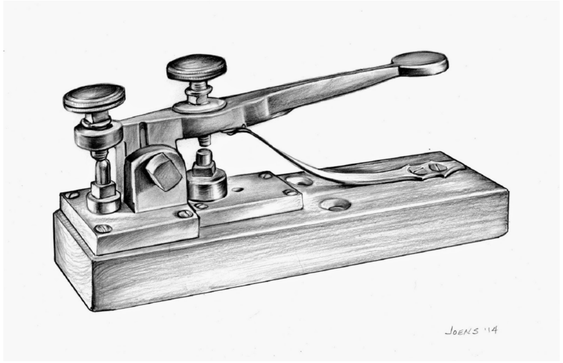
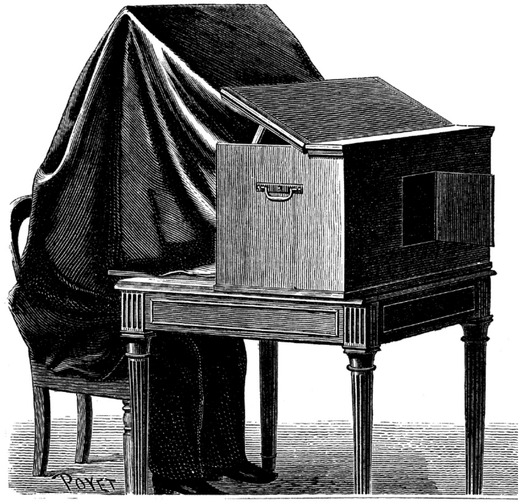
VICTORIAN

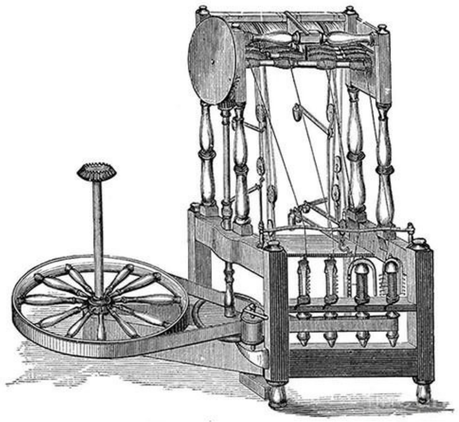
1837—1901

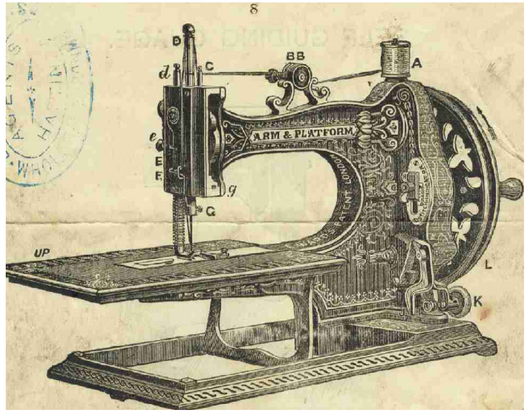
TECHNOLOGY
ARTIFACTS
VALUES
CONTEXT

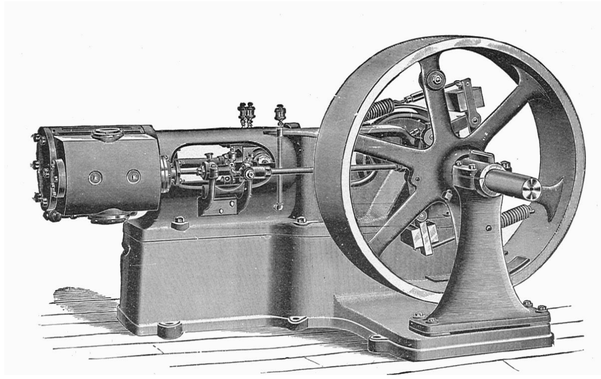
CONTEXT



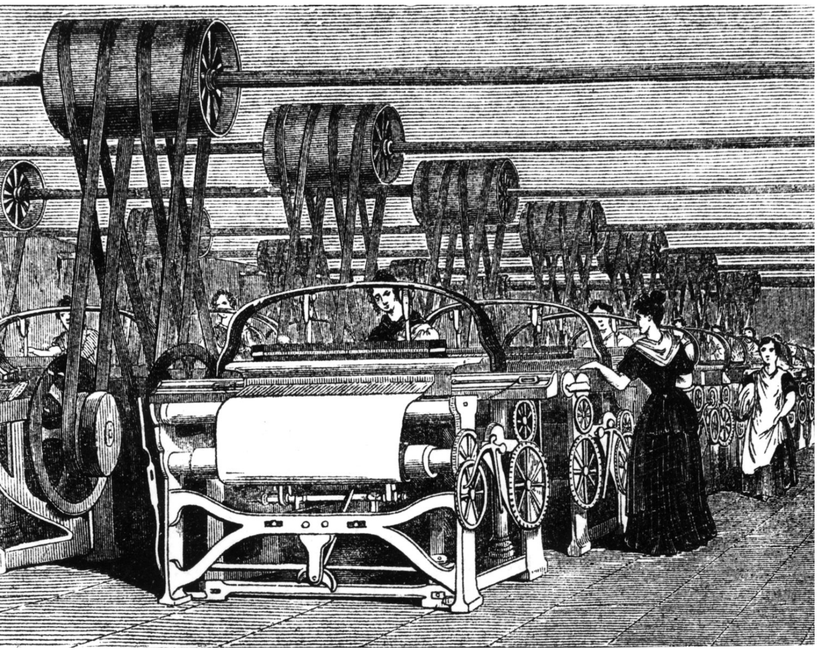


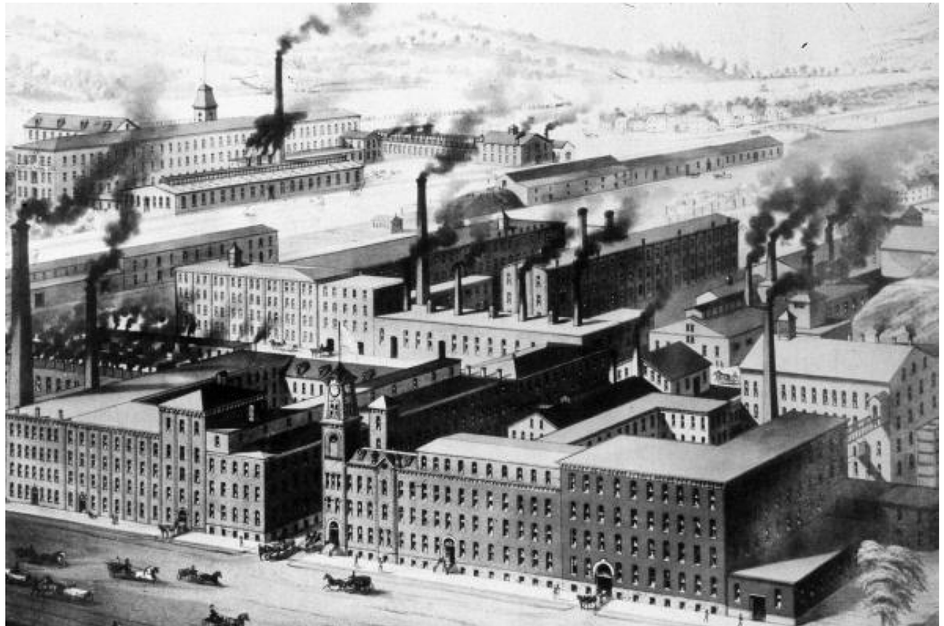






CONTEXT

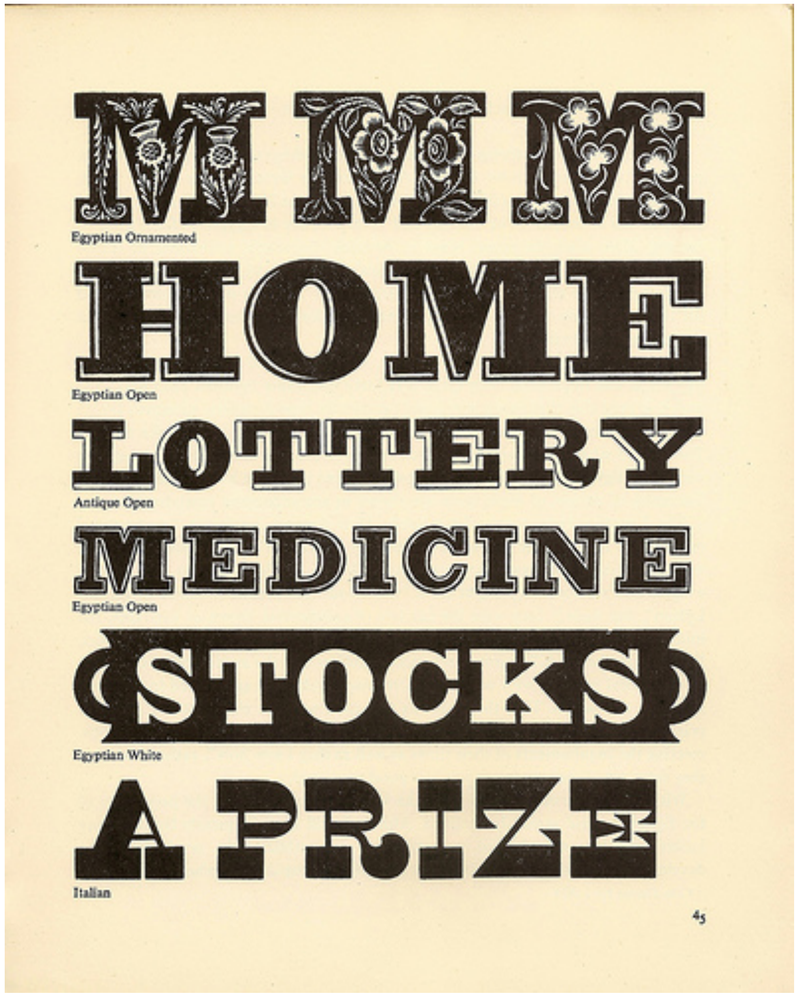




CONTEXT

FIVE-LINE PICA ITALIAN.
BOAT

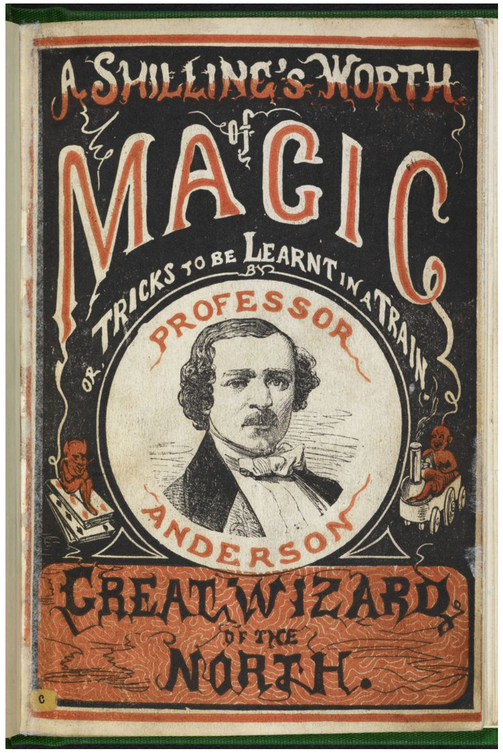
'S SPECIMENS OF WOOD TYPE.
NO. 1 SPRUCE STREET, NEW YORK.
TUSCAN COND. ORN. NO. ONE.. Twenty-four Lines.

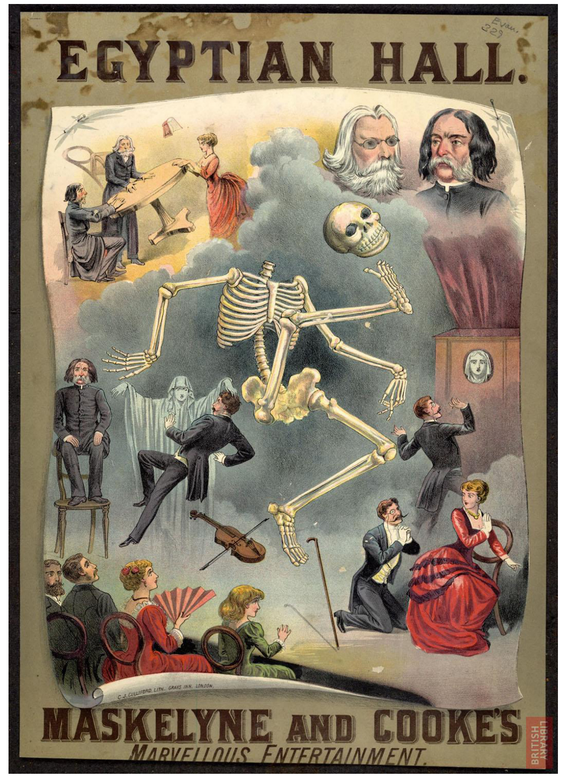

MMM
Egyptian Ornamented
HOME
Egyptian Open
LOTTERY
Antique Open
MEDICINE
Egyptian Open
STOCKS
Egyptian White
A PRIZE
Italian
45

VALUES

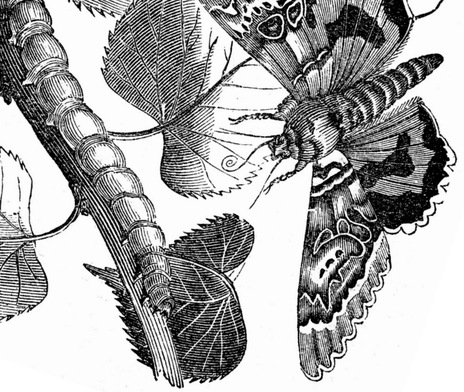
romantic, nostalgic, prudish, classist, and conservative,
obsessed with ornament and opulence,
interested in mysticism and magic

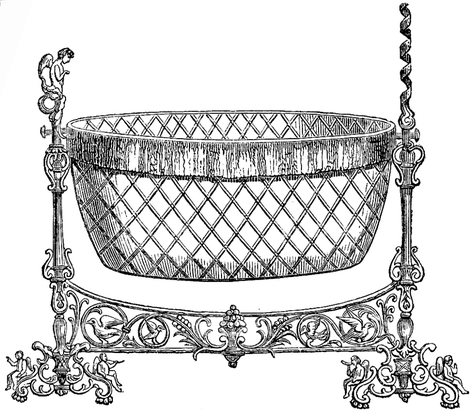
VALUES

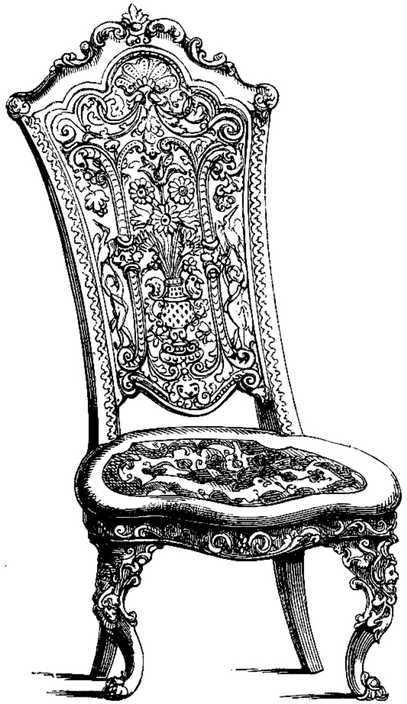

A SHILLING'S WORTH
OF
MAGIC
OR TRICKS TO BE LEARNT IN A TRAIN
BY
PROFESSOR
ANDERSON
GREAT WIZARD
OF THE
NORTH.


EGYPTIAN HALL.
MASKELYNE AND COOKE'S
MARVELLOUS ENTERTAINMENT.

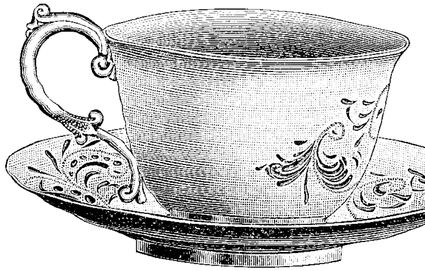
THE





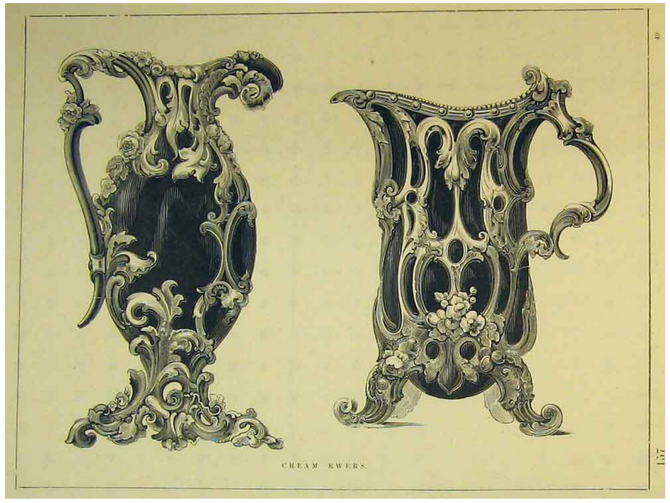


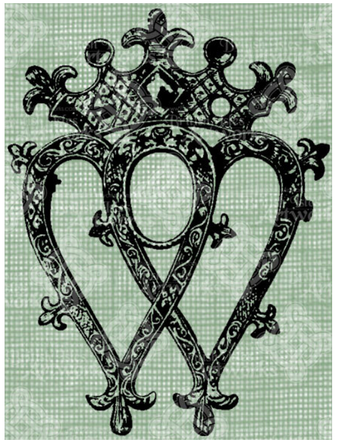
AGE

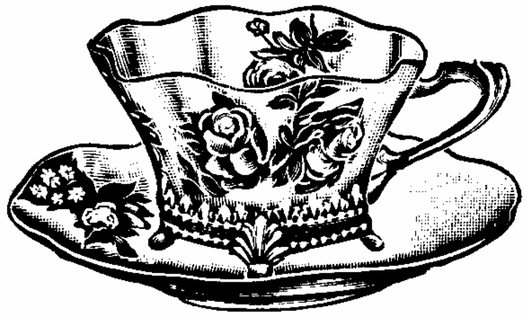


of

ORNAMENT


CREAM EWERS.





GRANDS MAGASINS
DE LA
VILLE DE SAINT DENIS
AGRANDISSEMENTS CONSIDÉRABLES
NOUVEAUTÉS
OUVERTURE DE NOUVELLES GALERIES
Faubg St Denis et rue de Paradis
PARIS

The Grammar of Ornament

Owen Jones, 1868

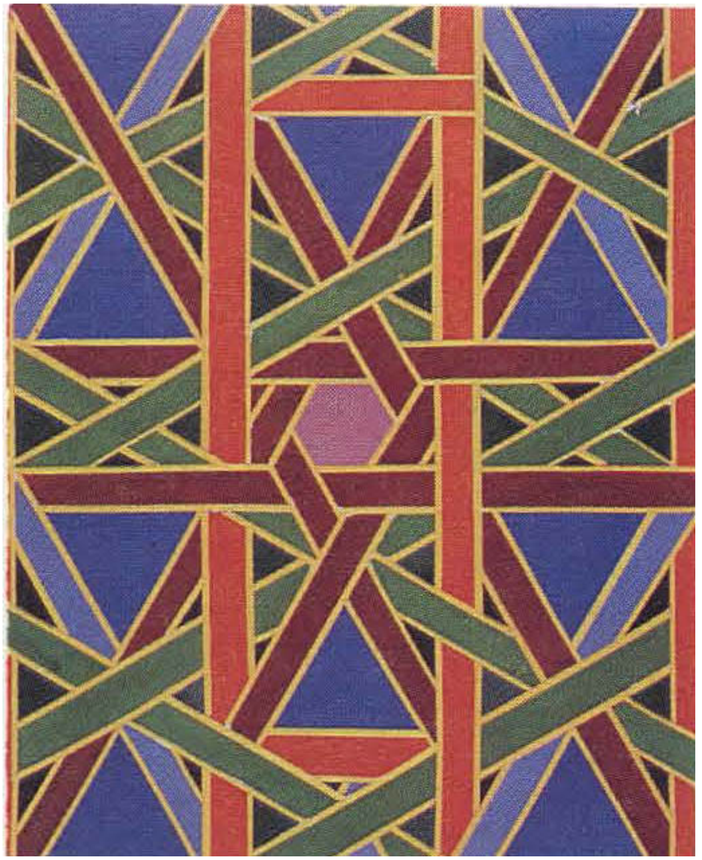
PERSIAN Nº 2

FROM M S S OF THE 16TH & 17TH CENTURIES

AEGYPTISCH
EGYPTIAN N° 2
EGYPTIENS
TAFEL V.
PL V

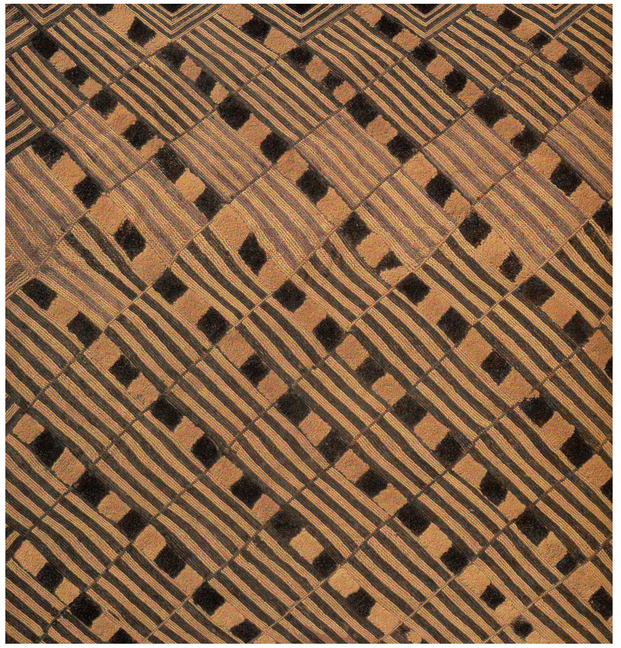
GRAMMAR OF ORNAMENT

TURKISCH
TURKISH N° 2
TURCS
TAFEL XXXVII.
PL XXXVII



The
Grammar of
Ornament

GRAMMAR OF ORNAMENT
PLATE XLV
PERSIAN Nº 2
FROM M S S OF THE 16TH & 17TH CENTURIES



TECHNOLOGY

PHOTOGRAPHY

photo etching, 1822, Joseph Niépce

↓

first photo, 1827, Joseph Niépce

↓

daguerreotype, 1839, Louis Daguerre

↓

calotype process, 1840, Henry Fox Talbot

↓

halftone printing process, 1880, Frederic Ives

↓

first portable Kodak camera, 1888, George Eastman

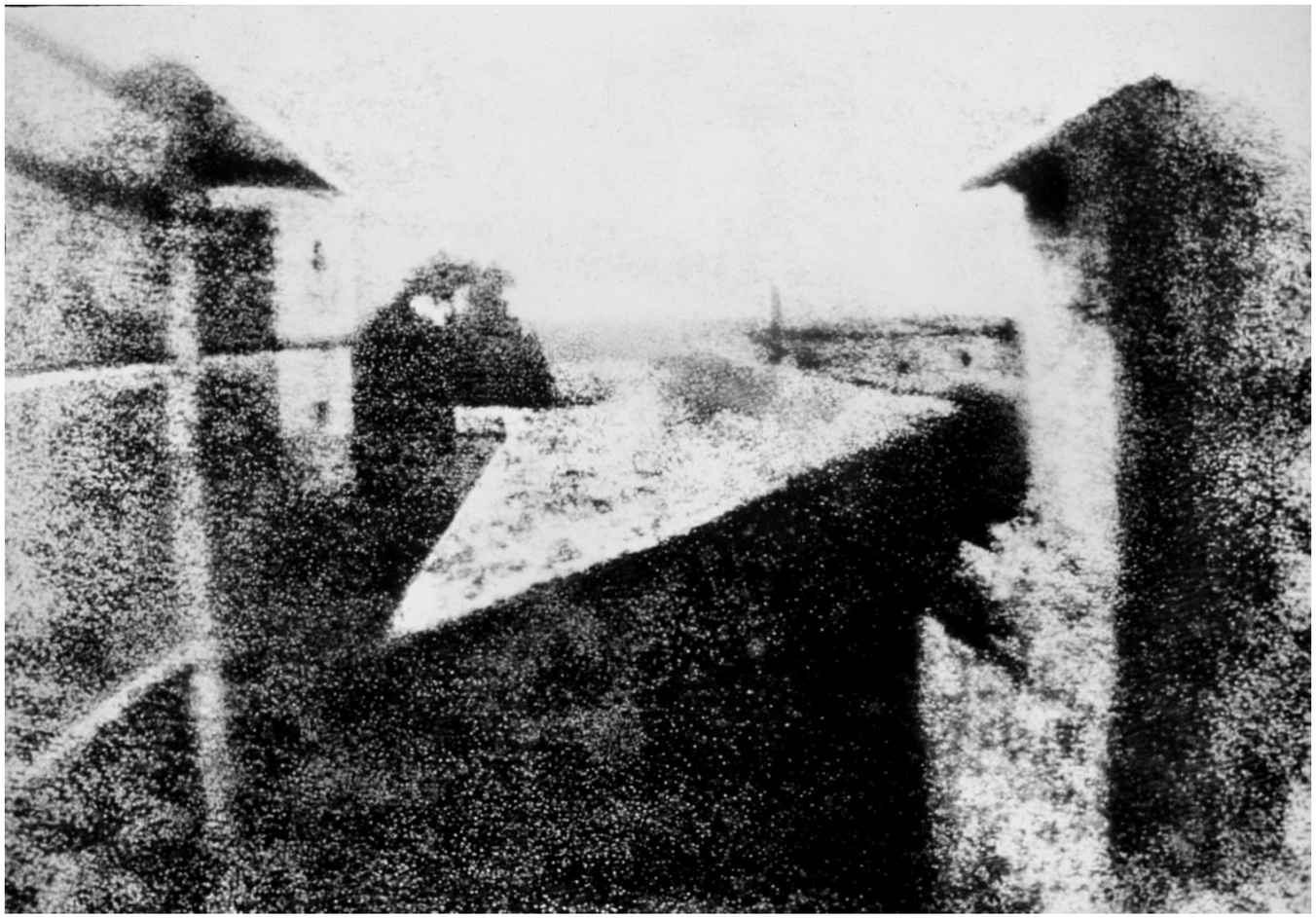


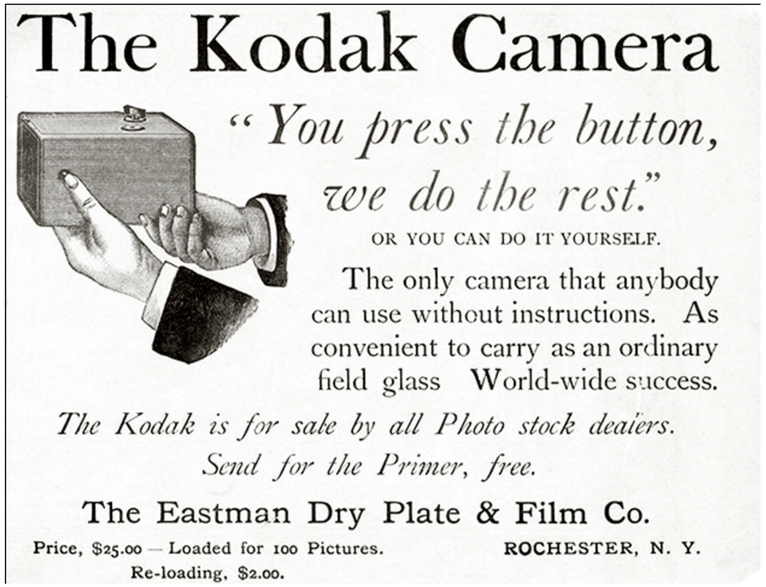
photo etching, 1822, Joseph Niépce

first photo, 1827

daguerreotype, 1839, Louis Daguerre

halftone printing process, 1880, Frederic Ives

first published photo



first portable Kodak camera, 1888, George Eastman

photography

+

advanced printing technology

+

illustration

first periodicals

Edvardus Cave, ob. 10 Jan. 1754.
Ætatis 62.

THE
Gentleman's Magazine;
For FEBRUARY 1754.

An Account of the Life of the late Mr EDWARD CAVE.

THE curiosity of the public seems to demand the history of every man who has by whatever means risen to eminence, and few lives would have more readers than that of the compiler of the *Gentleman's Magazine*, if all those who received improvement or entertainment from him should retain so much kindness for their benefactor as to enquire after his conduct and character.

Edward Cave was born at *Rugby* in *Warwickshire*, on the 29th day of *February*, in the year 1691. His father was the younger son of Mr *Edward Cave*, of *Cave's in the Hole*, a lone house, on the *Street-road* in the same county, which took its name from the occupier; but having concurred with his elder brother in cutting off the intail of a small hereditary estate, by which act it was lost from the family, he was reduced to follow in *Rugby* the trade of a shoe-maker. He was a man of good reputation in his narrow circle, and remarkable for strength and rustic intrepidity. He lived to a great age, and was in his latter years supported by his son.

