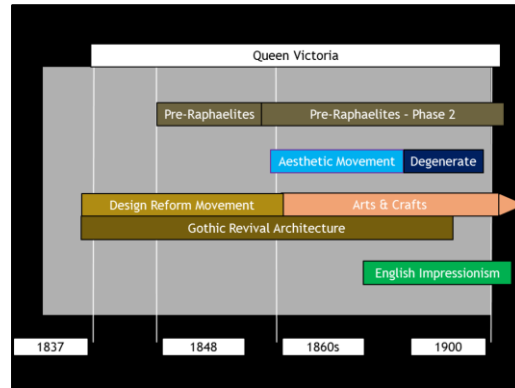




- Arts & Crafts was not based on a particular style but upon '**sweetness, simplicity, freedom' and beauty**. Although the inspiration for Arts & Crafts was based on the ideas of **John Ruskin** (1819-1900) it was **William Morris** (1834-1896) who exerted the **most powerful influence**.
- **The principal aim** of the Movement was to **escape** from the **harshness of industrialization**. Arts and Crafts was a **reaction against poor design** and the poor design of British manufactured goods had been recognised as far back as 1831 when the Government appointed a commission to find a solution.
- **Contradiction** at heart of Arts and Crafts Movement in England, **hand-made is expensive** and so **only for the wealthy**.
- The more obvious this contradiction became the stronger **Morris's Socialism grew**.
- In America there was no contradiction and the Arts and Crafts Movement was a marketing style used by companies who used industrial techniques.
- It established itself in Scandinavia, Germany and Austria, but not France which had Art Nouveau.
- **Arthur Mackmurdo's** book-cover for *Wren's City Churches* (1883), with its rhythmic floral patterns, is often considered the first realisation of Art Nouveau.
- About the same time, the flat perspective and strong colours of **Japanese wood block prints**, especially those of Katsushika **Hokusai**, had a strong effect on the formulation of Art Nouveau
- I would like to start with **design in England** before the Arts and Crafts Movement as it shows a strong continuity that is often ignored.



- In **1835** falling financial results for British exports caused concern about British design. The monopoly of the Royal Academy was thought to be the cause. As a result a **Parliamentary Select Committee on Art and Manufactures** was set up.
- In **1836** it reported on the state of British design and as a result the Government **Schools of Design** were founded in **1837** to improve the education of designers, which, it was assumed, would in turn improve the output of British industry.
- The Government Schools gave rise to the **Design Reform Movement led by** Richard Redgrave, Owen Jones and later Christopher Dresser.
- **This was associated with the Gothic Revival movement and** Augustus Pugin. In 1833 the Palace of Westminster burned down, a new design was sought and Gothic was selected. The earliest example of Gothic Revival was Horace Walpole's Strawberry Hill House.
- **Arts & Crafts rejected modernity and industry.** The movement was founded by the socialist **William Morris** (1834–1896) in an attempt to reclaim the preindustrial spirit of medieval English society. It was **rooted in the teachings of the designer August Welby Northmore Pugin** (1812–1852) and **John Ruskin** (1819–1900), the best known art critic and theorist of the nineteenth century.

### Notes

- The increasingly **poor financial figures** for the **export of designed goods**, the fact that English manufacturers went to France, Germany and the United States for designs and the appalling standard of English design led to a Government commission being set up in 1835. It reported in 1836 and one conclusion was that in France art is diffused across the mass of society and so is cheap but in Great Britain it is comparatively dear.
- Morris' London retailing firms, Morris, Marshall, Faulkner & Co. and later Morris & Co. (established 1875) sold furnishings made by artist-craftspeople as well as by rural peasantry. Utopian in theory, Morris' intentions were to create affordable, handcrafted goods that reflected the workers' creativity and individuality (qualities

not found in industrially produced goods). Ironically, in the end, high manufacturing costs made the objects too expensive for many to purchase. Morris' circle included the Pre-Raphaelites, especially Edward Burne-Jones (1833–1898), the ceramicist William De Morgan (1839–1917), and the architect-designer Philip Webb (1831–1915).

- New ideas about health, hygiene, and design reform also helped shape the Aesthetic movement from the 1860s through the 1880s. Edward William Godwin (1833–1886), one of the originators of the movement, deplored "fluff and dust ... two of the great enemies of life" and designed innovative furniture without excessive carving that could also be readily moved for easy cleaning. Although designing with cleanliness in mind, Godwin's own aesthetic sensibilities were heavily influenced by the arts of Japan, antiquarianism, and the theatre.

### Queen Victoria

- Born 24 May 1819, reigned **20 June 1837** (coronation 28 June 1838) to **22 January 1901** – 63 years, seven months and two days (63 years 217 days). This means **Elizabeth II** will have reigned for longer than Victoria on the evening of 9th September 2015 (taking leap years into account and measuring to the exact time of death).
- The Houses of Parliament were destroyed by fire on 16 October 1834 and the new building was built to the design of **Sir Charles Barry** with **Gothic Revival** detailing by **A. W. N. Pugin**.
- **Alexandrina Victoria**, daughter Prince Edward, Duke of Kent, fourth son of George III and Princess Victoria of Saxe-Coburg-Saalfeld. He three elder brothers all died leaving no legitimate children.
- Her father died in 1820 followed by George IV (1820-30), who had been Regent since 1811, and then William IV (1830-7).
- Victoria married her first cousin Prince Albert of Saxe-Coburg and Gotha (26 August 1819-1861) in 1840 and they had nine children (Victoria, Edward, Alice, Alfred, Helena, Louise, Arthur, Leopold and Beatrice).
- Her successor was her son **Edward VII** (1901-1910), the first Saxe-Coburg and Gotha, later renamed Windsor by his successor George V in 1917.

### Art Movements

- **Pre-Raphaelite Brotherhood**, founded by a group of three (Millais, Holman Hunt, Rossetti), then four more (Woolner, Stephens, W. M. Rossetti and Collinson), in 1848. They rejected laziness in painting and wanted to return to nature and represent its intense colours, complexity of form and infinite detail. It caused an enormous impact and the style influenced artists through the rest of the century but as a brotherhood the artists had gone their separate ways by 1853.
- **Aesthetic Movement**, also called 'art for art's sake', emphasized the aesthetic rather than making a moral point or telling a story. It can be considered the British

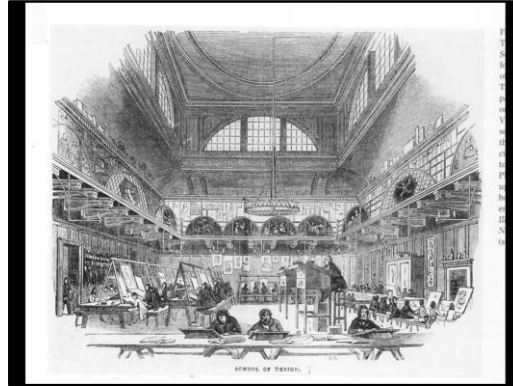
equivalent of **French Symbolism** and it led to the **Decadent** art movement at the end of the century. Artists include Whistler, Leighton, Albert Moore and Edward Burne-Jones. In the 1880s and 90s it became very fashionable to have Aesthetic domestic interiors and it was satirized in cartoons and plays.

- **Arts & Crafts**, a movement that combined the fine and decorative arts and which had an enormous international influence at the beginning of the twentieth century. It is associated with William Morris but as we shall see it had many other precedents. It also became fashionable.
- **English Impressionism**, in this category I include schools, such as the Newlyn School (Stanhope Forbes), the Glasgow School and artists influenced by French Impressionism such as John Singer Sargent. However, English Impressionism took its own path and is associated with the New English Art Club, the Camden Town Group and Whistler's pupil, Walter Sickert, although this takes us into the twentieth century.

### **Artistic Controversies**

Controversies show use where art is challenging existing assumptions and bringing about change. Amongst others we see,

- The Pre-Raphaelite Brotherhood as a Catholic and anarchic organisation
- The Pre-Raphaelite style of painting was often criticized
- Millais, *Christ in the House of His Parents* was seen as blasphemous
- 'Art for Art's Sake' led to the Whistler v. Ruskin trial
- Rossetti and the 'Fleshly School' controversy
- The representation of the nude
- William Morris and Socialism
- Oscar Wilde's homosexuality
- Max Nordau and his book *Decadence*



Engraving School of Design, Somerset House, *Illustrated London News*, 1843, Victoria and Albert Museum

- Their basic principles of the School were that:
  - first, **decoration is secondary to form**;
  - second, **form is dictated by function** and the materials used;
  - and third, design should **derive** from historical English and non-Western ornament as well as **plant and animal sources**, distilled into simple, linear motifs.
- The report also recommended that the **monopoly of the Royal Academy School** should be **broken**. This resulted in the first **Government School of Design in 1837 in Somerset House** (the year the Royal Academy moved to Trafalgar Square). It was later called the South Kensington Art School and became the **Royal College of Art** in 1896. The early schools **were a failure**, few attended, there were restrictions and Academicians set out to prevent the students acquiring high art. Drawing from the **human figure was encouraged and then banned again and again over the initial years**.
- Design students wanted the opportunity to learn fine art as it **paid much better**. In 1851 only 1-2% of the population had an **income** of over £150 a year. One work of art could sell for several hundred guineas. The Royal Academy wanted to maintain its monopoly on teaching fine art and so controlling the market.
- To solve the problem of what was wrong with the Government School of Design **William Dyce** of Edinburgh was sent to study the schools of design in France and Germany.
- Among the critics of British design were the designer and educator **Henry Cole** (1808–1882), the artist **Richard Redgrave** (1804–1888), and the ornamentalist and theorist **Owen Jones** (1809–1874). With the support of **Prince Albert** (1819–1861), these three developed formal guidelines for a modern yet morally conceived design vocabulary.

- The **French idea** that fine arts, particularly **life drawing**, was **central to the study of design**, was introduced at the government Schools of Design (later the South Kensington Schools) but **did not**, in the end, **hold sway**.
- One of the key driving forces was **Henry Cole**.

