

ARTS & CRAFTS HAMMERSMITH

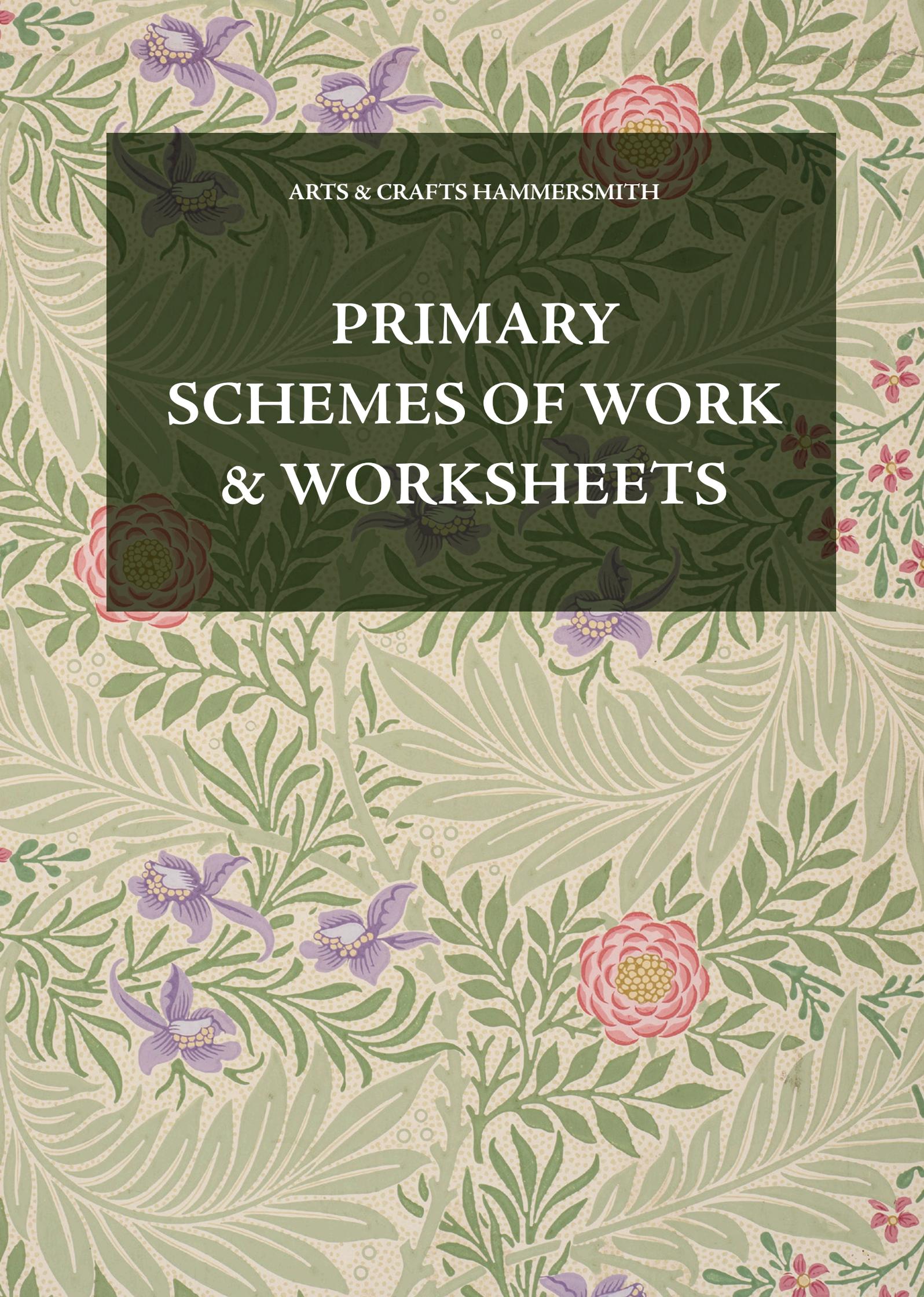
EDUCATION
RESOURCE PACK

CONTENTS

Primary Schemes of Work & Worksheets.....3

Primary Resources 33





ARTS & CRAFTS HAMMERSMITH

PRIMARY
SCHEMES OF WORK
& WORKSHEETS



HISTORY SCHEME OF WORK

So many significant people came to William Morris's house, Kelmscott House, 26 Upper Mall in Hammersmith, between the years 1878 and 1896, that the children can find out about changes in Victorian society, and the influence of the Arts & Crafts artists, through studying a range of original documents and images.

William Morris and his circle of Arts & Crafts artists and Socialists were great campaigners, using pamphlets and posters, many of them printed at the Coach House in riverside Hammersmith, to spread the message and make their protests known. The class can create a "montage" poster about one of these elements and life issues in Victorian Hammersmith.

Using a range of sources www.artsandcraftshammersmith.org.uk/, the children will work in groups to create a poster about an event that could have happened at William Morris Society House.

During the process of choosing which images and information to display, they will find out about the creative individuals who were in Hammersmith 150 years ago, and the issues that they were interested in – suffragette movement, early socialism, artistic techniques and skills the role of the craftsperson and the individual items they created, printing and weaving processes, the employment of women to make hand-made rugs, and the designs that the Arts & Crafts artists produced to sell through William Morris's firm and shop.

The children will work in groups, researching, selecting and discussing to produce a poster as the final display of their project. Most lessons will have an added different theme – such as Suffragette movement, socialism – for the whole class to study, thus giving them all an opportunity to find out more about an aspect of Victorian life that was happening in this area of west London 150 years ago. At the end of the project, the class could present an assembly to the school about their research, their discoveries about campaigning, and about any contemporary issues that they feel strongly about.

Several "skeleton" posters are below, for the teacher and the groups to choose from – which subject title do they feel represents the area they are most interested in finding out about – politics, art, etc? Or do amend the skeleton Poster to create your own version.

COME TO THE COACH HOUSE, KELMSCOTT HOUSE,
26 UPPER MALL,
HAMMERSMITH

FOR A
Fund raising tea party for
The Hammersmith Socialist League
By William Morris

On, 1885

Funds raised will go towards



COME TO THE COACH HOUSE, KELMSCOTT HOUSE,
26 UPPER MALL,
HAMMERSMITH

FOR AN
ART EXHIBITION

Designs by architect Philip Webb ~ Ceramics by William de Morgan ~
Stained glass panels by Edward Burne-Jones

On,

COME TO THE COACH HOUSE, KELMSCOTT HOUSE,
26 UPPER MALL,
HAMMERSMITH

To meet craftspeople
Wood ~ stained glass ~ paper ~ textiles ~ embroidery

On



COME TO THE COACH HOUSE, KELMSCOTT HOUSE,
26 UPPER MALL,
HAMMERSMITH

FOR A
LECTURE ABOUT THE DOVES PRESS

By Emery Walker

On 1903

COME TO THE COACH HOUSE, KELMSCOTT HOUSE,
26 UPPER MALL,
HAMMERSMITH

FOR A
DEMONSTRATION OF THE KELMSCOTT PRESS

By Emery Walker and William Morris

On, 1891



**COME TO THE COACH HOUSE, KELMSCOTT HOUSE,
26 UPPER MALL,
HAMMERSMITH**

**For a demonstration of hand-knotted rugs by Women
And to see the designs of the Hammersmith rugs**

By William Morris, May Morris and the team of craftswomen

On

COME TO THE COACH HOUSE, KELMSCOTT HOUSE,
26 UPPER MALL,
HAMMERSMITH

For a demonstration of Weaving the “Bird” hanging
By William Morris

On, 1878

Funds raised will go towards



COME TO THE COACH HOUSE, KELMSCOTT HOUSE,
26 UPPER MALL,
HAMMERSMITH

For a talk/meeting for Hammersmith Suffrage Society
Votes for Women!

Talk by May Morris and Dorothy Walker

On... January, 1818

Come early and make a banner for our next protest march

COME TO THE COACH HOUSE, KELMSCOTT HOUSE,
26 UPPER MALL
HAMMERSMITH

FOR A
READING OF
“News from Nowhere”
By the author, William Morris

On, 1890

Funds raised will go towards



COME TO THE COACH HOUSE, KELMSCOTT HOUSE,
26 UPPER MALL
HAMMERSMITH

For an exhibition of furniture, textiles, stained glass
Made for the Firm of Morris & Co.

On 1862



HISTORY SCHEME OF WORK

WORKSHEETS

The main person who would use the Victorian domestic objects the class studied on their visit to William Morris Society would be a maid or kitchen servant, aged about 13. This person appears in the Census of 26 Upper Mall. She worked every day in the house, keeping it clean and tidy and making food for William Morris, his family and visitors like Emery Walker who often “popped in”, plus refreshments for large meetings that happened in the Coach House.

The class will think about what sort of jobs the housemaid (girl) or kitchen servant (boy) would have to do -

Ideas from class – washing up, make beds, boil kettle, cooking, sweeping etc.

Using the three different lists of daily jobs below (a), (b) ,and (c), working in pairs (teacher to decide if working in pairs or individually, depending on writing level of the class) the class need to sort out list of all the household jobs that you, as the Morris family kitchen servant or housemaid, would have to do in a day.

Decide which order to do your jobs and then write the jobs out in your chosen order on your blank timetable, blank timetables are set out below for teacher to print off.

TIMETABLE of TODAY'S JOBS for HOUSEMAID or KITCHEN SERVANT

(my name)

at 26 UPPER MALL, HAMMERSMITH,

The house of MR WILLIAM MORRIS and FAMILY

on, 1888

6 am:

6.20 – 8am

8am Staff breakfast

8.30am – 12 noon

9.30am Mr Morris and family's breakfast

12 noon Staff dinner

1 – 4pm

3pm Tea in the Coach House for Mr Morris, family and visitors

4pm Staff tea

4.30 – 9pm

7pm More guests arrive

9pm Staff supper

9.30 – 10.30pm

10.30pm Go to bed



LIST of DAILY JOBS (A)
for Housemaid or Kitchen Servant
at 26 Upper Mall, Hammersmith, 1888

scrub dirty marks out of washing with soap and wash board

hang up wet clothes on washing line

get out of bed

heat up two irons on stove

put wet clothes through mangle

rinse soapy clothes in clean water several times

starch collars, cuffs, tablecloths and napkins, etc

light fire to heat up washing water (in the copper)

help serve tea in the Coach House

go to bed

light fire in kitchen range (cooker and oven)

polish silver

take letters to the Post Office

take Cook an early morning cup of tea

light fire in kitchen range (cooker and oven)

LIST of DAILY JOBS (B)
for Housemaid or Kitchen Servant
at 26 Upper Mall, Hammersmith, 1888

go to bed

wash up plates after evening meal

make puddings for tomorrow

wash up plates after tea

wash up plates after breakfast

help serve tea in the Coach House

clean and sharpen knives

help make jam and marmalade

wash up plates after lunch

peel potatoes and prepare vegetables

take Cook an early morning cup of tea

light fire in kitchen range (cooker and oven)

get out of bed

polish silver

take letters to the Post Office



**LIST of DAILY JOBS (C)
for Housemaid or Kitchen Servant
at 26 Upper Mall, Hammersmith, 1888**

sweep and dust all floors

get out of bed

sweep carpets

polish mirrors and clean windows

beat dust out of rugs

fill up coal buckets for each fireplace

turn the mattresses over, puff up the pillows and make beds

check each room has candles

polish brass door handles and letter box

dust ornaments, picture frames and chairs

go to bed

help serve tea in the Coach House

clean out fireplaces and lay with new coal and wood

clean and sharpen knives

chop wood for kindling

clean boots and shoes



MATHEMATICS SCHEME OF WORK

WORKSHEETS

Worksheet A: Viewfinder cut-outs. Cut out in advance.

See MATHS SCHEME OF WORK – WORKSHEETS on this website:

www.artsandcraftshammersmith.org.uk/

2D Plastic shapes as a learning aid, with or without labels naming them.

A4 Scrap paper with rough edges, for the children to fold into a right angle.

WORKSHEETS: needed for the first two lessons, printed in advance.

