MULTIPLE-CHOICE QUESTIONS TO ACCOMPANY:
Graphic Design: A History, third edition, by Stephen J. Eskilson

This series of multiple-choice questions was created by the author for use with your students. The questions are arranged by chapter and a separate answer key is available.

Introduction: The Origins of Graphic Design
1. Writing as a form of communication
      a. emerged when societies needed to make treaties with each other to avoid warfare
      b. was first developed on strips of papyrus using ink from native plants
      c. is called cuneiform and involved inscribing symbols onto clay tablets
      d. was crucial for developing trade and commerce
      e. only c. and d. above
2. The *Code of Hammurabi*:
      a. is the first known set of written rules for how people should behave within the law
      b. refers to the language (e.g. code) used in early documents
      c. used only pictographic symbols similar to the emoji we use today
      d. could be understood by priests and nobles, with whom Hammurabi shared the key
      e. all of the above
3. The Rosetta Stone refers to:
      a. the hard mineral best suited for carving Egyptian hieroglyphics
      b. the first "novel" discovered which used ancient writing techniques
      c. the first known inscription of an alphabet as opposed to a picture language
      d. an ancient decree written in three languages which permitted translation of hieroglyphics
      e. none of the above
4. Early alphabetic writings include:
      a. the Phoenician alphabet, in which all the letters are consonants
      b. a reduction in the number of symbols needed to communicate
      c. more flexibility in the degree to which concepts and abstractions can be expressed
      d. broader access to written communications to the general population
      e. all of the above
5. After the fall of the Roman Empire:
      a. much of the continued production of written and illustrated material fell to monks
      b. "manuscripts" were carefully transcribed onto clay plates and printed from them
      c. designers for the first time began to show an interest in the aesthetic aspects of their work
      d. it became the fashion to use only very small (miniscule) letters
      e. all of the above
6. Johann Gutenberg:
      a. invented the printing press
      b. invented cast metal type
      c. published a two-volume Bible using the new technology
      d. none of the above
      e. only a. and c. above
7. Printing presses using movable type:
      a. developed after steam power was harnessed during the Industrial Revolution
      b. were used in Japan many centuries before Europeans discovered them during their explorations
      c. were invented by Martin Luther in his effort to extend the Protestant Reformation
      d. were used to print incunabula in the 15th century
      e. were replaced by block printing and hand copying for more delicate illustrations
8. Justified text refers to:
      a. evenly defined margins
      b. text which is relevant to the matter at hand
      c. the appropriate or desirable text for a given message
      d. text relating to justice or fairness, such as the Gutenberg Bible
      e. none of the above
9. Blackletter refers to:
      a. letters shaped with the flourishes and design similar to medieval calligraphy
      b. typefaces which cannot be printed in color
      c. the usual form of official writing used on judgments demanding execution of offenders

d. only a. and b. above
e. none of the above

10. Woodcut illustrations and printing using metal type:
   a. were antithetical to each other and, therefore, each was practiced alone
   b. enabled a flood of advertising posters in the 15th century
   c. permitted images and print to be reproduced on the same page
   d. were only feasible in Italy where the technology was more advanced
   e. could not be made unless the color of the illustration and that of the type were the same

11. The Nuremberg Chronicle:
   a. is the way scholars refer to the Gutenberg Bible, since it was printed in Nuremberg
   b. attempted to give a history of the whole world, as well as a hypothetical view of the future
   c. had both text and illustrations on the same page
   d. was printed in the new "roman" style developed by the Romans
   e. only b. and c. above

12. A key outcome of the invention of mechanical printing in the early Renaissance was that it:
   a. relieved the monks of tedious and boring hand-copying, leaving them more time for prayer
   b. made possible academic scholarship, since multiple copies meant more shared ideas
   c. forestalled the destructive period of conquest and exploration by focusing attention on ideas
   d. permitted a uniform way of forming letters, so that it was easy for all to read
   e. none of the above

13. Typography as it developed during the period between the mid-1500s and the 1800s:
   a. underwent enormous changes as different printers developed different styles
   b. was eventually systematized to the degree that different typefaces could be measured by a point scale
   c. developed differently, often as a result of different regional influences
   d. was stimulated by the creativity of printers and inventors as well as by the patronage of royalty and of astute businessmen
   e. all of the above

14. The development of mechanical printing with movable type:
   a. served as a catalyst for profound social change and the development of democracy in Europe
   b. surprisingly enough, was initiated by Chinese scholars long before Europeans discovered the art
   c. was discouraged by the French royal government during the years before the French Revolution for fear of instigating widespread discontent through literacy
   d. was preempted by the move to a purely digital matrix
   e. none of the above

15. Once a clear, reproducible typeface (Garamond, for example) was introduced:
   a. there was no need for further experimentation in typeface design
   b. printers found that 10 to 20 typefaces satisfied all their needs
   c. typefaces continued to increase in number and variety, with more than 300 identified by the early 1800s
   d. so-called "modern" typefaces were rejected by tradition-bound Europe
   e. none of the above

Chapter 1: The Nineteenth Century: An Expanding Field
1. The Industrial Revolution refers to:
   a. the unrest of factory workers prior to unionization
   b. the gradual shift from home and farm production to factory production
   c. the introduction of electricity to speed industrial production
   d. the hard work (industry) that went into changing how printing occurred
   e. all of the above

2. An important connection between the Industrial Revolution and graphic design is:
   a. an end to the use of sans serif typefaces, since printing presses could not reproduce them
   b. the stimulus to graphic design, given the increasing need for legible typography to advertise products
   c. vastly overestimated, as graphic design was already a major field
   d. graphic design "help wanted ads" seeking factory workers speeded up the revolution
   e. there was no truly meaningful connection

3. This chapter asserts that Victorian design theory and practice:

a. provided the context for the gradual emergence of the profession of graphic design

b. tried but could not equal the appeal of "Art Nouveau"

c. had little impact on socio-political aspects of British, European, and American societies

d. were stunted in their development by the crudeness of the technologies available to reproduce them

e. arose mainly in the Balkans

4. The Gothic-styled embellishment of the Palace of Westminster by the architect Augustus Pugin provides an example of:

a. the failure of Victorian designers to utilize the tried and true principles of such archaic styles

b. the role of architecture as a subject of the new technology of photography

c. how Victorian designers attempted to "sell" ideas and merchandise without regard to quality

d. a tendency of some Victorian designers to romanticize past principles of design, rather than plumb the design inspiration of the "modern" urban world around them

e. none of the above

5. The work of British architect and designer Owen Jones:

a. intensified the use of Gothic design in public buildings

b. was noteworthy for the stark black/white/grey coloration of much of his design work

c. emphasized the importance of unity between function and decorative elements

d. solidified the importance of Scandinavian as opposed to other cultural influences in British design

e. none of the above

6. The 1851 Great Exhibition of the Works of Industry of All Nations, and the publications associated with it, illustrated:

a. the hunger the public had for modernization and innovations in the industrial age

b. the failure of mid-19th-century design to appropriately combine ornament and function

c. how Victorian decorative arts frequently utilized non-Western motifs

d. all of the above

e. none of the above

7. The term "yellow-back" as used in connection with graphic design in the 19th century refers:

a. in a derogatory way to the use of non-white immigrants as laborers in the new factories