### Notes

- An 1836 report of the **Parliamentary Select Committee on Art and Manufactures**. The committee expressed concern that British-manufactured goods were lacking in quality as compared to the output of France, Germany and the United States, and that, consequently, England risked losing the 'export race'. The economic argument calling for better design was joined by an aesthetic as well as morally based reaction against the rampant and **indiscriminate use of ornamentation**. As an example of poor design, critics lambasted the '**deceptive**' **three-dimensional, illusionistic patterns** that decorated the two-dimensional surfaces of carpets and wallpapers.
- British design was put on show alongside art and manufacturing from all over the world at the **Great Exhibition of 1851** which opened in Crystal Palace in Hyde Park. The person who helped organise the exhibition was **Henry Cole** who became superintendent of the Department of Practical Art which became part of the new **South Kensington Museum**, renamed the Victoria and Albert Museum in 1899.



Henry Cole (1808-1882), the first Christmas card, 1842

- **Henry Cole** (1808-1882) was the driving force behind the **Great Exhibition** and was responsible for its commercial success.
- He is best known as the person who invented and commissioned the first commercial **Christmas card** in 1842, which was designed by the academic history painter **John Callcott Horsley** (1817-1903). It was controversial as it shows a **child drinking a glass of wine**. Horsley designed the Horsley envelope, a pre-paid device for sending letters before the penny post was introduced. One of Cole's first Christmas cards was sold at auction in 2001 for **£22,500**.
- Cole, known in the press as 'Old King Cole' had the closest backing of the Queen and Prince Albert who, when he needed someone to help facilitate one of his pet projects would say, '**We must have steam, get Cole**'.
- One of those projects led to the Great Exhibition of 1851
- Cole was personally interested in industrial design, and under the **pseudonym Felix Summerly** designed a number of items which went into production, including a prize-winning teapot manufactured by Minton. As Felix Summerly, he also wrote a series of children's books.

**John Callcott Horsley** (1817-1903)

- Academic painter and designer of the first Christmas card. His **sister Mary married Isambard Kingdom Brunel** in 1836. He was taught at Dr Henry Sass's academy where he met Rossetti, Millais and W. P. Frith. He described Dr Sass as vain and untalented. He married Elvira Walter in 1846 and had three sons but his wife and all three sons died between 1852 and 1857. He **remarried Rosamund Haden** whose brother **Frances Seymour Haden** (1818-1910) married **Whistler's half-sister**. They had seven children and the first three sons went on to become an architect, artist and surgeon. He earned the nickname '**Clothes-Horsley**' for his **opposition** to the use of **nude life models**. When, during the 1880s, the example

of the French Salon began to affect the Academy exhibitors, and paintings of the nude became the fashion, he protested against the innovation, and his attitude caused Punch to give him the sobriquet of "**Mr J. C(lothes) Horsley**" (a pun on clothes horse).

### **References**

See [http://en.wikipedia.org/wiki/Henry\\_Cole](http://en.wikipedia.org/wiki/Henry_Cole)





Crystal Palace from the northeast from Dickinson's *Comprehensive Pictures of the Great Exhibition of 1851-1854*

- The exhibition of 1851 was a turning point for many aspects of design. The British designs on show were still **very poor** despite the Government Schools of design and were clearly far **inferior** to the **French and German** designs. The '**Great Exhibition of the Works of Industry of all Nations**' was held in The Crystal Palace in Hyde Park, London, from 1 May to 15 October 1851. The exhibition made a profit of £186,000.
- **Henry Cole** was instrumental in making sure the profit was used to improve science and art in Britain. Land was purchased in South Kensington and the **South Kensington Museum** was built from 1857 to 1873, later **renamed** the **Victoria and Albert Museum in 1899** when the building we see today was started. The land, nicknamed '**Albertopolis**' was later used to build the Science Museum, the Natural History Museum and Imperial College.

### Notes

- The architect of the current **Victoria and Albert Museum** was **Aston Webb** (1849-1930), President of the Royal Academy from 1919 to 1924 and architect of the present **Buckingham Palace** façade, the Queen Victoria memorial outside and **Admiralty Arch**.
- The **Natural History Museum** (formerly British Museum (Natural History)) was promoted by the palaeontologist **Richard Owen** and designed by **Alfred Waterhouse** (1830-1905) in his own idiosyncratic Romanesque style with terracotta tiles to resist the Victorian pollution. Waterhouse's brother was co-founder of Price Waterhouse now PriceWaterhouseCoopers.
- Cole also helped establish the National Art Training School (renamed the **Royal College of Art** in 1896).
- Wikipedia:

- The Arts and Crafts style was partly a reaction against the style of many of the items shown in the Great Exhibition of 1851, which were **ornate, artificial** and ignored the qualities of the materials used. The art historian Nikolaus Pevsner has said that exhibits in the Great Exhibition showed "ignorance of that basic need in creating patterns, the **integrity of the surface**" and "**vulgarity in detail**". **Design reform began** with the organisers of the Exhibition itself, **Henry Cole** (1808–1882), **Owen Jones** (1809–1874), Matthew Digby Wyatt (1820–1877) and **Richard Redgrave** (1804–1888). Jones, for example, declared that "**Ornament ... must be secondary to the thing decorated**", that there must be "**fitness in the ornament to the thing ornamented**", and that wallpapers and carpets must **not have any patterns** "**suggestive of anything but a level or plain**". These ideas were adopted by William Morris. Where a fabric or wallpaper in the Great Exhibition might be decorated with a natural motif made to look as real as possible.

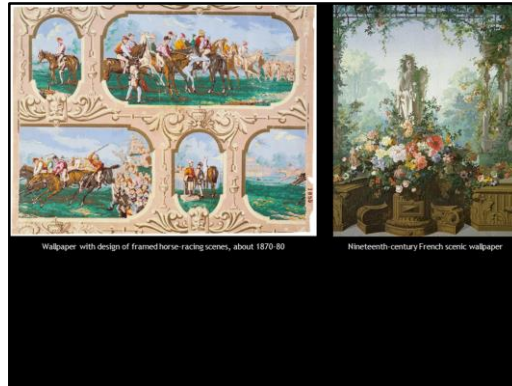
### References

See [http://en.wikipedia.org/wiki/Great\\_Exhibition](http://en.wikipedia.org/wiki/Great_Exhibition)



Examples of wallpaper that were regarded as poor design

As an example of poor design, critics lambasted the **‘deceptive’ three-dimensional, illusionistic patterns** that decorated the two-dimensional surfaces of carpets and wallpapers. Arbiters of taste complained that "**on the carpet vegetables are driven to a frenzy in their desire to be ornamental**" or that pictorial wallpaper patterns cause one to feel "**instinctively obliged to map out grass plots, gravel paths, and summer houses, like an involuntary landscape gardener.**"



### Horses and Flower Wallpaper

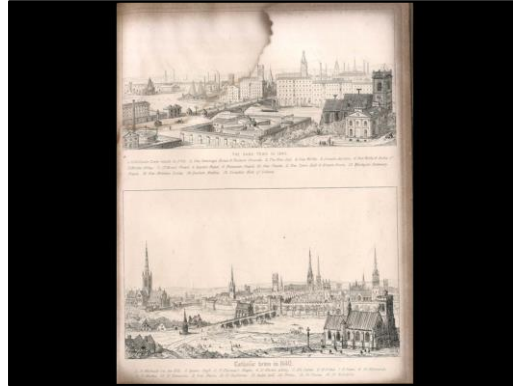
- V&A: Charles Dickens in his novel *Hard Times* (1854), in a scene by which a Government Inspector explains the principles of good taste to Gradgrind's class of school-children:  

**'Let me ask you girls and boys, would you paper a room with representations of horses? ... Of course not ... Do you ever see horses walking up and down the sides of a room in reality - in fact? ... Of course not. Why, then, you are not to have, in any object of use or ornament what would be a contradiction in fact ... You must use for all purposes, combinations and modifications (in primary colours) of mathematical figures which are susceptible of proof and demonstration. This is the new discovery. This is fact. This is taste.'**
- **Sissy Jupe**, one of the children he addresses; raised in a circus family, she is used to the sight of **horses around her at home**, and she plaintively defends **flower-patterned carpets** as '**pictures of what was very pretty and pleasant**'. Sissy spoke for many who would continue to buy wallpapers, carpets and fabrics adorned with '**florid and gaudy compositions ... imitative flowers and foliage rendered with the full force of their natural colours**', despite the best attempts of Cole and his associates to persuade them otherwise.
- In a famous passage, a visiting official asks Gradgrind's students "**Suppose you were going to carpet a room. Would you use a carpet having a representation of flowers upon it?**" The character Sissy Jupe replies, ingenuously, that she would because, "**If you please, sir, I am very fond of flowers.**"  

**"And is that why you would put tables and chairs upon them, and have people walking over them with heavy boots?"**  
**"It wouldn't hurt them, sir. They wouldn't crush and wither, if you please, sir.**

***They would be the pictures of what was very pretty and pleasant, and I would fancy*** – “Ay, ay, ay! But you mustn't fancy,” cried the gentleman, quite elated by coming so happily to his point. “*That's it! You are never to fancy*”. “*You are not, Cecilia Jupe,*” Thomas Gradgrind solemnly repeated, “*to do anything of that kind.*” “*Fact, fact, fact!*” said the gentleman. And “*Fact, fact, fact!*” repeated Thomas Gradgrind.

- Dickens very eloquently presents the conflict between the new design reform movement and the majority of people who continued to buy ‘very pretty’ flowers.



Augustus Pugin (1812-1852), *Contrasts: Or, A Parallel Between the Noble Edifices of the Fourteenth and Fifteenth Centuries and Similar Buildings of the Present Day. Shewing the Present Decay of Taste*, 1836

- **Augustus Welby Northmore Pugin** (1812-1852), architect, designer, artist and critic argued for the **revival of the medieval Gothic style**, and also "**a return to the faith and the social structures of the Middle Ages**". This plate contrasts 1840 England with the 15<sup>th</sup> century equivalent.

