



Test Questions to Accompany

Graphic Design: A New History by Stephen J. Eskilson

This series of test questions was created by the author to accompany *Graphic Design: A New History* and provides multiple choice, short answer, and matching questions based on the text and arranged by chapter that you can use with your students. There is a separate answer key available.

INTRODUCTION

Multiple Choice

- Justified text refers to:
 - starting (or stopping) each line so that text starts (or ends) evenly at a defined margin
 - text which is relevant to the matter at hand
 - the appropriate or desirable text for a given message
 - text relating to justice or fairness, such as the Guttenberg Bible
- The development of mechanical printing with movable type:
 - ushered in the Dark Ages, as children were increasingly confined in dark, oppressive schools
 - surprisingly enough, was initiated by Chinese scholars long before Europeans discovered the art
 - was discouraged by the French royal government during the years before the French Revolution, for fear of instigating widespread discontent through literacy
 - none of the above
- Blackletter refers to:
 - letters shaped with the flourishes and design similar to medieval calligraphy
 - typefaces which cannot be printed in color
 - the usual form of official writing used on judgments demanding execution of offenders
 - both ___ and ___ above
 - none of the above
- Johann Guttenberg:
 - invented the printing press
 - created the first cast metal type
 - published a two-volume Bible using the new technology
 - none of the above
 - only ___ and ___ above
- Once a clear, reproducible typeface (Garamond, for example) was introduced:
 - there was no need for further experimentation in typeface
 - printers found that 10 – 20 typefaces satisfied all their needs
 - typefaces continued to increase in number and variety, with more than 300 identified by the early 1800s
 - So-called "modern" typefaces were rejected by tradition-bound Europe
- One important influence on typefaces and printing in the 19th century was:
 - the birth and development of graphic design
 - the invention of movable type
 - the discovery of indelible ink
 - the need for political posters fostering the French Revolution

7. The Industrial Revolution refers to:
- the unrest of factory workers prior to unionization
 - the 19th century shift from home and farm production, to factory production
 - the introduction of electricity to speed industrial production
 - the hard work (industry) that went into changing how printing occurred
8. An important connection between the Industrial Revolution and graphic design is:
- an end to the use of sans serif typefaces, since printing presses could not reproduce them
 - the stimulus to graphic design, given the need for legible, inviting typography to advertise products
 - vastly overestimated, as graphic design already was a major art field
 - graphic design "help wanted ads" seeking factory workers speeded up the revolution
 - none of the above
9. The typographical form "serif," and its counterpart, "sans serif":
- are irrelevant to present day typography
 - make reference to the written form of the Chinese alphabet
 - denote presence or absence of small strokes at the ends of letterforms
 - are forms of photographic reproduction popular in the 19th century
10. The Victorian era (the mid and late 19th centuries) yielded
- uniformly professional and aesthetically pleasing typography
 - special sites called "hoardings" where posters and images could be displayed publicly
 - great graphic consistency in the magazine and advertising usage of typefaces and images
 - a fully developed artistic profession for talented graphic designers

CHAPTER 1: ART NOUVEAU 1: A NEW STYLE FOR A NEW CULTURE

Multiple Choice

1. According to influential design theorists and practitioners in the mid and late 19th century, the increased production associated with the Industrial Revolution:
- had enriched both the work environment and the aesthetic lives of workers
 - led to mass production of works of art heretofore available only to the rich
 - created a whole new social class of highly skilled craftsmen
 - negatively affected the lives and quality of work of millions
2. Among the influences on the design tradition that came to be called Art Nouveau were:
- the Arts and Crafts movement
 - the French Rococo style
 - Japanese woodblock prints
 - all of the above
3. Designers who were important in producing and furthering Art Nouveau images include:
- the Englishmen William Morris and John Ruskin
 - early poster artists such as Jules Cheret and Leonetto Cappiello
 - Henri de Toulouse-Lautrec
 - all of the above
 - only ____ and ____ above
4. Recurrent examples of Art Nouveau imagery include:
- sensuous young women, plant tendrils, alcohol, and dance
 - geometric figures in monochromatic designs
 - the plight of exploited workers in "satanic mills"
 - primitive, often unclothed, South Sea islanders
5. Art Nouveau style posters in the 1890s:
- mostly originated in the lush American art scene
 - utilized the art of color lithography
 - often advertised products, performances, and the like
 - all of the above
 - only ____ and ____ above

6. The contribution of Japanese aesthetics to American poster design:
- included large color blocks and heavy black lines delineating images
 - fanciful, transparently "dressed" female figures
 - utilization of every square inch for detail
 - sinuous, intertwining lines curving throughout the composition:
7. The depictions of women in poster art during the Art Nouveau period:
- included images of women in realistic, non-sensual activities and poses
 - failed to reflect the trend of broader participation of women in ordinary life
 - were modest almost to the point of prudery in many American posters
 - were erotic and disturbing in this otherwise conservative Victorian era
 - all except ___ above
8. Typefaces and lettering as elements of design during this time:
- changed little, as the emphasis was on images, not words
 - frequently failed to complement the Art Nouveau images
 - underwent massive change with the invention of typesetting machinery
 - evolved to include typefaces still used widely today
 - only ___ and ___ above
9. Sans serif typefaces:
- are an example of the influence of Japanese design
 - literally lack serifs
 - are most often used in dense, small-size text
 - vanished forever under the influence of Art Nouveau style
10. An important aspect relating to graphic design derived from the industrial revolution was:
- the development of advertising agencies to promote products
 - ever-increasing markets for consumer goods stimulated in part by posters
 - the invention of the monotype and the linotype machines
 - all of the above
 - only ___ and ___ above
11. Magazines that made important use of art nouveau graphic design included:
- National Geographic and Life
 - Ladies Home Journal and Sports Illustrated
 - Moulin Rouge and Le Chat Noir
 - Harpers and Lippincott's
12. One issue in the development of graphic design as a recognized art form was:
- the tendency for all graphic design to look alike
 - the inability of existing technologies to reproduce color accurately
 - failure by graphic designers to publicize their best works
 - a public perception that true art consisted of painting and sculpture, not images often used to sell products
13. French Symbolism's influence on graphic design during this period:
- is reflected in mystical, often sensual, images
 - is illustrated in American circus posters
 - was inconsequential
 - all of the above
14. The Aesthetic movement in late 19th century England:
- was critiqued as overly erotic and decadent
 - in part was inspired by the elements of Japanese design
 - spawned Aubrey Beardsley's illustrated literary journal, *The Yellow Book*
 - was a counter-influence to the Art Nouveau trend
 - all except ___ above

