Quiz 2 Review

1. What did William Morris start after becoming interested in book design?
   A. Chiswick Press
   B. The Graphic Artists Guild
   C. Kelmscott Press
   D. The Century Guild

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In 1891 Morris expanded his business to include book and type design. Taking inspiration from a lecture by Emery Walker on book design and printing during an early event by the Arts and Crafts Exhibition Society.

And to the Lord right thus I spene and seye!

Thou oon, and two, and three, eterne on lyve,
That regnest ay in three and two and oon,
Uncircumscript, and al mayst circumscryve,
Us from visible and invisible foon
Defende; and to thy mercy, everichoon,
So make us, Jesus, for thy grace digne,
For love of mayde and moder thyn benigne!
Amen.
Explicit Liber Troili et Criseydis.

kelmscott
William Morris

Kelmscott
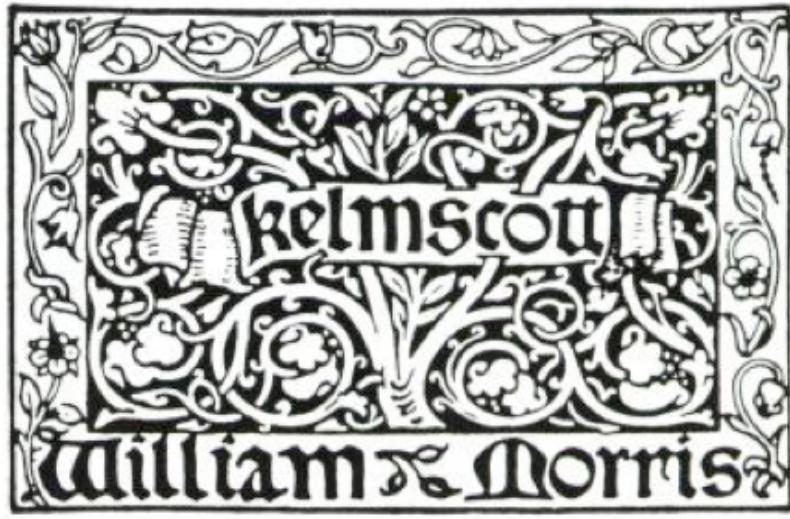
Advocating unity in design Walker told his audience "The ornament, whatever it is, picture or pattern-work, should form part of the page, should be part of the whole scheme of the book." Walker considered book design similar to architecture. Where every aspect – paper, ink, type, spacing, margins, illustration and ornament should result in design unity.

2. The first significant revision to the Gutenberg Printing press was?
   A. Lithography
   B. Stanhope Cast Iron Press
   C. Koeing Steam Powered Press
   D. Letterpress

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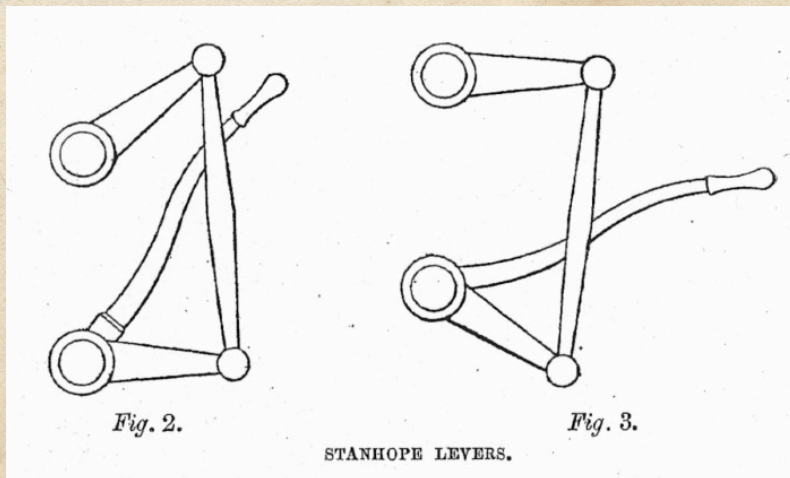# PRINTING PRESS INNOVATION

STANHOPE CAST IRON PRESS

A MORE DURABLE MATERIAL

REQUIRED 1/10 OF THE FORCE OF A WOODEN PRESS

DOUBLED THE PRINTABLE AREA

Fig. 2.   Fig. 3.

