

Equipment

- Camera – digital or camera phone used to record information during palace visit
- Silk screens, squeegees, sponges
- Craft knives/ laser cutter for cutting stencils or vinyl Lino cutters
- Other artistic hand tools

Objectives

- To develop knowledge and understanding of Georgian, Neo-classical, Palladianism and Rococo design.
- To identify the key characteristics of 18th Century Design.
- To develop knowledge and understanding of how to design and create a pattern repeat.
- To develop knowledge and understanding of different printing processes including: Block (Lino) Printing, and Stencilling.

Materials

- Drawing materials (NB Pencils are only allowed for sketching in the galleries)
- Stencil Card / acetate/ vinyl
- Lino / poly blocks / silicone sheets Printing inks
- Printing Mediums, Flocking adhesive and Flocking
- Various papers

Outcomes

- Annotated sketches of different characteristics of 18th Century design.
- Design ideas for various patterns repeats inspired by 18th Century design.
- Samples showing knowledge and understanding of different printing processes: Block (Lino) Printing, and Stencilling.

Resources within this pack:

- Historical and Contextual Information: **18th Century Design – Pattern and Print, Interior Design of the Kings State Apartments, Elements of Georgian Design**
- Student Activities and Worksheets: **Elements of Georgian Design x2, Georgian Wall Coverings & Pattern x2, Working in Repeat – Half Drop, Symmetry and Reflection, Straight-over, Symmetry & Rotation**
- Studio/Class-room Based Activities: **Stencil Making & Screen Printing, Block Printing**

Links to Assessment Objectives

A01 – Investigating the work of others and contextual/historical research.

A02 – Exploring different media, materials, techniques and processes.

A03 – Reflective recording – annotating, explaining and evaluating your work and the work of others.

A04 – Design development of own personal response. Production of creative/artistic outcomes.

Palace References

(Links to Palace Artefacts and Rooms)

King's State Apartments – The King's Staircase, The King's Gallery, Queen Caroline's Closet, The King's Drawing Room, The Council Chamber, The Cupola Room, The Privy Chamber, The Presence Chamber.

Further Reading

Please see list attached.

Tasks / Activity Details

Pre/Post/ Visit Activities

Working in repeats and pattern design.

Students explore and develop an understanding of the characteristics and motifs within 18th Century design. Through a series of worksheets and activities, students develop an understanding of how to design and construct basic patterns using lines of symmetry and rotation. They develop an understanding of how to identify a pattern repeat and the terms 'Half Drop' and 'Straight over'.

Visit Based Activities

Contextual research

Students complete a series of activities encouraging them to explore and develop their knowledge of 18th Century Design.

Students will be able to identify and sketch the different patterns and motifs found in the artefacts, and wall decorations around the rooms.

Studio/Classroom Based Activities

Printing methods

Students explore traditional printing making methods used during the 18th Century. Through a series of instructional worksheets

students create their own lino prints, stencils and screen prints using ink and flocking.

Rococo Design

Heavily influenced by the Roman Catholic architecture and design, Rococo Design was very extravagant and theatrical. It is historically known as the final lavish expression of the Baroque movement in architecture and design.

Palladianism

Influenced by the work of Italian Architect Andrea Palladio, British architects wanted to recreate the symmetry, perspective and values of the formal classical temple architecture of the Ancient Greeks and Romans.

Georgian Design

Georgian design is not a style itself, but an era in which many developments and changes happened in both architecture and interior design. Heavily influenced by elements of Roman and Greek design and architecture, British architects wanted to recreate the illusion of simplicity and grandeur.

Neo-classical Design

Following young student architects and designers 'Grand Tour', elements of Classical Roman and Greek design spread across Europe. With the opinion that Baroque and Rococo design wasn't sympathetic to its origins; Neo-classical designers and architects wanted to implement the simplicity and symmetry of their Greek and Roman origins.

Georgian Wallpapers and Printing Processes

Patterned wallpapers were rarely hand-painted in England. With the development and production of pre-joined paper rolls, printers were able to reproduce the designs of luxury fabrics, as wall coverings. There was a great demand for the production of Oriental Chintz, which was satisfied through the production of imitating stencilled and block-printed wallpapers. Designs of cut velvets, damasks, brocades and brocatelles were reproduced in the form of flocked paper hangings.