15. The Beggarstaff brothers:

- a. part of a family of divinely gifted graphic and "fine" artists
- b. the pseudonym for two artists whose strong, simplified designs exemplified the Japanese style
- c. ran an important advertising agency out of the burgeoning borough of Manhattan
- d. designed "the most famous poster never published"
- e. only ___ and ___ above

CHAPTER 2: ART NOUVEAU II: SCOTLAND, AUSTRIA, AND GERMANY

Multiple Choice

1. The Four, from Scotland, consisted of:

- a. four professional graphic designers who started the first Scottish advertising agency
- b. a group of artists sentenced to four years in prison for outrageous eroticism in their work
- c. the four central forms of Scottish art: painting, sculpture, architecture, and poetry
- d. four related Scottish artists who imbued Art Nouveau imagery with a Celtic flavor

2. A notable element in posters designed by the MacDonald sisters and their husbands was:

- a. their use of diagonal stripes to delineate sections of each work
- b. the sexual suggestiveness of their female images
- c. Vertically elongated lines and figures, with some use of symmetry
- d. the use of animal shapes to form letters

3. Near the turn of the 20th century, artists in Vienna formed a progressive alliance called:

- a. the Vienna Secession
- b. the Arts and Crafts movement
- c. Art Nouveau
- d. the Symbolist movement

4. Foremost among members of this new artists' group was:

- a. Henri de Toulouse-Lautrec
- b. Gustav Klimt
- c. The Beggarstaff brothers
- d. Aubrey Beardsley

5. Various members of this avant-garde artists' group:

- a. sought to exemplify Gesamtkunstwerk ("total work of art") in their creations
- b. designed and facilitated construction of what became one of Vienna's most notable buildings
- c. promoted innovative aspects of Art Nouveau style in typography, as well as in graphics
- d. all of the above
- e. only ___ and ___ above

6. The graphic work of these Viennese artists:

- a. evolved over time to incorporate more geometric forms
- b. utilized style elements from European traditions other than those of Austria
- c. showed little of the Japanese influence
- d. all of the above
- e. only ___ and ___ above

7. The term "crafts," as used for example to denote the Arts and Crafts movement, refers to:

- a. home industries such as quilting and lace-making
- b. furniture design and decorative metalwork
- c. book design and binding
- d. all except ___ above.

8. At the theoretical level, many of the artists in this general time period:

- a. hoped to beautify a world they saw as increasingly dull and mass-produced
- b. longed for the riches and fame of artistic generations which had preceded them
- c. sought to establish design styles reflecting their own national or regional identity

- d. believed that the industrial age had created a utopia for workers and artists alike
e. only ____ and ____ above.
9. A new organization, the Wiener Werkstatte, developed after the turn of the century, emphasizing:
a. a more geometric style
b. collaborative credit for artistic productions
c. sleek and elongated furniture and household objects
d. a further rejection of Japanese motifs favored by earlier designers
e. all except ____ above
10. A subset of graphic designers of this era also espoused Expressionism, meaning:
a. they attempted to describe the world as it actually appeared
b. they sought to express rationality and literal depictions of everyday objects
c. their aim was to emphasize feelings and emotions
d. both ____ and ____
11. Expressionist posters such as those by Kokoschka and Schiele are notable for:
a. the lyric beauty they express
b. the reference to nature and the natural world
c. raw emotion often coupled with expressions of pain
d. sensuous, idealized portraits of women
12. The German Art Nouveau movement:
a. emerged as a result of French and Viennese artists moving to Berlin
b. was stimulated by a journal called Pan, which disseminated many Art Nouveau works
c. did not get under way until after the First World War
d. was unconcerned with issues of national identity
13. The term "blackletter" refers to:
a. the ostracism, black-listing and imprisonment of certain German designers
b. a very modern, stark form of typography favored by Germans in this era
c. the term given to poor reviews of exhibits of German graphics
d. typefaces that resemble medieval script
14. The various Art Nouveau related design themes and theoretical trends found expression in Germany in:
a. satirical journals and book design
b. decorative arts such as textile and interior design
c. posters and typography
d. architecture and the creation of household objects
e. all of the above
15. Peter Behrens was noted as:
a. a creative architect who designed an electrical company's headquarters
b. a member of the Darmstadt art colony
c. an inventive designer of typefaces and company logos
d. the designer of an elegant electric tea kettle
e. all of the above

CHAPTER 3: SACHPLAKAT, THE FIRST WORLD WAR, AND DADA

Multiple Choice

1. Sachplakat refers to:
a. the name of a dollar coin designed to represent a Native American woman who helped explorers
b. a term meaning roughly, "spread the image" throughout the "plate" or design
c. a poster style in which the specific focus of the poster is clear and unadorned
d. an organization of German poster artists who used abstract images

