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4th Yr Vis Comm Thesis for Degree

ILLUSTRATIONS

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<u>TEXT</u>

THE NATIONAL COLLEGE OF ART AND DESIGN

EXPERIMENTAL AND ARTISTIC TYPOGRAPHY
AT THE BEGINNING OF THE TWENTIETH
CENTURY AND THE ORIGINS OF MODERN
TYPOGRAPHY

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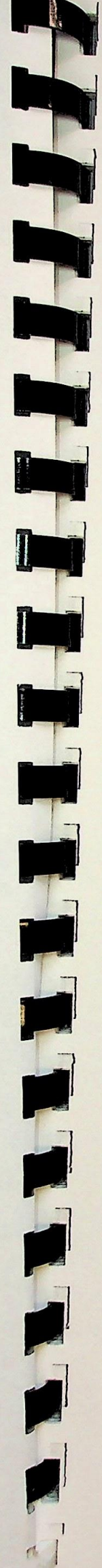
BY

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ILLUSTRATIONS (BOOK 2)

# INTRODUCTION

This thesis is an examination and analysis of the work of artists active at the beginning of this century. These were artists who used typography to express their ideas and artists who turned to typographic design and research.

It is concerned with how the vocabulary of Typography was changed quite profoundly at this time due to their efforts and responses to larger Social, Technological and Art Historical changes that were taking place in society. It examines why these artists turned to typography as a medium to communicate their ideas, the conditions that made it possible for their discoveries to be rapidly assimilated into the work of advanced designers, eventually adding new dimensions to the vocabulary of Graphic design. This thesis examines how the language of typography was expanded from limited traditional formats that had been used since the Renaissance, to completely new ways of communicating using typographical elements. It concentrates on a number of artists who best illustrate the innovations and experiments of the time.

Artists were chosen rather than designers because it was artists involved in a number of disciplines who through their experimental work sowed the seeds of modern typography. It was mainly designers who discovered their work and refined it.

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The final section of this thesis examines the dynamic impact
these artistic typographers still have on the graphic designers
of our time.  These designers seem to be continuing the experimental
spirit of these earlier artists.  Their work is further pushing the
boundries of graphic design and blurring the lines between it
and so-called fine art.

CHAPTER 1

THE BEGINNINGS

WHAT IS TYPOGRAPHY?

In his book "Le Mouvement de L'espace" Andre Bellegue defines
typography as "the relationship between occupied space and empty
space.  The occupied space is the typographical material and
illustrations used to occupy that given space.  It can be type
faces, rules, text illustrations, half-tone reproductions or
photographs." [1]  In this essay, this is the definition wide and
vague though it may be that acts as a starting point.

Typefaces are readable symbols that come in many different types,
shapes sizes and weights (e,g, bold, medium, light, serif, sans
serif, universe, helvetica).

Rules (the term given to lines of varying thickness), symbols, or
drawings can be used where necessary to give structure to a piece
of type setting, to emphasise, to increase understanding, or for
effect and decoration.

The empty space is the surface over which the type setting is
distributed and it also represents the various spaces that determine
the correct relationship with the typographical elements.  The correct

relationship with the typographical elements.

Typography is communication and should clarify the meaning of the
message and help convey it to the viewer.  The discriminating
combination of typographic elements should do this.

Typographic elements have to be legible to communicate a message
but also their optical effects and their relationships to each other
should reflect the content of the communication.

Most professional typographers are intent on getting a message over
to an audience as efficiently  as possible by making the forms as
legible as possible.  There are and have been artists and experimental
designers who have used typography creatively and who have not had
legibility as  their primary interest.  Their concern was for the
communication of a personal idea, a philosophy or an attitude.  These
experimental and artistic typographers then used the typographic form
to visually reflect their artistic ideas.

INNOVATIVE AND EXPERIMENTAL TYPOGRAPHY

What is the main difference between an experimental typographer and
an innovative typographer?  According to Wim Crouwel in his essay
"Experimental Typography and the Need for the Experiment"[2]  the main
difference would be that the latter is functional and the other is not.

Experimental typography is a form excercise which is completely
rooted in a modern trend in art.  It is primarily self-expression.
This art form was used in the work of painters, poets and designers
in the first period of the great art revolutions from about
1910 - 1920.

On the other hand innovative design is functional in that it attempts
to find new and better formal typograpical solutions to graphic
design problems.

The most exciting experiments in  typography started at the beginning
of this century.  They came in with and as a part of the art
movements of Futurism, Constructivism, Dadaism, De Stijl and others.

These graphic experiments reflected the times in that both artistically
and socially society was being changed quite radically, being dragged
into the twentieth century.  At this time a great artistic search was
on to find new forms that would express all the new attitudes.  It
was at this time that the idea of a closer integration of form and
content was expressed in a very clear way in all areas of art and
design including typography.

Writers and poets started to shape their texts in order to express
themselves more clearly and in doing this indirectly started to
change the form of the printed page.  It should be mentioned that
before the nineteenth century there had been no experimental design

and very little innovative design as typography had not been
considered seriously as an independent form of art.  Most
typographical form in the late nineteenth century did not
reflect its content very well.

In this essay experimental typographers will be dealt with through
the work of artists such as Appolinaire, Marinetti, Tzara,
Schwitters, Van Doesburg, the Futurists and other Dadaists.
Innovative typography  will be examined through the work of
Rodchenko, El Lissitzky, Herbert Bayer, and the Banhaus designers.
There is some overlap  as it was a part of Rodchenko's and
El Lissitsky's personal art direction that they produced functional
utilitarian work rather than the esoteric and personal.

In more recent times the work of the concrete poets, Ditor Rot and
the visual works of John Cage are exemplary of experimental
typography.  On the other hand people like Herb Lubalin, Odermat
Tissi, Carl Gerstner and Wim Crouwel are functional experimentalists.
We also have still working today Wolfgang Weingart and Helmut
Schmid whose work really is both self-expression and problem
solving.  They will be discussed later.

The influence of both groups on each other is of particular interest
to this writer.  This essay will discuss both artists and designers
who were equally innovative in liberating the word image but who
did so for different reasons, confirming this authors view that fine

art and the applied arts should be more integrated.  The cross
fertilization that happened between the different disciplines at
the beginning of this century produced incredibly interesting
new forms and ideas.  As a result, these innovations are still
being used and refined today.  Both groups are equally important.
According to  Wim Crouwell "We sometimes find something very
elementary through the most individual expression, while very
fundamental research could lead to an unexpected grade of
expression."[3]

THE EARLY ORIGINS OF MODERN TYPOGRAPHY

The printing profession was in a bad  way at the end of the 19th
century.  Writing in the "Pioneers of Modern Typography" Herbert
Spencer describes how the profession had failed to recognize and
respond to the fundamental changes that had happened in society.[4]
The rapid growth of industrialization and of mass production had
created demands for a new kind of printing.  Advertisments, posters
for events, cheap books and papers appeared as more people became
literate.  But design had not changed at all.  In fact it probably
got worse.  Printing types had grown bigger and more exuberant but
the printer still clung to a layout based on that of the book.  They
favoured the centered, symmetrical layout whereby everything was
arranged centrally and horizontally on the page.  This had been the
format since the Renaissance.

ARTISTIC PRINTING

In the article "Ideogrammes Lyriques"[5] Stephan Themerson traces
the first departures from conventional typograpical layout back
to the seventeenth century. (Fig. 1) This song in the shape of
a bottle was invented by Charle Francoise Panard (1674-1765). He
must have liked playing with words. These sorts of experiments
were few and far between.

Another interesting calligramme composed in 1866, is a poem in Lewis
Carroll's 'Alice in Wonderland' (Fig. 2). This is an unexpected
experiment and is quite different from the rest of the book. It
received both design and literary acclaim at the time.

However, Mallarmes poetry of the late 19th century probably
represented the first glimpse of modernist ideas in relation to
book design and Typography. Jacques Damuse in "Revolution
Typographique"[6] traces the modern movement in typography back to
Stephane Mallarme. He starts his book with the words of "the
strange poem that appeared in May 1897 in London in the review
"Cosmopolis". "Un coup de des jamais n'abolira le hazard", can be
considered historically as the first shot from the cannon that awoke
the spirit of the modern book".

If the concrete poets were ever looking for a patron saint Mallarme
would be perfect. (Fig. 3 & 4) This poem "Un coup de des jamais
n'abolira le hazard" was composed of seven hundred words on twenty

pages set in a broad typographic range. Capitals, lowercase, roman and italic were used in varying sizes and with a very expressive use of white space. To Mallarme white space was a silence. Rather than surround a poem with white, empty margins, this silence was dispersed through the work as part of the meaning.

Instead of stringing words in a linear sequence they are placed unexpectedly on the page to express sensations and evoke ideas. Mallarme was successful in relating typograhy to the concept of a muscial score. The palcement, weight and size of words relate to intonation, stress (importance) in oral reading and rhythm. The type is arranged according to a composers logic not a compositor's. He experimented with syntax to create a musical effect. The poem is a clever calligramme where Mallarme mixes together two sign systems, the sign system of music and that of written language. It reflects his attitude to oral language, how it should be read out loud and what words should be emphasised. This was done through use of the white spaces, the different weights and type sizes and distances between both the words and separate lines of poetry. This relates to timing. For example in fig, 4 the eye takes a little longer to travel from "C'etait" down to "Ce Serait" than if they were stuck directly under each other which is another part of the compositers logic.

Basically one could say that Stephane Mallarme anticipated the formal and expressive typographic concerns that emerged in the twentieth century and represents a break from traditional typography and layout.

IDEAGRAMMES (CALLIGRAMMES)

A calligramme could be described as an intimate mixing of two sign systems to create something different. Calligrammes are not entirely new, Panards poem in the shape of the bottle (Fig.1) and the poem in "Alice in Wonderland" (Fig.2) were mentioned earlier.

Figs. 5 and 6 illustrate a change in approach. Fig. 5 is an example where two different sign systems (i.e. the pictorial and language systems) are separate - they complement each other and sit politely side by side. However, with Appolinaires ideagrammes (Fig. 6) they intimately unite to become one. The pictorial signs become language signs which become pictorial signs.

Appolinaire was looking at the elements of language and how they work in relation to the usual way a poem is read. Words form the picture and the picture can be read but not in a linear manner. The visual signs of the letters and words form a naturalistic recognizable image and the two make the meaning of the poem. One sees the pictorial image before one actually reads the words and when one reads the words can be surprised at the totality of meaning.

Appolinaire not only plays an unconventional game taking sign systems out of their usual context but also mixes different disciplines. He literally paints pictures with words and makes pictures that can be read. He successfully crosses poetry with painting and painting with typography. His work is playful with much humour and a sense

of whimsy. There is also a strong sense of the surreal this comes across well in his sketches (Fig. 7 & 8) but more so in his type set work (Fig. 9).

Appolinaire was a great poet but we have to give the typographer who set his work credit. Appolinaire apparently took no interest in typography and left the printer to do as he pleased. Appolinaire just did the initial sketch (Fig. 7 & 8) and then gave it over to the printer, whose name was M. Levy to be set. Fig. 8 and Fig. 9 illustrates this. We can compare Appolinaire's sketch for the poem "Il Pleut" (Fig. 8) with the printed result (Fig. 9). The typographers choice of typeface is excellent. His setting is not a lifeless copy of the author's layout but a gentle and masterly interpretation, as a composer would expect from a virtuoso. His printed letters really do give the impression of drips of water trickling down the page. The signs have great affinities with nature. They also have a pathos about them. Is the character crying and are the letters tears? The essence of the poem is brought out by the sensitive use of typograpy. His printed work represents a departure from the traditional centered layout with type gaining the freedom to take up the shape of practically anything which was almost completely new at the time.

In the authors opinion the set version of "Il Pleut" is more successful in getting the authors intentions across.

Appolinaire's work is a classic example of an esoteric purely artistic

artistic discipline uniting with the applied art of typography
to produce fascinating results.  It shows that any form of visual
expression can function also by complementing another form of
expression.  It explores the relationship between painting and
poetry.  It also represents an attempt to introduce a concept of
simultaniety to the time and sequence bound printed page.

To sum all this up briefly I would say that Appolinaire was
innovative in getting completely away from linear reading typography.
He experimented with sign systems and figurative typography and
this idea has been used in commercial graphics many times since
Fig. 10 was designed in 1987.

FOOTNOTES

[1] Andre Bellegue, Le Mouvement de L'espace, (Paris, Polycolor a cachan 1984) pp 9-11

[2] Wim Crouwel, Typography Today, (Tokyo, Seibundo Shinkosha, 1980) pp 18-19

[3] Ibid  pp 20-21

[4] Herbert Spencer, Pioneers of Modern Typography, (London, Lund Humphries Publishers Ltd. 1969) pp 11-13

[5] Herbert Spencer - The Liberated Page

[6] Jacques Damase, Revolution Typographique, (Paris, Galerie Motte, 1966) p6

FUTURIST TYPOGRAPHY

FREE TYPOGRAPHY

The Futurist artists and poets had interesting attitudes which they
expressed in the form of the printed page.  They burst out with
their angry young man's Futurist Manifesto in 1909 "We are out to
glorify war:  the only health giver of the world!  Militarism!
Patriotism!  The destructive arm of the anarchist, ideas that kill,
contempt for women".[1]

Futurism was a violent reaction against the status quo and the
oppressive weight of the past.  In their manifestos and poetry, war
was mixed up with the idea of revolution.  The Futurists were great
artists and poets but their political ideas were quite foggy and far
too aestheticised and impulsive, not making sense at all.  However,
they embraced modern civilisation and recognized the beauty of
machines.  They searched for new forms to break the limitations of
two dimensions and to express revolution and movement without resorting
to illusionary effects.  The violent incendiary technique of
propaganda which they used was later  widely imitated throughout
Eurpoe by the post-war Dadaists.  They had similarities with the
Futurists in their attitude to language but had social and political
ideas that were the opposite.  Futurist propaganda methods were also

imitated by the constructivists in Russia, and De Stijl in
Holland. Each movement created typographical statements that
formally embodied their advanced ideas and their hand-outs,
brochures and catalogues are sources of experimental and innovative
typographic design. The Futurists were opposed to art for art's
sake and were opposed to typographic innovation for its own sake
as well.

In typography they demanded that form should intensify the content.
In 1909 Marinetti wrote "The book will be the Futurist expression
of our Futurist consciousness (form reflecting content). I am
against what is known as harmony of setting. When necessary we
shall use three or four columns to a page and twenty type faces. We
shall represent hasty perceptions in italic and express a scream in
bold type, a new painterly typographic representation will be born
on the printed page".[2]

This basically could be taken to mean that, visually, Futurist
typography will reflect real modern living in all its discord, noise,
and fleeting perceptions.

Marinetti and his followers produced an explosive and emotionally
charged poetry that destroyed Syntax (the opposite to Mallarme's
poetry) and defied correct grammar (Fig. 11). In this visual poem
Marinetti tried to communicate the simultaniety of perception and
experience of modern life. Traditional sentence structure, grammar
and punctuation are abandoned, as is any semblance of symmetrically

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centred layout or visual order.  Many different sign systems are used, mathematical signs, letters in different sizes and types. Although one cannot see it in the reproduction different colours were used as well.  Fig  12 by Carlo Carra was called a "free word composition".  Futurist poets believed that the use of different sizes, weights, and styles of type allowed them to make painting and poetry out of printing materials.  They saw type as being intrinsically beautiful when manipulated creatively, transforming the printed page into a work of art.

The June 1913 issue of Lacerba, a Futurist magazine, dragged typography properly on  to the artistic battleground.  In it was an article by Marinetti calling for a typographical revolution against the classical tradition.  Harmony was rejected as a design quality because it contradicted "the leaps and bursts of style running through the page".[3]  On a single page three or four ink colours and twenty type faces "italics for quick impressions, bold face for violent noises and sounds"[4] could redouble the expressive power of words.  "Free dynamic and torpedo-like words could be given the velocity of stars, clouds, aeroplanes, trains, waves, explosives, molecules, and atoms".[5]  A new and painterly typographic design called "free typography" was born on the printed page.  Since Gutenberg's invention of movable type, most graphic design has had a vigorous horizontal and vertical structure.  The Futurists cast these constraints to the wind.  Freed from tradition they set their pages with a dynamic, non-linear composition achieved by pasting words and letterforms in place for photographic reproduction.

Their dynamic non-linear compositions reflected their non-linear anti-rational and the anti-logical nature of their poetry. Their poetry reflected experience rather than meditated on it. Sensation, emotions, and behaviours in general are embodied in their art, poetry, and typography with no reference to intellectual frameworks or structures.

The Futurists went way beyond Appolinaire's simple experiments by getting away from legibility and linearity completely in a poetry and typography that could let the viewer experience the sensations of the writer in as direct a way as possible. They did this by welding the type forms into shapes that would reflect the thought patterns (or chaos), feelings, sensations, ideas and environment in a simultaneous manner. One did not read futurist poetry, one looked at it and experienced it. The visual look was completely anarchic (Fig. 13). However, the form profoundly reflects the being of the artist in every sense. While linear typography is by its form objective this was subjective. It was also a radical statement of the experience of humanity in the new industrial society. They frequently used the concept of simultaniety to explain their work and they used it in a visual sense to express concurrent existence and occurence.

MARINETTI

Marinetti was a very influential figure of his time. He inspired people to do things, to take action. Among the people he inspired

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through his poetry, rhetoric, and lifestyle was Il Duce, Benito Mussolini, who said "it is Marinetti; who instilled in me the feeling of the ocean and the power of the machine".[6] Marinetti influenced the editor of a Socialist daily, Avanti, he also influenced the auther of a flambouyant novel Claudia Particella (Cardinals mistress). Marinetti also inspired a number of poets, including, Mayakovsky, who will be discussed later.

Marinetti lived by his philosophy, his poetry and emotional rhetoric reflected it. He say Italy as stagnating in introverted provincialism and culturally in a rut, always looking back to the past glories of the Renaissance.

Judging from Marinetti's rhetoric especially in his references to patriotism, it would be the opinion of this writer that he wanted Italy to be great again. But he believed that Italy must first rid itself of a tradition that was keeping it cuturally provincial before it could embrace modern civilisation wholeheartedly. Hence his encouragement to reject all tradition.

Through his poetry and rhetoric it is obvious that he is an out-and-out fascist with no respect for life or humanity. He was militarist and pro-industry. He saw war as "the only real health giver"[7] and as a way to cleanse society. His love of speed and behaviours like "the aggressive movement, the feverish insomnia, the double-time, the slap on the face and the blow of the fist"[8] points to a certain fragmented

inhumanity.  So also does his glorification of machinery which
seems slightly ridiculous today.  He wanted Italy to be strong
and united and wanted to bring about a new cultural renaissance
but first he had to start to reprogramme peoples conditioning
He tried to do this by propaganding his poetry and rhetoric
to as many people as possible.  He invented propaganda methods
such as throwing leaflets from aeroplanes on to large urban areas.
He held agressive street gatherings, riotous public performances
and poetry readings and also used magazines like Lacerba.  His
poetry glorified what this writer would call hyper-behaviour,
speed, competetivness and psycological disorders such as "feverish
insomnia".  By destroying traditional thought patterns and dis-
organising society's behaviour maybe he thought it could be
reorganised under a new order - an order in which aggression,
speed and competetivness would come first.  Then maybe once again
Italy could become a cultural centre.

Some would disagree with this writer's opinion and say that Marinetti
was merely an artist who reflected his times.  Then why was he so
aggressive in spreading his ideas to as many people as possible
when he could just as well have an exhibition in an Art Gallery?
Why did he establish the Futurists as almost a mass movement?  Why
did he provoke riots at his public performances and recitals?  The
opinion of this writer it that Marinetti wanted to initiate a profound
change in peoples thinking in order to bring Italy into the Industrial
Twentieth Century.

## MARINETTI AND LANGUAGE

Marinetti was very interested in the functioning of words, in handling grammar, syntax and style.  To get his perceptions and express his experiences he often chose to reject  punctuation, grammatical rules and introduced abstract symbolic noises in his poetry.  Marinetti  wrote that "a man who has witnessed an explosion does not stop to connect his sentences grammatically. He hurls shrieks and words at his listners"[9].

2000 shrapnels exploding, dazzling white handkerchiefs full of gold, srrrrrr TUMB TUMB 2000 grenades extended grabbingly crashingly very black hair Zang – srrrrr TUMB ZANG TUMB TUMB the orchestra noises of war blotted out under a note of silence held in the high sky by gilded spheric balloons which watch the shooting[10]

This poem is aurally orientated and occasionally performed accompanied by an orchestra[11].  This rejection  of rules finds a visiual equivalent in his typographic visual poetry where he uses the form of his type to express his experience.  His visual poem "a tumultuous meeting" successfully does this (fig. 14).

This poem was inspired by Marinetti's own experience in the trenches of the first world war.  Written in 1919 it is about the confusion, violent noise and chaos of battle which is exploding

above the girl reading her lover's letter from the front
(you can see her silhouette in the bottom right hand corner).
This is a very interesting graphic image.  The type visually
orchestrates noise and chaos.  For all his right-wing anarchy
Marinetti  to this writer represents the one person who really
kicked open the doors of the print room, wrenching a great
variety of expression from type.  Wild, crude and untamed
yes but all the potential for a new typography exists here.
With his typography one can feel it, hear it and experience it
(but not read it).  Legibility and conciseness is sacrificed
to sensation and expression.

In his aural poetry readings, noise was used as sensation and
communicated a symbolic meaning.  In his typography, illegibility
was not for its own sake but was used for the same reason as
noise was used in his poetry - to communicate experience with
many layers of meaning (it was not an objective piece of
information).

His poetry was completely non linear in conception and multi-
layered with many meanings.  So was his typography which was
turned into a means of pure expression.

To sum up his typographical poetry, using an anarchic mixture
of sign, systems both numerical and alphabetical, his breaking

of all rules of typography, as well as grammar and syntax
and his elevation of the phonetic and the visual, reflect
his experience of living in a highly industrialized Country
at the beginning of the 20th Century. This was a time when
old ideas and forms no longer seemed relevant and new concepts
were rapidly replacing them. His work reflected the violence
and chaos of the city as against the old rural communities,
the brutality of the years in and around the first world war,
the new noises of motor cars, bombs and machinery. It
reflected the subjectivity and relativity of this new world
and the destrution of the old symetrical layout, could be
seen as a symbolic execution of this old world and in embracing
of new values. Another reason why he may have chosen typography
as a means of expression could be that, printed matter represented
the stability and limitations of traditional thought. By
upsetting this symmetry Marrinetti could express a profound
doubt in its relevance and subversely express a need to destroy
it and the thought / behavioural patterns that were embodied
in it, however here I could also be infringing on Dadaist
territory.

