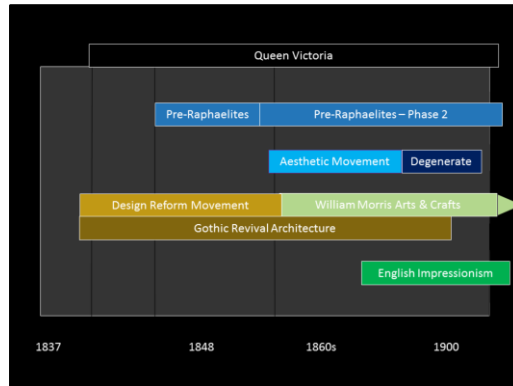




- Arts & Crafts was not based on a particular style but upon ‘**sweetness, simplicity, freedom’ and beauty**. Although the inspiration for Arts & Crafts was based on the ideas of **John Ruskin** (1819-1900) it was **William Morris** (1834-1896) who exerted the **most powerful influence**.
- **The principal aim** of the Movement was to **escape** from the **harshness of industrialization**. Arts & 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.
- **The contradiction** at heart of Arts & 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 & 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.



- **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

- 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.

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.

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.

WILLIAM MORRIS





George Frederic Watts (1817-1904), *Portrait of William Morris*, 1870, 64.8 x 52.1 cm, National Portrait Gallery

George Frederic Watts (1817-1904), *Portrait of Edward Burne-Jones*, 1870, 64.8 x 52.1 cm, Birmingham Museum

George Frederic Watts (1817-1904), *Portrait of Dante Gabriel Rossetti*, 1870-71, 66.1 x 53.5 cm, National Portrait Gallery

Anon, Jane Morris (1839-1914, née Jane Burden), photograph

Charles Fairfax Murray (1849-1919), *Portrait of Philip Speakman Webb*, 1873, 31.8 x 25.4 cm, National Portrait Gallery

- William Morris (1834-1896) came from a wealthy family (his father was a bill broker in the City) 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.
- In 1847, when he was 13, his father died and the family lived on income from Devon copper mines. When Morris was 21 he came into an **inheritance** of £700-£900 a year and he used this to fund his interest in art. When his father died the family had to move from Woodford Hall with its 50 acres of land near Epping Forest to the small but still substantial Water House in Walthamstow, 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 in 1859**, 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 & 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 & 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 joint 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 18th 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 & 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 Speakman Webb (1831-1915)

Famously modest and retiring, Webb was a key artist in the Arts & Crafts Movement, co-founding with Morris the Society for the Protection of Ancient Buildings in 1877. He also partnered with Morris, (as well as the artists Burne-Jones and Rossetti) in the interior decorating and furnishing business, Morris, Marshall, Faulkner & Co., later to become Morris & Co.. Jane Morris referred to him as 'dear friend' from the time he built the Morris' first home, Red House, for which he is perhaps most well known. Webb also created embroidery patterns for Jane, and designed the family tombstone for Kelmscott churchyard.



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** (the year they were married) and was the most influential Arts & 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.

Notes

- 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 beautifulest 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 & 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.

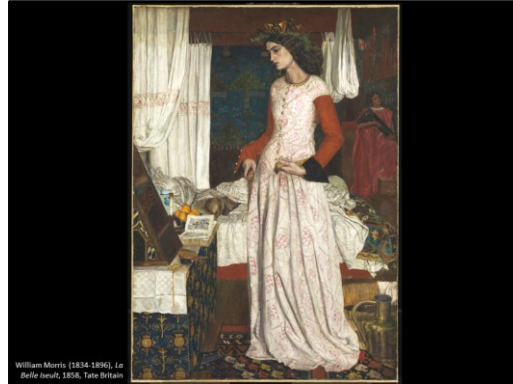
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See http://en.wikipedia.org/wiki/Philip_Webb

See http://en.wikipedia.org/wiki/William_Morris

See 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.



Henry Cole, Gamble room, V&A

- As it is a local and familiar building I will look briefly at the Victoria & Albert Museum (formerly the **South Kensington Museum**).
- A museum restaurant was a world first and the vision of Henry Cole. It would have been the first room seen opposite the main entrance at the time.
- Thanks to Cole the V&A was the first museum in the world to be publically lit so that working people could come in the evening. The ornamental metal gratings that took the fumes away from the gas jets can still be seen in some rooms. The ventilation grilles in the Gamble Room is surrounded by heavy, ornate enamelled iron plates, an idea that Cole got from railway stations. The ceramic tiled walls made it easy to clean the eating area and they served as a fire barrier at a time when horse-drawn fire engines took a long time to reach rural South Kensington. As an additional precaution the kitchens were outside the walls of the museum.
- The windows are full of Victorian maxims and mottoes about the joys of eating and drinking, such as such as 'Hunger is the best sauce' and 'A good cup makes all young'. The frieze with its inscription from Ecclesiastes II, 24 reads 'There is nothing better for a man than that he should eat and drink, and make his soul enjoy the good of his labour.'
- This central room has a heavy and complex decorative scheme but either side are rooms that are much more austere demonstrating the ability of Victorian designers to combine disparate approaches.