2. After about 1905, many graphic designs, especially those created to showcase products:
- forsook the distracting ornamentation associated with Art Nouveau style
 - were perceived to need clearer focus, so as to be instantly understood by potential buyers
 - no longer included the flat two-dimensional spaces associated with Japonisme
 - were exemplified by Lucian Bernhard's and others' strikingly simple, direct images
 - all except ____ above
3. One of the ways in which graphic design in the form of posters was promoted was:
- through specialty journals which displayed poster art both as covers and within
 - by offering posters at no cost, through the mail, to people buying certain products
 - by giving posters to those who attended exhibitions and performances
 - through retail shops set up as poster boutiques
4. World War I (1914-1918) had the following effect on graphic design:
- governments on both sides used posters to garner public support for the war
 - recruitment on soldiers was sought through patriotic posters demanding that they enlist
 - artists' energies were diverted into mundane war work, as art was seen as a luxury
 - Art Nouveau style enjoyed a resurgence
 - ____ and ____ above
5. English war posters used each of the following themes:
- emasculatation of men who failed to serve as soldiers
 - reference to gender roles, where women remained at home, and men must fight
 - "atrocitiy" posters, in which inhuman acts by the opposing forces were displayed
 - appeals to young men that they would find adventure and camaraderie at war
 - all of the above
6. A WWI theme found in English, American, and Canadian war posters:
- showed a pointing finger
 - depicted scenes of possible victory
 - illustrated examples of Japanese atrocities against civilians
 - requested women to replace men to work in wartime factories
7. The United States entered the First World War in large part:
- because of impassioned appeals by English and French leaders
 - to open up the free flow of artistic and other cultural exchange, made impossible by the war
 - because the American people could not stand by and watch the English army defeated
 - because of German attacks on commercial and passenger shipping between the U.S. and Europe
8. The most famous American poster ever made depicted:
- Uncle Sam
 - the American 48-star flag
 - George Washington
 - the Moulin Rouge
9. The depiction of women in American recruitment posters:
- omitted any implication of sexual availability
 - were less skillfully drawn than the women in English posters
 - avoided the guilt-inducing emasculatation of some overseas posters
 - was notable for the ideal image known as "the Christy girl"
10. The nation which produced the most sophisticated posters for WWI was:
- The United States
 - England
 - France
 - Germany
 - they were all roughly equal in artistic sophistication

11. German and Austrian war posters:
- disdained the simplified Sachplakat design form discussed at the beginning of this chapter
 - generally favored elaborate emotional appeals
 - partially revived the use of blackletter typography, as a marker of national tradition
 - were often stylishly abstract
 - both ____ and ____
12. The Dada movement first emerged:
- among a small group of activists and artists in Switzerland who opposed the war
 - in England in response to posters of fathers explaining the war to their children
 - in France in an effort to rally the populace against the invading Germans
 - at the Moulin Rouge, where regulars met to discuss world politics and drink absinthe
13. Both visual and performance artists in the Dada tradition:
- frequently used careful formulas to design geometric images or project rational thought
 - took great care that the meanings of their works be understandable by everyday people
 - believed in a utopian vision, in which the world was moving toward greater harmony
 - ordinarily used straight-forward Sachplakat lettering in texts and posters
 - none of the above
14. Which of the following sets of adjectives best describes Dadaist style?:
- innovative, irreverent, ironic, provocative
 - traditional, classical, cloying, inspirational
 - logical, rational, meaningful, inspiring
 - aggressive, violent, demeaning, antagonistic
15. The Dadaist's artistic, political, and social aspirations:
- were illustrated in exhibits such as the Dada Fair depicting a German officer dummy with a pig's head
 - were furthered when members of the group ran for political office after the First World War
 - failed in large part because there were no journals or other publications to advance their cause
 - never spread much beyond Switzerland
 - ____ and ____ above

CHAPTER 4: MODERN ART, MODERN GRAPHIC DESIGN

Multiple choice

1. Early in the 20th century, the Parisian neighborhood of _____ cradled a new art community:
- Montparnasse
 - Moulin Rouge
 - du Chat Noir
 - the Follies Bergere
2. Foremost among the painting styles developed in this milieu was:
- Dadaism
 - Expressionism
 - Japonisme
 - Cubism
3. In this era and in this art community:
- graphic design played a central organizing role
 - commercial art, including performance posters were highly developed
 - many artists earned considerable profit from their ties to advertising
 - the forms created by painters and writers were a fertile source for later graphic design

4. Picasso's painting *Ma Jolie* is an example of:
- the faithful rendering of the female form
 - Analytic Cubism
 - the use of text to complement images
 - abstract Dadaism
 - Synthetic Cubism
5. One of the modern urban enterprises which utilized the work of graphic designers was:
- the advanced telephone system in Paris
 - the Orient Express trains which linked western Europe to Russia
 - the underground railway system in London
 - the large London department store, Harrods
6. The influence of Cubism on graphic design is well illustrated by:
- the transportation posters of Edward McKnight Kauffer
 - the rejection by most graphic designers of any ties to industrial capitalism
 - a poster using abstract square facets to create an image of fire
 - the repetition of green squares in the trademark signs of the Tube in London
 - both ___ and ___
7. Futurism was:
- the name given to a group of utopian artists in Belgium
 - an Italian social movement that sought to revolutionize Italy through dynamic words and images
 - a vision of pacifism and general social harmony for a more rewarding human future
 - a movement to bring world peace by spreading literacy and art throughout the non-Western world
8. An element shared by Futurists and Vorticists and other designers of this era was:
- the expression of movement and speed, through various graphic devices
 - combining of human and machine parts to create meaning
 - an explosive sense of energy and excitement
 - the blending of animal and human features into half-human forms
 - all except ___ above
9. Influential contributors to British book design and typography produced:
- a broader availability of high quality, exquisitely designed books made on the Monotype machine
 - the Nonesuch Press, a publisher of finely designed volumes
 - a greater acceptance of mechanical, as opposed to handset, type
 - several influential typefaces, including Gill Sans and Johnston Sans
 - all of the above
10. The term "Machine Aesthetic" refers to:
- the fact that machines are capable of their own aesthetic creations
 - the efforts in early industrial England to make factories more attractive places to work
 - an appreciation of the wonders of industrial society
 - a visual style expressing the aesthetic elegance of well-functioning machines
 - both ___ and ___ above
11. La Corbusier's interior displayed in the 1925 Parisian exhibition of decorative arts:
- harks back to the rococo visions of the earlier Art Nouveau movement
 - is similar in style and effect to the Purists' paintings
 - used abstract geometric shapes in forming an everyday living environment
 - would seem cluttered by our simpler 2001 standards
 - both ___ and ___ above
12. The Paris exhibition of decorative arts in 1925 presaged:
- the evolution of a decorative style that came to be known as Art Deco
 - a renewed emphasis on historicism
 - a trend away from emphasizing design style in household usable objects
 - a return to the leafy tendrils and sexualized depictions of exquisite women in poster design