### Notes

- The Victorians had a romanticised view of the Middle Ages.
- 1440 in England was towards the **end of the Hundred Years War** (1337-1453) with France and England was losing most of her French territories. It was about a hundred years after the Black Death had killed about a third of everyone in Europe including wiping out many villages.
- Henry VI was king from 1421-1471. His **periods of insanity** and his inherent benevolence eventually required his **wife, Margaret of Anjou**, to **assume control** of his kingdom, which contributed to his own downfall, the **collapse of the House of Lancaster**, and the rise of the House of York. This conflict, called the **War of the Roses**, took place between 1455 to 1487 although it has been argued that the war had little impact on the lives of ordinary people.

### **Panopticon**

- Design by philosopher Jeremy Bentham in the late 18<sup>th</sup> century. Allows a single watchman to observe all the inmates of an institution without them being able to tell if they are watched. Panoptes from Greek mythology was a giant with 100 eyes. Its use as a prison was the most widely understood.
- Bentham called it a '**mill for grinding rogues honest**'.
- Bentham tried to build a panopticon but every site was rejected by others who did

not want a prison. A marshy site at Millbank, Westminster was found but it was never built in Bentham's lifetime. After his death William Williams built a prison on the site but it owed little to the panopticon design. It opened in 1816.

- The panopticon was very difficult to achieve with nineteenth century materials and it has only been possible recently with CCTV.



A.W.N. Pugin (1812-52), Wallpaper for the Palace of Westminster, 1847

- This is an example of one of Pugin's designs for the Palace of Westminster. Pugin had won the commission for the interior decoration in 1837.
- Pugin campaigned for the **Gothic** style as a **true British style**.
- He also **deplored illusionistic designs** and argued for flat patterns.
- Pugin was one of the first to promote '**honesty**' in design and ornament thus introducing morality into design and ornamentation.

### Notes

#### Augustus Welby Northmore Pugin

- Pugin was the son of a French draughtsman who had fled the French Revolution to England. He married in three times and had a daughter by his first wife, who died in childbirth, six children by his second wife and a son by his third wife. He married his third wife in 1848 and died in 1852.
- V&A: 'A leading figure in the reform movement was the architect and designer A.W.N. Pugin (1812-52), an ardent campaigner for the Gothic style. He claimed this as the true British style, and promoted it on moral as well as aesthetic grounds. In the design of wallpapers he too deplored the false illusion of depth and the use of trompe l'oeil shadows, and argued instead for flat patterns composed of simple forms which would confirm the wall as a flat surface rather than disguising or contradicting it. Pugin was one of the first to promote the idea of '**honesty**' and '**propriety**' in ornament and design, thus enlisting ornament as a moral influence in society. He practised what he preached, designing wallpapers with flat, formalised geometric patterns such as fleurs-de-lis, quatrefoils, heraldic motifs, and flower and foliage forms adapted from medieval art, architecture and textiles, printed in the rich colours of a 'medieval' palette. Such papers, each designed specifically for its setting, were used throughout the New Palace of Westminster and in his domestic projects.'



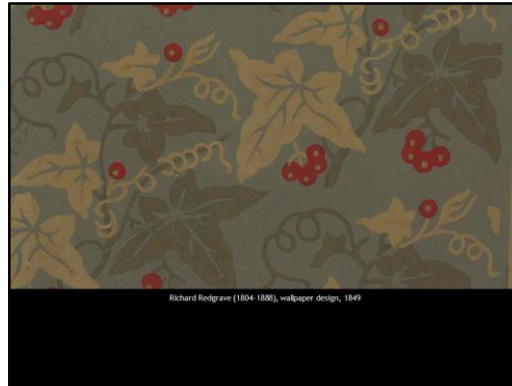
- Pugin visited Italy in **1847**; his experience there confirmed his **dislike of Renaissance and Baroque architecture**, but he found much to admire in the medieval art of northern Italy.
- In **1852** on the train to London he suffered a **total breakdown** and was confined in a private asylum then transferred to Royal Bethlem Hospital, known as Bedlam. He was removed to a private house and recovered enough to recognise his wife who took him back to **Ramsgate where he died**. He may have died of syphilis at the age of 40 and may also have suffered from hyperthyroidism which causes exaggerated appetite, perspiration, and restlessness.

### Palace of Westminster

- Burned down on **16 October 1844** because Richard Weobley ordered the tally sticks to be burned and two Irish labourers from the Metropolitan Board of Works, Joshua Cross and Patrick Furlong did not follow his orders to only burn a few at a time. Parliament used split tally sticks to collect taxes. A groove of various thicknesses was cut across the stick to represent the amount and the reason was written in ink. The stick was then split in two and one part formed the receipt.
- There was a competition for the design of the new building and it was rebuilt according to a design **by Sir Charles Barry** with **Gothic Revival** detailing by **A.W.N. Pugin**. Dickens deplored the cost but it has become one of the most familiar landmarks of London.

### References

See <http://en.wikipedia.org/wiki/Pugin>



Richard Redgrave (1804-1888), wallpaper design, 1849

### Richard Redgrave

- **The first year** of the Government School of Design **was a disaster** and the Government appointed **William Dyce** (1806-1864) to visit **France and Germany** to enquire into design education there and prepare a report. His ideas were turned in the following decade into the '**South Kensington system**' that dominated English art education for the rest of the century.
- **Redgrave**, drawing on Dyce's ideas, and propelled by Cole, **set out the 'South Kensington system'**, a highly specific syllabus for the teaching of art, which was to be dominant in the UK, and other English-speaking countries, at least until the end of the century, and not to entirely vanish until the 1930s.
- In the 1850's the '**South Kensington System**' became standardized on **23 stages** of learning
  - Copying from reproductions
  - Copying from casts
  - Drawing from observation
  - Drawing from nature (included a small amount of drawing the nude at Stage 13 as it was considered potentially morally harmful)
  - Only from Stage 13 might students use media other than pencils and then under strict guidance
- By the 1860s many British students went to study in Paris but found the **French students worked much harder**. It has been suggested that this alone helped raise the professionalism of British art.

### Notes

- **British manufacturers** had to **buy design from the Continent**, which put them at a disadvantage.
- In 1835 the Government set up a Select Committee on Arts and their Connection

with Manufacturers and in 1837 it established the Normal School of Design in Somerset House 'on the right hand side of the main entrance from the Strand' in the rooms that had just been vacated by the Royal Academy. Following the Great Exhibition the School moved to South Kensington and became the National Art Training School where it became dominated by a distinctive version of the Arts and Crafts philosophy. In 1853 the Government placed the School under the control of Henry Cole, an extremely dynamic figure with some training as a painter. Cole made the young painter Richard Redgrave (1804-1888) responsible for the national system, and appointed Richard Burchett (1815-1875) Headmaster of the London School.

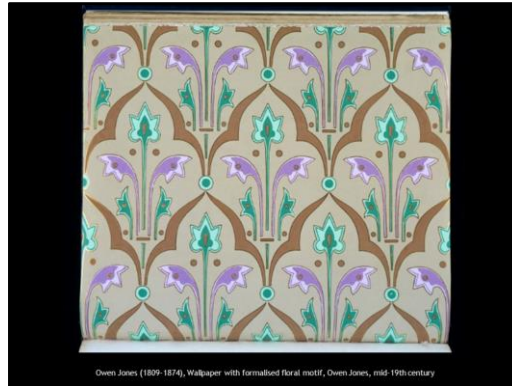
- Richard Redgrave was a well known and successful painter and a designer. He was influential in the design reform movement, a radical movement to fundamentally change the types of design used in Britain. This wallpaper design pre-dates William Morris and the Arts and Crafts Movement and had the same aim, which was to replace the garish and brightly coloured wallpapers, fabrics and carpets using realistic flowers and landscape designs.

### **References**

See V&A article on wallpaper design

<http://www.vam.ac.uk/content/articles/w/wallpaper-design-reform/>

See <http://thetextileblog.blogspot.com/2010/12/wallpaper-design-by-richard-redgrave.html>

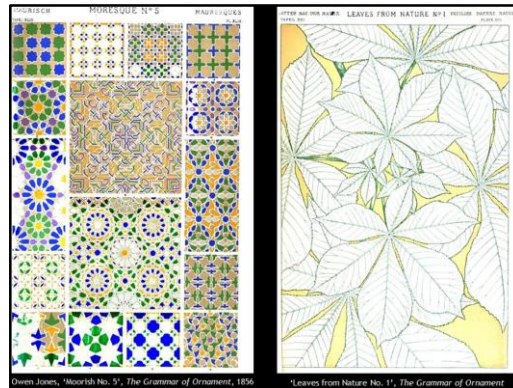


Owen Jones (1809-1874), Wallpaper with formalised floral motif, Owen Jones, mid-19th century

- **Owen Jones** was an architect, designer and authority on historic pattern and ornament and he had begun to formulate rational and reforming theories in the course of his travels in the 1830s and 1840s.
- He particularly admired Greek, Egyptian and Islamic (or Moorish) motifs, and adapted them into his own architectural schemes and designs for wallpaper which went into production with various manufacturers from the early 1850s.
- The fruits of his researches were published as ***The Grammar of Ornament*** (1856), an important source or **pattern book** for fellow designers of his own and succeeding generations.