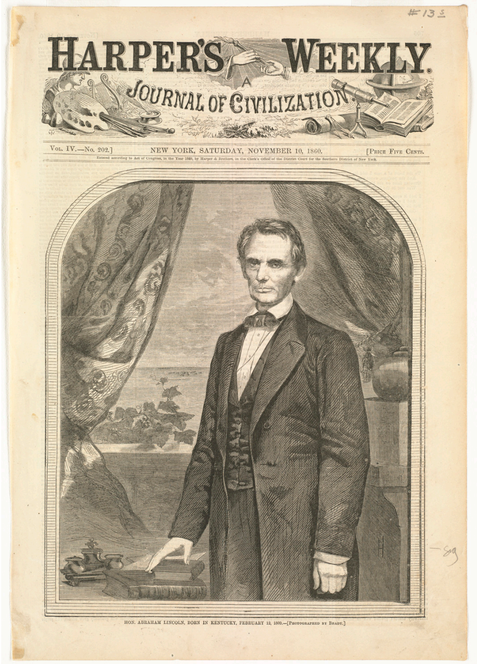
It was fortunate for *Edward Cave*, that having a disposition to literary attainments, he was not cut off by the poverty of his parents from opportunities of cultivating his faculties. The school of *Rugby*, in which he had, by the rules of its foundation, a right to be instructed, was then in high reputation, under the reverend Mr *Holyoak*, to whose care most of the neighbouring families, even of the highest rank, entrusted their sons. He had judgment to discover, and, for some time, generosity to encourage the genius of young *Cave*, and was so well pleased with his quick progress in the school, that he declared his resolution to breed him for the university, and recommend him as a servitor to some of his scholars of high rank. But prosperity which depends upon the caprice of others is of short duration. *Cave's* superiority in literature exalted him to an invidious familiarity with boys who were far above him in rank and expectations; and, as in unequal affociations it always happens, whatever unlucky prank was played, was imputed to *Cave*. When any mischief, great or small was done, though perhaps others boasted of the stratagem when it was successful, yet upon detection or miscarriage, the fault was sure to fall upon poor *Cave*.

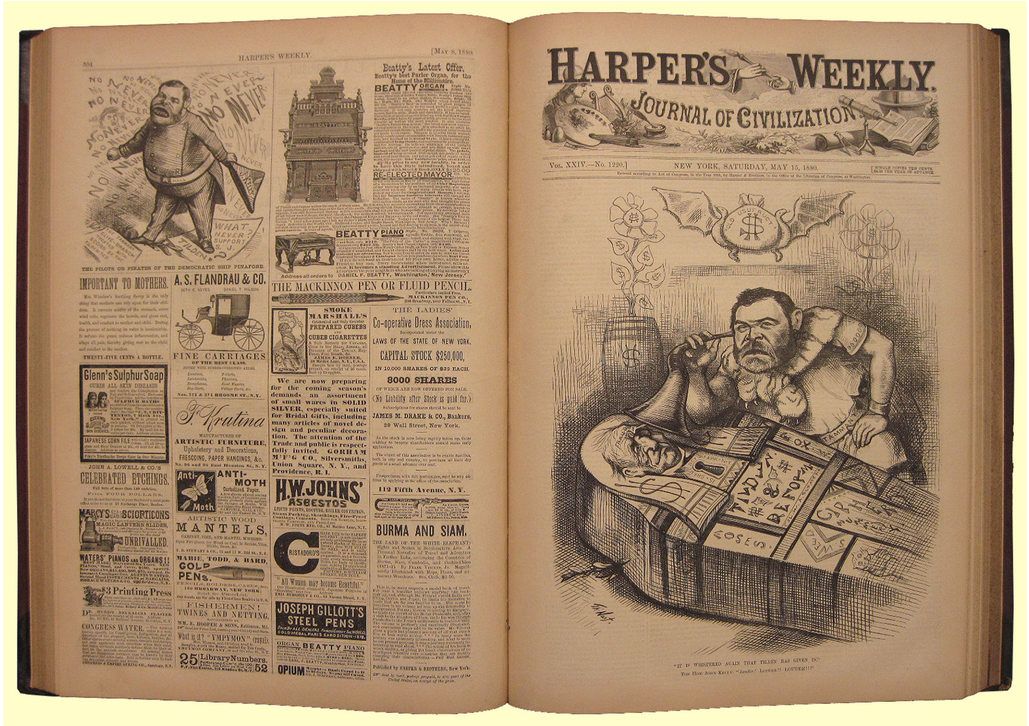
At last, his mistress by some invisible means, lost a favourite cock; *Cave* was with little examination stigmatized as the thief or murderer; not because he was more apparently criminal than others, but because he was more easily reached by vindictive justice. From that time Mr *Holyoak* withdrew his kindness visibly from him, and treated him with harshness, which the crime, in its utmost aggravation could scarcely deserve, and which surely he would have forborn, had he considered how hardly the habitual influence of birth and fortune is resisted, and how frequently men, not wholly without sense of virtue, are betrayed to acts more atrocious than the robbery of a hen roost, by a desire of pleasing their superiors.

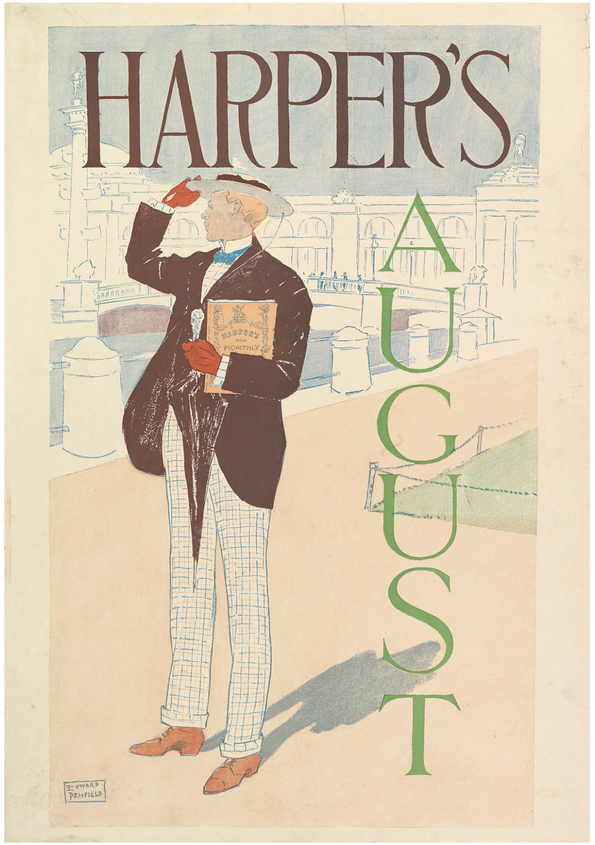
Those reflections his master never made;

The Gentleman's Magazine
1731, London

first periodicals







Harper's

1850, Harper & Brothers, New York

Harper's Bazar

1867

WOMAN'S JOURNAL
AND SUFFRAGE NEWS

VOL. XLIV. NO. 10 — SATURDAY, MARCH 8, 1913 — FIVE CENTS

PARADE STRUGGLES TO VICTORY DESPITE DISGRACEFUL SCENES

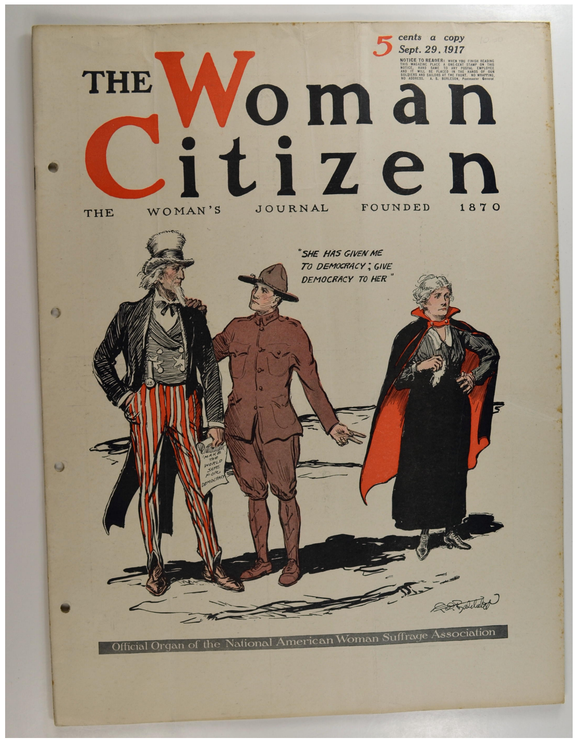
Nation Aroused by Open Insults to Women—Cause Wins Popular Sympathy—Congress Orders Investigation—Striking Object Lesson

AMENDMENT WINS IN NEW JERSEY

Easy Victory in Assembly 46 to 5—Equal Suffrage Enthusiasm Runs High

MICHIGAN AGAIN CAMPAIGN STATE

Senate Passes Suffrage Amendment 26 to 5 and Battle Is Now On

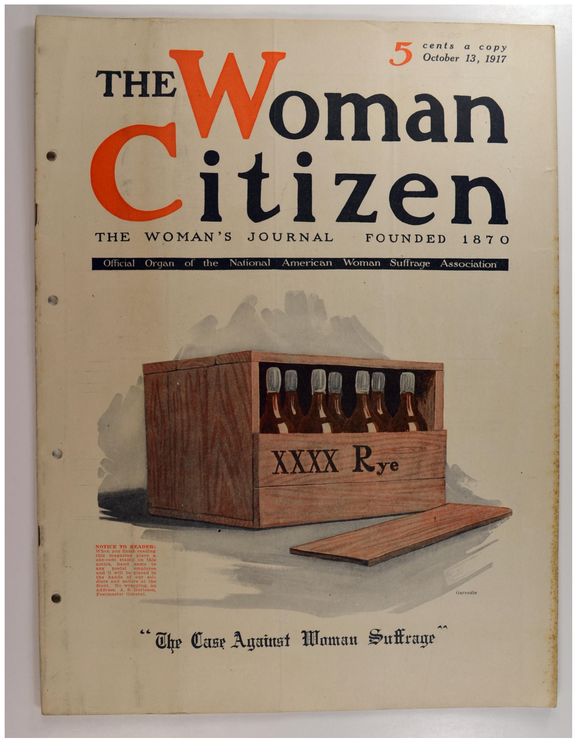


THE Woman Citizen

5 cents a copy
Sept. 29, 1917

THE WOMAN'S JOURNAL FOUNDED 1870

Official Organ of the National American Woman Suffrage Association



THE Woman Citizen

5 cents a copy
October 13, 1917

THE WOMAN'S JOURNAL FOUNDED 1870

Official Organ of the National American Woman Suffrage Association

"The Case Against Woman Suffrage"

THE Woman Citizen

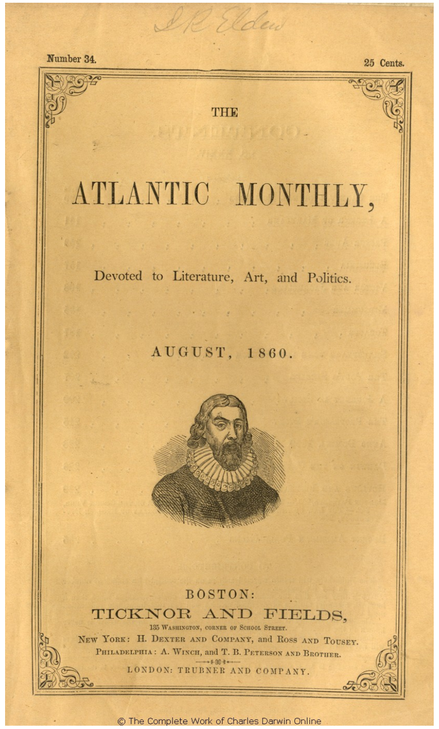
5 cents a copy
January 19, 1918

THE WOMAN'S JOURNAL FOUNDED 1870

"Halt! Who goes there?"
"National Suffrage"
"Pass, friend"

Woman's Journal

1870—1931



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Devoted to Literature, Art, and Politics.

AUGUST, 1860.

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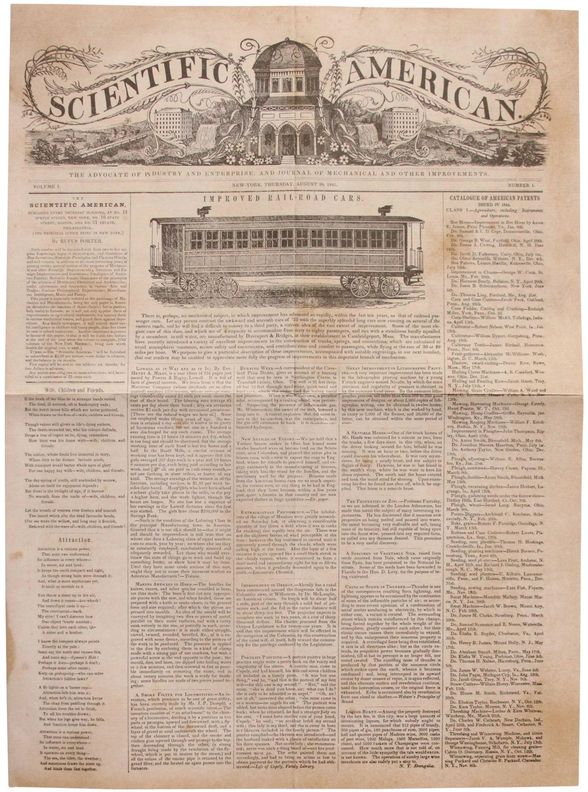
135 Washington, corner of School Street.
New York: H. Dexter and Company, and Ross and Tousey.
Philadelphia: A. Winch, and T. B. Peterson and Brother.
London: Trubner and Company.

© The Complete Work of Charles Darwin Online

The Atlantic
1857



SCIENTIFIC AMERICAN.

THE ADVOCATE OF INDUSTRY AND ENTERPRISE, AND JOURNAL OF MECHANICAL AND OTHER IMPROVEMENTS.

NEW-YORK, THURSDAY, AUGUST 28, 1845. NUMBER 1.

THE SCIENTIFIC AMERICAN.

IMPROVED RAIL-ROAD CARS.

Scientific American
1845

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FOR JANUARY 1901

PUBLISHED MONTHLY BY THE S. S. McCLURE CO., 141-155 E. 25TH STREET, NEW YORK CITY

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1893

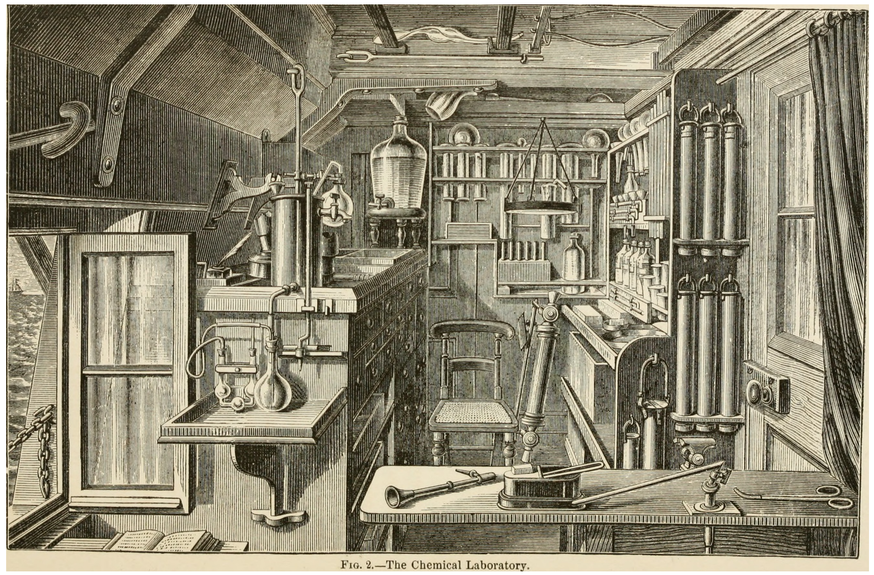
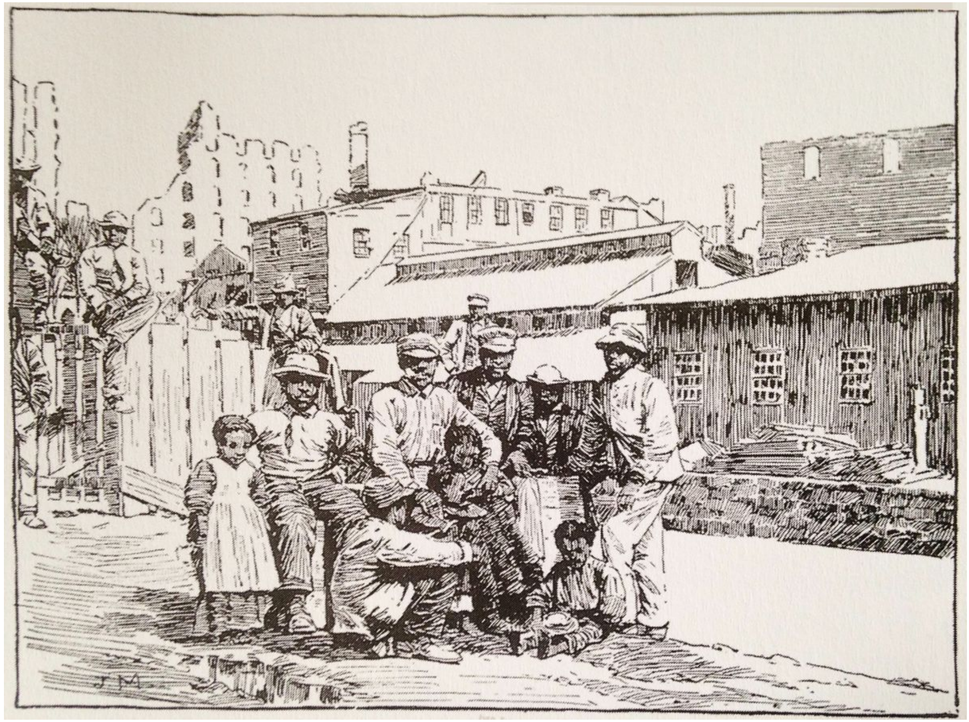


Fig. 2.—The Chemical Laboratory.



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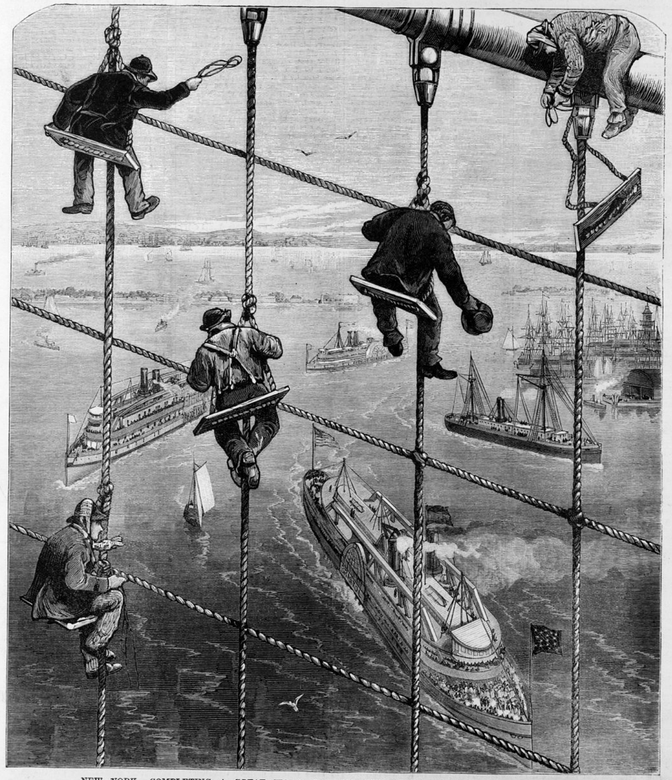
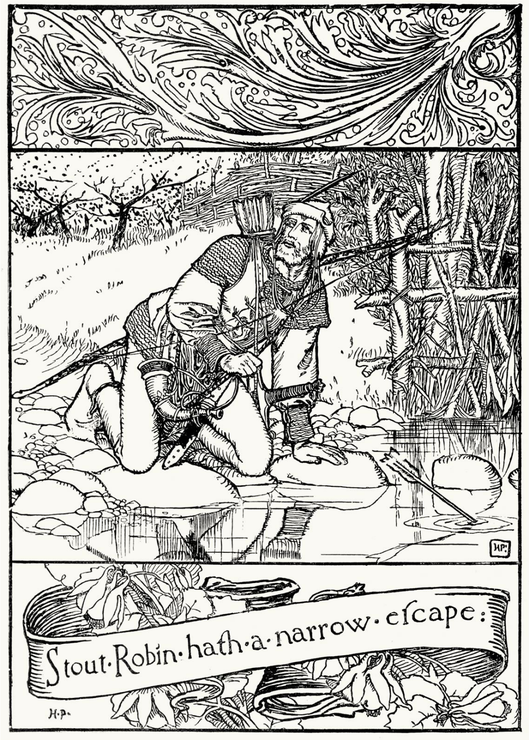
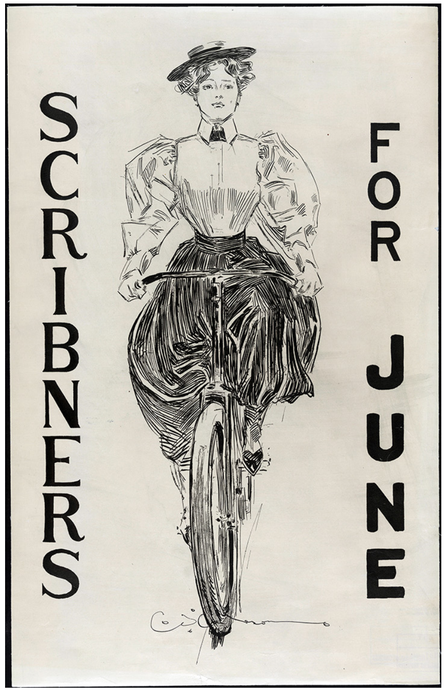
No. 1,410.—Vol. LVI] NEW YORK—FOR THE WEEK ENDING APRIL 28, 1883. [Price, 10 Cents. $4·00 Yearly In Advance, $5·00



NEW YORK.—COMPLETING A GREAT WORK—LASHING THE STAYS OF THE BROOKLYN BRIDGE.
From a Sketch by a Staff Artist.—See Page 133.





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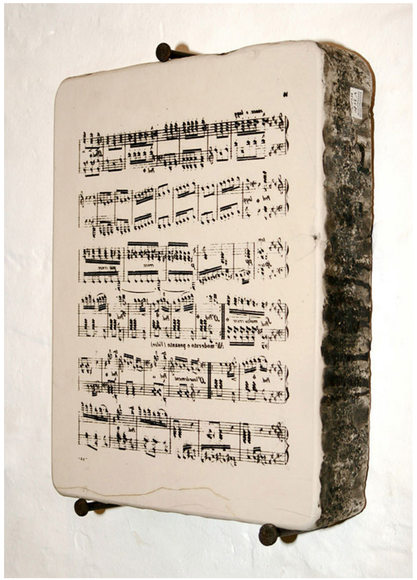
Howard Pyle

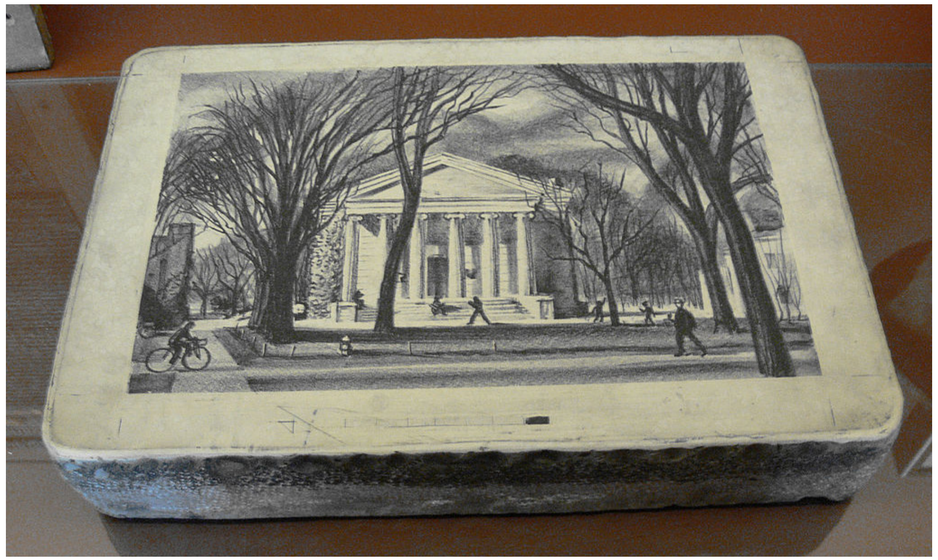
Dana Gibson

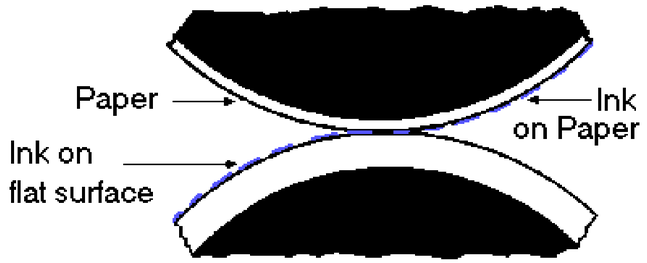
TECHNOLOGY

CHROMOLITHOGRAPHY

Lithography, 1796, Aloys Senefelder



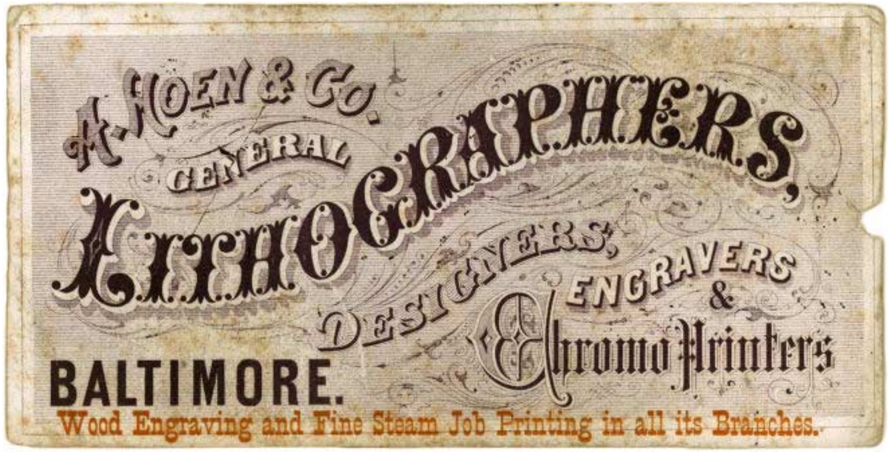




LITHOGRAPHIC PROCESS

SOCIAL SMOKE
SMOKE SOCIAL SMOKE CIGARS

FRANG'S AIDS FOR OBJECT TEACHING.
TRADES & OCCUPATIONS.— Plate 5.
LITHOGRAPHER.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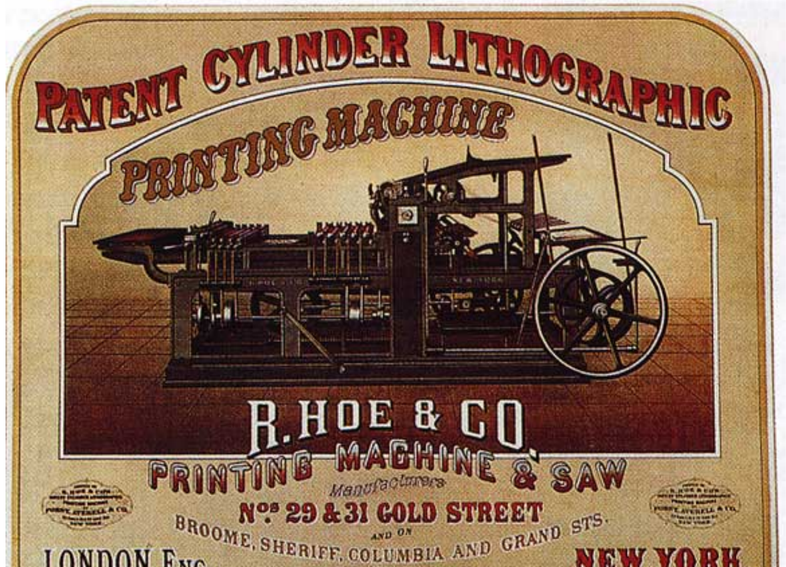
Wood Engraving and Fine Steam Job Printing in all its Branches.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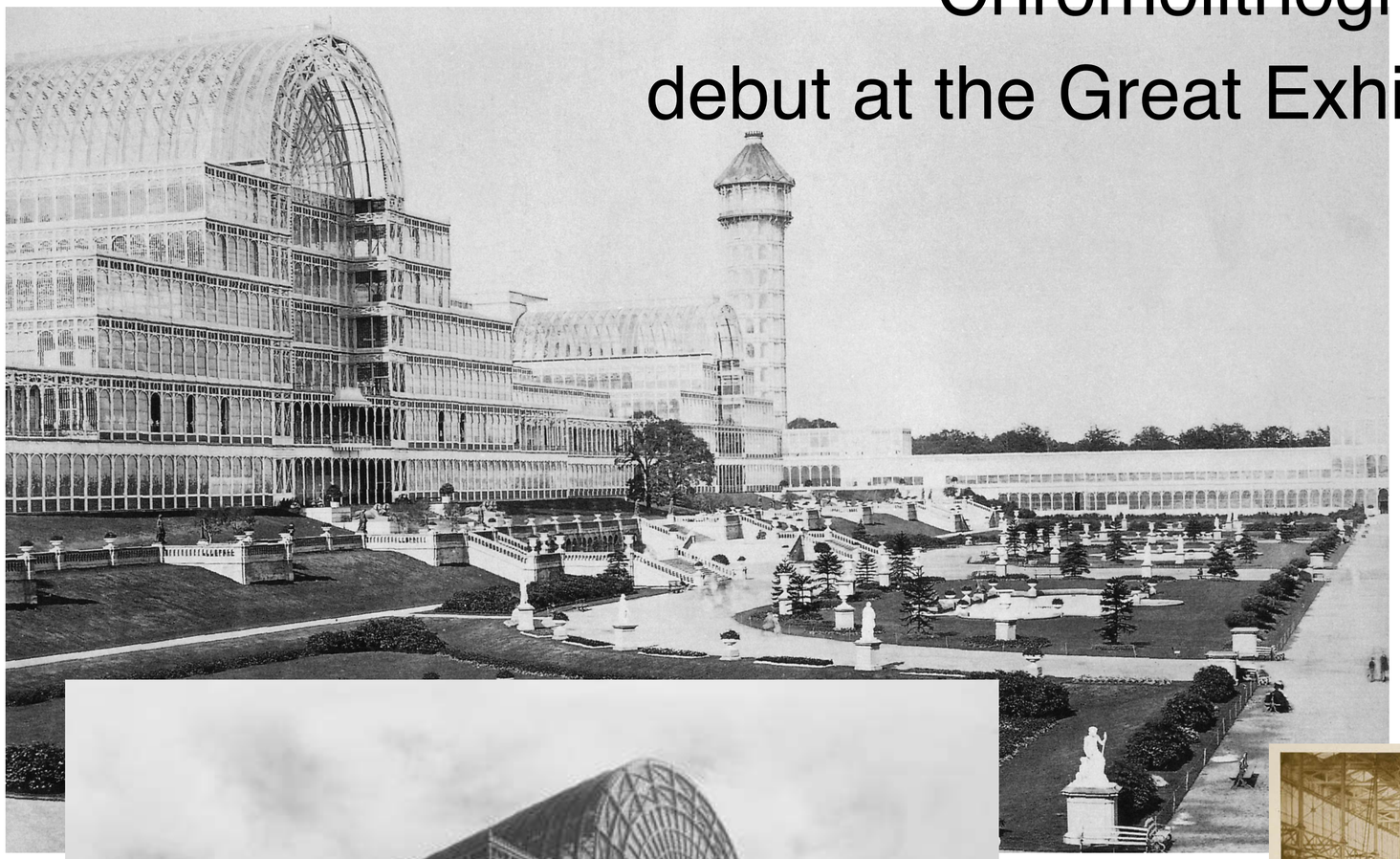
NEW YORK

