Mélange de Motifs: Custom Pattern Designs Inspired by the Interiors, Architecture, and Gardens of Vaux-le-Vicomte

Jill Christine Harmon
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MÉLANGE DE MOTIFS:

Custom Pattern Designs Inspired by the

Interiors, Architecture, and Gardens of Vaux-le-Vicomte

By

Jill Christine Harmon
A Plan B Project Submitted in fulfillment of the requirements for the degree,
of
Master of Fine Arts
in
Interior Architecture and Design

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Completing this MFA degree has been a challenging yet extremely fulfilling journey that could not have happened without the numerous and marvelous individuals who have inspired, contributed, encouraged, and supported me.

First, I must acknowledge that I believe divine help was in every step of this journey. I know that God has blessed me with inspiration, talents, and countless blessings and I am profoundly grateful. My family, who continually supported my pursuit of crazy hopes and dreams, even when they did not understand the why, how, or what. I am forever grateful for my sisters and friends who willingly gave their time and talents to carefully assemble and prepare each piece for the exhibit. A special thank you to my niece Lindsey, who took the time to listen, laugh, provide feedback, read, and edit papers, review presentations, and provide thoughtful insights.

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Thank You!
ABSTRACT

How can a historic precedent be successfully employed to inform modern design? History will always provide a degree of influence in contemporary design. In design, a historic precedent is the backbone of a creative concept and stands as a relevant and informative aspect throughout the project. The precedent acts as a basis in developing designs with substance and meaning and is a fundamental practice in architecture, landscape architecture, and interior design. Delving into the history of Vaux-le-Vicomte, often referred to as Vaux, provided three relevant aspects which compose the historic precedent for this MFA project. First, the creative initiative between owner, architect, artist (interior designer), and gardener which produced an exceptional, harmonious, and ingenious outcome. Second, the dynamic relationship between Fouquet and the king of France, Louis XIV. And finally, the long-lasting influence of the innovative results on the fields of architecture, gardens, and interior design. These three aspects act as a historic precedent and the guiding principles in developing a collection of custom patterns inspired by Vaux-le-Vicomte.
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“The designer does not begin with some preconceived idea. Rather, the idea is the result of careful study and observation, and the design is a product of that idea.” – Paul Rand

INTRODUCTION

Historical references are available through many reliable resources and from various perspectives. Written accounts, art, literature, architecture, music, furniture, and images are a few vehicles that link us to the past. We are introduced to history from a young age and events of the past repeatedly influence the world around us in various and often profound ways. A seemingly insignificant aspect of history can have a penetrating impact on our lives, modern-day events, and design. In the design world, designers rely on the past to inform current design trends, concepts, and applications, which is referred to as a historic precedent. The research will generally reveal unique and inspiring points that can illuminate ways to improve or enhance creative works. How can the past inform what we do today in positive and ingenious ways?

This paper describes how a historic precedent can be used to influence modern design. A historic precedent can be applied in subtle, literal, and abstract ways to a design concept while keeping the aspects of the precedent at the core of the project development and as inspiration during the creation process. History often sets a precedent that inspires how we can improve or find new solutions. My first visit to France’s iconic château, Vaux-le-Vicomte in Maincy, France, was in the summer of 2014. I was completely enamored with this beautiful château inside and out. I had no idea then, nor could I imagine, the part it would play in my journey to an MFA. I did not envision, at that time, that I would visit the château again and embark on a research adventure through personal observation and literary resources just a few years later.
CHAPTER 1

REVIEW OF LITERATURE

“I have often wondered what it is an old building can do to you when you happen to know a little about things that went on long ago in that building.” – Carl Sandburg

Developing a historic precedent begins with research into the past to gain understanding and insight from diverse approaches. A collection of literary resources provided essential historical perspectives. This project is based on research into one of the most significant châteaux – Vaux-le-Vicomte in Maincy, France, created by Nicholas Fouquet in 1661. Vaux-le-Vicomte becomes the precedent for the Château de Versailles under the reign of Louis XIV. Goldstein (2008) provided insightful comparisons between Vaux-le-Vicomte and Versailles. Both buildings were contrived by the same team of designers although directed by different men with opposing approaches and results.

The definition of a precedent is an earlier occurrence of something similar, something said or done that may serve as an example or rule to authorize or justify a subsequent act of the same or an analogous kind, or a person or thing that serves as a model (Webster 976).

"The term precedent … refers to a representation of the knowledge about a past design in a form that makes it applicable or 'reusable', in new, but similar problem situations" (Aygen 1). A historic precedent, in a design aspect, is developed as research reveals pertinent points of interest relative to a current design project. A precedent may establish the foundation on which a concept is formed. The precedent continues to inform a project and is often applied realistically, abstractly, or indirectly. As design results emerge the historic precedent is not always apparent but acts as the groundwork and driving force behind the design.
Design students regularly research iconic and historic designs, styles, and approaches to design, as well as modern-day design and individuals. This research helps to increase understanding and awareness as to how others have generated successful designs in the past. This process helps students identify a historic precedent to inform a design project. Developing a historic precedent is often the simple component while applying the precedent to a project through a concept or process can be more challenging. Students sometimes struggle with the connection and how to apply the research in a way that makes sense.

As a professor, providing real-life examples of how to develop and apply a historic precedent to a project will prove beneficial in future educational settings. The historic precedent applied to this project was three-fold: first, the creative initiative between owner, architect, interior designer/artist, and gardener, which produced an exceptional, unified, and ingenious outcome; second, the dynamic between Fouquet and the King of France, Louis XIV; and finally, the harmonious balance between the architecture, the gardens, and the interiors.

