



ZOFFANY

FRANGIPANI | INTAGLIO WALLPAPERS |
INTAGLIO PRINTS & WEAVES | ROMAN STRIPES
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This January sees the launch of Zoffany's new collections, featuring *Frangipani*, an exotic collection of embroideries, *Intaglio* wallpapers and fabrics and *Roman Stripes*, a collection of two classic woven stripes. Drawing inspiration from Scandinavia, Kashmir, Italy, France and England, these collections illustrate some of the pivotal influences on modern European culture.

Frangipani is an embroidery collection that encompasses both traditional and contemporary interpretations of natural forms. The designs range from exuberant multi-coloured florals to delicate monotone leaf patterns, using a variety of techniques and styles.

By contrast the *Intaglio* collections are inspired by and use the distinctive 'intaglio' printmaking technique of incising a design into a hard surface to create dynamic wallpapers and fabrics. Three of these designs draw on the architectural lines of ancient and classical Rome, other designs depict illustrative maps, forests of sycamore trees and a sophisticated smaller scale design of repeated coronets.

The Zoffany studio have used traditional techniques alongside modern production methods to create wallpapers and fabrics that bring the romance of history to 21st century interiors.

FRANGIPANI

HARVEST was taken from a document that is most likely Swedish c.1930's and is in the style of designer and architect Josef Frank. Islands of flat colour are first printed on 100% linen then arrangements of ripe Mediterranean fruit and vegetables such as peppers, tomatoes and sweetcorn are embroidered with multi-coloured threads onto the printed areas.

KASHIDA This is a stunning reproduction of a 19th century antique Kashmir wall hanging which was hand chain stitched in wool thread on a heavy cotton cloth. Kashmiri embroiderers drew inspiration for their designs and colours from the nature around them. Flowers, fruits and flowing vines, embroidered in simplified forms, are the most common motifs used. *Kashida* has been embroidered in the same way with a fine chain stitch using a hand guided machine embroidery technique, each area requiring hours of work to achieve the richness of design and colour. Every repeat of the design is slightly different from the last as the craftsmen follow the stencilled outlines of the motifs freehand.

ARLECCHINO illustrates a fantasy vine with an array of leaves growing from one stem. Bunches of berries sit amongst the colourful leaves, each embroidered with incredible detail to illustrate the vibrant patterning found in nature.

GINGKO FERN is a contemporary, medium-scale design showing sprigs of ginkgo leaves embroidered with finely graduating tones on a delicate linen ground.



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FIG TREE Taken from a design found in a Danish wallpaper book dating to the 1940's, *Fig Tree* illustrates the modernist Scandinavian style of this period. Fig leaves and fruit are arranged in a vertical pattern and woven in a fils-coupe quality to give an embroidered effect.

FLOWERING TREE embroidery has been adapted from the Zoffany wallpaper of the same name. The floral motifs were taken from old botanical paintings but the layout of the pattern is in the style of an 19th century floral print. It is embroidered using fine threads on 100% linen and retains the detailed outlines and tonal qualities of the watercolour artwork from which it was taken.



DESIGN	PRODUCT CODE	WIDTH	VERT. REPEAT	HORIZ. REPEAT	COMPOSITION	END USE	SUITABILITY
Flowering Tree	330003-330005	128cm	78cm	64cm	73% Linen 27% Viscose	DR	
Arlecchino	330006-330009	128cm	77cm	128cm	64% Linen 36% Rayon	DR	
Gingko Fern	330010-330012	128cm	78cm	64cm	75% Linen 15% Cotton 9% Viscose 1% Polyester	DR	
Fig Tree	330013-330018	146cm	62cm	73cm	55% Viscose 45% Cotton	OD/DR	
Kashida	330035	132cm	75cm	132cm	52% Acrylic 29% Linen 19% Cotton	GD/DR	
Harvest	330043-330045	130cm	78cm	65cm	64% Linen 36% Viscose	DR	

KEY	Suitable for upholstery	Suitable for drapes	OD Occasional Domestic	DR Drapes	GD General Domestic
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FACADE The Palazzo design was inspired by a drawing of the great Renaissance architect, Andrea Palladio (c.1536-40), using pen and brown ink, brush and yellow-brown wash. The drawing is now in the Drawings and Archives Collection of the RIBA Library in London and is one of the earliest surviving project drawings by Palladio. Although the drawing displays a knowledge of the Palazzo Te in Mantua, it is not necessarily a design for a palace, but may well be a villa facade as pre-Palladian Veneto villas always had two storeys. The basic layout is a traditional Italian villa with a wide entrance hall and sala above displaying a three arched window. Other elements within the design derive from ancient or modern Rome and from the courtyard in the Palazzo Te. The design is based on the paper study of architecture, not upon existing structures.

INTAGLIO PILLAR, CAPITAL & BASE This design comprises three parts, the *Pillar* which runs vertically up the wallpaper, the *Capital* which is a wide border along the top and the *Base* border which runs along the bottom of the wall. All three components are required to create this design which was inspired by another pen and brown ink drawing by Andrea Palladio (c.1541-45). The drawing is of the entablature and famous Composite capital of the Arch of Titus in Rome, a 1st century honorific arch which was the inspiration for later triumphal arches such as the Arc de Triomphe. The *Capital* design shows an ornate combination of Ionic volutes and Corinthian acanthus leaves.

