

ENCYCLOPEDIA OF

# Arts AND Crafts

The International Arts Movement 1850-1920



♥ PATRICIA BAYER ♥ BEVERLY BRANDT ♥

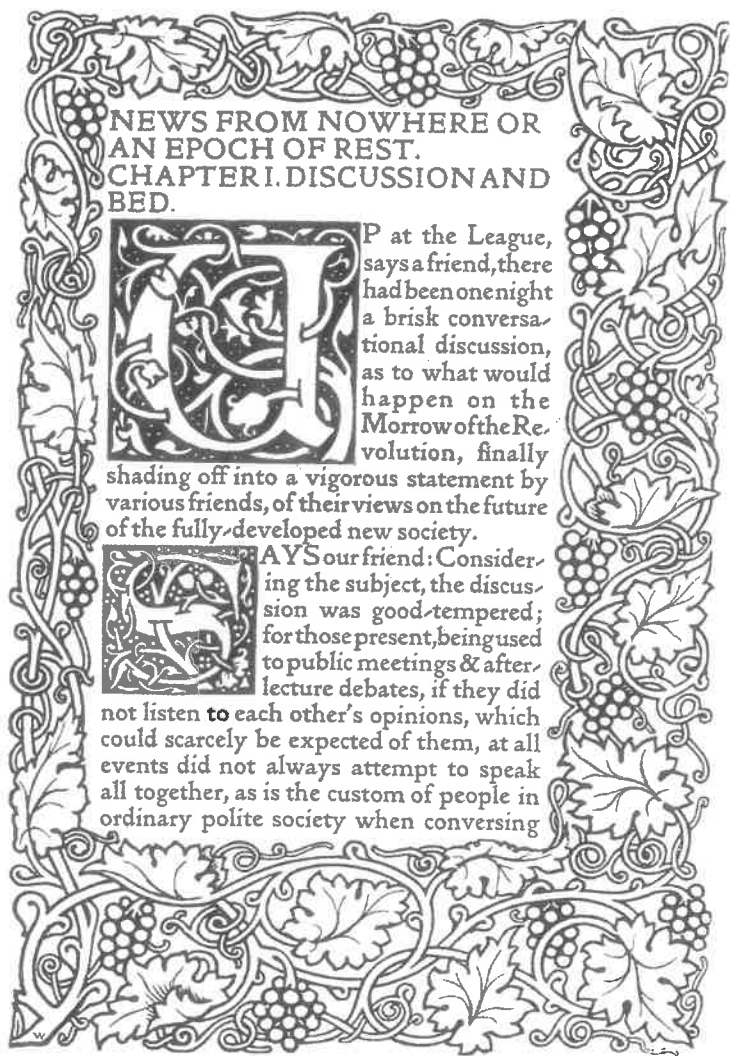
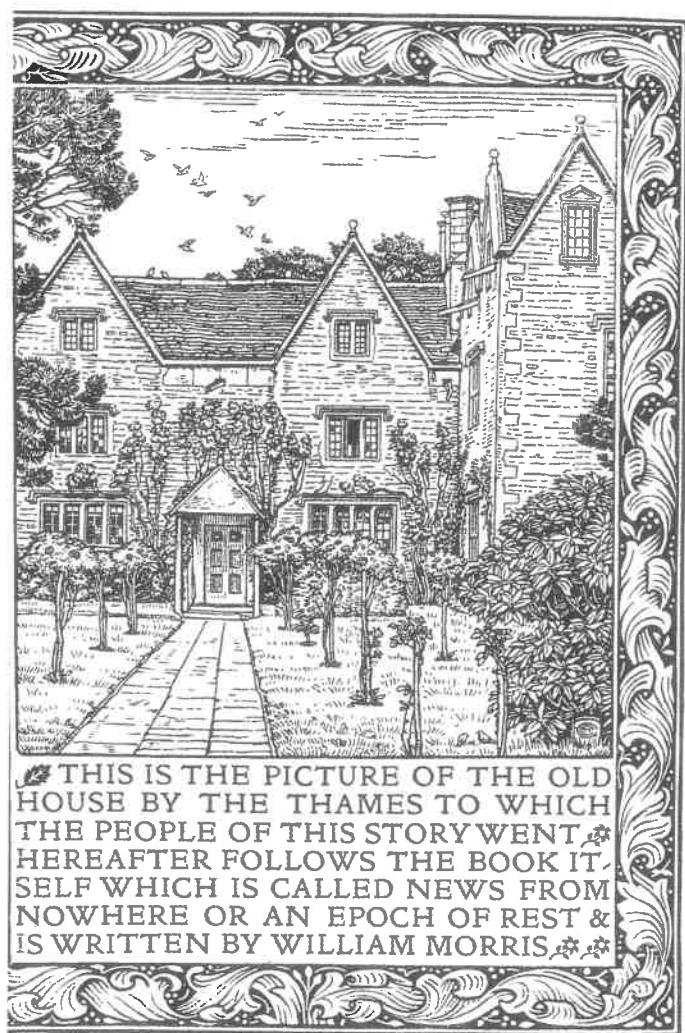
♥ HAZEL CLARK ♥ PETER DORMER ♥

