

Slide 1: Good evening everybody! My name is Caitlin Stracey, the Archive & Design Manager at Sanderson Design Group, and I have with me Dr. Emma Hardy and El Litvak-Watson, who make up the rest of our Archive team. As you know, we have had the absolute pleasure of moving back into the Voysey Building, which is a real homecoming for us as a company. To briefly introduce the building itself, this is the iconic Sanderson wallpaper factory, otherwise known as the White Building, right here in Chiswick, which has reopened for business in 2024, following the largest renovation in its history. Designed by the English architect Charles Francis Annesley Voysey, this unique building has remained a major landmark since 1902. It is Grade II* listed, and was originally home to the firm Arthur Sanderson & Sons, manufacturing hand and machine printed wallpapers with over 1000 staff across sites.

Slide 2: To start at the beginning, this gentleman on screen is Mr Arthur Sanderson, who founded the company in 1860, and began printing in Chiswick in 1879. For context, I'll quickly fill in that gap, and tell you how we got here.

Slide 3: Though we are now known manufacture our own papers, we actually began as an import business, and this slide details some of the incredible papers that Sanderson began importing. This includes the hand block printed Zuber paper, with those stunning French naturalistic florals on the right hand side. We also have the intricate Balin paper in the centre, inspired by 17th and 18th Century French textiles- we have a huge range of these, some embossed, printed and gilded, such as the example on screen, imitating embroidery, and some gorgeous flocked examples, which imitate woven damasks with their play on shine and matte, some that look like lace, and more. On the left hand side, you can also see a kinkarakawakami paper, which is a leather imitation paper, again embossed and gilded, manufactured in Japan for a European market. In all of these examples, you can see the exemplary

craftmanship and quality that made these incredibly popular, and quite expensive, which led to a rapid expansion of the Sanderson business.

Slide 4: In 1861, we opened a showroom in Soho Square, but by 1865, we had expanded to such an extent that we needed to upsize, purchasing the Berners Street showroom, which eventually came to be known as a “Mecca of Paperdom”. It was a must see stop for any designer visiting London. You can also see on the right an example of one of our stand books which would have been dotted around the space, and in which the papers have fortunately survived in excellent condition, showing the vividity of colour and pattern that was the height of fashion at the time.

Slide 5: Though Sanderson was successful as an importer, by the 1870s there was the rise in demand for good quality, well designed wallpapers and Sanderson felt encouraged enough to step into the manufacturing sphere, opening his own factory in Chiswick in 1879 which stood on the site until 1928. This was not only a factory but also the beginning of the Sanderson design studio, which by the end of the century, was being managed by Arthur’s youngest son, Harold. These three boys are key to the incredible expansion of the Sanderson & Sons business, and following their fathers’ demise in 1882, the three brothers established an enviable reputation, their showrooms being acclaimed as being the largest in London ‘offering an amazing spectrum of wallpaper designs in colour palettes that astound’. Another contributing factor to Sanderson’s phenomenal growth was its expansion by acquisition policy of acquiring parts of, or entire, rival wallpaper companies. A few notable examples were Wm. Woollams & Co (acquired 1901), Charles Knowles & Co. (acquired in 1913), Essex & Co. (acquired in 1923), and Jeffrey & Co. (acquired in 1924). Jeffrey & Co. are especially notable due to their manufacture for Morris & Co. As of the boys, we have **John**, Arthur’s eldest, who went to France to learn the art of wallpaper manufacture with the firm of Bezault, and joined the family firm in

1865. He became head of the firm and in charge of sales until his unfortunate early death in 1915. **Arthur**, who had a talent for figures, took charge of accounting and the Berners Street showroom. **Harold**, the youngest, had been apprenticed at the age of 16 to a French block printer in the Chiswick works. He took charge of production at Chiswick, while still only 18 years of age.

Slide 6: Here you can see that beautiful masonry on the first factory building, A.Sanderson & Sons, 1893. This was built on an existing site, after the company had success in producing their own wallpaper patterns. The wallpapers that Sanderson produced in its early years catered to a range of changing fashions. These included some styled in the Aesthetic movement, (influenced by that Japanese dialogue), grass cloth and canvas textures, chintz patterns, Jacobean trails and some, such as the Rosetti (aptly named after Dante Gabriel Rosetti), in the Arts and crafts style. These papers date from the earliest days of the business. You can see an illustration here of what that printing workshop looked like. Hand printed wallpapers were produced at Chiswick to begin with, but the firm was quick to embrace new technology and before 1900 were using eight roller printing machines.

Slide 7: Key to both the company and to the White building in Chiswick, is Harold. He eventually took control of all Sanderson's design and production, and single-handedly inspired, directed, and produced the diverse styles for which Sanderson would eventually become internationally famous. He created patents for innovative amends to the embossing machine, and took the company to incredible new heights. He also had an excellent working relationship with Voysey, who had, in 1901, completed projects for Harold: a new veranda; a school room and summer house, at 57 Harvard Road, Chiswick (though this has been modified, and a Russian Orthodox Church now stands where the garden was). He engaged Voysey again in 1904, for

alterations, additions and decorations at Selwood Lodge, Stanwell, near Staines, which unfortunately no longer exists.

