



***WILLIAM MORRIS AND  
CONTEMPORARY DESIGN.***

*Mikhailova Daria*

*DKD - 203*

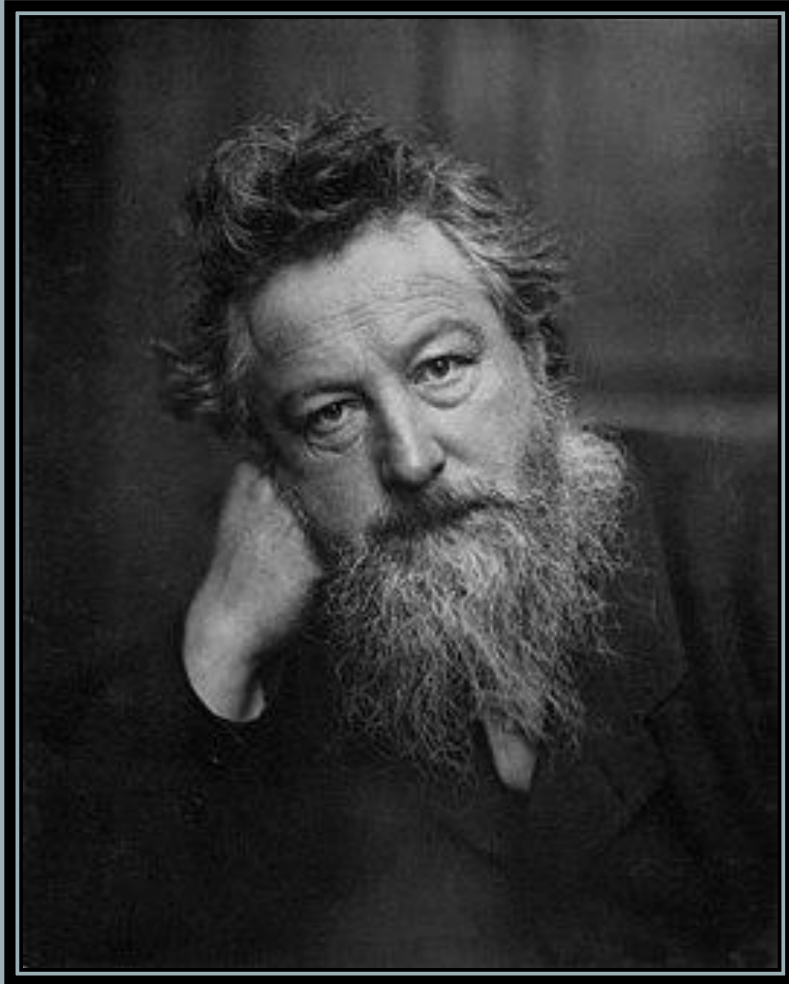


## ***PRESENTATION PLAN:***

- ***William Morris***
- ***Morris' ideas in modern times***
- ***Silk Dresses, Joe Richard***
- ***Umbrella***
- ***Coffee Table, Liam Hopkins and Richard Sweeney***
- ***Output***



