

Maxim Petit-Homme

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History of Graphic Design

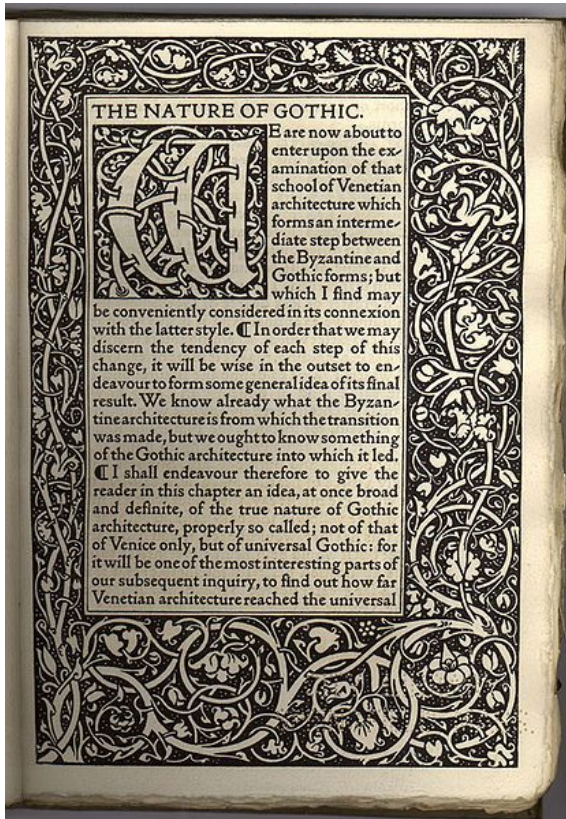
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### Midterm

The Arts and Crafts movement was an international movement in the decorative and fine arts that began in Britain and flourished in Europe and North America between about 1880 and 1920, emerging in Japan in the 1920s. It stood for traditional craftsmanship using simple forms, and often used medieval, romantic, or folk styles of decoration. It advocated economic and social reform and was essentially anti-industrial. It had a strong influence on the arts in Europe until it was displaced by Modernism in the 1930s, and its influence continued among craft makers, designers, and town planners long afterwards. The Arts and Crafts movement emerged from the attempt to reform design and decoration in mid 19th century Britain. It was a reaction against a perceived decline in standards that the reformers associated with machinery and factory production. Their critique was sharpened by the items they saw in the Great Exhibition of 1851, which they considered to be excessively ornate, artificial and ignorant of the qualities of the materials used.

One very popular artist in the arts and crafts movement was William Morris. William Morris was born to a very wealthy middle class family March 24, 1834. He was an English poet, social activist, novelist, translator, and textile designer. In his lifetime, he produced a numerous amount of works. William Morris produced over 600 designs for wallpapers, textiles, and embroideries, over 150 for stained glass windows, three typefaces, and around 650 borders and

ornamentations for the Kelmscott Press. Most of his design work has common shared motifs such as vinery, floral, and vegetation patterns:



### **The Nature of Gothic**

**Kelmscott Press,**

**William Morris,**

**John Ruskin**

Examples of his work closely resemble styles of many types of illuminated letters and manuscripts.

An illuminated manuscript is a group of text that are covered in many fancy and, most of the time, unnecessary decorations as initials, borders and miniature illustrations. In the strictest definition, illuminated manuscripts refers to manuscripts decorated with gold or silver. Some common attributes associated with Illuminated manuscripts is that they were as insanely expensive as much as difficult to produce. Because of this only the rich had them. They were displayed in houses as a sign of wealth, prestige, and excellence. In the early Middle Ages, most

books were produced in monasteries, whether for their own use, for presentation, or for a commission. In the making of an illuminated manuscript, the text was usually written first. Sheets of parchment or vellum, animal hides specially prepared for writing, were cut down to the appropriate size. After the general layout of the page was planned, the page was lightly ruled with a pointed stick, and the scribe went to work with ink-pot and either sharpened quill feather or reed pen. The illumination and decoration was had a predetermined place in the work and normally planned before they actually started working on it. However, the text was usually written before illumination began. In the Early Medieval period the text and illumination were often done by the same people, normally monks, but by the High Middle Ages the roles were typically separated, except for routine initials and flourishes, and by at least the 14th century there were secular workshops producing manuscripts, and by the beginning of the 15th century these were producing most of the best work, and were commissioned even by monasteries. When the text was complete, the illustrator set to work. Complex designs were planned out beforehand, probably on wax tablets, the sketch pad of the era. The design was then traced or drawn onto the parchment.

As with William Morris' work, illuminated manuscripts had a copious amount of floral pattern and design. For example:



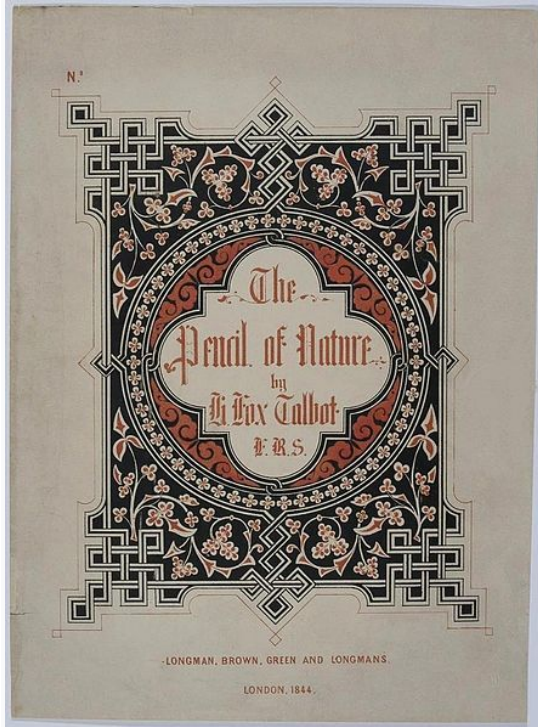
**Mariage de Girart et Berthe. Miniature du Roman de Girart de Roussillon.**

You can see this style of art influence future art periods such as the Victorian Era in the Industrial Revolution.

The era known as the Industrial Revolution was a time of significant changes in many things such as agriculture, manufacturing, transportation, and social structure. Beginning in England, this period was a true “revolution,” for it thoroughly destroyed the old manner of doing things. An economy based on manual labor and skilled artisans was replaced by one dominated by industry, machinery, and mass production.

The long reign of Victoria, who became queen of England and Ireland in 1837, spanned most of the nineteenth century. The Victorian era was from 1837 to 1901 which was when Queen Victoria was in office. The momentum of the industrial revolution had already begun, but it was during the Victorian era that the full effects of industrialization made itself felt. Along with technical advancements, the Industrial Revolution brought crime, urban poverty, and the rise of a newly rich class.

Wealth became a motivating cultural force. As the desire for unlimited comfort spread from the wealthy to the new middle class, a taste for ornamentation and ostentation became the dominant style. Extravagant embellishment was applied to architecture, furniture, clothing, and appeared as elaborate borders and lettering in graphic design. Sentimentality, nostalgia, and idealized beauty were expressed through printed images of young women, flowers, children, and puppies and kittens..



**The Pencil of Nature**

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