

# The Georgian Group Guides

**Nº 15**

## PAPIER MACHE



A Brief Guide to the History and Maintenance  
of Georgian Papier Mache



## INTRODUCTION

**P**APIER MACHE was widely used through the eighteenth and nineteenth centuries in the production of furniture, small luxury items and architectural mouldings. Perhaps the best known examples of this work are heavily lacquered japanned ware items, the history of which is well explained by Yvonne Jones (see Further Reading). This leaflet examines instead how the material was used in architectural ornament and how best to approach its conservation and repair. Architectural papier mache, in its various permutations, is a rare survival and it is important that it is properly recorded and conserved.

For the purposes of this leaflet 'papier mache' is taken to be a material which is principally composed of paper and which takes its form from being pressed into a mould. It will generally have some kind of binding agent, like starch glue or oil, and may have added whiting or gypsum fillers to give it bulk. Telling the difference between 'papier mache' and 'carton pierre', a related material, can be difficult, but as a loose guide it is safest to say that papier mache proper will be pulped or layered paper mixed with a binder, and that carton pierre is usually a pulped paper base with a high filler content in the form of some kind of setting plaster or whiting.

As very little has been published on architectural papier mache this short guide will look at its general history and use, but is not intended to be comprehensive. John Cornforth's article in *Country Life* on the use of papier mache in some of the great houses of Britain was the leaflet's inspiration (see Further Reading) but it is also based upon original research.

If you come across papier mache in a building, contact your Conservation Officer or the Georgian Group, or English Heritage's Architectural Study section. The material can be repaired if damaged, but it is a job which is best done by a specialist and is a project which needs proper consultation before work begins.

## HISTORY

**T**HE HISTORY of the architectural use of papier mache is closely linked with the wallpaper and japanned ware trades through the eighteenth and nineteenth centuries. Put simply, it seems that the production of architectural papier mache began just as paper started to be widely used. Until the end of the eighteenth century it was largely produced in this country by the paper hangers (wallpaper manufacturers) but its production was ultimately much more influenced by the japanned ware manufacturers as their trade expanded in the later eighteenth and nineteenth centuries. When the production of papier mache japanned ware went into decline in the second half of the nineteenth century, architectural papier mache simultaneously fell out of use. For some time it (more particularly carton pierre) continued to be used in cinema and theatre decoration where its lightness was popular but by the middle of the twentieth century this too had stopped being produced.

Throughout the period covered papier mache was used in place of lime or gypsum plaster mouldings applied to the inside and outside of buildings for decorative purposes. The material was used in the 1760s by the architect William Chambers on the the outside of his house in



A JAPANNER'S TRADE CARD





BIELEFELD'S PAPIER MACHE VILLAGE WHICH WAS SENT TO AUSTRALIA IN 1853

Berners Street and was reported to be in good condition some eighty years later. Architectural papier mache is most often found applied to the inside of rooms for decorative ornament. Less common was its structural use when it was cast into panels, varnished and framed up to provide structural elements. A remarkable, but untraced example of this was a village of pre-fabricated houses produced by Charles Frederick Bielefeld in 1853, which was exported to Australia, after first surviving a heavy downpour in Staines. The interest in the material's structural capacity is indicated in the patents taken out for its structural use including one of the earliest in 1788, granted to Charles Lewis Ducrest for panels which could be bolted together in various ways, so providing an early form of pre-fabrication.

Some of the first examples of the use of architectural papier mache come from the Midlands area and many are closely connected with the group of people who pioneered the revival of a gothic style in the 1740s. The papier mache decoration of the church of St. Michael at Witley Court, Great Witley in Worcestershire from this period is one of the earliest known surviving examples, and is part of a classically inspired scheme designed by James Gibbs and based upon earlier Italian stucco work. Papier mache was used in gothic style church designs including Thomas Prowse's for the church at Wicken in Northamptonshire. A number of papier mache shields survive in churches around East Anglia as well as in the church of Goathurst in Somerset, where Henry Keene worked. Almost a century later Charles Frederick Bielefeld provided samples in his catalogue of papier mache mouldings of rather exotic-looking gargoyles and angelic corbels for use in churches although none has yet been identified as surviving.

