The Sources and Characters of Jan Tschichold's *Die neue Typographie*

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A New Bibliography

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The Sources of *Die neue Typographie*

This publication originates from the research project "The Sources of Jan Tschichold's *The New Typography*" conducted at ECAL/University of Art and Design Lausanne (HES-SO) between 2019 and 2022 and embedded in the MA in Type Design.[1] Moreover, it documents the travelling exhibition *Unpacking Tschichold's Library* which has been hosted in four different venues since 2023.

The aim of the project was to reconstruct and analyse the sources cited by Jan Tschichold in the bibliography of his 1928 book Die neue Typographie. Ein Handbuch für zeitgemäss Schaffende (The New Typography. A Handbook for Modern Designers).[2] **(fig. 1)** The research therefore focused on the identification, collection or reproduction of bibliographical references and their contextual analysis, with the aim of expanding knowledge on the background of the first manual of graphic design produced by an author trained in graphics. The biographies of the sixteen persons listed in the address list at the end of Die neue Typographie were equally informative of the network in which Tschichold's book is entangled. Finally, the revival of the lost typeface used by Tschichold in the typesetting of his book was a further element of research, with its re-enactment and analysis.

The research project was supported by the strategic fund of the Research Competence Network for Design and Visual Arts (RCDAV) of HES-SO / University of Applied Sciences and Arts Western Switzerland. After completion, it benefited from further support by the SNSF, Swiss National Science Foundation, which funded the international conference "Jan Tschichold's The New Typography: Its Roots and Impact on National Scenes" held at ECAL on 25 April 2025. The results of the conference form the core of the volume The Roots and Impact of Jan Tschichold's Die neue Typographie.[3] The SNSF equally financed a scientific exchange between ECAL and KASK & Conservatorium / School of Arts Ghent (Tschicholds bibliotheek uitgepakt: The New Typography in Belgium and Switzerland).

Die neue Typographie formalised the principles of Modernism in the field of graphic design and consecrated Tschichold as a spokesman for the New Typography. Published in 1928, the book followed an earlier statement by Tschichold entitled "Elementare Typographie" (Elementary Typography), which appeared in October 1925 as a special issue of the German trade journal *Typographische Mitteilungen* (Typographical Notices).[4] **(fig. 2)** Both texts provided graphic designers, printers and typographers with guidelines on layout, typefaces, paper size and the use of photography.

1 Barbieri 2023.
2 Tschichold 1928.
3 Fornari, Berthod and Barbieri 2026.
4 Tschichold 1925.



1

fig. 1 Cover and spread of *Die neue Typographie. Ein Handbuch für zeitgemäss Schaffende*, by Jan Tschichold (facsimile reprint: Brinkmann und Bose, Berlin 1987). Photo by Niccolò Quaresima



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fig. 2 Cover of "Elementare Typographie", special issue of *Typographische Mitteilungen*, by Jan Tschichold (facsimile reprint: Verlag Hermann Schmidt, Mainz 1986). Photo by Vincent Levrat

Together they constitute a handbook and manifesto at the same time and demonstrate Tschichold's ability to articulate the new approach to visual communication through detailed and clear guidelines that printers and typographers could easily implement in their daily practice. The suggested instructions included for the favouring of sans-serif fonts and lowercase letters, asymmetrical layouts and grids, photography and photomontage over illustration, standardised paper sizes and active use of white and negative spaces. These principles became the expression of Modernism in the field of visual communication and printing.

Within the framework of ECAL Master's program in Type Design, Jan Tschichold is a key figure of Modernism. Often new to the history of art and design, students see in Tschichold an essential reference point, sometimes even a role model and, other times, an influence to be strongly rejected. Introducing them to the sources and context of his work provided an opportunity to delve deeper into a designer's life and legacy. This process equips students with the critical thinking skills to evaluate sources, analyse historical materials, and integrate these insights into their contemporary practice.

The ECAL Master's in Type Design also strives to maintain a strong connection between graphic and type design. In a field that is increasingly specialised, there is a risk of becoming overly focused on the details of letterforms, losing sight of the interplay between text, images, white space, composition, and the broader context that brings design objects to life. The holistic perspective of Tschichold is a good example for students to understand how typography operates within the larger framework of visual communication.

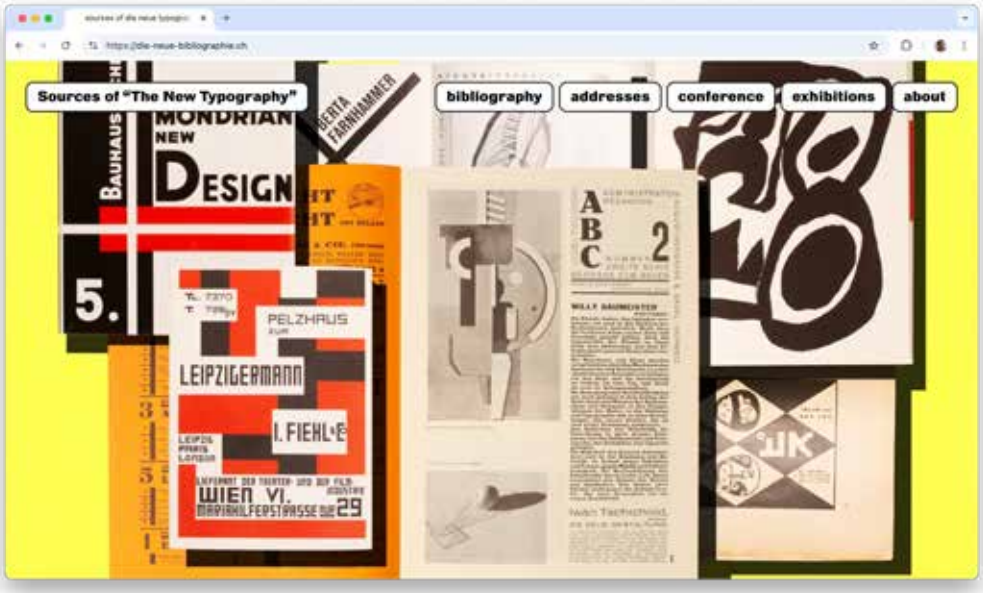
Finally, the research project "The Sources of Jan Tschichold's *The New Typography*" positions Tschichold within a wider network of designers, artists, and thinkers. Creativity, both then and now, does not emerge in isolation. Connections and influences form the fabric of innovation. Examining the personal libraries of significant historical designers helps students grasp these interconnections between fields of design, inspiring them to shape their own professional paths. Only by being proactive they could become critical thinkers rather than passive followers of existing trends and models.

Dispatching and Unpacking Tschichold's Library

With the aim of disseminating the outcomes of the research project, different media were produced. The first output was the website die-neue-bibliographie.ch, designed and developed by ECAL alumni Federico Barbon and Frederik Mahler-Andersen.[5] **(fig. 3)** The website was used over the course of the project to make preliminary results of the research immediately available: images and analyses of the bibliographic references were uploaded online and released with a Creative Commons license, in an effort to share with a general audience sources that would otherwise be confined to libraries, museums or archives. Over time, the website became a repository of the different dissemination activities of the project, including video recordings of the international conference held at ECAL, and visual documentation of the touring exhibition.

The travelling exhibition *Unpacking Tschichold's Library* features the corpus of bibliographic references collected in original editions, reprints, translations or facsimile editions, including digital reconstructions. It was designed and set up by multidisciplinary office Work Matter studio

5 ECAL 2022.



3

fig. 3 *Sources of "The New Typography"* website, die-neue-bibliographie.ch, photo by Nicolas Polli, design by Federico Barbon, 2022.

(ECAL alumni Elie Fazel and Valentin Sieber) with a visual identity by Federico Barbon. The exhibition debuted in Paris, at the Bibliothèque de l'Arsenal (part of the Bibliothèque national de France) on 24 March 2023 (until 15 April). It was organised in the framework of the "outdoor" activities of the Centre Culturel Suisse, closed for renovation at the time. **(fig. 4)** A lecture by Davide Fornari bearing the same title was held at the same time in the context of the series of conferences "Design graphique: pratique + critique" organised by Catherine de Smet, Philippe Millot and André Baldinger, as a joint effort of the Université Paris 8 Vincennes-Saint-Denis and ENSAD / École nationale supérieure des arts décoratifs. The exhibition was then presented at the gallery l'elac (Espace lausannois d'art contemporain), within the building of ECAL, on the occasion of the international conference "Jan Tschichold's *The New Typography*: Its Roots and Impact on National Scenes", convened by Davide Fornari, Chiara Barbieri and Jonas Berthod and supported by SNSF, Swiss National Science Foundation on 26 April 2023 (until 26 May). **(fig. 5)** The exhibition was then invited to ISIA (Istituto Superiore per le Industrie Artistiche) in Urbino (16–20 October 2023), where Jonathan Pierini, then director of the school, and Silvia Sfligiotti, faculty member and lecturer in Graphic Design History, held a workshop for the students of the MA in Communication, Design and Publishing. **(fig. 6)** Finally, the Royal Academy of Fine Arts KASK & Conservatorium / School of Arts Ghent hosted the show (29 March – 21 April 2024) in their Zwarte Zaal exhibition space, accompanied by the results of the workshop "An Eye for Graphic Design", held by BINGO, Belgian Institute of Graphic Design (Pia Jacques and Leroy Meyer) and a selection of Belgian magazines from the collection of KASK Art Library (De Kunstenbibliotheek). **(fig. 7)**

The exhibition was the starting point for further publications and reasoning within the different graphic designers' scenes, proving how a project in graphic design history can become an operational environment also for practitioners. Astrid Chabot, who participated in the audience of the lecture held by Davide Fornari in Paris, based her diploma work *Les nouvelles bibliographies* on the few women who appeared between the lines of Tschichold's *Die neue Typographie* as authors or designers.[6] **(fig. 8)** Based on the books in the exhibition and on a further selection of avant-garde sources, ISIA Urbino students self-published a volume with the output of the workshop held by Jonathan Pierini and Silvia Sfligiotti.[7] **(fig. 9)** Finally, the results of the workshop held by BINGO at KASK & Conservatorium / School of Arts Ghent took the form of five installations featured in the same Ghent exhibition, based on a selection of art and architecture magazines of the same period of *Die neue Typographie*: while they are not cited directly in the book, they were included in the list of *Zeitgemässe Zeitschriften* (contemporary magazines) by Hannes Meyer in his article "Die neue Welt" (The New World) for *Das Werk* magazine.[8] **(fig. 10)**

Re-Enacting the Bibliography, the Address List and the Typeface of *Die neue Typographie*

The present publication is organised in two parts. The first part opens with an essay by Davide Fornari, where the author critically discusses the outcomes of the contextualised

6 Chabot 2023.
7 Fornari, Pierini and Sfligiotti 2023.
8 Meyer 1926.



4



5



6

fig. 4 Installation view of the exhibition
Déballer la bibliothèque de Tschichold, Paris,
Bibliothèque de l'Arsenal, 24 March – 15 April 2023.
Photo by Quentin Lacombe

fig. 5 Installation view of the exhibition
Unpacking Tschichold's Library, Renens,
ECAL/L'Elac Gallery, 27 April – 26 May 2023.
Photo by Marvin Merkel

fig. 6 Installation view of the exhibition
Togliere i libri di Tschichold dalle casse, Urbino, ISIA U,
Istituto Superiore per le Industrie Artistiche,
16–20 October 2023.
Photo by Chiara Rebolino and Lorenzo Urgesi



7

fig. 7 Installation view of the exhibition *Tschicholds bibliotheek uitgepakt*, Ghent, KASK & Conservatorium, Zwarte Zaal, 29 March – 21 A pril 2024. Photo by Sander van Damme



8

fig. 8 "Bibliography" page from the website *Sources of "The New Typography"*, die-neue-bibliographie.ch, design by Federico Barbon, 2022.



9

fig. 9 Covers and spreads of *Les Nouvelles Bibliographies*, by Astrid Chabot, 2023.
Photo by Niccolò Quaresima



10

fig. 10 Cover and spreads of *Jan Tschichold. Urbino (PU). Via Santa Chiara, 36. cap 61029*, by ISIA U, Urbino students, 2023. Photo by Niccolò Quaresima



11

fig. 11 Installation view of the exhibition *An Eye for Graphic Design*, Ghent, KASK & Conservatorium, Zwarte Zaal, 29 March – 21 A pril 2024. Photo by Sander van Damme



12

fig. 12 "Addresses" page from the website *Sources of "The New Typography"*, die-neue-bibliographie.ch, design by Federico Barbon, 2022.

analyses of the sources cited by Tschichold in his book. The essay is followed by individual entries for each bibliographic reference, penned by Chiara Barbieri, Davide Fornari and Martin Søberg. Extensively illustrated with the images by Vincent Levrat, each entry describes the content and graphic appearance of the source, contextualises it, and explains whether and how it is used by Tschichold in *Die neue Typographie*. **(fig. 11)** The section concludes with short biographies (written by Chiara Barbieri, Jonas Berthod and Davide Fornari) of the sixteen people named at the end of *Die neue Typographie*. The list offers a glimpse into the lives of the people who constituted Tschichold's network, before and after the publication of his book, and the impact that the Nazi regime and World War II had on them. **(fig. 12)**

The second part of the book focuses on the revival of the typeface used by Tschichold for the typesetting of *Die neue Typographie*. This redesign expanded on the MA Type Design diploma work of ECAL alumnus Davide Tomatis.[9] His Aurora Grotesk and Metodo fonts are a testbed for the design of revival typefaces: the production of Aurora Grotesk is documented in an accurate description of the original typeface and on the operations that informed the new digital design.

The conceptual context for this redesign and the ensuing design of Metodo typeface, commercialised by the Optimo foundry, are at the core of a conversation between Matthieu Cortat-Roller, Gilles Gavillet and Davide Tomatis. The relationship between type design and its history is the subject of a second conversation between François Rappo and Davide Tomatis. A visual essay by Nicolas Polli completes the book, in the form of an in-depth study of the graphic richness of the printed materials collected over the course of the project.

This book is part of a two-volume publication devoted to Tschichold's *Die neue Typographie*. On the one hand, the volume *The Roots and Impact of Jan Tschichold's Die neue Typographie* focuses on different national scenes before and after the publication of Tschichold's book, and its relevance in recent times. What follows, on the other hand, provides a glimpse into the otherwise dispersed library of Jan Tschichold. It is a privileged view on rare printed materials from the beginning of 20th century and tells us about the lineage in which Tschichold's book was rooted and the kind of discourse and networks from which it stemmed. Questioning the newness of the New Typography, it thus provides elements for alternative narratives to the worn-out rhetoric of the pioneers of graphic design. Together, the two volumes offer a more complex understanding on *Die neue Typographie* and the New Typography.

9 Tomatis 2018.

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Meyer 1926
Hannes Meyer, “Die neue Welt”, in *Das Werk*, 7, July 1926, pp. 205–236.

Tomatis 2018
Davide Tomatis, *Metodo*, MA diploma, ECAL/Ecole cantonale d’art de Lausanne, Renens 2018.

Tschichold 1925
Iwan [sic] Tschichold, “Elementare Typographie”, in “Elementare Typographie”, special issue of *Typographische Mitteilungen*, 10, October 1925.

Tschichold 1928
Jan Tschichold, *Die neue Typographie. Ein Handbuch für zeitgemäss Schaffende*, Verlag des Bildungsverbandes der Deutschen Buchdrucker, Berlin 1928.

Unpacking Tschichold's References and Addresses in *Die neue Typographie*

Davide Fornari

The research project "The Sources of Jan Tschichold's *The New Typography*" focused on one specific book: *Die neue Typographie* (The New Typography),[1] authored by Jan Tschichold and published in 1928 by the Bildungsverband der Deutschen Buchdrucker (Educational Association of German Printers). A facsimile edition of the original book is available in German.[2] Since the author's death, the book has been translated in multiple languages (Spanish,[3] English,[4] Russian,[5] Polish,[6] French,[7] and Czech[8]). During his lifetime, tenets from Tschichold's book were mediated by other authors for Japanese[9] and Flemish[10] audiences. *Die neue Typographie* recently enjoyed renewed interest thanks to publications in Korean,[11] as well as exhibition and research projects all over the world.[12] **(fig. 13)** For those unfamiliar with this book, suffice it to say that it is a critical essay on the state of art in graphic design at the beginning of the 20th century, as well as a manual for graphic design. It is a book written by a young author, published when he was only twenty-six years old. It builds upon reasoning that the author had already presented in a monographic issue of the technical journal *Typographische Mitteilungen* in 1925.[13] **(fig. 14)**

The book caused a large debate and contributed, among other reasons, to the arrest of its author who "threatened German morality and culture" and his emigration to Switzerland.[14] Further and more heated debate arose when the author seemed to stray from the principles he himself had set out there, including a quarrel with the Swiss graphic designer Max Bill, developed in 1945 after Tschichold's conference in Zurich on the "invariants of typography".[15] In response, Max Bill published an article entitled "Über Typographie" (On Typography) in 1946 in the journal *Schweizer Graphische Mitteilungen*, which discussed Tschichold's work and his non-adherence to the principles of New Typography.[16] The publication triggered Jan Tschichold to respond with another, equally critical, article.[17] This "typographical quarrel of the moderns", accurately described in the essay by Hans Rudolf Bosshard,[18] took up a lot of space in the graphic design discourse, to the point of overshadowing the principles at its origin, which are presented in Tschichold's book.

1 Tschichold 1928.
2 Tschichold 1987.
3 Tschichold 2003.
4 Tschichold 2006.
5 Tschichold 2011a.
6 Tschichold 2011b.
7 Tschichold 2016.
8 Tschichold 2021.
9 Hara 1929.
10 Peeters 1956.
11 Korean Society of Typography 2015.
12 Ide and Kirchhoff 2002, Testen 2020.
13 Tschichold 1925.
14 See: Burke 2007: 135–145.
15 Jan Tschichold, "Konstanten der Typografie" (Constants of Typography), conference held in Zurich, 1945.
16 Bill 1946.
17 Tschichold 1946.
18 Bosshard 2012.

What is The New Typography?

The "New Typography" is both the title of an essay by László Moholy-Nagy published in 1923,[19] **(fig. 15)** and the title of the book by Tschichold published in 1928, as well as the name of an informal movement that interested the European graphic design scene between the two world wars.[20]

In Moholy-Nagy's text, this New Typography is described as a communication strategy, which must be clear and as persuasive as possible. According to him, the most important technical innovation for typography is zincography, which makes it possible to create photographic reproductions in all formats. Already in 1923, Moholy-Nagy made a clear distinction in the tasks within communication processes: photography was in charge of narration and typography of persuasion.

Tschichold's book is announced on the cover as *Ein Handbuch für zeitgemäss Schaffende* (A Handbook for Modern Designers). It guides graphic designers through the process of industrialization of books and printed matter. To this end, it advocates a series of reforms: such as the systematic use of lowercase and sans serif typefaces; the standardisation of paper formats according to DIN standards (i.e., the A series); the priority to content and information (serving the text in a functional way); the disruption of symmetrical lay-out traditions, therefore, the use of asymmetrical compositions on pages, the use of modular grids, and the treatment of photography as an illustration. One can already see how most of these principles have become the norm nowadays, and therefore how much the New Typography foreshadowed the graphic design to come.

The Sources of Die neue Typographie

For the research project carried out at ECAL/University of Art and Design Lausanne with Matthieu Cortat, type designer and head of the Master in Type Design, we decided to take a closer look at this book.[21] In particular, the publication of a rather accurate French edition gave us the chance to notice the differences in the bibliography of this book: the list of sources. **(fig. 16)** They appeared in a different version compared to the English edition published by the University of California Press, which replicated the bibliography of the original edition. Obviously, typos emerge from all editions. And if we add to these typos the inaccuracies of the young author of the book, the result is a list of references that are somehow difficult to identify correctly.

As the writer and bibliophile Marguerite Yourcenar once wrote, "One of the best ways to reconstruct a man's thinking is to rebuild his library".[22] We therefore began to rewrite the list of sources for *Die neue Typographie* to reconstitute part of Tschichold's library, which went through the typical vicissitudes of nomadic intellectuals of the 20th century.[23] Jan Tschichold left Germany in 1933 following his arrest by the Nazi police, on the charge of being a Bolshevik. As a German immigrant in Basel, he had to accept less relevant commissions than at the beginning of his career, and he developed a commercial spirit linked to his books, on the one hand those he had written, on the other also those he had collected. Notably, he sold books, the intellectual rights of some of his books, and had to ded-

19 Moholy-Nagy 1923. See also: Eisele, Naegele and Lailach 2019.

20 See: Stirton 2019; Rössler and Brodbeck 2022.

21 Barbieri 2023.

22 "L'une des meilleures manières de recréer la pensée d'un homme: reconstituer sa bibliothèque", Yourcenar 1982: 524 (English translation: Yourcenar 1977: 247).

23 See: Hochuli 2016.



13

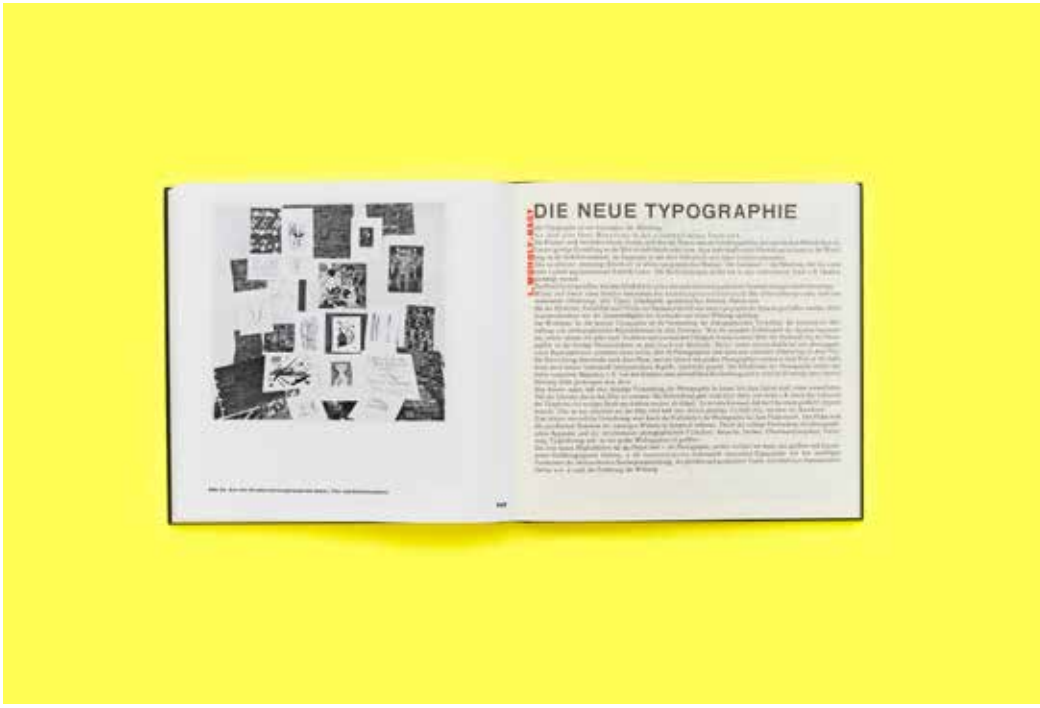
fig. 13 Title page of Jan Tschichold, *Die neue Typographie. Ein Handbuch für zeitgemäss Schaffende*, Verlag des Bildungsverbandes der Deutschen Buchdrucker, Berlin 1928 (facsimile edition, 1987).

fig. 14 Iwan Tschichold, "Elementare Typographie", in *Typographische Mitteilungen*, 10, October 1925. Photo by Vincent Levrat

fig. 15 László Moholy-Nagy, "Die neue Typographie", in *Staatliches Bauhaus in Weimar 1919–1923*, Bauhausverlag, Weimar/Munich 1923; Facsimile edition, Lars Müller, Zurich 2019. Photo by Vincent Levrat


DIE MODENSCHAU
baruch
НЕОБЫЧА
ЙНЕЙШЕ
ПРИКЛЮЧЕНИЯ

14


DIE NEUE TYPOGRAPHIE

15



16 a



16 b



16 c

fig. 16 a, b, c *Bibliographie* (Bibliography),
spreads from *Die neue Typographie*, 1928.
Photo by Niccolò Quaresima

icate himself to very commercial works. It is in this way that the Museum of Modern Art in New York came into possession of a large collection of books, magazines, posters and various printed matters from Tschichold's collection, acquired by the former design curator, Philip Johnson.[24]

However, it is difficult to reconstruct the original library: even at MoMA, the selection of works is partial and does not include a series of items that we would now call "grey literature", such as the standards of the DIN (Deutsches Institut für Normung), or the lithograph editions that have become far too valuable to be handled without gloves and outside a museum.

To quote Marguerite Yourcenar again:

> It cannot be said enough that a rare, out-of-print book, obtainable only on the shelves of a few libraries, or an article published in an old issue of a scholarly publication, is totally inaccessible to the vast majority of readers. Ninety-nine times out of a hundred, the reader who is curious to learn, but lacking the time and a few slender techniques familiar to the professional scholar, remains willingly or unwillingly dependent on popular works chosen more or less at random, the best of which, not always being reprinted, become in turn unobtainable. What we call our culture is, more than one might think, a culture with closed doors.[25]

We therefore wanted to "open the doors" and bring the sources to an audience of curious people. We went through the rewriting of the list of edited and corrected sources, then through a search for and collection of actual books in their different and varied editions: originals, reprints, translations, facsimiles. In some cases, the project entailed research through design by producing new facsimile editions. This allowed us to reconstitute an archive, or better, what is called an "anarchive",[26] which fills in factual voids, where the original copies were too difficult or even impossible to locate. Some of the sources cited by Tschichold were not available in conditions that would allow their use, beyond their preservation in a museum or bibliophile collection. We therefore began to create facsimiles ourselves, with the support of those libraries and archives which, in turn, created digital copies of particularly fragile journals or very precious brochures.

This re-enactment went even further: the typeface used to lay out Tschichold's book, most likely developed by Wagner and Schmidt under the name Neue moderne Grotesk, went lost during World War II. We therefore commissioned Davide Tomatis, a former student of ECAL/University of Art and Design Lausanne, to produce a faithful digital version, named Aurora, after one of the trade names of this typeface in the catalogue of Weber font distributor. This project then gave life to a new revival typeface, named Metodo and marketed by the Optimo foundry, based in Lausanne. The Aurora font is the basis of the visual identity of our project, and is thus used for all the paratexts[27] needed for the facsimiles we have

24 Stirton 2019: 233–235.

25 "On ne dira jamais assez qu'un livre rare, épuisé, procurable seulement sur les rayons de quelques bibliothèques, ou un article paru dans un numéro ancien d'une publication savante, est pour l'immense majorité des lecteurs totalement inaccessible. Quatre-vingt-dix-neuf fois sur cent, le lecteur curieux de s'instruire, mais manquant de temps et de quelques minces techniques familières à l'érudit de profession, reste bon gré mal gré tributaire d'ouvrages de vulgarisation choisis à peu près au hasard, et dont les meilleurs eux-mêmes, n'étant pas toujours réimprimés, deviennent à leur tour improcurables. Ce que nous appelons notre culture est plus qu'on ne le croit une culture à bureaux fermés", Yourcenar 1982: 551. Our translation.

26 See: Baldacci 2017.

27 See: Genette 1997 (1987).

produced. The very fact that this lost font from the 1920s was recreated and included in the catalogue of the Optimo foundry confirms how "new" is Tschichold's New Typography, or how something that is almost a hundred years old, is still speaking to us today.

The Reference List of Tschichold's Book

The bibliography of *Die neue Typographie* allows for several levels of reading. A hierarchy is established by the indexes: the letters "b", "d", "t" or a middle dot inform us that the author considers the source particularly relevant for its illustrations ("b" for *Bilder*, images), for poetry ("d" for *Dichtungen*, poems), for its typographic composition ("t" for *Typographie*, typography) or it is simply recommended to readers (middle dot). **(fig. 17)**

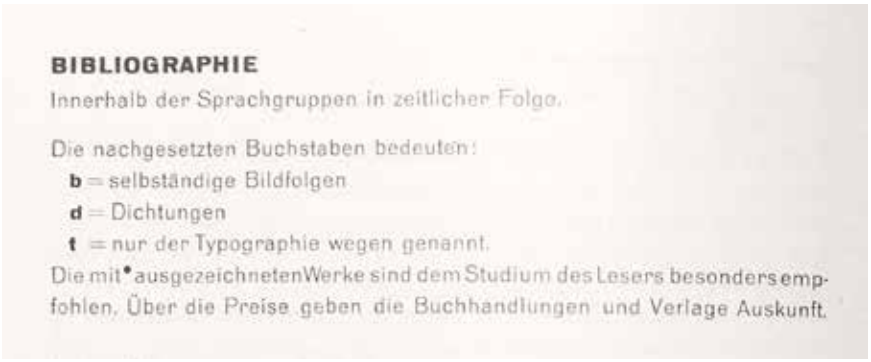
Through the indexes, Tschichold allows us to wander through his books, by means of monographic paths. As a reminder, in German-speaking countries, there were two types of training in what is now called "graphic design": a curriculum focusing on images, mainly in illustration and reproduction techniques using engraving of these illustrations, and training in typography in letterpress printing, such as page layout and composition of lead characters by hand or through a Linotype machine.[28] One might recognise these two different curricula as the "b" (images) and "t" (typography) indexes in the references, as marks of two different levels of reading in Tschichold's bibliography.

In addition, Tschichold provides the readers with a list that distinguishes three typologies: first, magazines and special issues; second, works in several languages; and finally, standards. All the works are then organised alphabetically by language, and listed chronologically. These might seem somewhat bizarre decisions, as bibliographic sources are normally listed in alphabetical order.

What are the reasons behind this multi-layered hierarchy? In the magazines that Tschichold cites – and therefore, read by him, such as *Der Ararat* – we found a similar operational mode: the information is provided "by country", with a geographical approach. **(fig. 18)** What we have in front of us is no longer just a list, but a real report on what Tschichold considers to be the most interesting publications in each country. In these last pages of his book, he sets up a sort of graphic design festival, with the same approach as the Venice Biennale, established in 1895 and organising biennial art and architecture exhibitions in the context of national pavilions, with a national approach that has been widely criticised as it has become a geopolitical representation of the world.[29] Yet, the countries listed in the references nearly perfectly overlap with the distribution of pavilions at the 15th Venice Biennale of 1926, including a pavilion for Italian Futurism.[30] **(fig. 19)**

Tschichold adds a layer of complexity: he lists the books in the editions that he owns, which are in different languages from the original editions. This is why we find most of the sources by Italian Futurists in the French section,[31] or why the same book illustrated by Lissitzky appears in two editions: the original in Russian,[32] as well as the Dutch translation published in France by Theo van Doesburg;[33] or the same book by Le Corbusier, *Vers une architecture*,[34]

28 See: Aynsley 2000.
29 See: Martini and Martini 2011.
30 See: *Catalogo della XV Esposizione* 1926.
31 For example, see: Marinetti 1909.
32 El Lissitzky 1922a.
33 El Lissitzky 1922b.
34 Le Corbusier 1923.



BIBLIOGRAPHIE

Innerhalb der Sprachgruppen in zeitlicher Folge.

Die nachgesetzten Buchstaben bedeuten:

b = selbständige Bildfolgen

d = Dichtungen

t = nur der Typographie wegen genannt.

Die mit* ausgezeichneten Werke sind dem Studium des Lesers besonders empfohlen. Über die Preise geben die Buchhandlungen und Verlage Auskunft.

17



18

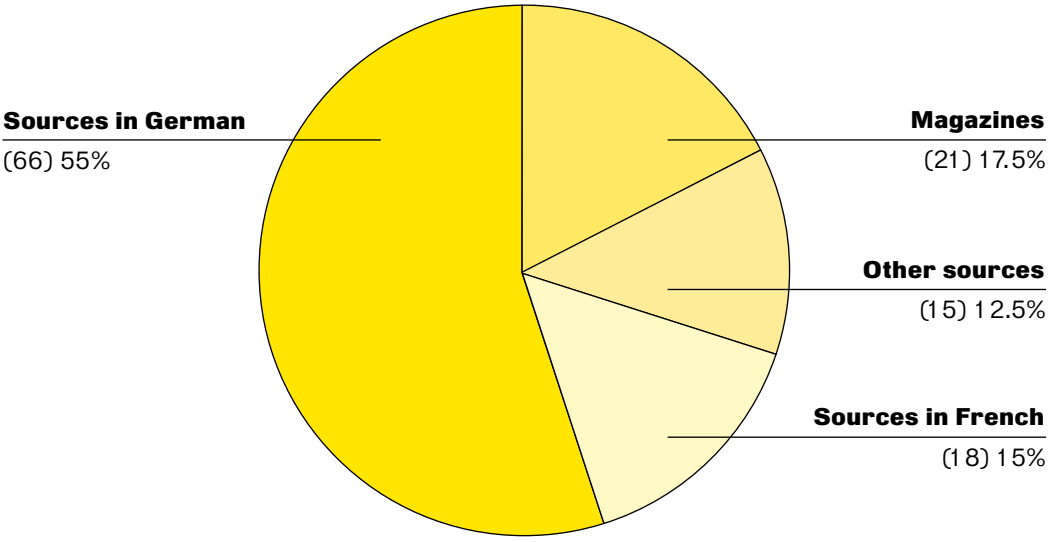
fig. 17 Legend to bibliographic categories, from *Die neue Typographie*, 1928. Photo by Niccolò Quaresima

fig. 18 Spread from the magazine *Der Ararat. Glossen, Skizzen und Notizen zur neuen Kunst* (Glosses, Sketches and Notes on New Art), 4, January 1920. Photo by Vincent Levrat

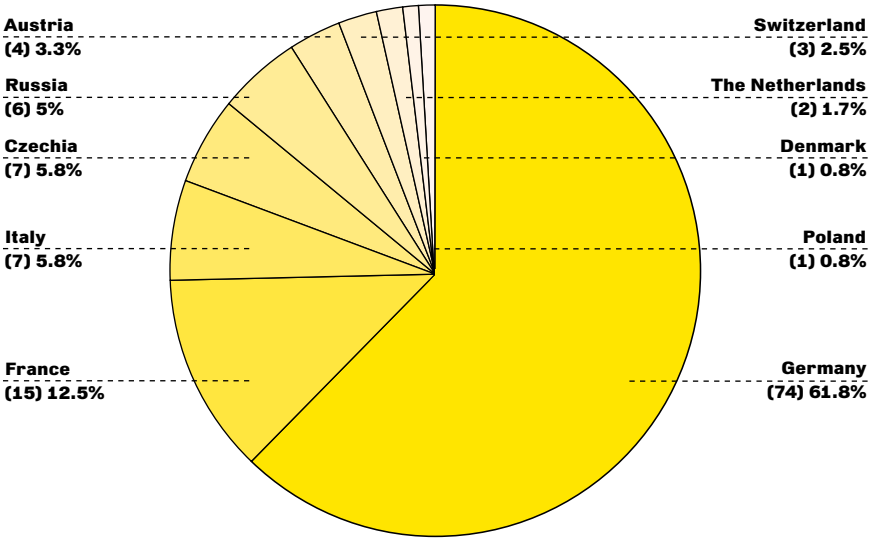
fig. 19 Catalogue of the 15th Venice Art Biennale, 1926; cover and spread with site plan of the foreign pavilions. Photo by Niccolò Quaresima


CATALOGO
DELLA
XV^a ESPOSIZIONE
INTERNAZIONALE
D'ARTE DELLA
CITTÀ DI VENEZIA
MCMXXVI
PIANTA TOPOGRAFICA DEI PADIGLIONI STRANIERI

19



20



21

fig. 20 Pie chart showing the breakdown of sources from *Die neue Typographie* by publication type.

fig. 21 Pie chart showing the breakdown of sources from *Die neue Typographie* by country of publication.

in the original French edition and in its German translation, under the title *Kommende Baukunst*.[35]

Moreover, it should be noted that Tschichold often includes works in his bibliography that he does not cite, these being nevertheless important references for him, like a list of good examples. It is therefore a bibliography that also serves as a "mood board", that is a selection of works providing inspiration and visual references to designers of all sorts.

A Statistical Approach

If we treat the bibliography of *Die neue Typographie* as a corpus, we can also draw some statistical information from its different categories: most of the works cited are in German (42%); around 13% are foreign sources (in Italian, Dutch, Czech, Russian, Polish, Danish), 15% are French sources; 17% are magazines and special issues, and the remaining 13% are standard. **(fig. 20)** If we mix magazines, books and grey literature and focus on their provenance, the figures change slightly: most of the sources come from Germany (61.7%), 12.5% from France, around 5.8% from Italy, 5.8% from Czech Republic, and 5% from Russia, while Austria (3.3%), Switzerland (2.5%) and The Netherlands (1.7%) account for minor shares, and Denmark and Poland account for less than 1%. **(fig. 21)**

This is not surprising, since the list includes the works by Le Corbusier, the manifestos of the Surrealists and the Italian Futurists, as well as the books by Man Ray. What is interesting is that this New Typography finds its principles as much in the standardisation of the industry (paper and printed matter sizes), as in the principles of the avant-garde, which refer to a superior, irrational and oneiric world – such as Surrealism – or to an anti-traditionalist velocity-imbued movement like Futurism.

The large number of references to Le Corbusier's books betrays one of Tschichold's ambitions: to build a pamphlet with a structure similar to those of Corbu. An essay that expresses a very critical view of the state of the art in the discipline, followed by an operational manual that promises a complete renewal of the graphic designer's work. The genealogy of *Die neue Typographie*, from a special issue of an existing magazine to a book on its own, is no different from a number of essays that Le Corbusier extracted from his – sometimes vitriolic – articles for *L'Esprit nouveau*.

Recommended Books

Looking at the selection of books particularly recommended to readers by Tschichold, without further specification, one finds above all journals, which in the 1920s allowed the ideas and principles of the avant-garde movements to circulate, and volumes which take the temperature of photography, typography and art of the time, in particular works from the Bauhaus book series.

G. Material zur elementaren Gestaltung / G. Zeitschrift für elementare Gestaltung (G. Materials for Elementary Design / G. Journal of Elementary Design) was an avant-garde journal edited and published in Berlin by Hans Richter in six issues from 1923 to 1926.[36] "G" is the abbreviation of the word "Gestaltung", while the square in the title of both first issues pays homage to Theo van Doesburg. From the third issue the title changes to *G. Zeitschrift für elementare Gestaltung* (Journal for Elementary Design). The authors of the contributions are well-known names, such

35 Le Corbusier 1926.
36 Mertins and Jennings 2010.

as El Lissitzky or Ludwig Mies van der Rohe. The contributions cover different subjects, ranging from cinema to photography and typography, from urban planning to design and fashion, in the quest for elementary constructive forms in all fields. El Lissitzky was also responsible for the graphic design of the first two issues, in large format: the front and back covers, as well as the two inside pages, are designed as a large visual field rather than as separate text pages. With the arrival of Mies van der Rohe in the editorial board, and especially with his financial support, the magazine took on a more manageable format, more qualitative papers, a cardboard cover printed in colour. Although it is a recommended reading, the magazine is not mentioned in the text of *Die neue Typographie*.

In 1922, El Lissitzky and the writer Ilya Ehrenburg founded the trilingual international magazine *Veshch / Gegenstand / Objet*.[37] The magazine was published between 1922 and 1923 by the Russian-language publishing house Skythen in Berlin. *Veshch / Gegenstand / Objet* defends Russian Constructivism and Suprematism and aims to disseminate ideas about the role of art in a revolutionary society, encouraging dialogue between the Soviet Union and Western Europe. This dialogue is fostered on one hand by the attempt of reaching an international readership (it was a trilingual magazine in Russian, German and French) and on the other by the inclusion of very different modern artistic movements, which transformed the magazine into a rather disordered collection of documents on different artistic movements and various forms of art, often drawn from the magazines *L'Esprit nouveau* and *De Stijl*, translated into Russian. The journal was only published in two issues. *Veshch / Gegenstand / Objet* is mentioned and reproduced in the sections "The History of the New Typography" and "The New Book" of *Die neue Typographie*: for Tschichold, the design of this magazine is a fundamental reference in the field of typography.

The avant-garde magazine *Merz*,[38] edited by Kurt Schwitters, was published in Hanover intermittently between 1923 and 1932, in various formats and layouts. Each issue of *Merz* is monographic and, in its own way, a special one. Some issues are lithograph portfolios – by Kurt Schwitters himself or by Hans (Jean) Arp – two issues are children's stories, other issues are rooted in the theory of New Typography, with texts by Max Burchartz or El Lissitzky. Schwitters was a protean personality, who had also founded his own advertising agency in 1927 (Merz Werbezentrale), which also provided consulting services to the municipality of Hanover. In the section "The New Book" of *Die neue Typographie*, Tschichold mentions *Merz* as an example of Dadaist exploration of the many possibilities of typographic techniques applied to the design of magazines.

Junge Menschen was a monthly magazine illustrated and edited by German writer and publisher Walter Hammer, which tackled a variety of topics including politics, art, literature and lifestyle and is aimed at a young readership.[39] The November 1924 issue is dedicated to the Bauhaus Weimar school. The magazine's cover and layout are designed by Joost Schmidt, and it features contributions from Josef Albers, Wilhelm Wagenfeld and Ludwig Hirschfeld-Mack. This issue is illustrated with images of Bauhaus buildings by Walter Gropius, furniture by Albers, Marcel Breuer and Wagenfeld, along with objects that became Bauhaus icons, such as Josef Hartwig's chess set. This magazine special issue is one of

37 *Veshch / Gegenstand / Objet*
38 Schwitters et al. 1975.
39 *Junge Menschen* 1924.

the many references to the Bauhaus, which Tschichold had experienced during his first visit to the school's exhibition in Weimar in 1923: a visit that was a real revelation for the young Tschichold.

Typographische Mitteilungen was the official organ of the Bildungsverband der Deutschen Buchdrucker (Educational Association of German Book Printers). It was distributed in an edition of 20,000 copies to printers and typesetters in Germany, Austria and Switzerland. In October 1925, Tschichold was invited to be the guest editor of a special issue dedicated to elementary typography, which was key to the development and dissemination of the New Typography.[40] The article "Die neue Gestaltung" (The New Design) is a manifesto of the New Typography, listing the ten tenets of Tschichold's new approach to practise. Printed in red and black, the special issue clarifies, demonstrates and presents – in both text and visual form – the principles of New Typography to practitioners. In addition to his own works, the author uses examples by Max Burchartz, Johannes Molzahn, Kurt Schwitters, László Moholy-Nagy, El Lissitzky, Herbert Bayer and Otto Baumberger. These visual references are accompanied by texts: one by Moholy-Nagy on "typo-photo", one by Lissitzky and Mart Stam on advertising, and one by Natan Altman on basic considerations. A supplement sheet featuring Adolf Behne's text on new housing was also included in the special issue. Tschichold mentions this special issue in his 1928 book: he reminds the reader that it has generated lively debate among printers' associations and professional journals. Although at the time of its publication it had been strongly criticised and attacked, by 1928 most journals accepted its validity. Thus, *Die neue Typographie* is presented as a sequel to this special issue.

The second issue of the Basel architecture magazine *ABC. Beiträge zum Bauen* (ABC. Contributions on Building) includes two articles on aspects related to graphic design,[41] an article by Paul Artaria on standardised paper size, and an article by El Lissitzky and Mart Stam on advertising. The Swiss government had adopted the DIN (Deutsches Institut für Normung, or German Institute for Standardisation) system for paper size in 1924 (the surface of an A0 sheet of paper is one square metre, and the sides measure 84.1 × 118.9 cm). In his article, Artaria proposes instead to adopt the length of one metre as the basic size. Lissitzky and Stam define a strict set of rules for the design of advertising posters: limiting the use of text to the essentials and omitting any personal touch or individual expression. Tschichold does not quote these texts, but develops them in his own book.

Launched in 1914, *Das Werk* (The Work) was the official organ of the Association of Swiss Architects and the Swiss section of the Werkbund. The magazine's issue of July 1926 was edited by architect Hannes Meyer, future director of the Bauhaus, and included articles by Meyer himself, Willi Baumeister and Lajos Kassák.[42] The book reviews section features Bauhaus books and a list of suggested titles, including *Die Scheuche* (The Scarecrow) by Kurt Schwitters, *About Two Squares* by Lissitzky, the catalogue *Staatliches Bauhaus in Weimar 1919–1923*, a selection of books by Le Corbusier, and avant-garde magazines such as *Merz*, *ABC*, *G*, *Der Sturm* and the October 1925 special issue of *Typographische Mitteilungen*. In short, there is a perfect harmony with the pages of *Die neue Typographie*.

In 1924, the Austrian architect, theoretician, scenographer and artist Friedrich Kiesler organised the

40 Tschichold 1925.
41 *ABC* 1926.
42 Meyer 1926.

Internationale Ausstellung neuer Theatertechnik (International Exhibition of New Theatre Techniques) as part of the Vienna Music and Theatre Festival.[43] Embracing both theatre and film, the exhibition included examples of avant-garde theatre set design, scenography and costume design, as well as posters from Russia, Italy, Germany, France and Austria. The exhibition and accompanying events fostered exchanges between Futurist and Constructivist artists, and representatives of the Bauhaus and the De Stijl movement. Kiesler also designed the catalogue, poster and other printed artefacts for the exhibition. Yet, the catalogue is not mentioned by Tschichold except for its inclusion in the references.

Adolf Behne was a critic and historian of art and architecture, a leading figure in German Expressionism. With his book *Von Kunst zur Gestaltung. Einführung in die moderne Malerei* (From Art to Design. Introduction to Modern Painting),[44] he offered the reader an introduction to modern art. His approach is socio-political: Constructivism is presented as the art of Socialist Revolution. The book was designed by German painter and graphic designer Oskar Fischer. The cover features a Constructivist geometric composition in black, red and grey. In the title page, the principles of the New Typography are applied, such as asymmetrical layout and the use of rulers. The book is richly illustrated with colour and black-and-white reproductions of works by artists such as Piet Mondrian, Gino Severini or Kurt Schwitters. However, Tschichold does not discuss the book in his text.

Published in 1925, *Die Kunstismen 1914–1924* (The Isms of Art 1914–1924)[45] is one of the first essays to retrace a history of the avant-gardes: Abstract Film, Constructivism, Verism, Proun, Merz, Neoplasticism, Purism, Dadaism, Simultanism, Suprematism, Metaphysicians, Abstract Art, Expressionism, Futurism and Cubism find their place in it. The authors, Hans (Jean) Arp and El Lissitzky, brought together a heterogeneous collection of their own texts, excerpts from the writings of other artists, reproductions of works (painting, sculpture, architecture, interior decoration and exhibition design) and portraits of artists. With more than seventy black-and-white illustrations, the book offers a visual account of avant-garde movements with three-language texts (German, French and English). An advertisement of this book is included in *Die neue Typographie*.

Among the *Bauhausbücher*,[46] the series of books published by the Bauhaus, Tschichold recommends three to the reader. First, he mentions *Neue Gestaltung. Neoplastizismus* (New Design. Neoplasticism) by Piet Mondrian, the fifth volume in the series.[47] Although not being an active member of the Bauhaus circle, Mondrian discusses in this publication the dominant hierarchy between painting and architecture and presents the future of Neoplasticism. Most of the essays had already been published in the journal *De Stijl* and translated into German for the first time in this publication.

Next, Tschichold highlights the sixth volume in the series, titled *Grundbegriffe der neuen gestaltenden Kunst* (Principles of Neo-Plastic Art) by Theo van Doesburg, published in 1925.[48] The other co-founder of the De Stijl movement with Mondrian had already published this text in defence of Neoplasticism in 1919. During his stay at the Bauhaus in Weimar between 1921 and 1922, Van Does-

43 Kiesler 1924.
44 Behne 1925.
45 El Lissitzky and Arp 1925.
46 Gropius and Moholy-Nagy 1925–1930 (2019–2021).
47 Mondrian 1925.
48 Van Doesburg 1925.

burg translated it into German with the collaboration of Max Burchartz. The typographic layout of this volume, as with all the others in the series, was designed by László Moholy-Nagy, while the dust jacket was designed by Van Doesburg himself. While Van Doesburg is mentioned in *Die neue Typographie*, this book is only cited in the bibliographic references.

Tschichold finally points to *Malerei, Fotografie, Film* (Painting, Photography, Film) by László Moholy-Nagy, the eighth volume in the Bauhaus series.[49] Published in 1925, this photographic book asserts that the human eye is not fully adapted to the simultaneity and rapid pace of the modern world, thus it is no longer a reliable source of perception. Instead, the new conditions of perception require the use of photography as a complement to our insufficient visual abilities (providing an idea of truthful, rational, augmented photography). Moholy-Nagy presents photography above all as a reproductive medium, but also a productive one, thanks to its capacity to expand the visible world. This book is mentioned by Tschichold as an extensive reference on the subject of photograms.

The list of recommendations continues with the special issue dedicated to *Neue Kunst* (New Art) of *Der Bücherkreis*, the magazine of a social-democratic book club founded in the Republic of Weimar;[50] the special issue of the magazine *Offset, Buch- und Werbekunst* edited by Joost Schmidt and dedicated to the Bauhaus;[51] the 1920 book *Sprache und Schrift* (Language and Writing) by Walter Porstmann, who advocated for the use of lowercase alphabet and was highly influential in Bauhaus circles;[52] as well as the 1926 book *DIN Formate und Vordrucke* (DIN Formats and Templates) by Richard Kiencke and Otto Frank, who present and explain the standardisation system promoted by the Deutscher Normenausschuss (German Standards Committee), as the DIN, Deutsches Institut für Normung (German Institute for Standardisation) was called at the time.[53]

All these recommended sources present the variety of fields and scenes that Tschichold explored in view of the preparation of his critical text and manual for designers. These might be identified with El Lissitzky, the Bauhaus, German avant-garde art theory, as well as the supporters of standardisation and innovation in German culture.

Wholly Illustrated Books

The books that Tschichold recommends as "b" (wholly illustrated works) are symptomatic of his interest in new art: they are mostly image portfolios (by George Grosz, El Lissitzky or Man Ray), or poetry books accompanied by illustrations, by Hans (Jean) Arp or Max Ernst.

The book by El Lissitzky entitled "About Two Squares" is present in the references in two editions, both recommended for their poems and illustrations. While this publication might be considered as the first abstract book for children, it can be interpreted in multiple ways: it is also an allegory of a new society whose socio-political message challenges the current order and proposes a revolutionary transformation. It is also a tribute to the painter Kazimir Malevich, whose *Black Square* was the founding stone of Suprematism in 1913: Lissitzky had met him in Vitebsk in 1920, while preparing the original Russian edition of this book.[54] By adopting a visual language

49 Moholy-Nagy 1925.
50 *Der Bücherkreis* 1925
51 *Offset, Buch- und Werbekunst* 1926
52 Porstmann 1920.
53 Kiencke and Frank 1926.
54 El Lissitzky 1922a.

that mixes typography and abstract images, this book represents a radical rethinking of book design, which demands an active approach to the reader. In 1922, Theo van Doesburg recognised the importance of this book and translated and published it in Dutch, both as a book and as a special issue of the magazine *De Stijl*.[55]

Champs délicieux. Album de photographies (Delicious Fields. Photo Album) is a limited-edition album (forty numbered copies) containing twelve rayographs (photographic prints made by placing objects on photosensitive paper and exposing it to light, without the use of a camera) by the American photographer and visual artist Man Ray.[56] **(fig. 22)** The title is modelled on a volume of automatic writings by André Breton and Philippe Soupault from 1919, *Les Champs magnétiques* (The Magnetic Fields). This collection was completed by a preface by Tristan Tzara, entitled "La photographie à l'envers" (Photography Upside Down). The subjects of the rayographs are common objects, such as a comb, a pipe, a key. For Tschichold – who includes images from the album in *Die neue Typographie* – the relevant issue is that Man Ray invented this photographic technique, which makes it possible to obtain images that are poetic, unreal and supernatural at the same time: in the section "The New Art" of his book, Tschichold announces rayographs as a modern form of visual poetry.

The portfolio of lithographs by George Grosz *Mit Pinsel und Schere: 7 Materialisationen* (With Brush and Scissors: 7 Materialisations) published in Berlin in 1922 is informative on the circulation of artistic images in the 20th century.[57] These are seven black-and-white reproductions of paintings made by Grosz between 1919 and 1922, some of which survived the artist's inclusion in the *Entartete Kunst* (Degenerate Art) exhibition and are now in public collections in Berlin and Madrid, while others are lost. The folder is interesting in its own graphic design, with its mix of fonts: Venus, Akzidenz Grotesk and an unidentified sans serif typeface. Tschichold includes this collection in his bibliography, without citing it otherwise, but of course Grosz's vitriolic criticism of German society was not far removed from his opinions.

Two portfolios by El Lissitzky are recommended by Tschichold. *Figurinen. Die plastische Gestaltung der elektro-mechanischen Schau "Sieg über die Sonne"* (Figurines. The Three-Dimensional Design of the Electro-Mechanical Show "Victory Over the Sun") is a well-known collection of ten colour lithographs published in 1923 in an edition of seventy-five copies – several of which are preserved in museums such as the MoMA in New York.[58] Lissitzky represents the cast of mechanical puppets for the Russian Futurist opera *Victory Over the Sun*, written in 1913 by Aleksei Kruchenykh, Velimir Khlebnikov, Mikhail Matyushin and Kazimir Malevich. Each lithograph represents a character from the opera: the Announcer, the Globetrotter, the Sentry, the Old Man, the New Man, the Anxious People, the Sportsmen, the Gravediggers, as well as the drawing for the scenography. Tschichold recommends the portfolio, but does not cite it elsewhere in his book.

The other collection by El Lissitzky *Proun 1. Kestnermappe* is also used as an illustration of the section "Die neue Kunst" (The New Art) of *Die neue Typographie*.[59] This is a portfolio of six lithographs that Lissitzky produced as a New Year's gift for the members of the Kestner Gesellschaft, the independent association that ex-

55 El Lissitzky 1922b.
56 Ray 1922.
57 Grosz 1922.
58 El Lissitzky 1923a.
59 El Lissitzky 1923b.

hibited and promoted contemporary art in Hanover. The six lithographs, conceived between 1919 and 1923, date back to his Russian period, when he had imagined his *Proun* as an abstract art between painting and architecture based on the positions of Malevich. Lissitzky had exhibited at the Kestner Gesellschaft in 1922, and there met his future wife Sophie Küppers, married to and then widow of Paul Erich Küppers, the association's artistic director.

Poetry Books

The list of poetry books recommended by Tschichold should not deceive the reader: while he might have read and enjoyed poetry, the impression is that these works interested him above all for the potential for free, expressive and innovative typography composition, that poetry allows as a genre, and in a culture still centred on text rather than on image.

Cinéma calendrier du cœur abstrait. Maisons (Cinema Calendar of the Abstract Heart. Houses) is a collection of thirty-three poems published by Tristan Tzara in 1920, illustrated by nineteen black-and-white woodcuts by Hans (Jean) Arp.[60] The two collaborated on several publications during their careers, in this case by correspondence, one living in Paris and the other in Berlin. Tschichold does not cite this source, but he marks it both as a remarkable book of poetry and for the quality of its illustrations. He nevertheless identifies in Tzara and Arp the representatives of a lyrical side of the Dada movement, as opposed to the more political and radical production of artists like George Grosz or Richard Huelsenbeck.

Les Malheurs des immortels (Misfortunes of the Immortals), published in 1922, is one of the first books illustrated by Max Ernst.[61] The result of a collaboration between the German painter and the French poet Paul Éluard, this book is a collection of twenty-one poems by Éluard and twenty-one black-and-white reproductions of collages by Ernst, placed side by side. Each spread of the book thus includes an illustration, a title and a poem. In his collages, Ernst brings together fragments of woodcuts he found in books and magazines to create new compositions, producing a sense of playful, dreamlike nonsense.

Pantomima (Pantomime) is a collection of poems by Vítězslav Nezval, co-founder of the Czech Surrealist movement and member of the Devětsil movement.[62] Designed by Karel Teige, this book accompanies the poems with expressive typographic compositions: the poem *Ade* (Adieu) is an obituary, where the letters are arranged to recall the curves traced by birds in flight, thus suggesting the departure of Harlequin and other comedians whom the poet mourns. *Pantomima* also includes a cover and six drawings by Czech artist, photographer and poet Jindřich Štyrsky. The cover, in particular, is an example of the "pictorial poems" created by artists of the Devětsil movement at the time, combining photomontage and text.

Menší růžová zahrada (A Smaller Rose Garden) is another collection of poems by the same Vítězslav Nezval, published in 1926.[63] Karel Teige took care of the typographic design of the book, while the cover design is by two Czech artists, based in Paris at the time: Toyen (Marie Čermínová) and Jindřich Štyrský. Conceived in the form of a pictorial poem, the cover mixes the text of the title and the name of the author with a photomontage. Although these two books are not mentioned in the main text of *Die*

60 Tzara 1920.
61 Ernst and Éluard 1922.
62 Nezval 1924.
63 Nezval 1926.

neue Typographie, Karel Teige is quoted and praised by Tschichold, for his remarkable book design skills.

Die Scheuche. Märchen (The Scarecrow. A Fairy Tale) is a children's book by Kurt Schwitters and Käte Steinitz, in collaboration with Theo van Doesburg.[64] In 1925, it appeared simultaneously as issue 14–15 of *Merz* magazine and as a book published by Aposs-Verlag in Hanover. The composition is the most important and experimental aspect of this book, and therefore Paul Vogt must be mentioned alongside the authors, as he took care of the typographical layout. In *Die Scheuche*, Schwitters tells the story of a scarecrow, mixing an absurd text with the conventions of the literary genre of fairy tales. The illustrations in the book are entirely composed of typographic elements. As in Dada and Futurist sound poems, the tone and accent of voice in which the words should be read are suggested by different font sizes and slanted words: a perfect example of expressive composition of the text, which refers to the experiments of Lissitzky.

Die Märchen vom Paradies (Fairy Tales of Paradise) is another illustrated children's book. Published in 1924, it is written and illustrated by Kurt Schwitters and Käte Steinitz.[65] It contains three absurd stories: the illustrations, of significantly different styles, are inserted into the text. The variation in fonts and sizes, spacing and layout show an experimental approach to typography. In this case, Tschichold includes in his book a reproduction of a text announcing the publication of *Die Märchen vom Paradies* to illustrate the section on the design of advertising material: designed by Kurt Schwitters, the ad is reproduced in full size on a red background. In the text, Tschichold remarks on the functional use of the vertical black ruler, emphasising how it provides a strong contrast to the horizontal lines of the type.

I nuovi poeti Futuristi (New Futurist Poets) by Filippo Tommaso Marinetti is a collection of poems and *tavole parolibere* (words-in-freedom boards).[66] The book also includes experimental typographic compositions on fold-out pages. While this is one of the many references to Italian Futurism that Jan Tschichold included in the bibliography of this book, it is the only one in Italian. It should be noted that for Tschichold, "It is to a 'non-technician', the Italian poet F.T. Marinetti, the founder of Futurism, that the credit must be given for providing the curtain-raiser for the change-over from ornamental to functional typography".[67] This statement was followed by the reproduction of Marinetti's manifesto "Typographic Revolution and Free-Expression Orthography" in *Die neue Typographie*.

Ziemia na lewo (Earth to the Left) is a collection of revolutionary poems promoting communist ideology that was published in 1924 by Polish Futurist poets Anatol Stern and Bruno Jasieński.[68] Figurative illustrations are replaced by geometric figures, while the photomontage reproduced on the cover juxtaposes parts of machinery and portraits of the authors. The graphic designer is Mieczysław Szczuka, a Polish avant-garde artist, whom Tschichold recognises as an artist producing works in the same vein of the New Typography.

Dlia golosa (For the Voice) is a book of poems by Vladimir Mayakovsky intended, as the title suggests, to be read aloud.[69] Mayakovsky had asked El Lissitzky to design the volume in such a way as to facilitate rapid location of a particular poem during the performances, where he declaimed his own verses. The idea was also to encourage readers to become speakers. In response, Lissitzky uses thirteen address-book-inspired tabs, one for each

64 Schwitters, Steinitz and Van Doesburg 1925.
65 Schwitters and Steinitz 1924.
66 Marinetti 1925.
67 Tschichold 2006: 53.
68 Stern and Jasieński 1924.
69 Mayakovsky 1923a.

poem, instead of a regular table of contents. The book is extensively quoted by Tschichold and even reproduced in a still life provided by El Lissitzky.

Pro eto (About This) is a love poem dedicated by Vladimir Mayakovsky to his lover Lilya Brik.[70] It details the suffering inflicted on the poet following a two-month separation and the definitive rejection of Lilya. On the cover, Lilya's wide-open eyes stare at the reader. The book was illustrated by Alexander Rodchenko with eleven photomontages that feature Mayakovsky and Lilya by photographer Abram Petrovic Sterenberg. For Tschichold, this is the first example of a book illustrated with photomontages, as well as an example of New Typography from Russia.

Among these highly innovative woks, Tschichold also recommended *Na vlnách TSF* (On the Waves of TSF, Télégraphie Sans Fil), a collection of poems by Jaroslav Seifert designed by Karel Teige,[71] as well as more traditionally typeset books, such as *Die Wolkenpumpe* (The Cloud Pump),[72] *Der Pyramidenrock* (The Pyramid Dress),[73] both by Hans (Jean) Arp, or *Anna Blume. Dichtungen* (Anna Blume. Poems) by Kurt Schwitters.[74]

Books and Their Typographic Layout

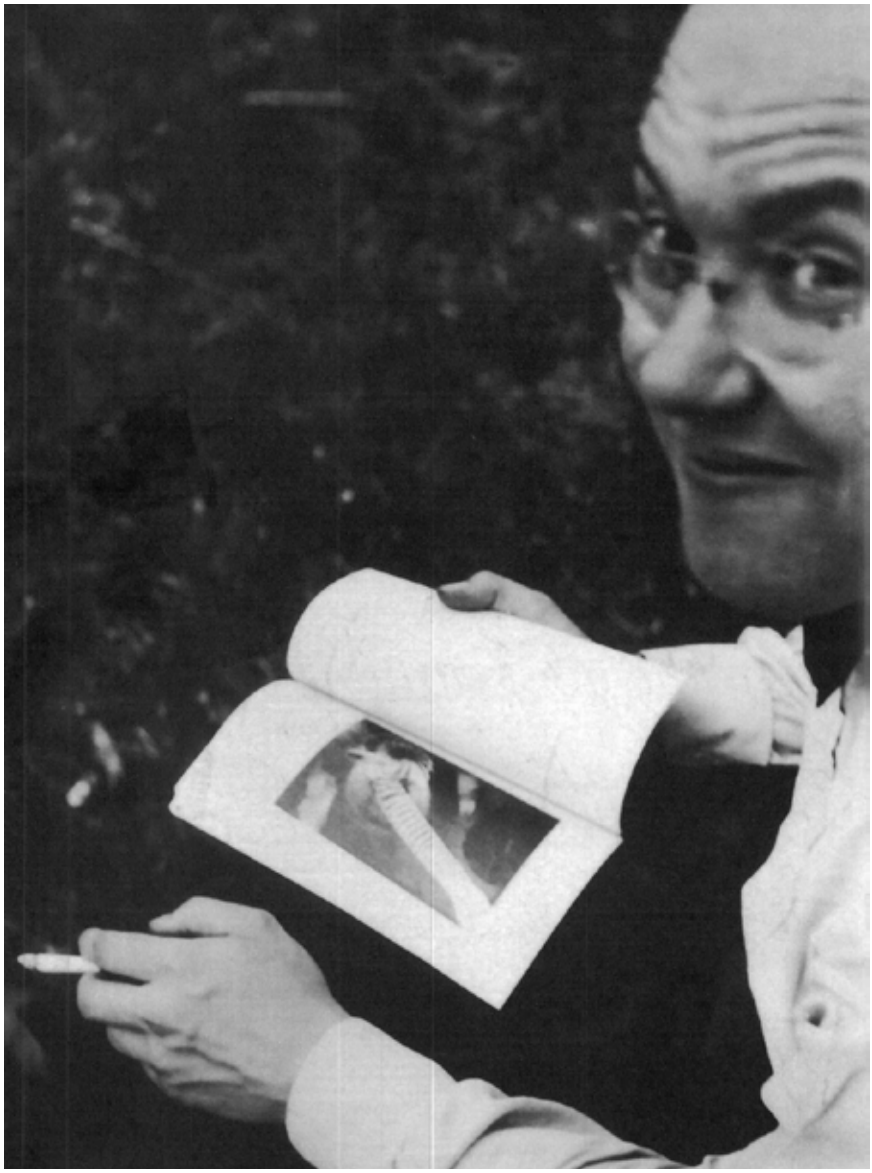
The books marked by letter "t" (typography) are symptomatic of a certain tendency among graphic designers to write historiographical accounts and to include their own works in them as a Darwinistic consequence of the evolution of the discipline. It must be said, though, that Tschichold was very selective: there are only four books recommended for their typography, and only one of them was designed by himself.

The portfolio of brochures for the Bochumer Verein für Bergbau und Gussstahlfabrikation (Bochum Association for Mining and Cast Steel Production) is a series of ten brilliantly coloured leaflets, designed by the Werbe-bau agency that Max Burchartz founded in 1924 with Johannes Canis (who was in charge for copywriting) in Bochum, in the Ruhr region.[75] This is one of the first applications of experimental photomontage and New Typography to the visual communication for a major industrial client such as a steel company. Each page highlights an industrial product, with details and textual information arranged on a grid. Tschichold mentions these brochures widely in his text and includes several pages in *Die neue Typographie*, apologising for the poor quality of the reproductions.

The book *50 Jahre Stadttheater in Magdeburg* is a commemorative publication from 1926, published on the occasion of the 50th anniversary of the founding of the Magdeburg city theatre.[76] In the 1920s, Magdeburg was an extremely lively city, in full development, and the local administration was well aware of the importance of visual communication. The book was designed by Johannes Molzahn, a very talented photographer and painter. In 1923, upon recommendation of architect Bruno Taut, he started teaching in the local school of applied arts. The book is visually rich, with text printed in three colours and several shades of grey, fold-out pages, lavishly illustrated with portraits, images of the building and reproductions of documents – in short, a book that would be quite complex to produce even today.

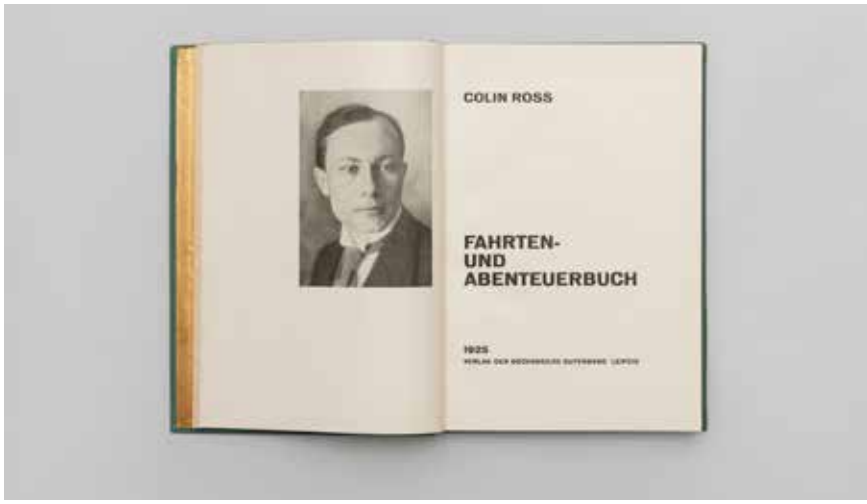
Ausstellungskatalog der Richmod-Galerie is the catalogue of an exhibition held at the Richmod Gal-

70 Mayakovsky 1923b.
71 Seifert 1925. 72 Arp 1920.
73 Arp 1925.
74 Schwitters 1922.
75 Burchartz and Canis 1925. See: Stürzebecher 1999.
76 *50 Jahre Stadttheater in Magdeburg* 1926.



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fig. 22 Jan Tschichold leafing through *Champs Délicieux* by Man Ray, date unknown.
Photo by Hilde Horn



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fig. 23 Title page of *Fahrten- und Abenteuerbuch* by Colin Ross, Büchergilde Gutenberg, Berlin 1925, designed by Jan Tschichold. Photo by Niccolò Quaresima

fig. 24 Jan Tschichold's original design for the title page of *Fahrten- und Abenteuerbuch*, as featured in *Die neue Typographie*, 1928. Photo by Niccolò Quaresima

fig. 25 Adolf Hitler and Colin Ross, Berlin, 1940. Photographer unknown



ADRESSENVERZEICHNIS

Willi Baumeister	Frankfurt a. M., Neue Mainzer Str. 47
Herbert Bayer	Dessau, Bauhaus, Friedrichsallee 12
Max Burchartz	Bochum, Herner Str. 42
Dr. Walter Dexel	Jena, Fuchsturmweg 15
Théo van Doesburg	Clamart (Seine), Frankreich, 64, avenue Schneider
Lajos Kassák	Wien XIII, Amalienstr. 26
El Lissitzky	Moskau, Strominka 26, Quartier 50
Ladislaus Moholy-Nagy	Dessau, Burgkühnauer Allee 2
Johannes Molzahn	Magdeburg, Sternstr. 24
Joost Schmidt	Dessau, Bauhaus, Friedrichsallee 12
Kurt Schwitters	Hannover, Waldhausenstr. 5, II
Franz W. Seiwert	Köln a. Rh., Eigelstein 147, III
Jan Tschichold	München, Pranckhstr. 2
Karel Teige	Praha, Tschechoslowakei, Černa 12 a
Tristan Tzara	Paris XIV, 15, rue Delambre
Piet Zwart	Wassenaar, Holland, Rijksstraatweg 290

26

fig. 26 *Adressenverzeichnis* (address list) from *Die neue Typographie*, 192 8. Photo by Niccolò Quaresima

lery in Cologne in 1926.[77] The exhibition *Neue Kunst, Alte Kunst* (New Art, Ancient Art) mixed pieces from the collection of art dealer and gallery owner Casimir Hagen from the Middle Ages to the present, with works by the group of artists known as the "Kölner Progressive": Jankel Adler, Gert Arntz, Max Ernst, Marta Hegemann, Heinrich Hoerle, Anton Räderscheidt, Franz Wilhelm Seiwert, Gert Wollheim. The catalogue includes portraits of the artists, taken by August Sander, and is designed by the painter Anton Räderscheidt, a leading figure in the Neue Sachlichkeit (New Objectivity). It is an interesting choice by Tschichold, who recommends for its typographic layout this book, designed by a painter. Yet the book is not cited or reproduced anywhere in *Die neue Typographie*.

The book *Fahrten- und Abenteuerbuch* (Travel and Adventure Book) by Austrian journalist and filmmaker Colin Ross is one of the books designed by Jan Tschichold in 1925 as part of the editions of the Büchergilde Gutenberg, a book club born in the 1920s in order to distribute publications of good quality at a reasonable price, and often with progressive or even socialist content.[78] **(fig. 23)** For a monthly subscription of one German Mark, members could receive four books a year. This book is a perfect example of the application of the principles of the New Typography to book design: on the cover, a bold sans serif typeface, whose size and colours (black and gold) are used to differentiate and highlight the content. Inside, photographs are used for illustrative purposes and the page numbers are set in a bold sans serif font, larger than the body used for the text. According to Tschichold, when it comes to novels and scientific publications, a radical change is not needed, but rather more subtle changes to the traditional conception of the book. The book also illustrates the attempt to achieve a harmonious contrast between typographic and photographic elements through the use of light, space and direction. Tschichold includes in *Die neue Typographie* a version of the title page which was refused by the publisher due to an image rights issue concerning the author's portrait. **(fig. 24)** Tschichold, a fervent left-wing intellectual who subsequently had to flee Germany, designed this book by Colin Ross, one of the most popular travel writers in Germany and Austria. Ross, described as a political opportunist, devoted himself to National Socialism shortly after Hitler's seizure of power. **(fig. 25)** As a staunch supporter of Nazism, his fear of being caught by Allied forces led him and his wife to commit suicide in late April 1945.[79]

A List of Addresses

The intertwining of individual stories and history resurfaces in another section of Tschichold's book, namely the *Adressenverzeichnis* (address list), which is placed after the bibliographic references and before the acknowledgments to those who provided the clichés of the images reproduced in *Die neue Typographie*. It is a list of sixteen names of graphic designers and artists, followed by their addresses. The author does not tell us more than that: today we would say that he "tagged" them. **(fig. 26)**

Yet, with this address list, he paints an ideal atlas of his view of the avant-garde, dotting the map of Europe from Clamart to Moscow, from Wassenaar to Vienna, with the network of colleagues he admires. Note that Tschichold includes himself in this list, where he is the youngest member, aged 26. The fifteen other persons

77 Richmod Galerie 1926.
78 Ross 1925.
79 Baumunk 1999 (1991).

are between 28 and 45 years old in 1928, and already had established careers: Karel Teige and Herbert Bayer (both 28) as graphic designers for books and advertising; Tristan Tzara (32) as a poet and playwright; László Moholy-Nagy (33) and Joost Schmidt (35) as teachers at the Bauhaus; Franz Wilhelm Seiwert (33) and Johannes Molzahn (36) as painters; Walter Dexel (38), El Lissitzky (38) and Willi Baumeister (39) as polymaths gifted in all fields; Kurt Schwitters and Lajos Kassak (both 41) as artists and intellectuals; Max Burchartz (41) and Piet Zwart (43) as advertising graphic designers; and finally Theo van Doesburg (45) as an artist and theoretician.

What is striking in the biographies of these sixteen individuals is the combination of political commitment and poetic inspiration. Six members of the list (Baumeister, Burchartz, Dexel, Teige, Tschichold and Schwitters) were part of the Ring "Neue Werbegestalter", the Circle "New Advertising Designers",[80] a group established in 1928 around the principles set out in *Die neue Typographie* and aimed at promoting a common idea of the avant-garde through collective exhibitions, such as the one held in 1929,[81] or by contributing to Werkbund shows. **(fig. 27)** The goal of the Circle was to claim a role as graphic designers, independent of the practical activities of printing. In the words of Dutch designer Paul Schuitema:

> The designer is not a draughtsman, but rather an organiser of visual and technical factors. His work should not be manual; rather, it should be limited to noting, grouping and technical organisation.[82]

In short, the members of the Circle envisioned an authorship behind a profession, the typographer, which until then had been identified with layout activities and technical and craft skills of those who worked in the typographic workshop.

Generally speaking, this group of men aged between 26 and 45 suffered under several political regimes. Theo van Doesburg died of a heart attack shortly after the publication of Tschichold's book, in 1931, at the age of 48. Franz Wilhelm Seiwert died in 1933, at the age of 39 due to the consequences of a radiology treatment he had received in 1901. Jan Tschichold, Herbert Bayer, Kurt Schwitters, László Moholy-Nagy and Johannes Molzahn all left Germany between 1933 and 1938. Willi Baumeister, Max Burchartz, Walter Dexel and Joost Schmidt stayed in Germany during the war, but with severe limitations in the possibility of teaching, working or exhibiting.

Moreover, some of them – Kurt Schwitters, Walter Dexel, Johannes Molzahn and Franz Wilhelm Seiwert – were featured in the exhibition "Entartete Kunst" (Degenerate Art) organised in Munich in 1937 (19 July – 30 November) by the Nazis.[83] **(fig. 28)**

Outside Germany, Tristan Tzara took part in the French Resistance against the Nazi occupation; Piet Zwart was interned by Nazi occupation forces in the Netherlands until 1945.

El Lissitzky remained a key figure in Russian culture even after 1932, when the communist regime had tightened its control over the arts. He died of tuberculosis in 1941.

80 Lottner and Cizinsky 1990.

81 I.e.: *Neue Typographie (Sonderschau: Ring Neue Werbegestalter)*, Ausstellungshallen am Adolf-Mittag-See, Magdeburg, 3–19 August 1929.

82 "Der Entwerfer ist kein Zeichner, sondern Organisator der optischen und technischen Faktoren. Seine Arbeit soll nicht handarbeitlich sein; sondern soll sich beschränken auf Notieren, Gruppieren und technisch Organisieren". Paul Schuitema, cit. in: Rasch and Rasch 1930: 79. Our translation.

83 See: Barron 1991.

Lajos Kassák had already had to leave Hungary because of his political activities and had settled in Vienna. Upon his return to Budapest in 1926, he had been elected to Parliament, but his relations with the communist regime were never positive. Karel Teige was declared an enemy of the people by the communist regime in Czechoslovakia in 1948, and died shortly afterwards, at age 51 f rom a heart attack.

A Patriarchal Perspective?

Reading through the address list of Tschichold's fellows and their biographies, one might think of a patriarchal perspective in *Die neue Typographie*. Recent studies on Germany's most progressive school tell us that even the Bauhaus tended to favour applications from men over those from women (who made up a third of the student body) and that, due to gender prejudice, most female students enrolled in the textile department, which was seen as more suitable for them than architectural design.[84] However, hidden within the pages of Tschichold's book are some of the most remarkable women of their generation.

Anna Berliner (née Meyer, in Halberstadt in 1888) is one of the three female authors cited in Tschichold's bibliography. **(fig. 29)** In 1925, she published *Japanische Reklame in der Tageszeitung* (Japanese Advertising in Daily Newspapers), a study comparing advertising in Japan with that in American and German newspapers.[85] While emphasising cultural differences with Japan, she avoided establishing a cultural hierarchy, thus avoiding the risk of falling into exoticism or Orientalism, which was quite common in the 1920s. Berliner was also an extraordinary woman: an experimental psychologist, holding a PhD, she moved to Japan with her husband Siegfried Berliner. Far from being a housewife, she had obtained permission to continue her studies at the Imperial University – a rare thing for a foreigner, even more so for a foreign woman. With the outbreak of World War I, her husband was interned in a Japanese prison camp – she had the right to visit him. She then moved to the United States, where she continued her studies, before returning to Japan in 1920, when her husband was released. She was a consultant to the future mayor of Tokyo, and her book on advertising inaugurated the then novel branch of "industrial psychology". Upon her return to Germany and her definitive departure for the United States in 1938, she became an authority in the field of visual perception. She died in 1977 in Oregon, murdered by a teenage boy out of rage.[86]

The German Käte Steinitz, born Fanny Elisabeth Käthe Traumann in Beuthen (Bytom, Poland) in 1889, daughter of a judge of Jewish origins, is the author of two books cited in the bibliography. **(fig. 30)** Before marrying the art collector Ernst Steinitz in 1913, she studied fine arts in Berlin. Forced to follow her husband, a military doctor, she left the capital for Hanover. There, she met Kurt Schwitters and joined the Dada movement. In 1924, she published with Schwitters two fairy tale books, appeared as special issues of *Merz*.[87] She then studied art history, organised festivals with Schwitters, co-founded the Aposs and Merz publishing houses, and wrote for magazines such as *Koralle* and *Die neue Linie* (whose graphic design was by László Moholy-Nagy and Herbert Bayer). When the Nazis came to power, her husband was put on leave from his job and emigrated to the United States. His wife followed him in 1936, after being accused of

84 See: Otto and Rössler 2019; Otto 2019.
85 Berliner 1925.
86 Uffelman 2002.
87 Schwitters and Steinitz 1924; Schwitters, Steinitz and Van Doesburg 1925.