- (A) Viewfinder cut-outs
- (B) Make a right-angle tester
- (C) Square Tile design

Worksheets needed for second lesson:

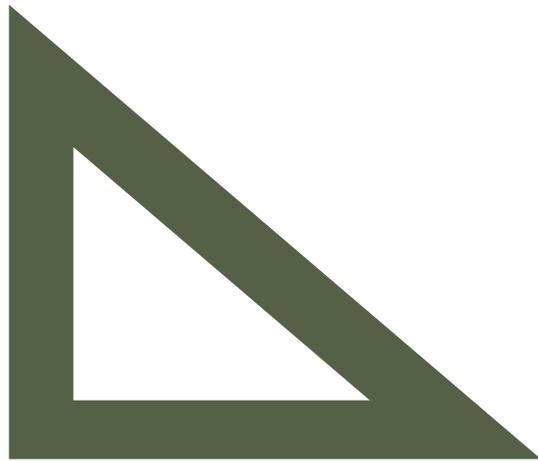
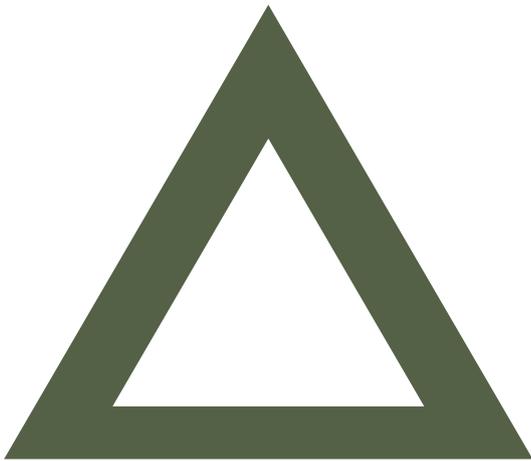
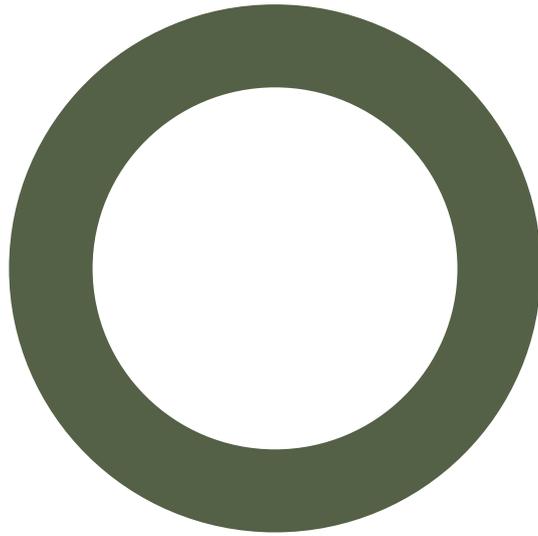
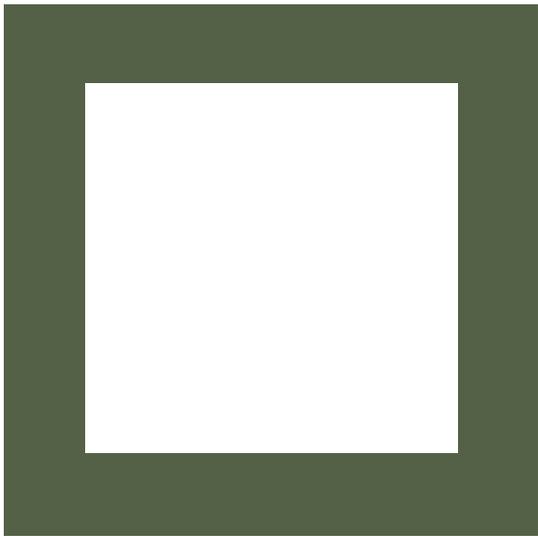
- (D) What Shape am I?
- (E) Shapes in a Chair

WORKSHEET A:

VIEWFINDER CUT OUTS

My name

You could write your name on the cut-out viewfinders, and label their shapes.



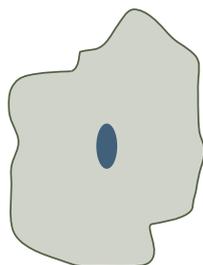
WORKSHEET B:

Make a Right-angle tester from a piece of scrap paper

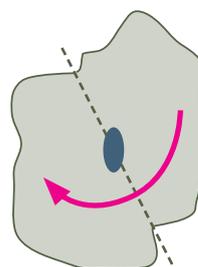
CONSTRUCTING A RIGHT ANGLE

You can construct a right angle just by folding paper, even one that has been ripped so that there are no straight edges! If your piece of paper is neat and tidy, tear away the outer edges so it has so straight edges!

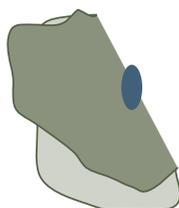
Mark your piece of scrap paper with a dot in the middle and write your name on it anywhere.



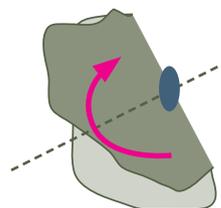
In any direction, fold the piece of paper. For example:



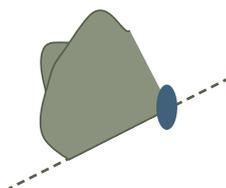
The result will look like this:



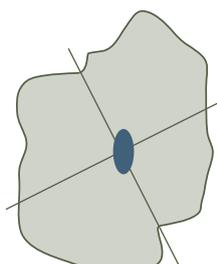
Then make a second fold, being careful that the original crease lies on top of itself.



The result will look like this:



When you unfold the piece of paper, the two creases will be at right angles to each other. The four angles are all right angles.



Why does this work?

The first fold creates a straight-line.

The straight line of the original crease forms a straight angle (180°) around any point on it.

Folding through that point cuts that straight line in half, so the 4 corners you get are each 90° angles.

So they are right angles.



WORKSHEET C:

SQUARE TILE DESIGN

My name

Write 2 or 3 definitions below of what makes a square:

1.
2.
3.

A polygon is a shape made up of straight sides. Is a square a polygon? YES/ NO

Use your right-angle finder to check there are 4 right angles in each square overleaf.

Look at the designs by William Morris and by William de Morgan of a rose climbing up a fence or trellis.

Their designs are made up of many squares.

Use a ruler to measure the length of one tile of this design and write down the length of each of the 4 sides:

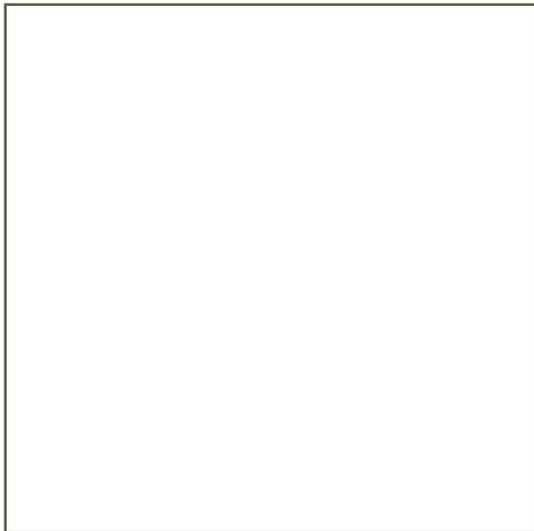
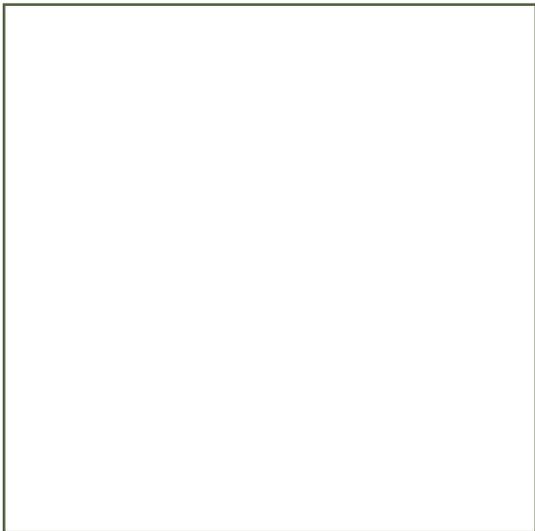
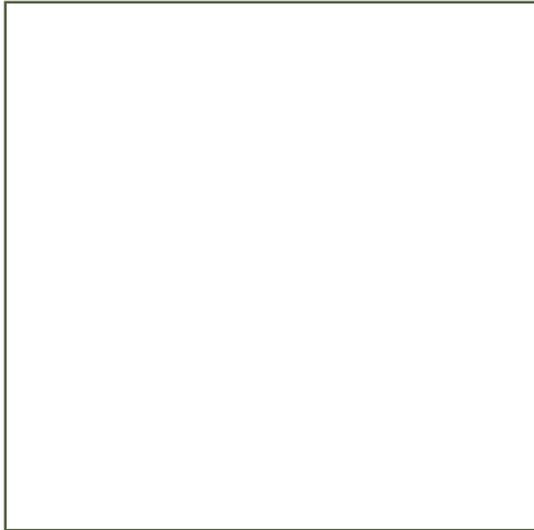
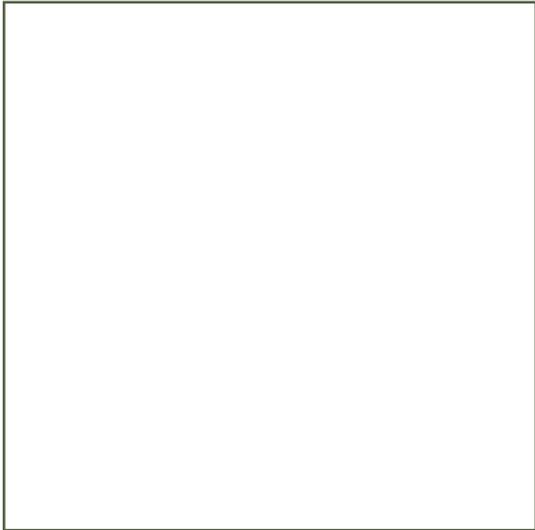
Side 1. cm Side 2. cm

Side 3. cm Side 4. cm

Using squared paper, draw 4 squares alongside each other, in 2 rows of 2, with equal sides of 5cm.

Draw and colour in your own design in 1 tile, then repeat it in the remaining 3 tiles. You could do your own version of the climbing rose and a fence, or a different design.

Check with your teacher before cutting out your 4 squares; write your name on the reverse.



WORKSHEET D:

THE "WHAT SHAPE AM I?" GAME

Fill in these two cards with clues about the two shapes you have chosen.

I am a regular/irregular shape.

I have sides.

I have/I don't have even sides of the same length.

All my sides are/are not equal.

I have some/no right angles

I fit in well with my twin shapes, with no gaps between us.

I can be seen in these places:

.....

.....

I look the same/different upside down.

I look the same/different when turned sideways.

Write the name of your shape in the box at the bottom of your card, then fold over the paper to hide the name of your shape:

My name:

I am a regular/irregular shape.

I have sides.

I have/I don't have even sides of the same length.

All my sides are/are not equal.

I have some/no right angles

I fit in well with my twin shapes, with no gaps between us.

I can be seen in these places:

.....

.....

I look the same/different upside down.

I look the same/different when turned sideways.

Write the name of your shape in the box at the bottom of your card, then fold over the paper to hide the name of your shape:

My name:

WORKSHEET E:

SHAPES IN A CHAIR

My name:

The artist William Morris, who lived and worked in Hammersmith about 120 years ago, designed this simple chair. It was hand-made by a skilled carpenter working in wood, with a seat made out of rush.

Look at this image of the chair carefully to find different shapes, and complete the picture with your own labels and colouring in by following the instructions:

Colour in the rectangles RED

Colour in the squares YELLOW

Can you find any other shapes?

I have coloured the (shape) in (colour)

I have coloured the (shape) in (colour)

I have coloured the (shape) in (colour).

Find a horizontal line, draw an arrow to it and write a label.

Find a vertical line, draw an arrow to it and write a label.

Can you find any right angles? YES / NO.

Use your right-angle tester to check.

How many right angles have you found in this chair?

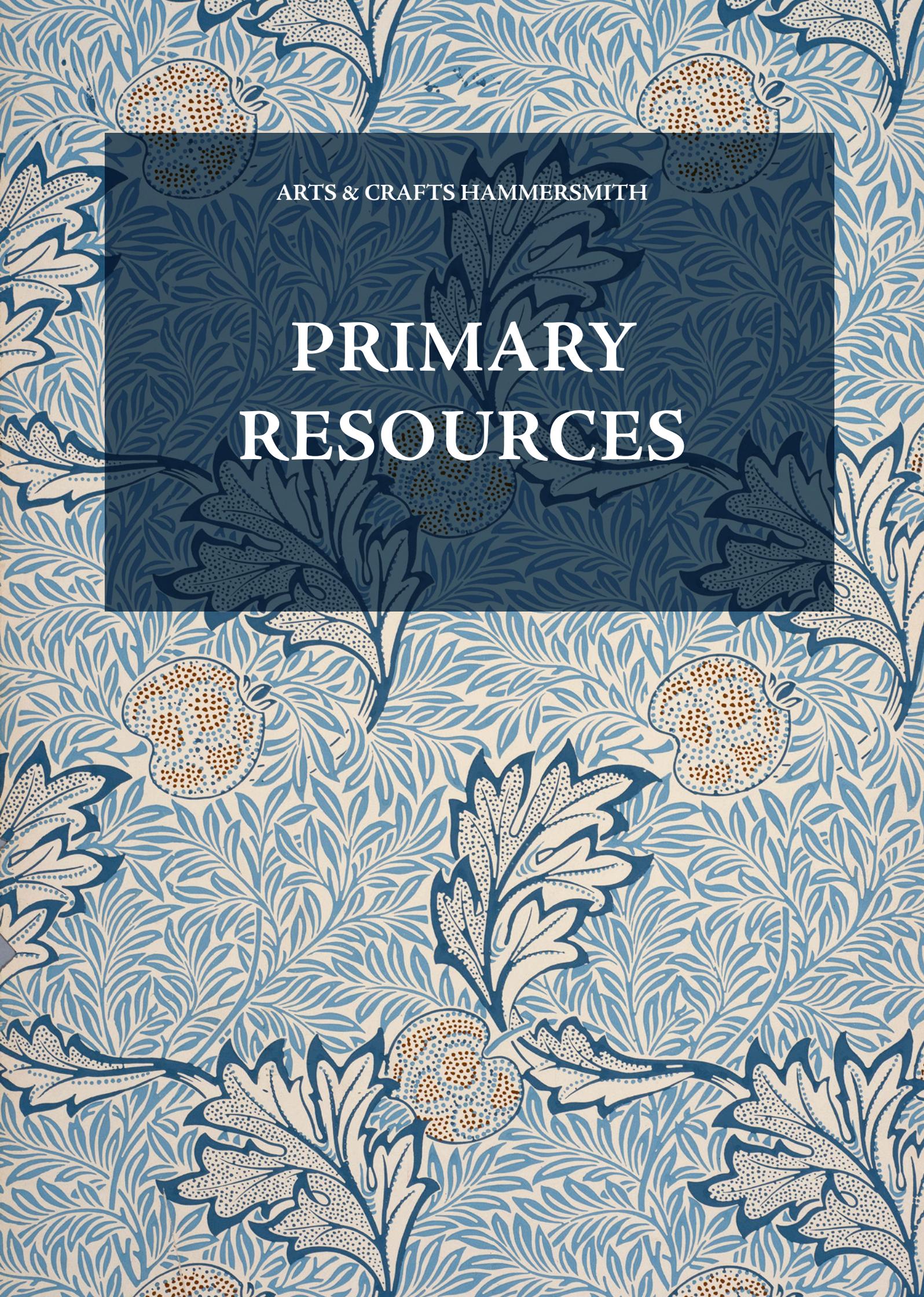
Remember, this chair was made by hand, not by a machine or computer.

