Chapter 8 – An Epoch of Typographic Genius

<u>Key Terms</u> (in order of appearance; the first page number of their appearance is listed)

Key People and Their Major Contributions (in order of appearance; the first page number of their appearance is listed)

Pierre Simon Fournier le Jeune (1712–1768), page 123, (Figs. **8-4** . **8-5**, and **8-7**)

George Bickham the Elder (d. 1769), page 126, (Fig. **8-9**)

John Pine (1690–1756), page 126, (Fig. **8-10**)

William Caslon (1692–1766), page 127, (Fig. **8-11**)

John Baskerville (1706–1775), page 127, (Figs. **8-13** through **8-15**)

René Descartes (1596–1650), page 130

William Playfair (1759–1823), page 130, (Figs. **8-19** and **8-20**)

Louis-René Luce (d. 1773), page 131, (Fig. **8-21**)

Giambattista Bodoni (1740–1813), page 130, (Figs. **8-22** through **8-24**)

Chapter 8 – Study Questions

Multiple Choice

1. In 1695, Louis Simonneau created large engraved copperplate prints of the master alphabets for France's Imprimerie Royale, the royal printing office. These copperplate engravings were intended to establish graphic standards for the new typeface, which was called _____.

    A. Garamond

    B. Romain du Roi

    C. Bodoni

    D. Baskerville

2. The Romain du Roi types began a new category of types called _____ roman. The new typeface had increased contrast between thick and thin strokes, sharp horizontal serifs, and an even balance to each letterform.

    A. old style

    B. *fraktur*

    C. modern

    D. transitional

3. Pierre Simon Fournier le Jeune was influenced by the Romain du Roi and by the ornate French rococo style. Fournier le Jeune and his contemporary, Louis-René Luce, contributed to the French monarchy's graphic expression of authority and opulence through their type designs and series of letterpress borders, ornaments, trophies, and other devices. Fournier le Jeune's other typographic innovations include three of the following. Which one does **NOT** belong? _____

    A. The idea of a type family of various weights and widths, and roman and italic faces

    B. Moveable type

    C. Single-, double-, and triple-ruled lines up to 35.5 cm (about 14 inches)

4. The renowned English writing master and engraver _____ was the most celebrated penman of his time. In 1743, he published *The Universal Penman.*

    A. John Baskerville

    B. George Bickham

    C. William Caslon

    D. William Playfair

5. Englishman John Pine printed independent books such as *Opera Horatii* (*Works of Horace*), in which he _____, resulting in the serifs and thin strokes of letterforms being reduced to delicate lines. The contrast in the text was dazzling and inspired imitation by typographic designers.

    A. included delicate copperplate engravings with typographic text

    B. printed both the illustrations and text from one copper plate for each page

    C. combined woodcuts and copperplate prints to illustrate the text

    D. hand colored the neoclassical woodblock prints

6. In 1722, William Caslon, an engraver of gunlocks and barrels, designed Caslon Old Style and its italic version. _____ introduced the typeface Caslon into the American colonies, where it was used extensively, including for the official printing of the Declaration of Independence.

    A. George Washington

    B. William Blake

    C. George Bickham

    D. Benjamin Franklin

7. A native of rural Worcestershire, John Baskerville had "admired the beauty of letters" as a boy; as a young man, he became a master writing teacher and stonecutter. After making a fortune manufacturing japanned ware, he returned to his first love, the art of letters, and began to experiment with printing. His refined printing resulted from three of the four elements listed below. Which does **NOT** belong? _____

    A. elegant type

    B. ink made of boiled linseed oil with resin

    C. paper formed by a mold with fine, woven wires

D. arabesques in headpieces and tailpieces

8. 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. old

    C. transitional

    D. Egyptian

9. _____, the Scottish author and scientist who converted statistical data into symbolic graphics, introduced the first "divided circle" diagram (called a pie chart today) in his 1805 English translation of *The Statistical Account of the United States of America*. He created a new category of graphic design, now called information graphics.

    A. John Baskerville

    B. William Bewick

    C. William Playfair

    D. François Didot

10. The revolt against the French monarchy led to rejection of the lush designs that were popular during the reigns of Louis XV and XVI. All areas of design required a new approach to replace the outmoded rococo style. Giambattista Bodoni led the way in evolving new _____ and page layouts.

