## Chapter 11: Craft & Design

## Multiple Choice Questions

1. \_\_\_\_\_\_\_\_\_\_\_\_ is slightly porous or fully nonporous and is used for most dinnerware and much ceramic sculpture
A. earthenware B. terra-cotta C. stoneware\* D. porcelain
2. \_\_\_\_\_\_\_\_\_\_\_\_ is made from fine, white kaolin clay and other materials and is used for fine dinnerware
A. earthenware B. terra-cotta C. stoneware D. porcelain\*
3. \_\_\_\_\_\_\_\_\_\_\_\_is made from coarse clay or shale clay; somewhat porous and is used for common bricks and coarse pottery
A. earthenware\* B. terra-cotta C. stoneware D. porcelain
4. A form of earthenware fired at a higher temperature than common earthenware is \_\_\_\_\_\_\_\_\_\_\_\_
A. earthenware B. terra-cotta\* C. stoneware D. porcelain
5. Fiberglass can be \_\_\_\_\_\_\_\_\_\_\_\_.
A. woven\* B. used as paint C. rolled D. thrown on a wheel
6. The basic recipe for making glass \_\_\_\_\_\_\_\_\_\_\_\_
A. is extremely complicated B. could not have been accomplished before the eighteenth century C. is quite simple\* D. was invented by Charles Glass between 1790-1892
7. Molten glass can be modeled, pressed, \_\_\_\_\_\_\_\_\_\_\_\_, blown and even spun into threads.
A. thrown on a wheel B. rolled\* C. eaten D. carved
8. Contemporary machine-made glassware is usually \_\_\_\_\_\_\_\_\_\_\_\_.
A. blown B. spun C. pressed\* D. plastic
9. The invention of glass blowing is comparable to the invention of \_\_\_\_\_\_\_\_\_\_\_\_ in the way each changed the nature of production.
A. potter's wheel\* B. the painter's easel C. the sculptor's block D. the weaver's thread
10. The Portland Vase \_\_\_\_\_\_\_\_\_\_\_\_
A. is in a museum in Oregon B. is made of glazed ceramic C. was created by a skilled Greek glassblower D. was made by a skilled Roman glassblower\*
11. Sandwich glass was pressed into molds to take on the appearance of \_\_\_\_\_\_\_\_\_\_\_\_
A. a deli sandwich B. porcelain C. a cut pattern\* D. basketry from the Sandwich Islands
12. Among the greatest American masters of glass during and after the period of Art Nouveau was \_\_\_\_\_\_\_\_\_\_\_\_
A. Maria Martinez B. Louis Comfort Tiffany\* C. Faith Ringgold D. Kiff Slemmons
13. The strongest and simplest of weaves
A. plain weave\* B. satin weave C. twill weave D. pile weaving
14. Woof thread passes above one warp fiber and beneath the next.
A. plain weave B. satin weave\* C. twill weave D. pile weaving
15. Loops or knots are tied and the ends are cut to make an even surface
A. plain weave B. satin weave C. twill weave D. pile weaving\*
16. Warp and woof form broken diagonal patterns
A. plain weave B. satin weave C. twill weave\* D. pile weaving
17. Applications of wax prevent the dye from coloring sections of the fabric
A. printing B. embroidery C. tie-dyeing D. batik\*
18. A design is applied to cloth with a carved wooden block that has been inked
A. printing\* B. embroidery C. tie-dyeing D. batik
19. The design is put on the cloth by needlework
A. printing B. embroidery\* C. tie-dyeing D. batik
20. Sewing or tying folds in the cloth prevents dye from coloring certain sections of the fabric
A. printing B. embroidery C. tie-dyeing\* D. batik

