

## The New Typography Jan Tschichold

*In 1929, ten years after the Bauhaus was founded, Berlin's Martin-Gropius-Bau launched the exhibition 'New Typography.' László Moholy-Nagy, who had left Dessau the previous year and had earned a reputation as a designer in Berlin, was invited to exhibit his work together with other artists. He designed a room entitled 'Wohin geht die typografische Entwicklung' ('Where is typography headed') where he presented 78 wall charts illustrating the development of the 'New Typography' since the turn of the century and extrapolating its possible future. To create these charts, he not only used his own designs, but also included advertising prints by colleagues associated with the Bauhaus. The functional graphic design, initiated by the 'New Typography' movement in the 1920s, broke with tradition and established a new advertising design based on artistic criteria. It aimed to achieve a modern look with standardized typefaces, industrial DIN norms, and adherence to such ideals as legibility, lucidity, and straightforwardness, in line with the key principles of constructivist art. For the first time, this comprehensive publication showcases Moholy-Nagy's wall charts which have recently been rediscovered in Berlin's Kunstbibliothek. Renowned authors provide insights into this treasure trove*

*by each contributing to this alphabetized compilation starting with 'A' for 'Asymmetry' and ending with 'Z' for 'Zukunftsvision' ('vision of the future'). By perusing through the pages and allowing a free flow of association, the typographical world of ideas of the 1920s avant-garde is once again brought back to life. Exhibition: Kunstbibliothek, Staatliche Museen zu Berlin, Germany (29.08. - 15.09.2019)*

*Graphic Design Theory is organized in three sections: "Creating the Field" traces the evolution of graphic design over the course of the early 1900s, including influential avant-garde ideas of futurism, constructivism, and the Bauhaus; "Building on Success" covers the mid- to late twentieth century and considers the International Style, modernism, and postmodernism; and "Mapping the Future" opens at the end of the last century and includes current discussions on legibility, social responsibility, and new media. Striking color images illustrate each of the movements discussed and demonstrate the ongoing relationship between theory and practice. A brief commentary prefaces each text, providing a cultural and historical framework through which the work can be evaluated. Authors include such influential designers as Herbert Bayer, L'szlo Moholy-Nagy, Karl Gerstner, Katherine McCoy, Michael Rock, Lev Manovich, Ellen Lupton, and Lorraine Wild. Additional features include a timeline, glossary, and bibliography for*

*further reading. A must-have survey for graduate and undergraduate courses in design history, theory, and contemporary issues, Graphic Design Theory invites designers and interested readers of all levels to plunge into the world of design discourse.*

*This survey of textile fundamentals and methods, written by the foremost textile artist of the 20th century, covers hand weaving and the loom, fundamental construction and draft notation, modified and composite weaves, early techniques of thread interlacing, interrelation of fiber and construction, tactile sensibility, and design. 9 color illustrations. 112 black-and-white plates.*

*Treasury of Alphabets and Lettering is a classic source book of the most beautiful type and letters of all time selected by Jan Tschichold, internationally renowned typographer and master of lettering. It contains only letters of timeless and lasting beauty--the true mainsprings of the art of lettering. One hundred and seventy-six type specimens are presented, most of them in complete alphabets. The introductory text provides a perceptive analysis of letter forms. Tschichold discusses lettering as a work of art, good and bad letters, older and recent letter forms, the use of capital and lower-case letters, word spacing, line spacing, the selection of appropriate letter styles, and the layout of groups of letters and signs. The*

*type specimens are handsomely reproduced, most in their original size. Every alphabet was specially arranged by Tschichold, and forms a well-balanced graphic design. Many of the outstanding historical sources appear better here than in the often poorly printed originals. The book is identical to the original edition, first published in 1966, with a new introduction by designer and writer Ben Rosen.*

