

THE ORIGINAL
MORRIS & Co



FOUNDED BY WILLIAM MORRIS IN 1861



🌀 Archive III Prints, Wallpapers & Woodland Embroideries 🌿

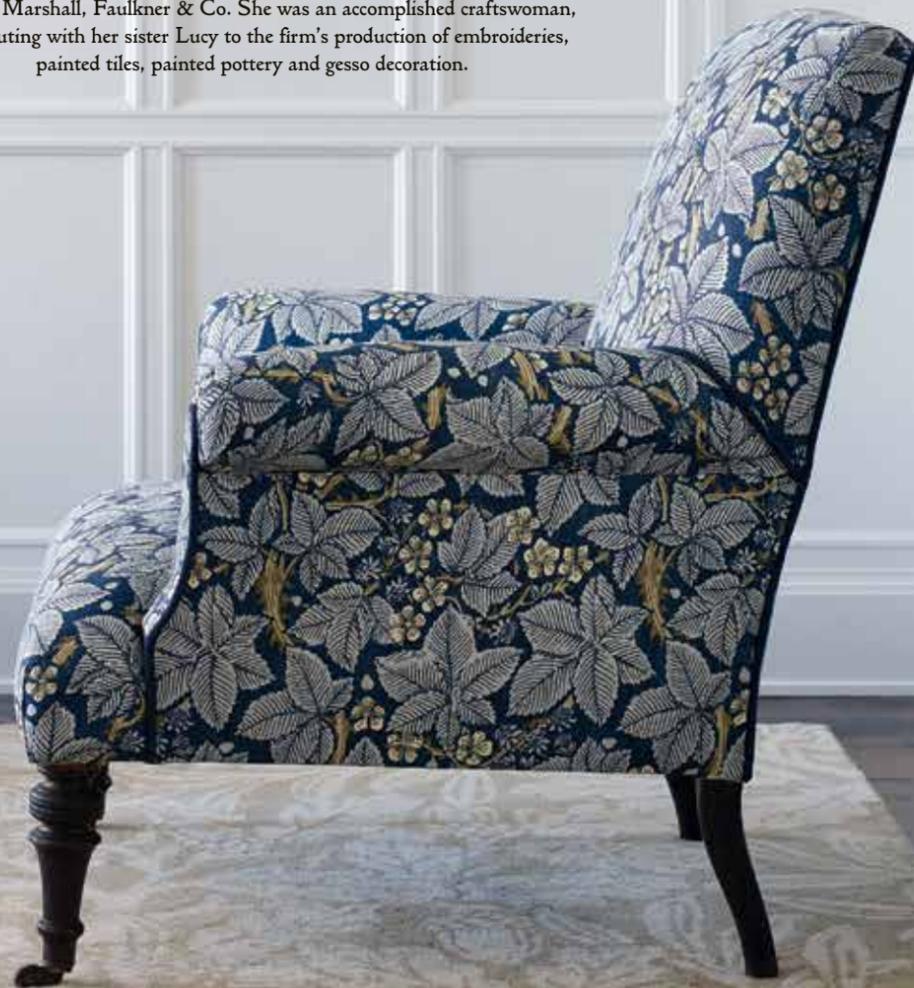
STILL DESIGNED & MADE IN ENGLAND



"If I were asked to say what is at once the most important production of Art and the thing most to be longed for, I should answer - a beautiful house" - William Morris

BRAMBLE (1879)

Designed by Kate Faulkner in 1879, BRAMBLE has an all-over pattern of blackberry briars, with berries and white flowers on a green ground. Kate was the sister of Charles Faulkner, who was one of the original partners of Morris, Marshall, Faulkner & Co. She was an accomplished craftswoman, contributing with her sister Lucy to the firm's production of embroideries, painted tiles, painted pottery and gesso decoration.



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✿ ARCHIVE III PRINTS & WALLPAPERS, WOODLAND EMBROIDERIES ✿

WILLIAM MORRIS, artist, philosopher, poet 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. His legacy continues today with Morris & Co. producing authentic versions of his original designs alongside new interpretations, using innovative print techniques to create fabrics with timeless appeal.

The Archive III collection of prints and wallpapers, is a celebration of Morris patterns incorporating a mix of designs; from faithful reproductions of classics, through exquisite monochromatics inspired by ceramic tiles, to an updated digital scenic print which captures the essence of Morris' tapestries. Embroideries were an integral part of the Morris & Co. offer. The WOODLAND EMBROIDERIES collection continues this tradition, with designs taking inspiration from ceramic tiles, nature and a fabric found in a Morris house.