b. to mass-marketed fiction made possible by new technologies of reproduction

c. to posters placed back-to-back on yellow-painted kiosks in many urban areas

d. to hand-colored prints by Currier & Ives which often utilized yellowish backgrounds

e. none of the above

8. In terms of mass-market advertising, the Victorian era gave rise to:

a. a uniformly professional and aesthetically pleasing typography

b. special sites called "hoardings" where posters and images could be displayed publicly

c. greater consistency in the use of typefaces and images in magazine advertising

d. a fully developed artistic profession for talented graphic designers

e. none of the above

9. During the Victorian era, mass-produced posters:

a. frequently substituted for better quality art in the living quarters of the poor

b. were often created using a chaotic and unrelated bundle of different styles and typefaces

c. were hoarded by far-sighted collectors who knew they would appreciate in value

d. had not yet been invented

e. none of the above

10. The typographical form "serif" and its counterpart "sans serif":

a. are irrelevant to present day typography

b. make reference to the written form of the Chinese alphabet

c. denote presence or absence of small strokes at the ends of letterforms

d. are forms of photographic reproduction popular in the 19th century

e. are no longer used

11. Styles, uses, and forms of type during the Victorian era:

a. expanded exponentially as the demands for ever more information permeated society

b. benefitted from new technology, such as the wood router

c. spawned mechanical typesetting machines, such as the linotype and the monotype

d. all of the above

e. none of the above

12. Graphic design as a field or profession was stimulated by:
    a. the development of agencies specifically formed to generate advertising
    b. the importance of meticulously hand-set typefaces
    c. The Great Exhibition of 1851
    d. the fact that workmen who ran the printing presses often designed the posters and broadsheets they printed
    e. none of the above
13. William Morris is associated with the idea that:
    a. genuinely creative and decorative arts could improve the quality of life for everyone
    b. common people were too unsophisticated to aesthetically appreciate high quality graphic design
    c. elaborate, "pretty" ornamentation could make otherwise shoddy goods worth possessing
    d. large-scale factory production was the way of the future
    e. none of the above
14. The field of graphic design was established:
    a. when the Arts and Craft movement gained ascendance in Western typography
    b. once the Industrial Revolution had gained a threshold in production techniques
    c. when the task of designing mass-produced material was separated from the task of printing it
    d. inevitably, as manifest destiny charted the course of humankind
    e. none of the above

Chapter 2: Art Nouveau: A New Style for a New Culture
1. Among the influences on the design tradition that came to be called Art Nouveau were:
    a. the Arts and Crafts movement
    b. the French Rococo style
    c. Japanese woodblock prints
    d. all of the above
    e. none of the above
2. Recurrent examples of French Art Nouveau imagery include:
    a. sensuous young women, plant tendrils, alcohol, and dance
    b. stick figures in monochromatic designs
    c. the plight of exploited workers in "satanic mills"
    d. primitive, often unclothed, South Sea islanders
    e. none of the above
3. Art Nouveau style posters in the 1890s:
    a. mostly originated in the lush American art scene
    b. utilized the art of color lithography
    c. often advertised products, performances, and the like
    d. all of the above
    e. only b. and c. above
4. The contribution of Japanese aesthetics to poster design:
    a. included large color blocks and heavy black lines delineating images
    b. fanciful, transparently "dressed" female figures
    c. utilization of every square inch for detail
    d. sinuous, intertwining lines curving throughout the composition
    e. none of the above
5. The depictions of women in poster art during the Art Nouveau period:
    a. featured images of women influenced by French Symbolist thought
    b. reflected the trend of the broader participation of women in ordinary life
    c. were more modest in many American posters
    d. saw the first use of sex appeal in advertising
    e. all of the above
6. French Symbolism's influence on graphic design during this period:
    a. is reflected in mystical, often sensual, images
    b. is illustrated in American circus posters
    c. was inconsequential
    d. was confined to the British Isles
    e. all of the above
7. In American Art Nouveau style, Japanese abstraction is melded with a commitment to:

a. expressionism
b. realism
c. classicism
d. Baroque energy
e. none of the above

8. The Aesthetic movement in late 19th-century England:
a. was critiqued as overly erotic and decadent
b. in part was inspired by the elements of Japanese design
c. was influenced by the French Symbolists
d. was a counter-influence to the Art Nouveau trend
e. all except d. above

9. The Beggarstaff brothers were:
a. part of a family of theatrical performers
b. the pseudonym for two artists whose strong, simplified designs exemplified the Japanese style
c. ran an important advertising agency out of the burgeoning borough of Manhattan
d. designed "the most famous poster never printed"
e. only b. and d. above

10. At the theoretical level, many of the artists in this time period:
a. hoped to beautify a world they saw as increasingly dull and mass-produced
b. longed for the riches and fame of artistic generations which had preceded them
c. sought to establish design styles reflecting their own national or regional identity
d. believed that the industrial age had created a utopia for workers and artists alike
e. only a. and c. above.

11. The Four, from Scotland, consisted of:
a. four professional graphic designers who started the first Scottish advertising agency
b. a group of artists sentenced to four years in prison for outrageous eroticism in their work
c. the four central forms of Scottish art: painting, sculpture, architecture, and metalwork
d. four Scottish artists who imbued Art Nouveau imagery with a Celtic flavor
e. none of the above

12. A notable element in Scottish Art Nouveau posters was:
a. their use of diagonal stripes to delineate sections of each work
b. the sexual suggestiveness of their female images
c. vertically elongated lines and figures, with some use of symmetry
d. the use of erotic shapes to form letters
e. none of the above

13. Near the turn of the 20th century, artists in Vienna formed a progressive alliance called:
a. the Vienna Secession
b. the Arts and Crafts movement
c. Art Nouveau
d. the Symbolist movement
e. none of the above

14. Various members of this avant-garde artists' group:
a. sought to exemplify *Gesamtkunstwerk* ("total work of art") in their creations
b. designed what became one of Vienna's most notable buildings
c. promoted a pre-Renaissance worldview
d. all of the above
e. only a. and b. above

15. The graphic work of these Viennese artists:
a. evolved over time to incorporate more geometric forms
b. utilized style elements from European traditions other than those of Austria
c. showed little of the Japanese influence
d. all of the above
e. only a. and b. above

16. A new organization, the Wiener Werkstätte, developed after the turn of the century, emphasizing:
a. a more geometric style
b. collaborative credit for artistic productions
c. sleek and elongated furniture and household objects
d. only a. and c. above
e. all of the above