Georgian Architects and Designers

- Indigo Jones (1573-1652) English Architect
- James Stuart (1713 - 1788) English Architect
- Sir William Chambers (1723-1796) English Architect
- Robert Adam (1728 - 1792) Scottish Architect
- Andrea Palladio (1508 – 1580) Italian Renaissance Architect
- William Kent (1685 – 1748) Painter and Interior Designer
- Lord Burlington: Richard Boyle (1694 – 1753) English Architect
- Josiah Wedgwood (1730 – 1795) Staffordshire Potter
- Hubert Gravelot (1699 – 1773) French Illustrator, Engraver, painter and Draughtsman.
- Thomas Johnson (1714 – 1778) Artist and Carver
- Paul de Lamerie (1688 – 1751) British silversmith with French parents.
- Colen Campbell (1676 - 1729) Scottish Architect
- Sir James Thornhill (1675 or 1676 - 1734) Kings official painter

George I and his court took residence in Kensington Palace from April to August 1718, whilst design for the new state apartments was being discussed. The demolition of the existing building started at the end of the year, once the King had left, and continued into 1719; the year in which the shell of the new building was completed. Sir Thomas Hewette was appointed to oversee the fitting of the interiors of the new rooms following the orders of the King in early 1720. The King ordered that the two lower floors were to be completed in the 'cheapest and plainest manner'. However he also approved plans for the state apartments to be completed to a highest costing finish as they were to be seen as the 'upper and best storeys'.

Between 1722 and 1727 William Kent was commissioned to complete the interior decoration of the State Rooms. Prior to Kent becoming one of the most prolific and successful Palladian designers, he was then a relatively untrained painter with no official position. At the time of design consultation for the Staterooms, Sir James Thornhill (the King's official decorative painter) had produced designs and a model, accompanied with an estimate, of which were approved and accepted by the king. However, William Kent submitted alternative designs which were presented to and later accepted by the king. The details behind the change in appointment still remains a mystery, as a result, Kent's first commission was the cause of one of the greatest controversies of art and patronage of the 18th century.

The King's Staircase was the last major piece of work that Kent completed during his life at the Palace. The design of the staircase was created with the intention to provide the newly decorated apartments with an impressive entrance. During the preparation, the windows in the north wall were blocked to provide a blank surface for painting, and the west wall was rebuilt further out into the courtyard, allowing for the installation of a Venetian window. Due to the extension, Jean Tijou's decorative balcony had to be extended. The 18th century work, considered inferior to the original, can easily be identified. The decorative schemes consisted of an arcaded gallery running round the upper part of two walls with figures up against the banister between the arches. The paintings in the staircase do not envelope the entire interior, inviting a real three-dimensional illusion, nor do the figures stray beyond the confines of their trompe l'oeil setting.

One of Kent's most impressive rooms in the palace is that of The King's Gallery. Taking 3 years to create it was originally completed in 1728. The gallery was recently restored in 1994. Wren had completed the interior almost 30 years prior to Kent's decoration. Through the development of the room's design, Kent kept only the cornice, dado panelling and William III window. Kent replaced door cases, and the chimney piece with his own designs. Kent painted the walls white, gilding the decorative coving and carvings gold. The walls were covered with bold red damasks. The King's Gallery's colour scheme of red, white and gold was to remain a popular scheme for interior design through the rest of the century. Kent was also responsible for the window hangings, furniture (including stools, mirrors, and marble-topped pier tables) and frames for the pictures, which feature in the room. The most striking feature of Kent's interior design of the Kings Gallery is that of the ceiling painting. Depicting a series of 7 scenes from 'The Odyssey', Kent's oil painting on Canvas is surrounded by an elaborate architectural trompe l'oeil. Mimicking stucco figures and framing 'relief' panels, which were painted by one of Kent's wise and unknown assistant, Francisco de Valentia.

The ceiling of The Cupola Room continued to cause controversy whilst it was being painted. Half way through its completion, in May, a panel of three critical painters questioned the colours of paint and materials Kent had been using in his work. They argued that the blue colour was 'nothing but Prussian blue in which there may be some ultramarine mix.' Despite the negative criticism earlier in the year, Kent received more positive comments once the room was completed in early August. The ceiling painting is one of Kent's most iconic works featured in Kensington Palace. The illusion of the depth of the domed painted ceiling is enhanced by the steeply curved/coved sides of the real form of the ceiling. The

decoration of the walls of the Cupola Room consisted of the trompe l'oeil detailing to the existing pilasters, with swags and military trophies between them.

In 1722- 23 Kent attended to the interior decoration of The King's Drawing Room. It is in this room that Kent Designed and painted the ceiling with a scene depicting Jupiter appearing through the clouds to his lover Semele, who is wrapped in the lightning that was to destroy her. Around the Drawing Room, Kent created designs for the mouldings and ornaments for all picture frames, glasses etc.

