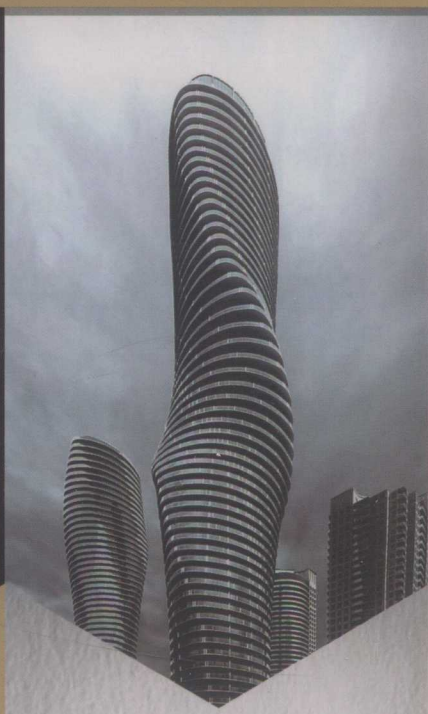


高等教育美术专业与艺术设计专业“十二五”规划教材

# 艺术设计专业英语

主 编 刘哲辉 孙晓力 李 科



ARTS &  
DESIGN

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YI SHU SHE JI ZHUAN YE YING YU

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## 内 容 简 介

本书的宗旨是使读者掌握艺术设计相关专业英语术语及用法, 培养和提高读者阅读和翻译专业英语文献资料的能力。

本书可读性强, 涉及设计历史、设计技巧、设计大师等。本书由 8 个单元组成, 内容包括现代艺术设计、后现代艺术设计、设计趋势、平面设计专题、环境艺术设计专题、工业设计专题、中国民间艺术、设计大师。每个单元由课文、词汇、注释和练习组成, 书后附有所有课文的参考译文。

本书可作为高职高专院校艺术设计相关专业的专业英语教材, 也可供从事相关专业的人员学习参考。

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## 前 言

艺术设计专业涵盖了平面设计、环境艺术设计、工业设计等诸多学科。它涉及到社会、文化、经济、市场、科技等诸多方面的因素,将艺术的形式美感应用于日常生活紧密相关的设计中,使之不但具有审美功能,还具有实用功能。目前很多高职高专院校都设有此专业,以满足不断增长的教育需求。

欧美各国在当代艺术设计的产生、发展进程中有许多地方是值得借鉴的,阅读相关英文专业文献是了解其设计历史和先进理念的必要手段。本书目的在于提高艺术设计专业学生阅读和翻译专业英文文献的能力。本书绝大部分内容取材于国外知名网站,选材新颖,题材覆盖了设计历史、设计技巧、设计大师等。第二单元后现代艺术设计介绍了后现代的设计风格 and 著名的孟菲斯设计集团;第五单元环境艺术设计专题结合了环境艺术设计发展的新动向;第七单元中国民间艺术介绍了中国的剪纸和年画。这三个单元堪称本书的亮点,也是与其他同类教材的不同之处。书中配有大量精美的图片,每个单元的课文配合注释和参考译文便于读者自学。

在编写过程中,常颂和宋涛两位老师提出了很多宝贵的建议。罗富荣老师在目录的确定与素材的筛选方面给予了专业性的意见,孙晓力老师负责编写第五单元、第六单元、第八单元,付出了辛勤的劳动。可以说本书的完成是众人的智慧结晶,在此,向他们表示深深地谢意!

