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# 2017 William Morris: Arts Crafts Designs Wall Calendar

This is an imaginative  
exploration of the art

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of David Jones which  
addresses Christian  
teaching through  
engagement with selected  
artistic works: a poem,  
a painted inscription  
and a wood engraving.

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Elizabeth R. Powell's study does not just enable readers to understand Jones but also to use his kind of loving attention in their own lives – which,

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Jones would argue, is  
theology's most  
important task. Through  
close readings of  
material objects, Powell  
draws the reader into  
the participatory,

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performative and dialogical possibilities of the craft of theology. She frames an older style of theology in a distinctive and modern way, as a graced

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human practice and a place of transforming relation with the divine. Powell argues that Jones's art works offer places of beauty in which to 'become

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beauty' along the way.  
Located at the cross-  
section of theology,  
literature and the arts,  
this volume shows that  
being interdisciplinary  
is nothing less than

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finding ways for  
theology and humanity to  
be more richly itself.

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



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beautiful." This quote alone from William Morris could summarise the ideology of the Arts & Crafts movement, which triggered a veritable reform in the applied

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arts in England. Founded by John Ruskin, then put into practice by William Morris, the Arts & Crafts movement promoted revolutionary ideas in Victorian England. In

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the middle of the  
"soulless" Industrial  
Era, when objects were  
standardised, the Arts &  
Crafts movement proposed  
a return to the  
aesthetic at the core of

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production. The work of  
artisans and meticulous  
design thus became the  
heart of this new  
ideology, which  
influenced styles  
throughout the world,

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translating the  
essential ideas of Arts  
& Crafts into design,  
architecture and  
painting.

A volume in the Poets on  
Poetry series, which

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collects critical works  
by contemporary poets,  
gathering together the  
articles, interviews,  
and book reviews by  
which they have  
articulated the poetics

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of a new generation.

The Artist's Garden will feature up to 20 gardens that have inspired and been home to some of the greatest painters of history. These gardens

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not only supplied the  
inspiration for creative  
works but also  
illuminate the  
professional motivation  
and private life of the  
artists themselves –



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from Cezanne's house in the south of France to Childe Hassam at Celia Thaxter's garden off the coast off Maine. Flowers and gardens have often been the first choice

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for artists looking for a subject. A garden close to the artist's studio is not only convenient for daily material and ideas, but also has the advantage

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of changing through the seasons and over time. Claude Monet's Giverny was the catalyst for hundreds of great paintings (by Monet and other artists), each one

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different from the one before. Sometimes a whole village becomes the focus for a colony of artists as at Gerberoy in Picardy and Skagen on the

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northernmost tip of  
Denmark. This book is  
about the real homes and  
gardens that inspired  
these great artists –  
gardens that can still  
be visited today. The

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relationship between  
artist and garden is a  
complex one. A few  
artists, including  
Pierre Bonnard and his  
neighbour Monet were  
keen gardeners, as much

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in love with their plants as their work, while for others like Sorolla in Madrid, his courtyard home was both a sanctuary and a source of ideas.

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Scandinavian

Architecture 1890-2017

Women art workers and  
the Arts and Crafts  
movement

The Kelmscott Chaucer

The Routledge Companion



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to William Morris  
Makers, Crafters,  
Educators  
Experiencing  
Architecture in the  
Nineteenth Century  
The Artist's Garden

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Classic, beautiful Victorian designs for coloring. William Morris was a poet, writer, critic, conservationist, committed socialist and, above all, a prolific designer. His hugely popular wallpapers and fabrics transformed the Victorian interior, and his

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craftsmanship elevated the concept of design above the mass production of the era. Relax and fall into a meditative state while choosing color palettes and coloring in combinations for each wallpaper and textile pattern. It also makes a great

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gift for any Victorian enthusiast!  
Widely regarded as one of the most  
exquisite books ever printed, the  
Kelmscott Chaucer is the  
masterwork of William Morris  
(1834-1896) and Edward Burne-  
Jones (1833-1898). Published in

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1896, more than thirty years after the two Englishmen discovered a shared love of art and medieval literature while students at Oxford University, The Works of Geoffrey Chaucer now newly imprinted represents the peak of their artistic

