

[708] 1



Leidig
All to be in
unfading colors.

4 prints.

The bird called the Halcyon, concerning which the old fable tells, that she
is the daughter of Aeolus & mourning in her youth for the lost husband, was
taught by Divine power, to throw flies on the sea, & making him whom she could
find.

Halcyon was the daughter of the Winds. Kingfisher
The bird known as the Halcyon is ~~common~~ they ~~nest on the sea~~ nest in said
will it nest on the sea in the days when there is most calm hence we
call the repression halcyon days. It was believed that the Halcyon had
the power of calming the sea.

31. Design for a wallpaper or textile called 'Halcyone', 31 March, 1904 [708]

345x330

Illustrated in Durant, Ornament . . . , 1986

A similar design, dated June 1898, is to be found in the Print Room of the Victoria and Albert
Museum



32. Design for a wallpaper, 18 October, 1905 [711]
605x315
Illustrated, *Good Furniture Magazine*, XXIII, 1924

The combination of bluebells and acanthus leaves is unusual. In general, Arts and Crafts designers preferred to base decoration entirely upon native species of plants, although the acanthus had been imported into Britain in the sixteenth and seventeenth centuries.



Design for a wallpaper for Essex & Co,
c. 1905 [717]
Noted 'Essex 1905' ('1904' has been deleted)
710x275
The falcon - the principal motif - has been
broken into two parts as the design was
intended for repeat.



34. Design for a wallpaper, for Essex & Co, 1906 [721]
Noted: 'For Essex 1906'
770x565

An excellent example of stylized, or 'conventional', design, a kind of design taught to students of design since the 1850s. Pugin was an early exponent - his *Floriated Ornament*, 1849, describes the method. Other designers and theorists who were expert in conventional design include: Richard Redgrave, 1808-88; J.K. Colling, 1816-1905; Christopher Dresser, 1834-1904; F.E. Hulme, 1841-1909. Gothic Revival architects often made use of conventionalized decoration



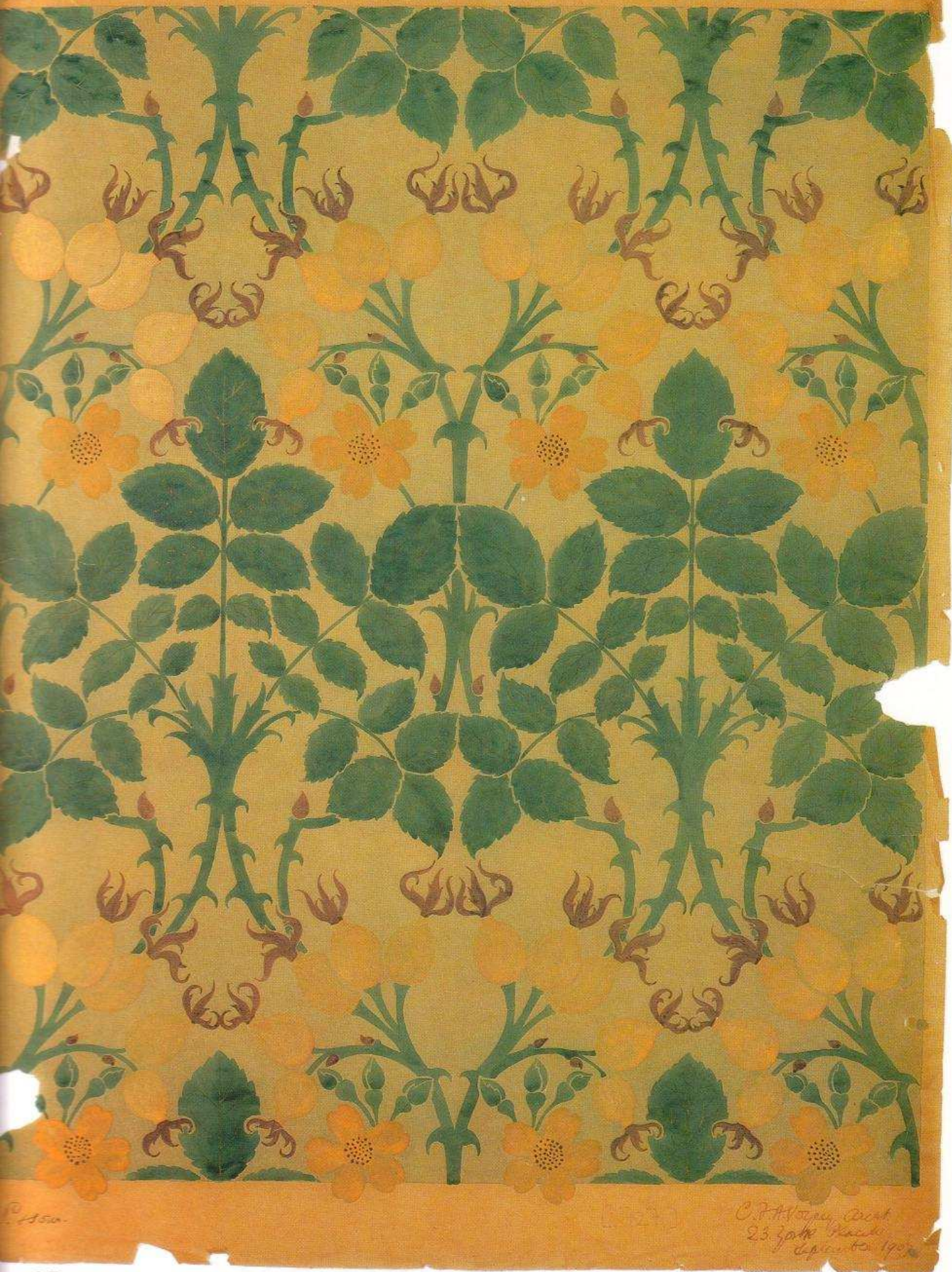
35. Design for a wallpaper, for Essex & Co, 1906 [722]
Noted: 'Essex for 1906'
595x570

Like many of Voysey's decorative designs, this is deceptively simple. An examination of Morris's early designs will reveal, when they are compared with his mature designs, how much he had learned in disposing and organising the elements of a pattern. Voysey, as an architect, was particularly skilled at this



36. Design for a wallpaper, 1906 [723]
Noted: 'Essex for 1906'
740x550

Voysey redrew this design in 1907, noting again 'Essex for 1906'. The reason for Voysey's duplicating of drawings is not clear; it seems probable, however, that he wished to retain a complete record of his work. His architectural *oeuvre* is among the best documented of all architects



37. Design for a wallpaper, for Sanderson & Sons, September, 1907 [727]

Noted: 'S & Sons'

750x555

By chance a curious face composed of flowers and buds appears in this design - Voysey was usually very careful to avoid such accidental occurrences. Christopher Dresser, in *The Art of Decorative Design*, 1862, illustrated how such problems arose