Bolshevism just like Tschichold. A watercolour portrait of children she had painted was confiscated as Degenerate Art and destroyed. In the United States, she became an expert on Leonardo da Vinci through her work as a librarian in the Elmer Belt collection – now known as Elmer Belt Library of Vinciana – in Los Angeles, where she died in 1975.[88]

Lu Märten, born Louise Charlotte Märten in Charlottenburg, Berlin, in 1879, and known by several pseudonyms – including Luzifer, Raa Bonares, Allan Loeben – was a writer, art critic and activist for women's rights. **(fig. 31)** Tschichold includes in his list of references her book *Wesen und Veränderung der Formen/Künste* (Nature and Change of Forms/Arts) published in 1924, without citing it in his text.[89] Coming from a poor family, with her parents, brothers and sisters who eventually died of tuberculosis, too weak to study at school, she was trained at home. A member of the German Social Democratic Party since 1903, Märten had contributed to the party's cultural agenda with her writings on art and literary politics. In 1922, the Russian State Publishing House commissioned Märten to develop her reflections on Marxist aesthetics. This book is therefore a treatise on aesthetics and materialist history that examines the changes in artistic forms since the Industrial Revolution. Märten argues that form is defined by its social use, that is, by its function in daily life – a position that resonates with the principles of the New Typography. She fought for gender equality, whether in her political texts, her novels and essays, which are among the un-German books burned in 1933 in Berlin's Opera Square. She found herself unable to work. Finally, after the war she represented an atypical voice: neither aligned with the West in West Berlin, nor an orthodox communist in East Berlin. She died in 1970 in Berlin.[90]

Finally, a pseudonym appears in the descriptions of two of the books cited by Tschichold. Toyen, an abbreviation of the French word *citoyen* (citizen), but also a pun in Czech: *to je on* which means "that's him", was the pseudonym of Marie Čermínová (born in Prague in 1902, the same year as Tschichold), an artist and illustrator who refused stereotypes of the female gender, as her nickname says, sometimes adopting male clothing. **(fig. 32)** She obviously had a position that resonates with today's debates on gender identity.

After her studies at the School of Applied Arts in Prague, in 1923 she joined the Devětsil movement (Devětsil is the Czech name for the butterbur plant, the first flower that blooms in spring, which symbolises the new forces represented by this movement). Devětsil was the publisher of *Pásmo* (The Zone), a magazine published between 1924 and 1925 and also quoted by Tschichold – a real beacon on the European avant-gardes from the point of view of Czechoslovakia.[91] From 1922, she collaborated with Jindřich Štyrský, with whom she moved to Paris in 1925. They co-founded the Artificialist movement, and then joined the Surrealist movement. Toyen returned to Prague in 1929, but during her time in Paris she illustrated the covers for poetry books by Vítězslav Nezval and Jindřich Honzl,[92] which Tschichold had noticed, added to his bibliography, and marked with the index "d" (for *Dichtungen*, poems) books. The German invasion of Czechoslovakia in 1939 forced Toyen to hide, unable to paint, but still active in drawing. In 1947, she moved to Paris, where she remained active until the end of her life in 1980.[93] Of the sixteen men listed in *Die neue Typographie* only Herbert Bayer survived her.

88 Jürgs 1999.
89 Märten 1924.
90 Chichester and Sölch 2021: 116–135.
91 *Pásmo* 1924–1926.
92 Honzl 1925; Nezval 1926.
93 Huebner 2020.



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fig. 27 Poster of the exhibition *Neue Typographie, Sonderschau: Ring neuer Werbegestalter* (*New Typography*, special exhibition: *Circle "New Advertising Designers"),* Magdeburg, 3–19 August 1929, design Walter Dexel, lithograph, 84.1 × 59.7 cm. Photo by Jolie Simpson

fig. 28 A page from the catalogue of the exhibition *Entartete Kunst* (Degenerate Art), first shown in Munich, 1937, p. 23. The text on the page – "Selbst das wurde einmal ernst genommen und hoch bezahlt!" (Even this was once taken seriously and highly paid for!) – denigrates artworks by Johannes Molzahn, Jean Metzinger and Kurt Schwitters.



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fig. 29 Portrait of Anna Meyer Berliner, date unknown. Photographer unknown

fig. 30 Käte Steinitz at the *Zinnoberfest* (Cinnabar Festival) in Hanover, 1928. Photo by Jos Link



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fig. 31 Lu Märten in the atelier of Stephanstraße 4, Berlin-Steglitz, 1917. Photographer unknown

fig. 32 Portrait of Toyen (born Marie Čermínová) published in the magazine *Rozpravy Aventina*, 23, 5 March 1930. Photographer unknown

Unpacking Tschichold's Library

To explore all these issues and stories, the research project produced a travelling exhibition, which was shown in Paris, Lausanne, Urbino and Ghent, mostly in the framework of graphic design schools.[94]

The title of the exhibition is borrowed from a rather famous essay by Walter Benjamin, titled *Ich packe meine Bibliothek aus. Eine Rede über das Sammeln* (Unpacking My Library. A Talk About Collecting), originally published in 1931.[95] The essay exposes the pleasures (and pains) that all book lovers experience when moving their collection: the fatigue of filling and emptying boxes, but also the joy of arranging and rearranging their books.

> I am unpacking my library. Yes, I am. The books are not yet on the shelves, not yet touched by the mild boredom of order.[96]

The exhibition was designed by the French-Swiss agency Work Matter, while the visual identity was curated by Italian graphic designer Federico Barbon.[97] At the exhibition, most of the books – the sources cited by Tschichold – can be touched by the audience. Some publications proved extremely difficult to find: Russian books, already rare, became nearly impossible to obtain after the occupation of Ukraine due to sanctions, forcing us to produce facsimile editions. As for magazines, Tschichold's references were really problematic, since he only quoted their titles, often requiring us to buy or reproduce entire collections, meaning significant quantities of issues published over ten or twenty years.

Each source is numbered, and refers both to the present book and to the website of our project.[98] Here one can find documentation texts explaining the focus of each source, how it is used by Tschichold in his work, what other references can be consulted for further information, who are the graphic designers, artists and photographers who contributed to it (where this information is known), the dimensions of the object, and finally which edition of the source we worked on.[99]

What's New in and About the New Typography?

To conclude this essay, what is new about this New Typography promoted by Tschichold? On the one hand, there is what still speaks to us in *Die neue Typographie* almost a hundred years later. Apart from the reform of the German language for lowercase writing, which has not become reality, most of the world today uses the A paper format established by DIN standards 198 and 476. Sans serif fonts have become the standard – and serif fonts are also accepted, ecumenically and without discrimination. Some books require a symmetrical layout, some others don't. The photographic image is so ubiquitous that we talk about visual pollution. Of course, Tschichold's youthful vigour involves a measure of exaggeration that made him reconsider some of his positions. Yet, if we approach *Die neue Typographie* as a historical document, as an indicator of its time, then we recognise many elements of novelty.

94 *Déballer la bibliothèque de Tschichold*, Bibliothèque de l'Arsenal (BNF), Paris, 24 March – 15 April 2023; *Unpacking Tschichold's Library*, L'Elac Gallery, Renens, 27 April – 26 May 2023; *Togliere i libri di Tschichold dalle casse*, ISIA, Urbino, 16–20 October 2023; *Tschicholds bibliotheek uitgepakt*, KASK, Ghent, 29 March – 21 April 2024.

95 Benjamin 1999 (1931).

96 *Ibid.*: 486.

97 The identity of the project was awarded by Tokyo Type Directors Club. See: Tokyo TDC (Type Directors Club) 2024: 69.

98 See: die-neue-bibliographie.ch (accessed 10 November 2024).

99 See exhibition's reviews: Bothorel 2023; Pierini 2023.

The sixteen polymaths in the list of addresses seem to announce a modern condition: curious personalities, gifted in multiple disciplines, politically committed to the progress of society as well as to the renewal of their disciplines, nomadic or dispersed by the diaspora imposed by the Nazi or communist regimes. If women are not formally included in the list, the four who authored or designed books cited by Tschichold embody the features of current debates: gender equality, political struggle, gender identity, support for the arts, innovative scientific research.

On the other hand, there is what we discover in the references of this book, which offers a bibliographic portrait of the European avant-garde of the 1920s, equally exposing its complexity and contradictions. Isn't it interesting that this cohort of graphic designers and artists committed to opposing totalitarianism recognise themselves under the title of commercial artists or even advertising artists? The rhetorical language of advertising and political propaganda was a theme of interest both for Lissitzky, who supported "das zielbewusste Schaffen" (the goal-oriented creation),[100] and for the members of the Bauhaus. All those who became protagonists in the debates on advertising and propaganda in Germany or the countries, where the 1933 diaspora had brought them – such as Herbert Bayer in Germany,[101] Xanti Schawinsky in Italy,[102] Iwao Yamawaki in Japan,[103] among others. Architectural historian Manfredo Tafuri once described the work of the historian as follows:

> The problem for the historian is to understand with the greatest possible accuracy the true mentality of an era, because when we use words such as architecture, man, freedom, state, nation, woman, we assume that these same words used in the 14th, 15th, 16th century had the same meaning, which is not true at all.[104]

If we talk about "advertising" today, it is difficult to recognise any commitment or a political goal. Yet advertising, as we see it nowadays, derives from the principles of the New Typography, from Anna Berliner's studies on perception, as well as from many other sources. But this connection between culture in the broad sense, graphic design and advertising seems to be somewhat lost, and nevertheless important. It is up to designers to keep the discipline alive, without falling into a lifeless style. As Heinrich Wölfflin, a Swiss art historian and teacher of Walter Dexel, wrote:

> A gradual estrangement occurs, and the style becomes a lifeless thing that continues to maintain itself only by tradition. The individual forms are used but not understood, and are applied inappropriately, and thus utterly deadened. The pulse of the age must be sought elsewhere: in the minor decorative arts, in the lines of ornament, in lettering, and so on. Here the sense of Form satisfies itself in the purest manner, and here too must one search for the birthplace of a new style.[105]

100 Glazova 2003.
101 Rössler and Bauhaus Archiv 2013.
102 Barbieri and Fornari 2024.
103 Čapková 2014.
104 Tafuri 1983: 87.
105 Wölfflin 2017 (1886): 58.

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Lichtprobleme der bildenden Kunst, self-published, Berlin 1925

⑦⑧ Walter Gropius and László Moholy-Nagy, edited by,
Bauhausbücher, series of 14 volumes,
Albert Langen, Munich 1925–1930

⑦⑨ Walter Gropius, *Internationale Architektur*,
Albert Langen Verlag, Munich 1925

⑧⓪ Paul Klee, *Pädagogisches Skizzenbuch*,
Albert Langen Verlag, Munich 1925

⑧① Adolf Meyer, *Ein Versuchshaus des Bauhauses in Weimar*,
Albert Langen Verlag, Munich 1925

⑧② Oskar Schlemmer, *Die Bühne im Bauhaus*,
Albert Langen Verlag, Munich 1925

⑧③ Piet Mondrian, *Neue Gestaltung. Neoplastizismus. Nieuwe Beelding*,
Albert Langen Verlag, Munich 1925

⑧④ Theo van Doesburg, *Grundbegriffe der neuen gestaltenden Kunst*,
Albert Langen Verlag, Munich 1925

⑧⑤ Walter Gropius, *Neue Arbeiten der Bauhauswerkstätten*,
Albert Langen Verlag, Munich 1925

⑧⑥ László Moholy-Nagy, *Malerei, Fotografie, Film*,
Albert Langen Verlag, Munich 1925

⑧⑦ Wassily Kandinsky, *Punkt und Linie zu Fläche*,
Albert Langen Verlag, Munich 1926

⑧⑧ J. J. P. (Jacobus Johannes Pieter) Oud,
Holländische Architektur, Albert Langen Verlag, Munich 1926

⑧⑨ Kazimir Malevich, *Die gegenstandslose Welt*,
Albert Langen Verlag, Munich 1927

⑨⓪ Le Corbusier, *Kommende Baukunst*,
Deutsche Verlagsanstalt, Stuttgart 1926

⑨① *50 Jahre Stadttheater in Magdeburg*,
Mitteldeutsche Reklame-Gesellschaft, Magdeburg 1926

⑨② *Die Form. Zeitschrift für gestaltende Arbeit*, edited by
Walter Curt Behrendt, graphic design by Joost Schmidt, Berlin 1926

⑨③ Rudolf Kurtz, *Expressionismus und Film*,
Verlag der Lichtbildbühne, Berlin 1926

⑨④ Richmod Galerie, *Jankel Adler, Gert Arntz, Max Ernst, Marta Hegemann, Heinrich Hoerle, Anton Räderscheidt, Franz W. Seiwert, Gert H. Wollheim*, Casimir Hagen, Cologne 1926

⑨⑤ Siegfried Ebeling, *Der Raum als Membran*,
C. Dünnhaupt Verlag, Dessau 1926

⑨⑥ Karl Scheffler, *Zeit und Stunde*, Insel-Verlag, Leipzig 1926

→ Standards

⑨⑦ Walter Porstmann, *Karteikunde. Das Handbuch der Karteitechnik*,
Verlag für Wirtschaft und Verkehr, Stuttgart 1928

⑨⑧ Walter Porstmann, *Papierformate:*
Die Dinformate und ihre Einführung in die Praxis,
Dinorm, Berlin 1923

⑨⑨ Richard Kiencke, Otto Frank, *Dinformate und Vordrucke*,
Beuth-Verlag, Berlin 1926

①⓪⓪ DIN, Deutsches Institut für Normung,
Deutsche Industrie-Normen,
Beuth-Verlag, Berlin 1922–1927

①⓪① DIN, Deutsches Institut für Normung,
DIN 198. Papierformate nach DIN 476, Anwendungen der A-Reihe,
Beuth-Verlag, Berlin 1923

①⓪② DIN, Deutsches Institut für Normung,
DIN 476. Papierformate, Beuth-Verlag, Berlin 1922

①⓪③ DIN, Deutsches Institut für Normung,
DIN 676. Geschäftsbrief, Normformat A4,
Beuth-Verlag, Berlin 1924

①⓪④ DIN, Deutsches Institut für Normung,
DIN 677. Geschäftsbriefe, Halbbriefe, Format A5,
Beuth-Verlag, Berlin 1927

①⓪⑤ DIN, Deutsches Institut für Normung,
DIN 678. Briefhüllenformate,
Beuth-Verlag, Berlin 1924

①⓪⑥ DIN, Deutsches Institut für Normung,
DIN 682. Tafeln und Rahmen für Bilder und Muster,
Beuth-Verlag, Berlin 1926

①⓪⑦ DIN, Deutsches Institut für Normung,
DIN 827. Papier: Stoff, Festigkeit, Verwendung
Beuth-Verlag, 1925 Berlin

①⓪⑧ *DIN-Mitteilungen des Deutschen Normenausschusses*,
VDI-Verlag, Berlin 1927–1944

①⓪⑨ "E 679. Scheckvordruck", in *NDI-Mitteilungen / Normenausschuss der Deutschen Industrie*, 23 (6),
22 August 1923, p. 953–954

①①⓪ "E 826. Zeitschriften", in *NDI-Mitteilungen / Normenausschuss der Deutschen Industrie*, 18 (7),
26 June 1924, p. 671–673

①①① "E 829 Buchformate", in *NDI-Mitteilungen / Normenausschuss der Deutschen Industrie*, 7 (8),
9 April 1925, pp. 344–345

①①② "DIN E 680. Fensterbriefhüllen. Entwurf 2", in
NDI-Mitteilungen / Normenausschuss der Deutschen Industrie,
19 (8), 17 September 1925, pp. 964–965

→ Italian

①①③ Filippo Tommaso Marinetti,
F.T. Marinetti presenta I nuovi poeti Futuristi,
Edizioni Futuriste di Poesia, Rome 1925

→ Polish

①①④ Anatol Stern, Bruno Jasieński,
Ziemia na lewo (Earth to the Left), Książka, Warsaw 1924

→ Russian

①①⑤ Ilya Ehrenburg, *A vse-taki ona vertitsja* (And Still it Turns),
Helikon, Moscow-Berlin 1922

①①⑥ Ilya Ehrenburg, *Shest' povestei o legkikh kontsakh*
(Six Tales with Easy Endings), Helikon, Moscow-Berlin 1922

①①⑦ El Lissitzky, *Pro dva kvadrata. Suprematicheskii skaz v 6-ti postroikakh* (About Two Squares. A Suprematist Tale
of Two Squares in Six Constructions), Skythen, Berlin 1922

①①⑧ Vladimir Mayakovsky, *Dlia golosa* (For the Voice),
State Publishing House, Moscow-Berlin 1923

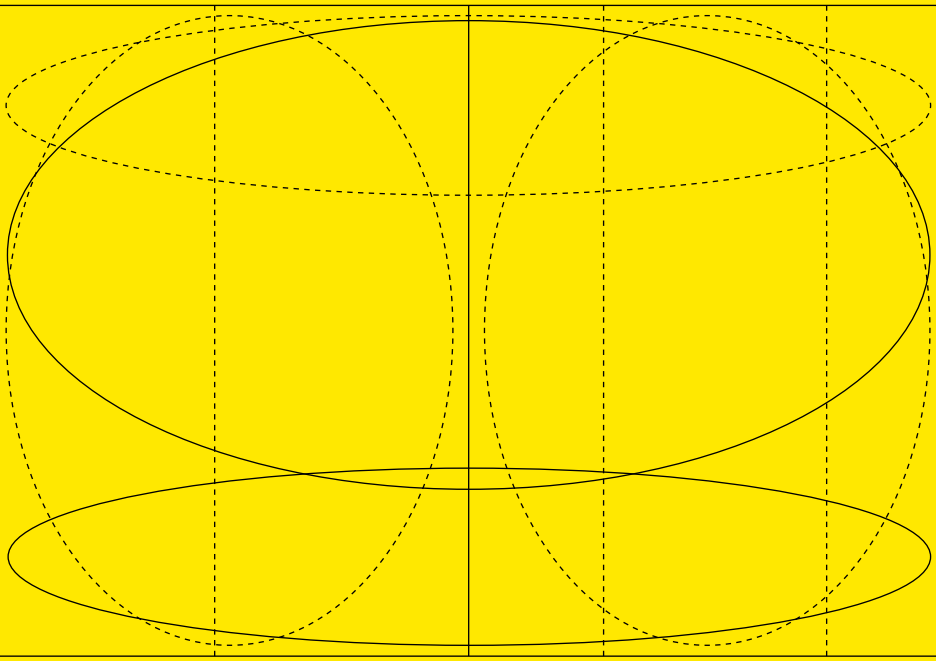
①①⑨ Vladimir Mayakovsky, *Pro eto* (About This),
State Publishing House, Moscow 1923

①②⓪ Aleksandr Gorin and Aleksandr Tairov,
Kto, chto, kogda v Kamernom Teatre
(Who, What When at the Kamerny Theatre),
Mospoligraf, Moscow 1924

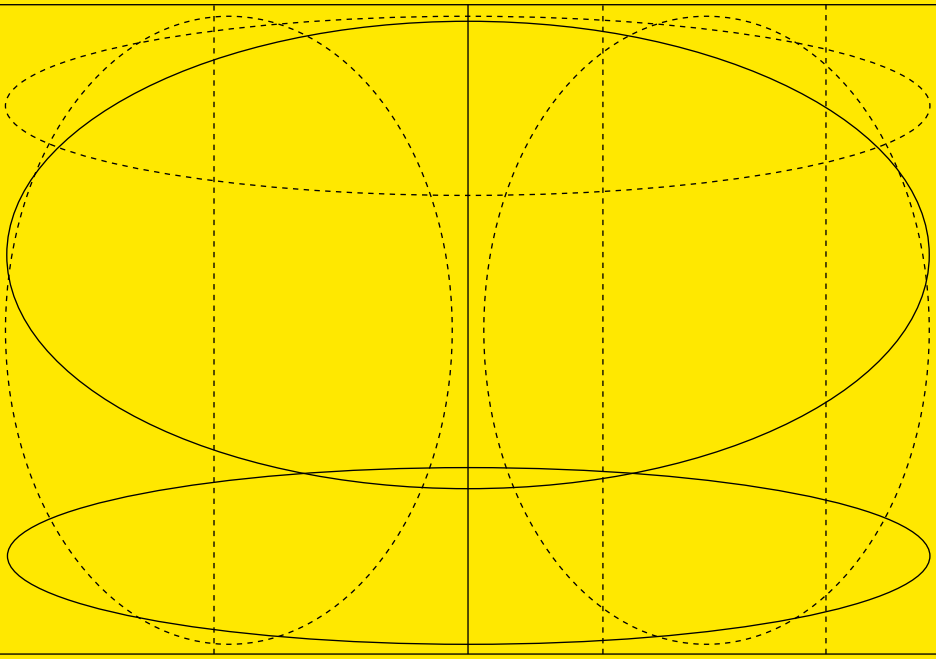
Structure of the Book Descriptions

¶ Information on how the source is used in *Die neue Typographie* (page references to the book concern its English translation)
→ Further readings
○ Information on designers, illustrators or photographers involved
□ Dimensions (height × base × thickness in mm)
← Edition available

Visual documentation is based on the copy available, which is described under “Dimensions” and “Edition available”.



PERIODICALS FOR MODERN DESIGN



69

① *ABC*
Beiträge zum Bauen
edited by Hans Schmidt, Mart Stam, El Lissitzky and Emil Roth, Basel, 1924–1928

The Basel–based architectural magazine *ABC. Beiträge zum Bauen* (ABC. Contributions on Building) was published in ten numbers between 1924 and 1928. Its editors were Hans Schmidt, Mart Stam, El Lissitzky and Emil Roth. The magazine was the mouthpiece of the most significant architectural Constructivist group outside the USSR. This was an international cluster of Constructivist architects who came together in 1924 under the name ABC.

While the first two issues of the magazine are a tribute to Lissitzky, the following eight issues illustrate aspects of *ABC*'s approach to design and architecture. In designing *ABC*, Schmidt and Stam adapted Lissitzky's design for the magazines *Veshch* and *G.* However, due to their lack of experience, the amateurish layout and typography of *ABC* are a weak imitation of Lissitzky's original design.

Although the magazine did not bring any typographical innovations, it was one of the first Swiss publications to include statements on graphic design. This was the case with the second issue of *ABC* (1924) that included an article by Paul Artaria on standardised paper sizes and an article on advertising co-written by Lissitzky and Stam.

¶ The magazine *ABC. Beiträge zum Bauen* is not directly mentioned in *Die neue Typographie* except in the bibliography. Here, it features twice: first under the category "Periodicals for modern design", and second as "Special issues". The second issue of the magazine is especially recommended to the reader. [CB]

→ Jacques Gubler, edited by, *ABC 1924–1928. Avanguardia e architettura radicale*, Electa, Milan 1983.

→ Sima Ingberman, *ABC. International Constructivist Architecture, 1922–1939*, The MIT Press, Cambridge MA 1994.

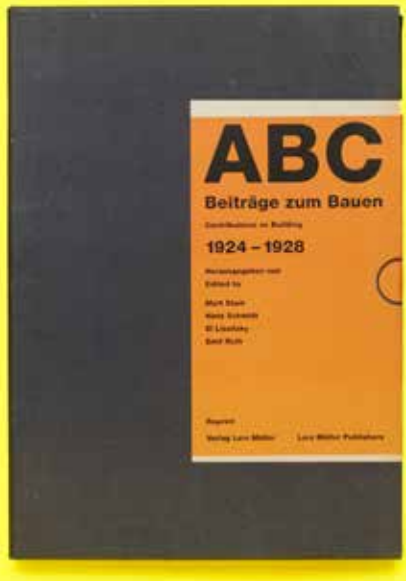
→ Steven Heller, *Merz to Emigre and Beyond. Avant–Garde Magazine Design of the Twentieth Century*, Phaidon, London 2003, pp. 87–89.

→ Richard Hollis, *Swiss Graphic Design. The Origins and Growth of an International Style, 1920-1965*, Yale University Press, New Haven CT 2006, pp. 54–56.

○ Design: Hans Schmidt, Mart Stam

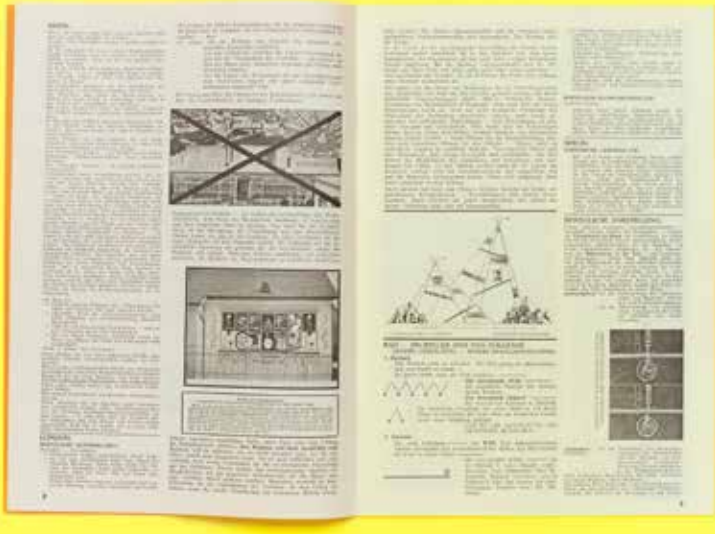
□ 360 × 260 × 27 mm

← Identical reprint: Lars Müller, Baden 1993


ABC
Beiträge zum Bauen
1924 – 1928


AAA
BB
CC
Beiträge zum Bauen Serie 2 No. 1
Adm. Augustinergasse 5 · Basel


LICHT
TAGESLICHT
MOD. LOOSER & CIE.
8 ALBERT LANGEN
BAUHAUSBÜCHER
KOHLEN
STROHMEYER
BASEL
ETERNIT
3 ADOLF BEHNE
ETERNIT
NIEDERURNEN
5 LE CORBUSIER
HETZER
1 EL LISSITZKY
50
ABC
1928




STANDARTISIERTE
WASCHKÜCHEN
WASCHKÜCHEN
WASCHKÜCHEN
WASCHKÜCHEN
EINRICHTUNGEN
ZEITSCHRIFTEN
BAUSCHREINEREI
BASEL
SALUBRA
TAPETEN
NEUZEITLICHE
SERIEN
MÖBEL


ALLE NORMALISIERTEN BAUELEMENTE AUS BETON
STATISCHE BERECHNUNGEN
PROJEKTE
KOSTEN-BERECHNUNGEN
BAULEITUNG
EXPERTISEN
GUTACHTEN
INGENIEURBÜRO
RUD. FREI BASEL
ABBRUCHE JEDER ART
ABRRUCH-
HONEGGER
ØM5

② *Der Ararat*
Glossen, Skizzen und Notizen zur neuen Kunst
edited by Hans Goltz, Munich 1918–1921

Der Ararat. Glossen, Skizzen und Notizen zur neuen Kunst (The Ararat. Glosses, Sketches and Notes on New Art) was an art journal edited by Hans Goltz and published in Munich between 1918 and 1921. Goltz was also an art dealer and the owner of Galerie Neue Kunst in Munich, which showed, among others, Lyonel Feininger, Hans Richter, Karl Schmidt-Rottluff and George Grosz.

Initially, *Der Ararat* appeared in the form of a political leaflet. By 1920, it had become a popular magazine presenting new European art. It published materials about German Expressionism and new art from Czechoslovakia, France, Holland, Hungary, Italy, Poland, Russia, Spain, and Sweden. The magazine was richly illustrated with black-and-white reproductions of contemporary artworks – e.g. works by Kurt Schwitters, Giorgio de Chirico and Max Beckmann – and illustrations.

The April/May and the May/June 1920 special issues of *Der Ararat* were catalogues of the Grosz and Paul Klee exhibitions at the Goltz Munich art gallery, respectively. The cover of the second issue of *Der Ararat* (1921) featured a black and red Expressionist lithography by Toni Wendling.

¶ The magazine *Der Ararat. Glossen, Skizzen und Notizen zur neuen Kunst* is not mentioned in *Die neue Typographie* except in the bibliography. [CB]

→ Erika Esau, "'The Magazine of Enduring Value': *Der Querschnitt* (1921–36) and the World of Illustrated Magazines", in Peter Brooker, Sascha Bru, Andrew Thacker, and Christian Weikop, edited by, *The Oxford Critical and Cultural History of Modernist Magazines*. Vol. III, *Europe 1880–1940*, Oxford University Press, Oxford 2013, pp. 882–883.

→ Przemyslaw Strożek, "The Magazine *Formiści* and the Early International Contacts of the Polish Avant-Garde (1919–1921)", in Beáta Hock, Klara Kemp-Welch and Jonathan Owen, edited by, *A Reader in East-Central-European Modernism 1918–1956*, The Courtauld Institute of Art, London 2019, pp. 126–138.

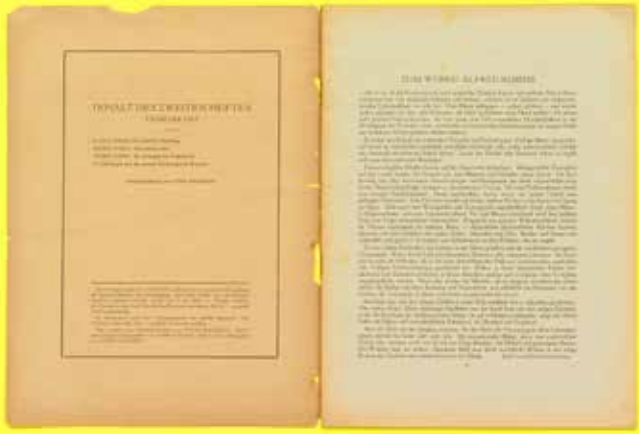
→ Przemysław Strożek, "Polish Responses to Dadaism: The Voices on Dada, Contacts and Interpretations", in Gábor Dobó, Irina M. Denischenko, Merse Pál Szeredi, Oliver A. I. Botar, *Cannibalizing the Canon. Dada Techniques in East-Central Europe*, Brill, 2024, pp. 60–61.

○ Cover design: Toni Wendling

□ 270 × 200 × 2 mm, 290 × 215 × 4 mm

← Original edition: Verlag Hans Goltz, Munich 1920, 1921


GLOSSEN / SKIZZEN VND NOTIZEN
ZVR NEVEN KVNST
GOLTZVERLAG MVNCHEN






DER
ARARAT
Glossen
Skizzen
und
Notizen
zur neuen Kunst
MUNCHEN
JM VERLAG HANS GOLTZ


WILHELM LEHMBRUCK

DER ARARAT



③ *Der Sturm* edited by Herwarth Walden, Berlin 1910–1932

The magazine *Der Sturm* (The Storm) was launched in Berlin in 1910 by Herwarth Walden. Until 1914, it ran weekly and then monthly. In 1924, it became quarterly until 1932, when it was disbanded. Covering the Expressionist movement from the outset, this left-wing magazine combined art and politics, while being also devoted to literature (Expressionist theatre in particular) and art criticism. The magazine was associated with the Galerie *Der Sturm*, founded by Walden to celebrate the 100th edition of the magazine in 1912.

The gallery became the core of Berlin's avant-garde scene for a decade. *Der Sturm* was a key platform for German and European Modernist artists and writers, and promoted the work of Italian Futurists and French Cubists in Germany. It featured artistic portfolios with raw-edged woodcuts and brush-and-line drawings, artists' essays, and more theoretical writings.

Der Sturm was an illustrated magazine, printed in the large format of a daily newspaper with an interior layout of two to three columns of text per page. It often featured radical, eye-catching imagery on its covers.

¶ *Der Sturm* is mentioned only in the bibliography of *Die neue Typographie*. In "The New Art" section, Jan Tschichold briefly approaches Expressionism (pp. 34–36). [CB]

→ Steven Heller, *Merz to Emigre and Beyond. Avant-Garde Magazine Design of the Twentieth Century*, Phaidon, London 2003, pp. 70–71.

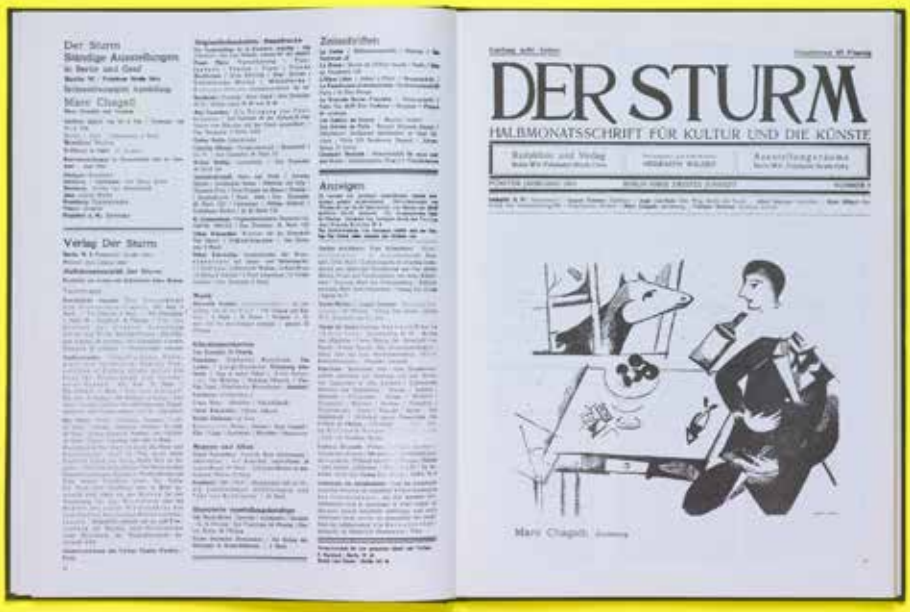
→ Douglas Brent McBride, "A Critical Mass for Modernism in Berlin: *Der Sturm* (1910–32); *Die Aktion* (1911– 32), *Sturm-Bühne* (1918–19)", in Peter Brooker, Sascha Bru, Andrew Thacker, and Christian Weikop, edited by, *The Oxford Critical and Cultural History of Modernist Magazines*. Vol. III, *Europe 1880 –1940*, Oxford University Press, Oxford 2013, pp. 773–797.

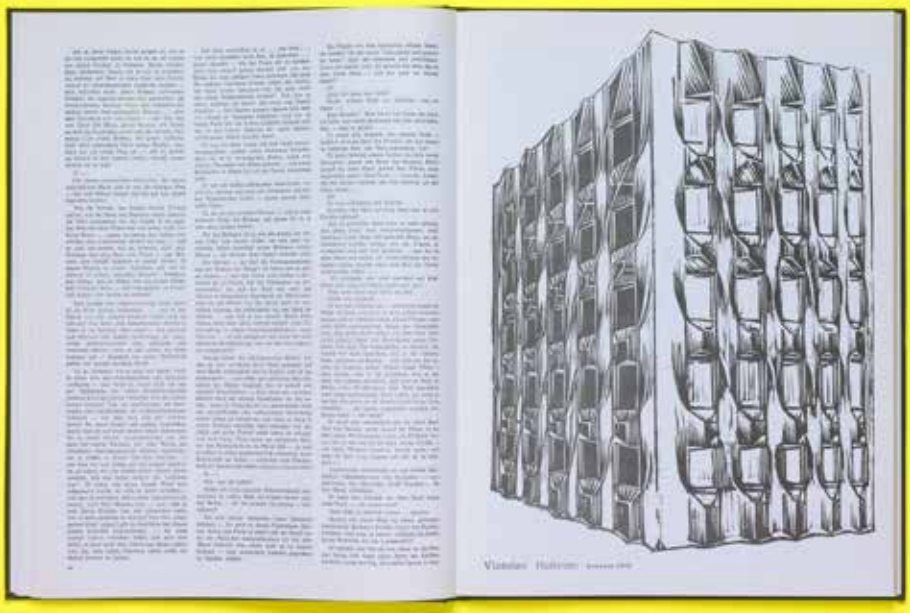
→ Johannes S. Lorenzen and Kristin Eichhorn, edited by, *Der Sturm und Die Aktion*, Neofelis Verlag, Berlin 2017.

○ Designer unknown

□ 403 × 305 × 15 mm

← Identical reprint: Kraus, Nendeln LI 1970


DER STURM
HALBMONATSSCHRIFT FÜR KULTUR UND DIE KÜNSTE
Marc Chagall






DER STURM
HALBMONATSSCHRIFT FÜR KULTUR UND DIE KÜNSTE
Der Hauptmann August Stramm ist am zweiten
September in Rußland gefallen. Der Soldat und
Dichter. Der Führer.
Du großer Künstler und bester Freund,
Du leuchtest ewig.





④ *De Stijl*
Maandblad voor de moderne beeldende vakken [en kultuur]
edited by Theo van Doesburg, Leiden/Delft/Meudon 1917–1932

The Dutch magazine *De Stijl* (The Style) was single-handedly run by Theo van Doesburg from 1917 until 1932. Closely associated with the Dutch artists' group of the same name, it circulated among avant-garde groups throughout Europe and benefitted from a wide readership thanks to its exceptionally long lifespan of 90 issues, its multilingualism and unpolitical agenda. The magazine covered a wide range of topics. In the first few years, the focus was on the visual arts and architecture. The scope of the publication was expanded in later issues to include music and literature.

Issues 1 to 3 (1917–1920) of *De Stijl* are printed on cheap and rough paper. The covers are printed on coloured – green, yellow and grey – paper. Issues 4 to 7 (1921–1932) are instead printed on large sheets of paper. The author of the original header (1917) was the Hungarian painter and designer Vilmos Huszár. This consisted of an abstract woodcut featuring various sized black rectangles on a white background that together formed the words "De Stijl". Huszár's design remained the cover of the magazine until 1921, when it was replaced with a horizontal format featuring bold sans-serif lettering on a plain, undecorated background, designed by Van Doesburg and Mondrian.

On the revamped cover, the black title "De Stijl" is layered over the red letters "NB" which stand for *Nieuwe Beelding* (New Imaging or New Plasticism). The same black and red, bold typographic design appeared on the magazine stationery.

¶ In the section "The History of the New Typography" (p. 58), Jan Tschichold praises the elemental and unadorned design of *De Stijl*. He points to the editor's interest in typography, but gets the date wrong as he dates the articles devoted to this topic to 1916, that is a year before the actual launch of the magazine. A postcard advertising *De Stijl* is reproduced on p. 59 and employed to illustrate the use of type, white space and colours to create a pure typographic style. [CB]

→ Steven Heller, *Merz to Emigre and Beyond. Avant-Garde Magazine Design of the Twentieth Century*, Phaidon, London 2003, pp. 87–88.

→ Michael White, *De Stijl and Dutch Modernism*, Manchester University Press, Manchester 2003.

→ Sascha Bru, "'The Will to Style': The Dutch Contribution to the Avant-Garde: Leiden: *De Stijl* (1917–32), *Mécano* (1922–23), Amsterdam: *Wendingen* (1918–32), *i10* (1927–29), Groningen: *The Next Call* (1923–6)", in Peter Brooker, Sascha Bru, Andrew Thacker, and Christian Weikop, edited by, *The Oxford Critical and Cultural History of Modernist Magazines*. Vol. III, *Europe 1880–1940*, Oxford University Press, Oxford 2013, pp. 293–312.

○ Cover design: Theo van Doesburg, Vilmos Huszár, Piet Mondrian

□ 285 × 215 × 53 mm, 215 × 285 × 52 mm

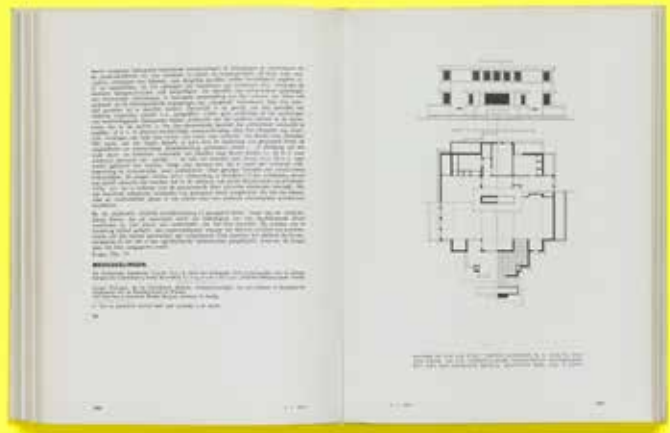
← Identical reprint: Athenaeum, Amsterdam 1968


DE STIJL
1


DE STIJL
1
1917 1920


DE STYL






DE STIJL
2


DE STIJL
2
1921 1932


NB
DE STIJL




RUITER
WOLK
BLik-ken-trommel
BLik-ken-trommel
RAN
DE TROM
BOM

⑤ ***G***
Material zur elementaren Gestaltung / Zeitschrift für elementare Gestaltung
edited by Hans Richter, Berlin 1923–1926

The avant-garde journal *G. Material zur elementaren Gestaltung / G. Zeitschrift für elementare Gestaltung* (G. Materials for Elementary Design / G. Journal of Elementary Design) was edited and published in Berlin by Hans Richter in six issues from 1923 to 1926. With the third issue, the heading changed to *G. Zeitschrift für elementare Gestaltung* (Journal for Elementary Construction). "G" is the abbreviation of the word "Gestaltung", while the square on the headline of the first two issues paid homage to Theo van Doesburg. El Lissitzky and Werner Graeff were on the editorial board of the first issue, subsequently, the architects Ludwig Mies van der Rohe and Frederick John Kiesler joined Richter as editors. Contributions covered different topics from film to photography and typography, from urban planning to design and fashion. Overall, they articulated the pursuit of elementary and constructive forms across a range of media.

G underwent numerous changes in format and typography over the course of its three-years existence. The first two issues consisted of a large single sheet of ordinary newspaper print paper, folded in half to form four pages. Lissitzky's design for the first issue featured a grid layout punctuated by thick black lines, strong typeface contrasts and the rotation of certain passages. The front and back pages, as well as the two internal pages, were conceived as a large visual field rather than as self-contained single pages of text. The typographical experimentation of the first issue gradually faded away. From the third issue (June 1924), which was bankrolled by Mies van der Rohe, the magazine underwent a radical makeover and was reduced in size to a standard magazine format.

The following issues were printed on high-quality paper. They presented a more conventional magazine format, thus a smaller and more manageable size. They featured a colour cover printed on heavier card stock and were set in a single light sans-serif typeface that gave the magazine a consistent graphic style. The colour covers of issues 3 (June 1924), 4 (March 1926) and 5–6 (April 1926) feature works by Mies van der Rohe, Kazimir Malevich and Man Ray respectively.

¶ *G. Material zur elementaren Gestaltung / G. Zeitschrift für elementare Gestaltung* is one of Tschichold's special bibliographic recommendations to the reader. However, the magazine is not mentioned in *Die neue Typographie* except in the bibliography. [CB]

→ Steven Heller, *Merz to Emigre and Beyond. Avant-Garde Magazine Design of the Twentieth Century*, Phaidon, London 2003, pp. 105–106.

→ Maria Gough, "Contains Graphic Material: El Lissitzky and the Topography of *G*", in Detlef Mertins and Michael William Jennings, edited by, *G: An Avant-Garde Journal of Art, Architecture, Design, and Film. 1923–1926*, Getty Research Institute, Los Angeles 2010, pp. 21–51.

→ Stephen Bury, "'Not to Adorn Life but to Organize It': *Veshch / Gegenstand / Objet: Revue internationale de l'art moderne* (1922), *G* (1923–6)", in Peter Brooker, Sascha Bru, Andrew Thacker, and Christian Weikop, edited by, *The Oxford Critical and Cultural History of Modernist Magazines*. Vol. III, *Europe 1880–1940*, Oxford University Press, Oxford 2013, pp. 855–867.

○ Layout design: El Lissitzky

○ Cover design: Mies van der Rohe, Kazimir Malevich

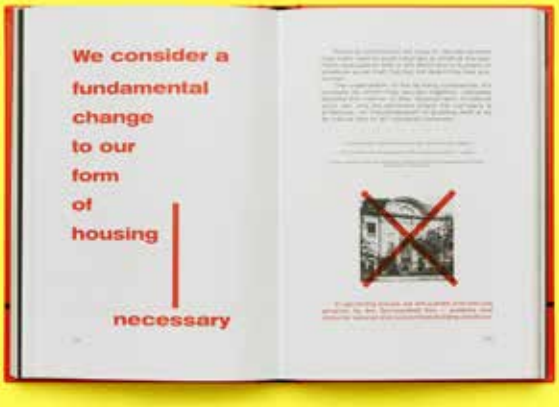
□ 269 × 183 × 30 mm

← English translation: *G. An Avant-Garde Journal of Art, Architecture, Design, and Film. 1923-1926*, edited by Detlef Mertins and Michael W. Jennings, Getty Publications, Los Angeles CA 2010.


G
An Avant-Garde
Journal of Art,
Architecture,
Design, and Film
1923-1926


G


G
II
BUILDING
BUILDING
FIAT


We consider a
fundamental
change
to our
form
of
housing
necessary


MARCH 1929
PAINTING
PHOTOGRAPHY
FILM
ARCHITECTURE
No. 10


JOURNAL
FOR ELEMENTAL FORM-CREATION
G
Film does not yet exist — just a perverse anomaly of photographed literature!
The absolute film signifies the foundation of cinematic art!
Film needs no audience. — Film needs artists!
The absolute film opens your eyes for the first time to what the camera is, can be, and wants!
Object, meaning, and plot are comfortable concessions to the after-dinner nap in the orchestra seats. Wake up, finally!!
G



G

Material for Elemental Form-Creation

JULY 1923

EDITOR: HANS RICHTER
EDITORIAL BOARD: GRAFF, LISSITZKY, RICHTER
EDITORIAL AND DISTRIBUTION: BERLIN-FRIEDENAU,
12 EMSERSTRASSE. 7.–TELEPHONE: RHEINGAU 9978.

The opposition between modern form-creation (in art) and yesterday's art is one of principle. We do not wish to bridge it but to deepen it.

Weariness with the old artisticness and the fact of vital human interests represent the prerequisites of any new form-creation.

Our "emotions" impede us from seeing what is truly essential for us. A lack of prejudice, even about the holiest traditions, is required.

Today, the trend of both artistness and of life is individualistic and emotional.

Operating methodically and impersonally is a cultural challenge today. Art has been struggling toward this capacity for two generations [overcoming the classical prejudice, humanism, and the Middle Ages].

The fundamental demand of elemental form-creation is **economy.**
Pure relation of power and material.
That requires **elemental means, total control of means.**
Elemental order, regularity.

In France, the land of artistic tradition, the pictorial object was eliminated, in Holland (*De Stijl*) and in Russia (constructivism and Malevich-Tatlin), practical labor emerged; in Germany the latest manifestations have thus far merely provoked the view that we are dealing with a new ism, and, to be sure, one of exceptional barbarism and smartness — especially in regard to everything emotional.

It seems to us entirely impossible that even in Germany there are not more artists who are abandoning the art business — out of inner necessity — in order to devote themselves to fundamental tasks in practice and theory.

Though perhaps we do not have here, as in Holland, great opportunities to build, or as in Russia, opportunities to produce modern things, **until now the call to that which is fundamental has not even been articulated here.** This demand must now be made.

Every work fascinates by means of another. No one can achieve anything today without learning from neighbors or enemies. A subjective attitude is ruinous in **all** realms of life and the true cause of **all** catastrophes — — — in art as well. **The new artists act collectively.**

We will first lay out — theoretically and practically — what is to be understood by elemental form-creation, regularity, collectivity, tasks, etc., and we will document all this with our own works and those of foreign comrades.

Our task is of a destructive and a constructive nature.
The classical prejudice, the basis of the culture now in decline, **must be destroyed.**
Only then will new inclinations and needs take shape.
The elemental task of the creative person means not only
corresponding to the inclinations and needs of our time, but above all: **creating new inclinations and needs.**
Hence it is not a new direction that we advocate. We direct our appeal not to lovers of art but more generally to those who love the fundamental — in art as in all life's contexts.
We can expect such people to understand our will to solve the problem of art not from an aestheticizing standpoint but from a general cultural one.

We have no need for a beauty that, in a mere flourish, is pushed onto our (precisely oriented) existence – we need instead an inner order for our existence. People who create contexts only make the means for form-creation more profound and more organic and create new life and
surplus.

Hans Richter — Werner Graff

Eternal Truths

On Elemental Form-Creation

I.

It is becoming necessary to distinguish precisely between two opposed modes of expression: the **decorative** (ornamental) and the **monumental** (form-producing).

These two modes of expression determine two entirely distinct conceptions of art, that of the past and that of the present. If the decorative principle aims at **centralization**, then **decentralization** characterizes the monumental.

The development of art has passed up to now through all the stages, from individualism to extreme generalization.

Decoration	———	Monumentality
Past	———	Present
Centralization	———	Decentralization

Within this tension lies the problem of the modern forming of art, of the new style.

In the decorative conception, creative activity was dependent on personal taste, while, or intuitive assessment of the elements of the artwork. Such capricious work did not, however, meet the demand of our time: **PRECISION.**

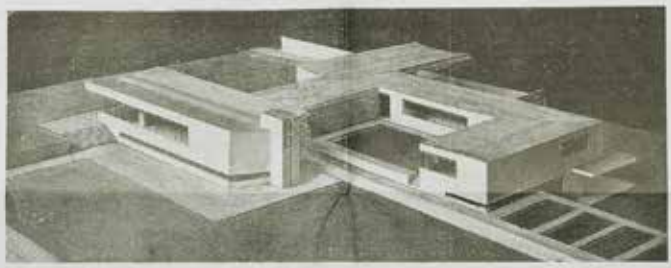
But those who have maintained this demand (for example) intellectually believe they can overcome this contradiction by labeling their work, which is, as capricious as it is speculative, with the word "problem". They maintain that the visual arts should no longer be concerned with "artistic composition" but instead with "problematic construction." It would presume that the difference between **composition** (placing together) and **construction** (binding together) is a phenomenon of our time that should not be underestimated, but neither the one nor the other can lead to builded.

G Sept. 23 II

MATERIAL FOR ELEMENTAL FORM-CREATION

BUILDING

BUILDING



FIAT

Construction and plan by Ingenieur Giovanni Agnelli, Guido Fiocchi, and the engineer Mattioni Trucco, Turin

TEST TRACK ON TOP OF THE FIAT FACTORY IN LINGOTTO.





⑥ *Veshch / Gegenstand / Objet* *Mezhdunarodnoe obozrenie sovremennogo iskusstva / Internationale Rundschau der Kunst der Gegenwart / Revue internationale de l'art moderne* edited by El Lissitzky and Ilya Ehrenburg, Berlin 1922

In 1922, El Lissitzky and the writer Ilya Ehrenburg founded the trilingual international design magazine *Veshch / Gegenstand / Objet* (Object. International Magazine of Modern Art). The journal was published between March and May 1922 by Skythen publishing house, an émigré Russian-language press in Berlin that also produced Lissitzky's children's book *Pro dva kvadrata* at the same time.

Veshch / Gegenstand / Objet championed Russian Constructivism and Suprematism and aimed at disseminating ideas about the role of art in revolutionary society. It also promoted a dialogue between the Soviet Union and Western Europe. The magazine appeared in three issues and was characterised by its internationalism and openness toward very different modern art movements. It featured articles written in three languages (Russian, German and French) and a chaotic and incoherent collection of material about different art movements and various art forms. Contributors included, among others, Vladimir Mayakovsky, Sergey Yesenin, Boris Pasternak, Le Corbusier and Nikolay Punin. Not all contributions were original, as some material was taken from the magazines *L'Esprit nouveau* and *De Stijl* and translated into Russian.

The magazine comprised some 20 or 30 pages printed on medium-weight paper. It was stapled and bound in a heavier-weight coloured cover. Lissitzky conceived the cover and typography design.

¶ *Veshch / Gegenstand / Objet* is one of Jan Tschichold's special bibliographic recommendations to the reader. The magazine is mentioned and reproduced in the sections "The History of the New Typography" and "The New Book" (pp. 58, 61 and 222). Tschichold defines Lissitzky's design for the magazine as a pioneering work in the field of typography. Lissitzky's advertisement for the publisher Helikon, reproduced on p. 195, is taken from the third issue of *Veshch / Gegenstand / Objet* (p. 22). On p. 198, we find also a reproduction of Lissitzky's advertisement for Skythen, the publisher of *Veshch*. [CB]

→ Joshua Rubenstein, *Tangled Loyalties. The Life and Times of Ilya Ehrenburg*, Basic Books, New York 1996, pp. 88–89.

→ Steven Heller, *Merz to Emigre and Beyond. Avant-Garde Magazine Design of the Twentieth Century*, Phaidon, London 2003, pp. 86–87, 89.

→ Stephen Bury, "'Not to Adorn Life but to Organize It': *Veshch / Gegenstand / Objet: Revue internationale de l'art moderne* (1922), *G* (1923–26)", in Peter Brooker, Sascha Bru, Andrew Thacker, and Christian Weikop, edited by, *The Oxford Critical and Cultural History of Modernist Magazines*. Vol. III, *Europe 1880–1940*, Oxford University Press, Oxford 2013, pp. 855–867.

→ Ben Dhooge, "Constructive Art 'à la Ehrenburg': Vešč' / Gegenstand / Objet", in *Neohelicon*, 42 (2), 2015, pp. 493–527.

○ Design: El Lissitzky

□ 310 × 235 × 2 mm

← Identical reprint: Lars Müller, Baden 1993


Veščʼ Objet Gegenstand
ВЕЩЬ


ВЕЩЬ
1·2
GEGENSTAND


INTERNATIONALE RUNDSCHAU
DER KUNST DER GEGENWART
ВЕЩЬ
OBJET
№ 1-2
ВЕЩЬ
OBJET
ОБЪЕКТ
СОДЕРЖАНИЕ
ПАРАДА РОССИИ ЗАКАНЧИВАЕТСЯ

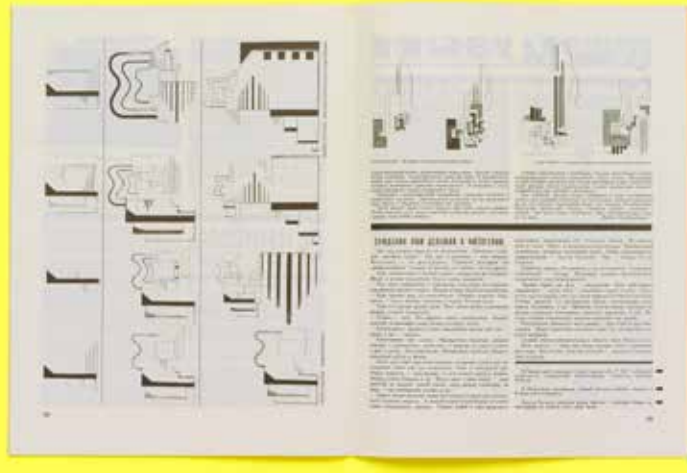

ДРУЗЬЯ „ВЕЩИ"
I
ПАРФЕНОН
И
АПОЛЛОН
XX
1
ИСКУССТВО И ОБЩЕСТВЕННОСТЬ
МЕЖДУНАРОДНЫЙ
„УДАР"


АНКЕТА
ОТВЕТ ЛИПШИЦА.


ТАТЛИНОВА БАШНЯ
TOUR DE TATLINE.
ДОМА СЕРГИЯ.
4 ТЕАТР и ЦИРК
НОВЫЕ СПЕКТАКЛИ В ПАРИЖЕ.


ОБЪЕКТ
ВЕЩЬ
3
GEGENSTAND


INTERNATIONALE RUNDSCHAU
DER KUNST DER GEGENWART
ОБЪЕКТ
ВЕЩЬ
GEGENSTAND
КРЕМЛЬ ЗА РЕШЕТКОЙ
GEGENSTAND
ВЕЩЬ
OBJET
№ 3
СОДЕРЖАНИЕ
1 ИСКУССТВО И
ОБЩЕСТВЕННОСТЬ
ЭКОНОМИКА




6 — МУЗЫКА
СЕРГЕЙ ПРОКОФЬЕВ
КРЕСТИНЫ „ВЕЩИ“
1 РОЖДЕНИЕ
?
2 ИМЯ
3 ГОРОСКОП

⑦ ***L'Esprit nouveau***
Revue internationale illustrée de l'activité contemporaine
edited by Le Corbusier (Charles-Edouard Jeanneret), Amédée Ozenfant and Paul Dermée, Paris 1920–1925

L'Esprit nouveau (The New Spirit) was a magazine founded by architect Le Corbusier (Charles-Edouard Jeanneret), painter Amédée Ozenfant and poet Paul Dermée, who was dismissed soon after. Founded in 1920, it was published until 1925, totalling twenty-eight issues. The magazine addressed a range of artistic disciplines, from the visual arts to architecture and poetry. It was meant to convey the principles of Purism by confronting the aesthetics of its own time – the purportedly first magazine ever to do so, in the words of the editors. Each issue is richly illustrated with black-and-white as well as colour photographic reproductions of artworks, architecture and other images.

Le Corbusier often collected the essays he published in the magazine into monographic works, such as *Urbanisme*, *Vers une architecture*, *La Peinture moderne*, and *L'Art décoratif d'aujourd'hui*, equally included by Tschichold in the bibliography of *Die neue Typographie*. Thus, the articles published in *L'Esprit nouveau* became crucial contributions to art and design theory.

¶ The magazine is included only in the bibliography. Le Corbusier is mentioned as one of the artists bringing innovation to the field of typography in France (p. 60) under the name "Le Corbusier-Saugnier". This was the pseudonym he used when co-signing articles that appeared in the magazine *L'Esprit nouveau* with the French painter Amédée Ozenfant. [DF]

→ Carol S. Eliel, *L'Esprit nouveau: Purism in Paris, 1918–1925*, Harry Abrams, New York 2001.

→ Steven Heller, *Merz to Emigre and Beyond. Avant-Garde Magazine Design of the Twentieth Century*, Phaidon, London 2003, pp. 116–117.

→ Catherine de Smet, *Le Corbusier. Architect of Books*, Lars Müller, Baden 2005, pp. 67–72.

→ Stanislaus von Moos, *Le Corbusier. Elements of a Synthesis*, 010 Publishers, Rotterdam 2009, pp. 47–78.

→ Simon Dell, "After Apollinaire: *SIC* (1916–19); *Nord-Sud* (1917–18); and *L'Esprit nouveau* (1920–25), in Peter Brooker, Sascha Bru, Andrew Thacker, and Christian Weikop, edited by, *The Oxford Critical and Cultural History of Modernist Magazines*, Vol. III, *Europe, 1880–1940*, Oxford University Press, Oxford 2013, pp. 151–159.

○ Design: Amédée Ozenfant, Le Corbusier

□ 258 × 172 × 28 mm

← Identical reprint: Da Capo Press, New York 1968


L'ESPRIT NOUVEAU
1-3
4-6
7-9
10-12
17-20
DA CAPO


L'ESPRIT
NOUVEAU
REVUE INTERNATIONALE D'ESTHETIQUE
N°


" L'ESPRIT NOUVEAU "


S'ABONNER, C'EST S'ASSURER
L'ESPRIT NOUVEAU
L'ESPRIT
NOUVEAU
6
N°


DES YEUX
QUI NE VOIENT PAS...
Les Paquebots




SUR LA SCULPTURE


L'ANGLE
DROIT




VERS
LE
CRISTAL

® *MA*
Magyar Aktivizmus
edited by Lajos Kassák, Vienna 1916–1925

MA. Magyar Aktivizmus (Hungarian Activism) was founded and edited by Hungarian writer and artist, Lajos Kassák. Launched in Budapest in November 1916, it was banned in July 1919. From May 1920 until its demise in mid-1926, was published in Vienna where Kassák was living in exile. The name "MA" referred both to the movement Magyar Aktivizmus (Hungarian Activism) and to the Hungarian word for "today".

The avant-garde journal was the most important forum for Hungarian activism and became the leading Viennese organ of Eastern and South-Eastern European avant-garde, publishing the manifestos and ideas of Hungarian émigrés, such as László Moholy-Nagy and Béla Uitz. Despite being mainly oriented towards art and culture, it also addressed politics and paid attention to contemporary events. On the whole, it expressed Kassák's belief in the agitational potential of the arts, that should be placed at the service of the proletarian cultural revolution. Each issue featured many reproductions, and the content encompassed poetry, art criticism and art manifestos. Whereas in Budapest the magazine had a distinctly Expressionist quality of imagery and literary content, with the move to Vienna it came closer to Constructivism, while keeping an inclusive and eclectic attitude towards the different avant-garde movements.

In Vienna, the first eight numbers retained a format similar to that of the Budapest-based magazine *MA*. From March 1921, the magazine underwent a makeover that reflected its affinity with Constructivism. It later adopted a square format and featured abstract geometric composition in black and bright primary red. Most of the covers were designed by Kassák himself.

¶ *MA. Magyar Aktivizmus* (Hungarian Activism) is implicitly mentioned by Jan Tschichold in "The History of the New Typography" section, when he lists the work of Lajos Kassák in Hungary as an example of typographical developments occurring elsewhere at the time (p. 61). The reproduction of a relief by Kassák illustrates "The New Art" section (p. 45). The advertisement of a goods catalogue conceived by Kassák is reproduced and commented upon in the "Advertising Matter" section (pp. 165 and 173). [CB]

→ Steven Heller, *Merz to Emigre and Beyond. Avant-Garde Magazine Design of the Twentieth Century*, Phaidon, London 2003, p. 111.

→ Peter Weibel, "On the Origins of Hungarian Constructivism in Vienna: *MA* 1920–25. The Only Instance of Modernism Between the Wars", in Peter Weibel, edited by, *Beyond Art: A Third Culture. A Comparative Study in Cultures, Art, and Science in 20th Century Austria and Hungary*, Springer, Vienna 2005, pp. 57–70.

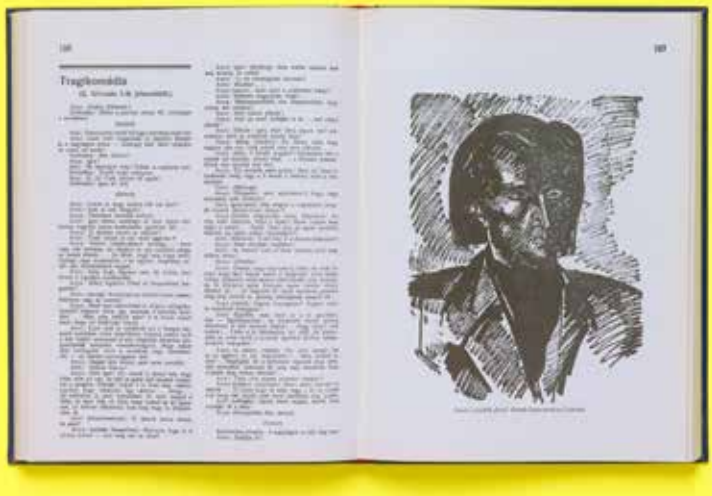
→ Éva Forgács and Tyrus Miller, "The Avant-Garde in Budapest and in Exile in Vienna: *A Tett* (1915–16), *MA* (Budapest 1916–19; Vienna 1920–26), *Egység* (1922–24), *Akasztott Ember* (1922), *2x2* (1922), *Ék* (1923–24), *Is* (1924), *365* (1925), *Dokumentum* (1926–27), *RIMunka* (1928–39)", in Peter Brooker, Sascha Bru, Andrew Thacker, and Christian Weikop, edited by, *The Oxford Critical and Cultural History of Modernist Magazines*, Vol. III, *Europe, 1880–1940*, Oxford University Press, Oxford 2013, pp. 1128–1156.

○ Cover design: Lajos Kassák, László Moholy-Nagy

□ 310 × 232 × 38 mm, 310 × 232 × 33 mm, 310 × 232 × 32 mm, 315 × 310 × 25 mm

← Identical reprint: Kiado, Budapest 1968


MA




MA
AKTIVISTA MŰVÉSZETI ÉS TÁRSADALMI FOLYÓIRAT
IV
5


MA
AKTIVISTA FOLYÓIRAT

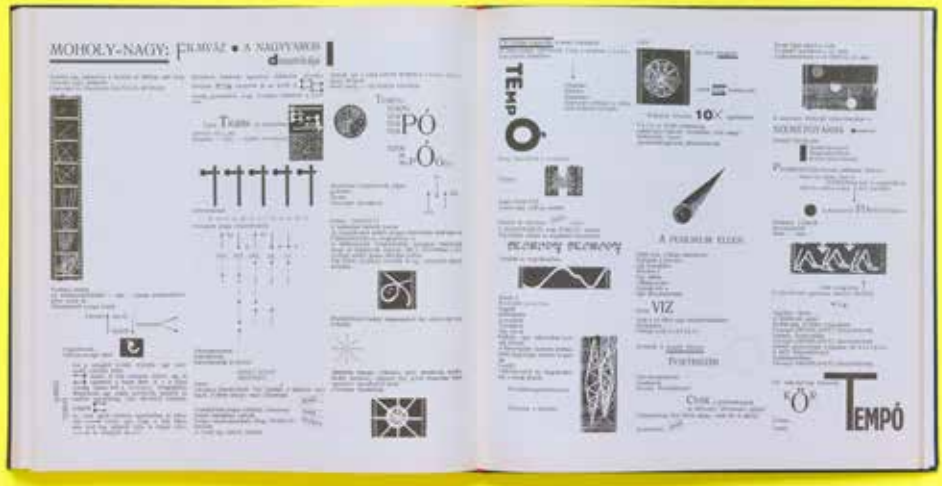

MA
AKTIVISTA FOLYÓIRAT
MA KÖNYVEI:
HORIZONT


1922
MÁJUS


33
7984
55
Mártirjai
EGYENLETEK
VILÁG
MINDEN-
DRÁMA-
EZ
KULTURAKONZERVEK
RENGETEGE
KÁPOSZTAFŐZELÉK
Tiszta művészetek
!!FIGYELMEZTETÉS!!
— EMBEREK —
CÁCHERLINOZZÁTOK
BETŰITEKET
LOGIKUS EGYENLŐTLENSÉGEK
CACH
ÁÚ
6


MA


MA
AKTIVISTA
FOLYOIRAT
WIEN 1904
II. ÉV. 5. SZÁM
SZERKESZTI
KASSÁK LAJOS


MOHOLY-NAGY:
TEMPÓ
TEMPÓ

⑨ *Merz* edited by Kurt Schwitters, Hanover 1923–1932

The avant-garde magazine *Merz* was edited by Kurt Schwitters and intermittently published in Hanover between 1923 and 1932. It was associated with Schwitter's single-member movement, Merz. The magazine appeared in various formats, the logo remained the same, but the covers and the interior layout changed over time. Each issue of *Merz* was devoted to a different central theme. For instance, *Merz* 3 and *Merz* 5 (1923) comprised a portfolio of unbound lithographs prints by Schiwitters and Hans (Jean) Arp, respectively. The "Nasci" issue, *Merz* 8–9 (1924), was co-edited with and designed by El Lissitzky. With the title "Typoreklame", *Merz* 11 contained texts by Max Burchartz and Schwitters and was devoted to the subject of typography in advertising. *Merz* 14–15 (1925) featured the children's illustrated story *Die Scheuche* by Kurt Schwitters, Käte Steinitz and Theo van Doesburg. *Merz* 24 (1932) published the transcription of the final draft of Schwitters' sound poem "Ursonate" which was typeset by Jan Tschichold. Contributors included Hannah Höch, Francis Picabia, Tristan Tzara and Theo van Doesburg, among others.

The magazine marks the beginning of Schwitters' increasing involvement in typography. In 1924, the founder and only member of Merz set up his own advertising agency, Merz Werbezentrale, in Hanover and worked as a typographical advisor for the municipality. Three years later, in 1927, he formed and led the Ring "Neue Werbegestalter" (Circle "New Advertising Designers") together with Jan Tschichold, Max Burchartz, Piet Zwart, Walter Dexel, and Willi Baumeister. This was a group of like-minded graphic designers that published their works collectively, organised exhibitions and promoted a new approach to design in line with the principles of the New Typography.

¶ Kurt Schwitters' magazine *Merz* is marked in the bibliography of *Die neue Typographie* as a special recommendation to the reader. In "The New Book" section, Jan Tschichold mentions *Merz* (p. 221) as an example of the Dadaist exploration into the many possibilities of typographic technique applied to magazine design. He reproduces a double page spread from the "Nasci" issue of *Merz* 8–9 (p. 225), which was edited jointly by Schwitters and Lissitzky, and designed by the latter. [CB]

→ Volker Rattemeyer, Dietrich Helms et al., edited by, *Typographie kann unter Umständen Kunst sein*, Landesmuseum Wiesbaden, Wiesbaden 1990.

→ Steven Heller, *Merz to Emigre and Beyond. Avant-Garde Magazine Design of the Twentieth Century*, Phaidon, London 2003, pp. 63–66.

→ Ursula Kocher and Isabel Schulz, edited by, *Kurt Schwitters. Alle Texte. Band 4, Die Reihe Merz 19 23–19 32*, De Gruyter, Berlin 2019.

○ Design: El Lissitzky, Kurt Schwitters

○ Typesetting: Jan Tschichold

□ 325 × 245 × 28 mm

← Identical reprint: Herbert Lang, Bern / Frankfurt 1975


KURT SCHWITTERS MERZHEFTE
ALS FAKSIMILE-NACHDRUCK
MIT EINER EINLEITUNG VON FRIEDHELM LACH


KURT SCHWITTERS MERZHEFTE
MERZ 20
KURT SCHWITTERS
MERZ-WERBE


MERZ
1
HOLLAND
DADA


MERZ
2
NUMMER


MERZ
4
BANALITÄTEN


MERZ
6
Jmitatoren
watch step!


ARP
1
Prapoganda
und Arp


MERZ
7


8MERZ9
NATUR
NASCI
D.I WERDEN ODER ENT.
STEHEN HEISST ALLES,
WAS SICH AUS SICH
SELBST DURCH EIGENE
KRAFT ENTWICKELT
GESTALTET UND BEWEGT
APRIL
JULI
1924
NASCI


MERZ
11
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RE KLA ME
R


Thesen über
ypographie
Pelikan
8001
PELIKAN SCHREIBBAND


MERZ 20
KURT SCHWITTERS
KATALOG


MERZ
dada
DIE
KATHEDRALE
KURT SCHWITTERS



⑩⓪ *Pásmo* edited by Artuš Ĉernik, Brno 1924–1926

Pásmo / La zone / Die Zone / The Zone / La zona was a magazine published by the Brno section of Devětsil from 1924 to 1926. Devětsil was an association of Czech avant-garde artists founded in Prague in 1920. The association was active in organising the Czech art scene through the publication of magazines and almanacs, as well as the organisation of exhibitions.

Pásmo was edited by the Czech poet, journalist, translator, film and theatre critic Artuš Černík. The magazine was translated into four languages: French, German, English and Italian. It covered various topics, from theatre and literature to science and politics, from art, architecture and urbanism to music and dance, with a particular focus on cinema.

Printed in large format on coloured paper, it was characterised by an experimental use of typography and layout. The letter P in *Pásmo* on the cover of the magazine resembles a film strip, emphasising the editorial focus on the filmic art.

¶ The magazine *Pásmo* is not mentioned anywhere else in *Die neue Typographie* except in the bibliography. It is one of two publications produced by the Devětsil association listed by Jan Tschichold in his book, the second being the almanac *Život* (1922). [CB]

→ Aurèle Letricot, "Devetsil et ses revues: l'avant-garde du Toit de l'Europe", in *La Revue des revues*, 40, 2007, pp. 19–43.

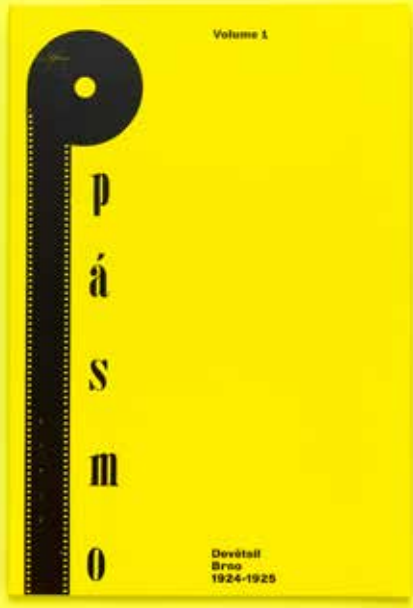
→ Nicholas Sawicki, "The View from Prague: *Moderní revue* (1894–1925); *Volné směry* (1896–1949); *Umělecký měsíčník* (1911–14); *Revoluční sborník Devětsil* (1922); *Život* (1922); *Disk* (1923–25); *Pásmo* (1924–26); and *ReD* (1927–31)", in Peter Brooker, Sascha Bru, Andrew Thacker, and Christian Weikop, edited by, *The Oxford Critical and Cultural History of Modernist Magazines*. Vol. III, *Europe 1880–1940*, Oxford University Press, Oxford 2013, pp 1074–1098.

→ Meghan L. Forbes, *In the Middle of It All: Prague, Brno, and the Avant-Garde Networks of Interwar Europe*, doctoral thesis, University of Michigan, Ann Arbor MI 2016.

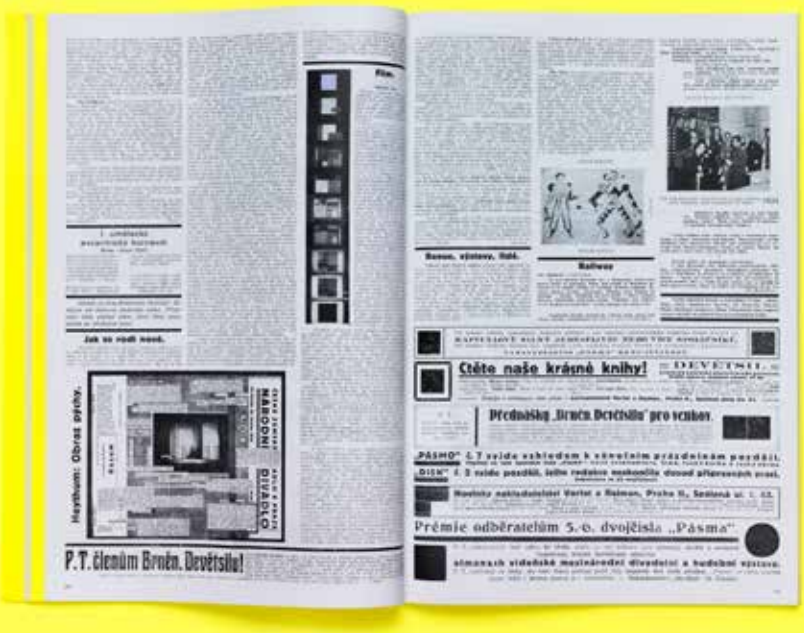
○ Design: Zdeněk Rossmann (for the first volume)

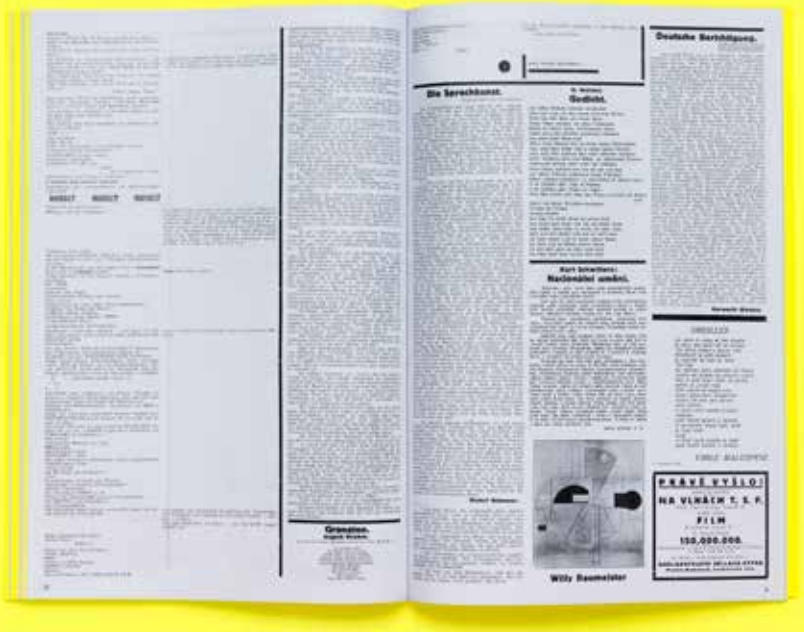
□ 405 × 275 × 6 mm, 300 × 230 × 7 mm

← Digital reconstruction: ECAL, Renens 2023


Volume 1
pásmo
Dovětail
Brno
1924-1925

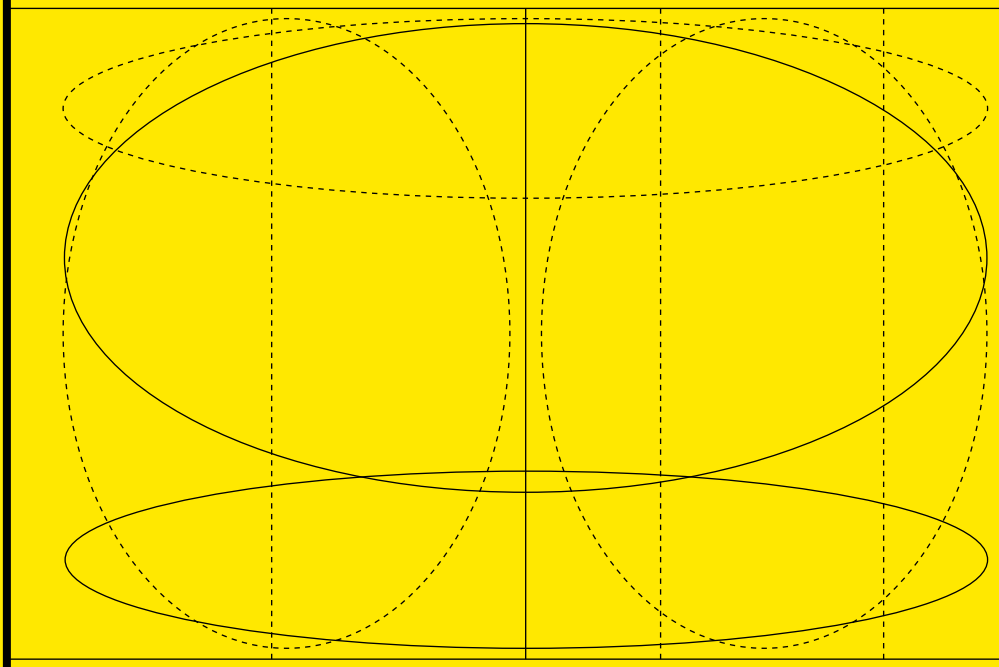

LA ZONE DIE ZONE
THE ZONE LA ZONA
Redakce: A. Černík, F. Halas, B. Václavek.
pásmo


Čtěte naše krásné knihy!
DEVĚTSIL
Přednášky „Bratra Devětsilu" pro venkov.
„PÁSMO"
„DISK"
Prémie odběratelům 5.-6. dvojčísla „Pásma"
P.T. členům Brněn. Devětsilu!
NÁRODNÍ DIVADLO

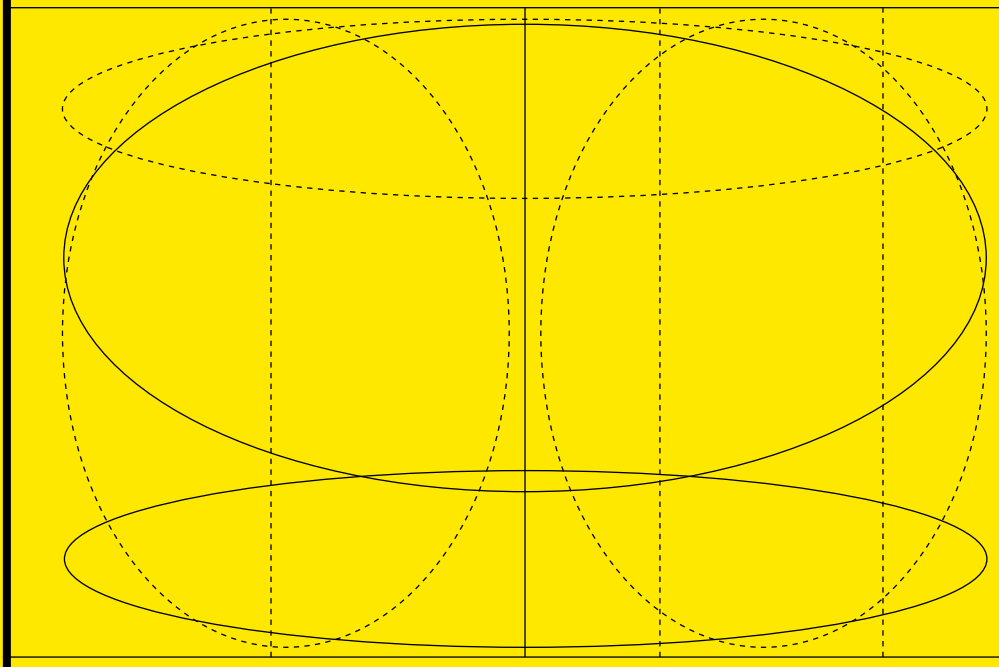

Die Serechkunst.
Deutsche Betrichtigung.
Kurt Schwitters:
Nacionální umění.
Willy Baumeister
PRÁVĚ VYŠLO
NA VLNÁCH Č. S. F.
FILM
150.000.000.