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collaboration. Morris was a man of many passions: an artist, designer, poet, publisher, businessman, and social activist, as well as being a founder of the Arts & Crafts movement in England. After establishing the Kelmscott Press in

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1891, he turned to his friend Burne-Jones, a painter then in great demand, to help him create an ideal book, one patterned after the artistry and typography of medieval illuminated manuscripts and the best of fifteenth-century handprinting. In

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its 556 pages, the Kelmscott Chaucer included 87 elegant narrative illustrations by Burne-Jones and 32 of Morris's lush floral and foliate border designs, along with his decorative frames and initials. It was printed to exacting



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specifications in black and red using the (appropriately named) Chaucer typeface Morris designed for it. The great book took four years to make. "If we live to finish it," wrote Burne-Jones, "it will be like a pocket cathedral-so full of design and I think

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Morris the greatest master of ornament in the world." The first two of the 438 books printed were presented to Morris and Burne-Jones in June 1896. Morris, who had been in declining health for several years, died four months

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later. Burne-Jones would survive him by less than two years. This colouring book's images are from a copy of the Kelmscott Chaucer in the collection of The British Library, which houses more than 150 million items representing every age of

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written civilization.

This book constitutes the first comprehensive history of the network of women who worked at the heart of the English Arts and Crafts movement from the 1870s to the 1930s. Challenging the long-

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standing assumption that the Arts and Crafts simply revolved around celebrated male designers like William Morris, it instead offers a new social and cultural account of the movement, which simultaneously reveals the breadth of the imprint of

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women art workers upon the making of modern society. Thomas provides unprecedented insight into how women navigated authoritative roles as 'art workers' by asserting expertise across a range of interconnected cultures: from the

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artistic to the professional, intellectual, entrepreneurial and domestic. Through examination of newly discovered institutional archives and private papers, Thomas elucidates the critical importance of the spaces around

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which women conceptualised alternative creative and professional lifestyles.

Pick up your pencils and make each of these famed William Morris patterns your own. Taking nature as his inspiration, William Morris



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created over a hundred intricate and iconic wallpaper, textile and embroidery designs. As much a poet and activist as a designer, today he is considered one of the most outstanding and influential designers of the Arts and Crafts movement of

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the late nineteenth century. His patterns continue to be made and sold today and can be found all over the country, including at the William Morris Gallery in Walthamstow, London. Relax and unwind with these beautiful, decorative patterns -

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and marvel at their timeless appeal.  
Identities, Meanings, and Materiality  
Teaching William Morris  
Buildings and Society in the Modern  
Age  
Women's Suffrage in Word, Image,  
Music, Stage and Screen

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Degrowth in Tourism

Edward Burne-Jones on Nature

The World Turned Inside Out

***This collection is a study of the value of craft as it can be understood within the study and practice of animation. The book reconsiders the position of craft,***

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***which is often understood as inferior to 'art', with a particular focus on questions of labour in animation production and gendered practices. The notion of craft has been widely investigated in a number of areas including art, design and textiles, but despite the***

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***fact that a wide range of animators use craft-based techniques, the value of craft has not been interrogated in this context until now. Seeking to address such a gap in the literature, this collection considers the concept of craft through a range of varying case***

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***studies. Chapters include studies on experimental animation, computer animation, trauma and memory, children's animation and silhouette animation among others. The Crafty Animator also goes some way to exploring the relationship craft has with the***

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***digital in the context of animation production. Through these varied discussions, this book problematizes simplistic notions about the value of certain methods and techniques, working to create a dialogue between craft and animation.***



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***The modern-day world faces a hostile climate, depleted resources and the destruction of habitats. The dream that growth will lead to a materialistic utopia is left unfulfilled by a lack of ecological and economic capacity. The only choice is to find alternatives to increased***

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***growth, transform the structures and institutions currently shaping the world, change lifestyles and articulate a more credible vision for the future and lasting prosperity. As a reaction to the problems accrued by capitalism, new development approaches such as the concept of***

***degrowth have evolved. Degrowth in Tourism explores newly-emerging development and philosophical approaches that provide more equity for host communities and offer a low-carbon future by looking at alternatives to the classic models of development***