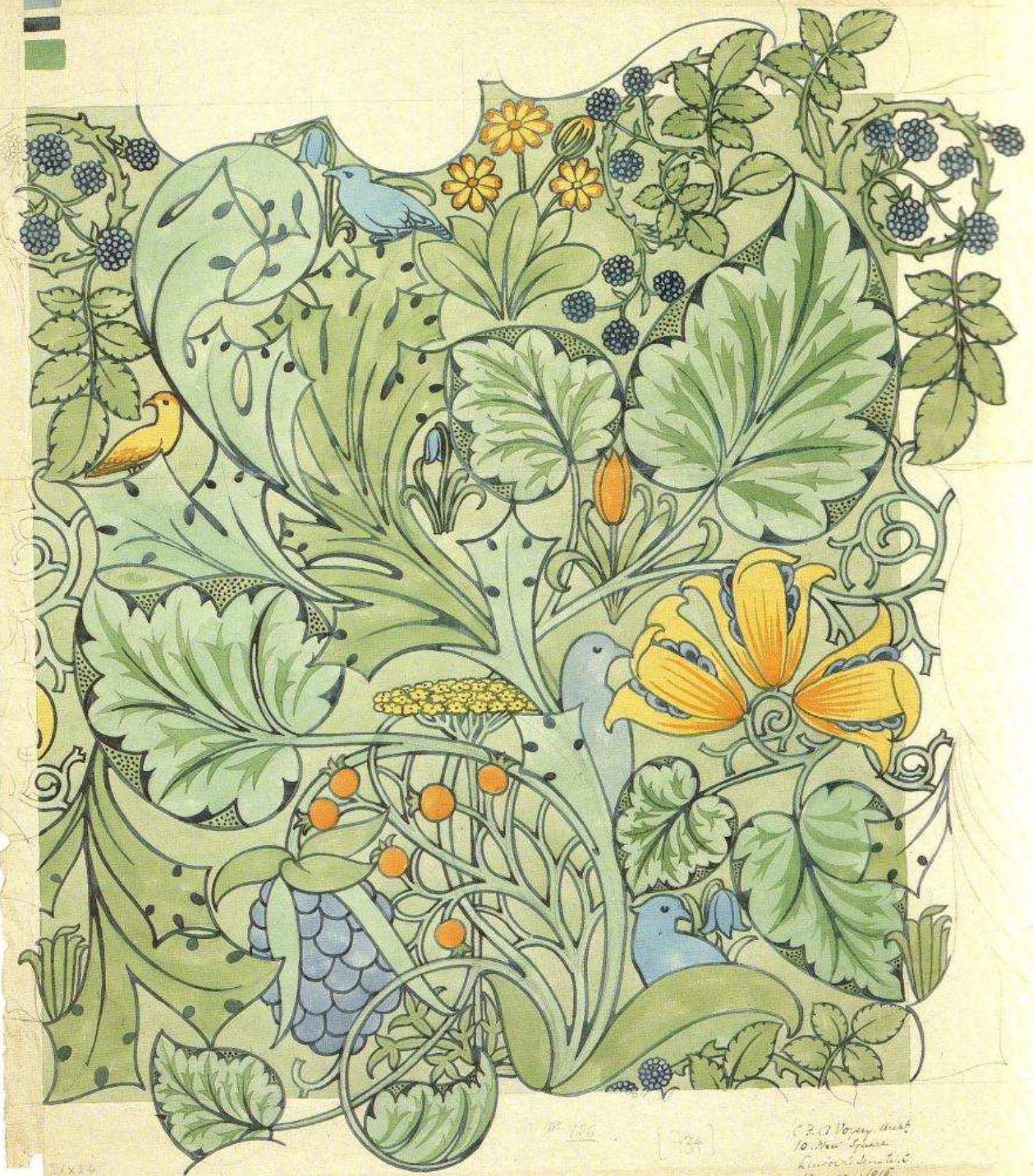
38. Design for a wallpaper, for Sanderson & Sons, September, 1907 [730]
Noted: 'S. & Sons'
755x570



39. Design for a wallpaper, for Sanderson & Sons, 1907 [733]
Noted: 'Sanderson & Sons, 1907'
765x560

The design which follows this in the RIBA Drawings Collection is dated '1916' (see Plate 40)

Voysey was reasonably busy with his architectural practice in 1907 - though not as busy as he had been in the late 1890s. Were his energies beginning to flag after a period of such intense activity? Did he have no time for decorative design? Possibly the Voysey fashion was passing



40. Design for a textile or wallpaper, 1916 [734]
 Noted: 'No 126'
 855x640

Voysey's architectural practice came to a virtual end with the outbreak of the 1914-1918 War. All that he actually built after this were, in fact, two war memorials - one at Malvern Wells, the other at Potter's Bar. He also remodelled a room in Harley Street and worked on architectural projects that came to nothing. During the War, Voysey wrote *Individuality* (1915), a statement of his ethical position, and began to produce decorative designs again. His skill had not left him



41. Design for a textile or wallpaper, dated December 1918 [737]
725x565

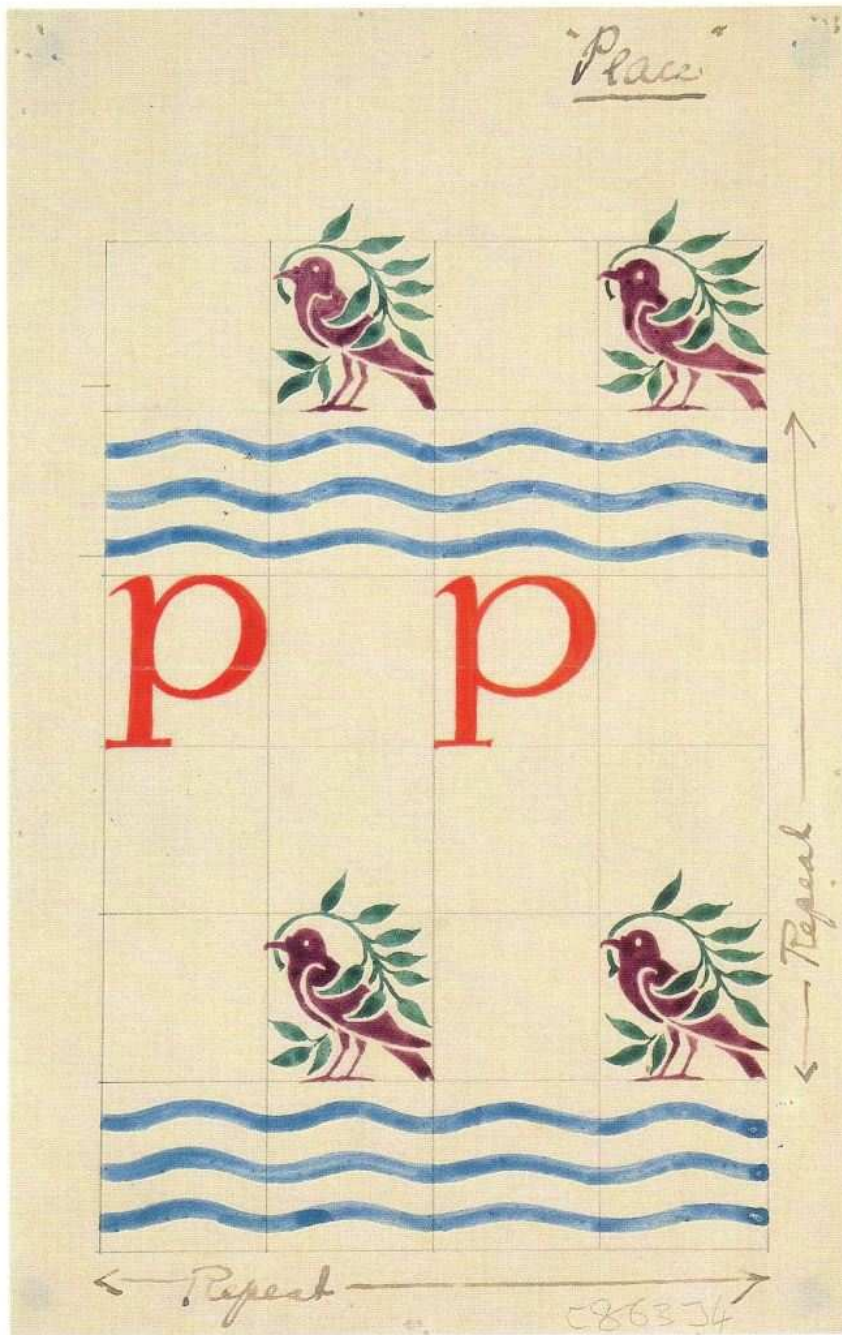
Illustrated in W.G. Paulson Townsend, *Modern Decorative Art in England*, 1922

