

The Effect of industrial Revolution to Surface Pattern Design in Britain : 1830-1900

산업혁명이 초래한 영국의 평면 패턴 디자인의 변천 과정 : 1830-1900

車 姪 仙
祥明女子大學校 디자인大學 織維디자인學科

Cha, Im Sun
Sang Myung Women's University

국문초록

대량생산을 야기시킨 산업혁명은 공장주의 재산을 급속도로 부강하게 하는 한편 노동자의 생활질을 급속도로 저하시켰다. 즉, 노동자들은 기계의 '손' 역할을 하는 정도로 인격적으로 타락되었으며, 분업작업은 이들로부터 사고력마저 빼앗아 가게 되는 실정에 이르렀다. 이익에 눈이 어두어지게 된 공장주들은 노동임금을 최하로 저하시키고, 노동시설을 비롯해 자본부자를 최소한으로 줄이려는 데서 디자인 질의 격하현상을 초래했다. 즉, 창조적인 디자인 개발 대신에 다른 나라(특히 불란서)의 것을 모방하거나, 기존해 왔던 디자인들을 모방하는 데 그치지 않았을 뿐 아니라, 롤러 프린트 사이즈에 맞게 기존된 디자인을 수정하는 작업이 디자이너가 아닌 직공에 의해 이루어지다보니 그 난잡함은 이루 말할 수 없을 정도였다.

푸킨과 러스틴은 각자의 작품에 대해 공지를 지녔던 중세기의 장인제도로 돌아가자고 외쳤고, 러스틴의 이이디어를 철저히 계승받은 윌리엄 모리스는 순수예술 못지않는 가치를 장식예술에 부여했으며, 건축이 모든 장식예술의 정점이라고 주장했다. 러스틴과 모리스의 정신을 이어받아 차세대의 건축가/디자이너들은 디자인의 질을 향상시키고, 디자이너의 위치를 화가나 조각가의 위치로 부각시키기 위한 끊임 없는 노력을 통해, '예술/공예 전시협회'를 창설해 오리지널한 장식예술품을 창조하도록 분위기를 조성했을 뿐만 아니라, 강연회와 저서들을 통해 디자이너 자신들과 산업체와 국민들을 교육시켰다. 맥머도, 보이저, 데이, 크레인, 하이데, 버터필드 등은 특히 벽지나 텍스타일 디자인등 패턴 디자인 분야에 관심을 보였다. 독창적이고 참신한 이들의 디자인들은 국내의 디자인 질을 향상시켰을 뿐만 아니고, 디자인사의 새 장을 열게끔 한 계기가 되었다.

I. INTRODUCTION

The invention of the steam engine, the water frame, the roller printing machine and the introduction of chemical dye stuffs caused mass production of printed textiles among other industrial products.

mass production was a direct cause of the social problems and it demoralized the society: the workers became a part of the industrial system as they were reduced into 'mere hands' at the expense of the greediness

of the rich manufacturers. The gap between the rich and the poor became increased.

II. THE AFTERMATE OF INDUSTRIAL REVOLUTION (1830-1860)

The Industrial Revolution brought about the gravitation of the population toward the city which created a worse social condition than before.

Mass production due to the Industrial Revolution brought the profit to the manufacturers. To be even more profitable, the cost of designs and labor were cut down to the barest minimum. The result was the production of the plagiarized design and a bad working condition, which lowered design standard devoid of individuality. Further more, introduction of new techniques gradually replaced the traditional craft skills.

The Catholic Emancipation act of 1829 marked a renewal of interest in church furnishings. Led by the ideals from his Catholic conviction, A. W. Pugin revived Gothic style in architecture, furniture, fabrics, and wall-papers. However, the Gothic Revival style was but one of the many other revival styles of the Victorian Age: neo-Rococo, neo-Baroque, neo-Classic, and neo-Renaissance, etc. In fact, it was the Age of 'no new style'. Victorian homes were over crowded with things. Rooms within a single house were often treated in different styles as to create different 'environment'¹⁾

The British government was concerned with the inferiority of English products compared with French, and the extent to which industry in England depended on plagiarized foreign

designs.²⁾ The survey on the training of artists and designers was conducted by the Royal Committee headed by Mr. Ewart in 1836.³⁾ As a result, the Government School of Design was established in 1837 and subsequently more Branch Schools. The society of Arts, founded in 1753, played its role to raise design standard: it sponsored a series of exhibitions and gave out awards for outstanding products which show both the artistic and technical excellence.

Henry Cole as a civic servant was very much concerned with the economic consequences of industrialization. In an effort to revive old traditional craft skills and quality, he formed 'Summerly's Art Manufactures'. He also published the Journal of Design and Manufactures, to disseminate the principles of ornament and to publicize his activity.⁴⁾ He was the organizer of the Great Exhibition, and a controller of the South Kensington Museum. Later, he headed a School of Design. He was an impeccable organizer with unbound energy. However, as a reformer, he lacked a clear vision. The products of 'Summerly's Art Manufactures' hardly were artistic or original. His educational system was industry-oriented emphasizing on acquiring technical skills. Thus he failed to foster creative and original designers. He was constantly attacked by Ruskin for his commercialism.

III. PUGIN, RUSKIN and OWEN JONES

Pugin, Ruskin and Jones were among the most articulate of many writers who had searched for principles of design. Augustus Welby

Northmore Pugin, architect, designer and author, propounded theories in *True Principles of Pointed or Christian Architecture*, published in 1841, that "all beautiful forms in architecture are based on the soundest principles of utility".⁵⁾ He believed that Gothic period had been a better social and moral state; a society which had produced beautiful buildings, sculptures, paintings and furnishings because it was better, purer and more whole than the society of nineteenth century England. In *Contrasts*, published in 1836, he stated that not only Gothic architecture contrasted with other styles, but it was the architecture of a better state of society.⁶⁾ He found in the asymmetry of Gothic architecture a response to need and condition lacking in the current Neo-Classical Revival.