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***and applying the concept of degrowth in a tourism context. Proposing that we need to shift tourism research from models which prioritize commodified tourism experiences to those that offer alternative decommodified ones this book: Provides topical***

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***analysis and illustrates the key themes of degrowth; Discusses the relationship between tourism and degrowth from both a historic perspective and through contemporary patterns of activity; Includes international examples and case studies to translate theory into***

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***practical new approaches. A comprehensive review of the subject, this book will be of great interest to researchers and practitioners within tourism, development, environment and economics, as well as those specifically studying degrowth.***

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***Sixteen lovely illustrations: "Adam Naming the Beasts," "Sleeping Apostles," "Angel and Woman," adaptations of wallpaper and textile designs, and much more. Color and place near a source of bright light for stained glass effects. With this beautifully illustrated***

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***board book, learn your first words with William Morris and his lovely designs. Starting with a for apple and ending with z for zebra, this is the perfect introduction to first words for very young children. The secret spaces that inspired great art***



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***Crafting Feminism from Literary  
Modernism to the Multimedia  
Present***

***An Arts and Crafts Colouring Book  
The Organization of Craft Work  
William Morris and Edward Burne-  
Jones, Coloring Book  
Textile Production in the Arts and***

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***Crafts Era***

***The Crafty Animator***

Complete with beautiful Art  
Nouveau-style illustrations,  
Early Poems of William  
Morris features some of the  
craftsman's most famous

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verses, including "Golden Wings," "Father John's War Song" and, perhaps most famous, "The Defence of Guenevere," which was among the first Pre-Raphaelite poems to be

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published.

Chief exponent of the Arts and Crafts movement in Victorian England, renowned artist and craftsman William Morris (1834 – 96) created a host of stunning patterns for

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wallpaper, fabrics, tapestries, floor coverings, and other decorative projects. Many of these designs took nature as their theme. Now Carolyn Relei has skillfully rendered 100 of Morris's best designs

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for this superb collection of stained glass motifs. Among the 100 black-and-white designs depicted here are lush florals and vines, exotic birds amid magnificent displays of garden flowers, a

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charming bouquet of daffodils, and many more. Artfully displayed in circular, oval, and rectangular frames, these splendid classics — all easily adaptable as templates — will appeal to artists and artisans

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who admire the work of one of the Victorian era's most influential craftsmen.

A history and theory of settler colonialism and social control Many would rather change worlds than change



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the world. The settlement of communities in 'empty lands' somewhere else has often been proposed as a solution to growing contradictions. While the lands were never empty, sometimes these

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communities failed miserably,  
and sometimes they  
prospered and grew until they  
became entire countries.  
Building on a growing body of  
transnational and  
interdisciplinary research on

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the political imaginaries of settler colonialism as a specific mode of domination, this book uncovers and critiques an autonomous, influential, and coherent political tradition - a tradition

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still relevant today. It follows the ideas and the projects (and the failures) of those who left or planned to leave growing and chaotic cities and challenging and confusing new economic circumstances,

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those who wanted to protect endangered nationalities, and those who intended to preempt forthcoming revolutions of all sorts, including civil and social wars. They displaced, and moved to other islands

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and continents, beyond the settled regions, to rural districts and to secluded suburbs, to communes and intentional communities, and to cyberspace. This book outlines the global history of

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a resilient political idea: to seek change somewhere else as an alternative to embracing (or resisting) transformation where one is.

The first fully illustrated introduction to May Morris, a

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leading contributor to the  
Arts and Crafts Movement  
and daughter of famed  
designer William Morris  
The New Newbolt Report  
Nordic Modernism  
World Textiles



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Working for Cultural Change

The William Morris Colouring  
Book

Becoming Beauty

Early Poems of William  
Morris

**William Morris is one of the**

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**greatest and best-known  
British designers. This new  
introduction to his work puts  
his ideas into a modern  
context, showing how his  
designs can be used not only  
in traditional interiors but**

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**also in contemporary settings. Morris created highly distinctive designs for wallpapers and textiles, many of which are still enjoying enormous popularity today. Through**

