

ANM102 | HISTORY OF GRAPHIC AND WEB DESIGN



CHAPTER 16

The Bauhaus and the New Typography

THE BAUHAUS AND THE NEW TYPOGRAPHY

- Ideas from all the advanced art and design movements had been explored, combined, and applied to problems of functionality and machine production at a German design school called the **Bauhaus**.
- Walter Gropius, a German architect was named the director of a new design school ultimately named the Bauhaus on April 12, 1919.
- Gropius sought a new unity of art and technology by collaborating with a generation of artists with a similar philosophy.
- His vision was that artistically trained designers could “breathe soul into the dead product of the machine.”

PHILOSOPHY

- Initially begun in Weimar, Germany, the early Bauhaus drew inspiration from expressionism.
- Lyonel Feininger,
- a Bauhaus teacher, created a woodcut entitled *Cathedral* in 1919, which was printed as the title page of the Bauhaus Manifesto.
- He introduced the DeStijl philosophy to the school through an association with Théo Van Doesburg.



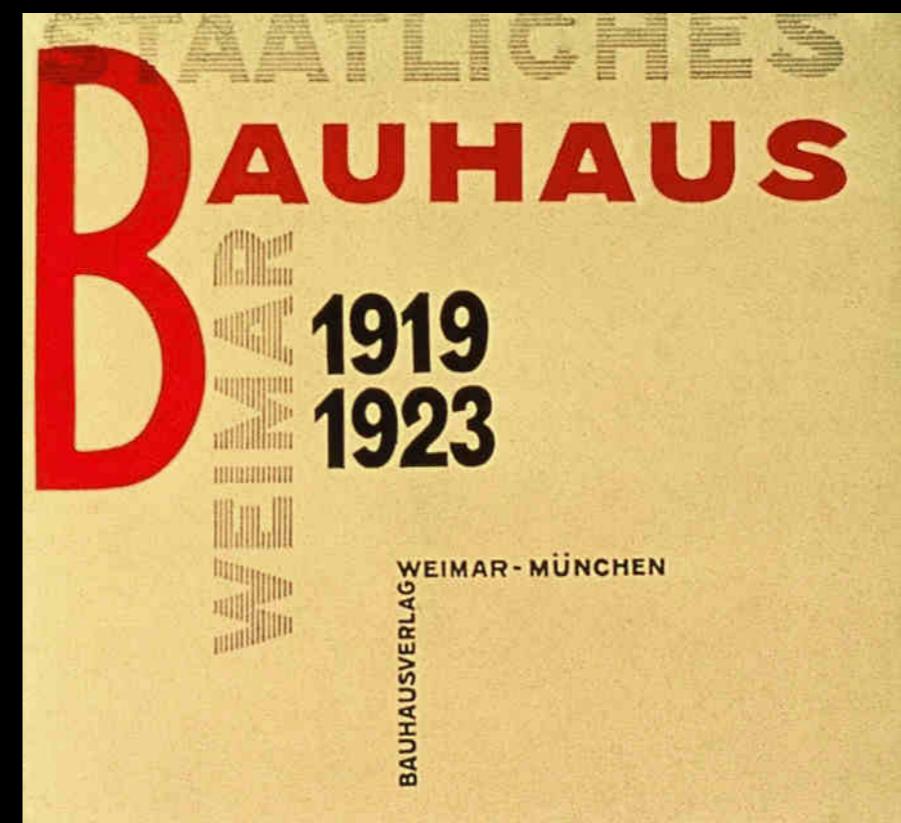
PHILOSOPHY

- This Bauhaus exhibition poster, created by Joost Schmidt in 1923, demonstrated the influences of constructivism, cubism and DeStijl and how diverse movements could be molded into new design approaches.
- The poster combines geometric and machine forms to reflect Gropius's slogan “Art and Technology, a New Unity.”



BOOK DESIGN

- Laszlo Moholy-Nagy, the Hungarian constructivist, joined the Bauhaus school and collaborated with Gropius as editors of the catalog for the 1923 exhibition.
- Herbert Bayer, a student at the school, designed the cover, with Nagy designing the interior pages.



TYPE DESIGN

Herbert Bayer

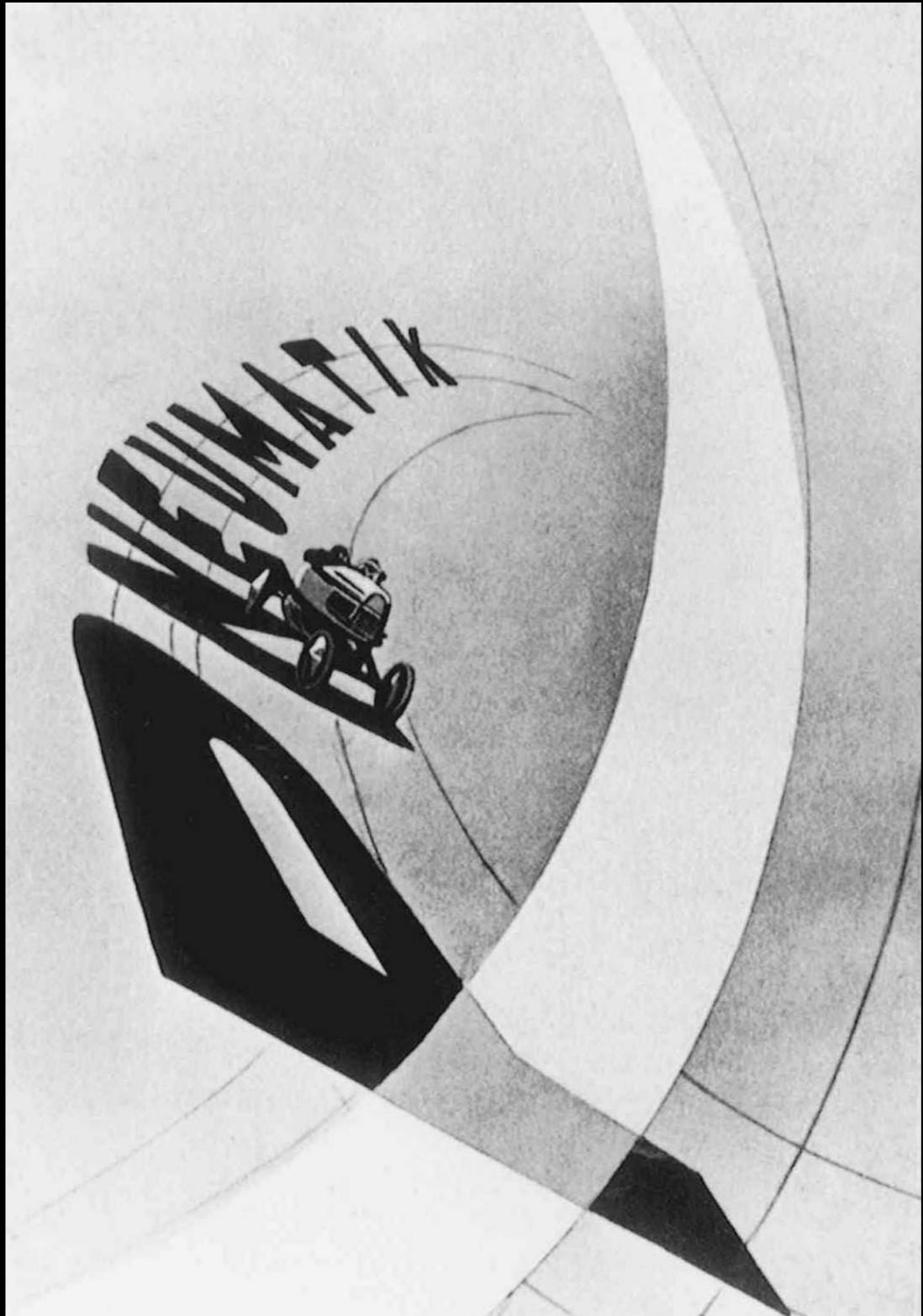
- Bayer eventually became a professor at the Bauhaus in the typography and graphic design departments.
- Sans-serif fonts were used nearly exclusively by Bayer, who also designed a universal type that reduced the alphabet into clear and simple letterforms.
- Bayer also designed a font named after the school, Bauhaus.



