



- The Arts & Crafts movement developed out of the ideas originating from the Schools of Design so this week I will talk about the schools and the art they produced and next week move on the William Morris, the Arts & Crafts movement and its later influenced on design across Europe.
- I would like to start with **design in England** before the Arts and Crafts Movement as it shows a strong continuity with the Arts & Crafts movement that is often ignored.
- The history of design and the design schools in Britain has been little analysed until recently. One reason is that the Schools developed a poor reputation partly because Henry Cole and many others criticized the Schools. It needs to be understood that Henry Cole was trying to get extra funding from the Government to improve them and so was pointing out their faults more than their successes. They have also been criticized for their early internal squabbles and later their slavish and rigid training programme. It must be remembered that between 1837 and 1848 **15,000 men and women** were trained in drawing and design.

Notes

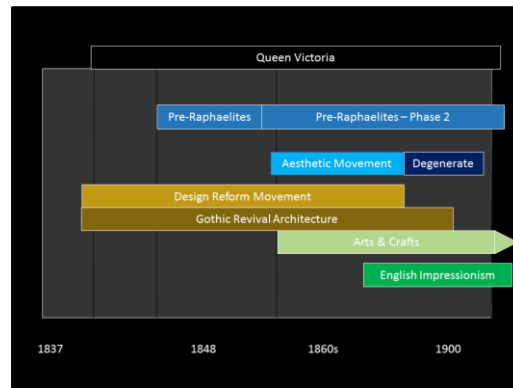
- Government Schools of Design led to Design Reform Movement. This was linked later to the health and hygiene movement. Dust-free homes, a lack of ornamentation for cleanliness and Charles Eastlake's *Hints on Household Taste* (1868).
- Pugin and Ruskin initiated the Gothic Revival and this inspired Morris and the Arts & Crafts Movement (started in 1860s but not named until 1888).
- In **1821** the first **Mechanics' Institute** was opened in Edinburgh (later Heriot-Watt University) followed by Glasgow (based on a group started by George Birkbeck), Liverpool, London (later Birkbeck College), Ipswich and Manchester. By about 1850 there were **700 institutes**. The London Mechanics' Institute was formed in **1823** following an unprecedented gathering of 2,000 people who flocked to the Crown

and Anchor Tavern on the Strand where Dr George Birkbeck and Jeremy Bentham were discussing the education of the working men of London. From this meeting the London **Mechanics' Institute** was established teaching science, art and economics. The idea was so radical Birkbeck was accused of '**scattering the seeds of evil**'. Seven years later the College decided to admit women. By 1858 Birkbeck was the first choice for obtaining a university education part-time. The Mechanics' Institute changed its name to the **Birkbeck** Literary and Scientific Institution in 1866 and Birkbeck College in 1906. In 1929 Birkbeck became part of the University of London.

- In **1837** the first **Government School of Design** started in Somerset House, replacing the Royal Academy which had just moved to the building in Trafalgar Square. By 1849 there were 21 Schools around the country and by 1858 about 120 Schools.
- In **1854** the **Working Men's College** was established in Red Lion Square. It used volunteer lecturers such as John Ruskin and Dante Rossetti and was inspired by Christian Socialist aims, it was an early example of the co-operative movement and it was linked to the Chartists.
- In **1857** the London **School of Design** moved to South Kensington. South Kensington Museum was part of Albertopolis, a group of museums and schools formed using the profits from the Great Exhibition in Hyde Park. South Kensington Museum became the Victoria & Albert Museum in 1899. That year it was renamed the Normal Training School of Art and in 1863 the **National Art Training School**. In 1897 it became the **Royal College of Art**. The library of the London School of Design became the National Art Library.
- In **1871** Felix Slade's bequest enabled University College, London, to establish the **Slade School** where women were educated on equal terms to men. Edward Poynter was the first Slade Professor and Kate Greenaway and Evelyn de Morgan were students.

References

http://www.metmuseum.org/toah/hd/dsrf/hd_dsrf.htm



- For a large part of the nineteenth century there was a concern that British design was inferior to that of the Continent.
- In **1835** falling financial results for British exports caused concern about British design. The monopoly of the Royal Academy was thought to be the cause. As a result a **Parliamentary Select Committee on Art and Manufactures** was set up. The Committee of 50 took evidence from **60 witnesses** (architects, sculptors, manufacturers and painters) of which one of the most vocal, influential and tactless was Benjamin Robert Haydon (1786-1846). Haydon was convinced of the need for a School to improve British art education and design and his most effective argument to convince the Committee was that if the design of British manufacturing goods could be improved then exports would increase. The overall theme of the witnesses was that Britain was at a great disadvantage especially when compared with France. The Committee was told that in France one manufacturer might employ three or four artists but in England one artist would supply eight or ten manufacturers.
- In **1836**, the Committee wrote its **report** expressing concern that British-manufactured goods were lacking in quality as compared to France, Germany and the United States, and that England risked losing business to those countries. The economic argument for better British design was backed up by an aesthetic and even a moral reaction against the excessive use of gaudy and excessive ornamentation. It also recommended the establishment of free, public galleries and museums throughout the country that were open after working hours.
- The practical result was that Government **Schools of Design** were founded in **1837** to improve the education of designers, which, it was assumed, would in turn improve the output of British industry. In practice, the school was initially poorly attended, there was no consistent agreement on its goals and it was attacked by the Royal Academy as a potential competitor.
- The Government Schools gave rise to the **Design Reform Movement led by**

Richard Redgrave (1804-1888), Owen Jones and later Christopher Dresser. However, manufacturers pandered to what they believed were British tastes. This came to a head in 1851 when the British designs at the Great Exhibition were so clearly inferior to overseas designs.

- Another group of architects and designers including Augustus Pugin were promoting the **Gothic Revival movement**. In 1833 the Palace of Westminster burned down, a new design was sought and Gothic was selected. The earliest example of Gothic Revival was Horace Walpole's Strawberry Hill House.
- **Arts & Crafts rejected modernity and industry**. The movement was founded by the socialist **William Morris** (1834–1896) in an attempt to reclaim the preindustrial spirit of medieval English society. It was **rooted in the teachings of the designer August Welby Northmore Pugin** (1812–1852) and **John Ruskin** (1819–1900), the best known art critic and theorist of the nineteenth century.