The fluency of Voysey's brush strokes should be noted. As this design was executed on tracing-paper it is possible that he was working from a pencil outline beneath

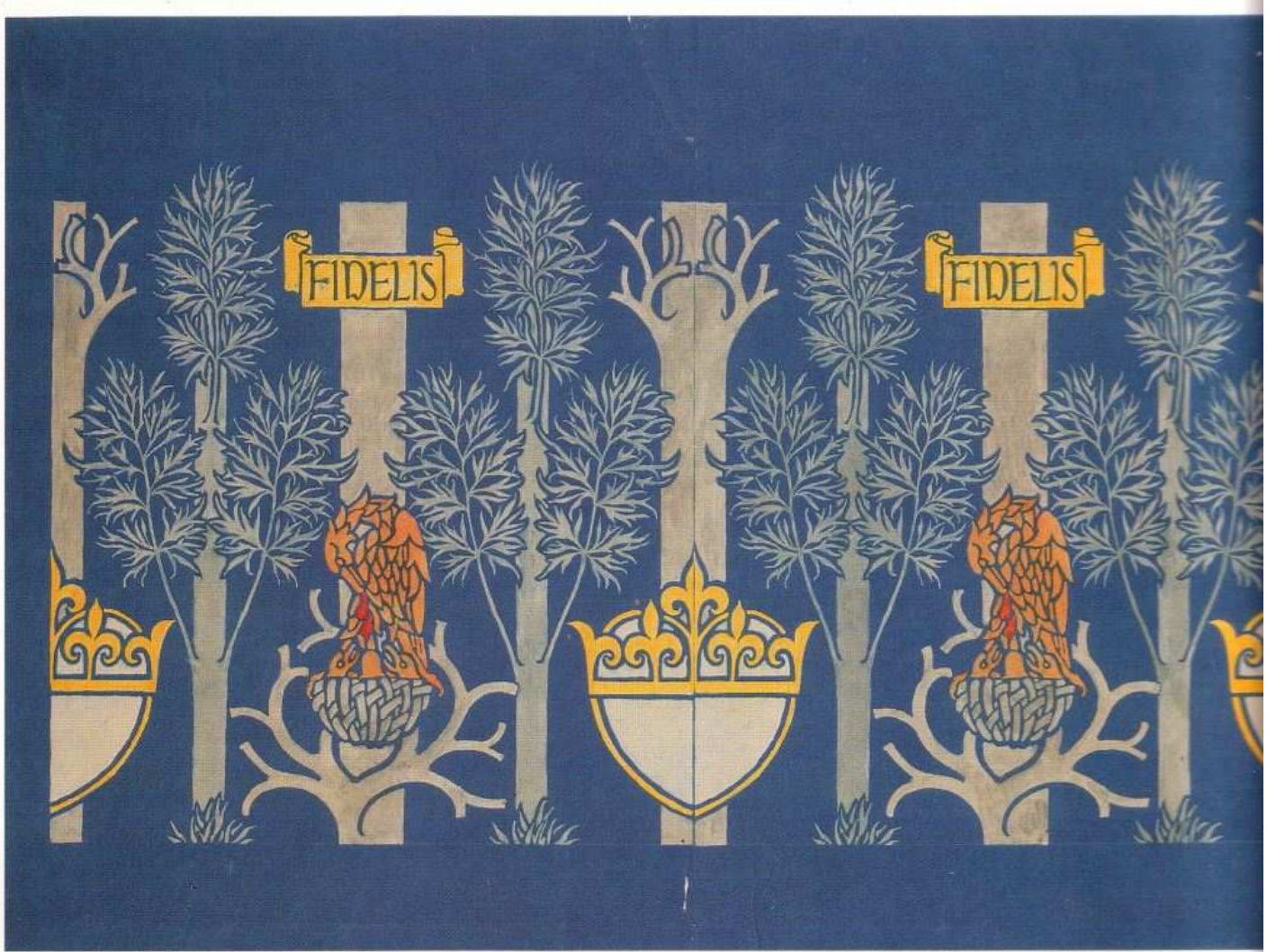


42. A sketch for a textile design for Alexander Morton, 1918 [742]

On 17 April, 1918, Voysey wrote to Morton that he was in a 'terrible plight' financially - 'Could you give me anything to do?' Three days later Voysey wrote to Morton thanking him for his 'kind and sympathetic letter' and a cheque for £25. (See Voysey letters in the V&A Art and Design Archive)