## *WILLIAM MORRIS*

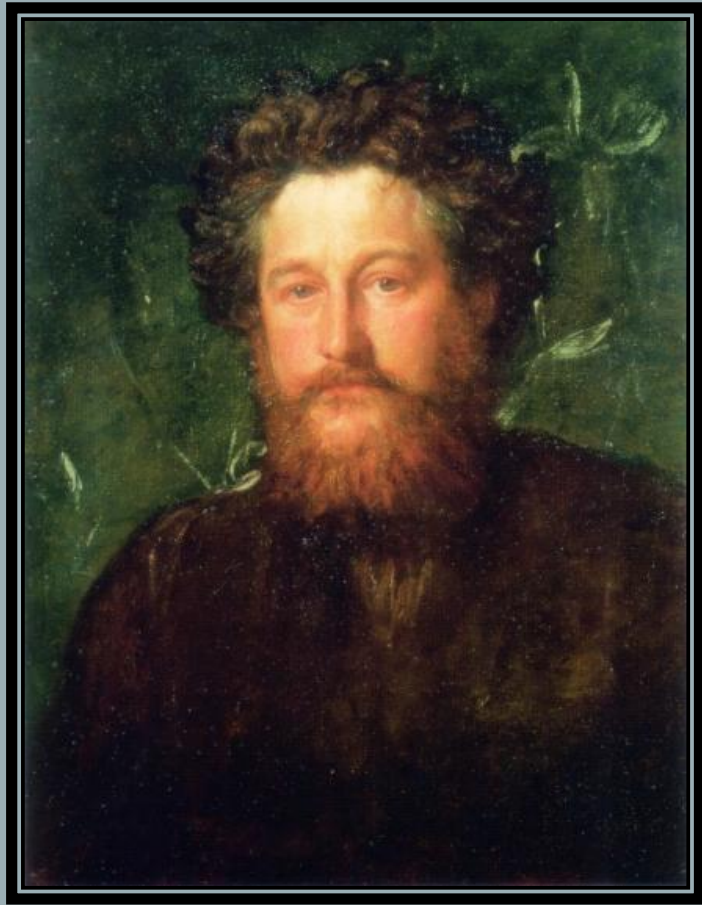


William Morris at age 53

William Morris was an English polymath, novelist, translator and socialist activist, but became famous primarily as the unofficial leader of the Arts and Crafts Movement.



## *WILLIAM MORRIS*



*Portrait of William Morris. 1870.*

Under the influence of life impressions, the study of medieval history and literature, the works of Christian socialists, Morris developed a dislike for modern capitalist civilization. In protest against Victorian morality, Morris grew a thick beard after graduation.

The source of his early aesthetic views was the work of Owen Jones, an English decorator and decorative artist who reproduced samples of the "historical ornament" of past eras. Morris adopted Owen's "artistic historicism" philosophy: reject gaudy, mass-produced, machine-made things in favor of returning to manual craftsmanship, elevating artisans to the status of artists, creating art that must be handcrafted with the warmth of a master artist



## WILLIAM MORRIS



W. Morris. Forest outside the world. U-turn. Kelmscott, 1894

The movement advocated a revival of British textile art and its production methods. A true artisan, Morris was not keen on the Industrial Revolution. The main thing for him was the revival of traditional production methods, be it hand-weaving carpets or painstaking printing of books. Only such things, Morris was sure of that, could stand the test of time.



## *MORRIS' IDEAS IN MODERN TIMES*



W. Morris, E. Burne-Jones. John  
Ball's dream. 1888

Today, in a world of mass production and information overload, Morris's Victorian handicraft world is the epitome of all analogue things that require contemplation and leisure and are at odds with modern rhythms and lifestyles. Perhaps that's why Victorian artisans influenced modern fashion so much: we see the intricate designs of the poet, writer, artist, furniture maker, textile designer and, finally, the Morris artisan everywhere. Moreover, designers turn not only to the patterns of the master, but also to those principles that he promoted.

## *MORRIS' IDEAS IN MODERN TIMES*



For example, Joanne Chen, a graduate of the School of Architecture in Bartlett, presented as her graduation project the design of a weaving factory, which she designed based on the socialist ideals of Morris, formulated by him in the late 19th century. The spaces of the plant should be divided into a work area, a recreation area and classrooms, decorated with stained glass windows and painted wallpaper. There should be a picturesque garden and a lily pond nearby.





## *SILK DRESSES, JOE RICHARD*



Joe Richard is called a rising star and even a kind of "smart" fashion and takes any task as seriously as possible. Working on his Spring / Summer 2016 collections, the fashion designer was not only inspired by Morris patterns, but literally did not crawl out of the archives of Morris's workshops, going through over a thousand fragile paper pattern samples. The invitations for his show, also embellished with Morris patterns, were screen-printed - the designer wanted to add a handcrafted element.



## *UMBRELLA*



The Strawberry Thief drawing - "The Strawberry Thief" - was created by William Morris in 1883. It was this print that was first etched onto fabrics at a new factory in Merton, where Morris had transferred his Morris & Co company a couple of years earlier. The renowned British manufacturer Fulton, which prides itself on the fact that the Queen herself escapes the rain under his umbrellas, has already launched a collection of historic Morris & Co floral designs, including the famous Strawberry Thief.





***COFFEE TABLE, LIAM HOPKINS  
AND RICHARD SWEENEY***



Despite the fact that this coffee table would hardly have been born if its creators were not the successors of Morris's traditions, it is still not a reworking of the ideas of a famous artisan, but only following his precepts. The founder of the young Manchester studio Lazerian, Liam Hopkins, studies the geometry and forms of nature, but uses them in his own way. First, he designs three-dimensional structures from modular elements, and then - using laser cutting technology and manual assembly - he produces light and openwork furniture and interior items from wood and cardboard.



## *OUTPUT*

During his creative life, William Morris created a large number of drawings, wallpapers, embroidery, stained glass projects, fonts in the medieval style, frames and frames for books. He consistently defended his idea that the design and production of items should not exist separately, performed by the same craftsman. Morris became "a production worker, not because he wanted to make money, but because he wanted to do what he made himself."

The End