The earliest eighteenth century architectural papier mache seems to have been used more in the houses of the fashionable gothicisers than anywhere else. Mrs Delaney, the society lady famous for her flower pictures and passion for grottoes, was quick to pick up on the new trend and wrote of visiting a Mr Dufour, a London-based merchant who supplied it. Lady Luxborough used papier mache in her house at Barrells, Warwickshire in the 1740s which was ordered from a supplier in Warwick and James Lovell sculpted an enormous pendant for the Great Hall at Wroxton, Warwickshire in 1752 for Lord Guildford. Both



A DETAIL FROM THE PAPIER MACHE CEILING AT ST. MICHAEL'S, GREAT WITLEY



Prowse and Lovell had close associations with the gentleman architect Sanderson Miller, an ardent gothic revivalist and friend of Horace Walpole, who made famous use of papier mache at Strawberry Hill in 1759. Thomas Bromwich, a paper hanger, who was based in London supplied Walpole's material; he also supplied designs for Alscot Park in Warwickshire in the 1760s. As many of the surviving schemes demonstrate, the gothic style could require elaborate vaults or detail which would be time-consuming or heavy to produce in plaster, wood or stone, but quite easy in papier mache. One French visitor shown papier mache decoration when over in England in the 1770s reported that the mouldings were 'more durable, break off with difficulty, or if they do break off the danger is of no account and the repair less expensive'.

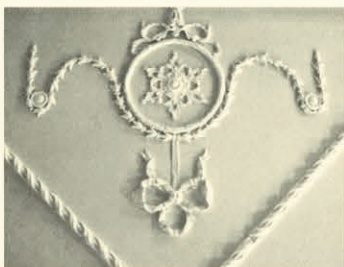
As early as 1756 Isaac Ware was bemoaning what he perceived as the very widespread use of papier mache in place of 'sculpture' by which he presumably meant stucco work. It is easy to see why the material was popular, for it enabled a much more rapid production of detail than fully modelled lime plaster ornament despite some loss of three-dimensional modelling and enabled people to do away with the need for a skilled craftsman.

Surviving examples of papier mache from the early or mid-eighteenth century suggest that initially the material was used pretty much exclusively by the very well-heeled members of society who were also architectural enthusiasts. These customers would visit showrooms in town, where they could select designs at the same time as choosing wallpapers; a representative of the company would usually be sent to their building to either help design the full scheme or to fit the pieces up. Mid-eighteenth century trade cards from Masefield's in the Strand, James Wheeley in Little Britain and Anne Austen of 61 Bond Street, all show customers in the showroom selecting papers and all advertised themselves as merchants of papier mache mouldings. One card advised that the merchant would travel all over the country. This method of attracting fashionable clients into a showroom and then hoping that their status and influence would help to spread the popularity of a product was well-exploited by other manufacturers as mechanisation aided mass-production. Another means of attracting prospective custom was for manufacturers to open their workshops to visiting parties. Matthew Boulton, the Midlands industrialist, developed this to great effect at his Soho works in Birmingham and his near neighbour Henry Clay, a japanned ware and papier mache producer did the same. One visitor to Clay's works complained of the appalling heat which resulted from the japanning process.

Most paper-producing companies were run by men but there were a few headed by women including Anne Austen and Elizabeth Goulding in early nineteenth century London and Catherine Sawyer in late eighteenth century Birmingham. The production of architectural papier mache was not a skilled trade, unlike that of japanning, and the material would have been manufactured in the same way as the bases for japanned goods by a largely female unskilled workforce. The rather sordid picture of production provided by Joseph Wilton's biographer of a Mr Twigg describing no.27 St. James Street 'I recollect the house when it was a shop inhabited by two old Frenchwomen, who came here to chew paper for the papier mache people' does not seem to have been the norm.