POSTER DESIGN

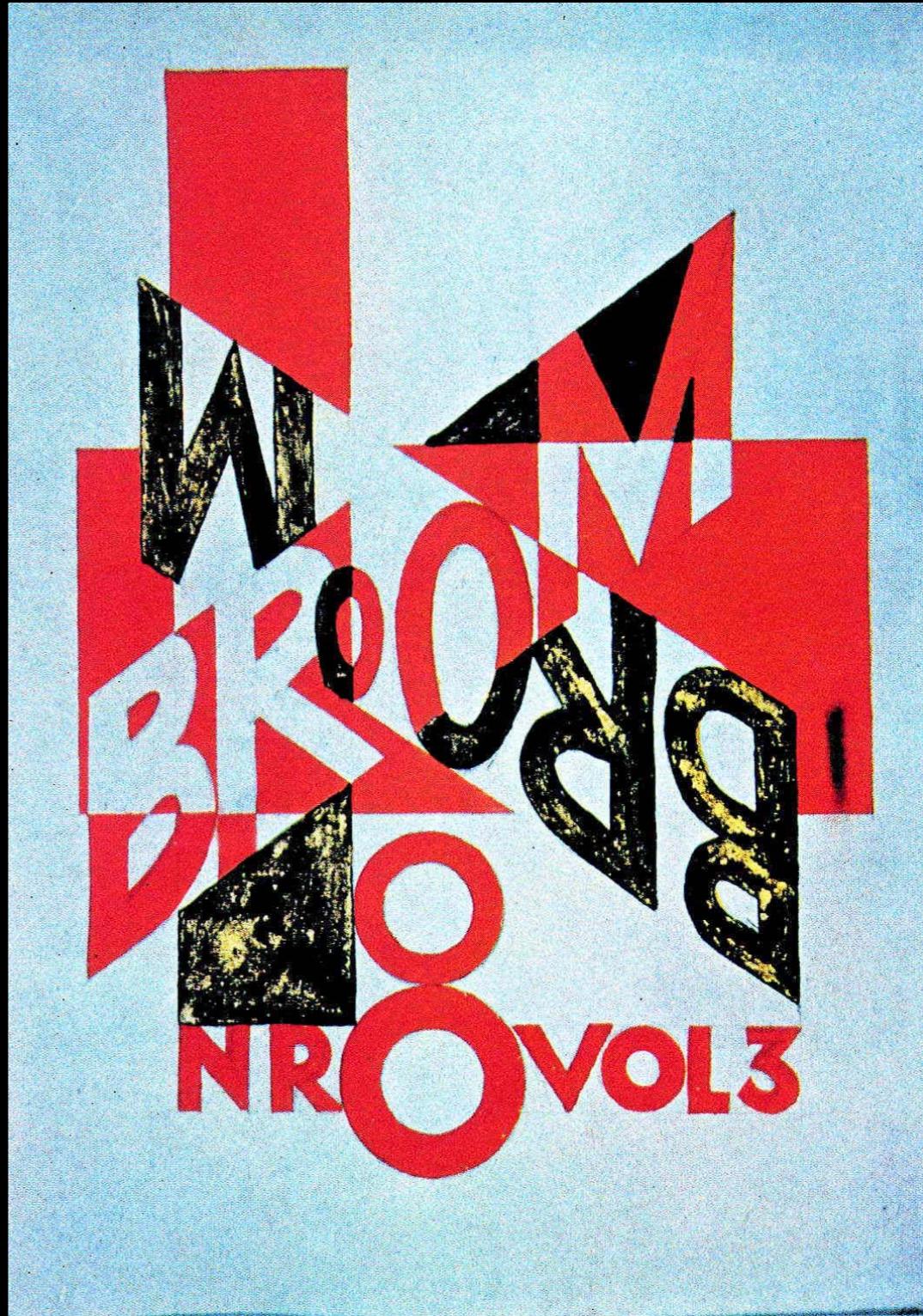
Laszlo Moholy-Nagy

- typophoto poster for tires, 1923
- Letterforms, photography, and design elements are integrated into an immediate and unified communication.
- Normal viewpoints were replaced by worm's eye, bird's eye, extreme close up, and angled viewpoints.



MAGAZINE DESIGN

- Laszlo Moholy-Nagy, described typography as “a tool of communication. It must be communication in its most intense form. The emphasis must be on absolute clarity...”
- In graphic design, he advocated the use of all linear directions, not just horizontal.
- Nagy designed this cover illustration for *Broom*, an avant-garde publication.