With Marinetti typography became a medium through which, ideas
sensations, emotions, ways of behaving and experience could be
expressed.

FOOTNOTES

[1] Umbro Appollonio, _Futurist Manifestos_ (New York, Viking Press 1973) p43

[2] Ibid p45

[3] Herbert Read, _A Concise History of Modern Painting_ (New York, Praeger, 1959) p115

[4] Herbert Spencer, _The Pioneers of Modern Typography_ (London, Lund Humphries Publishers Ltd. 1969) p9

[5] Philip B. Meggs, _A History of Graphic Design_ (London, Penguin books Ltd. 1983) pp150-152

[6] Stephan Themerson, 'Ideogrammes Lyriques' _Typographica 'New Series' 14_ (London, Lund Humphries, 1966)

[7] Joseph-Emile Muller/Ramon Tio Bellido, _A Century of Modern Painting_, (London, Methuen London Ltd. 1985) p115

[8] Ibid

[9] Philip B. Meggs, _A History of Graphic Design_, (London, Penguin Books Ltd. 1983) pp150-152

[10] Stephan Themerson 'Kurt Schwitters on a time-chart' _Typographica 'New Series' 16_ (London, Lund Humphries, 1967)

[11] Idea taken from a television documentary on Channel 4 in November 1987 called _Futurism_

## DADAIST TYPOGRAPHERS

Seven years after the emergence of Marinetti's initial manifesto,
in a different part of the world, near the end of the First World
War another group started doing similar things to what the
Futurists were doing but their ideas made them move in the
opposite direction.  Their art like that of the Futurists had to
be young, new and integrated all the experimental attitudes of the
Futurists and Cubists.  It was international, and they hated
chauvinistic nationalism and the resultant systematic massacre
of modern warfare.  Writing in the Dada Diary Hugo Ball expressed
it like this "The bankruptcy of ideas having destroyed the concept
of humanity to its innermost depth, the instincts and hereditary
backgrounds are now emerging pathologically"[1]

In 1916 Dadaism was born.  It came into being through a disgust
with the society that produced the war.  They wanted a sweeping
away of all attitudes that led up to it.

Herbert Spencer in his book "The Pioneers of Modern Typography"[2]
states that the Dadaists parodied the values of a bankrupt society.
They used the weapons of ridicule and shock to demonstrate the
absurdity of established values.

Dada represented a progression through the amalgamation and development

of all the advanced artistic ideas that came immediately before.

Their poetry, like the poetry of the Futurists, killed syntax and ignored grammar. It destroyed the structure of language in an attempt to express new 20th century perceptions and feelings, and to ultimately subvert and change the way language is used, thus modifying people's behaviour.

The Dadaists also utilised the Cubist technique of collage, using discarded bits and pieces. But Kurt Schwitters, especially in his Merz pictures composed of rubbish delved even deeper into the waste paper basket than the cubists had. Schwitter's Merz pictures, the first of which he produced in 1919, and the works of John Heartfield, Hannah Hoch and Hausman are fantasies in which reality was juxtaposed with the absurd. They indicated the potentialities of photomontage as a graphic medium. This technique was later to be used with great impact in commercial design, advertising and propaganda.

Tristian Tzara edited the periodical _Dada_ in 1917 along with Hugo Ball, Hans Arp and Richard Huelsenbeck. Dada explored sound poetry, nonsense poetry and chance poetry. Tristian Tzara wrote a steady stream of Dada manifestos and contributed to all major Dada publications and events. Dada was strongly anti-art and had a strong negative destructive element in it. It rejected all tradition. It sought absolute freedom, and this is reflected in the movements, graphics and typography - which for all its negativity produced some

incredibly fruitful innovations in graphics.

Writing about the Dada movement in his essay <u>Kurt Schwitters</u>
<u>on a time chart</u>, Stephan Themerson suggests that the Dadaists
were rejecting and rebelling against war and decadence in
European society  against  the shallowness of blind faith in
technological progress and the inadequacy of religion and
conventional moral codes.  Their rejection of art and tradition
enabled the Dadaists to enrich the visual vocabulary of Futurism.

Their synthesis of spontaneous chance actions with planned
decisions allowed them to further rid typographical design of
its traditional precepts, creating a very new innovative expressive
and playful attitude towards type.  Dada continued Cubism's concept
of using letter forms as concrete visual symbols and not just
phonetic symbols.

Duchamp's proposition that art and life are both processes of
random chance and willful choice[4] is reflected in the typography
of the group.  In spite of the claim that they were not creating
art but were mocking and ridiculing a society that had become insane,
several Dadaists produced meaningful visual art that contributed to
the history of typographic design.

The illustrative technique of photomontage, the technique of
manipulating found photographic images, to create jarring
juxtapositions and chance associations, found its parallel

relationship in Dada typography Fig.15.  A jarring effect is
caused by the use of different sizes, type faces, fonts,  In Fig.
15 and Fig.16 there is a very unconventional use of typographic
furniture, exclamation marks, commas and so on.  The Dadaists
sometimes completely ignored the way people would normally read
type on a page.  In Fig. 17 letters run horizontally, vertically,
diagonally or in graceful arcs.  In Fig. 18 bars and the
direction of lines of type give structure and lead the eye
around the page.

In Dada typography there is usually an incredibly inventive mixture
of type faces from extravagent 19th century Fat faces with strange
ligatures to early austere sans serif faces.  However, Dada
typography is usually legible (unlike some Futurist typography)
with words connected by a sort of free association of direction.
This is very different  from the Futurist bomblasts of type but no
less innovative.  Fig. 19 is a poster by Ilya Zdanevitch for the
play Party of the Bearded Heart.  This poster to this writer
represents a great milestone in the history of typographic design.
It is completely assymmetrical with the main weight of the text
concentrated at the top and along the right hand side of the poster.
It is fresh, full of humour and fun to look at.  It has no
pretensions to art but does embody an attitude.  This poster is
actually legible and is full of surprises through the combined use
of over forty typefaces.

The most striking thing about this poster is that it is very

experimental and even today's designers and typographers still find fresh inspiration in this type of design.

Many designers today still mix outrageously different typefaces within each word of a sentence and it still looks fresh (Fig.20 and Fig. 21).  The Dadaists did this fairly arbitarily as typographers still do today.  It forces the reader to examine the structure of the word as it is harder to read and also makes one examine each letter form separately.  Fig. 22 is a journal cover for The Bearded Heart (1922) and shows a casual organization of space.  The woodcut images go well with the big chunky 19th century wooden typeface.

This poster works very well as all the elements fit together in a very contemporary manner.  These "found illustrations" are randomly dispersed about the page with no particular communicative intent.

This poster reminds this writer of the Pentagrame design agency logo (Fig.23).  However, in this case the woodcut illustrations play a vital part in the design.  Old woodcut designs are combined with type, with each illustration being a syllable of Pentagrame working on the same phonetic principal as Egyptian hieroglyphs and when pronounced together sounds like Pentagrame.

Dada pointed the way to a totally liberated and expressive typography.  There is no trace of tradition in their best work, there is no symmetry, or centreing.  It is totaly anarchic yet is very legible

and is fun to look at with its witty use of what typefaces were available.

Fig. 24 is a poem by Hugo Ball, a sight and sound poem with a different typeface for every sound. The typeface was meant to replace man's logical nonsense with an illogical nonsense.

Fig. 25 is the result of the amalgamation of three Dadaist talents, Kurt Schwitters, Theo Van Doesburg and Kate Steinitz. It is a page from the book Die Scheuche Marchen (The Scarecrow Marches)[5] In this modern fairy tale for children the text and the illustrative images are one. It is full of humour. The images were created and printed completely from what was available in the printing press. Images and text are united intimately. The one I like the best is Fig.26, when B literally overpowers X with verbiage. Type is no longer passive as it was in traditional typography. It was not overtly active. It screamed, kicked, shouted and laughed but refinement would come later

## KURT SCHWITTERS

Fig. 27 is an early Dadaist poem by Kurt Schwitters. In it he separated the word from its language context. This poem was intended to be seen as pure visual form and read as pure sound. Intuitive but highly structured typographics grew out of these early experiments.

Constructivism became an added influence on Schwitter's work
after he made contact with El Lissitzky and Theo Van Doesburg
who invited Schwitters to Holland to promote Dada.  From 1923-1932
Schwitters published twenty-four issues of the periodical Merz.
Fig. 28 is the cover of Merz.  It has a strong Dadaist feel to it.
All was not chaos however as Schwitters continually searched for
alternative ways to present his sound and vision poetry (Fig. 29).
One reads page 2 both up and down the page, the enormous page
number acts as a form in itself.

In page 3 (Fig.29) Schwitters uses bars to organise the type.  In
Fig. 30 type runs both horizontally and vertically around one of
Schwitters Merz collages.  Schwitters still uses dingbat hands and
arbitary woodcut illustrations to direct the eye or emphasise
something.

Advertising and typography was the subject of Merz II (Fig. 31).  One
can see there is much more order in these than in earlier Dadaist
examples of typograpy.  However, the design is still quite intuitive
and innovative.  Although there is no real 'style' or order, one can
perceive a search for one, and a willingness to experiment using
rules, arrows, illustration and type to divide the space in an
asymmetrical manner.  There is none of the rollicking typography
one finds in other Dada publications.  The composition of this cover
is made up entirely of horizontals and verticals and points to
Schwitters coming slightly under the influence of the De Stijl
movement.  There is an increasing tendency to structure information

using rules and blocks of type. A tendency for simplification
and a more refined assymetrical composition is the result. The
whole page acts as a field of tension on which typographical
elements can be placed in meaningful relationships with each other.
It was printed in the colours which have the strongest graphic
impact: red and black on white.

It should be noted at this stage that Schwitters was first and
foremost a fine artist as have been all the people mentioned so
far and his role as an innovator in typography cannot be separated
from his work as a fine artist.

Dada was conceptually a very negative and destructive movement.
The Dadaists were concerned with the destruction of all traditional
art forms and of society as it existed at the time. This philosophy
was reflected in their typography. They saw the traditional centred
way of organising text as embodying traditional thought patterns
thought patterns that brought about the First World War. They
believed that by using these forms a typographer gave credence to
the society that produced this war. So printing was treated with a
subversive contempt, with all its traditions, typographical rules
deliberately disregarded. However, Dadaist typographers, having
laughed at every printing rule still produced some very relevant
typographic work and ideas. They introduced play, a loose
experimental attitude and the rule of chance to the typographic
process.

FOOTNOTES

[1]Da Hugo Ball, DaDa Diary (London, John Calder, 1963) p14

[2]Herbert Spencer, <u>The Pioneers of Modern Typography</u> (London
Lund Humphries Publishers Ltd. 1969) pp15

[3]Stephan Themerson, 'Kurt Schwitters on a Time Chart' Typographica
'New Series' 16 (London, Lund Humphries, 1967)

[4]Michael Sanouillet/Elmer Peterson, Marcel Duchamp 1887-1968
(London, Thames and Hudson, 1975) p30

[5]John Elderfield, <u>Kurt Schwitters</u>, (London, Thames and Hudson Ltd.
1985) pp128-140

## DE STIJL TYPOGRAPHY

As mentioned previously, Theo Van Doesburg was a friend of
Schwitters. Van Doesburg invited Schwitters to Holland to
lecture on Dada and to promote his own ideas.

Van Doesburg was an unusual artist in that he had fingers
both in the Dadaist pie and the Constructivist (De Stijl)
one. He was the initiator of the De Stijl movement, and
was an innovative typographer / designer in this movement
which was dedicated to the creation of new aesthetics. A
man of tremendous energy, he designed and wrote for De Stijl
magazine and at the same time under the pseudonym of Ik Bonset
designed a magazine called Mecano which published experimental
poetry and typography. (This will be discussed later). He
managed to combine two opposing tendencies in art, one which
was concerned with the dissolution of the traditional bourgeois
conception of art, the other concerned with the creation of a
new aethetic.[1]

The De Stijl movement was set up in the summer of 1917 in Holland
by painters Piet Mondrian, Bark Van der Leck and architect J.P. Oud.
The founder and guiding spirit was Theo Van Doesburg. Of these

members, Van der Leck appears to have been the first to paint flat geometric shapes of pure colour. In addition Van der Leck was creating graphic designs with simple black bars organising the space and the information. He was already using flat shaped images before the movement was formed (Fig 32).

Fig 32 is one of a series of layouts for the poster in Fig 33. In this, Van der Leck struggled to bring order to the design by dividing the space into rectangles. In the actual poster (Fig 33) one sees flat shapes. Heavy black lines divide the space into boxes and geometric sans-serif all suggest that this poster was a prototype for later De Stijl designs.

The De Stijl movement was very idealistic and quite different to either the Futurists or the Dadaists. Its nearest link would have been Cubism. Mondrian's art evolved from Cubism into a pure geometric abstraction. Mondrian and his colleagues believed that the World War was sweeping away an old age. Science, Technology and Political developments would usher in a new era of objectivity and collectivism. This attitude was in the air in Europe during World War 1 as philosophers, scientists and artists realised that pre-war values had lost their relevance. The new reality was scientific theory, the rhythms of the modern city and mechanical production.[2]

De Stijl art promoted objectivity. They wanted to purify the work of art from subjective personal whims. The content of their work was universal harmony. The basis of De Stijl work, whether in architecture, sculpture, furniture, painting or typography was the rectangle, the use of black, white, grey and the primary colours, red, blue and yellow. No diagonals or funny angles were permitted, only horizontals and verticals. "Beauty arises from the abosolute purity of the work, the purification of art from representing the natural world from a dependency on external values."[3]

The small magazine De Stijl was edited by Theo Van Doesburg from 1917 until his death in 1931. In its design and use of typography this magazine's form directly reflected the aims and design ideas of the De Stijl movement. It also spread the theory and philosophy of the movement to a larger audience. De Stijl advocated the absorbtion of pure art by applied art. The spirit of art could then permeate society through architecture, product and graphic design. Vilmos Huszar designed the early covers of the De Stijl magazine. In Fig 34 we see how the arrangement of the setting, the typeface and the illustration (which is a logo) reflect the philosophy and aims of the movement. This cover looks traditional as once again order has reasserted itself and a fairly symmetrical one at that. The type and illustration are separate but complementing each other. However

it is also different, certainly order has reasserted itself
but a much more austere one than any traditional typography,
with a distinctly twentieth century edge to it.

The whole design is based on the rectangle / square.  The
overall format is off-size.  It is a square and within this,
surrounded by huge white margins, is set the typograpic matter.
It is set in a vigorous order based on the rectangle shape with
only horizontals and verticals allowed.  The logo and title were
designed by Theo Van Doesburg.  They were constructed from a
common and open grid of squares and rectangles.  The words of
"De Stijl" are made up of vertical and horizontal rectangles of
the same width complementing the logo.  This is very similar to
some of the paintings of the movement including Van Doesburg's
own work.

This logo is registered perfectly with the type which was designed
by Huszar.  The type is tightly compacted into a block that echoes
the shape of the logo and the overall shape of the setting.  The
overall effect is one of a very clean, concise piece of typography
- a typography of order, where everything on the page is in harmony
reflecting the new aesthete promoted by De Stijl.  There are no
diagonals.  This is a rigid arrangement of elements into a
harmonious whole.  Curved lines have been eliminated, sans serif

typography was favoured.  Red was favoured as a second colour
in printing because of its graphic power to compete with black.
Fig 35 and Fig 36 are more covers designed by Vilmos Huszar.
In Fig 35 restrained typography is used on a cover which marked
the death of Appolinaire (1918).  Information is organized into
tight legible rectangles.  These reflect the overall shape of
the page.  The generous yet restrained use of white space the
bars and the simplitcity in the arrangement of the type, gives
them a feeling of calm, of contemplation and serenity, which
to this writer corresponds to the feeling one gets when looking
at a Mondrian painting.  In Fig 36 Huszar presents a beautiful
study of a positive and negative figure ground, spatial relation-
ship.  Again only horizontals and verticals are used as design
principals.  Van Doesburg also designed an alphabet which graphically
mirrors the painting and aesthetic of the movement (Fig 37).  This
design uses the square as a rigorous module for the alphabet.  A
harmony of form is achieved, however, the banishing of curved
and diagonal lines diminishes character uniqueness and legibility.

In some of Van Doesburg's posters he hand drew and rendered the
lettering (Fig 38).  In this poster he splits the word section
into two parts to make way for Internationale Tentoonstelling.
The lettering is quite eccentric looking and reminds this writer
of some of the typefaces which emerged much later in the 1960's.

Van Doesburg comprehended the liberating influence of Dada and
collaborated with Kurt Schwitters on an number of design projects.
He contributed poetry and design to Dadaist periodicals and made
cover designs for a periodical called Mecano which was Dadaist
both in content and in style of presentation.  Fig 39 shows a
very interesting, unconventional and inventive use of letters.
One reads 'Mecano' by going from one letter to another in a
clockwise direction with bars connecting the letters and
leading the eye around.  The subsidiary text echoes this arrange-
ment by being placed on each wall of the rectangle.  The letters
of 'Mecano' are alternately upright, arranged sideways or upside
down.  All this forces us to look at each letter as an indiviual
form.  One also has to examine the sound of Mecano and decipher,
so to speak and this reflects the content of the magazine which
is experimental peotry and typography.  In the middle is a decora-
tion, a cogwheel which has mechanical conotations.  "3 rouge" is
arranged diagonally.  The writer's own opinion of this design is
that it is a beautiful design, spontaneous, clever, fresh and
playful, while at the same time getting the necessary information
across.

The publication itself consisted of a single sheet size $12\frac{3}{4}$ x 20
inches printed on both sides in black ink on red paper and folded
$6\frac{3}{8}$ x 5 inches.  Van Doesburg produced an edition every couple of
weeks.  This was and still is quite an innovative way to promote

oneself.

Fig 40 is an example of some of the poetry he wrote for this magazine. It was very visual and the size, weight and style of type became a part of the sound of the poem. Again the visual symbol and the phonetic symbol unite in these poems by Van Doesburg. In the words of some of these poems different typefaces and weights and sizes are used within one word. In the poem of Fig 40 bold and big letters meant a booming shouted sound and a light small face meant a whisper. Designers are still inspired by this use of type.

El Lissitzky's widow wrote years later that during this period periodicals sprouted like mushrooms and, like mushrooms, only had a short existence.[4] One such publication was Ilo edited by Arthur Lehning and published later than Mecano from 1927 - 29. It was both a political, social and cultural magazine. The layout for the first issue was created by the Hungarian Constructivist Lazlo Moholynagy. These layouts are one of the purest examples of De Stijl principals as applied to typography (Fig 41). Fig 41 is a cover design for Ilo magazine. Typography becomes concrete form and texture used with shape, line and measured intervals set in an asymmetrical balance that has clarity of communication and harmony of form. These principals were later to become the

foundation stones for the Bauhaus school of typography and the Swiss typographic school of the '40's and '50's and refined by Emil Ruder.

In Fig 41 we have words running vertically and bold sans-serif number, set into old style serified text, for emphasis.  Bold bars  are placed beside the page numbers and this contrasts with Ilo in huge letters reversed out of black.  All these elements contributed to an excellent modernist design but horrified printers at the time.  Fig 43 is interesting as it is a Dada poem packaged in a constructivist typographic format.  The two opposing art trends are together on the same page.  In this case the overall effect is, that this page is parodying Constructivist order.  The Dada poem is like a wild animal in a constructivist cage.  Fig 44 is a De Stijl cover designed by a Russian Constructivist El Lissitzky in 1922.  This cover is startlingly different to the other De Stijl covers of the time.  In this cover El Lissitzky uses incredible type contrasts in size, and weight in one word.  Like De Stijl he uses only sans-serif.  However, he is much freer in his use of the overall page, using rules set diagonally or vertically to lead the eye around the page.  El Lissitzky will be discussed in more detail in the next chapter.

In summary, this writer would say that De Stijl introduced a new order into typography, one that put an emphasis on clarity. De Stijl typography was very elegant, severe and emphasised the importance of harmony. The page was treated as a whole with text integrating perfectly with any other typographical element. They consiously organised information in a highly structured and objective manner. To this writer De Stijl typography represented the first impulse towards an objective typography that would later be developed in the Bauhaus. Like the Dadaists and Futurists they wanted typography to relect the world in which they lived but because of their constructive attitude (rather than a destructive one) came up with very different solutions. However in all three cases, their typograpy, and the form it took, was completely dictated by their artistic philosophies. In each case it was up to other designers rather than artists to develop these ideas in a more flexible design context and so make full use of them.

FOOTNOTES

[1]Joost Baljea, Theo Van Doesburg (London, McMillan 1974) p93

[2]Mildred Friedman, De Stijl 1917 - 1931, (Oxford, Phaidon Press Ltd, 1982)

[3]Philip B Meggs, A History of graphic design (London, Penguin Books Ltd, 1983)

[4]Sophie Lissitzky-Kuppers, El Lissitzky Life Letters Texts (New York, Greenwich grahic Society, 1968)

THE TYPOGRAPHY OF RUSSIAN CONSTRUCTIVISM

THE INFLUENCE OF ART ON CONSTRUCTIVIST TYPOGRAPHY

Russian Constructivism like De Stijl, wanted to create new
aesthetic principles for an emerging new world, though this
'new' world never really emerged for the De Stijl movement.
For a while, at least, a real social change came about in
Russia.  Both movements had a quest for a pure art of visual
relationships and these quests have remained a major concern
in the visual disciplines during the 20th Century.[1]  One of
these concerns was to apply this new geometric sensibility
to bring order to the printed page.

Both Malevich and Mondrian, the painterly gurus of each move-
ment, used line, shape and colour to create a universe of
harmonious order and pure relationships.  Mondrian wrote in
1919 "that art would disappear in proportion as life gains
equilibrium".  This was a reference to social equilibrium and
indeed when the Revolution occured in Russia, some artists
did give up pure art to concentrate on the applied arts. ….
When they perceived that equality had come about (e.g. Rodchenko),

they set out to unify Social and human values, technology
and visual forms. This unity became an ideal for those who
strived for a new architecture and graphic design.[2]

These ideas found fertile ground both in Holland and Russia
but with quite different design solutions.  Both the solutions
however reflected the incredible optimism and faith in the
future that these avantgarde artists and designers had at the
time.

Both the Dutch and Russian constructivist approaches to graphic
design were more formal and typographic than anything else
going on at the time.  Both were initiated by artists who
saw clearly the implications of Cubism.  Visual art developed
beyond depicting external appearance, into abstract and pure
form.