Notes

- The increasingly **poor financial figures** for the **export of designed goods**, the fact that English manufacturers went to France, Germany and the United States for designs and the appalling standard of English design led to a Government commission being set up in 1835. It reported in 1836 and one conclusion was that in France art is diffused across the mass of society and so is cheap but in Great Britain it is comparatively dear.
- Morris' London retailing firms, Morris, Marshall, Faulkner & Co. and later Morris & Co. (established 1875) sold furnishings made by artist-craftspeople as well as by rural peasantry. Utopian in theory, Morris' intentions were to create affordable, handcrafted goods that reflected the workers' creativity and individuality (qualities not found in industrially produced goods). Ironically, in the end, high manufacturing costs made the objects too expensive for many to purchase. Morris' circle included the Pre-Raphaelites, especially Edward Burne-Jones (1833–1898), the ceramicist William De Morgan (1839–1917), and the architect-designer Philip Webb (1831–1915).
- New ideas about health, hygiene, and design reform also helped shape the Aesthetic movement from the 1860s through the 1880s. Edward William Godwin (1833–1886), one of the originators of the movement, deplored "fluff and dust ... two of the great enemies of life" and designed innovative furniture without excessive carving that could also be readily moved for easy cleaning. Although designing with cleanliness in mind, Godwin's own aesthetic sensibilities were heavily influenced by the arts of Japan, antiquarianism, and the theatre.

Queen Victoria

- Born 24 May 1819, reigned **20 June 1837** (coronation 28 June 1838) to **22 January 1901** – 63 years, seven months and two days (63 years 217 days). This means

Elizabeth II will have reigned for longer than Victoria on the evening of 9th September 2015 (taking leap years into account and measuring to the exact time of death).

- The Houses of Parliament were destroyed by fire on 16 October 1834 and the new building was built to the design of **Sir Charles Barry** with **Gothic Revival** detailing by **A. W. N. Pugin**.
- **Alexandrina Victoria**, daughter Prince Edward, Duke of Kent, fourth son of George III and Princess Victoria of Saxe-Coburg-Saalfeld. He three elder brothers all died leaving no legitimate children.
- Her father died in 1820 followed by George IV (1820-30), who had been Regent since 1811, and then William IV (1830-7).
- Victoria married her first cousin Prince Albert of Saxe-Coburg and Gotha (26 August 1819-1861) in 1840 and they had nine children (Victoria, Edward, Alice, Alfred, Helena, Louise, Arthur, Leopold and Beatrice).
- Her successor was her son **Edward VII** (1901-1910), the first Saxe-Coburg and Gotha, later renamed Windsor by his successor George V in 1917.

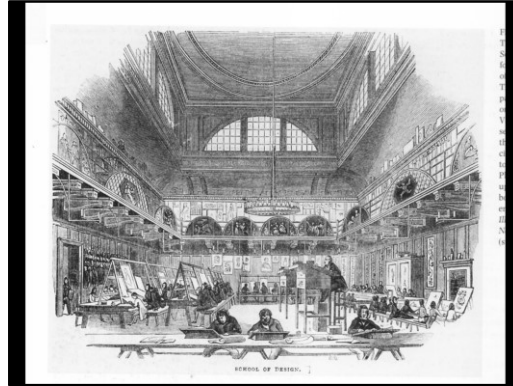
Art Movements

- **Pre-Raphaelite Brotherhood**, founded by a group of three (Millais, Holman Hunt, Rossetti), then four more (Woolner, Stephens, W. M. Rossetti and Collinson), in 1848. They rejected laziness in painting and wanted to return to nature and represent its intense colours, complexity of form and infinite detail. It caused an enormous impact and the style influenced artists through the rest of the century but as a brotherhood the artists had gone their separate ways by 1853.
- **Aesthetic Movement**, also called 'art for art's sake', emphasized the aesthetic rather than making a moral point or telling a story. It can be considered the British equivalent of **French Symbolism** and it led to the **Decadent** art movement at the end of the century. Artists include Whistler, Leighton, Albert Moore and Edward Burne-Jones. In the 1880s and 90s it became very fashionable to have Aesthetic domestic interiors and it was satirized in cartoons and plays.
- **Arts & Crafts**, a movement that combined the fine and decorative arts and which had an enormous international influence at the beginning of the twentieth century. It is associated with William Morris but as we shall see it had many other precedents. It also became fashionable.
- **English Impressionism**, in this category I include schools, such as the Newlyn School (Stanhope Forbes), the Glasgow School and artists influenced by French Impressionism such as John Singer Sargent. However, English Impressionism took its own path and is associated with the New English Art Club, the Camden Town Group and Whistler's pupil, Walter Sickert, although this takes us into the twentieth century.

Artistic Controversies

Controversies show use where art is challenging existing assumptions and bringing about change. Amongst others we see,

- The Pre-Raphaelite Brotherhood as a Catholic and anarchic organisation
- The Pre-Raphaelite style of painting was often criticized
- Millais, *Christ in the House of His Parents* was seen as blasphemous
- 'Art for Art's Sake' led to the Whistler v. Ruskin trial
- Rossetti and the 'Fleshly School' controversy
- The representation of the nude
- William Morris and Socialism
- Oscar Wilde's homosexuality
- Max Nordau and his book *Decadence*



Engraving School of Design, Somerset House, *Illustrated London News*, 1843, Victoria and Albert Museum