All Morris & Co. prints and wallpapers are designed and made in the UK by highly skilled craftsmen and women with meticulous care and scrupulous attention to detail.



LEFT CHAIR Bramble 224463 piped in Tresco 231346 WALLPAPER Bramble 214695
ABOVE RIGHT WALLPAPER Morris Seaweed 214713 LAMPSHADE Ruskin DRUSRU323



THE BROOK (2015)

For Morris, tapestry was the highest form of decorative fabric. Inspired in part by the Brook Tapestry by J. H. Dearle and the friezes that sit beneath the Holy Grail Tapestries, THE BROOK has been newly created for 2015. Digital printing recreates all the crispness and abundance of beautiful detail, which was the special characteristic of medieval tapestries.





ARBUTUS (1914)

A late Morris & Co. print, Arbutus was designed by Kathleen Kersey, a member of the Morris & Co. design studio on the eve of the First World War.

MORRIS SEAWEED (1901)

An authentic reproduction from a document in the Morris & Co. archive, MORRIS SEAWEED was designed by J. H. Dearle in 1901. It was one of the most popular designs he created, a free flowing pattern which captures the underwater movement of plants and suggests the influence of the sinuous curves of Art Nouveau.

TULIP (1875)

Morris drew five textiles in 1875 and this is one of three, with MARIGOLD and LARKSPUR, registered on the same day. All three are densely floriated with a repeating zigzag of wavy leaves. TULIP is printed in four colourways that captures the block printed technique of the original.



LEFT WALLPAPER Arbutus 214718 CHAIR Canvas 231446 CUSHIONS FROM LEFT Portland 233236, Chika 233569 TOP RIGHT CURTAIN Morris Seaweed 224473 RIGHT CURTAINS Morris Seaweed 224473 PAINT Sage Grey ARMCHAIR Tulip 224459 piped in Brianza DBRZBR320

PIMPERNEL (1876)

Designed by William Morris as wallpaper in 1876, this pattern is typical of some of Morris' greatest designs and hung in the dining room at Kelmscott House, Hammersmith.

SNAKESHEAD (1876)

Designed by William Morris in 1876, the design was originally block printed onto cotton. Between 1875 and 1877 Morris produced a small group of patterns influenced by the colouring and patterns of Indian textiles. This design was one of Morris' own favourites among his printed chintzes. The design takes its name from the nodding snakeshead fritillary blooms that complement the larger, more formal motifs. The dramatic flame like motif and alternating spiky clusters of foliage seem held in suspension by the delicate scrolling tendrils that form the background.

BELOW CURTAINS Pimpernel 224492 ARMCHAIR Brianza DBRZBR326 CUSHION Snakeshead 224468 **RIGHT** SOFA Snakeshead 224468 trimmed with Flanged Cord 232262 CUSHION Taormina DTA0TA329 with Taormina DTA0TA301 PAINT Log Cabin





HONEYSUCKLE & TULIP (1876)

First produced in 1876, HONEYSUCKLE & TULIP was an early Morris fabric design depicting entwined foliage and flower motifs in a mirrored pattern repeat. The inspiration to convert the pattern to wallpaper, came from the Honeysuckle bedroom at Wightwick Manor where the fabric was used as a magnificent wall hanging.

WALLPAPER Honeysuckle & Tulip 214701 CURTAIN Brianza DBRZBR309 CHAIR Crown Imperial 230292 CUSHIONS FROM LEFT Peacock & Dragon 230301, Portland 233238 piped in Deben 232692, THROW ON BED Portland 233238 FOOTSTOOL Portland 233238 CUSHION ON FOOTSTOOL Georgie 233554 with Brianza DBRZBR308



ROSEHIP (2015)

ROSEHIP is taken from a tile design attributed to either Morris or William De Morgan. De Morgan worked with Morris designing stained glass until he started up his own tile making business. Many of De Morgan's early designs show a strong Morris influence, both in the motifs he used and in an adherence to some of Morris' principles of pattern making. This fabric and wallpaper interpretation of the pattern creates a more interlocking design. The motifs were hand cut and hand printed from lino, giving an authentic, hand block printed look.

GRAPEVINE (2015)

The classic theme of the vine and its grapes recurs in Morris' work. This new design is reminiscent of the type of illustrations used in the borders of his printed manuscripts.





BACHELORS BUTTON (1892)

A monochromatic depiction of cornflowers (known in folklore as Bachelors Buttons as they were worn by young men in love).