Slide 8: Voysey himself did a number of works for Sanderson & Sons, wallpaper designs, adverts and, most notably, the White building. Voysey's design for the new factory for Sanderson & Sons, completed in 1902, was his first and only industrial project. It is, evidently, absolutely stunning, and a *Special Supplement* to the *Journal of Art and Wall Paper News*, stated that: "The impression one gets of the whole place is that of airiness, spaciousness, and a perfect arrangement of parts." Voysey designed a rectangular factory building, 100 feet wide, by 50 feet deep, the interior depth of which could accommodate a full roll of wallpaper 33 feet long, laid out on a bench. The factory housed the block and roller cutting department, hand grounding and leather sections, and on the third floor the stencilling department. He specified white glazed bricks for the exterior of this industrial building, which give the building its name, though these were often used for interior light wells. Due to his concern for cleanliness, he used Staffordshire blue bricks, for the building's six-foot plinth, window arches, sills, and door surrounds. He also detailed the iron quadrants at knee height, which deterred passers-by from urinating in corners. The functional interior features a central row of cast iron columns, ceilings with arched corrugated iron and an enclosed bridge from the third floor to the older red brick factory building.

Slide 9: Today, we still feature Voysey designs within the Sanderson portfolio. This includes Laceflower, from around 1895, where you can see Voysey's characteristic birds chirp among the stems and flowerheads. Voysey's own architectural style combined modern simplicity with the traditions of the British vernacular. He was one of the foremost Arts & Crafts designers and architects of his generation, and we can see his blend of architectural and decorative training throughout his work.

Slide 10: Also, The Savaric, originally a wallpaper design from 1896, it again bears the unmistakable signature bird motif indicative of Voysey's style. These are both featured in the Morris & friends collection, which showcases both Morris & Co, and key contemporaries existing at the time of the Morris & Co firm.

Slide 11: Tragically, the original factory suffered a devastating fire in 1928. The devastation to the was so extreme that it led to the firm moving to Perivale. Sanderson also had already begun printing fabrics in Uxbridge in 1921. This fire also caused damage to the public library at No.1 Duke's Avenue, previously the Sanderson family home. This had been gifted to the parish in 1897 by Arthur B. Sanderson to celebrate Queen Victoria's 60-year jubilee. From there, we left and the Voysey building passed through a variety of hands and went through numerous changes, including suspended ceilings and floors, garage additions, office partitions, and an additional floor filling to the top of the parapet. That is until...

Slide 12: We returned! As you can see, the Voysey building has undergone a complete transformation, lovingly restored by DMFK, the architects who purchased the building initially, and ourselves. We have tried our best to keep the interior and exterior as Voysey intended, that bright, spacious airy feel that was admired when first built.

Slide 13: Here you can see a few images from October of 2022 – this move really has been years in the making for us. Those suspended floors, partitions and false ceilings all needed to be stripped away so that we could see the bones underneath. We also had to ensure it was functional and watertight, and restore as much of the original features as possible.

Slide 14: By the Summer of 2023, the renovation was in full swing. Rather than the previous squared windows, we reinstalled the beautiful arched crittal windows in Voysey green metalwork (with double glazing) and restored the pitch pine flooring which would have been seen in the original wallpaper factory. You can also see here the corrugated arched metal ceilings, metal supports and joists, which we embraced for the industrial feel of this factory building.

Slide 15: In the Winter of 2023, things really started to get exciting. The walls were replastered and painted, facilities, such as the bathrooms started to be installed and I got my hands on the 3rd floor space. Here we began to install our Archive box, which now holds our roughly 75'000 piece archive.

Slide 16: In January of 2024, we installed our stunning front door, the end grain flooring which covers our ground floor showroom, and began the painstaking process of restoring the glazed brick exterior. You may have seen this happen in parts – we had the builders mark up with little black crosses each brick that was chipped or cracked or water damaged, and one by one dug them out and replaced them.

Slide 17: This documents a little bit of the box installation. We had the panels of our 6 sided Archive box craned into the terrace of the 3rd floor, over the parapet (which was a slightly terrifying day). They did, however, get in unscathed, and we only cracked 1 tile! We then installed the rails for the rolling racking, on top of the secondary steels which ran perpendicular to the primary steels, which support the weight of this 12 tonne archive. It is also temperature and humidity controlled to keep all of our objects in ideal conditions.

Slide 18: Now you can see the completed building, restored before we moved in. The bright, airy spaciousness is so evident in these images, and we feel that its sympathetic to the original intention. The top floor

now has lightwells in the ceiling, and the terrace has copper panelling that should beautifully patina over time.

Slide 19: Now all moved in, you can see the showroom space has movable panel partitions that can open up or divide the space as needed, and can be repapered to display the wallpapers from new launches across our brands. We've already had events such as the Zoffany Second Life Exhibition, the QEST Rising Star Award, the Ben Pentreath book launch, and more. We've found it to be a diverse space which can cater across a variety of events. The 1st and 2nd floors hold our Commercial, Finance, Customer Service, Design, Marketing and Communications teams, and you can see that we've tried to keep that openness as much as possible. A couple of meeting rooms have been added on each floor, but these have glass partitions which still embrace the lightness of the space. We also have our Archive on the 3rd floor, where we are lucky enough to work. We have the box of course, but also a plan chest area for showing objects, cataloguing and keeping up with our daily duties as well as the terrace.