- At the beginning no one seemed to have any idea what the School of Design should teach. Its Committee consisted largely of Academicians whose aim was to ensure it did not conflict with the teaching at the Academy's School and so fine art in any form was excluded. This boiled down to whether to teach figure drawing and within the first month it was decided to categorically exclude drawing the human figure.
- In France the *Écoles de Dessin* were schools of **drawing** (from the Italian 'disegno'). Some have said the reason the School of Design was so named was because someone was unaware what *Dessin* meant or intentionally mistranslated it. As a consequence 'design' was taken in the restricted sense of a means of communication between the artisan and the manufacturer regarding the ornamentation to be applied to the manufactured goods. This confusion has plagued discussion ever since.
- Admission fees were four shillings a week, a not insignificant sum for an artisan. By the end of 1837 there were only 15 students during the day and 45 in the evening. The Committee paid **William Dyce** to visit art and design schools in France and Germany (Prussia and Bavaria). He concluded that foreign schools deal with 'artists and designers as if they were to become workmen, and with the workmen as if they were to intended to be artists'. Dyce was made Superintendent and Professor and his first act was to introduce **life drawing classes**. Class number slowly increased and in **1842** the first schools outside London were opened in Manchester, then Coventry, Norwich and Birmingham. In April 1842 the first Female School was opened at Somerset House. By October 1842 there were 296 students, mainly in the evening classes. Dyce left after being required to work full time and the new Superintendent introduced rigid rules of instruction and conduct. No student was allowed to be admitted if he wanted to be a painter and

students had to sit down immediately and not move about unnecessarily. In 1845 a disagreement over figure drawing led to all the best students being expelled and the class was banned. John Calcott Horsley was appointed as Superintendent. He was known as 'Old Clothes Horsley' because of his strong views against all nude painting and figure drawing which he regarded as immoral. In 1846 all the teachers resigned led by Richard Redgrave. In 1848 the Committee was replaced and William Dyce brought back and he appointed Redgrave as Master of Flower drawing and Botany.

- In due course the School of Design decided that its basic principles were that:
 - first, **decoration is secondary to form**;
 - second, **form is dictated by function** and the materials used;
 - and third, design should **derive** from historical English and non-Western ornament as well as **plant and animal sources**, distilled into simple, linear motifs.
- The report also recommended that the **monopoly of the Royal Academy School** should be **broken**. This resulted in the first **Government School of Design in 1837 in Somerset House** (the year the Royal Academy moved to Trafalgar Square). It was later called the South Kensington Art School and became the **Royal College of Art** in 1896. The early schools **were a failure**, few attended, there were restrictions and Academicians set out to prevent the students acquiring high art. Drawing from the **human figure was encouraged and then banned again and again over the initial years**.
- Design students wanted the opportunity to learn fine art as it **paid much better**. In 1851 only 1-2% of the population had an **income** of over £150 a year. One work of art could sell for several hundred guineas. The Royal Academy wanted to maintain its monopoly on teaching fine art and so controlling the market.
- To solve the problem of what was wrong with the Government School of Design **William Dyce** of Edinburgh was sent to study the schools of design in France and Germany.
- Among the critics of British design were the designer and educator **Henry Cole** (1808–1882), the artist **Richard Redgrave** (1804–1888), and the ornamentalist and theorist **Owen Jones** (1809–1874). With the support of **Prince Albert** (1819–1861), these three developed formal guidelines for a modern yet morally conceived design vocabulary.
- The **French idea** that fine arts, particularly **life drawing**, was **central to the study of design**, was introduced at the government Schools of Design (later the South Kensington Schools) but **did not**, in the end, **hold sway**.
- One of the key driving forces was **Henry Cole**.

Notes

- An 1836 report of the **Parliamentary Select Committee on Art and Manufactures**. The committee expressed concern that British-manufactured goods were lacking in

quality as compared to the output of France, Germany and the United States, and that, consequently, England risked losing the 'export race'. The economic argument calling for better design was joined by an aesthetic as well as morally based reaction against the rampant and **indiscriminate use of ornamentation**. As an example of poor design, critics lambasted the '**deceptive**' **three-dimensional, illusionistic patterns** that decorated the two-dimensional surfaces of carpets and wallpapers.

- British design was put on show alongside art and manufacturing from all over the world at the **Great Exhibition of 1851** which opened in Crystal Palace in Hyde Park. The person who helped organise the exhibition was **Henry Cole** who became superintendent of the Department of Practical Art which became part of the new **South Kensington Museum**, renamed the Victoria and Albert Museum in 1899.



Henry Cole (1808-1882), the first Christmas card, 1842

- **Henry Cole** (1808-1882) was the driving force behind the **Great Exhibition** and was responsible for its commercial success.
- He is best known as the person who invented and commissioned the first commercial **Christmas card** in 1842, which was designed by the academic history painter **John Callcott Horsley** (1817-1903). It was controversial as it shows a **child drinking a glass of wine**. Horsley designed the Horsley envelope, a pre-paid device for sending letters before the penny post was introduced. One of Cole's first Christmas cards was sold at auction in 2001 for **£22,500**.
- Cole, known in the press as 'Old King Cole' had the closest backing of the Queen and Prince Albert who, when he needed someone to help facilitate one of his pet projects would say, '**We must have steam, get Cole**'.
- One of those projects led to the Great Exhibition of 1851
- Cole was personally interested in industrial design, and under the **pseudonym Felix Summerly** designed a number of items which went into production, including a prize-winning teapot manufactured by Minton. As Felix Summerly, he also wrote a series of children's books.

John Callcott Horsley (1817-1903)

- Academic painter and designer of the first Christmas card. His **sister Mary married Isambard Kingdom Brunel** in 1836. He was taught at Dr Henry Sass's academy where he met Rossetti, Millais and W. P. Frith. He described Dr Sass as vain and untalented. He married Elvira Walter in 1846 and had three sons but his wife and all three sons died between 1852 and 1857. He **remarried Rosamund Haden** whose brother **Frances Seymour Haden** (1818-1910) married **Whistler's half-sister**. They had seven children and the first three sons went on to become an architect, artist and surgeon. He earned the nickname '**Clothes-Horsley**' for his **opposition** to the use of **nude life models**. When, during the 1880s, the example

of the French Salon began to affect the Academy exhibitors, and paintings of the nude became the fashion, he protested against the innovation, and his attitude caused Punch to give him the sobriquet of "**Mr J. C(lothes) Horsley**" (a pun on clothes horse).