由于时间有限和编者水平有限,书中难免会有一些错误和不当之处,恳请专家、同行与读者不吝指教。

编 者

2013年3月

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# Unit One Modern Art Design

## Lesson1 Arts and Crafts Movement<sup>[1]</sup>



William Morris's Design for "Trellis" Wallpaper, 1862

Arts and Crafts was an international design movement that flourished between 1860 and 1910, especially in the second half of that period, continuing its influence until the 1930s. It was led by the artist and writer William Morris (1834–1896) during the 1860s, and was inspired by the writings of John Ruskin<sup>[2]</sup> (1819–1900) and Augustus Pugin<sup>[3]</sup> (1812–1852). It developed first and most fully in the British Isles, but spread to Europe and North America. It was largely a reaction against the impoverished state of the decorative arts at the time and the conditions in which they were produced.<sup>[4]</sup> It stood for traditional craftsmanship using simple forms and often applied medieval, romantic or folk styles of decoration.<sup>[5]</sup> It advocated economic and social reform and has been said to be essentially anti-industrial.

The Arts and Crafts style started as a search for aesthetic design and decoration and a reaction against the styles that were developed by machine-production.

Arts and Crafts objects were simple in form, without superfluous or excessive decoration, and how they were constructed was often still visible. They tended to emphasize the qualities of the materials used ( "truth to material" ). They often had patterns inspired by British flora and fauna and used the vernacular, or domestic traditions of the British countryside.<sup>[6]</sup>





William Morris's Red House in London

The Red House, in Bexleyheath, London, designed for Morris in 1859 by architect Philip Webb, exemplifies the early Arts and Crafts style, with its well-proportioned solid forms, wide porches, steep roof, pointed window arches, brick fireplaces and wooden fittings.<sup>[7]</sup> Webb rejected the grand classical style and based the design on British vernacular architecture expressing the texture of ordinary materials, such as stone and tiles, with an asymmetrical and quaint building composition.<sup>[8]</sup>

Morris's ideas spread during the late 19th and early 20th centuries resulting in the establishment of many associations and craft communities, although Morris was not involved with them because of his preoccupation with socialism.<sup>[9]</sup> A hundred and thirty Arts and Crafts organizations were formed in Britain, most between 1895 and 1905.

At the same time the Arts and Craft aesthetic was copied by many designers of decorative products made by conventional industrial methods. The London Department Store Liberty & Co.<sup>[10]</sup>, founded in 1875, was a prominent retailer of goods in the style.

In 1885, the Birmingham School of Art became the first Municipal School of Art. The school became the leading centre for the Arts and Crafts Movement.

In 1887 the Arts and Crafts Exhibition Society was formed with Walter Crane as president, holding its first exhibition in the New Gallery, London, in November 1888.<sup>[11]</sup> It was the first show of contemporary decorative arts in London since the Grosvenor Gallery's Winter Exhibition in 1881. Morris & Co.<sup>[12]</sup> was well represented in the exhibition with furniture, fabrics, carpets and embroideries. Edward Burne-Jones<sup>[13]</sup> observed, "here for the first time one can measure a bit the change that has happened in the last twenty years". The society still exists as the Society of Designer Craftsmen.<sup>[14]</sup>

Widely exhibited in Europe, the Arts and Crafts style's simplicity inspired designers like Henry van de Velde<sup>[15]</sup> and styles such as Art Nouveau<sup>[16]</sup>, the Dutch De Stijl group<sup>[17]</sup>, Vienna Secession<sup>[18]</sup> and eventually the Bauhaus style. Pevsner regarded the style as a prelude to Modernism, which used simple forms without ornamentation.<sup>[19]</sup>

By the end of 19th century, Arts and Crafts had influenced architecture, painting,

sculpture, graphics, illustration, book making and photography, domestic design and the decorative arts, including furniture and woodwork, stained glass, leatherwork, lacemaking, embroidery, rug making and weaving, jewelry and metalwork, enameling and ceramics.