*True to Type*

*Paul Renner*

*Design is One*

*Second Edition*

*Readings from the Field*

*Moholy-Nagy and the New Typography*

*How Typography Happens*

**A sweeping and comprehensive catalogue of the graphic arts in Germany from 1890 through World War II, this handsome oversized volume also deals with the methodology of art as a medium of persuasion.**

**"Bauhaus 1919-1933," The Museum of Modern Art's first comprehensive treatment of the subject since its famous Bauhaus exhibition of 1938, offers a new generational perspective on the 20th century's most influential experiment in artistic education.**

Looking at the period between 1915 and 1950, *Letters from the Avant-Garde* is the first book to document the history of modern design and typography through the medium of printed stationery. Futurism, Dada, Surrealism, De Stijl, Constructivism, the Bauhaus, and other movements and institutions used letterheads to promote their ideas about form, function, and technology to an international community. The printed letterheads and other ephemera reproduced in this book are typographic self-portraits of some of the most fascinating figures in the development of modernism, including Herbert Bayer, Le Corbusier, El Lissitzky, F. T. Marinetti, Laszlo Moholy-Nagy, Kurt Schwitters, and Piet Zwart. *Letters from the Avant-Garde* features over 150 illustrations in full color, many published here for the first time. These experimental letterheads helped originate the modern discipline of design for corporate identity, and they show how avant-garde artists and designers engaged mass media in their work. This unique book will be an invaluable resource for anyone interested in the history and theory of modern art, design, and typography.

**The New Typography**  
A Handbook for Modern Designers  
Univ of California Press  
Practice and Theory

**Jan Tschichold and New Typography**

**A Handbook for Modern Designers**

**The Art of Typography**

## **Graphic Design in Germany**

### **Bauhaus 1919-1933**

#### **The Designer's Dictionary of Color**

Shortly after the end of the Second World War, Penguin Books made the bold decision to completely redesign its publications. Examining how Jan Tschichold took on the Herculean task of creating a uniform design, this title surveys the typographic revolution that Tschichold masterminded at Penguin.

The most complete study ever of this major figure in modern graphic arts.

The now-classic introduction to designing typography, handsomely redesigned and updated for the digital age In this invaluable book, Karen Cheng explains the processes behind creating and designing type, one of the most important tools of graphic design. She addresses issues of structure, optical compensation, and legibility, with special emphasis given to the often-overlooked relationships between letters and shapes in font design. In this second edition, students and professional graphic designers alike will benefit from an expanded discussion of the creative practice of designing type—what designers need to consider, their rationale, and issues of accessibility—in the context of contemporary processes for the digital age. Illustrated with more than 400 diagrams that demonstrate visual principles and letter construction, ranging from informal progress sketches

to final type designs and diagrams, this essential guide analyzes a wide range of classic and modern typefaces, including those from many premier type foundries. Cheng's text covers the history of type, the primary systems of typeface classification, the parts of a letter, and the effects of new technology on design methodology, among many other key topics.

A reissue of the design manual for the the most successful design of all Olympic Games in the original size and style.

On Weaving

The Games of the XX Olympiad Munich 1972

Master Typographer : His Life, Work & Legacy

Type Rules!

The Penguin Years

Workshops for Modernity

Graphic Icons

*The Scottish-born McLean tells all about building his career as a designer, typographer, and author in London's postwar publishing scene. McLean played a central role in British graphic design from the 1940s to the 1980s, designing and editing Motif and penning the well-known Thames and Hudson Manual of Typography. His life story, from*

*hot type to cold, is sprinkled with photos and illustrations; in a postscript, he gracefully considers the question "Is typography necessary?" (The answer: Of course--but first the words have to be right.) Includes a checklist of books written, compiled, or translated by McLean. Annotation copyrighted by Book News Inc., Portland, OR*

*"In this fun, fast-paced introduction to the most iconic designers of our time, author John Cliffor takes you on a visual history tour that's packed with the posters, ads, logos, typefaces, covers, and multimedia work that have made these designers great."--Publisher's description. Since it was first published in 1969, it has served as the standard guide to the impact of twentieth century avant-garde movements on graphic design and typography.*