MARY ISOBEL (CIRCA 1890)

MARY ISOBEL has been adapted from an embroidery designed in the 1890s by J. H. 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.





ARTICHOKE EMBROIDERY (2015)

ARTICHOKE EMBROIDERY is an exquisite embroidered silk. Inspired by Morris' design ARTICHOKE from 1877, it has repeating patterns of large traditional motifs, illustrating his preoccupation and love of near Eastern and Italian woven silks and velvets. Morris studied a number of these at the South Kensington Museum, now the V&A.

WOODLAND ANIMALS (2015)

This charming monochromatic embroidery depicting boxing hares, squirrels and deer was inspired by the various animal tiles by De Morgan. The foliage in the ground is screen printed, over which three different animal groups are embroidered. It is available in two colourways.

WIGHTWICK EMBROIDERY (2015)

This distinctive Ottoman design is taken from the mantelpiece hanging in the Drawing Room at Wightwick Manor, Wolverhampton. Dating back to 1893, it would most probably have been embroidered by the lady of the house, Flora Mander.



LEFT CURTAINS Artichoke Embroidery 234545
ABOVE RIGHT CURTAIN Woodland Animal 234541 PAINT Cadet Blue
RIGHT CUSHIONS FROM FRONT Wightwick Embroidery 234548 piped in Ruskin DRUSRU320, Ruskin DRUSRU320



JASMINE (1872)

JASMINE wallpaper was originally designed in 1872 by Morris. The background pattern is an all-over design of hawthorn leaves with blossoms and a meandering jasmine trail over the top.

JASMINE EMBROIDERY (2015)

In this fabric version taken from the original wallpaper, the all-over background of hawthorn leaves is printed and the meandering jasmine trail is embroidered over the top, creating a very pretty and feminine design.

SWANS (2015)

The Swans tile was designed by Morris c.1862. These original small tiles were used repeatedly as patterned tiled borders, often around narrative scenes painted onto tiles. They were also used mixed with other tiles. Examples are found in the fireplace at Kelmscott Manor.

PRIMROSE & COLUMBINE (2015)

Morris interpreted two of the flower motifs from his early wallpapers into tile designs c.1865. They were modified from the wallpaper so that they could be hand-painted with quick brushstrokes onto the tiles. The unsophisticated drawings of the flowers appealed to Morris as they kept a feeling of cottage gardens; "I have the unmistakable suggestions of gardens and fields."

WOODLAND TREE EMBROIDERY

This design was inspired by Morris' numerous embroidered tree designs. It is hand-knotted onto a linen ground to create a fabric with an organic feel.



ABOVE LEFT CURTAINS Jasmine Embroidery 234553 LEFT CHAIR Swans 224479
 CURTAIN Primrose & Columbine 224483 border in Rye 233877
 RIGHT WALLPAPER Jasmine 214724 CURTAINS Woodland Tree 234560 CUSHIONS
 FROM LEFT Aimee DMUSA1306, Woodland Tree 234556 THROWS FROM LEFT
 Woodland Tree 234556, Milton 233247 trimmed in Ruskin 231423



LONDON SHOWROOM

TEL 0844 543 4749

EMAIL enquiries@a-sanderson.co.uk

UK HEAD OFFICE

UK TEL 0844 543 9500

EMAIL enquiries@a-sanderson.co.uk

EXPORT TEL +44 (0)845 126 9900

EMAIL exportoffice@a-sanderson.co.uk

CONTRACTS Tel 0845 123 6810

FAX 0845 123 6811

EMAIL denham@wgbcontracts.com

NEW YORK SHOWROOM

TEL +1 800 395 8760

TEL +1 212 319 7220

EMAIL sales-ny@a-sanderson.co.uk

USA HEAD OFFICE

TEL +1 800 395 8760

EMAIL sales-ny@a-sanderson.co.uk

FRENCH SHOWROOM

TEL +331 4041 1770

FAX +331 4041 1771

EMAIL serviceclient@sandersonfrance.fr

DUTCH SHOWROOM

TEL +44 1895 221 049

EMAIL exportoffice@a-sanderson.co.uk

DUBAI SHOWROOM

TEL +971 (0)4 361 9766

EMAIL enquiriesme@walkergreenbank.com

www.william-morris.co.uk

CHAIR Bramble 224463 piped in Tresco 231346

COVER WALLPAPER Bramble 214695 BENCH Rosehip 224486

CUSHION ON BENCH Bramble 224463 trimmed with Chika 233569

LAMPSHADE Ruskin DRUSRU315