Reference Book - Christopher Burke Active literature Jan Tschichold and New Typography

Jan Tschichold revolutionized Typography. He was a typographer who was taught the tradition of calligraphy at Leipzig Academy that had heard talk of new ‘isms’ in art which the art historian could not explain, so he took it upon himself to find out.

He visited the first exhibition of work at the Bauhaus in Weimar which was an experience that shook his belief in the traditions he had been schooled.

Confused, he contacted Laszlo Moholy-Nagy, a Professor at the Bauhaus. It was through Moholy-Nagy that Thishichold began to learn about contemporary Russian Art & Design which focused on Constructivism.

He embraced the movement, changing his name to Ivan/Iwan and campaigned for elemental typography and photomontage.

He moved from historical scripts and calligraphy towards experimental geometric lettering and away from centered arrangement to more dynamic compositions using sans-serif type.

We can see this in the 1924 design of the poster for Polish publisher Philobiblon

*The ideas of New Typography included asymmetrical composition, sans serif type, preference of the lowercase, the use of photography, grids, geometrical forms and the absense of decoration.*

The essence was clairty and the overall objective was functional design using the most straightforward means to deliver a message in the shortest most efficient matter.

In 1925 He wrote material about constructivisim in typography for a special issue of Typographische Mitteilungen titled Elementare Typographie which educated designers printers and typesetters to design with the principals mentioned in mind.

Title ‘The typographers Bible’

In 1928 he then published Die Neue Typographie which set rules for standardization of modern type usage.

The New Typography was organized around the principles of:

* Asymmetric balance of elements image <http://guity-novin.blogspot.co.uk/2012/03/history-of-type-face.html>

He believed asymmetrical designs with contrasting elements expressed the age of the machine

* Content designed by hierarchy
* Intentional white space utilization active element no passive background
* Sanserif typography

He supported Moholy-Nagy’s ‘typophoto’ approach naming photography the preffered method of illustration. To Tishichold sans serif was the only face that properly complimented photography

Almost overnight, typographers and printers adapted this way of working for a huge range of printed matter, from business cards and brochures to magazines, books, and advertisements.

Many sans-serif typefaces were designed during the 1920s. Johnstons Railway which inspired the Gill Sans series by Eric Gill. Bayer’s universal alphabet and Jakob Erbar’s Erbar. Futura designed by paul renner became the most widely used geometric sans-serif family.

“The important movement toward developing a “world language without words” began in the 1920s, continued into the 1940s, and still has important influences today.”

New Typography is seen as a revolution that influenced the further development of typography and font styles.

eventually Tschichold returned to a classicist theory in which centered designs and roman typefaces were favored for blocks of copy.

Talk about penguin books He spent part of his career with [Penguin Books](http://www.penguin.com/) and while he was there he developed a standardized practice for creating the covers for all of the books produced by Penguin. He personally oversaw the development of more than 500 books between the years 1947-49. Every period of his career has left a lasting impression on how designers think about and use typography, and it will continue to affect them into the future.

http://www.olivertomas.com/books/the-new-typography/

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When Tschichold wrote Die Neue Typographie he set forth rules for standardization of practices relating to modern type usage. He condemned all typefaces except for sans-serif types, advocated standardized sizes of paper and set forth guidelines for establishing a typographic hierarchy when using type in design. While the text still has many relative uses today, Tschichold eventually returned to a classicist theory in which centered designs and roman typefaces were favored for blocks of copy.

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<http://www.designishistory.com/1920/jan-tschichold/> needs added

<http://www.eyemagazine.com/review/article/faith-in-asymmetry>

Modern Typography is associated with Jan Tschichold, as well as Bauhaus typographers [Herbert Bayer](http://en.wikipedia.org/wiki/Herbert_Bayer), [László Moholy-Nagy](http://en.wikipedia.org/wiki/L%C3%A1szl%C3%B3_Moholy-Nagy), [El Lissitzky](http://en.wikipedia.org/wiki/El_Lissitzky) but

http://www.britannica.com/EBchecked/topic/607663/Jan-Tschichold

Tschichold was expert at calligraphy

1923 experienced that shook his belief in traditions he had been schooled

heard talk of new ‘isms’ in art which art historian Leipzig Acadamy where he studied could not explain to him so he decided to go and find out for himself

he visited the first exhibition of work at the Bauhaus in Weimar

he came back from the exhibition confused, so he got in contact with Laszlo Moholy-Nagy (Constructivist) and it was through Moholy-Nagy that Tschichold began to learn about contemporary Russian art and Design