STANHOPE LEVERS.
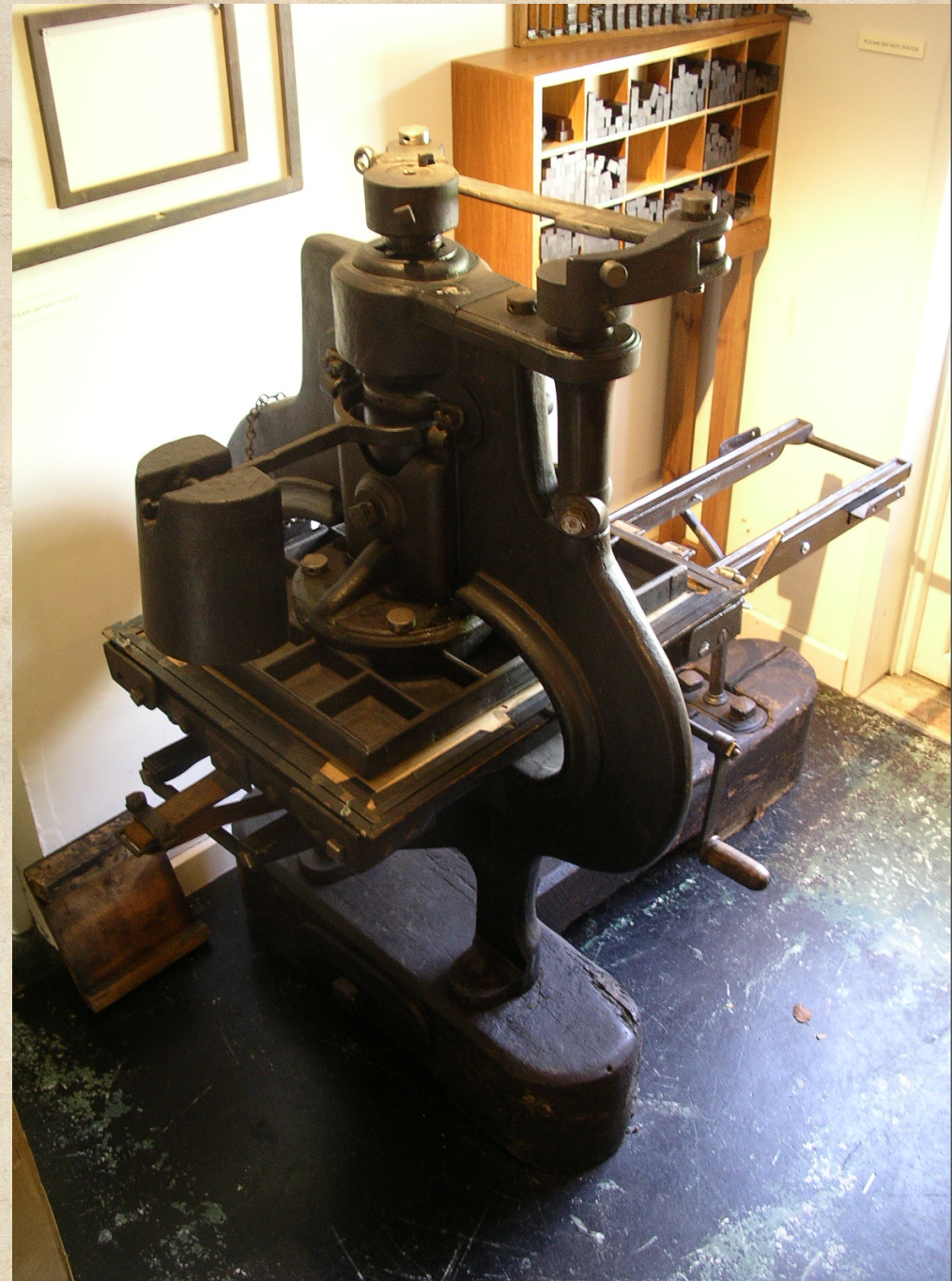
250 sheets per hour.