Chromolithography
debut at the Great Exhibition of 1851



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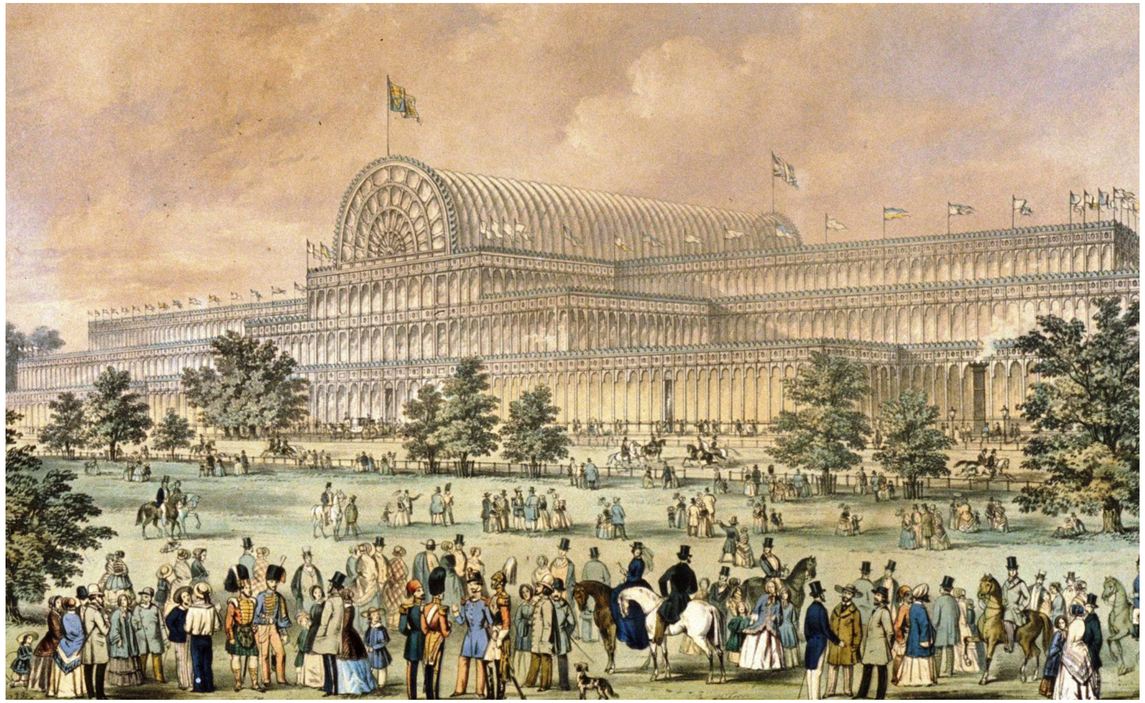

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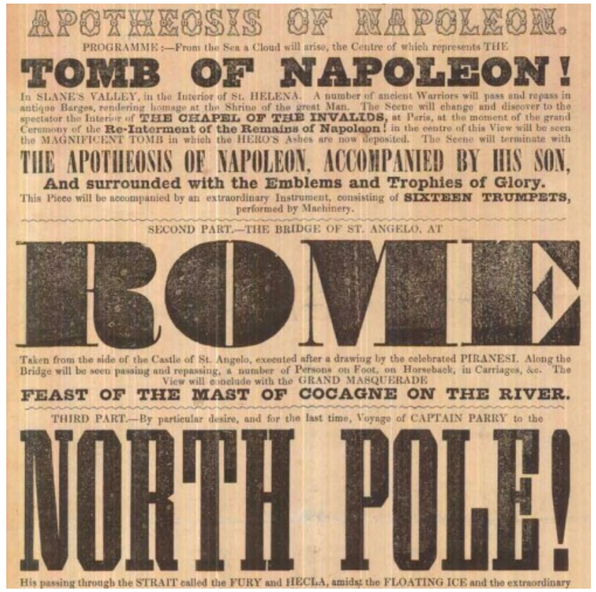
APOTHEOSIS OF NAPOLEON.
PROGRAMME:—From the Sea a Cloud will arise, the Centre of which represents THE
TOMB OF NAPOLEON!
In SLANE'S VALLEY, in the Interior of St. HELENA. A number of ancient Warriors will pass and repass in antique Barges, rendering homage at the Shrine of the great Man. The Scene will change and discover to the spectator the Interior of THE CHAPEL OF THE INVALIDS, at Paris, at the moment of the grand Ceremony of the Re-Interment of the Remains of Napoleon! in the centre of this View will be seen the MAGNIFICENT TOMB in which the HERO'S Ashes are now deposited. The Scene will terminate with
THE APOTHEOSIS OF NAPOLEON, ACCOMPANIED BY HIS SON,
And surrounded with the Emblems and Trophies of Glory.
This Piece will be accompanied by an extraordinary Instrument, consisting of SIXTEEN TRUMPETS, performed by Machinery.
SECOND PART.—THE BRIDGE OF ST. ANGELO, AT
ROME
Taken from the side of the Castle of St. Angelo, executed after a drawing by the celebrated PIRANESI. Along the Bridge will be seen passing and repassing, a number of Persons on Foot, on Horseback, in Carriages, &c. The View will conclude with the GRAND MASQUERADE
FEAST OF THE MAST OF COCAGNE ON THE RIVER.
THIRD PART.—By particular desire, and for the last time, Voyage of CAPTAIN PARRY to the
NORTH POLE!
His passing through the STRAIT called the FURY and HECLA, amidst the FLOATING ICE and the extraordinary

STEEPLE ASTON,
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STONE-BUILT SLATED DWELLING HOUSE
Piece of Garden & Orchard Ground,
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TWO STONE-BUILT COTTAGES,
JONAS PAXTON & GEO. CASTLE
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Twenty-Seven Lots
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At the New Auction Mart, Tokenhouse Yard, London,
On Monday, May 30, 1870, at 1 for 2 o'clock precisely,
BUILDING LAND,

FULL MOON.
ST. MICHAEL'S
TEMPERANCE BAND!
Prof. V. Yeager, Leader, will give a
GRAND
MOONLIGHT
EXCURSION
On the Steamer
BELLE!
To Osbrook and Watch Hill,
On Saturday Evening, July 17th,
Leaving Wharf at 7½ o'clock. Returning to Westerly at 10½ o'clock. Kenneth will be at Osbrook.
TICKETS, - FORTY CENTS.
G. B. & J. H. Utter, Steam Printers, Westerly, R. I.

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NEWLY-INVENTED AND WONDROUS
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APPROPRIATE SCENERY BY FIRST-CLASS ARTISTS.
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Appearing ALL THE WEEK also MATINEE BOXING DAY
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The Brilliant Soprano. Direct from the London Halls.
MONDAY, TUESDAY & WEDNESDAY, Dec. 22nd, 23rd & 24th.
The Adorable PAULINE STARKE in
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Features RUTH ROLAND.
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GAUMONT GRAPHIC. "FELIX" THE WONDER CAT.
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6-10.30 CONTINUOUS 6-10.30
Saturdays only 5.30 - 10.30.
Children's Matinee Every Saturday at 2.30.
Week Commencing Monday, Feb. 23rd,
ALL THE WEEK
REQUEST RETURN VISIT
MARIE SINCLAIR
THAT BRILLIANT SOPRANO,
with New Songs direct from London Halls.
Marie Sinclair will also render Songs during the screening of "COMIN' THRO' THE RYE."
SHOWING FOR SIX DAYS
Commencing Monday, Feb. 23rd:
ALMA TAYLOR
IN
COMIN' THRO' THE RYE
SPECIAL MUSIC will be played by the Empire Orchestra, under the directorship of Mr. W. J. LEWIS.
NO ADVANCE IN PRICES
Comedy, Serial, Graphic, etc., each 4 days.

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SEEK AND TO SAVE
That-which-was-LOST
Luke 19-10

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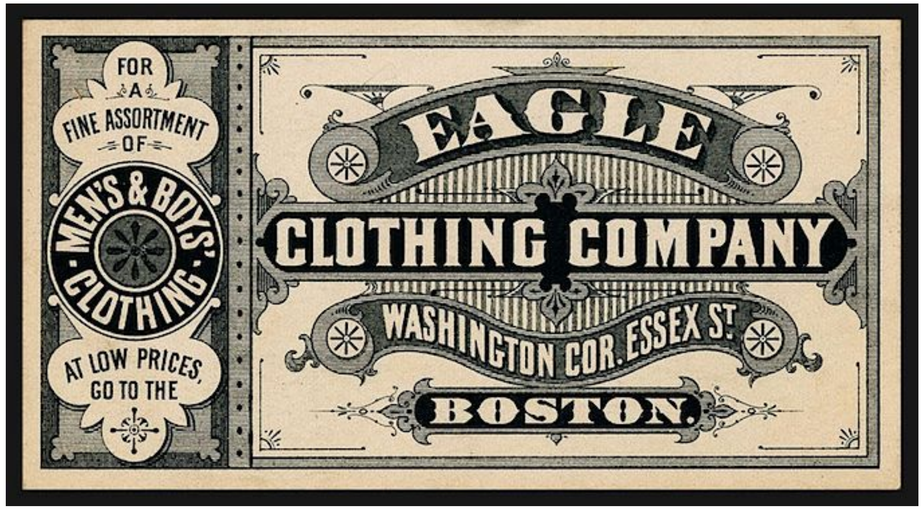
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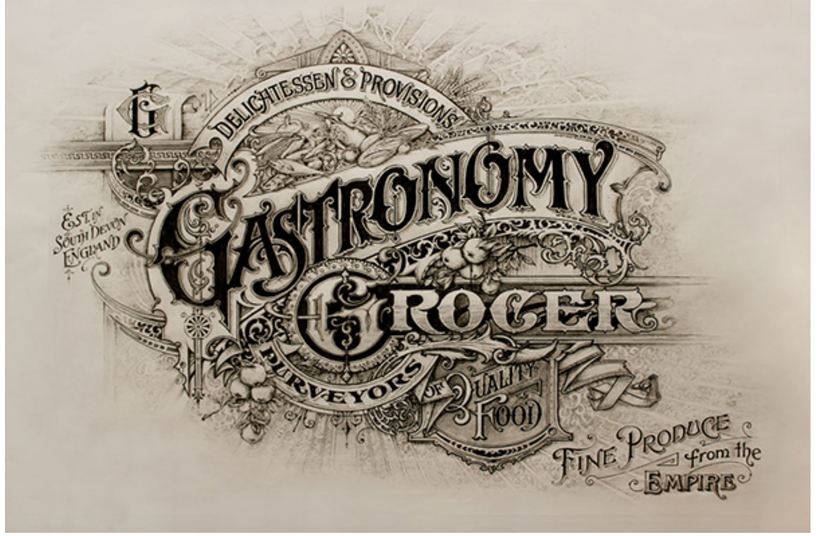
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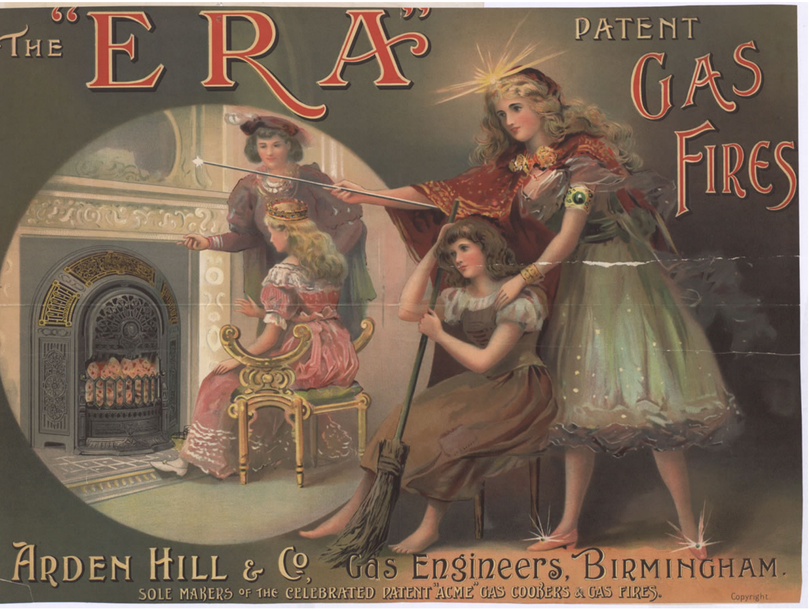
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METAL POLISH IS THE BEST FOR ALL METALS
1st JOHNNY: HELLO, CHAPPIE, YOU'RE LOOKING WELL, BEEN RE-PLATED?
2nd JOHNNY: NO, DEAR BOY. JUST HAD A DOSE OF "EYEBRIGHT." IT'S MADE A NEW SPOONEY OF ME! TRY IT, YOU'RE LOOKING DULL.
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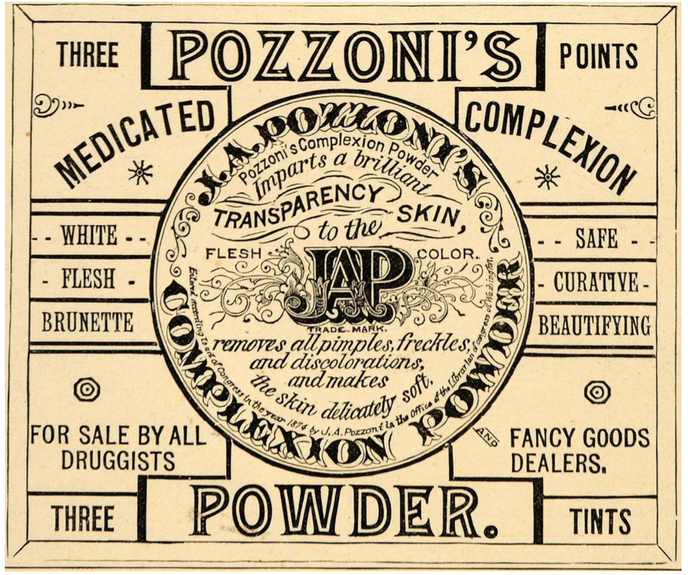
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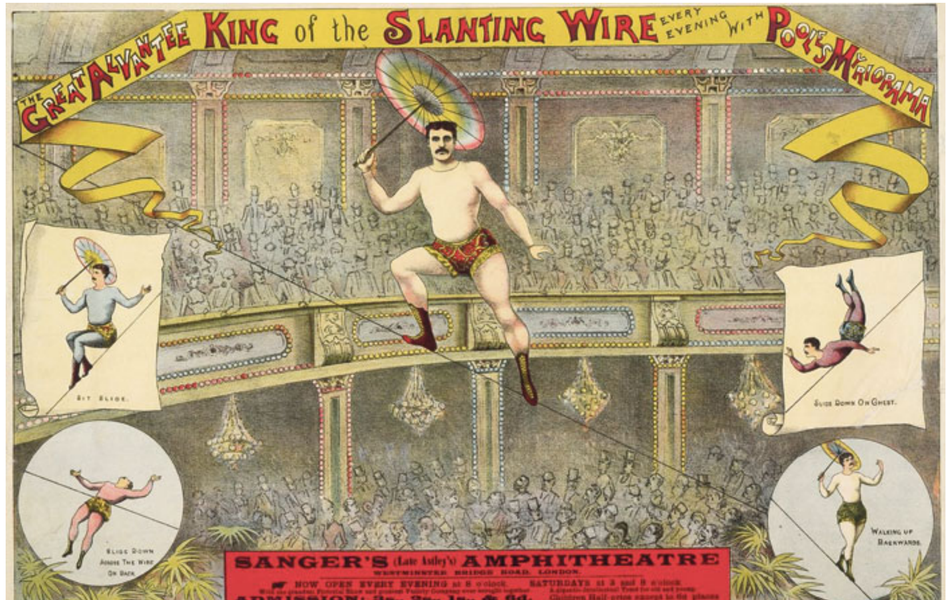
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WALKING UP BACKWARDS.
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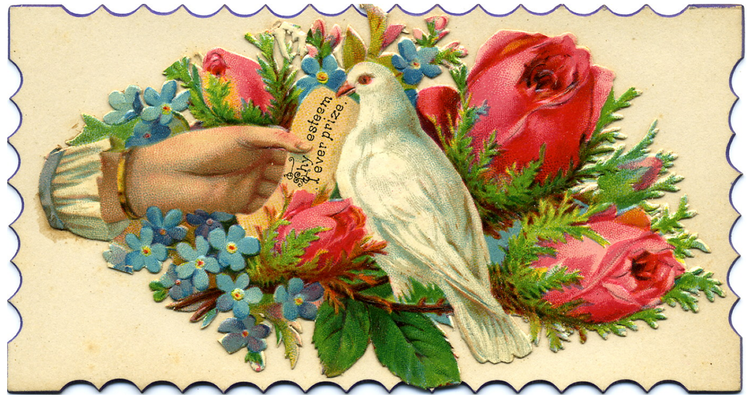
My esteem
Ever prize

Be
my
Valentine

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TEMPERANCE & PROSPERITY
PRIZE MEDAL.
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AND CONFECTIONERY WORKS LONDON.
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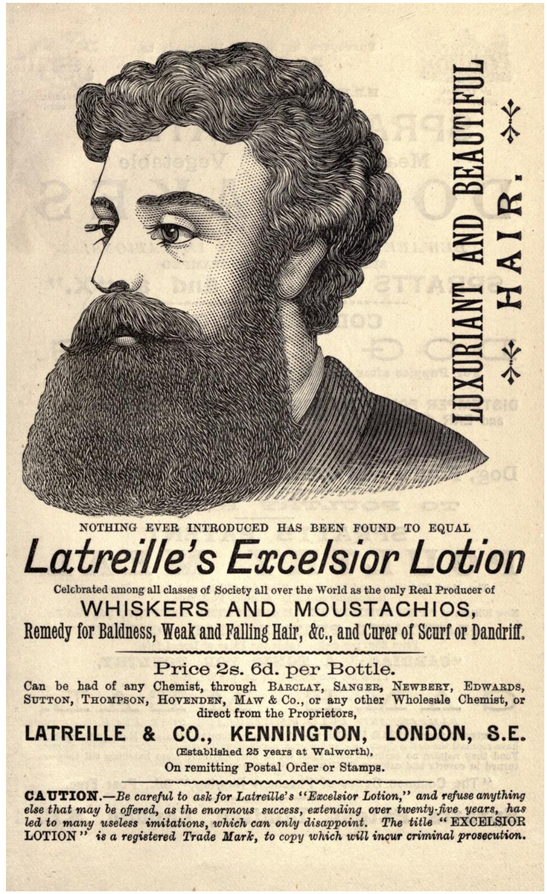
PLEASE TURN OVER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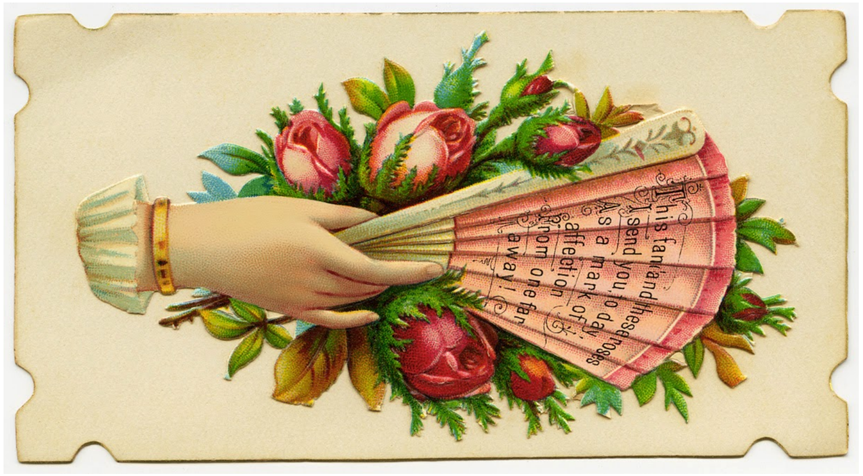
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As a mark of affection
From one far away!

To my Love

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MEDAL FOR PROGRESS
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by royal letters patent
BROWN'S SELF-ACTING
DISINFECTOR
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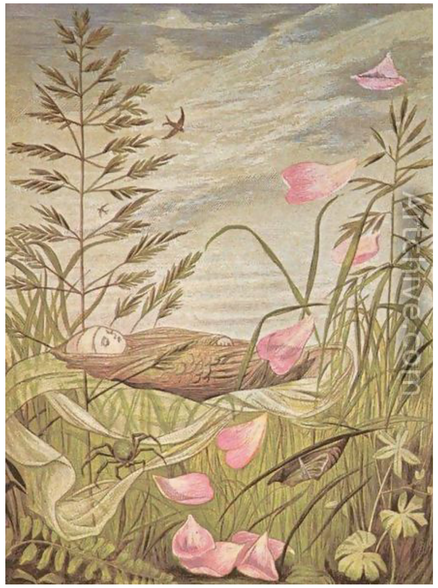
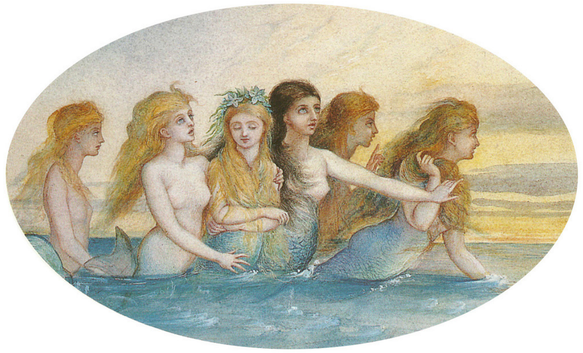
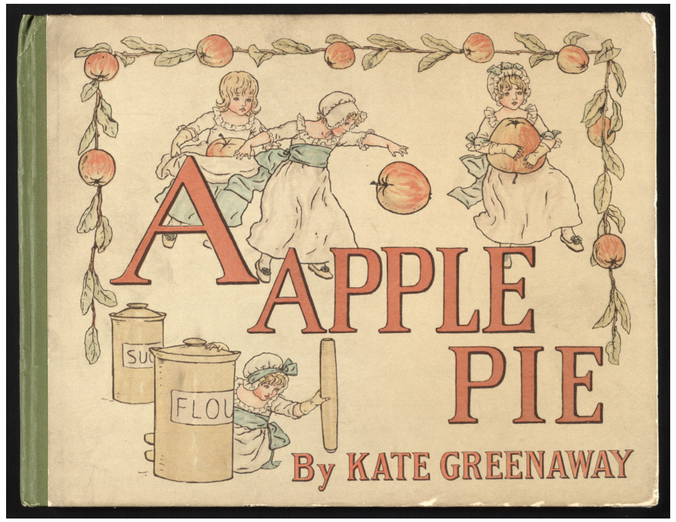
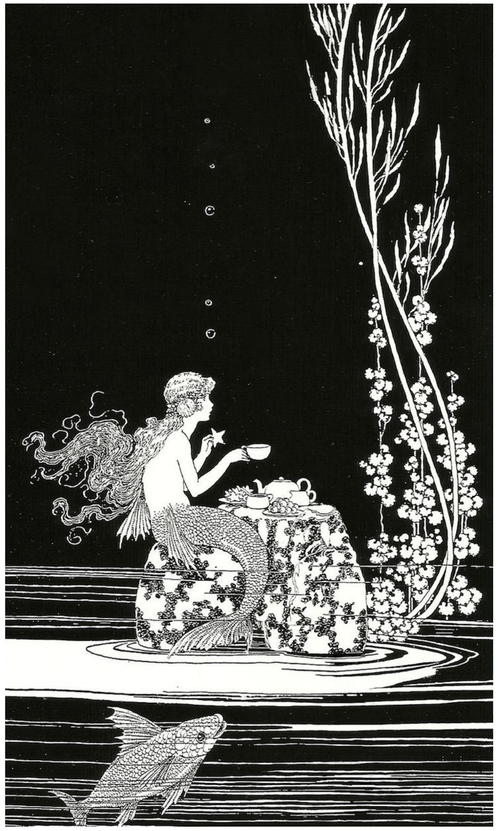




Eleanor Vere Boyle



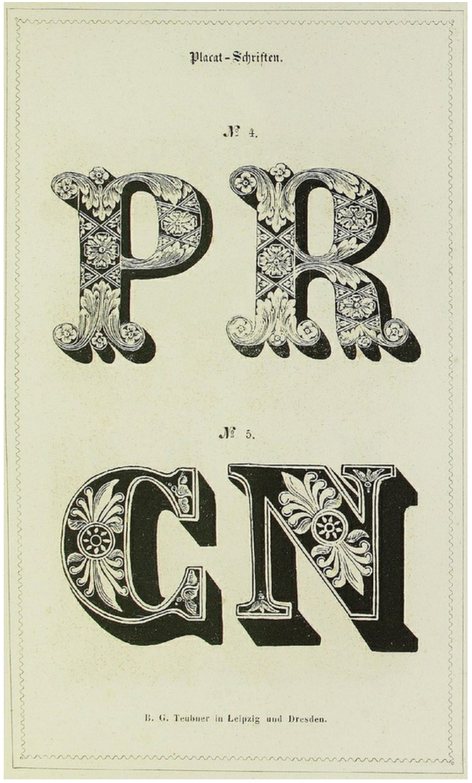
Kate Greenaway



Ida Rentoul Outhwaite

How is value defined?