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**his company, Morris & Co,  
he contributed to the  
transformation of interior  
design at the end of the 19th  
century and gave expression  
to the ideas of the Arts and  
Crafts Movement. The highly**

**accessible text looks at pattern and colour, as well as sources of inspiration such as nature, literature and legend. It also offers a fascinating insight into his working practices which**

**were so different from those of many of his Victorian contemporaries. His desire to make beautiful things was at the core of his enterprise and his subtle colour schemes and evocative**

**designs, many of which are still in production, have a timeless appeal. Through specially commissioned photographs showing rooms using his designs in a wide variety of settings, and**

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**details of individual textile and wallpaper designs, the book provides a wealth of ideas and inspiration for contemporary home owners. This volume studies some of Edward Burne-Jones's**



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**paintings, focusing  
specifically on his approach  
to nature, both through his  
observations about the real,  
physical world and through  
his symbolic interpretations  
of earthly and celestial**

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**realms. Burne-Jones's  
appreciation for natural  
formations grew from his  
interests in astronomy and  
geography, and was  
expanded by his aesthetic  
sensibility for physical and**

**metaphysical beauty. His drawings and watercolors carefully recorded the physical world he saw around him. These studies provided the background for a collection of paintings**

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**about landscapes with flora and fauna, and ignited an artistic furor that inspired the imagery he used in his allegorical, fantasy, and dream cycles about forests, winding paths, and sweet**

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**briar roses. This study focuses on two main ideas: Burne-Jones's concept of ideal and artificial or magical nature expressed and represented in his drawings and paintings, and**

**the way in which he fused  
his scientific knowledge  
about nature with some of  
the symbolism in his  
paintings.**

**A coloring book of iconic  
patterns produced by**

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**William Morris & Co. from  
the V&A s outstanding  
collection"**

**Crafting Feminism develops  
a dynamic study of craft and  
art-making in modern and  
contemporary feminist**

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**writing. In evocative readings of literary works from Virginia Woolf to Zadie Smith, this book expands our sense of transartistic modernist scholarship to encompass process-oriented**



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**and medium-specific  
analyses of textile arts,  
digital design, collage,  
photography, painting, and  
sculpture in literary culture.  
By integrating these craft  
practices into the book's**

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**enlightening archive,  
Elkins's theoretical  
argument extends a reading  
of craft metaphors into the  
material present. Crafting  
Feminism demonstrates how  
writers have engaged with**

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**handiwork across  
generations and have  
undertaken the crafting of a  
new modernity, one that is  
queer and feminist-threaded,  
messy, shattered, cut-up,  
pasted together, preserved,**

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**repaired, reflected, and spun out. An avant-garde work of scholarship, this book interweaves queer research methods and interdisciplinary rigor with a series of surprising archival**

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**discoveries. Making visible  
the collaborative, creative  
features of craft, Elkins  
captivates readers with  
generous illustrations and a  
series of "Techne"  
interchapters-interludes**

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**between longer chapters,  
which powerfully convey the  
symbiosis between feminist  
theory and method, and  
detail the network of  
archival influences that  
underpin this volume's**

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**hybrid approach.**

**Foregrounding the work of  
decentering patriarchal and  
Eurocentric legacies of  
artistic authority, Elkins  
champions the diverse,  
intergenerational history of**

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**craft as a way to reposition  
intersectional makers at the  
heart of literary culture. An  
original and compelling  
study, *Crafting Feminism*  
breaks new ground in  
modernist and visual**

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**studies, digital humanities,  
and feminist, queer, and  
critical race theory.**

**V&A Introduces: William  
Morris**

**Collaborative Writing in the  
Long Nineteenth Century**

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**William Morris Stained  
Glass Pattern Book  
The Arts and Crafts  
Movement, 1890-1918  
Sympathetic Partnerships  
and Artistic Creation  
Settler Colonialism as a**

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## **Political Idea**

# **The Wardle Family and Its Circle**

Understanding Urbanism  
presents built environment  
students with the latest  
approaches to studying

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urbanism. The book is written in an accessible and easy-to-understand format by leading urban academics and practitioners with decades of teaching and practical experience. As students move

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through the chapters, they will develop a critical understanding of the different ways architects, urban and social planners, urban designers, heritage professionals, engineers and other built environment

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professionals design our cities. Importantly, the book shows how and why the built environment professional of the future will need to work within the Indigenous context of cities in countries like Australia, New

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Zealand, the United States and  
Canada.

