

New Typography in the Soviet Union: A Concise History

Alyona Sokolnikova

Jan Tschichold was known for his sympathies with the Soviet Union. The German art historian Albert Giesecke disapprovingly called him a *Kulturbolschewik* (“cultural Bolshevik”), because of his ideological and cultural inclinations,¹ and the Soviet graphic designer Vadim Lazursky referred to him as the “legendary Red Jan”.² Known as an educator and typography theorist, he was also a journalist who wrote science and politics articles, occasionally styling himself as “Iwan” instead of “Johannes”.³ Yet, the influence that Tschichold’s work had on Soviet design has been largely overlooked.

For the purposes of this review paper, I have identified and examined three major periods in the evolution of the New Typography in the USSR: from the generation of new ideas (Stage I), through their settlement and dissemination – a process that was interrupted due to certain changes in the politics – (Stage II), to their subsequent revival in the post-war years (Stage III).

The Generation of New Ideas

The first stage was where Jan Tschichold’s main ideas originated. It covers the period from the avant-garde experiments of the late 1910s and the early 1920s, that had a major influence on his views, to the publication of his first book in 1928. At that time, the Soviet Union was actively involved in international cultural exchanges: Soviet avant-garde artists were relatively free to interact with their counterparts from Hungary, Germany, the Netherlands and other countries.

Tschichold’s *Die neue Typographie* is liberally sprinkled with the names of the Soviet graphic designers he knew, including some of the most influential avant-garde artists of the 1920s, in particular, El Lissitzky, who offered his unique take on Suprematism and Constructivism and played a key role in promoting Soviet art in the Western world, Aleksandr Rodchenko and Aleksei Gan, the founding thinkers of Constructivism, and other designers who joined the movement – the brothers Vladimir and Georgii Stenberg (though the Stenberg brothers used to collaborate as a duo, Tschichold, for lack of information, mentioned only Georgii), as well as Gustav Klutsis and Sergei Senkin, the pioneers of colour photomontage.⁴

According to Paul Stirton, El Lissitzky, the Soviet artist of Lithuanian Jewish origin, was one of the three key personalities – the other two being

László Moholy-Nagy, the Hungarian Constructivist artist who taught a preliminary course at the Bauhaus school in Germany, and Piet Zwart, the Dutch designer and critic with whom Tschichold had established a deep professional connection based on mutual respect and interest.⁵

1 Stirton 2019: 36.
2 Lazursky 1985: 133.
3 Aynsley 2000: 170.
4 Tschichold 2006 (1928): 61.
5 They were also among the names that Tschichold proposed to Kurt Schwitters in 1927 as best candidates to join the Ring “Neue Werbegestalter” (Circle “New Advertising Designers”), his new art and design group. Stirton 2019: 6.

It is no coincidence that in his final years, Tschichold dedicated a special issue of the *Typographische Monatsblätter* magazine, later published as a separate book, to Lissitzky, aiming “to introduce him to a generation that has never heard his name and yet stands on his shoulders”.⁶ In his own peculiar manner, Tschichold praised Lissitzky’s work, emphasising that it was “one of the greatest inspirations, both for the Weimar Bauhaus and for typography”,⁷ while continuing to selectively criticise it. In particular, he referred to some of the conclusions made in Lissitzky’s essay titled “Unser Buch” (Our Book, 1927) as cursory and misleading.⁸

Furthermore, it was for a good reason that in his statement essay titled “Fotomontazh kak novyi vid agitatsionnogo iskusstva” (Photomontage as a New Form of Propaganda Art)⁹ Gustav Klutis cites Tschichold’s poster design for Rudolf Meinert’s 1927 film *Laster der Menschheit* (The Vice of Humanity) alongside Lissitzky’s photographic self-portrait titled *The Constructor* taken in 1924. (fig. 126) The latter had been referred to by Tschichold as Lissitzky’s most brilliant work¹⁰ and was used in the cover for *Foto-Auge* (Photo-Eye, 1929),¹¹ one of the most famous books on photography of the period, that he published together with art historian Franz Roh.

It is hard to determine exactly when Lissitzky first met Tschichold. For all we know, it happened sometime between 1922 and 1925. Indeed, Tschichold’s “Philobiblon” advertising poster (1924) was clearly inspired by Lissitzky’s layout for the book *Pro dva kvadrata* (About Two Squares, 1922).

At the very least, from 1925 onwards, they pursued an active correspondence with each other, exchanging highly emotional compliments and samples of their work.¹² A memoir by Lissitzky’s wife, the German art curator Sophie Lissitzky-Küppers, recalls the couple’s Austrian holidays of 1928. She wrote: “Edith Tschichold, wife of the talented typographer, came to see us on a short visit; we had sought out the young couple in Munich. Lissitzky was very pleased to make personal contact with the foremost interpreter of his work. For many years, Tschichold had been sending him all his publications, for which Lissitzky had the highest esteem”.¹³ According to Tschichold, this correspondence lasted until 1934, and then ceased – as he (not unreasonably) believed it could be dangerous for Lissitzky to continue to receive his letters, given the changes in the political landscape.¹⁴

Unlike Lissitzky, Aleksandr Rodchenko did not speak any foreign languages; he travelled outside of his home country only once (to participate

in the 1925 Paris Exhibition) and was better known abroad for photography and photomontage. The Rodchenko archive has several drafts of his letter to Tschichold (1929)¹⁵ and the original of Tschichold’s reply letter dated 10 October 1931.¹⁶ In his letter, Rodchenko noted that he had had difficulty in obtaining Tschichold’s address, and Tschichold replied that he too had been looking for a way to contact him for some time. This may sound strange, especially knowing that both had long been in contact with Lissitzky and also with

6 “[...] eine Generation mit ihm bekannt zu machen, die seinen Namen noch nie gehört hat und doch auf seinen Schultern steht.” Tschichold 1971: 8.

7 “El Lissitzky war einer der großen Anreger, sowohl für das Weimarer Bauhaus wie für die Typographie.” *Ibid.*

8 “[...] doch sind manche Urteile zu summarisch und daher manche Schlüsse irrig.” *Ibid.*

9 Klutis 1931: 133.

10 Tschichold 1971: 6.

11 Roh and Tschichold 1929.

12 Lissitzky-Küppers 1968: 59, 68, 70.

13 *Ibid.*: 86.

14 “Unsere Korrespondenz hörte um 1934 auf. Ich mußte fürchten, daß sie ihm gefährlich werden könne.” Tschichold 1971: 8.

15 Lavrentiev 1992: 126.

16 *Ibid.*, Gabbasov 2021.