**Creative Initiative:**

Fouquet provided an excellent model by which to assemble a successful team. He had the vision but needed a team whose combined abilities and insights would create the château he envisioned. This team was willing to go outside the normal approach to design in the day and advance with new eyes and new ideas. (Drazin 148)

His team included accomplished specialists in various areas:

*Louis Le Vau:* Architect and builder

*Charles Le Brun:* Painter, expert in interiors, furniture, tapestry, statues, and installation

*André Le Nôtre:* Landscape gardener
Selecting a graduate committee with the right combination of abilities and insights to assist in bringing my vision to life was similar. Like Fouquet’s team, my committee was an invaluable resource, with varied backgrounds, strengths, and expertise. My committee included:

*Darrin Brooks:* Residential interior design, stage and costume design, history of architecture, interiors, and furniture

*Susie Tibbitts:* Graphic and interior design, and professional practice

*Jeannie Johnson:* Outside perspective, French culture, and interdisciplinary collaboration

*Amanda Lee:* Printmaking and textile design

My initial journey to learn about Vaux-le-Vicomte began with that first visit to the château in 2014. The beauty of the château captured my attention, but I knew little of its intriguing history. Research of Vaux-le-Vicomte through various resources revealed many crucial and relevant perspectives that would later form the historic precedent. A second visit to the château in 2019 occurred under a different lens — one of discovery, exploration, and inquiry. Context is essential to understand the history of Vaux and its creator, Nicholas Fouquet.

**Vaux-le-Vicomte:**

Nicholas Fouquet is the central figure of the historic account surrounding the creation of Vaux-le-Vicomte. In the mid-1600s Nicolas Fouquet experienced great success. He was at the height of his career as finance minister to the King of France, Louis XIV. He was a known and generous supporter and patron of the arts. Nicholas was intelligent, bold, and fiercely loyal to his king and country. He had inherited land from his father where Vaux-le-Vicomte would be built. His first wife died young, leaving Nicholas her fortune, and Fouquet’s second wife was also a
wealthy woman. The combined fortunes from his wives would provide the means to build the grand château, Vaux-le-Vicomte (Montclos 27).

The Fouquet family crest is adorned with a squirrel and the motto “Quo non ascendet” (What heights will he not scale) which was an accurate description of Nicholas (Vogüé 18). Nicholas was an ambitious man who knew that if this unprecedented edifice, Vaux-le-Vicomte, were to be achieved he needed a team that would work with him to accomplish it. Fouquet invited architect Louis Le Vau, gardener/landscape architect Andre Le Notre, and painter/interior designer Charles Le Brun to join him on the quest. With the team assembled, he shared his vision for the estate and then gave the team an unlimited budget and the charge that they must work together, and they must create something new and innovative (Vogüé 29).

Together the team implemented new and innovative design concepts. The floorplan was an entirely new approach - one that La Vau had been developing. Vaux-le-Vicomte was the catalyst that allowed La Vau to break away from what he felt were rigid architectural principles and employ this new approach, and ultimately propel the development of his unique style (Vogüé 29-35). The floorplan introduced individual spaces or suites that were spread apart and compartmentalized. The new “suite” spaces provided privacy and flexibility that had not been known before. Vaux’s wider floor plan required a different roof system which led to the introduction of the modern hipped roof. This roof design would be recognized as part of Le Vau’s style. The floor plan is designed around a central entry and domed grand salon. The dome is an enormous oval and is considered a technical and aesthetic feat (Montclos 70).

Expansive and iconic French gardens surround the château as the quintessential complement to the structure and interior elements. The entire estate is a harmonious composition
with details reflected inside and out and in every aspect of the estate. It has been said that Vaux is near perfect harmony between nature and the built environment (Vogüé 81).

This team achieved immense success by designing and creating an enduring chateau that would influence building and building styles for generations. I believe the underlying success must be attributed to the ambitious mastermind behind the project, Nicolas Fouquet. The abundant success of this château provides an abundance of historic precedents that can act as models for innovative design today.

Vogüé (2015) contributed the perspective of the current owners, the de Vogüé family, and the historical facts passed down through family ownership and research conducted, by the owners, to restore the château to its former glory. Montclos (1997) illustrates the history and life of Vaux-le-Vicomte from its inception, by Nicholas Fouquet, through the grand celebration of the completion of the château and the life of the estate down to the current owners. Drazin (2009) presented a deeper look at the man, Nicholas Fouquet (spelled Foucquet in his signature although referenced as Fouquet in literature) and produced a detailed outline of his life, reputation, relationships, and ultimately the events surrounding his rise and fall.

**Pattern Design:**

Pattern design emerged as the creative application for this project. Patterns were produced through printmaking, and digital processes on fabric and then applied to various interior furnishings and accessories. Other literary sources provided supplementary information on printmaking and digital printing. Robinson (1969) provided a historical overview of printed textiles. Knight (2011) proved a helpful guide in the design of patterns for fabric and textile application. Wisbrun (2012) delivered valuable information and instruction for creating pattern designs and repeating patterns.
As new design styles have emerged over time pattern types have evolved alongside to reflect the essence of various styles from classic to modern. Designers often refer to historic patterns for guidance or as a precedent in developing new patterns that may or may not emulate the original intent. Each of the different pattern types has had and continues to have an enormous impact on the proliferation of textile and fabric design, production, and use. The information gathered regarding these patterns coupled with observations at Vaux provided a groundwork to develop pattern designs in the style of this project. The historic background on these pattern types is vast and intertwined which provides a multitude of alluring aspects perfect for use as historic precedents for application in future projects.