♥ PETER HINKS ♥ GILLIAN NAYLOR ♥ JEAN-FRANCOIS VILAIN ♥

type must be well designed and the margins in due proportion to the size of the letters.' For Morris the placement of type, the amount, and the double page forms a unit. He hated wide margins and his pages are tightly set, with little space between lines and no leading between the lines. The type is small, boldly set, in keeping with the content of the text. Woodcut illustrations and decorations of medieval inspiration contribute to the black appearance of the page. The paper is handmade, the work of Joseph Batchelor, and is thick and very white to

contrast with the densely rich black ink that was made in Germany to Morris's specifications. He often used a second colour, usually red, for the shoulder notes and running titles. The binding is either thick boards with cloth spine or vellum with silk ties.

He enlisted the help of skilled artisans. Walker provided his enormous technical proficiency and artistic talents. Edward Prince superbly cut the type. William Bowden, a retired master printer, supervised the presses. William H Hooper, who had engraved the drawings of Tenniel, Millais and Leighton for *Punch* and the



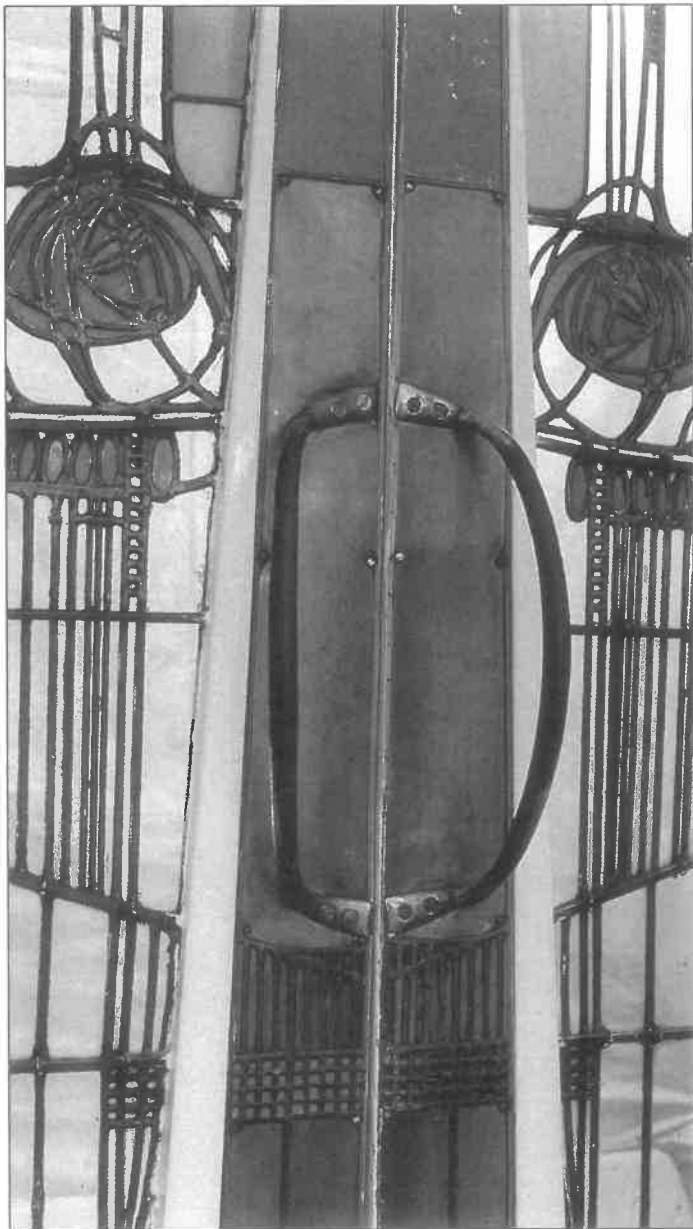
is *News from Nowhere*, published by Kelmscott Press, 1892; one of 300 editions are by Morris, frontispiece by CM Gere, engraved by WH Hooper. The

