

Connecting Scandinavia and
Die neue Typographie
Trond Klevgaard

Multiple connections between Jan Tschichold (1902–1974), his ideas of the New Typography, and Scandinavia have been documented. The 1925 special issue of *Typographische Mitteilungen* on elementary typography had significant impact on Scandinavian printing practice, albeit in forms adapted to the abilities, needs and preferences of compositors and master printers. Following a lecture visit to Copenhagen, Tschichold's 1935 book *Typographische Gestaltung* appeared in both Danish and Swedish translations. These books became important references in Scandinavian typography for the remainder of the decade. Scandinavian avant-garde groups and individuals also used the New Typography for their publications, but spent less time discussing its merits.¹ However, little has been written about *Die neue Typographie*'s impact on Scandinavia – or indeed about Scandinavia's impact on *Die neue Typographie*. For some, there must have been. Tschichold included the Danes Harald Landt Momberg (1896–1975), along with Torben Hansen (dates unknown) “and others” in his list of artists producing “new work” in the typographic field.² He also listed Momberg's pamphlet *Aktiv Reklame: Nye Principer i Annonceringens Kunst* (Active Advertising: New Principles in the Art of Advertising) (1924) in *Die neue Typographie*'s bibliography.³ To investigate these connections, the following will first discuss *Aktiv Reklame* and its importance for *Die neue Typographie*, before examining *Die neue Typographie*'s impact on Scandinavian typography. In so doing, I will focus on Tschichold's book as an object, attempting to keep it distinct from the New Typography as a whole. To avoid confusion, I will refer to the book as *Die neue Typographie* and the movement as the New Typography.

Connecting Scandinavia to *Die neue Typographie*:
The New Student Society

As mentioned above, the names Harald Landt Momberg, Torben Hansen “and others” appeared in *Die neue Typographie*. The “and others” acknowledged that Momberg and Hansen were members of a group known as “Det Ny Studenteramfund” (The New Student Society). Formed in 1922 as a communist alternative to the University of Copenhagen's existing student society, it issued publications on art, poetry, and politics. In addition to *Aktiv Reklame*, these included *Pressen* (Press), the weekly newspaper founded in response to a major scandal surrounding the collapse of Denmark's largest bank, Landmandsbanken (Farmers' Bank). Hansen served as editor-in-chief. (fig. 104)

Aktiv Reklame was a small sixteen-page booklet with a yellow cardboard cover. The front cover featured an asymmetrical composition where bold sans serif types were supported

1 Klevgaard 2020.
2 Tschichold 2006 (1928): 60.
3 *Ibid.*: 230.

by typographic rules to create geometric effects. A large black square was used as a *Blickfang*, or “eye-catcher”. The back cover contained a small photograph of the author posing in front of Expressionist paintings, seemingly taken in Det Ny Studentersamfund’s premises.⁴ The interior pages contained the text set in a single column of justified roman types. Headings were set in bold and aligned right, most of them arranged over two lines justified to create rectangles. Twelve black-and-white illustrations, the majority from *Pressen*, were inserted directly into the text at appropriate places. These illustrations showed a front page, a flyer, a headline, and various typographic advertisements. (**fig. 105**) *Aktiv Reklame* was also published as two instalments in *Pressen*.⁵ The instalments reveal that the design of *Aktiv Reklame*’s text pages was derived from the newspaper, where it seamlessly filled two of five columns.

Although the subtitle *New Principles in the Art of Advertising* makes *Aktiv Reklame* sound like an advertising primer, it can more accurately be described as an essay on how Det Ny Studentersamfund reconciled advertising with their communist beliefs, and how *Pressen*’s design formed part of a larger artistic and political project aligned to Constructivism. Although it may seem strange that a communist newspaper would accept paid advertisements, the following will explain that the unusual aspect of Momberg and Det Ny Studentersamfund’s stance was not their willingness to engage in this practice. Rather, it was the manner in which they problematised it, and established an ethical framework adapted to their surroundings, balancing the pragmatic with the ideological. To appreciate the contribution, a short description of the wider context may be in order.