References

- V&A website



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.
- 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 **Henry Cole (1808-1882) 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.

Notes

- 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 and Cheshire cheese, 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

References

See 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/>

V&A website



The **Green Room or Morris Room** at the V&A, 1867

- Cole was determined that the three eating rooms should reflect the wide range of British art at the time and even though some of Morris's ideas were foreign to Cole he commissioned this room from Morris's company, its first major project.
- This westernmost of the three dining rooms was **designed by William Morris** and remains today as an important feature. The deep colours of the scheme show that at the time he was still under the influence of the **Gothic Revival**. He embellished the walls with Elizabethan-style panelling below a section of green plaster with a low relief of olive branches, while the stained-glass windows bore female figures painted by **Edward Burne-Jones** and **Philip Webb**.
- The room is more austere than the other two rooms and the decorative scheme is based on myths and legends. Burne-Jones' dado rail paintings are based on the signs of the zodiac and his designs for the windows show medieval domestic tasks. The rest of the decoration was probably by Morris' friend the architect **Philip Webb**. Webb took his inspiration from a wide variety of medieval and ecclesiastical sources, including a font in Newcastle Cathedral for the frieze, and medieval manuscripts for the ceiling decoration. The only part of the decoration that is familiar Morris pattern-making is the repeat of leaves, flowers and berries in the plaster-work on the walls. Contemporary critics **described the effect as 'Tudor'**, we would probably consider it another example of the rich eclecticism of the Victorian period.
- This and a **royal project at St. James's Palace** established the **firm's reputation by the late 1860s**.
- When Cole retired in 1873 the building programme was cut back until 1889 when public opinion demanded that the building of the Museum be completed. The facades of the Victoria and Albert Museum were built between 1899 and 1909 and indicate how attitudes had changed. **The ornate classical façade with its statues of**

the great and the good was a return to the earlier idea of a museum as treasure house, with an overawed public gazing at priceless objects in marble halls.

References

- V&A website



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

- **Morris slowly abandoned painting** and his work 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 & Crafts 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

Katsushika Hokusai (1760-1849), Ukiyo-e woodblock print of a cuckoo and azaleas, 1828

Master of Girart de Roussillon, 'Marriage of Girart and Berthe', from Roman de Girart de Roussillon, c. 1450, illumination on parchment, 39.5 x 30 cm, Austrian National Library, Girart de Roussillon was Count of Paris in 837 and married Berthe in 843. Many romances were written of their piety and heroism.

- Morris's designs were based on **observation of nature and images of plants** in 16th and 17th 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**.
- **Morris's designs were flat, plain and honest.**
- 'By the mid-19th century the home was widely regarded as the **counterpoint to the outside world**. Home was conceived as **a refuge, a place of honesty, authenticity and uncorrupted values**, raised above the worlds of business, commerce and politics. **Cleanliness and order were central** to the making of this **happy home**, but in due course the furnishings themselves were co-opted to the project of moulding the character of the inhabitants and instilling sound moral values. Decorative strategies involving **illusion and deception were condemned**: for example, wallpapers which **imitated marble or woodgrain were regularly cited as dishonest materials**, to be avoided. Edis was the most explicit on the dangers of furnishing a home with 'dishonest' design:
 - **'If you are content to teach a lie in your belongings, you can hardly wonder at petty deceits being practised in other ways ... All this carrying into everyday life of 'the shadow of unreality' must exercise a bad and prejudicial influence on the younger members of the house, who are thus brought up to see no wrong in the shams and deceits which are continually before them.'**

- For the design reformers, **good design was 'chaste' and subtle, expressing a moral rectitude**. Their **fight was against** the kind of ornament which has been described as '**design debauchery**'. (V&A website)
- 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.
- Hokusai was at his peak in the 1820s in Japan but at that date Japan was closed to the outside world. Japonism, 'started with a craze for collecting Japanese art, particularly ukiyo-e, of which some of the first samples were to be seen in Paris: In about 1856 the French artist Félix Bracquemond first came across a copy of the sketch book Hokusai Manga at the workshop of his printer.' It was in the 1850s that Japan opened its ports to countries other than Holland and a large number of Japanese objects were imported into Britain. Japanese art was a major source of inspiration in the period 1850 to 1900 for artists such as James Abbott McNeill Whistler (1834-1903), Christopher Dresser (1834-1904), the architect Edward William Godwin (1833-1886) and Arthur Lasenby Liberty (1843-1917).