13. Poster art in the era now called Art Deco shows elements of:
- Japonisme dark outlines and flat planes
 - architectonic images
 - Expressionism
 - Dadaism
 - ____ and ____ above
14. The ship poster which best represented the affluence of Art Deco-inspired consumer goods was of:
- The Titanic
 - The Queen Elizabeth
 - The Lusitania
 - The Normandie
15. Examples of typography in the era known as Art Deco:
- exclusively used sans serif styles
 - showed no similarity to other Art Deco creations of the period
 - are no longer used today
 - are readily recognized as consistent with the look of this era
 - none of the above

CHAPTER 5: REVOLUTIONS IN DESIGN

Multiple choice

1. In the Netherlands after the First World War:
- the De Stijl artists spearheaded a movement to promote realistic images
 - expressist art was seen as a way to emotionally heal the trauma of WWI
 - Mondrian and van Doesburg were artists representative of Dutch Expressionism
 - De Stijl affiliated artists favored geometric abstraction as a universal visual language
 - both ____ and ____ above
2. De Stijl differed from previous artistic/social movements in other countries in that:
- it had no illusions of a peaceful utopian future for humanity
 - oddly enough, no one associated with it developed a journal to promote it
 - adherents of De Stijl focused strictly on art, without a philosophical or social agenda
 - it was strictly concerned with images; it had no influence on architecture of the period
 - ____ and ____ above
 - none of the above
3. Representatives of the De Stijl and the Dada movements:
- came to blows at the 1925 Paris Exhibition of the Decorative Arts
 - revered past artistic traditions and attempted to incorporate them
 - were little affected by the First World War, since most were beyond the age to serve
 - collaborated during the 1920s on a series of performances and publications
4. Popular Russian art from the years before WWI and the Bolshevik Revolution:
- had a graphic design tradition named lubok
 - disappeared in its original forms and styles under Communism
 - had a strong affinity for the chaotic art of the Dadaists
 - was used to influence religious and political values
5. Most pre-war Russian religious art was in the form of:
- icons
 - crucifixes
 - stained glass windows
 - cathedrals
6. Visual elements that became important symbols in the new Russian Soviet state include:
- the five-pointed red star
 - a hammer and sickle, crossed on a red background

- c. the color red
- d. reference to industrialization
- e. all of the above

7. Around the time of the Russian Revolution, avant-garde artists in Russia:

- a. was virtually non-existent
- b. was fiercely independent of French aesthetic influences
- c. was uncluttered, like the lubki traditional woodcuts
- d. developed a style called Suprematism

8. The Suprematists were:

- a. artists heavily influence by Cubism
- b. an early R and B music group out of Detroit
- c. fragments of the former aristocracy who were also called "whites"
- d. Russian industrial leaders who sought to overtake the West in manufacturing

9. The new Communist government which governed the USSR after the revolution:

- a. gradually began to criticize utopian abstract Suprematist artists for their impracticality
- b. was more congenial to Constructivism, in which industrial materials predominate
- c. never saw realized the magnificent building designed as the Monument to the Third International
- d. all of the above
- e. only ___ and ___ above

10. Designs by artists such as Rodchenko to advertise state-owned businesses:

- a. used a multiplicity of bright colors to attract consumers
- b. sought to create individual desire for products, to stimulate industrial productivity
- c. invoked patriotism and the call to duty to influence the public
- d. used subtle appeals to a egalitarian utopian future to motivate potential buyers

11. Photographs as an element of Russian graphic design:

- a. had to wait until the badly damaged agrarian society developed photographic technology
- b. were used innovatively by Russian designers
- c. were forbidden as bourgeois degeneracy by the Communist leaders
- d. were frequently combined into collages designed to evoke new ideas
- e. ___ and ___ above

12. "Agitprop," or agitation-propaganda:

- a. was mainly used before the revolution, to mobilize the public
- b. was represented in posters with patriotic and revolutionary slogans
- c. was deemed by some artists to be inadequately presented by the older visual arts
- d. was the name of the secret police service which had supported the Tsar

13. Film posters during the 1920s in the Soviet Union:

- a. were stark examples of agitprop designed to glorify the state
- b. sometimes demonstrated a sense of aesthetic delight and wit
- c. paled in comparison to the creativity found in American film posters of the time
- d. generally followed traditional presentations of stars and settings

14. El Lissitzky:

- a. was the presumed heir to Lenin's control of the government, before his untimely death
- b. an isolated artist in the USSR who exemplified Russian provincialism
- c. although popular with the public, fostered design which was a throwback to earlier styles
- d. was noted for fabulously creative book covers and book layouts

15. Frequently found images of Russian graphic design of this era include:

- a. gender equality
- b. meshing of machines and humans
- c. idyllic scenes of the gorgeous Russian countryside
- d. an emphasis on industrial production and modern architecture
- e. all except ___ above

CHAPTER 6: THE BAUHAUS AND THE NEW TYPOGRAPHY**Multiple choice**

1. The Weimar Republic was:
 - a. the name given to a collection of German artists who attempted to found their own utopia away from urban areas:
 - b. the democratic German governing body between WWI and the Nazi era
 - c. an ironic name given to the early attempts of the Nazis to gain power
 - d. the site of political, social, and artistic turmoil
 - e. ____ and ____ above

2. The Constructivist concept of art and its relation to society:
 - a. found fertile soil in post-WWI Germany
 - b. laid the groundwork for a return to Expressionism
 - c. was in part implemented by Russian émigrés
 - d. seemed antithetical to the Dadaists' vision of art
 - e. all except ____ above
3. German film-making after the First World War:
 - a. concentrated on bucolic, country life
 - b. was intensely Expressionist in tone
 - c. paid little attention to any emotional effect a film might create
 - d. were realistic and had a general calming effect on the viewer
 - e. was unprofitable, in part because few posters advertising them were created

4. In the town of Weimar, Walter Gropius created an educational institution:
 - a. known as the Bauhaus
 - b. initially focused on Constructivist principles
 - c. to counteract the influence of English and French design theory
 - d. to honor the historic artistic past of Germany

5. Among the artistic and social values promulgated by Gropius and the Bauhaus were:
 - a. gender equality between women and men
 - b. the primacy of architecture in the regeneration of Germany
 - c. at its outset, Expressionism
 - d. the need to channel and direct the otherwise chaotic creative impulses of students
 - e. ____ and ____ above

