

RENAISSANCE TO THE INDUSTRIAL REVOLUTION

EVENTS OF THE INDUSTRIAL REVOLUTION

1833 1st penny press in NYC, begins the newspaper as mass media
progressive on economic and literary levels

1837 Victoria begins reign

1839 Photographic methods of Daguerre and Niépce presented to
French academy

1844 wood pulp paper developed
telegraph first used between Washington and Baltimore

1845 high speed steam press increased volume of printed matter
advertising boom.

1848 Marx + Engels issued Communist Manifesto

1869 1st postcard introduced in Austria

1888 Kodak Box camera perfected

1892 Ford builds his 1st auto

RENAISSANCE — INDUSTRIAL REVOLUTION

15th c, Wagner's writing book
early fraktur

Gutenberg 42 line bible

42 lines per column

2 pages intention = handwritten

1455, 180 copies, 3/4 on paper, rest on vellum

font of 270 characters (var. widths and ligatures)

1459, Fust and Schoeffer paper = 1/3 \$ of vellum

Psalter in Latin

paper was dampened to print

1483, Nuremberg Bible

Anton Koberger

books pub before 1501 = incunabula

most of religious or devotional nature

Albrecht Psalter
1st book printed in German

early printers were german, extended influence to italy b/c of german
political turmoil

1493, Geoffrey de la Tour

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italian clients disliked gothic letterforms, finding the humanistic better + easier to read

conrad sweynheim + arnold pannartz - 1466
subiaco, near rome - 1st italian press

1478, Vitae Illustrium Virorum, vol 11
Nicolaus Jensen, Venice, Ger Book ill
Stories from the life of St Catherine
Italian
nicholas jenson (fr) in italy cut first successful roman typeface 1470
established in venice
artistic and commercial success
established printing office in rome for pope sixtus IV
died 1480

cx 1460, Giovanni Bellini
Madonna

1466, Pages from Ars Moriendi

1475, Girolamo Di Cremona
frontispiece
Augustine's City of God

1495-98, Aldus Manutius
Opera, Aristotle (Venice)
1499, Manutius, Roman
aldus manutius
publisher
stimulated revival of classical learning through printing
saw market for small scholarly books
francesco griffo > cancelleresca corsiva
cursive (italic) > only lowercase letters, used reg roman caps
1524 dev italic caps

credited with making roman type dominant

1474, Caxton, Histories of Troy
1st english book
william caxton, bruges, flanders 1474-5
the recuyell of the historyes of troye
heavy cursive gothic face batarde
1476 returned to england

1484, Canterbury Tales, English
1478 printed canterbury tales
impact on english printing and spelling

1579, page from spenser, the shepherd's
calendar
gothic became english preference for + 100 years
english spelling was not fixed
caxton influenced this

university of paris press
1470 > freiburger, gering and kranz
latin classics
humanistic texts set in roman type

1476 > croniques de france
early french books set in regular gothic

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1500s > italian influence > switch to roman faces

wooden press >
no even pressure
handmade paper not consistent
strokes made with pen could not be duplicated on press
old style = little contrast between thick and thin strokes

numerals > 15th c symbols evolved into those used today (hindu arabic)

1534, Italian book illustration 1500 - 1600
high renaissance and mannerism
1528, Durer, Proportion 1517, martin luther, 95 theses, protestant reformation
catholic counter reformation, 1545, council of trent
church of england 1534
dissolution of monasteries in england
inquisition in spain

religious wars
commercial and political decline of italy
1527 sack of rome
german mercenary troops, unpaid by emp charles V

italian artists fled italy for france
humanistic ideals replaced gothic

resulted in mannerism in italy
decoration, exaggeration, complexity
parmigiano
el greco
michelangelos last judgement

baroque style dominated in 1600s

1550s renaissance est. in england
elizabethan age

IDEALS

balance
symmetry
order
titian
1495, Leonardo da Vinci da vinci
Knott Engraving michelangelo

golden age of french printing
francois 1
1515 - 47
religious tolerance

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2 pages geofroy tory
champs fluery 1529
believed roman capitals should be based on proportions of the body