*'Design is One' is a photo and caption sampling of Lella and Massimo's work from 1955 to 2003.*

*And Feel and Do Things*

*Graphic Design Between the World Wars*

*The New Typography*

*Designing Type*

*Planning a Book. A Typographer's Composition Rules. 58 Exemples by*

*the Author*

*Graphic Design Theory*

*Josef Müller-Brockmann*

From principle to practice, get it all in the revised edition of the comprehensive introduction to typography. *Type Rules: The Designer's Guide to Professional Typography, 3rd Edition* is an up-to-date, thorough introduction to the principles and practices of typography. From the fundamentals to cutting-edge applications, this edition has everything today's serious designer needs to use type effectively. Dozens of exercises reinforce authoritative coverage on such topics as how to select the appropriate type for the job, how to set type like a pro, how to avoid common mistakes, and how to design a typeface, as well as how to fully harness the power of major design packages such as InDesign® and QuarkXPress® -- with new coverage of their latest versions. This edition includes: New information on OpenType, font management utilities, font web sites, and interactive typography. An expanded history of type and an updated glossary of key terms. Exercises throughout to help reinforce the concepts presented in the book. A wealth of tried-and-true as well as recently developed type tips. More in-depth type issues, including scaling logos.

"I've purchased and read just about every book on typography written over the last twenty-five years. Ilene Strizver's *Type Rules* is one of the best. It's a book that will prove its value time and again." -- Allan Haley, Director of Words and Letters, Monotype Imaging

"*Type Rules* is a must-have book for students and professionals alike. I highly recommend it." -- Prof. Ed Benguiat, world-renowned type designer and educator, School of Visual Arts

German typographer Paul Renner is best known as the designer of the typeface Futura, which

## File Type PDF The New Typography Jan Tschichold

stands as a landmark of modern typographic design. Paul Renner, still the only study in any language of Renner's brilliant career, details his life and work to reveal the breadth of his accomplishments and influence. Christopher Burke presents a wealth of hitherto unpublished materials, drawing on primary sources and archival research and clearly written with an eye to today's reader. Beautifully designed, Paul Renner is an inspiring tour de force portrait of this typographer's extraordinary career and his ongoing influence on the graphic arts.

A visual guide to the best in contemporary typographic design, this book features examples and usages of modern typography from around the world.

"Moholy-Nagy: Future Present is published in conjunction with an exhibition organized by the Solomon R. Guggenheim Foundation, the Art Institute of Chicago, and the Los Angeles County Museum of Art."

Guidelines and Standards for the Visual Design

Anni Albers

Pioneers of Modern Typography

Moholy-Nagy

In 6 Constructions : a Suprematist Tale

Writing & Illuminating, & Lettering

A guide to the cultural, historical, and social meanings of twenty-seven colors, plus examples of successful usage of each as well as options for palette variations. The Designer's Dictionary of Color provides an in-depth look at twenty-seven colors key to art and graphic design. Organized by spectrum, in color-by-color sections for

easy navigation, this book documents each hue with charts showing color range and palette variations. Chapters detail each color's creative history and cultural associations, with examples of color use that extend from the artistic to the utilitarian—whether the turquoise on a Reid Miles album cover or the avocado paint job on a 1970s Dodge station wagon. A practical and inspirational resource for designers and students alike, *The Designer's Dictionary of Color* opens up the world of color for all those who seek to harness its incredible power.