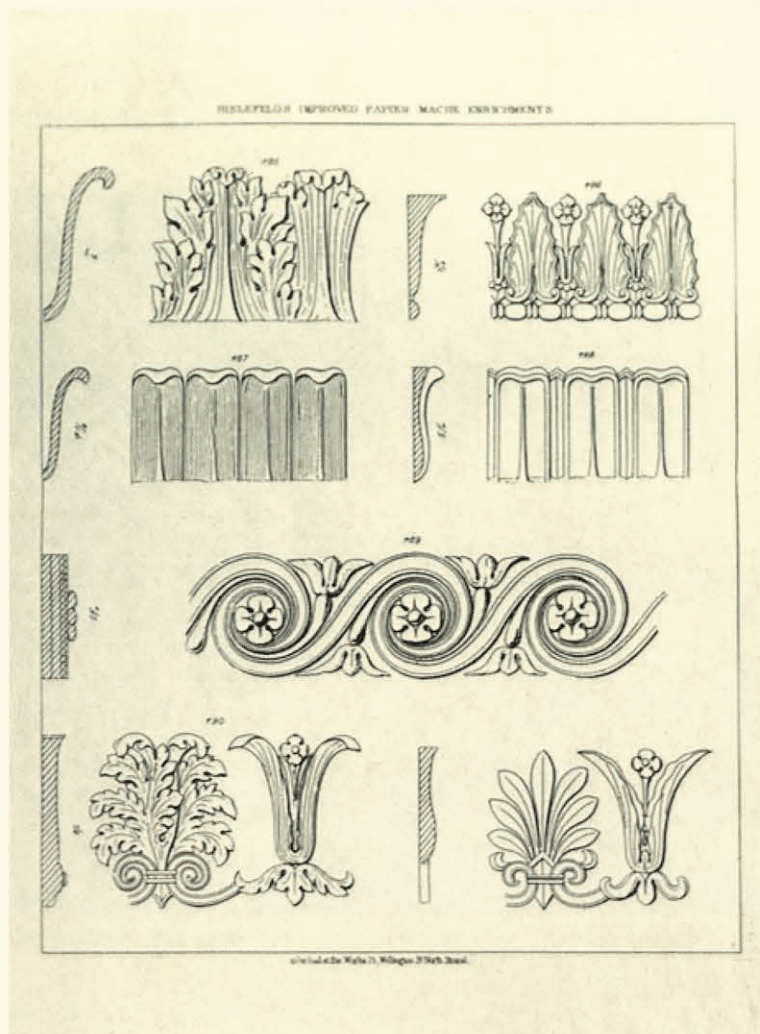
HORACE WALPOLE'S STRAWBERRY HILL



DETAIL FROM AN EARLY 19TH CENTURY PAPIER MACHE CEILING

The point at which architectural papier mache started to become dependent upon the japanners' methods of production is quite hard to identify but it seems that Clay's patent of 1772 set the standard for both trades. Increased mechanisation and the use of steam and hydraulic presses enabled rapid production of a wide range of patterns and encouraged more ambitious designs.

An important innovation of the nineteenth century production of architectural papier mache was the use of catalogues to advertise and sell the material. No longer were mouldings used exclusively by a social elite; they were widely accessible to a range of customers and were competitively priced against plaster. The best-known and most aggressive marketer of catalogue papier mache was Bielefeld, but there were others like Hasledon and Co., who produced 'Fashionable window cornices and hangings with glass frames &c. being original designs, in which are introduced ornaments of papier mache as manufactured by Messrs. Haseldon & Co.' in 1840.



