

THE NEW TYPOGRAPHY

JAN TSCHICHOLD

the typographic movement of the

1920-30'S

DIE NEUE TYPOGRAPHIE

THE MOVEMENT

New Typography

David Raizman

New Typography:

The New Typography Jan Tschichold, 2023-11-15 Since its initial publication in Berlin in 1928 Jan Tschichold's *The New Typography* has been recognized as the definitive treatise on book and graphic design in the machine age. First published in English in 1995 with an excellent introduction by Robin Kinross, this new edition includes a foreword by Rich Hendel who considers current thinking about Tschichold's life and work. Since its initial publication in Berlin in 1928 Jan Tschichold's *The New Typography* has been recognized as the definitive treatise on book and graphic design in the machine age. First published in English in 1995 with an excellent introduction by

[The New Typography in Scandinavia](#) Trond Klevgaard, 2020-10-15 This is the first monograph on Scandinavia's New Typography. It provides a detailed account of the movement's lifespan in the region from the 1920s up until the 1940s when it was largely incorporated into mainstream practice. The book begins by tracing how the New Typography from its origins in the central and eastern European avant garde arrived in Scandinavia. It considers the movement's transformative impact on printing, detailing the cultural and technological reasons why its ability to act as a modernising force varied between different professional groups. The last two chapters look at how New Typography related to Scandinavian society more widely by looking at its ties to functionalism and social democracy, paving the way for a discussion of the reciprocal relationship between the culture of practitioners and the cultural work performed through their practice. Based on archival research undertaken at a number of Scandinavian institutions, the book brings a wealth of previously unpublished visual material to light and provides a fresh perspective on a movement of central and enduring importance to graphic design history and practice

Jan Tschichold and the New Typography Paul Stirton, 2019 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 artist's 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. Published in association with the Bard

Graduate Center Exhibition Schedule Bard Graduate Center New York 02 15 19 07 07 19 **The New Typography** Jan Tschichold, 1995 Probably the most important work on typography and graphic design in the twentieth century Carl Zahn The Museum of Fine Arts Boston **Moholy-Nagy and the New Typography** Petra Eisele, Isabel Naegele, Michael Lailach, 2019 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 Kunstabibliothek. 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 Kunstabibliothek Staatliche Museen zu Berlin Germany 29 08 15 09 2019 *The New Typography* Jan Tschichold, 2006 Probably the most important work on typography and graphic design in the twentieth century Carl Zahn The Museum of Fine Arts Boston *Magazines and Modern Identities* Tim Satterthwaite, Andrew Thacker, 2023-09-21 In the late nineteenth and early twentieth century ideals of technological progress and mass consumerism shaped the print cultures of countries across the globe. Magazines in Europe, the USA, Latin America and Asia inflected a shared internationalism and technological optimism. But there were equally powerful countervailing influences of patriotic or insurgent nationalism and of traditionalism that promoted cultural differentiation. In their editorials, images and advertisements, magazines embodied the tensions between these domestic imperatives and the forces of global modernity. *Magazines and Modern Identities* explores how these tensions played out in the magazine cultures of ten different countries, describing how publications drew on, resisted and informed the ideals and visual forms of global modernism. Chapters take in the magazines of Australia, Europe and North America as well as China, the Soviet Union, Turkic states and Mexico. With contributions from leading international scholars, the book considers the pioneering developments in European and North American periodicals in the modernist period whilst expanding the field of enquiry to take in the vibrant magazine cultures of east Asia and Latin America. The construction of these magazines' modern ideals was a complex dialectical process in dialogue with international modernism.

but equally responsive to their local cultures and the beliefs and expectations of their readers Magazines and Modern Identities captures the diversity of these ideals in periodicals that both embraced and criticised the globalised culture of the technological era *Swiss Graphic Design* Richard Hollis,2006-01-01 Originally published London Laurence King Pub 2006

Modern Typography Robin Kinross,2004 In a survey of developments since 1700 this book proposes a new understanding of modern typography as something larger and more deeply rooted than a modernism of style Rather modern is taken to imply an articulate consciousness of action The book s treatment lays stress on debates over principle and explanations of practice But full weight is given to the social technical and material bases of the activity and the argument is illustrated by freshly made photographs of items not often reproduced before Sources of information are discussed and extensively listed The book thus contributes on several levels as a brisk narrative of historical development as a springboard for further investigation as a delineation of modern typography Published first in 1992 Modern typography is now issued in a revised and updated second edition **BOOK JACKET** **20th-century Type** Lewis Blackwell,2004 *History of Modern Design* David Raizman,2003 An exploration of the parallel development of product and graphic design from the 18th century to the 21st The effects of mass production and consumption man made industrial materials and extended lines of communication are also discussed *The Practice of Typography* Theodore Low De Vinne,1899 **The practices of typography** Theodore Low De Vinne,1899

New Typographic Design Roger Fawcett-Tang,2007 A visual guide to the best in contemporary typographic design this book features examples and usages of modern typography from around the world **Active Literature** Christopher Burke,2007 Illustrated throughout this book explores the modernist typographer Tschichold and

discusses the work seen in the context of his life and the times in which he lived The book is introduced with a short essay by Robin Kinross discussing Tschichold s present reputation **Meggs' History of Graphic Design** Philip B. Meggs,Alston W. Purvis,2016-04-14 The bestselling graphic design reference updated for the digital age Meggs History of Graphic Design is the industry s unparalleled award winning reference With over 1 400 high quality images throughout this visually stunning text guides you through a saga of artistic innovators breakthrough technologies and groundbreaking developments that define the graphic design field The initial publication of this book was heralded as a publishing landmark and author Philip B Meggs is credited with significantly shaping the academic field of graphic design Meggs presents compelling comprehensive information enclosed in an exquisite visual format The text includes classic topics such as the invention of writing and alphabets the origins of printing and typography and the advent of postmodern design This new sixth edition has also been updated to provide The latest key developments in web multimedia and interactive design Expanded coverage of design in Asia and the Middle East Emerging design trends and technologies Timelines framed in a broader historical context to help you better understand the evolution of contemporary graphic design Extensive ancillary materials including an instructor s manual expanded image identification banks flashcards and quizzes You can t master a field without knowing the history

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Production Manager ,1915 **Printing** ,1930 **Type Design** Teal Triggs,2003-10-21 From inception to commercial application and with lavishly illustrated examples this book explores the idea of type design by experimentation and how this produces innovations in typography Treating them as two distinct disciplines the book first deals with the design of typefaces and secondly with the use of type in layouts This is an essential book for professionals students academics and anyone who is interested in typography graphic design visual culture and design history **BOOK JACKET** The practice of typography. A treatise on the processe of type-making [&c.]. Theodore Low De Vinne,1899

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