References

See V&A article on wallpaper design

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



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/>



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*



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.
- **Ford Madox Brown** and Dante Gabriel Rossetti designed stained glass and furniture products. The 'Rossetti' chair is based on a provincial French prototype in common use in the early nineteenth century, like the 'Sussex' chair which is also based on a traditional country prototype allegedly found by Madox Brown. The extent of Madox Brown's contribution to the furniture production of the Firm is rather difficult to assess. He is said to have made designs for eight different chairs (see Madox Brown's "Designs for Furniture" in *The Artist*, XXII 1898, p. 41) but only

one is illustrated. E. M. Tait, in *The Furnisher* (Vol. HI 1900-1 pp. 61-3) credits him with what he describes as: 'Perhaps the most interesting of the chair designs . . . the Sussex chair, with its quaint-shaped seat,' — this must be the round-seated chair which is, traditionally ascribed to Madox Brown.

References

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



Kelmscott Manor, Kelmscott, Oxfordshire

William Morris, Frontispiece from *News from Nowhere* (or *An Epoch of Rest*), 1890

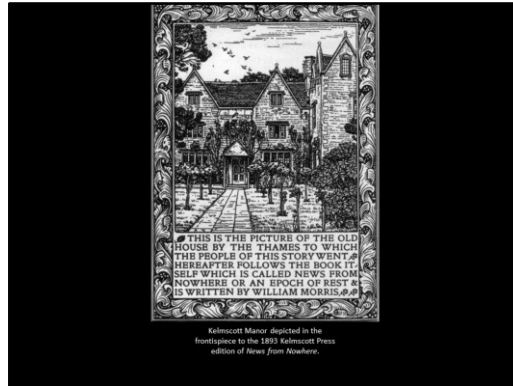
Kelmscott Manor

- **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

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



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 & 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 & 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.

- *News from Nowhere* (1890) is a classic work combining utopian socialism and soft science fiction written by the artist, designer and socialist pioneer William Morris. In the book, the narrator, William Guest, falls asleep after returning from a meeting of the Socialist League and awakes to find himself in a future society based on common ownership and democratic control of the means of production. In this society 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**.

References

See http://en.wikipedia.org/wiki/Kelmscott_Press#The_Kelmscott_Press



Edward Burne-Jones (1833-1898), *Annunciation*, **1882**, stained-glass window, Epiphany Chapel, Winchester Cathedral

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.

- Rossetti had a contract with Powell's Glass Works to design stained glass windows and he introduced Burne-Jones to them, he began his work as a stained glass artist. Burne-Jones stayed at Powell's from 1857 until 1861, when Morris formed the business of Morris, Marshall, Faulkner and Company, decorating rooms and the furniture in the Gothic Revival style. It was during this period that Burne-Jones became the firm's principal designer of stained glass, producing more than five hundred individual figure subjects.

References

See http://en.wikipedia.org/wiki/Edward_Burne-Jones



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

- Art Nouveau is conventionally dated from the opening of *Maison de l'Art Nouveau* (*House of New Art*) in Paris in **1895** by the German art dealer Siegfried Bing. The gallery featured exclusively modern art and became famous following the 1900 Exposition Universelle.
- However, designers in Britain had already created a similar sinuous style based on stylized leaf patterns by the 1880s. One of the earliest was **Arthur Heygate Mackmurdo (1851-1942)**
- 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 & 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

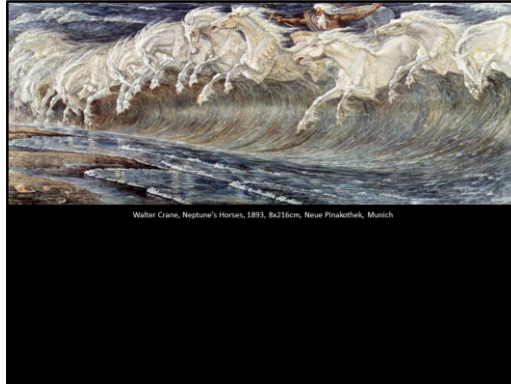
glass, metalwork painting and architectural designs.

- 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 & Crafts Exhibition Society.