A SHEET FROM BIELEFELD'S CATALOGUE SHOWING DESIGNS AVAILABLE IN PAPIER MACHE

At the end of the eighteenth century architectural papier mache began to be widely used in public buildings as well as private houses. Bielefeld could boast of his product being used throughout the temporary Houses of Parliament and Pantheon (both demolished) but

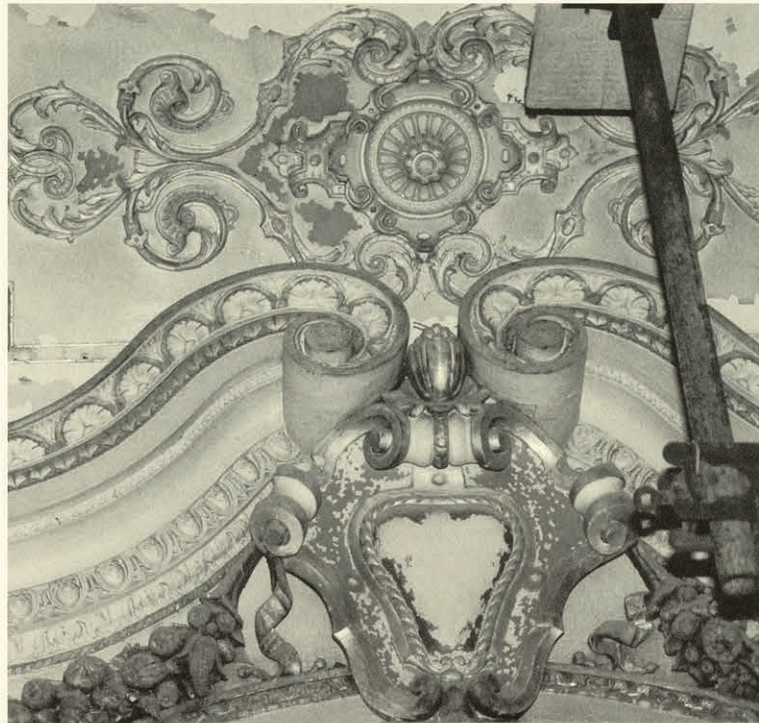




JAPANNED FURNITURE FROM THE 1851 GREAT EXHIBITION BY JENNENS AND BETTRIDGE

papier mache mouldings were also apparently used in Smirke's reading room at the British Museum and in Elmes and Cockerell's smaller concert room in St. George's Hall, Liverpool. The run-up to the 1851 Great Exhibition provoked enormous excitement with manufacturers vying to outdo each other in feats of ingenuity. The most spectacular papier mache pieces exhibited were jappanned furniture, but a number of exhibitors, notably Jacksons and Sons, included architectural mouldings as part of their displays.

Jappanned ware manufacturers were constantly looking for ways in which to reduce costs of production and to remain profitable in a heavily saturated market. For architectural mouldings carton pierre provided a good alternative to the expense of 'best' papier mache mouldings and could be set in moulds, rather than formed principally by compression. The arrival and popularity of carton pierre ultimately saw a marked decline in the quality of the mouldings but some mid-nineteenth century examples at Hylands House, near Chelmsford in Essex, or a manufacturer's showroom in Islington, used elaborate and finely detailed pieces in complex decorative schemes. Fibrous plaster, a material more related to carton pierre, became increasingly popular. This had the advantage of combining a setting plaster with a fibrous content, and could be more cheaply produced.



DINING ROOM MOULDINGS AT HYLANDS HOUSE OF PAPIER MACHE AND CARTON PIERRE

The reaction of a number of architects and aesthetes against the use of sham materials in the middle of the nineteenth century, spearheaded by Ruskin and his devotees, may also have had a part to play in the decline of architectural papier mache. Its use to mimic plaster mouldings on a mass-produced basis was precisely the approach to building which they deplored. Soon papier mache -or more particularly carton pierre- was relegated to the sham worlds of theatre and cinema decoration.