### **References**

See [http://en.wikipedia.org/wiki/Owen\\_Jones\\_\(architect\)](http://en.wikipedia.org/wiki/Owen_Jones_(architect))



Owen Jones, 'Moorish No. 5', *The Grammar of Ornament*, 1856

Owen Jones, 'Leaves from Nature No. 1', *The Grammar of Ornament*, 1856

- *The Grammar of Ornament* became the **pattern book** for designers.
- Owen Jones collected and reinterpreted designs from all over the world – **Greek, Celtic, Moorish, Egyptian, Persian** and particularly **Islamic art**.
- The plates for the 'Savage Tribes' chapter were also important in that it was the first time that such images had been published at a time when '**primitive**' art and ornament was seen as backward and uncivilised. Jones was the first architect to consider the ornament of undeveloped nations worthy of study'.
- The book is prefaced by **thirty-seven general principles** in the arrangement of form and colour in architecture and the decorative arts'.
  - 'Proposition 1: The Decorative Arts arise from, and should properly be attendant upon, Architecture.' Indicating that ornament should grow out of, and not compete with, architecture, one of Jones's key principles, and a view which he shared with the influential architect and designer A.W.N. Pugin
  - 'Proposition 8: All ornament should be based upon a geometrical construction.' Jones was particularly influenced by Islamic art from the Alhambra.
  - 'Proposition 11: ,In surface decoration all lines should flow out of a parent stem. Every ornament, however distant, should be traced to its branch and root. *Oriental practice*.' As in the veins of a leaf in nature. This feature is particularly found in Arabic and Islamic art, and is known as 'arabesque'. A curved line should break away gradually from another curved line or a straight line, rather than in an abrupt fashion which would disrupt the repose of the eye.
- His publications and ideas were **very influential** to many artists, designers and architects both in England and abroad, including **Christopher Dresser, William**

**Morris**, and later, the architects **Frank Lloyd Wright** and **Le Corbusier**. Jones also contributed indirectly to the **Arts and Crafts**, **Art Nouveau** and **Aesthetic art movements**.

- However, Jones had a number of **critics**, particularly the eminent writer and art critic **John Ruskin** who **dismissed Jones's principles** as the '**dregs of corrupted knowledge**'. The ideas of Jones and Ruskin were frequently at odds with one another. In particular, **Ruskin's** ideas favoured **historicism**, the **revival of historic styles**, especially the **Gothic style**, whereas Jones saw the reinstitution of Gothic as adopting a '**galvanized corpse**', inappropriate for the **modern industrial age**.



Christopher Dresser (1834-1904), 'Leaves and Flowers from Nature, No.8', *Grammar of Ornament*, 1856

- One of the pages in Jones's *Grammar of Ornament* was by **Christopher Dresser** (1834-1904), his most able student.
- This style of design was known as '**Art Botany**'.



Christopher Dresser (1834-1904), *Teapot*, c. 1870

- The leading designer of the Design Reform Movement was **Christopher Dresser** who has been described as the father of industrial design.
- Dresser set the scene for the Arts and Crafts Movement but their agendas were different. Dresser was designing for industrial production, William Morris believed all goods should be handmade.
- This teapot by Dresser is 144 years old and it still looks modern. Some of his design were so innovative at the time that the manufacturer refused to make them as they thought they **would not sell**.
- **New ideas about health, hygiene, and design reform** also helped shape the Aesthetic movement from the 1860s through the 1880s. Edward William Godwin (1833–1886), one of the originators of the movement, deplored "**fluff and dust ... two of the great enemies of life**" and designed innovative furniture without excessive carving that could also be readily moved for easy cleaning.

### Design Reform Movement

- The mission of the Government Schools of Design was to instil three basic principles:
  - first, that decoration is secondary to form;
  - second, that form is dictated by function and the materials used; and
  - third, that design should derive from historical English and non-Western ornament as well as plant and animal sources, distilled into simple, linear motifs.
- Although by the late 1850s, the Government Schools were encouraging the emulation of Italian Renaissance design, one former student of the system, Christopher Dresser, a disciple of Owen Jones, adhered to the school's earlier tenets and developed a design methodology that was visually as well as industrially progressive and would influence twentieth-century design.



- The new design philosophy was partly to do with **cleanliness**. **Germs had been recently discovered** and cholera epidemics plagued the century. Bedbugs, which lived in wood bedsteads, walls, and floors, were common to all classes, including the aristocracy, and industrial soot soiled the interiors of urban homes. Design reformers attempted to help a new and rapidly growing generation of middle-class homemakers create artistic yet healthy homes. Among the many advice manuals that were written in the second half of the century, Charles Locke Eastlake's highly influential *Hints on Household Taste* (1868) was widely read throughout England as well as in the United States.

### Christopher Dresser

- Dresser was a designer and design theorist, now widely known as one of the first and most important, independent, designers and was a pivotal figure in the Aesthetic Movement, and a major contributor to the allied Anglo-Japanese or Modern English style; both originated in England and had long lasting international influence.
- Dresser was born in **Glasgow** and began attending the **Government School of Design**, Somerset House, London **aged 13**. He took **botany** as his specialization and lectured on a new subject called **Art Botany**. He was awarded a **doctorate for his work by the university of Jena in 1850**.
- From 1850 his design work widened to include carpets, ceramics, furniture, glass, graphics, metalwork, including silver and electroplate, and textiles printed and woven. He claimed to have designed 'as much as any man' at the International Exhibition London 1862.
- As early as 1865 the Building News reported that in the early part of his career he had been active as a designer of wallpapers, textiles and carpets thus the most active revolutioniser in the decorative art of the day. He wrote several books on design and ornament, including *The Art of Decorative Design* (1862), *The Development of Ornamental Art in the International Exhibition* (1862), and *Principles of Design* (1873) which was addressed in the preface to 'working men'.
- In 1899 The Studio magazine found it was possible to quote this book 'page after page and not find a line, scarcely a word, that would not be endorsed by the most critical member of the Arts and Crafts Association today.' In effect Dresser set the agenda adopted by the Arts and Crafts movement at a later date.
- In 1873 he was requested by the American Government to write a report on the design of household goods. En route for Japan in 1876 he delivered a series of three lectures in the Philadelphia Museum and School of Industrial Art and supervised the manufacture of wallpapers to his design for Wilson Fennimore. He was commissioned by Messrs Tiffany of New York to form a collection, whilst in Japan, of art objects both old and new that should illustrate the manufactures of that country.
- In four months in 1876/1877 Dresser travelled about 2000 miles in Japan,

recording his impressions in *Japan, its Architecture, Art and Art-Manufactures*. He represented the South Kensington Museum whilst in Japan, and was received at court by the Emperor, who ordered Dresser to be treated as a guest of the nation – all doors were open to him. He was requested by the Japanese Government to write a report on 'Trade with Europe'. His pioneering study of Japanese art is evident in much of his work which is considered typical of the Anglo-Japanese style.

### **Christopher Dresser**

“Born in Glasgow, Scotland, to English parents in 1834, Dresser studied from the age of thirteen at the Government School of Design in London under the influence of leading design reformers such as **Richard Redgrave** (1804–1888), **Henry Cole** (1808–1882), **Owen Jones**, and **Matthew Digby Wyatt** (1820–1877). During his studies, Dresser was exposed to the **new scientific discipline of botany** and in 1856 contributed a botanical plate to Owen Jones' celebrated publication ***The Grammar of Ornament***. Continuing to focus on botany, Dresser lectured at the women's School of Design from 1854 and published papers and books on the subject. In 1859, he received a doctorate *in absentia* in the field from the University of Jena, Germany. He was elected a Fellow of the Edinburgh Botanical Society in 1860 and a Fellow of the Linnean Society a year later.” (Metropolitan Museum of Art)

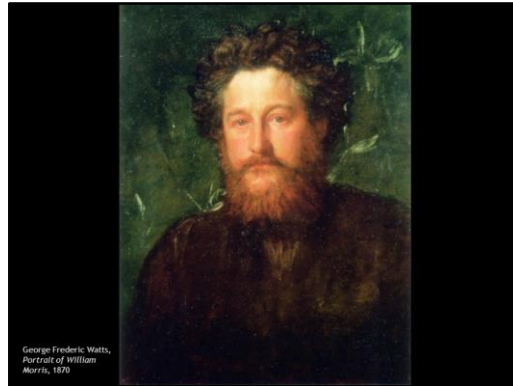
### **References**

See [http://en.wikipedia.org/wiki/Christopher\\_Dresser](http://en.wikipedia.org/wiki/Christopher_Dresser)



Christopher Dresser (1834–1904), Pitcher, 1879–82, earthenware, The Metropolitan Museum of Art

- Dresser, like his contemporary William Morris, strove to produce **affordable, functional, and well-designed domestic objects**. **Unlike Morris**, however, he recognized the **benefits of the Industrial Revolution** and designed specifically for the **growing consumer market**. Part of Dresser's success came from his ability to produce designs for a wide range of merchandise, whereas **Morris** and his colleagues sought to produce only **handcrafted pieces**.
- That leads us neatly on the **William Morris**, the **central figure** of the **Arts and Crafts Movement ...**



George Frederic Watts, *Portrait of William Morris*, 1870

- William Morris (1834-1896) came from a wealthy family and went to **Oxford University** to study Classics. He met Edward Burne-Jones and became increasingly interested in a career in art. He joined the **Birmingham Set** which was initially inspired by **Alfred Tennyson** but it discovered **John Ruskin**. Tennyson was made Poet Laureate in 1850 replacing William Wordsworth. He was the longest serving Poet Laureate and remained in the post until his death in 1892.
- When Morris was 21 he came into an **inheritance** of £700-£900 a year and he used this to fund his interest in art. His father was a wealthy bill broker but died suddenly in 1847 when the family had to move from Woodford Hall to the small but still substantial Water House, now the William Morris Gallery. The family dependent on Devon Great Consols, shares in a Devon copper mine that fluctuated in their return each year sometimes leaving Morris in financial difficulties but he was still the most wealthy of his friends.
- After university he trained as an **architect**, married **Jane Burden**, and developed close friendships with the Pre-Raphaelite artists **Edward Burne-Jones** and **Dante Gabriel Rossetti** and with the Neo-Gothic architect **Philip Webb**.
- As we have seen, the Arts & Crafts Movement did not flourish in a vacuum but was part of an active **design reform movement**. However, In contrast to the progressive approach of the Government Schools of Design, the Arts and Crafts movement **rejected modernity and industry**.
- Morris attempted to reclaim the **preindustrial spirit** of medieval English society. His approach was rooted in the writings of John Ruskin (1819–1900), particularly his chapter 'On the Nature of Gothic Architecture' in the second volume of *The Stones of Venice*; Morris later described it as "one of the very few necessary and inevitable utterances of the century". Morris's approach was also rooted in the teachings of the designer August Welby Northmore **Pugin** (1812–1852).
- Following the ideas that a **happy worker made beautiful things** regardless of

ability, and that good, moral design could only come from a good and moral society, the Arts and Crafts movement (well underway by the 1860s, although its **name was not coined until 1888**) looked to English sources, specifically medieval English and Celtic traditions, for inspiration.

