



Virginia Commonwealth University
VCU Scholars Compass

Pattern Research Project

Dept. of Interior Design

2018

Pattern Research Project: An Investigation of The Pattern And Printing Process - Tivoli

Candice Duncan

Follow this and additional works at: <https://scholarscompass.vcu.edu/prp>



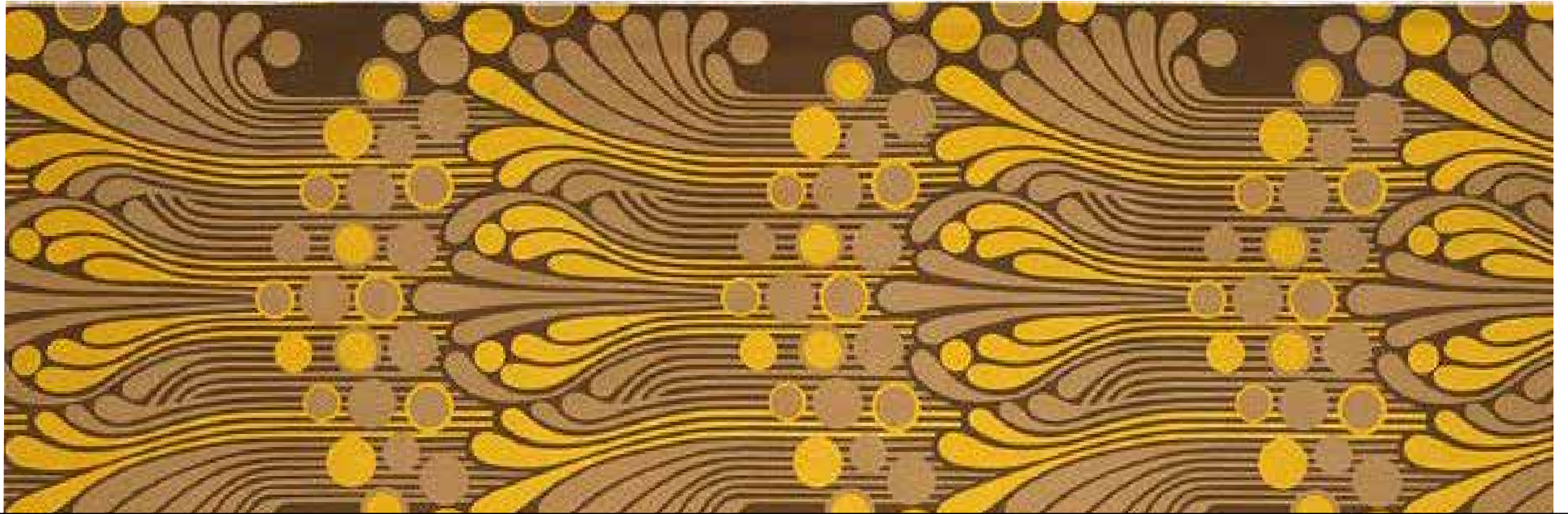
Part of the [Interior Design Commons](#)

