

The Arts and Crafts Movement: c. 1870 to 1920



William Morris: British painter, designer, craftsman, typographer, poet, and social reformer, founder of the Arts and Crafts Movement.



He founded his own firm which produced stained glass, furniture, wallpaper, tiles, rugs, books, pottery and fabrics.

<https://youtu.be/NkQXUKQYrsQ>

28:43 and 34:35



William Morris,
La Belle Iseult,
1858, oil on
canvas. Model –
Jane Burnen
Morris

William Morris. *The Woodpecker*
1885. Tapestry based
on Morris's poem
about the king who
was transformed into
a woodpecker.



Arts and Crafts Movement:

English social and aesthetic movement dedicated to reestablishing the importance of high-quality craftsmanship in an era of mechanization and mass production.

The movement was criticized as elitist and impractical in an industrial society, but in the 1890s its appeal widened and spread to other countries, including the U.S.

The style they advocated was based on natural forms and often consisted of repeated designs of floral or geometric patterns



**'Acanthus'
Wallpaper
Designed by
William
Morris**





William Morris. Design for "Tulip and Willow" indigo-discharge wood-block printed fabric, 1873

Morris designed patterns for wallpaper for fabric printing.

Morris chose to work with the ancient technique of hand woodblock printing in preference to the roller printing which had almost completely replaced it for commercial uses.



Morris taught himself embroidery, working with wool on a frame custom-built from an old example, and once he had mastered the technique he trained his wife and others to execute designs to his specifications.

WILLIAM MORRIS EMBROIDERY PATTERN. *Morris and Company, London, circa 1880, unbleached muslin with silk embroidery floss, 30" x 30"*



"The Achievement of the Grail" (1891-4) Tapestry by Edward Burne-Jones, Museum and Art Gallery of Birmingham

Galahad, Bors and Percival achieve the Grail

Morris long dreamed of weaving tapestries in the medieval manner, which he called "the noblest of the weaving arts." He set up a loom in his house and taught himself to weave with only an 18th century French manual for guidance. Within a matter of months he had completed his first tapestry design.



Ponsonby Church. 1840-74 (Neo-Gothic style) Calderbridge, Lake District. England.

Sir Edward Burne-Jones (designer) and William Morris (manufacturer), St Peter, St John, Crucifixion, Nativity, St Paul, St Barnabus. C. 1874, stained glass windows, Ponsonby Church, Ponsonby, England.




THE SUSSEX RUSH-SEATED CHAIRS
MORRIS AND COMPANY
449 OXFORD STREET, LONDON, W.



Sussex Rush-Seated Chairs. Page from the Morris and Co. catalogue.

Philip Webb, *Chair From The Sussex Range*,
strated production 1865,
ebonized wood with rush
seat, manufactured by
Morris & Company.





Integrated decorative
environment

WILLIAM MORRIS, *Green Dining Room*, 1867. Victoria & Albert Museum, London. Stained glass windows and panel figures by Burne-Jones, panels with branches of fruit or flowers by Morris, and olive branches and a frieze by Philip Webb.

In 1891, Morris founded the Kelmscott Press, in order to produce books by traditional methods, using, as far as possible, the printing technology and typographical style of the fifteenth century. Morris designed his own typefaces, made his own paper, and printed by hand.

Note. This is the Golden type.
 This is the Troy type.
 This is the Chaucer type.



Comparison: Nicholas Jensen cut the first successful roman typeface in 1470

Kelmscott Press typefaces and colophon, 1897



Page from the Kelmscott Chaucer, 1896

The Kelmscott Chaucer took four years to prepare. It contains 87 wood cut illustrations by Edward Burne-Jones. In addition, there are border decorations and large initial word decorations designed by William Morris.

This was Morris' final great effort since he died within a few months after its publication.



ATHOLDE dayes of the Kyng Arthour,
Of which that Britons speken greet honour,
Al was this land fulful of fairye.
The elf queene with hir joly compaignye
Daunced ful ofte in many a grene mede;
This was the olde opinion, as I rede.
I speke of manye hundred yeres ago;
But now kan no man se none elves mo.

for now the grete charitee and prayeres
Of lymytours, and othere hooly freres,
That serchen every lond and every streem,
As thikke as motes in the sonne/beem,
Blessynge halles, chambres, hichenes, boures,
Citees, burghes, castels, hye toures,
Thropes, bernes, shipnes, dayeryes,
This maketh that ther been no fairyres;
for ther as wont to walken was an elf,
Ther walketh now the lymytour hymself,
In undermeles and in morwenynges,
And seyth his matyns and his hooly thynges
As he gooth in his lymytacioun.
Wommen may go sauffy up and down;
In every bussh, or under every tree,
Ther is noon oother incubus but he,
And he ne wol doon hem but dishonour.