László Moholy-Nagy – who had organised an exhibition of Rodchenko's photographs at the Bauhaus (1927)¹⁷ and was planning to include his works in his *Bauhausbücher* series.¹⁸ Regarding Rodchenko's complaint that his photographs would not be used in any anthology, Tschichold said it wasn't on purpose that his work wasn't included in the *Foto-Auge* (Photo-Eye) album. He also sent Rodchenko the catalogue of the Stuttgart exhibition that included a description of one of Rodchenko's works, as well as his own article in *Die Literarische Welt* (1927), devoted to Rodchenko's photomontages for Vladimir Mayakovsky's book *Pro eto* (About This, 1923). **(figs. 127–128)** Further, he encouraged Rodchenko to send in photographs and posters with photomontages for his "Fototek" series.¹⁹ Though Rodchenko did select the materials requested by Tschichold, their plans never materialised.²⁰

Though the Soviet designers that Tschichold refers to in *Die neue Typographie* came from different backgrounds and countries, what they had in common was that they were extremely active (as students and/or teachers) in the first Soviet school of art, architecture and design – the Moscow VKhUTEMAS/VKhUTEIN (Vysshie Khudozhestvenno-Tekhnicheskkiye Masterskiye/Institut / Higher Artistic and Technical Institute), 1920–1930, as well as the INKhUK (Institute of Artistic Culture), 1920–1924, an institution with which the former maintained closed ties.

In the years following the Revolution of 1917, Moscow gradually became not only the Soviet Union's political centre, but also its cultural centre, attracting resources and talent from the rest of the country. At the same time, local avant-garde art schools, influenced among other things by the ideas of Constructivism and the new approach to typography, were springing up all over the country, in particular, the Technical Art Institute in Kharkiv (Ukraine), the ARKhUMAS school of art, architecture and design in Kazan (Tatarstan) and VKhUTEIN in Tbilisi (Georgia). These institutions are worthy of separate attention and study – an effort that would require strong engagement of local experts.

It should be noted that during the tenure of Vladimir Favorsky, who headed Moscow's VKhUTEMAS between 1923 and 1925, its Printing Department gradually turned into a training ground for graphic artists, rather than an educational institution for printing specialists.²¹ A proponent of reviving and reinventing the tradition of woodcut printing in book design, Favorsky was clearly not overfond of Constructivism and opposed its teaching in the classroom. As the result, Constructivist artists had to find creative ways to pass on their knowledge, for example by setting up a Constructivist study subgroup at INKhUK, giving extracurricular assignments to students or including graphic design tasks in other study modules (as Rodchenko did at the Metalworks department).²²

Tellingly, the first generation of Constructivist designers preferred to hand-draw or carve in linoleum the sans serif typefaces or geometrical letterings they wanted to use in their projects. This was due to a number of material and

technical deficiencies, in particular, a shortage of modern typesetting fonts in the first years after the Revolution and the lack of relevant experience among former artists.²³

Among the first-generation Constructivists, the two persons with the

17 Lavrentiev 1992: 82.

18 Rodchenko 1982: 117–118.

19 Lavrentiev 1992: 126.

20 Lavrentiev 2020.

21 Khan-Magomedov 1995: 60.

22 Sokolnikova 2021: 252.

23 Gabbasov 2021: 225.

most expertise and experience in crafting the layouts for multi-page publications were Aleksei Gan and Varvara Stepanova, Aleksandr Rodchenko's wife. Gan independently published the unique *Kino-fot* (Cinema-Photo) magazine (1922–1923) and designed the SA. *Sovremennaia Arkhitektura* (CA. Contemporary Architecture) magazine (1926–1928).²⁴ As to Stepanova, she created innovative cover and layouts for a number of magazines between 1928 and 1930, including *Zarubezhom* (Abroad), *Smena* (Change), SA. *Sovremennaia Arkhitektura* (CA. Contemporary Architecture), *Kniga i revoliutsiia* (The Book and Revolution) and *Sovetskoye Kino* (Soviet Cinema).²⁵ (fig. 129)

Though Tschichold held Lissitzky in high regard, he noted that the designer “did not derive his forms from the typesetting technique; he probably was very little concerned about how the typesetter would deal with the sketch. Often, he had to resort to drawing because the typesetting could not give him what he wanted. The technically impeccable typesetting of his own letterhead (1924), still standing radiantly beautiful to this day, is an exception”.²⁶

Meanwhile, the simplified geometric lettering that existed before the Revolution and had been used internationally – the stripped-down typefaces that were dubbed *bruskovie* (bar) or *palochnie* (stick) typefaces in the USSR because of their signature style and which Tschichold referred to as “skeleton letters”²⁷ – were widely used in Soviet Russia, not only by Constructivists, but also on a large scale, as the most accessible visual device for propaganda. Between 1924 and 1933, dozens of manuals for non-professional artists were published in the Soviet Union. These manuals usually contained detailed instructions for creating the simplest typefaces and tips for arranging them in the most efficient way.²⁸

Another tricky issue is related to the history of indigenous languages and writing systems in the Soviet republics. In the 1920s and 1930s, there was a massive state-sponsored campaign aimed at converting the scripts used by the country's different languages to the Latin alphabet.²⁹ Technically, this was congenial to the early ideas of Tschichold and a number of other radically minded representatives of the avant-garde on crafting a universal writing system to communicate across cultures.³⁰

The languages that used a writing system based on the Arabic script were the first to be Latinised. As the cultural historian Ivan Gaskell pointed out, “the Bolsheviks thus sought to make an even clearer departure from the tsarist regime, promote socialist revolution internationally and isolate the Soviet Muslims from their co-religionists elsewhere”.³¹ Eventually, between 1923 and 1939,

Latin-based scripts were created for fifty of the seventy-two languages in the USSR that had a written form.³² At the same time, this effort was part of a larger policy of *korenisatsya* (nativisation), a process aimed at expanding the social functions of the Soviet Union's indigenous languages.³³

Remarkably, the Constructivists themselves did not leave behind any academic texts on the theory of typography in Russian. Neither Aleksei Gan's statement publication titled *Konstruktivizm* (Constructivism, 1922), nor the manifesto “Who We

24 Lavrentiev 2023: 84–115, 152–187.

25 Stepanova 1994: 300.

26 “Lissitzky entwickelte seine Formen nicht aus der Technik des Schriftsatzes; vermutlich hat es ihn wenig bekümmert, wie der Setzer mit der Skizze fertig wurde. Häufig konnte er sich nur noch mit der Zeichnung helfen, weil der Satz nicht hergab, was er wollte. Die technisch untadelige Satzweise seines eigenen, noch heute strahlend schönen Briefbogens (1924) ist eine Ausnahme.” Tschichold 1971: 4.

27 Tschichold 2006 (1928): 73.

28 Krichevsky 2014: 5, 12.

29 Martin 2001: 182–207.

30 Tschichold 2006 (1928): 75.

31 Alpatov 2017: 12–14.

32 Martin 2001: 177.

33 Gaskell 2019: 13.

Are: Manifesto of The Constructivist Group" (1922) translated by Tschichold in 1925 offered in-depth insights into this topic. **(fig. 130)** Meanwhile, El Lissitzky's major texts on the theory of typography were written in German and were not officially translated into Russian until 1960s–1980s, or even until the 2000s. These core publications include a brief manifesto "Topographie der Typographie" (Topography of Typography),³⁴ an article titled "Die Reklame" (The Advertisement) co-authored by Mart Stam,³⁵ an article titled "Typographische Tatsachen" (Typographical Facts),³⁶ in recognition of which he was given honorary membership of the Gutenberg Society³⁷ and, lastly, "Unser Buch", an article that summed up the previous studies.³⁸ The only texts originally published in Russian were the article titled "Khudozhnik v proizvodstve" (The Artist in Production)³⁹ and an essay titled "Fotopis".⁴⁰ The archive of the Stedelijk Museum Amsterdam has a typewritten copy of the presentation "O metodakh oformleniia knigi" (Methods of Book Design) in Russian⁴¹ and the handwritten text of "Poligraficheskoe oformlenie knigi" (Printing Design of the Book), a presentation made in 1931 by El Lissitzky at the Moskovskii Poligraficheskii Institut (Institute of Printing in Moscow).⁴²