John Ruskin(1810-1900), critic, was to echo Pugin's belief in the utility of Gothic design in his essay on *The Nature of Gothic* in *The Stones of Venice* published in 1853: "It is one of the chief virtues of Gothic builders, that they suffered ideas of outside symmetries and consistencies it interfere with the real use and value of what they did. If they wanted... a room, they added one; a butterss, built one; utterly regardless of any established conventionalities of external appearance...".⁷⁾ Pugin and Ruskin emphasized the importance of fitness of design to the purpose for which it is intended.

Ruskin condemned the machine-made Victorian society and demanded a social reform. He sought in medieval craft system the ideal working condition, under which each craftsman took pride in one's work, producing an honest and indivisualized quality product. To him a

social reform meant a reform on working condition. On the current social condition, he argues in *The Stones of Venice* that "the foundations of society were never yet shaken as they are at this day...It is...but they have no pleasure in the work by which they make their bread...there is a pestilential air at the bottom of it".⁸⁾ He pointed out that there was an urgency to improve the working condition so that the laborers could work with pride and pleasure. On the division of labor, he argued that eventhough it was desirable and good for mass production, it makes men degraded by 'breaking men into small fragments and crumbs of life'.

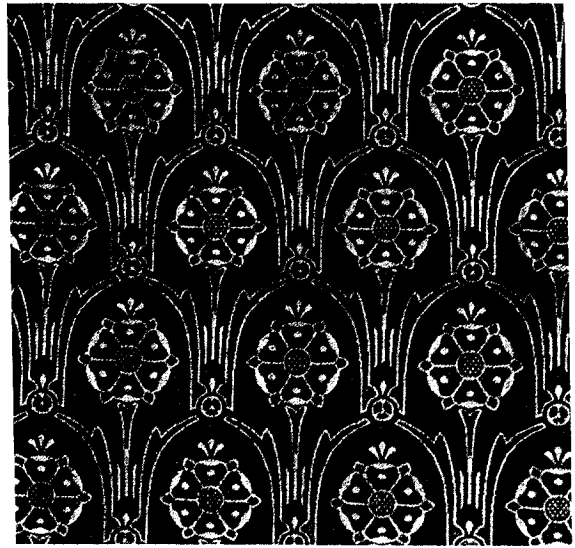
Like Pugin, Ruskin's goal was to re-unite designer and craftsman, architect and mason as was in the Middle Ages.⁹⁾ To Ruskin, the medieval artist possessed 'the true sense of power to do everything better than it had ever yet been done, coupled with general contentment in life, and in its vigour and skill'. He established Guild of St. George in 1871 in order to carry out his dream of an idealized working society. Owen Jones (1809-1874), architect, designer, became actively involved in pattern designing. His campaign to reform design standard was through his books on ornament. *Plans, Elevations, Sections and Details of the Alhambra* was published in 1842 and *The Grammar of Ornament*(pl.1) was published in 1856. During the 1850s and the '60s he published a number of other books which became excellent reference materials for designers of the late nineteenth and early twentieth centuries. In *The Grammar of Ornament*, he laid out the principles of the decorative arts; he states his preference of

'conventional representations' of 'flowers or other natural objects'. He preferred the use of abstracted geometrical forms to natural representation of them(pl.2). He also stressed the need to educate 'all classes, Artists, Manufacturers, and the Public in Art and the existence of general principles' to improve design quality.

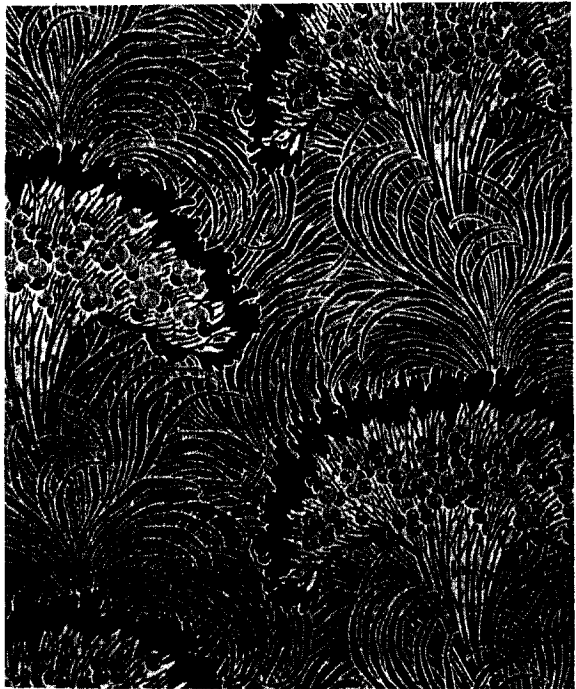
Christopher Dresser(1834-1094), designer and botanist, provided botanocal drawings in *the Grammar of Ornament*. Trained as a botanist, he published and lectured on botany, design and Japanese art;among the published books were *The Art of Decorative Design* and *Principles of Decorative Design* in 1862 and 1873 respectively. His highly abstract pattern show uniqueness based on the understanding on botany and the natual forms(pl.3&4).



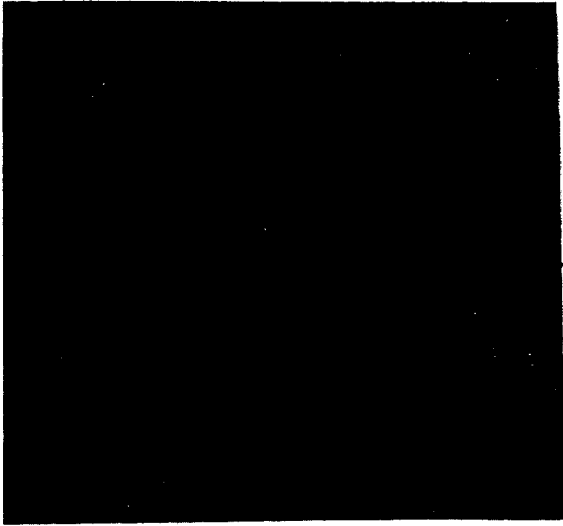
pl.1 Owen Jones: 'Egyptian ornament' derived from the lotus plant, *The Grammar of Ornament*, 1856



pl.2 Owen Jones: 'Sutherland' woven silk by Warner, Sillett & Ramm, 1871. Courtesy, the Victoria and Albert Museum



pl.3 Christopher Dresser: roller-printed cotton by F. Steiner & Co. for Newman Smith and Newman, c.1898. From *Textiles of the Arts and Crafts Movement*



pl.4 Christopher Dresser:printed cotton by F. steiner & Co.,1899.

