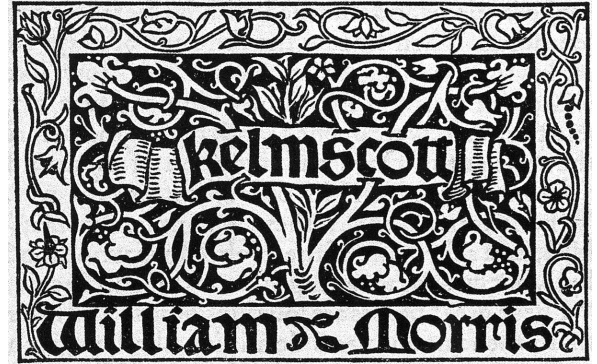


THE ARTS *and* CRAFTS MOVEMENT *and its* HERITAGE



TERMS:

- Arts and Crafts movement (pgs. 187-195)
- Societies and guilds (pg. 189)
- *The Century Guild Hobby Horse*, 1884 (pgs. 189-191)
- Kelmscott Press (pgs. 192-195)
- Private press movement (pgs. 195-199)
- *The Works of Geoffrey Chaucer*, 1896 (pgs. 194-195)
- Doves Press Bible, 1903 (pg. 197)
- The book-design renaissance:
Dutch, German, and American typography (pgs. 199-207)

PEOPLE AND PLACES:

- John Ruskin (pg. 188)
- William Morris (pgs. 188-195)
- Arthur Mackmurdo (pgs. 189-191)
- Sjoerd H. de Roos, Jan van Krimpen, Charles Nypels (pgs. 199-201)
- Rudolph Koch (pgs. 202-203)
- Frederick Goudy and Bruce Rogers (pgs. 202-207)

Chapter 10 Study Questions.....

1. The _____ was a reaction against the poor aesthetic quality of the Industrial Revolution in Great Britain. This movement of socialist reform embraced artists, architects, designers, writers, and all craftsmen.

- A. Victorian Era
- B. Art Nouveau
- C. Industrial Revolution
- D. Arts & Crafts movement

2. A writer and artist, John Ruskin inspired the philosophies of the Arts and Crafts movement. Which of the following was *NOT* one of its philosophies?

- A. Beautiful things are valuable and useful because they are beautiful.
- B. Manufacturing improves living standards.
- C. Industrialization and technology separates art from society and stifles creativity.
- D. Mass-produced goods of the Victorian era are “cheap and nasty.”

3. A poet, artist, and textile designer, William Morris shared Ruskin’s views against industrialization and ultimately became the leader of the Arts and Crafts movement. Morris championed quality living standards for all by implementing *WHICH* of these?

- A. Morris founded the Society for the Protection of Ancient Buildings to properly restore historic works of architecture.
- B. Morris challenged bogus ad claims and fought to protect the rural landscape from commercial blight through the Society for Checking the Abuses of Public Advertising.
- C. Morris embraced socialism by advocating better working conditions from industries.
- D. All of the above

4. As a young architect, Arthur H. Mackmurdo formed a guild of artists and designers which aimed to elevate the design arts “to their rightful place beside painting and sculpture.” Their publication, _____ was the first periodical to introduce the Arts & Crafts movement to Europe and treat printing as a serious art form.

- A. The Doves Press Bible
- B. *The Elements of Euclid*
- C. *The Century Guild Hobby Horse*
- D. *The Works of Geoffrey Chaucer*

5. In 1888, William Morris took the plunge into typeface design and printing. Committed to recapturing the beauty of incunabula books, William Morris designed three typefaces. Two were based on incunabula typefaces, but _____ was based on Renaissance Venetian roman faces.

- A. Chaucer
- B. Golden
- C. Troy
- D. Textura

6. Meticulous hand-printing, hand-made paper, hand-cut woodblocks, and stylistic borders, initials and typesets inspired a whole new generation of book designers. These characteristics represent: _____

- A. Art Nouveau
- B. William Morris and the Kelmscott Press
- C. The Industrial Revolution
- D. The Vienna Secession

7. The private press movement (Kelmscott, Doves, and Essex House Presses) was most concerned with: _____

- A. quick and cheap production to meet consumer demands
- B. the latest industrial technologies to improve printing
- C. advertising and commercial promotions
- D. high standards of design, materials, and workmanship

8. Which is considered the most monumental piece created by the Doves Press — where illustration and ornament were rejected to produce a book of pure typography “to communicate to the imagination, without loss by the way, the thought or image intended to be conveyed by the Author?”

- A. The 1903 Doves Press Bible
- B. *The Essay on Walt Whitman*, 1900
- C. The Gutenberg Bible
- D. *Songs of Innocence*, by William Blake

9. The long-range effect of William Morris inspired book design and typography throughout the world. Germany, Netherlands, and America sought to revive the printing arts in what has been called _____.

- A. a book-design renaissance.
- B. a revolution in mass production.
- C. the Industrial Revolution.
- D. popular graphics of the Victorian era.

10. Master printer-publishers from the Netherlands: de Roos, van Krimpen, and Nypels fostered a renaissance in Dutch typography. Their guidelines included _____.

- A. symmetrical layouts, careful margin proportions
- B. proper letter and word spacing
- C. single traditional typefaces in as few sizes as possible
- D. all of a, b, and c

11. One major German type designer during the Arts & Crafts movement was Rudolf Koch— a deeply mystical man, medieval in his viewpoints, and a devout Catholic who felt that the alphabet was a supreme spiritual achievement of humanity. A master calligrapher, he designed the unexpected rough-hewn chunky _____ typeface.

- A. NEULAND
- B. Goudy
- C. Blackcastle
- D. Zapfino

12. American type designer Frederic W. Goudy designed a total of 122 typefaces. Many of his faces were based on _____ type designs (roman).

- A. German Gothic
- B. Venetian and French Renaissance
- C. sans-serif
- D. hand-lettered script.

13. American designer Bruce Rogers designed books with a strong Arts and Crafts influence. He applied the ideal of the beautifully designed book to commercial book production —inspired by the lighter lettering and woodcut borders of _____.

- A. the French Renaissance.
- B. medieval incunabula printings.
- C. modern neoclassicism.
- D. wood-type posters.

