

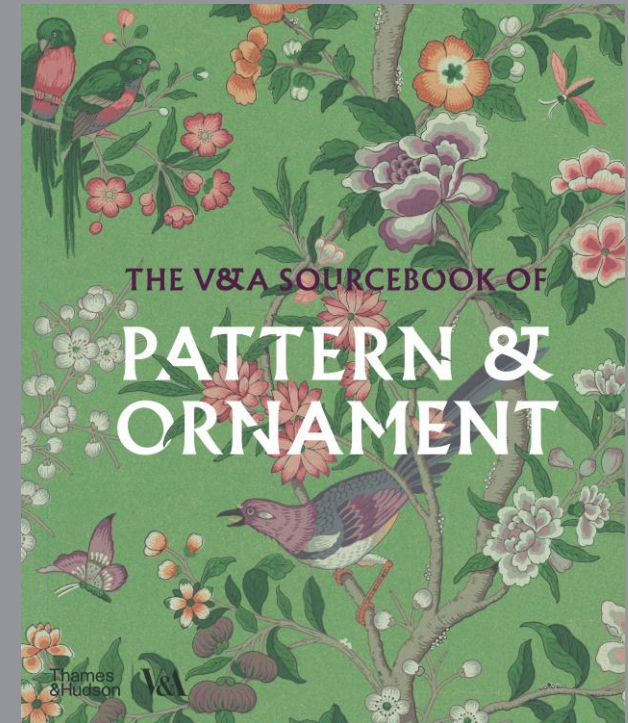
Provisional

The V&A Sourcebook of Pattern and Ornament

Amelia Calver

A richly illustrated sourcebook of two-dimensional pattern and three dimensional ornamentation, presenting more than 1,000 historic and contemporary examples from around the world.

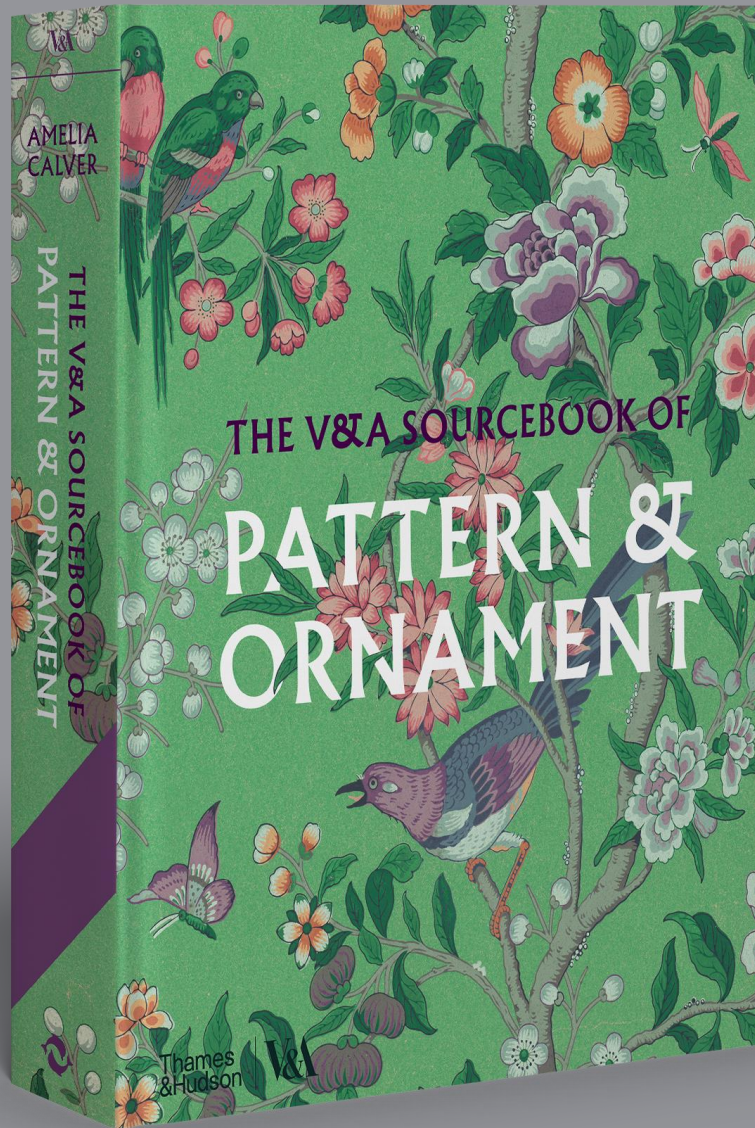
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Book