© The Author

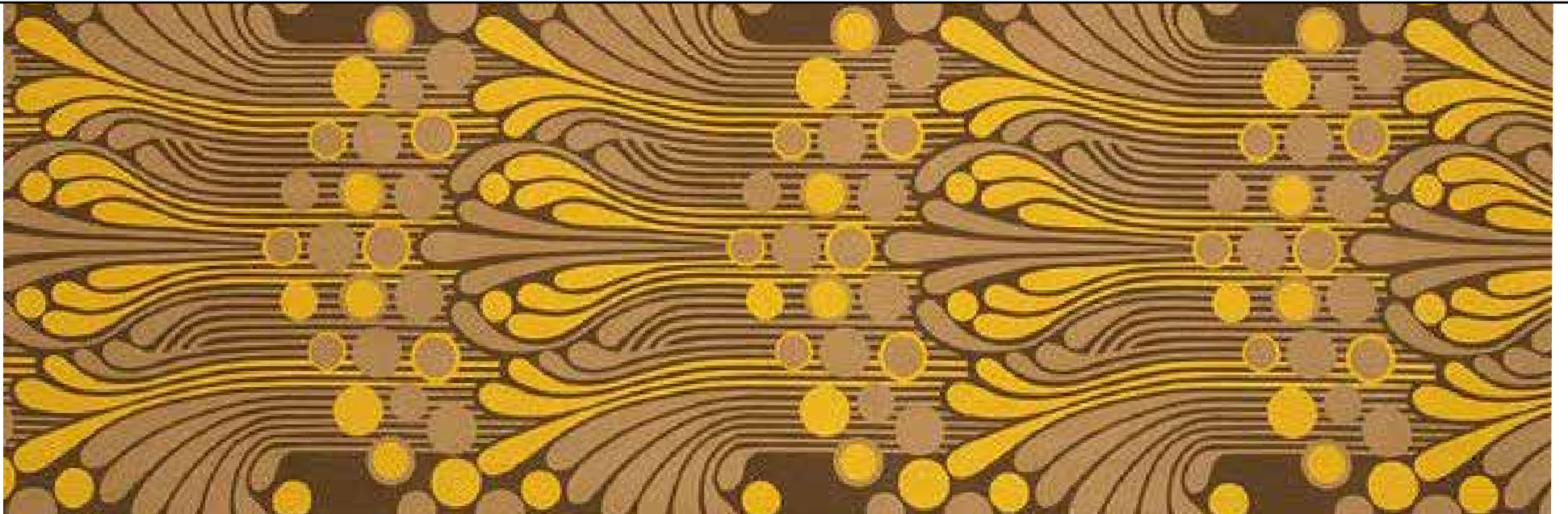
Downloaded from

<https://scholarscompass.vcu.edu/prp/22>

This Book is brought to you for free and open access by the Dept. of Interior Design at VCU Scholars Compass. It has been accepted for inclusion in Pattern Research Project by an authorized administrator of VCU Scholars Compass. For more information, please contact libcompass@vcu.edu.



Tivoli



TIVOLI

MATERIALITY & CRAFT

Tivoli is composed of processed cotton and water based ink. The process for harvesting cotton is a lengthy, yet familiar process that requires multiple artisans and manufacturers labor before it can reach a textile designer. Depending on the zone in which cotton grows, it can be harvested anywhere from September to February. After the harvesting season, the crop is put through the cotton gin where the fibres are removed from the seed. The gin then pulls the fibres into a vacuum that dries and cleanses them. This excess material is what we know as lint which is then compressed into large bales and stored for distribution. Textile mills purchase these bails and put them through a spinning process which transforms the short fibres into thread and yarn. After this process, textile manufacturers use either weaving or knitting techniques to create fabrics. A machine screen printer is then used to squeegee layers of ink onto the fabric to create the repeat with the olive base, a layer of yellow stems and bulbs, and finally a layer of buff stems and bulbs.



Screen Printing Process, 2014

USE & PURPOSE

Tivoli was designed for Heal's Fabrics in 1967 as a furnishing fabric depicting stylized flowers and vines printed in multiple color combinations. At this time,

“Heal’s was a leader in this field [fabrics]. The designs they bought exemplified the changing moods of the decade. They develop from sober colours and geometric shapes, through Pop and Op Art-inspired motifs. In the later sixties they are influenced by flower power and revival patterns then move towards the super-realism associated with the early seventies” (Victoria and Albert Museum, 2016).