The shapes and ideas about composing space that developed in
painting and sculpture were also quickly applied to graphic drawing
A spirit of innovation was in the air after World War 1 and
graphic designers were beginning to challenge prevailing ideas
about form and function.

## THE ORIGINS OF RUSSIAN CONSTRUCTIVIST TYPOGRAPHY

In Russia during the war and revolutionary years there was
a sudden explosion of creative art, this lasted from the time
the Czar was deposed until the end of the twenties.  It had
an international impact and influence on 20th Century graphic
design and typography.

After Marinettis visit to Moscow in 1910, Russian Futurist
books, which were experimental both in style and content,
proliferated.  Members of both the literary and the visual
communities combined their talents in the production of these
books.  (this was to become a future of Soviet book production.)
The form of these books, the use of coarse paper and handicraft
production methods, expressed the poverty of a peasant society
and a reaction against Czarist Russia, Fig 45 by David and
Vladimer Barlink, are two pages from a book written by Vladimer
Mayakovsky called A Tragedy .  This book mixes type weights,
sizes and styles in an effort to relate form to meaning.

According to Camilla Gray in the essay Alexander Rodchnko: a
Constructivist designer[3] the Russian art movement was accelerated
by the Revolution because art was suddenly given a social role

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rarely assigned to it. Revolutionary and avantgarde artists, seeing that their position in society could be much more integrated and that they no longer would be just 'clowns' living on the fringes of society but an essential part of it, turned their energies to a massive propoganda effort in support of the Bolsheviks. But in 1920 a deep ideological split developed concerning the role of the artist in society. Some artists like Malevich and Kandinsky argued that art must remain a spiritual activity, apart from the utilitarian needs of society. Led by Vladimir Tatlin and Alexander Rodchenko, twenty-five artists advanced the opposing viewpoint in 1921 when they renounced 'art for art's sake' to devote themselves to industrial design, visual communications and the applied arts, serving a new communist society. These constructivists called on the artists to stop producing useless things and to turn to the poster for "such work now belongs to the duty of the artist as a citizen of the community who is clearing the field of the old rubbish in preparation for the new life"[4]

So are these artists who turned to design, more specifically to visual communications primarily artists or designers? It is this writers opinion that they were primarily designers because they consciously chose to work to briefs and deadlines serving the society of the time. People like the Futurists used design

elements and typography merely to reflet and promote their
philisophical and purely formal and artistic ideas.

EL LISSITZKY

The Russian Constructivists involved in visual communications
produced work that can be called nothing but design. The
Constructivists ideal was best realised by the painter, architect,
graphic designer, and photographer El Lissitzky. Lissitzky
was never a creative artist of the type that seeks to express
a personal vision or to project symbols of personal feeling.
His early influences were Chagall and a little later he came
under the influence of Malevich, his art becoming non-objective.
He evolved an abstract style to which he gave the name "Prouns"
(project for the establishment of a new art). But there was
never anything essentially new in his style. It was a synthesis
of elements taken from Suprematism and from Constructivists like
Tatlin and other Russian painters and sculptors. However, the
whole idea of the movement to which he belonged was to get away
from a personal style and to invent an art as impersonal as the
machine. He saw his Prouns (which were like Maleviches suprem-
atism except with 3d added) as an interchange station between
painting and architecture. This pointed the way to the applica-
tion of modern painting concepts of form and space to applied
design.

Lissitzky saw the October Revolution as a new beginning for mankind. To him, it was not just political but was the beginning of a new period of discovery, of new modes of perception and communication.[5] He saw that art as creation of beautiful objects for private enjoyment was a thing of the past. His social ideas and idealism led him to put increasing emphasis on graphic design. He moved from the position of the traditional artist into the mainstream of community life. Although he created Prouns which were quite similar to Maleviches work, he already was starting to use typographical element in these paintings, and concurrently designed posters, book jackets, letterheads and advertisements.

In Fig 46 "beat the whites with the red wedge", Suprematist design elements are transformed into political symbolism that even a semi-literate peasant could understand. This poster was different to anything produced before.

Rebelling against the restrictions of metal typesetting, Lissitzky often used drafting instruments and pasteup to achieve his designs.

In 1925 he correctly predicted that Gutenberg's system belonged to the past and that photomechanical processes would replace

metal type and open new horizons for design. In the opinion
of this writer he also predicted the use of computer typesetters
which can distort and adjust existing typefaces to achieve a
specific effect.

He reflected graphics and art as an individualistic activity
and said that the designers / artists identity was irrelevant
in an industrial society. This is certainly true for advertising
and the vast bulk of graphic design.

EL LISSITZKY'S MANIFESTO

In 1923 El Lissitzky wrote a manifesto on the typographical
nature of the book, which was printed in <u>Merz</u>, No4, 1923.
Some of the insights are based on very different premises
from those put forward by other artists. This manifesto
however does affirm that form should follow content and
emphasises the completely visual nature of typograpy.[6]

1/ The words on the printed sheet are learned by sight and
not by hearing. This statement affirms the visual nature
of typography.

2/ Ideas are communicated through conventional words — the
ideas should be given form through letters. By this he

means that the visible form of the letters, that make up

a word, and the words which make up a sentence should

reflect the content.

3/  Economy of expression – optics instead of phonetics – the

ideas presented should be purely visual in form and not

mimic sound.

4/  The designing of the bookspace through the material of the

illustrative process blocks, gives reality to the new

optics.  The supernaturalistic reality of the perfect eye.

This basically means that typography should primarily

consider the reality of the physical limitations of what

the eye can and cannot see.

5/  The new book demands the new writer.  Inkstand and goosequill

are dead – the writer should start taking modern technology

into account and start using a typewriter.  It also means

that the writer should start to shape his text typographically

in order to intensify the content.  He is calling for a cross

between a writer and a typographer. At this point it should

be stressed that much of what El Lissitzky said in relation

to typography in this manifesto is pure rhetoric and speculation.

6/ The printed sheet transcends space and time.  The printed

   sheet the infinity of the book must be transcended (the

   Electrolibrary).  To this writer the above statement looks

   forward to a new way of storing information, maybe by means

   of computers.

This manifesto proclaims the visual nature of the book but it

also challenges bookdesigners to be economical, to be direct

and to take maximum advantage of the given technical means

and typographical resources.

Lissitzky wrote in 1919 "I consider that thoughts which we

imbibe from a book with our eyes must saturate all forms

perceptible to the eyes.  Letters, punctuation marks, which

bring order to our thoughts must be studied but in addition

the flow of lines comes down to certain condensed thoughts

and it is necessary to condense them for the eyes too"[7].

By this he means that form should follow content.  To Lissitzky,

language was more than just an "acoustic wave motion, and the

mere means of thought transfererence  In the same way

"typography is more than just an optical wave motion for the

same purpose.  From the passive, non-articulated lettering

pattern one goes over to the active articulated pattern.

The gesture of the living language is taken into account."[8]
He was also interested in improving the structural unity
of books i.e. the paper, the type, and the ink should all
compliment each other.  But he was also innovative, seeing the
emerging new typography as a new area being opened up to
embody thought and speech patterns where one could find
typographical designs originating organically.  He also
stated that readers should demand of writers that they present,
what they write — that the writers ideas should reach one
through the eye and not through the ear.  Therefore typographical
form should do by means of optics what the voice and gesture
of the actor does to convey his ideas.  As with the Futurists
and Dadaists, Lissitzky recognised that social change or
trauma could effect changes in language, construction and style
which in turn would effect typographical form.  He saw post
war Europe "sceptical and bewildered cultivating a shrieking
bellowing language" and saw new developments in typography as
"characterised by a fragmented typepanel by photomontage and
typomontage".  He could have been referring to work by Dadaist
artists.

For Lissitzky, the type was the most important constructional
material in what he called "the architecture  of the book, the

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letterform could give a nuance to the meaning of the words. Combinations of descriptive and spatial (dimensional) forms could focus the attention on a particular word or passage or dialogue".[9]

Lissitsky published his first book in 1922. It was called Of Two Squares (Fig 47). It was intended "to draw all, all children into a thrilling game. Don't read the story, take paper, sticks, your building bricks and put it together, paint it and build it".[6] It's subject was related to his well known poster "beat the whites with the red wedge", (Fig 46). Already in this first book Lissitzky shows his skill in achieving the maximum of expressive effect, with the utmost economy of means. The design of the title page (Fig 48) was based on contrasts which defied the traditional rules of symmetry. The contrasts in type were emphasised by the juxtaposition of red and white. The title went across the page diagonally which gave it some dynamism. The book is organised in the same manner as a cartoon film: all the frames are linked by the uninterrupted movement of simple related figures (shapes) in a sequence which ends in the final page of the red square.

On each page white space is used beautifully; none of the

elements are overstated, with thin bars leading the eye.

Different typefaces are used in words from sans-serif to local Russian typefaces, set in contrasting sizes, styles and weight. Each word is of visual interest and in each, richness contrasts with the large white areas. The overall effect is one of great elegance, Lissitzky jettisoned the old static methods of book design which held type, panel and margins sacred.

LOOKING FOR A NEW WAY TO ORGANIZE INFORMATION

El Lissitzky designed the journal Vesch (object). This was published in 1921 – 22 and was an international journal encouraged by the Government. In it Lissitzky used new design devices – part of the text was printed in three languages. In Fig 49 the black line (printers rule) has to fulfil the important task of articulating the typography. The columns of text in different languages are separated by rules which gradually become thinner and thinner. The third column is demarcated only on its left. The rule having lost its function, dissolves into the field of the page. The thick rules in the margins, of Versch concentrate the readers attention on particularly important sections of the text. In his layout Lissitzky (Fig 50) turns typographic elements to good effect in reinforcing the meaning. One of his fundamental expressive

techniques is the contrast of types. To catch the reader's eye he introduces capital letters in unlikely places or deliberately makes a word difficult to read by using two or three different typefaces in its construction. He shows unusual art in his manipulation of type as form in space in his titles, which are nearly always set in two or three lines. He uses the margins to show the controversial nature of an article or when a point or statement is being made. i.e. the controversial nature of an article is underlined by a heavy question mark in the margin. Large punctuation marks are among the means employed by Vesch to emphasise or make a point.

Fig 51 is a cover of Vesch. Lissitzky often constructed his designs on a dynamic axis with asymmetric balance. Weight is often moved high up on the page and letterforms are constructed of geometric elements. Different letterforms were drawn for each title.

In the layout of Fig 52 Lissitzky is groping for an organisational system of geometric structure and a way to treat type, geometric elements and photographic images as elements in an organisational whole. This design is limited in that one

senses that Lissitzky was not sure what he was doing but
exploring.  The design lacks a coherent grid structure and
has a somewhat crude way of using elements such as rules.
It is still fairly intuitive, functional but lacks any
refinement and looks clumsy.  However he did achieve this
organisational structure in later publications.

THE BIRTH OF EARLY MODERNISM

Lissitzky's reputation as the founder of a new typographic
art was finally assured after the publication of Mayakovsky's
Dlya Golosa ("for the voice") early in 1923 by the Berlin
Branch of the Moscow State Publishing House.  It was
Mayakovsky himself who suggested Lissitsky should design
the book in which the poet included thirteen of this best
known poems - the ones most frequently quoted in public
speeches.  Mayakovsky wanted the book to be designed in a
way that would make it easy to read its texts aloud, hence
the title.  Lissitsky's solution to this requirement was
unusually simple and a stroke of genius.  To help the speaker
find the poem he wanted in a hurry, Lissitzky invented the
principle of the thumb index (Fig 53).

The whole book was designed and illustrated exclusively with

typographic elements. Visual relationships of forms to the
negative space of the page and an understanding of printing
possibilities such as overlapping and colour were important
considerations. Indeed, it is fascinating to look at these
illustrations which are abstract pictures made by the printing
furniture with great contrasts of scale and colour of each
element. These elements are put in very dynamic relationships
to each other. Figurative elements such as danger signs and
dingbat hands are also used. The cover of this book reflects
the contents. In contrast to Vesch cover (Fig 51) constructed
on a diagonal axis, Fig 54 is a rigid right angle. It is
animated by the counterbalance of the M and the circles.
Different type fonts were wed within each word, with some
reading backwards or upside down. However, Lissitzky did not
decorate the book - he constructed the book by visually
programming the total object. He designed a consistent form
for the typography that ran through the whole book. Lissitzky
compared the relationship between the poems and design in
For The Voice to that of a violin and a piano. In contrast
to traditional book design which is based on pictorial
illustration of the text, Lissitzky succeeded in matching the
dynamic of the words with graphic constructions which accompany
the reading aloud of Mayakovsky's verse. For all his
experimentation, however, Lissitzky was opposed to experimentation
for the sake of it and compaigned against a misconcieved

aestheticism and aimless experimentation that led to a divorce
of text and design.

A NEW WAY OF ORGANISING INFORMATION

The Isms Of Art, designed by Lissitzky was one of the most
influential graphic designs of the 1920's. The format that
Lissitzky developed for this book was an important step towards
the creation of a visual programme for organising information.
The three column vertical grid structure used for the text
(Fig 55); the three column horizontal grid (Fig 56) for the
title page; and the two column structure for the contents page
(Fig 57) became the architectural framework for organising the
illustrated pages. Also, the way sans serif typography and bars
are used is an early expression of the modernist style. In
Fig 55 the rigorous verticals separate the German, French, and
English texts. In Fig 55 the horizontals surrounding the
statements on the top left hand side of the page serve to
emphasise the important introductory quotation.

The book cover (Fig 58) is a very striking piece of typography and
closely resembles a poster. The artist probably had in mind the
visual effect of a display of a number of copies in a shop
window. Strong emphasis is put on contrasting sizes and
typeweights in a compact composition. In the title page (Fig 56)
one can see that the design moves towards the asymmetrical

typography standard of the modern movement with its use of medium weight sans-serif type, and mathematical divisions of space, white areas and the use of bold bars/rules. In The Isms of Art there was also a forty-eight page pictorial/ photographic portfolio with pictures of each artist's work and the artist himself. These pages reflected the same grid system as that used in the other typographic pages. Asymmetrical balance, silhouette, halftones and a sensitive feeling to the typographical elements are important design considerations used by Lissitzky. He used large, bold sans-serif numbers to identify the pictures with the captions. The numbers are of such a size that they become compositional elements and express an attitude about number and letters as concrete visual forms as well as verbal signals, an attitude adopted by many later 20th century designers.

This book with its early modernist style prompted and inspired designers like Jan Tschichold to jump of the bandwagon. He was so impressed by it that he wrote a book on the subject, had it published and sold it to printers. It also impressed other pure designers like Herbert Bayer and Mahogy Nagy, who refined and developed Lissitzky's ideas. To sum up I would say that El Lissitsky was working way before his time. He was the first modernist typographer and looked forward to the computer graphics we have today. It was he who first invented the modernist layout and grid. His experimentation and the typographical arrangements

he invented still inspire designers today.

## ALEXANDER RODCHENKO

Alexander Rodchenko was a contemporary of El Lissitzky, a
Communist and a Constructivist. He worked in poster design,
was a pioneer typographer and active in the fields of photography
and film. It is as a designer, particularly in the field of
typography, that he can claim importance as a pioneer in the
creation of a system based on the pictorial discoveries of the
previous twenty years. His chief contribution to typographic
design, and one which ranks among the first examples of the
new typography, is his treatment of the page as an organic unity.
The extreme geometrical severity of his design with its
emphasis on the horizontal, his use of sans serif type faces
and his introduction of photomontage and late of his own
photographic work in the organisation of the page was very
innovative.

He dismissed the idea of "illustration" in a book, substituting
for the old semi-craft combination, design of an entirely mass
produced mechanised order. He innovated photomontage as a new
illustration technique appropriate to the 20th century. Like
El Lissitsky, Rodchenko was involved in traditional art before
going into graphic design. He was a member of the Prolecult
movement - an offshoot of Futurism dedicated to revolution and

the creation of a proletarian culture.  After 1917 they came into
their own, running theatres, having exhibitions and so on.
However, in 1921 Rodchenko abandoned painting and turned to
visual communications because his social views created a sense
of responsibility to the larger society instead of personal
expression.  The year 1923 could be regarded as the starting
point of Rodchenko's career as a graphic artist and typographer.
He also worked with photomontage, book illustration, posters
and advertising.

NOVYI LEF

The years 1923-25 saw the creation of the characteristic Rodchenko
style.  In this year he was appointed design director of the
arts magazine Novyi Lef (left front of the arts).  He established
a design style based on strong horizontal and vertical forms
placed in machine rhythm relationships.  Overprinting kiss
registration and photomontage were regularly employed in Novyi Lef.
Rodchenko delighted in contrasting the bold, sharp hard-edged
block shapes of the letters against the more delicate forms of
photomontage.  Fig 59, a cover of this magazine, is a good example
of the way Rodchenko approached type.  The large letter forms are
simple hand hewn things, often seemingly built up of bold rules
from the typesetters tray.  This bold letterform that he uses is
also shaped by considerations of readability and by a determination
to eliminate all notions of decorativeness and by an aspiration to

convey a technocratic image.  He uses bars and a severe vertical
and horizontal structure (Fig 59).  The logo is printed in kiss
registration with the top half of the letterforms red and the
bottom half black.  Generally the typefaces he used in his
typography were not that of the typesetter at all but were
hand-drawn, despite the fact that this contradicted the
constructivist principal of maximum economy and use of the
relevant technology.

Fig 60 is an example of how Rodchenko combined these typeforms
with image.  On this Novyi Lef cover (1923) a photomontage of
a plane with the Novyi Lef logo drops a fountain pen as a bomb,
assaulting a woodcut of a gorilla which represents the traditional
arts of the Czarist regime.  In the late twenties  he produced
some very interesting  covers for Novyi Lef combining photographs
that he took (Fig 61) himself with his own design and typography.
His photographs were often characterised by being extremely
angled, and taken from unusual views.  Fig 61 combines this
emphasis on angled shots and geometry in his photography with his
assymetrical geometric layout, thus unifying all the elements
into a harmonious whole.

RODCHENKO'S ADVERTISING

Probably the best work Rodchenko produced was in conjunction with
the Futurist poet Mayakovsky.  They joined to become "Advertisement

Constructors". Mayakovsky thought of, and worked out the copy of the advertisement and Rodchenko visualised it. The clients were the state-run businesses who now (1923) had to compete with the new bourgeoisie that came into being because of the new economic policy which allowed some free enterprise. This co-operative effort in which Mayakovsky wrote the slogan and Rodchenko designed the layout produced the series of commercial bills, advertisements and posters on things as mundane as galoshes or as idealistic as the value of health and culture. Mayakovsky took this work very seroiusly as he saw it as "the poetry of the street"[9]. He is quoted as having said "Despite all the poetic ballyhoo, I consider (my advertising slogan),'Nowhere else but in Mosselprom' to be poetry at the highest level of skill". He saw his work as a copywriter as being an extension of his work as a poet. There was nothing casual about how the advertisement constructor operated and there was nothing accidental about their success as an advertising agency. They had price lists for everything. They were also seeing their own prolecult/constructivist theories incarnated - their concepts brought to reality. This kind of work in grapic design, in printing for mass consumption, represented the participation of the artist in the production processes in just the manner that they conceived it.

The generator of everything in Mayakovsky's and Rodchenko's advertisements was the texts. All the advertisement texts were

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vibrant little poems from "For the Voice"[10]. Apparently
Moscovites knew them all off by heart. It was thanks to
Mayakovsky's experience in agitational poetry that his pen
turned out superb advertising texts. The poet divising these
advertisements was an innovator, incessantly working on language
and form, consciously setting himself the task of creating words
"word novelties", "revolutionising syntax", "renewing verbal
semantics", "revealing the posterishness of a word giving
slogan-y lyrics". These are phrases derived from his letters
on Futurism in 1922. In attempting such tasks in his posters
he often hit the nail on the head. Once it got into the hands
of Rodchenko, Mayakovsky's text took on a visual form. The
letters became active and were often the only 'material' from
which the advertising object was constructed. Letterforms were
used in whatever way was most appropriate to serve the idea
within the text. Thus the principal developed, which became
characteristic of Rodchenko's work, whereby typographical
manipulations created a stressed, accented text.

Phrases were split up according to their meaning, their
intonation, their oral rhythm, with each part being given the
visual characteristics of typeface. size and colour appropriate
to its role in the total message.

M. Ankst in his book Soviet commercial design of the 1920's,
in the section on the union of Mayakovsky and Rodchenko.

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says that each word or combination of words was listened to and 'tuned' visually. Finally, the whole typographical construction was 'tuned' within itself and as an overall arrangement of words on the page, hence creating an overall unity. This is what makes Rodchenko's work innovative typographically.

In his book simply caled Rodchenko German Kangnov states that the syntax employed by Mayakovsky was emphatically organised, energetic and agitational. This was mirrored and was embodied in Rodchenko's visual presentation which was characterised by "the insistence on the optimal attacking force of the visual form"[10].

In the process of emphaizing and structuring the typographic raw material Rodchenko used arrows, exclamation marks, rules – every kind of device that could attract attention or create a visual impact. Fig 62 is an advertisement for cigarettes. The text by Mayakovsky (translated) says "Chervonets cigarettes are good to the taste, strong, as strong as pure gold currency! Nowhere else but in Mosselprom"[11]. A chervonet was a form of currency and Mosselprom was a state business. In the advertisement itself note the way some words are emphasized over others, and the use of huge exclamation marks to grab attention. The Diagonal images and type add a certain visual dynamism. Fig 63 is an example of a similar poster on the streets of Moscow, designed

by Rodchenko in 1926.

Fig 64 is an advertisement for Mosselprom's public dining rooms in Moscow: "Everyone needs to have lunch and supper. Where to go? There is nowhere else but Mosselprom. City dining rooms 20 and 34, Arbat Street 24, and the former Prague restaurant at Arbat 2, till 2 am with a variety orchestra". Again we see the use of arrows to lead the eye around and question marks. It is a very strong design.

In Fig 65 he combines photomontage with his use of typography. Note the use of bars to give structure to the advertisement. While working in advertising Rodchenko also designed many other things from book covers to sweet wrapping papers.

RODCHENKO'S BOOK COVERS

The concept of serial painting i.e. a series or sequence of independent works unified by common elements or an underlying structure was applid to graphic design by Rodchenko. Fig 66 is his series of ten covers for the Jim Dollar Mess Mend Books. He used a standard geometric format, printed in black and a second colour for all the covers.

The title, number, and photomontage elements changed with each edition and expressed the unique content of each book.

