

Survey 6 quiz

Dreams and designers



This image by Eugène Grasset bridges the gap between which two style movements?

This image by Eugène Grasset bridges the gap between which two style movements?
Arts and Crafts and art nouveau

His style bridges the gap between Arts and Crafts and art nouveau.
Art nouveau inspirations shared with the Arts & Crafts movement included:
Celtic ornament, renaissance, rococo style and Japanese prints



Which poster printing technique was mostly being used during this era?

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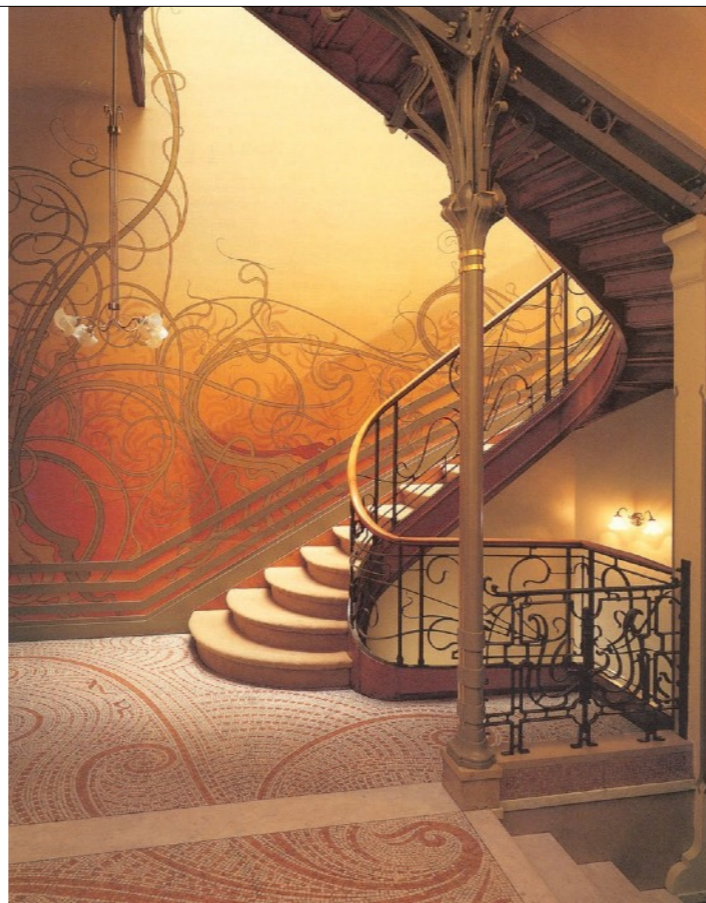
Chromolithography

Mucha produced many paintings, illustrations, advertisements, postcards, and designs.



What are 3 characteristics we associate with art nouveau?

- **What are 3 characteristics we associate with art nouveau?**
- **the influence of nature: plants and flowers, exotic animals and birds (especially peacocks)**
- **elegant, graceful imagery of women**
- **flowing organic lines—whiplash curves**
- **use of pattern and decoration**
- **integrating text and image (as started by Chéret)**

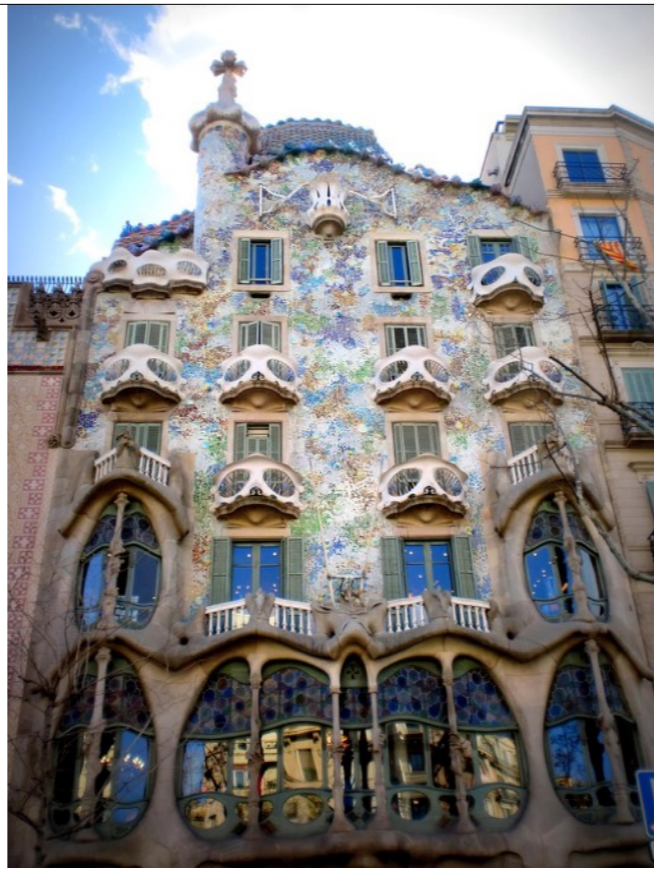


What are 3 features you might find in art nouveau architecture and interiors?

Which Belgian architect initiated the trend in art nouveau buildings?

Victor Horta

(Tassel House, Brussels, Belgium)



What is the name of the Spanish variant of art nouveau architecture that was led by Antoni Gaudí in Barcelona?

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Catalan Modernisme

- In which city are most of his buildings?
- 1904 – Antoni Gaudí – Casa Batlló, Barcelona, Spain
- Its most famous creator was Antoni Gaudí, who used art nouveau's organic forms in a very unique way.
- Casa Batlló is a famous building located in the centre of Barcelona and is one of Antoni Gaudí's masterpieces.
- Although he is most famous for his cathedral, the Sagrada Família, which mixes the modernising art nouveau tendencies with revivalist Neo-Gothic.



Which group of Scottish architecture students created their own unique blend of arts and crafts and art nouveau?

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The Four/The Glasgow Four/The Glasgow School

Charles Rennie Mackintosh, Herbert McNair, Margaret and Frances Macdonald

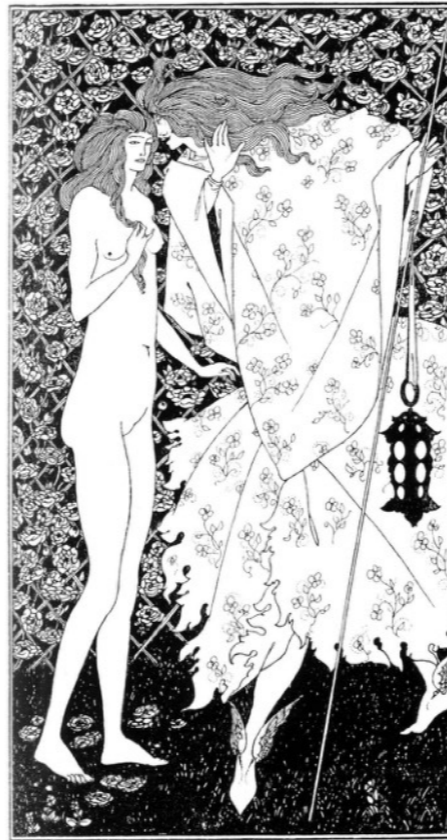
Their style is symbolized by rising vertical lines and tall, thin rectangular shapes with rounded corners and abstract interpretations of the human figure.

Charles Rennie Mackintosh, poster for the Scottish Musical Review, 1896



How did the work of these Scottish architecture students make its way to Austria and Germany?

- How did the work of these Scottish architecture students make its way to Austria and Germany?
- The Four influenced German and Austrian artists through articles that appeared in “The Studio” magazine.
- The Studio was an illustrated fine arts and decorative arts magazine published in London from 1893 until 1964.
- The magazine influenced the development of the art nouveau and Arts and Crafts movements.



THE MYSTERIOUS ROSE GARDEN

Which British artist was the black sheep of the art nouveau movement and why?

Which British artist was the black sheep of art nouveau movement and why?

Aubrey Beardsley.

He was considered the black sheep because of his often grotesque, decadent, and erotic images

His drawings in black ink, were heavily influenced by the style of Japanese woodcuts.



What was the name of the Austrian art nouveau movement?

What was the name of the Austrian art nouveau movement?

The Vienna Secession (Sezessionstil)

They wanted to escape old guard thinking and wanted artists from other countries (like the Glasgow Four) to be able to participate in their exhibitions.

When the old guard refused, they left and started their own movement in 1897 – The Vienna Secession (Sezessionstil)

Frank Lloyd Wright and the Glasgow School had a major influence on younger members of the Viennese Creative Artists' Association (Kunstlerhaus)

They started their own magazine Ver Sacrum (Sacred Spring) 1898-1903



Which style movement did Alfred Roller's hand-lettering influence many decades later?

Which style movement did Alfred Roller hand-lettering influence many decades later?

1960's poster art

(Example from 1903 – Spread in Ver Sacrum)

Alfred Roller played with type, sacrificing legibility for beauty, or function for form.



Which Scottish architect influenced the design of this building in Vienna?
What was the building's purpose?

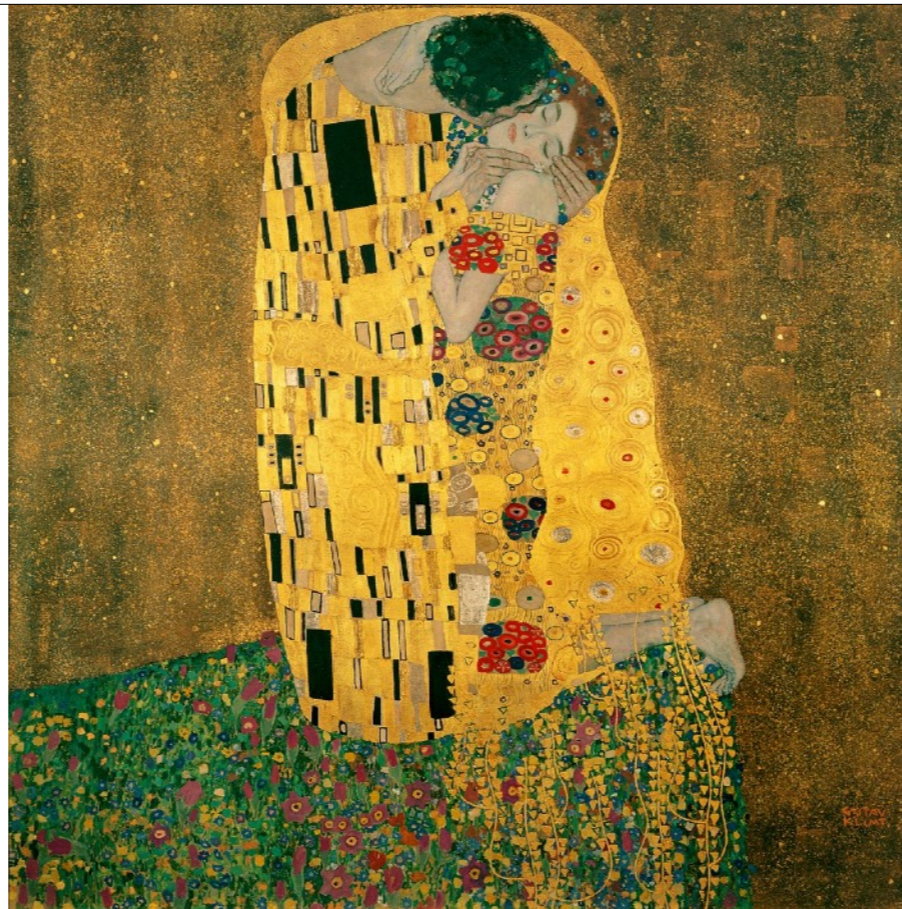
Which Scottish architect influenced the design of this building in Vienna?

