

BY APPOINTMENT TO
HER MAJESTY THE QUEEN
SUPPLIERS OF FURNISHING FABRICS
AND WALLCOVERINGS
G. P. & J. BAKER LTD. POOLE



G.P. & J. BAKER

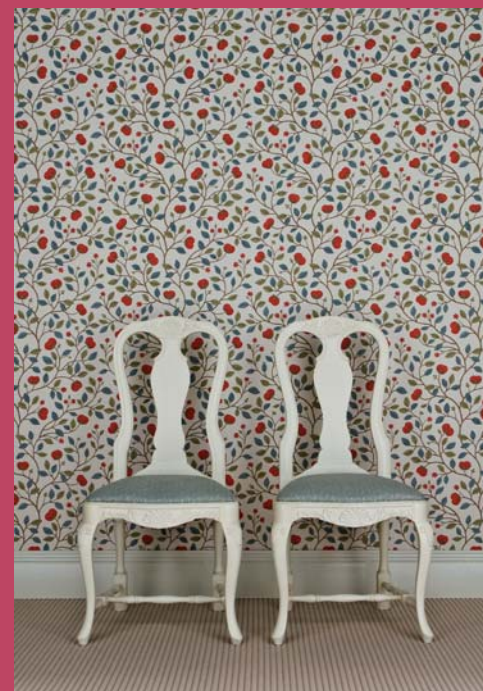


GP & J BAKER

THE HOLCOTT COLLECTION

Autumn 2010

The beautiful embroideries and wallpapers of the Holcott collection are partly inspired by the unique historical documents from the renowned GP & J Baker archive. Whilst some of the designs pay homage to the tradition of the Arts and Crafts movement, others reflect rare textiles collected from various points along the ancient silk route.







Cranborne Trail



Curtains: Cranborne Trail. Sofa: Linton Plain
Cushions: Tulip Tree Linen, Silverton Weave, Exotic Pineapple, Diamond Embroidery



Chair: Silverton Stripe
Cushions: Magnolia, Coleshill Silk





Pencarrow



Chairs: Milton, Pencarrow
Cushions: Coleshill, Pencarrow Fenton Silk, Loxwood Beaded Braid



Chair: Wilton Cushions: Fretwork, Wilton

THE HOLCOTT COLLECTION



HISTORIES

Broadlands

An extremely beautiful fabric revealing elaborate flower heads, this embroidery has been translated from an early eighteenth century Palampore originally hand block printed on the Coromandel Coast of India.

Coleshill

An outstandingly pretty trail taken from an original mid eighteenth century chintz, Coleshill incorporates many exquisite traditional embroidery stitches such as bullion knots, satin stitch and Kensington stitch.

Cranborne Trail

Illustrating a traditional English image of entwined sweet briar and woodland strawberries, this unique and beautifully worked embroidery has been applied over a velvet ribbon stripe on a linen twill ground.

Holcott

This spectacular Tree of Life design demonstrates an impressive array of embroidery stitches and has drawn its inspiration from a combination of antique Ottoman textiles and bold English crewelwork images

Medlar

This enchanting early twentieth century Arts and Crafts design, originally a wallpaper, shows the fruit, blossom and leaves of the ancient Medlar tree.

Oriental Bird

“Oriental Bird” was first engraved for G P & J Baker in 1910 from a design inspired by a late eighteenth century block print in the archive and has now been transformed into a ravishing embroidery.

Pencarrow

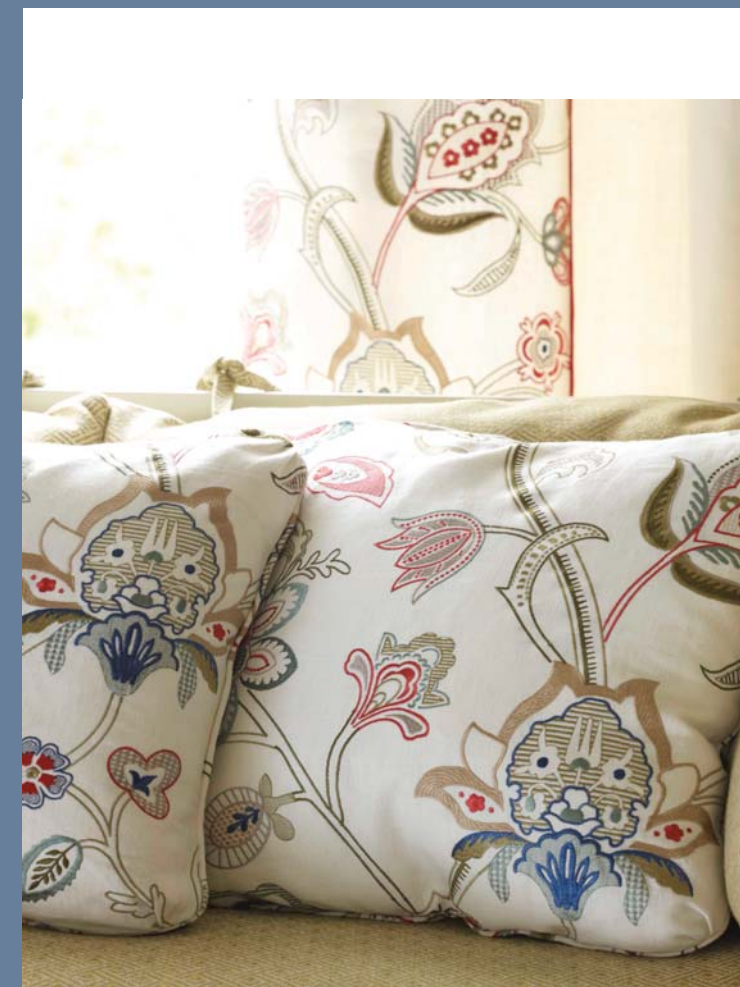
With its gentle trails of wild flowers indigenous to the British Isles and embroidered on both silk and linen, Pencarrow evokes sentimental memories of a bygone era.