What facilitates meaning?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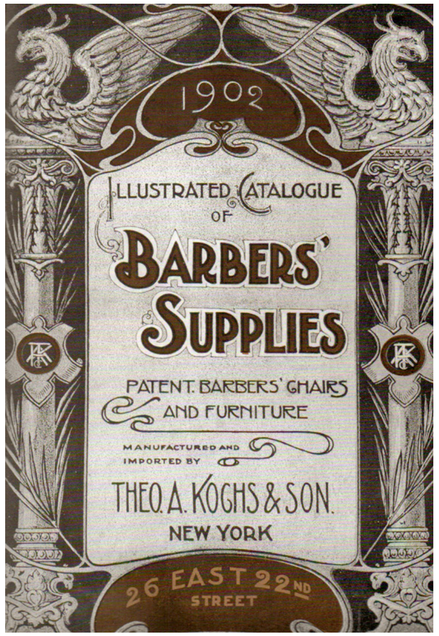
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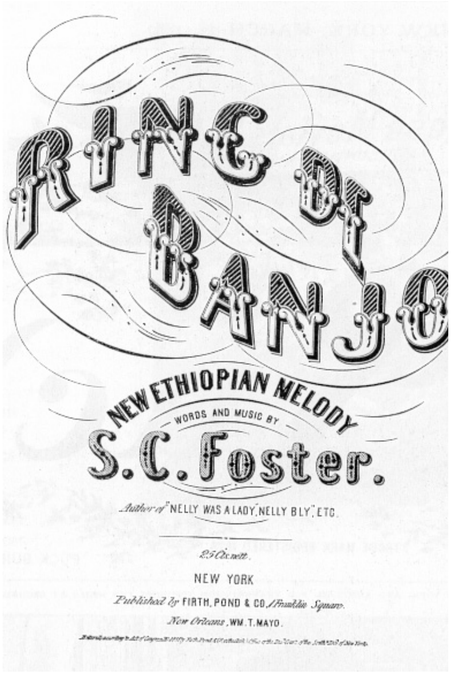
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WORDS AND MUSIC BY
S.C. Foster.
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JUNE, 1874.
ST. NICHOLAS
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FOR
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CONDUCTED BY
MARY MAPES DODGE
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No. 8.
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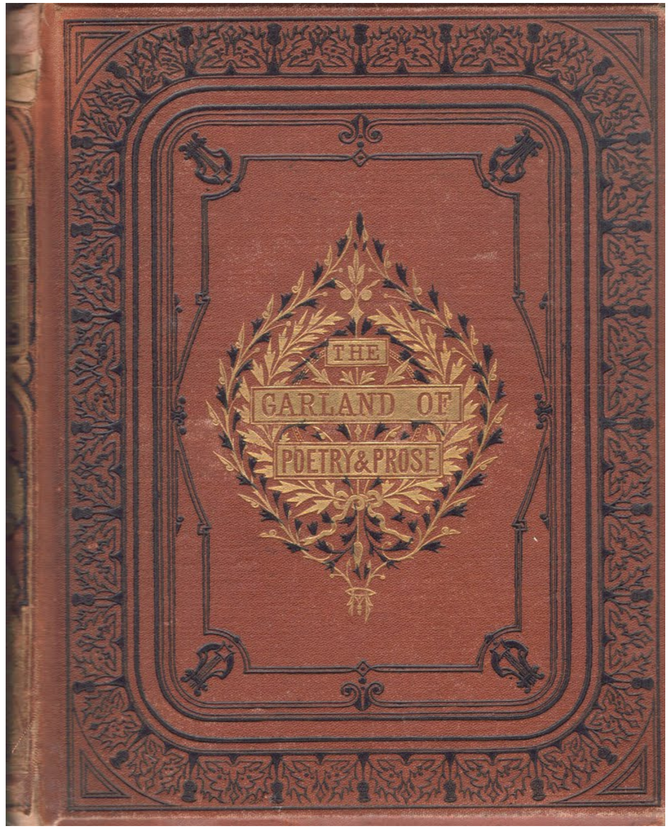
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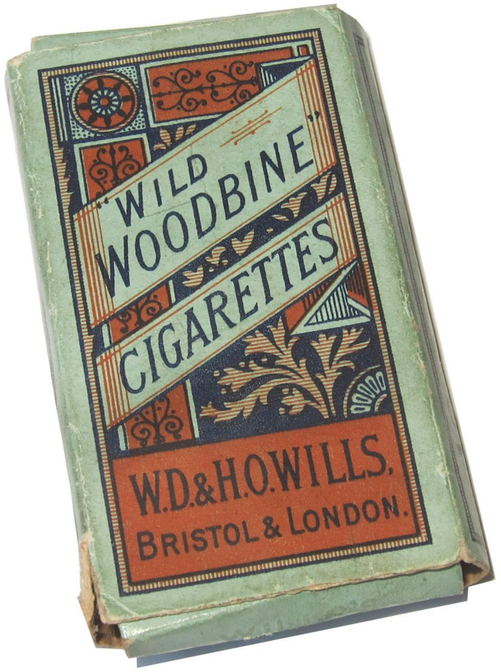
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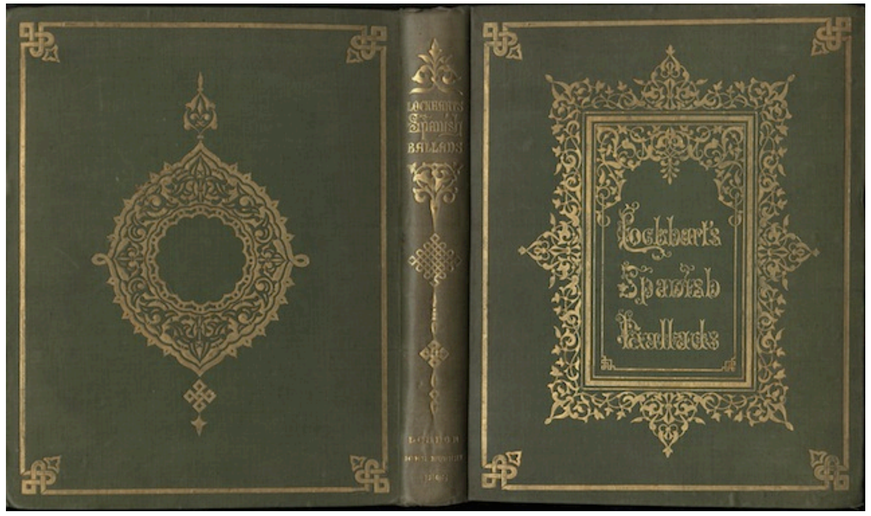

Lockhart's
Spanish
Ballads

Provenance: the origin of something

Arts and Crafts Movement
1840—1900

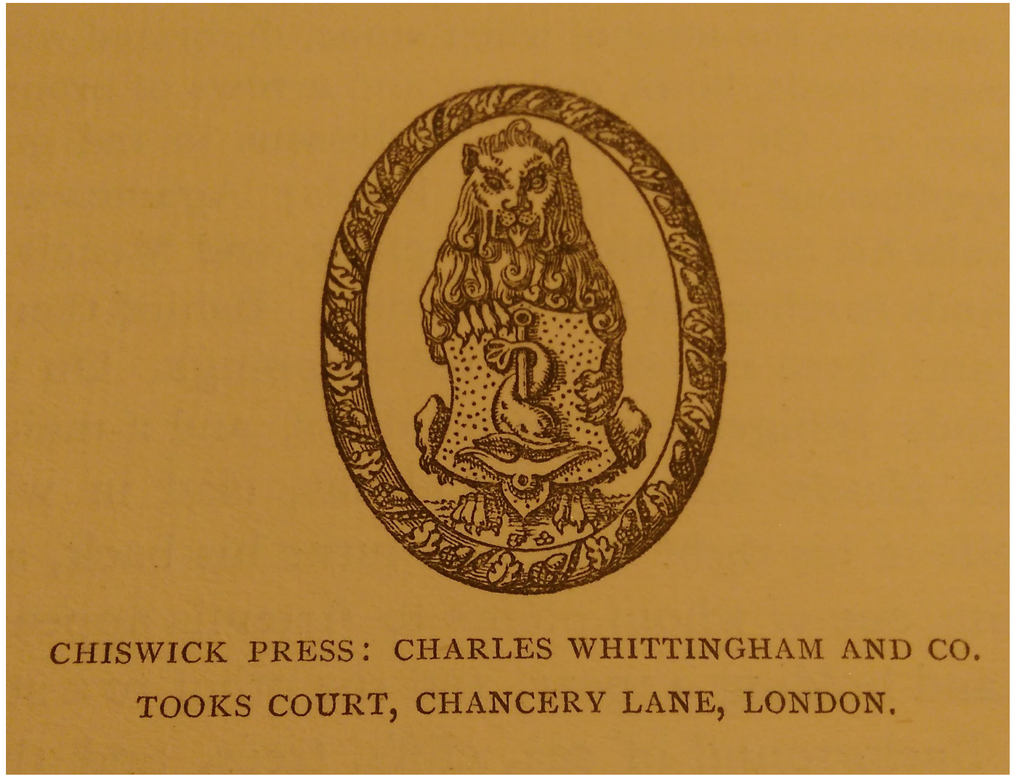
old/new

The Chiswick Press

The Kelmscott Press

The Century Guild

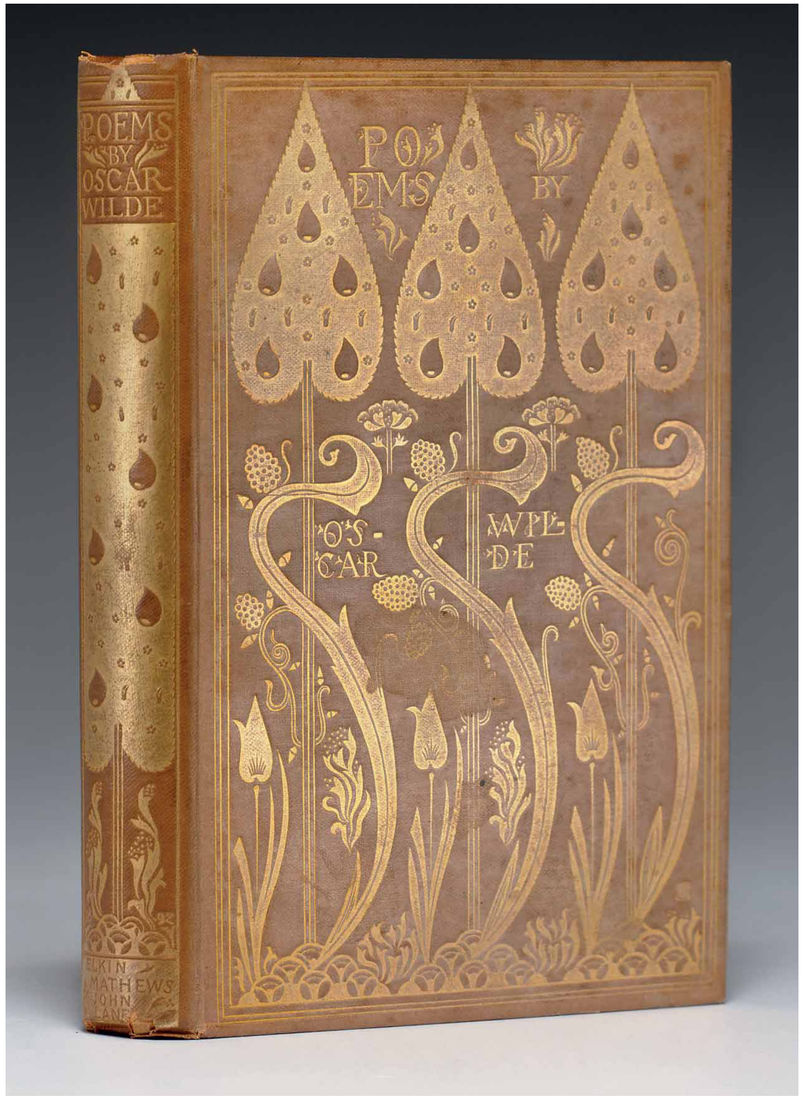
Charles Whittingham
The Chiswick Press, 1811

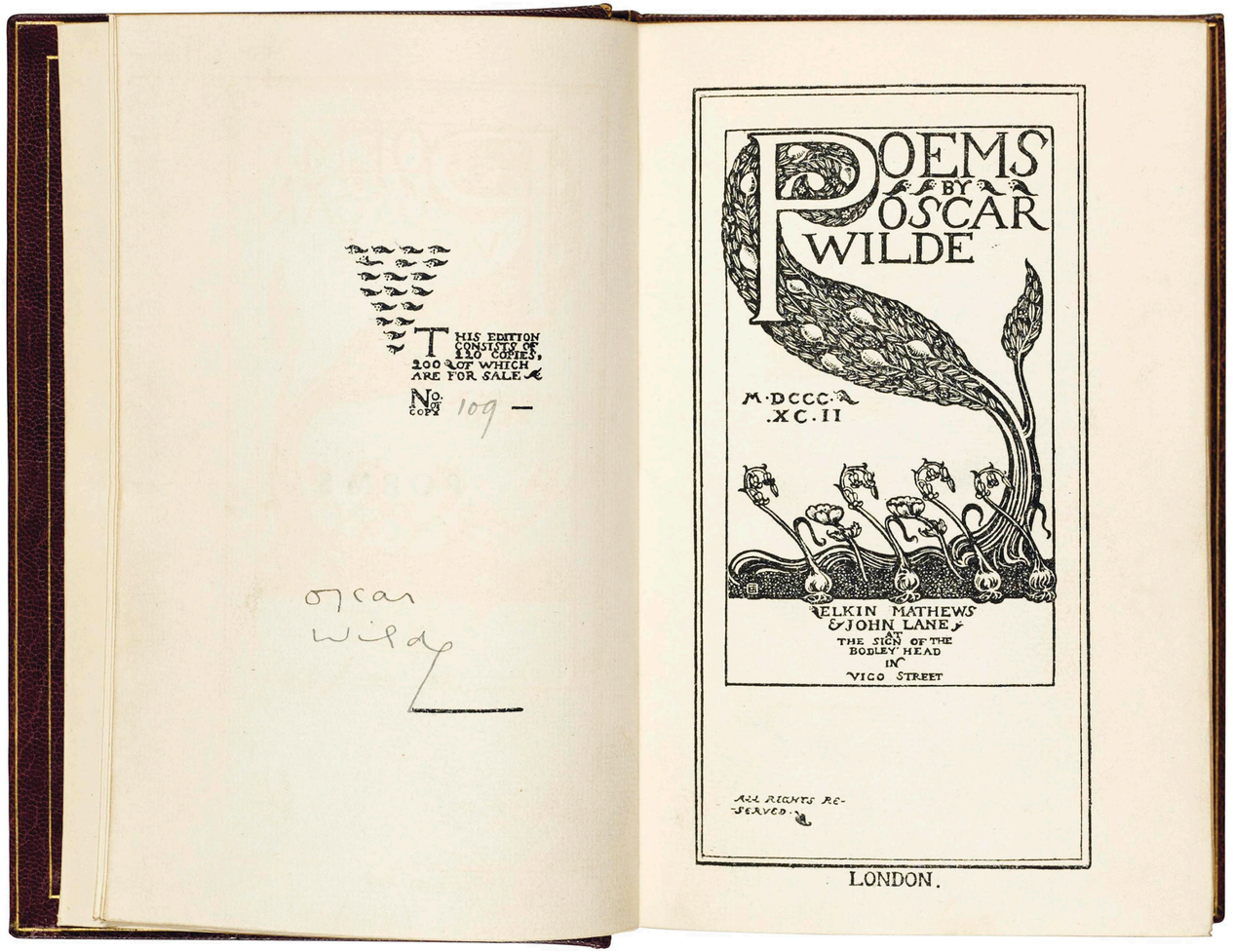


printer’s mark, Aldine Press, 1495

printer’s mark,Chiswick Press, 1895

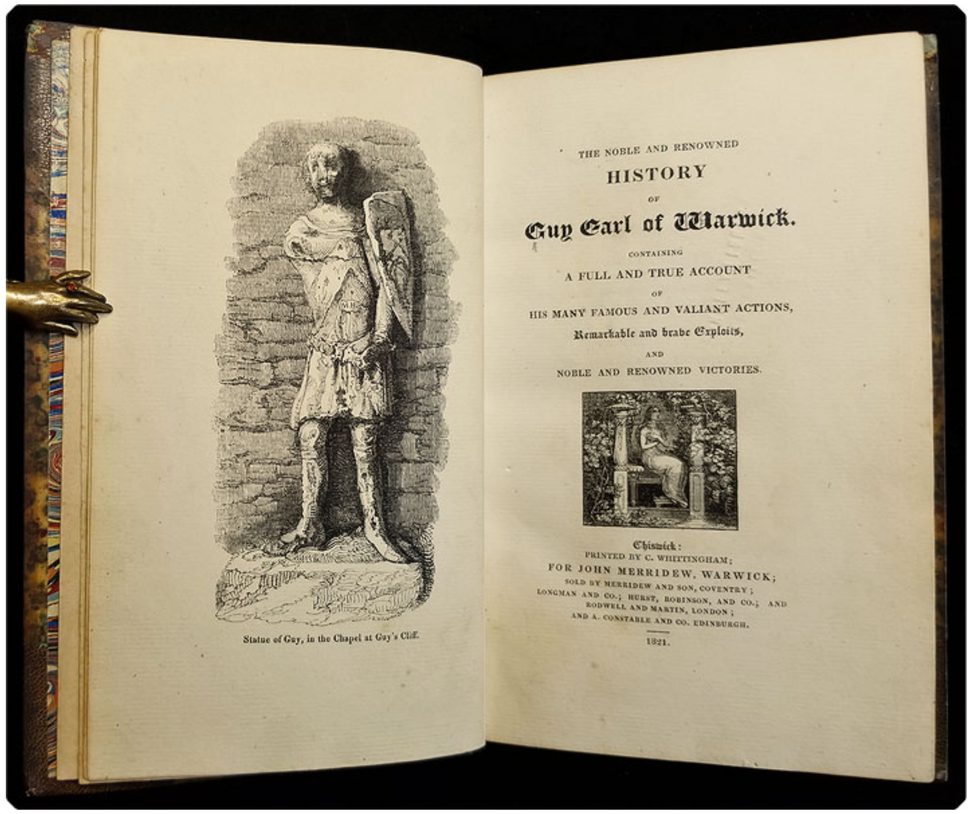
printer’s mark,Chiswick Press, 1898





The Poems of Oscar Wilde

1892



Aldine Poets

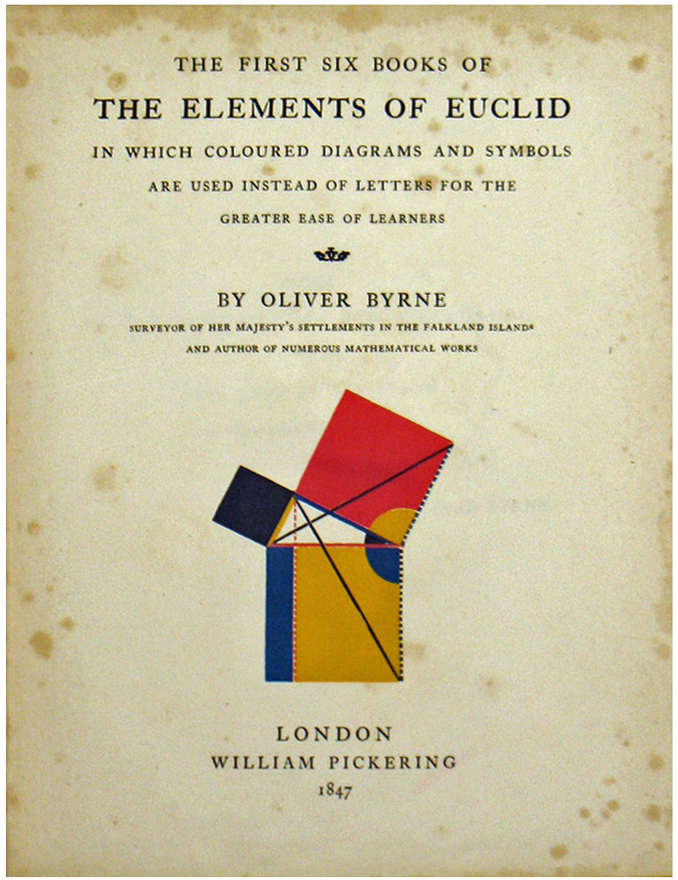
1843

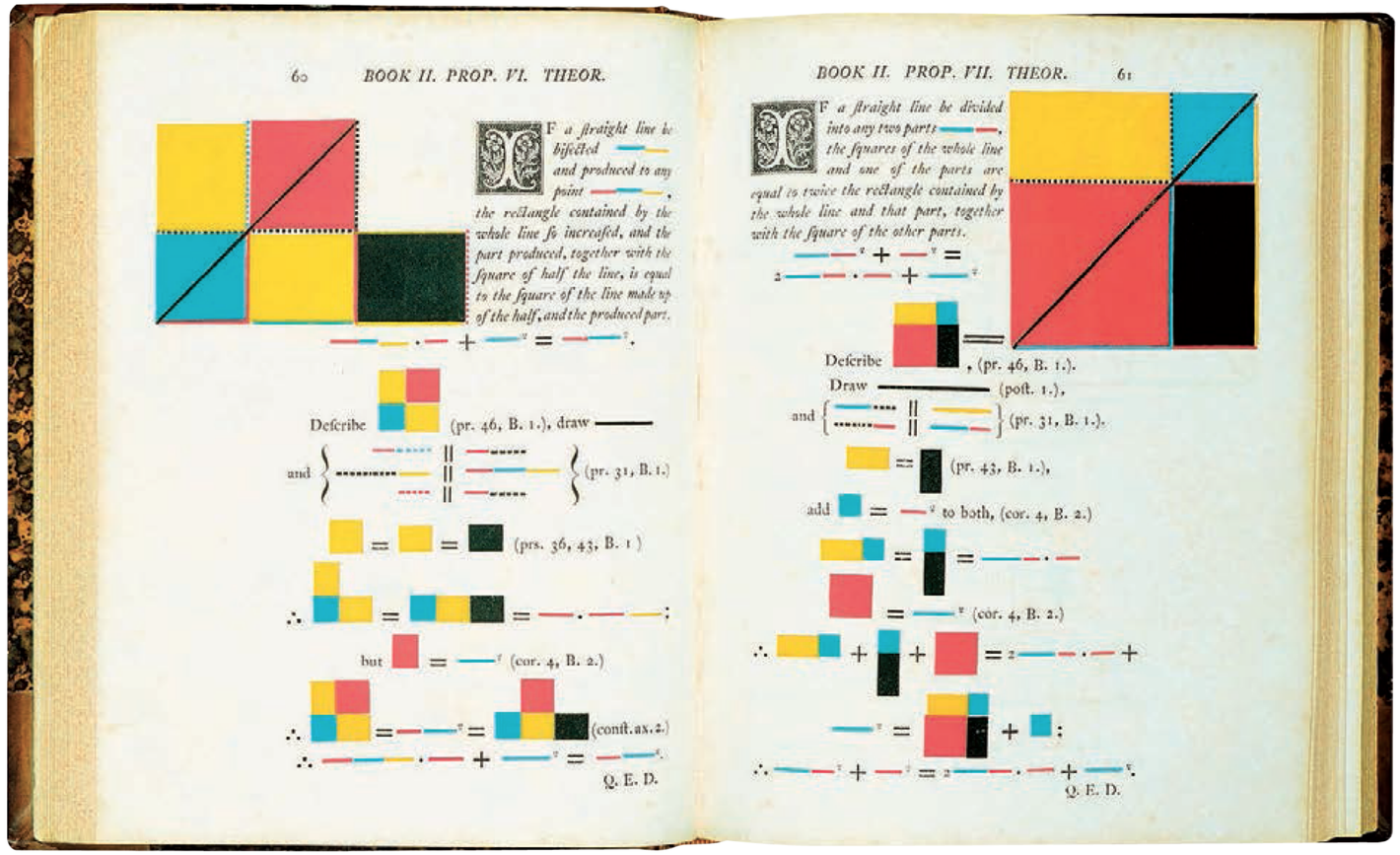
Book of Common Prayer

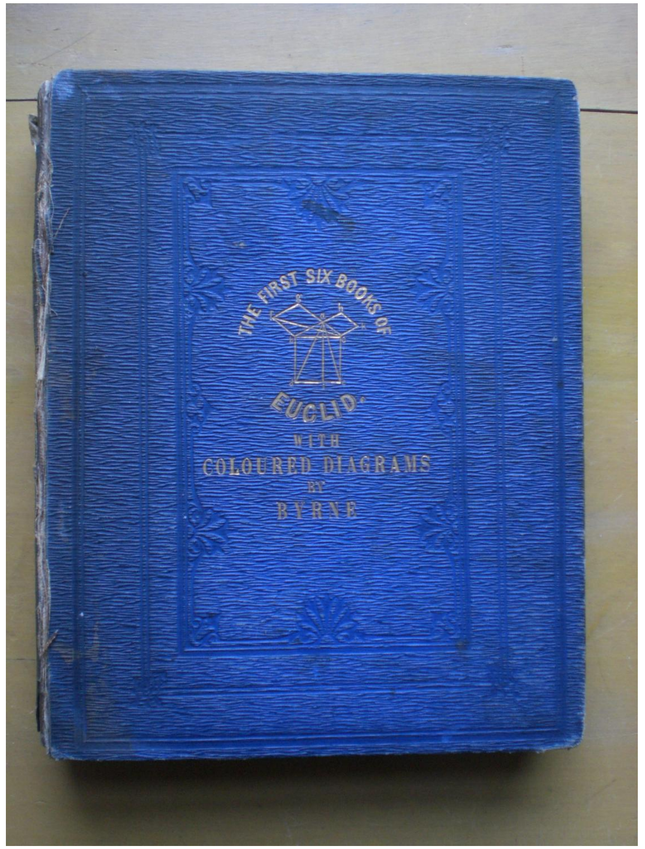
1844

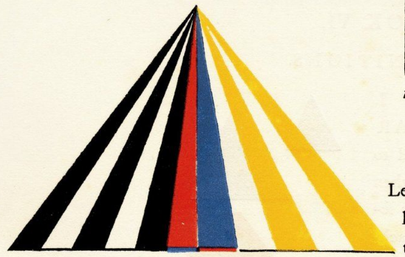
William Pickering

The Elements of Euclid, 1847









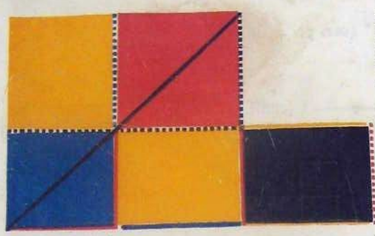
TRIANGLES *and parallelograms having the ſame altitude are to one another as their baſes.*

Let the triangles and have a common vertex, and their baſes and in the ſame ſtraight line.

Produce both ways, take ſucceſſively on produced lines equal to it; and on produced lines ſucceſſively equal to it; and draw lines from the common vertex to their extremities.

The triangles thus formed are all equal to one another, ſince their baſes are equal. (B. 1. pr. 38.)

∴ and its baſe are reſpectively equi-multiples of and the baſe .



IF *a ſtraight line be biſected and produced to any point the rectangle contained by the whole line ſo increaſed, and the part produced, together with the ſquare of half the line, is equal to the ſquare of the line made up of the half, and the produced part.*

$\square \cdot \square + \square^2 = \square^2$.

Deſcribe (pr. 46, B. 1.), draw

and { = = } (pr. 31, B. 1.)

= = (prs. 36, 43, B. 1)

∴ = = ;

but = (cor. 4, B. 2.)

∴ = = (conſt. ax. 2.)

∴ $\square \cdot \square + \square^2 = \square^2$.

Q. E. D.

return to handcraft

focus on artistic vision

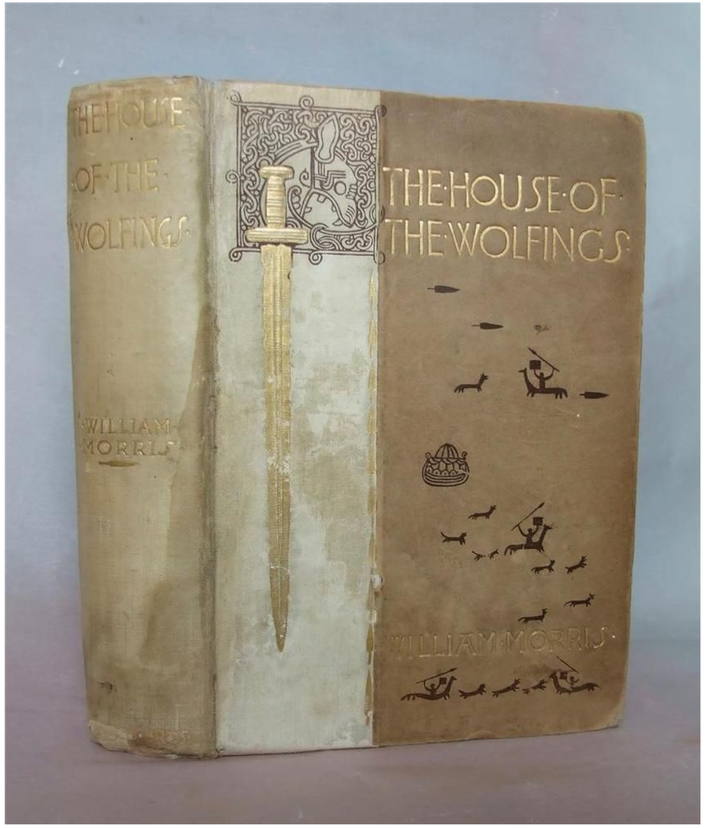
merging of creative practices

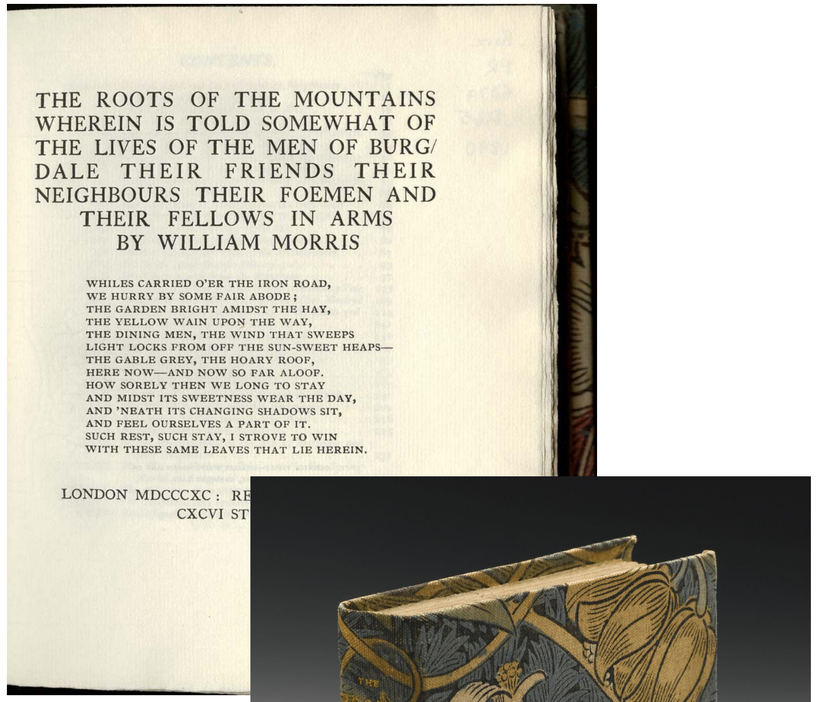
William Morris

Emery Walker

Chiswick Press, Doves Press

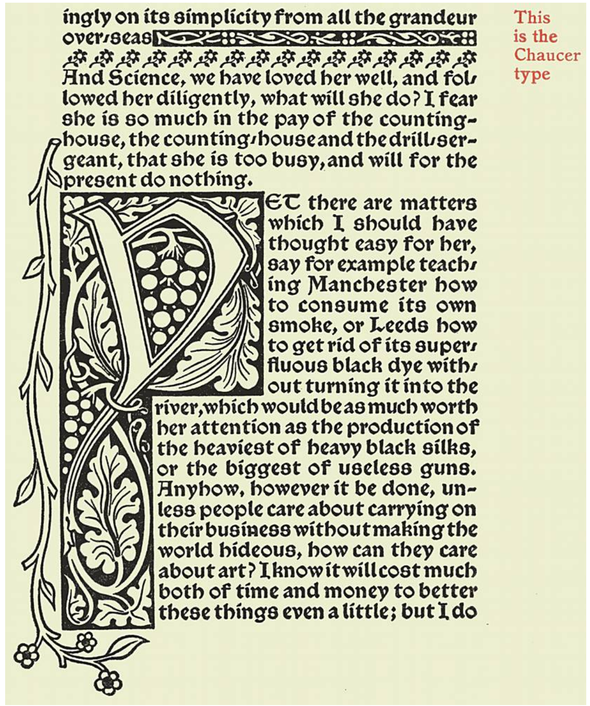
IN THE BEGINNING
GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP. & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS.
¶ And God said, Let there be light: & there was light. And God saw the light, that it was good: & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. ¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day. ¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day. ¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, & years: and let them be for lights in the firmament of the heaven to give light upon the earth: & it was so. And God made two great lights: the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day. ¶ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind: & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening & the morning were the fifth day. ¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the
17




THE ROOTS OF THE MOUNTAINS WHEREIN IS TOLD SOMEWHAT OF THE LIVES OF THE MEN OF BURG/DALE THEIR FRIENDS THEIR NEIGHBOURS THEIR FOEMEN AND THEIR FELLOWS IN ARMS BY WILLIAM MORRIS

WHILES CARRIED O'ER THE IRON ROAD,
WE HURRY BY SOME FAIR ABODE;
THE GARDEN BRIGHT AMIDST THE HAY,
THE YELLOW WAIN UPON THE WAY,
THE DINING MEN, THE WIND THAT SWEEPS
LIGHT LOCKS FROM OFF THE SUN-SWEET HEAPS—
THE GABLE GREY, THE HOARY ROOF,
HERE NOW—AND NOW SO FAR ALOOP.
HOW SORELY THEN WE LONG TO STAY
AND MIDST ITS SWEETNESS WEAR THE DAY,
AND 'NEATH ITS CHANGING SHADOWS SIT,
AND FEEL OURSELVES A PART OF IT.
SUCH REST, SUCH STAY, I STROVE TO WIN
WITH THESE SAME LEAVES THAT LIE HEREIN.