In 1723, Kent also completed the decoration of the ceiling in The Privy Chamber. The image consisted of a representation of Mars and Minerva, God and Goddess of water and wisdom, with symbols of the arts and sciences scattered at their feet.

Artistically, Kent's painted work at Kensington is an important part of his lives work, which illustrated the full range of his talents.

Elements of Georgian Design



Marble



Gilding



Molding / Carving



Urns / Vases



Classical Figures / Busts



Masks



Swags



Ribbons



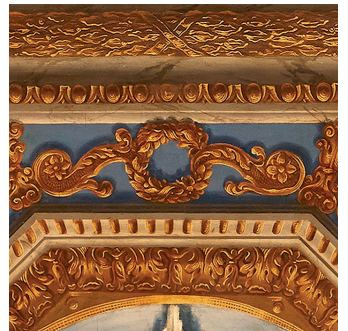
Garlands



Scallop Shells



Acanthus Leaves



Arabesques



Damasks

Elements of Georgian Design

Georgian interior designers and architects would use molding, carvings of marble and stonework to decorate the structural elements (Pillars, door frames, fire places, etc.) and interiors of grand buildings and palaces.

Task

Look around the Kings Staterooms and sketch examples of the following Greek and Roman motifs, which influenced and were strong characteristics Georgian Design. Remember you can only use drawing pencils in the staterooms.

Urns / Vases	Classical Figures / Busts
Animals / Birds	Plants (Flowers/Leaves)

Elements of Georgian Design

Georgian interior designers and architects would use molding, carvings of marble and stonework to decorate the walls and interiors of grand buildings and Palaces.

Task

Look around the Kings Staterooms and sketch examples of the following Greek and Roman motifs, which influenced and were strong characteristics Georgian Design. Remember you can only use drawing pencils in the staterooms.

Swags	Ribbons
Garlands	Scallop Shells

Georgian Wall Coverings & Pattern

Having started the commission in 1725 it took William Kent three years to redesign and decorate the Kings Gallery. The woodwork was painted white and picked out in gold and the walls covered in red damask, making the gallery one of the first examples in England of the white, gold and red colour scheme that was to remain popular for the rest of the century.

Task

Look at the image below, of the wallpaper, found in The Kings Gallery. Using a ruler, draw a box around the pattern repeat.



Georgian Wall Coverings & Pattern

The Ceiling of the Presence Chamber was designed and painted by William Kent in 1724. The central roundel shows the sun god, Apollo, in his chariot. What other elements of Georgian Design can you see in William Kent's, Arabesque design?

Task

Look at the image of the ceiling painting, found in The Presence Chamber. Using a ruler, draw a box around the pattern repeat. How many lines of symmetry can you find in this design?