Charles Rennie Mackintosh

What was the building's purpose?

The Secession building—where the Vienna Secession exhibited their work. Architect Joseph Olbrich

- It was the first dedicated, permanent exhibition space for contemporary art of all types in the West—including the decorative and graphic arts.
- The pure movement only lasted from about 1897-1905—less than a decade, but it's influence on modern art in Austria and surrounding countries was important.
- Gustav Klimt, Joseph Maria Olbrich, Koloman Moser, and Josef Hoffmann
-



Who was the founder and leader of the Austrian art nouveau movement?

- **Who was the founder and leader of the Secessionist movement?**
- **Gustav Klimt**
- Klimt worked as a painter, a poster artist and interior designer



Which other influential Czech painter was also a member of this movement?

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Egon Schiele

He was a member of the Secession and a protégé of Gustav Klimt



Which American artist is known as the 'father' of poster art in the US?

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Edward Penfield

(1897 poster)

- His work has the hallmark flat simplicity of the Japanese ukiyo-e
- His pared down style uses none of the ornateness detail of arts and crafts, or art nouveau.



Which American artist is known as the 'American Beardsley'?

Which American artist is known as the 'American Beardsley'?

Will Bradley was sometimes dismissed as "The American Beardsley."

Some of Bradley's work bore a strong resemblance to that of Aubrey Beardsley.

However, Bradley was already an established artist by the time Beardsley's designs became popular in England in 1894.

Phew. Quiz over :)

Survey 7

Cubism and corporate identity
(1905-1915)



1890s/1900s – Frank Lloyd Wright became a ground-breaking architect in the U.S.

Frank Lloyd Wright got his career start working at Adler and Sullivan architects in Chicago in the late 1800's.

The American architect Louis Sullivan is often called the "father of skyscrapers" although he did not build the first skyscraper.

Who did?(The Home Insurance Building was designed by William Le Baron Jenney.)

Frank Lloyd Wright referred to Sullivan as his mentor.

Remember the phrase Sullivan coined?

coined the phrase "form follows function". This term has been the guiding theory for effective design ever since. What does it mean?

Wright adhered to Sullivan's theory in his work, as did Dieter Rams the German industrial designer who rose to fame as the lead designer for Braun products in the 1950s/60s.

“Form Follows Function.”

Louis Sullivan, Partner at Adler and Sullivan architects, Chicago

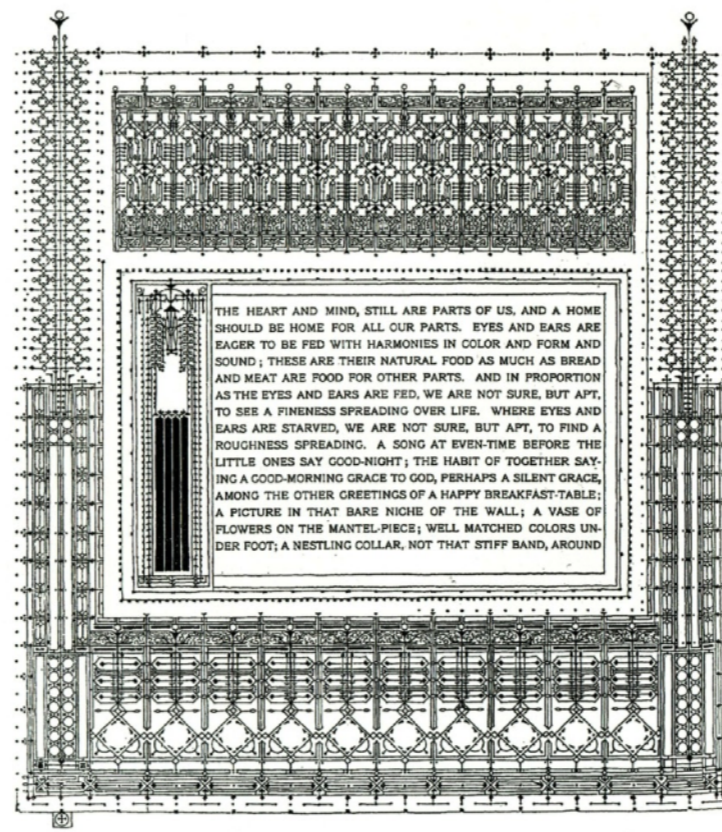
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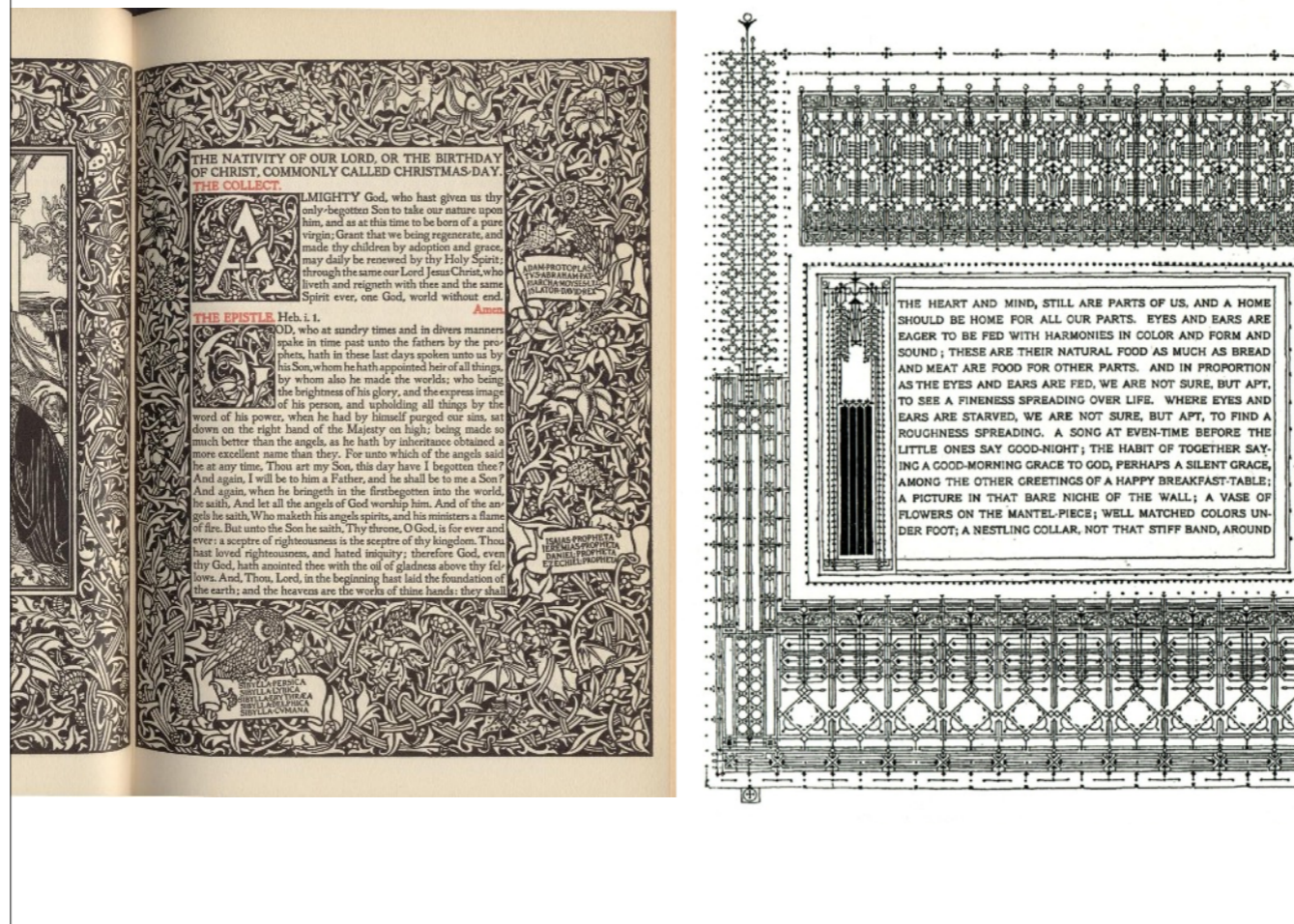
1890s – Wright became interested in book design

Inspired by the work of William Morris and other arts and crafts book designers and publishers Wright became interested in book design at the close of the 19th century. Affluent, like Morris, he could indulge his passions and he purchased his own printing press. He installed it in his home studio in 1896. (above)



ca. 1896 – Wright designed and published
The House Beautiful (written by Rev. W. Gannett)

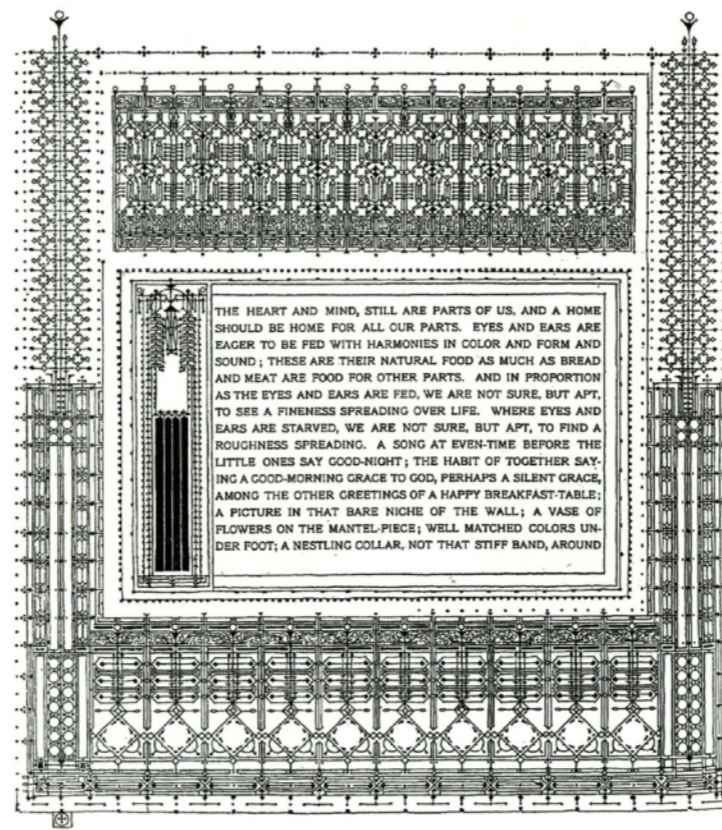
His most memorable printed work is The House Beautiful.