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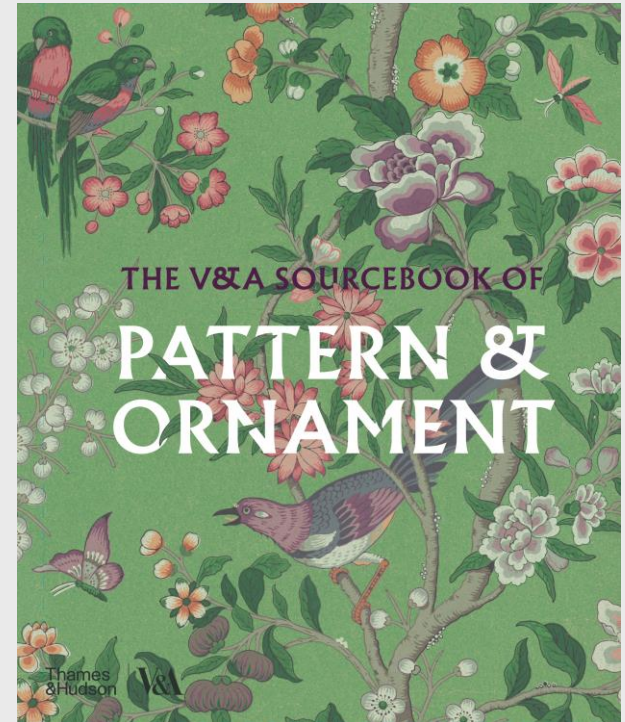




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Key Sales Points

- Uniquely, this sourcebook includes examples of both two-dimensional pattern and three-dimensional ornamentation from a wide range of objects, from fashion and textiles to ceramics and furniture.
- Beautifully packaged with foil-blocked imitation-cloth binding, and clearly structured into thematic sections and spread-by-spread subsections for easy reference.
- Compiled and published in association with the V&A, the world's largest museum devoted to the applied and decorative arts.





THE V&A SOURCEBOOK OF
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ORNAMENT**

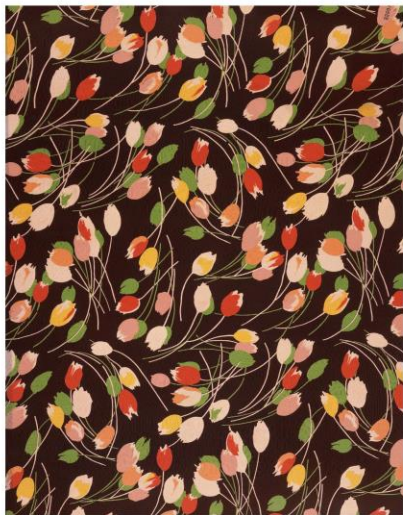
AMELIA CALVER

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PLANTS

Opposite. *Palamos* furnishing fabric was designed by Sylvia Chalmers for Elizabeth Eaton Ltd, Britain, in 1953.



1 This dress fabric of screen-printed crêpe was made by the Calico Printers' Association in 1935. The tulip and stem repeat has a freedom of line and form closely allied to contemporary art and design movements.

2 This is one of a pair of porcelain wall sconces, each with three tulip-shaped candle holders in gilt bronze, made by the Sèvres porcelain factory, France, between 1760 and 1768.

3 The Tulip woollen furnishing textile designed by John Henry Dearle was made by Morris & Co., England, in 1900. Some of the firm's most attractive woven textiles were produced under Dearle's direction.