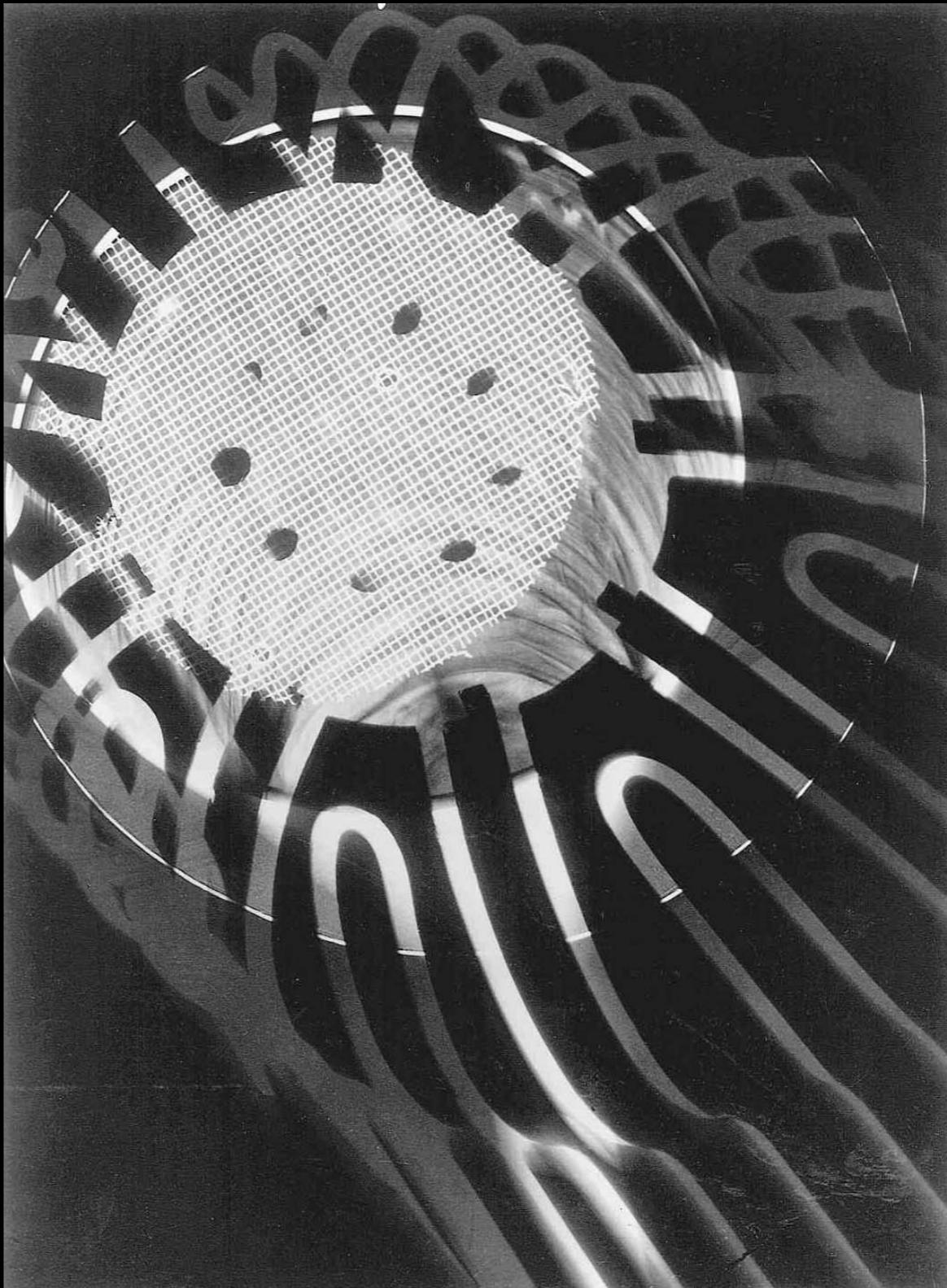
Laszlo Moholy-Nagy

- Chairs at Margate, 1935
- The juxtaposition of two images creates a contrast of pattern and texture and introduces a process of change into the two-dimensional image



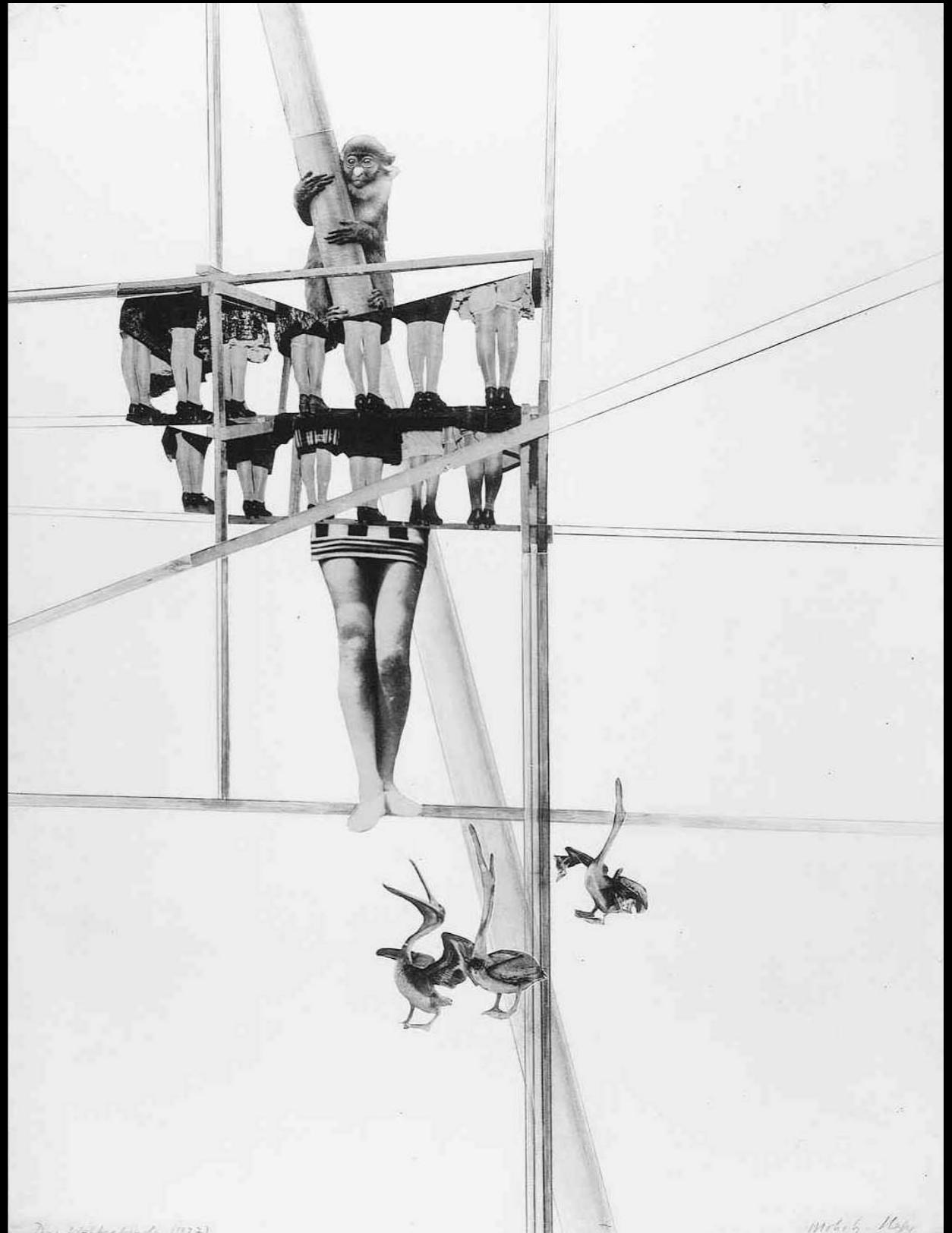
Laszlo Moholy-Nagy

- *Photogram*, 1922
- Nagy created a patterned interplay of light and dark on a sheet of light-sensitive paper without a camera.
- The objects were chosen based on their light-modulating properties.



Laszlo Moholy-Nagy

- *The World Foundation*, a photogram or “photoplastic,” created by Nagy in 1927.
- His subjects were often humorous, visionary or insightful, and included drawn images, complex associations, or unexpected juxtapositions.