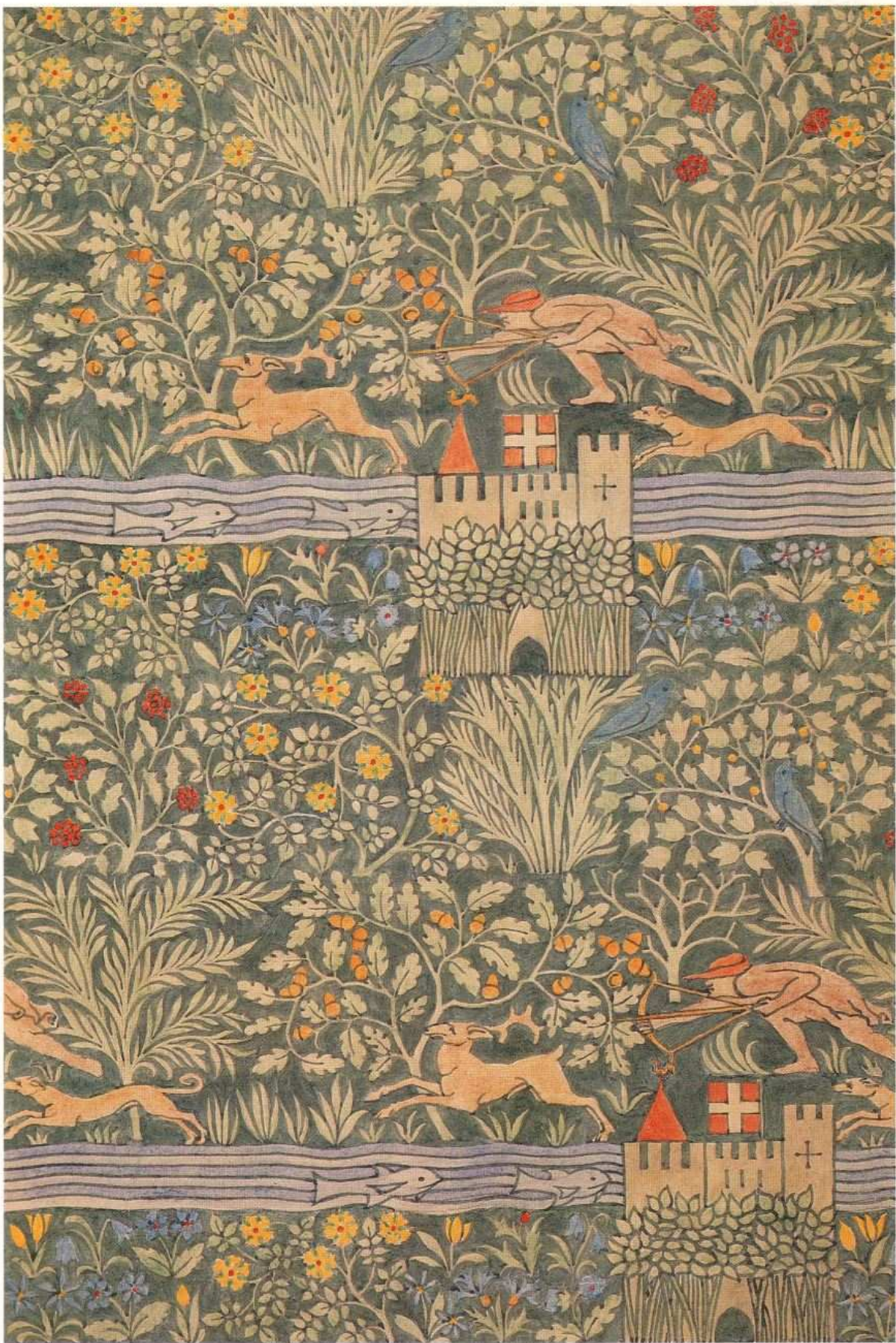


- 43 Design for a wallpaper or textile called 'Peace', probably 1918 [863]
Reproduced approximately the size of the original [1" squares]
The design commemorates the ending of the Great War



44. Design for a textile called 'Fidelis'. For Alexander Morton, December, 1919 [746]
Noted verso: 'Symbol for self-sacrifice'
375x580

The pelican feeding her young with her own blood is a traditional symbol of the sacrifice of Christ on the Cross. (The design may possibly relate to the sacrifices made by the men and women of the nation during the Great War.) The design is made on blueprint paper, undoubtedly because Voysey liked its particular shade of blue. (Fidelis=Latin, 'steadfast')



45. Design for a machine-woven textile called 'Huntsman', c. 1919 [749]
585x400

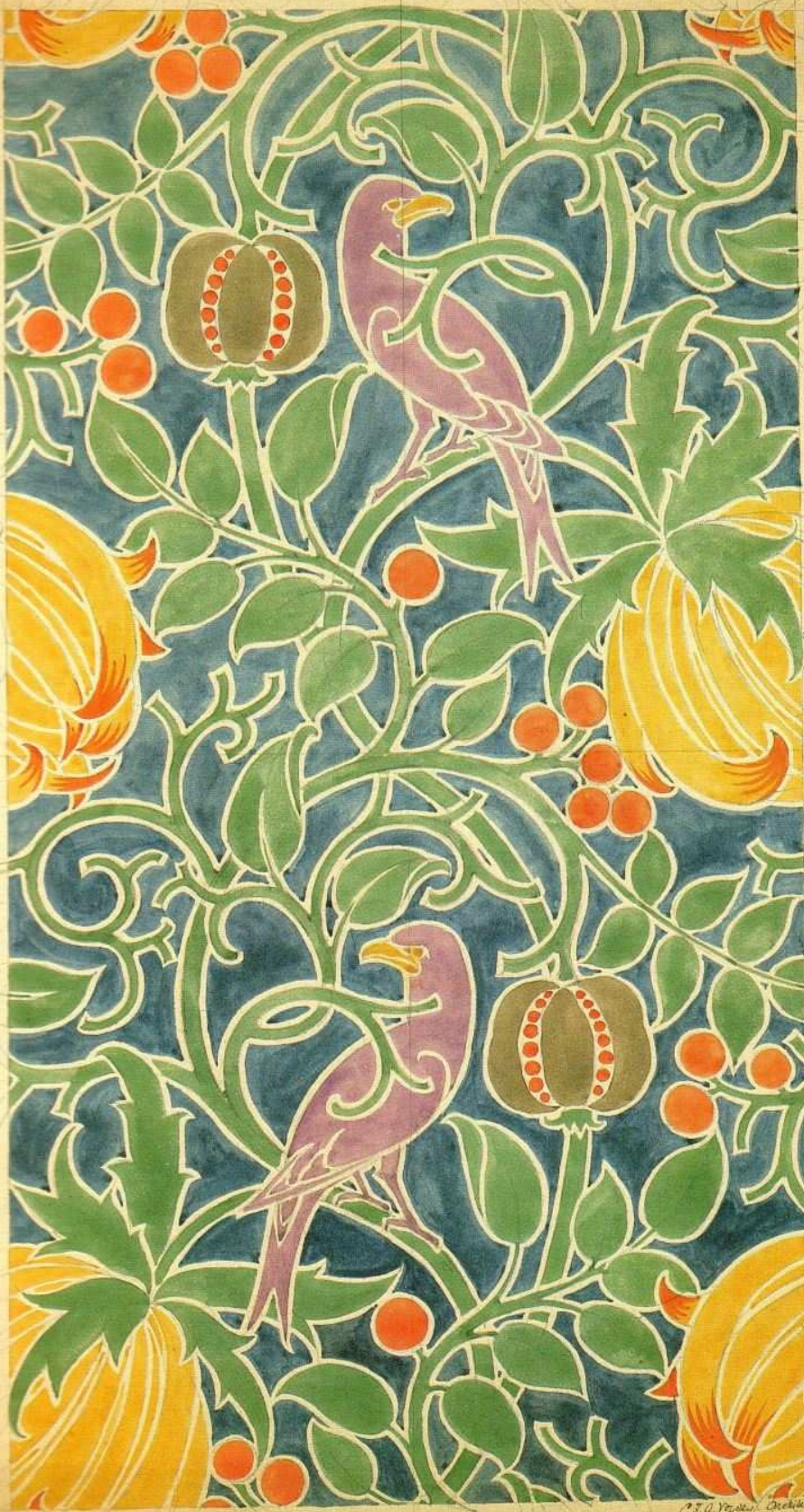
Illustrated in *Good Furniture Magazine*, XXIII, 1924

This design is every bit as complex in its organization as a Morris tapestry. Nevertheless, there is a lightheartedness about it that is entirely Voysey's. It is remarkable that it was executed at a time of very considerable financial stress for Voysey. (See Plate 42)