You can cut out your labelled drawing of the Morris chair.









ARTS & CRAFTS HAMMERSMITH

PRIMARY RESOURCES



AN INTRODUCTION

INTRODUCTION

150 years ago, Hammersmith was a creative hub with many artists working in many different materials and in an exciting new style - "Arts & Crafts".

It all began in 1878, when William Morris moved into 26 Upper Mall and renamed it 'Kelmscott House', after Cotswold home, Kelmscott Manor.

Between the late 1870s and the early 1930s, the Thames waterfront between Hammersmith became a centre for the innovative and refreshing Arts & Crafts Movement.

At the centre of this circle of creative men and women was the energetic William Morris, a passionate artist with a flair for commercial pattern design and a co-operative working ethos. His deep belief that art was good for everyone combined with an early form of socialism, and he campaigned ceaselessly to improve working conditions and pay for factory workers, to enable women to be employed, and to secure universal suffrage and education for men and women.

William Morris is best known as the 19th century's most celebrated designer, but he was also a committed social reformer and campaigner, spreading his socialist convictions through the books he printed here and the meetings that were held in Hammersmith, often in the Coach House of his Hammersmith home. Like many of the Arts & Crafts artists, his life-long love of nature inspired his designs, and Morris was also a thoughtful and sensitive poet. However, he would not have succeeded in publishing his socialist views or his beautifully crafted books without the help of another Arts & Crafts artist, the expert printer Emery Walker, who lived near William Morris in riverside Hammersmith. Their friendship, initially based on joint socialism, developed into a shared passion for printing and art.

Known as "The Father of the Arts & Crafts Movement", Morris disliked the Victorian industrialised production of poor and over-fussy designs, such as seen in the Great Exhibition of 1851. It is thought that it was the printer Thomas Cobden-Sanderson who worked with Emery Walker at The Doves Press in riverside Hammersmith, who first coined the term "Arts & Crafts", at an Arts & Crafts Exhibition Society meeting in 1887.

Morris and the Arts & Crafts group championed the individual craftsperson who produced hand-made objects which celebrated the true form of the material and did not hide the construction methods.

During nearly 40 years he produced a huge amount of work, in collaboration with many other skilled Arts & Crafts artists – about 100 wallpaper designs, textiles, carpets, embroideries, over 50 books, numerous tiles and books, as well as running a commercially successful "interior design and furnishings" business.

He researched, experimented, learnt and revived historical calligraphy, printing and dyeing methods. This time-consuming 'from scratch' understanding of creative processes was a hallmark of Morris's approach to his work and part of the Arts & Crafts return to simpler art forms and hand-made processes.

Travelling home one night from a socialist meeting he fell in with an amiable and like-minded neighbour, the son of a coach builder, Emery Walker (1851-1933) who had forged a successful

career in printing and was a technical expert. From this initial encounter in riverside Hammersmith, a friendship blossomed and then a collaboration, as Walker assisted Morris in founding the Kelmscott Press (1891).

These two men are inextricably linked – their skills, industry, work, creativity and socialism an example of the Arts and Crafts multi-disciplinary and collaborative style.



THE ARTS & CRAFTS MOVEMENT IN HAMMERSMITH, c. 1860 - 1920s.

THE ARTS & CRAFTS MOVEMENT IN HAMMERSMITH, c 1860- 1920s

The British Arts and Crafts Movement, inspired by great artists such as William Morris, Edward Burne-Jones, Philip Webb, Emery Walker, May Morris and William de Morgan, spans about 60 years, from the 1860s to the post Great War years and on until c.1940. It is one of the most influential art movements in Britain with many artists and craftspeople producing high quality hand-made items of furniture, silver and other metalwork, jewellery, pottery, plasterwork, stained glass, leatherwork, typography and high-quality books, textiles, interior furnishings and furniture.

The Movement's three guiding principles were:

- honest and functional design
- the use of natural forms in pattern
- the importance of creative, manual work (i.e. handmade by an individual craftsman, not mass-produced).

There was a social message within the Movement - men and women, professionals and amateurs, were encouraged to be creative and productive, and to experiment with new and old techniques. Many of these artists were also committed socialists, trying to improve the conditions of the working classes in Victorian Britain and to improve the designs of the items they manufactured.

Several Art Guilds and Exhibition Societies were set up within the Arts & Crafts circle, e.g. Century's Guild, The Art Workers Guild, Art and Crafts Exhibition Society (where Emery Walker played a role), Women's Guild of Arts (co-founded by May Morris 1907), and many of these are still active. During the late 1880s, members such as Emery Walker and Morris gave lectures on printing, tapestry, etc, for other artists and the working class to attend. Regular exhibitions were held, e.g. Furniture International Exhibition, 1862 and magazines were also published, such as *The Hobby Horse*, by The Century Guild, c.1862, as another way of spreading Arts & Crafts ideas. Now called the Society of Designers Craftsmen, the Arts and Crafts circle continues to promote co-operative working between different disciplines (e.g. painters, sculptors, designers, architects), exhibitions and printing, as well as sustainable production and conservation, 150 years on.

The movement began in London and cities, but from the 1890s, the Cotswolds became the main rural centre for artists such as C.R. Ashbee and Ernest Gimson. William Morris, C.F.A. Voysey, M.H. Baillie Scott, Eric Gill. Morris's friend and neighbour the printer Emery Walker settled there, and it is still a vibrant centre for craftspeople and the arts.

MORRIS AND THE PRE-RAPHAELITES

Morris met painter and stained-glass designer Edward Burne-Jones and other Pre-Raphaelite artists at Oxford University in 1856. For 'The Set' or 'The Brotherhood' (founded 1848), nature represented truth, purity and beauty which they believed the modern industrialised Victorian world had lost. They followed John Ruskin's edict in his book *Modern Painters* (1843) that 'Truth to nature' should be the primary role of the artist. Pre-Raphaelites admired Gothic architecture and the art of the Middle Ages with its purer, clear simpler form, bright colours and idealised heroic characters in the stories.

THE RED HOUSE, MORRIS ROOM AT THE V&A, AND MORRIS & CO.

Initially apprenticed to an architect, where he met Philip Webb, Morris soon found his true vocation in designing furniture and patterns for textiles. The Red House in Bexley was designed in 1859-1860 by architect and friend Philip Webb in an innovative and vernacular style as a home for Morris and his new wife Janey Burden from 1860 until 1865.

Not succeeding in finding any commercial designs that they liked, Morris and Jane spent two years furnishing and decorating the interior of their new home with help from members of their artistic circle: Rossetti and Burne-Jones painted murals and furniture, Burne-Jones designed stained glass, Jane embroidered wall hangings. This collaborative work was so enjoyable – Morris called it the ‘joy in collective labour’ - that in 1861 Morris and his friends decided to set up their own interiors company.

For Morris, Marshall, Faulkner & Co. everything was to be created by hand, in contrast to large-scale industrialised manufacturing. “The Firm” aimed to improve the quality of the decorative arts. Designs of tapestries, wallpaper, fabrics, furniture, and stained-glass windows by Morris & Co (from 1875) influenced interior design throughout Victorian society and helped establish The Arts and Crafts Movement in Britain.

These artists, under Morris’s passionate energy, worked together and their work can be seen in many of their own houses - for example, Emery Walker used Morris & Co. textiles, tiles, ceramics and wallpapers in his Hammersmith home, as did Burne Jones, and there are Morris & Co. decorative schemes throughout the artist and cartoonist Edward Linley Sambourne’s house at 18 Stafford Terrace. These artists maintained their involvement with the Arts & Crafts Exhibition Society and their socialist ideals; for example, Morris gave a demonstration and lecture on tapestry weaving in 1862 for the Society, with reduced entrance fees for practising artists, craftspeople and workers.

Morris enlisted the help of his friends again - architect Philip Webb and painter and stained-glass designer Edward Burne-Jones - for another project, the refreshment rooms at the new Victoria & Albert Museum in 1865. Webb used a wide variety of medieval and ecclesiastical sources, while Burne-Jones used the signs of the zodiac and medieval images. Morris designed the undulating olive branches on the plaster walls, a precursor for his natural flowing ‘fruit’ and ‘willow’ wallpapers.

To make his first wallpapers in the 1860s, Morris researched and revived historical printing and dyeing methods. This insistence on establishing a ‘from scratch’ understanding of process was to become a hallmark of Morris’s career. His first nature-based design was ‘Trellis’ in 1862, followed by a simple design of meadow flowers ‘Daisy’ (1864), then ‘Fruit’ (1865). These all demonstrated the same informal naturalism of Morris’s designs. All these papers, and nearly all that Morris then went on to design, were printed using hand-cut woodblocks loaded with natural, mineral-based dyes.

Aware of wallpaper’s accelerating popularity, Morris made it one of the first things “The Firm” put into serial production and over the next decade (1860s-1870s) he continued to design at an impressive rate, adding at least 32 printed fabrics, 23 woven fabrics and 21 wallpapers – as well as more designs for carpets and rugs, embroidery and tapestry – to the company’s range of goods created by a team of artists and craftspeople which included furniture, silver and other metalwork, jewellery, pottery, plasterwork, leatherwork, ceramics. All of these were sold in the shop that Morris opened on Oxford Street in 1877, in a fashionable space that offered a new kind of ‘all under one roof’ retail experience.

Morris’s mantra was “Have nothing in your houses that you do not know to be useful or believe to



be beautiful”, which countered the Victorian over-fussy ornamental designs that were prevalent at, for example, the Great Exhibition of 1851.

MORRIS IN HAMMERSMITH

Morris and his family moved to Kelmscott House, 26 Upper Mall, Hammersmith (William Morris Society) in 1878, just after he had founded the Society for the Protection of Ancient Buildings. When visiting, you will see much of Morris’s own work and designs, but you will also be standing only 10 minutes’ walk away from the house where another influential Arts & Crafts artist and printer, Emery Walker, lived.

KELMSCOTT MANOR

The next project for the circle of Arts & Crafts artists including Dante Gabriel Rossetti, was Kelmscott Manor in the Cotswolds. Morris first saw the house, its gardens and the surrounding landscape in 1871 and was enchanted by ‘the loveliest haunt of ancient peace’. It became a life-long source of inspiration for Morris’s artistic, literary and political works, and the idyllic site features in his Socialist novel “News from Nowhere” (1890).

MERTON ABBEY MILLS WORKSHOPS

By 1881 Morris had built up enough capital to acquire Merton Abbey Mills, a textile factory in south London. This allowed him to bring all the company’s workshops together in one place, and to have closer control over the hand-made production of Arts & Crafts artwork, the natural dyes and the workers’ conditions. There were vast dyeing vats and looms in the fabric printing and weaving shed and a stained-glass studio upstairs. He was there from 1881 to 1888 and during this time he became increasingly involved in Socialism.

ARTS & CRAFTS PRINTING IN HAMMERSMITH

Since the 1860s, Morris had written and published poems, socialist novels, translations of Icelandic Sagas (after visiting Iceland 1871 and 1873). *The Earthly Paradise* (1860s, with illustrations by Burne Jones) was an epic poem with an anti-industrial message. Poetry books were often a collaborative effort, with poems and calligraphy by Morris and figurative decoration by Edward Burne-Jones and other artists (e.g. *A Book of Verse*, 1870).

He was very well known by Victorians for his writing and poetry, and he even turned down the Poet Laureateship after the death of Tennyson in 1891.

Between 1870 and 1875 Morris had been experimenting with calligraphy, writing out and (in whole or part) decorating 21 manuscript books.

Skilled printer Emery Walker (1851-1933) finally met William Morris in the late 1870s in Hammersmith on their way home from an evening Socialist Movement meeting. Their shared passions for books, architecture and design cemented a close friendship. It was Walker who introduced Morris to the possibilities of designing type and printing books. His technical expertise was crucial to the success of the Kelmscott Press founded by Morris in 1890.

They shared Socialist beliefs and a keen interest in printing.

In 1888, a talk given by expert Emery Walker on ‘Letterpress Printing’ with glowing slides of a 15th century book for the Arts & Crafts Exhibition Society inspired Morris to start his own press and

create new fonts, and he founded the Kelmscott Press in 1890 at 26 Upper Mall, Hammersmith.

Towards the end of his career, Morris began to focus increasingly on his writing, publishing a number of prose narratives, including his most celebrated *News from Nowhere* (1890). Infused with his socialist ideas and romantic Utopianism, this book offers Morris's vision of a simple world in which art or 'work-pleasure' is demanded of and enjoyed by all, and the calming influence of Kelmscott Manor is easy to see.

Skilled printer Emery Walker(1851-1933) finally met William Morris in the late 1870s in Hammersmith on their way home from an evening Socialist Movement meeting. Their shared passions for books, architecture and design cemented a close friendship. It was Walker who introduced Morris to the possibilities of designing type and printing books. His technical expertise was crucial to the success of the Kelmscott Press founded by Morris in 1890.