The relationship between advertising and Constructivism was first established in the Soviet Union during the years of the New Economic Policy (1921–1928). Conceived as a response to the failure of war communism’s (1918–1921) radical economic policies, the New Economic Policy temporarily reintroduced elements of capitalism into the Soviet economy. The purpose was to rebuild the country’s industrial base, thereby laying the foundations for a communist industrial state. The state retained ownership of most large factories and continued to control large-scale industry, but private trade and manufacture was allowed to assume a supporting role.⁶ It was in this context that Constructivists Aleksandr Rodchenko (1891–1956) and Vladimir Mayakovsky (1893–1930), working under the name *Reklam-Konstruktor* (Advertising Constructor), created numerous advertisements for state manufacturers and distributors like Rezinotrest and Mosselprom. Because they were created in support of state industry, such advertisements could be considered a form of political agitation, as Mayakovsky explained in the manifesto “Agitation and Advertising” (1923).⁷ Elsewhere, in Eastern and Central Europe, advertising continued to serve commercial interests as part of capitalist economies. The New Typographers in these countries nevertheless pursued advertising with considerable enthusiasm. This is surprising, as Paul Stirton notes, given that

many of them were “leftist” to the point of anti-capitalist radicalism”.⁸ Although it has been suggested that the need to make money may have played a role, it seems the motivation to design for advertising was primarily ideological.⁹

4 Judging by an image of Hansen with a similar background, published in *Pressen*, 27, 1924.

5 Momberg 1924a and Momberg 1924b.

6 Kiaer 2008: 17–28.

7 Margolin 1997: 113–115.

8 Stirton 2019: 130.

9 Aynsley 2015: 374–379.

For Det Ny Studentersamfund, the decision to accept advertisements in *Pressen* was nevertheless partially motivated by the need to generate revenue. However, Momberg denied that they were somehow “selling themselves” in doing so.¹⁰ (fig. 106) To ensure ethical practice, ground rules were established. *Pressen* refused advertisements from large companies, whose owners controlled the nation’s capital. According to Momberg, these were false advertisers who were not primarily interested in selling products, but in controlling a newspaper’s editorial line.¹¹ They were also involved in the Farmers’ Bank scandal and its subsequent cover-up, which *Pressen* sought to expose. Advertisements for products considered harmful, like alcohol, were also refused.¹² Conversely, *Pressen* was happy to support the so-called genuine advertisers, honourable and modern manufacturers and retailers of useful things.¹³ Informing the public about “better products, technical innovations or completely new inventions” was a positive act, Momberg implied.¹⁴ *Pressen* also operated a so-called mutual guarantee of benefit to both reader and advertiser. If a reader could prove one of *Pressen*’s advertisements was dishonest, it would immediately be discontinued. According to Momberg, this also benefited advertisers, because readers placed their custom with companies they could trust.¹⁵

Pressen’s design formed part of an artistic and political project which was aligned to Constructivism and in contrast to the disorder of the time.¹⁶ Central to this work was the Advertising Laboratory, where artists working under Ove Johannsen’s (1902–1951) leadership created compositions which demanded attention through an “intensive” and modern use of typographic material.¹⁷ Instead of being placed together at the back page of the newspaper, as was the norm elsewhere, *Pressen*’s advertisements were integrated into its text columns and spread throughout the publication. Ads, headlines, and articles were all pieces of a “typographic work of art” resulting from a “harmonious typographic plan”.¹⁸ Distributing publicity throughout the newspaper was an egalitarian as well as an artistic measure. Because they did not compete for attention, Momberg argued, they were more likely to be read regardless of their placement. Wealthy advertisers could not pay more to have their advertisements in the most prominent positions. It was also the result of what Momberg claimed was “the most important new principle in *Pressen*’s advertising programme”, namely “to give the advert equal rights to the [news] article”.¹⁹ Not only were advertising and journalism to be treated equally, Momberg credited Johannsen and *Pressen* with pioneering the use of two hybrid “persuasive” and “eye-catching”²⁰ forms

in Denmark, labelled “typographic journalism” and “journalistic advertisement” respectively. Typographic journalism put editorial content into publicity form. Journalistic advertising was not as clearly defined, but seems associated with the truth value placed on *Pressen*’s adverts.