46. Design for a textile, for Alexander Morton, c. 1920 [750]
 Noted: 'Sold to Morton for fabric, April 1920'; also: 'Drawn without cornflowers for Mrs. Hind & not taken'
 540x380
 Illustrated in *Good Furniture Magazine*, XXIII, 1924. A similar drawing, dated April 1920, exists in the Print Room of the Victoria and Albert Museum

The sheaves of corn are symbols of plenty. The crow is a traditional symbol of hope

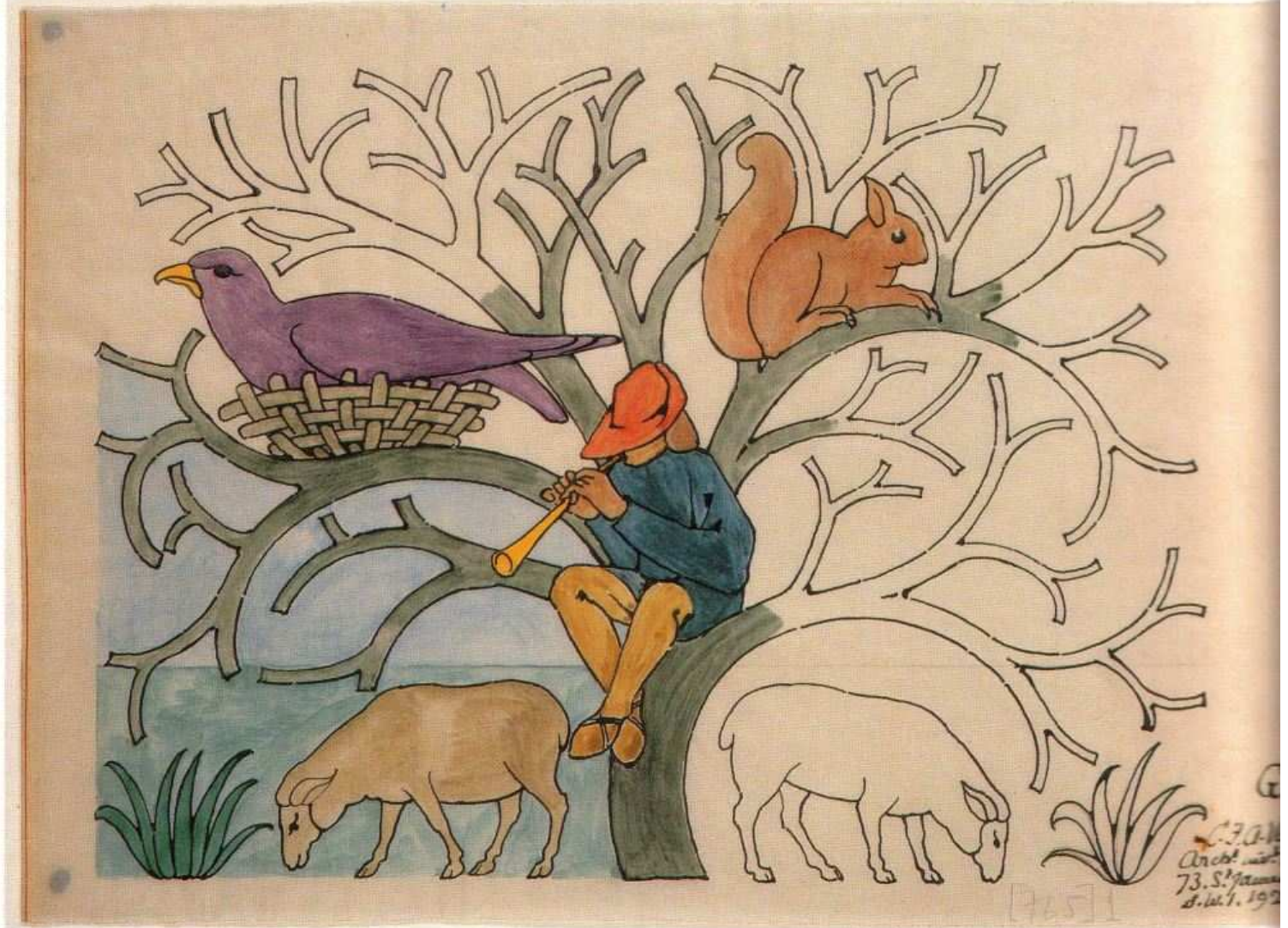


P. J. A. Voysey, Designer
R. S. Allenby, 87, 88, 89
Dec 1923

[753] 21

47. Design for a textile or wallpaper, December, 1923 [753]
Noted: 'For sale'
765x550

The elements used in this design are very much the same as those that appear in Voysey's earlier designs. The colouring here, however, is typical of the early 1920s and hints, perhaps, at the influence of Claud Lovat Fraser, 1890-1921, whose brightly coloured book designs, stage sets and costumes were very popular



48. Design for a textile for the nursery, 1923 [765]

Noted 'Morton'