## METHODS OF PRODUCTION

**T**HROUGHOUT the eighteenth and nineteenth centuries manufacturers were constantly looking for ways to improve the papier mache they produced whilst at the same time increasing their productivity. There were two basic methods of making papier mache which were followed. These came to be known by the japanners as the 'best' and the 'common' methods. The 'best' method, first patented by Henry Clay in 1772, used layers of paper pressed into a mould. The 'common' method used a paper pulp. Although the 'best' method produced a more reliable form of papier mache both continued to be used in parallel and there were constant refinements in the processes of manufacture. The introduction in the nineteenth century of carton pierre reflected the result of experimentation with pulped papier mache and the addition of fillers.

### *Pulped papier mache*

Up until the 1770s it seems that almost all papier mache was produced by reducing paper to a pulp through prolonged soaking in water and then either heating or pounding it to a fibrous paste. The resulting mass would then be pressed into moulds and left to dry before being tapped out. Binding agents such as starch glue or animal-based glues might be added to the mixture, starch glue being more reliable and less prone to mould. Fillers such as whiting or gypsum plaster might also be added in small quantities to give the material some extra body, but until the nineteenth century this seems to have been less common. Some of the earliest descriptions of papier mache refer to the paper simply being reduced to pulp, such as Robert Boyle in the middle of the seventeenth century describing how it was necessary to soak 'a convenient quantity of whitish paper then mash it in hot water'. In 1751 Lady Luxborough wrote to her friend William Shenstone, the creator of the famous Leasowes garden, of architectural papier mache mouldings saying 'The paper is boiled to mash and pounded a vast while, then it is put into moulds of any form'.

It seems that any kind of paper could be used to make the pulp. Boyle's 'whitish' paper contrasts with a 1732 description of brown paper strips being boiled down to a pulp. Initially, at least, a mix of papers was likely to have been used and this is presumably why the paper hangers and stationers were so quick to start making papier mache mouldings as it provided an ideal means of using up off-cuts. Sheets of paper were subject to tax from 1712 until the late 1830s and by making full use of each sheet paper hangers and stationers could maximise their profits. Paper taxation also led to a trade in used papers. There are a number of references to papier mache being produced from recycled playbills and some analysis of samples has revealed that printed matter was reused in this way. One of the elaborate gilded bosses from St. Michael's at Great Witley has a full sheet of German text. A trade also began in 'blanks'; blocks of pulp from the paper-makers supplied direct to papier mache manufacturers and japanners, although there were efforts to ensure that only full, taxed sheets were used and papier mache factories were subject to inspection by the Customs and Excise Office.

The principal disadvantage with most papier mache produced according to the 'common' method was that it was prone to give a



A TRADE CARD FROM A BIRMINGHAM MANUFACTURER

rather uneven surface which was troublesome to the japanners who needed smooth, unpitted surfaces which could be repeatedly varnished and polished. Although Henry Clay's patented solution to this problem in the 1770s set the standard for the production of 'best' papier mache, manufacturers continued to look to pulped methods of manufacture. In 1839 J.F. Saunders was granted a patent for 'Improvements in Certain Descriptions of Paper, Papier Mache &c. Capable of Being Produced from Pulp Paper' and in 1847 Theodore Hyla Jennens of the very successful company Jennens and Bettridge was granted a patent for a method of producing mouldings from unsized or sized papers (size is a type of glue) for either layered or pulped papier mache by steam-moulding blanks.

Manufacturers not only tried different ways of moulding the pieces, they also tried variants upon papier to produce a material with a similar performance. Most of these alternatives seem to have been derived from fibrous vegetables such as manglewurzels or cauliflower with added straw. There is reason to believe that a kind of 'fibrous slab' was the precursor of papier mache proper in this country and that manufacturers constantly hoped that a less expensive alternative to paper pulp could be developed. Instead, they resorted to adding fillers to the paper pulp which made moulding more economical to produce but did not result in such a good surface finish.