Courtesy, the Victoria and Albert Museum

IV. PRE-RAPHAELITE BROTHERHOOD

The Pre-Raphaelite Brotherhood was founded in 1848 by seven young men including Dante Gabriel Rossetti, John Millais, and William Holman Hunt to return to 'ideality' of the painters before Raphael, and to revive English art and assault the entrenched acaemincs. They believed in detailed truth to nature:their work must have an epical and ornamental quality. When the original group dissolved by itself, Rossetti and Hunt were informely joined by Edward Burne-Jones and William Morris.

V. WILLIAM MORIS (1834-1896)

1. William Morris and His Associates

William Morris's encounter with Ruskin and his teachings made a mark in the history of decorative art. During his years at Oxford, he met his life-long friend Edward Burne-Jones and was introduced to the teachings of Ruskin and Rossetti. Having studied Carlyle, Ruskin and many others led him to the religious communities of the Middle Ages'. Elizabeth Wilhide in William Morris:decor and design states:"The Stones of Venice seemed to point out a new road on which the world should travel". From Ruskin, Morris learned that 'art is the expression of man's pleasure in his labor', and that the creative and fulfilling working condition of the medieval artisan was destroyed.

Morris was also influenced by E.G.Street, a leading figure of the Gothic Revival, who had a view of the architect as a complete artist, involved not only in building but also in the design of glass and fabric. Aymer Vallance in The Art Of William Morris states:"It is due to William Morris that all arts were brought within the comprehension of one and the same organic scheme...To Williwam Morris architecture is at once the basis and crowning point of every other art, the standard by which all the rest must be dominated and appraised."

The love of architecture had him accomplish two things of major importance in his life. One was the building of the Red House, and the other was the founding of the Society for the Protection of Ancient Building, which is still active today, to protect and preserve the old buildings against demolition.

The Red House, built by Philip Webb under the direction of william Morris, according to Richard Tames, was a milestone in the history

of Western domestic architecture - essentially the first house of the modern age. Its plain brick construction and plain distempered walls undisguised by stucco and exposed beams display themselves for what they are at the same time revealing the structure of the building. The honest use of materials so advocated by Ruskin is clearly exemplified in this building.

The interior layout was simple, but decoration was rich as a result of communal effort of architects like Philip Webb, designers and artists like Rossetti, Burne-Jones, Madox Brown and Morris: Morris could not find and furnishings from furniture to curtains that are appropriate and well made for his new house, which brought about the idea of making furnishings by themselves. Out of this communal effort came the establishment of the firm of 'Morris, Marshall, Falkner & Co.' in 1861, which guided Morris as a designer and a craftsman. The firm publicized itself by sending out a prospectus stating: a company of historical artists had banded themselves together to execute work in a thoroughly artistic and in expensive manner. As fine Art Workmen in Painting, Carving, Furniture and the Metals, they produced stained glass, tiles, embroidery, mural painting, carving, metalwork and furniture of high quality.

2. William Morris as a Pattern Designer

Morris was a versatile designer who mastered all the branches of the crafts he was involved in -- embroidery, stained glass, tile,

furniture, wallpaper, tapestry, textiles including printed, dyed, and woven categories. He gave a new meaning and direction to decorative arts. Decorative arts, the lesser Arts, as he called it, was treated with as much respect as Fine Arts by Morris. Art for Morris meant not only the fine arts of painting and sculpture, but 'that great body of art by means of which men have at all times... striven to beautiful the familiar matter of everyday life'.

As a designer, Morris put great emphasis on the process of making. He had a firm conviction that designer should be actively involved in the process of making and have a thorough knowledge of the material and the techniques required in the specific manufacturing process. He insisted that design should embody the spirit of the maker. He abhorred plagiarized designs.

To him, design should have a moral quality. Design should also carry a meaning and the meaning should be able to be conveyed to other as well. In *Some Hints on Pattern Designing*, he says: "You may be sure that any decoration is futile and has fallen into the first stage of degradation, when it does not remind you of something beyond itself".¹⁴⁾ In his lecture on *The Lesser Arts of Life*, he says that even though the inspiration might have come from the historical source, you must digest it fully enough to transcend and impart it a new meaning. To him, nature was the very source of inspiration. His love of gardening and the knowledge of historic textiles in combination with the appreciation of English country plants resulted in the designs that set the

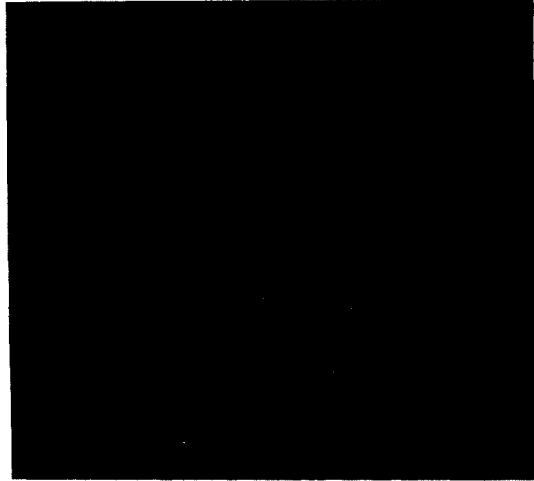
trend of the new era.

As a designer, he was very much concerned with the end use of each design: He insisted that it was wrong for anything to be expressed in terms of one art which would have been expressed better in terms of another. Therefore, he took a different approach when designing for wallpaper instead of fabric: from woven to printed; from carpet to drapery. It is not only because each of them serves different purpose, but each one is of different materials: wallpaper should hang flat on wall, whereas fabric drapes and folds naturally with a lot of movement in itself.