6. Over time, the curriculum espoused by the Bauhaus:
 - a. diverged from expressionism
 - b. taught Constructivist principles of design
 - c. provided students with precise tool-based drawing and design skills
 - d. promulgated a machine aesthetic
 - e. all of the above

7. The post-WWI Weimar constitution mandated gender equality in education, and thus:
 - a. the Bauhaus was at the forefront of the movement educate women
 - b. women students were encouraged to learn all aspects of art: architecture, sculpture, etc.
 - c. under the Bauhaus system, textile design became a fully accepted artistic field
 - d. all of the above
 - e. none of the above

8. The public exhibition required of the Bauhaus in 1923:
 - a. cemented the image of the school as a stimulus for idiosyncratic, esoteric art
 - b. was used by Gropius and others to highlight the new, technologically-rich curriculum
 - c. unveiled the new, elaborated serif typography which became a trademark of the Bauhaus Press
 - d. was depicted in a catalogue designed by Moholy-Nagy
 - e. ____ and ____ above

9. In the mid-1920's, the Bauhaus school:

- a. Moved to the industrial German city of Dessau, amid pressure from the Weimar right-wing
 - b. Set up additional branches in Zurich, Switzerland and Brussels, Belgium
 - c. at last achieved an architectural home, in a new, unconventionally asymmetrical building
 - d. essentially was phased out of German education, with the advent of the Nazis
 - e. all but ___ above
10. Architecture under the principles espoused by the Bauhaus:
- a. eliminated ornamental features which had no inherent structural purpose
 - b. followed the machine aesthetic in revealing the steel and concrete of which they were made
 - c. responded to the principle "form follows function"
 - d. was complemented within the interior of buildings by modern, spare, functional furnishings
 - e. all of the above
11. Graphic design and typography at the Bauhaus after mid-decade:
- a. turned its focus from fine arts graphics to advertising and other commercial needs
 - b. was inconsistent with the rest of the Bauhaus in clinging to older German traditions
 - c. often fused geometric figures with photographic images
 - d. used color sparingly
 - e. all except ___ above
12. The term "typophoto" refers to:
- a. the kind of formal family photograph preferred by bourgeois Germans of this time
 - b. an attempt to create the look of a photograph out of tiny, massed letters
 - c. an idealized form of communication requiring both photographic images and typography
 - d. the New Typography, which used no capital letters
 - e. ___ and ___ above
13. The Bauhaus survived as long as it did in Germany in part because:
- a. it espoused radical politics consistent with the prevailing German political ethos
 - b. wealthy industrialists supported it through grants and bequests
 - c. students completing its curriculum became major political leaders in Germany
 - d. it "flew below" the political radar by public emphasis on technology as society's savior
14. Typographical experiments at the Bauhaus included:
- a. typefaces created entirely using a compass, ruler, and t-square
 - b. nearly unreadable geometric but highly stylized sans serif type
 - c. letters based on the much-revered German Blackletter tradition
 - d. a Universal typeface using only lower-case letters
 - e. all except ___ above
15. Tschichold's influential book both discussing modern book design and typography makes the point that:
- a. symmetry tends to deaden the effect of written and illustrated pages
 - b. clear communication should be the ultimate goal of any graphic designer/typographer
 - c. dynamic, modern images are enhanced by the integration of photographic effects
 - d. the New Typography helps implement social change in the direction of greater equality
 - e. all of the above

CHAPTER 7: AMERICAN ART DECO AND THE SECOND WORLD WAR

Multiple choice

1. In the United States, the 1920s and '30s saw:
- a. a rise in the status and visibility of the profession of graphic designer
 - b. a many-fold increase in dollars spent on advertising
 - c. a new professional job title, "art director" for some designers
 - d. the separation of art versus text design in advertising into uncoordinated work spheres
 - e. all except D above.

2. During these decades
 - a. American graphics and typography tended to be more conservative than that of Europe and Great Britain
 - b. American graphic design drew most inspiration from the commercial modern (Art Deco) style
 - c. the aesthetic starkness of Bauhaus design also played a significant role in the U.S. advertising world
 - d. all of the above
 - e. all but C above

3. The 1930 inaugural issue of *Fortune* magazine illustrates:
 - a. the daring, eye-catching work of the new American designers
 - b. only very few nascent elements of modern graphic design
 - c. by and large, the staid, conservative outlook of American business
 - d. beautifully integrated text and images
 - e. B and C above

4. The term "full bleed" refers to:
 - a. a photographic image completely covering a page from margin to margin
 - b. the way in which publications working on deadlines exploited their workers
 - c. the use of blood red as the dominant color in advertisements
 - d. a style opposed by *Vanity Fair* art director Mehemed Agha
 - e. the careful integration of text and image on a single page

5. The first woman art director of a mainstream magazine was:
 - a. Condi Nast
 - b. Agatha Metta
 - c. Cipe Pineles
 - d. Margaret Bourke-White
 - e. none of the above

6. *PM* magazine was:
 - a. a periodical aimed at affluent American society
 - b. a graphic design trade journal which showcased many avant-garde styles
 - c. a section of the *New York Herald Tribune* devoted to night life
 - d. both ___ and ___ above
 - e. none of the above

7. The U.S. government responded to the economic plight of artists during the Great Depression by:
 - a. saving money by further cuts in government funding of art projects
 - b. providing work for some artists to paint murals in public buildings
 - c. encouraging artists and other unemployed citizens to join the military service
 - d. sponsoring widely viewed posters under the Federal Art Project
 - e. B and D above

8. The two posters featured in this chapter which publicize the value of rural electrification
 - a. are examples of the Constructivist influence on American art
 - b. reflect the government's restrictions on artists' personal creativity
 - c. catch the eye through the vivid use of varied colors
 - d. are examples of the Cubist influence on American graphic art.
 - e. none of the above

9. 1930s exhibits at the Museum of Modern Art (MoMa) in New York included
 - a. a display of the International Style in architecture
 - b. a series of modernistic Art Deco painting and Sculpture
 - c. a Machine Art exhibition, highlighting the design of everyday mass-produced objects
 - d. a Cubism and Abstract Art exhibit
 - e. all except B