## Words and Expressions

inspire [ɪn'spaɪə] *vt.* 激发; 鼓舞; 启示; 产生; 使生灵感

impoverish [ɪm'pəvərɪʃ] *vt.* 使贫穷; 使枯竭

medieval [ˌmɪdi'ɪvəl] *adj.* 中世纪的; 原始的; 仿中世纪的; 老式的

romantic [rə(ʊ)'mæntɪk] *adj.* 浪漫的; 多情的; 空想的

advocate ['ædvəkeɪt] *vt.* 提倡; 拥护; 鼓吹; 为...辩护

aesthetic [es' θetɪk] *adj.* 美的; 美学的; 审美的, 具有审美趣味的

superfluous [sju:'pɜːfluəs] *adj.* 过多的; 多余的; 不必要的; 奢侈的

flora and fauna 动植物; 动植物群

exemplify [ɪg'zemplɪfaɪ] *vt.* 例证; 例示

solid ['sɒlɪd] *adj.* 固体的; 可靠的; 立体的; 结实的; 一致的

porch [pɔːtʃ] *n.* 门廊; 走廊

steep [sti:p] *adj.* 陡峭的; 不合理的; 夸大的; 急剧升降的

arch [ɑːtʃ] *n.* 弓形; 拱门; 拱形物; 足弓; 齿弓

fitting ['fɪtɪŋ] *n.* 装配, 装置; 试穿, 试衣

vernacular [və'nækju:lə] *n.* 方言; 土语

*adj.* (建筑的) 民间风格方言的

tile [taɪl] *n.* 瓷砖; 瓦片

asymmetrical [ˌeɪsɪ'metrɪkl] *adj.* 不对称的; 不均匀的

quaint [kweɪnt] *adj.* 古雅的; 奇怪的; 离奇有趣的; 做得很精巧的

association [ə'səʊʃi'eɪʃn] *n.* 协会; 社团; 交往; 联想; 联合; 结合

community [kə'mju:nəti] *n.* 社区; 社会; 公众; 共同体; 团体; 共享; 共有; [生]群落

be involved with 涉及; 与...有关连

preoccupation [prɪˌɒkjʊ'peɪʃ(ə)n] *n.* 全神贯注, 入神; 当务之急; 关注的事物; 抢先占据

prominent ['prɒmɪnənt] *adj.* 突出的, 显著的; 杰出的; 卓越的

fabric ['fæbrɪk] *n.* 织物; 布; 组织; 构造; 建筑物

embroidery [ɪm'brɔɪdəri] *n.* 刺绣; 刺绣品; 粉饰

prelude ['preljʊ:d] *n.* 序幕; 前奏; 预兆

illustration [ˌɪlə'streɪʃən] *n.* 说明; 插图; 例证; 图解

stained [steɪnd] *adj.* 沾污的; 着色的

lacemaking *n.* 饰带 (或花边) 制造 (术), 鞋带制造 (术)