Wilton

Inspired by the dramatic designs of Tudor Blackwork embroidery, this historical technique, showing a variety of simple stitches creating complex patterns, has been brought to life again in the new Holcott Collection.

Wisteria

Reminiscent of early summer days, the motifs that form this lovely trail were taken from a charming late eighteenth century hand painted Chinese wallpaper held in our archive.





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Baker Lifestyle
HOMES & GARDENS II



Fabrics and Wallpapers

Homes & Gardens Collection II

This eclectic collection takes its inspiration from global travel, encompassing interiors, textiles and colour.

Global Outlook

For centuries, merchants travelling the Spice Route returned from their travels with a wealth of inspiration – from shimmering silks and sumptuous weaves to rich colour palettes and exotic motifs that the British embraced and made their own. It is this same spirit that gives a distinctive flavour to many of the designs in the new Homes & Gardens Collection. With vibrant, unexpected combinations of oranges, ochres and rich earth tones, the stunning new fabrics and wallpapers exude the warmth and life that make them ideal for creating a classic look with an exotic twist.

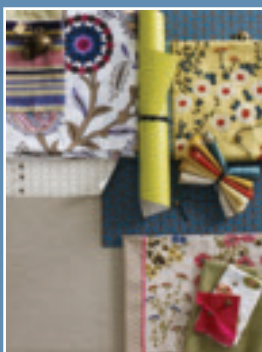
Scandinavian Soul

The work of the 19th-century Swedish artist Carl Larsson expresses how life in Sweden and Norway has long been firmly focused on the home. Maybe it's the short days and long winters that have given Scandinavia's inhabitants such an impressive knack for creating homes where everyone would wish to spend time. This stylish look is inspired by the simple motifs, clean lines and crisp colour combinations that characterise Scandinavian design. It is a wonderfully versatile style that sits as happily within a sleek, contemporary environment as it does in a country cottage.

Miami Mix

What makes America so seductive to visitors is the wonderful contrasts it offers – geographical, ethnic and architectural. Miami, in particular, is a melting pot of influences and this is reflected in its vibrant style where motifs, scale and colours clash with all the vigour of a jazz band. In this exciting look blues, limes and greys characterise the city and create a feel that is as lively as the mix of saxophone, piano, trumpet and double bass.

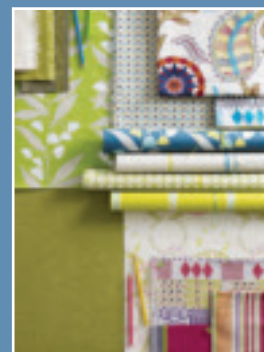
Global Outlook



Scandinavian Soul



Miami Mix





Atticus, Nara Plain, Timaru, Bell Flower, Madurai.



Mallow Stripe, Atticus, Nara Plain.



Tretten.



Nara Plain, Bell Flower, Madurai.



Scandinavian Soul

Simple motifs and clean lines matched by crisp colour combinations characterising Scandinavian design.





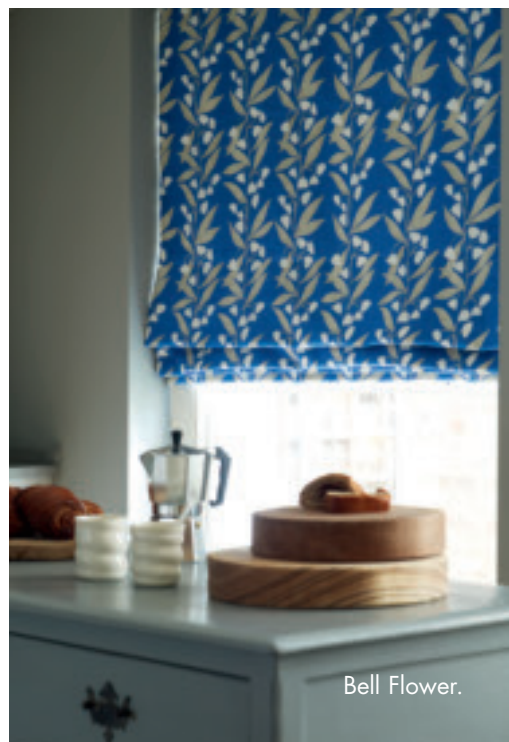




Kalmar, Kansai Strie, Skane, Tretten.



Coffee Bean.



Bell Flower.

Miami Mix

A vivid, melting pot
of motifs, scale and
colours reflecting the
excitement of city life.





Ming, Zinnia, Indora Stripe, Tretten, Soren Stripe.



Ming, Zinnia, Nara Plain, Indora Stripe, Bell Flower, Tretten, Atticus.



April Showers.



Timaru, Nara Plain.



Zinnia, Bell Flower, Indora Stripe.



Tasie Stripe, Timaru.



Bell Flower.



Tasie Stripe, Mallow Stripe.



