

- QUIZ 4 >> Quiz 5 out by Thursday noon
- FLIP >>The week's FLIP
- Don't forget you must read/watch ADOBE EXPRESS for this week
- TIMELINE PROJ. + SCHEDULE
- BREATHE

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arth3573_week5_sept19

WEEK OF SEPT 19: WHAT WAS YOUR FAVORITE?

Of all the things DISCUSSED IN LECTURES this week, what was your ONE favorite?

This could be a piece of art, a person (doesn't need to be an artist/designer), an invention, an historic event, etc. State it and explain why.

Have fun! You have a maximum of 2 minutes + use what you need to make a clear point.

[Add Response](#)

ARTH 3573 HISTORY OF GRAPHIC DESIGN

Typographic Explosion
SECTION 4A

The Industrial Revolution
SECTION 4B

The Victorian Era
SECTION 4C

[View](#)

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arth3573_week6_sept26

WEEK OF SEPT 29: William Morris

0 responses • 0 views • 0 comments

WILLIAM MORRIS What is your opinion about William Morris? Instead of just one piece, explain your opinion of what his philosophies and/or ideals were and how he implemented them. You can pick a specific area discussed – Arts & Crafts Movement, Pre-Raphaelite involvement, and/or the Private Press Movement – but consider the common thread(s) of what he was trying to do DURING THAT TIME. Do your best! This may be a difficult one, depending on your existing knowledge of history, economics, philosophy, and/or politics. You have 2 minutes just in case you get wordy, but you don't have to fill the whole time. DUE BY SATURDAY, OCTOBER 1st, 10pm.

Prof Nikki 5:10 PM

Flip for the week of September 26th. Tell me what you think about William Morris. 🙏
<https://flip.com/463a1d88> (edited)

Flip: WEEK OF SEPT 29: William Morris Check out this Flip!



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arth3573_week6_sept26

Prof Nikki 4:55 PM

<https://express.adobe.com/page/06z476O10wkPD/>

Adobe Express
FOR THE WEEK OF SEPT 26
See the story (268 kB) +



- QUIZ 3 >> Quiz 4 out by Thursday noon
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WEEK OF SEPT 26
TUES SEPT 27:
• 11:50PM > [B-2 DUE](#)
• Begin C.
WED SEPT 28:
• Review of why and how to cite academic work while writing outline.
— WEEKS OF OCT 3, OCT 10, OCT 17.

WEEK OF OCT 24
TUES OCT 25:
• 11:50PM > [C DUE](#)
• Begin D
• Must purchase the full version of Grammarly for at least one month (or try the 7-day free trial all in the final touches of your essay!)

Part C | Chpts. 9 – 12 | 1760s – 1910s
The Industrial Revolution: The impact of industrial technology upon visual communications. Design Arts (and "graphic design") as a recognizable field of value amongst factory output. Also the beginnings of Modernism as artists no longer look to the past for inspiration, beginning with Art Nouveau.

WEEK OF SEPT 26
• **TIMELINE PROJECT:**
• > B-2 Due
• > Begin C
• **Lecture/Discussion Topics:**
Victorian Era (cont.); Arts and Crafts Movement and William Morris (beginning of Modernism in reaction to the Industrial Age), Art Nouveau, Japonisme
• **Weekly Quiz:**
see Google Form URL in A-State email by Thursday noon; due by Saturday 10pm
• **Flip Video:**
see Topic URL in that week's Slack #channel by Thursday noon; due by Saturday noon.
• Midterm Guidelines provided.
• After Wednesday class, in preparation for next week:
View Adobe Express link on [#arth3573_week7_oct 3](#); read Chpt. 11 "Art Nouveau"; read Chpt. 12 "The Genesis of 20th Century Design"; skim Chpt. 13 "The Influence of Modern Art"

Part C | Chpts. 9 – 12 | 1760s – 1910s
The Industrial Revolution: The impact of industrial technology upon visual communications. Design Arts (and "graphic design") as a recognizable field of value amongst factory output. Also the beginnings of Modernism as artists no longer look to the past for inspiration, beginning with Art Nouveau.

— MIDTERM

WEEK OF SEPT 26
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WEEK OF OCT 10
A-State Midterms Oct 5-11
• **MIDTERM, Mon Oct 10** (in normal classroom at usual class time)
• No Weekly Quiz or Flip Video response this week.

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ARTH-3573 HISTORY OF GRAPHIC DESIGN

Typographic Explosion
SECTION 4A

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The Victorian Era
SECTION 4C

THE VICTORIAN ERA

- British Empire
- Queen Victoria & Imperialism
- Photography
- Design Language of Chromolithography
- Great Exhibition of 1851

- France
- America
- American Editorial and Advertising Design
- Victorian Typography

THE VICTORIAN ERA

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- Victorian Typography

Morris Pere et Fils (letterpress printers) and Emile Levy (lithographer), "Cirque d'hiver" poster, 1871.



Claude Monet: Spring Claude, Orchards, 1840

THE VICTORIAN ERA

- British Empire
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AMERICAN EDITORIAL & ADVERTISING DESIGN

- Though Americans were not nearly as affected by the Victorian Era as those living in the British Isles or the English Commonwealth, the new country was of course still affected in many ways.

AMERICAN EDITORIAL & ADVERTISING DESIGN

• ERA OF THE PICTORIAL MAGAZINE

- Harper & Brothers
 - Largest printing and publishing firm in the world by mid-1800s
 - Then began **Harper's New Monthly Magazine**
 - English fiction and woodcut illustrations
 - Design: still eclectic, but cleaner



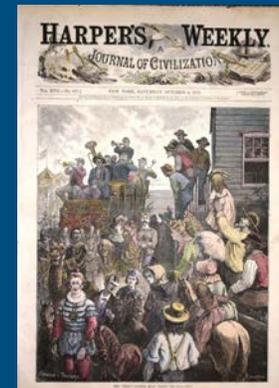
Harper's New Monthly Magazine.