AND so bifel it, that this kyng Arthour,
hadde in his hous a lusty bacheler,
That on a day cam ridynge fro ryver;
And happed that, allone as she was born,
He saugh a mayde walkynge hym biforn,
Of whiche mayde, anon, maugree hir heed,
By verray force he raft hire maydenhed:
for which oppressioun was swich clamour,
And swich pursute unto the kyng Arthour,
That dampned was this knyght for to be deed.

One physician attributed his death to "simply being William Morris, and having done more work than most ten men."



The room décor is consistent with Morris's vision of a functional, exquisitely designed art.

Mackintosh rejected over-decorated Victorian styles in favor of a spare simplicity that featured geometric shapes and unadorned surfaces.

Charles Rennie Mackintosh , and Margaret MacDonald (Scottish). *Reconstruction of Ladies' Luncheon Room, Ingram Street Tea Room, 1900–1912.* Glasgow Museum, Scotland.

Art Nouveau (French for "New Art.") **c.1890 – 1910**

Decorative style that flourished in western Europe and the U.S.; characterized by sinuous, organic, asymmetrical lines based on plant forms.

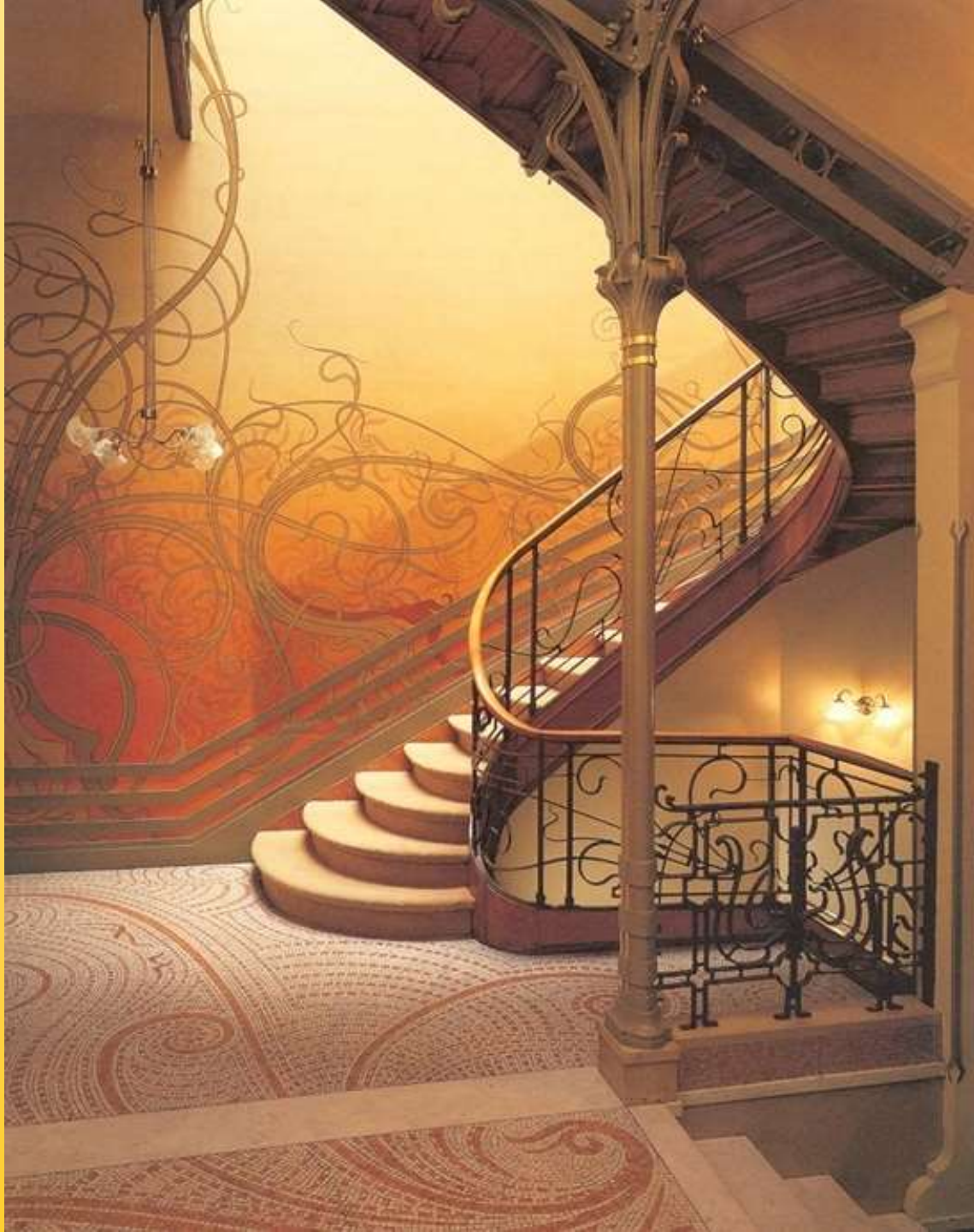
In Germany and Scandinavia it was called *Jugendstil*, the Austrian variant is called *Sezession*; in Italy one speaks of *Stile Liberty*, in Spain of *Modernismo*.