Given his exceptional talent and versatility that manifested themselves in his paintings, spatial experiments, architecture, object and space design, graphics and photomontages, Lissitzky felt it was impossible for him to prioritise typography. In 1924, László Moholy-Nagy wrote at least four letters to Lissitzky asking him to contribute to the *Bauhausbücher*, a series he had in mind.⁴³ In his first letter, he requested materials from Lissitzky's *Figurinen* lithograph prints portfolio (1923) that was eventually donated to the Bauhaus library,⁴⁴ while in another he proposed that Lissitzky authored a separate issue "on typography + advertising, or whatever else you wish".⁴⁵ In a letter of reply to his wife dated 16 May 1924, Lissitzky wrote: "Regarding the little book on typography, write him that I am busy just now with something quite different. But it is possible that I will also manage to fit this in [...] In any case I will collect material (for the illustrations)".⁴⁶ It is known that Lissitzky asked Kurt Schwitters to send him samples of early Dada literature and pages from *Merz*, a magazine Schwitters edited,⁴⁷ and that he also wrote to the Soviet avant-garde writer Osip Brik, co-founder of the *LEF* (*Left Front of the Arts*) magazine, requesting him to send in some samples of the Constructivist layout of the magazine that Rodchenko helped design.⁴⁸ Sadly enough, this was yet another project that was never completed.

Apparently, this was due not least to the rift between Lissitzky and Moholy-Nagy. In his more recent letters to his wife, Lissitzky extensively blamed László for borrowing Man Ray's ideas on abstract photograms and for churning out publications "in which everything before 1920 is treated as mere fertiliser for the Bauhaus, which then accomplishes everything and surpasses all that has gone before".⁴⁹

In 1925, in the *Gutenberg Festschrift* (Gutenberg commemorative publication), alongside Lissitzky's article, there appeared a piece by Moholy-Nagy titled "Zeitgemäße Ty-

34 Lissitzky 1923.

35 Lissitzky and Stam 1924: 3.

36 Lissitzky 1925.

37 Lissitzky-Küppers 1968: 52.

38 Lissitzky 1926.

39 Lissitzky 2004b (1929).

40 Lissitzky 1929.

41 Lissitzky 2004a (1928?).

42 Lissitzky 2004c (1931): 197–208.

43 Miturich 2017: 93–94; Lissitzky 1977: 179–180.

44 *Ibid.*: 180.

45 "Vielleicht könnten Sie... ein typografisches + Reklambuch zusammenstellen, oder anderes, wie es Ihnen beliebt."
Ibid.

46 Lissitzky-Küppers 1968: 50.

47 *Ibid.*

48 Vakár and Mikhienko 2004: 159 (vol. 2).

49 Lissitzky-Küppers 1968: 53.

pographie. Ziele, Praxis, Kritik" (Contemporary Typography: Aims, Practice, Criticism).⁵⁰ In this article, the author elaborated the ideas he earlier expressed in *Die neue Typographie*, an essay published in 1923 as part of the catalogue for the famous Bauhaus exhibition in Weimar that he designed together with Herbert Bayer, who was a Bauhaus student at that time.⁵¹ This second article was translated into Russian and published, in an abridged form, in *Poligraphicheskoye Proizvodstvo* (Printing Production, 8, 1928), a Soviet professional journal, under the title "Tipograficheskoe oformlenie nashikh dnei" (Typographic Design of our Days).⁵²

Finally, Tschichold's one-off edition, a twenty-four-page insert titled "Elementare Typographie" (all words printed in lower case) that brought together the statement texts by leading authors from Germany, Holland, Hungary and the Soviet Union, appeared in the October 1925 issue of *Typographische Mitteilungen*. Though Tschichold's own manifesto, which was also published there, was not translated into Russian, his book titled *Die neue Typographie* (1928), based on it, found widespread acclaim and garnered many followers in the Soviet Union.

The Emergence and Dissemination of the New Typography

The second stage of the evolution of New Typography in the Soviet Union is associated with the appearance of major articles on the movement and its philosophy in German and their translation into Russian (from 1925 to 1932).

The first excerpts of *Die neue Typographie* by Jan Tschichold, translated into Russian by Nikolai Proskurnin and edited by Lev Kaplan, were published in a series of issues from 1929 of the magazine *Poligraphicheskoye Proizvodstvo* (Printing Production).⁵³ (fig. 131)

The publication was complemented by the following introduction: "This issue begins a series of selected chapters from Jan Tschichold's book *Die neue Typographie* that is widely known among the printers, translated into Russian. Though the original title literally means 'the new typography', within the terms that we use here, in the Soviet Union, this shall be understood as 'the new layout design'. The author attempts to provide a theoretical basis for the movement called Constructivism. The theory is neatly rounded

off with a couple of examples. Given the fact that until this moment no rigorous justification of the new theory was available to the scientific and academic community in Russia, and considering that this is the first Western text that attempts to explore this topic, we sincerely hope that the extracts below will be of interest to our readers".⁵⁴

Significantly, at the time, the Russian word *tipografiya* (typography) solely meant a print shop, a place where actual production took place, and there was no word for typography as a creative profession (what is now called *tipografika* in Russian). Many Constructivists, who,

50 Moholy-Nagy 1925: 307–317.

51 Stirton 2019: 28.

52 Krichevsky 2013–2014a.

53 The extracts appeared in the issues no. 6, pp. 15–19; no. 7, pp. 13–20; no. 8, pp. 15–21; no. 10, pp. 13–15 and no. 11–12, pp. 47–53.

54 "S nastoiashchego nomera mi nachinaem perevod odel'nykh, naibolee blizkikh poligrafistam, glav iz knigi Jan Tschichold *Die neue Typographie*. Tochnyi perevod oznachaet 'novaia tipografiia', no v obshchepriniatom u nas v Soyuze ponimanii, eto oznachaet 'novoe ofomlenie'. Avtor pitaetsia dat' teoreticheskoe obosnovanie tomu techeniyu, kotoroe poluchilo nazvanie 'konstruktivizm'. V dal'neishem teoriiia podkrepliaetsia riadom primerov. Poskol'ku my eshchio ne imeli na russkom iazyke podrobnogo obosnovaniia novogo techeniia, da i za granitse kniga iavliaetsia pervoi popytкой v etom napravlenii, my nadeemsia, chto chitateli nashego zhurnala zainteresuyutsia publikuemymi otryvkami." *Poligraphicheskoye Proizvodstvo* (Printing Production), 6, 1929: 15.



126

fig. 126

A page from the essay "Fotomontazh kak novii vid agitatsionnogo iskusstva" (Photomontage as a New Form of Propaganda Art) by Gustav Klutsis, featuring Jan Tschichold's poster for Rudolf Meinert's 1927 film *Laster der Menschheit* (The Vice of Humanity) alongside El Lissitzky's self-portrait *The Constructor* (1924).