Det Ny Studentersamfund international orientation was displayed on *Aktiv Reklame*’s title page, with three places of publication: Copenhagen, Kristiania, and Berlin. These lo-

10 Momberg 1924c: 7.

11 *Ibid.*: 3–4.

12 *Ibid.*: 14.

13 *Ibid.*: 4–5, 8.

14 “Bedre Varer, tekniske Fremskridt eller helt nye Opfindelser”. *Ibid.*: 5.

15 *Ibid.*: 13–14.

16 *Ibid.*: 7.

17 “intensiv”, Momberg 1924c: 9.

18 “typografisk Kunstværk”, “harmonisk typografisk Plan”. *Ibid.*: 9.

19 “Det vigtigste nye Princip i Pressens Annonceprogram er at give Annoncen lige Ret med Artiklen”, *Ibid.*: 9.

20 “overbevisende”, “iøjnefaldende”. *Ibid.*: 8–9.



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fig. 104 Front cover of the book by Harald Landt Momberg, *Aktiv Reklame* (Active Advertising), DNSS (Det Ny Studentersamfunds Forlag), Copenhagen 1924.
Photo by Trond Klevgaard

fig. 105 Advertisement of the second part of *Aktiv Reklame* (top right), from the pages of *Pressen*, 33, 19 April 1924, designer unknown.
Photo by Trond Klevgaard

Da søgte Annonceer vil vi aldrig lade os føde hjemsøge, hvis de skulde lade på at ringe på vor Dørklokke; men et Samarbejde ønsker vi med redelige og moderne praktiske Fremstillere og Formidlere af nyttige Ting.

Hvad bestilte Danmarks 222 Rigsdagsmænd

men Glædeligt erholdte
men Zahle leverede
men H. N. Andersen bogst. Støtning ??

De sov!!

Demot. for i stedet at et skoleprogram, blev
afgivet som et nyt og stort i Norge.

En sig (forfatteren), iagttagende fra den Journalist, som
være indholdet, har i Landet af den Journalist i PRESSEN.

PRESSEN har vist sine Læsere et ganske nyt Bladstillede. Det har et lille behageligt Format. Det indeholder lige så meget Stof som enhver anden Avis. Når man trækker den store store Annonceområde fra de andre Blade, bliver der det ikke meget tilbage, og de Artiklerne er forfattet og meget spændende, læser man hurtigt et Blad igennem, man søger kun det, man vil kunne ha Interesse av. Så koster man Bladet højt.

PRESSEN koster man ikke højt!
Stofet er trykt og smukt, skønt holdt i en tryk-
kende Tegn. Og det typografiske Udsyn er originalt. PRESSEN kan gennem og indholdet.

T I K	T A K
beholder Hygge i Mønstret!!	
Egenes Sætte UHR med	
smått Stig. fra 50 Kr.	
Gode Kvaliteter	40 Kr.
over med, bare fra	
Afbestilling indsendes.	
RANTZAUSGADE 10.	

Annonce fra PRESSEN Nr. 12.

PRESSENs Redaktion behandler sig til den ry Kunstretning, der hedder Konstruktivismen, og hvis Formål er at skabe Sænskel, Orden og Harmoni i alle synlige Ting, og som arbejder med sit Materiale, ikke mindst med det typografiske. Typografi

har også sin Topografi, det vil sige en intensiv Benyttelse af Materialet og en harmonisk forbundt Opstilling av Bladet. -- PRESSEN har i Danmark skabt den typografiske Journalistik og den journalistiske Annonce. Disse er store Virkemidler.

LIGE RET FOR ANNONCE SOM FOR ARTIKEL

Det vigtigste nye Princip i PRESSENs Annonceprogram er at give Annoncer Lige Ret med Artikler.

Derfor skal Annoncerne ikke klæbes kaotisk sammen i et Faltarkompleks bag i Bladet eller på tilfældige Steder.

Annoncerne skal anbringes med indvirkende Textstørrelser. Men de skal ikke anbringes på en vilkårlig Måde, hvor som helst. De skal opstilles i en harmonisk typografisk Plan, således at de bliver Bestanddele i Bladets Komposition.