Pattern design was an unexpected and intriguing concept that emerged as the vehicle to incorporate my discoveries creatively. In addition to participating in a printmaking class, literature filled in the missing pieces for producing successful pattern designs. Books on the different forms of printmaking added depth and insight into how to design and develop patterns and ultimately produce those patterns on fabrics and textiles.

Creating repeating patterns is an intense process that requires an understanding of the various options to produce repeating patterns. Most designs lend themselves to a specific type of repeat. There are many types of repeats, each is unique and applicable in creating various patterns from one design element. Full drop, half drop, and continuous repeats materialized as the best options to bring my designs to life.

STRAIGHT DROP REPEAT (Fig. 1) The straight drop repeat is the most basic and simple type of repeat. The motif is repeated along the same line both vertically and horizontally (Wisbrun 20).

Figure 1 – Full Drop Repeat – Design by Author
HALF DROP REPEAT (Fig. 2) The half drop repeat breaks up the sometimes-uniform look of the full repeat. To create a half-drop, repeat the motif vertically but then drop the next column so that the top of the motif lines up horizontally with the center of the two vertical motifs on either side (Wisbrun 20).

Figure 2 – Half Drop Repeat – Design by Author

RANDOM/TOSSED REPEAT (Fig. 3) The random tossed or continuous repeat is considered the most difficult to achieve. One way this repeat can be accomplished is as a piece of artwork, as shown here, or can be created using a computer program. Both options begin with the development of a design using a square. The poppy pattern (shown below) is a watercolor art piece, and the process is complicated. The inside portion of the design is completed first. The paper is then cut in half vertically and the two unfinished sides are placed together, and the pattern is completed across the two pieces. The paper is then returned to the original position and cut in half horizontally repeating the same process until the entire pattern is completed as a continuous pattern. With a computer program, the process begins by placing the elements of the design into a square but also including elements that would go beyond the square. The motif is duplicated, and a copy is placed to each side, above and below the original. Items can be adjusted within the five squares until a pleasing composition flows from one square to the next. Once a desirable pattern is achieved, the original is cropped into a square keeping the contents inside as the repeatable

Figure 3 – Random – Tossed Repeat – Design by Author
portion creating a continuous repeat. Programs like Illustrator provide powerful tools to aid in the process of developing continuous repeat patterns (Wisbrun 21).

Textile design is deeply rooted in Europe. Vaux-le-Vicomte is an extraordinary example of using local resources to produce uniquely designed patterns specific to the château. Tapestries, fabrics, rugs, and wall coverings within the château were designed by the collaborative team and created by local artisans (Carlano, & Salmon 22-23). This aspect presented the perfect bridge between the historic precedent and the admired virtues in the history and the château itself with modern pattern design as an application for a creative project. Pattern designs became the foundation of the project and when applied to various interior elements, the perfect avenue to express my concepts abstractly and provide a cohesive compilation to the discoveries at Vaux.

**Pattern Types:**

Floral, calico, damask, and toile de Jouy are some of the pattern types that have existed for centuries. Originally, textile pattern designs were produced either by block printing, copper plates, embroidery, or weaving different colored fibers together to create the design.

Floral designs are common and have always been popular due to the fact they can be applied to all types of fabrics and can be plain or complex. Floral designs can be a simple shape, block printed in a single color, and produced in a full drop repeat or they can be extremely ornate, multi-layered, colorful, and produced as a continuous repeat. Due to the cost of imported fabrics from India in early centuries and controversies that occurred in different countries regarding trade and fabrication, manufacturers looked for means to produce affordable materials for common folk. Simple floral designs, referred to as calicoes, were originally applied to inexpensive cotton fabrics through block printing methods to provide affordable fabrics which became clothing items for both men and women (Robinson 19).
In the beginning damask patterns were created through the weaving process which produced lavish results. Damasks were generally large-scale designs, and the completed fabrics were heavy and perfect for upholstery, drapery, and bedding. Today, designs are developed to mimic traditional damask pattern but are often printed instead of woven which allows damask patterns to be produced in a variety of ways. Weaving is still a viable method used to create plaids, stripes, dots, and traditional damask designs. Woven designs tend to have a more luxurious hand and are more expensive than printed fabrics. (Jackman et al. 100, 147)

Toile or toile de Jouy patterns were created in the mid 1700’s by cloth printer Christophe Phillipe Oberkampf. He developed this unique design method to tell a story through intricate drawings that depicted a panorama of daily life. The scenes represented in his patterns were often from settings he observed in his many travels. Scenes included people, buildings, and landscape elements and were repeated in a manner that led the viewer through a story. Patterns were printed in one color on cotton or linen fabric. Toile refers to the type of fabric and Jouy is from the name of the city where Christophe opened his factory, Jouy en Josas near Versailles. (Robinson 63)

**Block Printing:**

Fabric block printing appeared in Europe as early as the 10th century. Block printing consists of carving patterns into wood or linoleum (Fig. 4). Ink is then applied to the blocks and transferred to the fabric repeatedly to form a repeating pattern. Reading revealed multiple techniques for carving and creating blocks for printing. Specific motifs were selected for this process based on size, complexity, and shape, as well as the desired outcome. The process of taking a motif and reproducing it in linoleum is an art form. Transferring the motif in a pattern repeat on fabric is tedious but rewarding (Howard).
Digital Printing:

Digitally produced patterns allow for more colorful, elaborate, and complex designs to be achieved than through block printing. An unlimited array of colors can be applied through the digital process. Developing repeating patterns digitally can be a more simplified process and the outcome is more precise, symmetrical, and immediate (Wisbrun 150-153). Several books and online tutorials were extremely helpful in producing satisfying results.
CHAPTER 2
FIELD RESEARCH AT VAUX-LE-VICOMTE

“There are two things that make a room timeless: a sense of history and a piece of the future.”