1 pásmo II


Vítězslav Nezval: Z Abecedy.
Ano či ne čili hlas v pátku.



SPECIAL ISSUES



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⓫⓫ *Junge Menschen* 1924 "Bauhaus Weimar", special issue of *Junge Menschen* (edited by Walter Hammer), 8, November 1924

Junge Menschen (Young People) was an illustrated youth magazine edited by the German writer and publisher Walter Hammer. As explained in the subtitle – *Monatshefte für Politik, Kunst, Literatur und Leben aus dem Geiste der jungen Generation* – it was a monthly journal devoted to politics, art, literature and lifestyle and addressed a young readership.

The November 1924 issue of *Junge Menschen* was dedicated to the Bauhaus. The special issue was designed (cover and layout) by Joost Schmidt and featured contributions by Josef Albers, Wilhelm Wagenfeld and Ludwig Hirschfeld-Mack. It was illustrated with images of the Bauhaus buildings by Walter Gropius, furniture by Albers, Marcel Breuer and Wagenfeld, and design products such as Josef Hartwig's chess set.

¶ This is one of the many special issues that various periodicals of the time concerning the Bauhaus to be included by Jan Tschichold in the bibliography of *Die neue Typographie*. Although marked as a special recommendation to the reader, the special issue of *Junge Menschen* is not directly mentioned in the main text. [CB]

→ Walther Georg Oschilewski and Walter Hammer-Kreis, *Junge Menschen. Monatshefte für Politik, Kunst, Literatur und Leben aus dem Geiste der jungen Generation der zwanziger Jahre, 1920–1927*, Dipa-Verlag, Frankfurt 1981.

→ Patrick Rössler, *The Bauhaus and Public Relations. Communication in a Permanent State of Crisis*, Routledge, London/New York 2014.

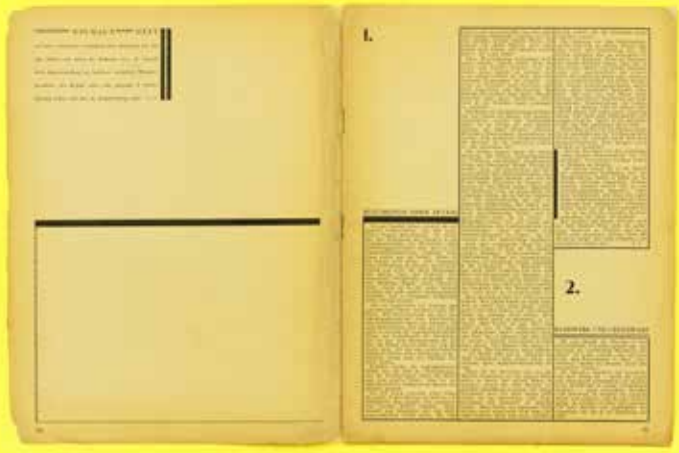
→ Patrick Rössler, *Herbert Bayer, Graphic Designer: From the Bauhaus to Berlin, 1921–1938*, Bloomsbury, London 2023, p. 25.

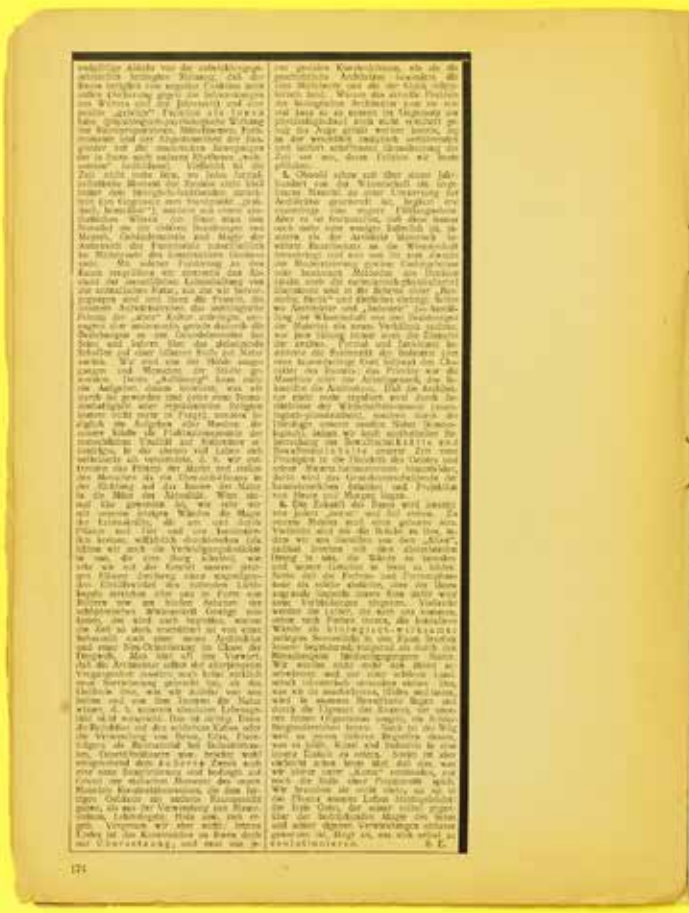
○ Cover and layout design: Joost Schmidt

□ 302 × 232 × 2 mm

← Original edition: Verlag Junge Menschen, Hamburg 1924


JUNGE MENSCHEN
SONDERHEFT
Bauhaus
WEIMAR


1.
2.



ABBILDUNGEN

I DAS ROTE HAUS
W. W.



①② *Das neue Russland* 1925 "Russisches Theater", special issue of *Das neue Russland* (edited by Erich Baron), 3/4, April 1925

Das neue Russland. Zeitschrift für Kultur, Wirtschaft und Literatur (The New Russia. Magazine of Culture, Economy and Literature) was a cultural magazine published in Berlin by the Gesellschaft der Freunde des Neuen Russland (Society of Friends of the New Russia). The society was a German organisation of intellectuals in the Weimar Republic that promoted friendship between Germany and the Soviet Union by organising lecture evenings and trips. The illustrated monthly magazine appeared, often as a double issue, between 1923 to 1933. Copies were given to members free of charge, distributed as advertising copies or otherwise sold. Some covers of *Das neue Russland* featured John Heartfield's photomontages. From 1931, György Kepes conceived the covers of a number of issues.

Issue 3–4 of 1925 was entirely devoted to the Russian theatre. The articles were illustrated with black-and-white photographs showing examples of set and costume design.

¶ The special issue of *Das neue Russland* is mentioned in the bibliography of *Die neue Typographie* only. This is one of a number of bibliographic references on the subject of theatre. However, the topic is not directly approached by Jan Tschichold in the main text. [CB]

→ Alma H. Law, "The Revolution in Russian Theater", in Stephanie Barron and Maurice Tuchman, edited by, *The Avant-Garde in Russia, 1910–1930: New Perspectives*, MIT Press, Cambridge MA 1980, pp. 64–71.

→ Rolf Elias, *Die Gesellschaft der Freunde des neuen Russlands mit vollständigem Inhaltsverzeichnis aller Jahrgänge der Zeitschrift "Das neue Russland" 1923 bis 1932*, Pahl-Rugenstein, Cologne 1985.

→ Hans Münch, "Das neue Rußland (NR)", in Simone Barck, Silvia Schlenstedt, Tanja Bürgel, Volker Giel and Dieter Schiller, edited by, *Lexikon sozialistischer Literatur. Ihre Geschichte in Deutschland bis 1945*, Verlag J.B. Metzler, Stuttgart 1994, pp. 352–354.

○ Cover design: John Heartfield, György Kepes

□ 180 × 240 × 4 mm

← Digital reconstruction: ECAL, Renens 2022


DAS NEUE
RUSSLAND
Herausgegeben von der Gesellschaft der Freunde des neuen Russland in Deutschland



⑬ *Der Bücherkreis* 1925
"Neue Kunst", special issue of *Der Bücherkreis* (edited by Friedrich Wendel), 12, September 1925

Der Bücherkreis (The Book Circle) was an illustrated cultural magazine published by the homonymous social-democratic book club and distributed for free to its members. Founded in Berlin in 1924, the book club addressed the working class by publishing and distributing books at favourable conditions among members. It provided members with affordable and well-produced books with broadly progressive or socialist in content. The list of authors of the book series as well as in the titles published mirrored the political orientation of the association. The catalogue covered different literary genres: from popular science to travel stories, from histories of Socialism to novels. The book covers were designed by Lili Réthi, Hans Windisch, Will Faber and Hans Baluschek. From around 1930, Jan Tschichold worked as a freelancer for *Der Bücherkreis*. Besides book design, he also redesigned the logo and corporate design of the book club in 1932.

Der Bücherkreis was published monthly until 1928 and then quarterly until 1933, when the Nazis banned the book club. The magazine appeared in octavo format with sixteen pages and featured graphics, coloured plates, caricatures, literary texts, poems and organisational announcements.

This issue focuses on German Expressionism, and features the works of painters such as Edvard Munch, Erich Heckel, Max Beckmann, Franz Marc, Wassily Kandinsky, Emil Nolde, Marc Chagall, Jacoba van Heemskerck, along with a critical essay by German art historian and critic Paul Ferdinand Schmidt, who strongly supported modern art in Germany throughout his career.

¶ The special issue of *Der Bücherkreis* is not mentioned in the main text of *Die neue Typographie*. Despite featuring only in the bibliography, the magazine is indicated as a special recommendation for the reader. The inclusion of *Der Bücherkreis* is evidence of Jan Tschichold's awareness of the social and material context of book production as well as his dislike of bibliophile attitude. [CB, DF]

→ Urban van Melis, *Die Buchgemeinschaften in der Weimarer Republik. Mit einer Fallstudie über die sozialdemokratische Arbeiterbuchgemeinschaft Der Bücherkreis*, Hiersemann, Stuttgart 2002.

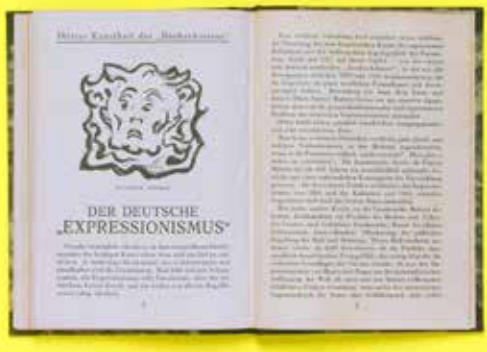
→ Ernst Fischer, Stephan Füsse, edited by, *Geschichte des deutschen Buchhandels im 19. und 20. Jahrhundert. Band 2: Die Weimarer Republik 1918–1933. Teil 2*, De Gruyter, Berlin 2012, pp. 571–573.

→ Julia Meer, *Neuer Blick auf Die neue Typographie. Die Rezeption der Avantgarde in der Fachwelt der 1920er Jahre*, Transcript Verlag, Bielefeld 2015, p. 34.

○ Designer unknown

□ 221 × 156 × 17 mm

← Original edition: *Der Bücherkreis*, 12, September 1925


DER DEUTSCHE
„EXPRESSIONISMUS"



⑪④ *Les Cahiers du mois* 1925
"Cinéma", special issue of *Les Cahiers du mois* (edited by François and André Berge), 16/17, September–October 1925

"Cinéma" is a double issue of the literary periodical *Les Cahiers du mois* edited by François and André Berge and published in the autumn of 1925, in conjunction with the International Exhibition of Modern Decorative and Industrial Arts in Paris. The special issue reflects the increasing popularity that cinema gained in 1920s France. At the time, several texts on the subject of cinema appeared in specialist magazines, literary journals and general interest publications. That same year, the magazine had already devoted an earlier issue to cinema, namely issue 12, "Scénarios".

The double issue is a collection of more than forty-five among lectures, essays, and notes on almost every aspect of cinema, with a focus on the relationship between the arts and cinema. In addition to the textual content, the issue also includes twelve photographic plates, featuring images from three Jean Epstein's films, two Marcel L'Herbier's films and two Germaine Dulac's films, as well as two photographs by Man Ray.

¶ Neither the magazine nor the special issue is mentioned in the main text of *Die neue Typographie*. The bibliography features many references to cinema, whereas in the main text Jan Tschichold writes about it almost exclusively with regards to posters. [CB]

→ Christophe Gauthier, *La Passion du cinéma: Cinéphiles, ciné-clubs et salles spécialisées à Paris de 1920 à 1929*, Éditions de la Maison des sciences de l'homme, Paris 1999, p. 132.

→ Karine Abadie, "Réfléchir au cinéma: plongée dans le numéro double des *Cahiers du mois* de 1925", in *Tangence*, 124, 2020, pp. 29–47.

→ Alexandra Ksenofontova, *The Modernist Screenplay: Experimental Writing for Silent Film*, Palgrave Macmillian, New York 2020, pp. 72–73.

○ Designer unknown

□ 192 × 141 × 20 mm

← Original edition: Éditions Émile-Paul Frères, Paris 1925


CINÉMA


CAHIER DE LA RÉDACTION
LES CAHIERS DU MOIS
LES APPELS DE L'ORIENT
PUISQUE JE L'AIME

⑮ *Les Feuilles libres* 1925
Special issue illustrated by Man Ray of *Les Feuilles libres*, 40, May–June 1925

Les Feuilles libres (Free Leaves) was a bimonthly magazine published (irregularly) from 1918 to 1928, directed by Marcel Raval and linked to the Parisian Dada movement. Issue 26, which belonged to the first series, featured the earliest publication of Man Ray's rayographs, preceding *Les Champs délicieux* (1922) by several months.

This specific issue 40 of May–June 1925 belongs to the second series (1922–1928) which counted twenty-four issues and devoted larger space to avant-garde artists, mostly Surrealists. Previously, the magazine had published the novel by Tristan Tzara *Faites vos jeux* in six subsequent issues (from March 1923 to March 1924).

The present issue includes contributions by Blaise Cendrars, Jean Cocteau, Pierre Drieu la Rochelle, Georges Hugnet, Marcel Arland, Man Ray, Georges Ribemont-Dessaignes (who contributed a text about Man Ray), and it is illustrated with six drawings and four plates by Man Ray.

¶ The book appears only in the bibliography of *Die neue Typographie*. [DF]

→ André Fermigier, "Jean Cocteau et Paris 1920", in *Annales. Histoire, Sciences Sociales*, 3, May–June 1967, pp. 495-513.

→ Emmanuelle de l'Ecotais, *Man Ray. Rayographies*, Éditions Léo Scheer, Paris 2002.

→ Christine Le Quellec Cottier, "'Blaise Cendrars' et *Les Feuilles libres*", in *Feuille de routes*, 50, Spring 2012, pp. 83–93.

○ Designer unknown

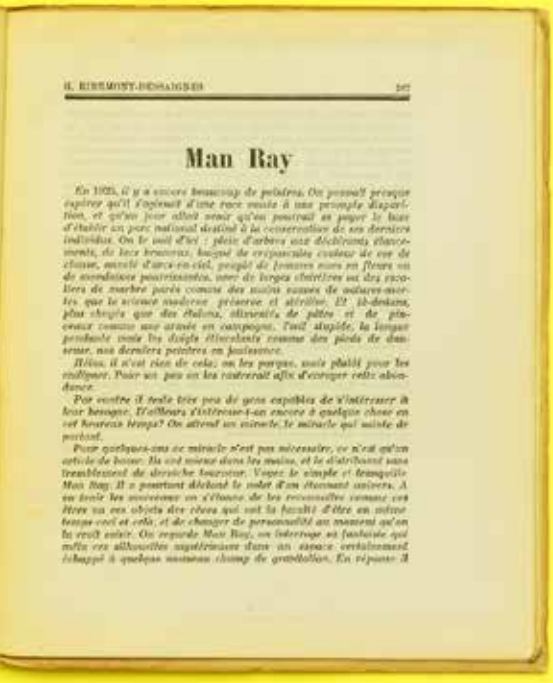
□ 222 × 187 × 6 mm

← Original edition: Librairie Stock, Paris 1925


les
feuilles libres
qui collaboré
à ce
N° 40


L'Ange Heurtebise





H. BERTHOUT-DESMARQUES 247

Man Ray

En 1925, il y a encore beaucoup de poètes. On pressait presque espérer qu'il s'ingénuât d'une race vouée à une prompte disparition, et qu'un jour allait venir qu'on pourrait se payer le luxe d'établir un parc national destiné à la conservation de ses derniers individus. On le voit d'ici : plein d'arbres aux déchirants chancrements, de lacs tranquilles, baignés de crépusculins couleur de vin de Chypre, auxels d'arcs-en-ciel, peuplé de femmes nues en fleurs ou de mondaines pourrissantes, avec de larges clairières où des escaliers de marbre pavés comme des mains saines de salaires-morts, que la science moderne préserve et stérilise. Et ils-dedans, plus chiqués que des Italiens, ébouriffés de pâtes et de pinceaux comme une armée en campagne, l'œil stupide, la langue pendante sous les doigts étincelants comme des pieds de danseuse, nos derniers peintres en jouissance.

Hélas, il n'est rien de cela; on les parque, mais plaût pour les entretenir. Pour un peu on les entretrait afin d'enrayer cette abondance.

Par contre il reste très peu de gens capables de s'intéresser à leur besogne. D'ailleurs s'intéresse-t-on encore à quelque chose en cet heureux temps? On attend un miracle, le miracle qui mainte de portrait.

Pour quelques-uns ce miracle n'est pas nécessaire, ce n'est qu'un article de luxe. Ils ont mieux dans les mains, et le distribuent sans tremblement de déroche heureux. Voyez le simple et tranquille Man Ray. Il a pourtant déchaîné le rodet d'un étonnant univers. A un tenir les nouveaux on s'étonne de les reconnaître comme ces êtres ou ces objets des rêves qui ont la faculté d'être en même temps eux et cela; et de changer de personnalité au moment qu'on le croit saisir. On regarde Man Ray, on interroge sa fantaisie qui nous ces silhouettes angéliques dans un espace certainement échappé à quelque nouveau champ de gravitation. En réponse il

⑯ *Qualität* 1925
Special issue on the Bauhaus Dessau of *Qualität. Internationale Propaganda-Zeitschrift für Qualitäts-Erzeugnisse* (edited by Carl Ernst Hinkefuss), 5/6, May–June 1925

Qualität. Internationale Propaganda-Zeitschrift für Qualitätserzeugnisse (Quality. International Propaganda Magazine for Quality Products) was published by the German advertising artist, graphic designer and publisher Carl Ernst Hinkefuß from 1920 to 1933. In terms of content, the magazine reflected Hinkefuß's interest in integrating the worlds of commerce and design. It also served the purpose of self-advertisement for his own advertising agency, Internatio GmbH, Internationale Propaganda für Qualitätserzeugnisse (International Promotion of Quality Products). The agency was founded in 1920 in Berlin and specialised in the design of trademarks and logos.

The journal *Qualität* was available by subscription only and it was mainly distributed and mailed free of charge. From 1925 onwards, the magazine increasingly featured articles by representatives of the Bauhaus, such as Walter Gropius, László Moholy-Nagy, Hannes Meyer and Herbert Beyer. Even if these articles were mostly reprints, their dissemination contributed to the reception of the Bauhaus. At the time, Hinkefuß's work as a graphic designer became closer to the principles and aesthetics of the New Typography.

The May-June 1925 issue was introduced by an article on the Bauhaus Dessau. Penned by Moholy-Nagy, the article traced the origins of the school before illustrating its courses and methods. Werner Graeff and Ludwig Hilberseimer, closely associated with the Bauhaus, contributed with two articles on speedboats and architecture, respectively. The issue featured also an article on the standardisation of advertising by Herbert Hofmann. Examples of logos and trademarks designed by Hinkefuß were scattered through the pages of the magazine, together with an example of standardised business stationery for the Bochum wood industry. The issue is richly illustrated with black-and-white photographs and features also colour (red and blue) illustrations. Extra-thick rules frame and structure the page layout, with bold all-capital headings that deviate from the two-column arrangement of the justified text with their irregular alignment to the right and change of direction from horizontal to vertical.

¶ The special issue of the magazine appears only in the bibliography of *Die neue Typographie*. It is one of many Bauhaus-themed special issues that Jan Tschichold mentions. [CB]

→ Roland Jaeger, "Moderne Werbegrafik von Carl Ernst Hinkefuß. 'Qualität', 'Mein Vogelparadies' und das Bauhaus", in *Aus dem Antiquariat*, 3, 2009, pp. 151–162.

→ Antje Buchwald, "Carl Ernst Hinkefuß", 31 July 2010, in *Deutscher Scherenschnittverein*, scherenschnitt.org/hinkefuss-carl-ernst (accessed 10 June 2022).

→ Julia Meer, *Neuer Blick auf Die neue Typographie. Die Rezeption der Avantgarde in der Fachwelt der 1920er Jahre*, Transcript Verlag, Bielefeld 2015, pp. 299–300.

○ Design: Carl Ernst Hinkefuß

□ 210 × 300 × 3 mm

← Digital reconstruction: ECAL, Renens 2025


„QUALITÄT" INTERNATIONALE PROPAGANDA
ZEITSCHRIFT FÜR QUALITÄTS-ERZEUGNISSE


QUALITÄT
L. MOHOLY-NAGY
DAS BAUHAUS IN DESSAU
Zigaretten-Fabrik Haus Neuerburg a.G.S






DIE FORM
OHNE
ORNAMENT


Die Internatio G. m. b. H. betreibt nicht nur durch die Verbreitung dieser Zeitschrift eine internationale Propaganda für Qualitätserzeugnisse, sondern löst von Fall zu Fall auch praktisch alle Aufgaben der Reklame
Angehend von dem Fabrikzeichen, dessen grundlegende Bedeutung für alle Werbemaßnahmen feststeht, übernimmt sie die Herstellung wirkungsvoller Reklame-Entwürfe jeder Art und der dazu benötigten Druckausführungen usw. Desgl. besorgt sie die Ausarbeitung und Durchführung ganzer Werbepläne
ALLES SCHAFFEN VOLLZIEHT IM VEREIN MIT EINER REIHE VON QUALITÄTSBETRIEBEN UNTER EINSETZUNG ERSTER KRÄFTE AUF DEM GEBIETE DER KUNST UND REKLAME
INTERNATIO G·M·B·H
INTERNATIONALE PROPAGANDA FÜR QUALITÄTS-ERZEUGNISSE
BERLIN-CHARLOTTENBURG 9

⑰ *Typographische Mitteilungen* 1925 "Elementare Typographie", special issue (edited by Jan Tschichold) of *Typographische Mitteilungen*, 10, October 1925

Typographische Mitteilungen was the official organ of the Bildungsverband Deutscher Buchdrucker (Educational Association of German Book Printers), a sub-group of the Verband Deutscher Buchdrucker (Association of German Book Printers). The magazine was distributed in an edition of 20.000 to printers and typographers throughout Germany, Austria and Switzerland. In October 1925, Jan Tschichold was invited as a guest editor and took care of the design of the special issue.

The special issue "Elementare Typographie" (Elementary Typography) was key to the development and dissemination of the New Typography. The article "Die neue Gestaltung" (The New Design) is a manifesto for the New Typography, listing the ten principles of Tschichold's new approach to the practice. This was the first time the advocacy for lower-case typography (Kleinschreibung) and a reformed orthography was made. Printed in red and black, the special issue clarified, demonstrated and displayed – both through its visual form and textual content – the principles of the New Typography to practitioners. In addition to Tschichold's own typography, works by Max Burchartz, Johannes Molzahn, Kurt Schwitters, László Moholy-Nagy, El Lissitzky, Herbert Bayer and Otto Baumberger were presented. Images were commented upon by Tschichold. The special issue "Elementare Typographie" also included texts by Moholy-Nagy on "typo-photo", by Lissitzky and Mart Stam on advertising, and by Natan Altman on "basic considerations". A supplement sheet featuring Adolf Behne's text on new housing was also included in the special issue.

¶ Jan Tschichold mentions *Typographische Mitteilungen*, special issue "Elementare Typographie", twice: first in the "Introduction" (pp. 7–8) and then in "The History of the New Typography" section (p. 60). He acknowledges the key role that the special issue played in spreading knowledge of the New Typography. He reminds the reader that it spurred lively debates among printing associations and trade journals. Whereas at the time of its publication, it was keenly criticised and attacked, by 1928 most trade journals had accepted its validity. However, there was still a general misunderstanding of the principles of the New Typography, hence the need for a new book. *Die neue Typographie* is thus presented as a follow-up to the special issue "Elementare Typographie" that was meant to provide further explanation and set down guidelines. [CB]

→ Steven Heller, *Merz to Emigre and Beyond. Avant-Garde Magazine Design of the Twentieth Century*, Phaidon, London 2003, pp. 126–128.

→ Alston W. Purvis, "Tschichold and *Die neue Typographie*", in Cees W. de Jong, Alston W. Purvis, Martijn F. Le Coultre, Richard B. Doubleday and Hans Reichardt, edited by, *Jan Tschichold: Master Typographer. His Life, Work and Legacy*, Thames & Hudson, London 2008, pp. 28–40.

→ Julia Meer, *Neuer Blick auf Die neue Typographie. Die Rezeption der Avantgarde in der Fachwelt der 1920er Jahre*, Transcript Verlag, Bielefeld 2015, p. 49.

○ Design: Jan Tschichold

□ 310 × 234 × 5 mm

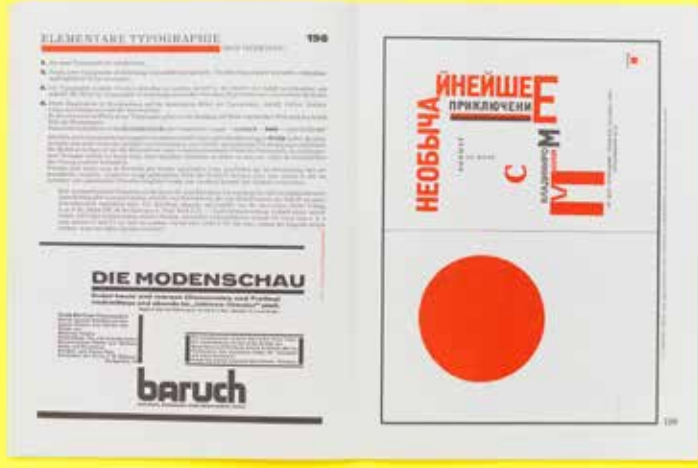
← Identical reprint: Verlag H. Schmidt, Mainz 1986


typographische
mitteilungen
sonderheft
elementare
typographie


typographische
mitteilungen
sonderheft
elementare
typographie


STAATLICHES BAUHAUS WEIMAR


DIE REKLAME
206
ALKOTNI – NEM ALAKITANI!
MA
AKTIVISTA FOLYÓIRAT


ELEMENTARE TYPOGRAPHIE
190
DIE MODENSCHAU
baruch
НЕОБЫЧАЙНЕЙШИЕ
ПРИКЛЮЧЕНИЯ
С
ВЛАДИМИРОМ
М



①® *ABC. Beiträge zum Bauen* 1926 Special issue on New Art of *ABC* (edited by Hannes Meyer), 2, 1926

Issue 2 (1926) of the Basel architectural magazine *ABC. Beiträge zum Bauen* (ABC. Contributions on Building) was dedicated to contemporary art. Edited by the Swiss architect and urbanist Hannes Meyer, the eight-page issue contains six contributions by Willy (sic) Baumeister, Iwan (sic) Tschichold, El Lissitzky, Georges Vantongerloo, Piet Mondrian, and László Moholy-Nagy. Except for Vantongerloo's article, which is written in French, all texts are in German. The issue is richly illustrated with sixteen black-and-white reproductions of paintings, sculptures, assemblages and an architectural sketch. The text is arranged in two justified columns. The sequence of articles is visually articulated through an alternating layout: blocks of bold sans-serif text are followed by combinations of sans-serif headings and serif body text.

Tschichold's contribution, entitled "Die neue Gestaltung" (The New Design), is a reprint of an excerpt from an article originally published in *Typographische Mitteilungen*, special issue "Elementare Typographie", in October 1925. It presents a concise overview of the successive artistic movements, tracing a trajectory from Impressionism to Constructivism through Cubism, Futurism, Expressionism, Dadaism, Suprematism, Neoplasticism, and Lissitzky's Proun. The narrative culminates with the Bauhaus in Weimar and VKhUTEMAS (Higher State Artistic and Technical Workshops) in Moscow, two schools founded at roughly the same time and sharing the ambition to integrate artistic creation into architecture, thereby redefining the role and meaning of art.

¶ The special issue on New Art of *ABC* is listed in the bibliography of *Die neue Typographie* as recommended reading. However, it is not discussed elsewhere in the book. Since the 1926 issue 2 of *ABC* was not formally published as a special issue, Tschichold's description of it as "Sonderheft Neue Kunst" (Special Issue on New Art) appears to refer more to its thematic focus than to an explicit editorial designation. In this respect, the issue can be understood as an overview of the ideas and debates surrounding contemporary art that were particularly relevant to Tschichold's own position. Tschichold's contribution to the issue, "Die neue Gestaltung," appears to have served as the basis for the chapter "The New Art" in *Die neue Typographie*. While the later text follows the same general historical narrative and argument, it further develops the ideas first articulated in the article, placing them more directly in relation to the principles of the New Typography. [CB]

→ Jacques Gubler, edited by, *ABC 1924–1928. Avanguardia e architettura radicale*, Electa, Milan 1983.

→ Sima Ingberman, *ABC. International Constructivist Architecture, 1922–1939*, The MIT Press, Cambridge MA 1994.

→ Richard Hollis, *Swiss Graphic Design. The Origins and Growth of an International Style, 1920–1965*, Yale University Press, New Haven CT 2006, pp. 54–56.

○ Design: Hans Schmidt, Mart Stam

□ 345 × 244 × 1 mm

← Identical reprint: Lars Müller, Baden 1993


LICHT
TAGESLICHT
BOR. LOOSER & CIE.
BOR. LOOSER & CIE., RAMISTR. 41, ZÜRICH 4
8 ALBERT LANGEN BAUHAUSBÜCHER
KOHLEN
STROHMEYER BASEL
ETERNIT
3 ADOLF BEHNE
ETERNIT NIEDERURNEN
5 LE CORBUSIER
HETZER
KONSTRUKTIONEN IN HOLZ
1 EL LISSITZKY
A B C 2
WILLY BAUMEISTER
Typotechnik
DIE NEUE GESTALTUNG


EL LISSITZKY

⑲ *Das Werk* 1926 "Die neue Welt", special issue (edited by Hannes Meyer) of *Das Werk*, 7, July 1926

Launched in 1914, *Das Werk* (The Work) was the joint publication of the Bund Schweizerischen Architekten (Association of Swiss Architects) and the Swiss Werkbund.

The July 1926 issue of the magazine, "Die neue Welt", was edited by architect Hannes Meyer and it featured articles by Meyer himself, Willi Baumeister and Lajos Kassák. The latter in particular might have been of interest for the readers of *Die neue Typographie* since it was devoted to advertising.

The column "Einige zeitgemäße Bücher" (Some Contemporary Books) featured a review of *Die Bauhausbücher* and a list of suggested titles, including Kurt Schwitters' *Die Scheuche*, El Lissitzky's *Suprematisch worden van twee kwadraten in 6 konstrukties*, the catalogue *Staatliches Bauhaus in Weimar 1919–1923*, a selection of books by Le Corbusier. Another column titled "Zeitgemässe Zeitschriften" (Contemporary Magazines) featured a selection of avant-garde magazines such as *Merz*, *ABC*, *G*, *Der Sturm* and the October 1925 special issue of *Typographische Mitteilungen*. The covers of some of these publications appeared in two photographs that illustrated this section.

The special issue featured the same standardised cover – characterised by serif capital letters and a centred layout – as the issues of *Das Werk* from 1925 to 1928, before it was redesigned by Walter Cyliax, a German art director working since 1924 for the magazine's printer, Verlag Gebrüder Fretz AG in Zurich. The layout of the inner pages is symmetrical, with two columns of justified text, bold sans serif headings and black-and-white images centred on the page or inserted in one of the two columns.

¶ The special issue "Die neue Welt" of *Das Werk* is listed, together with the magazines *Bauhaus*, *i10* and *Die Form*, as an example of a magazine in standard format in the section of *Die neue Typographie* devoted to periodical publications (p. 207). [CB]

→ Richard Hollis, *Swiss Graphic Design. The Origins and Growth of an International Style, 1920–1965*, Yale University Press, New Haven CT 2006.

→ Thomas Gnägi, Bernd Nicolai and Jasmine Wohlwend Piai, edited by, *Gestaltung, Werk, Gesellschaft. 100 Jahre Schweizerischer Werkbund SWB*, Scheidegger & Spiess, Zurich 2013.

→ Ute Poerschke, *Architectural Theory of Modernism. Relating Functions and Forms*, Routledge, New York 2016, pp. 104–112.

○ Design: Walter Cyliax

□ 299 × 210 × 3 mm

← Identical reprint: Lars Müller, Zurich 1990





②⓪ *Offset. Buch- und Werbekunst* 1926
"Bauhaus-Heft", special issue of *Offset. Buch- und Werbekunst*, 7, 1926

The magazine *Offset. Buch- und Werbekunst* (Offset. Book and Advertising Art) addressed a readership of printers, advertising experts and publishers. It regularly provided information about innovations in technology through reports about new machines, printing inks and other technical aspects of everyday practice. It advocated the adoption of DIN standards, but maintained a rather sceptical attitude towards the New Typography.

Issue 7 of 1926 was devoted to the Bauhaus. It included the school syllabus, nine programmatic contributions by Bauhaus teachers – Walter Gropius, Marcel Breuer, László Moholy-Nagy, Josef Albers, Herbert Bayer, Gunta Stölzl and Oskar Schlemmer – and five further articles on printing processes. The special issue of *Offset* featured a cover design by Joost Schmidt and was profusely illustrated with full-page and in-text, colour and black-and-white illustrations. Reproductions showed, among other things, typographic and architectural designs, photographs and artworks.

¶ This is one of many special issues that various periodicals of the time devoted to the Bauhaus to be included by Jan Tschichold in the bibliography of *Die neue Typographie*. Despite being marked as a special recommendation to the reader, the special issue of *Offset* is not directly mentioned in the main text. [CB]

→ Jeremy Aynsley, "*Gebrauchsgraphik* as an Early Graphic Design Journal, 1924–1938", in *Journal of Design History*, 1 (5), 1992, pp. 53–72

→ Patrick Rössler, *The Bauhaus and Public Relations. Communication in a Permanent State of Crisis*, Routledge, London/New York 2014.

→ Julia Meer, *Neuer Blick auf Die neue Typographie. Die Rezeption der Avantgarde in der Fachwelt der 1920er Jahre*, Transcript Verlag, Bielefeld 2015, pp. 297–298.

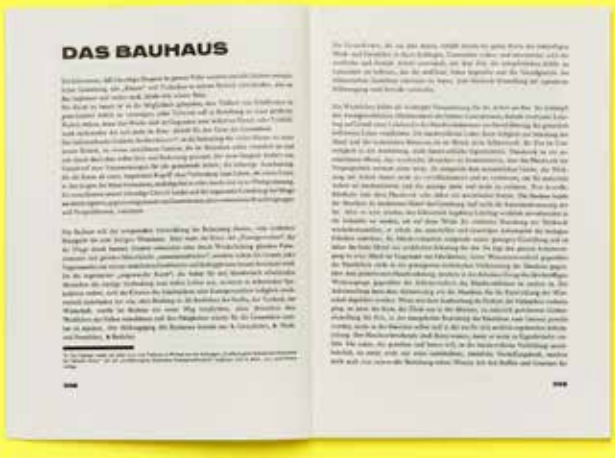
○ Cover design: Joost Schmidt

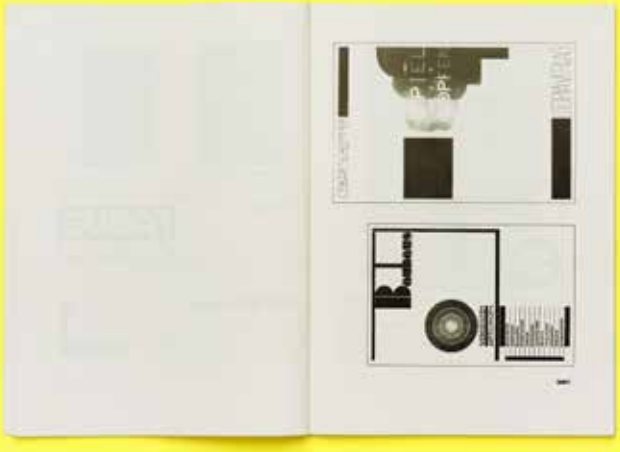
□ 296 × 209 × 8 mm

← Black-and-white reprint:
Kraus Reprint, Munich 1980


Bauhaus-Heft der Zeitschrift
·Offset · Buch- und Werbekunst·
Kraus Reprint

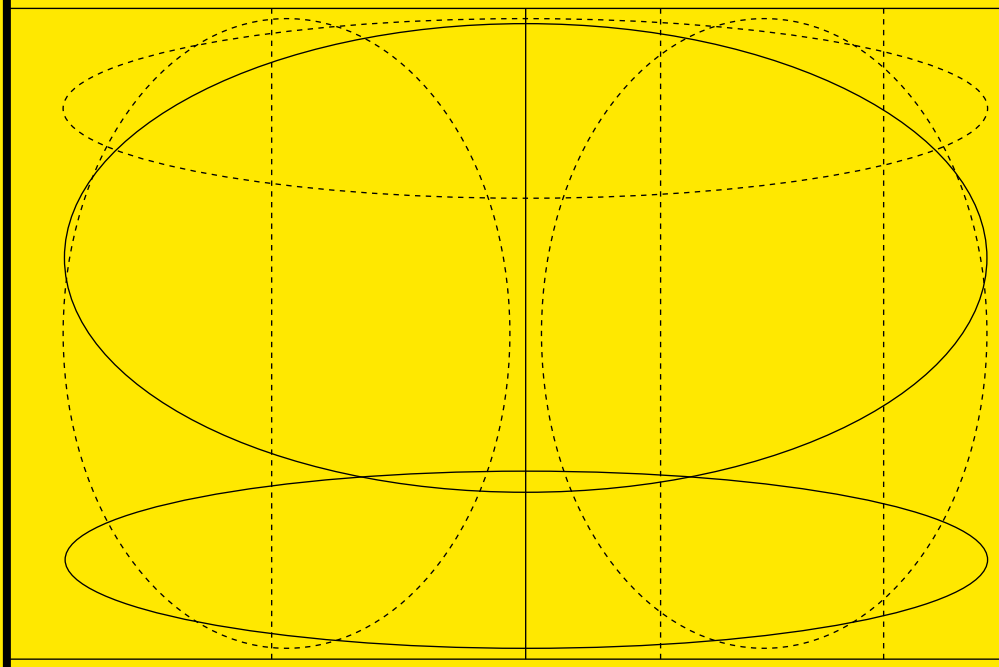

OFFSET
BUCH UND WERBEKUNST
7
BAUHAUS-HEFT


DAS BAUHAUS

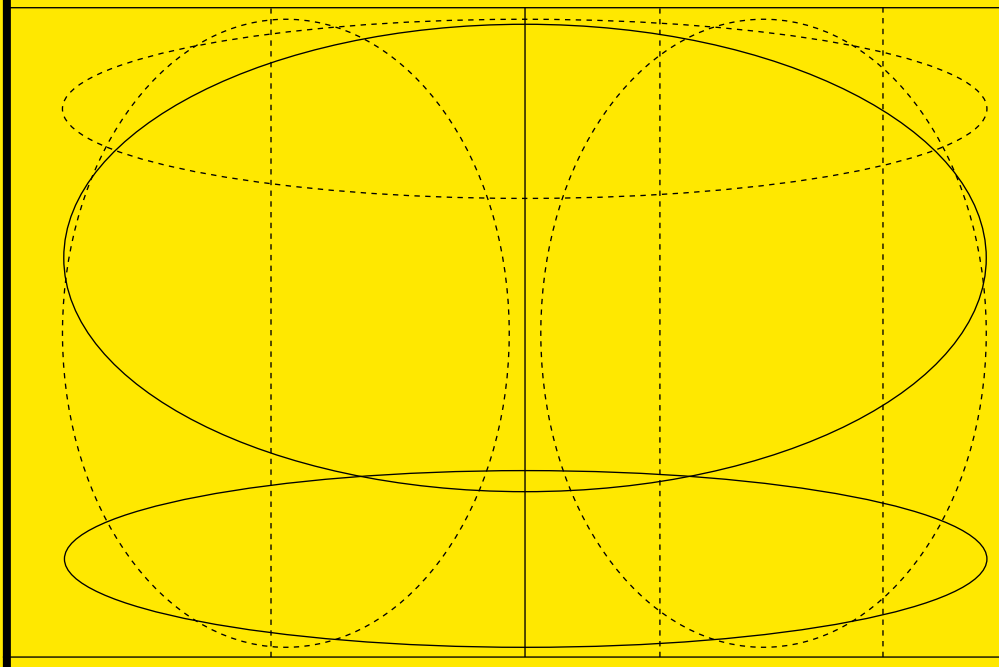



ARCHITEKTUR
26.
POELZIG
KONSUM
BACKEREI JENA


ZEITGEMÄSSE
TYPOGRAFIE
ZIELE, PRAXIS, KRITIK



CZECH



155

②① "Sborník nové krásy" (An Anthology of the New Beauty), special issue (edited by Jaromir Krejcar) of *Život* (Life), 2, December 1922

The special issue "Sborník nové krásy" (An Anthology of the New Beauty) of the magazine *Život* (Life) was published in December 1922 in Prague. The first issue of the magazine was published by the Umělecka Beseda (Artists' Circle) and then passed into the hands of Devětsil, an association of Czech avant-garde artists who was also responsible for the publication of the avant-garde magazine *Pásmo*.

The editor of *Život* 2 was the architect Jaromír Krejcar. The articles approached diverse topics: from visual arts to architecture, from cinema and photography to music. The issue is lavishly illustrated with 107 illustrations representing architecture and design products, paintings, drawings, sculptures, movie sequences and photographs; from the Tibetan architecture to Man Ray's photographs through African sculptures. The cover and the layout of *Život* 2 were conceived by Bedřich Feuerstein, Jaromír Krejcar, Josef Šíma, and Karel Teige.

¶ The cover of *Život* 2 is reproduced in "The New Book" section (p. 221). A couple of pages later (p. 224), Jan Tschichold mentions Karel Teige for his remarkable book design. [CB]

→ Aurèle Letricot, "Devetsil et ses revues: l'avant-garde du Toit de l'Europe", in *La Revue des revues*, 40, 2007, pp. 19–43.

→ Nicholas Sawicki, "The View from Prague: *Moderní revue* (1894–1925); *Volné směry* (1896–1949); *Umělecký měsíčník* (1911–14); *Revoluční sborník Devětsil* (1922); *Život* (1922); *Disk* (1923–25); *Pásmo* (1924–26); and *ReD* (1927–31)", in Peter Brooker, Sascha Bru, Andrew Thacker, and Christian Weikop, edited by, *The Oxford Critical and Cultural History of Modernist Magazines*. Vol. III, *Europe 1880–1940*, Oxford University Press, Oxford 2013, pp 1074–1098.

→ Meghan L. Forbes, *In the Middle of It All: Prague, Brno, and the Avant-Garde Networks of Interwar Europe*, doctoral thesis, University of Michigan, Ann Arbor MI 2016.

○ Cover design: Bedřich Feuerstein, Jaromír Krejcar, Josef Šíma, Karel Teige

○ Layout design: Karel Teige

□ 255 × 188 × 15 mm

← Digital reconstruction: ECAL, Renens 2025


ŽIVOT
SBORNÍK NOVÉ KRÁSY


LA VIE
život
L'ART NOUVEAU – CONSTRUCTION
ACTIVITÉ INTELLECTUELLE
CONTEMPORAINE
J. KREJCAR


REKLAMA
AŤ ŽIJE
ŽIVOT!


DISK


DIE MODERNE
ČECHISCHE KUNST
KUBISMUS.


NEW-YORK

②② Vítězslav Nezval, *Pantomima. Poesie*, Ústřední Studentské Knihkupectví a Nakladatelství (Central Student Bookshop and Publishing House), Prague 1924

Pantomima (Pantomime) is a collection of poems written by the Czech poet Vítězslav Nezval, co-founder of the Surrealist movement in Czechoslovakia (1934) and member of the avant-garde group Devětsil.

The book is the outcome of a collaboration with Karel Teige, who conceived the layout of Nezval's typographic poems. Teige evoked the theme of the poem by arranging the text into visual images. For example, the poem "Adé" (Adieu) is an obituary notice in which the letters are arranged to recall the curves traced by birds in flight, thus suggesting the departure of Harlequin and the other comedians whom the poet mourns. The poem "Co je nejkrisnejsiho v kavirne" (What is Most Beautiful in a Coffeehouse) is composed of diverse typefaces of different dimensions. The book also includes a series of poems devoted to the alphabet, that were to be reprinted in 1926 in *ABECEDA* (Alphabet). In this now iconic publication, each poem stands opposite to a photomontage by Teige. These photomontages feature a series of photographs taken by Karel Paspa of the dancer Milča Mayerová who evokes the letters of the alphabet through her physical posture.

Pantomima also features a cover design and six drawings by the Czech artist, photographer and poet Jindřich Štyrsky. The cover is an example of the "pictorial poems" that were created by several Devětsil artists at the time by combining photomontage and text. Štyrsky's "pictorial poem" is entitled "Souvenir" and features photographs of a harlequin, a boat sailing in the open sea, airplanes flying, a geographical map, and palm trees.

¶ Marked with the letter "d", referring to poetry, the book is not mentioned in the main text of *Die neue Typographie*. The six publications listed by Jan Tschichold under Czech literature in the bibliography are all designed by Karel Teige. Teige is mentioned twice in the main text and praised for his remarkable book design (pp. 61 and 224). [CB]

→ Irena Žantovská Murray, "Under the Banner of the Book. The Work of Karel Teige", in *Fontanus*, 4, 1991, pp. 125–142.

→ Esther Levinger, "Czech Avant-Garde Art. Poetry for the Five Senses", in *The Art Bulletin*, 3 (81), September 1999, pp. 513–532.

→ Martin Charvát, *Zázračné křížení. Karel Teige a Vítězslav Nezval* (Miraculous Encounters. Karel Teige and Vítězslav Nezval), Akademie múzických umění (Academy of Performing Arts), Prague 2020.

○ Cover design: Jindřich Štyrsky

○ Layout design: Karel Teige

□ 230 × 154 × 12 mm

← Identical reprint: Akropolis, Prague 2004


Vítězslav Nezval
Pantomima
1924


Abeceda
A
B
C
D


První cyklista







②③ Karel Teige, *Film*, Václav Petr, Prague 1925

Co-founder of the Czech avant-garde movement Devětsil movement in the 1920s, Karel Teige shared with fellow group members an enthusiasm and fascination for cinema, especially for popular genres such as slapstick comedy and adventure film. Cinema was regarded as the modern form of proletarian art: mass entertainment and mass distraction were more effective than works of art that preached the proletariat through didactic and edifying content. Charlie Chaplin was extremely popular with Devětsil members. He was celebrated as the first to understand and exploit the expressive possibilities of cinema, thereby liberating this from the oppression of literature and theatre.

The book *Film* (1925) is one of a number of publications devoted by Teige to cinema. In 1922, he wrote the essay "Foto Kino Film", in which he argued against sentimentalism and academism, advocating for a cinema closer to circus, music hall and cabaret, than to theatre and literature. In spring 1924 he published two articles on the subject of film as art, "Filmové groteske" (Grotesque Film) and "Chaplin", in the daily *Národné osvobozené* (National Liberation). He also contributed to a lecture series given by Devětsil members at the Great Hall of Prague University on the subject of film at the end of March 1925.

Film was the first volume of the series "Radosti ze života" (The Joys of Life), published in Prague by Václav Petr. Teige is also responsible for the design of the book cover and typography of the book. On the former, one can identify a scene from Chaplin's silent movie *The Kid* (1921) and frame shots from Hans Richter's abstract movie *Rhythmus 21* (1921).

¶ The book *Film* is not mentioned in the main text of *Die neue Typographie*. The six publications listed by Jan Tschichold under Czech literature in the bibliography are all designed by Karel Teige. Teige is mentioned twice in the main text and praised for his remarkable book design (pp. 61 and 224). *Film* is one among a number of publications of the topic of avant-garde cinema included in the bibliography of *Die neue Typographie*. [CB]

→ Manuela Castagnara Codeluppi, edited by, *Karel Teige. Luoghi e pensieri del moderno 1900-1951*, Electa, Milan 1996.

→ Eric Dluhosch, Rostislav Švácha, *Karel Teige 1900-1951. L'Enfant Terrible of the Czech Avant-Garde*, The MIT Press, Cambridge MA 1999.

→ Esther Levinger, "Karel Teige on Cinema and Utopia", in *The Slavic and East European Journal*, 2 (48), Summer 2004, pp. 247–274.

○ Cover design and typography: Karel Teige

□ 193 × 147 × 9 mm

← Original edition: Václav Petr, Prague 1925


KAREL TEIGE
FILM



②④ Jindřich Honzl, *Roztočené jeviště* (The Spinning Stage), Jan Fromek-Odeon, Prague 1925

Jindřich Honzl was a Czech theatre theorist and director, as well as one of the leading representatives of Czech theatre avant-garde. His book *Roztočené jeviště* (The Spinning Stage) is a collection of theoretical essays about theatre, acting and directing. On the cover is a photomontage by leading Czech Surrealist artists Toyen (Marie Čermínová) and Jindřich Štyrský. The pair was part of the Devětsil group and co-founded the Czech Surrealists group in 1934. The typography of the book was conceived by Karel Teige.

¶ *Roztočené jeviště* is not mentioned in the main text of *Die neue Typographie*. The six publications listed by Jan Tschichold under "Czech literature" in the bibliography are all designed by Karel Teige, who is also mentioned twice in the main text and praised for his remarkable book design (pp. 61 and 224). Toyen and Jindřich Štyrský conceived the covers of some other Czech books that are included in the bibliography of *Die neue Typographie*. [CB]

→ David Drozd, Don Sparling and Tomáš Kačer, edited by, *Theatre Theory Reader. Prague School Writings*, Karolinum Press, Prague 2016, pp. 572–581.

→ Radka Kunderová, "Honzl, Jindřich", in *Česká divadelní encyklopedie*, 2019, encyklopedie.idu.cz/index.php?option=com_content&view=article&id=3623:honzl-jindrich&lang=cs&Itemid=108 (accessed 20 September 2022).

→ Karla Huebner, *Magnetic Woman. Toyen and the Surrealist Erotic*, University of Pittsburgh Press, Pittsburgh 2020.

○ Cover design: Toyen (Marie Čermínová), Jindřich Štyrský

○ Layout design: Karel Teige

□ 197 × 137 × 10 mm

← Original edition: Jan Fromek-Odeon, Prague 1925


J. HONZL
ROZTOČENÉ
JEVIŠTĚ


JINDŘICH HONZL
ROZTOČENÉ
JEVIŠTĚ

②⑤ Jaroslav Seifert, *Na vlnách TSF* (On the Waves of the Télégraphie Sans Fil), Václav Petr, Prague 1925

Na vlnách TSF (On the Waves of the TSF) is a collection of poems by Czech writer, poet and journalist Jaroslav Seifert. Fellow member of Devětsil avant-garde group, Karel Teige laid out Seifert's verses, thereby turning them into striking typographical poems. Echoing the work of Guillaume Apollinaire and Filippo Tommaso Marinetti, Teige exploited the typographic form of the letter and page layout, in the belief that typography was a means of expression in its own right. Almost every poem of *Na vlnách TSF* is set in a different typeface, in varying sizes. Teige played with type forms and sizes, as well as with the placement of the text on the page, to create special graphic layouts that add to the whimsical nature of many of Seifert's poems.

¶ *Na vlnách TSF* is one of six publications designed by Karel Teige that are included in the bibliography of *Die neue Typographie*. The book is marked with the letter "d", referring to poetry, and it is not directly mentioned in the main text. However, the colophon of *Na vlnách TSF* is reproduced in "The New Book" section (p. 22). This is designed by Teige and features an asymmetric grid layout, different typefaces, and a strong contrast between black (in the form of bold rules, letters and a circle) and white areas. [CB]

→ Irena Žantovská Murray, "Under the Banner of the Book. The Work of Karel Teige", in *Fontanus*, 4, 1991, pp. 125–142.

→ Esther Levinger, "Czech Avant-Garde Art. Poetry for the Five Senses", in *The Art Bulletin*, 3 (81), Sept. 1999, pp. 513–532.

→ Dana Loewy, "Introduction", in Jaroslav Seifert, *Early Poetry of Jaroslav Seifert*, Northwestern University Press, Evanston IL 1999, pp. xviii–xix.

○ Cover and layout design: Karel Teige

□ 223 × 167 × 7 mm

← Identical reprint: Akropolis, Prague 2011


Jaroslav Seifert
NA VLNÁCH
TSF
1925


Park
MÁ ITALIE
STO STA JSTA STUAMO STATE STANO
PO PAU PA PIACCIAMO PATE PANO
BO OAU BA BIAMO BATE BANO
VO VAU VA ANDIAMO ANDATE VANO


Večerní světla
OLLAGUMY
VERŠE O DVOU UTOPENCÍCH
22
23


ZNÁMÉJMA POEZIE
36
37


Ulice
42
43


umírající cholerou
vydechují vůni
konvalinek
vdechujíce vůni
konvalinek
umíráme láskou
30
vzpomeňte moudrých filosofů
život není nic než okamžik
a přece když čekáváš jsme na svém milenky
byla to věčnost

②⑥ Vítězslav Nezval, *Menší růžová zahrada* (A Smaller Rose Garden), Odeon, Prague 1926

Menší růžová zahrada (A Smaller Rose Garden) is a collection of poems by Czech poet Vítězslav Nezval, co-founder of the Surrealist movement in Czechoslovakia (1 934) and a member of the avant-garde group Devětsil. The cover features a pictorial poem, that is a combination of photomontage and text, by Toyen (Marie Čermínová) and Jindřich Štyrský. Karel Teige took care of the typography and layout of the book. A portrait of Nezval by Josef Šíma illustrates the title page.

¶ Vítězslav Nezval's book *Menší růžová zahrada* is not mentioned in the main text of *Die neue Typographie*. The six publications listed by Jan Tschichold under Czech literature in the bibliography are all designed by Karel Teige who is also mentioned twice in the main text and praised for his remarkable book design (pp. 61 and 224). Toyen and Jindřich Štyrský conceived the covers of some other Czech books that are included in the bibliography. [CB]

→ Jean Marcenac, *Notice biographique*, in Vítězslav Nezval, *Poèmes choisis* (19 22–19 53), Robert Laffont, Paris 1 992, pp. 85–93.

→ Esther Levinger, "Czech Avant-Garde Art: Poetry for the Five Senses", in *The Art Bulletin*, 3 (81), September 19 99, pp. 51 3–532.

→ Karla Huebner, *Magnetic Woman. Toyen and the Surrealist Erotic*, University of Pittsburgh Press, Pittsburgh 2020.

○ Cover design: Toyen (Marie Čermínová), Jindřich Štyrský

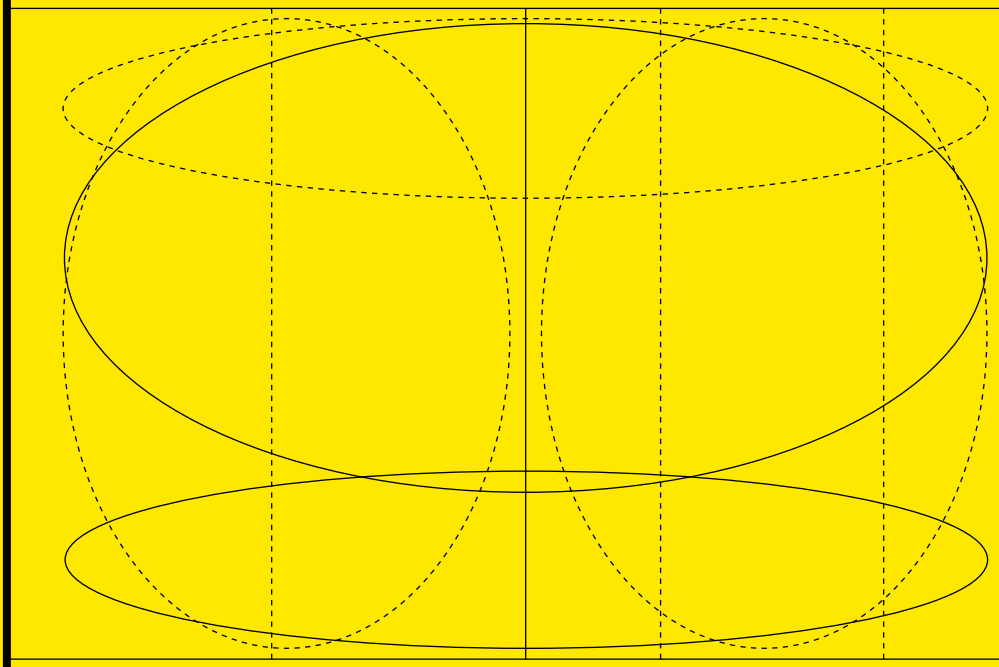
○ Layout design: Karel Teige

□ 195 × 1 37 × 7 m m

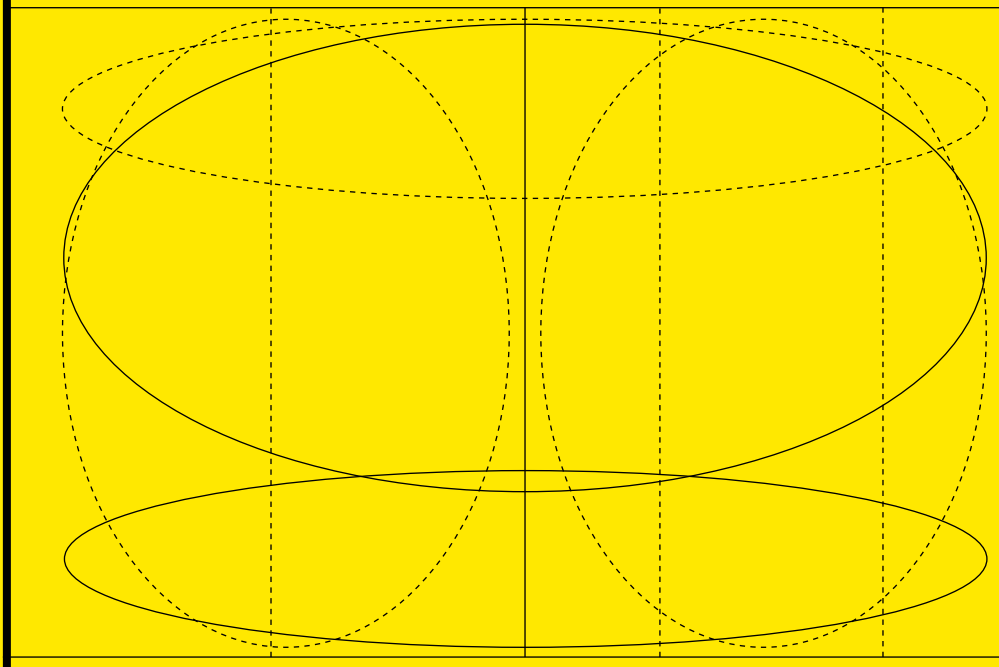
← Original edition: Odeon, Prague 1 926


VÍTĚZSLAV NEZVAL
MENŠÍ
RŮŽOVÁ ZAHRADA





DANISH



175

②⑦ Harald Landt Momberg, *Aktiv Reklame. Nye Principer i Annonceringens Kunst* (Active Advertising. New Principles in the Art of Advertising), DNSS, Copenhagen 1924

Harald Landt Momberg's booklet *Aktiv Reklame. Nye Principer i Annonceringens Kunst* (Active Advertising. New Principles in the Art of Advertising) was published in Copenhagen, Kristiania (Oslo), and Berlin in 1924 by Det ny Studentersamfund, a Copenhagen-based socialist student society founded in 1922. In *Aktiv Reklame*, Momberg claims that advertisements could help provide awareness of better goods, technical advances and new inventions.

Aktiv Reklame was also published in its entirety in two issues of the radical newspaper *Pressen* in 1924. Many of the typographic examples presented by Momberg stems from *Pressen*, including advertisements, headlines, a front page, and a flyer. *Pressen* was published in 1923–1924 and featured political and cultural articles and criticism. It was typographically innovative, making extensive use of large, bold sans-serif typefaces, heavy rules and asymmetrical compositions. In terms of typography, *Aktiv Reklame* and *Pressen* may have been inspired by Constructivist ideas and examples, including the works of Kurt Schwitters and El Lissitzky.

Momberg was a poet and journalist associated with *Pressen*. His first publication was a collection of Expressionist poems, *Parole. 33 expressionistiske Digte* published by Det Ny Studentersamfunds Forlag in 1922. Momberg also published poems in the German Expressionist journal *Der Sturm*, whose editor Herwarth Walden was a personal acquaintance. At the time, Momberg was closely affiliated with the Danish poet and critic Rud Broby (Rudolf Broby-Johansen), both of whom were in contact with key figures of the international avant-garde, including Filippo Tommaso Marinetti. Momberg appears also to have been personally acquainted with Jan Tschichold.

¶ *Aktiv Reklame. Nye Principer i Annonceringens Kunst* is featured in the bibliography as the only Danish publication. In the section "The History of the New Typography" of *Die neue Typographie* (p. 60), in which Jan Tschichold identifies people producing new work in the field of typography, Momberg is mentioned under "Denmark" along with Torben Hansen. Both participated in the publication of the radical Danish newspaper *Pressen* (1923–1924), with Hansen serving as editor-in-chief. [MS]

→ Olaf Harsløf, "Pressen. Periodisk Flyveskrift", in *Leksikon for det 21. Århundrede*, n.d., leksikon.org/art.php?n=4965 (accessed 8 April 2022).

→ Torben Jelsbak, "Punkt og linje på flade. Grafisk totaldesign og typografiske punktvirkninger i dansk ekspressionisme", in *Bogvennen*, 1, January 2001.

→ Trond Klevgaard, *The New Typography in Scandinavia. Modernist Design and Print Culture*, Bloomsbury, London 2021, pp. 31–36.

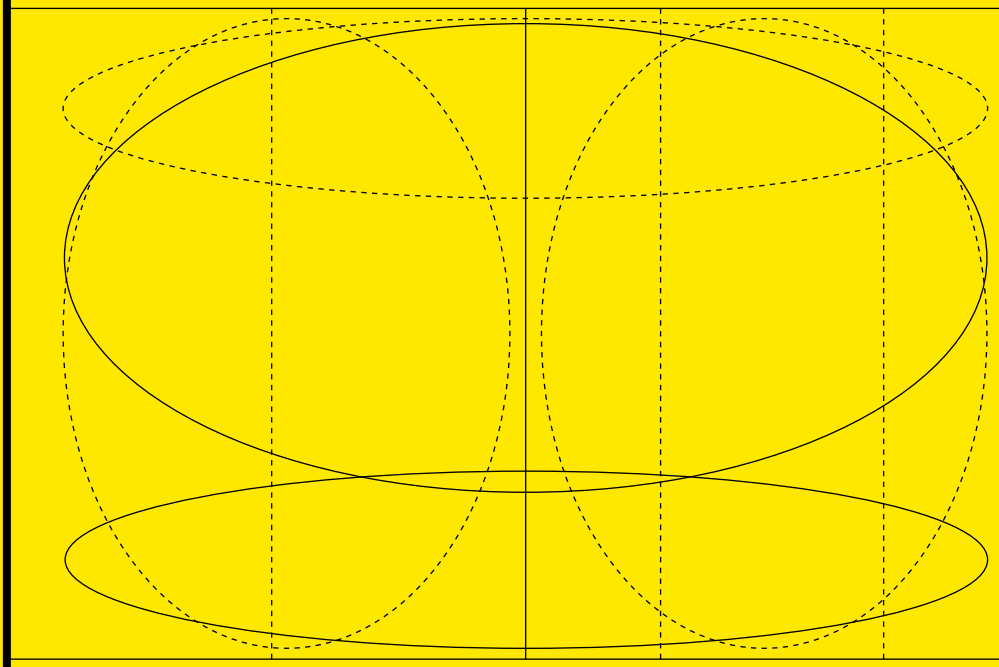
○ Designer unknown

□ 242 × 162 × 2 mm

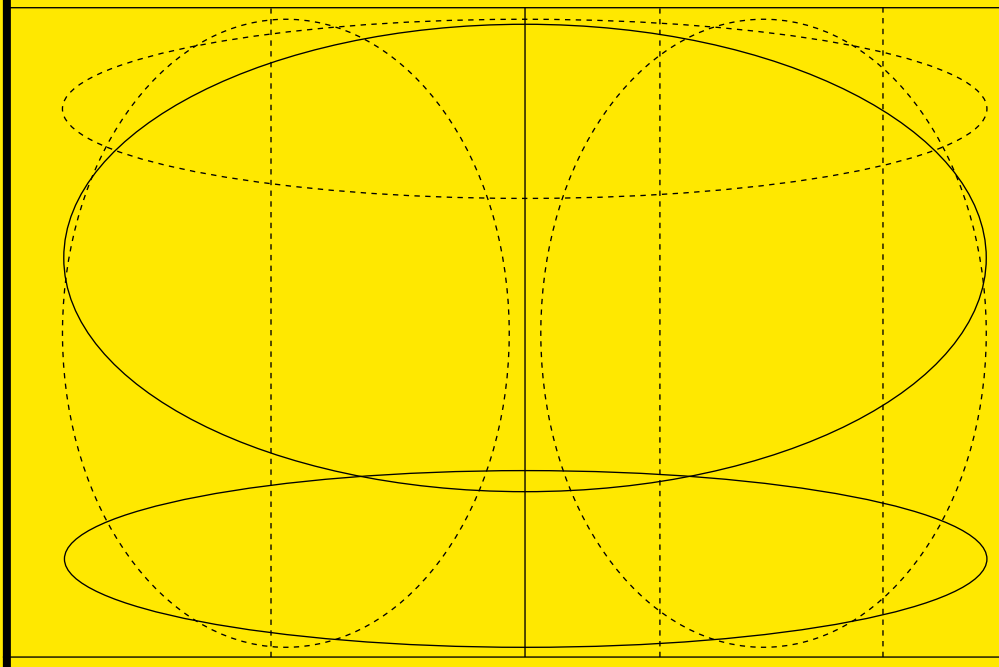
← Digital reconstruction: ECAL, Renens 2022


HARALD LANDT MØNSTED
AKTIV
REKLAME
DINSS
1934


PRESSEN
ØL
BIENI



DUTCH



179

②⑧ El Lissitzky, *Suprematisch worden van twee kwadraten in 6 konstrukties* (About Two Squares. A Suprematist Tale in Six Constructions), De Stijl, The Hague 1922

Suprematisch worden van twee kwadraten in 6 konstrukties (About Two Squares. A Suprematist Tale of Two Squares in Six Constructions) is the Dutch edition of El Lissitzky's illustrated children book *Pro dva kvadrata. Suprematicheskii skaz v 6-ti postroikakh*. Translated and edited by Theo van Doesburg, the book was published in The Hague by the publishing house *De Stijl* in 1922. In the autumn of that year, it also appeared as a regular issue of the magazine *De Stijl*, 10/11 (5), October/November 1922.

¶ The book is not mentioned in *Die neue Typographie* except in the bibliography where it is marked as "bd", referring to wholly illustrated book and poetry. The original Russian edition is also included in the bibliography (see source #117). [CB]

→ Gail Harrison Roman, "The Ins and Outs of Russian Avant-Garde Books. A History, 1910–1932", in Stephanie Barron and Maurice Tuchman, edited by, *The Avant-Garde in Russia, 1910–1930. New Perspectives*, MIT Press, Cambridge MA 1980, pp. 102–109.

→ Sandra L. Beckett, *Crossover Picturebooks. A Genre for All Ages*, Routledge, New York 2012, pp. 25–27.

→ Serguei Alex. Oushakine and Marina Balina, "Introduction. Primers in Soviet Modernity. Depicting Communism for Children in Early Soviet Russia", in Marina Balina and Serguei Alex Oushakine, edited by, *The Pedagogy of Images. Depicting Communism for Children*, University of Toronto Press, Toronto 2021, pp. 3–48.

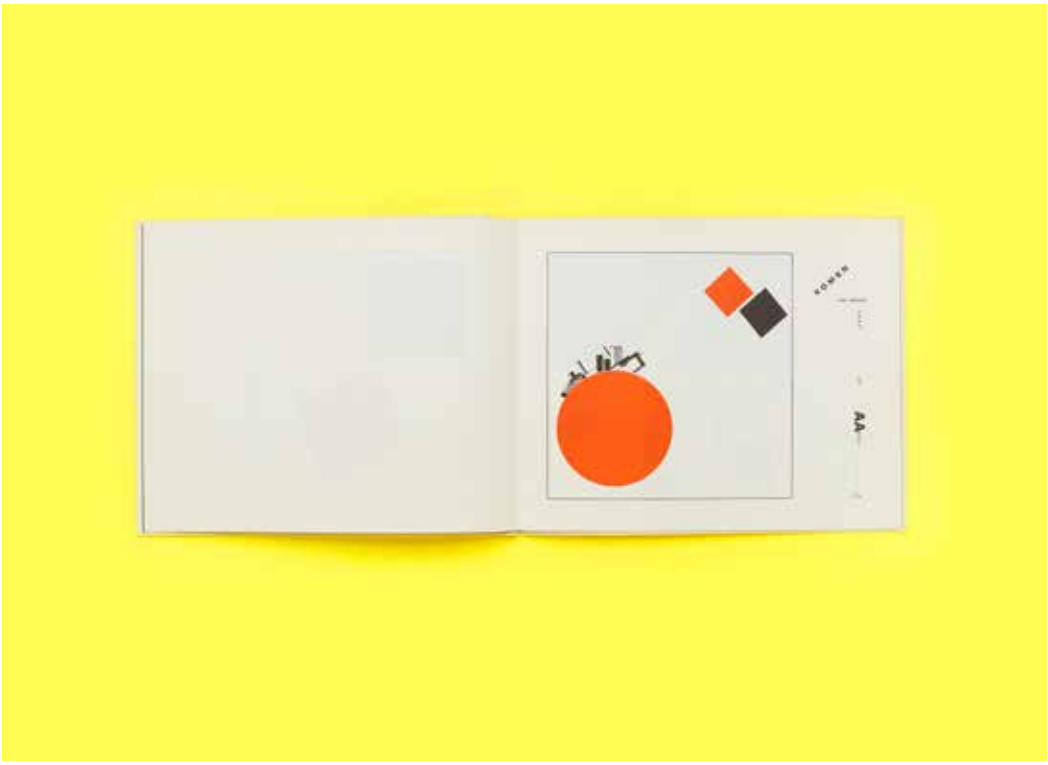
○ Design: El Lissitzky

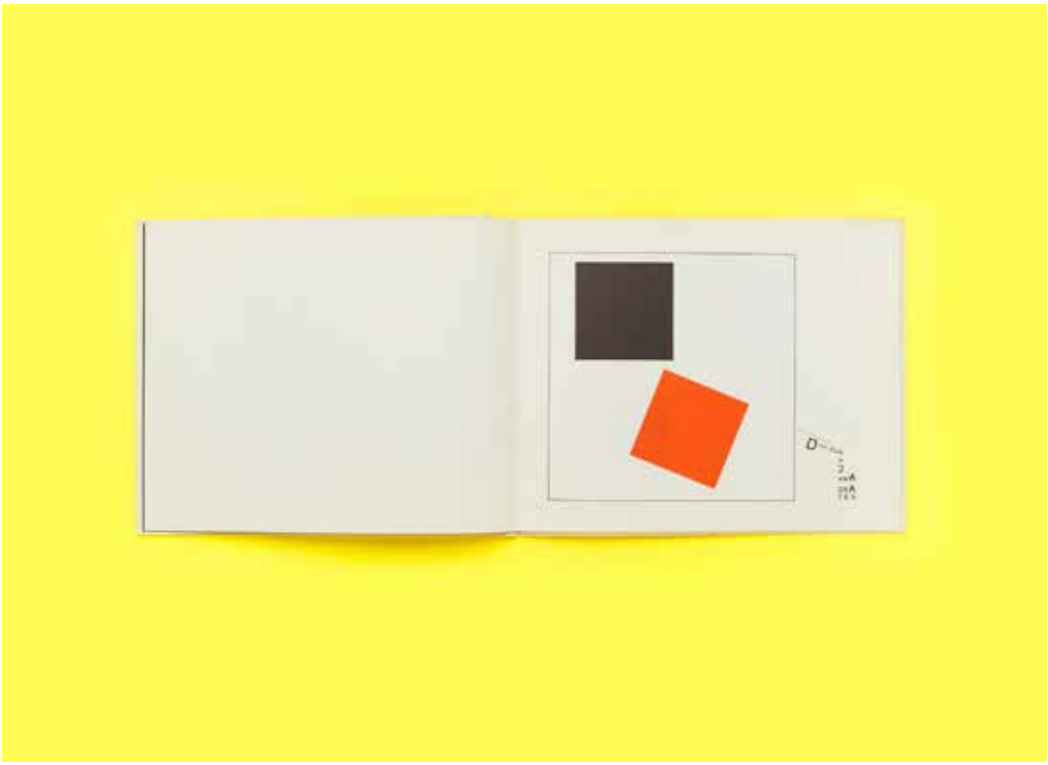
□ 262 × 214 × 3 mm

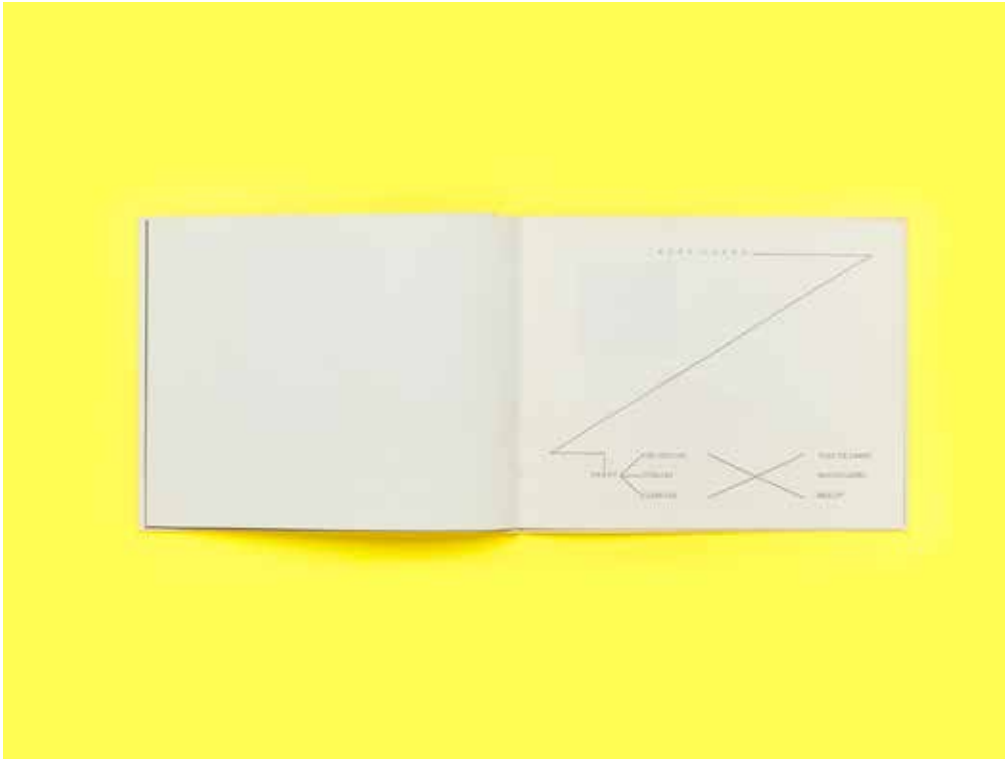
← Identical reprint: Gerard & Schreurs, Maastricht 1985


2

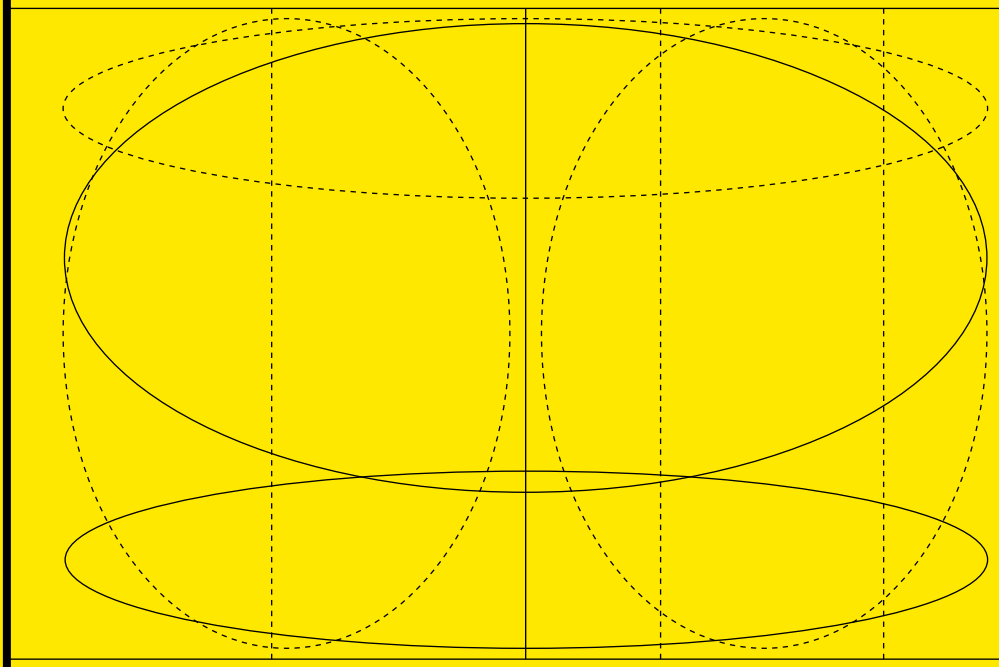

1922 STIJL HAAG
SUPREMATISCH
WORDEN
VAN
.W
.WA
DRA
TEN
.6



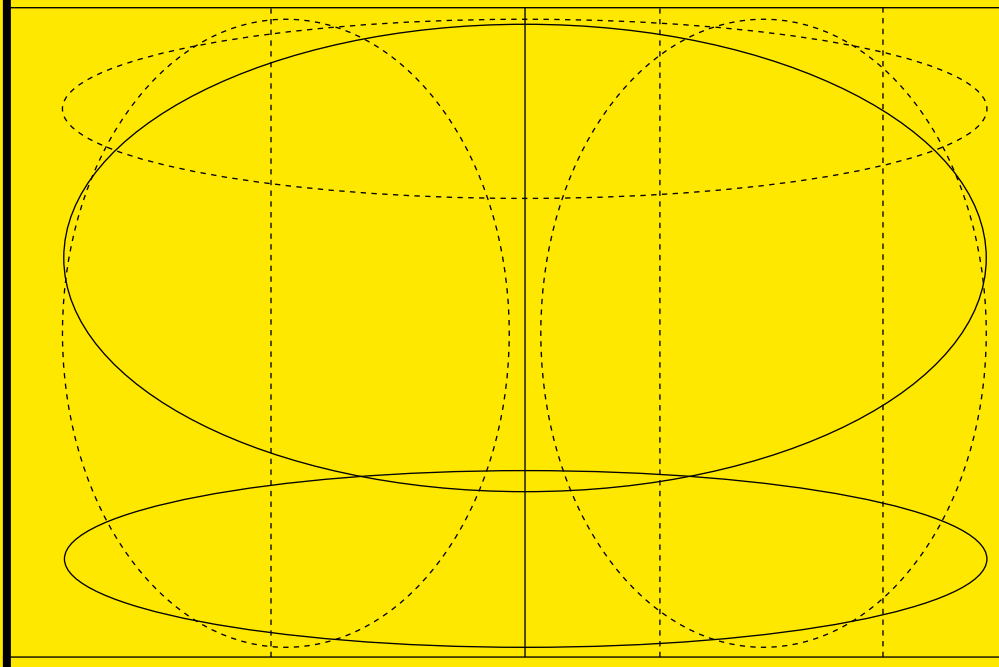





VOOR
ALLE
ALLE
ALLE



FRENCH



185

②⑨ Filippo Tommaso Marinetti, "Manifeste du futurisme", in *Le Figaro*, 20 February 1909, p. 1

The "Manifeste du futurisme" (Manifesto of Futurism) by Filippo Tommaso Marinetti appeared on 20 February 1909 in the French newspaper *Le Figaro*. It was an expanded version of an earlier manifesto, with the addition of eleven programmatic points. The manifesto launched the Italian avant-garde Futurist movement declaring its goals and principles. Marinetti called on artists to reject the past and tradition, and urged them to celebrate the energy and dynamism of the modern age and the mechanical world. In one of the most famous and controversial passages of the manifesto, he also glorified war for its power of destruction and its potential for freedom.