3. William Morris is most closely associated with?
   A. French Art Nouveau
   B. English Arts & Crafts
   C. Japonisme
   D. German Jugendstil

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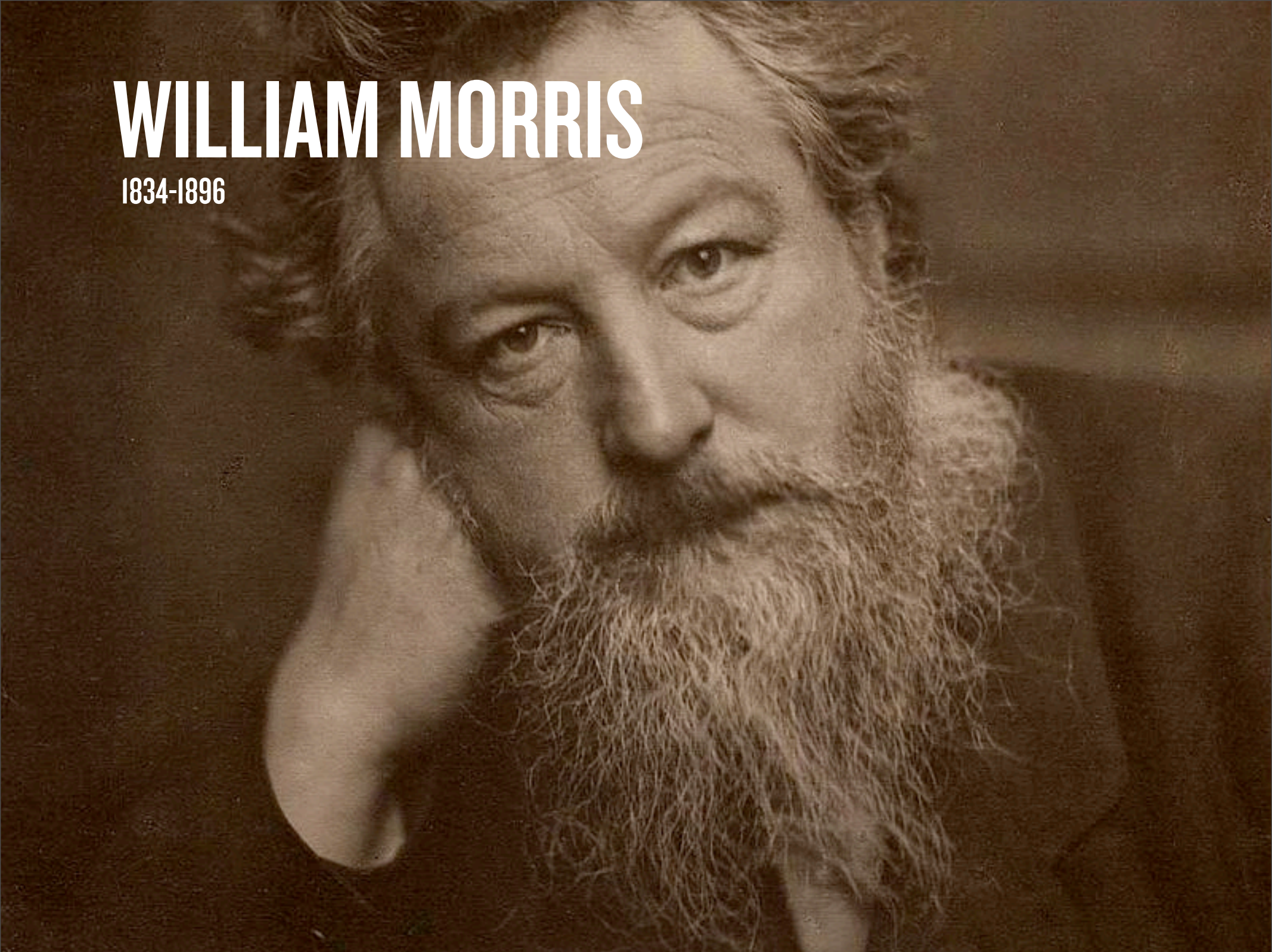   A. French Art Nouveau
   B. English Arts & Crafts
   C. Japonisme
   D. German Jugendstil

WILLIAM MORRIS

1834-1896

William Morris was an English textile designer, artist, writer, and utopian socialist associated with the Pre-Raphaelite Brotherhood and the English Arts and Crafts Movement.