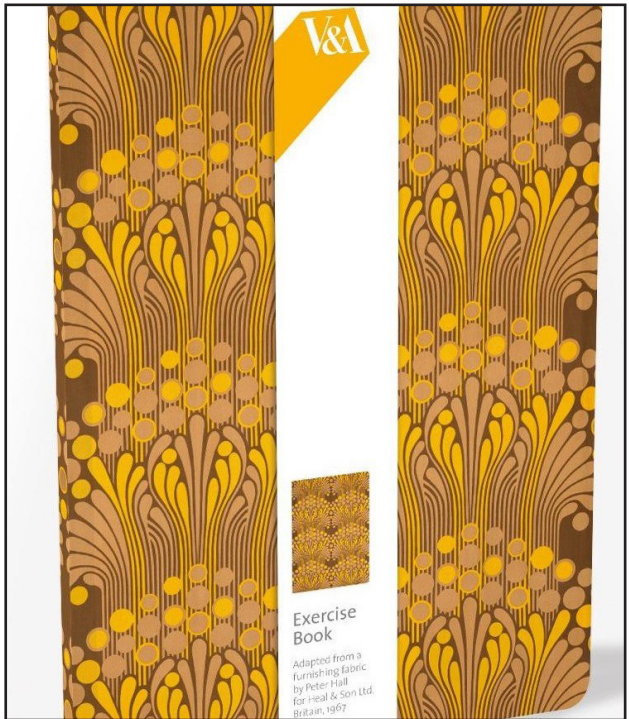
At this time during the 60’s and 70’s patterned curtains at the window were used as a main decorative feature in many interiors. Today window treatments are very often quite plain with room features moving to the likes of decorative cushions, rugs, throws, paintings and prints. These being the core styling features, which enables the interior to be changed without having to invest in expensive total re-decoration (Peter Hall, 2018).



Tivoli in blue, cobalt, and green



Tivoli Pillow, orange, caramel, brown



Tivoli Exercise Book, V&A

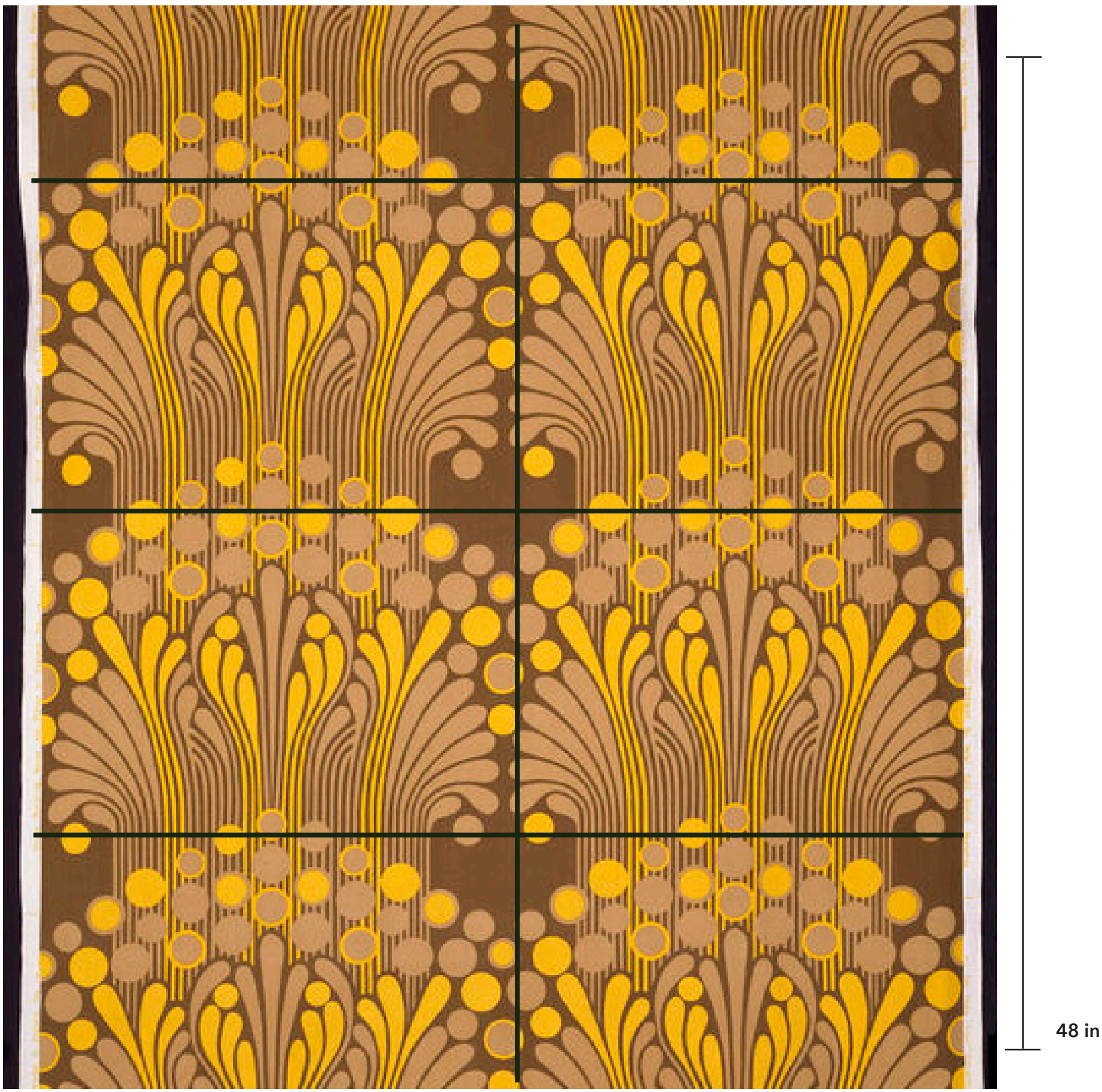
during the 60's and 70's i was influenced by both Art Nouveau and the Pre-Raphaelite movement. This was designed to offer consumers an alternative to the very abstract modernist work produced at the time