rug making 地毯制作

enameling [ɪ'næməlɪŋ] *n.* 上釉术; 上釉药

ceramics [sə'remɪks] *n.* 制陶术, 制陶业



## Notes

1. Arts and Crafts Movement 工艺美术运动，亦称手工艺运动。19 世纪后期英国出现的设计改革运动，提倡用手工艺生产表现自然材料，以改革传统形式，反对粗制滥造的机器产品。在建筑上主张建造“田园式”住宅来摆脱古典建筑的束缚。代表人物是拉斯金和莫里斯。代表作品是魏伯设计的“红屋”。
2. John Ruskin 约翰·拉斯金，维多利亚时期伟大的艺术家。拉斯金的兴趣爱好涉猎的范围很广，他不仅是英国作家、艺术家、艺术评论家，还是哲学家、教师和业余的地质学家。在维多利亚艺术时期，他认为只有幸福和道德高尚的人才能制造出真正美的东西，而工业化生产和劳动分工剥夺了人的创造性，因此不可能产生好的作品，而且还会产生众多的社会问题，只有回归到中世纪的社会和手工艺劳动，才是唯一的出路。拉斯金对于自然主义和哥特风格在设计中运用具有浓厚兴趣。他的思想对于威廉·莫里斯等人的影响很大。
3. Augustus Pugin 奥古斯塔斯·普金，英国出生的建筑师、设计师和设计理论家。其代表作品有英国国会大厦。
4. It was largely a reaction against the impoverished state of the decorative arts at the time and the conditions in which they were produced. 它主要反对当时装饰艺术的枯竭状态和生产条件。
5. It stood for traditional craftsmanship using simple forms and often applied medieval, romantic or folk styles of decoration. 它代表了传统工艺，使用简单的形式并经常运用中世纪的、浪漫的或民间的装饰风格。stood for 意为“代表”。
6. They often had patterns inspired by British flora and fauna and used the vernacular, or domestic traditions of the British countryside. 工艺美术运动的产品图案常来源于英国各种动植物，秉承英国乡村本地或家庭式传统风格。
7. The Red House, in Bexleyheath, London, designed for Morris in 1859 by architect Philip Webb, exemplifies the early Arts and Crafts style, with its well-proportioned solid forms, wide porches, steep roof, pointed window arches, brick fireplaces and wooden fittings. 位于伦敦贝克斯利黑思的“红屋”是建筑师菲利普·魏伯于 1859 年为莫里斯设计的，“红屋”诠释了早期的工艺美术运动风格，比例恰当的立体形式，宽敞的走廊，陡峭的屋顶，尖的弓形窗户，砖壁炉和木制配件。
8. Webb rejected the grand classical style and based the design on British vernacular architecture expressing the texture of ordinary materials, such as stone and tiles, with an asymmetrical and quaint building composition. 魏伯摒弃了豪华的古典风格，设计以英国地方建筑为基础，展示了普通材料如石头和瓷砖的质地，由不对称的古雅的建筑构成。
9. Morris's ideas spread during the late 19th and early 20th centuries resulting in the establishment of many associations and craft communities, although Morris was not involved with them because of his preoccupation with socialism. 莫里斯的理念在 19 世纪末期和 20 世纪早期得以传播，许多协会和手工艺团体均基于他的理念应运而生，尽管莫里斯迷恋社会主义而未能参与其中。result in 意为“导致”。
10. Liberty & Co. 是一家具有 135 年历史的伦敦著名精品百货店，旗下奢侈品配饰品牌



Liberty of London 以优雅的欧洲设计与精致手工出名。

11. In 1887 the Arts and Crafts Exhibition Society was formed with Walter Crane as president, holding its first exhibition in the New Gallery, London, in November 1888. 1887 年艺术与手工艺展览协会成立, 沃尔特·克兰任主席, 1888 年 11 月在伦敦新画廊举办了它的第一场展览。
12. Morris & Co. 莫里斯公司
13. Edward Burne-Jones (1833-1898) 爱德华·伯恩·琼斯英国画家、插图画家和设计师。
14. the Society of Designer Craftsmen 设计师与手工艺者协会
15. Henry van de Velde 亨利·凡·德·威尔德, 19 世纪末比利时早期设计运动的核心人物与领导者, 杰出的设计家、设计理论家和教育家。
16. Art Nouveau 新艺术运动, 开始在 1880 年代, 在 1890 年至 1910 年达到顶峰。此艺术运动是在 20 世纪之初, 位于大众文化最高点的艺术和设计风格。
17. the Dutch De Stijl Group 荷兰风格主义集团荷兰风格派, 又称新造型主义画派, 于 1917~1928 年由蒙德里安等人在荷兰创立。其绘画宗旨是完全拒绝使用任何的具象元素, 只用单纯的色彩和几何形象来表现纯粹的精神。
18. Vienna Secession 维也纳分离派, 19 世纪后期至 20 世纪前期新艺术运动在奥地利的支流。取分离派为名意指: 这个团体是从保守的维也纳学院分出来的, 所以又称维也纳分离派。分离派涵盖绘画、设计、建筑、装饰等领域。
19. Pevsner regarded the style as a prelude to Modernism, which used simple forms without ornamentation. 佩夫斯纳把工艺美术风格看成是现代主义的前奏, 现代主义崇尚简单形式, 摒弃装饰物。

### Exercise One: Answer the following questions according to the text.

1. When did Arts and Crafts Movement flourish?
2. What are the styles of Arts and Crafts Movement?
3. Can you describe the features of Arts and Crafts objects? Try!
4. Who designed Red House?
5. Which fields did Arts and Crafts Movement influence?