They shared both Socialist beliefs and a keen interest in printing.

The slides Morris saw at a talk given by expert Emery Walker's at the Arts & Crafts Exhibition Society on Letterpress Printing in 1888 inspired Morris to start his own press, and he founded the Kelmscott Press in 1890 at 26 Upper Mall, Hammersmith.

The Arts & Crafts books the Press produced were printed and bound in a medieval style, with Morris designing their typefaces, initial letters and borders. Morris published 66 titles in the five years until his death in 1896. He wrote 23 of Kelmscott's books, and carefully designed Kelmscott's bespoke typefaces ('Golden', 'Troy', Chaucer), initial letters, borders, ornaments, frames for illustrations, title pages and printer's marks. As part of the sharing of ideas and techniques that Arts & Crafts artists promoted, Morris gave a lecture which he had prepared with Emery on 'The Printing of Books' in 1893 for the 4th Arts & Crafts Exhibition. Morris also gave public demonstrations of printing his lecture 'Gothic Architecture' at the same exhibition.

Other artists such as Arthur Gaskin, Walter Crane and Charles March Gere illustrated these works. Kelmscott's most celebrated book: *The Works of Geoffrey Chaucer* (1896), was a 4 year long joint production with Burne-Jones who worked on the illustrations.

Over the course of the next seven years the Kelmscott Press produced fifty-two works in sixty-six volumes.

Morris was very focused on making Kelmscott Press commercially viable, so his friend Emery Walker worked collaboratively with Morris, to help with marketing, having good relationships with booksellers, collectors and librarians. Sales were impressive, with most editions subscribed in advance.

Morris set out to print books hoping that some would, as he put it, "have a definite claim to beauty". He bought hand-made paper from Kent, selecting a pure linen stock that was tough and ideally suited to printing on a hand press a

and even vellum was used for a small number of affluent customers.

The books' high-quality design, typeface, illustrations and bindings were influential on the work of later typographers and began the Private Press Movement. There was a great flowering in these Arts & Crafts handmade books in the late 19th and early 20th centuries which contributed to the high standards of book design and typography still current today.

The Kelmscott Press was the inspiration behind most of the private presses that began in the late



1890s and early 20th century. The Doves Press was founded by T. J. Cobden-Sanderson before 1900 when he asked Emery Walker to join him, till 1908. The Doves Press produced all its books using a single size of this type, between 1900 and 1916, and is considered to have been a significant contributor to the Arts and Crafts movement. The press, at No. 1, Hammersmith Terrace, was named after The Dove, an old riverside pub nearby. The Doves Press was responsible for the Doves Bible (5 vols, 1902–1904), which is considered to be one of the best examples of its kind. The Emery Walker Library in Cheltenham is a large collection of Private Press books and associated material belonging to the printer and book lover Emery Walker.

ARTS & CRAFTS CIRCLES IN HAMMERSMITH

William Morris promoted a collaborative approach to work and design, and many of his projects involved a “co-operative” of Arts & Crafts artists working together in a variety of materials. For example, both Emery and William, and their daughters May Morris and Dorothy Walker, met frequently, wrote letters, gave each other gifts of artwork (e.g. sketches, embroidery) and exchanged ideas about art and socialism. They attended Meetings of the Hammersmith Socialist League in the Coach House at Kelmscott House, and campaigned vigorously for workers’ rights and the extended franchise for all men and women. Dorothy and May met many artists who visited their houses, such as architect Philip Webb, playwright George Bernard Shaw, Dante Gabriel Rossetti.

The Arts & Crafts Movement began in London and other big cities, but many designers moved to the countryside to live the simple life. (e.g. Emery Walker) The Cotswolds became the main rural centre for the Arts and Crafts from 1890, and is still a vibrant Arts & Crafts Centre for contemporary crafts-people and artists.



KEY PEOPLE IN THE ARTS & CRAFTS MOVEMENT

KEY ARTS & CRAFTS NAMES

William Morris (1835 – 1896) was a highly productive and influential artist with many interests and is largely associated with Britain's Arts and Craft Movement. He was an artist, textile designer, poet, writer, philosopher, environmentalist, social activist. His natural, flowing but skilfully designed wallpaper and textile patterns are known and recognised world-wide.

But Morris was most recognised in his lifetime for his contribution to Victorian poetry. His writings were often socialist or Utopian, but his books are works of art with beautiful illustrations by artists such as **Burne-Jones** and specially designed fonts. His interest in the writing and printing of books led him to establish the Kelmscott Press, 1890, with help and advice from expert printer and neighbour **Emery Walker**. It was under the press that Morris and **Burne-Jones** worked together to create their renowned edition of the *Works of Geoffrey Chaucer*.

Running a textile mill with wallpaper printing, an interior furnishings company and a printing press whilst campaigning for workers' and women's rights, he was an active man whose Death Certificate stated his cause of death aged only 62 as: "simply being William Morris, and having done more work than most ten men". He seems to have been a catalyst, attracting talented male and female artists, working co-operatively in a range of materials and techniques, with his energy and enthusiasm sweeping others along with him – for example, neighbours Walker and Morris's liaison over printing beautiful books in their riverside homes in Hammersmith. Morris admitted "I was not much of a typographer before Mr Walker took me in hand", and Morris said that for him, a day "was not complete without a sight of Mr Walker."

Jane (Burden) Morris (1839-1914) was a model and muse to Pre-Raphaelite artists **Dante Gabriel Rossetti** and William Morris. After marrying Morris in 1859 they lived at Red House, Bexleyheath, where she embroidered a group of daisy-patterned wall-hangings.

Mary "May" Morris (1862-1938) was their younger daughter. A talented embroiderer and artist-craftworker, she co-founded the Women's Guild of Arts in 1907, later becoming chairman. She was actively involved with her father's political, social campaigns, especially the Suffragette movement. The Tulip and Pomegranate embroidered screen designed by May was exhibited in the 1st Arts and Crafts Exhibition Society exhibition in October 1881, and she became the director of the Morris & Co. Embroidery department in 1885. In 1910 she lectured in America on design and embroidery, and also made and designed jewellery.

May edited her father's *Collected Works* (24 vols, pub 1910 and 1914/5).

She became friends with printer **Emery Walker** and his daughter **Dorothy**, when they lived near each other in Hammersmith. In Emery Walker's house there is a cushion cover embroidered by May donated to Emery Walker (with the initials "MM to EW") and a bedspread which Dorothy had, designed and embroidered with flowers, by May.

Jane "Jenny" Morris (1861-1935) was the elder daughter of Jane (Burden) Morris and William Morris. She and her sister, May, spent their summers at Kelmscott Manor, helped their father with his work, and often modelled for DG Rossetti. The onset of epilepsy when Jenny was a teenager

prevented her from living an independent life as an adult, but she did work with her mother on embroidery designs.

Sir Emery Walker (1851 – 1933) Engraver, photographer and printer, Walker took an active role in many organisations that were at the heart of the Arts and Crafts movement, including the Art Workers Guild, the Society for the Protection of Ancient Buildings and the Arts and Crafts Exhibition Society.

Born in London, Walker's father was a coach builder. When Emery was twelve he started his love of books, but a year later his father's failing sight meant that he had to leave school. Walker quickly taught himself the history of printing and learnt the processes of printing and in 1885 Walker founded with his friend Walter Boutall the firm of Walker and Boutall, Automatic and Photographic Engravers. The firm developed a highly influential technique of process engraving for illustrating books with photographs and artworks. The company was considered the best in the business.

In 1884 Emery Walker helped The Century Guild (one of the **Arts & Crafts guilds**, founded by **Mackmurdo**) print their quarterly magazine, *The Hobby Horse*, which was printed on hand-made paper.

The street on which Walker lived happened to be the same street where the poet, designer and social reformer William Morris was renting a house from 1878 - 1896. At first, the two didn't meet, but the Morris family observed Walker and his family, calling him the 'brown velveteen artist' who sometimes flitted by 'leading by the hand a pretty little maid in white muslin.' Morris also spotted Walker on the train reading one of Morris's own works, the *Earthly Paradise*, but they didn't speak.

Emery Walker finally met William Morris in the late 1870s in Hammersmith on their way home from an evening Socialist Movement meeting. Their shared passions for books, architecture and design cemented a close friendship. It was Walker who introduced Morris to the possibilities of designing type and printing books. His technical expertise was crucial to the success of the Kelmscott Press founded by Morris in 1890. Neighbours Walker and Morris viewed ornament and the layout of the page in a similar way – in their joint lecture of 1893 "the Printing of Books" for the Arts & Crafts Society: "The essential point to be remembered is that the ornament, whatever it is, whether picture or pattern work, should form 'part of the page', should be part of the whole scheme of the book."

They shared both Socialist beliefs and a keen interest in printing. Walker's expertise and his collection of 16th-century typefaces inspired Morris to create the Kelmscott Press in 1890. Morris needed neighbour Walker's printing expertise to produce the Kelmscott Press books - Morris admitted "I was not much of a typographer before Mr Walker took me in hand" and Morris said that for him, a day "was not complete without a sight of Mr Walker."

Walker was also involved in the Society for the Protection of Ancient Buildings (SPAB), a committee set up by Morris in 1877, with the "purpose of watching over and protecting those relics which, scanty as they are now become, are still wonderful treasures in this age of the world."

After Morris' death, Walker set up his own printing enterprise, the Doves Press, with **bookbinder Thomas J. Cobden Sanderson** which in turn inspired the private presses of the 20th century. Cobden-Sanderson commissioned the press's type, which was drawn under Walker's supervision. The Press produced all its books using a single size of this type, between 1900 and 1916, and is considered to have been a significant contributor to the Arts and Crafts movement. The Doves



type was based on types used by Nicolas Jenson from the 1470s, similar to Morris's earlier Golden, and both were cut by punchcutter Edward Prince. The press, at No. 1, Hammersmith Terrace, was named after The Dove, an old riverside pub nearby. The Doves Press was responsible for the *Doves Bible* (5 vols, 1902–1904), which is considered to be one of the best examples of its kind. The name 'Arts & Crafts' is thought to have been first used by printer Thomas Cobden-Sanderson whilst working on The Doves Press with Emery Walker in riverside Hammersmith, at an Arts & Crafts Exhibition Society meeting in 1887.

Emery Walker lived at No 7 Hammersmith Terrace from 1903 - 1933, and then his daughter Dorothy continued to live there and preserve the house and its contents for us to visit now. He was a Trustee of the Wallace Collection.

Walker was the pivotal figure and inspiration behind the Private Press Movement, books printed by individuals rather than large scale companies. For example, Walker collaborated with Bruce Rogers on the printing of the beautiful fine-press book of Lawrence of Arabia's translation of *The Odyssey of Homer*, 1932.

Due to Walker's personal connection with Gloucestershire (he visited the area regularly and in 1922 leased Daneway House near Cirencester until his death in 1933), many Arts & Crafts artists also settled there, and the Movement maintains an active presence there nowadays.

The Emery Walker Library in Cheltenham Museum holds a large collection of books and associated material belonging to the printer and book lover Emery Walker. It contains many books relating to the Private Press Movement, with Kelmscott, Doves, Ashdene and Essex Press books, and books personally illustrated and written by William Morris, Ernest Gimson and John Ruskin.

Edward Burne-Jones (1833-1898) was a lifelong friend and collaborator. They first met at Oxford University and were subsequently business partners in Morris, Marshall, Faulkner & Company. Burne-Jones was a frequent visitor to Kelmscott Manor. They frequently collaborated on projects - *A Book of Verse*, made for Morris's close friend Georgiana Burne-Jones in 1870, contained poems and calligraphy by Morris and figurative decoration by Edward Burne-Jones and two other artists.

However, Morris's and Burne-Jones's most famous collaborative projects, printed at Morris's Kelmscott Press, was *The Works of Geoffrey Chaucer* (published 1896), a book that took four years for the two men and their engraver, William Hooper, to complete and which features illustrations engraved from 87 of Burne-Jones's drawings.

Ford Madox Brown (1821-1893) was one of Morris's friends and business partners, designing furniture and stained-glass for "The Firm". At Kelmscott Manor there are pieces of furniture designed by him: a bed, desk, towel rail and chair.

Philip Webb (1831-1915) was a close friend and business partner of William Morris, having tutored Morris, at the very beginning of his career, in architectural studies.

He was the architect of Red House, William and Jane Morris's first home, and also created designs for furniture, textiles, metalwork and stained glass for Morris's Company. He drew birds and animals for Morris, e.g. Rose and trellis wallpaper design, and designed pieces of furniture and tapestries.

William Fend de Morgan (1839 –1917) was an English potter, tile designer and novelist. A lifelong friend of William Morris after meeting in 1863, he designed tiles, stained glass and furniture for Morris & Co. from 1863 to 1872. De Morgan was influenced by Morris's Arts and Crafts aesthetic but had a great imagination and created his own animal and floral designs. He was heavily

influenced by Middle Eastern and Turkish ceramic designs. De Morgan had his own firm and was an expert in glazes and the metallic-finish lustre that is characteristic of much Islamic and medieval pottery.

His interest in geometry is evident in his ceramic designs which are based on rules of symmetry, pattern and manipulating the properties of shapes.

His wife **Evelyn de Morgan (1855 - 1919)** was also a prolific artist, mainly paintings of strong women, contrasting with the ethereal Pre-Raphaelite muses. She was a staunch feminist and anti-war campaigner.