¶ Filippo Tommaso Marinetti's manifesto is one of the many Futurist texts that Jan Tschichold included in the bibliography of *Die neue Typographie*. The manifesto is not directly mentioned in the main text, but some of the key theoretical and aesthetic points of Futurism are mentioned in "The New Art" (pp. 34–35) and "The History of the New Typography" sections (p. 56). [CB]

→ Claudia Salaris, *Storia del Futurismo. Libri, giornali, manifesti*, Editori Riuniti, Rome 1992.

→ Guido Davico Bonino, edited by, *Manifesti Futuristi*, Biblioteca Universale Rizzoli, Milan 2009.

→ Giovanni Lista, *Le Futurisme. Textes et manifestes, 1909–1944*, Éditions Champ Vallon, Ceyzérieu 2015.

○ Designer unknown

□ 289 × 230 × 0.1 mm

← Digital reconstruction: ECAL, Renens 2020



MANIFESTE

DU

FUTURISME



③⓪ Francesco Balilla Pratella, *Manifeste des musiciens futuristes*, Direction du Mouvement futuriste, Milan 1911

The *Manifeste des musiciens futuristes* (Manifesto of Futurist Musicians) was written by the Italian composer, musicologist and ethnographer Francesco Balilla Pratella. It is the third edition of Pratella's manifesto. It was written in French and published in 1911 in two versions by the Bureaux de Poesia and the Direction du mouvement futuriste. Rather than a direct translation, it is a reworked version of the original edition. This was a leaflet written in Italian and published by the magazine *Poesia* (Poetry) on 11 October 1910. In line with the Futurist rhetoric, the text urges the young musicians to get rid of the old traditions and then goes on listing the principles for the creation of a new kind of music.

¶ This is one of the many Futurist texts that Jan Tschichold includes in the bibliography of *Die neue Typographie*. Among others, he also mentions another text related to Futurism and music, namely Luigi Russolo's book *The Art of Noises* (1916). In the main text, Tschichold does not make any specific references to Futurist music and its theorists. However, at the end of "The History of the New Typography" section, he compares the New Typography to, among others, the new music without specifying what he means by it. Since the two Futurist titles are the only bibliographic references related to music, one can assume that they might point to a definition of "new" music. [CB]

→ Daniele Lombardi and Carlo Piccardi, *Rumori Futuri. Studi e immagini sulla musica Futurista*, Vallecchi, Florence 2004.

→ Giovanni Lista, edited by, *Luigi Russolo e la musica Futurista*, Mudima, Milan 2009.

→ Robert P. Morgan, *Music Theory, Analysis, and Society. Selected Essays*, Routledge, New York 2015, pp. 309–332.

→ Paolo Tonini, "Storia del Futurismo 1910–1911: musica Futurista", in *L'Arengario. Studio Bibliografico*, 28 March 2016, arengario.it/futurismo/storia-del-futurismo-1910-1911-musica-futurista (accessed 10 June 2022).

○ Designer unknown

□ 273 × 217 × 0.1 mm

← Digital reconstruction: ECAL, Renens 2020

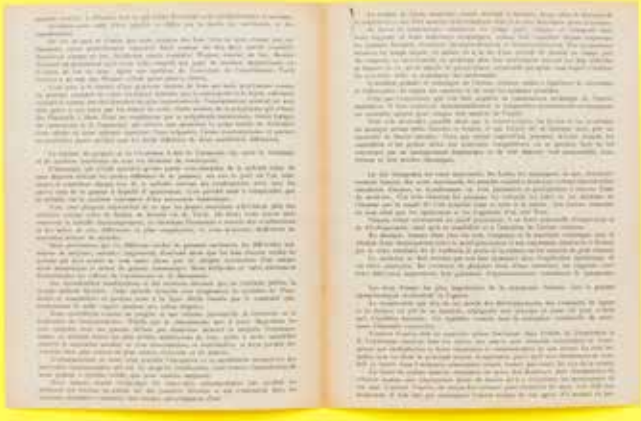


MANIFESTE

DES MUSICIENS FUTURISTES



CONCLUSIONS.



③① Filippo Tommaso Marinetti, *Supplément au manifeste technique de la littérature futuriste*, Direction du mouvement futuriste, Milan 1912

The *Supplément au manifeste technique de la littérature futuriste* (Supplement to the Technical Manifesto of Futurist Literature) was one of two versions of Filippo Tommaso Marinetti's manifesto, one in Italian and one in French, published as a leaflet in 1912. Following this leaflet edition, a selection of passages from the manifesto was published in *L'Intransigeant-Journal de Paris* on 20 August 1912. In the manifesto, Marinetti conceived the Futurist literary practice of *parole in libertà* (words in freedom). This represents a radical new approach to the literary language. The principles and rules of this literary technique include the lack of syntactic and grammatical link between the words that make up the text, which are not organised into sentences and periods, and the abolition of punctuation, accents and apostrophes.

¶ Besides appearing in the bibliography, the manifesto is not mentioned directly by Jan Tschichold in the main text of *Die neue Typographie*. However, he quotes and illustrates another literary manifesto by Filippo Tommaso Marinetti, namely *Les Mots en liberté futuristes* (pp. 54–55, 218–219, 224). [CB]

→ Claudia Salaris, *Storia del Futurismo: libri, giornali, manifesti*, Editori Riuniti, Rome 1992.

→ Guido Davico Bonino, edited by, *Manifesti Futuristi*, Biblioteca Universale Rizzoli, Milan 2009.

→ Giovanni Lista, *Le Futurisme. Textes et manifestes, 1909–1944*, Éditions Champ Vallon, Ceyzérieu 2015.

○ Designer unknown

□ 273 × 217 × 0.1 mm

← Original edition: Direction du mouvement futuriste, Milan 1912



SUPPLÉMENT
au
Manifeste technique
de la Littérature futuriste





BATAILLE
POIDS + ODEUR

③② Umberto Boccioni, *Manifeste technique de la sculpture futuriste*, Direction du mouvement futuriste, Milan 1912

The Manifeste technique de la sculpture futuriste (Technical Manifesto of the Futurist Sculpture) was written by the Futurist sculptor and painter Umberto Boccioni. It was originally published in April 1912 on a leaflet in Italian and French. In this manifesto, Boccioni expressed his hatred for classical and neoclassical artistic traditions and called for the abandonment of traditional subjects like the nude. He also formulated the idea of poly-material sculpture – namely, the use in sculpture of non-traditional materials such as glass, wood, concrete, fabric, and electric lights – and environmental sculpture, i.e., a new type of sculpture that would shape and enclose the space within itself.

¶ Umberto Boccioni's manifesto is not directly mentioned in the text, but some of the key theoretical and aesthetic points of Futurism are mentioned in "The New Art" (pp. 34–35) and "The History of the New Typography" sections (p. 56). [CB]

→ Claudia Salaris, *Storia del Futurismo. Libri, giornali, manifesti*, Editori Riuniti, Rome 1992.

→ Guido Davico Bonino, edited by, *Manifesti Futuristi*, Rizzoli, Milan 2009.

→ Giovanni Lista, *Le Futurisme. Textes et manifestes, 1909–1944*, Éditions Champ Vallon, Ceyzérieu 2015.

○ Designer unknown

□ 273 × 217 × 0.1 mm

← Digital reconstruction: ECAL, Renens 2020



Manifeste technique
de la
sculpture futuriste





③③ Luigi Russolo, *L'Art des bruits*, Direction du Mouvement futuriste, Milan 1913

L'Art des bruits (The Art of Noises) by Luigi Russolo first appeared as a leaflet both in Italian and French and was then published in *L'Intransigeant-Journal de Paris* in April 1913. The manifesto is a letter from Russolo to his friend and Futurist composer Francesco Balilla Pratella, who had written the *Manifesto of Futurist Musicians* in 1911. In *L'Art des bruits*, Russolo puts forward a new approach to musical instrumentation and composition. In particular, he expresses his belief in the expressive musical possibilities of noise and envisions the use of the sounds of everyday urban life to compose music.

¶ This is one of the many Futurist texts that Jan Tschichold includes in the bibliography of *Die neue Typographie*. Among others, he also mentions another text related to Futurism and music, namely Francesco Balilla Pratella's *Manifeste des musiciens futuristes*. In the main text, Tschichold does not make any specific reference to Futurist music and its theorists. However, at the end of "The History of the New Typography" section, he compares the New Typography to, among others, the new music without specifying what he means by it. Since the two Futurist titles are the only bibliographic references on music, one can assume that they might point to a definition of "new" music. [CB]

→ Giovanni Lista, edited by, *Luigi Russolo e la musica Futurista*, Mudima, Milan 2009.

→ Luciano Chessa, "A Metaphysical Orchestra. Researching and Reconstructing the Intonarumori", in Germano Celant, edited by, *Art or Sound*, Fondazione Prada, Milan 2014, pp. 147–152.

→ Katia Pizzi, *Italian Futurism and the Machine*, Manchester University Press, Manchester 2019, pp. 161–164.

○ Designer unknown

□ 214 × 155 × 4 mm

← Reprint: Éditions Allia, Paris 2003


LUIGI RUSSOLO
L'Arte
dei rumori



③④ Filippo Tommaso Marinetti, *Les Mots en liberté futuristes*, Edizioni Futuriste di Poesia, Milan 1919

The book *Les Mots en liberté futuristes* (Futurist Words in Freedom) was published in 1919. In this volume, Filippo Tommaso Marinetti collected and republished in French his previous literary manifestos. Addressing an international audience, the author wanted to claim authorship of the typographic experiments that were spreading among the European avant-garde at the time.

The collected essays explain the Futurist literary practice of *parole in libertà* (words in freedom). This represents a radical new approach to literary language. The term was first coined by Marinetti in the *Manifesto tecnico della letteratura Futurista* (Technical Manifesto of Futurist Literature) in 1912, and further defined in texts such as "Distruzione della sintassi, immaginazione senza fili, parole in libertà" (Destruction of Syntax, Imagination without Strings, Words in Freedom) in 1913.

The principles and rules of this literary technique include the lack of syntactic-grammatical links between the words that make up the text. These are not organised into sentences and periods, and the abolition of punctuation, accents and apostrophes. The volume also includes four fold-out pages with examples of experimental typographic compositions and layout, known as *tavole parolibere* (free-word tables) translated in French.

¶ In the section devoted to "The History of the New Typography", Jan Tschichold defines Filippo Tommaso Marinetti as a key figure in the transition from ornamental to functional typography (p. 53). He then quotes a long passage and reproduces a poem from *Les Mots en liberté futuristes* (pp. 54–55). The volume is also mentioned in "The New Book" section (pp. 218–219 and 224). Here, Tschichold highlights again Marinetti's functional use of typography to give a phonetic effect to the written word. [CB]

→ Luciano Caruso and Stelio M. Martini, edited by, *Tavole parolibere Futuriste (1912–1944). Antologia*, Liguori, Naples 1975.

→ Claudia Salaris, *Storia del Futurismo. Libri, giornali, manifesti*, Editori Riuniti, Rome 1992.

→ Giovanni Lista, *Le Futurisme. Textes et manifestes, 1909–1944*, Éditions Champ Vallon, Ceyzérieu 2015.

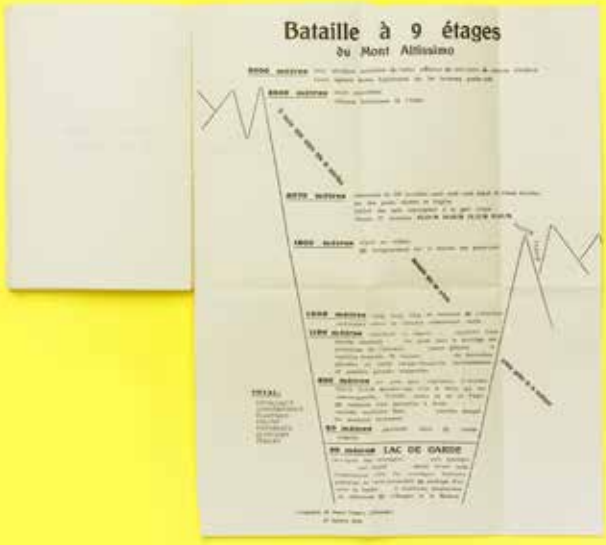
○ Designer unknown

□ 230 × 168 × 39 mm

← Identical reprint: Biblohaus, Macerata 2022


F.T. MARINETTI
Les mots en liberté futuristes
CH
R


CH
R


Bataille à 9 étages
du Mont Altissimo
LAC DE GARDE


Mon Amour
BEL LE


SCRABrrRrraaNNG
GRAAAAC
TRÁC


1918'918!
MA
ANCHU

③⑤ Tristan Tzara, *Cinéma calendrier du cœur abstrait. Maisons*, Au sans pareil, Paris 1920

Cinéma calendrier du cœur abstrait. Maisons (Cinema Calendar of the Abstract Heart. Houses) is a collection of poems by Tristan Tzara, illustrated with woodcuts by Hans (Jean) Arp. The book was printed on thick handmade paper in an edition of 150 copies. It includes thirty-three poems by Tzara and nineteen black-and-white woodcuts by Arp. During their careers, Arp and Tzara collaborated in several publications. In this case, they worked via correspondence as they were living in two different cities, respectively Berlin and Paris.

¶ The book is not mentioned in the main text of *Die neue Typographie*. In the bibliography, it is labelled with the letter "db" (for *Dichtungen*, poems; "b" for *Bilder*, images, illustrated books). In the section "The New Art", Jan Tschichold identifies Tristan Tzara and Hans (Jean) Arp as representatives of the lyrical side of the Dada movement, as opposed to the more political and radical output of artists like George Grosz, Richard Huelsenbeck and John Heartfield. [CB]

→ Jack D. Flam, "Jazz and Cinéma calendrier du cœur abstrait. Maisons", in *Artforum*, 6 (22), 1984, artforum.com/print/198402/jazz-and-cinema-calendrier-du-coeur-abstrait-maisons-35412 (accessed 15 June 2022).

→ Robert Motherwell, edited by, *The Dada Painters and Poets. An Anthology*, Belknap Press of Harvard University Press, Cambridge MA 1989, pp. xxx–xxxi.

→ Marius Hentea, *TaTa Dada. The Real Life and Celestial Adventures of Tristan Tzara*, MIT Press, Cambridge MA 2014.

○ Illustrations: Hans (Jean) Arp

□ 264 × 214 × 19 mm

← Identical reprint: Thomas Press Inc, Ann Arbor MI 1983













③⑥ Filippo Tommaso Marinetti, *Le Tactilisme*, Direction du Mouvement futuriste, Milan 1920

On 14 January 1921, Filippo Tommaso Marinetti gave a lecture at the Maison de l'Œuvre in Paris announcing the birth of a new art, Tactilism. The manifesto appeared in five different, reedited and extended, versions. The first edition of the manifesto was published in French in the journal *Comoedia*, in Paris on 16 January 1921. The second edition, with the title *Il Tattilismo* (The Tactilism), was published in Italian in the literature and art magazine *L'Uomo Nuovo* on 1 March 1921.

This was followed by a third edition that was enlarged, corrected and published in leaflet form, in Italian and French, with a quote from Dominique Braga at the bottom, dated 15 April 1921. A fourth edition was published in the newspaper *L'Ambrosiano* on 9–10 November 1924. Finally, a fifth edition appeared in *L'Impero*, on 30–31 May 1925 with the title "Alla scoperta dei nuovi sensi" (Discovering New Senses).

The aim of Tactilism was the celebration and reassessment of the otherwise neglected sense of touch. To this end, Marinetti suggested making objects to be perceived through touch rather than sight. The tactile panels were composed of variously textured materials, whose qualities were to be understood solely by touch. Marinetti established a scale of tactile qualities, as if to construct a sort of grammar for a new language, in which each tactile feeling was associated with a category of materials capable of provoking that sensation. Participants to the Futurist events were blindfolded or otherwise temporarily deprived of sight, in order to isolate their senses and strengthen their tactile perception.

¶ Filippo Tommaso Marinetti's manifesto is one of the many Futurist texts that Jan Tschichold included in the bibliography of *Die neue Typographie*. The manifesto is not directly mentioned in the main text, but some of the key theoretical and aesthetic points of Futurism are mentioned in the sections "The New Art" (pp. 34–35) and "The History of the New Typography" (p. 56). [CB]

→ Claudia Salaris, *Storia del Futurismo. Libri, giornali, manifesti*, Editori Riuniti, Rome 1992.

→ Guido Davico Bonino, edited by, *Manifesti Futuristi*, Biblioteca Universale Rizzoli, Milan 2009.

→ Giovanni Lista, *Le Futurisme. Textes et manifestes, 1909–1944*, Éditions Champ Vallon, Ceyzérieu 2015.

○ Designer unknown

□ 273 × 217 × 0.1 mm

← Digital reconstruction: ECAL, Renens 2020



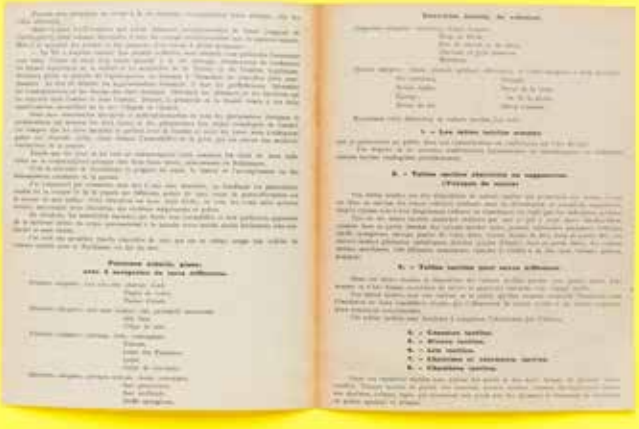
LE TACTILISME

MANIFESTE FUTURISTE

Lu au Théâtre de l'Œuvre (Paris), à l'Exposition mondiale d'Art Moderne (Genève), et publié par "Comœdia", en Janvier 1921.



ÉDUCATION DU TACT



③⑦ Jean Epstein, *Bonjour Cinéma*, Éditions de la Sirène, Paris 1921

Jean Epstein was a French filmmaker, film theorist, literary critic and novelist. Working in multiple genres, he produced forty films from 1921 until his death in 1953. *Bonjour Cinéma* is Epstein's first book devoted to film. It was published by the prestigious, vanguard Éditions de la Sirène in 1921. That same year, Éditions de la Sirène had also published Epstein's study of French poetic Modernism, entitled *La poésie d'aujourd'hui: un nouvel état d'intelligence*.

Only a few dozen pages long, *Bonjour Cinéma* collects three essays that Epstein had published in film journals earlier that same year and then revised for the collection: the article "Grossissement" appeared in the February–March 1921 issue of Epstein's own arts journal *Promenoir*. "Cinéma Mystique" (renamed "Ciné Mystique") and "Le Sens 1 bis" were published in Louis Delluc's magazine *Cinéa* in the summer 1921.

The book combines poems, prose, photomontages, typographic compositions and drawings, all of which were conceived by French artist Claude Dalbanne. The design of some of the pages included in the volume is reminiscent of cinema posters, programmes, fan magazines and music scores. Poem-like typographic compositions celebrate individual actors such as Douglas Fairbanks, Charlie Chaplin, Charles Ray and Sessue Hayakawa.

¶ *Bonjour Cinéma* is not mentioned in the main text of *Die neue Typographie*. Epstein's book is one among a number of publications on the topic of avant-garde cinema included in the bibliography. [CB]

→ Sarah Keller and Jason N. Paul, edited by, *Jean Epstein. Critical Essays and New Translations*, Amsterdam University Press, Amsterdam 2012, pp. 277–280.

→ Christophe Wall-Romana, *Jean Epstein. Corporeal Cinema and Film Philosophy*, Manchester University Press, Manchester 2013.

→ Stuart Liebman, "Thinking through Cinema: The Films of Jean Epstein", in *Artforum*, 6 (54), 2016, artforum.com/print/201602/thinking-through-cinema-the-films-of-jean-epstein-57464 (accessed 24 February 2023).

○ Cover design and illustrations: Claude Dalbanne

□ 179 × 115 × 12 mm

← Identical reprint: Arte, Paris 1993


JEAN EPSTEIN
EDITIONS DE LA SIRENE


JEUNESSE
ET CHARLES RAY
DANS
HOME SWEET HOME
DOUGLAS-SPORT SEDUIT
CROISIERE AUX ILES DU SALUT
$5000
COMPRIS LE NAUFRAGE ET LES FIANÇAILLES A LA NAGE




NAZI
NAZI
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NAZIMO //A
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SENSATIONNEL
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SENSATIONNEL
SENSATIONNEL


PROGRAMME
LE SENS 1er
LA JUNGLE DU CINEMA

③⑧ Max Ernst, Paul Éluard, *Les Malheurs des immortels*, Librairie Six, Paris 1922

Les Malheurs des immortels (Misfortunes of the Immortals) is one of Max Ernst's first illustrated books. It is the result of a collaboration between the German painter and the French poet Paul Éluard. The two had already collaborated for the book *Répétitions*, which had appeared that same 1922. The book is a collection of twenty-one poems by Éluard and twenty-one black-and-white reproductions of collages by Ernst, facing each other. Each double-page of the book includes a picture, a title and a poem. In his collages, Ernst pieces together fragments of wood engravings he found in books and magazines – usually scientific or technical treatises – to create strange new compositions. The wood-engraved lines create an overall uniform texture. Both pictures and poems are expressions of playful nonsense, with an emphasis on the arbitrary quality of the juxtapositions.

¶ *Les Malheurs des immortels* is not mentioned in the main text of *Die neue Typographie*. In the bibliography, the book is labelled with the letters "db", indicating a poetry and wholly illustrated publication. Max Ernst is listed among those artists who employ photomontage as a medium to create works of art (p. 88). [CB]

→ Renée Riese Hubert, *Surrealism and the Book*, University of California Press, Berkeley 1988, pp. 58–69.

→ Sonia Assa, "Of Hairdressers and Kings: Ready-Made Revelations in *Les Malheurs des immortels*", in *The French Review*, 3 (64), Febr. 1991, pp. 643–658.

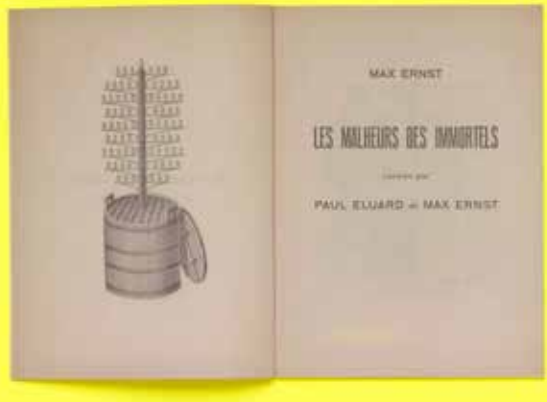
→ M. E. Warlick, *Max Ernst and Alchemy. A Magician in Search of Myth*, University of Texas Press, Austin 2013.

○ Illustrations: Max Ernst

□ 255 × 190 × 3 mm

← Digital reconstruction: ECAL, Renens 2022


MAX ERNST
LES MALHEURS DES IMMORTELS
PAUL ELUARD et MAX ERNST


MAX ERNST
LES MALHEURS DES IMMORTELS
PAUL ELUARD et MAX ERNST

③⑨ Man Ray, *Champs délicieux. Album des photographies*, Société générale d'imprimerie et d'édition, Paris 1922

Les Champs délicieux. Album des photographies (The Delicious Fields. Photo Album) is a limited-edition album of forty numbered copies containing twelve rayographs by the American photographer and visual artist Man Ray. Ray's rayographs feature a variety of personal effects: a comb, a gyroscope, a gun, a pipe, a key and a kitchen grater among other objects.

The album was published in 1922 by the Parisian printer Société générale d'imprimerie et d'èdition. It is enclosed in paper covers of various colours, including bright saturated red-orange, tan, and the blue-gray with a bold yellow printed label.

The title of the album was inspired by a volume of automatic writing by André Breton and Philippe Soupault, entitled *Les Champs magnétiques*. It opens with a preface by Surrealist poet Tristan Tzara, entitled "La Photographie a l'envers" (Photography Upside Down).

¶ In the section "The New Art", Jan Tschichold identifies Man Ray as the inventor of the rayographs (called "photograms"), a photographic technique that expressed the poetic potential of photography independently from nature (p. 47). The text is also illustrated with two rayographs from *Les Champs délicieux* (pp. 48–49). Ray is mentioned again in the "Photography and Typography" section. He is presented as the creator of pure photography through poetic images that reveal an unreal and supernatural world. Rayographs are thus indicated as a modern form of poetry (p. 91). In the bibliography, the book is labelled with the letter "b", referring to illustrated books. [CB]

→ Rosalind E Krauss, *L'Amour fou. Photography and Surrealism*, Abbeville Press, New York 1985.

→ Emmanuel de l'Ecotais, *Man Ray. Rayographies*, Éditions Léo Scheer, Paris 2002.

→ Lee Ann Daffner and Jane Pierce, "Man Ray's *Champs Délicieux* Turns 100. A Photography Conservator and a Research Assistant Uncover New Findings Around the Photographer's 1922 Portfolio", in MoMA, 3 February 2022, moma.org/magazine/articles/688#fn:1 (accessed 25 February 2023).

○ Photographs: Man Ray

□ 279 × 190 × 5 mm

← Reprint: University of Toronto Art Centre, Toronto 2000


CHAMPS DÉLICIEUX


MAN RAY
CHAMPS DÉLICIEUX


CHAMPS DÉLICIEUX







④⓪ Tristan Tzara, *Sept Manifestes Dada. Quelques dessins de Picabia*, Éditions du Diorama, Paris 1924

Sept Manifestes Dada. Quelques dessins de Picabia (Seven Dada Manifestos. Some Drawings by Picabia) is a collection of seven manifestos written by Tristan Tzara between 1916 and 1920: "Manifeste de Monsieur Antipyrine", "Manifeste Dada 1918", "Proclamation sans prétention", "Manifeste de Monsieur Aa l'antiphilosophe", "Tristan Tzara", "Monsieur Aa l'antiphilosophe nous envoie ce manifeste" and "Dada manifeste sur l'amour faible et l'amour amer". The collection also includes eleven drawings by Francis Picabia, including a portrait of Tzara. It features a simple black cover with a bright blue label where the title is printed in black.

¶ Jan Tschichold mentions *Sept Manifestes Dada* only in the bibliography. Dada is described in "The New Art" and "The History of the New Typography" sections (pp. 36 and 56–58 respectively). In "The New Book" section, Tschichold points out how Dadaist explored the possibilities of typography and photomontage (pp. 221 and 224). [CB]

→ Robert Motherwell, edited by, *The Dada Painters and Poets: An Anthology*, Belknap Press of Harvard University Press, Cambridge MA 1989, pp. xxx–xxxi.

→ Christian Nicaise, *Tristan Tzara: les livres*, L'Instant perpétuel, Rouen 2005.

→ Marius Hentea, *TaTa Dada. The Real Life and Celestial Adventures of Tristan Tzara*, MIT Press, Cambridge MA 2014.

○ Illustrations: Francis Picabia

□ 190 × 138 × 8 mm

← Identical reprint: Éditions Dilecta, Paris 2013





④① André Breton, *Manifeste du Surréalisme*, Éditions du Sagittaire, Paris 1924

This first manifesto of Surrealism by André Breton sets out a definition of the movement as "psychic automatism", and is accompanied by applications of the movement to literature and poetry. The relevance of dreams is put forward. The manifesto features the tenets of one of the two rival groups of Surrealism, the other being led by Yvan Goll.

The text refers to Marquis de Sade, Charles Baudelaire, Arthur Rimbaud, Comte de Lautréamont, Raymond Roussel and Dante, as precursors of Surrealism. The tone of the text borders absurdity and refers to antecedents of the movement, as well as listing its members, including Louis Aragon, André Breton, Robert Desnos, Paul Éluard, Jacques Baron, among others. The manifesto was reprinted in a nearly identical edition, with a new preface, in 1929.

¶ André Breton and his manifesto are not mentioned in the main text of *Die neue Typographie*. The text is one of many references to the Surrealist and Dada movements that Tschichold included in the bibliography. Surrealism itself, though, does not appear in the book, whereas other avant-garde movements – for example Dadaism, Futurism and Cubism – are part of "The New Art" section. [DF, CB]

→ André Breton, *Manifestoes of Surrealism*, The University of Michigan Press, Ann Arbor MI 1969.

→ John Herbert Matthews, "Fifty Years Later: The Manifesto of Surrealism", in *Twentieth Century Literature*, 1 (21), February 1975, pp. 1–9.

→ Gérard Durozoi, *History of the Surrealist Movement*, The University of Chicago Press, Chicago 2002.

○ Illustrations by Max Ernst

□ 187 × 120 × 16 mm

← Second edition: Éditions Kra, Paris 1929


MANIFESTE
DU
SURRÉALISME



④② Le Corbusier, *Vers une architecture*, Éditions Crès, Paris 1923

Vers une architecture (Toward an Architecture) is a collection of seven essays by Le Corbusier, all but one already published in the magazine *L'Esprit nouveau* in 1921. This collection is widely considered a manifesto of the Modern Movement, as well as a relevant literary work: in the words of Reyner Banham, its influence was "beyond that of any other architectural work published in this [20th] century to date".

Le Corbusier presents here his theories about contemporary architecture with a polemic approach, aiming at promoting a new spirit which fits with the modern, industrial age. This "new" architecture was supposedly looking to establish a connection between architectural production and its own age, as opposed to the classicist dogmas of style and decoration, which are seen as obsolete. The essays criticise Eclecticism and Art Deco, and endorse the need for a rebirth of architecture, based on function and pure forms as effects of the industrial age.

¶ The book is included only in the bibliography. Le Corbusier is mentioned at the beginning of *Die neue Typographie* in the section "The New World-View", where Jan Tschichold comments on the development of standardisation, mechanisation and rationalisation. He and Walter Gropius are featured as examples of progress towards standardisation and series production in the field of housing (p. 12). He is also listed as one of the artists bringing innovation to the field of typography in France (p. 60) under the name "Le Corbusier-Saugnier". This was the pseudonym he used when co-signing articles with the French painter Amédée Ozenfant that appeared in the magazine *L'Esprit nouveau*. [DF]

→ Reyner Banham, *Theory and Design in the First Machine Age*, Praeger, New York 1960.

→ Catherine de Smet, *Le Corbusier. Architect of Books*, Lars Müller, Baden 2005, pp. 11–20.

→ Jean-Louis Cohen, "Introduction", in Le Corbusier, *Toward an Architecture*, Getty Research Institute, Los Angeles 2007.

○ Design: Le Corbusier

□ 243 × 157 × 24 mm

← Reprint: Édition Vincent, Fréal et Cie Paris 1958


VERS UNE ARCHITECTURE


VERS UNE ARCHITECTURE


ESTHÉTIQUE DE L'INGÉNIEUR
ARCHITECTURE


DES YEUX QUI NE VOIENT PAS...
LES PAQUEBOTS





④③ Le Corbusier, *Urbanisme*, Éditions Crès, Paris 1924

Similarly to *Vers une architecture* (published in 1923), the writings included in *Urbanisme* had previously been published as articles in *L'Esprit nouveau*.

Urbanisme (Urbanism) is structured in three parts and presents Le Corbusier's seminal theories on urban planning. From a general debate on cities, the author describes how a contemporary city should be planned, to eventually provide an application of his theories to the city of Paris.

The application of modern urban planning methods to the centre of Paris was further expanded by Le Corbusier in his Plan Voisin (1922–1925), which entailed a complete territorial reorganization of France. The cruciform plan for high-rise buildings, the regular orthogonal grid, the transport infrastructure respond to Le Corbusier's frustration with the contemporary urban structure, where economic segregation went hand in hand with scarce hygienic conditions.

¶ The book is included only in the bibliography. Le Corbusier is mentioned at the beginning of *Die neue Typographie* in the section "The New World-View", where Jan Tschichold comments on the development of standardisation, mechanisation and rationalisation. He and Walter Gropius are featured as examples of progress towards standardisation and series production in the field of housing (p. 12). He is also listed as one of the artists bringing innovation to the field of typography in France (p. 60) under the name "Le Corbusier-Saugnier". This was the pseudonym he used when co-signing articles with the French painter Amédée Ozenfant that appeared in the magazine *L'Esprit nouveau*. [DF]

→ Harold Allen Brooks, edited by, *Le Corbusier. The Garland Essays*, Garland, New York 1987.

→ Catherine de Smet, *Le Corbusier. Architect of Books*, Lars Müller, Baden 2005, pp. 11–20.

→ Stanislaus Von Moos, *Le Corbusier. Elements of a Synthesis*, 010 Publishers, Rotterdam 2009.

○ Design: Le Corbusier

□ 246 × 160 × 26 mm

← Reprint: Éditions Crès, Paris 1925


URBANISME


L'ORDRE

④④ Le Corbusier, *L'Art décoratif d'aujourd'hui*, Éditions Crès, Paris 1925

L'Art décoratif d'aujourd'hui (The Decorative Art of Today) presents Le Corbusier's theories on a "machinist era" where decorative arts are going to decline. Similarly to *Vers une architecture* and *Urbanisme*, the book is a collection of thirteen essays previously published in the magazine *L'Esprit nouveau*. They offer a critical base to the work of Le Corbusier as a product designer, in his rejection of folklore and his interest in functions and typologies.

The decline of decorative arts and craftsmanship is announced and opposed to the industrial production of objects that are liberated from decoration as a sign of progress in popular culture.

¶ The book is included only in the bibliography. Le Corbusier is mentioned at the beginning of *Die neue Typographie* in the section "The New World-View", where Jan Tschichold comments on the development of standardisation, mechanisation and rationalisation. He and Walter Gropius are featured as examples of progress towards standardisation and series production in the field of housing (p. 12). He is also listed as one of the artists bringing innovation to the field of typography in France (p. 60) under the name "Le Corbusier-Saugnier". This was the pseudonym he used when co-signing articles with the French painter Amédée Ozenfant that appeared in the magazine *L'Esprit nouveau*. [DF]

→ Catherine de Smet, *Le Corbusier. Architect of Books*, Lars Müller, Baden 2005, pp. 11–20.

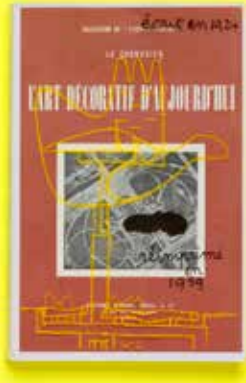
→ Stanislaus Von Moos, *Le Corbusier. Elements of a Synthesis*, 010 Publishers, Rotterdam 2009.

→ Yannis Tsiomis, "Le Corbusier, L'Art décoratif d'aujourd'hui et 'la loi du ripolin'", in Myriam Boucharenc and Claude Leroy, edited by, *L'Année 1925. L'Esprit d'une époque*, Presses universitaires de Paris Nanterre, Nanterre 2012, pp. 63–79.

○ Design: Le Corbusier

□ 244 × 160 × 17 mm

← Reprint: Édition Vincent, Fréal et Cie, Paris 1959


L'ART DÉCORATIF D'AUJOURD'HUI


L'ART DÉCORATIF D'AUJOURD'HUI






CONSÉQUENCES DE CRISE



④⑤ Amédée Ozenfant and Charles-Edouard Jeanneret, *La Peinture moderne*, Éditions Crès, Paris 1925

La Peinture moderne (Modern Painting) is a collection of essays by Le Corbusier and his colleague and friend, the French painter Amédée Ozenfant, previously published in the magazine *L'Esprit nouveau*. It is widely illustrated with colour and black-and-white reproductions of paintings.

The book moves from the analysis of the nature of painting, the role of Cubism, and offers to the reader two of the crucial tenets of Le Corbusier's work as a painter and architect: the right angle and Purism, the movement founded by Ozenfant and Le Corbusier as a critical response to Cubism. Their friendship was crucial in convincing Jeanneret to focus on architecture.

¶ The book is included only in the bibliography. Amédée Ozenfant and Le Corbusier are listed together – under the pseudonym "Le Corbusier-Saugnier" – as one of the artists bringing innovation to the field of typography in France (p. 60). [DF]

→ Susan L. Ball, *Ozenfant and Purism. The Evolution of a Style 1915–1930*, UMI Research Press, Ann Arbor MI 1981.

→ Françoise Ducros, "Le Corbusier et Ozenfant. La rencontre nécessaire", in *Le Corbusier et Paris*, Fondation Le Corbusier, Paris 2001, pp. 39–48.

→ Catherine de Smet, *Le Corbusier. Architect of Books*, Lars Müller, Baden 2005, pp. 11–20.

○ Design: Le Corbusier

□ 244 × 160 × 21 mm

← Reprint: Éditions Crès, Paris 1927

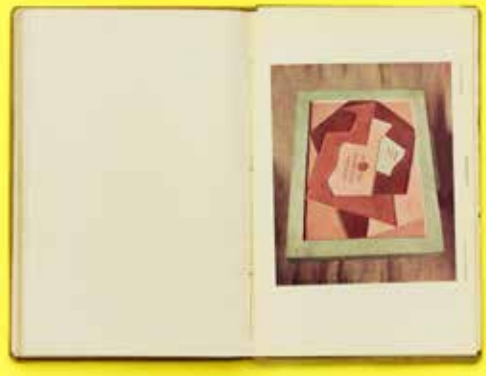

LA PEINTURE MODERNE


DESTINATION
DE LA
PEINTURE









④⑥ Le Corbusier, *Almanach d'architecture moderne*, Éditions Crès, Paris 1925

This book reports on the building of the Pavillon de l'Esprit Nouveau during the International Exhibition of Modern Decorative and Industrial Arts, designed by Le Corbusier himself, against the odds of the exhibition organisers.

At the core of the debates of the Expo, held in Paris between 28 April and 30 November 1925, was the opposition between Art Déco and Modernism.

Le Corbusier and Pierre Jeanneret were commissioned to design a pavilion on a site behind the Grand Palais. The architects built this "white cube" around the existing tree, which peaks out from the roof of the building. They equally designed a series of furniture to exemplify their concept of a villa-building (immeuble-villa) on two floors: pieces that are industrially produced and contrast with the highly expensive craft pieces of furniture that are featured in the other pavilions of the Expo.

The pavilion was torn down in the spring of 1926, and an authorised replica was built in 1977 in Bologna.

¶ The book is included only in the bibliography. Le Corbusier is mentioned at the beginning of *Die neue Typographie* in the section "The New World-View", where Jan Tschichold comments on the development of standardisation, mechanisation and rationalisation. He and Walter Gropius are featured as examples of progress towards standardisation and series production in the field of housing (p. 12). He is also listed as one of the artists bringing innovation to the field of typography in France (p. 60) under the name "Le Corbusier-Saugnier". This was the pseudonym he used when co-signing articles with the French painter Amédée Ozenfant that appeared in the magazine *L'Esprit nouveau*. [DF]

→ Catherine de Smet, *Le Corbusier. Architect of Books*, Lars Müller, Baden 2005, pp. 11–20.

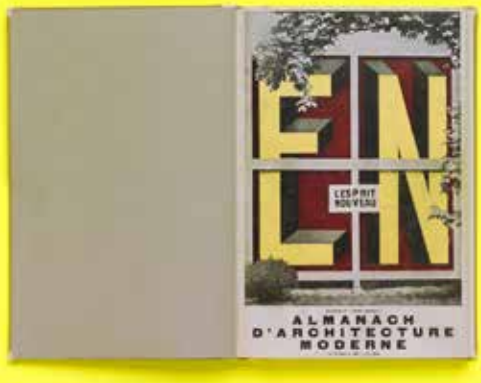
→ Stanislaus Von Moos, *Le Corbusier. Elements of a Synthesis*, 010 Publishers, Rotterdam 2009.

→ Richard Difford, "Infinite Horizons: Le Corbusier, the Pavillon de L'Esprit Nouveau Dioramas and the Science of Visual Distance", in *The Journal of Architecture*, 5 (22), 2017, pp. 825–853.

○ Design: Le Corbusier

□ 245 × 165 × 5 mm

← Original edition: Éditions Crès, Paris 1925


L'ESPRIT NOUVEAU
ALMANACH
D'ARCHITECTURE
MODERNE

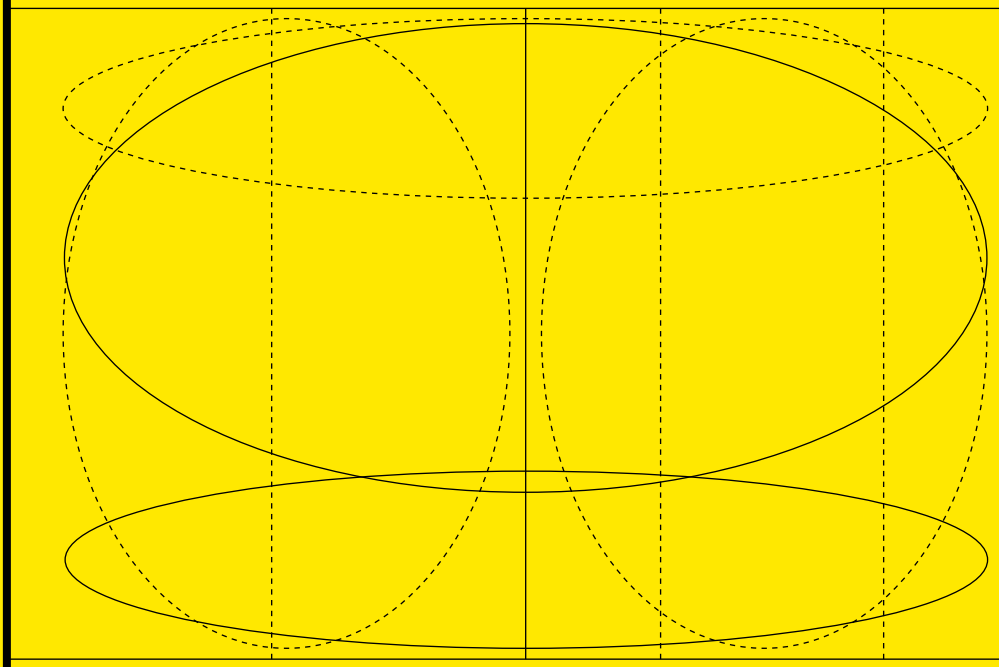

CALENDRIER
D'ARCHITECTURE



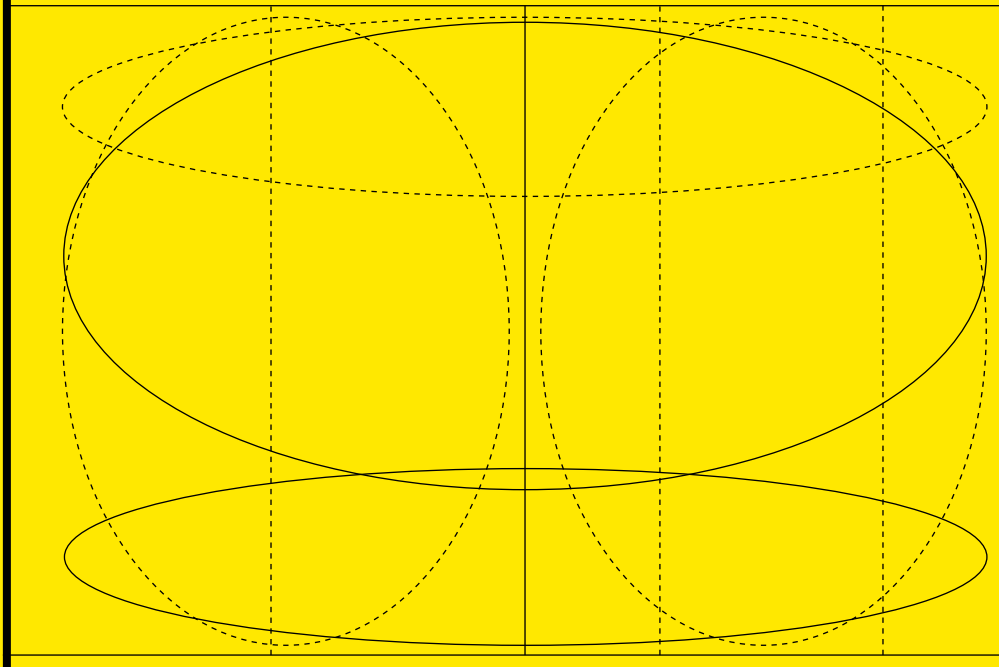

CONSTRUIRE EN SERIE


APPEL
AUX INDUSTRIELS





GERMAN



239

④⑦ Die Schriften der Brücke, Internationales Institut zur Organisierung der geistigen Arbeit (The Papers of Die Brücke (The Bridge), International Institute for the Organisation of Intellectual Work), Munich 1911–1912

Die Brücke. Internationales Institut zur Organisierung der geistigen Arbeit (The Bridge. International Institute for the Organisation of Intellectual Work) was an institute founded in Munich in 1911 by Karl Wilhelm Bührer and Adolf Saager, with the financial support of Wilhelm Ostwald. The Institute saw itself as a complement to the Brussels Institut International de Bibliographie (International Institute of Bibliography), which had set itself the task of recording the inventory of books worldwide. For its part, Die Brücke aimed at collecting all commercial printed matter not protected by copyright: from tickets and beer mats to commercial catalogues and business reports. Another main task of Die Brücke was to set a global standard for published materials, and scholarly publications. The institute went bankrupt in 1913 and was abolished in 1914. The idea for a world standard was taken over by the DIN institute in 1922. Walter Porstmann's ideas were based on the format developed by Die Brücke.

During its activity, the Institute published several books and a biweekly journal, *Brücken-Zeitung*. The latter had a print run of 6,000 to 10,000 copies and was distributed either free or for an annual fee of 10 Marks. Some of the titles Die Brücke published between 1911 a nd 1913 included:

Die Weltformate. I. Für Drucksachen (The World Standard Formats. I. For Printed Matter) by Wilhelm Ostwald (1911)

Das Brückenarchiv. I. Allgemeine Gesichtspunkte (The Bridge Archive. I. General Considerations) by Karl Wilhelm Bührer and Adolf Saager (1911)

Raumnot und Weltformat (Space Constraints and World Standard Formats) by Karl Wilhelm Bührer (1912)

Das Gehirn der Welt (The Brain of the World) by Wilhelm Ostwald (1912)

Das Plakat, seine Freunde und Feinde, sein Recht und Reich (The Poster: Its Friends and Enemies, Its Rights and Its Realm) by Ernst Wilhelm Bredt (1912)

Der Organismus der geistigen Arbeit (The Organism of Intellectual Work) by Karl Wilhelm Bührer and Adolf Saager (1912)

Die Brücke: Satzung (Die Brücke: Statutes, 1912)

Die Kulturmission der Reklame (The Cultural Mission of Advertising) by Adolf Saager (1912)

Die Organisierung der Organisatoren durch die Brücke (The Organisation of the Organisers by die Brücke) by Wilhelm Ostwald (1 91 2)

Die Organisierung des Druckwerks (The Organisation of the Printed Work) by Karl Wilhelm Bührer and Adolf Saager (1 91 2)

Die Welt-Registratur. Das Melvil-Deweysche Dezimal-System (The World Catalogue. The Melvil Dewey Decimal System) by Karl Wilhelm Bührer and Adolf Saager (1 91 2)

Sekundäre Weltformate (Secondary World Standard Formats) by Wilhelm Ostwald (1 91 2)

Weltarchiv der Brücke: Abteilung Kleingrafik (Die Brücke World Archive: Department of Small-Scale Graphics) by Karl Wilhelm Bührer (1 91 2)

Bibliotheken-Verzeichnis der 325 Gross-Bibliotheken der Erde (mit mehr als 1 00.000 Bänden) (Directory of the 325 Major Libraries in the World (with More than 1 00,000 Volumes) by Karl Wilhelm Bührer (1 91 2)

Die Brücke by Wilhelm Ostwald (1 91 3)

¶ Jan Tschichold mentions the Die Brücke institute and Wilhelm Ostwald in the section devoted to "New Typography and Standardization" (pp. 96–97). He acknowledges the progress made by Ostwald and the Institute in the field of standardisation of paper formats and lists the publications of Die Brücke among the most interesting studies on the subject. In the bibliography of *Die neue Typographie*, Tschichold mentions generically "Schriften" (Writings) with no specific reference to a title. Thus, he seems to refer to all the publications curated by the Institute between 1 911 and 1 91 2. [CB]

→ Thomas Hapke, "Wilhelm Ostwald, the 'Brücke' (Bridge), and Connections to Other Bibliographic Activities at the Beginning of the Twentieth Century", in Mary Ellen Bowden, Trudi Bellardo Hahn and Robert V. Williams, edited by, *Proceedings of the 1 998 Conference on the History and Heritage of Science Information Systems*, Information Today, Medford NJ 1 999, pp. 1 39–1 47.

→ Heinz Schmidt-Bachem, *Aus Papier. Eine Kultur- und Wirtschaftsgeschichte der Papier verarbeitenden Industrie in Deutschland*, De Gruyter, Berlin 201 1, pp. 245–250.

→ Markus Krajewski, "Die Brücke. A German Contemporary of the Institut International de Bibliographie", in *Cahiers de la documentation / Bladen voor documentatie*, 2, June 201 2, pp. 25–31.

→ Markus Krajewski, "DIN A. The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form: Serial Formats and the Form of the Series, 1 850–1 930*, De Gruyter, Berlin 2023, pp. 264–286.

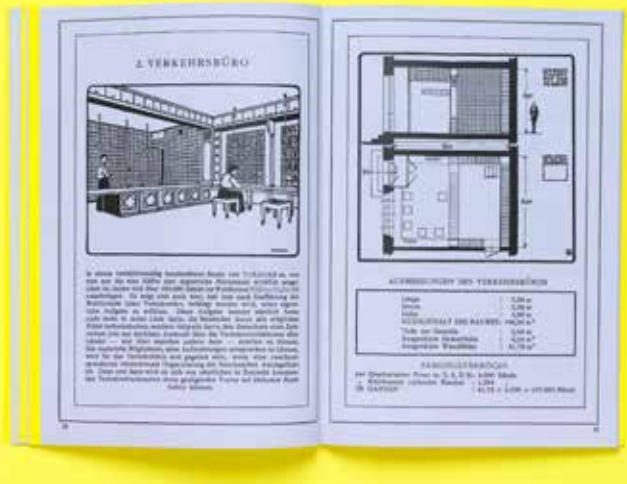
○ Designer unknown

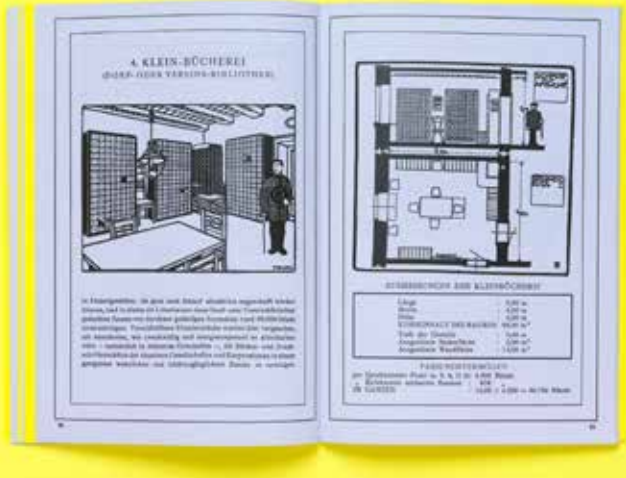
□ 21 0 × 297 × 8 mm

← Digital reconstruction: ECAL, Renens 2025


Die Schriften der "Brücke"
Internationales Institut
zur Organisierung der geistigen Arbeit
München 1911-1912


K. W. BÜHRER.
RAUMNOT UND
WELTFORMAT
DIE BRÜCKE / MÜNCHEN / 1912


2. VERKEHRSBÜRO


4. KLEIN-BÜCHEREI

④⑧ Herwarth Walden, edited by, *Die Futuristen: Umberto Boccioni, Carlo Carrà, Luigi Russolo, Gino Severini (Zweite Ausstellung)*, Der Sturm, Berlin 1912

The second exhibition organised by the Berlin-based art gallery Der Sturm, 12 April – 31 May 1912, was devoted to the Italian avant-garde movement, Futurism. The catalogue of the exhibition *Die Futuristen* (The Futurists), featured black-and-white reproductions of works by Umberto Boccioni, Carlo Carrà, Luigi Russolo and Gino Severini. It also included the German translation of Filippo Tommaso Marinetti's *Futurist Manifesto* and other writings by the Futurist artists. It ends with a list of the leading members of the Futurist movement, divided into poets, painters and musicians.

¶ Rather than referring to the entire publication, Jan Tschichold mentions only a section of the catalogue in the bibliography of *Die neue Typographie*. The bibliographic reference concerns, in fact, only the German translation of Marinetti's manifesto, *Manifest des Futurismus*. [CB]

→ Claudia Salaris, *Storia del Futurismo. Libri, giornali, manifesti*, Editori Riuniti, Rome 1992.

→ Marina Isgro, "A Futurism of Place: Futurist Travel and the European Avant Garde, 1910–1914", in Vivien Greene, edited by, *Italian Futurism, 1909–1944. Reconstructing the Universe*, Guggenheim Museum, New York 2014, pp. 136–139.

→ Giovanni Lista, *Le Futurisme. Textes et manifestes, 1909–1944*, Éditions Champ Vallon, Ceyzérieu 2015.

○ Designer unknown

□ 170 × 120 × 3 mm

← Digital reconstruction: ECAL, Renens 2022





④⑨ Hans (Jean) Arp, *Die Wolkenpumpe*, Paul Steegemann Verlag, Hanover 1920

Die Wolkenpumpe (The Cloud Pump) is a collection of poems by Hans (Jean) Arp. In line with Dada and Surrealist practices, Arp conceives logic-defying associations and unusual grouping of objects and ideas. In his poems, conventional distinctions disappear and individual familiar elements are combined to convey the impression of a world gone awry.

The book was published in Hanover by Paul Steegemann as part of the series "Die Silbergäule" (The Silver Horses). This series was devoted to late-Expressionist and Dada literature and included titles such as Kurt Schwitters' *Anna Blume* (1919) and Walter Serner's *Letzte Lockerung – Manifest Dada* (1920).

The abstract illustration on the cover was conceived by Arp himself. The title is set in lowercase, as is most of the main text.

¶ Hans (Jean) Arp's *Die Wolkenpumpe* is marked with the letter "d", referring to poetry. The book is mentioned only in the bibliography of *Die neue Typographie*. [CB]

→ Reinhard Döhl, *Das literarische Werk Hans Arps, 1903–1930. Zur poetischen Vorstellungswelt des Dadaismus*, Metzler, Stuttgart 1967.

→ Marcel Jean, edited by, *Arp on Arp. Poems, Essays, Memories*, Viking Press, New York 1972.

→ Renée Riese Hubert, *Surrealism and the Book*, University of California Press, Berkeley 1988, pp. 85–97.

○ Cover illustration: Hans (Jean) Arp

□ 209 × 148 × 2 mm

← Identical reprint: Verlag Klaus G. Renner, Erlangen/Munich 1980





⑤⓪ Richard Huelsenbeck, *En avant Dada. Die Geschichte des Dadaismus*, Paul Steegemann Verlag, Hanover/Leipzig 1920

Richard Huelsenbeck was a central figure of the Dada movement in Zurich, at the Cabaret Voltaire, and later in Berlin, where he contributed to the outgrowth of Berlin Dadaism in 1918. He played a key role in disseminating the Dada movement through a large body of historical and autobiographical reflections. Published in 1920, *En Avant Dada. Die Geschichte des Dadaismus* (En Avant Dada: A History of Dadaism) is one such historical account. In the same year, he also published the book *Dada siegt! Eine Bilanz des Dadaismus* (Dada Triumphs! An Assessment of Dadaism) and edited the anthology *Dada Almanach* (Dada Almanac). These and other chronicles fulfil a twofold goal: first they promote the Dada movement; second, they contribute to Huelsenbeck's self-promotion strategy by accentuating and consolidating his personal role in Dada. Despite being highly questionable, inconsistent and unreliable, Heulsenbeck's historical accounts continue to shape scholarly assessments of Dada.

En Avant Dada is a chronicle of the Dada movement: its key protagonists, first events, the origins of the word "Dada" – that Huelsenbeck claims for himself together with Hugo Ball – and the movement's key ideas. It is illustrated with a number of images reproducing the publication *Cabaret Voltaire* and Tristan Tzara's magazine *Dada*, a montage by George Grosz and a collage by Hans (Jean) Arp, the first page of the catalogue for the exhibition Dada Messe in Berlin, 1920, a photograph of Richard Huelsenbeck and Raoul Hausmann and the manifesto "Was ist Dada?" (What is Dada?) from the unpublished anthology *Dadaco*.

¶ The book is not directly mentioned in *Die neue Typographie*. Nevertheless, Richard Huelsenbeck is identified as the author of a Dada publication that is included among those that Tschichold considers the most important of the period (p. 58). [CB]

→ Eddie Breuil, "Vie et mort de la Collection Dada", in *Revue des Littératures de l'Union Européenne*, 3, September 2005, pp. 65–78.

→ Sascha Bru, "Schliesslich ... Don't forget. Richard Huelsenbeck, Cultural Memory, and the Genericity of (Dada) Historiography", in *Revue belge de philologie et d'histoire*, 4 (83), 2005, pp. 1319–1331.

→ Manfred Engel "Wildes Zürich. Dadaistischer Primitivismus und Richard Huelsenbecks Gedicht 'Ebene'", in Jörg Robert, Friederike Felicitas Günther, edited by, *Poetik des Wilden. Festschrift für Wolfgang Riedel*, Königshausen & Neumann, Würzburg 2012, pp. 393–419.

○ Designer unknown

□ 214 × 124 × 5 mm

← Identical reprint: Edition Nautilus, Hamburg 1978


Es muss sein
Robert Gernhardt
Edition Nautilus



⑤① Walter Porstmann, *Sprache und Schrift*, Verein Deutscher Ingenieure, Berlin 1920

Walter Porstmann's 1920 book *Sprache und Schrift* (Language and Writing) was highly influential within the Bauhaus inner circle and among the exponents of the New Typography. His work was read and his ideas were taken on board by key figures such as László Moholy-Nagy, Herbert Bayer, El Lissitzky and Jan Tschichold. In this book, the German engineer and mathematician advocated the use of a single lower-case alphabet (*Kleinschreibung*). He was also an active participant in the development of the DIN (originally, Deutsche Industrie-Norm, or German Industrial Standard; today, Deutsche Institut für Normung, or German Institute for Standardisation) standards for office work and printing.

In *Sprache und Schrift*, Porstmann supported lower-case typography by stating its greater functionality and consistency with the idea of writing as the translation of sounds into graphic signs. According to Porstmann, since speech did not differentiate between lower-case and upper-case letters, there was no phonetic reason for having two different alphabets. The use of a single lower-case alphabet reflected his search for a rational and economical way to improve communication. A unique alphabet was easier to learn, read and write. It reduced space, means, time, and printing costs. Porstmann's orthographic reform and his proposal to abolish capitalisation had a greater impact in the German-speaking context, in comparison with other language communities, since in German, capital letters are conventionally used for the first letter of every noun.

Porstmann put his theory into practice in *Sprache und Schrift* by abolishing capital letters in the second half of the book and by having his own name set in lowercase on the cover.

¶ Walter Porstmann's book *Sprache und Schrift* is directly mentioned in "The Principles of the New Typography" section (p. 81). Here, Jan Tschichold defines the book as an essential reading for those interested in the orthographic reform and the use of a single lower-case alphabet. The author and the book title also appear in the footer of Herbert Bayer's 1925 letterhead for the Bauhaus, which is reproduced on p. 124. [CB]

→ Heinz Schmidt-Bachem, *Aus Papier. Eine Kultur- und Wirtschaftsgeschichte der Papier verarbeitenden Industrie in Deutschland*, De Gruyter, Berlin 2011, pp. 246–250.

→ Julia Meer, *Neuer Blick auf Die neue Typographie. Die Rezeption der Avantgarde in der Fachwelt der 1920er Jahre*, Transcript Verlag, Bielefeld 2015, pp. 42–44.

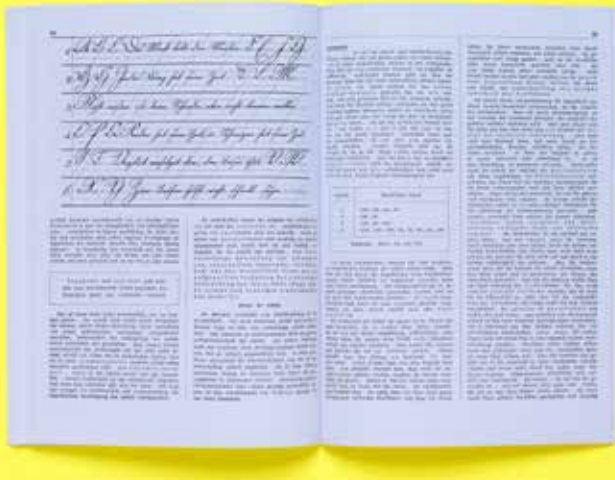
→ Fabian Grütter, *Unter der Hand. Zur Materialität der Neuen Typografie*, Campus Verlag, Frankfurt 2019, pp. 93–113.

○ Designer unknown

□ 210 × 297 × 7 mm

← Digital reconstruction: ECAL, Renens 2025


FUNDAMENTE DER ORGANISATION
SPRACHE
UND
SCHRIFT
dr. w. porstmann
VERLAG DES VEREINS DEUTSCHER INGENIEURE



⑤② George Grosz, *Mit Pinsel und Schere. 7 Materialisationen*, Malik Verlag, Berlin 1922

George Grosz's *Mit Pinsel und Schere. 7 Materialisationen* (With Brush and Scissors: 7 Materialisations) is a portfolio including seven black-and-white reproductions of works made by the artist between 1919 and 1922 on loose sheets. The works featured include: *Brilliantenschieber im Café Kaiserhof* (Diamond Profiteer in the Café Kaiserhof), 1920, now at the Berlinische Galerie, Berlin; *"Daum" Marries her Pedantic Automaton "George" in May 1920, John Heartfield Is Very Glad of It*, 1920, now at the Berlinische Galerie, Berlin; *Tatlinesque Diagram*, 1920, now at Museo Nacional Thyssen-Bornemisza, Madrid.

It was printed by Malik Verlag in Berlin in 1922. The board folder features a typographic cover in red and green, typeset in Venus and an unidentified sans-serif font.

¶ The portfolio is not mentioned in the main text of *Die neue Typographie*. In the bibliography, it is marked with the letter "b" referred to illustrated books. [CB, DF]

→ Brigid Doherty, *Berlin Dada. Montage and the Embodiment of Modernity, 1916–1920*, University of California Press, Berkeley 1996, pp. 170–171.

→ Ralph Jentsch, *George Grosz. The Berlin Years*, Electa, Milan 1997, p. 98.

→ Peter Selz, *George Grosz. His Visual and Theatrical Politics*, Moeller Fine Art, New York 2005.

○ Designer unknown

□ 314 × 240 × 3 mm

← Digital reconstruction: ECAL, Renens 2023


GEORGE GROSZ
MIT
PINSEL
UND
SCHERE
7 MATERIALISATIONEN


MIT
PINS
UND
SCHE


GEORGE GROSZ
MIT
PINSEL
UND
SCHERE
DER MALIK - VERLAG















⑤③ Lajos Kassák and László Moholy-Nagy, *Buch neuer Künstler*, MA-Verlag, Vienna 1922

Buch neuer Künstler (Book of New Artists) is probably one of the first illustrated anthologies of the avant-garde. The book was published by the *MA* magazine in Vienna in September 1922, and edited by Hungarian writer, artist and theoretician of the avant-garde Lajos Kassák with the collaboration of László Moholy-Nagy. Kassak wrote the foreword, designed the layout and the cover. Moholy, who was in Berlin at the time, helped him gather materials for the publication.

Buch neuer Künstler was a manifesto of international Constructivism and presented the latest achievements in the visual arts, architecture, music and technology. By combining art and technology, the volume visualised connections and suggested comparisons between art movements, industry, daily life and the world of machines. The book included reproductions of the most diverse art publications of the time (from *Dada* to *Mécano*), and featured a list acknowledging the printing plates (i.e., clichés) for the images borrowed from other magazines.

¶ *Buch neuer Künstler* is not directly mentioned by Jan Tschichold in *Die neue Typographie*. However, Lajos Kassák appears several times in the book, namely in the sections devoted to "The New Art" (p. 45), "The History of the New Typography" (p. 61) and the design of "Advertising Matter" (pp. 165 and 173). [CB]

→ Peter Weibel, "On the Origins of Hungarian Constructivism in Vienna: *MA* 1920–25. The Only Instance of Modernism Between the Wars", in Peter Weibel, edited by, *Beyond Art: A Third Culture. A Comparative Study in Cultures, Art, and Science in 20th Century Austria and Hungary*, Springer, Vienna 2005, pp. 57–70.

→ Richard Hollis, *Swiss Graphic Design. The Origins and Growth of an International Style, 1920–1965*, Yale University Press, New Haven CT 2006, p. 28.

→ Sascha Bru, *The European Avant-gardes, 1905-1935. A Portable Guide*, Edinburgh University Press, Edinburgh 2018, p. 52.

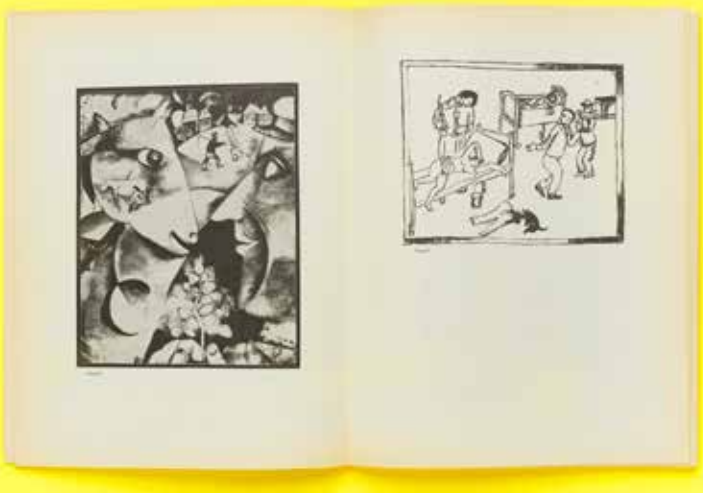
○ Cover and layout design: Lajos Kassák

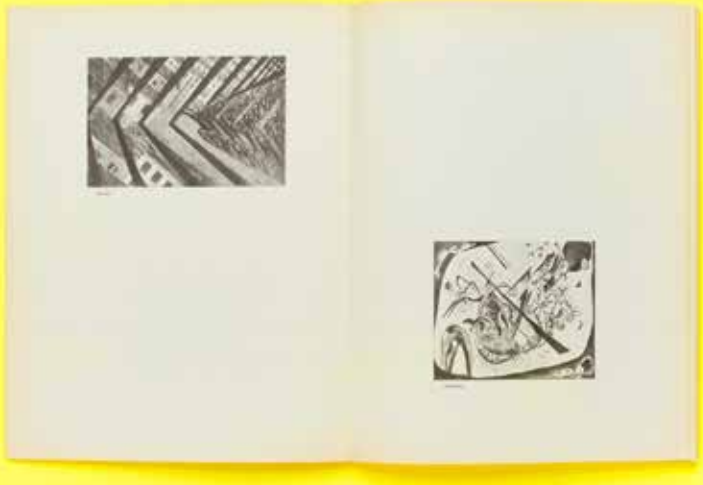
□ 307 × 234 × 10 mm

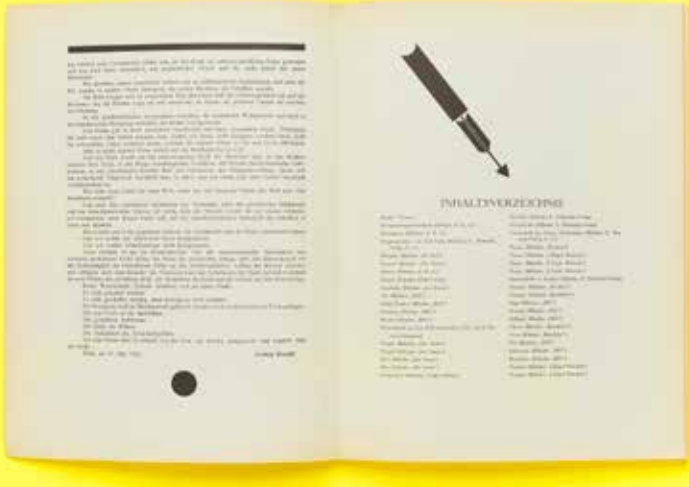
← Identical reprint: Corvina, Budapest 1977

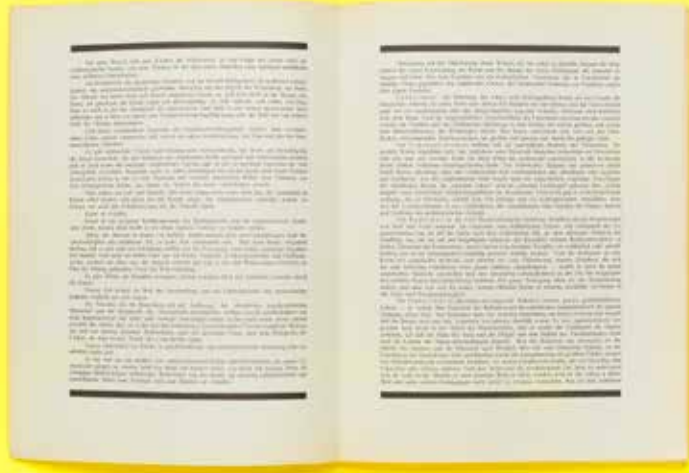

BUCH
NEUER KÜNSTLER








INHALTSVERZEICHNIS



⑤④ Kurt Schwitters, *Anna Blume. Dichtungen*, Paul Steegemann Verlag, Hanover 1922

Anna Blume. Dichtungen (Anna Blume, Poems) is a collection of poems and short stories by Kurt Schwitters, including the poem "An Anna Blume" (To Anna Blume, or Eve Blossom). The book was first published by Paul Steegemann Verlag in Hanover, in 1919. The following year, a second edition was printed with no changes, but eight extra pages of advertisements. The third edition, published in 1922, was instead substantially different. The format was smaller than that of the previous two editions, and the number of pages increased from the original 40 to 88. The 1922 edition included nine of the original twenty pieces, translations of some poems into English, French and Russian translations of some poems, a critical text about Dadaism, and a number of newer poems. An even more noticeable change was the cover design. While the original cover presented a drawing by Schwitters, the third edition featured a plain white dust jacket with a pink border.

¶ *Anna Blume. Dichtungen* does not appear in *Die neue Typographie* except in the bibliography, where it is marked with the letter "d", referring to poems. The bibliographic reference is to the third edition of 1922. [CB]

→ Volker Rattemeyer, Dietrich Helms et al., edited by, *Typographie kann unter Umständen Kunst sein*, Landesmuseum Wiesbaden, Wiesbaden 1990.

→ Gwendolen Webster, *Kurt Merz Schwitters. A Biographical Study*, University of Wales Press, Cardiff 1997.

→ Isabel Schulz, edited by, *Anna Blume und ich. Zeichnungen von Kurt Schwitters*, Hatje Cantz, Ostfildern 2011.

○ Cover design: Kurt Schwitters

□ 183 × 124 × 10 mm

← Original edition: Paul Steegemann Verlag, Hanover 1922


ANNA BLUME



⑤⑤ El Lissitzky, *Figurinen. Die plastische Gestaltung der elektro-mechanischen Schau "Sieg über die Sonne"*, Leunis & Chapman, Hanover 1923

Figurinen. Die plastische Gestaltung der elektro-mechanischen Schau "Sieg über die Sonne" (Figurines. The Three-Dimensional Design of the Electro-Mechanical Show "Victory Over the Sun") is a portfolio of ten colour lithographs by El Lissitzky. It was published and printed in 1923 by Robert Leunis & Chapman in Hanover in seventy-five copies.

The portfolio represents Lissitzky's response to the Russian Futurist opera *Pobeda nad solntsem* (Victory Over the Sun) written by the artists Aleksei Kruchenykh, Velimir Khlebnikov, Mikhail Matyushin and Kazimir Malevich in 1913. Lissitzky adapted the play for a cast of mechanical puppets. Each lithograph represents a character from the mechanical work: the Announcer, the Globetrotter, the Sentry, the Old Man, the New Man, the Anxious People, the Sportsmen, the Gravediggers and the design for the mechanical setting. The vivid red card folder has a collage on the front with the black letter "F" for "Figurinen".

¶ The portfolio is marked with the letter "b", referring to illustrated books. There is no mention of it in the main texts of *Die neue Typographie*. [CB]

→ Gail Harrison Roman, "The Ins and Outs of Russian Avant-Garde Books. A History, 1910–1932", in Stephanie Barron and Maurice Tuchman, edited by, *The Avant-Garde in Russia, 1910–1930: New Perspectives*, MIT Press, Cambridge MA 1980, pp. 102–109.

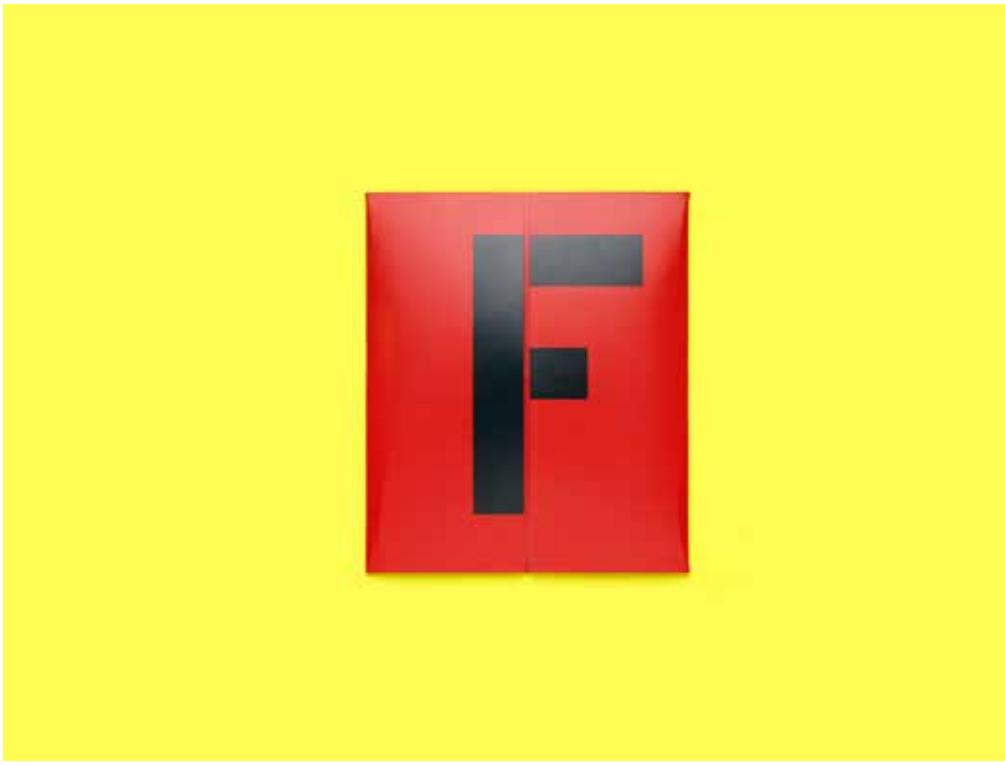
→ Ronald Alley, *Catalogue of the Tate Gallery's Collection of Modern Art Other Than Works by British Artists*, Tate Gallery and Sotheby Parke-Bernet, London 1981, pp. 452–455, tate.org.uk/art/artworks/lissitzky-6-sportsmen-p07143 (accessed 10 June 2022).

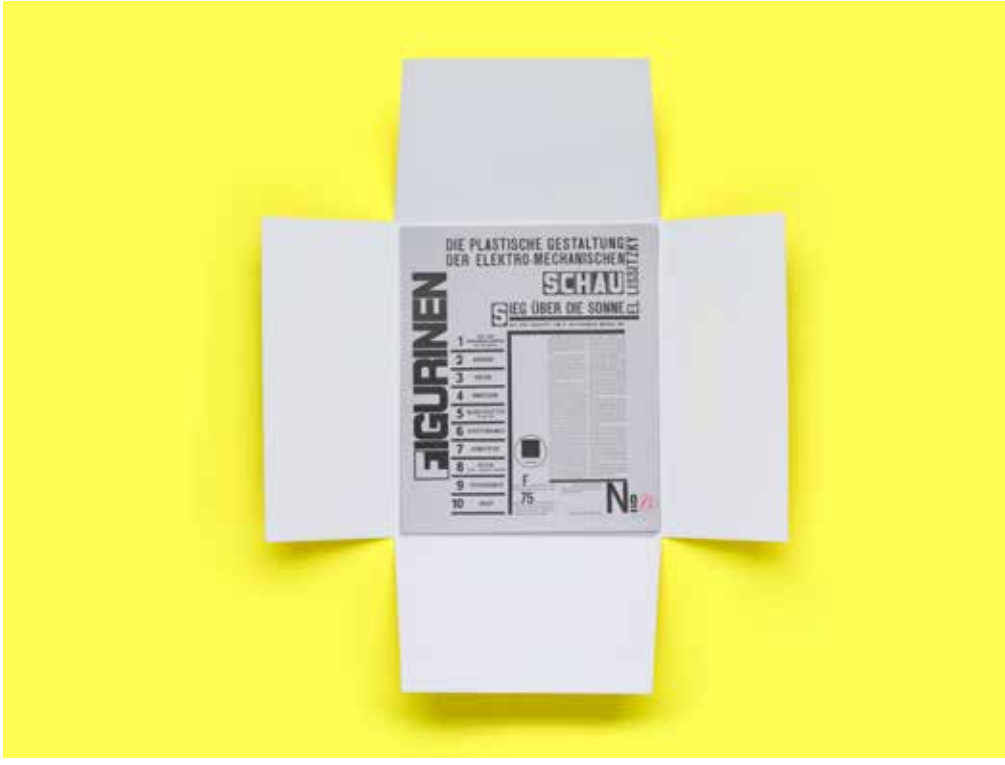
→ Nancy Perloff and Brian Reed, *Situating El Lissitzky. Vitebsk, Berlin, Moscow*, Getty Research Institute, Los Angeles 2003.