– Charlotte Moss

This collection of patterns was influenced by historically based elements, observed during my explorations of Vaux-le-Vicomte. I was privileged to spend four days at Vaux, wandering the gardens, sketching, journaling, experiencing the various tours, and taking advantage of the many aspects open to exploration. The château has a delightful 3D audio tour that allows the listener to step into the history of Vaux-le-Vicomte. The tour details events that occurred at Vaux in the theatrical voice of Nicolas Fouquet, his family, and the various players of the time. Time spent in the interior rooms allowed observation of the many details and nuances of this incredible structure. Adventures in the gardens presented amazing views from every corner and in every direction. Sculptures, outbuildings, fountains, and foliage are delightful embellishments and additional layers of artistic expression complimenting the château.

Insights gained through research and abstract impressions revealed the dynamic and explosive relationship between Nicolas Fouquet and the King of France, Louis XIV. Fouquet’s symbol of the squirrel and the King’s emblem of the sun can be found literally and abstractly in the developed patterns. Several patterns include a uniquely modern and abstract interpretation of the squirrel, but a more pragmatic representation of the sun. However, the two symbols are never combined within the same pattern, instead, the different pattern applications are layered and applied strategically to furniture pieces, textiles, and accessories. Layering occurs as a pillow is
placed on a chair, a footstool on a rug, or dinnerware on linens. This juxtaposition is symbolic of the relationship between Fouquet and the King.

Harmonious Balance:

As mentioned earlier, the harmony between the different areas of Vaux is impeccable. As patterns were developed, the exhibit plan transpired alongside identifying the need for different areas as the means to display the various patterns. As an interior designer, the natural application for the printed patterns was three different interior room settings. It was determined that these areas would be represented in the exhibit as a bedroom, dining area, and sitting room. Each area would be a specified space and the individual patterns unique to that space yet harmonious when viewed together with the other spaces. The areas would feature furniture, textiles, and accessories to showcase the patterns which were printed on fabrics, wall coverings, draperies, rugs, and a few unanticipated applications (See Figures 37-53).
Inspiration Posters:

An important aspect of any project is to compile the research and observations. Some of the most important aspects inspired my pattern designs. Eleven posters were compiled to highlight specific hallmarks that exemplify the château. Most of the photos included on the posters are photos were taken during my visits to Vaux. The various referenced points of history are compiled from the literature cited and the Vaux-le-Vicomte website. Embodied across the bottom of each poster is a sample of a pattern design inspired by the corresponding elements. A direct correlation between the patterns and the images on the posters may or may not be identified, but that is the allurement of designs inspired by corresponding features, details, and emotions.

The estate of Vaux-le-Vicomte is spectacular. The first step inside the front gate reveals a grand view in every direction and is filled with details that grow in meaning as history unfolds. Nicholas built this chateau to honor his King, Louis XIV. The King believed that he was the brightest and most magnificent gift from God to the world, so he was also known as the Sun King. Developing a “sun” pattern was essential and appears in specific locations throughout the exhibit.
**Grande**

The great axis dominates every aspect of this composition, cleverly balanced at times to mask asymmetries. It creates a sense of transparency, passing through the château’s entrance hall and Grand Salon, so that the statue of "Hercules at Rest," can be glimpsed two kilometers further south.

Majestically laid out along a four kilometer axis, the Château de Vaux-le-Vicomte surges from a series of planes like a theatre set. The outbuildings, in its forecourt, guide the eye past tall gates (an innovation for the period) to the façade, as if at the center of "mise-en-scène."

One can spot the gardens on either side, arranged in vast terraces that follow the natural slope of the land.
The Fouquet family crest is adorned with a squirrel framed as the obvious and primary element on the shield. This essential element became a focal point of the design process and was developed into a modern version of a squirrel which also occupies a prominent place in several pattern designs. Can you pick out the squirrel in the pattern shown here?
This dynamic team was inspiring on many levels. Not only did they excel at their individual talents and expertise, but they succeeded in combining their efforts to produce something that had not been done before and would stand the test of time. The four-sided infinity symbol, on this pattern, represents these four men.
The gardens inspire at every turn. Various flowers and landscape elements exemplify the artistry of the original garden design. The harmony between nature and building are evident in every view. The many garden elements influenced this floral pattern and are intertwined with other pattern designs.
Statues stand guard at integral points throughout the estate. Each is unique and seem to represent strength, humanity, protection, and life. All stand in a designated location and flow from one to the next in a dynamic yet united front. This pattern reflects the intertwining relationship of the individual pieces.
Thirty-six fountains were initially designed to adorn the gardens. The assorted fountains and water features gracing the gardens add a touch of whimsey, majesty, and splendor. The detail of this design echoes the whimsey and majesty of the water features.
Figure 11 – The Architecture - Design & Photos by Author

The intriguing architectural details identify points of interest and unite the diverse aspects of the entire structure. Together they are magnificent. Individually each is a significant masterpiece. This pattern is symbolic of the squirrel climbing new heights.
Figure 12 – The Windows - Design & Photos by Author

