

ARTH 4573 • Quiz 8 – American Modernism, International Typographic Style, Paul Rand

Name \_\_\_\_\_ KEY \_\_\_\_\_

- 1) Which *one* of the following did Erté, Dr. Mehemed Fehmy Agha, Alexey Brodovitch, and Alexander Liberman *not* have in common?
  - a. Russian-born
  - b. French-educated
  - c. Immigrants to America
  - d. Worked in editorial design for fashion magazines.
  - e. Experienced architects.
  
- 2) Erté was also major contributor to (*circle one*)
  - a. Art Nouveau
  - b. Bauhaus
  - c. Art Deco
  - d. Cubism
  
- 3) Alexander Liberman worked under which *one* of the following while they both still resided in Paris?
  - a. Paul Rand
  - b. A.M. Cassandre
  - c. Milton Glasner
  - d. Leonardo DaVinci
  
- 4) Which U.S. president created The New Deal and its WPA in 1935?
  - a. Ronald Reagan
  - b. Franklin D. Roosevelt
  - c. Theodore “Teddy” Roosevelt
  - d. Richard Nixon
  
- 5) CCA became national company and national’s largest producer of packaging materials. The acronym stands for:
  - a. Container Company Association
  - b. Container Corporation of America
  - c. Cassandre’s Cool Art
  
- 6) The WPA provided direct relief for the unemployed by employing millions to carry out public works projects, including the construction of public buildings and roads, and operated large arts, drama, media, and literacy projects. TRUE or FALSE
  
- 7) Walter Papke, the industrialist who owned CCA, recognized that design could not serve both pragmatic business purpose *and* become a major cultural thrust on part of corporation. TRUE or FALSE
  
- 8) Which *one* of the following was *not* a campaign of CCA?
  - a. Paperboard Goes to War
  - b. State series
  - c. Great Ideas of Western Man
  - d. Peace Not War

- 9) The International Typographic Style is also known as
- Bauhaus
  - Sans Serif
  - Swiss Style
  - Modernist Style
- 10) When Nazis closed the Bauhaus in 1933, faculty, students, and alumni dispersed throughout world and brought with them Modernism. TRUE or FALSE
- 11) Which *one* of the following is *not* a characteristic of the International Typographic Style used in order to achieve a unified design symbolic of the progressive age?
- Sans serif typefaces used
  - Flush left, ragged right alignment
  - Appropriation of culturally fragmented symbols
  - Asymmetrical organization on a mathematically constructed GRID
  - Objective photography used
  - Clear, minimal verbal message delivery
  - Belief that design is a socially useful and important activity
  - Personal expression should be rejected
  - Preference to universal and scientific solutions
  - Insistence on clarity and order!
- 12) The International Typographic Style philosophy explained that designers were not artists, but conduits for spreading important information between components of society.  
TRUE or FALSE
- 13) Which *one* of the following is *not* true of Hermann Zapf?
- Began his typeface designs with the inspiration of calligraphy and Renaissance typography
  - Apprenticed under Rudolf Koch
  - Was a freelance book and typographic designer
  - By 21, had his first typeface designed and cut for the Stempel foundry
  - Designed the typeface Palatino
  - Designed the typeface Arial
  - Designed the typeface Optima
- 14) Which *FOUR* of the following are characteristics of *American* Modernism?
- Developed early 1900s
  - More socialist
  - Developed 1930s-40s
  - Pragmatic, intuitive, less formal approach to organizing space
  - Pioneers in Paris
  - Democratic, capitalist
  - Pioneers in New York City
  - Often theoretical and highly structured
- 15) Theorist was Josef Muller-Brockman sought an absolute and universal form of graphic expression through objective and impersonal presentation, communicating to the audience without the interference of designer's subjective feelings or propagandistic techniques of persuasion.  
TRUE or FALSE

- 16) Which *one* of the following is *not* part of Paul Rand's legacy.
- a. Filtered European Modernism into the American media landscape
  - b. Direct influence on the Creative Revolution in advertising
  - c. The Big Idea
  - d. Art Director/Copywriter team
  - e. Soft Sell
  - f. Branding
  - g. Advertising, Page Layout, Trademarks, Childrens' Books
  - h. Aggressively vocal in his support of Postmodern design
- 17) The Modernist ideal and view that graphic design could be a fine art were still too radical to be accepted and taught at the Pratt Institute and Parsons, so Rand later claimed he was mostly "self-taught". TRUE or FALSE
- 18) Which *one* of the following is *not* a characteristic of Rand's advertising design?
- a. Modern clean style
  - b. Liberal use of white space
  - c. Clean sans serif type preferred
  - d. Handwriting used
  - e. Photography always preferred over illustration
- 19) Paul Rand signed the advertisements, posters, and children's books he designed. TRUE or FALSE
- 20) Which *one* of the following logos did he *not* design?
- a. ABC
  - b. IBM
  - c. CNN
  - d. UPS
  - e. NeXT
  - f. Enron
  - g. Westinghouse
  - h. Yale University Press
  - i. Cummins Engine
- 21) Rand believed that with a strong logo as a focal point, showing the product was often unnecessary. TRUE or FALSE

(see next page)

Images you must be able to identify and give year (within 10), the name, and a brief description of it and why it matters to the history of graphic design.

- 1) Lester Beall, posters for Rural Electrification Administration, c. 1937
- 2) Alexey Brodovich, *Harper's Bazaar* (specifically the 3 spreads I showed in class), 1934
- 3) Alexander Liberman, *Vogue* cover art, 1945
- 4) A.M. Cassandre, advertisements for CCA, late 1930s
- 5) Ben Cunningham (artist), Leo Lionni (art director), N.W. Ayer & Son (agency), CCA advertisement for Nevada, 1949
- 6) Herbert Bayer, CCA "Great Ideas" advertisements, 1954 (left), 1960 (right)
- 7) Herbert Matter, brochure covers introducing Knoll chair, 1956
- 8) Theo Ballmer, posters, 1928; (left) office professions exhibition, (right) traveling exhibition of industrial standards
- 9) Armin Hoffman, logotype for the Basel Civic Theater, 1954
- 10) Armin Hoffman, poster for the Basel Civic Theater production of *Giselle*, 1959
- 11) *I Am Really Sorry*
- 12) Paul Rand, cover for *Directions* magazine, 1940
- 13) Paul Rand, IBM trademark and packaging, late 1950s
- 14) Paul Rand, *Eye Bee M* poster for IBM, 1981
- 15) Paul and Ann Rand, *Sparkle and Spin: A Book About Words* cover, 1957
- 16) Paul Rand, *Earth Day '95* poster, 1995

For the following typefaces, you must be able to explain them in reference to the time they were created. You must also be able to say who created them and when, but I will not ask you to identify them visually as the subtleties between many sans serifs is too advanced for this class.

- 17) Adrian Frutiger, schematic **Univers** typefaces, 1954
- 18) Edouard Hoffman and Max Miedinger, **Helvetica** typeface, 1961
- 19) Herman Zapf, typefaces: **Palatino** (1950); **Melior** (1952); **Optima** (1958)