The style was used in architecture, interior design, painting, graphic art and design, jewelry, and glass.

The client, Professor Tassel was a member of a young, politically progressive upper middle class, eager to demonstrate its modernity.

Other clients: Department stores and hotels.

Victor Horta,
(Belgian, 1861 - 1947)
Interior of the Tassel House, Brussels. 1893



The image shows a detailed view of the interior of the Tassel House, designed by Victor Horta. A prominent feature is a spiral staircase with a dark wood handrail and ornate, black wrought-iron balustrades. The floor is covered in a complex mosaic pattern with circular and geometric motifs in shades of red, brown, and beige. A thick, cylindrical column supports the staircase. The background wall features a red and gold patterned wallpaper.

Horta's sources of inspiration:

- Rococo style
- Study of plant growth
- Viollet le Duc's structural theories (Gothic principles in modern materials)
- Eiffel Tower (1889) (exposed metal construction)

Victor Horta, *Interior of the Tassel House*, 1893

VICTOR HORTA *Van
Eetvelde House,*
Brussels, 1895.



VICTOR HORTA (Belgian
architect)

*Staircase in the Van Eetvelde
House, Brussels, 1895.*



Hector Guimard (French architect, designer and writer.)
Entrance to the Porte Dauphine Metropolitan Station, (Original materials: iron and glass.) Paris, 1901

<https://www.khanacademy.org/humanities/becoming-modern/symbolism/v/hector-guimard-city-entrance-paris-metropolitan-c-1900>



AUBREY BEARDSLEY
The Peacock Skirt

1894. Pen-and-ink illustration for
Oscar Wilde's *Salomé*.



Wilde sent an autographed copy of the play, signed: "For Aubrey: for the only artist who knows what the dance of seven veils is, and can see that invisible dance. Oscar."