17. A subset of graphic designers of this era also espoused Expressionism, meaning:
   a. they attempted to describe the world as it actually appeared
   b. they sought to express rationality and literal depictions of everyday objects
   c. their aim was to emphasize feelings and emotions
   d. only a. and c. above
   e. none of the above
18. Expressionist posters such as those by Oskar Kokoschka and Egon Schiele are notable for:
   a. the lyric beauty they express
   b. the reference to nature and the natural world
   c. raw emotion often coupled with expressions of pain
   d. sensuous, idealized portraits of women
   e. none of the above
19. The German Art Nouveau movement:
   a. emerged as a result of French and Viennese artists moving to Berlin
   b. was stimulated by a journal called *Pan*, which disseminated many Art Nouveau works
   c. did not get under way until after the First World War
   d. was unconcerned with issues of national identity
   e. all of the above
20. The term "blackletter" was reinterpreted in the 20th century and refers to:
   a. the ostracism, black-listing and imprisonment of certain German designers
   b. a very modern, stark form of type favored by Germans in this era
   c. the term given to poor reviews of exhibits of German graphics
   d. typefaces that resemble machine forms
   e. none of the above
21. Peter Behrens was noted as:
   a. a creative architect who designed an electrical company's headquarters
   b. a member of the Darmstadt art colony
   c. an inventive designer of typefaces and company logos
   d. the designer of an elegant electric tea kettle
   e. all of the above

Chapter 3: *Sachplakat*, The First World War, and Dada
1. *Sachplakat* refers to:
   a. the name of a dollar coin designed to represent a Native American woman who helped explorers
   b. a term meaning roughly, "spread the image" throughout the "plate" or design
   c. a poster style in which the specific focus of the poster is clear and unadorned
   d. an organization of German poster artists who used abstract images
   e. none of the above
2. After about 1905, many German advertisements, especially those created to showcase products:
   a. forsook the distracting ornamentation associated with Art Nouveau style
   b. were perceived to need clearer focus, so as to be instantly understood by potential buyers
   c. no longer included the flat two-dimensional spaces associated with Japonisme
   d. were exemplified by Lucian Bernhard's and others' strikingly simple, direct images
   e. all except c. above
3. One of the ways in which graphic design in the form of posters was promoted was:
   a. through specialty journals which displayed poster art both as covers and within
   b. by offering posters at no cost, through the mail, to people buying certain products
   c. by giving posters to those who attended exhibitions and performances
   d. through retail shops set up as poster boutiques
   e. none of the above
4. The First World War (1914-1918) had the following effect on graphic design:
   a. governments on both sides used posters to garner public support for the war
   b. recruitment of soldiers was promoted through patriotic posters demanding that they enlist
   c. Art Nouveau style enjoyed a resurgence
   d. none of the above
   e. only a. and b. above
5. English war posters used each of the following themes:
   a. emasculation of men who failed to serve as soldiers
   b. reference to gender roles, where women remained at home, and men must fight

c. "atrocity" posters, in which inhuman acts by the opposing forces were displayed

d. appeals to young men that they would find adventure and camaraderie at war

e. all of the above

6. A First World War theme found in English, American, and Canadian war posters:

a. showed a pointing finger

b. depicted scenes of possible victory

c. illustrated examples of Japanese atrocities against civilians

d. requested women to replace men to work in wartime factories

e. none of the above

7. The United States entered the First World War in large part:

a. because of impassioned appeals by English and French leaders

b. to open up the free flow of artistic and other cultural exchange, made impossible by the war

c. because the American people could not stand by and watch the English army defeated

d. because of German attacks on commercial and passenger shipping between the United States and Europe

e. none of the above

8. The most famous American war poster ever made depicted:

a. Abraham Lincoln

b. the American 48-star flag

c. George Washington

d. Uncle Sam

e. none of the above

9. The depiction of women in American recruitment posters:

a. omitted any implication of sexual availability

b. were less skillfully drawn than the women in English posters

c. avoided the guilt-inducing emasculation of some overseas posters

d. were notable for the ideal image known as the "Christy girl"

e. none of the above

10. The nation which produced the most sophisticated posters for the First World War was:

a. the United States

b. England

c. France

d. Germany

e. they were all roughly equal in artistic sophistication

11. German and Austrian war posters:

a. disdained the simplified *Sachplakat* design form discussed at the beginning of this chapter

b. generally favored elaborate emotional appeals

c. partially revived the use of blackletter typography, as a marker of national tradition

d. were often stylishly abstract

e. only c. and d. above

12. The Dada movement first emerged:

a. among a small group of activists and artists in Switzerland who opposed the war

b. in England in response to posters of fathers explaining the war to their children

c. in France in an effort to rally the populace against the invading Germans

d. at the Moulin Rouge, where regulars met to discuss world politics and drink absinthe

e. none of the above

13. Both visual and performance artists in the Dada tradition:

a. frequently used careful formulas to design geometric images or project rational thought

b. took great care that the meanings of their works be understandable by ordinary people

c. believed in a utopian vision, in which the world was moving toward greater harmony

d. ordinarily used straight-forward *Sachplakat* lettering in texts and posters

e. none of the above

14. Which of the following sets of adjectives best describes Dadaist style?

a. innovative, irreverent, ironic, provocative

b. traditional, classical, cloying, inspirational

c. logical, rational, meaningful, inspiring

d. aggressive, violent, demeaning, antagonistic

e. none of the above

15. The Dadaist's artistic, political, and social aspirations:

a. were illustrated in exhibits such as the one at the Dada Fair depicting a German officer

dummy with a pig's head
b. were furthered when members of the group ran for political office after the First World War
c. failed in large part because there were no publications to advance their cause
d. never spread much beyond Switzerland
e. only a. and d. above

Chapter 4: Modern Art, Modern Graphic Design
1. Early in the 20th century, the Parisian neighborhood of _____ cradled a nascent art community:
    a. Montparnasse
    b. La Defense
    c. Chat Noir
    d. Folies Bergère
    e. none of the above
2. Foremost among the painting styles developed in this milieu was:
    a. Dadaism
    b. Expressionism
    c. Japonisme
    d. Cubism
    e. none of the above
3. In this era and in this art community:
    a. graphic design played a central organizing role
    b. commercial art, including performance posters were highly developed
    c. many artists earned considerable profit from their ties to advertising
    d. the forms created by painters and writers were a fertile source for later graphic design
    e. none of the above
4. Picasso's painting *Ma Jolie* is an example of:
    a. the faithful rendering of the female form
    b. Analytic Cubism
    c. the use of text to complement images
    d. abstract Dadaism
    e. Synthetic Cubism
5. One of the modern urban enterprises which utilized the work of graphic designers was:
    a. the advanced telephone system in Paris
    b. the Orient Express trains which linked western Europe to Russia
    c. the underground railway system in London
    d. Harrods, the large London department store
    e. none of the above
6. The influence of Cubism on graphic design is well illustrated by:
    a. the transportation posters of Edward McKnight Kauffer
    b. the rejection by most graphic designers of any ties to industrial capitalism
    c. a wide range of Dutch Art Nouveau graphics
    d. American Liquor ads of this era
    e. none of the above
7. Futurism was:
    a. the name given to a group of utopian artists in Belgium
    b. an Italian social movement that sought to revolutionize Italy though dynamic words and images
    c. a vision of pacifism and general social harmony for a more rewarding human future
    d. a movement to bring world peace by spreading literacy and art throughout the non-Western world
    e. none of the above
8. An element shared by Futurists and Vorticists and other designers of this era was:
    a. the expression of movement and speed, through various graphic devices
    b. the combining of human and machine parts to create meaning
    c. an explosive sense of energy and excitement
    d. the blending of animal and human features into monstrous half-human forms
    e. all except d. above
9. Influential contributors to British book design and typography produced:
    a. a broader availability of high quality, exquisitely designed books made on the Monotype

machine
      b. the Nonesuch Press, a publisher of finely designed volumes
      c. a greater acceptance of mechanical, as opposed to handset, type
      d. several influential typefaces, including Gill Sans and Johnston Sans
      e. all of the above

