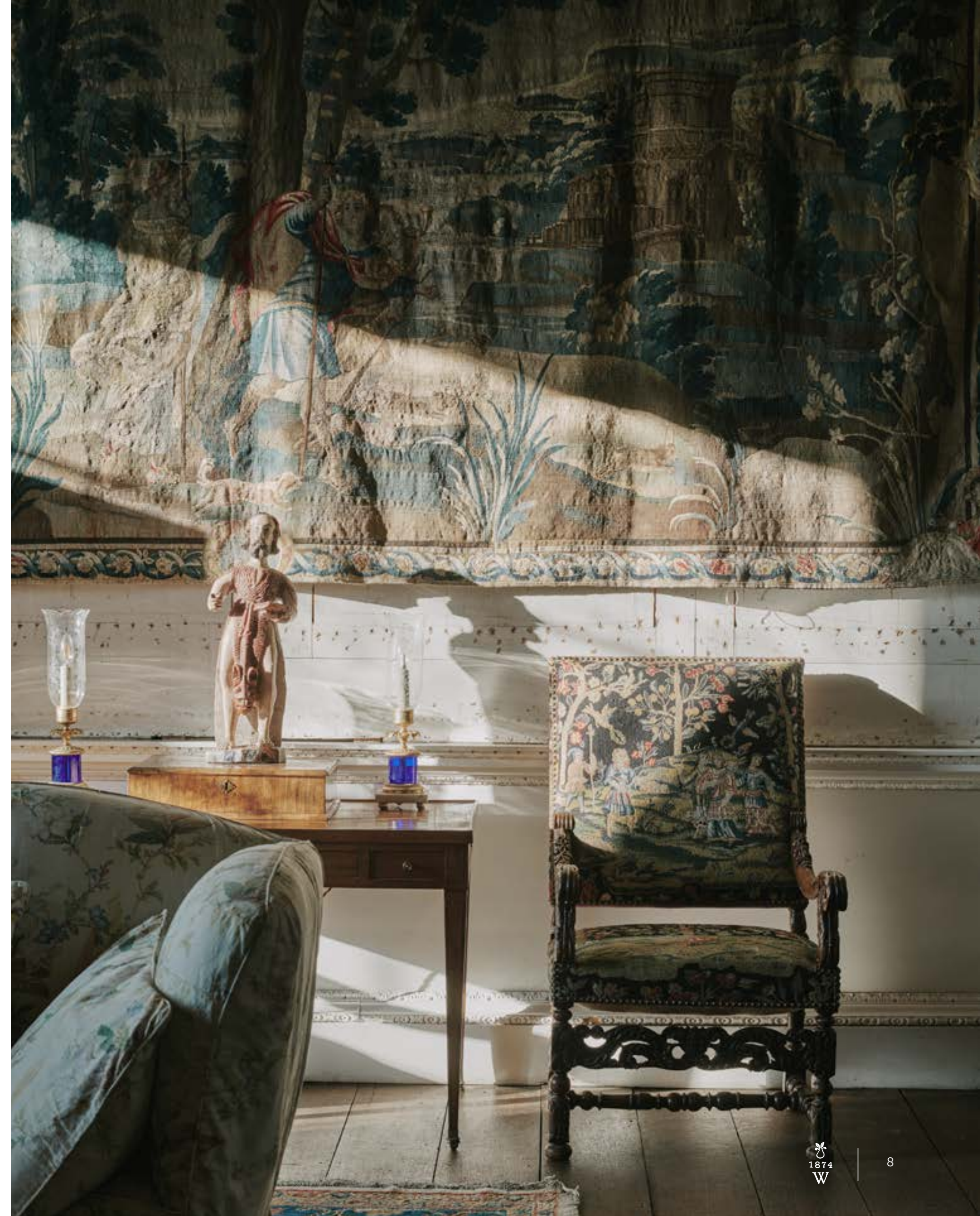
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Studio Watts

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Photography: Christopher Horwood



TABLEAUX SCÉNIQUES

REPERTOIRE





Original Tapestries

Les traductions de l'ouvrage italien du Tasse apparaissent vite, le succès de ces publications en Europe est immédiat et durable. La première édition illustrée paraît à Gênes en 1590, avec des gravures de Bernardo Castello. Après lui, d'innombrables peintres italiens, français, allemands, vont chacun à leur manière donner de multiples images à l'univers du Tasse.



Au début du XVII^e siècle, Renaud et Armide entrent dans le domaine du spectacle avec des ballets, où le roi lui-même, le jeune Louis XIII, et ses proches tiennent des rôles. Plus tard Jean-Baptiste Lully (d'origine italienne), nommé « Surintendant de la musique du roi » par Louis XIV, prépare une « Armide » dans le genre de la tragédie lyrique (tragédie en musique). Le spectacle présenté à la Cour en 1686 est un grand succès, mais c'est surtout le début d'une longue carrière de Renaud et Armide à l'opéra.



Charles et Ubald épient Renaud et Armide
Gravure datée de 1590.
Illustration de Bernardo Castello (1557-1629).
Bibliothèque nationale de France,
Département des estampes et photographies.



Renaud arrive dans l'île



Armide enlève Renaud



Les compagnons de Renaud dissipent le sortilège





Enlacés



Renaud quitte l'île enchantée



La colère d'Armide à la suite du départ de Renaud

Renaud et Armide

Provenance
Ateliers de la Marche, 17th century.

"Tenture" of 5 tapestries. 'Tapisserie de basse lisse',
wool and silk.

The original epic poem by the Italian poet Torquato Tasso
was first published in 1581.

It relates how the sorceress, Armide, having fallen in love
with the crusading knight, Renaud, is now on a mission to
destroy him.

The intense moment is when Armide cannot bring
herself to stab the sleeping Renaud with a dagger: she
understands that she fell in love at first sight. He succumbs
to Armide's charms in her enchanted palace, but she fears
the power of her rival, Glory. Armide realises that Renaud
loves her only because she exercises her supernatural
powers over him, and when, thanks to the help of his
friends, Renaud recovers his honour and his military glory,
he finally abandons her. At the end, she swears vengeance,
conjures up the Demons to destroy her palace, and flies
off in her chariot. Adapted by Lully at Versailles for the
King Louis XIV, critics in the 18th century regarded Armide
as Lully's masterpiece : the psychological torments of a
woman torn between love and revenge.

Collection, Cité Internationale de la tapisserie, Aubusson.

Artwork

Released from the frame of their borders and cleverly joined, a suite of five tapestries become one long mural wallpaper.



300cm / 9'10.11"

136cm / 4' 5.5"

Non woven paper panels 136cm NET width

130cm / 4' 3.2"

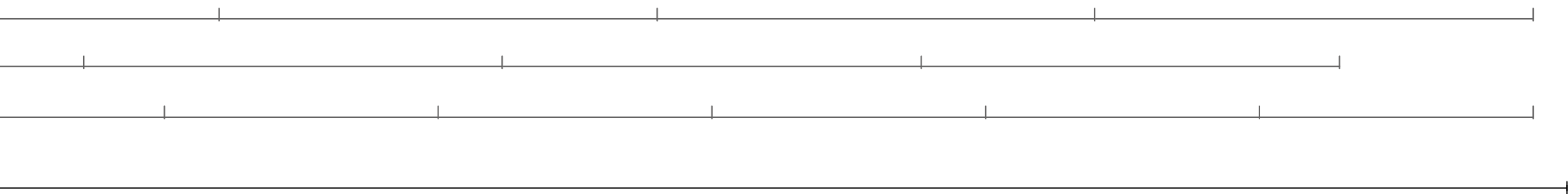
Linen and velvet panels. 130cm NET width

85cm / 2' 9.5"

Jute and grasscloth panels. 85cm NET width

Lateral repeat 1395cm / 45' 7"

Wallpaper Renaud et Armide Toile Padua
Vertical repeat 104cm
Horizontal repeat 70cm







Daphnis and Chloé
Noces Daphnis and Chloé

Daphnis & Chloé

Mid 18th century

Ancient collection Château de Vaulserre, Isère
Created by Étienne Jeaurat (1699-1789), custodian to the King's collection of paintings at Versailles, this suite of six vibrant tapestries are unique amongst Aubusson creations. The narrative, composed by the Greek poet Longus in the second century A.D., is a pastoral tale following the triumphs and tragedies of Daphnis and Chloé, as they journey towards lasting love and happiness.