Aubrey Beardsley

The Stomach Dance

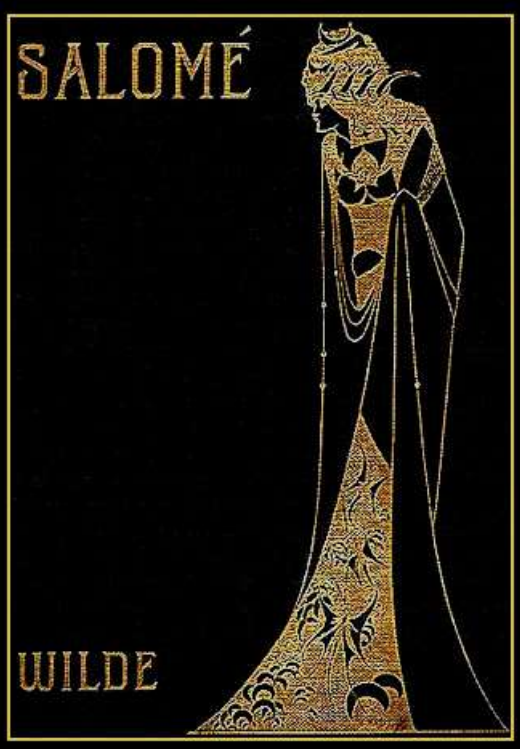
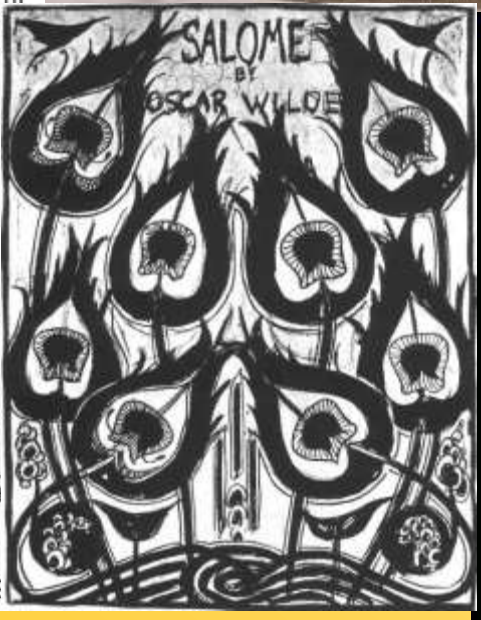
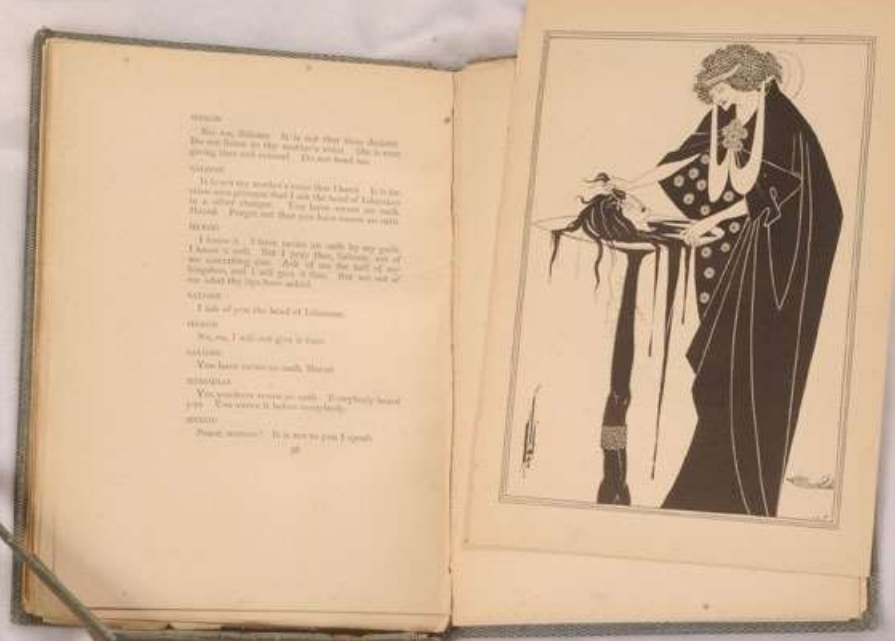
1893. Pen And Ink Drawing

From *Salome* by Oscar Wilde



Aubrey Beardsley, *Salome with the Head of John the Baptist*, 1893, Pen-and-ink illustration for Oscar Wilde's *Salomé*.