How does it resemble the work of William Morris?
And how does it differ?

The borders were drawn freehand.

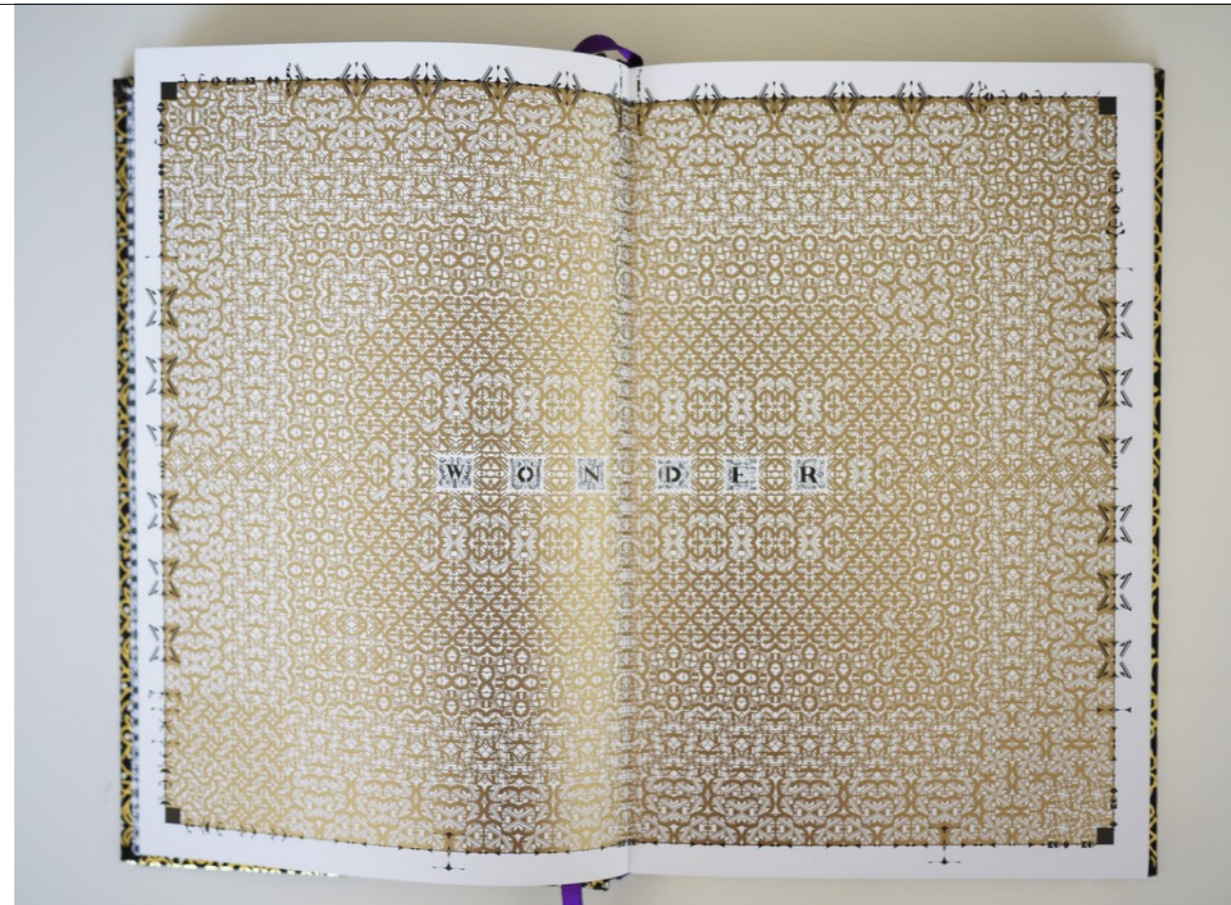
(This is an example of why we are exploring hand rendering so you can understand the care and workmanship that once went into book production and graphic design.)



Does form follow function in this design?

Does form follow function in this design?

Why not?



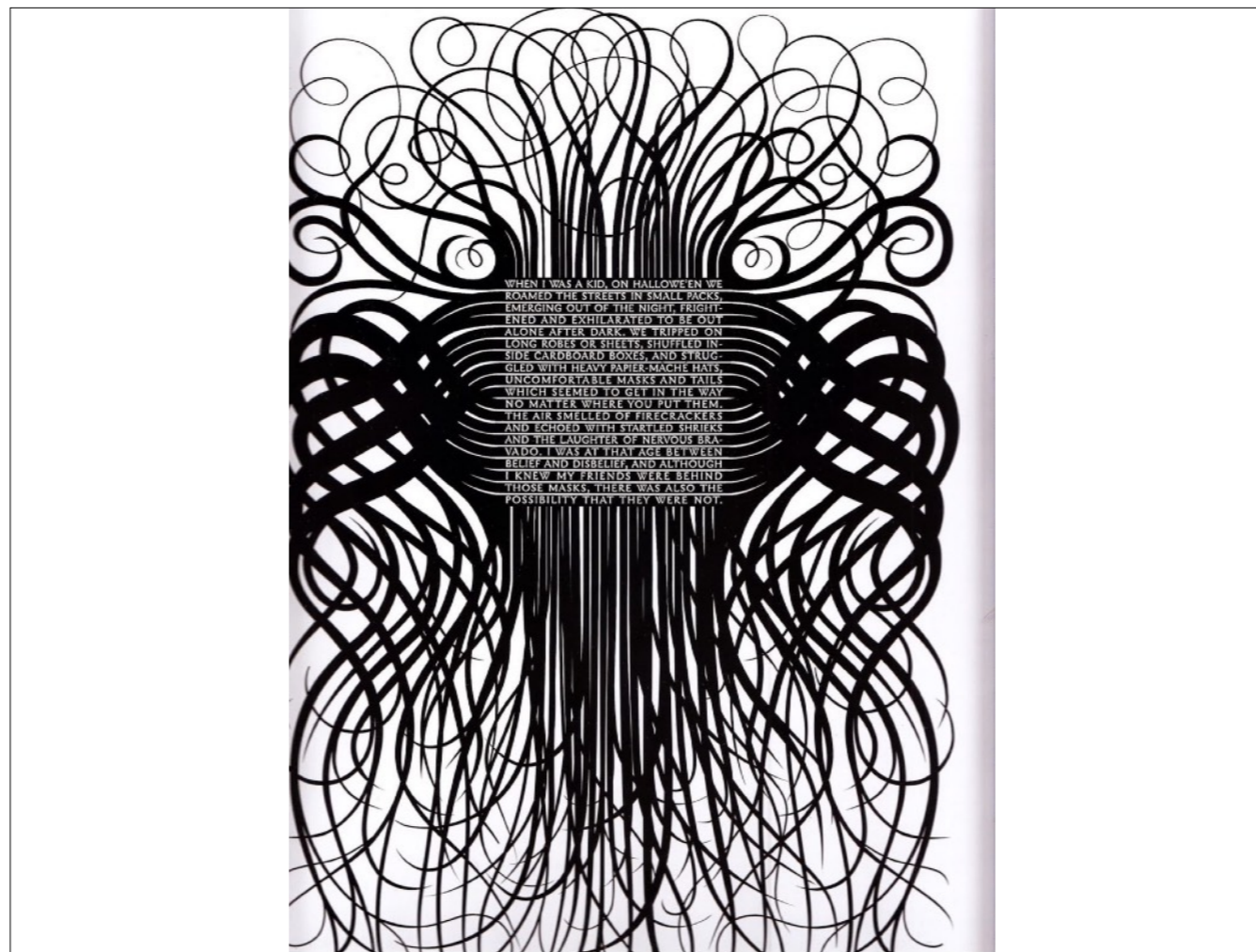
2010 – Marian Bantjes – typographer and type illustrator “I Wonder”

2010 – Marian Bantjes – typographer and type illustrator “I Wonder”

What features does this page have in common with the two previous examples we looked at?

How is it different in its creation?

Flakes of gold leaf fall from the book like glitter (Debbie Millman).



How does this resemble The House Beautiful?



Activity Break :)

About one third of the way through.

Discuss the video with your group.

As a group come up with a word each that expresses your reaction/takeaway.

Take a letter-size sheet, fold it in half. On the half sheet, write your word as artfully as you can in a way that expresses the word and decorate the word/page.



1899 – Edward Fenollosa published “Composition”

FLW like many others became fascinated by Japonism in the late 1800's.

He learned about the organic nature of Japanese design by reading a book by a fellow American Edward Fenollosa.

In 1899 Fenollosa's theories were published in a book called “Composition.”

A Harvard-educated philosopher, he had traveled to Japan in 1878 to teach Western thought to the country's future leaders. While there, he became enchanted by traditional Japanese art, and returned to the United States in 1890 to become the first curator of Japanese art at the Museum of Fine Arts in Boston.

Read more: <https://www.smithsonianmag.com/arts-culture/frank-lloyd-wrights-japanese-education-180963617/#SVwVK5pUcJKGeAer.99>

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Follow us: @SmithsonianMag on Twitter Wright, like Fenollosa, felt that “the Japanese print is an organic thing,” and his 1912 book on the subject, “The Japanese Print: An Interpretation,” was really a general treatise on aesthetics based largely on Fenollosa's ideas.

