

The Victorian Era

Victorian period 1820s – 1900

turned to past for inspiration

rejected renaissance aesthetics (esp. type)

found parallels in gothic art and architecture to the present period

ex: christian virtues

borrowed elements were detached from origin (ornament)

work made for spiritual means

work to celebrate progress and social/economic advancement

british sense of social, civic and artistic responsibility declined

wealth became motivating factor

ornamentation based on historical forms

more wealth = more ornament = + social status

offered status and pleasure, proclaimed the innocent and masked human nature

lust

greed

colonial dominance

belief that ornamentation and design were the same

spread this influence through all countries through the printed mass media

type

display faces = altered traditional faces

bodoni, didot

Fascination with Egypt b/c of Napoleon

slab serif faces

ADVERTISING

IR created surpluses in production

necessary to create a “need” for the surplus

advertisement = integration of type and image to sell

1st advertisers brokered space in print

print work characterized by ornamentation

in USA this occurred after the civil war

initially advertising was about calling peoples attention to the product and telling them about it.

“Reason Why” pioneered by John E. Powers

informational campaign, not strategic

educate public about new products

shift from simple > complex advertising

popular themes: nationalism, patriotism, progress, work

anon. c 1920

the sandwich man of blvd du temple

PREMODERNISM

Walter Dill Scott

Theory of Advertising-basis was the concept of suggestion
Psychology of Advertising - called into question the consumer as rationally motivated

purchases made impulsively appeal to the emotions, suggestion must be pleasurable and not cause serious reflection or critical questioning.

Advocated the use of direct commands. These concepts would be applied more and more in advertising and in war propaganda.

Newspapers allowed for advertisements
first advertisers were salespeople
newspaper advertising kept to a minimum
newspapers were in control
later shifted to advertisers and back again....
1860's = commercial art
craftsmen and artisans entered printing/advertising which became more conceptual

chromolithography
woodcuts, etc sold through catalogs
1st clip art

1870 Jules Chéret pioneered poster through printing

after civil war in us - surge of consumerism
popular themes for advertising: nationalism, patriotism, progress

no connection between art and selling in the Victorian mind

Philosophical Developments

European Socialism

process of industrialization required new ideas to understand it
new programs of action + new philosophies

laissez faire policies led to new ideologies loosely categorized as "socialist"
conscious exploitation of the worker
unavoidable workings of a capitalist, market dominated system

Marxism

Marx: the exploitation of the worker by the owner (property, factory) would lead to social revolution - the overthrow of capitalist oppression and in the end to the institution of a rationally ordered society where human beings could at last be truly free.

fundamental premise is that history – changes in politics, philosophy, religion, the arts and so on – can be explained in terms of economic systems defined as the sum total of the relations of production. History moves towards a utopia in which private property and class distinctions will no longer exist.

Marx and Engels observed that the fission of labor under modern capitalism had resulted in the alienation of the artist from society which is due in part to the distinction between the fine and the applied arts that came about during the renaissance. They believed that the alienated artist might put his talents at the disposal of the revolutionary movement working to alter oppressive economic relationships (they admitted that non economic factors influenced art)

The theories of Ruskin attracted more converts than Marx and Engels under the influence of Marxism we have grown more attuned to the economic analysis of cultural phenomena and more receptive to the investigation of art forms (such as furniture) which were considered irrelevant to history.

premodernism

Arts and Crafts Movement

1851 > industrial fair held Crystal Palace

belief modern machinery > stamped out taste by eliminating artist

industry = break w/ medieval system

a reform movement – sought to humanize the advance of the IR struggle against the encroachment of industrialism on working persons way of life

visually style remained consistent with the general victorian preference for ornament (very broad stylistically)

IR eliminated the role of the artist in production process
by mid 1800s last vestiges of the medieval guild system (artisans) was held as contemptible

essential unity and interdependence of all art tradition was rejected

social reform > tried to re establish aesthetic standards
coherent national style

Augustus Welby Northman Pugin

(arch) all ornament should constitute an enrichment of the essential form

PREMODERNISM [ARTS & CRAFTS]

idea of honesty in art + design

according to Pugin the quality of architecture was directly dependent on the quality of society from which it originated. Thus his central proposition that good architecture and design can only be produced by a good society. this gave rise to the infusion of moral attributes to building and the continuing use of such terms as truthful expression and honest structure.

John Ruskin

“art is the expression of man’s love of his labor”

writing inspired that A+C movement

Damned the social and artistic effects of industrialization.

Reassert the aesthetic and spiritual importance of the handmade in a society loaded with shoddy mechanically produced goods that signaled the arrival of the machine age.

fitness of purpose is a moral obligation - ornamentation should be organic.

objects are valuable and functional merely because of their beauty
it removes artists. design carried out by engineers

gothic forms best

voiced negative opinions about industry
influenced Morris

William Morris (1834–96)

rejected forces that separated art from everyday life
believed that a society unable to produce good design had at its core a faulty ethical system.

socialist philosophy

artist-designers-craftsmen would take direct responsibility for their creations and thus restore the pride in work that had been violated by the anonymity of the production line

sought to recreate a medieval environment
workshops would be training ground for total artist

snobbish intolerance for machinery
blind admiration for the antique

perceived as father of modern movement
b/c everything falls into the domain of design to make a better world
ideas adopted by bauhaus and modern movement

manufactured furniture, wallpaper, etc

**designed for the masses
only rich could afford it**

emphasis on decorative honesty vs victorian covering up?

