

considered a technique, and not an art, typography has often been neglected in the study of the avant-gardes of the beginning of the 20th century. The graphic work done for the publications, tracts, and Dada magazines was however essential, in that it ensured the movement a characteristic and strong visual signature, illustrating both the spirit of its subversive nature and the texts themselves:

Every page explodes, either

d because of its deep seriousness, or because of its vortex, vertigo, newness, rhythm, enthusiasm, humor, or the way it is printed.

—Tristan Tzara, 'Manifeste Dada' (1918)

It should be recalled that all the innovations were accomplished with complete respect for typographical technique, certainly pushed to its limits, and perhaps diverted from its normal use, but not overshot.

There was no invention of new characters – for that, it