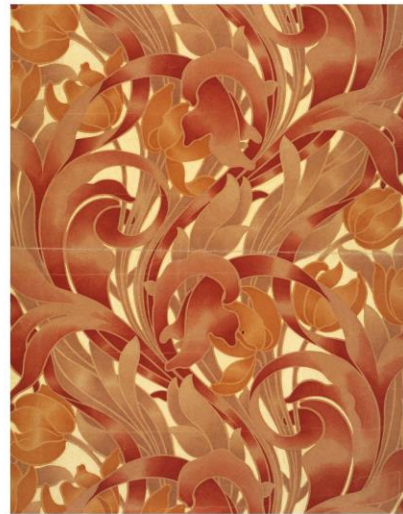
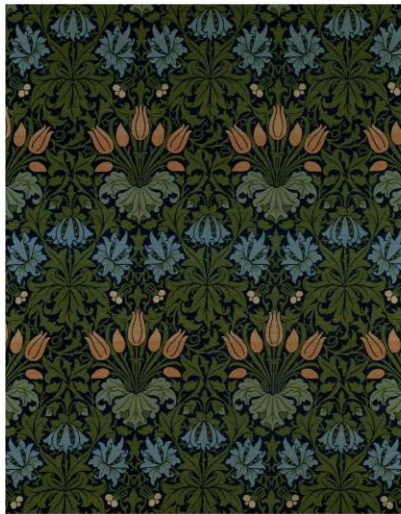
4 This design for a furnishing textile by Arthur Silver for the Silver Studio dates from c.1894.

The light colourway gives the stylized tulip flowers and leaves a naturalistic appearance.

5 These beautiful tulip custard cups with moulded hand-painted decoration are richly gilded, inside and out. They were made by Spode Ceramic Works, England, c.1815–20.

6 The Art Nouveau style is used here for a washable wallpaper, *Flaming Tulips*, designed in 1903 by Arthur L. Gwarkin and produced by Wylie & Lochhead, one of Britain's largest early 20th-century furnishing firms.

7 This textile design by Helen Sampson from 1932–3, with a pattern of tulips against a background of abstract shapes, is indicative of the popularity of Art Deco in Britain for textiles and wallpaper.





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1 This is a design for a printed textile, possibly by Harry Napper for the Silver Studio, manufactured by G.P. & J. Baker in 1900. The stylish Art Nouveau sketch shows hemlock and thistles.

2 This woven cotton furnishing fabric with a repeating spiky pattern was designed by Harry Napper and produced c.1895 by the Silver Studio, a commercial design practice based in Hammersmith, London.

3 Designed by Émile Gallé in 1889, this vase has an asymmetrical, informal arrangement of thistles that derives from Japanese prints. The thistle was also a symbol for the Lorraine area of France, Gallé's home region.

4 This huge, bold print of teasels was created by Jane Daniels for

Heal's Fabrics in 1960. Although the teasel does not belong to the thistle tribe, they both have sharp leaves and purple flowers. Daniels's painterly interpretation captures the dried seed heads.

5 Miles & Edwards opened on London's Oxford Street in 1822. It specialized in fabric for curtains and furniture, fringes and cords. This panel of chintz fits with the craze for the Scottish countryside led by Queen Victoria and Prince Albert in the 1840s and '50s.

6 *Villa Louis Persian Thistle* is a 2001 reproduction of an 1880s textile by Thomas Wardle produced by Scalamandré for the refurbishment of the American Villa Louis in Wisconsin. The formal Persian-inspired pattern is hand-printed on to cotton velvet.