10. The term "Machine Aesthetic" refers to:
      a. the fact that machines are capable of their own aesthetic creations
      b. the efforts in early industrial England to make factories more attractive places to work
      c. an appreciation of the wonders of industrial society
      d. a visual style expressing the aesthetic elegance of well-functioning machines
      e. only c. and d. above

11. Le Corbusier's interior displayed in the 1925 Parisian exhibition of decorative arts:
      a. harks back to the Rococo visions of the earlier Art Nouveau movement
      b. is similar in style and effect to the Purists' paintings
      c. used abstract geometric shapes in forming an everyday living environment
      d. would seem cluttered by our simpler 2012 standards
      e. only b. and c. above

12. The Paris Exhibition of the Decorative Arts in 1925 presaged:
      a. the evolution of a decorative style that came to be known as Art Deco
      b. a renewed emphasis on historicism
      c. a trend away from emphasizing design style in household usable objects
      d. a return to the leafy tendrils and sexualized depictions of exquisite women in poster design
      e. none of the above

13. Poster art in the era now called Art Deco shows elements of:
      a. Neo-Raphaelitism
      b. architectonic forms
      c. Expressionism
      d. Dadaism
      e. only a. and b. above

14. The ship poster which best represented the affluence of Art Deco-inspired consumer goods was of:
      a. the Titanic
      b. the Normandie
      c. the Lusitania
      d. the Carpathia
      e. none of the above

15. Examples of type design in the era known as Art Deco:
      a. exclusively used blackletter styles
      b. showed no similarity to other Art Deco creations of the period
      c. are no longer used today
      d. are readily recognized as consistent with the look of this era
      e. none of the above

Chapter 5: Revolutions in Design
1. In the Netherlands after the First World War:
      a. De Stijl artists spearheaded a movement to promote realistic images
      b. Expressionist art was seen as a way to emotionally heal the trauma of the First World War
      c. Mondrian and van Doesburg were artists representative of Dutch Expressionism
      d. De Stijl affiliated artists favored geometric abstraction as a universal visual language
      e. none of the above

2. De Stijl differed from previous artistic/social movements in other countries in that:
      a. it had no illusions of a peaceful utopian future for humanity
      b. oddly enough, no one associated with it developed a journal to promote it
      c. adherents of the movement focused strictly on art, without a philosophical or social agenda
      d. it was strictly concerned with images; it had no influence on architecture of the period
      e. none of the above

3. Representatives of the De Stijl and the Dada movements:
      a. came to blows at the 1925 Paris Exhibition of the Decorative Arts
      b. revered past artistic traditions and attempted to incorporate them
      c. were little affected by the First World War, since most were beyond the age to serve
      d. collaborated during the 1920s on a series of performances and publications

e. none of the above

4. "Agitprop," or agitation-propaganda:
    a. was mainly used before the Russian Revolution, to mobilize the public
    b. was represented in posters with patriotic and revolutionary slogans
    c. was deemed by some artists to be inadequately presented by the older visual arts
    d. was the name of the secret police service which had supported the Tsar
    e. none of the above

5. Popular Russian art from the years before the First World War and the Bolshevik Revolution:
    a. included a print tradition named "lubok"
    b. disappeared in its original forms and styles under Communism
    c. had a strong affinity for the chaotic art of the Dadaists
    d. was used to influence religious and political values
    e. none of the above

6. Familiar pre-war Russian religious art was in the form of:
    a. icons
    b. crucifixes
    c. stained glass windows
    d. cathedrals
    e. none of the above

7. Visual elements that became important symbols in the new Russian Soviet state included:
    a. the five-pointed red star
    b. a hammer and sickle, crossed on a red background
    c. the color red
    d. reference to industrialization
    e. all of the above

8. Around the time of the Russian Revolution, avant-garde art in Russia:
    a. was virtually non-existent
    b. was fiercely independent of French aesthetic influences
    c. was uncluttered, like traditional woodcuts
    d. developed a style called Suprematism
    e. none of the above

9. The Suprematists were:
    a. artists heavily influenced by Cubism
    b. an early R and B music group out of Detroit
    c. fragments of the former Russian aristocracy who were also called "whites"
    d. Russian industrial leaders who sought to overtake the West in manufacturing
    e. none of the above

10. The new Communist government which governed the Soviet Union after the revolution:
    a. gradually began to criticize utopian abstract Suprematist artists for their impracticality
    b. was more congenial to Constructivism, in which industrial materials predominate
    c. never saw realized the magnificent building designed as the Monument to the Third International
    d. all of the above
    e. only a. and b. above

11. Designs by artists, such as Alexander Rodchenko, to advertise state-owned businesses:
    a. used a multiplicity of bright colors to attract consumers
    b. sought to create individual desire for products, to stimulate industrial productivity
    c. invoked patriotism and the call to duty to influence the public
    d. used subtle appeals to an egalitarian utopian future to motivate potential buyers
    e. none of the above

12. Photographs as an element of Russian graphic design:
    a. had to wait until the badly damaged agrarian society developed photographic technology
    b. were used innovatively by Russian designers
    c. were forbidden as bourgeois degeneracy by the Communist leaders
    d. were frequently combined into collages designed to evoke new ideas
    e. only b. and d. above

13. Film posters during the 1920s in the Soviet Union:
    a. were stark examples of agitprop designed to glorify the state
    b. sometimes demonstrated a sense of aesthetic delight and wit
    c. paled in comparison to the creativity found in American film posters of the time

        d. generally followed traditional presentations of stars and settings

        e. none of the above

14. Frequently found images of Russian graphic design of this era include:

        a. gender equality

        b. meshing of machines and humans

        c. idyllic scenes of the gorgeous Russian countryside

        d. an emphasis on industrial production

        e. all except c. above

15. El Lissitzky:

        a. was the presumed heir to Lenin's control of the government, before his untimely death

        b. an isolated artist in the USSR who exemplified Russian provincialism

        c. although popular with the public, fostered design which was a throwback to earlier styles

        d. was noted for fabulously creative book covers and book layouts

        e. none of the above

Chapter 6: The Bauhaus and the New Typography

1. The Weimar Republic was:

        a. the name given to a collection of German artists who attempted to found their own utopia away from urban areas

        b. the democratic German governing body between the First World War and the Nazi era

        c. an ironic name given to the early attempts of the Nazis to gain power

        d. the site of political, social, and artistic turmoil

        e. only b. and d. above

2. The Constructivist concept of art and its relation to society:

        a. found fertile soil in post-First World War Germany

        b. laid the groundwork for a return to Expressionism

        c. was in part implemented by Russian émigrés

        d. intersected with Dadaism

        e. all except b. above

3. German film-making after the First World War:

        a. concentrated on bucolic, country life

        b. was intensely Expressionist in tone

        c. paid little attention to any emotional effect a film might create

        d. was realistic and had a general calming effect on the viewer

        e. was unprofitable, in part because few posters advertising the films were created