Each Number of HARPER'S NEW MONTHLY MAGAZINE contains 144 octavo pages, in double columns, each year thus comprising nearly two thousand pages of the choicest Miscellaneous Literature of the day. The Volumes commence with the Numbers for JUNE and ENGLISH; but subscriptions may commence with any Number. The Semi-annual Volumes, as completed, neatly bound in Cloth, are sold at \$2 00 each, and Music Covers are furnished to those who wish their back Numbers uniformly bound, at 25 cents each. Several Volumes are now ready, bound.

The Magazine weighs over seven and not over eight ounces. The Postage upon each Number, which must be paid quarterly in advance, is 2 cents, or 56 cents a year. Persons residing in the British Provinces will remit, in addition to their Subscription, 25 cents for the American Postage.

TERMS.—One Copy for One Year, \$5 00; Two Copies for One Year, \$5 00; Three or more Copies for One Year made, \$2 00; and an Extra Copy, gratis, for every Club of Ten Subscribers. HARPER'S WEEKLY and HARPER'S MAGAZINE, together, one year, \$4 00.

JAMES H. OSGOOD, PUBLISHER & CORP.
45, ALBEMARLE STREET, LONDON, W.
BROADWAY, HAWLEY'S CORNER, NEW YORK.
LONDON OFFICE, 45 ALBEMARLE STREET, W.



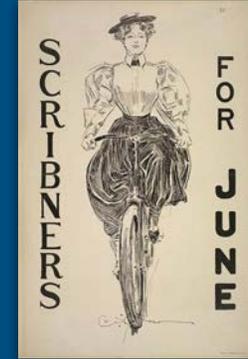


• Visual communications in America dominated by illustrator

On this poster:

• Illustration divided into 3 zones, middle holly as background for headline

Richard G. Tietze,
POSTER for
Harper's Magazine,
1883



Charles Dana Gibson, poster for Scribner's, 1895

AMERICAN EDITORIAL & ADVERTISING DESIGN

• ERA OF THE PICTORIAL MAGAZINE

- Rising tide of literacy
- Plunging production costs
- Growth of advertising revenues pushed number of newspapers and magazines published in America from 800 to 5,000 between 1830 and 1860
- By end of century, magazines like Cosmopolitan and McClure's carried +100 pages of advertisements in every issue



AMERICAN EDITORIAL & ADVERTISING DESIGN

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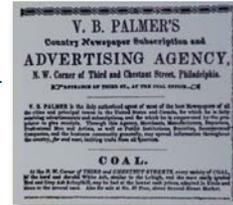
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AMERICAN EDITORIAL & ADVERTISING DESIGN

• DEVELOPMENT OF ADVERTISING AGENCIES

- **1843***: First “advertising agency” in Philadelphia called Volney Palmer (or V.B. Palmer’s).
- Mostly handled media, sold space for publishers, so more of an agent for media than for creating ads.



AMERICAN EDITORIAL & ADVERTISING DESIGN

• DEVELOPMENT OF ADVERTISING AGENCIES

- **1843***: First “advertising agency” in Philadelphia called Volney Palmer (or V.B. Palmer’s).
- **1880s**: N.W. Ayer and Son in Philadelphia began providing services like **copywriting**.
- **By end of the 19th century**, agencies were on the way to providing full spectrum, from art direction to production to media selection.

But creative department and “art director” as we know today did not develop until closer to mid-1900s in U.S.

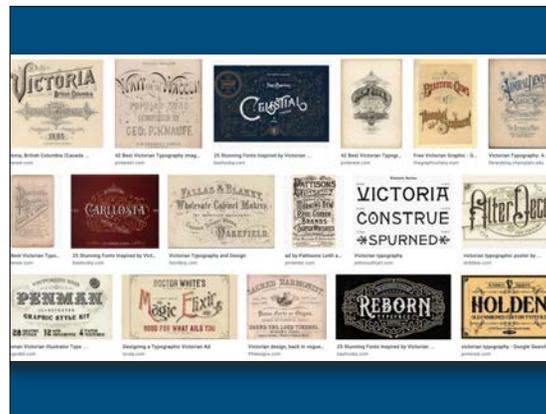


THE VICTORIAN ERA

- British Empire
- Queen Victoria & Imperialism
- Photography
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- Victorian Typography

VICTORIAN TYPOGRAPHY

- Taste for **ornate elaboration** became a major influence on type and lettering design.
- **Shadows, outlines, embellishments** applied while retaining classical letter structure in first half of 19th century.
- In second half of 19th century (1800s), advances in industrial technology permitted metal-type foundries to push elaboration, including **fanciful distortion of basic letterforms to an extreme degree**.



VICTORIAN TYPOGRAPHY

- Passion for ornate Victorian typeface began to decline in 1890s, yielding to revival of classical typography, inspired by English **Arts and Crafts Movement**.
- The echo of Victorian influence on typography and design will be what clean **Modernism’s style** will work against.

