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

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Marigold
William Morris strove and intended to bring collaboration between the designer and the manufacturer. He was offended by the idea of industrialisation, arguing that it marginalized labor, and created a distance between the designer and the creator. He wanted the means of manufacture to be owned by the community as a whole, and because of the simplicity and the natural elements of his work, it is evident that he strove to practice this. His block printing, for example, allowed for a partnership between the designer and the maker and even sanctioned the natural elements of his work.

Morris was inspired by and affectionate toward nature and it showed in his convictions to do everything as naturally as possible. When Morris struck up a relationship with Thomas Wardle, a printer and silk dyer, the two of them collaborated to make dyes less harmful, and Wardle, and printer and silk dyer, the two of them collaborated to make dyes less harmful, and attempted to revert to the original ways of coloring textiles by using organic substances. Blue, yellow, red and brown were all extracted from things like walnuts, plants insects and indigo. Morris was inspired by and affectionate toward nature and it showed in his convictions to do everything as naturally as possible. When Morris struck up a relationship with Thomas Wardle, a printer and silk dyer, the two of them collaborated to make dyes less harmful, and attempted to revert to the original ways of coloring textiles.

Because Morris’s designs were pricey, artists began to use his ideas, of creating patterns that mixed geometry and nature, and design patterns for themselves that stemmed from his concepts (see Key.) Charles Voysey’s patterns for example, hero a clear Floristic Lineage in their organic motifs that repeat in two dimensional forms. Artists like Voysey, as well as manufactures manipulated technology and, due to advances, were able to produce more materials and more patterns for cheaper.

**CRAFT**

The sample of Marigold was screen printed at Bradbury and Bradbury. Screen printing is a process that includes using a hand carved stencil for each layer represented. The printing table measures 90 feet and is equipped with special knobs to adjust to the repeat of the pattern. A monofilament polyester screen covers, and is tightly sealed to the artwork (the finished pattern that acts as a guide for where to place each stencil.) Ink is pushed through the stencil using a squeegee that runs up the surface, soaking the screen and then back down, scraping away access ink.

**Marigold** is printed in one single color although within the pattern the color has different notations. In the mid 1870’s, Morris and his printing partner at the time (Hey and Co.) decided to scale back their color vocabulary and focus on more earthly and monotone hues. While their color palette shifted, it was ever changing due to continuous experimentation. Morris was inspired by and affectionate toward nature, and it showed in his convictions to do everything as naturally as possible. When Morris struck up a relationship with Thomas Wardle, a printer and silk dyer, the two of them collaborated to make dyes less harmful, and attempted to revert to the original ways of coloring textiles.

**Pattern:** Marigold

**Designer:** William Morris

**Wallpaper Content:** Ink on paper

**Material Content:** Ink on paper

**Repeat:** 4” horizontal 4” vertical

**TYPES OF REPEATS**

- Regular repeat
- Half drop repeat
- 90 degree rotation
- Rotations and reflections

The repeat is of Marigold 4” x 4” and is regular meaning the motif or motif simply repeat over and over again vertically and horizontally as if they were on a grid.

**DEFINING CHARACTERISTICS OF WILLIAM MORRIS’S PATTERNS IN THE 1870S**

- Skewing foliage
- Interweaved foreground and background
- 1 Dimensionality

**USE**

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