Madurai.





Global Outlook

Vibrant, unexpected
groups of rich hues and
exotic motifs from the
Middle East and beyond.





Makasar, Mallow Stripe.



Kathak Paisley.



Kathak Paisley, Coffee Bean, April Showers, Roundel.



Zinnia, Makasar, Atticus.



Homes & Gardens Collection II

FABRICS



ARADY

Fine stitched sprig pattern.

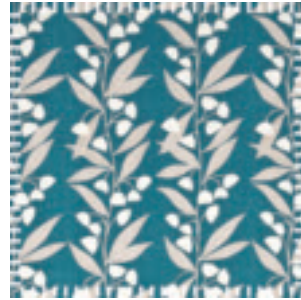
Available in four colourways, including PF50352/2 (shown), bamboo/cotton mix. 128cm wide.



ATTICUS

Printed patchwork pattern.

Available in five colourways, including PP50362/2 (shown), linen/cotton mix, 137cm wide.



BELL FLOWER

Smart stylish botanical pattern.

Available in four colourways, including PP50361/3 (shown), linen/cotton, 137cm wide.



INDORA STRIPE

Bold bands of strong colour.

Available in six colourways, including PF50349/1 (shown), cotton/viscose mix, 137cm wide.



MALLOW STRIPE

Varying widths in toning hues.

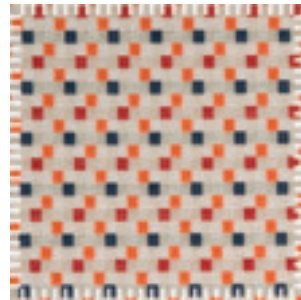
Available in six colourways, including PP50360/1 (shown), linen/cotton mix, 137cm wide.



NARA

Elaborate paisley floral mix.

Available in five colourways, including PF50351/4 (shown), cotton/polyester mix. 127cm wide.



SKANE

Small interwoven squares.

Available in six colourways, including PF50347/1 (shown), cotton/viscose mix, 137cm wide.



SOREN STRIPE

Distinctive colourful dotted lines.

Available in six colourways, including PF50350/2 (shown), cotton/viscose mix, 137cm wide.

NARA PLAIN

Soft cotton upholstery weight fabric.

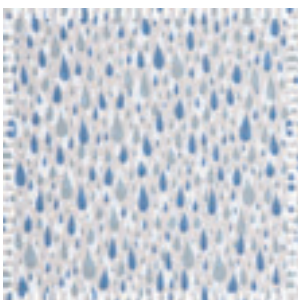
Available in 17 colourways, recycled cotton, 137cm wide.

KANSAI STRIE

Plain with striae effect.

Available in nine colourways, recycled cotton, 137cm wide.

WALLPAPERS



APRIL SHOWERS

Small, subtle raindrop pattern.

Available in five colourways, including PW78015/2 (shown), spongeable.



BELL FLOWER

Trailing floral stripe design.

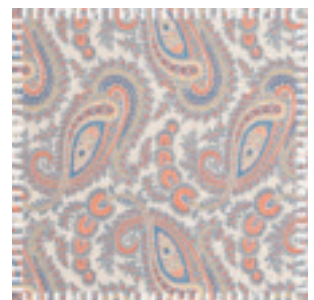
Available in eight colourways, including PW78020/3 (shown), spongeable.



COFFEE BEAN

Small intricate all-over pattern.

Available in eight colourways, including PW78021/8 (shown), spongeable.



KATHAK PAISLEY

Rich Eastern-Inspired paisley.

Available in four colourways, including PW78018/3 (shown), spongeable.



KALMAR

Lively graphic composition.

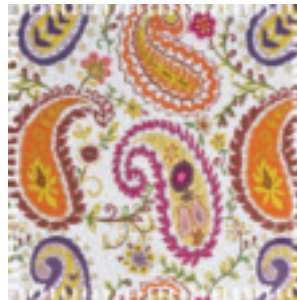
Available in six colourways, including PF50346/1 (shown), cotton/viscose mix, 137cm wide



MADURAI

Embroidered and printed Stripes.

Available in five colourways, including PP50355/3 (shown), cotton, 130cm wide.



MAKASAR

Large embroidered paisley motif.

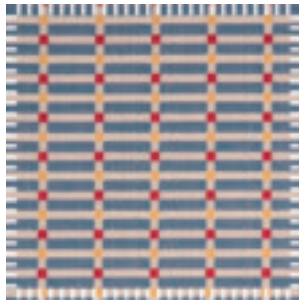
Available in four colourways, including PF50358/3 (shown), cotton/viscose mix, 126cm wide.



TIMARU

Delicate spots with soft edges.

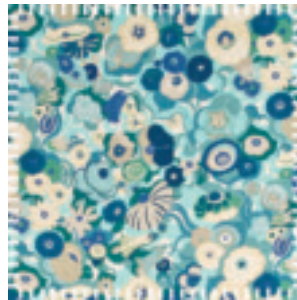
Available in four colourways, including PF50363/2 (shown), cotton, 126cm wide.



TRETEN

Neat pattern of narrow bars.

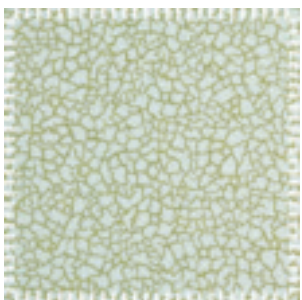
Available in six colourways, including PF50348/5 (shown), cotton/viscose mix, 137cm wide.