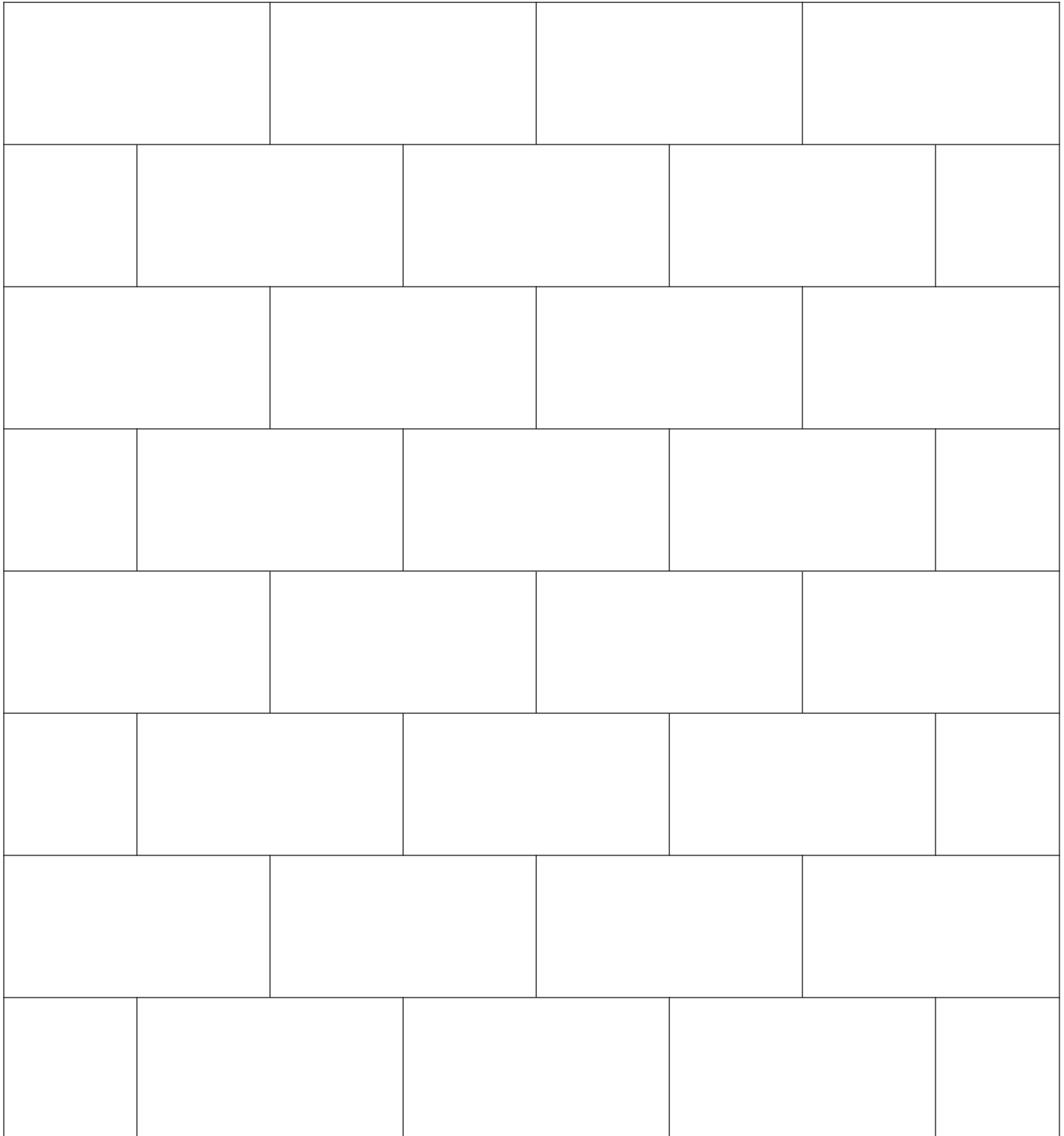
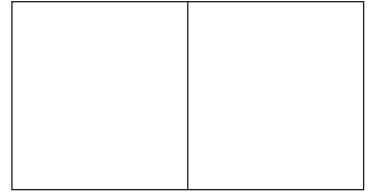


Working in Repeat – Half Drop

Task

Inspired by the Georgian patterns and motifs you sketched in The Kings Galleries, draw a design in the rectangle/printing block, to the left.

To create a Half Drop pattern: trace your design and redraw it in the grid below. As you can see, in each column the top of your design/printing block is in line with the middle of the previous column.