#### *Layered papier mache*

It is always tempting with patented methods of production to assume that the date of the patent marked the first time that particular method was used. In the production of papier mache it is likely that the method patented by Henry Clay in 1772 was close to developments by other practitioners. Clay's patent was for 'making in paper High Varnished Pannels or Roofs for Coaches, and all Sorts of Wheel Carriages, and Sedan Chairs, Pannels for Rooms, Doors and Cabbins of Ships, Cabinets, Bookcases, Screens, chimney Pieces, Tables, Teatrays and Waiters'. The nub of his invention was a process of pasting an equal number of sheets to either side of a template, oiling the two sides and then heating the whole in stoves to fix the shape. The moulded piece could then be worked as Clay said 'in the same manner as if made in wood'. Clay intended that these pieces should be 'coated with colour and oils sufficient to make the surfaces even...then japanned and high varnished'.

Clay's patent is interesting for it shows that the fashion for japanned goods extended beyond what we might call furniture into elements of the decoration of the interior of buildings. His panels were used in architectural schemes and we know that there were japanned papier mache fittings at Weston Park on the Shropshire-Staffordshire border, though not necessarily by Clay.

Oiling was introduced as a means of protecting the mouldings against decay, either from mould or from insect attack. By coating or saturating the top layers of paper with oil and then heating the pieces in stoves a hard finish could be achieved which was capable of withstanding surface pressure. Tallow was also used as an insect deterrent.





DETAIL FROM A CARTON PIERRE  
MANUFACTURER'S SHOWROOM IN NORTH  
LONDON

### *Carton Pierre*

Carton pierre seems to have come into widespread use early in the nineteenth century and was made up of three principal ingredients: paper pulp, a size mixture and whiting. Unlike layered and straight pulp papier mache, carton pierre proper was cast in moulds. The size binder and whiting filler acted to form the set; the paper pulp fibres gave the material flexibility and meant that the mouldings cast were lighter than ordinary plaster. Some of the earlier nineteenth century patents taken out for papier mache are close to carton pierre and there are also cases where a whiting and size coat without paper pulp might have been put over the surface of layered papier mache or carton pierre before gilding to provide the exceptionally smooth 'gesso' surface needed for the application of gold leaf. This can make it extremely difficult to differentiate between what is papier mache and what is carton pierre. The nineteenth century manufacturers made the situation even more complex by introducing new variations, such as Bielefeld's patent wood.

### *Moulds*

Moulds for papier mache ornament needed to be able to withstand considerable pressure and consequently were made of hard woods and latterly, metals. Few known papier mache moulds survive. This may be because repeated pressure caused erosion of detail and the moulds were thrown out, or it may be that obsolete metal moulds were melted down and recast as fashions changed. The earlier moulds, which used a pulped paper mixture pressed into the design would not have needed to be so tough as those used for the 'best' work and in 1764 Dossie referred to using moulds of plaster or wood which were heavily greased.

### *Fixing and painting*

Most papier mache mouldings seem to have been fixed by tacks or screws to the laths or beams in the surface of the wall or ceiling plaster. In some instances an extra bonding material was provided such as the special cement sold by Bielefeld in the 1840s. More unusually individual pieces might be left on paper backings and then pasted to lining papers. Tacks were initially iron and there can be a problem with rusting.

Architectural papier mache was invariably painted or gilded once fixed so as to appear like plaster. Painting also concealed nail heads or paper backings to individual pieces. Lady Luxborough claimed in the 1750s that 'when it is tacked up, you either paint it white, or gild it, as you would do with wood'. From initial appearances it seems that most papier mache was painted white although there is one known instance of its being painted blue. A recent and perhaps slightly surprising find has been early nineteenth century papier mache ceiling mouldings applied to a pre-coated green lining paper. By the mid-nineteenth century papier mache ceiling mouldings might be gilded or painted into polychromatic schemes of decoration such as the flamboyant dining room of Hylands House.

## CONSERVATION

### *Identification*

**A**RCHITECTURAL papier mache is undeniably difficult to recognise by eye and it may only be discovered when it is stripped or when pieces have failed. This sounds alarming, but if you



A FRAGMENT OF GILDED PAPIER MACHE  
FROM GREAT WITLEY. THE BACK REVEALS  
WHERE IT HAS BEEN PRESSED INTO THE  
MOULD.



suspect that you may have papier mache mouldings it may be possible to make an identification before such a stage is reached. You do need, however to be able to get close up to the mouldings and even then identification can often only be tentative at best.