127

fig. 127

Cover of the poem *Pro eto* (About This) by Vladimir Mayakovsky, graphic design by Aleksandr Rodchenko, Gosudarstvennoe izdatel'stvo (State Publishing House), Moscow 1923. Photo by Jolie Simpson



128

fig. 128 An untitled photomontage by Aleksandr Rodchenko illustrating the poem *Pro eto* (About This) by Vladimir Mayakovsky, 1923. Photo by Jolie Simpson



129

fig. 129 Cover of the first issue of the magazine *Sovetskoye Kino* (Soviet Cinema), graphic design by Varvara Stepanova, 1927.



130

fig. 130

Cover of the book *Konstruktivizm* (Constructivism) by Aleksei Gan, graphic design by Aleksandr Rodchenko, Tverskoe izdatel'stvo (Tverskoe Publishing House), Tver 1922.

fig. 131

Cover of issue 6, 1929, of the journal *Poligraficheskoye Proizvodstvo*, (Printing Production), which featured the Russian translation of the first extracts of Tschichold's *Die neue Typographie*.

ПОЛИГРАФИЧЕСКОЕ ПРОИЗВОДСТВО

ИЮНЬ 6 1929

ПРОМЫШЛЕННО-ЭКОНОМИЧЕСКИЙ

И ТЕХНИЧЕСКИЙ ЖУРНАЛ

ВЫХОДИТ ЕЖЕМЕСЯЧНО

ОРГАН ПОЛИГРАФА

ДИРЕКТОРАТА ВСНХ

РСФСР И ПОЛИГРАФКОМИТЕТА ВСНХ СССР

like Tschichold at the time, sought to break up with the traditional definition of “book artists”, referred to themselves as “book builders”.⁵⁵

This first series of texts by Jan Tschichold was translated into Russian by Nikolai Proskurnin, a Soviet printer from Rostov-on-Don. He started as a typesetter in Imperial Russia back in 1906 and later trained at the Königliche Akademie für graphische Künste und Buchgewerbe (Royal Academy of Graphic Arts and Book Production) in Leipzig, like Tschichold himself, before graduating from the Höhere Graphische Bundes-Lehr- und Versuchsanstalt (Imperial Printing Institute) in Vienna in 1912.⁵⁶ In the 1920s, Proskurnin established the Donskaia Poligraficheskaja Shkola (Don Regional Printing School) later renamed to Severo-Kavkazskaia Kraevaia Poligraficheskaja Shkola (North Caucasus Regional Printing School) in his hometown, and in 1931 he was promoted to the position of senior research fellow at the Scientific Research Institute of Polygraphy Higher Council of National Economy of the USSR in Moscow. During his tenure, he developed a series of study guides published under the single title *Teoriia Nabora* (Theory of Typesetting), in which he summarised his experience abroad and introduced some of the more modern ideas that were congenial to the principles of the New Typography, for example: “When choosing a font for typesetting books, you need to pay attention to the fact that the font is easy to read. It should have simple forms without any unnecessary curls, additions and curvatures. Its shapes should be clear and distinct. It should not be too thin, but neither should it appear semi-bold”.⁵⁷

Furthermore, the highlights from Jan Tschichold's book were loosely paraphrased (with numerous references to the author's name) in the sixth chapter of the textbook *Arkhitektura Knigi* (The Architecture of the Book, 1931) by the technical editor and teacher Lazar Gessen.⁵⁸ Between 1926 and 1927, at the Leningrad State Technical School of Printing, Gessen read a course titled “Technical Design of the Book” which later became the basis of a series of publications. The title and content of the book draw a parallel between functionalist trends in architecture and new approaches to the structural layout design of multi-page publications. Notably, the other chapters of the book covered far more conservative examples. It is also interesting that both the book and the journal publications featured comparative examples of the old and the new layouts, which the authors had taken the trouble to adapt for the Russian readers. In particular,

these featured texts in a Cyrillic font, which was carefully designed to resemble the original one.

The impact of these publications was particularly evident in the works of the next generation of Soviet Constructivist typographers, most of whom had been able to receive vocational education and training. This is to say that their works displayed a particular focus on typesetting, printing techniques and the specifics of working with printing plates.⁵⁹ Essentially, they turned crafting pictorial book and

55 For example, see Lissitzky's signature in Vladimir Mayakovsky's 1923 chapbook *For the Voice* (*Dlia golosa*).

56 Popovian 2018: 349–350. Editor's note: by the time Tschichold attended the Academy in Leipzig, it had been renamed Staatliche Akademie für graphische Künste und Buchgewerbe (State Academy for Graphic Arts and Book Production).

57 “Pri vybore shrifta dlia nabora knig neobhodimo obrashchat vnimanie na to, chtoby shrift byl' legko chitaem. On dolzhen obladat' prostymi formami bez nenuzhnykh zavitushek, dobavlenii i iskrivlenii. Ego formi dolzhni byt' iasny i otchetlivy. On ne dolzhen byt' slishkom tonkim, no i ne dolzhen kazatsia poluzhirnym.” Proskurnin 1924: 12.

58 Gessen 1931: 97–113.

59 Gabbasov 2021: 225.

magazine covers using only typesetter's case materials into a true art form.

The list of most notable next generation designers⁶⁰ includes a number of figures, such as Solomon Telingater, Nikolai Ilyin, Faik Tagirov, Elbrus Gutnov, Efim Mezhibarg, and Nikolai Sedelnikov.

Solomon Telingater, an outstanding and highly acclaimed Jewish designer and typography theorist, studied in Baku and later at the Moscow's VKhUTEMAS. A member of the *Oktyabr* (October) creative group, he contributed to designing magazines, such as *SA. Sovremennaiia Arkhitektura* (CA. *Contemporary Architecture*) and *Poligraficheskoye Proizvodstvo* (Printing Production), where he was also an editorial board member, and collaborated with El Lissitzky on a catalogue for the *Vsesoiuznaia Poligraficheskaiia vystavka* (All-Union Printing Trades Exhibition) and some other projects. One of his most famous early works is the design for Alexander Bezymensky's *Komsomoliya* poetry book (1928).⁶¹

Nikolai Ilyin, a talented typographer from Nizhny Novgorod, worked for Detgiz (the State publishing house for children's literature) and then became art director of Goslitizdat publishing house. His works were selected for a number of European book fairs and won several awards in London (1923), Paris (1925), Leipzig (1927), Winterthur (1929) and more. In 1931, Tschichold wrote to Rodchenko saying that the cover-to-cover translation of his book should be done by Ilyin and published as early as in 1932, but due to a change in USSR's political landscape, this project was never completed, either.⁶²

