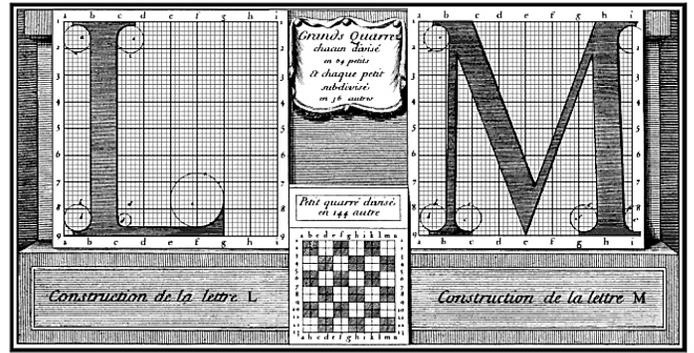


Chapter 8:

An Epoch of Typographical Genius



TERMS:

- Romain du Roi (pgs. 128-129)
- Old Style roman type (pg. 129)
- Transitional roman type (pg. 129)
- Rococo (pgs. 129-131)
- Point size type (pgs. 131 & 131)
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PEOPLE AND PLACES:

- 18th century France (pgs. 128-131)
- Pierre Simon Fournier le Jeune (pgs. 128-131)

- George Bickham (pgs. 131-133)
- 18th century England (pgs. 132-136)
- William Caslon (pgs. 132-133)
- John Baskerville (pgs. 132, 134-137)
- William Playfair (pgs. 136-137)
- Giambattista Bodoni (pgs. 137-141)
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Chapter 8 Study Questions

1. Developed by a committee of scholars formed by French King Louis XIV in 1692, the _____ typeface became a new category of typography known as *transitional roman* (it was the transition from earlier “oldstyle” roman fonts). The new typeface had increased contrast between thick and thin strokes, sharp horizontal serifs, and an even balance to each letterform.

- A. Romain du Roi
- B. Garamond
- C. Bodoni
- D. Baskerville

2. The fanciful French art and architecture that flourished from about 1720 until around 1770 is called _____. Florid and intricate, this ornamental style was composed of S- and C-curves with scrollwork, tracery, and plant forms derived from nature, classical and oriental art, and medieval sources.

- A. Venetian
- B. Egyptian
- C. rococo
- D. art nouveau

3. Pierre Simon Fournier le Jeune, a young 24-year-old typographer from a family of printers, established an independent type design and foundry operation after studying art and apprenticing at another foundry. He helped standardize type measurements by introducing the point system as well as designed a “_____” of related fonts that were visually compatible and could be mixed.

- A. metric set
- B. type family
- C. sans serif style
- D. roman style

4. Fournier le Jeune gave rococo printers a complete design system of roman, italic, script and decorative typestyles. He personally designed and set the more complex pages which were richly garlanded with his exquisite fleurons. Many of his popular books included fine line _____ that illustrated the wealthy living extravagant, sensuous, and pastoral lives in a joyous fantasyland, oblivious to the poverty-stricken masses.

- A. woodcut illustration
- B. copperplate engravings
- C. punch cut type
- D. illumination

5. The renowned English writing master and engraver George Bickham published *The Universal Penman* which embellished examples of modern penmanship with 200 beautiful decorations. As engravers became increasingly skillful, they even produced books _____.

- A. independent of typographic printers by hand-engraving both illustrations and text.
- B. by hand-lettering manuscripts with illumination.
- C. with illustrations but no type whatsoever.
- D. entire books of script but no type at all.



6. William Caslon designed Caslon Old Style, the predominant typeface in England for more than 60 years. Introduced to the American colonies, it was used exclusively, including for the official printing of the _____.

- A. Gutenberg Bible
- B. The Book of Kells
- C. Declaration of Independence
- D. The Universal Penman

7. Baskerville's type design represents the zenith of the _____ style. His types are wider, the contrast between the weight of the thick and thin strokes greater, and the serifs flow smoothly out of the major strokes and terminate in fine points.

- A. modern
- B. transitional
- C. old
- D. roman

8. As a book designer in a period of intricate, engraved title pages and illustrations, and the generous use of printers' flowers, ornaments, and decorated initials, John Baskerville instead opted for _____.

- A. the extravagance of French type and rococo ornaments.
- B. medieval woodcuts and gothic type.
- C. the pure typographical book.
- D. ornate initials and roman type of the Italian Renaissance.

9. William Playfair introduced the first "divided circle" diagram (pie chart) in 1805. He created a new category of graphic design, now called _____, based on converting statistical data into symbolic graphics.

- A. motion graphics
- B. cartography
- C. quantum physics
- D. information graphics

10. Giambattista Bodoni redesigned the roman type to look more mathematical, geometric, and mechanical. He reinvented serifs by making them hairlines at sharp right angles to the upright strokes; thin strokes matched the hairline serifs. His typeface is _____.

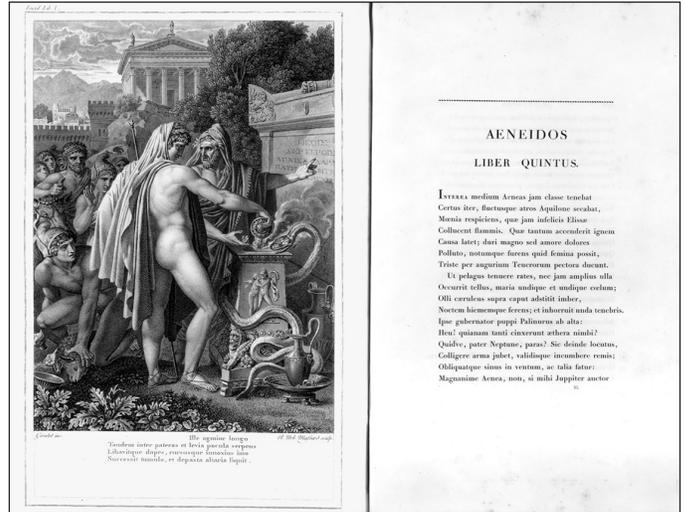
- A. old style
- B. transitional style
- C. modern style
- D. sans-serif style

11. The Didot family type foundry created the *piéd de roi* system, which divided a French inch into seventy-two points. In 1886, the Didot system was revised to suit the English inch and adopted as a standard _____ measure by American type foundries.

- A. pixel
- B. metric
- C. point
- D. petit romain

12. New editions of the Greek and Roman classics printed by both Bodoni and Didot, such as Vergil's *Bucolica, Georgica, et Aenis* (1798) reflect the contemporary late 18th century _____ style, which meant a return to "antique virtue." Many were richly illustrated with copperplate engravings.

- A. baroque
- B. neoclassical
- C. modern
- D. romantic



13. William Blake published books for his poetry by combining words into his illustrations using _____, a method he used to write on metal plates with pens and brushes, using an acid-resistant medium. He then etched the plates in acid to dissolve the untreated metal, leaving the design standing in relief.

- A. wood engraving
- B. copperplate engraving
- C. relief etching
- D. lithographic stone

14. Thomas Bewick in England developed a "white line" technique of _____, which came to be used as a major illustration method in letterpress printing until it was replaced by the photomechanical halftone nearly a century later.

- A. wood engraving
- B. copperplate engraving
- C. relief etching
- D. lithographic stone