Other artists who worked within the **Morris, Marshall, Faulkner & Company** and in the **Arts & Crafts circle** include **Charles Faulkner, P. Paul Marshall, C. F. C. R. Ashbee, A. H. Mackmurdo** and architects **A. Voysey** and **Norman Shaw**. Illustrator, artist and typographer Eric Gill, potter Bernard Leach, Ethel Mairet and Phyllis Barron are renowned craftspeople who continued in the pioneering Arts & Crafts movement, which has always been equally open to women.

Walter Crane (1845-1915) was apprenticed to a wood engraver at the age of 13 and became a book illustrator (especially children's books), designer and painter. He designed wallpapers, fabrics, tapestries, ceramics plasterwork, mosaic and stained-glass panels and was closely involved in the Arts & Crafts Exhibition Society and the Society's exhibitions. Through meeting William Morris, he joined the Socialist League in 1883. Principal of the Royal College of Art in South Kensington in 1898, in 1892 he lectured in the USA, spreading the word about the Arts & Crafts Movement internationally. In December 1896 the first issue of *American House Beautiful* magazine was published in Chicago, with articles by **Morris, Crane, Ashbee** and architect **Voysey**.

Formed as the **Arts and Crafts Exhibition Society** in 1887 with **Walter Crane** as the society's first President, the purpose was to give a voice to, and to organise exhibitions for the growing body of designer-makers. **Morris** became the Society's 2nd President from 1881-83. As **Walter Crane** wrote in 1893, "The true root and basis of all Arts lies in the handicrafts ... if Art is not recognised in the humblest objects and material, and felt to be as valuable in its own as the more highly rewarded pictorial skill....if artists cease to be found among the crafts there is great danger that they will vanish from the arts also, and become manufacturers and salesmen instead.... It was with the object of giving some visible expression to these views that the Exhibitions of the Arts and Crafts Society were organised." (Walter Crane, *Of the Revival of Design and Handicraft*, 1893.)

Lucy Faulkner (b 1839) artist for Morris & Co. The Faulkner family became neighbours and friends with the Morris family in Bloomsbury, brother Charles Faulkner's friendship with William Morris began, and in 1861 they founded the company Morris, Marshall, Faulkner & Co., which specialized in home and furniture decoration. At first, Charles hired **Lucy and sister Kate** as amateurs and helpers, but as their skills developed, they were eventually received as legitimate artists and were paid for their labour. Lucy also became one of the first managers for the company.

While her sister **Kate** dabbled in nearly every aspect of home decorating (including embroidery, tile painting, engraving, gesso painting, and especially wallpaper design), Lucy focused more on painting tiles by hand, which is what she became best known for in the company and as an artist.

Several **Art Guilds and Exhibition Societies** were set up within the Arts & Crafts circle, e.g. Century's Guild (**Mackmurdo**), The Art Workers Guild, Art and Crafts Exhibition Society (where **Emery Walker** played a role), Women's Guild of Arts (co-founded by **May Morris** 1907) and Guild of Handicraft (**Ashbee**).



Dorothy Walker (1878–1963) was the only child of printer and typographer **Emery Walker and his wife Mary Grace**. She lived all her life in Hammersmith Terrace, taking on her parents' house, number 7, on her father's death in 1933.

Growing up in the Arts and Crafts Movement Dorothy and her father were first spotted by William Morris and his daughters as they made their Sunday walk past his house, Kelmscott House, 26 Upper Mall, on Hammersmith Mall. **May Morris** remembers a little girl dressed in white muslin holding her father's hand.

Emery Walker developed a close friendship with Morris from the mid-1880s, and quickly became a key member of not only the burgeoning Arts and Crafts Movement but also the Socialist League.

Dorothy grew up with the **Morris family**, architect **Philip Webb**, playwright George Bernard Shaw and many more Arts & Crafts artists visiting the house, which is decorated with Morris wallpapers, textiles and Arts & Crafts and de Morgan ceramics.

Artist and wood engraver **Arthur Joseph Gaskin (1862 – 1928)** worked with Morris, illustrating Edmund Spenser's *Shepherd's Callender* for the Kelmscott Press in 1896; Morris liked Gaskin's designs so much that Morris omitted his usual Kelmscott printing borders for this production. This is another example of Morris's positive collaborative and co-operative style of working with many of the talented Arts & Crafts artist in the area.



ARTS & CRAFTS TECHNIQUES AND MATERIALS

ARTS & CRAFTS TECHNIQUES AND MATERIALS

Arts & Crafts artwork appears in many different forms as the many artists working in this style had a blossoming of ideas, opportunities and inspiration. Furniture, wood, metals, silver, glass, ceramics, stained glass, leather, paper, books, illustrations, prints, painting, textiles, embroidery, tapestries, furnishing and curtain fabric and wallpaper, were all designed and hand-made by crafts-people.

Emery Walker's house and riverside garden in Hammersmith is a perfect example of the combination of materials and techniques that create an Arts & Crafts house – from door handles, ceramics, wallpaper, textiles, stained glass, etc. There is 17th-century library chair in the dining room that came from Jane Morris, embellished with a dedication to Walker in thanks for nursing her husband in his last illness. And May Morris designed and presented an embroidered cushion and a bedspread to Dorothy Walker.

INTERIOR DESIGNS AND FURNISHINGS

Fabric and Wallpapers, Furniture

Morris's collaborative style of working enabled artists to be creative and work freely, not disguising but celebrating the true nature of a variety of materials. This co-operative method of working was copied by the various Arts & Crafts Guilds that were started during the 1860s. His early interior design projects such as the Red House and The Restaurant rooms at the V&A Museum were springboards for Morris & Co. to use co-operative style guild workshops and promote the hand-made object. Guilds and Societies sprung up – May Morris co-founded the Women's Guild of Arts in 1907 and Emery Walker was involved in the Art Workers Guild and the Arts and Crafts Exhibition Society, and still exist today (now called the Society of Designer Craftsmen). At the Merton Abbey works, socialist Morris cared for his workers, and the craft-person's skill was celebrated. Nearly all of Morris's nature-based wallpaper designs were printed using hand-cut woodblocks loaded with natural, mineral-based dyes.

In 1861 Morris co-founded the firm "Morris, Marshall, Faulkner & Co" with friends and like-minded artists. Their work was soon in high demand and the Arts & Crafts style was influencing interior design throughout Victorian society, through tapestries, rugs, wallpaper, fabrics, furniture, and stained-glass windows.

In 1875 Morris became sole director of the renamed and restructured Morris & Company. Over the next decade he continued to design at an impressive rate, adding at least 32 printed fabrics, 23 woven fabrics and 21 wallpapers – as well as more designs for carpets and rugs, embroidery and tapestry – to the company's range of goods. It was at Morris's Coach House in Hammersmith that women came to weave the hand-knotted Hammersmith rugs, from 1880, with their distinctive Hammer-head icon.

At his first house, Red House, many artists came to stay to create and decorate furniture, metalwork, textiles and stained glass for the newly married couple, Jane Burden and William Morris, in 1860. This continued in Kelmscott Manor where there are still pieces designed and created by Jane Burden, Burne-Jones, Ford Maddox Brown, Dante Gabriel Rossetti and Philip Webb to be seen in

situ.

Morris & Co designs were chosen by Walker for his riverside Hammersmith house, in the house of Morris's life-long friend, the painter Edward Burne-Jones, and in 1875 were used in decorative schemes throughout 18 Stafford Terrace, where *Punch* cartoonist Edward Linley Sambourne lived.

Arts & Crafts furniture is made in simple, untreated wood, with all the construction methods (bolts, corner mitres, hinges, joists) showing. This is in contrast to the kind of over-fussy and ornamental pieces of furniture that were displayed in the Great Exhibition. Hand-made trestle dining tables, heavy settees designed for draughty hallways which resemble furniture in Medieval castles, and simply carved newel-posts and stair-rods are all classic Arts & Crafts creations.

CERAMICS

Morris and Edward Burne-Jones worked closely with ceramicist William De Morgan to create hand-painted earthenware tiles for interior decoration, for example, fireplace panels and decorative tile panels such as *Beauty and the Beast*. De Morgan experimented with different glazes to achieve the rich colours and lustre he wanted.

STAINED GLASS

Burne Jones was the prime Arts & Crafts stained-glass designer, and commissions for church windows helped the new Morris, Marshall & Faulkner Company become established and respected.

TEXTILES

William Morris was skilled in designing tapestries, rugs, hangings, furnishing fabrics and curtain material using natural forms such as leaves and flowers and playing with repeating patterns and symmetry. The designs were complex, requiring many hand-cut woodblocks and layers of colour (using non-chemical dyes) but he had studied and learnt how to print and weave and employed skilled craftspeople to create the materials. For the last five years of his life he was involved with Burne-Jones and Dearle on the design of a set of panels based on the Search for the Holy Grail.

His daughter May was also skilled in embroidery, tapestry and designing.

Morris employed skilled women to produce hand-knotted rugs, working in the Coach House in Hammersmith, with a distinctive Hammer-head icon to identify their place of production.

By 1881 Morris had built up enough capital to acquire Merton Abbey Mills, a textile factory in south London. This allowed him to bring all the company's workshops together in one place, and to have closer control over production.

So Morris moved his textile design and printing company to the site on The River Wandle where the conditions were perfect for the various methods of production. He was there from 1881 to 1888 and during this time he became increasingly involved in Socialism. William Morris felt strongly that art could not flourish in a society of 'commercialism and profit mongering' and that Socialism was '... the only hope of the arts'.

Increasingly in the 1890s, Morris began to leave the production at Merton Abbey Mills in charge of his assistant Henry Dearle, other senior members of the firm, and his daughter, May. Morris wanted to concentrate more on his socialist writing and his printing.

PRINTING, BOOKS, ILLUSTRATIONS



A well-known Victorian author and poet, Morris was always writing and between 1870 and 1875 he began to experiment with calligraphy, writing out and (in whole or part) decorating 21 manuscript books. Many of the texts were Morris's translations of 'The Sagas of Icelanders', a set of prose narratives based on events that happened in Iceland between the 9th and 11th centuries.

He also worked collaboratively – *A Book of Verse*, made for close friend Georgiana Burne-Jones in 1870, contained poems and calligraphy by Morris and figurative decoration by Edward Burne-Jones and two other artists.

For his manuscript books, Morris developed a repertoire of five scripts, teaching himself how to form both roman and italic, as well as how to produce gilded letters.

Emery Walker introduced Morris to the possibilities of designing type and printing books. Walker's slides of photographic enlargements of type from a Venetian printer Nicolas Jensen (15th century) that Morris saw at a talk given by expert Walker at the Arts & Crafts Exhibition Society on 'Letterpress Printing' in 1888 inspired Morris to start his own press. William Morris threw himself enthusiastically into finding out as much as he could about printing, experimenting and practicing techniques. May Morris said that this lecture by Walker was a "eureka" moment for her father.

Morris wanted to be able to create intricate type designs at a normal scale, and then reduce them down for accurate translation onto the steel punches by skilled craftsmen.

This relatively simple solution for getting around Morris's limitations meant that, quite suddenly, he was able to realise his ideal of integrated design in the production of books, as he already had in a large range of other mediums. The type problem was solved in 1888 when Morris realised he could apply a projection technology he had recently been introduced to by his friend Emery Walker, who had wide experience of the printing trade and who ran a photo-engraving business. Walker's technical expertise was crucial to the success of the Kelmscott Press which Morris founded in 1890. Morris admitted "I was not much of a typographer before Mr Walker took me in hand", and Morris said that for him, a day "was not complete without a sight of Mr Walker."

The author and poet Morris was determined that his books would be finely crafted and made of the best materials. He hoped that some of his books would, as he put it, "have a definite claim to beauty". He sought to recreate the rich visual texture he admired in medieval manuscripts.

Emery Walker (1851-1933), with his trade connections, was able to give plenty of practical help. In 1884 Emery Walker had helped the Century Guild (one of the Arts & Crafts guilds) print their quarterly magazine, *The Hobby Horse*, which was printed on hand-made paper. So, in 1890, Emery photographed and enlarged typefaces for Morris to study, and he also assisted with photographing the illustrations.

The first book produced by the Kelmscott press was *The Story of the Glittering Plain*, written by Morris. The Kelmscott Press eventually produced a total of 66 books, which were printed and bound in a medieval style, with Morris designing their typefaces, initial letters and borders and Walker helping with technical advice. Morris wrote 23 of the Kelmscott books himself, mostly poetry or translations of stories. He bought Kelmscott's paper from a hand-paper-maker in Kent, selecting a pure linen stock that was tough and ideally suited to printing on a hand press (vellum was used for a small number of affluent customers).

Other artists such as Arthur Gaskin, Walter Crane and Charles March Gere illustrated these works. Artist and wood engraver Arthur Joseph Gaskin worked with Morris, illustrating Edmund

Spenser's *Shepherdess Callender* for the Kelmscott Press in 1896; Morris liked Gaskin's designs so much that Morris omitted his usual Kelmscott printing borders for this production, another example of Morris' active collaboration and co-operative way of working.

Morris created three typefaces: Golden, based on Nicholas Jenson's 15th century Roman type, Troy, a gothic type, and Chaucer, which was a smaller version of Troy and used for the greatest book produced by the press, *The Works of Geoffrey Chaucer*, 1896. Morris designed all the decorations and capitals himself, and illustrations were mostly carried out by Edward Burne-Jones, but also by Arthur Gaskin, Walter Crane and Charles March Gere.