For Fenollosa, the peculiar visual appeal of Japanese art was due to an aesthetic quality that he described as “organic wholeness”

Read more: <https://www.smithsonianmag.com/arts-culture/frank-lloyd-wrights-japanese-education-180963617/#SVwVK5pUcJKGeAer.99>

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The organic wholeness of Japanese art – Typical Japanese interior

Fenollosa believed in something he called the “organic wholeness” of Japanese art.

Both Fenollosa and FLW were impressed by the simplicity and harmonious proportions of Japanese design.



1908 – Boynton House in Rochester, New York

Wright applied the same principles of simplicity and harmony as the Japanese.

He also applied Sullivan's theory of function over form.

He focussed more on the interiors of buildings where people spent all their time, rather than on building pretentious facades, as was the trend of the 1900's.

What do you notice about this room?

What are some words to describe it?

He saw space as the essence of design. It was his use of space that would have a profound influence on all areas of 20th century design.

Are these also characteristics we can apply in graphic design?



Interested in bringing light into the room.
He designed stained glass windows to reflect and refract light.

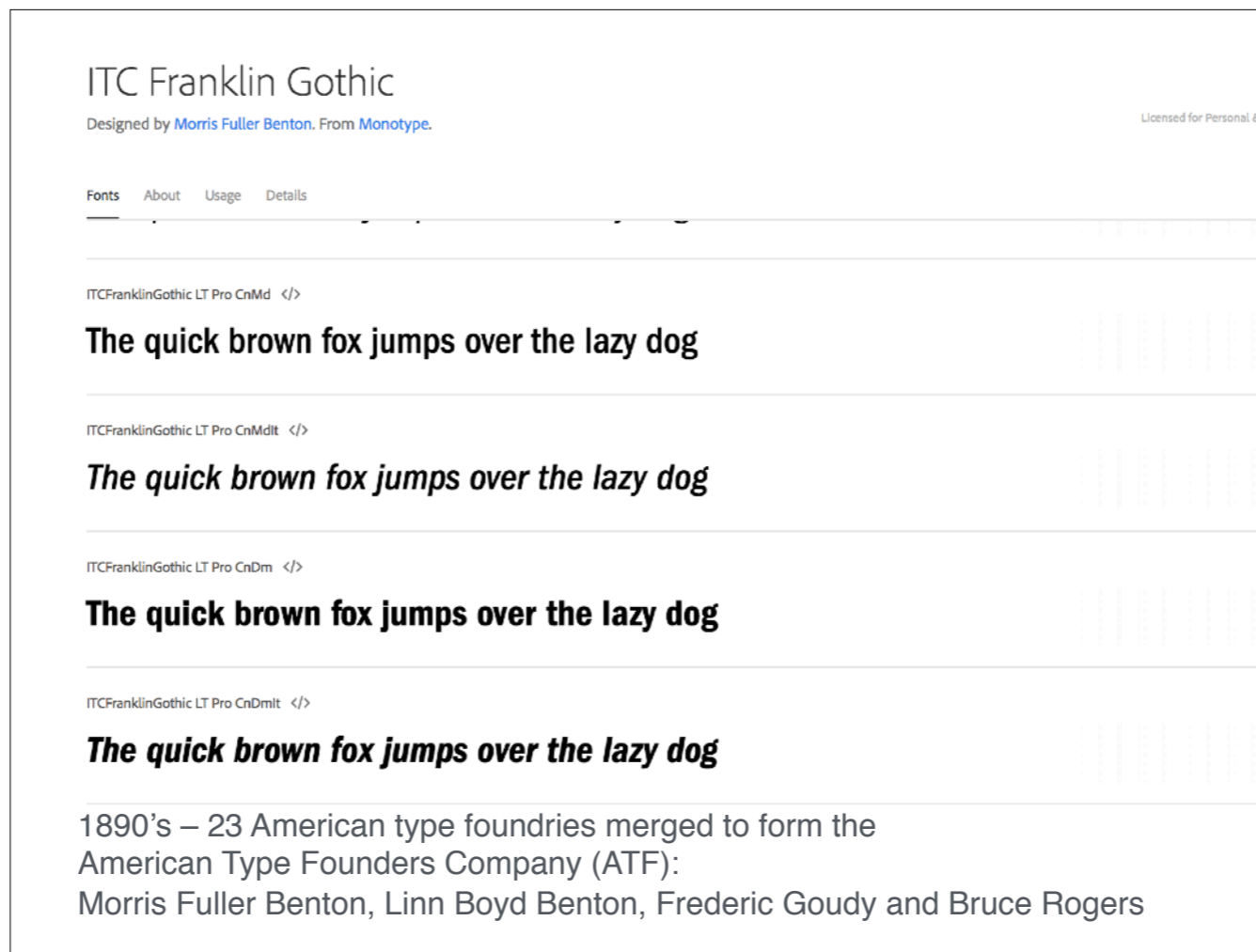


He applied the same craftsmanship and attention to detail as William Morris and the A&C movement

Like Morris, designed furnishings to compliment his designs.

How do his furnishing designs differ from Morris's work?

As Wright's style evolved, like Rennie-Mackintosh, he became a very important influencer in the modern architecture movement of the early 20th century.



Franklin Gothic and its related faces are a large family of realist sans-serif typefaces developed in the early years of the 20th century by the type foundry American Type Founders and credited to its head designer Morris Fuller Benton. “Gothic” was a contemporary term meaning sans-serif.

In the 1890's 23 American type foundries merged to form the American Type Founders Company. ATF soon produced two successful sans serif faces: Franklin Gothic in 1905, and Alternate Gothic in 1906.

Among the American typographers working with ATF were Linn Boyd Benton, Morris Fuller Benton, Frederic Goudy (Copperplate Gothic and Goudy Old Style typefaces) and Bruce Rogers. Goudy and Rogers were greatly inspired by the Kelmscott Press. ATF continued to prosper for 100 years and even had an office in Vancouver.

What has merging done for us?



ca. 1909 – AEG turbine factory, Berlin, Peter Behrens

Another architect who had an important impact on emerging modern architecture worldwide was the German architect Peter Behrens. Like Rennie-Mackintosh, Behrens was not just an architect—he was also an artist, and designer. He was a wealthy orphan with nothing to lose, and could afford to follow his passions.



1898 – Der Kuss (The Kiss), Peter Behrens

1898 – Der Kuss (The Kiss), Peter Behrens

Notice his logo/signature



AEG logo and corporate/visual identity program, Peter Behrens

AEG logo and corporate identity, Peter Behrens

After studying art in Hamburg, in the 1890's, Behrens, moved to Munich where the German art nouveau movement was taking place.

(what is that called? Jugendstil)

In Munich he began working for AEG the German electrical company.

He designed their turbine factory, and also applied himself to improving other areas of their business.

He went on to design their logo.



Consistent use of typography – alphabet created specifically for AEG

Consistent use of typography – alphabet created specifically for AEG

Behrens created the first comprehensive visual identity programme including a unique typeface.

What does that mean?

He set a style for all their branded materials.

This was happening at the same time that Germany was becoming a leader in world industrial production.

A C D E F G H I J K L M N O
Behrens=Schrift
a b c d e f g h i j k l m n
Normal Licht
A B C D E F G H I J K
Schmuck
a b c d e f g h i k l n

1901-7 – Behrens Schrift typeface

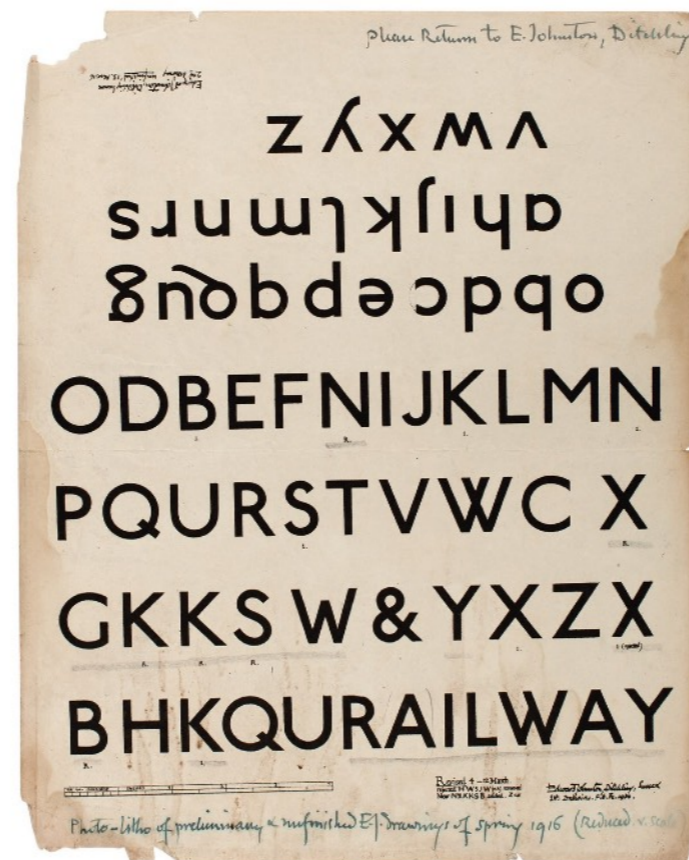
1901-7 – Behrens Schrift typeface

Behrens created several typefaces.

