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

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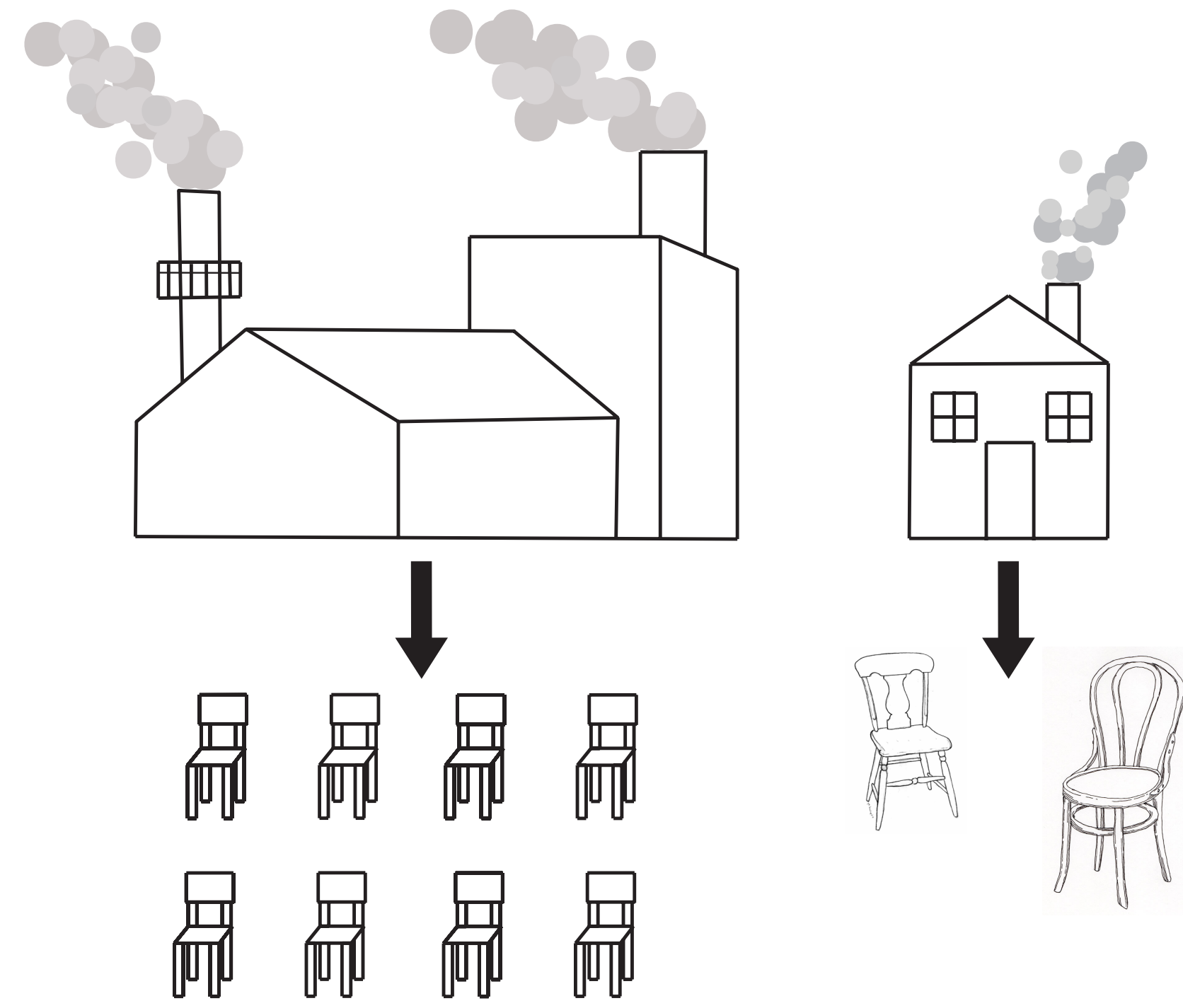