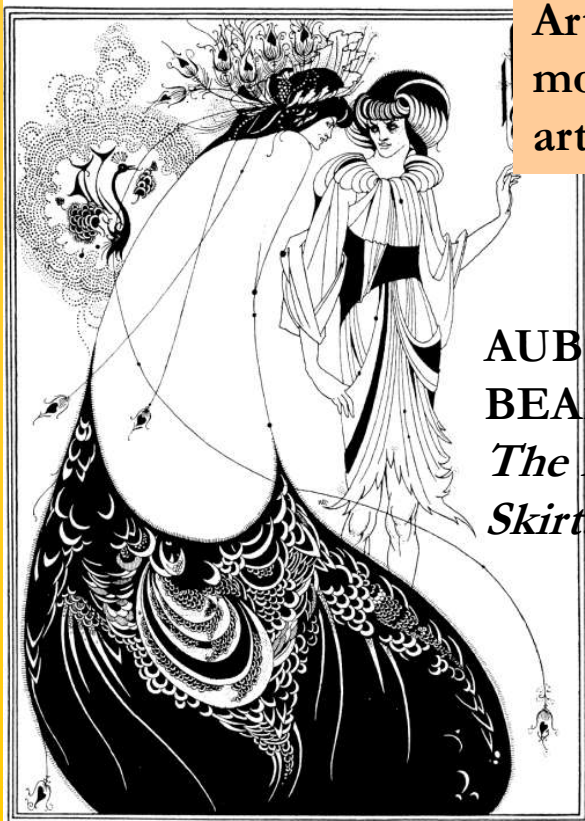


Wallpaper:
designed by,
William Morris
in 1876

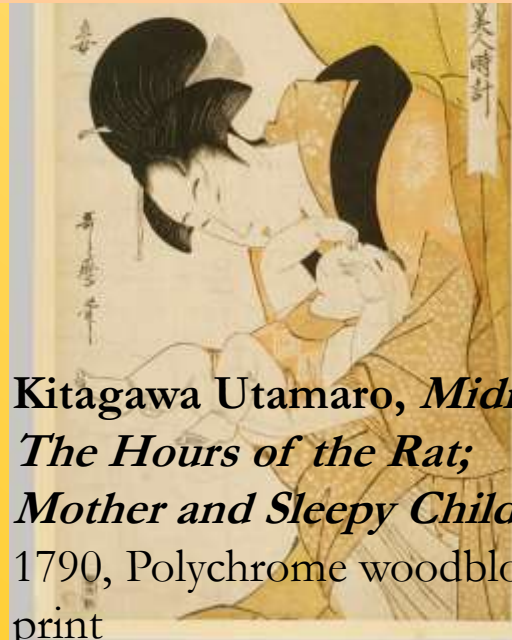


Ardagh Chalice, silver and millefiori glass. Irish, 8th c.

Art Nouveau's sources of influence: The Arts and Crafts movement, Romanticism, Symbolism, Natural forms, Japanese art, Arabesques, Celtic art.



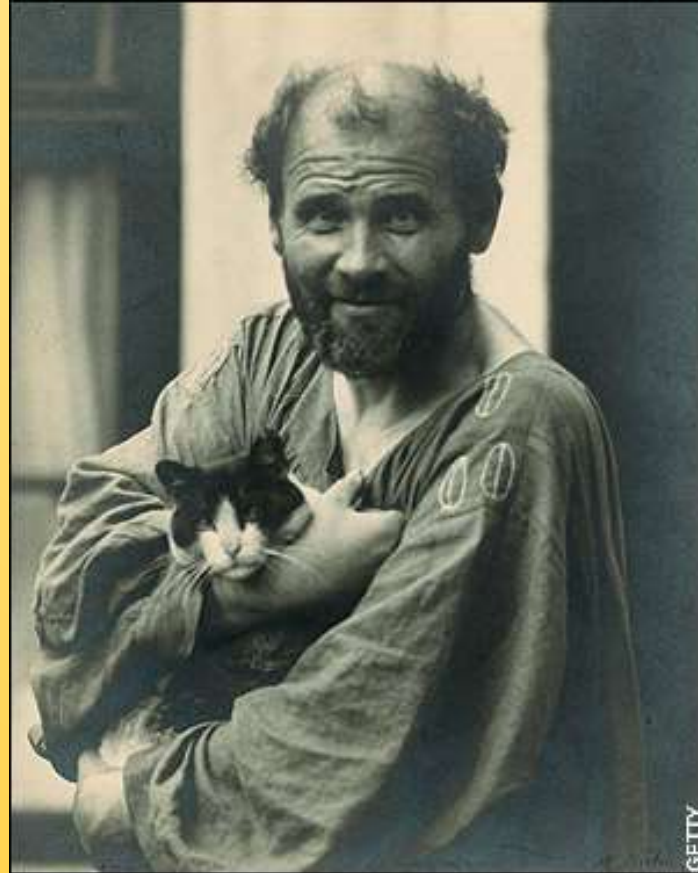
**AUBREY
BEARDSLEY**
*The Peacock
Skirt* 1894.



Kitagawa Utamaro, *Midnight:
The Hours of the Rat;
Mother and Sleepy Child*,
1790, Polychrome woodblock
print



Arabesque pattern at
the Alhambra
(Moorish palace in
Spain)



Gustav Klimt (1862-1918)

Austrian painter and illustrator. He cofounded the Vienna Secession group, an alliance against 19th-century eclecticism in art, and in 1897 became its first president. Klimt's artwork is a synthesis of Symbolism and Art Nouveau.

