

NEW YORK



GD 135 HISTORY OF GRAPHIC DESIGN

Chapter 19

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Chapter 19 Study Questions

1. The 1940s saw an original American approach to modernist design that borrowed freely from the work of European designers. European design was often theoretical and highly structured, American design was:

- A. pragmatic, intuitive, and less formal in its approach to organizing space.
- B. formal, symmetrically arranged, using roman typefaces.
- C. disorganized, cluttered and used mixed Victorian types.
- D. richly illustrated and photographed in realism.

2. American culture valued competition, novelty of technique and originality of concept. Designers sought to solve communications problems, present information directly, and _____.

- A. make a lot of money
- B. position the United States as a global power
- C. satisfy a need for personal expression
- D. win a lot of awards

3. American designer, _____ initiated the American approach to modern design more than any other. His magazine covers broke with the traditions of American publication design with his ability to manipulate shapes, color, space and lines into playful, visually dynamic symbols. His later work emphasized trademark and corporate design for such clients as IBM and UPS.

- A. Alvin Lustig
- B. Paul Rand
- C. Bradbury Thompson
- D. Saul Bass

4. His designs for Westvaco Inspirations showed thorough knowledge of printing and typesetting, combined with a knack for experimentation. Large, bold, organic and geometric shapes were used to bring graphic and symbolic power to the page. Later in his career, he designed *Smithsonian* and *ArtNews* magazines and established design standards for the US Postal Service.

- A. Alvin Lustig
- B. Paul Rand
- C. Bradbury Thompson
- D. Saul Bass

5. _____ brought New York School design ideas to Los Angeles in 1950. He frequently reduced his graphic designs to a single dominant image, often centered in the space. The 1955 design program for Otto Preminger's film *The Man with the Golden Arm* was the first comprehensive design program unifying both print and media graphics for a movie.

- A. Alvin Lustig
- B. Paul Rand
- C. Bradbury Thompson
- D. Saul Bass

6. She was an art director's assistant at *Vogue* magazine during the 1930s and made a major contribution to editorial design during the 1940s and 1950s, first as the art director at *Glamour*, then at *Seventeen*, *Charm*, and *Mademoiselle*. She became the first woman admitted to membership in the New York Art Director's Club.

- A. Rosmarie Tissi
- B. Jaqueline Casey
- C. Cipe Pineles
- D. Bea Feitler

7. Inspired by European modern art, these young designers formed a New York firm of _____ in the 1950s. Known for their visual problem-solving abilities, they played a major role in the development of postwar corporate identity.

- A. Bass Rand & Thompson
- B. Doyle Dane Bernbach
- C. Dewey Cheatham & Howe
- D. Brownjohn, Chermayeff, and Geismar

8. In the 1950s, Otto Storch, the a.d. of *McCall's* magazine and Henry Wolf, the a.d. at *Esquire* and later *Harper's Bazaar*, both contributed to a major revolution in _____ design. Storch combined typography with photography by designing the type to lock tightly into the photographic image. Wolf's vision of the magazine cover was an exquisitely simple image conveying a visual idea.

- A. corporate
- B. motion picture
- C. editorial
- D. scientific

9. During the 1960s in America, the era of large magazine pages with huge photographs ended. What led to the demise of major magazines such as *Look*, *Life*, and *The Saturday Evening Post*?

- A. Television, escalating postal rates, paper shortages and higher printing costs
- B. Radio, the internet, and illiteracy
- C. Subscription fees, the recession, and lack of advertising
- D. Political pressure, censorship, and taxes

10. In 1949, Doyle Dane Bernbach opened its doors at 350 Madison Avenue in New York City. Its "creative teams" made up of writers and art directors combined words and images into conceptual ideas. One of its most memorable ad campaigns was for Volkswagen with a unique headline: "_____" and a tiny image of the car.

- A. Dream big.
- B. German engineering.
- C. Think small.
- D. Think different

11. Hailed as the typographic genius of his time, Herb Lubalin used words and letters as images; images could become a word or a letter. Called a _____, this playful use of type/art is exemplified by Lubalin's proposed logo for *Mother & Child* magazine:

- A. photogram
- B. letterform
- C. trademark
- D. typogram

12. George Lois was young art director at Doyle Dane Bernbach in the late 1950s with a reputation as the enfant terrible of American mass communications. His efforts to sell his work included climbing out on the third-floor ledge of a client's office _____.

- A. demanding that his poster proposal be approved.
- B. to strip off his shirt and pants before the client.
- C. to see if his ideas would fly.
- D. to feed the pigeons in the middle of a client presentation.

13. In 1960 George Lois was asked by the editor of *Esquire* magazine to design its covers, helping to recapture the audience of the nearly bankrupt men's magazine. Lois' skill in persuading people to participate in photographs resulted in powerful images. Which famous people took part in his famously collaborative covers?

- A. Babe Ruth, John F. Kennedy, & Pablo Picasso
- B. Muhammad Ali, Richard Nixon, & Andy Warhol
- C. Dereck Carr, Barack Obama, & Kim Kardashian
- D. Colin Kaepernick, Donald Trump, & Taylor Swift