Morris and Burne-Jones worked together for 4 years to create their renowned edition of the *Works of Geoffrey Chaucer* (1896), which has been described as the most beautiful printed book in existence. Expert printer Walker was the pivotal figure and inspiration helping Morris, and a key figure in the Private Press Movement. Helped by Walker, good marketing and good relationships with booksellers, collectors and librarians ensured impressive sales of the Kelmscott Press publications. Morris and Walker's work in typography and design were influential on the work of later typographers and The Kelmscott Press was the inspiration behind most of the private presses that began in the late 1890s and early 20th century.

Beautiful Arts & Crafts books continued to be designed and privately printed after Morris's death in 1896. The Doves Press had been founded by T. J. Cobden-Sanderson, who successfully asked Emery Walker to join him in 1900. The press, at No. 1, Hammersmith Terrace, was named after The Dove, an old riverside pub nearby. The Doves Press was responsible for the Doves Bible (5 vols, 1902–1904), which is considered to be one of the best examples of its kind. Cobden-Sanderson commissioned the press's type, which was drawn under Walker's supervision, and the Doves Bindery (which Cobden-Sanderson had set up in 1893) bound the books he and Walker printed. The Press produced all its books using a single size of this type, between 1900 and 1916, and is considered to have been a significant contributor to the Arts and Crafts movement (e.g. Milton's *Paradise Lost*, 1902). The Doves type was based on types used by Venetian Nicolas Jenson from the 1470s, similar to Morris's Golden Type and cut by the same skilled craftsman punch cutter, Edward Prince.

Lawrence of Arabia's translation of *The Odyssey of Homer* was designed by the American typographer Bruce Rogers and printed by Emery Walker in 1932. At the beginning of each book is a roundel in a classical Greek design, printed on gold leaf. The Emery Walker-Bruce Rogers *Odyssey* is now regarded as one of the most beautiful fine-press books of the twentieth century.

The Emery Walker Library has copies of Arts & Crafts private press books from Kelmscott, Doves, Ashendene and Essex Press books as well as books personally illustrated and written by William Morris, Ernest Gimson and John Ruskin.



SOCIALISM AND THE ARTS & CRAFTS MOVEMENT

SOCIALISM AND THE ARTS & CRAFTS MOVEMENT

As well as being a skilled and innovative Arts & Crafts designer, artist, businessman, poet and author, William Morris was a social activist.

Much of his art and writing is about his belief that Art can do all people good, and that everyone should be free to create art and experience the pleasure of producing a hand-made object. He believed that held “No work which cannot be done with pleasure in the doing, is worth doing.”

He felt the Victorian world around him had given in to drudgery and ugliness and he found inspiration in the medieval era when there was no industrialisation or division of labour, but pride in creating individual works of art, working as a skilled craftsman, and the opportunity for each worker to exercise his or her imagination.

Morris saw Victorian Britain as ugly, crowded, over-industrialised and felt strongly that art could not flourish in a society of ‘commercialism and profit-mongering’. For Morris, Socialism was ‘the only hope of the arts’, and the only solution he could see to bridge this disconnection between art and society was revolution.

Along with many Arts & Crafts artists of the 1860s – early 1900s, Morris was a passionate Socialist and a prolific writer on workers’ rights, freedom of speech, mass education, women workers, and universal suffrage for men and women.

“Our business[...] is the making of Socialists, i.e. convincing people that Socialism is good for them and is possible. When we have enough people of that way of thinking, they will find out what action is necessary for putting their principles in practice. Therefore, I say, make Socialists. We Socialists can do nothing else that is useful.”

William Morris

SOCIALISM IN HAMMERSMITH

In Hammersmith from the 1860s onwards, many of the Arts & Crafts artists in Morris’s circle were also Socialists, including his neighbour Walker. They held lively discussions about workers’ rights, women working, freedom of speech, mass education, and offered free lectures about the Arts (e.g. printing by Emery Walker, weaving by Morris) for workers to attend. Many political meetings were held on Sunday evenings in The Coach House at 26 Upper Mall, Hammersmith, William Morris’s house, and he used the Albion Press there to print campaigning pamphlets and posters.

“I do not want art for a few, any more than education for a few, or freedom for a few.”

The Lesser Arts, W Morris 1877

His daughter May was an ardent Socialist and suffragette, with Emery's daughter Dorothy. Emery and William and their daughters Dorothy Walker and May Morris met frequently, wrote letters, gave each other gifts of artwork (e.g. sketches, embroidery) and exchanged ideas about art and socialism. They all attended Meetings of the Hammersmith Socialist League in the Coach House at Kelmscott House, and campaigned vigorously for workers' rights, and education and the extended franchise for all men and women.

Other Arts & Crafts male and female artists were involved with and committed to the suffrage movement - Evelyn de Morgan was a signatory for the "Declaration in Favour of Women's Suffrage" in 1889 and William de Morgan showed his support by serving as Vice President of the "Men's League for Women's Suffrage" in 1913.

THE SOCIAL DEMOCRATIC LEAGUE, SOCIALIST LEAGUE AND THE HAMMERSMITH SOCIALIST SOCIETY, 1883 - 1890

Morris crossed 'the river of fire' to socialism on joining the Social Democratic Federation in 1883, and in 1884 he helped form a new group called the Socialist League. As the British socialist movement grew, it faced increased opposition from the establishment, with police frequently arresting and intimidating activists. To combat this, the League joined a Defence Club with other socialist groups, including the Social Democratic Federation; Morris joined this and was appointed treasurer. Morris was passionate in denouncing the "bullying and hectoring" that he felt socialists faced from the police, and on one occasion was arrested after fighting back against a police officer; a magistrate dismissed the charges.

As his diaries indicate, Morris not only edited *Commonweal*, but spent many hours preaching socialism at meeting houses and places such as his Coach House and in the open air. Much of his writing, such as *News from Nowhere* was always more than ephemeral propaganda and it was printed on pages to be handed out during campaigning.

As the leading figure in the League, Morris embarked on a series of speeches and talks on street corners, in working men's clubs, and in lecture theatres across England and Scotland. He gave 120 lectures in the years 1885-86. He made frequent street-corner speeches and went on marches, but his fame protected him against the sanctions of a disapproving establishment. He also visited Dublin, there offering his support for Irish nationalism, and formed a branch of the League at his Hammersmith house.

By the time of their first conference in July 1885, the League had eight branches across England and had affiliations with several socialist groups in Scotland.

The Black Monday riots of February 1886 led to increased political repression against left-wing agitators, and in July 1886 Morris was arrested and fined for public obstruction while preaching socialism on the streets.

In Morris's Utopian writing *News from Nowhere* (1890, see below), when the central character socialist William Guest is shown Trafalgar Square, a 'strange sensation' comes over him as he 'remembers' the violent clashes that Morris witnessed on 'Bloody Sunday' on 13 November, 1887. Over 10,000 people marched in support of Free Speech, but 200 people were injured and 300 arrested. Morris, leading a march into Trafalgar Square, saw brutal behaviour by the police.

In his political life Morris became increasingly disillusioned with parliamentary politics as a means of ending class division; this led to his printing press and book projects (see below).



WORKERS' RIGHTS

William Morris wanted workers to have shorter working hours, so they could have a better quality of life, work in less hazardous conditions, and produce beautiful goods, in order to enjoy and take pride in their work and see a completed object. He campaigned for workers' rights, and also those of women (to be able to work, and to gain the vote) and children, and for free education. See:

<https://williammorrisociety.org/wp-content/uploads/2015/09/Citizenship-programme.jpg>, a Citizenship National Curriculum Programme (KS 2 and 3), presented by The William Morris Society in Hammersmith, London

and funded by The Museums, Libraries and Archives Council, part of the British Library's Campaign! Make an Impact initiative. This workshop incorporates The William Morris Society's socialist memorabilia related to William Morris. Justice, working conditions and how material environment affects peoples' socio-economic situation are explored through experiential learning, analytical exercises, reflection, and debate, enabling the students to build a strong historical grounding.

To find out more, go to the British Library Campaign Page, or order a Resource Pack or Book a School Visit from the William Morris Society, <https://williammorrisociety.org/wp-content/uploads/2015/09/Citizenship-programme.jpg>: (Teacher Resource Pack- Teachers Resource Pack, Notes for Students – Student Notes and Media Pack – Images and Presentation.)

MORRIS AS EMPLOYER HELPING HIS WORKERS

In April 1861, Morris founded a decorative arts company, Morris, Marshall, Faulkner & Co., with six other partners, many of whom had socialist leanings. Operating from premises at No. 6 Red Lion Square, they referred to themselves as "the Firm". For additional staff, they employed boys from the Industrial Home for Destitute Boys in Euston, central London, many of whom were trained as apprentices.

As employers, the group of Arts & Crafts artists running Morris & Co. on Oxford Street experimented with using co-operative style guild workshops and encouraging individual craftspeople to be creative and artistic. They wanted everything produced by The Firm to be hand-made, not mass produced.

In 1875 and 1878 Morris took an increased interest in the process of textile dyeing and entered into a co-operative agreement with Thomas Wardle, a silk dyer who operated the Hencroft Works in Leek, Staffordshire. Morris spent time with Wardle at his home between summer 1875 and spring 1878. Morris, passionate about the quality of his textiles and keen to return to the "purer" colours of organic dyes, rejected the chemical aniline dyes with their inferior quality of colour. He wanted to revive the use of organic dyes, such as indigo for blue and madder for red.

Whilst living and working in this industrial environment, Morris gained a personal understanding of production and the lives of the proletariat. He was disgusted by the poor living conditions of workers and the pollution caused by industry; these factors greatly influenced his political views.

Between 1881 and 1888, Morris moved his textile design and printing company to the site on The River Wandle because the conditions there were so perfect for the hand-printing of wallpaper and textiles. During this time he became increasingly involved in Socialism, and he experimented with Socialist policies at his work. At the Merton Abbey works, for example, he paid his workers higher than average wages, supplied a library for their education, a dormitory for the apprentice boys and

provided work in clean, healthy and pleasant surroundings.

The Merton Abbey premises were used for weaving, dyeing, and creating stained glass; within three years, 100 craftsmen would be employed there. Working conditions at the Abbey were better than at most Victorian factories. However, despite Morris's ideals, there was little opportunity for the workers to display their own individual creativity.

Morris had initiated a system of profit sharing among the Firm's upper clerks, however this did not include the majority of workers, who were instead employed on a piecework basis.

Morris was aware that, in retaining the division between employer and employed, the company failed to live up to his own egalitarian ideals, but defended this, asserting that it was impossible to run a socialist company within a competitive capitalist economy. The Firm itself was expanding, opening up a store in Manchester in 1883 and holding a stand at that year's Foreign Fair in Boston.

William Morris promoted a collaborative approach to work and design, and many of his projects involved a "co-operative" of Arts & Crafts artists working together in a variety of materials. For example, the decoration of Red House in the 1860s, and the subsequent decorative arts company, Morris, Marshall, Faulkner & Co., founded with six other partners, many of whom had socialist leanings.

See: KEY PEOPLE IN THE ARTS & CRAFTS IN HAMMERSMITH for more examples of collative joint projects in textiles, printing, etc.

He employed skilled female hand-knotters to make his "Hammersmith" rugs, and they would come to work in the Coach House at his house on 26 Upper Mall, Hammersmith (1880).

SPREADING THE WORD FROM HAMMERSMITH

During the 1860s, Morris was working on *The Earthly Paradise* (1865-70), his epic poem with an anti-industrial message that established Morris as one of the foremost poets of his day. In *Earthly Paradise*, he protested against the pollution caused by industrialisation.

By the late 1860s, Morris felt his campaigning was not reaching enough people and affecting politics effectively, and he turned to a new medium to spread his vision of Socialism – the printed word, produced from the Albion press and later the Kelmscott Press in the Coach House at 26 Upper Mall, Hammersmith. He had also become increasingly disillusioned with parliamentary politics as a means of ending class division, and hoped his printed paper campaign would make real changes.

Morris oversaw production of the League's monthly - soon to become weekly - newspaper, *Commonweal*, serving as its editor for six years, during which time he kept it financially afloat. First published in February 1885, it would contain contributions from such prominent socialists as Engels, Shaw, Paul Lafargue, Wilhelm Liebknecht, and Karl Kautsky, with Morris also regularly writing articles and poems for it.

In *Commonweal* he serialised a 13-episode poem, *The Pilgrims of Hope*, which was set in the period of the Paris Commune.

From November 1886 to January 1887, Morris' novel, *A Dream of John Ball*, was serialised in *Commonweal*. Set in Kent during the Peasants' Revolt of 1381, it contained strong socialist themes although it proved popular among those of different ideological viewpoints, resulting in its publication in book form by Reeves and Turner in 1888.



Shortly after, a collection of Morris' essays, *Signs of Change*, was published. From January to October 1890, Morris serialised his novel, *News from Nowhere*, in *Commonweal*, the official newspaper of the Socialist League, which Morris had helped to form in 1884. These instalments of *News from Nowhere* resulted in improved circulation for the paper, *Commonweal*.

Combining Utopian socialism and soft science fiction, *News from Nowhere* tells the tale of a contemporary socialist, William Guest, who falls asleep and awakes in the mid-20th century, discovering 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; it was a depiction of Morris's ideal socialist society. In March 1891 *News* was published in book form (Reeves & Turner) with some changes - the wording was changed to read 'The Hammersmith Socialists' (reflecting the fact that Morris had abandoned the Socialist League to found his own party, the Hammersmith Socialist Society in 1890), and in response to 'feedback' from its serial readers and complaints that Morris had forgotten his proto-feminist comrades, he included a chapter about a head stonemason named Philippa! The book was translated into French, Italian, and German by 1898 and had become a classic among Europe's socialist community.