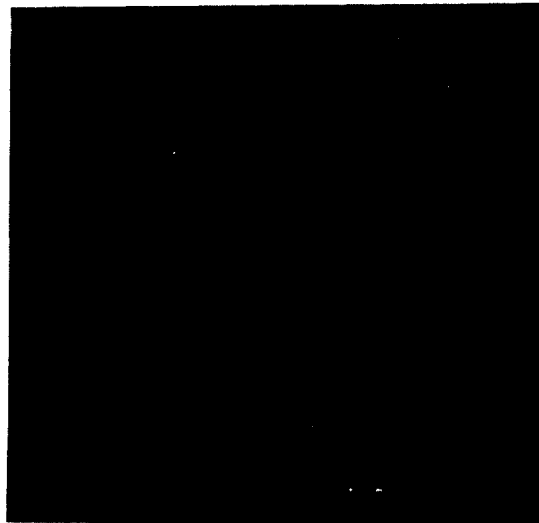
He preferred to give a three dimensional depth to wallpapers. To give an illusion to the flatness of paper, he employed mechanical enrichment such as dots, lines and hatchings. In *The Lesser Arts of Life*, he says: "the more and the more mysteriously you interweave your sprays and stems the better for your purpose". He also says, in the same lecture: "all the pattern designers should know the necessity for covering the ground equably and richly".

His first three wallpaper designs, 'Daisy'(pl.5), 'Fruit', and 'Trellis'(pl.6) show naive and rather stiff qualities based on geometric layout, with textural background. 'Jasmine'(pl.7), 1872, designed about ten years later than his first group of designs, show the intertwining branches of two layers creating three dimensional effect, and shows his mature style with graceful and delicate lines. 'Wild Tulip'(pl.8), 1884, shows a diagonal movement based on his research on the historic document, Italian and French wovens. By employing series of pin dots and delicate

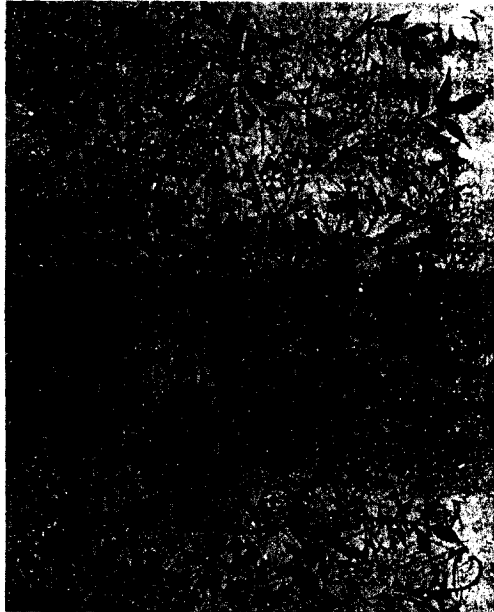
lines, he created a stylized wild tulip based on the close observation of it in nature. He used numerous other flowers and leaves as a theme. Willow, acanthus, rose, chrysanthemum, sunflower, carnation, anemone, and poppy were among the flowers he was inspired by for wallpaper and fabric designs.



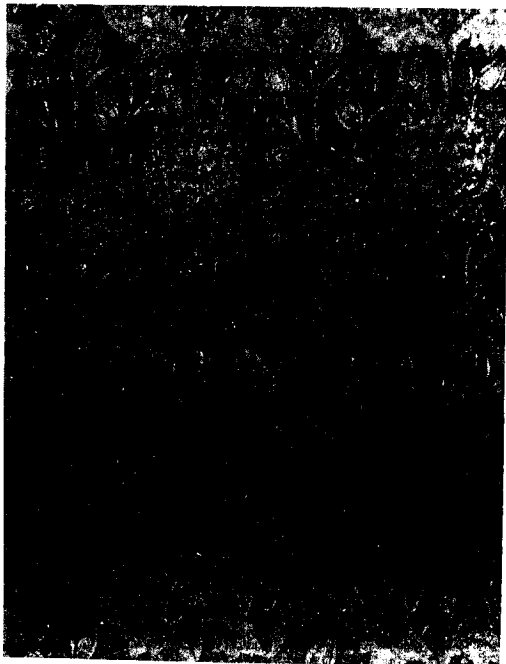
pl.5 William Morris: 'Daisy'
wallpaper by Morris & Co., 1864.
Courtesy, Sanderson and Co.



pl.6 William Morris: 'Trellis'
wallpaper by Morris & Co., 1864.
Courtesy, the Victoria and Albert Museum



pl.7 William Morris: 'Jasmine'
Working drawing for wallpaper, 1872.
Courtesy, Birmingham City Art Gallery



pl.8 William Morris: 'Wild Tulip'
wallpaper by Morris & co., 1884

When he became a sole proprietor of the company, which was renamed as 'Morris & Co.' in 1875, he became more involved in the commercial aspect of textile manufacturing -- fabric printing, dyeing, weaving, and wallpaper printing. Eventually he set up a workshop at Merton Abbey to carry out his dream of having environment where designers and craftsmen could work together in harmony.

It was only after mastering the traditional craft of dyeing, he decided to produce chintz at his workshop at Merton Abbey. Natural dyes to him not only produce beautiful shades but complemented natural designs of his fabric. He devised his own formulae using natural sources such as plants, bark, insects and so on, since there was no remaining records left on them.

He applied indigo and madder discharge methods to produce his own fabrics. 'Brother Rabbit'(pl.9), 1882 and 'strawberry thief'(pl.12), 1891 represent the best of his works. These works show richly decorated surface based on a simple layout, proving him to be the master of the surface decoration.

Because he mistrusted the ease of mechanization and the lack of discipline in design which resulted from it,¹⁵⁾ Morris preferred the use of the old block-printing method in conjunction with the traditional dyeing methods, no matter how difficult and time consuming the whole process entailed.