References

See http://en.wikipedia.org/wiki/Henry_Cole



Crystal Palace from the northeast from Dickinson's *Comprehensive Pictures of the Great Exhibition of 1851-1854*

- The exhibition of 1851 was a turning point for many aspects of design. The British designs on show were still **very poor** despite the Government Schools of design and were clearly far **inferior** to the **French and German** designs. The '**Great Exhibition of the Works of Industry of all Nations**' was held in The Crystal Palace in Hyde Park, London, from 1 May to 15 October 1851. The exhibition made a profit of £186,000.
- **Henry Cole** was instrumental in making sure the profit was used to improve science and art in Britain. Land was purchased in South Kensington and the **South Kensington Museum** was built from 1857 to 1873, later **renamed** the **Victoria and Albert Museum in 1899** when the building we see today was started. The land, nicknamed '**Albertopolis**' was later used to build the Science Museum, the Natural History Museum and Imperial College.

Notes

- The architect of the current **Victoria and Albert Museum** was **Aston Webb** (1849-1930), President of the Royal Academy from 1919 to 1924 and architect of the present **Buckingham Palace** façade, the Queen Victoria memorial outside and **Admiralty Arch**.
- The **Natural History Museum** (formerly British Museum (Natural History)) was promoted by the palaeontologist **Richard Owen** and designed by **Alfred Waterhouse** (1830-1905) in his own idiosyncratic Romanesque style with terracotta tiles to resist the Victorian pollution. Waterhouse's brother was co-founder of Price Waterhouse now PriceWaterhouseCoopers.
- Cole also helped establish the National Art Training School (renamed the **Royal College of Art** in 1896).
- Wikipedia:

- The Arts and Crafts style was partly a reaction against the style of many of the items shown in the Great Exhibition of 1851, which were **ornate, artificial** and ignored the qualities of the materials used. The art historian Nikolaus Pevsner has said that exhibits in the Great Exhibition showed "ignorance of that basic need in creating patterns, the **integrity of the surface**" and "**vulgarity in detail**". **Design reform began** with the organisers of the Exhibition itself, **Henry Cole** (1808–1882), **Owen Jones** (1809–1874), Matthew Digby Wyatt (1820–1877) and **Richard Redgrave** (1804–1888). Jones, for example, declared that "**Ornament ... must be secondary to the thing decorated**", that there must be "**fitness in the ornament to the thing ornamented**", and that wallpapers and carpets must **not have any patterns** "**suggestive of anything but a level or plain**". These ideas were adopted by William Morris. Where a fabric or wallpaper in the Great Exhibition might be decorated with a natural motif made to look as real as possible.

References

See http://en.wikipedia.org/wiki/Great_Exhibition



J. McNeven, View of the Nave, Great Exhibition 1851, From the American Gallery, 1851 (printed and published by Ackermann), colour lithograph, V&A

- The flat roof is Hyde Park, a collection of manufacturing and trade exhibits from around the world.
- The curved rook is at Crystal Palace, an educational and entertainment pavilion with recreations of all the great civilizations including a Greek and Roman cast room.



J. McNeven, *The British Department viewed towards the transept*, 1851, Thomas, R. K. (chromographer), Ackermann (publisher), lithograph, coloured by hand, V&A

- This is an interior view of the Great Exhibition in 1851. It took place in Hyde Park, central London, in the purpose-built Crystal Palace. This lithograph shows an overview of the British Department, looking towards the transept of the building. The exhibits included contributions from around the country, with handmade works shown alongside manufactured objects. The products on display ranged from raw materials such as coal to elaborate decorative items.



Thomas Allen (1831-1915, painter), Victor Etienne Simyan (1826- 1886, designer), vase, 1867, earthenware, painted in enamels and majolica glazes, Minton, Stoke-on-Trent, V&A

Christopher Dresser (1834- 1904), egg steamer with burner, Sheffield, 1884-1885, H. Stratford (maker), silver, with ebony handle, V&A

- A comparison of a conventional Victorian object for the home and a design by Christopher Dresser. Although by the late 1850s, the Government Schools were encouraging the emulation of Italian Renaissance design, one former student of the system, Christopher Dresser, a disciple of Owen Jones, adhered to the school's earlier tenets and developed a design methodology that was visually as well as industrially progressive.
- The vase was made specifically for an international exhibition to demonstrate the technical and artistic superiority of their makers, **Minton & Co.** of Stoke-on-Trent. Objects of this size were acquired by public collections such as this Museum or by the most ambitious collectors with the grandest houses in which to display them. This vase is one of two made for the **Paris Exhibition of 1867**, each painted with a different scene. This was the first showing of the model, and both examples were bought for the Museum. Still further variations were exhibited at the Paris Exhibition of 1878, where it was described as '**one of the noblest pieces ever produced**'. The modeller of this vase was Victor Simyan (sometimes spelt Simian), a French sculptor who moved to Britain in about 1860. He founded his own workshop and designed for the pottery industry. His compatriot Léon Arnoux (1816-1902) had been art director at Minton's since 1849. The painter, Thomas Allen, was a local artist. As an apprentice at Minton's he studied at the Stoke-on-Trent School of Design from 1849. In 1852 he became one of the first students to be awarded a National Art Training Scholarship to the School of Design at Somerset House (the forerunner of the South Kensington Museum, later the V&A). He stayed

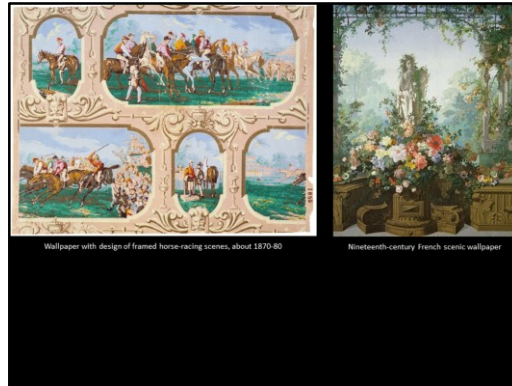
with Minton's until 1875, when he left to join Wedgwood as chief designer.

- **Christopher Dresser**, a graduate of the **Government School of Design at South Kensington**, was one of the most talented designers working in Britain during the second half of the 19th-century. Unlike Ruskin or Morris, he fully accepted the implications of mechanical production, and was always more interested in design than craftsmanship. In 1876 he made his first visit to Japan, which had a profound effect on him. Many of his highly original shapes for metalwork were the result of his interest in **mass production techniques** combined with his concern for **function and performance**.