Windows are plentiful at the château and provide incredible views from every room. Each window is uniquely adorned with details seen from the inside and out and act as additional pieces of artwork. Additionally, the views bring the gardens inside in perfect harmony. Simplicity was key for this pattern.
Moving from room to room one can observe a beautiful connection between color schemes, pattern designs, materials, furnishings, and architecture. The cohesive interiors of Vaux are stunning, and serene. Large patterns grace the walls and furniture, so a modern large damask appeared to be the perfect core pattern.
Magnificent ceilings ornament each room and no two are alike. The eye is drawn heavenward and rewarded with the surrounding artistry through discovery. This swirling pattern design invites discovery beyond the initial view like other forms of art.
The hallmark posters were designed to take those visiting the exhibit on a visual and historical tour of Vaux-le-Vicomte and are a compilation of photos, historical points, specific details, and aspects of Vaux-le-Vicomte that inspired this MFA project.
CHAPTER 3
PATTERNS INSPIRED BY VAUX

“As an architect, you design for the present, with an awareness of the past, for a future which is essentially unknown”
– Norman Foster

Pattern Development:

Vaux-le-Vicomte is filled with intriguing and delightful details throughout the interiors, in every aspect of the architecture, and within the numerous features in the gardens. Seemingly small minutiae stood out, and when explored and abstracted, patterns emerged. Some patterns appeared from a very abstract view, while others took on more literal forms although not direct replications.

Fouquet’s family symbol, the squirrel, is a very poignant part of his story as is the sun to Louis XIV, the Sun King. Incorporating these two symbols into the patterns was imperative (Fig. 16). Two realistic squirrel drawings were produced for inclusion on the toile pattern. An abstracted squirrel was also designed and appears obscurely throughout the various patterns. The abstract squirrel pattern is found on the dinnerware as well. The sun is a more literal representation, although not always complete. Merging historic elements with modern-day interpretations transpired naturally through exploration of design and application.

Figure 16 – Squirrel & Sun – Drawing & Designs by Author
The information gathered on design types, fabric, and printing techniques played a major role in developing the many patterns of the project. Each pattern needed to stand on its own yet complement other patterns and contribute to the collection as a cohesive whole. The patterns were compiled under the concept of merging the history of Vaux with contemporary ideas and applications. The vision for the resulting patterns was for use in various textile applications, fabrics, wall coverings, rugs, and accessories (See Figures 37 – 51).

As the patterns developed, it was determined that several could be produced by block printing methods (Fig. 17). Natural and sustainable materials of linen and cotton were procured for the printing process. These hand-printed designs would become pillows and sketchbook covers. The research of various dyeing techniques led to hand-dyeing the fabrics to attain custom colors matching the color schemes. The remaining more complex pattern designs were produced digitally on natural and sustainable materials. The conception and development of each design along with preparing them for production has been a gratifying learning process.

Learning about and creating through block printing was new and exciting and proved a natural and relevant fit for the project.

Each pattern was designed for a specific application. Scale, repeat, and color were all influential elements in the creation of each pattern as well as how that pattern would be used.
Accent pillows, linens, furniture, dinnerware, wall coverings, and draperies played a precise part in the three spaces. Selecting the pattern, determining the appropriate scale, color combination, and application was thoughtful and deliberate. This process was key not only in developing the individual pieces but in creating an overall harmonious composition of the three spaces.

For this project, Spoonflower was the company used to produce the digitally printed fabrics. They offer a wide variety of natural fiber fabrics which are reminiscent of the fabrics used at the time Vaux was built. Samples of the printed designs were ordered first, for approval, before printing the larger yardage amounts to ensure the desired results.

**BLOCK PRINTING VIDEOS:**
- [https://www.youtube.com/watch?v=d_twmSz4C2Y](https://www.youtube.com/watch?v=d_twmSz4C2Y)
- [https://www.youtube.com/watch?v=Fth2tDWaGb8](https://www.youtube.com/watch?v=Fth2tDWaGb8)
- [https://www.youtube.com/watch?v=YPl7sAs_gw](https://www.youtube.com/watch?v=YPl7sAs_gw)
- [https://www.youtube.com/watch?v=c7iavSE6EA8](https://www.youtube.com/watch?v=c7iavSE6EA8)
- [https://www.youtube.com/watch?v=SOW0ADrFXbg](https://www.youtube.com/watch?v=SOW0ADrFXbg)
- [https://www.youtube.com/watch?v=i_P9wyLQyh4](https://www.youtube.com/watch?v=i_P9wyLQyh4)
- [https://www.youtube.com/watch?v=_CEFE5yEx28](https://www.youtube.com/watch?v=_CEFE5yEx28)

Combining the block printed fabrics with the digitally printed fabrics proved to be a pleasing blend between the bygone method of block printing and the modern technique of digitally printed fabrics. Both methods produced extremely satisfying and complimentary results.

Toile patterns appeared a century after Vaux was built, and the toile pattern in my collection seemed appropriate to tell a portion of this story. Creation of this modern toile includes my original drawings of significant aspects of Vaux taking the viewer on a walk through the gardens and around the exterior of Vaux-le-Vicomte.
To create the Vaux II toile pattern, I began by drawing the inspiring and intriguing details and aspects of the exterior of the chateau, the outbuildings, gardens, statues, and fountains.

