

# Chapter 10 – The Arts and Crafts Movement and Its Heritage

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The Century Guild, 179

The Kelmscott Press, 181

The private press movement, 185

A book-design renaissance, 187

**Key Terms** (in order of appearance; the first page number of their appearance is listed)

1. *The Elements of Euclid*, page 176 (Figs. 10-2 and 10-3)
2. *Arts and Crafts Movement*, page 176
3. *Red House*, page 177
4. *Societies and guilds*, page 179
5. *Century Guild*, page 179, (Figs. 10-8 through 10-11)
6. *The Century Guild Hobby Horse*, page 179, (Figs. 10-9 through 10-11)
7. *Wren's City Churches*, page 179, (Fig. 10-6)
8. *Private press movement*, page 179
9. *Art Workers Guild*, page 181
10. *Combined Arts Society*, page 181
11. *Arts and Crafts Exhibition Society*, page 181
12. *Kelmscott Press*, page 181, (Figs. 10-16 through 10-21)
13. *Golden typeface*, page 181
14. *Troy typeface*, page 171, (Fig. 10-17)

15. *Chaucer typeface*, page 183
16. *Works of Geoffrey Chaucer*, page 183, (Figs. 10-19 through 10-21)
17. *Essex House*, page 185
18. *Essex House Press*, page 185
19. *Psalter of 1902*, page 185, (Fig. 10-25)
20. *Doves Press*, page 185, (Fig. 10-26)
21. *Doves Press Bible*, page 185, (Fig. 10-26)
22. *Ashendene Press*, page 186, (Fig. 10-27)
23. *Roycroft Press and Roycroft Shops*, page 186
24. *Eragny Press*, page 187, (Fig. 10-30)
25. *Brook typeface*, page 187
26. *German Arts and Crafts*, page 187
27. *Netherlands Arts and Crafts*, page 187
28. *Lutetia typeface*, page 189, (Fig. 10-33)
29. *De Zilverdistel*, page 191
30. *De Kunera Pers (The Kunera Press)*, page 191
31. *Camelot typeface*, page 192
32. *Camelot Press*, page 192
33. *Booklet Press*, page 192
34. *Village Press*, page 191, (Fig. 10-40)
35. *Village Letter Foundry*, page 192
36. *Graphic designer*, page 192
37. *Caledonia typeface*, page 192
38. *Riverside Press*, page 192
39. *Centaur typeface*, page 192, (Fig. 10-42)
40. *American Type Founders Company (ATF)*, page 195, (Fig. 10-46)
41. *Cloister family*, page 195, (Fig. 10-47)

42. *Cheltenham family*, page 195

43. *Century Schoolbook typeface*, page 195, (Fig. 10-47)

**Key People and Their Major Contributions** (in order of appearance; the first page number of their appearance is listed)

1. *William Pickering (1796–1854)*, page 176, (Figs. 10-1 through 10-3)
2. *William Morris (1834–1896)*, page 177, (Figs. 10-3, 10-5 and 10-16 through 10-21).
3. *John Ruskin (1819–1900)*, page 177
4. *Edward Burne-Jones (1833–1898)*, page 177
5. *Philip Webb (1831–1915)*, page 177
6. *Dante Gabriel Rossetti (1828–1882)*, page 177
7. *Arthur H. Mackmurdo (1851–1942)*, page 179, (Figs. 10-6 through 10-9)
8. *Selwyn Image (1849–1930)*, page 179, (Figs. 10-10 and 10-11)
9. *Herbert R. Horne (1864–1916)*, page 179, (Figs. 10-12, 10-14 and 10-15)
10. *Sir Emery Walker (1851–1933)*, page 179
11. *Walter Crane*, page 181 (Figs. 10-13, 10-17 and 10-22)
12. *William H. Hooper (1834–1912)*, page 183
13. *Charles R. Ashbee (1863–1942)*, page 185
14. *T. J. Cobden-Sanderson (1840–1922)*, page 185, (Fig. 10-26)
15. *Edward Johnston (1872–1944)*, page 185, (Fig. 10-26)
16. *C. H. St. John Hornby*, page 186, (Fig. 10-27)
17. *Elbert Hubbard (1856–1915)*, page 186
18. *Lucien Pissarro (1863–1944)*, page 187, (Fig. 10-30)
19. *Sjoerd H. De Roos*, page 187, (Fig 10-31)
20. *Jan van Krimpen (1892–1958)*, page 187, (Figs. 10-32 and 10-33)

21. *Charles Nypels (1895–1952)*, page 188, (Figs. 10-34 and 10-35)
22. *A. M. (Sander) Stols (1900–1973)*, page 188, (Fig. 10-36)
23. *Jean François van Royen, (1878–1942)*, page 191, (Fig. 10-37)
24. *Rudolph Koch (1876–1934)*, page 191, (Figs. 10-38 and 10-39)
25. *Frederic W. Goudy (1865–1947)*, page 191, (Figs. 10-40 and 10-41)
26. *William Addison Dwiggins (1880–1956)*, page 192
27. *Albert Bruce Rogers (1870–1956)*, page 192, (Figs. 10-42 through 10-45).
28. *Beatrice Warde*, page 192
29. *Morris F. Benton (1872–1948)*, page 195, (Figs. 10-46 and 10-47)
30. *Thomas Maitland Cleland (1880–1964)*, page 195, (Fig. 10-46)
31. *Bertram Goodhue*, page 195