BOOK COVER DESIGN

Laszlo Moholy-Nagy

- dust jackets for four Bauhaus books, 1924-30
- Jackets for volumes 5 and 10 evidence close ties with de Stijl
- 12 and 14 represent modern architecture



Ludwig Mies van der Rohe

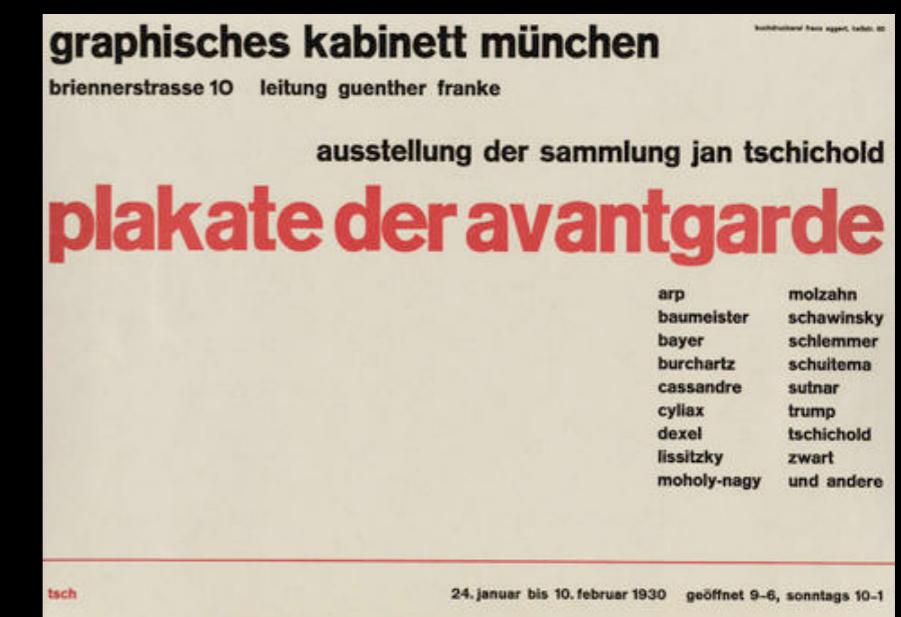
- Berlin architect who became the Director of the Bauhaus in 1930 after it had moved to Dessau, Germany in 1924.
- Coined the phrase to describe the Bauhaus and 20th century design philosophy “less is more.”



TYPOGRAPHIC DESIGN

Jan Tschichold

- Assimilated the design concepts of the Bauhaus with Russian constructivism.
- was a strong leader in the “new typography,” demonstrating asymmetrical placement and functional design of letterforms.



TSCHICHOLD TYPE PHILOSOPHY

Jan Tschichold

- Argued that type should be set in motion rather than “at rest” on a horizontal plane.
- Type should be elementary in form...thus a sans serif face, in a range of weights, was declared to be “the modern type.”
- White space is given a new role as a structural element, as important as type and imagery.
- The essence of the new typography was clarity, not just beauty; its objective was to develop form from the functions of the text.
- Preferred photography over illustration in design



BOOK DESIGN

Eric Gill

- Inspired by historical influences—the Trajan column, medieval manuscripts, as well as the typefaces of John Baskerville and William Caslon.
- Designed Perpetua, an antique roman face based on the inscription on Trajans column.
- Also designed the font Gill Sans.



ABCDEFGHIJKLMNPQ
RSTUVWXYZABCDEF
HIJKLMNOPQRSTUVWXYZ
XYZ1234567890(:!?"&\$£€)

A large, bold, black letter 'Q' is positioned next to a large, bold, black letter 'A'. Both letters are rendered in the Gill Sans font, characterized by its unique, rounded, and slightly irregular letterforms.

Gill Sans Std
Gill Sans Std Bold

Gill Sans Std
Gill Sans Std Bold Italic

Gill Sans Std
Gill Sans Std Italic

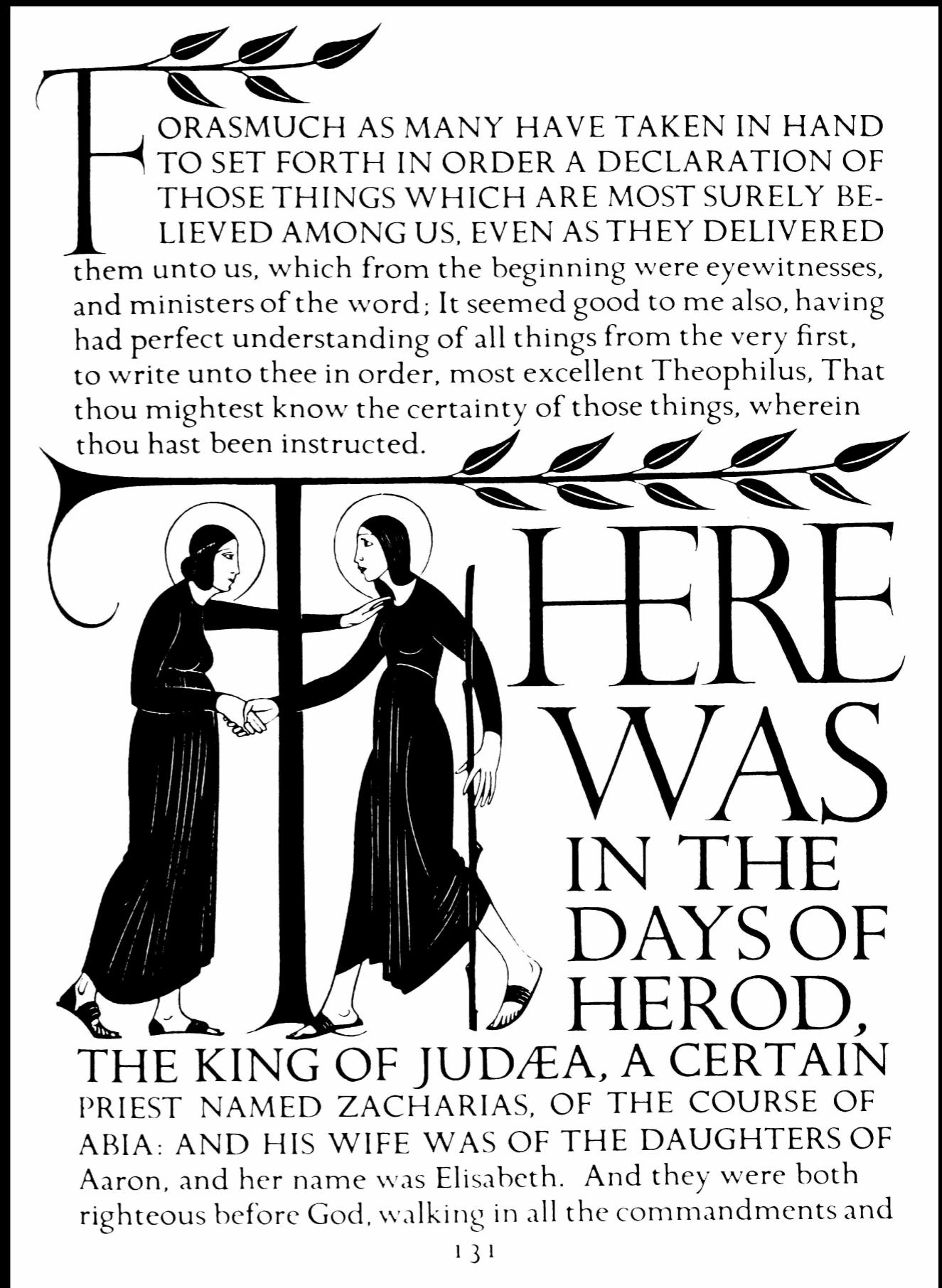
Gill Sans Std
Gill Sans Std Light

A vertical stack of four text samples demonstrating the Gill Sans font family. From top to bottom: 1) The bold weight, showing the word 'Gill Sans Std' in a thick, sans-serif font. 2) The bold italic weight, showing the same word in an italicized, bold sans-serif font. 3) The italic weight, showing the same word in a standard weight sans-serif font. 4) The light weight, showing the same word in a thin, sans-serif font. Each sample includes a small line of text below it identifying the specific weight.

