

The Modern Movement in America

TERMS:

- Rural Electrification Administration (pgs. 372-373)
- Works Progress Administration (pgs. 376, 378-379)
- Container Corporation of America, CCA (pgs. 379-381)
- Informational and scientific graphics (pgs. 387-389)

PEOPLE AND PLACES

- 1913 Armory Show (pg. 371)
- The New Bauhaus in Chicago (pg. 379)
- William Addison Dwiggins (pgs. 370-371)
- Lester Beall (pgs. 371-372)
- Erté, Mehemed Fehmy Agha, Alexey Brodovitch & Alexander Liberman (pgs. 373-377)
- Joseph Binder (pgs. 376, 378)
- Jean Carlu (pgs. 380-381)
- Walter P. Paepcke (pgs. 379-381)
- Herbert Bayer (pgs. 388-389)
- Ladislav Sutnar (pgs. 387-389)



.....
Chapter 17 Study Questions

1. American graphic design during the 1920s and 30s was dominated by _____.

- A. traditional illustration
- B. constructivism
- C. modern art
- D. socialists

2. Modern Art was introduced at the 1913 Armory Show in New York where it was _____. By the 1930s, modernism slowly influenced book design, editorial design, and promotional and corporate graphics in America.

- A. met by a storm of protest and publicly rejected
- B. welcomed enthusiastically by the American public
- C. deemed as degenerate art and banned in America
- D. already in use by American designers

3. After two decades in advertising design, Addison Dwiggins began designing books that implemented the elements of modern design. Which one of the following was NOT part of this style?

- A. sans-serif type
- B. neoclassical design and pictorial illustrations
- C. cubist collages
- D. subtle color combinations

4. Born in Kansas City, Lester Beall broke with traditional advertising layout by implementing elements of the new typography and Dada's random organization. His visual posters for the _____ helped introduce electricity to rural America.

- A. Obama Admin.
- B. Rural Electrification Admin.
- C. The World's Fair
- D. 1913 Armory Show

5. Name the four immigrants credited for bringing European modernism to American graphic design that were all coincidentally Russian-born, educated in France, and worked in editorial design for fashion magazines:

- A. Rockwell, Leyendecker, Flagg, & Beall
- B. Picasso, Leger, Dali, & Kandinsky
- C. Erté, Agha, Brodovitch, & Liberman
- D. Raphael, Leonardo, Donatello & Michaelangelo

6. Renowned for his fashion designs, set designs, illustrations, and graphics, Erté became a major proponent of the art deco sensibility. What American magazine did Erté join as designer and fashion illustrator?

- A. *Harper's Bazaar*
- B. *Vogue*
- C. *Newsweek*
- D. *Vanity Fair*

7. Mehemed Fehmy Agha was invited by Conde Nast to become art director for the American edition of *Vogue* magazine. He eventually took over the design responsibilities for *Vanity Fair* and *Home and Garden*, as well. The first art director trained in modern design, Agha transformed the American periodical by introducing _____.

- A. bleed photography
- B. machine-set sans-serif type
- C. white space and asymmetrical layouts
- D. all of A, B, and C

8. Alexey Brodovitch joined *Harper's Bazaar* as art director in 1934 where his passion for white space and open pages sought "a musical feeling" in the flow of text and pictures, which was energized by the art and photography that he commissioned from major European artists. Brodovitch's unceasing request of his designers was:

- A. "Humor me"
- B. "Astonish me"
- C. "Start over"
- D. "Show me the money"

9. Alexander Liberman succeeded Agha as the art director for *Vogue* magazine in 1943. Liberman's early work for the French weekly *Vu* magazine featured layouts that gave _____ a leading role and was the inspiration for American magazines *Life* and *Look*.

- A. illustration
- B. cartoons
- C. motion pictures
- D. photography

10. The WPA, Works Progress Administration, poster project was part of which administration of American government?

- A. President Obama and Affordable Health Care
- B. President Roosevelt and the New Deal
- C. Walter Paepcke and the CCA
- D. None of the above

11. On the eve of World War II, world events forced the United States to cast aside its neutrality, traditionalism, and provincialism. The 1939 poster for the New York World's Fair by Joseph Binder signifies America's embrace of _____.

- A. sentimental Americana
- B. modernism, technology, and global power
- C. modern pictorialism
- D. minimalist reductivism

12. Walter Paepcke was a manufacturer of paperboard and corrugated-fiber containers and a "patron of design." He recognized that design could serve a business purpose and become a major cultural thrust on the part of the corporation. The company was called:

- A. Works Progress Admin.
- B. The New Bauhaus
- C. Container Corp. of America
- D. *Harper's Bazaar*

13. In two landmark books, *Catalog Design* and *Catalog Design Progress*, Ladislav Sutnar developed a system for structuring information in a logical and consistent manner. Information design was defined as a synthesis of which three characteristics?

- A. function, flow, and form
- B. left, right, and center
- C. shape, line, and color
- D. red, blue, and yellow

14. An important milestone in the visual presentation of data was the publication of the *World Geo-Graphic Atlas* by CCA in 1953. Which European immigrant designed this?

- A. László Moholy-Nagy
- B. Theo Van Doesburg
- C. El Lissitzky
- D. Herbert Bayer