Paa denne Måde kan en Annonce ikke bestille en Annonce til den eller den Side i Bladet eller på det eller det Sted, således som det er brug ved andre Blade, hvor man har "gode" Annoncepladser, der er dyrt og andre. I PRESSEN er alle Annoncepladser gode.

Hver en Annonce skal anbringes, bare på hvilket Stillede der skabes i Bladet ved Overvejelserne. De gives Artikler og Annoncer skal hver Gang komponeres sammen til et typografisk Kunstværk.

Uendeligt mange Virkninger kan der opnås ved et Bogtrykkeris Materiale, når dette da ikke er altfor gammeldags, elsket for det i det meste.

Læveløder med Gemyndigheder og Blomsterkranser, bundet fra og Søtterskæp, hører Fortiden og Borhædet til.

ULSØ	er et godt og billigt Stof
Tøjstoffer til alle	

Annonce fra PRESSEN Nr. 12.

I PRESSEN behandler Annoncerne ikke et andet eller. En Avis Annonce, der skal være i Tøjstoffer, eller bare med en stor Annonceplakett.

En Annonce, opstillet efter disse nye og konstruktivistiske Principer, kan ingen undgå at se. Alle vil læse den, især de selve Journalistiken optræder på samme Måde.

fig. 106

Advertisements in the book *Aktiv Reklame*, 1924, on the top left a "journalistic advertisement" (designer unknown) from *Presen* magazine.
Photo by Fotografisk Atelier, Royal Danish Library

cations likely did not refer to branches of the organisation itself, but reflected connections to the socialist *Mot Dag* (Towards Better Times) group in Kristiania and Herwarth Walden's (1879–1941) *Der Sturm* (The Storm) magazine in Berlin. Although *Aktiv Reklame* does not have a bibliography, a familiarity with El Lissitzky's (1890–1941) "Topography of Typography" (1924), recently published in Kurt Schwitters' (1887–1948) *Merz* journal, transpired from the text.²¹ How Tschichold came to learn about *Aktiv Reklame*, Momberg and Torben Hansen is an open question. It is possible that Momberg, Hansen, or other members of Det Ny Studentersamfund sent him copies, as they did to other like-minded people.²² After all, Tschichold concluded his special issue on elementary typography by asking "all friends of the New Typography" to send him new and relevant material.²³ Tschichold, who lived in Berlin during the first half of 1926, may also have encountered The New Student Society's publications at *Der Sturm*.²⁴ Rudolf Broby-Johansen's (1900–1987) provocative poetry collection *Blod* (Blood) (1922), banned in Denmark for indecency, could certainly be purchased there.

A comparison between *Aktiv Reklame* and *Die neue Typographie* shows some stylistic similarities. The preference for sans serif typefaces and asymmetrical arrangements demonstrated by *Aktiv Reklame*'s cover is expressed throughout *Die neue Typographie*. Tschichold would have approved the Danish publication's use of coloured cardboard to increase optical intensity. Moreover, Momberg and Tschichold agreed that advertising relied on strong contrasts created by every possible means, although Tschichold in 1928 would have judged *Aktiv Reklame*'s eye-catcher to belong to a past stage of the New Typography's development.²⁶ In terms of content, there are some important differences between the two publications. *Aktiv Reklame* is overtly communist and deeply concerned with advertising's role in society. *Die neue Typographie*'s political stance is less clear and more focused on how to solve various typographic problems, the majority being items of commercial jobbing print. As Christopher Burke has drawn attention to, Tschichold's book was criticised by left-wing commentators for precisely this reason. Reviews in the German Communist Party (KPD) newspaper *Die Rote Fahne* (The Red Flag) and the *Bauhaus* journal reproached Tschichold for a formalist approach to advertising, which ignored both the problems associated with its relationship to capitalism and its potential as a means of political propaganda.²⁷ There were also differences in the two publications' typographic recommendations. Tschichold recommended that advertisements in newspapers should be grouped and set in a single typeface, in direct contradiction to Momberg's ideas.²⁸ However, both texts attempted to define the place and expression of typographic advertising as part of a New World View.

21 Momberg wrote: "Typografi har også sin Topografi" (Typography also has its topography). *Ibid.*: 8–9.

22 Klevgaard 2020: 31–32.

23 "Alle Freunde neuer Typographie". Tschichold 1986 (1925): 214.