LONDON MDCCCXC : RE
CXCVI ST


ingly on its simplicity from all the grandeur over-seas And Science, we have loved her well, and followed her diligently, what will she do? I fear she is so much in the pay of the counting-house, the counting-house and the drill-sergeant, that she is too busy, and will for the present do nothing.

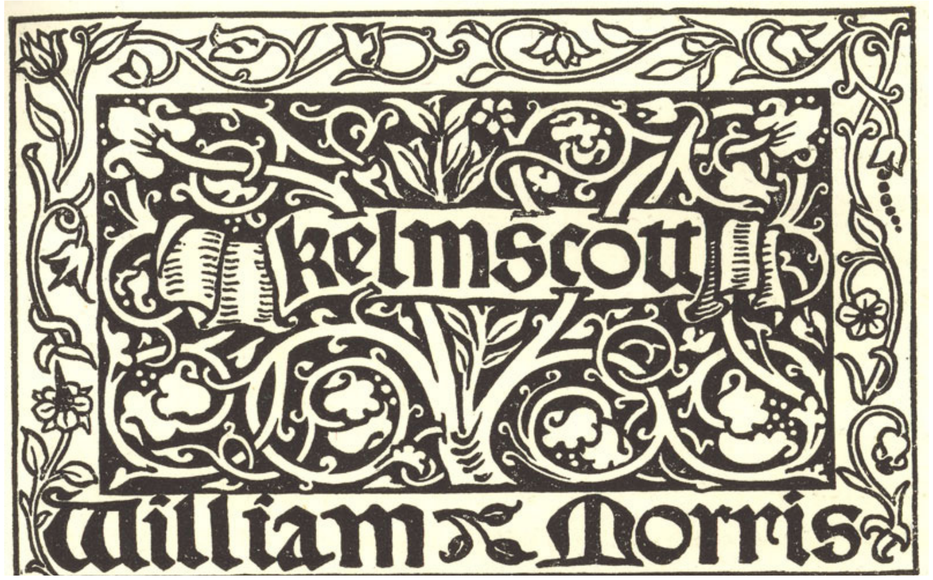
YET there are matters which I should have thought easy for her, say for example teaching Manchester how to consume its own smoke, or Leeds how to get rid of its superfluous black dye without turning it into the river, which would be as much worth her attention as the production of the heaviest of heavy black silks, or the biggest of useless guns. Anyhow, however it be done, unless people care about carrying on their business without making the world hideous, how can they care about art? I know it will cost much both of time and money to better these things even a little; but I do

This is the Chaucer type

Emory Walker, Chiswick Press

1888—1890

Kelmscott Press, 1890



P22 Morris Troy

abcdefghijklmno
pqrstuvwxyz

P22 Morris Golden

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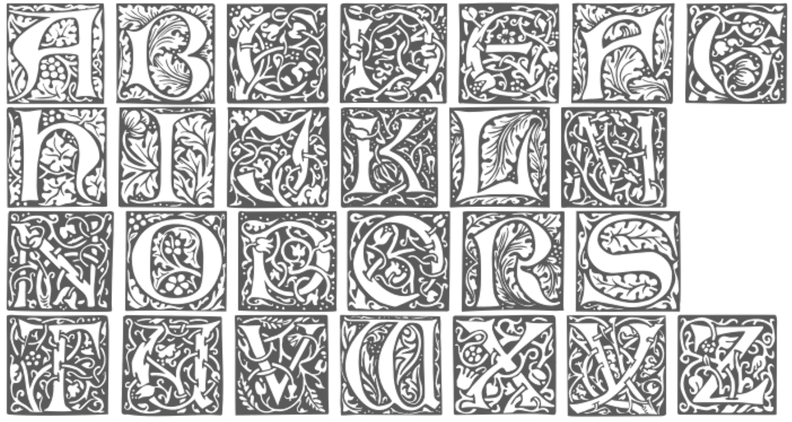
P22 Morris Ornaments



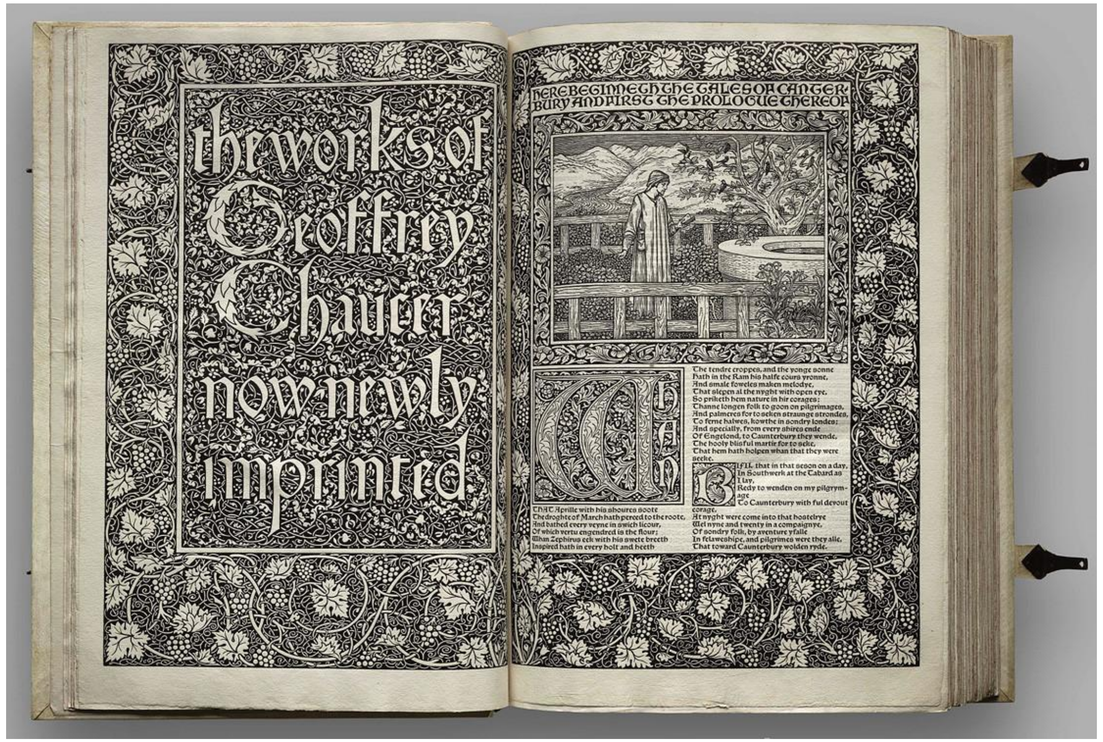
The tale of Beowulf sometime king of the folk of the Weder Geats

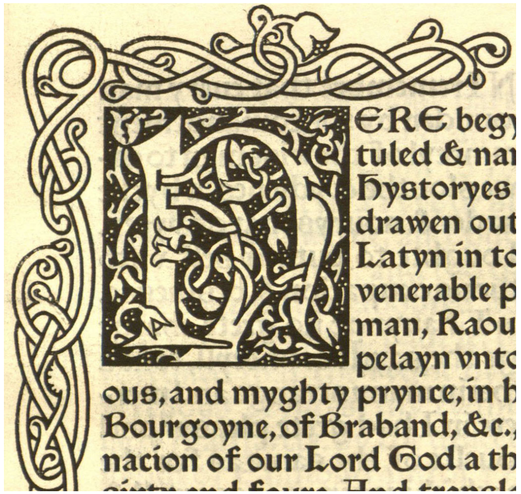
THE STORY OF BEOWULF

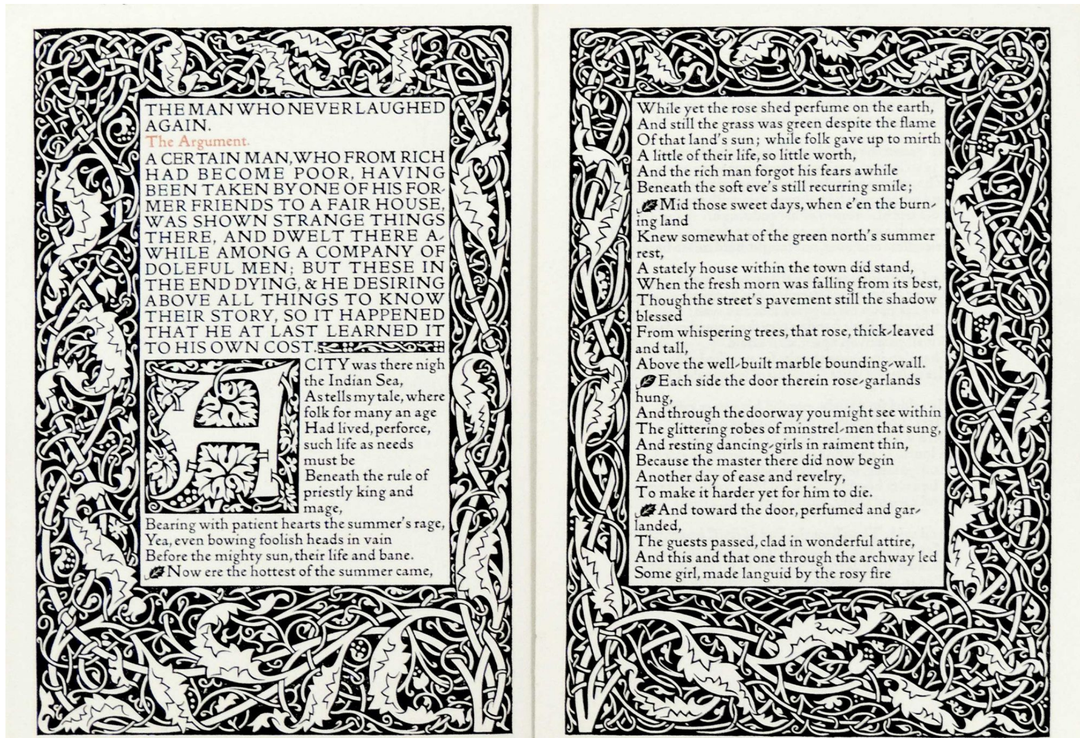
I. And first of the kindred of Hrothgar

WHAT! we of the Spear-Danes of yore days, so was it, That we learn'd of the fair fame of Kings of the folks, And the athelings a-faring in framing of valour. Oft then Scyld the Sheaf-son from the hosts of the scathers, from kindreds a many the mead-settles tore. It was then the earl fear'd them, sithence was he first found bare and all-lacking; so solace he bided, Wax'd under the welkin in worship to thrive, Until it was so that the round-about sitters All over the whale-road must hearken his will, And yield him the tribute. A good king was that.

BY whom then thereafter a son was begotten, A youngling in garth, whom the great God sent thither, To foster the folk; & their crime-need he felt, The load that lay on them while lordless they lived, for a long while and long. He therefore, the Life-lord, The Wielder of glory, world's worship he gave him:


the works of
Geoffrey
Chaucer
now newly
imprinted
HERE BEGINNETH THE TALES OF CANTER-
BURY AND FIRST THE PROLOGUE THEREOF

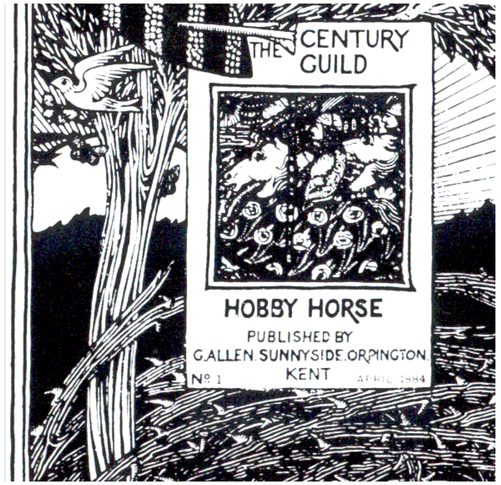

HERE begy
tuled & nam
Hystoryes
drawen out
Latyn in to
venerable p
man, Raou
pelayn vnto
ous, and myghty prynce, in h
Bourgoyne, of Braband, &c.,
nacion of our Lord God a th

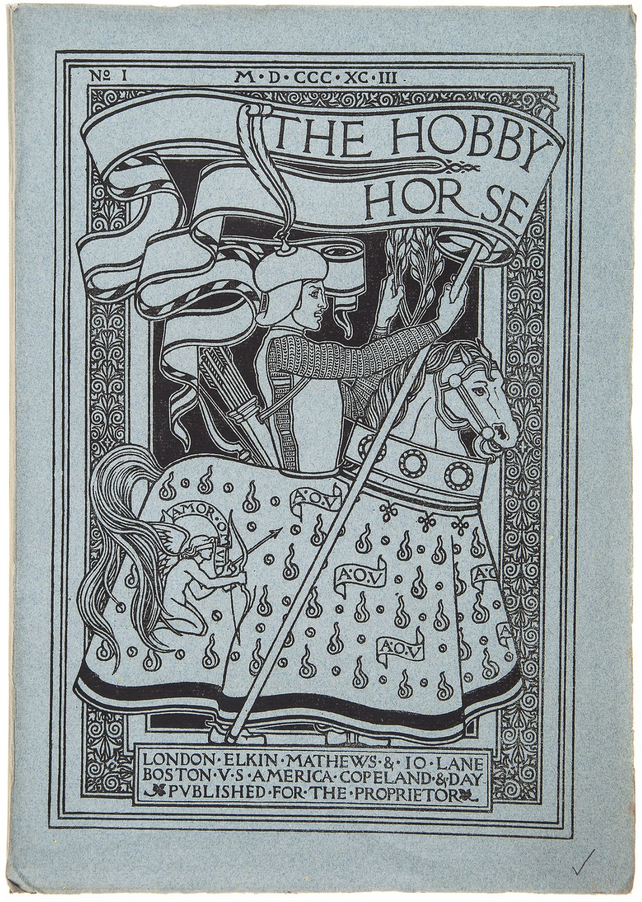

THE MAN WHO NEVER LAUGHED AGAIN.
The Argument.
A CERTAIN MAN, WHO FROM RICH HAD BECOME POOR, HAVING BEEN TAKEN BY ONE OF HIS FORMER FRIENDS TO A FAIR HOUSE, WAS SHOWN STRANGE THINGS THERE, AND DWELT THERE AWHILE AMONG A COMPANY OF DOLEFUL MEN; BUT THESE IN THE END DYING, & HE DESIRING ABOVE ALL THINGS TO KNOW THEIR STORY, SO IT HAPPENED THAT HE AT LAST LEARNED IT TO HIS OWN COST.
CITY was there nigh the Indian Sea,
As tells my tale, where folk for many an age
Had lived, perforce, such life as needs must be
Beneath the rule of priestly king and mage,
Bearing with patient hearts the summer's rage,
Yea, even bowing foolish heads in vain
Before the mighty sun, their life and bane.
Now ere the hottest of the summer came,
While yet the rose shed perfume on the earth,
And still the grass was green despite the flame
Of that land's sun; while folk gave up to mirth
A little of their life, so little worth,
And the rich man forgot his fears awhile
Beneath the soft eve's still recurring smile;
Mid those sweet days, when e'en the burning land
Knew somewhat of the green north's summer rest,
A stately house within the town did stand,
When the fresh morn was falling from its best,
Though the street's pavement still the shadow blessed
From whispering trees, that rose, thick-leaved and tall,
Above the well-built marble bounding-wall.
Each side the door therein rose-garlands hung,
And through the doorway you might see within
The glittering robes of minstrel-men that sung,
And resting dancing-girls in raiment thin,
Because the master there did now begin
Another day of ease and revelry,
To make it harder yet for him to die.
And toward the door, perfumed and garlanded,
The guests passed, clad in wonderful attire,
And this and that one through the archway led
Some girl, made languid by the rosy fire

The Century Guild
1882

Selwyn Image

Arthur Mackmurdo





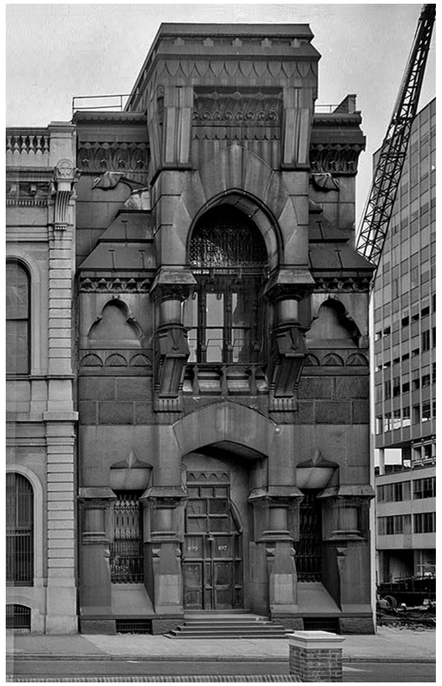
The Hobby Horse
1884

Though the arts and crafts movement rejected the Victorian approach of cheap mass production and a confused and aimless visual style, they are considered the first wave of designers who used these new technologies and formats to produce quality work. They merged craft and technology in service of fulfilling a distinct creative vision.

The impact of these small, insular groups of creatives eventually had far reaching impact. The quality, beauty, and dynamism of the work produced won up inspiring countless others and creating a movement that expanded beyond England and encompassed all fields of art and design.

Florence Koehler

Marie Zimmermann

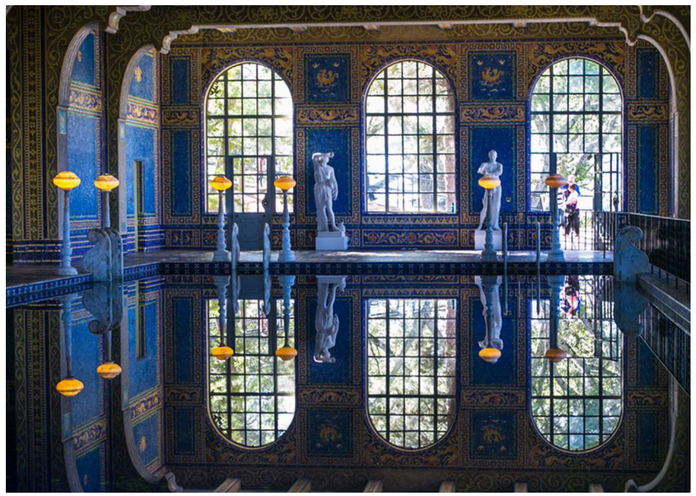


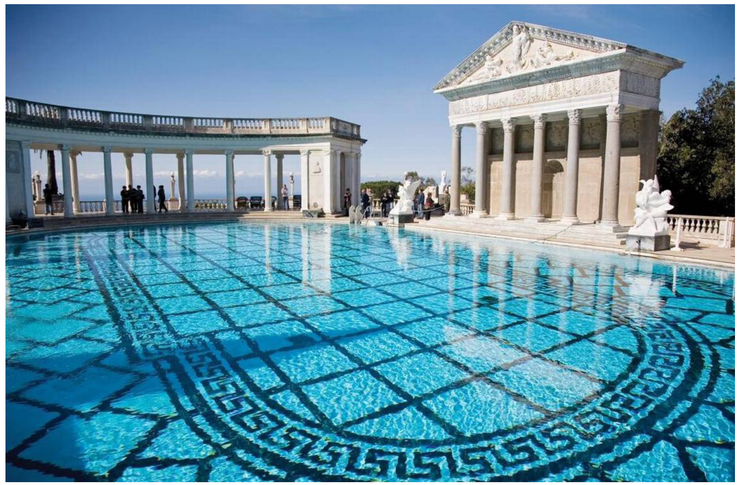
Frank Furness

Ruth Erikson

May Morris

Julia Morgan

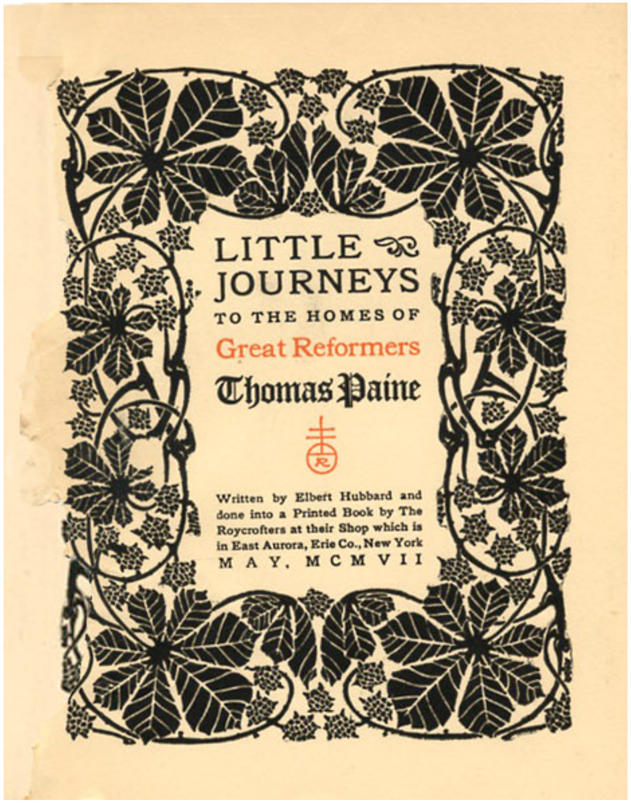


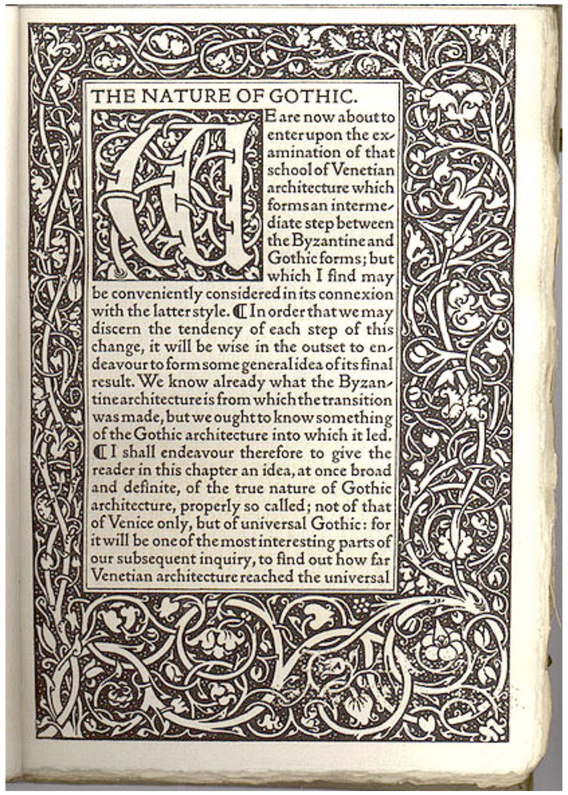


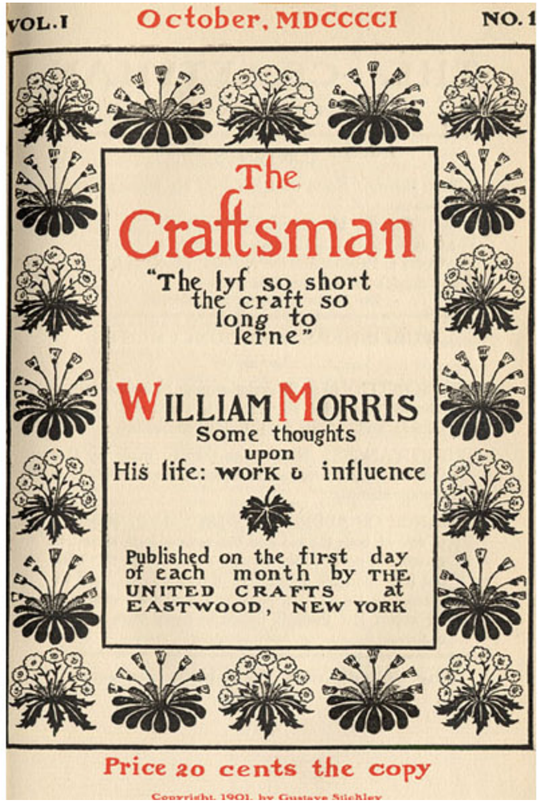
The Arts and Craft movement represents one of the first examples of artists and designers taking control of their work and ultimately their field. The Arts and Crafts philosophy was centered on questioning how creative work was being valued within the Victorian socio-economic climate and—through organizing, collaborating, and creating—changing the prevailing perception of creative work on a global scale.

Their reinterpretation of their role within their culture positioned not production, technology, or commerce as the central element of value; rather, the creative contribution—the skill and vision— of the artist and craftsperson. This change is ultimately the most important part of their legacy in regards to laying the groundwork for the emergence of the modernist movement.

The Arts and Crafts movement eventually inspired a renaissance of book design and typography that spanned the globe in the form of independent presses and designers creating new typefaces based on designs form the past.

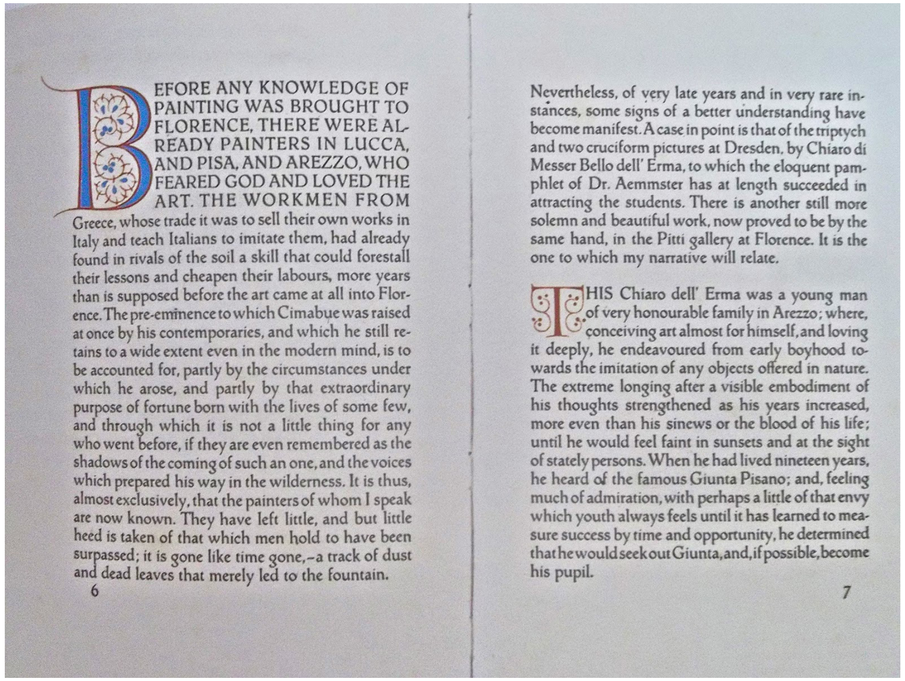






the Netherlands:

S. H. De Roos & Jan Van Krimpen



BEFORE ANY KNOWLEDGE OF PAINTING WAS BROUGHT TO FLORENCE, THERE WERE ALREADY PAINTERS IN LUCCA, AND PISA, AND AREZZO, WHO FEARED GOD AND LOVED THE ART. THE WORKMEN FROM Greece, whose trade it was to sell their own works in Italy and teach Italians to imitate them, had already found in rivals of the soil a skill that could forestall their lessons and cheapen their labours, more years than is supposed before the art came at all into Florence. The pre-eminence to which Cimabue was raised at once by his contemporaries, and which he still retains to a wide extent even in the modern mind, is to be accounted for, partly by the circumstances under which he arose, and partly by that extraordinary purpose of fortune born with the lives of some few, and through which it is not a little thing for any who went before, if they are even remembered as the shadows of the coming of such an one, and the voices which prepared his way in the wilderness. It is thus, almost exclusively, that the painters of whom I speak are now known. They have left little, and but little heed is taken of that which men hold to have been surpassed; it is gone like time gone,–a track of dust and dead leaves that merely led to the fountain.