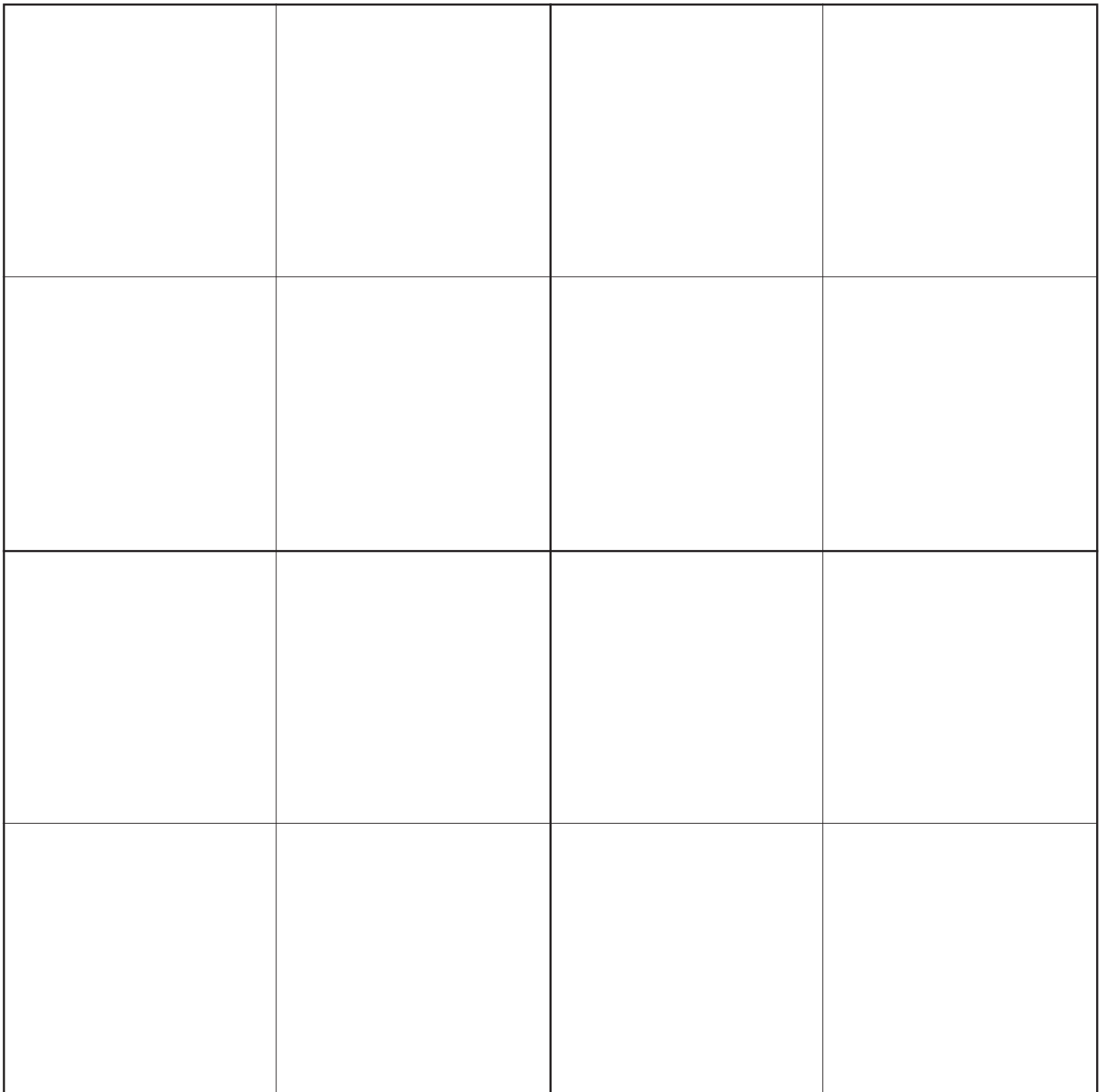
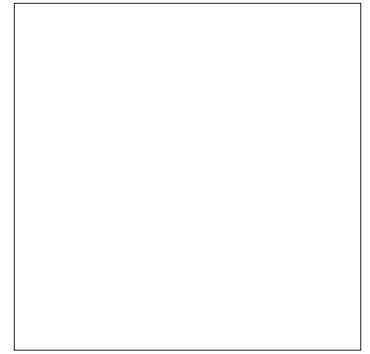


Working in Repeat – Symmetry and Reflection

Task

Inspired by the Georgian patterns and motifs you sketched in The Kings Galleries, draw a design in the square/printing block, to the left.

To create a pattern using lines of symmetry: trace your design and redraw it in the grid below. To create lines of symmetry, try reflecting your design on the vertical and horizontal axis.