24 Burke 2007: 53.

25 Hansen 1923: n.p. (back page advertisement).

26 Tschichold 2006 (1928): 156, 178.

27 Burke 2007: 80–81.

28 Tschichold 2006 (1928): 199.

Connecting *Die neue Typographie* to Scandinavia: Reviews, Traces and Translations

In his introduction to the English-language edition of *Die neue Typographie*, Robin Kinross writes that the initial reception in Germany was "quiet" compared to the heated debate which followed the special issue

on elementary typography.²⁹ The situation was similar in Scandinavia. The Danish master printer Carl Volmer Nordlunde (1888–1970), a well-placed observer, later claimed that Tschichold's book "did not mean a great deal for the development of elementary typography" in Denmark, because domestic debate had already reached maturity.³⁰ There may be some truth to this. Scandinavian debate on elementary typography started when Swedish master printer Hugo Lagerström, spurred on by the appearance of German type samples set in the *New Typography*, published a 1927 article containing a translation of Tschichold's ten-point manifesto and "some words of warning".³¹ By the time *Die neue Typographie* was published in June 1928, debate was at full force and increasingly informed by interpretations of Functionalism emanating from the forthcoming Stockholm Exhibition 1930.³² Other factors also limited *Die neue Typographie*'s impact, including language and availability. Whilst close connections existed between the German and Scandinavian printing trades, knowledge of German was not commonplace, thus limiting Tschichold's readership. Getting hold of the book was not easy either, as it was sold out by 1931. Even so, several traces of *Die neue Typographie* can be found in Scandinavia.

Reviews were published in three journals, the Danish Society of Arts and Crafts' journal *Nyt Tidsskrift for Kunstindustri* (New Journal of Industrial Art), the master printer Arthur Nelson's (1878–1957) journal *Norsk Trykk* (Norwegian Printing), and the avant-garde journal *Monde*, published by figures previously associated with Det Ny Studentersamfund. The review in *Nyt Tidsskrift for Kunstindustri*, authored by Erik Zahle (1898–1969), appeared shortly after *Die neue Typographie*'s publication. The other two appeared a little over a year later.³³ Zahle's review was also the longest and most critical of the three. Although sympathetic towards the chapters on standardisation and photography, Zahle was unconvinced by how Tschichold had derived his principles from modern painting. He therefore predicted the New Typography would have a limited lifespan. In Zahle's view, psychotechnology offered a more promising path towards purposeful typographic arrangements. While drawing attention to *Die neue Typographie*'s "comprehensive, international bibliography of writings on 'The New Typography'", Zahle failed to mention Hansen, Momberg or *Aktiv Reklame*.³⁴ This curious omission may have been motivated by an antipathy towards Det Ny Studentersamfund.³⁵ Despite his reservations, Zahle recommended the book, as did the anonymous reviewers in *Norsk Trykk* and *Monde*. *Norsk Trykk* considered *Die neue Typographie* a "personally felt work" which showcased Tschichold's superb typographic skill

and individuality,³⁶ whilst *Monde*'s brief but glowing review concluded that the book should be read by "every modern-minded person, but above all those who have to do with typography. They will not recognise themselves after reading".³⁷

Although *Die neue Typographie* was only once reviewed by a Scandinavian printing journal, its traces can be found in trade literature. These include passing mentions, quotes, as well as the use, or adaptation, of images or content from *Die neue Ty-*

29 Kinross 2006: xviii–xix.

30 "betød ikke stort for Udviklingen af den elementære Typografi". Nordlunde 1940: 111.

31 "några varningsord", Lagerström 1927.

32 Klevgaard 2020: 54–63, 137–174.

33 In August and November 1929, respectively.

34 "udførlig, international Bibliografi over Skrifter om 'den ny Typografi'", Zahle 1928: 185.

35 Zahle's father, Carl Theodor Zahle (1866–1946), was a social liberal politician who served both as prime minister and justice minister in Denmark. He was also one of *Pressen*'s main targets.

36 "personlig følt arbejde", *Norsk Trykk* 1929: 77.