Collection Cité Internationale de la tapisserie, Aubusson

Original Tapestries



Vieillard



Chloé sauvant Daphnis



Vendanges



Cigale



Cordon

Daphnis and Chloé



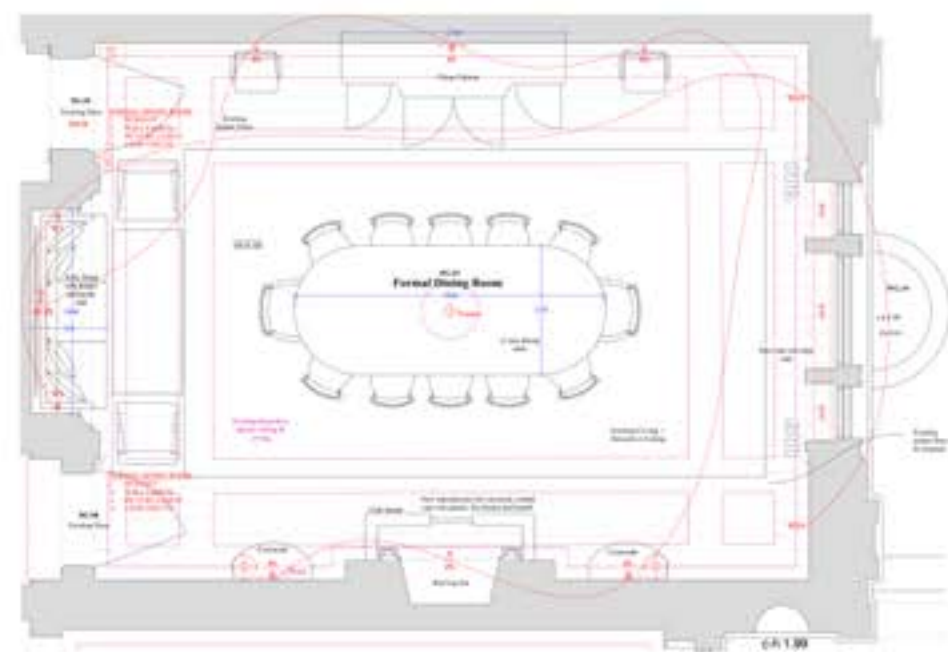
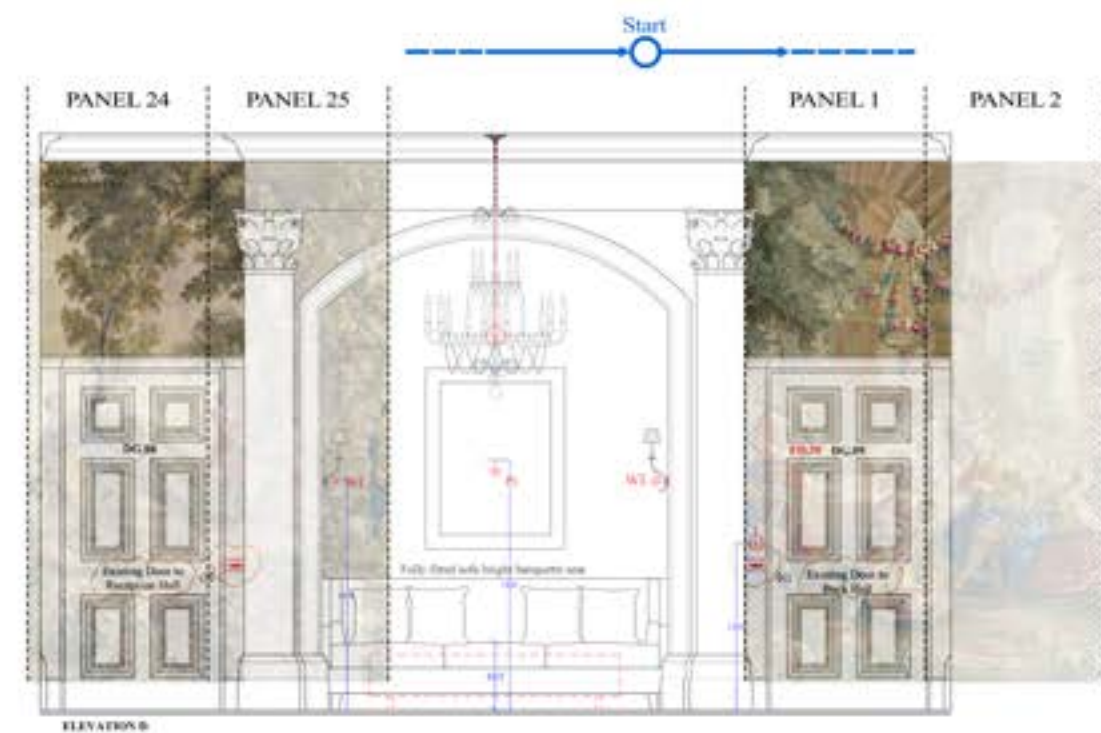
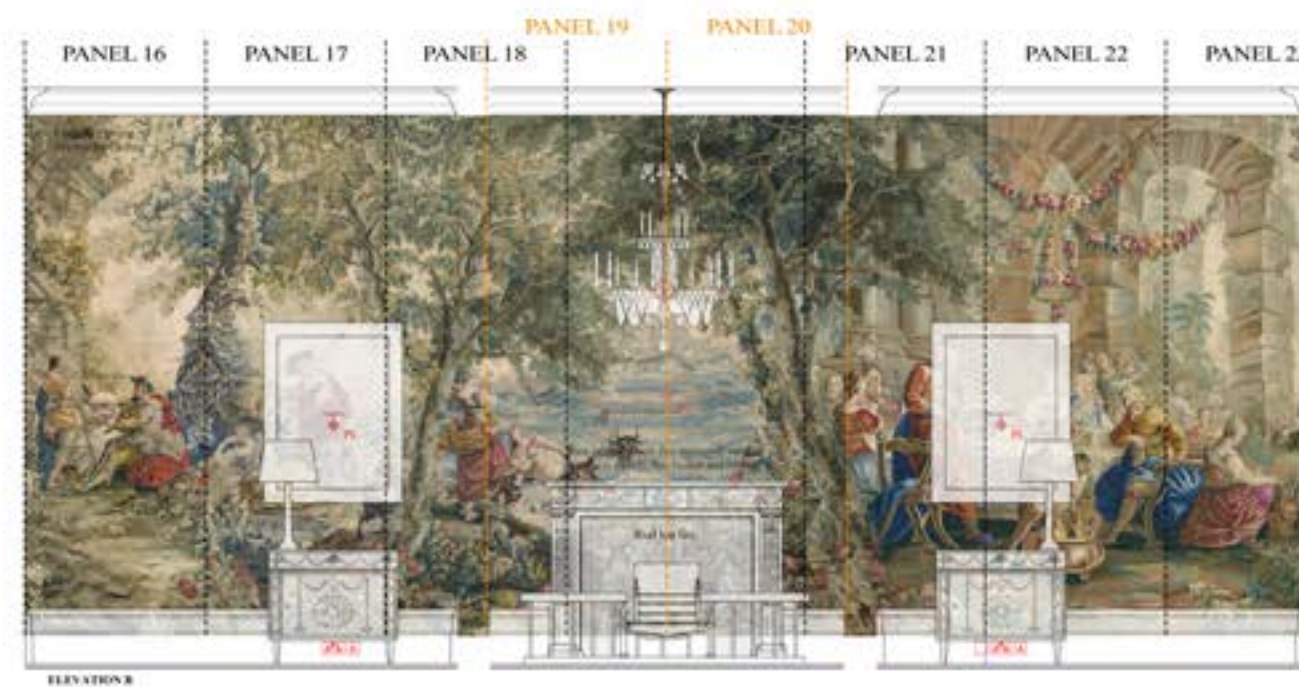
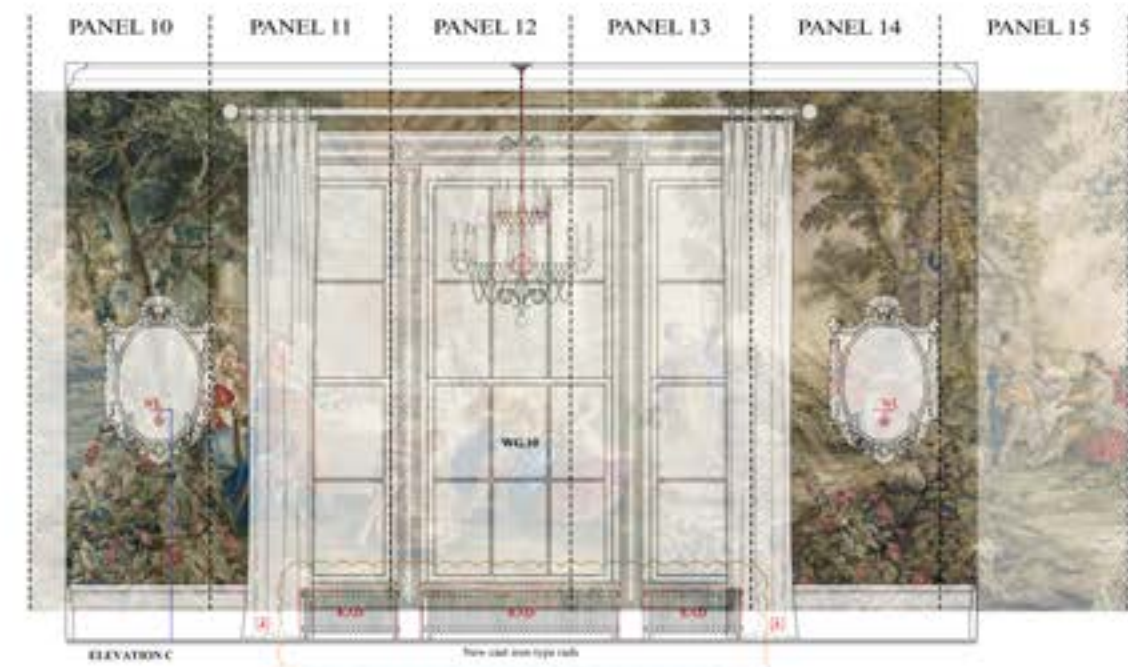
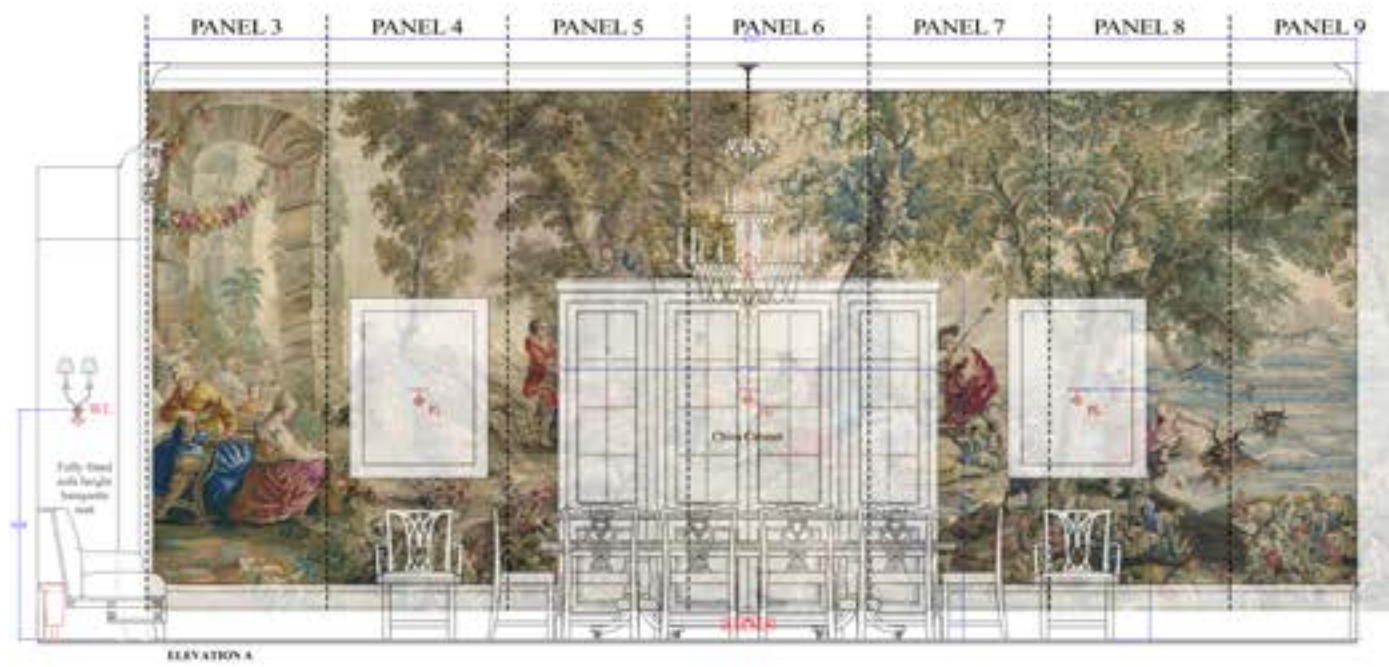
Noces Daphnis and Chloé



Wallpaper
Daphnis and Chloé Hellenic Isle Paper



Daphnis and Chloé Naxos Linen



Technical Elevation
Concept Visual

Daphnis and Chloé Hellenic Isle
Wallpaper



Original Tapestries

Wolterton Verdure A fine set of five Soho tapestries depicting the mythological story of Venus and Adonis
Private collection Wolterton Hall



Embrace



Stricken Adonis



Venus and Chariot



Waterfall



Stag hunt

The Boudoir, Wolterton Hall,
hung with 17th century Antwerp
tapestries on original uncovered panelling.



Wolterton Verdure

CHRISTIE'S
Original descriptions for Lot 156.

156.

**A FINE SET OF FIVE SOHO OR ANTWERP
TAPESTRIES OF THE MYTHOLOGICAL
STORY OF VENUS AND ADONIS
MID-17TH CENTURY**

Venus and Adonis, a horn and spear by his side, she
tending to the stricken Adonis, Cupid by her side, a
cloud borne swan chariot above, within an extensive
landscape

85in. x 224in.

Venus and Adonis, a horn and spear by his side, in
embrace under a tree, within an extensive landscape

85in. x 96in.

Venus and Adonis (hare coursing), standing under a tree,
a waterfall and extensive landscape in the distance

86in. x 150in. (in the Boudoir)

Venus in a swan drawn chariot descending from clouds
to greet Adonis, within an extensive landscape

85in. x 74in. (in the Boudoir)

Venus and Adonis on a stag hunt, a palace and extensive
landscape beyond

85in. x 186in. (in the Boudoir)

All within floral chain borders, each surmounted by a
cockerel within a cartouche, a dog within a cartouche
below, squirrels within a cartouche to the sides, and
seated figures to the corners

(5)

Artwork

The combined length of the five Wolterton tapestries stripped of their borders creates an ambitious lateral repeat measuring 14 metres. The Wolterton is available as a mural with or without figures.

Included in our Technical section for each Tableau Scénique is a Product Sheet showing the design divided into vertical panels spanning the lateral repeat. The width of the panel indicated is representative of a specific substrate.



300cm / 9'10.11"

136cm / 4' 5.5"

Non woven paper panels 136cm NET width

130cm / 4' 3.2"

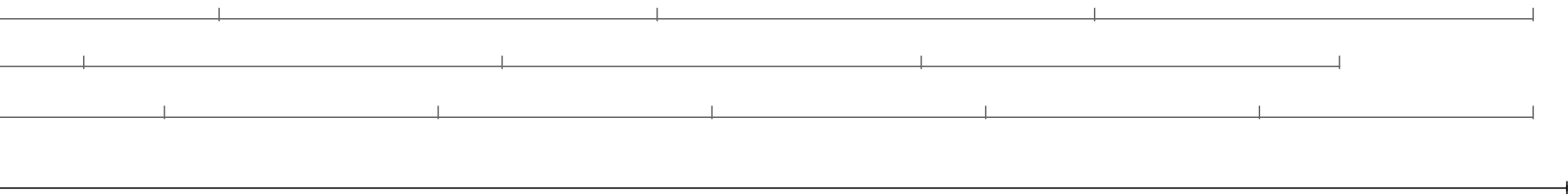
Linen and velvet panels. 130cm NET width

85cm / 2' 9.5"

Jute and grasscloth panels. 85cm NET width

Lateral repeat 1373cm / 45' 1"

Wolterton Verdure with figures



Artwork

Wolterton Verdure without figures



300cm / 9'10.11"

136cm / 4' 5.5"

Non woven paper panel 136cm NET width

130cm / 4' 3.2"

Linen and velvet panels. 130cm NET width

85cm / 2' 9.5"

Jute and grasscloth panels. 85cm NET width

1373cm / 45' 1"



