

FOUNDED BY WILLIAM MORRIS IN 1861 ©

MORRIS & Co



✿ The Archive Collections ✿

Celebrating 150 years of Design



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The Archive Collections 150 Years of Arts & Crafts Design



William Morris, artist, philosopher and political theorist, was one of the most outstanding and influential designers of the Arts & Crafts Movement and through his company, Morris & Co. he produced some of the most fashionable and exciting textiles and wallpapers of his era. Other designers, most notably J.H. Dearle, who later became Artistic Director of the firm also contributed to the collections.

To mark the 150 year anniversary Morris & Co. is launching four collections; ARCHIVE PRINTS, ARCHIVE WALLPAPERS, ARCHIVE WEAVES and ARCHIVE EMBROIDERIES. In creating these collections the design studio has revisited some of the best loved designs housed in the Morris & Co. Archive as well as taking reference from textiles found within Morris' homes.



Archive Wallpaper

Morris' wallpaper designs are among the best-known examples of his work and he personally designed 46 wallpapers and 5 ceiling papers over his career. Archive Wallpapers is a selection of 11 iconic designs from the Morris & Co. archive, reproduced as faithfully to the originals as possible in scale and colour.



LEFT Original wallpaper documents from the Morris & Co. archive **TOP FROM LEFT** Branch William Morris 1871, Garden Craft W.A.S. Benson 1908, Pimpernel William Morris 1876 **CENTRE** This Acanthus match piece is the original trial sample that William Morris would have approved prior to its production in 1875 **BOTTOM FROM LEFT** Golden Lily 1899 and Artichoke 1898, both John Henry Dearle **RIGHT WALLPAPER** Pimpernel 210387, SOFA Garden Craft 230295, **FOOTSTOOL** Fairfax 230261 piped in Ruskin DRUSRU326, **CHAISE** Bluebell 220330 piped in Ruskin DRUSRU309, **CUSHIONS ON SOFA** Fairfax 230252, Bluebell 220330, Ruskin DRUSRU324, Ruskin DRUSRU311, Orchard 220303 **CUSHION ON CHAISE** Ruskin DRUSRU302





PIMPERNEL (1876)

This pattern is typical of Morris' greatest designs and hung in the dining room at Kelmscott House, Hammersmith.

GARDEN CRAFT (1908)

Garden Craft was designed as a wallpaper by W.A.S. Benson in 1908 and is shown here woven in a classic cotton damask quality.





Archive Prints

In producing the Archive Prints Collection, the studio has retained the characteristics of hand block printing and some of the original colourations. The Collection includes original designs by Morris & Co. with new designs painted by the present design team and inspired by Morris' woven tapestries and embroideries.



Archive Embroideries

Morris & Co. produced a number of embroidery designs often in kit form. This collection reintroduces exquisite designs by Jane Morris, May Morris and John Henry Dearle alongside new embroidery interpretations of wallpaper designs.

KELMSCOTT TREE (2011)

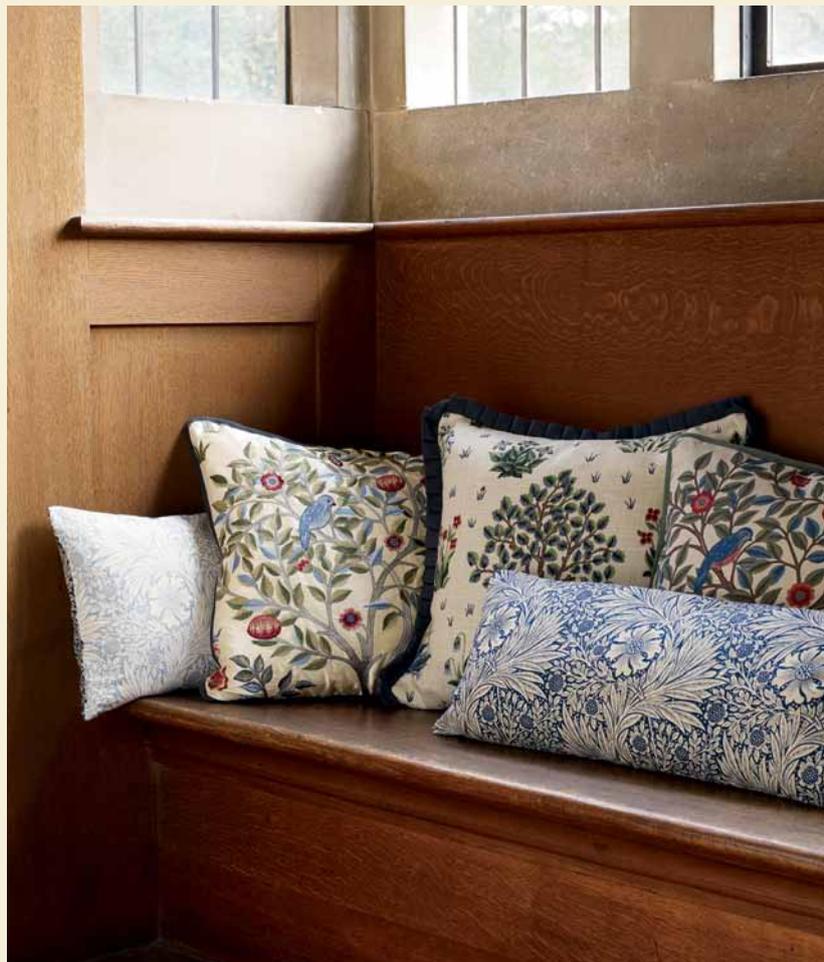
The inspiration for this design can be seen on the bed curtains surrounding the four poster bed situated in Morris' bedroom at Kelmscott Manor, owned by The Society of Antiquaries of London. The curtains were embroidered in 1891 by May Morris and friends. The bed hangings were probably made for Morris' birthday and each curtain took three months to complete. Kelmscott Tree has been painted by Alison Gee in the Morris studio and has been interpreted as a print and an embroidery.

