16 Arts and Crafts Movement

Sunday, March 13, 2016   2:45 PM

Today

Admin/schedule
The Arts and Crafts Movement

Don't forget to check out these other resources of interest:
Netflix series: Abstract - the Art of Design
BBC series on youtube: Genius of Design
Podcast: 99% Invisible

Arts and Crafts Movement

From
Fiell, Charlotte & Peter. *Design of the 20th Century*. Taschen America, 2012.

Industrial revolution separated the work of design from fabrication; prior, craftsmen did both.
Design as a stand-alone discipline had no theory or context; as a result, much low quality was produced.

Aesthetic Analysis Activity:

Sit with people you don't know. Not in back row!
For assigned category of product (architecture, table linens, stained glass, carpets, tableware, chairs, dining room table, tapestry, cabinets, doors, lamps, desks, side table, armoire) go online and look at exemplars of the Arts and Crafts aesthetic.
 In your group, list the common style elements that identify this aesthetic in these products.
Choose three images that exemplify these elements to present to the class. Screenshot them.

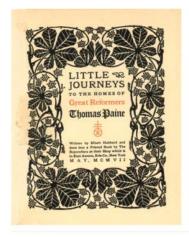We will discuss elements that are common to all the products

Arts and Crafts Summary
It was a backlash to Industrialization: Design reformers attempted to reunite design theory and practice. This is still going on.
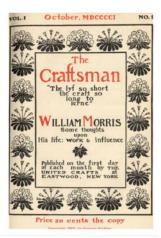
Especially William Morris, founder of **Arts and Crafts** movement in Britain, later taken up in US. Socialist, utopian ideals. Distrust of industrial production, which created 'wage slaves'. Wanted to re-invigorate crafts based approach; high quality, individually made products. "Handcrafts would offer moral salvation to workers and consumers". Tried to promote democracy and social cohesion through crafts. Guild based, pre workers unions. Ironically, only the rich could afford such products.
Arts and Crafts styles based on medieval stylistic elements. http://antique-marks.com/arts-and-crafts-guilds.html.
"Morris insisted that the artist should be a craftsman-designer working by hand[10] and advocated a society of free craftspeople, which he believed had existed during the Middle Ages. "Because craftsmen took pleasure in their work", he wrote, "the Middle Ages was a period of greatness in the art of the common people. ... The treasures in our museums now are only the common utensils used in households of that age, when hundreds of medieval churches - each one a masterpiece - were built by unsophisticated peasants."[19] Medieval art was the model for much Arts and Crafts design and medieval life, before capitalism and the factory system, was idealised by the movement."

A trio of Arts and Crafts printed works. In the center William Morris revives the medieval manuscript which is later emulated by (left), Elbert Hubbard and less so by (right), Gustav Stickley.

https://designtraveler.wordpress.com/2012/04/09/arts-crafts-american-style/

Illustrates convolution of aesthetic visual style elements, political aesthetics, and manufacturing aesthetics

Today, crafting lives on in Etsy.com and at Maker Faires.

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Discussion: Should design mitigate the problems of capitalist-owned Industrial Revolution?

a) Strongly agree
b) Agree
c) Neutral
d) Disagree
e) Strongly disagree

Make Magazine: projects for do-it-yourselfers (DIY) http://makezine.com/

> The maker culture is a contemporary culture or subculture representing a technology-based extension of DIY culture that intersects with hacker culture (which is less concerned with physical objects as it focuses on software) and revels in the creation of new devices as well as tinkering with existing ones. The maker culture in general supports open-source hardware. Typical interests enjoyed by the maker culture include engineering-oriented pursuits such as electronics, robotics, 3-D printing, and the use of Computer Numeric Control tools, as well as more traditional activities such as metalworking, woodworking, and, mainly, its predecessor, the traditional arts and crafts. The subculture stresses a cut-and-paste approach to standardized hobbyist technologies, and encourages cookbook re-use of designs published on websites and maker-oriented publications.[1][2] There is a strong focus on using and learning practical skills and applying them to reference designs. https://en.wikipedia.org/wiki/Maker_culture

Maker Space: where individuals have access to wide range of tools: 3d printing, laser cutters, machine shop, electronics tools, welding, glass blowing, etc.. Often includes strong community.
Idea Forge has a small maker space, but not yet open to public
Boulder Library has small maker space: Area 61, Zack Weaver
Tinkermill in Longmont: http://www.tinkermill.org/. Big maker space, lots of classes, $50/month
Maker Faire Denver will be October. https://denvermakerfaire.com/. Consider showing your work.

"Ironically the high production costs involved in providing an arts and crafts product that was well designed and hand crafted meant a price structure that was only affordable by a wealthy bourgeois clientele.

Morris never achieved his utopian vision of arts and crafts design in tune with nature and with a

social conscience.

However he did help to create an ethos in which many arts and crafts guilds, evening school classes and socially based craft projects sprang up and thrived in the 1880's and 1890's. "
https://antique-marks.com/arts-and-crafts-guilds.html

Free eBook with guidelines to typical Arts and Crafts style elements:
Varnum, William Harrison. *Industrial Arts Design :A Textbook of Practical Methods for Students, Teachers, and Craftsmen /*. Peoria, Ill. :, c1916. http://hdl.handle.net/2027/wu.89057179780.

[20]

· STEPS ILLUSTRATING THE DEVELOPMENT OF HORIZONTAL SPACE DIVISIONS FROM PRIMARY MASS TO THE STRUCTURE ·

· DEMONSTRATION IN CLASS I·(WOOD)
PROBLEM : A MUSIC BENCH FOR TWO PLAYERS

5'-2"
RULES la·lb

ESTABLISHING THE DIMENSION REQUIRED BY SERVICE ·I·E· THE STANDARD HEIGHT·

ESTABLISHING THE LENGTH OF THE DOMINANT OR FRONT SURFACE· RATIO 5':8½

DESIGNING THE PRIMARY MASS

RULE·2b

ESTABLISHING THE HORIZONTAL SPACINGS OF THE STRUCTURE· SEVERAL TRIAL DESIGNS SHOULD BE DRAWN·

ESTABLISHING THE CON-STRUCTIVE ELEMENTS BASED UPON THE BEST OF THE PRECEDING DESIGNS·

RATIO ·4:5

THE COMPLETED WORKING DRAWING · TO BE FULLY DIMENSIONED AND IF PRACTICABLE DRAWN FULL SIZE ON DUPLEX OR MANILA PAPER.

PLATE 6