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This exhibition is about my favourite pieces of wallpaper that are meaningful to me. The occurring theme with all three artworks is the Arts and Crafts movement. It is important for the Arts and Crafts movement to be discussed in relation to now because it empowers women and emphasises sustainability. This will be held in the Victoria & Albert Museum (V&A). The reason I chose the V&A is because it has a strong commitment to superior design and skilled artistry, and I believe that the artists that I have chosen with their artworks fall into that category. Specifically in the V&A, my exhibition will be held in the William Morris room. The space will represent all the artworks that I have chosen coming to life. Therefore, I will include real plants from the designs all around the room to create an environment that enhances the feeling of biophilia. The artwork that I have chosen stands for my interests in being a surface, pattern and textile designer.



Fig.1:*Strawberry Thief*

William Morris born 24 March, 1834 and died in 1896 was a revolutionary designer, craftsman, writer, social activist, and conservationist who introduced a new and recognisable visual aesthetic to British interiors. William Morris designed the wallpaper design *Strawberry Thief* in 1881 at the Merton Abbey Tapestry Works in Surrey (Morris & Co, 2026). The purpose of the design was a crucial part of the arts and crafts movement. This design highlights a return to nature which later aligns with his more active socialist focus on the environment and his critique of capitalist pollution. *Strawberry thief* is a famous 1883 textile design featuring thrushes stealing strawberries from his garden. It is made from 100% cotton and produced using the complex indigo-discharge block printing technique. It was created with natural dyes, indigo, alizarin, and weld. The interrogation of nature, art, and useful labour in disagreeing with industrial alienation is formed by the ideas of 19th century thinkers like John Ruskin and Karl Marx. This is articulated through Morris's advocacy for the arts and crafts. The arts and crafts movement was a direct reaction against the industrial revolution's mass production which was criticised for creating inferior quality and dehumanising workers.



Fig.2 *Poppy Meadow*

My second artwork that I chose is from the designer Laura Ashley. Laura Ashley created the design *poppy meadow* in 1996. She makes her designs in Carno, Wales. Laura Ashley

created the design because at the time, Britain was highly industrialised and increasingly influenced by modern, minimalist designs and mass-produced homeware therefore, poppy meadow fits into nostalgia for the life before industrialisation. Laura Ashley was born on the 7th September 1925 in Merthyr Tydfil, Wales and died on the 17th September 1985 (John.Hally,2026) Her early life in Wales and her exposure to rural life influenced her initial ideas towards her patterns. The artefact I have chosen is another wallpaper. Laura links into the theme of arts and crafts movement by her work emphasising the work of William Morris who followed the movement of arts and crafts. She also followed the idea that 'beauty should exist in ordinary life.'(Bryan,2015) Laura Ashley brought creative design into her clothing, home furnishings and her wallpapers and fabrics. The piece poppy meadow was made by hand drawn floral designs that involved water-based textile dyes/printing inks and created by screen printing or rotary printing. Laura Ashley's work also links to John Ruskin. He argued that art should reflect nature honestly.



Fig.3 *Tana Lawn Ciara H*

The final artefact is from Liberty Design. Liberty Designs first developed Tana Lawn Ciara H in the 1920s. Tana comes from the lake Tana in Ethiopia. This is where the long staple cotton fibres used to make the fabric were originally sourced. The design was crafted in Liberty design studios in London. This piece is also a reaction to industrialisation. This can echo the arts and crafts design movement with the influence of nature design. This is a smooth cotton fabric which normally ends up being used for clothes or even soft furnishings. Liberty design opened on Regent Street London in 1875. Due to the nature of

the development of this intricately woven cotton, the surface lends itself to unbelievably detailed print design, popular at the time for both fashion and home furnishings. Arthur Lansenby Liberty printed the first liberty fabric. He was driven by a desire to create new fashions rather than following existing ones. The function and purpose behind Tana Lawn were to be created to be for luxury everyday ware. I personally love designs filled with nature, so this design really stands out for me. The style in this specific piece is terribly busy and is designed digitally. It is Initially inspired by a 1960s Liberty scarf print, featuring layered flowers and foliage in rich blend tones. (Jones&Vandermeer,2026)

Critic John Ruskin believed that art should be inspired directly by careful observation of nature. He advocated for an emotional, artistic, and moral engagement with plants in their natural wild state. Tana Lawn is produced from an ultra-sound cotton with a fluid hand feel. 'Lawn' Is a fabric derived its name from the City of Leon, France. Cotton Lawn gained a popularity in the 19th century as cotton imports from India increased and resulted in more recognition from its qualities. To keep Cotton Lawn, it must be grown in regions with favourable climates and soil conditions and then harvested to keep these qualities. There are deep connections and problematic histories connected to Northern European ownership of cotton plantations for the development of industry at home and overseas.