Wolterton Verdure Delamere
Wallcovering Printed Linen Paper backed

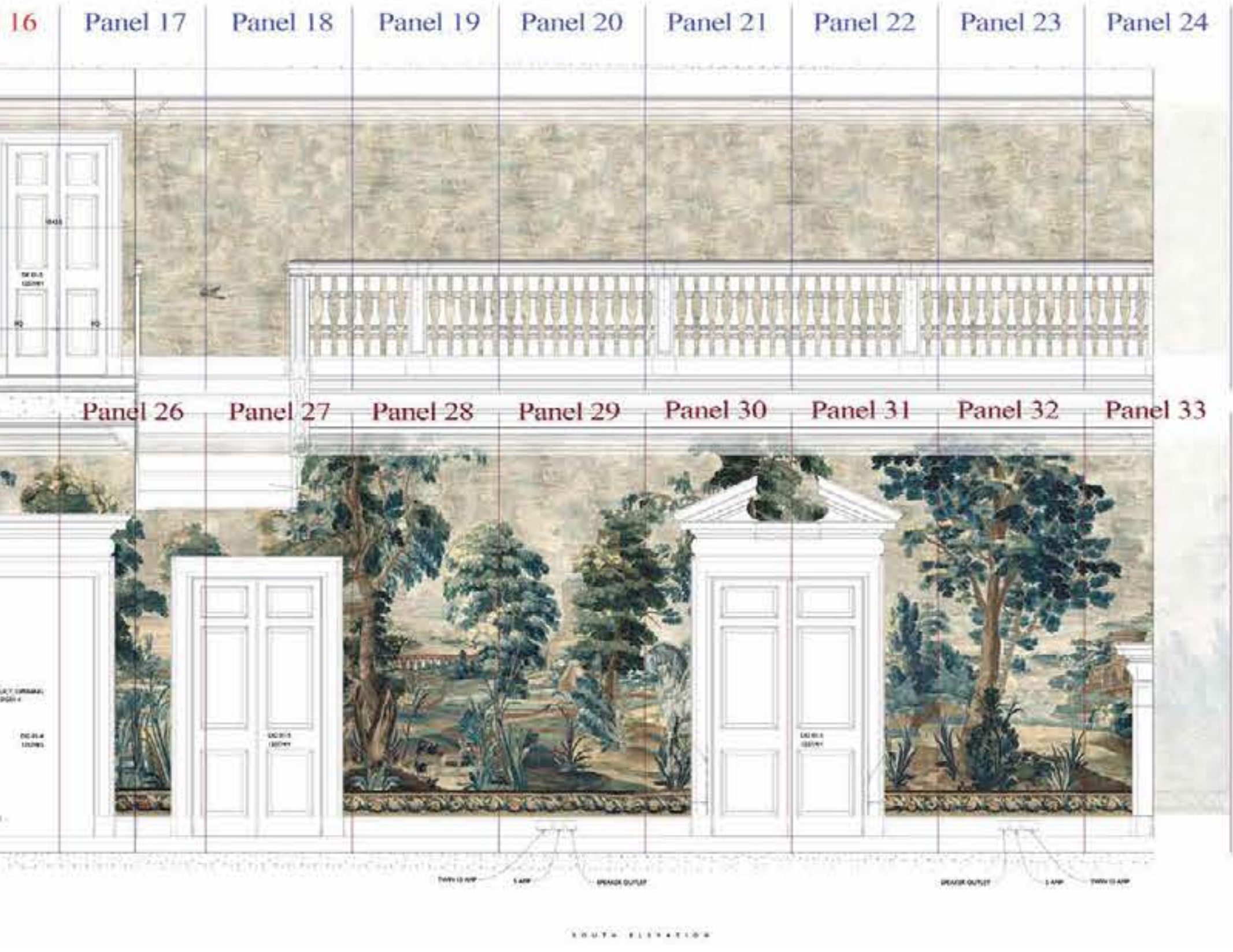


Wolterton Verdure Glenmore Grasscloth

Technical Elevation - Concept Visual Wolterton Verdure, Parched Tuscany

Our Studio skilfully redraw trees, figures, mountains, temples and develop a narrative mural that is unique to your home. The entrance hall illustrated is over six metres high, floor to ceiling, and required extensive artwork to extend the tree line. Further customisation included the addition of two horses, appropriately styled in a manner typical of the seventeenth century. We also re-introduced the original floral border adding a sweet decorative detail 'underpinning' the strength and scale of the foliage.





Walling
 Wolterton Verdure with Horses Parched Tuscany
 Substrate Paper backed linen

Original Tapestries

Teniers



Teniers Open Air Prayer



Teniers Sportmen Resting



Teniers Fish Quay

Wolterton Hall

The First Floor is a suite of 6 grand state rooms with high corniced ceilings and magnificent fireplaces by Richard Fisher of York.

Saloon: Double height and furnished with Brussels 18th century tapestries and gilt furniture and original paintings.



Keith Day and Peter Sheppard (right) beside the 18th-century Brussels tapestry, the Teniers Fish Quay.

Wolterton Hall, the Saloon, the largest of the State Rooms

WOLTERTON HALL X WATTS 1874

Wolterton Hall is a masterclass in how to restore grand country houses

The interiors and grounds of Wolterton Hall, a stunning 1741 Palladian mansion in the English countryside, have been painstakingly restored to their original beauty.

Wolterton Hall is one of the four great Whig power houses of Norfolk. Built in 1741 by Horatio Walpole, brother of the first British prime minister and owned by the Walpole family from 1721 until 2016, the 40,000-square-foot mansion sits majestically within a 500-acre park, complete with eight acres of walled gardens and a 10-acre lake.

Peter Sheppard and his partner Keith Day bought Wolterton Park in 2016 and set about restoring the hall and the six other estate houses to their former glory.

Working closely with Fiona Flint, creative director of Watts 1874 and a long standing friend of Sheppard and Day, a collaboration was born which was fun and beneficial to all. Not least due to the generosity of Peter and Keith in giving Watts 1874, intellectual property rights for the magnificent two suites of very fine seventeenth century tapestries. The tapestries now known as the Wolterton Verdure and the Teniers form a significant part of the Watts' Tableaux Scéniques library.

The sumptuous, richly furnished state rooms are connected by austere corridors. "Wolterton is Palladian, with a lot of symmetry and classical detail, and we were inspired by San Giorgio Maggiore in Venice," says Sheppard. So, staircases and hallways are painted in plain stone, allowing only the main rooms to have colour, carpets or pictures. When it came to decorating the bedrooms, Sheppard and Day turned to Watts 1874, which has been specialising in textiles, wallpapers and tapestries since 1874. "Day has a dark green panelled bedroom but mine has aquamarine Chinoiserie wallpaper with birds and flowers, and it's like waking up in a garden," enthuses Sheppard. "It feels totally hand-painted – you can't see the repeats."

Wolterton Hall remains a showcase for Watts 1874 though recently Sheppard and Day have sold and moved on to what will of course be yet another challenge.

Artwork





Teniers

Provenance: Early-18th Century, a suite of three Brussels tapestries.

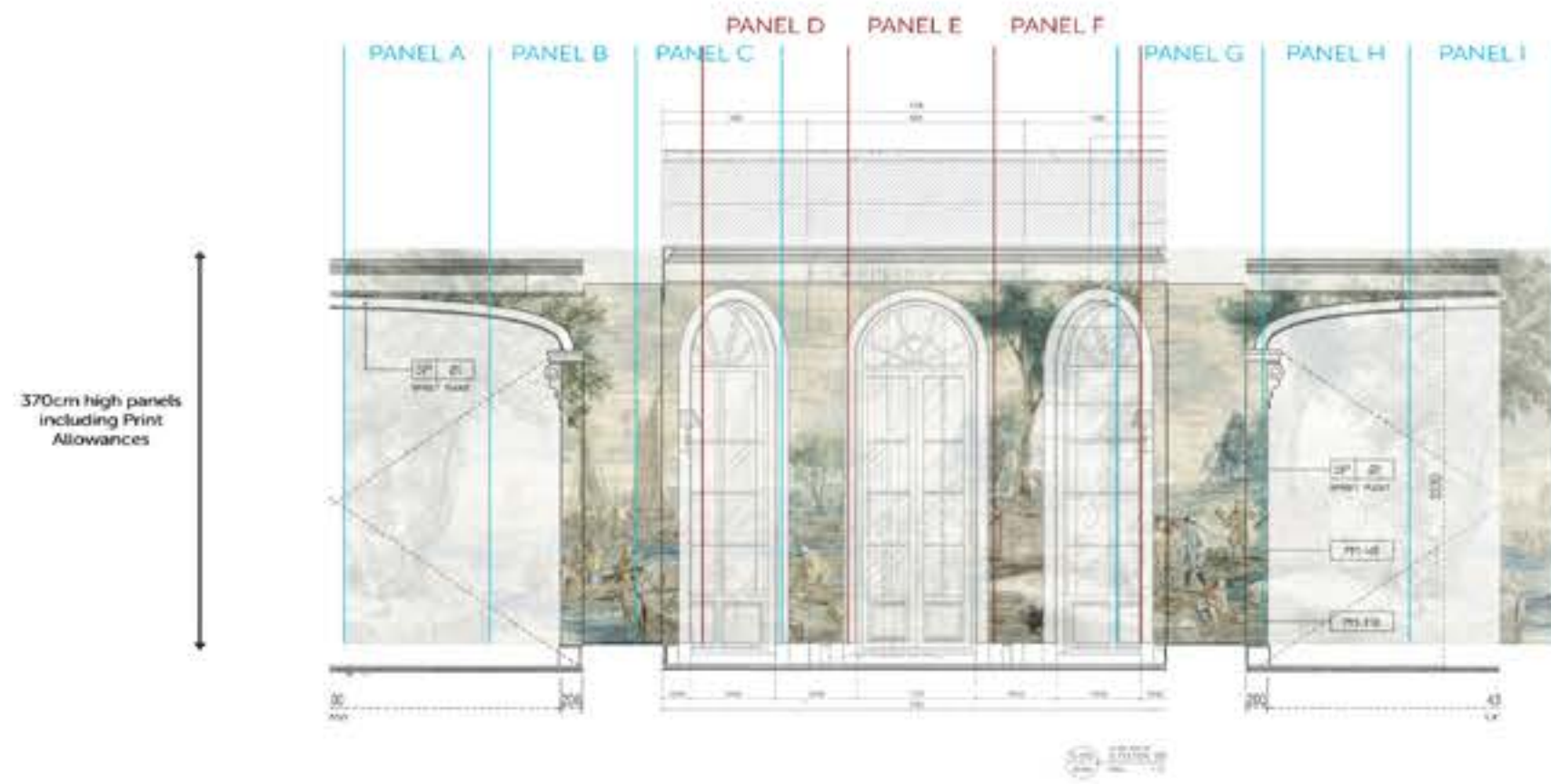
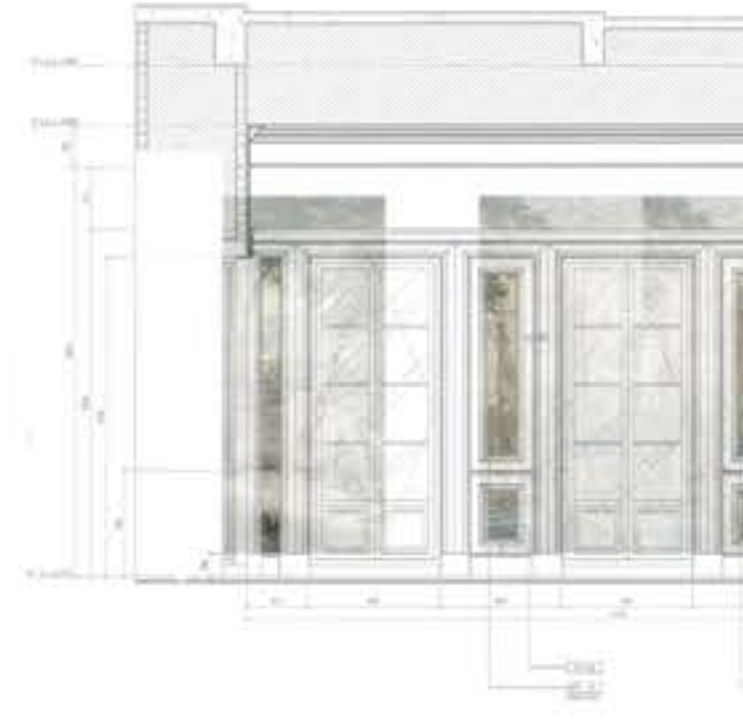
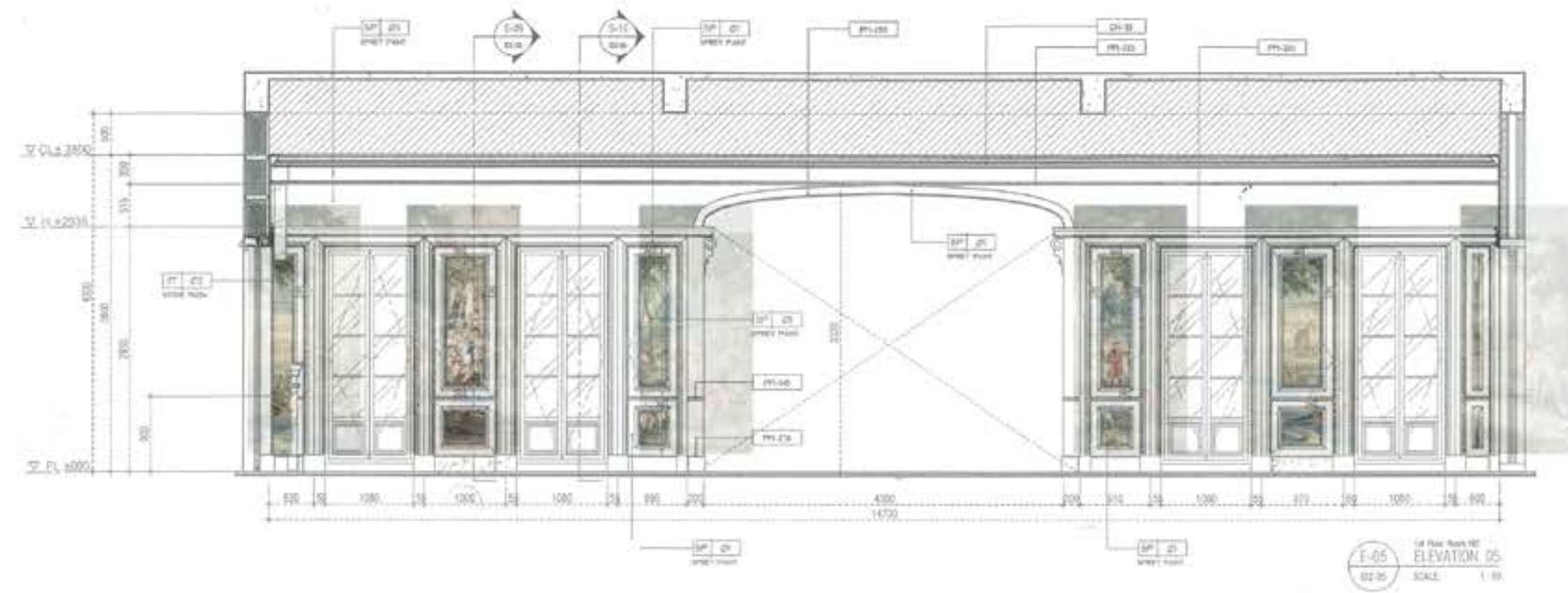
Private Collection, Wolterton Hall

Named after the renowned Flemish Baroque painter, David Teniers II (1610-1690), the three Brussels tapestries still hanging in the Saloon, the largest State Room at Wolterton Hall, illustrate the rustic and celebratory scenes from peasant life which typify the work of this atelier.