Examples of wallpaper that were regarded as poor design by the Design Reform Movement.

As an example of poor design, critics lambasted the **'deceptive' three-dimensional, illusionistic patterns** that decorated the two-dimensional surfaces of carpets and wallpapers. Arbiters of taste complained that "**on the carpet vegetables are driven to a frenzy in their desire to be ornamental**" or that pictorial wallpaper patterns cause one to feel "**instinctively obliged to map out grass plots, gravel paths, and summer houses, like an involuntary landscape gardener.**"



Horses and Flower Wallpaper

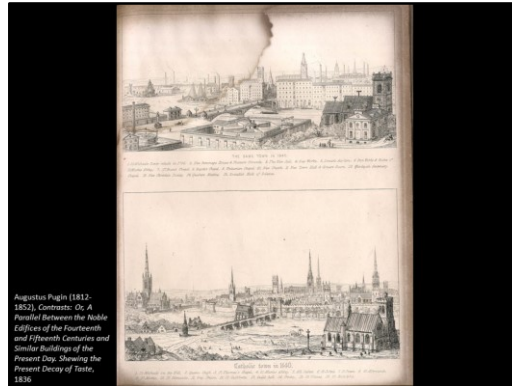
- V&A: Charles Dickens in his novel *Hard Times* (1854), in a scene by which a Government Inspector explains the principles of good taste to Gradgrind's class of school-children:

'Let me ask you girls and boys, would you paper a room with representations of horses? ... Of course not ... Do you ever see horses walking up and down the sides of a room in reality - in fact? ... Of course not. Why, then, you are not to have, in any object of use or ornament what would be a contradiction in fact ... You must use for all purposes, combinations and modifications (in primary colours) of mathematical figures which are susceptible of proof and demonstration. This is the new discovery. This is fact. This is taste.'
- **Sissy Jupe**, one of the children he addresses; raised in a circus family, she is used to the sight of **horses around her at home**, and she plaintively defends **flower-patterned carpets** as '**pictures of what was very pretty and pleasant**'. Sissy spoke for many who would continue to buy wallpapers, carpets and fabrics adorned with '**florid and gaudy compositions ... imitative flowers and foliage rendered with the full force of their natural colours**', despite the best attempts of Cole and his associates to persuade them otherwise.
- In a famous passage, a visiting official asks Gradgrind's students "**Suppose you were going to carpet a room. Would you use a carpet having a representation of flowers upon it?**" The character Sissy Jupe replies, ingenuously, that she would because, "**If you please, sir, I am very fond of flowers.**"

"And is that why you would put tables and chairs upon them, and have people walking over them with heavy boots?"
"It wouldn't hurt them, sir. They wouldn't crush and wither, if you please, sir.

They would be the pictures of what was very pretty and pleasant, and I would fancy – “Ay, ay, ay! But you mustn't fancy,” cried the gentleman, quite elated by coming so happily to his point. “*That's it! You are never to fancy*”. “*You are not, Cecilia Jupe,*” Thomas Gradgrind solemnly repeated, “*to do anything of that kind.*” “*Fact, fact, fact!*” said the gentleman. And “*Fact, fact, fact!*” repeated Thomas Gradgrind.

- Dickens very eloquently presents the conflict between the new design reform movement and the majority of people who continued to buy ‘very pretty’ flowers.



Augustus Pugin (1812-1852), *Contrasts: Or, A Parallel Between the Noble Edifices of the Fourteenth and Fifteenth Centuries and Similar Buildings of the Present Day. Shewing the Present Decay of Taste*, 1836

- **Augustus Welby Northmore Pugin** (1812-1852), architect, designer, artist and critic argued for the **revival of the medieval Gothic style**, and also "**a return to the faith and the social structures of the Middle Ages**". This plate contrasts 1840 England with the 15th century equivalent.

Notes

- The Victorians had a romanticised view of the Middle Ages.
- 1440 in England was towards the **end of the Hundred Years War** (1337-1453) with France and England was losing most of her French territories. It was about a hundred years after the Black Death had killed about a third of everyone in Europe including wiping out many villages.
- Henry VI was king from 1421-1471. His **periods of insanity** and his inherent benevolence eventually required his **wife, Margaret of Anjou**, to **assume control** of his kingdom, which contributed to his own downfall, the **collapse of the House of Lancaster**, and the rise of the House of York. This conflict, called the **War of the Roses**, took place between 1455 to 1487 although it has been argued that the war had little impact on the lives of ordinary people.

Panopticon

- Design by philosopher Jeremy Bentham in the late 18th century. Allows a single watchman to observe all the inmates of an institution without them being able to tell if they are watched. Panoptes from Greek mythology was a giant with 100 eyes. Its use as a prison was the most widely understood.
- Bentham called it a '**mill for grinding rogues honest**'.
- Bentham tried to build a panopticon but every site was rejected by others who did

not want a prison. A marshy site at Millbank, Westminster was found but it was never built in Bentham's lifetime. After his death William Williams built a prison on the site but it owed little to the panopticon design. It opened in 1816.

- The panopticon was very difficult to achieve with nineteenth century materials and it has only been possible recently with CCTV.



A.W.N. Pugin (1812-52), Wallpaper for the Palace of Westminster, 1847

- This is an example of one of Pugin's designs for the Palace of Westminster. Pugin had won the commission for the interior decoration in 1837.
- Pugin campaigned for the **Gothic** style as a **true British style**.
- He also **deplored illusionistic designs** and argued for flat patterns.
- Pugin was one of the first to promote '**honesty**' in design and ornament thus introducing morality into design and ornamentation.

Notes

Augustus Welby Northmore Pugin

- Pugin was the son of a French draughtsman who had fled the French Revolution to England. He married in three times and had a daughter by his first wife, who died in childbirth, six children by his second wife and a son by his third wife. He married his third wife in 1848 and died in 1852.
- V&A: 'A leading figure in the reform movement was the architect and designer A.W.N. Pugin (1812-52), an ardent campaigner for the Gothic style. He claimed this as the true British style, and promoted it on moral as well as aesthetic grounds. In the design of wallpapers he too deplored the false illusion of depth and the use of trompe l'oeil shadows, and argued instead for flat patterns composed of simple forms which would confirm the wall as a flat surface rather than disguising or contradicting it. Pugin was one of the first to promote the idea of '**honesty**' and '**propriety**' in ornament and design, thus enlisting ornament as a moral influence in society. He practised what he preached, designing wallpapers with flat, formalised geometric patterns such as fleurs-de-lis, quatrefoils, heraldic motifs, and flower and foliage forms adapted from medieval art, architecture and textiles, printed in the rich colours of a 'medieval' palette. Such papers, each designed specifically for its setting, were used throughout the New Palace of Westminster and in his domestic projects.'