3. William Morris as a Reformer

Morris had a sense of duty to rescue the society that was badly affected by the industrial revolution. He detested the condition under which man was merely reduced into a part of machine with no thoughts of

one's own. The outcome, therefore, produced nothing but 'masses of sordidness, filth and squalor, emboridered with pompous and vulgar hideousness' in Morris's own words. He vehemently opposed against the mere imitation and reproduction of anything. "Your convention must be your own", says Morris, "and not borrowed from other times and peoples; or at the least you must make it your own by thoroughly understanding both the nature and the art you are dealing with."¹⁶⁾

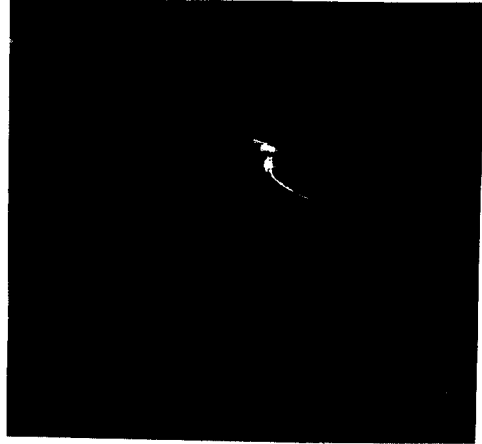
Thus, he campaigned unceasingly against the mass product made by machine for the individualized handcrafted works. He was concerned with upgrading people's lives by bringing art home. Morris's firm determination to improve the working condition in order to create meaningful, quality product, in the hope of creating a better society, is clearly expressed in his own writing: "I am an artist or workman, with a strong inclination to exercise what capacities I may have, and a determination to do nothing shabby if I can help it." He was more than an artist or workman. He was a social reformer who had a vision to improve social condition by reforming art.

VI. THE ARTS AND CRAFTS MOVEMENT

1. Background

The Arts and Crafts Movement involved all aspect of decorative arts and architecture. Ruskin and Morris's ideals of improving quality of life through art and of uniting

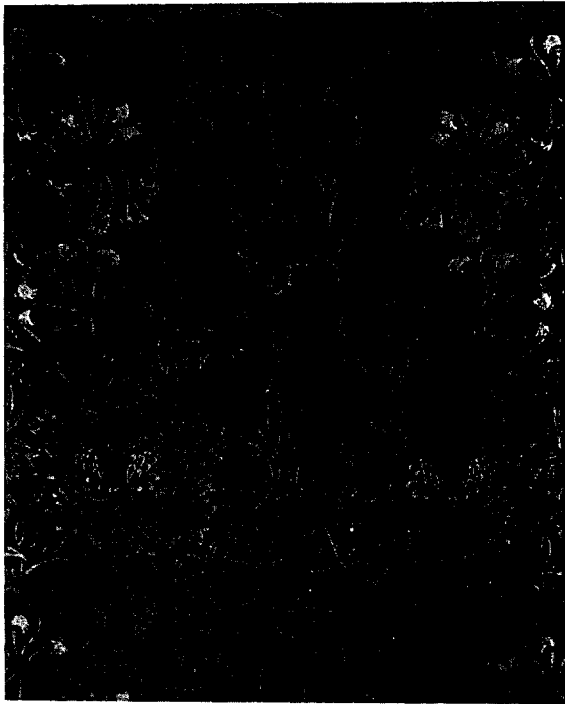
designers and craftsmen to instill them pleasure and self-esteem were followed by other architects and designers of the time.



pl.9 William Morris: 'Brother Rabbit'
indigo-discharged block print by
Morris & Co., 1882. Courtesy,
the William Morris Gallery



pl.10 William Morris: 'Strawberry Thief'
indigo-discharged block printed cotton
by Morris & Co., 1883. Courtesy,
the Victoria and Albert Museum



pl.11 William Morris::Honeysuckle'
block printed cotton by Morris & Co.,1876.
Courtesy, the Victorian and Albert Museum

Architects and designers such as Mackmurdo, Ashbee, Day, Crane, Voysey and Benson shared the same view as Ruskin and Morris on architecture being the center of all other arts. Elizabeth Cumming states in *The Arts and Crafts Movement* that: "The principle of design unity applied as much to the interior of an Arts and Crafts building as to its environment. As exterior design reflected interior function and form, so too ceiling, floor and wall finishes, furniture, textiles and metalwork played their part in a total design."

Arthur Mackmurdo founded the Century Guild in 1882 with like minded architects and designers to raise design standard and 'to render all

branches of art the sphere no longer of the tradesman but of the artist'. His aim was to restore building and decorative arts 'to their rightful places beside painting and sculpture'.

Charles R. Ashbee founded the Guild of Handicraft in 1888, aiming at reviving the Medieval guild system to provide quality of life in order to ensue quality of art product. He was a close follower of Morris's socialism. He and his group eventually moved out of London to the country in Gloucestershire to establish self-sufficient community.

The Fifteen, a group of artists, led by Lewis F. Day and the St. George's Art Society, a group of architects, were seperately formed to discuss and exchange ideas on designs.

The Art Workers' Guild was established in 1884, attracting artists, designers and architects like Morris, Day, Voysey, Crane, and Macmurdo. Led by Walter Crane and W. A. S. Benson of the Art Workers' Guild, the Arts and Crafts Exhibiton society was formed out of the need① to publicize their activity② to rebel against the Royal Academy which favored painting above all other arts③ to elevate the status of designer to the level of artist④ to educate the public on decorative arts. The first Arts and Crafts Exhibition was held in 1888 and lasted until 1916.

The Home Arts and Industries Association founded by Mrs. Jebb in 1885 encouraged everyone to be a craft person. The informal craft workshops gained much support form the public;and their amateurish and craft works were sold through the various exhibitions.

Various Guilds of Handicrafts and Art Schools were founded throughout Britain:Leek Embroidery Society, the Royal School of Art

Needlework, St. Demundsbury Weave, School of Art Woodcarving, the Central School of Arts and Crafts, the Glasgow School of Art, and so on. The Central School of Arts and Crafts in London and the Glasgow School of Art taught particularly broad ranges of crafts from illumination to lead plumbing.¹⁷⁾ While he served as a Principal at the Central School of Arts, W. R. Lethaby, architect, exerted a great influence in setting up a practical curriculum by combining technical and artistic discipline. His ideal was based on Morris's teachings: 'that the designer must learn the nature of his materials by practice of his craft; on the belief in the unity of arts within an architecture frame.'¹⁸⁾ All handicrafts were given equal consideration and well-known professional designers in the industry were employed to teach proper craft techniques.

