

## Graphic Design Methods Final Exam Chapters 7 – 12

Name: \_\_\_\_\_

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### I. Multiple Choice Questions

\_\_\_\_\_ 1. From Tours, France, \_\_\_\_\_, a skilled cutter of dies used for striking coins, established Venice's second press. One of history's greatest typeface designers and punch cutters, his fonts were characterized by extreme legibility; they established a new standard of excellence through wider letterforms, lighter tones, and a more even texture of black strokes on the white background.

- a. Erhard Ratdolt
- b. Nicolas Jenson
- c. Geoffroy Tory
- d. Hans Holbein the Younger

\_\_\_\_\_ 2. A \_\_\_\_\_ is a word, phrase, symbol, or design, or combination of words, phrases, symbols, or designs that identifies and distinguishes the source of the goods or services of one party from those of others.

- a. colophon
- b. criblé
- c. fleuron
- d. trademark

\_\_\_\_\_ 3. \_\_\_\_\_, the first punch cutter who worked independently of printers, established a type foundry to sell cast type that was ready to store in compositors' cases.

- a. Francesco Griffo
- b. Geoffroy Tory
- c. Antoine Augereau
- d. Claude Garamond

\_\_\_\_\_ 4. The role of graphic design and graphic communications expanded during the Industrial Revolution due to three factors: \_\_\_\_\_.

- a. the spread of public education and literacy, factory output increased, and advances in technology, which lowered per-unit costs
- b. the need to advance art, printers were losing business, and the growth of type choices
- c. designers were needed to help market goods, the people wanted choices, and the farmers were becoming more skilled
- d. Production of printed materials increased, growth of population, and need to show personal style

\_\_\_\_\_ 5. Robert Thorne of England created a major category of type designs around 1803 called \_\_\_\_\_, roman faces whose contrast and weight were greatly increased by expanding the thickness of their heavy strokes.

- a. fat faces
- b. monumental capitals
- c. slab serifs
- d. antiques

\_\_\_\_\_ 6. The practical reason many wood-type posters included mixed styles of fonts was \_\_\_\_\_.

- a. the limited number of characters in each font
- b. competition among printers for virtuoso designs
- c. the need to command the viewer's attention
- d. the desire to emphasize particular words

\_\_\_\_\_ 7. The typestyle that conveys a bold, machine-like feeling through slablike rectangular serifs, an even weight throughout the letters, and short ascenders and descenders is called \_\_\_\_\_.

- a. Egyptian typestyle
- b. sans-serif typestyle
- c. fat-face typestyle
- d. grotesque typestyle

\_\_\_\_\_ 8. A \_\_\_\_\_, invented by Stephen H. Horgan, changes continuous tones into dots of varying sizes. Squares are formed by horizontal and vertical rules etched on pieces of glass. The amount of light that passes through each square determines how big each dot should be.

- a. photogram
- b. daguerreotype
- c. halftone screen
- d. photoengraving

\_\_\_\_\_ 9. \_\_\_\_\_ is the process of printing color pictures and lettering from a series of stone or zinc printing plates. Each color requires a separate stone or plate and a separate run through the press.

- a. Letterpress
- b. Chromolithography
- c. Electrotyping
- d. Wood engraving

\_\_\_\_\_ 10. \_\_\_\_\_ was an important humanist and scholar of the Italian Renaissance who established Aldine Press and published major works of the great thinkers of the Greek and Roman worlds.

- a. Robert Granjon
- b. Nicolas Jenson
- c. Aldus Manutius
- d. Ludovico degli Arrighi

\_\_\_\_\_ 11. \_\_\_\_\_ Christophe Plantin, who operated a thriving print shop in Antwerp, contributed to Renaissance book design through the use of \_\_\_\_\_ for illustrations.

- a. stylized renderings
- b. delicate arabesques
- c. contour-line woodblock prints
- d. copperplate engravings

\_\_\_\_\_ 12. \_\_\_\_\_ Aviso Relation oder Zeitung, which began publication in 1609, was the oldest surviving \_\_\_\_\_ from Augsburg, Germany.

- a. trade publication
- b. newspaper
- c. government publication
- d. printed advertisement

\_\_\_\_\_ 13. Late works printed by Giambattista Bodoni reflect the contemporary late eighteenth-century \_\_\_\_\_ style.

- a. baroque
- b. rococo
- c. neoclassical
- d. romantic

\_\_\_\_\_ 14. 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

\_\_\_\_\_ 15. In 1722, William Caslon 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

\_\_\_\_\_ 16. Giambattista Bodoni redefined roman letterforms, giving them a more mathematical, geometric, and mechanical look. His typeface design exemplifies the \_\_\_\_\_.

- a. old style
- b. modern style
- c. transitional style
- d. sans-serif style

\_\_\_\_\_ 17. François-Ambroise Didot revised the typographic measurement system. He identified type size by the measure of the metal type body in points and created the point system used today: an inch is divided into \_\_\_\_\_ points.