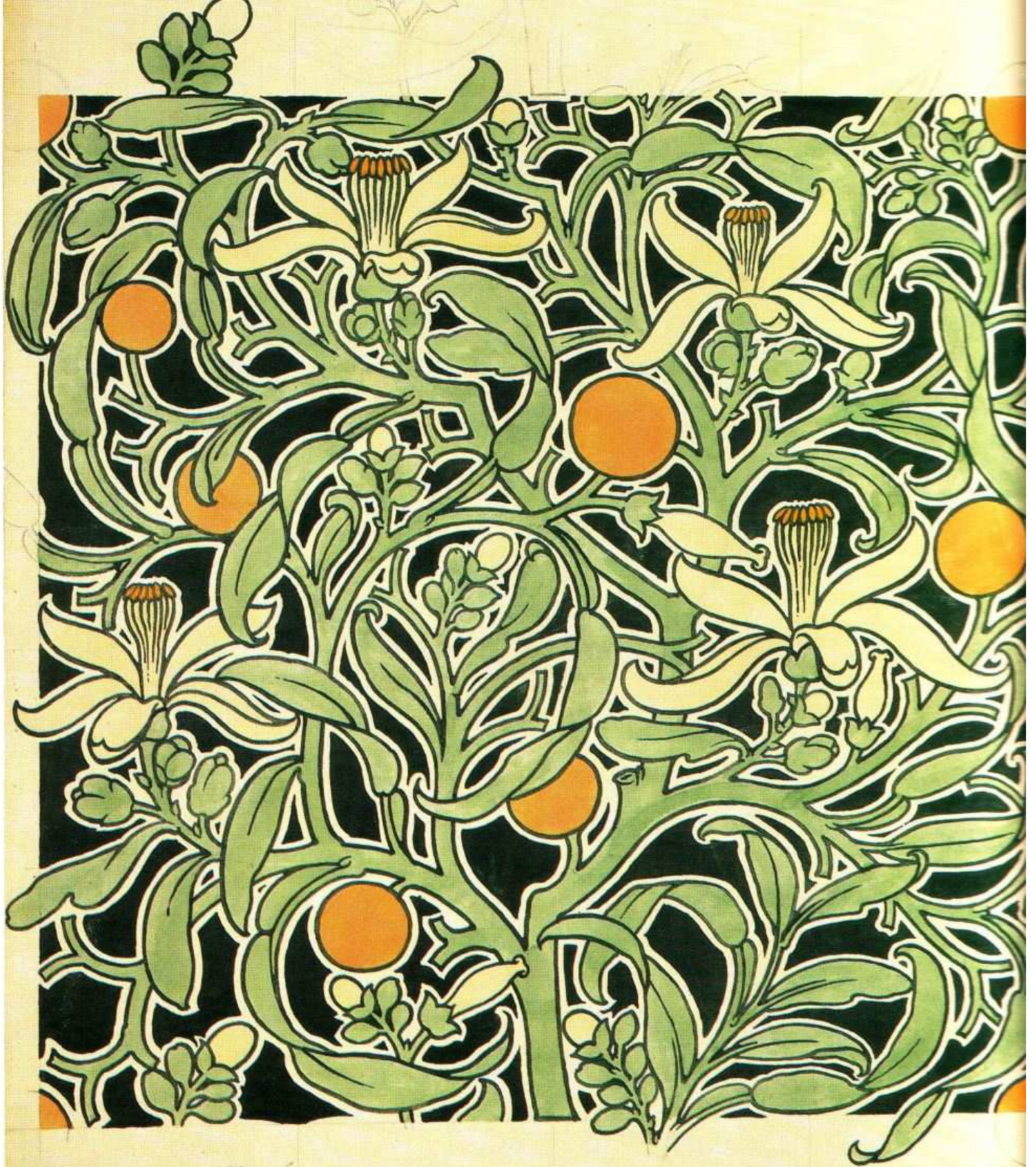
260x370

A similar design is to be found in the Print Room of the Victoria and Albert Museum

The image of the piper is very like that in Voysey's design for a frieze illustrated in *The Studio* in 1893



49. Design for a band of decoration called
'The Grape Stripe', 1925 [764]
Noted: 'Not sold'
570x75
Probably intended for a wallpaper



21x21

Sold to Tomkinson
March 23, 1932

C. F. O. Voysey created
35 1/2 Jamaica Street
1925

[766]

50. Design for a carpet, 1925 [766]
Noted: 'Sold to Tomkinson March 23, 1932'
765x570

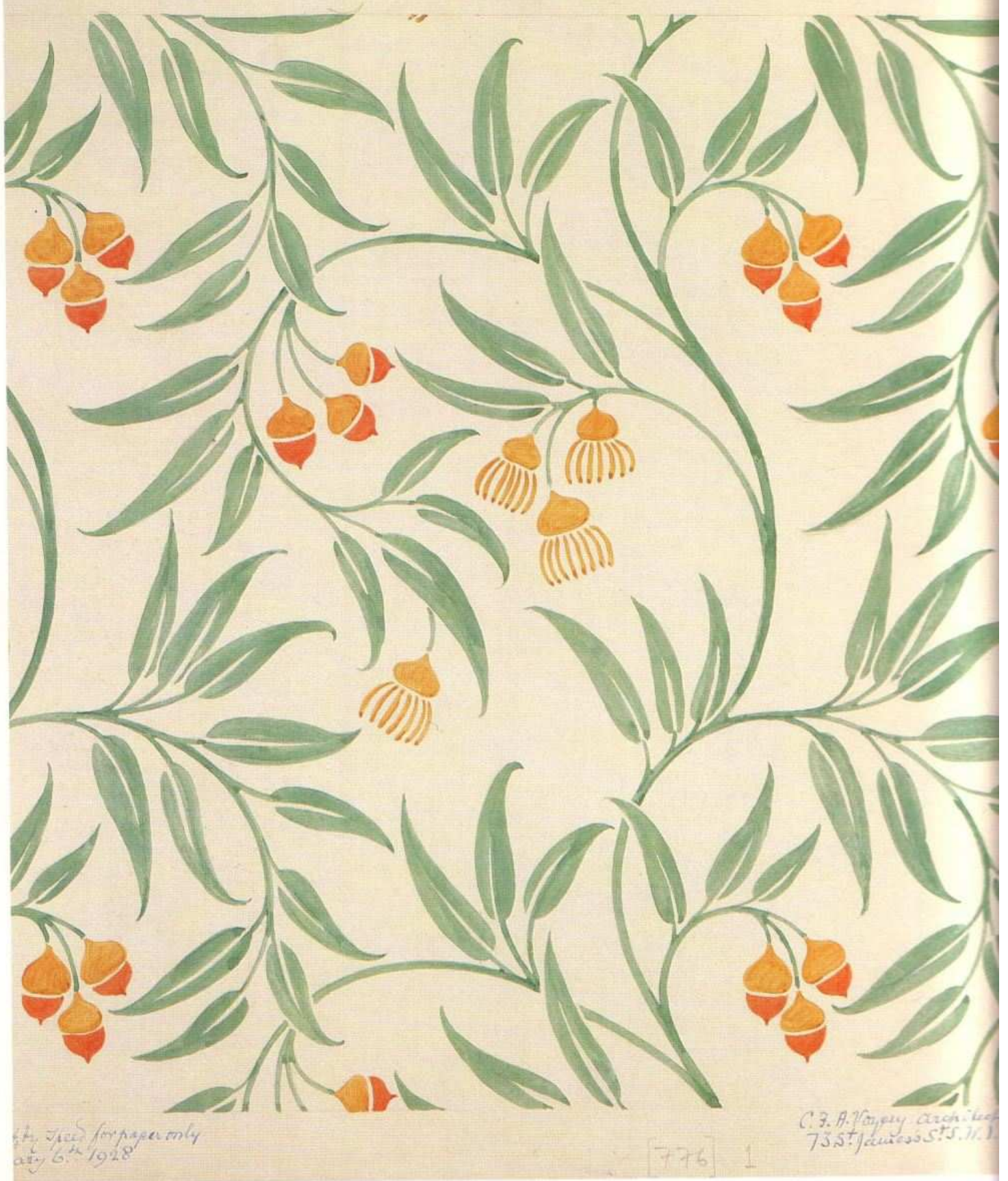
This would appear to be among the last decorative designs that Voysey succeeded in selling



*Sold to Tomkinson for Carpet May 17, 1928
& Morton Sundour Fabrics.*

[775] 1

51. Design for a carpet and textile, 1926 [775]
Noted: 'Sold to Tomkinson for Carpet May 17, 1928 & Morton Sundour Fabrics'
400x645



52. Design for a wallpaper, February, 1928 [776]
Noted: 'Bought by Speed for paper only February 6th, 1928'
455x450

The design is based upon the eucalyptus. The design could have come from the 1890s



53. Design for a textile, called the 'Rose and Shamrock', May, 1928 [777]
765x575

The rose and shamrock together with crown probably symbolize the unity of Ireland - under the British Crown. Voysey's father, the Rev Charles Voysey, 1828-1912, was a keen supporter of the Unionist cause [The thistle, of course, refers to Scotland]