37 "ethvert moderne indstillet meneske, men fremfor alt a folk der har med typografi at gøre. disse vil ikke kome til at kende sig selv efter læsningen", *Monde* 1929: 5.

pographie – often without credit. A prominent example of the latter can be found in the first issue of *Grafisk Revy* (Graphic Review), a journal modelled on *Typographische Mitteilungen* and published by the three Scandinavian compositors' unions. While not adopting the same promotional stance as its German counterpart, the New Typography was an important topic for *Grafisk Revy*, as demonstrated by the article in question authored by editor Nils Wessel (1866–1940).³⁸ Albeit much condensed, it was clearly based on the first half of *Die neue Typographie*, particularly the chapters on the history of old typography and new typography, as well as that on the new art. In his adaptation of the text, Wessel sought to make the content relevant to his readership by inserting references to Swedish artists, like Isaac Grünewald (1889–1946) and Georg Pauli (1855–1935), in his discussion of the new art and mixing visual examples taken from Tschichold's book with those from German and Swedish printing trade sources.

As a piece of book design, *Die neue Typographie* was more than once held up as a bad example. Its use of sans serif was criticised on readability grounds and seen as an instance of how a blind adherence to theory could undermine its stated focus on function and ease of reading. The Swedish printer Bruno Zachrisson's (1890–1981) criticisms were perhaps the most sharp. He argued it was impossible to read more than a few pages of *Die neue Typographie* before the monotonous letterforms and the glossy paper made one's eyes hurt, and that although the examples reproduced were interesting, the text pages were themselves "incredibly boring and lifeless".³⁹ When Tschichold visited Copenhagen in 1935 and published *Typographische Gestaltung*, writers began discussing *Die neue Typographie* again, as a way of showing how Tschichold's views had changed to align more closely with those of the printing trade, particularly how the single-minded pursuit of the sans serif had given way to a system of type contrasts.

Die neue Typographie also played a role in education. The Copenhagen *Typografernes fagtekniske Samvirke* (The Compositors' Trade-technical Cooperative) offered a two-year evening course in Constructive Design, led by compositor Viktor Peterson (unknown–1945). According to one of the participants, translated versions of Tschichold's writings featured heavily on the course.⁴⁰ This included *Die neue Typographie*. To coincide with Tschichold's visit, Peterson had published translations of the chapters on *Die alte Typographie* (The Old Typography) and *Die neue Kunst* (The New Art) in the Cooperative's journal *Grafisk Teknik*.⁴¹ (fig. 107) Although the translations were faithful, the images used to illustrate The New Art were not those discussed in Tschichold's text.⁴² Whether these or other translations were part of the curriculum on the course cannot be verified, but to judge by the Cooperative's library catalogue it seems unlikely that the students engaged with *Die neue Typographie* direct-

ly. Contrary to *Eine Stunde Druckgestaltung* (A Lesson in Printing Design, 1930), *Schriftschreiben für Setzer* (Lettering and Calligraphy for Typesetters, 1931), and *Typografische Entwurfstechnik* (Typographic Design Technique, 1932) it was not listed there.⁴³ A different kind of translation can be found in a print manual for young compositors authored by

38 Wessel 1930.

39 "ofantlig tråkigt och livlöst", Zachrisson, Brodin and Ericson 1929: 380.

40 Jensen 1936: 60.

41 Tschichold 1935a; 1935b; 1935c; 1935d; 1935e.

42 Many of the images had previously featured in the book series *Arbejderkunst* (Workers' Art) (1932–1934) and *Social Kunst* (Social Art) (1930–1932), edited by Monde member Harald Rue (1895–1957).

43 *Grafisk Teknik* 1935a; 1935b.