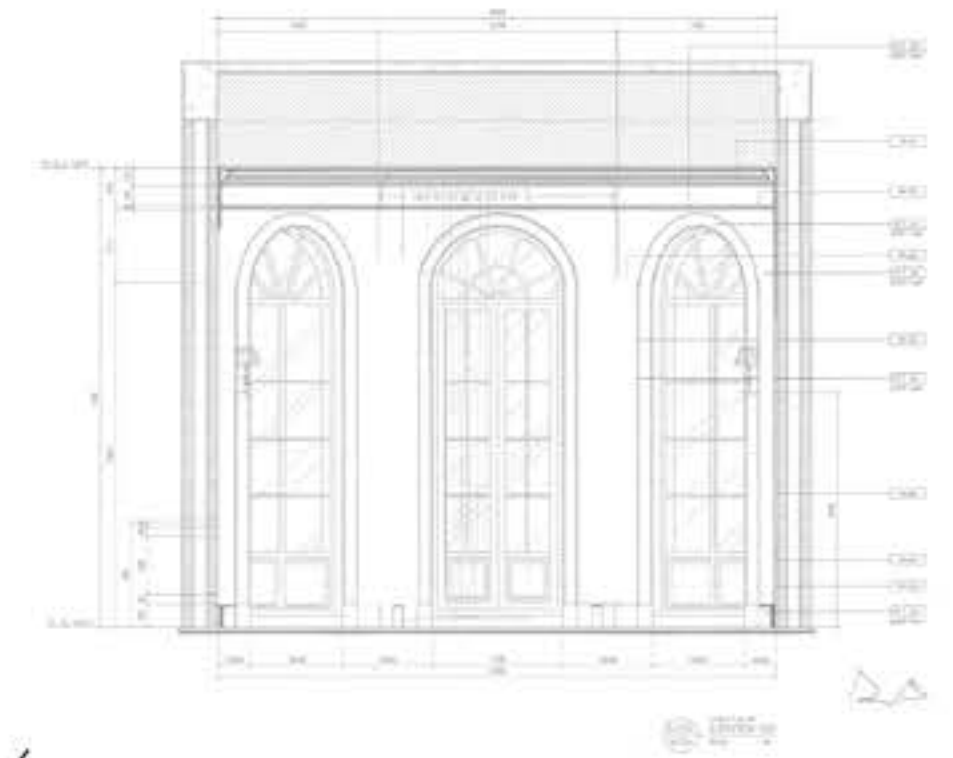
The three tapestries are attributed to the Flemish weaver Josse de Vos (1661-1734), -part of the Teniers school -depicting fishermen hard at work, sportsmen revelling jovially outside a tavern and a bustling town square.

Technical Elevation Concept Visual Teniers Boonyam Paper Project - Boonyam, Bangkok. Living Dining area

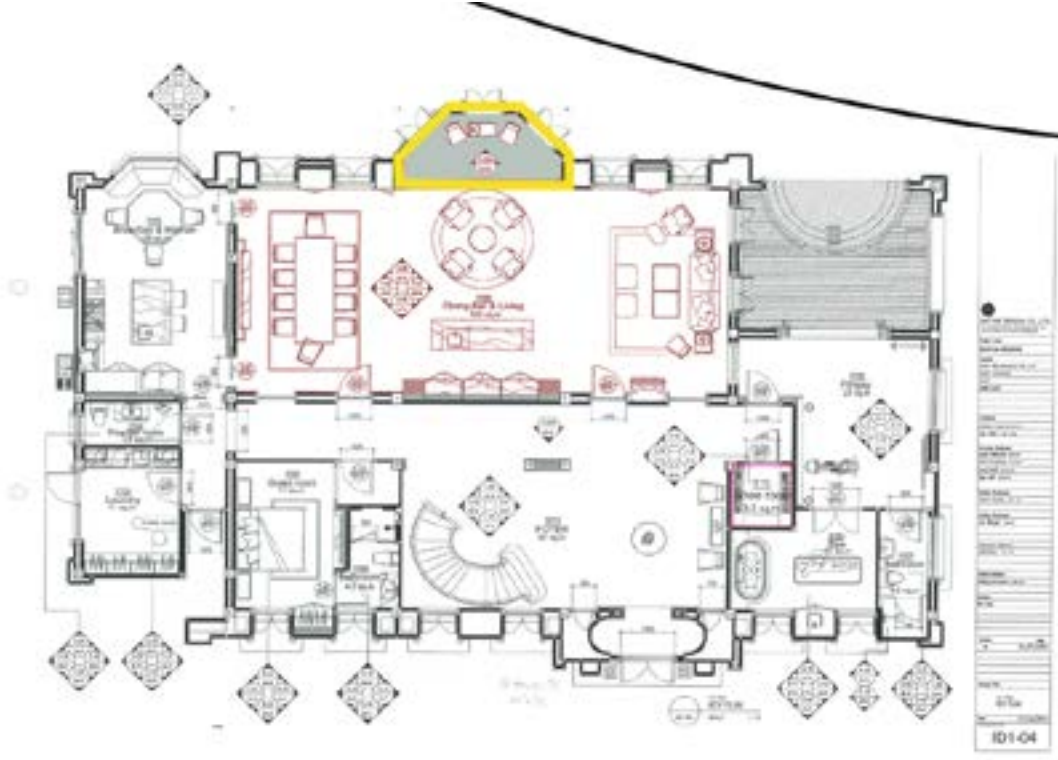
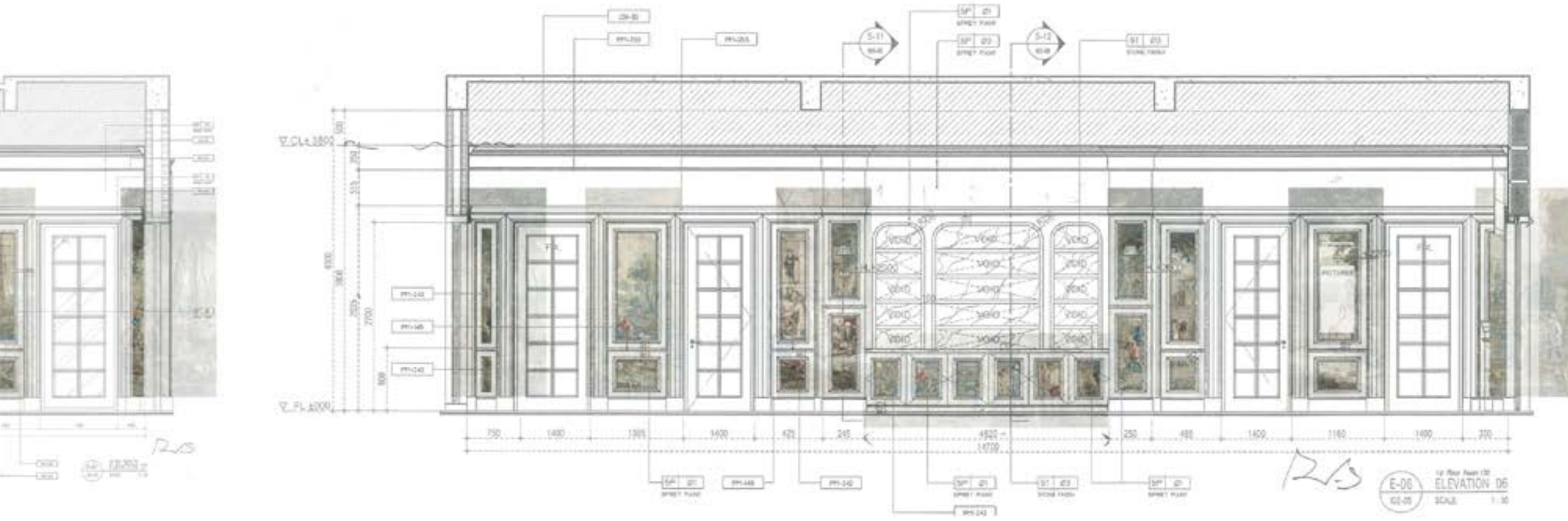
Extensive panelled living dining area, punctuated by full length windows overlooking lawn and lake. Custom artwork to develop the Teniers as individual vignettes to be inset to each panel.



Bay area visuals within deployed elevations



Work in progress, design meeting on site.
 Watts 1874 commissioned to develop design concept for all areas, ground, first and second floor. All product was subsequently supplied by Watts, the classical drapery design and making of all drapery also carried out by us. Installation will take place in 2024.



Original Tapestries

Collection Cité Internationale de la Tapisserie, Aubusson

Early in 2022 The Cité Internationale de la Tapisserie, Aubusson was able to acquire the second larger tapestry, thereby completing an important mid eighteenth century set.



Verdure fine aux armes du Comte de Brühl ("Verdure with the coat of arms of Earl Brühl"), tapestry, XVIIIth century.



Birds of Paradise Brühl

Provenance
Possibly Manufacture Royale d'Aubusson
c.1750

Tapestry formerly known as "Verdure fine aux Armoiries du Comte de Brühl".

The Comte de Brühl was August III, the King of Poland,'s powerful prime minister. He was a dedicated collector and protector of the arts and owned a large gallery of pictures, which was bought by Empress Catherine II of Russia in 1768. His library of 70,000 volumes was one of the biggest private libraries in the Holy Roman Empire.

He commissioned a set of tapestries in 1748. Although there are no archives of the order, it is believed that he bought them for his palace in Pforthen through the Parisian agent Théodore Toussaint Le Leu.

Collection Cité Internationale de la Tapisserie, Aubusson



Artwork Birds of Paradise Brühl



Birds of Paradise Brühl Kavos
Grasscloth



Birds of Paradise Brühl Avalon Linen

Technical Elevations



The standard height for a Tableaux Sceniques wallpaper or fabric panel is 300cm/9'10.11".
 If the standard height is unworkable in your elevations our studio will customise the height to your requirements