He sought to create a uniquely German type style by capturing the heavy, condensed feeling of black letter in a more readable standardised letterform construction

<https://www.cnn.com/style/article/visual-history-of-typefaces/index.html>

<http://luc.devroye.org/fonts-32504.html>



1916 – Johnston typeface, Edward Johnston, London Underground

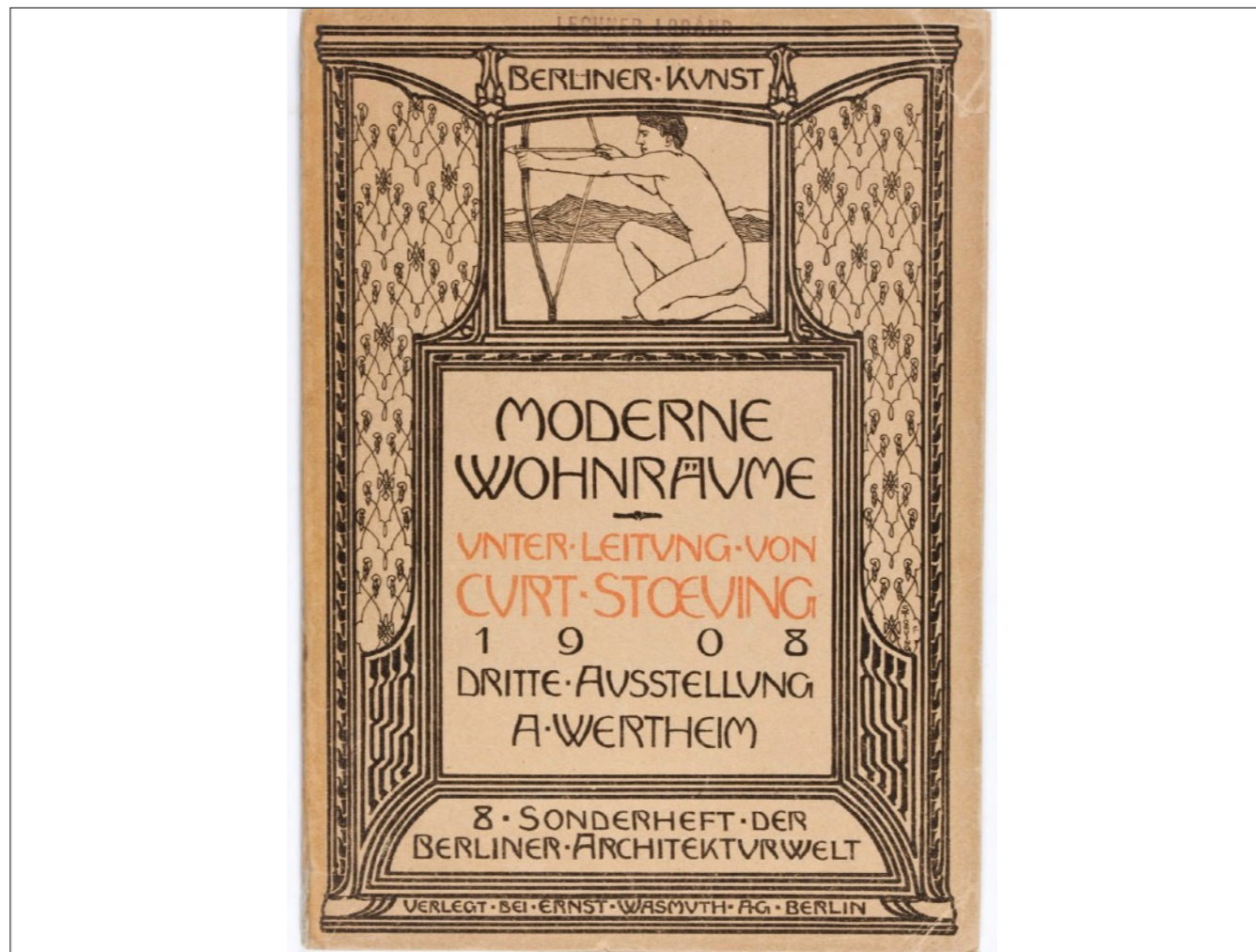
Another example of an influential corporate typeface was the Johnston typeface, created in 1916 for the London Underground England's foremost calligrapher, Edward Johnston.

Just before World War I, he was commissioned by the London Underground Electric Railway Company to design a new typeface as part of a major program to renew the company's image.



Edward Johnston, Farringdon Station, London Underground

He is most famous for designing the sans-serif Johnston typeface that was used throughout the London Underground system until it was redesigned in the 1980s. He also redesigned the famous roundel symbol used throughout the system.



Like Morris and Lloyd Wright, Behrens was interested in book design

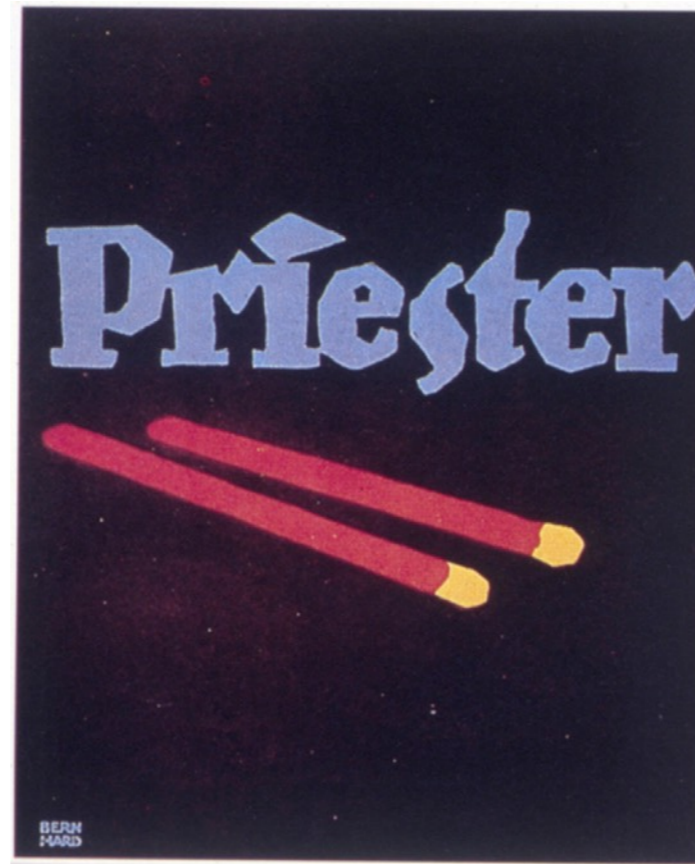


What do you notice about the page design?
What typeface is this? Behrens Schrift



1901-7 – Behrens Initialen

1901-7 – Behrens Schrift typeface Initials series. He designed several other typefaces and later became interested in sans serif faces.



1905 – Priester matches plakatstil/sachplakat poster, Lucian Bernhard

Meggs' History of Graphic Design

“In 1898, 15 year-old Lucian Bernhard attended the Munich Glaspalast Exhibition... and was overwhelmed by what he saw... He ran away from home that very day and never returned.”

“This self-taught young artist... moved graphic communications one step further into simplification and reduction of naturalism, into a visual language of shape and sign. Bernhard established the approach to the poster of using flat colour shapes, the product name, and product image.”

This technique became known as PLAKATSTIL or Sachplakat simply means poster style.



ca. 1894 – The Beggarstaffs, James Pryde and William Nicolson

the Munich Glaspalast Exhibition was an example of how Germany was becoming a leader in world industrial production and was promoting the value of art and design.

It included the cabaret and theater posters of Jules Chéret, Toulouse-Lautrec, and Alfonse Mucha.

Also on view were maquettes for the advertising posters done by the famed Beggarstaffs, James Pryde and William Nicolson.



ca. 1894 – The Beggarstaffs opened an advertising design studio

The Beggarstaffs were brothers-in-law James Pryde and William Nicholson who opened an advertising design studio in 1894.



REDUCED FACSIMILE OF POSTER DESIGNED BY MESSRS. BEGGANSTAFF.



1912 – Stiller shoes poster, Lucian Bernhard, for Hollerbaum and Schmidt

Bernhard took their simple style and adapted it.

The Berlin lithography firm Hollerbaum and Schmidt saw the value in this simple brand advertising and began to monopolize production in Munich.



1911, Hans Rudi Erdt poster, for Hollerbaum and Schmidt

Hollerbaum and Schmidt contracted Bernhard, Erdt and four others to work exclusively for them



1911, Hans Rudi Erdt poster

Notice signatures

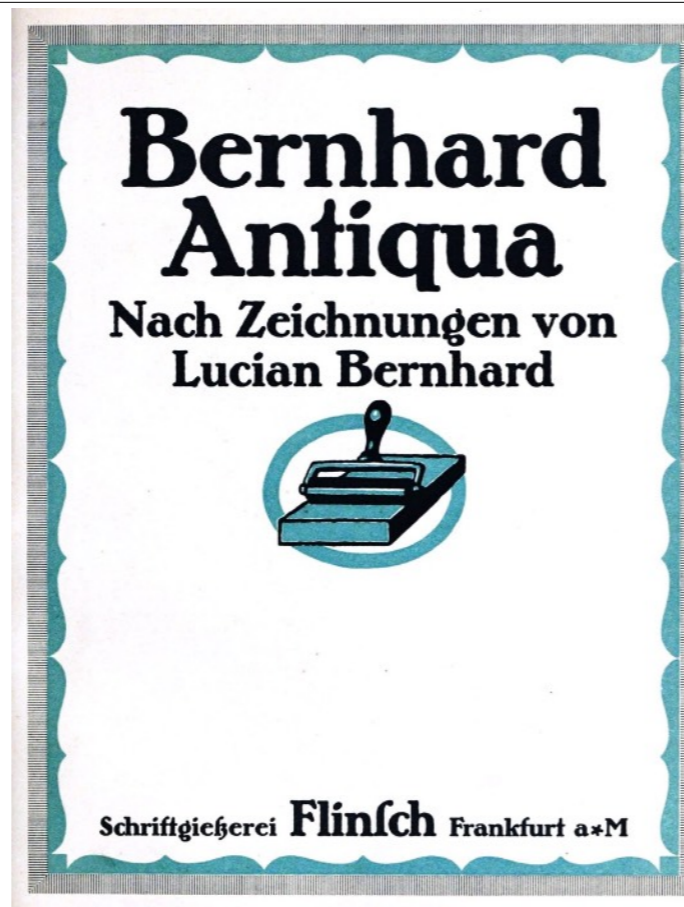


1911 – Hans Rudi Erdt poster



1914 – Bosch batteries plakastil poster, Lucian Bernhard

Before leaving Germany to settle in the United States in 1922, Bernhard created hundreds of similarly designed posters for major German firms, including Adler Typewriter, Stiller Shoes, and Bosch.



1912 – Lucian Bernhard, typeface design Bernhard Antiqua

Bernhard also made significant contributions in the field of typography, designing an entire family of typefaces from 1912 through the 1930s.



1913 – Kaffee Hag poster, Ludwig Hohlwein



1913 – Kaffe Hag poster, Ludwig Hohlwein

Munich based Ludwig Hohlwein is also inspired by the Beggarstoffs



Audi poster, Ludwig Hohlwein

Break :)

30 slides to go.

Stretch

What do you now about cubism?



1894 – Paul Cezanne, still life with apples

What is wrong with this picture?

What does it remind you of in this way?

Paul Cezanne began experiments with lack of perspective in the late 1890s.

He was the primary force of letting go not just of realism in detail, but also experimenting with the Japanese lack of perspective.