ZINNIA

Free flowing floral design.

Available in four colourways including PP50359/4 (shown), linen/cotton, 137cm wide.



MING

Two tone crackle-glaze design.

Available in nine colourways, including PW78017/2 (shown), spongeable.



ROUNDEL

Contemporary geometric rings.

Available in six colourways, including PW78019/5 (shown), spongeable.



TASIE STRIPE

Elegant wide and narrow banding.

Available in nine colourways, including PW78016/2 (shown), spongeable.

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BAKER & G.F.

BAKER ORIGINALS

AUTHENTIC CREATIVE INNOVATIVE
SINCE 1884



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BAKER FERNS

“Ferns” was created by the free-lance designer Joseph M. Doran, who set up a studio in Hounslow in the early 1900s. G P & J Baker patronised his work from 1912 to 1936, bringing out twenty Doran designs as hand-blocked furnishings. “Ferns” was purchased in January 1935 for twelve guineas. The design is based upon botanical drawings published in Curtis’ *Flora Londinensis* between 1777 and 1798 (a record of plants growing within a ten mile radius of London). G P & J Baker first offered “Ferns” as a chintz, and then in 1936 printed on three weights of linen. An innovative version printed in outline was brought out in 1937. The design was an instant favourite with top decorators on both sides of the Atlantic. Its enduring popularity led G P & J Baker to produce it as a rotary screen print in 1975, and its classic status was confirmed by inclusion in the Originals collection of 2000. In 2006, “Ferns” was reinterpreted for the Pembroke Weaves collection in silk.



“BAKER FERNS,
PRINTED THROUGH
GENERATIONS – A
GP & J BAKER ICONIC
TIMELESS CLASSIC”

Front Cover Wesley-Barrell Queen Ann chair covered in GP & J Baker Ferns Linen
Above: Colouring book showing six colourways of the pattern (1935)
Back cover: Doran (1935). Detail of the original painted design in gouache and ink on paper

Traditional style, transitional designs, unique handwriting and innovative colour palette



Creative

Original

Authentic



PARADISE BIRD



Turner (1918). A portion of the original design in gouache on paper

“Paradise Bird” was painted in 1918 by William Turner, a free-lance designer on contract with G P & J Baker. Of Scottish birth, Turner trained as a furniture designer before leaving for London in the 1890s, where he rose to prominence as an Arts and Crafts designer. The bird that gives this design its name is adapted from Robert Havell’s *A Collection of Birds of Paradise*, published in 1835, and was a favourite of Victorian chintz designers. Turner’s bird perches in a blossoming branch directly above a woodpecker, which is an attribute of Mars, god of war. Thus the design reads as a symbolic statement where War is reversed and Paradise returns (a hopeful message at the end of WWI). “Paradise Bird” has been in continuous production since its creation. The hand-block print was supplemented by a version engraved on copper rollers in 1962, and was updated onto screens in 1982. The latest version was introduced in 2004 for the Hanbury collection.



Record samples printed by hand block on linen (1949)



Colourings book showing four colourways of the pattern (1949)



Paradise Bird, Hanbury Prints Collection

BAKER HISTORY



G P & J Baker celebrates 125 years of producing furnishing textiles – a proud and illustrious inheritance full of innovation and drama. George Baker (born in 1822) began a career as a gardener distinguishing himself on the British Embassy gardens in Therapia, outside Constantinople (Istanbul). Constantinople was a great emporium of Asiatic produce, and Baker's entrepreneurial spirit led him to the export of Turkish goods, eventually establishing a London depot. George Baker sent two of his sons George Percival and James to England and in

1884 they set up the company G P & J Baker and purchased the long-established printing firm of Swaislands Fabric Printing Company. The sale included most of the printing blocks, and the large archive of pattern books dating back to the eighteenth



century. In 1893, G P & J Baker began to print its own patterns, employing the leading Arts & Crafts designers: Voysey, Butterfield, Napper, Haité and Mawson. An in-house studio led by W.J. Thomas developed designs from the extensive archive. George Percival actively added to the archive, notably with the purchase of over 400 antique block prints from Holzach's Paris studio around 1910, and collected about 250 rare Indian printed cottons by 1920.

George Percival Baker wrote the seminal history of the latter subject in 1921, *Calico Painting and Printing in the East Indies*, later giving the best of the G P & J Baker Indian textile collection to the Victoria and Albert Museum.



Top: The Baker brothers around 1900: standing, Harry and Jim; seated Arthur, George Percival, and Fred
Middle: The Swaisland Printing Works on the River Cray, operated by Baker's 1893 to 1961
Left: Hand-blocking a large furnishing pattern in progress, around 1959. Photographer P. Wilmot



The most popular designs printed by G P & J Baker in the early 1900s showed naturalistically drawn English garden flowers, and this became part of the enduring Baker style. George Percival Baker was an avid horticulturalist himself, becoming a well known figure in the Royal Horticultural Society,



particularly specialising in rare Iris plants. The printed flowers followed the fashions in gardening from herbaceous border plants to glasshouse orchids, but always finely drawn in pleasing repeats. Designs based on eighteenth century block prints and golden-age English

chintzes became another Baker mainstay.

