

# The Digital Revolution and Beyond

**TERMS:**

- Phototype (pg. 571)
- Bit-mapped fonts (pg. 572)
- PostScript & Bézier splines (pgs. 572-573)
- Émigré (pgs. 574-575)
- The digital type foundry (pgs. 583-585)
- Interactive media (pg. 591-595)
- Motion graphics (pgs. 597-598)
- Environmental graphics (pgs. 599-601)
- Letterpress Revival (pgs. 618-619)

**PEOPLE AND PLACES:**

- Paul Brainerd (pg. 572)
- April Greiman (pgs. 573-574)
- Rudy Vanderlans & Zuzana Licko (pgs. 573-574)
- David Carson (pgs. 576-577)
- Fred Woodward (pgs. 579-578)
- John Plunkett & Barbara Kuhr (pgs. 579-581)
- Carol Twombly (pgs. 583-584)
- Paula Scher (pgs. 599-601)
- Jim Sherradan (pg. 618)

## Chapter 24 Study Questions

1. During the 1960s, \_\_\_\_\_ became a prevalent means of typesetting. It took a team of skilled specialists to create and print graphics: designers created layouts; typesetters set display type; production artists made the paste-ups; camera operators made photographic negatives of the paste-ups, art, and photographs; strippers assembled these negatives together; plate makers prepared the printing plates; and press operators, who ran the printing presses.

- A. metal type
- B. phototype
- C. lithography
- D. wood type

2. Digital technology enabled graphic designers to control most –or even all– of these functions thanks to \_\_\_\_\_ which introduced powerful hardware and/or software to the marketplace during the 1980s.

- A. Adobe systems
- B. Aldus Corporation
- C. Apple Computer
- D. All of A, B, & C

3. This 36-year-old former newspaper editor formed a company called Aldus (after the 15th-century printer Aldus Manutius) to develop software for the Macintosh so newspapers could produce advertisements efficiently.

- A. Paul Brainerd
- B. Steve Jobs
- C. Bill Gates
- D. April Greiman

4. For the 1986 issue of *Design Quarterly* magazine for the Walker Art Center in Minneapolis, April Greiman created a 2x6-foot digital collage executed entirely on the Macintosh computer. Images were captured from video, and words and pictures were integrated into a single computer file printed from a matrix of low-resolution pixels called \_\_\_\_\_.

- A. PostScript
- B. vectors
- C. bitmaps
- D. halftones

5. In 1987 Rudy Vanderlans, a recent Dutch immigrant living in San Francisco, left his newspaper design job to start a partnership with designer Zuzana Licko, whose background included computer programming. What was the name of the experimental magazine which used low-resolution Macintosh type for early issues?

- A. Adobe
- B. Aldus
- C. Émigré
- D. Monotype

6. Disatisfied with the limited fonts available, Zuzana Licko started designing digital typefaces with public-domain software: FontEditor. She and Rudy Vanderlans licensed and sold their typefaces through \_\_\_\_\_, with idiosyncratic and novel fonts from outside designers. Soon, new typefaces virtually exploded as large type vendors were joined by independent type manufacturers.

- A. Adobe TypeKit
- B. International Typeface Corporation
- C. Émigré Fonts
- D. Monotype

7. Adobe typeface designer Carol Twombly created original and respected digital adaptations of classic typefaces, including three masterful families inspired by historical lettering. Which is NOT one of these classics?

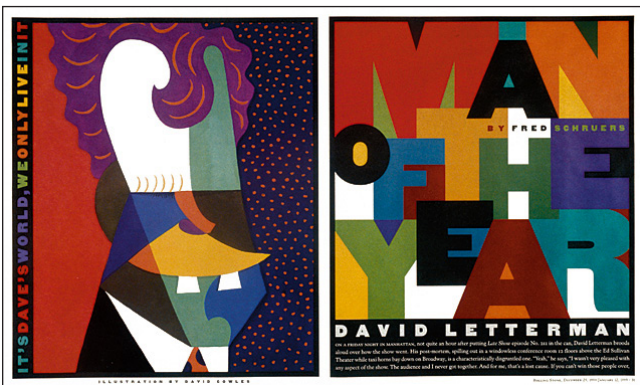
- A. PAPHYRUS, based on Egyptian hieroglyphics
- B. LITHOS, inspired by ancient Greek inscriptions
- C. TRAJAN, based on ancient roman inscriptions on Trajan's column.
- D. CHARLEMAGNE, based on medieval Carolingian alphabet.

8. David Carson, a former surfer and schoolteacher turned editorial designer, shunned grid formats and flouted design conventions in his magazine layouts. Which ONE of the following is NOT a hallmark of his computer design experimentation?



- A. Reverse leading.
- B. Erratically letterspaced titles.
- C. Clearly legible type.
- D. Text columns jammed together without gutters.

9. Rock-and-roll magazine *Rolling Stone* went digital in the 1990s where art director Fred Woodward sought a hand-made quality combining traditional and digital methods. Designers had total freedom to design whatever they wanted, so long as they respected the photography and the “Oxford rules” — what were the “Oxford rules”?



- A. Multi-line thick-and-thin borders around the editorial content used to separate the editorial from the ads.
- B. A set of rigid standards taught at Oxford University.
- C. Lined grids that designers use to align type.
- D. None of the above.

10. The design team of Plunkett + Kuhr envisioned a magazine that would do for the digital age what *Rolling Stone* had done for rock-and-roll a generation earlier. With its postmodern designs, edgy type and fluorescent inks, there was no other magazine that looked like \_\_\_\_\_.

- A. *National Geographic*
- B. *Ray Gun*
- C. *Discovery Online*
- D. *Wired*.

11. \_\_\_\_\_ are dynamic websites and software programs that allow each viewer to pursue information on a personally chosen path. Usually, they’re created by teams of professionals: audiovisual specialists, writers, computer programmers, content specialists, directors, graphic designers, information architects, image makers and producers

- A. Motion pictures
- B. Broadcast media
- C. Printed communications
- D. Interactive media

12. Saul Bass pioneered animated title sequences for films in the 1950s. Today, computer-generated graphics using video footage and animation technology is a specialization called:

- A. motion graphics
- B. desktop publishing
- C. web design
- D. virtual reality

13. Paula Scher is a New York graphic designer whose large-scale typographic treatments transform interior spaces and building façades. This presentation of information in physical surrounds is known as \_\_\_\_\_.

- A. car wraps
- B. environmental graphics
- C. isotypes
- D. virtual reality

14. In the midst of the technological revolution, designers using centuries-old techniques are enjoying a renaissance in \_\_\_\_\_.

- A. handwritten manuscripts and bookbinding.
- B. letterpress typographical design and printmaking.
- C. engravings and neoclassical graphic design.
- D. phototype and mechanical paste-ups on boards.



15. Changes in technology have drawn comparisons between the Digital Revolution and changes during the Industrial Revolution. What remains the essence of graphic design?

- A. to give order to information,
- B. to give form to ideas,
- C. to express our cultural, economic, and social existence.
- D. all of A, B, C