BOOK DESIGN

Eric Gill

- page from *The Four Gospels*, 1931
- descending type sizes, all capitals on opening lines, unjustified right margins, and initial capitals integrated with illustrations are forged into a unified whole



Eric Gill

- page from *Essay on Typography*, 1931
- Gill spoke of industrialism, humanism, letterforms, and legibility, while demonstrating his belief in unjustified typography
- ADD A SLIDE SHOWING JUSTIFIED TYPE

22 whole world to play with and dopes him with the idea that in serving it he is serving his fellow-men.

¶ Therefore Industrialism will compromise with the Humane, and the Humane will dally with Industrialism. We shall have machine-made ornament (tho' in the near future there will mercifully be less than in the immediate past) and we shall have motor-buses tearing along country roads. We shall have imitation handicrafts in London shops, & cows milked by machinery even on small farms, and cottage larders stocked with canned foods. "Whole-hogging" is not the ordinary man's strong point.

¶ Nevertheless, the positive good & the positive dignity of Industrialism will undoubtedly achieve an almost complete ascendancy in men's minds to-morrow, and this ascendancy will purge even the Humane of its foibles. The two worlds will grow more distinct and will recognize each other without the present confusion. The hard and logical development of Industrialism will impose, even upon its enemies, a very salutary hardness and logicality. Fancy lettering will be as distasteful to the artist as it will be to the engineer—in fact it is more than probable that it will be the artists who

Rudolf Koch

- Kabel light, c. 1928
- A series of ads introduced Kabel's range of weights to German designers and printers.

LEICHTE
KABEL

von formvollendeter Gestalt
für die gute Werbedrucksache
für den feinen Bilder-Katalog
für die Gebrauchsdrucksache

GEBR. KLINGSPOR · OFFENBACH AM MAIN
Unsere vollständige Schriftprobe wird auf Verlangen an Interessenten kostenlos abgegeben

TYPOGRAPHY

Paul Renner

- A teacher and designer who created one of the most widely used sans serif typefaces of the 20 and now 21st century.
- Futura contains 20 style variations from light to extra bold.



Futura light
Futura light oblique
Futura book
Futura book oblique
Futura medium
Futura medium oblique
Futura heavy
Futura heavy oblique
Futura bold
Futura bold oblique
Futura extra bold
Futura extra bold oblique
Futura light condensed
Futura light condensed oblique
Futura medium condensed
Futura medium condensed oblique
Futura bold condensed
Futura bold condensed oblique
Futura extra bold condensed
Futura extra bold condensed oblique

TYPOGRAPHY

Times New Roman

- *The Times* of London commissioned Stanley Morison to design a font for the newspaper in 1932
 - Times New Roman had short ascenders and descenders, and sharp, small serifs.

8 Times New Roman Times New Ro
10 Times New Roman Times N
12 Times New Roman Times New Roman Times New Roman Times New Roman Times New
16 Times New Roman Times New Roman Times New Roman Times Ne
24 Times New Roman Times New Roman Times
36 Times New Roman Times New
48 Times New Roman Tir
60 Times New Roman
72 Times New Roi

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z À
Å É Í Ó Ü à á é í ó ü
ñ ö ü ñ ö ü
& 1 2 3 4 5 6 7 8 9 0 (\$ £ . , ! ?)

William Pickering title page for the

TYPOGRAPHY

Times New Roman

- *Becomes the most widely used typefaces of the 20th century.*

The London
THE TIMES 35P

THURSDAY NOVEMBER 6 1997

<http://www.the-times.co.uk>

OPERA: A touring Gershwin production exhilarates

Plenty of somethin'

Porgy and Bess
Croydon

AS GERSHWIN'S opera closes with Porgy bidding farewell to the residents of Catfish Row, no one knowing how long his journey will take, you feel you can really believe these performers. This show has been on the road since 1993, and plans for the American production's world tour extend well into the Gershwin centenary next year. Croydon, on a cold and wet evening, cannot have been one of the tour's most exciting stopovers, but the performance lacked nothing in dedication.

Indeed, the freshness and honesty of this *Porgy and Bess* was amazing. There may have been no outstanding voices in Tuesday's cast — many roles are doubled — but all were of a good standard and made a well-integrated ensemble. Even the somewhat erratic lighting and the surely unnecessary amplification did not dilute the power of this masterpiece — a work that, in spite of its famous numbers, is seldom presented complete. Here it is almost complete, and the cuts are of a practical nature.

The show is playing in towns mostly neglected by our opera companies. Still to come this month are Sunderland, Bournemouth, Eastbourne, Belfast and Southend.

Because of the Fairfield Concert Hall's cramped platform, this was apparently the semi-staged version, and James Fouchard's design for Catfish Row stayed in place throughout. It left only a shallow acting area for the company, but Elizabeth Graham's direction in Will Roberson's original production kept the action fluid, while still evoking the teeming life of this community.

As well as directing, Graham is one of the Besses. Her voice is best at the top but her slightly unfocused lower notes were less worrying than her cardboard characterisation: although brazen enough, she missed the other emotions of this mixed-up woman. Brian Gibson was a big-hearted Porgy with an imposing, if sometimes woolly, voice, Ronn K. Smith was a fine Sporting Life, and never descended into caricatures. Perhaps the most musical singing came from Angela Owens's Clara in a beautifully judged *Summertime*. Stephen Finch (Crown), Anne Fridal (Serena), Kim Sylvain (Maria) and Danrell Williams (Jake) were all solid. In charge of an excellent pick-up band, the tour's music director, Stefan Kozinski, made the most of this catchy and complex score.

JOHN ALLISON

TYPOGRAPHY

- *The Times* of London commissioned Stanley Morison to design a font for the newspaper in 1932
 - Times New Roman had short ascenders and descenders, and sharp, small serifs.