4. The typeface associated with the German national identity is?
   A. Roman
   B. Blackletter
   C. Jugend
   D. Caslon

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   A. Claud Garamond
   B. William Caslon IV
   C. Napoleon Bonaparte
   D. Aldus Manutius

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SAN SERIF TYPE

FIRST SAN SERIF TYPE IS CREDITED TO WILLIAM CASLON IV IN 1816

EVEN STROKE WEIGHT

VERTICAL STRESS

CANON ITALIC OPEN.
CUMBERLAND.
CANON ORNAMENTED.
TYPOGRAPHY.
TWO LINES ENGLISH EGYPTIAN.
W CASLON JUNR   LETTERFOUNDER
TWO LINES ENGLISH OPEN.
SALISBURY   SQUARE.

**CASLON JUNR
LETTERFOUND**

In the back of an 1816 type specimen book issued by William Caslon IV mixed with a collection of display type is one line of medium weight san serif capitals. It was most likely a slab serif face with the serifs removed.
Caslon's san serif is too small to work well on posters and to big to be effective in a book text format. Vincent Figgins San Serif specimens first showed the greatest range of sizes. He is credited with making san serif a workable type.

7. Aubrey Beardsley was known for an excessive use of color.
   A. True
   B. False

7. Aubrey Beardsley was known for an excessive use of color.

A. True

B. False

Aubrey Beardsley

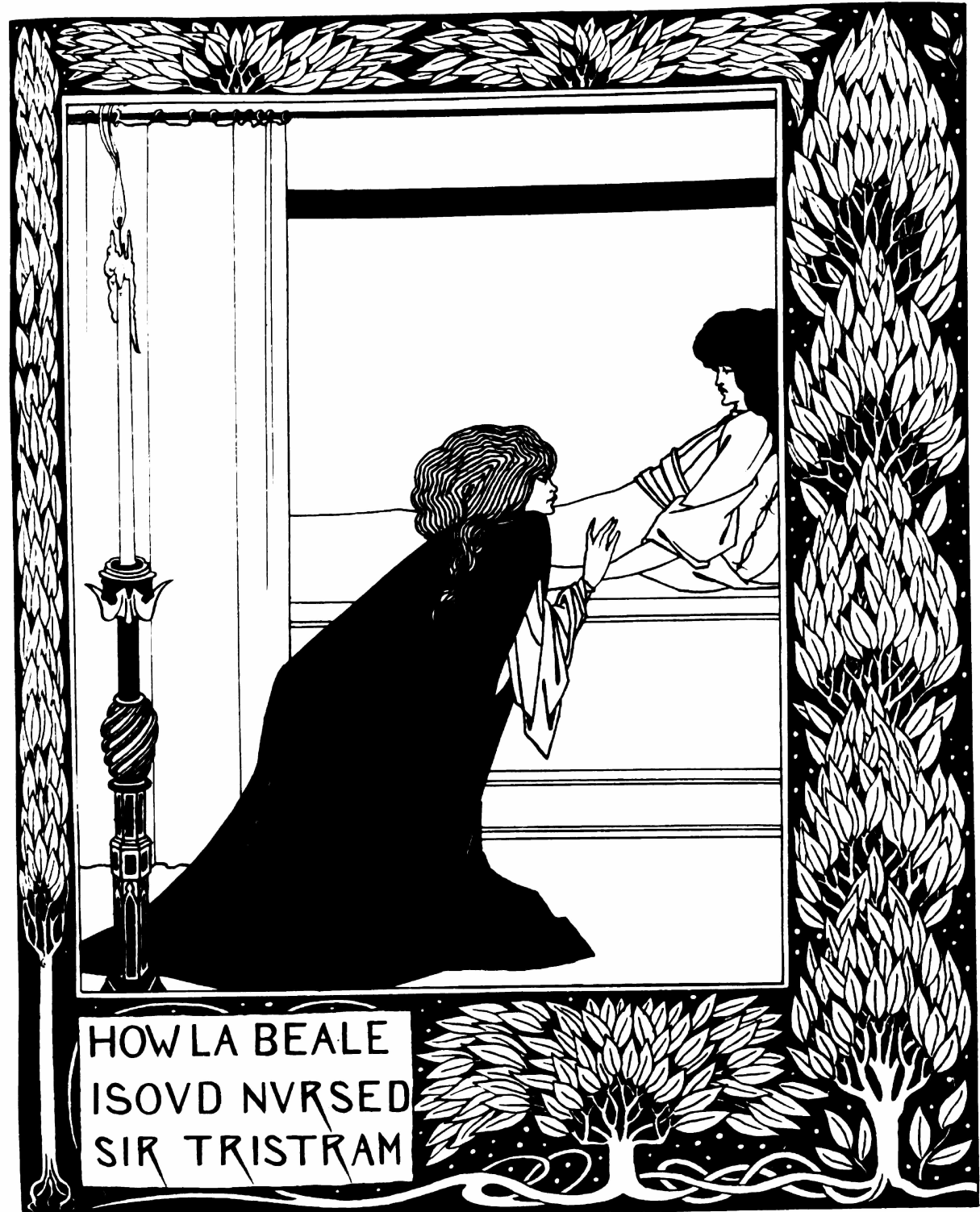Designed versions of "Salomé," "Mort D'Arthur"