These patterns are archetypal, able to adapt to new printing techniques and changing colourings that suit the continuing evolution of decorating styles. More recently, G P & J Baker designs have been translated into woven fabrics, embroidery and wallpaper. A number



of Baker designs have been in production for 50 to 100 years, each re-issue adding another layer of history to their considerable charm. Remaining ever modern, but maintaining strong links with its past, G P & J Baker will long continue to decorate the future.



Top right: Camel loaded with a bale of textiles. Photographer A. Cecil Edwards
Top left: William John Thomas, Baker's chief designer, around 1900. Note the modern convenience – an Edison and Swan light bulb
Above: Block printing on the long tables at the Swaisland Printworks, around 1959. Photographer P. Wilmot
Right: Designer working on translating "Huntsmen" from surface roller to screen print, 1959. Photographer P. Wilmot



PERANDOR DAMASK



"Strike-off" on paper shown in the Dudding's pattern book, around 1809

"Perandor Damask" is a version of the famous eighteenth-century *damasco della palma*, first woven in Italy around 1730. The design features a large corolla holding a pomegranate framed by downward curving leaves. It was soon afterward adapted as a flock wallpaper, an example of which survives at Clandon Park. Our version is from the Regency pattern book of London furniture printers, Dudding & Nelson, held in the Archive. Edward Barr Dudding and Thomas Nelson offered fashionable prints to the nobility and gentry from a retail warehouse in 67 New Bond Street from around 1800 to 1809. They were supplied from Dudding's own printworks at Beddington on the River Wandle. The pattern book depicts woven damasks cleverly translated to print, but in 2005, G P & J Baker transposed "Perandor" back to an elegant figured silk enhanced by an ombré-shaded ground. Newly released for 2009, the design re-emerges as a wallpaper in the Oleander collection.



Perandor Damask, Perandor Tassel Fringe



Perandor Damask, Oleander Wallpapers



Perandor Damask, Perandor Weaves I

ORIENTAL BIRD



“Oriental Bird” was designed as a roller print, first engraved for G P & J Baker in 1910. The design is adapted from a late eighteenth-century block print in the Archive. The subject probably owes its origin to hand-painted Chinese wallpapers showing flowering branches interspersed with birds and butterflies. With a playful disrespect for scale, Western-style hydrangeas and roses are added to the mix, while the crested bird that gives the pattern its name lends a final note of exoticism. This design filled a demand for smaller bird-and-branch patterns following Baker’s success with a similar full-scale block-print of 1909. “Oriental Bird” remained a best seller, and was updated with a coloured ground in 1919. In 1933, it was re-engraved for roller printing on a larger scale to suit changing tastes; and in 1976 a screen print version was introduced that follows more closely the antique document. Most recently, the design was revived for the Mallory Prints collection of 2005.



Oriental Bird, Mallory Print Collection



Oriental Bird, Mallory Print Collection



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GILBERT & BAKER



GP & J BAKER

EMPEROR'S GARDEN COLLECTION

A superb collection of archival signature prints, decorative weaves and dazzling embroidered silks. With a strong Oriental influence, these historical sources have been cleverly translated by changing colour and scale into stunning designs perfect for both the classical or contemporary interior.



Front cover: Wallpaper: Valentino Stripe. Chair: Heron and Lotus Flower. Cushion: Fenton Plain.

Above: Curtains: Harewood. Sofa: Peony and Butterflies.

Cushions (left to right): Anola, Fenton Plain, Blossom Silk, Fretwork, Oriental Tree, Clouds, Valentino Stripe.

Right: Cushion: Fenton Plain. Trim: Satin Beaded Trim. Fabric: Peony and Butterflies.



Above: Cushions (from the top): Castleton, Batik Fans, Chinese Bridges, Heron and Lotus Flower.
Right: Curtains: Castleton. Chair: Clouds. Cushion: Blossom Silk and Fenton Plain.



Left: Cushions (bottom to top): Milton, Anola, Anola and Peony and Butterflies.
Above: Wallpaper: Emperor's Garden. Chair: Leighton. Cushions (left to right): Anola, Peony and Butterflies.
Back cover: Wallpaper: Fretwork. Cushions (bottom to top): Clouds, Fretwork, Oriental Tree, Clouds, Bamboo.