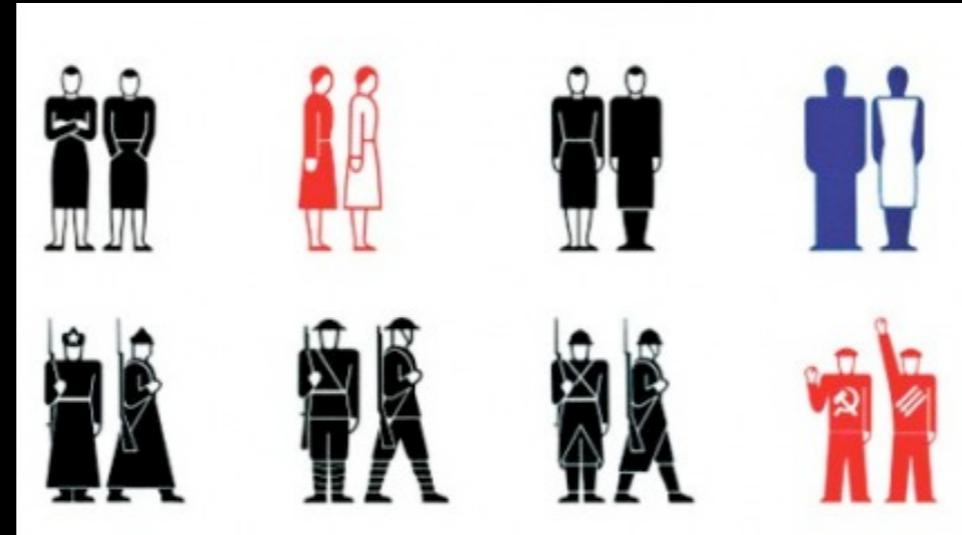
A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z À
Å É Í Ö Ü a b c d e f g h i j k l m
n o p q r s t u v w x y z à å é í ö ø ü
& 1 2 3 4 5 6 7 8 9 0 (\$ £ . , ! ?)

William Pickering title page for the

TYPGRAPHY

Isotype Movement

- Based on the desire to create a “world language without words.”
- Begun in the 1920s and continued through the 40s.
- Uses elementary pictographs to convey information.
- Is still widely practiced today.



GRAPHIC DESIGN

Piet Zwart

- Dutch designer combined the influences of the Dadaists with the functional and orderly design of DeStijl.
- folder, 1924
- order is achieved in a complex communication by the rhythmic repetition of diagonals, words, letters, rules, and the dingbat hand



Piet Zwart

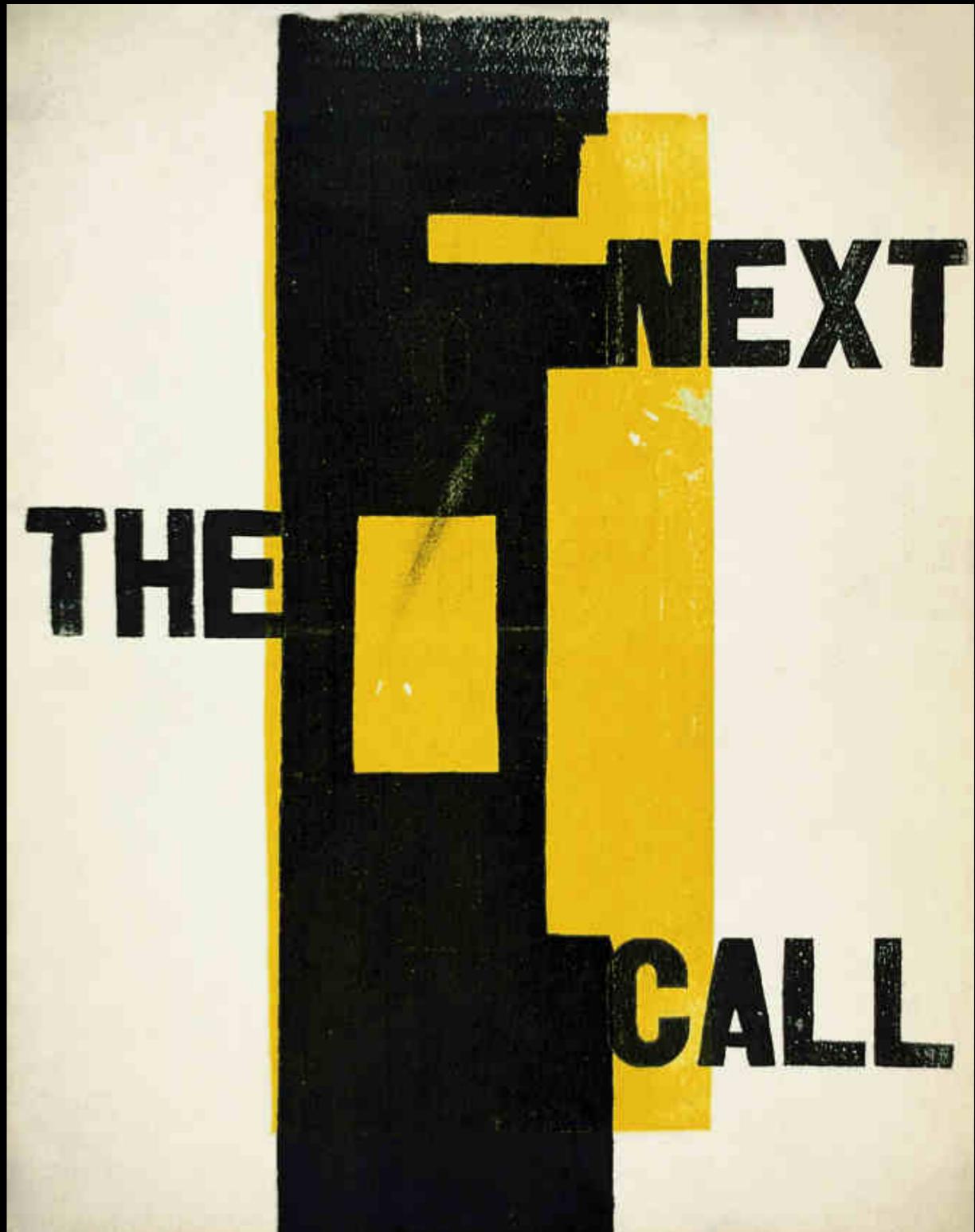
- Brief slogans, large letters in bold type and diagonal lines were used to attract the attention of the viewer.