Arts & Crafts Movement + William Morris + Private Press Movement

WEEK 5A

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ARTS & CRAFTS MOVEMENT + WILLIAM MORRIS

- Arts and Crafts Movement Overview
- John Ruskin influenced Morris
- William Morris (particularly fabric and wallpaper designs)
- Influenced Arthur Mackmurdo and Arts and Crafts Movement
- Mackmurdo founded Century Guild (included furniture and metalwork, wallpaper, enameling, and textiles)
- Century Guild's Hobby Horse publication, inspired Morris (and Art Nouveau)
- Morris creates the Kelmscott Press (Private Press Movement)
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OVERVIEW

ARTS AND CRAFTS MOVEMENT

- Flourished in **England*** during last decades of 19th century as reaction against social, moral, artistic confusion of Industrial Revolution.
- Mass-produced goods of Victorian Era abhorred as “cheap and nasty”.
- Societies and guilds sought to establish democratic* communities united for the common good.

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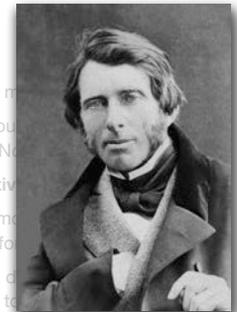
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JOHN RUSKIN (1819-1900)

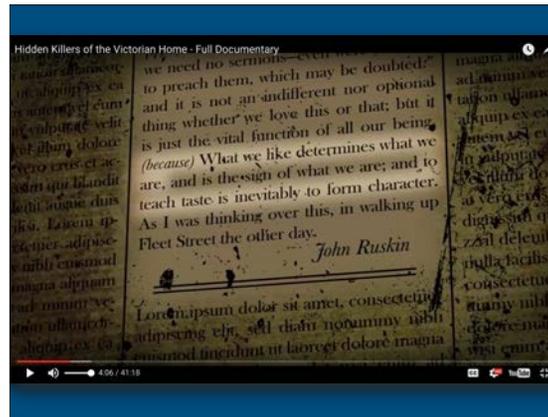
• Writer | Artist | Philosopher

- Inspired the philosophy of the movement
- Much more than a style, (though it will eventually influence Art Nouveau)
- The concept of the Decorative
- “John Ruskin was one of the most impassioned English social reformers of the 19th century.”
- He was also – at first sight – a conservative reformer, because he seemed to care for one thing – beauty – which has a reputation for being eminently apolitical and removed from ‘real life’.”



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JOHN RUSKIN (1819-1900)

PHILOSOPHY:

- **Rejected** mercantile economy.

Mercantilism

Mercantilism is an economic policy that is designed to maximize the exports and minimize the imports for an economy. It promotes imperialism, tariffs and subsidies on traded goods to achieve that goal.

JOHN RUSKIN (1819-1900)

PHILOSOPHY:

- **Rejected** mercantile economy.
- Encouraged **the union of art and labor** in service to society.
- **Beautiful things were valuable and useful precisely because they were beautiful.**
- Also concern for **social justice**, national education system, and the elderly.

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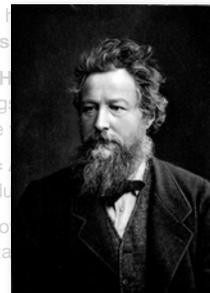
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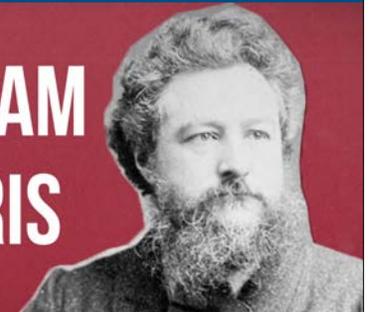
WILLIAM MORRIS (1834-1896)

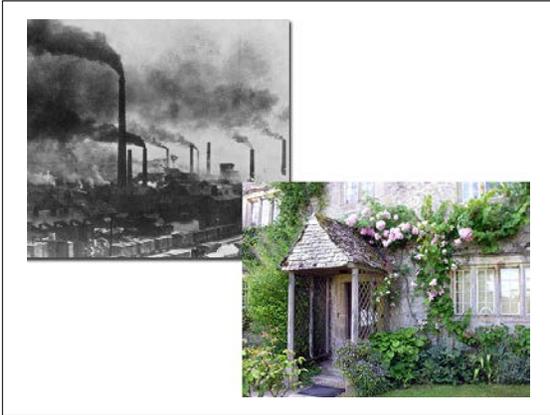
- Designer | Writer | Social Reformer

- Fascinated with medieval life. Ran with **Pre-Raphaelites**
- When furnishing his **Red House** mass-produced furnishing design and quality. Where
- **Craftsmans = Artisans =** Against things mass-produced
- Then workers could find joy in their **WORK** (and lives) again
- Embraced **socialism.**



WILLIAM MORRIS



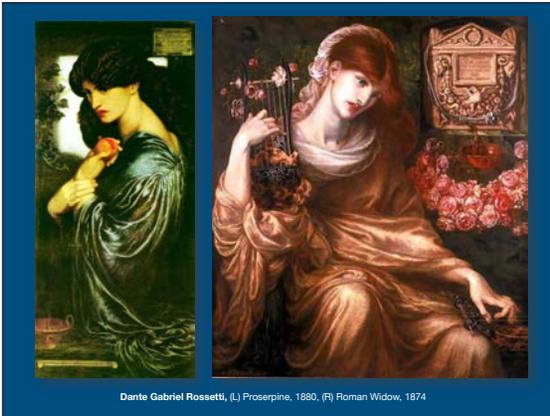


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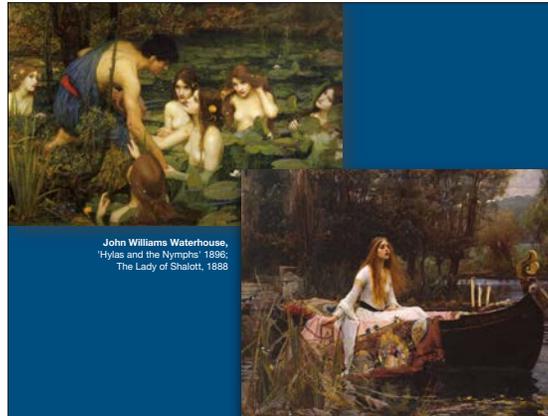
- Designer | Writer | Social Reformer
- Fascinated with medieval history, chronicles, poetry. Ran with **Pre-Raphaelites**.
- When furnishing his **Red House**, he found the mass-produced furnishings cheap and of poor design and quality. Where was the craft/art?
- **Craftsmans = Artisans = Artist**
Against things mass-produced.
- Then workers could find joy in their **WORK** (and lives) again.
- Embraced **socialism**.