GP & J BAKER

EMPEROR'S GARDEN COLLECTION

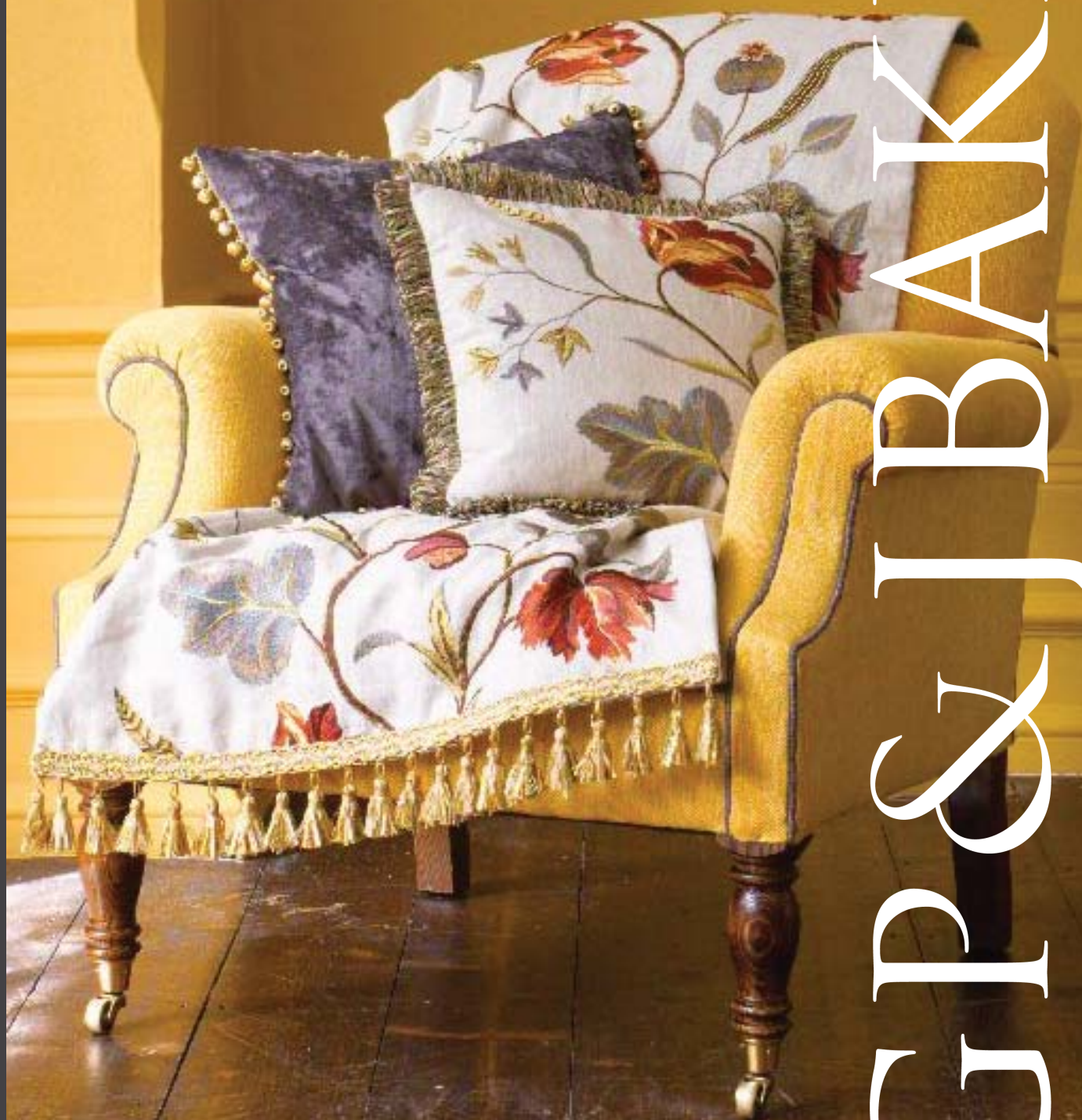


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OLEANDER COLLECTION

G.P. & J.B. BAKER





GP & J BAKER

OLEANDER COLLECTION

Inspired by the charming domestic embroidery of the eighteenth century, once the province of aristocratic ladies, the Oleander Collection reflects the somewhat naive floral designs yet sophisticated colouring of that era. Conveying innocence, homeliness and a love of nature, embroidery has a place in every home.



Front cover: Chair: Anola. Throw: Tulip Tree Linen, Ribbon Tassel Fringe. Cushions: Wingham, Loxwood Beaded Braid, Ribbon Loop Fringe
Above left: Chair: Anola. Cushion: Exotic Pineapple. Throw: Exotic Pineapple. Cressida, Loxwood Cut Fringe
Above Right: Cushions: Tulip Tree Silk, Loxwood Beads, Apple Blossom Silk, Hopwood

Cushion: Exotic Pineapple, Loxwood Beaded Braid. Fabric: Oleander Linen



*Curtain: Mereworth. Chair: Anola. Cushion: Honeysuckle Embroidery
Chair: Anola. Cushions: Titchfield, Apple Blossom Silk*



Fabrics: Mereworth, Venetian Damask. Trimmings: Loxwood Braid, Loxwood Beaded Braid



Curtain: Apple Blossom Silk. Chair: Venetian Damask. Cushions: Cressida, Honeysuckle Linen



Fabrics from top: Mereworth, Cressida, Boa Fringe, Mereworth, Apple Blossom Silk, Cressida, Wingham Velvet



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GP&JBAKER

AUTHENTIC. CREATIVE. INNOVATIVE.
SINCE 1851

GP&JBAKER

GP & J BAKER

CRAYFORD COLLECTION



Crayford, once a small market town in Kent situated amongst plentiful waterways, traces its connection with textile printing to the 1730s. The earliest print works site, developed by Charles Swaisland in the

1800s, was acquired by GP&J Baker in 1893. This allowed George Percival Baker to expand the import-export business founded in 1884, and realise his passion for printed furnishings.

All GP & J Baker's production was from the Crayford site at this time, sourcing designs from Voysey and other important Arts and Crafts designers. Initially the company printed by hand block, producing many of the classic designs with which it is still associated today, including 'Nymphes' (1915), 'Heron' (1917), 'Imperial Pheasant' (1915), 'Bamboo Bird' (1915) and 'Tree Peony' (1917).

The wonderfully diverse treasures of the GP & J Baker archive have provided inspiration for this exceptional collection. These unique historical documents have been given a fresh interpretation resulting in a dazzling array of papers.