"Probably the most important work on typography and graphic design in the twentieth century."--Carl Zahn, The Museum of Fine Arts, Boston

A long-overdue reassessment of one of the most important and influential woman artists working at midcentury Anni Albers (1899–1994) was a German textile designer, weaver, and printmaker, and among the leading pioneers of 20th-century modernism. Although she has heavily influenced generations of artists and designers, her contribution to modernist art history has been comparatively overlooked, especially in relation to that of her husband, Josef. In this groundbreaking and beautifully illustrated volume, Albers's most important works are examined to fully explore and redefine her contribution to 20th-century art and design and highlight her significance as an artist in her own right. Featured works—from her early activity at the Bauhaus as well as from her time at Black Mountain College, and spanning her entire fruitful career—include wall hangings, designs for commercial use, drawings and studies, jewelry, and prints. Essays by international experts focus on key works and themes, relate aspects of Albers's

practice to her seminal texts *On Designing* and *On Weaving*, and identify broader contextual material, including examples of the Andean textiles that Albers collected and in which she found inspiration for her understanding of woven thread as a form of language. Illuminating Albers's skill as a weaver, her material awareness, and her deep understanding of art and design, this publication celebrates an artist of enormous importance and showcases the timeless nature of her creativity.

"Eminent calligrapher, designer and design historian Jan Tschichold here offers admirers of fine art and handwriting a stunning collection of over 300 years of the best of European calligraphic art. *Treasury of Calligraphy* presents 219 examples of work by dozens of Europe's master calligraphers--the cream of the manuals and copybooks, selected according to Tschichold's personal criteria of expressiveness and aesthetic importance. Here is the near-Gothic rodonda of 16th-century Spaniard Juan de Yciar; the variations on northern Fraktur and southern cursive practices by his German contemporary Caspar Neff; the sparingly used, dramatic ornaments of 17th-century Lyons master François Desmoulins; and magnificent scripts by Palatino, Wyss, Vespasiano, Cresci, van den Velde, Beauchesne and Baildon, Barbedor, Casanova, Snell, Bickham, Stirling and many others."--back cover.

Jan Tschichold

Future Present

An Essay in Critical History

## Active Literature

### The Form of the Book

### Plakate der Avantgarde

A Source Book of the Best Letter Forms of Past and Present for Sign Painters, Graphic Artists, Commercial Artists, Typographers, Printers, Sculptors, Architects, and Schools of Art and Design

Illustrated throughout, this book explores the modernist typographer Tschichold, and discusses him seen in the context of his life and the times in which he lived. The book is introduced with a foreword by Robin Kinross, discussing Tschichold's present reputation.

Jan Tschichold (1902-1974) was one of the most outstanding and influential graphic artists and typographers of the twentieth century. Throughout his life he stood in the service of print and poster design, first as a talented young calligrapher and poster designer, and later as a self-critical typographer. In his posters, he expresses the avant-garde ideas of the Neue Typografie, or New Typography, which was strongly influenced by the Bauhaus. Jan Tschichold is the first book length examination of Tschichold's posters. In addition to the seventy posters he designed himself, the book contains his own collection of posters, with works by Hans Arp, El Lissitzky, Lszl Moholy-Nagy, Oskar Schlemmer, and others. A new edition showing the work of one of the most famous Swiss designers: a comprehensive survey of his oeuvre. This illustrated essay traces the history of one of the leading exponents of "Swiss Design" in the 1950s and 1960s. Josef Mu ller- Brockmann's posters have become world famous for their ability to convey information with great visual tension, a sense of drama, and an extreme economy of means. He created a body of work in which timeless principles of visual communication are clearly demonstrated. In addition to the posters, the image part presents examples of logotypes, appearances, and other

as well as numerous lesser-known works in chronological order. 396 illustrations  
El Lissitzky's About 2 [Squares] is a story about how two squares, one red, one black, transform the  
world. The commentary, More About 2 [Squares], boxed in the same slipcase, provides a detailed  
analysis of this seminal work.