Makers, Crafters, Educators  
brings the do-it-yourself (DIY)  
ethos of maker and crafter  
movements into educational  
environments, and examines the

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politics of cultural change that undergird them. Addressing making and crafting in relation to community and schooling practices, culture, and place, this edited collection positions making as an agent of change in



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education. In the volume's five sections—Play and Hacking, Access and Equity, Interdependence and Interdisciplinarity, Cultural and Environmental Sustainability, and Labor and Leisure—authors

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from around the world present a collage of issues and practices connecting object making, participatory culture, and socio-cultural transformation. Offering gateways into cultural practices from six continents, this volume

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explores the participatory culture of maker and crafter spaces in education and reveals how community sites hold the promise of such socio-cultural transformation.

This edited book focuses on the

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organization and meaning of craft work in contemporary society. It considers the relationship between craft and place and how this enables the construction of a meaningful relationship with objects of

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production and consumption.

The book explores the significance of raw materials, the relationship between the body, the crafted object and the mind, and the importance of skill, knowledge and learning in the

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making process. Through this, it raises important questions about the role of craft in facing future challenges by challenging the logic of globalized production and consumption. The Organization of Craft Work

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encompasses international analyses from the United States, France, Italy, Australia, Canada, the UK and Japan involving a diverse range of sectors, including brewing, food and wine production, clothing and shoe

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making, and perfumery. The book will be of interest to students and academic researchers in organization studies, marketing and consumer behaviour, business ethics, entrepreneurship, sociology of



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work, human resource management, cultural studies, geography, and fashion and design. In addition, the book will be of interest to practitioners and organizations with an interest in the development and promotion

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of craft work.

Now available in paperback,  
Pamela Todds book celebrates  
William Morriss genius,  
presenting a thorough overview  
of his life and career, while  
setting out his guiding principles

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so that a modern audience can recreate the Arts and Crafts style in their own homes. A series of Case Studies explores six contemporary houses from a modern London townhouse to a traditional Arts and Crafts home

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in Massachusetts that have followed and adapted Morriss dicta, brilliantly demonstrating how the style can be applied to our environment today. The book concludes with a comprehensive style-sourcing section, as well as

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a gazetteer of places to visit for  
inspiration. An excellent book  
The Times The definitive source  
book for anyone interested in the  
Arts & Crafts style ... stunning  
Period Living and Traditional  
Homes Gorgeous ... packed with

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intelligently researched  
information and more than 200  
exquisite illustrations ... Get this  
if youre tempted to introduce the  
true spirit of Morris to your home  
Grand Designs  
A Design Source Book

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William Morris and the Arts &  
Crafts Home

Physical and Metaphysical  
Realms

The SAGE Handbook of  
Historical Geography

Human Evolution and Fantastic

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Victorian Fiction

The Lost Art of the Anglo-Saxon  
World

Arts and Crafts Designer

*This latest title in the highly  
successful Ancient Textiles  
series is the first substantial*



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*monograph-length  
historiography of early  
medieval embroideries and  
their context within the British  
Isles. The book brings together  
and analyses for the first time  
all 43 embroideries believed to*

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*have been made in the British Isles and Ireland in the early medieval period. New research carried out on those embroideries that are accessible today, involving the collection of technical data,*

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*stitch analysis, observations of condition and wear-marks and microscopic photography supplements a survey of existing published and archival sources. The research has been used to write, for the first time,*

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*the 'story' of embroidery,  
including what we can learn of  
its producers, their techniques,  
and the material functions and  
metaphorical meanings of  
embroidery within early  
medieval Anglo-Saxon society.*

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*The author presents  
embroideries as evidence for  
the evolution of embroidery  
production in Anglo-Saxon  
society, from a community-  
based activity based on the  
extended family, to organized*

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*workshops in urban settings  
employing standardized skill  
levels and as evidence of  
changing material use: from  
small amounts of fibers  
produced locally for specific  
projects to large batches*