The Victoria and Albert museum was founded in the 19th century to improve design education and industrial design standards in Britain. This caused the arts and crafts movement to grow as a reaction to inferior quality mass production. By the V&A providing education for designers, it ended up influencing artists and designers who later became part of the arts and crafts movement. The placement of my exhibition will be specifically held in the Morris room. As shown, this room is quite big and does have a lot of light. The Morris room stands for William Morris himself. He was one of the biggest advocates within the arts and crafts movement. Having the artwork that I have chosen in that specific room in the V&A will highlight the arts and crafts movement immensely. All three pieces of art will be displayed as soon as you walk in. Plants and florals from the design will be displayed close to the artwork to show the detail captured in the wallpapers. I think that it can help visitors to understand the bigger idea and hopefully it can attract an audience and result in a deeper understanding of the arts and craft movement. Since the light from the doors will be shining through, I will not need to worry about extra light. Since all three designs have nature in common. I believe that it goes well. The effect I am hoping to create with these three pieces so close together is to reveal how industrialisation cannot match the quality and specialised wallpaper designs are. It can affect others because of the movements improved appreciation of artisnry and

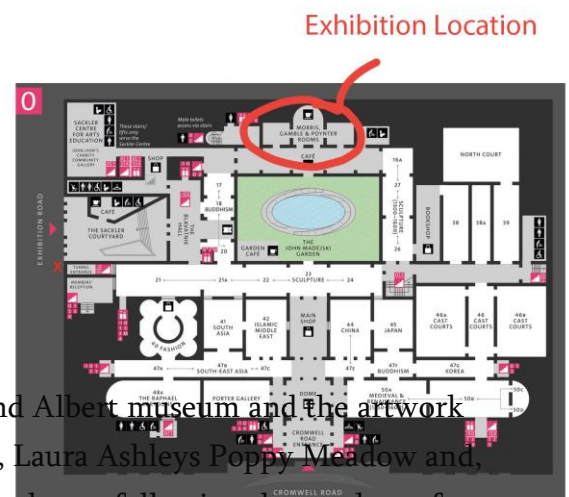
the influence still to this day. The movement chose to value handmade things instead of factory-made ones.

Biophilia refers to the 'genetically determined affinity' that human beings have for the natural world (Plantetria , 2026). The Biophilia hypothesis purposes that humans have an evolutionary, biological drive to affiliate with other forms of life, which helped our species survive and thrive. It fulfils an innate human need to connect with nature, which directly boots mental and physical wellbeing, reduces stress, and enhances cognitive function. Biophilic design is widely considered more appealing than conventional, purely synthetic, or minimalist design. Edward O. Wilson was a pioneer in biodiversity conservation (EOWilson foundation, 2026). He suggested that humans possess an innate tendency to seek connections with nature and other forms of life. His book argues that is humanity's spirit is woven from this connection, then destroying ecosystems and reducing biodiversity is essentially damaging our own humanity.



Fig.4 *V&A Willam Morris Room*

In conclusion, my exhibition will be at the Victoria and Albert museum and the artwork on display will be William Morris's Strawberry Thief, Laura Ashley's Poppy Meadow and, Liberty Designs Tana Lawn Ciara H. These three artworks are following the product of industrialisation. The theorist John Ruskin supports the idea of being inspired directly by careful observation of nature. Including a biophilic atmosphere in my exhibition can influence the space to feel healthier and increase an improved mood. I hope to have a response from the audience that they have both enjoyed the meaning behind and the look of it. Being able to influence others to include a biophilic environment can result in an improved mental wellbeing and can encourage positive behaviour.



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