4. In the town of Weimar, Walter Gropius created an educational institution:

        a. known as the Bauhaus

        b. initially focused on Constructivist principles

        c. to counteract the influence of English and French design theory

        d. to honor the historic artistic past of Germany

        e. none of the above

5. Among the artistic and social values promulgated by Walter Gropius and the Bauhaus were:

        a. absolute gender equality between women and men

        b. the primacy of architecture in the regeneration of Germany

        c. at its outset, Expressionism

        d. only b. and c. above

        e. all of the above

6. Over time, the curriculum espoused by the Bauhaus:

        a. diverged from Expressionism

        b. taught Constructivist principles of design

        c. provided students with precise tool-based drawing and design skills

        d. promulgated a machine aesthetic

        e. all of the above

7. The post-First World War Weimar constitution mandated gender equality in education, and thus:

        a. the Bauhaus was at the forefront of the movement to educate women

        b. women students were encouraged to learn all aspects of art: architecture, sculpture, etc.

        c. under the Bauhaus system, textile design became a fully accepted artistic field

        d. all of the above

        e. none of the above

8. The public exhibition required at the Weimar Bauhaus in 1923:

      a. cemented the image of the school as a stimulus for mystical, esoteric art

      b. was used by Walter Gropius and others to highlight the new, technologically-rich curriculum

      c. unveiled the new, elaborately decorative typography which became a trademark of the Bauhaus Press

      d. was highlighted by a poster designed by Johannes Itten

      e. none of the above

9. In the mid-1920s, the Bauhaus school:

      a. moved to the industrial German city of Dessau, amid pressure from the Weimar right-wing

      b. set up additional branches in Zurich, Switzerland and Brussels, Belgium

      c. at last achieved an architectural home, in a new, unconventionally asymmetrical building

      d. emphasized Constructivist principles

      e. all except b. above

10. Architecture under the principles espoused by the Bauhaus:

      a. eliminated ornamental features which had no inherent structural purpose

      b. followed the machine aesthetic in revealing the steel and concrete of which they were made

      c. responded to the principle "form follows function"

      d. was complemented within the interior of buildings by modern, spare, functional furnishings

      e. all of the above

11. Graphic design and typography at the Bauhaus from the mid 1920s:

      a. turned its focus from fine arts graphics to advertising and other commercial needs

      b. was inconsistent with the rest of the Bauhaus in clinging to older German traditions

      c. often fused geometric figures with photographic images

      d. promoted sans serif type

      e. all except b. above

12. The term "typophoto" refers to:

      a. the kind of formal family photograph preferred by bourgeois Germans of this time

      b. an attempt to create the look of a photograph out of tiny, massed letters

      c. an idealized form of communication requiring both photographic images and typography

      d. Expressionist typography

      e. none of the above

13. The Bauhaus survived as long as it did in Germany in part because:

      a. it espoused radical politics consistent with the prevailing German political ethos

      b. wealthy industrialists supported it through grants and bequests

      c. students completing its curriculum became major political leaders in Germany

      d. it "flew below" the political radar by public emphasis on technology as society's savior

      e. none of the above

14. Typographical experiments at the Bauhaus included:

      a. typefaces created entirely using a compass, ruler, and T-square

      b. geometric, highly stylized sans serif type

      c. letters based on the much-revered German blackletter tradition

      d. a Universal typeface using only lower-case letters

      e. all except c. above

15. Jan Tschichold's influential book discussing both modern book design and typography makes the point that:

      a. symmetry tends to deaden the effect of written and illustrated pages

      b. clear communication should be the ultimate goal of any graphic designer/typographer

      c. dynamic, modern images are enhanced by the integration of photographic effects

      d. the New Typography helps implement social change in the direction of greater equality

      e. all of the above

Chapter 7: American Modern and the Second World War

1. In the United States, the 1920s and 1930s saw:

      a. a rise in the status and visibility of the profession of graphic designer

      b. a many-fold increase in dollars spent on advertising

      c. a new professional job title, "art director", for some designers

      d. the separation of art versus text design into uncoordinated spheres

      e. all except d. above

2. During the 1920s and 1930s:

      a. American graphics and typography tended to be more conservative than that of Europe and

Great Britain

b. American graphic design drew inspiration from the commercial modern (Art Deco) style

c. the aesthetic starkness of Bauhaus design played a significant role in the American advertising world

d. all of the above

e. all except c. above

3. The 1930 inaugural issue of *Fortune* magazine illustrates:

a. the daring, eye-catching work of the new American designers

b. only very few nascent elements of modern graphic design

c. by and large, the staid, conservative outlook of American business

d. beautifully integrated text and images

e. only b. and c. above

4. The term "full bleed" refers to:

a. a photographic image completely covering a page from margin to margin

b. the way in which publications working on deadlines exploited their workers

c. the use of blood red as the dominant color in advertisements

d. a style opposed by *Vanity Fair* art director Mehemed Agha

e. the careful integration of text and image on a single page

5. The first woman art director of a mainstream magazine was:

a. Condi Nast

b. Agatha Metta

c. Cipe Pineles

d. Margaret Bourke-White

e. none of the above

6. *PM* magazine was:

a. a periodical aimed at affluent American society

b. a graphic design trade journal which showcased many avant-garde styles

c. a section of the *New York Herald Tribune* devoted to night life

d. only a. and c. above

e. none of the above

7. The United States government responded to the economic plight of artists during the Great Depression by:

a. saving money by further cuts in government funding of art projects

b. providing work for some artists to paint murals in public buildings

c. encouraging artists and other unemployed citizens to join the military service

d. sponsoring widely viewed posters under the Federal Art Project

e. only b. and d. above

8. The two posters featured in this chapter which publicize the value of rural electrification:

a. are examples of the Constructivist influence on American art

b. reflect the government's restrictions on artists' personal creativity

c. catch the eye through the vivid use of rainbow colors

d. are examples of the Pre-Cubist influence on American graphic art

e. none of the above

9. 1930s exhibits at the Museum of Modern Art (MoMa) in New York included:

a. a display of the International Style in architecture

b. a series of modernistic Art Deco painting and sculpture

c. a Machine Art exhibition, highlighting the design of everyday mass-produced objects

d. a Cubism and Abstract Art exhibit

e. all except b. above

10. The Chrysler Building in New York City:

a. is a classic example of the International Style of architecture

b. embodies geometrically designed Art Deco elements

c. pays homage to the aesthetics espoused by the Bauhaus

d. was faulted by critics for lack of symmetry

e. was stunning in overall effect, but lacked ornamentation

11. As the Nazis rose to power in the 1930s:

a. pulp fiction with its lurid covers was outlawed in Germany as decadent

b. "Department V" was established in Germany to monitor visual arts

c. the Bauhaus, with its simple, functional designs, became the ideal supported by the German elite

d. modern graphic styles were suppressed in favor of conservative realism

e. only b. and d. above

12. Nazi-approved visual images in the 1930s frequently invoked:

    a. modern urban life and work

    b. the use of Fraktur lettering

    c. actual swastikas and/or swastika-like shapes

    d. Expressionist appeals to emotion

    e. only b. and c. above

13. Nazi regulations regarding typeface usage in the 1930s:

    a. reasoned that German identity was best reflected in the preferred Fraktur script