type, Golden, is Morris's first as is the novel, a Utopian story, set in the future.

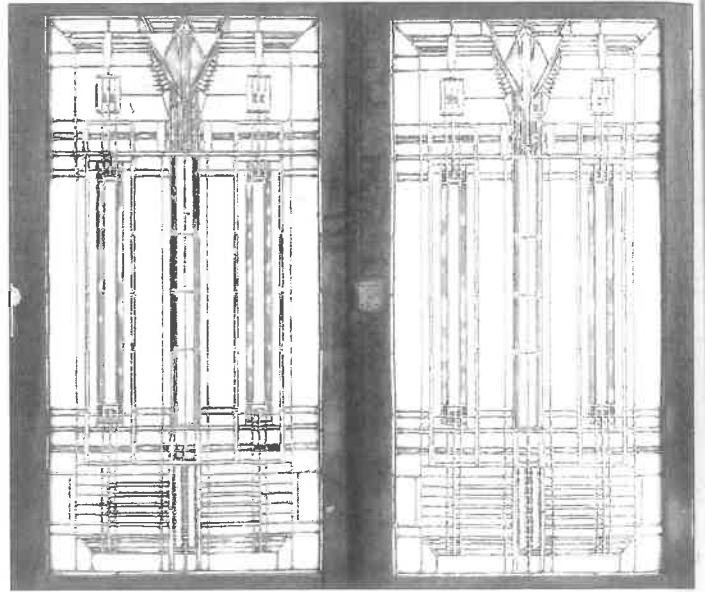
## GLASS



*'Lily Lamp', by Louis Comfort Tiffany, USA, c1900. Eighteen lamp shades create the overall effect of pond lilies on a bronze base. This lovely piece avoids being kitsch thanks to the quality of the observation which informs the design and colouring.*



*Doors to the Willows Tea Room, Glasgow, Scotland, by Charles Rennie Mackintosh, 1898. Although Mackintosh has some of his roots in the Arts and Crafts Movement and also, clearly, in Art Nouveau, he was very much his own man. He cared less than Morris and his acolytes for nature and fine workmanship.*



