Chapter 20: Corporate Identity and Visual Systems ....

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Chapter 20 Study Questions

1. _____ was the rallying cry within the graphic design community during the 1950s, and more perceptive corporate leaders understood the need to develop corporate design programs to help shape their companies' reputations for quality and reliability.

A. There's a sucker born every minute.

B. Good design is good business.

C. Buy American.

D. What you see is what you get.

2. The visual identification systems during the 1950s went beyond_____ , which had been in use since the medieval guilds, to produce consistent design systems that projected a cohesive image for corporations with expanding national and multinational presences.

A. trademarks

B. typefaces

C. pictographs

D. woodcuts

3. After the war, the Olivetti Corporation used graphic design to promote their business machines. Giovanni Pintori designed the company's logotype and used simplified graphic shapes to visualize mechanisms and processes to suggest the function or purpose of the product. What kind of corporate image did he promote?

A. canned olives

B. cheap and affordable business machines

C. a small local product

D. advanced industrial design and engineering

4. Credited as the most successful trademark of the twentieth century, who designed the CBS (Columbia Broadcasting Systems) logo?

A. Lazló Moholy-Nagy

B. Seymour Chwast

C. William Golden

D. Josef Müller Brockman

5. A corporate philosophy and approach to advertising emerged in the late 1940s and early 1950s. Advertising was not created by an outside agency but by _____ allowing a company to create a unified approach to advertising and other graphics.

A. an internal staff

B. freelance artists

C. college interns

D. design studios

6. Graphic designer Georg Olden was hired by CBS in 1945 to establish a graphics department to design _____. Due the limitations of early black and white television, Olden's designs emphasized the quick connotative power of simple signs, symbols, and images.

A. on-air visuals for its new television division.

B. animated cartoons for its Saturday programs.

C. political ads during the elections.

D. printed material for corporate publications.

7. Lou Dorfsman became art director for CBS Radio in 1946 and by 1968 rose to corporate vice president. His design approach combined effective communication and problem solving, designing all aspects of typographic information, right down to the numerals on the wall clocks, elevators and exit signs. Which of the following was **NOT** designed by Dorfman?

C. CBS logo

D. TV news series ad

A. Cafeteria Decor

B. Radio news promotion

The Importance of Good Connections...

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8. The United States Postal Service commissioned Georg Olden, the grandson of a Civil War-era slave, to design a postage stamp. His reductive design symbolizes _____.

A. no more chain letters

B. the end of slavery

C. a link to the future

D. a break in connections

9. Chermayeff & Geismar Associates moved to the forefront of the corporate identity movement in 1960 with a comprehensive visual image program for _____.

A. NeXT

B. MTV

C. Bank of America

D. Chase Manhattan Bank

10. The trademark for International Business Machines (IBM) was designed in 1930 from a typeface called City Medium. In the 1970s, the logo was updated with stripes to unify the three letterforms and evoke scan lines on video terminals. Who designed this?

A. A.M. Cassandre

B. Paul Rand

C. Herbert Bayer

D. Saul Bass

11. Saul Bass redesigned the Bell Telephone System trademark in 1969. In 1984, he designed a new mark to reposition _____ as "a global communications company" rather than "the national telephone system."

A. T-Mobile

B. Verizon

C. AT&T

D. Sprint

12. The 1977 visual identity system was developed by the U.S. Park Service with Vignelli Associates to unify design standards and improve government communications. The _____ was key to a structured design.

A. Unigrid

B. cascading style sheets

C. photomontage

D. the blank page

13. Yusaku Kamekura designed the first identity program for the Tokyo Olympic games, setting the standard. By 1968, Lance Wyman continued the evolution of Olympic pictographs, owing to the importance of _____.

A. getting as many gold medals as possible.

B. restoring the Olympics as an international celebration.

C. signs and symbols that can be easily understood by people of all language backgrounds.

D. alphabets that are easier to use than Japanese writing.

14. What media logo led an ongoing collaboration of animation, illustration & photography —credited for changing the nature of graphic identity in 1981?

A. ABC

B. CNN

C. MTV

D. ESPN