

**The New England Institute of Art**    **Chapter 10—The Arts and Crafts Movement and Its Heritage**  
**Definitions**

- GD315A**
- **Arts and Crafts Movement**—read p167 through second paragraph p169
  - **Private Presses**
    - **Kelmscott Press** (Morris)
    - **Doves Press** (Cobden-Sanderson and Walker)
    - **Village Press** (Goudy)

**History and Analysis of Design**

**Names—and Important Information—to Know**

**In Europe...**

- **William Pickering** (1796–1854). Played an important role in the separation of graphic design from printing production in the early-to-mid 1800s, although his efforts were not enough to stay the decline in quality of design (especially book design) during the 1800s. It wasn't until late in that Century with the growing strength of the Arts and Crafts movement that a 'book design renaissance' occurred on a noticeable scale. #10-1 and 10-2, p168.
- **John Ruskin** (1819–1900). Ruskin was a writer who promoted the union of art and labor in service to society. He promoted his idea that beautiful things were valuable precisely because they were beautiful, and that his concern for social justice, quality housing for laborers, a strong national education system and retirement benefits for the elderly stemmed from a philosophy of art.
  - **Take notes from reading from, bracketed area of Sesame and Lilies lecture of 1894**
- **William Morris** (1834–1896). Morris was clearly the leader of the Arts and Crafts movement. He was a prolific writer who also designed pattern for wallpapers, textiles, carpets and tapestries. His concern for the welfare of workers—much like John Ruskin's—prompted Morris towards Socialist ideas. In 1888 Morris devoted his skills towards book design and he began to research and develop the design of his first typeface, Golden. Morris studied books of the Incunabula and established his own press, the Kelmscott Press which produced over 18,000 volumes of over 50 different titles between 1891 and 1898 (when the Kelmscott press disbanded, two years after Morris' death).
  - **See illustrations, pp173–175 and last paragraph column 1 p172: reference to Jensen is Fig 7-2, p94**
  - **Read handout, ITC Golden**
  - **On the www...**
    - **ibwf.gov.uk/wmg/print.htm and click both images, read, look at images**
    - **Google search to find "ITC Golden typeface" and "Italia typeface"**

**Ironically...**

- Morris, in his efforts to recapture the care and meticulous handcrafted elements of the Incunabula, utilized some aspects of industrial production—he produced book design using modular, interchangeable and repeatable initials, borders and ornaments.
- In his attempts to revisit the care and craftsmanship of the past, he developed progressive design elements which, during the 20th Century, were furthered by others who worked towards the unification of art and machine production.
- Although Morris sought to re-establish the lost quality of the craft of book design and book making his methods were expensive in comparison with the cheap mass-produced goods of his time, and his products were really only accessible to the wealthy.
- **Charles Ashbee** (1863–1942). Established the Guild of Handicraft (1888). and the Essex House Press (approx. 1902). Early in his career, he sought to revive the practice of apprenticeship. Several economic failures prompted this follower of Ruskin and Morris to work towards the integration of art and industry after WWI. **pp176, 177 #10-21, 10-22**
- **T.J. Cobden-Sanderson** (1840–1922) and Emery Walker (1851–1933?) established the Doves Press in 1900, stating that "The whole duty of typography is to communicate to the imagination, without loss by the way, the thought or image intended to be conveyed by the author." The Doves Press rejected ornamentation in favor of "...fine paper, perfect presswork and exquisite type and spacing."  
**p 179#10-23, Doves Press Bible.**
- **Lucien Pissaro** (1863–1944) and **Esther Pissaro** (1870-1951). Lucien was the son of painter Camille Pissaro. They established Eragny Press (named after the village where Lucien was born) and were noted for producing books containing Lucien's artwork in 3- and 4-color woodblock illustrations. They combined traditional design elements with those of then-contemporary Art Nouveau. **p179, #10-26, p180 #10-27.**
- **Jan Van Krimpen** (worked during 1920s). Designed typefaces for books. Regarded advertising with contempt.
- **Rudolf Koch** (1876–1934). p185: "...regarded the Alphabet as a supreme spiritual achievement of humanity. **pp184, 185 #10-35, 10-36 (also Kabel typeface of which you should be familiar)**

### In the US...

- **Elbert Hubbard** (1856–1915). Another irony related to William Morris and the Kelmscott Press is found in the story of Elbert Hubbard. Hubbard, too, sought to re-establish quality of design and production of books—also of furniture, copperware and leather goods—yet Hubbard consciously embraced the technology which permitted his **Roycroft Arts and Crafts Center** to produce books and other articles which were affordable and thus accessible to a broad range of people. Many supporters of William Morris believed Hubbard to be what Morris' daughter termed "...that obnoxious imitator..." yet others say value in Hubbard's desire to bring the quality design of the Arts and Crafts movement into the lives of the middle class. **p179 #10-25 and Roycroft symbol shown in class. Compare Roycroft symbol to Jenson's orb-and-cross motif, p95 #7-3).**

Ironically again... today the Roycroft Arts and Crafts Center continues to operate on a modest scale, no longer producing books yet producing pottery and some furniture. Prices however are quite steep for today's middle class (i.e. small Roycroft bookcase, approx 3' wide, 4' high costs upwards of \$900!)

- **Frederic Goudy** (1865–1947). **pp186, 187.** Goudy designed 122 typefaces based upon Renaissance and Medieval design. He founded...
  - **the Camelot Press** (1894)
  - **the Booklet Press** (1895)
  - **the Village Press** (1899–1908)
- **William Addison Dwiggins** (1880–1956). A student of Goudy's, **Dwiggins was the first to coin the term, 'Graphic Designer,' in 1922.**
- **Bruce Rogers** (1870–1956). Applied the ideals of the Kelmscott Press to commercial production—he wrote, "The ultimate test, in considering the employment or rejection of an element of design... would seem to be: does it look as if it were inevitable, or would the page look as well or better for its omission?" **See text, and Rogers' work, pp 187,188.**
- **Morris Fuller Benton** (1872–1948). Designed approx. 225 typefaces. Studied human perception and reading comprehension to develop Century Schoolbook, a typeface which (surprise!) is widely used in textbooks. **p189, #10-44.**

### Read :

**p185, column two, 2nd paragraph, "In America..." through end of column one, p188.**