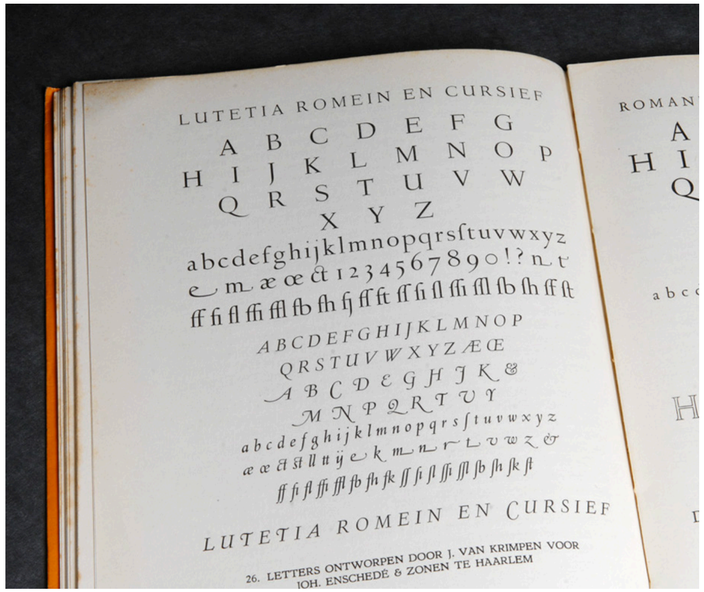
6

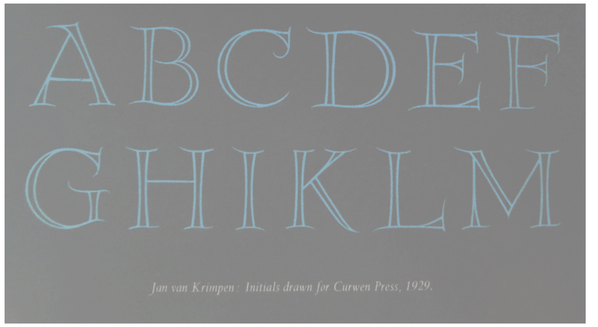
Nevertheless, of very late years and in very rare instances, some signs of a better understanding have become manifest. A case in point is that of the triptych and two cruciform pictures at Dresden, by Chiaro di Messer Bello dell' Erma, to which the eloquent pamphlet of Dr. Aemmster has at length succeeded in attracting the students. There is another still more solemn and beautiful work, now proved to be by the same hand, in the Pitti gallery at Florence. It is the one to which my narrative will relate.

THIS Chiaro dell' Erma was a young man of very honourable family in Arezzo; where, conceiving art almost for himself, and loving it deeply, he endeavoured from early boyhood towards the imitation of any objects offered in nature. The extreme longing after a visible embodiment of his thoughts strengthened as his years increased, more even than his sinews or the blood of his life; until he would feel faint in sunsets and at the sight of stately persons. When he had lived nineteen years, he heard of the famous Giunta Pisano; and, feeling much of admiration, with perhaps a little of that envy which youth always feels until it has learned to measure success by time and opportunity, he determined that he would seek out Giunta, and, if possible, become his pupil.

7

De Roos





Jan Van Krimpen

S. H. De Roos

Holland Medieval

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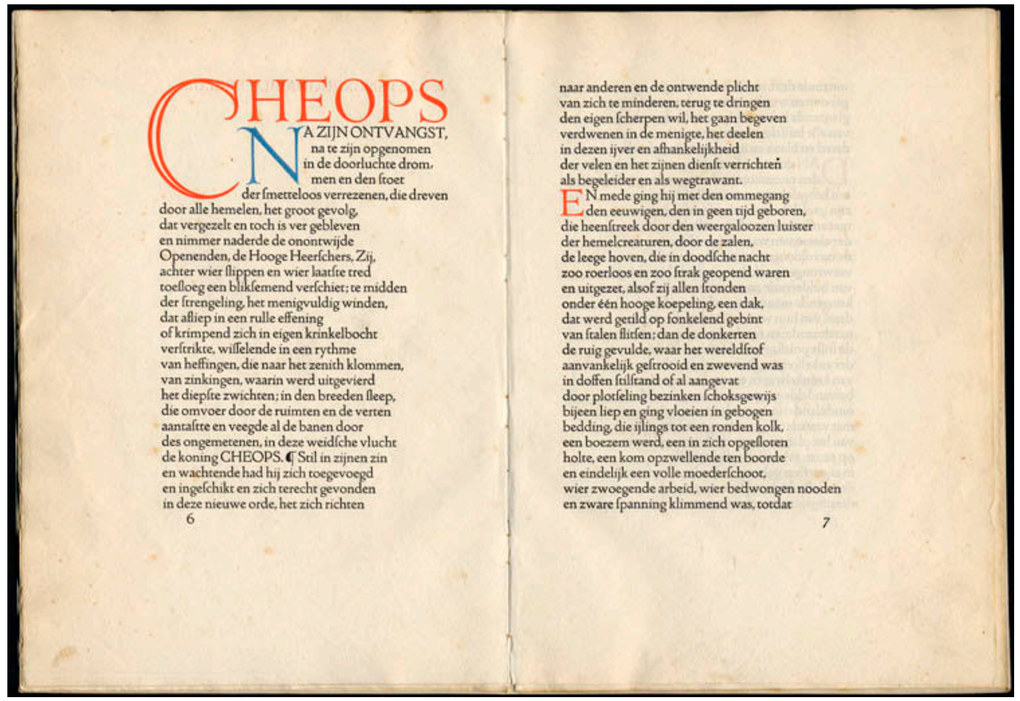
1234567890($£€.,!?)



CHEOPS

NA ZIJN ONTVANGST,
na te zijn opgenomen
in de doorluchte drom,
men en den ſtoer
der ſmetteloos verrezenen, die dreven
door alle hemelen, het groot gevolg,
dat vergezelt en toch is ver gebleven
en nimmer naderde de onontwijde
Openenden, de Hooge Heerſchers, Zij,
achter wier ſlippen en wier laatſte tred
toefloeg een blikſemend verſchiet; te midden
der ſtrengeling, het menigvuldig winden,
dat afliep in een rulle effening
of krimpend zich in eigen krinkelbocht
verſtrikte, wiſſelende in een rythme
van heffingen, die naar het zenith klommen,
van zinkingen, waarin werd uitgevierd
het diepſte zwichten; in den breeden ſleep,
die omvoer door de ruimten en de verten
aantaſte en veegde al de banen door
des ongemetenen, in deze weidſche vlucht
de koning CHEOPS. ¶ Stil in zijnen zin
en wachtende had hij zich toegevoegd
en ingelchikt en zich terecht gevonden
in deze nieuwe orde, het zich richten

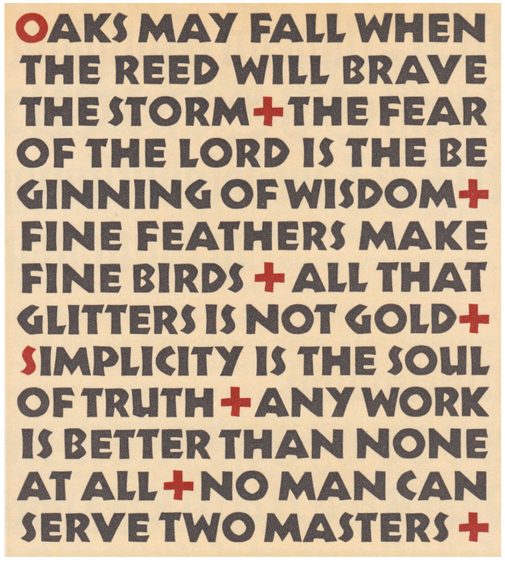
6

naar anderen en de ontwende plicht
van zich te minderen, terug te dringen
den eigen ſcherpen wil, het gaan begeven
verdwenen in de menigte, het deelen
in dezen ijver en afhankelijkheid
der velen en het zijnen dienſt verrichten
als begeleider en als wegtrawant.
EN mede ging hij met den ommegang
den eeuwigen, den in geen tijd geboren,
die heenſtreek door den weergaloozen luister
der hemelcreaturen, door de zalen,
de leege hoven, die in doodſche nacht
zoo roerloos en zoo ſtrak geopend waren
en uitgezet, alsof zij allen ſtonden
onder één hooge koepeling, een dak,
dat werd getild op ſonkelend gebint
van ſtalen ſlitſen; dan de donkerten
de ruig gevulde, waar het wereldſtof
aanvankelijk geſtrooid en zwevend was
in doffen ſtilſtand of al aangevat
door plotſeling bezinken ſchoksgewijs
bijeen liep en ging vloeien in gebogen
bedding, die ijlings tot een ronden kolk,
een boezem werd, een in zich opgeſloten
holte, een kom opzwellende ten boorde
en eindelijk een volle moederſchoot,
wier zwoegende arbeid, wier bedwongen nooden
en zware ſpanning klimmend was, totdat

7

Germany:

Rudolph Koch, 1827—1934



Schriftbeispiel Koch-Antiqua

SCHRIFTBEISPIEL NEULAND

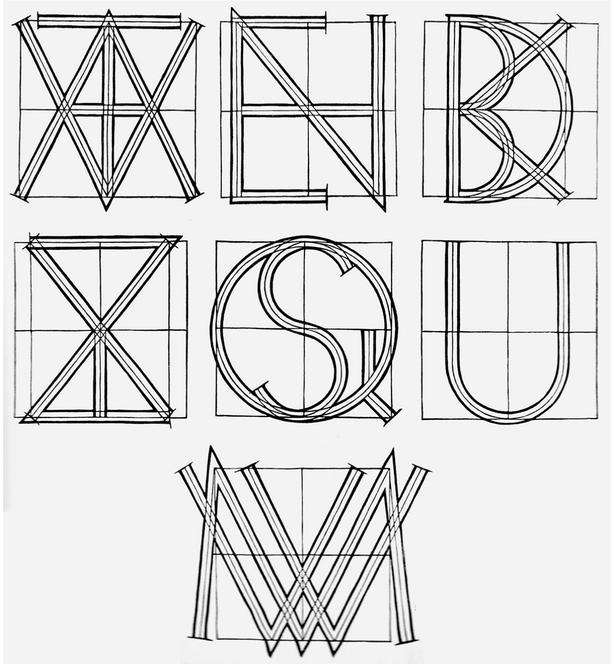
Schriftbeispiel Kabel

Schriftbeispiel Zeppelin

SCHRIFTBEISPIEL PRISMA

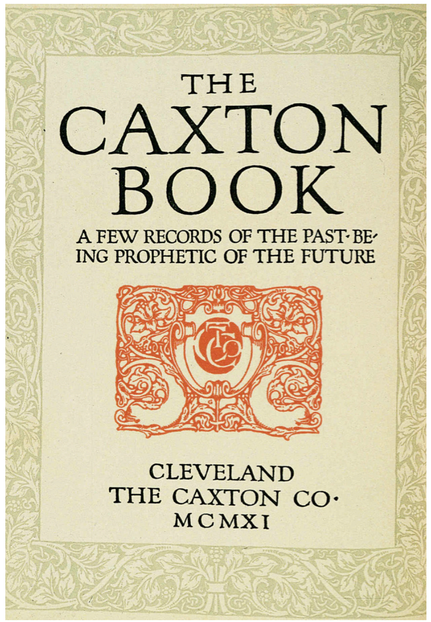
Schriftbeispiel Holla

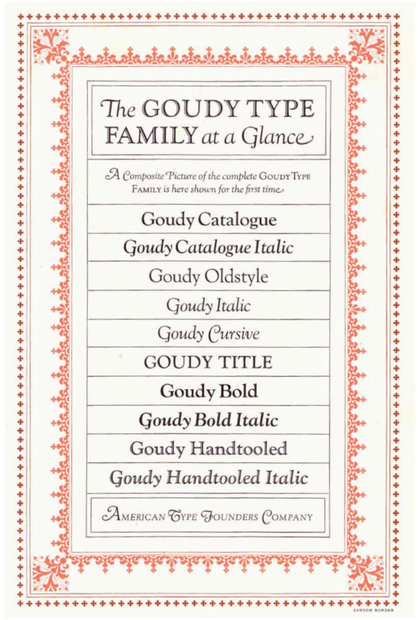
Schriftbeispiel Marathon

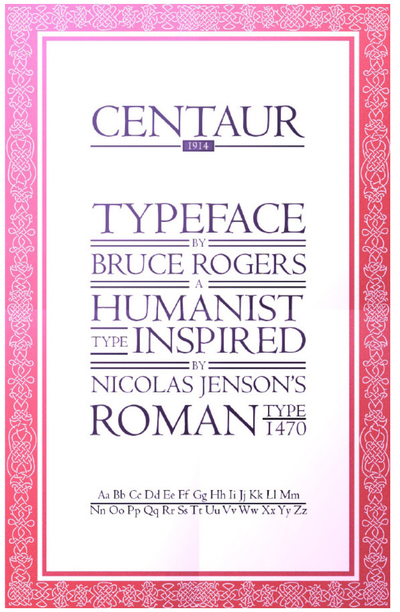


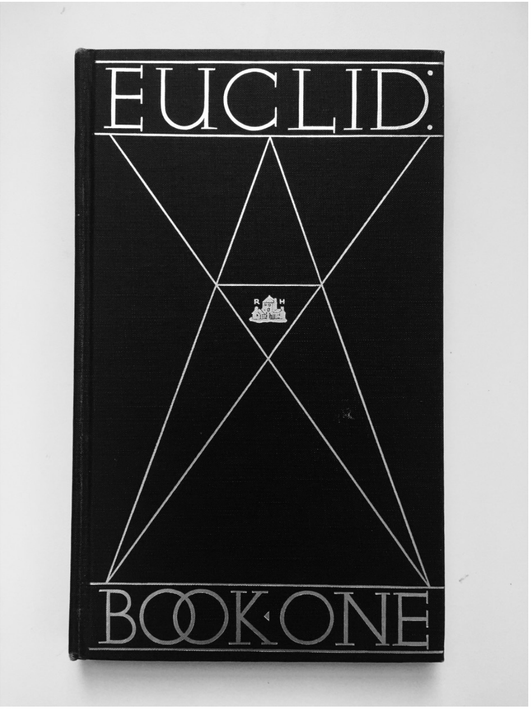
US:

Bruce Rogers, Frederic W. Goudy



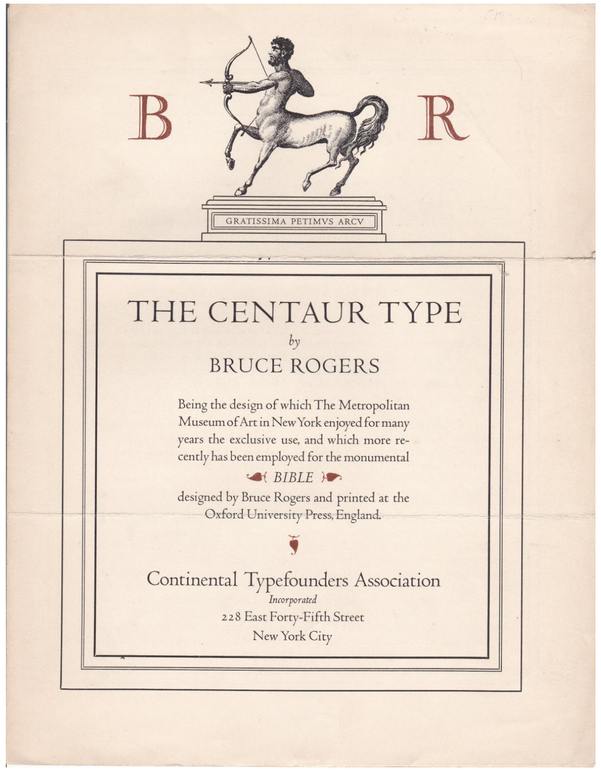


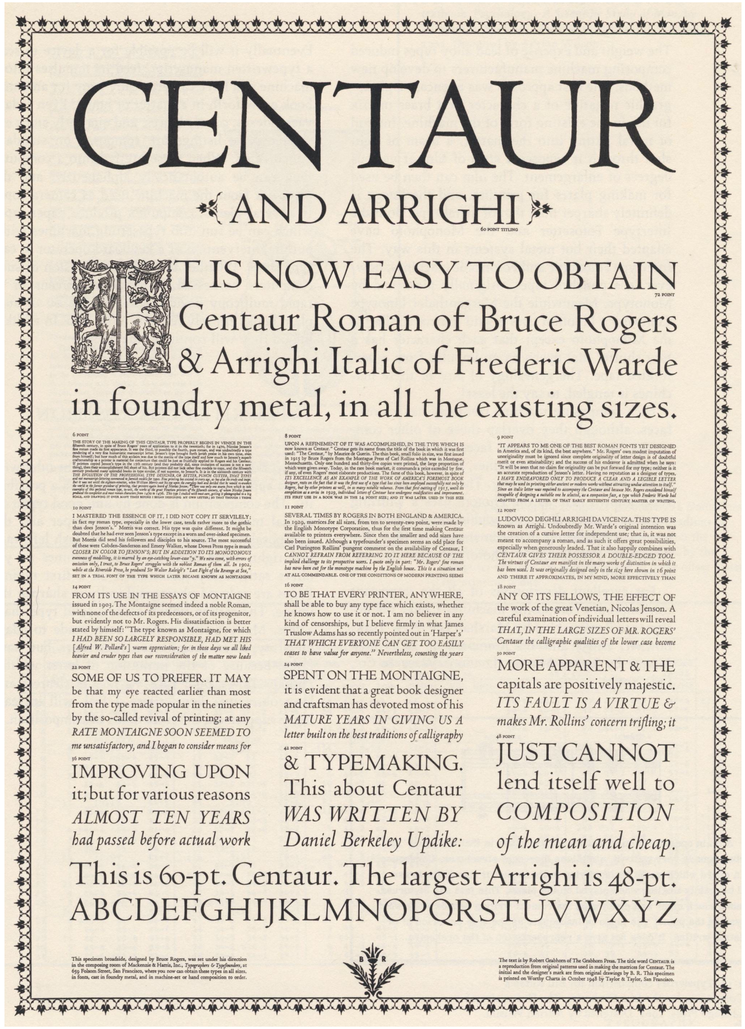




Goudy

Rogers





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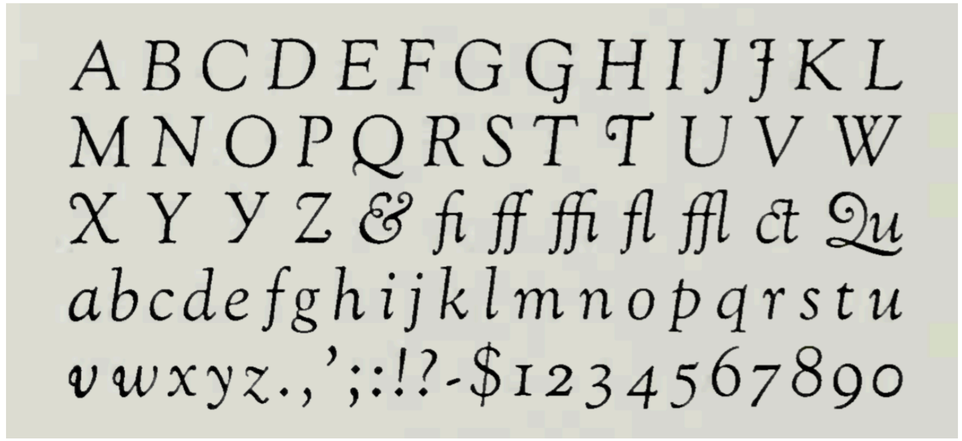


Goudy Old Style

Forest Hills, *Long Island*

Copperplate Gothic

SAVINGS & LOAN

Kennerley Old Style

Soda Fountain

Trajan

MATRICES

Deepdene

On Deepdene *Lane*

Goudy Stout

SUGAR STRING

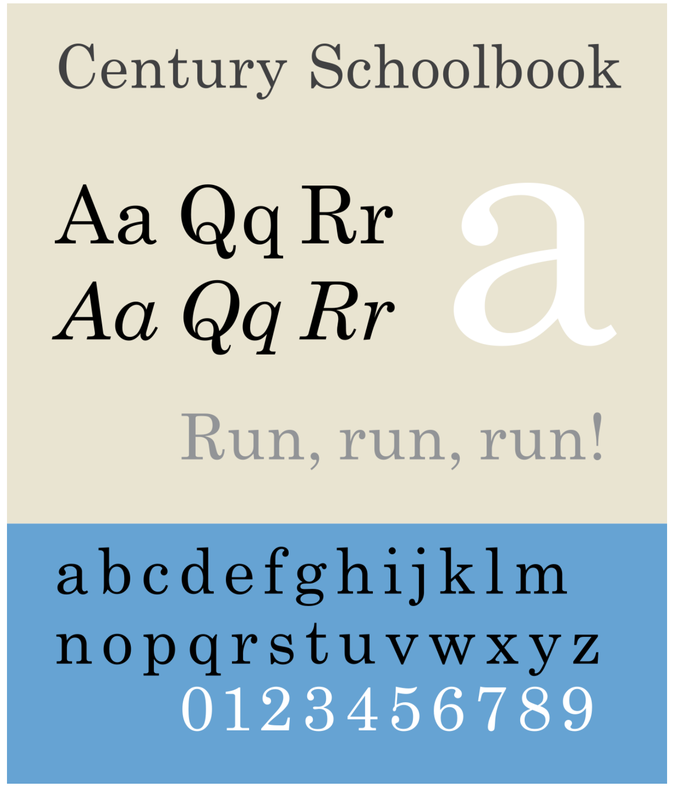
Goudy Sans

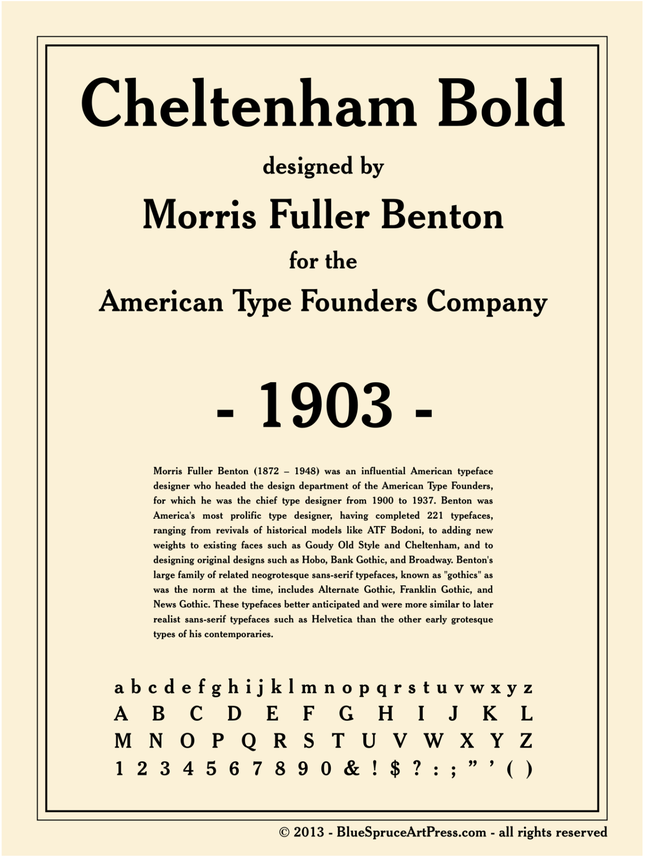
Puffer's *Fancy* French Sundae

Italian Old Style

Arts and Crafts

type revivals go mainstream:
Morris Fuller Benton





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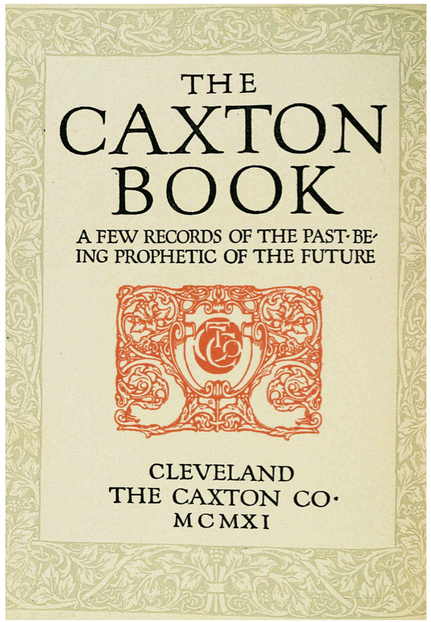
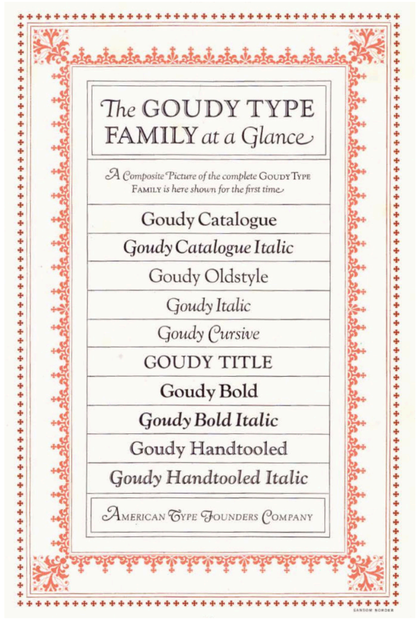
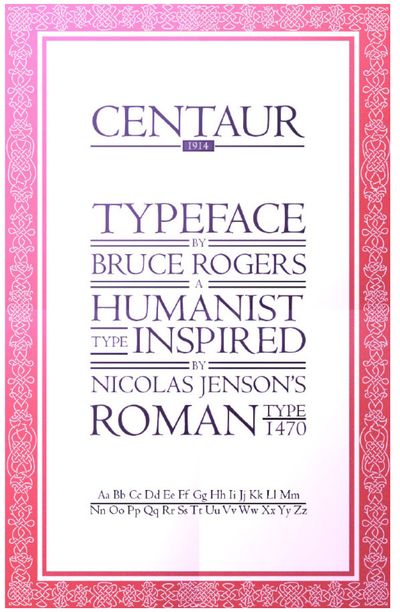
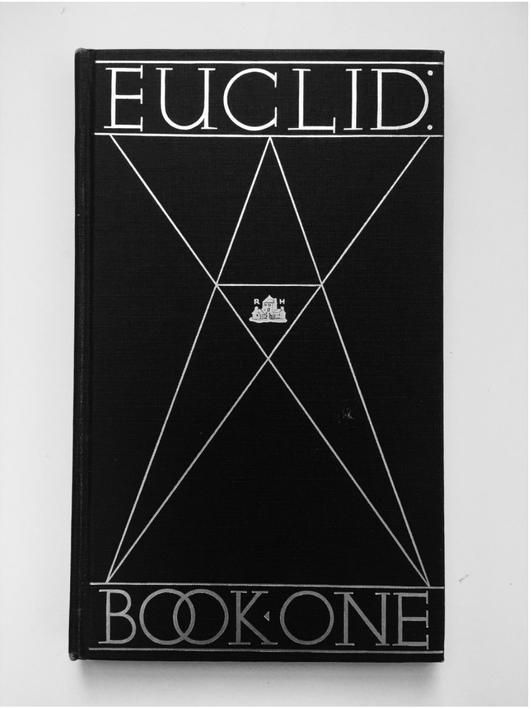


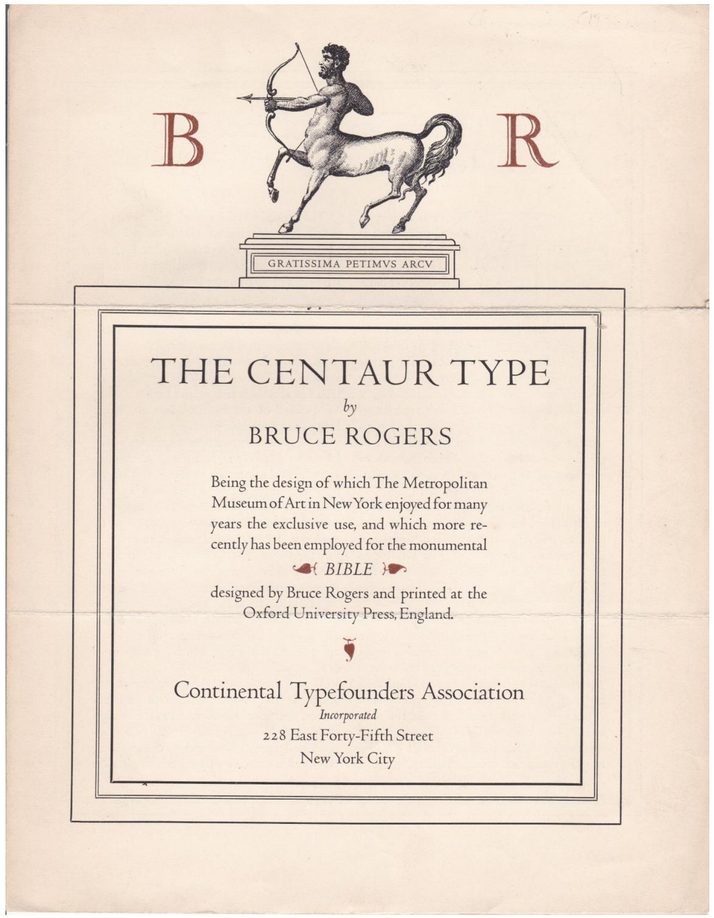






Goudy

Rogers



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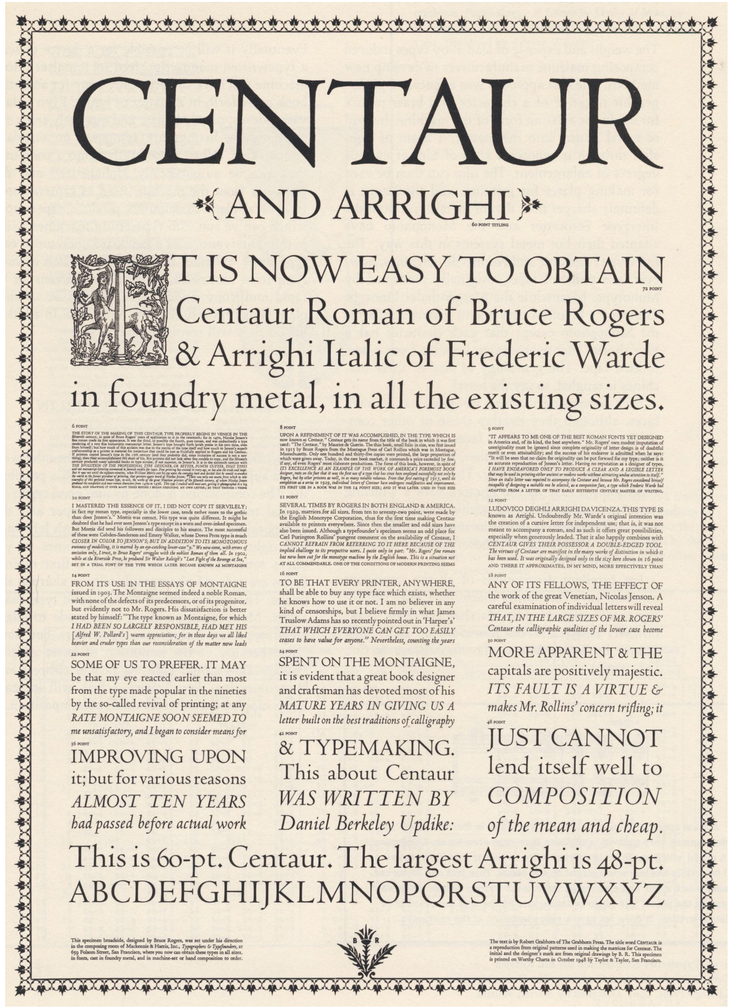