○ Design: El Lissitzky

□ 260 × 220 × 5 mm

← Digital reconstruction: ECAL, Renens 2023


F


DIE PLASTISCHE GESTALTUNG
DER ELEKTRO-MECHANISCHEN
SCHAU
SIEG ÜBER DIE SONNE
FIGURINEN
F
75


DIE PLASTISCHE GESTALTUNG
DER ELEKTRO-MECHANISCHEN
SCHAU
SIEG ÜBER DIE SONNE
EL LISSITZKY
FIGURINEN
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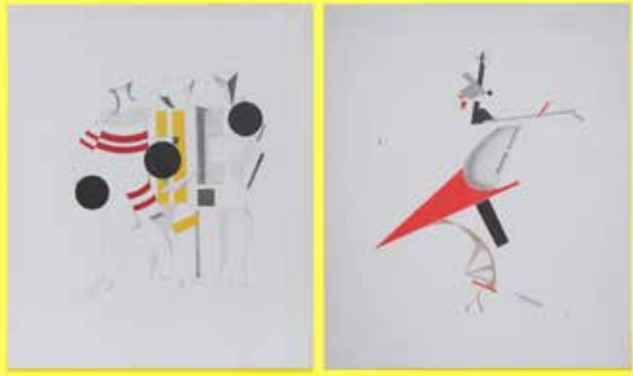














⑤⑥ El Lissitzky, *Proun. 1. Kestnermappe*, Leunis & Chapman, Hanover 1923

Proun. 1. Kestnermappe (Proun. 1st Kestner Portfolio) is a portfolio of six lithographs made by El Lissitzky as a New Year's gift for the members of the Kestner Gesellschaft. This was an independent society based in Hanover that exhibited and fostered contemporary art, where Lissitzky had a successful solo exhibition at the beginning of 1923. In the six lithographs, geometric forms are combined in a precarious and asymmetrical balance that leaves an overall impression of instability and tension. The date 1919–23 on the title page traces the genesis of the prints back to Russia in 1919, when Lissitzky created his first *Proun*, his own form of abstract art inspired by Kazimir Malevich's non-objective Suprematist art. The portfolio was published and printed in 1923 by Robert Leunis & Chapman of Hanover in fifty copies. The same publisher also printed the portfolio *Figurinen. Die plastische Gestaltung der elektro-mechanischen Schau "Sieg über die Sonne"* later that year.

¶ In "The New Art" section, Jan Tschichold writes about and illustrates El Lissitzky's *Proun* (pp. 38–39). However, he does not mention *Proun. 1. Kestnermappe*. In the bibliography, the portfolio is marked with the letter "b", referring to illustrated books. [CB]

→ Lynn Gumpert, "El Lissitzky's Proun I. Kestnermappe", in *Bulletin*, 2, 1979, pp. 56–69.

→ Gail Harrison Roman, "The Ins and Outs of Russian Avant-Garde Books. A History, 1910–1932", in Stephanie Barron and Maurice Tuchman, edited by, *The Avant-Garde in Russia, 1910–1930. New Perspectives*, MIT Press, Cambridge MA 1980, pp. 102–109.

→ Nancy Perloff and Brian Reed, *Situating El Lissitzky. Vitebsk, Berlin, Moscow*, Getty Research Institute, Los Angeles 2003.

○ Design: El Lissitzky

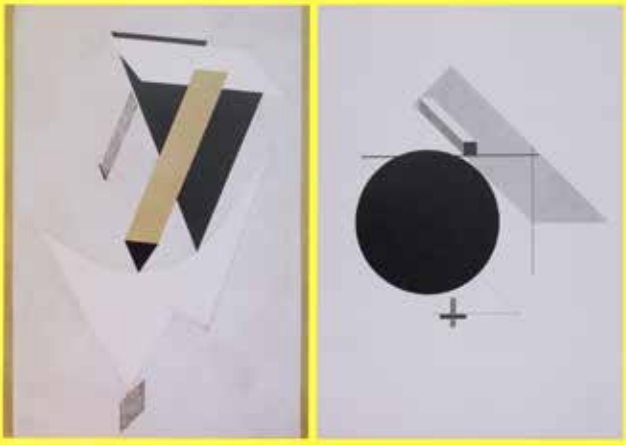
□ 300 × 220 × 7 mm

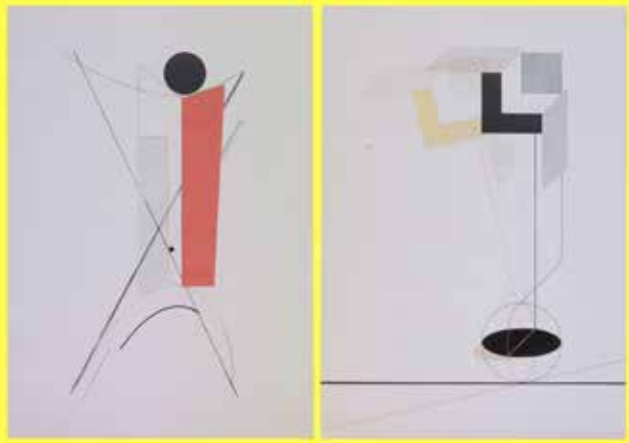
← Digital reconstruction: ECAL, Renens 2023

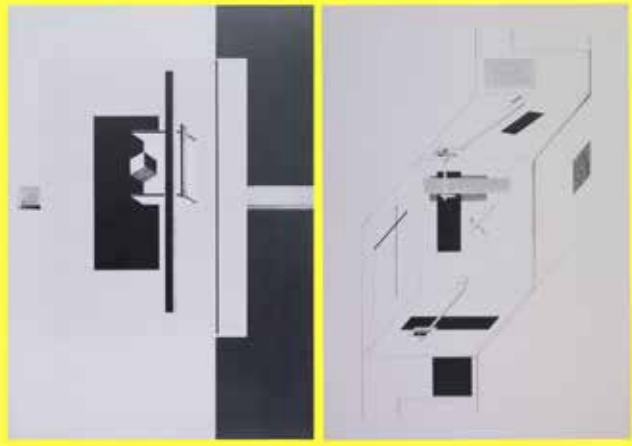

EL
ROUX











⑤⑦ *Staatliches Bauhaus in Weimar 1919–1923*, Bauhausverlag, Weimar/Munich 1923

The catalogue *Staatliches Bauhaus Weimar 1919–1923* was published in 1923 to accompany the first public exhibition of the school's output and accomplishments of the past four years. In Jan Tschichold's own account, his visits to the Bauhaus exhibition in Weimar in the summer of 1923 was a turning-point in his conversion to Modernism. Walter Gropius' preface to the catalogue describes the structure of the school, explains its unique approach and sets the goal of achieving unity between technology and art. Theoretical texts by Paul Klee, Wassily Kandinsky and Gertrud Grunow, among others, convey the teaching methods of the various masters. In particular, the catalogue included a key text by László Moholy-Nagy entitled "Die neue Typographie" (The New Typography). Here the author – just arrived in Weimar to take over Johannes Ittens' preliminary course – formulated the leading ideas of the graphic design movement, while also establishing its very name. The catalogue is lavishly illustrated with reproductions of students' works from the preliminary course and the various workshops. These depict training at the Bauhaus and its output.

The book's layout is conceived by László Moholy-Nagy, while the cover is designed by Herbert Bayer. On the almost square cover, the title is capitalised in bold sans-serif lettering and printed in blue and red on a black background.

¶ The catalogue *Staatliches Bauhaus 1919–1923* is cited in "The History of the New Typography" section (p. 58). In particular, Jan Tschichold draws attention to László Moholy-Nagy's article "The New Typography" and acknowledges the author's contribution to typography since joining the Bauhaus. A prospectus of the Bauhaus publishing house is reproduced on p. 157. Designed by Moholy-Nagy, it advertises the *Bauhausbücher* series and the catalogue *Staatliches Bauhaus Weimar 1919–1923*. [CB]

→ Patrick Rössler, *The Bauhaus and Public Relations. Communication in a Permanent State of Crisis*, Routledge, London/New York 2014.

→ Astrid Bähr, "Was bleibt – die Publikation *Staatliches Bauhaus Weimar 1919–1923*", in Lars Müller, edited by, *Staatliches Bauhaus Weimar 1919–1923*. Faksimile, Lars Müller, Zurich 2019, pp. 5–9.

→ Isabel Naegele, Michael Lailach and Petra Eisele, edited by, *Moholy-Nagy and the New Typography: A-Z*, Verlag Kettler, Dortmund 2019.

○ Cover design: Herbert Bayer

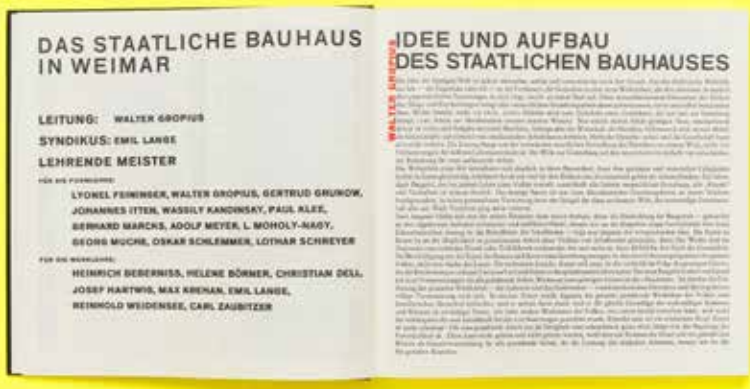
○ Title page and layout design: László Moholy-Nagy

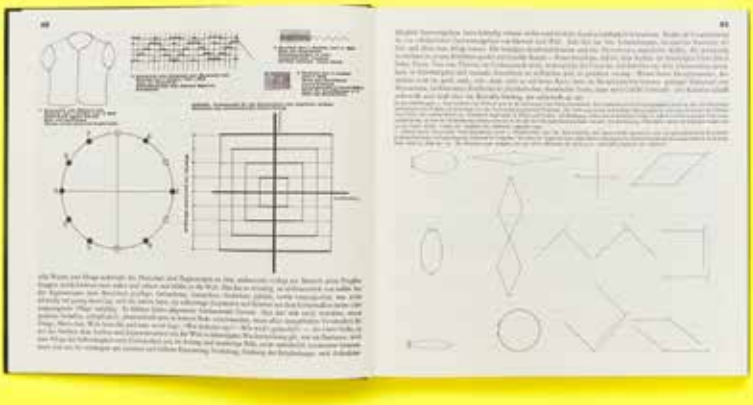
□ 248 × 253 × 22 mm

← Identical reprint: Lars Müller, Zurich 2019


STAATLICHES
BAUHAUS
IN WEIMAR
1919-1923




DAS STAATLICHE BAUHAUS IN WEIMAR
LEITUNG: WALTER GROPIUS
SYNDIKUS: EMIL LANGE
LEHRENDE MEISTER
LYONEL FEININGER, WALTER GROPIUS, GERTRUD GRUNOW, JOHANNES ITTEN, WASSILY KANDINSKY, PAUL KLEE, GERHARD MARCKS, ADOLF MEYER, L. MOHOLY-NAGY, GEORG MUCHE, OSKAR SCHLEMMER, LOTHAR SCHREYER
HEINRICH DEBERNISS, HELENE BÖRNER, CHRISTIAN DELL, JOSEF HARTWIG, MAX KRENAN, EMIL LANGE, REINHOLD WEIDENSEE, CARL ZAUBITZER
IDEE UND AUFBAU DES STAATLICHEN BAUHAUSES






L. MOHOLY-NAGY
DIE NEUE TYPOGRAPHIE

⑤⑧ *Sammlung Gabrielson, Göteborg. Erwerbungen 1922–23*, Berlin 1923

The catalogue *Sammlung Gabrielson, Göteborg. Erwerbungen 1922–23* (Gabrielson Collection, Gothenburg. Acquisitions 1922–23) shows the acquisitions made by the collector Hjalmar Gabrielson in Gothenburg between 1922 and 1923. He assembled an impressive collection of avant-garde and Constructivist art within a few years.

The catalogue includes texts by Adolf Behne on the collection, by Ludwig Hilberseimer on modern art, and by Samuel Friedländer-Mynona on Goethe's theory of colour and modern painting. It is illustrated with thirty plates, of which one is in colour, representing works by, among others, Willi Baumeister, Gert Caden, Walter Dexel, Viking Eggeling, Lyonel Feininger, Johannes Itten, Wassily Kandinsky, Paul Klee, El Lissitzky, László Moholy-Nagy, László Peri, Oskar Schlemmer and Kurt Schwitters.

Erich Buchholz designed the cover. The title is set in a bold sans-serif lettering and arranged at a right angle.

¶ The catalogue does not appear in *Die neue Typographie* anywhere else except in the bibliography. This is one of two publications with a cover design by Erich Buchholz to be included by Jan Tschichold in the bibliography, the other being Arthur Segal and Nikolaus Braun's book *Lichtprobleme der bildenden Kunst* (1925). [CB]

→ Bengt Lärkner, "Hjalmar Gabrielson—samlare och mecenat", in *Konsthistorisk tidskrift / Journal of Art History*, 3–4 (57), 1988, pp. 55–58.

→ Anne Kirker, Jacqueline Strecker, *Erich Buchholz. The Restless Avant-Gardist*, Queensland Art Gallery, South Brisbane 2000.

→ Leif Eriksson, "Om Konstruktivismen", in *Rooke Time*, 62–63, November 2009, rooke.se/rooke-time62-63.shtml (accessed 10 June 2022).

○ Cover design: Erich Buchholz

□ 230 × 210 × 7 mm

← Original edition: s.n. Berlin 1923


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GABRIELSON
GÖTEBORG
MIT BEITRÄGEN
VON ADOLF BEHNE
LUDWIG HILBERSEIMER
S. FRIEDLÄNDER-MYNONA











⑤⑨ *Pressestimmen (Auszüge) für das Staatliche Bauhaus Weimar*, Wagner, Weimar 1924

Pressestimmen (Auszüge) für das Staatliche Bauhaus Weimar (Press Commentary (Excerpts) for the State Bauhaus in Weimar) is evidence of the public relations efforts undertaken by Walter Gropius at the Bauhaus Weimar, in an attempt to advocate its continued existence. The book contained articles, complete or in excerpts, which had appeared in the German and foreign press about the Bauhaus from January 1920 to February 1924. Featuring favourable voices only, it was sent on 21 March to members of the state government and parliament, representatives of the press and other interested parties, together with a comprehensive report on the past and future work at the Bauhaus. Two further publications, in April and October 1924, document the remarkable public relations activities of the Bauhaus: *Nachtrag zu den Pressestimmen für das Staatliche Bauhaus Weimar* (Supplement to the Press Commentary on the State Bauhaus in Weimar) and *Kundgebungen für das Staatliche Bauhaus Weimar* (Manifestos for the State Bauhaus in Weimar).

László Moholy-Nagy designed the booklet. On the title page, serif and sans-serif capital letters are arranged in a spiral composition that recalls the golden ratio. Inside, titles and page numbers are set in a bold sans-serif typeface, while a serif typeface is used for the main text. Thick rules and bold circles organise and punctuate the page layout.

¶ The booklet *Pressestimmen (Auszüge) für das Staatliche Bauhaus Weimar* does not appear in *Die neue Typographie* except in the bibliography. [CB]

→ Volker Wahl, edited by, *Das Staatliche Bauhaus in Weimar. Dokumente zur Geschichte des Instituts 1919–1926*, Böhlau Verlag, Cologne 2009, pp. 46–47.

→ Patrick Rössler, *The Bauhaus and Public Relations. Communication in a Permanent State of Crisis*, Routledge, London/New York 2014.

→ Karl-Heinz Hüter, *Das Bauhaus in Weimar. Studie zur gesellschaftspolitischen Geschichte einer deutschen Kunstschule*, De Gruyter, Berlin 2022.

○ Design: László Moholy-Nagy

□ 228 × 150 × 8 mm

← Identical reprint: Kraus Reprint, Munich 1980.


Pressestimmen
für das
Staatliche Bauhaus
Weimar


PRESSE-
STIMMEN
(AUSZÜGE)
FÜR
DAS
STAATLICHE
BAUHAUS
WEIMAR


BERLINER TAGEBLATT
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15


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KUNDGEBUNGEN
FÜR
DAS STAATLICHE BAUHAUS
WEIMAR
OKTOBER 1924



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ZUSAMMENSTELLUNG DER KUNDGEBUNGEN UND PROTESTSCHREIBEN AN DIE FÜHRENDE REGIERUNG DER NATIONALSOZIALISTISCHEN LANDTAGE ZU GUNSTEN DER SCHAUFLÄCHE DER STAATLICHEN BAUHÄUSER

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1. BUND DEUTSCHER ARCHITEKTEN

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2. ARCHITEKTENVEREIN „ARCHITECTURA ET AMICITIA“

3. ARCHITEKTENSCHAFT IN BRÜNN

©Ⓞ Carl August Emge, *Die Idee des Bauhauses. Kunst und Wirklichkeit*, Pan-Verlag Rolf Heise, Berlin 1924

Die Idee des Bauhauses. Kunst und Wirklichkeit (The Idea of the Bauhaus. Art and Reality) is one of the first theoretical analysis of the Bauhaus. It was written by the German law philosopher and sociologist Carl August Emge, following a lecture given by the author at the invitation of the Institute for Economic Law on the occasion of the Whitsun Courses of June 1924 in Jena. In explicit opposition to both anarchism and Marxism, Emge used the experience of the Bauhaus to illustrate an artistic and social synthesis that stood midway between Bolshevism on the one hand, and selfish utilitarianism on the other.

The booklet was designed by László Moholy-Nagy. The cover features a strong contrast between the white sans-serif lettering and four black areas.

¶ The booklet *Die Idee des Bauhauses. Kunst und Wirklichkeit* does not appear in *Die neue Typographie* except in the bibliography. [CB]

→ Stephan Günzel, "Philosophie des Führens Carl August Emge in Jena und Weimar", in Klaus-M. Kodalle, edited by, *Angst vor der Moderne, philosophische Antworten auf Krisenerfahrungen: der Mikrokosmos Jena 1900–1940*, Königshausen & Neumann, Würzburg 2000, p. 173.

→ Patrick Rössler, *The Bauhaus and Public Relations. Communication in a Permanent State of Crisis*, Routledge, London/New York 2014.

→ Karl-Heinz Hüter, *Das Bauhaus in Weimar. Studie zur gesellschaftspolitischen Geschichte einer deutschen Kunstschule*, De Gruyter, Berlin 2022.

○ Design: László Moholy-Nagy

□ 235 × 160 × 4 mm

← Original edition: Pan-Verlag Rolf Heise, Berlin 1924


PROF. DR. C. AUGUST EMGE
DIE
IDEE
DES
BAUHAUSES
KUNST
UND
WIRKLICHKEIT
PAN-VERLAG
ROLF HEISE · BERLIN


PROF. DR. C. AUGUST EMGE
DIE
IDEE
DES
BAUHAUSES
KUNST
UND
WIRKLICHKEIT
PAN-VERLAG
ROLF HEISE · BERLIN


DIE IDEE DES BAUHAUSES


KUNST UND WIRKLICHKEIT





ⓒ① Friedrich Kiesler, edited by, *Internationale Ausstellung neuer Theatertechnik. Katalog, Programm, Almanach*, Würthle & Sohn, Vienna 1924

In 1924, Austrian architect, theoretician, theatre designer and artist Friedrich Kiesler organised the *Internationale Ausstellung neuer Theatertechnik* (International Exhibition of New Theatre Techniques) as part of the Music and Theatre Festival in Vienna. Embracing both theatre and cinema, the exhibition included examples of avant-garde theatre designs, stage decorations and costume designs, as well as posters from Russia, Italy, Germany, France and Austria. The exhibition and accompanying events promoted exchanges between Futurist and Constructivist artists, along with exponents of the Bauhaus and the De Stijl movement: Rudolf Belling, Fortunato Depero, Theo van Doesburg, George Grosz, Fernand Léger, El Lissitzky, Filippo Tommaso Marinetti, Vsevolod Meyerhold, László Moholy-Nagy, Enrico Prampolini, Oskar Schlemmer, Lothar Schreyer, Fritz Schumacher, Kurt Schwitters and many others.

Kiesler designed the catalogue, the poster and other types of printed matter for the exhibition. The catalogue comprised Kiesler's critical texts, numerous manifestos as well as reproductions of avant-garde theatre and film works.

¶ Despite being marked in the bibliography as a special recommendation to the reader, the catalogue does not appear elsewhere in the main text of *Die neue Typographie*. Theatre, more in general, is not discussed in the book. [CB]

→ "Vienna 1924. Hotspot of the Avant-Garde", in Austrian Frederick and Lillian Kiesler Private Foundation, kiesler.org/en/vienna-1924/ (accessed 10 June 2022).

→ Gerd Zillner, Hani Rashid, Peter Bogner, edited by, *Frederick Kiesler. Face to Face with the Avant-Garde. Essays on Network and Impact*, Birkhäuser, Basel 2019.

→ Cathérine Hug, "Abschied vom Kriegstrauma", in Id., edited by, *Schall und Rauch. Die wilden 20er*, Snoeck, Cologne 2020, pp. 22–23.

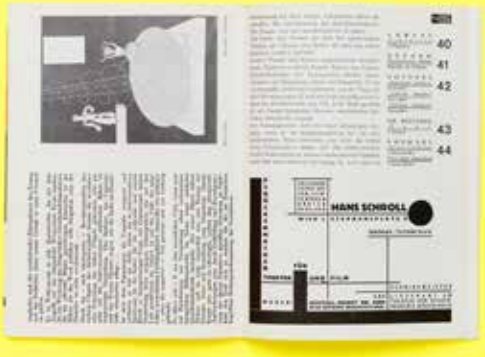
○ Design: Friedrich Kiesler

□ 226 × 159 × 5 mm

← Identical reprint: Verlag Löcker & Wögenstein, Vienna 1975


THEATERTECHNIK
KONZERTHAUS


DEBACLE DES THEATERS


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HANS SCHROLL


BERTA FARNHAMMER
ATELIER FÜR KÜNSTLERISCHE DAMENKLEIDER
WIEN I. KÄRNTNERSTRASSE 10
LESET MEHRINGS REVUE!
LESET MEHRINGS REVUE!
LATHOSPHERA SCENICA FUTURISTICA


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QUERDRAMA


Tel. 7370
PELZHAUS
LEIPZIGERMANN
I. FIEHL
LEIPZIG
PARIS
LONDON
LIEFERANT DER THEATER- UND DER FILM-
INDUSTRIE
WIEN VI.
MARIAHILFERSTRASSE 29

⑥② Lu Märten, *Wesen und Veränderung der Formen/Künste. Resultate historisch-materialistischer Untersuchungen*, Taifun-Verlag, Frankfurt 1924

Lu (Louise Charlotte) Märten was a German writer, socialist theorist and women's rights activist. A member of the German Communist Party since 1920, she contributed to the cultural agenda of the party with her writings on art and literary politics. In 1922, the Russian State Publishing House commissioned Märten to develop her thoughts on Marxist aesthetics. *Wesen und Veränderung der Formen/Künste. Resultate historisch-materialistischer Untersuchungen* (The Nature and Evolution of Forms/Arts. Findings from Historical-Materialist Studies) was the result of this commission. The book is a materialist treatise on aesthetics and history that examines the changes in artistic forms since the Industrial Revolution, with a focus on their radical potential. Going beyond aesthetic formalism, Märten argues that form is defined by its social use, by its function in everyday life.

¶ Lu Märten's book *Wesen und Veränderung der Formen/Künste. Resultate historisch-materialistischer Untersuchungen* is only mentioned in the bibliography of *Die neue Typographie*. [CB]

→ Chryssoula Kambas, *Die Werkstatt als Utopie. Lu Märtens literarische Arbeit und Formästhetik seit 1900*, Max Niemeyer Verlag, Berlin/Boston 1988.

→ Jenny Nachtigall, "Life", in "Keywords for Marxist Art History Today", special issue of *Kunst und Politik. Jahrbuch der Guernica-Gesellschaft*, 21, 2019 (V&R Unipress, Göttingen), pp. 77–86.

→ Mari Jarris, "Precarity and Form: Lu Märten's Intervention in the Worker's Autobiography", in Sophie Duvernoy, Karsten Olson and Ulrich Plass, edited by, *Representing Social Precarity in German Literature and Film*, Bloomsbury, London 2023, pp. 141–164.

○ Designer unknown

□ 236 × 160 × 20 mm

← Reprint: Verlag für Literatur und Politik, Vienna 1926


LU MÄRTEN
WESEN UND VERÄNDERUNG
DER FORMEN / KÜNSTE



⑥③ Bruno Taut, *Die neue Wohnung. Die Frau als Schöpferin*, Klinkhardt & Biermann, Leipzig 1924

Die Neue Wohnung. Die Frau als Schöpferin (The New Dwelling. Woman as Creator) is one of the most popular books written by German architect, urban planner and architecture theorist, Bruno Taut. Published in 1924, the book brings Taut's visionary ideas about architecture into everyday life, placing women and their wellbeing within the domestic environment at the centre of his interest. The author calls for a collaboration between the architect and the housewife. As suggested by the subtitle of the book, "Woman as Creator", the housewife is expected to play an active and creative role in rethinking the design of the new home. Together with stressing the role of women within the home, the book also draws on the application of American techniques of rationalisation and scientific management to housekeeping. Taut's new dwelling applies the techniques of rationalisation to the reorganisation of the apartment's layout. In so doing, it attempts to free the housewife from unnecessary cleaning and tidying. It aims at ensuring minimal expenditure of time and effort through a well-considered household management, especially in the kitchen. Combining ideas from the New Housekeeping with those of the New Architecture, this new approach to living was particularly valuable in addressing the challenges of social housing.

Johannes Molzahn designed both the dust jacket and the cover of Taut's book. The jacket features a stylised, geometric, almost childlike drawing of a red and blue house and a handwritten title in sans-serif letters. The page layout is rather traditional, with blocks of justified text set in a serif typeface and arranged along the central axis. Numerous black-and-white photographs illustrate the book.

¶ Neither the book nor the author are mentioned in the main text of *Die neue Typographie*. Taut's *Die Neue Wohnung* is one of a number of publications devoted to the new architecture that are included by Jan Tschichold in the bibliography. These publications share a common interest in discarding ornaments in favour of a more functional approach to interior design and architecture (p. 65). Johannes Molzahn is mentioned as a member of the Ring "Neue Werbegestalter" (pp. 58, 60) and some of his graphic works are reproduced and commented on by Jan Tschichold (pp. 110, 118, 125, 126, 160, 165, 171 a nd 173). [CB]

→ Nicholas Bullock, "First the Kitchen: Then the Façade", in *Journal of Design History*, 3–4 (1), 1988, pp. 177–192.

→ Winfried Nerdinger, Kristiana Hartmann, Matthias Schirren, Manfred Speidel, edited by, *Bruno Taut. Architekt zwischen Tradition und Avantgarde*, DVA, Deutsche Verlags-Anstalt, Stuttgart/ Munich 2001.

→ Christopher Wilk, *Modernism. Designing a New World, 1914–1939*, V&A Publishing, London 2008, p. 200.

○ Cover and jacket design: Johannes Molzahn

□ 204 × 143 × 10 mm

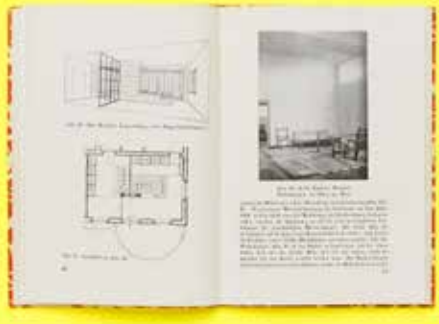
← Original edition: Verlag Von Klinkhardt & Biermann, Leipzig 1924


DIE NEUE
WOHNUNG
VON
BRUNO TAUT











⑥④ Leon Trotsky, *Literatur und Revolution*, Verlag für Literatur und Politik, Vienna 1924

In *Literatur und Revolution* (*Literature and Revolution*, originally published as *Literatura i revolyutsiya*), Leon Trotsky summarised Marxist thoughts on art and literature. In discussing the various literary trends present in Russia between the revolutions of 1905 and 1917, he explores the relationship between cultural and political change and analyses what the writing and reading (production and reception) of literature could be in post-revolutionary Soviet society and it could become in the socialist society of the future.

Of all the leaders on the front lines of the Bolshevik Revolution, Trotsky was one of the most committed to the issue of art and culture. After writing *Literature and Revolution*, he also published the *Manifesto for an Independent Revolutionary Art* (1938), which was co-signed by Diego Rivera and André Breton.

¶ The book and its author are not mentioned in the main text of *Die neue Typographie*. Politics, broadly speaking, is not directly addressed by Tschichold. [CB]

→ Ian D. Thatcher, "Trotsky's Dialectic", in *Studies in Soviet Thought*, 2 (41), March 1991, pp. 127–144.

→ William Keach, "Introduction", in Leon Trotsky, *Literature and Revolution*, Haymarket Books, Chicago 2005, pp. 9–23.

→ Rainer Grübel, "Revolution und Literatur. Metaphern-Ketten und Ketten-Metaphern", in Anke Niederbudde and Nora Scholz, edited by, *Revolution und Avantgarde*, Frank & Timme, Berlin 2018, pp. 35–90.

○ Designer unknown

□ 185 × 125 × 10 mm

← Original edition: Verlag für Literatur und Politik, Vienna 1924


L. TROTZKI
LITERATUR
UND
REVOLUTION



⑥⑤ Werbwalt [Johannes] Weidenmüller, *Gesang vom Werbewerk*, Willy Puppe, Stettin 1924

Johannes Weidenmüller was the founder of the so-considered first German advertising agency in Leipzig in 1908, the Werkstatt für neue deutsche Wortkunst (Workshop for New German Word Art) or Werbewerkstatt zum Federmann (Advertising Workshop for Federmann). Standing out from the old advertising tradition, Weidenmüller argued that success was achieved by those who consistently and uniformly designed their public image – from letterhead to newspaper advertisements, from employee uniforms to trucks. He was strongly committed to the professionalisation of advertising; he owned a library of advertising publications, organised training courses and wrote guides for companies. He conceived a university lecture series on advertising theory and worked on advertising-specific conceptual systems. He translated his ideas about advertising into a quirky series of signs that can be understood as early attempts at communication theory.

The book *Gesang vom Werbewerk* (Song of the Advertising Work), which was published in 1924, is the culmination and end point of an increasingly hermetic advertising science developed by Weidenmüller. It was followed by the book *Vom Begriffbau der Anbietlehre* (On the Conceptual Framework of the Science of Advertising) published in the following two years.

¶ The book *Gesang vom Werbewerk* appears only in the bibliography, and neither it nor its author are mentioned elsewhere in the main text of *Die neue Typographie*. [CB]

→ Dirk Schindelbeck, "Pionier der Werbewirtschaft", in *Damals*, 4, 2003, pp. 62–65.

→ Julia Meer, *Neuer Blick auf Die neue Typographie. Die Rezeption der Avantgarde in der Fachwelt der 1920er Jahre*, Transcript Verlag, Bielefeld 2015.

→ Dirk Schindelbeck, *Der aus Reklame Werbung machte: Johannes Weidenmüller, Werbewissenschaftler und Agenturgründer*, Omnino Verlag, Berlin 2016.

→ Fabian Grütter, *Unter der Hand. Zur Materialität der Neuen Typografie*, Campus Verlag, Frankfurt 2019, pp. 103–110.

○ Designer unknown

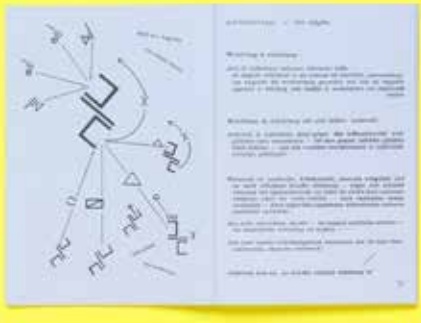
○ Illustrations: Friedrich Leibenat

□ 140 × 204 × 5 mm

← Digital reconstruction: ECAL, Renens 2025













⓪⓪ Carl Einstein and Paul Westheim, edited by, *Europa Almanach*, Gustav Kiepenheuer Verlag, Potsdam 1925

Europa Almanach was conceived by the German art critic Carl Einstein and his publisher Paul Westheim in 1925 with the aim of providing an overview of the leading European avant-gardes. The subtitle, *Malerei, Literatur, Musik, Architektur, Plastik, Bühne, Film, Mode* (Painting, Literature, Music, Architecture, Sculpture, Theatre, Film, Fashion), reflects the all-encompassing ambition of the publication. The almanac features a selection of visual and literary contributions from various important avant-garde visual artists and writers from different European countries. Contributors include artists such as George Grosz, Gino Severini, El Lissitzky, Oskar Schlemmer and Henri Rousseau, writers such as Bertolt Brecht, Ezra Pound, Wladimir Mayakovsky and Arthur Rimbaud, as well as architects J. J. P. Oud and Le Corbusier.

The publication is richly illustrated with about 100 reproductions and features 150 literary contributions. Except for the French texts that are preserved in their original language, the literary contributions are translated into German. The cover is the work of French artist Fernand Léger, while the German designer Kurt Siebert took care of the title lettering.

¶ Tschichold mentions *Europa Almanach* in the bibliography only. No further mention of the almanac and its editors feature in *Die neue Typographie*. [CB]

→ Stephanie Barron and Maurice Tuchman, edited by, *The Avant-Garde in Russia, 1910–1930. New Perspectives*, MIT Press, Cambridge MA 1980, pp. 268–269.

→ David Quigley, *Carl Einstein: A Defence of the Real*, Schlebrügge, Vienna 2007.

→ Liliane Meffre, "Europa: une manifestation des avant-gardes européennes", in Sacha Bru et al., edited by, *Europa! Europa? The Avant-Garde, Modernism and the Fate of a Continent*, De Gruyter, Berlin 2009, pp. 153–160.

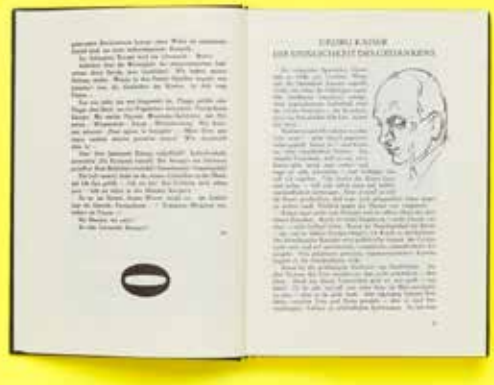
○ Cover artwork: Fernand Léger

○ Title lettering: Kurt Siebert

□ 234 × 163 × 28 mm

← Identical reprint: Gustav Kiepenheuer Verlag, Leipzig 1993


EUROPA
EUROPA
EUROPA
EUROPA
EUROPA
EUROPA










DEUTSCHLAND

⑥⑦ Hans (Jean) Arp, *Der Pyramidenrock*, Eugen Rentsch Verlag, Zurich/Munich 1924

Der Pyramidenrock (The Pyramid Dress) is a collection of Dada poems written between 1915 and 1924 by Hans (Jean) Arp. On the front and back covers, the title is repeated along three columns to cover the entire page. The book was published by Eugen Rentsch Verlag in Munich. This was the publisher of El Lissitzky and Arp's book *Die Kunstismen 1914–1924*, which appeared the same year as *Der Pyramidenrock*. As a matter of fact, a list of Eugen Rentsch Verlag's publications was loosely inserted in *Die Kunstismen 1914–1924*. Designed by Lissitzky, the list included the advertisements for both Arp's collection of poems as well as El Lissitzky and Arp's book.

¶ In the bibliography, *Der Pyramidenrock* is marked with the letter "d" referred to poetry. The book is not mentioned in the main text, but a page advertising the publication is reproduced on p. 197, in the "Advertisements" section. Designed by El Lissitzky, the page from the publisher's catalogue advertises two publications by Eugen Rentsch Verlag: *Die Kunstismen 1914–1924* and *Der Pyramidenrock*. Jan Tschichold draws the reader's attention to Lissitzky's use of a plain horizontal rule that he defines as "enough" and "preferable" when dealing with horizontal half-page advertisements (p. 199). [CB]

→ Reinhard Döhl, *Das literarische Werk Hans Arps, 1903–1930. Zur poetischen Vorstellungswelt des Dadaismus*, Metzler, Stuttgart 1967.

→ Marcel Jean, edited by, *Arp on Arp. Poems, Essays, Memories*, Viking Press, New York 1972.

→ Renée Riese Hubert, *Surrealism and the Book*, University of California Press, Berkeley 1988, pp. 85–97.

○ Designer unknown

□ 250 × 196 × 6 mm

← Digital reconstruction: ECAL, Renens 2024


Der Pyramidenrock Der Pyramidenrock Der Pyramidenrock



ⓒⓑ Adolf Behne, *Von Kunst zur Gestaltung. Einführung in die moderne Malerei*, Arbeiter-Jugend-Verlag, Berlin 1925

Adolf Behne was an art and architecture critic and historian, a leading figure of German Expressionism. With *Von Kunst zur Gestaltung. Einführung in die moderne Malerei* (From Art to Design. Introduction to Modern Painting), he provides the reader with an introduction to modern art. He approaches art from a socio-political viewpoint. For example, he argues that Constructivism is the art of the socialist revolution.

The book was designed by German painter and graphic designer Oskar Fischer. The dust jacket (missing from the documented copy) features a Constructivist-style geometric composition in black, red and grey. Principles of the New Typography are applied in the title page, such as the asymmetric layout and the use of rules. The book is illustrated with a number of black-and-white and colour reproductions of works by artists such as Piet Mondrian, Gino Severini and Kurt Schwitters.

¶ Despite being marked as a special recommendation to the reader, the book is not directly mentioned in the main text of *Die neue Typographie*. Two publications by Adolf Behne are, however, listed in the Bauhaus publishing house's catalogue reproduced on p. 157. The titles featured are *Plastik der Gestaltung* and *Russland*. [CB]

→ Magdalena Bushart, edited by, *Adolf Behne: Essays zu seiner Kunst- und Architekturkritik*, Gebr. Mann Verlag, Berlin 2000.

→ Kai Konstanty Gutschow, *The Culture of Criticism: Adolf Behne and the Development of Modern Architecture in Germany, 1910–1914*, doctoral thesis, Columbia University, New York 2005.

→ Felix Wiedler, *Book (Design) Story #500*, wiedler.ch/felix/books/story/500 (accessed 8 January 2023).

○ Design: Oskar Fischer

□ 209 × 142 × 12 mm

← Original edition: Arbeiter-Jugend-Verlag, Berlin 1925


ADOLF BEHNE
VON KUNST ZUR
GESTALTUNG



⑥⑨ Anna Berliner, *Japanische Reklame in der Tageszeitung*, Poeschel Verlag, Stuttgart 1925

Anna Berliner's book *Japanische Reklame in der Tageszeitung* (Japanese Advertising in Daily Newspapers) is an introduction to Japanese newspaper advertisements of the period. Published in 1925, the book is part of the series "Weltwirtschaftliche Abhandlungen" (Essays on the World Economy). The series was curated by Anna Berliner's husband, Siegfried, who was professor in Economics. Previous volumes had dealt with the Japanese import trade and iron industry, Chinese imports and export business, among others. Anna Berliner had earned a PhD in Psychiatry in 1913 at the University of Leipzig. Soon after, the couple moved to Japan, where they lived and worked in the early 1910s and then in the first half of the 1920s. Once back, the academic couple acted as bridge builders between Germany and Japan.

In *Japanische Reklame in der Tageszeitung*, Berliner analyses the cultural, marketing and aesthetic characteristics of Japanese advertisements in with those in Germany and the US. She points out a main cultural difference: while Western advertising aims at convincing potential buyers, the goal of advertising in Japan is to please the viewer aesthetically. Featured themes include: the Japanese newspaper industry, the costs of advertising, the relationship between advertising and recurring events, as well as their relation to the written text. Aesthetic considerations address diverse aspects of advertisement design, such as lettering, trademarks and layout. The book includes sixty-five black-and-white reproductions from Japanese newspapers.

Anna Berliner's interest in Japanese culture and society also led to other publications about theatre, contemporary periodicals and the situation of women in contemporary Japan. In 1930, she published the book *Der Teekult in Japan* (The Tea Cult in Japan), a comprehensive work about the Japanese tea ceremony.

¶ *Japanische Reklame in der Tageszeitung* features in a section of *Die neue Typographie* devoted to advertising (pp. 201–202). The section also includes the image of a double-page spread from the Japanese paper *Osaka Asahi* (p. 203). Jan Tschichold draws the reader's attention towards the advertising pages in Japanese newspapers and identifies them as a good example of how advertisements can be arranged in an aesthetically pleasing way, despite differing in size and form. In particular, he praises the typographic quality of the design and the use of space in the layout. For additional and more detailed discussion of the subject, the reader is directed to Berliner's in-depth analysis. The paper *Osaka Asahi* is also mentioned in a later section of *Die neue Typographie* (p. 215), which deals with newspapers. Tschichold acknowledges the inherent difference between Japanese and European newspapers and praises the former for their overall aesthetics. [CB]

→ Ilse Nagelschmidt, edited by, *100 Jahre Frauenstudium an der Alma Mater Lipsiensis: Reden und Vorträge zur Konferenz am 9. Mai 2006 an der Universität Leipzig*, Leipziger Universitätsverlag, Leipzig 2007, pp. 172–174.

→ Hans K. Rode and Christian W. Spang, "Anna and Siegfried Berliner. Two Academic Bridge Builders between Germany and Japan", in Joanne Miyang Cho, Lee M. Roberts, and Christian W. Spang, edited by, *Transnational Encounters between Germany and Japan. Perceptions of Partnership in the Nineteenth and Twentieth Centuries*, Palgrave Macmillan, New York 2016, pp. 107–126.

→ Chantal Weber, "Anna Berliner and her Approach to Japanese Culture", wineurope.eu/anna-berliner-and-her-approach-to-japanese-culture (accessed 10 June 2022).

○ Designer unknown

□ 242 × 163 × 6 mm

← Original edition: C.E. Poeschel Verlag, Stuttgart 1925


JAPANISCHE REKLAME
IN DER
TAGESZEITUNG








ふる年に
雪鶴舎小


ルービヒサル
白雪

⑦⓪ Max Burchartz and Johannes Canis, *Bochumer Verein für Bergbau und Gussstahlfabrikation*, Krüger, Dortmund 1925

Bochumer Verein für Bergbau und Gussstahlfabrikation (Bochum Association for Mining and Cast-Steel Production) is a portfolio of advertising leaflets designed by Max Burchartz, with text by Johannes Canis, in 1925. The duo had opened the advertising agency Werbe-bau (Advertising Design) in Bochum the previous year and would become members of the Ring "Neue Werbegestalter" (Circle "New Advertising Designers") in 1927.

The portfolio is an early example of the application of experimental photomontage and typography to the visual communication of a major industrial client, that is the metallurgical industry of the German Ruhr region. It contains about a dozen separate A4 pages showing the company's different products. Each sheet is printed in black and a different colour. The photomontages show details of construction techniques, combining close-ups of the engines with explanatory texts organised in separate boxes.

¶ Marked with the letter "t", the folder is included in *Die neue Typographie* only for its typography. Jan Tschichold devotes several pages to Max Burchartz's advertising portfolio in the "Photography and Typography" (pp. 90–91) and the "Advertising Matter – Design" (pp. 160 and 165–69) sections. According to Tschichold, the booklet is not only one of the best examples of advertising photomontage, but it is an example of the spirit of his time. He praises in particular the functional use of colour and points out the combination of typography and photography with curves, diagrams and plans. He includes five illustrations reproducing the cover in black and white and four inside double pages in colour. The author apologises to the reader for the quality of the reproductions that do not do justice to the original. The captions detail the colours and the format, which is a standard DIN A4. Tschichold also includes three other advertisements by Burchartz and Canis for Werbe-bau (p. 158), Fährt (p. 159) and Bochumer Verein (p. 206). [CB]

→ Jeremy Aynsley, *Graphic Design in Germany 1890–1945*, Thames & Hudson, London 2000, pp. 172–175.

→ Richard Hollis, *Swiss Graphic Design. The Origins and Growth of an International Style, 1920–1965*, Yale University Press, New Haven CT 2006, pp. 27–28.

→ Fabian Grütter, *Unter der Hand. Zur Materialität der Neuen Typografie*, Campus Verlag, Frankfurt 2019, p. 163.

○ Design: Max Burchartz

□ 337 × 260 × 34 mm

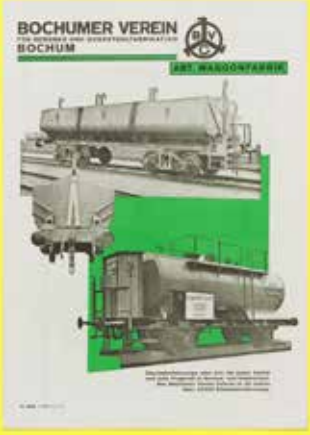
← Identical reprint: Lars Müller Publishers, Baden 1999


BVC
BOCHUMER VEREIN
FÜR BERGBAU
UND GUSSSTAHLFABRIKATION

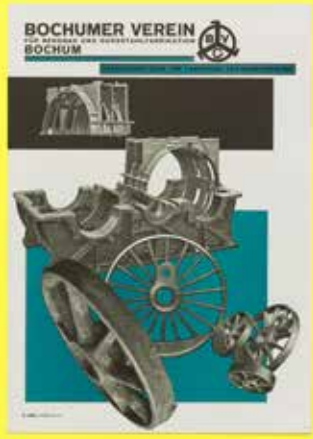

BOCHUMER VEREIN
BOCHUM
DIE GUSSSTAHLGLOCKEN
30000


BOCHUMER VEREIN
BOCHUM
ART. FEDERNSCHMIEDE
6000000 kg


BOCHUMER VEREIN
BOCHUM
ART. WEICHENBAU


BOCHUMER VEREIN
BOCHUM
ART. WAGGONFABRIK


BOCHUMER VEREIN
BOCHUM


BOCHUMER VEREIN
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BOCHUMER VEREIN
BOCHUM


BOCHUMER VEREIN
BOCHUM

⑦① Ludwig Hilberseimer, *Großstadtbauten*, Aposs-Verlag, Hanover 1925

Ludwig Karl Hilberseimer was a German architect and urban planner. In 1929, he was hired by Hannes Meyer to teach at the Bauhaus in Dessau. From spring 1929 to April 1933, he taught building design, residential building and urban development. *Großstadtbauten* (Metropolis Buildings) is devoted to modern architecture and urban planning of the 1920s. In this book, Hilberseimer investigates the contemporary metropolis, not only from an architectural point of view, but also from sociological and economic perspectives. According to the author, this new urban form raises a number of issues – such as excessive traffic, the strong interconnection of residential and industrial areas, housing shortages and mass population growth – for the architect, who must adopt a functionalist approach in order to solve them. In his studies, the author analyses various types of large cities, examines their characteristics and provides concrete examples.

Großstadtbauten was published in 1925 by Kurt Schwitters and Käte Steinitz publishing house, Aposs-Verlag, in Hanover. It was the first and only volume of the series "Neue Architektur" (New Architecture). The book is illustrated with thirty-one black-and-white images of detached and terraced houses, as well as apartment blocks, shopping streets and skyscrapers that exemplify Hilberseimer's ideas for the modern metropolis. The cover features a reproduction of the author's never-realised design for the Chicago Tribune headquarters. The text is set in Antiqua and justified. The book was later republished as issue 18–19 (January–April 1926) of *Merz*, Schwitters' avant-garde magazine. The two editions are identical, but for the cover.

¶ The book and its author are not directly mentioned in the main text of *Die neue Typographie*, thus they appear only in the bibliography. However, a passage from "The Principles of the New Typography" section recalls some of the main points of Ludwig Hilberseimer's text (p. 65). In this passage, Tschichold points out how the new architecture is moving away from ornamental facades and furniture and is developing its own forms from the function of the building. [CB]

→ "Merz 18/19 Ludwig Hilberseimer Grosstadtbauten", in Ursula Kocher and Isabel Schulz, edited by, *Kurt Schwitters. Alle Texte. Band 4, Die Reihe Merz 1923–1932*, De Gruyter, Berlin 2019, pp. 299–336.

→ Florian Strob, edited by, *Architect of Letters. Reading Hilberseimer*, Birkhäuser, Berlin 2022.

→ Scott Colman, *Ludwig Hilberseimer. Reanimating Architecture and the City*, Bloomsbury Visual Arts, London 2023.

○ Typeset: Paul Vogt

□ 240 × 155 × 2 mm

← Identical reprint: Herbert Lang, Bern / Frankfurt 1975


NEUE ARCHITEKTUR I
LUDWIG HILBERSEIMER
GROSSTADTBAUTEN



⑦② El Lissitzky and Hans (Jean) Arp, *Die Kunstismen 1914–1924*, Eugen Rentsch Verlag, Zurich/Munich 1925

Published in 1925, *Die Kunstismen 1914–1924* (The Isms of Art 1914–1924) is one of the earliest attempts to trace a history of the avant-garde movements: Abstract Film, Constructivism, Verism, Proun, Merz, Neoplasticism, Purism, Dadaism, Simultaneism, Suprematism, Metaphysical Art, Abstract Art, Expressionism, Futurism and Cubism. In this volume, the authors, Hans (Jean) Arp and El Lissitzky, put together a heterogeneous collection of their own texts, excerpts from other artists' writings, reproductions of artworks (paintings, sculptures, architecture, interior design and exhibition shots) and artists' portraits. With over seventy black-and-white illustrations, the book offers a visual account of the avant-garde movements rather than a critical analysis on these.

The cover, designed by Lissitzky, presents a typographic composition with a bold black "K" and the strident red "ISM" framing the dates 1914 and 1924 and the list of art movements covered in the publication. Inside, bold vertical and horizontal rules organise the grid page layout into a three-column structure, separating the German, French, and English texts. The use of bold and large sans-serif typefaces turns numbers into compositional elements. The layout and dimensions of the images echo the grid system of the typographic pages, with pictures that are one, two or three columns wide.

¶ In the bibliography of *Die neue Typographie*, *Die Kunstismen 1914–1924* is marked as a special recommendation to the reader. The book is not mentioned in the main text but a page advertising the publication is reproduced on p. 197, in the "Advertisements" section. Designed by El Lissitzky, the advertising page from the publisher's catalogue promotes two publications by Eugen Rentsch Verlag: *Die Kunstismen 1914–1924* and *Der Pyramidenrock*. Tschichold draws reader's attention to Lissitzky's use of a plain horizontal rule that he defines as "enough" and "preferable" when dealing with horizontal half-page advertisements (p. 199). [CB]

→ Philip B. Meggs, *Type and Image. The Language of Graphic Design*, John Wiley & Sons, Hoboken NJ 1992, pp. 80–85.

→ Christopher Wilk, *Modernism: Designing a New World, 1914–1939*, V&A Publishing, London 2008, p. 46.

→ Philip B. Meggs and Alston W. Purvis, *Meggs' History of Graphic Design*, John Wiley & Sons, Hoboken NJ 2006, pp. 304–305.

○ Cover design: El Lissitzky

□ 265 × 204 × 8 mm

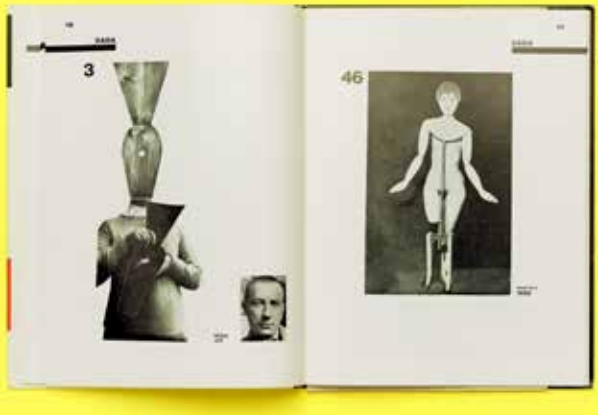
← Identical reprint: Lars Müller, Baden 1990

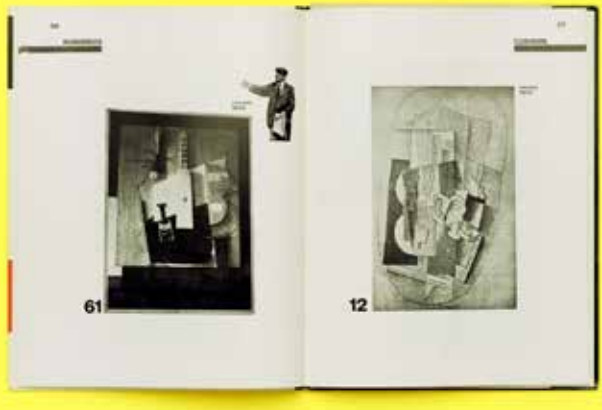

1924
KUNST
ISM
1914


DIE KUNSTISMEN
LES ISMES DE L'ART
THE ISMS OF ART




41
42


3
46


61
12

⑦③ Kurt Schwitters, Käte Steinitz, Theo van Doesburg, *Die Scheuche. Märchen*, Aposs-Verlag, Hanover 1925

Die Scheuche. Märchen (The Scarecrow. A Fairy Tale) is a children's book written by Kurt Schwitters and Käte Steinitz, in collaboration with Theo van Doesburg. Published in 1925, it concurrently appeared as issue 14–15 of the magazine *Merz* and as a book printed by the Aposs-Verlag, acronym for *aktiv, paradox, ohne Sentimentalität, sensibel* (active, paradoxical, unsentimental, sensitive) in Hanover. Since typesetting is the most important and experimental aspect of this book, it is also worth mentioning the name of the typesetter Paul Vogt.

In *Die Scheuche*, Schwitters adapts his avant-garde experiments with typography to a young audience. The book tells the absurd story of a scarecrow, mixing a nonsense text with the conventions of the fairy-tale genre. This is a picture book whose illustrations are entirely composed of typographical elements. The body of characters is composed of large capital letters, to which other typographical elements from the typesetter's box are added to form legs, feet, arms and garments: for example, the scarecrow consists of a bold letter X with the addition of a few lines, both straight and curvilinear, while the farmer is composed of a large letter B which evokes the words *Bauer* (farmer) and *Bauch* (belly) at the same time. As in Dada and Futurist sound poems, the tone and emphasis with which the words should be read are suggested by using different font sizes and slanted words.

¶ *Die Scheuche. Märchen* appears only in the bibliography of *Die neue Typographie*, where it is marked with the letter "d" referred to poetry. [CB]

→ Sandra L. Beckett, *Crossover Picturebooks. A Genre for All Ages*, Routledge, New York 2012, pp. 27–29.

→ Evgeny Steiner, "Mirror Images. On Soviet-Western Reflections in Children's Books of the 1920s and 1930s", in Elina Druker and Bettina Kümmerling-Meibauer, edited by, *Children's Literature and the Avant-Garde*, John Benjamins Publishing Company, Amsterdam 2015, pp. 192–195.

→ "Merz 14/15 Die Scheuche", in Ursula Kocher and Isabel Schulz, edited by, *Kurt Schwitters. Alle Texte. Band 4, Die Reihe Merz 1923–1932*, De Gruyter, Berlin 2019, pp. 263–270.

○ Typesetting: Paul Vogt

○ Design: Kurt Schwitters, Käte Steinitz and Theo van Doesburg

□ 162 × 190 × 2 mm

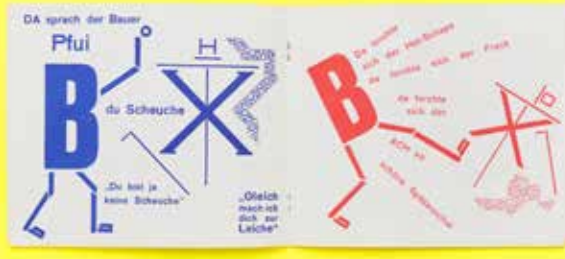
← Identical reprint: Fizz-Subvers Press, Alkmaar 1980


DIE SCHEUCHE
MÄRCHEN


DA kam Monsieur Mosjö
le coq
der Hahn
und hickte an dem Stock
und machte Hick und Hack
und hic haec hoc
und hickte an dem Stock
UND
hatte keinen Stock
und keinen ACH
so schönen
SPITZEN
SCHAL


DA kam das Hühnchen an
DA
ACH
UND kamen ALL die Hühnerchen an
und forchten nicht den Stock und hackten
HICK
UND
HACK
UND
hic
haec
hoc


DA boste
und boste sich der Stock
und boste sich der
ACH so schöne
Spitzenschal
NUN kam der Bauersmann
und SAH mosjè le coq
und seine Hühnerchen
die machten Hick und Hack
und bic haen hoc und pickten
ALLE Körnerchen auf
und forchten
NICHT
DEN STOCK


DA sprach der Bauer
Pfui
du Scheuche
„Du bist ja keine Scheuche"
„Gleich mach ich dich zur Leiche"


DA nahm der Bauer von der Scheuche
seinen STOCK
DA freute sich der Hut-Schepo und freute sich der Rock und freute sich der ACH so schöne Spitzenschal

⑦④ Kurt Schwitters and Käte Steinitz, *Die Märchen vom Paradies*, Aposs-Verlag, Hanover 1924

Die Märchen vom Paradies (Fairy Tales of Paradise) is an illustrated children's book. Published in 1924, it was collaboratively written and illustrated by Kurt Schwitters and Käte Steinitz. It contains three nonsense stories: *Der Hahnepeter* (Peter the Rooster), *Der Paradiesvogel* (The Bird of Paradise) and *Das Paradies auf der Wiese* (Paradise in the Meadow). The illustrations, which have markedly different styles, are inserted within the text. Variation of typefaces and sizes, spacing and layout show an experimental approach to typography. The book also appeared in 1925 as issue 16–17 of the magazine *Merz*.

¶ Jan Tschichold includes a reproduction of a slip advertising the publication of *Die Märchen vom Paradies* to illustrate the section on the design of advertising matter (p. 152). Designed by Kurt Schwitters, the slip is reproduced in actual size. The background colour, instead, has been changed to red from the original blue. In the text, Tschichold remarks on the functional use of the vertical black rule, pointing out how it provides a strong contrast to the horizontal lines of the type. Otherwise, the book is not mentioned except in the bibliography, where it is marked with the letter "d" referring to poetry. [CB]

→ Sandra L. Beckett, *Crossover Picturebooks. A Genre for All Ages*, Routledge, New York 2012, p. 28.

→ Evgeny Steiner, "Mirror Images. On Soviet-Western Reflections in Children's Books of the 1920s and 1930s", in Elina Druker and Bettina Kümmerling-Meibauer, edited by, *Children's Literature and the Avant-Garde*, John Benjamins Publishing Company, Amsterdam 2015, pp. 192–195.

→ "Merz 16/17 Die Märchen vom Paradies", in Ursula Kocher and Isabel Schulz, edited by, *Kurt Schwitters. Alle Texte. Band 4, Die Reihe Merz 1923–1932*, De Gruyter, Berlin 2019, pp. 271–298.

○ Design: Kurt Schwitters, Käte Steinitz

□ 275 × 213 × 9 mm

← Identical reprint: Insel Verlag, Frankfurt 1979





1

Der Hahnepeter.

Der Junge hieß Hahnemann. Eigentlich hieß er Hans. Eines Tages fand Hahnemann ein Ei, aber es war kein richtiges Ei, sondern es war an einer Ecke nicht rund, sondern platt. Gevatplatt. GANZ PLATT. Und zwar hatte es auf der platten Ecke gestanden. Das mußte Hahnemann auffallen. Darum nahm er das Ei mit und ging damit zum Onkel Doktor. DER aber sagte ihm, daß das kein Hühnerei wäre, auch kein Gänsei, sondern es wäre ein Hahnenei, und zwar das Ei von einem RICHTIGEN HAHNEPETER. Ja, sagte Hans, wie muß man das denn machen? Da setzte der Onkel Doktor seine Hornbrille auf und sagte, solch ein Ei brauchte genau 13 Tage hinter dem warmen Ofen zu liegen zum Ausbrüten. Die Mutter wollte das zuerst nicht glauben. Als aber Hahnemann eine lange Konservendose hinter den Ofen stellte, und das Ei darauf, noch etwas grünes Gras dabei, wie auf einer richtigen Wiese, da glaubte sie es doch. Nur fürchtete sie sich etwas, wenn der Hahnepeter schließlich herauskommen würde, was dann?


2

Hahnemann beruhigte sie, sie müsse nur 13 Tage Geduld haben. Morgens und abends betastete Hahnemann das Ei mit dem Zeigefinger und brachte morgens und abends neues Grün von derselben Wiese, auf der er das Ei gefunden hatte. Ihr könnt Euch das allenfalls denken, wie man darauf kommt, denn Ihr findet vielleicht auch einmal solch ein Ei von einem richtigen HAHNEPETER. Und nun kam der Tag, wo der Hahnepeter aus dem Ei kriechen sollte. Das Ei war schon ganz warm geworden, und Hahnemann setzte sich schon vorsichtshalber die BRILLE seiner Großmutter auf. Denn wenn der Hahnepeter herauskommen würde, dann könnte er leicht hinunterfallen. Darum nahm Hahnemann zuletzt

3

das Ei von der Kohlenkiste herunter, wickelte es behutsam in seine Schürze und setzte sich damit dicht an den warmen Ofen. Mit einem Male gab es einen KLING als ob die GROSSEN Leute mit Wein anSTOSSEN, und da kam der Hahnepeter auch schon aus dem Ei heraus und sagte sofort

GUTEN TAG!


14

DENN MAN KÖNNTE NUR ENTWEDER ZU HAUSE ODER IM PARADIESE SEIN.

Beides ginge nicht und wäre noch keinem Menschen gelungen.

LIEBE, BESTE MAMA!

15

HAHNEMANN.



18

wollte außer der kleinen Else niemand mitnehmen, denn Else war ein besonders feines Kind, war groß und schlank und hatte überall Schleifchen, wo sie hingafften und wo nicht, und ihre Zöpfe waren ganz dünn und lang und sahen wie auf Draht gezogen aus, darum mochte Ernst sie auch so gern leiden. Und nun gingen die drei los, Ernst, seine Mutter und Else. Ernst sagte, es wäre ganz nah, eben den Feldweg am Hause hinunter. Und plötzlich sagte Ernst: „Hier müssen wir durch, dann hier ist die Pforte des Paradieses." „Ja, das ist ja eine ganz gewöhnliche Pforte von einer Kuhweide," sagte die Mutter. „Schrei doch nicht so," sagte Ernst, „das täuscht, das sieht bloß so aus, hier müssen wir trotzdem durch." „Aber ich zerreiße mir mein Kleid am Stacheldraht," sagte Else, „ich muß draußen bleiben." aber Ernst beruhigte sie, das wäre kein Stacheldraht, sondern das gäbe es im Paradiese nicht. Das wären nämlich alles Guirlanden wie beim Sängerfest. Und nun gingen die drei durch die Tür mit den Guirlanden wie beim Sängerfest auf die große Wiese, und Ernst

19

sagte: „Hier sind wir nun mitten im Paradiese. Seht doch nur den Himmel an, das pure Gold!" „Und nun habe ich in einen Kuhfladen hineingetreten," sagte Else. Aber Ernst beruhigte sie, das wäre kein gewöhnlicher Kuhfladen, das wäre nämlich reiner Honigpudding. Aber sie sollte ja nicht zuviel davon essen, denn es gäbe noch viel was Besseres im Paradiese, noch viel was Besseres. Und nun zeigte Ernst die prachtvollen Blumen und sagte: „Habt Ihr überhaupt schon jemals so schöne Blumen gesehen?" „Aber das sind ja ganz gemeine Kuhblumen," sagte die Mutter. Aber jetzt zeigte Ernst ihnen die Lippizaner Hengste, von denen Hahnemann immer in seinen Briefen geschrieben hatte. „Aber das sind doch Kühe," sagten wie aus einem Munde die Mutter und Else. „Nein," sagte Ernst, „da kommt ja auch schon Onkel Pluvinel." „Nein, nein," sagte die Mutter, „du irrst. Das ist der Bauer, der die Kühe von seiner Wiese heimtreiben will." „Nein, nein," sagte Ernst, „siehst du denn nicht seine weiße Lockenperücke, genau wie Onkel Pluvinel?" Aber die



22

„DAS IST JA GAR NICHT DAS PARADIES. KOMMT DOCH RAUS, SONST STÖSST EUCH NÄMLICH DIE KUH, ICH HAISE MICH NÄMLICH VORHIN GERRT." Nun rief aber die Mutter zurück, sie glaubte es nicht, daß er sich vorher geirrt hätte, denn dieses wäre doch das Paradies, er sollte nur wieder herauskommen, denn sonst könnte doch nicht Onkel Pluvinel mit der

23

Langer da sein. „Aber kommt du denn nicht mit?" rief Ernst, „das ist doch der Bauer mit der Peitsche." „Aber nun kommt auch noch Onkel Ungeflochten mit dem Hornabschnitt unter dem Arm," sagte die Mutter. „Aber nein," sagte Ernst, „das ist doch der Bauernknecht mit dem Maulkorb für das Biest von Kuh, die mich eben beinahe gestoßen hätte. — ach Gott, ach Gott. Nun glaubt mir doch nur einmal und kommt, ich rege mich hier sonst noch bei vor Angst, ach Gott, ach Gott." Und nun kam die Mama mit Else und sagte,wenn Ernst sonst ängstlich würde, dann wollte sie doch lieber herauskommen aus dem Paradiese, so schade es an sich auch wäre, aber

[redacted]
WER EINMAL LÜGT
[redacted]
DEM GLAUBT MAN NICHT
[redacted]
UND WENN ER AUCH
[redacted]
DIE WAHRHEIT SPRICHT.

⑦⑤ Colin Ross, *Fahrten- und Abenteuerbuch*, Verlag der Büchergilde Gutenberg, Berlin 1925

Fahrten- und Abenteuerbuch (Travel and Adventure Book) is a travel book written by the journalist, travel writer and filmmaker Colin Ross. The publisher, Büchergilde Gutenberg, was one of the many book clubs launched in Germany from the mid-1920s with the intention of providing members with affordable, well-produced books of intellectual merit, generally with a progressive or socialist slant. For a monthly contribution of one mark, one received four books a year.

Conceived by Jan Tschichold, the cover design and the book layout are early examples of the application of the principles of the New Typography to book design. The cover features a bold sans-serif type ranged to the left and rules on a green background. Type sizes and colours (black and gold) are used to differentiate and emphasise the content. Photographs are used as illustrations, and the page numbers are set in bold sans-serif, larger in size than the text typeface.

¶ Colin Ross's travel book is included in *Die neue Typographie* for its design, conceived by Jan Tschichold himself. The title page is reproduced in "The New Book" section (p. 223). The text lacks any direct mention of the title page, but the image illustrates some aspects of Tschichold's argument. According to Tschichold, when dealing with novels and scientific publications, it is not a question of radical change, but rather of more subtle modifications of the traditional book design. Two of such modifications are the use of sans-serif letterforms and photography. Both elements are featured in the title page. This also illustrates the attempt at reaching a harmonious contrast of typographic and photographic elements through the use of brightness, space and direction. As clarified in the caption, this is the title page as originally intended by Tschichold. It differs from the actual book in the photograph that was replaced due to copyright issues. It is curious to notice how the Büchergilde Gutenberg and its Berlin address are used by Tschichold in the "Typographic Design of Standard Letterheads" section (p. 119) as an example of how to write the address of the recipient. [CB]

→ Nico de Klerk, "Belonging to the Interwar World: Tracing the Travelogues of Colin Ross", in *The Moving Image: The Journal of the Association of Moving Image Archivists*, 2 (18), Fall 2018, pp. 72–102.

→ Ludwig Boltzmann Institute for Digital History, *Mapping Colin Ross*, n.d., colinrossproject.net (accessed 10 June 2022).

→ "Die Geschichte", in *Büchergilde.de*, n.d., buechergilde.de/geschichte (accessed 27 September 2024).

○ Design: Jan Tschichold

□ 238 × 170 × 17 mm

← Reprint: Verlag der Büchergilde Gütenberg, Berlin 1933


COLIN ROSS
DAS
FAHRTEN-
UND
ABENTEUER-
BUCH


EINLEITUNG









⑦⑥ Aloys Ruppel, edited by, *Gutenberg Festschrift*, Verlag der Gutenberg-Gesellschaft, Mainz 1925

Gutenberg Festschrift was published on the occasion of the twenty-fifth anniversary of the foundation of the Gutenberg-Museum in Mainz, Germany. In addition to a more historical perspective on printing and book design, the publication also gave representatives of the New Typography and the Bauhaus the opportunity to present their own cutting-edge design approaches. Contributions included illustrated essays by László Moholy-Nagy, Paul Renner and El Lissitzky. For example, in the essay "Typographische Tatsachen z.B." (Typographical Facts, e.g.) Lissitzky exhorts book designers to draw upon non-literary or para-literary genres such as election propaganda, leaflets, advertising brochures, newspapers, advertisement pillars and poster walls. The rather traditional approach to the layout and typesetting of text suggests that the authors had little or no control over the formal aspects of the publication.

¶ The commemorative publication is not directly mentioned in the main text of *Die neue Typographie*. [CB]

→ Angela Kottke, *Die Auswirkungen des Bauhauses auf die Buchgestaltung der zwanziger Jahre*, Master's thesis, Diplomica GmbH, Hamburg 2002, pp. 114–115.

→ Julia Meer, *Neuer Blick auf Die neue Typographie. Die Rezeption der Avantgarde in der Fachwelt der 1920er Jahre*, Transcript Verlag, Bielefeld 2015, pp. 29–293.

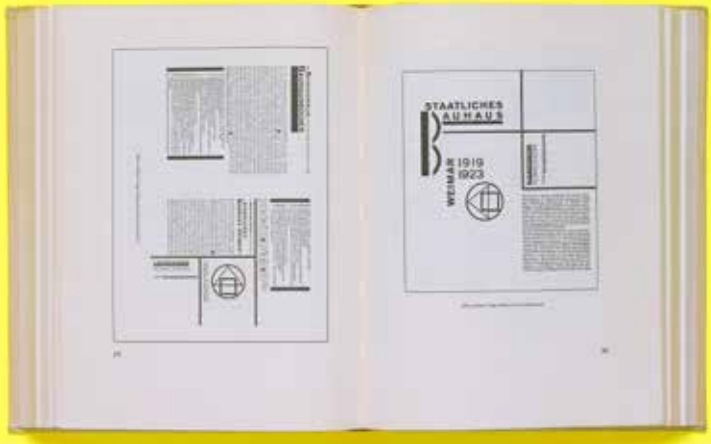
→ Fabian Grütter, *Unter der Hand. Zur Materialität der Neuen Typografie*, Campus Verlag, Frankfurt 2019, p. 98.

○ Designer unknown

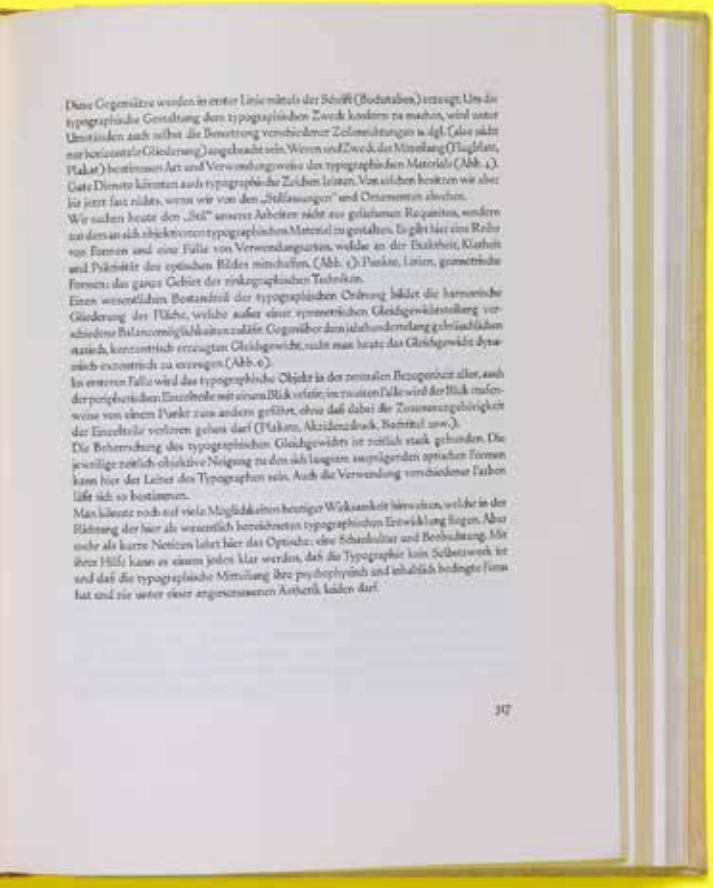
□ 290 × 215 × 55 mm

← Original edition: Verlag der Gutenberg-Gesellschaft, Mainz 1925


GVTENBERG
FESTSCHRIFT


STAATLICHES
BAUHAUS
WEIMAR
1919
1923

TSCHECHOSLOVAKEI
PRAGER TAGEBLATT
HOLLAND
NIEUWE ROTTERDAMSCHE COURANT
DEUTSCHLAND
HAMBURGER FREMDENBLATT
32
33



Diese Gegensätze werden in erster Linie mittels der Schrift (Buchstaben) erzeugt. Um die typographische Gestaltung dem typographischen Zweck konform zu machen, wird unter Umständen auch selbst die Benutzung verschiedener Zeilenrichtungen u. dgl. (also nicht nur horizontale Gliederung) angedacht sein. Wesen und Zweck der Mitteilung (Flugblatt, Plakat) bestimmen Art und Verwendungsweise des typographischen Materials (Abb. 4). Gute Dienste könnten auch typographische Zeichen leisten. Von solchen besitzen wir aber bis jetzt fast nichts, wenn wir von den „Stellazeigen" und Ornamenten absehen.
Wir suchen heute den „Stil" unserer Arbeiten nicht aus gleichem Requisiten, sondern aus dem an sich objektivierten typographischen Material zu gestalten. Es gibt hier eine Reihe von Formen und eine Fülle von Verwendungsarten, welche an der Exaktheit, Klarheit und Präzision der optischen Bilder mitschaffen. (Abb. 5): Punkte, Linien, geometrische Formen; das ganze Gebiet der zinkographischen Techniken.
Einen wesentlichen Bestandteil der typographischen Ordnung bildet die harmonische Gliederung der Fläche, welche außer einer symmetrischen Gleichgewichtsstellung verschiedene Balancemöglichkeiten zuläßt. Gegenüber dem jahrhundertelang gebräuchlichen statisch, konzentrisch erzeugten Gleichgewichte, suche man heute das Gleichgewicht dynamisch exzentrisch zu erzeugen (Abb. 6).
Im ersteren Falle wird das typographische Objekt in der zentralen Bezugerbeit aller, auch der peripherischen Einzelteile mit einem Blick erfaßt; im zweiten Falle wird der Blick stufenweise von einem Punkt zum andern geführt, ohne daß dabei die Zusammengehörigkeit der Einzelteile verloren gehen darf (Hakere, Akzidenzdruck, Buchtitel usw.).
Die Beherrschung des typographischen Gleichgewichts ist zeitlich stark gebunden. Die jeweilige zeitlich-objektive Neigung zu den sich langsam ausprägenden optischen Formen kann hier der Leiter des Typographen sein. Auch die Verwendung verschiedener Farben läßt sich so bestimmen.
Man könnte noch auf viele Möglichkeiten heutiger Wirksamkeit hinweisen, welche in der Richtung der hier als wesentlich bezeichneten typographischen Entwicklung liegen. Aber solche als kurze Notizen sollen hier der Optische eine Schauleitung und Beobachtung. Mit ihrer Hilfe kann es einem jeden klar werden, daß die Typographie kein Selbstzweck ist und daß die typographische Mitteilung ihre psychophysisch und inhaltlich bedingte Form hat und sie unter einer angemessenen Ästhetik laden darf.

37

⑦⑦ Arthur Segal and Nikolaus Braun, *Lichtprobleme der bildenden Kunst*, self-published, Berlin 1925

Lichtprobleme der bildenden Kunst (On the Problem of Light in the Fine Arts) is a self-published book by Romanian artist Arthur Segal and German-Hungarian artist Nikolaus Braun, which appeared in 1925. The two essays, "Das Lichtproblem in der Malerei" (The Problem of Light in Painting) by Segal and *Konkretes Licht* (Concrete Light) by Braun, are a programmatic analysis on the avant-garde theory of light in modern art. In the mid-1920s, both artists were working with light and its effects. The outcomes of their experimentations were photographs and light reliefs that anticipated kinetic art. This was the case with Segal's prismatic paintings and Braun's reliefs, light sculptures and illuminated stages, in which the artist used electric light.

The book is illustrated with numerous examples of such works. The cover is designed by Erich Buchholz. The title is written in a bold sans-serif lettering and arranged at a right angle.

¶ Neither the book nor the authors and designer are mentioned in the main text of *Die neue Typographie*. In "The New Art" section, Jan Tschichold briefly addresses the topic of light in the visual arts when writing about Impressionism and Pointillism (pp. 32–33), and about Man Ray's photographs (p. 47). *Lichtprobleme der bildenden Kunst* is one of two publications with a cover design by Erich Buchholz to be included by Tschichold in the bibliography, the other being the catalogue *Sammlung Gabrielson, Göteborg. Erwerbungen 1922–23*. [CB]

→ Miklós Peternák, "Light and Sound from Hungary", in Peter Weibel, edited by, *Beyond Art: A Third Culture. A Comparative Study in Cultures, Art and Science in 20th Century Austria and Hungary*, Springer, Vienna 2005, pp 84–88.

→ Amy Melissa Venator, *The Spotlight, the Reflector, the Electric Sign. Light Art and Technology in 1920s Germany*, doctoral thesis, Rice University, Houston 2016, pp. 79–94.

→ Gregory Zinman, *Making Images Move. Handmade Cinema and the Other Arts*, University of California Press, Oakland 2020, pp. 163, 171.

○ Cover design: Erich Buchholz

□ 213 × 235 × 2 mm

← Digital reconstruction: ECAL, Renens 2025


LICHT
PROBLEME
DER BILDENDEN
KUNST


ARTHUR SEGAL
DAS LICHTPROBLEM
IN DER MALEREI
NIKOLAUS BRAUN
KONKRETES LICHT
BERLIN
1925









⑦⑧ Walter Gropius and László Moholy-Nagy, edited by,
Bauhausbücher, series of 14 volumes,
Albert Langen, Munich 1925–1930;
English edition reprint: _Bauhausbücher 1–14_,
complete series in slipcase,
Lars Müller, Zurich 2019–2021

The book series *Bauhausbücher* was an ambitious project by Walter Gropius and László Moholy-Nagy. The editorial project started in December 1923 with an initial plan of thirty books by authors, who were ideologically close to the Bauhaus. After a number of variations, the target number settled at fourteen volumes. With this ambitious publication project, Gropius and Moholy-Nagy wanted to present, on the one hand, the Bauhaus, its work and its theory and methodology. On the other hand, international artists, theoreticians and important pioneers were invited to set out their positions and address current issues in art, science and technology. The book series aimed to present a broad spectrum of the various, closely interrelated areas of design in modern life and the contemporary world. The intended topics ranged from architecture to painting, music, literature and the sciences.