ORCHARD (2011)

This charming design by Alison Gee was inspired by Morris & Co.'s mediaeval tapestries.

MARIGOLD (1875)

Designed by Morris at a time when his designs were becoming more intricate, full of fluidity and movement; it was one of the few designs he produced for both wallpaper and fabric.



LEFT CURTAIN Kelmscott Tree (linen embroidery) 230341, **CHAIR** Ruskin DRUSRU307 piped in Ruskin DRUSRU309, **CUSHION ON CHAIR** Kelmscott Tree (print) 220327 piped in Ruskin DRUSRU307, **WINDOW SEAT** Ruskin DRUSRU306, **CUSHIONS ON WINDOW SEAT FROM LEFT** Orchard 220305 border Ruskin DRUSRU307, Ruskin DRUSRU307 piped in Ruskin DRUSRU306, Ruskin DRUSRU306, Marigold 220320
TOP RIGHT Kelmscott Tree (linen embroidery) 230341 **RIGHT CUSHIONS FROM LEFT** Marigold 220321 backed in Marigold 220320, Kelmscott Tree (silk embroidery) 230343 piped in Ruskin DRUSRU314, Orchard 220306 edged in Ruskin DRUSRU314, Marigold 220320, Kelmscott Tree (print) 220327 piped in Ruskin DRUSRU307



CURTAIN Kelmscott Tree
(print) 220327 trimmed in Ruskin
DRUSRU306, **CHAIR** Woodford
DMORWO304, **CUSHION**
ON CHAIR Kelmscott Tree
(print) 220327 piped in Ruskin
DRUSRU307 **PAINT** Beige
Shadow 4-16M **OPPOSITE**
CURTAIN Garden Tulip 230336,
BEDSPREAD Jane's Daisy 230344
backed in Ruskin DRUSRU323 piped
in Ruskin DRUSRU307, **CUSHION**
ON BED Garden Tulip 230336
edged in Ruskin DRUSRU302,
CUSHION ON CHAIR
Woodford DMORWO303, **PAINT**
Charcoal Green 42-12D

GARDEN TULIP (1885)

Most of Morris' wallpapers are densely textured and complex, however Garden Tulip shows a simpler design of tulip stems meandering over a leafy ground. Shown here as an embroidery it is also available as a wallpaper.

JANE'S DAISY (1860s)

This design is based on a wall-hanging in Kelmscott Manor dating from the early 1860s. This contemporary looking embroidery, previously known as Sunflower, is an early Morris pattern, possibly embroidered by Morris, his wife Jane and her sister for Red House, their first home.





ABOVE FROM LEFT Mary Isobel (silk) 230338, Garden Tulip 230336 RIGHT CURTAIN & CUSHION Mary Isobel 230340

“If I were asked to say what is at once the most important production of Art

MARY ISOBEL (circa 1890s)

This embroidery was designed by Dearle and shows scrolling acanthus leaves and flowers. The original fabric was embroidered in Adelaide, Australia by Mary Isobel Barr Smith who probably ordered it from Morris & Co. as a kit. The Morris Studio first produced this design, printed on linen, in 2008. It is now embroidered on linen and on 100% silk.

and the thing most to be longed for, I should answer - a beautiful house" - William Morris



SCROLL (1871) BRANCH (1871)

Scroll reflects Morris' preoccupation with mediaeval book illustration and is smaller in scale and more delicate than many other Morris designs. The gently meandering layout of leaves and marigold flowers sit on a background of the Branch wallpaper design.

MEADOW SWEET (1904)

Designed by John Henry Dearle, symmetrical motifs of plants are arranged in a formal design which is typical of the Arts & Crafts style.



Archive Weaves

Morris & Co. produced a number of jacquard weave and tapestry fabrics. In this collection the studio has faithfully reproduced some of these classic textiles, whilst introducing new jacquard and tapestry interpretations of the most loved Morris & Co. wallpaper designs.

FRUIT (1864)

Morris' Fruit wallpaper, also known as Pomegranate, from 1864 was one of the first designs he produced and has now been adapted in a tapestry quality. It is available also as a wallpaper.

WILLOW BOUGH (1887)

Willow Bough was designed by William Morris for wallpaper in 1887 and can be seen in Jane Morris' bedroom at Kelmscott Manor as well as many other Morris houses. A naturalistic treatment of one of Morris' favourite themes, it continues to be one of Morris' best loved designs. Willow Bough has been translated into a fine jacquard weave quality.