Goudy Old Style

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On Deepdene *Lane*

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Goudy Sans

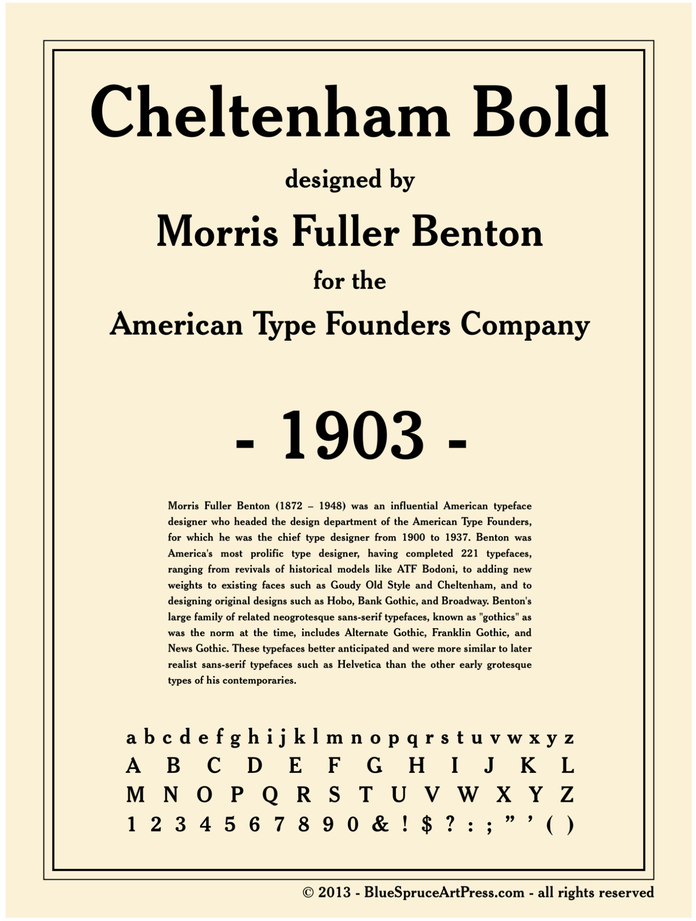
Puffer's *Fancy* French Sundae

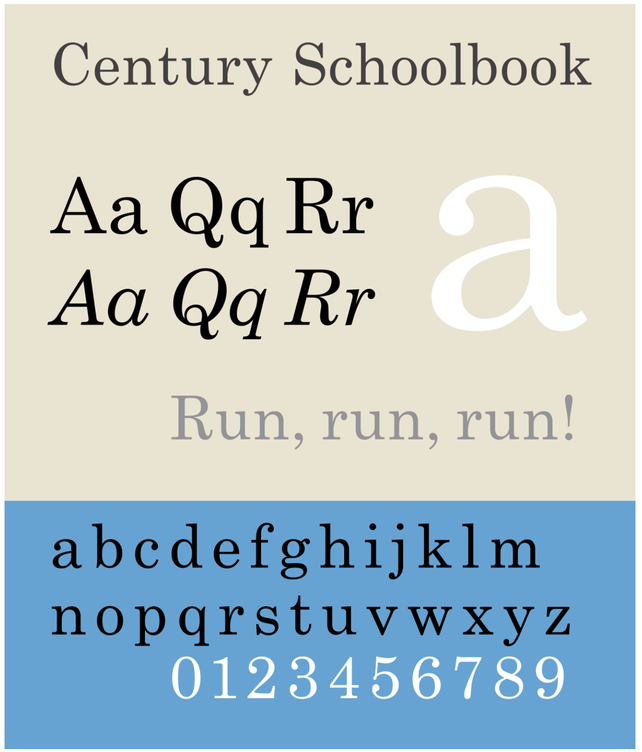
Italian Old Style

Arts and Crafts

Morris Fuller Benton

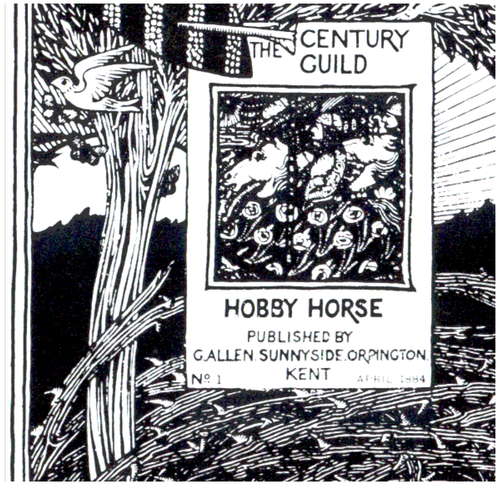
American Type Founders, 1900—1937

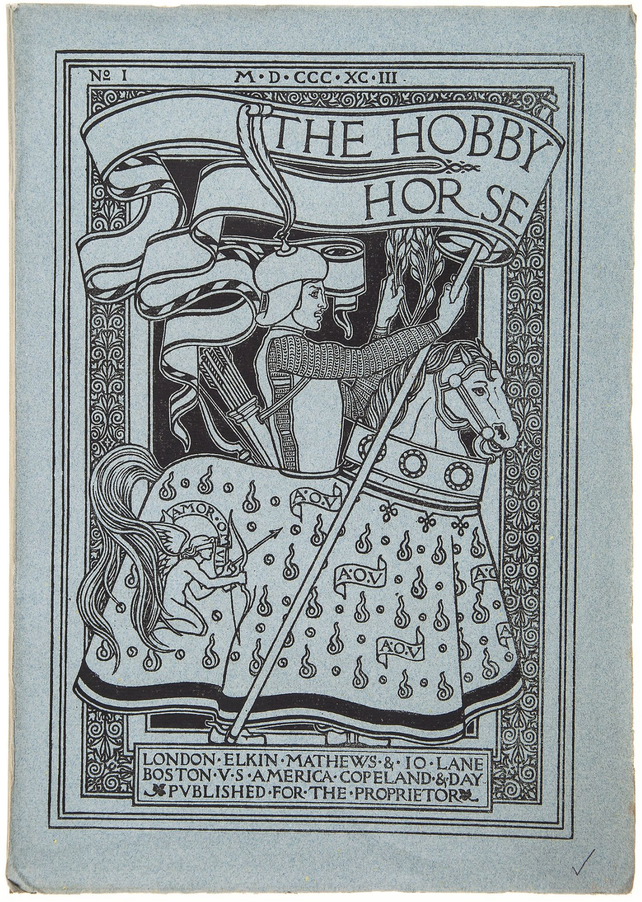




Selwyn Image

Arthur Mackmurdo





The Hobby Horse
1884

Beginning in the later part of the Arts & Crafts movement we witness the introduction of a new approach to visual art and design—one that replaces literal interpretation with personal perspective and visual expression as the primary objective of creative endeavor. This shift positions the imagination of the creative as the driving force dictating visual form.

in 1853, Japan ended a period of isolationism that lasted for over 200 years.

東海道五拾三次之内
亀山

CHIKANO5

Ukiyo-e prints

Pictures of the Floating World

Edo period, 1603—1868

during the time of Sakoku

子規
杜鵑花
只驚白晝少仲裂
杜宇初聞第一声
楊城府

早の掛平
尾上栄三郎
豊國画

Kitagawa Utamaro, 1754—1806

1790

1793—4

1795—6

Katsushika Hokusai, 1760—1849

1829—1833

1830—1832

Ando Hiroshige, 1797—1858

1832

1838

1857

Van Gogh
1887

Mary Cassatt
1890—91

Eugene Grasset
1896

Frank Lloyd Wright
1909

Arthur Makmurdo
1884

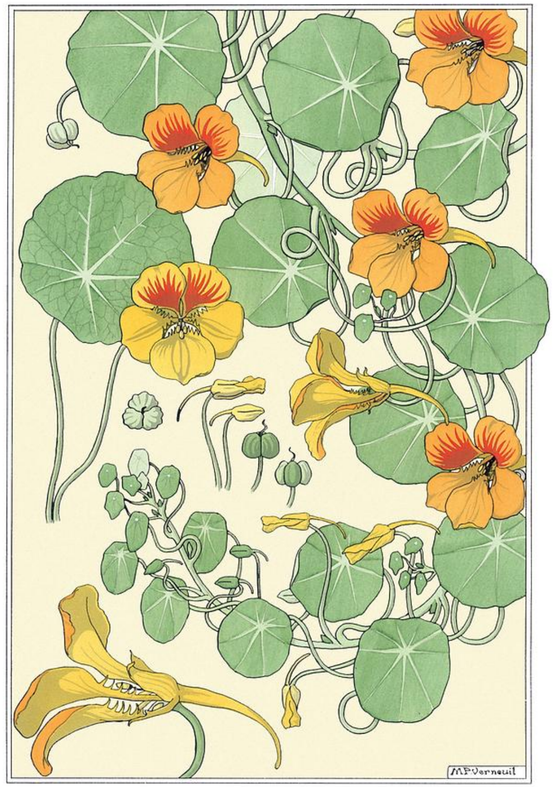
ART NOUVEAU

1837—1901

Eugene Grasset

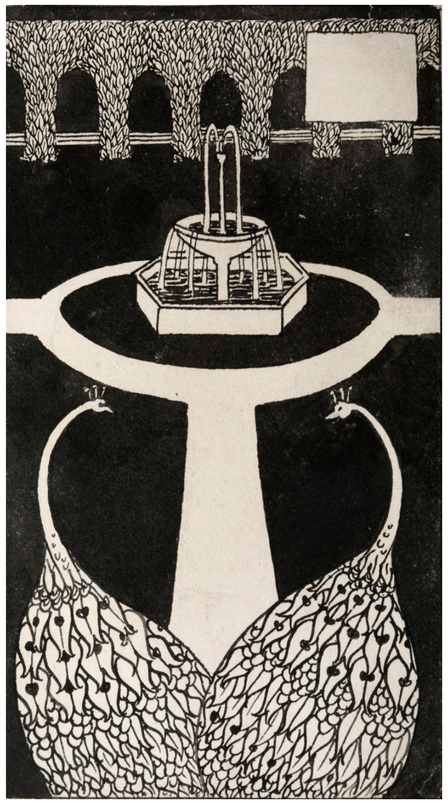
Paris, 1871

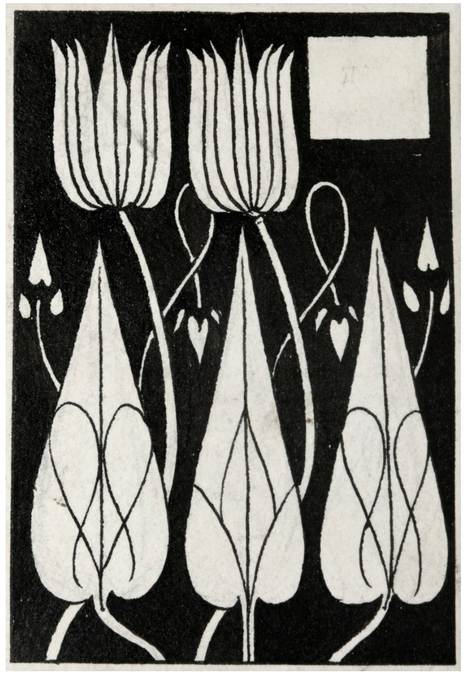
Fac-similé d'une affiche dessinée par E. Grasset. (Malherbe, imp.)



Aubrey Beardsley

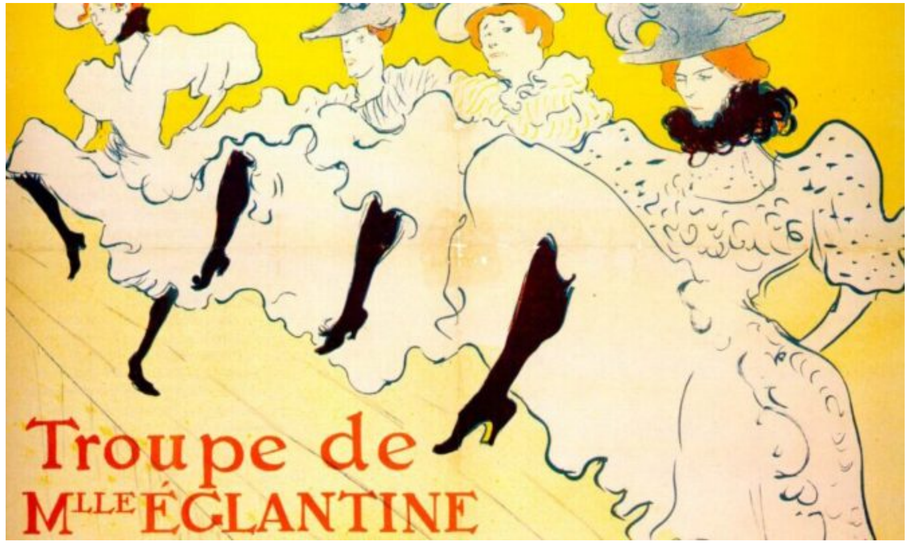
London, 1891





Toulouse Lautrec

Paris, 1882



新吉原年中行事
若那屋内
花衣

美人合
豊国画

The tale of Beowulf sometime King of the folk of the Weder Geats

THE STORY OF BEOWULF

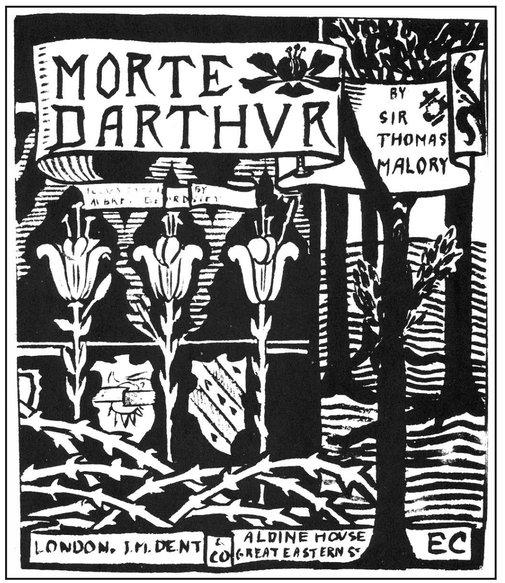
I. And first of the kindred of Hrothgar

WHAT! we of the Spear-Danes of yore days, so was it, That we learn'd of the fair fame of Kings of the folks, And the athelings a-faring in framing of valour. Oft then Scyld the Sheaf-son from the hosts of the scathers, from kindreds a many the mead-settles tore. It was then the earl fear'd them, sithence was he first found bare and all-lacking; so solace he bided, Wax'd under the welkin in worship to thrive, Until it was so that the round-about sitters All over the whale-road must hearken his will, And yield him the tribute. A good king was that.

BY whom then thereafter a son was begotten, A youngling in garth, whom the great God sent thither, To foster the folk; & their crime-need he felt, The load that lay on them while lordless they lived, for a long while and long. He therefore, the Life-lord, The Wielder of glory, world's worship he gave him:

Chap.
xxxiij.

How Queen Guenever
rode on Maying.


MORTE
DARTHVR
BY
SIR
THOMAS
MALORY
LONDON. J.M. DENT & CO
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GREAT EASTERN ST.
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VOL. I. NO. 1.
APRIL, 1893.
THE STUDIO
AN ILLVSTRATED MAGAZINE
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Artists as Craftsmen. No. I.
Sir Frederic Leighton as a Modeller.
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By R. A. M. STEVENSON.
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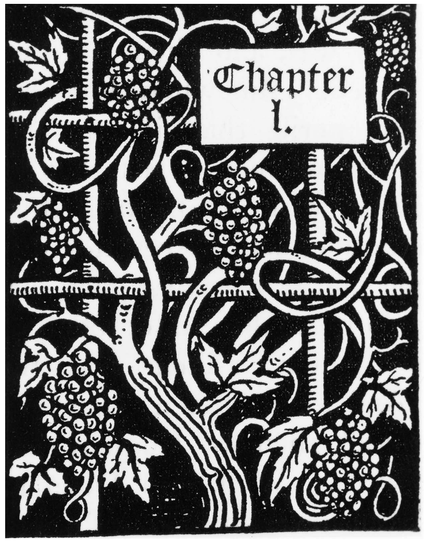
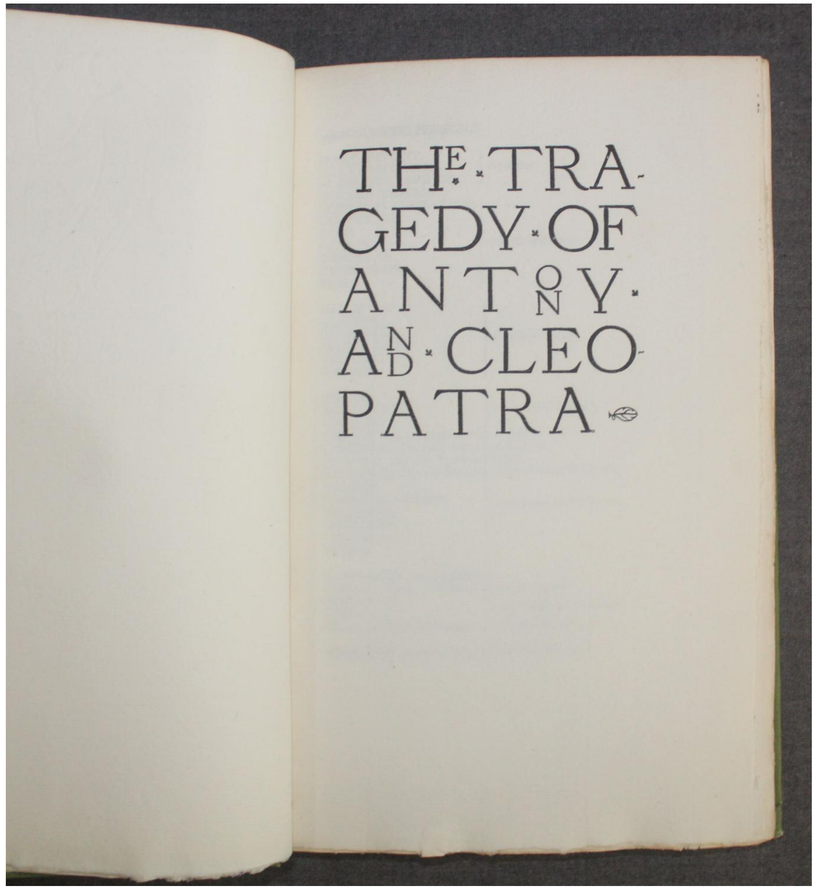
SLEEPING.

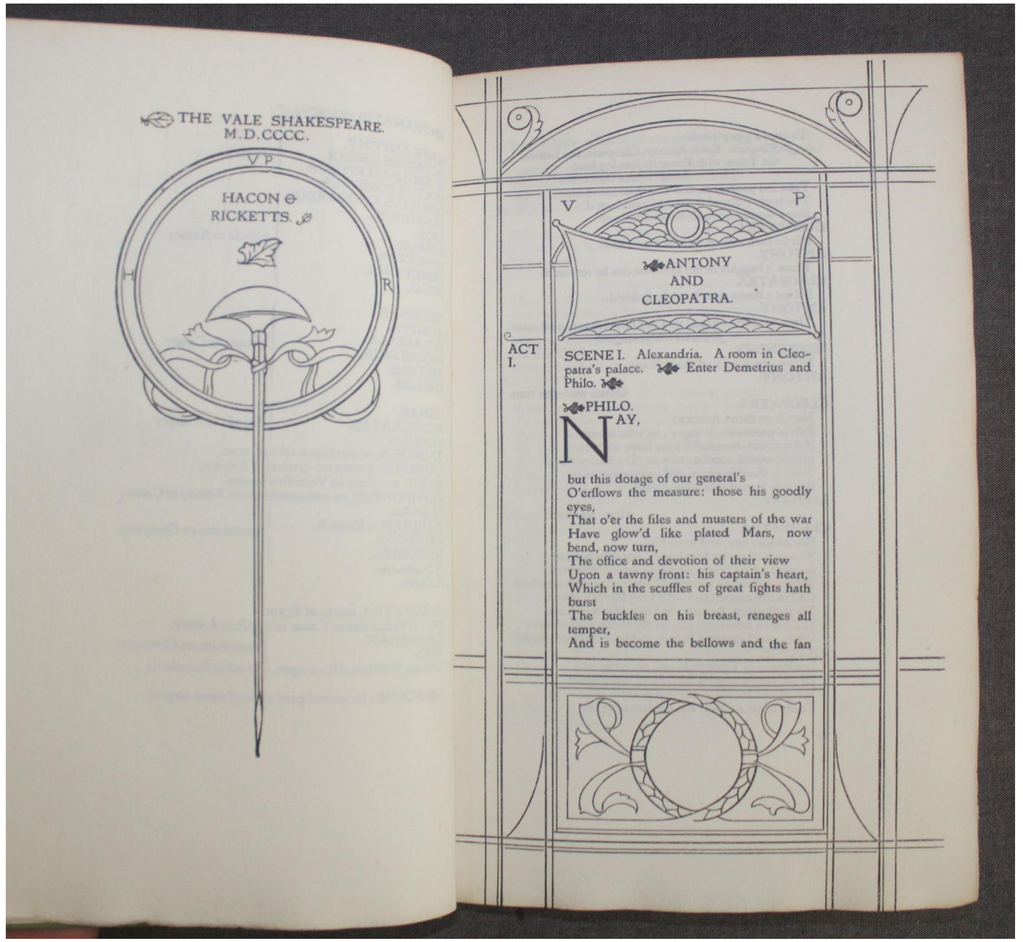

Chapter
I.

HOTEL SORRENTO

Charles Ricketts

London, 1889





THE SPHINX BY OSCAR WILDE

WITH DECORATIONS BY CHARLES RICKETTS
LONDON MDCCXCIV
ELKIN MATHEWS AND JOHN LANE . AT THE SIGN OF THE BODLEY HEAD.

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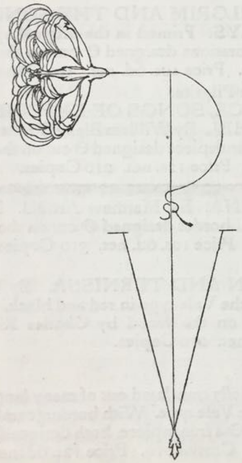


over

Alphonse Mucha

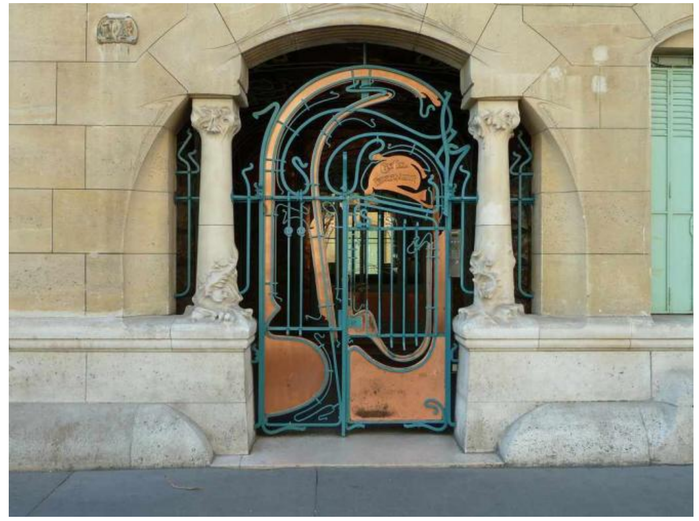
Paris, 1888

As art nouveau progresses, we see artists and designers beginning to break away from past motifs and inspirations and embracing a distinct stylization based on personal expression and interpretation.

Maurice Verneuil
Paris, 1890

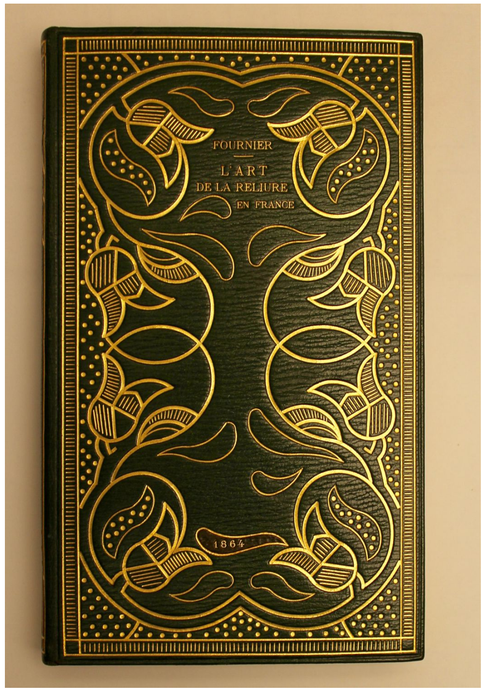
Hector Guimard

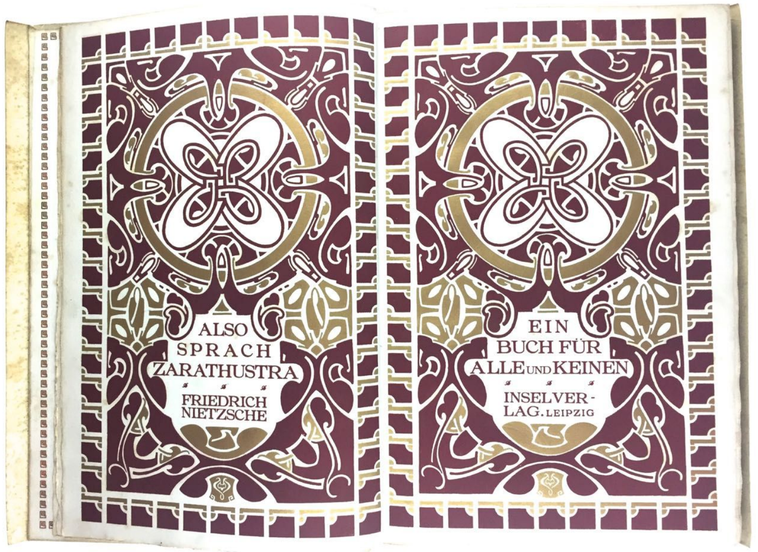
Paris, 1882



Henry Van de Veld

Brussels, Paris, 1892—1936

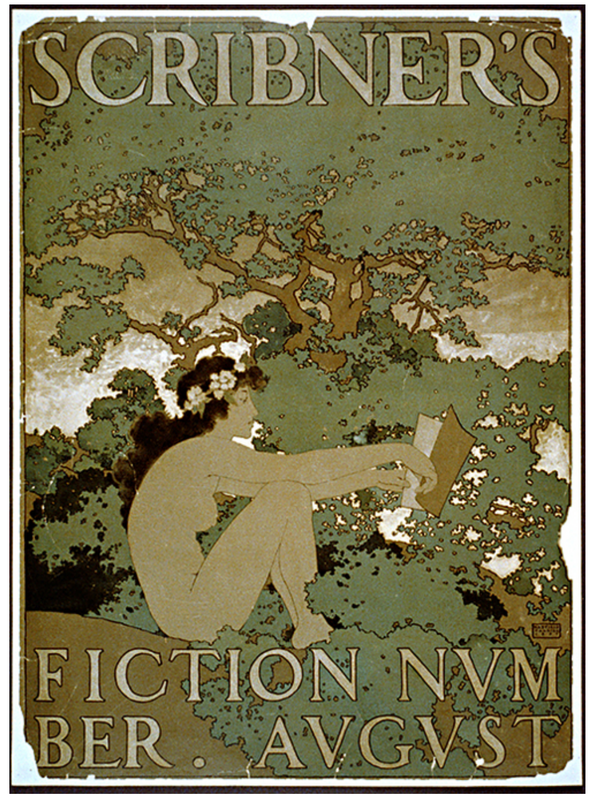




American poster artists

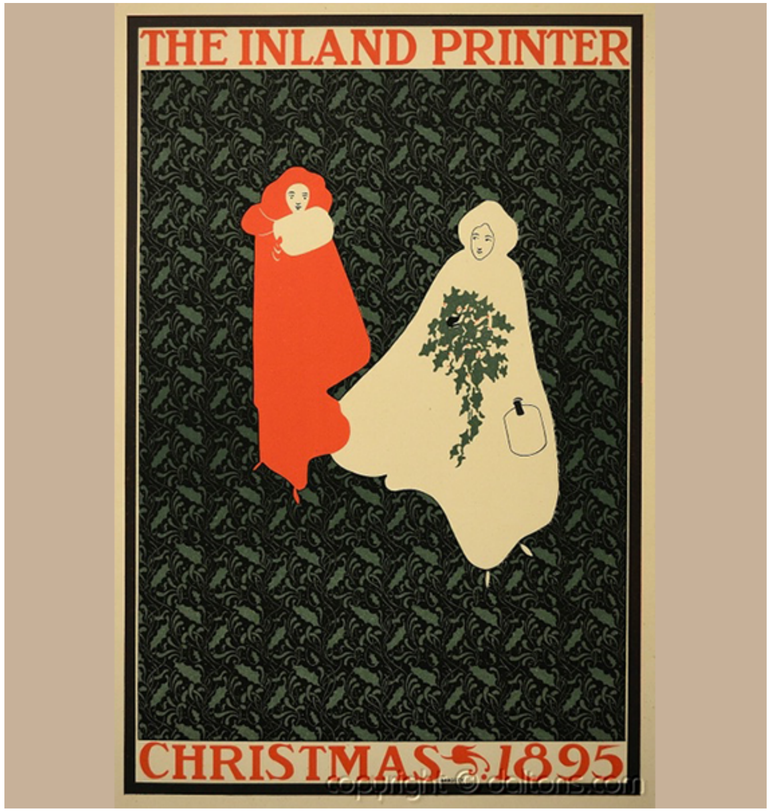
Joseph Gould

Louis Rhead

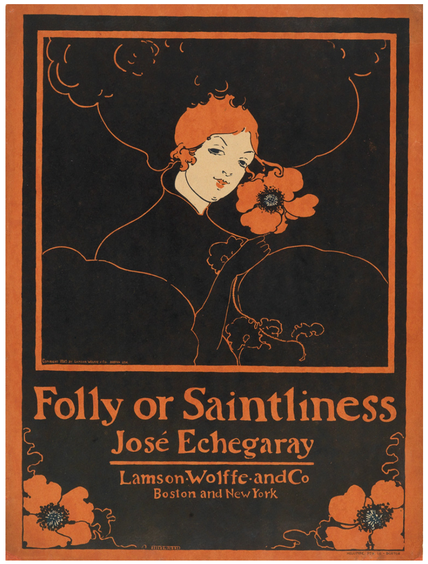


Maxfield Parrish

Will Bradley
Boston, 1896



Ethel Read
Boston, 1896



Jugendstil, 1896—1940, Germany

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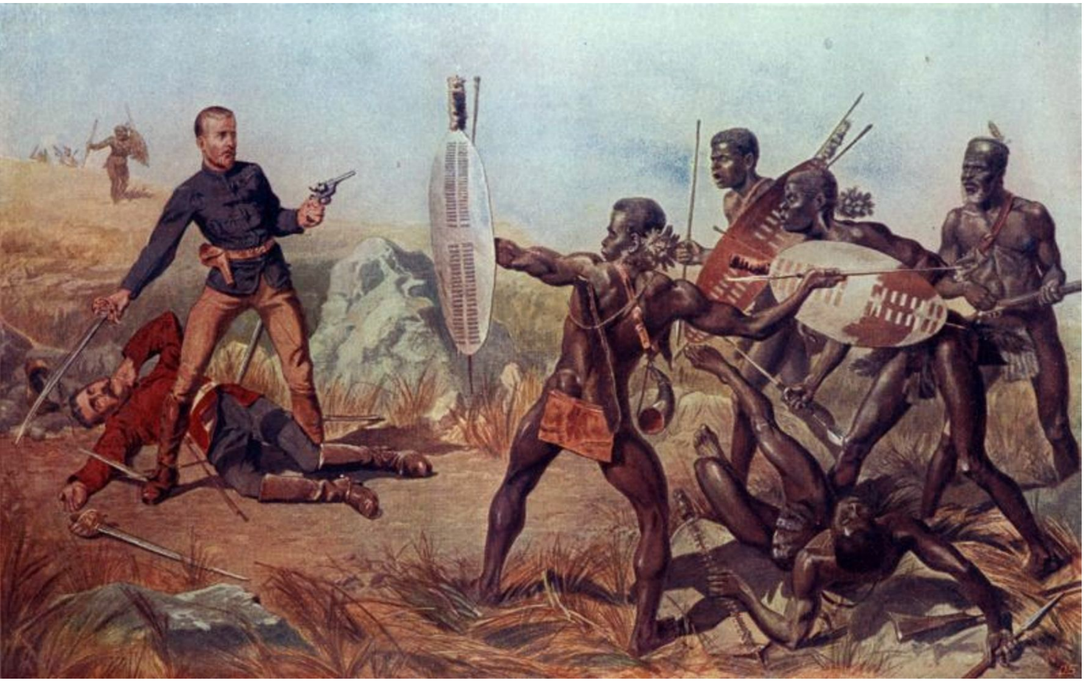
Starting in the 1700s, thousands of objects arrived in Europe in the aftermath of colonial conquest and exploratory expeditions. They were exhibited in prominent cities throughout Europe including Paris, Berlin, Munich, and London.