Faik Tagirov, typographer and educator, was one of the founders and active members of TatLEF (the Tatar branch of the Left Front of the Arts). He was educated at Kazan's ARKhUMAS and Moscow's VKhUTEMAS/VKhUTEIN. Starting in the late 1930s, he held senior positions at various research institutions in Moscow and was in charge of developing new typefaces. He greatly contributed to the development of the Tatar book design and the creation of new typefaces for both the traditional Arabic alphabet and the new Latinised versions developed in the USSR (Yañalif, 1927 and on) and its Cyrillic script variant. His best-known works inspired by the New Typography include book designs for *Baski, Byki, Arabi: Kniga ob Ispanii i Marokko* (Basques. Bulls. Arabs: A Book about Spain and Morocco) by Kasimir Edschmid (1929), a spelling and colouring book *Bezneñ Älifba* (Our A–B–C, 1929) and *New York* (An Outline) by Ivan Kashkin (1933).⁶³ (fig. 132)

Elbrus Gutnov, an Ossetian revolutionary, studied typography in Germany and was yet another member of the *Oktyabr* (October) creative group whose booklets he designed together with Solomon Telingater. He designed type-set-based covers for the *Poligraficheskoye Proizvodstvo* (Printing Production) magazine and the brochure for the *XVI S'ezd VKP(b) v voprosakh I otvetakh, Moscow, OGIz-Moskovskii rabochii* (16th Congress of the All-Union Communist Party of Bolsheviks, Questions and Answers, OGIz Moscow) 1930. (fig. 133)

Vasilii Elkin, yet another member of *Oktyabr*, was educated at VKhUTEMAS and worked, together with Gustav Klutssis, as art editor for the *Stroitel'stvo Moskvyy* (Building Moscow) magazine and the *Moskovsky Rabochiy* (Moscow Workman) publishing house. He was purged in 1934 and sent to work on the construction of the Moscow-Volga canal but was subsequently

permitted to return and work as a poster artist for IZOGIZ (State Publishing House of Fine Art).⁶⁴

Efim Mezhibarg, a Jewish typographer born in Kyiv (Ukraine) became

⁶⁰ Krichevsky 2013–2014a.

⁶¹ Konechna 2008: 32–52; Fomin 2015: 25–59.

⁶² Krichevsky 2013–2014b.

⁶³ Ulemnova 2006: 5–9; Kashkin 1933.

⁶⁴ Kuvyrkov 2015: 14.

a victim of Stalin's repression. Worked as a technical editor of the *Krasnoarmeets i Krasnoflotets* (Red Army Soldier and Red Navy Seaman) magazine and, together with graphic designer Aleksandr Druzhkov, designed several issues of *Smena* (Change), a magazine aimed at young people.⁶⁵ (fig. 134)

Nikolai Sedelnikov, a graphic designer who studied at Moscow's VKhUTEMAS, worked as book designer and illustrator for a number of Moscow's major publishing houses, including in cooperation with Solomon Telingater. He designed the catalogues *Periodika SSSR* (USSR Periodicals, 1930) and *Literatura molodoi revolyutsii* (Literature of the Young Revolution, 1931). He was awarded the Grand Prix and a Gold Medal at the world exhibitions in Paris (1937) and New York (1939), as well as other awards.⁶⁶ (fig. 135)

It is generally accepted that this stage of typography development ended between 1932 and 1934.⁶⁷ The dissolution of Moscow's VHUTEMAS/VHUTEIN in 1930, along with the 1932 resolution by the Central Committee of the Communist Party of the USSR (Bolsheviks) "On the Restructuring of Literary and Artistic Organisations" were some of the highlights of the state's clampdown on left-wing (avant-garde) art in the USSR. During Joseph Stalin's totalitarian regime, Soviet art critics were encouraged to condemn any artistic expression that went beyond the arbitrarily established framework of Socialist Realism, castigating it as "bourgeois formalism".⁶⁸ Interestingly, for typography, this abrupt about-face meant a return to the classical tradition of book printing, echoing the ideas expressed by Tschichold in his later works.

During the Stalin era, the language policy also took an abrupt turn: the nativisation was scaled back and replaced by Russification – a process that resulted in the dominance of Russian as the language of politics and culture, which prevailed until the collapse of the Soviet Union.⁶⁹ Among other things, this may explain why Russian remains the language of professional discussions on Soviet typography to this day.

The plan to convert the country's Cyrillic scripts to Latin was scrapped in 1930, by Stalin's decision. Instead, the state launched a campaign for the conversion of the country's existing scripts to the Cyrillic alphabet – a massive effort that started in 1936 and lasted well into the 1950s (by 1941, new Cyrillic alphabets had been invented for sixty of the sixty-seven languages of the Soviet Union that existed in the written form).⁷⁰

The Revival of New Typography in the Post-War Years

The beginning of the third stage is associated with the death of Joseph Stalin and "the Thaw" – a time of cultural liberalization that followed in the late 1950s and 1960s. The achievements in graphic design made by Soviet avant-garde artists were gradually rehabilitated and adapted, first to the reality of the international mid-century Modernism and then to the emerging Postmodernist trends. In the 1960s, some authors trained in the tradition of 1920s Constructivism – among others, Solomon Telingater – welcomed the opportunity to

revisit their past experience. This period also saw the rise of new authors and theorists advocating a functional approach (if less "radical" than that of their counterparts back in the 1920s) to typography – most notably, Volya Lyakhov. The introduction to his *O khudozhestvennom postroenii knigi* (On

65 *Otkrytyy Spisok* n.d.

66 Savenkova 2013: 1–4.

67 Krichevsky 2013–2014a.

68 Kemenov 1937: 20.

69 Martin 2001: 414–431.

70 Only a few languages, including Estonian, Latvian, Lithuanian, Finnish, Georgian, Karelian, Armenian and Yiddish, were excluded from the process. Alpatov 2017: 14.

the Artistic Construction of the Book) whose cover featured a photomontage by El Lissitzky – said, most emphatically, that it was “the first Soviet work to attempt to break down the principles of systematic design of a publication and to describe the main objectives and techniques of functional analysis of the book as a whole and its individual elements”.⁷¹

In 1964, three Soviet book designers – Solomon Telingater, the first Soviet national to win a Gold Medal from the International Gutenberg Society (1963), Vadim Lazursky who won the Gold Medal at the International Book Art Exhibition (IBA) in Leipzig (1959) for his Renaissance-inspired Lazursky antique typeface and Vladimir Favorsky’s student Andrei Goncharov – were selected to attend the Bicentennial of the Hochschule für Grafik und Buchkunst (Academy of Fine Arts) in Leipzig. (fig. 136) It was there that they met Tschichold for the first time. As recollected by Lazursky, Tschichold was immediately interested in getting to know him and Telingater as former colleagues of Lissitzky. But the very next day, after Tschichold gave his unexpectedly conservative speech, Telingater, who had hoped he had found a like-minded thinker – one who can remember the “turbulent” 1920s – found himself deeply disappointed. A livid and bitter Telingater rushed to Lazursky and spat out: “This one’s a renegade!”⁷²

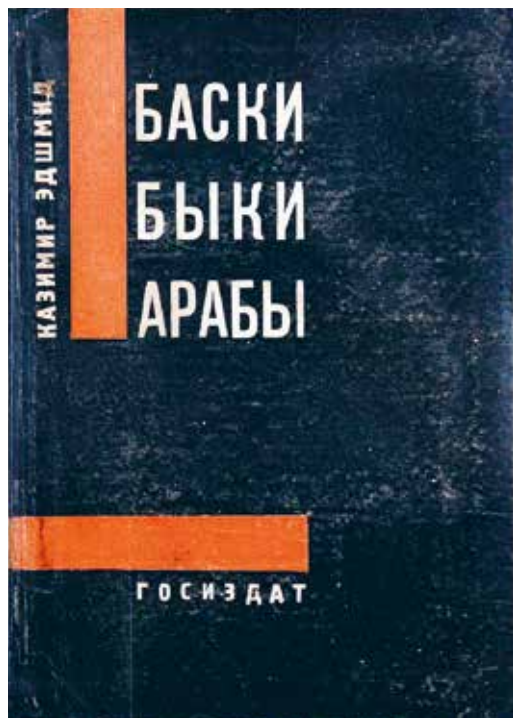
Tschichold was no less scandalised by the message of Telingater’s report titled “Organisation and Uni-

fication of Graphemes of the Alphabets Based on Latin and Greek”.⁷³ He called for revisiting the idea of a universal and cost-efficient alphabet to be used by a number of international languages (including Russian, Bulgarian, Spanish, German, French and English).