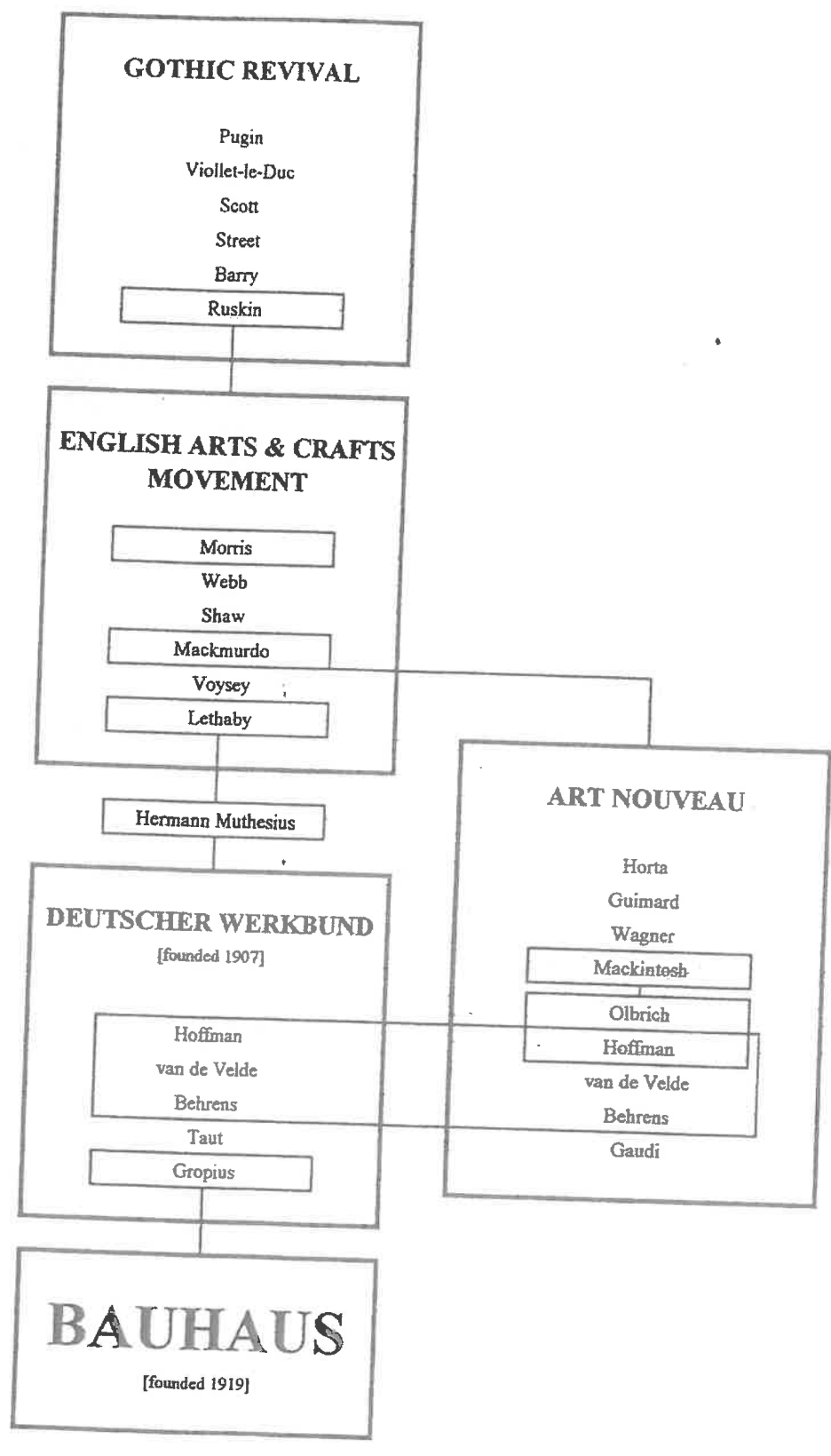
*A pair of leaded skylights in the B. Harley Bradley House, Kanakee, Illinois, USA, by Frank Lloyd Wright, 1900. Wright's work in stained glass has much in common with Mackintosh's. It is interesting to note the use of stylised Native American motifs.*

languidness; and plant-form backgrounds from Ruskin and Morris.

Many nineteenth-century artists were influenced by the Pre-Raphaelites, and many were swayed by Ruskin and Morris; yet among them were those who had reservations about Morris's commitment to the designs of the medieval craftsmen. One of those was Henry Holiday.

He studied at the Royal Academy Schools, was influenced by the Pre-Raphaelite painters, and worked with the architect and designer William Burges. He took over from Burne-Jones at Whitefriars then started his own stained-glass studio in 1891.

Twenty years before, Holiday had argued strongly artists, designers and architects had to acknowledge the times they were living in. Modernism - above all science - would not go away, however much one longed for the security of medieval order. He said, 'We cannot put on thirteenth-century sentiment...When a medieval artist drew the Creator standing upon the earth planting the sun and moon in the heavens, one with each hand, the conception was colossal. But we cannot do this now. Our heads are full of diagrams of the solar system...our work is to discover that which is truest and best in our age...' Holiday thus had



**GOTHIC REVIVAL TO BAUHAUS 1830-1919**