MAGAZINE DESIGN

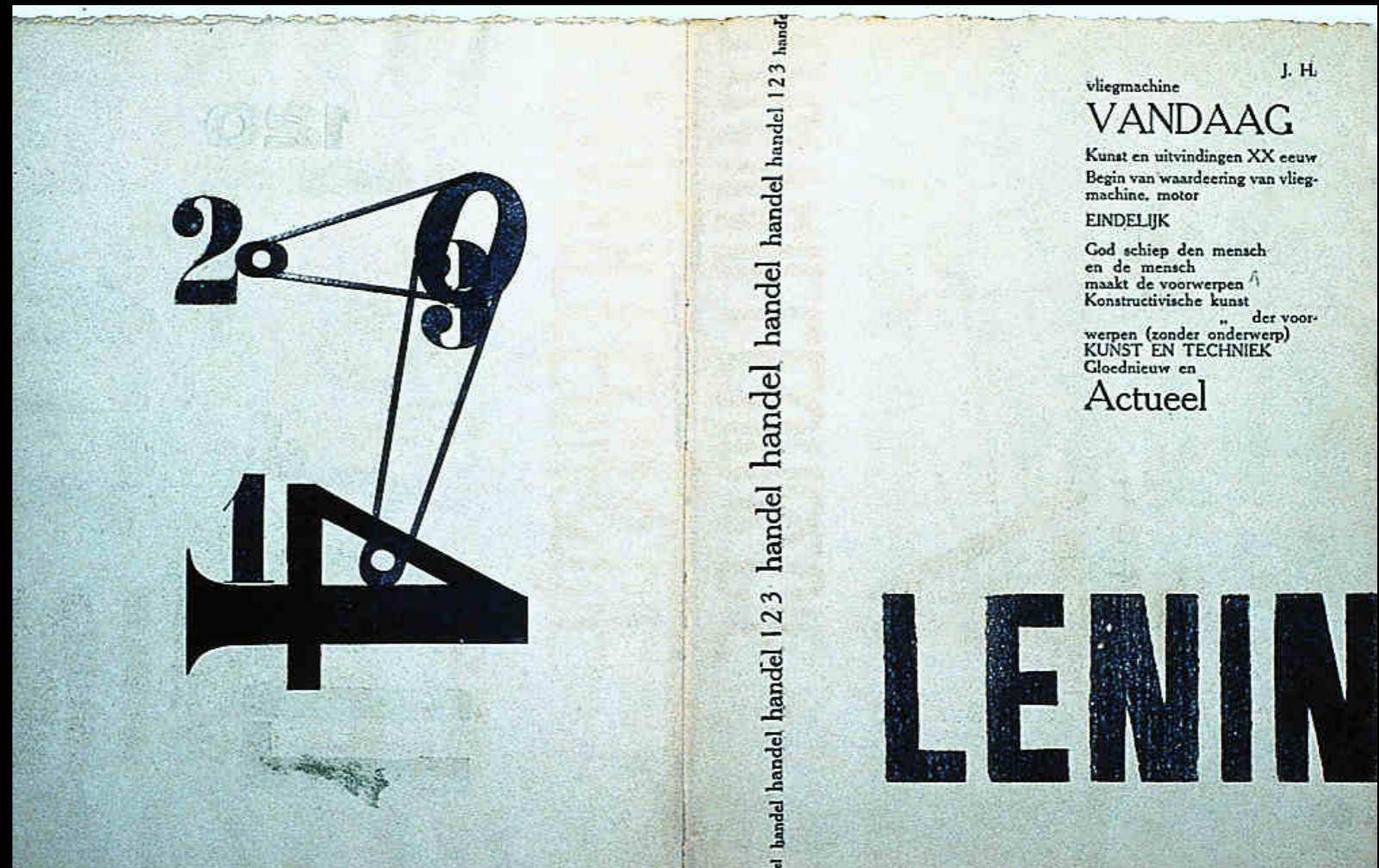
H. N. Werkman

- noted for his experimentation with type, ink and ink rollers.
- Designed The Next Call, a small magazine of typographic experiments and texts
- impression from a lock plate from the side of a door suggests an upper-case E



H. N. Werkman

- pages 4 and 5 of *The Next Call 4*, January 24, 1924
- Werkman used ready-made components to create his layouts, similar to the collage process of the Dadists.



BROCHURE DESIGN

Paul Schuitema

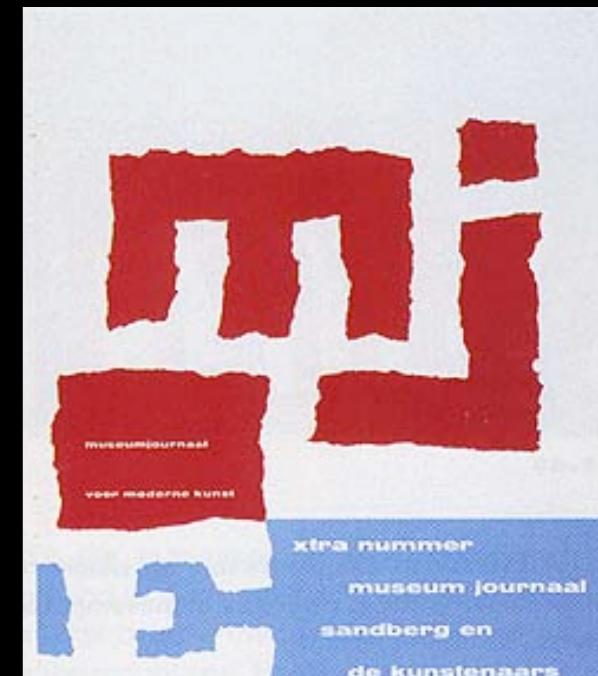
- brochure cover for the Berkel Model Z scales, before 1929
- printed by letterpress from typographic material assembled on the press bed from Schuitema's layout



TYPE EXPERIMENTS

Willem Sandberg

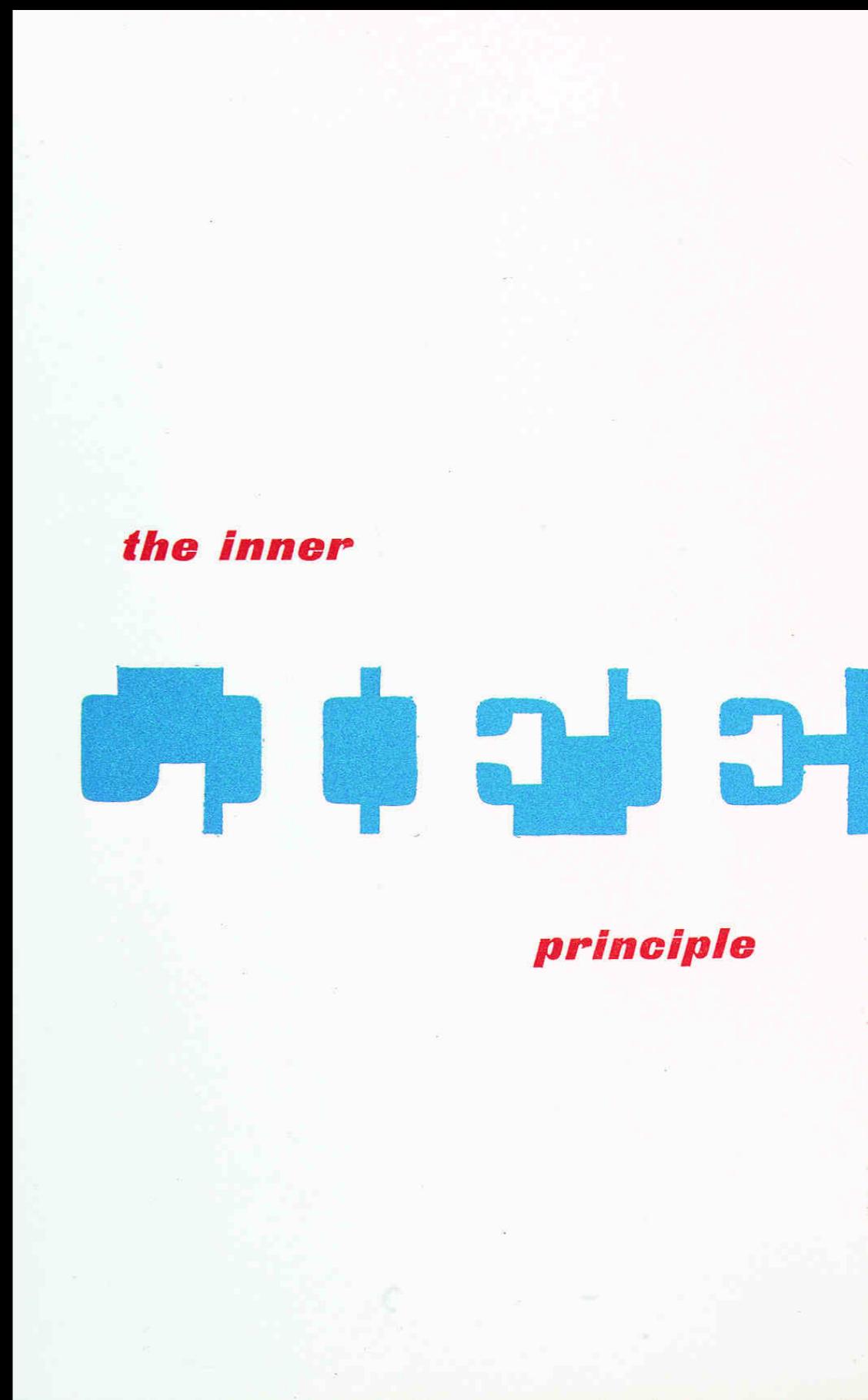
- combined crisp sans serif typography with large torn paper collage letterforms with rough edges.
- often printed on coarse brown paper rather than the coated enamel papers commonly used.