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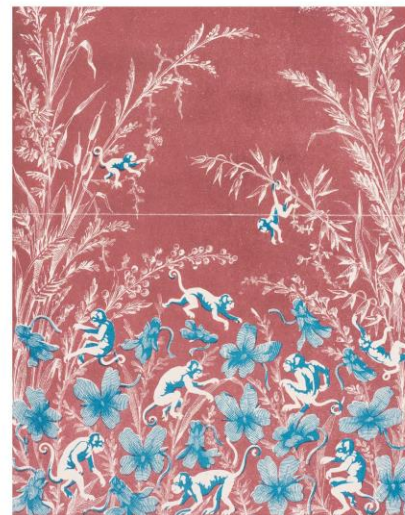
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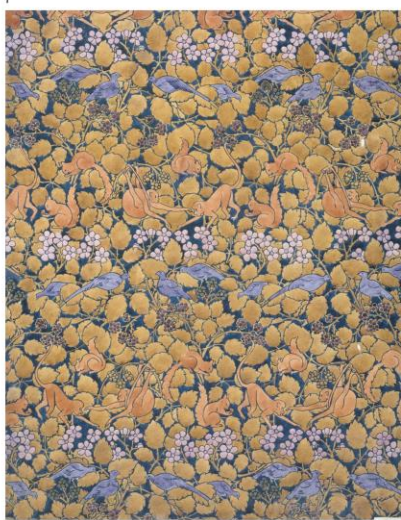


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- 1 Made in southern India, probably Machilipatnam, this textile bedcover (palampore) of c.1855–79 is block-printed, dyed and painted with designs of birds and flowers. This detail displays a monkey sitting in the central tree laden with fruits.
- 2 This design for a woven tapestry hanging by Kathleen Kersey was entered by the designer as a student work for the National Art Competition in 1911. Kersey went on to become a member of the Morris & Co. design studio.
- 3 Old Noah stocked his ark with pink elephants, blue cats and yellow monkeys in this furnishing fabric produced by J.H. Birwhistle Ltd in Manchester in 1948. Ark subjects for nursery fabrics represented the themes of safety and security.
- 4 This graphic print with a joyful design of monkeys swinging from garden flowers is from an 1881 issue of the journal *Dessins Nouveautés* published in France by Lechartier et Paul.
- 5 In this design known as *Les Macaques*, two playful monkeys gather fruit from a palm tree beneath the pocket of this 1780s waistcoat made in France. They are embroidered in coloured silks on an ivory ribbed silk.



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1 Gold pocket watch, with a movement signed by Le Coeur L'ainé, showing the royal blue enamelled guilloché back decorated with a star pattern, made in Paris, 1783-4.

2 Dress fabric of machine screen-printed cotton, possibly manufactured in the United States, featuring lunar modules and astronauts, influenced by the fervour around NASA's Apollo programme, about 1970.

3 Jelly glass machine-engraved with stars from about 1870. Jelly could be given at dinner before the dessert and was often served in individual glasses. The more expensive jelly glasses had engraved decoration.

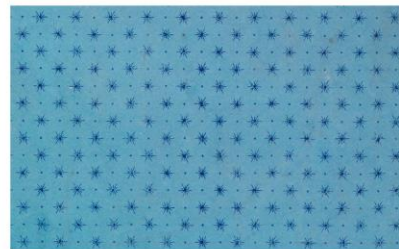
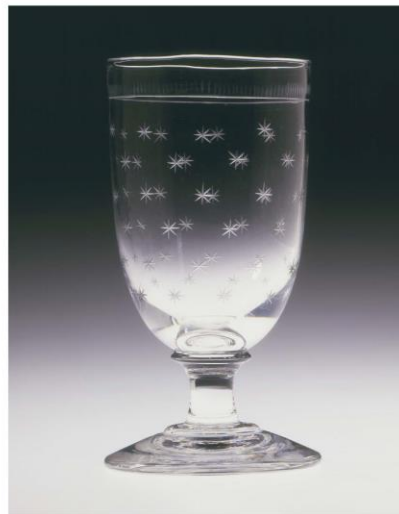
4 This patterned paper came from the Gothic Bathroom at Haseley Court in Oxfordshire.

Woodblock-printed in France in around 1830, it was of a very high quality.

5 Derswell wallpaper pattern designed by Henry Skeen, produced by John Line & Sons Ltd. From a pattern book of wallpaper specimens manufactured from 1936-59.

6 The North Star appears to help sea captains navigate the choppy waters of *Whirling Waves* furnishing fabric designed by Thomas Acland Fennemore for Heal's, 1950s.