founded kelmscott press (private press tradition)
believed gothic was best national idiom - a style for england

failure wanted social reform and to preserve the transitional art forms
versus the machine

he could not keep up economically with machine

catered to wealthy who could afford hand crafted items. this did
nothing to inspire the working class to revolt

workers he was trying to incite were trying to feed their families

Art Nouveau

1st international design style, enhanced industrial products
transitional style between the historicism of most of the 19th century
to innovation - the modern movement

unifying decoration, structure + intended function
design process pointed to abstraction because line was invented

1880s to outset of ww1
rebellion against victorian sensibility
revolutionize every aspect of design in order to set a standard that
would be compatible with the new age

influences
orientalism
rococo
celtic patterning

see website for mackmurdo images

Aubrey Beardsley, 1895
London Poster
The Pseudonym and Autonym
Libraries

began in England, **descendent of arts and crafts**
mackmurdo, includes Beardsley
characteristics: organic leafy design, curvilinear floral abstractions
applied to conventional forms

between art for art's sake and practicality
return to the romantic past
some continued with excesses in style
often obscured surface similarly to victorian design
fascination with mysticism

art books and magazines - spread b/c of economical printing methods
lithography

overall common language but style developed differently in each

PREMODERNISM [ART NOUVEAU]

country
england: simplified forms
france: decoration dictated form
Austrian secession (macintosh)

usa: tiffany glass, louis sullivan's celtic architectural ornamentation

Frank Lloyd Wright

organic architecture
reality of the building existing in the interior rather than exterior -
idea that function is integral to form

space is the essence of design

J. Herbert McNair and Margaret and
Frances McDonald, 1895
Poster for the Glasgow Institute of
Fine Arts
Art Nouveau

1900 – revival of the square (geometric image)
Glasgow School
Rennie Mackintosh, Francis and Margaret McDonald and George
Walton

The Glasgow School (Art Nouveau)

use of organic imagery, emphasis on sinuous line and union of ornament and structure. Natural nature became popular because of mechanization caused by IR.

based on Ruskin's thoughts
arch was art
contributed to man's mental health
nature in the design process
efforts from labor were an art form
artists must usefully edit and exercise historic and natural form to
create modern relevance

see website for macintosh images

Charles Rennie Mackintosh 1868–1928

architect at 16
traveled to italy
advocated need of truth of native style
believed form should be genuine and utilitarian
critical of architectural precedence

1893 teamed with 3 other students

Graphic work influenced by pre-raphaelite work
celtic ornament, simple lines. favored more functional design
emphasis on detail, design is responsive to sight

the artists cannot attain mastery unless he attains mastery of invention, design process is about experimentation
context changes

belgian architect henry van de velde

believed good design was a social curative, chasing ugliness out of

PREMODERNISM [ART NOUVEAU]

man's intellect. incapable of realizing the vision of Ruskin and Morris but was a stepping stone to modernism.

(began school which later became Bauhaus, note influence)

integration of art + industry

Koloman Moser, 1899
Frommes Calendar Poster
Vienna Secession

Gustav Klimt 1901
Vienna Sec Poster
Before Censorship

Koloman Moser, 1902
13th Vienna Sec Poster
Vienna Sec

Alfred Roller, 1903
16th Vienna Sec Poster
Vienna Sec

Arnst Hofbauer, 1898
Topicov Salon Poster
Jugendstil

Hans Christiansen, 1899
Jugend Magazine cover
Jugendstil

M. Janselow, 1900
Magazine Cover
Jugendstil

designer unknown, c 1900
Jugendstil

Albert Sterner, 1903
detail, ad for lending library

Ludwig Lutz Ehrenberger, 1905
Jugendstil poster

Vienna Secession

influenced by Glasgow School

Otto Wagner

Gesamkunstwerk (complete work of art)

Die Wiener Werkstätte

Koloman Moser

Josef Hoffman

Hoped to improve the aesthetics of all sorts of durable goods

Duetscher Werkbund – 1907

cooperative of architects, industrial and graphic designers

cooperated with industry

overcome the alienation that had arisen between those who invent and those who carry out

Jugendstil (German equivalent to Art Nouveau)

sense of urgency in Germany and Europe to catch up to UK

Nietzsche was an impetus for this in his writing

Nietzsche

asserted God is dead (religion is an opiate of the masses à la Marx)

concept of super or over man – countries should be run by powerful men

hoped for ideal superhuman condition

need to remodel the world in order to make it bearable to live in
art becomes a means to overcome and improve our morality

PREMODERNISM [ART NOUVEAU]

Privat Liver, 1897
play poster
art nouveau

Emanuell Orazi, 1900
Contrexeville poster

jules cheret, 1909
sagot
art nouveau

Bing, 1910
ad for poster printer CAMIS

Vaclav Oliva, 1898
poster for Prague newspaper Zlata
Praha
Art Nouveau

John Cecil Clay, 1904
Butterflies, Life cover

Clarence Coles Phillips, 2.20.1908
Life Magazine Cover
Art Nouveau

Coles Phillips, 6.10.1909
Life magazine

coles phillips, 12.02.1909
Life magazine cover

France heavy decoration dictated form

influenced all aspects of design
typefaces: arnold bocklin, aegean are examples
architectural ornament
costumes and fashion

Czech

United States

American designers believed style was consistent with technological developments of the age. Many designers followed unquestioningly the dominant trends of the time.