Repeat $5\frac{1}{4} \times 5\frac{1}{4}$
Morton 1929

73. St. James's St.
S. N. Y. June 1929
C. F. A. Voysey
F. R. I. B. A.
[792] 1

54. Design for a textile, June, 1929 [792]
Noted: 'Morton. 1929'
325x220



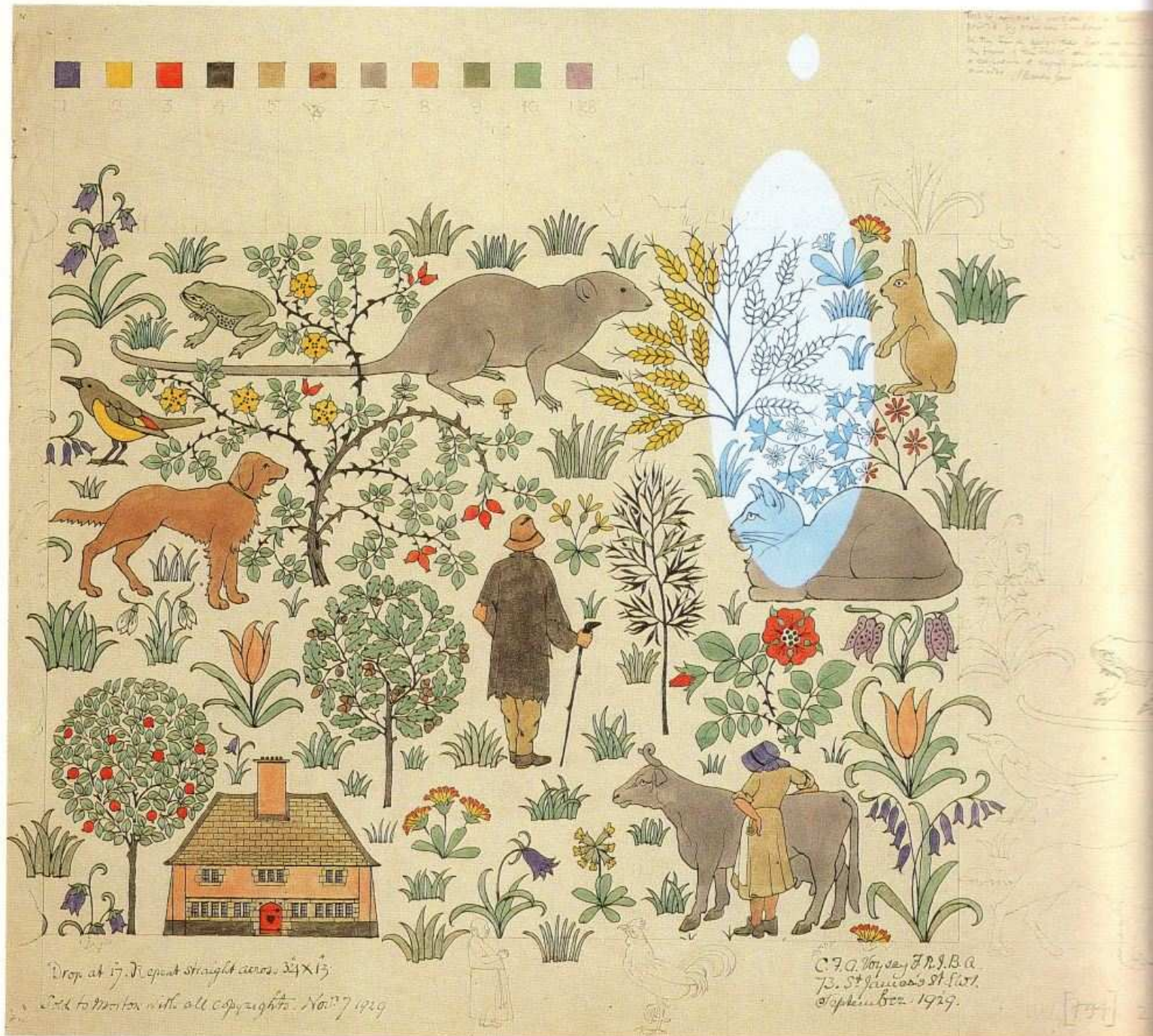
Repeat $5\frac{1}{4} \times 4\frac{1}{8}$
Morton July 1929

[793]

July 1929
C. F. A. Voysey.
F. R. I. B. A.
73. St. James's St. S.W. 1

55. Design for a textile, July, 1929 [793]
Noted: 'Sold to Morton, July, 1929'
280x235

A design, of Pugin-like simplicity. Executed when Voysey was in a state of considerable anxiety over his finances



56. Design for a nursery chintz called 'The House that Jack Built', September, 1929 [794]

Noted: 'Sold to Morton with all copyrights. Nov. 7 1929'

425x510

John Brandon-Jones has the following to say: 'This is an early version of a nursery chintz printed by Morton Sundour. In the final design the Rat was omitted. The figure of the "Priest" which was also omitted is a caricature of Voysey's brother who was a Unitarian minister'. (See Joanna Symonds, C.F.A. Voysey: Catalogue of the Drawings Collection of the R.I.B.A., 1975)

A variant of this design was recently reproduced and sold by Habitat



57. Design, probably for a nursery textile, 1929 [795]

Noted: 'Designed for printed linen. Not taken by Morton. Copy of this, coloured, given to Maurice Webb for sale with copyright, June 1938.' Also: 'John Dory' [the fish]

420x545

It seems unlikely that Voysey would have drawn his fishes from life. They may well have been taken from a popular source, like Arthur Mee's *Children's Encyclopaedia*. Maurice Webb was probably an agent who had offered to sell Voysey's work. It is interesting to note that Voysey was trying to sell work in 1938 - when he was 81. This suggests that he was still worried about his financial position



58. Design for a fabric, c. 1929 [804]
Executed on tracing paper
Noted: 'Sold to Morton. Copyright in fabric only. Nov. 7 1929'
460x300



59. Design for a wallpaper, called 'Symbols of the Arts', 1930 [809]
Noted: 'January, 1930'
585x585

The design was originally executed on tracing paper from which a print has been subsequently taken, thus enabling Voysey to try out various colour schemes. The palette represents painting; the mallet and chisel, carving; the dividers and proportional dividers, architecture; the lyre, music; the open book, science. The atmosphere of this design is that of the 1890s or early 1900s



60. Design for a wallpaper, called 'Angelic Forest', 1930 [810]
Noted: 'The Angelic Forest . . . June 1930
585x570

Voysey had painted a mural of angelic figures for Seddon to whom he was articulated in 1874. It is interesting to see him returning to the same theme some 55 years later