- a. 6
- b. 12
- c. 36
- d. 72

\_\_\_\_\_ 18. The Romain du Roi types began a new category of types called \_\_\_\_\_ roman.

- a. old style
- b. fraktur
- c. modern
- d. transitional

\_\_\_\_\_ 19. Arthur Mackmurdo sought inspiration from Renaissance and \_\_\_\_\_ art for his designs. Some swirling organic forms, in fact, seem to be pure art nouveau because of these influences.

- a. medieval
- b. Mesopotamian
- c. incunabula
- d. Japanese

\_\_\_\_\_ 20. William Morris designed three typefaces for the Kelmscott Press. Two were based on incunabula typefaces, but \_\_\_\_\_ was based on Nicolas Jensen's Venetian roman faces.

- a. Chaucer
- b. Troy
- c. Golden
- d. Italic

\_\_\_\_\_ 21. Fonts designed by Frederic Goudy capture the feeling of \_\_\_\_\_ typography.

- a. German incunabula
- b. William Morris's Kelmscott Press
- c. old Mainz
- d. French and Venetian Renaissance

\_\_\_\_\_ 22. Morris Benton carefully studied human perception and reading comprehension to develop \_\_\_\_\_ Schoolbook, a type designed for and widely used in textbooks.

- a. Cloister
- b. Gothic
- c. Roman
- d. Century

\_\_\_\_\_ 23. This company established a typographic research library and produced revivals of past typeface designs such as Bodoni and Garamond.

- a. Morris and Company
- b. The Century Guild
- c. American Type Founders Company
- d. Klingspor Type Foundry

\_\_\_\_\_ 24. The person to coin the term "graphic designer" was \_\_\_\_\_, who used it in the 1920s.

- a. Frederic Goudy
- b. William Addison Dwiggins
- c. Albert Bruce Rogers
- d. Morris Benton

\_\_\_\_\_ 25. \_\_\_\_\_ was the Japanese artist who is perhaps best known for his series of prints, "Thirty-six Views of Mount Fuji."

- a. Hishikawa Moronobu
- b. Suzuki Harunobu
- c. Kitagawa Utamaro
- d. Kasushika Hokusai

\_\_\_\_\_ 26. Jules Chéret, father of the modern poster, created the Cherette. This female figure \_\_\_\_\_.

- a. represented the idealized Victorian lady
- b. was the “fallen woman” used to convey a moral message
- c. represented the self-assured, modern woman
- d. was banned due to her scanty costumes

\_\_\_\_\_ 27. Upon viewing Aubrey Beardsley’s illustrations in La Mort d’Arthur, William Morris \_\_\_\_\_.

- a. offered Beardsley a commission for a Kelmscott publication
- b. was furious with Beardsley for vulgarizing the Kelmscott style
- c. introduced Beardsley to Oscar Wilde
- d. suggested that Beardsley abandon his artistic career

\_\_\_\_\_ 28. A member of the Flemish Group of Twenty, Henri van de Velde had enormous influence on design and architecture. His only poster design was for \_\_\_\_\_.

- a. Delftsche Slaolie, a salad oil
- b. Tropon, a food supplement
- c. Rajah, a coffee concentrate
- d. Roundtree Elect, a cocoa

\_\_\_\_\_ 29. While German Jugendstil shared common characteristics with French and English art nouveau, its distinction was that it reflected more traditional forms such as \_\_\_\_\_.

- a. medieval letters
- b. landscapes in deep perspective
- c. value gradients and shading for volume
- d. traditional figurative subjects

\_\_\_\_\_ 30. At the end of the nineteenth century, architects and fashion, graphic, and product designers moved away from the floral curvilinear elements of art nouveau and toward a more \_\_\_\_\_ style of composition.

- a. Victorian
- b. international
- c. geometric
- d. Celtic

\_\_\_\_\_ 31. The German artist, architect, and designer \_\_\_\_\_ sought typographic reform and was an early advocate of sans-serif typography. He was the first to use sans-serif type as running book text.

- a. Charles Rennie Mackintosh
- b. Peter Behrens
- c. Talwin Morris
- d. Josef Hoffmann

\_\_\_\_\_ 32. The Vienna Secession formed in 1897 when a group of young Viennese artists \_\_\_\_\_.

- a. broke from the Vienna Academy of Fine Arts
- b. broke from the Viennese Creative Artists’ Association
- c. met in a Viennese cabaret and decided to exhibit together
- d. met at an exhibition and discovered their mutual interest in art nouveau