## Chapter 10 – Study Questions

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### **Multiple Choice**

1. William Pickering played an important role in the separation of graphic design from printing production. Pickering's 1847 edition of Oliver Byrne's *The Elements of Euclid*, a geometry text, marked a break from tradition because \_\_\_\_\_.
  - A. color was used to identify the lines and shapes in the diagrams
  - B. it used sans-serif type
  - C. it was bound in a soft cover
  - D. it was commissioned by a national school system
2. John Ruskin, an English social critic, writer, and artist inspired the philosophy of the arts and crafts movement. He rejected the mercantile economy and pointed toward the union of \_\_\_\_\_ and labor in service to society as exemplified in the design and construction of the medieval Gothic cathedral.
  - A. art

- B. religion
  - C. the Renaissance guilds
  - D. the factory system
3. As a twenty-six-year-old architect, Arthur Mackmurdo met William Morris and was inspired by his ideas and accomplishments in applied design. He led the group that established the Century Guild, which aimed to elevate the design arts. They incorporated Renaissance and \_\_\_\_\_ design ideas into their work. Their designs provide one of the links between the arts and crafts movement and the floral stylization of art nouveau. Some of their swirling organic forms, in fact, seem to be pure art nouveau in their conception and execution.
- A. medieval
  - B. Mesopotamian
  - C. incunabula
  - D. Japanese
4. William Morris, a pivotal figure in the history of design, was concerned about the problems of industrialization and the factory system and tried to implement John Ruskin's ideas. Committed to recapturing the beauty of incunabula books, Morris established the Kelmscott Press and designed three typefaces for use in books printed at the press. Two were based on incunabula types, but \_\_\_\_\_ was based on Nicolas Jensen's Venetian roman faces, which were designed between 1470 and 1476.
- A. Chaucer
  - B. Troy
  - C. Golden
5. The private press movement, which included Kelmscott, Doves, and Essex House Presses, was most concerned with \_\_\_\_\_.
- A. quick production to meet consumer needs
  - B. the integration of industrial technologies to improve printing
  - C. the promotion and dissemination of great literature
  - D. regaining high standards of design, materials, and workmanship
6. \_\_\_\_\_, architect, graphic designer, jeweler, silversmith, and follower of John Ruskin, established a workshop in 1888 called the Guild of Handicraft, which was inspired by socialism and the ideals of the arts and crafts movement. In 1890, the guild leased Essex House and formed the Essex House Press,

where its design masterpiece, the *Essex House Psalter of 1902*, was produced. The Psalter was based on a unique graphic program for each psalm that consisted of a roman numeral, the Latin title in red capitals, an English descriptive title in black capitals, an illustrated woodcut initial, and the body of the psalm.

- A. William Morris
  - B. Charles R. Ashbee
  - C. T. J. Cobden-Sanderson
  - D. Emery Walker
7. Kelmscott Press's *The Works of Geoffrey Chaucer* included all of the following **EXCEPT**: \_\_\_\_\_
- A. Eighty-seven woodcut illustrations from drawings by Edward Burne-Jones
  - B. Fourteen large borders and eighteen small frames designed by William Morris
  - C. The use of seven different colors of ink
  - D. The Chaucer typeface, developed specifically for the book by William Morris
8. The long-range effect of William Morris's body of work was \_\_\_\_\_ throughout the world.
- A. an angry rejection of machine production
  - B. a revival of interest in the medieval past
  - C. a significant upgrade of book design
  - D. interest in one-of-a-kind works of art
9. The most important of the German type designers during the early twentieth century was Rudolf Koch, who designed the Neuland typeface. He was deeply mystical, medieval in his viewpoints, and a devout Catholic who felt that the \_\_\_\_\_ was a supreme spiritual achievement of humanity.
- A. alphabet
  - B. book
  - C. Bible
  - D. printing press

10. In America, the arts and crafts movement had an influence on the revitalization of typography and book design. Frederic W. Goudy had a passionate love of letterforms and, inspired by the Kelmscott Press, he established the Camelot Press and then designed Camelot, his first typeface. Goudy went on to design a total of 122 typefaces, many of which were based on \_\_\_\_\_ type designs.
- A. German incunabula
  - B. Morris's Kelmscott
  - C. transitional
  - D. Venetian and French Renaissance
11. In the 1920s, \_\_\_\_\_ was the first to use the term "graphic designer" to describe his professional activities. He was a book designer who established a house style for the Alfred A. Knopf publishing company, where he designed hundreds of books. He also designed Caledonia, one of the most widely used book faces.
- A. Frederic Goudy
  - B. William Addison Dwiggins
  - C. Albert Bruce Rogers
  - D. Morris Benton
12. Inspired by Kelmscott Press books, the interest of \_\_\_\_\_ shifted toward the total design of books. He joined the Riverside Press of the Houghton Mifflin Company in 1896 and designed books with a strong arts and crafts influence. In 1900, Riverside established a special department for high-quality limited editions, and he was the designer for sixty limited editions over the next twelve years. Centaur, his 1915 typeface design, is one of the finest of the numerous fonts inspired by Nicolas Jenson. He applied the ideal of the beautifully designed book to commercial book production and set the standard for twentieth-century book design.
- A. Frederic Goudy
  - B. William Addison Dwiggins
  - C. Albert Bruce Rogers
  - D. Morris Benton
13. The head of typeface development at the American Type Founders Company, Morris F. Benton designed important revivals of many typefaces, including one of Nicolas Jenson's, under the name Cloister. He carefully studied human