2. Designers and designs

Ruskin and Morris's teaching on drawing inspiration directly from nature was strictly followed by the designers of the Arts and Crafts Movement.

Architect and designer, J.D. Sedding, an ardent follower of Ruskin and Morris, suggested: "Drop this wearisome translation of old styles and translate nature instead!" By translating nature, the designers of the Arts and Crafts Movement produced highly original and unique designs. This very unique and creative look influenced in raising design standard in Britain and greatly affected the Art Nouveau style in France and other parts of the Continent.

Mackmurdo, Arthur(1851-1942) was an architect

and designer. He was a highly original figure who also had a great influence on Voysey. His designs which are based on botanical studies(pl.13&14) are characterized by the sinuous lines; this characteristic in his designs is often mistakenly identified as the Art Nouveau style.

Crane, Walter(1845-1915) was a successful illustrator, artist and designer. He was the first President of the Arts and Crafts Exhibition Society. He was more concerned about the design quality itself, and less about the final product of his design. His work for tapestry, carpets, embroidery, stained glass, wallpapers and textiles was acknowledged as a source of inspiration for the continental movement. He had a special interest in the classical period and he often sought the classical ornament as an inspiration. 'The Colonies'(pl.15) was designed for the Royal Jubilees of 1887. It was based on classical motifs, showing the excellence in drawing skill.

Day, Lewis(1845-1910) was influential in his writings and lectures on decorative art. He wrote text books of ornamental design approved by the science and Art Department. In them, he propounded his theories on the anatomy of pattern and the planning and the application of ornament. His designs were skillfully drawn based on his knowledge of botany and the principles of design(pl.16). He served as the artistic director at Thurnbull and Stockale for several years. He contributed to giving the unity to the firm's look. He was one of the most successful designers of the time.

Voysey, Charles(1857-1941) was trained as an architect by J.P. Sedding and guided by

Mackmurdo in designing repeating patterns, and became one of the most prolific and original textile designer of the nineteenth century. His designs were produced into carpets, woven and printed textiles and wallpapers. His style range from early traditional floral designs(pl.17&18) in the style of Morris to highly stylized designs of animals, birds, flowers and trees in silhouette emphasizing two dimensional quality influenced by Japanese prints(pl.19&20). His work was well known on the continent and his name became associated with the European Art Nouveau school after one of his wallpapers was used in Henri Van de Velde's first famous Art Nouveau building, the Tassel House in Brussels.¹⁹⁾

Haite, George(1855-1924) was an energetic designer with a wide range of designing ability concerning all the decorative arts filed. He was qually intereted in the contemporary textiles and in historic aspects of the industry. He wrote numerous articles including 'On the Design and Designers of the Victorian Reign', published in Archtectural Reviews, 1987. In 'Harly' (pl.22), in which he successfully captured the essence of the growth of the plants.

Butterfield, Lindsay (1869-1924) was trained at the National Art training School in South Kensington. He was a highly succesful free lance designer, art theorist and teacher. He wrote a number of articles on the theory of designs and from 1917 on, taught at the Central School of Art and Design, London. His simplyfied garden flowers show a through knowledge of botany and fine draftsmanship (pl.23&24).

There was no one artistic style in the Arts

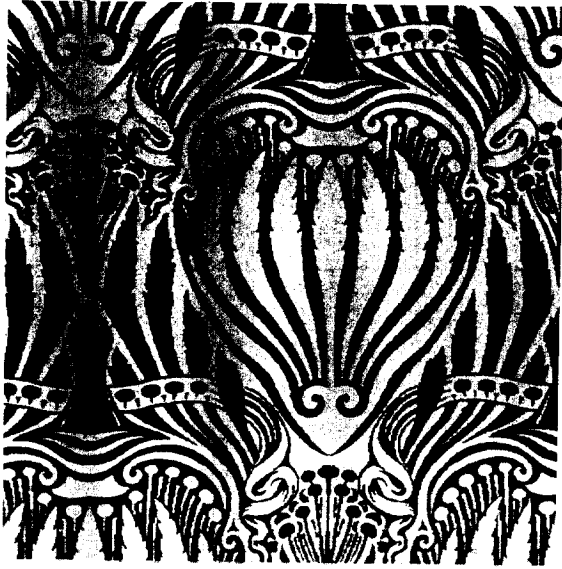
and Crafts Movement. The styles varied from one designer to the other, but to create original designs and to improve the design standard through their work was unanimous among these highly minded and multi-trlented men. Most of these designers supplied



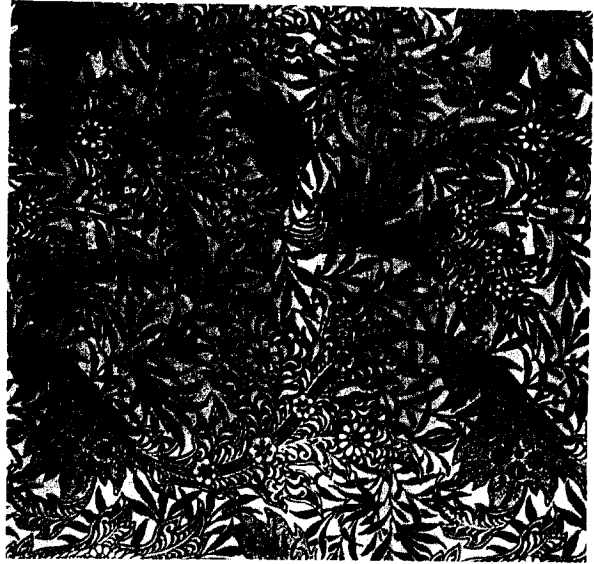
pl.12 William Morris: 'Daffodil'
block printed cotton by Morris & Co., 1891.
Courtesy, the Victoria and
Albert Museum



pl.13 Arthur Mackmurdo: 'Cromer Bird' block
printed cotton by Simpson & Godlee, c. 1884.
Courtesy, the
Victoria and Albert Museum