18 Panels a including p
 Original file
 Scaled down
 Crop 10cm



Birds of Paradise, Brühl



490cm

cm
cluding
wances

t 230cm high
rint allowances

300cm high
n to 270cm
on top. 30cm bottom



490cm

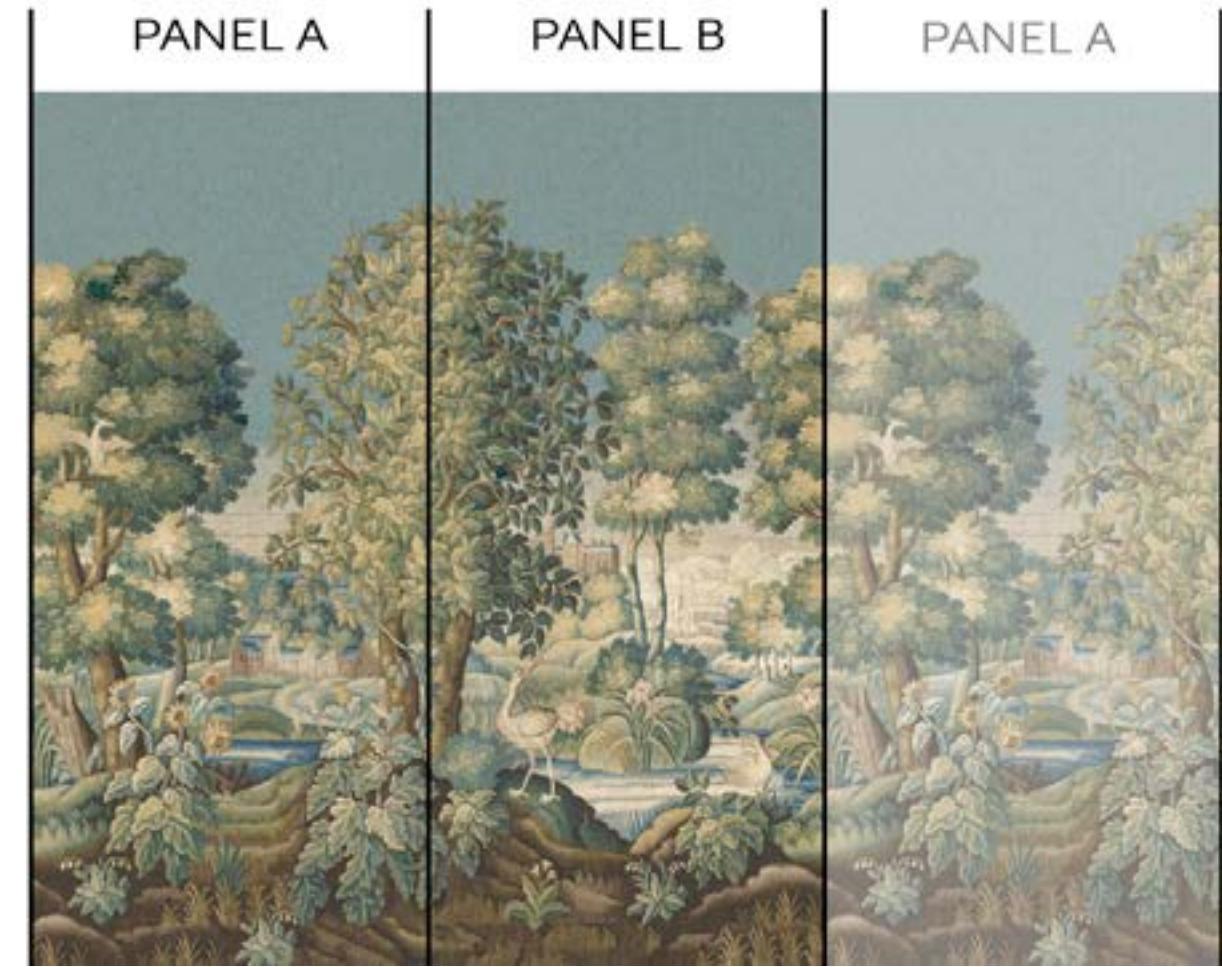


Original Tapestries



Enguerrand
Verdure à armoiries

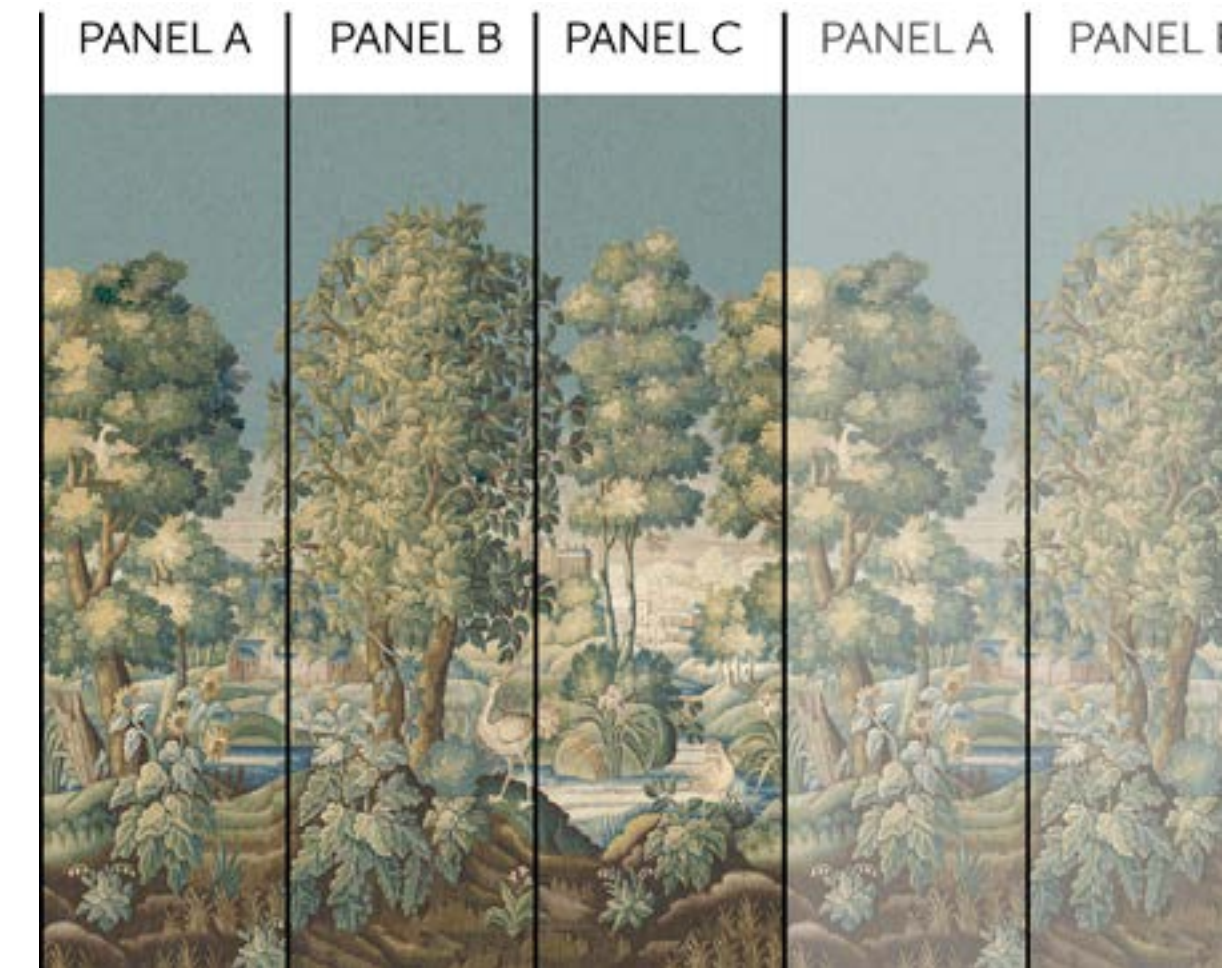
300cm/
9' 10.1"



136cm / 4' 5.5"

272cm / 8' 11"

300cm/
9' 10.1"



85cm / 2' 9.5"

255cm / 8' 4.4"

PANEL B



PANEL C



Enguerrand Villandry Linen



Enguerrand

Verdure tapestry where silk has been introduced to highlight sunlit areas of the landscape and foliage. Typical imagery for this period, seventeenth century stylised naturalism including birds and wildlife.

Collection Cité Internationale de la Tapisserie, Aubusson



Upholstery Enguerrand Armoiries Velvet





Original Tapestries



Colour is the most decorative tool, and the studio spend many hours moving the colour sense of each tapestry beyond the familiar, creating a palette that is more sympathetic to today interiors.





Aristoloches

Tapestry is an ancient textile which has been practised all over the world for thousands of years. Traditionally woven by hand on a loom it is the principle means of creating pictures through weaving.

By the early Middle Ages workshops throughout Europe were producing textile hangings, which were among the most prestigious art pieces owned by the well to do. Le Corbusier once called tapestries "nomadic murals". Kings and noblemen could roll up and transport tapestries from one residence to another.

Tapestries were often produced in suites (also called chambers) of multiple pieces that together tell a story. When hung together in a large space such as a gallery in a royal residence, a cathedral or church, or in a sizeable room, such a set could both command and unify the space. The piece would frequently abut one another, creating a massive, continuous visual field akin to a mural.

Private collection.



Our technical team can draft a Concept visual showing your space with the wall design of your choice inset to each elevation
The wallpaper is supplied as a series of numbered printed paper vertical panels

Available in standard width and height as the Product Sheets illustrate in the Technical section it is always possible to request a custom sizing or visual alteration

Aristoloché Mazarine Blue

Visuals within elevations

Panels to print

1874 WATTS

PRODUCT INFORMATION

Product Type: Wallpaper

Colour: Mazarine Blue

Product Ref: TSW0003-03

Also available as a fully customized product.

PAPER SPECIFICATIONS

PAPER Type: Jute backed with FSC mixed paper

ARISTOLOCHÉ

Provenance

1 2020 (1862)

French "faïence d'Aristoloché" pattern. Drawn from two original sixteenth century versions. "faïence grisee", "faïence de chaise", "faïence à motifs crepus", or sometimes "faïence d'aristoloché".

These names all characterize similar designs featuring sage curly leaves with a stylized edge, and stylized small flowers with long stems.

Iconographical laparities typical of this period that often include birds and animals.

Private Collection

ARISTOLOCHÉ Mazarine Blue

Tableaux Techniques
Jute

1874 W

LONDON DESIGNERS GROUP CHINESE NATIONAL
+44 20 7576 4400 x 40000078
www.1874w.co.uk

Printed in England © Copyright Watts 2018

Location:
Room: Drawing Room

Design: Aristoloché Mazarine Blue

Product: Canvas backed with non woven paper

Product Ref: TSW0003-03

General Notes:

- We drawing is based upon plans supplied by the Client and should be used only as an initial guide.
- We do not warrant that a professional wallcovering installer experienced with the hanging of patterned designs is required to achieve the number of drops required to hang the wallcovering.
- Please see relevant Product Sheet for product details.
- Watts of Wallpaper cannot be held responsible for incorrect measurements.

PLEASE NOTE THE LIMITATIONS OF DIGITAL PRINTING AND THE DISCREPANCY BETWEEN DISPLAY DEVICES. THE COLOURS THAT YOU SEE ON SCREEN OR IN PRINT MAY NOT BE AN ACCURATE REPRESENTATION OF THE ACTUAL PRODUCT, AND SHOULD BE USED AS A GUIDE ONLY.

PRODUCT INFORMATION FREQUENCY

REFERENCES:

Design: Aristoloché

Colourway: Mazarine Blue

Ref. No. TSW0003-03

WALLPAPER SPECIFICATIONS:

Paper Type: Canvas

Range: Overlapping panels

Print: Digital

HEIGHT: 347 cm plus First Allowance at the bottom: 30 cm

TOTAL HEIGHT: 377 cm

PANEL WIDTH: 80 cm net, 87 cm Gross

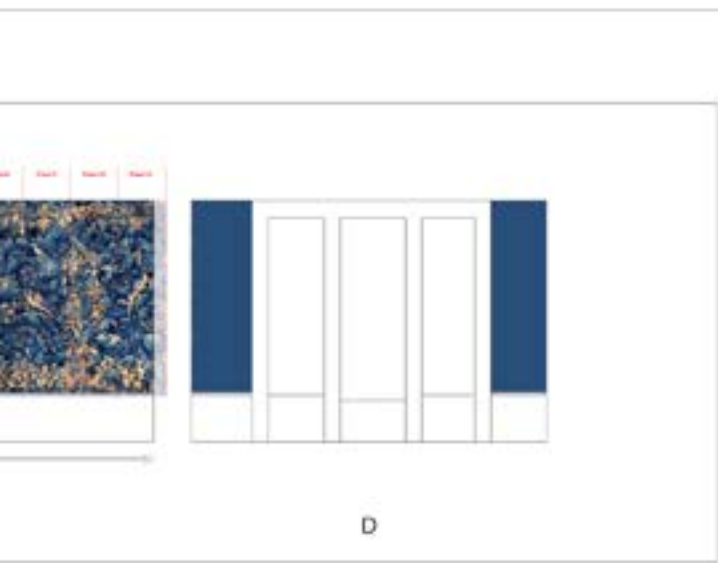
No. OF PANELS: 33

These panels are supplied UNTRIMMED

Comments:

The original design (500cm) is scaled up to 357cm height.

DRAWING NUMBER: VERBODEN CREATIE VV 100



Drawing Approved
Client Name:
Date:
Client Signature:

• 1874 •
WATTS
Chelsea Heritage Design Centre, 309-310 Old London Road, London SW18 7JL
T +44 (0)20 7735 4400
www.watts.co.uk info@watts.co.uk

Original Tapestries



Château d'Usse, Loire, France
Photography on site of the two original tapestries



Jardin d'Usse Grande



Jardin d'Usse Petite



Jardin d'Usse Dormant Frima Linen

Jardin d'Usse

Provenance
17th century

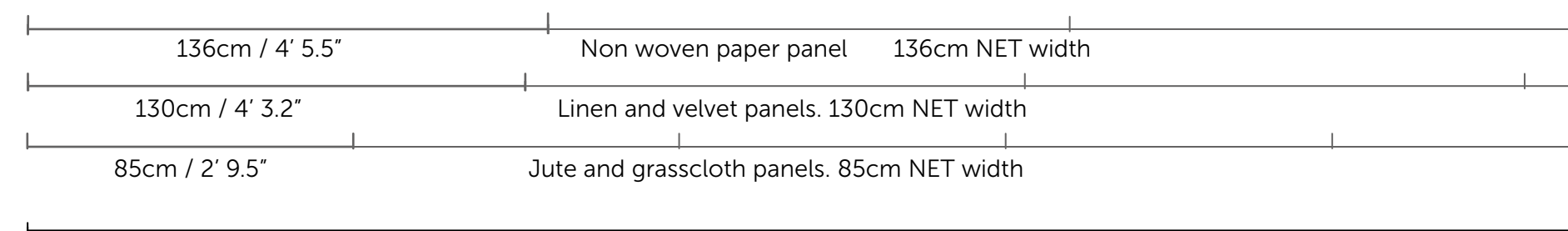
Manufacture d'Audenaarde, Flanders.
Sourced from two tapestries from Château d'Ussé,
the castle on the Loire River which inspired
Sleeping Beauty.