INTAGLIO WALLPAPERS

The first three designs in this collection were created by Elizabeth Ockford using drypoint intaglio printmaking techniques. To find out more about this traditional art form turn to page 9.



END PAPER is an old Zoffany design from the Temple Newsam collection. The original design was adapted from an excise duty stamp on the back of one of the wallpapers from Temple Newsam, a magnificent Tudor-Jacobean mansion and one of the great historic estates in England. The stamp consists of a crowned cypher with the initials G R (George Rex) denoting the period 1714-1830. In the original design the cypher was arranged in a diamond trellis which has been omitted in this new version. *End Paper* has been recreated using the intaglio technique which enhances the design while retaining the spirit of the original.

ROME Rome's architectural legacy is unparalleled and was an inspiration for this design where its temples, arenas and public squares are shown in all their classical glory. The design is based on a wallpaper archive piece based on engravings.

LONDON is inspired by a printed silk handkerchief recently purchased for the Zoffany archive. London and its environs are shown in the form of a detailed map from the mid 19th century, a time of great social and political change. The detail is extraordinary and it is possible to recognise the streets even as they are today. The map encompasses Hyde Park corner to the west, the Mile End Road to the east, south to Camberwell Road and as far north as Regents Canal and just beyond. The River Thames, which by 1832 was a significant means of communication and trade, flows across the centre of the design. The map has been tiled to create a grid effect with the coat of arms from the original handkerchief dated 1832 at each corner.

RICHMOND PARK was based upon a block printed wallpaper simulating tapestry from the end of the 19th century which is probably French. The sycamore trees are reminiscent of Royal Parks and mature forests. Printed by surflex, the layering of inks and pigments give this design a three-dimensional feel.



DESIGN	PRODUCT CODE	WIDTH	PATTERN REPEAT VERT.	MATCH.	CARE INSTRUCTIONS
Richmond Park	310058-310061	52cm	61cm	Half drop	
End Paper	310062-310070	52cm	30.5cm	Straight	
Rome	310071-310076	68.6cm	76cm	Straight	
London	310077-310078	68.6cm	68.5cm	Straight	
Facade	310079-310083	52cm	52cm	Straight	
Intaglio Capital	310084-310085	52cm	68.6cm	Border	
Intaglio Pillar	310086-310087	68.6cm	0	Random	
Intaglio Base	310088-310089	26cm	68.6cm	Border	

KEY	Straight match	Random match	Half drop match	Moderate colour fastness to light
	Paste the wall	Washable		



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INTAGLIO WEAVES & PRINTS

The Intaglio fabrics are an assortment of tapestries, silks, crash linen and cotton, some woven and some printed, which complement the wallpapers perfectly.



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ROME (PRINT) The printed fabric, like the wallpaper, depicts scenes of famous classical landmarks in Rome with its magical cityscape and historic atmosphere. *Rome* is printed on pre-dyed crash linen. Originally known as 'Russian' linen, the name crash linen evolved from its Russian name 'krashenina' meaning coloured linen. This fabric is now available in a classic upholstery quality.

ROME (WEAVE) This impressive woven design is double the scale of the *Rome* print with a height repeat of nearly two metres. Its impact is softened by an antique effect texture that creates a subtle lustre and a soft luxurious look.

END PAPER (PRINT) *End Paper* is also printed on pre-dyed crash linen, designed to complement the wallpaper which was taken from an original fragment at Temple Newsam.

LONDON (PRINT) Created as a two-over design and printed on fine cotton, *London* is laid out as the original handkerchief with a decorative border around each map and the coat of arms placed in the top right corners. Shown down each side of the fabric width, the border is perfect for simple embellishment at the edges of curtains and around large cushions.



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TRADE ROUTES (PRINT) A popular wallpaper design in the Zoffany portfolio, *Trade Routes*, now printed on a beautiful silk quality, is inspired by the early maritime trade routes, which were the communication highways of the ancient world. These connections are reflected in the design with its depiction of ships – such as galleons, clippers, steamships and smaller sailing ships – dotted between the islands with waving flags of different trading nations, fluttering high above the houses on the harbour.

RICHMOND PARK (TAPESTRY) Just as *Richmond Park* wallpaper is taken from a block printed paper, so is this fabric design. Now available as a classic woven tapestry, the tonal colours flow together creating a feeling of movement in the summer trees.