The standardized elements bring consistency and economy to the whole series. Each design did not have to be developed from ground zero.

In his early designs for book covers the typographic forms dominated, with the exclusion of any decorative feature or figurative pattern and was rendered in an even tone. He kept to orthodox Constructivism and only indespensible elements were used to make covers.

Fig 67 is one of his most characteristic covers. One also could say, a classic from a Constructivist point of view was the cover for the book Mayakovsky Smiles, Mayakovsky Laughs, Mayakovsky Guffaws. As well as the typographical characters he uses a two colour background, thus enlarging the expressive qualities of the image. In 1923 he produced many covers, each of them composed solely of typographical lettering taking up the entire space which was one of the specific characteristics of the Constructivist book (Figs 68, 69). The size of the letters in these covers was in proportion to idealogical import and often occupied the whole page and consisted of two or three strongly contrasing colour tones of a highly legible character. Rodchenko was accused of introducing the methods used for placards into his book designs. This is probably true. There is a uniform style about all the typographic work he produced. This was because he often used the same visual strategies, that he used in his straight forward political propaganda, in other areas of graphic design, such as

book covers and magazine covers.  Compare Fig 70 a propaganda
poster to Figs 71 an 72.  The agitational stance is a characteristic
of all his work from sweet wrappers to decorations for the
Mosselprom canteen.

Although Rodchenko's designs look quite dated today, in them
were all the seeds of the modern movement.  The use of Sans serif
lettering, asymmetrical composition, active typography that
expressed the message, the use of photomontage, and the use of
photomechanical means of printing and of course his emphasis on
visual impact made him a true precursor of modern advertising.


FOOTNOTES

[1]Stephan Bann, The Tradition of Constructivism, (New York, Viking Press
1974)p61
[2]Camilla Grey, 'Alexander Rodchenko:  A Constructivist Designer.
Typographica New Series II' (London, Lund Humphries 1965).
[3]Ibid
[4]Mayomedov Skhan, Rodchenko, The Complete Works (London, Thames and
Hudson, 1986) p135
[5]Sophie Kuppers-Lissitzky, El Lissitzky Life Letters Text (New York,
New York Graphic society 1968) introduction by Herbert Read. pp 7 - 9
[6]Ibid, pp 383-389 essay by Nkhardzhiev
[7]Bojko Szymon, New Graphic Design in Revolutionary Russia, (London,
Lund Humphries, 1972) p83
[8]Ibid
[9]Sophie Lissitzky-Kuppers, El Lissitzky Life Letters Text (New York,
New York Graphic Society 1968) p383
[10]M. Anikst, Soviet Commercial Design of the 1920's (London, Thames and
Hudson Ltd. 1987) pp20-35.

[11] Bojko Szymon, _New Graphic Design in Revolutionary Russia_ (London Lund Humphries, 1972) p83

[12] German Karignov, _Rodchenko_ (London, Thames an Hudson Ltd. 1979)p123

[13] Mayomedov Skhan, _Rodchenko, the Complete Work_ (London, Thames and Hudson, 1986) p140

[14] M. Anikst, _Soviet Commercial Design of the 1920's_ (London, Thames and Hudson Ltd. 1987) pp20-35.

## INNOVATIVE DESIGNERS OF THE 1920'S

All the people discussed so far have made contributions to the
founding of a new typography that was developed further in the
late 1920s and is still being used today but in a more refined
style.  These artists were probably the main pioneers, however,
although much of the creativity in graphic design during the first
decades of the 20th century occured as part of the modern art
movements.  Several designers working independently and the
Bauhaus school made significant contributions to developing
what has been called 'the new typography'.  This writer would
like to discuss two of these and how they helped develop and
spread the modernist style.

## JAN TSCHICHOLD

The designer most responsible for picking up on and developing
theories about the appliation of Constructivist ideas to
typography, and introducing this typograpy to a wider audience
including graphic designers, jobbing printers and typesetters was
Jan Tschichold.  He attended Bauhaus lectures and he rapidly
assimilated the new design concepts of the Bauhaus and the Russian
Constructivists into his work, becoming an excellent practitioner

of the new typograhy.

Through articles and books written during the 1920's he explained
and demonstrated assymetrical typography to a wide audience of
printers, typesetters, and designers thus popularising its as a
style. His work is much less brash in style than the style of
Lissitzky or Rodchenko. Fig 73 is a poster for a film, Die Hose,
1937. The title and photo are balanced asymmetrically and the
typography is designed to align with the angle made by the white
area slashing the red.

Fig 74 is a brochure for his book Die Neue Typographie (1928)
printed in black on yellow. This brochure functioned as a
remarkable didactic example of the principals that he advocated,
which were rules on how to be a practitioner of the 'new typography'.
In it he fanatically advocated the new style saying he was disgusted
with degenerate typefaces and arrangements. The radical new
typography rejected decoration in favour of rational design planned
solely for communication. According to Ruari McLean in his book
Jan Tschichold Typographer[1] Tschichold saw contrast and dynamic
asymmetric design of contrasting elements as expressing the new age
of the machine. Sans Serif type in a range of weights (light,
medium, bold, extra bold, italic) and sizes (condensed, normal,
expanded) was declared the definitive modern typeface. Its wide
range of colours in the black and white scale allowed for the
abstract image sought by modern design. His designs were constructed

on an underlying grid.  Rules, bars and boxes were often used
to structure space, for balance and to emphasise words in a
sentence.  The precision and objectivity of photography was
preferred over illustration.  Tschichold showed how the modern
art movement could relate to graphic design, by synthesizing
its practical understanding of typography and its traditions, with
the new experiments.  It is  also a perfect example of how
initially artistic ideas can filter down to the public.

HERBERT BAYER

Another designer who helped spread the new modernist gospel was
Herbert Bayer.  Bayer led the workshop in the Bauhaus to dramatic
innovation in typography along functional and constructivist lines.
Sans Serif types only were used.  Bayer designed an alphabet that
reduced letters to clear, simple rationally constructed forms
(fig 75).  Differences between letterforms were maximised for
greater legibility.  When he designed this, he believed that
capital letters were not necessary, as he thought two completely
different signs were being used to express the same sound.  Extreme
contrasts of type, size and weight were used to establish a
hierarchy of emphasis determined by objective assessment of the
importance of each word Fig 76.  Bars, rules, points and squares
were used to subdivide space and to unify elements, or to
emphasise.  Open composition on an implied grid and a system
of sizes for type rules and pictorial images brought unity to the

designs.  Dynamic composition with strong horizontals and
verticals are typical of Bayers Bauhaus period.

Later on in his career he designed a very interesting alphabet
in which linguistic possibilities for the future evolution of
the alphabet were explored through the invention of ligatures
that could stand for sounds created by combinations of letterforms
(Fig 77).  The result of this designer's endeavours was the
expansion of the vocabulary of graphics, making it more flexible
and sensitive to different problems.

FOOTNOTE

[1]Ruari McLean, Jan Tschichold, Typographer (Boston, David R. Godine
1975) p30

EXPERIMENTAL AND INNOVATIVE TYPOGRAPHY TODAY

The two different directions that compliment each other and which were defined at the beginning of this thesis and referred to throughout, still exist today.

The first of these two directions is that of the Experimental typographers whose work is personal and esoteric. The other direction is that of the functional experimentalists or innovative designers who improve the solution to a given problem.

A major part of concrete poetry is still pure experimentation (Fig 78). Some of the visual works of John Cage are experimental typography. Fig 79 with its contrasts in letterforms pushed to an extreme, make an interesting visual image. So does Fig 80, a poem in which some sections are printed in inks of differing tones, some dark and some light thus emphasising areas. In the whole poem there are many shades of grey ranging from a black to a light grey. Many different type faces are used ranging from Universe to Bondoni, to Palatino.

The work of Ditor Rot is also experimental (Fig 81). It could be said that these people have their roots in the work of Mallarme,

Appolinaire and to an extent the Futurists and Dadaists. Their
work is purely personal and esoteric.

On the other hand an innovative designer like Wim Crouwel would have
an ancestor like Herbert Bayer whose aims were to improve solutions
to a given problem. Wim Crouwel has designed alphabets for third
generation typesetters, some that would be suitable for such
technology as the cathode ray tube and the TV screen. The type-
face is based on a diagonal-less program with slanted edges
according to writing stokes (Fig 82) and also an alphabet (Fig 83)
which takes advantage of the distortions caused by screening. He
pioneered new methods of layout using two grids independently
(Fig 84). Fig 84 is an alphabet designed so that it can be used
on digital read out screens.

Carl Gerstner, another innovative designer, has experimented and
introduced anamorphose into typography (Fig 85). The use of the
letter N in two directions governs the typographic arrangement of
the poster. The poster is readable from bottom to top. In Fig
86, we have double pages from leser gesucht fur das werk de
Zunkunft Gebrauchsanweisung fu die Zunkfunft der werker, a book
by Markus Kutter, designed by Carl Gerstner. The book is readable
from the back or from the front. In the middle it is necessary
to turn the book. It is similar in its idea to a Merz issue by
Schwitters where the cover is printed on transparent paper and folded
like a Chinese binding.

WOLFGANG WEINGART

More recently produced are the works of Wolfgang Weingart.
Initially Weingart worked under the influence of Emil Ruder,
a hero in classic Swiss style typography.  After Ruder's death
in 1970, Weingart joined Armin Hofman on the Basle faculty and
has been there ever since.

After Ruder's death, he thought that the international style had
become weak and dull.  He rejected the right angle as an
organising principal and achieved a much more intuitive and playful
attitude towards typography with a richness of visual effects.
Some of these were made up, upon confronting a specific graphic
problem, others were like general questions on the nature of
visual communications, others dug out of the histroy of modern
typography, some were happy accidents.  He brought play back into
typography.

He threw out all the rules, ideology and dogma that had been a
part of experimental typography since it started and sought to
reintensify and "Heat up the page"[1].  He has seen it as his mission
to "let type talk; make it lively, integrate it with graphic design
education"[1].  Liveliness is certainly reflected in his own study
work particularly during the first years in Basle.  From 1968 to
1974  Weingart worked with lead type and letterpress systems.  He
consciously sought to revitalise the typography of order and

cleanliness by questioning the premises, rules, and surface appearances that were turning the innovations of Swiss design into an academic style in the hands of followers. In his own words "Swiss typography has developed a rational, clear, solution, a clean way to make clean typography, but it has no future; its not developing. If you can bring more elements in, you bring more life in"[2]

Weingart's experimentation in typograpy has been restless and relentless and being free of most commercial constraints and not having been straitjacketed by the established design schools, he invented and innovated. He questioned everything and experimented with everything. Even traditional concepts about wordspacing and letterspacing that date back to the medieval manuscript were called into question (Fig 87), Why must paragraphs be indicated by indentation? What other ways could be used to divide text visually? To emphasise an important word, a paragraph or sentance he sometimes would reverse it out of a chunky black rectangle. Like the Dadaists or El Lissitzky he is not frightened of changing size or weight in mid-word. He has also more recently started using much more colour which helps "bring more life in"[3].

In Fig 88 there is a decorative almost arbitary, use of curves and black bands. He uses letterspacing with a paragraph that is

partly flush on the left and partly on the right as well. This is a highly intuitive design. In Fig 89 he experimented with diagonal type, with many varying weights of type in each word, either getting bigger with every word or both bigger and bolder. He makes type read diagonally or turn around corners.

In Fig 90 he experiments with form exploration, relating descending bullets to each word (i.e. they get smaller at each word). In each word he explores with inverted lowercase M forms turning them into uppercase B's and E's. Apostrophes combine to form accentuated U forms.

Weingart initiated many of the trends that became commonplace in modern typogrpahy in the late '70's[4]. Methods such as the decorative use of rules and lines, or the repetition of rules often short and diagonal and of varying weights, and such methods as letterspaced Helvetica and Universe reversed out of bands of type, were used by Weingart and were widely adopted later. When asked about the great influence he has had worldwide and more specifically on the Californian 'new wave' he replied "we were making it 10 to 15 years ago, all those funny stepped forms, spaced letters and works, underlining and so on. My idea is to teach not make fashion. The New Wave looks all the same, its all the same vocabulary. My philosophy hasto do with graphic design and in graphic design I work with space"[5].

In Fig 91 he layers different paragraphs with different typefaces, weights, sizes and letterspacings with large black forms.  He combines handwritten text with patterns from a computer read out and paragraphs in different languages.  He also combines different sign systems, mathematical, Greek alphabets as well as paragraphs  that are illegible or bordering on it.  This reminds me of Futurist typography.  Weingart's cover Fig 92 of Visible Language modulated and warped by over exposure in the photomechanical process is scratched and defaced. The typewritten listing of the contents is nearly illegible but this in itself is an expressive graphic image.  It is a very radical thing to create, a typography that experiments with its own legibility especially in the context of it being a functional magazine.  The reason he made some of the words semi-legible probably was to force the viewer to question what is and what is not visual language – to look at the means of creating this language and to test the limits of legibility.  When does a form become and when is it illegible?  When is it functional as a letterform and when is it merely a blob?  Does the blob communicate? Does it create visual interest in reading the content rather than merely leaving it fully legible?  All these are questions that were not really analysed before.

WEINGART'S COLLAGES


In Fig 93 another Visible Language cover Weingart collages over-

exposed words with normal words to create a tactile rhythm.
His work combines the two impulses previously discussed, the
experimental artistic impulse and the innovative design
functional approach.  Unlike the early experimentalists Weingart
is not dogmatic, in fact his attitude is very playful.  When
asked to define his style of typographic design he produced a
list which included Sunshine Type, Bunny Type, Five Minute Type,
For the People Type, Typewriter Type etc.  His sense of humour
and expressive use of language metaphor, to define his work, finds
close parallel in his typographic invention[6].

In the late seventies Weingart moved away from purely typographic
design and embraced collage as an exciting and expressive medium.
He turned his attention towards offset printing and film systems.
The printers camera was used to alter images and the unique
properties of the film image were explored.  These designs are
both personal, artistic and functional.  Fig 94 Weingart calls into
play memories of the museum for this poster.  The image is a
Cubistic kaleidoscope of shifting images.

Fig 95 is a cover for  a Japanese magazine called Idea.  This cover
is a personal expression of Weingart's image of Japan.  Weingart
had never been to Japan but on the cover he combined imagery that
evolved from his idea of Japan.  Mountain fog, the rising sun,
factories and some fragile flowers which, incidentally is a half tone
reproduction, made by putting the flowers directly into the engravers

87

camera, these make up his overall image of Japan.

In figure 96 he pushed his printed collage ideas further, with a new technique of sandwiching or layering images and type, that have been photogrpahed as film positives, creating overlapping textures and complex visual information that unite typography and pictorial images in new exciting ways.

Particular delight is taken in the graphic qualities of enlarged halftone dots and moire patterns that are produced when these dot patterns are overlapped, then shifted against each other.

His design process involves multiple film positives and masks that are stacked, arranged, then exposed with careful registration, to produce one negative which goes to the printers (Fig 97). The end result is a highly inventive work and very free and humourous..

Weingart has initiated a more playful and loose attitude to graphic design which in the opinion of this writer is very much the spirit of modern typography. His dynamic graphic imagery is very influential on many young designers. He could be one of the first typographers to inject a sense of humour and fun into type, these attempts were "made as a joke, to grab the sense of humour, the heart"[7]. He is still working and one wonders what this experimental innovator of typographic design will produce next.

HELMUT SCHMID

One last typographer to be discussed is Helmut Schmid.  He is
both an experimental typographer and a functional designer.

When he talks about his work he strikes one as being a person who
has a deep understanding of the history of changing traditions
in typography.  In his work he is consciously working within
that recent history of changing tradition.  In his work,
typography is visually interpreted, verbal, communication.
Typography is not just for reading, the printed message is
visual.

"To bawl and to whisper, quickly and slowly, all these expressions
of verbal communication.  Reading matter will also have to bawl
and whisper, will have to run and stroll, will have to  emerge
quietly and lovingly as esthetic experiences.  A newspaper will
be read differently than a book.  An advertisement differently
than a poster.  The demands of the visual are so to speak, already
embodied in the content."[8]

Schmid studied typography under Emil Ruder in Basel in Switzerland.
He saw Ruder's typography as being timeless and beautiful, but
thought that the typography of order and cleanliness needed new
life; he saw it as beingrigid with formalisms and plagiarisms.

His attitude  towards type is quite similar to Lissitzky's.  To him

the printed message is visual. He thinks that today visual interpretation is more important than visual transmission because "today we are visually polluted"[9]. One should be able to receive the visual message not only transmit it. Schmid defines this as an interpretation, as an evaluation of content (i.e. discovering the message which has been broke up into letters, each of which represents a thought).

Schmid says that ideally, this should be a close collaboration of form and content and echoes what El Lissitsky said fifty years previously. "The typographic sculpture through its optical effect, should achieve what the voice of the speaker does through his thoughts" El Lissitzky, 1925[10].

SCHMID'S GRAPHIC WORK

Fig 98 contains magazine covers for Grafisk Revy, a Swedish professional magazine. They are very experimental and are meant to express the four dimensions - point, line, plane and space - and variations are illustrated with typographic material.

The covers were designed with three prepared typeblocks, which are moved in several directions in the letterpress. The results are controlled accidents with rhythmic points, with shorter and longer lines, with open and congested areas, and unreadable type, with stasis and movement.

"The dot moves and gives rise to the line, the line moves and produces a plane surface and the plane surfaces come together to create a body."[11]

Fig 99 is a set of four studies for an advertising campaign for a company that produced coloured pencils and crayons. The image is similar in the way it was produced to that in Fig 98. A square typeblock, which repeats the company name is moved diagonally, vertically and horizontally in a circular motion. The image, whcih is pure type, really gives a feeling of the commodity that this company produces. It says 'crayons' the other copy is subsidiary to the image and is placed at the bottom. Visually these works convey dynamism and movement. In the seventies Schmid furthered his experiments in kinetic typography. He produced an experimental booklet using one word 'film' (Fig 100). In it he uses different typeweights, of the universe typeface, as well as straight and wavering lines of type, which are designed to replicate the movement of film. A kinetic effect is achieved by reducing the word film to its smallest component, the dot above the i, and then the line part of the i in the next frame. Then he adds the L, then the f and then the m. The last frame looks like film hanging down statically. One can also go the other way and the reduction to dots looks like the holes on either side of the film strip. In any case it gets the feeling, and the essence of film across. It is similar to what Appolinaire did, in that the result, though just words and signs grouped together, is very true to nature. He mixes pictorial signs with alphabetical

signs, except in this case he moves from the alphabetical sign
to the pictorial sign. Schmid continues the tradition of the
experimental and innovative designer, a quote from him could
nearly sum up what this thesis has been about,

"Typography need not only be visible and legible, Typography needs
to be audible, Typography needs to be felt, Typography needs to
be experienced."[12]

CONCLUSION: EXAMPLES OF HOW TODAYS MODERN DESIGNERS ARE STILL
INFULENCED BY THE EARLY EXPERIMENTERS.

Today's designers are still inspired by the achievements of the
early modernist typographers. They sometimes use their ideas on
design to creat specific effects, or consciously to evoke a sort
of artistic nostalgia or as part of their own design vocabulary.
In any case it is this writer's opinion that the modern posters
illustrated in the remaining section of this essay are basically
updated re-hashes of ideas that go back to the beginning of this
century. They do however also look vital, fresh and visually
interesting.

Fig 101 is a beautiful poster by C. Gassner (1985). He uses type
to create figurative images. It is similar in concept to Kurt
Schwitter's 'Die Schule' (Fig 102) or to El Lissitsky's 'Poems for
Reading Out Loud' (Fig 103). Fig 104 by P. Grosz and J. Strugalla

is pure Dada with its mixture of wooden typefaces, sizes, weights and in the way the words are arranged both horizontally and vertically. Fig 105 by G. Townderich, and Fig 106 by J. Widmer both executed in1985 use this Dadaist arrangement. Fig 107 by B. Monguzzi, a poster advertising a commemoration of the poet 'Mayakovsky' is pure Constructivist. Fig 108 by R. Tissi, looks like an early polygraphic collage by Rodchenko (Fig 109), Fig 110 (1983) by P. Scher a poster for "Rock and Roll Design" is pure Lissitzky (Fig 111). The arbiter of style, The FACE magazine used many constructivist design ideas at a certain period of its existence. Fig 112 contains three double page spreads that demonstrate this through the use of Sans Serif only, mixing type sizes and weights in midword, using typographical elements and symbols such as arrows, bars, exclamation marks and mathematical symbols. They were used to direct the eye, or to express the feeling of a passage, to emphasise a piece of text or purely for decoration. However, these ideas are presented in a much more sophisticated and refined way than they were sixty years ago. Today designers use these historical styles and modify them to suit contemporary needs. In this writer's opinion, post-modernist graphic design, has its roots in the revolution in typographical design that occured in the early decades of this century and this period still remains a source of inspiration to innovative typographers and graphic designers[13].

FOOTNOTES

[1] Philip B. Meggs, <u>A History of Graphic Design</u> (London, Penguin Books Ltd. 1983)

[2] Jenny Towndrow, "Talking Type", <u>Graphics World</u>, March 1988 pp 49-52

[3] Ibid

[4] Liz McQuiston/Barry Kitts, <u>Graphic Design Source Book</u> (London, Quarto Publishing plc. 1987) p179

[5] Jenny Towndrow, "Talking Type", <u>Graphics World</u>, March 1988 pp 49-52

[6] Wolfgang Weingart, <u>Typograpy Today</u> (Tokyo, Seibundo Shinkosha, 1980) pp 4-5

[7] Jenny Towndrow, "Talking Type", <u>Graphics World</u>, March 1988, pp 49-52

[8] Helmut Schmid, <u>Typography Today</u>, (Tokyo Seibundo Shinkosha, 1980) pp128-12

[9] Ibid

[10] Sophie Lissitzky-Kuppers, <u>El Lissitzky Life Letters Texts</u> (New York, New York Graphic Society, 1968)

[11] Helmut Schmid, <u>Typography Today</u> (Tokyo Seibunodo Shinkosha, 1980) p99

[12] Ibid p129

[13] Vermeil Francois, <u>L'image de Mots</u> (Paris, Agence pour la promotion de la creation industrielle, Editions du centre Georges Pompidou. Editions alternatives 1984)

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Trinity College Library, Dublin.

The National College of Art and Design Library.