Garamond roman and Granjon italic claude garamond
grec du roi, comm by fran I
type now responds to the qualities of metal

robert granjon

1549, Page from Paolo Giovo's Vitae duodecim Vicecomitum Mediolani Principum
pen and ink drawings, paris henri and robert estienne 1501
commisioned garamond to cut 1st matching italic and roman faces
after death of francois I, many fled rather than being burned at the stake

end of 15th c saw increased censorship, religious intolerance

french legacy
layouts > size, page ornamentation, white space, illustration
typefaces lighter + pages lighter

christophe plantin
antwerp 1555
polyglot bible
5 languages, 8 volumes
latin, greek, hebrew, aramaic, syriac side by side

used copper engravings not woodcuts = finer detail
intaglio
printing from a metal plate, image sunk below surface
engraving and etching
greater detail
wider range of tones
illustrations had to be printed separately from letterpress
modern form of intaglio is gravure

martin luther
translated of bible to german
dramatic effect on german language

england
strict censorship limited printing
reluctance to use roman
backward

1600 - 1700
rise of absolute monarchs
decline of spanish power
little religious tolerance
migration to england
the new world

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	french > canada dutch > east indies, south africa, new yrok
1589, Caravaggio, Boy with Fruit 1664, Vermeer, the lacemaker	baroque grew out of the counter reformation appealed to emotions dramatic use of movement, color, chiarascuro carravagio, rubens, van dyck rembrandt, vermeer, de la tour, poussin.
1623, title page, shaekespeare	holland dominant in printing b/c of religious tolerance louis elzevir > printer, small format editions growing reading public
1658, latin and German pages	dutch invented hollander beater > produced fibers of equal lengths, driven by windmills (cotton rags)
1695, Louis Simonneau Master alphabets for romain du roi	1639 > royal printing house set up in the louvre romain du roi > perfect typeface rational and logical manner 21 sizes 2000 tiny squares over which each letter was drawn 1693 - phillipe grandjean, fin 1745 louis luce Transitional type
	north american printing 1st press in mexico city 1534
	1638 press est in cambridge, mass 1642 Elliot Indian Bible, algonquin tongue paper mill near philadelphia 1690 > william rittenhausen and william bradford
1757, Baskerville Roman	BY 1700 PRINTING CREATED INTERNATIONAL PUBLIC OF LEARNED MEN
1764, Pierre Simon Fournier 2 pages Title page of Fournier's Manual Typographique	scientific discoveries were published in journals of academies sparked scientific revolution artists = rules of perspective doctors = human anatomy
1818, Bodoni, Manuale Typographico	print made europe a much more literate society not all could read
1852, German book illustration	books read aloud writing in the vernacular
	standardized spelling and vocab over wide areas
	spawned public dialogue as never before
	printing press was huge importance circulated new ideas scientific

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newton = gravity
copernicus + galileo = planetary orbit

enlightenment

advance the cause of truth and spiritual improvement
cultural change = people ceased to distrust the spread of
knowledge

master concept = progress
world is increasingly controllable by human will and by reason
europeans tapped much of the world's resources

improvement
treatment of the poor
punishment of criminal

slow long-term growth of wealth
expansion of commerce

the industrial revolution

Agriculture

advance in agricultural development between 1500 – 1800 revolution-
ized human development more than anything since the invention of
agriculture itself

what was grown and ways of growing more varied
specialization
increasing urbanization = trade

Technology

transformation of society, the production of manufactured goods in
larger quantities and on a larger scale than ever before

gathering together of a large group of workers
coming of industry changes the whole pattern of people's lives

Economic, political, social considerations

Radical process of social change
Rural—urban migration

because of increase in production all people desired a better way of
life and that meant, in many circumstances, more.

increase meant few aesthetic standards (= building of the ugly)

governments = laissez faire attitude

idea : improvement

many aspects
treatment of poor
criminal
evil – people made better with better government

The Victorian Era

Victorian period 1820s – 1900

turned to past for inspiration

rejected renaissance aesthetics (esp. type)

found parallels in gothic art and architecture to the present period

ex: christian virtues

borrowed elements were detached from origin (ornament)

work made for spiritual means

work to celebrate progress and social/economic advancement

british sense of social, civic and artistic responsibility declined

wealth became motivating factor

ornamentation based on historical forms

more wealth = more ornament = + social status

offered status and pleasure, proclaimed the innocent and masked human nature

lust

greed

colonial dominance

belief that ornamentation and design were the same

spread this influence through all countries through the printed mass media

type

display faces = altered traditional faces

bodoni, didot

Fascination with Egypt b/c of Napoleon

slab serif faces

ADVERTISING

IR created surpluses in production

necessary to create a “need” for the surplus

advertisement = integration of type and image to sell

1st advertisers brokered space in print

print work characterized by ornamentation

initially advertising was about calling peoples attention to the product and telling them about it.