Marigold



CULTURE AND HISTORY

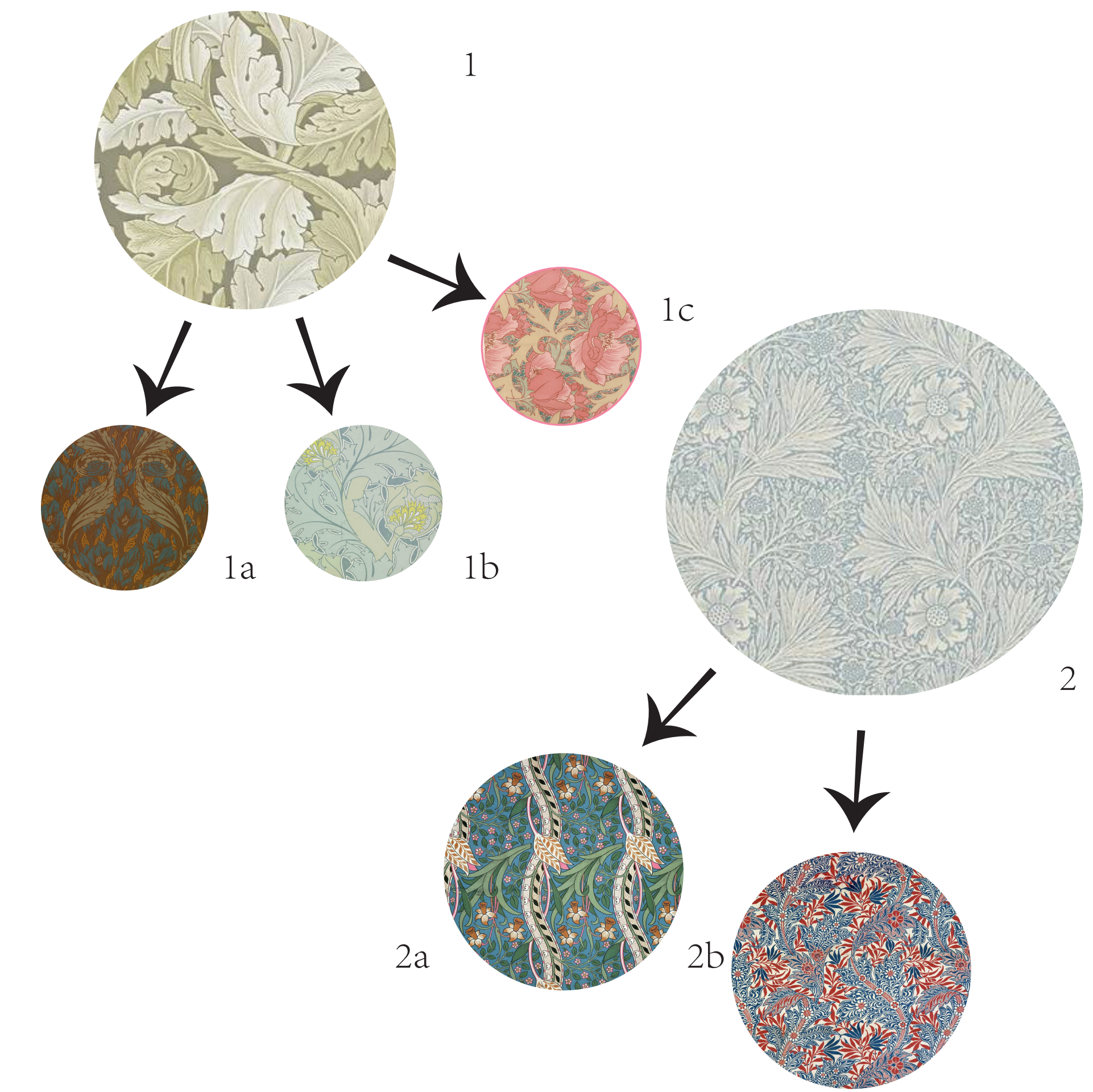
William Morris strove and intended to bring collaboration between the designer and the manufacturer. He was offended by the idea of industrialization, arguing that it marginalized labor, and created a distance between the designer and the creator. He wanted the means of manufacturing to be owned by the 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 designer to hold both jobs. The Arts and Crafts Movement, in which William was a huge influencer, advocated for reform in the labor industry, pushing the idea that a designer could also be the creator of his or her work. The Arts and Crafts Movement, as well as Morris, also pushed for originality. They endorsed handmade work and celebrated its uniqueness and individuality. (See diagram below.)