He began letting go of logical perspective and playing with ambiguous shifting of planes.

What would the movement come to be known as?



1906 – Paul Cezanne, Les Grandes Baigneuses

He experiments with blocky less realistic shapes.

What else do you notice about the forms?



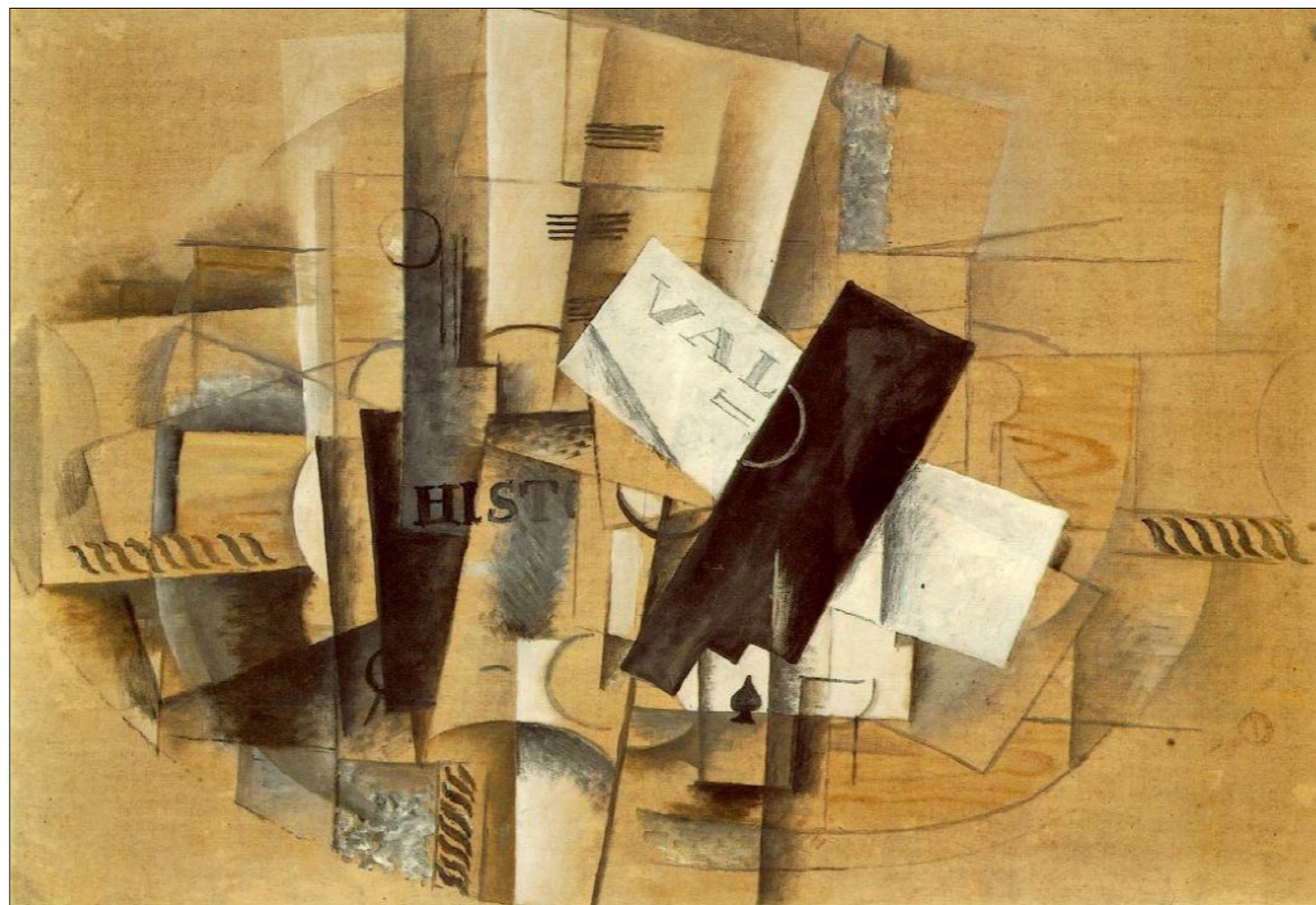
1907 – Pablo Picasso, Les Femmes d'Alger

Picasso & Cézanne were on the same journey of discovery.



Picasso was influenced by African art

Picasso took his inspiration not only from the Japanese ukiyo-e, but also from African masks and sculptures. He was fascinated by the lack of realism in the figures. Where would he have acquired these from?



1913 – Georges Braque, Guéridon

Georges Braque 1882-1963 (France)

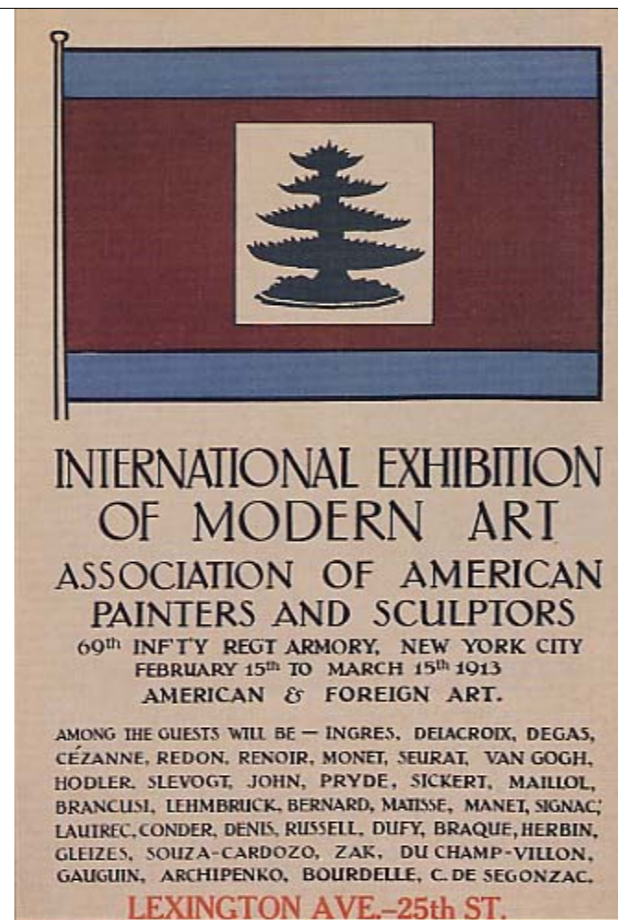


1912 – Marcel Duchamp, Nude Descending a Staircase

Marcel Duchamp 1887-1968 (France)

This painting was one of many that created an uproar in the US when it was exhibited at which NYC show?

The Armory Show in NYC

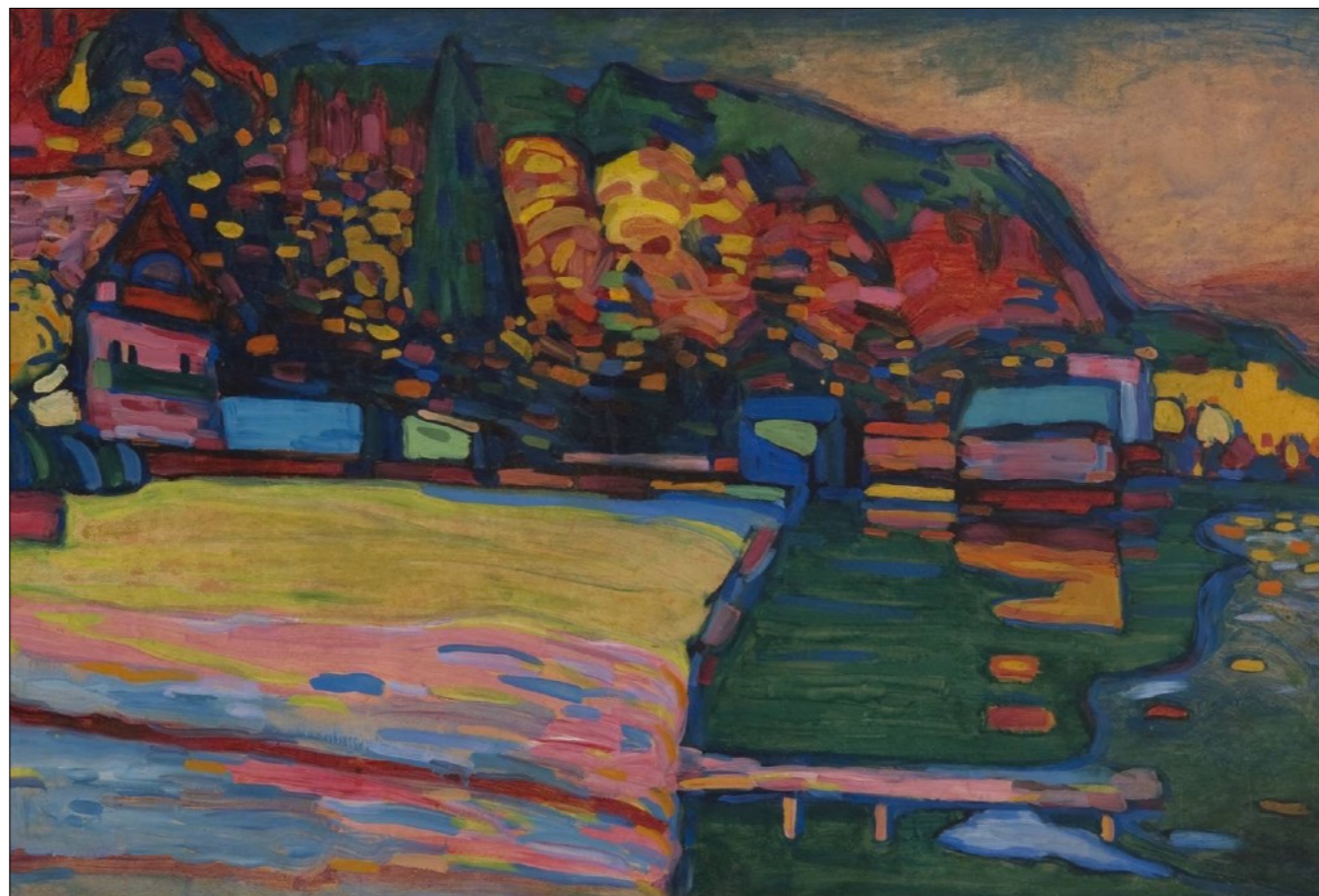


1913 – The Armory Show, NYC

1913 – The Armory Show, NYC

Over 200 European and North American artists exhibited, in a huge 1913 art exhibition in New York, known as The Armory Show because of its location at the 69th Regiment Armory, it changed the way Americans thought about modern art. It has been called the most important exhibition ever held in the United States. Not all the artists were radicals. The works of American painter Edward Hopper and Canadian painter David Milne were also represented.

