

A visual analysis of the colours used in furnishing fabrics and wallpapers from the 15th century to now, providing inspiration for designers

PUBLISHED IN ASSOCIATION WITH THE V&A

# Spectrum

*Heritage Patterns and Colours*

Introduction by Ros Byam Shaw

240 illustrations

24.0 x 18.5cm

256pp

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Book



## Key Sales Points

- Created by multi-award-winning studio Here Design in association with Thames & Hudson and the V&A, this exciting new book offers fresh insights into the colour palettes associated with interior decoration from the 15th century to the present
- Each furnishing fabric or wallpaper is shown alongside a simple grid in which all the colours in the original design are depicted in proportion to their use, with each colour identified by its equivalent CMYK reference
- Includes an introduction by interior design expert Johanna Thornycroft



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Heritage Patterns and Colours

C17 M84 Y55 K6

C64 M34 Y91 K25

C21 M27 Y84 K7

C75 M57 Y37 K26

C19 M73 Y37 K6

C15 M40 Y24 K2

C58 M33 Y28 K9

C24 M23 Y35 K4

## Panel 1560s

Unknown artist/maker  
Silk in satin weave, embroidered  
with silks  
France  
T.2998-1981

This panel probably formed part of a decorative bed valance. The embroidered imagery illustrates the romance of Pyramus and Thisbe from Ovid's *Metamorphoses*. It is quite likely that it derives from a pattern book of designs. Such books were increasingly available from the early 16th century onwards and professional embroiderers would adapt the published designs to suit their own tastes. The embroidery is exceptionally skilful and executed in the grotesque style of decoration fashionable at the time. It is possible that this panel was made for Catherine de Medici (1519-1589) or another member of the 16th-century French court.



C66 M60 Y63 K74

C22 M91 Y99 K15

C15 M39 Y92 K4

C45 M41 Y81 K35

C46 M29 Y45 K11

C9 M11 Y35 K1

## Hanging 1600–99

Unknown artist/maker

Linen, embroidered with silk in *otma* (laid and couched with a couched line), chain and Cretan stitch (stems) and double running in a line (at the tops of the crescents)

Turkey

T.62–1916  
Given by Lady Church

The oldest Ottoman embroideries in the V&A date from the 16th or 17th centuries. They are either whole covers and wall hangings or fragments of them. They are decorated with large-scale, bold designs in red, blue, green and yellow, with some white and black. In the 17th century the main designs were based on wavy parallel stems that run along the length of the fabric. The black ground of this embroidery is very unusual.



C78 M34 Y75 K28

C0 M91 Y59 K0

C0 M13 Y10 K0

C100 M81 Y30 K12

C72 M29 Y96 K13

C3 M0 Y57 K0

C29 M76 Y50 K27

## Textile 1770–80

Unknown artist/maker

Plain-weave silk with hand-painted  
decoration

China

T.121-1955

Given by J. Gordon Doodes

In the 18th and early 19th centuries imported hand-painted silks were popular in England for both dresses and furnishings. They were rarely at the height of fashion, however, because their decoration often went out of style during the long voyages from East Asia. Nevertheless, they remained long-term favourites with British customers from about 1780 to 1850 because they were pretty, exotic and relatively inexpensive.



C13 M13 Y22 K1

C68 M38 Y28 K11

C20 M54 Y39 K7

C62 M42 Y84 K35

C29 M100 Y95 K35

C20 M40 Y90 K8

C45 M64 Y73 K66

C20 M58 Y90 K10

### **Lodden** Furnishing fabric 1883

William Morris (1834–96)  
Block-printed cotton  
UK

T.39–1919

After many years of experimentation, William Morris, designer, artist and entrepreneur, revived and perfected the process of indigo dyeing and discharge printing in 1881 when he established his own textile factory at Merton Abbey on the River Wandle. This pattern, *Lodden*, was designed to be discharge-printed leaving a white ground. The blue dye in this pattern is indigo. As a practical measure, Morris wore an indigo-dyed blue suit and shirt and used blue handkerchiefs when at work – similar to the blue dye with which he was working.



C58 M38 Y31 K2

C34 M55 Y98 K22

C37 M44 Y100 K12

C77 M70 Y63 K86

C88 M67 Y33 K14

C35 M43 Y74 K10

C26 M63 Y100 K13

C12 M56 Y64 K1

C24 M90 Y100 K18

## Fukusa 20th century

Unknown artist/maker  
Woven silk (kesi) with silk  
and golden-gilt threads  
Japan

T.96-1967  
Given by the Right Honourable  
Viscount Bearsted

This large fukusa, or gift cover, depicts a legendary incident from the childhood of Chinese historian Sima Guang, known in Japanese as Shiba Onko. Sima Guang was playing with a group of friends when one of them fell into a large jar of water. The other children ran to get help, but quick-thinking Sima Guang broke the jar with a rock, saving his friend's life. All parts of the design are woven, with detailed features such as noses and ears skilfully delineated with slits, and outlines woven in contrasting tones or colours. Variations in colour are emphasized in places by use of thicker silk and a looser weave.