Peter Hall in His Studio, 2009

HISTORY & CULTURE

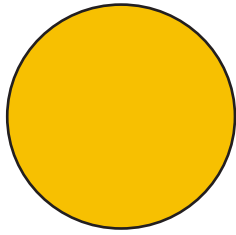
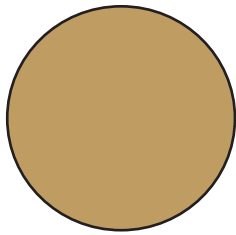
Precedents to this pattern are fabrics from the Art Nouveau movement that occurred in Europe and the US from 1890-1905. Most notably, “Art Nouveau Doldentraum Red”, by Koloman Moser in 1899. This fabric amongst many others in the era also served as furnishing fabrics that were celebrated for their beauty as well as functional purpose. Tivoli’s curves and spots not only physically mirror furnishing fabrics from the turn of the century, but as do it’s surrounding radical, avant-garde social values as well. Art Nouveau, literally translating to “New Art” which sought to escape the hierarchy of the liberal arts (like painting and sculpture) and highlight the formal and functional advantages that craft and the decorative arts exude. During what was seen as an Art Nouveau “Revival” in the 1960’s, these designs were modernized and transformed using bold curved lines and bright, enhanced earth tones.



Tivoli, 1967, implied grid, block pattern style

DESIGN

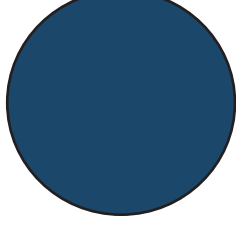
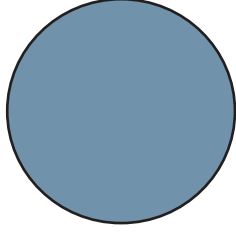
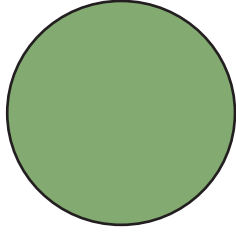
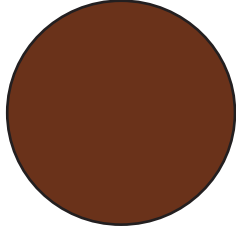
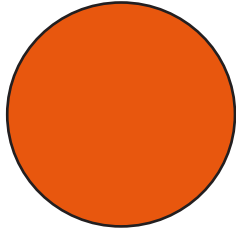
The dimensions of this pattern include a length of 48 in and width of 108 in. There are evident repeats due to it’s block pattern style. These repeats include a length of 17.3 in and a width of 23.6 in. Tivoli has a robust, flowy rhythm defined by flower which are broken up by an array of bulbs. It’s repeat creates a dynamism that breaks up the typical harsh edges of a block style repeat. In the above print of Tivoli, there is a base color in olive green, then a layer in yellow, and a third layer in buff. An implied grid is present within this pattern, but not apparent.