Unlike Telingater, Lazursky fully shared Tschichold’s new philosophy. He came up to shake Tschichold’s hand and said: “You were and are the *enfant terrible* of the 20th century”.⁷⁴ Tschichold was flattered and gave Lazursky a printed copy of his report. When they were leaving, Tschichold’s wife Edith asked Lazursky which of her husband’s books he would like to have, and he said, without the slightest hesitation, that we would like a copy of *Die neue Typographie*. She told him that she was not sure whether Jan had any left. Surprisingly, upon his return to Moscow, Lazursky received a signed copy of the book he had asked for, by mail.

Eventually, Lazursky published his own translations of Tschichold’s Leipzig speech “The Significance of Tradition in the Art of Typography”⁷⁵

-
- 71 “The book that you are about to read is the first Soviet piece that attempts to break down the principles of systematic design of a publication and explicate the main goals and methods of performing a functional analysis of a book as a whole and its individual elements design” (Predlagaemaia chitatel’nyu kniga iavliaetsia pervoi Sovetskoi rabotoi, v kotoroi delaietsia popytka razobrat’ printsipy sistemnogo proektirovaniia izdaniia i rasskazat’ ob osnovnikh zadachakh i priomakh funktsional’nogo analiza knigi v tselom i eio otdel’nykh elementov). Lyakhov 1975: 6.
-
- 72 “Ved’ on zhe renegat!” (But he is a renegade!) Lazursky 1985: 134.
-
- 73 His essay titled “Organisation and Unification of the Alphabetic Graphemes Derived Latin and Greek” appeared in the proceedings published in November 1964 in the German Democratic Republic in the run-up to the Bicentennial of the Leipzig Hochschule für Grafik und Buchkunst (Academy of Fine Arts). In 1965, it was published in the Soviet Union, as part of issue 11 of *Kniga: Issledovaniia i materialy* (The Book: Research and Materials). The same conference paper was reprinted by the Leipzig-based magazine *Papier und Druck* (Paper and Print) in May 1968, and in July 1968 it appeared in the US on *The Journal of Typographic Research*.
-
- 74 “Vy byli i ostayetes’ *enfant terrible* XX veka” (You were and remain the *enfant terrible* of the 20th century). Lazursky 1985: 134.
-
- 75 “Die Bedeutung der Tradition für die Typographie. Vortrag, gehalten an der Zweihundertjahrfeier der Hochschule für Graphik und Buchkunst zu Leipzig am 9. Oktober 1964.” The Russian translation of the original piece was titled “Znachenie traditsii v tipografskom issusstve” (The Importance of Tradition in Typographic Art) and published in volume 6 of *Iskusstvo knigi 1965–1966* (Art of the Book 1965–1966), 1970: 120–129.
-



132



133

fig. 132 Cover of *Baski, Byki, Araby. Kniga ob Ispanii i Marokko* (Basques, Bulls, Arabs. A Book about Spain and Morocco) by Kasimir Edschmid, graphic design by Faik Tagirov, Gosudarstvennoe izdatel'stvo (State Publishing House), Moscow 1929.

fig. 133 Cover of issue 6, 1928, of the journal *Poligraficheskoye Proizvodstvo*, (Printing Production), graphic design by Elbrus Gutnov.

fig. 134 Cover of issue 6, 1931, of the magazine *Smena* (Change), graphic design by Aleksandr Vasilevich Druzhkov and Efim Mezhbarg.







136



137

fig. 136 Left to right: Jan Tschichold, Solomon Telingater, Andrei Goncharov at the symposium marking the bicentenary of the Hochschule für Grafik und Buchkunst (Academy of Fine Arts) in Leipzig, Old Town Hall, 1964. Photographer unknown

fig. 137 Cover of *Novaya tipografika* (New Typography), Russian edition of Jan Tschichold's *Die neue Typographie*, art direction by Art. Lebedev Studio, Izdatel'stvo Studii Artemiya Lebedeva (Artemiy Lebedev Publishing House), Moscow 2011.

and the article "Free from Arbitrariness Ratios of Book Page and Typesetting Page Sizes"⁷⁶ in *Iskusstvo knigi* (Art of the Book) anthology.

Tellingly, Lazursky dared to mention Tschichold's radical ideas of the 1920s and his *Die neue Typographie* only in a brief commentary to the translation published in 1975 and in his own 1985 memoirs. He also informed the readers that, although Tschichold had abandoned his past views and had become an ardent supporter of the classical tradition of book art, many of the ideas of his "Elementary Typography" lived on in modern Switzerland, where "Emil Ruder, [...] Müller-Brockmann and others are credited with the rational and constructive development of this trend".⁷⁷

Another milestone that influenced the evolution of late Soviet graphic design was the 1982 publication in the USSR of the Russian-language edition of Emil Ruder's 1967 classic *Typographie. Ein Gestaltungslehrbuch* (Typography. A Manual of Design).⁷⁸ The translation, commentary to the text and cover in Cyrillic were authored by Maxim Zhukov, a brilliant Soviet designer and student of Solomon Telingater. Thanks to his translation, the term *tipografika* has finally gained a foothold in the Russian-speaking professional community, as did the principles of modular design explained in the book.

Finally, in 2011 – two decades after the collapse of the Soviet Union – Tschichold's *Die neue Typographie* was published in Russian as a separate edition bearing an accurately translated title. It has since been included in the curriculum of the country's graphic designers.⁷⁹ **(fig. 137)**

Conclusion

Although Tschichold never travelled to the USSR, his artistic heritage is intrinsically linked to the history of Soviet graphic design. Inspired by the ideas of the Constructivists of the 1920s, Tschichold created his own style thanks in no small part to the ideas expressed by El Lissitzky and Aleksandr Rodchenko – a fact that is evidenced by a number of chapters he dedicated to the works of his Soviet counterparts. Translated excerpts from Tschichold's original texts were widely circulated in the USSR in the 1929s–1930s and became a major influence for a new generation of Soviet graphic designers. The return to the basic principles of "classical" typography that took place in the USSR in the 1930s–1950s, following a change in the political agenda, temporarily curbed the spread of Tschichold's ideas in the Soviet Union. However, in the 1960s the contacts between Soviet designers and Tschichold were re-established, which not only allowed his new ideas on publishing design traditions to spread among the country's professional

communities, but also enabled some of his "old" ideas on New Typography to be revisited.