# ILLUSTRATIONS (BOOK 2)

Flacon
Me semble bon !
Sans lui
L'ennui
Me nuit,
Me suit.
Je sens
Mes sens
Mourants,
Pesants.
Quand je la tiens,
Dieux ! que je suis bien !
Que son aspect est agréable !
Que je fais cas de ses divins présents !
C'est de son sein fécond, c'est de ses heureux flancs
Que coule ce nectar si doux, si délectable,
Qui rend tous les esprits, tous les cœurs satisfaits.
Cher objet de mes vœux, tu fais toute ma gloire.
Tant que mon cœur vivra, de tes charmants bienfaits
Il saura conserver la fidèle mémoire.
Ma muse à te louer se consacre à jamais,
Tantôt dans un caveau, tantôt sous une treille,
Ma lyre, de ma voix accompagnant le son,
Répétera cent fois cette aimable chanson :
'Règne sans fin, ma charmante bouteille ;
Règne sans cesse, mon flacon.

Fig 1

Fig 2

We lived beneath the mat,
Warm and snug and fat,
But one woe, and that
Was the Cat!

To our joys
a clog, In
our eyes a
fog, On our
hearts a log,
Was the Dog!

When the
Cat's away,
Then
The mice
will
play,
But alas!
one day, (So they say)

Came the Dog and
Cat, hunting
for a
Rat,
Crushed
the mice
all flat,
Each
one
as
he
sat.
Underneath the mat, Warm and snug and fat, Think of that!

1

Fig 3

425

*c'était*

issu stellaire

*le nombre*

EXISTÂT-IL

autrement qu'hallucination éparse d'agonie

COMMENÇAT-IL ET CESSÂT-IL

sourdant que nié et clos quand apparu

enfin

par quelque profusion répandue en rareté

SE CHIFFRÂT-IL

évidence de la somme pour peu qu'une

ILLUMINÂT-IL

*ce serait*

pire

non.

davantage ni moins      mais autant indifféremment

**LE HASARD**

(Choit

la plume

Fig 4

C'ÉTAIT

issu stellaire

*LE NOMBRE*

EXISTÂT-IL

autrement qu'hallucination éparse d'agonie

COMMENÇÂT-IL ET CESSÂT-IL

sourdant que nié et clos quand apparu

enfin

par quelque profusion répandue en rareté

SE CHIFFRÂT-IL

évidence de la somme pour peu qu'une

ILLUMINÂT-IL

CE SERAIT

pire

non

davantage ni moins      indifféremment mais autant

**LE HASARD**

Choit

la plume

rythmique suspens du sinistre

s'ensevelir

aux écumes originelles

naguères d'où sursauta son délire jusqu'à une cime

flétrie

par la neutralité identique du gouffre

2

## Le Chat.

Je souhaite dans ma maison :
Une femme ayant sa raison,
Un chat passant parmi les livres,
Des amis en toute saison
Sans lesquels je ne peux pas vivre.

Fig 5

Fig 6

Fig 7

Fig 8
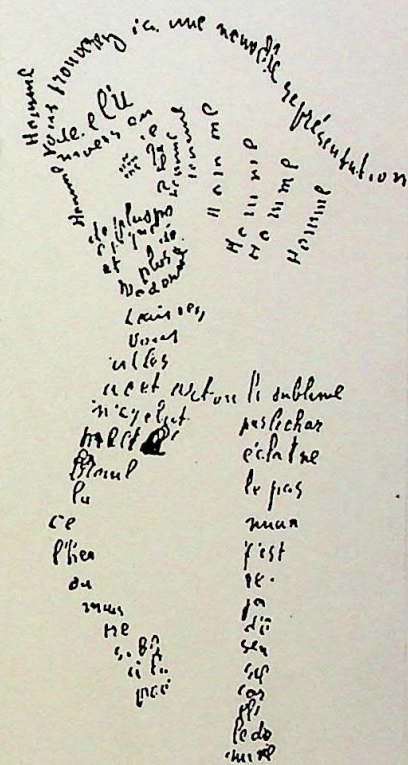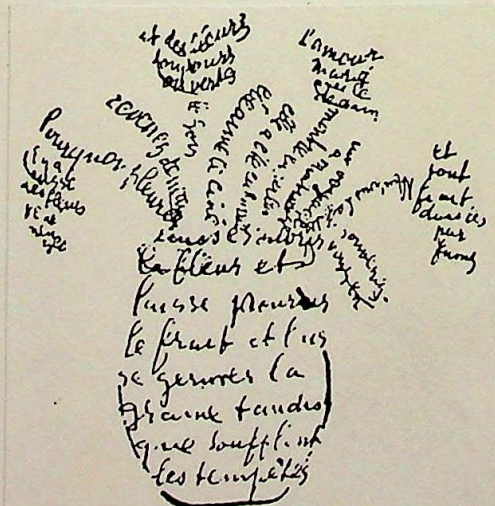
il pleut

PAB

# IL PLEUT

Il pleut des voix de femmes comme si elles étaient mortes même dans le souvenir

c'est vous aussi qu'il pleut merveilleuses rencontres de ma vie ô gouttelettes

et ces nuages cabrés se prennent à hennir tout un univers de villes auriculaires

écoute s'il pleut tandis que le regret et le dédain pleurent une ancienne musique

écoute tomber les liens qui te retiennent en haut et en bas

GUILLAUME APOLLINAIRE

Fig 9
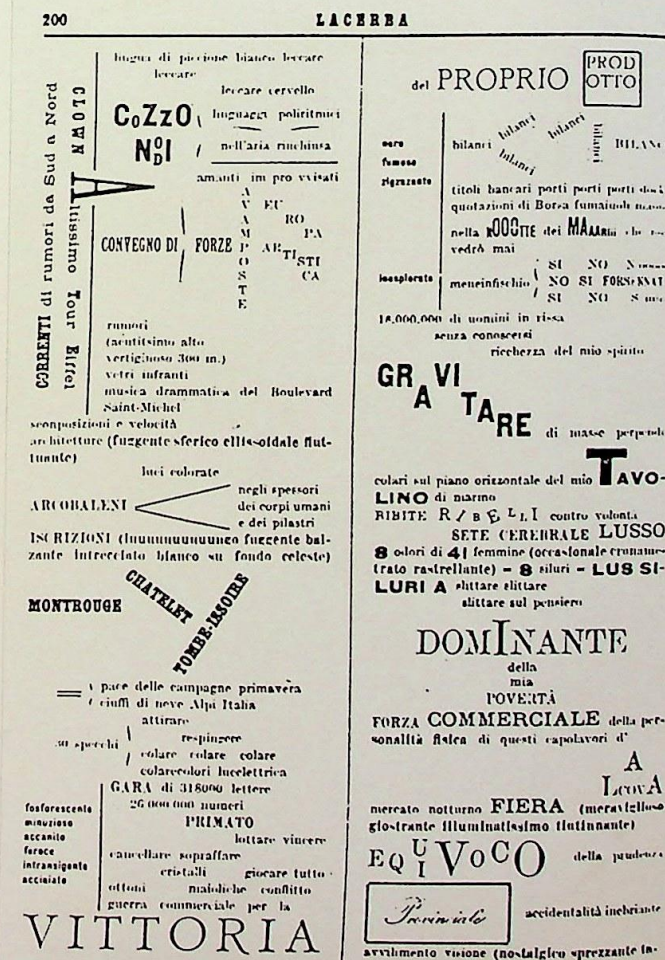
5

Fig 10

Fig 11

Fig 12

Fig 13

Fig 14

10

THéâtre 👉 MICHEL
40 rUe Des mathurINS

venDredI 6 et saMedI 7
juiLLet
1923

SOIRéE
DU CŒUR
À BARBE

la grande semaine
a été prolongée
jusqu'au 7 juillet

TCHéREZ
OcatiOn :

ORGANISée paR
Prix
Une place de loge ........ 30 fr.
Fauteuil d'orchestre..... 25 fr.
Fauteuil de balcon
1⁰ʳ rang.... 15 fr.
Fauteuil de balcon ....... 12 fr.

Bernheim Jeune, 25, Bd de la Madeleine
Durand, 4, Place de la Madeleine
Povolozky, 13, Rue Bonaparte
Au Sans Pareil, 37, Avenue Kléber
Six, 5, Avenue Lovendal
Paul Guillaume, 59, Rue la Boétie
Librairie Mornay, 37, Bd Montparnasse
Paul Rosenberg, 21, Rue la Boétie
et au Théâtre Michel. Tél. Gut. 63-30.

Fig 19
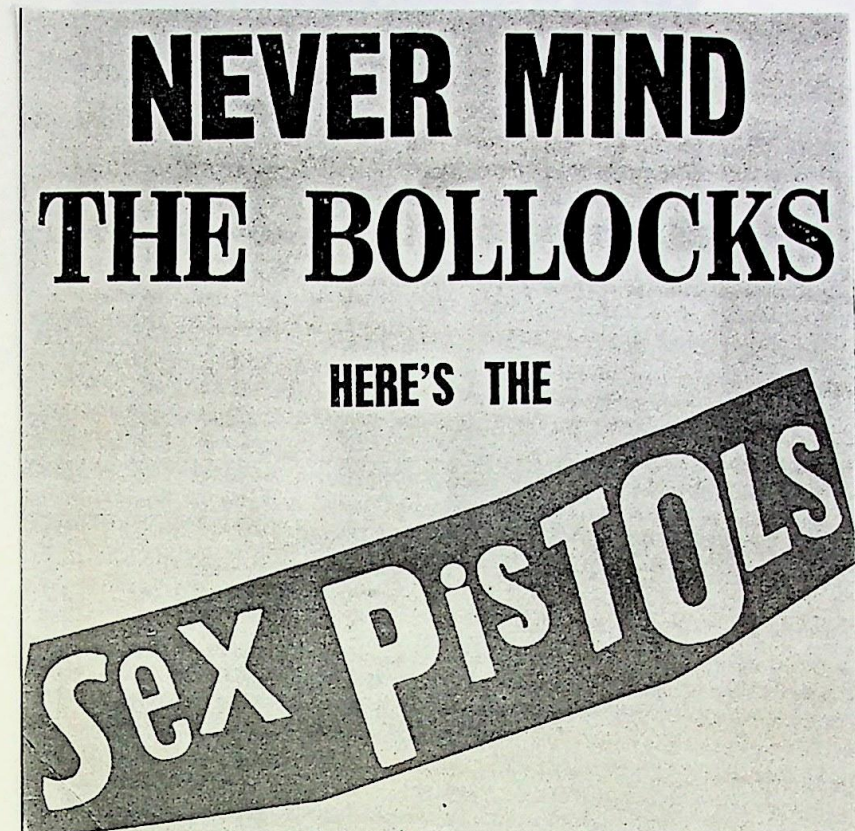
Fig 20
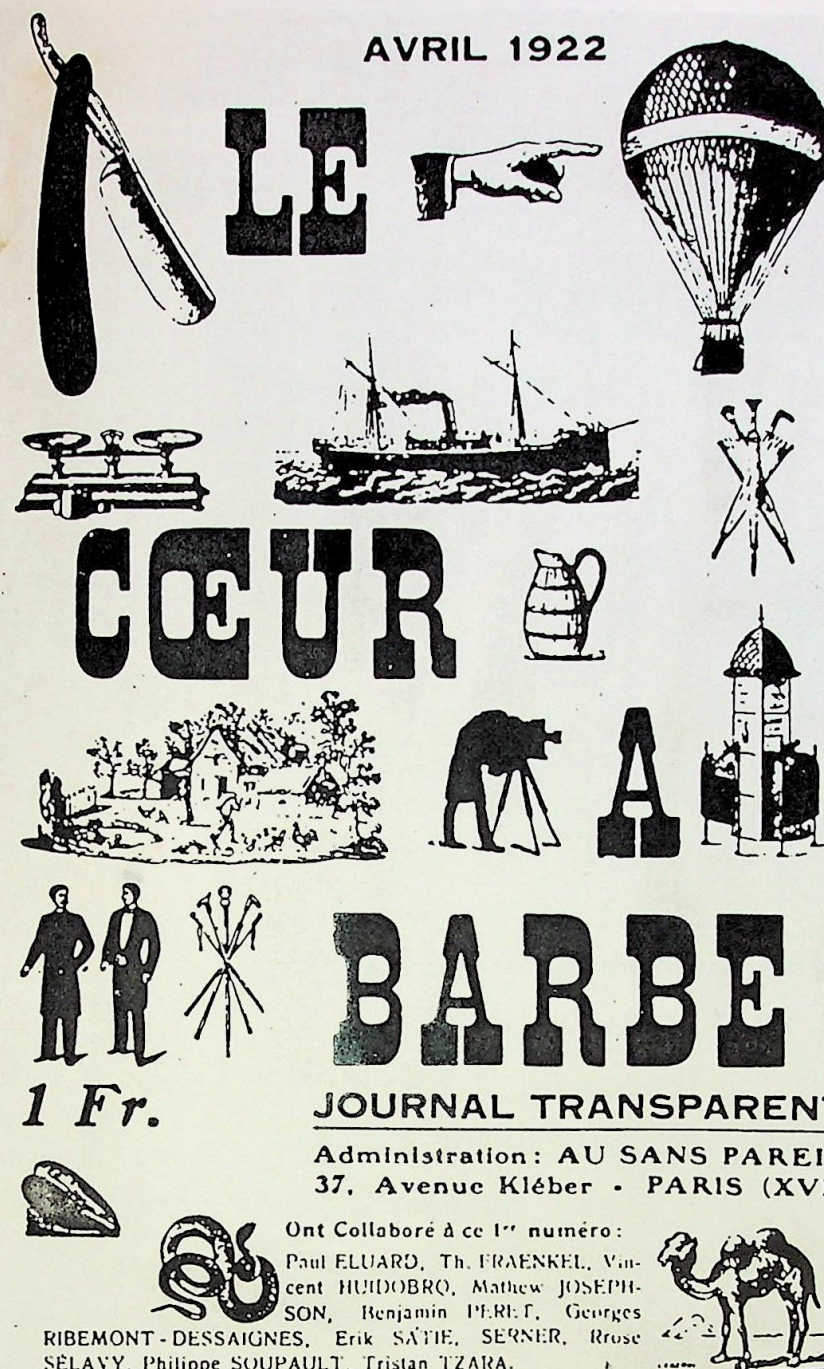
Fig 21
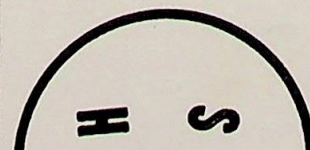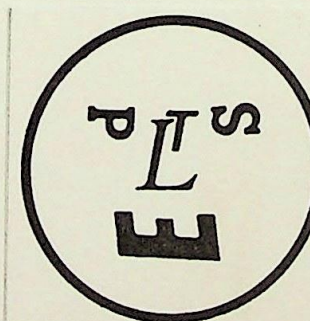
Fig 22

AVRIL 1922

LE

CŒUR A

BARBE
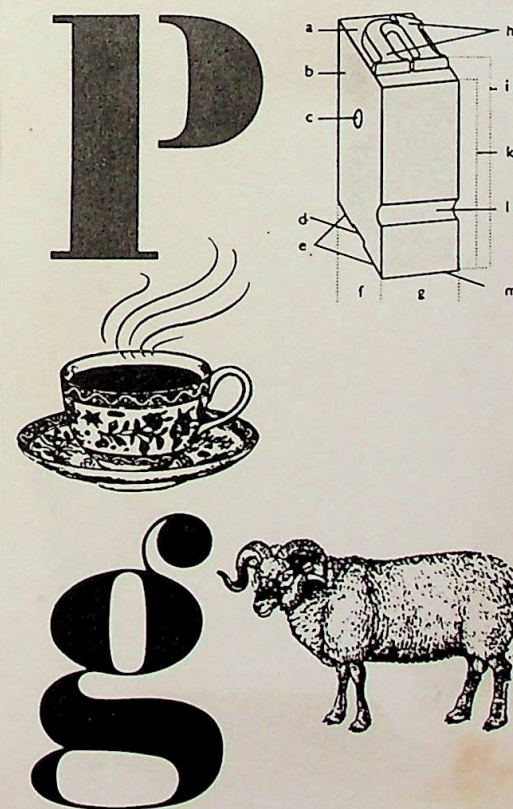
1 Fr.

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RIBEMONT-DESSAIGNES, Erik SATIE, SERNER, Rrose
SELAVY, Philippe SOUPAULT, Tristan TZARA.

Fig 23

P

g

## KARAWANE

**jolifanto bambla ô falli bambla**
*grossiga m'pfa habla horem*
**égiga goramen**
higo bloiko russula huju
hollaka hollala
*anlogo bung*
**blago bung**
blago bung
**bosso fataka**
ü üü ü
schampa wulla wussa ólobo
*hej tatta gôrem*
eschige zunbada
**wulubu ssubudu uluw ssubudu**
tumba ba- umf
*kusagauma*
**ba - umf**

(1917)
Hugo Ball

Fig 24

16

Fig 25

DA sprach der Bauer

Pfui

B

du Scheuche

„Du bist ja keine Scheuche"

„Gleich mach ich dich zur Leiche"

Jedoch
Mr. le coq
und seine
Hühner
machten weiter
Hick und Hack
und hic haec
h o c

B

seinen STOCK

DA nahm der Bauer von der Scheuche

DA boste
sich der
Hut-
Schapo
da boste
sich
der Rock

und boste sich der Stock
und boste sich der
ACH so schöne

Spitzenschal

Fig 26

Da forchte
sich der Hut-Schapo
da forchte sich der Frack
da forchte
sich der
ACH so
schöne Spitzenschal

B

Fig 27



```
                              priimiitittii.
                              priimiitittii tisch
                              tesch
                              priimiitittii tesch
                              tusch
                              priimiitittii tischa
                              tescho
                              priimiitittii tescho
                              tuschi
                              priimittii
W  W                          priimiitittii
P B D                         priimiitittii too
Z F M                         priimiitittii taa
R F  R F                      priimiitittii too
T Z P F  T Z P F              priimiitittii taa
M W T                         priimiitittii tootaa
R F M R                       priimiitittii tootaa
R K T  P C T                  priimiitittii tuutaa
S W  S W                      priimiitittii tuutaa
K P T                         priimiitittii tuutaatoo
F  G                          priimiitittii tuutaatoo
K P T                         priimiitittii tootaatuu
R  Z                          priimiitittii tootaatuu
K P T
R Z L
T Z P F  T Z P F
H F T L
```

Fig 28

**Inhalt:** DADA IN HOLLAND. KOK: GEDICHT. BONSET: GEDICHT; AAN ANNA BLOEME. PICABIA: ZEICHNUNG. HANNAH HÖCH: ZEICHNUNG; WEISSLACKIERTE TÜTE

# MERZ

## 1

DA
DA ✕ DA
DA
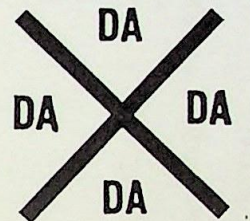
## HOLLAND ■

## DADA

JANUAR 1923
HERAUSGEBER: KURT SCHWITTERS
HANNOVER · WALDHAUSENSTRASSE 5ᴵᴵ

Fig 29

**DAS MERZBILD K. SCHWITTERS.**

**SAMMLUNG STADTMUSEUM DRESDEN.**
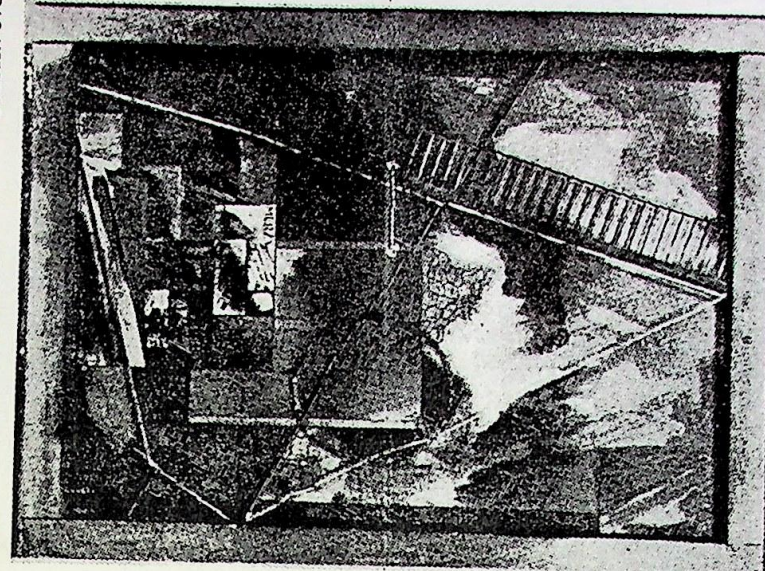
Lanke trr gll
PPPPP
oka oka oka oka
Lanke trr gll
pi pi pi pi pi
züka züka züka züka
Lanke trr gll
rmp
rnf
Lanke trr gll
rmp
rnf
PPPPP
pi pi pi pi pi
Lanke trr gll
PPPPP
zi U Ju
zi U Au
zi U Ju
zi U A
        K. Schwitters

**ARABISCHE SPRICHWÖRTER.**

Die linke Hand der rächenden Nemesis ist die rechte Hand jener Philadelphia, von welcher Schiller behauptet, daß sie Seelen fordert. ■ Brau schau wem? ■ Ein trockener Hund pißt gern auf Löschpapier. ■ Ein ausgestopfter Hund wirft keinen Schatten. ■ Mahomed ist ein angelsächsischer Genitiv.

HANS ARP

**GOLDACKERSPRÜCHE.**

Die Folge von Deutschlands wirtschaftlich und politisch schwieriger Lage wird sein der vorangegangene verlustreiche Krieg.

Das ist ARPid mein Land. homo homini dada

G, Zeitschrift für elementare Gestaltung. Sturm. Manomètre. Stijl. Mecano. Ma.

Besser ist schlechter als gut. Karl Minder.

Merz 1: Hollanddada.
Merz 2: i
Merz 4: Banalitäten.
Merz 3: 6 Lithos von K. Schwitters.

H. Hoech.
Dr. Döhmann.

**MERZ 5** ist eine Mappe von 7 Arpaden von Hans Arp. Preis 10 Dollar oder gleicher Wert anderer Währung. Es sind folgende:
1. Litho: Schnurrhut.
2. Litho: Das Meer.
3. Litho: Ein Nabel.
4. Litho: Die Nabelflasche.
5. Litho: Schnurruhr.
6. Litho: Eierschläger.
7. Litho: Arabische Acht.
Zu beziehen vom Merzverlag.

56

Fig 30

DIE GUTE REKLAME IST BILLIG.

Ein geringes Maß hochwertiger Reklame, die in jeder Weise Qualität verrät, übersteigt an Wirkung eine vielfache Menge ungeeigneter, ungeschickt organisierter Reklame.
Max Burchartz.