The move of the Bauhaus to Dessau delayed the project. In addition, a new publishing house had to be found after the Bauhaus Verlag closed. The first eight titles were published simultaneously in October 1925 by Albert Langen Verlag in Munich. The following volumes appeared at irregular intervals until 1930. Volumes 1, 2, 8, 9 and 10 were printed in further editions. The books were available in two versions: a low-budget booklet-style version and a more expensive hardbound version with a dust jacket. The design of the dust jacket and that of the booklet cover were the same. The canvas covers under the dust jackets were all yellow with embossed red titles, the volume number and orthogonal lines.

László Moholy-Nagy took on most of the work as editor and designer. Not only did he act as a link between the authors, photographers and printers, but he also took care of the design of the books, as well as of all advertising materials associated with the series. He was supported by his wife, Lucia Moholy, who was familiar with the publishing world thanks to her collaboration with the publishers Kurt Wolff and Ernst Rowohlt in Leipzig.

The series includes the following titles:

Bauhausbücher 1: Walter Gropius,
Internationale Architektur, 1925

Bauhausbücher 2: Paul Klee,
Pädagogisches Skizzenbuch, 1925

Bauhausbücher 3: Adolf Meyer
Ein Versuchshaus des Bauhauses in Weimar, 1925

Bauhausbücher 4: Oskar Schlemmer,
Die Bühne im Bauhaus, 1925

Bauhausbücher 5: Piet Mondrian,
Neue Gestaltung. Neoplastizismus. Nieuwe Beelding, 1925

Bauhausbücher 6: Theo van Doesburg,
Grundbegriffe der neuen gestaltenden Kunst, 1925

Bauhausbücher 7: Walter Gropius,
Neue Arbeiten der Bauhauswerkstätten, 1925

Bauhausbücher 8: László Moholy-Nagy,
Malerei, Fotografie, Film, 1925

Bauhausbücher 9: Wassily Kandinsky,
Punkt und Linie zur Fläche, 1926

Bauhausbücher 10: Jacobus Johannes Pieter Oud,
Holländische Architektur, 1926

Bauhausbücher 11: Kazimir Malevich,
Die gegenstandslose Welt, 1927

Bauhausbücher 12: Walter Gropius,
Bauhausbauten Dessau, 1930

Bauhausbücher 13: Albert Gleizes,
Kubismus, 1928

Bauhausbücher 14: László Moholy-Nagy,
Von Material zu Architektur, 1929

¶ The *Bauhausbücher* series is not directly mentioned in the main text of *Die neue Typographie*. The only exception is László Moholy-Nagy's *Malerei, Fotografie, Film* (p. 91). Only volumes 1 to 11 are included in the bibliography, since the remaining three volumes were to be published later. The "Advertising Matter" section features a reproduction of Làszlò Moholy-Nagy's prospectus advertising the book series (p. 157). The prospectus is described by Tschichold as a thoughtful design with great visual impact, in which colour (red and black) and white space are used functionally to increase readability and guide the viewer's eye. The series is also mentioned in "The New Book" section as the work that made Moholy-Nagy famous as a typographic designer (p. 224). [DF, CB]

→ Adrian Sudhalter, "Walter Gropius and László Moholy-Nagy, Bauhaus Book Series, 1925–30", in Barry Bergdoll and Leah Dickerman, edited by, *Bauhaus 1919–1933. Workshops for Modernity*, The Museum of Modern Art, New York 2009, pp. 196–199.

→ Patrick Rössler, *The Bauhaus and Public Relations. Communication in a Permanent State of Crisis*, Routledge, London/New York 2014.

→ Fabian Grütter, *Unter der Hand. Zur Materialität der Neuen Typografie*, Campus Verlag, Frankfurt 2019, p. 97.

→ Johannes Rinkenburger, *Visions of the Bauhaus Books. Exploring Connections to Contemporary Graphic Design Practice*, Niggli, Salenstein 2019.

○ General layout: Làszlò Moholy-Nagy

□ 247 × 190 × 180 mm

← Translated reprints: Lars Müller, Zurich 2019–2021


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BÜCHER


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⑦⑨ Walter Gropius, *Internationale Architektur*, Albert Langen Verlag, Munich 1925

Walter Gropius's book *Internationale Architektur* (International Architecture) is the first volume of the *Bauhausbücher* series. The series was conceived by Gropius and Moholy-Nagy in Weimar, but it was possible to publish the first volume only after the move of the Bauhaus to Dessau in 1924. Gropius's book offers an overview of mid-1920s architecture and represents an attempt to articulate what would later become known as International Style architecture. The preface deals with the key ideas shared by avant-garde movements in all countries. The following extensive illustrated section shows buildings in Europe and the Americas. As such, the book places the achievements of the Bauhaus in an international context.

¶ The book is mentioned only in the bibliography of *Die neue Typographie*. [CB]

→ Adrian Sudhalter, "Walter Gropius and László Moholy-Nagy, Bauhaus Book Series, 1925–30", in Barry Bergdoll and Leah Dickerman, edited by, *Bauhaus 1919–1933: Workshops for Modernity*, The Museum of Modern Art, New York 2009, pp. 196–199.

→ Fiona MacCarthy, *Walter Gropius. Visionary Founder of the Bauhaus*, Faber & Faber, London, 2019.

→ Winfried Nerdinger, *Walter Gropius. Architekt der Moderne, 1883–1969*, Verlag C. H. Beck, Munich 2019.

→ Johannes Rinkenburger, *Visions of the Bauhaus Books: Exploring Connections to Contemporary Graphic Design Practice*, Niggli, Salenstein 2019.

○ Design: Làszlò Moholy-Nagy

□ 235 × 185 × 12 mm

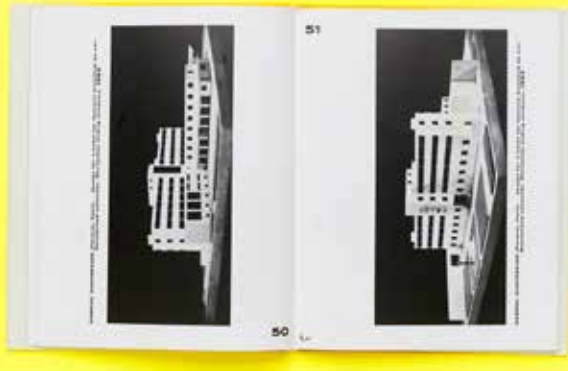
← Translated reprint: Lars Müller, Zurich 2021


INTERNATIONAL
ARCHITECTURE
BAUHAUSBÜCHER
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®© Paul Klee, *Pädagogisches Skizzenbuch*, Albert Langen Verlag, Munich 1925

Paul Klee's *Pädagogisches Skizzenbuch* (Pedagogical Sketchbook) is the second volume of the *Bauhausbücher* series. Illustrated with hand-drawn plates and diagrams with explanatory captions, the book is based on Klee's lecture notes on visual form and contains the basic principles of his teaching at the Bauhaus. It is organised into sections focusing on line, dimensions and symbols of movement, such as the spinning top, the pendulum and the arrow. The book shows many points in common with Kandinsky's volume in the *Bauhausbücher* series, namely issue 9.

¶ The book is mentioned only in the bibliography of *Die neue Typographie*. Paule Klee is listed, together with Franz Marc, as an outstanding exponent of the Expressionism movement (p. 35). [CB]

→ Adrian Sudhalter, "Walter Gropius and László Moholy-Nagy, Bauhaus Book Series, 1925–30", in Barry Bergdoll and Leah Dickerman, edited by, *Bauhaus 1919–1933. Workshops for Modernity*, The Museum of Modern Art, New York 2009, pp. 196–199.

→ Michael Baumgartner and Anja Baumhoff, edited by, *Paul Klee. Making Visible*, Tate Publishing, London 2013.

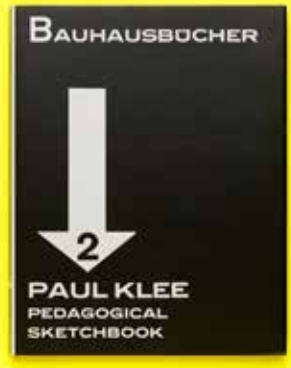
→ Annie Bourneuf, *Paul Klee: The Visible and the Legible*, University of Chicago Press, Chicago 2015.

→ Johannes Rinkenburger, *Visions of the Bauhaus Books: Exploring Connections to Contemporary Graphic Design Practice*, Niggli, Salenstein 2019, pp. 25–26.

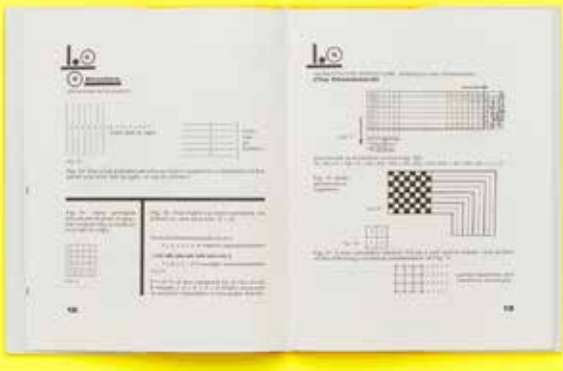
○ Design: Làszlò Moholy-Nagy

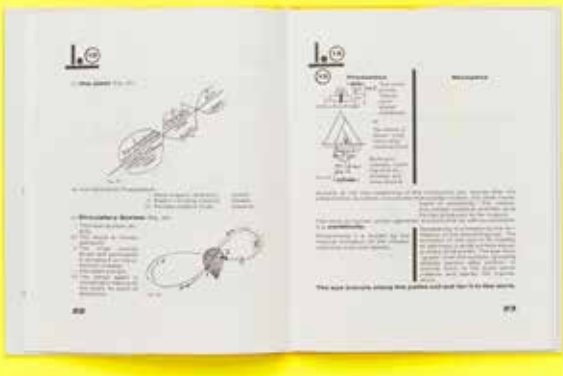
□ 235 × 185 × 9 mm

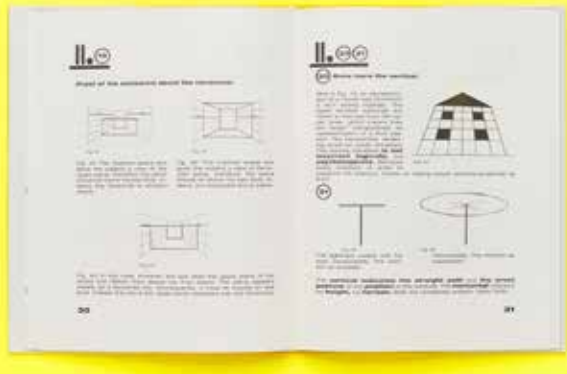
← Translated reprint: Lars Müller, Zurich 2021

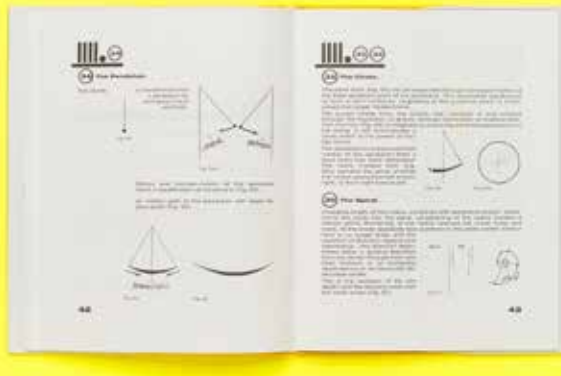

BAUHAUSBÜCHER
2
PAUL KLEE
PEDAGOGICAL
SKETCHBOOK


BAUHAUSBÜCHER
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W. GROPIUS
L. MOHOLY-NAGY
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PAUL KLEE
PEDAGOGICAL SKETCHBOOK
PAUL KLEE
PEDAGOGICAL
SKETCHBOOK
LANGEWIESCHE PUBLISHERS









⑧① Adolf Meyer, *Ein Versuchshaus des Bauhauses in Weimar*, Albert Langen Verlag, Munich 1925

Ein Versuchshaus des Bauhauses in Weimar (A Bauhaus Experimental House in Weimar) is the third volume of the Bauhausbücher series. The book was compiled and designed by German architect Adolf Meyer. It documents the experimental single-family home "Haus am Horn" designed by Georg Muche and the Bauhaus Architecture Department. The house was built on the occasion of the first public Bauhaus exhibition (summer 1923) in Weimar. Together with Walter March, Adolf Meyer was the construction manager. The finishes and interior design were taken care of by the Adolf Sommerfeld company in Berlin and the Bauhaus workshops. The book opens with an introduction by Walter Gropius, followed by texts by Muche and Meyer. The latter includes a series of detailed sheets describing each space and the technical execution, with details of the companies involved.

¶ The book is mentioned only in the bibliography of *Die neue Typographie*. [CB]

→ Adrian Sudhalter, "Walter Gropius and László Moholy-Nagy, Bauhaus Book Series, 1925-30", in Barry Bergdoll and Leah Dickerman, edited by, *Bauhaus 1919-1933: Workshops for Modernity*, The Museum of Modern Art, New York 2009, pp. 196–199.

→ Barbara Happe and Martin S. Fischer, edited by, *The Auerbach House by Walter Gropius with Adolf Meyer*, Jovis Verlag, Berlin 2018.

→ Anke Blümm and Martina Ullrich, edited by, *Haus am Horn. Bauhaus Architecture in Weimar*, Hirmer Verlag, Munich 2019.

→ Johannes Rinkenburger, *Visions of the Bauhaus Books: Exploring Connections to Contemporary Graphic Design Practice*, Niggli, Salenstein 2019.

○ Typography and cover: Adolf Meyer

□ 235 × 185 × 10 mm

← Translated reprint: Lars Müller, Zurich 2021

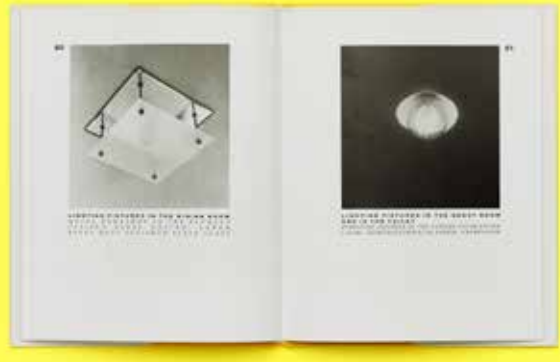

A BAUHAUS
EXPERIMENTAL HOUSE
3
BAUHAUSBÜCHER


BAUHAUSBÜCHER
A BAUHAUS EXPERIMENTAL HOUSE IN WEIMAR
3
A BAUHAUS
EXPERIMENTAL
HOUSE
IN WEIMAR
ADOLF MEYER


HOUSING INDUSTRY


WALL AND CEILING
JURKO
BLOCKS


INSULATION
TORFOLEUM



⑧② Oskar Schlemmer, *Die Bühne im Bauhaus*, Albert Langen Verlag, Munich 1925

The fourth volume of the *Bauhausbücher* series is a landmark study of experimentation in stage design and theatre theory at the Bauhaus. The volume features illustrated essays by Oskar Schlemmer, László Moholy-Nagy and Farkas Molnár. These are respectively entitled: "Mensch und Kunstfigur" (Man and Art Figure), "Theatre, Zirkus, Varieté" (Theatre, Circus, Variety) and "U-Theatre". The volume includes illustrations by Schlemmer, Moholy-Nagy, Molnár, Marcel Breuer, Xanti Schawinsky, Kurt Schmidt, F. W. Bogler and Georg Teltscher. It also features a four-colour lithograph by László Moholy-Nagy, folded in an accordion-style, entitled "Partiturskizze zu einer mechanischen Exzentrik" (Score-Sketch for a Mechanical Eccentric).

¶ The book is mentioned only in the bibliography of *Die neue Typographie*. [CB]

→ Adrian Sudhalter, "Walter Gropius and László Moholy-Nagy, Bauhaus Book Series, 1925–30", in Barry Bergdoll and Leah Dickerman, edited by, *Bauhaus 1919–1933. Workshops for Modernity*, The Museum of Modern Art, New York 2009, pp. 196–199.

→ Ina Conzen and Staatsgalerie Stuttgart, *Oskar Schlemmer. Visions of a New World*, Hirmer Verlag, Munich 2014.

→ Melissa Trimingham, *The Theatre of the Bauhaus. The Modern and Postmodern Stage of Oskar Schlemmer*, Routledge, London 2016.

→ Johannes Rinkenburger, *Visions of the Bauhaus Books: Exploring Connections to Contemporary Graphic Design Practice*, Niggli, Salenstein 2019, pp. 26–28.

○ Design: László Moholy-Nagy

○ Cover: Oskar Schlemmer

□ 235 × 185 × 11 mm

← Translated reprint: Lars Müller, Zurich 2021

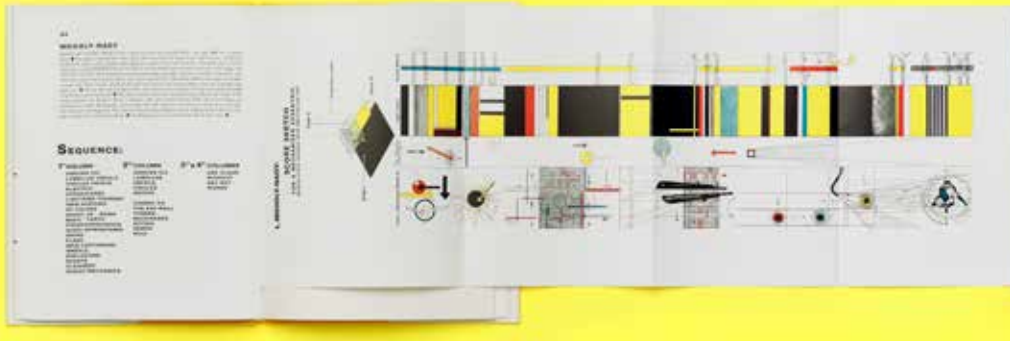

BAUHAUSBÜCHER
THE THEATER
OF THE BAUHAUS
4


BAUHAUSBÜCHER
THE
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SEQUENCE:


L. MOHOLY-NAGY


SEQUENCE:

⑧③ Piet Mondrian, *Neue Gestaltung. Neoplastizismus. Nieuwe Beelding*, Albert Langen Verlag, Munich 1925

Not an active member of the Bauhaus circle, Piet Mondrian authored the fifth volume of the *Bauhausbücher series: Neue Gestaltung. Neoplastizismus* (New Design. Neoplasticism). In this volume, the co-founder of the De Stijl movement addresses the dominant hierarchy between painting and architecture and ventures into the future of Neoplasticism. Most of the essays had been written for the journal *De Stijl* and were translated into German for the first time for this publication.

¶ The book is mentioned only in the bibliography of *Die neue Typographie*. However, a slightly revised quote from it opens Jan Tschichold's book (p. 6). Mondrian is also listed, together with Theo van Doesburg, as a leading figure of the Neoplasticist movement. The painting "Rhombic Picture" (1926) illustrated the section "The New Art" (p. 40). Mondrian is also mentioned in the section "The History of the New Typography" for his exclusive use of sans-serif typefaces (p. 52). [CB]

→ Carel Blotkamp, *Mondrian. The Art of Destruction*, Reaktion Books, London 1994.

→ Susanne Deicher, *Piet Mondrian, 1872–1944. Structures in Space*, Taschen, Cologne 1999.

→ Adrian Sudhalter, "Walter Gropius and László Moholy-Nagy, Bauhaus Book Series, 1925–30", in Barry Bergdoll and Leah Dickerman, edited by, *Bauhaus 1919–1933. Workshops for Modernity*, The Museum of Modern Art, New York 2009, pp. 196–199.

→ Johannes Rinkenburger, *Visions of the Bauhaus Books: Exploring Connections to Contemporary Graphic Design Practice*, Niggli, Salenstein 2019, pp. 28–31.

○ Design: László Moholy-Nagy

□ 235 × 185 × 10 mm

← Translated reprint: Lars Müller, Zurich 2021


BAUHAUSBÜCHER
5.
PIET
MONDRIAN
NEW
DESIGN


NEO-PLASTICISM
THE GENERAL PRINCIPLE OF PLASTIC EQUIVALENCE
FOR THE PEOPLE OF THE FUTURE

⑧④ Theo van Doesburg, *Grundbegriffe der neuen gestaltenden Kunst*, Albert Langen Verlag, Munich 1925

The sixth volume of the *Bauhausbücher* series – *Grundbegriffe der neuen gestaltenden Kunst* (Principles of Neo-Plastic Art) – was written by Theo van Doesburg and published in 1925. The founder of the De Stijl movement had already completed the text, a defence against "the fierce attacks made by the public with a logical explanation and a defence of the new plastic art", in 1917 and published it in the Dutch magazine *Het Tijdschrift voor Wijsbegeerte* in 1919. During his stay at the Weimar Bauhaus between 1921 and 1922, he translated the work into German together with Max Burchartz.

The typographical design of this volume, as with all the others in the series, was entrusted to László Moholy-Nagy, while the dust jacket was designed by Van Doesburg himself.

¶ The book is mentioned only in the bibliography of *Die neue Typographie*. Theo van Doesburg is cited in "The New Art" section as a leading figure of the Neoplasticist movement (p. 40), and in the section "The History of the New Typography" for his exclusive use of sans-serif typefaces (p. 52). [CB]

→ Adrian Sudhalter, "Walter Gropius and László Moholy-Nagy, Bauhaus Book Series, 1925–30", in Barry Bergdoll and Leah Dickerman, edited by, *Bauhaus 1919–1933. Workshops for Modernity*, The Museum of Modern Art, New York 2009, pp. 196–199.

→ Paul Dujardin, *Theo van Doesburg. A New Expression of Life, Art and Technology*, Mercatorfonds, Brussels 2016.

→ Johannes Rinkenburger, *Visions of the Bauhaus Books: Exploring Connections to Contemporary Graphic Design Practice*, Niggli, Salenstein 2019, pp. 31– 32.

○ Dust jacket: Theo van Doesburg

○ Design: László Moholy-Nagy

□ 235 × 185 × 10 mm

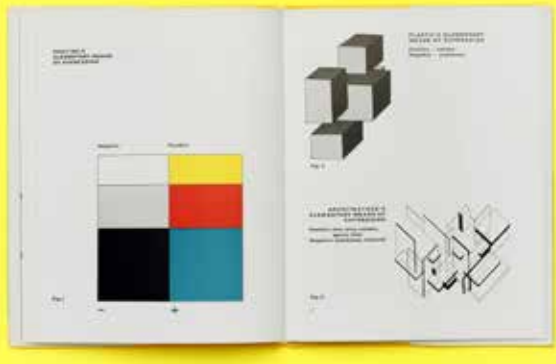
← Translated reprint: Lars Müller, Zurich 2021

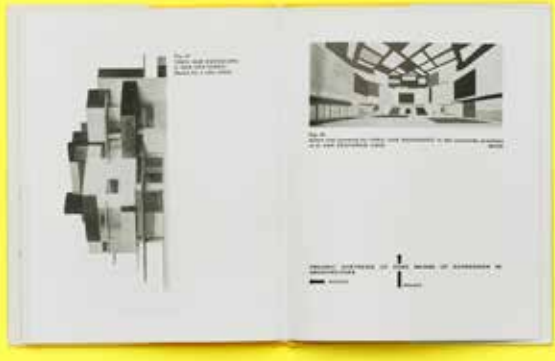

THEO van DOESBURG
PRINCIPLES OF NEO-PLASTIC ART
BAUHAUS
BUCHER 6


BAUHAUSBÜCHER
THEO VAN DOESBURG
PRINCIPLES OF NEO-PLASTIC ART
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THEO VAN DOESBURG
PRINCIPLES OF NEO-PLASTIC ART
LARS MÜLLER PUBLISHERS


DEDICATED TO FRIENDS AND OPPONENTS
INTRODUCTION







⑧⑤ Walter Gropius, *Neue Arbeiten der Bauhauswerkstätten*, Albert Langen Verlag, Munich 1925

In *Neue Arbeiten der Bauhauswerkstätten* (New Works from the Bauhaus Workshops), Walter Gropius gives a comprehensive overview of the Bauhaus workshops in Weimar: carpentry, metal workshop, weaving workshop, pottery, wood and stone sculpture, mural painting, glass workshop, printing workshop, advertising department, stage workshop, architecture department. He explains the basic principles of teaching, describes contemporary developments in architecture and sheds light on the Bauhaus approach to the design of household objects. The book is the seventh volume of the *Bauhausbücher* series. It is illustrated with black-and-white images, as well as four colour plates depicting examples of the Bauhaus productions: pieces of furniture, carpets, lamps and everyday objects.

¶ The book is cited only in the bibliography of *Die neue Typographie*. In "The New Art" section, Jan Tschichold mentions Walter Gropius and the Bauhaus in Weimar, and praises the school's focus on function, modern materials and manufacturing methods for the design and creation of products that responded to the needs of contemporary society (p. 41). [CB]

→ Adrian Sudhalter, "Walter Gropius and László Moholy-Nagy, Bauhaus Book Series, 1925–30", in Barry Bergdoll and Leah Dickerman, edited by, *Bauhaus 1919–1933. Workshops for Modernity*, The Museum of Modern Art, New York 2009, pp. 196–199.

→ Winfried Nerdinger, *Walter Gropius. Architekt der Moderne, 1883–1969*, Verlag C. H. Beck, Munich 2019.

→ Johannes Rinkenburger, *Visions of the Bauhaus Books: Exploring Connections to Contemporary Graphic Design Practice*, Niggli, Salenstein 2019.

○ Design: László Moholy-Nagy

□ 235 × 185 × 12 mm

← Translated reprint: Lars Müller, Zurich 2021


BAUHAUS
BÜCHER
7
NEW WORKS FROM THE
BAUHAUS WORKSHOPS


BAUHAUSBÜCHER
WALTER GROPIUS
L. MOHOLY-NAGY
NEW WORKS
FROM THE
BAUHAUS WORKSHOPS
7
NEW WORKS
FROM THE
BAUHAUS WORKSHOPS









®© László Moholy-Nagy, *Malerei, Fotografie, Film*, Albert Langen Verlag, Munich 1925

Published in 1925, *Malerei, Fotografie, Film* (Painting, Photography, Film) was the eight in the fourteen-volumes *Bauhausbücher* series. In this photographic book, László Moholy-Nagy argues that, since the human eye is ill-suited for the simultaneity and quick pace of the modern world, it is no longer a reliable source of perception, and that the new conditions of perception require the use of photography as a supplement to our inadequate visual capacities. He presents photography not only as a reproductive medium, but also as a productive one, thanks to its ability to expand the visible world. As such, photography is praised for offering a chance for pure optical perception: a disembodied vision that disrupts and unsettles the viewer.

The volume features a collection of examples of different photographic processes and techniques: photograms, X-rays, microscope images, close-ups, photomontages, multiple exposures and time-delayed images, among others. Captions describe what and how we see, thereby drawing attention to visual effects of the photographs as well as their actual content, in an attempt to teach the viewer a new way of perceiving photography. Overall, the visual aspect of the book prevails over the textual one, blurring the boundaries between reading and seeing. Moholy-Nagy experiments with new strategies to organise content: text, typographical elements and photographs. The last section presents the sketch from the movie *Dynamik der Gross-Stadt. Skizze zu einem Film – gleichzeitig Typophoto* (Dynamic of the Metropolis. Sketch for a Film – Also Typophoto) in which lines, circles, geometrical shapes, numbers and words graphically link a series of frames.

Theoretical discussions around the New Vision photographic movement were further developed in 1929 at the *Film und Foto* (FiFo) exhibition organised by the German Werkbund. The selection and display of photographs in Moholy-Nagy's book served as a model for the concept and design of the exhibition. One of the sections of the Werkbund exhibition was curated by Moholy-Nagy himself, under the title "Wohin geht die fotografische Entwicklung?" (Where is Photographic Development Heading?). In association with FiFo, three photographic books were published: *Foto-Auge: 76 Foto der Zeit* (Photo-Eye: 76 Photos of this Time) by Jan Tschichold and Franz Roh, *Es kommt der neue Fotograf!* (Here Comes the New Photographer!) by Werner Graeff, and *Filmgegner von Heute, Filmfreunde von Morgen* (Film Enemies of Today, Film Friends of Tomorrow) by Hans Richter, which pursued Moholy-Nagy's attempt to teach viewers a new way of looking at photography and responding to its visual stimuli.

¶ *Malerei, Fotografie, Film* is mentioned in the section "Photography and Typography" (p. 91) as a reference on the subject of photograms. [CB]

→ Adrian Sudhalter, "Walter Gropius and László Moholy-Nagy, Bauhaus Book Series, 1925–30", in Barry Bergdoll and Leah Dickerman, edited by, *Bauhaus 1919–1933. Workshops for Modernity*, The Museum of Modern Art, New York 2009, pp. 196–199.

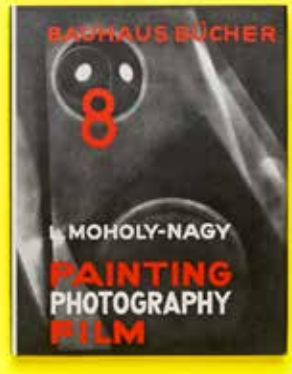
→ Pepper Stetler, *Stop Reading! Look! Modern Vision and the Weimar Photographic Book*, University of Michigan Press, Ann Arbor MI 2015, pp. 21–58.

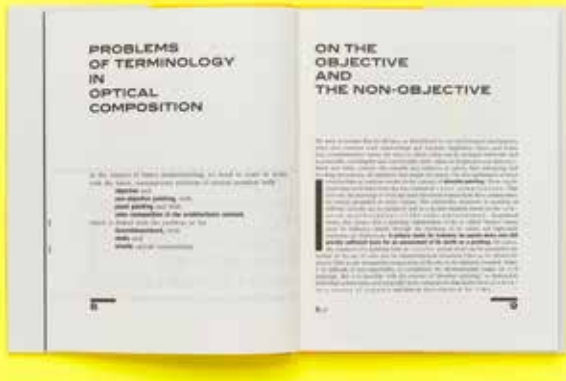
→ Johannes Rinkenburger, *Visions of the Bauhaus Books: Exploring Connections to Contemporary Graphic Design Practice*, Niggli, Salenstein 2019, pp. 32–34.

○ Design: László Moholy-Nagy

□ 235 × 185 × 13 mm

← Translated reprint: Lars Müller, Zurich 2021


BAUHAUS BÜCHER
8
MOHOLY-NAGY
PAINTING
PHOTOGRAPHY
FILM


PROBLEMS
OF TERMINOLOGY
IN
OPTICAL
COMPOSITION
ON THE
OBJECTIVE
AND
THE NON-OBJECTIVE








DARKNESS
TEMPO
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⑧⑦ Wassily Kandinsky, *Punkt und Linie zu Fläche*, Albert Langen Verlag, Munich 1926

Punkt und Linie zu Fläche (Point and Line to Plane), volume 9 of the *Bauhausbücher* series, can be seen as a continuation of Wassily Kandinsky's seminal 1910 treatise *Über das Geistige in der Kunst* (Concerning the Spiritual in Art).

Kandinsky's thesis is that different constellations of points, lines and surfaces produce different emotional effects on the viewer. Starting from the point (which represents the most concentrated and minimalist graphic form), he understands all pictorial forms as a play of forces and counter-forces: of contrasts. As was the case with Paul Klee's book for the *Bauhausbücher* series, Kandinsky's fundamental educational principles are also presented here.

Kandinsky's essay can be read as an aesthetic analysis of form and its effect on the viewer. Based on the various effects of linear elements on our mood, Kandinsky attempts to develop an order of form types. Here, he offers an approach to a theory of the effects of form, which makes volume 9 one of the most important writings on works of art theory of the 20th century.

¶ The book is mentioned only in the bibliography of *Die neue Typographie*. Wassily Kandinsky's watercolour *Schweres Schweben* (*In the Balance*, 1924) illustrated the section "The New Art" (p. 37). In the same section (p. 38) Kandinsky and fellow Russian Kazimir Malevich are praised for their pioneering artworks in the field of abstract art. [DF, CB]

→ Michel Henry, *Seeing the Invisible. On Kandinsky*, Bloomsbury, London 2009.

→ Adrian Sudhalter, "Walter Gropius and László Moholy-Nagy, Bauhaus Book Series, 1925–30", in Barry Bergdoll and Leah Dickerman, edited by, *Bauhaus 1919–1933. Workshops for Modernity*, The Museum of Modern Art, New York 2009, pp. 196–199.

→ Johannes Rinkenburger, *Visions of the Bauhaus Books: Exploring Connections to Contemporary Graphic Design Practice*, Niggli, Salenstein 2019, pp. 34–37.

○ Design: Herbert Bayer

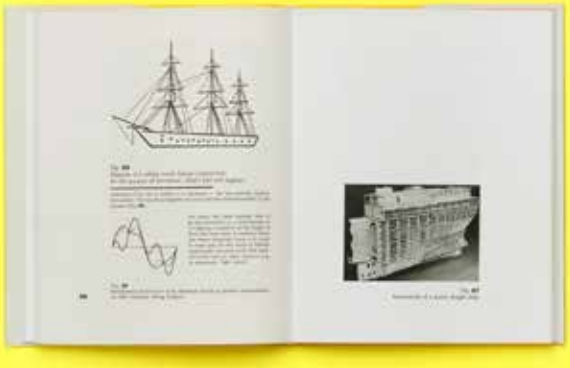
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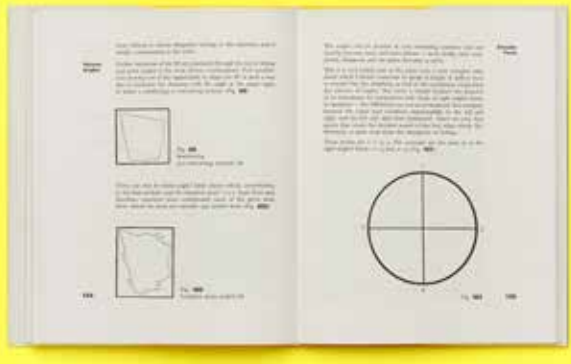
← Translated reprint: Lars Müller, Zurich 2021

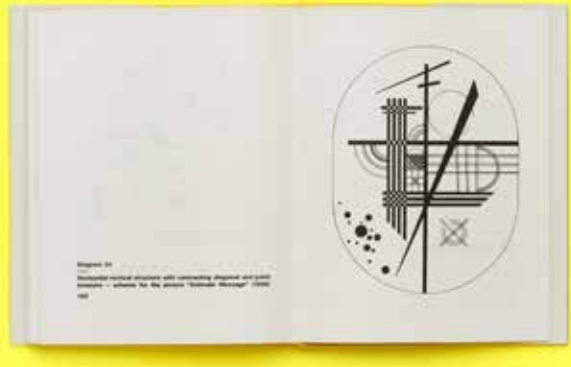

9
BAUHAUSBÜCHER
KANDINSKY
POINT AND LINE TO PLANE


BAUHAUSBÜCHER
9
KANDINSKY
KANDINSKY
POINT AND LINE TO PLANE









®® J. J. P. (Jacobus Johannes Pieter) Oud, *Holländische Architektur*, Albert Langen Verlag, Munich 1926

Published in 1926, the tenth volume of the *Bauhausbücher* series is entitled *Holländische Architektur* (Dutch Architecture). The author, J. J. P. Oud was a Dutch architect and a member of the De Stijl movement. Between 1918 and 1933, he was the municipal architect for the city of Rotterdam's housing department, working mostly on socially progressive residential projects. Oud theorised "poetic functionalism" in an attempt to reconcile strict functionalism with the psychological needs and aesthetic expectations of the users.

After Gropius's first Bauhaus book, *Holländische Architektur* was the second volume of the series that explored an overarching architectural theme. *Internationale Architektur, Bauhausbücher* 1, already featured five full pages of illustrations of Oud's buildings, plus photographs of works by Dutch architects Gerrit Rietveld, Jan Wils and Han Van Loghem. These had been selected by Oud, among other, for the Bauhaus exhibition. In his book, Oud defined and promoted Dutch Modernism to a German audience. To this end, he republished three contributions: "Die Entwicklung der modernen Baukunst in Holland" (The Development of Modern Architecture in Holland) formulated in 1923, "Über die zukünftige Baukunst und ihre architektonischen Möglichkeiten" (On the Future of Architecture and its Architectural Possibilities) of 1921 and the article "Der Einfluss von Frank Lloyd Wright auf die Architektur Europas" (The Influence of the American Architect Frank Lloyd Wright on European Architecture), which was first published in 1925.

Oud's book was one of a number of publications on Dutch architecture that appeared in German journals in the early 1920s. It was the first of a series of monographs on contemporary Dutch architecture, followed by J. P. Mieras' *Holländische Architektur des 20. Jahrhunderts* (Dutch Architecture of the 20th Century) and Emil Emanuel Strasser's *Neuere holländische Baukunst* (Moderne Dutch Architecture) in 1926, and Gustav Brandes' *Neue holländische Baukunst* (New Dutch Architecture) a year later. These publications furthered the idea that Dutch architecture had made a central contribution to international Modernism. Oud's network and his influence on the selection of architects and works to be included in exhibitions and publications had a decisive impact on the image of Dutch Modernism that was conveyed internationally, but especially in Germany, at the time.

Two of the five photographs on the dust jacket of the Bauhaus book are buildings designed by Oud himself. The photographs portray the Tussendijken apartment blocks in Rotterdam (1921–1923), which were among the author's most frequently published works in the mid-1920s: the central photograph, highlighted by the yellow band, shows the multi-storey apartment blocks; the second image illustrates the courtyards of the apartment blocks.

¶ The book is mentioned only in the bibliography of *Die neue Typographie*. Oud is mentioned in the section "The History of the New Typography" as a direct heir of the Jugendstil (p. 53). [CB]

→ Adrian Sudhalter, "Walter Gropius and László Moholy-Nagy, Bauhaus Book Series, 1925–30", in Barry Bergdoll and Leah Dickerman, edited by, *Bauhaus 1919–1933. Workshops for Modernity*, The Museum of Modern Art, New York 2009, pp. 196–199.

→ Eva Von Engelberg-Dočkal, "Holländische Architektur: J. J. P. Oud als Vermittler der Niederländischen Moderne", in *Kunstgeschichte. Open Peer Reviewed Journal*, 4, 2011 (urn:nbn:de:0009-23-28138), kunstgeschichte-ejournal.net/discussion/2011/engelberg-dockal/ (accessed 27 September 2024).

→ Johannes Rinkenburger, *Visions of the Bauhaus Books: Exploring Connections to Contemporary Graphic Design Practice*, Niggli, Salenstein 2019.

○ Design: László Moholy-Nagy

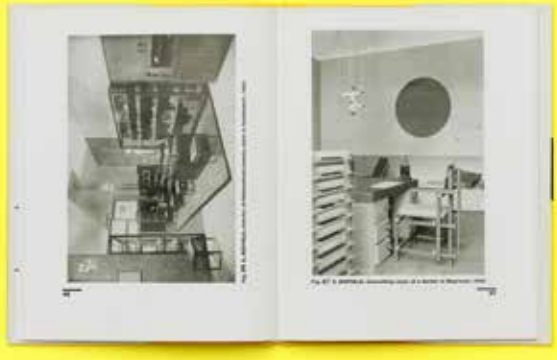
□ 235 × 185 × 10 mm

← Translated reprint: Lars Müller, Zurich 2021


10
BAUHAUSBÜCHER
J. J. P. OUD
DUTCH
ARCHITECTURE


BAUHAUSBÜCHER
J. J. P. OUD
DUTCH
ARCHITECTURE
10
J. J. P. OUD
DUTCH
ARCHITECTURE





⑧⑨ Kazimir Malevich, *Die gegenstandslose Welt*, Albert Langen Verlag, Munich 1927

Die gegenstandslose Welt (The Non-Objective World) by Kazimir Malevich is the eleventh volume of the *Bauhausbücher* series and the only publication in Germany produced by the Russian artist during his lifetime. In 1925, Piet Mondrian had presented the readers of the *Bauhausbücher* series his reflections on Russian Constructivism. Two years later, Malevich's treatise introduced the German audience to Suprematism. Both artists were never officially members of the Bauhaus, but their ideas about art and approach to the practice were nevertheless close to those of the school.

The book features two sections – I. "Introduction to the Theory of the Additional Element in Painting", and II. "Suprematism" – and is illustrated by ninety-two black-and-white reproductions of Malevich's own works and other works from various artistic periods.

¶ The book is mentioned only in the bibliography of *Die neue Typographie*. Kazimir Malevich is included in "The New Art" section, together with Wassilly Kandinsky, as pioneers of abstract art (p. 38). [CB]

→ Adrian Sudhalter, "Walter Gropius and László Moholy-Nagy, Bauhaus Book Series, 1925–30", in Barry Bergdoll and Leah Dickerman, edited by, *Bauhaus 1919–1933. Workshops for Modernity*, The Museum of Modern Art, New York 2009, pp. 196–199.

→ Johannes Rinkenburger, *Visions of the Bauhaus Books: Exploring Connections to Contemporary Graphic Design Practice*, Niggli, Salenstein 2019, pp. 37–39.

→ Éva Forgács, *Malevich and Interwar Modernism. Russian Art and the International of the Square*, Bloomsbury, London 2022.

○ Design: László Moholy-Nagy

□ 235 × 185 × 11 mm

← Translated reprint: Lars Müller, Zurich 2021


KASIMIR MALEVICH
THE
NON-OBJECTIVE
WORLD
BAUHAUSBÜCHER
11



⑨⓪ Le Corbusier, *Kommende Baukunst*, Deutsche Verlagsanstalt, Stuttgart 1926

*Kommende Baukuns*t is the German translation of *Vers une architecture* (Toward an Architecture), first published in French in 1923, which is equally included in the bibliography of Jan Tschichold's book.

It is a collection of seven essays by Le Corbusier, mostly already published in the magazine *L'Esprit nouveau*. Widely considered a manifesto of the Modern Movement, as well as a relevant literary work, in this book Le Corbusier presents his theories about contemporary architecture with a polemical approach, aiming at promoting a new spirit consistent with the modern, industrial age.

Richard Herre (1885–1959) was a painter, architect and graphic designer. During his studies in Stuttgart, Munich and Zurich, he befriended several members of the Bauhaus and the Ring "Neue Werbegestalter". A member of the Deutscher Werkbund and a supporter of New Objectivity, his design for this book by Le Corbusier marks the beginning of a long-standing connection with the Swiss architect. Richard Herre was responsible for the German translation of *Le Modulor* after World War II.

¶ The book is cited only in the bibliography. Le Corbusier is mentioned at the beginning of *Die neue Typographie* in the section "The New World-View", where Jan Tschichold comments on the development of standardisation, mechanisation and rationalisation. He and Walter Gropius are featured as examples of progress towards standardisation and series production in the field of housing (p. 12). He is also listed as one of the artists bringing innovation to the field of typography in France (p. 60) under the name "Le Corbusier-Saugnier". This was the pseudonym he used when co-signing articles with the French painter Amédée Ozenfant that appeared in the magazine *L'Esprit nouveau*. [DF]

→ Reyner Banham, *Theory and Design in the First Machine Age*, Praeger, New York 1960, p. 246.

→ Catherine de Smet, *Le Corbusier. Architect of Books*, Lars Müller, Baden 2005, pp. 90–92.

→ Jean-Louis Cohen, "Introduction", in Le Corbusier, *Toward an Architecture*, Getty Research Institute, Los Angeles 2007, pp. 1–78.

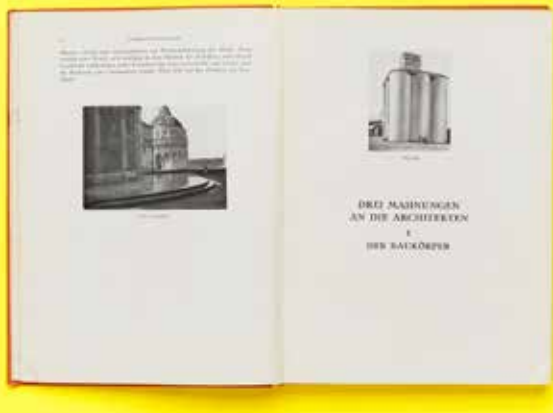
→ Torben Giese, edited by, *Richard Herre. Architekt, Designer, Grafiker, Übersetzer (1885–1959)*, Avedition, Stuttgart 2019.

○ Cover design: Richard Herre

□ 254 × 188 × 22 mm

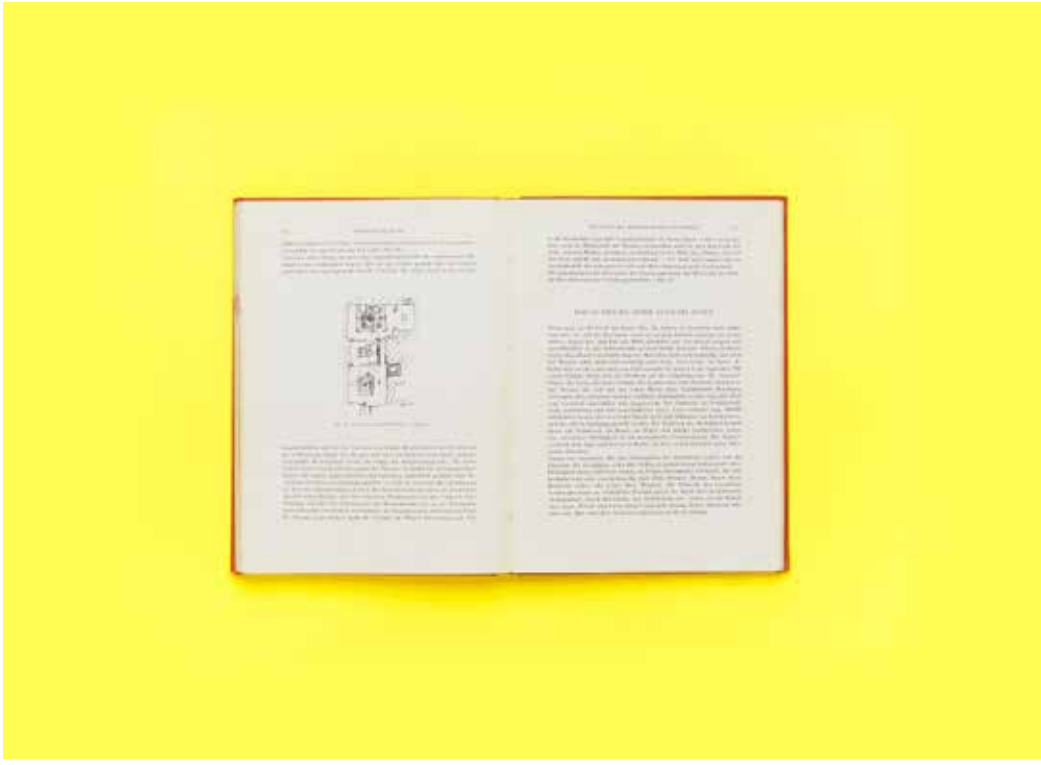
← Original edition: Deutsche Verlagsanstalt, Stuttgart/Berlin/Leipzig 1926


LE CORBUSIER
KOMMENDE BAUKUNST


DREI MAHNUNGEN
AN DIE ARCHITEKTEN
I
DER BAUKÖRPER


DREI MAHNUNGEN
AN DIE ARCHITEKTEN
II
DIE OBERFLÄCHE







⑨① *50 Jahre Stadttheater in Magdeburg*, Mitteldeutsche Reklame-Gesellschaft, Magdeburg 1926

50 Jahre Stadttheater in Magdeburg (50 Years of the Magdeburg City Theatre) is a booklet published in 1926 to celebrate the 50th anniversary of the foundation of the Magdeburg City Theatre. It includes various contributions on the history of the city and its theatre. It is profusely illustrated with portrait photographs, images of the theatre building and many reproductions of artworks and documents, including programmes and publications.

The dust jacket design, typography and layout are by Johannes Molzahn. The German graphic designer was a member of the Ring "Neue Werbegestalter" (Circle "New Advertising Designers") together with Kurt Schwitters, Jan Tschichold, Max Burchartz, Piet Zwart, Walter Dexel and Willi Baumeister. In 1923, on Bruno Taut's recommendation, Molzahn was appointed head of the course in Commercial Art at the School of Arts and Crafts in Magdeburg. The dust jacket presents a technical drawing of the facade of the theatre, the city's golden coat of arms, lettering and rules. Molzahn's logo features on the front flap of the dust jacket. Inside, the publication presents an experimental approach to typography, the text is set in two or three colours, and in different grey tones.

¶ Marked with the letter "t", referring to typography, the booklet is included in the bibliography of *Die neue Typographie* exclusively for its typography. It is neither mentioned nor reproduced in the main text. Johannes Molzahn is mentioned as a member of the Ring "Neue Werbegestalter" (pp. 58 and 60) and some of his graphic works are reproduced and commented on by Tschichold (pp. 110, 118, 125, 126, 160, 165, 171 a nd 173). [CB]

→ Jeremy Aynsley, *Graphic Design in Germany 1890–1945*, Thames & Hudson, London 2000, pp. 158–159.

→ Richard Hollis, *Swiss Graphic Design. The Origins and Growth of an International Style, 1920–1965*, Yale University Press, New Haven CT 2006, p. 27.

→ Paul Stirton, *Jan Tschichold and the New Typography. Graphic Design Between the World Wars*, Bard Graduate Center, Yale University Press, New Haven CT 2019, pp. 114–118, 141–147.

○ Design: Johannes Molzahn

□ 185 × 190 × 10 mm

← Original edition: Mitteldeutsche Reklame-Gesellschaft, Magdeburg 1926


50 JAHRE
STADTTHEATER
IN MAGDEBURG


FESTSCHRIFT
ZUM 50 JÄHRIGEN
JUBILÄUM DES
MAGDEBURGER
STADTTHEATERS
1876-1926
HERAUSGEGEBEN VOM
MAGISTRAT DER STADT
MAGDEBURG
MAI
1926


DURCH DIE JAHRHUNDERTE
ZUM MAGDEBURGER
STADTTHEATER
I.
EINLEITUNG


DURCH DIE JAHRHUNDERTE
ZUM MAGDEBURGER
STADTTHEATER
I.
EINLEITUNG




RUND
FUNK
HEINRICHSHOFEN

⑨② *Die Form. Zeitschrift für gestaltende Arbeit*, edited by Walter Curt Behrendt, graphic design by Joost Schmidt, Berlin 1926

The magazine *Die Form. Zeitschrift für gestaltende Arbeit* (The Form. Journal for Creative Work) was published by the Deutscher Werkbund between 1922 and 1935 (although with some discontinuity between 1922 and 1924). Previously, the Werkbund's official publications were *Das Werk* (1920–1921) and the *Mitteilungen des Deutschen Werkbunds* (1921). Until late 1926 *Die Form* was edited by Walter Curt Behrendt, who was then replaced by Walter Riezler. It was an illustrated monthly journal with a circulation of about 5,000 copies. In October 1928, the magazine changed over from monthly to biweekly publication before returning to monthly issues in September 1930. The main focus of *Die Form* was on architecture and urban planning. From 1929 onward, the magazine included a regular section devoted to the economics of building, which enhanced its reputation as an architecture journal. Product design was also discussed, as was, occasionally, advertising.

In 1925, Joost Schmidt redesigned the cover of the magazine. The new cover presents a two-colour (red and black) typographic composition. Schmidt also designed the magazine's headline.

¶ The magazine is mentioned only in the bibliography of *Die neue Typographie*, where it is, curiously, included in the German literature section, instead of the one entitled "Periodicals for Modern Design". The bibliographical reference indicates only the year 1926. This features a typographical cover conceived by Joost Schmidt. [CB]

→ Felix Schwarz and Frank Gloor, edited by, *"Die Form". Stimme des Deutschen Werkbundes 1925–1934*, Bertelsmann-Fachverlag, Gütersloh 1969.

→ Joan Campbell, *The German Werkbund. The Politics of Reform in the Applied Arts*, Princeton University Press, Princeton 1978.

→ Brigitte Kuntzsch, "Die Form. Zeitschrift für gestaltende Arbeit", in Winfried Nerdinger, edited by, *100 Jahre Deutscher Werkbund 1907–2007*, Prestel, Munich 2007, pp. 140–141.

○ Cover design: Joost Schmidt

□ 297 × 210 × 38 mm

← Digital reconstruction: ECAL, Renens 2024


DIE
FORM
ZEITSCHRIFT FÜR GESTALTENDE ARBEIT


DIE
FORM
ZEITSCHRIFT FÜR GESTALTENDE ARBEIT


DIE FORM
A. GUTHEIM


ARCHI-
TEKTUR
DES
AUSLANDES


Neuzeitliche Werbung
Typographie


Typographie
Grobhaber

⑨③ Rudolf Kurtz, *Expressionismus und Film*, Verlag der Lichtbildbühne, Berlin 1926

Published in 1926, Rudolf Kurtz's book *Expressionismus und Film* (Expressionism and Film) is one of the earliest works devoted to film history. The author himself contributed to the Expressionist movement with numerous essays, reviews and commentaries between 1910 and 1914. He was also involved in the film industry, having worked for the film and television production company UFA and as the editor-in-chief of the cinema magazine *Lichtbild-Bühne*.

The book presents the Expressionist movement through different lenses: literature, the fine arts and the applied arts (e.g., typography), architecture, music and cinema. Focusing on Expressionist cinema, Kurtz identifies set design, direction, lighting and acting as key elements in conveying Expressionist qualities. The discussion goes on to analyse six titles: *Das Cabinet des Dr Caligari* (The Cabinet of Dr Caligari, 1920), *Von morgens bis mitternachts* (From Morn to Midnight, 1920), *Genuine. Die Tragödie eines seltsamen Hauses* (Genuine. The Tragedy of a Strange House, 1920), *Das Haus zum Mond* (The House on the Moon, 1921), *Raskolnikow* (Crime and Punishment, 1923) and *Das Wachsfigurenkabinett* (Waxworks, 1924). According to Kurtz, elements of Expressionism are also integrated in *Die Bergkatze* (The Wildcat, 1921), *Nosferatu. Eine Symphonie des Grauens* (Nosferatu. A Symphony of Horror, 1922), *Die Nibelungen: Siegfried* (Siegfried's Death, 1924), *Der Golem, wie er in die Welt kam* (The Golem. How He Came into the World, 1920), *Hintertreppe* (Backstairs, 1921), and *Die Straße* (The Street, 1923). A later chapter is devoted to the abstract films by Viking Eggeling, Walter Ruttmann, Hans Richter, Fernand Léger and Francis Picabia. Finally, the author points out the limitations of Expressionist cinema.

The book includes seventy-three black-and-white reproductions and five colour plates featuring artworks, set design sketches, frame sequences and behind-the-scenes photographs. The cover features a montage by the German Expressionist filmmaker Paul Leni.

¶ Jan Tschichold does not explicitly mention either the book or its author. However, he might have used the book as a reference for a short passage of *Die neue Typographie* on "pure" abstract films (p. 48). [CB]

→ Olaf Brill and Gary Don Rhodes, *Expressionism in the Cinema*, Edinburgh University Press, Edinburgh 2016.

→ Jan-Christopher Horak, "Rudolf Kurtz's Expressionism and Film", in *UCLA Library. Film & Television Archive*, 2 September 2016, cinema.ucla.edu/blog/rudolf-kurtzs-expressionism-and-film/ (accessed 10 June 2022).

→ Christian Kiening and Ulrich Johannes Beil, "Afterward", in Rudolf Kurtz, *Expressionism and Film*, Indiana University Press, Bloomington IN 2016, pp. 139–214.

○ Cover design: Paul Leni

□ 225 × 155 × 17 mm

← Identical reprint: Chronos Verlag, Zurich 2007


expressionismus



⑨④ Richmod Galerie, *Jankel Adler, Gert Arntz, Max Ernst, Marta Hegemann, Heinrich Hoerle, Anton Räderscheidt, Franz W. Seiwert, Gert H. Wollheim*, Casimir Hagen, Cologne 1926

In 1926, the Cologne art collector Casimir Hagen presented part of his collection at the Richmod Galerie. Featuring contemporary art, paintings, sculptures and furniture from the Middle Ages, the exhibition was entitled *Neue Kunst, Alte Kunst* (New Art, Old Art). As a collector, Hagen was interested in the *Kölner Progressive* (Cologne Progressives), a group of Cologne artists including Jankel Adler, Gert Arntz, Max Ernst, Marta Hegemann, Heinrich Hoerle, Anton Räderscheidt, Franz Wilhelm Seiwert, Gert Heinrich Wollheim and others. For the catalogue, Hagen commissioned the Cologne photographer August Sander to take portraits of the artists. The portraits are complemented by a short biography or an artist's statement, followed by two works by each artist featured in the exhibition.

The catalogue was designed by the painter and leading figure of the New Objectivity art movement, Anton Räderscheidt. The layout is aligned to the left, close to the binding; text and images are arranged close to the top and bottom margins respectively, thus leaving a large white space on the right and/or in the centre of the page. The text is set entirely in capital letters using a geometric sans serif.

¶ Marked with the letter "t", referring to typography, the catalogue is included in the bibliography for its typographical quality. It is neither mentioned nor reproduced in the main text. [CB]

→ Sergiusz Michalski, *New Objectivity. Painting, Graphic Art and Photography in Weimar Germany 1919 –1933*, Taschen, Cologne 2003.

→ Dorothy C. Rowe, "August Sander and the Artists: Locating the Subjects of New Objectivity", in *Tate Papers*, 19, 2013, tate.org.uk/research/tate-papers/19/august-sander-and-the-artists-locating-the-subjects-of-new-objectivity (accessed 2 December 2022).

→ Sabine Hake, *The Proletarian Dream. Socialism, Culture, and Emotion in Germany, 1863–1933*, De Gruyter, Berlin 2017.

○ Design: Anton Räderscheidt

○ Photograph: August Sander

□ 176 × 145 × 4 mm

← Digital reconstruction: ECAL, Renens 2025













⑨⑤ Siegfried Ebeling, *Der Raum als Membran*, C. Dünnhaupt Verlag, Dessau 1926

In 1926, one year after leaving the Bauhaus, former student Siegfried Ebeling published the booklet *Der Raum als Membran* (Space as Membrane). The booklet was well received within the Bauhaus inner circle and read by key figures of Modernist architecture such as Walter Gropius and Ludwig Mies van der Rohe. More recently, it has received increasing attention in light of the current global environmental crisis.

In *Der Raum als Membran*, Ebeling draws an analogy between built space and the physiological membrane and compares walls to a responsive skin that mediates the exchange of energy radiation, light modulation and air ventilation between interior and external environments. This idea of biological architecture moves the attention from the building's exterior to the performance of architecture. In his quest for sustainability, Ebeling addressed issues related to lighting, heating and ventilation systems. He further developed this theory of energy autonomy in 1934 with the book *Das Autarke Haus* (The Self-Sufficient House).

The cover features a geometric composition that visually illustrates Ebeling's theory: a light cube floats between two rigid buildings, surrounded and permeated by waves and rays, receptive to signals of all kinds. The layout follows the principles of New Typography in the use of bold sans-serif letterforms, colour, thick rules and circles to distinguish headings, keywords and key paragraphs from the main text.

¶ Neither the author nor the book are directly mentioned by Jan Tschichold in *Die neue Typographie*. A short passage from "The Principles of the New Typography" section, which touches on the "new" architecture, recalls some of the ideas developed by Siegfried Ebeling in his study, in particular the idea of developing the form of the buildings from the inside out based on their function (p. 65). [CB]

→ Laurent Stalder and Jill Denton, "Air, Light, and Air-Conditioning", in *Grey Room*, 40, 2010, pp. 84–99.

→ Matina Kousidi, "From Constructed Space to Organic Membrane", in *The Architectural Review*, 13 October 2015, architectural-review.com/today/from-constructed-space-to-organic-membrane (accessed 10 June 2022).

→ Walter Scheiffele, "Membran und Moderne", in Siegfried Ebeling, *Der Raum als Membran*, Spector Books, Leipzig 2016, pp. 42–47.

○ Designer unknown

□ 266 × 216 × 6 mm

← Identical reprint: Spector Books, Leipzig 2016


DER RAUM
ALS
MEMBRAN



⑨⑥ Karl Scheffler, *Zeit und Stunde*, Insel-Verlag, Leipzig 1926

The book *Zeit und Stunde* (Time and Hour) by German art critic and journalist Karl Scheffler is a collection of short essays. A proponent of Impressionism in Germany, Scheffler had little understanding of avant-garde art. He categorically rejected abstract art in any form and opposed Expressionism, Cubism and Constructivism. He contributed to many fine arts and decorative arts magazines of the time, writing articles and exhibition reviews for *Das Atelier*, *Dekorative Kunst* and *Die Zukunft*. From 1907 onward, he edited the magazine *Kunst und Künstler* which was published by Bruno Cassirer.

¶ Neither the book nor the author appear in the main text of *Die neue Typographie*. [CB]

→ Michael Krejsa, Anke Matelowski, *"... Das Wort, dem alle Mühe galt: die Kunst". Karl Scheffler (1869–1951)*, Akademie der Künste, Berlin 2006.

→ Andreas Zeising, *Studien zu Karl Schefflers Kunstkritik und Kunstbegriff. Mit einer annotierten Bibliographie seiner Veröffentlichungen*, Der Andere Verlag, Tönning 2006.

→ H. B. and Lee Sorensen, "Scheffler, Karl", in *Dictionary of Art Historians*, arthistorians.info/schefflerk/ (accessed 27 September 2024).

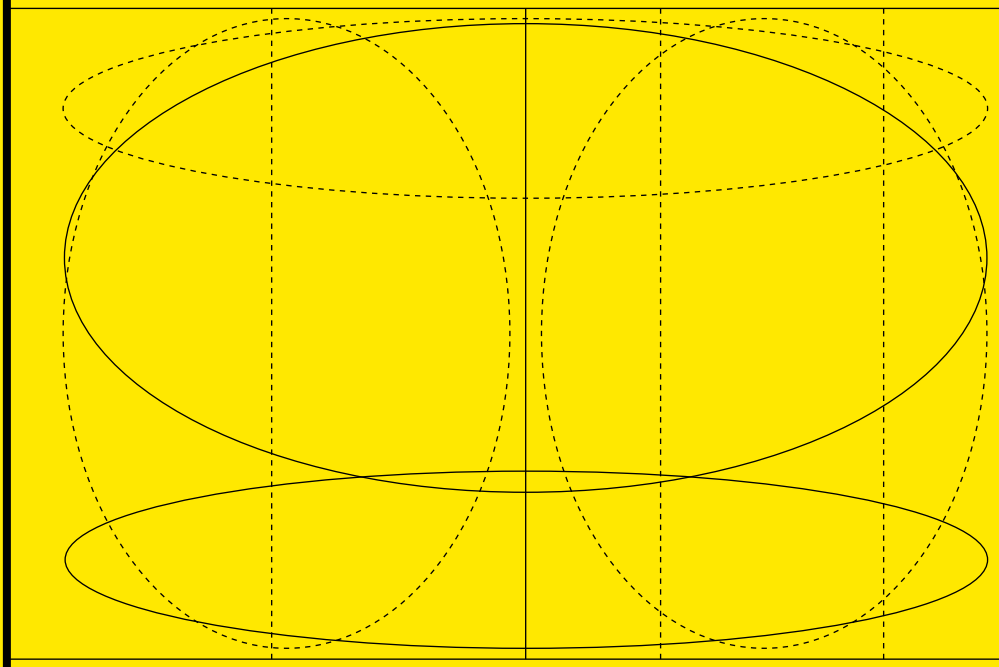
○ Designer unknown

□ 221 × 139 × 20 mm

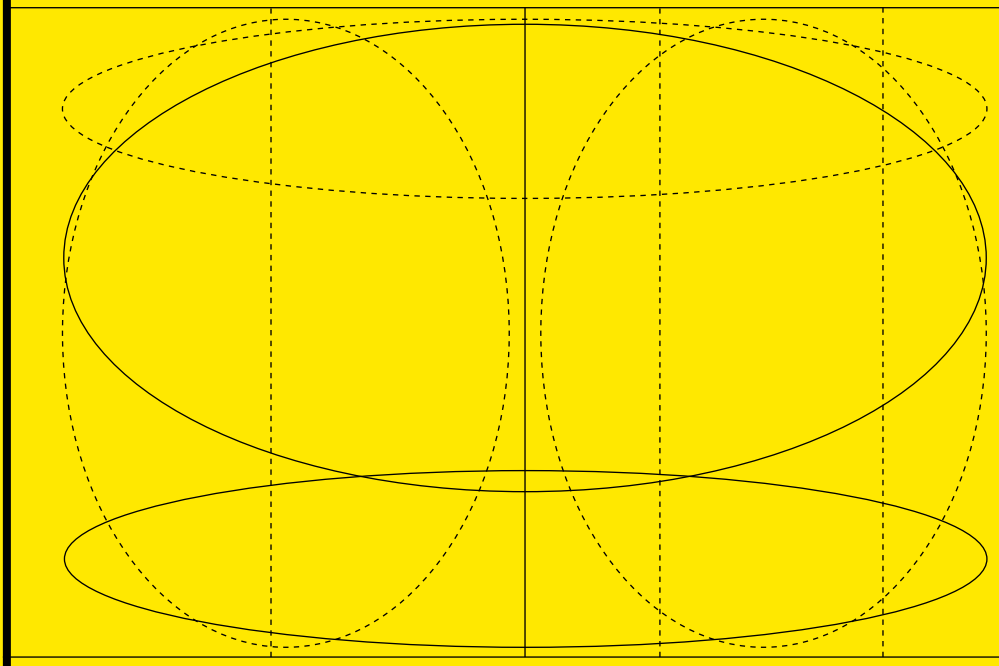
← Original edition: Insel Verlag, Leipzig 1926


KARL SCHEFFLER
ZEIT UND STUNDE





STANDARDS



411

⑨⑦ Walter Porstmann, *Karteikunde. Das Handbuch der Karteitechnik*, Verlag für Wirtschaft und Verkehr, Stuttgart 1928

Karteikunde: Das Handbuch der Karteitechnik (Index Card Technology. Handbook of Card Indexing) is a manual dedicated to the efficient organisation of card indexes. The manual was written by the German engineer, mathematician and standardisation theorist Walter Porstmann, and its second edition was published in Stuttgart around 1930 by Verlag für Wirtschaft und Verkehr. The handbook shows the benefits of using card files instead of books in administrative and office environments. Indeed, according to Porstmann, loose sheets offered clear advantages over bound books. For example, the fact that the individual sheets from the card index were accessible to multiple people at the same time and could be easily transferred to different departments for efficient processing, simplified the administrative workload, whereas the account book no longer satisfied the requirements of modern administrations.

¶ Walter Porstman's book is not mentioned in the main text of *Die neue Typographie*. The book seems to have been misquoted by Jan Tschichold in the bibliography, as he refers to it with the title *Die Kartei*. No information (title, date, publisher) has been, however, found on the first edition of the publication. [CB]

→ Markus Krajewski, *Paper Machines. About Cards & Catalogs, 1548–1929*, MIT Press, Cambridge MA 2011, pp. 134–138.

→ Markus Krajewski, *World Projects. Global Information before World War I*, University of Minnesota Press, Minneapolis 2014, pp. 77–85.

→ Markus Krajewski, "DIN A: The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

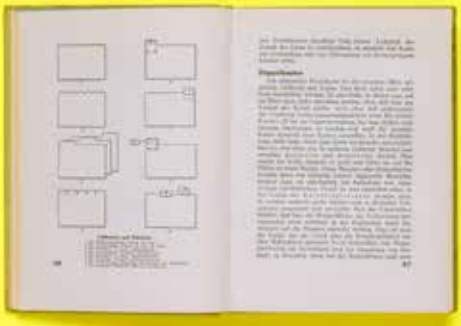
○ Designer unknown

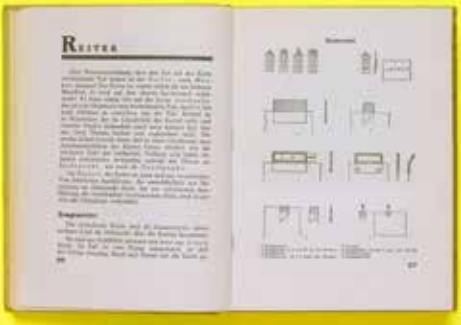
□ 210 × 155 × 32 mm

← Original edition: Verlag für Wirtschaft und Verkehr, Stuttgart 1928

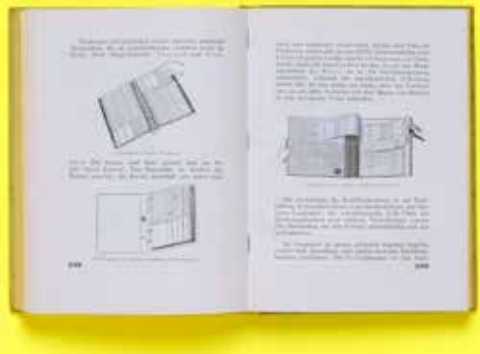

KARTEI-
KUNDE
VON
DR WALTER PORSTMANN
DAS
HANDBUCH DER
KARTEITECHNIK


KARTE






Vorstufe



⑨⑧ Walter Porstmann, *Papierformate: Die Dinformate und ihre Einführung in die Praxis*, Dinorm, Berlin 1923

In the book *Papierformate: Die Dinformate und ihre Einführung in die Praxis* (Paper Sizes: The DIN Sizes and their Practical Application), the German engineer, mathematician and standardisation theorist Walter Porstmann explains the DIN system for the standardisation of paper formats and its implementation. The standard regards a wide range of printed materials: business paper and forms, advertising material, postcards, visiting cards, cheques and card indexes.

¶ Jan Tschichold directly mentions Porstmann's *Papierformate (Dinbuch 1)* when explaining the "DIN 476" standard sheet in "New Typography and Standardization" section. At the end of his explanation, he suggests the reader to refer to the publication for exact derivation and history of formats, as well as for information on paper and printing technology (p. 106). [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

→ Markus Krajewski, *World Projects. Global Information before World War I*, University of Minnesota Press, Minneapolis 2014, pp. 77–85.

→ Markus Krajewski, "DIN A. The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

○ Designer unknown

□ 148 × 210 × 5 mm

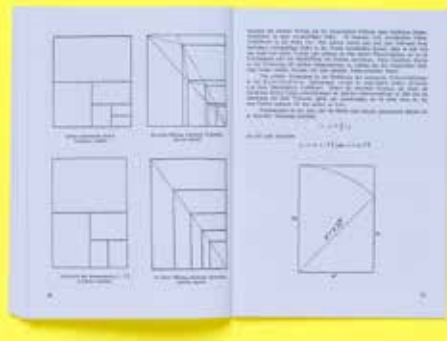
← Digital reconstruction: ECAL, Renens 2025

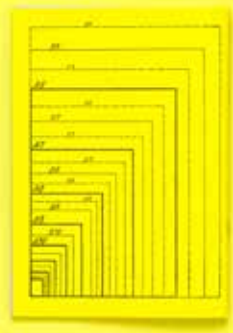

DIN
PAPIER-
FORMATE











⑨⑨ Richard Kiencke, Otto Frank, *DIN Formate und Vordrucke*, Beuth-Verlag, Berlin 1926

Edited by Richard Kiencke and Otto Frank, the book *DIN Formate und Vordrucke* (DIN Paper Sizes and Forms) explains the standardisation system promoted by the Deutscher Normenausschuss (German Standards Committee) – as the DIN, Deutsches Institut für Normung (German Institute for Standardisation) was called at the time.

The book was published in 1926 by Beuth-Verlag, a publishing house based in Berlin and founded two years before. As a subsidiary of DIN Institute, Beuth-Verlag specialised in technical and scientific literature and standards. Among its members, the publisher can also count the Austrian Standards Institute (ASI) and the Swiss Standards Association (SNV) since 1933. Nowadays, it is one of the largest technical publishers in Europe.

¶ Jan Tschichold quotes from *DIN Formate und Vordrucke* when listing the advantages of using DIN formats (pp. 97–98) for the user, the printer, the tradesman and the manufacturer. He mentions the book in a footnote on p. 112, indicates the publisher and the price (1.20 DM), and defines it a useful extension of *Die neue Typographie*. Yet, he criticises the typographical quality of the publication and invites the readers not to use the examples shown in it as models. [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

→ Heinz Schmidt-Bachem, *Aus Papier. Eine Kultur- und Wirtschaftsgeschichte der Papier verarbeitenden Industrie in Deutschland*, De Gruyter, Berlin 2011.

→ Markus Krajewski, *World Projects. Global Information before World War I*, University of Minnesota Press, Minneapolis 2014, pp. 77–85.

○ Designer unknown

○ 208 × 147 × 6 mm

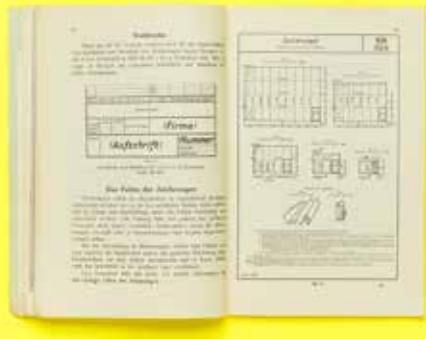
← Original edition: Beuth-Verlag, Berlin 1926

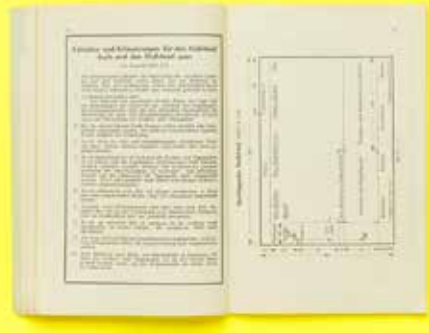

DIN
FORMATE
UND
VORDRUCKE


DIE
DEUTSCHE
FORMAT-
NORMUNG




TRANSMISSIONEN
EISENWERK WÜLFEL





①⓪⓪ DIN, Deutsches Institut für Normung, *Deutsche Industrie-Normen*, Beuth-Verlag, Berlin 1922–1927

The *Deutsche Industrie-Normen* (German Industrial Standards) were the standards issued by the Normenausschuss der Deutschen Industrie, NADI (Standardisation Committee of German Industry) and published by Beuth-Verlag. Founded in 1917 to respond to German industry's need to coordinate and standardise machinery production, the NADI was renamed in 1926 as Deutscher Normenausschuss (DNA, German Standards Committee). From this the Deutsches Institut für Normung (DIN, German Institute for Standardisation) ultimately emerged. The NADI published its first standard in 1918. This identified and standardised the dimensions and materials of taper pins. Walter Porstmann was actively engaged in the development of the DIN standards relating to printing and typography.

¶ The *Deutsche Industrie-Normen* that Jan Tschichold refers to in his book are standards relating to printed matter and office work. According to Tschichold, DIN standards did not guarantee design quality. On the contrary, he criticised the low quality, from a design perspective, of the publications issued by the Deutscher Normenausschuss, as well as the examples featured in them. "Standard" and "design", or the lack thereof, become the two terms of his evaluation system, whose possibilities range from "non-standard and poorly designed" (p. 121), "standardized but not designed" (p. 123), "not in standard size" but designed (p. 113), through the best and most desirable stage of standardized and designed (p. 120). [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

→ Peter Berz, "Der deutsche Normenausschuss. Zur Theorie und Geschichte einer technischen Institution," in Armin Adam and Martin Stingelin, edited by, *Übertragung und Gesetz. Gründungsmythen, Kriegstheater und Unterwerfungstechniken von Institutionen*, Akademie, Berlin 1995, pp. 221–236.

→ Jeremy Aynsley, *Graphic Design in Germany 1890–1945*, Thames & Hudson, London 2000, pp. 106–107.

○ Designer unknown

□ 310 × 220 × 5 mm

← Digital reconstruction: ECAL, Renens 2023


Deutsche Industrie-Normen
DIN 198, Papierformate nach DIN 476, Anwendungen der A-Reihe
DIN 476, Papierformate
DIN 676, Geschäftsbrief
DIN 677, Halbbriefe
DIN 678, Briefhüllenformate
DIN 682, Tafeln und Rahmen für Bilder und Muster
DIN 827, Papier: Stoff, Festigkeit, Verwendung
Beuth Verlag
Berlin
1922–1927



①⓪① DIN, Deutsches Institut für Normung, *DIN 198. Papierformate nach DIN 476, Anwendungen der A-Reihe*, Beuth-Verlag, Berlin 1923

The standard *DIN 198. Papierformate nach DIN 476. Anwendungen der A-Reihe* (DIN 198. Paper Formats According to DIN 476. A-Series Applications) shows the range of documents, stationery and printed matter that can be produced following the format of A series as listed in the standard sheet *Papierformate nach DIN 476*: from A0 (appropriate for timetables, maps, posters, signs, advertising material and drawings), to A13 (best for stickers and advertising material).

¶ In the "New Typography and Standardization" section, Jan Tschichold makes reference and explains the "DIN 198" standard and provides instructions for using the A series (pp. 97–100). The standard sheet is also reproduced on p. 105. [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

→ Markus Kuhn, "International Standard Paper Sizes", University of Cambridge, Department of Computer Science and Technology, 29 October 1996, cl.cam.ac.uk/~mgk25/iso-paper.html (accessed 4 December 2022).

→ Markus Krajewski, "DIN A: The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

○ Designer unknown

□ 297 × 210 × 0.1 mm

← Digital reconstruction: ECAL, Renens 2023



①⓪② DIN, Deutsches Institut für Normung, *DIN 476. Papierformate*, Beuth-Verlag, Berlin 1922

The *DIN 476. Papierformate* (DIN 476. Paper Formats) was published on 18 August 1922. It defined standardised values for the width and height of sheets of paper according to a standardisation system designed by the Deutsches Institut für Normung (German Institute for Standardisation). For the A series, $1:\sqrt{2}$ was identified as the ratio between width and height. With this ratio, the next smaller sheet was created obtained by folding the sheet in half along its long edge, retaining a shape geometrically similar to that of the original sheet. The "DIN 476" standard codified the formats from 0 to 12 in the A to D series. These formats are still valid, except for the D series.

¶ The standard "DIN 476" is directly mentioned by Jan Tschichold in the "New Typography and Standardization" section (pp. 97 and 100), where he traces a brief history of standardisation in the printing and publishing fields, from the French Revolution to the implementation of "DIN 476" as the basis of all issues relating to format. A page from "DIN 476" is reproduced on p. 101 and further explained on pp. 103–104 and 106. It is mentioned again in "The Business Letterhead" section (p. 112) as the standard for letterhead formats. References to "DIN 476" appear in most reproductions of DIN standard featured in *Die neue Typographie* (see, for example, pp. 132 and 135). [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

→ Markus Kuhn, "International Standard Paper Sizes", University of Cambridge, Department of Computer Science and Technology, 29 October 1996, cl.cam.ac.uk/~mgk25/iso-paper.html (accessed 4 December 2022).

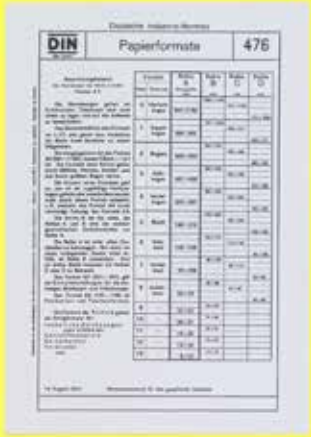
→ Heinz Schmidt-Bachem, *Aus Papier: eine Kultur- und Wirtschaftsgeschichte der Papier verarbeitenden Industrie in Deutschland*, De Gruyter, Berlin 2011.