The new palette continues to add to its rich narrative with the introduction of a strong yellow and handsome

mid-indigo, whilst patinated tones and raised textures suggest the charm of antique hand blocking. The

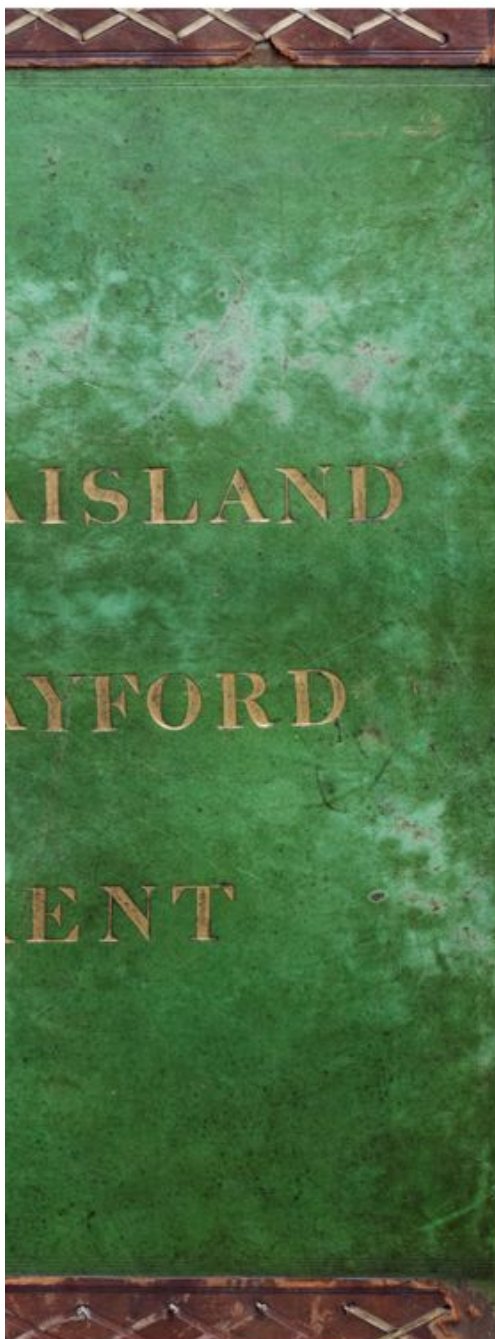


most popular designs printed by G P & J Baker in the early 1900s showed naturalistically drawn English garden flowers, and this became part of the enduring Baker style. George Percival Baker



was an avid horticulturalist himself, becoming a well known figure in the

Royal Horticultural Society, particularly specialising in rare iris varieties. The printed flowers followed the fashions in gardening from herbaceous border plants to glasshouse orchids, but always finely drawn in pleasing repeats. Designs based on eighteenth century block prints and golden-age English chintzes became another Baker mainstay. These patterns are archetypal, able to adapt to new printing techniques and changing colourings that suit the continuing evolution of decorating styles. More recently, G P & J Baker designs have been translated into woven fabrics, embroidery and wallpaper. A number of Baker designs have been in production for 50 to 100 years, with each re-issue adding another layer of history to their considerable charm. Remaining ever modern, but maintaining strong links with its past, G P & J Baker will long continue to decorate the future.



Left: 1840s pattern book from the Swaisland set containing over 25,000 hand-painted designs.

Above: The Swaisland Printing Works on the River Cray operated by G P & J Baker 1893 to 1961.

Far left: Block printing on the long tables at the Swaisland Printworks, around 1959.

Photographer P. Wilmot

With thanks to the G P & J Baker archivists Dr Philip A Sykas and Sue Kerry.

NYMPHEUS



Colourings book showing four colourways of the pattern (1915)

William Turner's designs for G P & J Baker in 1915 adopted a Chinese theme as the artist increasingly spent time studying collections at the British Museum. "Nympheus" is based upon a Ming dynasty painted silk scroll that had been acquired by the museum a couple of years earlier. It is a genre picture of the Pi-ling school that depicts a pair of kingfishers flying above an egret who shelters beneath drooping lotus leaves. From its first issue, "Nympheus" has remained available as a hand-block print, but since 1977, a screen print version has also been offered; the design remains an all-time favourite.



Left: Wall: Crayford Stripe.
Roll: Nympheus.
Right: Chair: Paxton Stripe.
Cushion: Nympheus.





Curtains: Nympheus. Sofas: Lea. Cushions: Nympheus and Lea. Trim: Beaded Braid.

PERTELOTE



Originally known as "Chanticleer", this pattern was designed by the Haward studio in 1917. The process of cutting and coppering the 160 blocks needed for printing this nineteen-colour pattern took nearly a year to complete at a cost of £230 (over £6000 in today's money). The pattern was first printed for W. & J. Sloane of New York. Founded by Scottish emigrants in the mid-1900s, by the end of the century Sloane's was setting the taste for the U.S., with such decorating commissions as Vanderbilt's Newport mansion "The Breakers", and the White House in Washington D.C. G P & J Baker revived the pattern in 1971, updating it by leaving out the strong outline block to give a fresher appearance emphasising the jewel-like colours.



Curtains: Swaisland Stripe.
Sofa: Perelope. Cushion: Lea.



Wallpaper: Pertelote. Sofa: Lea. Cushions: Paxton Stripe.

ROYAL FERNS



The original artwork from
La Guide du Dessin, Paris (1954)

This design was the first purchased by G P & J Baker from *La Guilde du Dessin*, a new Parisian design atelier, in 1954. It was produced as a nine-colour screen-print on glazed chintz the following year. The company was probably initially drawn to this work for its similarity, amounting almost to an *homage* to Baker's popular "Ferns" design. G P & J Baker continued to patronise *La Guilde du Dessin* for floral designs, averaging two per year until 1961.