Private collection, Château d'Ussé



Walling Jardin d'Usse Dormant Frima paper

300cm / 9'10.11"



Jardin d'Usse

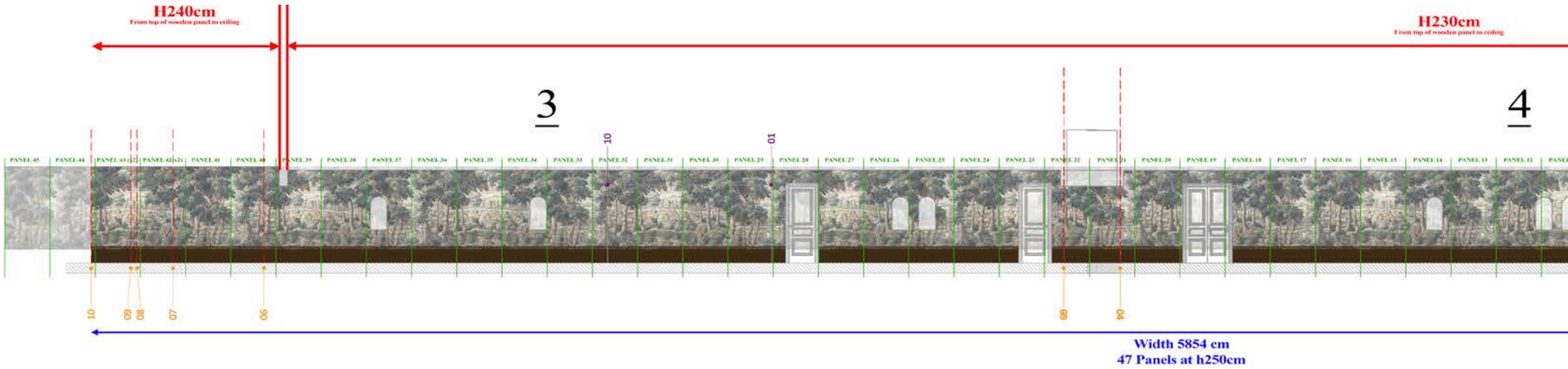


538cm / 17' 6"

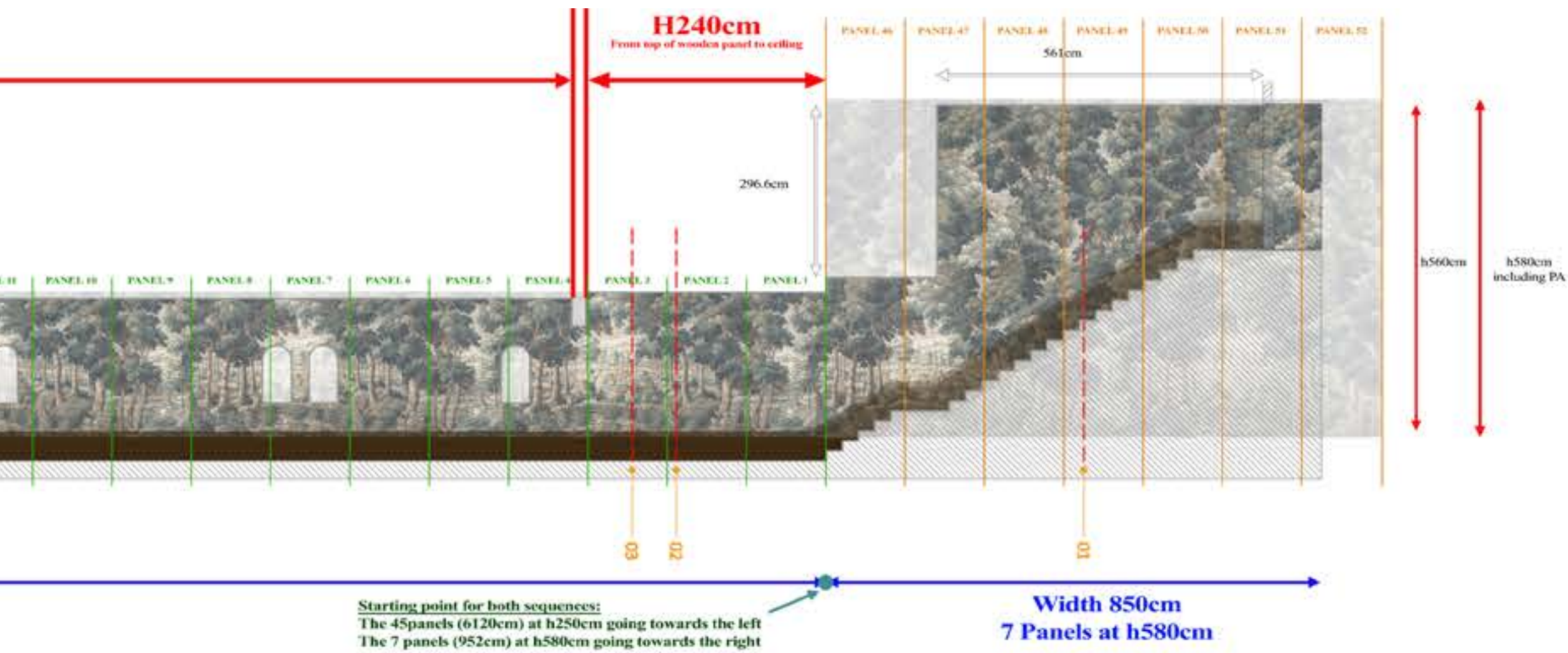


Walling Jardin d'Usse Dormant Frima paper

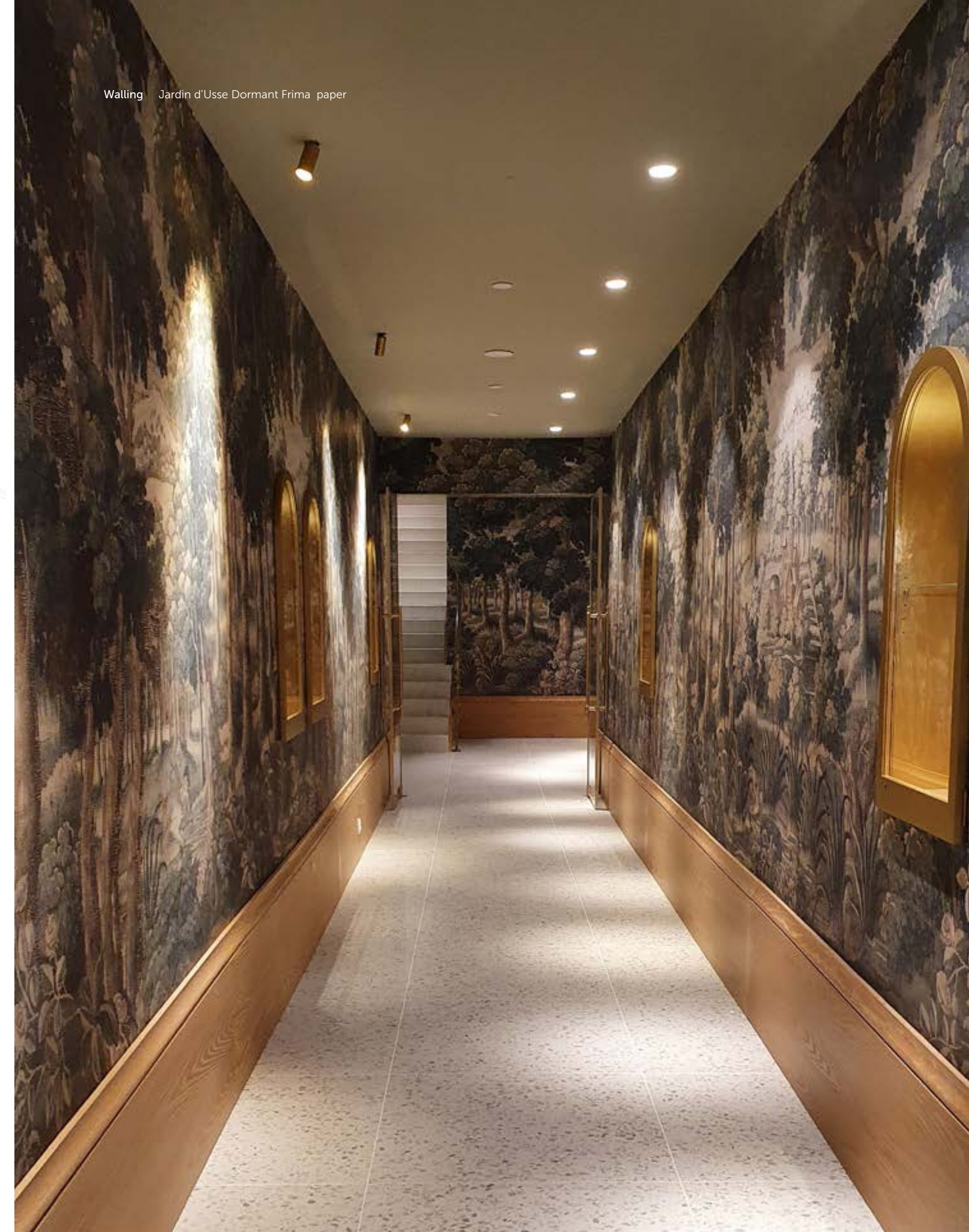
Technical Elevations



Jardin d'Usse The Ritz Madrid



Entrance to the Spa, Ritz Madrid



Original Tapestries



ARIANE
accueille Méliste à Syracuse

300cm
9'10.11"



136cm
350cm / 11'

300cm
9'10.11"



85cm / 2' 9.5"

350cm / 11'



7' 4" 5.5"

11' 5.8"



5.8"



Ariane

ARIANE ACUEILLE MÉLINTE À SYRACUSE
("ARIANE WELCOMES MÉLINTE
TO SYRACUSE")

Weaver: Atelier de la Marche (Aubusson region)
Low-warp tapestry, wool and silk
6 warp threads/cm

Based on a work by the painter Claude Vignon (1593-1670), this tapestry is part of a series illustrating the Story of Ariane from the novel "Ariane" by Jean Desmaret de Saint-Sorlin (1595-1676). The story, set during the time of Emperor Nero, tells the adventures of a young Sicilian, Ariane, accompanied by her brother Palamède, her lover Mélinte and her servant Epicharis. Here, Mélinte bows to the heroine Ariane as she hands him the reins of the horse she is offering him.

Vignon's drawing was engraved by Abraham Bosse (1604-1676). It was this engraving which allowed the weavers' workshop to create this work.

Collection Cité Internationale de la Tapisserie,
Aubusson

Original Tapestries



Cabarrus
Aubusson Column with trophies



Oudry Fontenay-aux-Roses





Oudry

Provenance
Jean-Baptiste Oudry, late 18th century

7.5 fils de chaîne
Anc. coll. Chevalier

This tapestry genre with oval scenes and an animalistic mise en scène is believed to have been inspired by engravings from Jubier, certain of his pieces like the *Offrande à l'Amour* (Metropolitan Museum, New York) were transposed in little oval 'tapestries-tableaux'.

This 'Pastorales à draperies et arabesques' presents rural activities in a pastoral mode in the manner of Boucher with light background, blue, red or green draperies, palm trees and garlands of flowers.

Collection Cité Internationale de la Tapisserie, Aubusson

Artwork

Commission - combine elements from two tapestries, Oudry and Cabarrus to create a galleried colonnade, with trophy and cartouche hanging in sequence between columns

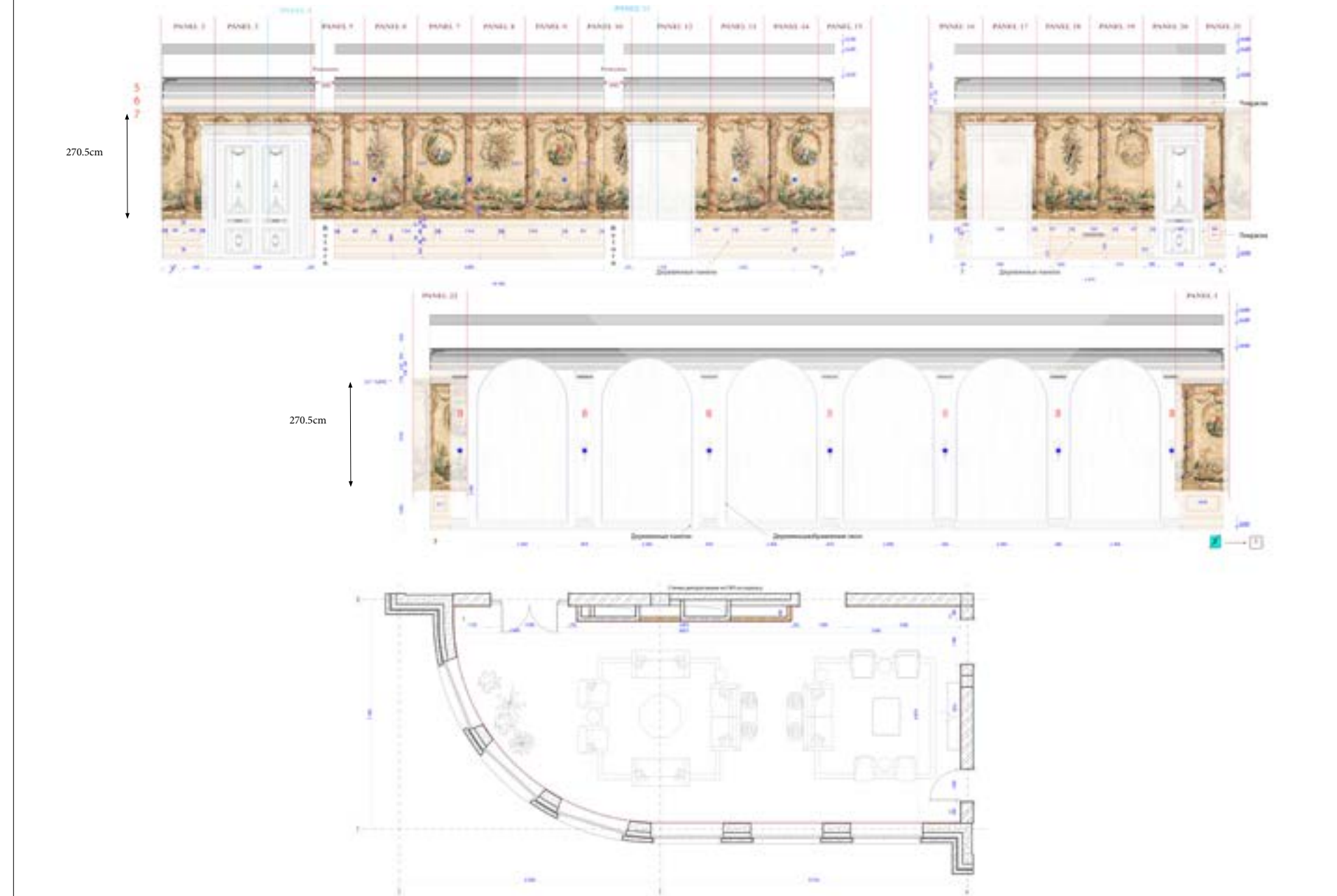


Cabarrus Oudry



Oudry Symphonie des Oiseaux frieze

Visual within elevations



Panels to Print



TAPESTRY ARCHIVE



Ariane

accueil Mélinte à Syracuse

Original Tapestries Provenance

c 1650
Wool and silk

Ariane greets Mélinte at Syracuse. This is an important tapestry part of the serie of the Story of Ariane, depicted by Claude Vignon (painter and illustrator 1593-1670). The original book Ariane was written by Jean Desmaret de Saint-Sorlin (1595-1676).
Collection Cité Internationale de la Tapisserie, Aubusson



Ariane
Tapestry size: Width 350cm Height 305cm

Birds of Paradise

Verdure aux armes du Comte de Brühl

Original Tapestries Provenance

Possibly Manufacture Royale d'Aubusson c.1850

Tapestry formerly known as "Verdure fine aux Armoiries du Comte de Brühl".
The Comte de Brühl was August III's, King of Poland, powerful prime minister. He was a dedicated collector and protector of the arts and owned a large gallery of pictures, which was bought by Empress Catherine II of Russia in 1768. His library of 70,000 volumes was one of the biggest private libraries in the Holy Roman Empire.