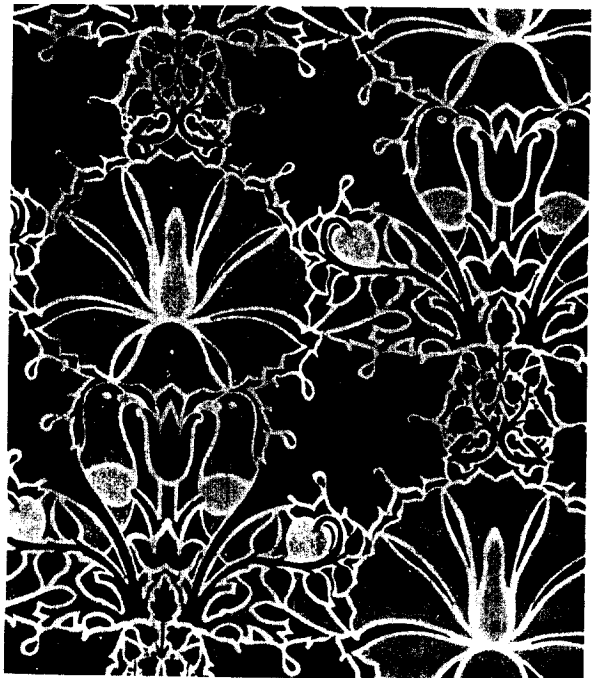
pl.14 Arthur Mackmurdo: 'Bexley' woven silk by Warner & Ramm, 1880s. Courtesy, the Victoria and Albert Museum



pl.16 Lewis Day: printed cotton by Turnbull & Stockdale Ltd., 1888. Courtesy, the Victoria and Albert Museum



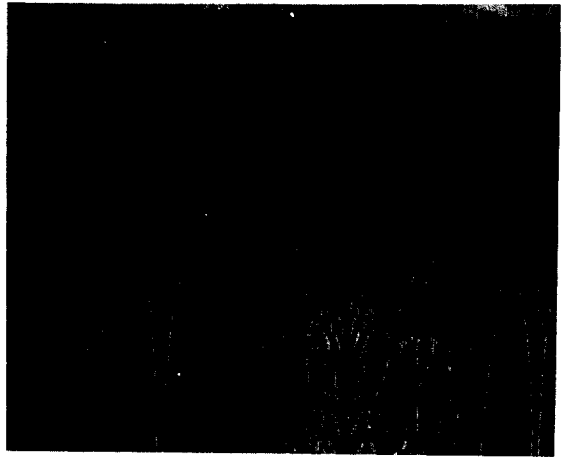
pl.15 Walter Crane: 'The Colonies' roller printed cotton by Edmund Potter & Co., 1887. Courtesy the Victoria and Albert Museum



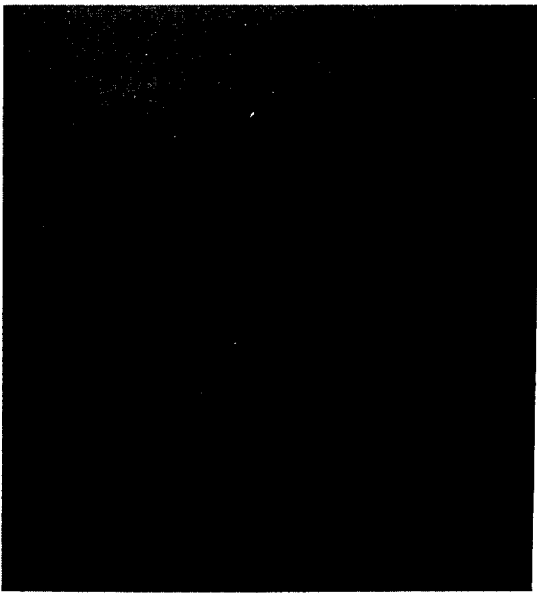
pl.17 Charles Voysey: 'Saladin' printed cotton by Stead Mcalpin & Co.Ltd., C.1897. Courtesy, the Victoria and Albert Museum



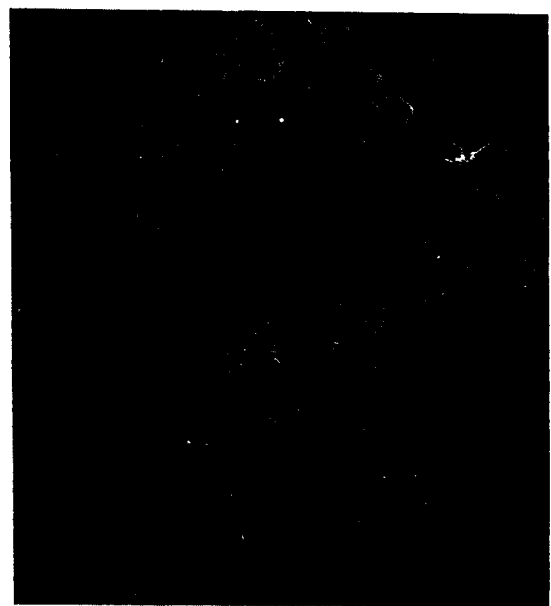
pl.18 Charles Voysey: 'Chatsworth' printed cotton by G.P. & J. Baker, Ltd., 1897. Courtesy, the Victoria and Albert Museum



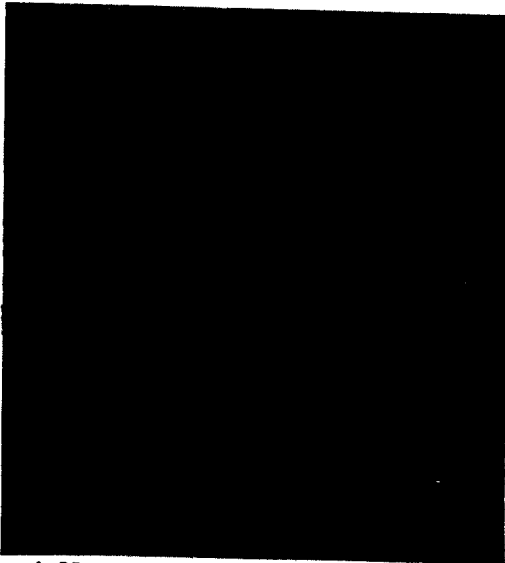
pl.20 Charles Voysey: 'The Fairyland' woollen double cloth by Alexander Morton & Co., c.1897. Courtesy, the Victoria and Albert Museum