In instalments and in book form, *News* offered Morris's vision of a simple world in the future, in which art or 'work-pleasure' is demanded of and enjoyed by all, and the poor social and environmental conditions of Victorian Britain are banished.

Morris's *News from Nowhere* (1890) takes its hero, William Guest, on a journey into the future. After returning home from an acrimonious socialist meeting, Guest goes to bed in an unsettled state, his mood worsened by the 'vapour-bath' of his commute on the underground railway.

On waking up, he notices that the industrial din of the Hammersmith riverside has subsided. A walk outside convinces him that he has been transplanted into a beautified city of the future.

Guest gradually learns that money has been abolished, that craftwork has pushed aside 'wage slavery', that contracts of marriage have been replaced by flexible bonds of affection, and that Parliamentary democracy has given way to informal patterns of co-operation.

Later in the narrative, Guest goes on a second journey. This time, he travels up-river, between Hammersmith and a place that strongly resembles Kelmscott Manor, Morris's house in the Cotswolds. By now, Guest is feeling ecstatically happy. But just as the prospect of lasting contentment dawns, he loses his footing in the future, and he finds himself back in the 19th century.

Devastated at first, Guest gradually accepts that turning his personal 'dream' into a collective 'vision' will require work and organisation, and that these efforts have to take place in the old world. Morris's Utopia doesn't have an easy solution. Happiness is glimpsed, but it will take time and people will need to work together to achieve it.

In 1891 (the same year Morris turned down the Poet Laureateship after the death of Tennyson), Emery Walker helped Morris set up the Kelmscott Press in The Coach House at 26 Upper Mall, Hammersmith, teaching Morris the skills and techniques he wanted to learn to achieve his goal of beautiful books with perfect fonts, typesetting, layout and illustrations on high quality paper.

In 1892, *News from Nowhere* was republished by Morris's art-printing venture, the Kelmscott Press. A text originally set in disposable newspaper print was now impressed on fine paper in the profoundest black ink, with marginal comments in luxuriant red, all bound in the best quality vellum. But the Utopian vision and the tale of a socialist discovering a future society based on common ownership and democratic control of the means of production in a society where there is no private property, no big cities, no authority, no monetary system, no divorce, no courts, no prisons, and no class systems, contains the same depiction of Morris' ideal socialist society and his ardent socialist message.

OTHER CAMPAIGNS

SPAB (Society for the Protection of Ancient Buildings) was a joint interest of Morris and his neighbour Emery Walker, and together they campaigned vigorously to save buildings, especially those with Medieval art and architecture that Morris and his group of Pre-Raphaelite friends so admired.

Set up by Morris in 1877, to be a committee with the "purpose of watching over and protecting those relics which, scanty as they are now become, are still wonderful treasures in this age of the world."

Morris was also a keen environmentalist, appalled by the pollution and grime caused by industrial processes on a vast scale, and he campaigned to save places that could be special green spaces for all people to enjoy. For example, Morris never lost touch with the area where he spent his childhood, and as an adult was involved in campaigns to preserve Epping Forest against encroaching industrialisation. He wanted to return to the organic, natural dyes rather than the chemically based modern dyes, and tried to install guild-style work processes at his various creative textile and paper printing and furniture making mills and workshops, aiming to help each individual worker find their creative inspiration and take pride in their individual creations. Many of Morris's environmental and social concerns have re-emerged in recent years as contemporary issues.

William Morris continued to support Socialism until his death on 3rd October 1896 at the age of 62.



QUOTES FROM ARTS & CRAFTS ARTISTS IN HAMMERSMITH

You could use these many quotes as part of your History study, Art and Design projects, looking at the letters for symmetry in Maths, using these Arts & Crafts artists' quotes for an acrostic poem or as a starting point for a piece of English writing, etc.

Morris admitted "I was not much of a typographer before Mr Walker took me in hand". Morris said that for him, a day "was not complete without a sight of Mr Walker."

"Have nothing in your house that you do not know to be useful, or believe to be beautiful."

"The true secret of happiness lies in taking a genuine interest in all the details of daily life."

"I do not want art for a few, any more than education for a few, or freedom for a few." The Lesser Arts, W Morris 1877

"History has remembered the kings and warriors, because they destroyed; art has remembered the people, because they created."

"Not on one strand are all life's jewels strung."

"The past is not dead, it is living in us, and will be alive in the future which we are now helping to make."

"If you cannot learn to love real art at least learn to hate sham art."

"The reward of labour is life. Is that not enough?"

"To enjoy good books and good houses .. seems to me the pleasurable end towards which all... human beings ought now to struggle." W Morris

Morris talked about the "joy in collective labour" when he and his circle of artists spent weekends staying at the Red House and decorating it, 1860s.

Morris said that good design must have three qualities: Beauty; Imagination; Order. Beauty and imagination were achieved by the designer's creation of suggestions of the natural world.

Order was the framework on which the design was constructed. "It builds a wall against vagueness and opens a door therein for imagination to come in."

"I think it will be enough for us to clothe our daily and domestic walls with ornament that reminds us of the outward face of the earth, of the innocent love of animals ..."

William Morris wanted everyone both rich and poor to enjoy beauty in their everyday lives and to be able to make their living environment beautiful. He said “it would not do to have all the “Best Art” as decoration” (that is lifelike figure or narrative paintings representing stories of mankind’s heroic hopes and tragedies). There is a limit to how much we can have our emotions moved and stirred and we certainly wouldn’t want to look at paintings like these all the time. Therefore for Morris the ideal forms of decoration are “soothing and restful”. He warned that too much “scientific representation” would “involve us in the problems of hard facts and the troubles of life”.

However, he did not want decorative designs to become purely abstract. Although he admired the more abstract geometric designs of Islamic art he stated: “I must have unmistakable suggestions of gardens and fields and strange trees or I can’t do with your pattern ... You may be sure that any decoration is futile ... when it does not remind you of something beyond itself, of something of which it is but a visible symbol.”

Morris said that all design drawings should be made with good clear outlines and they must avoid vagueness. “Do not involve yourself in a tangle of poor weak lines that people can’t make out ... If you have any inclination towards that shorthand of picture painters which they use in a hurry, and which people call sketching, then give up pattern-making for you have no use for it.”

Morris said it was hopeless to take “a natural spray (i.e. branch) of whatever and torture it into certain lines.” He was clear that in the design process the idea should come first – for example, if someone says “I want to make a pattern that will give people an idea of a rose hedge with the sun through it, and he sees it in such a way ... then and not till then he sets to work to draw his leaves, his thorns ... and so carries out his idea.”

“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.” These were William Morris’s aims in setting up his own press, with Emery Walker’s help, The Kelmscott Press which ran from 1890 until 1898, two years after Morris’s death in 1896.

Morris loved Kelmscott House as a work of true craftsmanship, so natural in its setting as to be almost organic, it looked to him as if it had “grown up out of the soil”; and with “quaint garrets amongst great timbers of the roof where of old times the tillers and herdsmen slept”.

“Imagine, by the [River] Wandle’s side, an old walled garden. On the banks, long, low-roofed work sheds, and a waterwheel revolving at its ease; long strips of printed cotton a-rinsing in the stream; great hanks of yarn, fresh from the indigo vat, hung, drying in the air; dyers and printers moving easily about – in all, a sunlit picture of most peaceful work.” [a description of Merton Abbey in 1900]

William Morris first saw Kelmscott Manor, its gardens and the surrounding landscape in 1871, and was enchanted by “the loveliest haunt of ancient peace.”

Morris called the village of Kelmscott “a heaven on earth.”



He found inspiration and solace in the gardens at Kelmscott - "I have been enjoying the garden much: one walks about and about there is no eyesore: all is beautiful." (William Morris, 1896)

Art and Socialism by William Morris: "... labour should be a tangible blessing in itself to the working man, a pleasure as sleep and drink are to him..."

For Morris, Socialism was "the only hope of the arts".

"No work which cannot be done with pleasure in the doing, is worth doing."

W Morris, A Dream of John Ball, 1892: "When Adam delved and Eve span, who was then the gentleman?"

The artist and close friend of William Morris, Georgiana Burne Jones: "I wish, by the way, that I knew who separated Time from eternity; there seems only one thing to me, and I always feel that I am in eternity."

She also said: "This seclusion of the artist with his work, sometimes misconceived as a selfish thing, is in truth as needful a tool as any, if a vision is to be made clear to others."

"And in all the men I have known do creative work obtained it; either mechanically, by the walls of a workroom, or by that withdrawal into themselves which is part of their power." Georgiana Burne Jones

Morris, The Earthly Paradise (1865-70),
 "Forget six counties overhung with smoke,
 Forget the snorting steam and piston stroke,
 Forget the spreading of the hideous town;
 Think rather of the pack-horse on the down,
 And dream of London, small and white and cleans,
 The clear Thames bordered by its gardens green"

John Ruskin's edict that "Truth to Nature" should be the primary role of the artist inspired the Pre-Raphaelite Brotherhood. (John Ruskin, Modern Painters, 1843.)

"The true root and basis of all Arts lies in the handicrafts ... if Art is not recognised in the humblest objects and material, and felt to be as valuable in its own as the more highly rewarded pictorial skill....if artists cease to be found among the crafts there is great danger that they will vanish from the arts also, and become manufacturers and salesmen instead.... It was with the object of giving some visible expression to these views that the Exhibitions of the Arts and Crafts Society were organised."

Walter Crane, Of the Revival of Design and Handicraft, 1893

On Emery Walker's business writing paper, he described his work as:

'Process and general engravers, draughtsmen, map constructors, copperplate printers, collotypers and photographers of works of art'

Architect Philip Webb said of Emery Walker "The universal Samaritan whose services were laid on like water, but required no rate payment."

J H Mason, the chief compositor at the Doves Press, said of Emery: "carried everywhere with him an atmosphere of genial friendliness."

Emery Walker however, was a strict critic and a perfectionist, famously declaring of the large letter "I" at the start of the Book of Genesis in the Doves Press Bible he worked on with Thomas Cobden-Sanderson, "It will never do..."

William and daughter May Morris saw Emery Walker walking with his daughter Dorothy in along the riverside in Hammersmith, and called Emery "the brown velveteen artist", "leading by the hand a pretty little maid in white muslin."

Neighbours Walker and Morris viewed ornament and the layout of the page in a similar way – in their joint lecture of 1893 "The Printing of Books" for the Arts & Crafts Society: "The essential point to be remembered is that the ornament, whatever it is, whether picture or pattern work, should form 'part of the page', should be part of the whole scheme of the book."

It was Walker who introduced Morris to the possibilities of designing type and printing books. His technical expertise was crucial to the success of the Kelmscott Press founded by Morris in 1890.

Edward Burne Jones described Morris (in 1857, when students), as "one of the cleverest fellows I know.. he is full of enthusiasm for things holy and beautiful and true... one of the most exquisite perception and judgement in them..."

Morris set up the Society for the Protection of Ancient Buildings (SPAB) in 1877, a committee with the "purpose of watching over and protecting those relics which, scanty as they are now become, are still wonderful treasures in this age of the world."

May Morris said of Kelmscott Manor, "an old house which my sister [Jenny] and I consider the only house in England worth inhabiting!"

The artist Elizabeth Siddal, one of the Pre-Raphaelites' favourite muse and model:

"All changes pass me like a dream,
I neither sing nor pray;
And thou art like the poisonous tree
That stole my life away."

"I sit in thy shadow but not alone." Elizabeth Siddal



Colin Franklin, in Emery Walker; *Some Light on His Theories of Printing* describes Walker as being: “at the centre of an art [printing], though no artist – its teacher, if not the founder.”

Lawrence of Arabia’s translation of *The Odyssey of Homer*, designed by the American typographer Bruce Rogers and printed by Emery Walker in 1932 is one of the most beautiful fine-press books of the 20th century. Lawrence wrote to Dorothy Walker after her father’s death:

“To be, as he was, both a figure and a person is the most that anyone can be.”

Morris was very clear that best kind of decorative art “must be suggestive rather than imitative”. He was critical of over-elaborate contemporary designs, for example the over-fussy wallpapers displayed at the Great Exhibition of 1851, that tried to create a lifelike illusion of a bunch of flowers through use of shading.

It is thought that it was the printer Thomas Cobden-Sanderson who worked with Emery Walker at The Doves Press in riverside Hammersmith, who first coined the term “Arts & Crafts” at an Arts & Crafts Exhibition Society meeting in 1887.

Morris loved the countryside around Kelmscott, writing in 1889: “here you may walk between the fields and hedges that are, as it were, one huge nosegay for you, redolent of bean-flowers and clover and sweet hay and elder-blossom....Man in the past, nature in the present, seem to be bent on pleasing you and making all things delightful to your senses...”

Morris said “If I were asked to say what at once the most important production of Art and the thing most to be longed for, I should answer ‘A Beautiful House.’”

“The more materialistic science becomes, the more angels I shall paint. Their wings are my protest in favour of the immortality of the soul.” Edward Burne Jones

“I mean by a picture a beautiful romantic dream of something that never was, never will be – in a light better than any light that ever shone – in a land no one can define or remember, only desire.”
Edward Burne Jones

Edward Burne Jones, who designed stained-glass for the Red House called it the “beautifullest place on earth.”

Evelyn de Morgan, “Art is eternal, but life is short.”

“It is indeed unusual to find two people so gifted, so entirely in harmony in their art, who acted and reacted on each other’s genius. Their romance is one before which the pen falters...” said an old friend of the artistic couple, the de Morgans, William (1839-1917) and Evelyn (1855-1919).