Once the individual drawings were completed several layouts were arranged and rearranged until a pleasing pattern developed. Descriptive text, in an appropriate font style, added a modern twist which tied the elements together and added to the story.
TOILE PATTERN:

Figure 20 – Vaux II Toile - Design by Author

Pattern Name: Vaux II Toile
Color: Noir et blanc
Color: Ombre inversée
Color: Rose
Color: Sépia
Color: Revers Gris

<table>
<thead>
<tr>
<th>Collection:</th>
<th>Vaux Rappalée</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pattern Name:</td>
<td>Vaux II Toile</td>
</tr>
<tr>
<td>Application:</td>
<td>Wall covering</td>
</tr>
<tr>
<td>Content:</td>
<td>Pre-Pasted Removable Smooth</td>
</tr>
<tr>
<td>Width:</td>
<td>24 in.</td>
</tr>
<tr>
<td>Repeat:</td>
<td>32 in.</td>
</tr>
<tr>
<td>Weight:</td>
<td>N/A</td>
</tr>
<tr>
<td>Finish:</td>
<td>Eco-friendly, FSC Certified, formaldehyde-, phthalate-, and PVC-free</td>
</tr>
<tr>
<td>Notes:</td>
<td>Price: $14.50 ft</td>
</tr>
<tr>
<td></td>
<td>Designer: Jill Christine</td>
</tr>
</tbody>
</table>
FLORAL PATTERNS:

Figure 21 – Coquelicot - Design by Author

<table>
<thead>
<tr>
<th>Pattern Name</th>
<th>Color: Autome</th>
<th>Color: Gris</th>
<th>Color: Pêche</th>
<th>Color: Jaune</th>
<th>Color: Lavande</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Collection</th>
<th>Vaux Rappalée</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pattern Name</td>
<td>Coquelicot</td>
</tr>
<tr>
<td>Application</td>
<td>Upholstery</td>
</tr>
<tr>
<td>Content</td>
<td>100% Belgian Linen</td>
</tr>
<tr>
<td>Width</td>
<td>54 in.</td>
</tr>
<tr>
<td>Repeat</td>
<td>18 in.</td>
</tr>
<tr>
<td>Weight</td>
<td>9.8 oz.</td>
</tr>
<tr>
<td>Finish</td>
<td></td>
</tr>
<tr>
<td>Sustainability</td>
<td>Contains Bio-Based Materials - GREENGUARD and GREENGUARD Gold Certified</td>
</tr>
<tr>
<td>Notes</td>
<td>This textile is available as a made-to-order pillow</td>
</tr>
<tr>
<td>Price</td>
<td>$120.00</td>
</tr>
<tr>
<td>Designer</td>
<td>Jill Christine</td>
</tr>
</tbody>
</table>

JILL CHRISTINE DESIGNS
Figure 22 – Pavot d’aujourd’hui - Design by Author

<table>
<thead>
<tr>
<th>Collection</th>
<th>Vaux Rappalée</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pattern Name</td>
<td>Pavot d’aujourd’hui</td>
</tr>
<tr>
<td>Application</td>
<td>Wall covering</td>
</tr>
<tr>
<td>Content</td>
<td>Pre-Pasted Removable Smooth</td>
</tr>
<tr>
<td>Width</td>
<td>24 in.</td>
</tr>
<tr>
<td>Repeat</td>
<td>8 ft.</td>
</tr>
<tr>
<td>Weight</td>
<td>N/A</td>
</tr>
<tr>
<td>Finish:</td>
<td></td>
</tr>
</tbody>
</table>

**Sustainability:** Eco-friendly, FSC Certified, formaldehyde, phthalate, and PVC-free

**Notes:**
- Price: $12.00 ft
- Designer: Jill Christine
DAMASK PATTERNS:

**Figure 23 – Fleuri - Design by Author**

<table>
<thead>
<tr>
<th>Pattern Name: Fleuri</th>
<th>Color: Gris</th>
<th>Color: Jaune beurre</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Collection:</strong> Vaux Rappalée</td>
<td><strong>Color:</strong> Blue d'hiver</td>
<td><strong>Color:</strong> Printemps vert</td>
</tr>
<tr>
<td><strong>Pattern Name:</strong> Fleuri</td>
<td><strong>Application:</strong> Multipurpose</td>
<td></td>
</tr>
<tr>
<td><strong>Content:</strong> Cotton 55%, linen 45%</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Width:</strong> 52 in.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Repeat:</strong> 10 in.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Weight:</strong> 6.4 oz.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Finish:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sustainability:</strong> Contains Bio-Based Materials - GREENGUARD and GREENGUARD Gold Certified</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Notes:</strong> This textile is available as a made-to-order pillow</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Price:</strong> $56.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Designer:</strong> Jill Christine</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Pattern Name: Apaisant  
Color: Fard à joues doux  
Color: Sarcelle

Collection: Vaux Rappalée
Pattern Name: Apaisant
Application: Multipurpose
Content: Linen Cotton Canvas 55% Linen, 45% Cotton
Width: 54 in.
Repeat: 20 in.
Weight: 6.4 oz
Finish:

Sustainability: Contains Bio-Based Materials - GREENGUARD and GREENGUARD Gold Certified
Notes: This textile is available as a made-to-order pillow
Price: $63.00
Designer: Jill Christine

Figure 24 – Apaisant - Design by Author
### Papillon - Design by Author

<table>
<thead>
<tr>
<th>Pattern Name: Papillon</th>
<th>Color: Rouge foncé</th>
<th>Color: émergent</th>
</tr>
</thead>
</table>

**Collection:** Vaux Rappalée  
**Pattern Name:** Papillon  
**Application:** Multipurpose  
**Content:** 100% Organic Cotton  
**Width:** 56 in.  
**Repeat:** 12 in.  
**Weight:** 3.8 oz.  
**Finish:**  
**Sustainability:** Contains Bio-Based Materials - GREENGUARD and GREENGUARD Gold Certified  
**Notes:** This textile is available as a made-to-order pillow  
**Price:** $38.00  
**Designer:** Jill Christine  

Figure 25 – Papillon - Design by Author
CALICO PATTERNS:

