The International Typographic Style

TERMS
- Swiss design (pg. 397)
- Univers, Helvetica (pgs. 400-401)
- Palatino, Melior, Optima (pgs. 400-401)

PEOPLE AND PLACES
- Basel and Zurich, Switzerland
- Ernst Keller (pgs. 396-397)
- Max Bill (pgs. 397-398)
- Max Huber (pgs.398-399)
- Anton Stankowski (pgs. 399-401)
- Adrian Frutiger (pgs. 400-401)
- Hermann Zapf (pgs. 400-401)
- Armin Hofmann (pgs. 403-404)
- Josef Müller-Brockmann (pgs. 404-407)
- Siegfried Odermatt & Rosemarie Tissi(pgs. 407-409)
- Massachusetts Institute of Technology (pgs. 410-413)
- Jacqueline S. Casey (pgs. 410-413)
- Dietmar Winkler (pgs. 410-413)

Chapter 18 Study Questions

1 During the 1950s, a design movement emerged in Switzerland and Germany called Swiss design, or more appropriately, the _____. Designers clarified their roles not as artists, but as objective conduits spreading information. Achieving clarity and order was the ideal.

A. Bauhaus Style

B. New Typography

C. Memphis Design

D. International Typographic Style

2 More than any other individual, the quality and discipline found in the Swiss design movement is that of Ernst Keller. His designs demonstrate _____.

A. symbolic imagery and simple geometric forms

B. expressive edges and lettering

C. vibrant contrasting color

D. all of A, B, & C

3 In Switzerland, Max Bill designed layouts of geometric elements with absolute order: mathematical proportion, geometric spatial division and the use of _____ type.

A. 𝕲𝖊𝖗𝖒𝖆𝖓𝖎𝖈𝖆

B. Modern

C. Akzidenz Grotesk

D. Zapfino

4 In the 1950s Max Bill, Otl Aicher, and Anthony Froshaug developed the graphic design program at the Institute of Design in Ulm, Germany teaching scientific and methodological approaches to design problems, such as _____.

A. Asymmetrical organization of elements on a 4-column grid and only 2 type sizes.

B. Sans-serif typography set flush-left, ragged-right.

C. Strictly objective photography and factual information.

D. All of A, B, and C.

5 In Zurich, Max Huber studied ideas of the Bauhaus and experimented with photomontage. Unlike the purist approach of the Ulm Institute, Huber's graphics were ____.

A. mathematically precise, type aligned down the center of the page, creating harmony and order.

B. modular grids of geometric progressions, contrasts and relationships made to an ordered whole.

C. designs pushed to the edge of chaos, but through balance and alignment he maintained order in the midst of complexity.

D. None of A, B, and C.

6 Anton Stankowski transformed invisible scientific processes and physical forces into visual concepts underlying these forces. Instead of designing a trademark or unique typographic logo for use as the unifying visual element, Stankowski developed a _____ for consistent use on all material.

A. pictorial illustration

B. tectonic element

C. design from nature

D. photomontage

Berlin-Layout | BERLIN

7 In 1957, Swiss designer Adrian Frutigar released the sans-serif type design _____: twenty-one visually related fonts that can be combined to achieve dynamic contrasts of weight, tone, width, and direction within one type family.

A. Akzidenz Grotesk

B. Helvetica

C. **Futura**

D. Univers*Univers* **Univers***Univers*Univers

8 In 1957, another new sans-serif was released as **Neue Haas Grotesk**. Produced in Germany, the font was renamed with the Latin name for Switzerland:_____. It soon became a hallmark of the International Typographical Style.

A. Didot

B. Comic Sans

C. Helvetica

D. Optima

9 German designer Herman Zapf was a master of classical typography. What three typefaces designed during the 1940s and 1950s are regarded as major type designs?

A. Akzidenz Grotesk, Gill Sans, & **Futura**

A. Palatino, Melior, & Optima

A. Didot, Modern, & **Fat Face**

A. **NEULAND**, *Germanica*, & Behrens

10 Josef Müller-Brockman was a leading design theorist and practitioner in Zurich, Switzerland. His 1960 exhibition poster "der Film" demonstrates the universal design harmony achieved by _____.

A. manipulated photo images

B. propagandistic persuasion techniques

C. signs and symbols

D. mathematical grid structures
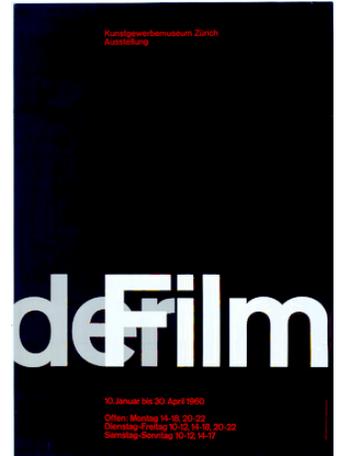
11 Armin Hoffman studied in Zurich and taught at the Basel School of Design in Switzerland. His designs sought to solve problems of unifying type and images, by _____.

A. replacing traditional pictorial ideas with a modern aesthetic.

B. using pure typography and mathematical grids.

C. using crisp detailed photographs.

D. using only bright colors combined with typography.

12 The International Typographic Style was embraced in America at the _____. Letterforms became the key illustrations for the design, as in the 1969 poster for a computer programming course: the letters "cobol" emerge from a kinetic construction

A. Massachusetts Institute of Technology (MIT), U.S.

B. School of Applied Art in Zurich, Switzerland

C. Institute of Design in Ulm, Germany

D. Basel School of Design in Basel, Switzerland