7 *Astra* furnishing fabric, produced by Morton Sundour Fabrics, around 1960-70. The bright starbursts epitomise the vibrant pop art from the era of Swinging London.





1

1 The *Yatman Cabinet* designed by William Burges and painted by Sir Edward Poynter, 1858, for Harland and Fisher, London. The design and decoration are based on medieval *armoires* (cupboards).

2 Block-printed cotton chintz printed in England, 1830–40, during the Gothic Revival, one of the most enduring and widespread architectural and design movements of the 19th century.

3 Probably intended for use as a window blind, this block-printed furnishing cotton made in England in the 1830s presents a picturesque view framed by a pointed Gothic arch.

4 This linear patterned furnishing fabric *Village Church* by Hilda Durkin exhibits the typical

layout and some key features of a traditional English village. For Heal's from 1954.

5 Printed wallpaper showing the interior of a ruined abbey, possibly produced by Heywood, Higginbotham & Smith, England, 1870–80.

6 A spill vase for containing splints, spills, and tapers for lighting a fire or lamps and candles in the Gothic Revival style made by the Deroche firm, Paris, about 1830.

7 A wall of Gothic windows, complete with tracery and leaded glass, produced as a cotton chintz for a window blind, roller-printed in England, about 1830–35.

8 *Nowton Court* wallpaper produced by Cole & Son.



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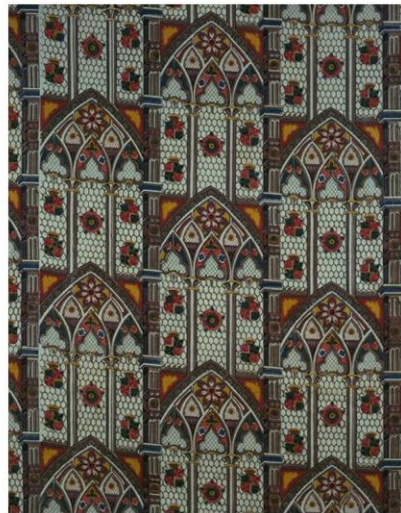
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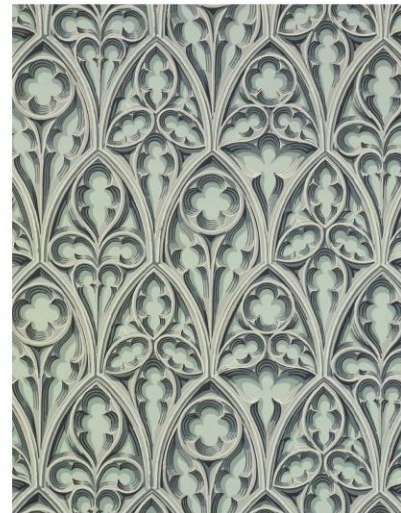
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1 Barbara Brown's *Galleria* fabric, manufactured by Heal & Son Ltd in 1969, features a large-scale abstraction in vibrant colours, which was part of the designer's visual language that was inspired by her interest in geology and earth movement.

2 *Frequency* furnishing fabric by Barbara Brown, manufactured by Heal & Son Ltd in 1969, gives the idea of movement of the Earth's crust and a fold, the bend in the rock strata.

3 Detail of vibrantly striped material from the back of a woman's dress from the Afghan-Pakistan border from the mid-20 century.

4 Kari Sorteberg was the first permanent designer at Hjulula Væveri in Oslo. She drew printed textile patterns for

the factory's curtain fabrics, including this 1956 screen-printed rayon furnishing fabric which uses simple shapes in light and muted colours.

5 *Artinix* vase by René Lalique, an Art Deco piece with a swirling pattern, press-moulded in opalescent glass with and with blue staining, made at the Lalique glassworks at Wingen-sur-Moder in Alsace, France, 1937-47.

6 *Neon* wallpaper designed by Tony Fraser for the *Palladio Nine* series in 1971, manufactured by Arthur Sanderson & Sons, screen-printed on vinyl with metallic colours.

7 Wall hanging made of wool and cotton designed by Elise Djo-Bourgeois, woven in France about 1930.