shocking and exotic

furiously prolific for five years, died at 25 from tuberculosis

influenced by Kelmscott press

"fit only for the opium den" – Walter Crane

William Morris considered legal action

HOW LA BEALE ISOVD NVRSED SIR TRISTRAM

no tonal modulation

William Morris considered legal action

8. Which designer was not associated with French Art Nouveau?
    A. Jules Chéret
    B. Alphonse Mucha
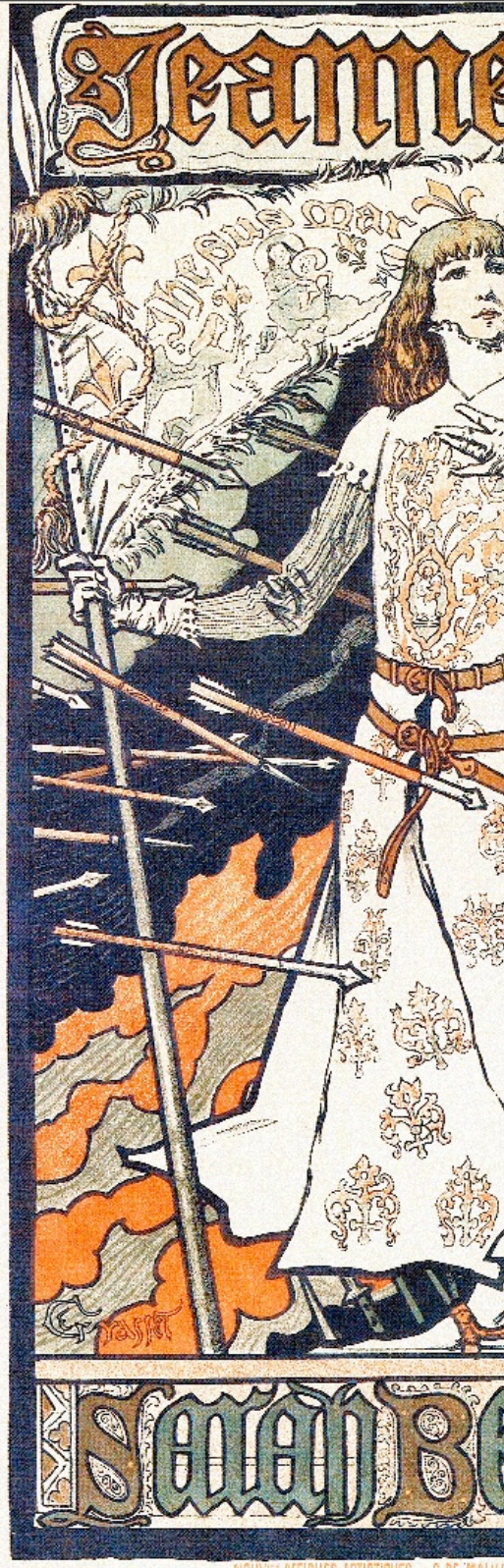   C. Henri de Toulouse-Lautre
    D. Nicholas Jaugeon

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Art Nouveau-French-Jules Chéret, Eugéne Grasset, Alphonse Mucha, Henri de Toulouse-Lautrec

9. The collaborative known as The Four or the Glasgow School were from where?
   A. Italy
   B. France
   C. Scotland
   D. Germany