perception and reading comprehension to develop \_\_\_\_\_ Schoolbook, a type designed for and widely used in textbooks.

- A. Franklin Gothic
- B. Souvenir
- C. Cheltenham
- D. Century

14. This company established an extensive typographic research library and produced revivals of past typeface designs, such as Bodoni and Garamond.

\_\_\_\_\_

- A. Morris and Company
- B. The Century Guild
- C. American Type Founders Company (ATF)
- D. Klingspor Type Foundry

15. \_\_\_\_\_ established Eragny Press, where both the past and the present inspired them. They collaborated on designing, wood engraving, and printing. Their books combined the traditional sensibilities of the private press movement with an interest in the blossoming art nouveau movement and expressionism.

- A. Bruce Rogers and Beatrice Warde
- B. Lucien and Esther Pissarro
- C. T. J. Cobden-Sanderson and Emery Walker
- D. Arthur H. Mackmurdo and Herbert Horne

16. In the Netherlands, the traditional vanguard, led by Sjoerd H. De Roos and \_\_\_\_\_, the preeminent book designer of his generation, sought to revive the printing arts through a return to traditional standards. Their guidelines included symmetrical layouts, tranquil harmony and balance, careful margin proportions, proper letter and word spacing, single traditional typefaces in as few sizes as possible, and skillful letterpress printing. They believed the typographer should first serve the text and otherwise remain in the background.

- A. Jean François van Royen
- B. Charles Nypels
- C. A. A. M. Stols
- D. Jan van Krimpen



17. In 1912, Type Foundry Amsterdam issued \_\_\_\_\_, the first typeface designed and produced in the Netherlands for over a century. Designed by Sjoerd H. de Roos, the text face was based on fifteenth-century Venetian types. This was followed by eight more type designs from de Roos.
- A. Hollandsche Mediaeval
  - B. Stymie Medium
  - C. Centaur
  - D. Cloister

### True/False

1. According to John Ruskin, art and society separated after the Renaissance. Industrialization and technology brought the separation to a critical stage. \_\_\_\_\_
2. John Ruskin, along with other artists, believed that beautiful things were valuable simply because they were beautiful. \_\_\_\_\_
3. William Morris, whose own family was poor, sought quality goods for all. \_\_\_\_\_
4. The first book to be printed in Morris' Kelmscott Press was the 556-page *The Works of Geoffrey Chaucer*. \_\_\_\_\_
5. The Doves Press Bible is best known for its exquisite line illustrations and decorative elements. \_\_\_\_\_
6. The art of calligraphy was greatly influenced by the research and teachings of Edward Johnston, who gave up his medical studies for the life of a scribe. \_\_\_\_\_
7. William Morris strongly supported the Guild of Handicraft, Charles Ashbee's program to unify the teaching of design with workshop experience. \_\_\_\_\_
8. In a *Hobby Horse* article, Selwyn Image defined art as painting and crafts as applied arts such as printing. \_\_\_\_\_
9. Ironically, while William Morris was returning to printing methods of the incunabula, he used modular, interchangeable, and repeatable elements; he applied industrial production methods to the printed page. \_\_\_\_\_
10. Lucien and Esther Pisarro of Eragny Press were best known for purely typographic books, which contained no illustrations or decorations. \_\_\_\_\_
11. Elbert Hubbard's Roycrofters arts and crafts center in upstate New York brought relatively high-quality products to ordinary people who could not likely have afforded them otherwise. \_\_\_\_\_

12. Those involved in the Dutch book design movement at the turn of the twentieth century viewed the Industrial Revolution as a blessing and soon adopted the fully automated methods of printing. \_\_\_\_\_

### **Image Identification**

I. Identify the designer, title, and date of the following images.

1. Fig. 10-2 \_\_\_\_\_
2. Fig. 10-6 \_\_\_\_\_
3. Fig. 10-10 \_\_\_\_\_
4. Fig. 10-25 \_\_\_\_\_
5. Fig. 10-26 \_\_\_\_\_
6. Fig. 10-40 \_\_\_\_\_

II. Match each of the images shown with the name of its designer.

1. Fig. 10-19 \_\_\_\_\_
2. Fig. 10-34 \_\_\_\_\_
3. Fig. 10-39 \_\_\_\_\_

- A. Charles Nypels
- B. William Morris
- C. Rudolf Koch