Walter Crane (1845-1915), 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 15th 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.*



(1845-1915)

- **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>



Walter Crane (1845-1915), 'Bluebell', 'Flora's Train', 1900/1, one of a set of six tiles

- A rare set of six relief-pressed tiles designed by Walter Crane is expected to sell for up to £4,000 at a Halls' fine art auction. The set, titled 'Flora's Train', was made in 1900-01 by Pilkington Royal Lancastrian Pottery, Manchester. **The designs also show the influence of Art Nouveau.** The set comprises 'Poppy', 'Cornflower', 'Daffodil', 'Bluebell' and 'Anemone'.
- They were originally part of a fireplace in Southern England.
- "Two large exhibition tiles with designs by Walter Crane sold at auction for £25,000 two years ago, which shows the influence he has had as a designer."



Charles Francis Annesley Voysey (1857–1941)

- Broad Leys, Windemere, Newby Bridge Road, 1898, Architectural historian Nikolaus Pevsner regarded Broad Leys as Voysey's masterpiece, seeing in it the seeds of the modernist movement.
 - Sideboard, 1897, oak and brass, 150.8 x 137.2 x 62.6 cm, Los Angeles County Museum of Art
 - Textile design, c. 1888
 - Chair, oak and rush, after 1902, sold at Sotheby's £10,000
 - Mantel clock, ebony, ivory banding, dial reads 'Tempus Fugit', 47.5 x 27 x 18 cm, sold by Sotheby's £78,500
- **Charles Francis Annesley Voysey (1857–1941)** was an English architect and furniture and textile designer. Voysey's early work was as a designer of wallpapers, fabrics and furnishings in a simple Arts & Crafts style, but he is renowned as the architect of a number of notable country houses. He was one of the first people to understand and appreciate the significance of industrial design. He has been considered one of the pioneers of Modern Architecture, a notion which he rejected. His English domestic architecture draws heavily on vernacular rather than academic tradition, influenced by the ideas of Herbert Tudor Buckland (1869–1951) and Augustus Pugin (1812–1852).

ARTS & CRAFTS
INFLUENCE





Doorway at place Etienne Pernet, 24 (Paris 15e), 1905 Alfred Wagon, architect
 Gustav Klimt (1862–1918), *Adele Bloch-Bauer's Portrait*, 1907, oil, silver and gold on
 canvas, 140 × 140 cm, Neue Galerie, New York
 Gerrit Thomas Rietveld (1888–1964), Rietveld chair, 1917
 Bauhaus, 1919

- Arts & Crafts was extremely **influential and I will mention four areas of influence** – **International Arts & Crafts, Art Nouveau, the garden City and the Festival of Britain.**
- A **hundred and thirty Arts & Crafts organisations** were formed in **Britain**, most between **1895 and 1905**. Arts & Crafts organisations were set up in **Ireland, Scotland, the United States, Belgium, Austria, Germany, Finland Hungary, Iceland and Japan.**
- In Europe it **influenced** styles such as **Art Nouveau (1890s), Vienna Sucession (1897, President Gustav Klimt), the Dutch De Stijl Group (1917)** and eventually the **Bauhaus (1919-1933, founded by Walter Gropius)**. Pevsner regarded it as a prelude to Modernism which used simple forms without ornamentation.



Siegfried Bing (1838-1905), *La Maison de l'Art Nouveau*, 1895, Paris
 Hector Guimard (1867–1942), Metro station entrance, 1900, Paris

- **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 & 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 & 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.

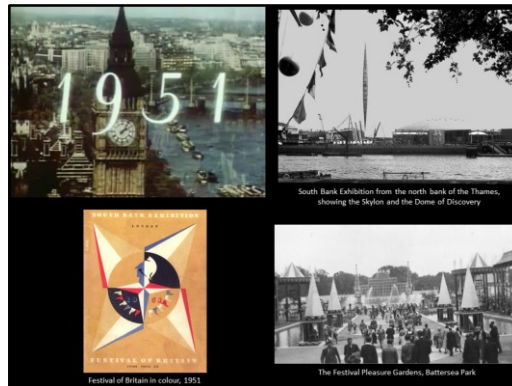
– he saw a Garden City as having a maximum population of about 30,000. The Green Belt also aimed to make the Garden City **self-sufficient in food and agricultural products**. In addition Letchworth was also intended to be **self-sufficient in gas, water and electrical power** – an aim it achieved, exporting power to neighbouring towns and villages until the late 1940s when power and gas generation were nationalised.

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.
- A recent exhibition dedicated to William Morris showcased the many areas he had influenced including 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 wantonly destroyed by Winston Churchill in 1951** as he saw it as a symbol of the preceding Labour Government's vision of a new socialist Britain. 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

- Preceded by the Design Reform 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

NEXT WEEK:
ENGLISH IMPRESSIONISM