- In **April 1861**, Morris founded a decorative arts company, **Morris, Marshall, Faulkner & Co.**, with six other partners: **Burne-Jones, Rossetti, Webb, Ford Madox Brown, Charles Faulkner, and Peter Paul Marshall**. Operating from a premises at No. 6 Red Lion Square, they referred to themselves as "the Firm" and were intent on adopting Ruskin's ideas of reforming British attitudes to production. They hoped to reinstate decoration as one of the fine arts and adopted an ethos of affordability and anti-elitism.
- In **1875**, following acrimonious discussions Morris took over the company and it became **Morris & Co.** It sold furnishings made by artist-craftspeople as well as by rural peasantry. Utopian in theory, Morris' intentions were to create **affordable, handcrafted goods** that reflected the workers' creativity and individuality (qualities not found in industrially produced goods). Ironically, in the end, high manufacturing costs made the objects too expensive for many to purchase. Morris' circle included the Pre-Raphaelites, especially Edward Burne-Jones (1833–1898), the ceramicist William De Morgan (1839–1917), and the architect-designer Philip Webb (1831–1915).

## Notes

### William Morris

- William Morris (1834-1896) was an English textile designer, poet, novelist, translator, and socialist activist who was influenced by John Ruskin and Thomas Carlyle.
- His houses and offices are:
  - **Elm House** Walthamstow, Essex where he was born and lived until he was 6.
  - **Woodford Hall**, Woodford, Essex with 50 acres, where he lived until his father died in 1847 when he was 13.
  - **Water House**, Walthamstow, which is now the William Morris Gallery.
  - Exeter College, Oxford which he entered in June 1852 but did not become resident until January 1853.
  - In January 1856, he worked for George Edmund Street in Oxford and lived locally.
  - In August 1856 he moved to a flat in **Bloomsbury** with Burne-Jones when the firm of Street moved to London.
  - In November 1856 he and Burne-Jones moved to **17 Red Lion Square**.
  - In October 1857 he met Jane Burden and fell in love, they were engaged in

- 1858 and married in 1859, honeymooned in Bruges and moved to **41 Great Ormond Street**.
- In 1860 he and Jane moved to the **Red House**.
  - In April 1861 he founded Morris, Marshall, Faulkner & Co., which set up at 6 Red Lion Square.
  - In 1865 he had to sell the Red House for financial reasons and because of the long commute.
  - In the Autumn of 1865 he moved his family and the Firm to **26 Queen's Square Bloomsbury**.
  - Despite getting in a business manager the Firm was still not making a profit. Morris's success with a series of poems made him famous by 1870 and he reluctantly agreed to sit for Watts for this portrait.
  - In early summer 1871 he found **Kelmscott Manor** (built c. 1570) in Oxfordshire and jointly rented it with Rossetti thus making their ménage à trois official. They rarely stayed in the house together. In 1874 they fell out completely and Morris's publisher F. S. Ellis took his place as joint tenant.
  - In March 1875 the Firm's partners were drifting on to other projects so Morris bought out Rossetti, Brown and Marshall for £1,000 and the other partners waived their claim. Morris then set up Morris & Co although he continued to employ Burne-Jones and Webb. He then sold his shares in Devon Great Consols.
  - In Spring 1877 the Firm opened a store in 449 Oxford street and with proper sales staff its sales increased. By 1880 Morris & Co. had become a household name and was popular with the upper and middle classes.
  - In April 1879 Morris moved the family again to an 18<sup>th</sup> century mansion at **Upper Mall, Hammersmith**, which he renamed **Kelmscott House**.
  - In March 1877 he founded the Society for the Protection of Ancient Buildings (SPAB), which he personally referred to as "Anti-Scrape".
  - In the summer of 1881 Morris took out a lease on a seven acre estate at Merton Abbey Mills.
  - He opened a store in Manchester in 1883.
  - Morris' influence on Britain's artistic community became increasingly apparent as the Art Workers' Guild was founded in 1884, although at the time he was too preoccupied with his socialist activism to pay it any attention.
  - In January 1891 Morris began renting a cottage near Kelmscott House at 16 Upper Mall, Hammersmith which became the first location for the Kelmscott Press before it moved to No. 14.

### **Birmingham Set**

The Birmingham Set, sometimes called the Birmingham Colony, the Pembroke Set or later The Brotherhood, was a group of students at the University of Oxford in England

in the 1850s, most of whom were from Birmingham or had studied at King Edward's School, Birmingham. Their importance as a group was largely within the visual arts, where they played a significant role in the birth of the Arts and Crafts Movement: The Set were intimately involved in the murals painted on the Oxford Union Society in 1857, and Morris, Burne-Jones and Faulkner were founding partners of Morris, Marshall, Faulkner & Co. in 1861. They initially admired Tennyson but the turning point was when Morris and Burne-Jones discovered the writings of John Ruskin.



Philip Webb (1831-1915), The Red House, Bexley Heath, 1859

- This Philip Webb's Red House in Bexleyheath. It was **designed for William Morris and his wife Jane in 1859** and was the most influential Arts and Crafts building over the next fifty years. Morris and Jane only lived in it for **five years** during which time their two daughters were born and they were forced to **sell it for financial reasons in 1865**. Morris vowed never to return saying it would be more than he could bear.
- Morris desired a new home for himself and his wife, resulting in the construction of the Red House in the Kentish hamlet of Upton near Bexleyheath, ten miles from central London. The building's design was a co-operative effort, with Morris focusing on the interiors and the exterior being designed by Webb, for whom the House represented his first commission as an independent architect. Named for the red bricks and red tiles from which it was constructed, Red House rejected architectural norms by being **L-shaped**. Influenced by various forms of contemporary Neo-Gothic architecture, the House was nevertheless unique, with Morris describing it as "very mediaeval in spirit". Situated within an orchard, the house and garden were intricately linked in their design. It took a year to construct, and cost Morris **£4,000** at a time when his fortune was greatly reduced by a dramatic fall in the price of his shares. **Burne-Jones** described it as "**the beautifullest place on Earth.**"
- After construction, Morris invited friends to visit, most notably Burne-Jones and his wife Georgina, as well as Rossetti and his wife Lizzie Siddal. They aided him in painting murals on the furniture, walls, and ceilings, much of it based on Arthurian tales, the Trojan War, and Geoffrey Chaucer's stories, while he also designed floral embroideries for the rooms. They also spent much time playing tricks on each other, **enjoying games like hide and seek**, and singing while accompanied by the piano. **Siddall stayed at the house** during summer and autumn **1861** as she recovered from a traumatic miscarriage and an addiction to laudanum; she would



die of an **overdose in February 1862.**

### **Philip Webb**

- **Philip Speakman Webb** (1831–1915) was an English architect sometimes called the **Father of Arts and Crafts Architecture.**
- The Red House was the most famous and influential Art & Crafts building for the next 50 years.
- He designed St Martin's Church, Cumbria and many private houses.

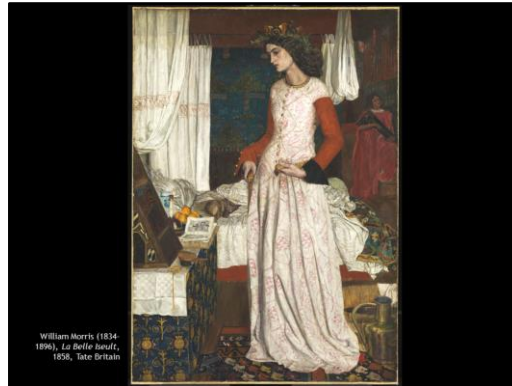
### **References**

See [http://en.wikipedia.org/wiki/Philip\\_Webb](http://en.wikipedia.org/wiki/Philip_Webb)

See [http://en.wikipedia.org/wiki/William\\_Morris](http://en.wikipedia.org/wiki/William_Morris)

See [http://en.wikipedia.org/wiki/Arts\\_and\\_crafts\\_movement](http://en.wikipedia.org/wiki/Arts_and_crafts_movement)

See [http://en.wikipedia.org/wiki/Red\\_House\\_\(London\)](http://en.wikipedia.org/wiki/Red_House_(London))



William Morris (1834-1896), *La Belle Iseult*, 1858, Tate Britain

- The only completed easel painting Morris produced. A portrait in medieval dress of Jane Burden who married Morris in April 1859.
- The picture has been called *Queen Guinevere* in the past but recent research shows it is intended to represent **Iseult (Isolde) mourning Tristram's exile** from the court of King Mark.
- The story is told in Thomas Malory's **Le Morte d'Arthur, Book 5: Sir Tristram De Lyones: Isode (Isolde) the Fair**.
- She has arisen from her bed where a small greyhound is curled as told in the poem.
- The emphasis on pattern reveals Morris's true skill. He struggled for months with this picture. The furniture, tapestries and embroidery were probably owned by Morris when he lived at 17 Red Lion Square.
- In 1874 the picture was claimed by Ford Madox Brown's son Oliver. Rossetti, who loved Jane Burden, offered him £20 for it as 'an early portrait of its original, of whom I have made so many studies myself'. The picture eventually passed to Rossetti's brother, William Michael. It lay forgotten in a cupboard until Rossetti's death, when it was returned to Jane Burden.