Jacob_printing_persian.jpg [Photograph found at Bradbury and Bradbury]. (n.d.) Retrieved October 18, 2018 from <https://www.bury.com/studio.html>

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 stretches 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 excess ink.



Key	
1.	"Acanthus" William Morris 1875 Influenced motifs found in...
1a.	Arthur Heygate Muchmurdo's patterns in 1884
1b.	"Iolanthe" Charles Voysey
1c.	"Poppies" Lindsey Phillip Butterfield
2.	"Marigold" William Morris 1875 Influenced pattern flow found in...
2a.	"Daffodil" John Henry Dearle 1891
2b.	Lewis Foreman Days patterns in 1888

CITATIONS	
Morris, W. (n.d.).	William Morris on Art & Design (C. Poulson, Ed.). Retrieved November, 1.
Post, L. V. (2003).	William Morris and Morris and Co. London: V & A publications in association with Arthur Sanderson & Sons.
Watt, M. (2004, October).	Nineteenth-Century European Textile Production. Retrieved October, 2018, from https://www.metmuseum.org/toah/nd/txtn/hd_txtn.htm
V&A · William Morris textiles. (n.d.).	Retrieved October 20, 2018, from https://www.vam.ac.uk/articles/william-morris-textiles
V&A · The world's leading museum of art and design. (n.d.).	Retrieved October 18, 2018, from https://www.vam.ac.uk/

USE

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, have a clear Morris lineage in their organic motifs that repeat in two dimensional forms. Artists like Voysey, as well as manufacturers manipulated technology and, due to advances, were able to produce more materials and more patterns for cheaper.

M A R I G O L D

COLOR AND MATERIALITY



Cotton, is extracted from its stem and pod, ginned of its seeds, and then pulled apart in order to spin. The spinner operates by pushing a pedal, to generate a wheel that pulls cotton into a thread or yarn material. The thread is then woven into a textile

Linen is a cloth made from a flax plant that is strategically grown to have the longest straight stem possible, to ensure the longest and strongest fibers for extraction. These fibers, which can also be extracted from plants like nettle or hemp, make up the thread needed to weave a linen cloth. Filaments needed to make paper

Marigold is printed in one single color although within the pattern the color has different iterations. In the mid 1870's, Morris and his printing partner at the time Jeffrey and Co. decided to scale back their color vocabulary and focus on more earthy and monotone hues. While their color palette shrank, it was ever-changing due to constant 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.