PRE-RAPHAELITE BROTHERHOOD

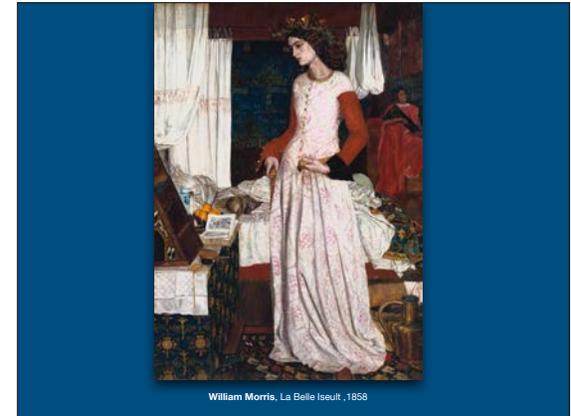
- Group of **young British (male) painters** who banded together in **1848** in reaction against what they conceived to be the unimaginative and artificial historical painting of the Royal Academy and who **purportedly sought to express a new moral seriousness and sincerity in their works**.
- They were inspired by Italian art of the 14th and 15th centuries, and their adoption of the name Pre-Raphaelite expressed their admiration for what they saw as the direct and uncomplicated depiction of nature typical of Italian painting before the **High Renaissance** and, particularly, before the time of Raphael.
- Although the Brotherhood's active life lasted not quite five years, **its influence on painting in Britain, and ultimately on the decorative arts and interior design, was profound**.



Dante Gabriel Rossetti, (L) Proserpine, 1880, (R) Roman Widow, 1874



John William Waterhouse, 'Hylas and the Nymphs' 1886; 'The Lady of Shalott', 1888



William Morris, La Belle Iseult, 1858

PRE-RAPHAELITE BROTHERHOOD

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- Group of **young British (male) painters** who banded together in **1848** in reaction against what they conceived to be the unimaginative and artificial historical painting of the Royal Academy and who **purportedly sought to express a new moral seriousness and sincerity in their works**.
- They were inspired by Italian art of the 14th and 15th centuries, and their adoption of the name Pre-Raphaelite expressed their admiration for what they saw as the direct and uncomplicated depiction of nature typical of Italian painting before the **High Renaissance** and, particularly, before the time of Raphael.
- Although the Brotherhood's active life lasted not quite five years, **its influence on painting in Britain, and ultimately on the decorative arts and interior design, was profound**.



Jane (Burden) Morris (painting detail By Rossetti)

WILLIAM MORRIS (1834-1896)

- Designer | Writer | Social Reformer
- Fascinated with medieval history, chronicles, poetry. Ran with Pre-Raphaelites.
- When furnishing **The Red House**, he found the mass-produced furnishings cheap and of poor design and quality. Where was the craft/art?
- **Craftsmans = Artisans = Artist**
Against things mass-produced.
- Then workers could find joy in their **WORK** (and lives) again.
- Embraced **socialism**.



Philip Webb. The Red House, 1859



Philip Webb. The Red House FLOORPLAN, 1859



REQUIRED TO WATCH THIS.



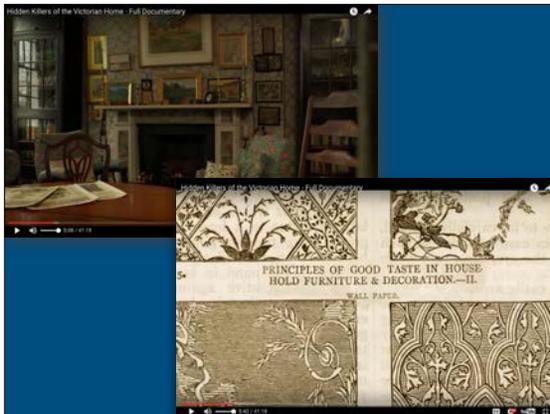
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INTRODUCTION

'HAVE NOTHING IN YOUR HOUSES THAT YOU DO NOT KNOW TO BE USEFUL OR BELIEVE TO BE BEAUTIFUL.'