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*brought in from a distance and stored until needed. She demonstrate that embroideries were not simply used decoratively but to incorporate and enact different meanings within different parts of society:*

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*for example, the newly arrived Germanic settlers of the fifth century used embroidery to maintain links with their homelands and to create tribal ties and obligations. As such, the results inform discussion of*



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*embroidery contexts, use and deposition, and the significance of this form of material culture within society as well as an evaluation of the status of embroiderers within early medieval society. The results*

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*contribute significantly to our understanding of production systems in Anglo-Saxon England and Ireland.*

*Bringing the collaborative process to life through an array of examples, Heather Witcher*

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*shows that sympathetic co-creation is far more than the mere act of writing together. While foregrounding the material aspects of collaboration - hands uniting on the page, blank space left for*

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*fellow contributors, the writing and exchanging of drafts - this study also illuminates its social aspects and its reliance on Victorian liberalism: dialogue, the circulation of correspondence, the lived*

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*experience of collaboration,  
and, on a less material plane,  
transhistorical collaborations  
with figures of the past.*

*Witcher takes a broad approach  
to these partnerships and, in  
doing so, challenges traditional*

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*expectations surrounding the nature of authorship itself, not least its typical classification as a solitary activity. Within this new framework, collaboration enables the titles of 'coauthor,' 'influencer,' 'editor,' 'critic,' and*

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*'inspiration' to coexist. This book celebrates the plurality of collaboration and underscores the truly social nature of nineteenth-century writing. Following the publication of Darwin's On the Origin of*

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*Species, Victorian anthropology made two apparently contradictory claims: it distinguished "civilized man" from animals and "primitive" humans and it linked them though descent. Paradoxically,*



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*it was by placing human history  
in a deep past shaped by  
minute, incremental changes  
(rather than at the apex of  
Providential order) that  
evolutionary anthropology  
could assert a new form of*

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*human exceptionalism and define civilized humanity against both human and nonhuman savagery. This book shows how fantastic Victorian and early Edwardian fictions—utopias, dystopias,*

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*nonsense literature, gothic horror, and children's fables—untether human and nonhuman animal agency from this increasingly orthodox account of the deep past. As they imagine worlds that lift the*

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*evolutionary constraints on  
development and as they  
collapse evolution into lived  
time, these stories reveal (and  
even occupy) dynamic  
landscapes of cognitive descent  
that contest prevailing*

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*anthropological ideas about  
race, culture, and species  
difference.*

*The history of an  
entrepreneurial family whose  
work influenced followers of the  
Arts and Crafts Movement,*

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*Gothic Revivalism, Art  
Needlework and Aestheticism  
The Sacred and Secular Power  
of Embroidery  
David Jones and the Craft of  
Theology  
William Morris and the Arts and*

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*Crafts Movement*

*The Arts & Crafts Movement*

*Young Poland*

*May Morris*

*Understanding Urbanism*

Historical geography is an active,  
theoretically-informed and vibrant

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field of study within modern geography, with strong interdisciplinary connections with the humanities and the social sciences. The SAGE Handbook of Historical Geography provides an international and in-depth overview of the field with chapters that



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examine the history, present condition and future significance of historical geography in relation to recent developments and current research. The Handbook is in two volumes, divided across nine parts. Volume One includes commentaries on the history and geography of

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historical geography, and reviews how historical geographers have considered the appropriation, management and representation of landscape, the changing geographies of property, land, money and financial capital, and the demographic, medical and political

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analysis of the world's growing and mobile population. Volume Two shows how historical geographers have made significant contributions to geopolitical debates about the relationships between nation-states and empires, to environmental challenges posed by human

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interaction with the natural world, to studies of the cultural, intellectual and political implications of modern science and technology, and to investigations of communicative action, artefacts, performances and representations. The final part reviews the methodological and

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ethical challenges of historical  
geography as a publicly engaged  
research practice. Part 1: Histories  
and Geographies Part 2: Land and  
Landscapes Part 3: Property and  
Money Part 4: Population and  
Mobility Part 5: Territory and  
Geopolitics Part 6: Environment

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and Nature Part 7: Science and  
Technology Part 8: Meaning and  
Communication Part 9: Studies in  
Practice

An accessible and exciting  
approach to William Morris, a true  
art and design hero. The beautifully  
designed book will look at William

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Morris as an artist and culture shaper and include his most famous works.