“Reason Why” pioneered by John E. Powers

informational campaign, not strategic

Walter Dill Scott

Theory of Advertising-basis was the concept of suggestion

Psychology of Advertising - called into question the consumer as rationally motivated

INDUSTRIAL REVOLUTION

purchases made impulsively appeal to the emotions, suggestion must be pleasurable and not cause serious reflection or critical questioning.

Advocated the use of direct commands. These concepts would be applied more and more in advertising and in war propaganda.

Newspapers allowed for advertisements
first advertisers were salespeople
newspaper advertising kept to a minimum
newspapers were in control
later shifted to advertisers and back again....
1860's = commercial art
craftsmen and artisans entered printing/advertising which became more conceptual

chromolithography
woodcuts, etc sold through catalogs
1st clip art

1870 Jules Chéret pioneered poster through printing

after civil war in US - surge of consumerism
popular themes for advertising: nationalism, patriotism, progress

no connection between art and selling in the Victorian mind

Philosophical Developments

European Socialism

process of industrialization required new ideas to understand it
new programs of action + new philosophies

laissez faire policies led to new ideologies loosely categorized as "socialist"

- conscious exploitation of the worker
- unavoidable workings of a capitalist, market dominated system

Marxism

Marx: the exploitation of the worker by the owner (property, factory) would lead to social revolution - the overthrow of capitalist oppression and in the end to the institution of a rationally ordered society where human beings could at last be truly free.

fundamental premise is that history - changes in politics, philosophy, religion, the arts and so on - can be explained in terms of economic systems defined as the sum total of the relations of production. History moves towards a utopia in which private property and class distinctions will no longer exist.

Marx and Engels observed that the fission of labor under modern

INDUSTRIAL REVOLUTION

capitalism had resulted in the alienation of the artist from society which is due in part to the distinction between the fine and the applied arts that came about during the renaissance. They believed that the alienated artist might put his talents at the disposal of the revolutionary movement working to alter oppressive economic relationships (they admitted that non economic factors influenced art)

The theories of Ruskin attracted more converts than Marx and Engels

under the influence of Marxism we have grown more attuned to the economic analysis of cultural phenomena and more receptive to the investigation of art forms (such as furniture) which were considered irrelevant to history.

premodernism

Arts and Crafts Movement

a reform movement – sought to humanize the advance of the IR struggle against the encroachment of industrialism on working persons way of life

visually style remained consistent with the general victorian preference for ornament (very broad stylistically)

IR eliminated the role of the artist in production process
by mid 1800s last vestiges of the medieval guild system (artisans) was held as contemptible

essential unity and interdependence of all art tradition was rejected

some tried to re establish aesthetic standards

Augustus Welby Northman Pugin

(arch) all ornament should constitute an enrichment of the essential form

according to Pugin the quality of architecture was directly dependent on the quality of society from which it originated. Thus his central proposition that good architecture and design can only be produced by a good society. this gave rise to the infusion of moral attributes to building and the continuing use of such terms as truthful expression and honest structure.

John Ruskin

“art is the expression of man’s love of his labor”

writing inspired that A+C movement

Damned the social and artistic effects of industrialization.

Reassert the aesthetic and spiritual importance of the handmade in a society loaded with shoddy mechanically produced goods that signaled the arrival of the machine age.

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fitness of purpose is a moral obligation - ornamentation should be organic.

objects are valuable and functional merely because of their beauty
it removes artists. design carried out by engineers

voiced negative opinions about industry
influenced Morris

William Morris (1834-96)

rejected forces that separated art from everyday life
believed that a society unable to produce good design had at its core
a faulty ethical system.

socialist philosophy

artist-designers-craftsmen would take direct responsibility for their
creations and thus restore the pride in work that had been violated
by the anonymity of the production line

sought to recreate a medieval environment
workshops would be training ground for total artist

snobbish intolerance for machinery
blind admiration for the antique

perceived as father of modern movement
b/c everything falls into the domain of design to make a better world
ideas adopted by bauhaus and modern movement

manufactured furniture, wallpaper, etc

designed for the masses
only rich could afford it

emphasis on decorative honesty vs victorian covering up?