76 "Willkürfreie Maßverhältnisse der Buchseite und des Satzspiegels" (1962). The Russian translation of the original piece was titled "Svobodniye ot proizvola sootnosheniya razmerov knizhnoi stranitsy i nabornoj polosy" (Free from arbitrary ratios of the sizes of the book page and the typesetting strip) and published in volume 8 of *Iskusstvo Knigi 1968-1969* (Art of the Book 1968-1969) 1975: 172-189.

77 "Shveitsariia iavliaetsia seichas tsitadelyu 'elementarnoi tipografii'. V dele razumnogo i konstruktivnogo razvitiia etogo napravleniia imeet zaslugi Emil Ruder [...] Myuller-Brokman i dr. Lazursky 1985: 172.

78 Zhukov 1982.

79 Tschichold 2011.

References

Alpatov 2017

Vladimir Alpatov, "Scripts and Politics in the USSR", in *Studi Slavistici*, XIV, 2017, pp. 9–19.

Aynsley 2000

Jeremy Aynsley, *Graphic Design in Germany: 1890–1945*, University of California Press, Berkeley 2000.

Fomin 2015

Dmitry Fomin, "Stanovlenie мастера" (Becoming a Master), in *Solomon Telingater. Iskusstvo shrifta* (Solomon Telingater. Art of Type), edited by Rustam Gabbasov, Vladimir Telingater, Eugene Yukechev, Shrift, Moscow 2015, p. 7.

Gabbasov 2021

Rustam Gabbasov, "Marshiruyushchaya rech". Shrift na poligraficheskom fakultete moskovskogo VKhUTEMASa-VKhUTEINa ("Marching Speech. Font at the Printing Department of Moscow VKhUTEMAS-VKhUTEIN") in *VKhUTEMAS 100. Shkola Avangarda* (VKHUTEMAS 100. Avant-Garde School), ABCdesign, Moscow 2021, pp. 216–219.

Gaskell 2019

Ivan Gaskell, "Foreword", in Paul Stirton, *Jan Tschichold and the New Typography: Graphic Design Between the World Wars*, Yale University Press 2019, New Haven CT 2019.

Gessen 1931

Lazar Gessen, *Arkhitektura knigi* (Architecture of the Book), Gosudarstvennoe Nauchno-Tekhnicheskoe Izdatelstvo, Moscow-Leningrad 1931.

Gutnova 2001

Evgeniia Gutnova "Vtoraia lyubov. Moi muzh Elbrus Gutnov" (Second Love. My Husband Elbrus Gutnov) in *Perezhitoe* (Experienced), Rosspen, Moscow 2001, pp. 110–118.

Kashkin 1933

Ivan Kashkin, *New York (An Outline)*, Co-operative Publishing Society of Foreign Workers in the USSR, Moscow 1933.

Kemenov 1937

Vladimir Kemenov, "Protiv formalizma i naturalizma v zhivopisi" (Against Formalism and Naturalism in Painting), in *Protiv formalizma i naturalizma v isskusstve* (Against Formalism and Naturalism in Art), Ogiz-Izogiz, Moscow 1937, pp. 20–28.

Khan-Magomedov 1995

Selim Khan-Magomedov, *Vysshie gosudarstvennie khudozhestvenno-tekhnicheskie masterskie (Vkhutemas) 1920–1930* (Higher State Artistic and Technical Studios (VKHUTEMAS) 1920–1930), vol. 1, Ladya, Moscow 1995.

Klutsis 1931

Gustav Klutsis, "Fotomontazh kak novyi vid agitatsionnogo iskusstva" (Photomontage as a New Form of Propaganda Art), in *Izofront: Klassovaia bor'ba na fronte prostranstvennykh iskusstv* (Art-Front: Class Struggle at the Battlefield of the Spatial Arts), Ogiz-Izogiz, Moscow 1931, p. 133.

Konechna 2008

Galina P. Konechna, edited by, *Solomon Telingater. Konstruktor graficheskikh ansamblei* (Solomon Telingater. Constructor of Graphic Ensembles), Galaart, Moscow 2008.

Krichevsky 2013–2014a

Vladimir Krichevsky, "Novaya tipografika (tipografiya)" [New Typography (Typography)], in *Entsiklopediia russkogo avangarda* (Encyclopedia of the Russian Avant-Garde), 2013–2014, rusavangard.ru/online/history/novaya-tipografika-tipografiya/ (accessed 3 November 2023).

Krichevsky 2013–2014b

Vladimir Krichevsky, "Iliin Nikolai Vassilievich", in *Encyclopedia of the Russian Avant-Garde* (*Entsiklopediia russkogo avangarda*), 2013–2014, rusavangard.ru/online/biographies/ilin-nikolay-vasilevich/ (accessed 3 November 2023).

Krichevsky 2014

Vladimir Krichevsky, "Palochnyi shrift" (Stick Font), in Alexey Dombrovsky and Vladimir Krichevsky, *Dva shrifta ondoi revoliutsii* (Two Typefaces of the Same Revolution), Masterskaia, Moscow 2014.

Kuvyrkov 2015

Igor Kuvyrkov, "Narod ostanetsia dobrym" (People Will Remain Kind), in *Lobnya*, 52, 25 December 2015, p. 14.

Lavrentiev 1992

Alexander Lavrentiev, *Rakursy Rodchenko* (Rodchenko's Angles), Iskusstvo, Moscow 1992.

Lavrentiev 2020

Alexander Lavrentiev, interview by Rustam Gabbasov for *Shrift*, Moscow 26 May 2020, typejournal.ru/articles/Alexander-Lavrentiev-Interview (accessed 13 November 2023)

Lavrentiev 2023

Alexander Lavrentiev, *Aleksei Gan*, Ad Marginem & ABC Design, Moscow 2023.

Lazursky 1985

Vadim Lazursky, *Put' k knige. Vospominaniia khudozhnika* (The Path to the Book. Memories of an Artist), Kniga, Moscow 1985, pp. 133–136.

Lissitzky 1923

El Lissitzky, "Topographie der Typographie", in *Merz*, 4, July 1923, p. 47.

Lissitzky 1925

El Lissitzky, "Typographische Tatsachen", in *Gutenberg-Festschrift zur Feier des 25jährigen Bestehens des Gutenbergmuseums in Mainz*, Verlag der Gutenberg-Gesellschaft, Mainz 1925, pp. 152–154.

Lissitzky 1926

El Lissitzky, "Unser Buch", in *Gutenberg Jahrbuch*, Verlag der Gutenberg-Gesellschaft, Mainz, 1926, pp. 172–178.

Lissitzky 1929

El Lissitzky, "Fotopis" (Fotofresco), in *Sovetskoe Foto* (Soviet Photo), 10, 15 May 1929, p. 311.

Lissitzky 1977

El Lissitzky, *Proun und Wolkenbügel. Schriften, Briefe, Dokumente*, VEB Verlag der Kunst, Dresden 1977.

Lissitzky 2004a (1928?)