    b. declared all publications in German had to be printed in Fraktur

    c. banned blackletter typefaces under threat of jailing of designers and publishers

    d. were overturned in 1941 when Roman typefaces became the official standard

    e. only a. and d. above

14. Designer John Heartfield:

    a. used Cubist decoupage to glorify the German government's accomplishments

    b. used photomontages to ridicule and oppose Hitler and his associates

    c. was an American artist stranded in Berlin during the Nazi era

    d. used images of idealized laborers to exalt the new Germany

    e. was instrumental in the German dismantling of the Bauhaus

15. Themes displayed frequently on war posters during the Second World War included:

    a. appeals to guilt in Britain similar to *Daddy, what did <u>YOU</u> do in the Great War?* First World War poster

    b. idealized visions of powerful, competent women and men

    c. realistic representations of patriotic citizens supporting their country

    d. clear Art Deco and *Sachplakat* design elements

    e. all except a. above

16. During the Second World War, Norman Rockwell helped to popularize a new icon of the war effort named:

    a. Flash Gordon

    b. The Michelin Man

    c. Uncle Sam

    d. Rosie the Riveter

    e. all except d. above

Chapter 8: The Triumph of the International Style

1. The post-Second World War practitioners of the Swiss Style:

    a. made extensive use of a 19ᵗʰ-century typeface called Akzidenz Grotesk

    b. renewed uses of the concepts of Constructivist functionalism

    c. linked use of clear, readable typeface to their dream of utopian harmony

    d. strove for the grace and elegance of complete symmetry

    e. only a. and b. above

2. The professional role of graphic designer evolved in the 1950s to include:

    a. creating corporate identities

    b. computer graphics

    c. translation of classical Chinese manuscripts

    d. political advocacy for world peace

    e. all except c. above

3. The new typefaces of the 1950s:

    a. often used ornamental geometric serifs

    b. sometimes were paired with the new phototypesetting technology

    c. were much easier than earlier scripts to reproduce on Linotype and Monotype machines

    d. had problems of legibility when viewed at a distance

    e. all of the above

4. Poster designers working in the International Style often used:

    a. typophoto techniques

    b. Expressionist lettering and images

    c. image placement similar to that used in iconic Constructivist works

    d. all of the above

    e. only a. and c. above

5. The journal *Neue Grafik* ("New Graphic Design"):
      a. solidified Switzerland's position as the originator of the International Style
      b. was in part written collaboratively with only indirect attribution
      c. exemplified the Swiss Style dictum not to mix typefaces
      d. further illustrated the Swiss Style "rule" that the weight of the lettering should be proportionate to the importance of what is written
      e. all of the above

6. In contrast to the prevailing style in Zurich, Swiss artists in Basel tended towards:
      a. a less doctrinaire, more flexible approach to design
      b. absolute fidelity to the rules set down in the New Typography
      c. poetic, whimsical Expressionist works
      d. an embrace of Dadaist chaos
      e. all except d. above

7. Post-war German typography:
      a. was stimulated by the founding of the University of Design at Ulm
      b. focused on the actual practice of design rather than its intellectual underpinnings
      c. was often whimsical in character
      d. used Fraktur type to evoke a distinctly German ethos
      e. sought to be trendy and eccentric to help erase the image of German stodginess

8. International Style designers favored the typeface(s):
      a. Helvetica
      b. Univers
      c. Times New Roman
      d. all of the above
      e. none of the above

9. In England post-Second World War:
      a. Times New Roman was developed for the London newspaper, *The Times*
      b. the New Typography soon became influential in advertising circles
      c. Jan Tschichold, originator and then repudiator of the New Typography, took over design of Penguin Books
      d. the rules for acceptable typography became more and more rigid
      e. only a. and c. above

10. In the practice of typography and graphic design in the United States after the Second World War:
      a. most designers were unaware of the New Typography
      b. the variety and whimsy of the work of Alvin Lustig was a prime example
      c. numerous riveting and innovative film posters were produced
      d. all of the above
      e. none of the above

11. Corporate use of graphic design in the United States in the post-Second World War era:
      a. favored retooled Art Nouveau elements
      b. led to the creation of corporate logos, many of which we still see today
      c. is exemplified by the Container Corporation of America's adoption of a logo and other graphic emblems of corporate identity
      d. all except a. above
      e. all of the above

12. Graphic designers' contributions to corporate identity can include:
      a. architecture for corporate buildings
      b. packaging
      c. advertisements
      d. stationery
      e. all except c. above

13. The German architect Ludwig Mies van der Rohe:
      a. made major contributions to restoring the classic look of bombed out European cities
      b. was a leader in Chicago higher education for architecture and design
      c. left an indelible mark on urban centers of the world through the skyscraper
      d. was the last Director of the Bauhaus before it was closed by the Nazis
      e. all except a. above

Chapter 9: Postmodernism: The Return of Expression

1. Postmodernism, as it pertains to graphic design:

a. refers to modernism after the Second World War
b. means design which does not follow the conventions of the International Style
c. includes among other elements, clutter, blurs, "mistakes," mixes of typefaces, etc.
d. has completely supplanted modernism at the present time
e. only b. and c. above

2. In the 1960s the counter culture in the United States affected graphic design by:
a. psychedelic and pop art posters for music groups and performances
b. posters clearly inviting purchase of luxury and comfort items
c. stark and sophisticated use of black and white images
d. suppressing both expressiveness and abstraction in favor of realism
e. all of the above

3. Rock music of the 1960s and1970s was publicized through:
a. *Rolling Stone* magazine
b. kiosks located strategically near counter-cultural communes
c. skillfully produced advertisements in *Fortune* magazine
d. an underground of people who shared bootleg MP3s
e. none of the above

4. The *Push Pin Monthly Graphic*:
a. was a monthly magazine devoted to rock music
b. was a serious journal of design scholarship
c. utilized an amazing array of graphic styles from diverse eras
d. was the venue in which a New York graphic design firm tried out inventive design techniques
e. only c. and d. above.

5. The most famous creation of Milton Glaser, one of the Push Pin founders, was:
a. the logo for IBM
b. the *We Can Do It* Rosie the Riveter poster
c. the I "love" NY image
d. the Enron logo
e. the album cover for *Sgt Pepper's Lonely Hearts Club Band*

6. A rebus is:
a. a communicative device using pictures that the viewer will interpret as a sound or word
b. a type of rock music of the 1960s
c. the name of a rock band whose first album featured guitars escaping the exploding earth
d. exemplified by using an image of an eye to stand for the first-person pronoun, I
e. only a. and d. above

7. "Vernacular Art" was:
a. another name for Conceptual Art
b. made more widely acceptable by Andy Warhol
c. frequently made up solely of wildly spaced words and letters
d. everyday graphics such as restroom and traffic signs that people use often but rarely think about
e. only b. and d. above

8. Among the important features of postmodern graphic style one might find:
a. appropriation of images from unexpected and disparate sources
b. "playing" with different typefaces and text design, within the same work
c. idiosyncratic and even eccentric works embodying the designer's personal vision
d. humor, satire, and/or irony in place of serious, straightforward messages
e. all of the above