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DESIGN	PRODUCT CODE	WIDTH	VERT. REPEAT	HORIZ. REPEAT	COMPOSITION	END USE	SUITABILITY
Trade Routes	320001-320002	135cm	72.5cm (half drop)	70cm	100% Silk	DR	
Rome (print)	320046-320048	139cm	81cm	69cm	100% Linen	GD/DR	
End Paper	320049-320055	137cm	40.5cm	46cm	100% Linen	GD/DR	
London	320056-320057	138cm	69cm	69cm	100% Cotton	DR	
Rome (weave)	330037-330039	145cm	167cm	145cm	44% Viscose 28% Linen 23% Polyester 5% Rayon	GD/DR	
Richmond Park	330040-330042	140cm	71cm	140cm	77% Cotton 10% Acrylic 8% Polyamide 5% Polyester	GC/DR	

KEY	Suitable for upholstery	Suitable for drapes	GC General Contract	GD General Domestic	DR Drapes
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ROMAN STRIPES

Roman Stripes is a collection of classical stripes presented in eight colour palettes that complement both the *Intaglio* and *Frangipani* collections. Woven in a smart, medium-weight herringbone construction, the composition combines the natural look of linen with the beautiful drape quality of viscose and cotton, thus making it a perfect fabric for upholstery and curtains.

CORINTHIAN STRIPE & DORIC STRIPE *Corinthian Stripe* is a classic symmetrical four-over stripe, while *Doric Stripe* is a contemporary smaller scale stripe with even bands of colour.

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DESIGN	PRODUCT CODE	WIDTH	VERT. REPEAT	HORIZ. REPEAT	COMPOSITION	END USE	SUITABILITY
Doric Stripe	330019-330026	140cm	0	11.9	50% Cotton 35% Viscose 15% Linen	GD/DR	
Corinthian Stripe	330027-330034	140cm	0	35cm	50% Cotton 35% Viscose 15% Linen	GD/DR	

KEY	Suitable for upholstery	Suitable for drapes	GD General Domestic	DR Drapes
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Further images available from Murray Weir Willats



INTAGLIO PRINTMAKING

Intaglio is the method of printmaking where the ink is wiped into recesses or troughs on the plate. This is in contrast to relief printing where it is the raised surfaces that are inked up for printing.

Drypoint is one of the oldest and simplest forms of intaglio printmaking. This method of printing is easily recognised from the slightly fuzzy lines that are left behind on the paper, resulting in an almost painterly quality. Traditionally, a design is scratched onto a polished copper plate using a sharp, hard needle. In this case the more contemporary medium of Perspex was used. This process

throws up a rough ridge (the burr) along the incised line. The plate is then covered with a layer of printing ink and with a bundle of muslin or tarlatan and tissue paper, it is wiped back until the ink collects in the grooves and on the burrs. Lastly, the print is transferred to paper and the typical fuzzy drypoint lines are left behind.

The effect of the drypoint line was first fully exploited by the 15th century Master of the Amsterdam Cabinet active from c.1470-1500. Other masters in the use of drypoint were Rembrandt, who combined this technique with other graphic art methods, and Albrecht Durer.



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CREATING THE ZOFFANY DESIGNS BY ELIZABETH OCKFORD

To create these images for Zoffany, I first made my designs on paper, in pencil. Then I laid my piece of Perspex over the top of my drawing and incised the marks into the plastic with a drypoint tool, a tiny diamond set into the tip of a drawing pen. Using a variety of pressures applied and varying the angle at which I made the incisions I could get lighter or darker marks and create a sense of depth and tone.

Once the plate was completely scratched I then wiped thick oily ink into it. At first the ink is applied densely all over the plate, then, very delicately it is wiped off leaving ink in all the recesses and burrs. This takes a practised sensitivity of touch and every printmaker will have their own individual method of doing this, producing distinctly individual prints. You can remove as much or as little ink as you want and create an almost infinitely varying range of light to dark prints from the same plate. For each design I produced several different impressions and the Zoffany studio were able to choose which one they preferred to work from.

I have a small etching press in my studio in Sussex, which I used to make the prints. It is about seventy years old, and has come to me through the hands of several other printmakers through the years. The paper used is specialist, handmade

paper with a very soft surface and no bleach or oxidants in it. Before printing it is soaked in water for approx fifteen minutes, then taken out and the surface blotted dry. It is then fed through the press with the inked plate at high pressure. The dampness of the paper makes it very soft and pliable and as it goes through the press it is squeezed into all the tiny troughs, recesses and burrs on the plate to take up the print mark. Even the finest scratch on a plate can show in a print depending on the sensitivity of the inking and wiping up of the plate.

The material that is used for a drypoint plate is quite soft otherwise it would be impossible to incise by hand. Thus, the copper or Perspex wears down after a few prints and the nature of the print achieved therefore changes. From one copper plate it is usual to achieve only 5-10 impressions whereas Perspex will only last for about 5 prints before the image begins to deteriorate.

I have been working as an artist and printmaker for the past six years and it is only through a great deal of practise that really sensitive drypoint prints can be achieved, however, the beauty of the technique is that even a true beginner can achieve something interesting and credible at a first attempt. As they say, practice makes perfect.



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The background is a detailed architectural drawing of a classical building facade, showing multiple stories of windows and columns. In the foreground, a dark wood chair with a high, curved backrest is positioned. On the backrest, there is an oval-shaped crest or seal with a central emblem and text around the border. To the right of the chair, a stack of three old, leather-bound books is placed on a wooden surface.

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