

GD 135 HISTORY OF GRAPHIC DESIGN

Chapter 7:

Renaissance Graphic Design

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FROM A PAGE IN CHAMP FLEURY, 1529.

Chapter 7 Study Questions

1. _____, the center of commerce and Europe's gateway to trade with the eastern Mediterranean nations, India and the Orient, led the way in Italian typographic book design.

- A. Milan
- B. Florence
- C. Rome
- D. Venice

2. A goldsmith from Mainz, Germany, _____ was given a five-year monopoly on printing in Venice. He printed the first typographic book with page numbers, the 1470 edition of *De civitate dei* (*The City of God*), and designed an innovative and handsome roman type that cast off some of the Gothic qualities found in earlier fonts.

- A. Johannes de Spira
- B. Claude Garamond
- C. Aldus Manutius
- D. Geoffroy Tory

3. Nicolas Jenson who had been master of the Royal Mint of Tours, France, was a highly skilled cutter of the dies used for striking coins. He established Venice's second press and refined the classic roman type even further, perfecting its letter spacing and legibility. Jenson and many other early printers designed their own _____ to identify their books.

- A. alphabets
- B. trademarks
- C. fleurons
- D. papers

4. In Erhard Ratdolt's _____, sixty diagrams printed in black and yellow were used to scientifically explain solar and lunar eclipses. The understanding of eclipses moved from black magic to predictable fact, and the book contains a three-part mathematical wheel for calculating solar cycles.

- A. *Champ Fleury*
- B. *Hypnerotomachia Poliphili*
- C. *Calendarium*
- D. *Ars Moriendi*

5. *De Re Militari* is a manual about _____ that includes examples of the fine-line style of woodblock illustration that became popular in Italian graphic design later in the fifteenth century. This extraordinary book is a compendium of contemporary techniques and devices for scaling walls, catapulting missiles, ramming fortifications, and torturing enemies.

- A. humanism
- B. solar cycles
- C. anatomy
- D. warfare

6. A turning away from medieval beliefs toward a new concern for human potential and value characterized Renaissance _____. The emphasis was placed on using reason and inquiry to study science, medicine and art.

- A. humanism
- B. socialism
- C. Christianity
- D. literacy

7. The Renaissance spirit was accompanied by a renewed study of classical writings. _____ was an important humanist and scholar of the Italian Renaissance who established Aldine Press and published major works.

- A. Claude Garamond
- B. Nicolas Jenson
- C. Aldus Manutius
- D. Geoffroy Tory

8. The Aldine Press trademark, designed around 1500, consisted of _____ that signified the epigram, "Make haste slowly."

- A. a lion and a shield
- B. a pot cassè emblem (broken urn)
- C. a dog and a phonograph
- D. a dolphin and an anchor

9. A masterpiece of graphic design, Aldus Manutius' _____, translated as "The Dream of Poliphilus," achieved an elegant harmony of typography and illustration.

- A. *Champ Fleury*
- B. *Hypnerotomachia Poliphili*
- C. *Calendarium*
- D. *Ars Moriendi*

10. A most important member of the Aldine staff was Francesco de Bologna, surnamed _____. A brilliant typeface designer, he designed the classic roman text face Bembo, and the first italic types.

- A. Franco
- B. Nico
- C. Aldo
- D. Griffo

11. After 50 years of war between France and Italy, the spirit of the Italian Renaissance was imported to France and by 1515, newly ascendant King Francis I welcomed humanists, authors, and artists. This was fertile time for book design known as _____.

- A. the end of the world as we know it.
- B. the golden age of French typography.
- C. the French Revolution.
- D. the dawning of the age of aquarius.

12. A true renaissance man, Geoffroy Tory's accomplishments include the following:

- A. Translator, poet, author, calligrapher, designer, illustrator.
- B. Editor and publisher of Latin & Greek texts
- C. Developed a French Renaissance school of book design and illustration.
- D. All of the above.

13. Geoffrey Tory designed a series of Roman capital initials set into black squares that come alive with meticulous floral designs and *criblé*: a technique for _____.

- A. making line tones in a woodcut.
- B. making illuminated illustrations.
- C. making tonal dots in metal engravings for printing.
- D. none of the above.

14. Geoffrey Tory's illustrated _____, also subtitled "*The Art and Science of the Proportion of the Attic or Ancient Roman Letters, According to the Human Body and Face*" is the most famous example of the Renaissance pursuit of an ideal proportion between humanity and the letters.

- A. *Champ Fleury*
- B. *Hypnerotomachia Poliphili*
- C. *Calendarium*
- D. *Ars Moriendi*

15. _____, the first punch cutter who worked independently of printing firms, established his type foundry to sell cast type that was ready to distribute into compositors' cases. The fonts he cut during the 1540s achieved a tighter fit that allowed closer word spacing and a harmony of design between capitals, lowercase letters, and italics.

- A. Claude Garamond
- B. Nicolas Jenson
- C. Aldus Manutius
- D. Geoffroy Tory

16. In the early 1500s, Paris was a center for printing and humanist ideas. But censorship became a growing problem as the state and church fought for control. Printers fled Paris, as distant cities Basel and Lyons became design centers allowing freedom from _____.

- A. philosophy, scientific inquiry, and humanist ideas.
- B. the golden age of French typography.
- C. religious strife, censorship, and trade laws.
- D. books on anatomy, medicine and popular romances.

17. The 1600s brought printing to the North American colonies, and copperplate engraving continued to grow in popularity on both continents. In addition to copperplate engravings to be bound into books as illustrations, these engravings were printed to _____.

- A. fuel the American Revolution
- B. line birdcages
- C. hang on the wall as art in homes
- D. separate religious art from pagan woodcuts