El Lissitzky, "O metodakh oformleniia knigi" (Methods of Book Design), in Aleksandr Kancedikas and Zoya Yargina, *El Lissitskii. Fil'm Zhizni 1890–1941* (El Lissitzky. A Film of Life 1890–1941), vol. 7, Novyi Ermitazh, Moscow 2004, pp. 180–183.

Lissitzky 2004b (1929)

El Lissitzky, "Khudozhnik v proizvodstve" (The Artist in Production), in Aleksandr Kancedikas and Zoya Yargina, *El Lissitskii. Fil'm Zhizni 1890–1941* (El Lissitzky. A Film of Life 1890–1941), vol. 7, Novyi Ermitazh, Moscow 2004, pp. 176–179.

Lissitzky 2004c (1931)

El Lissitzky "Poligraficheskoe oformlenie knigi" (Printing Design of the Book), in Aleksandr Kancedikas and Zoya Yargina, *El Lissitskii. Fil'm Zhizni 1890–1941* (El Lissitzky. A Film of Life 1890–1941), vol. 7, Novyi Ermitazh, Moscow 2004, pp. 197–208.

Lissitzky-Küppers 1968

Sophie Lissitzky-Küppers, *El Lissitzky: Life, Letters, Texts*, Thames and Hudson, London 1968.

Lissitzky and Stam 1924

El Lissitzky and Mart Stam, "Reklame", in *ABC. Beiträge zum Bauen*, 2, (1), 1924, pp. 3–4

Lyakhov 1975

Volya Lyakhov, *O khudozhestvennom konstruirovanii knigi. Sistemoie proektirovanie. Funktsional'nii analiz* (On the Artistic Design of the Book. System Design. Functional Analysis), Kniga, Moscow 1975.

Martin 2001

Terry Martin, *The Affirmative Action Empire: Nations and Nationalism in the Soviet Union, 1923–1939*, Cornell University Press, Ithaca NY 2001.

Miturich 2017

Sergei Miturich, edited by, *Laslo Mohoi-Nad' i russkii avangard* (László Moholy-Nagy and the Russian Avant-Garde), Tri Kvadrata, Moscow 2017.

Moholy-Nagy 1925

László Moholy-Nagy, "Zeitgemässe Typographie. Ziele, Praxis, Kritik" in *Gutenberg-Festschrift zur Feier des 25jährigen Bestehens des Gutenbergmuseums in Mainz*, Verlag der Gutenberg-Gesellschaft, Mainz 1925, pp. 307–317.

Otkrytyy Spisok n.d.

"Mezhbarg Efim Izrailevich (1912)", in *Otkrytyy Spisok* (Open List), [ru.openlist.wiki/%D0%9C-%D0%B5%D0%B6%D0%B1%D0%B0%D1%80%D0%B3_%D0%95%D1%84%D0%B8%D0%BC_%D0%98%D0%B7%D1%80%D0%B0%D0%B8%D0%BB%D0%B5%D0%B2%D0%B8%D1%87_\(1912\)](https://ru.openlist.wiki/%D0%9C-%D0%B5%D0%B6%D0%B1%D0%B0%D1%80%D0%B3_%D0%95%D1%84%D0%B8%D0%BC_%D0%98%D0%B7%D1%80%D0%B0%D0%B8%D0%BB%D0%B5%D0%B2%D0%B8%D1%87_(1912)) (accessed 9 February 2024).

Popovian 2018

Larissa Popovian, "Album v isporchennom pepeplote: istoriia sozdaniia i pervykh let deiatel'nosti Donskoi gosudarstvennoi poligraficheskoi shkoly" (An Album in a Damaged Binding: The History of the Creation and First Years of the Don State Printing School), in *Knizhnoie delo na Severnom Kavkaze. Metody, Istechniki, Issledovaniia* (Book Publishing in the North Caucasus. Methods, Sources, Research), vol. 9, Rostov-on-Don 2018, pp. 349–350.

Proskurnin 1924

Nikolai Proskurnin, *Teoriia nabora. Vypusk tretii. Nabor knizhnoi stranitsy* (Typesetting Theory. Third Edition. Typesetting a Book Page), Tipografiia kraevoi poligrafshkoly Severnogo Kavkaza, Rostov-on-Don 1924.

Rodchenko 1982

Aleksandr Rodchenko, *Statii, vospominaniia, avtobiograficheskie zapiski, pis'ma* (Articles, Memoirs, Autobiographical Notes, Letters), Sovetskiiy khudozhnik, Moscow 1982.

Roh and Tschichold 1929

Franz Roh and Jan Tschichold, *Foto-Auge: 76 Fotos der Zeit*, F. Wedekind, Stuttgart 1929.

Savenkova 2013

Elena Savenkova, "Introduction", in *Nikolai Sedelnikov. Avantgarde for Utopia*, Galerie Michael Hasenclever, Munich 2013

Sokolnikova 2021

Alyona Sokolnikova, "Proektnye kontseptsii klyuchevikh prepodavatelei Dermetfaka kak osnova dlia razvitiia sovetского promyshlennogo dizaina" (Design Concepts of Key Teachers of the Dermatological Faculty as a Basis for the Development of Soviet Industrial Design) in *VKhUTEMAS 100. Shkola Avangarda* (VKHUTEMAS 100. Avant-Garde School), ABCdesign, Moscow 2021.

Stepanova 1994

Varvara Stepanova, *Chelovek ne mozhet zhit' bez chuda* (A Person Cannot Live without a Miracle), Sfera, Moscow 1994.

Stirton 2019

Paul Stirton, *Jan Tschichold and The New Typography. Graphic Design Between the World Wars*, Bard Graduate Center, Yale University Press, New Haven CT 2019.

Tschichold 1971

Jan Tschichold, *Werke und Aufsätze von El Lissitzky (1890-1941)*, zusammengestellt und eingeleitet von Jan Tschichold, Gerhardt Verlag, Berlin 1971.

Tschichold 2006 (1928)

Jan Tschichold, *The New Typography. A Handbook for Modern Designers*, University of California Press, Berkeley 2006 (original ed. 1928).

Tschichold 2011

Jan Tschichold, *Novaia tipografika. Rukovodstvo dlia sovremennogo dizainera* (New Typography. A Manual for the Modern Designer), Art. Lebedev Studio, Moscow 2011.

Ulemnova 2006

Olga Ulemnova, "Predisloviye" (Foreword), in *Pioneri konstruktivizma: Faik Tagirov, Aleksandra Korobkova v Kazani i Moskve* (Pioneers of Constructivism: Faik Tagirov, Alexandra Korobkova in Kazan and Moscow), Zaman, Kazan 2006, pp. 5–9.

Vakar and Mikhienko 2004

Irina Vakar and Tatiana Mikhienko, edited by, *Malevich o sebe. Sovremenniki o Maleviche. Pis'ma. Dokumenty. Vospominaniya. Kritika* (Malevich about Himself. Contemporaries about Malevich. Letters. Documents. Memories Critics), 2 voll., Ra, Moscow 2004, p. 159.

Zhukov 1982

Maxim Zhukov, "Kommentariy" (Commentary), in Emil Ruder, *Tipografika. Rukovodstvo po oformleniiu* (Typography. A Manual of Design), Kniga, Moscow 1982, pp. 275–286.