William Morris (1834-1896), original design for 'Trellis' woodblock printed wallpaper, 1862, Victoria & Albert Museum

- **Morris slowly abandoned painting** and his works lacked a sense of movement and none of his paintings are dated later than 1862. Instead he devoted all his energies to wallpaper design. His first design, called 'Trellis' was inspired by the rose-trellis in the garden in Bexleyheath, Kent and was completed in 1862 although the wallpaper was not issued until 1864. The first wallpaper issued was 'Daisy', a simple design of naively drawn meadow flowers based on late medieval 'mille-fleurs' tapestries and early printed herbals.
- The Arts & Crafts movement was started by William Morris during the 1860s and became internationally influential. He was inspired by John Ruskin and Thomas Carlyle and the design reform movement. Arts and Craft in turn inspired Art Nouveau, the Dutch De Stijl group, Vienna Secession and later the Bauhaus. Pevsner regarded it as a prelude to Modernism in its use of simple forms without ornamentation.
- Morris developed the style at a time when Victorian furnishings were richly ornamented and carpets, curtains and wallpapers were covered in illusionistic illustrations of flowers and animals. At the Great Exhibition of 1851 this form of design was typical and it was criticised by the leading designers of the period including the organisers of the exhibition Henry Cole (1808-1882), Owen Jones (1809-1874), Matthew Digby Watt (1820-1877) and Richard Redgrave (1804-1888). Jones, for example, said, 'Ornament ... must be secondary to the thing decorated', that there must be 'fitness in the ornament to the thing ornamented', and that wallpapers and carpets must not have any patterns 'suggestive of anything but a level or plain'.



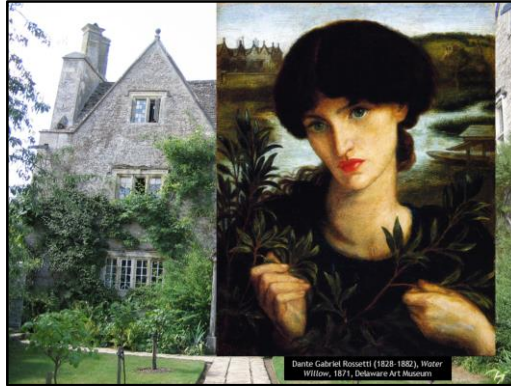
William Morris, 'Acanthus' wallpaper, 1875, Victoria & Albert Museum

- Morris's designs were based on **observation of nature and images of plants** in 16<sup>th</sup> and 17<sup>th</sup> century herbals, illuminated manuscripts, tapestries and other textiles. It is also influenced by Japanese designs, for example those found in paper cutting, called **kiri-e and floating world prints, called Ukiyo-e**.
- Despite his involvement with wallpapers and his decided views on their design and use, Morris always regarded wallpaper as a 'makeshift' decoration, a tolerable substitute for more luxurious wall coverings. Some of the old snobbery about wallpaper as an imitative material, a cheap option, still persisted, and Morris, as a wealthy man, preferred woven textile hangings for his own home.

### **References**

See V&A article on wallpaper design

<http://www.vam.ac.uk/content/articles/w/wallpaper-design-reform/>



Kelmscott Manor, Kelmscott, Oxfordshire

### Kelmscott Manor

- **Limestone manor house** in the Cotswolds built in **1570**.
- William Morris lived there from **1871 to his death in 1896**. It is featured in his novel *News from Nowhere*. It appears in the **background of Rossetti's *Water Willow*** (1871), a portrait of his wife Jane Morris.
- It is **open to the public** on Wednesdays and Saturdays during the summer.
- Morris drew great inspiration from the unspoilt authenticity of the house's architecture and craftsmanship, and its organic relationship with its setting, especially its garden. The Manor is featured in Morris' work *News from Nowhere*. It also appears in the background of *Water Willow*, a portrait of his wife, Jane Morris, painted by Dante Gabriel Rossetti in 1871.
- After William Morris's death in 1896, the Manor continued to be **occupied by his widow, Jane Morris** (who purchased it in 1913) and **later, his daughters. May Morris** died in 1938 and bequeathed the house to **Oxford University**, on the basis the contents were preserved and the public were granted access. The University were unwilling to preserve the house as 'a museum piece' and passed the house and land to the Society of Antiquaries in 1962.
- The internal decor today is **substantially that of Morris**, and includes many of his famous textile patterns as well as much of his furniture. There is a display of his textile designs in the converted loft, which would originally have been used for farm labourers. His bedroom contains many of his original books, and a collection of Dürer prints. The state of the house is much as it was left by Morris after his death.

### References

See [http://en.wikipedia.org/wiki/Kelmscott\\_Manor](http://en.wikipedia.org/wiki/Kelmscott_Manor)

See <http://www.kelmscottmanor.co.uk/home>



William Morris, St. George Cabinet, 1861-1862, mahogany, pine and oak with copper mounts, Victoria and Albert Museum

- This cabinet is a **rare example of Morris's painted work** and typical of the large pieces of furniture, **Medieval in inspiration** and crude in construction, associated with Morris and his circle from 1858. The highly decorated cabinet demonstrates Morris' love of romance. It was painted by Morris for the **1862 International Exhibition in London**, to show the products of his new interior design company, **Morris & Co.** Although the press praised its '**true medieval spirit**', the decoration of St George and the Dragon is a piece of pure Victorian romantic narrative.
- Family friends such as Sir Edward Coley **Burne-Jones** (1833-1898) and Dante Gabriel **Rossetti** (1828-1882) **posed as models** for the painted figures. Morris's wife **Jane is depicted as the Princess**.
- This cabinet demonstrates a **lack of co-ordination** between physical structure and painted decoration; the five scenes of St George are **unequally divided** over the three doors. Contemporary criticism of the design commented on this **immature**, idealistic rendition of Medieval painted furniture. The interior's decoration indicates Morris's early interest in pattern design, a skill he was to develop with great expertise in his wallpapers and textiles. The decorative motifs and the copper handles derive from a combination of **Oriental and Medieval sources**.

### References

See <http://collections.vam.ac.uk/item/O8144/st-george-cabinet-cabinet-webb-philip-speakman/>



Morris Sussex Chair, 1912 catalogue

### Sussex Chair

- This chair was named after a **country chair found in Sussex**, which inspired the design with the turned frame and rush seat. Similar types of chairs, with imitation bamboo frames and rush seats, were fashionable between 1790 and 1820.
- **William Morris and his wife, Jane, used Sussex chairs in their first home, Red House**, Bexleyheath, Kent, from 1860 and subsequently in their London house, **Kelmscott House**, 26 Upper Mall, Hammersmith. Morris's great friend, the artist Edward **Burne-Jones** (1833-1898) **had Sussex armchairs in his studio**, as did the sculptor, **Alfred Gilbert** (1854-1934). Robert Edis recommended this chair as 'excellent, comfortable and artistic' in his influential book, 'Decoration and Furnishing of Town Houses in 1881'. Examples from the Sussex range were supplied for students' rooms at Newnham College, Cambridge, and for galleries in the Fitzwilliam Museum, Cambridge.
- The Sussex range of modest seat furniture, which started with this armchair and a single chair, **expanded** as a result of the commercial success of the design. Eventually it included corner chairs, children's chairs, and settles. A whole page was devoted to the **Sussex range** in the firm's catalogue, about 1912, where the **armchair was priced at 9s 9d (49p)**. Other firms, particularly **Liberty & Co.** and **Heals**, produced their **own versions** of this popular design.

### References

See <http://collections.vam.ac.uk/item/O7883/sussex-chair-armchair-webb-philip-speakman/>



A reconstruction of an 1866 Morris reclining chair. The chair was widely copied after Morris introduced it and it is still produced today.

- The style of chair is often mentioned in popular songs indicating its romantic or erotic use. For example, Olga San Juan, *You'd be Surprised* from the Bing Crosby/Fred Astaire film *Blue Skies* (55 seconds in).

*At a party or a ball  
I've got to admit he's nothing at all  
But in a Morris chair  
You'd be surprised*





Edward Burne-Jones (1833-1898) and William Morris, *David's Charge to Solomon*, 1882, stained-glass window, Trinity Church, Boston, Massachusetts

### Edward Burne-Jones

- Burne-Jones's first sketch in oils dates from this same year, 1856; and during 1857 he made for Bradfield College the first of what was to be an immense series of cartoons for **stained glass**.
- Burne-Jones exerted a considerable influence on French painting. **Burne-Jones** was also **highly influential** among **French symbolist painters**, from **1889**. His work inspired poetry by **Swinburne** — Swinburne's 1886 *Poems & Ballads* is dedicated to Burne-Jones.
- On 16 June **1933**, **Prime Minister Stanley Baldwin**, a **nephew of Burne-Jones**, officially opened the centenary exhibition featuring Burne-Jones's drawings and paintings at the Tate Gallery in London. In his opening speech at the exhibition, Mr Baldwin expressed what the art of Burne-Jones stood for:

*In my view, what he did for us common people was to open, as never had been **opened** before, **magic casements of a land of faery** in which he lived throughout his life ... It is in that inner world we can **cherish in peace**, beauty which he has left us and in which there is peace at least for ourselves. The few of us who knew him and loved him well, always **keep him in our hearts**, but his work **will go on long after we have passed away**. It may give its message in one generation to a few or in other to many more, but there it will be for ever for those who seek in their generation, for beauty and for those who can recognise and reverence a great man, and a great artist.*

- But in fact, long **before 1933**, **Burne-Jones was hopelessly out-of-fashion in the art world**, much of which soon preferred the major trends in Modern art, and the exhibit marking the 100th anniversary of his birth was a **sad affair, poorly attended**. It was **not until the mid-1970s** that his work began to be **re-assessed**

and once again acclaimed.

### **References**

See [http://en.wikipedia.org/wiki/Edward\\_Burne-Jones](http://en.wikipedia.org/wiki/Edward_Burne-Jones)



The Green Room or Morris Room at the V&A

- Two significant secular commissions helped establish the **firm's reputation** in the **late 1860s**: a **royal project at St. James's Palace** and the "**green dining room**" at the **South Kensington Museum** (now the **Victoria and Albert**) of **1867** which featured **stained glass windows** and panel figures by Burne-Jones.