Pattern Name: Petite Carrée

- Color: Frêche
- Color: Fleurit

Color: Gel

Color: Myrtilles

Color: Baies

Collection: Vaux Rappalée
Pattern Name: Petite Carrée
Application: Home Decor
Content: Velvet
Width: 54”
Repeat: 4”
Weight: 9.2 oz
Finish:
Sustainability: Contains Bio-Based Materials - GREENGUARD and GREENGUARD Gold Certified
Notes: This textile is available as a made-to-order pillow
Price:
Designer: Jill Christine

Figure 26 – Petite Carrée - Design by Author
Pattern Name: Soleil XIV
Color: Coucher de soleil

Collection: Vaux Rappalée
Pattern Name: Soleil XIV
Application: Multipurpose
Content: 100% Organic Cotton Sateen
Width: 56 in.
Repeat: 6 in.
Weight: 3.8 oz.
Finish:
Sustainability: Contains Bio-Based Materials - GREENGUARD and GREENGUARD Gold Certified
Notes: This textile is available as a made-to-order pillow
Price: $45.00
Designer: Jill Christine

Figure 27 – Soleil XIV - Design by Author
<table>
<thead>
<tr>
<th>Pattern Name: Émoi</th>
<th>Color: Gris et vert</th>
<th>Color: Eau plate</th>
</tr>
</thead>
</table>

**Collection:** Vaux Rappelée  
**Pattern Name:** Émoi  
**Application:** Multipurpose  
**Content:** Lightweight Cotton Twill  
**Width:** 58 in.  
**Repeat:** 7 in.  
**Weight:** 5.8 oz  
**Finish:**  
**Sustainability:** Contains Bio-Based Materials - GREENGUARD and GREENGUARD Gold Certified  
**Notes:** This textile is available as a made-to-order pillow  
**Price:** $38.00  
**Designer:** Jill Christine
**Pattern Name:** Infini

**Color:** Rougir

---

**Collection:** Vaux Rappelée

**Pattern Name:** Infini

**Application:** Multipurpose

**Content:** Light Weight Cotton Twill 100% Cotton

**Width:** 58 in.

**Repeat:** 14 in.

**Weight:** 5.8 oz

**Finish:**

**Sustainability:** Contains Bio-Based Materials - GREENGUARD and GREENGUARD Gold Certified

**Notes:** This textile is available as a made-to-order pillow

**Price:** $38.00

**Designer:** Jill Christine

---

**Color:** Sarcelle

**Color:** Automne

**Color:** Début du printemps

**Color:** Nuances de gris

---

Figure 29 – Infini - Design by Author
<table>
<thead>
<tr>
<th>Collection</th>
<th>Vaux Rappalée</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pattern Name</td>
<td>Dingue</td>
</tr>
<tr>
<td>Application</td>
<td>Multipurpose</td>
</tr>
<tr>
<td>Content</td>
<td>Linen Cotton Canvas</td>
</tr>
<tr>
<td>Width</td>
<td>54 in</td>
</tr>
<tr>
<td>Repeat</td>
<td>6 in.</td>
</tr>
<tr>
<td>Weight</td>
<td>6.4 oz</td>
</tr>
<tr>
<td>Finish</td>
<td></td>
</tr>
<tr>
<td>Sustainability</td>
<td>Contains Bio-Based Materials - GREENGUARD and GREENGUARD Gold Certified</td>
</tr>
<tr>
<td>Notes</td>
<td>This textile is available as a made-to-order pillow</td>
</tr>
<tr>
<td>Price</td>
<td>$36.00</td>
</tr>
<tr>
<td>Designer</td>
<td>Jill Christine</td>
</tr>
</tbody>
</table>

Figure 30 – Dingue - Design by Author
<table>
<thead>
<tr>
<th>Pattern Name: Verdure</th>
<th>Color: Gris</th>
<th>Color: Vert</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Collection:</strong></td>
<td>Vaux Rappâlée</td>
<td></td>
</tr>
<tr>
<td><strong>Pattern Name:</strong></td>
<td>Verdure</td>
<td></td>
</tr>
<tr>
<td><strong>Application:</strong></td>
<td>Drapery</td>
<td></td>
</tr>
<tr>
<td><strong>Content:</strong></td>
<td>Organic Gauze - 100% Cotton</td>
<td></td>
</tr>
<tr>
<td><strong>Width:</strong></td>
<td>54 in.</td>
<td></td>
</tr>
<tr>
<td><strong>Repeat:</strong></td>
<td>18 in.</td>
<td></td>
</tr>
<tr>
<td><strong>Weight:</strong></td>
<td>3.2 oz</td>
<td></td>
</tr>
<tr>
<td><strong>Finish:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sustainability:</strong></td>
<td>Contains Bio-Based Materials - GREENGUARD and GREENGUARD Gold Certified</td>
<td></td>
</tr>
<tr>
<td><strong>Notes:</strong></td>
<td>This textile is available as a made-to-order pillow</td>
<td></td>
</tr>
<tr>
<td><strong>Price:</strong></td>
<td>$66.00</td>
<td></td>
</tr>
<tr>
<td><strong>Designer:</strong></td>
<td>Jill Christine</td>
<td></td>
</tr>
</tbody>
</table>

Figure 31 – Verdure - Design by Author
Figure 32 – Bande Papillon - Design by Author

Pattern Name: Bande Papillon
Color: Noël
Color: Printemps

Collection: Vaux Rappalée
Pattern Name: Bande Papillon
Application: Upholstery
Content: Belgian Linen
Width: 54 in.
Repeat: 12 in.
Weight: 9.8 oz
Finish: Contains Bio-Based Materials - GREENGUARD and GREENGUARD Gold Certified
Notes: This textile is available as a made-to-order pillow
Price: $85.00
Designer: Jill Christine
Photographs documenting various aspects of the architecture, interiors, and gardens became significant in my exploration of how I would create color schemes for the custom patterns in this study. Images of the château provided the color schemes that would tie the imagery of my pattern collection based on the historical nature of Vaux. I utilized Adobe Illustrator, which allowed me to take an image, pixilate it and extract the applicable colors to develop color schemes directly from an image of Vaux. The images below demonstrate the process of curating the color schemes in my collection of patterns for this project.
DINING ROOM COLOR SCHEME
Based on a pair of Louis XIV high-back chairs in the dining room

