



# GP & J BAKER

## KINGSWOOD COLLECTION

Autumn 2006

A superb collection of exquisite embroideries, striking jacquard weaves and beautifully coloured interpretations of archival documents including 'Honeysuckle Embroidery' adapted from a design dating from 1907, 'Pembroke', a sumptuous embroidered jacquard of stylised birds and blossoming trees and the unique 'Garden Basket' taken from an 18th century French block print.

Prints include 'Elinor's Chinese' drawn from a classic English chintz of the 1830's, 'Somerset' an original design inspired by Indian chintzes of the late 1700's and 'Kingswood', a strikingly beautiful printed damask.

### PEMBROKE WEAVES

#### **Pembroke Weave** **BF100015 5 colourways**

An outstanding jacquard version of a G P & J Baker furnishing print from the 1930's stunningly enhanced by finely embroidered birds and butterflies. The original design was probably inspired by a much earlier embroidery from Castelo Branco in Portugal depicting stylised birds and blossoming trees.

#### **Garden Basket** **BF10003 4 colourways**

A uniquely beautiful embroidered basket filled with a profusion of fantasy blossoms on a soft linen-rich ground. This design has been adapted from a French madder block print of the late eighteenth century purchased by George Percival Baker in Paris before the First World War. Fine craftsmanship has enabled the embroiderer to capture the detail that gave the original design its elegant rusticity.

#### **Medway** **BF10004 4 colourways**

Inspired by monogrammed Edwardian bed linen, this is a playful design of an appealing floriated alphabet in whitework on a linen-rich ground. Medway is available in four muted colourways.

#### **Longford** **BF10012 1 colourway**

Sinuous branches covered in large fantasy blossoms form a motif that has inspired textile designers since the eighteenth century. In Longford, this beautiful design has been interpreted as richly-shaded silk embroidery set against the soft sheen of a lightweight linen union.

#### **Honeysuckle Embroidery** **BF10002 (silk) 3 colourways BF10005 (linen) 2 colourways**

A beautiful floral trail painted by Burn in 1907 has been translated into an exquisite embroidery giving this century old Edwardian floral a fascinating new incarnation. Burn specialised in florals painted in a manner suited to block-printing and produced over seventy designs for G P & J Baker between 1905 and 1917. There are three superb colourways on glowing silk grounds and two on soft linen-rich grounds.

#### **Camerton Trail** **BF10013 4 colourways**

An imaginary floral trail embroidered in a single colour on a pure linen ground. Camerton Trail has the graphic quality of a modern pen drawing, while evoking the rich history of Stuart blackwork embroidery and the European folk tradition of the eighteenth century.

**Ashby Weave**  
**BF10008 7 colourways**

This traditional ribbed weave has been brought up to date with softly nuanced spun silk fibre blend yarns. A sophisticated texture at home both in town or country, Ashby Weave comes in a wide range of versatile colourways including: ruby, brick, linden, sand, petrol, and woodsmoke.

**Mirabel**  
**BF10014 7 colourways**

Since the Regency era, dots have seldom been out of fashion as testified by numerous examples in G P & J Baker's archival pattern books. Mirabel is a classic dot woven on a satin ground in mouth-watering colours: aqua, celadon, red, yellow, lavender, bronze, and chocolate.

**Mirabel Stripe**  
**BF10010 5 colourways**

Mirabel Stripe shows the classic dot pattern adapted to a ground of multi-coloured bands. As light reflects from the draped surface, this beautiful heavy silk provides a delicate play of nuanced colouring. Five rich colours highlight red and bronze, olive and pink, chocolate and blue, aqua and biscuit, or olive and chocolate.

**Baker's Ferns**  
**BF10007 3 colourways**

Baker's 'Ferns' was designed by Joseph Doran in 1935 and has never been out of production since. Adapted from botanical illustrations in Curtis's *Flora Londinensis*, Doran's sure and painterly hand lends a modern vitality to the botanical tradition, which is the source of its enduring popularity. Here, the design is interpreted for the first time as figured silk weave, with the look of brocade against a corded ground in three beautiful colours.

**Belvedere Damask**  
**BF10006 6 colourways**

A vibrantly modern interpretation of a damask, which has been used since the early eighteenth century. The floral, leaf and ribbon shapes in this beautiful design have been refined to an elegant simplicity, further emphasised by the embossed effect of the weave. The clear outlines are a perfect platform for the subtle shot colour effect of the pure silk yarns.