### Exercise Two: Translate the following passage into Chinese.

The Arts and Crafts philosophy was influenced by Ruskin's social criticism, which sought to relate the moral and social health of a nation to the qualities of its architecture and design. Ruskin thought machinery was to blame for many social ills and that a healthy society depended on skilled and creative workers. Like Ruskin, Arts and Crafts artists tended to oppose the division of labor and to prefer craft production, in which the whole item was made and assembled by an individual or small group. They claimed to be concerned about the decrease of rural handicrafts, which accompanied the development of industry, and they regretted the loss of traditional skills and creativity.

## Lesson 2 William Morris



William Morris

William Morris was born in Walthamstow<sup>[1]</sup> on 24 March 1834. As a child Morris was delicate but studious. When he was six, the family moved to Woodford Hall<sup>[2]</sup>. In his thirteenth year, his father died. In 1848, the family relocated to Water House<sup>[3]</sup> and William Morris entered Marlborough College.<sup>[4]</sup>

In June 1852, Morris entered Exeter College, Oxford<sup>[5]</sup>. At Exeter, Morris met Edward Burne-Jones, also a first year undergraduate, who became his lifelong friend and collaborator. They became strongly influenced by the paintings of the Pre-Raphaelites,<sup>[6]</sup> John Ruskin's essay "The Nature of Gothic"<sup>[7]</sup> from the second volume of "The Stones of Venice".<sup>[8]</sup> Morris began to adopt Ruskin's philosophy of rejecting the tawdry industrial manufacture of decorative arts and architecture in favor of a return to hand-craftsmanship, raising artisans to the status of artists, creating art that should be affordable and hand-made, with no hierarchy of artistic mediums.<sup>[9]</sup>

For several years after his marriage, Morris was absorbed in two connected occupations: the building and decoration of a house for himself and his wife Jane, and the foundation of a firm of decorators who were also artists, with the view of reinstating decoration, down to its smallest details, as one of the fine arts.





Red House, Bexleyheath

Red House at Bexleyheath in Kent, (now Southeast London) so named when the use of red bricks without stucco was still unusual in domestic architecture, was built for Morris designed by Webb ; it was Webb's first building as an independent architect .

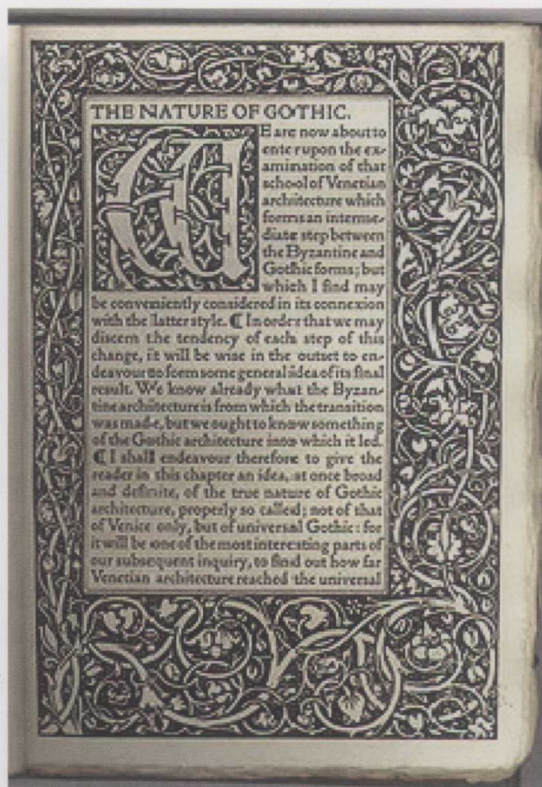
In 1861, the decorative arts firm of Morris, Marshall, Faulkner & Co. <sup>[10]</sup> was founded with Morris, Rossetti, <sup>[11]</sup> Burne-Jones, Ford Madox Brown <sup>[12]</sup> and Philip Webb as partners, together with Charles Faulkner <sup>[13]</sup> and Peter Paul Marshall, <sup>[14]</sup> the former of whom was a member of the Oxford Brotherhood, <sup>[15]</sup> and the latter a friend of Brown and Rossetti. The prospectus set forth that the firm would undertake carving, stained glass, metal-work, paper-hangings, chintzes (printed fabrics), and carpets. The work shown by the firm at the 1862 International Exhibition attracted much notice, and from 1866 began to make a profit.