Chair Back: Crayford Weave.
Fabric: Royal Ferns.



Blind: Royal Ferns. Chair: Crayford Weave. Cushions: Leaf Cascade and Shadow Fern. Trim: Beaded Bra

LEAF CASCADE



Proof on paper from
block-making records

This pattern is from an original watercolour by George C. Haité, first produced by G P & J Baker as a hand-block print in 1903. Haité (1855-1924) was a leading designer of the Arts & Crafts movement, known for his accomplished use of plant studies in design, and the grace and ease with which he executed all-over patterns. "Leaf Cascade" shows Haité at the height of his powers, presenting freely-brushed clusters of willow-like foliage that pleasingly intermingle, while never losing fidelity to nature. Haité's design career began at aged sixteen out of necessity to support his family when his father, also a textile designer, died. He quickly excelled, and was later said to 'grow gardens with the brush, real gardens worthy of scents and of character.'



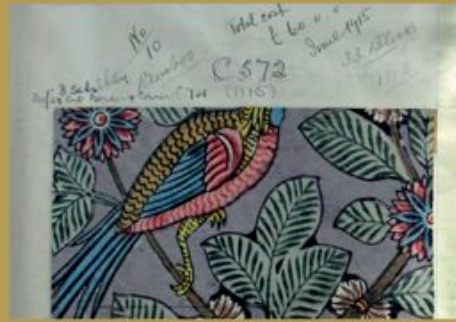
Left: Original design
by G.C. Haité (1903)
Right: Chair: Crayford Weave.
Cushion: Leaf Cascade.
Trim: Beaded Braid.





Table Cloth: Leaf Cascade. Chair: Forbes.

BAMBOO BIRD



The idea for this pattern derives from an eighteenth-century hand-painted Indian *palampore* (cotton hanging) in the Victoria and Albert Museum. This was reproduced as Plate 11 in George Percival Baker's lavish 1921 publication *Calico Painting and Printing in the East Indies*. It must have been a particular favourite with George Percival, as his own extensive collection did not contain a "transitional" pattern of this nature. Thus it is not surprising that the designer Burn was asked in 1915 to adapt the main motifs and arrangement of the palampore into a block print which was called "Indian Bamboo". Burn was faced with the task of reducing a large painterly panel composition into a repeating pattern, and he chose to give the design more symmetry in keeping with the repeat size. Amazingly, it preserves all the flavour of the Indian original.



Left: Block-making record book including a paper proof
Right: Original hand-painted *palampore* from Baker's 1921 book





Curtains: Bamboo Bird. Trim: Corded Braid. Chair: Wimborne Stripe. Cushion: Lea.

PERSIAN POMEGRANATE



Sample on linen from the 1930s surface roller book

This pattern is taken from a design by the Haward Studio purchased for 24 guineas in March 1931. Sidney Haward trained at the Silver Studio and later set up on his own in Kensington, becoming one of the leading London design studios serving clients such as Liberty, Story's, Hamptons and other top furnishing emporiums. Taking as its principal theme the flowering branch and butterfly of Chinese hand-painted wallpaper, Persian elements have been added such as the erstwhile nightingale, pomegranate, and banded stems. Originally designed for printing by surface roller in twelve colours, the separation of colour is kept simple and well-defined. Surface roller printing, widely used in the 1920s and 30s, required complex machines with wooden rollers to give an effect of hand-block printing. The pattern was fashioned in copper strip and felt, requiring months of labour to complete. The rollers for this design cost £117 in 1931 (equivalent to about £3000 today). It was a best-seller, outlasting other designs of the same year, and remaining in print until the end of the decade.



Colourings book showing 5 colourways of the pattern (1931)



Chair: Persian Pomegranate, Wallpaper: Burnish, Curtain: Layton Velvet, Cushion: Lea.

TREE PEONY



A portion of Colouring No. 1
(1917)

This pattern traces its origin to a block print design of 1917 by William Turner that featured crows. Painted in wartime, this probably referred to the ravens in the Tower of London said to have the power to protect the fortunes of Britain. Later on, however, the crows were felt to be too dark a subject, and the print was revived in 1957 in a version without the black-feathered birds. This later version continues to be a favourite with designers for its adaptability to colouring.



Left: Colourings book showing
four colourways of the pattern
(1957)

Right: Printer's proof on
paper from the original
pattern (1917)





Curtains: Tree Peony. Table Cloth: Melora Stripe.

IMPERIAL PHEASANT



Detail of original colouring
(1915)

This pattern is from a design by Sidney G. Mawson for a G P & J Baker hand-block print first produced in 1915. Mawson (1849-1941) was an important Arts and Crafts designer known for his dense compositions of naturalistic flowers in bright colours. Here the designer has selected birds and flowers to portray the contrasting aspects of love and nature. From the proud strutting love of the pheasant to the devotion of the turtle dove; and from the love of nature symbolised by the magnolia to the dark side of nature represented by the poisonous oleander. It originally required 72 blocks to print. Demand eventually led to eight different colourings being developed, including the purple and black grounds of the era.



Left: Colourings book
showing six colourways
of the pattern (1915)
Right: Proof on paper of the
outline block (1915)





Blind and Chair on Front Cover: Imperial Pheasant.



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