COLOR

Tivoli’s colors are made using ink. This ink was likely a water based due to this pattern being produced in the UK, where it is less common to use plastisol inks commonly used in the states. While this is an applied color process, water based inks have the tendency to saturate the material until the fabric appears to have the color inherently. The colors of this pattern are a quintessential sign of the times in the late 60s and 70’s. One can assume the overt use of earth tones in the textiles, interiors, and fashion of this period are due to a rebellion toward the neon, industrialized colors present in the pop movement. This generation may have had an attitudinal shift toward more laid back, muted tones because they mimicked nature. This movement was also concurrent with the rising protesting for war, where youth may have rejected the consumerist nature of the baby boomers.

“With war in Vietnam and student uprisings in France, opinion-formers began to disapprove of Pop’s materialistic sheen. People moved towards Eastern culture for inspiration. The ideas and mix-and-match aesthetic of California’s hippy movement crossed the Atlantic, giving people free rein to ‘live different’, and to sport clothing from a range of non-Western cultures” (Victoria and Albert Museum, 2018).



Floral garment, Woodstock, 1969

Sources

Art & Artworks. Art Nouveau Revival. (n.d). Retrieved from <https://www.artartworks.com/exhibitions/art-nouveau-revival-2860/>
Art Nouveau. (n.d). Retrieved from <https://www.theartstory.org/movement-art-nouveau.htm>
Book Xcess. Tivoli Exercise Book. (2018). Retrieved from <https://www.bookxcessonline.com/products/tivoli-exercise-book>
Dynamic Screen Printing Supply. Screen Printing Ink Types. (n.d). Retrieved from <http://www.dynamicscreenprintingsupply.com/Screen-Printing-Ink-Types>
Etsy. “Heal’s Peter Hall Tivoli”. (2018). Retrieved from <https://www.etsy.com/listing/621471015/heals-peter-hall-tivoli-orange-gold-and>
Kara Olsen Theiding. “Anxieties of Influence: British Responses to Art Nouveau, 1900-04.” Journal of Design History, vol. 19, no. 3, 2006, pp. 215-231. JSTOR, JSTOR, www.jstor.org/stable/4123029.
Kevin McCoombe. Fair-T Ltd. The Cotton Production Process- From Field to Fabric. 2014. Retrieved from <http://www.fair-t.com/fairtrade-cotton-production-from-field-to-fabric/>
Chris Wilde. “What we wore to Woodstock” (n.d) Retrieved from <https://mashable.com/2014/11/15/woodstock-fashion/#6ouga.1X3gqx>
Threadbird. The Screen Printing Process. 2014. Retrieved from <https://www.threadbird.com/the-screen-printing-process>
U/Ziantonic. Does anyone really know why brown and orange were so popular in the 70s?. (2013). Retrieved from https://www.reddit.com/r/AskReddit/comments/1b3pqx/does_anyone_really_know_why_brown_and_orange_were/
V&A. An Introduction into 1960’s Fashion. (2018). Retrieved from <https://www.vam.ac.uk/articles/an-introduction-to-1960s-fashion>
V&A. Tivoli. (n.d). Retrieved from <http://collections.vam.ac.uk/item/O69737/tivoli-furnishing-fabric-hall-peter/>
V&A. 1960’s Textile Designers. (2016). Retrieved from <http://www.vam.ac.uk/content/articles/0-9/1960s-textile-designers/>