“Is it not better to be reminded however simply of the close vine trellis that keeps out the sun by the Nile side; or the wild woods and streams with the dogs panting beside them ... or the many flowered summer meadow in Picardy?”

“Is not all this better than having to count day after day a few sham-real boughs and flowers causing sham-real shadows on your wall with little hint of anything beyond Covent Garden in them?” (A reference to Covent Garden as a former fruit market.)

For Morris, the ideal forms of decoration are “soothing and restful.”

While working for George Street’s architectural practice briefly after finishing at Oxford, Morris vowed “to get in six hours drawing a day on top of office work.”

Edward Burne Jones “Only this is true, that beauty is beautiful, and softens, inspires, rouses and lifts up and never fails.”

William Morris said of textiles in 1893, “Never forget the material you are working with, and try always to use it for what it can do best... a designer, therefore, should always thoroughly understand the processes of the special manufacture he is dealing with...”

In *News from Nowhere*, 1890, a character says: “All work which would be irksome to be done by hand is done by immensely improved machinery; and in all work which it is a pleasure to do by hand, machinery is done without...”



WEBSITES AND FURTHER INFORMATION

Note: Images from other sources have various copyrights and may only be used for educational purposes.

www.emerywalker.org.uk/

williammorrissociety.org/

www.artsandcraftshammersmith.org.uk/morris-walker

www.wmgallery.org.uk/learning/resources

www.cheltenhammuseum.org.uk/

www.artsandcraftshammersmith.org.uk/

williammorrissociety.org/wp-content/uploads/2015/09/Citizenship-programme.jpg

CITIZENSHIP PROGRAMME FOR KEY STAGE 2 AND 3

Presented by The William Morris Society in Hammersmith, London

Funded by The Museums, Libraries and Archives Council

This workshop incorporates The William Morris Society's socialist memorabilia related to William Morris dating from the Victorian Era for the first time. Morris was a designer in the Arts and Crafts Movement, setting up Morris & Co. on Oxford Street using co-operative style guild workshops and was a prolific writer on workers' rights and freedom of speech.

Children will be encouraged to think about justice, working conditions and how their material environment affects their socio-economic situation through experiential learning, analytical exercises, reflection, and debate, enabling them to build a strong historical grounding.

School groups will be split into three rotating teams where they will experience working in a production line, have the opportunity to handle Victorian objects, and develop a campaign which they can continue afterwards, leading to active citizenship.

Below you will find the Teacher Resource Pack, Notes for Students booklet and Media Pack available to download or hard copies can be ordered for the price of postage. The William Morris Society is committed to providing a valuable educational resource for all which can be adapted as necessary throughout the United Kingdom.

The programme has cross-curricular links to English and History for Key Stage 2 and 3.

The workshop has been developed through the Learning Links programme, a Citizenship teacher and also incorporates the British Library's Campaign! Make an Impact initiative. If any teachers are interested in getting their class involved please contact us and find out more at the British Library Campaign Page: www.bl.uk/learning/citizenship/campaign/campaignhome.html

RESOURCES

Order a Resource Pack or Book a School Visit:

Teacher Resource Pack- Teachers Resource Pack

Notes for Students – Student Notes

Media Pack – Images and Presentation

If you would like to order a hard copy of the resource pack or book a school visit please contact admin@williammorrissociety.org.uk or telephone: +44 (0)208 741 3735

www.emerywalker.org.uk/doves-press

Visit William Morris Gallery

www.wmgallery.org.uk/learning/activities-online

www.mertonabbeymills.org.uk

www.mertonabbeymills.org.uk/history/

www.sal.org.uk/kelmscott-manor/

www.nationaltrust.org.uk/standen-house-and-garden

www.nationaltrust.org.uk/wightwick-manor-and-gardens

www.rbkc.gov.uk/subsites/museums/18staffordterrace.aspx

www.bbc.co.uk/programmes/b0b9w0vq

Melvyn Bragg and guests discuss the ideas of William Morris, known in his lifetime for his poetry and then his contribution to the Arts and Crafts movement, and increasingly for his political activism. He felt the world had given in to drudgery and ugliness and he found inspiration in the time before industrialisation, in the medieval life which was about fellowship and association and ways of working which resisted the division of labour and allowed the worker to exercise his or her imagination. Seeing a disconnection between art and society, his solution was revolution which in his view was the only way to reset their relationship.

www.vam.ac.uk/collections/william-morris#intro

www.vam.ac.uk/articles/a-first-of-its-kind-history-of-the-refreshment-rooms

www.cheltenhammuseum.org.uk/collections/

Cheltenham Art Gallery and Museums and Wilson Collection

www.cheltenhammuseum.org.uk/collections/

Cheltenham Arts and Crafts Museum

www.cheltenhammuseum.org.uk/



Virtual Library - Emery Walker Library - Arts and Crafts Museum

www.artsandcraftsmuseum.org.uk/Arts_and_Crafts.../Virtual_Library.aspx

Chipping Campden Museum of Craft and Design

www.courtbarrow.org.uk/

The De Morgan Collection, Ceramics and Oil Paintings at the Watts Gallery, Surrey.

www.wattsgallery.org.uk/

Art Quarterly magazine, Autumn 2018 article about Pre-Raphaelites called 'Keeping the Flame Alight' by Jan Marsh

www.preraphaelites.org/the-collection/artist-biography/sir-edward-burne-jones/

Birmingham Museums and Art Gallery

www.education.gov.uk/schools/teachingandlearning/curriculum/primary/b00199044/mathematics/ks2/ma3

WILLIAM MORRIS: THE DESIGNER

William Morris Gallery

www.marxists.org/archive/morris/works/1881/hints.htm

<http://panayota-theodore.blogspot.co.uk/2012/04/examples-of-different-types-of-repeats.html>

www.dummies.com/how-to/content/understanding-wallpaper-pattern-repeats.html

www2.rgu.ac.uk/subjects/TeachingWeb/textiles/print/p9.htm

<http://katysaustin.wordpress.com/2012/08/01/danny-boyle-the-refurbished-william-morris-gallery-and-grayson-perry/>

www.vam.ac.uk/content/articles/c/consuming-south-asian-textiles/

www.slideshare.net/elemICT/world-patterns

www.slideshare.net/leadranach/what-is-a-pattern

Repeat Patterns - Peter Philips and Gillian Bunce

1000 Patterns - Drusilla Cole

Oriental Rugs 'An Introduction' - Gordon Redford Walker

Please note that all resources can also be photocopied in black and white. William Morris images are copyright of the William Morris Gallery. Images from other sources have various copyrights and may only be used for educational purposes.

De Morgan Foundation website:

www.demorgan.org.uk

Victorian web: www.victorianweb.org/art/design/demorgan/intro.html

Victorian Ceramics: www.victorianceramics.com/william-demorgan.html

<https://aboutlondonlaura.com/emery-walkers-house/>

www.apollo-magazine.com/emery-walkers-house-is-an-arts-and-crafts-utopia/

PLACES TO VISIT

V& A Museum

Many WM works, plus rooms...

www.vam.ac.uk/collections/william-morris#intro

www.vam.ac.uk/content/videos/b/video-block-printed-wallpaper

about the process of printing wallpaper

Block-printing a William Morris wallpaper design

In a process that can take up to 4 weeks, using 30 different blocks and 15 separate colours, this video recreates the painstaking process in reproducing a William Morris wallpaper design from 1874.

Kelmscott Manor

<https://www.sal.org.uk/kelmscott-manor/>

Standen House, West Sussex

www.nationaltrust.org.uk/standen-house-and-garden

Wightwick Manor, Wolverhampton

<https://www.nationaltrust.org.uk/wightwick-manor-and-gardens>

Society for the Protection of Ancient Buildings

<https://www.spab.org.uk/>

Set up by William Morris in 1878.

The BBC made many anniversary programmes about Suffrage/Suffragette movement, 2018 (some might still be available to watch on BBC iPlayer)



BOOKS:

'William Morris – an Illustrated Life of William Morris 1834-1896' by Richard Tames, Shire publications, Bloomsbury

'The Arts and Crafts Garden' by Sarah Rutherford (Shire publications, Bloomsbury)

'The Arts and Crafts Movement in Britain' by Mary Greensted (Shire publications, Bloomsbury)

Linda Parry, William Morris, Catalogue for the exhibition "William Morris 1834-1896" at the V&A Museum, London, 1996, and other works about William Morris, William Morris Textiles (London 1983) and Arts & Crafts Movement

May Morris 1862-1938, William Morris Gallery, Walthamstow 1989

William Morris Gallery sells packs of postcards for £4-5 each and the V&A Museum has many cards and postcards

OTHER AVAILABLE PUBLICATIONS

Publications of the **William Morris Society** are designed to disseminate knowledge of the life and work of Morris and his associates, and to help to make his works available to all. The Society therefore publishes a range of works about Morris and his associates, designed to a high typographical standard and available at very reasonable prices. These include **the annual Kelmscott Lectures**, delivered to the Society by Morris experts in a series which began in 1980. Please contact the Society to purchase: societymanager@williammorrissociety.org.uk

Bennett, Philippa. *The Last Romances and the Kelmscott Press.* The 2006 Kelmscott Lecture 2009 paperback. £4.00. ISBN 978 0 903283 23 9

Boos, Florence S. *Socialist Aesthetics & The Shadows of Amiens.* The 2007 Kelmscott Lecture 2011 paperback £6. ISBN 9780903283298

Coleman, Roger. *By Accident or Design?* The 1992 Kelmscott Lecture 1996 paperback. £3.50. ISBN 0 903283 20 4

Crawford, Alan. *After Kelmscott The Arts and Crafts Movement in the Cotswolds* The 2009 Kelmscott Lecture 2010 paperback £5. ISBN 9780903283281

Crick, Martin. *The History of the William Morris Society 1955-2005* 2011 paperback £15. ISBN 9780903283304

Faulkner, Peter. *Fifty Years of Morris Studies: A Personal View.* The 2013 Kelmscott Lecture 2014 paperback. £5. ISBN 978 0 903283 33 5

Faulkner, Peter. *Wilfrid Scawen Blunt and the Morrisises.* The 1980 Kelmscott Lecture 1981 paperback. £4. ISBN 0 903283 16 6

Faulkner, Peter. *William Morris and Eric Gill.* The 1963 Peter Floud Memorial Prize Essay 1975; reprinted 1997 paperback. £3.50. ISBN 0 903283 08 5

Goldman, Lawrence. *From Art to Politics. John Ruskin and William Morris* The 2000 Kelmscott Lecture 2005 paperback £4. ISBN 0903283239

Goodwin, KL. *A Preliminary Hand-list of Manuscripts and Documents of William Morris.* 1983 paperback. £3. ISBN 0903183 04 2

- Hilton, Rodney.** *The Change Beyond the Change: A Dream of John Ball.* The 1989 Kelmscott Lecture 1990 paperback. £4. ISBN 0 903283 12 3
- Hodgson, Amanda.** *The Witch in the Wood: William Morris's Romance Heroines & the Late Victorian "New Woman".* The 1997 Kelmscott Lecture 2000 paperback. £4. ISBN 0 903283 21 2
- Holst, Imogen.** *Homage to Morris For bass voice and strings [musical score].* 1984 paperback. £2.50
- Kelvin, Norman.** *Letters as Biography & Autobiography: Morris's Letters to Jane & Jenny Morris.* The 1996 Kelmscott Lecture 1999 paperback. £4. ISBN 0 903283 20 4
- Lethaby, W.R.** *William Morris as Artist.* 1926 lecture; 2007 paperback. Edited by Godfrey Rubens. £3. no ISBN
- Levitas, Ruth.** *Morris, Hammersmith and Utopia.* The 2002 Kelmscott Lecture 2005 paperback. £6. ISBN 0 903283 24 7
- Lucas, Caroline.** *William Morris in the Twenty-First Century.* The 2012 Kelmscott Lecture 2013 paperback. £5. ISBN 978 0 903283 32 8
- MacCarthy, Fiona.** *Telling the Tale of Topsy: William Morris's Biographers.* The 1993 Kelmscott Lecture 1996 paperback. £4. ISBN 0 903283 19 0
- MacCarthy, Fiona.** *William Morris: A life for our time,* London 18994
- Jan Marsh.** *Jane and May Morris, a biographical story 1839-1938,* London 1986
- Morris, Barbara.** *William Morris and the South Kensington Museum.* The 1985 Kelmscott Lecture 1987 paperback. £3. ISBN 0 903283 10
- Morris, William.** *The Relations of Art to Labour,* edited by Alan Bacon & Lionel Young. 2004 paperback £8. ISBN 0903283 18 2
- Morris, William.** *Our Country Right or Wrong,* edited by Florence Boos. 2008 paperback £7. ISBN 978 0 903283 26 7
- Poulson, Christine.** *Morris, Burne-Jones & the Quest for the Holy Grail.* The 1998 Kelmscott Lecture 2001 paperback. £5. ISBN 0 903283 22 0
- Preston, Peter.** *Dreaming London: The Future City in Morris & Others.* The 2003 Kelmscott Lecture 2007 paperback. £6.50. ISBN 978 0 903283 25 0
- Purkis, John.** *The Icelandic Jaunt: A Study of the Expeditions Made to Iceland in 1871 and 1973.* The 1961 Peter Froud Memorial Prize Essay 1962; reprinted 1991 paperback. £3.50. ISBN 0 903283 06 9
- Thompson, Paul.** *Why William Morris Matters Today: Human Creativity and the Future World Environment.* The 1990 Kelmscott Lecture 1991 paperback. £4. ISBN 0 903283 15 8
- William Morris Society.** *Red House – A Guide* 1993 paperback £3. ISBN 090328317