TYPE EXPERIMENTS

Willem Sandberg

- page from *Experimenta typographica*, 1956
- Sandberg's sensitive exploration of the negative space between letterforms became enormously influential with a generation of designers.



TYPE EXPERIMENTS

Willem Sandberg

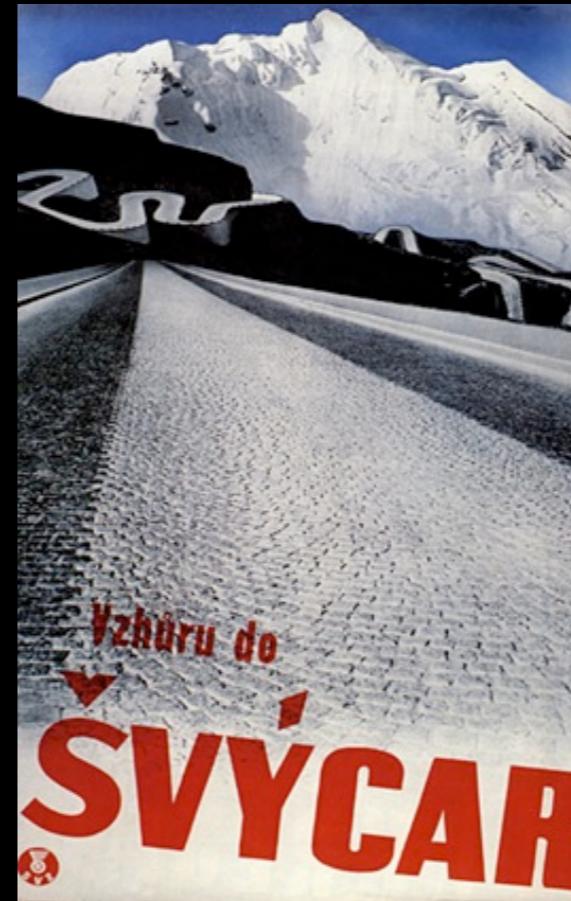
- page from *Experimenta typographica*, 1956
- typographic experiments in form and space
- transformed the u in Kruges (jugs) into a vessel filled with blue letters



PHOTOGRAPHY

Herbert Matter

- Swiss designer and photographer, influenced by the cubists, constructivists, and the philosophy of the new typography.
- His posters use montage, great scale contrasts and an effective integration of typography and photography.



KEY TERMS

The Bauhaus

a school of art, design, and craft that sought a new unity among artists and craftsmen for building a utopian spiritual society for the future. Stained glass, wood, and metal workshops were each taught by an artist and a craftsman and were organized along medieval Bauhütte lines—master, journeyman, and apprentice.

Bauhaus Manifesto

written by Walter Gropius and published in German newspapers, this document established the philosophy of the new school: that the complete building is the ultimate aim of all the visual arts, and that proficiency in craft was the prime source of inspiration. Recognizing the common roots of both the fine and applied visual arts, Gropius sought a new unity of art and technology as he enlisted a generation of artists in a struggle to solve problems of visual design created by industrialism.

Utopia

a perfectly harmonious society, such as the one Walter Gropius tried to create in the Bauhaus.

Typophoto

László Moholy-Nagy's name for an objective integration of word and image to communicate a message with immediacy. He deemed it “the new visual literature”.

Photoplastics

Moholy-Nagy's name for his photomontage work. He saw these not just as the results of a collage technique but as manifestations of a process for arriving at a new expression that could become both more creative and more functional than straightforward imitative photography. Photoplastics could be humorous, visionary, moving, or insightful, and usually had drawn additions, complex associations, and unexpected juxtapositions.

KEY TERMS

Die Neue Typographie

developed by Jan Tschichold because he was disgusted with “degenerate typefaces and arrangements,” this new style stripped typography of unessential elements. Sans-serif type reduced the alphabet to its basic, elementary shapes. Designs were based on an underlying horizontal and vertical structure. Spatial intervals were seen as important design elements, with white space given a new role as a structural component. Rules, bars, and boxes were often used for structure, balance, and emphasis. Tschichold’s objective was functional design by the most straightforward means. He declared the aim of every typographic work to be the delivery of a message in the shortest, most efficient manner. He emphasized the nature of machine composition and its impact on the design process and product.

Kabel typeface

a very popular geometric sans-serif typeface enlivened by unexpected design subtleties, designed by the mystical medievalist Rudolf Koch.

Isotype

(International System of Typographic Picture Education) originally called the Vienna Method, a system of using elementary pictographs to convey information originated by Vienna sociologist Otto Neurath in the 1920s. He felt that the social and economic changes following World War I demanded clear communication to assist public understanding of important social issues relating to housing, health, and economics. A system of elementary pictographs to present complex data, particularly statistical data, was developed (Fig. 16 - 42). His charts were completely functional and shorn of decorative qualities.

KEY TERMS

Isotype

The Bauhaus

Laszlo Moholy-Nagy

Herbert Bayer

Jan Tschichold

Piet Zwart

Herbert Matter

Typographers

Eric Gill

Rudolf Koch

Paul Renner

Herbert Bayer