founded kelmscott press (private press tradition)

believed gothic was best national idiom - a style for england

failure wanted social reform and to preserve the transitional art forms
versus the machine

he could not keep up economically with machine

catered to wealthy who could afford hand crafted items. this did
nothing to inspire the working class to revolt

workers he was trying to incite were trying to feed their families

Art Nouveau

1st international design style, enhanced industrial products

transitional style between the historicism of most of the 19th century

INDUSTRIAL REVOLUTION

to innovation - the modern movement

unifying decoration, structure + intended function
design process pointed to abstraction because line was invented

1880s to outset of ww1

rebellion against victorian sensibility
revolutionize every aspect of design in order to set a standard that would be compatible with the new age

descendent of arts and crafts

mackmurdo

characteristics: organic leafy design, curvilinear floral abstractions applied to conventional forms

between art for art's sake and practicality

return to the romantic past
some continued with excesses in style
often obscured surface similarly to victorian design
fascination with mysticism

art books and magazines - spread b/c of economical printing methods
lithography

overall common language but style developed differently in each country

england: simplified forms

france: decoration dictated form

Austrian secession (macintosh)

usa: tiffany glass, louis sullivan's celtic architectural ornamentation

Frank Lloyd Wright

organic architecture

reality of the building existing in the interior rather than exterior -
idea that function is integral to form

space is the essence of design

1900 - revival of the square (geometric image)

Glasgow School

Rennie Mackintosh, Francis and Margaret McDonald and George Walton

The Glasgow School (Art Nouveau)

use of organic imagery, emphasis on sinuous line and union of ornament and structure. Natural nature became popular because of mechanization caused by IR.

based on Ruskin's thoughts

arch was art

contributed to man's mental health

INDUSTRIAL REVOLUTION

nature in the design process
efforts from labor were an art form
artists must usefully edit and exercise historic and natural form to
create modern relevance

Charles Rennie Macintosh 1868–1928

architect at 16
traveled to Italy
advocated need of truth of native style
believed form should be genuine and utilitarian
critical of architectural precedence

1893 teamed with 3 other students

Graphic work influenced by pre-raphaelite work
emphasis on detail
design is responsive to sight

the artists cannot attain mastery unless he attains mastery of invention

design process is about experimentation

context changes

belgian architect henry van de velde

believed good design was a social curative, chasing ugliness out of
man's intellect. incapable of realizing the vision of Ruskin and Morris
but was a stepping stone to modernism.

early modernism (early 20th c)

existed an antagonism between art and industry
industry concerned with selling product
prejudices against art and artists - flighty people
artists found working for industry degrading

Beggarsstaff Brothers (James Pryde and William Nicholson)

art of business advertising poster
made dummy posters for products - introduction of the object poster

Vienna Secession

Otto Wagner
Gesamkunstwerk (complete work of art)

Die Wiener Werkstätte

Koloman Moser
Josef Hoffman

Hoped to improve the aesthetics of all sorts of durable goods

Duetscher Werkbund - 1907

cooperative of architects, industrial and graphic designers

INDUSTRIAL REVOLUTION

cooperated with industry
overcome the alienation that had arisen between those who invent
and those who carry out

Jugendstil (german equivalent to arts and crafts movement)

sense of urgency in Germany and Europe to catch up to UK
Nietzsche was an impetus for this in his writing

Nietzsche

asserted god is dead (religion is an opiate of the masses à la Marx)
concept of super or over man – countries should be run by powerful
men
hoped for ideal superhuman condition

need to remodel the world in order to make it bearable to live in
art becomes a means to overcome and improve our morality

Peter Behrens – AEG (Allgemeine Elektrizitäts-Gesellschaft)

Behrens saw design as part of a program to integrate all the arts into
daily life (like the futurists in Italy and the Constructivists in Russia
would do after WWI)

uniform design style for AEG
recognized to be first comprehensive corporate id
graphics, products, building, interior

demonstrated that collaboration was profitable

Same time development of Plakatsil?berliner Plakat
artists and merchants worked together

Lucian Bernhard

Sachplakat - object poster for advertising
coexisted with more conventional posters of the time

Ludwig Hollwein

successful poster: attract attention immediately