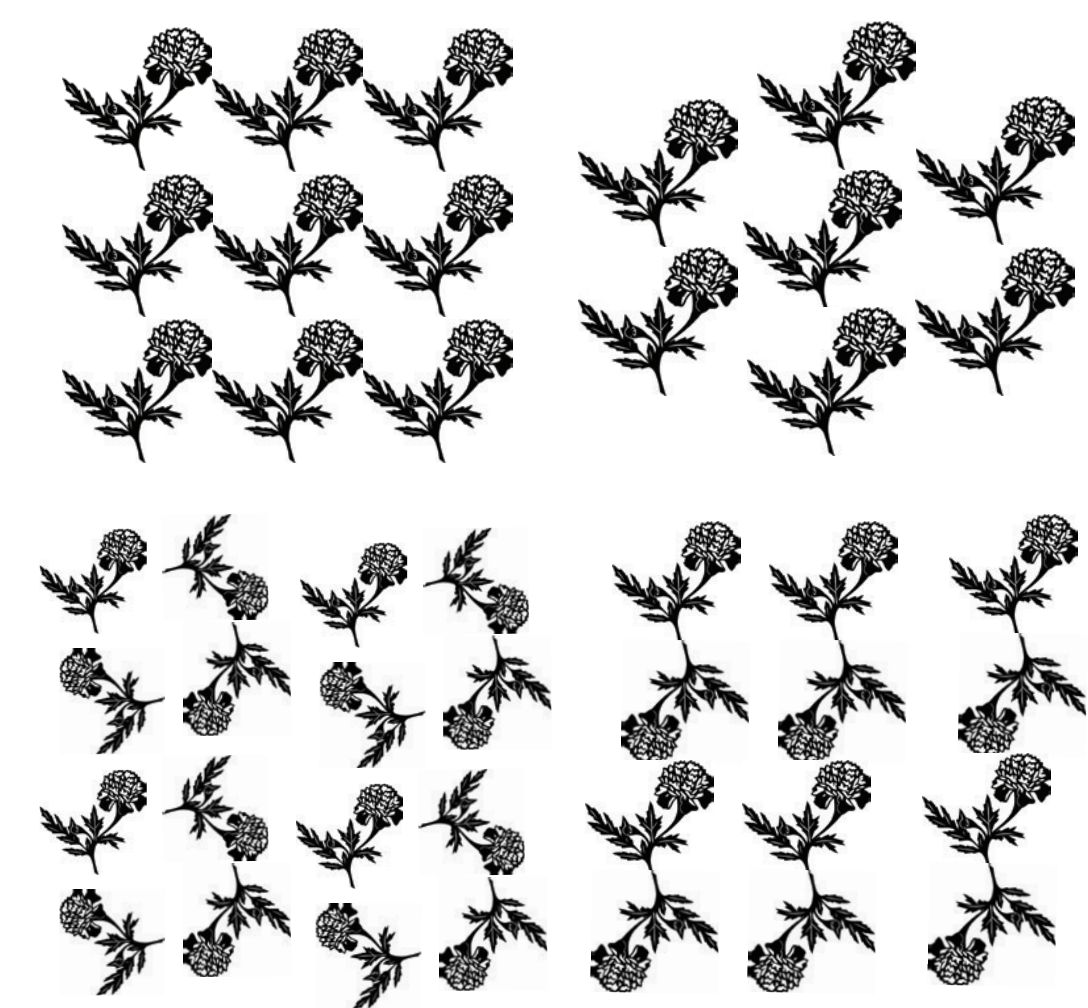


Morris was inspired by and affectionate toward nature and it showed in his convictions to do everything as naturally as possible. When Morris struck up a relationship with Thomas Wardle, a printer and silk dyer, the two of them collaborated to make dyes less harmful, and attempted to revert to the original ways of coloring textiles by using organic substances. Blue, yellow, red and brown were all extracted from things like walnuts, plants insects and indigo. Although Marigold does not contain colors essential to its attributes, it does (as so many of William's patterns do,) show his attempt to use wholesome and natural pigments.



Pattern: Marigold
 Designer: William Morris
 Wallpaper Producer: Morris and Co.
 Material Content: Ink on paper
 Repeat: 4" horizontal 4" vertical