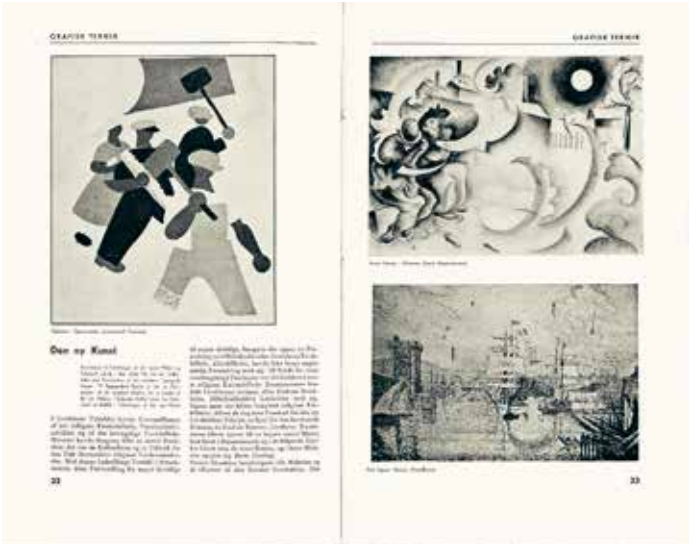
German-born Norwegian master printer Max Richard Kirste (1873–1948). Tschichold's Phoebus-Palast poster for *Iwan der Schreckliche* (Ivan the Terrible, 1927), which was reproduced in *Die neue Typographie*, informed the design of a “modern poster with asymmetric typesetting”.⁴⁴ This was used as one half of a contrasting pair of typographic posters and was clearly intended as the exemplary of the two. The opposing axial composition was described as an “antiquated, less effective type arrangement”.⁴⁵ In 1931 Stockholm, students at the Skolan för bokhantverk (School for Book Craft) could see several examples from *Die neue Typographie* in person, when Iwan Waloddi Fischerström (1906–1994), who had studied under Tschichold at the Master School for Germany's Book Printers, returned to his old school to arrange an exhibition of the Ring “Neue Werbegestalter” (Circle “New Advertising Designers”). (fig. 108)

Conclusion

To conclude, it seems that Tschichold, in writing *Die neue Typographie*, chiefly used *Aktiv Reklame* to expand the New Typography's geographic spread. It demonstrated that the New Typography had adherents in Denmark who could be added to the list of artists creating typographic work. Although this design may have reassured Tschichold that he was right to insist on sans serif typography and asymmetry, significant differences existed between *Aktiv Reklame*'s call for advertisements using typographic material in an “intensive” and modern way, whilst still forming part of a “harmonious typographic plan”, and Tschichold's recommendations on how to arrange advertisements in a newspaper. In terms of content, *Aktiv Reklame* offered a political framework for advertising which, if used, may have fended off some of the criticism Tschichold received from the left. Although *Die neue Typographie* failed to dominate debate on the New Typography in Scandinavia, it was obviously read by German-speaking figures in the printing trade, some of whom used it for their own articles. Parts of the book, on the *Die alte Typographie* (The Old Typography) and *Die neue Kunst* (The New Art), also appeared in Danish translation. However, the chapter on *Die Grundbegriffe der Neuen Typographie* (The Principles of the New Typography) remained out of reach for those without the necessary language skills. Perhaps this material was thought to have already been covered through translations of other texts, like the elementary typography manifesto. Shorter texts like that were easier to translate and lent themselves more naturally to the trade journal format. It may also be that *Die neue Typographie*'s appearance made it less persuasive than it could have been in Scandinavia. The use of sans serif for running text was criticised and alienated readers like Carl Volmer Nordlunde, who described it as a propaganda text, rather than a textbook. So, although today it seems an iconic and unassailable manifestation of the New Typography, the importance of *Die neue Typographie* for Scandinavian printers was not as great as Tschichold's other publications, serving as a complementary text rather than a monolith.

44 “Moderne plakat med asymmetrisk sats”.
Kirste 1935: 81.

45 “Foreldet, mindre virkningsfullt satsarrangement”,
Ibid.: 80.



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fig. 107 “Den ny Kunst”, Danish translation of the chapter on “Die neue Kunst” (The New Art) from Jan Tschichold’s *Die neue Typographie* with alternate image selection, from the pages of *Grafisk Teknik* journal, designer unknown, 1935. Photo by Fotografisk Atelier, Royal Danish Library

fig. 108 Double page spread from the book by Max Richard Kirste, *Håndbok for unge settere. Annendel: aksidenssats* (Handbook for Young Typesetters. Part Two, Jobbing Printing) showing contrasting “past” and “modern” typographic posters, designer unknown, 1935. Photo by Trond Klevgaard

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