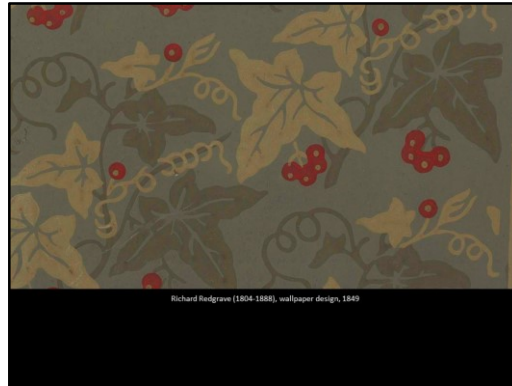
- Pugin visited Italy in **1847**; his experience there confirmed his **dislike of Renaissance and Baroque architecture**, but he found much to admire in the medieval art of northern Italy.
- In **1852** on the train to London he suffered a **total breakdown** and was confined in a private asylum then transferred to Royal Bethlem Hospital, known as Bedlam. He was removed to a private house and recovered enough to recognise his wife who took him back to **Ramsgate where he died**. He may have died of syphilis at the age of 40 and may also have suffered from hyperthyroidism which causes exaggerated appetite, perspiration, and restlessness.

Palace of Westminster

- Burned down on **16 October 1844** because Richard Weobley ordered the tally sticks to be burned and two Irish labourers from the Metropolitan Board of Works, Joshua Cross and Patrick Furlong did not follow his orders to only burn a few at a time. Parliament used split tally sticks to collect taxes. A groove of various thicknesses was cut across the stick to represent the amount and the reason was written in ink. The stick was then split in two and one part formed the receipt.
- There was a competition for the design of the new building and it was rebuilt according to a design **by Sir Charles Barry** with **Gothic Revival** detailing by **A.W.N. Pugin**. Dickens deplored the cost but it has become one of the most familiar landmarks of London.

References

See <http://en.wikipedia.org/wiki/Pugin>



Richard Redgrave (1804-1888), wallpaper design, 1849

Richard Redgrave

- **The first year** of the Government School of Design **was a disaster** and the Government appointed **William Dyce** (1806-1864) to visit **France and Germany** to enquire into design education there and prepare a report. His ideas were turned in the following decade into the '**South Kensington system**' that dominated English art education for the rest of the century.
- **Redgrave**, drawing on Dyce's ideas, and propelled by Cole, **set out the 'South Kensington system'**, a highly specific syllabus for the teaching of art, which was to be dominant in the UK, and other English-speaking countries, at least until the end of the century, and not to entirely vanish until the 1930s.
- In the 1850's the '**South Kensington System**' became standardized on **23 stages** of learning
 - Copying from reproductions
 - Copying from casts
 - Drawing from observation
 - Drawing from nature (included a small amount of drawing the nude at Stage 13 as it was considered potentially morally harmful)
 - Only from Stage 13 might students use media other than pencils and then under strict guidance
- By the 1860s many British students went to study in Paris but found the **French students worked much harder**. It has been suggested that this alone helped raise the professionalism of British art.

Notes

- **British manufacturers** had to **buy design from the Continent**, which put them at a disadvantage.
- In 1835 the Government set up a Select Committee on Arts and their Connection

with Manufacturers and in 1837 it established the Normal School of Design in Somerset House 'on the right hand side of the main entrance from the Strand' in the rooms that had just been vacated by the Royal Academy. Following the Great Exhibition the School moved to South Kensington and became the National Art Training School where it became dominated by a distinctive version of the Arts and Crafts philosophy. In 1853 the Government placed the School under the control of Henry Cole, an extremely dynamic figure with some training as a painter. Cole made the young painter Richard Redgrave (1804-1888) responsible for the national system, and appointed Richard Burchett (1815-1875) Headmaster of the London School.

- Richard Redgrave was a well known and successful painter and a designer. He was influential in the design reform movement, a radical movement to fundamentally change the types of design used in Britain. This wallpaper design pre-dates William Morris and the Arts and Crafts Movement and had the same aim, which was to replace the garish and brightly coloured wallpapers, fabrics and carpets using realistic flowers and landscape designs.

References

See V&A article on wallpaper design

<http://www.vam.ac.uk/content/articles/w/wallpaper-design-reform/>

See <http://thetextileblog.blogspot.com/2010/12/wallpaper-design-by-richard-redgrave.html>

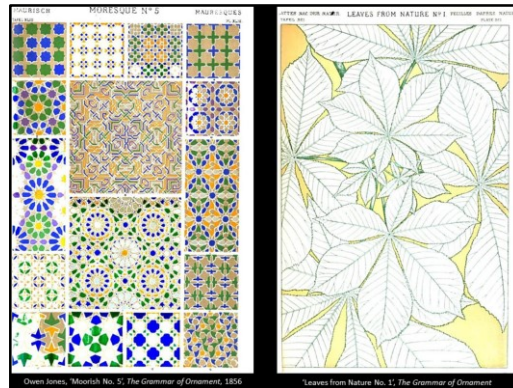


Owen Jones (1809-1874), Wallpaper with formalised floral motif, Owen Jones, mid-19th century

- **Owen Jones** was an architect, designer and authority on historic pattern and ornament and he had begun to formulate rational and reforming theories in the course of his travels in the 1830s and 1840s.
- He particularly admired Greek, Egyptian and Islamic (or Moorish) motifs, and adapted them into his own architectural schemes and designs for wallpaper which went into production with various manufacturers from the early 1850s.
- The fruits of his researches were published as ***The Grammar of Ornament*** (1856), an important source or **pattern book** for fellow designers of his own and succeeding generations.