Although already the firms paid manager, in 1874 Morris wished to take sole control of the now profitable firm, but, unsurprisingly, had to buy out other shareholders. This venture into capitalism was a severe test of friendship with Rossetti and Ford Madox Brown. Throughout his life, Morris continued as principal owner and design director, although the company changed names.



Trademark of the Kelmscott Press





The first page of *The Nature of Gothic* by John Ruskin, printed by William Morris at the Kelmscott Press in 1892 and set in the Golden type, inspired by the 15th century printer Nicolas Jenson

In January 1891, Morris founded the Kelmscott Press at Hammersmith, London, in order to produce books by traditional methods, using, as far as possible, the printing technology and typographical style of the 15th century.

He designed two typefaces based on fifteenth-century models, the Roman “Golden” type and the black letter “Troy”<sup>[16]</sup> type. He also designed floriated borders and initials for the books, drawing inspiration from incunabula and their woodcut illustrations. Selection of paper and ink, and concerns for the overall integration of type and decorations on the page, made the Kelmscott Press the most famous of the private presses of the Arts and Crafts Movement. The 1896 Kelmscott edition of “the Works of Geoffrey Chaucer”<sup>[17]</sup> is considered a masterpiece of book design. It operated until 1898, producing more than 18,000 copies of 53 different works, comprising 69 volumes, and inspired numerous other private presses.

## Words and Expressions

studious [ˈstudɪəs] *adj.* 用功的；热心的；专心的；故意的；适于学习的

relocate [riːlə(ʊ)ˈkeɪt] *v.* 重新安置；迁移

collaborator [kəˈlæbəˈreɪtə] *n.* [劳经] 合作者；勾结者；通敌者

tawdry [ˈtɔːdri] *adj.* 非常华丽的；廉价而俗丽的

in favor of 支持，赞同

artisan [ɑ:ˈtɪːzæn; ˈɑ:ˌtɪːzæn] *n.* 工匠, 技工  
 hierarchy [ˈhaɪərəːki] *n.* 层级; 等级制度  
 be absorbed in 专心于  
 down to 一直到; 下至  
 fine art 美术; 艺术 (包括绘画、图案、雕塑、陶瓷制品, 或有时包括建筑、文学、音乐、戏剧艺术或舞蹈) [通常用于复数形态]  
 with the view of 为了, 目的在于...  
 reinstate [ˈriːnˈsteɪt] *vt.* 使恢复; 使复原  
 stucco [ˈstʌkəʊ] *n.* 灰泥, 灰埧  
 set forth 起程; 出发; 详尽地解释; 展示  
 chintz [ˈtʃɪnts] *n.* 印刷织物  
 make a profit 盈利  
 sole [səʊl] *adj.* 唯一的; 单独的; 仅有的  
 venture [ˈventʃə] *n.* 商业冒险; 投机; 冒险事业  
 principal [ˈprɪnsəpəl] *adj.* 主要的; 首要的; 重要的  
 typographical [ˌtaɪpəˈɡræfɪkl] *adj.* 印刷上的; 排字上的  
 typeface [ˈtaɪpfers] *n.* 字型; 铅字样; 打字机字体  
 floriated [ˈflɔ:riətɪd] *adj.* 花形的; 用花卉图案装饰的  
     *v.* 用花卉图案装饰; 用花装饰  
 initial [ɪˈnɪʃəl] *n.* 词首大写字母  
 incunabula [ˌɪŋkjuˈnæbjələ] *n.* (在欧洲指 1500 年以前印的) 古版本; 古版书  
     (incunabulum 的名词复数)  
 volume [ˈvɒlju:m] *n.* 量; 体积; 卷; 音量; 大量; 册