1924 embracing it he changed his name to Ivan/Iwan and campaigned for elemental typography and photomontage

elemental type - emphasises order and organisation, the use of sans serif type, the rejection of capital letters and of ornament (<http://www.eyemagazine.com/review/article/reflections-of-a-typographer>)

moved from historical scripts and calligraphy towards experimental geometric lettering and away from centered arrangement to more dynamic compositions using sans-serif type

1924 citied (praised) this in design of poster for Polish publisher Philobiblon

In 1925 he compiled material about Constructivisim in typography for a special issue of Typographische Mitteilungen project took longer to prep than planned finally published titled Elementare Typographie in October 1925

explained and demonstrated asymmetrical typography to printers, typesetters, and designers

In 1927 he joined a group formed by Kurt Schwitter The Circle of New Advertising Designers. This group formed the principals of New Typography

His 1928 book, *Die neue Typographie*, vigorously advocated the new ideas.

His objective was functional design by the most straightforward means. Tschichold declared the aim of every typographic work to be the delivery of a message in the shortest, most efficient manner.

The New Typography was organized around these principles:

Asymmetric balance of elements

Content designed by hierarchy

Intentional white space utilization

Sanserif typography

“Tschichold began to feel that graphic designers should work in a humanist tradition that spans the ages and draws from the knowledge and accomplishments of master typographers of the past. ” “He continued to feel that the new typography was suitable ”

“for publicizing industrial products and communication about contemporary painting and architecture, but also believed it was folly to use it for a book of baroque poetry, for example, and he called reading long pages of sans serif “genuine torture.”

“During the 1940s, particularly with his work from 1947 to 1949 as a typographer for Penguin Books in London, Tschichold led an international revival of traditional typography (Fig. 16-35). By then he believed designers should draw upon the whole history of design to create solutions expres-sing content (Fig. 16-36). ”

Excerpt From: Philip B. Meggs. “Meggs' History of Graphic Design.” iBooks.

“The passion for the new typography created a spate of sans-serif styles during the 1920s. An earlier sans serif, Johnston’s Railway Type (see Fig. 12-47), inspired the Gill Sans series (Fig. 16-37), which was designed by Edward Johnston’s friend and former student Eric Gill (1882–1940) and issued between 1928 and 1930. ”

Excerpt From: Philip B. Meggs. “Meggs' History of Graphic Design.” iBooks.

“Beginning with Bayer’s universal alphabet (see Fig. 16-20) and Jakob Erbar’s Erbar typeface from about 1925, many geometrically constructed sans-serif typefaces were designed during the 1920s. Futura (Fig. 16-39) was designed by Paul Renner (1878–1956) for the Bauer foundry in Germany. Futura had fifteen alphabets, including four italics and two unusual display fonts, and became the most widely used geometric sans-serif family. ”

Excerpt From: Philip B. Meggs. “Meggs' History of Graphic Design.” iBooks.

“Renner fought tirelessly for the notion that designers should not merely preserve their inheritance and pass it on to the next generation unchanged; rather, each generation should try to solve inherited problems and attempt to create a contemporary form true to its own time. ”

Excerpt From: Philip B. Meggs. “Meggs' History of Graphic Design.” iBooks.

Lead to Isotype

“The important movement toward developing a “world language without words” began in the 1920s, continued into the 1940s, and still has important influences today.”

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“Otto Neurath had ties with the new typography movement, for Tschichold assisted him and his collaborators briefly in the late 1920s,”

Excerpt From: Philip B. Meggs. “Meggs' History of Graphic Design.” iBooks.