Egon Schiele, Gustav Klimt in a light Blue Smock, 1913

<https://youtu.be/BRUOACBkFRg>

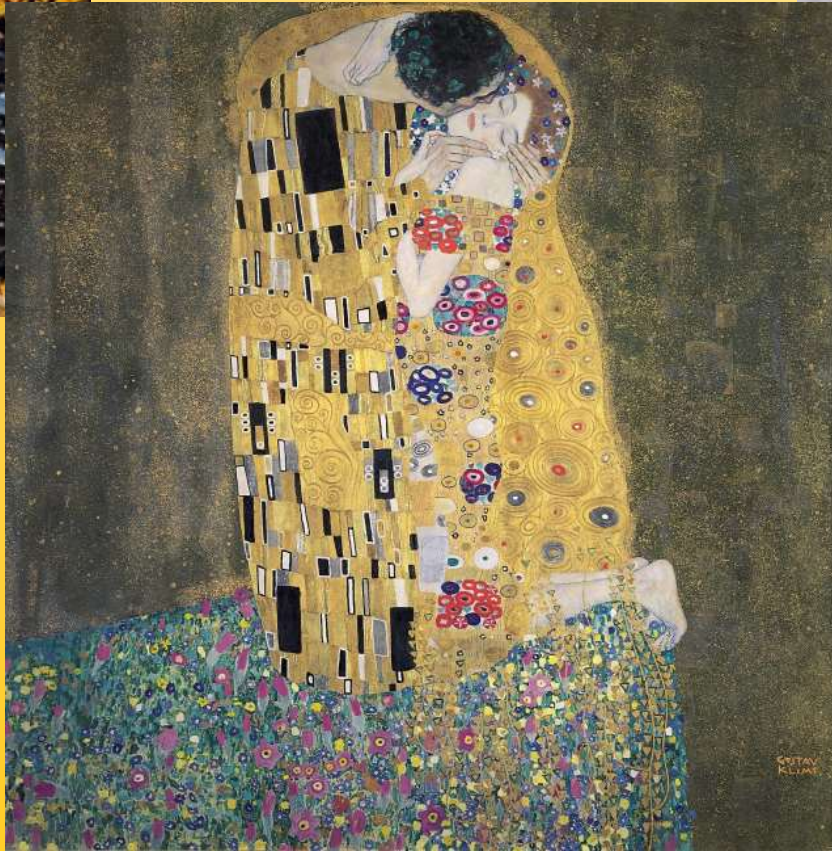


GUSTAV KLIMT, *The Kiss*

1907–1908. Oil and gold leaf on canvas, 5' 10 3/4" x 5' 10 3/4". Austrian Gallery, Vienna.



Justinian,
Detail, mosaic
from San Vitale,
Ravenna, Italy,
ca. 547.



Klimt trip to Venice
and Ravenna, both
famous for their
beautiful Byzantine
mosaics, most likely
inspired his gold
technique.



Choir and apse
of San Vitale
Ravenna, Italy,
526–547.





GUSTAV KLIMT, *The Kiss*

1907–1908. Oil and gold leaf on canvas, 5' 10 3/4" x 5' 10 3/4". Austrian Gallery, Vienna.



Comparison – Academic painting.

**Bouguereau, *Nymphs and Satyr*,
1873, Oil on Canvas, 8' high.**

ANTONIO GAUDI

The Catalan architect and designer Antoni Gaudí (1852-1926) merged Neo-Gothic and Moorish revival styles with the Art Nouveau/Modernisme style to form the most consistently original body of work by any architect of the late 19th and early 20th centuries.



**ANTONIO
GAUDI,**
Casa Milá,
(multifamily
housing)
Barcelona,
1907.



Casa Mila.
Detail







Casa Mila. Balcony. Detail



ANTONIO GAUDI, Park Güell. 1900-14 (Commercially unsuccessful planned housing site, given to the city as a permanent park in 1923.) , Barcelona