He commissioned a set of tapestries in 1748. Although there are no archives of the order, it is believed that he bought them for his palace in Pforthen through the Parisian agent Théodore Toussaint Le Leu.
Collection, Cité Internationale de la Tapisserie, Aubusson



Birds of Paradise Brühl
Tapestry size: Width 684cm Height 349cm



Birds of Paradise
Tapestry size: Width 348cm Height 349cm

Aristoloche

Original Tapestries Provenance

c.1520-1550
Flemish "feuille d'Aristoloche" tapestry".
Drawn from two original sixteenth century verdures. "Feuilles géantes", "Feuilles de chou", "Verdure à feuillages crispés" or sometimes "Feuilles d'aristoloche"...
These names all characterise similar designs, featuring huge curvy leaves, with a shredded edge, and stylised small flowers with long stems.
Iconographical tapestries typical of this period often include birds and animals.

Private Collection



Aristoloche Beatrix Petite
Tapestry size: Width 380cm Height 308cm



Aristoloche Beatrix Grande
Tapestry size: Width 460cm Height 326cm

Cabarrus

Aubusson Column with trophies

Original Tapestries
Provenance

Manufacture Royale d'Aubusson
Second half of 18th century
Wool and silk.

This marine scene with flower garlands was woven in the style of the painter, engraver and designer Jean-Baptiste Huet. Portraits of the patrons with their passions are represented in the trophies above the harbour scenes.

Private collection, France.



Cabarrus
Tapestry size: Width 388cm Height 228cm

Carton Fontaine d'Amour

Original Tapestries
Provenance

Grisaille cartoon composed of thirteen stripes backed on canvas. 'La Fontaine d'Amour' or 'Les Charmes de la vie champêtre' Typically of that era, the pastoral medallion is suspended on a background simulating a damask weave, according to the illusionist principle developed at the Gobelins and enhanced by Boucher before he was appointed first painter to the King in 1765.

The 'Fontaine d'Amour' is taken from the print 'Charmes de la vie champêtre' from a Boucher painting that is now in the Louvre (1743). The name Roby appears, it would have been the make of the tapestry maker. A remaining tapestry created from this carton hangs in Bantry House, Cork, Ireland. It was part of a series given to the Queen Marie-Antoinette for her wedding and original hanging at the Little Trianon.

Collection Cité Internationale de la tapisserie, Aubusson



Carton
Tapestry size: Width 522cm Height 309cm

Chasses Princières

Original Tapestries
Provenance

The tapestries with hunting sceneries were developed at Aubusson at the very beginning of the 17th century. The 'cartonniers' were inspired by numerous prints around at that time, in particular these of the Flemish painter Johannes Stradanus (1523-1605). This short-lived fashion ended with the first quarter of the 17th century.

Collection Cité Internationale de la Tapisserie, Aubusson



Chasses Princières
Tapestry size: Width 520cm Height 329cm

Enguerrand

Verdure à armoiries

Original Tapestries
Provenance

Verdure tapestry where the silk has been used to highlight the sunlit areas of the landscape and the foliage. Wildlife features generously in such tapestries in this one there are several naturalistic birds.

Collection Cité Internationale de la Tapisserie, Aubusson



Enguerrand
Tapestry size: Width 353 cm Height 288cm

Daphnis and Chloé

Original Tapestries Provenance

Mid 18th century

Ancient collection Château de Vaulserre, Isère
Created by Étienne Jeurat (1699-1789), custodian to the King's collection of paintings at Versailles, this suite of six vibrant tapestries are unique amongst Aubusson creations. The narrative, composed by the Greek poet Longus in the second century A.D., is a pastoral tale following the triumphs and tragedies of Daphnis and Chloé, as they journey towards lasting love and happiness. Part of the permanent collection at the museum of the Cité Internationale de la Tapisserie, Aubusson, France.

Collection Cité Internationale de la tapisserie, Aubusson



**Daphnis and Chloé
Vieillard**
Tapestry size:
Width 179cm Height 342cm



**Daphnis and Chloé
- Chloé Sauvante Daphnis**
Tapestry size:
Width 164cm Height 338cm



**Daphnis and Chloé
- Vendanges**
Tapestry size:
Width 110cm Height 350cm



**Daphnis and Chloé
- Cigale**
Tapestry size:
Width 182.5cm Height 352cm



**Daphnis and Chloé
- Cordon**
Tapestry size:
Width 168cm Height 350cm



**Daphnis and Chloé
- Noces**
Tapestry size:
Width 385cm Height 318cm

David and Goliath

Original Tapestries Provenance

c.16th century
Brussels tapestry.

A large polychrome battle scene in a lush landscape, in the background there is an army. The elaborate borders depict flowers, foliage fruits and birds. Goliath is a character in the Book of Samuel, described as a Philistine giant defeated by the young David in a single combat. The story signified King Saul's unfitness to rule, as Saul himself should have fought for Israel.

Private Collection, Château d'Ussé, Loire, France



**David and Goliath
The Battle (1)**
Tapestry size:
Width 327cm Height 330cm



**David and Goliath
The Escape (2)**
Tapestry size:
Width 439cm Height 330cm



**David and Goliath
The Consolation (3)**
Tapestry size:
Width 299.5cm Height 330cm



**David and Goliath
The Finale (4)**
Tapestry size:
Width 299.5cm Height 330cm

Jardin d'Ussé

Original Tapestries Provenance

17th century.
Manufacture d'Audenaarde, Flanders.
Sourced from two tapestries from Château d'Ussé, the castle on the Loire River which inspired Sleeping Beauty.
Private collection, Château d'Ussé, Loire



Jardin d'Ussé Grande

Tapestry size: Width 390cm Height 257cm



Jardin d'Ussé Petite

Tapestry size: Width 142cm Height 240cm

Ladislaya

Original Tapestries Provenance

18th century
Verdure 'paysage de bergers'
inspired by Boucher's paintings.

Private collection, Vienna, Austria



Ladislaya

Tapestry size: Width 395cm Height 225cm

Louis the XIV and the Arts

Original Tapestries Provenance

18th century
According to the tradition of the French Kings, Louis XIV liked to act as a generous patron and supporter of artists, with the ulterior motive of immortalising himself in paintings and compositions.
The colour 'Royal Blue' was introduced on his behalf.
The original tapestry is hanging at the château d'Ussé in the grand staircase designed by Mansart, described in Encyclopædia Britannica as the most accomplished of 17th-century French architects whose works "are renowned for their high degree of refinement, subtlety, and elegance".

Private collection, Château d'Ussé, Loire, France



Louis the XIV and the Arts

Tapestry size: Width 546cm Height 348cm

Ménélas retrouvant Hélène

lors de l'incendie de Troie

Original Tapestries Provenance

Artiste : Issac Moillon (1614-1673)
Tapisserie de 'basse-lisse', laine et soie, 7 fils de chaîne au cm.
Tenture : Tapisserie de la tenture de l'histoire de Pâris et Hélène inspirée by the works of the poet Quintus de Smyrna whose Posthomerica, following the "after Homer", continues the narration of the Trojan War. This scene illustrates the reunion of Menelas and Helen when the Greeks invaded Trojan with the famous horse. The Trojan horse was Ulysse's idea, he is represented on the right, protecting Helen. A little in the background, two of Helen's maids attend the scene. The King's painter, Isaac Moillon has chosen here an episode that is little represented of the Trojan war.

Collection Cité Internationale de la Tapisserie, Aubusson



Ménélas retrouvant Hélène

Tapestry size: Width 316cm Height 363cm

Oudry

Original Tapestries Provenance

Jean-Baptiste Oudry, Late 18th century

7.5 fils de chaîne

Anc. coll. Chevalier

This tapestry genre with oval scenes and an animalistic mise en scène is believed to have been inspired by engravings from Jubier, certain of his pieces like the *Offrande à l'Amour* (Metropolitan Museum, New York) were transposed in little oval 'tapestries-tableaux'.

This 'Pastorales à draperies et arabesques' presents rural activities in a pastoral mode in the manner of Boucher with light background, blue, red or green draperies, palm trees and garlands of flowers.

Collection Cité Internationale de la Tapisserie, Aubusson



Oudry

Tapestry size: Width 535cm Height 272cm

Pêche Chinoise

Original Tapestries Provenance

Atelier des Grellet, Manufacture Royale d'Aubusson

c. 1755-70

Wool and silk

The original cartoon could be attributed to Jean-Baptiste Le Prince, apprentice of François Boucher, perhaps the most celebrated painter and decorative artist of the 18th century. An initial series of tapestries had been woven at the Beauvais Manufactory in the late 17th century.

The cartoon of the *Pêche Chinoise* was adapted by the painter Dumons, for the weavers in the low-warp workshops.

Collection Cité Internationale de la Tapisserie, Aubusson



Pêche Chinoise

Tapestry size: Width 527cm Height 312cm

Turkey Wolterton

Original Tapestries Provenance

Private collection Wolterton Hall



Turkey Wolterton

Tapestry size: Width 413cm Height 269cm

Renaud et Armide

Original Tapestries

Provenance

Ateliers de la Marche, 17th century."

"Tenture" of 5 tapestries. 'Tapisserie de basse lisse', wool and silk. The original epic poem by the Italian poet Torquato Tasso was first published in 1581.

It relates how the sorceress, Armide, having fallen in love with the crusading knight, Renaud, is now on a mission to destroy him. The intense moment is when Armide cannot bring herself to stab the sleeping Renaud with a dagger: she understands that she fell in love at first sight. He succumbs to Armide's charms in her enchanted palace, but she fears the power of her rival, Glory. Armide realises that Renaud loves her only because she exercises her supernatural powers over him, and when, thanks to the help of his friends, Renaud recovers his honour and his military glory, he finally abandons her. At the end, she swears vengeance, conjures up the Demons to destroy her palace, and flies off in her chariot. Adapted by Lully at Versailles for the King Louis XIV, critics in the 18th century regarded Armide as Lully's masterpiece : the psychological torments of a woman torn between love and revenge.

Collection Cité Internationale de la Tapisserie, Aubusson.



Renaud and Armide
Renaud arrive dans l'île
 Tapestry size: Width 158.5cm Height 243cm



Renaud and Armide
La colère d'Armide à la suite du départ de Renaud
 Tapestry size: Width 215cm Height 251cm



Renaud and Armide
Armide enlève Renaud
 Tapestry size: Width 206.5cm Height 246cm



Renaud and Armide
Renaud quitte l'île enchantée
 Tapestry size: Width 417cm Height 281cm



Renaud and Armide
Enlacés
 Tapestry size: Width 400cm Height 240cm



Renaud and Armide
Les compagnons de Renaud dissipent le sortilège
 Tapestry size: Width 397cm Height 246cm

Teniers

Original Tapestries Provenance

Early 18th century tapestries

David Teniers

He was a Flemish Baroque painter particularly known for developing the peasant genre. He was the founder of the Antwerp Academy where young artists were trained to draw and sculpt in the hope of reviving Flemish art after its decline following the death of the leading Flemish artists Rubens and Anthony van Dyck in the early 1640s. He influenced the next generation of Northern genre painters as well as French Rococo painters such as Antoine Watteau.

Private Collection Wolterton Hall



Teniers Fish Quay

Tapestry size: Width 521cm Height 338cm



Teniers Market Place

Tapestry size: Width 442cm Height 338cm



Teniers Stag Hunting Interlude

Tapestry size: Width 294cm Height 338cm

Wolterton Verdure

Original Tapestries Provenance

Ateliers de la Marche, 17th century."

"Tenture" of 5 tapestries. 'Tapisserie de basse lisse', wool and silk. The original epic poem by the Italian poet Torquato Tasso was first published in 1581.

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Collection Cité Internationale de la Tapisserie, Aubusson.