# MERZ 11

TYPO
REKLAME

EINIGE THESEN ZUR GESTALTUNG DER REKLAME VON MAX BURCHARTZ:

Die Reklame ist die Handschrift des Unternehmers. Wie die Handschrift ihren Urheber, so verrät die Reklame Art, Kraft und Fähigkeit einer Unternehmung. Das Maß der Leistungsfähigkeit, Qualitätspflege, Solidität, Energie und Großzügigkeit eines Unternehmens spiegelt sich in Sachlichkeit, Klarheit, Form und Umfang seiner Reklame. Hochwertige Qualität der Ware ist erste Bedingung des Erfolges. Die zweite: Geeignete Absatzorganisation; deren unentbehrlicher Faktor ist gute Reklame. Die gute Reklame verwendet moderne Mittel. Wer reist heute in einer Kutsche? Gute Reklame bedient sich neuester zeitgemäßer Erfindungen als neuer Werkzeuge der Mitteilung. Wesentlich ist die Neuartigkeit der Formengebung. Abgeleierte banale Formen der Sprache und künstlerischen Gestaltung müssen vermieden werden. Zitiert aus Gestaltung der Reklame, Bochum, Bongardstrasse 15.
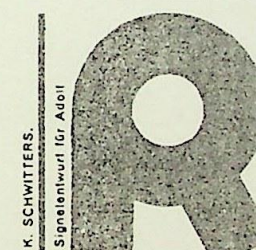
K. SCHWITTERS. Signelentwurf für Adolf Rohanberg

DIE GUTE REKLAME
ist sachlich, ist klar und knapp, verwendet moderne Mittel, hat Schlagkraft der Form, ist billig.
MAX BURCHARTZ.
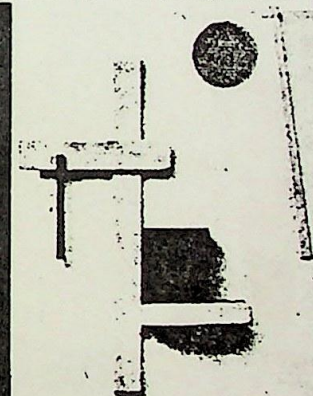
WERBEN SIE BITTE FÜR MERZ. *Pelikan*-Nummer. Merzrelief von Kurt Schwitters siehe Seite 91

Fig 31

22

Fig 32



Fig 33

Fig 34



Fig 35



Fig 36



GUILLAUME APOLLINAIRE+

PARIJS.                    NOVEMBER 1918.

Fig 37

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

KUBISTEN EN
LA
SECTION
INTERNATIONALE
TENTOONSTELLING
SECTION
D'OR
NEO KUBISTEN

THEO D D

Fig 38

25

Fig 39

MÉCANO

No ROT, RED 1922

3 ROUGE

No ROUGE, ROOD 1922

GÉRANT LITÉRAIRE: I. K. BONSET

ADMINISTRATIE EN VERTEGENWOORDIGING VOOR HOLLAND: ,,DE STIJL" KLIMOPSTRAAT 18,
HAAG. — PARIS: LIBRAIRIE ,,SIX" 5 AV: DE LOWENDAL PARIS 7e

MÉCANICIEN PLASTIQUE: THEO VAN DOESBURG
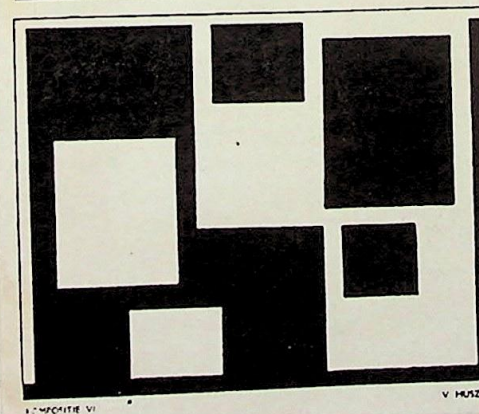
VOORBIJTREKKENDE TROEP

Ran     sel
Ran     sel
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Ran -sel
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Ran -sel
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Ran -sel

**BLik** - ken - tr**o**mmel
**BLik** - ken - tr**o**mmel

BLikken TRommel

RANSEL

BLikken trommel

BLikken trommel

BLikken trommel

RANSEL

Blikken trommel
Blikken trommel
Blikken trommel
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Blikken trommel
Ransel
Blikken trommel

**RAN**

Rui  schen
Rui  schen
Rui  schen
Rui  schen
Ruischen
Ruisch...
Rui...
Ru...
Ru...
R...
R...
r..

Fig 40

27

Fig 41

**i10**

AMSTERDAM 1927

| | |
|---|---|
| KANDINSKY | BEHNE |
| TOLSTOI | BIROEKOFF |
| FILM | TER BRAAK |
| UTOPIE | BLOCH |
| SYNTHETISCHE KUNST | KANDINSKY |
| NIEUWE PHILOSOPHIE | DE LIGT |
| GEEST EN TECHNIEK | MOHOLY-NAGY |
| MODERNE STAD | MONDRIAAN |
| ARCHITECTUUR | OUD |
| MUZIEK | PIJPER |
| ARCHITECTUUR | VAN RAVESTEYN |
| TROTSKY | ROLAND HOLST |
| REPRODUCTIES | |

I/1

Fig 42

INTERNATIONALE
REVUE
HOOFDREDACTIE
ARTHUR MÜLLER LEHNING

**i10**

REDACTEUR
voor ARCHITECTUUR J. J. P. OUD
voor MUZIEK WILLEM PIJPER
voor FILM EN FOTO L. MOHOLY-NAGY

I/1 AMSTERDAM 1927

ARTHUR MÜLLER LEHNING

I 10

De Internationale Revue I10 wil een orgaan zijn van alle uitingen van den modernen geest, een dokumentatie van de nieuwe stroomingen in kunst en wetenschap, philosophie en sociologie.

Het wil de gelegenheid geven de vernieuwing op één gebied met die van andere te vergelijken en het streeft naar een zoo groot mogelijken samenhang van al deze onderscheiden gebieden — reeds door het samenbrengen ervan in één orgaan.

Waar dit blad geen enkele bepaalde richting dogmatisch voorstaat, geen orgaan is van een partij of groep, zal de inhoud niet steeds een volkomen homogeen karakter kunnen dragen en veelal meer informatief dan programmatisch zijn.

Een algemeen overzicht te geven van de zich voltrekkende culturele vernieuwing is zijn doel en het stelt zich, internationaal, open voor alles, waarin deze tot uitdrukking komt.

Die internationale Revue I10 soll ein Organ aller Aeusserungen des modernen Geistes, der neuen Strömungen der Kunst, Wissenschaft, Philosophie und Soziologie sein. Es soll durch sie ermöglicht werden die Erneuerungen auf einem Gebiete, mit denjenigen auf anderen zu vergleichen, und sie erstrebt schon dadurch einen möglichst engen Zusammenhang der verschiedenen Gebiete, dass sie in einem Organ vereinigt.

Da diese Zeitschrift keine Richtung dogmatisch vertritt und sie kein Organ einer Partei oder Gruppe ist, wird ihr Inhalt nicht immer absolut homogen sein und oft mehr einen informativen als programmatischen Charakter haben.

Einen allgemeinen Ueberblick der Erneuerung, die sich in der Kultur vollzieht, zu geben: das ist ihr Zweck und, international, öffnet sie sich allem, worin diese zum Ausdruck kommt.

Fig 43

| | |
|---|---|
| **EINLEITUNG:** | |
| Fumms bo wö taa zaa Uu | 1 |
| pögiff. | |
| kwii Ee | |
| Oooooooooooooooooooooooooooo. | |
| dll rrrrrr beeeee bö | 5 |
| dll rrrrr beeeee bö fumms bo, (A) | |
| rrrrrr bereee bo fumms bö wö, | |
| beeeee bö fumms bo wö taa, | |
| bö fumms bo wö taa zää, | |
| fumms bo wö taa zää Uu: | |
| **ERSTER TEIL:** | |
| **Thema 1.** | 1 |
| Fumms bo wö taa zaa Uu | |
| pögiff. | |
| kwii Ee | |
| **Thema 2.** | 2 |
| Dedesnn nn rrrrrr | |
| Ii Ee. | |
| mpiff tillff too. | |
| tilll, | |
| Juu Kaa? | |
| (gesungen) | |
| **Thema 3.** | 3 |
| Rinnzekete bee bee nnz krr muu? | |
| ziiuu ennze, ziiuu rinnzkrrmuu. | |
| rakete bee bee | 3a |
| **Thema 4.** | 4 |
| Rrummpff tillff tooooo? | |
| **ÜBERLEITUNG.** | 3 |
| Ziiuu ennze ziiuu nnzkrrmuu. | |
| Ziiuu ennze ziiuu rinnzkrrmuu | 3a |
| rakete bee bee? rakete bee bee | |
| **DURCHARBEITUNG.** | |
| Fumms bo wö taa zaa Uu | U1 |
| Uu zee zee wee bee fummmms | U2 |
| Itakete rinnzekete (B) | |
| rakete rinnzekete | |
| rakete rinnzekete | |
| rakete rinnzekete | |
| rakete rinnzekete | |
| rakete rinnzekete | |
| Beeeee | |
| huu | |
| fö | 1 |
| huwii | |
| fummsbo | |
| huwiiaa | |
| huwiiaazää | |
| fummsbowäzää | |
| huwiiaazäälu | |

396

28

WORDEN

1922 STIJL HAAG

EL LISSITZKY

SUPREMATISCH

VAN
T
k W ee
WA
dr A
TEN

IN 6 KONSTRUKTIES

Fig 44

29

Fig 45



Fig 46

Fig 47

Fig 48

СОДЕРЖАНИЕ

## DIE BLOCKADE RUSSLANDS GEHT IHREM ENDE ENTGEGEN,—

## LE BLOCUS DE LA RUSSIE TOUCHE À SA FIN

## БЛОКАДА РОССИИ КОНЧАЕТСЯ

## ECOUTEZ, CANAILLES

Fig 49

33

**A**CS

**N**O**B**W

**A**A

СССР — **С**троитель нового бытия.

СССР — **С**обиратель классовой энергии для построения без-классового общества.

СССР — **С**тавит новые задачи так-же и архитектуре.

СССР — **Р**ационализованный труд в единстве с наукой и высоко развитой техникой.

АСНОВА считает своей основой материальное воплощение в архитектуре принципов СССР.

АСНОВА считает срочным вооружение архитектуры орудиями и методами современной науки.

АСНОВА считает, что для продвижения современной архитектуры, сегодняшний стратегический момент требует взаимного созидательного труда архитекторов-производителей с одной стороны и трудящихся масс потребителей с другой. Сегодняшняя практическая работа завершится завтра в теоретической системе.

АСНОВА исходя из темпа современного изобретательства, когда каждый день ставит архитектора перед новыми техническими организмами, считает, для данного положения, наиболее важным установление обобщающих принципов в архитектуре и освобождения ее от атрофирующихся форм.

АСНОВА работает над созданием точных и научных терминов в современной архитектуре, считая их существенным орудием ея совершенствования.

ЭТОТ ПЕЧАТНЫЙ ЛИСТ

АСНОВА ЕСТЬ:

1. Концентр декретирующих современную архитектуру.

2. Громкоговоритель строющих ее.

3. Оповеститель науки и техники современной архитектуры.
(теории и практики).

4. Перекидывает мост для идущих к архитектуре из других областей пластических и технических искусств.

5. ..................................................
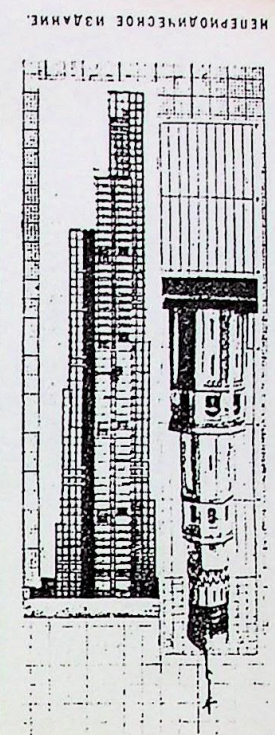
**ДЛЯ КОГО РАБОТАЕТ ? АСНОВА**

АСНОВА работает для массы которая требует:

а. архитектуры однозначной, как автомобиль или сапог.

б. от жилья больше, чем только аппарат для отправления естественных нужд.

в. от архитектуры рационального обоснования качества ея.

г. не дилетантизма, а мастерства.

**КТО РАБОТАЕТ С ? АСНОВОЙ**

ВСЕ АРХИТЕКТОРА, сознающие свою ответственность за растущее строительство, которое грозит стать анархичным.

ВСЕ ИНЖЕНЕРЫ, стремящиеся к техническим сооружениям, стоящим на уровне искусства.

ВСЕ СТРОИТЕЛИ всего нового, пути которых пересекаются с архитектурой.

Fig 50

Fig 51

Fig 52

36

Fig 53

Fig 54

38

Die Gegenwart ist die Zeit der Analysen, das Resultat aller Systeme, die jemals entstanden sind. Zu unserer Demarkationsgrenze haben die Jahrhunderte die Zeichen gebracht, in innen werden wir Unvollkommenheiten erkennen, die zur Getrenntheit und Gegensätzlichkeit führten. Vielleicht werden wir davon nur das Gegensätzliche nehmen, um das System der Einheit aufzubauen. **MALEWITSCH.**

Le temps actuel est l'époque des analyses, le résultat de tous les systèmes qui aient jamais été établis. Ce sont des siècles qui apportent les signes de notre ligne de démarcation, nous y reconnaitrons les imperfections qui menaient à la division et à la contradiction. Peut-être que nous n'en prendrons que les propos contradictoires pour construire notre système de l'unité. **MALEWITSCH.**

The actual time is the epoca of analyses, the result of all systems that ever were established. Centuries brought the signs to our line of demarcation, in them we shall recognise the imperfections that led to division and contradiction. Perhaps we hereof only shall take the contradictory to construct the system of unity. **MALEWITSCH.**

## KUBISMUS

Das, was den Kubismus von der älteren Malerei unterscheidet, ist dieses: er ist nicht eine Kunst der Nachahmung, sondern eine Konzeption, welche strebt sich zur Schöpfung herauszuheben. **APOLLINAIRE.**

Statt der impressionistischen Raumillusion, die sich auf Luftperspektive und Farbennaturalismus gründet, gibt der Kubismus die schlichten, abstrahierten Formen in klaren Wesens- und Maßverhältnissen zueinander. **ALLARD.**

## CUBISME

Ce qui distingue le cubisme de la peinture précédente c'est qu'il n'est pas un art de l'imitation, mais une conception qui tend a s'élever en création. **APOLLINAIRE.**

Au lieu de l'illusion impressioniste de l'espace basée sur la perspective de l'air et le naturalisme des couleurs, le cubisme donne les formes simples et abstraites en leurs relations précises de caractère et de mesures. **ALLARD.**

## CUBISM

What distinguishes cubism from precedent painture is this: not to be an art of imitation but a conception that tends to rise itself as creation. **APOLLINAIRE.**

Instead of the impressionist illusion of space based on the perspective of air and the naturalism of colour, cubism offers the simpel and abstracted forms in their precise relations of character and measure. **ALLARD.**

## FUTURISMUS

Die Futuristen haben die Ruhe und Statik demoliert und das Bewegte, Dynamische gezeigt. Sie haben die neue Raumauffassung durch die Gegenüberstellung des Inneren und Außeren dokumentiert.

Die Geste ist für uns nicht mehr ein festgehaltener Augenblick der universalen Bewegtheit: sie ist entschieden die dynamische Sensation selbst und als solche verewigt. **BOCCIONI.**

## FUTURISME

Les futuristes ont démoli la quiétude et la statique et démontré le mouvement, la dynamique. Ils ont documenté la nouvelle conception de l'espace par la confrontation de l'intérieur et de l'extérieur.

Le geste pour nous ne sera plus un moment fixé du dynamisme universel: il sera décidément la sensation dynamique éternisée comme telle. **BOCCIONI.**

## FUTURISM

Futurists have abolished quietness and statism and have demonstrated movement, dynamism. They have documented the new conception of space by confrontation of interior and exterior.

For us gesture will not any more be a fixed moment of universal dynamism: it will decidedly be the dynamic sensation eternalised as such. **BOCCIONI.**

## EXPRESSIONISMUS

Aus Kubismus und Futurismus wurde der falsche Hase, das metaphysische deutsche Beefsteak, der Expressionismus gehackt.

## EXPRESSIONISME

C'est du cubisme et du futurisme que fût fabriqué le hachis, le mystique beefsteak allemand: l'expressionisme.

## EXPRESSIONISM

From cubism and futurism has been chopped the minced meat, the mystic german beefsteak: expressionism.

Fig 55

III

**DIE KUNSTISMEN**

1924
1923
1922
1921
1920
1919
1918
1917

HERAUSGEGEBEN VON EL LISSITZKY
1916
1915
UND HANS ARP
1914

**LES ISMES DE L'ART**

1924
1923
1922
1921
1920
1919
1918
1917

PUBLIÉS PAR EL LISSITZKY
1916
1915
ET HANS ARP
1914

**THE ISMS OF ART**

1924
1923
1922
1921
1920
1919
1918
1917

PUBLISHED BY EL LISSITZKY
1916
1915
AND HANS ARP
1914

E R
1925

EUGEN RENTSCH VERLAG
ERLENBACH-ZÜRICH, MÜNCHEN UND LEIPZIG

Fig 56

40

Fig 57

K
UNNST
1924
FILM
KONSTRUKTIV
VER
PROUN
KOMPRESSION
MERZ
NEOPLASTIZ
PUR
DADA
SIMULTAN
SUPREMAT
METAPHYSIK
ABSTRAKTIV
KUB
FUTUR
EXPRESSION
ISM
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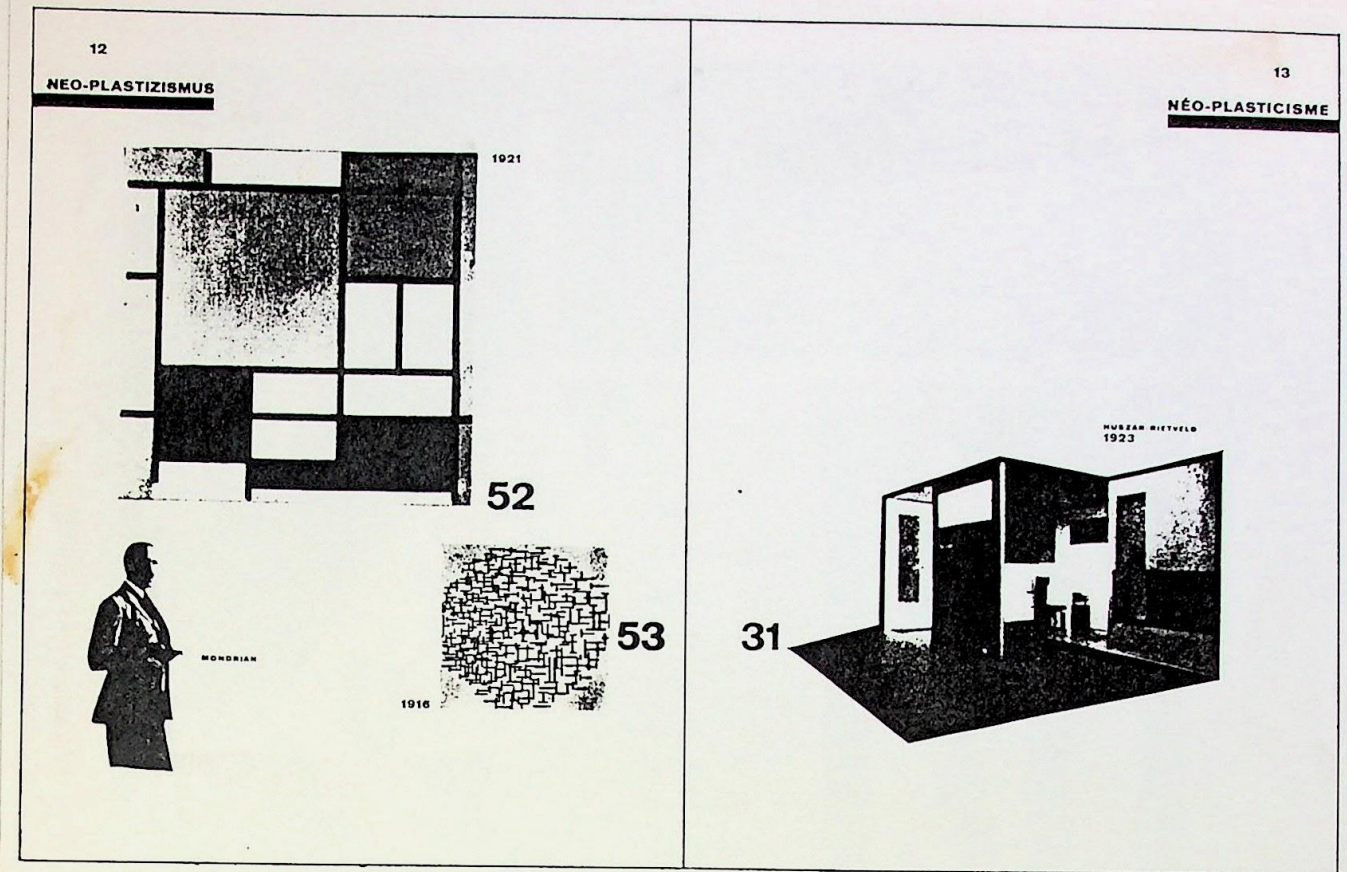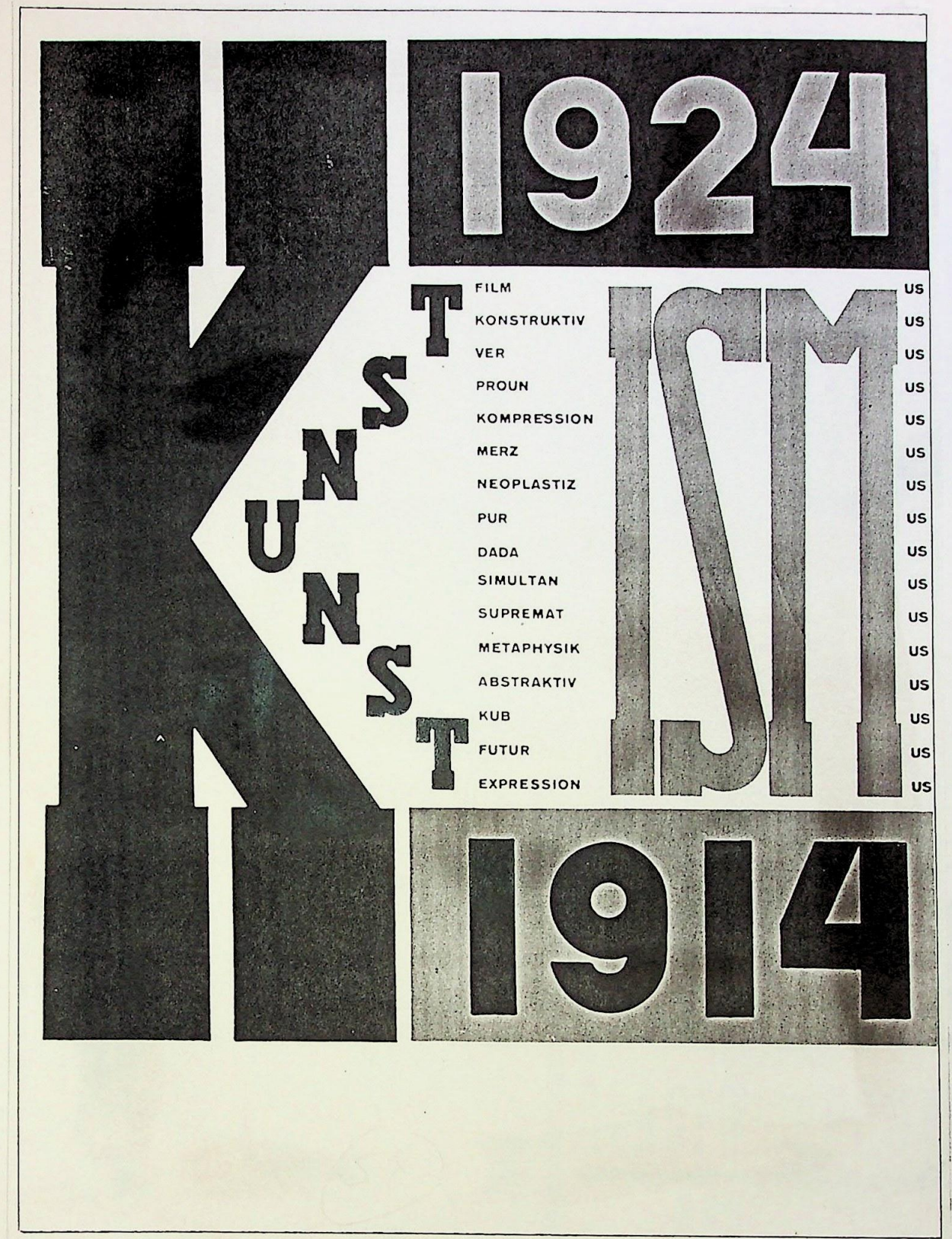
Fig 58

Fig 59



Fig 60

Fig 61

Fig 62



Fig 63



Fig 64

Fig 65

46

Fig 66

МАЯКОВСКИЙ
УЛЫБАЕТСЯ
МАЯКОВСКИЙ
СМЕЕТСЯ
МАЯКОВСКИЙ
ИЗДЕВАЕТСЯ

К-ВО КРУГ

СКЛАД ИЗДАНИЯ:
Москва, Леонтьевский пер., 23.