DESIGN

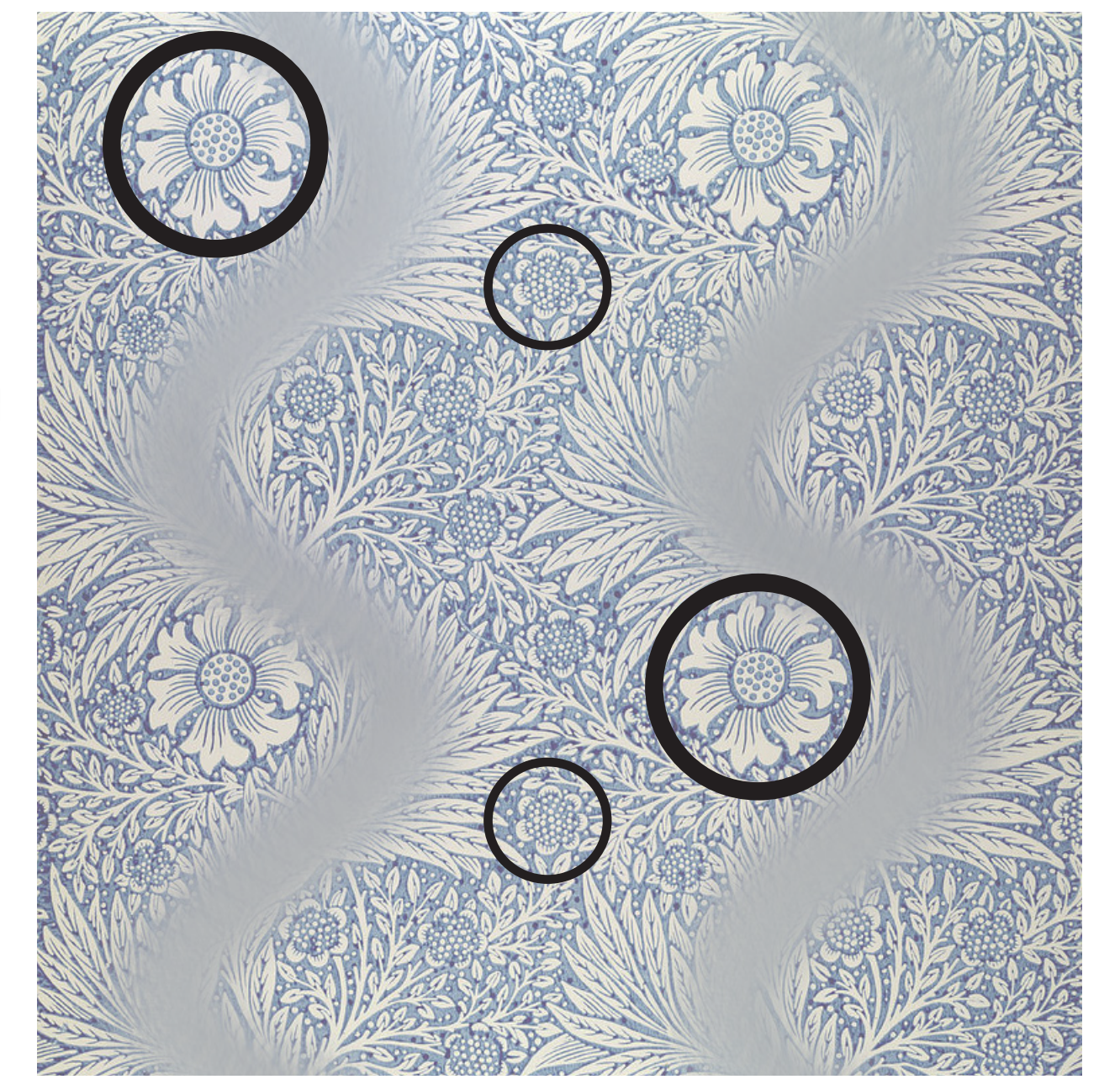


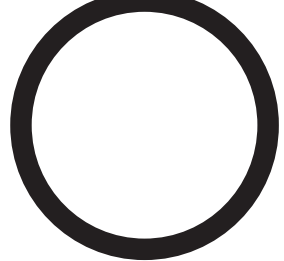
Types of repeats, top right to bottom right:
 Regular repeat
 Half drop repeat
 90 degree rotation
 Rotations and reflections

The repeat is of Marigold 4" x 4" and is regular meaning the motif, or motifs 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:

- Scrolling foliage
- Interwoven foreground and background
- 3 Dimensionality



FOREGROUND 

BACKGROUND 