→ Markus Krajewski, "DIN A. The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

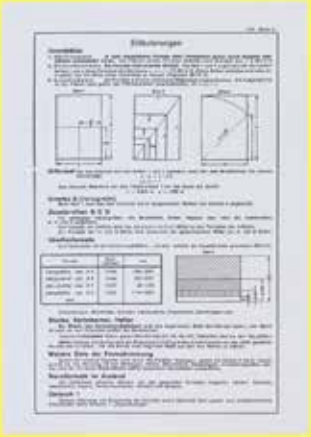
○ Designer unknown

□ 297 × 210 × 0.1 mm

← Digital reconstruction: ECAL, Renens 2023


DIN
Papierformate
476


Papierformate
476



①⓪③ DIN, Deutsches Institut für Normung, *DIN 676. Geschäftsbrief, Normformat A4*, Beuth-Verlag, Berlin 1924

The *DIN 676. Geschäftsbrief, Normformat A4* (DIN 676. Business Letter, Standard A4 Format) was a DIN standard containing the design rules for the pre-printing of business letters. It was introduced in 1924 but withdrawn in 2011. The standard gave exact dimensions of the text to be printed on the letter in order to facilitate correspondence. Two different formats were identified, A: business letters with a short letterhead, and B: business letters with a full letterhead. From top to bottom, the main components of the letter's layout were: the letterhead, the postal address of the sender and the address of the recipient, which was adapted to window envelopes according to "DIN 680", a space for further communication details, folding marks on the left-hand edge of the sheet and a warning sign to inform the typist that there only nine lines are left, a perforation mark in the middle of the left margin, and the business details at the foot of the letter.

¶ The business letterhead is one the typographical categories described by Jan Tschichold (pp. 112–125). The "DIN 676" standard is reproduced twice (pp. 115–116) and mentioned several times in the section. It is identified as the authority for all standards relating to formats and positioning of the various components of the business letterhead (p. 114). Jan Tschichold warns the reader that the common impression that not enough space is left for the actual letter is deceptive, as the remaining space on the standardised letterhead is actually larger than that in many older ones (p. 117). He then points out that "DIN 676" also covers invoices and order forms (p. 125) and provides an example of the former, designed by Johannes Molzahn (p. 126). The standard is mentioned again in the "Window Envelopes" section, where Tschichold explains that the letter should be folded three times, as shown in "DIN 676", in order to fit into a standard envelope. References to "DIN 676" also appear in the reproductions of "DIN 476" (p. 101) and "DIN 680" (p. 135). [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

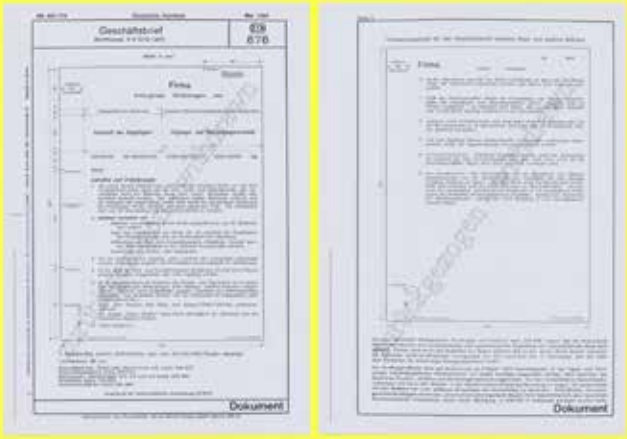
→ Markus Kuhn, "International Standard Paper Sizes", University of Cambridge, Department of Computer Science and Technology, 29 October 1996, cl.cam.ac.uk/~mgk25/iso-paper.html (accessed 4 December 2022).

→ Markus Krajewski, "DIN A. The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

○ Designer unknown

□ 297 × 210 × 0.1 mm

← Digital reconstruction: ECAL, Renens 2023


Geschäftsbrief
676
Firma
Dokument
Firma
Dokument

①⓪④ DIN, Deutsches Institut für Normung, *DIN 677. Geschäftsbriefe, Halbbriefe, Format A5*, Beuth-Verlag, Berlin 1927

The standard *DIN 677. Geschäftsbriefe, Halbbriefe, Format A5* (DIN 677. Business Letters, Half Letters, A5 Format) was published in April 1927. It sets the standard for the A5 letterhead, both vertical and horizontal formats, thereby specifying the layout of the various components of the business letterhead.

¶ Jan Tschichold bases the section "The Half Letterhead" on "DIN 677" (p. 127) and reproduces three pages of the standard on pp. 128–130. He casts doubts on the practicality of the A5 letterhead compared to A4, which is more effective, and hence preferable. He then indicates two possible uses for the half-sheet letterhead: writing short messages and saving paper. Reference to "DIN 677" also appears in a page from "DIN 680" reproduced on p. 135. [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

→ Markus Kuhn, "International Standard Paper Sizes", University of Cambridge, Department of Computer Science and Technology, 29 October 1996, cl.cam.ac.uk/~mgk25/iso-paper.html (accessed 4 December 2022).

→ Markus Krajewski, "DIN A: The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

○ Designer unknown

□ 297 × 210 × 0.1 mm

← Digital reconstruction: ECAL, Renens 2023







①⓪⑤ DIN, Deutsches Institut für Normung, *DIN 678. Briefhüllenformate*, Beuth-Verlag, Berlin 1924

The *DIN 678. Briefhüllenformate* (DIN 678. Envelope Formats) of 1924 defines the standard envelope format based on the C series. The contents of C-sized envelopes are A-sized sheets of the same number, while those for B-sized envelopes the corresponding C-sized sheets. The sheets can be reduced to the next smaller size in the same series by folding them several times along the centre of the longer side, if necessary. Standard envelopes therefore also have the usual aspect ratio of $1:\sqrt{2}$ The "DIN 678" not only specifies the standard sizes for envelopes, but also provides examples and formats of inserts corresponding to each envelope size.

¶ Jan Tschichold refers to "DIN 678" in the "Envelopes without Windows" section as the standard covering various envelope formats (p. 131). He then lists and explains the rules of the German Post Office regulating envelope sizes and the layout of the various information. The section is illustrated with two reproductions of typographically designed envelopes: Piet Zwart's C6-sized envelope in format and Tschichold's design for an envelope advertising Emil Gerasch (pp. 131 and 134). Reproductions of two pages from "DIN 678" follow the "Envelopes without Windows" section (pp. 132–133). "DIN 678" is also mentioned in various other DIN standards reproduced in *Die neue Typographie*. This is the case, for example, with "DIN 476", "DIN 198" and "DIN 676". [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

→ Markus Kuhn, "International Standard Paper Sizes", University of Cambridge, Department of Computer Science and Technology, 29 October 1996, cl.cam.ac.uk/~mgk25/iso-paper.html (accessed 4 December 2022).

→ Markus Krajewski, "DIN A. The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

○ Designer unknown

□ 297 × 210 × 0.1 mm

← Digital reconstruction: ECAL, Renens 2023





①⓪⑥ DIN, Deutsches Institut für Normung, *DIN 682. Tafeln und Rahmen für Bilder und Muster*, Beuth-Verlag, Berlin 1926

The standards for plates and frames to be used for exhibitions and trade fairs were set by *DIN 682. Tafeln und Rahmen für Bilder und Muster* (DIN 682. Plates and Frames for Pictures and Samples) in 1926. The formats of frameless panels and inserts are taken from "DIN 476". The standard sheet also provided a visual example of hook-mounted arrangement of eight frames of four different formats – from A1 t o A4 – both vertical and horizontal.

¶ The standard *DIN 682. Tafeln und Rahmen für Bilder und Muster* is mentioned and reproduced in the "Labels, Plates, and Frames" section (pp. 192 and 194), together with *DIN 825 Schildformate* (DIN 825 Labels Formats) reproduced on p. 193. Jan Tschichold praises the efforts to standardise plates and frames in exhibitions and acknowledges the advantages of this from both an economic and a practical point of view. However, he specifies that artists should not be expected to paint their pictures in standard sizes and put them in standard frames. The same exemption applies to pictures hanging in private houses. [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

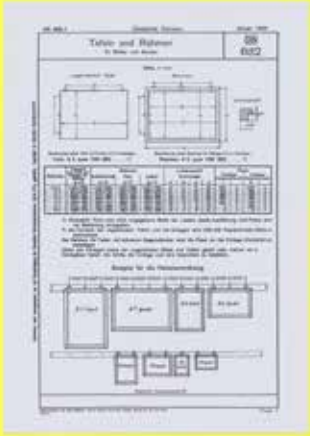
→ Markus Kuhn, "International Standard Paper Sizes", University of Cambridge, Department of Computer Science and Technology, 29 October 1996, cl.cam.ac.uk/~mgk25/iso-paper.html (accessed 4 December 2022).

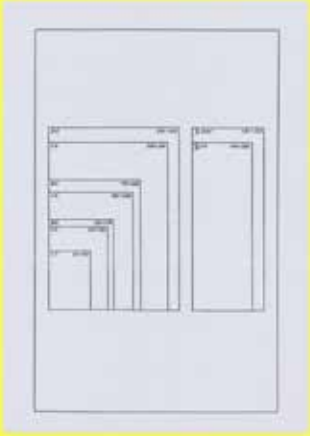
→ Markus Krajewski, "DIN A. The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

○ Designer unknown

□ 297 × 210 × 0.1 m m

← Digital reconstruction: ECAL, Renens 2023





①⓪⑦ DIN, Deutsches Institut für Normung, *DIN 827. Papier: Stoff, Festigkeit, Verwendung*, Beuth-Verlag, Berlin 1925

The standard *DIN 827 Papier: Stoff, Festigkeit, Verwendung* (DIN 827. Paper: Composition, Strength, Use) defines the different qualities of paper. It resulted from a systematic study on the relationship between durability and material properties of the different types of paper – i.e. rag paper, cellulose pulp paper or mixed-fibre paper – which were categorised according to several classes of use.

¶ Unlike most of the other DIN standards cited by Jan Tschichold in the bibliography, "DIN 827" is neither mentioned nor reproduced in the main text of *Die neue Typographie*, except as a reference in the reproduction of "DIN 680" (p. 135). [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

→ Markus Kuhn, "International Standard Paper Sizes", University of Cambridge, Department of Computer Science and Technology, 29 October 1996, cl.cam.ac.uk/~mgk25/iso-paper.html (accessed 4 December 2022).

→ Markus Krajewski, "DIN A. The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

○ Designer unknown

□ 297 × 210 × 0.1 mm

← Digital reconstruction: ECAL, Renens 2023



①⓪⑧ *DIN-Mitteilungen des Deutschen Normenausschusses*, VDI-Verlag, Berlin 1927–1944

The journal *DIN-Mitteilungen des Deutschen Normenausschusses* (DIN-Communications of the German Standards Committee) was published in Berlin from 19 27 to 19 44.

The Normenausschuss der Deutschen Industrie (NADI, Standards Committee of German Industry), as the institute was first called upon its establishment in 1 917, had been publishing a monthly bulletin with reports of its work. The bulletin was launched in 1 91 8 with the title *Mitteilungen des Normenausschusses der Deutschen Industrie* (Communications of the Standards Committee of German Industry). In 1 923, it was renamed *NDI-Mitteilungen / Normenausschuss der Deutschen Industrie* (NDI-Communications / Standards Committee of German Industry).

¶ The journal is not mentioned by Jan Tschichold in the main text of *Die neue Typographie*. In the bibliography, he misquotes the publication as he refers to four issues of the bulletin that were published from 1 923 to 1 925, when the publication was still under the title *NDI-Mitteilungen / Normenausschuss der Deutschen Industrie*. [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1 992.

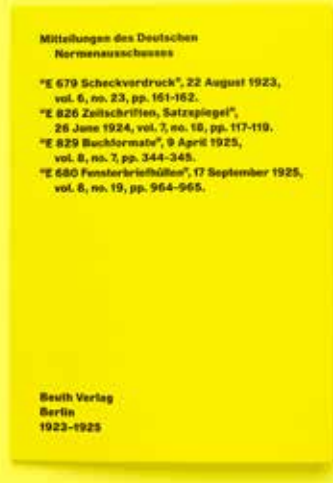
→ Markus Kuhn, "International Standard Paper Sizes", University of Cambridge, Department of Computer Science and Technology, 29 October 1 996, cl.cam.ac.uk/~mgk25/iso-paper.html (accessed 4 December 2022).

→ Markus Krajewski, "DIN A. The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

○ Designer unknown

□ 31 0 × 220 × 5 mm

← Digital reconstruction: ECAL, Renens 2023


Mitteilungen des Deutschen
Normenausschusses
"E 679 Scheckvordruck", 22 August 1923,
vol. 6, no. 23, pp. 161-162.
"E 826 Zeitschriften, Satzspiegel",
26 June 1924, vol. 7, no. 18, pp. 117-119.
"E 829 Buchformate", 9 April 1925,
vol. 8, no. 7, pp. 344-345.
"E 680 Fensterbriefhüllen", 17 September 1925,
vol. 8, no. 19, pp. 964-965.
Beuth Verlag
Berlin
1923–1925



①⓪⑨ "E 679. Scheckvordruck", in *NDI-Mitteilungen / Normenausschuss der Deutschen Industrie*, 23 (6), 22 August 1923, pp. 953–954

Issue 23 of *NDI-Mitteilungen / Normenausschuss der Deutschen Industrie* published three proposed standards, inviting readers to submit any objections. One of these was the "DIN E 679. Scheckvordruck. Entwurf 1" (DIN E 679 Cheque Template. Draft 1), which proposed a template for cheques, establishing their standard dimensions and layout.

¶ The cheque is not included in the various typographic categories analysed by Jan Tschichold in his book. "DIN E 679" is mentioned in the reproduction of "DIN 198" (p. 105), which lists the various paper formats according to the type of printed matter; the cheque's format being A6. [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

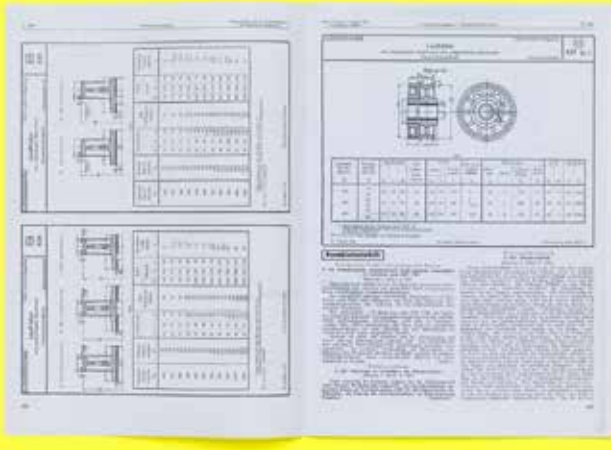
→ Markus Kuhn, "International Standard Paper Sizes", University of Cambridge, Department of Computer Science and Technology, 29 October 1996, cl.cam.ac.uk/~mgk25/iso-paper.html (accessed 4 December 2022).

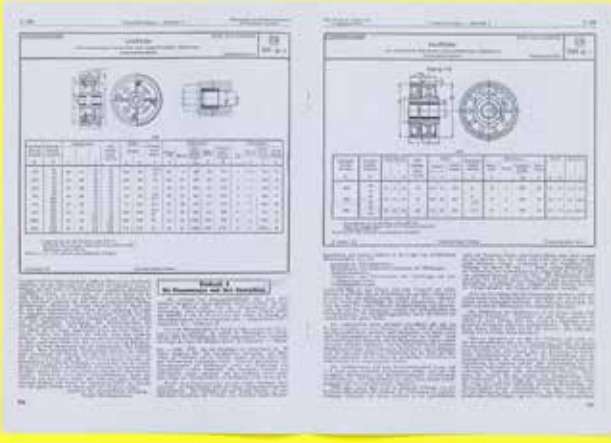
→ Markus Krajewski, "DIN A. The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

○ Designer unknown

□ 297 × 210 × 0.2 mm

← Digital reconstruction: ECAL, Renens 2023





⓪①① "E 826. Zeitschriften", in *NDI-Mitteilungen / Normenausschuss der Deutschen Industrie*, 18 (7), 26 June 1924, pp. 671–673

"DIN E 826. Zeitschriften. Entwurf 1" (DIN E 826. Magazines. Draft 1) was a proposal for the standardisation of magazines submitted to the readers of *NDI-Mitteilungen / Normenausschuss der Deutschen Industrie*. The norm regulated the format of magazines, indicating A4 as the standard. It also standardised the widths of the printing area, i.e. type areas and blocks sizes. The standardisation of column widths and type areas, as noted by Tschichold in *Die neue Typographie*, was advantageous for advertisers, who could use the same advertising in several periodicals, and for editors, as it allowed them to easily move and exchange blocks of text and illustrations.

¶ Periodicals are one of the typographical categories analysed in *Die neue Typographie* (pp. 202–211). In this section, Tschichold complained about a general lack of unity in their formats and advocated for the application of the DIN 826 standards, which had been recently conceived by the *Normenausschuss der Deutschen Industrie*. He suggested adopting the A4 format, as more convenient for delivery, storage and cataloguing. Tschichold appreciated the practical and economic benefits that were expected to follow the adoption of the standard, despite a loss of individuality. This applies in particular to technical periodicals and art magazines. Of the latter category, he named the following, which were already available in standard formats: *Bauhaus*, *i10*, *Das Werk* and *Die Form*. The standard itself is reproduced on p. 204. [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

→ Markus Kuhn, "International Standard Paper Sizes", University of Cambridge, Department of Computer Science and Technology, 29 October 1996, cl.cam.ac.uk/~mgk25/iso-paper.html (accessed 4 December 2022).

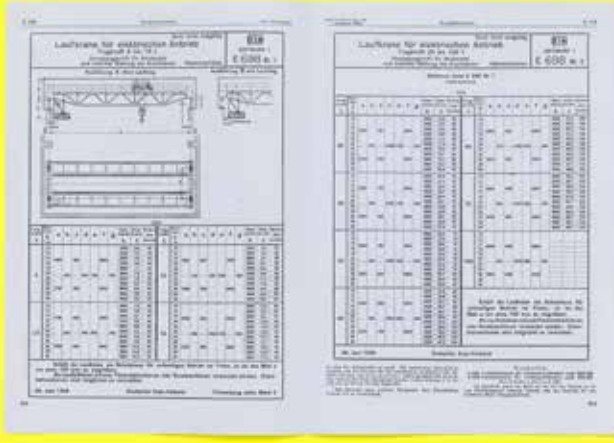
→ Markus Krajewski, "DIN A. The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

○ Designer unknown

□ 297 × 210 × 0.2 mm

← Digital reconstruction: ECAL, Renens 2023


NDI-MITTEILUNGEN



①①① "E 829. Buchformate", in *NDI-Mitteilungen / Normenausschuss der Deutschen Industrie*, 7 (8), 9 April 1925, pp. 344–345

"DIN E 829. Buchformate. Entwurf 1" (DIN E 829. Book Formats. Draft 1) proposed standards for different types of publications. The standards relating to books were derived from the norm "DIN 476. Papierformate" and applied the A format (from A2 to A8). Where the A formats were not applicable, B formats – from B3 to B6 – could be used. Readers of *NDI-Mitteilungen / Normenausschuss der Deutschen Industrie* were given about two months to raise any objections to the proposal.

¶ The chapter "Book Formats" (pp. 227–228) concludes *Die neue Typographie*, following the reproduction of "DIN 829" on p. 226. Tschichold rejected standard formats for novels: the format was too wide and therefore considered uncomfortable for books held in the hand while reading. [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

→ Markus Kuhn, "International Standard Paper Sizes", University of Cambridge, Department of Computer Science and Technology, 29 October 1996, cl.cam.ac.uk/~mgk25/iso-paper.html (accessed 4 December 2022).

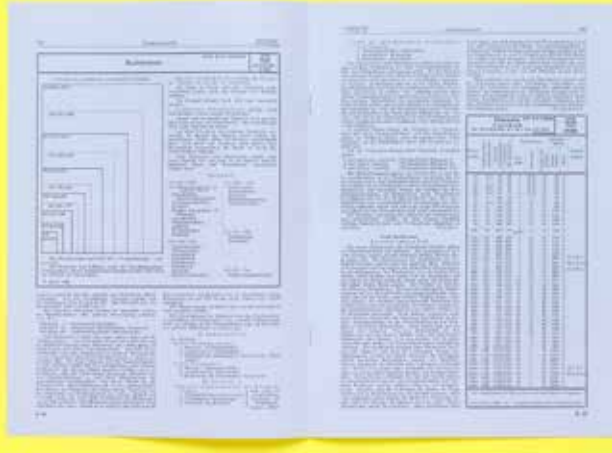
→ Markus Krajewski, "DIN A. The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

○ Designer unknown

□ 297 × 210 × 0.2 mm

← Digital reconstruction: ECAL, Renens 2023


NDI-MITTEILUNGEN



①①② "DIN E 680. Fensterbriefhüllen. Entwurf 2", in *NDI-Mitteilungen / Normenausschuss der Deutschen Industrie*, 19 (8), 17 September 1925, pp. 964–965

"DIN E 680. Fensterbriefhüllen. Entwurf 2" (DIN E 680. Window Envelopes. Draft 2) was the second version of a proposed standard for window envelopes. The previous version had been published in issue 27 of *NDI-Mitteilungen / Normenausschuss der Deutschen Industrie*, dated 13 November 1924, and had received objections based on potential conflicts with standards already adopted in the US and Switzerland. The standard specified the requirements regarding the formats and position of the window for envelopes intended for A4-sized letters in accordance with "DIN 676". It also included instructions on how to fold letters to fit in the different formats of window envelopes.

¶ "DIN 680" is reproduced (p. 135) and mentioned in the section analysing window envelopes (pp. 134–136). [CB]

→ Thomas Wölker, *Entstehung und Entwicklung des Deutschen Normenausschusses 1917 bis 1925*, Beuth-Verlag, Berlin 1992.

→ Markus Kuhn, "International Standard Paper Sizes", University of Cambridge, Department of Computer Science and Technology, 29 October 1996, cl.cam.ac.uk/~mgk25/iso-paper.html (accessed 4 December 2022).

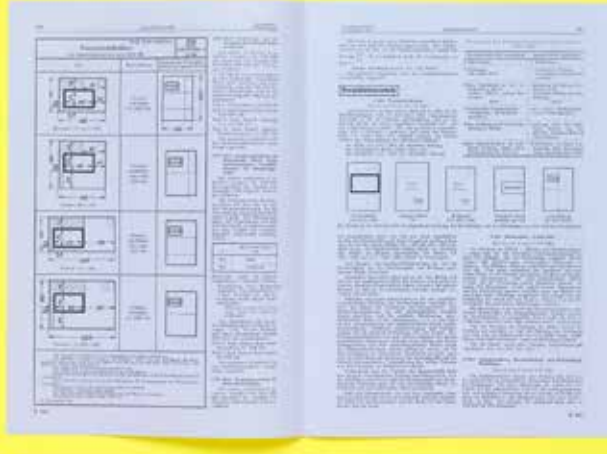
→ Markus Krajewski, "DIN A. The Basis of All Thought", in Malika Maskarinec, edited by, *Truth in Serial Form. Serial Formats and the Form of the Series, 1850–1930*, De Gruyter, Berlin 2023, pp. 264–286.

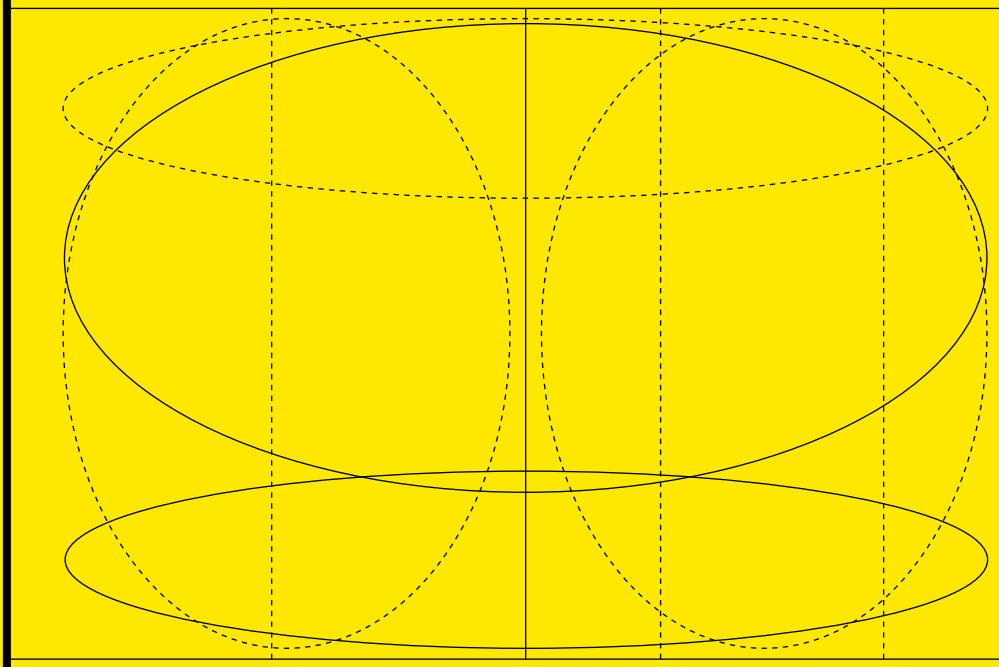
○ Designer unknown

□ 297 × 210 × 0.2 mm

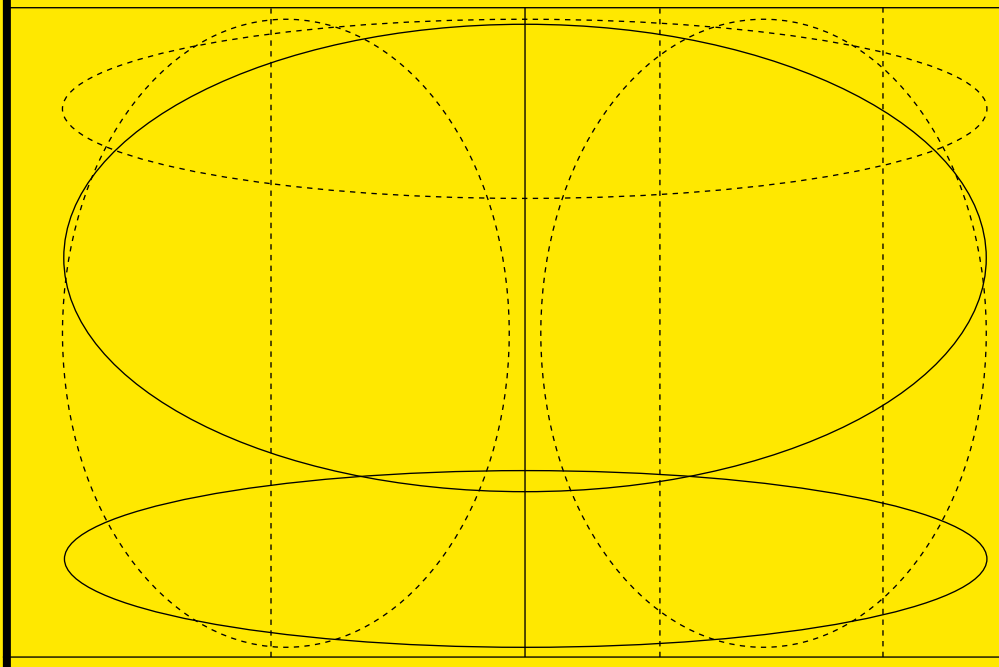
← Digital reconstruction: ECAL, Renens 2023


NOI-MITTEILUNGEN





ITALIAN



451

①①③ Filippo Tommaso Marinetti, *F. T. Marinetti presenta I nuovi poeti Futuristi*, Edizioni Futuriste di Poesia, Rome 1925

F. T. Marinetti presenta I nuovi poeti Futuristi (F. T. Marinetti Presents the New Futurist Poets) is a collection of poems and *tavole parolibere* (free-word tables). It includes a number of typographical experiments on folded plates. Of great visual impact is Cesare Simonetti's free-word table entitled "Treni in corsa" (Trains in Motion), which measures half a metre when fully opened. The anthology launches a second generation of Futurist poets: Loris Catrizzi, Silvio Cremonesi, Mario Dolfi, Escodamè, Farfa, Fillia, Alceo Folicaldi, Giovanni Gerbino, Giuseppe Guatteri, Angelo Maino, Enzo Mainardi, Oreste Marchesi, Bruno Sanzin, Cesare Simonetti, Alberto Vianello.

¶ This is one of the many references to Italian Futurism that Jan Tschichold included in the bibliography of *Die neue Typographie*. It is, though, the only one in Italian, while the rest are in French. Besides appearing in the bibliography, the volume is not mentioned directly in the main text. However, Tschichold quotes and illustrates another book by Filippo Tommaso Marinetti, namely *Les Mots en liberté futuristes* (pp. 54–55, 218–219 and 224). [CB]

→ Luciano Caruso and Stelio Maria Martini, edited by, *Tavole parolibere Futuriste (1912–1944). Antologia*, Liguori, Naples 1975.

→ Claudia Salaris, *Storia del Futurismo. Libri, giornali, manifesti*, Editori Riuniti, Rome 1992.

→ Giovanni Lista, *Le Futurisme. Textes et manifestes, 1909–1944*, Éditions Champ Vallon, Ceyzérieu 2015.

○ Designer unknown

□ 201 × 149 × 25 mm

← Original edition: Nuove Edizioni Futuriste di Poesia, Rome 1925


F. T. MARINETTI
I NUOVI POETI
FUTURISTI
L. Catrizzi
S. Cremonesi
E. Dolfi
Escodamè
Farfa
Fillia
Folicaldi
G. Gerbino
G. Guatteri
E. Mainardi
A. Maino
O. Marchesi
F. T. Marinetti
G. Sanzin
C. Simonetti
A. Vianello

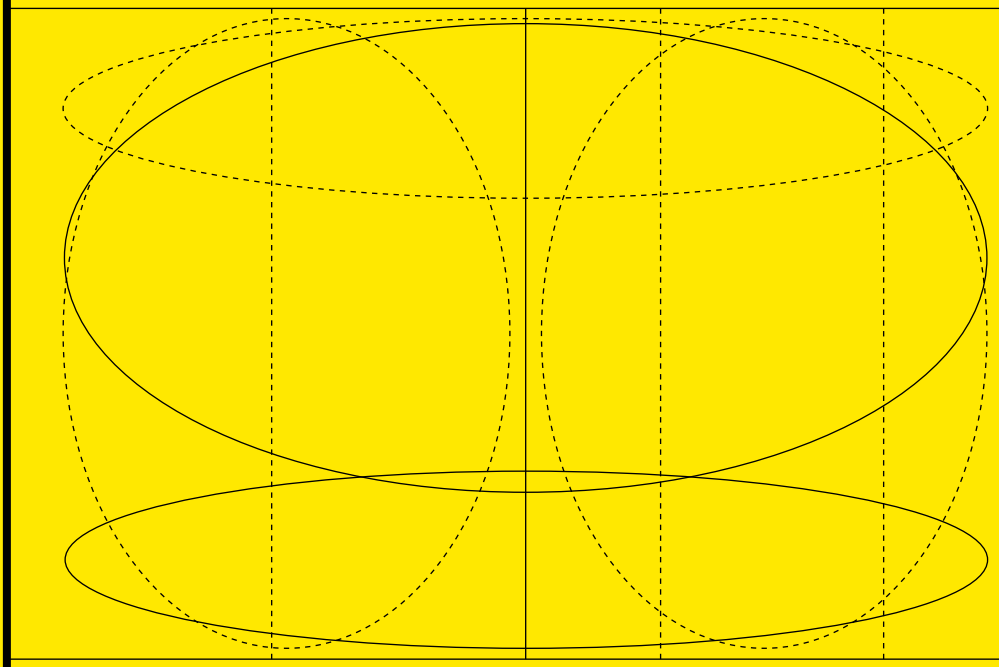

F. T. MARINETTI
I NUOVI POETI
FUTURISTI


STRADA

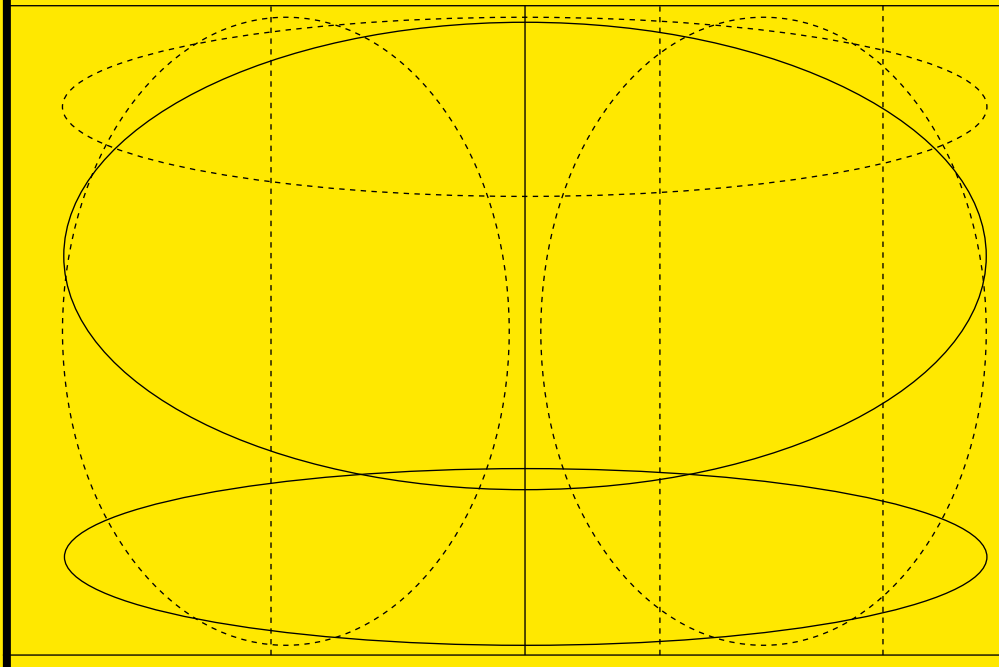








POLISH



457

①①④ Anatol Stern, Bruno Jasieński, *Ziemia na lewo* (Earth to the Left), Książka, Warsaw 1924

Ziemia na lewo (Earth to the Left) is a collection of revolutionary poems promoting communist ideology, published by the Polish Futurists poets Anatol Stern and Bruno Jasieński in 1924. The author of the graphic design and the cover of the volume was Polish avant-garde artist Mieczysław Szczuka. The figurative illustrations were replaced with geometrical figures. The photomontage reproduced on the cover juxtaposed parts of machinery and the authors' portraits with a red wedge.

¶ Marked with the letter "d", referring to poetry, the book is not mentioned in the main text of *Die neue Typographie*, nor are its authors. Mieczysław Szczuka is, however, mentioned as an artist producing works in Poland in line with the New Typography (p. 60). [CB]

→ Marek Bartelik, *Early Polish Modern Art. Unity in Multiplicity*, Manchester University Press, Manchester 2005, pp. 178–179.

→ Aleksandra Kremer, "Polish Futurism Revisited: Anatol Stern and his Post-War Poetry Recording", in *The Modern Language Review*, 1 (111), January 2016, pp. 208–226.

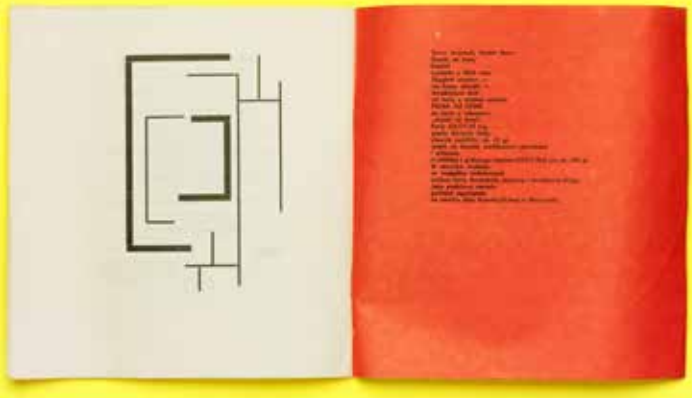
→ Esther Levinger, *Constructivism in Central Europe. Painting, Typography, Photomontage*, Brill, Leiden 2022.

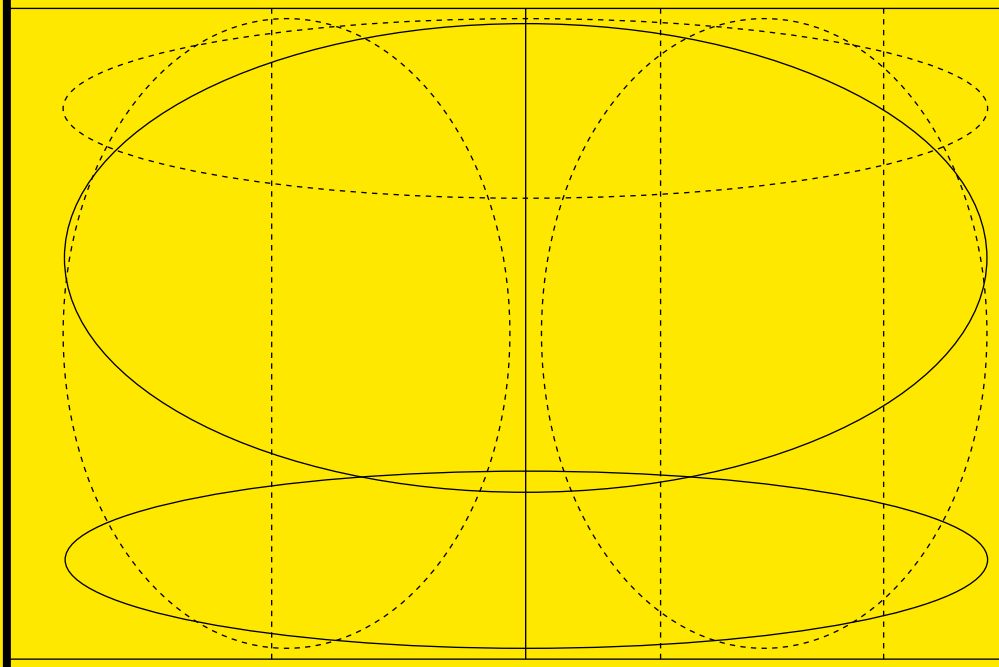
○ Cover design: Mieczysław Szczuka

□ 254 × 239 × 3 mm

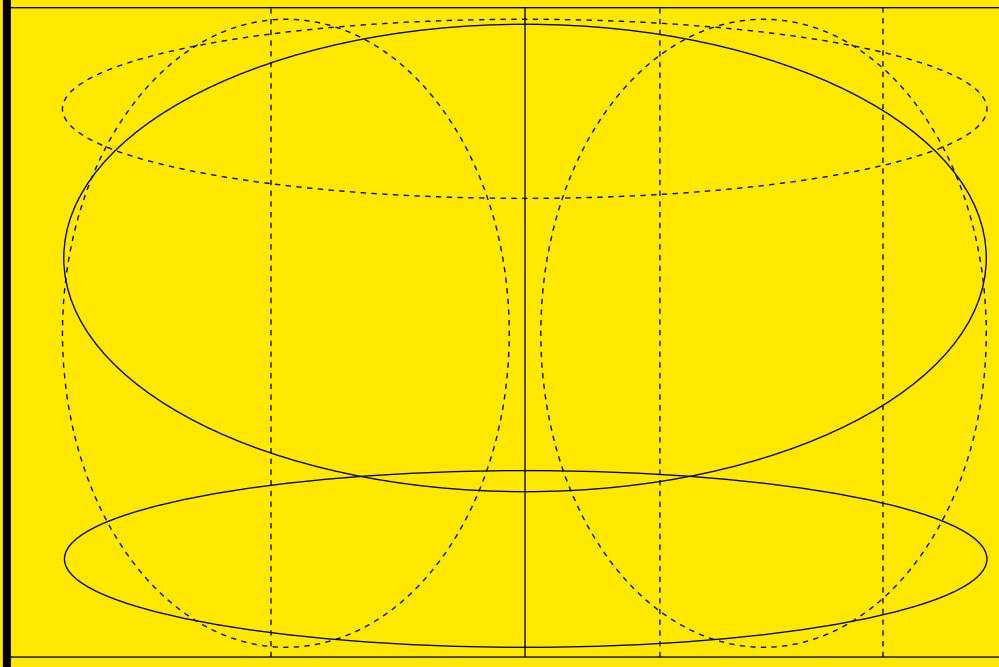
← Identical reprint: Wydawnictwo Literackie, Kraków 1987


ANATOL STERN
BRUNO JASIENSKI
EUROPA
1924
FOOTBALL ŚWIĘTY
ZIEMIA NA
LEWO





RUSSIAN



461

①①⑤ Ilya Ehrenburg, *A vse-taki ona vertitsja* (And Still it Turns), Helikon, Moscow-Berlin 1922

Ilya Ehrenburg was a Soviet writer, literature critic, journalist and revolutionary. He played a key role in promoting Soviet art, literature, architecture and theatre in Europe, advocating for their inclusion as integral parts of European culture. In 1922, he published the book *A vse-taki ona vertitsja* (And Still it Turns).

The book was a collection of essays on 20th-century architecture, sculpture, painting and photography. It was accompanied by photographs and reproductions, and featured a cover by Fernand Léger. That same year, 1922, Ehrenburg founded and edited, with El Lissitzky, the art and design magazine *Veshch / Gegenstand / Objet*. Both the book and the magazine contributed to making the work of Soviet artists better known and appreciated outside Soviet Russia. In these texts, Ehrenburg championed the work of Vladimir Tatlin, Alexander Rodchenko, Kazimir Malevich and Lyubov Popova. He expressed his admiration for Constructivism, voiced his belief that art should be free from any political constraints, and celebrated industry and technology as sources of inspiration for twentieth-century art.

¶ The book and its author do not appear in the main text of *Die neue Typographie*. This is one of three references to books or magazines by Ilya Ehrenburg that Tschichold included in the bibliography. [CB]

→ Anatol Goldberg, *Ilya Ehrenburg. Writing, Politics and the Art of Survival*, Weidenfeld and Nicolson, London 1984.

→ Joshua Rubenstein, *Tangled Loyalties. The Life and Times of Ilya Ehrenburg*, Basic Books, New York 1996, pp. 88–89.

→ Stephen Bury, "'Not to Adorn Life but to Organize It': *Veshch / Gegenstand / Objet: Revue internationale de l'art moderne* (1922), *G* (1923–6)", in Peter Brooker, Sascha Bru, Andrew Thacker, and Christian Weikop, edited by, *The Oxford Critical and Cultural History of Modernist Magazines.* Vol. III, *Europe 1880–1940*, Oxford University Press, Oxford 2013, pp. 855–867.

○ Cover Design: Fernand Léger

□ 225 × 165 × 9 mm

← Original edition: Helikon, Moscow-Berlin 1922


ИЛЬЯ ЭРЕНБУРГЪ
А ВСЕ ТАКИ
ОНА ВЕРТИТСЯ
К-ВО «ГЕЛИКОНЪ»




А ВСЕ-ТАКИ ОНО ДВИЖЕТСЯ!


ВОЕННЫЙ СМОТРЪ
Франція
Бельгія
Германія
Голландія
Италія
Испанія
Юго-Славія
Швейцарія
Чехо-Словакія
Венгрія





①①⑥ Ilya Ehrenburg, *Shest' povestei o legkikh kontsakh* (Six Tales with Easy Endings), Helikon, Moscow-Berlin 1922

Shest' povestei o legkikh kontsakh (Six Tales with Easy Endings) is a book by Soviet writer, revolutionary, journalist and historian Ilya Ehrenburg. Published in 1922, the book is illustrated with six full-page photomontages by El Lissitzky, who also conceived the cover. For the first time, Lissitzky combined photography and drawing to create illustrations featuring both figurative and geometric elements. The colour cover is designed in red and black on a light background with geometrical forms.

At the time of the publication of *Shest' povestei o legkikh kontsakh*, Ehrenburg and Lissitzky also produced two issues of the short-lived periodical *Veshch / Gegenstand / Objet*. The pair collaborated again for the photographic books *Moi Parizh* (My Paris) and *Ispaniya* (Spain), in 1933 and 1937 respectively.

¶ The book and its author do not appear in the main text of *Die neue Typographie*. In the bibliography, the book is marked with the "d", referring to poetry, despite being a collection of novels. [CB]

→ Anatol Goldberg, *Ilya Ehrenburg. Writing, Politics and the Art of Survival*, Weidenfeld and Nicolson, London 1984.

→ Joshua Rubenstein, *Tangled Loyalties. The Life and Times of Ilya Ehrenburg*, Basic Books, New York 1996.

→ Sarah Suzuki, "El Lissitzky", in Deborah Wye, *Artists and Prints. Masterworks from The Museum of Modern Art*, The Museum of Modern Art, New York 2004, p. 82.

○ Cover design and illustrations: El Lissitzky

□ 140 × 205 × 13 mm

← Digital reconstruction: ECAL Éditions, Renens 2025




ШЕСТЬ
ПОВѢСТЕЙ
О ДВУХЪ
КОНЦАХЪ
ГЕЛИКОНЪ
МОСКВА / БЕРЛИНЪ
1922


ВИТРИОН


СТЕН





①①⑦ El Lissitzky, *Pro dva kvadrata. Suprematicheskii skaz v 6-ti postroikakh* (About Two Squares. A Suprematist Tale of Two Squares in Six Constructions), Skythen, Berlin 1922

El Lissitzky's *Pro dva kvadrata. Suprematicheskii skaz v 6-ti postroikakh* (About Two Squares. A Suprematist Tale of Two Squares in Six Constructions) is an illustrated children's book that tells the story of two squares, one red and one black, which fly to Earth from afar and transform the planet. It is an allegory of a new society whose socio-political message challenges the current order and proposes a revolutionary transformation. It can also be read as an homage to the painter Kazimir Malevich, whose painting *Black Square* marked the beginning of the Suprematist art movement in 1913. The "Suprematist Tale" is told through six compositions reminiscent of Lissitzky's *Proun* compositions.

The book presents a radical rethinking of book design and illustrates a new approach to typography, both on its own and in combination with visual images. The use of a number of typographical devices encourages the reader to adopt an active approach to reading. Huge capital letters, repetitions, dynamically slanted text and shared suffixes, that are linked to both words by two lines, emphasise the sound and turn words into visual elements. The six compositions work like a rebus, combining words, numbers and pictorial images into a single visual language.

The first edition of the book was printed by letterpress, including the slanted text and illustrations. It was first published in 1920 at the Soviet Art Institute UNOVIS in Vitebsk, and then in 1922 by Skythen in Berlin, and printed by Haberland in Leipzig, in paperback, with fifty hardbound copies autographed and numbered.

¶ The book is not mentioned in the main text of *Die neue Typographie*. In the bibliography, it is marked with the letters "b" and "d", referring to wholly illustrated book and poetry. The Dutch edition of *About Two Squares* is also included in the bibliography (see source #28). [CB]

→ Gail Harrison Roman, "The Ins and Outs of Russian Avant-Garde Books. A History, 1910–1932", in Stephanie Barron and Maurice Tuchman, edited by, *The Avant-Garde in Russia, 1910–1930: New Perspectives*, MIT Press, Cambridge MA 1980, pp. 102–109.

→ Sandra L. Beckett, *Crossover Picturebooks. A Genre for All Ages*, Routledge, New York 2012, pp. 25–27.

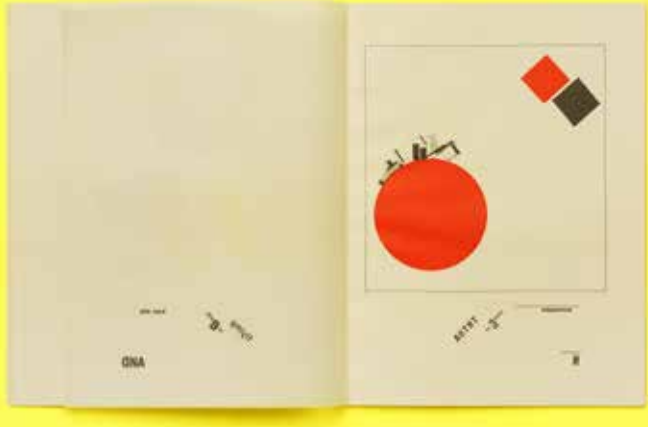
→ Serguei Alex. Oushakine and Marina Balina, "Introduction. Primers in Soviet Modernity: Depicting Communism for Children in Early Soviet Russia", in Marina Balina and Serguei Alex. Oushakine, edited by, *The Pedagogy of Images: Depicting Communism for Children*, University of Toronto Press, Toronto 2021, pp. 3–48.

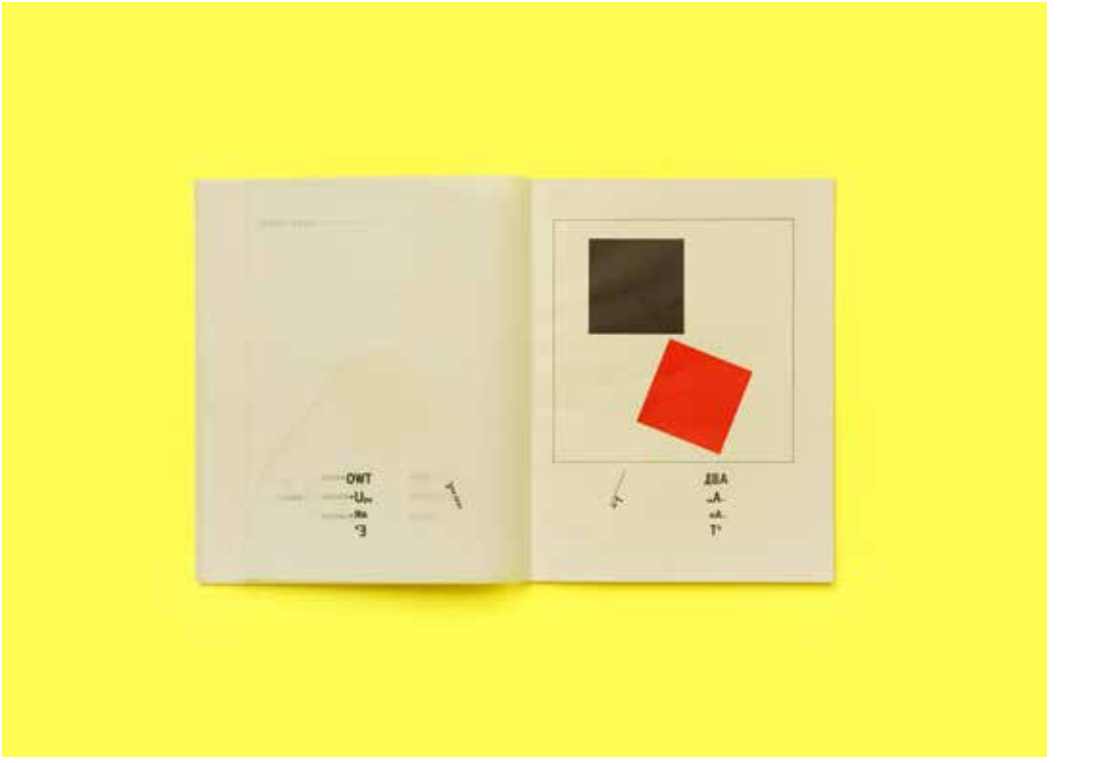
○ Design: El Lissitzky

□ 284 × 224 × 12 mm

← Identical reprint: MIT Press, Cambridge MA 1991

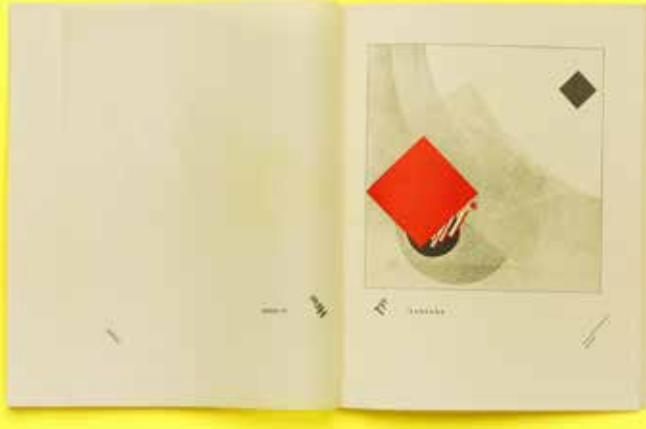

2








CHILDREN
ВСЕМ
РЕБЯТКАМ



①①⑧ Vladimir Mayakovsky, *Dlia golosa* (For the Voice), State Publishing House, Moscow-Berlin 1923

Vladimir Mayakovsky's poetry book *Dlia golosa* (For the Voice) was meant, as suggested by the title, to be read aloud. To make it easier to find a specific poem quickly whilst reading, Mayakovsky asked El Lissitzky to design the volume in such a way as to assist him while declaiming his own verses at live performances and encourage readers to become orators. Lissitzky's response to this request was to use of thirteen tabs for each of the poems, instead of a conventional index. The tabbed index was a device that Lissitzky borrowed from the everyday address book.

¶ The book appears multiple times in *Die neue Typographie*. It is mentioned and reproduced in the sections "The History of the New Typography" (pp. 58, 60 and 62–63) and "The New Book" (pp. 219 and 224). Jan Tschichold draws readers' attention in particular to the tabbed index and the typographic compositions introducing each poem. The image on p. 219 is a photograph taken by El Lissitzky himself, showing Vladimir Mayakovsky's book open. In the bibliography, it is marked with the "d", referring to poetry. [CB]

→ Gail Harrison Roman, "The Ins and Outs of Russian Avant-Garde Books. A History, 1910–1932", in Stephanie Barron and Maurice Tuchman, edited by, *The Avant-Garde in Russia, 1910–1930: New Perspectives*, MIT Press, Cambridge MA 1980, pp. 102–109.

→ Sarah Suzuki, "El Lissitzky", in Deborah Wye, *Artists and Prints. Masterworks from The Museum of Modern Art*, The Museum of Modern Art, New York 2004, p. 82.

→ Bengt Jangfeldt, *Mayakovsky. A Biography*, University of Chicago Press, Chicago 2014.

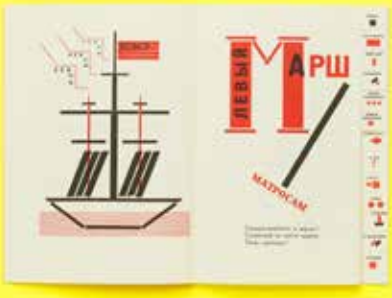
○ Design: El Lissitzky

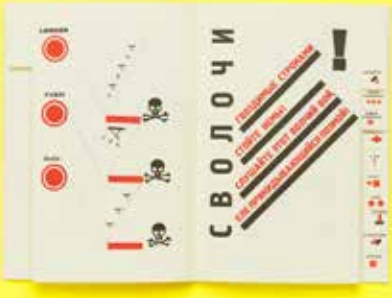
□ 187 × 130 × 5 mm

← Identical reprint: Doyosha, Tokyo 2018


МАЯКОВСКИЙ
ДЛЯ ГОЛОСА


Б


ЛЕВЫЙ МАРШ
МАТРОСАМ


СВОЛОЧИ
!




НЕОБЫЧА
ПРИКЛЮЧЕНИЯ
С
ВЛАДИМИРОМ

①①⑨ Vladimir Mayakovsky, *Pro eto* (About This), State Publishing House, Moscow 1923

Pro eto (About This) is a love poem dedicated by Vladimir Mayakovsky to his lover Lilya Brik. It details the suffering inflicted on the poet following a two-month separation and Lilya's final rejection. Initially published in *LEF*, the journal of the Levy Front Iskusstv (Left Front of the Arts), it appeared as a separate book shortly after. This separate edition was illustrated by Alexander Rodchenko with photomontages featuring portraits of Mayakovsky and Lilya taken by photographer Abram Petrovic Shterenberg. On the cover, Lilya's wide-open eyes stare at the reader.

¶ Jan Tschichold mentions *Pro eto* in "The New Book" section (p. 224) where he identifies Alexander Rodchenko as the first to illustrate a book using photography in the form of photomontage. Rodchenko is also listed, together with Aleksei Gan, Gustav Klutsis, El Lissitzky, Georgii Stenberg and Sergei Senkin, as an artist whose work is in keeping with the New Typography in Russia (p. 60). In the bibliography, it is marked with the "d", referring to poetry. [CB]

→ David Elliott, edited by, *Rodchenko and the Arts of Revolutionary Russia*, Pantheon Books, New York 1979, pp. 80–81, 83 and 110.

→ Gail Harrison Roman, "The Ins and Outs of Russian Avant-Garde Books. A History, 1910–1932", in Stephanie Barron and Maurice Tuchman, edited by, *The Avant-Garde in Russia, 1910–1930: New Perspectives*, MIT Press, Cambridge MA 1980, pp. 102–109.

→ Sarah Suzuki, "Aleksandr Rodchenko", in Deborah Wye, *Artists and Prints: Masterworks from The Museum of Modern Art*, The Museum of Modern Art, New York 2004, p. 81.

○ Cover design: Alexander Rodchenko

□ 216 × 140 × 9 mm

← English edition: Arc Publications, Todmorden UK 2009


ПРО ЭТО
PRO ETO - THAT'S WHAT
MAYAKOVSKY
МАЯКОВСКИЙ



①②⓪ Aleksandr Gorin and Aleksandr Tairov, *Kto, chto, kogda v Kamernom Teatre* (Who, What When at the Kamerny Theatre), Mospoligraf, Moscow 1924

Kto, chto, kogda v Kamernom Teatre (Who, What When at the Kamerny Theatre) is an illustrated review of the first ten years of the Soviet experimental Kamerny Theatre, a chamber theatre founded in Moscow in 1914 by director Alexander Tairov.

Written by Aleksandr Gorin and printed in Moscow by Mospoligraf in 1924, the book is illustrated with photomontages by the Stenberg brothers, Vladimir and Georgii. The pair are best known today for their Constructivist film posters for Sergei Eisenstein's movies, Dziga Vertov's documentaries and numerous imported films, but they first made their name in the theatre world as set and costume designers at the Kamerny Theatre. The dust jacket features a Constructivist composition conceived by Georgii Stenberg.

¶ Georgii Stenberg is mentioned in "The History of the New Typography" section as an artist producing works in line with the New Typography in Russia, together with Aleksei Gan, Gustav Klutsis, El Lissitzky, Alexander Rodchenko and Sergei Senkin (p. 60). [CB]

→ Stephanie Barron and Maurice Tuchman, edited by, *The Avant-Garde in Russia 1910–1930. New Perspectives*, The MIT Press, Cambridge MA 1980, pp. 244–245.

→ Jean-Louis Cohen, David Woodruff and Ljiljana Grubisic, edited by, *Russian Modernism. The Collections of the Getty Research Institute for the History of Art and the Humanities, I*, Getty Research Institute for the History of Art and the Humanities, Santa Monica 1997, p. 65.

→ Bloomsbury Auctions, *Russian Art and Literature*, auction catalogue, New York, 16 December 2010, p. 48, yumpu.com/en/document/read/12307255/russian-art-literature-bloomsbury-auctions (accessed 9 January 2023).

○ Cover design: Georgii Stenberg

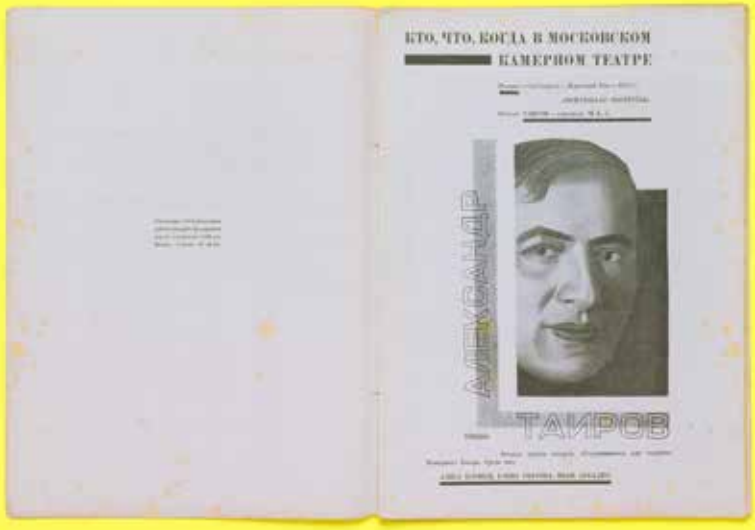
○ Photomontages: Georgii Stenberg, Vladimir Stenberg

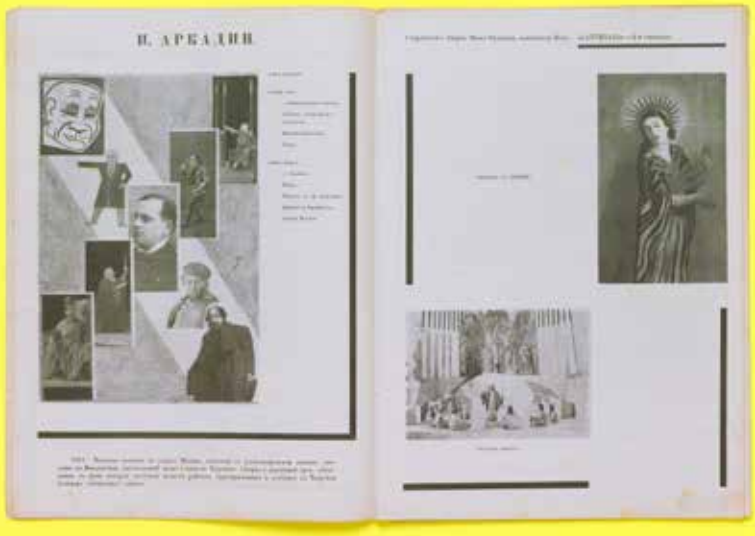
□ 170 × 240 × 4 mm

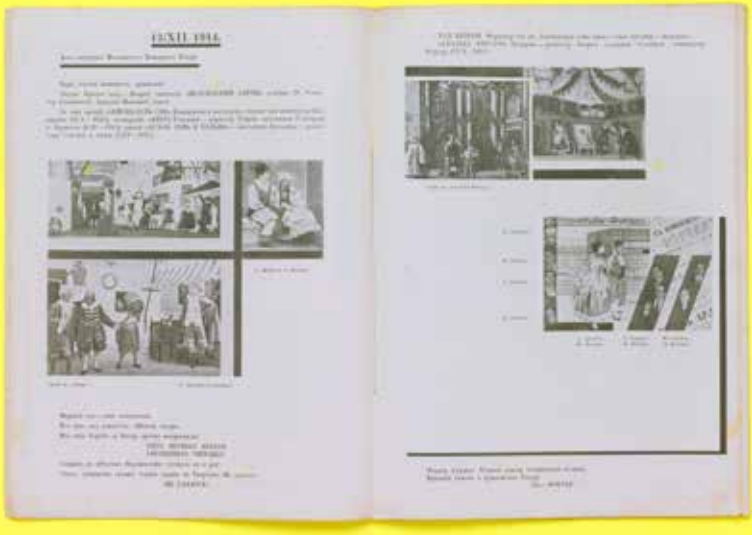
← Original edition: s.n., Moscow n.d. (1924)

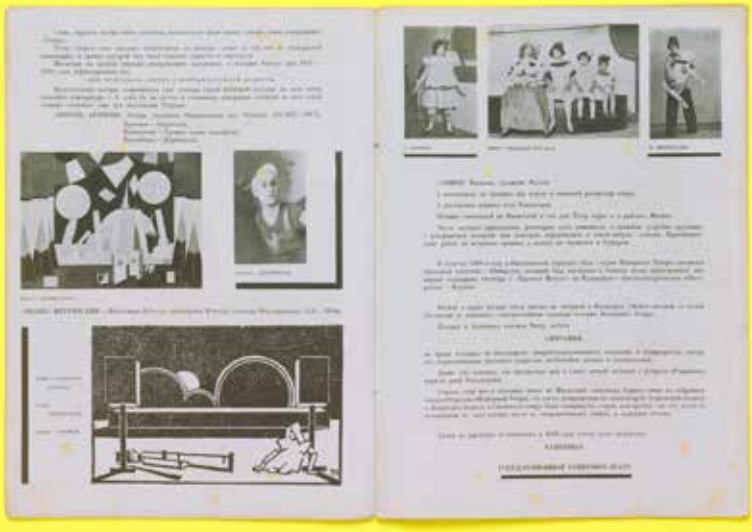


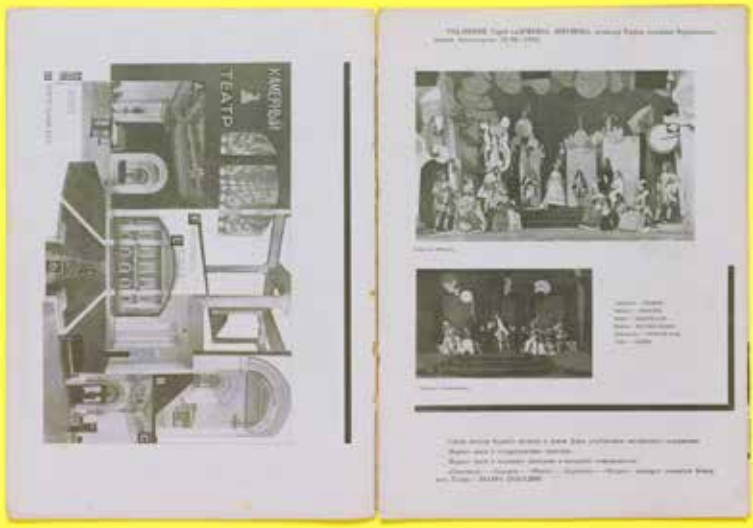

КТО. ЧТО. КОГДА
В МОСКОВСКОМ
КАМЕРНОМ
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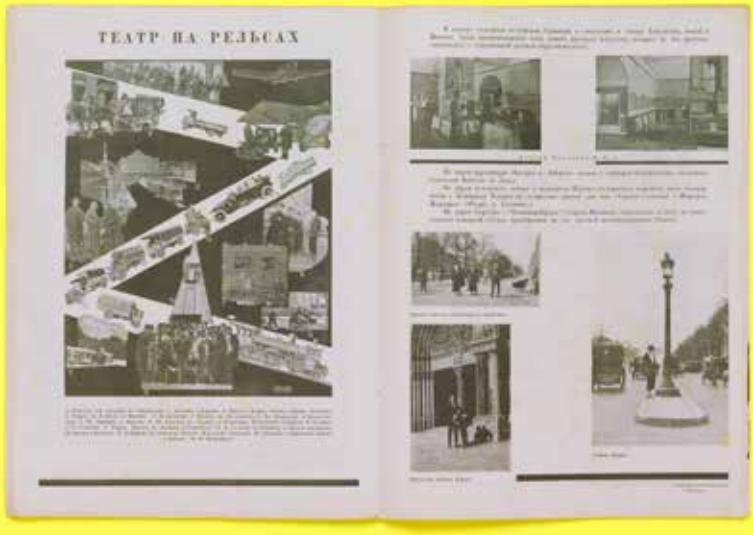

КТО, ЧТО, КОГДА В МОСКОВСКОМ
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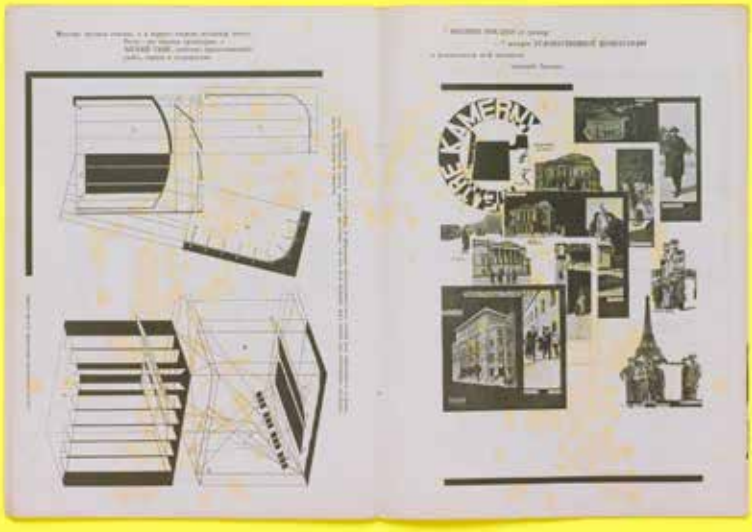

В. АРКАДИН

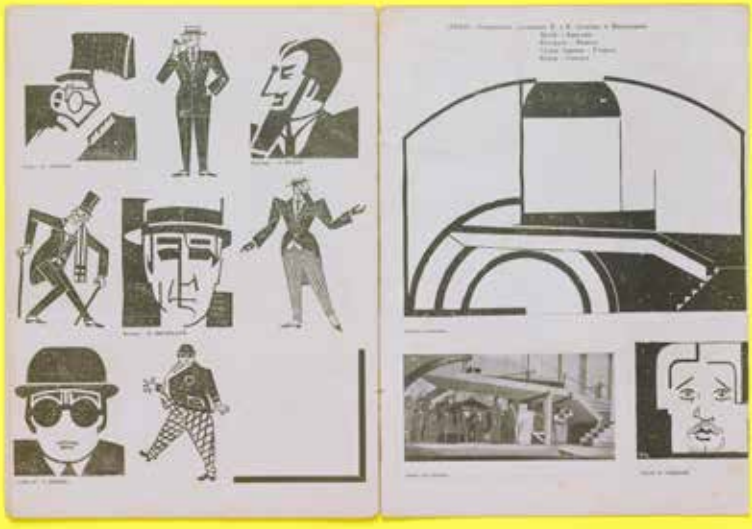





КАМЕРНЫЙ
ТЕАТР


ТЕАТР НА РЕЛЬСАХ





Addresses: 16 Biographic Profiles

Chiara Barbieri
Jonas Berthod
Davide Fornari

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Ⓔ Theo van Doesburg

Ⓕ Lajos Kassák

Ⓖ El Lissitzky

Ⓗ László Moholy-Nagy

Ⓘ Johannes Molzahn

Ⓙ Joost Schmidt

Ⓚ Kurt Schwitters

Ⓛ Franz W. Seiwert

Ⓜ Karel Teige

Ⓝ Jan Tschichold

Ⓞ Tristan Tzara

Ⓟ Piet Zwart



Ⓐ **Willi Baumeister**
(Friedrich Wilhelm Baumeister)

* 22 January 1889 in Stuttgart, Germany
† 31 August 1955 in Stuttgart, Germany

□ Neue Mainzer Straße 47
Frankfurt am Main,
Germany

← Photographer unknown, 1927

Biography

Friedrich Wilhelm Baumeister, known as Willi Baumeister, was a German painter, set designer, graphic designer and theorist. From 1905, he followed a decorative painter's apprenticeship. He simultaneously attended courses at the Königlich Württembergische Akademie der Bildenden Künste (Royal Württemberg Academy of Fine Arts), where he studied under Adolf Hölzel. His paintings first gravitated to French Impressionism before pivoting towards a geometric, Constructivist formal language. In 1919, Baumeister joined the Berlin artist's association Novembergruppe (November Group) and founded the Üecht Group with Oskar Schlemmer and Otto Meyer-Amden. He also began working as a commercial artist and stage designer, seeing no hierarchy between painting and graphic design, typography or set design.

His work as a set and costume designer was characterised by reduced forms. As for graphic design, from the mid-1920s he adopted the language of functional typography in his works for the industry and the arts.

During this period, his fine art work became political against the reactionary climate which was worsening. Baumeister developed a new style using reduced geometric forms, notably expressed in "wall pictures," which were raised reliefs and intended to integrate painting with architecture. Their favourable reception allowed him to develop a relationship with the Parisian avant-garde and feature his work in the Werkbund exhibition *Die Wohnung* (The Dwelling) in 1927. The success of this exhibition led him to receive a professorship at the Städelschule (Städel Art School) in Frankfurt. The same year, he co-founded the Ring "Neue Werbegestalt-

er" (Circle "New Advertising Designers") an association of advertising professionals whose founding members included Max Burchartz, Kurt Schwitters and Jan Tschichold.

In 1933, after years of increasingly vicious campaigns in the press, Baumeister was dismissed from his professorship. During the Nazi dictatorship, he was banned from working and exhibiting in Germany, but exhibitions and contacts abroad allowed him to keep showing his work, which he continued to develop in secret. Along with other artists who were banished from public life, he worked for the paint factory of Dr Kurt Herberts in Wuppertal from 1937 to 1944, which enabled him to undertake historical research on ancient painting techniques. From 1943 to 1944, he wrote the manuscript of *Das Unbekannte in der Kunst* (The Unknown in Art), which was published by Curt E. Schwab in 1947.

After World War II, Baumeister became an important personality in West Germany and quickly resumed his relations with the international art scenes. He was appointed professor and director of the painting class at the Staatliche Akademie der Bildenden Künste (State Academy of Fine Arts) in Stuttgart and was also once again able to create set designs alongside his paintings. His numerous exhibitions in Germany and internationally were positively received by critics. Baumeister never stopped working until his death in 1955 and he is now considered one of the most important artists of post-war Germany. [JB]

Sources

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→ Irmgard Zündorf, *Biografie Willi Baumeister*, in LeMO-Biografien, Lebendiges Museum Online, Stiftung Haus der Geschichte der Bundesrepublik Deutschland, hdg.de/lemo/biografie/willi-baumeister.html (accessed 26 October 2022).



Ⓑ **Herbert Bayer**
(Herbert Wilhelm Bayer)

* 5 April 1900 in Haag am Hausruck, Austria
† 30 September 1985 in Montecito, California, USA

☐ c/o Bauhaus
Friedrichsallee 12
Dessau, Germany

← Photo by Irene Bayer, 1927

Biography

Herbert Bayer was born on 5 April 1900 in Haag am Hausruck, Austria, former Austrian-Hungarian Empire. He was a graphic designer, painter, photographer and architect.

In 1919, he started his apprenticeship at the studio of Austrian architect Georg Schmidthammer in Linz. In 1920 he joined the Darmstädter Künstlerkolonie Mathildenhöhe (Mathildenhöhe Artists' Colony in Darmstadt), assisting the architect Josef Emanuel Margold. From 1921 to 1925 he enrolled at the Bauhaus, first in the *Vorkurs* (preliminary course) under Johannes Itten, then in the wall painting department under Wassily Kandinsky.

In 1923 Bayer met the photographer Irene Angela Hecht. They married in 1925, separated in 1928, had a daughter, Julia Alexandra, in 1929.

In 1925 Walter Gropius appointed him as a junior master, and until 1928 he led the newly established printing and advertising workshop at the Bauhaus Dessau. After leaving the Bauhaus he designed the Deutscher Werkbund exhibition in Paris with Walter Gropius and László Moholy-Nagy. Until 1938 he worked as a painter and graphic designer for advertisement in Berlin. He was the art director of the advertising agency Dorland, and the magazines *Vogue* and *Die neue Linie* (The New Line). Between 1934 and 1936, he accepted to create graphic designs for several Nazi propaganda campaigns through intermediary agents and not out of political sympathy.

In 1938 Bayer emigrated to the United States and settled in New York. He was active as a painter, graphic and exhibition designer for institutions and companies. He designed two exhibitions for the MoMA:

Bauhaus 19 19 –19 28 (19 38–19 39) and the propaganda exhibition *Road to Victory* (1 942). He divorced from his wife in 1 944, remarried to Joella Synara Haweis and acquired American citizenship.

In 1 946, Bayer moved to Aspen and started working as a design consultant at the Aspen Cultural Centre, taking care of architectural design for the institution. He then became the director of the design department at the Container Corporation of America in 1 956. Between 1 958 and 1 961 , he was a member of the arts council of the information office of the United States. He also began to work as a creative consultant for a number of important advertising agencies and department stores in 1 965. The 1 968 exhibition *50 Jahre Bauhaus* (50 Years of Bauhaus) in Stuttgart was also set up according to his design.

After befriending the oilman Robert O. Anderson, Bayer helped him establish the Atlantic Richfield Company and the eponym art collection (ARCO), which was sold at auctions after BP acquired the Company.

Bayer died in Montecito, California, on 30 September 1 985. [DF]

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© **Max Burchartz**

* 28 July 1887 in Elberfeld Germany
† 31 January 1961 in Essen Germany

□ Herner Straße 42
Bochum, Germany

← Photographer unknown, 1927

Biography

Max Burchartz was a painter, typographer and book designer. He underwent various apprenticeships, including in his father's upholstery fabric weaving mill, before studying at the Kunstakademie Düsseldorf (Art Academy Düsseldorf) under Walter Corde. His painting style was initially Impressionist, though he later adopted an Expressionist approach after serving in World War I. He met Theo van Doesburg in Weimar in the 1920s, became a member of De Stijl and attended the Dada-Constructivist Congress, which enabled him to meet El Lissitzky and Kurt Schwitters.

In 1924, finding it difficult to earn a living from painting, Burchartz moved from Weimar to the industrial Ruhr region, where he co-founded the Werbe-bau design studio in Bochum with Johannes Canis. Burchartz co-founded the Ring "Neue Werbegestalter" (Circle "New Advertising Designers"), an association of advertising professionals whose other founding members included Willi Baumeister, Kurt Schwitters and Jan Tschichold. The approach favoured by the Circle included the standardisation in typefaces and paper sizes, the extensive use of photography and photomontage, and the tabular arrangement of statistical and numerical information. Werbe-bau followed these principles and was among the first to apply them to industrial commissions instead of educational or cultural contexts. The studio notably worked for the vertically integrated mining company Bochumer Verein, a member of the Deutscher Werkbund, for which they developed advertising booklets using asymmetry and advanced techniques of photomontage.

Burchartz also edited pamphlets that were published by Canis, including "Gestaltung der Reklame" (Design of the Advertisement), which Tschichold

included in "Elementare Typographie". Tschichold and Burchartz remained in contact, and the work done by Werbe-bau for the Bochumer Verein was featured extensively in *Die neue Typographie*.

Between 1926–1933 and 1949–1961, Burchartz was a professor at the Folkwangschule (Folkwang Academy) in Essen. His teaching relied on the avant-garde concepts of art favoured by the De Stijl movement, Russian Constructivism and the Bauhaus, whereby the informative and aesthetic character of advertising can be achieved through a synthesis of rationality, functionality and precision. Burchartz died in Essen on 31 January 1961. His book *Schule des Schauens* (School of Vision) was published posthumously in 1962. [JB]

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→ Vladimir A. Shlyk, "Fractal Graphic Designer Anton Stankowski," in *Leonardo*, 40 (4), 2007, pp. 382–387.

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Ⓓ **Dr Walter Dexel**

* 7 February 1890 in Munich, Germany
† 8 June 1973 in Braunschweig Germany

☐ Fuchsturmweg 15
Jena, Germany

← Photographer unknown, 1915

Biography

Walter Dexel studied art history with Heinrich Wölfflin and Fritz Burger at the Ludwig-Maximilians-Universität (Ludwig Maximilian University) in Munich (1910–1914), while taking private drawing lessons from the painter Hermann Gröber. He obtained his doctorate in 1916 at the University of Jena under art historian and archaeologist Botho Gräf.

A self-taught painter, Walter Dexel produced his first works in the style of Cézanne during a study trip to Italy (1912–1913), and had his first solo exhibition with paintings influenced by Cubism at the Galerie Dietzel in Munich in 1914.

As exhibition director of the Kunstverein (Art Association) in Jena (1916–1928), he expanded the collection and invited avant-garde artists from nearby Bauhaus in Weimar as well as from all over Europe, belonging to different movements such as Dada, Expressionism, Constructivism. He urged to expand the scope of the Kunstverein beyond the fine arts to include the applied arts and architecture.

In the early 1920s Dexel's work as a painter moved from Cubism toward Constructivism. In 1921 he developed a close friendship with Dutch artist Theo van Doesburg. During the same year Dexel had several exhibitions at Herwarth Walden's Der Sturm Gallery in Berlin. From 1923 to 1927 he was a member of the Novembergruppe including Expressionist artists and architects.

The project for Dexel's family house (wife Grete Brauckmann and sons Thomas and Bernhard), commissioned to Ludwig Mies van der Rohe in 1924, never saw the light. In 1926 Dexel moved to Frankfurt am Main and

worked as a designer for books, advertisements, interiors, theatre sets and products for the German tableware manufacturer WMF (Württembergische Metallwarenfabrik).