## Completion/Fill-in-the-Blank Questions

1. \_\_\_\_\_\_\_\_\_\_\_\_ refers to the art or process of making objects of baked clay.
{{Ceramics}}
2. The "oven" that ceramists used to fire their work is called a \_\_\_\_\_\_\_\_\_\_\_\_.
{{kiln}}
3. The potter's wheel was first used in the \_\_\_\_\_\_\_\_\_\_\_\_ about 4000 BCE.
{{Middle East}}
4. For thousands of years people have modeled, pinched, and patted various types of wet \_\_\_\_\_\_\_\_\_\_\_\_ into useful vessels and allowed them to dry or bake in the sun, creating hard, durable containers.
{{clay}}
5. Variations in color and texture in pottery is secured by the choice of clay and by \_\_\_\_\_\_\_\_\_\_\_\_.
{{glazing}}
6. The preliminary firing of pottery to remove all water from the pot is called \_\_\_\_\_\_\_\_\_\_\_\_ firing.
{{bisque}}
7. When a clay glaze is heated sufficiently it becomes glasslike, or \_\_\_\_\_\_\_\_\_\_\_\_, fusing with the clay.
{{vitrifies}}
8. Chihuly's extraordinary \_\_\_\_\_\_\_\_\_\_\_\_ works capture, amplify, and channel light.
{{glass}}
9. Just as the potter's wheel transformed clay making, the technique of glass \_\_\_\_\_\_\_\_\_\_\_\_ changed the nature of glass production.
{{blowing}}
10. The \_\_\_\_\_\_\_\_\_\_\_\_ weave found in burlap, muslin, and cotton broadcloth, is the strongest and simplest of weaves.
{{plain}}
11. The \_\_\_\_\_\_\_\_\_\_\_\_ of fabric is accomplished by interfacing horizontal and vertical threads.
{{weaving}}
12. In weaving, the lengthwise fibers are called the \_\_\_\_\_\_\_\_\_\_\_\_.
{{warp}}
13. A piece of metal is \_\_\_\_\_\_\_\_\_\_\_\_ by melting powdered glass on it.
{{enameled}}
14. \_\_\_\_\_\_\_\_\_\_\_\_ design refers to visual arts in which designs or patterns are made for commercial purposes.
{{Graphic}}
15. The \_\_\_\_\_\_\_\_\_\_\_\_ of a company or an organization extremely important. It communicates an instant impression of the company character, and it becomes part of the company identity.
{{logo}}
16. Web design has two key tasks; one is technical and the other is \_\_\_\_\_\_\_\_\_\_\_\_.
{{aesthetic}}
17. Few \_\_\_\_\_\_\_\_\_\_\_\_ designs are as simple and rich as that provided by Pierre-Charles L'Enfant's for the American capital.
{{urban}}
18. On the Web, the \_\_\_\_\_\_\_\_\_\_\_\_ Museum invites you to take a *visite virtuelle en ligne*.
{{Louvre}}
19. In galleries, we circle suspiciously around works such as *John's Jacket* by Marilyn \_\_\_\_\_\_\_\_\_\_\_\_.
{{Levine}}
20. True to the genre of \_\_\_\_\_\_\_\_\_\_\_\_, Faith Ringgold uses her skills to patch together the myths and stories of different peoples in a nation composed of diverse ethnic groups.
{{quilting}}

## Discussion Questions

1. React to Plato's assertion that the carpenter is superior to the painter because "the carpenter knows how to fashion in real life what the painter can merely imitate."
2. Wolf Von Eckardt said, "Successful designs…stand out because…they raise the human spirit and make life a little easier." Locate an example of commercial design that meets the goal of "success." Explain how the design raises the human spirit or makes life a little easier.
3. Describe the role that carving plays in the subtle image presentation on the Roman Portland Vase.
4. Look at Kiff Slemmons' *Transport*. The piece deals with mass death, with particular reference to deaths from AIDS. Slemmons, a jeweler, fashioned the piece from sterling silver and other, lesser materials. What effect does the clash of materials have on the message of the piece?
5. Compare and contrast the work of Faith Ringgold and Dale Chihuly. Beyond material and technique, what is similar and what is different?
6. The Cheret and Toulouse-Lautrec posters capture in a single image the spirit and personality of the establishments they advertise. Yet, more than a century later and among a population that knows nothings of the specific circumstances of the establishments, the posters appeal as works of art. What raises these advertisements to the status of universal language?
7. What conflict do the architect and the industrial designer share? (Look back at the description of the architect in the early part of the chapter on architecture). Why are some designers able to overcome the challenge of the conflict and produce art?
8. Discuss Thomas Hoving's opinion of the Metropolitan Museum of Art's Calyx Krater.
9. Discuss one of the works treated in this chapter in terms of the assertion that "form follows function."
10. Why do we make a distinction between art and craft?