Slide 20: So now you know who we were, who are we now? Well, we're Sanderson Design Group. With 6 consumer brands, 2 manufacturing brands, and 160 years of design heritage. We also have a vast licensing program, especially across, Morris, Scion and Sanderson, with partnerships in more than 60 countries. Key territories include Japan, America, and, of course, the UK.

Slide 21: We still hold British Manufacturing very close to our hearts. From our roots here in Chiswick, we have both a wallpaper and textile manufacturers, and are pledged to be 0 by 30, which is carbon neutral by 2030. Working with Planet Mark, we've hit our goals 6 years running, and hope to do our bit to make the planet a bit of a better place. To Live Beautiful is our core message, inspired by Morris "Have

nothing in your homes that you do not know to be useful or believe to be beautiful". We intent to make beautiful product in a beautiful way.

Slide 22: Our wallpaper manufacturers, Anstey Wallpaper Factory, is based up in Loughborough, and is a premier manufacturer both for our 6 brands and also 3rd party brands as well. From hand block print, surface, flexographic, rotary screen and gravure, to digital and flat-screen; our specialist wallpaper manufacturing techniques are widely trusted and admired the world-over. You can find our luxury wallpapers in residences and state buildings, not only in Great Britain but across the continents. Bringing iconic spaces back to their former glory and playing a vital character-crafting part in many restoration projects. For example, we produced hand block printed wallpaper for a restoration project at Kelmscott house, colour matching to the original papers in our Archive, for the most authentic paper possible. Our retired master printer now has 2 apprentices, so we can hopefully keep this craft alive.

Slide 23: We also have Standfast and Barracks up in Lancaster, who manufacture our printed textiles. Established in 1924, Standfast is renowned for its impressive heritage of textile printing. For 100 years, design, creativity, and innovation have been at the centre of our product development, with expertise in both conventional printing techniques and ground-breaking digital inkjet technology, making us market leaders in fabric printing. We were also lucky enough to have Princess Kate visit earlier this year for our centenary. On the topic of royals, Sanderson Design Group hold the Royal Warrant, and have done since 1924, marking 100 years this year. Each new monarch assigns their own warrants, and we are hopeful that King Charles will grant us his.

Slide 24: Onto brands, our first here is Sanderson. Sanderson is one of our heritage brands. Archive led, this brand focuses on those gorgeous blooming florals that were so well known for, the British countryside,

with collections pairing with the National Trust, and a gorgeous traveller feel, with designs inspired by the Japanese dialogue in our Archive, embroidered suzani and our broad collection of glazed chintz. You can also see in this very maximalist imagery, Rose and Peony, which was imported as a design in 1904, first produced in 1914, and recoloured over 30 times, spanning over a century. I think that really speaks to the heritage nature of this brand, and the British icon that it is.

Slide 25: Next we have Morris & Co, which we are so lucky to continue the legacy of today. Founded a year after Sanderson in 1861, we still focus on craftsmanship and beautiful making, sustainability and techniques. The collection pictured was part of our Emery Walker Collection, where we paired with the Emery Walker House, just over the way in Hammersmith, to create a collection of stunning wallpapers, prints, embroideries and weaves. To carry on this British institution is such a privilege.

Slide 26: We also have Zoffany, the last of our Archive led brands. Although it was founded in the 1980s by Humphrey Boyle, it has its roots in a restoration project with Temple Newsam up in Leeds. The estate dates back to the 1500s and the Zoffany team was first created to hand print wallpapers, recreated from scraps found throughout the estate. These tenants of the bespoke, restoration and luxury projects are what we hold dear to us today. We also work with a variety of students from QEST, the Royal School of Needlework and the Royal College of Art, to shine a light on the up-and-coming craftspeople of our generation.

Slide 27: Harlequin is the first of our contemporary brands. Here we have a real focus on colour, with collaborations with interior designers like Sophie Robinson and Henry Holland, who own their aesthetic and create iconic collections. We also have performance fabrics, sheers and

weaves, which offer durable options with incredible colour and design. Our designers still beautifully hand paint their designs, including the variety of stunning panel wallpapers, up at our Anstey Wallpaper Factory on Loughborough.

Slide 28: Clarke and Clarke, again, is a contemporary brand. They offer a luxe look at a more accessible price point. Again, the design is beautiful, but here we can cater to a wider range in the market, and can be more nimble and reactionary to trend. Based up near Bolton, they are the most recent acquisition for Sanderson Design group.

Slide 29: And, last but not least, we have our lifestyle brand, Scion. This is really the baby of the company, born from the Harlequin studio. We celebrated our 10 year anniversary last year, and have become well known and well loved, with fun, joyful colour, design, and character. You can see here our brand icon, Mr Fox, who can be seen across wallpaper, fabric, homeware, fashion and more through our licensing program.