10. The Chrysler Building in New York City:
 - a. is a classic example of the International Style of architecture
 - b. embodies geometrically designed Art Deco elements

- c. pays homage to the aesthetics espoused by the Bauhaus
 - d. was faulted by critics for lack of symmetry
 - e. was stunning in overall effect, but lacked ornamentation
11. As the Nazis rose to power in the 1930s:
- a. pulp fiction with its lurid covers was outlawed in Germany as decadent
 - b. "Department V" was established in Germany to monitor visual arts
 - c. The Bauhaus, with its simple, functional designs, became the ideal supported by the German elite
 - d. Modern graphic styles were suppressed in favor of conservative realism
 - e. only B and D
12. Nazi-approved visual images in the 1930s frequently invoked:
- a. modern urban life and work
 - b. the use of Fraktur lettering
 - c. actual swastikas and/or swastika-like shapes
 - d. Expressionist appeals to emotion
 - e. B and C above
13. Nazi regulations regarding typeface usage in the 1930s:
- a. reasoned that German identity was best reflected in the preferred Fraktur script
 - b. declared all publications in German had to be printed in Fraktur
 - c. banned blackletter typefaces under threat of jailing of designers and publishers
 - d. were overturned in 1941 when Roman typefaces became the official standard
 - e. A and D above
14. Designer John Heartfield:
- a. used Cubist decoupage to glorify the German government's accomplishments
 - b. used photomontages to ridicule and oppose Hitler and his associates
 - c. was an American artist stranded in Berlin during the Nazi era
 - d. used images of idealized laborers to exalt the new Germany
 - e. was instrumental in the German dismantling of the Bauhaus
15. Themes displayed frequently on war posters during the Second World War included:
- a. appeals to guilt similar to the effective British "Daddy, what did you do in the war?" World War One poster
 - b. idealized visions of powerful, competent women and men
 - c. realistic representations of patriotic citizens supporting their country
 - d. clear Art Deco and Sachplakat design elements
 - e. all but A above

CHAPTER 8: THE TRIUMPH OF THE INTERNATIONAL STYLE

Multiple choice

1. The post-WWII practitioners of the Swiss International Style:
- a. made extensive use of a 1896 typeface called Akzidenz Grotesk
 - b. renewed uses of the concepts of Constructivist functionalism
 - c. linked use of clear, readable typeface to their dream of utopian harmony
 - d. strove for the grace and elegance of complete symmetry
 - e. A and B above
2. The professional role of graphic designer evolved in the 1950s to include:
- a. creating corporate logos
 - b. computer graphics
 - c. translation of classical Chinese manuscripts
 - d. political advocacy for world peace
 - e. All except C above

3. Poster designers working in the International Style sometimes used:
- typophoto techniques
 - hand drawn lettering and images
 - image placement similar to that used in iconic Constructivist works
 - all of the above
 - all except ___ above
4. Typefaces developed in this period which are still frequently employed today include:
- Helvetica
 - Univers
 - Optima
 - all of the above
 - all except ___ above
5. The new typefaces of the 1950s:
- often used ornamental geometric serifs
 - sometimes were used with the new phototypesetting technology
 - were much easier than earlier scripts to reproduce on linotype and monotype machines
 - had problems of legibility when viewed at a distance
 - all of the above
6. The red and yellow VOLG grape juice advertisement discussed in this chapter, which depicts a man driving wearing sunglasses, is an example of a "full bleed" image in that:
- the red flat spaces symbolize blood
 - it points to the dangers of automobile accidents
 - the photograph of the man extends from margin to margin
 - it idealizes "red-blooded" Swiss manhood
 - ___ and ___ above
7. The journal *Neue Grafik* (New Graphic Design):
- solidified Switzerland's position as the center of the International Style
 - was in part written collaboratively with only indirect attribution
 - exemplified the International Style dictum not to mix typefaces
 - further illustrated the International Style "rule" that the weight of the lettering should be proportionate to the importance of what is written
 - all of the above
8. In England:
- Times New Roman was developed for the London newspaper, *The Times*
 - The New Typography soon became influential in advertising circles
 - Jan Tschichold, originator and then repudiator of the New Typography, took over production of Penguin Books
 - The rules for acceptable typography became more and more rigid.
 - A and C above
9. In the U.S. practice of typography and graphic design after World War II:
- most designers rejected the rigid orthodoxy of New Typology rules
 - the variety and whimsy of the work of Alvin Lustig was a prime example
 - numerous riveting and innovative film posters were produced
 - all of the above
 - only ___ and ___ above
10. Commercial and corporate use of graphic design in the U.S. in the post-WWII era:
- avored abstract geometric elements
 - led to the creation of corporate logos, many of which we still see today
 - is exemplified by the Container Corporation of America's adoption of a logo and other graphic emblems of corporate identity
 - all except ___ above
 - all of the above

11. Post-war German typography:
- was stimulated by the founding of the University of Design in 1951
 - focused on the actual practice of design rather than its intellectual underpinnings
 - was often whimsical in character
 - used fraktur typography to evoke a distinctly German ethos
 - sought to be trendy and cutting edge to help erase the image of German stodginess
12. Efforts to make abstract design more acceptable to American consumers included:
- a MoMa exhibit which interlaced abstract fine art with examples of more commercial abstract design
 - a series of curricular changes in public school art classes
 - the replacement of several scheduled Norman Rockwell covers with abstract renditions of the same motifs
 - all of the above
 - none of the above.
13. Three examples of corporate logos illustrated in this chapter are:
- COKE, Toyota, Hershey
 - Lufthansa, IBM, ENRON
 - AT&T, Pacific Life, Budweiser
 - McDonalds, Shell oil, Camel cigarettes
 - all of the above
14. Graphic designers' contributions to corporate identity can include:
- architecture for corporate buildings
 - packaging
 - telephone menus
 - stationary
 - All except C above
15. The German architect Ludwig Mies van der Rohe:
- made major contributions to restoring the classic look of bombed out European cities
 - was a leader in Chicago higher education for architecture and design
 - left an indelible mark on urban centers of the world through the skyscraper
 - was the last Director of the Bauhaus before it was closed by the Nazis
 - all except A above