- Just like the old school artists in Vienna and elsewhere in Europe, the American art world was appalled by these changes,
- The art was so strongly rejected that Modernist European design didn't begin to dominate in the US until the 1930's.



1908 – Lake Starnberg, Wassily Kandinsky, expressionist movement

- Another art style to emerge around this time was the expressionist movement. Russian born painter Wassily Kandinsky was one of the founders of it.
- With a number of Russian emigrants to Germany he founded the Der Blaue Reiter (The Blue Rider) group.
- Like the Secessionists and the Cubists they were rejecting the old and embracing the new.

What do you notice about the colour palette?

- For Kandinsky, blue is the colour of spirituality: the darker the blue, the more it awakens human desire for the eternal
- The Expressionists focussed on capturing emotion more than figure and began the move towards abstract painting.



1910-11 – Wassily Kandinsky, Cossacks

1910-11 – Wassily Kandinsky, Cossacks

FONDAZIONE E MANIFESTO DEL FUTURISMO

(Pubblicato dal “FIGARO „ di Parigi il 20 Febbraio 1909)

Avevamo vegliato tutta la notte — i miei amici ed io — sotto lampade di moschea dalle cupole di ottone traforato, stellate come le nostre anime, perchè come questo irradiato dal chiuso fulgore di un cuore elettrico. Avevamo lungamente calpestato su opulenti tappeti orientali la nostra atavica accidia, discutendo davanti ai confini estremi della logica e ammerendo molta carta di frenetiche scritture.

Un immenso orgoglio gonfiava i nostri petti, poichè ci sentivamo soli, in quell'ora, ad esser desti e ritti, come fari superbi e come sentinelle avanzate, di fronte all'esercito delle stelle nemiche, occhieggianti dai loro celesti accampamenti. Soli coi fuochisti che s'agitano davanti ai forni infernali delle grandi navi, soli coi neri fantasmi che frugano nelle punte arroventate delle locomotive lanciate a pazzia corsa, soli cogli ubbriachi annaspanti, con un incerto batter d'ali, lungo i muri della città.

Sussultammo ad un tratto, all'udire il rumore formidabile degli enormi tramvai a due piani, che passano sobbalzando, risplendenti di luci multicolori, come i villaggi in festa che il Po straripato squassa e stradica d'improvviso, per trascinarli fino al mare, sulle cascate e attraverso i gorgi di un diluvio.

Poi, il silenzio divenne più cupo. Ma mentre ascoltavamo l'estenuato borbottio di preghiere del vecchio canale e lo scricchiolar dell'ossa dei palazzi moribondi sulle loro barbe di umida verdura, noi udimmo subitamente ruggire sotto le nostre finestre gli automobili famelici.

— Andiamo, dis'io; andiamo, amici! Partiamo! Finalmente la mitologia e l'idaleo mistico sono superati. Noi siamo per assistere alla nascita del Centauro e presto vedremo volare i primi Angeli!... Bisognerà scuotere le porte della vita per provarne i cardini e i chivistelli!... Partiamo! Ecco, sulla terra, la primissima aurora! Non v'è cosa che agguagli lo splendore della rossa spada del sole, che schermeggia per la prima volta nelle nostre tenebre millenarie!... —

1909 – Filippo Marinetti's Futurist Manifesto, The Figaro newspaper

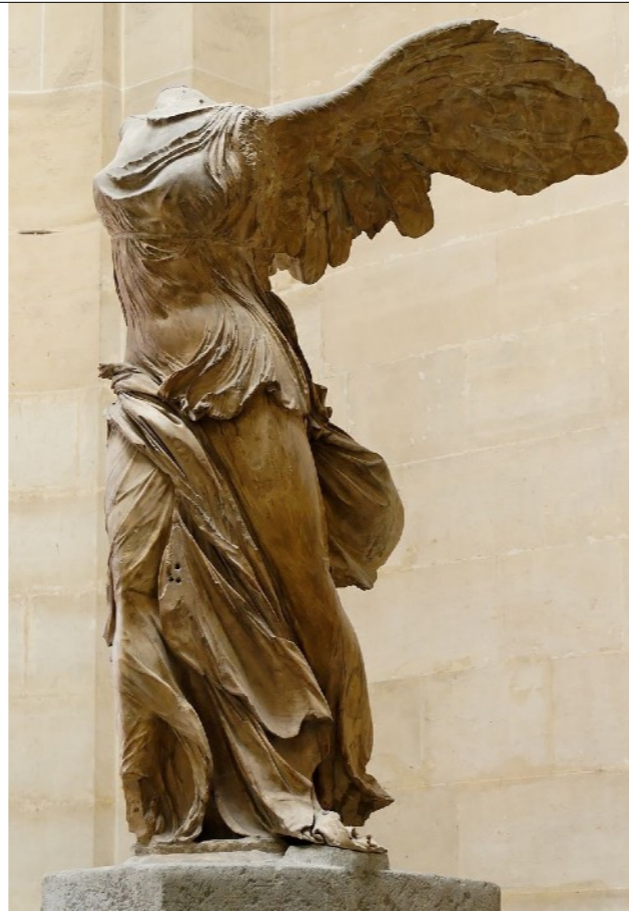
In Italy, artists and writers turned their focus towards the future and the speed at which the world was evolving.

Writer Filippo Marinetti founded the Futurist movement.

He wrote a Manifesto that declared:

“We declare that the splendor of the world has been enriched by a new beauty: the beauty of speed... a roaring motor car which seems to run on machine-gun fire, is more beautiful than the Victory of Samothrace.”

What is the Victory of Samothrace?



ca. 2nd century BC – The Winged Victory of Samothrace

ca. 2nd century BC – The Winged Victory of Samothrace

The Winged Victory of Samothrace, also called the Nike of Samothrace, is a Greek sculpture of the goddess Nike, that was created about the 2nd century BC.

Nike was a goddess who personified victory.

(Where Nike brand gets its name from)



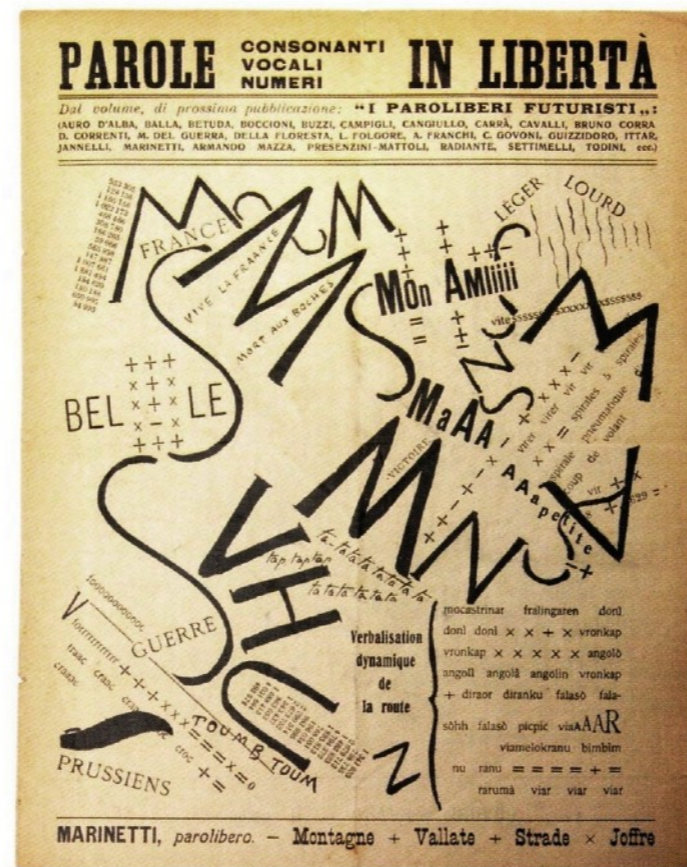
1913 – Umberto Boccioni, Unique Forms of Continuity in Space

What similarities and differences do you see between these two statues?