**Wisley**  
**BF10001 2 colourways**

Gently curved and overlapping silhouettes of ferns form the subject of this multi-coloured pure silk damask. An informal botanical style that fits well in both contemporary and traditional interiors, the weave structure gives this fabric a double-sided character and a unique translucency when seen "contra-jour."

**Colville**  
**BF10000 3 colourways**

Inspired by the form of seventeenth-century European damasks, this cleverly executed cotton and linen double-cloth is woven to give the effect of a double-ikat resist-dyeing technique - a perfect blend of 'East and West'.

**Galway stripe**  
**BF10009 7 colourways**

An extremely versatile multi-coloured striped furnishing velvet with a shadow effect in the ground in seven colourways ranging from rich and opulent to soft and neutral.

**Aubrey stripe**  
**BF10016 6 colourways**

This combination of linen and silk offers the best of both worlds, at once crisp and supple, informal but luxurious. Woven in a Regency-style stripe there are six colourways of Aubrey Stripe to suit a wide range of decorating possibilities.

**Mavelot**  
**BF10011 3 colourways**

This pure linen canvas embroidered with a 'monogrammed' spot evokes the splendid trousseaux of the Edwardian period, while capturing as well the soft handle and rich weightiness of the linens of past eras. Creamy white to natural tones reflect a rustic, unaffected simplicity.

**Vine stripe**  
**BF10021 4 colourways**

A dramatic figured weave depicting a trail of foliage arranged within broad stripes. With a playful attitude toward botany, the designer has combined on the same stem the heart-shaped leaves of lilac, cyclamen and morning glory with the arrowhead shapes of arum and ivy. Marbled and variegated mottling and veining are beautifully interpreted in a mixture of yarns including linen to add crispness and drape.

## KINGSWOOD PRINTS

### **Elinor's Chinese** **BP10017 3 colourways**

This beautiful design with its echoes of chinoiserie was taken from a block print produced by London printers W H Haynes and was probably adapted from a classic English chintz of the 1830s as a light-hearted 1920's look back at Victoriana. During the 1920s and 1930s, W.H. Haynes set the fashion for textiles in traditional interiors. When the firm closed, G P & J Baker acquired its archives.

### **Kingswood Damask** **BP10023 5 colourways**

This arresting design has been taken from a Baker block print of 1928, which in turn is an interpretation of a silk damask from the early eighteenth century. This was a period when floral naturalism attended by more graceful outlines began to influence the damask tradition. Swirling leaf shapes and striking colours reinvigorate the restful symmetry of the formal bouquets.

### **Baker's Indienne** **BP10022 4 colourways**

In preparation for his magnum opus on painted Indian chintzes published in 1923, George Percival Baker formed one of the most important collections of painted and printed Indian cottons then in existence. Since that time, the largest and finest items have been donated to the Victoria and Albert Museum, but many fine fragments were retained for the use of the studio. Motifs taken from two mordant-painted chintzes of the eighteenth-century form the basis of this print. The fine resist-work and freedom of hand-painting in the originals make these chintzes an enduring source of inspiration.

### **Somerby** **BP10019 4 colourways**

A freely drawn design adapted from a mid-eighteenth century original in one of the albums in the G P & J Baker Archives. Painted in indigo with white highlights, this charming design may have been intended for the "china blue" printing style. The eighteenth century painter was inspired by Indian chintzes, but added floral forms from the European folk tradition making this another true blend of East and West.

### **Chinese Eldon** **BP10018 5 colourways**

The bird and branch designs of the designer William Turner are amongst the most enduring in the G P & J Baker repertoire. This is a new version of "Eldon" designed by Turner in 1920 near the end of his long career. Returning to the original design painted in opaque watercolours, Chinese Eldon has been re-engraved adding nuanced textures in order to emulate the visual quality of the block-printed original.

### **Titchfield** **BP10020 4 colourways**

This wonderful print with its fully-double peony-like varieties of poppy has been taken from an original design of the late 1890s. Poppies like these have long been English garden favourites since they were popularised by Gertrude Jekyll at Munstead Wood, and are a natural subject for a floral chintz.

### **Giant Scroll** **BP10024 7 colourways**

This design has been taken from an album of designs put together by the London silk printers Baker Tuckers at their studio in West Ham, one of the early centres of calico printing in England. The Baker studio completed a designer's sketch of the mid-eighteenth century. The pattern shows a fanciful array of scrolling floral forms with the gadrooned edges and chequered in fills of the early Georgian period. Seven beautiful colours have been printed on to a unique canvas weave matching the scale of the design.

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