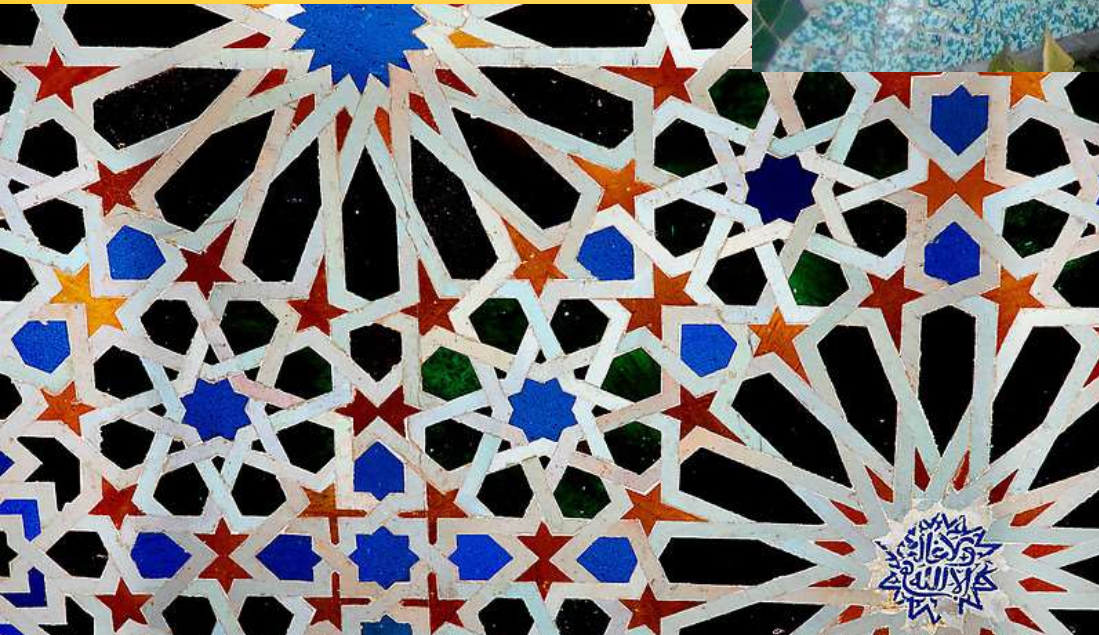
Serpentine seating · Park Guell · Montana Pelada, Barcelona, Spain







Comparison: An Arabic
(Moorish) tile design at the
Alhambra, Granada, Spain
9th-10th c.





Antoni Gaudi, *Church of the Sagrada Familia*, (Uncompleted during Gaudi's lifetime)

Barcelona, 1883-1926

<http://youtu.be/ZnNwpmDWm1w>

7:39

<https://youtu.be/vMaGxllpMhc>



characteristic features of Gothic architecture include the pointed arch and sharply pointed spires.