CHAPTER 9: POSTMODERNISM; THE RETURN OF EXPRESSIONISM

Multiple choice

1. Postmodernism, as it pertains to graphic design:
- refers to modernism, after (post-) World War Two
 - means design which does not follow the conventions of the International Style
 - includes among other elements, clutter, blurs, "mistakes," mixes of typefaces, etc.
 - has completely supplanted modernism at the present time
 - only B and C above
2. In the 1960s the counter culture in the United States affected graphic design by:
- psychedelic and pop art posters for music groups and performances
 - posters clearly inviting purchase of luxury and comfort items
 - stark and sophisticated use of black and white images
 - suppressing both expressiveness and abstraction in favor of realism
 - all of the above
3. Rock music of the 60s and 70s was heavily publicized through:
- Rolling Stone and Oz magazines
 - kiosks located strategically near counter cultural communes
 - skillfully produced advertisements in mainstream magazines
 - an underground of people who shared bootleg copies of concert records
 - only ____ and ____ above

4. The Push Pin Monthly Graphic:
- was a monthly magazine devoted to rock music
 - was a serious journal of design scholarship
 - utilized an amazing array of graphic styles from diverse eras
 - was the venue in which a New York graphic design firm tried out inventive design techniques
 - only C and D above.
5. The most famous creation of Milton Glazer, one of the Push Pin founders, was:
- the logo for IBM
 - the "we can do it" Rosie the Riveter poster
 - the I "love" N Y image
 - the Enron logo
 - the album cover for Sergeant Pepper's Lonely Hearts Club Band
6. A rebus is:
- a communicative device using pictures that the viewer will interpret as a sound or word
 - a type of rock music of the '60s
 - the name of a rock band whose first album featured guitars escaping the exploding earth
 - exemplified by using an image of an eye to stand for the first person pronoun, I
 - both A and D above
7. "Vernacular Art" was:
- another name for Conceptual Art
 - made more widely acceptable by Andy Warhol
 - frequently made up solely of wildly spaced words and letters
 - everyday graphics such as restroom and traffic signs that people use often but rarely think about
 - both B and D above
8. Among the important features of post modern graphic style one might find:
- appropriation of images from unexpected and disparate sources
 - "playing" with different typefaces and text design, within the same work
 - idiosyncratic and even eccentric works embodying the designer's personal vision
 - humor, satire, and/or irony in place of serious, straightforward messages.
 - all of the above
9. Parallels that can be discerned between post modern architecture and early post modern graphic design include:
- use of mixed elements from different time periods
 - clear signs of inspiration deriving from the International Style
 - experimentation with vernacular elements in conjunction with more professionally "created" aspects
 - the doctrinaire use of volume, regularity, and lack of ornamentation
 - only A and C above
10. Wolfgang Weingart in the 1970s and 1980s:
- was an inspirational design teacher based in Switzerland
 - articulately advocated loosening the bonds of International Style norms
 - Signaled a total break from the International Style in that NO aspects of International Style were permitted in his own or his students' work
 - was most noted for posters of futuristic Dada-esque chaos
 - only A and B above
11. Among the many graphic designers influenced by Weingart was the owner of a Los Angeles design firm who pioneered digital design:
- April Grieman
 - Dan Friedman
 - Allen Hori
 - Katherine McCoy
 - Robert Venturi

12. Elements of mature post modern design that can be found in works from Holland and Great Britain, and include:

- a. variation in spacing and orientation of letters and words
- b. effects which suggest spaces far vaster than the simple dimensions of a poster
- c. creative use of illegibility
- d. kinetic elements, expressing shifting motion
- e. all of the above

13. Tibor Kalman was:

- a. a Dutch designer who introduced digital technology to European designers
- b. a former student and disciple of Wolfgang Weingart
- c. a designer who used vernacular art in posters both for commercial and for political activism purposes
- d. all of the above
- e. none of the above

14. Postmodern influences can be detected in:

- a. the 1953 high-rise design of the Pruitt-Igoe public housing project in St. Louis
- b. The dresser-shaped AT&T building in the New York City
- c. the revolutionary developments in typography starting in the 1980s
- d. bit-mapped typefaces such as Emperor 8
- e. all except A above

15. Professional designers in the 1960s and later used their medium for social activism:

- a. which (using art to promote particular social/political views) was unprecedented
- b. in part because of the radical influence of the International Style
- c. in searing posters reminiscent of the "atrocious image" posters used in World War One
- d. all of the above
- e. only ___ and ___ above

CHAPTER 10: CONTEMPORARY GRAPHIC DESIGN

1. Among the directions graphic design has ventured into since 1990 is/are:

- a. abstract, expressive, disturbingly fractured and interrupted images collectively termed "grunge."
- b. co-option by corporations of hip, cool, anti-establishment themes and images, retooled to sell products.
- c. historicist melding of design traditions such as Japonisme, Art Nouveau, Sachplakat, Constructivism, and the like
- d. typefaces with astonishing, almost carnivorous serifs
- e. all of the above

2. An interesting twist in the professional and public roles of designers has been:

- a. the rise of collaborative design studios simultaneously with the appearance of individual "celebrity" designers
- b. the apparent disjuncture between the personal anti-establishment stance of some designers in the face of the use of graphic design to sell products, services, performances, and even patriotism
- c. the meteoric success of some individuals with no design training at all, in a profession which has often proposed clear and supposedly inviolable rules
- d. all of the above
- e. ___ and ___ above

3. The 'horror vacui' effect illustrated in this chapter in Art Chantry's work and referenced in earlier chapters refers to:

- a. mutant monsters appropriated from pulp fiction and comics
- b. the large flat empty planes or vacuums in some compositions
- c. design in which every square inch of a page is covered with word or image or both.
- d. ___ and ___ above
- e. none of the above