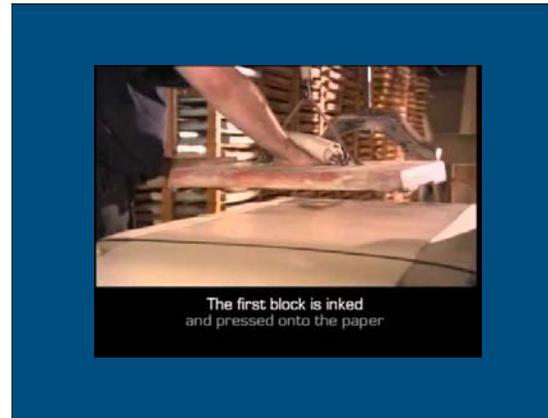
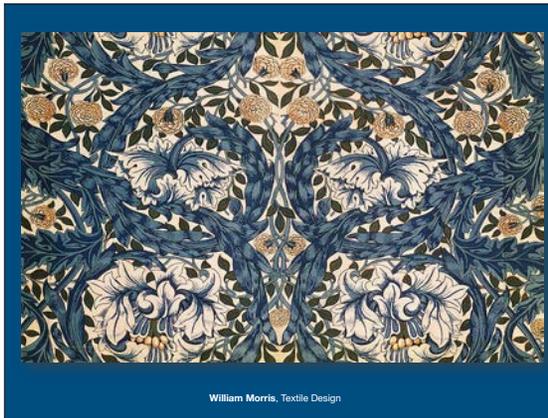
William Morris (1834-1896) is regarded as the greatest designer and one of the most outstanding figures of the Arts and Crafts Movement. He was also a poet, artist, philosopher, typographer and political theorist. In 1861, with a group of friends, he started the decorating business Morris, Marshall, Faulkner & Co. which provided beautiful, hand-crafted products and furnishings for the home. This was highly controversial at the time as it denounced the 'progress' of the machine age by rejecting unnecessary mechanical intervention. Influenced by the ideas and writings of Thomas Carlyle and John Ruskin, who sought to redress class inequality and improve society by reinstating the values of the past, Morris was motivated by the desire to provide affordable 'art for all.'



William Morris, Textile Design



William Morris, Textile Design



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Definition of SOCIALISM

- 1 : any of various economic and political theories advocating collective or governmental ownership and administration of the means of production and distribution of goods
- 2 a : a system of society or group living in which there is no private property
b : a system or condition of society in which the means of production are owned and controlled by the state
- 3 : a stage of society in Marxist theory transitional between capitalism and communism and distinguished by unequal distribution of goods and pay according to work done

- Embraced socialism.

ARTS & CRAFTS MOVEMENT + WILLIAM MORRIS

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ARTHUR MACKMURDO (1851-1942)

- English architect, designer, and a (the?) pioneer of the English Arts and Crafts movement
- Studied with John Ruskin
- Influenced by William Morris
- His architectural (and furniture) designs shows Italian influence, but its pure originality mark him as a forerunner of the Modernist movement.
- Many say he displays the FIRST realization of Art Nouveau in the book cover of Wren's City Churches

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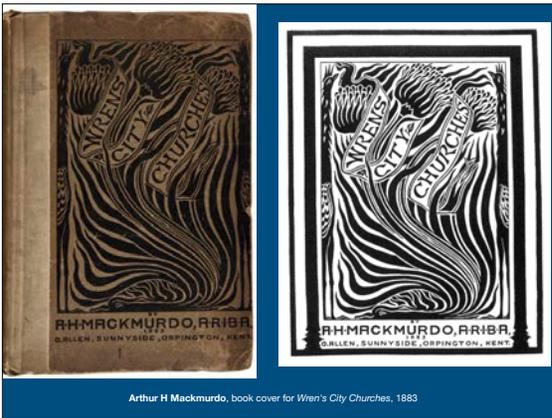
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Arthur H Mackmurdo, chair, 1861

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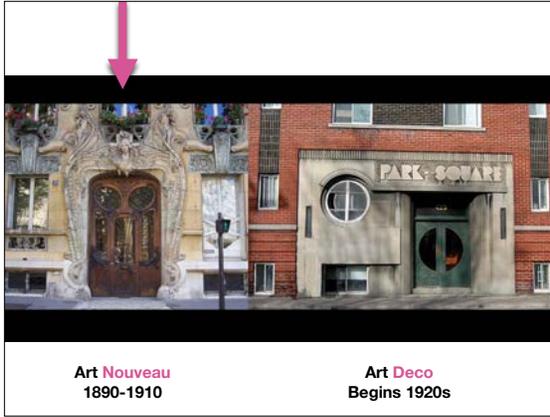
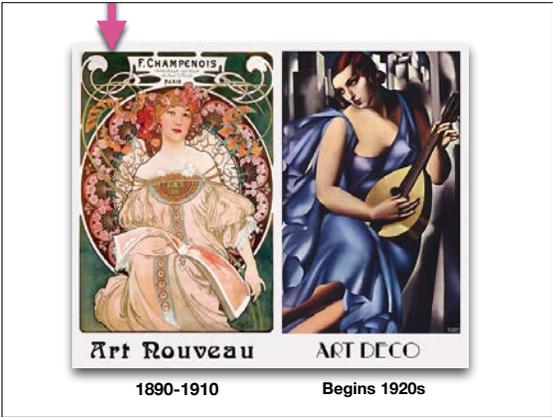
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Arthur H Mackmurdo, book cover for Wren's City Churches, 1883

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Art Nouveau ≠ **Art Deco**



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- Private Press Movement and Book Design

CENTURY GUILD

- Mackmurdo founded the **Century Guild of artists** in **1882**
- Based upon the teachings of William Morris to produce better furniture and decorative accessories*
**than were then available commercially via mass production and overworked, out-of-touch factory employees.*

CENTURY GUILD

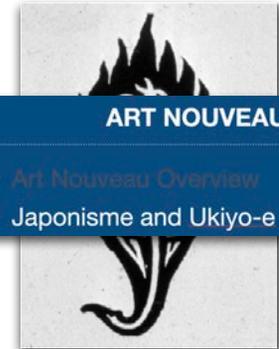
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- Renaissance and Japanese elements
- Link between Arts and Crafts Movement & Art Nouveau



Arthur H Mackmurdo, Century Guild trademark, 1884

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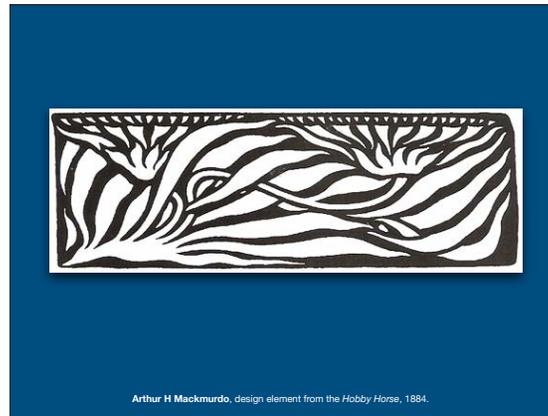
Arthur H Mackmurdo, Century Guild trademark, 1884

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Arthur H Mackmurdo, Century Guild trademark, 1884



Arthur H Mackmurdo, design element from the Hobby Horse, 1884.