Figure 34 – Dining Room Color Scheme – Photo & Design by Author

BEDROOM COLOR SCHEME BASED ON
Based on a woman, in period costume, walking in the gardens outside Vaux

Figure 35 – Bedroom Color Scheme – Photo & Design by Author
SITTING ROOM COLOR SCHEME BASED ON

Based on the setting of the chateau during a candlelight evening event

Figure 36 – Sitting Area Color Scheme Design & Photos by Author
CHAPTER 4

EXHIBIT

TEXTILE MÉLANGE:

Complementary designs inspired by the interiors, architecture, and gardens of Vaux-le-Vicomte.

The following patterns are a result of the implementation of a historic precedent combined with insights, experiences, and inspiration gained through the study of Vaux and the various aspects that are this beautiful château. This collection of pattern designs is presented as:

“Vaux Rappalée”

(Vaux Remembered)

I wanted the exhibit to showcase the patterns applied to selected textiles in three individual yet harmonious spaces: a small sitting area, a dining area, and a bedroom area. Each area incorporates a color scheme, patterns applied to textiles and accessories, and furniture — all represent a portion of the ensemble of patterns designed for this exhibit. The color schemes are derived from pictures of the château and pixelated through a feature in the graphics program Adobe Illustrator, which enables the colors to be extracted from the image.

I anticipate that each person who visited the exhibit was transported to the serene setting of Vaux and discovered the intrigue of this château. Each viewer was able to witness the influence of a historic precedent (even if they do not realize it), and enjoy the marvelous outcome of intense research, design development, and appreciate the complexity of pattern design, and enjoy the delightful and harmonious results.
Figure 50 – Details - Photos by Author

Figure 51 – Details - Photos by Author

Figure 52 – Details - Photos by Author

Figure 53 – Details - Photos by Author
CONCLUSION

The choice to establish a historic precedent and implement it as the foundation for this project had an incredible impact on the design process from conception to completion. Keeping the precedent at the forefront as concepts were defined and designs developed revealed unexpected, thoughtful, and significant results.

Pattern design was just one of the significant developments that resulted through the implementation of a historic precedent. This was also a relatively unexplored avenue for me that would not have been a part of this journey without the precedent in place that fostered further exploration. The facets of pattern design and block printing have now become relevant pieces of design for me, and this is just the beginning of discovery and application. As I continue to employ the principles I have learned throughout this journey, I am confident it will lead to additional brilliant discoveries and creations.

The purpose of this creative project was to present a cohesive artistic conclusion to the field research, development of patterns, printing processes, and application of these elements, all inspired by Vaux-le-Vicomte, in a way that reflects who I am as an interior designer. Generating designs for three distinct areas in a way that is also harmonious was an incredible challenge. Keeping the historic precedent at the core of the design process provided the needed focus and maintained cohesiveness to all facets of the project.

Discovering and establishing the historic precedent from the research on Vaux-le-Vicomte was the instrument that launched this amazing journey which led me to arrive at my MFA focus. The precedent was instrumental in formulating a plan, developing pattern design, and completing a creative expression of those results through interior design. Implementing a historic precedent on a project of this scale and for the duration of this three-year master’s degree, has been
enlightening and educational and will inform how I teach future students about history, developing historic precedents, and applying them to creative design projects.

**Key Findings:**

Researching and employing a historic precedent is a very satisfying, educational, and necessary process. The historic precedent for this project was more in-depth than a typical precedent might be but illustrates the many layers to which a historic precedent might influence a creative project. As a graduate student it was essential that I do my own research, design, and production. This meant that collaboration occurred as an informative process, rather than a true collaborative effort, where suggestions and ideas that were freely shared by others and then explored and developed based on my initiative, perspectives, and choices.

**Implications for Research:**

As a result of this project a deluge of aspects have surfaced that warrant further investigation. The following is a short list of where further research can begin and specific questions will emerge and be defined as research topics.

- The benefit of a historic precedent study for interior design students.
- Impact of a historic precedent on modern design.
- Effectively teaching of developing and applying a historic precedent.
- Interdisciplinary collaboration in the design process.
- Compelling others to engage in interdisciplinary collaboration.
- Cross discipline discovery to enhance design education.
Continued discovery will enhance and improve how these aspects can be applied or understood in the future. Design students must understand how to develop and apply a historic precedent. How can the process of researching, developing, and applying a historic precedent be successfully taught in the classroom or a studio setting? Can historic precedents have a positive impact on modern design? What impact does a historic precedent have on student design work?

Additional perspectives and questions appeared but were not explored in this project but are worthy of analysis and research in the future. Exploring the various perspectives on interdisciplinary collaboration is at the top of the list.

**Implications for Practice:**

Designers may not always have the luxury of time to spend researching and developing a historic precedent but the fact that history is needed to inform designs and the design process is relevant. We learn from the past on multiple levels. Inspiration is often derived from what we observe in the world around us. History will always play a part in how design is accomplished and understanding what a historic precedent is and the diversified ways history can influence design is a critical and fundamental approach to successful and creative designs.
Bibliography


Howard, Emily Louise. *Block Printing Magic*, Beverly, MA, Quarto Publishing Group, 2019