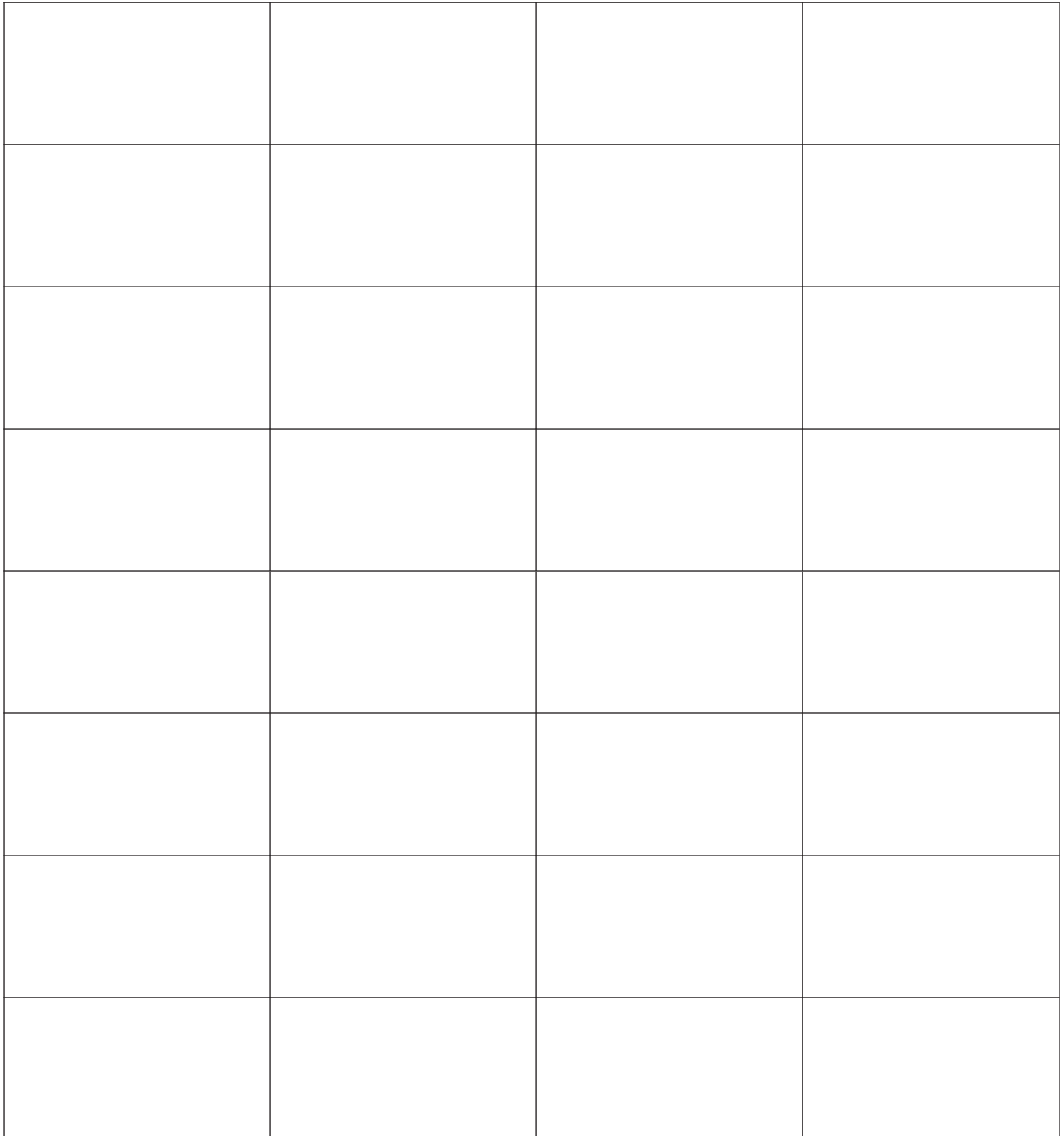
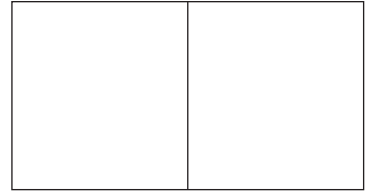


Working in Repeat – Straight-over

Task

Inspired by the Georgian Patterns and Motifs you sketched in The Kings Galleries, draw a design in the rectangle/printing block, to the left.

To create a 'straight-over' pattern: trace your design and redraw it in the grid below. As you can see, in each column the top of your design/printing block is in line with the top of the previous column, and each line is on top of the other.