Interior of the Poynter Room, V&A Café

### **Poynter Room**

- The easternmost room (now the Poynter Room) was originally called the Grill Room because it was fitted out to 'broil chops and steaks'. It was designed by Edward Poynter using a scheme centred on blue Dutch tiles, and was furnished with little tables of iron with white marble tops and decorated in a similar style to the great iron stove.
- Visitors could come here for breakfast when the Museum opened at 9am, watching the white-hatted cook prepare it on the stove.
- Fred Hill, a catering contractor from the Oval, offered a long menu divided according to social standing. When you consider that in the 1860s an unskilled labourer might earn £1 a week, the food was not cheap.
- In 1867 the first-class menu included:
  - Steak pudding 1/ -
  - Sausage and mashed potatoes 1/ -
  - Veal cutlets and bacon 1/3
  - Jugged hare 1/6
  - Cold chicken and ham 2/ -
  - Tarts in season 6d
  - Ices or jellies 6d
  - Stilton, cheshire, pickles, celery salad 3d
- The second-class menu included:
  - Minced beef 8d
  - Veal cutlets 10d
  - Stewed rabbit 10d
  - Poached egg and spinach 1/ -
  - Steak pudding (large) 9d

- Steak pudding (small) 6d
  - Buns and sponge cakes 1d
  - Bread, butter, cheese 1d
- This room shows that in the latter part of the nineteenth century many designers, no longer content to draw inspiration only from European decorative styles, were **influenced by the east and especially by Japan**. The wave patterns on the doors of the stove, the **peacocks** on the frieze and in some of the tile panels, the **flower motifs on the blue-and-white tiles**, which all come from the east, are combined with the more conventional classical style of the figures representing the seasons and months of the year. Here again **Cole involved both public and students** in the Museum building.
  - The public were encouraged by example to adopt this modern decoration in their homes. Students were involved on a practical level because the **tile panels, designed by Edward Poynter**, were painted by a special **tile-painting class for ladies** at the Schools of Design. The ladies' tile-painting class was a bold move in 1860s society. It was unusual enough for women to train professionally, for them to be engaged in so public a commission was very forward-looking. This radical, free-thinking spirit at South Kensington was an element that was to find popular expression in the alternative 'Art' designs of the 1880s.

### **Edward Poynter**

Sir Edward John Poynter, 1st Baronet PRA (1836–1919) was an English painter, designer, and draughtsman who served as President of the Royal Academy. He was the son of the architect Ambrose Poynter and was born in Paris, though his parents returned to Britain soon after. He was educated at Brighton College and Ipswich School, but left school early for reasons of ill health, spending winters in Madeira and Rome. In 1853 he met Frederick Leighton in Rome, who made a great impression on the 17-year-old Poynter. On his return to London he studied at Leigh's academy in Newman Street and the Royal Academy Schools, before going to Paris to study in the studio of the classicist painter Charles Gleyre where James McNeill Whistler and George du Maurier were fellow-students.

### **References**

See [http://en.wikipedia.org/wiki/Edward\\_Poynter](http://en.wikipedia.org/wiki/Edward_Poynter)

See <http://www.vam.ac.uk/content/articles/a/architectural-history-of-the-v-and-a-1863-1873-fowkes-architectural-master-plan-an-interrupted-vision/>



Kelmscott Manor depicted in the frontispiece to the 1893 Kelmscott Press edition of *News from Nowhere*.

Morris began his "adventure in printing" with his private press, the Kelmscott Press, which he started nearby at 16 Upper Mall in 1891.

In January 1891, William Morris and William Bowden founded the Kelmscott Press at Hammersmith, London, named after Morris's manor house in the Cotswolds. The Kelmscott Press was founded to refashion Victorian typography and to create beautiful books based on medieval manuscripts. William Morris's preoccupation with printing, bookmaking and romance writing contradicted his political radicalism. Morris was also a member of the Socialist League and the editor of the *Commonweal*.

William Morris and the Arts and Crafts Movement had an idealized vision of British medieval times including illustrated books, and a feudal system where if a nobleman owned land, they had to consider the poorer families living on his land – so the creation of the Kelmscott Press by William Morris are a union with his ideas of British medieval life and Socialism. The press was founded in order to produce books by traditional methods, using, as far as possible, the printing technology and typographical style of the fifteenth century. In this he was reflecting the tenets of the Arts and Crafts movement, and responding to the mechanisation and mass-production of contemporary book-production methods and to the rise of lithography, particularly those lithographic prints designed to look like woodcuts.

Morris stated his aims for the press as follows:

*I began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of*

*the reader by eccentricity of form in the letters.*

Morris oversaw many of the aspects of the Kelmscott Press, which was a collaborative effort involving printers, engravers, editors, illustrators, craftsmen and businessmen. He designed two typefaces based on fifteenth-century models, the Roman 'Golden' type (inspired by the type of the early Venetian printer Nicolaus Jenson) and the black letter 'Troy' type; a third type, the 'Chaucer' was a smaller version of the Troy type. He also designed floriated borders and initials for the books, drawing inspiration from incunabula (any book or pamphlet printed before 1501 in Europe, the word means 'swaddling clothes' or 'cradle') and their woodcut illustrations.

### **References**

See [http://en.wikipedia.org/wiki/Kelmscott\\_Press#The\\_Kelmscott\\_Press](http://en.wikipedia.org/wiki/Kelmscott_Press#The_Kelmscott_Press)



Arthur Heygate Mackmurdo (1851-1942), chair, c. 1883, mahogany, Collinson & Lock (England, London, 1870-1897), Century Guild (England, London and Manchester, 1882-circa 1888), The Los Angeles County Museum of Art  
 Book cover of Arthur Mackmurdo's *Wren's City Churches*, 1883

### **Arthur Heygate Mackmurdo (1851-1942)**

- As I said earlier many believe that one of the influences on **Art Nouveau design** was the cover of Arthur Mackmurdo's book ***Wren's City Churches*** of 1883. Mackmurdo trained as an architect like many in the Arts and Crafts Movement and in 1874 he accompanied John Ruskin to Italy. Despite Ruskin's influence he was most **impressed** by the art of the **Renaissance** rather than Gothic. In 1882 he opened the most successful craft guild of the period, the **Century Guild of Art**. It offered complete furnishing of homes and buildings.
- Mackmurdo's favourite theme was **foliage twisted into sinuous curves**. Nikolaus **Pevsner** describes these forms on the cover of the book as '**the first work of art nouveau which can be traced**'. Pevsner identifies the main influences on Mackmurdo as **Rossetti and Burne-Jones** and ultimately **William Blake** (1757-1827).

### **Century Guild**

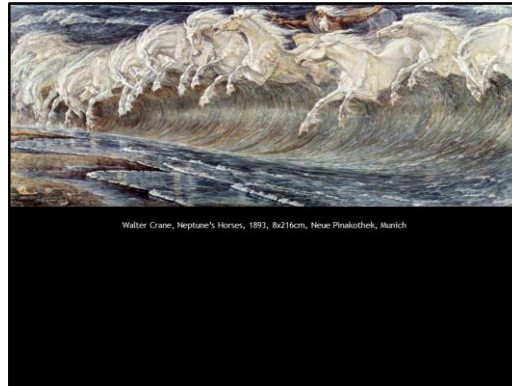
- Century Guild 1882, active 1883-1892, prefigured Art Nouveau, founded by Arthur Heygate Mackmurdo (1851-1942), Herbert Horne and Selwyn Image and about 20 others. It gained recognition through exhibiting. It produced furniture, stained glass, metalwork painting and architectural designs.
- It published the first definitive magazine of design, a quarterly magazine called *The Century Guild Hobby Horse* (later ***The Hobby Horse***). It promoted craft art as opposed to mechanical production. It influenced C. F. A. Voysey, Charles Renne Mackintosh and the formation of the Arts and Crafts Exhibition Society.





Walter Crane, 1877, *Renaissance of Venus*, tempera on canvas, Tate Britain

- Walter Crane was another well known artist, illustrator and designer at the time.
- Influenced by the 15<sup>th</sup> century Florentine artist Sandro Botticelli's *Birth of Venus*. Crane probably saw Botticelli's *Birth of Venus* (1485) in 1871.
- Exhibited at the **opening of the Grosvenor Gallery** with seven Whistler paintings, Watts and Burne-Jones. There were 142 paintings in total, 46 watercolours and 11 sculptures.
- The professionalism of Italian male nudes and the revival of the male nude in the 1870s made them much in demand. One model called **Alessandro di Marco** was much in demand and was used by Crane as his wife disapproved of him drawing from a female nude model. **Leighton** is reported to have exclaimed, '**But my dear fellow that is not Aphrodite – that is Alessandro!**'.
- Mrs Crane's edict is recounted by W. Graham Robertson in *In Time Was*,
  - *For alas, the fiat of domestic authority had gone forth against female models as being neither necessary nor desirable additions to a young artist's equipment, and thus Walter Crane's goddess showed a blending of the sexes which was mystically correct but anatomically surprising. Still she was a fine, upstanding slip of a boy, and in the clear sunlit atmosphere and the charming colour scheme of ivory, blue and almond she passed for Venus pleasantly enough, and later on, finding grace in the eyes of G. F. Watts, the painter, she hung for many years on the stairway of Little Holland House.*



- **The Art Workers' Guild, 1884 to today**, promoted the '**unity of all arts**', in particular denying the **distinction between fine and decorative** or applied arts. Founded by five architects from Norman Shaw's office (W.R. Lethaby, Edward Prior, Ernest Newton, Mervyn Macartney and Gerald C. Horsley). Presidents include **Walter Crane** (1888-9) and **William Morris** (1892). 'It is committed to authenticity in a world increasingly uncertain of what is real'. Women were not admitted until the 1960s but May Morris set up a Women's Guild of Arts in 1907.
- Motivated by **the rise of Socialism** and the foundation of **the Fabian Society** they were committed to communal creative endeavour, social welfare and the democratisation of education.

### Walter Crane

- Few of his works met with critical acclaim in his day but some, such as *Neptune's Horses* are popular today.
- He painted mythological subjects and art for decorative purposes as well as book illustrations. He produced many of the designs associated with William Morris for wallpapers and rugs.

### Fabian Society

- It was founded on 4 January **1884** as an offshoot of a society called The Fellowship of the New Life. Members included the poet Edward Carpenter and sexologist Havelock Ellis.
- The Fabian Society grew to become a pre-eminent intellectual society of the Edwardian Era.
- Laid many foundations for today's Labour Party. Today it functions as a think-tank for the Labour Party.