References

See [http://en.wikipedia.org/wiki/Owen_Jones_\(architect\)](http://en.wikipedia.org/wiki/Owen_Jones_(architect))



Owen Jones, 'Moorish No. 5', *The Grammar of Ornament*, 1856

Owen Jones, 'Leaves from Nature No. 1', *The Grammar of Ornament*, 1856

- *The Grammar of Ornament* became the **pattern book** for designers.
- Owen Jones collected and reinterpreted designs from all over the world – **Greek, Celtic, Moorish, Egyptian, Persian** and particularly **Islamic art**.
- The plates for the 'Savage Tribes' chapter were also important in that it was the first time that such images had been published at a time when '**primitive**' art and ornament was seen as backward and uncivilised. Jones was the first architect to consider the ornament of undeveloped nations worthy of study'.
- The book is prefaced by **thirty-seven general principles** in the arrangement of form and colour in architecture and the decorative arts'.
 - 'Proposition 1: The Decorative Arts arise from, and should properly be attendant upon, Architecture.' Indicating that ornament should grow out of, and not compete with, architecture, one of Jones's key principles, and a view which he shared with the influential architect and designer A.W.N. Pugin
 - 'Proposition 8: All ornament should be based upon a geometrical construction.' Jones was particularly influenced by Islamic art from the Alhambra.
 - 'Proposition 11: ,In surface decoration all lines should flow out of a parent stem. Every ornament, however distant, should be traced to its branch and root. *Oriental practice*.' As in the veins of a leaf in nature. This feature is particularly found in Arabic and Islamic art, and is known as 'arabesque'. A curved line should break away gradually from another curved line or a straight line, rather than in an abrupt fashion which would disrupt the repose of the eye.
- His publications and ideas were **very influential** to many artists, designers and architects both in England and abroad, including **Christopher Dresser, William**

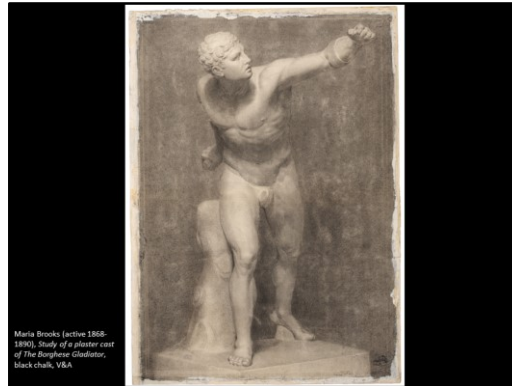
Morris, and later, the architects **Frank Lloyd Wright** and **Le Corbusier**. Jones also contributed indirectly to the **Arts and Crafts**, **Art Nouveau** and **Aesthetic art movements**.

- However, Jones had a number of **critics**, particularly the eminent writer and art critic **John Ruskin** who **dismissed Jones's principles** as the '**dregs of corrupted knowledge**'. The ideas of Jones and Ruskin were frequently at odds with one another. In particular, **Ruskin's** ideas favoured **historicism**, the **revival of historic styles**, especially the **Gothic style**, whereas Jones saw the reinstitution of Gothic as adopting a '**galvanized corpse**', inappropriate for the **modern industrial age**.



Christopher Dresser (1834-1904), 'Leaves and Flowers from Nature, No.8', *Grammar of Ornament*, 1856

- One of the pages in Jones's *Grammar of Ornament* was by **Christopher Dresser** (1834-1904), his most able student.
- This style of design was known as '**Art Botany**'.
- **Christopher Dresser** (1834-1904) was a designer and design theorist and one of the most important designers of the Aesthetic Movement and a major contributor to the Anglo-Japanese or Modern English style. He had a long lasting influence in England and abroad. He was born in Glasgow of a Yorkshire family and attended the School of Design in Somerset House when he was 13. He specialised in design and botany and wrote a number of articles and in 1850 he was awarded a doctorate from the University of Jena, Germany for his books *Rudiments of Botany* (1859) and *Unity in Variety* (1859).
- His design work included carpets, ceramics, furniture, glass, graphics, metalwork, including silver and electroplate, and textiles printed and woven. He claimed to have designed 'as much as any man' at the 1862 International Exhibition London.
- In 1876 he lectured in **America** and later that year and 1877 he travelled about 2,000 miles through **Japan** recording his impressions in a book. He was received by the Emperor as a representative of the South Kensington Museum and all doors were opened to him.



Maria Brooks (active 1868-1890), *Study of a plaster cast of The Borghese Gladiator*, black chalk, V&A

- Later in the century the education programme defined by Richard Redgrave was standardised across the country.
- Drawing was limited to drawing the cast and the approach was meticulous. In order to win a prize a student had to spend literally months, in one case nine months, on a single drawing, stippling with a finely sharpened chalk minute areas at a time. The student started by spending about two weeks, six hours a day minutely measuring the cast with tape measure and plumb line. This was followed by covering the drawing paper with tracing paper which was exposed one square inch at a time. The drawing of one square inch could take a day or more.
- **Maria Brooks** (active 1868-90) student at the Department of Science and Art Schools *Study of a plaster cast of The Borghese Gladiator* (1872). The schools run by the Department of Science and Art became notorious for their insistence on a laborious drawing technique. Painstaking cross-hatching and minute stippling meant that a drawing like this could take months to complete. Although women were excluded from the Royal Academy, they were permitted to study at the government-run schools.
- As soon as the Government Schools of Design were founded The Royal Academy tried to create a distance between their School and the Schools of Design. The principal way this was done was to argue that the Schools of Design should not offer live drawing classes. Over the years life drawing was encouraged and banned alternately at the Schools of Design.
- The distinction between the two schools was also class based. The Schools of Design were for working class people and life drawing was thought to be inappropriate for the working class as they would be unable to distinguish between an artistic nude and a naked body.