This book offers a pivotal re-evaluation of English teaching one century on from The Newbolt Report of 1921, responding to this seminal work and exploring its

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impact on issues and contemporary aims of English teaching today. Bringing together a range of experts in English higher education, the book provides a twenty-first century inflection on the enduring issues highlighted by Newbolt's original report. It examines topics



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including the demands of assessment, the narrowing of the literary curriculum, the impact of education reform, targets related to social mobility, class and widening participation, as well as broader questions about the function of literature and the arts in education.

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Chapters also consider issues surrounding the promotion of community cohesion, diversity and how technological advances might reshape literary education. This unique re-evaluation of the achievements and findings of the Newbolt Commission will be

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essential reading for those researching English education and the history of education.

William Morris (1834–96) was an English poet, decorative artist, translator, romance writer, book designer, preservationist, socialist theorist, and political activist,

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whose admirers have been drawn to the sheer intensity of his artistic endeavors and efforts to live up to radical ideals of social justice. This Companion draws together historical and critical responses to the impressive range of Morris's multi-faceted life and activities: his

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homes, travels, family, business practices, decorative artwork, poetry, fantasy romances, translations, political activism, eco-socialism, and book collecting and design. Each chapter provides valuable historical and literary background information, reviews

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relevant opinions on its subject from the late-nineteenth century to the present, and offers new approaches to important aspects of its topic. Morris's eclectic methodology and the perennial relevance of his insights and practice make this an essential

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handbook for those interested in art history, poetry, translation, literature, book design, environmentalism, political activism, and Victorian and utopian studies.

Conceptual, Theoretical and  
Philosophical Issues

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Make Your Own Art Masterpiece

Someone Shot My Book

William Morris (Art Colouring Book)

William Morris and Morris & Co

William Morris Designs Coloring  
Book

Handmade, Craft-based Animation  
and Cultural Value



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The history of textiles, more than that of any other artefact, is a history of human ingenuity. From the very earliest needles of 50,000 years ago to the smart textiles of today, textiles have been

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fundamental to human existence, and enjoyed, prized and valued by every culture. Silks from China, cottons from India, tapestries from Flanders, dyes from South America the appeal of different weaves,

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colours and patterns was long a motivation for trade, the exchange of ideas and sometimes even war. Mary Schoesers groundbreaking book, now revised and updated to incorporate new research, presents a

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chronological survey of textiles around the world from prehistory to the present. It explores how they are made, what they are made from, how they function in society and the ways in which they are valued and

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given meaning as well as reflecting on the environmental challenges they present today. World Textiles offers an invaluable introduction to this vast and fascinating subject for makers,

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designers, textile and fashion professionals, collectors and students alike.

Bringing together fourteen original essays, this collection opens up new perspectives on the

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architectural history of the nineteenth century by examining the buildings of the period through the lens of 'experience'. With a focus on the experience of the ordinary building user – rather than simply on the

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intentions of the designer – the book shows that new and important insights can be brought to our understanding of Victorian architecture. The chapters present a range of ideas and new research – some examining individual



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building case studies (from grand hotels and clubhouses in New York to the parliament buildings of Westminster), and others exploring conceptual questions about the nature of architectural experience,

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whether sensory or otherwise. Yet they share the premise that the idea of the 'experience of architecture' took on a new and particular significance with the rise of industrial modernity, and they examine

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what contemporary people – both architects and non-architects – understood by this idea. The insights in this volume extend beyond the study of Victorian architecture. Together they suggest how 'experience'

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might be used as a framework to produce a more convincingly historical account of the artefacts of architectural history.

Modernism was instrumental in the development of twentieth and twenty-first

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century Scandinavian architecture, for it captured a progressive, urbane character that was inextricably associated with, and embraced the social programmes of the Nordic welfare states.