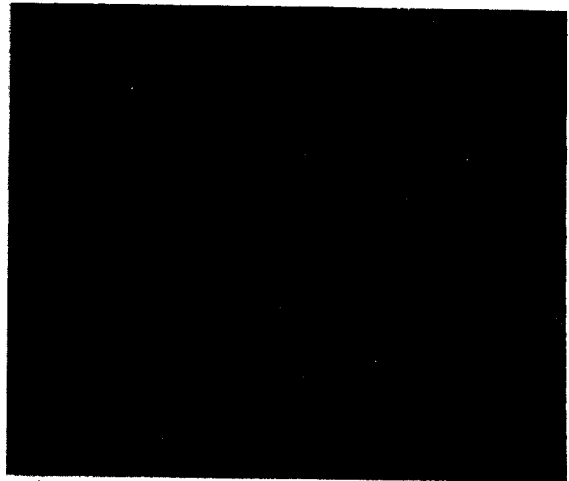
pl.19 Charles Voysey: 'Seagulls' working drawing in watercolor and pencil, c. 1890-81. Produced as a silk and wool fabric by Alexander Morton & Co. Courtesy, the Victoria and Albert Museum. From Textiles of the Arts and Crafts Movement



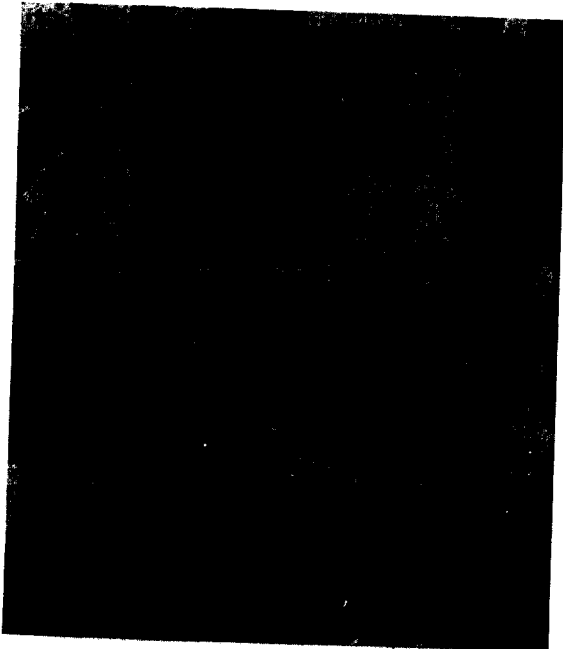
pl.21 George Haite: printed linen and cotton fancy cloth by G.P. & J. Baker, Ltd., C.1890. Courtesy, the Victoria and Albert Museum



pl.22 George Haite: 'Honesty'
unfinished water color design
for printed textile, 1896.
Courtesy, G.P. & J.Baker, Ltd.,
from *East to West*



pl.24 Lindsay Butterfield: roller
printed cotton by Turnbull and
Stockdale, 1901. Courtesy, the
Victoria and Albert Museum



pl.23 Lindsay Butterfield: printed linen
by G.P. & J.Baker, Ltd., c.1905.
Courtesy, the Victoria and Albert Museum

designs on a free lance basis, which meant that they had little or no involvement in the manufacturing processes. The role of manufacturers, who became in tune with the movement, was significant not only in recognizing talents, but in turning quality designs into quality products.

VII. conclusion

With Ruskin, Pre-Raphaelites and Morris at the forefront, Mackmurdo, Voysey, Day, Crane, and other highly intuitive minds fought against the currently facing problems which were brought upon by the Industrial Revolution and were degrading their society and the decorative arts field. By educating the public and the industry, they were able to improve working condition and to upgrade the standard of designs. Moreover, their highly original designs marked the turning point in the design history and heralded a new age in design field.

FOOTNOTES

- 1) Schoeser, Mary · Rufey, Celia. *English and America Textiles*, Thames and Hudson Inc. ., New York, 1989. p.112
- 2) MacCarthy, Fiona. *A History of British Design 1830-1970*, George Allen & Unwin Ltd., London, 1972. p.9
- 3) Watkinson, Raymond. *William Morris as Designer*, Trefoil Publications Ltd., London 1990. p.28
- 4) MacCarthy. op. cit., p.12
- 5) Ibid. p.11
- 6) Watkinson. op. cit., p.31
- 7) Cumming, Elizabeth · Kaplan, Wendy. *The Arts And Crafts Movement*, Thames and Hudson Ltd, London, 1991. pp.11,12
- 8) Clark, Kenneth. *Ruskin Today*, Penguin Books Ltd., Middlesex, 1967. p.282
- 9) Cumming. Kaplan. op. cit., p.12
- 10) Robinson, Stuart. *A history of printed Textile*, The M.I.T Press, Massachusetts, 1969. p.31
- 11) Clark. op. cit., p.126
- 12) Wilhide, Elizabeth. *William Morris: Decor And Design*, Harry N. Abrams, Inc., New York, 1991. p.12
- 13) Ibid. p.13
- 14) Watkinson. op. cit., p.46
- 15) Wilhide. op. cit., p.77
- 16) Vallance. op. cit., p.105
- 17) Cumming. Kaplan. op. cit., p.84
- 18) Watkinson. op. cit., p.75
- 19) Exhibition organised by G.P. & J. Baker Ltd, and the Department of Textiles and Dress of the Victoria and Albert Museum. *From East to West*, G.p. & J. Baker Ltd., 1984. p.80

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- Wilhide, Elizabeth. *William Morris :Decor And Design*, Harry N. Abrams, Inc., New York, 1991
- Exhibition organised by G.P. & J.Baker Ltd. and the Department of Textiles and Dress of the Victoria and Albert Museum, *From East to West*, G.P. & J.Baker Ltd., 1984