Fig 67

Fig 68



ОБЛОЖКА

Издательство КРУГ

СКЛАД ИЗДАНИИ:
Москва, Леонтьевский пер., 23

ИЗБРАНЬ

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РОДЧЕНКО
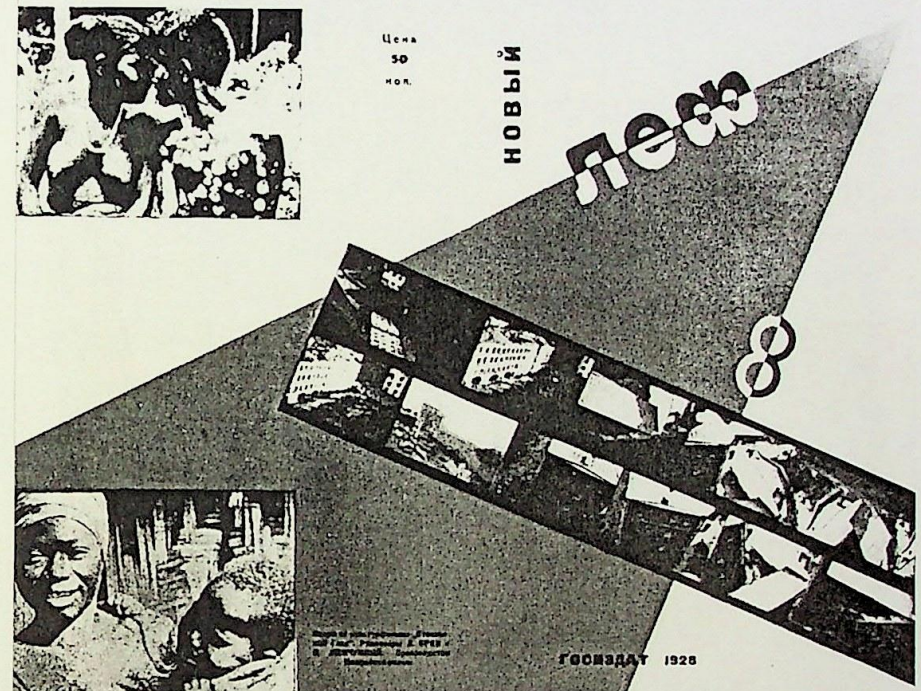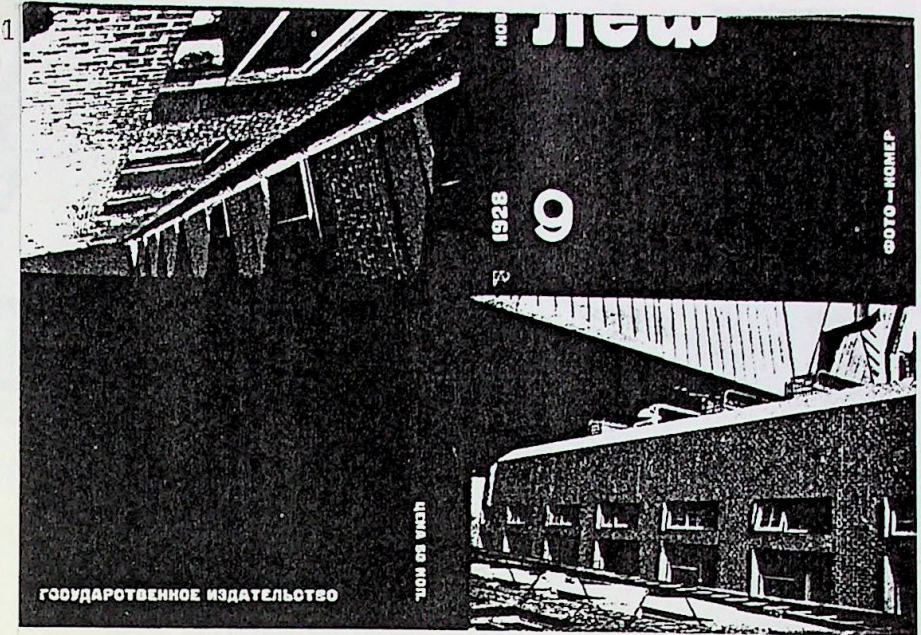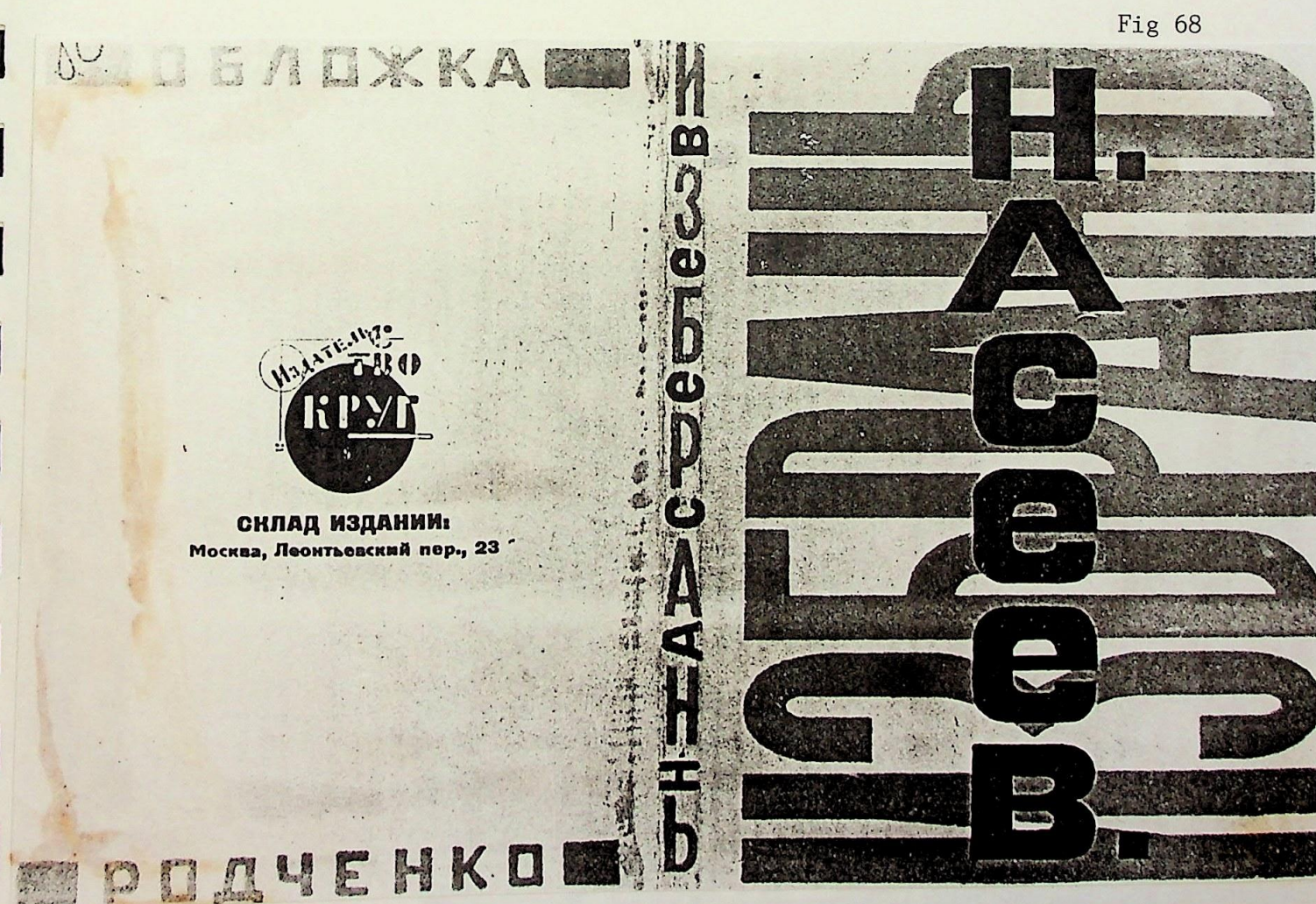
Fig 69

Fig 70

Fig 71

Fig 72

Fig 73

Fig 74

Fig 75



Fig 76

formd dd
darka aa
tensin in
conditin
writn n
han n
transito o

Fig 77

53

Fig 78



```
1     John
1     the
1     other
1     day
1     I noted
1     down:
1     the
1     plumber
1     brings
1     poetry
1     to
1     the
1     poet's
1     wife
0
15
Robert Filliou.
```



```
1     John
3     the other day
3     I noted down
2     the plumber
4     (the mechanic, the postman,
4     the doctor, the pilot,
4     the gravedigger, the sailor,
4     the bricklayer, the electrician,
5     the pimp, the garbage collector,
4     the scientist, the cook,
4     the bank clerk, etc. . . .)
2     brings poetry
5     (music, color, volume, movement, form)
7     to the poet's (the musician's, the painter's,
8     the sculptor's, the architect's, the cineast's, the dancer's)
1     wife.
61
```
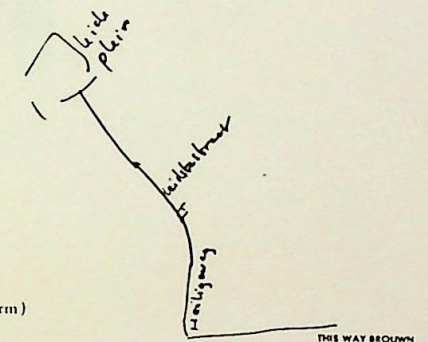
Robert Filliou.

STANLEY BROUWN, *This Way Brouwn*

Fig 79
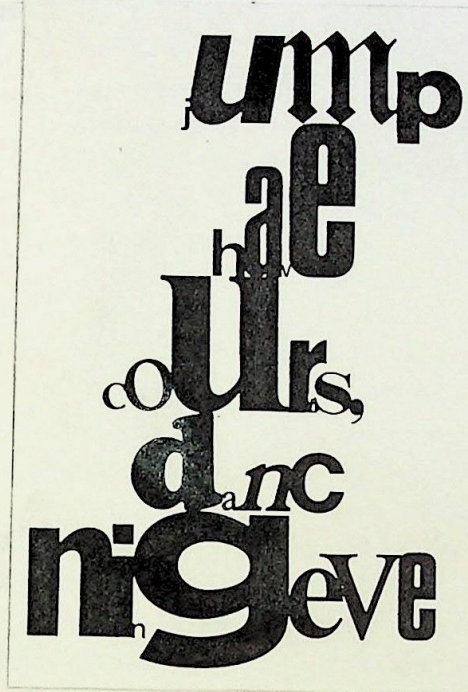
Fig 80

occasion, did whatever was necessary
to keep the thing going.     (Reminder,
not a revelation.)     He'd have preferred
silence to applause at the end (art
instead of slap in the face.)     CXXIV.
Whispered truths.     Looking for
something irrelevant, I found I
couldn't find it.     "Wild as if we
lived on . . . marrow of antelopes
devoured raw."     (Thoreau.)     Wanting
to make some easy money, he took to
cracking safes, was caught, put in
penitentiary.     While ill in the prison
hospital, he had an affair with middle-aged
nurse.     When he was released from
penitentiary, nurse introduced him to a
beautiful young girl whom he married.
His bride immediately **inherited three
million dollars.**     College: two hundred
people reading same book.     An obvious
mistake.     Two hundred people can
read two hundred books.     Clothes I wear
for mushroom hunting are rarely sent
to the cleaner.     They constitute a
collection of odors I produce and
gather while rambling in the woods.     I
notice not only dogs (cats, too) are
delighted (they love to smell me).     CXXV.
Vacaville.     Spent the evening with a
murderer.     I asked him why he drank so
much coffee.     He said, "There's
nothing else to do."     University, which
now embraces studies formerly excluded
from it such as home economics,
music, and physical education, has

Fig 81

abcdefg
hijklmnopq
rstuvw
xyz ä

Fig 82

58

Fig 83

Fig 84

Fig 85
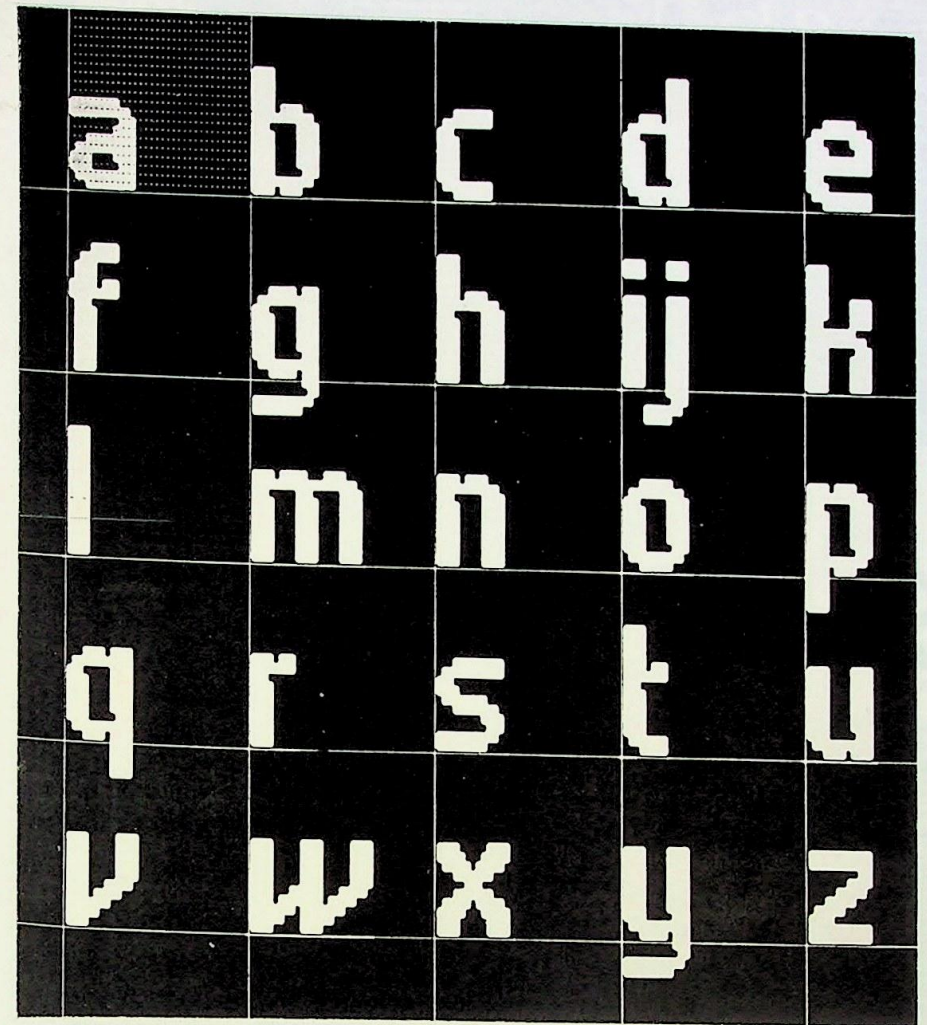
lokal
national
national
international
National
Zeitung

**Leser gesucht
für das Werk
der Zukunft**

Verlag Arthur Niggli Teufen AR

| Meine Kriterien beim typographischen | E orientieren sich vor allem | x | p | e an visuellen Qualitäten. | r | i Also hat mein Begriff | m von ‹experimenteller Typographie› | e etwas mit | n | t | i | e Bildern, also mit Graphik | r zu | e tun. | n |

Nicht zuletzt stellen die gezeigten Beispiele ehrwürdige typographische ‹Gesetze›, die in Wirklichkeit bequeme Ideologien sind, in Frage

Durch das Experiment suche ich neue Gestaltungselemente und nicht nur die bekannten neu zu arrangieren.
Zu diesem Begriff ‹Experiment› gehört, daß die klassischen Spielregeln der Typographie aufgehoben sind.

Fig 87

Fig 88

was

ich morgen

am liebsten machen

würde

Fig 89

GROSSARTIG

SAUFEN

KOTZEN

HITZE

TOLL

Fig 90



Fig 91



Fig 92

VISIBLE LANGUAGE
VOLUME VIII
NUMBER 3 SUMMER 1974

THE JOURNAL FOR RESEARCH
ON THE VISUAL MEDIA
OF LANGUAGE EXPRESSION

Fig 93

Fig 94

Fig 95



Fig 96



Fig 97



67

Fig 98

grafisk revy
facktekniskt specialnummer

nummer 5
5 mars 66

bokbinderi-arbetaren
svensk typograftidning

grafisk revy
facktekniskt specialnummer

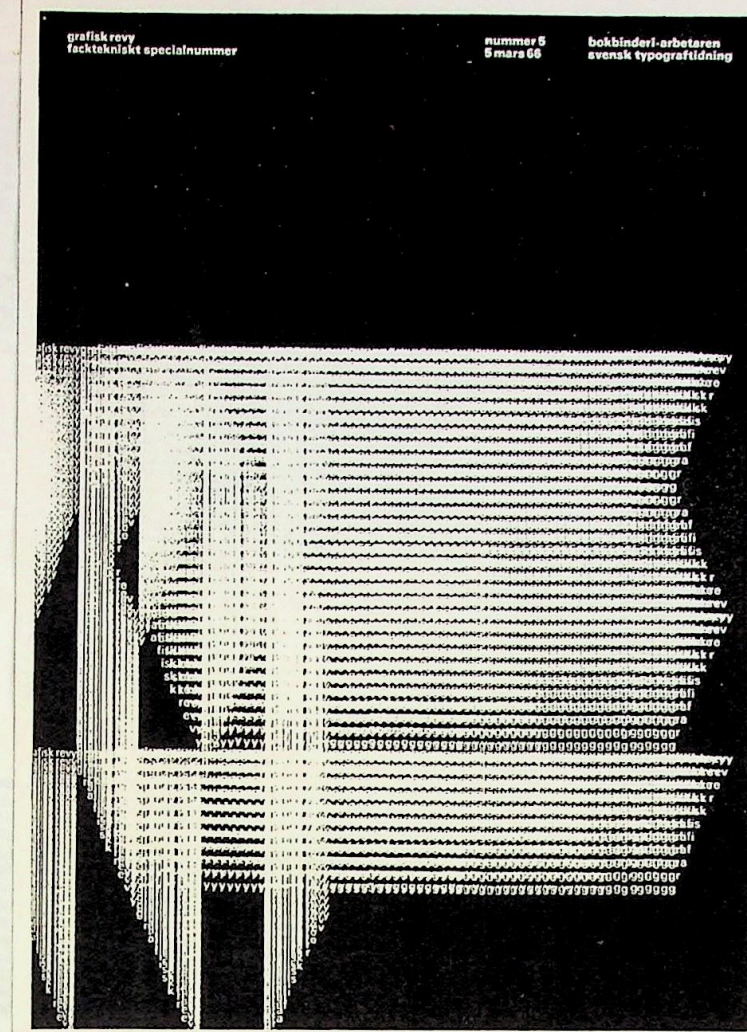nummer 9
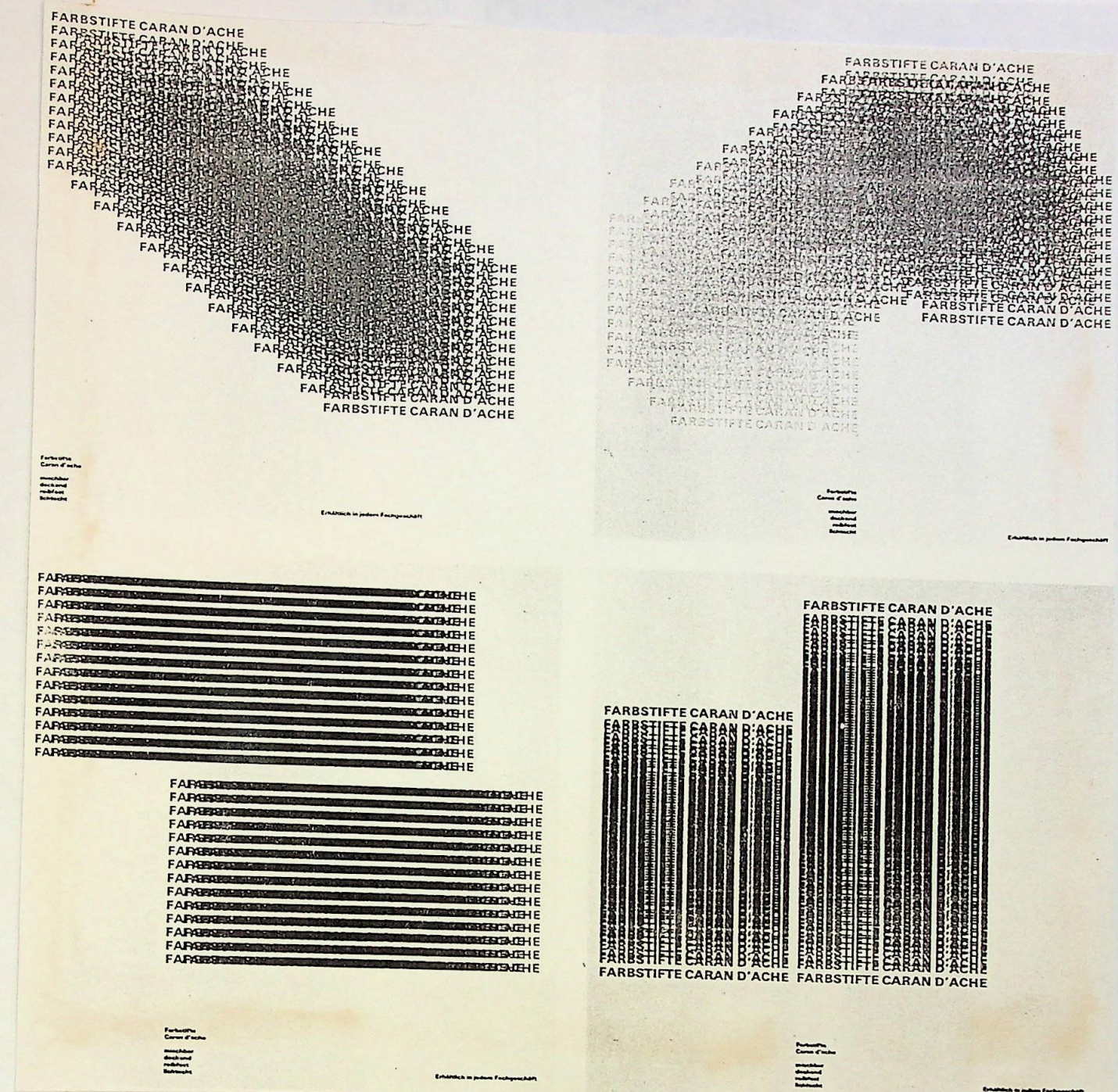5 maj 66