## Notes

1. Walthamstow 沃尔瑟姆斯托
2. Woodford Hall 伍德福德大厅
3. Water House 沃特豪斯地貌名称, 水域房屋
4. Marlborough College 马尔波罗学院在英国住宿高中排名中排位 23 名, 拥有极高的学术地位, 它被誉为具有高水平的预科书院。
5. Exeter College, Oxford 牛津埃克塞特学院
6. the Pre-Raphaelites 拉斐尔前派, 19 世纪中期, 3 个皇家美术学院的年轻画家离经叛道, 辍学创建了拉斐尔前派, 主张回归文艺复兴初期的古典画风, 英国近现代美术史才稍稍有些光辉起来。
7. The Nature of Gothic 《大自然的哥特式》
8. The Stones of Venice 《威尼斯之石》
9. Morris began to adopt Ruskin's philosophy of rejecting the tawdry industrial manufacture of decorative arts and architecture in favour of a return to hand-craftsmanship, raising artisans to the status of artists, creating art that should be affordable and hand-made, with no hierarchy of



artistic mediums. 莫里斯开始采纳拉斯金的理念，摒弃装饰艺术上奢华的工业制造，倡导回归手工艺，把工匠提升到艺术家的地位，创造价格适中、没有艺术媒介等级的手工艺品。

10. Morris, Marshall, Faulkner & Co. 莫里斯 马歇尔 福克纳公司
11. Rossetti 罗塞蒂是英国拉斐尔前派画家，其作品多取材于圣经、希腊神话
12. Ford Madox Brown 福德·马多克斯·布朗是英国画家和设计师
13. Charles Faulkner 查尔斯·福克纳
14. Peter Paul Marshall 彼得·保罗·马歇尔
15. Oxford Brotherhood 牛津大学兄弟会
16. Troy 特洛伊
17. the Works of Geoffrey Chaucer 杰弗里·乔叟的作品

### Exercise One: Fill in the blanks according to the text.

1. In June 1852, Morris entered \_\_\_\_\_, Oxford. At Exeter, Morris met \_\_\_\_\_, also a first year undergraduate, who became his lifelong friend and collaborator. They became strongly influenced by the paintings of \_\_\_\_\_, \_\_\_\_\_ essay "The Nature of Gothic" from the second volume of *The Stones of Venice*.
2. In 1861, the decorative arts firm of \_\_\_\_\_ The prospectus set forth that the firm would undertake \_\_\_\_\_. In January 1891, Morris founded \_\_\_\_\_ at Hammersmith, London, in order to produce books by \_\_\_\_\_, using, as far as possible, the printing technology and typographical style of \_\_\_\_\_. Selection of \_\_\_\_\_, and concerns for the overall integration of type and decorations on the page, made the Kelmscott Press \_\_\_\_\_ the Arts and Crafts Movement.

### Exercise Two: Translate the following passage into Chinese.

William Morris (24 March 1834–3 October 1896) was an English textile designer, artist, writer, and libertarian socialist associated with the Pre-Raphaelite Brotherhood and the English Arts and Crafts Movement. He founded a design firm in partnership with the artist Edward Burne-Jones, and the poet and artist Dante Gabriel Rossetti which profoundly influenced the decoration of churches and houses into the early 20th century. As an author, illustrator and medievalist, he helped to establish the modern fantasy genre, and was a direct influence on postwar authors such as J. R. R. Tolkien. He was also a major contributor to reviving traditional textile arts and methods of production, and one of the founders of the Society for the Protection of Ancient Buildings, now a statutory element in the preservation of historic buildings in the UK.