9. Parallels that can be discerned between postmodern architecture and early postmodern graphic design include:
a. use of mixed elements from different time periods
b. clear signs of inspiration deriving from the International Style
c. experimentation with vernacular elements in conjunction with more professionally "created" aspects
d. the doctrinaire use of volume, regularity, and lack of ornamentation
e. only a. and c. above

10. Wolfgang Weingart in the 1970s and 1980s:
a. was an inspirational design teacher based in Switzerland
b. articulately advocated loosening the bonds of International Style norms

c. Signaled a total break from the International Style in that NO aspects of International Style were permitted in his own or his students' work

d. was most noted for posters of futuristic Dada-esque chaos

e. only a. and b. above

11. Among the many graphic designers influenced by Weingart was _____, the owner of a Los Angeles design firm who pioneered digital design:

    a. April Grieman

    b. Jim Croce

    c. Allen Hori

    d. Katherine McCoy

    e. Robert Venturi

12. At the theoretically-influenced Cranbrook Academy of Art, professors and students considered design through the lens of:

    a. Immanuel Kant's thing-in-itself

    b. Arthur Schopenhauer's will-to-form

    c. Jacques Derrida's deconstruction

    d. Plato's allegory of the cave

    e. none of the above

13. Elements of mature postmodern design in works from Holland and Britain include:

    a. variation in spacing and orientation of letters and words

    b. effects which suggest spaces vaster than the simple dimensions of a poster

    c. creative use of illegibility

    d. kinetic elements, expressing shifting motion

    e. all of the above

14. Tibor Kalman was:

    a. a Dutch designer who introduced digital technology to European designers

    b. a former student and disciple of Wolfgang Weingart

    c. a designer who used vernacular elements in posters both for commercial and political purposes

    d. all of the above

    e. none of the above

15. Postmodern influences can be detected in:

    a. the 1953 design of the Pruitt-Igoe Public Housing project in St. Louis

    b. the dresser-shaped AT&T building in New York City

    c. the revolutionary developments in type starting in the 1980s

    d. bit-mapped typefaces such as Emperor 8

    e. all except a. above

16. Designers in the 1960s and later used their work for social activism:

    a. which was unprecedented in European history

    b. in part because of the radical political influence of the Swiss Style

    c. in posters reminiscent of the "atrocity images" used in the First World War

    d. even though social activism was not an important part of the counter culture

    e. none of the above

Chapter 10: Contemporary Graphic Design

1. Among the directions graphic design has ventured into since 1990 is/are:

    a. abstract, expressive, disturbingly fractured and interrupted images collectively termed "grunge"

    b. co-option by corporations of hip, cool, anti-establishment themes and images, retooled to sell products.

    c. historicist melding of design traditions such as Japonisme, Art Nouveau, *Sachplakat*, Constructivism, and the like

    d. typefaces with astonishing, almost carnivorous serifs

    e. all of the above

2. An interesting twist in the professional and public roles of designers has been:

    a. the rise of collaborative design studios simultaneously with the appearance of individual "celebrity" designers

    b. the apparent disjuncture between the personal anti-establishment stance of some designers in the face of the use of graphic design to sell products and services

    c. the meteoric success of some individuals with no design training at all, in a profession

which has often proposed clear and supposedly inviolable rules

    d. all of the above

    e. only a. and c. above

3. The "*horror vacui*" effect illustrated in this chapter in Art Chantry's work and referenced in earlier chapters refers to:

    a. mutant monsters appropriated from pulp fiction and comics

    b. the large flat empty planes or vacuums in some compositions

    c. design in which every square inch of a page is covered with word or image or both

    d. only b. and c. above

    e. none of the above

4. In his book *Laws of Simplicity*, John Maeda argues that:

    a. there should never be emotion expressed in a design

    b. designers should develop one simple style

    c. designers should limit unnecessary complexity

    d. only a. and c. above

    e. all of the above

5. A classic example of the way in which corporate entities have turned the counter-cultural energies of the young into a viable commercial resource is/are:

    a. MTV's practice of hiring iconoclastic young designers straight out of school to imagine and create a flow of designs

    b. Stefan Sagmeister's incised body art poster for the Cranbrook Academy of Art

    c. Elliot Earls's Blue Eyeshadow typeface

    d. the use in the former Soviet Union of "heroic worker" images

    e. all of the above

6. Contemporary designers have often utilized visual sources including:

    a. Japanese animé and manga

    b. Pre-Raphaelite painting

    c. 19th-century wood type

    d. stained glass tracery of the linear Gothic

    e. none of the above

7. The most influential contemporary book cover designer(s) in the United States was/were:

    a. Stefan Sagmeister

    b. Art Chantry

    c. Marshall McLuhan

    d. Chip Kidd

    e. the stable of designers at MTV

8. Contemporary trends in the profession of graphic design include:

    a. comparatively MORE control over their work being retained by the designers themselves

    b. a reduction in the use of hand-drawn illustration

    c. the adaptation of comic book style drawing to corporate ends

    d. "outsider art" such as graffiti used for commercial purposes

    e. all except a. above

9. The acronym DIY refers to:

    a. the graphic design dictum: "Don't Imitate, You!"

    b. the famous logo for the most successful global graphic design firm to date

    c. Design Information Yearbook—the most up-to-date set of design rules

    d. Design it Yourself (or "do it yourself")

    e. none of the above

10. The modes in which people wishing to express themselves have recently been able to do so through forms of graphic design include:

    a. making independent posters for little or no payment to advertise local events

    b. DIY

    c. interactive customizer sites, such as Nike iD

    d. only a. and c. above

    e. all of the above

11. The arguments that suggest that contemporary graphic design is NOT truly global are:

    a. there are few printed sources and fewer websites in non-Western countries, and thus little "global" design

    b. Western designers have a long history of borrowing non-Western design (think Japonisme) and this is what has happened today, not a global inter-fertilization

c. many corporate entities emanating from the United States have disseminated their graphic images worldwide, which have then been copied by indigenous cultures

d. since much of the desktop technology with which graphics are created originated in the United States, it is no surprise that there is much resemblance to Western art work

e. all except a. above

12. The first design mode(s) adopted by professional Indian designers was/were:
    a. Art Deco
    b. Design It Yourself
    c. Art Nouveau
    d. International Style
    e. all of the above

13. Japanese web design emphasizes:
    a. a spare, elegant minimalism
    b. a dense thicket of small images and accompanying text
    c. no images whatsoever
    d. text in English
    e. none of the above

14. Sources of truly global graphic design include:
    a. examples from countries which have a multi-cultural ethos, such as Singapore
    b. design products from firms which specialize in crossing national and ethnic boundaries in publicizing products
    c. those associated with widespread Western products
    d. all of the above
    e. all except c. above

Chapter 11: The Digital Present

1. The image that introduces this chapter on the digital aesthetic:
    a. illustrates the clear heritage of digital designs derived from traditional graphic design motifs
    b. shows the actual explosion created by a "mind grenade"
    c. has a highly textured, rough appearance made possible by the new technology
    d. features a cyborg
    e. all of the above

2. The new technology aesthetic in graphic design:
    a. echoes to some degree the look of video games
    b. once more linked designers to dreams of an egalitarian utopia
    c. rejected the dense "layered look" used in the past by grunge designers
    d. included new stylish typefaces which seem futuristic
    e. all except c. above