bokbinderi-arbetaren
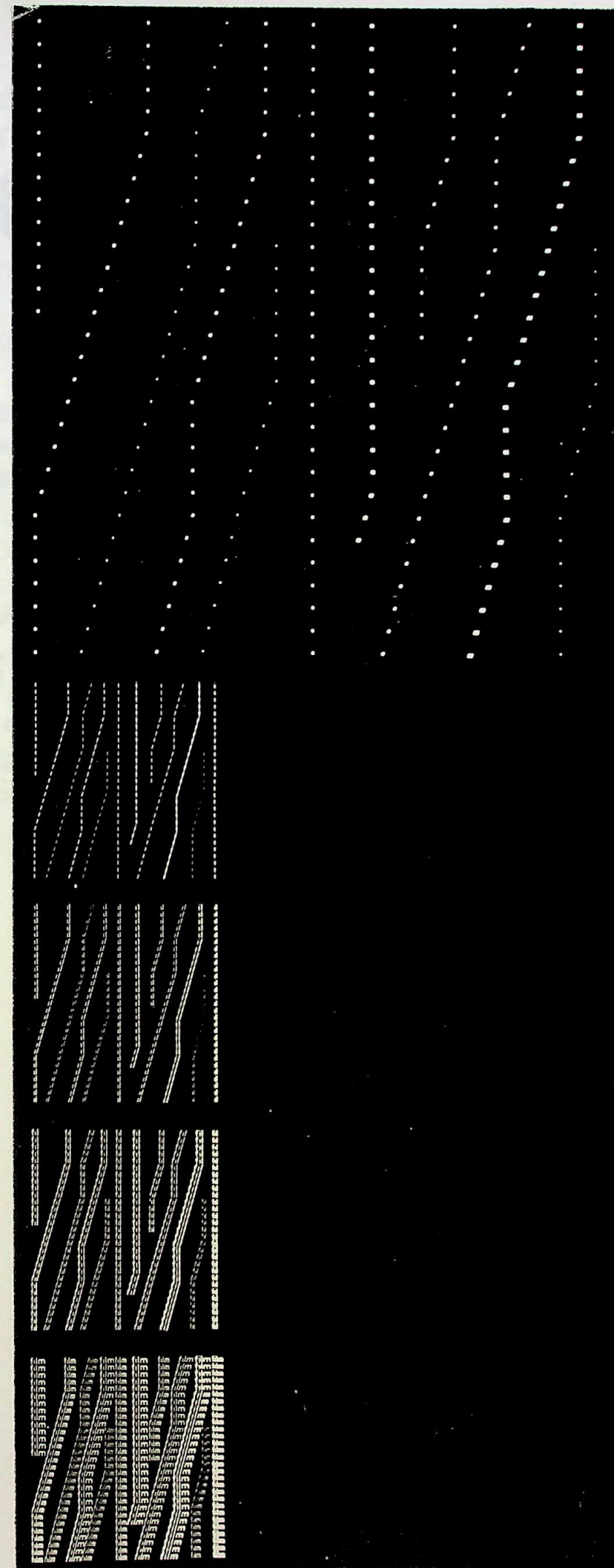svensk typograftidning
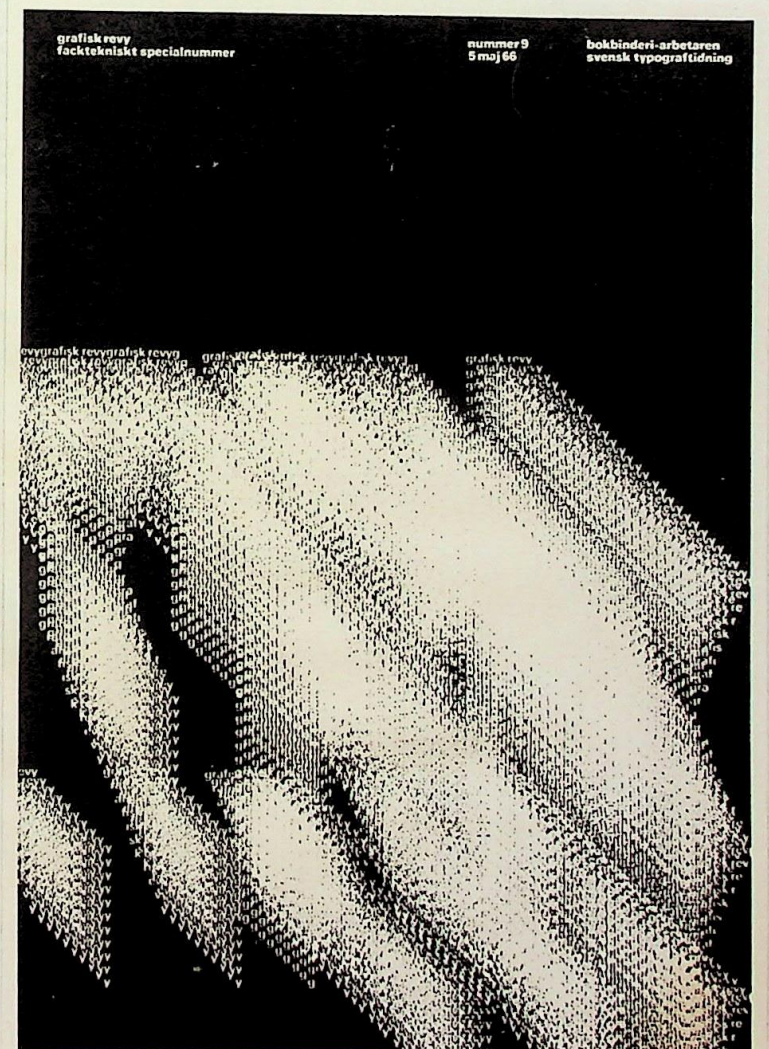
Fig 99

Fig 100

Fig 101

Nationaltheater 16 bis 24 März
Mannheim 85

**3. SCHÜL-**
Studio Werkhaus 18 Uhr
Jeden Abend
Klassiker 'A' Musicals,
Cabaret

**THEATER**

Workshops für Lehrer und Schüler
Regie, Bühnenbild, Maske,
Körpertraining, Kostüme und
Effekte

**WOCHE**
24 März
Große Abschluß party
für alle!
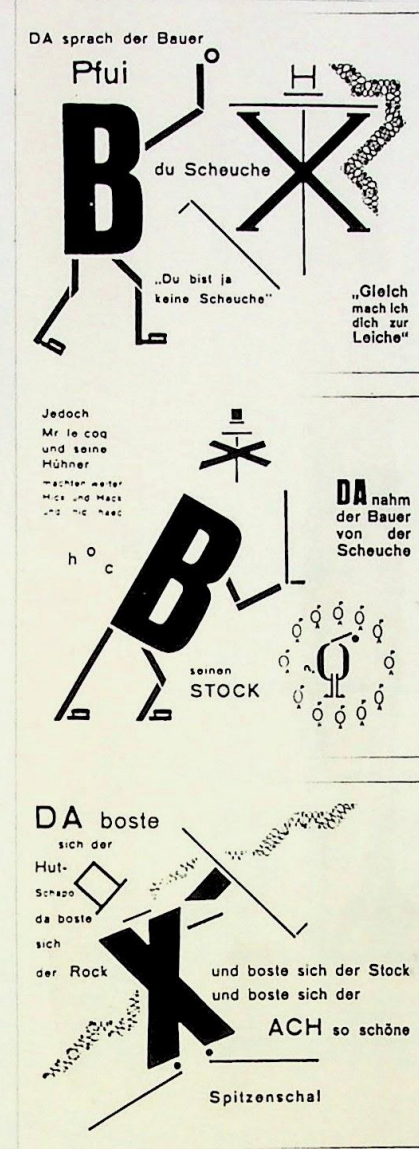
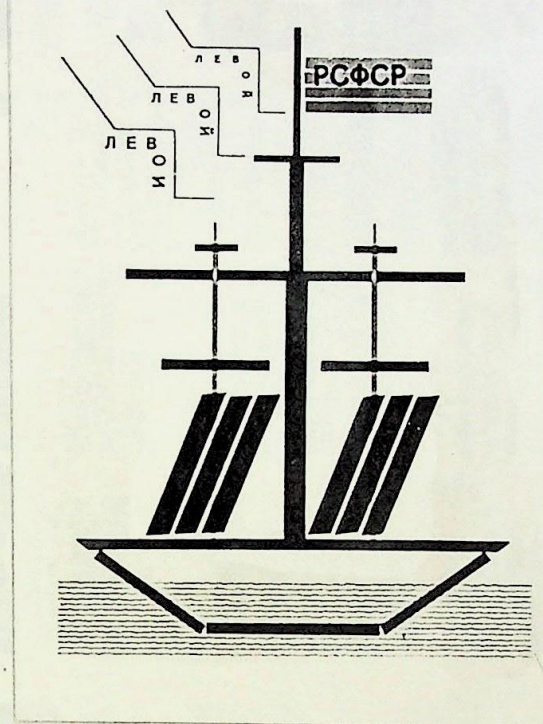Information und Anmeldung Telefon 1680-203

Fig 102

DA sprach der Bauer

Pfui

B du Scheuche

"Du bist ja keine Scheuche"

H

X

"Gleich mach ich dich zur Leiche"

Jedoch Mr le coq und seine Hühner

h ° c

B

seinen STOCK

DA nahm der Bauer von der Scheuche

DA boste sich der Hut- Schuze da boste sich der Rock

□

X

und boste sich der Stock und boste sich der

ACH so schöne

Spitzenschal

Fig 103

Fig 104

SEID FüR  peteR gRosz

**F**INDET EUCH NICHT AB
**R**IECHT IN DIE MEISTER küchen
**I**N DIE TOEPFE hinein RIECHT
**E**S IST DIE NeuGIER beRECHtigt
**D**enKOECHen Aufs WERK zu schauen
**E**he WIR aus Loeffèln was SIE Ein Ge brockt
**N**ichts ahnend WIE schONMAL

Narrenschiff '84

Fig 105



TYPO
GRAFIE
Schrift
BUCH
PLA
KAT

●Ausstellung    25.10.–15.12.1976
GERT WUNDERLICH

●Deutsche Bücherei  701 Leipzig
Mo–Fr 9–20  Sa 9–18

Fig 106



PEINTURE

LA VOIE ABSTRAITE

BONNEFOI
FARB
FRYDMAN
JEUNE
PIFFARETTI
SEMERARO

HOTEL DE VILLE
DE PARIS
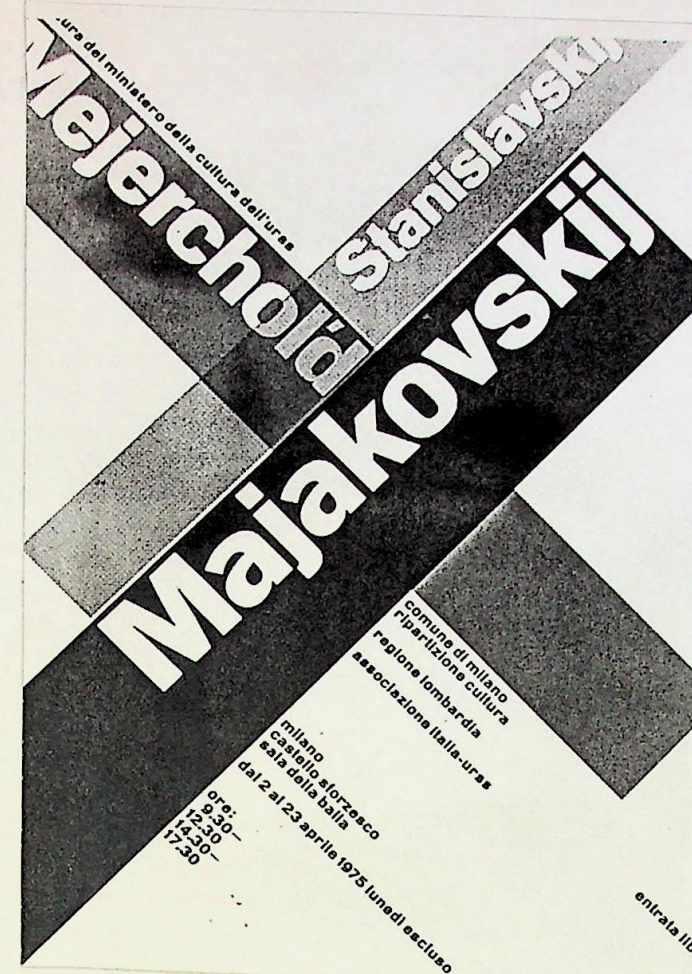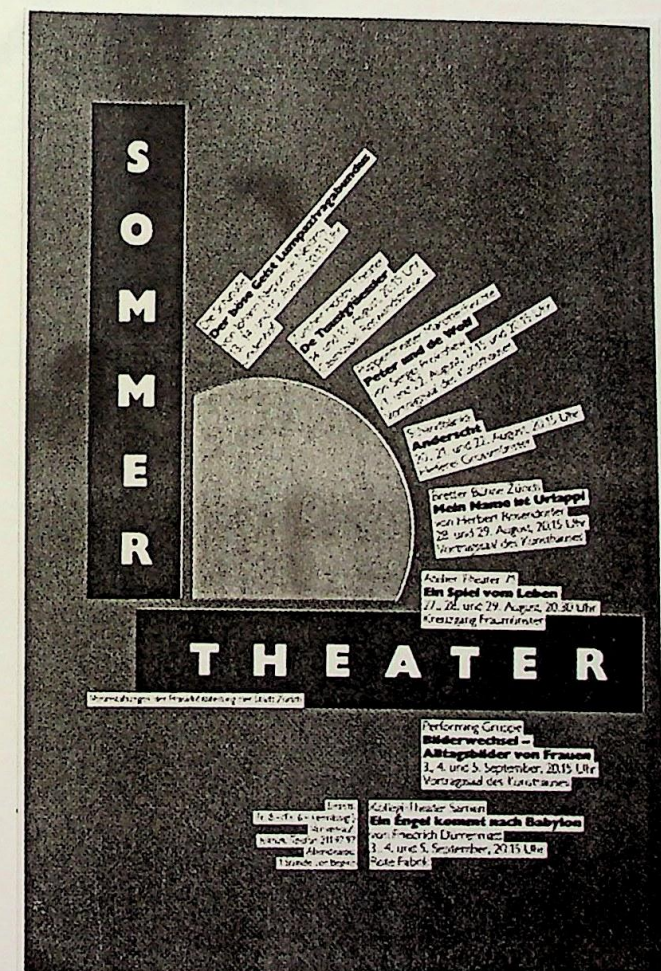17 JANVIER
24 MARS 1985

Fig 107



Fig 108



77

Fig 109

Fig 110



THE OPENING
RECEPTION
5:30-7:30 PM,
MARCH 25, 1983,
IGNITES THE
STA SPARKS
WEEKEND
CONFERENCE
ON "DESIGN
THAT'S GONE POP"

RYDERGALLERY
500 NORTH
DEARBORN STREET
CHICAGO,
ILLINOIS 60610

OPEN 11 AM-3:30 PM
MONDAY—FRIDAY
OR BY APPOINTMENT
ANYTIME

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DESIGN:
PAULA SCHER
COORDINATOR:
THOMAS HARLEY BOND

PAULA SCHER

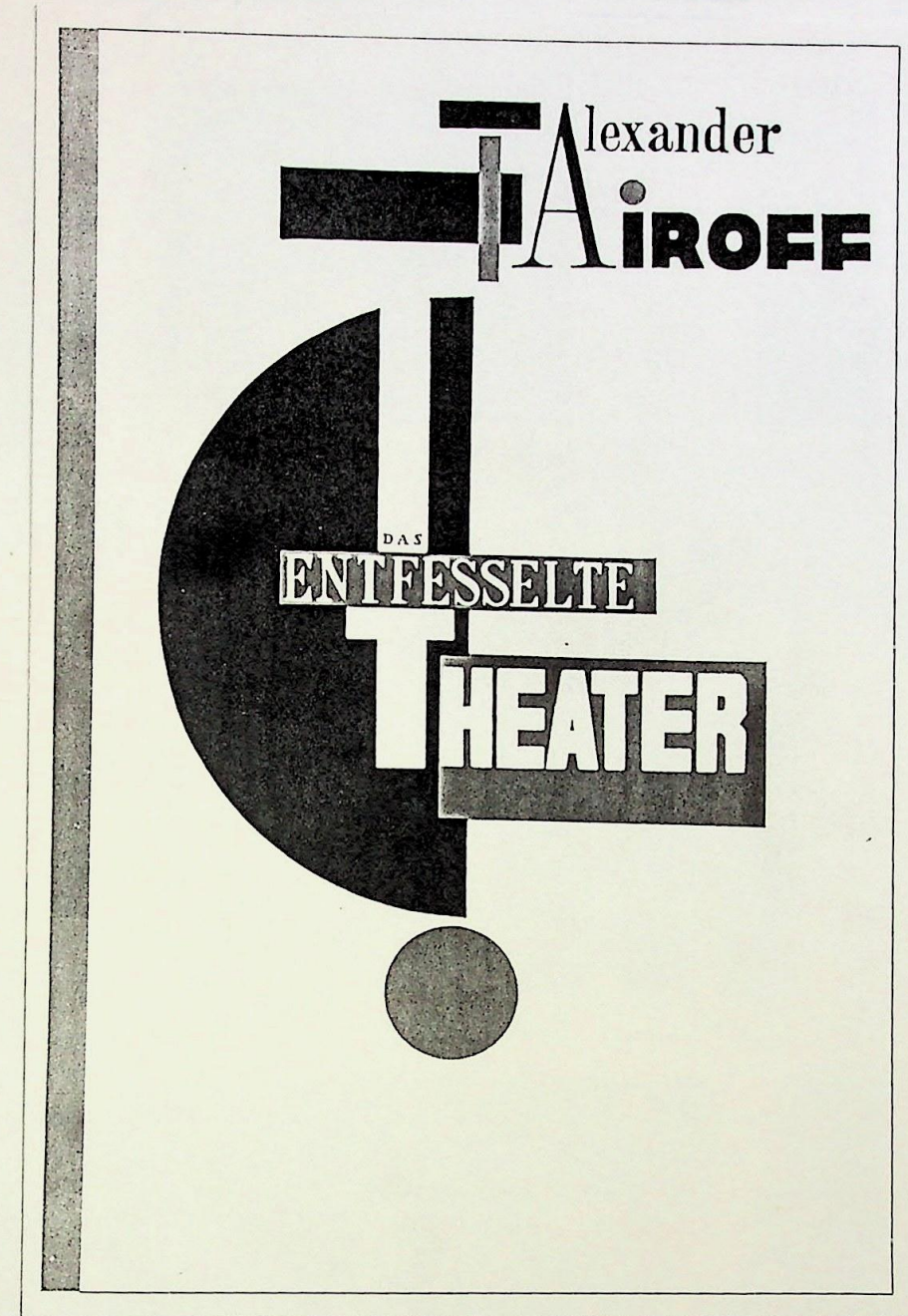MARCH 25-APRIL 22, 1983

10 YEARS OF ROCK 'N' ROLL DESIGN

Fig 111

Alexander Tairoff

DAS ENTFESSELTE THEATER

Fig 112