C23 M26 Y40 K0

C80 M65 Y33 K15

C23 M84 Y82 K13

C54 M72 Y42 K21

C35 M89 Y83 K52

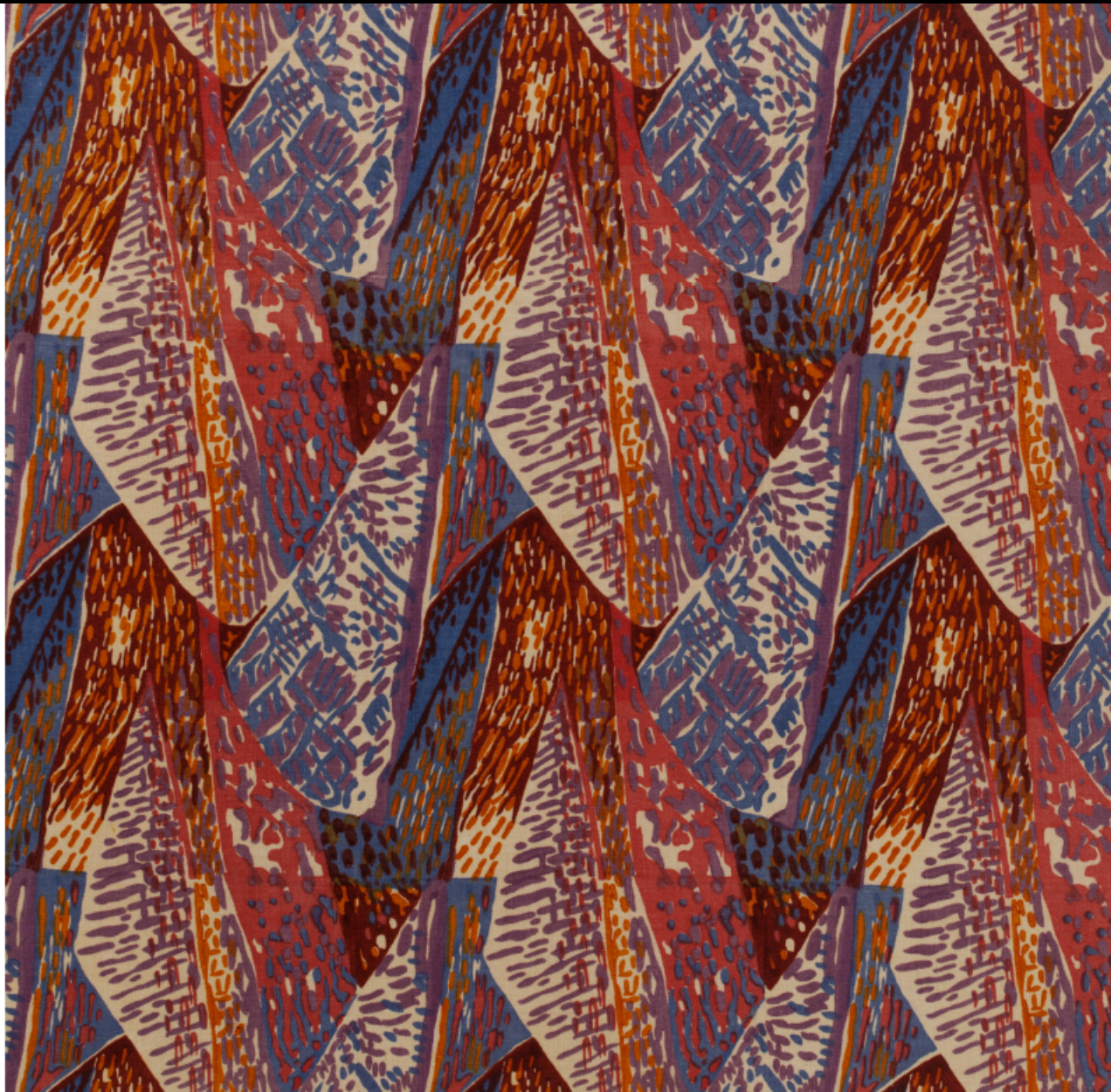
C22 M79 Y100 K12

### **Margery Textile 1913**

Roger Fry (1866–1934)  
for Omega Workshops  
Block-printed linen  
UK/France

T.386–1913  
Given by Roger Fry

The Omega Workshops were founded in 1913 by painter, art critic and Bloomsbury Group member Roger Fry, who brought together artists to design furniture, pottery, glass, textiles and entire schemes of interior decoration. Their radically abstract style, typified by this textile, was influenced by developments in contemporary painting. In keeping with the painting tradition, Fry believed that designs should not be too mechanical and should show evidence of the artist's hand. The workshops produced six printed linens, which were used by the most daring clients as dress fabrics. *Margery* was named for one of Fry's five sisters.



C12 M10 Y11 K0

C31 M27 Y35 K0

C62 M69 Y67 K49

C22 M97 Y87 K14

C41 M34 Y40 K1

**Mademoiselle**  
Furnishing fabric  
2000

Celia Birtwell (b.1941)  
Printed cotton twill  
UK

T.21-2008  
Given by Celia Birtwell

Internationally acclaimed British textile designer Celia Birtwell has been described as a '1960s textile print icon'. In 1966 she collaborated with Ossie Clark on a fashion collection for the Quorum boutique in London. Their subsequent work produced a style that has become inextricably linked with the Swinging Sixties. In 1984, Birtwell opened her own shop in London's Bayswater, where she diversified into furnishing fabrics. This fabric features a Victorian-inspired striped 'wallpaper' background decorated with red and black printed 'pictures' of women and flowers in oval frames.



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