4. A classic example of the way in which corporate entities have turned the counter-cultural energies of the young into a viable commercial resource is/are:
- MTV's practice of hiring iconoclastic young designers straight out of school to imagine and create a flow of designs
 - Stefan Sagmeister's incised body art poster for the Cranbrook Academy of Art
 - Elliot Earl's Blue EyeShadow typeface
 - The use in the former Soviet Union of "heroic worker" images
 - all of the above
5. The single most influential contemporary book cover designer(s) in the U.S. was/were:
- Stefan Sagmeister
 - Art Chantry
 - Marshall McLuhan
 - Chip Kidd
 - the stable of designers at MTV
6. Contemporary trends in the profession of graphic design include:
- comparatively MORE control over their work being retained by the designers themselves
 - a reduction in the use of artist-drawn illustration
 - the adaptation of comic book style drawing to corporate ends
 - "outsider art" such as graffiti used for commercial purposes
 - all except A above
7. The new technology aesthetic in graphic design:
- echoes to some degree the look of video games
 - once more linked designers to dreams of an equalitarian utopia
 - rejected the dense "layered look" used in the past by grunge designers
 - included new stylish typefaces which seem futuristic
 - all except C above
8. What is/are the parallels or difference/s between Web Design 1.0 and Web Design 2.0?:
- 1.0 is for sophomores; 2.0 is for juniors or seniors
 - inexpensive software programs have permitted millions of people to dabble in both
 - interactivity
 - Web Design 1.0 follows strict norms for layout and content, while 2.0 does not
 - ___ and ___.
9. Ambiguities or unclear areas concerning the future of web design include:
- the extent to which web design and print media can and will be integrated
 - the effect of the marketplace on design of websites
 - the relative mix of pleasing aesthetics versus navigability
 - the tension between the necessity of bottom-line brand recognition with the public's appreciation of the visually astonishing effects possible with interactivity, which sometimes obscure what is being promoted
 - all of the above
10. Among the techniques used to engage viewers with interactive web-based sites are:
- viral advertising
 - use of Flash, which makes images portable to a variety of different desktops
 - cash payments for viewers who make the best contributions to an interactive design
 - offering viewers the chance to add their own image or words to the on-going design
 - all except C above.
11. Motion graphics:
- is an entirely new field, without roots in the world of graphic design
 - is perhaps the most challenging medium in graphic design today
 - derives in part from traditional animation films
 - has made significant contributions to film titles at least since the *Man with the Golden Arm*
 - all except A above

12. The latest developments in digital graphic design have led to:
- the need to combine audio elements, especially music, with visual riffs
 - making use of a variety of software programs, many of which are also used in modern film-making
 - a need for teams with varied software skills for a design's execution, even though individual designers still may be the creative engine and conceptual creator
 - the need for a "compositor" to align and coordinate the many threads of any one design
 - all of the above
13. The digital revolution in graphic and typographic design has not been without negative consequences, such as:
- the abundance of many poorly-conceived self-designed websites
 - the loss of typographical precision which was more possible using metal type
 - the proliferation of aesthetically inferior typefaces such as Arial, which was originally used as a default font for Microsoft
 - the inexpensive software allowing anyone to create and modify type has made the number of typefaces available so nearly infinite that evaluating them is almost a lost art
 - all of the above
14. What are the arguments which suggest that contemporary graphic design is NOT truly global?:
- there are few printed sources and fewer websites in non-Western countries, and thus little "global" design
 - Western designers have a long history of borrowing non-Western design (think Japonisme) and this is what has happened today, not a global inter-fertilization
 - many corporate entities emanating from the U.S. have disseminated their graphic images world wide, which have been then copied by indigenous cultures.
 - since much of the desktop technology with which graphics are created originated in the U.S., it is no surprise that there is much resemblance to Western art work.
 - all except A above
15. The main sources of truly global graphic design are:
- examples from countries which have a multi-cultural ethos, such as Singapore
 - design products from firms which specialize in crossing national and ethnic boundaries in publicizing products
 - those associated with widespread American products, such as McDonalds, KFC, etc.
 - all of the above
 - all except C above
16. The acronym DIY refers to:
- the graphic design dictum: "Don't Imitate, You!"
 - the famous logo for to the most successful global graphic design firm to date
 - Design Information Yearbook . . .the most up-to-date set of design rules
 - Design it Yourself (or do it yourself)
 - none of the above
17. One of the modes in which people wishing to express themselves have recently been able to do so through forms of graphic design has been:
- making independent posters for little or no payment to advertise local events
 - social networking sites such as Facebook and MySpace
 - interactive sites such as Nike iD which permits consumer input into the color of their shoes
 - only ___ and ___ above
 - all of the above

18. Many professional designers in recent years have written and spoken about a responsibility they feel to transcend the commercial aspects of design, and in addition to benefit society at large through their abilities to encapsulate and convey ideas:

- a. this shows a markedly 21st century mindset, since early designers thought only of their art and its utility
- b. this resonates with the impulses of William Morris some 150 years ago, as he dreamed that high quality design could ameliorate the evils of the modern industrial age
- c. it further is reminiscent of hopes for social change espoused by some (far from all) designers in virtually every epoch since
- d. "Citizen designers" who seek positive social change in the current world see themselves as public intellectuals
- e. all except A above

19. Bruce Mau's exhibit "Massive Change":

- a. called for the dismantling of the capitalist system, by force if necessary
- b. offered a dim view of the future for humanity, unless Massive Change takes place
- c. optimistically predicted that people from all walks of life, could find a middle ground between capitalism and socialism
- d. proposed that graphic designers were well suited to be "philosopher-kings" in the new harmonious order.
- e. celebrated globalization as one means by which international understanding could be reached

20. Why might questions of the meanings and purposes of one's work life be likely to occur to people in the field of graphic design?:

- a. attuned as they are to aesthetic principles, they may become conscious of and question disharmonious elements in their lives and the world around them
- b. since it must be clear to most designers that their work actually influences the behavior of at least some of those who view it, a sense of responsibility for affecting others may ensue
- c. artists of all varieties have often found themselves on the outside of mainstream society, looking in and recording it, and, it seems, evaluating what is good and what might be made better
- d. the present culture in Western societies has a strong undercurrent of doubt about the virtues of unrestricted capitalism; since designers often work to enhance the success of corporations, their inevitable awareness of these currents may stimulate ambivalence and a desire for social change
- e. all of the above.