    A. typefaces

    B. bookbinding methods

    C. papermaking methods

    D. printing equipment

11. Giambattista Bodoni was asked to take charge of the Stamperia Reale, the official press of Ferdinand, Duke of Parma. He accepted, became the private printer of the court, and printed official documents and publications as well as projects he conceived and initiated himself. Bodoni redefined roman letterforms, giving them a more mathematical, geometric, and mechanical look. He reinvented the serifs by making them hairlines that formed sharp right angles to the upright strokes; the thin strokes of his letterforms were the same weight as the hairline serifs. His typeface design exemplifies the _____.

A. old style

B. modern style

C. transitional style

D. sans-serif style

12. Late works printed by Giambattista Bodoni reflect the contemporary late eighteenth-century _____ style, which demonstrated a return to "antique virtue."

A. baroque

B. rococo

C. neoclassical

D. romantic

13. Giambattista Bodoni had planned a monumental type specimen book presenting three hundred type fonts that he had designed. After his death, his widow and foreman published the two-volume _____ in 1818. This massive work celebrated Bodoni's genius and is a milestone in the history of graphic design.

A. *Éditions du Louvre*

B. *Essai d'une Nouvelle Typographie*

C. *Manuel Typographique*

D. Manuale Tipografico

14. The Didot family type foundry revised Pierre Simon Fournier le Jeune's system of type measurement and created the _____ system, which divided a French inch into seventy-two points. Type size was identified by the measure of the metal type body in points. In 1886, the Didot system was revised to suit the English inch and adopted as a standard point measure by American type foundries.

A. *pied de roi*

B. point

C. *maigre*

D. *petit romain*

15. Pierre Didot l'Aîné printed the *Éditions du Louvre* from the printing office once occupied by the Imprimerie Royale, The *Éditions du Louvre* series included _____.

A. novels by Balzac

B. classics by Virgil

C. plays by Molière and Beaumarchais

D. essays by Voltaire and Rousseau

16. The process of _____ involves casting a duplicate of a relief printing surface by pressing a molding material (such as damp paper pulp, plaster, or clay) against it to make a matrix, then pouring molten metal into the matrix to form a duplicate printing plate. This achievement of Firmin Didot's made longer press runs possible.

A. stereotyping

B. duplicate engraving

C. packing

D. double casting

17. British national pride led to the establishment of the _____ in 1786, which printed editions of equal quality to the folio volumes of Paris and Parma.

A. Tudor Press

B. Oxford Editions

C. Shakespeare Press

D. London Editions

18. William Blake's illustrations for his poetry are in the style known as _____, which contrasted with the styles of layout and typography of Bodoni and Didot.

A. the baroque

B. the rococo

C. neoclassicism

D. romanticism

<u>True/False</u>

1. Old style typefaces retain calligraphic qualities and have bracketed serifs. _____

2. Fournier Le Jeune' s type specimen book, *Modèles des Caractères de l'Imprimerie (Models of Printing Characters),* presented transitional roman forms based on the Romain du Roi letters from 1702. _____

3. The wove finish paper used by John Baskerville had a textural pattern of horizontal lines created by heavier wire woven into a screen of thinner wire. _____

4. Cartesian coordinates on an x- and y-axis represent use a pair of numbers to represent a point in space and are named after the French philosopher, mathematician, and scientist René Descartes. _____

5. Types designed for the Imprimerie Royale brought about an upgrade of printing throughout Paris when they appeared in booksellers' shops. _____

6. Louis-René Luce, who had designed letterpress borders and ornaments for the Imprimerie Royale, found that his designs were being used in political tracts after the French Revolution. _____

7. The rococo style of art, closely associated with the reign of King Louis XV, is best represented in the graphic designs of the Didot family of printers. _____

8. Thomas Bewick in England developed a "white line" technique of engraving, which came to be used as an illustration method in letterpress printing until it was replaced by the halftone printing method. _____

9. William Caslon modified Nicolas Jenson's type designs for his own types. _____

10. Giambattista Bodoni was an important innovator in typographic design and processes, more so than the Didot family in Paris. They were rivals, and therefore were never influenced by each other. _____

Image Identification

I. Identify the designer, title, and date of the following images.

1. Fig. 8-1 and 8-2 _____

2. Fig. 8-9 _____

3. Fig. 8-10 _____

4. Fig. 8-23 _____

5. Fig. 8-26 _____

II. Match each of the images shown with the name of its designer.

1. Fig. 8-7 ____

2. Fig. 8-14 ____

3. Fig. 8-19 ____

A. John Baskerville

B. William Playfair

C. Pierre Simon Fournier le Jeune