ABOVE LEFT Meadow Sweet and Garden Tulip wallpaper from the Morris & Co. Archive
LEFT CURTAIN Scroll 220309, **WALLPAPER** Scroll 210363, **SKIRTING** Mustard Tan 4-5M **RIGHT WALLPAPER** Branch 210378, **SMALL ARMCHAIR** Fruit 230287 **RECLINING CHAIR** Willow Bough 230288 piped in Ruskin DRUSRU321, **CUSHION** Scroll 220310 piped in Ruskin DRUSRU305, **PAINT** Mellow Olive 2-22M



KENNET (1883)

Kennet was produced by William Morris at Merton Abbey and was originally printed by the indigo discharge method whereby colours were printed onto a dyed indigo cloth using a bleaching agent which bleached out the ground colour and in the same process printed reds, greens and yellows in its place.

BLUEBELL (1876)

Bluebell - (originally known as Columbine) was based on a rare collection of Rhenish 15th century printed linens that Morris first admired in the South Kensington Museum, although they were later discovered to be fakes. This elegant symmetrical design has been printed with a subtle texture to reproduce the faded effect evident today on many of Morris' original fabrics.

CURTAINS Kennet 220322, CHAISE LONGUE Bluebell 220330 piped in Ruskin RUSRU309, CUSHIONS FROM LEFT Kennet 220322 piped in Ruskin RUSRU304, Ruskin DRUSRU324, Mary Isobel 230340 OPPOSITE SOFA Acanthus Tapestry 230271, ARMCHAIR Branch 230275, CUSHION ON ARMCHAIR Branch 230278, piped in Ruskin DRUSRU305, FOOTSTOOL Ruskin DRUSRU305 CURTAIN Bluebell 220330



ACANTHUS TAPESTRY (1875)

Acanthus is one of Morris' most iconic patterns and has been reproduced in many forms since it was first registered in 1875. It is reproduced here as a tapestry.

BRANCH (1871)

Taken from the wallpaper design, Branch is now woven in 'cut and loop pile' velvet.



PEACOCK AND DRAGON (1878)

Peacock and Dragon was designed by William Morris and originally manufactured in wool twill on a handloom. Morris studied early woven textiles and the Peacock and Dragon design was based on Sicilian silk weaves dating from the 15th and 16th century. In keeping with Morris' original version, it is available as a wool jacquard.



CROWN IMPERIAL (1876)

Crown Imperial is one of Morris' most formal patterns. It was originally woven by power loom in wool and mohair and is now reproduced in wool.





*"All rooms ought to look as if they were lived in, and to have, so to say,
a friendly welcome ready for the incomer." - William Morris*



WALLPAPER Golden Lily 210401, SOFA
Ruskin DRUSRU313, CUSHIONS ON SOFA
FROM LEFT Woodford Check DHIGWP303,
Ruskin DRUSRU304, Woodford Plaid
DMORWP304, button in Woodford DMORWO301
FOOTSTOOL Woodford Plaid DHIGWP303



GARDEN CRAFT (1908)

Designed by W.A.S. Benson as a single block design, this elegant trellis & leaf pattern is simpler and more static in its form than earlier designs by Morris & Co., reflecting the changing style of the early 1900s.

WALLPAPER Garden Craft 210357.
BENCH SEAT PAD Garden Craft 230296

GOLDEN LILY (1899)

John Henry Dearle was originally hired to design backgrounds in tapestries and he drew on his experience for this design with its rich patterning and colours. It demonstrates his ability to generate designs which are so close to Morris in style and colour that they have often been mistakenly attributed to him.





STRAWBERRY THIEF (1883)

Strawberry Thief was inspired by a real-life problem for many gardeners. Morris tried to grow strawberries at Kelmscott Manor but found they were often eaten by greedy birds. This iconic design was originally indigo discharge printed and has now been reproduced on 100% cotton with subtle textures to retain the look of the original handprint.

KELMSCOTT TRELLIS (1894-1895)

The bedspread in Morris' bedroom at Kelmscott Manor has inspired this elegant embroidery. The original was embroidered by Jane Morris and friends. In keeping with the original design, it features delicate motifs of flowers and fruit within a scrolling trellis embroidered on linen.



ARTICHOKE (1898)

This design by John Henry Dearle features a magnificent artichoke motif that fills the entire width of the wallpaper. Originally multi-coloured, this new monotone version allows the boldness of the shape to create impact.



TOP LEFT CUSHION Strawberry Thief 22031 | piped in Ruskin DRUSRU320
LEFT BEDSPREAD Kelmscott Trellis 230199 edged in Ruskin DRUSRU310, **CUSHION** Mary Isobel 230339, **PAINT** Sierra Rose 49-5M, **SKIRTING** Beige Shadow 4-16M
RIGHT WALLPAPER FROM TOP Branch 210373, Artichoke 210355,
CHAIR Branch 230276 piped in Ruskin DRUSRU322, **WOODWORK** Crag Grey 47-12D

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



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