Wolterton Verdure Embrace

Tapestry size: Width 244cm Height 216cm



Wolterton Verdure Stricken Adonis

Tapestry size: Width 315cm Height 216cm



Wolterton Verdure Venus Chariot

Tapestry size: Width 188cm Height 216cm



Wolterton Verdure Waterfall

Tapestry size: Width 381cm Height 216cm



Wolterton Verdure Staghunt

Tapestry size: Width 445cm Height 216cm

GLOSSARY OF DESIGN



Ariane



Ariane Chatillon
Substrate: Velvet
Code: TSF0052-01



Ariane Marigny
Substrate: Grasscloth
Code: TSW0046-01



Ariane Cranou
Substrate: Linen
Code: TSF0053-01



Ariane Mesnil
Substrate: Non Woven Paper
Code: TSW0042-01

Ariane

Tableaux Scéniques
Colour/substrates

Birds of Paradise



Brühl Kavos
Substrate: Grasscloth
Code: TSW0066-01



Brühl Samos
Substrate: Non Woven Paper
Code: TSW0062-01



Brühl Avalon
Substrate: Linen
Code: TSF0045-02

Birds of Paradise

Tableaux Scéniques
Colour/substrates

Aristoloche

Tableaux Scéniques
Colour/substrates

LINEN



Denim Blue
Substrate: Linen
Code: TSW0001-03



Old Pickering
Substrate: Linen
Code: TSW0001-04

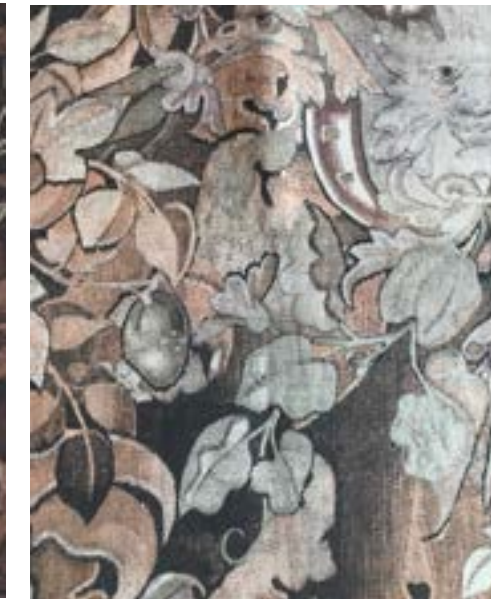
NON WOVEN PAPER



Gansey Blue
Substrate: Non Woven Paper
Code: TSW0007-02



Gypsy Beaver Brown
Substrate: Non Woven Paper
Code: TSW0007-03



Dead Salmon
Substrate: Non Woven Paper
Code: TSW0007-04



Silver Vodka
Substrate: Non Woven Paper
Code: TSW0007-01

GRASSCLOTH



Alzavola Luna
Substrate: Grasscloth
Code: TSW0002-05



Vesuvius Charcoal
Substrate: Grasscloth
Code: TSW0002-04



Gypsy Beaver Brown
Substrate: Grasscloth
Code: TSW0002-03



Fumo Grigio
Substrate: Grasscloth
Code: TSW0002-01



Dead Salmon
Substrate: Grasscloth
Code: TSW0002-06

VELVET



Dalores Gypsy Beaver Brown
Substrate: Velvet
Code: TSW0003-02



Jade Garden
Substrate: Velvet
Code: TSW0003-01

JUTE



Marazine Blue
Substrate: Jute
Code: TSW0001-02



Gypsy Beaver Brown
Substrate: Jute
Code: TSW0001-01

Enguerrand



Enguerrand Chaumont
Substrate: Velvet
Code: TSF0035-01



Enguerrand Villandry
Substrate: Linen
Code: TSF0044-01



Enguerrand Amboise
Substrate: Non Woven Paper
Code: TSW0061-01



Enguerrand Chenonceau
Substrate: Grasscloth
Code: TSW0070-01

Enguerrand

Tableaux Scéniques
Colour/substrates

Daphnis and Chloé



Hellenic Isle
Substrate: Non Woven Paper
Code: TSW0023-01



Hellenic Isle
Substrate: Backed Silk Wallpaper
Code: TSW0026-01



Liquid Mercury
Substrate: Non Woven Paper
Code: TSW0023-02



Naxos
Substrate: Linen
Code: TSF0047-01

Daphnis & Chloe

Tableaux Scéniques
Colour/substrates

Lancelot

Tableaux Scéniques
Colour/substrates

LANCELET



Lancelot Leaves Galahad Green
Substrate: Velvet
Code: TSW0018-01



Lancelot Leaves Summer
Substrate: Grasscloth
Code: TSW0053-01



Lancelot Leaves Summer
Substrate: Linen
Code: TSW0049-01



Lancelot Leaves Summer
Substrate: Non Woven Paper
Code: TSW0075-01



Lancelot Leaves Summer
Substrate: Paper Backed Linen
Code: TSW0067-01

Teniers

Tableaux Scéniques
Colour/substrates

TENIERS



Teniers Boonyam
Substrate: Non Woven Paper
Code: TSW0040-01



Teniers Boonyam
Substrate: Linen
Code: TSW0048-01



Limestone Turquoise
Substrate: Non Woven Paper
Code: TSW0005-01



Teniers Copperfield
Substrate: Jute
Code: TSW0008-01



Teniers Limestone Turquoise
Substrate: Paper Backed Linen
Code: TSW0004-01

JARDIN D'USSE



Jardin d'Usse Brumaille
Substrate: Grasscloth
Code: TSW0034-01



Jardin d'Usse Brumaille
Substrate: Velvet
Code: TSF0032-01



Jardin d'Usse Dormant Frima
Substrate: Linen
Code: TSF0012-01



Jardin d'Usse Dormant Frima
Substrate: Non Woven Paper
Code: TSW0029-01



Jardin d'Usse Dormant Frima
Substrate: Paper Backed Linen
Code: TSW0077-01

Jardin d'Usse

Tableaux Scéniques
Colour/substrates

RENAUD ET ARMIDE



Renaud et Armide La Grancia
Substrate: Non Woven Paper
Code: TSW0076-01



Renaud et Armide Valsesia
Substrate: Linen
Code: TSF0046-01



Renaud et Armide Foresta Umbra
Substrate: Velvet
Code: TSF0054-01



Renaud et Armide Toile Padua
Substrate: Non Woven Paper
Code: TSW0063-01



Renaud et Armide Toile Padua
Substrate: Linen
Code: TSF0046-01



Renaud et Armide Toile Amber
Substrate: Wallpaper
Code: TSW0063-02

Renaud and Armide

Tableaux Scéniques
Colour/substrates



Wolterton Verdure without figures Arabella Cafe
Substrate: Non Woven Paper
Code: TSW0025-01



Wolterton Verdure without figures Viridarium
Substrate: Non Woven Paper
Code: TSW0025-02



Wolterton Verdure with figures Viridarium
Substrate: Non Woven Paper
Code: TSW0021-01



Wolterton Verdure without figures Parched Tuscany
Substrate: Paper backed Linen
Code: TSW0018-01



Wolterton Verdure with without figures Delamere
Substrate: Linen Paper Backed
Code: TSF0004-01

LINEN



Wolterton Verdure without figures Glencoe

Substrate: Jute
Code: TSW0019-01



Wolterton Verdure without figures Glenmore

Substrate: Linen
Code: TSF0004-01



Wolterton Verdure with figures Yarmouth Blue

Substrate: Linen
Code: TSF0010-01

VLEJET



Wolterton Verdure without figures Glenalmond

Substrate: Velvet
Code: TSF0022-01

Wolterton Verdure

Tableaux Scéniques
Colour/substrates

GRASSCLOTH



Wolterton Verdure with figures Moncler Umber

Substrate: Grasscloth
Code: TSW0022-02



Wolterton Verdure without figures Moncler Munich Umber

Substrate: Grasscloth
Code: TSW0079-01



Wolterton Verdure without figures Glenmore

Substrate: Grasscloth
Code: TSW0024-01



Wolterton Verdure without figures Grisailles

Substrate: Grasscloth
Code: TSW0024-02

The Studio

Watts has been associated with tapestry throughout its long and decorative history, but the idea to further develop this art came about much more recently when we were invited to collaborate with la Cite Internationale de la Tapisserie in Aubusson. In addition to the Aubusson archive we are fortunate to have been given the intellectual property rights to other magnificent pieces from private collections.

Where art meets science - the process:

The original tapestries are photographed on site by Gilles Alonso who as the artist commissioned to photograph tapestries in the museum in Aubusson, has an invaluable understanding of this pictorial textile art. Many hours are then spent in the Studio viewing the content, and discussing the deconstruction and reinterpretation of the source material.

Trends took a seismic turn when the very meaning of bespoke changed with the dawn of digital printing. What was previously unfathomable or prohibitively expensive is now both plausible and possible, and narrative murals have returned to again take their place in interior fashions.



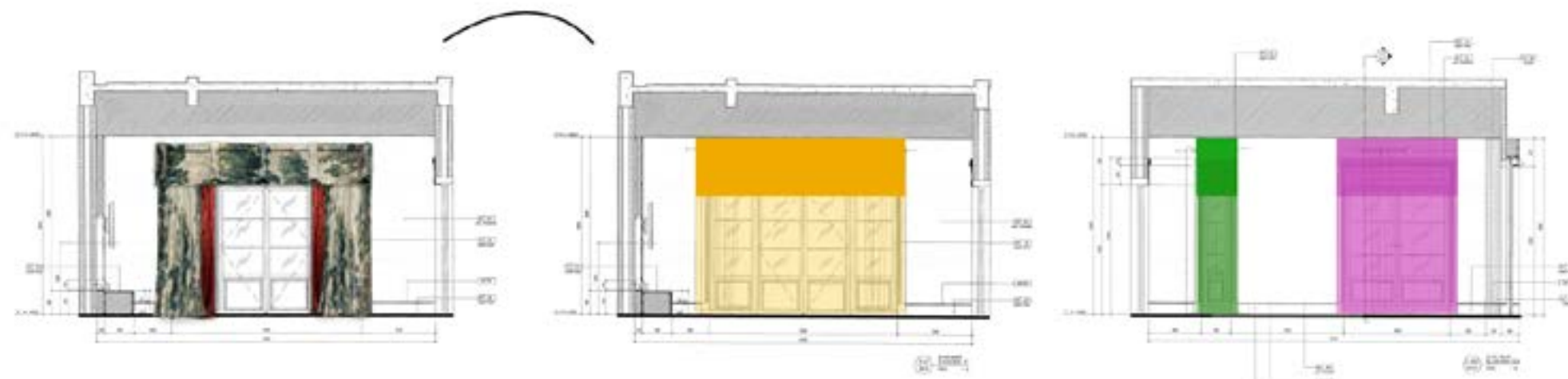
Watts 1874 use cutting edge photomosaic photography to translate and democratise centuries old tapestries into beautiful wall art for today interiors.



Our Studio using sophisticated digital technology persuade this rich narrative to talk to us again elegantly revived as a printed surface. Subtleties of tones and patterns from the textures of the old tapestry are gently transcribed on to fabric or paper.



Visuals within elevations



2 panels with 180cm Fabric height 120cm Curtain height 180cm maximum
 3 panels with 240cm Fabric height 180cm maximum Curtain height 240cm maximum
 4 panels with 300cm Fabric height 240cm maximum Curtain height 300cm maximum



Working with your technical drawings / elevations Watts 1874 will create a Concept Visual, showing 'to scale' placement of the design within your space.



TABLEAUX SCÉNIQUES: HOW TO ORDER

Tableaux Scéniques...

- sold by the panel
- printed to order
- available as a standard or bespoke product.

STANDARD

- The standard height for a panel (both fabric and wallpaper) is 300cm.
- The width of any design is determined by the substrate.
- Each design is available in standard colours.

You will need a **BESPOKE** product if you would like any of the following:

- To change the dimensions of the design to fit your room.
- To alter the colour and substrate.
- To request to modify the design by removing or adding features.

STANDARD PRODUCT

PHASE 1: Selecting your Tableau Scénique

- Select a design.
- Select a standard colour and substrate from the Product Sheets.
- Using the Product Sheet, select the panel sequence which will span the length that you require (minimum order 1 panel).
- Request a sample.
- Place an order by contacting us.

PHASE 2: (Optional service) Concept Visual

- Using your technical drawings / elevations Watts can create a Concept Visual, showing 'to scale' placement of the design within your space.
- A fee of will be charged for this service, which will be dependant on the complexity of the elevations.

PHASE 3: Production

- Printed in the UK.
- Lead time: 4-6 weeks.
- Worldwide courier service available for shipping the final product.
- Installation: recommendations for worldwide installers available upon request.

BESPOKE PRODUCT

PHASE 1: Tell us about your project

- Contact a member of our team.
- Select a design, colour and substrate, and send us your technical drawings.
- Our team will discuss your requirements and advise.

PHASE 2: Development of Concept Visual

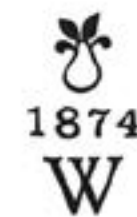
- Presentation of a Concept Visual showing the placement of the chosen design specific to your elevations.

PHASE 3: Development of Artwork

- Studio development of custom artwork in preparation for finished print file for print production.
- The artwork is developed specific to each bespoke installation.
- A Product Sheet showing bespoke artwork and placement of the design will be sent to you for your approval and signature prior to production.

PHASE 4: Production

- Creation of a sample (for approval of colour and substrate).
- Upon approval of the Product Sheet and sample, the final product will be printed.
- Printed in the UK.
- Lead time: 4-6 weeks.
- Worldwide courier service available for shipping the product.
- Installation: recommendations for worldwide installers available upon request.



CONTACT US

- ✉ sales@watts1874.co.uk
- ☎ +44 (0) 207 376 4486









Upholstered walling Cannaregio Venetian Gold silk brocatelle
Wolterton Hall, Venetian Room