The first thing to look for is nail or screw heads or holes for them. Most papier mache mouldings were fixed up using tacks, at a maximum of about six inch intervals. As the mouldings were painted after they had been fixed up to disguise the nail heads these can be hard to spot from the ground. If no nail heads are visible it may be possible to see where paper backings to individual pieces have been left round the edge of mouldings.

Next, examine the decoration and look to see if it is pulling away from the surface to which it is applied. This is one of the most reliable means of identifying where papier mache has been used. Most early and mid-nineteenth century papier mache seems to have been treated with oil to stop it rotting and to deter insect attack. Oils dry slowly and although the mouldings were oven fired they continued to dry and distort once in position. If the moulding does seem to have pulled away from the surface this does not necessarily mean that it is about to collapse. It is often possible for an expert conservator to either fix the distorted piece in that position or to ease it back into place.

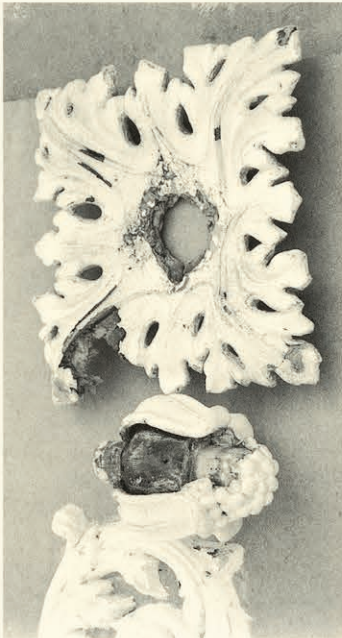
Try tapping the surface of the moulding. Papier mache mouldings will often sound hollow as the material was forced down into a mould to give it shape and not simply cast as gypsum plaster might be. Tapping is not a reliable means of identification -the material might sound hollow if it is a light wood, fibrous plaster, or even tin- but it can be a guide.

If there has been damage to the surface of the moulding, scraping with a scalpel may reveal the structure. Be careful to cause an absolute minimum of disruption. Most papier mache mouldings look either dull grey or brown inside and are often blackened on their backs from slowly gathered filth. If pieces have dropped off look at a section of the moulding. It may look rather like a torn bit of an egg-box, or you may be able to identify the layers of paper pressed together. A full cross-section will often show the upper layers saturated with oil and so darker than the rest, such as those at Dinefwr Park in Dyfed. If the material is carton pierre or a papier mache with quite a high filler content there may be a rather lumpy-looking plaster with evidence of paper fibres. These pieces may have a very smooth, fine plaster or gesso top coat, particularly if the moulding was gilded.

#### *Approaches to conservation*

Surviving schemes of papier mache or carton pierre decoration are rare, particularly those dating from the eighteenth century, and their conservation and repair should be approached with extreme caution.

It is not, as often claimed, the case that it is no longer possible to produce mouldings in papier mache. The materials itself is quite easy to make, although not necessarily by the same method as the original. Moulds can be taken from surviving sections and pieces remade. Obviously, this is a matter for a specialist conservator and does depend upon a good mould being taken. The layered papier mache produced by Clay and later manufacturers like Jennens and Bettridge or Bielefeld,



SECTIONS OF PAPIER MACHE FROM  
DINEFWR PARK UNDER REPAIR



is less easy to replicate as it requires powerful presses, oiling and baking of all mouldings. This is not to say that it is not possible, but it is likely to be expensive.

As the material was designed to mimic plaster and was essentially a fake in the first place it is rather difficult to establish a set philosophy of repair and replacement. It may be most appropriate to make up new sections using a pulped papier mache, or by building up layers of small pieces, rather than attempting a full replica of earlier techniques of production. This should avoid confusion as to the date of repair work and would also avoid using an inappropriate material such as plaster or fibrous plaster, which whilst they have some features in common with carton pierre, do not have the same constituents as papier mache and should be avoided. Materials used in the recreation of papier mache mouldings should accord with the conservation materials used by paper conservators.