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   C. Scotland

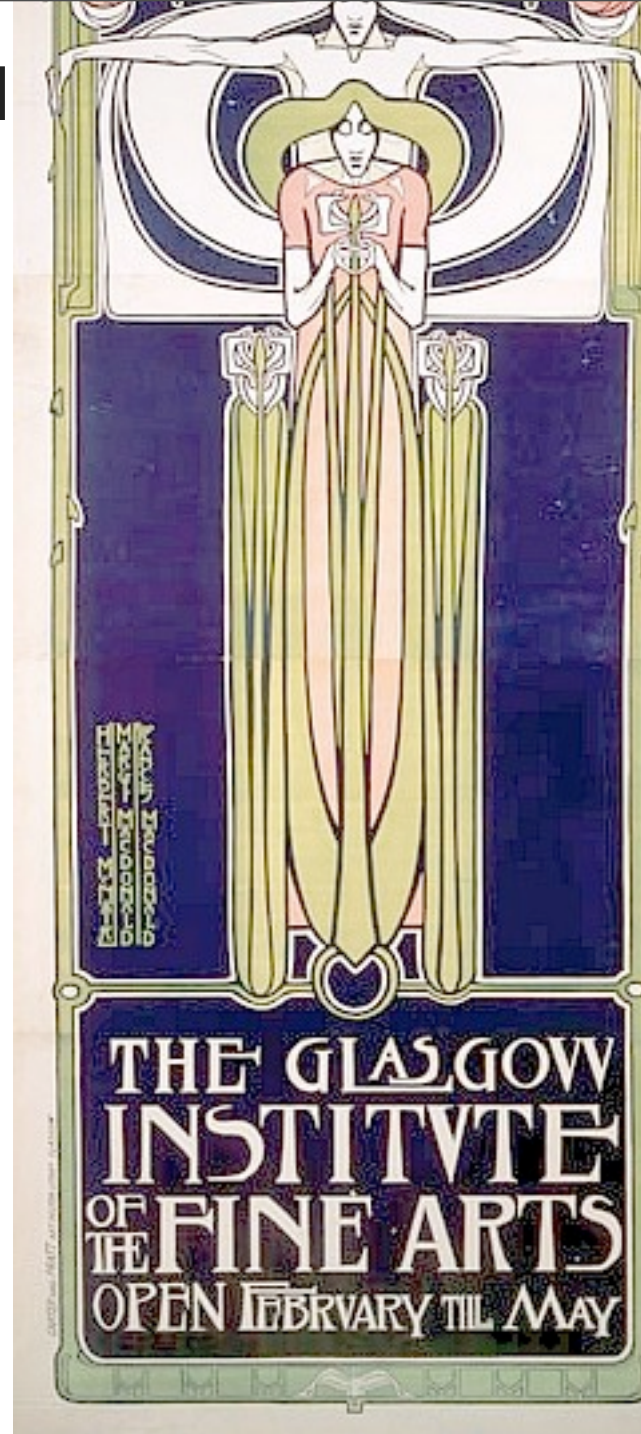   D. Germany

Art Nouveau - Scotland

The Four

Margaret Macdonald

Frances Macdonald

Herbert MacNair

Charles Rennie Mackintosh

Charles Rennie Mackintosh attended evening classes in art at the Glasgow School of Art. It was at these classes that he first met his future wife Margaret MacDonald, her sister Frances MacDonald, and Herbert MacNair who was also a fellow apprentice with Mackintosh at Honeyman and Keppie. MacNair and Frances would also marry. These close companions would later be known as the collaborative group "The Four", prominent members of the "Glasgow School" movement.

Among the most prominent definers of the Glasgow School were The Four: the painter and glass artist Margaret MacDonald, acclaimed architect Charles Rennie Mackintosh (MacDonald's husband), MacDonald's sister Frances, and Herbert MacNair. Cumulatively, The Four defined the Glasgow Style a blend of influences including the Celtic Revival the Arts and Crafts Movement, and Japonisme, The Four, otherwise known as the Spook School, ultimately made a great impact on the definition of Art Nouveau.

10. The Arts & Crafts Moment was a reaction against:
    A. Mass Production
    B. Traditional Farming Techniques
    C. Building Codes
    D. Art Nouveau

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They idealized the place of the workshop in medieval times and unrealistically tied their efforts to champion the individual or small group craftsmanship to the distribution of quality art and products for all. The cost of a majority of the work they produced though was well out of the reach of those people they claimed they wanted to help by transforming their mundane visual existence.