- \_\_\_\_\_ 33. The periodical *Ver Sacrum* (1898–1903) was innovative primarily because \_\_\_\_\_.
- it was a design lab
  - artists contributed their work without pay
  - it had an unusual rectangular format
  - there were few subscribers
- \_\_\_\_\_ 34. Philosophically, the Vienna Workshops (*Wiener Werkstätte*) opening in 1903 was influenced by \_\_\_\_\_.
- Frank Lloyd Wright
  - William Morris
  - the Beggarstoffs
  - Walter Crane
- \_\_\_\_\_ 35. Peter Behrens's architectural and graphic designs, beginning in 1904, evolved toward forms based on \_\_\_\_\_.
- medieval art
  - Jules Cheret's early posters
  - organic simplicity
  - rational geometry
- \_\_\_\_\_ 36. While the *Deutsche Werkbund* (German Association of Craftsmen) had strong ties to the English arts and crafts movement, one major difference was that the German artists \_\_\_\_\_.
- were willing to compromise on materials
  - acknowledged the value of machines
  - were elitist instead of socialist
  - emphasized utility more strongly
- \_\_\_\_\_ 37. American architect \_\_\_\_\_ became known for his repetition of rectangular zones and use of asymmetrical spatial organization in his design of furniture, wallpaper, and stained-glass windows.
- Robert Venturi
  - Frank Lloyd Wright
  - Charles Rennie Mackintosh
  - J. Herbert McNair
- \_\_\_\_\_ 38. The \_\_\_\_\_, a wealthy family in Florence, embraced Humanism but rejected the technology of printing.
- Colonias
  - Grinbergs
  - Medicis
  - Ganeaus
- \_\_\_\_\_ 39. \_\_\_\_\_, originally from France, created type in Italy that was very legible; the characters in his fonts aligned themselves with each other better than those of his contemporaries.
- Frederic Goudy
  - Charles Rennie Mackintosh
  - Frank Lloyd Wright
  - Nicolas Jenson

\_\_\_\_\_ 40. Erhardt Ratdolt issued the first printer's \_\_\_\_\_ when he left Germany to return to Italy.

- a. measuring system
- b. type specimen sheet
- c. loop
- d. grid sheet

\_\_\_\_\_ 41. The Aldine Press trademark, designed around 1500, consisted of \_\_\_\_\_.

- a. a lion and a shield
- b. a sphere and a cross
- c. an anchor and a dolphin
- d. a ram and a shield

\_\_\_\_\_ 42. Henri Estienne, one of the early printer/scholars in France, was inspired by printed texts from \_\_\_\_\_.

- a. Venice
- b. Germany
- c. England
- d. China

\_\_\_\_\_ 43. Tory's \_\_\_\_\_ was the author's attempt to analyze, describe, and prescribe rules for the French language, both spoken and written.

- a. Modèles des caractères de l'imprimerie
- b. Bible
- c. Champ Fleury
- d. L'Enfant-Morgan

\_\_\_\_\_ 44. Hans Holbein the Younger created a series of imagines mortis drawings, from which an engraver made \_\_\_\_\_ depicting skeletons leading the living to their graves.

- a. woodcuts
- b. daguerreotypes
- c. castings
- d. photoengravings

\_\_\_\_\_ 45. In the seventeenth century, \_\_\_\_\_ were widely used for advertising cards and for art to hang in homes.

- a. daguerreotypes
- b. chromolithographs
- c. halftone screens
- d. woodblock prints

\_\_\_\_\_ 46. Not much innovation occurred in typography during the seventeenth century in Europe. Since there was an abundance of \_\_\_\_\_, there were few incentives for printers to commission new graphic material.

- a. stock engravings, headpieces, fleurons, and type specimens
- b. stock broadsides, advertisings, printer plates, and castings
- c. stock ornaments, punches, matrices, and woodblocks
- d. stock photoengravings, serifs, lithographers, and tailpieces

\_\_\_\_\_ 47. In French Renaissance design, printers often used \_\_\_\_\_ to embellish the page.

- a. engravings, photograms, and icons
- b. illumination, simple geometry, and medieval art
- c. halftone screens, photograms, and type specimens
- d. headpieces, tailpieces, and fleurons

\_\_\_\_\_ 48. The term \_\_\_\_\_ refers to connecting curves in order to unify a serif with the main stroke of a letter.

- a. transitional
- b. bracketing
- c. flow
- d. stress

\_\_\_\_\_ 49. The Declaration of Independence was printed in type originally designed by \_\_\_\_\_ in England, and imported to the colonies by Benjamin Franklin.

- a. William Caslon
- b. Giambattista Bodoni
- c. John Baskerville
- d. Claude Garamond

\_\_\_\_\_ 50. Giambattista Bodoni's \_\_\_\_\_ type designs, based on geometry and standardization of measurable units, included extreme contrasts between thin and thick lines.

- a. oldstyle
- b. modern
- c. transitional
- d. blackletter

## **II. Visual Essay: 50 points**

An essay allows for a personal slant to be meshed with the argument, and an essay is intended for a wide audience. The visual essay is therefore not only intended for its own discipline, but it must also provide the public with an insight into the subject. It is a *visual* essay because the image is the dominant form. This does not mean that the design is devoid of verbal statements; all this implies is that the design solution is asked to communicate visually.

Topics:

The Growth of the Graphic Letterform: Representation to Abstraction

The Technology of Writing: The Technical and Material Impact on Writing

The Sign, Signifier and Signified: Writing as Expression

Visual Culture and its Social Use-Value

Serif and San Serif: The Growth of Type Classifications and their Applications

Essay: 20 – pages with 500 words / color or black and white