

# Pictorial Modernism

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**PEOPLE AND PLACES:**

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## Chapter 14 Study Questions

1. The Beggarstoffs were actually Englishmen William Nicholson and James Pryde, brothers-in-law who used a pseudonym to protect their careers as fine art painters. Their commercial work was characterized by \_\_\_\_\_.

- A. elaborate drawings made up of curvilinear floral designs
- B. stripped down simplicity, abstracted imagery and sans-serif type
- C. pure typographical designs without illustrations
- D. rectilinear spatial divisions and geometric type

2. During their brief collaboration, the Beggarstoffs developed a new technique that was later named \_\_\_\_\_, using cut pieces of paper that were moved around, changed and pasted into position on board. Their 1896 poster for a theater production of Don Quixote is an example that uses this technique.

- A. collage
- B. Sachplakat
- C. Plakatstil
- D. art deco

3. The reductive, flat-color design school that emerged in Germany in the 20th century is called Plakatstil, or \_\_\_\_\_.

- A. object-style
- B. art deco
- C. poster-style
- D. collage

4. Lucien Bernhard is most associated with the \_\_\_\_\_ movement. His design characteristics emphasize reduction, minimalist form and simplification which also influenced the constructivist movement. His design career began by entering a poster contest for Priester matches.

- A. collage
- B. Sachplakat
- C. Plakatstil
- D. art deco

5. In Switzerland, the poster designs of Niklaus Stoecklin, Otto Baumberger, and Herbert Leupin, were characterized by a simple, concise, and sometimes hyperrealistic approach called \_\_\_\_\_ (object style) featuring individual objects as the main subject.

- A. collage
- B. Sachplakat
- C. Plakatstil
- D. art deco

6. The Allies' approach to poster design in WWI can be described as:

- A. Continued traditions of the Vienna Secession and the simplicity of Plakatstil.
- B. Illustrative, using literal rather than symbolic imagery as propaganda objectives.
- C. Collage compositions using rubbish and found materials to compose color, form and texture.
- D. None of the above

**7.** This German designer began his career with Jugend magazine. His later work is most associated with the Nazi party. Here his design characteristics moved toward a bold imperial and militaristic style of tight, heavy forms and strong tonal contrasts.

- A. A.M. Cassandre
- B. Jean Carlu
- C. Ludwig Hohlwein
- D. Man Ray

**8.** Among the graphic designers who incorporated cubism directly into their work, an American working in London, Edward McKnight Kauffer – and a Ukrainian immigrant to Paris, A.M. Cassandre – played major roles in defining this new approach.

- A. Futurism
- B. Dada
- C. Surrealism
- D. Postcubist Pictorial Modernism

**9.** This person designed 141 posters for the London Underground transport, enabling him to apply the invigorating principles of modern art, particularly cubism, to the problems of visual communication. Many of these were travel posters. He achieved visual impact with landscape subjects on posters by reductive design, editing complex environments and interlocking shapes. Later, his work can be attributed to art deco.

- A. Lucian Bernhard
- B. Fernando Leger
- C. Pablo Picasso
- D. Edward McKnight Kauffer

**10.** Austin Cooper's poster for the Southern Railway applied \_\_\_\_\_ by creating shifting planes, sharp angles and the superimposition of lettering and images reminiscent of landmarks he visited from a trip to Paris.

- A. Futurism
- B. Dada
- C. Surrealism
- D. Cubism

**11.** The term art deco is used to identify popular geometric works of the 1920s and 1930s. To some extent an extension of art nouveau, it signifies a major aesthetic sensibility in graphics, architecture, and product design during the decades between the two world wars. Three of the following were influences on art deco. Which one does NOT belong? \_\_\_\_\_

- A. Cubism
- B. Surrealism
- C. The Vienna Secession
- D. Egyptian motifs