CENTURY GUILD

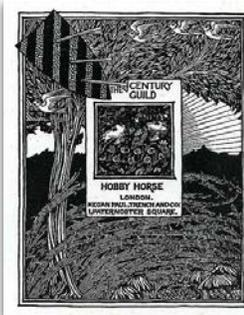
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- Published **The Century Guild Hobby Horse**
- Began publication in **1884**
- First finely printed magazine devoted exclusively to visual arts

Arthur H Mackmurdo, Century Guild trademark, 1884

THE CENTURY GUILD HOBBY HORSE

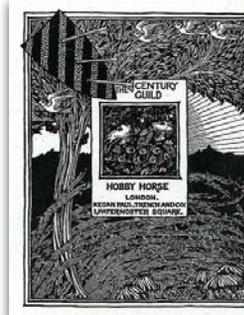
- Beautiful **layout**
- Attention to **typesetting**
- Handmade **paper**
- **Woodblock illustrations**
- Introduced Arts and Crafts philosophy to the rest of Europe
- Disbanded 1888, but influenced:
 - > Private Press Movement
 - > Art Nouveau



Selwyn Image, title page from The Century Guild Hobby Horse, 1884

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“[...] The unknown inventor of patterns to decorate a wall or a water-pot who employs himself representing abstract lines and masses **deserves equal claim to being called an artist** as the painter Raphael, who represented human form and the highest human interests.]”

“For when you begin to realize, that all kinds of invented Form, and Tone, and Colour, are alike true and honorable aspects of Art, you see something very much like a **revolution looming ahead of you.**”

- Selwyn Image, from article in The Century Guild Hobby Horse, 1880s

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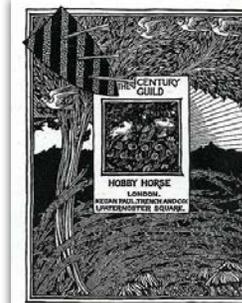
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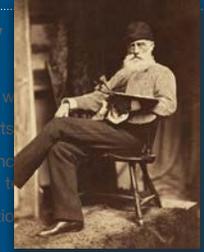
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William Morris, trademark for the Kelmscott Press, 1892

THE ARTS AND CRAFTS OF TODAY, BEING AN ADDRESS DELIVERED IN EDINBURGH IN OCTOBER, 1889. BY WILLIAM MORRIS.

'Applied Art' is the title which the Society has chosen for that portion of the arts which I have to speak to you about. What are we to understand by that title? I should answer that what the Society means by applied art is the ornamental quality which men choose to add to articles of utility. Theoretically this ornament can be done without, and art would then cease to be 'applied'... would exist as a kind of abstraction, I suppose. But though this ornament to articles of utility may be done without, man up to the present time has never done without it, and perhaps never will; at any rate he does not propose to do so at present, although, as we shall

William Morris, Golden typeface, 1888-90
Displays his interest in Old Style typography.



Pages from The Story of the Glittering Plain, William Morris (designer/printer) and Walter Crane (illustrator), 1894

WILLIAM MORRIS & THE KELMSCOTT PRESS

"Few of Morris's endeavors might seem more remote from the **ideals of his socialist engagement** than his practices as the founder and manager of the Kelmscott Press.

He himself, however, **vigorously defended his undertaking as a utopian protest against capitalist practices**, which had destroyed the art of bookmaking, as they had destroyed—or corrupted—everything else.

...One cannot understand the moral intensity of Morris's typographical writings without realizing that **he did not merely wish to improve the printing of books, ...he wanted to alter the course of Western history.**"

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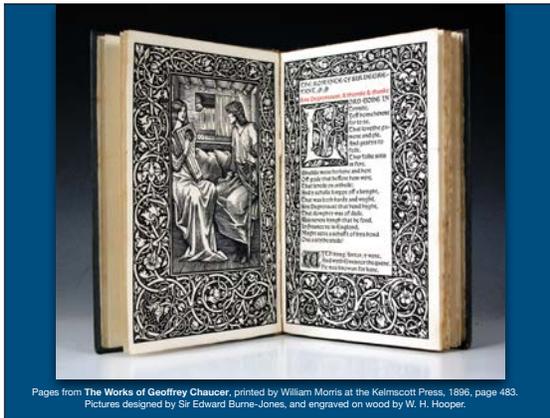
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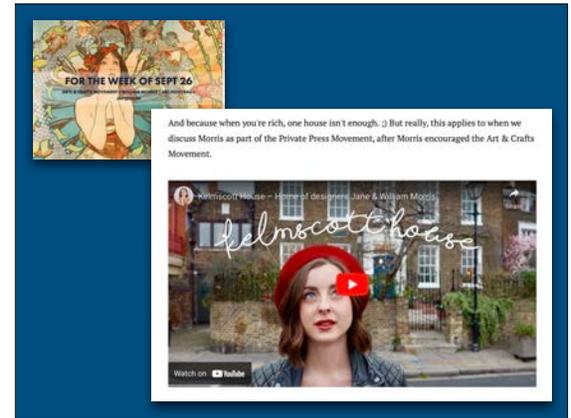


Pages from *The Works of Geoffrey Chaucer*, printed by William Morris at the Kelmscott Press, 1896, page 483. Pictures designed by Sir Edward Burne-Jones, and engraved on wood by W. H. Hooper.