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Recognized internationally for its sensitivity and responsiveness to place and locale, and its thoughtful use of materials and refined detailing, Nordic architecture continues to evolve and explore its

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modernist roots. This new book covers the romantic and classical architectural foundations of Nordic modernism; the development of Nordic Functionalism; the maturing and expansion of Nordic modern architecture

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in the post-war period;  
international influences on  
Scandinavian modernism at  
the end of the twentieth  
century and finally, the  
global and local currents  
found in contemporary Nordic  
architecture. Superbly



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illustrated with 100 colour images.

William Morris's organic linework is simply gorgeous, and the masterpieces of this most celebrated master of the Arts and Crafts movement will bring you hours of

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enjoyment, easing the tensions of the day from your mind. Using your own pen and inks you'll enjoy working on the famous Honeysuckle, Strawberry Thief and Acanthus designs, and many more.

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William Morris Stained Glass  
Coloring Book

The Making of a Movement

William Morris

One Hundred Years of

Teaching English in England

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A prolific artist,  
writer, designer, and  
political activist,  
William Morris remains  
remarkably powerful and  
relevant today. But how  
do you teach someone

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like Morris who made significant contributions to several different fields of study? And how, within the exigencies of the modern educational

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system, can teachers capture the interdisciplinary spirit of Morris, whose various contributions hang so curiously together?

Teaching William Morris

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gathers together the work of nineteen Morris scholars from a variety of fields, offering a wide array of perspectives on the challenges and the

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rewards of teaching  
William Morris. Across  
this book's five  
sections—"Pasts and  
Presents," "Political  
Contexts," "Literature,"  
"Art and Design," and



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“Digital

Humanities”—readers will  
learn the history of  
Morris’s place in the  
modern curriculum, the  
current state of the  
field for teaching

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Morris's work today, and how this pedagogical effort is reaching well beyond the college classroom.

William Morris An Arts  
and Crafts Colouring

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Book Victoria and Albert  
Museum

This collection of  
essays explores the  
myriad ways in which the  
women's suffrage  
movement in Britain in

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the nineteenth century  
and twentieth century  
engaged with and was  
expressed through  
literature, art and  
craft, music, drama and  
cinema. Uniquely, this

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anthology places  
developments in the  
constituent arts side by  
side, and in dialogue,  
rather than focusing on  
a single field in  
isolation. In so doing,

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it illustrates how creative endeavours in different artforms converged in support of women's suffrage. Topics encompassed range from the artistic output of

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such household names as Sylvia Pankhurst and Ethel Smyth, to the recent feature film Suffragette. It also brings to light under-

represented figures and

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neglected works related to the suffrage movement. A wide variety of material is explored, from poems, diaries and newspapers to posters, dress and artefacts to



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songs, opera, plays and film. Published in the wake of the centenary of many women receiving the parliamentary vote in the UK, this book will appeal to scholars,

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undergraduate and  
graduate students, and  
members of the public  
interested in the broad  
areas of women's history  
and the women's suffrage  
movement, as well as

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across the arts  
disciplines.

Showcasing the  
extraordinary  
achievements of the  
proponents of Polish  
modernism from the 1890s

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to 1918, this ground-breaking book brings together pioneering research with beautiful imagery. *Młoda Polska*, or Young Poland, embraced the integration

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of fine and applied arts, motivated by a desire to establish a distinctive national style at a time of political uncertainty. Patriotic values were

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expressed through a  
diverse visual language  
that was fuelled by  
national identity, but  
also looked beyond  
Poland to Western Europe  
and the influences of

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Impressionism,  
Expressionism,  
Symbolism, Art Nouveau,  
while also displaying  
parallels with the  
British Arts and Crafts  
Movement. Young Poland's

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painting has been discussed within an international arena, but its decorative arts and architecture has yet to enjoy broad exposure. Here, for the first



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time, the considerable  
achievements of the  
movement's applied  
artists will be  
discussed, both from a  
national and  
international

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perspective.

Highlighting Young  
Poland's integration of  
fine and decorative  
arts, the movement's  
ideological, stylistic  
and formal commonalities

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with British Arts and Crafts, and the vision of Ruskin and Morris, will be drawn out to provide fascinating insights for Western and Eastern audiences alike.