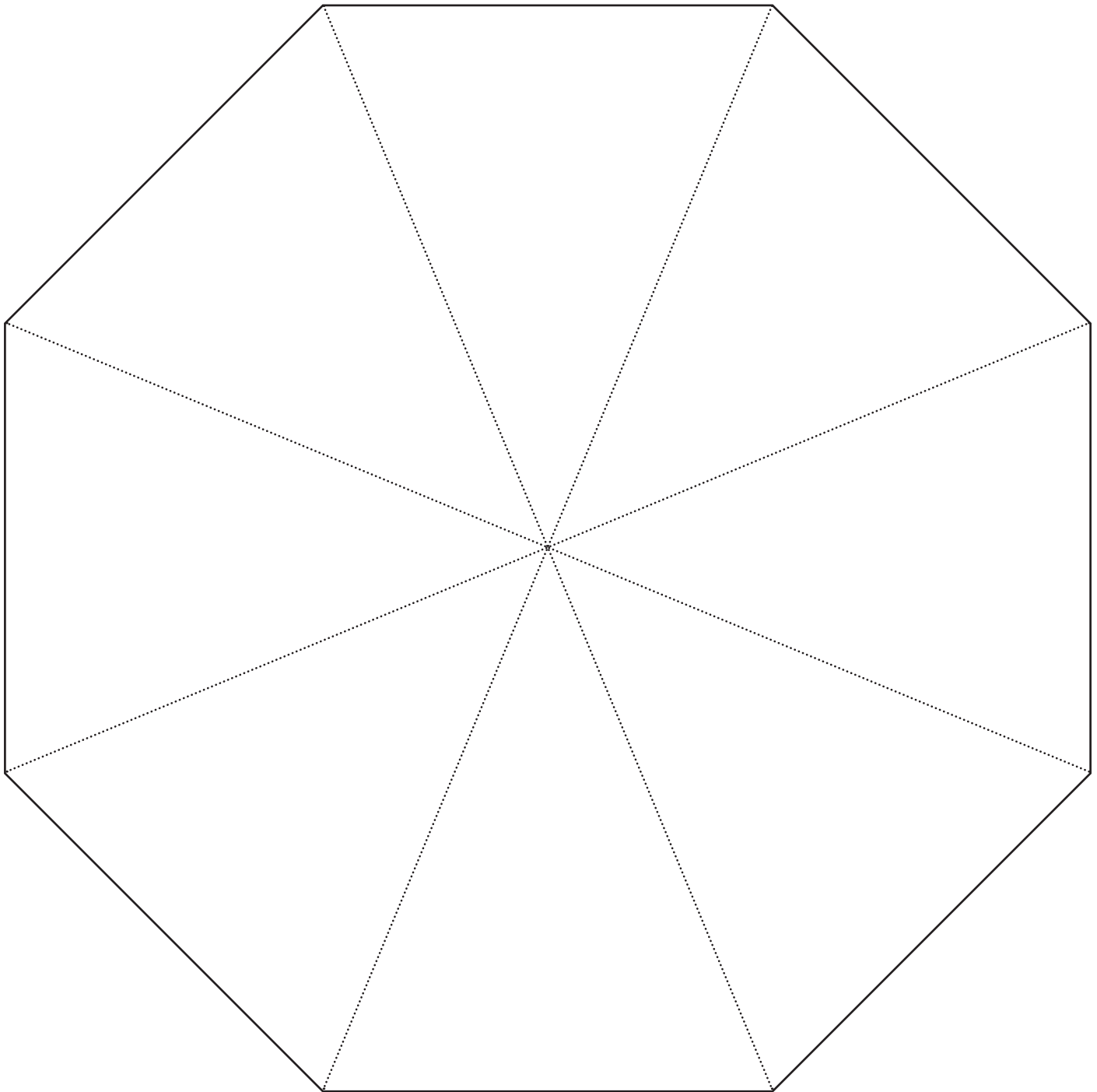
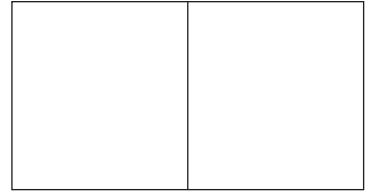


Working in Repeat – Symmetry & Rotation

Task

Inspired by the Georgian patterns and motifs you sketched in The Kings Galleries, draw a design in one of the segments of the octagon below.

To create a pattern using lines of symmetry and rotation: trace your design and redraw it in each of the segments. To create lines of symmetry, try reflecting your design on the vertical, horizontal and diagonal axis.



Stencil Making & Screen Printing

Stencil Making

Using the designs completed from your visual research there are various methods of stencil making that you can use to print your design onto fabrics or paper. When designing your stencil you need to think about positive and negative space. The areas that you cut away are usually the positive areas of your design, which you want to print onto your chosen surface. More complicated, multi coloured designs can be created through the use of different stencils, one for each colour and the layering of different prints and colours. Remember when layering colours it is important to start with the lightest colour, to prevent tonal/hue changes created when colours overlap.

Card Stencils

Card stencils can be easily made by hand.

- Draw your design onto the card using a pen or pencil.
- Lay your card design onto a cutting mat.
- Using a craft knife, scalpel or Stanley knife, carefully cut out your shape.

More complicated designs can be made using CAD technology.

- Draw your design on the computer using your desired software program. A common program that is used in schools is 2D Design.
- Export your design to the laser cutter or plotter (vinyl cutter) and follow the instructions provided and the settings required to cut your stencil out of card.

Other materials like acetate and vinyl can be used to create stencils, which can be reused or applied to silk screens.

Stencils can be used as they are, with paint applied to the desired surface by hand using brushes or sponges. Different painting techniques can be used to create desired effects and textures, e.g. you can apply paint through the stencil using a scrunched up plastic bag, thus creating a more textured print.

Silk Screen Printing

Below are described the methods of printing with a silk screen using stencils.