WILLIAM MORRIS & THE KELMSCOTT PRESS

“...to make beautiful things, for Morris, [was] to make unalienated things, to reclaim the thing-ness of things from the dilutions, adulterations, and abstractions of commodification— a material act, but also “the embodiment of dreams, a utopian vision that owe[d] as much to Keats as to Marx...the redemption of the senses.”

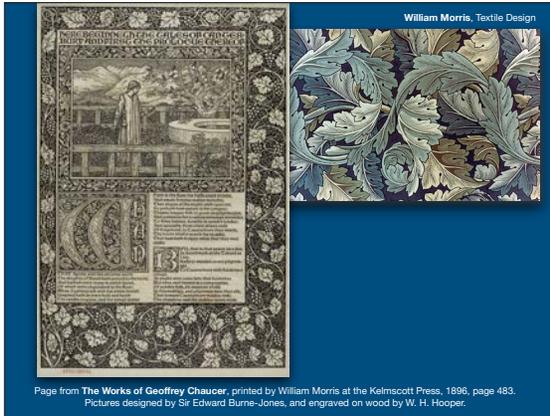
Jeffrey Skoblow, “Beyond Reading: Kelmscott and the Modern,” in Richard Matthews, ed., *The Victorian Illustrated Book*, Charlottesville: University of Virginia Press, 2020, 241-42.



And because when you're rich, one house isn't enough. :) But really, this applies to when we discuss Morris as part of the Private Press Movement, after Morris encouraged the Art & Crafts Movement.



Watch on YouTube



William Morris, Textile Design

Page from *The Works of Geoffrey Chaucer*, printed by William Morris at the Kelmscott Press, 1896, page 483. Pictures designed by Sir Edward Burne-Jones, and engraved on wood by W. H. Hooper.



The Works of Geoffrey Chaucer, 1896, page 483.

Job cigarette papers ad by Alphonse Mucha, 1896

WILLIAM MORRIS & THE KELMSCOTT PRESS PARADOXES

#1

“Morris’s print work hearkened back to an idealist tradition in which art occupied a higher plane and served as an ethical model,

but also drew on **Aestheticism*** and **Marxism*** to complicate this idealist tradition by continually insisting on the artificiality of this ideal”

Elizabeth C. Miller, “William Morris, Print Culture, and the Politics of Aestheticism,” *Modernism/Modernity* 15.3 (2008), 478.

JOHN RUSKIN (1819-1902)

PHILOSOPHY:

- Rejected mercantile economy.
- Encouraged the union of art and labor in service to society.
- Beautiful things were valuable and useful precisely because they were beautiful.
- Also concern for social justice, national education system, and the elderly.
- Influenced William Morris.

RELATED TO MARXISM →

RELATED TO MARXISM →

RELATED TO AESTHETICISM →

RELATED TO AESTHETICISM →

RELATED TO MARXISM →

WILLIAM MORRIS (1834-1896)

• Designer | Writer | Social Reformer

- Fascinated with medievalism
- Ran with Pre-Raphaelites
- When furnishing his Red House, he emphasized mass-produced furnishing design and quality. Where
- Craftsmans = Artisans =
- Against things mass-produced
- Then workers could find



WILLIAM MORRIS PARADOXES

Incunabula
printing

Incunabula, singular **incunabulum**, books printed during the earliest period of typography—i.e., from the invention of the art of typographic printing in Europe in the 1450s to the end of the 15th century (i.e., January 1501). Such works were completed at a time when books—some of which were still being hand-copied—were sought by an increasingly large number of readers.

#2

In his return to printing methods of the incunabula period,

he used initials, borders and ornaments that were interchangeable, modular, repeatable – a basic aspect of industrial production applied to the page.

**WILLIAM MORRIS
PARADOXES**

#3

Morris taught design could bring art to the working class
via exquisite furnishings of Morris and Co.
and Kelmscott books only available to wealthy.

**WILLIAM MORRIS
PARADOXES**

#4

He sought refuge in the handicraft of the past
while he developed design attitudes
that charted the future.

**WILLIAM MORRIS
PARADOXES**

#4 + LASTING INFLUENCE

His call for workmanship, truth to materials,
and making the utilitarian beautiful influenced
the idea of **form follow function**.

This was adopted by succeeding generations who
sought to **unify** not art and craft, but **art and industry**.

But his work was about ornament and tradition,
both elements that succeeding generations
would work against.