Lám. IV
ÁFRICA
ENCICLOPEDIA ILUSTRADA SEGUÍ

THE WAR IN THE SOUDAN
SCENE 3D. WAR IN THE SOUDAN, WITH TERRIFIC ENCOUNTERS, ASSAULTS, NAVAL COMBATS & WARLIKE EPISODES.



Nigeria

Ivory Coast

Zimbabwe

Ghana

Egypt

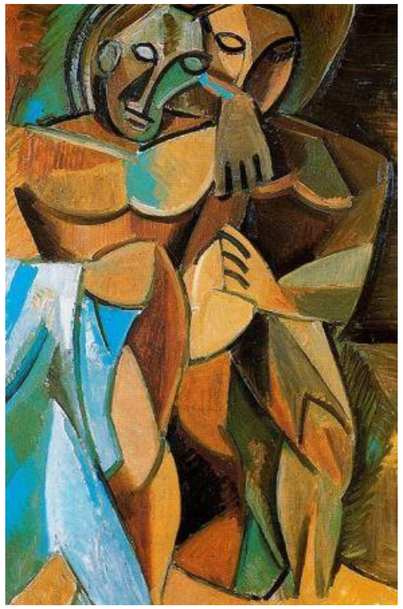
At first, these works were seen as artifacts rather than art and eventually categorized within the space of “primitive” art. Yet within this non-Western perspective was a catalyst that would eventually significantly impact the prevailing approaches to art and design. Many of the pioneers of the avant grade movements of the early twentieth century were heavily influenced by the graphic dynamism, and sophisticated stylization of form that was so central in the approach of traditional African art.

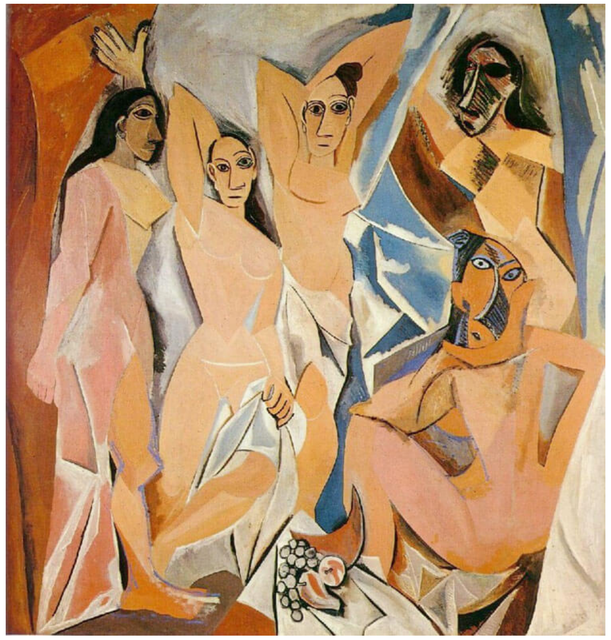
textile woven from palm fiber

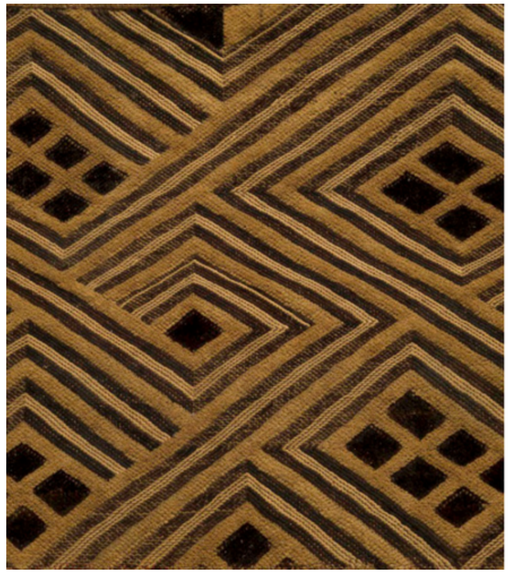
from the Kuba people, Central Africa, 19th—20th century

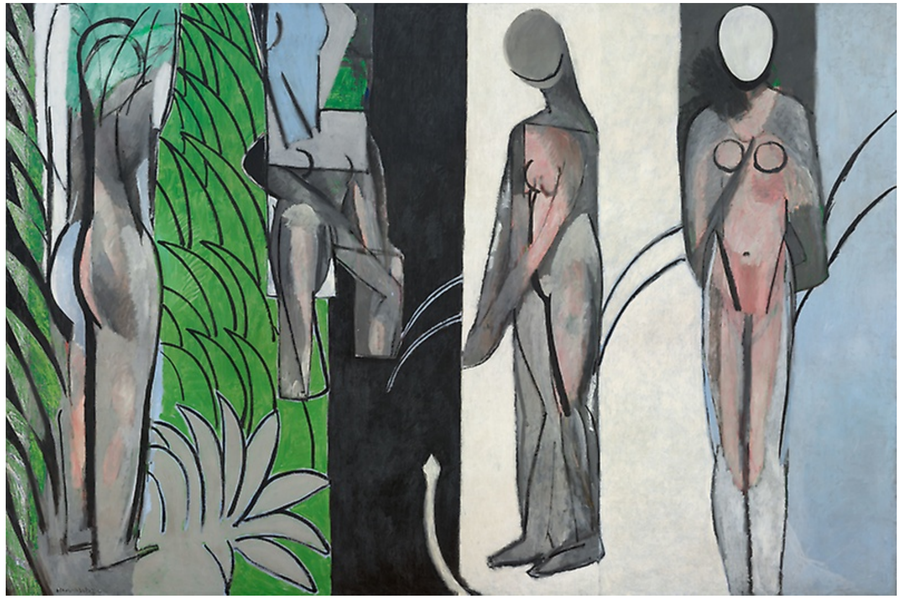
wood and metal sculpture
from the Fang people, Central Africa, 19th century

wood sculpture with beads
from the Baule people, Ivory Coast, 19th century









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Extreme stylization

Bold use of pattern

Integration of geometric abstraction

Use of design elements as personal symbols of meaning

Design as a means of self expression

For over a thousand years, western art had been preoccupied with, naturalism, realism, and accurate visual representation. Creative participation had been rooted in a value system based on illusion, replication, and applied human labor. Creative approaches outside of this narrow perspective eventually infiltrated the consciousness of the leading creative innovators of the day and, combined with the signifiant instances of evolution and change occurring around the globe, became a catalyst for ushering in a new way of interpreting the practice of art and design.

The Age of Revolution: 1770’s—1850’s

French Revolution: 1789

American Revolution: 1775

Revolutions of 1848

American Civil War: 1865

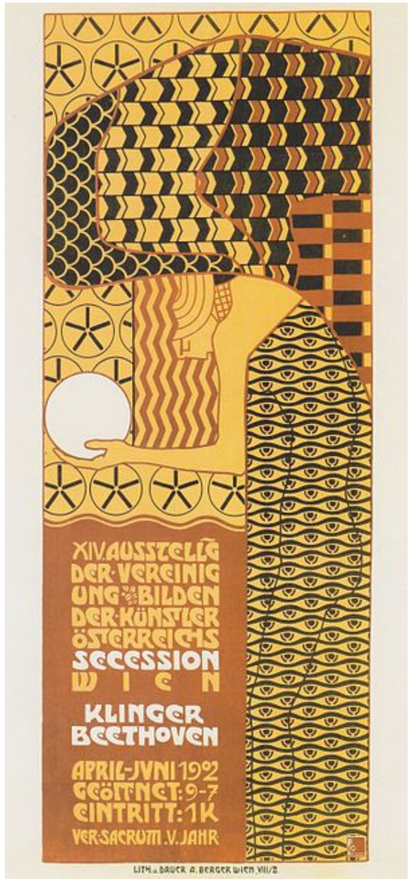
World War 1: 1914

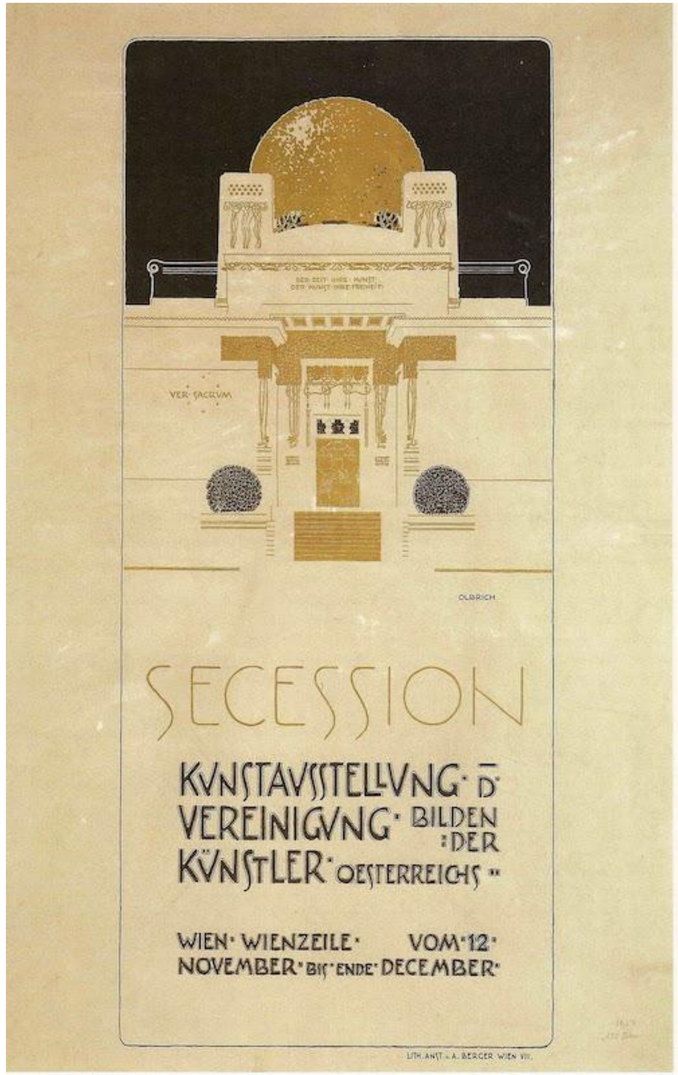
Russian Revolution: 1905,1917, 1918

The German Revolution: 1918

The Great Depression: 1929

World War 2: 1939


XIV AUSSTELLG
DER VEREINIG
UNG BILDEN
DER KÜNSTLER
ÖSTERREICHS
SECESSION
WIEN
KLINGER
BEETHOVEN
APRIL-JUNI 1902
GEÖFFNET: 9-7
EINTRITT: 1K
VER SACRUM V. JAHR
LITH. u. DRUCK A. BERGER WIEN VIII/2.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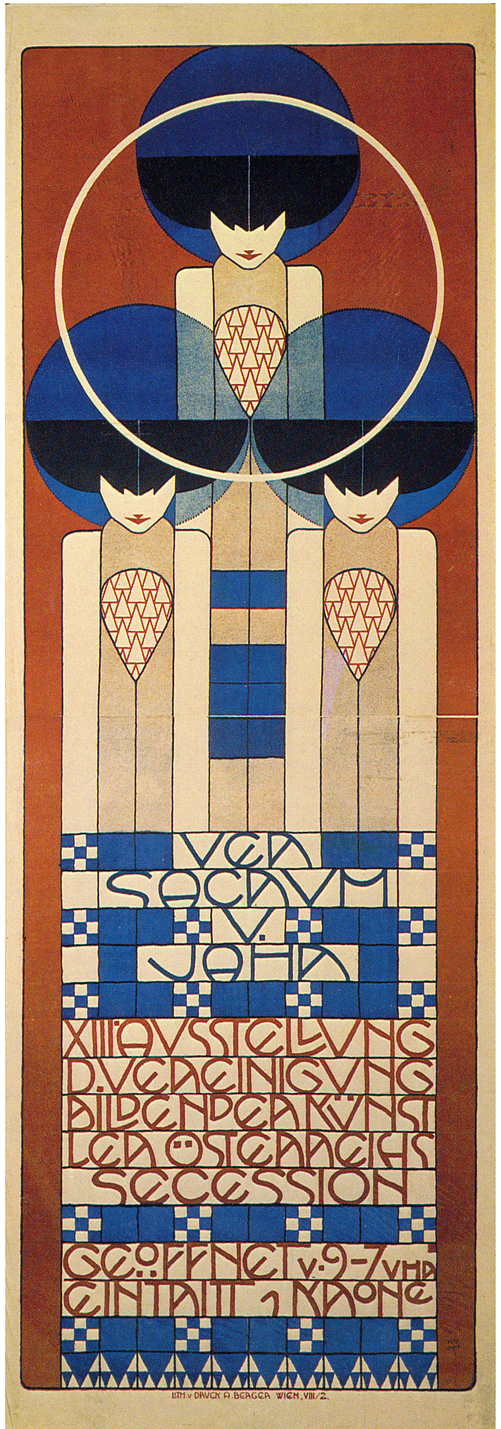
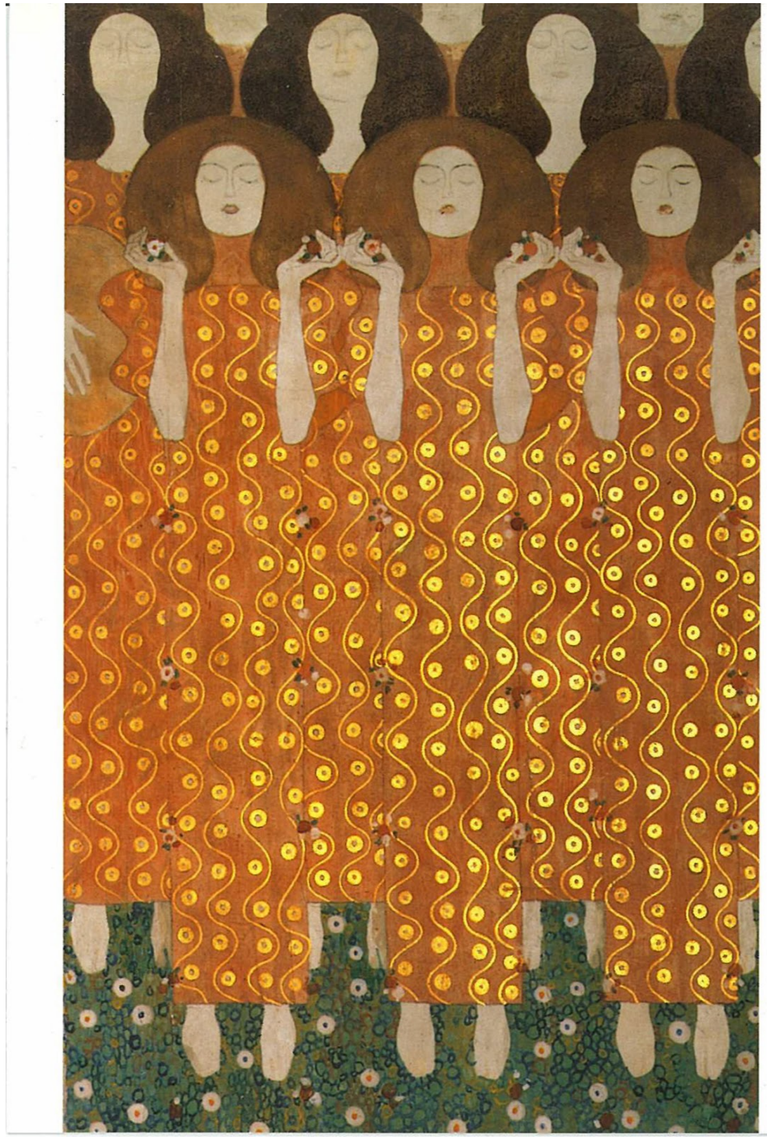
NOVEMBER BIS ENDE DECEMBER
LITH ANST v. A. BERGER WIEN VII.

MUENCHEN
1901
UNTER DEM
ALLERHÖCHSTEN PROTECTORATE SR. KGL. HOHEIT
DES PRINZ REGENTEN LUITPOLD VON BAYERN
VIIII INTERNATIONALE
KUNSTAUSSTELLUNG
IM KGL. GLASPALASTE
VERANSTALTET VON DER
MUENCHNER KÜNSTLERGENOSSENSCHAFT
IM VEREIN MIT DER SECESSION
EINTRITT 1 MARK
TÄGLICH GEÖFFNET VON 9 BIS 6 UHR
VOM 1. JUNI BIS ENDE OCTOBER


VER SACRVM
V.
JOHA
XIII AVSSTELLVNG
D. VEREINIGVNG
BILDENDER KVNST
LER OSTERREICHS
SECESSION
GEOFFNET V. 9-7 VHR
EINTRITT 1 KRONE
LITH v DRVCK A. BERGER WIEN, VIII/2.

XXV AVSSTELLVNG
SECESSION
LITH. v. DRVCK A. BERGER, WIEN



QUESTION:

1. Within our current contemporary culture, what ways are we looking to the past for inspiration for the future?

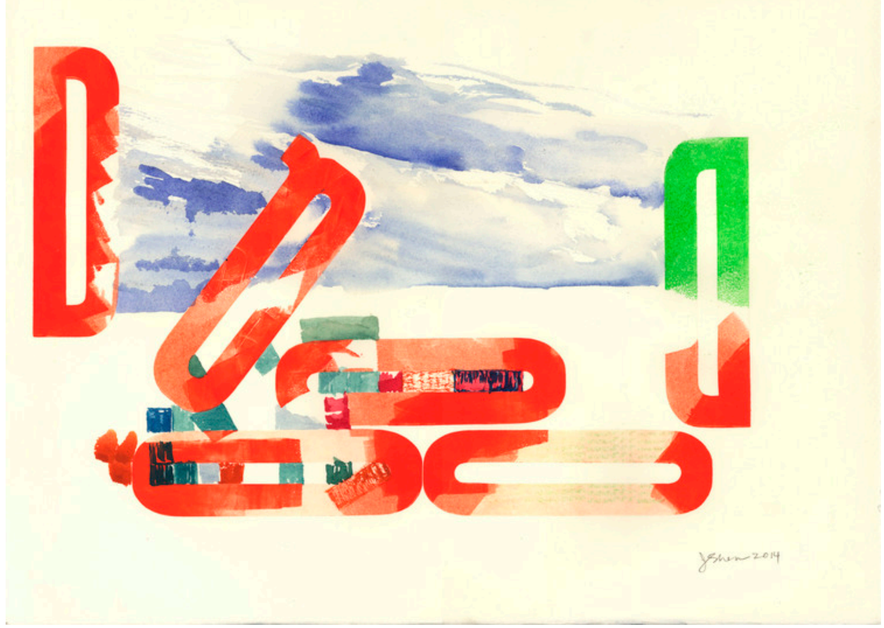
2. Within our current contemporary culture, what ways are we breaking from the past and rejecting previous definitions, systems, and values for the sake of creating a more ideal future?

Minimum 200 words for each question

Juliet Shen

Artist, Designer, Typographer

Seattle



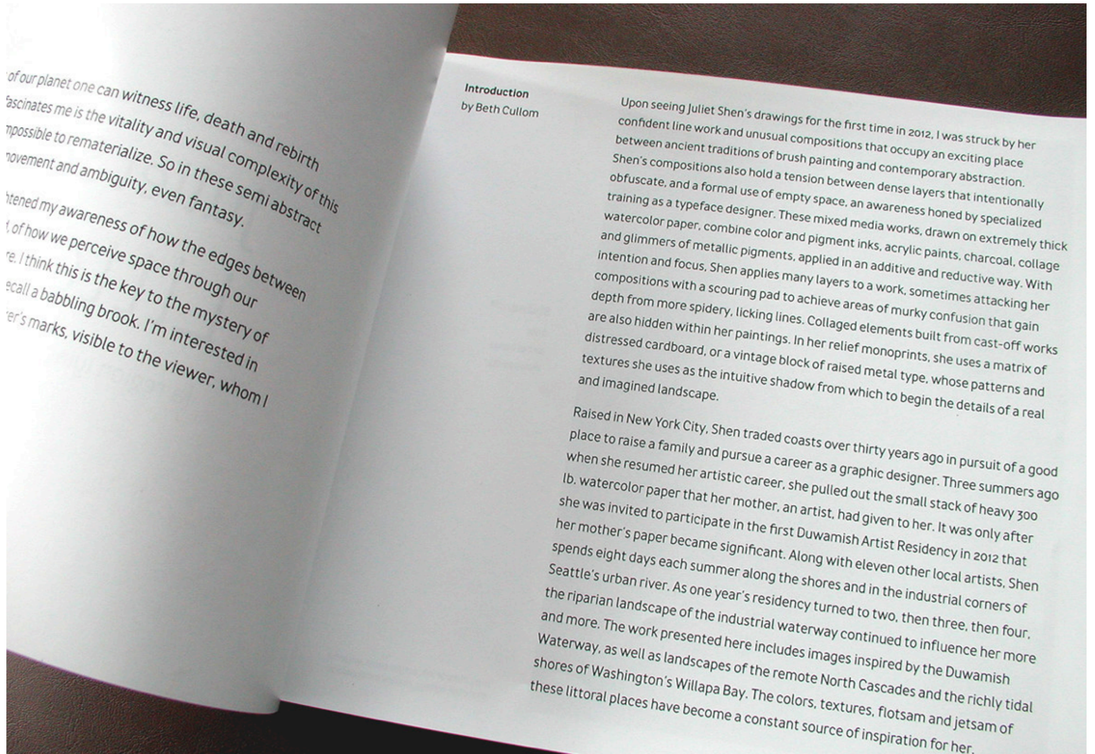
المشروبات الإستوائية

حلب طهران عمان الإسكندرية الدار البيضاء دمشق طرابلس

387-International flight

اصبر على حفظ خضر واستشر فطناً، وزج همك في بغداذ مشمولاً

AwanZaman


of our planet one can witness life, death and rebirth
fascinates me is the vitality and visual complexity of this
mpossible to rematerialize. So in these semi abstract
novement and ambiguity, even fantasy.

htened my awareness of how the edges between
t of how we perceive space through our
re. I think this is the key to the mystery of
ecall a babbling brook. I'm interested in
ter's marks, visible to the viewer, whom I

Introduction
by Beth Cullom

Upon seeing Juliet Shen's drawings for the first time in 2012, I was struck by her confident line work and unusual compositions that occupy an exciting place between ancient traditions of brush painting and contemporary abstraction. Shen's compositions also hold a tension between dense layers that intentionally obfuscate, and a formal use of empty space, an awareness honed by specialized training as a typeface designer. These mixed media works, drawn on extremely thick watercolor paper, combine color and pigment inks, acrylic paints, charcoal, collage and glimmers of metallic pigments, applied in an additive and reductive way. With intention and focus, Shen applies many layers to a work, sometimes attacking her compositions with a scouring pad to achieve areas of murky confusion that gain depth from more spidery, licking lines. Collaged elements built from cast-off works are also hidden within her paintings. In her relief monoprints, she uses a matrix of distressed cardboard, or a vintage block of raised metal type, whose patterns and textures she uses as the intuitive shadow from which to begin the details of a real and imagined landscape.

Raised in New York City, Shen traded coasts over thirty years ago in pursuit of a good place to raise a family and pursue a career as a graphic designer. Three summers ago when she resumed her artistic career, she pulled out the small stack of heavy 300 lb. watercolor paper that her mother, an artist, had given to her. It was only after she was invited to participate in the first Duwamish Artist Residency in 2012 that her mother's paper became significant. Along with eleven other local artists, Shen spends eight days each summer along the shores and in the industrial corners of Seattle's urban river. As one year's residency turned to two, then three, then four, the riparian landscape of the industrial waterway continued to influence her more and more. The work presented here includes images inspired by the Duwamish Waterway, as well as landscapes of the remote North Cascades and the richly tidal shores of Washington's Willapa Bay. The colors, textures, flotsam and jetsam of these littoral places have become a constant source of inspiration for her.

Lushootseed

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tiʔəʔ diʔəʔ ʔaciɬtalbixʷ ʔal tiʔiɬ tuha?kʷ dᶻixʷbid čəɬ. gʷəl tusʔəsɬaɬlils ʔal tudiʔ sɋxʷabac. d(i)ɬəxʷ tuʔuǩʷ tuɬaɬlil. gʷəl x̌uxʷiʔxʷiʔ. gʷəl diɬ tudəxʷʔuǩʷs əlgʷəʔ. gʷəl tuɬaɬlil əlgʷəʔ.

gʷəl absbədbədaʔ əlgʷəʔ absbədbədaʔ əlgʷəʔ. gʷəl tiʔiɬ ʔiɬlux̌ bədaʔs əlgʷəʔ gʷəl ʔəsɋʷupɋʷupˌ. ʔəsɋʷupɋʷupˌ. xʷiʔ gʷəǰəsəds gʷədəxʷuʔibəšs. gʷəl daẏ tiʔəʔ čalʼčaləss.

t(u)asɬaɬlil tiʔəʔ yəlʼyəlabs ʔal tudiʔ ɋixʷ sɋxʷabac ʔal tiʔəʔ pədhədəb gʷəl ləťsil. gʷəl ʔalil tiʔiɬ x̌usɋil ʔə tiʔəʔ diʔəʔ sʔuladxʷ, tiʔəʔ diʔəʔ x̌xʷayʔ. tulʼʔal gʷəl ləšabalikʷəlgʷəʔ ʔə tiʔiɬ bələsʔuladxʷ ʔi tə biacs suxʷiʔxʷiʔs əlgʷəʔ. Lushootseed Sulad

gʷəl ʔaliləxʷ ti səčitils dxʷʔal kʷi səťsils. gʷəl ɬuʔəx̌axʷ əlgʷəʔ. ɬubəbəlkʷaxʷ əlgʷəʔ dxʷʔal tiʔəʔ diʔəʔ čit ɬɋucid ʔə tiʔəʔ diʔəʔ sʔilucid ʔə dxʷqəlb. ʔal kʷədiʔ tusʔəsɬaɬlils əlgʷəʔ. tulʼʔal gʷəl, gʷəl ʔəx̌txʷaxʷ əlgʷəʔ tiʔəʔ stabs əlgʷəʔ ʔal tiʔəʔ dadatu. gʷəl ʔuʔabgʷasəxʷ əlgʷəʔ ʔal tiʔəʔ ɋxʷabac ʔal tiʔəʔ stkʷab. Lushootseed School

Excerpt from "The Legend of the Boy Who Could Not Walk," as narrated by Emma Conrad (Sauk-Suiattle).

akxẏs!x̌