3. Notable in the evolving use of digital technology for web design in the 1990s was:
    a. the proliferation of awkward amateur web pages
    b. a tendency for early corporate websites to mimic existing print media
    c. a growing realization that making websites easy to use was the key to success
    d. all of the above
    e. all except a. above

4. A key difference between Web Design 1.0 and Web Design 2.0 is:
    a. 1.0 is for sophomores; 2.0 is for juniors or seniors
    b. inexpensive security programs have prevented their widespread dissemination
    c. interactivity
    d. Web Design 1.0 follows strict norms for layout and content, while 2.0 does not
    e. none of the above

5. Ambiguities or unclear areas concerning the future of web design include:
    a. the extent to which web design and print media can and will be integrated
    b. the effect of the marketplace on the design of websites
    c. the relative mix of pleasing aesthetics versus navigability
    d. the tension between the necessity of bottom-line brand recognition with the public's appreciation of the visually astonishing effects possible with interactivity, which sometimes obscure what is being promoted
    e. all of the above

6. Among the techniques used to engage viewers with websites are:
    a. viral advertising

b. interactive games

c. cash payments for users who make the best contributions to an interactive design

d. offering viewers the chance to add their own image or words to the on-going design

e. all except c. above

7. Motion graphics:

a. is an entirely new field, without roots in the world of graphic design

b. is perhaps the most challenging medium in graphic design today

c. derives in part from traditional animation films

d. has made significant contributions to film titles for decades

e. all except a. above

8. The latest developments in digital graphic design have led to:

a. the need to combine audio elements, especially music, with visual riffs

b. making use of a variety of software programs, many of which are also used in contemporary film-making

c. teams with varied software skills needed for a design's execution, even though individual designers may still be the creative engine

d. the need for a "compositor" to align and coordinate the many threads of any one design

e. all of the above

9. The development *c.* 2000 of motion graphics for the web:

a. was impeded by designers' reliance on the outmoded Flash player

b. at first was disdained as too complicated for commercial use

c. had to overcome the preference of consumers for simple DIY text websites

d. all except c. above

e. none of the above

10. "Viral advertising" refers to:

a. the fact that computer viruses in early days of the world wide web were used to destroy web-based advertising competitors

b. ways in which websites engage users to spread awareness of a product or service through users' own internet communities

c. the way websites injected user creativity and amusement with sharing modified designs with other potential users/consumers

d. all except a. above

e. all of the above

11. Motion graphics have been heavily utilized in:

a. network television programs

b. titles and banners for films

c. publicity for social causes and cultural institutions such as museums

d. reclaiming, colorizing and modernizing classic silent movies

e. all except d. above

12. By 2010, Adobe's Flash player had ceased to be the dominant tool for digital design because:

a. it had become too complex and cumbersome for many developers to learn

b. it was not an effective tool on mobile devices such as tablets and notebooks

c. open-source programs which better met current needs had become available

d. Steve Jobs found it wanting

e. all except a. above

13. Current trends in digital design include:

a. added emphasis on consumer emotional engagement in addition to the beauty of the UI

b. more focus on UX—the ease and efficiency with which a user can execute steps in a website to use it properly

c. visual emphasis on the spare, unadorned look favored by millennials

d. all of the above

e. all except c. above

14. Story-telling as an element of digital often involves:

a. efforts to bring old but currently valid classic literature to life

b. animation instead of repetition of familiar logos or images

c. actual authentic story-tellers, because of their greater credibility

d. all of the above

e. none of the above

15. "Data Visualization" as discussed with reference to digital design involves:

a. learning what "the whole" looks like on the basis of a small random sample

b the creation of an engaging and clear summary of big data

c. software tools to access and analyze data to enhance the UX qualities of a design

d. all of the above

e. all except a. above

16. Historical typefaces entered the digital realm c.1990 with the release of:

a. the Adobe Originals

b. Emigre's Not Caslon

c. the Comic Sans family

d. *Fuse's* experimental fonts

e. all except d. above

17. Typeface design in recent years:

a. has been only marginally affected by digital innovations, as the old typefaces were time-tested and functional

b. was heavily influenced by Microsoft's choice to use Arial in Windows applications

c. reached the apex of functionality with the development of Comic Sans

d. sometimes evokes retro (recent) and historic fonts

e. only b. and d. above

18. Sans serif typefaces:

a. were developed by French-influenced Middle Eastern font designers

b. are highly legible in digital displays

c. increased in popularity with the free open-source availability of Apple's new font, *San Francisco*

d. are especially attractive because of the unique curlicues adorning letters

e. none of the above

19. Interesting facets of type in the twenty-first century include:

a. the use of metal-melting foundries where the new shapes and form are created

b. an explosion of unique types, including letters made from found objects

c. the reality that even a bastion of design history such as the Museum of Modern Art in New York can experience digital design failure

d. a general consensus that typeface design should ideally be bound by rules to restrict unfettered forms of visual communication

e. only b. and c. above

Epilogue: The Citizen Designer

1. The contemporary emphasis on sustainability:

a. has had no impact on graphic design

b. takes the form of both advocacy and professional practice

c. exhorts designers to "sustain global consumption"

d. traces its roots back to the Victorian design theorist Owen Jones

e. none of the above

2. Bruce Mau's exhibit "Massive Change":

a. called for the dismantling of the capitalist system, by force if necessary

b. offered a dim view of the future for humanity

c. optimistically predicted that people from all walks of life could find a middle ground between capitalism and socialism

d. proposed that graphic designers were well suited to be "philosopher-kings" in the new harmonious order

e. celebrated global conflict as a catalyst for European rebirth

3. The manifesto First Things First 2000:

a. was unlike anything ever before published in the field

b. represented the first time that designers became politically aware

c. advocated spurning global consumption as a "first principle"

d. has been universally acclaimed by all designers

e. none of the above

4. Many professional designers in recent years have written and spoken about a responsibility they feel to transcend the commercial aspects of design, and in addition to benefit society at large through their abilities to encapsulate and convey ideas:

a. this shows a markedly twenty-first-century mindset, since early designers thought only of their art and its utility

b. this resonates with the impulses of William Morris some 150 years ago, as he dreamed that

high quality design could ameliorate the evils of the modern industrial age

c. it is further reminiscent of hopes for social change espoused by some (far from all) designers in virtually every epoch since

d. "Citizen designers" who seek positive social change in the current world see themselves as public intellectuals

e. all except a. above

5. Why might questions about the meaning and purpose of one's work life be likely to occur to people in the field of graphic design?:

a. because attuned as they are to aesthetic principles, they may become conscious of and question disharmonious elements in their lives and the world around them

b. since it must be clear to most designers that their work actually influences the behavior of at least some of those who view it, a sense of responsibility for affecting others may ensue

c. because artists of all varieties have often found themselves on the outside of mainstream society looking in and recording it, and, it seems, evaluating what is good and what might be made better

d. the present culture in Western societies has a strong undercurrent of doubt about the virtues of unrestricted capitalism; since designers often work to enhance the success of corporations, their inevitable awareness of these currents may stimulate ambivalence and a desire for social change

e. all of the above