**ARTS & CRAFTS MOVEMENT
+ WILLIAM MORRIS**

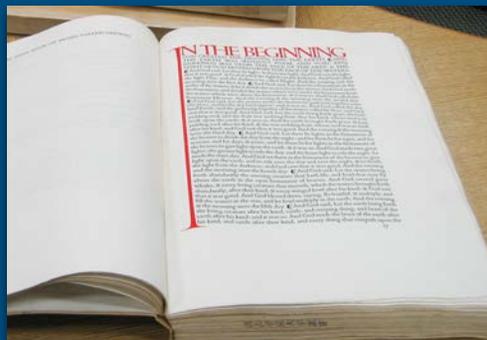
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PRIVATE PRESS MOVEMENT

- Sought to restore the **holistic experience of apprenticeship**, which had been destroyed by subdivision of labor and machine production
 - Morris's influence led to this, though he didn't live to see most of it

PRIVATE PRESS MOVEMENT

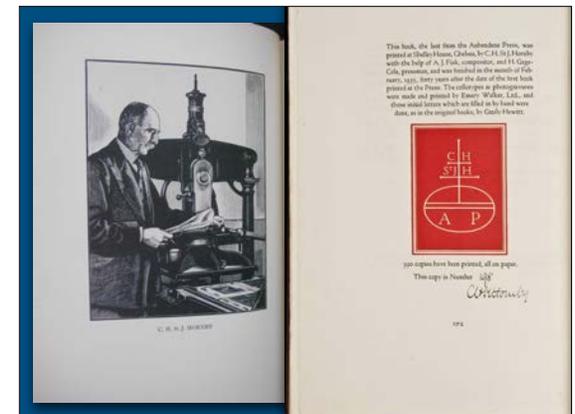
- **Guild of Handicraft**, England
 - Charles R. Ashbee gathered from Kelmscott Press after Morris's death
 - Joined with T.J. Cobden-Sanderson to establish **Doves Press**



T.J. Cobden-Sanderson and Emery Walker, pages from the **Doves Press Bible**, 1903

PRIVATE PRESS MOVEMENT

- **Ashendene Press**, England
 - Founded by C. H. St. John Hornsby.
 - The Ashendene Press was founded in 1895 and continued until 1935, with a break during the First World War from 1915 to 1920.
 - Set up press to print books for his family and friends.
 - 'I have worked for my own pleasure and amusement without having to keep too strict and eye upon the cost.'



PRIVATE PRESS MOVEMENT

- **Eragny Press, England**
 - Founded by Lucien Pissarro (1863-1944), son of the Impressionist, pointillist painter Camille Pissarro.
 - The Eragny Press specialized in **small hand-made books in limited print runs** featuring exquisite **woodcut engravings** often printed in several colors using different woodblocks.
 - The press was active between 1896 and 1914



Lucien and Esther Pissarro, pages from *Ishtar's Descent to the Nether World*, 1903

PRIVATE PRESS MOVEMENT

- **Bruce Rogers**
 - **American book designer**
 - Applied the ideal of the beautifully designed book to commercial production, becoming very **influential** and **setting the standard for the 20th century book**.



Bruce Rogers, typographic page

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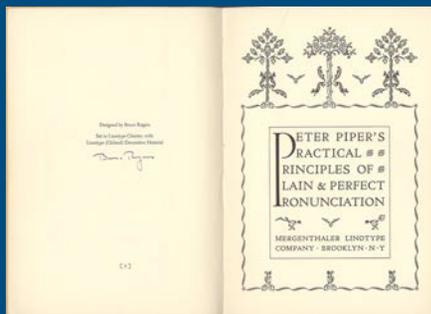


Bruce Rogers, typographic page

PRIVATE PRESS MOVEMENT

TYPOGRAPHY

- **Rudolf Koch, Germany**
 - **Deutsche Schrift** (German Script)
 - **Neuland**



Bruce Rogers, title page design



Rudolf Koch, *Halbfette Deutsche Schrift*, 1911-13, *Schmale Deutsche Schrift*, 1910-13

PRIVATE PRESS MOVEMENT

TYPOGRAPHY

- **Rudolf Koch**, Germany
 - *Deutsche Schrift* (German Script)
 - **Neuland**



Rudolf Koch, Neuland, 1922-23



- BIG break from Textura-influenced type ongoing in Germany at the time
- VERY close to sans serif, but not quite

PRIVATE PRESS MOVEMENT

TYPOGRAPHY

- **Frederic W. Goudy**, America
 - Staunch traditionalist
 - Based many designs on Venetian and French Renaissance typography
 - Created **122 typefaces** of his own, including **Goudy**

PRIVATE PRESS MOVEMENT

TYPOGRAPHY

- **Morris F. Benton**, America
 - Played role in developing many new typefaces designs at this time
 - Carefully studied human perception and reading comprehension to develop Century Schoolbook, designed for and widely used in textbooks

Alternate Gothic
Century Schoolbook
Clearface
Cloister Bold
Franklin Gothic
News Gothic
Souvenir
Stymie Medium

Morris F. Benton, typeface designs 1906-1931

AND FINALLY....

- 1920s:
William Dwiggins, book designer, uses the term "**graphic designer**" for the first time in recorded history.



LEGACIES OF THE ARTS AND CRAFTS MOVEMENT

ATTITUDES ABOUT:

- Materials
- Excellence in:
 - Book design
 - Typography
 - Private press
- Form follow Function
- Social value
- Visual Style

arth3573_week6_sept26

Prof Nikki 5:10 PM
Flip for the week of September 26th.
Tell me what you think about William Morris. 🙏
<https://flip.com/463a1d88> (edited)

Flip
WEEK OF SEPT 29: William Morris
Check out this Flip!

WEEK OF SEPT 29: William Morris
0 responses · 0 views · 0 comments

WILLIAM MORRIS What is your opinion about William Morris? Instead of just one piece, explain your opinion of what his philosophies and/or ideals were and how he implemented them. You can pick a specific area discussed – Arts & Crafts Movement, Pre-Raphaelite involvement, and/or the Private Press Movement – but consider the common thread(s) of what he was trying to do DURING THAT TIME. Do your best! This may be a difficult one, depending on your existing knowledge of history, economics, philosophy, and/or politics. You have 2 minutes just in case you get wordy, but you don't have to fill the whole time. DUE BY SATURDAY, OCTOBER 1st, 10pm.