Christopher Dresser (1834-1904), *Teapot*, c. 1870

- The leading designer of the Design Reform Movement was **Christopher Dresser** who has been described as the father of industrial design.
- Dresser set the scene for the Arts and Crafts Movement but their agendas were different. Dresser was designing for industrial production, William Morris believed all goods should be handmade.
- This teapot by Dresser is 144 years old and it still looks modern. Some of his design were so innovative at the time that the manufacturer refused to make them as they thought they **would not sell**.
- **New ideas about health, hygiene, and design reform** also helped shape the Aesthetic movement from the 1860s through the 1880s. Edward William Godwin (1833–1886), one of the originators of the movement, deplored "**fluff and dust ... two of the great enemies of life**" and designed innovative furniture without excessive carving that could also be readily moved for easy cleaning.

Design Reform Movement

- The mission of the Government Schools of Design was to instil three basic principles:
 - first, that decoration is secondary to form;
 - second, that form is dictated by function and the materials used; and
 - third, that design should derive from historical English and non-Western ornament as well as plant and animal sources, distilled into simple, linear motifs.
- Although by the late 1850s, the Government Schools were encouraging the emulation of Italian Renaissance design, one former student of the system, Christopher Dresser, a disciple of Owen Jones, adhered to the school's earlier tenets and developed a design methodology that was visually as well as industrially progressive and would influence twentieth-century design.

- The new design philosophy was partly to do with **cleanliness**. **Germs had been recently discovered** and cholera epidemics plagued the century. Bedbugs, which lived in wood bedsteads, walls, and floors, were common to all classes, including the aristocracy, and industrial soot soiled the interiors of urban homes. Design reformers attempted to help a new and rapidly growing generation of middle-class homemakers create artistic yet healthy homes. Among the many advice manuals that were written in the second half of the century, Charles Locke Eastlake's highly influential *Hints on Household Taste* (1868) was widely read throughout England as well as in the United States.

Christopher Dresser

- Dresser was a designer and design theorist, now widely known as one of the first and most important, independent, designers and was a pivotal figure in the Aesthetic Movement, and a major contributor to the allied Anglo-Japanese or Modern English style; both originated in England and had long lasting international influence.
- Dresser was born in **Glasgow** and began attending the **Government School of Design**, Somerset House, London **aged 13**. He took **botany** as his specialization and lectured on a new subject called **Art Botany**. He was awarded a **doctorate for his work by the university of Jena in 1850**.
- From 1850 his design work widened to include carpets, ceramics, furniture, glass, graphics, metalwork, including silver and electroplate, and textiles printed and woven. He claimed to have designed 'as much as any man' at the International Exhibition London 1862.
- As early as 1865 the Building News reported that in the early part of his career he had been active as a designer of wallpapers, textiles and carpets thus the most active revolutioniser in the decorative art of the day. He wrote several books on design and ornament, including *The Art of Decorative Design* (1862), *The Development of Ornamental Art in the International Exhibition* (1862), and *Principles of Design* (1873) which was addressed in the preface to 'working men'.
- In 1899 The Studio magazine found it was possible to quote this book 'page after page and not find a line, scarcely a word, that would not be endorsed by the most critical member of the Arts and Crafts Association today.' In effect Dresser set the agenda adopted by the Arts and Crafts movement at a later date.
- In 1873 he was requested by the American Government to write a report on the design of household goods. En route for Japan in 1876 he delivered a series of three lectures in the Philadelphia Museum and School of Industrial Art and supervised the manufacture of wallpapers to his design for Wilson Fennimore. He was commissioned by Messrs Tiffany of New York to form a collection, whilst in Japan, of art objects both old and new that should illustrate the manufactures of that country.
- In four months in 1876/1877 Dresser travelled about 2000 miles in Japan,

recording his impressions in *Japan, its Architecture, Art and Art-Manufactures*. He represented the South Kensington Museum whilst in Japan, and was received at court by the Emperor, who ordered Dresser to be treated as a guest of the nation – all doors were open to him. He was requested by the Japanese Government to write a report on 'Trade with Europe'. His pioneering study of Japanese art is evident in much of his work which is considered typical of the Anglo-Japanese style.

Christopher Dresser

“Born in Glasgow, Scotland, to English parents in 1834, Dresser studied from the age of thirteen at the Government School of Design in London under the influence of leading design reformers such as **Richard Redgrave** (1804–1888), **Henry Cole** (1808–1882), **Owen Jones**, and **Matthew Digby Wyatt** (1820–1877). During his studies, Dresser was exposed to the **new scientific discipline of botany** and in 1856 contributed a botanical plate to Owen Jones' celebrated publication ***The Grammar of Ornament***. Continuing to focus on botany, Dresser lectured at the women's School of Design from 1854 and published papers and books on the subject. In 1859, he received a doctorate *in absentia* in the field from the University of Jena, Germany. He was elected a Fellow of the Edinburgh Botanical Society in 1860 and a Fellow of the Linnean Society a year later.” (Metropolitan Museum of Art)

References

See http://en.wikipedia.org/wiki/Christopher_Dresser



Christopher Dresser (1834–1904), Pitcher, 1879–82, earthenware, The Metropolitan Museum of Art

- Dresser, like his contemporary William Morris, strove to produce **affordable, functional, and well-designed domestic objects**. **Unlike Morris**, however, he recognized the **benefits of the Industrial Revolution** and designed specifically for the **growing consumer market**. Part of Dresser's success came from his ability to produce designs for a wide range of merchandise, whereas **Morris** and his colleagues sought to produce only **handcrafted pieces**.

Arts & Crafts Movement

- In contrast to the progressive approach of the Government Schools of Design, the Arts and Crafts movement rejected modernity and industry. The movement was founded by the socialist William Morris (1834–1896) in an attempt to reclaim the preindustrial spirit of medieval English society. It was rooted in the teachings of the designer August Welby Northmore Pugin (1812–1852) and John Ruskin (1819–1900), perhaps the greatest art critic and theorist of the nineteenth century. Following the ideas that a happy worker made beautiful things regardless of ability, and that good, moral design could only come from a good and moral society
- That leads us neatly on the **William Morris**, the **central figure** of the **Arts and Crafts Movement ...**



ARTS & CRAFTS MOVEMENT

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- Henry Cole could get things done – Crystal Palace
- Augustus Pugin and the Gothic Revival
- Great British designers:
 - Richard Redgrave, Owen Jones and Christopher Dresser

Arts & Crafts Movement - Summary

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