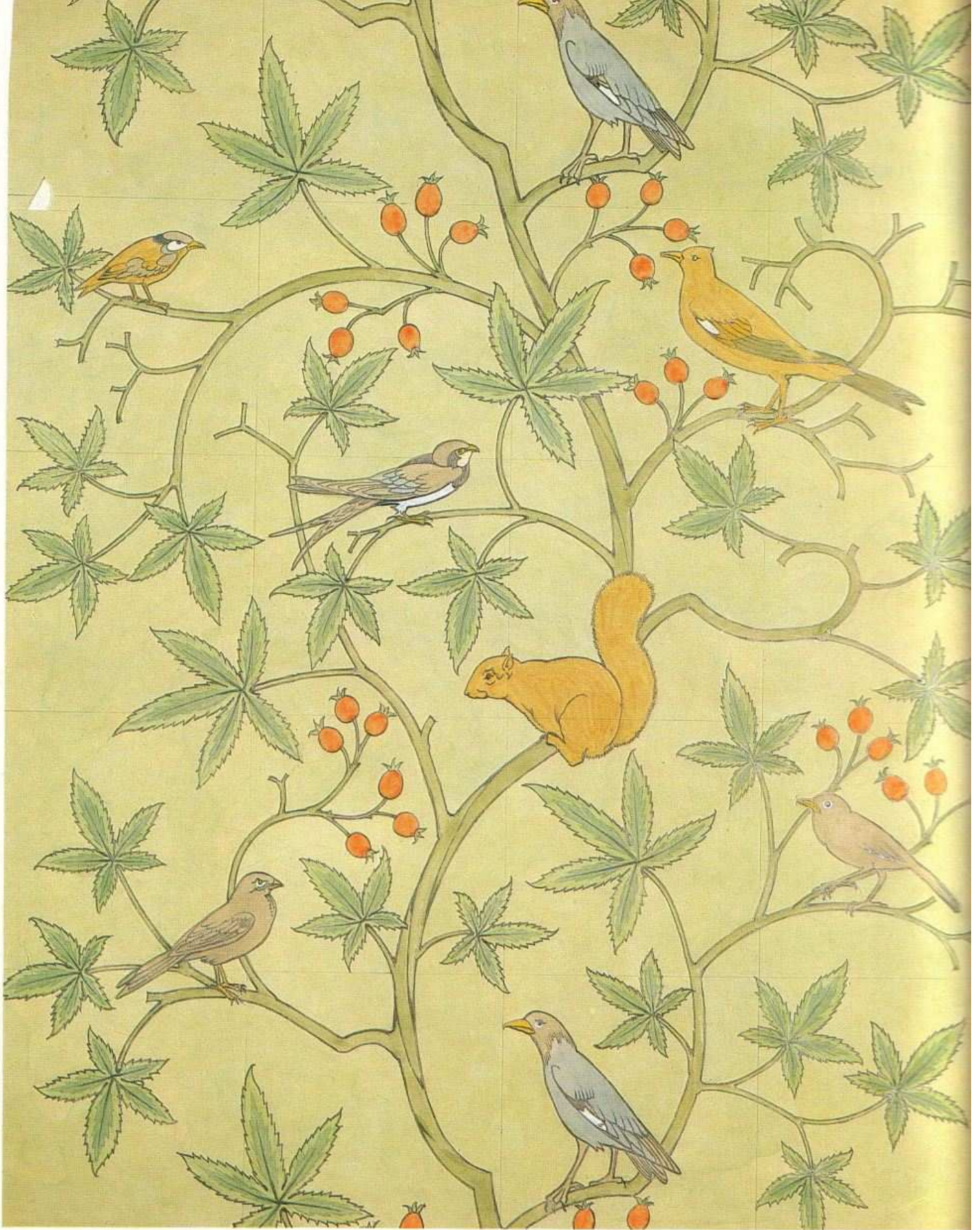


Design for a wallpaper frieze, probably intended for the nursery, 1930 [811]

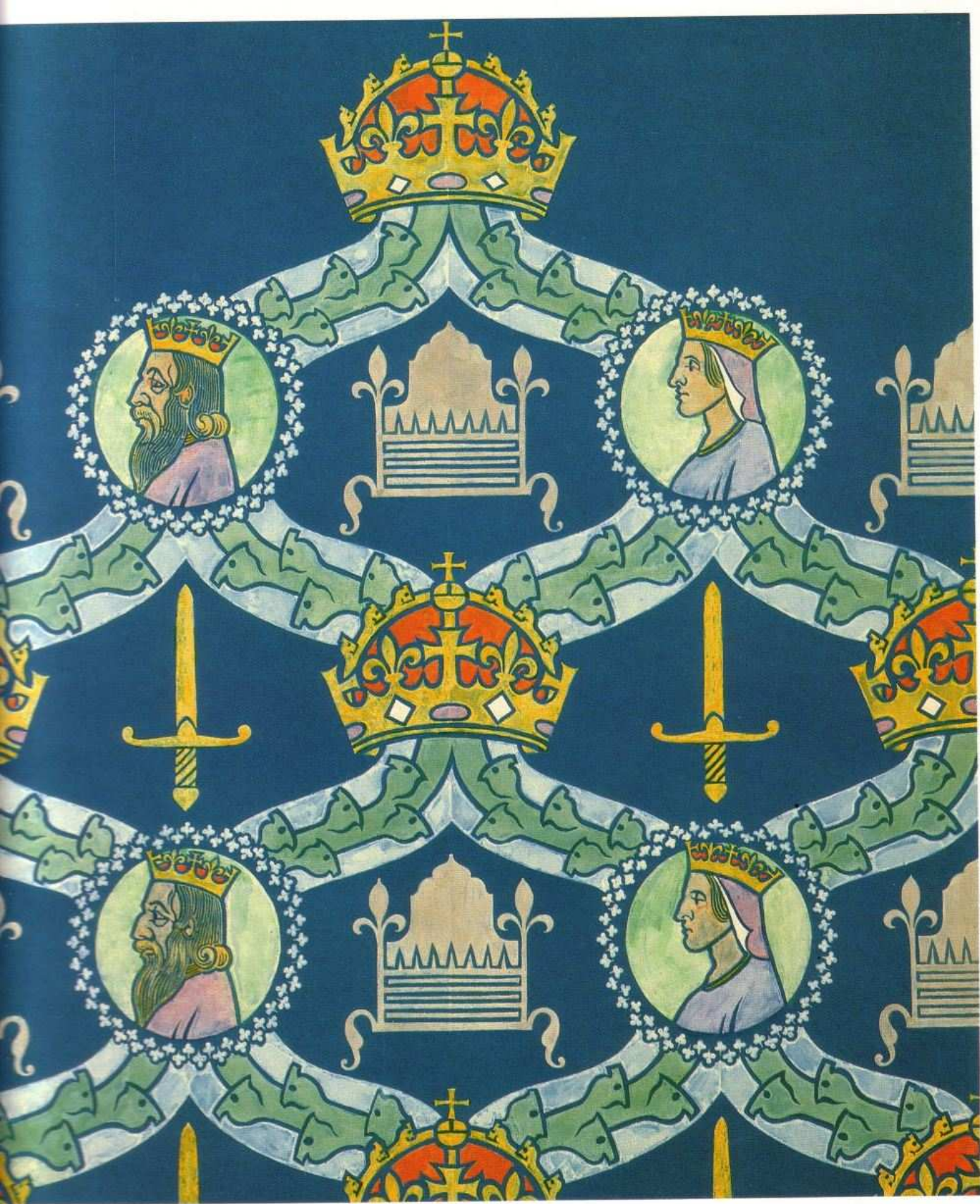
Noted: 'Sold to Tomkinson Ltd'; verso: 'Copyright, for wallpaper only, is the property of Lightbown, Aspinall & Co'

325x715

Apart from the colouring, which is like that found in children's books of the 1920s, the design could have been made during the 1890s



62. Design, possibly for a nursery wallpaper, 1930 [812]
Noted: 'To be hung with 12" of plain ground between each print. . . . August 1930'
735x550



63. Design, possibly for a nursery wallpaper or a textile, called 'Great Kings and Queens', 1930 [813]
505x455

This, as the design in Plate 44, is a blue print with water-colour washes added



64. Design for a carpet, c. 1930 [846]
750x625

Like the majority of Voysey's late designs, this could have come from the 1890s. Even the colouring is reminiscent of that era