1912 – Filippo Marinetti, cover for his poem Zang, Tumb, Tumb

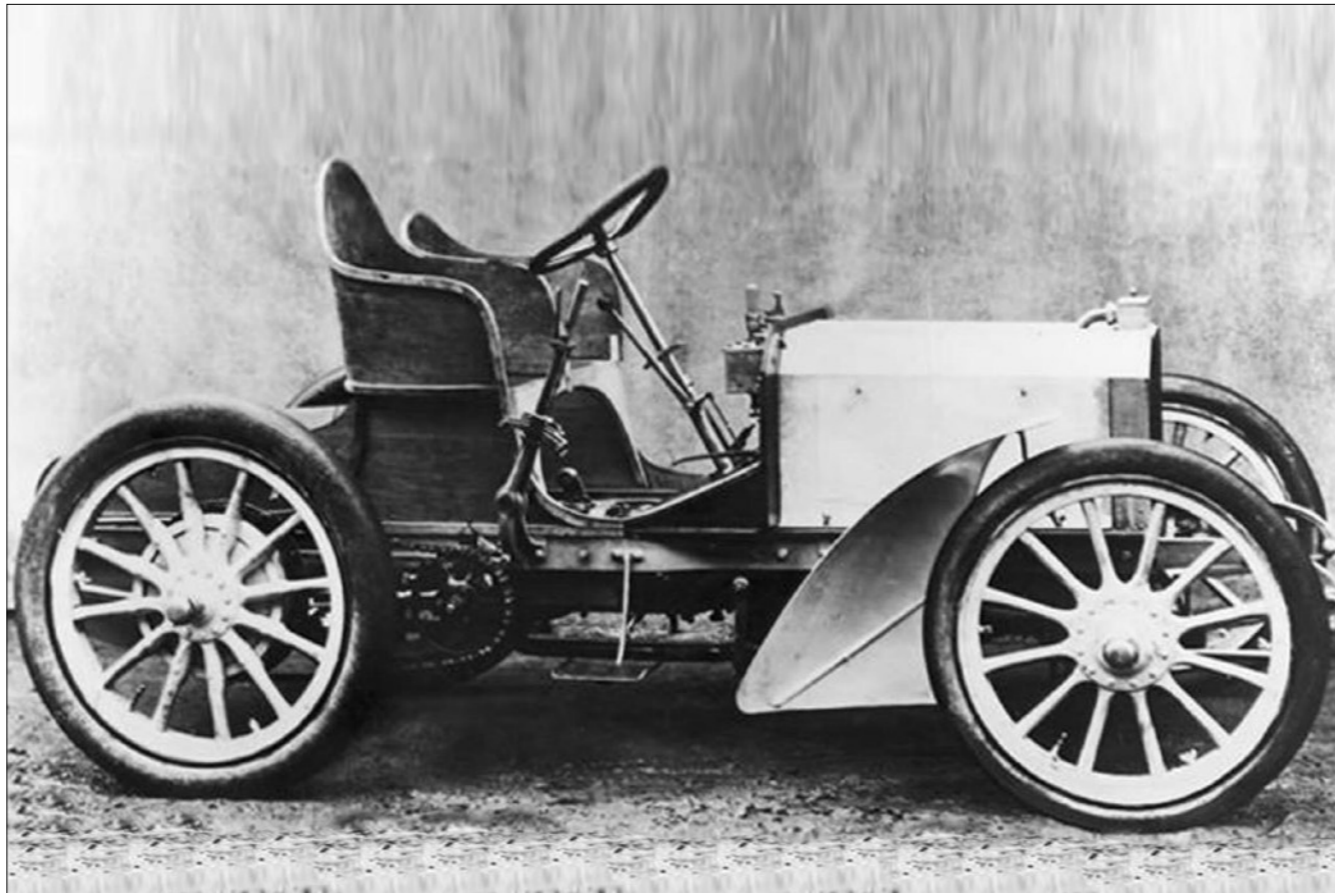




1915 – Filippo T. Marinetti, Parole in Libertà magazine cover

1915 – Parole in Libertà magazine cover 1915, (Free Words)

Filippo Marinetti, After the Marne, Joffre Visited the Front by Car



1901 – The first Mercedes car at the Nice Race Week in France

As Behrens innovated with architecture

German car manufacturers were also innovating with transportation.

The first contemporary automobile appeared at the “Nice Race Week” in March 1901.

The motor car undoubtedly contributed to how Germany was becoming a leader in world industrial production.



1908 – First Model T Ford produced by the Ford Motor Company (Tin Lizzie)

Henry Ford's followed suit with the Model T Ford.

Considered by some as the most influential car of the 20th century. It's success was not so much about speed or power, but it's affordability.

It is generally regarded as the first affordable automobile, the car that opened travel to the common middle-class American

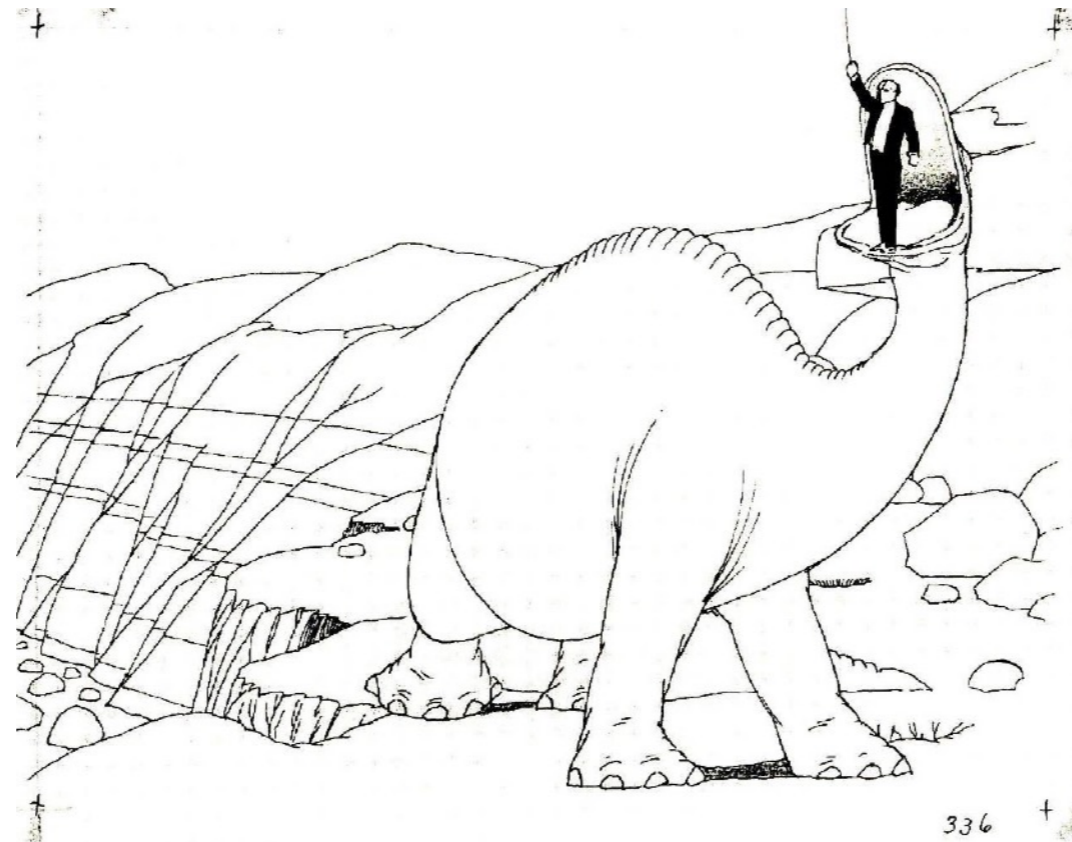
Much of this was due to Ford's efficient fabrication, including assembly line production instead of individual hand crafting



D1909 – Early autochrome colour photograph, Lumière Brothers

1909 – Daydreams, early Autochrome colour photograph, Lumière Brothers

The Lumière Brothers also continued to innovate in photography and introduced the first colour negative images in 1907



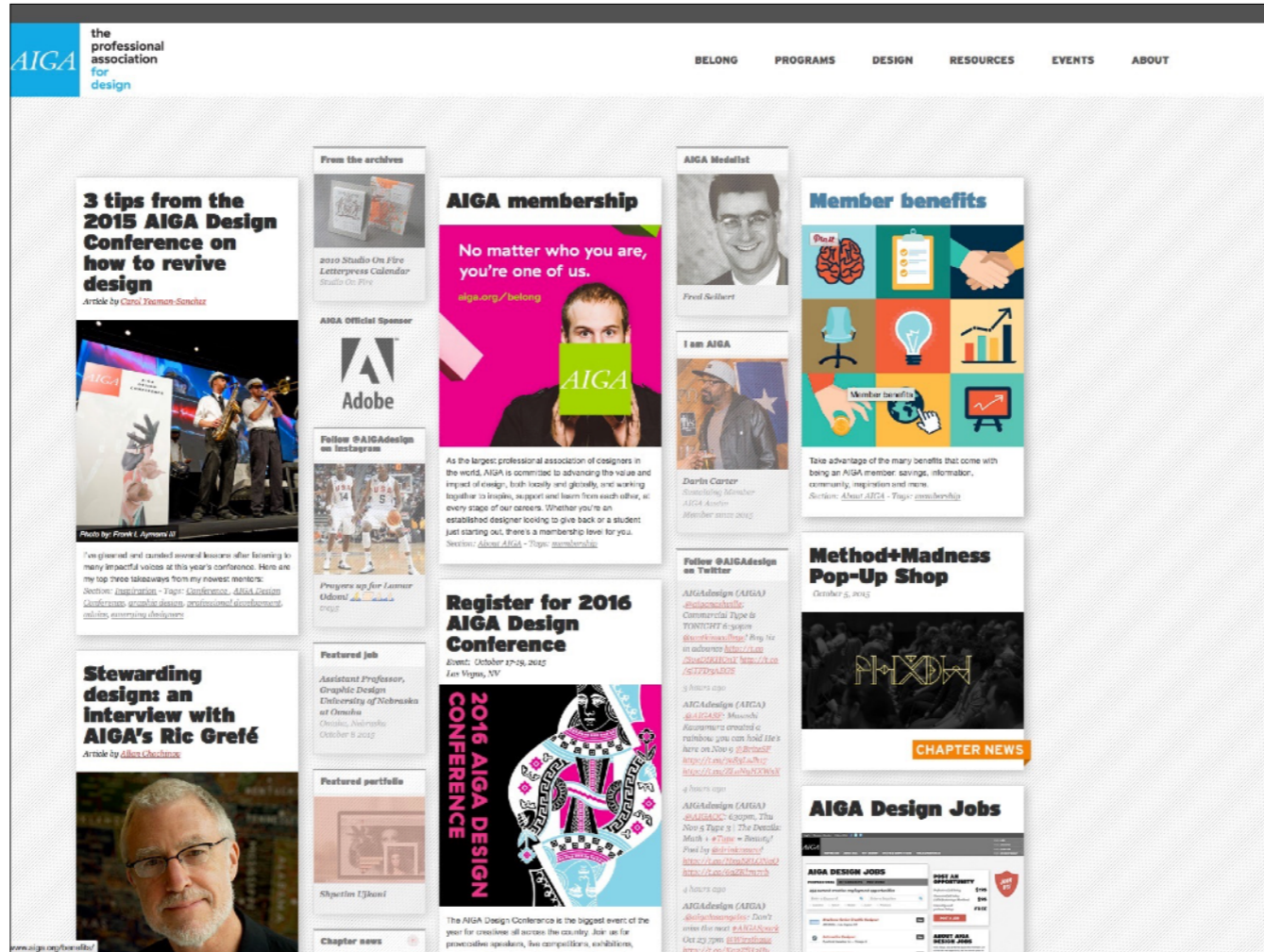
1908 – Gertie the Dinosaur introduces keyframe animation, Winsor McCay

Filmmakers are also innovating. American cartoonist and animator Winsor McCay was not the first to make an animation, but he invented keyframe animation — an important technique that would help make animation easier and more sophisticated.



1914 – The American Institute of Graphic Arts founded (AIGA)

Originally established as part of the National Arts Club, by 40 founding members.



1920 AIGA becomes the first graphic arts organization to include women designers.
It is now a network of 25,000 members.



1914 – Coca-Cola advertising

1914 – Coca-Cola advertising

At this time, artists in the U.S. were still following a traditional pictorial approach.

U.S. Advertising and editorial design featured mostly realistic figurative illustrations up until the second world war.

Which U.S. artist is the father of this poster style?

Edward Penfield

DONE TALKIN'