A PAPIER MACHE CEILING ROSE DISCOVERED AS A RESULT OF PAINT STRIPPING

### *Cleaning*

Whether or not to clean papier mache mouldings is a rather difficult question, as it is with all historic building materials. In some cases the original papier mache is in such poor condition that it would be extremely risky to try to remove the paint layers without tempting wholesale collapse of the mouldings, in others the mouldings are quite robust and greatly benefit from expert cleaning. This is not an issue on which it is possible to make wide generalisations other than that each case will need very careful examination of the material before work is undertaken. You should always insist on trial sections being done for any cleaning method being recommended to you.

### *Refixing*

For refixing sections of mouldings or putting up new work, it is always advisable to use non-ferrous nails or screws. Many of the problems with pieces of papier mache dropping out result from the nails or screws being tapped into plaster and missing the laths or beams onto which they were supposed to bear. Similarly, any water penetration affecting ferrous fixings will push the mouldings away from the surface as the rust expands.

### *Painting*

As with plaster mouldings, the detail of papier mache tends to be hidden by successive layers of paint. If you have had the mouldings cleaned it is advisable to use a thin, water-based distemper or emulsion as these will not have a permanent clogging effect and can be washed off.



## USEFUL ADDRESSES

- The Georgian Group  
6 Fitzroy Square, London W1T 5DX. Tel. 020 7529 8920
- The Victorian Society  
1 Priory Gardens, Bedford Park, London W4 1TT. 0181 994 1019
- UK Institute of Conservation  
6 Whitehorse Mews, Westminster Bridge Road, London SE1 7QD.  
Tel. 0171 620 3371.

## FURTHER READING

This is an initial reading list of fairly accessible published sources of information on papier mache and its production and use. It is worth remembering that much of what is published relates specifically to the production of japanned ware, but that some companies produced architectural mouldings as well.

- G. Beard, **Craftsmen and Interior Decoration in England 1660-1820**, Edinburgh 1982
- I. Bristow, **Architectural Colour in British Interiors 1615-1840, Interior House-Painting Colours and Technology 1615-1840**,  
Due for publication 1996
- J. Cornforth, **'Putting up with Georgian D.I.Y.'**  
in Country Life, April 9th, 1992
- S. Spaulding Devoe, **English Papier Mache of the Georgian and Victorian Periods**, London 1971
- Y. Jones, **Georgian and Victorian Japanned Ware of the West Midlands**, Wolverhampton Art Gallery & Museums exhib. catalogue  
1982
- A. Laing, **'Foreign Decorators and Plasterers in England' in The Rococo in England** edited by C. Hind., London 1984
- R. Moss (ed.), **Paint in America**, Washington 1994
- T. Rosoman, **London Wallpapers: their Manufacture and Use 1690-1840**, London 1992
- P. Thornton, **Authentic Decor: The Domestic Interior 1620-1920**, London 1985
- G. Wills, **English Looking Glasses: A Study of the Glass, Frames and Makers 1670-1820**, London 1965
- J. Bawden, **The Art and Craft of Papier Mache**, London 1993

Thanks to Ian Bristow, Richard Ireland and Yvonne Jones for their help in producing this leaflet. Text and pictures by Harriet Hawkes except pages 2 and 8 which are reproduced by kind permission of Birmingham Library Services.

The Georgian Group exists to save Georgian buildings, townscapes, monuments, parks and gardens from destruction and disfigurement, and to stimulate public knowledge of Georgian architecture and Georgian taste. The Group offers a yearly programme of visits and educational events; applications for membership can be obtained from the group office at 6 Fitzroy Square, London W1T 5DX, tel: 020 7529 8920. The Group is a registered charity (no. 209934), and benefits from Covenants.

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