1890-1945

A-Z

Modern Typography

Posters of the Avantgarde

Visionaries who Shaped Modern Graphic Design

Treasury of Alphabets and Lettering

Asymmetric Typography

Modern Typography, 2nd Edition is a completely updated and revised edition of Robin Kinross's classic survey of European and North American typography since 1700, first published in 1992. In addition to numerous new illustrations and revised text, Modern Typography has been re-scaled to a new, convenient pocket format. Kinross's overview breaks ground by focusing on the history of typography as an intricate web of social, technical, and material processes, rather than a parade of typeface styles. Eye magazine calls

Modern Typography the book that tells "how modern typography got to be the way it is." Together, Kinross's clear, concise writing combined with his extensive knowledge of the history of typography create a gold standard for how design history ought to be written.

For the first time: the posters of the celebrated graphic artist and typographer. This book is an analytical examination of Tschichold's posters. It contains his own collection of posters, with works by Hans Arp, El Lissitzky, Laszlo Moholy-Nagy, Oskar Schlemmer, and others, as well as the approximately 70 posters he designed himself."

Is typography an art or a science? The gradual tendency of the word typograph to mean typographic design and the emergence of the typographer as a professional in their own right is examined by Ruari McLean. Looking at the work of well-known typographers in England, Germany, France and the USA, McLean examines the development of typography, starting with in the 17th century with the Mechanick Exercises of Joseph Moxon, and progresses to the influences and work of

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the German typographer Jan Tschichold and his contemporaries.

Newly revised and expanded, this classic in book design argues for a non-dogmatic approach, one open to traditional and modern, and symmetrical and asymmetrical solutions. Jost Hochuli's work of over 30 years as a book designer is showcased, along with detailed comments by noted designer and critic Robin Kinross. "As a designer, Hochuli's main concern is to work out individual solutions for individual books. This book is sure to help anyone who is seeking to develop a considered attitude toward the design and production of the book as a codex." -Fernand Baudin, Logos Pioneer of Swiss Graphic Design

219 Great Examples, 1522-1840

New Typographic Design

The Designer's Guide to Professional Typography

Jan Tschichold and the New Typography

About Two Squares

How Design Makes Us Think

An original account of the life and work of legendary designer Jan Tschichold and his role in the movement in Weimar Germany to create modern graphic design. Richly illustrated with images from Jan Tschichold's little-known private collection of design ephemera, this important book explores a legendary figure in the history of modern graphic design through the artists, ideas, and texts from the Bauhaus that most influenced him. Tschichold (1902-1974), a prolific designer, writer, and theorist, stood at the forefront of a revolution in visual culture that made printed material more elemental and dynamic. His designs were applied to everyday graphics, from billboard advertisements and business cards to book jackets and invoices. This handsome volume offers a new understanding of Tschichold's work, and of the underlying theories of the artistic movement he helped to form, by analyzing his collections: illustrations, advertisements, magazines, and books by well-known figures, such as Kurt Schwitters, El Lissitzky, Aleksandr Rodchenko, and László Moholy-Nagy, and lesser-known artist-designers, including Willi Baumeister, Max Burchartz, Walter Dexel, and Piet Zwart. This book also charts the development of the New Typography, a broad-based movement across Central Europe that included "The Ring," a group formed by Schwitters in 1927. Tschichold played a crucial role in defining this movement, documenting the theory and practice in his most influential book, *The New*

Typography (1928), still regarded as a seminal text of graphic design. From posters to cars, design is everywhere. While we often discuss the aesthetics of design, we don't always dig deeper to unearth the ways design can overtly, and covertly, convince us of a certain way of thinking. How Design Makes Us Think collects hundreds of examples across graphic design, product design, industrial design, and architecture to illustrate how design can inspire, provoke, amuse, anger, or reassure us. Graphic designer Sean Adams walks us through the power of design to attract attention and convey meaning. The book delves into the sociological, psychological, and historical reasons for our responses to design, offering practitioners and clients alike a new appreciation of their responsibility to create design with the best intentions. How Design Makes Us Think is an essential read for designers, advertisers, marketing professionals, and anyone who wants to understand how the design around us makes us think, feel, and do things.

Jan Tschichold, Designer

Designing Books

A Life in Typography

Treasury of Calligraphy

Essays on the Morality of Good Design