

Ishik University
Department of Interior design
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Decorative Art After 19th Century

Arts and Crafts Movement (1860-1910)

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Arts and Crafts movement

Arts and Crafts was a **design movement** that flourished between **1860 and 1910**, especially in the second half of that period, continuing its influence until the 1930s.

It was led by the artist and writer **William Morris** (1834–1896) during the 1860s, and was inspired by the writings of **John Ruskin** (1819–1900) and Augustus Pugin (1812–1852).

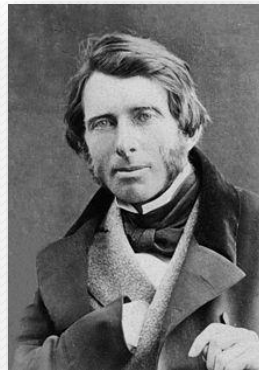
It developed first and most fully in the **British Isles**, but **spread to Europe and North America**.

It was as a reaction to the de-humanizing effects of the late 19th century industrialization.



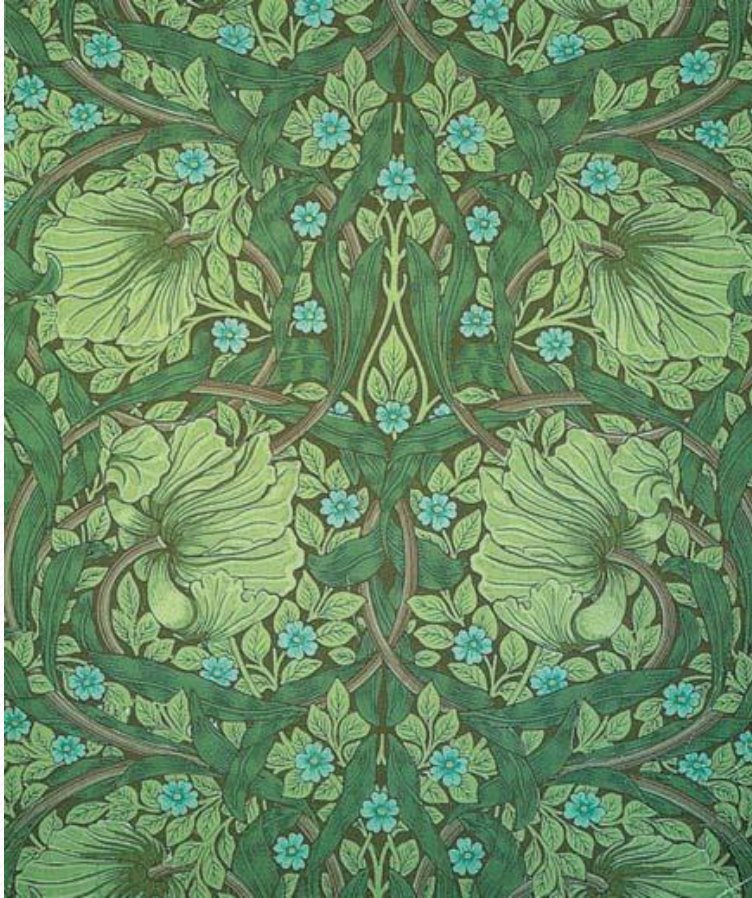
WILLIAM MORRIS
(1843 – 1896)

- A POET AND ARTIST.
- HE BELIEVED :
 1. INDUSTRIAL REVOLUTION IS REDUCING SKILLS OF CRAFTSMAN
 2. LOW QUALITY GOODS IN FACTORY MANUFACTURING



JOHN RUSKIN
1819 - 1900

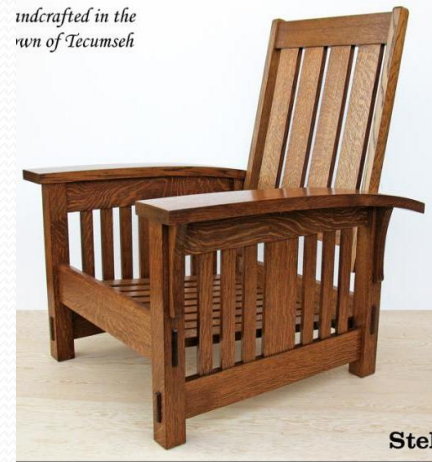
- Born to wealth, he was an author, poet and critic.
- He theorized that industrial revolution was cause of division of labors monotony and main reason for poor's unhappiness.



Arts & Crafts Morris Chair



Handcrafted in the
town of Tecumseh





- **WILLIAM MORRIS** and **John Ruskin** inspired the Arts and Crafts Movement with their reaction against the machine age and its effect on ordinary working people.
- The designers of the Arts and Crafts style wanted to show the superiority of handmade furniture and they made pieces that were affordable for most classes.

RESPONSE TO INDUSTRIALIZATION

“to re-establish a harmony between architect, designer and craftsman and to bring **handcraftsmanship** to the production of well-designed, affordable, everyday objects.”