Silk Screens

Silk screens come in various sizes and made from different materials and frames. The mesh size on a silk screen is similar to the resolution on digital images. The lower the number the larger the holes of the screen mesh.

Silkscreen printing with a card or acetate stencil:

- Iron and stretch the fabric to be printed onto a work surface.
- Place the stencil design directly on top of the fabric.
- Place the blank screen; mesh side down on top of the stencil.
- Place a few blobs of paint/medium at the top the frame of your stencil.
- Using a squeegee drag the paint/medium down your design, pushing the colour through the mesh.
- Drag the squeegee back up to the top of your design. Make sure the squeegee is firmly pushed but try not to press so hard that the colour is forced under the stencil.

- Depending on the thickness of the fabric repeat, ensuring that the ink/paint completely covers your design.
- Carefully lift the silk screen from your fabric, revealing your printed design.
- The stencil might stick to your silk screen. This can easily be removed, or you can leave it on and continue to use your silk screen, with the stencil in position.
- Leave your prints to dry before applying additional colours.
- Leave your prints to dry before layering designs, to prevent reprinting shadows of wet paint.

Silkscreen printing with vinyl:

- Iron and stretch the fabric to be printed onto a work surface.
- Place the vinyl cut stencil design directly onto the face of your silk screen.
- Place the stencil-covered silkscreen, mesh and stencil side face down on top of your fabric.
- Place a few blobs of paint/medium at the top the frame of your stencil.
- Using a squeegee drag the paint/medium down your design, pushing the colour through the mesh.
- Drag the squeegee back up to the top of your design. Make sure the squeegee is firmly pushed but try not to press so hard that the colour is forced under the stencil.
- Depending on the thickness of the fabric repeat, ensure that the paint/medium completely covers your design.
- Carefully lift the silk screen from your fabric, revealing your printed design.
- Leaving your design stuck onto the surface of the silk screen you can continue to use your silk screen to create further prints.
- Leave your prints to dry before applying additional colours.
- Leave your prints to dry before layering designs, to prevent reprinting shadows of wet paint.

Silkscreen printing paints and mediums:

There are different mediums available to mix with pigments, dyes and paints before printing:

Acrylic paint can be used to print onto all type of fabric. It can either be used straight out the bottle or mixed with fabric printing medium. It is an easily available printing method, that doesn't require any heat fixing.

Fabric paint is widely available in different colours and brands. Most fabric paints are fixed with heat and can be applied to all fabric types.

Iridescent or pearlescent fabric paints are available in a range of colours and can be used to create an added sheen and lustrous effect.

Devore paste can be printed onto fabrics, which have a pile, traditionally silk or cotton velvet. Once dry this acid based paste is washed away with the pile to reveal base fabric.

Foil glue and other adhesives can be printed onto different fabrics and left to dry before being covered with transfer foil to create a gilded effect, or fibres to create a flocked effect.

Block Printing

Printing Blocks

Printing blocks are traditionally made out of wood, however with developments in materials and technology there are several ways that they can be made in classroom/studio-based settings:

- Poly blocks are an easy and cheap method of creating different printing blocks. The design is easily scored/scratched/engraved using hand tools (pen, pencil, embossing tools, etc).
- Lino blocks can be drawn on and carved using different cutting tools. Different weights and varieties of lino blocks are available for printing.
- Silicone sheets can be engraved using the laser cutter to create a more intricate design.
- MDF sheets can be engraved using the laser cutter to create a more intricate design and traditional printing block.

When cutting printing blocks, remember that it is the raised areas that will be covered in paint and printed onto the fabric.

Block Printing with Colour

When printing with blocks variation in colour and tone can be shown in 2 ways:

- through changes in mark making and surface textures.
- through the creation of a different printing block for each colour.

When getting students to design their printing blocks ask them to create a monochrome design using different mark-making textures to show variation in colour and tone.

Block Printing Process

- Iron and stretch the fabric to be printed onto a work surface.
- Put ink onto a flat pallet. A piece of acrylic is a good inking surface.
- Cover with a printing roller evenly with the printing ink/paint by rolling it over the flat pallet.
- Cover the face of the printing block evenly with printing ink/paint by rolling over the surface with the ink/ paint covered roller.
- Turn the printing block over, and place face down onto the fabric or surface to be printed.
- Using a clean roller, roll over the printing block pressing the block onto the fabric firmly.
- Carefully lift off the printing block, revealing the printed design.
- Leave your prints to dry before applying additional colours.
- Leave your prints to dry before layering designs, to prevent reprinting shadows of wet paint.

Further Reading - Books

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