In 1928 he joined the Ring "Neue Werbegestalter" (Circle "New Advertising Designers") established by Kurt Schwitters after the first statements on the New Typography by Tschichold and Moholy-Nagy. Dexel taught graphic design at the Kunstgewerbe- und Handwerkerschule (School of Arts and Crafts) in Magdeburg (1928–1935), until he was dismissed by Nazi authorities, who considered his work part of "degenerate art." He stopped painting that same year, until 1961.

During and after the war (1942–1955), he dedicated his studies to the form of household appliances, working and teaching in Braunschweig, where he died in 1973 at the age of 83. [DF]

Sources

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Ⓔ **Theo van Doesburg**
(Christian Emil Marie Küpper)

* 30 August 1883 in Utrecht, Netherlands
† 7 March 1931 in Davos, Switzerland

☐ 64 Avenue Adolphe Schneider Clamart, France

← Photographer unknown, 1927

Biography

Theo van Doesburg was a Dutch painter, art critic and theorist, poet and architect who is best-known as the leader of De Stijl. Born Christian Emil Marie Küpper, he took on his stepfather' name, Theodorus Doesburg, adding "van" when he began his career as a painter. He briefly trained in acting and singing before deciding to become a painter.

His early works fell under the influence of Post-Impressionism and Fauvism. It was not until he came into contact with Piet Mondrian's work in 1915 that Van Doesburg adopted geometric abstraction as his own artistic idiom. Two years later, in 1917, he co-founded the De Stijl group with Jacobus Johannes Pieter Oud, Jan Wils, Vilmos Huszár, Piet Mondrian, Bart van der Leck and Georges Vantongerloo, and concurrently launched the periodical of the same name. The group shared a stylistic coherence in the use of primary colours, rectangular forms and asymmetrical compositions. The magazine *De Stijl* was the expression of Van Doesburg's first typographic experiments. In 1919, he designed a geometrical alphabet. Under his Dadaist pseudonym of I.K. Bonset, he experimented with page layouts, type forms and sizes to explore the expressive potential of typography.

Van Doesburg moved to Weimar in 1921 but his expectations of being offered a teaching position at the Bauhaus were disappointed. Walter Gropius opposed what he considered Van Doesburg's inflexible attitude towards the use of geometry and repudiation of individualism. The rejection did not stop him and he began giving his own De Stijl course in the studio of a Bauhaus student. In 1925, he authored the sixth issue of the *Bauhausbücher* (Bauhaus Books) entitled *Grundbegriffe der neuen gestaltenden Kunst* (Principles of

Neo-Plastic Art). The influence of his visit had a great impact on the New Typography of Lázló Moholy-Nagy and Herbert Bayer, who were respectively teaching and studying there at the time. Together with Kurt Schwitters and Kate Steinitz, Van Doesburg produced a series of children's fairy-tale books that featured unusual typography: *Hahne Peter* (Peter the Rooster, 19 24), *Die Märchen vom Paradies* (Fairy Tales of Paradise, 1 924) and *Die Scheuche* (The Scarecrow, 1 925).

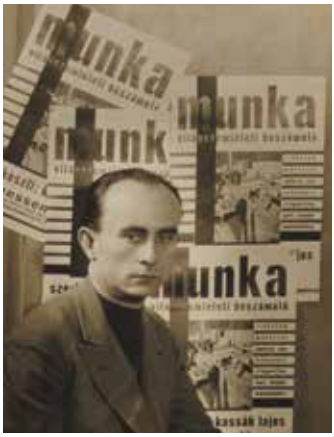
In 1 923 Van Doesburg left Weimar and moved to Paris to be closer to Mondrian. The friendship and like-minded dialogue with Mondrian came to an end in 1 924. The alleged cause of the estrangement between the two was Van Doesburg's use of diagonal lines, which were never accepted by Mondrian, to accentuate the dynamic aspects of the composition. After the split, Van Doesburg declared a new phase of De Stijl and launched the manifesto of Elementarism in 1 926. He was also a member and driving force of many other groups, such as the groups Art Concret (Concrete Art) and Abstraction-Création that he contributed to launch in 1 931 . That same year he died of a heart attack in Davos, Switzerland, after several years of poor health. [CB]

Sources

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→ Paul Overy, *De Stijl*, Thames and Hudson, London 1 991 .



Ⓕ **Lajos Kassák**
(Christian Emil Marie Küpper)

* 21 March 1887 in Érsekújvár, Austria-Hungary (now Nové Zámky, Slovakia)
† 22 July 1967 in Budapest, Hungary

☐ Amalienstraße 26
Vienna, Austria

← Photo by József Pécsi, 1928

Biography

Lajos Kassák was a Hungarian poet, novelist, painter, essayist, editor, theoretician of the avant-garde. Kassák was born in 1887 in Érsekújvár, Austria-Hungary (present-day Nové Zámky, Slovakia). His father was an apothecary assistant and his mother a laundress. Kassák decided to quit his studies and started work as a locksmith assistant and then moved to Budapest in 1904 to work as a factory worker. He participated in political struggles related to trade unions from 1904 to 1907, when he left for Paris. He was expelled to Hungary in 1910. Kassák started participating in political-literary causes and also getting his poems and short stories published by newspaper houses, Modernist literary press and socialist publications. Self-taught, he became a writer and contributed to the socialist movement by publishing journals that played a key role in the radical intellectual and cultural scene of Budapest in the early 1900s.

In 1915, he launched his first journal, entitled *A Tett* (The Action), which was soon censored and banned for being "pacifist." Kassák included texts on graphic design, typography and advertising in the magazines he curated. He was part of the intellectual movement that included the group of painters known as "The Eight" whose work he supported in his journals. He started the publication *MA* (Today, but also *Magyar Aktivizmus*, i.e. Hungarian Activism) in Budapest and after the fall of the Hungarian Soviet Republic, he emigrated to Vienna, where he continued publishing *MA*. He also published the anthology, *Buch neuer Künstler* (Book of New Artists), with the contribution of László Moholy-Nagy who helped him by gathering material in Berlin. *MA* and *Buch neuer Künstler* are among the sources of *Die neue Typographie*.

In 1926 Kassák returned to Hungary and engaged in more literary activities, strongly antagonised by the government. He subsequently became a member of the Parliament of the Social Democratic Party, in connection to which he edited a literary journal. His participation in these political spheres affected his reception and treatment as a writer after the journals were discontinued after the communist regime was installed after World War II. It was not until 1956 that Kassák's reputation as a writer became established.

Kassák engaged in multimodality using different media. He wrote novels, painted extensively, supported the budding socio-photographic form of artistry in Hungary and worked with music in a defining way with his partner Jolán Simon. Even more, Kassák delved into film production as well as dance. He is credited for integrating Russian artistic tenets into the rather exclusive Hungarian art setting. In recognition of all his politically enthused and artistically significant efforts, Kassák was awarded a state medal on his 80th birthday in 1967, and he died the same year in Budapest. [DF]

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Ⓖ **El Lissitzky**
(Lazar Markovich Lissitzky)

* 23 November 1890 in Pochinok, Russia
† 30 December 1941 in Moscow, Russia

□ Ulitsa Stromynka 26, Quartier 50
Moscow, Russia

← Photo by El Lissitzky, 1924

Biography

Lazar Markovich Lissitzky, better known as El Lissitzky was a Russian artist, designer, photographer and architect. He lived and studied in the city of Vitebsk (now in Belarus), and later attended Grammar School in Smolensk. From the age of 13, he followed the drawing courses of artist Yehuda Pen, and at 15 began teaching drawing himself. In 1909 he applied to the Art Academy in Saint Petersburg, but was not admitted due to the antisemitic policies of the Tsarist regime. The same year he left for Germany to attend the Technische Hochschule (Technical University) in Darmstadt. He remained in Europe until the beginning of World War II, when he was forced to return home.

He attended the Riga Polytechnic Institute (which was operating from Moscow during the war) and worked in architecture's firms. After the fall of the Tsarist regime in 1917, Lissitzky contributed to the new vitality of Jewish culture by illustrating Yiddish children's books. In 1919, Marc Chagall invited him to teach at the newly established People's Art School in Vitebsk, where he conceived propaganda posters. Fellow teachers included Kazimir Malevich, whose ideas about non-figurative art clashed with those of Chagall, who eventually left the school. Despite being torn between traditional Jewish art and Malevich's positions, Lissitzky embraced Suprematism and expanded its expressions in the third dimension.

In 1920 Malevich and Lissitzky co-founded the movement MOLPOS-NOVIS (Young Followers of the New Art), later renamed UNOVIS (Exponents of the New Art). The group was dissolved by 1922, however, it played a key role in the dissemination of Suprematism in Europe and brought Lissitzky to

the fore of the avant-garde movements. He developed a personal Suprematist style he called *Proun*, where the language of Suprematism was explored by means of spatial elements, moving from lithographs and paintings to three-dimensional installations and experiments in architecture and exhibition design.

In 1921 Lissitzky took up a job as cultural representative of the USSR in Berlin. He co-founded with Ilya Ehrenburg the magazine *Veshch / Gegenstand / Objet* to convey Russian art to a European audience. Though short-lived, the magazine was a vehicle of Constructivist and Suprematist ideas to Western culture. During his German period, Lissitzky made himself a reputation as a graphic designer for books, including Mayakovsky's *Dlia golosa* (For the Voice) and *Die Kunstismen* (The Isms of Art) which he developed with Hans (Jean) Arp. In 1923 he had his solo exhibition at the Kestner Gesellschaft Gallery in Hanover. In 1927 he married Sophie Küppers, the widow of Paul Küppers, director of the Kestner Gesellschaft. In 1923 Lissitzky was diagnosed with tuberculosis, and subsequently spent a period at a sanatorium in Locarno, until he was denied the renewal of his visa and returned to Moscow. From 1925 to 1930 he taught at VKhUTEMAS (Higher State Artistic and Technical Workshops). In 1926 he briefly stayed in Germany and designed several art exhibitions in Dresden and Hanover. He joined ASNOVA (Association of New Architects) and was in charge of the design of the first and only issue of their journal.

At the beginning of 1928 he was again in Germany as chief artist for the Soviet Pavilion at *Pressa*, the International Press exhibition in Cologne, which left a mark on visual culture for its focus on moving images. In 1932 the communist regime tightened its control over the arts. Lissitzky's health was deteriorating, yet he was still in charge of many relevant exhibition designs, including the All-Union Agricultural Exhibition in 1937 or the Soviet pavilion at the New York's World Fair in 1939.

He died in Moscow due to complications of tuberculosis on 30 December 1941. [DF]

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Ⓗ **László Moholy-Nagy**
(László Weisz)

* 20 July 1895 in Bácsborsód, Austria-Hungary (now Hungary)
† 24 November 1946 in Chicago, USA

☐ Burgkühnauer Allee 2
Dessau, Germany

← Photo by Hugo Erfurth, 1930

Biography

László Moholy-Nagy was a Hungarian artist, photographer, designer, educator and theorist. Born László Weisz in a small town in southern Hungary to a Jewish family, he was abandoned by his father at a young age. His maternal uncle, the lawyer Gusztáv Nagy, took care of the family and his education. László took the uncle's surname and added "Moholy," after the name of the town of Mohol where he spent his boyhood. He started his studies in law at the University of Budapest in 1913. Two years later he enlisted in the Austro-Hungarian army and was injured in 1917. Following the discharge from the military, he quit his law studies to attend evening art school classes. In 1921, he moved to Berlin, where he met his wife-to-be, the photographer and writer Lucia Schulz.

In 1923, Gropius invited Moholy-Nagy to join the Bauhaus in Weimar. He was appointed to replace Johannes Itten and co-teach with Josef Albers the preliminary course. He also took over from Paul Klee as head of the metal workshop. From 1925 to 1928, he resumed the same positions in Dessau. Moholy-Nagy also took charge of the typographic design of many of the school's publications, including, from 1925, the Bauhaus Books series. The arrival of Moholy-Nagy marked a radical turn towards a new unity of art and technology.

His contribution to interwar typography can be traced back to the essay "Die neue Typographie" published in the catalogue *Staatliches Bauhaus in Weimar 1919–1923*. In his work, he experimented with the possibilities of combining typography with photography, text and image, in what he called "typophoto." In his books *Malerei, Fotografie, Film* (Painting Photography

Film, 1925) and *The New Vision. From Material to Architecture* (1932), he coined the concept *Neues Sehen* (New Vision). The New Vision photography movement considered the camera lens as a second eye to look at the world in a new way and discover hitherto unseen aspects. This new way of seeing was based on the use of unusual viewpoints, radical cropping, extreme close-ups and experimental techniques, such as photomontages and photograms.

From 1928 until 1934, Moholy-Nagy was an established designer in Berlin, working on advertising design, typography and stage design. In 1935 he moved to London after a period in Amsterdam. In 1937, he was invited by Walter Paepcke, the chairman of the Container Corporation of America, to move to Chicago and lead the New Bauhaus. The school closed the following year. In 1939, he opened, with Paepcke's support, the School of Design in Chicago. The School was reorganised as the Institute of Design in 1944, and became part of the Illinois Institute of Technology since 1949.

Moholy-Nagy was diagnosed with leukaemia in November 1945 and died from internal haemorrhaging the following year. [CB]

Sources

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→ Eleanor M. Hight, *Picturing Modernism. Moholy-Nagy and Photography in Weimar Germany*, MIT Press, Cambridge MA 1995.



Ⓘ **Johannes Molzahn**
(Johannes Ernst Ludwig Molzahn)

* 21 May 1892 in Duisburg, Germany
† 31 December 1965 in Munich, Germany

☐ Sternstraße 24
Magdeburg, Germany

← Photographer unknown, 1928

Biography

Johannes Molzahn was a painter, graphic artist and photographer. Shortly after his birth, his family moved to Weimar, where his father, who was passionate about Art Nouveau, worked as a master bookbinder. He attended the Großherzogliche Zeichenschule (Grand Ducal School of Drawing) and completed an apprenticeship as a photographer. In 1909–1910, he lived in Switzerland, where he first worked as a photographer. He joined the circles of artists around Otto Meyer-Amden, who also taught Willi Baumeister, Johannes Itten and Oskar Schlemmer. During the years 1912–1913, he notably visited the Kunsthaus Zurich, which was a centre of dissemination of Italian Futurism.

In 1914, he moved back to Weimar, where he completed his military service. During this period, he began cultivating contacts with the circle of the gallery and magazine *Der Sturm* (The Storm) in Berlin; by the end of World War I, he had become a member of the inner circle. His paintings during this period were Cubist, with some elements from Art Nouveau. In 1919, he published "Das Manifest des absoluten Expressionismus" (The Manifesto of Absolute Expressionism) in the magazine *Der Sturm*. This was followed by a period influenced by Italian Futurism, but also an increased interest in the applied arts, notably typography. During these years, Molzahn, who knew Walter Gropius, seemingly persuaded him to appoint several painters from the Sturm Gallery to the Bauhaus, though he was never part of the faculty himself. He cultivated contacts with the institution, especially with Gropius, Robert Michel, Georg Muche and Oskar Schlemmer.

From 1922 to 1929, Molzahn taught advertising graphics, typesetting, printing, lithography, photography and collage at the Kunstgewerbe- und Handwerkerschule (School of Arts and Crafts) in Magdeburg. He became one of Germany's leading typographers, developing work mostly for Bruno Taut, who headed the art school in Magdeburg. He also designed a poster for the 1930 German Olympics, which received an honourable mention although the designer had become politically suspect by that point.

During this period, Molzahn developed a "metaphysical Constructivism" combining technical elements with metaphysical symbols and wrote theoretical and pedagogical essays that remain unpublished. In 1928, Oskar Moll appointed him professor of painting and design at the Staatliche Akademie für Kunst und Kunstgewerbe (State Academy for Arts and Crafts) in Breslau, which became a hotspot for the German avant-garde. During this period, Molzahn grew increasingly interested in mysticism and astrology. He moved to Berlin when the Academy closed following the Nazi's emergency decrees. His work was classified as "degenerate" in 1937 and he emigrated to the US a year later. He worked as a professor in the Art Department of the University of Washington in Seattle, then from 1943 at the New Bauhaus, the School of Design in Chicago, and after the war at the New York School of Social Research.

During his stay in the US, Molzahn developed a new style in which he explored transcendental notions of space before moving to iconic religious painting. He returned to Germany in 1959 and died in Munich in 1965. [JB]

Sources

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Ⓙ **Joost Schmidt**
(August Wilhelm Schmidt)

* 21 May 1892 in Duisburg, Germany
† 31 December 1965 in Munich, Germany

☐ Sternstraße 24
Magdeburg, Germany

← Photographer unknown, 1926/1932

Biography

August Wilhelm "Joost" Schmidt was a German typographer and graphic designer. One of three children, he studied at the Großherzoglich-Sächsische Hochschule für bildende Kunst (Grand-Ducal Saxon Academy of Fine Art) in Weimar from 1910 to 1914, when he received his diploma in Painting under the supervision of painter Max Thedy.

He served in the military during World War I and was briefly a prisoner of war in France until he returned to Germany in 1918. He then attended the Bauhaus from 1919 to 1925, training in the stone- and wood-carving workshop. His diploma work included the design and completion of carvings for the Sommerfeld House in Berlin and the design of a poster for the 1923 Bauhaus exhibition in Weimar, for which he also developed a pantomime performed at the Municipal Theatre in Jena. In 1925, he married fellow Bauhaus student Helene Nonné.

At the Bauhaus, Schmidt taught calligraphy for the preliminary course from 1925 to 1932, directed the sculpture workshop (1928–1930), the advertising, typography and printing workshop, as well as the affiliated photography department (1928–1932). He was also in charge of the layout of the covers of the design journal *Die Form*, which is listed by Jan Tschichold among the sources of *Die neue Typographie*.

After the Nazis banned him from teaching in public schools, he briefly taught at the Kunst und Werk – Private Schule für Gestaltung (Art and Work – Private School of Design) run by architect Hugo Häring. He opened a studio in Berlin in 1934, working as an illustrator and typographer for various publishers, as well as collaborating with Walter Gropius on the propaganda

exhibition *Deutsches Volk*, *Deutsche Arbeit* (German People, German Work).

After World War II, he became a professor at the Hochschule für bildende Künste (Academy of Fine Arts) in Berlin and remained active as an exhibition designer together with other Bauhaus alumni.

He died in Nürnberg in 1948 while working on a Bauhaus exhibition and on the publication of a Bauhaus Book, survived by his wife Helene Nonné Schmidt. In 1964, his posthumous works were shown at the *Documenta III* in Kassel. [DF]

Sources

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Ⓚ **Kurt Schwitters**
(Kurt Hermann Eduard
Karl Julius Schwitters)

* 20 June 1887 in Hanover, Germany
† 8 January 1948 in Kendal, United Kingdom

☐ Waldhausenstraße 5
Hanover, Germany

← Photo by Genja Jonas, 1927

Biography

Founder and only member of the art style *Merz*, Kurt Schwitters was a prolific and multifaceted artist whose output encompassed painting, sculpture, installation, collage, poetry, typography, publishing and performance. Born in 1887 into a well-to-do family in Hanover, he enrolled in 1908 at the local Kunstgewerbeschule (School of Arts and Crafts), but moved soon after to Dresden where he studied at the Königlich Sächsische Akademie der Künste (Royal Saxon Academy of Arts) until 1915.

In 1919, Schwitters coined the term "Merz" to describe his abstract collages and assemblages made out of found materials and seemingly worthless objects. That same year, he published the bestseller book *Anna Blume. Dichtungen* (Anna Blume. Poems) that included the nonsensical love poem "An Anna Blume" (To Anna Blume). From 1923, he worked at the Merzbau (Merz building): an ever-evolving installation, which eventually occupied entire rooms of his apartment, combining detritus of everyday life with larger-scale architectural elements.

Schwitters' interest in typography developed over the 1920s. Between 1923 and 1932, he published the periodical *Merz*. Issues were devoted to a central theme and were at times co-authored with members of the international avant-garde: *Merz* 8/9 "Nasci" (Nature, 1924) was edited and typeset by El Lissitzky, whereas Jan Tschichold took care of the typography of *Merz* 24 (1932). The latter was the last edition of the journal and featured the complete transcription of the sound poem "Ursonate" (Original Sonata or Primeval Sonata). In 1924, he founded the graphic design agency Merz-Werbezentrale and worked as the official typographer of the

Hanover Town Council between 1928 and 1934. In 1927, he co-founded the international association of graphic designers Ring "Neue Werbegestalter" (Circle "New Advertising Designers") with fellow members Willi Baumeister, Max Burchartz, Walter Dexel, César Domela, Jan Tschichold and Friedrich Vordemberge-Gildewart.

Schwitters' work was included in the *Entartete Kunst* (Degenerate Art) touring exhibition in 1937. The same year he decided to leave Germany for Norway, where he stayed until 1940, when the Nazis invaded the country. Upon his arrival in the UK, he was interned on the Isle of Man with a large number of intellectuals, artists and writers who, like him, had been declared "enemy aliens." Once released, he moved first to London (from 1941 to1945) and then to the Lake District (1945–1948). Here, he spent the last years of his life recreating the *Merzbau* in a barn. [CB]

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→ Gwendolen Webster, *Kurt Merz Schwitters. A Biographical Study*, University of Wales Press, Cardiff 1997.



Ⓛ **Franz Wilhelm Seiwert**

* 9 March 1894 in Cologne Germany
† 3 July 1933 in Cologne, Germany

☐ Eigelstein 147
Cologne, Germany

← Photo by August Sander, 1924

Biography

Franz Wilhelm Seiwert was a German painter and sculptor, member of the Kölner Progressiven (Cologne Progressives) avant-garde group and exponent of the Figurative Constructivism movement.

From 1910 to 1914 he studied at the at the Kölner Kunstgewerbeschule (Cologne School of Arts and Crafts). After his studies he worked for an architect until the outbreak of World War I. Around 1916 he produced his first Expressionist woodcuts. In 1920 he discovered the Dada movement and was invited to the large Dada exhibition in Cologne that same year, but he withdrew from the group as he considered the Dada aesthetic too radical and its social commitment too bland and generic. Since then, he devoted his work to the communist cause documenting the working conditions in the Ruhr area with an increasingly abstract language. His political commitment is exemplified in his graphic and theoretical contribution to the left-wing magazine *Die Aktion* (The Action) and the communist newspaper *Sozialistische Republik* (Socialist Republic).

In 1920, Seiwert together with Heinrich Hoerle and Gerd Arntz founded the group called "Kölner Progressive" or "Gruppe progressiver Künstler" (Cologne Progressives or Group of Progressive Artists) including several other artists. The group edited the magazine *A bis Z* (A to Z), issued until February 1933. Mixing Modernist techniques and figurative vocabulary, he conceived paintings and prints in which he used the clear lines and geometrical forms to create social types that merged into collective bodies.

After the Nazis seized power, Seiwert fled to the Siebengebirge hills, but for health reasons had to return to Cologne where he died at the age of 39. In 1937, twelve of his works were confiscated from the Wallraf-Richartz-Museum in Cologne, the Kaiser Wilhelm-Museum in Krefeld and the Ruhmeshalle in Wuppertal-Barmen as part of the Nazi campaign on "degenerate art." [CB]

Sources

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Ⓜ **Karel Teige**

* 13 December 1900 in Prague, Austria-Hungary (now Czech Republic)
† 10 October 1951 in Prague, Czech Republic

☐ Černa 12
Prague, Czech Republic

← Photographer unknown, 1920s

Biography

Karel Teige was a Czech architect, designer, critic and theorist. He was a key link between peripheral scenes of interwar Czechoslovakia and international avant-garde figures such as Le Corbusier, Man Ray, Paul Klee, Vladimir Mayakovsky and Walter Gropius. He was the editor of several avant-garde journals, including *Disk* (The Disc), *Zeme Sovetu* (Land of the Soviets), *Stavba* (Building), and *RED* (Devětsil Review).

Teige began studying philosophy in 1919, but soon devoted all his energy to avant-garde art. In 1920 he founded and became the leading figure of Devětsil, an avant-garde group of Czech artists and poets. In the 1920s he contributed to the Berlin left-wing magazine *Die Aktion* (The Action) and lectured at the Bauhaus. In 1924, he coined the concept of "Poetism" to describe his art practice. Poetism sustained the autonomy of art and the unity of art and life, in opposition to both Constructivism and its utilitarian approach, and the idea of proletarian art as an instrument of class struggle. It argued for the triumph of the optical form over the literary in poetry, and erased any difference between high and low art. In 1934 he co-founded the Surrealist Group of Czechoslovakia alongside Toyen (Marie Čermínová), Jindrich Štyrský, Bohuslav Brouk and Vitezslav Nezval.

Teige's designs – involving an expressive use of type, montage, collage, and clips borrowed from silent films – are an original synthesis of the influence of Constructivist, Surrealist and Bauhaus graphics. Between 1922 and 1938, he designed about a hundred books and magazines, steering book design in new directions. Teige explained his graphic design principles in two articles: "Moderní Typo" ("Modern Typography," in *Typografia*, 34, 7–9, 1927) and

"Konstruktivistická typografie na cestě k nové formě knihy" ("Constructivist Typography, on the Way to New Book Design," in *Typografia*, 39, 3–4, 1932). Aspects of his vision were in line with those of other exponents of the New Typography, such as the use of sans-serif typefaces, geometrical layouts and typophotos. He was a member of the Ring "Neue Werbegestalter" (Circle "New Advertising Designers"), an international group of typographers and graphic designers formed in 1927 by Kurt Schwitters and others.

Shortly after the communist takeover in Czechoslovakia in February 1948, Teige was declared enemy of the people. In 1951, he died of a heart attack a few days before a police search of his house, during which many of his manuscripts disappeared. [CB]

Sources

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Ⓝ **Jan Tschichold**
(Johannes Tzschichhold)

* 2 April 1902 in Leipzig, Germany
† 11 August 1974 in Locarno, Switzerland

☐ Pranckhstraße 2
Munich, Germany

← Photo by Eduard Wasow, ca. 1930

Biography

Jan Tschichold was born Johannes Tzschichhold in Leipzig on 2 April 1902, the son of a provincial sign painter. He spent his childhood in Grimma, a small town between Leipzig, Chemnitz and Dresden. In 1919 he started his training in calligraphy at the Königlichen Akademie für graphische Künste und Buchgewerbe (Royal Academy of Graphic Arts and Book Printing) in the class of Hermann Delitsch. His outstanding achievements made him the pupil of Walter Tiemann, the director of Gebrüder Klingspor type foundry. He then attended the Kunstgewerbeschule (School of Arts and Crafts) in Dresden from 1920 to 1921.

In 1923 he received his first commission in the framework of the Leipzig Trade Fair and set up his own business as typographic consultant for other designers, such as the commercial artist Erich Gruner. Thus, Tschichold capitalised on an artisan background that set him apart from almost all other typographers of the time, who were trained in the fine arts or architecture. Also in 1923, a visit to the Bauhaus exhibition in Weimar changed radically Tschichold's approach from traditional typography to the positions of designers such as Moholy-Nagy, El Lissitzky or Schwitters. In Leipzig he met Edith Kramer, who became his wife. Around 1924–1925 Johannes Tzschichhold changed his first and family name to Iwan Tschichold, Ivan Tschichold and then from 1926 to Jan Tschichold, a fashionable attitude of those years.

In 1925 he summarised the principles of these new approaches in a special issue of *Typographische Mitteilungen* (Typographic Communications) devoted to "elementary typography," which sparked passionate debate. At the end of the year, Tschichold moved to Berlin. In 1926 Tschichold moved

to Munich to take up a teaching position at the Graphische Berufsschule (Professional Graphic Design School) upon the invitation of Paul Renner. His name was officially changed into Jan Tschichold.

His work was included in the exhibition *Neue Typographie* at the Gewerbemuseum Basel in 1927, and in 1928 he published *Die neue Typographie* (The New Typography), at the same time a manifesto and a handbook of a new approach to graphic design. With the rise to power of the Nazi party, Paul Renner was denounced as a cultural Bolshevik and lost his job as director of the school in Munich. Subsequently, he was no longer able to protect Tschichold, who was taken into custody with his wife under suspicion of pro-communist ideas.

Upon being liberated, Tschichold and his family migrated to Switzerland and settled in Riehen, near Basel. He started teaching at the Allgemeine Gewerbeschule (General Vocational School) in Basel and worked for the publishing houses Benno Schwabe and Birkhäuser. In 1943, he established "Die schönsten Schweizer Bücher" (The Most Beautiful Swiss Books) competition.

From 1946 to 1949, Tschichold moved to London where he redesigned Penguin Books' corporate design. In 1950 he moved back to Basel, and from 1955 he worked for the pharmaceutical company Hoffmann-La Roche.

Jan Tschichold died on 11 August 1974 in Locarno. [DF]

Sources

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ⓞ **Tristan Tzara**
(Samuel Rosenstock)

* 16 April 1896 in Moineşti, Romania
† 25 December 1963 in Paris, France

☐ 15 Rue Delambre
Paris, France

← Photo by André Kertész, 1926

Biography

Tristan Tzara was a poet and writer. Born Samuel Rosenstock in a wealthy Jewish family in Romania, he was schooled at a French private school in Bucharest. There, he met Ion Vinea and Marcel Janco with whom he founded *Simbolul* (Symbol), a literary review in which he published poetry under the pseudonym S. Samyro. In 1915, his family sent him to Zurich, where he studied philosophy at university. The same year, he published a poem signed as Tristan Tzara, the pseudonym he would use thereafter. In Zurich, Tzara reunited with Marcel Janco and his brother Jules, with whom he attended the opening night of Cabaret Voltaire. In 1916, he joined other artists such as Hans (Jean) Arp, Hugo Ball, Richard Huelsenbeck and Hans Richter in founding the Dada movement. Tzara was one of the most active founders of the movement, notably organising readings and exhibitions, staging performances and organising publications.

In 1918, Tzara presented his Dada manifesto at the restaurant Zunfthaus zur Meisen and published the document in the third issue of the artistic review *Dada*. Following this, André Breton and Tristan Tzara began a connection which led the latter to move to Paris in 1920 and join Breton's Littérature group. While Breton progressed towards Surrealism, Tzara remained a firm Dadaist, notably keeping his position as the editor of *Dada*.

Tzara was a communist sympathiser and member of the French Resistance during the German occupation of Paris. Between 1939 and 1950, he published anthologies of his poetry with illustrations by Henri Matisse, André Masson and Pablo Picasso. He remained the spokesperson for the Dada movement until his death in Paris in 1963. [JB]

Sources

→ Marius Hentea, *TaTa Dada. The Real Life and Celestial Adventures of Tristan Tzara*, MIT Press, Cambridge MA 2014.

→ Laurent Le Bon, edited by, *Dada*, Éditions du Centre Pompidou, Paris 2005.

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Ⓟ **Piet Zwart**

* 28 May 1885 in Zaandijk, Netherlands
† 24 September 1977 in Wassenaar, Netherlands

☐ Rijksstraatweg 290
Wassenaar, Netherlands

← Photo by Piet Zwart, 1929

Biography

Piet Zwart was an architect, typographer and industrial designer known for his graphic design work. He attended the Rijksschool voor Kunstnijverheid Amsterdam (National School of Applied Arts) from 1902 to 1907, where he studied a range of art subjects, including painting and architecture. He initially produced textiles, furniture and interior designs in line with the Expressionist style developed by the Amsterdam School, before finding inspiration in the works of Viennese artists and designers, such as Koloman Moser and Josef Hoffmann.

After working as a drawing and art history teacher, in 1913 he moved to Voorburg to study architecture at the Technische Hoogeschool (University of Technology) in nearby Delft. Shortly after World War I, he befriended the painter Vilmos Huszár and the architect Jan Wils, who had been among the founders of De Stijl and whose ideas influenced Zwart, though he never joined the movement. From 1919, he worked as a draughtsman for Wils for two years, while also developing typographic work with an increasingly radical Modernist approach.

From 1921, he worked for the influential Dutch architect Hendrik Petrus Berlage, a founding figure of the Amsterdam School, with assignments ranging from architecture to products and furniture, stained glass and signage. From 1923, Zwart began designing press advertisements for the Nederlandsche Kabelfabriek (Dutch Cable Factory), thanks to Berlage providing contact with his son-in-law, who sat on the board of directors of the same company. This working relationship lasted for ten years, during which Zwart produced 275 advertisements, which represent his most important contribution to

Dutch typography. He also became interested in developments in graphic and type design in Germany. Like other avant-garde designers, he believed in the machine and admired the works of El Lissitzky and László Moholy-Nagy. In 1928, he was invited to join the Ring "Neue Werbegestalter" (Circle "New Advertising Designers") by Kurt Schwitters. Jan Tschichold, one of its many members, a year later invited Zwart to contribute to the international exhibition *Film und Foto* (FiFo) in Stuttgart.

In 1930, Zwart began working for the industrialist Cornelis Bruynzeel, for whom he created annual calendars and other commercial items before designing a factory in Zaandam. Soon thereafter, he was appointed chief designer there. He notably designed a highly progressive modular kitchen in 1937.

During World War II, Zwart was arrested by the occupying German forces and held prisoner in an internment camp until 1945. After the war, he became increasingly involved with teaching, industrial and interior design, and much less with graphic design. He died in 1977, aged 92. [JB]

Sources

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→ Jan Middendorp, *Dutch Type*, 010 Publishers, Rotterdam 2004.

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Typeset at a Precise Moment in Time

Davide Tomatis

We cannot talk about *Die neue Typographie* without mentioning the typeface in which it is typeset. The book is entirely printed in Aurora Grotesk, which had been previously chosen by Tschichold for both his business card (undated) and wedding invitation (1926). **(figs. 33, 34)** As expected, he typeset both in minimal layouts without decorations. Aurora provided the starting point for me to develop a revival.[1] Faced with this task, I was left with questions that type designers often encounter: what makes a typeface contemporary, and what is the value of a revival? Would its merit be in making a typeface available again, or should it be to offer new forms for existing typographic styles?

In my Aurora revival, I initially took a position of continuity. As I tried to recreate the same feeling offered by the original Aurora, I increasingly questioned how far I could push the modifications without losing the soul of the typeface. After initially developing what I thought was a faithful revival – a reproduction in a new technological form – I realised that the notion of "faithful" doesn't apply to a discipline that relies on the smallest details. Free of this bias, I followed a new path, taking choices connected to what I was most afraid of involving: my own taste. Yet the exercise was difficult. I was aware that if I carefully tried to achieve a contemporary look, I could also easily lose continuity with the source. I therefore divided the approach into two phases and two corresponding results: one is a revival that tries to keep the shapes as faithful as possible, focusing on a precise source at a precise size. The other, named "Metodo", is a reinterpretation that takes the liberty of omitting certain features to obtain a grotesque fit for contemporary use, such as reducing the contrast, increasing the x-height, narrowing the spacing.

The Reference: Aurora Grotesk

Aurora Grotesk was produced by the C. E. Weber Foundry and its design was based on Neue moderne Grotesk, itself developed in 1908 at the Leipzig punchcutting firm Wagner & Schmidt and first cast by Ludwig Wagner.[2] The designer of Neue moderne Grotesk has not yet been uncovered; it could have been any from a series of people, since Wagner & Schmidt worked with renowned *Schriftkünstler* (lettering artists) and collaborated with many type designers. Wagner & Schmidt sold matrices to several European foundries, which then cast and resold these typefaces under various names.

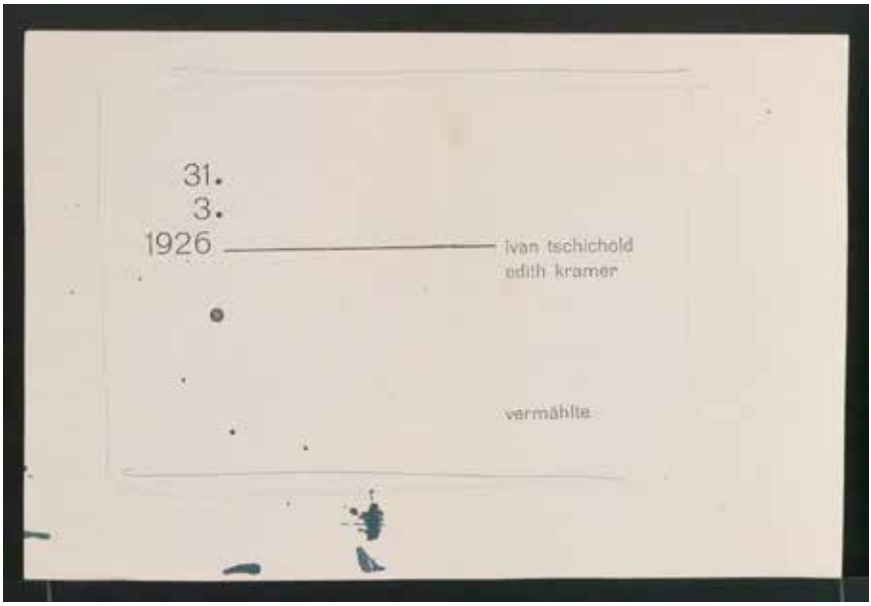
Creating types was a lengthy and expensive enterprise, which encouraged foundries to acquire and trade matrices and designs with each other. And so, Neue moderne Grotesk circulated through European foundries under different names. German

1 A revival typeface is a reinterpretation or recreation of a historical typeface, often one that is no longer available due to obsolete printing technologies.

2 Kupferschmid n.d.



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fig. 33 Tschichold's business card (undated) as shown on p. 150 of *Die neue Typographie* (1928). Photo by Niccolò Quaresima

fig. 34 Print test for Tschichold's wedding invitation, 1926.

type designer Indra Kupferschmid has identified more than twenty known versions.[3] Among the most well-known variants are Aurora Grotesk by Weber in Stuttgart, Cairoli by Nebiolo in Turin, and Accidenz Grotesk (later renamed Akzidenz Grotesk) by the Haas in Munich stein, Basel (not to be confused with Berthold's Akzidenz Grotesk). Though remaining somewhat obscure in their origins, as they were often acquired and copied by many foundries, the typeface and its many variants were widely used in Europe for most of the 20th century in applications ranging from technical manuals to advertising copy. Right from the outset, Neue moderne Grotesk was also used in avant-garde and modern contexts, appearing amongst others in the *Dada* journal issues 3 (1918) and 4–5 (1919), and in the avant-garde bolted book *Depero Futurista* by Fortunato Depero (1927).

Die neue Typographie was set in Aurora Grotesk. To understand the implications of choosing a typeface, a reminder of the printing industry of the time may be useful. The process was quite different from today's, where a file is sent electronically and used directly to create offset plates. In the 1920s, a typographer would use a catalogue to show clients what characters and sizes were available at his print shop and then typeset the whole text in the agreed layout. This was indeed Tschichold's occupation for a Leipzig printing firm from 1924: designing page layouts which would be produced by the typesetters. Because each typeface represented a significant monetary investment, even the best-stocked printers usually owned only a small number of fonts in the quantities and size variations needed to compose an entire publication.

A book entirely typeset in sans serif was particularly unconventional for the time, therefore printers rarely stocked enough. As Tschichold pointed out in *Die neue Typographie*:

> The main reason why sans-serif so seldom used today for normal text setting is that in general there is not enough of it available. So, for much printed matter and books like the present one, entirely set in sans-serif, it will remain the exception.[4]

According to Tschichold, a jobbing sans serif was "the best face in use today" as it was "quiet and easy to read".[5] His book was meant to convince the audience of how readable a sans serif was over longer texts. Although he "still [had] certain reservations", Tschichold remained convinced that a grotesque was "preferable to all the romans".[6] In fact, it was the only option:

3 *Ibid*. Kupferschmid lists the following styles in regular width (additional names used for the condensed and extended styles not included). Germany: Ludwig Wagner (Leipzig): Neue moderne Grotesk, Reichs Grotesk / Aktiengesellschaft für Schriftgießerei und Maschinenbau (Offenbach): Breite Magere Grotesk, Breite Halbfette Grotesk / G. Böttger (Leipzig) later H. Berthold AG (Berlin): Grotesk P / Brötz and Glock (Frankfurt/M): Lithographen Grotesk / H. Hoffmeister (Leipzig) later D. Stempel AG (Frankfurt/M.): Salon Grotesk / J. John Söhne (Hamburg): Viktoria / C. Kloberg (Leipzig): Gudrun / Norddeutsche Schriftgießerei (Berlin): Wotan Grotesk / A. Numrich (Leipzig): Grotesk / Roos and Junge (Offenbach): Germania Grotesk / C. F. Rühl (Leipzig): Moderne Grotesk / Schriftguß AG formerly Brüder Butter (Dresden): Planeta, Saturn, Jupiter, Neptun / Otto Tech (Berlin): Reform Grotesque / J. D. Trennert: Klassische Grotesk / Johannes Wagner (Berlin): Edel Grotesk / C. E. Weber (Stuttgart): Aurora Grotesk / Otto Weisert (Stuttgart): Favorit-Grotesk. Rest of Europe: Berlingska Stilgjuteriet (Lund, Sweden): Scania Grotesk / Karl Brendler (Vienna): Doria Grotesk / Fonderia Tipografica Cooperativa (Milan): Etruria / Fundición Tipográfica Nacional (Madrid): Grotesca Estrecha / Richard Gans (Madrid): Grotesca Ideal / Haas (Münchenstein, Switzerland): Accidenz Grotesk (Akzidenz Grotesk) later Normal Grotesk / Jan Idźkowski i S-ka (Warsaw): Baccarat, Helios / Società Nebiolo (Turin): Cairoli / Poppelbaum (Vienna): Elite Grotesk / Warnery (Paris): Ronsard. Kupferschmid n.d.

4 Tschichold 1995: 75–76.

5 *Ibid*.: 75.

6 *Ibid*.

> None of the typefaces to whose basic form some kind of ornament has been added [...] meet our requirements for clarity and purity. Among all the types that are available, the so-called Grotesque [...] is the only one in spiritual accordance with our time.[7]

Tschichold therefore used Aurora – not only as a matter of choice, but also because it was available, pointing out that "In the particular choice of type for this book I was limited to what the printer held".[8]

Still, he clearly preferred early grotesques over geometric typefaces, like Erbar and Kabel. He chose the light cut for running text, stating that "A bolder face is out of the question because continuous reading matter in bold sans serif is not easy to read".[9] He stuck with his choice even though the print shop was lacking the corresponding italics, substituted in *Die neue Typographie* by a widely spaced regular cut or even by a different typeface. **(fig. 35)** Nevertheless, he was unsatisfied with the available sans serif typefaces:

> There is no doubt that the sans serif types available today are not yet wholly satisfactory as all-purpose faces. [...] Personally, I believe that no single designer can produce the typeface we need, which must be free from all personal characteristics: it will be the work of a group, among whom I think there must be an engineer.[10]

What he meant can easily be understood by looking at the typeface he was working on while writing his book. Universal was a unicase typeface influenced by Herbert Bayer's homonymous typeface. It was based on geometric shapes, had no contrast, and offered alternative glyphs for phonetic signs. **(fig. 36)** This approach also provides an explanation for his typesetting the title in upper case or his business card in lower-case. As Tschichold rhetorically asked in "Elementare Typographie": "why [have] two characters [...] for one sound [...]?"[11]

These limitations do not diminish the value of Aurora, which has been widely used precisely because it is a solid workhorse adapted for projects needing a perfectly working tool, but without great stylistic pretensions. *Die neue Typographie* alone contains at least twelve examples featuring the typeface in various layouts by both the author and other exponents of the movement, not counting examples specifically made for the book.[12] Aurora was one of the first sans serifs produced as a large "family" in eleven stylistic variations. The Weber Foundry slowly developed a number of cuts ranging from light to heavy and from ultra-condensed to extended. **(fig. 37)** Aurora variations were released at a time when sans serifs were making their way into a society increasingly fascinated by cold mechanical precision. This trend was in continuity with what Marinetti had called "splendeur géométrique et mécanique" (geometric and mechanical splendour) a decade earlier.[13]

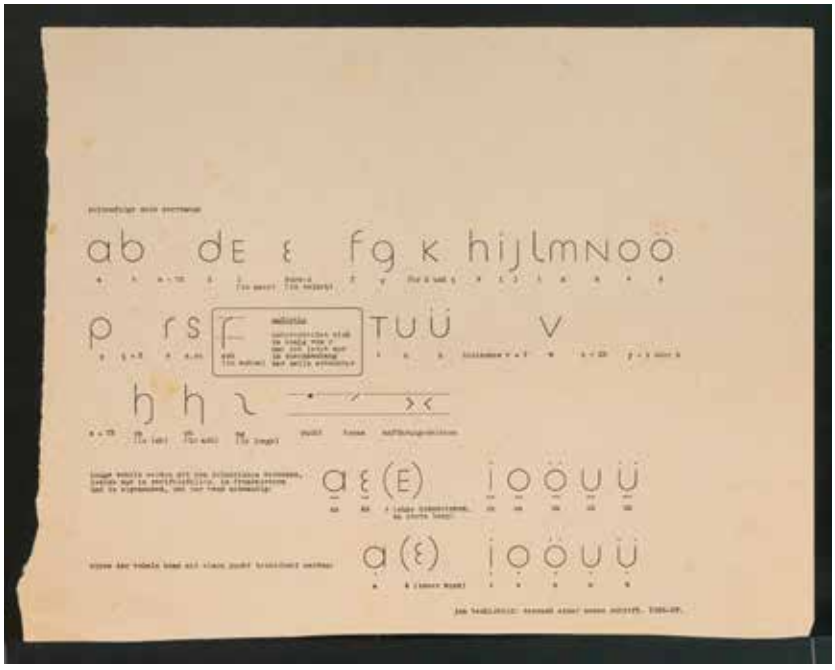
Die neue Typographie was published in 1928, during the *Goldene Zwanziger Jahre* (The Golden Twenties), when Tschichold was only 26. It is a handbook for graphic designers, with strict rules to be followed that reflect his fascination with Bauhaus and Constructivism, but also its social context, including an incredibly prosperous economy. When he was

7	*Ibid.*: 73–74.
8	*Ibid.*: 75–76.
9	*Ibid.*: 75.
10	*Ibid.*: 73–74.
11	"warum für einen laut [...] zwei zeichen [...]?", *Typographische Mitteilungen* 1925: 198.
12	Tschichold 1928: 99, 131, 136, 139, 141, 143, 146, 149, 150, 152, 153, 223.
13	Marinetti 1914.

Typographische Revolution

Ich unternehme eine typographische Revolution, die sich vor allem gegen die idiotische, zum Brechen reizende Auffassung des passéistischen• Gedichtbuches mit seinem handgemachten Papier, seinem Stil des 16. Jahrhunderts, verziert mit Galeeren, Minerven, Apolls, großen Initialen, Schnörkeln und mythologischem Gemüse, mit seinen Schließen, Motti und römischen Ziffern richtet. Das Buch muß der futuristische Ausdruck unseres futuristischen Gedankens sein. Besser: meine Revolution wendet sich unter anderem gegen die sogenannte typographische Harmonie der Buchseite, die im Gegensatz steht zu dem Fluß des Stils, der sich in der Seite kundtut. Wir werden, wenn es not tut, auf derselben Seite 3 oder 4 verschiedene Farben und 20 verschiedene Schriften anwenden. Zum Beispiel: *Kursiv* für eine Aufeinanderfolge ähnlicher und schneller Sensationen, **fett** für die Nachahmungen heftiger Töne usw. Ein neuer Begriff der typographisch-malerischen Buchseite.

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fig. 35 Italics substituted by a different typeface in *Die neue Typographie*, 1928, p. 54.
Photo by Niccolò Quaresima

fig. 36 First drafts of the typeface Universal, Jan Tschichold, 1929.

fig. 37 Different cuts of the typeface Aurora Grotesk, C.E. Weber Type Foundry catalogue, Stuttgart, date unknown.

fig. 38 The Haas Foundry's Normal-Grotesk, 1953. Modified glyphs are printed in red, and the original Wagner & Schmidt version is printed in black only below.
Photo by Stephen Coles

finally able to work on the re-edition of his text in 1967, Tschichold annotated a series of corrections, as if the wiser and older Jan was in conversation with his younger, inexperienced self. His notes demonstrate how time had softened his radical stance that denied beauty in favour of efficiency. For example, alongside the speculations about the future of typefaces reported above, he notes: "The situation today is quite different. Univers [...] is one of the best sans-serif, and is what I dreamed of in 1928".[14] Following this indication, the 1995 posthumous English translation of *Die neue Typographie* was indeed composed in Univers – by that point available in digital – and offset printed on matt coated paper. This choice created both a perfect continuity with what the author would have desired, but also an anachronistic friction by using a typeface that had not been created when the book was written – almost as if an effect had been used to describe a cause. Philosophical and artistic considerations have a repercussion on the discipline and, in turn, (type) design reflects them through small changes in the tension of the curves and the proportions of the letters. Typefaces reflect the time in which they were printed through their shapes, but also through their printing techniques and materials. Their combination creates a specific atmosphere. This is one of the strengths of *Die neue Typographie*: every detail of the book transparently represents the era of renewal and redefinition in which it was written.

Revivals

In the different books, catalogues and specimens I consulted, dating from the 1910s to the 1950s, Aurora, its siblings and cousins appear frequently. In the 1950s and 1960s, Nebiolo's version, Cairoli, suddenly featured in Pirelli advertisements conceived by designers such as Armando Testa and Laura Lamm. In 1964, the typeface made a notable appearance again in the Modernist canon, when it was used by Bruno Munari in the first edition of *La scoperta del cerchio*.[15]

Typefaces cast by different foundries were sometimes different in minute details not even perceivable to the human eye. Conversely, they were sometimes reworked completely. One example that stands out is the Haas Foundry's version, which it cast as Accidenz Grotesk (later spelt Akzidenz Grotesk) in the 1910s, adding a fifth medium weight in 1943, and then reworking the design in 1953 when the typeface was already less popular and its art nouveau, unbalanced proportions were already feeling outdated. This updated version with a more contemporary feel was named "Normal-Grotesk". **(fig. 38)** Going back to my initial concerns on revivals, we could wonder whether Normal-Grotesk was already a revival of Aurora Grotesk or an upgraded version. Regardless, the foundry decided to change letter shapes to make the typeface catchy again on the market. Designers were keen to find more modular, smoother typefaces matching their taste for optical corrections, precise values and balanced geometry. These changes in proportions made it "contemporary" again, and this revision of Aurora could be seen as an anticipation of what would soon happen with the design of both Univers and Helvetica.

14 Jan Tschichold, "Revisions to *Die neue Typographie*", 1967, quoted in Tschichold 1995: xii.

15 Munari 1964

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Revivalism or Referencing
Matthieu Cortat-Roller and Gilles Gavillet in Conversation with Davide Tomatis

As any type designer will know, working on a revival implies a series of decisions concerning the delicate balance between historical references and contemporary design. In my attempt to shed light onto this practice, I turned to Gilles Gavillet, founder of the Optimo Digital Foundry – which is currently licensing my Metodo revival – and Matthieu Cortat, head of the Master in Type Design at ECAL. Our discussion touches on topics ranging from the value of historical references in digital typefaces to the transformative nature of revivals. We also delve into the collaborative aspects of type design and its evolution in a rapidly changing design landscape.

Davide Tomatis — Nowadays, revivals are becoming more frequent. On the one hand, it is normal to rely on historical models in type design, on the other perhaps it can also become a narrative structure describing and selling a typeface. How much value do you give to the historical references of a digital typeface?

Matthieu Cortat-Roller — I'm not sure it is becoming more frequent. It is certainly reassuring for both the designer (legitimacy) and the customer (historical reference), but I do see a tendency among type designers to take a distance from the notion of revival. People speak of fonts "based on" or "inspired by" rather than "revivals" strictly speaking. This movement is quite healthy I think, as it shows that people get more confident about their own productions and need less "historical support" from a model in order to be good enough to be released. Sure, the principle of revival is a marketing narrative when it comes to selling "traditional" fonts in a crowded market. However, I don't think it is an indicator of the quality of the font.

Gilles Gavillet — I don't see revivals as a single marketing narrative, or at least not for the typefaces I am interested in. Over the last 25 years, digital tools have enabled designers to revive typefaces that had vanished for historical, technical, and commercial reasons – or even because of their poor early digitalisation. From baroque typography to industrial headlines fonts, through extensive research, some sleeping beauties that were not available reappeared on the market and will continue to raise a legitimate interest from a contemporary audience for their intrinsic design qualities.

This has established a working model – both in terms of design process and communication – that often counterbalances a certain creative vacuum among type designers, and that ends up producing self-referential clones. So, among the plethora of "new" typefaces reclaiming erudite historical

references, few actually add something conceptually or formally interesting. In the end, it is design relevance, and not historical relevance, that matters.

DT — In my opinion, a digital typeface – even if it is a precise and faithful revival – is always an alteration of the original source, because it passes through a translation process, transferring a drawing from lead to coordinate geometry. Do you think a revival is interesting when it is a reinterpretation of the source or as a tool to reproduce exactly the same feeling?

MC — Feelings are subjective. You can ask ten designers to do a typeface revival, asking them to capture "exactly the same feeling" and you will still get ten different results. It is necessarily an alteration. Even double: contemporary designers reinterpret forms made by their predecessors, but so do contemporary viewers. People today don't read the same way as they did in the 16th or 17th century, or even thirty years ago. So even a perfectly matching revival would miss the point of making revivals. Typography is a cultural artefact (there is absolutely *nothing* natural in it), so, like any cultural artefact, it ages, it changes, and the perception of it changes as well.

GG — If we talk about revivals, I think it should aim for both: to grasp the DNA of an original design and reinterpret it with today's tools for today's requirements. Obviously, the sources often require design-guessing and searching for an objective *Werktreue* (fidelity) is relatively vain. But looking for the precise essence of a drawing and bringing its core identity to a new context of usage is what makes a revival potentially interesting. This is a different creative position from conceiving a typeface as a formal synthesis of historical forms – which can be just as interesting. Even though in the end the typeface is an autonomous product that must be aesthetically self-sufficient.

DT — In the *Die neue Typographie*, Jan Tschichold wrote: "Personally I believe that no single designer can produce the typeface we need, which must be free from all personal characteristics: it will be the work of a group, among whom I think there must be an engineer".[1] Speaking about a typeface designed by a group, the work done by the Nebiolo Foundry for the Forma project immediately comes to mind.[2] Long meetings with all the most renowned Italian graphic designers sitting for hours around a table to discuss what the project should have been. In the end, it sounds like a storytelling stratagem again. Can type design really be un-authorial?

MC — I think Tschichold did not even consider in his quote the people in the type foundry, who were actually producing the fonts based on the drawings made by the designer. Any lead type had to go through multiple persons, from the punch cutters to

1 Tschichold 1995: 73–74.

2 Forma is a typeface developed by a team of designers at the Nebiolo Type Foundry in the 1960s, which included Aldo Novarese, Bruno Munari and Franco Grignani. The designers' aim was to develop a "universal" typeface.

the founders, needing an entire paper, ink and printing industry to produce the text that he considered made by an *author*. Still today, it is easily possible to forget all the people involved in the *authorial* making of a type form, which can go from the person who coded the software you used to draw (providing automatisms you don't notice when drawing), to the school teacher of your young age who told you how to trace a letter form. The image of the designer-author isolated in the ivory tower of his own mind is very romantic and dated. In reality, creations happen by contact with other individuals and/or other works. A single mind never produced anything. This can be a storytelling stratagem indeed, but so is the opposite approach, focusing on the individual genius with a unique signature. As a designer, you are part of a network, whether you want it or not does not make any difference.

GG — For me, the collaborative process of typeface development does not diminish the central role of the designer. Beyond the impact of tools and techniques, I think that designing typefaces is fundamentally about aesthetic choices and personal taste, and the intrinsic quality of a drawing. Even if it is the outcome of a collective context (a type foundry, an art director, or a client's brief), the quality of a project always relies on the vision and curves shaped by its designer. This is even more appreciable today, with so many skilled professionals repeating endless variations of the same ideas. There is a lot of noise, and fortunately some distinct projects still stand out thanks to the designer's point of view.

> **DT** — I have the perception that *Die neue Typographie* defines a moment when graphic design started to be mapped out as a precise discipline with strict rules to be followed. And that's probably what Modernism is, after all: a method to work efficiently, a commercial efficiency. During his life, Tschichold changed his mind and refused this way of seeing the discipline, but somehow, I feel it is still relevant today. In a period when design has to be fast and efficient, there is not much time to lose on decoration. Is this why it is getting so common to design custom typefaces? To base an entire identity on the simple use of a typeface?

MC — Yes, this stage of Modernism happened at a time when the word "graphic designer" was starting to get used. It was a time when the profession emerged, and when it was still difficult to convince clients to pay for a service (design) that used to be included in the printers' fees. One way of convincing people was to say: "Design is art". That was the attempt of the entire Art Nouveau movement. Another way was to say: "Design is science", and to support this, strong rules and radical statements were helpful. In the second part of Tschichold's life, he may not have felt the need to have this engineer's approach to be legitimised in the position of designer.

About the second part of the question: being fast and efficient is still the focus of practice. Isn't it a defining feature of capitalism? Saving on production costs to generate income. Our economy is just as capitalist – or rather, more so – than that of *Die neue Typographie*. Having said this, I don't know if it has a relation with the use of custom type as the main tool for corporate identities.

GG — The antagonism between modern efficiency and artistic quality feels obsolete to me. The boom of custom typography has more to do with technology and the omnipresence of typography through screen usage in our everyday life, starting with smartphones. Typefaces are now rendered so precisely that more and more people have become aware of their power in visual communication, and typography is now increasingly regarded as one of the core assets of any brand identity – for small and large companies alike.

MC — Maybe people do notice the screen rendering quality of smartphones. They certainly are constantly flooded with images. So, a communication based only on images, with a basic system font, is no longer noticeable. Images are not enough. That is also a reason why brands and graphic design firms are interested in custom fonts nowadays.

DT — Type design is more democratic today, it is certainly faster. It's not sci-fi anymore to think that Artificial intelligence will soon start developing fonts. Will it create the most neutral typeface because it was designed by a machine? What will be the task of the type designer at that point?

MC — Is it still anyone's goal to design the most neutral typeface? If the purpose of creating new fonts is all about efficiency and productivity, then I think we should just leave it to the machines. I don't think any type designer went into this professional path for these reasons. It is for the pleasure of creating and drawing. I came across a Twitter post recently, in which architect Karl Sharro claimed: "Humans doing the hard jobs on minimum wage while the robots write poetry and paint is not the future I wanted".[3] I don't know what the task of a type designer will be in the future. But I can imagine that soon after you have AI-generated fonts, "fully hand-made" fonts might have an extra value. It takes time, energy and imagination to produce good stuff.

GG — It will certainly redefine many paradigms in the contemporary type industry. Some parts of the type design process are extremely time-consuming without offering much pleasure in return, so it will be interesting to see what AI has to offer.

Regarding design itself, I am more concerned about how it will affect intellectual property and copyright on an international scale. The lack of protection towards type design already undermines the work of type designers and foundries, and AI will take it to a new level.

DT — Do you see the personality of Aurora and Normal Grotesk in Metodo, even if it's a loose reinterpretation and not a faithful revival?

MC — I don't really care nor mind seeing the personality of Aurora and Normal Grotesk in Metodo. Sure, there is some. I'm rather interested in seeing Davide Tomatis's personality in this. Because Davide Tomatis is a contemporary designer, who reflects the present time and has contemporary ideas about the time we are living in. Of course (some) design-

3 Sharro 2023.

ers of the past were good and showed distinctive personalities. But they belonged to their time. Imagine your young great-grandfather travelling through time and discussing with you. I think you would be horrified by his view of the world. He would probably sound racist, sexist and anti-Semitic to some extent (everyone was, at that time). There would be things you consider normal that would shock him, and vice versa. Even though you might recognise some shared common cultural traits, you live in different worlds. Aurora and Normal Grotesk come from a different world. There is no point in attempting to revive their personality.

DT — What was Optimo's interest in publishing and commercialising Metodo?

GG — Metodo is a substantial evolution of a series of early Modernist typefaces and some elements of Aurora and Normal Grotesk still resonate in some shapes, but this is secondary indeed. It is a very sophisticated design that captures the specific physicality of the modern metal type in a contemporary digital typeface. From headlines to text size, this feature provides a subliminal substance to words and overall visual texture. This raised our interest in publishing it, as it was addressing something not yet covered by the Modernist typefaces in our library. Since then, it has been used in some beautiful projects and I always enjoy seeing how its aesthetics interact with the different contents it encounters, from art books to digital brands.

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In Continuity with History

François Rappo in Conversation with Davide Tomatis

In this insightful dialogue with the type designer and my mentor François Rappo, we delve into the goals of Jan Tschichold's *Die neue Typographie*, which encompassed both technical literature aimed at industrial workers and technicians, and a Modernist manifesto shaping graphic norms and aesthetics. The conversation delves into the historical and contextual frictions surrounding this shift, but also touches on the social implications of design, the emergence of graphic design as a profession, and the dynamics of the graphic design industry in early 20th-century Germany. Moreover, François Rappo shares his perspectives on the revivals of various design disciplines and their role in contemporary practice. He highlights the complexities of type design revivals, the challenges in translating historical typefaces into digital formats, and the sense of appropriation that can arise when engaging in such design endeavours.

Davide Tomatis — What do you think was the main goal of *Die neue Typographie*?

François Rappo — It was part of a technical literature very specific to Wilhelmine industrial Germany. On the one hand, it targeted an audience of skilled workers and technicians and aimed at fostering a *Weiterbildung* (continuing education) through specialised monthly magazines and practical handbooks. On the other hand, of course, it was also a Modernist manifesto. *Die neue Typographie* is usually perceived primarily as a manifesto, while its link with this trade literature is less emphasised. As such, it is an interesting combination of aesthetic statement and pragmatic description of the newly formulated "DIN 476" graphic norms (defining paper size standards). It's a mapping of the graphic media from the perspective of an early *typografischer Gestalter* (typographic designer). My feeling is that Tschichold was already the perfect go-between, something that made him famous: being able to follow the avant-garde stream, being one of the first graphic designers as we understand it today, and trained to deal with the design of all forms of printed media.

DT — Having printed the book in Aurora Grotesk, Tschichold later said he was not satisfied with the contemporary typefaces and the long-dreamed of Univers. The English edition was later set entirely in Univers, potentially because they did not have a digital version of Aurora, but also in response to Tschichold's statement, even if the choice is historically inaccurate. Do you think this is too much of a friction?

FR — An English, French or other translation of this book was quite challenging! To render the tone of the very "apodictic" approach in the German context of the time was no easy thing. Maybe it would have been better to choose a solution like your re-publication of Alfa-Beta by Aldo Novarese, where you did a facsimile reprint, with an accompanying booklet containing the translations. Which results in a definitely different object. It's strange today to read the discourse of young Jan Tschichold directly in English and French. I remember Robin Kinross made an interesting statement comparing Le Corbusier's *Vers une architecture* with Tschichold's *The New Typography*. Not *Eine neue Typographie* but *Die neue Typographie*.

Le Corbusier proposed architecture as a global culture, his book was much more in dialogue and conversation with history, industry, technical products – the breakthrough and tradition.

But that was Tschichold, you know, he was such a purist! I knew people who met him. The father of one of my colleagues, a book designer from Basel, told me a little anecdote: Tschichold had designed a sign for a hospital in Basel. He was on the site, in front of the building, directing at a distance how to space the letters properly – for hours and hours – and the team of technicians went mad. But sure enough, the spacing was perfect. And it would have made a nice video!

DT — Was he too radical?

FR — It's history. Today, as an essay, *Die neue Typographie* is perhaps a niche subject: interesting for the niche of emerging graphic designers. In Tschichold's intentions, one can see both the momentum of the new aesthetics and something of the power of the Leipzig printing industry – the most powerful graphic industry in the world in 1914).

Again, *Die neue Typographie* was part of trade publications – like *Typographische Monatsblätter* in Switzerland, for example, which was not even available in normal bookshops. To receive the *Monatsblätter*, you had to subscribe or be a member of one of the trade unions. There were strong networks behind these publications: printers, machine manufacturers, publishers, all kinds of technicians, engineers, artists involved in the printing industry. These were very dynamic publications in which *Weiterbildung* meant keeping updated on both highly technical evolutions and the trendiest aesthetic changes. Typically, these networks received support and partnerships from both the industry and from the state.

DT — I remember that during a lesson you said: "When architects don't get enough commissions, they write architecture books, but type and graphic designers rarely do". Do you think there are any books that we can compare to *Die neue Typographie*? Perhaps Eric Gill's *Essay on Typography*, which is from the same period?

FR — Yes, it is interesting to compare *Die neue Typographie* with Gill because the latter was more concerned with the social impact of the new aesthetics, its social value, the position of the (new) graphic designer in the industrial production process and what it meant for the other workers. This connects Gill with publications of renewed catholic circles, French philos-

opher Jacques Maritain, for example, linking contemporary art, applied art with everyday life, simplicity, authenticity, and a touch of handicrafts of magic value.

We focused on graphic designers, but in this growing business there were also other actors approaching the field from a scientific point of view: market studies, mass communication studies, people from the humanities and the sciences joining the advertising field. Let's think about Johannes Weidenmüller and his his agency Werkstatt für neue deutsche Wortkunst (Workshop for new German word art) about Wilhelm Ostwald and his colour system for the industry, as well as his early format system for graphic arts, or *Weltformat* (world format), still in use in Switzerland.

Early 20th-century Germany was in a period of great development in visual design: there were strong advertising agencies, global visual strategies for cities and companies, and corporate design. Huge billboards and neon signs were covering the cities, a landscape you can see in many movies of the time. See for example the graphic design of Wilhelm Deffke. It was a very dynamic field in Germany, maybe more advanced than anywhere else in the world, and Jan Tschichold was riding that wave.

DT — Do you think Tschichold was better trained in advertising than in type design?

FR — On type design I cannot say, but he had trained intensively in lettering and what we understand today as art direction. He became the assistant of his teacher Walter Tiemann. He was among the first to have this new training as *typografischer Gestalter* (typographic designer). The first in the field to be able to tell a printer something like: "I am the specialist for any design. You are supposed to be dedicated to production. I am the designer – the creative part is my business". This was a new position in production. And, again, Leipzig had the most important printing industry in the world, more important than America.

DT — During his lifetime, Tschichold changed his design methods and opinions quite radically.

FR — Not so much in terms of design choices, but in terms of definitions for sure. He had an exceptionally comprehensive education in book design. I don't really know the context of his early twenties, when he chose to dress like a Bolshevik and become an avant-gardist. But was it not also a strategy? I am sure he always kept an eye on the other tricks he had up his sleeve. He followed the latest trends while still using exquisitely historical typefaces – a very nice style he developed in the 30s, mixing modern sans serif with 19th century British Script, in beautifully balanced asymmetrical layouts. Tschichold developed different strategies in his discourses for different times and contexts, but in his design he remained quite faithful to the same core values.

DT — What do you mean by "revival" and why is that an interesting practice to you? Does the practice of "revival" also apply to other disciplines?

FR — Revival and history are (critical) tools and possible strategies in fields like architecture (see Peter Eisenman with Giuseppe Terragni), music, literature, fashion design or even cuisine. They are sensors of disciplines playing with tradition and repertoire. History can inform contemporary practice in many ways. In the 1990s, revivals were firstly a way for me to learn to draw by looking at the history of the discipline and to understand how to properly develop an effective text typeface. Before the digital era, finding information about these topics was a challenging task. In the 1990s, I was curious to track back the "Modernist taste" that was familiar to me in the 1970s, trying to have a better view about its crisis – it was a postmodern time then... To get a kind of perspective on the Modernist typography, so familiar in Switzerland, to try and understand its potential, I designed a kind of imaginary timeline running from Didot to Theinhardt to Gerstner. It was primarily for personal study, but occasionally I released some of these digital interpretations for commercial purposes.

DT — What is interesting in the Aurora typeface from your perspective?

FR — Aurora Grotesk stands out as an original design among the sans serifs breaking any links with historical grotesques, both regarding its ductus[1] and stroke modulation – unlike many 19th-century grotesques, which kept historical stylistic elements rooted in Neoclassicism or in the Didone). It is one of the first successful designs based on a modular structure, keeping an interesting complexity with its mix of curves and end strokes. Aurora was also among the first designs to be developed and cut with accuracy in a consistent family. Its italic is a slanted Roman including some nice refinements in its details. It is still a challenge today to translate these drawings digitally.

I think the designers in the 1950s were keen to find more modular, smoother fonts matching their taste for optical values and contrasts. I guess the revised version of Aurora could be seen as an anticipation of both Univers (in terms of modularity) and Helvetica.

DT — Susan Sontag said that "To photograph is to appropriate the thing photographed".[2] Does it apply to type design as well? Do you feel this sense of appropriation when designing a revival, or a typeface that relies on strong historical references?

FR — When you take a photograph of a lamp, you don't have to own the lamp. A picture of a lamp is a visual experience per se. My interest in trying a revival of a typeface was mainly to "learn by drawing"; to learn both a repertoire and the fine-tuning a text typeface. And to test the potential of a font – yes, maybe also to develop something like a feeling of appropriation.

I was also interested in exploring the visual potential of certain forgotten typefaces. Twenty years ago, the original design of Helvetica – the nice medium weight – was no longer available, and nobody was very keen

1 "Ductus" is a term used in calligraphy to describe the layout of letters and the gestures made by the nib when writing. It refers to the direction, number and sequence of strokes necessary to create letterforms.

2 Sontag 1977: 174.

on Helvetica. Do we remember the mainstream taste back then? The "Helvetica bashing"? I digitised a single cut, that medium weight, and released it as a free font for a small network. The font gained a lot of success and interest. Appropriation? Yes, you feel you're becoming part of the project. And as a result, you bring back into your – our? – visual environment something that was missing. Helvetica still conveys the image of being "universal", being a quasi-generic style. Nevertheless, each of its designs has its own flavour. It's a bit like cooking, you can buy a pizza – which is also a kind of generic, "universal" thing, available around the corner, but sometimes in a good pizza there's something special: is it cheese? A well-chosen herb? Or was it even a little mistake in cooking? It's unique and part of a repertoire. You are part of that process, working alone on a typeface, but also part of a community, sharing and fostering values – the past and contemporary taste.

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Visual Essay

Nicolas Polli


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ЙНЕЙШЕ
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DIE MÄRCHEN VOM PARADIES
VON KURT SCHWITTERS UND KÄTE STEINITZ
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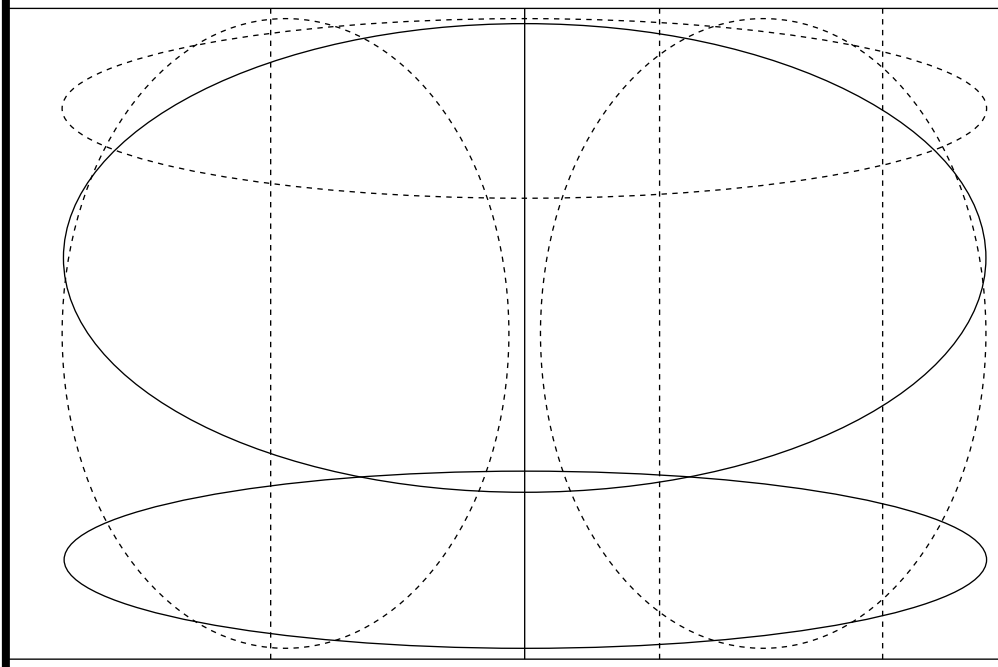

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43
43 The infinite movement, chromatic.
INTERNATIONALE AUSSTELLUNG
NEUER THEATERTECHNIK
KONZERTHAUS
UNTER MITWIRKUNG DER GESELLSCHAFT ZUR FOERDERUNG MODERNER KUNST
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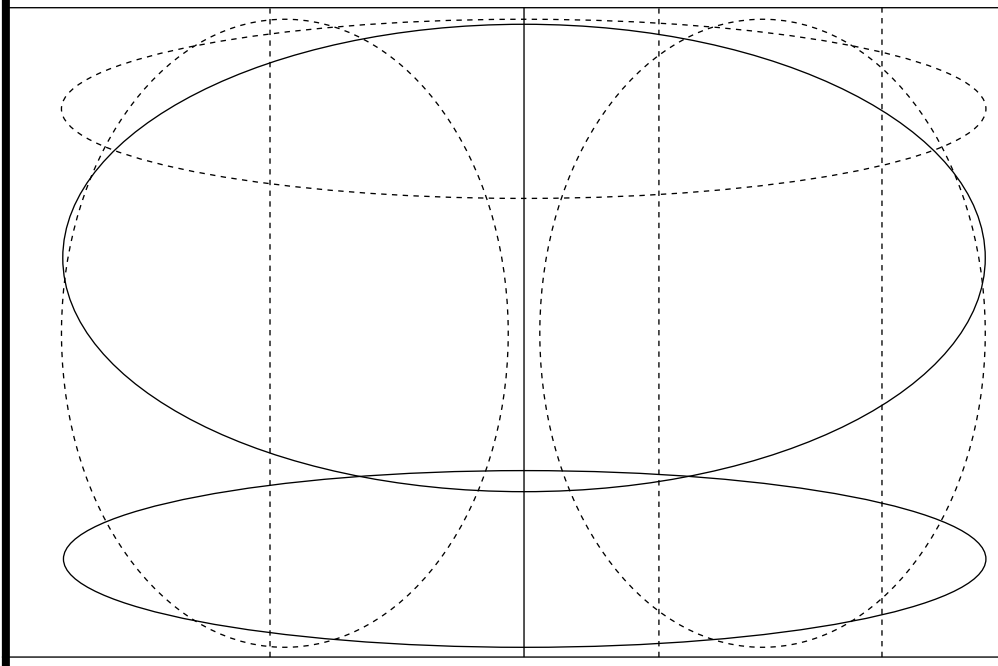

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Die Maschinen und Kinos wurden vorgefunden; aber das Mechanische, Dynamische und Kinetische zu einer empfindsamen Sensation zu bringen, um das Auge und die Anschauung zu lenken, ist eine Tat, und diese ist erst im Anfangsstadium.
Die Bewegung oder Relativität fühlen wir auch gebannt in dem Gefüge der Hohlräume und Mauern der Baukomplexe und Strassen, in den Kompositionen der Maler, in der Reklame und Typographie wie in allen Gestaltungen des neuen Geistes, die an sich keine Bewegung aufweisen.
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Iwan Tschichold,
Leipzig:
DIE NEUE GESTALTUNG.
1



APPENDICES



Contributors

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Full professor at ECAL/University of Art and Design Lausanne (HES-SO), where he leads the Applied Research and Development sector since 2016. He holds a PhD in Design Sciences from University IUAV of Venice. Besides ECAL, he teaches at SUPSI in Mendrisio, Switzerland, and at Design Academy Eindhoven, The Netherlands. Among his publications, *Carlo Scarpa. Casa Zentner a Zurigo: una villa italiana in Svizzera*, with Giacinta Jean and Roberta Martinis (Electa, 2020), and *Olivetti Identities. Spaces and Languages 1933–1983*, with Davide Turrini (Triest Verlag, 2022).

Gilles Gavillet
Head of the graphic design studio Gavillet & Cie and of the Optimo Type Foundry. Following his studies at ECAL/University of Art and Design Lausanne (HES-SO), Gilles Gavillet worked for Cornel Windlin in Zurich for a few years, before moving to Geneva, where he now lives and works. In 1998, he co-founded Optimo and since then has been directing the foundry's operations. In 2001, he established his studio specialising in editorial and visual identity projects, predominantly working in the cultural sector and with international clients. Gavillet has been teaching at ECAL since 2008. He has received many awards for his work, including the prestigious Jan Tschichold Prize in 2006 for his contributions in book design and the Grand Award for Design in 2012. His work has been featured and exhibited around the world. From 2015 to 2021, he was the head of the jury for "Die schönsten Schweizer Bücher" (The Most Beautiful Swiss Books) competition.

Vincent Levrat
Vincent Levrat grew up in the Swiss countryside. After completing with honours the photography school of Vevey, he pursued his path to ECAL/ University of Art and Design Lausanne (HES-SO) where he obtained his bachelor's degree in photography, winning the Prix Elinchrom in 2018. He is currently based in Paris, sharing his time between personal projects and commercial work. His photographic work has been shown in a variety of collective exhibitions such as the Prix Photoforum Pasquart in Biel, the Swiss Design Awards in Basel, the festival de Mode et de Photographie de la Villa Noailles in Hyères and the Festival Circulation in Paris.

Nicolas Polli
A photographer, graphic designer and educator from Switzerland, Nicolas Polli (b. 1989) enjoys shifting between personal and commercial matters. He holds a master's degree in Art Direction from ECAL/University of Art and Design Lausanne (HES-SO). His photographic work has been exhibited nationally and internationally, notably at l'appartement – Espace Images Vevey, Photoforum Pasquart in Biel, Espace Arlaud in Lausanne, Museum Brot in Ulm, Verzasca Foto Festival, Gibellina Photoroad, Coal Mine Winthertur. He published two monographs: *Ferox the Forgotten Archives 1976–2010* (Skinnerboox, 2018) and *When Strawberries Will Grow on Trees, I Will Kiss U* (Ciao Press, 2020). He won the Swiss Design Award in 2018 and 2020.

François Rappo
Trained as graphic designer at ECBA, Ecole cantonale des beaux-arts Lausanne, he designed several typefaces, including Didot Elder, Theinhardt Grotesk, Genath, New Clarendon, and Plain Grotesque. His portfolio includes projects for *Vogue Hommes International*, *The New York Times Magazine*, ICA Institute of Contemporary Art, London. From 2001 until 2007, François Rappo was head of the jury of "Die schönsten Schweizer Bücher" (The Most Beautiful Swiss Books) competition, and a member of the Swiss Federal Design Commission. He taught typography and graphic design at ECAL/University of Art and Design Lausanne (HES-SO). François Rappo was the recipient of the Jan Tschichold Award in 2013.

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Davide Tomatis lives and works in his hometown of Turin, Italy, after obtaining a Master's degree in Type Design at ECAL/University of Art and Design Lausanne (HES-SO). He is part of the management of Archivio

Tipografico, one of Europe's largest typography archives and printing houses, structured as a cultural association organising events, courses and collaborative projects to preserve and reconceive the importance of typographical knowledge. He also works in the field of graphic and type design as a founding member of Studio 23.56 and teaches typography and printmaking at Politecnico di Torino and other institutions.

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The Sources and Characters of Jan Tschichold's *Die neue Typographie*

Edited by
Davide Fornari, Chiara Barbieri, Matthieu Cortat-Roller

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Martin Søberg, Davide Tomatis

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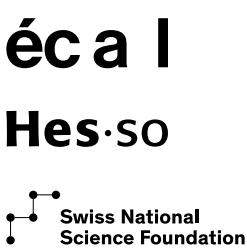
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