Individual expression

Vernacular

Use of local materials

“**improvement of commercial design** always remained as serious a goal as the restoration of craftsmanship. Groups of leading designers not only set up craft societies but **independent commercial companies**”

SOCIAL REFORM OF ARTS AND CRAFTS MOVEMENT

Change in Working condition

Belief in restorative power of craftsmanship

Simple life

Art as a way of life

PRINCIPLES OF ARTS AND CRAFTS MOVEMENT

HONESTY

Design Unity

Joy in Labour

Individualism

Regionalism

truth to material



Design principles

The Arts and Crafts style started as a search for aesthetic design and decoration and a **reaction against the styles that were developed by machine-production.**

Arts and Crafts objects were simple in form, without superfluous or excessive decoration, and how they were constructed was often still visible. They tended to emphasize **the qualities of the materials used** ("truth to material").

They often had patterns inspired by British flora and fauna and used the vernacular, or domestic, traditions of the British countryside. Several designer-makers established workshops in rural areas and revived old techniques.



The drawing room of this fine house contains a carpet and many pieces of furniture to William Morris's designs. The simple, white-painted paneling is characteristic of Arts and Crafts design at its best.

Philip Webb, Standen,
East Grinstead, Surrey,
England,
1891–1894.

The movement Embraced

- ✓ A closer relationship between designer, maker, and object
- ✓ The integration of art into life
- ✓ Objects and furniture that were smaller, less ornamented, more hand-crafted

Characteristics

- ✓ Simple forms
- ✓ Natural motifs (inspired by the flora and fauna of the British countryside.)
- ✓ High quality hand-crafted

WILLIAM MORRIS TRELLIS

It stood for
**traditional
craftsmanship
using simple
forms and often
applied medieval,
romantic or folk
styles of
decoration.**

It advocated
economic and social
reform and has been
said to be essentially
anti-industrial.



William Morris design for "Trellis" wallpaper, 1862

A precursor of the modern adjustable chair, this is an early version of what became widely known as the “Morris chair,” an iconic Arts & Crafts furniture design made by the firm founded by William Morris.



Philip Webb,
Adjustable Chair, by Morris, Marshall, Faulkner & Co,
England, c. 1870-1890

The Red House

- The Red House, in Bexleyheath, was designed in 1858-1860 by Philip Webb for his friend William Morris.
- The use of **exposed red brick** for the exterior both gave the house its name and reveals the innate beauty of the **construction materials**.
- Morris and Webb valued the specific beauty of **natural materials**, which they saw as far superior to and healthier than **industrially produced materials**.
- Commissioned by Morris, Philip Webb built the Red House at Bexley Heath in Kent.
- The emphasis on basic form, sound materials and **good craftsmanship** had great appeal to architects who in turn contributed to a poetic phase of European architecture.

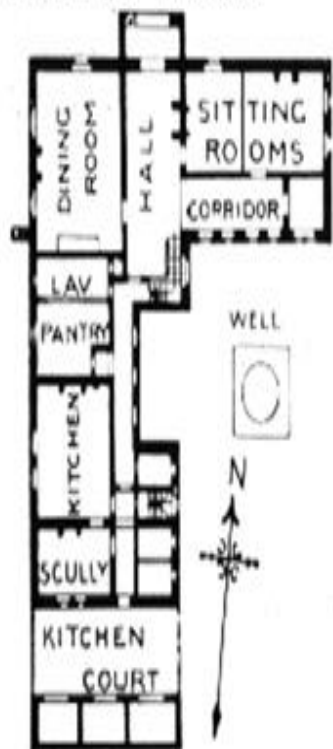




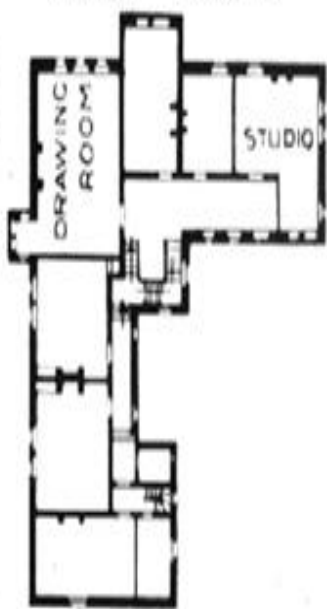
William Morris, The Red House

*Webb designed the Red House for his friend William Morris, and this room contains many typical details, including the white- painted walls and a **large bookcase- and- bench unit (called a settle)** of Morris's design. The ladder on the left gave access to the door opening to an attic.*

GROUND FLOOR



FIRST FLOOR



By the end of the nineteenth century, Arts and Crafts ideals had **influenced** *architecture, painting, sculpture, graphics, illustration, book making and photography, domestic design and the decorative arts, including furniture and woodwork, stained glass, leatherwork, lace making, embroidery, rug making and weaving, jewellery and metalwork, enamelling and ceramics.*



Arts and Crafts Interior.