Ideal Gothic Church
Viollet-le-Duc

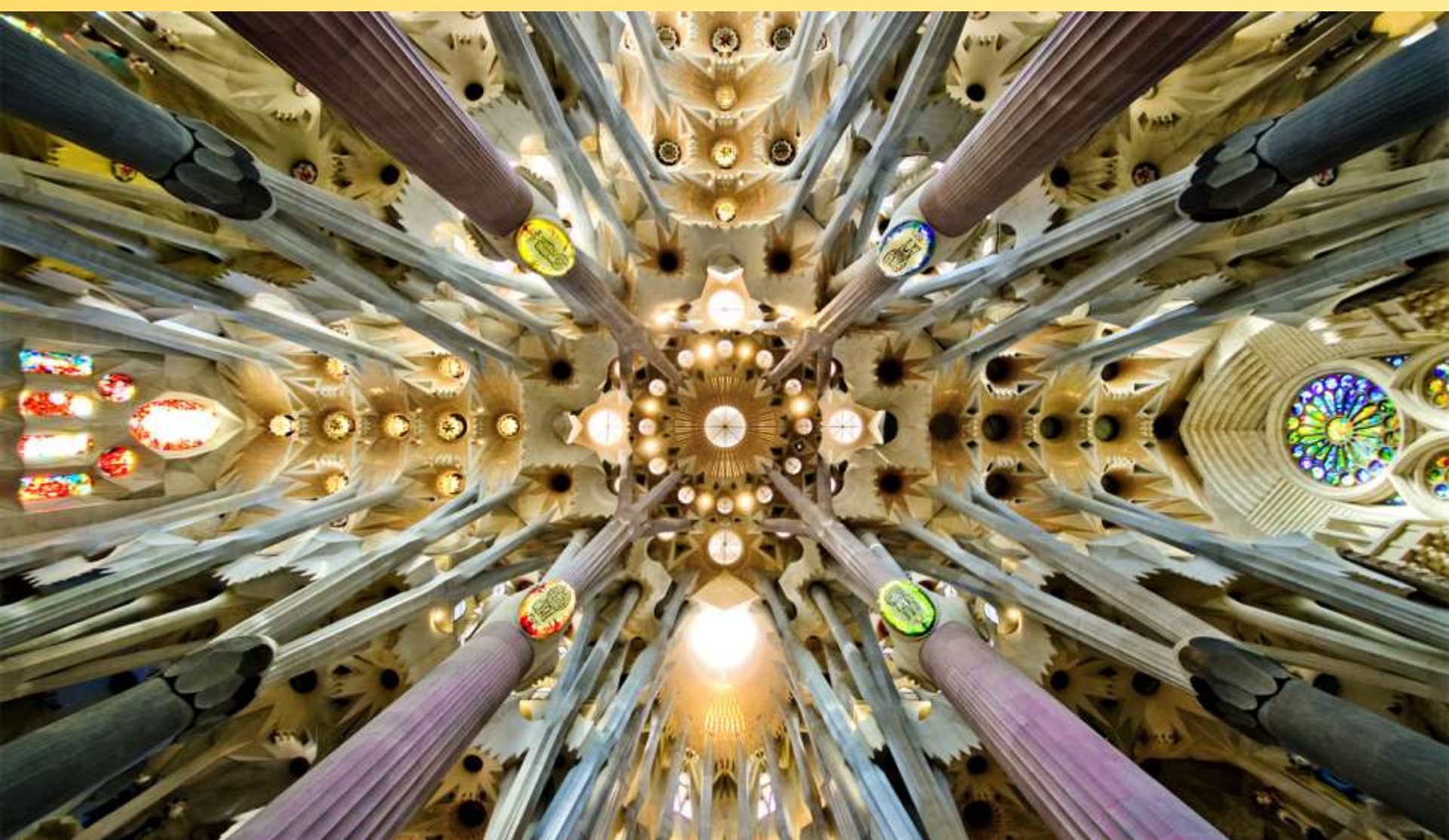


Antoni Gaudí, *Church of the Sagrada Família*,

Barcelona, 1883-1926

East towers from east

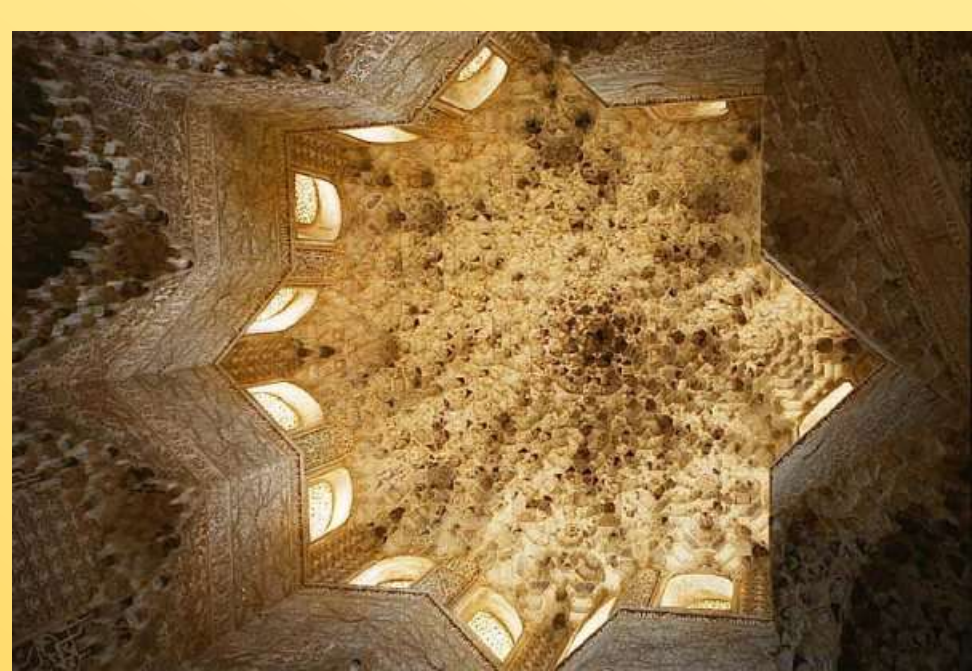




Detail of the roof in the nave.
Gaudí designed the columns to mirror trees and branches

*Nativity facade from east ·
Sagrada Familia*





**Comparison: The court of the lions
at Alhambra, 9th-10th c. (Moorish)**

"Honeycomb," "stalactite," or
"moghárabe" vaulting



Victor Horta *Van Eetvelde House*,
Brussels, 1895.



Antoni Gaudí, *Church of the Sagrada Família*,
Barcelona, 1883-1926

Discussion Question:

Discuss the influence of the social, political and technological changes that occurred in the 19th c. (urbanization, industrialization and increased economic and political interaction worldwide.) on the Arts and Crafts movement and the Art Nouveau style. Discuss the use of new materials and styles, old techniques and different sources that influenced those styles (e.g..Nature, Medieval art).

William Morris
(design).
Detail of Woodpecker
tapestry, 1885