## **References**

<http://www.victorianweb.org/art/institutions/awg.html>



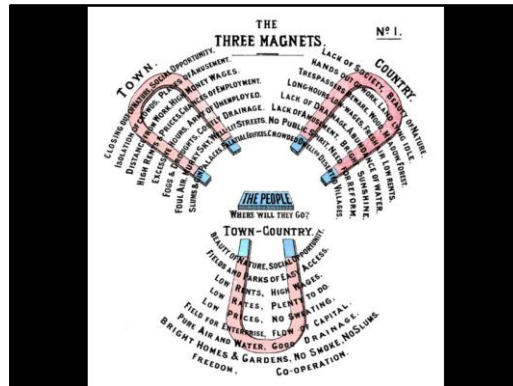
Siegfried Bing (1838-1905), La maison de l'Art Nouveau, 1895, Paris  
 Metro station entrance, designed by Hector Guimard (1867–1942).

- Arts and Crafts was extremely **influential and I will mention four – International Arts and Crafts, Art Nouveau, the garden City and the Festival of Britain.**
- A **hundred and thirty Arts and Crafts organisations** were formed in **Britain**, most between 1895 and 1905. Arts & Crafts organisations were set up in **Ireland, Scotland, the United States, Belgium, Germany, Austria, Finland Hungary, Iceland and Japan.** In Europe it influenced styles such as Art Nouveau, the **Dutch De Stijl Group, Vienna Succession** and eventually the **Bauhaus.** Pevsner regarded it as a prelude to Modernism which used simple forms without ornamentation.
- **Siegfried Bing** (later called Samuel Bing), art collector and dealer, German naturalized French in 1876. He was the founder in 1895 of **La Maison de l'Art Nouveau** in Paris: it was his art gallery and exhibition hall that **gave its name** to the famous artistic style **Art Nouveau.**
- This new artistic style included fine arts, applied arts and interior decoration and represented the original concept of the **'total work of art'**, aiming at the abolition of ranks of value between the different types of arts. In his gallery he exhibited and sold contemporary works, furniture, glass wares, ceramics, jewellery, Tiffany glass and the ceramics and jewellery of Henri van de Velde. Siegfried Bing and Belgian designer and architect Victor Horta, were the founders of the most important artistic style of the 1900 period. Bing's Art Nouveau style was an immediate commercial success at the 1900 World Exhibition ('Exposition Universelle') in Paris.
- Art Nouveau has a distinctive appearance; and, **unlike the artisan-oriented Arts and Crafts Movement**, Art Nouveau artists **readily used new materials**, machined surfaces, and abstraction in the service of pure design. **Art Nouveau did not negate machines**, as the Arts and Crafts Movement did. For sculpture, the

principal materials employed were glass and wrought iron, resulting in sculptural qualities even in architecture.

### **Notes**

Metro station entrance, designed by **Hector Guimard** (1867–1942). It is one of only two original glass-covered Guimard entrances, called *édicules* (kiosks), left in Paris (the other is located at Porte Dauphine, while a third, replica *édicule* exists at Châtelet). Though a Guimard original, the *édicule* at Abbesses was originally located at Hôtel de Ville but was transferred to its current location in 1974. It is an anomaly as the metro at Abbesses used a different architect. The Hôtel de Ville station with Hector Guimard's entrance opened in 1900 and caused some controversy.



The Three Magnets from Ebenezer Howards *To-morrow: A Peaceful Path to Real Reform* (later republished as ***Garden Cities of To-morrow***)

- The **Garden City movement** was inspired by William Morris's ideas for better conditions for working people and the utopian vision he described in his novel ***News from Nowhere*** (1890). In the book there is no private property, no big cities, no authority, no monetary system, no divorce, no courts, no prisons, and no class systems. This agrarian society functions simply because the people find pleasure in nature, and therefore they find pleasure in their work.
- The **Letchworth Garden City Project of 1907**.
- The following century Arts and Crafts, which had died out by WWI became the inspiration for Letchworth the first planned town, although 'model villages' such as **Cadbury, Port Sunlight, Bourneville Village (1893), Birmingham** were precursors. Even earlier examples, such as Robert's Owen and Richard Arkwright's **New Lanark** of 1786 can be found.
- In **1898 Ebenezer Howard** *To-morrow: A Peaceful Path to Real Reform* (later republished as ***Garden Cities of To-morrow***), in which he advocated the construction of a **new kind of town**. His ideas were mocked by some but chimed with the aims of the Arts and Crafts Movement.
- The term '**Garden City**' came from the idea that he town should be situated in **open countryside** that would supply the food, **not** from the idea that **every house** should have a **garden**.

## Notes

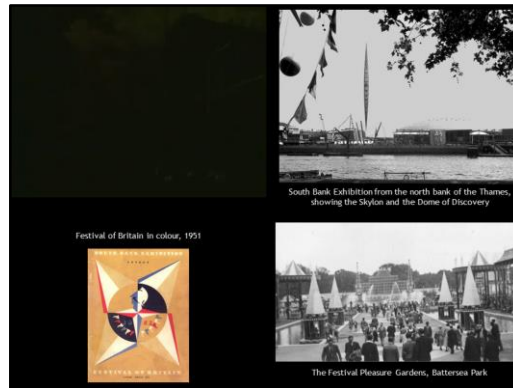
- Letchworth slowly attracted more residents because it was able to attract manufacturers through low taxes, low rents and more space. The price of homes could not remain affordable for blue-collar workers and the population comprised mostly skilled middle-class workers. After a decade, the First Garden City became profitable and started paying dividends to its investors. Although many viewed

Letchworth as a success, it did not immediately inspire government investment into the next line of garden cities.

- The next Garden City, Welwyn, was privately funded by Ebenezer Howard.
- They remained the only two garden cities but urban planning eventually led, after World War II, to the **New Town movement** and the building of 27 new towns including Stevenage, Crawley, Hemel Hempstead, Harlow, Hatfield, Basildon, Bracknell and Milton Keynes. The Garden City concept was very successful internationally, particularly in the US, and to a lesser extent Brazil, Argentina, Peru, Australia, South Africa and Italy.

### **Notes**

National Portrait Gallery, *Anarchy and Beauty: William Morris and His Legacy*, 1860-1960



Festival of Britain in colour, 1951

South Bank Exhibition from the north bank of the Thames, showing the Skylon and the Dome of Discovery

The Festival Pleasure Gardens, Battersea Park

- **William Morris's** ideas of **art for the people** lived on in the planning and exhibits of the 1951 Festival of Britain.
- These are innovatively showcased alongside remarkable books, jewellery, ceramics and clothing by craftspeople such as Eric Gill, Bernard Leach and **Terence Conran**, demonstrating how **Morris's legacy continued into the twentieth century**, influencing radical politics, the Garden City movement and the Festival of Britain in 1951.
- In 1943 the **Royal Society of Arts** proposed an international exhibition on the **anniversary of the 1851 exhibition**. It was decided it was too expensive and a nationwide Festival of Britain was agreed.
- The Festival of Britain was built by the post-war **Clement Attlee** Labour Government and, except for the Festival Hall, the buildings and structures were destroyed by the Winston Churchill government of 1951.
- The centrepiece was on the Southbank and in Battersea park (the Festival Pleasure Gardens).
- There were over ten million paid admissions to the six main exhibitions over a period of five months. The most popular event was the South Bank Exhibition with almost 8.5 million visitors, over half of them from outside London. The Festival Pleasure Gardens had over 8 million visitors, three-quarters of them from London.
- Entrance to the Dome of Discovery was five shillings (children half-price) and the Festival Pleasure Gardens was two shillings and sixpence. The official book was two shillings and sixpence.
- The Festival cost about £10.5 million, (apart from the loans for the Festival



Gardens) with revenues of about £2.5m. The £8 million net cost is about £35 million at 2010 prices.

### **References**

- See National Portrait Gallery, *Anarchy and Beauty: William Morris and His Legacy, 1860-1960*

## Summary: Arts & Crafts Movement

- ▶ Founded by William Morris
- ▶ Part of a movement to improve British design
- ▶ Morris returned to artisan techniques
- ▶ There was a contradiction between 'art for all' and cost
- ▶ Very influential as a style

Dispelling the Myths Surrounding Nineteenth-Century British Art  
by Laurence Shafe  
Class 8: Arts & Crafts Movement - Slide List

1. Engraving School of Design, Somerset House, Illustrated London News, 1843, Victoria and Albert Museum
2. Henry Cole (1808-1882), the first Christmas card, 1842
3. Crystal Palace from the southeast from Dickinson *Comprehensive Pictures of the Great Exhibition of 1851-1854*
4. Examples of wallpaper that were regarded as poor design
5. Christopher Dresser (1834-1904), Teapot, c. 1870
6. Richard Redgrave (1804-1888), wallpaper design, 1849
7. A.W.N. Pugin (1812-52), Wallpaper for the Palace of Westminster, 1847
8. Owen Jones (1809-1874), Wallpaper with formalised floral motif, Owen Jones, mid-19th century
9. Philip Webb (1831-1915), The Red House, Besley Heath, 1859
10. William Morris (1834-1896), original design for 'Trellis' woodblock printed wallpaper, 1862, Victoria & Albert Museum
11. William Morris; 'Acanthus' wallpaper, 1870, Victoria & Albert Museum
12. Christopher Dresser (1834-1904), Pitcher, 1879-82, earthenware, The Metropolitan Museum of Art
13. Kelmscott Manor, Kelmscott, Oxfordshire
14. Morris Sussex Chair
15. William Morris, St. George Cabinet, 1861-1862, mahogany, pine and oak with copper mounts, Victoria and Albert Museum
16. A reconstruction of an 1866 Morris reclining chair.
17. Edward Burne-Jones (1833-1898) and William Morris, *David's Charge to Solomon*, 1882, stained-glass window, Trinity Church, Boston, Massachusetts
18. Interior of the Poynter Room, V&A Café
19. Kelmscott Manor depicted in the frontispiece to the 1893 Kelmscott Press edition of *News from Nowhere*.
20. Art Nouveau doorway at place Etienne Perret, 24 (Paris 15e), 1905 Alfred Wagon, architect